



**UNIVERSIDAD SAN FRANCISCO DE QUITO**

**Colegio de Música**

**Trabajo de titulación: Música Contemporánea**

**Sebastián López Prado**

**Diego Celi, M.A., Director de Proyecto**

Proyecto de grado presentado como requisito  
para la obtención del título de licenciado en Música Contemporánea

Quito, diciembre 18 de 2013

**Universidad San Francisco de Quito  
Colegio de Música**

**HOJA DE APROBACION DE PROYECTO**

**Trabajo de titulación: Música Contemporánea**

**Sebastián López Prado**

Diego Celi, M.A.  
Director de Proyecto



Jorge Balladares, B.A.  
Miembro del Comité de Proyecto

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Teresa Brauer, M.A.  
Miembro del Comité de Proyecto

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Esteban Molina, DMA  
Decano del Colegio de Música

.....

Quito, diciembre 2013

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Firma:

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Nombre: Sebastián López Prado

C. I.: 1717170490

Fecha: Quito, diciembre 2013

**Documento de aprobación – Trabajo de titulación****Colegio de Música****Universidad San Francisco de Quito****Sebastián López Prado: Guitarra****Quito, 18 de enero de 2013****00021649****2081197 – 0999244083****patroclocg@yahoo.com****Propuesta de arreglos y composiciones**

Estilo de música a ejecutar: jazz, rock y metal.

Ensamble 1: sexteto formado por batería, bajo, piano, saxo alto, trompeta y guitarra.

Ensamble 2: batería, bajo, guitarra, cantante.

Obras a interpretarse: cuatro arreglos de estandars de jazz; un arreglo de pub rock para guitarra sola; dos transcripciones de la banda Tool; y tres obras originales.

Arreglos: un *jazz rhythm changes* en tonalidad de Bb, un jazz blues en tonalidad de F, un estandar de jazz, un clásico del JAZZ y un arreglo para guitarra sola.

Transcripciones: Dos obras de la banda Tool.

Composiciones: Tres obras originales.

**Tema 1**

- Intro: sobre los últimos 16 compases de la forma, sección rítmica interpreta kicks over time mientras saxofón, trompeta y guitarra tocan una misma melodía.
- Tema parte A: ocho compases, unísono guitarra y saxofón, acompañan batería y bajo. Parte A2: ocho compases, piano se une a la sección rítmica.

Parte B: ocho compases stop time para la trompeta que apoya a la melodía.

Parte A3: ocho compases, saxofón, trompeta y guitarra tocan la melodía, sección rítmica apoya con stop times.

- Interludio: ocho compases, sobre la parte A del tema, trompeta y guitarra, acompañados de sección rítmica.
- Solos: sobre toda la forma, guitarra y saxofón.
- End: ocho compases, sobre la parte A del tema, variación de la melodía.

## Tema 2

- Intro: cuatro compases sobre los primeros cuatro compases del tema, saxofón interpreta una melodía mientras piano acompaña.
- Tema parte A: unísono guitarra y saxofón, sección rítmica acompaña, realiza stop times. Parte B: two part soli con guitarra y saxofón, sección rítmica acompaña.
- Solos: guitarra y piano, sobre la forma, background con saxo y trompeta.
- Puente primario: melodía que se repite mientras se realiza two part soli y three part soli.

## Tema tres

- Intro: sobre la forma, guitarra y piano interpretan la melodía, sección rítmica acompaña, stop times para saxofón y trompeta.
- Tema: piano y guitarra, se repite la forma, stop times en la sección rítmica.
- Solos: sobre la forma, guitarra y trompeta, background con saxo y trompeta.
- Puente transicional: un choro, piano y guitarra, bajo y batería acompañan.
- End: un choro, three part soli con guitarra saxofón y trompeta, sección rítmica acompaña.

## Tema cuatro

- Intro: sobre los últimos ocho compases del tema, saxofón con la melodía, piano bajo y batería acompañan.
- Tema: guitarra y saxofón interpretan la melodía, stop times en la sección rítmica.
- Solos: piano y guitarra sobre la forma del tema, background con saxo y trompeta.

#### Tema cinco

- Arreglo para guitarra sola.
- Intro: ocho compases.
- Tema: 16 compases
- Solo: sobre la forma.

#### Tema seis

- Transcripción del tema The Pot (Tool).

#### Tema siete

- Intro: 18 compases, guitarra limpia bajo y batería.
- Verso: 16 compases, voz, guitarra con distorsión, bajo y batería.
- Coro: 16 compases, dos voces armonizadas, guitarra con distorsión, bajo y batería (el doble pedal se une a los rifs de la guitarra.).
- Solo: sobre la forma del verso.
- End: 32 compases, secuencia de rifs, kicks over time con todos los instrumentos.

#### Tema ocho

- Intro: 20 compases. Guitarra con distorsión, bajo y batería.
- Verso: 16 compases, voz, guitarra, bajo y batería.
- Coro: 16 compases, dos voces armonizadas, guitarra bajo y batería.

- Interludio: 20 compases, guitarra con distorsión, bajo y batería.
- Solo: sobre la forma del verso.
- Puente transicional: 16 compases, guitarra, bajo y batería.
- Coro dos: 32 compases, voz, guitarra, bajo y batería.
- End: 46 compases, voz, guitarra, bajo y batería.

### **Propuesta de repertorio**

1. Dexterity (Charlie Parker, be-bop, 3 min, 190 bpm.).
2. Dolphin Dance (Herbie Hancock, jazz, 3 min, 118 bpm.).
3. Blues by Five (Miles Davis, jazz, 3 min. 168 bpm.).
4. All the things you are (Hammerstein/ kern, jazz, 3 min, 175 bpm.).
5. Golden Brown (The stranglers, pub rock, 4 min, 170 bpm.).
6. The Pot (Tool, rock, 6.15 min, 106 bpm.).
7. Danza para cojos (Sebastián López, metal, 4 min, 170 bpm.).
8. Canción de cuna para un cadáver (Sebastián López, metal, 5 min, 270 bpm)

