

UNIVERSIDAD SAN FRANCISCO DE QUITO

Colegio de Música

Trabajo de titulación: Música Contemporánea

Juan Posso C.

Diego Celi, M.A., Director de Proyecto

Proyecto de grado presentado como requisito

Para la obtención de título de licenciado en Música Contemporánea

Quito, 29 de noviembre

Universidad San Francisco de Quito
Colegio de Música
HOJA DE APROBACIÓN DE PROYECTO

Trabajo de titulación: Música Contemporánea
Juan Posso C.

Diego Celi, M.A.

Director de Proyecto

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Michael Kihn, M.A.

Profesor de instrumento

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Jorge Balladares, B.A.

Miembro del Comité del Proyecto

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Teresa Brauer, M.A.

Miembro del Comité del Proyecto

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Esteban Molina, DMA

Decano del Colegio de Música

.....

Quito, 29 de noviembre

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Firma:

Nombre: Juan Alejandro Posso Cordero

C. I.: 171475452-8

Fecha:

Anthropology

Compositor: Charlie Parker - Dizzy Gillespie.

Año de composición: 1945.

Arreglista: Juan Posso

Estilo: Jazz.

Tempo: 225 – bpm.

Blues By Five

Compositor: Miles Davis.

Año de composición: 1956.

Arreglista: Juan Posso

Estilo: Jazz.

Tempo: 168 – bpm.

Seven Steps to Heaven

Compositor: Miles Davis.

Año de composición: 1963.

Arreglista: Juan Posso

Estilo: Jazz.

Tempo: 225 – bpm.

Documento de aprobación – Trabajo de titulación**Colegio de Música****Universidad San Francisco de Quito**

Juan Alejandro Posso Cordero: Batería

Quito, 31 de mayo del 2013

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Propuesta de arreglos e interpretaciones:

La presente propuesta se basa en una selección de temas cincuenta por ciento jazz y cincuenta por ciento música clásica, y contará con arreglos e interpretaciones que representen la diversidad de los instrumentos de percusión. Las técnicas a usarse en los arreglos serán lo más cercano al estilo del sonido de la época que cada tema representa. En cuanto a las obras académicas, han sido seleccionadas para demostrar una gran variedad de composiciones, un alto nivel interpretativo y musical, así como la diversidad en instrumentos de percusión de altura determinada e indeterminada. La instrumentación a utilizarse en los arreglos será: bajo, batería, piano, guitarra, saxofón alto y saxofón tenor. Cuatro de los temas serán arreglados para sección rítmica y dos vientos. Los arreglos tendrán elementos como introducciones, *shouts*, *back grounds*, puentes transitorios,

DOCUMENTO DE APROBACIÓN

interludios y finales. La elaboración de los arreglos se basarán en textos especializados en composición, funciones armónicas y *grooves* de cada estilo. La instrumentación a usarse en la interpretación de las obras de música clásica serán: marimba, vibráfono y set de percusión múltiple, donde se podrán demostrar los recursos de composición para estos instrumentos, así como sus cualidades sonoras y la dificultad interpretativa.

Los temas escogidos se enfocan en la versatilidad que se requiere al momento de tocar música, independientemente de si es de corte académico o popular. El repertorio seleccionado refuerza los conocimientos adquiridos a lo largo del proceso estudiantil y es de suma importancia para los estudiantes de música que tienen la oportunidad de experimentar distintos géneros musicales que los ayudan a enriquecer los recursos personales adquiridos.

Propuesta de repertorio

1. Anthropology (C. Parker, Rhythm Changes, tempo: 225 bpm)
2. Blues by Five (M. Davis, Jazz Blues, tempo: 168 bpm)
3. Alone Together (Dietz - Schwartz, standard, tempo: 106 bpm)
4. Seven steps to heaven (Feldman - Davis, clásico del jazz, tempo: 225 bpm)
5. Bem-vindo (Ney Rosauero, 5 baquetas)
6. Partita para violín en Re menor, gigue (J.S. Bach, adaptación en marimba a dos baquetas)
7. Two Mexican Dances for Marimba (Gordon Stout, 4 baquetas)
8. Canned Heat (Eckhard Kopetzki, 3 baquetas)

DOCUMENTO DE APROBACIÓN

Músicos

- Batería, Marimba, Vibráfono y Percusión Múltiple: Juan Posso
- Bajo: Luis Recabarren
- Piano: Daniel Pacheco
- Guitarra: Gabriel Jofre
- Saxofón Alto: Luis Sigüenza
- Saxofón Tenor: Santiago Ochoa

Rider técnico

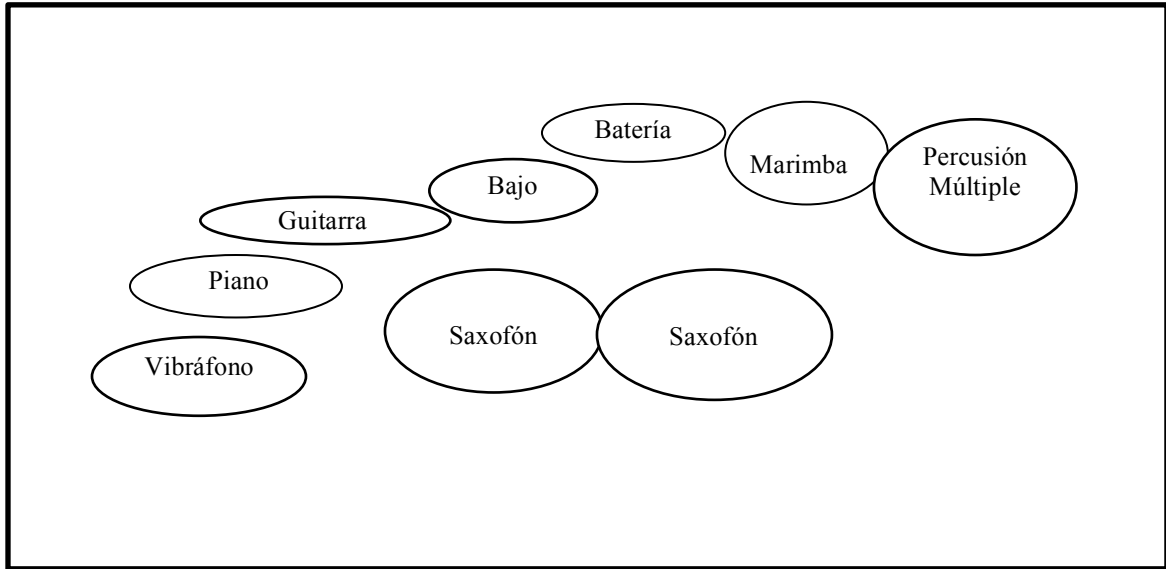
Una batería (2 tomms, 1 floor tom, 1 bombo, 1 snare, 1 ride, 2 crash, 1 hi hat)

Set de Percusión Múltiple (3 tomms, 4 bongoes, pandereta, platillos y cencerro)

Una Marimba de Concierto

Un Vibráfono de concierto

- Un amplificador de bajo (caja directa)
- Un contra bajo con micrófono y cable
- Un piano acústico
- Amplificador de guitarra
- Micrófono para saxofón con pedestal
- Micrófono para otro viento con pedestal
- Micrófono para piano acústico con pedestal
- Seis stands porta-partituras.
- Cuatro monitores de retorno.



