

## ABSTRACT

### AN ANALYSIS OF PAT METHENY'S AND LYLE MAYS'S "THIRD WIND": ARRANGING TECHNIQUES AND PERFORMANCE CONSIDERATIONS

By

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This paper explores the arranging techniques and performance considerations related to the transcription and analysis of "Third Wind" by Pat Metheny and Lyle Mays; it compares Metheny and Mays's original piece to the author's arrangement as performed at her Master's Recital. Biographical information about Metheny and Mays are used as a preface to their lives as composers and performers. Also included is an in-depth analysis of the original lead sheet, the author's arrangement, and the performance itself. The incorporation of wordless vocals, as used in the original, is also covered. The author wrote original lyrics for parts of the song that help to clarify her interpretation of this lengthy through-composed piece of music.



AN ANALYSIS OF PAT METHENY'S AND LYLE MAYS'S  
"THIRD WIND": ARRANGING TECHNIQUES AND  
PERFORMANCE CONSIDERATIONS

A PROJECT REPORT

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## ACKNOWLEDGEMENTS

I would like to dedicate this project report to my mother, Julia Davies. She instilled the love of music in my soul and showed me how to be a loving and nurturing teacher and mentor. I cannot thank her enough for spending the time we had together devoted to being the best parent she could be and showing me all the love and support anyone could ever have asked for.

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I would like to thank some teachers not on my committee who have shaped me into the musician I am today, namely Dr. Jonathan Talberg, Jeff Jarvis, Kerry Marsh, Julia Dollison, Phil Mattson, and Dr. Donald Kendrick. Without their guidance and support I would have never made it to this step in my musical journey. I cannot thank my teachers enough for all they have taught me.

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## PREFACE

This paper investigates arranging techniques and performance considerations of Pat Metheny's and Lyle Mays's composition "Third Wind." "Third Wind" is a complex, through-composed song, which goes through many time and feel changes, taking the listener on a journey. An analysis of the Metheny/Mays arrangement will uncover significant elements of the piece and clarify how they developed such a complex composition. Looking at their use of the voice as an instrument as well as the author's interpretation of that technique will also illuminate different arranging methods. The comparison and contrast between the original and the recital arrangement will be investigated in great detail. Due to the complexity of this song, the author arranged a modified version for performance on her graduate recital. The increase in instrumentation in comparison to Metheny/Mays's original version posed some complications during rehearsals, which resulted in omitting certain sections in order to simplify the arrangement. Achieving a high level of accuracy with twelve musicians playing such an intricate piece in only a few rehearsals was problematic.

The research was reviewed in several ways, most significantly through analysis of the recording of "Third Wind" by the Pat Metheny Group, from *Still Life Talking* (1987). There is not a great deal of research focused on the Metheny/Mays works. Notable articles are in the *Jazz Educators Journal*, *Jazz Forum*, *Jazz Times* and *Downbeat Magazine* about Metheny and Mays. *The Pat Metheny Interviews* (2009) by Richard

Niles is one of the most important books used for research about the man himself, because it is an overview of his whole life. The *Pat Metheny Song Book: The Complete Collection, 167 Compositions* (2000) includes the score of “Third Wind” which was used in analysis, as well as a biography and timeline about the major developments of his music.

The methodology primarily employed in this paper is transcription and analysis of sound recordings as well as taking biographical data from published interviews in order to properly investigate the arranging techniques used by Metheny/Mays versus those employed by the author. Rehearsal and performance techniques will also be explored because of the complex rhythmic changes demonstrated in this piece of music.

Metheny/Mays’s time and feel changes, some of which were not included in the original lead sheet, were difficult to notate during the arranging process.<sup>1</sup> “Third Wind” was extremely laborious to prepare for performance, but ultimately was a valuable experience.

The first chapter of this paper will focus on Pat Metheny’s early life, influences and education. The second chapter will focus on Lyle Mays and how they began playing together in The Pat Metheny Group. In the third chapter the original recording of “Third Wind” will be analyzed with a focus on instrumentation, including use of the voice, and arranging techniques. The fourth chapter will examine the author’s arrangement of “Third Wind,” including a detailed analysis of the differences from the original recording. The original lyrics and arranging techniques used are also discussed. The

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<sup>1</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book: The Complete Collection, 167 Compositions* (Milwaukee, WI: H. Leonard Corp., 2000), 228-34.

fifth chapter will examine rehearsal and performance considerations, including the rehearsal process in relation to difficulties and edits that had to be made. Finally the performance itself will be analyzed. The conclusion of the paper will discuss the impact and success of the piece being played in a live concert setting.

Metheny/Mays's music has been a considerable influence on modern jazz and has shaped many young musicians. Their writing partnership has helped move jazz music into a modern era and thus given the world a great amount of new music to hear and feel. Metheny and Mays have each won multiple Grammys and other awards, solidifying the impact they have had on music in general. Analyzing this one piece only scratches the surface of these amazing composers and their impact on the musical world. Arranging, rehearsing and memorizing "Third Wind" was a great challenge because of its complexity, which gave a deeper understanding of the brilliant minds of Metheny and Mays.

CHAPTER 1  
PAT METHENY

Early Life

Raised in a musical family, Pat Metheny (b. 1954) grew up in Lee's Summit, Missouri, not far from Kansas City. His grandfather, father, and brother all played the trumpet and his mother was a singer. Metheny also played the trumpet while growing up, which made him feel insecure because he often felt compared to his brother, who was five years older and considered to be a child prodigy. His brother, who practiced incessantly, had a lot to do with Metheny becoming a jazz musician because he started teaching him at age eight and introduced him to jazz artists such as Miles Davis, whose influence changed Pat's life forever. Much to the dismay of his family, Metheny started playing the guitar at age twelve after seeing Wes Montgomery at a jazz festival in Kansas City. In an interview with Christopher Kuhl in *Jazz Forum* he said, "That did it! I thought that this was the greatest thing I had heard in my life. There was something about people improvising that appealed to me so much more than what I heard in rock'n'roll."<sup>1</sup> His parents made sure he got good grades before allowing him to buy a guitar, and within a year of buying the instrument he was a gigging musician. By the age of fifteen, Metheny regularly worked with the best jazz musicians in Kansas City.<sup>2</sup>

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<sup>1</sup> Christopher Kuhl, "Pat Metheny: American Classic," *Jazz Forum* no. 88, (1984): 31.

<sup>2</sup> Richard Niles, *The Pat Metheny Interviews* (Milwaukee, WI: Hal Leonard Books, 2009), xvii.

There were no guitar instructors in the area, since at the time it was a newer instrument to jazz, but that did not stop him. He practiced constantly. In the Kuhl interview he explained, “Up to the time I was 20, I would practice literally 8-12 hours a day, but Kansas City was the ultimate training ground. The best teachers were the guys that I was getting to play with.”<sup>3</sup> Living in such close proximity to Kansas City had a great deal to do with shaping Metheny into such an amazing musician.

### Musical Influences

Metheny’s early guitar influences were Wes Montgomery and Jim Hall, but he was also interested in the melodic playing of non-guitarists. In an interview with Joe Waz published in *Jazz Forum*, Metheny explains, “As much as I like Wes and Jim Hall, the players whom I consider musical influences are much more people like Keith Jarrett, Gary[Burton], Miles or Ornette.”<sup>4</sup> As a guitarist, Metheny was more interested in emulating the melodic style of wind instruments, pianists and singers. In his interview with Kuhl, Metheny states “I think that this is one of the ultimate challenges on the instrument--to get that sense of singing.”<sup>5</sup> The Beatles were also a big influence on him, especially before he started playing guitar. In *The Pat Metheny Interviews*, Richard Niles explains how his early influences are still heard in his playing today, “with Miles, the lyricism; with Wes, the soulfulness; and with the Beatles, the catchiness and tunefulness.”<sup>6</sup>

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<sup>3</sup> Kuhl, "Pat Metheny: American Classic," 32.

