TWO GUYS IN A LUNATIC ASYLUM: A SUITE

by

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A THESIS

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Professor Steve Owen

This work is a creative thesis which attempts to detail the thematic inspiration and historical context which were integral in composing my suite, *Two Guys in a Lunatic Asylum*. I have also included a comprehensive analysis of each composition in the suite. In doing so, I hope to illuminate how the thematic inspiration that I drew from the comic book *The Killing Joke* led me to various musical choices. Additionally, I have included the complete scores to the suite as well as an audio recording. This is so musicians can look and hear for themselves and understand precisely how I chose to realize my inspiration into music.

Acknowledgements

I would like to thank Professor Fracchia for undertaking the daunting task of teaching me how to write something of which I can be proud. I would also like to thank Mike Pardew for showing me as a young student how deep this music can really be. I would like to thank Professor Steve Owen and Senior Instructor Mike Denny for assisting in the thesis process. Lastly, this thesis is the result of many kind, giving people sharing their knowledge, time, and wisdom with me. I could not have done any of this without them.

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List of Accompanying Materials

1. The transposed scores of each movement in the suite
2. Audio Cd with a recording of the suite

Introduction

I have written a five piece cycle for jazz quintet entitled *Two Guys in a Lunatic Asylum: A Suite.*

This thesis consists of two basic sections: first the historical background necessary to place my compositions in context, then an examination of my compositional process for each movement. Excerpts from the music are used to demonstrate what contributed to writing each composition technically, logistically, and philosophically. I have included an audio recording of the suite being performed live as well as the scores for the suite.

Premise and Thematic Inspiration

I have written five pieces of music for jazz quintet which are to be played in an ordered set. The pieces are thematically tied together by their reflections of elements present in the comic book, *The Killing Joke*, by Alan Moore and Brian Bollard. While each piece is inspired by and deals with a specific scene or philosophical theme in the comic book, they are not intended to act as a type of soundtrack or musical storytelling. I took themes from the comic, translated them into a series of isolated musical themes and concepts, and then composed using that material. A brief overview of the comic book will help to clarify why my music looks and sounds as it does.

The Killing Joke is the first comic book that attempted to reveal the Joker's origin story. While many comic book villain origins depict a wrongdoing that leads to the villain's thirst for vengeance, Alan Moore chose to bury the Joker's motivations in the much greyer area of mental breakdown and insanity. In Moore's hands the Joker (whose name is never revealed) is a failing comedian struggling to make ends meet. He makes an ill-advised deal with some gangsters to assist in a robbery in order to provide for his wife and unborn child (Figure 1).

Figure 1: The Joker makes a misguided deal with two mobsters to help in a robbery

On the day that the robbery is to take place, the Joker learns that his wife has been killed in a freak accident involving a malfunctioning electric bottle warmer. Grief stricken and without a reason to go through with the crime, the Joker attempts to back out of the robbery, only to have the gangsters threaten him into going through with it (Figure 2).

Figure 2: The Joker learns of his wife's accidental death and is bullied into committing the heist anyway

That evening, the Joker meets with the gangsters at a chemical manufacturing plant to commit the crime. Security guards catch the group and begin shooting at them, killing the two gangsters and sending the Joker into a panicked escape attempt. Batman arrives on the scene and chases the Joker until the Joker jumps off a scaffold and into a stream of chemical waste being dumped into a river. When he swims to shore, having escaped the chemical plant, he realizes that his skin has been bleached white, his lips stained red, and his hair dyed bright green (Figure 3).

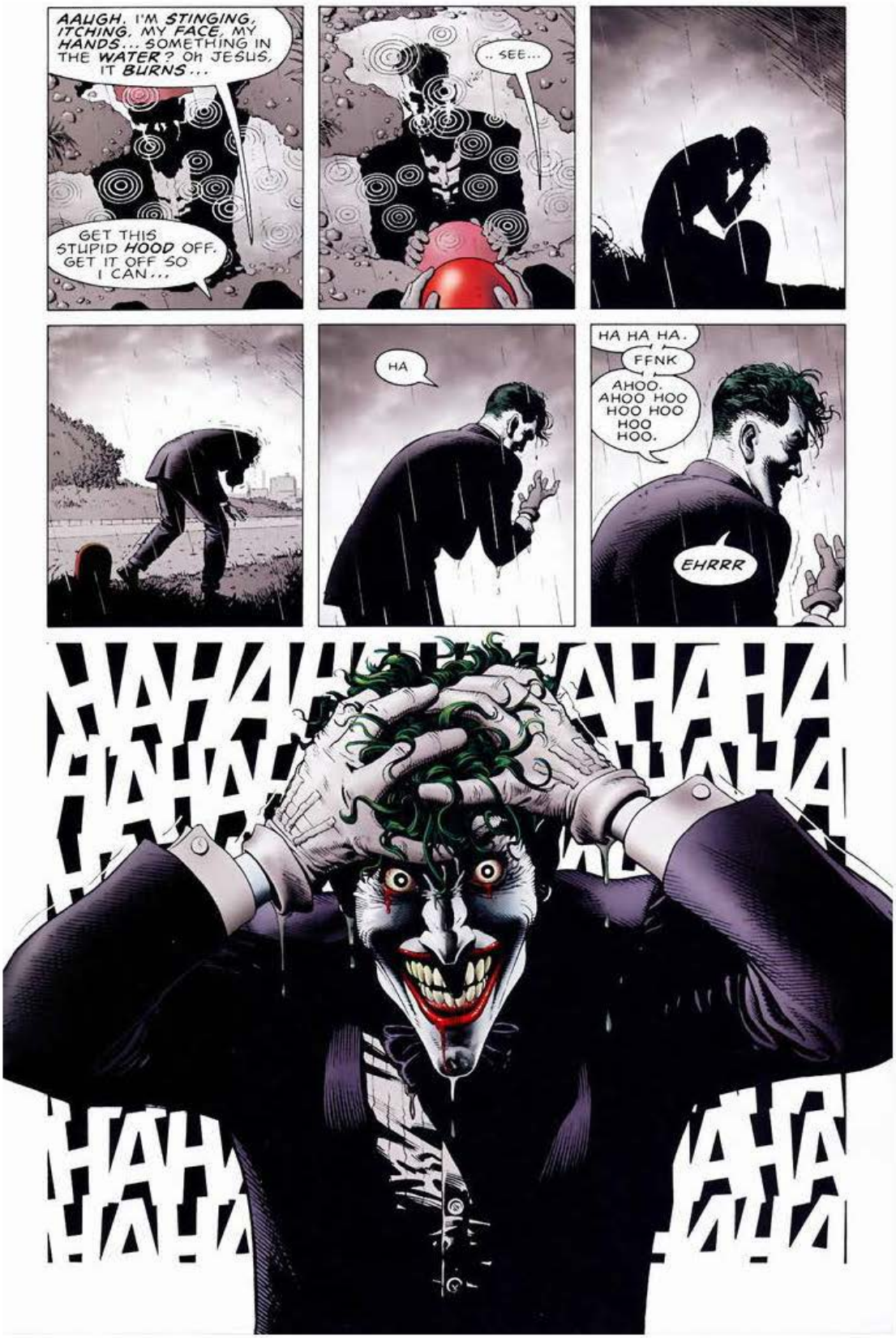

Figure 3: The Joker goes insane

The combined effect of the loss of his wife/unborn child and his physical disfigurement at the hands of a man in a bat costume drives him insane and transforms him into the Joker that we recognize as a super villain.

Similarly, Bruce Wayne was driven to become Batman when his parents were murdered by a mugger in front of him. Objectively, dressing up as a bat and fighting crime is not the behavior of a sane human being. Alan Moore creates a parallel between the Joker and Batman based on this perspective. The philosophical heart of *The Killing Joke* lies in the premise that both the Joker and Batman have been driven insane by a single, terribly traumatic experience in their lives, yet they have come to completely antithetical conclusions as to what that traumatic experience meant. The Joker believes that the universe is inherently indifferent to human beings, that life is full of random injustice and that there is no point to all of the struggling that humanity endures because the world is inherently irrational. Batman, on the other hand, believes in the good in humanity, punishing crime, and the existence of objective, concrete justice. These two opposing worldviews are essentially all that either character lives for, and proving the other wrong has become a shared obsession between the two characters (Figures 4 and 5).

Figure 4: The Joker tries to sway Batman to accept how the world is "a black, awful joke"

Figure 5: Batman tries to rehabilitate the Joker

Moore postulates that both the Joker and Batman are fundamentally alike and yet destined to be enemies until death due to their dogmatism.

There is a great deal in this comic that lends itself to artistic interpretation. Insanity, dualism, meaninglessness, finding purpose, martyrdom, commonalities between seeming opposites, actions and their consequences over time, and the importance of cultural context in determining right and wrong. With such a rich supply of thematic material to manipulate into music, *The Killing Joke* was an exceptionally rich source of inspiration.

Historic Context

I chose to write a programmatic musical suite based upon *The Killing Joke* by Alan Moore. Historically, the suite was invented during the Baroque era as a collection of dance pieces in one shared key. Today, the most famous of these early suites are the harpsichord and cello suites by Johann Sebastian Bach. These six movement suites consist of a prelude and five separate dances. The prelude is followed by an allemande, a courante, and a saraband. The fourth dance is variable, but was most often a minuet, a bourrée, a gavotte, a passepied, a polonaise, or an air. Lastly, the suite finished with a gigue. The popularity of this form of suite had waned significantly by the mid eighteenth century as dancing practices changed, and it was only in the very late nineteenth century that the form was revisited by composers. This second iteration of the suite was much less rigid in terms of structure. Bach's strict six movement suite was replaced with a much looser practice of simply writing a series of pieces intended to be played in a specific order. Often, these pieces were national dances or ballet dances. Tchaikovsky's *Suite from the Nutcracker* is perhaps the most famous example. Stravinsky's *Suite from Petrushka* is another famous suite that uses material from a ballet. However, composers also began creating suites by simply writing original movements that were independent of any dance tradition, yet still intended to be played as an ordered set. The most famous example of a suite like this is Gustav Holst's *The Planets*. These suites are all written for orchestra, but composers such as Debussy and Liszt wrote suites for solo piano. Thus, the instrumentation of the suite was not of great importance as a defining characteristic. Instead, the concept of a suite during the late

nineteenth and early 20th centuries developed into a collection of pieces intended to be played in a particular succession.

This looser definition of "suite" is the one that jazz musicians inherited in the early 20th century. Duke Ellington and Billy Strayhorn were the first to create suites for big band with suites such as *Black Brown and Beige*, which was premiered at Carnegie Hall on January 22, 1943. This piece is extremely significant in jazz history because it marks the first step of its kind toward placing jazz in the concert hall. Ellington and Strayhorn went on to write many suites such as the *Deep South Suite, The Far East Suite, Liberian Suite, and the New Orleans Suite. In* Ellington's estimation "the most important thing[s] I've done" were the suites *A Concert of Sacred Music, Second Sacred Concert,* and *Third Sacred Concert.* These suites, exclusively for big band, are among the most important in jazz history. They helped to legitimize jazz in the eyes of its detractors. For the purposes of my compositions, the more interesting effect they had was to bridge the gap between classical music and jazz.

After Ellington and Strayhorn led the way for big band suites, jazz composers who wrote for small ensembles followed their lead and began writing suites around the mid-20th century. The most important composer of these small group jazz suites was undoubtedly John Coltrane. Coltrane began playing and recording extended solos toward the end of the 1950's, and writing extended pieces came not long after. The process of writing and playing longer pieces naturally transformed into stretching the concept for a single composition into several compositions. Coltrane's suites were born. The first and most influential of Coltrane's suites was *A Love Supreme,* recorded in 1964. *A Love Supreme* is a four part suite consisting of pieces tied together by thematic

material. Following this first foray into suite writing, Coltrane composed several more suites, all more or less in the free jazz genre. While these suites are immensely important to the historical development of free improvisation, *A Love Supreme* remains his most famous and influential suite. The impact that *A Love Supreme* had upon the jazz world is difficult to gauge, just as John Coltrane's impact on the jazz world is difficult to summarize. He seemed to open up a world of sonic possibilities. One of these possibilities, and a large part of John Coltrane's legacy, was his willingness to expand an idea into a series of compositions as a suite. I see my suite as a direct descendant of *A Love Supreme*.

Musicologists draw a distinction between two families of music labeled absolute music and programmatic music. Absolute music can be described as music for music's sake, that is, music that is not intended to describe or reflect upon anything outside of the musical realm. Programmatic music, on the other hand, is music that references or describes extra-musical subjects. A suite lends itself to programmatic music because the onus of depicting something is not on any one piece. Holst's *The Planets*, for example, is a suite that depicts the various planets and the characters that Holst associated with them. By splitting the depictions of each planet into different movements of the suite, Holst is capable of developing each planet's character more completely than if he had tried to run them all together into one gargantuan piece. By splitting the suite into seven different movements, Holst allows the listener to clearly separate one planet from the next, one character from another. A book is split into chapters to accomplish essentially the same goal.

Programmatic music has had a slightly more complicated history in the jazz world, though there is no shortage of obviously programmatic jazz. The suite *Black, Brown, and Beige* is traditionally programmatic in that it depicts part of African American history and acts as "a tone parallel to the history of the Negro in America". *A Love Supreme* is traditionally programmatic in that it is directly about John Coltrane's spiritual beliefs and is intended to act as sort of offering to a higher power. Another of Coltrane's suites, *Interstellar Space,* is programmatic in the same way that *The Planets* is: each movement is inspired by one of the planets in our solar system.

A unique complication in programmatic jazz comes as a result of the common practice of adopting popular tunes from musicals or movies. Jazz musicians borrow these tunes and arrange them in jazz settings. Miles Davis' recording of *Some Day My Prince Will Come* from Disney's *Snow White,* or Bill Evan's treatment of the *Love Theme* from *Spartacus* are prime examples. This opens up a debate amongst musicologists: is programmatic music still programmatic if it has been divorced from its original context and repurposed in an unrelated setting by jazz musicians? The lines in jazz between absolute and programmatic music are often blurred rather than crystalline. While this might indicate a quandary to musicologists, it is of great use to me as a composer. Rather than having to pick one camp and rigidly stay within its confines, I was able to choose programmatic composition when I wanted and to write music for music's sake when it felt right to do so.

Describing jazz compositions as programmatic or absolute is symptomatic of a larger trend in music history over the last century. The mixing of western European and African musical traditions was central to the creation of jazz, but the combination of

classical music and jazz in the mid-20th century led to what Gunther Schuller called "Third Stream" music. "The qualifying factor," Schuller wrote "is that these influences (classical and jazz) must be genuinely felt—not just adopted—and must become an inseparable part of the creator's style" (Feather, 497). Miles Davis strayhorned into third stream music with his collaborations with arranger Gil Evans. The most historically influential of these projects was the album *Porgy and Bess*, a project for which Schuller actually played French horn. *Porgy and Bess* consists of several tracks, all from George Gershwin's opera of the same name. Gil Evans mixes classical and jazz instruments with improvisation in his arrangements and comes up with a texture that is distinct from traditional jazz bands. Additionally, Gil Evans wrote elaborate and through-composed arrangements for *Porgy and Bess* which are reminiscent of the expansive compositions that we historically associate with classical music. Borrowing from this willingness to compose longer, more elaborate pieces for improvising ensembles, musicians have continued to break down the barriers between classical and jazz. Today, the door is wide open to mix aspects of any genres together to create music. This is present in many of the influences that I knowingly referenced while composing my suite.

When listing influences in one's work, it is difficult to be complete. There are certainly a great number of influential factors that are subconsciously at play, but there are also some that are very apparent and capable of being explained. In terms of musical inspiration, there are several influences that are at the center of my suite. First, John Coltrane's *A Love Supreme* was instrumental in helping me develop the harmonies that I used throughout the suite. McCoy Tyner's playing on the second movement of the

suite, *Resolution*, helped shape my insistence on using low fifths in the piano specifically, but also led to me relying on modal vamps in general. In the realm of harmony, I drew extensively from another player who was profoundly influenced by Coltrane, Donny McCaslin. McCaslin's composition *Madonna*, from the 2007 release *In Pursuit*, features a solo section using a static harmony where the build of tension and the subsequent release is entirely based on group interaction. This was absolutely invaluable in my design of solo sections. McCaslin's use of counter melodies as a way of creating weight and interest was very inspirational. David Binney's alto solo on *Madonna* was perhaps the most important thing that I listened to before composing my suite. The accompaniment provided by Ben Monder, as well as the thematic development and use of chromaticism by Binney, gave me an immense amount to work with when developing written themes and solo sections. Specifically, Binney's willingness to freely move between chromatic, discordant material and comforting diatonic sounds inspired me to reconsider how I approach dissonance. Binney's recording, *Aliso*, was important for similar reasons. Lastly, Theo Bleckmann and Ben Monder collaborated on a duo project in 2007 called *At Night*. The title track from this recording is an atmospheric piece which uses a poem by Rumi as lyrical material. The guitar accompaniment from Monder is laden with reverb, unconventional harmonies and pedal points. This piece led to me thinking about different ways to treat a melody based upon extra musical material. I will get into the specifics of how I composed each piece a little later, but I hope that by explaining some of my direct influences I can show where I feel my work belongs in the current musical landscape.

To put it simply, I feel that my work is best described as being a descendent of John Coltrane's later work. In this vein, it is related directly to the music of David Binney and the ethereal and dark guitar work of Ben Monder.

Compositional Approach

My quintet consists of electric guitar, piano, upright bass, tenor saxophone, and drum set. Each of these instruments offers different compositional opportunities simply because of the inherent capabilities that each carries. For instance, the piano and the guitar are capable of playing harmonies, while the tenor is only capable of playing one note at a time. The tenor, however, is capable of playing quick passages with lots of awkward intervallic leaps that are much more difficult to play on the piano. Combining all of these diverse instrumental capabilities is what allows a composer to create a number of interesting and distinct textures from a group of only five instruments. In addition to composing for specific instruments, I composed for specific musicians whom I've known and played with for years. Knowing each of these players and being aware of their tendencies and preferences made it much easier to write things that they would be capable of playing well.

I looked through *The Killing Joke* for key moments in the comic. Initially, I considered writing more of a soundtrack to accompany the story, but it occurred to me while I was looking for interesting things to write about that I could break the story down into more philosophical elements and use those to inspire compositions. After deliberating for a while, I came to the following format: There would be five pieces total in the suite. The first piece would introduce thematic material as well as other musical elements that I wanted to associate with Batman throughout the suite. The second piece would serve a similar function, but would associate ideas with the Joker instead. The idea behind setting the suite up in this fashion was to exploit the dualism

that plays such a big role in the comic. It is very much a Batman's-ideals-vs-Joker's-ideals kind of story, so I decided I would use that element to construct how my suite would be structured. Musically, this approach wound up offering a lot to work with. I associated concrete themes and compositional approaches with each character. For instance, I chose to associate low fifths in the piano with Batman because I felt that that sound could easily represent a confident, unwavering sense of right and wrong. In later pieces when I introduced elements of Batman, I simply gave the piano some low fifths. Moving on, I decided that the third piece would represent the Joker pointing out the inherent absurdities in Batman's beliefs, as well as asserting his own belief that clinging to rationality does not make sense in an irrational world. The fourth piece would depict Batman's plea to the Joker to reconsider the tragic path that they are both locked on. These two pieces would essentially be both parties' attempts to sway the other to their point of view, which is a major theme in the comic. It becomes clear in reading *The Killing Joke* that neither party really wishes for the death of the other, but rather want to prove that their ideology is the correct one and that the other is mistaken. Musically, writing these third and fourth pieces was a worthwhile next step after the first two pieces because it gave me an opportunity to reorder and mix thematic material from the first pieces. Lastly, I chose to end the suite with a faster, longer piece that alternates freely and mixes elements of both Batman and the Joker, as well as various points in the plot. The finale was intended to be a kind of summary, a bird's eye view of everything in *The Killing Joke* and a recapitulation of some of the material from earlier pieces.

My discussion above about how different themes represent certain elements of each character might imply that I was rigid with my composing. The truth is that after I

came up with the themes and compositional parameters that I had set for each piece, I simply tried to write good music that I liked while keeping my goals in mind. Everything ran through a filter of personal taste as well as a filter of what would be comfortable for my band to execute.

The Compositions

Bruce

Bruce is the first piece in the suite. I intended for this piece to act as a description of Bruce Wayne (Batman), a way for the listener to become familiar with what he values, his demeanor, his stubbornness, and everything else that really personifies him. There is a deeply rooted struggle in Bruce between his drive to help others and his intellectual understanding that some people are beyond saving. It was important to me to bring that struggle to the forefront in this piece, setting the stage for the rest of the suite.

In many ways *The Killing Joke* is about shining light on the similarities between Batman and the Joker. Batman appears to be a simple character with motivations to which we can all relate. Alan Moore's great feat was revealing that the Joker has similar motivations, but they're buried a bit deeper and are not readily apparent. For this reason, I started the suite with a piece describing Batman instead of the Joker. I wanted to introduce themes in as clear a manner as possible, then challenge the audience to find them in the later, more obscure pieces.

Bruce Wayne is a strong, stalwart, utterly unshakable bastion of justice. He sees the world in very black-and-white terms and lives completely for the purpose of promoting good and vanquishing evil. He is dogmatic and unwavering, completely willing to bite down and grit through any unpleasantness, bearing great burdens so that others will not have to. The murder of his parents at a young age forced him to become

obsessed with justice and with stopping crime, so he is singular in his motivations and thought processes. This dogma, however, means that Batman has a great deal of empathy and compassion. The beginning scene of *The Killing Joke* depicts Batman going to reach out to the Joker, to offer him help. His belief that there is some inherent good in all of humanity forces him to reach out to perhaps the cruelest, sociopathic person on earth and try to help him. These were all things that I wanted to represent in the piece.

I chose a series of musical elements which I thought accurately represented aspects of Bruce Wayne's character and which were easily manipulated. The first and perhaps most important idea was the perfect fifth.

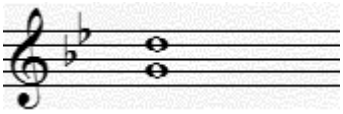

Figure 6: a perfect fifth

A perfect fifth is an interval between two notes consisting of seven half steps or semitones. This example above is the perfect fifth between G and D. When played simultaneously (as notated in the figure 6), the result is a harmony that is very stable and grounded. There is no tension in a perfect fifth; it does not need to resolve anywhere. When voiced in a lower register with a confidently loud dynamic level, the perfect fifth imparts a great deal of weight and sturdiness. *Bruce* is composed of two major sections, labeled A and B. Perfect fifths voiced low in the piano part are very important to both sections.

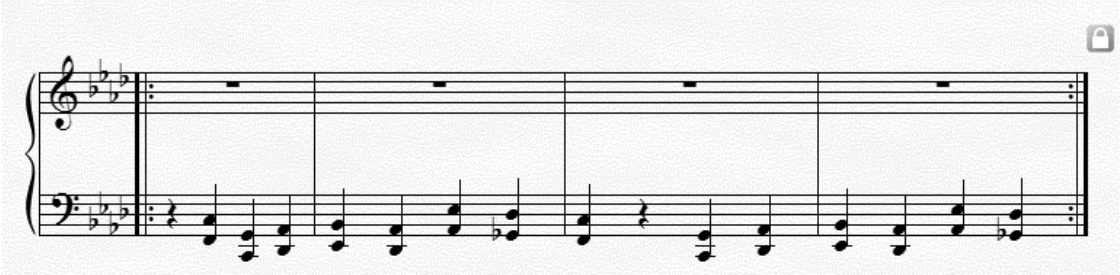

Figure 7: the piano ostinato from the A section of *Bruce*

Figure 7 shows the low fifths which repeat in the piano part throughout the A section. This repeating musical phrase is known as an ostinato. I begin the piece with this ostinato by itself. Next, I layer on a melody based upon perfect fifths as well. I will come to this melody in a moment, but first it is important to address why I chose to use perfect fifths so extensively.

Batman is an imposing, uncompromising individual, so just as perfect fifths are a good way to represent his sense of right and wrong, the ostinato of that interval is a good way to portray his sense of morality, constantly present throughout the piece. It is not enough to simply *say* that Batman is obsessed with justice, I wanted it to be apparent throughout the entire piece that his black-and-white belief system underlies everything about his character.

In addition to being played harmonically, that is, two notes simultaneously, a perfect fifth can be played melodically, that is, one note after the other.

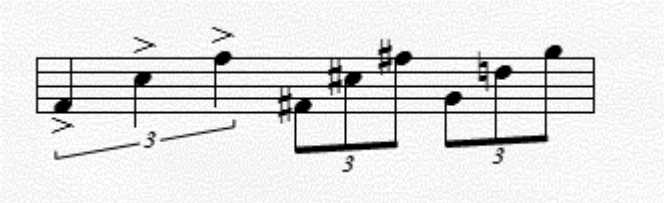

Figure 8: Melodic perfect fifths from the A section of *Bruce*

I chose to write melodies using melodic fifths (Figure 8) for the same metaphorical reasons that I chose to use harmonic fifths, but also to help bind the piece together as a whole. Keeping the melodic material in the piece similar to the harmonic material creates a kind of cohesion between all of the various parts; each reinforces the other. The B section strays a little bit from this cohesion. The melodic material is not derived from perfect fifths, and a different ostinato is introduced. This iteration of the ostinato is still based on a perfect fifth, but more subtle about it than the previous ostinato of the A section. As a result, this section sounds a little more tender and less brutal than the A section, while retaining a thread from the original material.

The A section of the piece is based around perfect fifths traveling through the key of F minor, but the B section is based on the single, static harmony of A♭7♭13. This harmony has many theoretical implications that I felt lent themselves to what I was trying to impart. First of all, A♭7♭13 is based upon a major triad, A♭. This chord, when played in the lower register of the piano, has a very warm, earthy quality to it that sounds very kind and stable. However, the ♭13 is a very dark and moody alteration. When added to an A♭ major triad, it implies the key of D♭ melodic minor, a dark and complex key with many more complex harmonic ramifications. One of these implied modes is an A♭ mixolydian scale with a ♭6. This mode becomes immensely important

in later movements of the suite. Lastly, A♭7♭13 hints at F minor as well. The versatility and ambiguity of this harmony was very useful to me. All of the different ways in which it could develop proved to be useful not only in this piece, but throughout the entire suite.

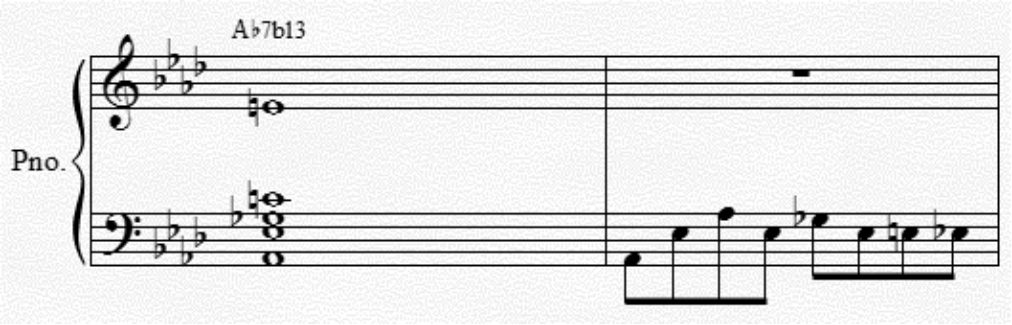

Figure 9: The chord that the B section is based on, plus the ostinato that comes from it

The C section of *Bruce* contains a solo section for musicians to improvise over. This section is, like the rest of the B section, comprised of a static A♭ harmony (Figure 9). I have written A♭7♭13 in the parts as a chord symbol, but way in which this is to be treated by the musicians is left up to the moment. The chord symbol in this section is much more of a guideline than an iron clad rule. I wrote a perfect fifth in the low end of the piano to keep that sort of harmonic palate in the pianist's mind since the piano is responsible for harmony during the solos, but apart from that, it is up to the musicians to invent this section for themselves. Again, the ambiguity of A♭7♭13 was extremely useful in conceiving of this solo section. Improvisers are free to slip in between major and minor, chromatic and discordant or simple and clear sounding ideas. I liked the idea of having a malleable, blank slate to improvise with instead of a hard and fast set of wrought iron chord changes that musicians must obey. The reasons are essentially

twofold: first, by freeing the musicians from worrying about following strict harmonic progressions, you allow them to improvise more freely as a group and follow one another through the development of a solo. Second, I wanted Batman to be represented as someone who is essentially uncompromising, so I chose to keep one harmony and insist upon it instead of constantly changing harmonies.

0801

0801 is the second piece in the suite and is a counterpoint to *Bruce*. This piece is a description of the Joker and seeks to depict some of the complexity that Alan Moore brought to the character in his comic book. On the surface, the Joker is extremely dissimilar to Batman, but the brilliance of *The Killing Joke* is that it digs into the real depth of both characters and highlights how similar they are. What fascinated me most about this comic book is how the Joker is, above all, a study in illusions. He appears to be a chaotic maniac without a plan, to have absolutely no guiding principles and, in many depictions of his character, is shown to commit crimes with seemingly no motivations beyond enjoying being a criminal.

In *The Killing Joke*, the Joker is shown to have been the victim of an extremely traumatic series of experiences which led him to the completely nihilistic conclusion that hope, love, and all things that human beings experience are ultimately pointless and amount to nothing. The comic book consists of two main parts: first, flashbacks which reveal the Joker's traumatic past and second, the Joker's current day criminal actions which show how his terrible experiences have shaped his beliefs and guiding principles. He is chaotic and seemingly out of control because he believes whole-heartedly that to

cling to order and hope is tantamount to lying to oneself. The only real truth that he believes in is that the universe does not care about human happiness nor does it reward human struggle. His own past proves this. He believes in this truth so much that he is willing to murder, to commit arson and to blow things up, to plan out elaborate crimes, all designed to bring Batman around to his way of thinking. Despite appearing to be unprincipled, the Joker is just as dogmatic about his beliefs as Batman is about his.

The challenge in composing a descriptive piece of music for the Joker is essentially one of presenting something that initially seems to be chaotic and random while actually having a very strong logical backbone that underlies the entire piece. I wanted to highlight how the Joker is extremely organized and ideological but only in methods which are seemingly chaotic. I also wanted to showcase how incredibly tragic the Joker's story is. It would be easy to write a chromatic and awkward sounding piece which would symbolize madness, but depicting tragedy is much more difficult. Lastly, I wanted to draw a parallel to Batman and depict how the Joker's beliefs are constantly present in his actions and how he is unable to escape them. In other words, how his traumatic experiences have left him utterly obsessed with his ideals.

Harmony is a relatively subtle musical element. Rhythm is much more blatant than harmony; a listener will instantly know if you have altered something rhythmically in the piece. They will feel it in a very visceral, physical way. Whereas *Bruce* is a very rhythmic, driving piece, *0801* is primarily about harmony. I wanted to use traditional harmonies without obeying any of the rules of functional harmony. My goal was to come up with some other system of logic besides traditional harmonic progressions and allow those rules to govern the piece. The result would be something that, while

appearing to directly contradict traditional music theory, had a very strong set of rules and principles guiding it. This parallels the Joker, who, while appearing insane and random, is very aware of his actions and can justify them using his own values.

The system that I came up with works due to shared voices between chords. For instance, the chords C major and C# minor both contain the note E. These two chords are not related in traditional functional harmony, but by writing the chords in similar ways and voiceleading between them efficiently, they are tied together by a shared note. My operative rule was that if two chords shared a note, I could move between them freely.

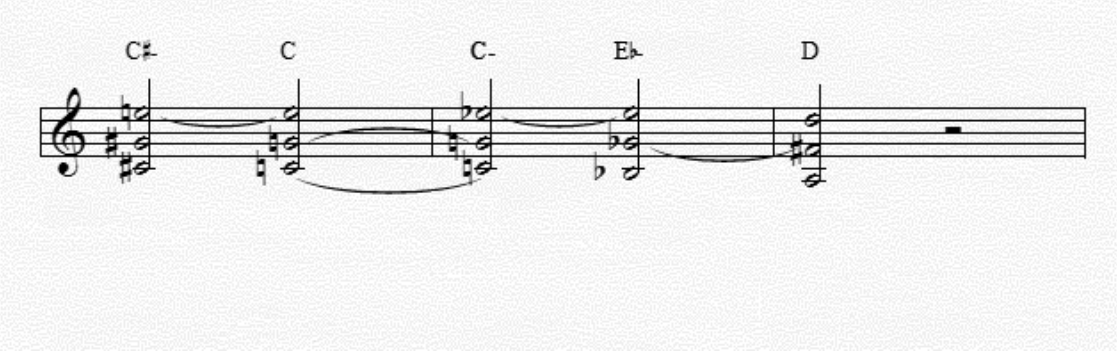

Figure 10: Seemingly unrelated chords share a note

As noted above, C# minor shares the note E with C major; C major shares the notes C and G with C minor; C minor shares the note E♭ with E♭ minor; E♭ minor shares the note G♭ (F#) with D major. The shared notes between the chords in figure 10 are tied to highlight which notes are present in multiple chords.

Toward the end of the comic book, Batman confronts the Joker and offers, yet again, to help him recover. The Joker does not verbally show it, but his face shows a true sadness that he is trapped on his current path. “It’s too late for that,” he says, “far

too late.” The Joker is a tragic character, a result of a terrible series of events that have disfigured him mentally and physically. I wanted to show this sadness in the music, so for a brief moment in the B section of the piece, I fall back out of abnormal harmonic movement and into traditional harmony.

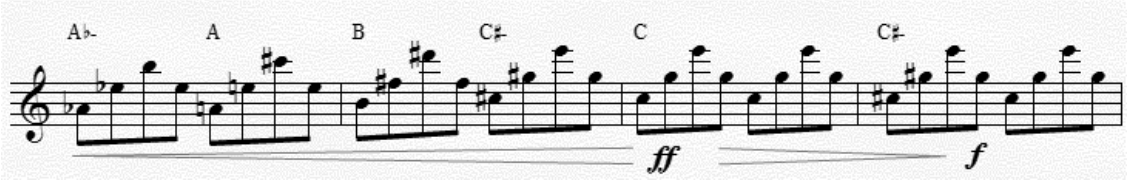

Figure 11: The ostinato in *0801* briefly goes into a functional progression

The A♭ minor chord at the beginning of figure 11 can be thought of as the iii chord in the key of E major, so this harmonic progression is iii-IV-V-vi, otherwise known as a "deceptive cadence". The essential trick of a deceptive cadence is that instead of resolving to a major chord, the progression resolves to a minor chord. This sounds more dramatic and tragic. Immediately after this deceptive cadence to C# minor, I fall back into my other system of creating chord progressions. The movement between C# minor and C major is actually the exact same progression from the beginning of the piece, so there is a nice continuity between the end of the B section and the beginning of the next A section.

Just like *Bruce*, *0801* is grounded in an ostinato. My motivation for centering this piece on an ostinato remained the same as it was in *Bruce*: I wanted to depict the Joker’s devotion to his ideals. The ostinato in *0801* is an arpeggio (Figure 11) which also imparts the bizarre harmonic progression of the piece. By having these arpeggios constantly present throughout the piece, I hoped to portray how the bizarre logic which

guides the Joker is present in everything that he does. The conclusions that he has reached on how the world works are essentially all that he has, so he clings to them just like Batman clings to his own. The only difference between the two characters is that the conclusions that they cling to are mutually exclusive: Batman believes in justice, the Joker believes in nihilism. *Bruce* and *0801* are certainly distinct from one another but they both have the same fundamental structure. My intention with these pieces was to depict how both Batman and the Joker have the same fundamental method of making sense of the world, they just arrive at different answers.

Emergency Exit

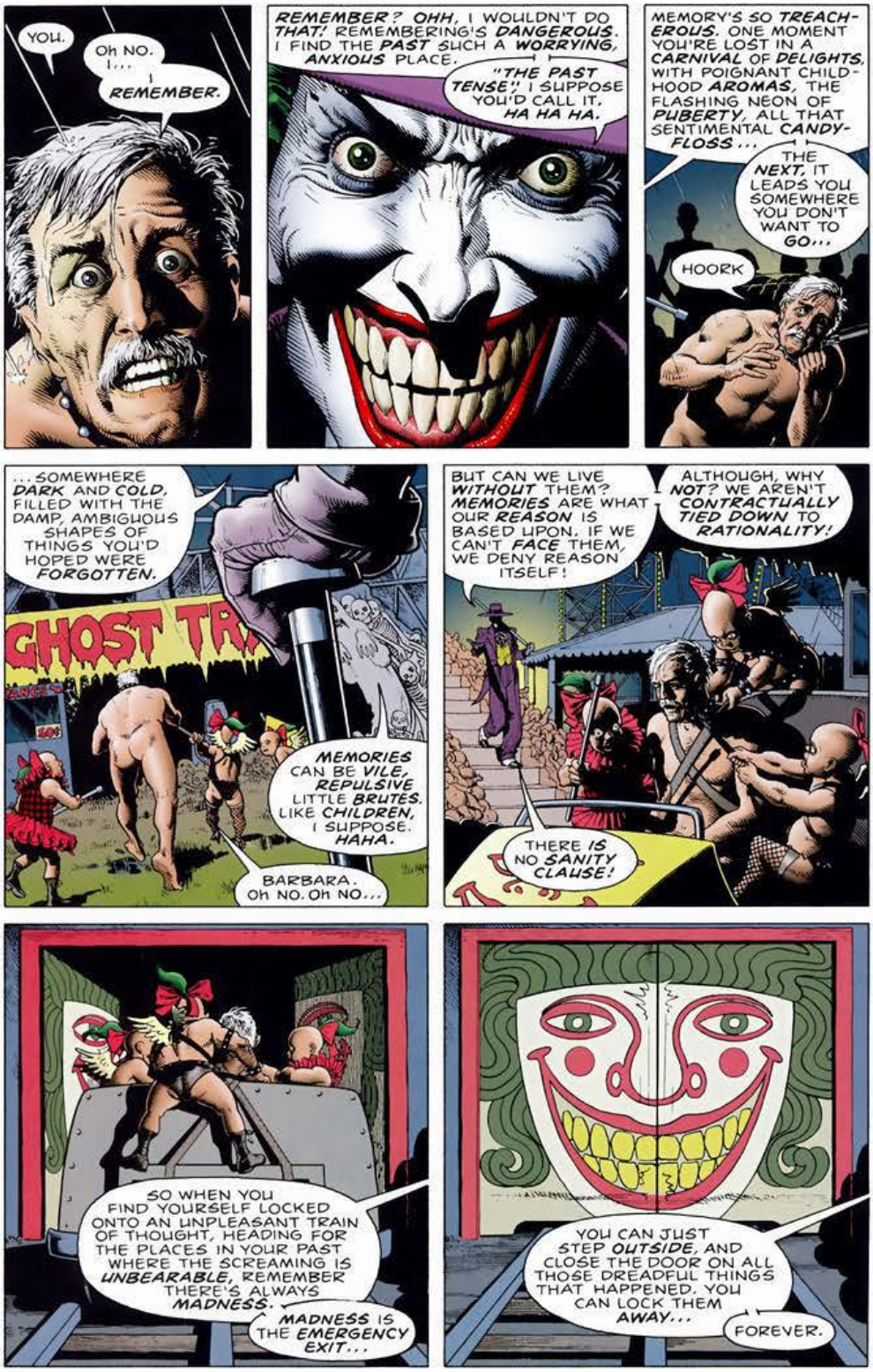

Figure 12: The Joker outlines his core philosophy

Emergency Exit is the third piece of the suite. This piece deals with a very specific scene in the comic book which I believe is at the core of what *The Killing Joke* is really about (Figure 12). “We aren’t contractually tied down to rationality” the Joker states, “so when you find yourself locked onto an unpleasant train of thought, heading for the places in your past where the screaming is unbearable, remember there’s always madness. Madness is the emergency exit.”

The idea behind *Emergency Exit* was much more literal than the ideas guiding both *Bruce* and *0801*. *Emergency Exit* is a direct representation of the Joker’s philosophy, and as a result, it is a very jarring and contrast driven piece. There are several surprises written into the piece, none of which are subtle in the least.

The goal with the A section of the piece was to accomplish a few things: first, to establish an atmosphere with a circus-esque bass ostinato comprised of a dotted eighth/sixteenth note rhythm (Figure 13). This was supposed to evoke images of a dingy carnival with the Joker lurking around.

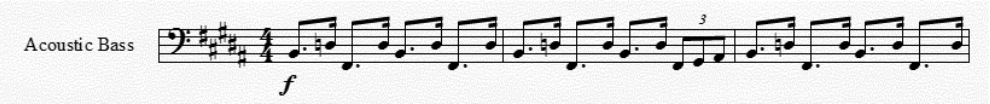

Figure 13: A bass ostinato reminiscent of the circus

Second, I wanted a simple melody that went from utterly typical to chromatic and strange. I accomplished this by using notes typically associated with the blues to write the melody: the flat fifth alongside the perfect fifth, as well as the minor third (Figure 14).

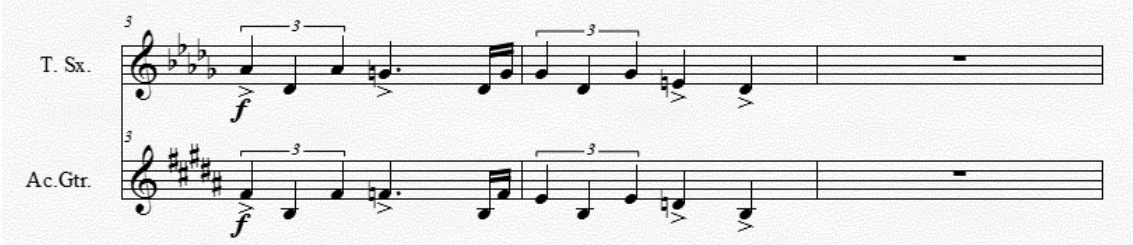

Figure 14: The simple, blues influenced melody that comprises much of the A section of *Emergency Exit*

Once I had constructed a simple, memorable melody with these very standard notes, I planed a section of the melody around to transform the melody from something simple and typical to something odd (Figure 15).

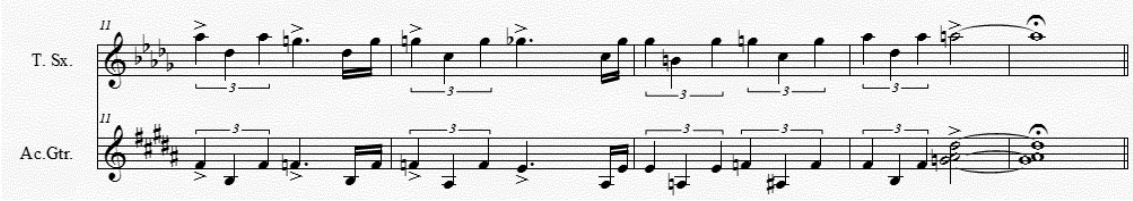

Figure 15: A section of the melody chromatically planes down until it ends in an E♭ major triad

Figure 12 details how the Joker believes that it is perfectly acceptable for one to simply descend (or ascend, as the case may be) into irrationality and madness in order to escape terrible memories. My final goal for the A section, and indeed with the rest of the piece, was to depict this process. I wanted to create a sense of things falling apart in this piece. The beginning of this piece is rather simple and explainable. The further into the piece we get, the more complex and random things get. Soon though, the melody begins planing down chromatically and explodes into a loud, blatant E♭ major triad. The

piece then returns to the circus-esque bass ostinato for a moment before exploding into another loud triad, this time E♭+. The piece then alternates a few more times between circus bass, E♭ major, and E♭+ before transitioning into another section. This entire section was simply intended to be jarring and strange. The ostinato and most of the melody are in the key of B major, yet the melody eventually devolves to highlight E♭ major. These are unrelated keys in traditional functional harmony, yet they are related through the system of harmony that I employed to compose *0801* and which I have chosen to have musically represent the Joker's philosophies. By highlighting this relationship between B and E♭, I was trying to invoke the Joker while being as harmonically jarring as possible. Additionally, I was attracted by the idea of taking a strong, consonant sound like an E♭ major triad and placing it in a context in which it sounded bizarre. Ideologically, I wanted to take something rational and change the listener's point of view until they saw the absurdity of it. This is, more or less, exactly what the Joker seeks to do with memories.

Once the melody of the A section has sufficiently fallen apart and landed on a long E♭ major triad, the B section begins. The B section clashes just as much as the A section, but instead of clashing harmonically, the B section clashes rhythmically. It is comprised of twelve bars of 4/4 time which is played four times. The first time, the guitar and drums play together and imply that the meter is actually 3/4. The second time through the section, the tenor sax joins in on half notes and implies 4/4. This clashes with the guitar and drums and creates what music theorists call a hemiola. The piano joins in on the third time, playing half notes with the tenor sax. The last time through

the repeated section, the bass enters and plays quarter note triplets, further muddling the whole section (Figure 16).