Frente del escenario

DOCUMENTO DE APROBACIÓN

FIRMAS DEL COMITÉ DE APROBACIÓN

Michael Khin, Profesor de instrumento

Fecha ____/____/____

(firma)

Diego Celi, Vicedecano

Fecha ____/____/____

(firma)

Jorge Balladares, Coordinador-Departamento de Arreglos.

Fecha ____/____/____

(firma)

Teresa Brauer, Coordinadora-Producción Musical y Sonido.

Fecha ____/____/____

(firma)

Anthropology

Compositor: Charlie Parker - Dizzy Gillespie.

Año de composición: 1945.

Arreglista: Juan Posso

Estilo: Be - Bop.

Tempo: 225 – bpm.

ANTROPOLOGY

SCORE

CHARLIE PARKER
JUAN POSSO

$\text{♩} = 225$ INTRO

ALTO SAX.
TENOR SAX.
ELECTRIC GUITAR
PIANO
ACOUSTIC BASS
DRUM SET

1 2 3 4

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
DRUM SET

5 6 7 8

ANTROPOLOGY

2

(A)

Musical score for measures 9-12. The score includes staves for A. SX., T. SX., E.GTR., PNO., A.B., and a drum set. The key signature is B-flat major. Measure 9 is a whole rest for all instruments. Measure 10 is a whole rest for all instruments. Measure 11 features a triplet of eighth notes in the saxophone and guitar parts, with a bass line of quarter notes. Measure 12 continues the saxophone and guitar parts. Chord symbols are provided below the guitar and piano staves.

9 10 11 12

Chord symbols: B^b, G⁷, C^{MIN}⁷, F⁷

Musical score for measures 13-16. The score includes staves for A. SX., T. SX., E.GTR., PNO., A.B., and a drum set. The key signature is B-flat major. Measure 13 features a melodic line in the saxophone and guitar parts. Measure 14 continues the melodic line. Measure 15 features a melodic line in the saxophone and guitar parts. Measure 16 continues the melodic line. Chord symbols are provided below the guitar and piano staves.

13 14 15 16

Chord symbols: B^b⁷, G^{MIN}⁷, C^{MIN}⁷, F⁷, F^{MIN}⁷, B^b⁷, E^b⁷, D⁷(⁹)

ANTROPOLOGY

3

Musical score for measures 17-20 of 'ANTROPOLOGY'. The score is in B-flat major and 4/4 time. It features five staves: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), E.Gtr. (Electric Guitar), Pno. (Piano), and A.B. (Bass). The key signature has two flats (B-flat and E-flat). The score includes first and second endings for measures 17 and 18. Chord symbols are provided below the guitar and piano staves: D^{MIN}7, G⁷, C^{MIN}7, F⁷, C^{MIN}7, F⁷, and B^{b6}. Measure numbers 17, 18, 19, and 20 are indicated at the bottom of the staves.

Musical score for measures 21-24 of 'ANTROPOLOGY'. The score is in B-flat major and 4/4 time. It features five staves: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), Pno. (Piano), A.B. (Bass), and D. S. (Drum Set). The key signature has two flats (B-flat and E-flat). A circled 'B' is placed above the first measure. Chord symbols D⁷ and G⁷ are provided below the guitar and piano staves. Measure numbers 21, 22, 23, and 24 are indicated at the bottom of the staves.

ANTROPOLOGY

4

A. SX. 

T. SX. 

PNO. 

A.B. 

D. S. 

25 26 27 28

(C)

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S.

29 30 31 32

ANTROPOLOGY

5

A. SX.

T. SX.

E.Gtr.

PNO.

A.B.

D. S.

33 34 35 36

Chord progression for this system: F^{MIN7} B^{b7} E^{b7} D⁷⁽⁹⁾ C^{MIN7} F⁷ B^{b6}

(D) B^{bMAJ7} G⁷ C^{MIN7} A⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

TENOR SAX SOLO 1ST TIME

A. SX.

T. SX.

PNO.

A.B.

D. S.

37 38 39 40

Chord progression for this system: B^{bMAJ7} G⁷ C^{MIN7} A⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

ANTROPOLOGY

6

F^{MIN7} B^{b7} E^{b7} A⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

A. SX.

Pno.

A.B.

41 42 43 44

B^{bMAJ7} G⁷ C^{MIN7} A⁷ D^{MIN7} G⁷ C^{MIN7} F⁷

A. SX.

Pno.

A.B.

45 46 47 48

ANTROPOLOGY

7

A. SX.

F^{MIN}7 B^{b7} E^{b7} A⁷ C^{MIN}7 F⁷ B^{bMA}7

PNO.

F^{MIN}7 B^{b7} E^{b7} A⁷ C^{MIN}7 F⁷ B^{bMA}7

A.B.

49 50 51 52

A. SX.

A^{MIN}7 D⁷ D^{MIN}7 G⁷

E.GTR.

A^{MIN}7 D⁷ D^{MIN}7 G⁷

PNO.

mp

A^{MIN}7 D⁷ D^{MIN}7 G⁷

A.B.

D. S.

54 55 56

ANTROPOLOGY

8

Musical score for measures 57-60. The score includes parts for Alto Saxophone (A. SX.), Electric Guitar (E.GTR.), Piano (PNO.), Alto Bass (A.B.), and Double Bass (D.S.). The key signature is B-flat major (two flats). The chord progression for measures 57-60 is: G MIN7, C7, C MIN7, F7. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The double bass part has a simple bass line with eighth notes.