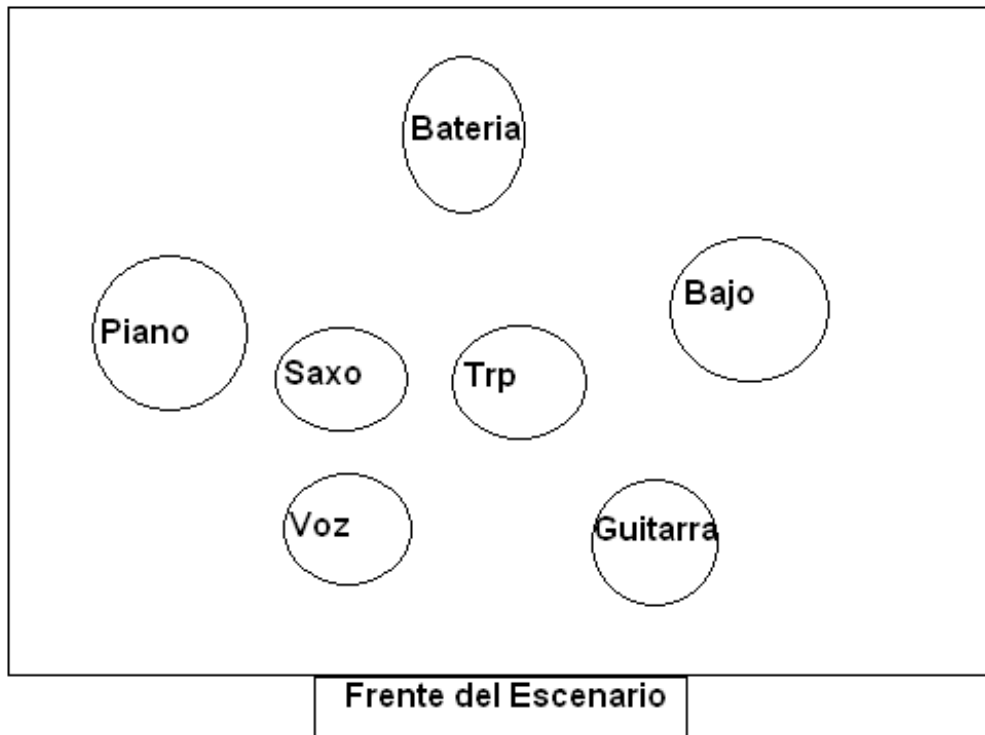
### **Músicos**

- Batería: Pablo Taco, Eric Buitrón.
- Bajo: Fabián Moscoso, Francisco García.
- Piano: Juan Pacheco
- Saxo alto: Johan Vallejo.
- Trompeta: Diego Bosmediano.
- Voz: Grecia Albán, Víctor Rubio.
- Guitarra: Sebastián López.

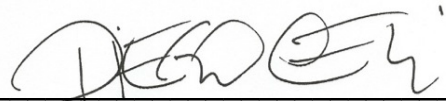


**Rider técnico**

- Una batería (2 toms, 1 floor tom, 1 bombo, 1 snare, 1 ride, 2 crash, 1 hit-hat).
- Un amplificador de bajo (por caja directa).
- Un piano.
- Un amplificador de guitarra (microfoniado).
- Un micrófono para trompeta.
- Un micrófono para saxofón.
- Un micrófono para voz.
- Cinco stands porta-partituras.

**Ubicación en escenario**

**Firmas del comité de aprobación**

Diego Celi, Vicedecano.  \_\_\_\_\_

Fecha \_\_\_\_ / \_\_\_\_ / \_\_\_\_

Jorge Balladares, coordinador-departamento de arreglos. \_\_\_\_\_

Fecha \_\_\_\_ / \_\_\_\_ / \_\_\_\_

Teresa Brauer, coordinadora-producción musical y sonido. \_\_\_\_\_

Fecha \_\_\_\_ / \_\_\_\_ / \_\_\_\_

# **All The Things You Are**

**Compositor: Jerome Kern**

**Arreglista: Sebastián López**

**Año de composición: 1939**

**Estilo: Jazz**

**Tempo: 175 bpm.**

# All the Things You Are

Score

Jerome Kern  
Sebastián López P.

♩ = 175

## Intro

Musical score for the Intro section of 'All the Things You Are'. The score is in 3/4 time and B-flat major. It features six staves: Trumpet in B $\flat$ , Alto Sax, Electric Guitar, Piano (Grand Staff), Electric Bass, and Drum Set. The Trumpet, Electric Guitar, and Piano parts are mostly rests. The Alto Sax part has a melodic line. The Electric Bass part has a bass line. The Drum Set part has a ride cymbal pattern. The score is numbered 1 through 4.

Musical score for measures 5 through 8 of 'All the Things You Are'. The score is in 3/4 time and B-flat major. It features four staves: B $\flat$  Tpt., A. Sx., E.B., and D. S. The B $\flat$  Tpt. part is mostly rests. The A. Sx. part has a melodic line. The E.B. part has a bass line. The D. S. part has a ride cymbal pattern. The score is numbered 5 through 8.

# All the Things You Are

B $\flat$  Tpt.

A. Sx.

E.B.

D. S.

9 10 11 12

This block contains the first system of a musical score for measures 9 through 12. It features four staves: B $\flat$  Tpt. (B-flat Trumpet), A. Sx. (Alto Saxophone), E.B. (Euphonium), and D. S. (Drum Set). The key signature is three flats (B-flat major or D-flat minor). The B $\flat$  Tpt. staff has a whole rest in measure 9, followed by a half note G $\flat$  in measure 10, and a half note G $\flat$  in measure 11, with a slur over measures 10 and 11. The A. Sx. staff has a quarter note G $\flat$  in measure 9, a quarter note F $\flat$  in measure 10, a quarter note G $\flat$  in measure 11, and a quarter note G $\flat$  in measure 12, with a slur over measures 10 and 11. The E.B. staff has a whole rest in measure 9, followed by a half note G $\flat$  in measure 10, and a half note G $\flat$  in measure 11, with a slur over measures 10 and 11. The D. S. staff has a pattern of eighth notes: x in measure 9, x in measure 10, x in measure 11, and x in measure 12. Measure numbers 9, 10, 11, and 12 are indicated below the staves.

B $\flat$  Tpt.

A. Sx.

E.B.

D. S.

13 14 15 16

This block contains the second system of a musical score for measures 13 through 16. It features four staves: B $\flat$  Tpt. (B-flat Trumpet), A. Sx. (Alto Saxophone), E.B. (Euphonium), and D. S. (Drum Set). The key signature is three flats (B-flat major or D-flat minor). The B $\flat$  Tpt. staff has a whole rest in measure 13, followed by a half note G $\flat$  in measure 14, and a half note G $\flat$  in measure 15, with a slur over measures 14 and 15. The A. Sx. staff has a quarter note G $\flat$  in measure 13, a quarter note F $\flat$  in measure 14, a quarter note G $\flat$  in measure 15, and a quarter note G $\flat$  in measure 16, with a slur over measures 14 and 15. The E.B. staff has a whole rest in measure 13, followed by a half note G $\flat$  in measure 14, and a half note G $\flat$  in measure 15, with a slur over measures 14 and 15. The D. S. staff has a pattern of eighth notes: x in measure 13, x in measure 14, x in measure 15, and x in measure 16. Measure numbers 13, 14, 15, and 16 are indicated below the staves.

All the Things You Are

A

A. Sx.

E. Gtr.

Pno.

E. B.

D. S.

17 18 19 20

F-7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>maj7

A. Sx.

E. Gtr.

Pno.

E. B.

D. S.

21 22 23 24

D<sup>b</sup>maj7 D-7 G7 Cmaj7

# All the Things You Are

A. Sax.

E. Gtr.

Pno.

E.B.   
C-7      F-7      B<sup>b</sup>7      E<sup>b</sup>maj7

D. S.

25      26      27      28

A. Sax.

E. Gtr.

Pno.

E.B.   
A<sup>b</sup>maj7      A-7(b5)      D7      Gmaj7

D. S.

29      30      31      32

All the Things You Are

B

A. Sax.

E. Gtr.

Pno.

E. B.

D. S.

33 34 35 36

A. Sax.

E. Gtr.

Pno.