<sup>4</sup> Joe Waz, “Pat Metheny: The Incredible String Man (Interview),” *Jazz Forum* (1978): 40.

<sup>5</sup> Kuhl, "Pat Metheny: American Classic," 32.

<sup>6</sup> Niles, *The Pat Metheny Interviews*, 17.

## Education

In 1972, Metheny was offered a full scholarship to the University of Miami--much to his surprise, as he barely scraped through high school--but he did not attend college for long. He was asked to teach at the University of Miami during his first semester and shortly after was asked to teach at Berklee College of Music by famous vibraphonist Gary Burton. He decided to move to Boston and was playing full time with Burton's quartet in 1973 at the age of nineteen.<sup>7</sup> Burton was a mentor to Metheny, teaching him how to run a band as well as instructing him on playing, writing, and analyzing music. In *The Pat Metheny Interviews* Metheny explains how "the impact that had on me as a developing player was absolutely enormous ... He'd also monitor my thing, in terms of tunes I was writing and all that, and would pretty much tear them apart in ways that were really quite something."<sup>8</sup> Having a mentor like this shaped Metheny into a well-rounded musician and leader.

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<sup>7</sup> Joe Waz, "Pat Metheny: The Incredible String Man (Interview)," 38.

<sup>8</sup> Niles, *The Pat Metheny Interviews*, 30.



## CHAPTER 2

### LYLE MAYS AND THE PAT METHENY GROUP

#### Lyle Mays

Lyle Mays grew up (b. 1952) in Wausaukee, Wisconsin, also of a musical family. His father played guitar by ear and his mother was a pianist. Mays--who has perfect pitch--studied classical piano as a child, but also was encouraged by his teacher Rose Barron to develop his improvisational skills.<sup>9</sup> He attended summer camps, which introduced him to jazz. Bill Evans and Miles Davis were his most significant influences at that time. In the mid-1970s Mays studied composition and arranging at the University of North Texas, then he started touring in Woody Herman's band, the Thundering Herd.<sup>10</sup> While playing with this band in 1975 at the Wichita Jazz Festival, Mays met Metheny.<sup>11</sup> They had an instant connection and Mays moved to Boston in 1977 to pursue this new found musical relationship, which has resulted in the two collaborating and making much amazing music together. According to *Jazz Review*, "Mays' complex compositional approach makes him rather a poet as opposed to novelist Keith Jarrett ... This coherent

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<sup>9</sup> Jazz Music Archives, "Lyle Mays Biography," Jazz Music Archives, <http://www.jazzmusicarchives.com/artist/lyle-mays> (accessed January 26, 2015).

<sup>10</sup> University of North Texas, "Lyle Mays Official Biography," UNT Division of Jazz Studies, <http://jazz.unt.edu/note/1043> (accessed January 26, 2015).

<sup>11</sup> Ibid.

compositional approach shines through the concept of his improvisations, which he prefers to call ‘real-time compositions’.”<sup>12</sup>

### The Pat Metheny Group

In April of 1973 when Metheny was only eighteen years old, he was invited to record his own album for ECM through his budding relationship with Gary Burton.<sup>13</sup>

Although he did not feel ready, he wanted to be able to play his own material. It took about a year and a half to make the record, since Metheny wanted it to be meaningful.

Metheny recorded *Bright Size Life* in December of 1975 and recalled that it was “a very accurate picture of where I was at that moment that in many ways reflects things that I still believe to be true.”<sup>14</sup>

The opportunity to record for ECM provided the platform for selecting the members of his own band.<sup>15</sup> He had heard Lyle Mays play with the University of North Texas One O’clock Lab Band a few years before. In an article from *Jazz Times* Metheny spoke about Mays saying,

I just instantly loved the way he played. He was the first guy more or less my age who really captured my imagination ... I knew that we should play together ... First guy I called was Lyle and he was up for it and, you know, we’ve been playing together for ten years now. It’s just one of those things that gets better and better all the time.<sup>16</sup>

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<sup>12</sup> Jazz Review, “Music and Intellect-A Portrait of Musician Lyle Mays,” Jazzreview.com, <http://www.jazzreview.com/jazz-artist-interviews/music-and-intellect-a-portrait-of-musician-lyle-mays.html> (accessed January 26, 2015).

<sup>13</sup> Niles, *The Pat Metheny Interviews*, 34.

<sup>14</sup> Ibid., 35.

<sup>15</sup> Ibid., 36.

<sup>16</sup> W. Royal Stokes, "Pat Metheny," *Jazz Times* (November 1987): 17.

Mays has had a major impact on The Pat Metheny Group because he and Metheny co-write much of the music for the ensemble. Other members have changed throughout the years but Mays and Metheny have grown together. Niles states,

Since its inception, the Pat Metheny Group has been one of the most consistently successful and acclaimed groups in jazz history, earning seven Grammys for seven consecutive albums. His writing partnership with keyboardist Lyle Mays has been compared to the Lennon/McCartney and Ellington/Strayhorn partnerships.<sup>17</sup>

The connection these two have made as musicians, as well as friends, is something very special. Diane Patrick's review of the Pat Metheny Group's album *Still Life (Talking)* says,

The awesome creative telepathy between 33-year-old virtuosos Metheny and Mays has resulted in some of the most evocative music of this past decade, it's no big surprise that much of that music has become classic ... whatever else they do, the telepathy remains, so on these compositions as always the mood is so thick, the music so narcotic, that it renders one unable to be academic about it ... It can make you kick off your shoes, turn off the lights, close your eyes, layback, and surrender your mind and soul ... despite the oft-used uncommon time signatures, maze-like melodies, and wordless vocalizings.<sup>18</sup>

The Pat Metheny Group has won eleven Grammy Awards throughout its existence. Thus, it is evident that along with Mays, "Pat Metheny redefined jazz with his compositions and redefined the guitar with his uniquely individual playing."<sup>19</sup> They have tried new things and brought the world of jazz into a new and interesting place, helping to revolutionize the music. "Over the years, Metheny has won countless polls as 'Best Jazz

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<sup>17</sup> Niles, *The Pat Metheny Interviews*, xvii-xviii.

<sup>18</sup> Diane Patrick, "Record & CD Reviews: 'Still Life (Talking),' " *Jazz Times* (December 1987): 28.

<sup>19</sup> Niles, *The Pat Metheny Interviews*, xvii.

Guitarist' and awards, including three Gold Records.”<sup>20</sup> He has won twenty out of his thirty-five Grammy Award nominations, including those with the group. These nominations have been in twelve different categories and he is the first person to have ever won ten different categories of Grammy Awards. Being so successful from the beginning created an interesting life for Metheny, and allowed him to travel all over the world to perform. “Since 1974, Metheny has spent most of his life on tour, averaging between 120 and 200 shows a year.”<sup>21</sup> Mays has had his own success as well beyond the Pat Metheny Group. He has been nominated for four of his own Grammy Awards. Early on, during his time at the University of North Texas he played in and composed/arranged an album for the world-renowned One O'clock Lab Band, which was the first university to be nominated for a Grammy Award.<sup>22</sup> It is evident that as a group and separately Metheny and Mays have helped to mold jazz of the modern day.

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<sup>20</sup> Niles, *The Pat Metheny Interviews*, xix.

<sup>21</sup> Ibid.

<sup>22</sup> Music Archives, “Lyle Mays Biography.”

## CHAPTER 3

### “THIRD WIND” BY METHENY AND MAYS

#### *Still Life (Talking)*

The Pat Metheny Group’s first album with Geffen records--after leaving the ECM record label--was *Still Life (Talking)* (1987), which included “Third Wind.”<sup>23</sup>

This album remains one of the group’s finest efforts nearly twenty years down the road. The fact that five of the seven tracks have shown up regularly in Metheny Group live shows since that time ... suggests that the group also feels that way about the record, with the overt Brazilian overtones.<sup>24</sup>

This album is often referred to as the middle album of the group’s “Brazilian Trilogy,” which started with *First Circle* (1984) and ended with *Letters From Home* (1989).<sup>25</sup>

Afro-Brazilian influences are very heavily used during this period. *Still Life (Talking)* is the most successful of these albums, but the Pat Metheny Group has won Grammy Awards for Best Fusion Performance for each release. This album features Pat Metheny (guitar), Lyle Mays (keyboards), Steve Rodby (bass), Paul Wertico (drums), Armando Marçal (percussion and voice), Pedro Aznar (voice), and Dave Blamiers

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<sup>23</sup> The Pat Metheny Group, “Third Wind.” from *Still Life (Talking)*, Geffen Records. CD, 1978.