Musical score for measures 61-64. The score includes parts for Alto Saxophone (A. SX.), Piano (PNO.), Alto Bass (A.B.), and Double Bass (D.S.). The key signature is B-flat major (two flats). The chord progression for measures 61-64 is: B b MAJ7, G7, C MIN7, A7, D MIN7, G7, C MIN7, F7. The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The double bass part has a simple bass line with eighth notes.

ANTROPOLOGY

9

F^{MIN7}
 B^{b7}
 E^{bMAJ7}
 E^{o7}
 C^{MIN7}
 F^7
 B^{bMAJ7}

A. SX.

PNO.

A.B.

65 66 67 68

(E)

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

69 70 71 72

ANTROPOLOGY

ALTO & TENOR SAX SOLO TRADING 4's

(F) E^bMAJ⁷ E^{o7} F^{MIN}7 F^{#o7} G^{MIN}7 C⁷

A. SX.
 T. SX.
 E.GTR.
 PNO.
 A.B.
 D. S.

73 74 75 76

F^{MIN}7 B^{b7} B^{bMIN}7 E^{b7} A^{bMAJ}7 A^{o7} G^{MIN}7 G^{b7}

T. SX.
 PNO.
 A.B.
 D. S.

77 78 79 80

ANTROPOLOGY

F^{MIN7} E⁷ E^bMAJ⁷ E^{o7} F^{MIN7} F^{#o7} G^{MIN7} C⁷

T. Sx.

Pno.

A.B.

81 82 83 84

F^{MIN7} B^{b7} B^bMIN⁷ E^{b7} A^bMAJ⁷ A^{o7} F^{MIN7} B^{b7}

T. Sx.

Pno.

A.B.

85 86 87 88

12

ANTROPOLOGY

Chord progression for measures 89-92:

- 89: E^b MAJ⁷
- 90: D MIN⁷
- 91: G⁷
- 92: G MIN⁷

Instrumentation: T. Sax., Pno., A.B., D.S.

Chord progression for measures 93-96:

- 93: C⁷
- 94: C MIN⁷
- 95: F⁷
- 96: F MIN⁷

Instrumentation: T. Sax., Pno., A.B., D.S.

ANTROPOLOGY

B^{b7}
 E^{bMAJ7}
 C^7
 F^{MIN7}
 D^7
 G^{MIN7}
 C^7

T. Sx.

Pno.

A.B.

97 98 99 100

F^{MIN7}
 B^{b7}
 B^{bMIN7}
 E^{b7}
 A^{bMAJ7}
 A^{o7}
 F^{MIN7}
 B^{b7}

T. Sx.

Pno.

A.B.

101 102 103 104

14

ANTROPOLOGY

105 106 107 108

E^bMAJ⁷ **G**

T. SX.

PNO.

A.B.

D. S.

E^bMAJ⁷ **G⁷**

f

DRUM SOLO

109 110 111 112

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

G⁷ **F⁷**

ANTROPOLOGY

(H)

15

A. SX. 
T. SX. 
E.GTR. 
PNO. 
A.B. 
D. S. 
113 114 115 116

A. SX. 
T. SX. 
E.GTR. 
PNO. 
A.B. 
D. S. 
117 118 119 120

ANTROPOLOGY

16

A. SX.
T. SX.
E.GTR.
PNO.
A.B.

121 122 123 124

A. SX.
T. SX.
E.GTR.
PNO.
A.B.

125 126 127 128

ANTROPOLOGY

17

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
D.S.

C_{MIN}⁷ F⁷ B^bMAJ⁷ A_{MIN}⁷ D⁷

129 130 131 132

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
D. S.

D_{MIN}⁷ G⁷ G_{MIN}⁷ C⁷

133 134 135 136

ANTROPOLOGY

18

A. SX. 
T. SX. 
E.GTR. 
PNO. 
A.B. 
137 138 139 140

Chords: C^{MIN}7^b, F⁷, B^bMAJ⁷, G⁷, C^{MIN}7, A⁷

A. SX. 
T. SX. 
E.GTR. 
PNO. 
A.B. 
141 142 143 144

Chords: D^{MIN}7, G⁷(13), C^{MIN}7, F⁷, F^{MIN}7, B^{b7}, E^bMAJ⁷, E^{o7}

ANTROPOLOGY

①

A.Sx. T.Sx. E.Gtr. Pno. A.B.

145 146 147 148

②

A.Sx. T.Sx. E.Gtr. Pno. A.B.

149 150 151 152

ANTROPOLOGY

20

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

C^{MIN}7 F⁷ B^{b7} G^{MIN}7 C^{MIN}7 F⁷ F^{MIN}7 B^{b7}

153 154 155 156

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

E^{b7} D⁷⁽⁹⁾ D^{MIN}7 G⁷ C^{MIN}7 F⁷ C^{MIN}7 F⁷

157 158 159 160

ANTROPOLOGY

(K)

Musical score for measures 161-164. The score is for the piece "ANTROPOLOGY" and is page 21. It features a key signature of two flats (Bb and Eb) and a common time signature. The instruments are: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), E. Gtr. (Electric Guitar), PNo. (Piano), A.B. (Alto Bass), and D. S. (Drum Set). The music is in a 4/4 time signature. The first measure (161) has a circled 'K' above it. The second measure (162) has a circled 'K' above it. The third measure (163) has a circled 'K' above it. The fourth measure (164) has a circled 'K' above it. The chords are: B^b (measures 161-162), D⁷ (measures 162-163), and G⁷ (measures 163-164). The A. SX. part has a melodic line with eighth and quarter notes. The T. SX. part is mostly rests. The E. Gtr. part has a rhythmic pattern of eighth notes. The PNo. part has a harmonic accompaniment with chords and moving lines. The A.B. part has a bass line with eighth and quarter notes. The D. S. part has a simple drum pattern.

Musical score for measures 165-168. The score is for the piece "ANTROPOLOGY" and is page 21. It features a key signature of two flats (Bb and Eb) and a common time signature. The instruments are: A. SX., T. SX., PNo., A.B., and D. S. The music is in a 4/4 time signature. The first measure (165) has a circled 'K' above it. The second measure (166) has a circled 'K' above it. The third measure (167) has a circled 'K' above it. The fourth measure (168) has a circled 'K' above it. The chords are: C⁷ (measures 165-166) and F⁷ (measures 167-168). The A. SX. part has a melodic line with eighth and quarter notes, including a triplet in measure 167. The T. SX. part is mostly rests. The PNo. part has a harmonic accompaniment with chords and moving lines. The A.B. part has a bass line with eighth and quarter notes. The D. S. part has a simple drum pattern.

