



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

***INVICTUS: ORCHESTRAL PRELUDE IN 3
MOVEMENTS* by NOEL STOCKTON:
ANALYTICAL DISCUSSION OF THE SYNTHESIS OF
THE BASIC ELEMENTS OF MUSIC IN A THIRD
STREAM COMPOSITION**

by

WIKUS VAN DER HOVEN

INVICTUS: ORCHESTRAL PRELUDE IN 3 MOVEMENTS
by NOEL STOCKTON:
ANALYTICAL DISCUSSION OF THE SYNTHESIS OF THE
BASIC ELEMENTS OF MUSIC IN A THIRD STREAM
COMPOSITION

by

WIKUS VAN DER HOVEN
(22208667)

Submitted in partial fulfilment of the requirements for the degree

MAGISTER MUSICAE
01252011

presented by the Music Department in the Faculty of Humanities

UNIVERSITY OF PRETORIA

PRETORIA

December 2008

SUPERVISOR: Dr. ALEXANDER JOHNSON

ACKNOWLEDGEMENTS

I wish to acknowledge and express my gratitude towards a group of individuals:

- Alexander Johnson for his guidance and invaluable input as course supervisor;
- Noel Stockton (composer of *Invictus*) for his assistance during the writing of this dissertation and sharing his views and mental processes while composing *Invictus*;
- My family for their love and support throughout my studies and all related endeavours;
- My Heavenly Father for giving me the ability to do what I do.

This study is dedicated to Noel Stockton, an inspiration to all who know him and someone I am honoured to call my mentor and friend.

CONTENTS

1. INTRODUCTION	1
1.1 Study aim	1
1.2 Research question	2
1.3 Analysis: Methodology	3
2. INVICTUS: ORHCESTRAL PRELUDE IN 3 MOVEMENTS by NOEL STOCKTON: ANALYTICAL DISCUSSION OF THE SYNTHESIS OF THE BASIC ELEMENTS OF MUSIC IN A THIRD STREAM COMPOSITION	6
2.1 Third stream music background:	
2.1.1 General background	6
2.1.2 South African background	9
2.2 Overview of composer and discussed composition:	
2.2.1 Noel Stockton (Composer)	13
2.2.2 <i>Invictus</i> (Case Study)	18
2.3 Identification of music types and characteristic elements of each combined in <i>Invictus</i> :	
2.3.1 Definition of style	20
2.3.2 Western art music	21
2.3.3 Jazz	22
2.3.4 African music	23
2.3.5 Latin American music	25
2.4 Analysis of the basic music elements in <i>Invictus</i> :	
2.4.1 Structure	27
2.4.2 Timbre	32
2.4.3 Duration	39
2.4.3.1 Rhythm	40
2.4.3.2 Metre	47
2.4.3.3 Pulse	49
2.4.4 Pitch	53



2.4.4.1	Tonality	53
2.4.4.2	Melody	56
2.4.4.3	Harmony	61
2.4.5	Texture	67
2.4.6	Atmosphere	71
2.4.7	Characteristic techniques used in <i>Invictus</i>	74
2.4.8	Synthesis of the basic elements of music in <i>Invictus</i>	76
2.5	Contribution of Noel Stockton's <i>Invictus</i> to the Third stream idiom	78
2.6	Practical implications and interpretation for the performer	82
3. CONCLUDING REMARKS AND RECOMMENDATIONS		
3.1	Identification of further music types	86
3.2	Final remarks and areas of possible future research	88
3.3	Main findings arising from the study	90
4. BIBLIOGRAPHY		93
5. APPENDIX A: INVICTUS (ORCHESTRAL PRELUDE IN 3 MOVEMENTS)		96
6. APPENDIX B: METRIC CHANGES IN INVICTUS		97
7. APPENDIX C: FORM STRUCTURE IN INVICTUS		98
8. APPENDIX D: JAZZ SONG FORM STRUCTURE		99
9. APPENDIX E: TONALITY IN INVICTUS		100
10. APPENDIX F: MELODIC MATERIAL IN INVICTUS		101
11. APPENDIX G: INVICTUS BY W.E.HENLEY		103

SUMMARY OF STUDY:

This study aims to describe how the basic elements of music are synthesised and manipulated to create a composition in the musical style called Third stream music. This is done through a comprehensive description of the background of this musical style and a detailed analysis of a case study Third stream work, *Invictus: Orchestral Prelude in 3 Movements*, by the South African composer Noel Stockton and commissioned by the South African Music Rights Organisation.

SKRIPSIE OPSOMMING:

Die doelwit van hierdie skripsie is die beskrywing en bestudering van hoe die basiese elemente van musiek gekombineer en gemanipuleer word om 'n komposisie te skep in die musiekstyl genaamd "Third stream music". Die doelstelling sal hoofsaaklik verduidelik word deur 'n volledige beskrywing van die agtergrond van hierdie musiekstyl tesame met 'n gedetailleerde analise van 'n komposisie, *Invictus: Orchestral Prelude in 3 Movements*, in hierdie styl wat geskryf is deur die Suid-Afrikaanse komponis Noel Stockton, in opdrag van die Suid Afrikaanse Musiek Regte Organisasie.

KEYWORDS

Third stream music

Basic elements of music

Western art music

African music

Latin American music

Jazz

Idiom

Music type

Synthesis

Pitch

Timbre

Texture

Structure

Duration

Dynamics

Atmosphere

1. INTRODUCTION

1.1 STUDY AIM

The main purpose of this study is to analyse, identify and discuss how the basic elements of music (in different proportion and preference) in the various music types of Western Art music, Jazz, African and Latin American music that are fused together in *Invictus: Orchestral Prelude in 3 movements*, are manipulated and combined to create a Third stream composition¹. For the sake of brevity the discussed composition is referred to as *Invictus* throughout the study.

No previous theoretical analysis of the works of Noel Stockton has been undertaken apart from brief comments made on a selection of compositions by Potgieter (2000). A secondary aim of this study will thus be to preserve and highlight the musical contribution of one of the most prominent composers in South-Africa in the Third stream idiom.

Finally, further music types which can be incorporated in Third stream compositions will be identified and performance implications for interpreters of Third stream music noted.

¹ This term is fully explained and defined in section 2.1 *Third Stream music background*. It is a keyword in this study.

1.2 RESEARCH QUESTION

1. How are the basic elements of music manipulated, combined and synthesised in the composition *Invictus*, by Noel Stockton, to produce a Third stream composition? [Basic elements of music to be analysed in this study: Structure, Timbre, Duration, Pitch, Texture and Atmosphere.]
2. Which music types are combined and fused in *Invictus* and what are the characteristic basic elements of music of each type?
3. How is each basic element of music in *Invictus* varied and transformed from its original music type, for example Western art music, African music, Latin American music, to produce a Third stream composition?
4. What contribution has Noel Stockton's composition, *Invictus*, made to the Third stream music idiom and repertoire?
5. How does an understanding of the synthesis of the basic elements of music (described in Persichetti (1962: 271) as a "composite process which may involve varying placement" of the basic elements of music) in a Third stream composition, such as *Invictus*, aid a performer's interpretation, understanding and ultimate performance of a work in this idiom?
6. After considering an analysis of *Invictus*, are there any further music types of which the basic elements of music can be drawn upon and incorporated into Western art music or jazz compositions to expand the boundaries of Third stream music? [Analysing *Invictus* will lead to the identification of other music types which may possibly be incorporated into Third stream compositions in future.]

1.3 ANALYSIS: METHODOLOGY

Analysis of the actual composition, *Invictus*, is the primary analytical method that will be employed and as such the research will be non-empirical and thus qualitative in nature.

The Schenkerian method of analysis will not be followed. Instead, the less complex and more understandable method described in White (1976: 1-20), which comprises three levels of analysis, namely, macro-analysis, middle-analysis and micro-analysis, will be used. This is termed descriptive analysis and forms what is known as a 'top-down' analytic approach.

A prerequisite of undertaking an analysis such as this is a good working knowledge of the various idioms incorporated in a Third stream work and understanding how the elements of music are combined and manipulated in a given composition. Inferences may be made in the analysis, which possibly never formed part of the composer's conscious thought processes but which were part of prior knowledge that the composer drew upon from his subconscious thoughts while writing the work.

This 'top-down' approach employed in the study, aims to give the reader an overall perspective and broad view before continuing to focus on more specific and detailed areas in the analysis.

Firstly the overall music type, and fusion of various types, in *Invictus* will be considered and analysed. Thereafter each basic element of music will be analysed in turn and finally the synthesis of all the basic elements of music will be briefly discussed to determine how they were manipulated, combined and synthesised to create a Third stream composition.

The basic elements of music in this study are broadly grouped as:

- Timbre** (*Tone colour*)
- Duration** (*Meter, Rhythm, Pulse*)
- Structure** (*Form*)
- Texture** (*Musical density*)
- Pitch** (*Melody, Harmony, Tonality*)
- Dynamics** (*Loudness*)
- Atmosphere** (*Musical mood*)

These form the basis for the theoretical analysis. It is not the contention of the author that the elements of music identified here are the only valid ones. These merely provide a framework on which the analysis to follow will be based.

Though Dynamics (Loudness), given in the list above, is a basic element of music, its analysis will not contribute a great deal to the understanding of how the basic elements of music are combined and synthesised to produce a Third stream composition. This is due to the fact that it can be argued that no musical type employs dynamics in a characteristic manner unique to that type of music. Dynamic gradations of varying types are at best used to underline and support the musical atmosphere which is sought to be created by the composer. As such, it will not be analysed in any depth in this study but only mention will be made of it as being subservient to the element of atmosphere and that it is a basic element of music also found in Third stream music.

Specific features of *Invictus*, with regard to the synthesis of the basic elements of music in a Third stream composition, will be discussed and the entire work will thus not be analysed in a sequential manner from beginning to end.

The composer's structuring and mental processes in constructing a work of this nature will be made evident throughout the analysis although it is not considered the principal aim of this study.

The full score of *Invictus* (transposed) is included as **Appendix A**. This text also includes various musical examples extracted from the score. Explicit reference will also be made to parts of the score in the **Appendix A**. The full score and all musical examples are reproduced here with the permission of the composer, Noel Stockton. It is not meant for reproduction in any format and of any type beyond its use in this study.

All musical examples in the main body of this text were reproduced from the score using the Sibelius² notation software version 5.3.

Throughout the study reference is made to the score of *Invictus*. This uses the designation **m** for movement, and **bar** for the bar number within a particular movement. For example, **m2 bar 27** references the second movement, bar twenty-seven. This practice is used throughout. All bar number references follow the score numbering exactly except for the Dal segno al coda section starting in **m3 bar 66**. From **m3 bar 66** the numbering remains sequential (**m3 bar 66, 67, 68-118**) throughout the Dal segno coda repeat and the coda section up to the end of the composition. The bar numbers in the coda section in the score runs from **bar 1-25**, whereas in this study the coda section bars are numbered **m3 bar 94-118**.

² The Sibelius music notation software was developed by two Finnish brothers and purchased by Avid Technology Inc. in 2006

2. *INVICTUS: ORCHESTRAL PRELUDE IN 3* MOVEMENTS - ANALYSIS OF THE SYNTHESIS OF THE BASIC ELEMENTS OF MUSIC

2.1 THIRD STREAM MUSIC BACKGROUND

2.1.1 General background

At the beginning of the 20th century there was a renewed interest in expanding the boundaries of Western art music and establishing a “new music” for the future. The two main schools that resulted were neo-classicism (which looked to the past with Igor Stravinsky as its main exponent) and serialism (which looked to the future with Arnold Schoenberg as its main exponent). At the same time in the United States of America another “new music”, which had its origin firmly rooted in the traditions of the African-American slaves, was created and called jazz. The latter formed part of the popular music of the time and not of Western art music.

As Western art music developed during the 20th century, many composers began to look to various other types of music which could be included, unaltered, or integrated into a composition in the Western art music idiom. Some of these music types which were incorporated into Western art music compositions included nationalistic and folk music, (examples include the music of Bartok, Sibelius and Stravinsky), exotic music from other countries (for example music from the Far East used by Puccini), ancient music, (which has been employed by more contemporary Western art music composers such as Messiaen and Pärt), music from the earlier music periods, (in the neo-baroque and neo-classical styles) and popular music, including jazz. Early in the 20th century attempts were made, by composers in the Western art music tradition, to fuse the elements of both Western art music and jazz. This fusion of music types was originally termed Third stream music and this label was reserved only for the fusion of Western art music and jazz.

Carr (1995: 751) describes Third stream music as a theoretical merging of “two souls into one”, those of jazz and European composed music. Kernfeld (2002: 745) provides a more structured, complete and generalised definition of Third stream music by stating that it is “a label for a type of music which synthesises the essential characteristics (more specifically the basic elements of music) and techniques of Western art music and various ethnic/vernacular music”. Kernfeld (2002: 745) further states that “Third stream music can contain improvisation or can be a written composition or it can contain both”. At the heart of Third stream music is the concept that any music stands to gain from another music. For example Western art music composers can learn much from the rhythmic vitality of jazz and conversely jazz musicians can learn a great deal from complex tonal systems and large-scale forms in Western art music.

The term Third stream music was coined by a young American composer by the name of Gunther Schuller during the 1950's. Schuller originally applied the term Third stream music to a type of music in which the basic elements of music of Western art music and jazz were fused, or as he put it “two mainstreams were joined into a third stream”. Schuller also wrote some of the first works which bore the label of Third stream music and was explicitly called as such. Two well-known examples of his Third stream compositions include *Journey into jazz* and the *Concertino for jazz quartet and orchestra*. Both these works can be heard on Bernstein (1993). *Journey into jazz* takes the framework of Prokofiev's *Peter and the wolf* and tells the story of a boy who discovers jazz through the fusion of symphonic and jazz music. Schuller was not the first person to incorporate other ethnic/vernacular types of music into Western art music. Earlier in the 20th century there were a number of composers who already foreshadowed Third stream music but at that time this label did not yet exist and was not formalised until Schuller did so.

A selection of examples of Western art music compositions that include elements of jazz, either as an explicit or only implied element, are Igor Stravinsky's *Ragtime* (which made use of ragtime rhythms and harmonies),

Aaron Copland's *Concerto for piano and orchestra* (which included swing style syncopation, Charleston music, Dixieland and hinted at Gershwin), Milton Babbitt's *All set* (a work for jazz quartet and orchestra), Dmitri Shostakovich's *Symphonic jazz suite* (which makes use of jazz rhythms and syncopations) and Larry Austin's *Improvisations for orchestra and jazz soloists* (which includes 20th century compositional techniques such as polyrhythm, new timbral effects, tone clusters and aleatoric music). *Improvisations for orchestra and jazz soloists* is a serious symphonic work which includes a jazz quartet. Though the jazz element in the latter work is not obvious, explicit reference is made to jazz music by the titles of the three movements, namely *1. Fast blues*, *2. Slow blues* and *3. Very fast blues*. Larry Austin was a Western art music composer at the University of California and did much work in the realms of Third stream music and avant-garde music. Bernstein (1993) provides audio-visual performances of a few of the aforementioned works and Austin (1993) presents audio examples.

Claude Bolling was one of the first Western art music composers to compose and write out complete improvised jazz music for Western art music performers to play. Here the music is not truly improvised as it has been preconceived and notated and did not result from spontaneous performance on the performer's part³. The following are Third stream compositions by Bolling and one can deduce this just from the titles and instrumentation of the various works:

Baroque and Blue (suite for jazz flute and jazz trio)

Ragtime (for violin and jazz trio)

Baroque in rhythm (for cello and jazz trio)

Rag-polka (for cornet and jazz trio)

Africaine (for classical guitar and jazz trio)

The last work listed above already points toward the inclusion of African music in Third stream compositions. This will be considered in the next section and

³ A broader study of the Western Art performer's interpretation of Third Stream music is provided in section 2.6.

how Western art music composers employ African music in their Third stream works. Audio examples of all the works in the above list can be found on Bolling (1990).

Much controversy existed over the difference between Third stream music and symphonic jazz. The main difference is that symphonic jazz lacks elements of improvised music. For the purposes of this study the author will assume this difference to hold as a prerequisite for a piece to be considered a Third stream composition and it will be identified and illustrated in *Invictus*.

Western art music, jazz and ethnic/vernacular music became even further aligned and converged during the avant-garde period when aleatory and improvisation became an accepted practice in Western art music.

2.1.2 South African background

According to Kernfeld's (2002), Western art music combined with various ethnic/vernacular music is Third stream music. The following four works, by South African composers, incorporate African music and thus were already early attempts at Third stream compositions when they were written, though they were not labelled as such at the time. An understanding of how South African composers incorporate African music into Western art music compositions will be important when analysing how African music was synthesised into *Invictus*. This is due to the influence of contemporary practice.

Wolff (1988) provides an in-depth study of how elements of African music have been employed in some of the works by South African composers. Only the most relevant examples will be mentioned here and their relevance in the study of *Invictus* will be pointed out. The first work to be considered, also being the most relevant, is an overture composed by Carl van Wyk (1942-).

Firstly, In 1985, Carl van Wyk was commissioned by the South African Broadcasting Corporation to write a work for the centenary celebration of Johannesburg. The resulting composition was the *Overture for a birthday city*. Van Wyk has a great affinity with Copland (Wolff 1988: 21), who was one of the first Western art music composers to attempt writing a Third stream composition. This affinity with Copland is transferred onto the African elements used in the overture. The work is firmly rooted in the 20th century compositional style but also includes African rhythms, which are accessible and identifiable to the listener, and typical asymmetrical jazz rhythms. This overture is thus the synthesis of three identifiable music types, namely Western art music, jazz and African music and can thus be considered a Third stream composition.

Various clues can be gathered to further establish the type and idiom of this piece by looking at some of the basic elements of music. The element of pitch points very strongly towards Western art music when the bitonal passage in the overture is heard during the introduction, but this basic element also points towards African music as the second theme is quasi-pentatonic, hypnotic and repetitive like many African melodies. The element of timbre highlights the reference to both jazz and African music respectively through the inclusion of a saxophone as well as a marimba in the instrumentation. According to Wolff (1988), the saxophone is supposed to evoke what the composer called a “slightly jazzy, Gershwin sound”. The durational element makes explicit reference to African music through the use of a polyrhythm (employing an irregular simple metre, $\frac{7}{4}$, together with a simple quadruple metre, $\frac{4}{4}$.)

Secondly, Henk Temmingh (1939-) was commissioned to write a work to depict Port Elizabeth in the Eastern Cape. Wolff (1988: 30) claims that Temmingh does not have a “philosophy” about using African elements and his personal opinion is that Western people are too far removed from Black African people. This questions the successful synthesis of the two types of music. The relevance of the work Temmingh wrote, namely *Baai-Baai: A Port Elizabeth piece*, is that the African elements used in the work were a direct

result of the commission. Hence the piece had to include elements of African music. This latter point is important as a big proportion of Third stream music initially resulted from non-Western art music being included in compositions because of its exotic effect. This is even the case for some works today.

Baai-Baai uses alternating metres (regular simple duple, $\frac{2}{4}$, and irregular compound, $\frac{5}{8}$) to evoke an African colour by implying a polyrhythm. The durational element has again been used to combine African music with Western art music. The pitch element uses a traditional Xhosa melody with slight variations to refer to the African idiom. It can be seen in this instance how the element of atmosphere is employed to create the feeling of African music in a Western art music composition by manipulating some of the other basic elements of music which include pitch and duration. The analysis of *Invictus* will identify and demonstrate how the work aims to create the feeling and mood of African music.

The last two composers (Roosenschoon and Volans) both studied in Europe and are firmly rooted in the Western art music type. Both use African music in its original authentic form and synthesise it into their compositions.

Hans Roosenschoon (1952-) has a distinctly 20th century compositional style but also incorporates and synthesises various other music types into his musical language. He interweaves complex African rhythms into his compositions as well as employing aleatoric⁴ structures which are similar to jazz improvisation. The use of aleatoric music and controlled improvisation (as used by composers such as Ligeti, Penderecki and Lutoslawski) synthesises a less recognisable form of jazz improvisation into Western art music but enough to categorise it as Third stream music. Another basic element of music to which Roosenschoon gives special attention is the element of texture. This is evident in his careful use of layering⁵ which is typical of African music and which is also present in modern electronic music. Roosenschoon

⁴ Aleatoric music is chance or improvised music.

⁵ Layering occurs when multiple parts are combined to produce a single complex overall part or structure.

places much greater emphasises on the elements of texture, dynamics and overall colour, which collectively create the musical atmosphere.

Roosenschoon's 1985 composition *Timbila* is a good example of a Third stream composition. It combines normal symphonic forces with Chopi xylophones. (also called timbila). According to Wolff (1989: 17) *Timbila* is the fusion of the musical idioms of Europe and Africa by contrasting different music types through the combination of their respective instruments and sounds. The most important element of music in this piece is texture as the Chopi xylophones create a very densely layered texture, which covers the orchestral sound. The element of pitch gets lost during this work's actual performance due to the dynamic and textural elements of the giant xylophones.

The last South African composer to be mentioned here is Kevin Volans ,who has made significant contributions to the "African movement" through much of his research. This movement studies the incorporation of African music in Western art music compositions. He researched African rhythm and melody and placed great emphasis on the authenticity of these elements which should be maintained when incorporated into Western art music compositions. His approach to Third stream is the least relevant of the four composers as his objective was not to synthesise the two music types but to take the authentic principles and aesthetics of African music and transfer it into a Western art music context. This is in contrast to van Wyk, Temmingh and Roosenschoon and Stockton. Mention must be made however of his work in polyrhythms which is a sub-category of the element of duration. He used the principle of interlocking⁶ and polyrhythms to create the atmosphere of African music.