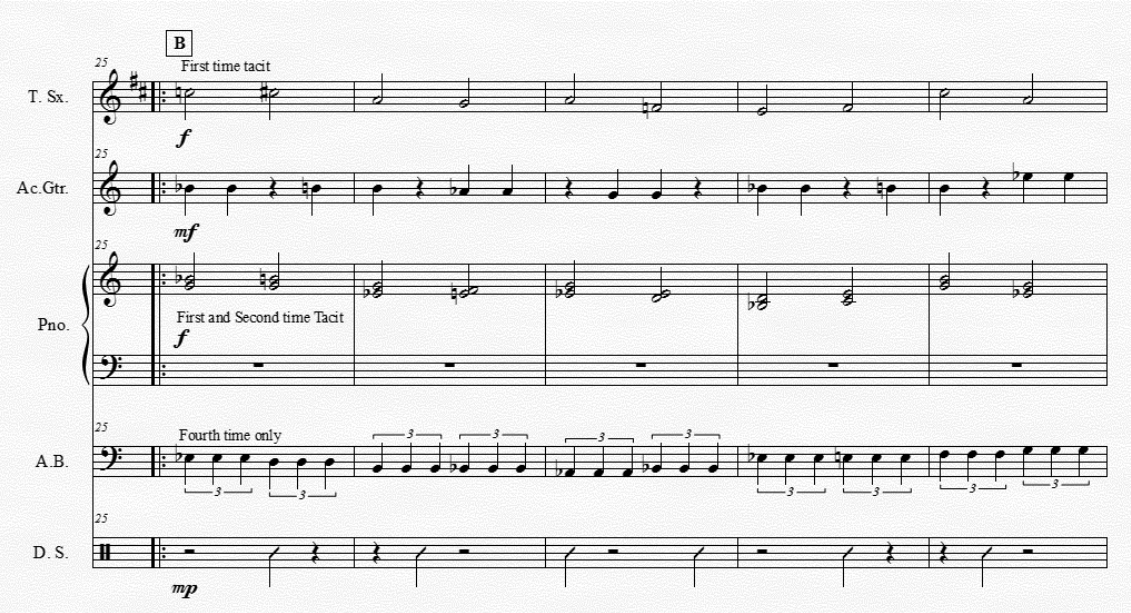

Figure 16: The beginning of the B section. Notice that drums and guitar imply ¾ while the piano and tenor imply 4/4

Unlike the A section, this section is atonal. Things are supposed to be falling apart, so I chose to abandon any semblance of tonal center. This is not to say that there is no harmony in this section. The piano part in figure 16 is comprised of thirds and seconds. The seconds have more of a dissonant, rubbing quality that I wanted to be present in the B section without being overwhelming. The mixture of thirds and seconds accomplishes this well.

This rhythmically convoluted section ultimately ends in a huge drum solo. The solo is one bar repeating with the same texture that comprised the rhythmic section before it. While the band continues repeating this bar, the drums begin to freely solo (Figure 17).

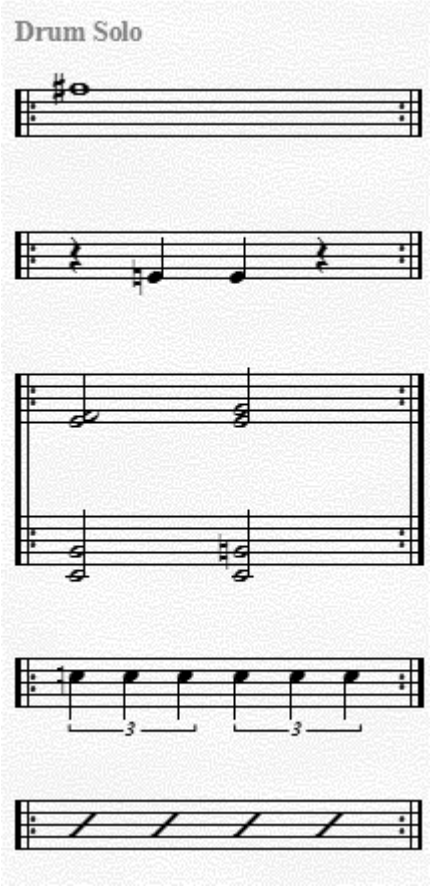

Figure 17: The drum solo section

This drum solo is loud, chaotic, and the most intense point in the piece. This is where things completely fall apart. Eventually, the band drops out of the solo section and it is just solo drums. This eventually wanes and evaporates into nothing.

The final section of the piece, the C section, is a cheery, easy-going, catchy tune that is completely unrelated to all of the material that has come before it. The idea was, now that everything has fallen apart, to jump through the emergency exit and act as if the earlier sections of the piece had never happened. The sharp contrast between this section and the two sections preceding it is intentionally funny; it seems like a musical joke to go from a dark, chaotic section to a happy-go-lucky song. It is completely

absurd, wholly unrelated, and yet utterly explainable through the Joker's insistence that, "[y]ou can just step outside, and close the door on all those dreadful things that happened. You can lock them away…forever."

We're going to kill each other, aren't we?

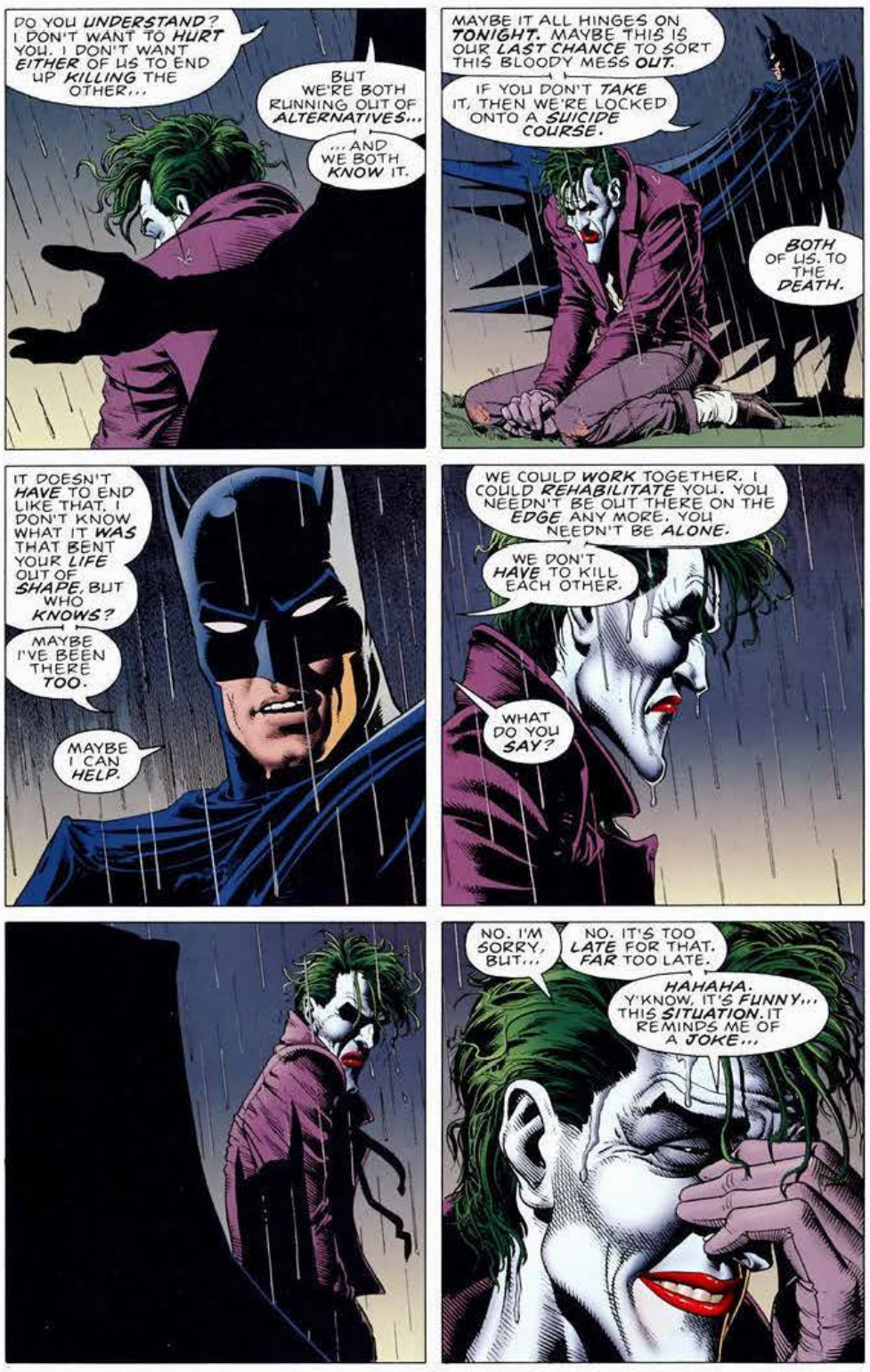

Figure 18: Batman confronts the Joker about the path that they are both trapped on

We're going to kill each other, aren't we? is the fourth piece in the suite. The title of this piece is a quote of Batman's which appears both in the beginning and toward the end of *The Killing Joke*. Batman recognizes that he and the Joker are going to continue fighting indefinitely and that their conflict can only end in disaster (Figure 18). He appeals to the Joker to reach some sort of peaceful agreement twice in the comic book, but the Joker cannot agree. Batman believes dogmatically in peace, the Joker believes dogmatically in chaos. Neither one is really driven to fight, but they are just uncompromising on their ideologies. Batman knows that there is no chance that the Joker will agree to stop, but his ideals force him to try and extend an olive branch regardless. The Joker understands completely why Batman wants peace, but he cannot accept the peace without giving up on his beliefs. Without their beliefs, both characters have nothing. A ceasefire is impossible; there is no solution.

I intended for this piece to depict the sadness and complexity of their situation. Neither character can compromise their ideals, so the death of at least one of them is inevitable. I reused several devices which I had used in earlier pieces from the suite, but there are a few new ideas at play as well.

The majority of the piece is based on the fifth mode of melodic minor, a mixolydian scale with a flat 6. I used this scale to compose the B section of *Bruce*. This mode sounds wistful and sorrowful to me, so it was extremely useful to depict the inevitable demise of one or both main characters.

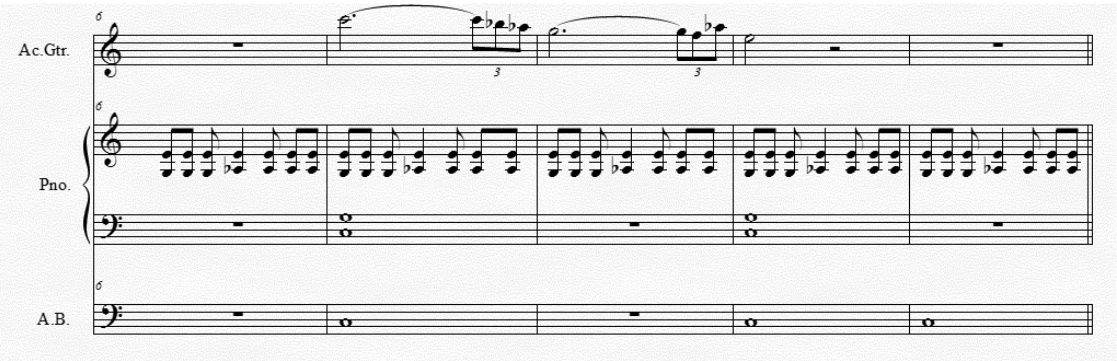

Figure 19: The A section features a piano ostinato, a bass pedal, and a melody in the guitar

The A section of the piece is built around a piano ostinato (Figure 19). This ostinato is made of a major sixth which collapses in to make a minor sixth. This is accompanied by a C pedal in the bass and a melody in the guitar. These parts are only meant to introduce the mode of C mixolydian ♭6 and establish an atmosphere. It is really more of an introduction than an A section, but thinking of it as an A section is useful for analyzing what happens later in the piece.

The B section of the piece is comprised of the same texture. The guitar plays a melody, the bass plays root notes, and the piano plays an ostinato. Now, however, the harmony of the ostinato changes slightly in each bar to impart chord changes (Figure 20). I have also added a counter melody to be played by the saxophone. The B section repeats once, and the counter melody is only played the second time. The energy at the end of the B section is quite a bit higher simply as a result of this tenor melody addition the second time through.

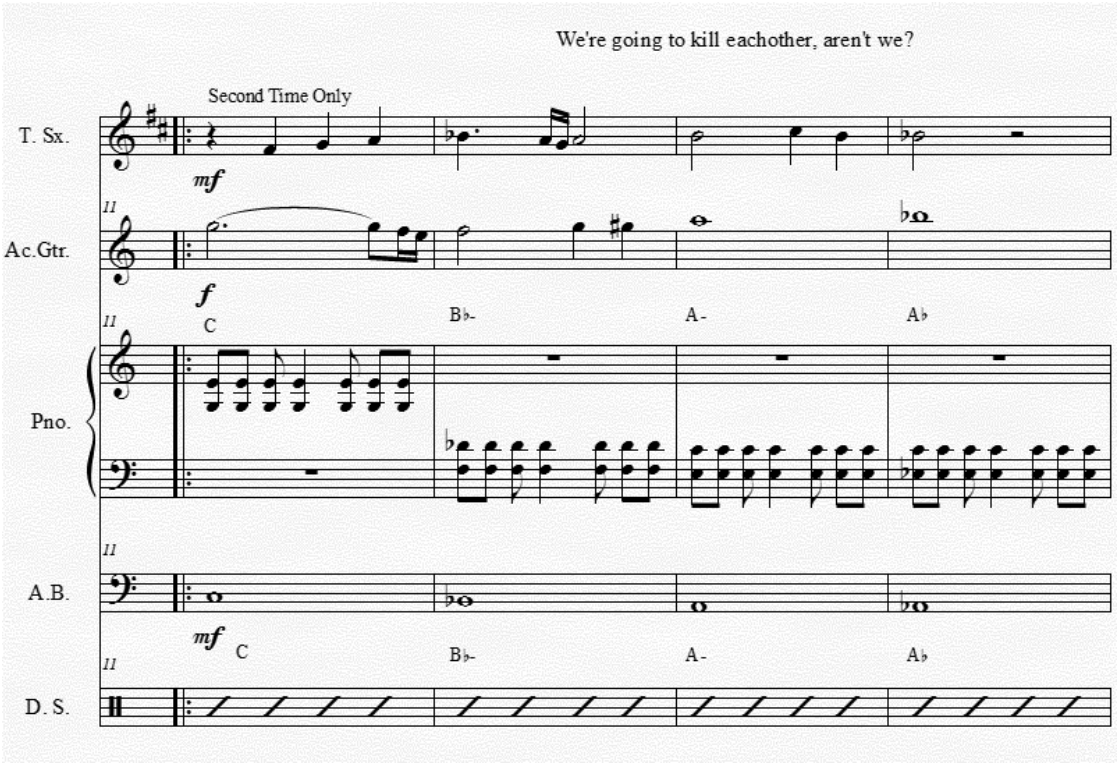

Figure 20: The B section introduces a counter melody as well as chord changes

The chord changes introduced in the B section are somewhat nonfunctional. There is no common key center that explains them, nor are they typical of functional harmony. Instead, the logic of the changes is explained by the bass note motion. I wanted a sense of randomness with the chord changes themselves, but also a sense of expected motion, a sense of inevitability. I wanted the listener to know where things were going, even if it did not make sense how they were getting there. I decided on having a bass line which chromatically moves downward from C until the end of a phrase, where it would cycle back to C in traditional V-I motion. Figure 20 shows the first four measures of the eight measures which make up the B section. Notice that the bass notes move downward. Also, notice that I refrained from using sevenths of any sort

in the chord changes (Figure 20). I wanted the clarity of triads in this piece, and I especially wanted to avoid the tritones in dominant seventh chords.

The transition after the B section into the solo section is based on the A section. The only difference from the original A section is that I thickened up the texture by adding a lower structure to the piano part. This section decrescendos a great deal into the solo section so that there is plenty of dynamic room to build in the solo.

The solo section is split into two parts based on the previous A and B sections of the piece. The first part of the solo, based on the A section, is an open section with no written melody or bass material. Only the piano has written material, a continuation of the ostinato that it has been playing for the entire piece. Everyone else is merely given a C7♭13 chord and instructions to start quietly. This section is very open to improvisation and will only work with a group of very tight-knit musicians who are capable of building a cohesive musical atmosphere together.

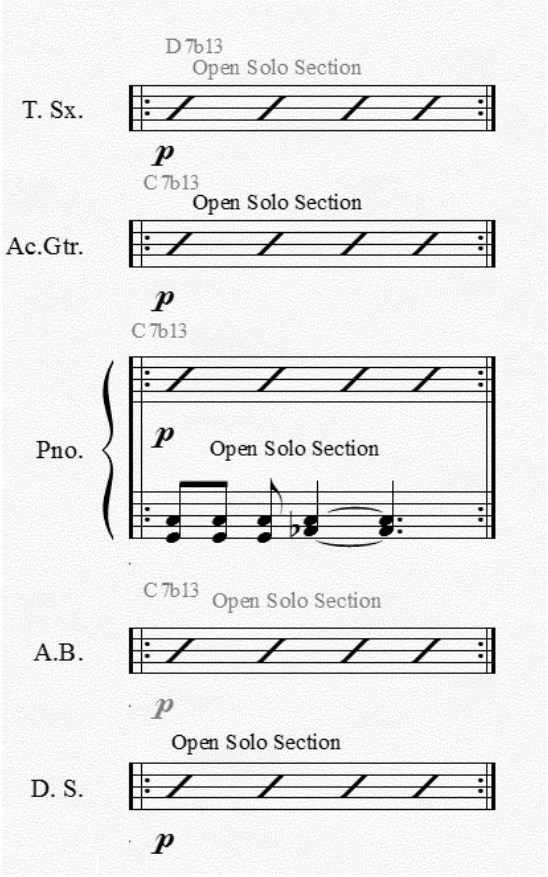

Figure 21: The first part of the solo section is very open for improvisation as a group

This section eventually leads into the second part of the solo section, based on the B section of the piece. This section uses the same chord changes and ostinato as the original B section, but the melody is obviously missing so that improvisers can create a new one (Figure 21). By using the same harmonic background for the solos as for the original statement of the melody, I hoped to create a piece that felt cohesive and well-constructed. The goal was to create an atmosphere that sounded bittersweet and sad. Leaning heavily on both C7♭13 for the A section and downward bass motion with triads on top for the B section helped me accomplish that.

The solo section eventually winds down and leads to a C section. This section is made using a bass pedal on C, ethereal, atmospheric drums playing out of time, and a call and response between the guitar and tenor/piano (Figure 22). These melodies are based on C mixolydian ♭6, though there is a little chromaticism to increase tension.

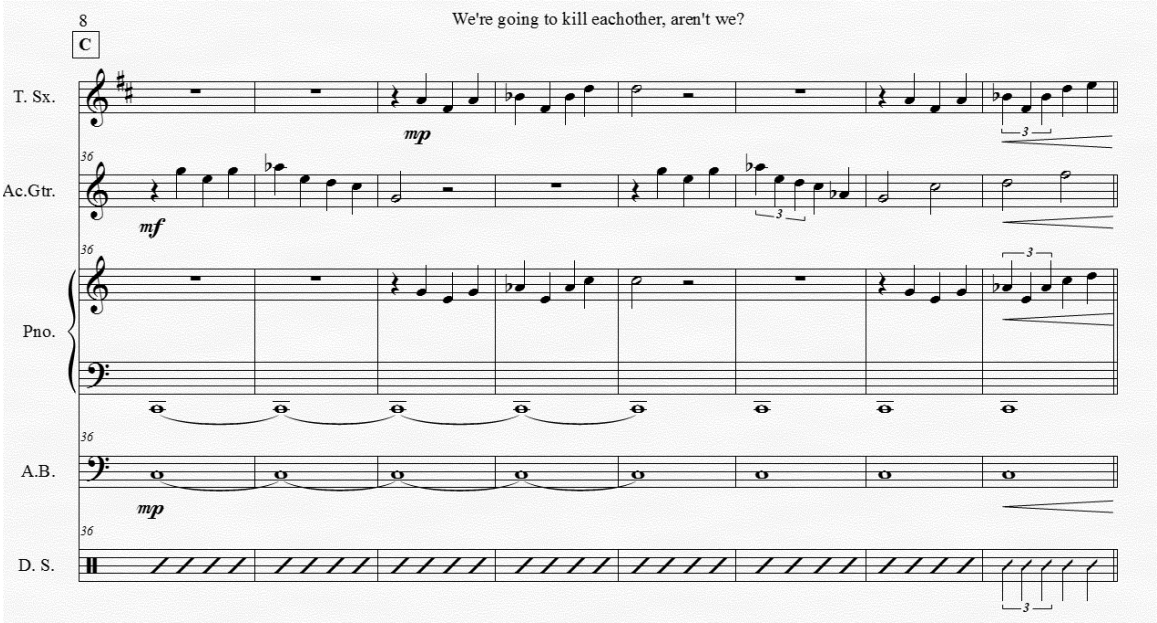

Figure 22: The call and response based C section

I wanted to have a call and response section for symbolic purposes. The piece is, at its core, about Batman and the Joker being unable to reconcile their different beliefs despite the fact that both characters are born of very similar circumstances. A call and response allowed me to present two different melodies that could have very much in common, work harmoniously together, and yet still never resolve in a typical way. Instead, I have the two melodies get more and more chromatic until they eventually form a tense, gruesome sounding chord, and then release into a perfect fifth. Not major, not happy, but more resigned than anything else. The piece ends (fittingly) in the same

way that it began, a bass pedal, and ostinato from the piano, and a melody from the guitar in C mixolydian ♭6. I ended the piece with the same material as the introduction because it created a sense of inevitability. Nothing has changed, but the listener has a deeper understanding of the situation now.

One Bad Day

The final piece in the suite is *One Bad Day*. This piece is a reprise of all of the themes presented in the rest of the suite. I wanted to have a piece that represented the entire comic as a whole, rather just pieces that represent components of the plot. As a result, this piece is longer than the others and contains more contrasting sections than most of the others. It is a kind of summary, a bit of everything that the suite has to offer combined into one finale.

One Bad Day is comprised of four sections: A, B, C, and D. With one exception, these sections are distinctly different in terms of emotional content and atmosphere. The A section is subdued and cool, the B section is chromatic and comical, the C section is minor like the A section, but more open and melodic. Lastly, the D section is a reprise of the B section.

The A section is a cool and dark. There's an ostinato in B minor in the bass as well as the low end of the piano. In addition, tenor sax and guitar have a unison melody over the ostinato. After I establish this atmosphere for sixteen measures a few things change. First of all, I introduce drums and change the tenor/guitar melody to something more rhythmically active. I also start having the ostinato in the piano/bass parts occur

more rapidly and move around to imply different harmonies. All of these things add to the energy of the piece and bring the intensity up.

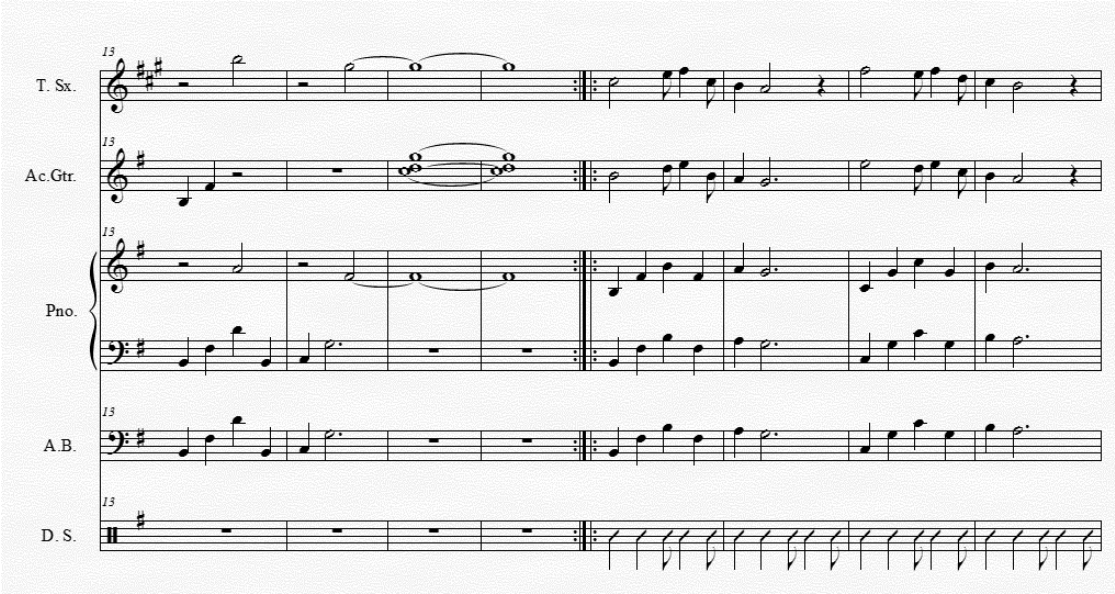

Figure 23: The transition from the first part of the A section to the second part. Things get much more rhythmically active at measure 17

This section of the piece was simply meant to establish the general tone of the comic book. The comic starts with a series of panels that depict rain, the gates of Arkham asylum, nighttime, and Batman moving silently through shadows. I wanted to create this general kind of atmosphere so that the rest of the piece would have a dark, rainy context. The sparse, opening sixteen measures do a good job of establishing the lonely feeling in first panels of the comic, and the rhythmic section after measure seventeen helps build the intensity naturally so that the next, more energetic B section is less jarring (Figure 23).

The B section of *One Bad Day* is disjointed and chromatic. This section was supposed to be an overview of all the chaos and humor that the Joker represents. The B

section begins with a few transitional measures that bridge the gap between the A section and the actual meat of the B section (Figure 24).

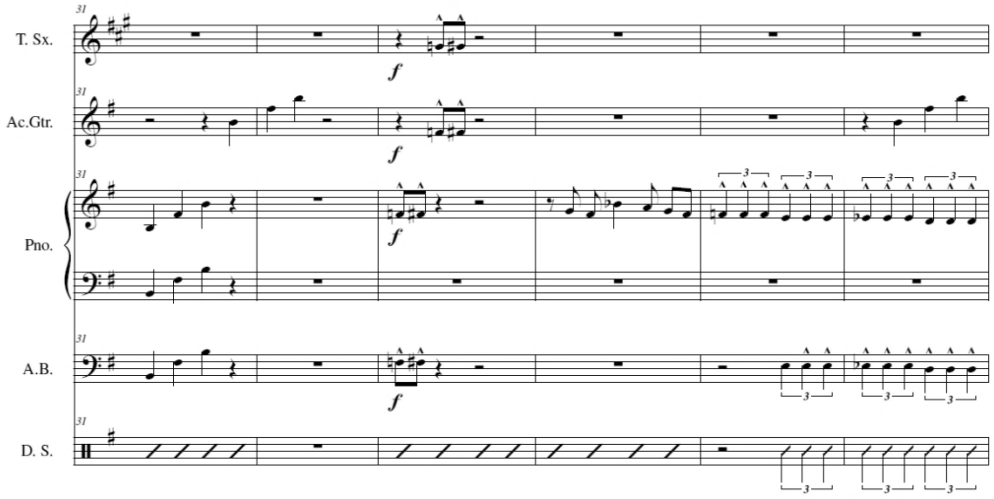

Figure 24: The intro of the B section is sparse and awkward sounding. Notice that the guitar/tenor play a chromatic figure one beat behind the piano/bass

This transitional section of the piece eventually lands us squarely in the B section which is based on a stride piano pattern, but highly chromatic and tense sounding (Figure 25). The piano is playing a tense stride figure based on the mode that made up so much of *We're going to kill each other, aren't we?*, C mixolydian ♭6. Above this, tenor and guitar are playing a highly chromatic melody with lots of eighth notes and syncopations. The bass is also playing syncopations underneath all of this. The bass part, like the piano part, is based on C mixolydian ♭6.

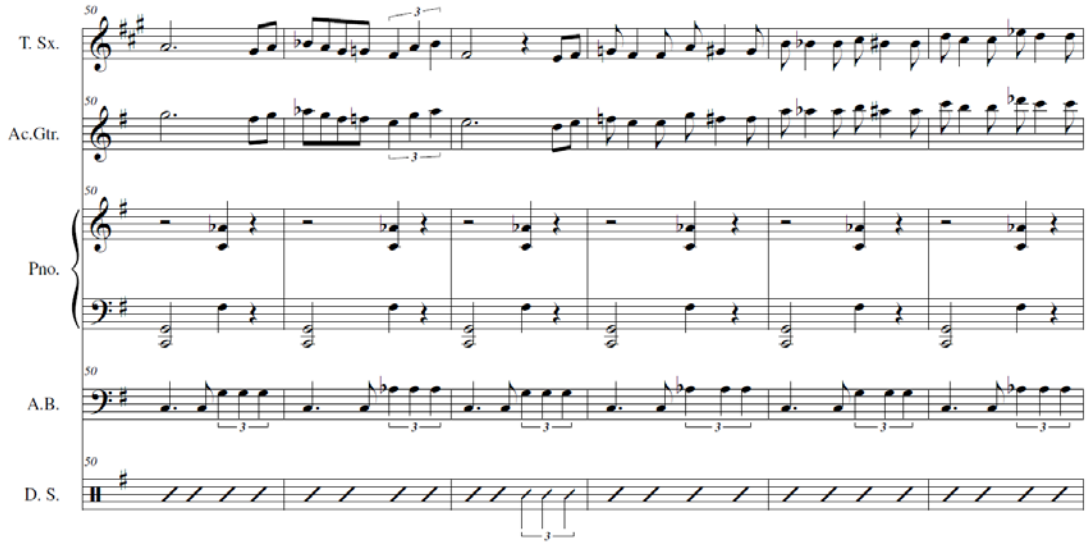

Figure 25: The bulk of the B section looks like this. The piano and bass are based on C mixolydian ♭6, but the melody is simply chromatic

The B section also features the first solo section of the piece. This solo section is interesting for a few reasons. First, it is a dual solo between the guitar and tenor saxophone. I chose to have two instruments solo at the same time because I wanted the section to feel chaotic. The soloists are free to interact with each other and spin ideas off of one another, but they can just as easily go off on their own and have nothing to do with each other. I wanted this randomness and all of the clutter of trying to have multiple musicians improvise simultaneously.

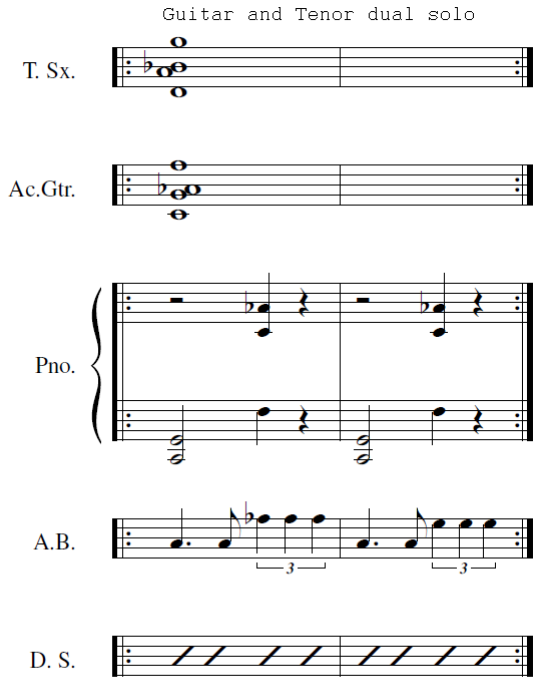

Figure 26: The first solo section of *One Bad Day*

I kept the bass and piano on their repeating stride-based pattern. The drums are free to improvise and accompany the tenor and the guitar. Perhaps the most interesting aspect of the solo section is that instead of writing chord changes or instructions to play in a specific mode, I wrote out a chord voicing (Figure 26). This voicing is based in the same mode as the bass and piano parts, C mixolydian ♭6, but by writing out a C7♭13 add 11 voicing instead of just a mode name, I was trying to lead improvisers to certain conclusions about what I wanted the solo to be. For instance, by writing out this specific chord voicing, I wanted the improvisers to notice the half step between G and A♭. I also wanted them to think about the high F above the rest of the chord. The idea was to make them think of playing wide intervallic passages (An 11th, from root to top note), landing

on strange notes (F, in the key of C), focusing on strange intervals (the minor 2nd between G and A♭), and in general not be tied down the accepted method of playing modally in jazz music. "Modal" is a loaded term in jazz. Oftentimes, jazz musicians see a modal solo section and instantly assume a historical set of emotional and technical parameters are in place. This is because musicians who are monumentally important in the history of jazz and improvising, such as John Coltrane and McCoy Tyner, essentially codified modal playing. While my music is undeniably influenced by these musicians, I wanted my improvisers to approach this solo more based on odd sounding intervals instead of just assuming that "modal" meant they should emulate the movable 7sus4 practices of John Coltrane. Coltrane and Tyner developed an extremely advanced harmonic approach to modal playing that was based mostly in perfect fifths, perfect fourths, and major seconds. Through constructing melodies and voicings based on these perfect intervals, these musicians developed a very crisp, angular sounding approach to modal music that has all but defined modal jazz for the last half century. I was intrigued by the more dissonant intervals present in C mixolydian ♭6, so rather than call the section “modal” and thus bringing up the historical connotations of Coltrane’s playing on *My Favorite Things*, I gave the improvisers a chord voicing comprised mostly of dissonant intervals. My intention was to lead the improviser to a different kind of improvisational language than the precedent set by Coltrane and his cohorts.

The B section ends quickly after the dual tenor/guitar solo. The C section that follows it is a sad, much more depressing and tragic section than anything else in the piece. The idea here was to depict the fact that *The Killing Joke* is, at its heart, a

tragedy. This section is simpler and less chaotic than the B section, but also much more grave and minor.

The C section is composed in both C Phrygian and F minor (Figure 27). Piano plays chord to outline the harmony, the bass improvises a bass line to fit the chordal decisions of the pianist, and the guitar plays a simple minor melody, based mostly on triads. After a short statement of this melody, the second solo of the piece takes place. This solo section is composed using similar chord changes as the rest of the C section, a mix of F minor 11 chords, C Phrygian chords, and E♭ triads over a D♭ bass note, all in lead sheet notation rather than specific voicings.

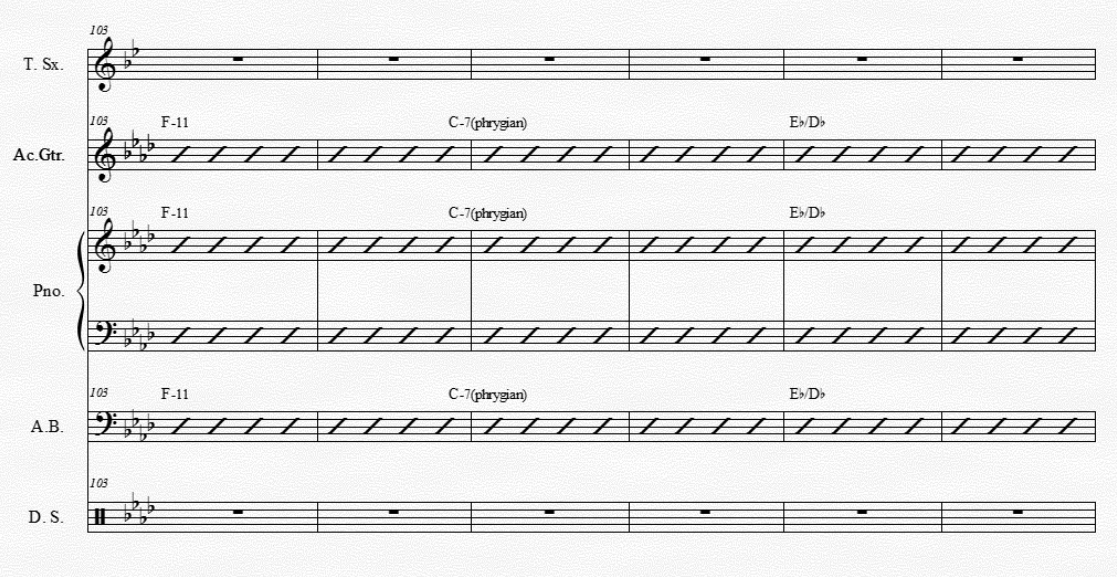

Figure 27: Part of the second solo section. Guitar improvises a solo while the piano and bass accompany

Once the solo has ended, the guitar takes the melody of the C section again, though this time it is accompanied by a counter melody written for tenor saxophone. This counter melody is simple and composed using intervals that sound consonant with

the guitar melody. Its only purpose is to thicken the texture a small amount and add variety so that the listener does not get the impression that they are hearing the exact same material for the second time. Adding a counter melody is a significant texture change in a band consisting of only five instruments.

This solemn section eventually hits a fairly loud, brutal transition into a new section. The D section of *One Bad Day* is a recapitulation of the B section, but with some subtle yet important changes. The B section was composed to be chaotic and random sounding; it does not resolve. The D section is at the end of the piece though, so it was important to me to have a resolution that left the listener feeling satisfied rather than stuck with a cliff hanger. In the comic book, Alan Moore resolves things by acknowledging that there is not going to be a clean solution to the problem that Batman and the Joker face. They are doomed to keep fighting until either or both of them are dead. As a result, the resolution of the story is not so much a resolution, more of a making-peace-with-the-way-things-are. For this reason, I thought it would be good to end the piece with a revisiting of the chaotic and random sounding B section.

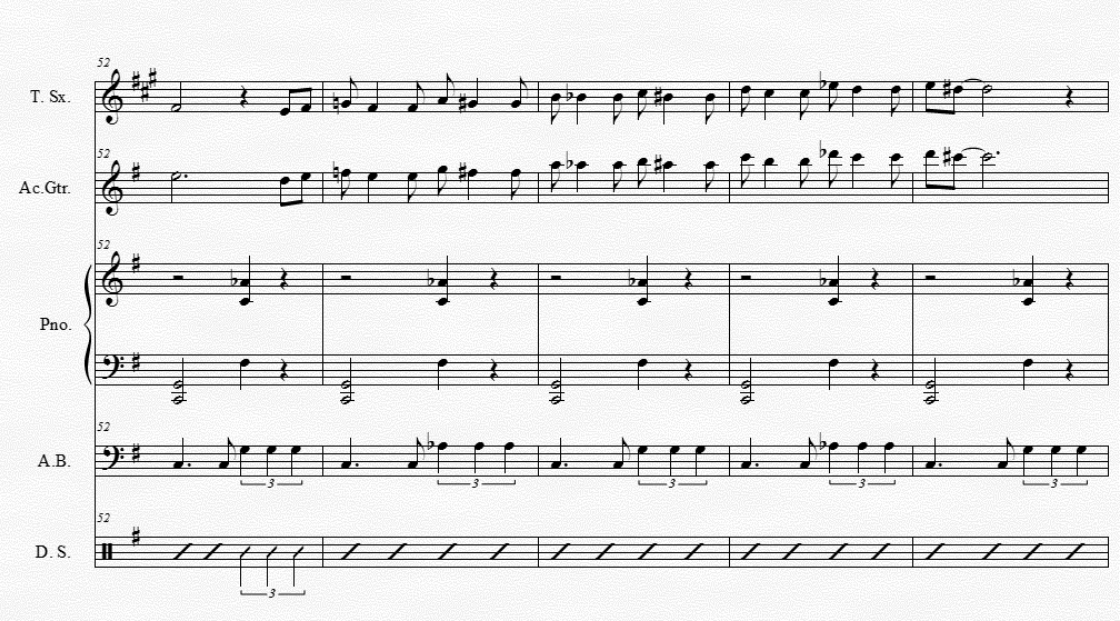

Figure 28: This is part of the B section. Notice that the melody in tenor/guitar moves up with a high degree of chromaticism

The B section is written to sound unsettled and random. Figure 28 shows a section of the original B section which features an atonal melody in the tenor/guitar. This phrase ends on a C#, despite the fact that everything else is based in C mixolydian ♭6 and C# clashes with this mode horribly. This melody makes a comeback in the D section, but it is slightly different.

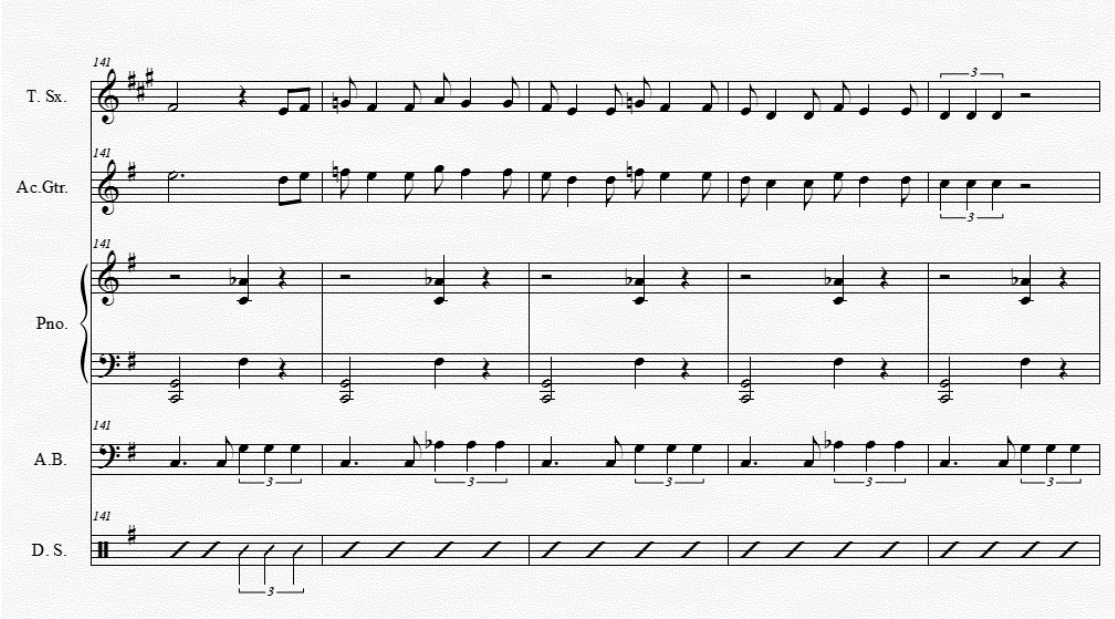

Figure 29: The same phrase as figure 28, as it appears in the D section of the piece

This time, the melody does not climb up with a high degree of chromaticism. Instead, the melody goes into a sequence which moves down, diatonically, until it lands on C. This treatment of the melody is much more pleasant and resolves comfortably (Figure 29).

The end of the comic book is brilliant because it draws attention to the inner struggle in the Joker. On the one hand, he knows that he is acting chaotically and irrationally. He believes this to be the only sane response to realizing how random and cruel the universe is, how absurd it is to be a human and cling to notions of caring or love or order. On the other hand, he is essentially a whipped dog. He wants to be cared for, he wants nothing more than to care and love and have his wife and child back. The fact that these things were ripped away from him is what drove him to become what he is. Serial killers and super villains are often shown to be sociopathic and unfeeling. The brilliance in the Joker is that he has complete empathy for Batman, he understands pain

deeper than anyone. It is not that he causes pain without knowing what he does, it is that he believes the universe is cold and uncaring, and pain is ultimately all that human beings can hope for. He has resolved to simply go with the flow rather than resist it any more. This haunts him, so he copes by making jokes.

I wanted the end of the piece to not simply be chromatic and random. Many authors have written the Joker as a one dimensional serial killer with no motivations. I did not want to be one of those authors. Instead, I wanted to hint at the empathy that the Joker feels, his understanding of the tragedy that human beings are all a part of, as well as his resolution to simply be irrational. I decided that a good way to do this would be to revisit the chaotic material from the B section, but to rewrite it, keeping some of the chaos, but also acknowledging what the listeners actually want to hear: a resolution.

The very end of the piece is a good way of illustrating what I mean by all this.

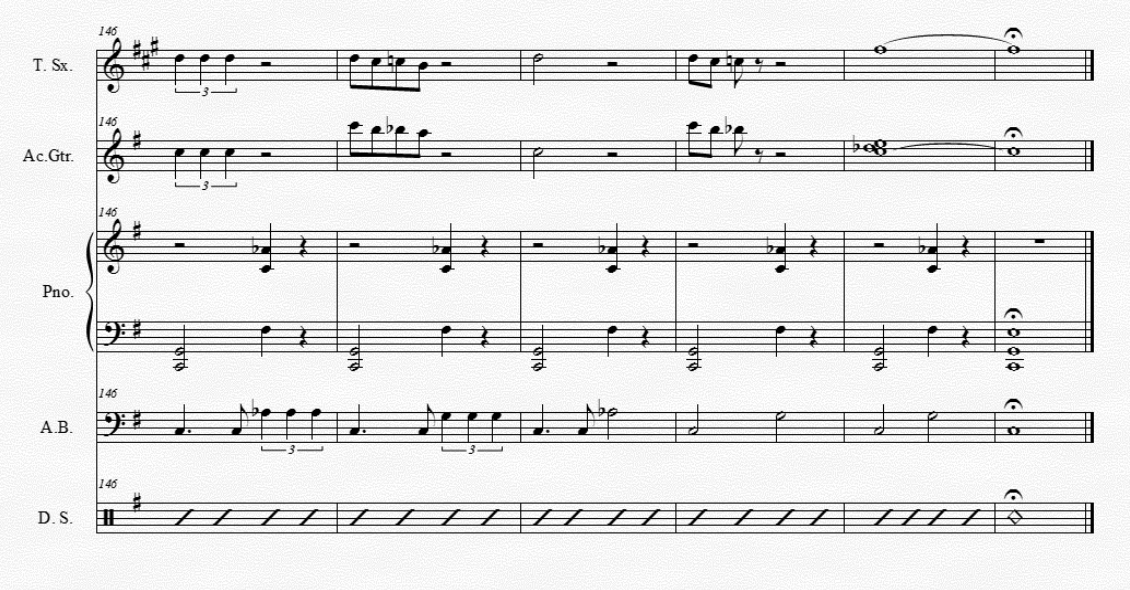

Figure 30: The last six measures of the piece

The six measures shown in Figure 30 have a few noteworthy aspects to them. First, the chromatic melody in the tenor/guitar shown in the second measure of the excerpt is a fragment of part of the B section melody from earlier. Instead of presenting the entire thing, I cut it in the middle, then replaced the rest of the melody with a simple root note, C. Next, in the fourth measure of the excerpt, I have guitar and tenor play the same melody, but truncated even more. The idea with the ending of the piece was to have things be unpredictable, tense, breaking down, but still landing on a comfortable resolution. The best example of this is in the final two measures of the guitar part. The guitar hits an extremely uncomfortable chord, insisting on chromaticism and harsh intervals. In the final measure, the chromaticism melts off and we are left with a C major triad. Hopefully, this leaves a hint that perhaps the Joker is not a merely one dimensional, chaotic, and unfeeling supervillain. He is a killer and a criminal to be sure, but has not completely lost touch with his humanity. I wanted to leave the impression with these last chords that beneath all of the chaos and discord that the Joker brings, something completely human and utterly familiar to us is still there.