ANTROPOLOGY

22

(L)

A. SX. 
T. SX. 
E.GTR. 
PNO. 
A.B. 
D. S. 

169 170 171 172

Chord progression for first system: B^b, G⁷, C^{MIN}⁷, F⁷, B^b⁷, G^{MIN}⁷

A. SX. 
T. SX. 
E.GTR. 
PNO. 
A.B. 
D. S. 

173 174 175 176

Chord progression for second system: C^{MIN}⁷, F⁷, F^{MIN}⁷, B^b⁷, E^b⁷, D⁷(⁹), C^{MIN}⁷, F⁷

ANTROPOLOGY

(M)

A. SX. T. SX. E.GTR. PNO. A.B. D. S.

177 178 179 180

Chord progression: B^{b6}, F^{MIN7}, B^{b7}, E^{b7}, D⁷⁽⁹⁾, C^{MIN7}, F⁷

A. SX. T. SX. E.GTR. PNO. A.B. D. S.

181 182 183 184

Chord progression: B^{b6}, F^{MIN7}, B^{b7}, E^{b7}, D⁷⁽⁹⁾, C^{MIN7}, F⁷

ANTROPOLOGY

24

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

185

187

Chord markings: B^{b6} , G^{bMAJ7}

Detailed description: This is a page of a musical score for the piece 'ANTROPOLOGY'. The page is numbered '24' in the top left corner. The score is arranged in a system with six staves. From top to bottom, the staves are labeled: A. SX. (Alto Saxophone), T. SX. (Tenor Saxophone), E.GTR. (Electric Guitar), PNO. (Piano), A.B. (Alto Bass), and D. S. (Double Bass). The key signature is B-flat major (two flats). The A. SX. and T. SX. parts feature melodic lines with accents. The E.GTR. part has a similar melodic line. The PNO. part provides harmonic support with chords and arpeggios. The A.B. part has a bass line. The D. S. part has a simple bass line. Chord markings B^{b6} and G^{bMAJ7} are placed below the T. SX. and E.GTR. staves. The page number '185' is at the bottom left and '187' is at the bottom right.

Blues By Five

Compositor: Miles Davis.

Año de composición: 1956.

Arreglista: Juan Posso

Estilo: Jazz - Blues.

Tempo: 168 – bpm.

SCORE

BLUES BY FIVE

MILES DAVIS
JUAN POSSO

INTRO

ALTO SAX.

TENOR SAX.

ELECTRIC GUITAR

PIANO

ACOUSTIC BASS

DRUM SET

2 3 4 5

A. Sx.

T. Sx.

E.GTR.

PNO.

A.B.

D. S.

6 7 8 9

A. Sax. 

T. Sax. 

E. Gtr. 

PNo. 

A.B. 

D. S. 

10 11 12 13

(A)

A. Sax. 

T. Sax. 

E. Gtr. 

PNo. 

A.B. 

D. S. 

14 15 16 17

A. SX. 

T. SX. 

E.GTR. 

PNo. 

A.B. 

D. S. 

18 19 20 21

B^{b7} B^{b7} E^{b7} E^{b7}

A. SX. 

T. SX. 

E.GTR. 

PNo. 

A.B. 

D. S. 

22 23 24 25 26

B^{b7} G⁷ CMIN⁷ F⁷ B^{b7} G⁷

4

BLUES BY FIVE

(B)

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

C_{MIN}⁷ F⁷ B^{b7} E^{b7} B^{b7} B^{b7}

27 28 29 30 31

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

E^{b7} E^{b7} B^{b7} G⁷ C_{MIN}⁷

32 33 34 35 36



A. SX.

T. SX.

F⁷ B^{b7} G^{MIN7} C^{MIN7} F⁷ B^{b7} E^{b7} B^{b7}

E.GTR.

PNo.

A.B.

D. S.

37 38 39 40 41 42

A. SX.

T. SX.

F^{MIN7} B^{b7} E^{b7} E^{o7} B^{b7} G⁷ C^{MIN7}

E.GTR.

PNo.

A.B.

D. S.

43 44 45 46 47 48

BLUES BY FIVE D

GUITAR SOLO (BACKGROUNDS)

A. SX.

T. SX.

E.GTR.

P.No.

A.B.

D. S.

F⁷ B^{b7} G⁷ C^{MIN7} F⁷ B^{b7} E^{b7} B^{b7}

49 50 51 52 53 54

A. SX.

T. SX.

E.GTR.

P.No.

A.B.

D. S.

F^{MIN7} B^{b7} E^{b7} E^{o7} B^{b7} G⁷

55 56 57 58 59

A. SX. 
T. SX. 
E.Gtr. 
PNo. 
A.B. 
D. S. 
60 61 62 63 64 65

A. SX. 
T. SX. 
E.Gtr. 
PNo. 
A.B. 
D. S. 
66 67 68 69 70 71

A. SX.

T. SX.

E.Gtr.

P.No.

A.B.

D. S.

72 73 74 75 76 77

C^{MIN7} F⁷ B^{b7} G⁷ C^{MIN7} F⁷ B^{b7} E^{b7}

C^{MIN7} B^{b7} G⁷ C^{MIN7} F⁷ B^{b7} E^{b7}

C^{MIN7} F⁷ B^{b7} G⁷ C^{MIN7} F⁷ B^{b7} E^{b7}

A. SX.

T. SX.

E.Gtr.

P.No.

A.B.

D. S.

78 79 80 81 82

B^{b7} F^{MIN7} B^{b7}

B^{b7} F^{MIN7} B^{b7}

B^{b7} F^{MIN7} B^{b7}

B^{b7} F^{MIN7} B^{b7}

BLUES BY FIVE

C^{MIN7} F⁷ B^{b7} G⁷ C^{MIN7} F⁷ (F)
 ALTO SAX

A. SX.

T. SX.

E.GTR.

PNo.

A.B.

D. S.

83 84 85 86 87 88

E^{b7} E^{o7} B^{b7}

A. SX.

T. SX.

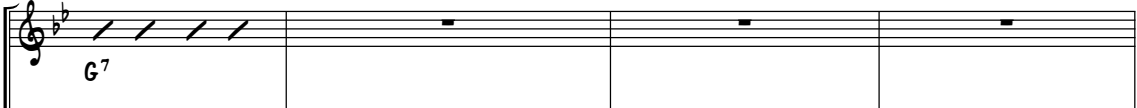
E.GTR.