E. B.

D. S.

37 38 39 40



All the Things You Are

A. Sx.

E.Gtr.

Pno.

F-7      B<sup>b</sup>-7      E<sup>b</sup>7      A<sup>b</sup>maj7

E.B.

D. S.

41      42      43      44

A. Sx.

E.Gtr.

Pno.

D<sup>b</sup>maj7      G<sup>b</sup>7      C-7      B<sup>o</sup>7

E.B.

D. S.

45      46      47      48

All the Things You Are

A. Sax. 


E. Gtr. 

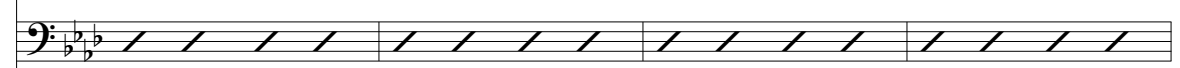
Pno.   
B $\flat$ -7      E $\flat$ 7      A $\flat$ 6      G-7(b5)      C7(b9)

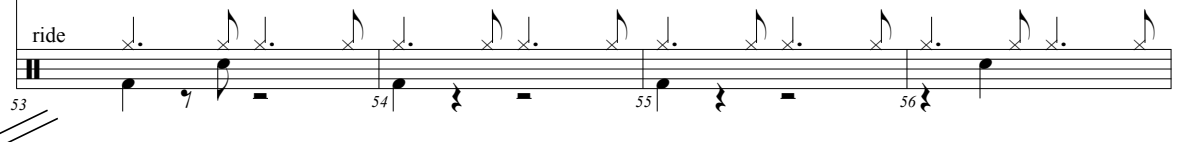
E. B. 

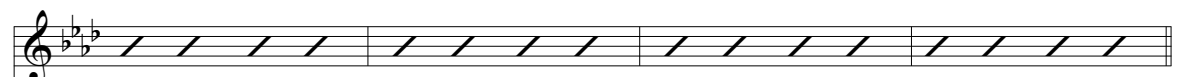
D. S. 

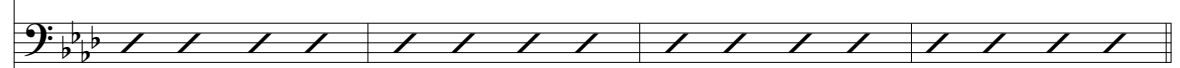
Guitar solo

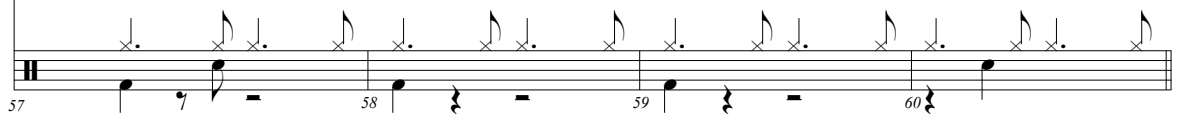
E. Gtr. 

E. B. 

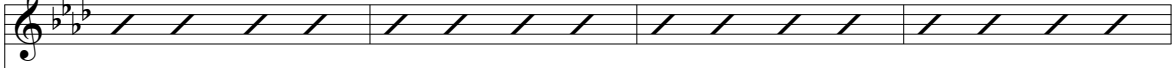
D. S. 


E. Gtr. 

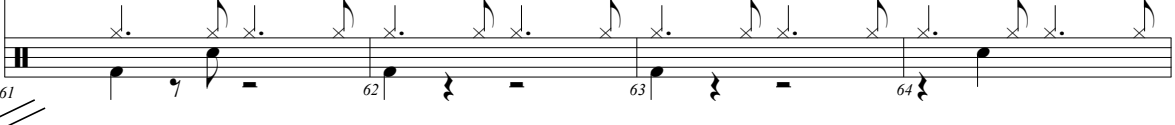
E. B. 


D. S. 


All the Things You Are

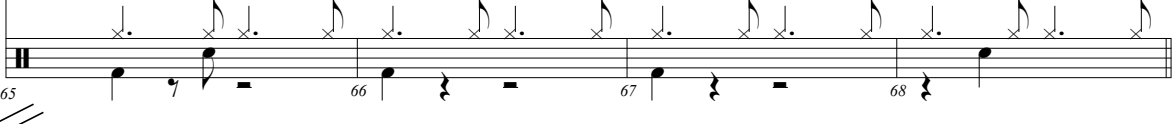
E.Gtr. 

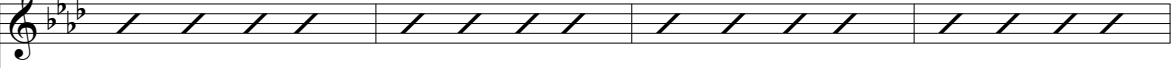
E.B. 

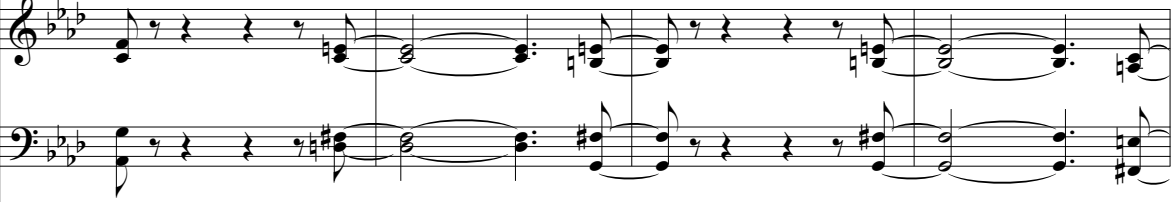
D. S.   
61 62 63 64

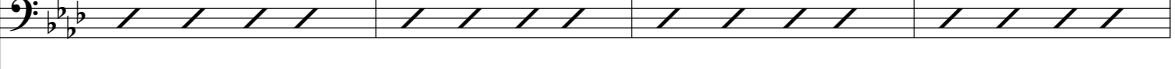
E.Gtr. 

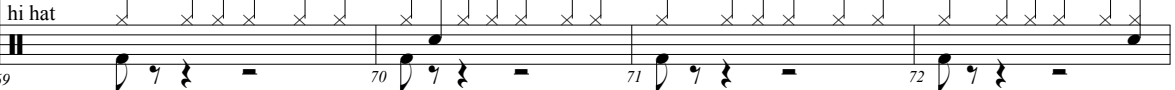
E.B. 

D. S.   
65 66 67 68


E.Gtr. 


Pno.   
A-7 D7 Gmaj7


E.B. 