<sup>24</sup> John Kelman, “A Trio of Pat Metheny Group Reissues,” *All About Jazz* (February 2006), <http://www.allaboutjazz.com/a-tio-of-pat-metheny-group-reissues-by-john-kelman.php#.U9FMXGNbj9a> (accessed January 15, 2015).

<sup>25</sup> Ibid.

(voice).<sup>26</sup> The addition of these vocalists on this album gave the group a whole new feel. John Kelman discussed how the group “had the ability to weave contrapuntal wordless vocals with these three singers in the band, creating a potential for greater orchestration both on record and, ultimately, in performance.”<sup>27</sup>

### Rhythmic Influences of “Third Wind”

“Third Wind” is a through-composed work in multiple sections. The work is heavily influenced by rhythms that originated in West Africa. This folkloric music, mostly sacred drum/dance/song, was brought to Brazil and Cuba during the slave trade era, and will be referred to henceforth as “Afro-Brazilian” and “Afro-Cuban.” These West African based rhythms are what gives “Third Wind” its world music flavor and driving energy, atypical of jazz at the time. Although these are not used in a traditional manner, the way the group plays them makes the piece sound very Afro-centric. The use of the timbales in particular adds a Brazilian flavor as Armando Marçal plays the Afro-Brazilian licks on an Afro-Cuban instrument. Dan Lis’s article about “Third Wind” explains how “the melody in the beginning uses a circling of wide intervals (not step-wise), which ... does not use explicit and exact chord outlines or chord tones. Simply put, the melodies are asymmetrical and atypical for straight jazz music.”<sup>28</sup>

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<sup>26</sup> Scott Yanoe, “Hodgepodge & Shorties: ‘Still Life (Talking),’” *Cadence: The Review of Jazz & Blues, Creative Improvised Music* (November 1987): 34, 65.

<sup>27</sup> John Kelman, “A Trio of Pat Metheny Group Reissues.”

<sup>28</sup> Dan Lis, “Pat Metheny Group: “Third Wind” Genius,” *Incessant Noise, Our World in Music* (March 2010), <http://sunn1.wordpress.com/2010/03/25/pat-metheny-group-third-wind-genius/> (accessed January 15, 2015).

### Analysis: Section 1

This section and beyond will reference the original lead sheet from the *Pat Metheny Songbook*, with the most notable components included as figures. “Third Wind” begins with a straight-eighth Latin/jazz-fusion feel in 4/4 time. This feel is heavily influenced by popular Brazilian music grooves such as the samba, which incorporate fast cymbal playing. The bass is playing a “tresillo” pattern (two dotted quarter notes then one quarter note), which is a common Afro-Brazilian pattern. The original melody (see Figure 1) is played once by Metheny, then wordless vocals are added as the section is repeated.



FIGURE 1. “Third Wind,” rehearsal letter A: Theme A.

The B section (see Figure 2) is followed by an embellished A section (see Figure 3) using the same sequence of rhythms (dotted quarters), after which it goes into the C section using different melodic material to complete section one (see Figure 4).



FIGURE 2. “Third Wind,” rehearsal letter B: B section.



FIGURE 3. “Third Wind,” rehearsal letter C: Embellished A section.

As shown above, the A section is based in the key of F using F7sus4 to Dbmaj7/F (each for four measures at a time), whereas the B and C sections include a variety of chord changes every two measures, both starting with Bbm7, Cm7, Dbma7 and then moving forward in different ways, yet ending with the same harmonic content as the A section. The end of the C section uses the same chords as the A section, which leads to a solo by Metheny. The solo section (rehearsal letter F of original lead sheet) has four measures of F7sus4 then four measures of Dbma7/F four times (as in the A section), followed by two measures each of; Bbm7, Cm7, Dbma7, Cmi7, Bbmi7, Cmi7 (just like the beginning of the C section).<sup>29</sup>

<sup>29</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*. 230.



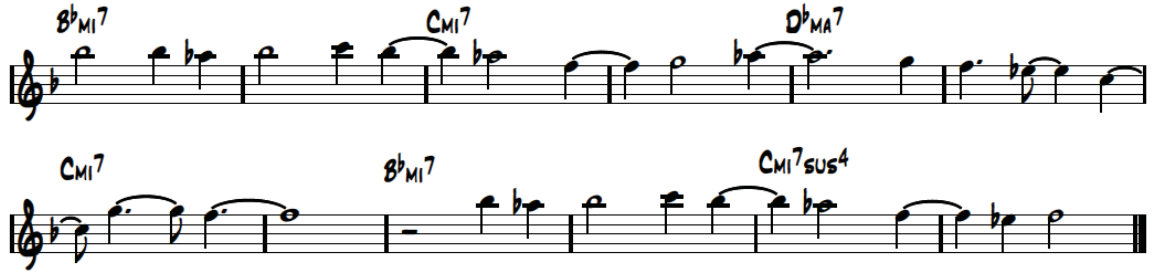


FIGURE 4. “Third Wind,” rehearsal letter D: C section.

An extension of the solo section using the same beginning chords (F7sus and Dbma7/F, four measures each) happens for 24 measures and is followed by a 16-measure percussion break.<sup>30</sup>

#### Analysis: Section 2

Section 2 of the piece uses the same “Afro-Brazilian” time feel with a new bass ostinato(see Figure 5), similar to the “tresillo” used before, based off of F7sus4 with no chordal undertones.

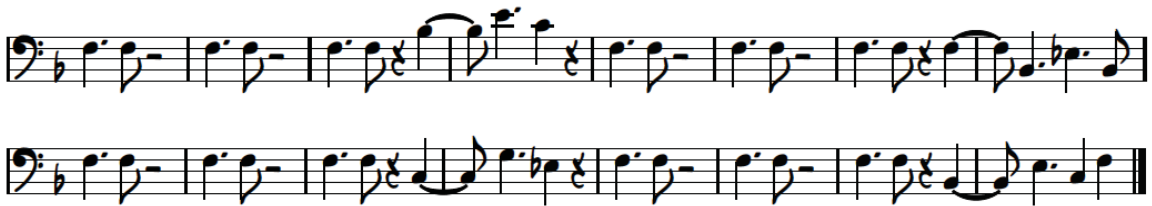


FIGURE 5. “Third Wind,” rehearsal letter G: Bass Ostinato.

A new melodic theme is introduced as this ostinato starts (see Figure 6), referred to as theme B.

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<sup>30</sup> Pat Metheny and Lyle Mays, *Metheny Song Book*, 230.



FIGURE 6. “Third Wind,” rehearsal letter G: Theme B.

This melody, performed by guitar and voice, uses descending eighth-notes starting on the “and” of beat one, to tied whole notes starting on beat three that are held for 4 measures, with an ending syncopated rhythm to complete the phrase. The theme is rhythmically sequenced and then a third phrase, using dotted quarter notes similar to the A section from the beginning, completes this section. Next, a 15-measure percussion solo happens while the bass continues the ostinato. This section is repeated with the guitar up an octave, with echoes of the melody played. All of the instruments come together in unison for the last phrase, which goes into a 3-measure percussion break. The next section (rehearsal letter H of the original lead sheet) has triplet eighth-notes in groups of four, played in harmony, which is frequently used in Afro-Cuban music.<sup>31</sup> While the same ostinato continues the melody goes into a new use of theme B (rehearsal letter I of original lead sheet), beginning with an ascending use of those rhythms then descending with an ascending third for the held note.<sup>32</sup> The melody then goes into 16 measures of

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<sup>31</sup> Pat Metheny and Lyle Mays, *Metheny Song Book*, 231.