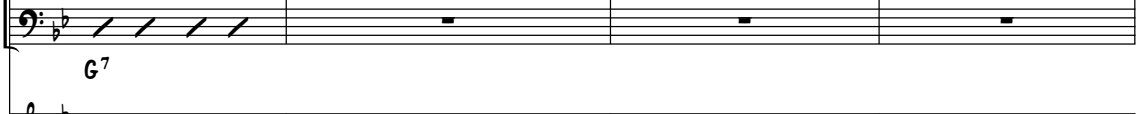
PNo.

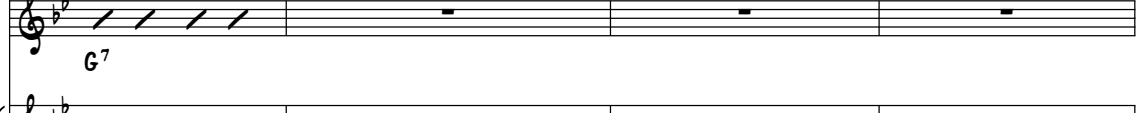
A.B.

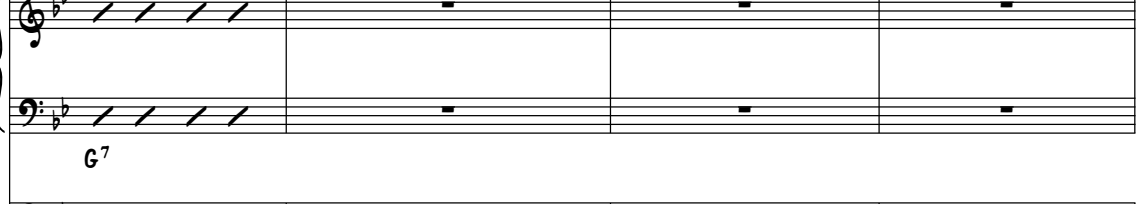
D. S.

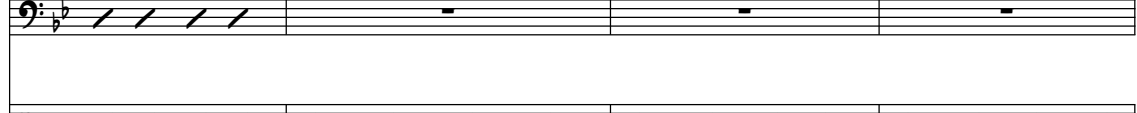
89 90 91 92 93 94

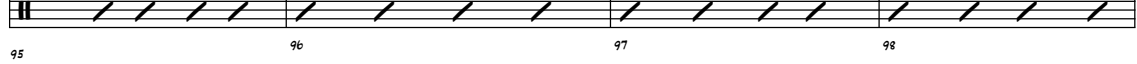
A. SX. 

T. SX. 

E.GTR. 

PNO. 


A.B. 


D. S. 

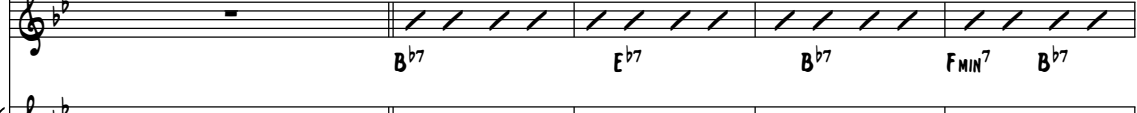
95 96 97 98

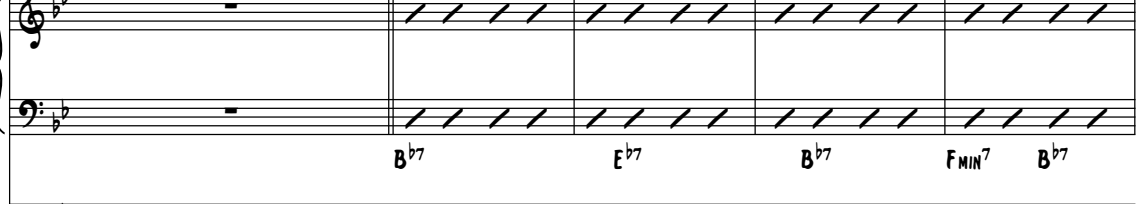
Ⓞ

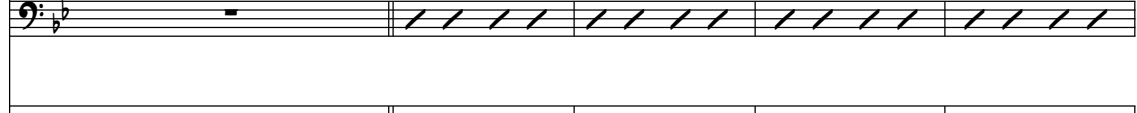
B^{b7} **E^{b7}** **B^{b7}** **F^{MIN7}** **B^{b7}**
ALTO SAX

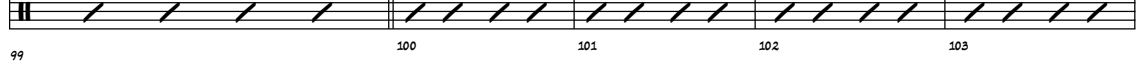
A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

