



MTO 25.4 Examples: Bleij, Three Multifaceted Compositions by Wayne Shorter

(Note: audio, video, and other interactive examples are only available online)

<https://www.mtosmt.org/issues/mto.19.25.4/mto.19.25.4.bleij.html>

Example 1. Lead sheet of "E.S.P." (transcribed by the author)

Lead sheet for "E.S.P." by Wayne Shorter, transcribed by the author. The piece is in 4/4 time and B-flat major. The notation includes five staves of music with various chord symbols and articulations.

Staff 1: $E^7(\text{alt})$ $F\Delta$

Staff 2: 5 $E^7(\text{alt})$ $E\flat\Delta$

Staff 3: 9 D^7 $E\flat^7$ $E\flat\Delta$ $E^7(\text{alt})$ $F\Delta$ $E\flat\Delta$

Staff 4: 13 1. $D^{\flat}M^7$ G^7 $G^{\flat}M^7$ $G^{\flat\Delta}$ $G^{\flat\Delta}$

Staff 5: 17 2. $D^{\flat}7$ $G^{\flat}M^7$ 3 $D^{\flat}M^7$ $G^{\flat}7$ $F\Delta$

Example 2. Melody of "E.S.P."; new pitches (circled) appearing in pairs

3 1 2

5 4 5

9 6 7

13 8

17 9

to C (m.1)

from E (m.12)?

to D (m.2)

Example 3. "E.S.P." a. Unfolding of stack-of-fourths; b. Trichord and pairs; c. Voice leading

a. b. c. etc.

Example 6. "E.S.P.," distribution of "filled-in" motive in the melody

5
prepares M2+m3

9
prepares M2+M3 ?

13
1.

17
2.

'augmentation!'

'augmentation!'

p4 p4 p4 p4

Example 7. "E.S.P." a. Voice leading in mm. 1-4;
b. Potential—not actual—course of events in mm. 5-8

a. $E7_{(ALT)}$ $F\#9$ b. $E7_{(ALT)}$ $E_b\Delta$

Example 8. "E.S.P.," overview of harmonic framework (parentheses denote secondary functions, and arrows point to target chord)

Example 9. "E.S.P.," tritone as important interval in twelve-note unfolding of stack-of-fourths

Example 10. "E.S.P.," pairs extended to twelve-note unfolding

Example 11. "E.S.P.," first two measures of Shorter's solo

Shorter's line (mm. 1-2):

The musical notation for Example 11 shows a single melodic line on a treble clef staff. The key signature is E7 (with a natural sign over the 7), indicating a key of E major with a dominant seventh chord. The first measure is labeled "ascending" and contains a sequence of notes: E4, F#4, G4, A4, B4, C5, D5, E5. The second measure is labeled "descending" and contains: D5, C5, B4, A4, G4, F#4, E4. Below the staff, fret numbers are indicated: 11, 12, 10, 3, 1, 2, 1, 2, 3, 10, 11, 12. A dashed line connects the 11th fret of the first measure to the 10th fret of the second measure, with a "3" above it, indicating a triplet. Another dashed line connects the 12th fret of the first measure to the 1st fret of the second measure, with a "1" above it, indicating a first finger. A third dashed line connects the 10th fret of the first measure to the 2nd fret of the second measure, with a "2" above it, indicating a second finger. At the end of the second measure, there is a tritone interval between the 10th and 12th frets, labeled "R=P6" with an arrow pointing to the interval.

Example 12. "Witchcraft," mm. 17-22

The musical notation for Example 12 consists of two staves. The top staff is a vocal line in 4/4 time, with lyrics: "'Cause it's witch - craft". The key signature has one flat (Bb). The first measure is marked with an "F" chord. The second measure is marked with an "8b7" chord. The bottom staff is a piano accompaniment line. The first measure is marked with an "F" chord. The second measure is marked with an "F" chord. The third measure is marked with an "F" chord and a "3" above it, indicating a triplet. The fourth measure is marked with an "F" chord and a "3" above it, indicating a triplet. A bracket below the last two measures is labeled "F major triad".

Example 13. Lead sheet of "Infant Eyes" (transcribed by the author)

Lead sheet for "Infant Eyes" in B-flat major, 4/4 time. The sheet consists of five staves of music with the following chords and melodic lines:

- Staff 1: Chords: G_M7, F_M7, E_bΔ, A7(_b9), G_bΔ. Melody: C4, G4, A4, B4, C5, B4, A4, G4.
- Staff 2 (labeled 6): Chords: F7sus4, E_bM7, B_b7sus4, B_b7, E_bΔ. Melody: G4, F4, E4, D4, C4, B3, A3, G3.
- Staff 3 (labeled 11): Chords: F_bΔ/E_b, E_bΔ(♯11), F_bΔ, C_bΔ, B_b7sus4. Melody: G3, F3, E3, D3, C3, B2, A2, G2.
- Staff 4 (labeled 16): Chords: A_bM7, E_b7sus4, D7(♯9), G_M7, F_M7, E_bΔ. Melody: G3, F3, E3, D3, C3, B2, A2, G2.
- Staff 5 (labeled 22): Chords: A7(_b9), G_bΔ, F7sus4, E_bM7, B_b7sus4, (D7). Melody: G3, F3, E3, D3, C3, B2, A2, G2.