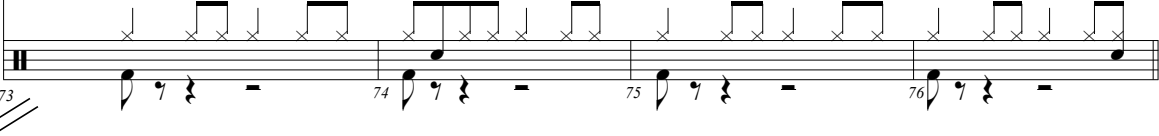
D. S.   
hi hat 69 70 71 72

All the Things You Are


E. Gtr. 


Pno.   
F#-7(b5)                      B7                      Emaj7                      C+7(b9)

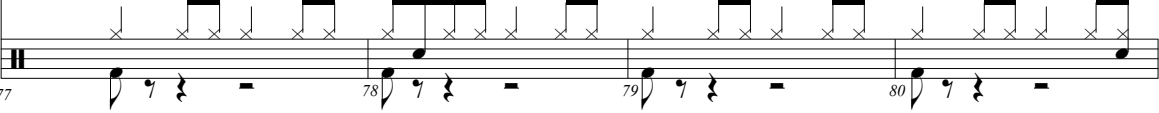
E. B. 

D. S.   
73                      74                      75                      76

E. Gtr. 

Pno.   
F-7                      Bb-7                      Eb7                      Abmaj7

E. B. 

D. S.   
77                      78                      79                      80

All the Things You Are

E. Gtr.

Pno.

E.B.

D. S.

E. Gtr.

Pno.

E.B.

D. S.

All the Things You Are

**Shout**

The musical score is arranged in three systems. Each system contains staves for Piano (Pno.), Electric Bass (E.B.), Double Bass (D.S.), Bb Trumpet (B<sup>b</sup> Tpt.), and Alto Saxophone (A. Sax.). The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The electric bass and double bass parts provide a steady bass line. The Bb trumpet and alto saxophone parts have melodic lines with accents. The key signature is three flats (Bb, Eb, Ab) and the time signature is 4/4. Chord changes are indicated above the electric bass staff: D<sup>b</sup>maj7, F-7, Eb7, and D<sup>b</sup>maj7. Measure numbers 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, and 100 are marked at the beginning of their respective measures.

All the Things You Are

B $\flat$  Tpt.

A. Sx.

Pno.

E.B.

D. S.

101

102

103

104

D $\flat$ maj7 F-7 E $\flat$ 7 D $\flat$ maj7

Detailed description: This block contains the musical notation for measures 101 through 104. It features five staves: B $\flat$  Tpt. (trumpet), A. Sx. (alto saxophone), Pno. (piano), E.B. (electric bass), and D. S. (drum set). The B $\flat$  Tpt. and A. Sx. staves show melodic lines with accents and slurs. The Pno. staff has a complex texture with chords and moving lines in both hands. The E.B. staff provides a harmonic foundation with chords D $\flat$ maj7, F-7, E $\flat$ 7, and D $\flat$ maj7. The D. S. staff shows a drum pattern with 'x' marks for cymbals and stems for other drums. Measure numbers 101, 102, 103, and 104 are indicated at the start of their respective measures.

Solo Tpt.

B $\flat$  Tpt.

Pno.

E.B.

D. S.

105

106

107

108

ride

D $\flat$ maj7 F-7 E $\flat$ 7 D $\flat$ maj7

Detailed description: This block contains the musical notation for measures 105 through 108. It features four staves: B $\flat$  Tpt., Pno., E.B., and D. S. The B $\flat$  Tpt. staff is marked 'Solo Tpt.' and contains a series of slanted lines indicating a solo. The Pno., E.B., and D. S. staves continue the accompaniment from the previous section. The E.B. staff shows chords D $\flat$ maj7, F-7, E $\flat$ 7, and D $\flat$ maj7. The D. S. staff includes a 'ride' cymbal pattern. Measure numbers 105, 106, 107, and 108 are indicated at the start of their respective measures.

All the Things You Are

B<sup>b</sup> Tpt. 

Pno. 

E.B. 

D. S. 

109 110 111 112

D<sup>b</sup>maj7 F-7 E<sup>b</sup>7 D<sup>b</sup>maj7

B<sup>b</sup> Tpt. 

A. Sax. 

Pno. 

E.B. 

D. S. 

113 114 115 116

hi hat

D<sup>b</sup>maj7 F-7 E<sup>b</sup>7 D<sup>b</sup>maj7



All the Things You Are

B $\flat$  Tpt.

A. Sx.

Pno.

E.B.

D. S.

117

118

119

120

D $\flat$ maj7 F-7 E $\flat$ 7 D $\flat$ maj7

Pno.

E.B.

D. S.

121

122

123

124

F-7 D $\flat$ maj7 G-7(b5) C7(b9)

All the Things You Are

C

A. Sax.

E. Gtr.

Pno.

E. B.

D. S.

A. Sax.

E. Gtr.

Pno.

E. B.

D. S.

All the Things You Are

A. Sax.

E.Gtr.

Pno.

E.B.   
C-7 F-7 Bb7 Ebmaj7

D. S.   
133 134 135 136

A. Sax.

E.Gtr.

Pno.

E.B.   
Abmaj7 A-7(b5) D7 Gmaj7

D. S.   
137 138 139 140

All the Things You Are

D

A. Sx.

E.Gtr.

Pno.

E.B.

D. S.

141

142

143

144

A-7

D7

Gmaj7

A. Sx.

E.Gtr.

Pno.

E.B.

D. S.

145

146

147

148

F#-7(b5)

B7

Emaj7

C+7(b9)

All the Things You Are

A. Sx.

E. Gtr.

Pno.

E. B.

D. S.

149 150 151 152

F-7 B<sup>b</sup>-7 E<sup>b</sup>7 A<sup>b</sup>maj7

A. Sx.

E. Gtr.

Pno.

E. B.

D. S.

153 154 155 156

D<sup>b</sup>maj7 G<sup>b</sup>7 C-7 B<sup>o</sup>7

All the Things You Are

A. Sax.

E. Gtr.

Pno.   
B<sup>b</sup>-7      E<sup>b</sup>7      A<sup>b</sup>6      G-7(b5)      C7(b9)

E.B.

D. S.   
157      158      159      160

End

B<sup>b</sup> Tpt.

A. Sax.

E. Gtr.

Pno.   
F-7      E<sup>b</sup>7      D<sup>b</sup>maj7

E.B.

D. S.   
hi hat  
161      162      163      164

All the Things You Are

B<sup>b</sup> Tpt.

A. Sx.

E.Gtr.

Pno.

E.B.

D. S.

165

166

167

168

F-7

E<sup>b</sup>7

B<sup>b</sup>-7

D<sup>b</sup>maj7

B<sup>b</sup> Tpt.

A. Sx.

E.Gtr.

Pno.

E.B.

D. S.

169

170

171

172

F-7

E<sup>b</sup>7

B<sup>b</sup>-7

D<sup>b</sup>maj7

All the Things You Are

B $\flat$  Tpt.

A. Sx.

E. Gtr.

Pno.

F-7 E $\flat$ 7 B $\flat$ -7 D $\flat$ maj7

E.B.

D. S.

173 174 175 176

B $\flat$  Tpt.

A. Sx.

E. Gtr.

Pno.

F-7

E.B.

D. S.

177



# **Canción de cuna para un cadáver**

**Compositor: Sebastián López**

**Año de composición: 2013**

**Estilo: Rock**

**Tempo: 100 bpm.**

# Canción de cuna para un cadáver

Sebastián López P.