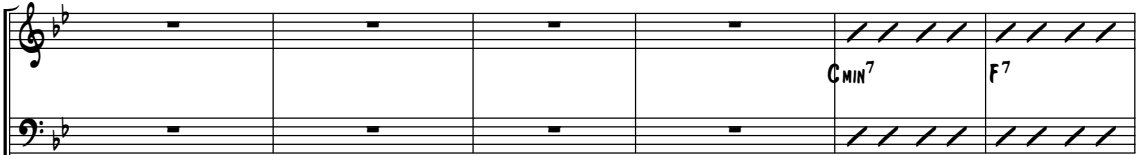
99 100 101 102 103


BLUES BY FIVE

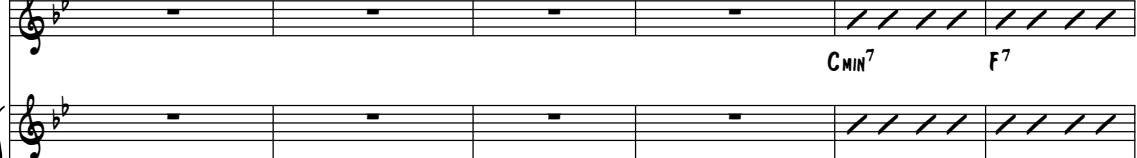
C MIN⁷
PIANO

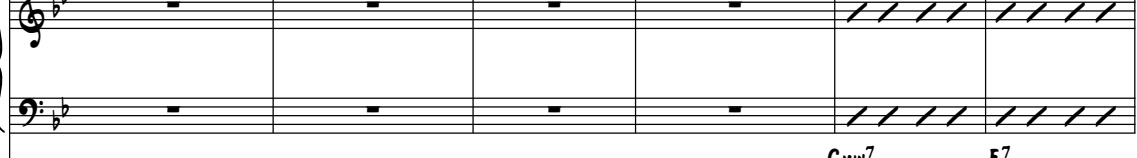
F⁷

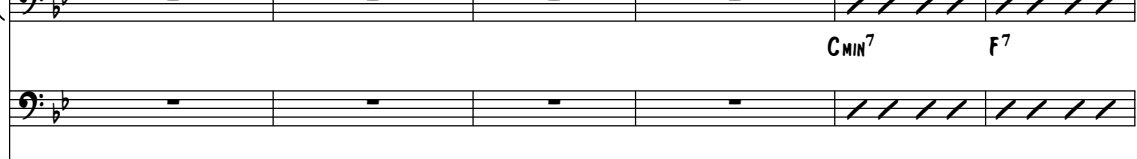
11


A. Sx. 

T. Sx. 

E.Gtr. 

P.No. 

A.B. 

D. S. 

104 105 106 107 108 109

B^{b7} G⁷ C MIN⁷ F⁷ (H)

A. Sx. 

T. Sx. 

E.Gtr. 

P.No. 

A.B. 

D. S. 

110 111 112 113 114

BLUES BY FIVE

①

A. SX.

T. SX.

E.GTR.

P.No.

A.B.

D. S.

F⁷ B^{b7} E^{b7} B^{b7} B^{b7}

115 116 117 118 119

A. SX.

T. SX.

E.GTR.

P.No.

A.B.

D. S.

E⁷⁽¹³⁾ E⁷⁽¹³⁾ B^{b7} G⁷⁽¹³⁾ C^{MIN7}

E⁷⁽¹³⁾ E⁷⁽¹³⁾ B^{b7} G⁷⁽¹³⁾ C^{MIN7}

E⁷⁽¹³⁾ E⁷⁽¹³⁾ B^{b7} G⁷⁽¹³⁾ C^{MIN7}

120 121 122 123 124

A. SX.

T. SX.

E.GTR.

P.No.

A.B.

D. S.

F 7(b13) B^{b7} G^{MIN7} C^{MIN7} F⁷ B^{b7} E^{b7}

F 7(b13) B^{b7} G^{MIN7} C^{MIN7} F⁷ B^{b7} E^{b7}

F 7(b13) B^{b7} G^{MIN7} C^{MIN7} F⁷ B^{b7} E^{b7}

125 126 127 128 129

A. SX.

T. SX.

E.GTR.

P.No.

A.B.

D. S.

B^{b7} B^{b7} E^{b7} E^{b7} B^{b7} G⁷

B^{b7} B^{b7} E^{b7} E^{b7} B^{b7} G⁷

B^{b7} B^{b7} E^{b7} E^{b7} B^{b7} G⁷

130 131 132 133 134 135

(K)

Musical score for measures 136-140. The score includes parts for A. SX., T. SX., E.Gtr., P.No., A.B., and D. S. The key signature is B-flat major (two flats). The time signature is 4/4. The chord progression is: C^{MIN}7, F⁷, B^b7, G^{MIN}7, C^{MIN}7, F⁷, F⁷. Measure 136 starts with a 7/8 time signature. Measure 140 ends with a 5/4 time signature. A circled 'K' is located above the staff in measure 140.

Musical score for measures 141-144. The score includes parts for A. SX., T. SX., E.Gtr., P.No., A.B., and D. S. The key signature is B-flat major (two flats). The time signature is 4/4. The chord progression is: E⁷, B^b7, F⁷, B^b7. Measure 141 starts with a 7/8 time signature. Measure 144 ends with a 5/4 time signature. A circled 'L' is located above the staff in measure 144.

A. SX. 
T. SX. 
E.GTR. 
P.No. 
A.B. 
D. S. 
145 146 147 148

A. SX. 
T. SX. 
E.GTR. 
P.No. 
A.B. 
D. S. 
149 150 151 152



A. SX.
T. SX.
E.GTR.
P.No.
A.B.
D. S.

F7 B^b7 G⁷ C^{MIN}7 F7 B^b7 E^b7

153 154 155 156 157

A. SX.
T. SX.
E.GTR.
P.No.
A.B.
D. S.

B^b7 B^b7 E^b7 E^b7 B^b7

158 159 160 161 162

BLUES BY FIVE

A. SX.  5/4

T. SX.  5/4

E.GTR.  5/4

PNO.  5/4

A.B.  5/4

D. S.  5/4

163 164 165 166 167

G⁷ C^{MIN}⁷ F⁷ B^{b7} G^{MIN}⁷ C^{MIN}⁷ F⁷

(N)

A. SX.  5/4

T. SX.  5/4

E.GTR.  5/4

PNO.  5/4

A.B.  5/4

D. S.  5/4

168 169 170 171 172

C^{MIN}⁷ F⁷ B^{b7} G⁷ C^{MIN}⁷ F⁷ C^{MIN}⁷

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
D. S.

C⁷ F⁷ E⁷ B^{b7}

173 174 175 176

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
D. S.

F⁷ B^{b7}

177 178

Seven Steps to Heaven

Compositor: Miles Davis.

Año de composición: 1963.

Arreglista: Juan Posso

Estilo: Clásico del Jazz.

Tempo: 225 – bpm.