<sup>32</sup> *Ibid.*

syncopated rhythms similar to the melodic aspects of the triplet section (rehearsal letter H of original lead sheet).<sup>33</sup> The next section (rehearsal letter J of original lead sheet) is a mixture of the triplet section (rehearsal letter H of original lead sheet) with the last section combined, ending in a string of eighth-note triplets in unison using all melodic instruments and bass, while the rhythm section stops playing.<sup>34</sup> These triplets set up the 6/8 feel of the next section, where the quarter note pulse in the duple feel becomes the dotted quarter note in the triplet feel of the next section. This technique is common in the “Afro-Cuban” style.

### Analysis: Section 3

The final section of “Third Wind” starts with a 16-measure percussion solo, changing the groove into an Afro-Cuban 6/8 feel as well as changing the key to C major.<sup>35</sup> The 6/8 clavé--which is the most prolific timeline/cycle in West Africa, Cuba, and Brazil--is the rhythmic basis of the rest of the song, often referred to as the 6/8 clavé in Cuban music (quarter-note, eighth-note, eighth-rest, two eighth-notes, eighth-rest, two quarter notes, eighth-note). After this percussion solo there is a seven-measure rhythm section interlude (rehearsal letter L of original lead sheet) played twice, where Lyle Mays is featured and chord changes occur more frequently (at least two chords per measure).<sup>36</sup> For the rest of the composition this new harmonic rhythm stays the same, using two chords per measure instead of one chord for four measures at a time like the first section.

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<sup>33</sup> Pat Metheny and Lyle Mays, *Metheny Song Book*, 231-232.

<sup>34</sup> *Ibid.*, 232.

<sup>35</sup> *Ibid.*, 232-233.

<sup>36</sup> *Ibid.*, 233.

Next, a new theme (see Figure 7) begins with guitar and voice, repeated with the guitar up an octave, referred to as theme C.



FIGURE 7. “Third Wind,” rehearsal letter M: Theme C.

A responding section (rehearsal letter N of original lead sheet) occurs with the same instrumentation, ending in a phrase that starts similar to theme C and is used in the rest of the song as a building tool.<sup>37</sup> There is a six-measure interlude leading up to theme D (see Figure 8), in which the first two measures are the last two measures of the last melody.



FIGURE 8. “Third Wind,” rehearsal letter P: Theme D.

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<sup>37</sup> Pat Metheny and Lyle Mays, *Metheny Song Book*, 233-234.

Theme D is played three times, then ends in the same manor as the previous melody, while Metheny begins to solo (rehearsal letter Q of original lead sheet) over the same chord changes (Cma7, G/B, Eb/Bb, F/C, G/D, Eb/F, Emi7 Dmi7 G7) repeated six times.<sup>38</sup> The solo continues as the singers begin with theme D (rehearsal letter R of original lead sheet) repeated four more times, building to a final repeat where the guitar joins the melody in a higher octave.<sup>39</sup> The piece concludes with a unison held note and ending accent.

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<sup>38</sup> Pat Metheny and Lyle Mays, *Metheny Song Book*, 234.

<sup>39</sup> *Ibid.*

## CHAPTER 4

### “THIRD WIND” ARRANGEMENT

#### The Meaning of the Song

The author’s original lyrics reflect a personal opinion of the song’s meaning, without knowing what, if anything, “Third Wind” specifically means to Metheny/Mays. The lyrics are about overcoming something very difficult in one’s life experience, like death or addiction. The title “Third Wind” makes one assume this happens after a second wind, which would be the healing process in this case. Once this process has been completed, one can go on to enjoy life and embrace the beauty of moving on and being open to a better life. Letting go of the hardships in life can be a difficult journey and these lyrics reflect the beauty of doing so.

#### General Differences

The arrangement done by the author for her graduate recital differs from the original version of “Third Wind.” Certain sections were omitted, some in part to adjust the length of the piece, and some for difficulty reasons because of the limited rehearsal time. Some major differences are changing the key from F to Bb, to better suit the author’s vocal range, and slowing the tempo from 300 beats per minute to 280. As mentioned above, original lyrics were written for two parts of the song, while the rest of the arrangement utilized the voice as an instrument in the same manner as Metheny/Mays’s original. This arrangement also includes flute, flugelhorn, tenor and

baritone saxophones, and trombone. The flute is used to double the melody with the guitar and voice frequently.

### Comparative Analysis: Section 1

This section and beyond will refer to the arrangement done by the author in the appendix, as well as the original lead sheet in the *Pat Metheny Song Book*. The original version includes a small drum solo at the very beginning before going into the introductory eight measures, which repeat.<sup>40</sup> The arrangement does not utilize this drum fill and does not repeat the introductory measures.<sup>41</sup> While both add wordless vocals in the repeat of theme A, the arrangement adds flute to the melody in the B section (m. 41).<sup>42</sup> Original lyrics were added to the guitar and flute melody during the embellished A section and C section (m. 57-85).<sup>43</sup> This section also utilizes the flugelhorn, trombone, and saxophones with underlying pads.<sup>44</sup> The lyrics here are, “When it’s over, when it’s over, when you’re sober, when you are sober, when it’s over you will wake up and see; that there is joy in all you choose to see and beauty in all the mistakes, peace is found in giving everyday.”<sup>45</sup> As in the original, a guitar solo break happens before the solo section (m. 101-108).<sup>46</sup> Following the guitar solo are vocal and Electronic Wind

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<sup>40</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 228.

<sup>41</sup> Appendix A: Glynis Davies, “Third Wind Arrangement,” 29.

<sup>42</sup> *Ibid.*, 32.

<sup>43</sup> *Ibid.*, 34-41.

<sup>44</sup> *Ibid.*, 34-42.

<sup>45</sup> *Ibid.*, 34-41.

<sup>46</sup> *Ibid.*, 45.

Instrument (EWI) solos, which differs from the original.<sup>47</sup> Two extra measures (m. 153-154) were accidentally added to the solo form during the arranging process, but the problem was not properly resolved.<sup>48</sup> Also the transition where Metheny does not play the whole solo form going into the percussion solo (two lines before G in original lead sheet) was not used.<sup>49</sup> Both the original and arrangement then have a 16-measure percussion break (m. 155-170).<sup>50</sup>

### Comparative Analysis: Section 2

The ostinato and groove of this section are the same as the original. Theme B, similar to the original, includes wordless vocals and guitar on the melody with the addition of flute (m. 171-191).<sup>51</sup> The fifteen-measure percussion solo from the original was omitted from the arrangement after the first rehearsal because it was confusing to the players. The repeat of this section (m. 192-203) uses flugelhorn, trombone, and tenor saxophone for the melody, while voice, flute, and guitar play the echoes.<sup>52</sup> The baritone saxophone doubles the bass ostinato from m. 192-251.<sup>53</sup> Like the original, all

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<sup>47</sup> Appendix A, 46-51.

<sup>48</sup> Ibid., 51.

<sup>49</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 230.

<sup>50</sup> Appendix A, 52.

<sup>51</sup> Ibid., 52-54.

<sup>52</sup> Ibid., 55-57.

<sup>53</sup> Ibid., 55-65.



instruments join in unison for the last phrase of this section (m. 204-212), going into the 3-measure percussion break.<sup>54</sup>

The first triplet phrase of the next section (rehearsal letter H of original lead sheet) was excluded from the arrangement after the first rehearsal because the players had difficulty playing it and there was concern it would not be ready for the performance.<sup>55</sup> Similar to the original, the next part of the arrangement (new use of theme B) uses voice, flute, and guitar for the melody, in addition to the flugelhorn (m. 216-233).<sup>56</sup> In the next syncopated section (m. 235-251); voice, flute and trombone play the melody, allowing the guitarist a break.<sup>57</sup>

The last part of this section (rehearsal letter J of the original, m. 252-267 of the arrangement) is arranged for flute and guitar on the melody, while the voice and trombone play the harmony.<sup>58</sup> This harmony is taken from the omitted triplet part (rehearsal letter H of original lead sheet) but does not happen in the original at this point.<sup>59</sup> The last eight measures of this section (m. 268-275) have all instruments playing in unison, as is found in the original.<sup>60</sup> The arrangement calls for percussion not to play in this section, but due to the difficulty of multiple people playing the triplet

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<sup>54</sup> Appendix A, 58-60.