⁶ This is the procedure in African music in which multiple parts with different rhythmic structures are overlaid to create a single structure in which all of these various parts are interconnected through different parts of the beat which coincide.

2.2 OVERVIEW OF DISCUSSED COMPOSITION

This section provides a brief background of Noel Stockton. A more complete biography is provided by Potgieter (2000). Stockton's background is provided in order to clarify certain compositional decisions made during the process of constructing *Invictus*. Comparisons will then be made between Stockton and the South African composers discussed in section 2.1.2 of the study.

2.2.1 Noel Stockton (Composer)

Noel Stockton was born on 16 December 1930 into a musical family. His mother, Violet Mara Stockton, who was a pianist and played in the early silent bioscopes in Springs, encouraged musical entertainment. Noel Stockton started piano lessons at the age of ten. At the age of twelve he stopped his piano lessons but continued to immerse himself in music, especially listening to radio music programs, which included jazz. This music type would have a big influence on his later musical career. During Stockton's mid-teens he took up piano lessons again and started to involve himself in light music in Johannesburg. After school he undertook a six-year apprenticeship at the Bothners Company repairing and tuning pianos. During this time he also became very interested in, and began to study, music theory and composition, most notably with Richard Cherry. Stockton never studied a recognised tertiary music degree but received his musical education mainly from his musical activities, including performance, teaching and composing.

After two years at Bothners he was released from his contract and began playing music as a freelance musician. He was heavily involved in recording and broadcasting for various labels, including EMI, CBS and Trutone Studios. While working for these studios he was also approached by Alpha Films and asked to start writing music for advertisements used in silent films theatres at the time. He also had a lifelong association with military bands in South Africa, which was one of the first places where he started to develop as a composer and an arranger. Later, Stockton was employed at the Musicon in

Bloemfontein by the Free State Education department and concurrently also played bassoon in the Performing Arts Centre of the Orange Free State orchestra. Playing in this orchestra provided him with important insight into orchestral writing, arranging and composing for Western art music ensembles. He continued to write several works for Western art music and light music ensembles. After 17 years of teaching at the Musicon he left but was offered a position at the University of the Free State to establish a jazz and light music program. This was in an attempt to attract more students to the university and to offer students an alternative to Western art music studies.

From this brief background of Stockton it is evident that his variety of musical activities which includes orchestral player, jazz performer, film composer, arranger, music teacher and studio musician, contribute to a musician with a vast musical reservoir to draw from. And once more, if all of these various musical activities and music types are synthesised and fused the result is Third stream music. It is thus not surprising that Third stream compositions would be a natural phenomenon to a composer such as this.

A few compositions by Stockton are discussed here to highlight his strong Third stream music style and how he incorporated ethnic and vernacular music types into his Western art music works:

- *Concerto for stage band*: An extended work for stage band, which utilises formal Western art music procedures and various ethnic/vernacular music types qualifying it as Third stream music.
- *Adagio for strings*: A work for string orchestra similar in length (72 bars) to the *Adagio for strings* by Samuel Barber. This is a composition in the Western art music type. The first theme is derived from the so-called Gershwin-chord (C-E-G-Bb-D# (Eb)) and the second theme from the famous jazz piece *Basin street blues*. Even within such a serious composition the influence of Third stream music can be seen through the use of non-Western art music material.

- *Mangaung suite*: This work was written for symphonic wind band. It was a commission which stipulated that traditional African music should be included in the composition. This is a similar stipulation as the one found in the commission of *Invictus*, Traditional melodic material was researched for this work through the assistance of Andrew Tracy at Rhodes University. The piece thus also qualifies as a Third stream work due to the combination of ethnic and Western art music.
- *Conversation piece*: This work was originally intended for a string quartet in a “light vain”. While sketches for the piece were being made, a clarinet was added and the final work was for string quartet and clarinet. The “light vain” hints at the Third stream character of the work but so do the titles of the movements, namely: *Samba*, *Shuffle* and *Streak*. The movements are connected by interludes called *Conversation 1* and *Conversation 2*.
- *Sol y Sombra suite*: This Third stream composition was written in memory of the famous South African author Uys Krige. The work combines Western art music with Spanish music and the movement titles are *Paso doble*, *Canto jondo* and *Bulerias*. It is written in the form of a suite with a short prologue for string section, Spanish percussion and clarinet.

Aside from composing, Stockton is also an arranger. His arrangements are also in a very strong Third stream tradition. Some of his most notable arrangements are:

- *South African folksong rhapsody no. 2*: This work is for symphonic wind bands and comprises various folksongs taken from the Federasie van Afrikaanse Kultuurverenigings song collection although it does not incorporate any African music. It is mainly played by military bands.

- *Peer Gynt in jeans*: Another symphonic arrangement of the Edvard Grieg *Peer Gynt suite no.1* in a “lighter” and “jazzed-up” vein. The Third stream character of the work is evident from this. The arrangement includes 3 saxophones, drums and guitar which helps to invoke the lighter character mentioned above. Here the element of timbre is used to communicate the Third stream idiom of the arrangement.
- *The unforgettable Nat King Cole*: This arrangement was scored for a large orchestra that included 3 saxophones, guitar and male voices. Though Western art music symphonic forces are utilised, the material is clearly non-Western art music as it is songs sung by Nat King Cole connected by transitory sections. Once more the strong Third stream character of the arrangement can be deduced from looking at only a few basic elements of music (in this instance timbre and pitch).

These arrangements all combine Western art music with either jazz, folk or other ethnic music types which place them firmly in the Third stream idiom. It can thus be seen that Third stream music has permeated the music of Noel Stockton through both his original compositions as well as his arrangements. Since the majority of his compositions and work have been in the Third stream idiom, it is logical to analyse one of his works to establish how the basic elements of music are synthesised to create a Third stream work.

None of Stockton’s works have previously been analysed or presented as part of a study. However some of Stockton’s compositions and arrangements are discussed in Potgieter (2000), with *Concerto for stage band* receiving the most detailed discussion.

At this point some brief contrasts and comparisons are made between Stockton’s compositional style and that of other South African composers who have produced Third stream compositions

Firstly, like Carl van Wyk, Stockton uses African and jazz music types in his Third stream compositions to evoke the feeling of that particular idiom in the listener. It is thus explicitly expressed and not synthesised into the composition as is done by Kevin Volans. In the same way as Henk Temmingh, Stockton is of the opinion that African music cannot successfully be incorporated in Western art music (Potgieter 2000: 83), and thus like Temmingh he focuses on the durational and pitch elements to create an atmosphere of this music type in Third stream compositions. In contrast to Volans, Stockton manipulates African and jazz elements included in his Third stream works to fit his musical ideas for a composition. He does not use it unaltered to preserve the authenticity of the idiom as is done by Volans. Finally, and similar to Hans Roosenschoon, Stockton also employs aleatoric music in his Third stream works. Unlike Roosenschoon, who uses it in the same way as Ligeti and Penderecki as “chance music”⁷, Stockton uses it mainly as jazz improvisation to create the feeling of the jazz idiom in his compositions.

Since only a limited amount of formal work and study of the compositions of Noel Stockton have been carried out, this analysis of *Invictus* adds to the research literature. This applies not only to Third stream music but also to Stockton’s compositional output and his contribution to Third stream music.

The background of *Invictus* is presented in the following section. The extra-musical factors contributing to this work’s creation is mentioned together with some comments taken from the programme notes (kindly supplied by the composer) from the premiere performance of the composition.

⁷ Chance music, as used by the composer John Cage, allows freedom on the part of the performer who can choose how to play some of the compositional material as he/she wishes within or without any constraints.

2.2.2 *Invictus* (Case Study)

In 2004 Noel Stockton received a commission from the South African Music Rights Organisation (SAMRO) National Endowment for the Arts to compose a piece for orchestral forces, which included elements of African and jazz music. Stockton responded by composing a Third stream composition *Invictus: Orchestral Prelude in 3 movements* for a reduced orchestra (with expanded percussion) and jazz quartet, which was completed in April 2004. The work was premiered in Bloemfontein, South-Africa during November of 2004 (Up to the date of this study there does not exist a recording on any media of this composition). *Invictus* is a coherent multi-movement work.

Stockton was inspired by a Third stream composition entitled *An American concerto*, composed by the American composer Patrick Williams. *Invictus* was modelled on *An American concerto* and combines a jazz quartet with a symphony orchestra. The commission required that there should be an African and jazz element included in the work although Stockton also included elements of Latin American music⁸. *Invictus* thus satisfies Kernfeld's (2002: 745) definition of a Third stream composition as it is the synthesis of the basic elements of music and techniques of Western art music and a variety of ethnic/vernacular music types. It furthermore includes improvised music sections, which differentiates it from symphonic jazz which by definition does not include improvised music sections and hence qualifies it as a Third stream composition.

The work derives its name (*Invictus*) from a poem, with the same title, written by W.E. Henley and can be found in **Appendix F**. *Invictus* was written in 1875 by the poet on his deathbed and was initially unpublished. It was read to the Stockton as a child and is considered to be an inspirational poem. *Invictus* the composition is not a programmatic work and as such it is debateable whether or not certain of the basic elements of music used in the piece are inspired

⁸ All these various music types are considered in section 2.3 *Identification of the music types and the characteristic elements of music of each combined in Invictus*.

directly by the poem. The poem *Invictus* is included in the study in order to give an idea of Stockton's mental processes while conceptualising and sketching the work before he set out to write it.

Invictus is a very dark poem and parts of it are depicted in the composition *Invictus*, even if only implied and not an explicit expression by the composer.

With a firm understanding of the background of the discussed composition, *Invictus*, and its composer, Stockton, has been established the reader will better appreciate how this Third stream work was composed. For example, the understanding of Stockton's varied history in music performance, encapsulating everything from Orchestral music to jazz ensembles, clearly influenced his compositional output as can be seen in *Invictus*.

The following section will focus on the specific music types that are combined in this work and which will be identified and illustrated in the score. This will be the first stage of middle-analysis. Once the different music types have been identified a more in depth analysis will be carried out on the basic elements of music. This will establish how they were synthesised, combined and changed to create a Third stream composition. If a direct analysis of the basic elements of music is carried out without all of the foregoing knowledge only a fragmented view will be formed of the respective basic elements of music.

2.3 IDENTIFICATION OF THE MUSIC TYPES AND CHARACTERISTIC ELEMENTS OF EACH COMBINED IN *INVICTUS*

2.3.1 Definition of style

The synthesis of the basic elements of music (see section 1.3) collectively results in style. This is true for any musical type or idiom as the basic elements combined in a different proportion, time and place must invariably produce a unique style. For example, the de-emphasis in 20th century Western art music on a tonal centre compared to the very strong emphasis of a tonal centre in 18th century Western art music. Similarly, late Romanticism, which is very rich in its complex harmonic language, compared to African music which has a much more simplistic harmonic language but a complex rhythmic structure. These two examples show how the same basic elements of music are varied in proportion, time and place to create very differing music types.

The music types incorporated in *Invictus* must first be identified before the basic elements of music can be analysed. Meyer (1989: 4) provides a definition of style:

Style is a replication of patterning, whether in human behaviour or in the artifact produced by human behaviour, that results from a series of choices made within a set of constraints.

Four music types are combined in *Invictus*. These are and discussed in this section together with characteristic elements of each which are synthesised in the work.

2.3.2 Western Art Music

One of the two most prominent, and most recognisable, music types incorporated in *Invictus* is Western art music. Even though the employment of this music type is very evident, it will be carefully pointed out here and substantiated

Typical influences of Western Art Music:

- The first indication of Western art music can be found in the title and subtitle of the work, namely *Invictus: Orchestral Prelude in 3 movements* (for reduced symphony orchestra and jazz quartet). The words orchestra and prelude points toward Western art music
- The instrumentation of the composition supports the fact that the work includes elements of Western art music
- The three movement (including coda structure), which includes cadenzas, indicate a standard form structure found in Western art music
- The use of Western art music timbres through the woodwind, brass, percussion (with the timpani being iconic of Western art music) and string sections (as well as the various combinations of the above)
- The use of rhythmic devices which are found in 20th century Western art music of which examples include polymeter (**m1 bar 1, 22&26**), polyrhythm (**m1 bar 40**)
- The various indications in the score of techniques, timbres and expressive qualities which are characteristic of Western art music, examples include dynamic markings (for example crescendo, forte,

piano), pizz. (**m1 bar 22**)⁹ (please see footnote), arco (**m1 bar 29**), div. (**m1 bar 32**), metric modulation (**m1 bar 84**), con sord. (**m1 bar 84**), desk (**m1 bar 144**), *simplice* (**m2 bar 101**), Tempo primo (**m3 bar 66**), Dal segno al coda (**m3 bar 69**), string gliss. (**m3 bar 99 & 101**)

- The use of a chromatic harmonic language (and a diatonic harmonic language (**m3 bar 1-50**)) with passing and secondary chords which emphasises Western art music

2.3.3 Jazz

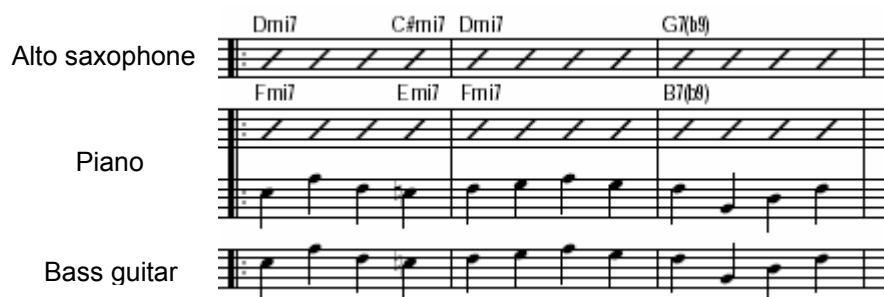
The second of the two most prominent, and recognisable, music types incorporated in *Invictus* is jazz. Upon hearing the work the listener can very easily identify this music type as it is explicitly stated. This is in contrast to the attempts by other South African composers such as Carl van Wyk and Henk Temmingh who only imply the jazz idiom through the manipulation of the elements of timbre, duration and pitch.

Typical influences of jazz:

- Improvised music sections (**m2 bar 61-116** and various other similar examples throughout the score)
- The first indication of this music type can also be found in the title and subtitle of the work, namely *Invictus: Orchestral Prelude in 3 movements* (for reduced symphony orchestra and jazz quartet)
- The inclusion of the timbres of a jazz ensemble, namely saxophone, piano, bass guitar and drums

⁹ The designations m1, m2 and m3 refer to the particular movement from which the bars are quoted. The bars quoted are not exhaustive in number but merely selected examples of the marking.

- The use of markings in the score of expressions characteristic of the jazz idiom, examples include Swing (**m1 bar 87**), Impro (**m1 bar 87**), Piano impro solo (**m2 bar 97**), Latin feel (**m1 bar 128**), walking jazz bass lines (**m1 bar 87-127**), Latin American music type bass rhythms (**m1 bar 128-135**), Groovy Funk Rock (**m3 bar 1**), Light comping (**m3 bar 18**) as well as *ad lib* (**m1 bar 55**) which does not have its origin in jazz but is a commonly used designation in jazz improvisation
- The use of tempo indications such as Groovy Funk Rock (**m3 bar 1**) which refer to the jazz idiom due to the fact that the Funk music idiom is considered as a contemporary sub-type of the jazz idiom
- Chord symbols used during the improvised music sections (**m1 bar 88-95**)¹⁰, see Figure 1 for an example
- The use of jazz rhythms which include walking jazz bass lines implying Swing (**m1 bar 87-127**), Latin American music type bass rhythms (**m1 bar 128-135**), Funk Rock bass rhythms (**m3 bar 1**)



The figure shows a musical score for three instruments: Alto saxophone, Piano, and Bass guitar. The Alto saxophone part consists of three staves with diagonal lines indicating improvisation. Above the first staff are chord symbols: Dmi7, C#mi7, Dmi7, and G7(b9). Above the second staff are chord symbols: Fmi7, Eri7, Fmi7, and B7(b9). The Piano and Bass guitar parts show a walking bass line with quarter notes and eighth notes.

Fig.1. An example of a jazz chord symbols, taken from **m1 bar 88-90** of *Invictus*.

2.3.4 African music

Invictus incorporates the African idiom, mainly due to it being a part of the work's commission. This music type is implied in various ways and in various

¹⁰ Chord symbols indicate the harmony, inversions and any harmonic alterations used in the jazz idiom.

sections throughout the work but the listener is never presented with musical material in an authentic African idiom. Though not always explicitly stated in the music, the atmosphere (musical mood) of African music is created.

Typical influences of African music:

- The element of timbre is manipulated by the composer to try and create the atmosphere of African music through the use of an extended percussion section and various drums (timpani, bass drums, large/medium/small tom-toms and drums)
- The introduction (**m1 bar 1-21**) of the work utilises only percussive instruments and strongly reminds one of African music through implied African drumming. The poly-rhythm implied in this introduction further supports the presence of African music
- The programme notes, of the premiere performance of *Invictus*, states that **m3** is "an African lullaby which features the soprano saxophone". The subtitle of **m3** is also "Lullaby"
- The main melody of the African lullaby (which starts in **m3 bar 10**) is a modal melody employing mainly the D major pentatonic scale (see Figure 2). Many African melodies are modal in nature and often use pentatonic scales (of some sort) as source material



Fig.2. Transposed African lullaby melody played by soprano saxophone which is based on the D major pentatonic scale (D-E-F#-A-B).

- The harmonic material used in **m3 bar 1-46** is mainly diatonic and very simple harmonies are used. This tries to convey the harmonic simplicity of African music and explicitly imply this music type.

Invictus thus implicitly uses many of the basic elements of music of African music. The listener is presented with material (rhythmic, melodic and harmonic) which might not be a direct statement of African music but of which African music is an important underlying element.

Though **m3** is an African lullaby only the melodic and harmonic content really reflect characteristics of the elements of African music. This material may be seen as being somewhat artificial in nature as it is more as a result of the commission, which required the inclusion of African music, than an expression by Stockton. This attempt to include 'recognisable' indigenous material is questionable. Hoenigsberg pinpoints some of the problems which relate to this in Kubik (1994: 11):

...the assimilation is difficult - if not impossible - when basic musical elements such as tonality/pitch, rhythm/metre and timbre/instrumentation are concerned. A type of cargo-cultism is reached...

this statement relates well to the pitch elements of melody and harmony contained in **m3**.

The last music type incorporated into *Invictus* and studied here is the Latin American music idiom.

2.3.5 Latin American music

Stockton has a great interest in, and fascination with, Latin American music which is evident through it's frequent use in many of his works (for example the samba and rumba in *Concerto for stage band* and *Sol y Sombra suite* respectively and the samba in *Conversation piece*), Thus it's use in *Invictus* does not come as a surprise. This music type is however slightly transformed and not authentic in its presentation. Similar to the African idiom, which is only

implied in *Invictus*, Stockton wishes only to create the atmosphere of the Latin American idiom without stating it explicitly.

Typical influences of Latin American music:

- The element of timbre is used to evoke the sound of the Latin American influence in this composition through the use of the shaker (chocala) and the vibraslap
- The indication *Latin Feel* (in **m1 bar 128**) is a clear illustration of the desired music type the composer wishes to sound at this point in the composition
- The use of traditional Latin American *clave*¹¹ rhythms (in **m1 bar 128-135** in the Bass Guitar part)

The Latin American idiom thus does not form an extensive part of this Third stream composition but it is however still included and some of its elements synthesised into the work. The various component parts of *Invictus* are now evident, with respect to music types. The sub-categorisation of Latin American rhythms and styles is very comprehensively laid out in Norton (1996: 1-3) which also mentions the "Latin feel" designation found in the score of *Invictus* (**m1 bar 128**).

¹¹ Clave is the commanding rhythm which governs all of Latin American music and is often played by the wooden claves (thus the name). There are two types namely forward and backward clave. In *Invictus* mainly forward clave is employed. For an in-depth explanation of clave please refer to Sülsbruck (1980: 16-17) and Norton (1996: 5).

2.4 ANALYSIS OF THE BASIC MUSIC ELEMENTS IN *INVICTUS*

The analysis undertaken throughout this section provides a greater insight into, and understanding of, the manipulation and synthesis of the basic elements of *Invictus*.

Firstly, the basic element of structure will be discussed to determine the musical form structure..

2.4.1 Structure

Berry (1966) provides a discussion of the traditional structural procedures and musical forms which are found in *Invictus*, Similarly Wittlich (1975: 1-10) provides more contemporary musical form structures (for example Arch form) also found in *Invictus*. The term Arch form, though not an accepted form structure designation is described in Wittlich (1975) and refers to a certain arrangement of sections in a musical composition. Throughout this section this term is used as such.

The form structure of any musical composition is vital in giving the work shape and helping the listener to follow and understand the composition as it unfolds. Berry (1966: iv) states that the listener's response to emotional stimuli (such as a musical work) is deepened when they can participate intellectually, which is provided by an understanding of form structure.

The title of the work describes it as a prelude in three movements. A prelude refers to a short (often unitary) work often serving as an introduction to a longer and more complex work. In *Invictus*, though, prelude refers to an overture, which could be a larger scale work consisting of various movements and being free-standing in its own right. This definition is applicable to the discussed composition and a further meaning of the term prelude reveals another part of the work. A prelude is often improvisatory sounding in nature.

This points towards the jazz idiom synthesised in *Invictus* and the improvised sections contained in the work. It can be concluded that *Invictus* is a prelude in a number of ways, namely that it is a multi-movement, large scale work which can stand alone as a composition in its own right as well as being partly improvisatory in nature. The internal form structures are as discussed in rest of this section.