SCORE

SEVEN STEPS TO HEAVEN

MILES DAVIS
JUAN POSSO

INTRO

ALTO SAX.
TENOR SAX.
ELECTRIC GUITAR
PIANO
ACOUSTIC BASS
DRUM SET

2 3 4 5 6

(A)

A. SAX.
T. SAX.
E.GTR.
PNO.
A.B.
D.S.

7 8 9 10 11

©

SEVEN STEPS TO HEAVEN (B)

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

12 13 14 15

E^bMAJ⁷ E FMAJ⁷ CMAJ⁷ DMIN⁷

E^bMAJ⁷ E FMAJ⁷ CMAJ⁷ DMIN⁷

E^bMAJ⁷ E FMAJ⁷ CMAJ⁷ DMIN⁷

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

16 17 18 19 20 21

E^bMIN⁷ F^bMIN⁷ B^{b7} E^bMAJ⁷ A^bMIN⁷ D^{b7} G^bMAJ⁷ G^bMIN⁷ C⁷

E^bMIN⁷ F^bMIN⁷ B^{b7} E^bMAJ⁷ A^bMIN⁷ D^{b7} G^bMAJ⁷ G^bMIN⁷ C⁷

E^bMIN⁷ F^bMIN⁷ B^{b7} E^bMAJ⁷ A^bMIN⁷ D^{b7} G^bMAJ⁷ G^bMIN⁷ C⁷

SEVEN STEPS TO HEAVEN

(C)

Musical score for section C, measures 22-24. The score includes staves for A. SX., T. SX., E.GTR., PNO., A.B., and D. S. The key signature is one flat (Bb) and the time signature is 7/4. Chord diagrams are provided below the T. SX. and E.GTR. staves: FMAJ7, Bb7, Emin7(b9), A7, Dmin7, Ab7, G7. Measure numbers 22, 23, and 24 are indicated at the bottom.

(D)

Musical score for section D, measures 25-29. The score includes staves for A. SX., T. SX., E.GTR., PNO., A.B., and D. S. The key signature is one flat (Bb) and the time signature is 4/4. Chord diagrams are provided below the T. SX. and E.GTR. staves: EbMAJ7, E, FMAJ7, FMAJ7, Eb, FMAJ7, Eb. Measure numbers 25, 26, 27, 28, and 29 are indicated at the bottom.

SEVEN STEPS TO HEAVEN

F^{MAJ}7 B^{b7} E^{MIN}7(b5) A⁷
ALTO SAX SOLO

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

30 31 32 33 34 35

D^{MIN}7 A^{b7} G⁷ G^{MIN}7 C⁷ E^{bMAJ}7 E F^{MAJ}7

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

36 37 38 39 40 41

SEVEN STEPS TO HEAVEN

F F^{MAJ7} B^{b7} E^{MIN7(b5)} A⁷ D^{MIN7} A^{b7} G⁷ G^{MIN7} C⁷

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

42 43 44 45 46 47

E^bMAJ⁷ E F^{MAJ7} **C^{MAJ7}** D^{MIN7} E^{MIN7}

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

48 49 50 51 52

SEVEN STEPS TO HEAVEN

(H)

F^{MIN7} B^{b7} E^bMAJ⁷ A^bMIN⁷ D^{b7} G^bMAJ⁷ G^{MIN7} C⁷ F^{MAJ7} B^{b7}

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

53 54 55 56 57 58

E^{MIN7(b5)} A⁷ D^{MIN7} A^{b7} G⁷ G^{MIN7} C⁷ E^bMAJ⁷ E

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

59 60 61 62 63 64

7

SEVEN STEPS TO HEAVEN

DRUM SOLO

①

F MAJ⁷

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

65 66 67 68

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

69 70 71 72

8

(J)

SEVEN STEPS TO HEAVEN

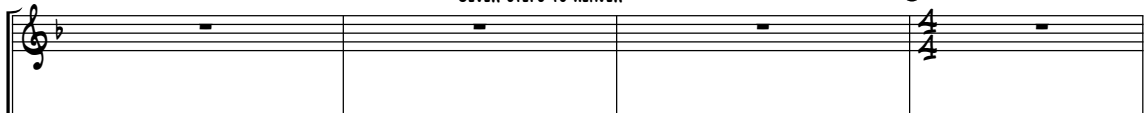
Musical score for measures 73-77. The score is for six instruments: A. SX., T. SX., E.GTR., PNO., A.B., and D. S. The key signature has one flat (Bb) and the time signature is 4/4. Measures 73-77 contain rests for all instruments. Measure 73 is marked with a circled 'J' above the staff. Measure 77 is marked with a circled 'K' above the staff. The D. S. part consists of a continuous rhythmic pattern of diagonal slashes.

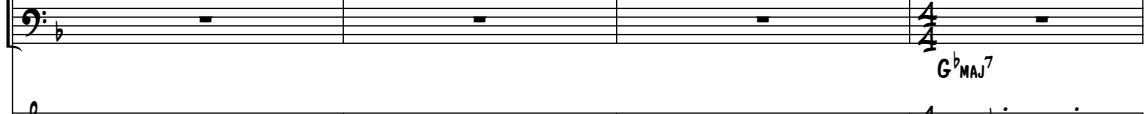
Musical score for measures 78-82. The score is for six instruments: A. SX., T. SX., E.GTR., PNO., A.B., and D. S. The key signature has one flat (Bb) and the time signature is 4/4. Measures 78-81 contain rests for all instruments. Measure 82 contains rests for A. SX., T. SX., E.GTR., PNO., and A.B., but the D. S. part continues with diagonal slashes. Measure 82 is marked with a circled 'K' above the staff. The D. S. part consists of a continuous rhythmic pattern of diagonal slashes.

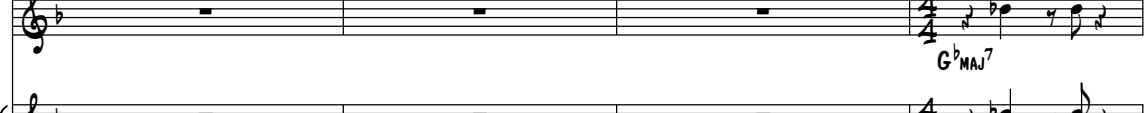
SEVEN STEPS TO HEAVEN

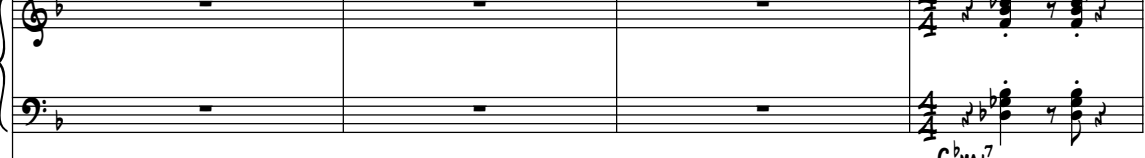
(L)