**Intro** ♩ = 100

Vocals

Electric Guitar

Electric Bass

Drum Set

E. Gtr.

E. B.

D. S.

Canción de cuna para un cadáver

E. Gtr.

E. B.

D. S.

5 6

Detailed description: This system contains measures 5 and 6. The E. Gtr. part features a complex rhythmic pattern with many sixteenth notes. The E. B. part has a simpler melody. The D. S. part shows a drum pattern with 'x' marks for cymbals and solid dots for other drums. A double slash is present below measure 5.

E. Gtr.

E. B.

D. S.

7 8

Detailed description: This system contains measures 7 and 8. The E. Gtr. part continues with its complex sixteenth-note pattern. The E. B. part has a steady melody. The D. S. part continues with the drum pattern. A double slash is present below measure 7.

E. Gtr.

E. B.

D. S.

9 10

Detailed description: This system contains measures 9 and 10. The E. Gtr. part has a simpler melody with eighth notes. The E. B. part has a sparse melody with eighth notes. The D. S. part has a sparse drum pattern with 'x' marks and solid dots. A double slash is present below measure 9.

Canción de cuna para un cadáver

3

E.Gtr.

E.B.

D. S.

11 12

E.Gtr.

E.B.

D. S.

13 14

E.Gtr.

E.B.

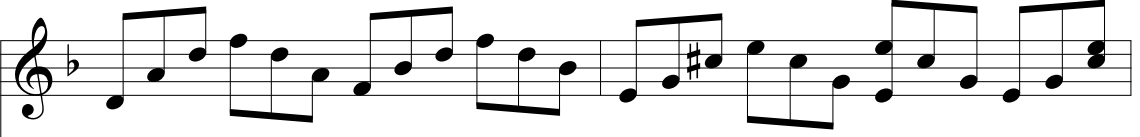
D. S.

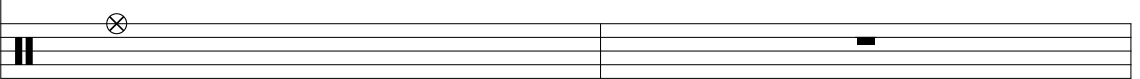
15 16

4

Canción de cuna para un cadáver

Verso

E.Gtr. 

D. S. 

17 18

Vox. 


de ca den te pa ja ro muer to ver so per

E.Gtr. 


E.B. 


D. S. 

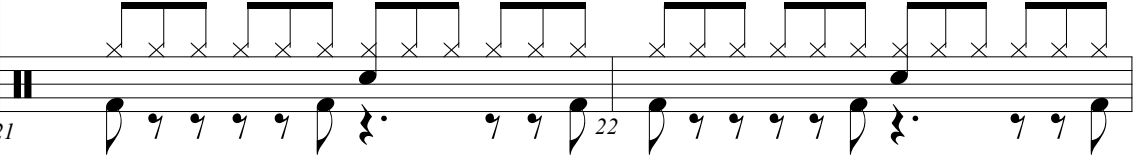
19 20

Vox. 

di do o i do po dri do

E.Gtr. 

E.B. 

D. S. 

21 22

Canción de cuna para un cadáver

Vox. a yer noes cu che al de la to r ma te la me

E.Gtr.

E.B.

D. S.

23 24

Vox. mo ria los res tos que fui mos

E.Gtr.

E.B.

D. S.

25 26

6 Coro

Canción de cuna para un cadáver

Vox. *f* y vas a can tar \_\_\_\_\_ so bre mier da sa

E.Gtr.

E.B.

D. S.

27 28

Vox. gra da \_\_\_\_\_ los muer tos fin gen que res pi ran


E.Gtr.


E.B.


D. S.

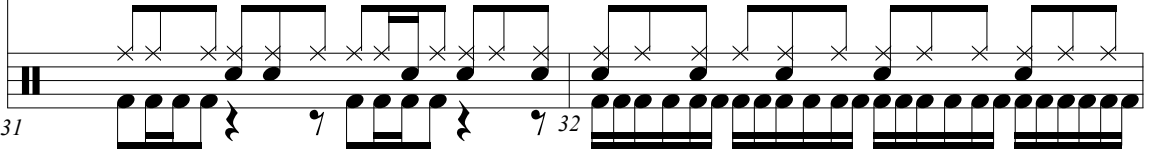
29 30

Canción de cuna para un cadáver

Vox.  co gey pon te \_\_\_\_\_ las pier nas pa ra bai

E.Gtr. 

E.B. 

D. S.  31 32

Vox.  la \_\_\_\_\_ r con el res to deun ca da ver

E.Gtr. 

E.B. 

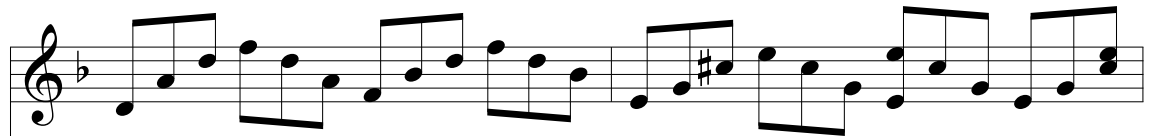
D. S.  33 34

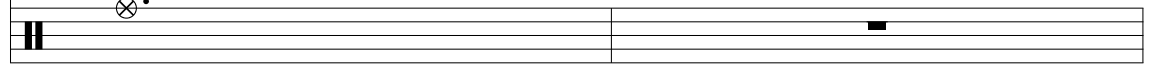



8

Verso

Canción de cuna para un cadáver

E.Gtr. 

D. S. 

35  36

Vox. 

E.Gtr. 

E.B. 

D. S. 

37 38

Vox. 

E.Gtr. 

E.B. 

D. S. 

39 40

Canción de cuna para un cadáver

Vox.   
dor mi ta en la so le da d en el si

E.Gtr.

E.B.

D. S.

41 42

Vox.   
len cio en la os cu ri da d

E.Gtr.

E.B.

D. S.

43 44

10

Coro

Canción de cuna para un cadáver

Vox. *f* y vas a can tar \_\_\_\_\_ so bre mier da sa

E.Gtr.

E.B.

D. S.

45 46

Vox. gra da \_\_\_\_\_ los muer tos fin gen que res pi ran


E.Gtr.


E.B.


D. S.

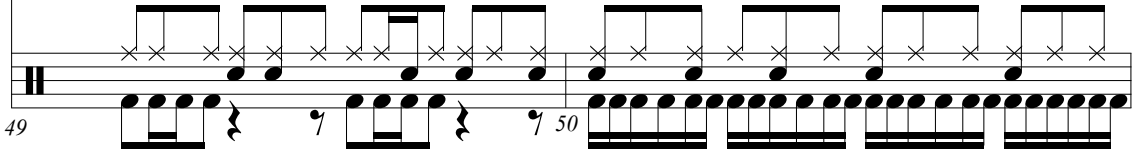
47 48

Canción de cuna para un cadáver

Vox.  co gey pon te \_\_\_\_\_ las pier nas pa ra bai

E.Gtr. 

E.B. 

D. S.  49 50

Vox.  la \_\_\_\_\_ r con el res to deun ca da ver

E.Gtr. 