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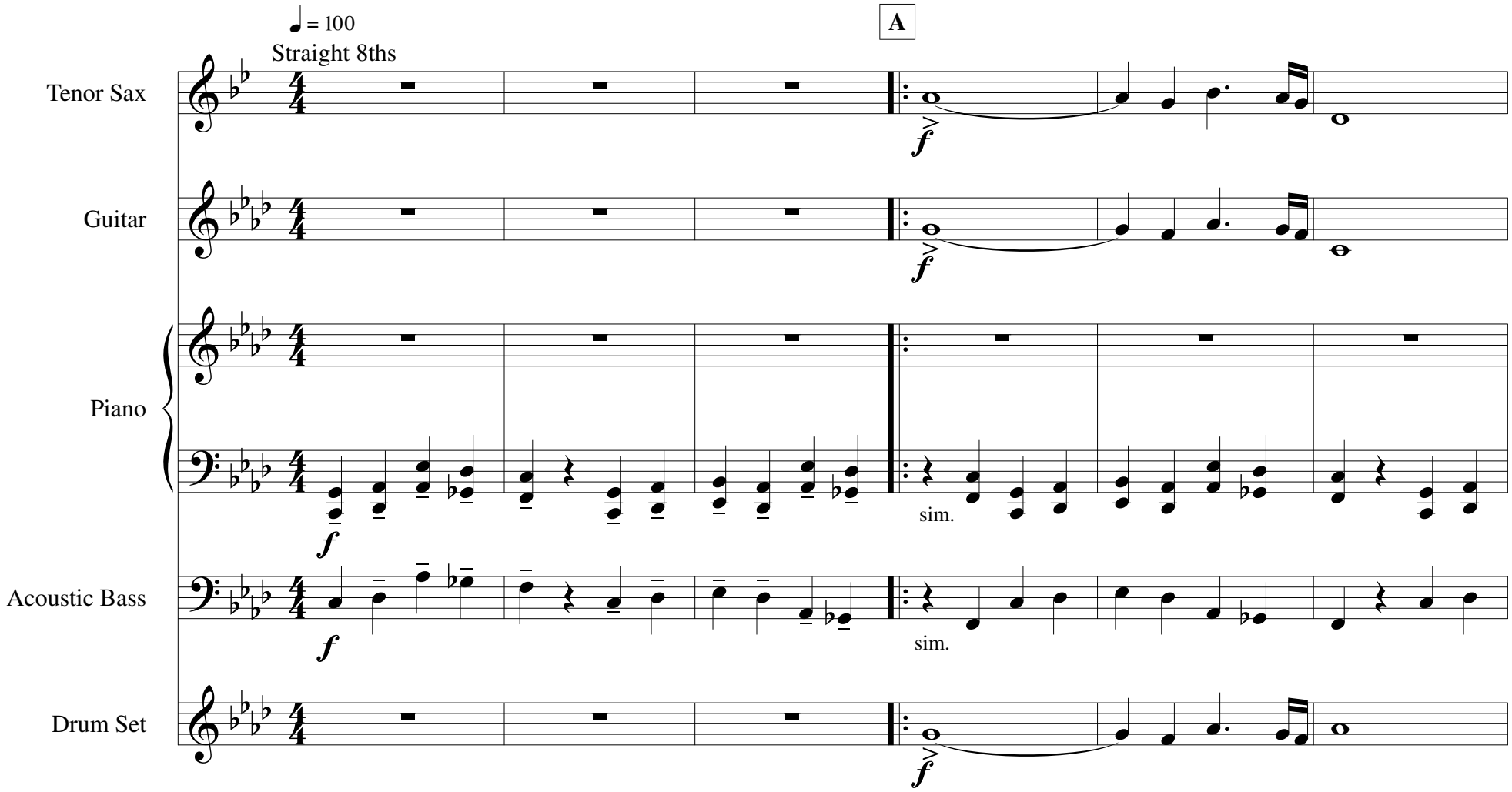
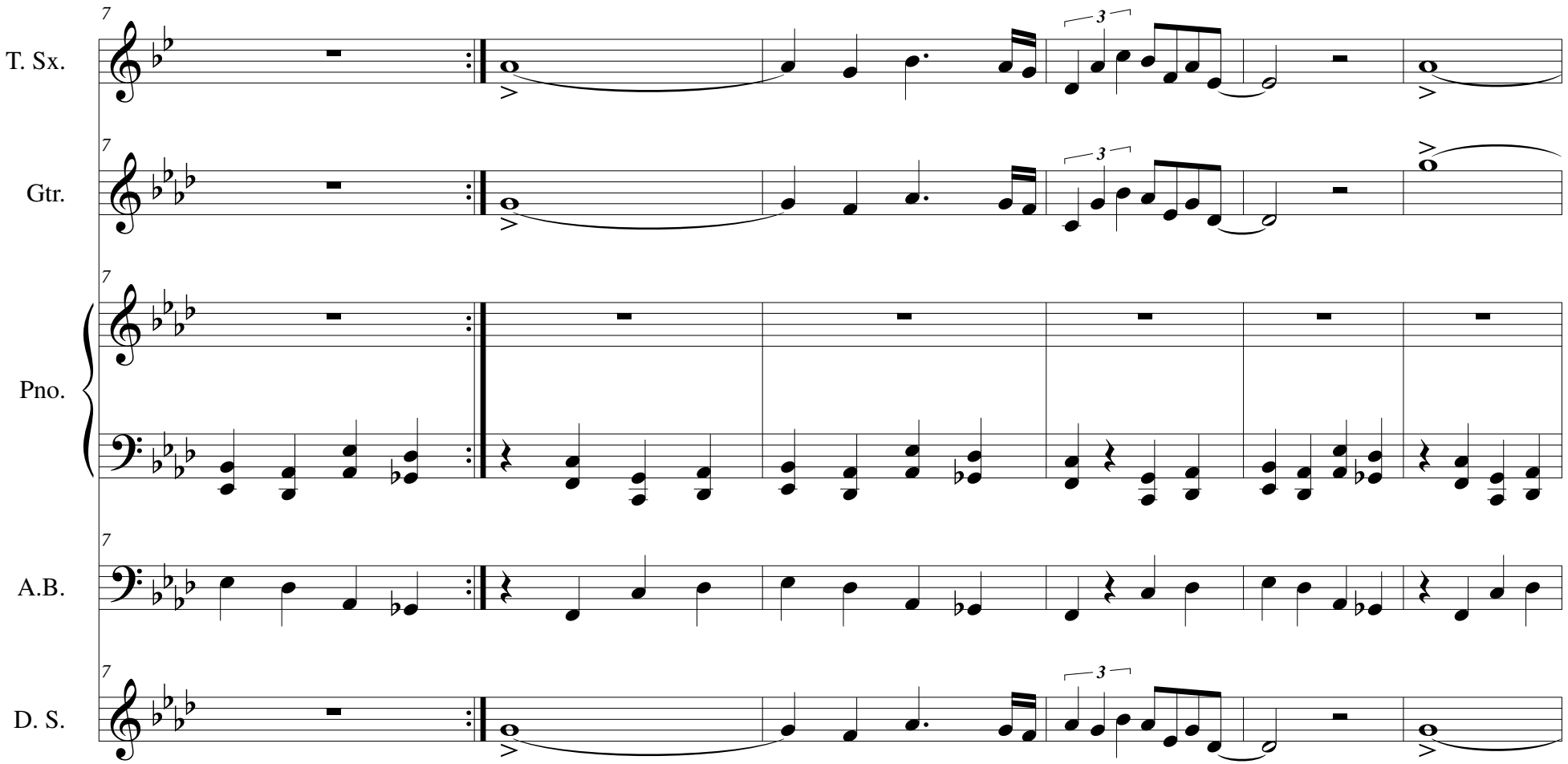
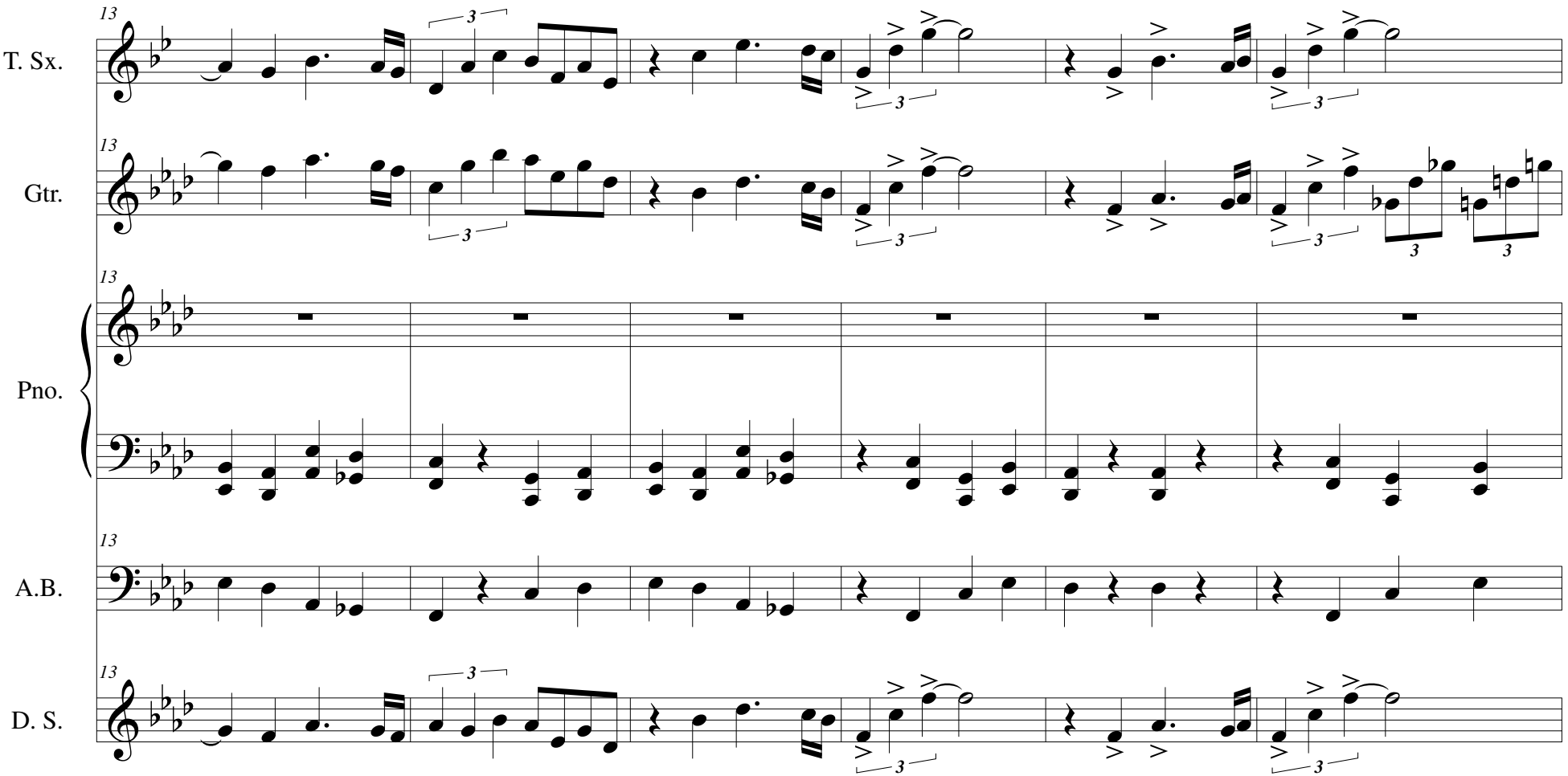
Score

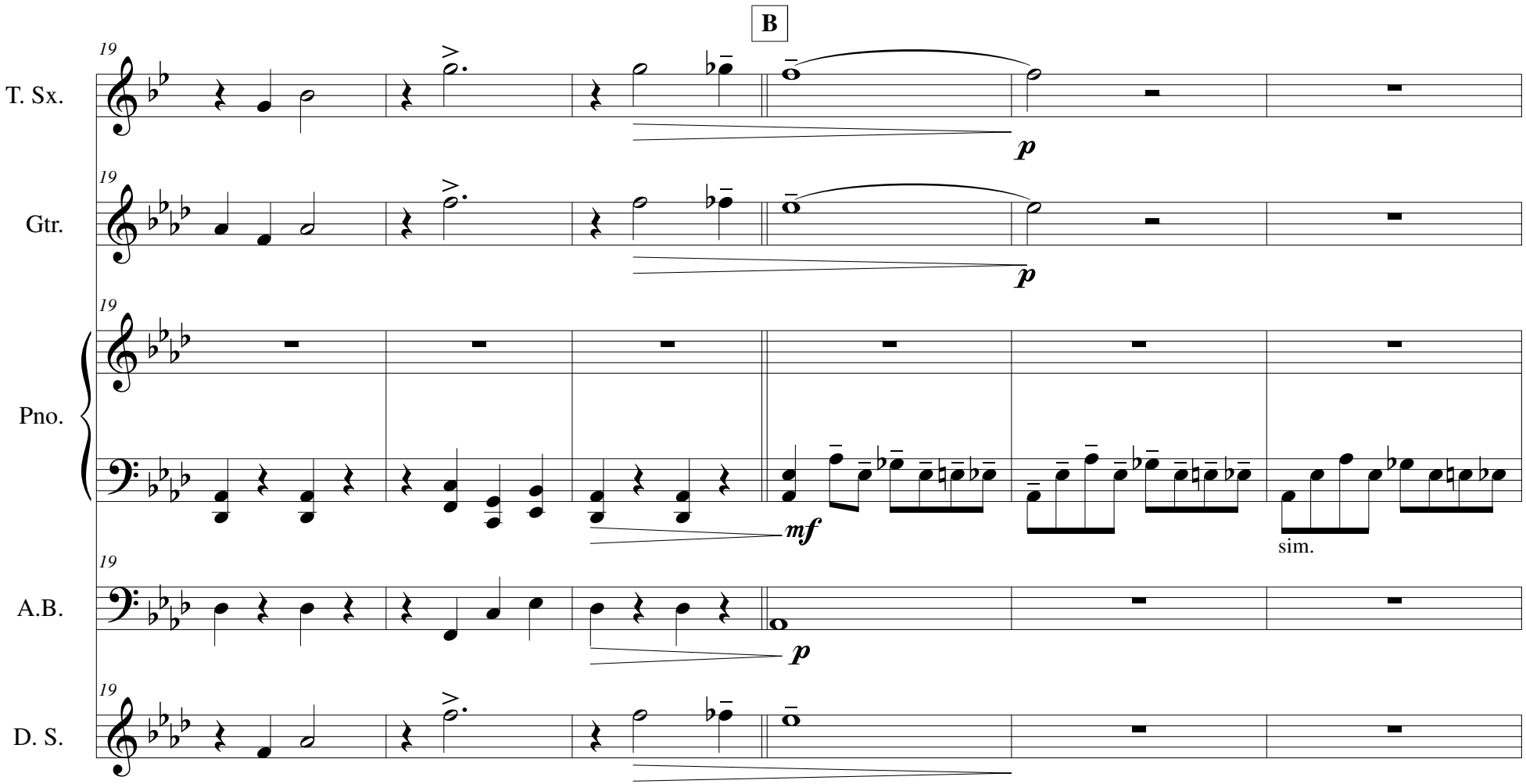
Bruce

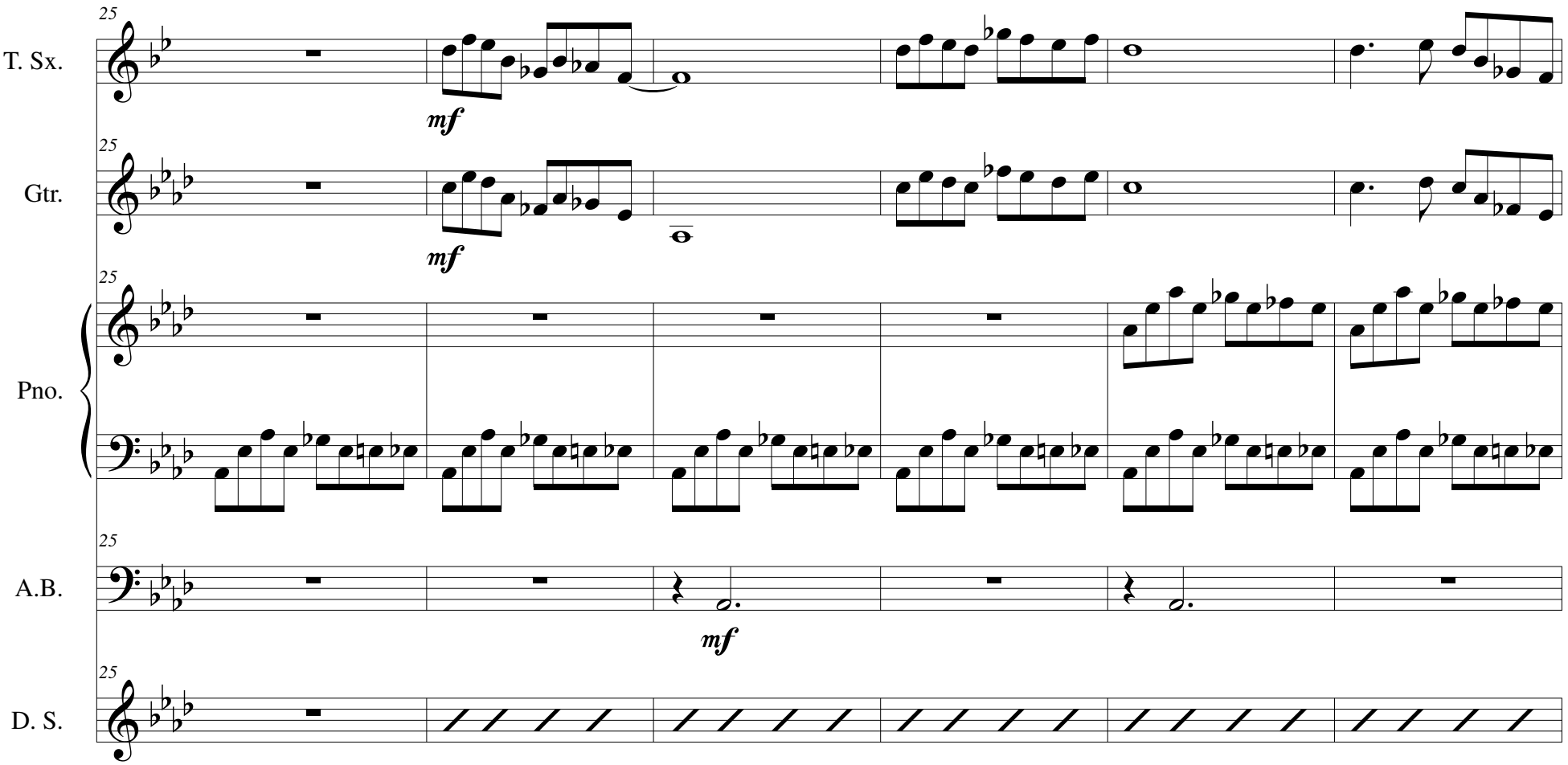
Quinn Baxter

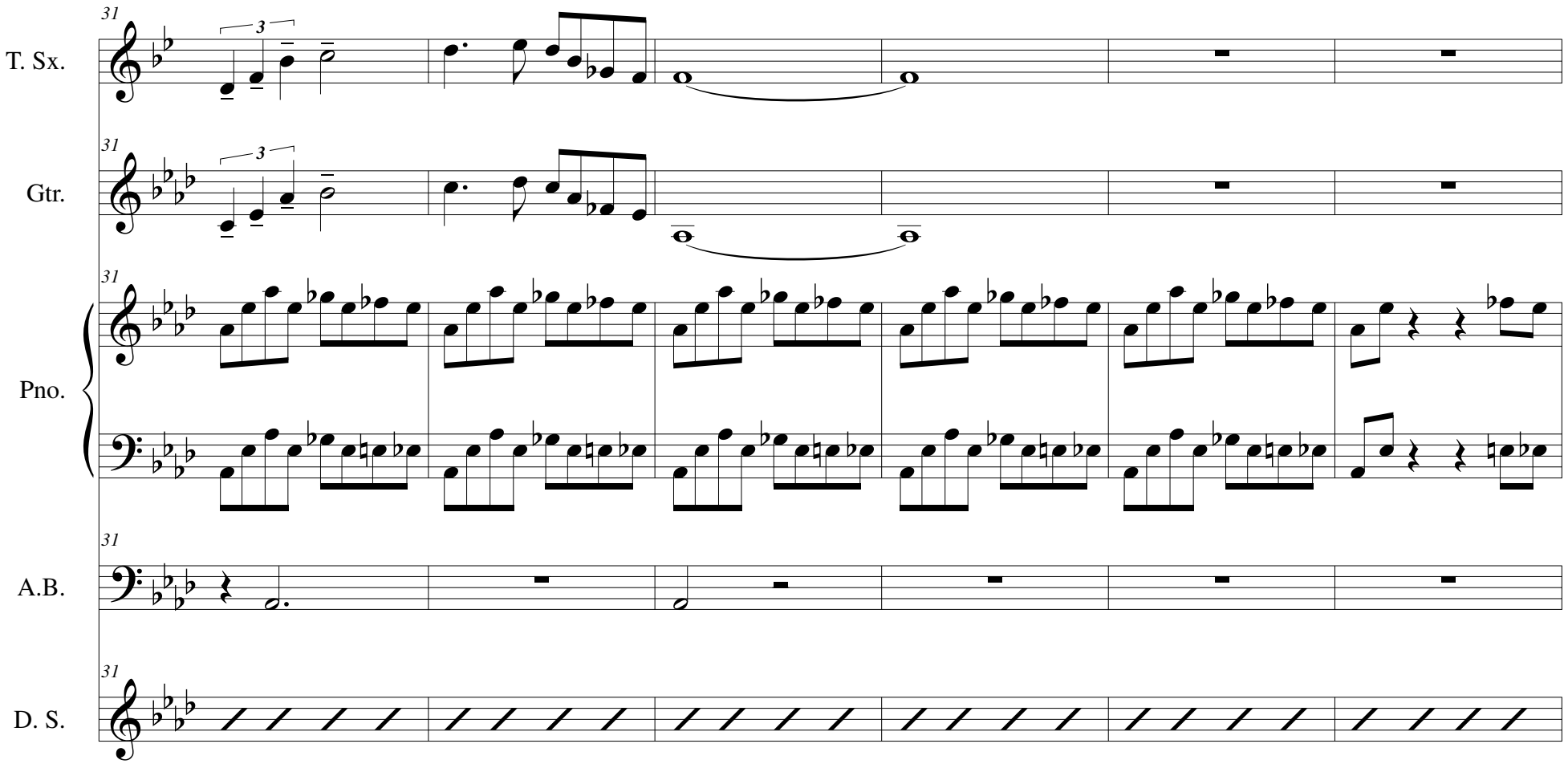


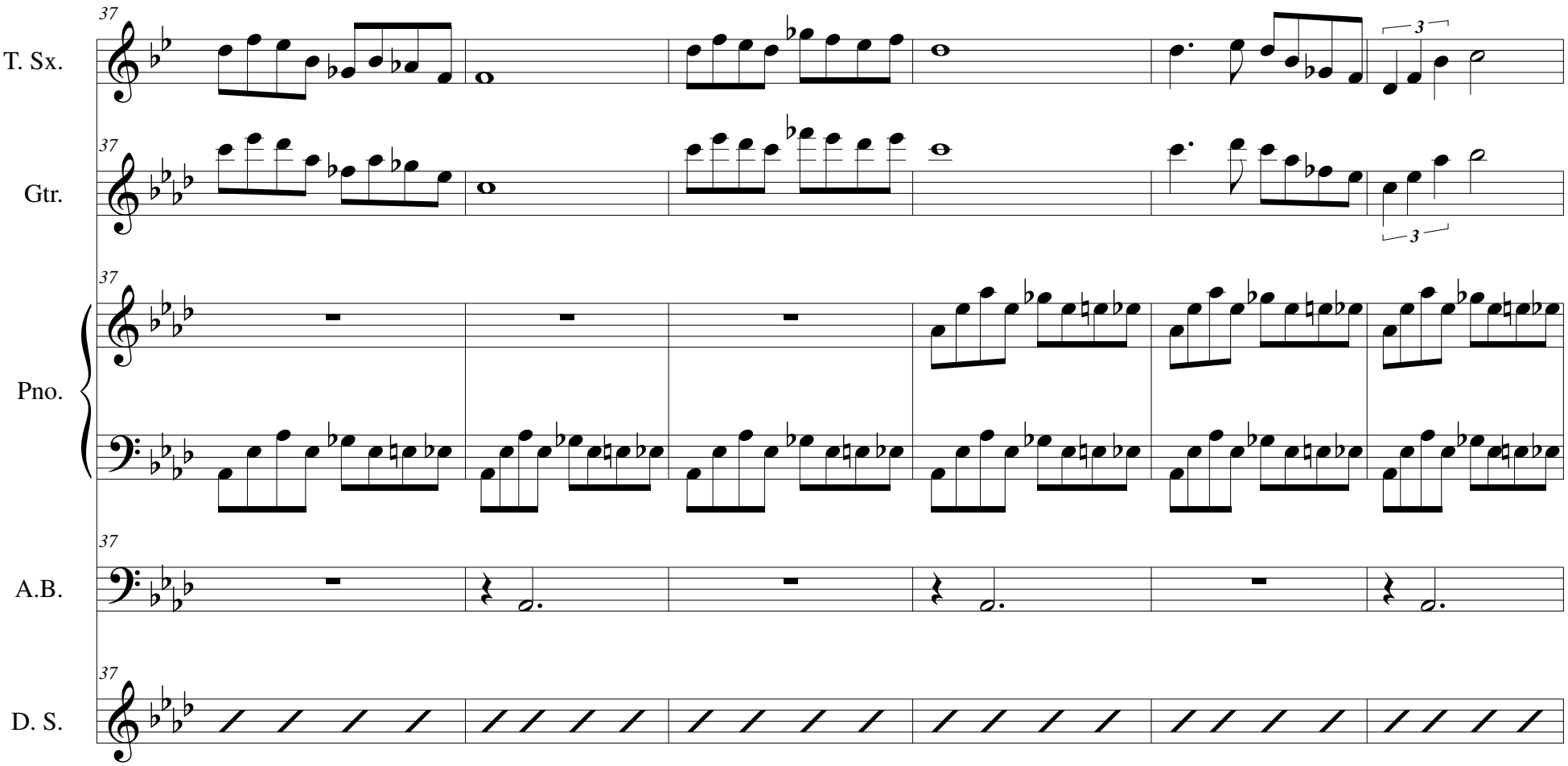

7
T. Sx.
Gtr.
Pno.
A.B.
D. S.
3

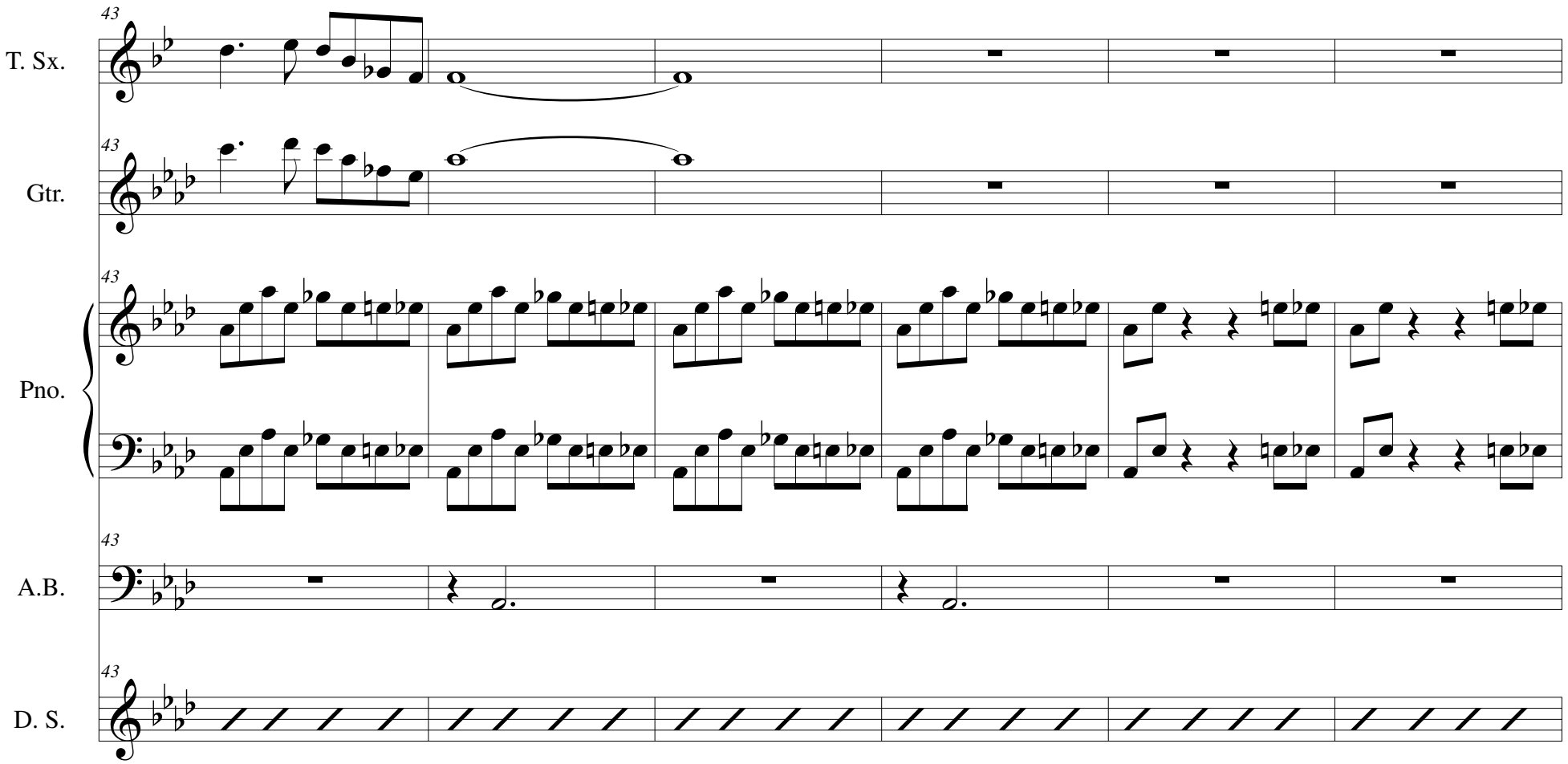

13
T. Sx.
Gtr.
Pno.
A.B.
D. S.

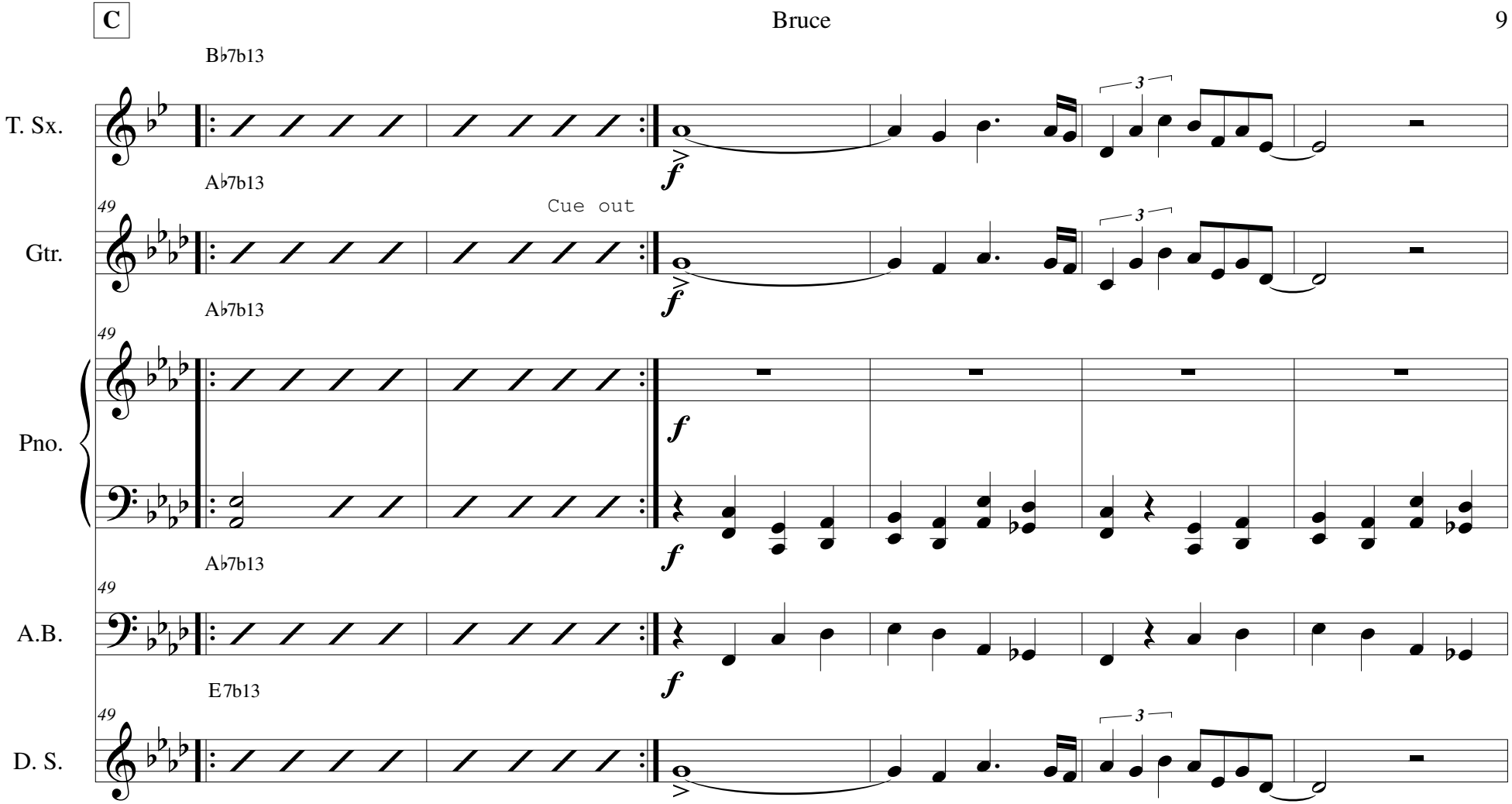

B
19
T. Sx.
Gtr.
Pno.
A.B.
D. S.
p
mf
sim.

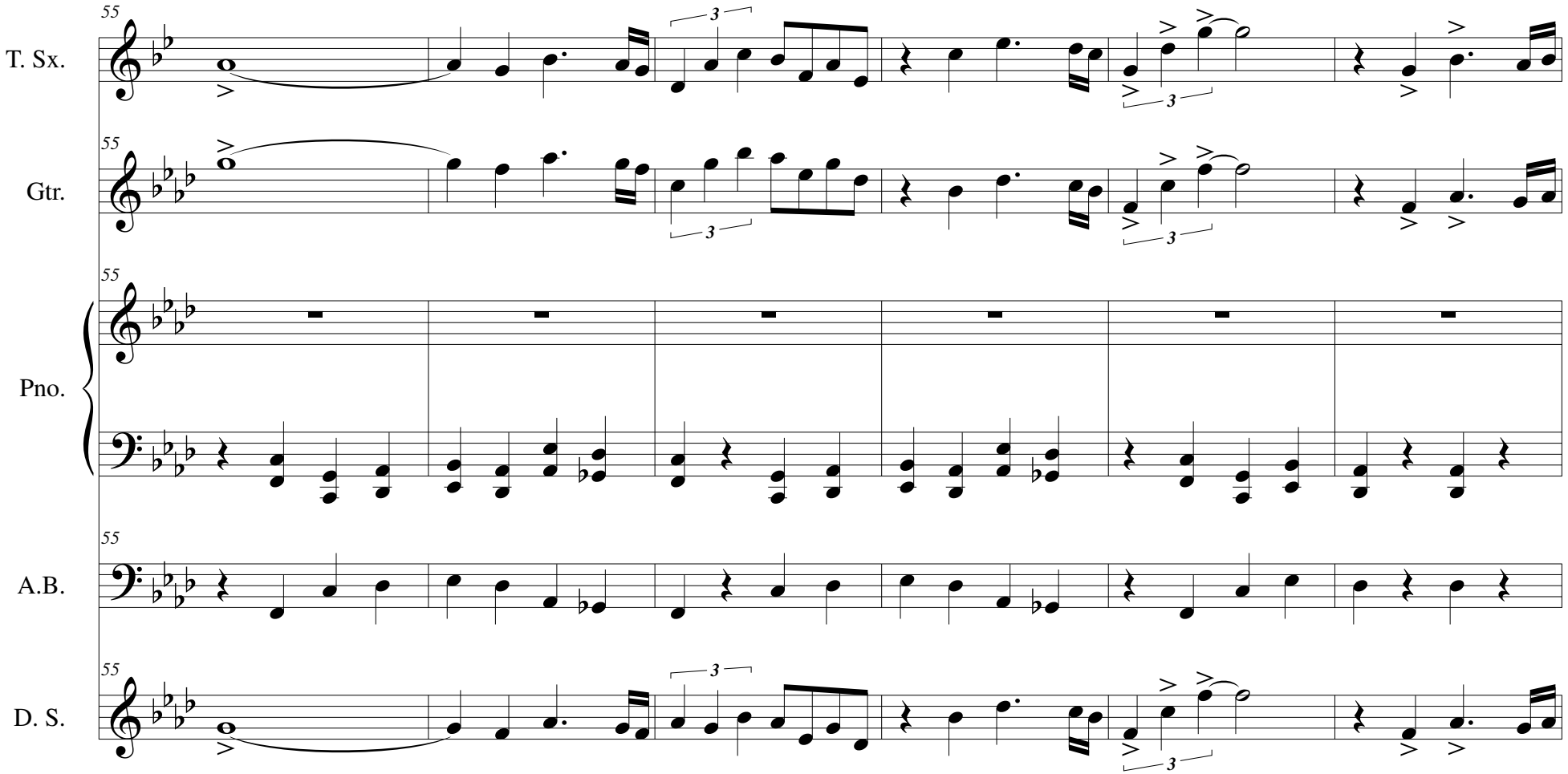

25
T. Sx.
mf
25
Gtr.
mf
25
Pno.
25
A.B.
mf
25
D. S.

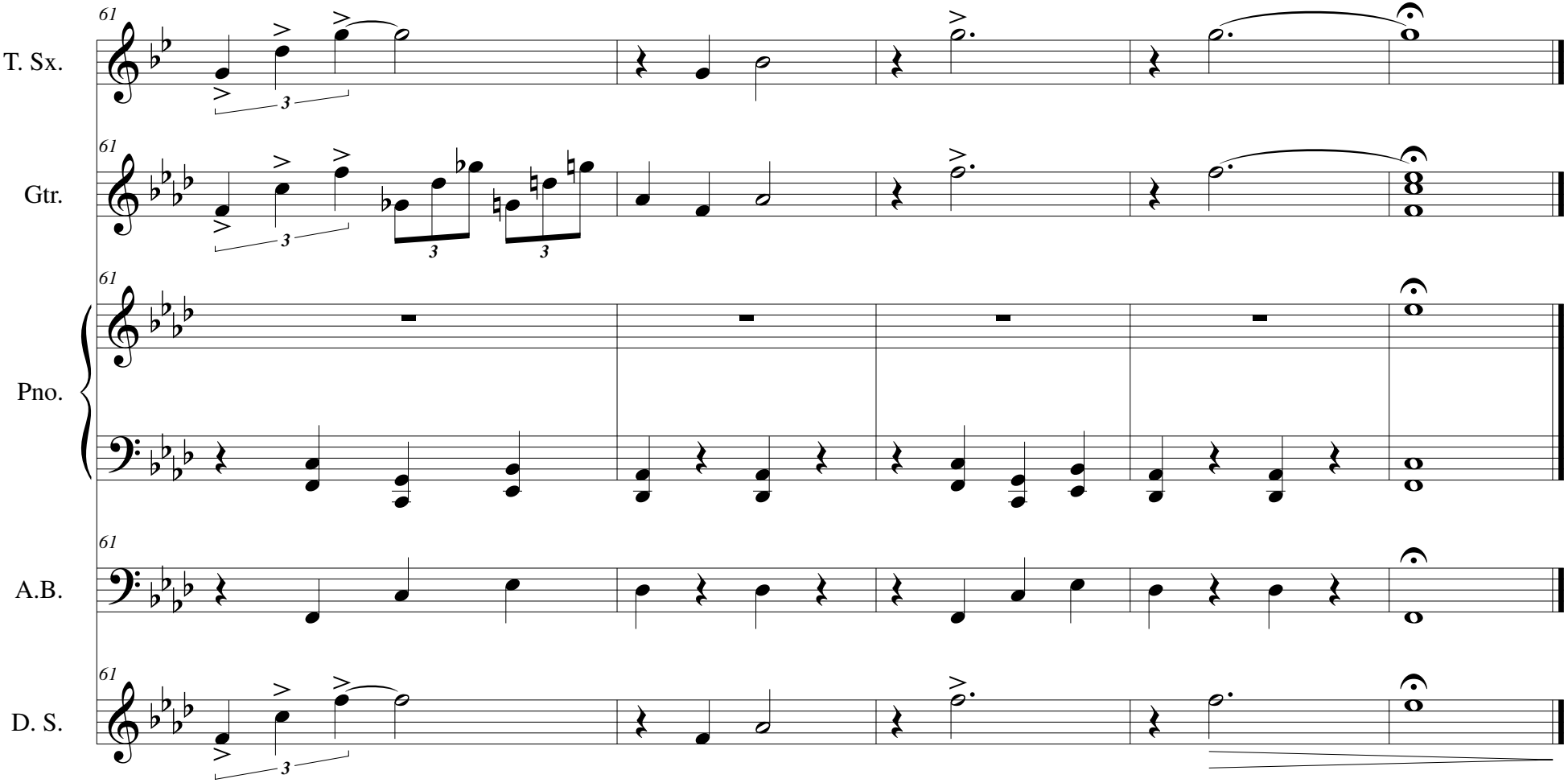

31
T. Sx.
3
31
Gtr.
3
31
Pno.
31
A.B.
31
D. S.


37
T. Sx.
Gtr.
Pno.
A.B.
D. S.
3
3


43
T. Sx.
43
Gtr.
43
Pno.
43
A.B.
43
D. S.


C
B♭7b13
T. Sx.
A♭7b13
49
Cue out
Gtr.
A♭7b13
49
Pno.
A♭7b13
49
A.B.
E7b13
49
D. S.
3
f