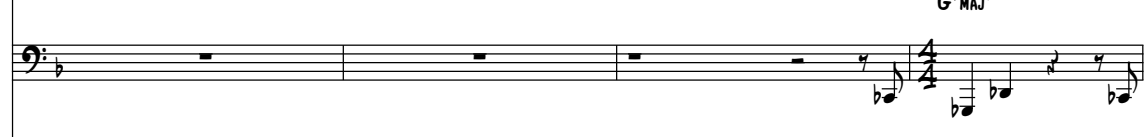
9


A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

83 84 85 86

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

E⁶ G^bMAJ⁷ E⁶ G^bMAJ⁷ E⁶

87 88 89 90 91

SEVEN STEPS TO HEAVEN

(M)

TENOR SAX SOLO

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

92 93 94 95 96 97

(N)

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

98 99 100 101 102 103

SEVEN STEPS TO HEAVEN

A. SX. 
 T. SX. 
 E.GTR. 
 PNO. 
 A.B. 
 D. S. 

D_{MIN}⁷ A^{b7} G⁷ G_{MIN}⁷ C⁷ E^bMAJ⁷ E FMAJ⁷

104 105 106 107 108 109

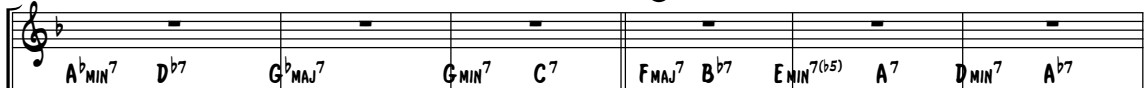
①

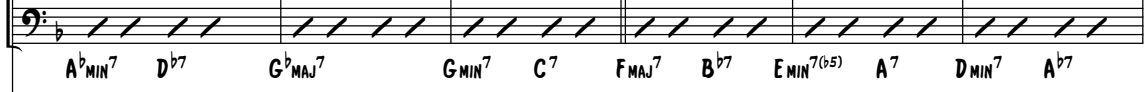
A. SX. 
 T. SX. 
 E.GTR. 
 PNO. 
 A.B. 
 D. S. 


CMAJ⁷ D_{MIN}⁷ E_{MIN}⁷ F_{MIN}⁷ B^{b7} E^bMAJ⁷


110 111 112 113 114


SEVEN STEPS TO HEAVEN (P)

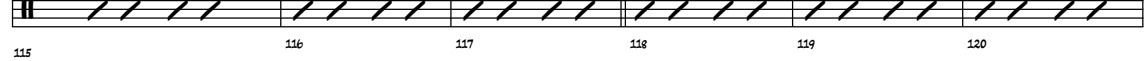
A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

115 116 117 118 119 120

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

121 122 123 124 125 126

SEVEN STEPS TO HEAVEN

①

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

127 128 129 130 131 132

Chord progression for measures 127-132:
 B^bMAJ⁷(13) C^{MIN}⁷(ADD 11) F⁷(69) B^bMAJ⁷(13) C^{MIN}⁷(ADD 11) F⁷(69) B^bMAJ⁷(13)

②

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

133 134 135 136 137

Chord progression for measures 133-137:
 B^bMIN⁷(ADD 11) E^b7 A^bMAJ⁷(13) A^bMIN⁷(ADD 9) D^b7(13) B^bMAJ⁷(13) C^{MIN}⁷(ADD 11) F⁷(69)

SEVEN STEPS TO HEAVEN

A. SX. 

T. SX. 

E.GTR. 
 B^b MAJ⁷(13) C^{MIN} 7(ADD 11) F⁷(9) B^b MAJ⁷(13) B^b MIN⁷(ADD 11) E^b7 A^b MAJ⁷(13)

PNO. 
 B^b MAJ⁷(13) C^{MIN} 7(ADD 11) F⁷(9) B^b MAJ⁷(13) B^b MIN⁷(ADD 11) E^b7 A^b MAJ⁷(13)

A.B. 

D. S. 

138 139 140 141 142

8 

A. SX. 

T. SX. 

E.GTR. 
 A^b MIN⁷(ADD 9) D^b7(13) B^b MAJ⁷(13) C^{MIN} 7(ADD 11) F⁷(9) B^b MAJ⁷(13) B^b MIN⁷(ADD 11) E^b7

PNO. 
 A^b MIN⁷(ADD 9) D^b7(13) B^b MAJ⁷(13) C^{MIN} 7(ADD 11) F⁷(9) B^b MAJ⁷(13) B^b MIN⁷(ADD 11) E^b7

A.B. 

D. S. 

143 144 145

SEVEN STEPS TO HEAVEN

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
D. S.

146 147 148

$A^b MAJ7(13)$ $A^b MIN7(ADD9)$ $D^b7(13)$ $C7ALT$ B^b7ALT $B7ALT$ $C7ALT$ B^b7ALT $B7ALT$

(T)

A. SX.
T. SX.
E.GTR.
PNO.
A.B.
D. S.

149 150 151 152 153

$FMAJ7$ E^bb $FMAJ7$ E^bb

SEVEN STEPS TO HEAVEN

U

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

154 155 156 157 158

Chord progression for measures 154-158: FMAJ⁷, E^{bb}, FMAJ⁷, FMAJ⁷, B^{b7}, EMIN^{7(b5)}, A⁷.

V

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

159 160 161 162

Chord progression for measures 159-162: DMIN⁷, A^{b7}, G⁷, E^bMAJ⁷, E, FMAJ⁷, CMAJ⁷.

SEVEN STEPS TO HEAVEN

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

D^{MIN7} E^{MIN7} F^{MIN7} B^{b7} E^bMAJ⁷ A^bMIN⁷ D^{b7}

163 164 165 166 167

(W)

A. SX.

T. SX.

E.GTR.

PNO.

A.B.

D. S.

G^bMAJ⁷ G^{MIN7} C⁷ F^{MAJ7} B^{b7} E^{MIN7}(b5) A⁷ D^{MIN7} A^{b7} G⁷

168 169 170 171

SEVEN STEPS TO HEAVEN

A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

172 173 174

E^bMAJ⁷ E FMAJ⁷ E^bMAJ⁷ E FMAJ⁷


E^bMAJ⁷ E FMAJ⁷ E^bMAJ⁷ E FMAJ⁷

E^bMAJ⁷ E FMAJ⁷ E^bMAJ⁷ E FMAJ⁷


A. SX. 

T. SX. 

E.GTR. 

PNO. 

A.B. 

D. S. 

175

E^bMAJ⁷ E FMAJ⁷

E^bMAJ⁷ E FMAJ⁷

E^bMAJ⁷ E FMAJ⁷