In *Invictus* Stockton chose not to use common practice period form structures such as Sonata form, ternary form, binary form or Rondo form for the internal structure of the work, but a more contemporary form structure. In the programme notes of the premiere performance the composer explains the structure of the work:

"The work is roughly structured in "Arch" form but the whole is presented in three sections or movements"

According to Wittlich (1975), Arch form can roughly be described as the form A-B-C-B-A (or any number of letter names but which form a mirror image as can be seen in this example). In Arch form the sections (A,B,C and so forth) are different and often contrasting sections which are repeated in reverse order after all the sections have been stated and thus forms a type of mirror image. The sections do not have to be repeated exactly but should be based on broadly similar material. Its origin can be seen to be Western art music. Examples of composers who utilised this form structure are Brahms and Bartok, who employed it extensively.

In summary, the complete form of *Invictus* is in this so called Arch form with an introduction and an extended coda. A breakdown of the different sections in *Invictus* will be given and the slight alterations to this Arch structure (which can be labelled A-B-C-B-A) will be illustrated. Wittlich (1975: 2-3) states that any piece of music requires some form of sectionalisation in order for the listener to comprehend the pattern and musical form presented. The various sections in *Invictus* are quite distinct and a type of sectionalisation does occur

which guides a listener through the work and clearly demarcates the combination of the four music types synthesised in this composition.

In **Appendix C** a tabulated format of the overall form structure of the work is provided. Movement and bar demarcations are given together with brief comments.

The first movement is preceded by an introduction (**m1 bar 1-21**), which introduces the African element found in *Invictus*. The work also concludes with an extended coda section in **m3 bar 94-118** (which contains material taken from the first theme found in **m1 bar 22-54**). This introduction and coda do not form part of the Arch structure and as a result they are not labelled with a letter number (A, B or C) in **Appendix C**.

The main theme is stated in **m1 bar 22-54** followed by linking material and an alto saxophone cadenza in **m1 bar 54**. The return of this same material type also heralds the rough Arch structure of the piece as in **m3 bar 65** there is the repeat of a cadenza (though this time that of the piano) followed by the same first theme material heard in **m1 bar 22-54**, thus creating a mirror image of the initial material. The labelling of sections and its breakdown are beyond the scope of this study but are provided in the table in **Appendix C**.

All three movements have a broadly similar sectionalised internal structure of A-B-C with the final resolve being heard in movement three with the return of the initial "A" section of movement one, as can be seen in **Appendix C**. The second "B" section (in A-B-C-B-A) has been omitted, as there is neither a repetition of this material nor any material based on it. The conclusion of this is that Arch structure is roughly the broad form structure of *Invictus* and this has been taken from Western art music

The discussion of structure so far has only related to Western art music and the form structures derived from it, but smaller internal form structures are used within *Invictus*. These are simpler musical form structures (for example *a-a-b-a*, *a-a-b-c*, *a-b-c-d*, *a-b-a-c*) which do not bear any specific name or

label in Western art music (such as Sonata form or Rondo form) but which are all respectively called Song forms in the jazz idiom. This term will be used for these smaller structures in the following discussion.

Just a few examples of the jazz Song forms used will be given here to illustrate the basic element of structure, which has been synthesised into the composition and taken from jazz. The first improvised section (**m1 bar 87-135**) is split between a section labelled "Swing" (**m1 bar 87**) and a second, labelled "Latin feel" (**m1 bar 128- 135**). The first part (**m1 bar 87-111**) is in *a-a-b-c* Song form, this being "a" in **m1 bar 87-95**, "a" in the repeat, "b" in **m1 bar 96-103** and "c" in **m1 bar 104-111**. This specific Song form is a very simplistic structure, which has been a favoured vehicle in the jazz idiom (*a-a-b-c* is also called thirty-two-bar Song form in the jazz idiom). The same *a-a-b-c* Song form repeats, though with a slight variation in **m1 bar 112-135**. This can be seen as "a" in **m1 bar 112-119**, "a" in the repeat, "b" in **m1 bar 120-129** and "c" in **m1 bar 128-132**, but with the "c" section being varied as it is presented in another one of the synthesised music types namely the Latin American idiom. An example of a non-standard Song form is found in **m2 bar 77-96** which is in an *a-a-b-b-c'* form. The "a" and "b" sections can be identified as above, for the first movement improvised section, but it is the c' section which deviates from traditional Song form in that it is not of an eight bar length, but instead a twelve bar phrase. This is not unusual for the jazz idiom as more contemporary compositions have tried to deviate from traditional forms by varying the number of bars in different sections of normal Song forms.

A very intricate form synthesis can be found in the alto saxophone cadenza in **m1 bar 55**. A cadenza in Western art music acts like an improvised section, which aims to display the instrumentalist's virtuosity. Similarly, when a soloist plays a solo in the jazz idiom it aims to display the soloist's virtuosity. The alto saxophone cadenza makes great use of jazz material and can thus also be seen as a jazz solo. This is important to note as it provides the structure, which has been derived from the jazz idiom.

In the jazz idiom, a Song form is repeated several times by the rhythm section, usually, in order to:

- Present the exposition of the melody (called the "head" in jazz)
- Provide accompaniment for Solos (taken ad libitum by soloists)
- End the piece with a recapitulation of the melody stated in the exposition.

A schematic representation of this can be found in **Appendix D**. Given all of this, the following analysis of the intricate combination of Western art music and jazz form structures can be substantiated. The exposition of the theme in movement one occurs in **m1 bar 22-54**. This is followed by a solo (namely the alto saxophone cadenza) in **m1 bar 55** and this is then completed by a recapitulation of the theme in **m1 bar 60-83**. This synthesis on a higher plane is what separates a Third stream composition from a work which is merely composed of various unrelated sections which is each just in a separate music type, namely the Western art music and jazz idioms.

The structural symmetry found in Western art music, and even more so in the jazz idiom, is also strongly present in *Invictus*. Eight bar phrases (and multiples thereof) abound throughout the work. This type of phrase structure abounds in both Western art music as well as jazz. The first theme in movement one is structured in an eight bar antecedent and consequent phrase (**m1 bar 22-29**). Link one in movement one (see **Appendix C**) is also an eight bar phrase followed by a sixteen bar phrase leading into the alto saxophone cadenza. The symmetrical structure is evident. The same symmetry applies to **m2 bar 1-8, 9-16 and 17-24** which are all eight bar phrases which leads into the alto saxophone melody in **m2 bar 29** which forms another eight bar antecedent and consequent phrase, which repeats in **m2 bar 53-60**. Finally in movement three the African lullaby theme is also presented as an eight bar antecedent and consequent phrase in **m3 bar 10-18**. The coda also abounds in 4 bar phrases in **m3 bar 94-97, 104-107, 108-111 and 113-115**. All the improvised jazz sections contained in *Invictus* are all

subject to this same symmetrical structure, for example **m1 bar 88-135, m2 bar 97-104, m3 bar 19-26**. The most asymmetrical phrase in the work is found in the codetta of movement one (**m1 bar 146-150**).

It has been made clear in this section that Stockton combined form structures used in Western art music (for example Arch form structure) with smaller musical forms (for example Song form structures) found in jazz music. The inner and outer form designs thus contrast and complement each other in order to provide the internal and external form of this Third stream composition.

2.4.2 Timbre

Timbre is the characteristic tone colour of an instrument (or group of instruments) or a voice. It is a more difficult term to define and in this study it will be interpreted as referring to the unique instrumental (tone) colour and instrumentation.

Before analysing the various timbres and their combinations used in *Invictus*, the layout of the instrumentation will first be given to list all the various timbres that are found in this work. (The drums listed under both the percussion as well as the jazz quartet sections as it serves a dual purpose and is not confined to just one of these two sections):

Woodwinds:

Piccolo

Flute I, II

Oboe

Clarinet I, II

Bass clarinet

Brass:

French horns I, II

Trumpets I, II, III

Trombones I, II

Percussion:

Timpani

Suspended cymbal

Snare drum

Glockenspiel

Shaker (Chocala)

Small tom-tom / Timbales

Medium tom-tom

Large tom-tom

Bass drum

Vibraslap

Vibraphone

(Drums - same as jazz quartet)

Jazz quartet:

Alto saxophone (Soprano saxophone)

Piano

Bass guitar

Drums

} Rhythm section

Strings:

Violins I

Violins II

Viola

Violoncello

Double bass

The reason for the choice of timbres used in this work is primarily dictated by the work's commission, which required an orchestral composition including African and jazz elements. The inclusion of a jazz quartet thus follows logically from the commission. The alto saxophone doubles¹² on soprano saxophone, which provides variation to the possible monotony of just the alto saxophone. The remaining three instruments of the jazz quartet are standard instruments for a jazz ensemble such as this.

The instrumentation resembles the Baroque concerto grosso which is a work written for orchestra (called the *ripieno*) and an ensemble (called the *concertino*) which is the soloist as opposed to a single performer as is the case in the traditional concerto. This opinion is further supported through the frequent *solis* passages in *Invictus* where only the jazz quartet plays. The timbre combination here can be seen as further evidence for *Invictus* being a Third stream composition in combining Western art music orchestral forces with a jazz ensemble. An example of this type of composition can be found in van der Watt (1992) entitled “*Con Gro*” which was written for Baroque ensemble and jazz quartet.

It can be seen that both the woodwind and brass sections have been altered and reduced in their instrumentation;

¹² This is a standard term in the jazz idiom which means an instrumentalist that also plays another instrument (either of the same family or a different family). In this instance it is the same instrumental family with the two instruments being the alto and soprano saxophones.

- There are no bassoons included (normally two with the 2nd also playing contra-bassoon)
- There is only one oboe instead of two
- There are two auxiliary instruments used namely the piccolo and the bass-clarinets There are only two French horns
- There are only two trombones instead of the usual three (with the 3rd playing bass trombone)

This reduced symphony orchestra more closely resembles a jazz big band with strings, in timbre, and once more points towards *Invictus* being a Third stream composition in its implication of the jazz idiom through its choice of orchestral timbres. Modern jazz big bands employ auxiliary woodwinds such as the bass clarinet and piccolo. It can thus be seen that the choice of timbres in this work are not random or standard but specifically chosen to create a very distinct timbre which can most appropriately be classified as being Third stream in nature.

The enlarged percussion section adds greatly to the durational element and consequently the rhythmic character of *Invictus*. The introduction (**m1 bar 1-21**) attempts to create the timbre of African music through the use of only percussive instruments. This is done through the use of a variety of tom-tom drums, a bass drum and low timpani rolls (with hard mallets which produce a dry sound). These bars may be an example of an instance in the music where Stockton tried to explicitly use timbres to express the dark quality of the poem *Invictus* through depiction of African drumming.

The Latin American percussion instruments (for example the vibraslap in **m3 bar 3, 5 and 7** and shaker in **m1 bar 128**) were chosen specifically to create the atmosphere of the Latin American idiom. Here, timbre plays an important role as it clearly indicates the Latin American idiom. In **m1 bar 128** is the first

instance of Latin American music (as it is indicated in the score). The bass guitar rhythm together with the shaker completely identifies this music type whereas the accompanying strings alone would not. Thus through the combination of these two timbres (strings and shaker) can the listener clearly identify the synthesis of Western art music and Latin American music resulting in the Third stream music type.

One timbre which can be easily overlooked in the instrumentation is the use of the piano. This is actually a very important timbre as it is closely associated with both jazz and Western art music and serves a dual capacity, which Pison (2002: 5) also explains and elaborates on. It is a standard instrument in the jazz quartet and a regular solo instrument in Western art music. According to Pison (2002: 5), other works which utilise the piano in a similar manner are;

- Aaron Copland, *Music for Theater* (1925)
- Igor Stravinsky, *Ebony concerto* (1945)
- George Gershwin, *Rhapsody in blue* (1924)
- Maurice Ravel, *Concerto for left hand* (1925)

The piano forms part of the percussion section of the orchestra and at the same time it is an integral component of the jazz quartet.

It has been remarked above how the percussion instruments provide the introduction to the work. This is followed in **m1 bar 22-43** by the entry of the orchestra firstly in isolation and then combined with the percussion instruments (African drumming) to produce a “new” timbre. Some drum fills in **m1 bar 40-41** (see Figure 3.) provide further contrasting timbre and sets up the entry of the jazz quartet. Here the drums timbre is utilised for a dual purpose to subtly combine Western art music and jazz. The jazz quartet entry in **m1 bar 44-54** again provides contrast and achieves the effect, which was also commented upon above, of creating a kind of *concertino* within a bigger concerto grosso. If considered in this manner it can be seen that the construction of *Invictus* has been done with great care.



Fig.3. Fills on the drum kit snare drum which announce the entry of the jazz quartet.

m1 bar 55 sees the slimming down of all timbres with just the alto saxophone playing a brief cadenza. During this cadenza the composer introduced yet another timbre which might be construed as *music concrete* when the alto saxophone soloist starts to tap their foot. Strong influences of Western art music timbres can be seen here while the overriding timbre of the jazz idiom is felt through the use of a predominantly jazz based instrument.

m1 bar 87-139 introduces yet another new timbre in the context of this work in the form of a jazz quartet with orchestral accompaniment. This is a more familiar sound to listeners as it is a well-known timbre in more contemporary popular music. The alto saxophone improvises freely and is superimposed over this accompanying timbre. A clear shift has thus been made from the pure Western art music (in **m1 bar 22-43**) to a combination with jazz.

In the Codetta of **m1 bar 140-150** the orchestral timbre takes over again stating the main theme that it introduced during its entry in the first movement. The accompanying percussive timbre is changed, with the drums providing accompaniment instead of the introductory timpani and percussion heard in **m1 bar 22**.

The second movement builds on the first through the use of broadly similar timbres. However, the African element (drumming and percussion) has been removed. This movement is dominated by the orchestra and jazz quartet respectively, in equal proportions. The one used to accompany the other throughout this movement. Long and freely improvised sections strongly root the movement in the jazz tradition and are used by the composer to create the jazz sound of in this movement. These two groups' timbral colours are well alternated and balanced for two main purposes;

- To create contrast and continuity through their juxtaposition and synthesis;
- To avoid monotony of continuing the strong African timbres used in the first movement;

The last bullet point is important in the larger context of the work as it then sets up the return of the African elements heard in the third movement.

The African element introduces a minimalistic concept and can be found in the drums in **m2 bar 53 and 61** where the ostinato drum rhythm is slightly altered in timbre by changing the cymbal on which the drummer plays and with it the timbre (See Figure 4.a and 4.b). Minimalistic procedures aim to effect change through subtle variation of one of the basic elements of music.

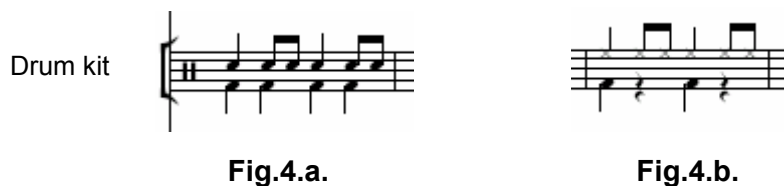


Fig.4.a. The drum kit timbre which consists of bass and snare drum.

Fig.4.b. The drum kit timbre which is altered through changing from snare drum to cymbal.

Within the Arch form of the work movement three signals the return of the first movement material of *Invictus*. This is supported through the use of timbres from the first movement namely Latin American instruments and the return of African percussive sounds. This familiar material is offset against the introduction of new timbres in the form of the soprano saxophone in **m3 bar 10-18** which plays the African lullaby with accompaniment provided by the jazz quartet (which plays a rock-funk rhythm) and the use of a vibraslap which refers to the Latin American music type again.

The composer also uses the technique of variation through timbre to break monotony in **m3 bar 26-38** by alternating the African lullaby melody between the soprano saxophone and the woodwinds and assigning the Rock-funk

accompaniment to the jazz quartet, strings and brass instruments. This timbral variation is taken further in **m3 bar 47-61** when the African lullaby melody is alternated between the soprano saxophone, woodwinds and brass. A subtle change and lightening occurs in the timbre in **m3 bar 60-64** with the exit of the drums, which leads into the piano cadenza. This cadenza culminates in a drum solo (in **m3 bar 65**) that provides contrast and continuity of timbre in the following manner;

- The piano cadenza is followed by the drum solo providing contrast through the change in timbre from resonant/sustained piano tones to dry/percussive drum beats
- The drum timbre provides continuity as it leads straight into the link (**m3 bar 66-69**) to the coda section (**m3 bar 70**) which starts with the, now, familiar African drumming percussion found in the introduction of the work

The coda (**m3 bar 94-118**) makes strong reference to the African drumming timbre heard throughout the work with the repetition of this timbre. **m3 bar 112-116** combines the orchestral timbre with that of the jazz quartet followed by an orchestral unison in **m3 bar 117-118**. These last two measures can be seen as being the synthesis of these two dominating timbres of the composition in a unison setting which places strong emphasis on timbre and rhythm and acts as an appropriate “timbral cadence” to the work restating and summarising the two contributing music types in *Invictus*.

2.4.3 Duration

The durational element of *Invictus* receives great consideration in this study, being a sub-element of rhythm together with metre and pulse. It plays a crucial part in all four music types combined in this work. Rhythm creates movement in music and is common to all the other basic elements of music. For example, the element of pitch is sound waves of regular (or irregular)

rhythm; structure is the rhythm of the musical form and sections of a composition; texture is the rhythm or flow of musical density within a composition. (Similar arguments can be made for the remaining basic elements of music.)

Floyd (1999:12) states:

Rhythm is to the African what harmony is to the European, and it is in the complex interweaving of contrasting rhythmic patterns that he finds his greatest aesthetic satisfaction.

The rhythmic element of *Invictus* was drawn from all four of the music types synthesised in the work and thus further emphasises its importance as a common denominator. All four the music types combined in *Invictus* have strong rhythmic roots, with African music's being the strongest. The rhythmic elements as they refer to each of these music types will be pointed out in this section.

Firstly the complexity of the rhythmic element in *Invictus* will be traced as Stockton tried to impart some of the African rhythmic complexity referred to by Floyd (1999).

2.4.3.1 Rhythm

In the introduction to the work (**m1 bar 1 and 22**) use is made of polymetre ($\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{2}$). The composer shared his thought process in his accompanying concert notes in which he mentions that he tried to replicate the complexity of African drumming through the simultaneous use of three time signatures. The indication in the score (**m1 bar 22**) for the conductor is to conduct in 2 which greatly simplifies the conductor's role as they are not required to try and conduct the complex rhythms which are suggested. In **m1 bar 1-21** a variety of accents on different beats helps in creating this polyrhythmic complexity. Kubik (1994: 9) discusses how the essential metric pattern is reinforced and

emphasised in Western art music, whereas in African music separate rhythmic patterns conflict with one another to produce polyrhythmic combinations and multi-metric patterns. This technique is employed in the introduction and superimposed over the Western art music metric structure. This results in the accented beats, implied by the time signature, not necessarily being accented and thus the listener's perception of the basic beat level and a definite time signature is obscured until **m1 bar 22**.

Wittlich (1975) studies, what he calls, the beat level. This assumes that any section of a piece of music has a certain basic note value which itself is the underlying beat value. This concept, of the beat level, is very important in the durational design of *Invictus* as it permeates the work and links the various music types combined in it.

The bass guitar line in all the improvised sections in movement one are based on the crotchet beat level which is more commonly referred to as the underlying beat value. The bass guitar and drum rhythms in the third movement is based on the semi-quaver note beat level which is more complex than the crotchet beat level of movement one. Examples of these beat levels are shown in Figure 5.a and 5.b. where the third movement semi-quaver note beat level is compared to that of standard bass line in the funk idiom.



Bass guitar

mf

Medium Funk Ballad
J = 68

Tokyo Dream (Bass)

A A^{6/9} C^{#sus} C^{#(add 9)} D^(add 9) F[#]

(dr. fill) -----

B^{7(#9)} B⁷ C^{MI9} F^{13sus}

Fig.5.a. Comparison of the bass guitar rhythm used in *Invictus* (m3 bar 3-4), with a standard funk bass rhythm from the jazz tune *Tokyo Dream*, Sher (1995: 391).

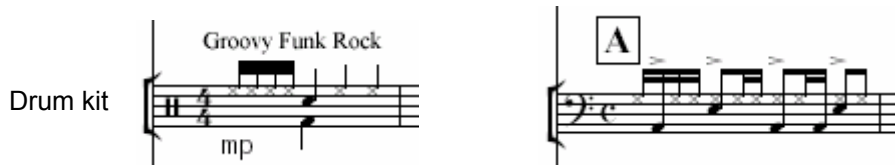


Fig.5.b. Comparison of the drum kit rhythm used in *Invictus* (**m3 bar 1**), with a standard funk drum rhythm from the jazz tune *B Sting*, Sher (1995: 426).

Further contrast is achieved in **m1 bar 87** where the beat level changes from the eighth note level to the crotchet level, as shown in Figure 6. This brings about stability and introduces the Swing feeling and improvised jazz section, which is less rigid than the opening fanfare in **m1 bar 22**.



Fig.6. The crotchet beat level is clearly established by the bass guitar and piano bass lines.