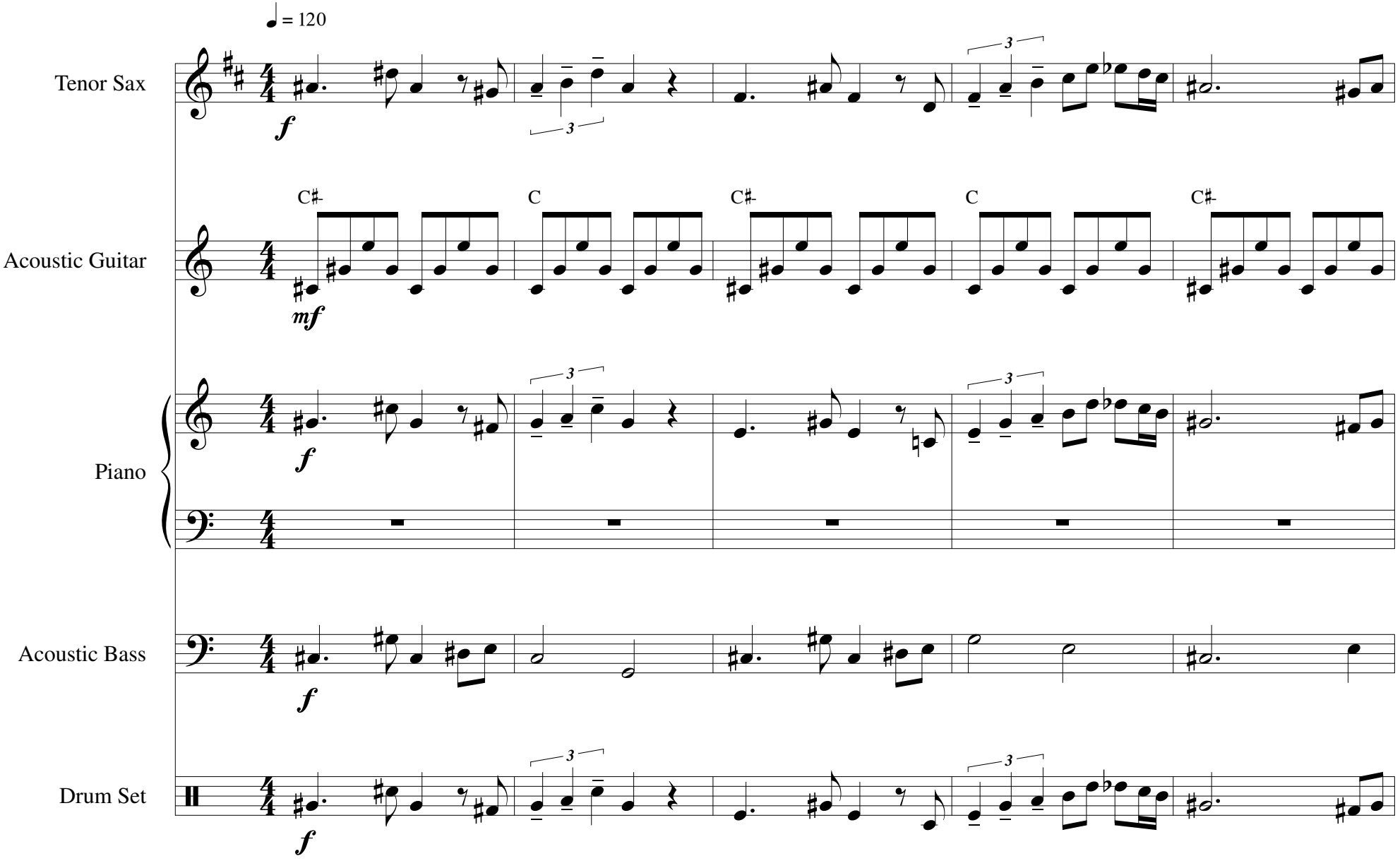

55
T. Sx.
Gtr.
Pno.
A.B.
D. S.
3

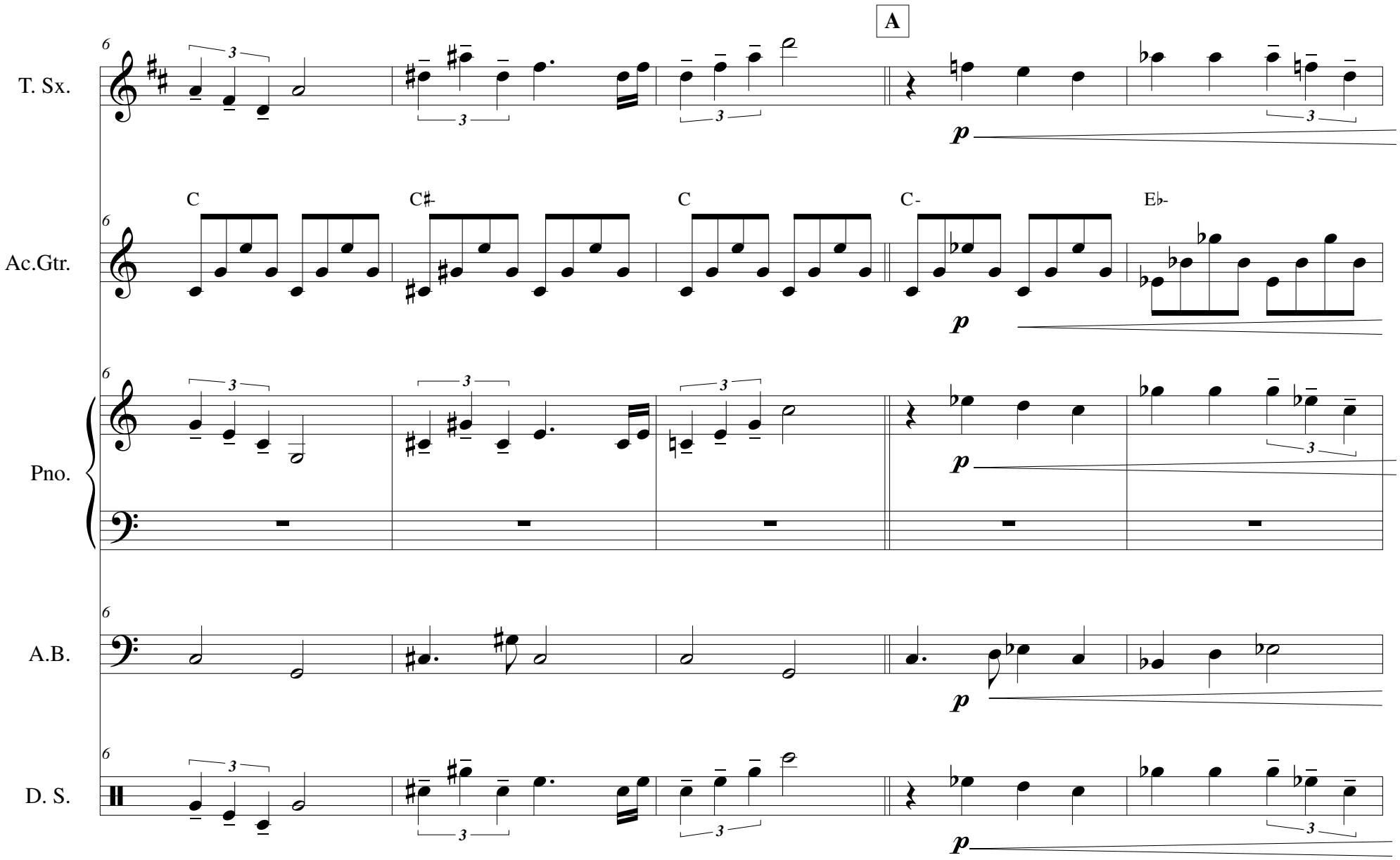

61
T. Sx.
Gtr.
Pno.
A.B.
D. S.
3

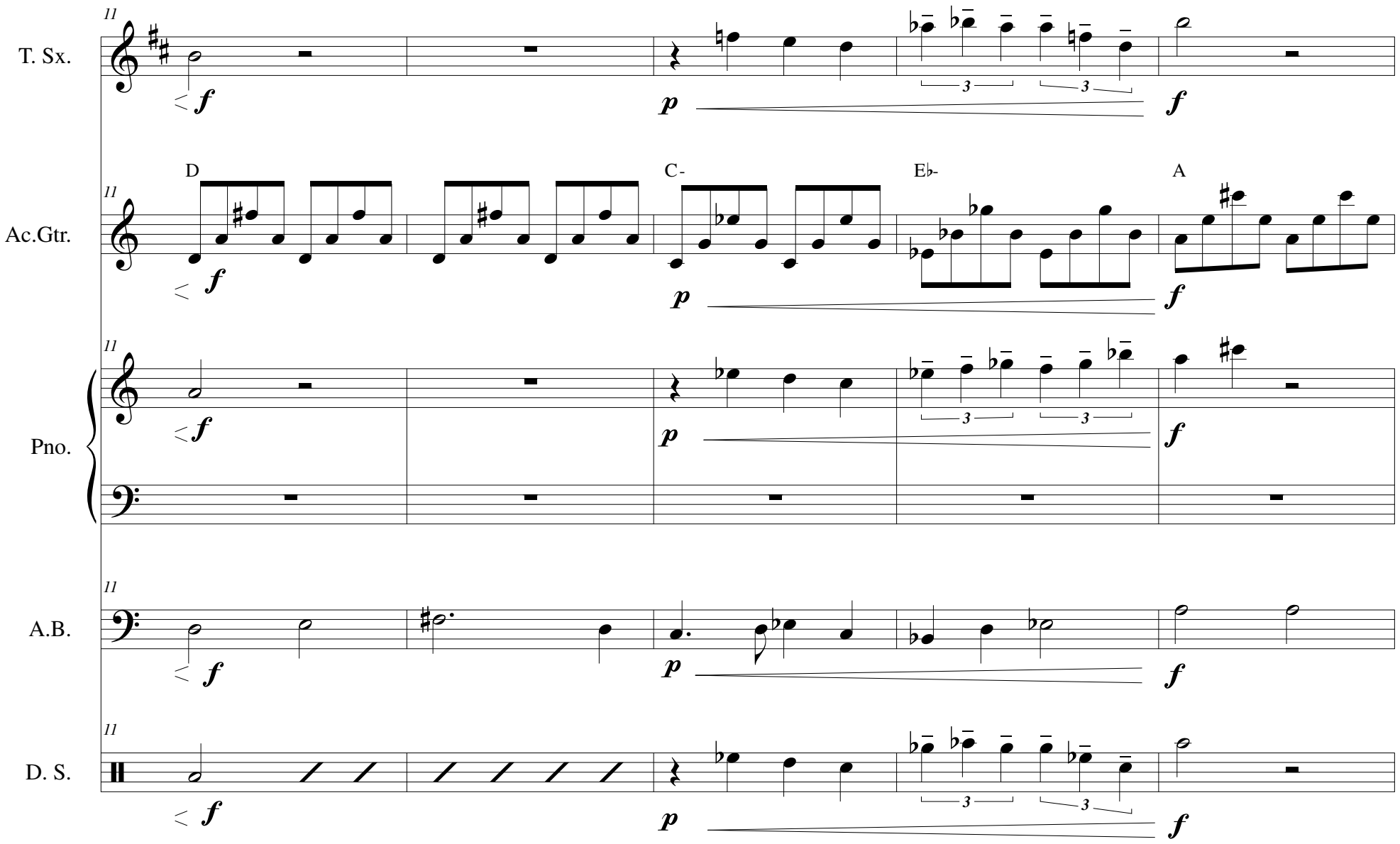
Score

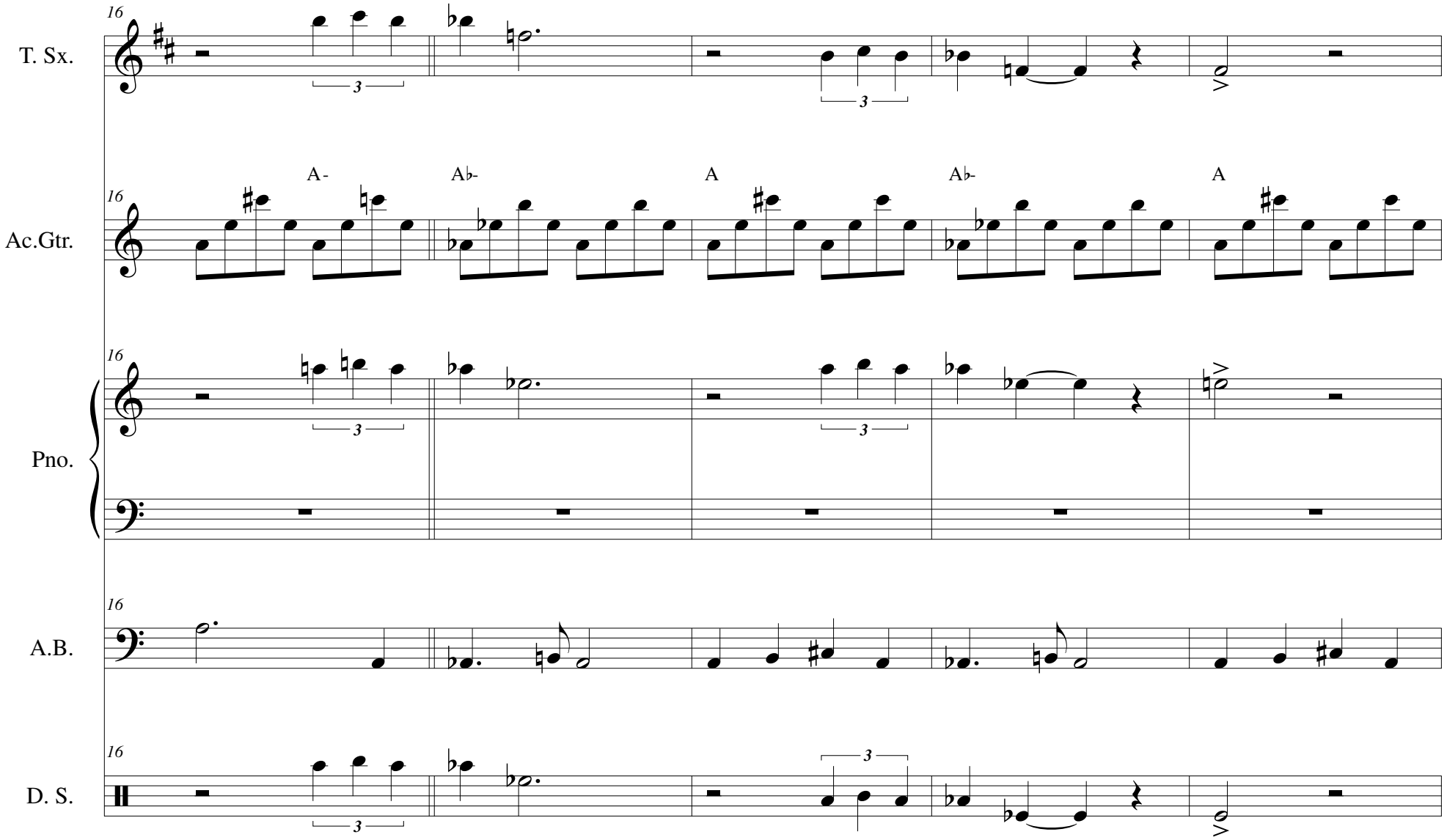
0801

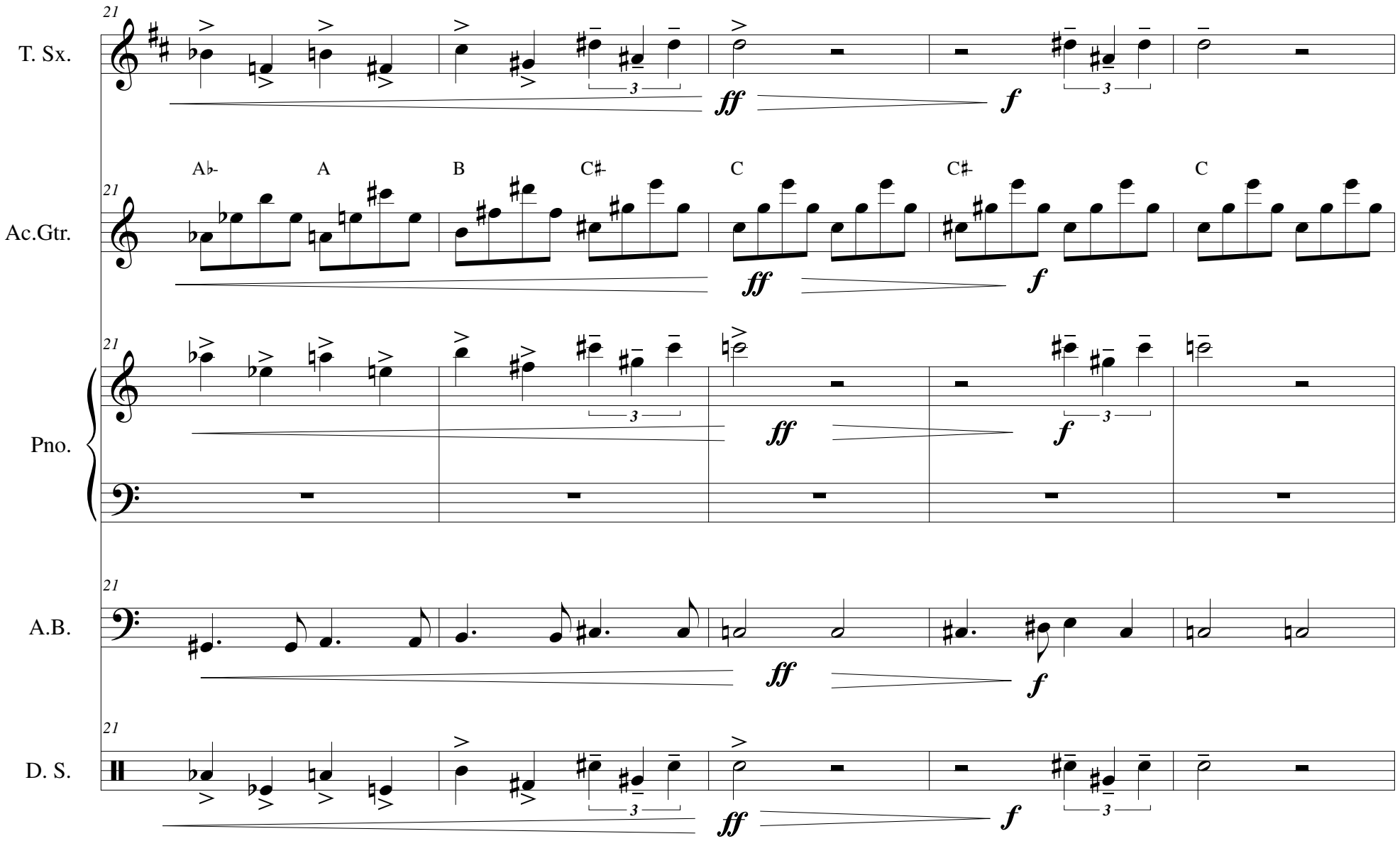
Quinn Baxter

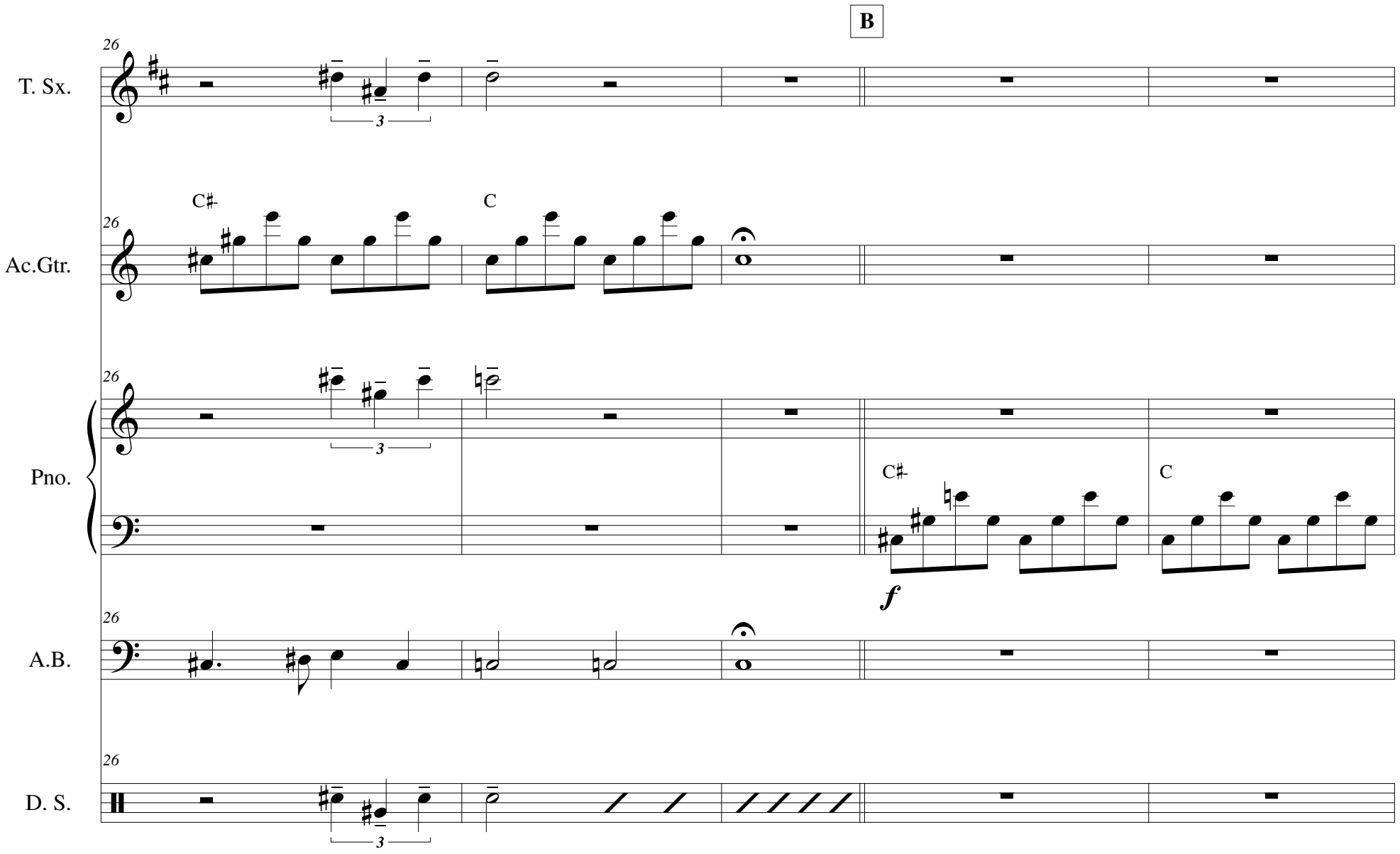


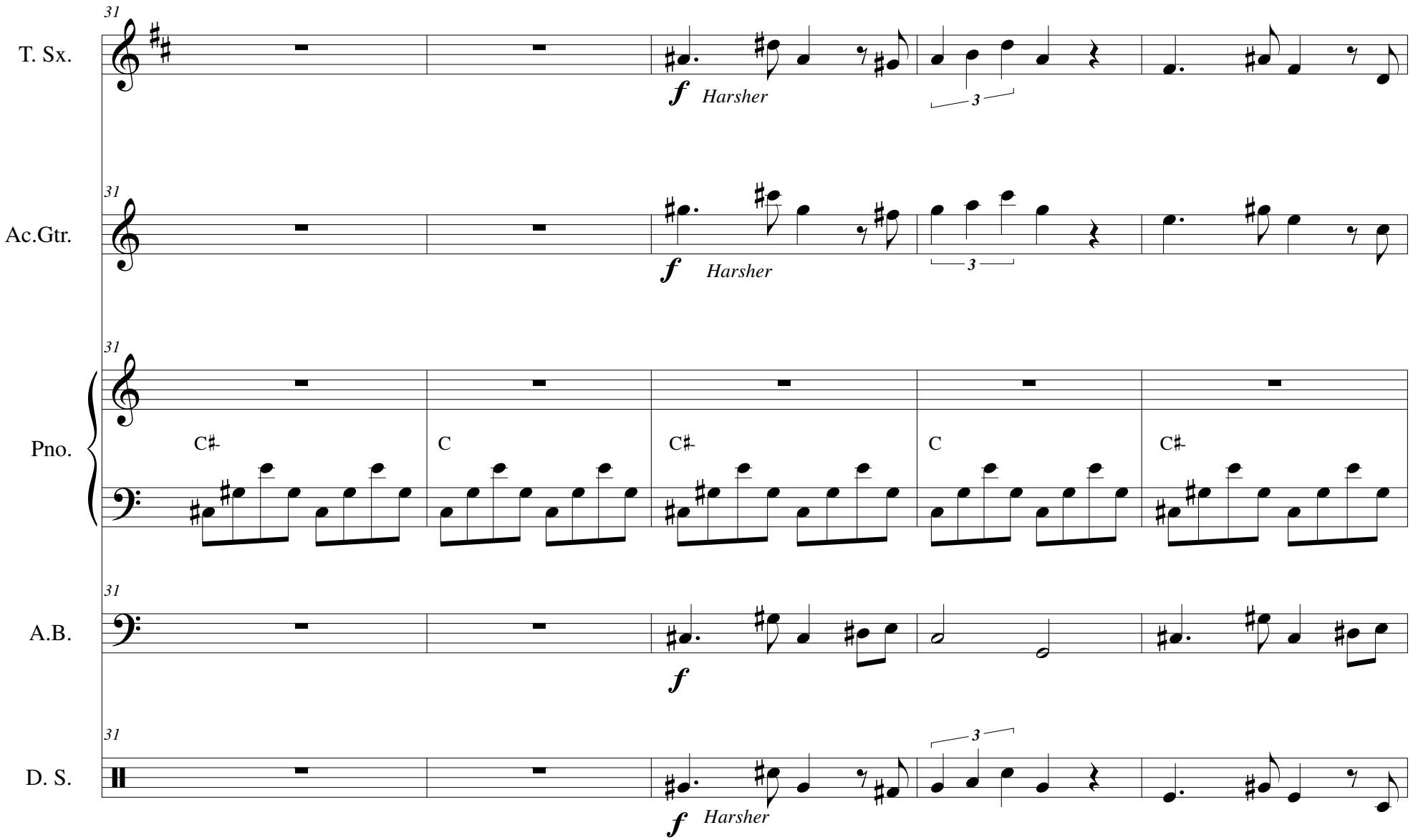

A
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
C
C♯
C
C-
E♭-
p

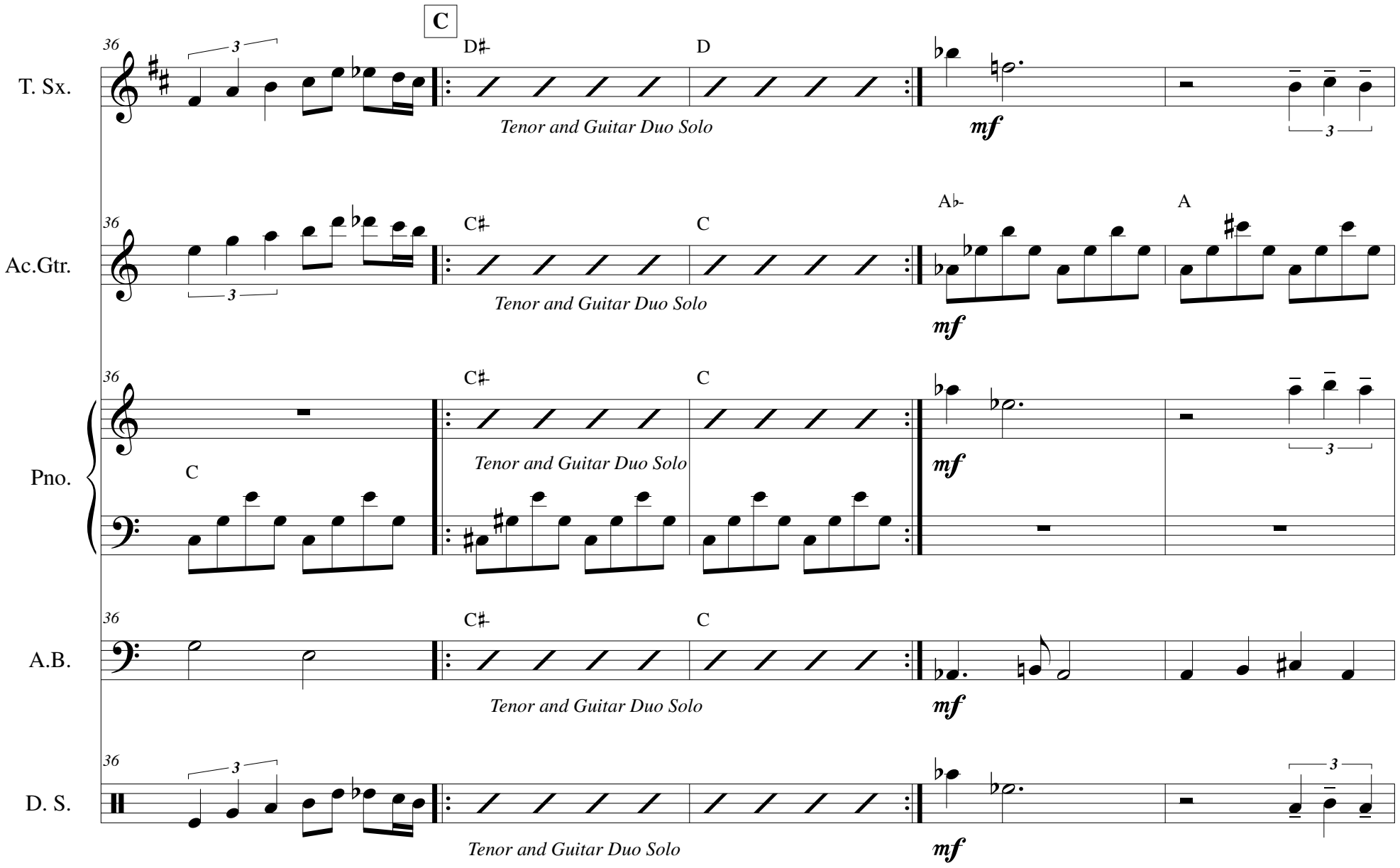

T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
11
D
C-
Eb-
A
f
p
3

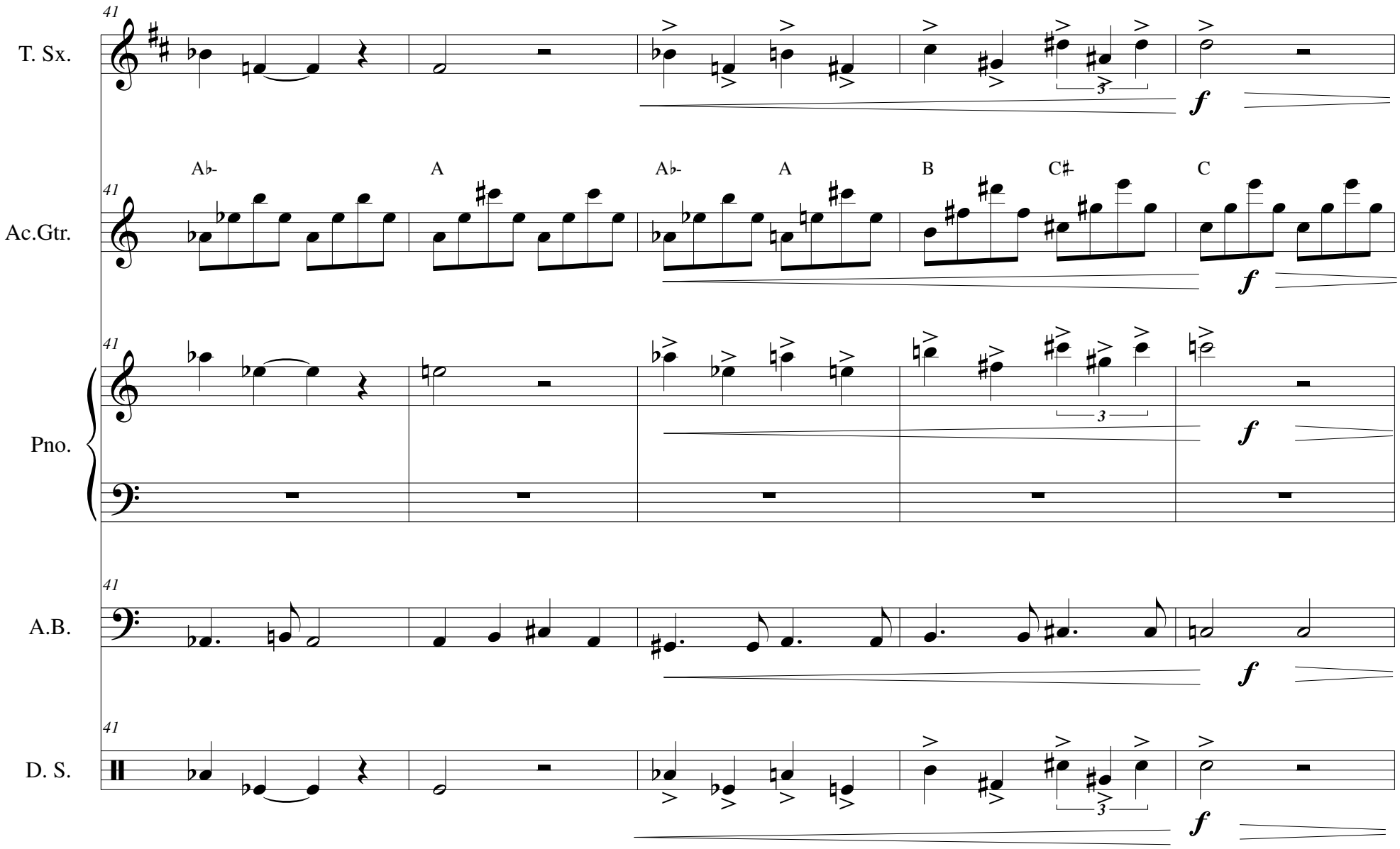

T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
16
A-
Ab-
A
Ab-
A
3

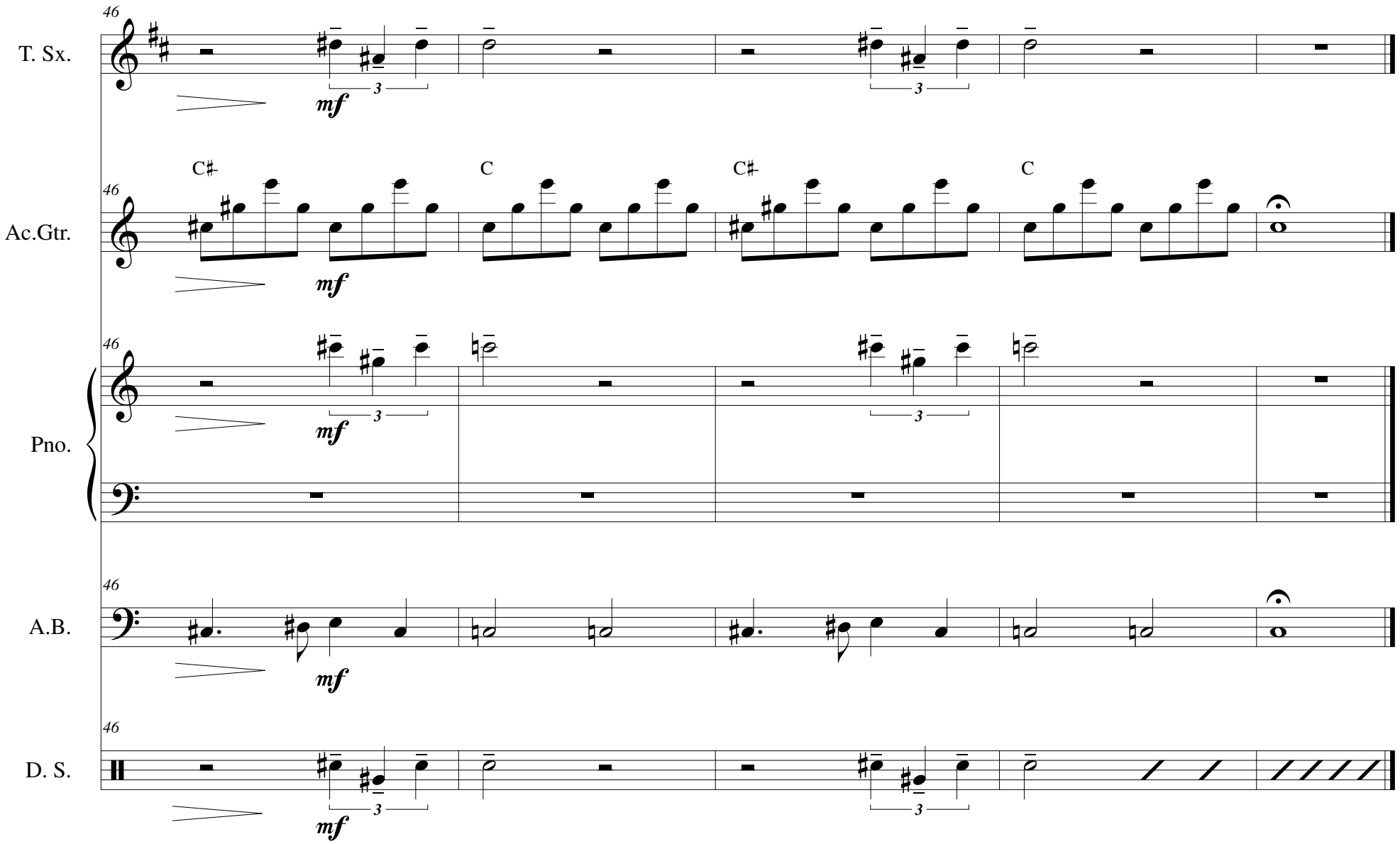

T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
21
A♭-
A
B
C♯-
C
C♯-
C
ff
f
3


B
26
T. Sx.
3
C♯-
C
Ac.Gtr.
Pno.
f
A.B.
D. S.


31
T. Sx.
f Harsher
3
31
Ac.Gtr.
f Harsher
3
31
Pno.
C♯-
C
C♯-
C
C♯-
31
A.B.
f
31
D. S.
3
f Harsher


C
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
36
D♯-
D
A♭-
A
C♯-
C
Tenor and Guitar Duo Solo
mf
3