Example 14. "Infant Eyes," core motive

Core motive for "Infant Eyes" in B-flat major, 4/4 time. The compound motif is shown on a treble clef staff with a 4/4 time signature. The melody consists of the notes G4, A4, B4, C5, B4, A4, G4, followed by a whole rest. Below the staff, the rhythmic structure is indicated by two brackets: the first bracket covers the first four notes (G4, A4, B4, C5) and the second bracket covers the last four notes (B4, A4, G4, whole rest). Below these brackets are four quarter notes: G4, A4, B4, and C5.

Example 15. "Infant Eyes," harmony and skeleton melody

Example 16. "Infant Eyes," overview of modulations

Example 17. Lead sheet of "Virgo" (transcribed by the author)

Lead sheet for the song "Virgo" in 4/4 time, featuring guitar chords and musical notation. The key signature has two flats (B-flat and E-flat).

Chords and measures:

- 1-4: F Δ , B \flat M7, E \flat 7, D \emptyset , B \flat 7, A Δ
- 5-8: A \flat M7, F \flat M7, B \flat 7, E \emptyset , E \flat 7, D Δ
- 9-12: D \flat M7, C \flat M7, F7, E \flat 7, D7, G \flat M7, A \flat 7
- 13-16: D \flat Δ , D \flat M7, G7, G \flat M7, D \flat M7, G \flat 7
- 17-20: F Δ , B \flat M7, E \flat 7, D \emptyset , B \flat 7, A Δ
- 21-24: A \flat M7, F \flat M7, B \flat 7, E \emptyset , E \flat 7, D \flat M7, D \flat 7(d \flat)
- 25-28: C \flat M7, F7, B \flat Δ , E \emptyset , A7, D \flat M7, (G \flat M7 C7)

(Fine)

Example 18. Opening of "Virgo," mm. 1-8

Example 19. "Virgo," underlying model (mm. 1-8)

Example 20. Opening measures of "Giant Steps" (mm. 1-3) and "Virgo" (mm. 1-4)

"Giant Steps"

"Virgo"

Example 21. Model and modifications in "Virgo," mm. 1-8

Example 21. Model and modifications in "Virgo," mm. 1-8. The score shows two systems of music. The first system (mm. 1-4) features a treble staff with a melodic line and a bass staff with chords: $F\Delta$, $Bb7$, $Eb7$, D^∞ , $Bb7$, and $A\Delta$. The second system (mm. 5-8) features a treble staff with a melodic line and a bass staff with chords: A_m7 , F_m7 , $Bb7$, E^∞ , $Eb7$, and $D\Delta$. Annotations include III^\sharp_3 above the first system, III above the second system, and VI^\sharp_3 above the final chord. A dashed arrow labeled "perfect fifth" points from the $A\Delta$ chord in the first system to the $D\Delta$ chord in the second system. A box around the $A\Delta$ chord has an arrow pointing to the right. A box around the $D\Delta$ chord has an arrow pointing to the right. A crossed-out box is also present below the $D\Delta$ chord.

Example 22. a. "Virgo," mm. 9-13; b. Melodic model; c. "Giant Steps," melodic motive

Example 22. a. "Virgo," mm. 9-13; b. Melodic model; c. "Giant Steps," melodic motive. Part a shows a melodic line in mm. 9-13 with chords: D_m7 , C_m7 , $F7$, E_b7 , $D7$, G_m7 , A_b7 , and $D_b\Delta$. Brackets above indicate a "rhythm mm. 3/7" for the C_m7 - $F7$ and $F7$ - E_b7 pairs. Part b shows a melodic model with notes corresponding to the chords in part a. Part c shows a melodic motive in mm. 8-9 with chords: F_m7 , B_b7 , and $E_b\Delta$.

Example 23. "Virgo," mm. 13–16 (reduction in upper staff)

(allusion to m. 14 "M.S.H.")

Example 24. "Virgo," mm. 9–16, harmony and harmonic model

Example 25. "Virgo," core notes of melody in mm. 21–29

Example 26. Opening motive of "Virgo Rising" (transcribed by the author)