The synthesis of the basic elements of music can be observed on a very refined level when looking at the metric structure of the first movement. *Invictus* begins with polymetres in **m1 bar 1-37** then a change occurs to a compound triple metre ($\frac{9}{8}$) in **m1 bar 38**. A time signature and metre is completely abandoned in **m1 bar 55** with the alto saxophone cadenza, which is played freely with no definite metre but then returns to a type of single metre when the soloist starts tapping their foot during the cadenza to imply a sort of basic metre. The cadenza ends with a return to the opening orchestral fanfare type melody (**m1 bar 60** that is again in a polymetre, before continuing to the improvised jazz sections which conclude this movement. Arch structure can be observed in this instance as an inner structure of the metric structure of the first movement, namely polyrhythm => single rhythm => free rhythm => single rhythm => polyrhythm.

Up to this point only the rhythmic contribution made by three of the four music types combined in *Invictus* have been mentioned. The Latin American idiom is first recognised in the bass rhythm in **m1 bar 128-135** which when compared with those found in Norton (1995: 10-13, 19-22 (Bk 1) and 4-5, 12-14 (Bk2)) is found to be the most basic Latin American rhythm in forward clave¹³. This is indicative of Latin American music. The basic forward clave rhythm as used in Latin American music is shown in Figure 7.



Fig.7. The basic forward clave beat in the Latin American idiom. This syncopation can be seen in **m1 bar 128** in the clarinet and bass guitar.

Stockton thus utilised an explicit rhythmic statement of Latin American music to synthesise this music type into this Third stream work. The introduction of the Latin American rhythm in **m1 bar 128-135** creates an abrupt change in the rhythmic material presented up to this point in the composition.

The rhythmic feeling is suddenly shifted in **m1 bar 127-128** by the change from the Swing style to the Latin American style (indicated by "Latin Feel" in **m1 bar 128**). This sudden change acts as an abrupt "modulation" in its own right as there is also a change in timbre and texture at this point to mark the change. The syncopated bass guitar line provides marked contrast to the preceding crotchet note bass line. The two contrasting rhythms are shown in Figure 8.a and 8.b.



Fig.8.a. The bass rhythm of **m1 bar 126-127** which is based on a crotchet note bass line

¹³ For a comprehensive explanation of clave refer to Sùlsbruck (1980: 16-17) and Norton (1996: 5).



Fig.8.b. The bass rhythm of **m1 bar 128-129** which emphasises the forward clave and contrasted with the rhythm in 8.a.

The rhythm that the drums play also changes to a Latin American rhythm, which emphasises the forward clave. A comparison of the drum kit rhythm and the forward clave rhythm is given in Figure 9.a and 9.b.

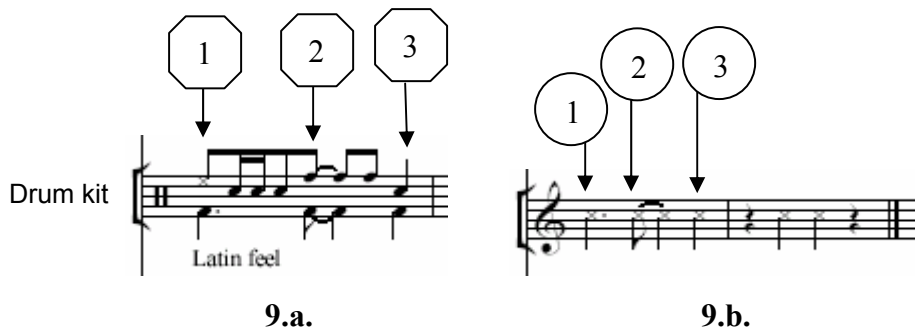


Fig. 9.a. A comparison of the Latin American drum kit rhythm in **m1 bar 128** with the regular forward clave in **Fig. 9.b.** The basic beats (indicated by 1-3) can be seen to correspond to the forward clave.

The soloist at this point (the piano) will alter the rhythm and choice of notes played to reflect this rhythmic change and to remain idiomatic in the music type of the moment. If analysis is carried forward a few bars, it can be found that the composer's introduction of the Latin American idiom at this point provides both a change in rhythmic feel (as the previous 40 measures - **m1 bar 87-127** - were with a Swing feel rhythm) as well as a link to the coda of the first movement. In **m1 bar 136-139** the forward clave rhythm is still emphasised by the orchestra but in **m1 bar 140-144** the forward clave rhythm is found in the flutes and oboes while a rhythm is sounded in the rest of the orchestra and jazz quartet. This then leads to **m1 bar 146-150** where the forward clave rhythm is presented one more time by the clarinets over sustained notes in the orchestra. The combination of the various music types in *Invictus* is thus carefully chosen for various reasons, which in this instance includes rhythmic structure.

A very explicit attempt at combining a Western art music metric innovation into *Invictus* can be found in **m1 bar 84** in the form of metric modulation (see Figure 10). This rhythmic form of modulation was employed by the composer Elliot Carter who influenced composers such as Bartok, who subsequently also used it. This is seen as a conscious act on the part of the Stockton as this is the only occurrence of metric modulation in *Invictus* and as such was a pre-conceived idea to synthesise a rhythmical element of Western art music with that of the jazz idiom.



Fig.10. Example of metric modulation in **m1 bar 84**.

Another Western art music rhythmic technique which is used, occurs in **m1 bar 146-150**, in the alto saxophone. This is rhythmic augmentation at the cadence, which brings about a natural point repose instead of altering the pulse, tempo or metre to achieve a slowing down of the rhythm. The rhythm is slowed down through the use of triplet crotchets followed by normal crotchets and ending with a minim.

Earlier, in section 2.1.2, reference was made of the layering technique in African music. This technique combines various simple rhythms by layering them on top of one another to create a more complex overall structure than the individual parts - **m1 bar 26-29** is a good example of this technique. The clarinets, horns and violas play four quavers in a bar; the trumpets and first trombone play a very energetic and syncopated rhythm; the violins, cellos and double basses play solitary notes or chords on various parts of the beat. Lastly, the percussion plays rhythms emphasising the string rhythms and the drums play a fourth rhythm, which is the most complex of all the individual rhythms in this texture. Each of these rhythms are simplistic if considered in

isolation, but combined they create a complex rhythmic texture reminiscent of the African idiom.

Kubik (1994: 14) states that most African music contains a recurring cyclical pattern and rhythmic complexity. The rhythmic complexity has already been thoroughly discussed above. The recurring cyclical pattern is comparable to an ostinato pattern and this idea is synthesised into *Invictus* but in a different format. It is used in the bass guitar lines in the jazz sections in the work over which the soloist improvises and acts as an ostinato bass pattern. **m1 bar 87-95 and m1 bar 112-119** are examples of this. The bass carries on playing the same ostinato pattern which creates the continuity, whilst the alto saxophone soloist performs an improvised melody over it to create variety. Thus the composer took an idea from the jazz idiom, which is also a big part of music in the African idiom. It has been seen throughout this study thus far that overlapping elements (for example timbres and quartal harmony) and rhythmic devices lay at the heart of the successful synthesis of the four musical music types into a Third stream composition.

Throughout *Invictus*, repetitive and complex rhythms are employed and all point towards the African idiom. This is with regards to concepts such as, for example: polymetre (see Figure 11), polyrhythms and layering. Pure African music is never presented but Stockton combines various rhythmic characteristics and devices of this music type which disguises its presence without concealing it from the listener.

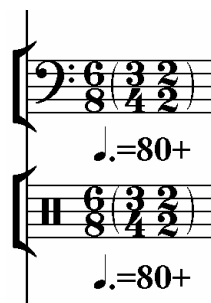


Fig.11. Example of polymetre in *Invictus*, **m1 bar 1**.

All of the rhythmic devices mentioned create tension or resolution. Forward movement in the jazz idiom often falls to the drums as it is the most rhythmic

of all the instruments in a jazz quartet. In **m3 bar 19** the drums create tension and a greater rhythmic impetus when it changes its basic pattern which it starts with at the beginning of the third movement and thus heightens the rhythmic tension. It provides a forward drive and very energetic vehicle for the solo alto saxophone, which enters at this point. This rhythmic drive is carefully controlled by the composer and in **m3 bar 55** he lessens the tension with the indication "lighten". This also signals a natural ritarando in the music as the piano cadenza soon follows.

All of the rhythms presented in *Invictus* exist in time and as such need to be presented in time through the use of a metre. This is considered in the next section.

2.4.3.2 Metre

A breakdown of the various metric changes throughout *Invictus* can be found in **Appendix B**. There are some important observations which can be made from the table in **Appendix B**.

Firstly, it can be noted that the predominating time signature is a simple quadruple metre ($\frac{4}{4}$). Though movement two is in cut time ($\frac{2}{2}$), the walking jazz bass throughout the majority of the section implies a simple quadruple metre ($\frac{4}{4}$) and with it a four to a bar feel instead of a two to a bar feel as in cut time. This amounts to about 275 bars of the total 445 bars or more than 60% of the composition being in simple quadruple metre ($\frac{4}{4}$). A big part of these 275 bars are devoted to improvised jazz sections. This supports the fact that the jazz idiom had an influence on the choice of time signature. This acknowledges that the simple quadruple metre ($\frac{4}{4}$) is also the predominating time signature in the jazz idiom comprising by far the largest part of the literature. This argument can equally be applied to the Latin American Style as the bulk of Latin American compositions are in simple quadruple metre ($\frac{4}{4}$) and cut time metres. As such it is also alluded to through the extensive use of this metre throughout *Invictus*.

The alto saxophone cadenza (**m1 bar 55**) is in free time, which is the same as both rubato in the Western art music idiom and free playing in the jazz idiom. However when the soloist has to start tapping their foot a metre is established, again simple quadruple metre ($\frac{4}{4}$), as indicated by the dashed barlines implying a metre with strong and weak beats. This can be seen in **m1 bar 55** with clear dashed barline indications and slash marks indicating a definite beat. The same occurs in the piano cadenza in **m3 bar 65** where the feeling is rubato but where there is a clearly indicated metre through the use of dashed barlines. An example of the dashed barline indications, establishing a metre, is given in Figure 12.



Fig.12. Example of the dashed barlines, in the alto saxophone cadenza, which indicate a metre and pulse.

All the improvised jazz sections are in simple quadruple metre ($\frac{4}{4}$) to establish the strong influence of the jazz idiom. This is consistent with the overwhelming majority of jazz music which is written in this metre. Examples include **m1 bar 87-139**, **m2 bar 61-116**, **m3 bar 19-26**. This most basic of metres also provides contrast to the, implied, rhythmically complex sections which try to mimic the complexity of African rhythms, as discussed above.

The many metric changes throughout *Invictus* creates tension and an uneasy atmosphere which can once more be traced back to the poem which inspired the work and its content which is macabre in nature and also bears an air of unease and tension.

The metre is an indication to the performer of the rhythmic grouping applied in a composition but this is communicated to the listener through the pulse and its placement during performance.

2.4.3.3 Pulse

Pulse, as a sub-element of duration, refers to the natural stress, both weak and strong, in music.

Stockton manipulates the pulse in the introduction of *Invictus* to emphasise the polymetre and irregular beats in order to create a complex rhythmic structure and obscure the basic duple pulse (in compound duple metre ($\frac{6}{8}$)). In **m1 bar 3**, the pulses emphasised by the drums are those of the normal stresses of the two dotted crotchet beats in a compound duple metre ($\frac{6}{8}$). Against this, the timpani emphasises the offbeat pulses to create irregular pulses. The same procedure can be seen in **m1 bar 10, 12 and 20** in the drums, where the irregular pulses to be emphasised are indicated in the score with accent markings. These irregular pulses are analysed in depth in Wittlich (1975), which contrasts regular and irregular pulses. Irregular pulses tend to be associated with restlessness and to create tension. This can again be traced back to the dark and pensive nature of the poem on which the work is based. The polymetre which is introduced in **m1 bar 22-26** is supported by the pulses. The three simultaneous duple and triple metres ($\frac{6}{8}, \frac{3}{4}, \frac{2}{2}$) can be seen throughout the instrumentation as follows:

- The violins and violas play on the strong beats of a compound duple metre ($\frac{6}{8}$) in **m1 bar 22 and 26** and on the strong beats of a simple triple metre ($\frac{3}{4}$) in **m1 bar 23-25**
- The brass play on the strong beats of a simple triple metre ($\frac{3}{4}$) in **m1 bar 24-25**
- The strong beats of a simple duple metre ($\frac{2}{2}$) are emphasised throughout **m1 bar 22-26**

- The drums emphasise the strong beats (dotted quavers) of a compound triple metre ($\frac{6}{8}$) in **m1 bar 22-23** and the strong beats of a simple triple metre ($\frac{3}{4}$) in **m1 bar 24-25**

This idea of obscuring the basic pulse is in line with what Kubik (1994: 14) describes when he states that in African music separate rhythmic patterns conflict with one another to produce polyrhythmic combinations and multi-metric patterns. He further explains that Western art music is divisive in its concept in that the rhythmic structure is very clearly in 2, 3 or 4 beats due to the placement of the stress on the first beat but in African music this stress is often not present. This can be seen in **m1 bar 3 and 12** where beats other than the first beat of the bar receive the rhythmic stress (see Figure 13).

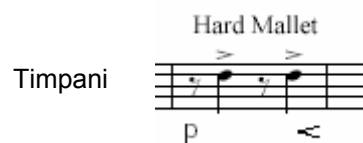


Fig.13. Example of the rhythmic stress and accents on parts of the beat other than the strong beat.

The regular pulses start in **m1 bar 30** with the primary emphasis being on the strong beats of compound duple metre ($\frac{6}{8}$). These regular pulses contrast with the irregular pulses presented since the introduction and brings resolution. The irregular pulses are primarily associated with the modern Western art music and African idiom while regular pulses are associated with all four music types combined in *Invictus*.

In the alto saxophone cadenza (**m1 bar 55**) the pulse is obscured at first but then becomes clearer as the cadenza progresses. In this cadenza the pulses are emphasised when the soloist starts to tap their foot and a clear pulse grouping is established. The opposite procedure is employed in the piano cadenza (**m3 bar 65**) where it starts with a clear pulse grouping which is again indicated by dashed barlines, but towards the end of the cadenza the pulse is again obscured which leads into the drum solo and back into the

polymetre of the introductory material. Yet another internal form of an abridged Arch form can be observed in this instance. The work starts with an obscured pulse then moves to a clear pulse grouping (**m1 bar 22**). In the alto saxophone cadenza it goes from an obscured pulse to a clear pulse and then to complete the Arch “shape” of the pulse structure at the end of the work the regular pulses (in **m3 bar 60-64**) move to a regular pulse grouping in the piano cadenza moving to an obscured pulse grouping in the drum solo and returning to the polymetre and irregular pulses of the opening material.

The regular pulses of the second movement are based on the minum beat level. The metronomic markings support this, being cut time. In the jazz idiom, the bass guitar creates variety by playing the minum beat level and crotchet beat level. This change in pulses creates motion and stationarity. An example can be found in **m2 bar 53-128**. In **m2 bar 53-60** the bass guitar plays the crotchet note pulses and creates motion, but in contrast the bass guitar plays the minum pulses in **m2 bar 61-76**, which provides relaxation and helps to place emphasis on the new timbral colour introduced by the string section at this point. Contrast is then again introduced and tension heightened in **m2 bar 77** with the entry of the alto saxophone by playing the crotchet note pulses. This manipulation of pulses is taken from the jazz idiom and interweaved in the handling of pulses in *Invictus*.

In **m2 bar 45-52** the composer superimposes an irregular pulse group over the metre and regular pulse group (see Figure 14.). The horns and percussion play 3-beat pulses against regular 4-beat pulses of the movement.



The image shows a musical score for two clarinets, Clarinet I and Clarinet II. Both parts are marked with a dynamic of *mf*. The notation consists of two staves, each with a treble clef. The music is written in a 4/4 time signature. The primary pulse is a regular four-beat pulse. Superimposed on this is an irregular pulse group of three, which is highlighted by a bracket and a vertical line. The notes are primarily quarter notes and eighth notes, with some beamed eighth notes. The irregular pulse group of three is shown as a sequence of three notes that do not align with the regular four-beat pulse.

Fig.14. An irregular pulse group of three over the prevailing four beat pulse, of the second movement, in the clarinets.

This is drawn from the layering concept of African music and the rhythmic innovations found in the modern period of the Western art music idiom.

Another example of irregular pulses superimposed over regular pulses can be found **m2 bar 129-133**. Here the horns, percussion and alto saxophone play a 3-beat pulse over the regular 4-beat pulse of the movement. However, in this instance the irregular pulses are not indicated in the score by accent markings. This is an example of an iso-rhythm, the same rhythmic grouping repeated over and against the regular pulses and beats, This is described in Persechetti (1962) and is an explicit Western art music technique to create rhythmic complexity through pulse and beat manipulation. At the same time, these three-beat over four-beat groupings can be seen as implying polyrhythms, which also occur in **m1 bar 80** as well as in **m1 bar 22-28**. The African idiom is again referenced through the use of polyrhythms, which are closely associated with polymetre and the layering technique, discussed earlier.

The three movements do not strictly adhere to traditional Western art music designs as the first movement is fast (with dotted crotchet = 80 bpm), the second movement is even faster (with minum = 140 bpm) and the third movement is slow (with crotchet = 70 bpm). This is in contrast to the traditional Fast-Slow-Fast movement design of the Common Practice period. The Arch form is reinforced however with the coda section which is again in a fast tempo. It can be seen how the tempo and pulse in this way also form and abridged Arch structure. So the overall tempo structure can be seen to be: fast (A) > faster (B) > slow (C) > fast (A), which validates the assertion that this is also a type of abridged Arch form, with the second B section omitted.

The durational element is synthesised with the other basic elements of music to create a Third stream composition through its manipulation.

The following section considers the element of pitch, which is concerned with the actual choice of notes which the composer made in writing this work.

2.4.4 Pitch

The basic element of pitch can be subdivided into three respective sub-elements, namely tonality, melody and harmony. In this section it will be studied how these three sub-elements are taken from the four music types synthesised and combined in the composition.

2.4.4.1 Tonality

In the Common Practice period, tonality normally reflected the key signature of a work. This has become blurred throughout the history of music through tonal expansion and chromaticism leading to a constant change and shift in tonality and ultimately resulting in the destruction of tonality as a whole with the advent of serial/atonal music. However, *Invictus* has clear tonal areas/centres and is mainly written employing a chromatic harmonic language, which has an extensive tradition in both the Western art music as well as the jazz idioms.

For ease of reference, the various tonalities and shifting keys have been collected into a table in **Appendix E** with bar number indications and brief comments where applicable.

Tonality in itself is not unique to Third stream music but the manner in which the tonalities are derived from the Western art music and jazz idioms, and combined, can be seen as a characteristic element found in Third stream music.

The introduction of the work (**m1 bar 1-21**) has no key signature and is thus in an open key. This is due to the percussive nature of the section, which is neither melodic nor harmonic and as such places the emphasis on the rhythmic element and highlights the African idiom implied here. The first tonality of Bb major is heard in **m1 bar 22** with the entry of the main theme of the first movement. The first movement utilises the circle of fifths, which is a

fundamental element of both tonal Western art music as well as jazz music. This can be seen in the tonalities of tonic Bb major (**m1 bar 22-29**), its dominant F major (**m1 bar 120-135**), its subdominant Eb major (**m1 bar 87-111**) and the supertonic, presented as a secondary dominant, C major (**m1 bar 84**). (Eb)-Bb-F-C forms a circle of fifths tonal structure, which was much used in the Common practice period as well as in the jazz idiom over the last century. The influence of the jazz idiom can be seen in **m1 bar 44-55**. These bars are in the key of E major which is the tri-tone substitute of Bb major. This tritone substitution is a common reharmonisation technique employed in the jazz idiom to create variety and interest. The alto saxophone cadenza in **m1 bar 55** is indicated in **Appendix E** as an implied tonality due to the solo line without harmony. The tone of "E" is emphasised throughout the cadenza and according to Ludmilla (1966: 259) any tone in a passage, such as this, which has no clear tonality and which is either stressed or repeated can be considered a type of root indicating a tonality. This is illustrated in Figure 15:



Fig.15. Example from the alto saxophone cadenza indicating the repetition of the tone C# (or concert note "E") establishing it as an implied root.

The modulatory passages indicated in **Appendix E** (**m1 bar 68-83**, **m1 bar 96-111** and **m2 bar 25-28**) move through various tonalities (as indicated) to arrive at their respective destination tonalities, as outlined in the table in **Appendix E**. This use of modulatory passages in the form of a bridge/link is common to both the Western art music as well as the jazz idioms. It should be noted how the composer achieved contrast and continuity in **m1 bar 96-111** and **m1 bar 120-135** by repeating the tonalities in the modulatory passages but using modal interchange to move from F minor in **m1 bar 108** to F major in **m1 bar 134**.

The overall tonal design reaches a logical conclusion with F major in **m3 bar 47**, which is the dominant of Bb major, being the destination key with the repeat of the first movement after the Dal segno al coda in **m3 bar 69**. This emphasises a strong tonal design and also reinforces the Arch form of the work as the tonalities move from Bb major in **m1 bar 22** through various distant keys before returning to Bb major with the Dal Segno al coda repeat at the end of the third movement.

Parallel tonalities are used as the second movement ends in C minor in **m2 bar 136** and the third movement begins in C major (see Figure 16). This modal interchange is extensively used in the jazz idiom and was also employed with great effect in Western art music during the Impressionistic period. It thus has strong ties to both music types.



Fig.16. The second movement ends in the key of c-minor with a c-minor chord (including the natural seventh degree).

A truly chromatic passage with continually shifting tonalities can be found in **m2 bar 1-28**. There is no single distinct tonality until the resolution to the key of C minor in **m2 bar 29**.