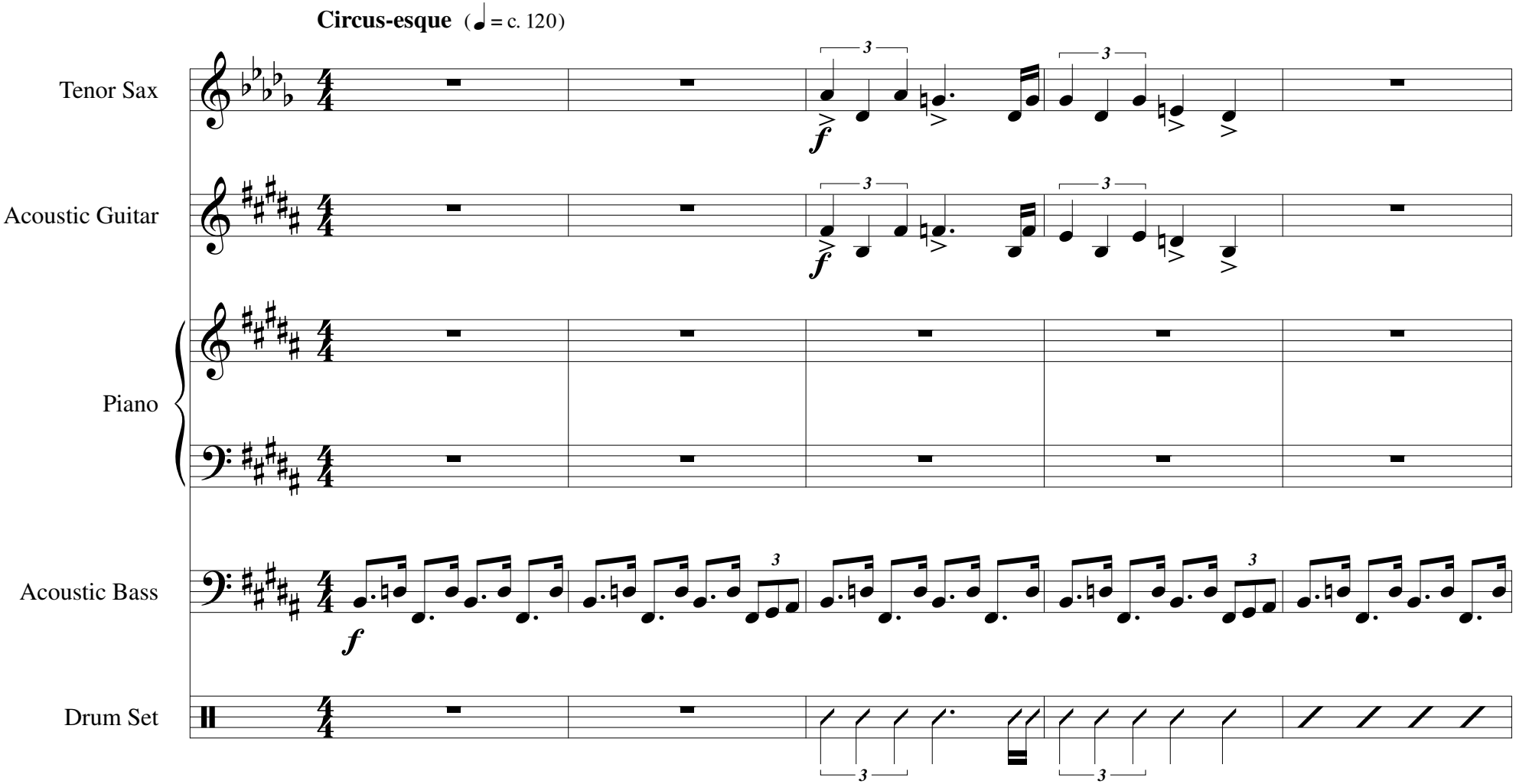

41
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
A♭-
A
A♭-
A
B
C♯-
C
f
3

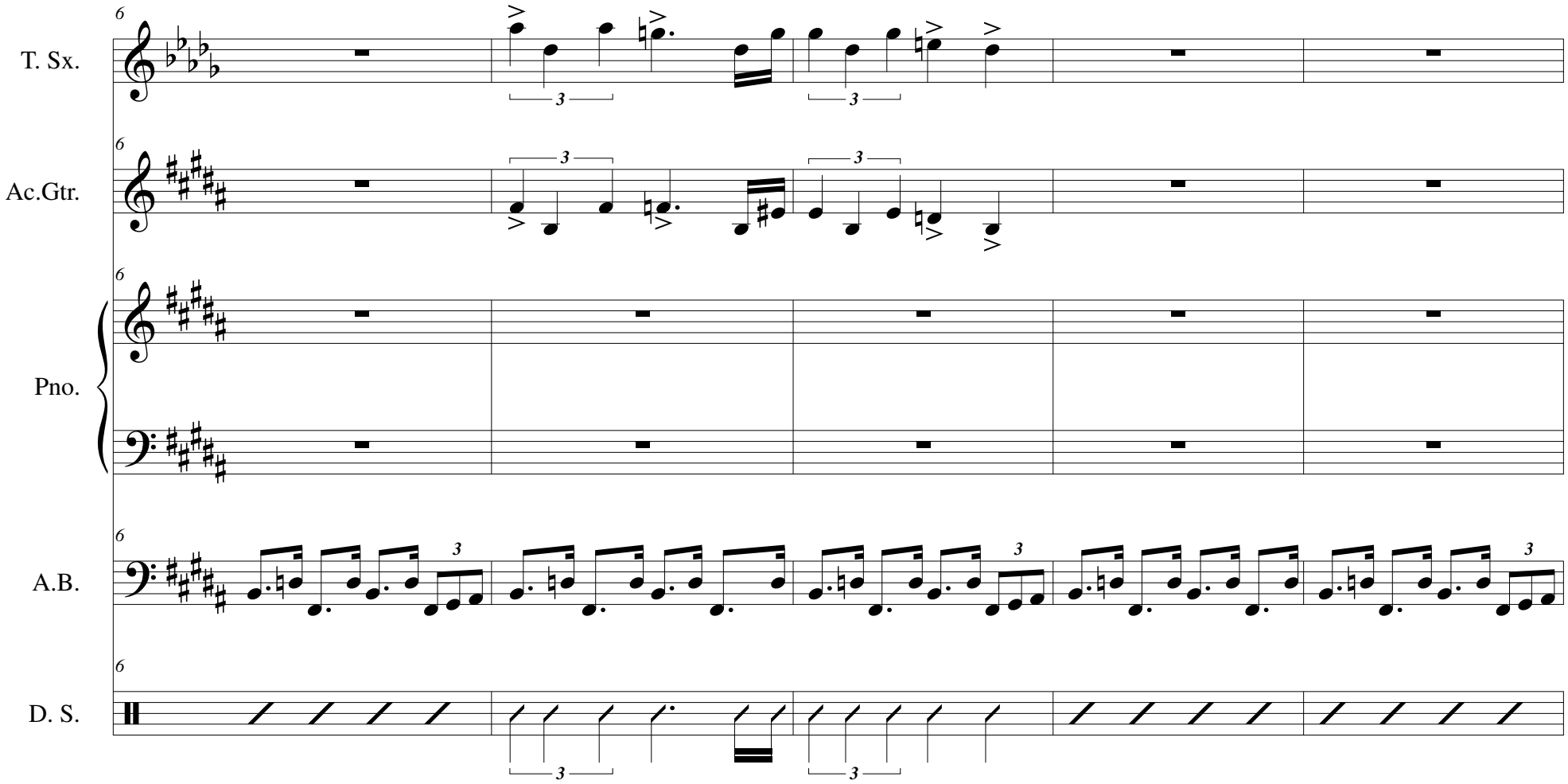

46
T. Sx.
mf
3
C♯-
C
C♯-
C
Ac.Gtr.
Pno.
A.B.
D. S.

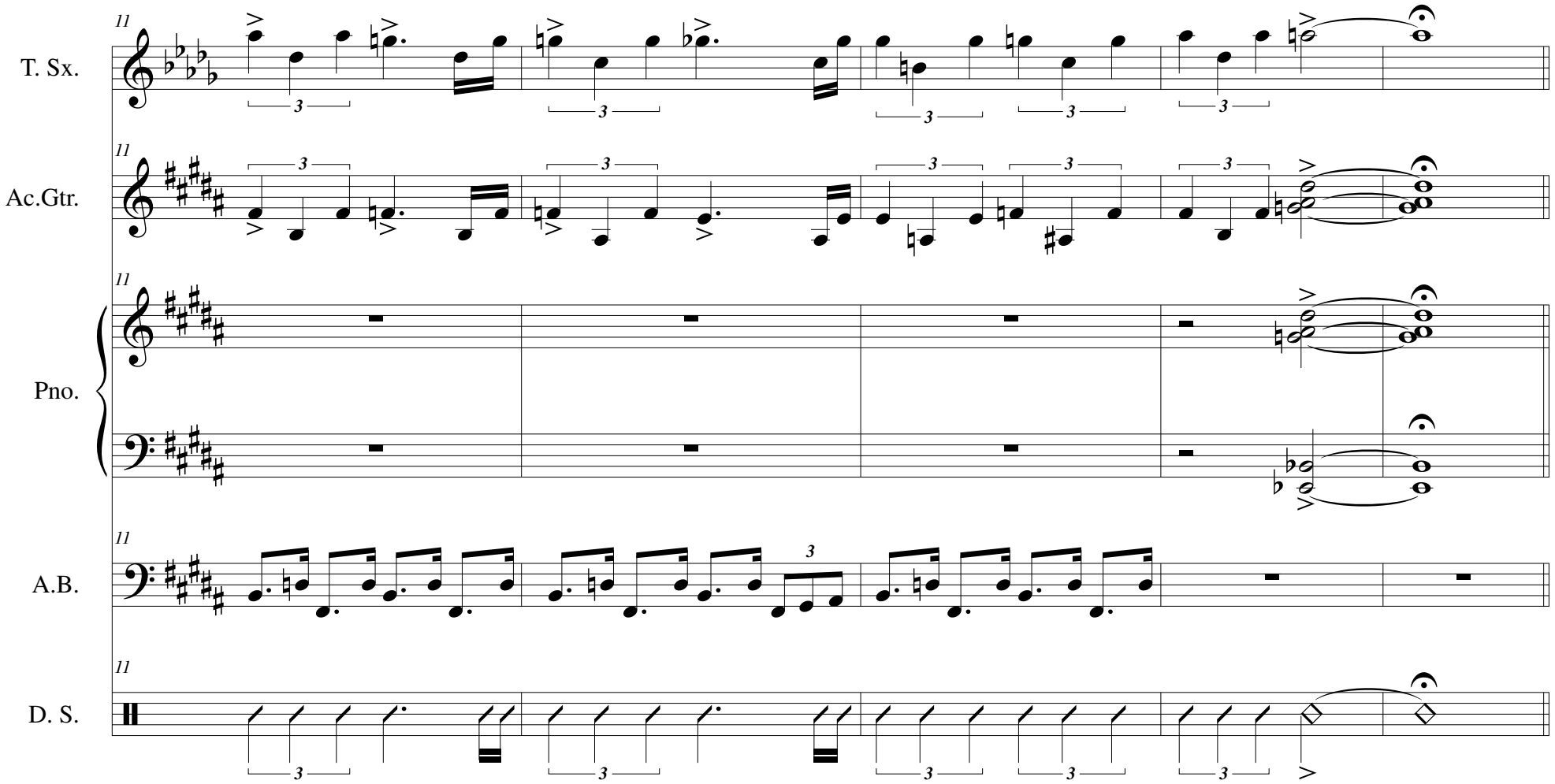
Score

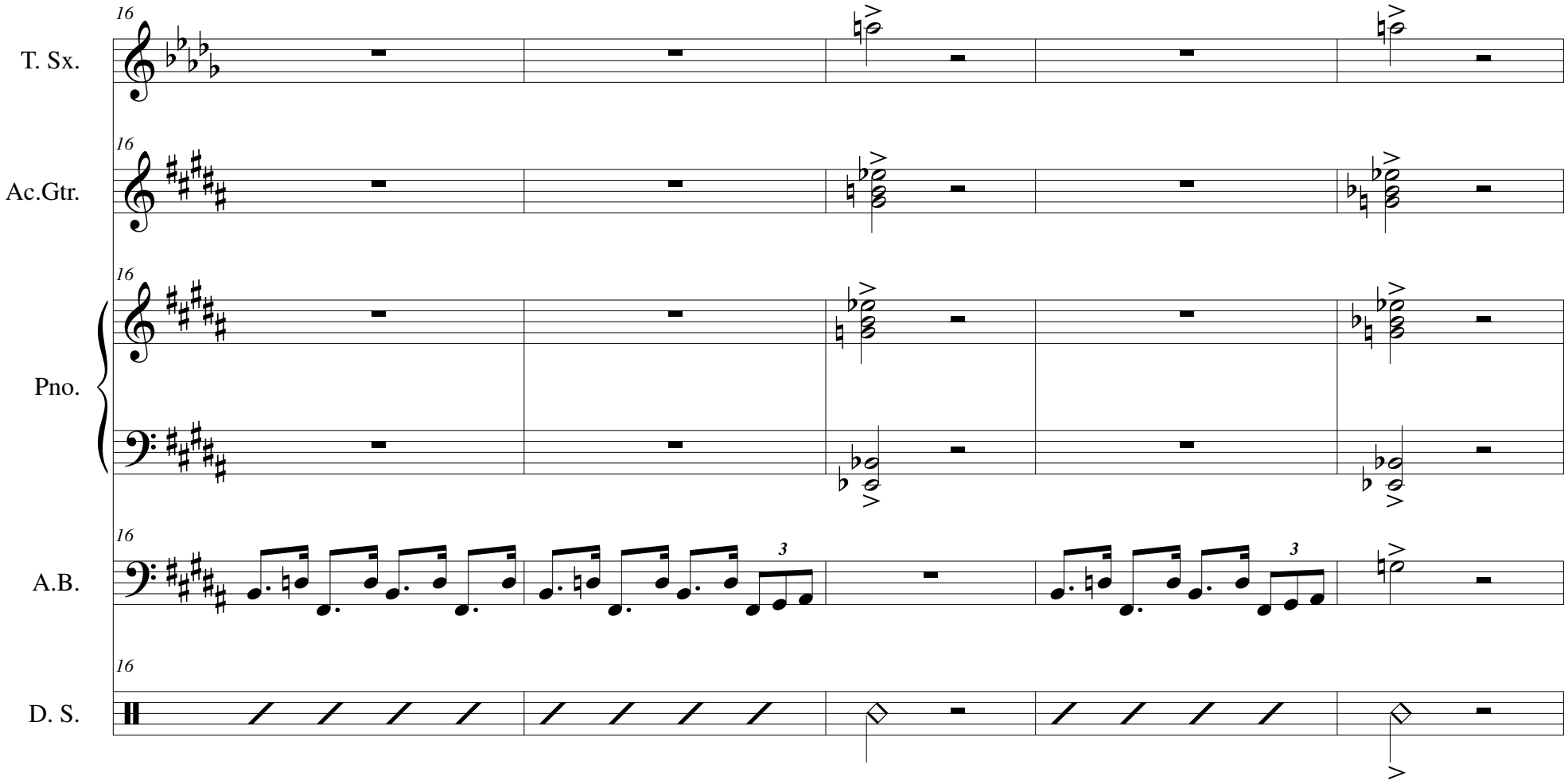
Emergency Exit

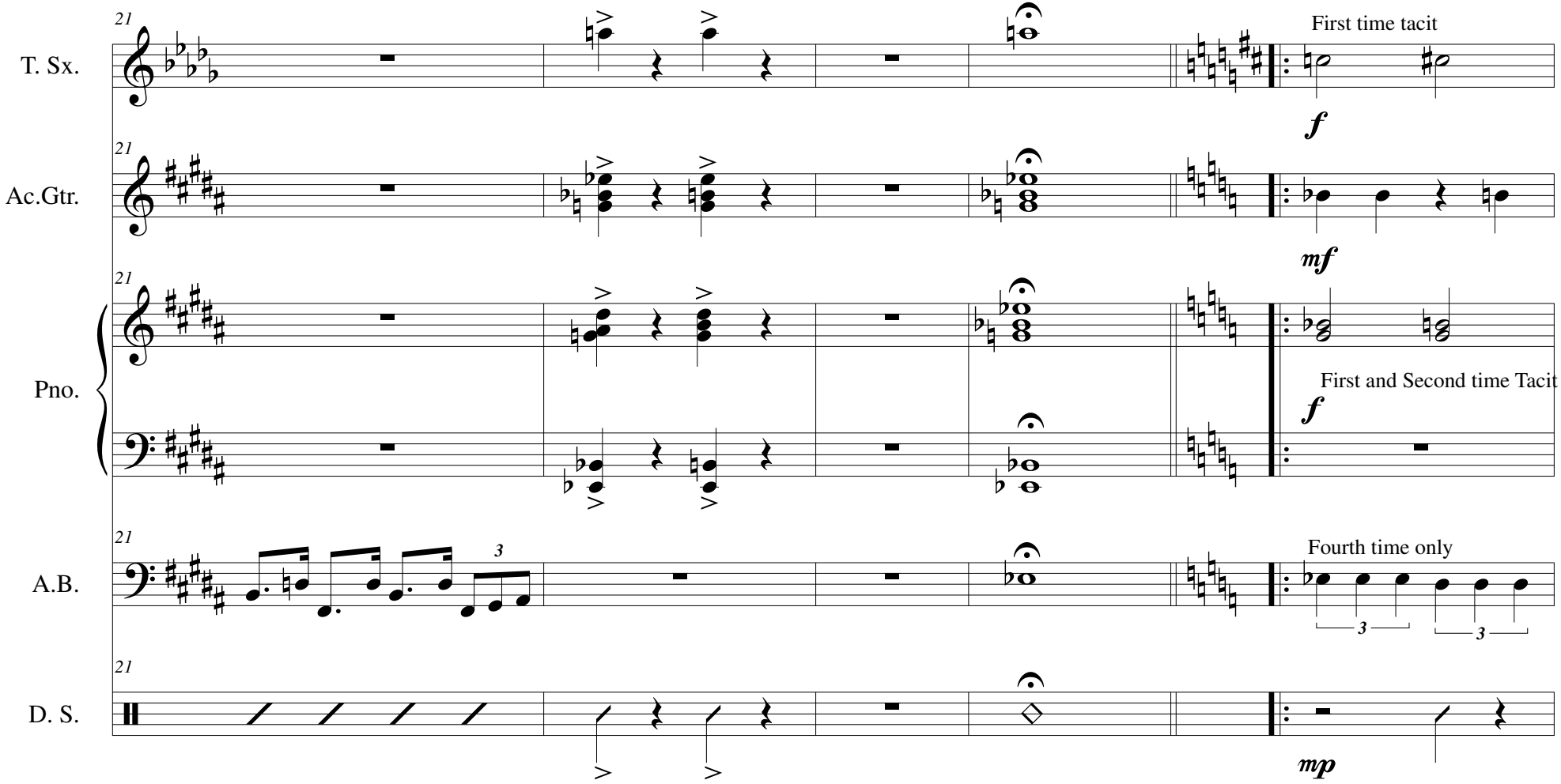
Quinn Baxter

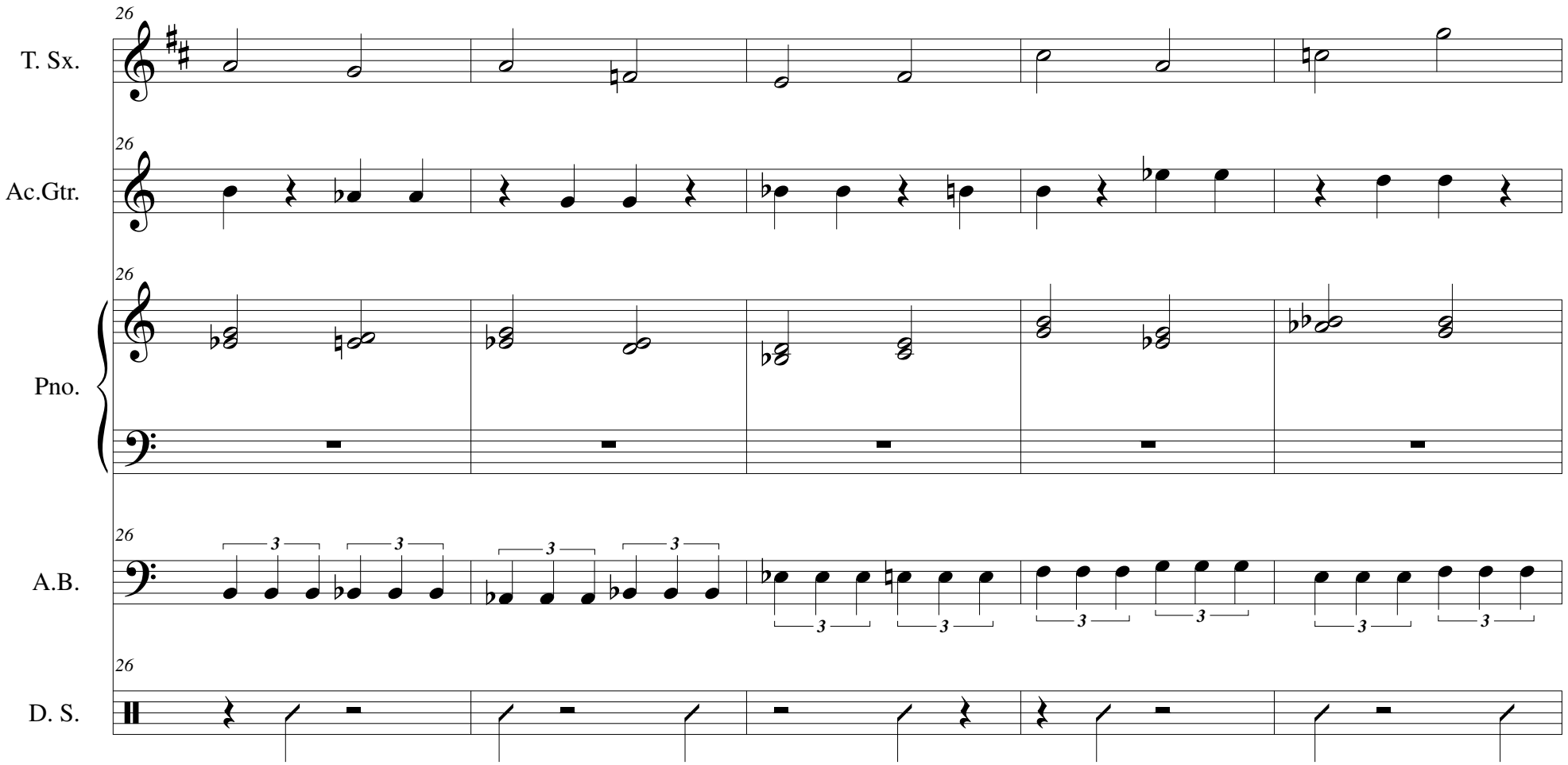


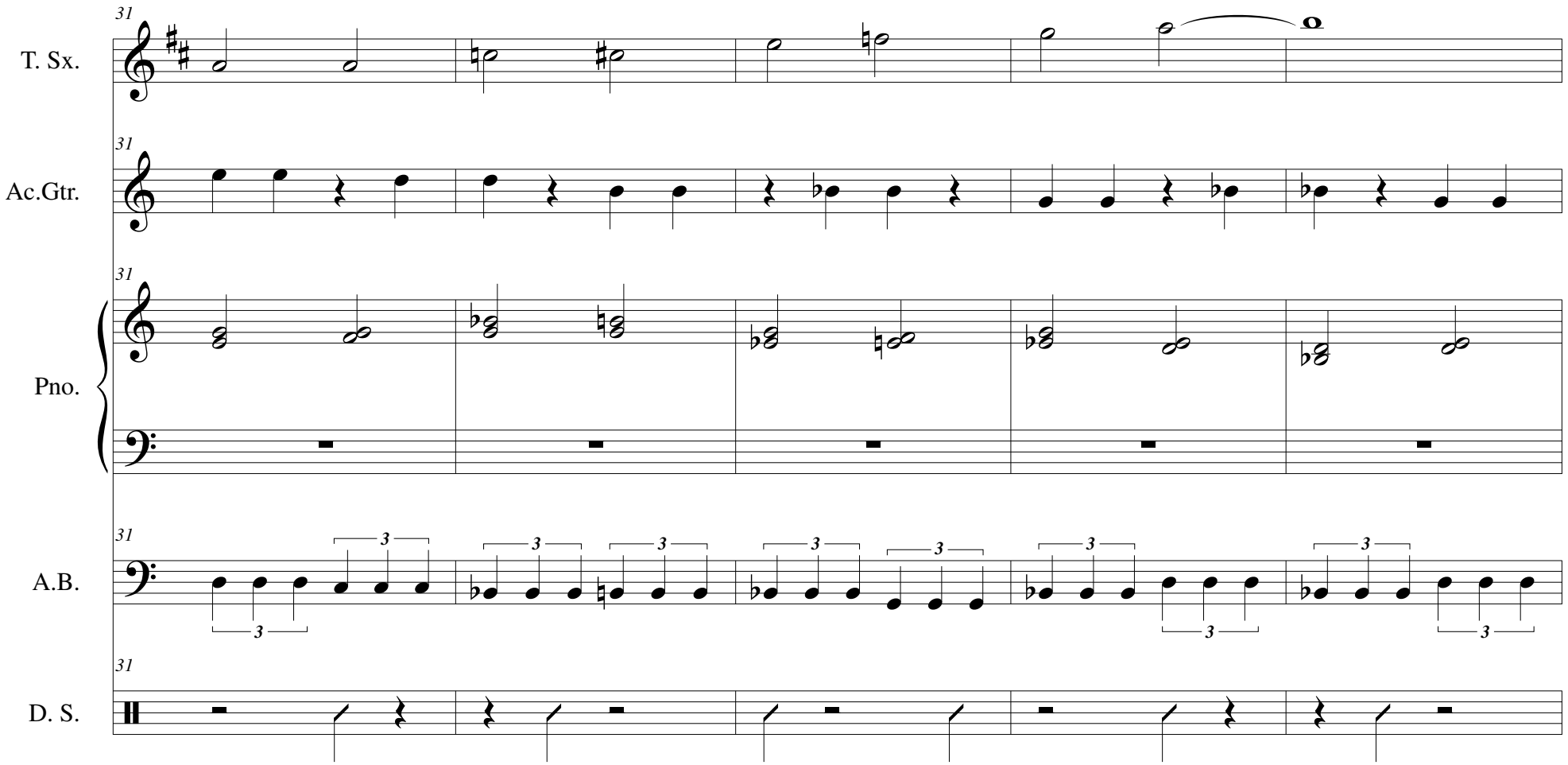

6
T. Sx.
3
3
6
Ac.Gtr.
3
3
6
Pno.
6
A.B.
3
3
3
6
D. S.
3
3

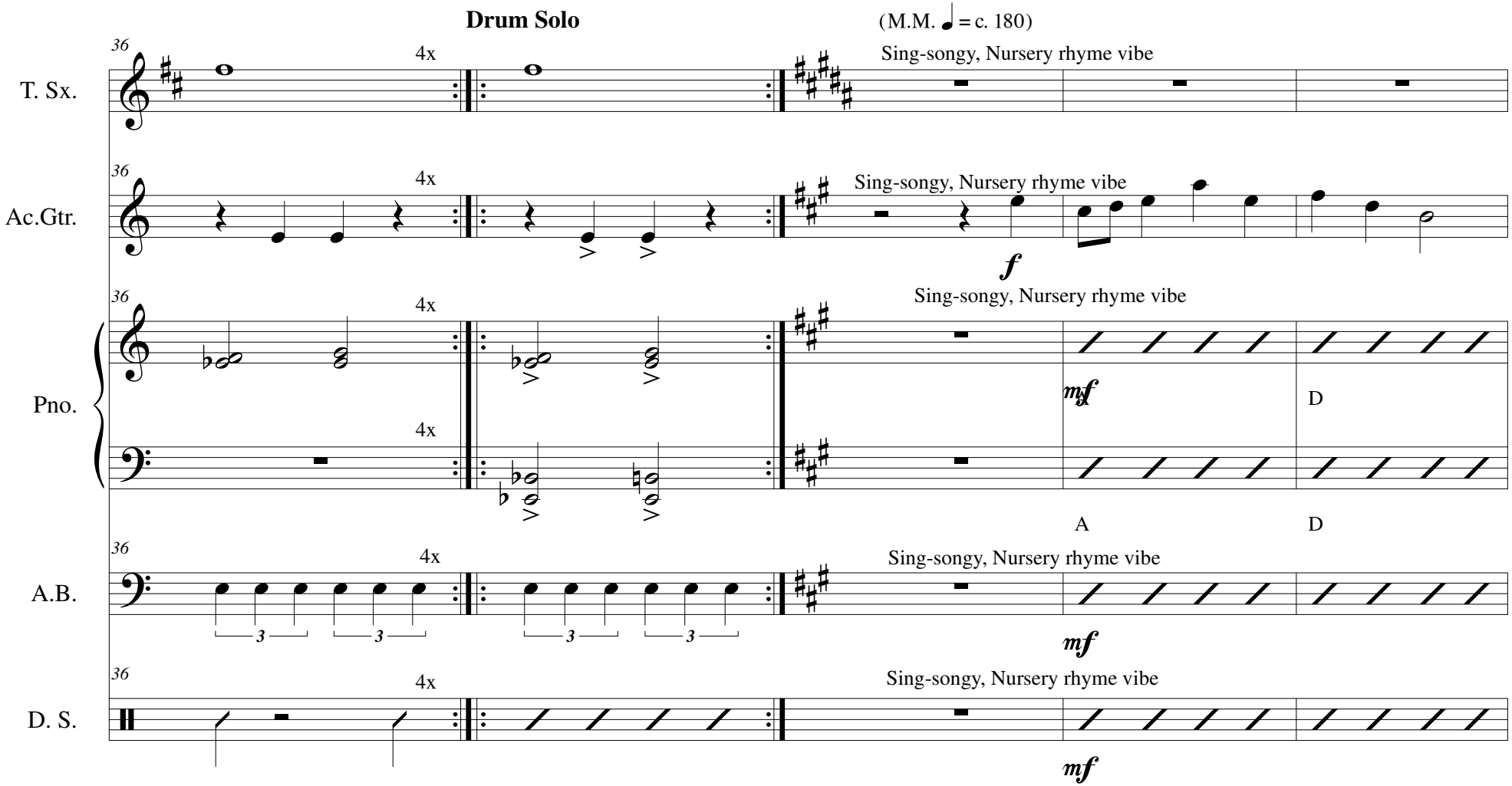

T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
11

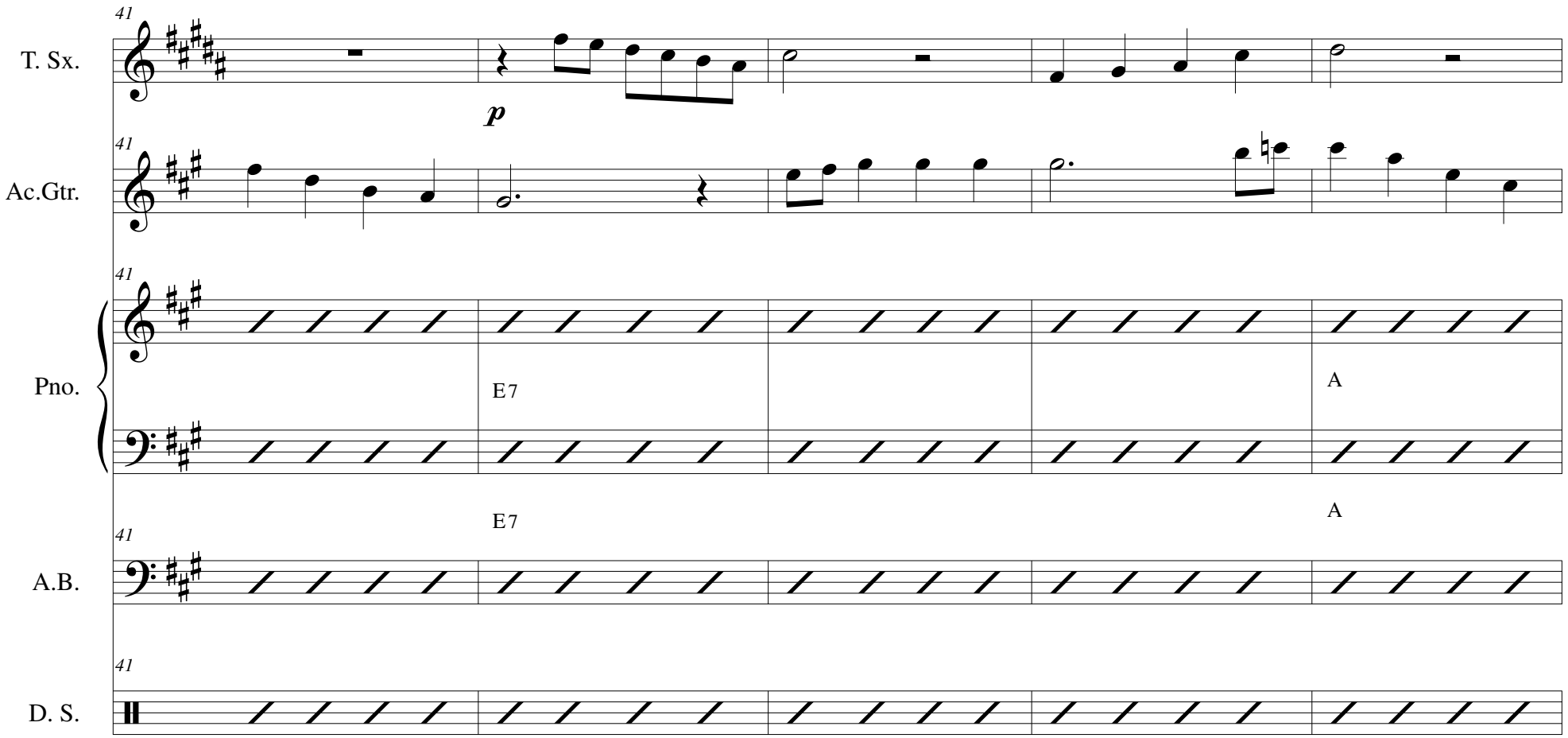

16
T. Sx.
16
Ac.Gtr.
16
Pno.
16
A.B.
3
3
16
D. S.

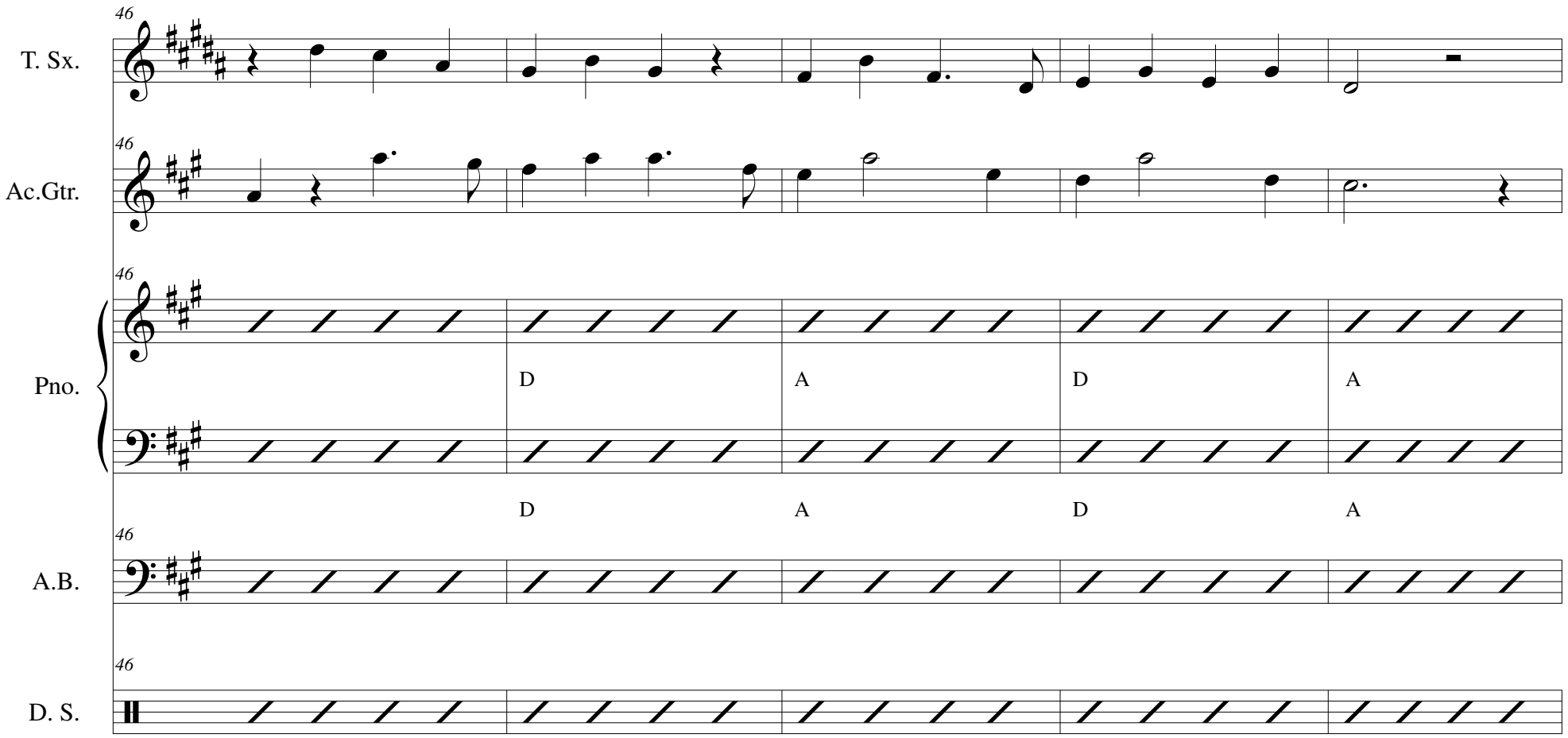

21
T. Sx.
First time tacit
f
21
Ac.Gtr.
mf
21
Pno.
First and Second time Tacit
f
21
A.B.
3
Fourth time only
3
3
21
D. S.
mp

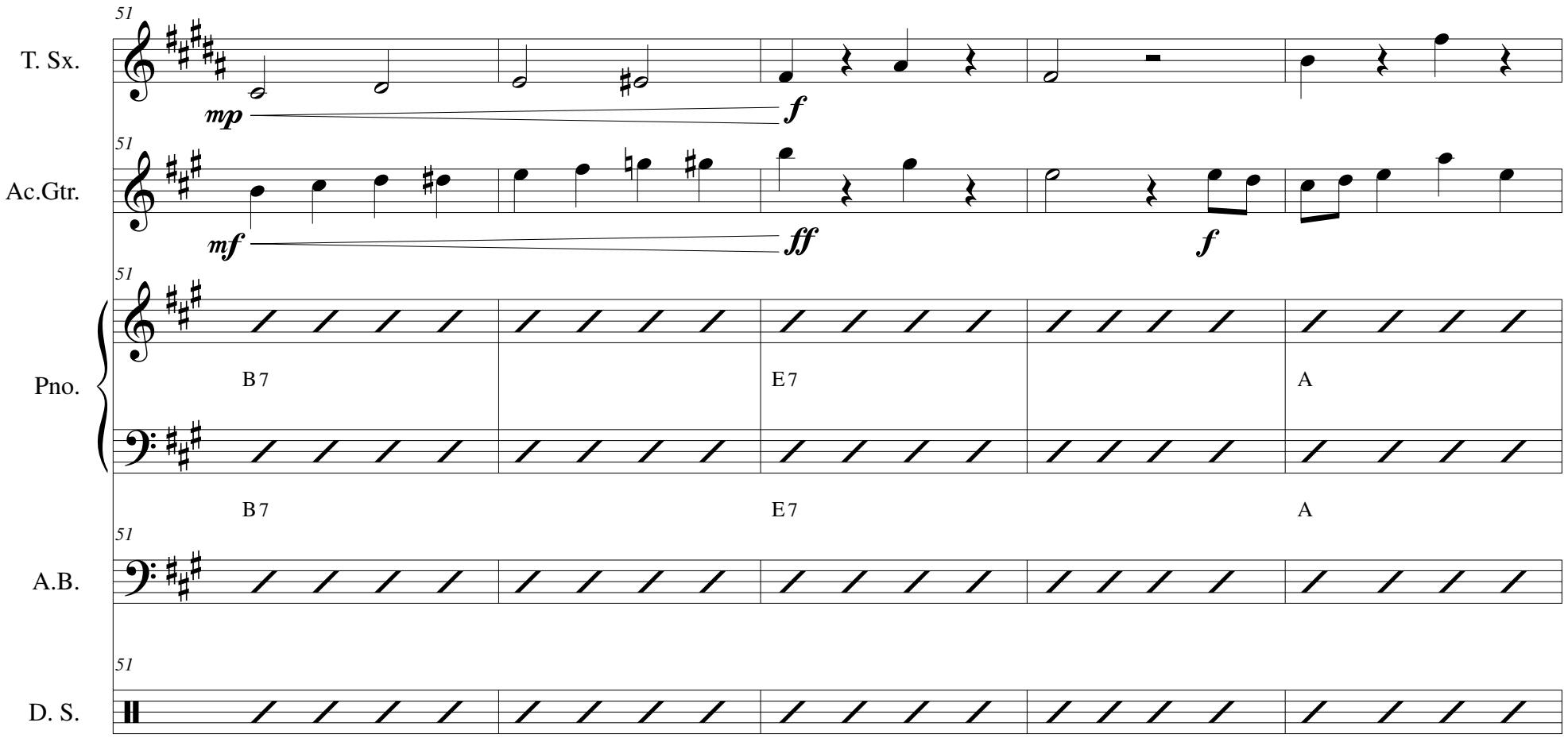

26
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3

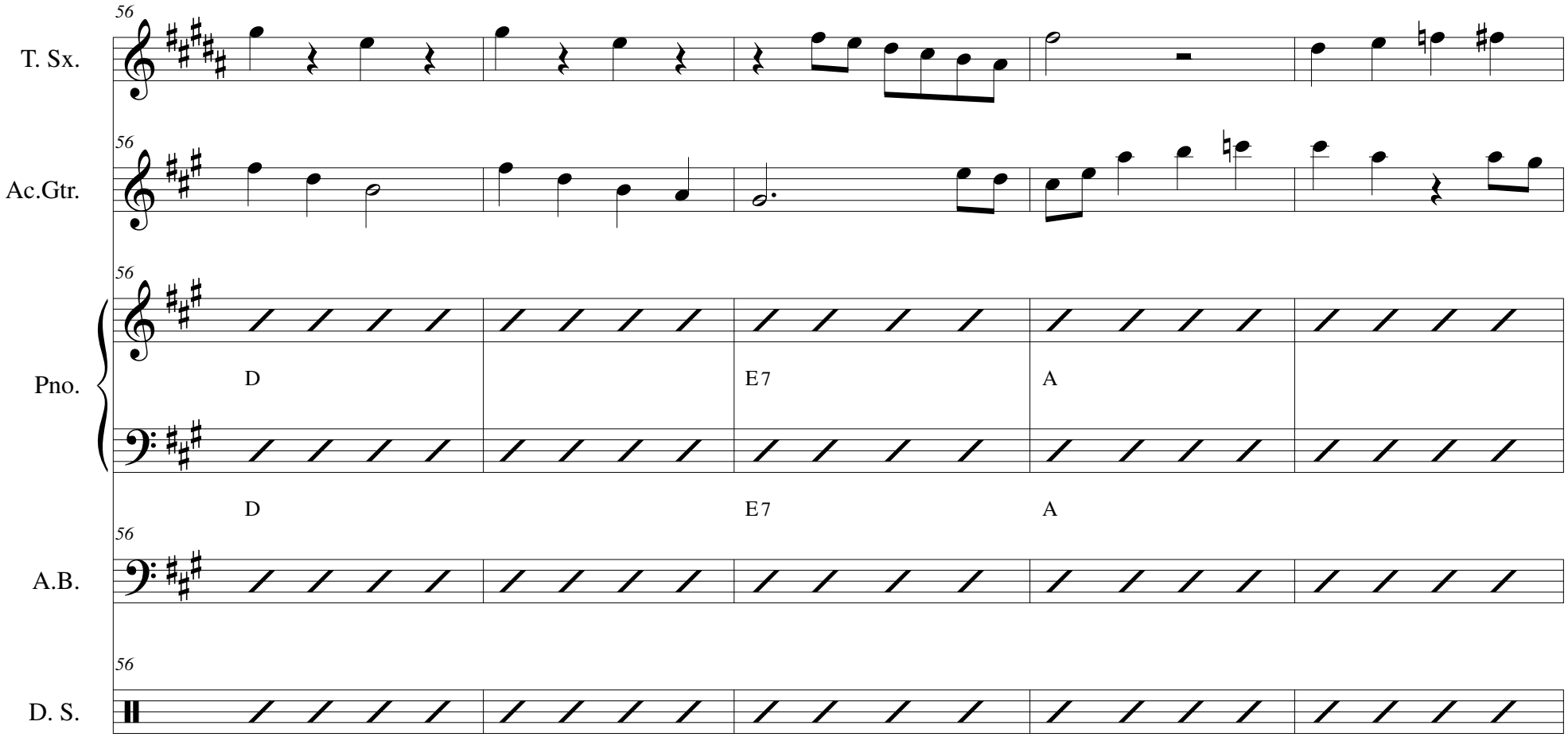

31
T. Sx.
31
Ac.Gtr.
31
Pno.
31
A.B.
3
31
D. S.

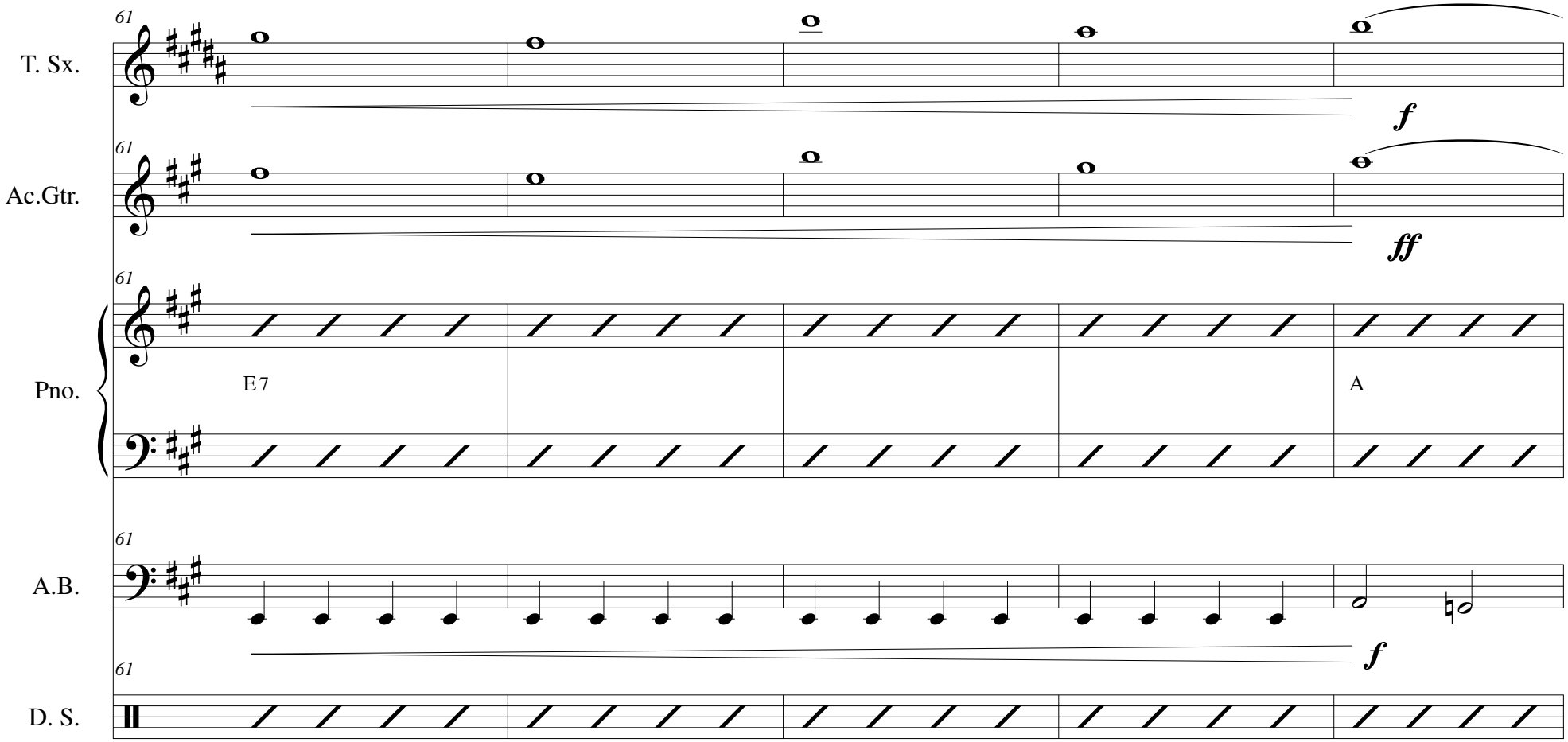

Drum Solo
(M.M. ♩ = c. 180)
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
36
4x
Sing-songy, Nursery rhyme vibe
f
mf
A
D