E.B. 

D. S.  51 52

12

Coro2

Canción de cuna para un cadáver

Vox.

E. Gtr.

E. B.

D. S.

53

54

Vox.

E. Gtr.

E. B.

D. S.

55

56

Canción de cuna para un cadáver

Solo Gtr

E.Gtr. *f*

E.B.

D. S.

57 58

E.Gtr.

E.B.

D. S.

59 60

E.Gtr.

E.B.

D. S.

61 62

Canción de cuna para un cadáver

E. Gtr. 1. 2.

E. B. 1. 2.

D. S. 1. 2.

63 64 65

Solo bass

E. Gtr.

E. B.

D. S.

66 67

E. Gtr.

E. B.

D. S.

68 69

Puente Canción de cuna para un cadáver

E.Gtr.

E.B.

D. S.

70 71

E.Gtr.

E.B.

D. S.

72 73

E.Gtr.

E.B.

D. S.

74 75



Canción de cuna para un cadáver

E.Gtr.

E.B.

D. S.

76 77

E.Gtr.

E.B.

D. S.

78 79

E.Gtr.

E.B.

D. S.

80 81

Coro

Canción de cuna para un cadáver

Vox. *f* y vas a can tar \_\_\_\_\_ so bre mier da sa

E.Gtr.

E.B.

D. S.

82 7 83

Vox. gra da \_\_\_\_\_ los muer tos fin gen que res pi ran

E.Gtr.

E.B.

D. S.

84 7 85

Canción de cuna para un cadáver

Vox.   
co gey pon te \_\_\_\_\_ las pier nas pa ra bai

E.Gtr.

E.B.

D. S.

86 7 87

Vox.   
la \_\_\_\_\_ r con el res to deun ca da ver

E.Gtr.

E.B.

D. S.

88 7 89

Canción de cuna para un cadáver

Coro2

Vox.

E.Gtr.

E.B.

D. S.

90

91

Detailed description: This block contains the musical notation for measures 90 and 91 of the second chorus. It features four staves: Vocal (Vox.), Electric Guitar (E.Gtr.), Electric Bass (E.B.), and Double Bass (D. S.). The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. There are also some rests and accents. The electric guitar part has a complex texture with many sixteenth notes and chords. The electric bass and double bass parts provide a steady rhythmic accompaniment. Measure numbers 90 and 91 are indicated at the bottom of the guitar and bass staves.

Vox.

E.Gtr.

E.B.

D. S.

92

93

Detailed description: This block contains the musical notation for measures 92 and 93 of the second chorus. It features the same four staves as the previous block: Vocal (Vox.), Electric Guitar (E.Gtr.), Electric Bass (E.B.), and Double Bass (D. S.). The vocal line continues with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5, all under a slur. There are also some rests and accents. The electric guitar part continues with its complex texture. The electric bass and double bass parts provide a steady rhythmic accompaniment. Measure numbers 92 and 93 are indicated at the bottom of the guitar and bass staves.

Canción de cuna para un cadáver

End

E.Gtr.

E.B.

D. S.

94 95

E.Gtr.

E.B.

D. S.

96 97

E.Gtr.

E.B.

D. S.

98 99

E.Gtr.

E.B.

D. S.

100

101

This system contains measures 100 and 101. The E.Gtr. part features a complex, fast-moving melodic line with many beamed notes. The E.B. part has a steady eighth-note accompaniment. The D.S. part consists of a rhythmic pattern of eighth notes with 'x' marks above them, indicating muted notes. Measure 100 ends with a double bar line and a repeat sign. Measure 101 begins with a key signature change to one sharp (F#).

E.Gtr.

E.B.

D. S.

102

103

This system contains measures 102 and 103. The E.Gtr. part continues with a melodic line of eighth notes. The E.B. part has a simple bass line with some rests. The D.S. part continues with the rhythmic pattern of eighth notes and 'x' marks. Measure 102 ends with a double bar line and a repeat sign. Measure 103 begins with a key signature change to one sharp (F#).

E.Gtr.

E.B.

D. S.

104

105

This system contains measures 104 and 105. The E.Gtr. part features a melodic line with some chords. The E.B. part has a steady eighth-note accompaniment. The D.S. part continues with the rhythmic pattern of eighth notes and 'x' marks. Measure 104 ends with a double bar line and a repeat sign. Measure 105 begins with a key signature change to one sharp (F#).

22

Canción de cuna para un cadáver

E. Gtr.

E. B.

D. S.

106 107

///

Detailed description: This block contains the musical notation for measures 106 and 107. It features three staves: E. Gtr. (Electric Guitar) in treble clef, E. B. (Electric Bass) in bass clef, and D. S. (Drum Set) in a simplified notation. The E. Gtr. staff has a key signature of one flat and a common time signature. It contains a series of chords and melodic lines, including a sharp sign in the final measure. The E. B. staff provides a bass line with eighth and quarter notes. The D. S. staff uses 'x' marks to indicate fretted notes and dots for drum hits. Measure numbers 106 and 107 are placed below the D. S. staff. A double slash symbol is located below the D. S. staff at the beginning of measure 106.

E. Gtr.

E. B.

D. S.

108 109

Detailed description: This block contains the musical notation for measures 108 and 109. It features three staves: E. Gtr. (Electric Guitar) in treble clef, E. B. (Electric Bass) in bass clef, and D. S. (Drum Set) in a simplified notation. The E. Gtr. staff continues the melodic and harmonic material from the previous section. The E. B. staff continues the bass line. The D. S. staff continues the drum pattern, which includes a dense sequence of notes in the final measure of measure 109. Measure numbers 108 and 109 are placed below the D. S. staff.

# **Dexterity**

**Compositor: Charlie Parker**

**Arreglista: Sebastián López**

**Año de composición: 1947**

**Estilo: Jazz**

**Tempo: 190 bpm.**



# Dexterity

Charlie Parker  
Sebastián López P.

fast swing

$\text{♩} = 190$

Intro

Musical score for the Intro section of 'Dexterity'. The score is in 4/4 time and B-flat major. It features six staves: Trumpet in B $\flat$ , Alto Sax., Electric Guitar, Piano (grand staff), Electric Bass, and Drum Set. The Trumpet, Piano, and Electric Bass parts are mostly rests. The Alto Sax. and Electric Guitar parts play a rhythmic eighth-note pattern. The Drum Set part features a hi-hat pattern with eighth notes and rests, with first, second, and third endings marked.

Musical score for the main body of 'Dexterity'. The score is in 4/4 time and B-flat major. It features four staves: B $\flat$  Tpt., A. Sx., E.Gtr., and D. S. Each staff has first and second endings marked. The B $\flat$  Tpt. part has a melodic line with accents. The A. Sx. part has a melodic line with accents. The E.Gtr. part has a rhythmic eighth-note pattern with accents. The D. S. part features a hi-hat pattern with eighth notes and rests, with first, second, and third endings marked.

Dexterity

B $\flat$  Tpt.   
A. Sax.   
E.Gtr.   
D. S. 

A

B $\flat$  Tpt.   
A. Sax.   
E.Gtr.   
Pno.   
E.B.   
D. S. 