The African idiom is less represented in the tonality of *Invictus* as much African music has relatively simplistic harmonic structures which are accompanied by simplified tonalities and tonal areas. This is in comparison to the more complex harmonic structures which exists in Western art music. Thus the main contribution towards tonality in this work comes from the Western art music and jazz idioms.

2.4.4.2 Melody

Melody is the second sub-element of pitch which traditionally enjoys the most attention as it is generally the highest part in the chordal structure and provides the most basic unifying element to the listener through a theme or tune. This is true of its function in all four of the music types synthesised in *Invictus*. Most of the melodic material used in this work was drawn from the African, Western art music and jazz idioms and is discussed here. Some of the syncopated melodic material is derived from Latin American music seeing as the same rhythmic and melodic syncopation is inherent to this idiom.

The influence of African music on the melodic material will first be analysed. Kubik (1994: 16) discusses how many African melodies resemble some of the medieval modes employed by European composers. A clear example of this use of a modal melody, drawn from the African idiom, can be found in **m2 bar 29-36** where the melody is based on the Aeolian mode on C (this scale being C-D-Eb-F-G-Ab-Bb-C or Eb major from the 6th degree of the scale – SEE Figure 17). The melody is diatonic and no chromaticism (or accidentals) is used. This is also drawn from the African idiom to which, Kubik (1994: 16) explains, the concept of modulation is foreign and a very stable tonic note and chord dominates. In **m2 bar 29-36** the melody establishes a very stable C minor (Aeolian mode) as tonic chord.

C Aeolian Scale



The figure shows a musical score for two instruments: Alto saxophone and Piano. The Alto saxophone part is written in a treble clef with a key signature of two flats (Bb and Eb). The melody consists of four measures. The first measure contains the notes C4, D4, Eb4, and F4, which are grouped by a slur. The second measure contains G4, Ab4, and Bb4. The third measure contains C5, Bb4, Ab4, and G4. The fourth measure contains F4, Eb4, and C4. The Piano part is written in a grand staff (treble and bass clefs) with the same key signature. It provides a harmonic accompaniment for the saxophone melody, with chords and single notes in both hands.

Fig.17. The alto saxophone melody (transposed) is based on C Aeolian mode.

African melodies are very akin to speech, and speech rhythms abound. This can be considered to be the case throughout *Invictus* as the melodic material

predominantly makes use of small intervals and only a few instances of wide melodic leaps can be found. For example **m1 bar 51** (upward diminished fifth – Figure 18.a.), **m2 bar 29** (upward perfect fifth – Figure 18.b.), **m3 bar 12 & 14** (upward major sixth – Figure 18.c.). Apart from these few instances, the intervallic content is mainly seconds, thirds and fourths, which are very similar to normal speech. The influence of Western art music melodies and even more contemporary jazz style melodies with big intervallic leaps did not influence *Invictus*.

A further melodic characteristic taken from the African idiom is that of call and response in which a soloist makes a statement followed by a group, choral or instrumental or mixed, that answers. In **m3 bar 10-18** the soprano saxophone (*soloist*) states the first theme of the third movement followed by a response from the oboes and clarinets (*group*) in **m3 bar 11-26** through a varied statement of the first theme.

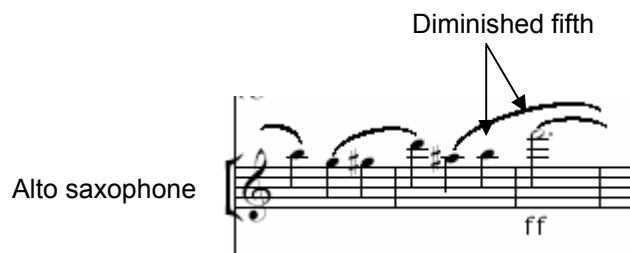


Fig.18.a.

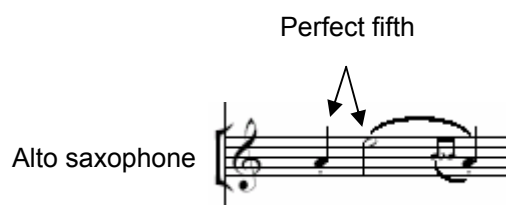


Fig.18.b.

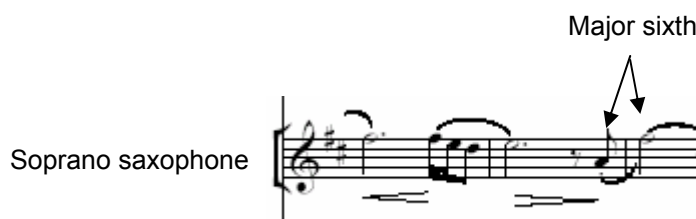


Fig.18.c.

Fig.18. Illustration of the widest melodic intervals in *Invictus*.

Furthermore, many African melodies are based on scales of just a few notes (4 to 7) as discussed by Kubik (1994: 16). This limited choice of notes leads to the use of scales such as the pentatonic and hexatonic scales and some synthetic scales, which are not part of the major-minor system in Western art music. Melodies are also often short and catchy in the African idiom, which is also the case in the jazz idiom. This is in opposition to the Western art music type in which contemporary melodies can often be very elaborate and dissonant especially in the melodic development of the last two centuries. An example of this would be the symmetrical diminished scale in which the intervals between scale degrees alternate between tone and semi-tone, or semi-tone and tone, depending on the starting interval of the scale. The symmetrical diminished scale starting on “C” looks as follows:

C – Db – Eb – E – Gb – G – A – Bb – C

A summary of the melodic material used in this work together with its scale material is provided in **Appendix F**. The various scales (for example pentatonic and symmetrical diminished) are indicated as well as the use of so called "blue notes"¹⁴ taken from the jazz idiom. The comments provided are comprehensive and only a brief discussion will be given here.

Appendix F lays out the scalar material used throughout *Invictus*. It indicates that the main melodic material is diatonic or modal but instances of chromatic melodic material can be observed in **m1 bar 36-37, 40-41, cadenza (alto saxophone) and 140-143**, and in the second and third movements the symmetrical diminished scalar material creates chromaticism. Chromaticism is derived from the Western art music and jazz idioms and provides contrast to the strong modal melodies found in the second and third movements.

¹⁴ In the Jazz idiom, this refers to the flattened third and seventh degrees of the major scale.

The ostinato like bass pattern of the third movement is reminiscent of the African idiom through its use of repetition, which is inherent to African music. In this instance the bass can be considered a melody in its own right as it does not only provide the rhythmic impetus but is also a repeated two bar melody. The same can be said of the ostinato bass patterns in the improvised jazz sections throughout *Invictus*.

A unique Third stream sound is created in **m3 bar 19-26** where the composed melodic material of **m3 bar 10-18** is combined with an improvised melody in the alto saxophone. The composed melody in this section is strongly modal in nature, this can lead to two different approaches by the improviser who may either:

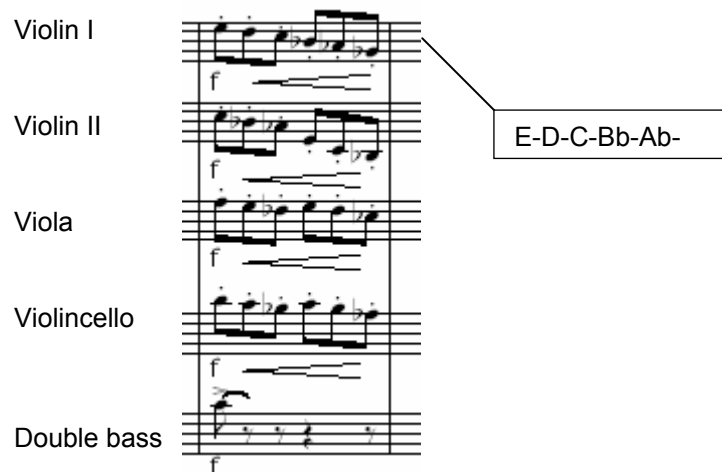
- Improvise a melody which is strongly modal based to integrate with the composed melody which creates continuity
- Improvise a melody which is strongly chromatic to create clashes and discord with the composed melody in order to create contrast

A further Western art music melodic technique is used in **m3 bar 26-27 and 29-30** where the main African lullaby melody is fragmented and only the first part of the melody is presented. After this fragmentation the melody undergoes further melodic transformation in **m3 bar 34-38** where it is altered and embellished. This is the usual developmental procedures found in Western art music and can be compared to an embellished/improvised melody in the jazz idiom. In contrast to this more complex developmental procedure, a much more basic technique taken from the Western art music type is displayed in **m1 bar 140-143**, namely that of melodic sequences.

Brief mention must be made about the melodic use of the whole tone scale in **m1 bar 36b** (see Figure 19), which is again melodic material which is widely used in Western art as well as the jazz idiom. It can be seen that Stockton tried to incorporate melodic scalar material, which was common to all the

music types combined in *Invictus*. The scalar material referred to here is: modal, symmetrical diminished, diatonic and whole tone.

The whole tone scale used in **m1 bar 29** is the C whole tone scale which consists of C-D-E-Gb-Ab-Bb-C.



The image shows a musical score for five string instruments: Violin I, Violin II, Viola, Violincello, and Double bass. Each instrument has a staff with a treble clef and a key signature of one flat. The music is in 4/4 time. A box on the right side of the score points to the notes E, D, C, Bb, and Ab, which are part of the C whole tone scale. The notes are written as eighth notes in a descending sequence across the staves.

Fig.19. The C whole tone scale in the strings in **m1 bar 29**.

This section described how the horizontal structures (or melody) in *Invictus* were composed, combining the basic elements of music of the music types synthesised in the work. The following section analyses how the vertical structures (or harmony) were composed.

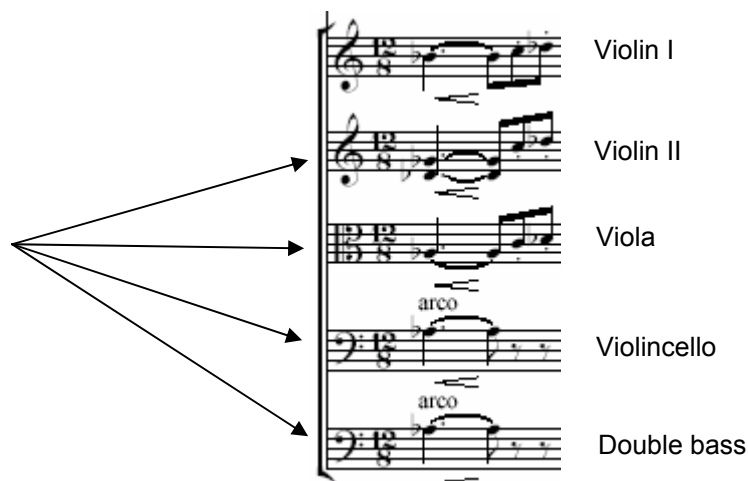
2.4.4.3 Harmony

During the Impressionistic Period, in the history of Western art music, modal harmony was used extensively to add variety and colour to harmonisations. The use of modal harmony extends into the jazz idiom through static harmonic areas based on a single mode (or more), which is used as a vehicle for improvisation. An example of this in *Invictus* can be found in **m1 bar 112-119** which is based on F minor seventh, or F dorian using modal terminology. Stockton's consideration of the use of modal harmony is again exemplified in **m2 bar 77** where he calls for a specific mode (namely C natural minor or C

Aeolian mode) which provides a certain harmonic colouring as opposed to the Dorian mode¹⁵ and the Locrian mode¹⁶.

Stockton's programme notes describes the use of *quartal harmony* and voicings in fourths¹⁷ into which the jazz idiom is easily assimilated. This is due to the fact that the contemporary jazz idiom makes extensive use of quartal harmony. Quartal harmony is also an important harmonic concept found in Western art music, used extensively during the Impressionistic period. Thus the common harmonic language found in jazz and Western art music idioms are combined in this Third stream work. Examples of quartal harmony include: m1 bar 36, 38 and 40 (in the strings), m1 bar 38 (in the trombones), m1 bar 43 (in the woodwinds and strings) and m3 bar 7 (in the woodwinds), see Figure 20.a. and 20.b. for examples. Quartal harmony has close ties with modal scales, as seen in Impressionistic music, and thus these two harmonic and melodic structures are both used in *Invictus*.

A further harmonic concept which is taken from the Western art music idiom and which is found the jazz idiom as well is parallelism. Parallelism forms a big part of big band and ensemble writing in the jazz idiom, which employs the concerted writing style, which is comparable to parallelism.



Violin I

Violin II

Viola

Violincello

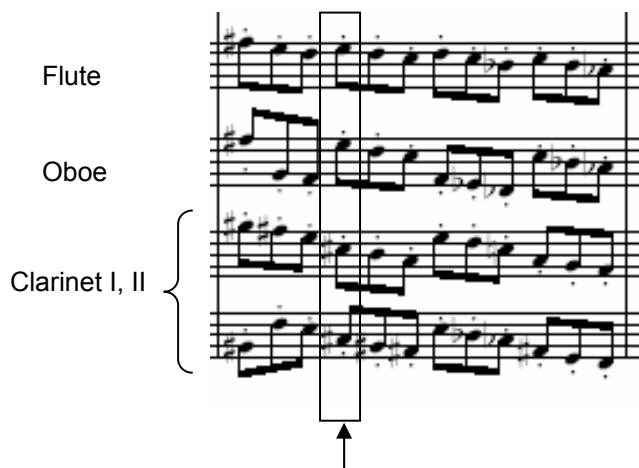
Double bass

Fig.20.a. Quartal chord in the strings **m1 bar 40** (Ab-Db-Gb-Bb)

¹⁵ Dorian mode has the third and seventh scale degrees flattened

¹⁶ Locrian mode has the second, third, fifth, sixth and seventh scale degrees flattened

¹⁷ These are chords constructed from mainly intervals of fourths (which may include diminished fourths). For example C-F-Bb, D-Ab-Db or F#-B-E-Bb



The image shows a musical score for woodwinds in m1 bar 43. The score consists of four staves: Flute, Oboe, and Clarinet I, II. A vertical box highlights a specific interval in the Clarinet I, II staff, with an arrow pointing to it from below.

Fig.20.b. Quartal chord in the woodwinds **m1 bar 43** (Concert pitch: E-B-F#)

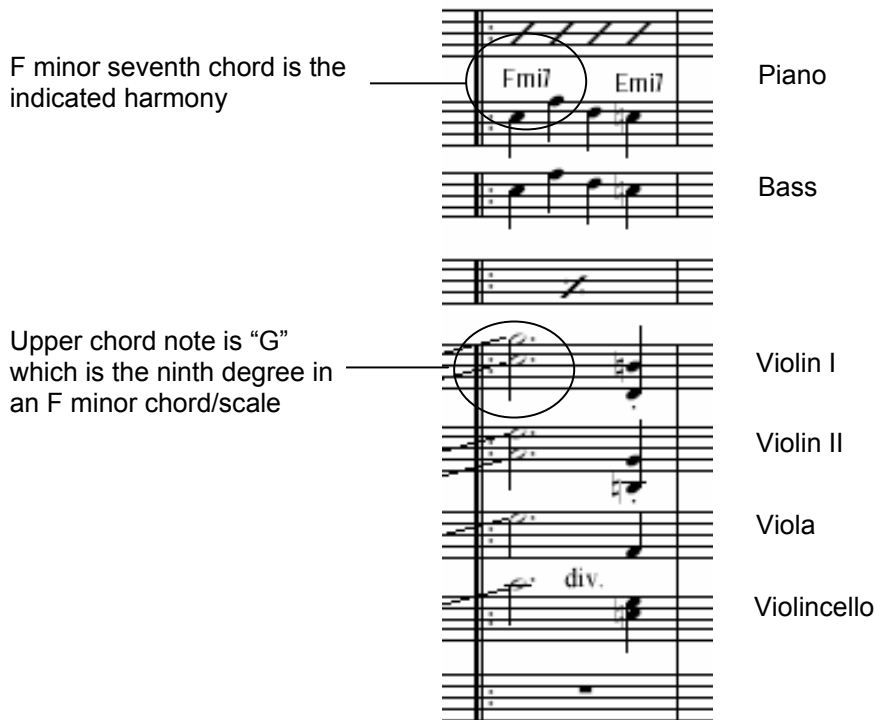
The most prominent example parallelism in *Invictus* is in the piano cadenza in **m3 bar 65**. This indicates another instance of two music types suggested by one gesture, namely the Western art music and jazz idioms. An example can be seen in the parallel chords in Figure 22.1-3.

The actual harmonies used reflect the various music types incorporated in this Third stream work. The modal harmony/scales discussed above points toward a simpler harmonic language which reflects the simplistic nature of much African harmony, as can be seen by the modal area in **m3 bar 19-26 and m2 bar 77-96**. At the same time these modal areas point toward the jazz idiom which throughout the 1960's and 1970's underwent a period where there was a conscious movement towards the exploitation of static harmonic areas. This was in rebellion against the complex harmonic language of the period prior to this as well as to place emphasis on a single harmonic sound at any given moment.

The analysis of the actual harmonies used is easily carried out in the improvised jazz sections, as these are indicated by symbols indicating the chord to be played. This is comparable to the basso continuo in Western art music which used a figured bass upon which improvisation took place. These chord symbols provide a harmonic framework upon which the alto saxophone soloist (in this instance) constructs an improvised solo. In *Invictus* this is the

procedure followed for sections which *only* contains the jazz quartet. In contrast, any passage which combines the jazz quartet with a background provided by an orchestral section, is fully written out and no chord symbols are used (examples include **m1 bar 88, 96, 120, 124, 128** and **m2 bar 61**). In this manner Stockton combined the jazz and Western art music idioms through his harmonic scoring and how he chose to indicate it in the score. The use of chord symbols is only a framework and not too prescriptive in order to provide the ensemble with freedom to embellish the harmony. Here Stockton took this one step further in loosely stating the harmony but writing out his embellishment. Three instances can be cited in the work;

- **m1 bar 88** the indicated harmony is the F minor seventh chord (see Figure 21) but the strings play an F minor ninth chord
- **m1 bar 97** the indicated harmony is E flat seventh with a lowered ninth, but the flute plays the thirteenth of the chord, which could be analysed as an appoggiatura note but due to its extreme stressing it would lend itself more to the analysis of a chordal thirteenth
- **m1 bar 128** the indicated harmony is A minor seventh, but the strings play the eleventh of the chord. Once more the careful synthesis of the jazz and Western art music idioms can be seen as the composer combines fully scored harmonies with chordal symbols and jazz harmonic structures



F minor seventh chord is the indicated harmony

Upper chord note is "G" which is the ninth degree in an F minor chord/scale

Piano

Bass

Violin I

Violin II

Viola

Violincello

Fig.21. The indicated harmony in the piano is F minor with the lowered seventh degree, but the composer embellished the chord by writing an F minor ninth chord with the ninth degree "G" in the first violins.

The harmonic analysis of **m1 bar 87-135** is provided here for the chord symbols used in the improvised section. Analysis techniques as described in Ludmilla (1966) are used (lower case letters indicate minor chords and upper case letters indicate major chords):

m1 bar 87-91 Eb: | ii - V₇⁽⁻⁹⁾ - I⁽⁺⁹⁾ |

m1 bar 92-95 Eb: | I⁽⁺⁹⁾ | iii₇ | vi₇ | ii₇ :||

m1 bar 96-103 Eb: | v₇ |
 Ab: | ii₇ | V₇⁽⁻⁹⁾ | I⁽⁺⁹⁾ | I⁽⁺⁹⁾ | ii₇ | V₇⁽⁻⁹⁾ | I⁽⁺⁹⁾ | I⁽⁺⁹⁾ |
 Pivot modulation

m1 bar 104-119 Eb: | VI₇sus/ii | VI₇⁽⁺⁹⁾/ii | II⁽⁺⁷⁾/ii | V₇⁽⁻⁹⁾/ii | ii₇ iii₇ |

| IV vii⁰₇/V | V | iii₇ V₇⁽⁻⁹⁾/ii ||: ii₇ | ii₇ | ii₇ | V₇⁽⁻⁹⁾ |
| I⁽⁺⁹⁾ | I⁽⁺⁹⁾ | iii₇ | v₇/ii₇ :||

m1 bar 120-127 Ab: | ii₇ | V₇⁽⁻⁹⁾ | I⁽⁺⁹⁾ | I⁽⁺⁹⁾ | ii₇ | V₇⁽⁻⁹⁾ | I⁽⁺⁹⁾ | I⁽⁺⁹⁾ |

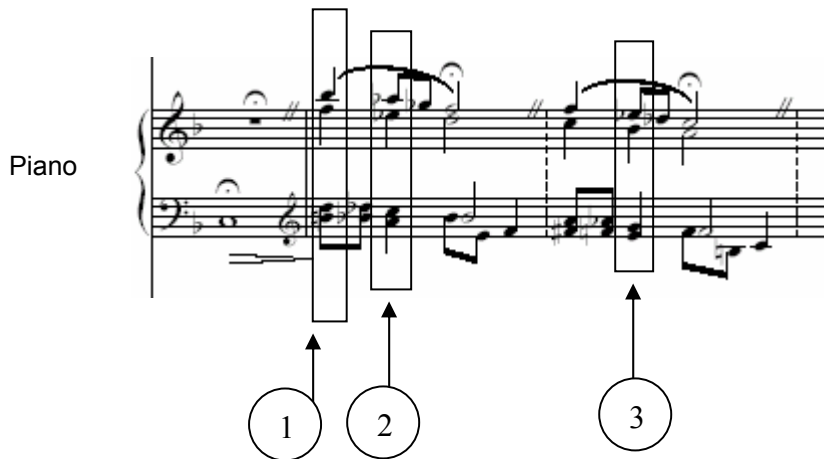
m1 bar 128-135 G: | ii₇ | V₇⁽⁺⁹⁾ | I⁽⁺⁷⁾ | I⁽⁺⁷⁾ |

D: | ii₇ | V₇⁽⁺⁹⁾ | I⁽⁺⁷⁾ | I⁽⁺⁷⁾ |

Direct modulation

As can be seen from the above analysis, Stockton uses basic diatonic harmony with alterations brought mainly to dominant chords. This is a technique common to both the jazz and Western art music idioms to increase tension towards resolution. The basic two types of modulation, (direct and pivot)), as described in Piston (1978: 212-228), are both employed as seen from the analysis above. The harmonic language used in improvised sections is mainly diatonic, as taken from the jazz idiom. This is contrasted with the more chromatic passages used throughout *Invictus* in the fully scored orchestral sections.