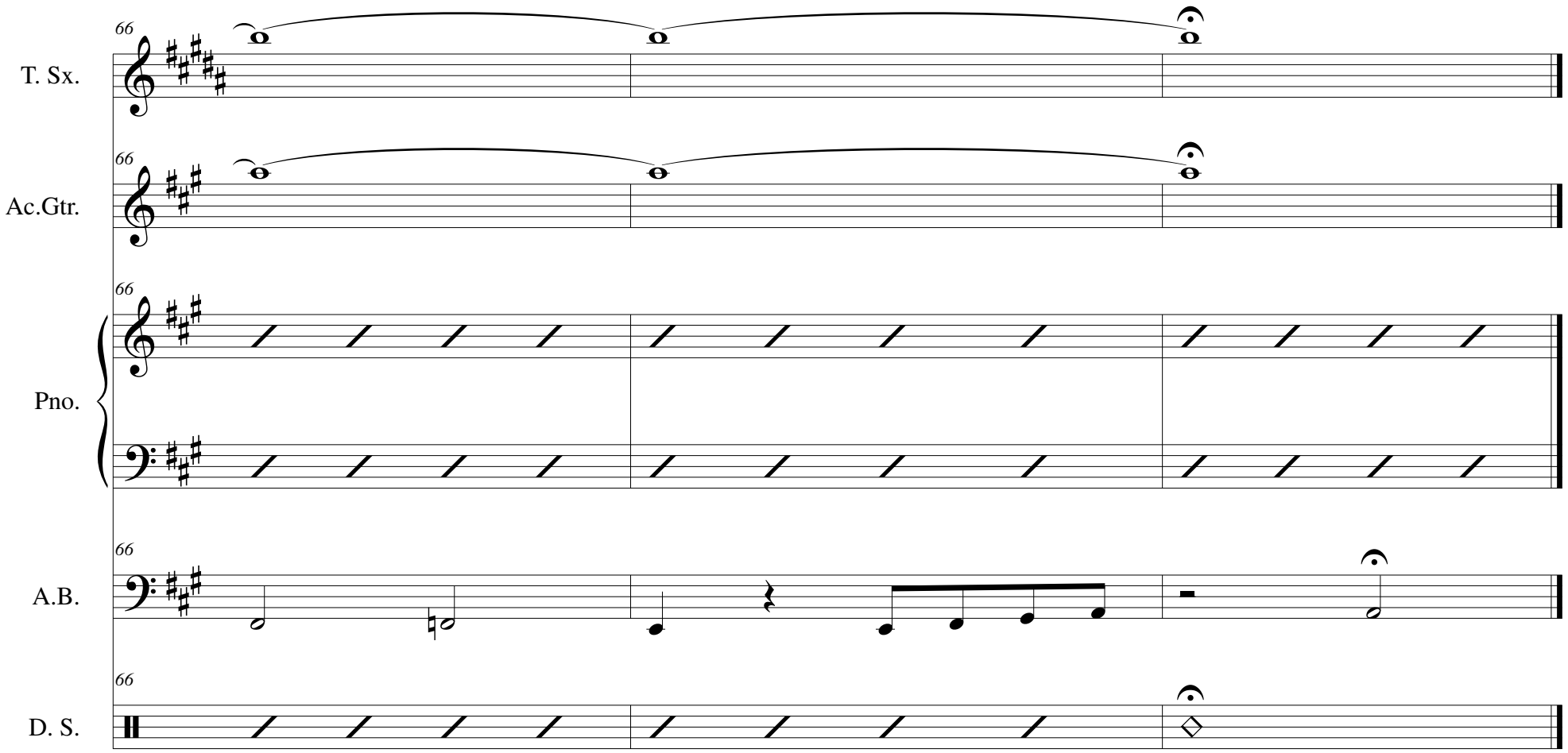

41
T. Sx.
p
41
Ac.Gtr.
41
Pno.
E7
A
E7
A
41
A.B.
41
D. S.


46
T. Sx.
46
Ac.Gtr.
46
Pno.
D
A
D
A
D
A
D
A
46
A.B.
46
D. S.


51
T. Sx.
mp
f
51
Ac.Gtr.
mf
ff
f
51
Pno.
B 7
E 7
A
B 7
E 7
A
51
A.B.
51
D. S.


56
T. Sx.
56
Ac.Gtr.
56
Pno.
D
E7
A
D
E7
A
56
A.B.
56
D. S.

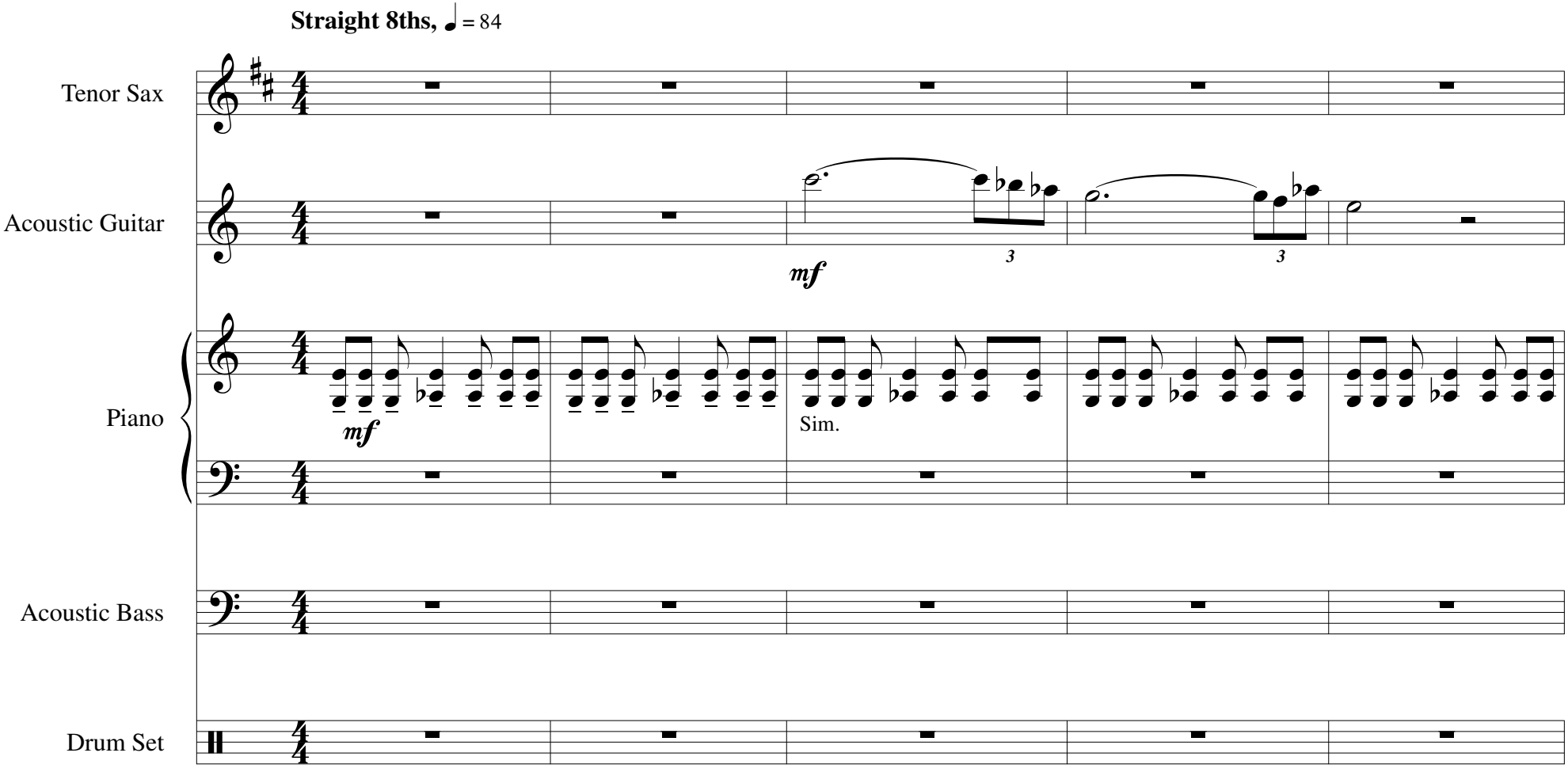

61
T. Sx.
f
61
Ac.Gtr.
ff
61
Pno.
E7
A
61
A.B.
f
61
D. S.

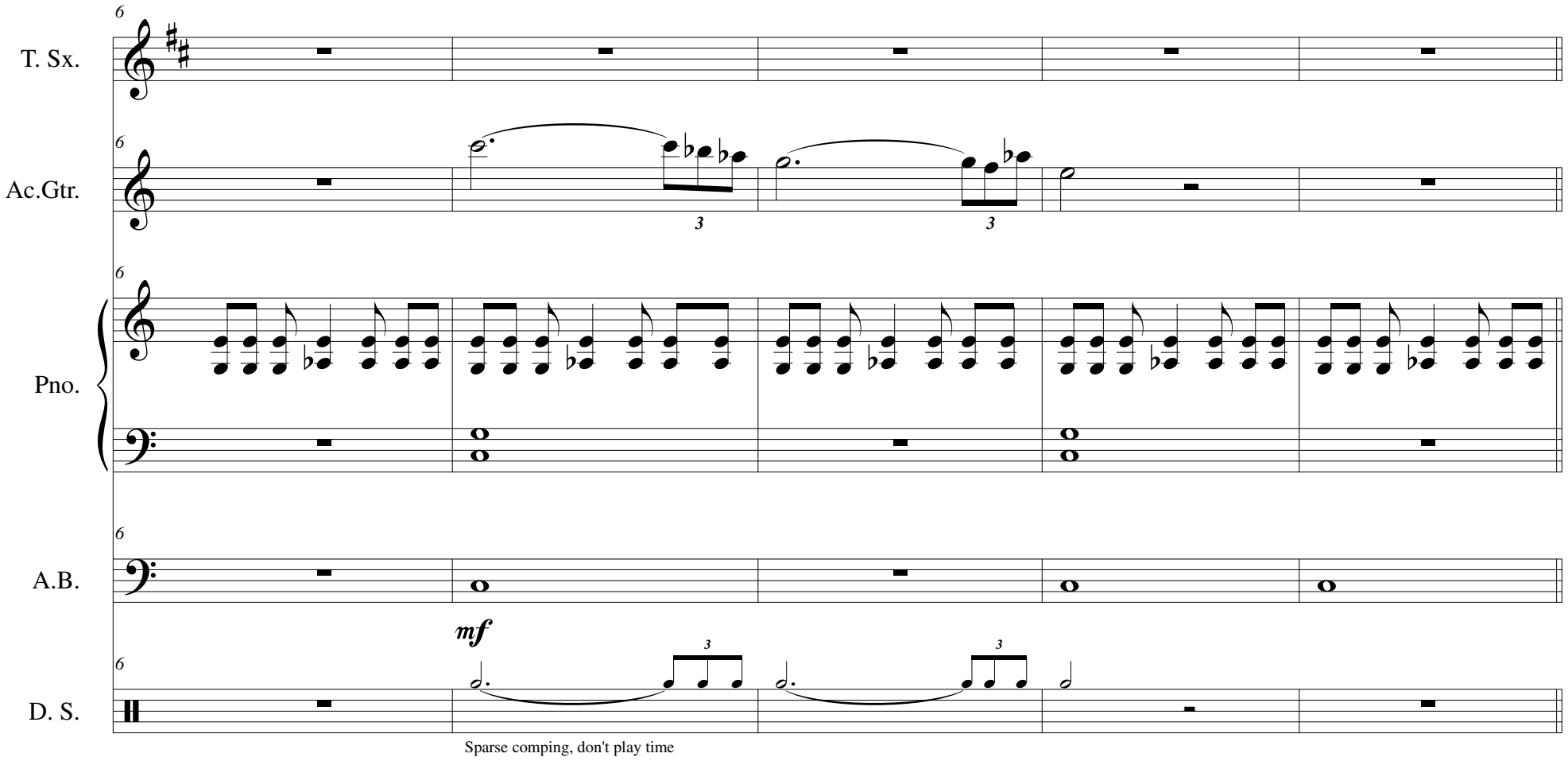

66
T. Sx.
66
Ac.Gtr.
66
Pno.
66
A.B.
66
D. S.

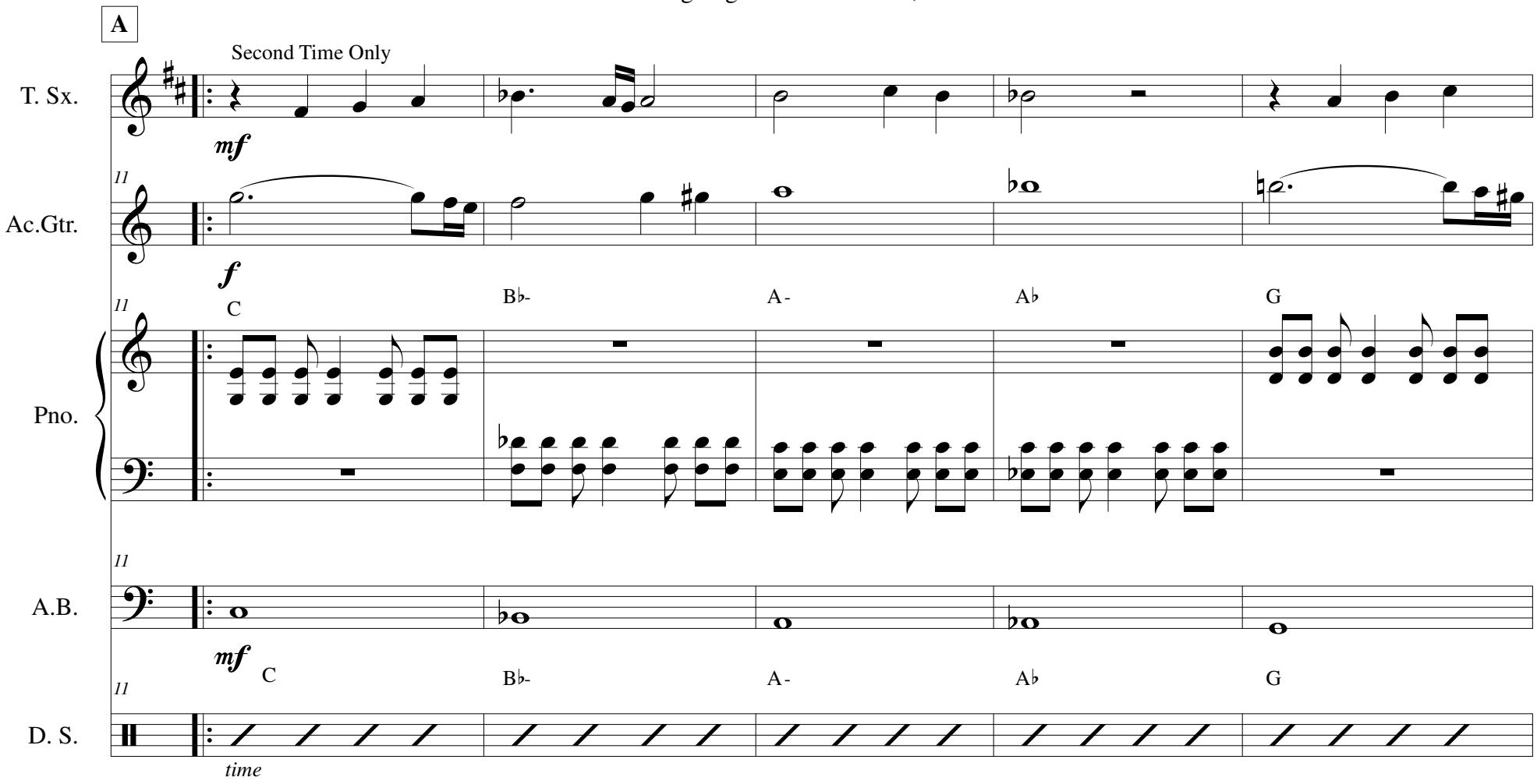
Score

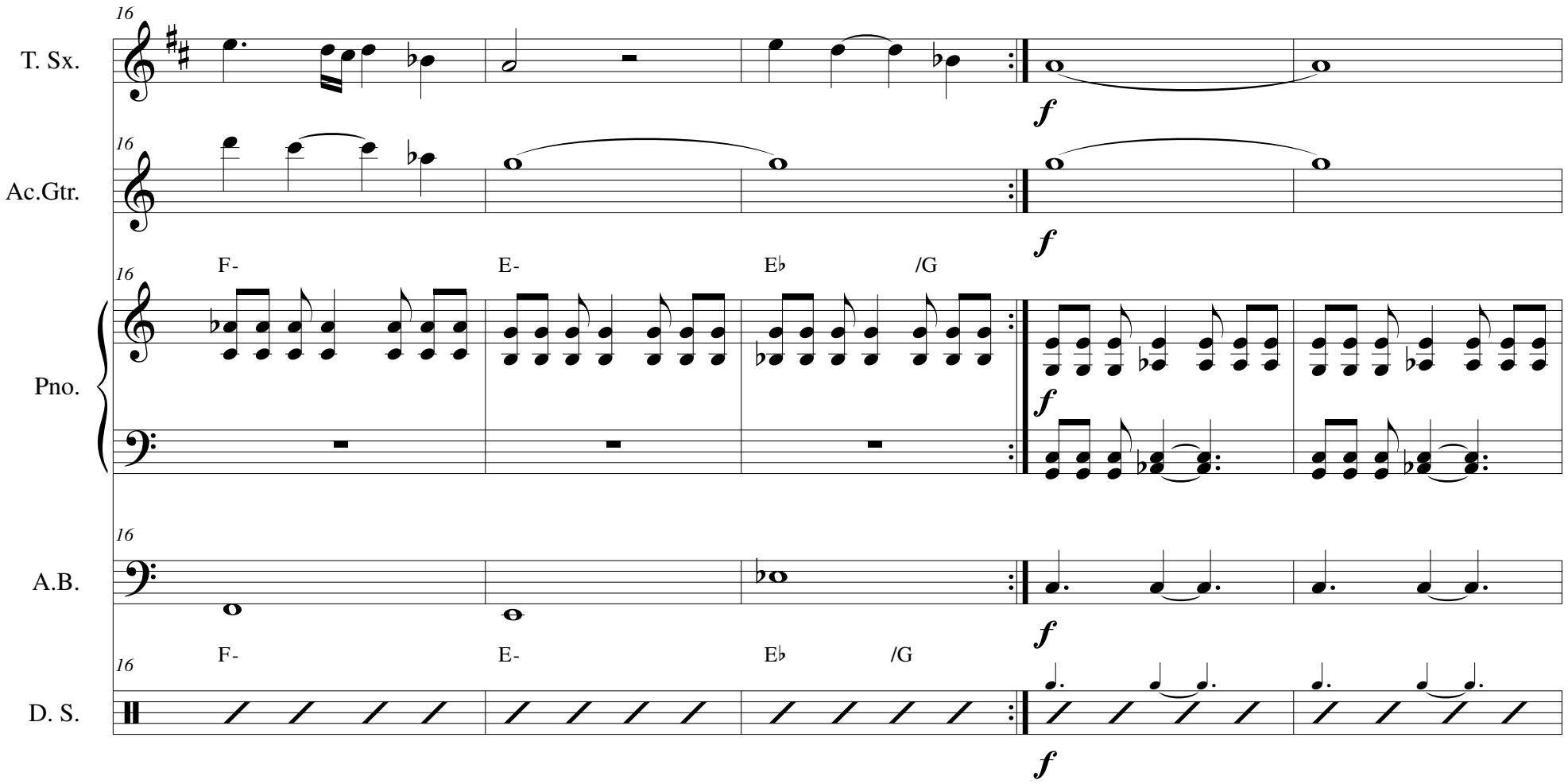
We're going to kill each other, aren't we?

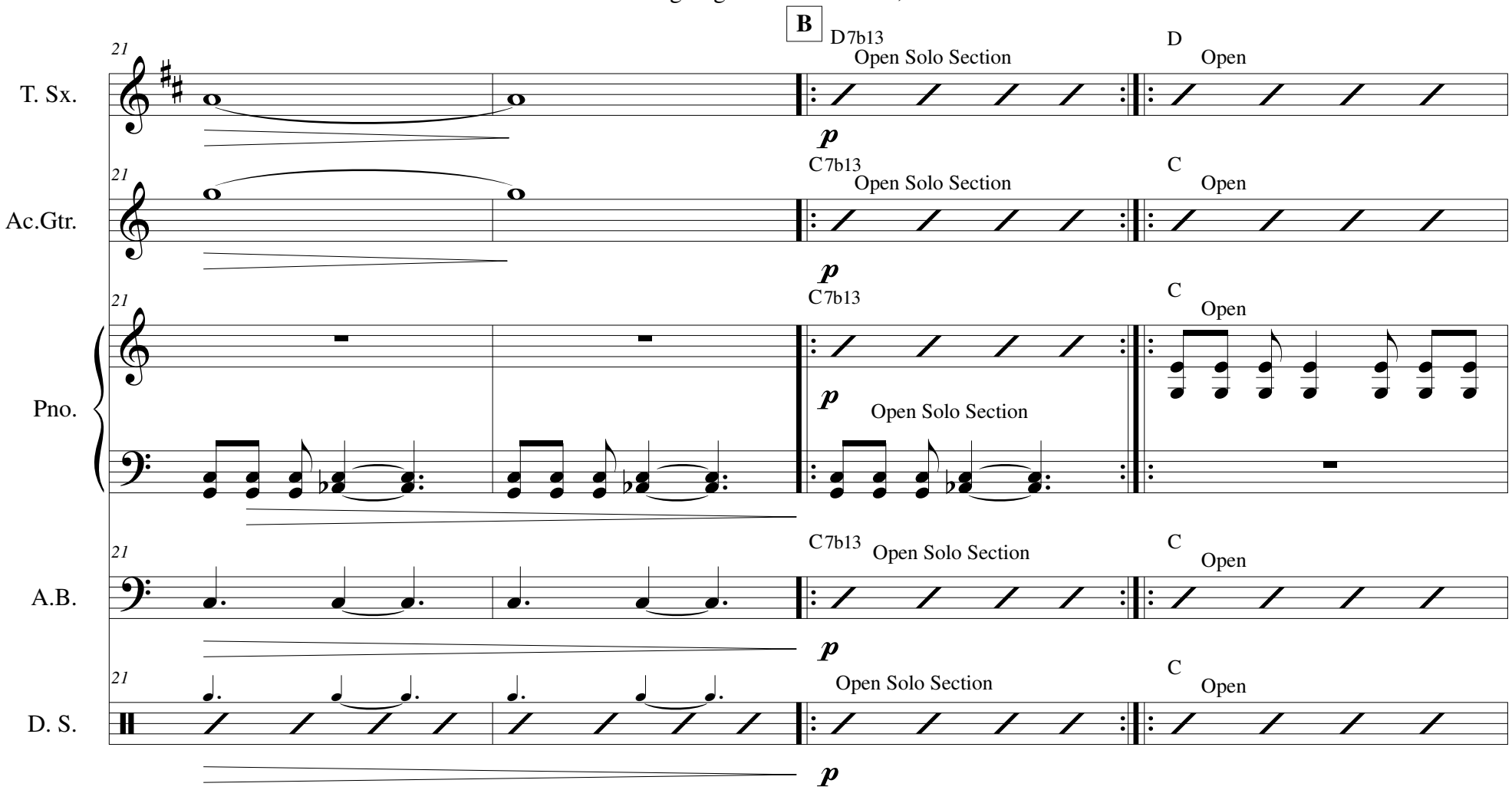
Quinn

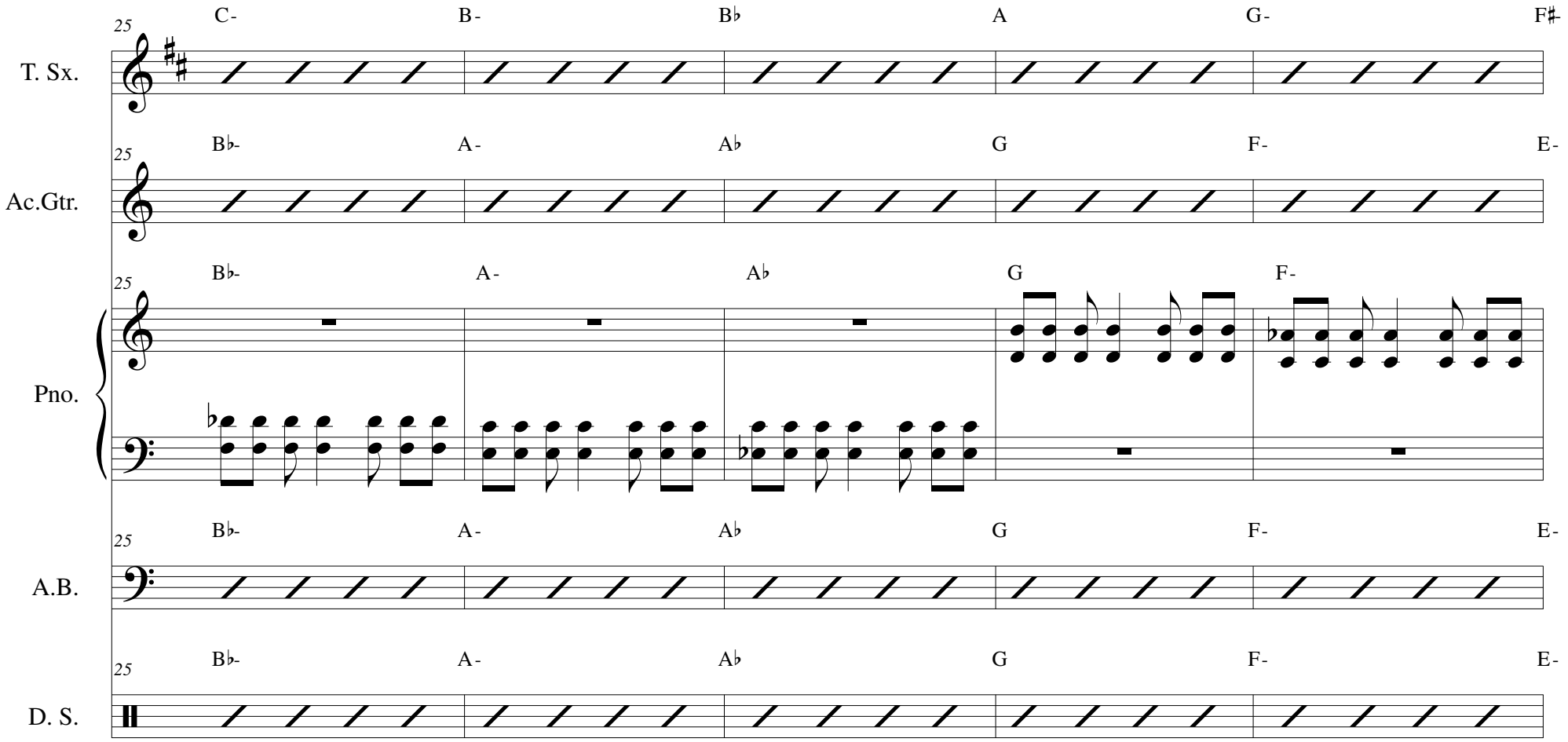


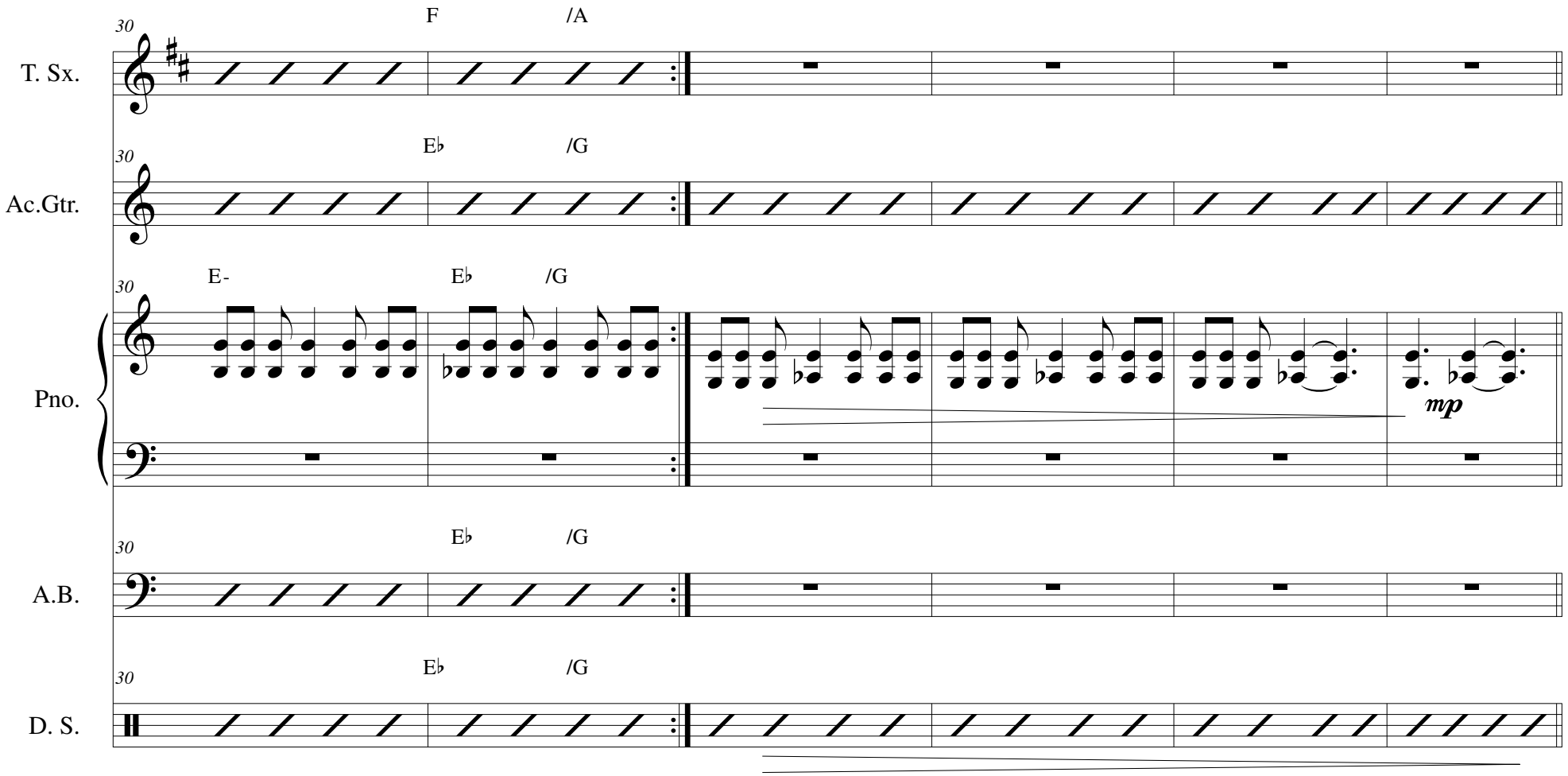

6
T. Sx.
6
Ac.Gtr.
3
3
6
Pno.
6
A.B.
mf
6
D. S.
3
3
Sparse comping, don't play time


A
Second Time Only
T. Sx.
mf
11
Ac.Gtr.
f
C
B♭-
A-
A♭
G
11
Pno.
11
A.B.
mf
C
B♭-
A-
A♭
G
11
D. S.
time


16
T. Sx.
f
16
Ac.Gtr.
f
F-
E-
E♭
/G
16
Pno.
f
16
A.B.
f
F-
E-
E♭
/G
16
D. S.
f

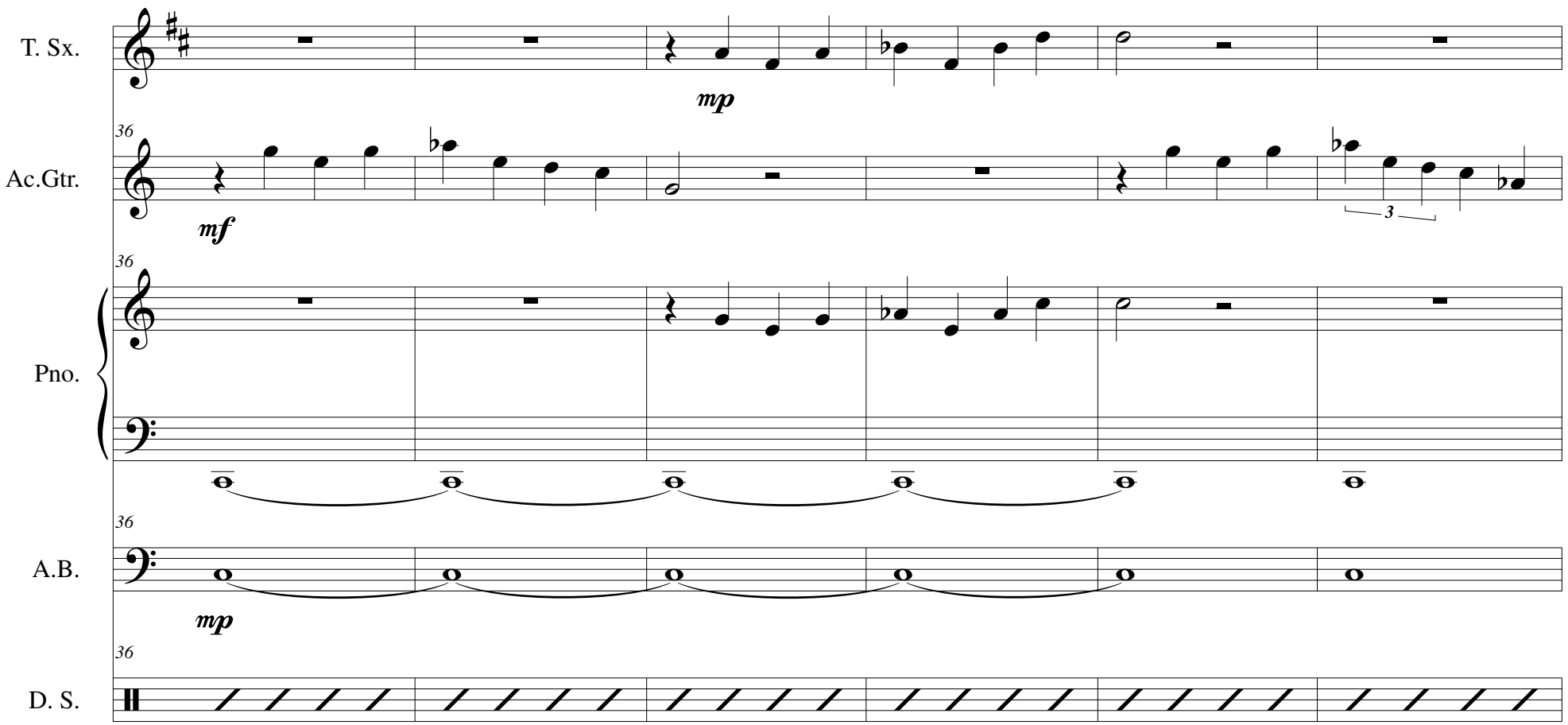

B
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
21
D7b13
Open Solo Section
D
Open
C7b13
C
p


25
C- B- B♭ A G- F♯-
T. Sx.
25
B♭- A- A♭ G F- E-
Ac.Gtr.
25
B♭- A- A♭ G F-
Pno.
25
B♭- A- A♭ G F- E-
A.B.
25
B♭- A- A♭ G F- E-
D. S.

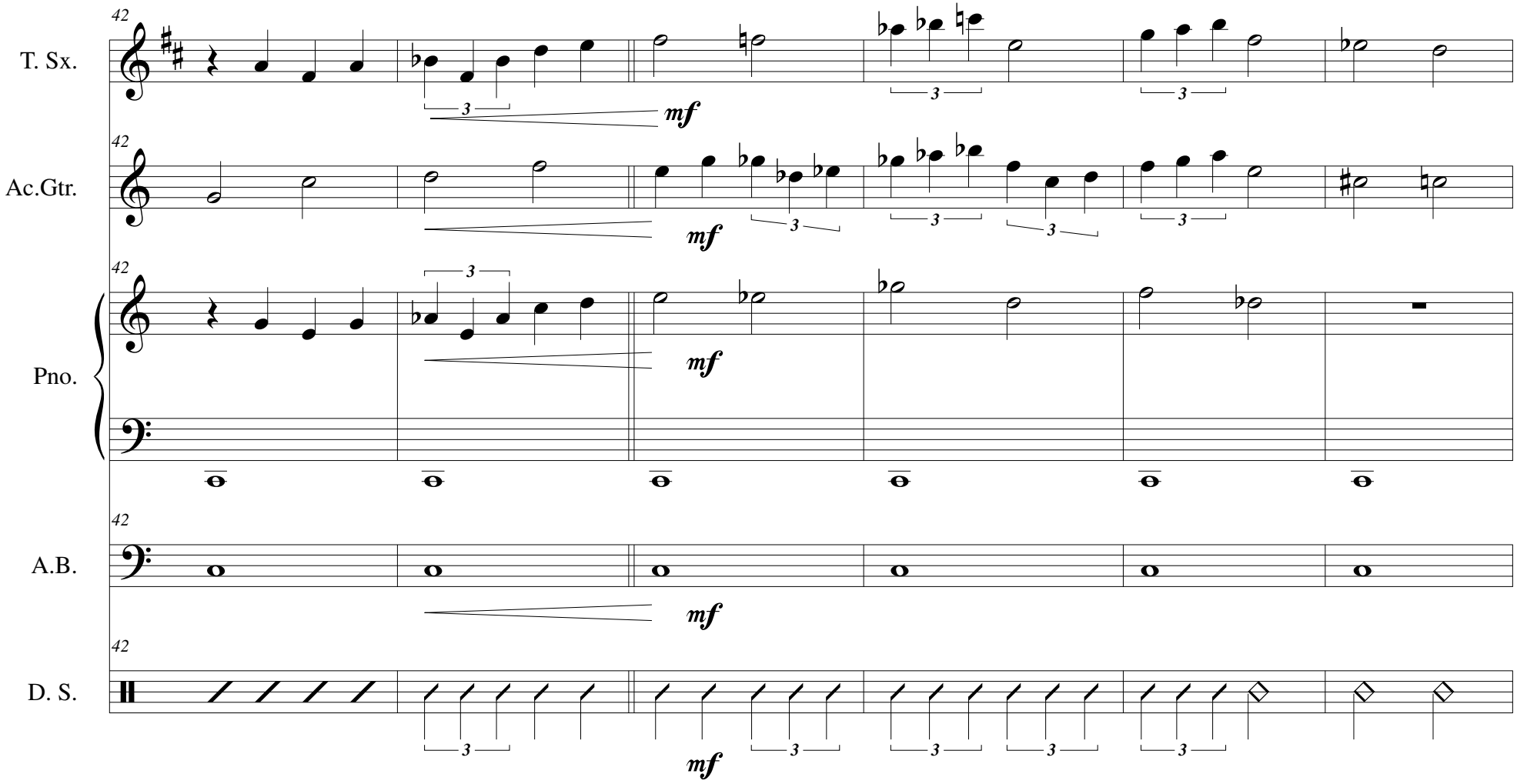

30
F
/A
T. Sx.
30
E♭
/G
Ac.Gtr.
30
E-
E♭
/G
Pno.
mp
30
E♭
/G
A.B.
30
E♭
/G
D. S.

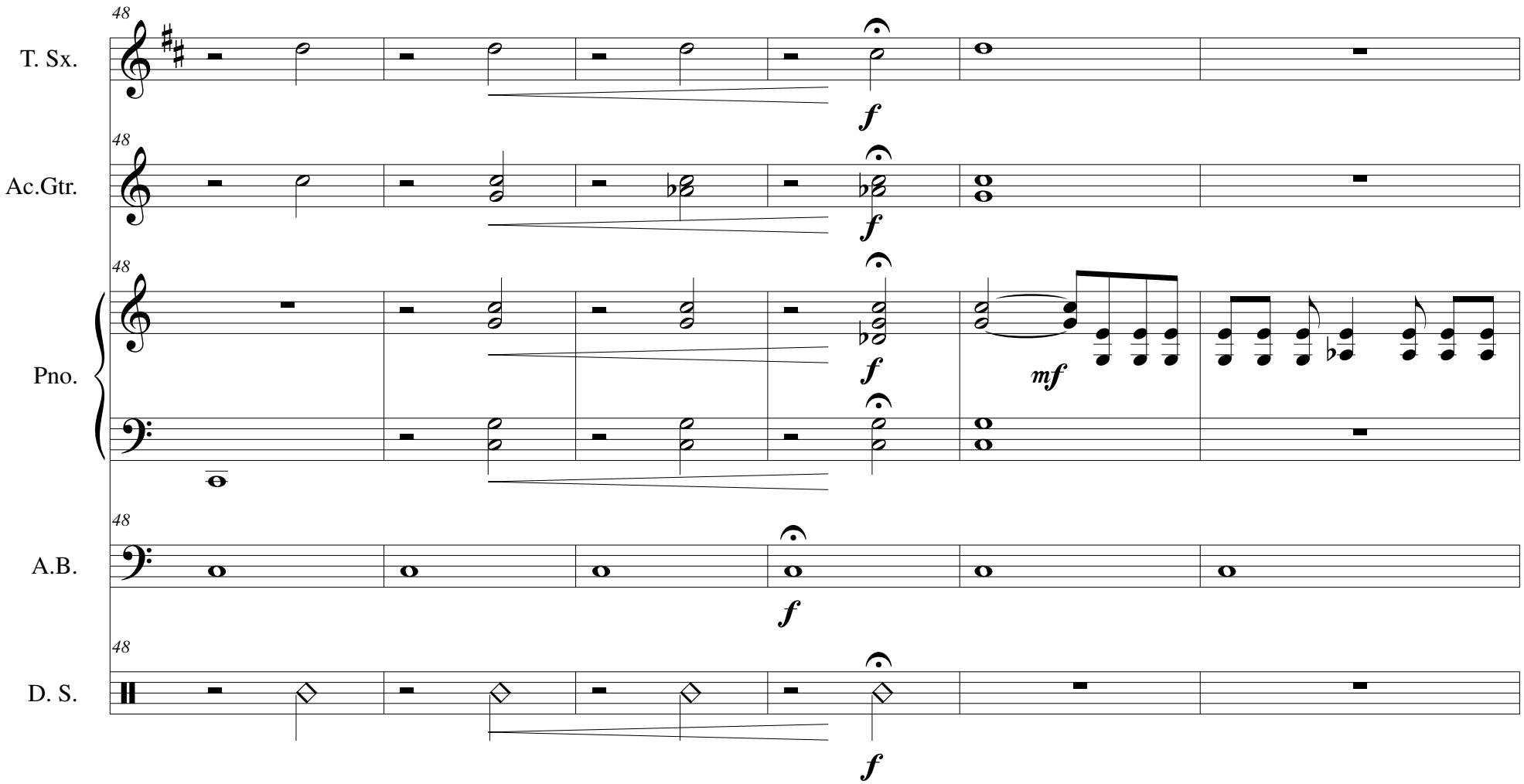
We're going to kill each other, aren't we?