B $\flat$ maj7 G7 C-7 A7

Dexterity

B $\flat$  Tpt.

E.Gtr.

Pno.

E.B.

D. S.

16 17 18 19

D-7 G7 C-7 F7 F-7 B $\flat$ 7 E $\flat$ maj7 E $^{\circ}$ 7

B $\flat$  Tpt.

A. Sx.

E.Gtr.

Pno.

E.B.


D. S.


20 21 22 23

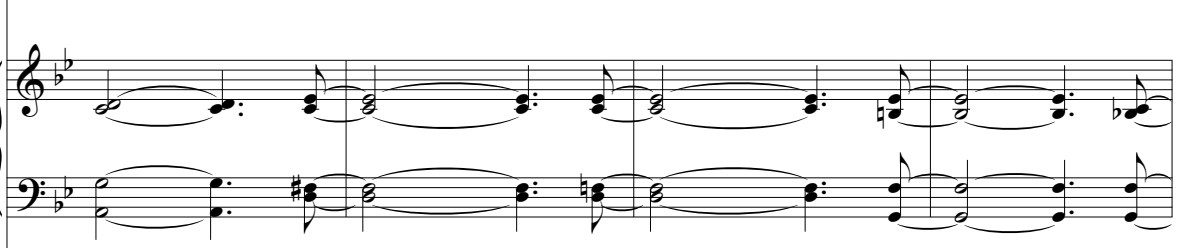
1. 2. D-7 G7 C-7 F7 C-7 F7 B $\flat$ maj7


**B**

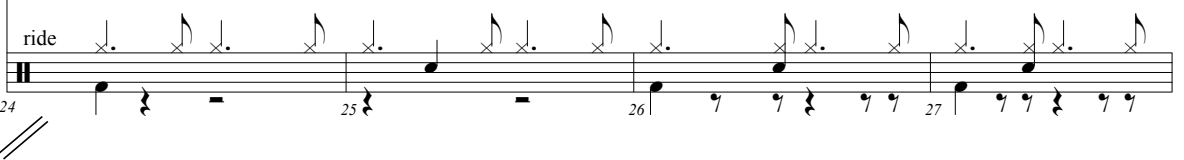
Dexterity

A. Sax. 

E. Gtr. 

Pno. 

E. B. 

D. S. 

A. Sax. 

E. Gtr. 

Pno. 

E. B. 

D. S. 

C

Dexterity

B $\flat$  Tpt.

E.Gtr.

Pno.

E.B.

D. S.

hi hat

32 33 34 35

B $\flat$ maj7 G7 C-7 A7 D-7 G7 C-7 F7

B $\flat$  Tpt.

E.Gtr.

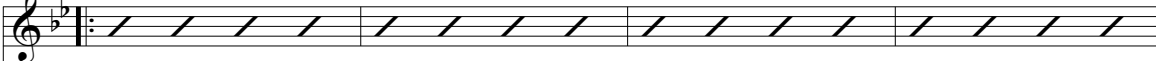
Pno.


E.B.

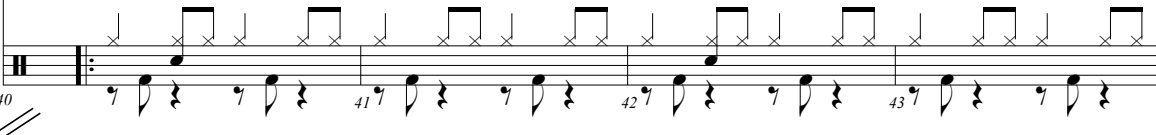
D. S.


36 37 38 39


F-7 B $\flat$ 7 E $\flat$ maj7 E $^{\circ}$ 7 C-7 F7 B $\flat$ maj7

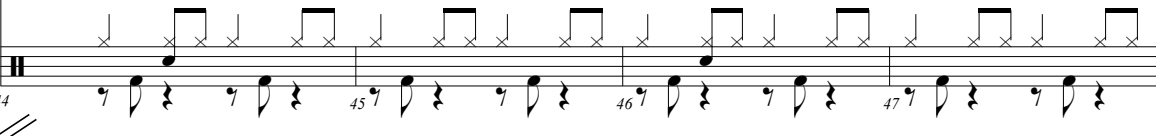
E.Gtr. 

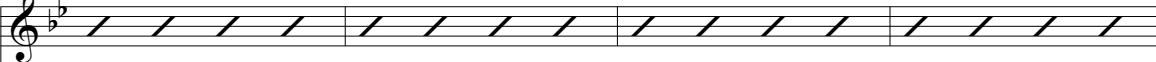
E.B. 


D. S. 

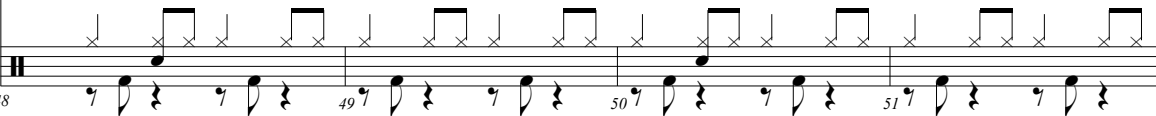
E.Gtr. 

E.B. 

D. S. 

E.Gtr. 

E.B. 

D. S. 

Dexterity

E.Gtr.

E.B.

D. S.

E.Gtr.

E.B.

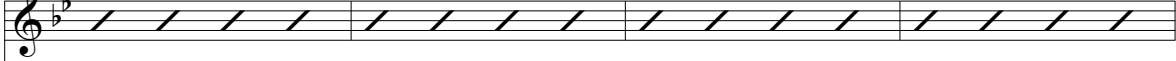
D. S.


E.Gtr.

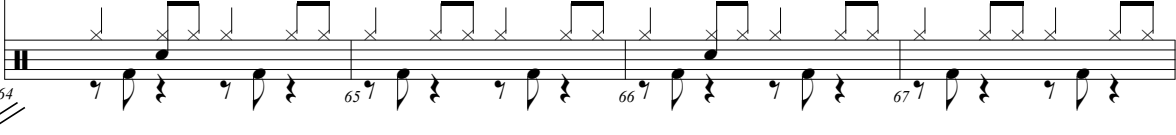
E.B.

D. S.


Dexterity


E.Gtr. 

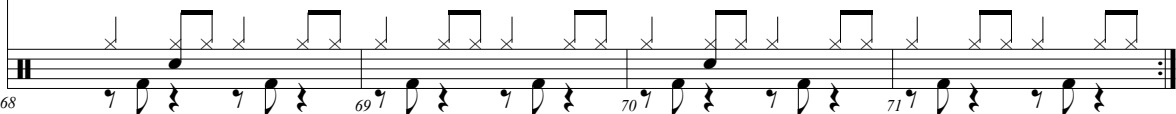
E.B. 

D. S. 

64

E.Gtr. 

E.B. 

D. S. 

68



Dexterity

B<sup>b</sup> Tpt. 

A. Sax. 

E.Gtr. 

Pno. 

E.B. 

D. S. 

B<sup>b</sup> Tpt. 

A. Sax. 


E.Gtr. 

Pno. 