Piston (1978: 507-8) discusses the inverted ninth chord, which is associated with twentieth century harmonic practice. In this chord type the lowered ninth degree is placed in the root to form the interval of a ninth (major or minor) with the root in the upper voice (see Figure 22 for an example from *Invictus*). This sound was employed by many composers during the twentieth century (for example Scriabin, Stravinsky and Berg). During the mid-1900's this sound was assimilated into the jazz idiom when composers and performers started to use dominant minor ninth chords with the ninth in the bass. A famous exponent of this is the jazz pianist McCoy Tyner who exploited this sound. This commonality is used in *Invictus* to synthesise the two music types. The main example can be found in the piano cadenza **m3 bar 65**, where the traditional voicing is used of the ninth in the bass and the basic triad in inversion on top of this (for example *B-D-F-Bb*).



Piano

Fig.22. Examples of inverted ninth chords in the piano cadenza, **m3 bar 65**:

1. B-D-F-Bb
2. A-C-Eb-Ab
3. E-G-Bb-Eb

The composer used a simple harmonic structure to accompany the African melodies to combine this music type into the work by underlying its simplistic harmony. This can be found in **m2 bar 29-35** where the African modal melody is accompanied by two modal chords from the C Aeolian mode, namely C minor (**m1 bar 29**) and F minor (**m1 bar 32**). Similarly, the African lullaby modal melody of the third movement is also accompanied by modal chords. In **m3 bar 11-18** the accompanying chords are from the C Ionian mode, namely C major (**m3 bar 11**) and F major (**m3 bar 14**). It can thus be seen that continuity is created through using the same modal type but changing its modality from minor (**m2 bar 29-35**) to major (**m3 bar 11-18**).

Further, extensive, analysis of harmony will not be carried out here, as it is not the aim of this study. The techniques and harmonic structures used to synthesise the various music types into a Third stream composition were highlighted in this section.

The element of pitch was thus extensively manipulated to combine the music types in *Invictus*. The actual pitches chosen are presented in terms of both timbre and texture.

2.4.5 Texture

The textural element in *Invictus* is carefully constructed to present, what the author calls a Third stream sound. This is made up of the textures of the component music types, and contrast this with the texture of each separate music types.

One texture which is employed in *Invictus* is aimed at incorporating Western art music in jazz through the instrumentation used. In a jazz big band one normally finds that the ensemble of brass instruments and saxophones provides one of three types of background for the soloist or a group of soloists. These three backgrounds are:

- Harmonic
- Rhythmic
- Melodic

The melodic background is very contrapuntal in nature and can be seen to have a thin texture. The rhythmic background is used more to punctuate the melodic line and creates a jagged texture. The harmonic background in contrast often creates a thick harmonic blanket and full sound behind the soloist(s). Stockton chose to use this latter type of background in **m1 bar 87-111**, **120-123** and **132-135**. The strings provide a rich harmonic background in **m1 bar 87-95** and **bar 120-123**, which would normally be played by brass or saxophones in a big band.

The harmonic background texture of the jazz idiom is used and the instruments of the Western art music idiom are substituted to create a new textural sound. Strings provide a much more homogenous sound than the brass or saxophone ensemble, playing this same passage would and reminds the listener of the Western art music incorporated in this Third stream work. In **m1 bar 96-107** the harmonic background strays even further from the norm through the use of the woodwinds (flute 1,2; oboe; clarinet 1,2) playing the

harmonic background. As the orchestral woodwind section has the least homogenous sound of all the sections the texture created is much thinner and almost goes against what is normally to be expected in the jazz idiom. This unique textural sound is used together with the jazz quartet to be both in part familiar as well as innovative. Third stream music also relies heavily on this type of combination of music types not only to be the sum of various separate parts but to integrate them at a much more fundamental level which results in the cross-pollination of idioms. **m1 bar 108-111** is the harmonic background but finally played by the familiar brass section as is done in the jazz idiom. This comes after the presentation of this material by firstly the strings and then the woodwinds and provides a form of relief due to its referral to the norm and can be seen as a type of “textural cadence”. This is another example of the synthesis of the material on a higher plane, as was seen in section *2.4.1 Structure*.

The African idiom is implied in the opening bars with a thin and percussive texture, which aims to place emphasis on the complex polyrhythms. This thin texture is well juxtaposed with the rich and full orchestral texture of **m1 bar 22**, which undoubtedly introduces the Western art music idiom in the work. This increase and decrease of texture is an important element, which creates contrast and continuity. This will later be shown to be possibly an extension of the poem on which the work is based.

The jazz quartet joins the orchestral texture in **m1 bar 45** and from this point the texture thins until only the alto saxophone remains in the cadenza. This refers to Western art music in name but also to the jazz idiom in the material used. Further contrast is achieved by not including the jazz quartet in the texture in **m1 bar 84** which then creates a fresh sound when the jazz quartet returns in **m1 bar 87** with the lengthy improvised section. Up to this point there has already been a struggle between the Western art music and jazz textures for dominance in the overall texture. In **m1 bar 87-111** the jazz quartet dominates the texture with sparse accompaniment provided by sections of the orchestra. The orchestra “submits” in **m1 bar 112**, when the texture thins to just the jazz quartet sounding, but starts to return in **m1 bar**

124 to ultimately take over the texture again in **m1 bar 140**, with only a slight sign of resistance by the alto saxophone sounding in **m1 bar 148-150**. This increase and decrease in texture, between that of the jazz quartet and orchestra, can be seen to depict the fighting and internal struggle suggested by the poem *Inivctus* on which the work is based.

This textural battle of the first movement is largely resolved in the opening bars of movement two as the jazz quartet and orchestra are integrated into the tutti passage without either dominating. The texture, however, again then starts to thin in **m2 bar 29** and the jazz quartet texture assumes control presenting the main thematic material with only sparse orchestral accompaniment, as in the first movement. The improvised sections conclude in **m2 bar 117** with a forceful return by the entire orchestra which then escalates into accented orchestral tutti chords in **m2 bar 123-128**, followed by a lightening of the texture again in the codetta in **m2 bar 129-136**.

An important aspect of the improvised jazz sections throughout the composition is that its textures are variable. This is because, as in the jazz idiom, the texture depends on how densely the soloist wishes for the solo improvised music to be. The soloist (in this instance the alto saxophonist) may leave big spaces to allow the rhythm section to play freer or may choose to play more notes and thus create a denser solo. This aspect counterbalances the texture of the orchestral accompaniment in the improvised sections in *Inivctus* as it is fixed but the jazz quartet can vary the texture. In a sense, the improvised and variable quality of the jazz idiom has been taken and applied to the textural element as well as the usual pitch element.

The piano cadenza in **m3 bar 65** reminds one of the alto saxophone cadenza of the first movement. It is again an extreme thinning of the texture after the movement's texture was equally dominated by the orchestra as well as the jazz quartet. It serves as a very logical link when considering that the texture in **m3 bar 66** returns to the thin percussive opening texture and as the piano is considered a percussive instrument in the orchestra, it serves this dual

purpose of providing a textural as well as a timbral link. Subsequent to its composition Stockton added in a drum solo between the piano cadenza and **m3 bar 66**. This was not included in the final score, but was included in the performance and is thus written into the score by hand as can be seen in **Appendix A** in the score **m3 bar 66**.

The question of textural dominance has been highlighted throughout this section and in the final it remains unresolved as the work ends with five unison tutti chords, which are played by the orchestra and the jazz quartet. The presence of both does not favour a textural dominance by either. However the emphasis on the rhythmic aspect, as opposed to the melodic content in these five chords raises another question. That is, given that the African element introduced in *Invictus* mainly through its rhythmic contribution, is it in fact the African idiom which in the end dominates as the texture in the final five chords is percussive in nature and reminiscent of the African drumming found in the introduction of the composition?

Contrast and variety is also created through the manipulation of the textural element. In Western art music it is a practice to vary one of the elements in a repeat, no matter how big or small the change may be. Examples of this can be found in;

- **m1 bar 26** where woodwinds are added to the texture (doubling the violas) and providing a slight change of timbral and textural colour to the repetition of the melody in the brass
- **m3 bar 94** where the texture is drastically thinned to exploit just the brass playing the same melody as in **m1 bar 26** but with a slight textural thickening through the addition of the horns playing a counter melody
- In **m1 bar 88** the composer indicates that the horns must only play in the repeat of the solo section which also slightly changes the texture

providing an harmonic background to the soloist, but the addition of this colour at this point provides the listener with a fresh sound for the repeat of this section

- The reverse procedure can also be seen in **m2 bar 29** where the second movement theme is first presented by the jazz quartet with a textural thickening provided by the lower strings and then in **m2 bar 53** the same material is again presented but this time without the string background, which is an example of textural change through deletion

The analysis of the textural element has thus highlighted how Stockton tried to both preserve each of the music types synthesised in the work as well as creating new textures through their combination.

The final basic element of music (atmosphere) is analysed in the following section together with broad-based comments on dynamics as a subservient element to atmosphere.

2.4.6 Atmosphere

The atmosphere (or mood) created by a composition is the overall aesthetic effect, tone or appeal of that work of art. It is the result of how Stockton combined the basic elements of music. For example the soft dynamics, thin texture and flowing melody used at the start of **m3** all combine to create the calm atmosphere of a lullaby, which is the desired effect of Stockton seeing as he also subtitled the movement “Lullaby”.

In the introduction of *Invictus* a very ominous mood is created through the percussive introduction. As previously noted this might have been an attempt to refer to the poem on which the work is based.

Atmosphere can be analysed as either being a basic element of music by itself, influencing the choice of other elements, or as being a result of the

choice of the aforementioned elements of music. Both these possibilities will be analysed.

Firstly, atmosphere as an individual element of music deals with the mood which the composer tries to create through the music. In this study it has been noted how Stockton has tried to convey the dark mood of the poem on which the work is based. Together with this, the character of the various music types synthesised in this composition are also conveyed through atmosphere. The jazz idiom imparts the light-hearted mood and feeling in the work while the more serious atmosphere falls to the Western art music and African idioms. The distinction between the music types is not clear cut as the aim of Third stream Music is the successful synthesis of the various music types, but one can still discern the mood created by each.

Secondly, atmosphere can be regarded as a result of the other elements of music. In *Invictus* various combinations of basic elements of music create different moods. Examples include;

- The percussive timbre, and rhythms used in the introduction to create a dark atmosphere reminiscent of Africa
- The thin and light orchestration of the third movement “Lullaby” which creates the dreamy mood of a lullaby
- The chromatic harmony of the second movement combined with dense texture to create an atmosphere of urgency and unrest
- The fanfare like pitch material of the first movement which is strongly cast in the more serious Western art music idiom, juxtaposed with the more playful mood of the improvised jazz sections in the same movement

Atmosphere is the most qualitative in nature of all the basic elements of music and is neither easily quantifiable nor lending itself to analysis in the same way as other basic elements do. In the end, it is up to the listener to interpret the music types and atmosphere created. It is probable that the mood which each listener in an audience experiences will differ for each one to some degree. This will be reflected in analysis with words such as, for example: sad, tragic, sorrow, happiness, majestic or heroic.

Similarly, dynamics can heighten tension and create a peaceful atmosphere. Both these extremes and the spectrum in between are utilised in *Invictus*.

The variety of dynamic markings in *Invictus* must first be noted. The atmosphere is moulded through the use of the following dynamics throughout the work in various instances: *ppp*, *pp*, *p*, *mp*, *mf*, *f*, *ff*, *fp*, *fz*, *dim.*, *cresc.* and *ffp*. This variety of dynamics adds greatly to the expressive qualities of the work and provides a colourful palette with which to communicate the various moods throughout the composition.

In the final seven bars of the work, **m3 bar 112**, the excitement is heightened by the *ffp* dynamic indication followed by a gradual crescendo leading in to the final seven orchestral tutti chords.

Throughout the third movement, the “crescendos” and “decrecendos” in timbre (which creates an increase and decrease in orchestral texture), is closely followed by the dynamic indications. **m3 bar 1-30** is mainly scored as *p*, at **m3 bar 31** the texture is greatly thickened and this is supported by a corresponding increase in dynamic markings (or volume). This is the sign of good orchestration, where these two elements are not erroneously employed in conflicting gestures with, for example, an orchestral swell accompanied by a decrescendo.

The fanfare theme, in the first movement, and second movements start with loud dynamic markings to emphasise the mood of excitement and urgency.

This is contrasted with the, aptly, supportive soft dynamics with which the third movements starts.

None of the improvised jazz sections in *Invictus* have dynamic markings. This contrasts the Western art music sections of the work which do contain dynamic indications with the jazz sections and it highlights the interactive quality of the jazz idiom in which the resulting dynamics are a dependent on the jazz ensemble. This is again a form of aleatoric music.

A final comment on the dynamics used in this work relate to the concept of layering, discussed earlier with regards to African music. Stockton synthesised the African concept of layering into dynamics by layering dynamics in some sections of the composition, for instance, in **m3 bar 31** the melody is carried by the woodwinds which carry a dynamic marking of ***f***, while the string section carries a dynamic marking of ***mp*** due to its accompanying role.

2.4.7 Characteristic techniques used in *Invictus*

This section briefly outlines and gives some examples of a few characteristic techniques employed in *Invictus*, taken from the respective music types combined in this composition.

Western art music

- The symphony orchestra is reduced and employed in various forms ranging from an orchestra to a type of jazz big band
- The concerto type cadenza is composed to sound like a jazz solo, thus synthesising the two divergent forms
- Various orchestral percussion instruments are used to imitate African drumming and the complexity thereof

- The string section is used in improvised jazz sections to provide backgrounds very similar to those found in a jazz big band
- A wide range of articulations throughout the work reinforces the percussive African element in the composition
- Chromatic and diatonic harmony are adapted for purposes of improvised jazz sections
- Quartal harmony is employed as it provides a perfect vehicle into which the jazz idiom can be assimilated

Jazz

- Improvised jazz music can be interpreted as a type of aleatoric music and is combined with orchestral backgrounds to synthesise the two music types
- The alto saxophone soloist plays the role of both a jazz soloist as well as a Western art music soloist (as can be seen in the alto saxophone cadenza in the first movement which is comparable to a Western art music concerto cadenza)
- Jazz harmony is an outgrowth of Western art music harmony, with specific reference to the Impressionistic period, which results in the two idioms being easily combined at the harmonic level
- The drums are used as a percussive timbre to imply the African idiom.

African

- Complex rhythms are produced through layering of simplistic rhythms

- Simplistic African melodic material is combined with jazz harmonies to combine these music types
- Ostinato bass lines combines the repetitive character nature of African music with the jazz idiom

Latin American

- The dance style character of this music is used in its original form, unchanged, in this work to create contrast with the *Swing* jazz sections
- Latin American percussion instruments are used to provide new timbres rather than playing the forward clave rhythm as is the case in traditional Latin American music

2.4.8 Synthesis of the basic elements of music in *Invictus*

The analysis thus far has presented a very comprehensive list and discussion of the synthesis of the various basic elements of music. This section will provide a brief summary of how Stockton combined all the basic elements collectively and individually to create a Third stream composition by synthesising the various elements of music to be integrated as opposed to being separate and distinct elements combined in a composition.

Invictus synthesises the basic elements of music of four musical music types but also combines the extra-musical craft of poetry into its structure.

The timbres of the four music types are explicitly synthesised through the use of characteristic/idiomatic instrument from each respective music type. However, Stockton took this further by not simply combining the instruments of different music types, but integrating the instruments into the other music types combined in the work. For example using the orchestra as a type of jazz big band; using orchestral percussion to imitate African drumming; using the

jazz soloist as a Western art music soloist and integrating the Latin American percussion into the jazz sections of the work.

The musical forms are drawn from the Western art music and jazz idioms including Arch form and jazz Song forms. The forms are overlaid so that they are not contrived but present the listener with a pleasing musical structure to the work.

The durational element draws greatly on the African rhythmic influence of the composition but the stylistic approach of both Western art music and jazz can be clearly identified. These all are again combined into an integrated work instead of being just a mixture of various distinct idioms.

The pitch material is synthesised in such a way to combine both the harmonic and melodic simplicity of African music with the more complex forms of the elements taken from the jazz and Western art music idioms. The overlap between these harmonic and melodic styles were clearly noted and thus it creates a seamless quality to the pitch content of the work, implying various idioms even at a single moment in the work.

The texture was varied to clearly indicate to the listener the various music types synthesised in this work. For example there are dense orchestral sections; texturally thinner jazz quartet sections; very sparse percussion sections and single lined textures which implies both a jazz soloist as well as a Western art music concerto soloist.

The atmosphere and dynamics are manipulated in such a way to highlight and emphasise the other basic elements of music and to create the feelings which emanate from the poem on which the work is based.

Thus the study has clearly demonstrated that Stockton has manipulated the basic elements of music in a very specific manner to create the Third stream composition, *Invictus*..

2.5 CONTRIBUTION OF NOEL STOCKTON'S *INVICTUS* TO THE THIRD STREAM IDIOM

The contribution of *Invictus* to the Third stream genre will be discussed in two parts, namely its significance in the South African context and subsequently its significance in an international context.

The main attempts at Third stream music have been by traditional Western art music composers in South Africa. For the most part, all of the composers discussed in section 2.1.2 have made a very comprehensive and serious study in Western art music. It has been noted that a great number of these composers view a full integration of Western Art Music and African music as not feasible but merely a type of overlay of exotic music over the traditional Western Art musical language. This is noted by Kernfeld (2002: 745) who states that:

“...Third stream... courts the danger of exploiting a superficial overlay of stylistic exotica on an established idiom, but genuine cross-fertilization has occurred in the work of musicians deeply rooted in dual traditions...”

Thus it can be seen that Third stream music in its truest form is not just the overlay of exotic music over an established idiom, but it's successful writing greatly depends on the composer being firmly rooted in both traditions. Throughout this study it has been illustrated how Noel Stockton is rooted in both the jazz as well as the Western art music and how this sets his Third stream works apart from that of other South African composers who have also ventured into the realm of writing in this idiom. His output in this music type can thus be considered as being a benchmark against which other South African works in this idiom can be compared.

This work adds significantly to the repertoire in this genre when it is considered that there are relatively few true Third stream compositions which have been written by South African composers.

In the international context *Invictus* takes the truest shape of a Third stream composition as set forth by Gunther Schuller. It is not merely combining and preserving two contributing music types but creates a new distinct sound like the Afro-American symphony by William Grant Still (Pison 2002: 9). The true art of a Third stream work lies herein that the composer can create something new with traditional and seemingly “old” building blocks in the form of pre-existing music types. *Invictus* successfully combines all the basic elements of music and idioms to provide the listener with a fresh new sound or combination of sounds. In the international context it is accessible by all listeners and performers and not just confined to performance and appreciation by those from its geographical area.

Some comparisons are now made between *Invictus* and the works of other South African composers to illustrate the contribution *Invictus* has made in relation to other South African Third stream compositions:

Invictus compared with *Overture for a birthday city* (Carl van Wyk);

- Both include African elements and asymmetrical jazz rhythms which are easily accessible to a listener
- *Invictus* uses a much more tonal language unlike the *Overture for a birthday city* which includes bitonal passages
- Both make use of pentatonic scales and ostinati to create an impression and imitate the sound of African music
- Both makes explicit use of jazz instruments (the alto saxophone being the commonality) to synthesise the jazz idiom into the Third stream work

- Both employ polyrhythms to further establish the complexity of African music

Invictus compared with *Baai-Baai* (Henk Temmingh);

- Both composers maintain the view that African music cannot be successfully synthesised with Western art music and jazz
- Both composers included African music only because it was part of a commission
- Both makes use of polymetres and polyrhythms
- *Baai-Baai* uses traditional Xhosa melodies whereas *Invictus* does not utilise any traditional African melodies

Invictus compared with *Timbila* (Hans Roosenschoon)

- Both works include improvised music, *Timbila* - aleatoric music and *Invictus* - improvised jazz music
- *Timbila* uses texture to balance the orchestra with the African percussion instruments whereas *Invictus* uses texture to combine the various music types through varying its texture, for example mimicking a jazz big band, implying African drumming, creating a Third stream sound through the combination of a jazz quartet and symphonic orchestra
- Both works employ the African music concept of layering by superimposing simplistic rhythms to create a complex overall rhythm
- Both works pay special attention to dynamics and use a wide variety to support the atmosphere which the composers tried to create

- Both works explore timbre extensively to create a wide range of instrumental colours and shadings in orchestration

These comparisons show how Stockton remained consistent with previous practices by South African composers to create Third stream compositions as well as his departures.

It can be seen from this section that Noel Stockton's *Invictus* contributes a great deal to the Third stream idiom and adds a great deal to the output in this music type in South Africa.

