MTO 23.2 Examples: Hannaford, Subjective (Re)positioning in Musical Improvisation

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.17.23.2/mto.17.23.2.hannaford.php
Example 1. Score excerpt of “1994”
Example 3. Transcription of 0:17–2:38 of Webber’s improvisation on “1994”
Example 4. Transcription of the composed bass part and hi-hat accents in “Yoda”
Example 6. Transcription of 4 choruses of Oh and Poor’s improvisation on “Yoda”
Example 8. Score excerpt of “Any Many”

use bracketed figures (I-from #6 as material for backings, any part, open transposition

Ten. Sax.

use bracketed figures from #6 as material for backings, any part, open transposition

Alto Sax.

open tuba/tbnc

Tbn.

Tba.
Example 11. Annotated spectrogram of 0:00–0:22 of Example 9 (reproduced below)
Example 12. Annotated spectrogram of 0:22–1:10 of Example 9 (reproduced below)
Example 14. Peak frequency spectrogram showing Berne’s chromatic descent and Peck’s harmony
Example 15a. Bracket V from “Any Many,” tenor saxophone part

Example 15b. Laubrock’s reference to bracket V during improvisation

Example 15c. Berne’s reference to bracket V during improvisation

Example 16a. Bracket II from “Any Many,” tenor saxophone part

Example 16b. Laubrock’s reference to bracket II during improvisation
Example 17. Laubrock cues the ensemble into the notated portion of “Any Many”
Example 24. Score for “Rounds: For the Horses/Von”

rounds: for the horses

caroline davis
2010/2013
Example 29. Transcription of Barnett’s trombone improvisation on “Rockin’ Chair”
Example 30a. Barnett’s phrase in mm. 0–2 with downbeat delays

Example 30b. Barnett’s phrase in mm. 3–4 with downbeat delays

Example 30c. Barnett’s phrase in mm. 8–9 with downbeat delays

Example 30d. Barnett’s phrase in mm. 14–15 with downbeat delays