<sup>55</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 231.

<sup>56</sup> Appendix A, 61-63.

<sup>57</sup> *Ibid.*, 63-65.

<sup>58</sup> *Ibid.*, 66-67.

<sup>59</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 231.

<sup>60</sup> Appendix A, 68-69.

rhythms together correctly, the drummer ended up keeping time during the performance. Had there been more rehearsal time, this aspect of the arrangement would have been the same as the original.

### Comparative Analysis: Section 3

Just like the original, the final section begins with a 16-measure percussion break (m. 276-292) that changes the groove to a 6/8 Afro-Cuban feel, where the quarter note becomes the dotted quarter note, as well as a key change to the V of the beginning key, (the arrangement to F).<sup>61</sup> The guitar fades chords out as in the original. The same seven measure repeated rhythm section interlude (rehearsal letter L of original lead sheet) happens next and features the piano.<sup>62</sup> Like the original, theme C is played by the guitar and voice. In the repeat (m. 313-319) the flute is added an octave higher instead of the guitar.<sup>63</sup> At m. 320 the tenor saxophone is added to the melody and the guitar goes up an octave.<sup>64</sup> After 4 measures the flugelhorn joins in as well to keep the momentum building in this section.<sup>65</sup> The six-measure interlude (rehearsal letter O of the original lead sheet) is used, but the guitarist begins soloing after two measures in the arrangement.<sup>66</sup> The arrangement also skips the first repeats of theme D, and the guitar solo repeats.

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<sup>61</sup> Appendix A, 70.

<sup>62</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 233.

<sup>63</sup> Appendix A, 73.

<sup>64</sup> *Ibid.*, 74.

<sup>65</sup> *Ibid.*

<sup>66</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 234.

Original lyrics were written for the last section of theme D.

You will discover peace in yourself awakening, When you see the  
Joy deep inside you fills to the brim and overflows, When you live your  
Life how it's meant to, love all that you do, beauty flows, Filling up the  
Hearts all around you, give all the love you choose to live,  
Then you'll know that peace is within you, love is around you, let it go.<sup>67</sup>

Theme D first appears featuring solo voice with these lyrics joined by flute the second time an octave higher.<sup>68</sup> The trombone and saxophones enter with harmonic pads on the third repeat and the trumpet joins the melody the fourth time.<sup>69</sup> The final statement of theme D is played by all of the instruments in unison, as in the original.<sup>70</sup> The adding of instruments sequentially was done to reach a climax at the ending of this piece, which like the original concludes on a sustained note with a final accent.

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<sup>67</sup> Appendix A, 77-80.

<sup>68</sup> Ibid., 77.

<sup>69</sup> Ibid., 78-79.

<sup>70</sup> Ibid., 80-81.

## CHAPTER 5

### REHEARSAL AND PERFORMANCE

#### Introduction

“Third Wind” was the most difficult piece to prepare for the author’s graduate recital. The arranging process itself was extensive and some things had to be changed after the first rehearsal for various reasons; some were due to the arrangement itself, and some were due to the limited amount of rehearsal time before the performance. As a vocalist, this piece was very hard to memorize (which was a requirement), since there are so many different parts, some of which use material very similar to other sections. The performance was not flawless due to the complexity of this piece of music.

#### Rehearsal Process

After the first rehearsal, some sections were omitted because it did not seem as if they would be able to be performed accurately in only a few rehearsals. Originally, the 15-measure percussion interlude was included after theme B in section two, but this felt strange at the first rehearsal thus it was omitted. The first triplet section from the original (rehearsal letter H) was also taken out after the first rehearsal because the saxophones had trouble executing the rhythms correctly.<sup>71</sup> Since there is a similar triplet phrase shortly after this section it made sense to only have one challenging section for the musicians to practice. This section (m. 252-275) was the hardest part to put together, and it was not

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<sup>71</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 231.

quite perfected at the dress rehearsal.<sup>72</sup> The beginning of section three (rehearsal letter K) is not properly notated in the original lead sheet and does not indicate a time or feel change, thereby it caused everything to be played too fast and without the correct groove at the first rehearsal.<sup>73</sup> Another difficult section to rehearse was the rhythm section interlude (m. 292-305) because it is a seven-measure phrase played twice.<sup>74</sup> Many of the players questioned the correctness of this phrase, but the original is written that way. Some of the repeats of theme D, as well as the guitar solo, were omitted from the final section.

#### Analysis of Performance

There were many mistakes made throughout the performance, mostly because the piece was so difficult to memorize as a singer. There are numerous whole notes tied together lasting over multiple measures. Thus, accurate entrances were at times quite difficult. The fact that so many of the sections use similar material also caused some problems. If this arrangement were to be performed again, memorization would not be a requirement, which would fix the imperfections.

One specific mistake involved the original lyrics. The piece was the final song of a quite lengthy recital, and by the end of this nine-minute, forty-four second song, both the author's voice and mind were fatigued. On the third repeat of theme D the author mistakenly sang the words meant for the fourth time for the first half of the phrase, then got back on track, which resulted in repetition of the lyrics. This resulted in singing,

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<sup>72</sup> Appendix A, 66-69.

<sup>73</sup> Pat Metheny and Lyle Mays, *Pat Metheny Song Book*, 232.

<sup>74</sup> Appendix A, 70-71.

“filling up the hearts all around you,” twice and leaving out, “when you live your life how it’s meant to.”<sup>75</sup> It is important to embrace ones imperfections and learn from ones mistakes, as it is all part of the learning process. Pat Metheny stated, “Jazz tradition really is ... self-expression based on the life that you are living and the time that you find yourself in.”<sup>76</sup> The lyrics and imperfections of the performance seem to fit his mold of jazz music quite properly.

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<sup>75</sup> Appendix A, 77-78.

<sup>76</sup> Kuhl, "Pat Metheny: American Classic," 34.

## CHAPTER 6

### CONCLUSION

“Third Wind” was a difficult composition to arrange, rehearse, and perform. However, its intricacies made it a very enjoyable experience for all the musicians involved in this project, since it was so challenging. If someone were to perform this arrangement, memorization would not be suggested. The length and similar material throughout make that an almost unachievable task. Also, plenty of rehearsal time would be recommended. The rehearsal process should begin with every musician listening to the recordings of the original and of the arrangement multiple times to understand the rhythmic changes and extended form. Also rehearsing the hardest sections (m. 252-275, then m. 192-210, then m. 235-251) before playing through the whole arrangement will help the musicians a great deal.<sup>77</sup> Explaining that the solo form (m. 109-154) and piano feature (m. 292-305) have uncommon amount of measures will help assist learning the chart as well.<sup>78</sup> It is advised to have a vibraphonist and auxiliary percussionist--along with the regular drummer--as is demonstrated in the recording of the arrangement, although not properly notated in the score. The auxiliary percussionist should read the drum part and the vibraphonist should read the piano part. The addition of these instruments adds a nice flavor to the arrangement, paying homage to the original recording. This composition can be very powerful and rewarding to perform, and

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<sup>77</sup> Appendix A, 55-69.

<sup>78</sup> Ibid., 46-51, 70-71.

would be suggested for musicians at a high skill level.