2.6 PRACTICAL IMPLICATIONS AND INTERPRETATION FOR THE PERFORMER

The relevance and importance of all the analysis presented in this study, with respect to performers of Third stream music, will be considered in this section.

In order for any performer to interpret and present a musical work it is necessary to have a firm understanding of the context of the work. This implies that information regarding the composer, the period and the style of the specific composition should be known to give a true performance of the work. In this study it has been found that the basic elements of music are combined and synthesised in a unique manner to produce a Third stream composition and an understanding of how all these elements are combined is essential knowledge for performers of a Third stream music. White (1976:1) remarks that the essential purpose of musical analysis is the understanding of music type and a systematic method of approaching questions of idiom. Broken into its component parts it can be inferred that an understanding of the basic elements of music, which collectively result in style, is the essential purpose of musical analysis. This brings about clear performance choices and judgements to the performer. It should be noted at this point that the analysis presented in this study is offering a norm and not a set of rules of how the basic elements of music are combined in Third stream music. This is important to the performer of this genre since if the analysis offered here is used as a point of departure, or as knowledge used in the interpretation of the music. The knowledge gained here will enhance their musical understanding of this music type.

As the Third stream idiom is a relatively new music type it will require study, of varying levels, to enable the serious performer to discover its unique and subtle characteristics with respect to how the basic elements of music are combined. However this process should be truncated in length where a music type, previously known to the performer, is synthesised into the Third stream composition.

A practical implication of this genre is that it provides the performer of a given traditional musical idiom the opportunity to broaden their interpretative skills as well as creating an alternative outlet for musical expression. This means that Third stream music offers a performer in a certain idiom the chance to express themselves in, and explore, a familiar yet different musical idiom. This will open a door to a vast number of new music types for the traditional performer to pursue, study and interpret as the possible combination of various music types are countless.

A few remarks about how the analysis of *Invictus* can be used by a performer will now be offered.

Firstly, an understanding of the history of Third stream and how it was created is mandatory to understanding where to start its interpretation. As a practical example, if the performer is aware of the Carr (1995: 751) definition which states that Third stream music is a theoretical merging of “two souls into one” then they will be able to present a much clearer interpretation of the dual personalities a work in this music type will have. This is because it combines the personality of more than one music type and, often, times disparate musical idioms. The concept of being familiar with the history of an idiom is assumed knowledge in both the Western art music as well as the jazz idioms. By implication then this must hold for Third stream music, which is the combination of the two idioms. This idea is also important so that the performer is well versed in all idioms synthesised in a Third stream composition and not just in one or two idioms which will result in a biased performance of the work.

Secondly, the background of the composer and the work will enrich the final performance. This is due to the insight and substantiated inferences with regards to the mental thought processes of the composer which this background knowledge provides. This will influence the performer’s interpretation to the extent that they will present the work in a manner which will be truly idiomatic in its character as a Third stream composition.

Thirdly, after the performer has familiarised themselves with the context of a Third stream or any other work they should analyse the work concurrently while preparing it for performance. A broad based analysis should be done in the first place to determine the music types which have been synthesised into the Third stream work. After this an analysis of the basic elements of music should be undertaken to determine how the basic elements of music have been manipulated, changed and synthesised in the composition. Thus, the basic top-down approach which was used in this study will provide a performer with a useful vehicle for preparing a composition in the Third stream idiom.

Ealier in the text, (2.2.1 *Noel Stockton (Composer)*), it was noted that Stockton helped start the Jazz Department at the University of the Orange Free State to offer musicians an alternative to Western art music studies. This is very telling and underlines one of the advantages Third stream Music offers its performers, namely an alternative idiom to Western art music which is as rich in construction and compositional craftsmanship as Western art music works.

The main implications for performers of Third stream music, deduced from this study, are;

- Though Third stream music is a combination of old and existing music types, it requires a different approach in its preparation
- The process of analysis of the work should follow a top-down approach
- Performers have a new artistic outlet and alternative in the form of Third stream music

- A performer's musical palette is greatly broadened through the performance of works in this idiom as it combines several music types which heightens awareness and understanding of other music types
- Theoretical analysis (not necessarily as detailed as in this study) of a Third stream work will improve a performer's interpretation and ultimate performance of a composition in this idiom

The final section of this study considers possible further music types which can be included in Third stream compositions, brief answers to the principal research questions of this study and some suggestions for possible future research.

3. CONCLUDING REMARKS AND RECOMMENDATIONS

3.1 IDENTIFICATION OF FURTHER MUSIC TYPES

There is a very important aspect of Third stream music that is introduced through its synthesis of multiple music types. Through its combination of Western art music with more popular and secular music types, Third stream music becomes more accessible to the layperson who does not necessarily have a musical education background and who merely engages in music appreciation. The important observation here is that the combination of contemporary and popular idioms with Western art music enlarges the audience while still maintaining the musical craft and compositional design of traditional Western art music. As Third stream music is still art music, consideration must thus be given to which other secular/popular idioms could be successfully fused into compositions together with Western art music. A list of possible (but not exhaustive) music types is presented here with some comments:

- Various ethnic music lends itself to be exploited for its synthesis with Western art music, these include African, Chinese, Indian, South American, Japanese music to name but a few. Ethnic music often leads back to the nationalistic music and in this regard this type of Third stream music will be most successfully composed by indigenous composers of the countries from where these music types originate
- Folk music and country music should be explored for their possibilities in Third stream music (though folk music melodies and harmonies have been extensively used by many Western art music composers throughout the history of music here the author is referring to the synthesis of the basic elements of the secular music types of folk and country music of the present day)

- Popular music is an important avenue to be explored as it has a very large audience base and as such will assist in promoting the Third stream music idiom. This secular music has much to add to Third stream music in the form of making the music more accessible to a layperson.
- Using the already established jazz idiom in Third stream music, there should be ventured into the outgrowths of jazz music, namely fusion music, rhythm and blues music, Latin American jazz music and funk-jazz music.
- Following the neo-classical and neo-baroque movements in Western art music, Third stream music could draw on older secular music from 1920-1970 in an attempt to look back to the past and reintroducing elements of older music types.
- The introduction of modern literature and dancing can lead to the creation of a type of modern day "Gesamtkunstwerk-style" Third stream music in which not only various music types are combined but also extra-musical forms and genres. This may then more aptly be called a Third stream meta-structure or hybrid Third stream music.

The continuing development of technology will also expand this list considerably due to the possibilities music technology offers. The inclusion of any of the above music types in a Third stream composition will embody the essence of Third stream music which can be simply stated as merging familiar subjects in a new way.

As can be seen from the above list, there are numerous avenues of possibility to which Third stream music gives rise to. Each one creates a new means of expression to both composer and performer/interpreter.

3.2 FINAL REMARKS AND AREAS OF POSSIBLE FUTURE RESEARCH

There are several areas of possible future research that can be undertaken in the field of Third stream music. Research is not confined only to analysts but extends to practitioners and interpreters of this idiom as well. (The word *analyst* hereafter will refer to all of these.) It is important to remember that though Third stream music is the fusion of often well-known idioms the principle research problem being faced is how the familiar idioms have been synthesised to produce a work in this genre. In some instances in this study only fleeting remarks were made with regards to certain topics and these will serve as starting point of further research that can be done in this field.

In order to engage in further research it is strongly urged by the author that the analyst firstly engage in many hours of listening and absorbing Third stream music so as to acquire an appreciation of the overall music type. All the material in this study will only truly be relevant if supported by the aural experience of hearing a composition in either recorded format or in a live performance setting.

A list is of possible further research areas within this field is offered here:

- The basic element of dynamics (loudness) was not analysed in any depth in this study but should be investigated further to ascertain whether or not Third stream music synthesises it in a characteristic manner
- In section 3.1 *Identification of further music types*, mention was made of other music types, which can in future possibly be combined into Third stream compositions. Each of these idioms will use the basic elements of music in a unique and characteristic manner that can be analysed similarly to the way these elements were analysed in this study

- The impact which traditionally non-jazz instruments would have on Third stream music in its realisation if these non-jazz instruments absorb and learn at least basic jazz improvisation and style. This would lead to a deeper integration of these two music types in Third stream works
- Blake (1981) stated that both Western art music and jazz performers must develop the ear to be able to improvise in musical contexts which are sometimes quite foreign to them and have possibly not yet assimilated. An investigation into aural development with particular emphasis on the Third stream idiom will highlight any ear training which the performer and composer of Third stream music should undertake to be successful in the performance and creation of compositions in this idiom

The opportunities for future research mentioned here, albeit few, are important in nature as they will add to the academic body of work in this unexplored area of Third stream music.

Third stream music offers the composer, performer and analyst a new means of expression and vehicle for research. *Invictus* is but one composition in this idiom but the author hopes that its analysis has offered insight into how the basic elements of music are synthesised to produce a Third stream composition

3.3 MAIN FINDINGS ARISING FROM THE STUDY

The main findings arising from the study are that the basic elements of music were taken from their respective music types and combined with the other basic elements of music in such a manner as to create a Third stream sound. The basic elements of music were broadly unaltered but synthesised into the work, maintaining their stylistic character inherent to each music type, and combined in proportions which balanced all the music types synthesised in this composition.

Stockton satisfied the definitions of a Third stream composition as given by both Carr (1995: 751) and Kernfeld (2002: 745), thus qualifying *Invictus* as a work in the Third stream idiom.

The four music types identified and synthesised in *Invictus* are;

- Western art music
- Jazz
- African
- Latin American

There are certain basic elements of music which are emphasised more in each of these respective styles and exploited as such in *Invictus* .

An important finding was that the basic elements of music were varied rather than transformed, in a way that made them unrecognisable, from their original music idioms. This is due to the preservation of the styles synthesised in a Third stream work and clarifying it to the listener which music types have been combined in the Third stream work but still maintaining creative skill and artistic integrity.

The main contributions made by *Invictus* to the Third stream genre are;

- Due to Noel Stockton's firm roots in both the Western art music and jazz idioms, he is well placed to compose a Third stream work (according to Kernfeld (2002: 745) and as such *Invictus* is a benchmark work against which other Third stream compositions can be measured
- This work adds significantly to a very small South African repertoire in this idiom
- *Invictus* is at the heart of Gunther Schuller's vision for what Third stream works should include and how they should be structured, thus it would be well received in the international community as the idioms synthesised in this work are cross-boarders and combined musical types from all parts of the world.

The study identified that Third stream music requires special analysis in its preparation for performance. A performer's interpretation, understanding and performance of a work in this idiom are all vastly improved through a detailed top-down analysis, as presented in this study. An understanding of the music types synthesised in a Third stream work and their respective basic elements of music is mandatory in the successful performance of such a work, together with a deeper theoretical analysis. This becomes even more important to a performer who has traditionally only performed in one music type (such as Western art music) to broaden their understanding and awareness of the other idioms in this composite process of Third stream music.

Various further music types could be incorporated (together with Western art music) into a Third stream composition. Some of these styles include;

- Various ethnic music such as African, Chinese, Indian, South American and Japanese music

- Folk music and country music
- Popular music (or “Pop” music)
- Outgrowths of jazz music such as fusion music, rhythm and blues music, Latin jazz music and funk-jazz music
- Similarly to the neo-classical and neo-baroque movements in Western art music, older secular music from 1920-1970
- Modern literature, dance and other extra-musical genres.

This study offers a comprehensive overview of Third stream music. The origins and background are outlined and its development are traced from a generic level through to its application by South African composers and refined to a single work, *Invictus*, by the composer Noel Stockton. An in-depth analysis is offered in this study on how the basic elements of music are manipulated to create a Third stream work and provides both the reader and performer with analytical tools with which to better understand and interpret this music type.

4. BIBLIOGRAPHY

AROM, S. 1991. *African polyphony and polyrhythm: Musical structure and methodology*. Cambridge University Press. Great Britain, p. 45-47, 52-53, 55-56, 92-101, 124-125, 148-149 & 155-158.

BLAKE, R. 1981. *Third stream music and the importance of the ear* (A position paper in Narrative form). Journal of the College Music Society. Vol.21-2.

BERRY, W. 1966. *Form in music*. Prentice-Hall Inc. Englewood Cliffs, New Jersey.

CARR, I. FAIRWEATHER, D. PRIESTLEY, B. 1995. *JAZZ – The rough guide*. Rough Guides Ltd, p. 751.

CHERNOFF, J.M. 1979. *African rhythm and African sensibility*. University of Chicago Press, Chicago, p. 34-44 & 206-304.

DALLIN, L.1974. *Technique of twentieth century composition: A guide to the materials of modern music* third edition. W.C. Brown Publishing Co. Dubuque, Iowa.

DAVIDSON, J. 2004. *The music practitioner: Research for the music performer, teacher and listener*. Burlington VT: Ashgate. Aldershot, England.

FLOYD, M. 1999. *Composing the music of Africa: Composition, Interpretation and Realisation*. Ashgate Publishing Ltd. Vermont, USA, p. 7-18 & 233-236.

HAERLE, D. 1980. *The Jazz Language: A theory text for jazz composition and improvisation*. Warner Brothers Publications. Miami, Florida.

JUSLIN, P.N. & SLOBODA, J.A. (editors) 2001. *Music and emotion: Theory and research*. Oxford University Press. New York.

KERNFELD, B. (editor) 2002. *The New Grove Dictionary of Jazz* 2nd edition Vol. 3. Macmillan Publishers, p. 745.

KUBIK, G. 1994. *Theory of African music*. International Institute for Traditional Music. Berlin, p. 9-20.

LEVINE, M. c.1995. *The Jazz Theory book*. Sher Music. Petaluma, California, p. 1-111 & 257-351.

LUDMILLA, U. 1966. *Contemporary Harmony*. The Free Press. New York.

MEYER, L. 1989. *Style and Music*. University of Pennsylvania Press. Philadelphia, p. 3-68 & 163-217.

NORTON, C. 1996. *Essential guide to Latin Styles*. Boosey and Hawkes Music Publishers Ltd. London, p. 4-5, 12-13 & 46-47.

PERSICETTI, V. 1962. *Twentieth Century Harmony*. Faber and Faber Ltd. London.

PISON, H.K. 2002. *Aspects of Jazz and Classical music in David N. Baker's Ethnic variations on a Theme of Paganini*. MMus Dissertation. Louisiana State University.

PISTON, W. 1978. *Harmony* fifth edition. W.W. Norton and Company Inc. New York.

PISTON, W. 1982. *Orchestration* tenth edition. Victor Gollancz. London.

POTGIETER, J.J. 2000. *Noel Desmond Stockton (born 1930) Arranger, composer and pedagogue*. MMus Dissertation. University of the Orange Free State.

REED, O. 1980. *The materials of music and composition. Book 2: Exploring the parameters through jazz, rock, folk, pop and art music*. Addison-Wesley. Reading, Massachusetts.

RUSS, O.W. 1978. *Workbook for composing for jazz orchestra*. University Press. Chicago.

SEBESKY, D. 1979. *The contemporary arranger*. Alfred Publishing Co. Inc. New York.

SHER, C. 1995. *New Real book 3*. Sher Music Co. California, USA.

STOCKTON, N.D. 2004. *Invictus: An orchestral Prelude in 3 movements*. Registered with the SAMRO National Endowment for the Performing Arts (Unpublished).

SULSBRÜCK, B. 1980. *Latin American Percussion: Rhythm and rhythm instruments from Cuba and Brazil*. Edition Wilhelm Hansen. Copenhagen, p. 16-52, 62-92, 100-123 & 144-169.

TOCH, E. 1977. *The shaping forces in music*. Dover Publications Inc. New York.

VAN DER WATT, G.D. 1992. *Komposisie Portefeulje*. MMus(Komposisie) Portefeulje. Universiteit van Pretoria.

WHITE, J.D. 1976. *The Analysis of music*. Prentice-Hall Inc. Englewood Cliffs. New Jersey, p. 1-48 & 156-183.

WITTLICH, G.E (editor). 1975. *Aspects of 20th century music*. Prentice-Hall Inc. Englewood Cliffs. New Jersey, p. 1-64.

WOLFF, N. 1988. *The elements of African music in the works of South African composers*. BMus(Hons) Dissertation, University of Pretoria, p. 2, 13-14 & 21-33.

Music Scores

NORTON, C. 1995. *Latin Preludes (Book 1 and 2)*. Boosey and Hawkes Music Publishers Ltd. London, p. 10-13 & 19-22 (Book 1), p. 4-5, 12-14 & 18-22 (Book 2).

Other Media

STOCKTON, N.D. 2004. *Invictus: An orchestral Prelude in 3 movements* – Programme notes. Unpublished.

BERNSTEIN, L. 1993. *Jazz in the Concert Hall*. Video recording. Sony Classical. New York.

AUSTIN, L. 1991. *Morton Subotnik Episode*. Sound recording. Berkeley: Leonardo.

BOLLING, C. 1990. *Baroque and Blue*. Sound recording. CBS Masterworks Dinner Classics. New York.

5. APPENDIX A: *INVICTUS* (ORCHESTRAL PRELUDE IN 3 MOVEMENTS)

The full score of *Invictus* is included here for reference purposes and to avoid any excessive examples in the main body of the text.

6. APPENDIX B: METRIC CHANGES IN *INVICTUS*

<u>METRE</u>	<u>MOVEMENT/MEASURE</u>
Movement 1	
6 3 2 8 4 2	m1 bar 22 (Polymetre)*
9 8	M1 bar 38
12 8	M1 bar 40
6 8	M1 bar 44
4 4	m1 bar 55 (Implied 4/4)
6 3 2 8 4 2	m1 bar 56 (Polymetre)
9 8	m1 bar 76
12 8	m1 bar 78
9 8	m1 bar 81
4 4	m1 bar 84
Movement 2	
Cut time	m2 bar 1
Movement 3	
4 4	m3 bar 1
Free time but with implied 4/4	m3 bar 65
6 8	m3 bar 66
Coda	
6 8	m3 bar 94

* The movement/bar references given in the table are the same as in the main body of the text.

7. APPENDIX C: FORM STRUCTURE IN *INVICTUS*

FORM STRUCTURE	BAR NUMBERS	COMMENTS
Introduction	m1 bar 1-21	Medium-Fast tempo
Movement 1		Medium-Fast tempo
A	m1 bar 21-54	Directed in 2
Cadenza	m1 bar 55	Alto saxophone cadenza
Link/Bridge 1	m1 bar 56-59	
A'	m1 bar 60-83	
Link/Bridge 2	m1 bar 84-87	
B	m1 bar 88-111; 112-119; 120-127	Piano solo 1 (112-119); Swing feel (120-127)
C	m1 bar 128-139	
Extended Cadence	m1 bar 140-150	
Movement 2		Very Fast tempo
A	m2 bar 1-24	
Link/Bridge 1	m2 bar 25-28	
B	m2 bar 29-52	
B'	m2 bar 53-60; 61-76; 77-80; 81-96	Piano solo 1 (61-76); Alto saxophone solo; Piano solo 2
C	m2 bar 117-136	
Movement 3		Moderate-slow tempo
Introduction/Rhythmic setup	m3 bar 1-2	The jazz quartet play 2 bar ostinato introduction
A	m3 bar 3-46	
B	m3 bar 47-64	
Cadenza	m3 bar 65	Piano cadenza
Link/Bridge 1	m3 bar 66-69	
C (Repeat of m1 bar 22-54)	m3 bar 70-93	Last A section of Arch form
Extended coda	m3 bar 94-118	Contains material from m1

* The movement/bar references given in the table are the same as in the main body of the text.

Letter names “A-C” refer to sections within the different movements. All dashed letter names (such as A’ or B’) refer to the original material but varied in some way. Linking material (such as bridges) are indicated. This table refers to Arch structure and the Western art music element synthesised in *Invictus*.

8. APPENDIX D: JAZZ SONG FORM STRUCTURE

HEAD	SOLOS	HEAD
<p>Exposition/Initial statement of main melodic material of song</p>	<p>During solos the melodic material presented in the “head” section are embellished upon in the form of improvisation or completely new melodic material can be introduced, in effect discarding the melodic material presented in the “head” section.</p>	<p>After the last Solo has been performed, a recapitulation/repeat of the initial main melodic takes place with the addition of a coda with which to end the piece with.</p>
COMMENTS:	COMMENTS:	COMMENTS:
<p>This normally takes on one of the jazz Song forms discussed in the main text:</p> <p><i>a-a-b-a</i> <i>a-b-c-a</i> <i>a-b-a-c</i> <i>a-b-c-d</i></p>	<p>The solos are performed ad libitum by any of the instruments in the ensemble, normally as arranged prior to the performance.</p> <p>Solos are performed mainly over the same structure/Song form as in which the “head” was presented.</p>	<p>This second “head” section is also played over the initially stated Song form.</p>

9. APPENDIX E: TONALITY IN *INVICTUS*

TONALITY	MOVEMENT/MEASURE	COMMENTS
Open (Atonal)	m1 bar 1-21	F-pedal implies tonic to dominant harmony in Bb major
Bb major	m1 bar 22-29	
C major	m1 bar 30-38	
C major	m1 bar 39-43	
E major	m1 bar 44-54	
Cadenza (E tonality)*	m1 bar 55	Solo line so tonality is only implied
Bb major	m1 bar 56-67	F-pedal refers to the opening pedal in the timpani in m1 bar 1-21
Modulatory passage (Link/Bridge)	m1 bar 68-83	
C major	m1 bar 84-86	
Eb major	m1 bar 87-95	
Modulatory passage through several tonalities (Ab, G, F minor)	m1 bar 96-111	
F minor	m1 bar 112-119	Modal or static harmony**
Moves through several keys to F major (Ab, G, F major)	m1 bar 120-135	
Modulatory passage	m2 bar 1-21	Use of secondary dominants and constant modulation
C minor	m2 bar 29-136	Modal or static harmony
C major	m3 bar 1-30	Modal interchange from movement 2 ending in C minor
Db major	m3 bar 31-38	
Eb major	m3 bar 39-46	
F major	m3 bar 47	
Open (Atonal)	m3 bar 94-111	
C major	m3 bar 112-118	Dominant, tri-tone substitution dominant and Neapolitan harmony used

*All letter names in brackets indicate tonalities, which are modulatory or implied.