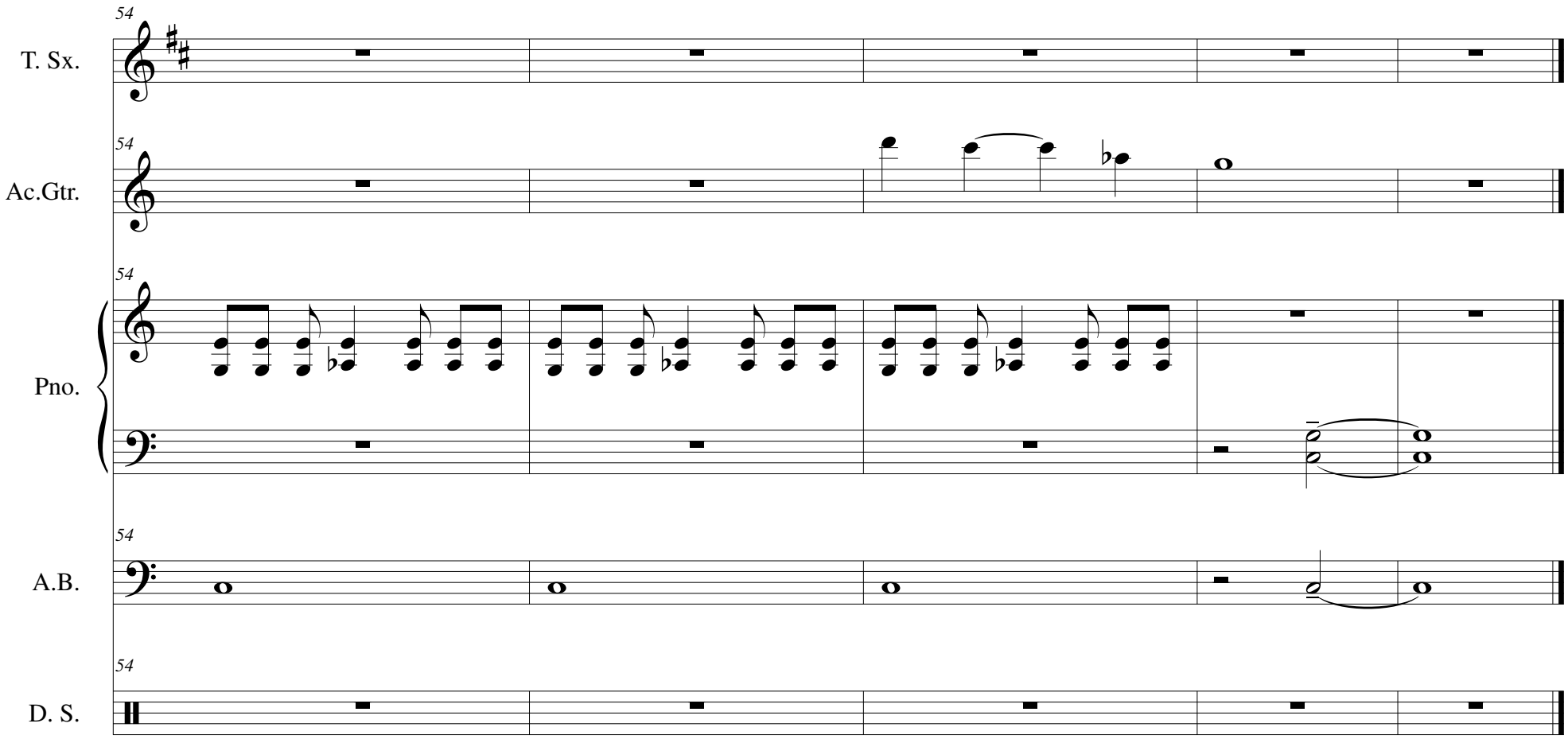
C



Sparse comping, don't play time


42
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
mf
3

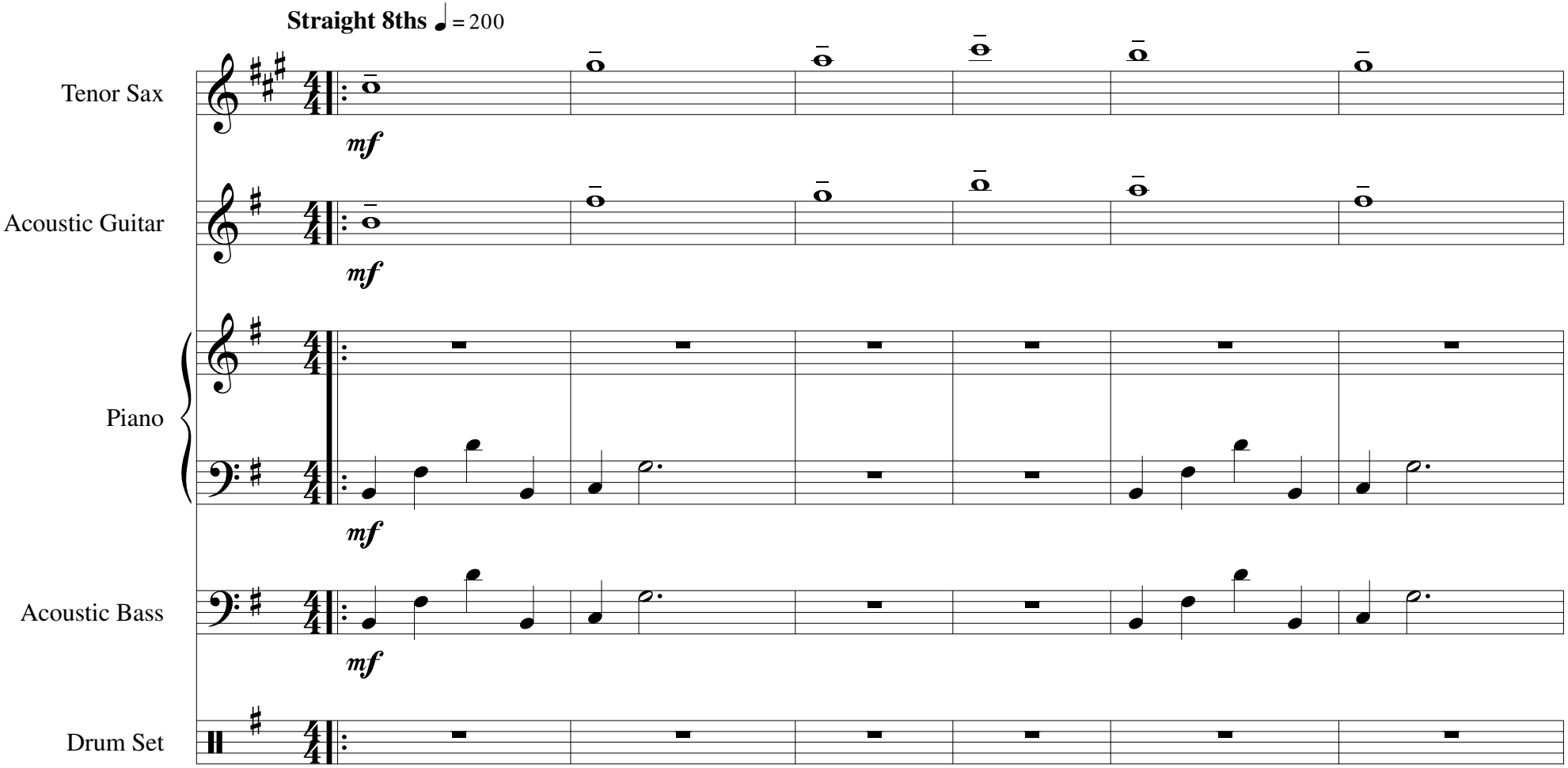

48
T. Sx.
f
48
Ac.Gtr.
f
48
Pno.
f
mf
48
A.B.
f
48
D. S.
f

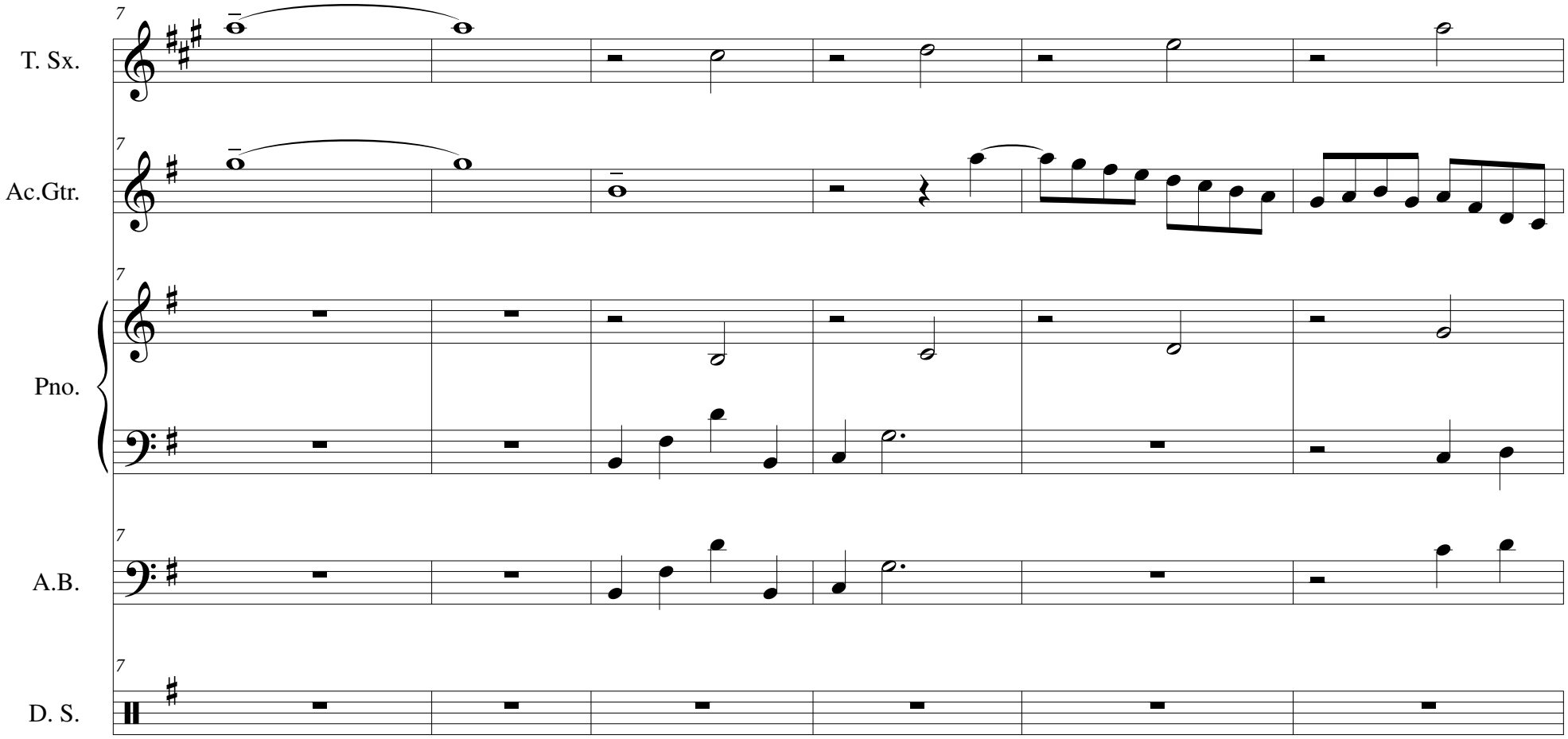

54
T. Sx.
54
Ac.Gtr.
54
Pno.
54
A.B.
54
D. S.

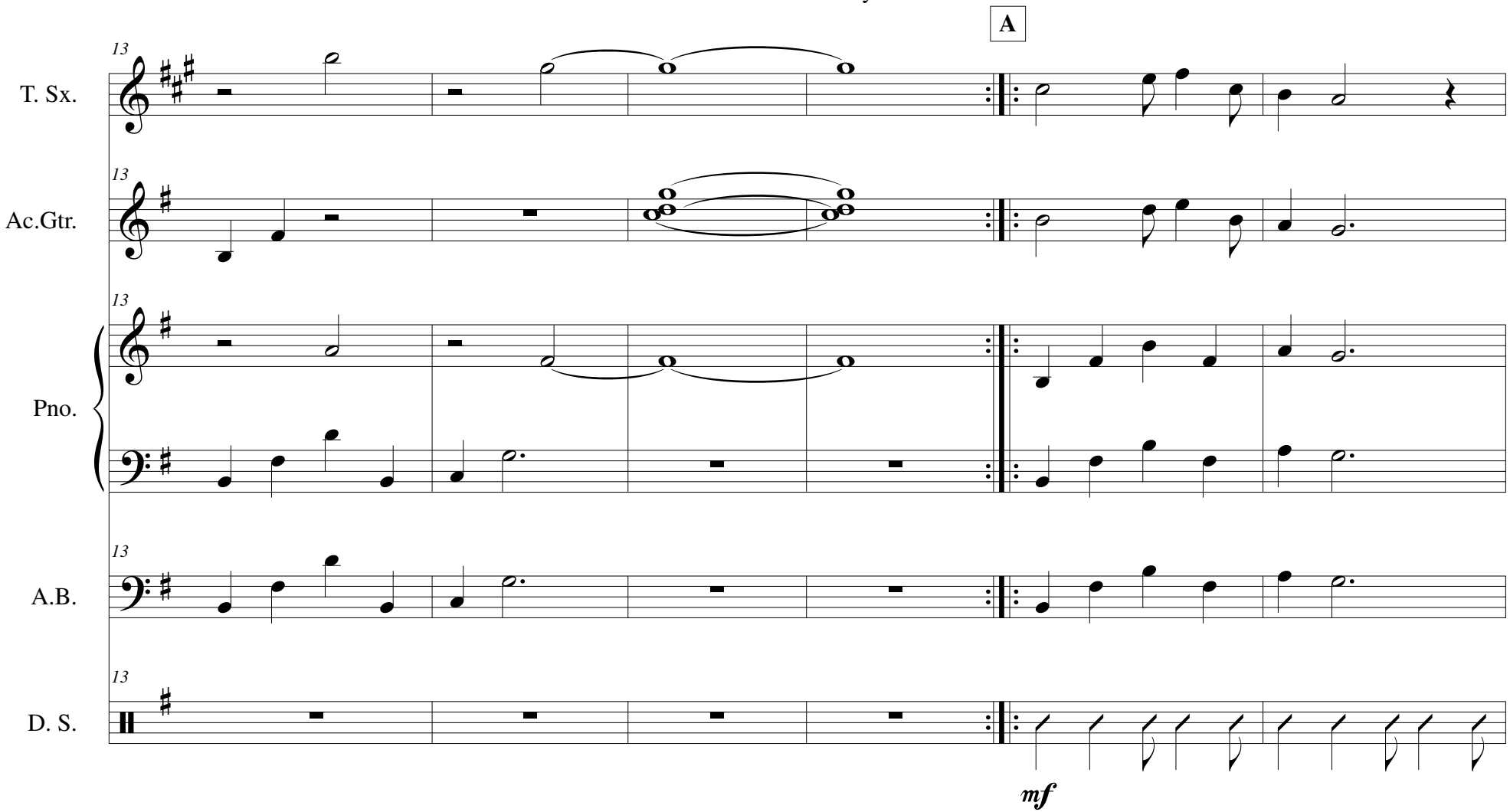
Score

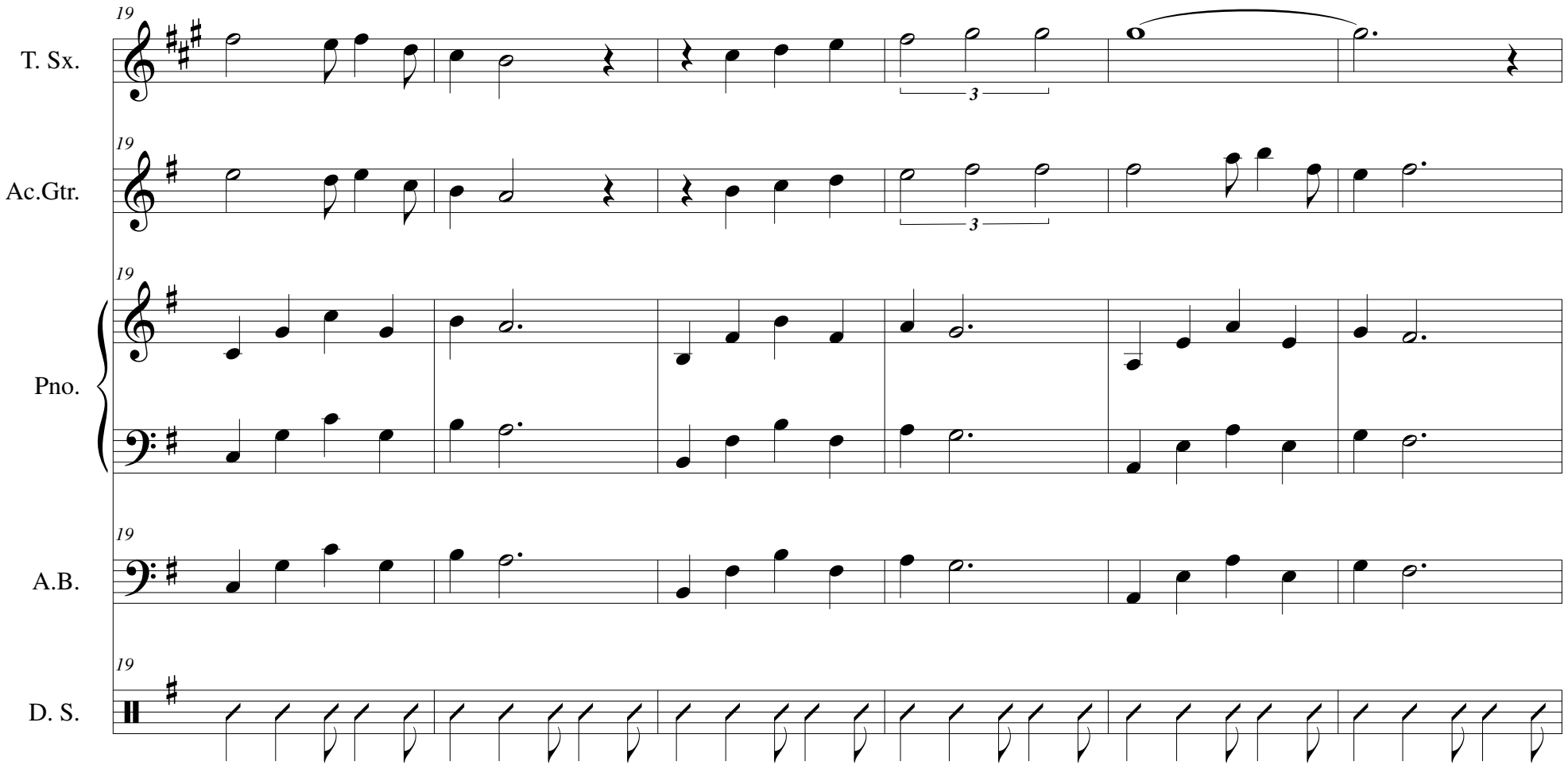
One Bad Day

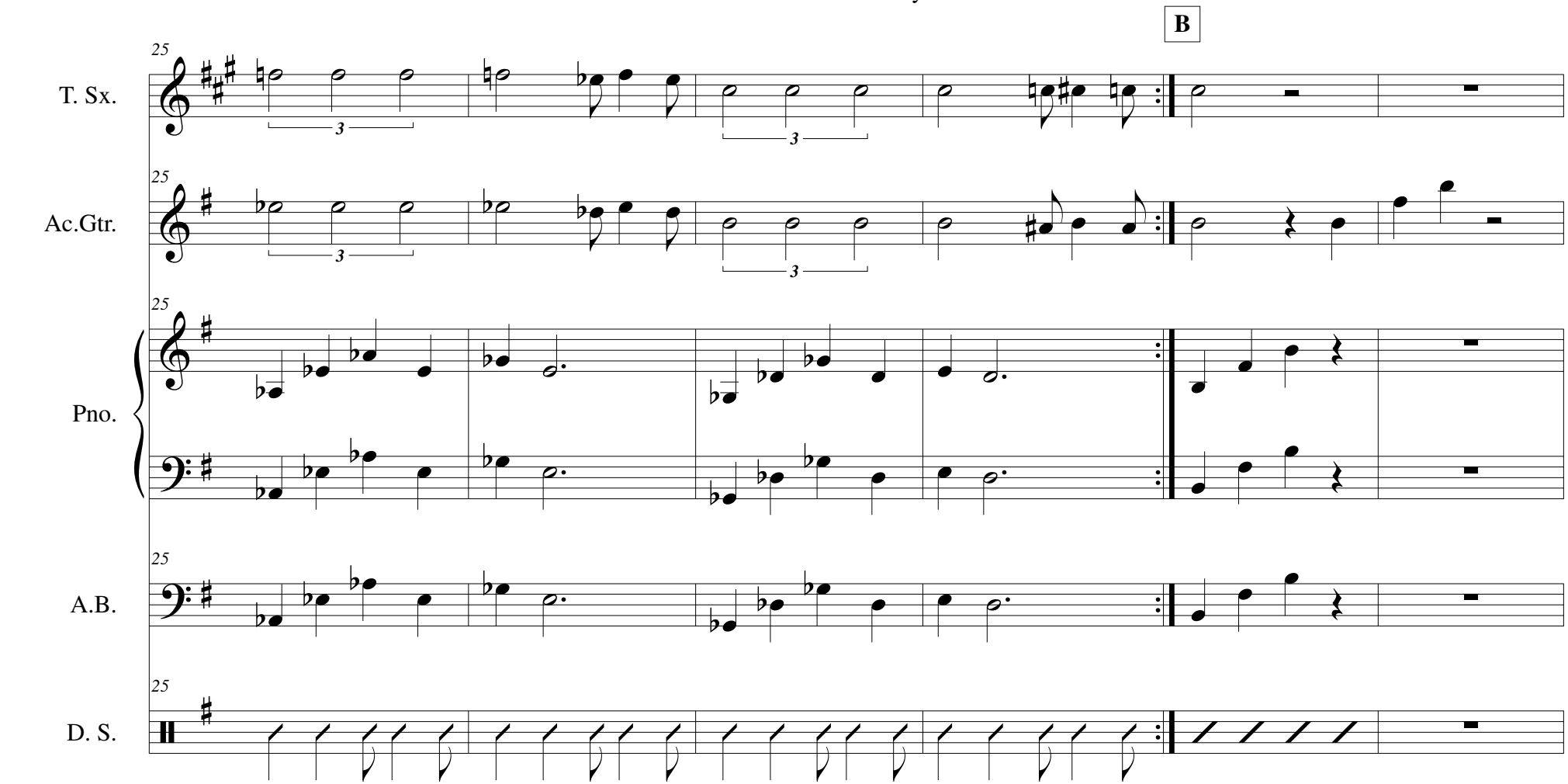
Quinn Baxter

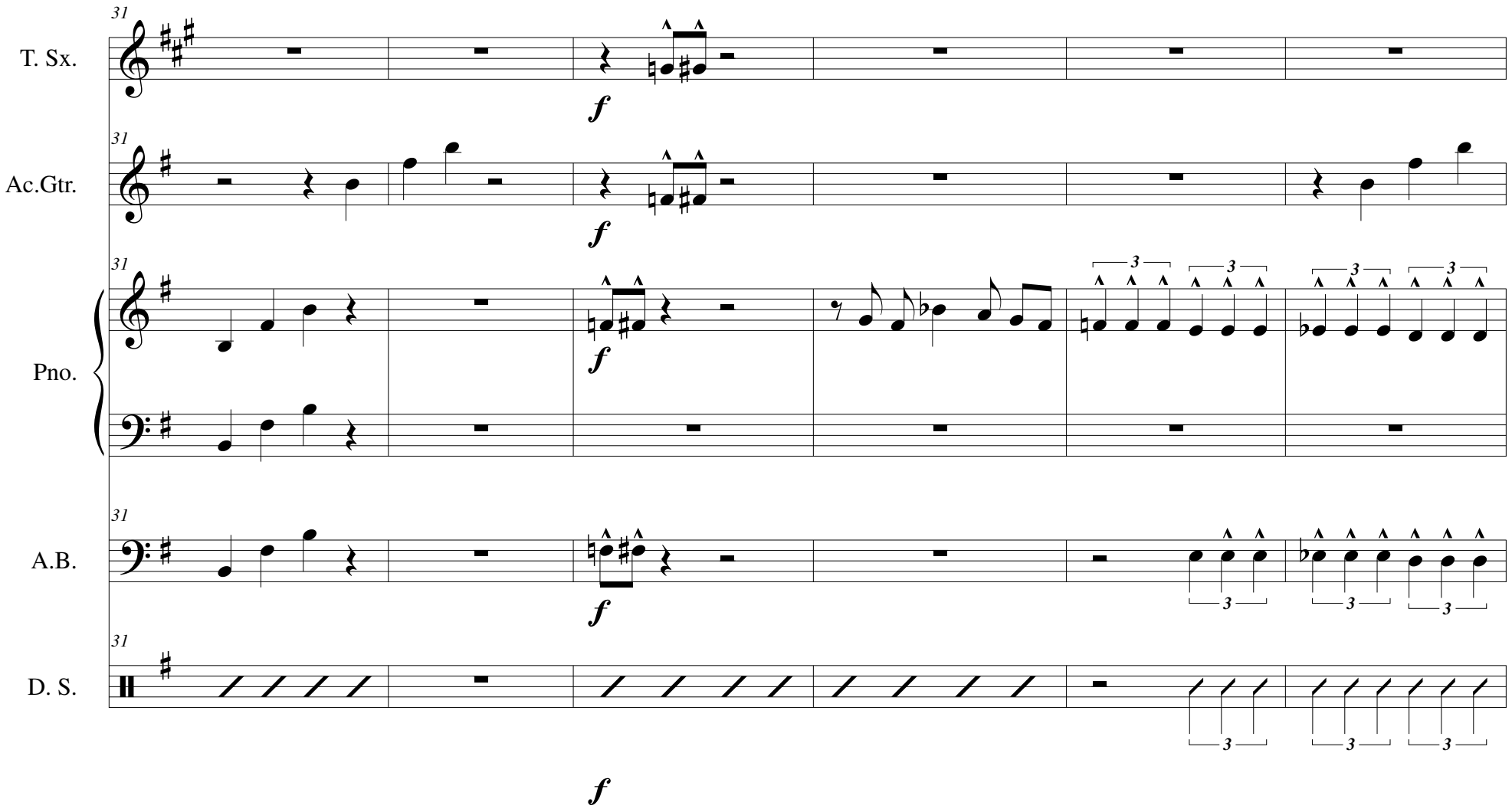


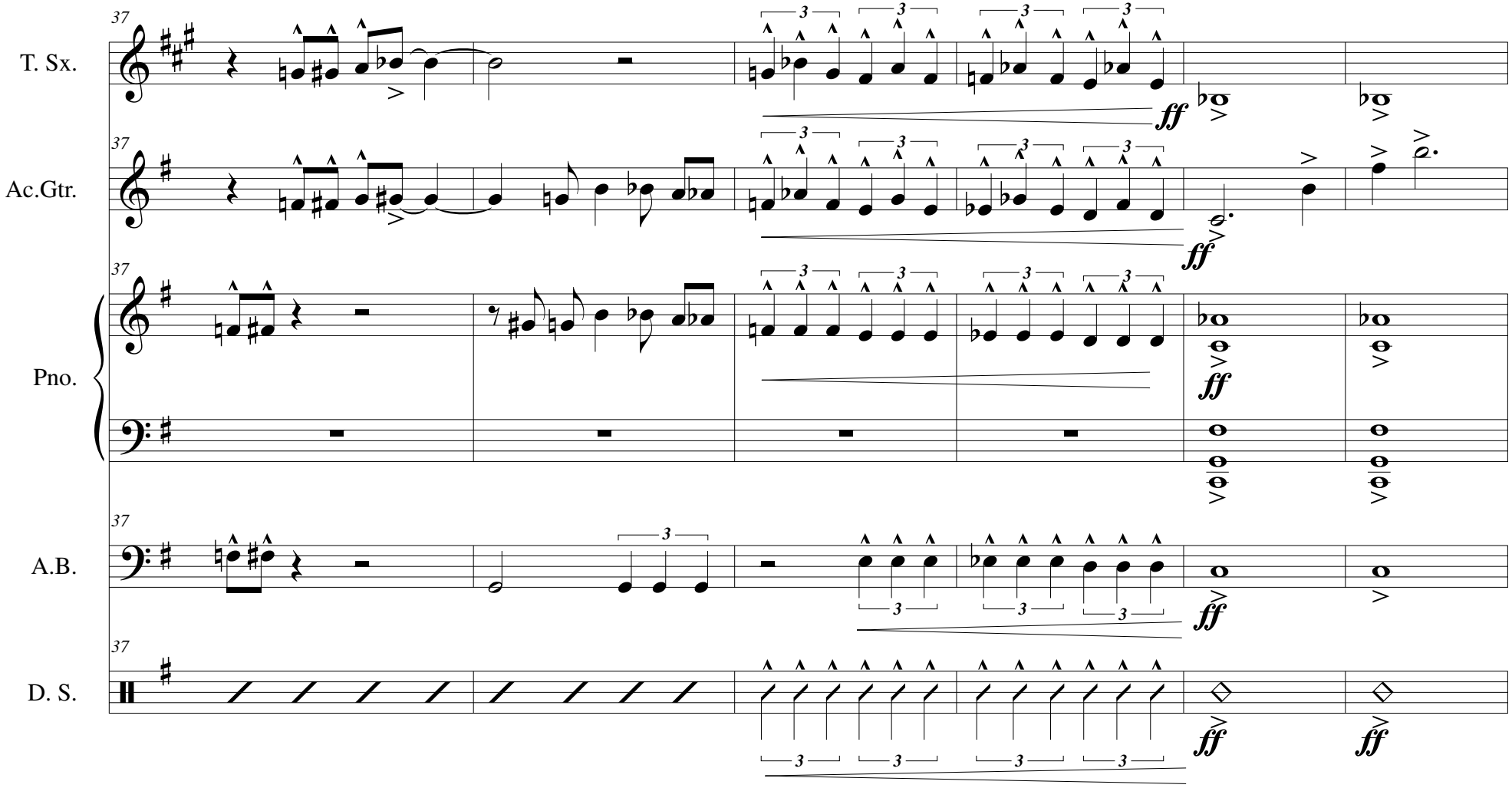

7
T. Sx.
7
Ac.Gtr.
7
Pno.
7
A.B.
7
D. S.

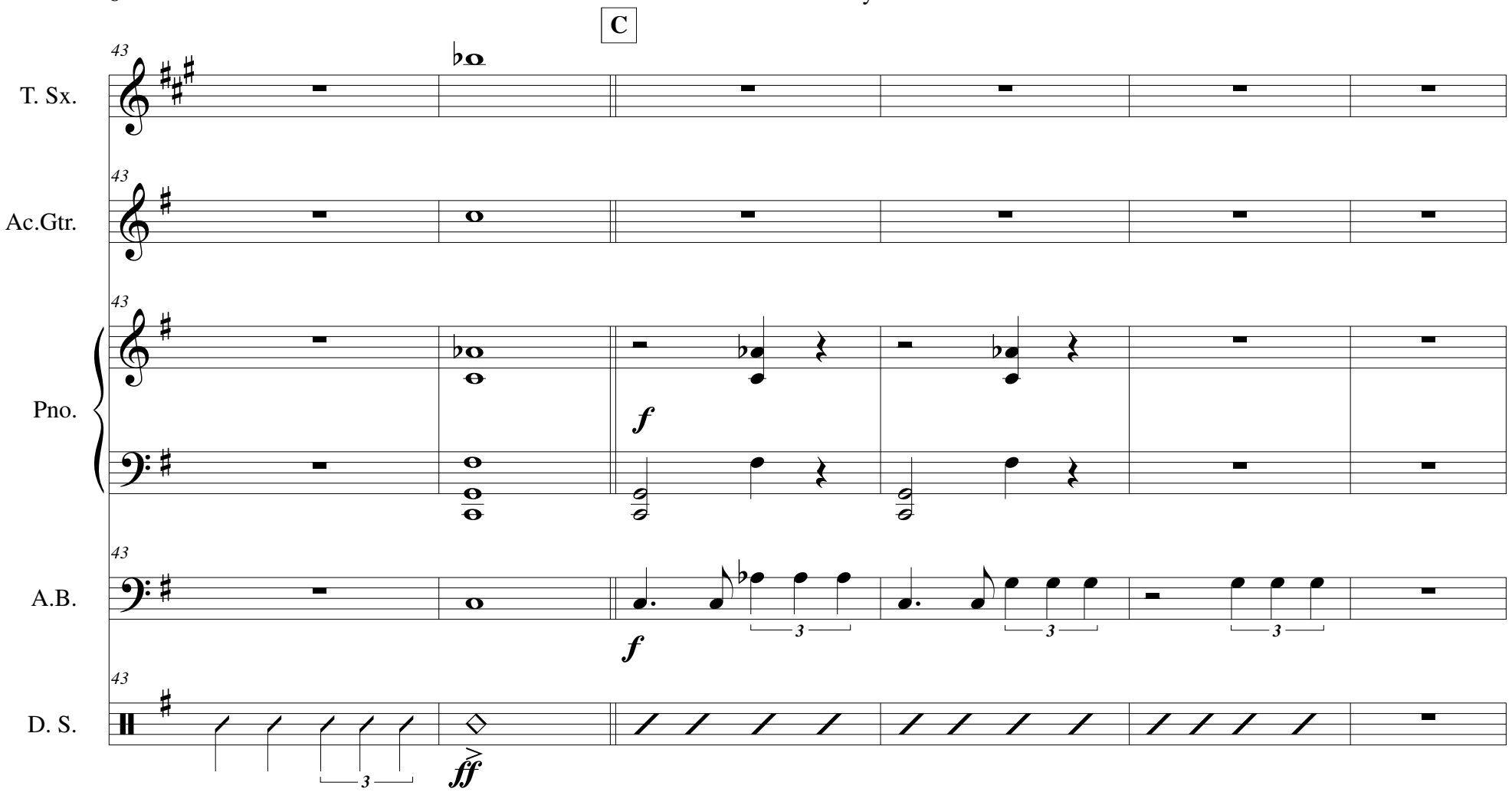

A
13
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
mf

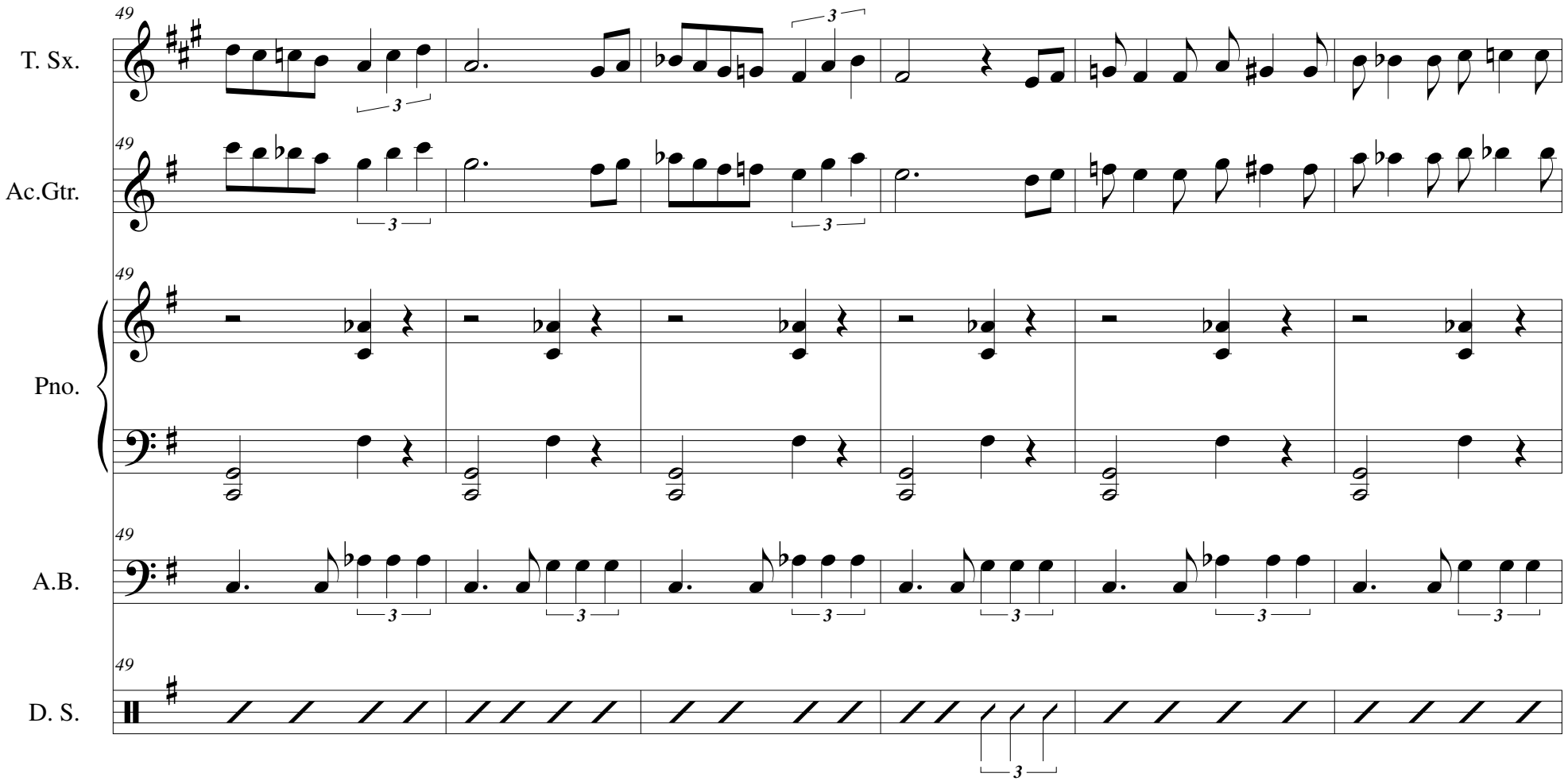

19
T. Sx.
3
19
Ac.Gtr.
3
19
Pno.
19
A.B.
19
D. S.

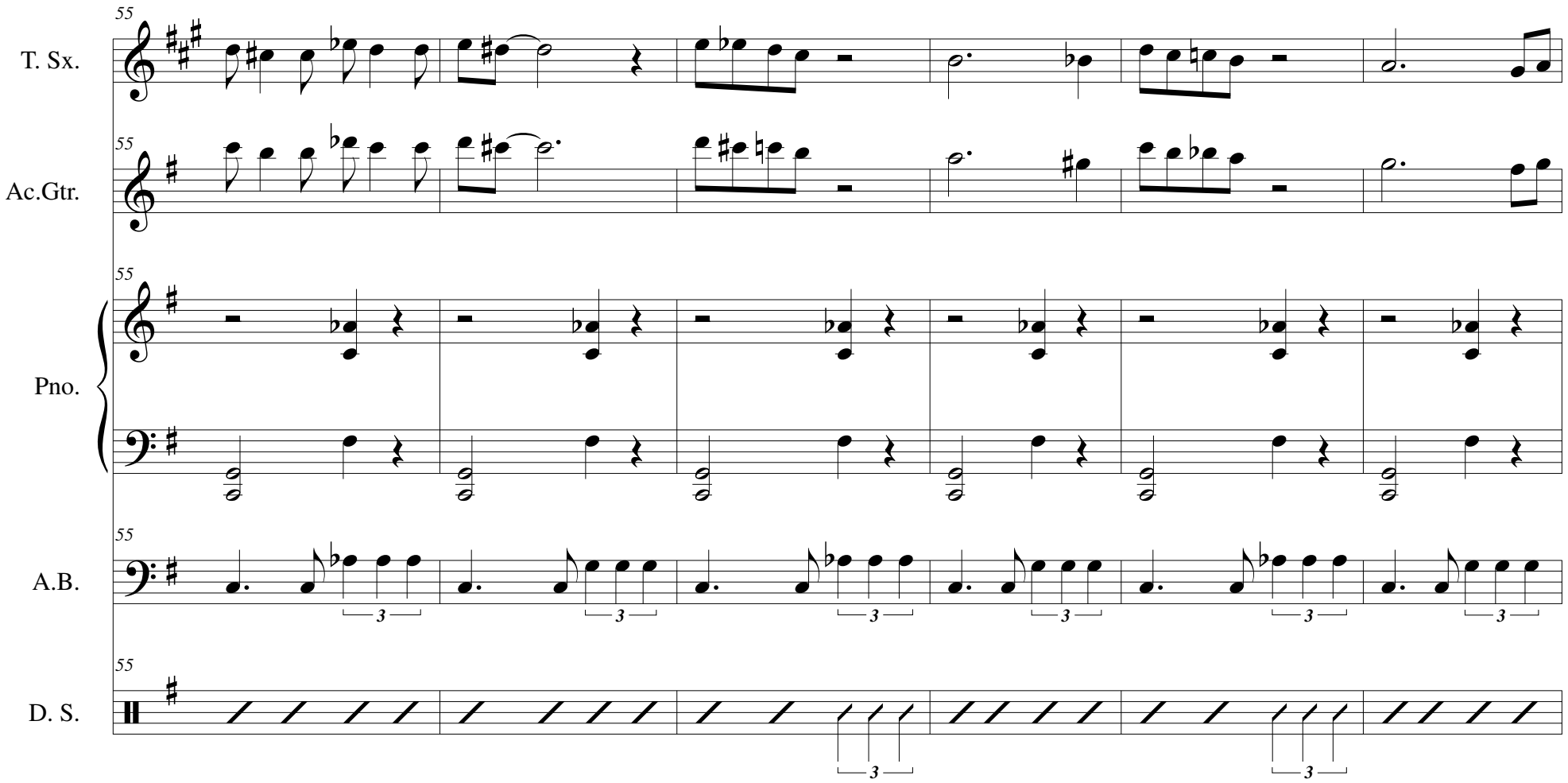

B
25
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3

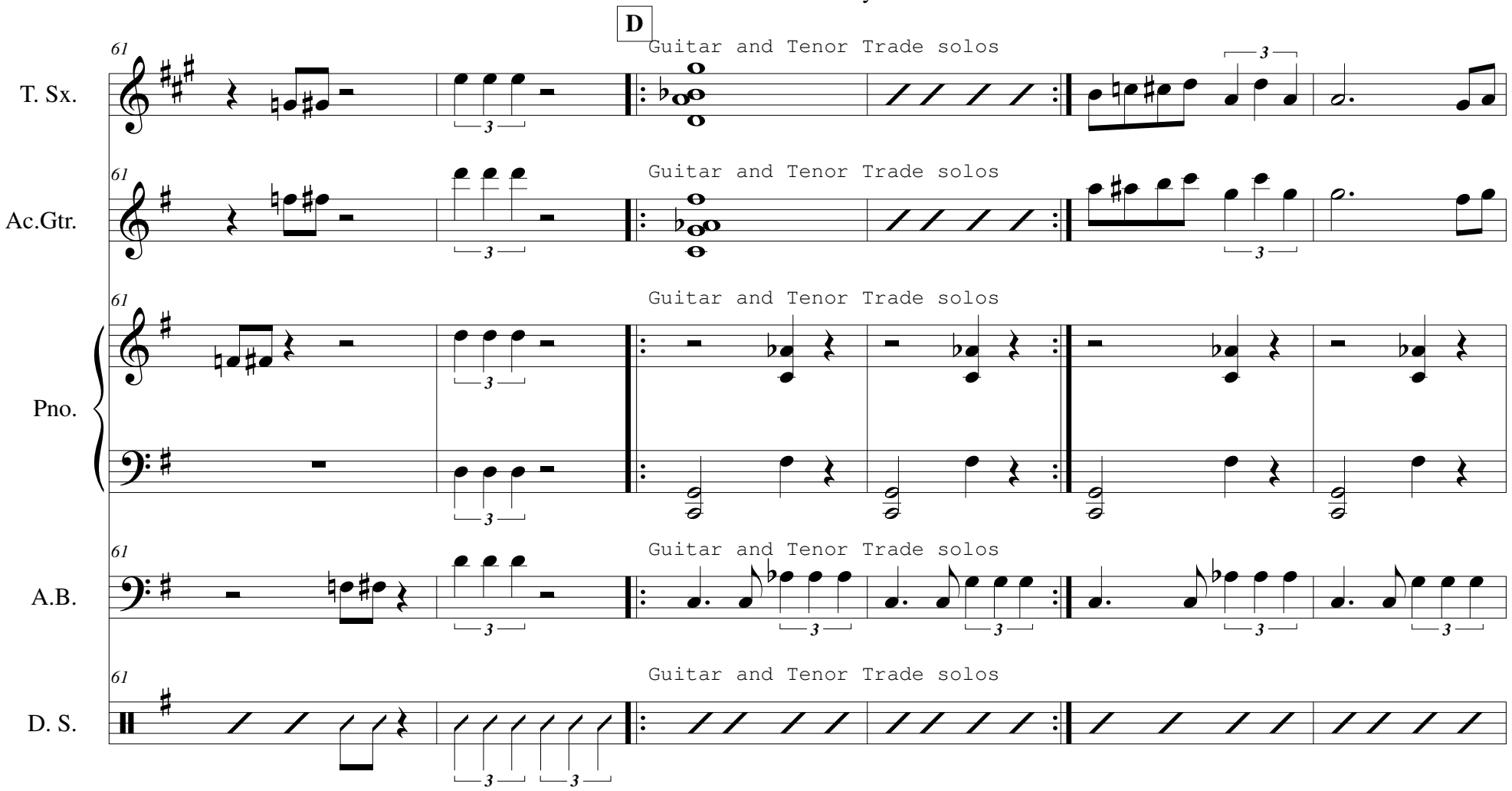

31
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
f
3

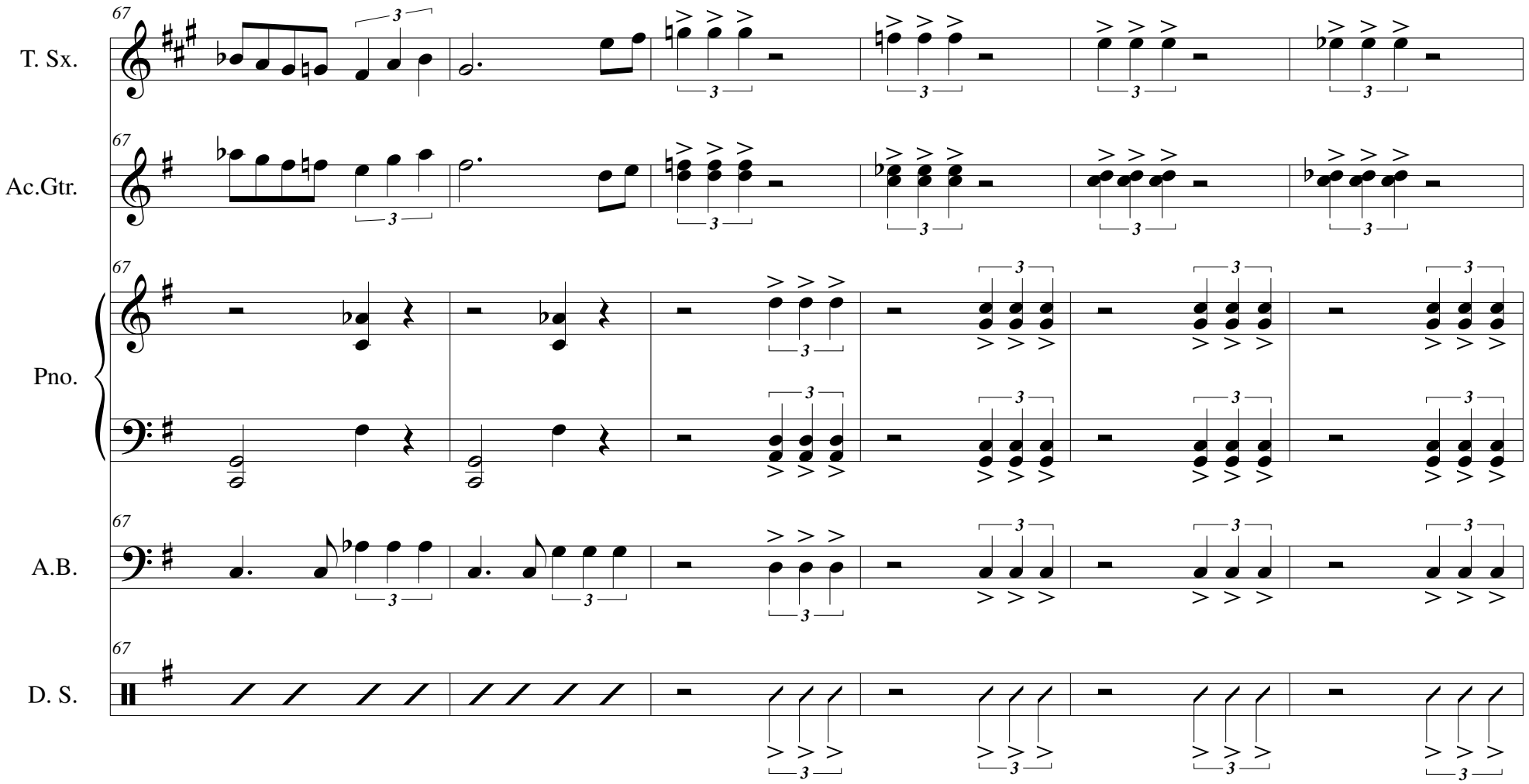

37
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
ff

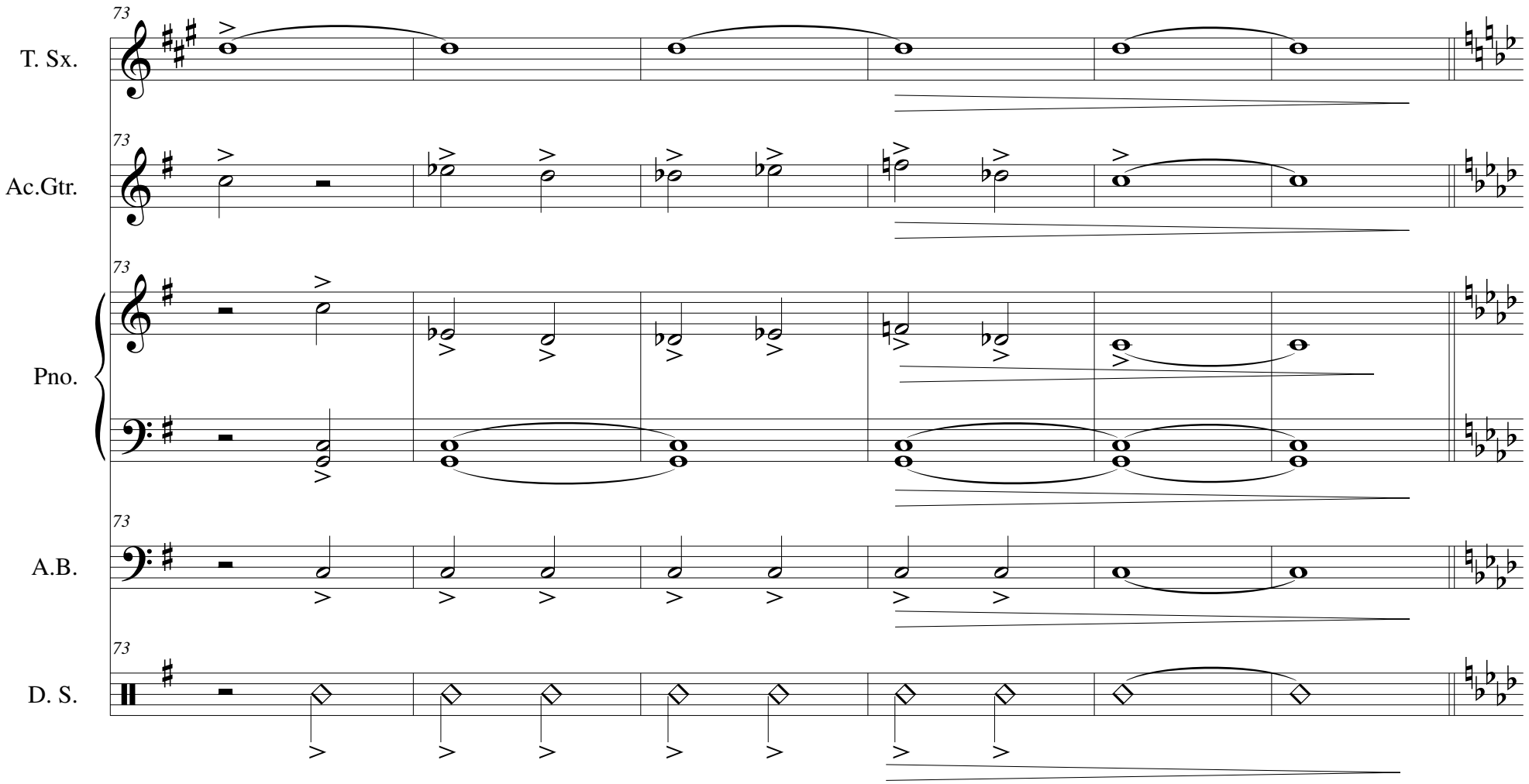

C
43
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
f
3
ff


49
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3


55
T. Sx.
55
Ac.Gtr.
55
Pno.
55
A.B.
3
55
D. S.
3
3


D
61
Guitar and Tenor Trade solos
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.


67
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3


73
T. Sx.
73
Ac.Gtr.
73
Pno.
73
A.B.
73
D. S.

One Bad Day

E

T. Sx.

Ac.Gtr.

79

Pno.