Throughout the research for this project there were many instances of Metheny expressing how jazz music is about making relevant music of the time, ever changing and growing. The complexity of “Third Wind” shows how far jazz has come from its beginnings. Metheny is quoted by Kuhl saying, “I think that maybe the most important thing about the jazz tradition is that it is musicians playing in a certain period of time, playing music that you will be able to listen to at another period of time, and get a sense of what it was like then.”<sup>79</sup> This project report and recording of the recital are a depiction of exactly where the author was at that stage in her growth as an individual and as a musician, just as Metheny values in jazz music. The original lyrics written for “Third Wind” are about overcoming hardships that hold one back, which was exactly what the author was working through at the time. Everyone has their battles in life and the lyrics are meant to help one see the beauty in working through their struggles and moving forward, learning to appreciate life and be a giving person.

Through researching the lives of Metheny and Mays it is clear that to achieve such a high level of musicianship and success one must dedicate a great deal of time and focus on their craft, which is very motivational. The numerous Grammy Awards and nominations these musicians have achieved shows how hard work, determination and an artistic vision can be rewarded. The process of writing and performing this arrangement, as well as preparing the recital as a whole, was incredibly rewarding. The author is humbled and honored to have received a Downbeat Student Music Award for recordings from this recital.

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<sup>79</sup> Kuhl, "Pat Metheny: American Classic," 34.



## APPENDICES

APPENDIX A  
“THIRD WIND” ARRANGEMENT  
BY GLYNIS DAVIES

# THIRD WIND

PAT METHENY, LYLE MAYES  
ARR. GLYNIS DAVIES

EVEN EIGHTHS AFRO-BRAZILIAN FEEL ♩ = 280

Musical score for instruments: VOICE, FLUTE, FLUGELHORN, TROMBONE, TENOR SAXOPHONE, BARITONE SAXOPHONE, GUITAR, KEYBOARD, BASS GUITAR, DRUMS. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The tempo is marked as ♩ = 280. The instruments listed are: VOICE, FLUTE, FLUGELHORN, TROMBONE, TENOR SAXOPHONE, BARITONE SAXOPHONE, GUITAR, KEYBOARD, BASS GUITAR, and DRUMS. The KEYBOARD, BASS GUITAR, and DRUMS parts are marked with a chord of  $B^b7_{sus4}$  and a rhythmic pattern of eighth notes.



Musical score for instruments: KEYS, BASS, DR. The score is in 4/4 time with a key signature of two flats (Bb, Eb). The instruments listed are: KEYS, BASS, and DR. The KEYS part is marked with a chord of  $G^b_{MAT7/B^b}$  and a rhythmic pattern of eighth notes. The BASS and DR. parts are also marked with a chord of  $G^b_{MAT7/B^b}$  and a rhythmic pattern of eighth notes.

THIRD WIND

**A**

Musical notation for measures 9 through 12. The system includes five staves: GTR., KEYS, BASS, and DR. The GTR. staff shows a melodic line starting on a whole note G2 (with a flat) in the first measure. The KEYS, BASS, and DR. staves all show a slash, indicating accompaniment. The key signature has two flats.

Musical notation for measures 13 through 16. The system includes five staves: GTR., KEYS, BASS, and DR. The GTR. staff shows a melodic line starting on a half note Bb2. The KEYS, BASS, and DR. staves all show a slash. The key signature has two flats.

Musical notation for measures 17 through 20. The system includes five staves: GTR., KEYS, BASS, and DR. The GTR. staff shows a melodic line starting on a whole note G2 (with a flat) in the first measure. The KEYS, BASS, and DR. staves all show a slash. The key signature has two flats.

Musical notation for measures 21 through 24. The system includes five staves: GTR., KEYS, BASS, and DR. The GTR. staff shows a melodic line starting on a half note Bb2. The KEYS, BASS, and DR. staves all show a slash. The key signature has two flats.

THIRD WIND

25 **B**

VOICE

GTR.

KEYS  $B^b7_{sus4}$

BASS  $B^b7_{sus4}$

DR.  $B^b7_{sus4}$



29

VOICE

GTR.

KEYS  $G^b_{MAT7/B^b}$

BASS  $G^b_{MAT7/B^b}$

DR.  $G^b_{MAT7/B^b}$



33

VOICE

GTR.

KEYS  $B^b7_{sus4}$

BASS  $B^b7_{sus4}$

DR.  $B^b7_{sus4}$

THIRD WIND

37

VOICE

GTR.

KEYS

BASS

DR.

$D_{mi7}/G$   $D^{\flat}/G$



41

**C**

VOICE

FL.

GTR.

KEYS

BASS

DR.

$E^{\flat}mi7$   $Fmi^{11}$

THIRD WIND

45

VOICE

FL.

GTR.

KEYS

BASS

DR.

G<sup>b</sup>MAT<sup>7</sup> D<sub>M</sub><sup>11</sup>



49

VOICE

FL.

GTR.

KEYS

BASS

DR.

D<sup>b</sup>13 B<sub>MAT</sub>7(#11)

THIRD WIND

53

VOICE

FL.

GTR.

KEYS

BASS

DR.

$E^bMI7$   $FMI7$   $G^bMA7$   $A^b$



57

**D**

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

WHEN IT'S O - VER WHEN IT'S O - VER

$8^b7sus4$



THIRD WIND

61

VOICE

WHEN YOU'RE SO - BER WHEN YOU ARE SO - BER

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS  $G^b_{MAT}7/B^b$

BASS  $G^b_{MAT}7/B^b$

DR.  $G^b_{MAT}7/B^b$

THIRD WIND

65

VOICE

WHEN IT'S O - VER YOU WILL WAKE UP AND SEE

FL.

FLUG.

TEN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

Detailed description: This is a page of a musical score for the piece 'Third Wind'. The page is numbered 65. It features a vocal line with lyrics: 'WHEN IT'S O - VER YOU WILL WAKE UP AND SEE'. The score includes parts for Flute (FL.), Flugelhorn (FLUG.), Tenor Trombone (TEN.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. The vocal line is in treble clef. The instrumental parts are arranged in a standard orchestral layout. The Keys, Bass, and Drums parts are marked with a chord symbol '8b7sus4' and contain rhythmic patterns of slashes.

THIRD WIND

69

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

THAT THERE IS

The musical score is arranged in a vertical staff system. The instruments and their parts are as follows:

- VOICE:** Treble clef, key signature of two flats. The vocal line features a long note on the first staff, followed by a melodic phrase on the second staff. The lyrics "THAT THERE IS" are written below the second staff.
- FL. (Flute):** Treble clef, key signature of two flats. The part consists of a melodic line with a slur over the first three measures and a final phrase on the fourth measure.
- FLUG. (Flugelhorn):** Treble clef, key signature of two flats. The part consists of a melodic line with a slur over the first three measures and a final phrase on the fourth measure.
- TBN. (Trombone):** Bass clef, key signature of two flats. The part consists of a melodic line with a slur over the first three measures and a final phrase on the fourth measure.
- TEN. SAX. (Tenor Saxophone):** Treble clef, key signature of two flats. The part consists of a melodic line with a slur over the first three measures and a final phrase on the fourth measure.
- BARI. SAX. (Baritone Saxophone):** Bass clef, key signature of two flats. The part consists of a melodic line with a slur over the first three measures and a final phrase on the fourth measure.
- GTR. (Guitar):** Treble clef, key signature of two flats. The part consists of a melodic line with a slur over the first three measures and a final phrase on the fourth measure.
- KEYS (Keys):** Treble clef, key signature of two flats. The part consists of a series of chords: Gmi7, F#9, Fmi9, and E9(#11).
- BASS:** Bass clef, key signature of two flats. The part consists of a series of chords: Gmi7, F#9, Fmi9, and E9(#11).
- DR. (Drums):** The part consists of a series of chords: Gmi7, F#9, Fmi9, and E9(#11).

THIRD WIND

73 **E**

VOICE  
JOY IN ALL YOU CHOOSE TO SEE AND BEAU-

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS  
E<sup>b</sup>M<sub>7</sub> F<sub>M7</sub>

BASS  
E<sup>b</sup>M<sub>7</sub> F<sub>M7</sub>

DR.