E.B. 

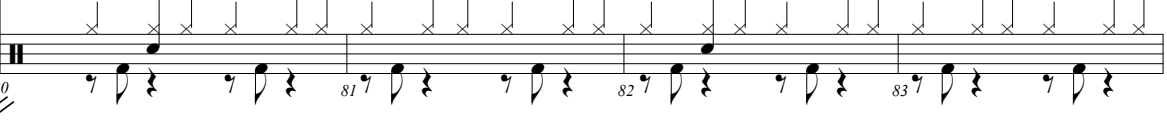
D. S. 

Dexterity

E.Gtr. 

Pno. 

E.B. 

D. S. 

B<sup>b</sup> Tpt. 

A. Sx. 


E.Gtr. 

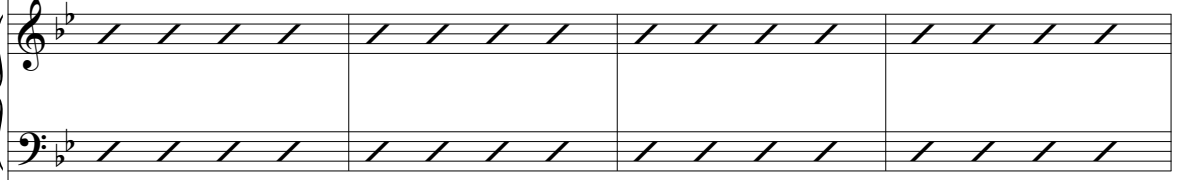
Pno. 


E.B. 

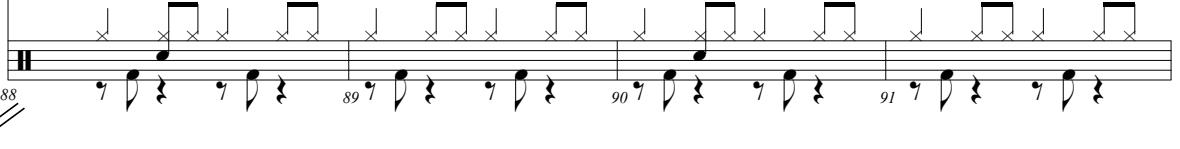
D. S. 

Dexterity

E.Gtr. 

Pno. 

E.B. 

D. S. 

E.Gtr. 

Pno. 

E.B. 

D. S. 

Dexterity

E.Gtr. 

Pno. 

E.B. 

D. S. 

96 97 98 99

B<sup>b</sup> Tpt. 

A. Sx. 

E.Gtr. 

Pno. 

E.B. 

D. S. 

100 101 102 103

A. Sax. 

Pno.   
A-7 D7 D-7 G7

E.B. 

D. S.   
104 105 106 107

B $\flat$  Tpt. 

A. Sax. 

Pno.   
G-7 C7 C-7 F7

E.B. 


D. S.   
108 109 110 111

Dexterity

B $\flat$  Tpt.   
A. Sax.   
E.B.   
D. S.   
A-7 D7 D-7 G7

B $\flat$  Tpt.   
A. Sax.   
E.B.   
D. S.   
G-7 C7 C-7 F7

Solo piano

Pno.   
E.B.   
D. S.   
B $\flat$ maj7 G7 C-7 A7 D-7 G7 C-7 F7

Dexterity

Piano score for measures 124-127. The score includes a grand staff (Piano), a bass line (E.B.), and a double bass line (D.S.).

Measures 124-127: F-7, B<sup>b</sup>7, E<sup>b</sup>maj7, E<sup>o</sup>7, D-7, G7, C-7, F7

Piano score for measures 128-131. The score includes a grand staff (Piano), a bass line (E.B.), and a double bass line (D.S.).

Measures 128-131: B<sup>b</sup>maj7, G7, C-7, A7, D-7, G7, C-7, F7


Dexterity

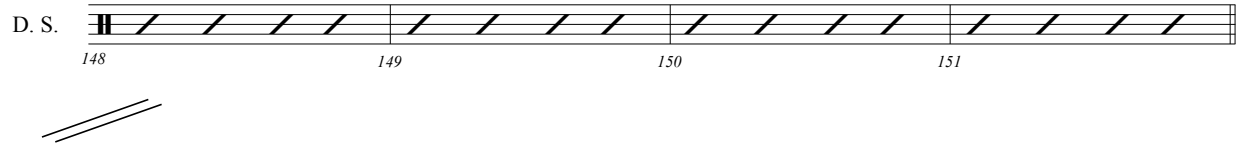
Piano score for measures 132-135. The score includes staves for Piano (Pno.), Electric Bass (E.B.), and Double Bass (D.S.). The piano part consists of rhythmic patterns. The electric bass part features a melodic line with the following chord changes: F-7, B $\flat$ 7, E $\flat$ maj7, E $\circ$ 7, C-7, F7, and B $\flat$ maj7. The double bass part shows a consistent rhythmic pattern with 'x' marks above the notes.

Piano score for measures 136-139. The score includes staves for Piano (Pno.), Electric Bass (E.B.), and Double Bass (D.S.). The piano part consists of rhythmic patterns. The electric bass part features a melodic line with the following chord changes: A-7, D7, D-7, and G7. The double bass part shows a consistent rhythmic pattern with 'x' marks above the notes.

Piano score for measures 140-143. The score includes staves for Piano (Pno.), Electric Bass (E.B.), and Double Bass (D.S.). The piano part consists of rhythmic patterns. The electric bass part features a melodic line with the following chord changes: G-7, C7, C-7, and F7. The double bass part shows a consistent rhythmic pattern with 'x' marks above the notes.



D. S.  144 145 146 147

D. S.  148 149 150 151

**D**

B<sup>b</sup> Tpt.   
A. Sx.   
E. Gtr.   
Pno.   
E. B.   
D. S.  152 153 154 155

B<sup>b</sup>maj7 G7 C-7 A7 D-7 G7 C-7 F7

Dexterity

B $\flat$  Tpt. 1.

A. Sx. 1.

E.Gtr. 1.

Pno.

E.B. D-7 G7 C-7 F7

D. S. 156 157 158 159

**E**

B $\flat$  Tpt. 2.

A. Sx. 2.

E.Gtr. 2.

Pno.

E.B. C-7 F7 B $\flat$ maj7 A-7 D7

D. S. 160 161 162 163

Dexterity

A. Sax.

E. Gtr.

Pno.

E.B.

D. S.

164 165 166 167

B $\flat$  Tpt.

A. Sax.

E. Gtr.

Pno.

E.B.

D. S.

168 169 170 171

Dexterity

B $\flat$  Tpt. 

A. Sx. 

E.Gtr. 

Pno. 

E.B. 

D. S. 

End F7

B $\flat$  Tpt. 

A. Sx. 

E.Gtr. 

Pno. 

E.B. 

D. S. 

C7

# Dexterity

F7

21

B $\flat$  Tpt.

A. Sax.

E. Gtr.

E. B.

D. S.

ride

180 181 182 183

B $\flat$  maj 7

B $\flat$  Tpt.

A. Sax.

E. Gtr.

E. B.

D. S.

184 185