79 C-7(phrygian) E♭/D♭ C-7(phrygian)

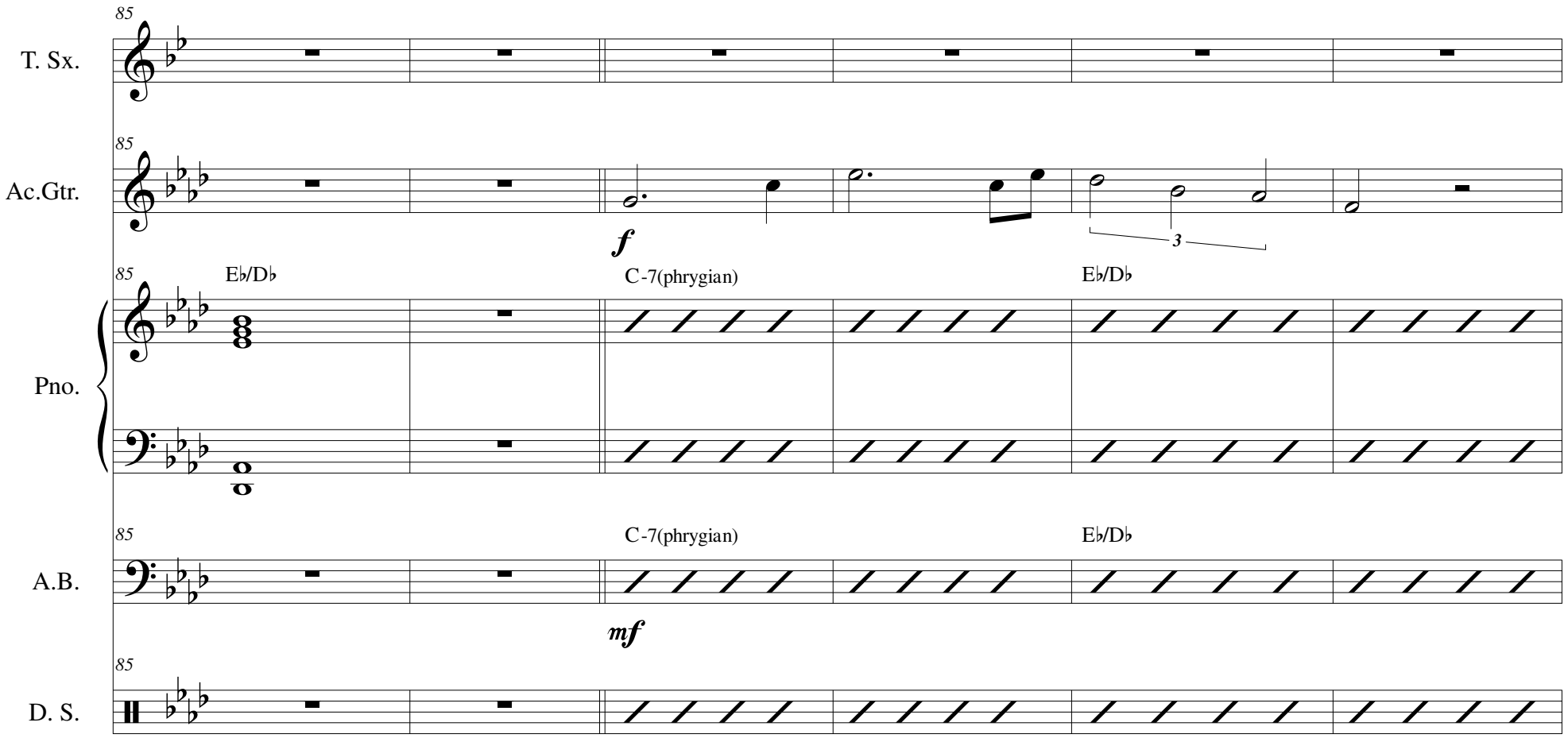
mf

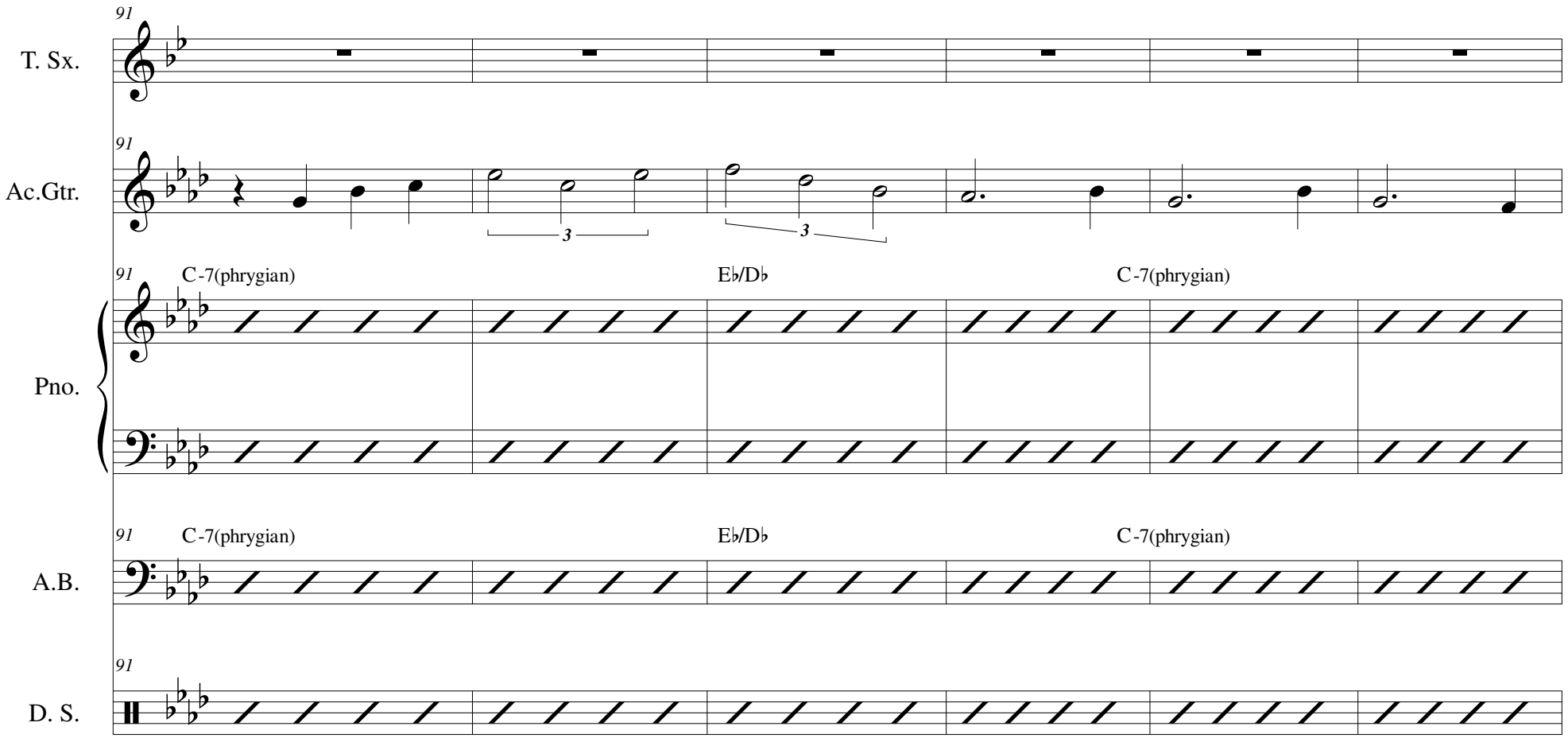
A.B.

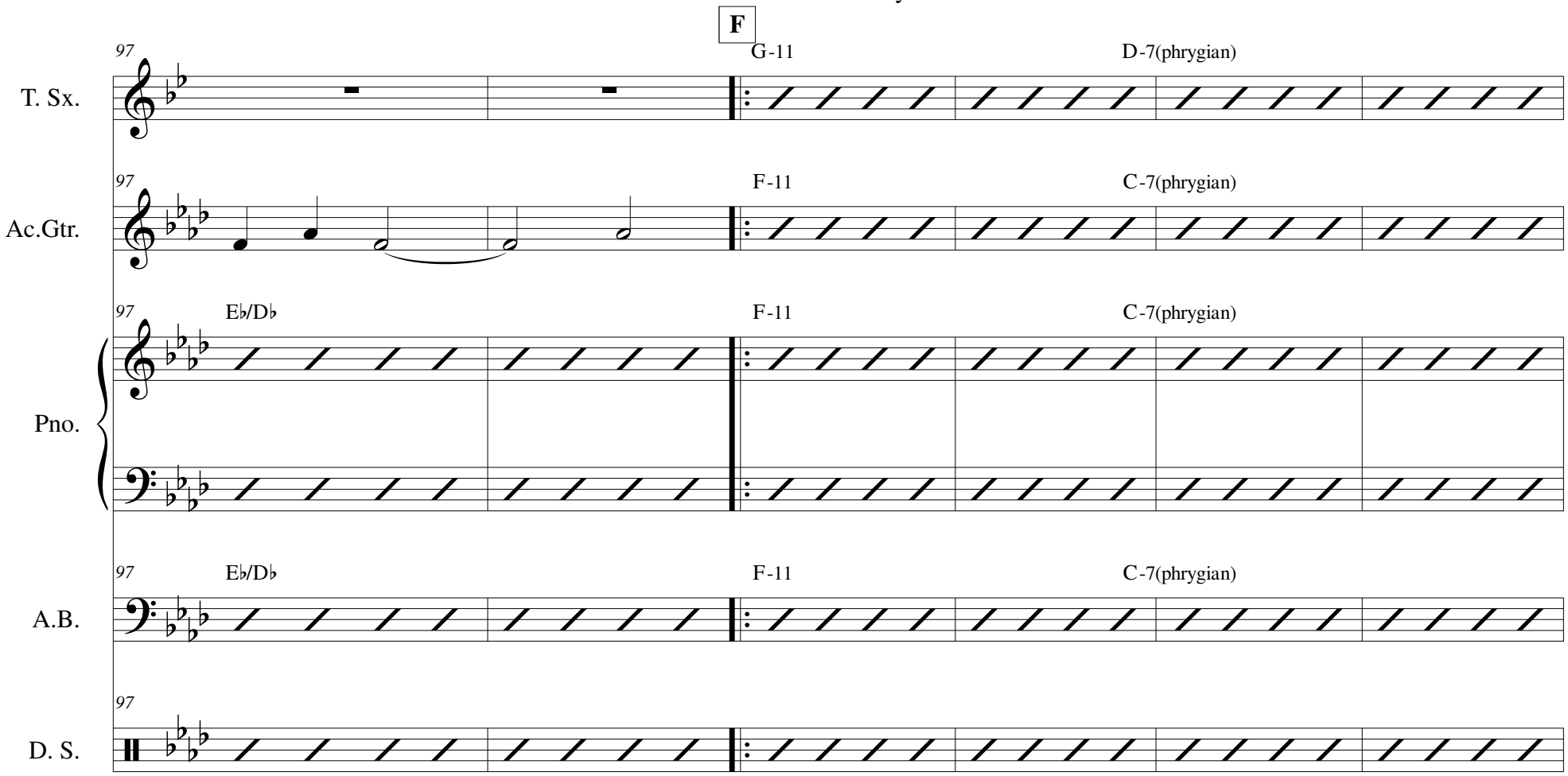
79

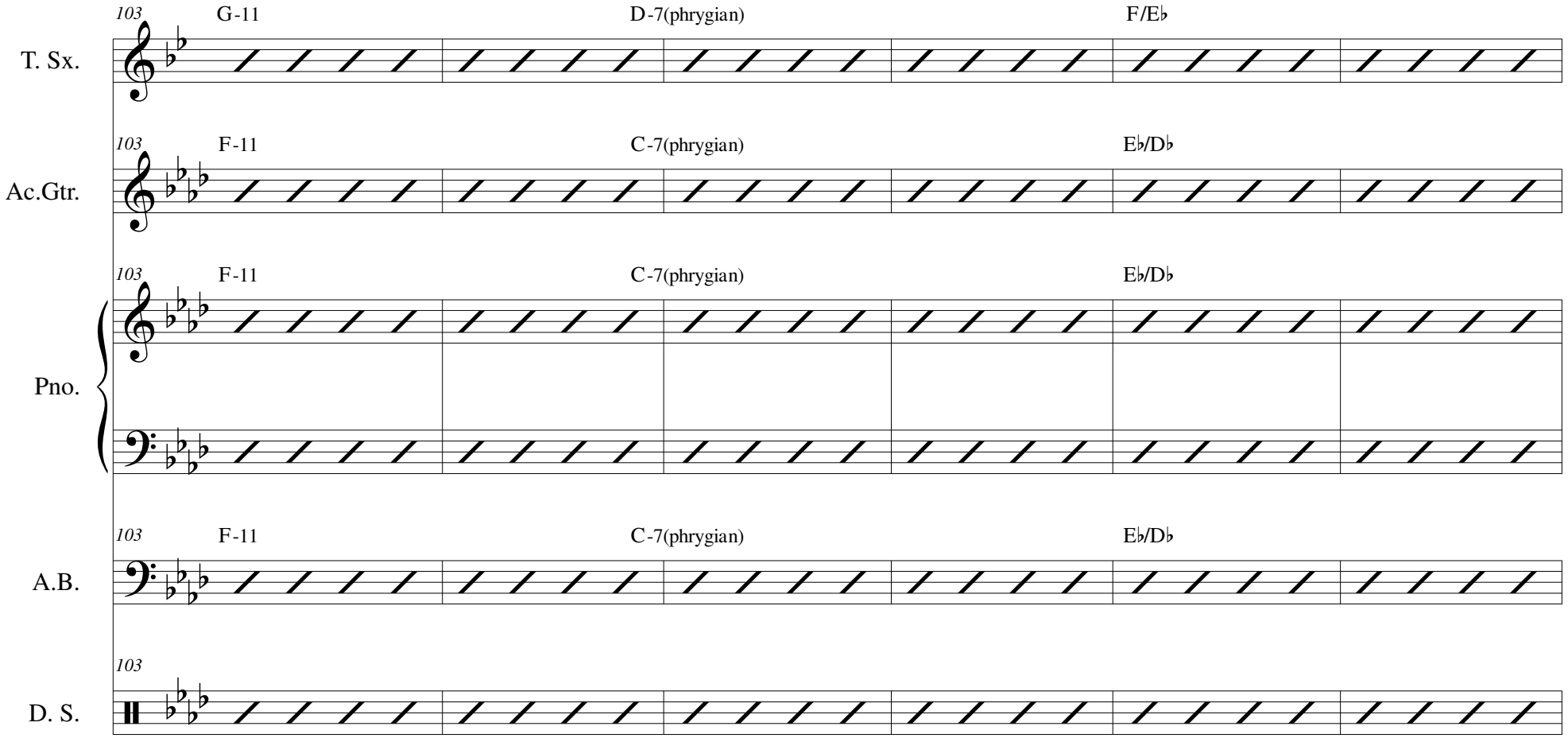
D. S.

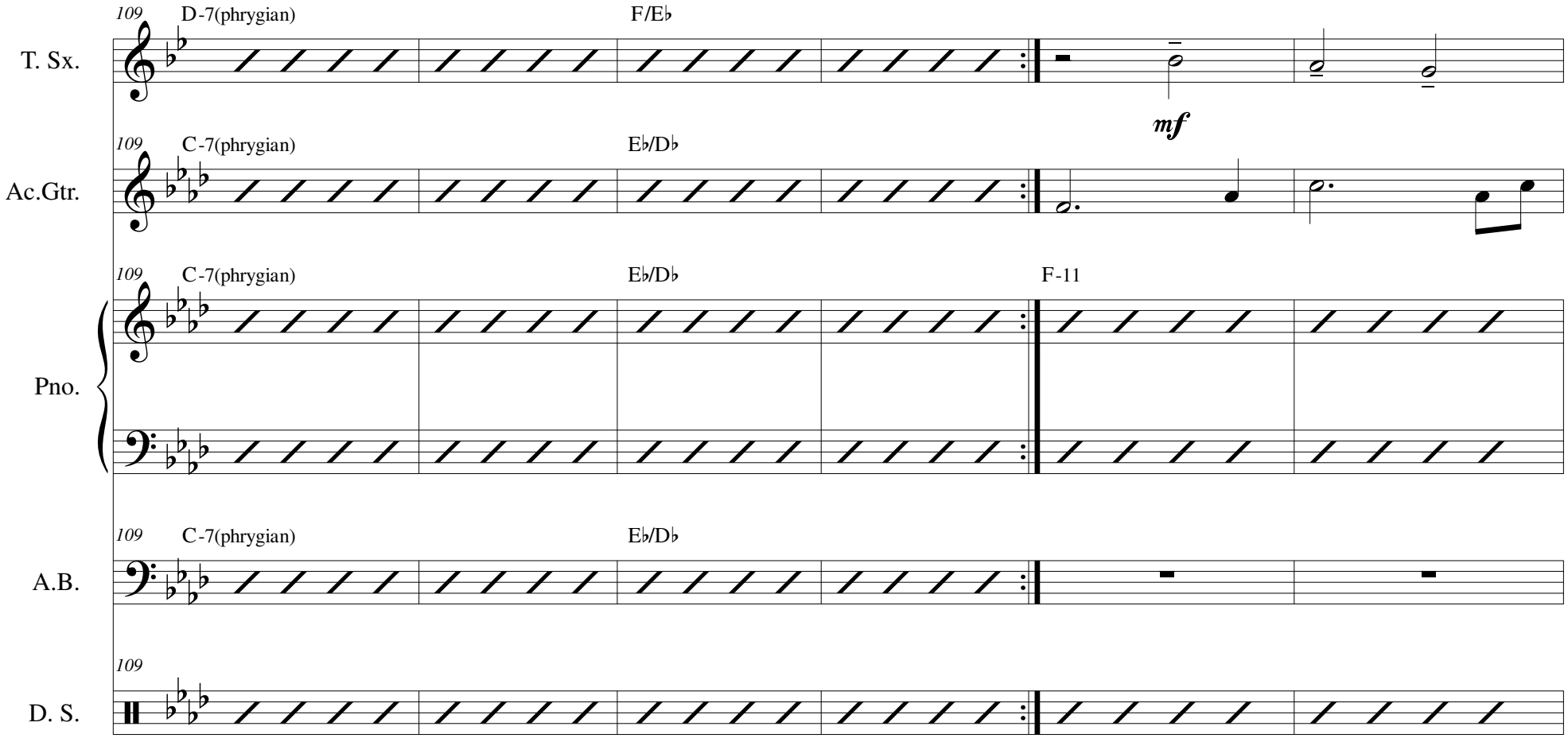
79

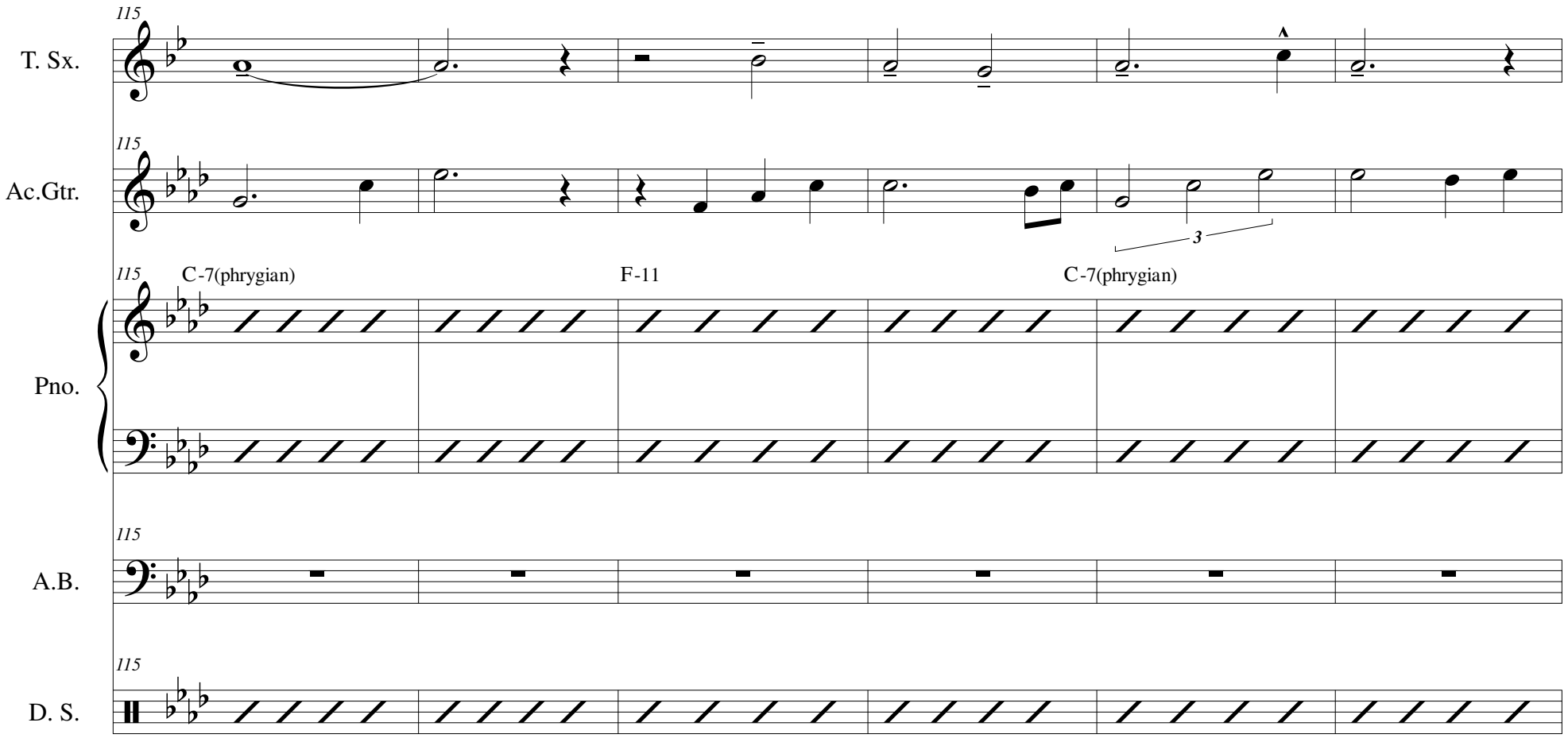

85
T. Sx.
85
Ac.Gtr.
f
3
85
E♭/D♭
C-7(phrygian)
E♭/D♭
Pno.
85
C-7(phrygian)
E♭/D♭
A.B.
mf
85
D. S.

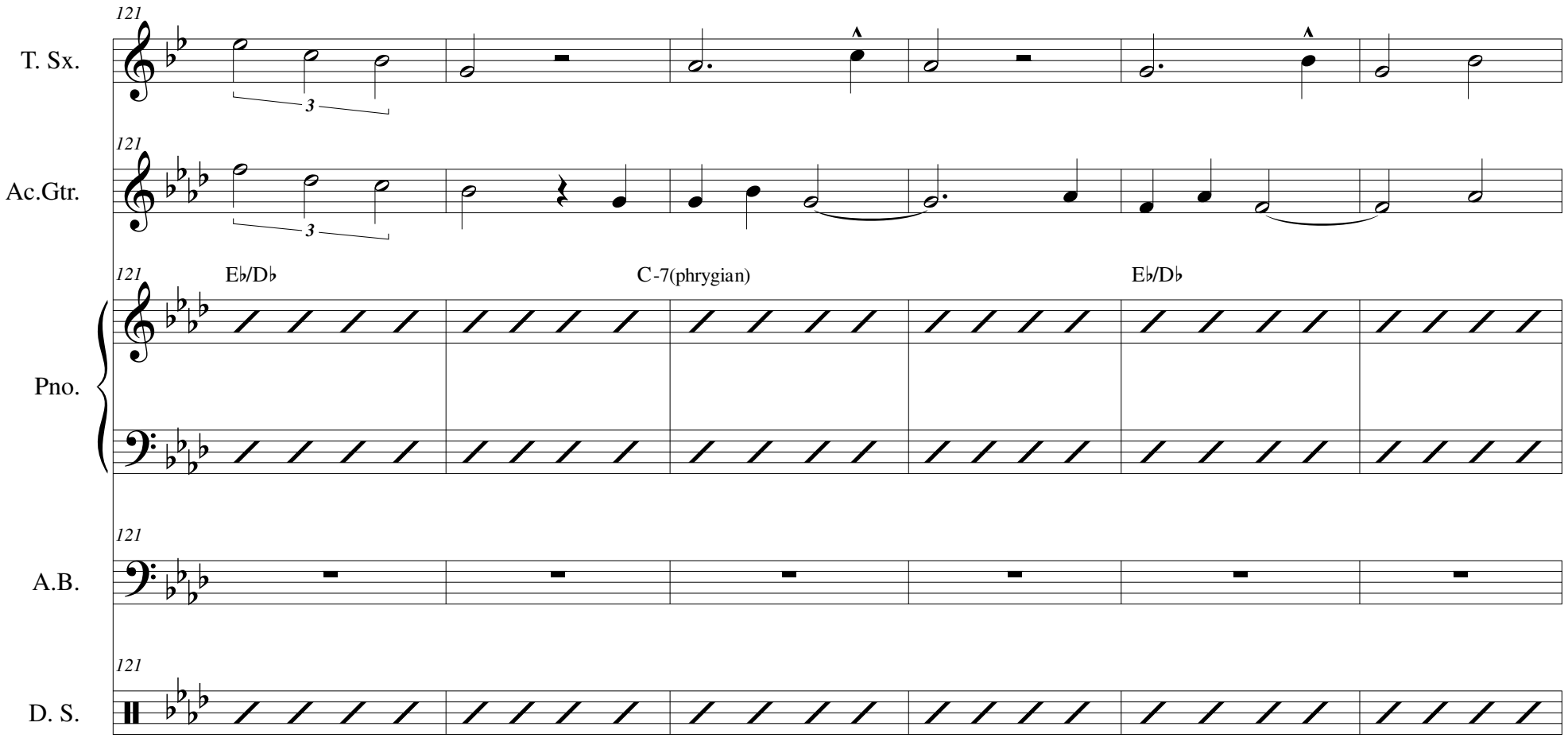

91
T. Sx.
91
Ac.Gtr.
3
3
91
C-7(phrygian)
E♭/D♭
C-7(phrygian)
Pno.
91
C-7(phrygian)
E♭/D♭
C-7(phrygian)
A.B.
91
D. S.

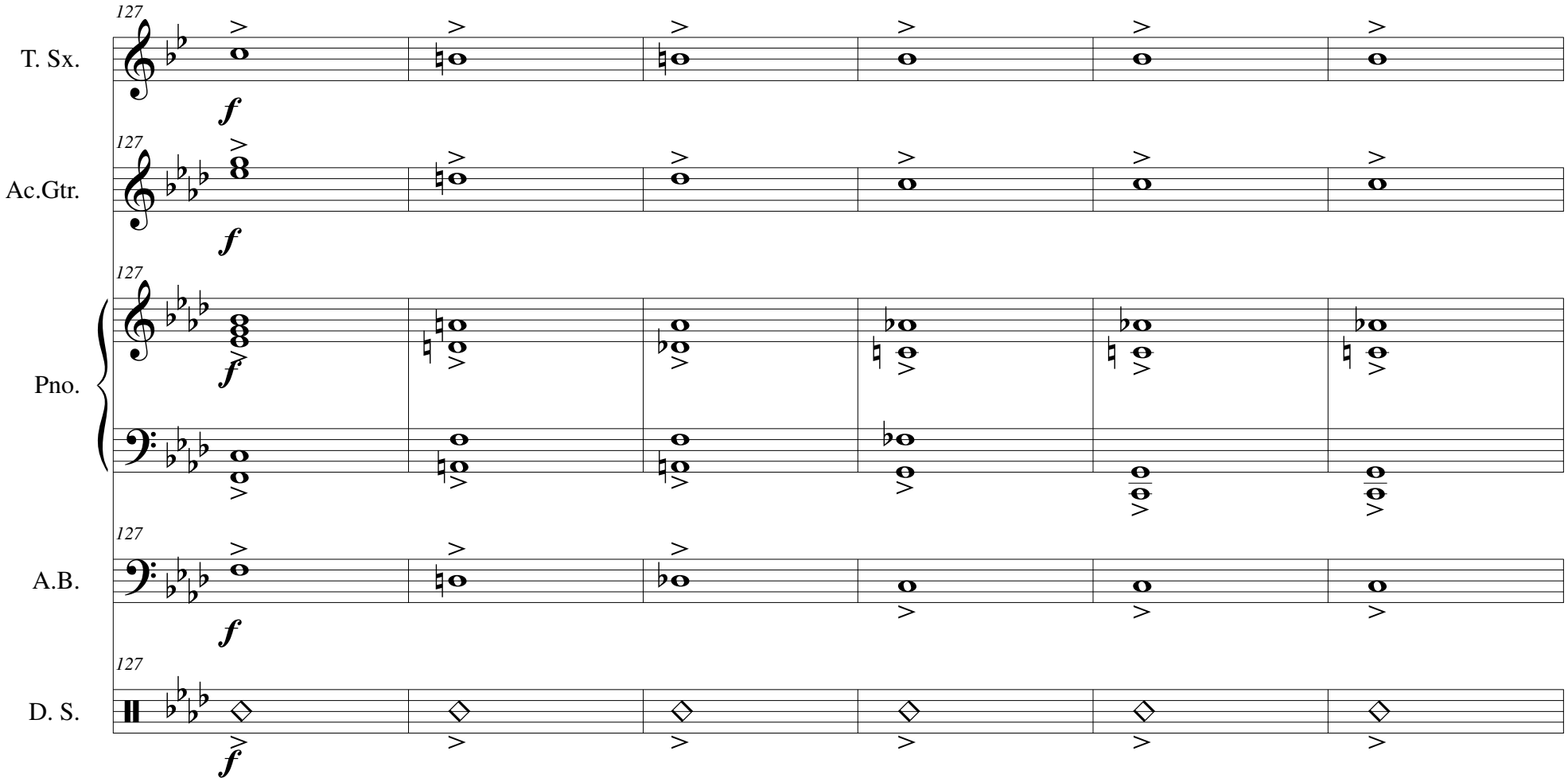

F
97
G-11
D-7(phrygian)
T. Sx.
97
F-11
C-7(phrygian)
Ac.Gtr.
97
E♭/D♭
F-11
C-7(phrygian)
Pno.
97
E♭/D♭
F-11
C-7(phrygian)
A.B.
97
D. S.

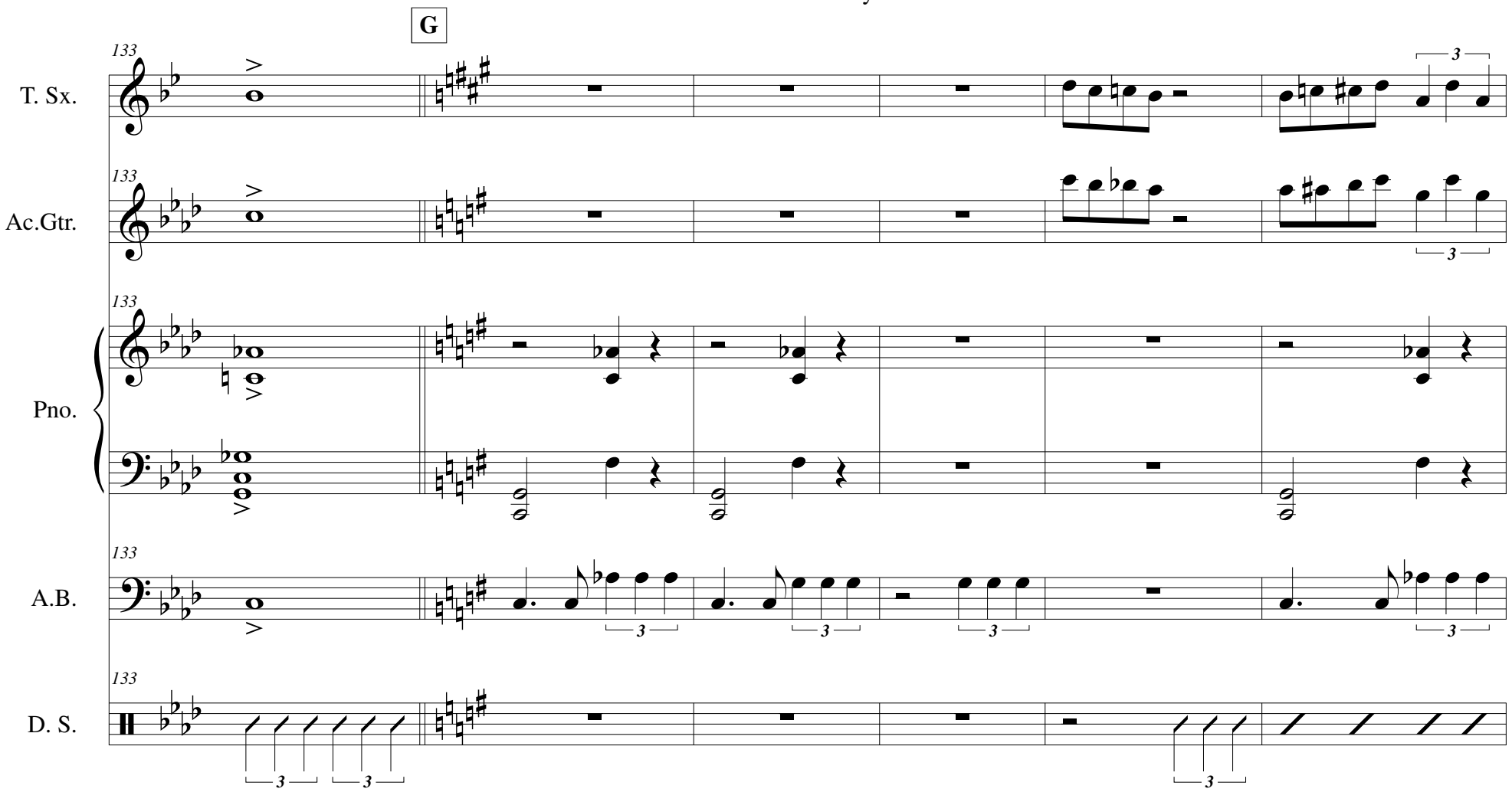

103
G-11
D-7(phrygian)
F/E♭
T. Sx.
103
F-11
C-7(phrygian)
E♭/D♭
Ac.Gtr.
103
F-11
C-7(phrygian)
E♭/D♭
Pno.
103
F-11
C-7(phrygian)
E♭/D♭
A.B.
103
D. S.

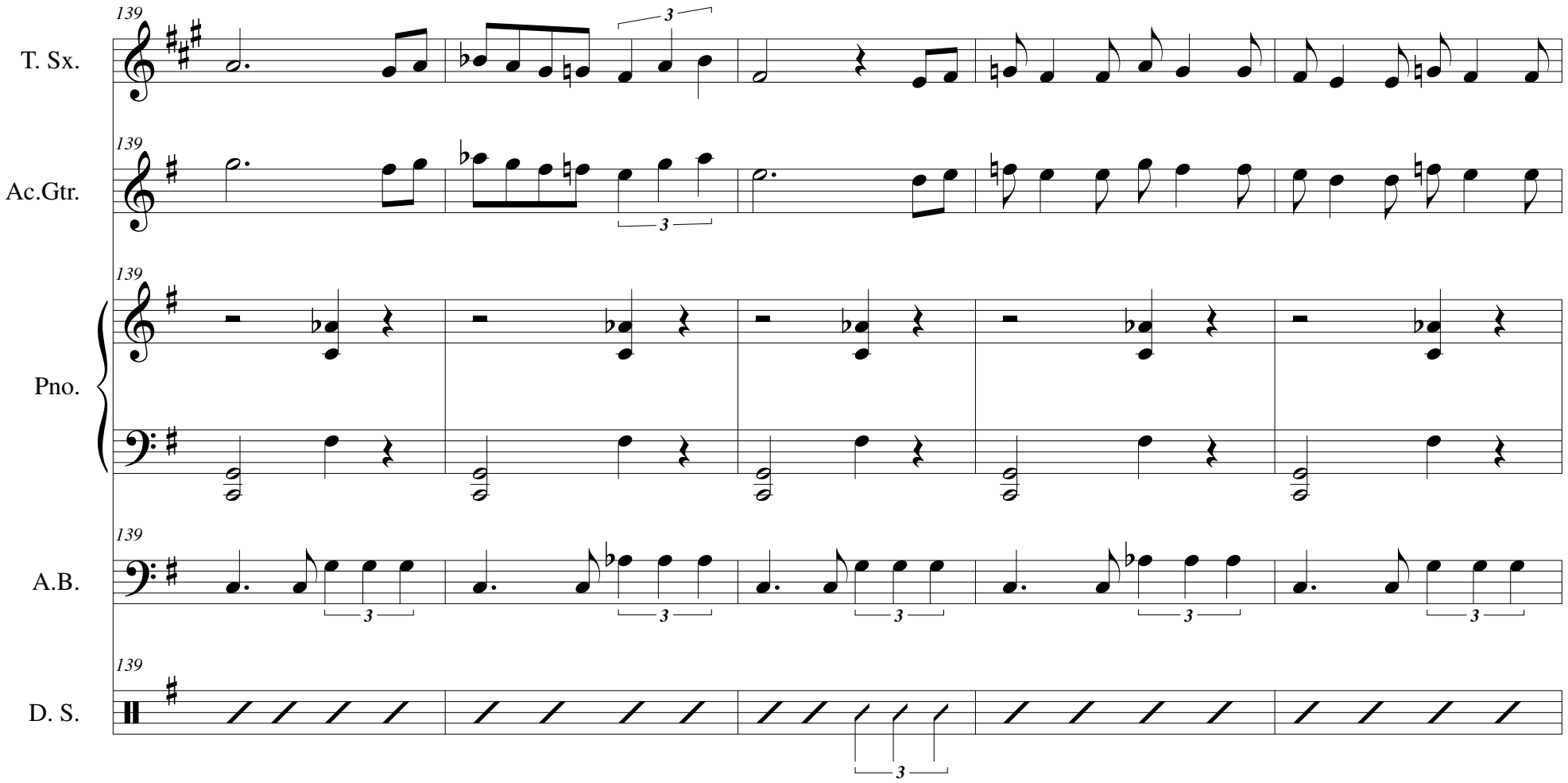

109
D-7(phrygian)
F/E♭
T. Sx.
mf
109
C-7(phrygian)
E♭/D♭
Ac.Gtr.
109
C-7(phrygian)
E♭/D♭
F-11
Pno.
109
C-7(phrygian)
E♭/D♭
A.B.
109
D. S.

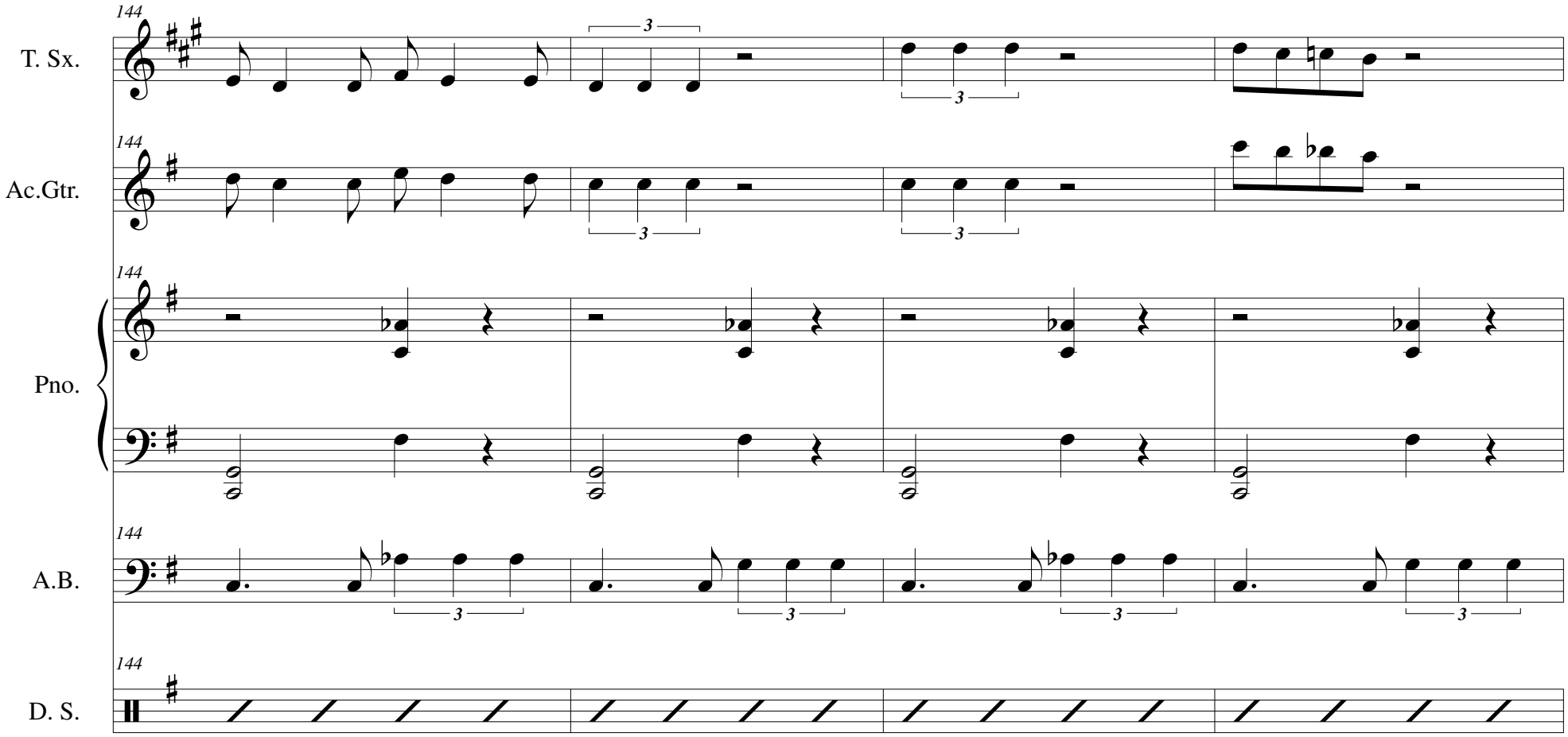

115
T. Sx.
115
Ac.Gtr.
3
115
C-7(phrygian)
F-11
C-7(phrygian)
Pno.
115
A.B.
115
D. S.

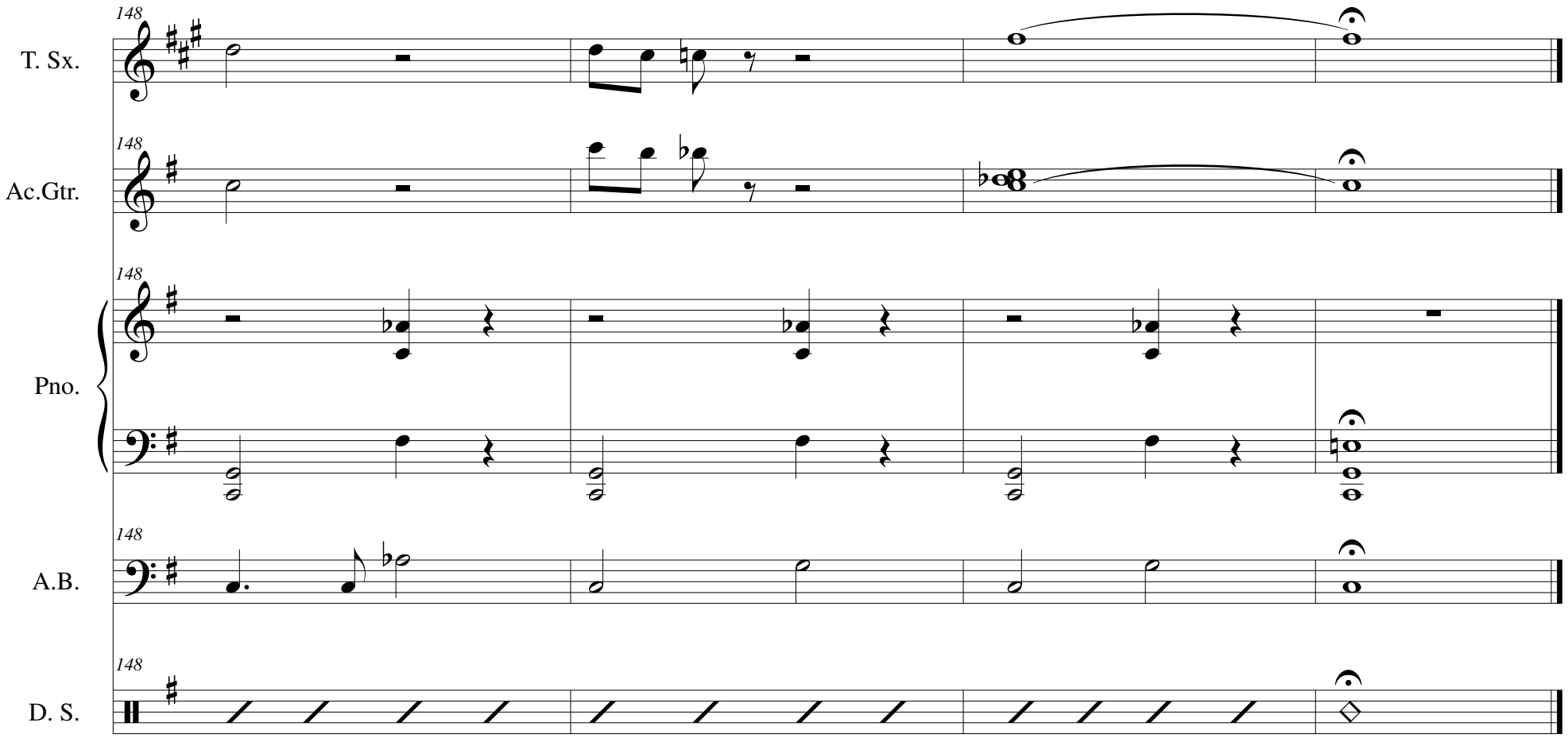

121
T. Sx.
3
121
Ac.Gtr.
3
121
E♭/D♭
C-7(phrygian)
E♭/D♭
Pno.
121
A.B.
121
D. S.


127
T. Sx.
f
127
Ac.Gtr.
f
127
Pno.
f
127
A.B.
f
127
D. S.
f


G
133
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3


139
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3


144
T. Sx.
Ac.Gtr.
Pno.
A.B.
D. S.
3


148
T. Sx.
148
Ac.Gtr.
148
Pno.
148
A.B.
148
D. S.