THIRD WIND

77

VOICE

- TY IN ALL THE MIS - TAKES

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

G<sup>b</sup>MAT<sup>7</sup> FMI<sup>7</sup>

G<sup>b</sup>MAT<sup>7</sup> FMI<sup>7</sup>

G<sup>b</sup>MAT<sup>7</sup> FMI<sup>7</sup>

The musical score is for a piece titled "THIRD WIND" starting at measure 77. It features a vocal line with the lyrics "- TY IN ALL THE MIS - TAKES". The instruments include Flute (FL.), Flugelhorn (FLUG.), Trombone (TBN.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The guitar, keys, bass, and drums parts are marked with chords G<sup>b</sup>MAT<sup>7</sup> and FMI<sup>7</sup>. The flute and guitar parts have melodic lines with slurs and accents. The flugelhorn and tenor saxophone parts have sustained notes with slurs. The baritone saxophone part has sustained notes with slurs. The keys, bass, and drums parts consist of rhythmic patterns indicated by slashes.

THIRD WIND

81

VOICE

PEACE IS FOUND IN GI - VING EV - 'RY DAY

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

The musical score is for the piece 'Third Wind' and is marked with the number 81. It features a vocal line with the lyrics 'PEACE IS FOUND IN GI - VING EV - 'RY DAY'. The score includes parts for Flute (FL.), Flugelhorn (FLUG.), Trombone (TBN.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The key signature is B-flat major (two flats). The vocal line is in a 4/4 time signature. The instrumental parts for Flute, Flugelhorn, Tenor Saxophone, Baritone Saxophone, and Guitar all play a similar melodic line. The Keys, Bass, and Drums parts are primarily accompaniment, with the Keys and Bass parts showing chord changes from E-flat major 7 (E<sup>b</sup>M7) to F major 7 suspended 4 (Fm7sus4).

THIRD WIND

85

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

8<sup>b</sup>7sus4      8<sup>b</sup>7      8<sup>b</sup>7sus4      8<sup>b</sup>7

8<sup>b</sup>7sus4      8<sup>b</sup>7      8<sup>b</sup>7sus4      8<sup>b</sup>7

8<sup>b</sup>7sus4      8<sup>b</sup>7      8<sup>b</sup>7sus4      8<sup>b</sup>7

The musical score is arranged in a system of ten staves. The top staff is for VOICE, followed by FL. (Flute), FLUG. (Flugelhorn), TBN. (Trombone), TEN. SAX. (Tenor Saxophone), BARI. SAX. (Baritone Saxophone), GTR. (Guitar), KEYS (Piano), BASS, and DR. (Drums). The key signature is B-flat major (two flats). The score consists of four measures. The melodic instruments (VOICE, FL., FLUG., TEN. SAX., BARI. SAX., GTR.) play a sequence of notes: G4 (half), A4 (quarter), B4 (quarter), G4 (half). The bass instruments (TBN., KEYS, BASS, DR.) play a rhythmic accompaniment of eighth notes: G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). The chord changes for KEYS, BASS, and DR. are indicated as 8<sup>b</sup>7sus4, 8<sup>b</sup>7, 8<sup>b</sup>7sus4, and 8<sup>b</sup>7.

THIRD WIND

89

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

$G^b_{MA7}/B^b$

$G^b_{MA7}/B^b$

$G^b_{MA7}/B^b$

Detailed description: This is a page of a musical score for the piece 'Third Wind', page 89. The score is arranged in a vertical stack of staves. The instruments are: VOICE, FL. (Flute), FLUG. (Flugelhorn), TBN. (Trombone), TEN. SAX. (Tenor Saxophone), BARI. SAX. (Baritone Saxophone), GTR. (Guitar), KEYS (Piano), BASS, and DR. (Drums). The key signature is B-flat major (two flats). The time signature is 4/4. The music is in a 4-measure phrase. The VOICE part has rests in all four measures. The FL., FLUG., and TBN. parts play a melodic line consisting of quarter notes G4, A4, Bb4, and A4, tied across the first three measures. The TEN. SAX. and BARI. SAX. parts play a similar melodic line consisting of quarter notes G4, A4, Bb4, and A4, tied across the first three measures. The GTR. part plays a similar melodic line consisting of quarter notes G4, A4, Bb4, and A4, tied across the first three measures. The KEYS, BASS, and DR. parts play a rhythmic accompaniment consisting of a steady eighth-note pattern, with the bass and drums playing a consistent eighth-note pulse and the keys playing a steady eighth-note accompaniment. The chord for the keys, bass, and drums is  $G^b_{MA7}/B^b$ .



THIRD WIND

93

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

$B^b7_{sus4}$   $B^b7$   $B^b7_{sus4}$   $B^b7$

THIRD WIND

97

VOICE

FL.

FLUG.

TEN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

$G^b_{MAT}7/B^b$   $A^b/B^b$

$G^b_{MAT}7/B^b$   $A^b/B^b$

$G^b_{MAT}7/B^b$   $A^b/B^b$

THIRD WIND

101

VOICE

FL.

FLUG.

T&B.

TEN. SAX.

BARI. SAX.

GTR.  $B^b7_{SUS4}$   
SOLO BREAK (8 BARS)

KEYS  $B^b7_{SUS4}$

BASS  $B^b7_{SUS4}$

DR.  $B^b7_{SUS4}$



105

GTR.

THIRD WIND

109 **F**  $B^b7_{sus4}$

VOICE  $B^b7_{sus4}$  SOLO SECOND TIME

TEN. SAX.  $B^b7_{sus4}$  SOLO THIRD TIME

GTR.  $B^b7_{sus4}$  SOLO FIRST TIME

KEYS  $B^b7_{sus4}$

BASS  $B^b7_{sus4}$

DR.  $B^b7_{sus4}$



113  $G^b_{MAJ7}/B^b$

VOICE  $G^b_{MAJ7}/B^b$

TEN. SAX.  $G^b_{MAJ7}/B^b$

GTR.  $G^b_{MAJ7}/B^b$

KEYS  $G^b_{MAJ7}/B^b$

BASS  $G^b_{MAJ7}/B^b$

DR.  $G^b_{MAJ7}/B^b$

THIRD WIND

117  $B^b7_{SUS4}$

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.



121  $G^b_{MAJ7}/B^b$

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.

THIRD WIND

125  $B^b7_{sus4}$

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.



129  $G^b_{MA7}/B^b$

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.

THIRD WIND

133  $B^b7_{sus4}$

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.



137  $G^b_{MAT7}/B^b$

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.

THIRD WIND

141 E<sup>b</sup>M<sub>1</sub>7 F<sub>M</sub>17

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.



145 G<sup>b</sup>MAT7 F<sub>M</sub>17

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.



THIRD WIND

149 E<sup>b</sup>M<sub>1</sub>7 F<sub>M</sub>17

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.

152 1.2. B<sup>b</sup>7<sub>SUS</sub>4

VOICE

TEN. SAX.

GTR.

KEYS

BASS

DR.

THIRD WIND

155 **G** 8<sup>b</sup>7sus4

KEYS {

BASS 8<sup>b</sup>7sus4

DR. DRUM/PERCUSSION SOLO (16 BARS)

159

DR. DRUM/PERCUSSION SOLO (16 BARS)

163

DR. DRUM/PERCUSSION SOLO (16 BARS)

167

DR. DRUM/PERCUSSION SOLO (16 BARS)

171 **H**

VOICE

FL.

GTR.

KEYS { 8<sup>b</sup>7sus4  
NOT COMPING, RHYTHMIC PATTERNS SLOWLY BUILDING

BASS 8<sup>b</sup>7sus4

DR. DRUM/PERCUSSION SOLO (16 BARS)

THIRD WIND

175

VOICE

FL.

GTR.

KEYS *8<sup>b</sup>7sus<sup>4</sup>*

BASS

DR.