**See section 2.4.4.3 *Harmony* for a discussion.

10. APPENDIX F: MELODIC MATERIAL IN *INVICTUS*

SCALAR MATERIAL	MELODIC MATERIAL MOVEMENT/MEASURE	COMMENTS
C major scale (diatonic)	m1 bar 22	C-D-E main notes of melody
Embellished melodic material	m1 Cadenza (alto saxophone)	Contains "blue notes", being the lowered 3rd and 7th degrees and raised 11th degree of the scale. Example: the repeated "B" in the melody is the 7th degree of C# dominant or C# minor
Bb major scale (diatonic)	m2 bar 1	Bb-C-D-Eb-F
Symmetrical diminished Melodies (Example: C-C#-Eb-E-F#-G-A-Bb-C)	m2 bar 9-16	Symmetrical diminished melodies (drawn from the jazz idiom and also employed by Western art music composers such as Stravinsky)
A-aeolian modal melody	m2 bar 29	African type melody based on a mode with frequent repetition of the ditone A-E (Concert)
A major pentatonic (with added 11th degree)	m2 bar 44	The melodic line uses an added pentatonic scale, including the 11 degree (which is normally omitted)
E symmetrical diminished melody	m2 bar 117	Melody is based on the symmetrical diminished scale material
B major pentatonic	m3 bar 10-18	African lullaby employs pentatonic scale (as commented in main text)
B major pentatonic	m3 bar 34-38	African lullaby employs pentatonic scale (as commented in main text)
Eb major	m1 bar 87-95	
Modulatory passage through several	m1 bar 96-111	



tonalities (Ab, G, F minor)		
F minor	m1 bar 112-119	Modal harmony*
Moves through several keys to F major (Ab, G, F major)	m1 bar 120-135	
Modulatory passage	m2 bar 1-21	Use of secondary dominants and constant modulation
C minor	m2 bar 29-136	Modal or Static harmony
C major	m3 bar 1-30	Modal interchange from movement 2 ending in C minor
Db major	m3 bar 31-38	
Eb major	m3 bar 39-46	
F major	m3 bar 47	
Open (Atonal)	m3 bar 94-111	
C major	m3 bar 112-118	Dominant, tri-tone substitution dominant and Neapolitan harmony used

*Modal harmony refers to static harmony. In the jazz idiom, this is harmonic areas where normally only one Church mode dominates.

11. APPENDIX G: *INVICTUS* BY W.E.HENLEY

“INVICTUS”

Out of the night that covers me,
Black as a pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeoning of chance
My head is bloody but unbowed.

Beyond this place of wrath and tears
Looms but the horrors of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll,
I am the master of my fate:
I am the captain of my soul.

In memory of “Peggy”

INVICTUS

an Orchestral Prelude in 3 Movements
for reduced Symphony Orchestra
and Jazz Quartet

NOEL STOCKTON

for
Flutes I, II (Piccolo)
Oboe
Clarinets I, II (Bass Clarinet)

French Horns I, II
Trumpets I, II, III
Trombones I, II

Timpani
Percussion

Alto Saxophone (Soprano Saxophone)

Piano
Bass Guitar
Drum set

Violins I
Violins II
Viola
Violoncello
Contrabass

Commissioned by the SAMRO National Endowment for the Performing Arts

typesetting of the score by



tel: +27 (0)84 519 6806 e-mail: willeboer@mweb.co.za
corner of Kenilworth & Van Vuuren Roads, P.O. Box 17592, BAIN'S VLEI, Free State, South Africa, 9338



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Invictus

NOEL STOCKTON

Orchestral Prelude for Reduced Symphony Orchestra & Jazz Quartet
(commissioned by the SAMRO National Endowment for the Performing Arts)

Tuning guide

Tuning guide for Percussion and Drum Kit. The Percussion part includes Timpani (Small T/T or Timbales, Med. T/T, Large T/T, Bass Drum) and Drum Kit (Small T/T, Med. T/T, Large T/T).

I

Musical notation for measures 1-6. Timpani part uses a Hard Mallet. Drum Kit part uses Mallets. Tempo is marked $\text{♩} = 80+$. Dynamics include *p*, *mf*, and *f*. The time signature is $\frac{6}{8}$ with a $\frac{3}{4}$ $\frac{2}{2}$ structure.

Musical notation for measures 7-13. Timpani part includes dynamics *p*, *f*, and *p* with a *cresc.* marking. Percussion part includes B.D. (Bass Drum). Drum Kit part includes dynamics *p*, *ff*, and *p* with a *cresc.* marking.

Musical notation for measures 14-17. Timpani part includes a trill (tr) and dynamics *f*. Percussion part includes dynamics *f*. Drum Kit part includes dynamics *f*.

Musical notation for measures 18-21. Timpani part includes dynamics *p* and *cresc.*. Percussion part includes dynamics *cresc.*. Drum Kit part includes dynamics *cresc.*.

© 2004 Noel Stockton Music

UNDER SCORED

01 127 0341
Copyright 2004



UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

A
Directed in 2

Flute I, II

Oboe

Clarinet in B \flat I, II

Horn in F I, II

Trumpet in B \flat I, II

Trumpet in B \flat III

Trombone I, II

Timpani

Percussion

A
Directed in 2

Alto Saxophone

Piano

Bass Guitar

Drum Kit

A
Directed in 2

Violin I

Violin II

Viola

Violoncello

Contrabass

A
Directed in 2

26

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc. *B D*
mf

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Via.

Vc. *arco*

Cb.

26



30

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Ve.

Cb.

mp

mp

mp

mp

(8)

(8)

(1)

a2

solo

p

(4)

(6)

I.T.

Sus. Cymbal

div.

div.

div.

arco

f

f

f

f

f

30

49

Fl. I, II

Ob.

Cl. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc. S.D.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

49



30

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *fp* *fp*

ff

f *f* *f* *f* *ppp*

ppp

ppp

ppp

ppp

ppp

30

ppp

55 Cadenza

Fl. I, II

Ob.

Cl. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Cadenza ad lib

Tap foot

3

Cadenza

This page of a musical score features 20 staves for various instruments. The top 19 staves are for a standard symphony orchestra: Fl. I, II; Ob.; Cl. I, II; Hn. I, II; Tpt. I, II; Tpt. III; Tbn. I, II; Timp.; Perc.; A. Sax.; Pno.; Bass; Dr.; Vln. I; Vln. II; Vla.; Vc.; and Cb. The 20th staff, labeled 'A. Sax.', contains a melodic solo with triplets and slurs. The rest of the staves are empty, with a fermata symbol positioned above each staff line.

Fl. I, II
Ob.
Cl. I, II
Hn. I, II
Tpt. I, II
Tpt. III
Tbn. I, II
Timp.
Perc.
A. Sax.
Pno.
Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

65

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

76

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

f

pizz.

div.

arco

f

S.D.

76



79

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

82

Fl. I, II

Ob.

Cl. I, II (1st)

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to \oplus

to \oplus

to \oplus

to \oplus



84 Easier *rit.* **rall.**

Fl. I, II

Ob. *p*

Cl. I, II *p*

Hr. I, II *p* con sord. (open)

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax. *Easier* *mp* *3* **rall.**

Pno.

Bass

Dr.

Vln. I *Easier* *fp* *cm* **rall.** *cm*

Vln. II *fp* *cm* *cm*

Vla. *fp* *cm* *cm*

Vc.

Cb.

rall.



87 **C** Swing ♩=120

Fl. I, II
Ob.
Cl. I, II

(2nd time only)

Hn. I, II
Tpt. I, II
Tpt. III
Tbn. I, II
Timp.
Perc.

C Swing ♩=120

A. Sax.
Pno.
Bass

Impro Dmi7

Dmi7

C#mi7

Dmi7

G7(b9)

Fmi7

Fmi7

Emi7

Fmi7

B7(b9)

Brushes

C Swing ♩=120 div.

Vln. I
Vln. II
Vla.
Vc.
Cb.

C Swing ♩=120



91

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

91

1.

(1st) play 1st time
(col strings)

mp

C⁶ C⁶ E^{mi} A^{mi} D^{mi}

E^{b9} E^{b9} G^{mi} C^{mi} F^{mi}



96

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

96

p

p

p

p

p

pp

p

(2nd) (col w/w)

pp

p

2.

Gmi7 C7(b9) F#9 Gmi7 C7(b9) F#9

Bbm7 Eb7(b9) A#9 Bbm7 Eb7(b9) A#9

2.

103

Fl. I, II

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

B⁷sus B⁷(#9) B⁷(9) E⁴ A⁷(#9)

D⁷sus D⁷(#9) D⁷(9) G⁴ C⁷(#9)

p

p

108

FL. I, II

Ob.

Cl. I, II

Hn. I, II ^{a2}

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.
 Dmi7 Emi7 F#6 F#6o Dmi7/G Emi7 A7(b9)

Pno.
 Fmi7 Gmi7 A#6 A° Fmi7/Bb Gmi7 C7(b9)

Bass

Dr.
 To sticks

Vln. I

Vln. II

Vla.

Vc.

Cb.

109



112 **D** Piano Solo

FL. I, II

Ob.

Cl. I, II
2nd to Bass Clarinet

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

D Piano Solo

A. Sax.

Solo Impro.

Pno.
Fm7 Bb7(b9)

Bass

Dr.

D Piano Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

112 **D** Piano Solo

116

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

116



120

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

pp

con sord. *div.*

con sord. *div.*

con sord.

pp *div.*

pp *div.*

pp *div.*

B^bmi⁷ *E^b7(b9)* *A^b4*



124

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

124



128 Latin feel

Fl. I, II
Ob.
Cl. I, II
Hn. I, II
Tpt. I, II
Tpt. III
Tbn. I, II
Timp.
Perc.
Shaker (Choclo)

Latin feel

A. Sax.
Pno.
Bass
Dr.

Latin feel

Vln. I
Vln. II
Vla.
Vc.
Cb.

Latin feel

132

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

133



136

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

Shaker (Choclo)

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

136

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

to Clarinet

ppp

Solo

p

know ONE BACK ON.

-- J a z z e n s e m b l e --

Very fast $\text{♩} = 140$

Flute *f*

Piccolo *f*

Oboe *f*

Clarinet in B \flat I, II *f*

Horn in F I, II *f* 2nd *a2*

Trumpet in B \flat I, II *f* (Open)

Trumpet in B \flat III *f* (Open)

Trombone I, II *f* (Open)

Timpani

Percussion *S.D.*

Alto Saxophone *f*

Piano *f*

Bass Guitar *f*

Drum Kit *f* Fill

Violin I *f*

Violin II *f*

Viola *f*

Violoncello *f*

Contrabass *f*

Very fast $\text{♩} = 140$

© 2004 Noel Stockton Music



6

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

T.T. (Timp sticks)

Fill

f

f



11

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

17



16

Fl.

Picc.

Ob.

Cl. I, II

(unis.)

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Ve.

Cb.

6

22

Fl.
Picc.
Ob.
Cl. I, II
Hn. I, II
Tpt. I, II
Tpt. III
Tbn. I, II
Timp.
Perc.
A. Sax.
Pno.
Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

24

29 **A**

FL.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Mute

Mute

f

arco *p*

p

39 **A**

p



33

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



This musical score page (43) features the following instruments and parts:

- Woodwinds:** Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Clarinet I & II (Cl. I, II).
- Brass:** Horn I & II (Hn. I, II), Trumpet I & II (Tpt. I, II), Trumpet III (Tpt. III), Trombone I & II (Tbn. I, II).
- Percussion:** Timpani (Timp.), Vibraphone, Percussion (Perc.).
- String Ensemble:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.).
- Piano (Pno.):** Includes chord voicings: B^bmi⁹/E^b, E^b(11)⁹, and A^b9.

Performance markings include *mf* (mezzo-forte) and *f* (forte). The string section includes *pizz.* (pizzicato) and *arco* (arco) markings.

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno

Bass

Dr.

Vin. I

Vin. II

Vla.

Vc.

Cb.

arco

43

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

pizz.

48

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

mf

f

f

f

pizz.

53 **B**

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

B

A. Sax.

Pno.

Bass

Dr.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

53 **B**



59

Fl.

Picc.

Ob.

Cl. I, II

Hrn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

59

p

Impro.

B^bmi⁹

E^b13(9)

A⁹66

arco *p*



65

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sost.

pp

sost.

pp

A^bmi⁷

D^b13(b9)

G^b9

Dmi⁷(b9)

G⁷(b9)

65



Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C Sax Impro Solo

77

FL

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

C Sax Impro Solo

Use Nat. Minor

Dmi

D7

Dmi

A. Sax.

Comp

Pno.

Bass

Cmi

Fmi

F7

Fmi

Dr.

Drive!

C Sax Impro Solo

Vln. I

Vln. II

Vla.

Ve.

Cb.

C Sax Impro Solo

77

FL. *p*

Picc.

Ob. *p*

Cl. I, II *p*

Hn. I, II

Tpt. I, II *p* Open 2nd

Tpt. III *p* Open

Tbn. I, II

Timp.

Perc.

A. Sax. *p* Dmi D Nat. Minor Gmi G⁷ Gmi Ami Use Nat. Minor Dmi

Pno. *p* Fmi B²mi b⁷ B²mi Cmi Fmi

Bass

Dr. *p* Drive!

Vln. I *p* Semplice

Vln. II *p*

Vla. *p*

Vc.

Cb.

87

FL.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D⁷ Dmi B⁷(b⁹) E⁷(b⁹)

F⁷ Fmi D⁷(b⁹) G⁷(b⁹)

92

Fl.

Picc.

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Ami⁹ Ami⁶ Ami⁷ Ami⁶

Cmi⁹ Cmi⁶ Cmi⁷ Cmi⁶

D Piano Impro Solo

97

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

D Piano Impro Solo

A. Sax.

Pno.

Bass

Dr.

Drive!

D Piano Impro Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

D Piano Impro Solo

107

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

107



120

Fl. *f* *cresc.* *fp*

Picc. *f* *cresc.* *fp*

Ob. *f* *cresc.* *fp*

Cl. I, II *cresc.* *fp*

Hn. I, II *a2* *fp*

Tpt. I, II *a2* *cresc.* *fp*

Tpt. III *a2* *cresc.* *fp*

Tbn. I, II *f* *cresc.* *fp*

Timp. *f* *cresc.* *fp*

Perc. *cresc.*

A. Sax. *f* *cresc.* *fp*

Pno. *f* *cresc.* *fp*

Bass *f* *cresc.* *fp*

Dr. *fp*

Vln. I *f* *cresc.* *fp*

Vln. II *f* *cresc.* *fp*

Via. *arco* *cresc.* *fp*

Vc. *arco* *f* *cresc.* *fp*

Cb. *f* *cresc.* *fp*

129

128

Fl.

Picc.

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

129

mf

mp

mp

mp

mp

mp

mp

p

p

p

p

pizz.

Timp.

133

FL. *p*

Picc. *p*

Ob. *p*

Cl. I, II *p*

Hn. I, II *fz*

Tpt. I, II *fz*

Tpt. III *fz*

Tbn. I, II *fz*

Timp. *fz*

Perc. *fz* *p* *3* *p*

A. Sax. *fz*

Pno. *p*

Bass *p*

Dr. *p*

Vln. I *fz* *p*

Vln. II *fz* *p*

Vla. *fz* *p*

Vc. *fz* *p* *pizz.*

Cb. *fz* *p*

135



III "Lullaby"

NOEL STOCKTON

1 Slow (Molto Moderato) ♩=70

Flute I, II

Oboe

Clarinet in B \flat I, II

Horn in F I, II

Trumpet in B \flat I, II

Trumpet in B \flat III

Trombone I, II

Timpani

Percussion

Soprano Saxophone

Piano

Bass Guitar

Drum Kit

Violin I

Violin II

Viola

Violoncello

Contrabass

Vibraslap

Groovy Funk Rock

mf

mp

Slow (Molto Moderato) ♩=70

Slow (Molto Moderato) ♩=70

--- J a z z e n s e m b l e ---

Slow (Molto Moderato) ♩=70

© 2004 Noel Stockton Music



5

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

1st

p

p

Detailed description of the musical score: This page contains a full orchestral score for 17 instruments. The woodwind section (Flutes I & II, Oboe, Clarinets I & II) and brass section (Horns I & II, Trumpets I, II, and III, Trombones I & II) are active in the first two measures, playing a melodic line with a dynamic marking of *p* (piano). The strings (Violins I & II, Viola, Violoncello, and Contrabass) play a rhythmic accompaniment of eighth notes. The piano and bass parts also feature a rhythmic accompaniment. The percussion section includes Timpani and Percussion, with the latter playing a specific rhythmic pattern. The drum part (Dr.) is marked with a double slash (//) in the first and second measures, indicating a rest. The score is written in a key signature of one sharp (F#) and a common time signature (C).



9

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

p

p

mf

pizz. *p*

pizz. *p*

p

Solo

II



13

Fl. I, II
Ob.
Cl. I, II
Hn. I, II
Tpt. I, II
Tpt. III
Tbn. I, II
Timp.
Perc.
S. Sax.
Pno.
Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.



17

Fl. I, II

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Impro.

D⁹ Light Comping D⁷ G A⁷sus

C⁹ C⁷ F G⁷sus

div. *p*

p

p

p

p

p

21

Fl. I, II

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

D^{Δ} D^7 G A^7sus D^{Δ} D^7 G A^7sus
 C^{Δ} C^7 F G^7sus C^{Δ} C^7 F G^7sus



25

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

D⁴ A⁷sus D⁴

C⁴ G⁷sus C⁴

27 **A**

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

f

mf

mf

pizz. unis.

pizz. unis.

A



B

31

Fl. I, II

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

B

S. Sax.

Pno.

Bass

Dr.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

35

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc. *Susp. Cymbal*

S. Sax.

Pno. *D^b A^o D^{b7} G^{b6} A^{b7} D^b A^{b7sus} D^b B^{b7}*

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

39 **C**

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

C

D

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

mf

Timp.

Perc.

D

S. Sax.

Pno.

Bass

(Lift)

Dr.

D

Vln. I

Vln. II

Vla.

Vc.

mf

Cb.

D



sf

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

p

div.

(Lighten)



60

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

60

p

mf

mf

mf

p

pp

ppp

p

pp

ppp

p

pizz

arco

arco



65

Fl. I, II

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax

Pno. *mf*

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score: This page contains a full orchestral score for 115 measures. The instruments listed on the left are Flute I and II, Oboe, Clarinet I and II, Horn I and II, Trumpet I and II, Trumpet III, Trombone I and II, Timpani, Percussion, Saxophone, Piano, Bass, Drums, Violin I and II, Viola, Violoncello, and Contrabass. The score begins with a double bar line and repeat sign. The piano part (Pno.) starts with a dynamic marking of *mf* and features a complex rhythmic pattern with many beamed notes and slurs. The woodwind and brass parts are mostly silent, indicated by whole rests and repeat signs. The string parts (Vln. I, Vln. II, Vla., Vc., Cb.) also have whole rests and repeat signs.

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Tempo primo

Dal Segno al CODA

Fl. I, II

Ob.

Cl. I, II

Hr. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

S. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

B.D.

cresc.

Tempo primo

To Alto Sax

pp

mf

cresc.

Dal Segno al CODA

Drum sax

Deum So-

Tempo primo

Dal Segno al CODA



⊕ CODA

Flute I, II

Oboe

Clarinet in B \flat I, II

Horn in F I, II

Trumpet in B \flat I, II

Trumpet in B \flat III

Trombone I, II

Timpani

Percussion:

⊕ CODA

Alto Saxophone

Piano

Bass Guitar

Drum Kit

⊕ CODA

Violin I

Violin II

Viola

Violoncello

Contrabass

⊕ CODA

--- J a z z e n s e m b l e ---

fp

f

f

f

f

fr

pizz.



6

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

a2

f

div.

Fl. I, II
 Ob.
 Cl. I, II
 Hn. I, II
 Tpt. I, II
 Tpt. III
 Tbn. I, II
 Timp.
 Perc.
 A. Sax.
 Pno.
 Bass
 Dr.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

Musical score for page 83, featuring various instruments including woodwinds, brass, percussion, and strings. The score includes dynamic markings such as *f* (forte) and *div.* (divisi), and articulation markings like *tr* (trill) and *tr* (trill). The woodwind section (Flute, Oboe, Clarinet, Horn, Trumpet, Trombone) and brass section (Trumpet, Trombone) play prominent parts. The percussion section includes Timpani and Suspended Cymbal. The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) provides harmonic support. The score is marked with a double bar line at the beginning and end of the page.



Fl. I, II
Ob.
Cl. I, II
Hn. I, II
Tpt. I, II
Tpt. III
Ton. I, II
Timp.
Perc.
A. Sax.
Pno.
Bass
Dr.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cresc.
ffp
ffp
ffp
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
cresc.

21 (tr)

Fl. I, II

Ob.

Cl. I, II

Hn. I, II

Tpt. I, II

Tpt. III

Tbn. I, II

Timp.

Perc.

A. Sax.

Pno.

Bass

Dr.

Vln. I

Vln. II

Vla.

Vc.

Cb.

April 6, 2004 - Bloemfontein