Detailed description: This system contains measures 175 through 178. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The VOICE part starts with a half note G4, followed by quarter notes A4, B4, and C5, then a whole rest. The FLUTE part has a half note G4, quarter notes A4 and B4, a half rest, and a quarter note C5. The GUITAR part has a half note G4, quarter notes A4 and B4, a half rest, and a quarter note C5. The KEYS part consists of a continuous eighth-note pattern. The BASS part has a half note G3, quarter notes A3 and B3, a half rest, and a quarter note C4. The DRUMS part has a continuous eighth-note pattern.



179

VOICE

FL.

GTR.

KEYS

BASS

DR.

Detailed description: This system contains measures 179 through 182. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The VOICE part has a half note G4, quarter notes A4 and B4, a half rest, and a quarter note C5. The FLUTE part has a half note G4, quarter notes A4 and B4, a half rest, and a quarter note C5. The GUITAR part has a half note G4, quarter notes A4 and B4, a half rest, and a quarter note C5. The KEYS part consists of a continuous eighth-note pattern. The BASS part has a half note G3, quarter notes A3 and B3, a half rest, and a quarter note C4. The DRUMS part has a continuous eighth-note pattern.

THIRD WIND

183

VOICE  
FL.  
GTR.  
KEYS  
BASS  
DR.

Detailed description: This system contains measures 183 through 186. The key signature has two flats (B-flat and E-flat). The VOICE part begins with a rest in measure 183, followed by a melodic line of eighth and quarter notes. The FLUTE and GUITAR parts play a similar melodic line. The KEYS part consists of a continuous eighth-note accompaniment. The BASS part plays a simple harmonic line. The DRUMS part has a steady eighth-note pattern.



187

VOICE  
FL.  
GTR.  
KEYS  
BASS  
DR.

Detailed description: This system contains measures 187 through 190. The key signature remains two flats. The VOICE part features a melodic line with a long slur across measures 187-190. The FLUTE and GUITAR parts play a similar melodic line. The KEYS part continues with the eighth-note accompaniment. The BASS part plays a harmonic line with some chords. The DRUMS part continues with the eighth-note pattern.

THIRD WIND

192

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

Detailed description: This is a page of a musical score for the piece 'Third Wind'. The score is written for a large ensemble and includes parts for Voice, Flute (FL.), Flugelhorn (FLUG.), Trombone (TBN.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The music is in a key with two flats (B-flat major or D-flat minor) and a 4/4 time signature. The page number '192' is located at the top left. A double bar line with a repeat sign is positioned above the first measure of the Voice part. The score consists of four measures. The Voice part begins in the third measure with a melodic line. The Flute part has a melodic line starting in the third measure. The Flugelhorn and Trombone parts have melodic lines starting in the first measure. The Tenor Saxophone part has a melodic line starting in the first measure. The Baritone Saxophone part has a melodic line starting in the first measure. The Guitar part has a melodic line starting in the third measure. The Keys part consists of a rhythmic pattern of eighth notes. The Bass part has a melodic line starting in the first measure. The Drums part consists of a rhythmic pattern of eighth notes.

THIRD WIND

196

Musical score for 'Third Wind' featuring the following instruments and parts:

- VOICE:** Treble clef, B-flat major key signature. Part 1: whole note G4. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest.
- FL.:** Treble clef, B-flat major key signature. Part 1: whole note G4. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest.
- FLUG.:** Treble clef, B-flat major key signature. Part 1: quarter note G4, quarter note A4, quarter note B4, quarter note G4. Part 2: whole rest. Part 3: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Part 4: whole note G4.
- TBN.:** Bass clef, B-flat major key signature. Part 1: quarter note G3, quarter note A3, quarter note B3, quarter note G3. Part 2: whole rest. Part 3: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Part 4: whole note G3.
- TEN. SAX.:** Treble clef, B-flat major key signature. Part 1: quarter note G4, quarter note A4, quarter note B4, quarter note G4. Part 2: whole rest. Part 3: quarter note G4, quarter note F4, quarter note E4, quarter note D4. Part 4: whole note G4.
- BARI. SAX.:** Bass clef, B-flat major key signature. Part 1: quarter note G3, quarter note A3, quarter note B3, quarter note G3. Part 2: whole rest. Part 3: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Part 4: whole note G3.
- GTR.:** Treble clef, B-flat major key signature. Part 1: whole note G4. Part 2: whole rest. Part 3: whole rest. Part 4: whole rest.
- KEYS:** Treble clef, B-flat major key signature. Part 1: eighth notes G4, A4, B4, G4. Part 2: eighth notes A4, B4, G4, F4. Part 3: eighth notes G4, F4, E4, D4. Part 4: eighth notes G4, F4, E4, D4.
- BASS:** Bass clef, B-flat major key signature. Part 1: quarter note G3, quarter note A3, quarter note B3, quarter note G3. Part 2: whole rest. Part 3: quarter note G3, quarter note F3, quarter note E3, quarter note D3. Part 4: whole note G3.
- DR.:** Drum set notation. Part 1: eighth notes snare, snare, snare, snare. Part 2: eighth notes snare, snare, snare, snare. Part 3: eighth notes snare, snare, snare, snare. Part 4: eighth notes snare, snare, snare, snare.

THIRD WIND

200

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

Detailed description: This is a page of a musical score for the piece 'THIRD WIND'. The score is for a 12-piece band and includes parts for Voice, Flute (Fl.), Flugelhorn (Flug.), Trombone (Tbn.), Tenor Saxophone (Ten. Sax.), Baritone Saxophone (Bari. Sax.), Guitar (Gtr.), Keys, Bass, and Drums (Dr.). The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The tempo is marked as 200. The score is divided into four measures. The Voice part has a melodic line in the first measure. The Flute part has a melodic line in the first measure. The Flugelhorn and Trombone parts have melodic lines in the first measure. The Tenor Saxophone part has a melodic line in the first measure. The Baritone Saxophone part has a melodic line in the first measure. The Guitar part has a melodic line in the first measure. The Keys part has a rhythmic pattern of eighth notes. The Bass part has a melodic line in the first measure. The Drums part has a rhythmic pattern of eighth notes.

THIRD WIND

204

Musical score for the piece "Third Wind", starting at measure 204. The score is written for a jazz ensemble and includes the following parts:

- VOICE:** Melodic line in the vocal line.
- FL. (Flute):** Melodic line with various articulations.
- FLUG. (Flugelhorn):** Melodic line mirroring the vocal line.
- TBN. (Trombone):** Melodic line with slurs and accents.
- TEN. SAX. (Tenor Saxophone):** Melodic line with slurs and accents.
- BARI. SAX. (Baritone Saxophone):** Melodic line with slurs and accents.
- GTR. (Guitar):** Melodic line mirroring the vocal line.
- KEYS:** Accompaniment consisting of a steady eighth-note pattern.
- BASS:** Bass line with slurs and accents.
- DR. (Drums):** Accompaniment consisting of a steady eighth-note pattern.



THIRD WIND

208

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

Detailed description: This is a page of a musical score for the piece 'Third Wind', starting at measure 208. The score is arranged in a vertical staff system with ten parts. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The parts are: VOICE (melodic line with a long slur), FL. (flute, melodic line with a long slur), FLUG. (flugelhorn, melodic line with a long slur), TBN. (trombone, melodic line with a long slur), TEN. SAX. (tenor saxophone, playing a series of chords), BARI. SAX. (baritone saxophone, playing a rhythmic line with eighth notes and rests), GTR. (guitar, melodic line with a long slur), KEYS (piano, playing a rhythmic pattern of eighth notes), BASS (bass, playing a rhythmic line with eighth notes and rests), and DR. (drums, playing a rhythmic pattern of eighth notes).

THIRD WIND

212

VOICE

FL.

FLUG.

TRN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

PERCUSSION SOLO 3 BARS

THIRD WIND

216 J

VOICE  
FL.  
FLUG.  
BARI. SAX.  
GTR.  
KEYS  
BASS  
DR.

220

VOICE  
FL.  
FLUG.  
BARI. SAX.  
GTR.  
KEYS  
BASS  
DR.

THIRD WIND

224

VOICE

FL.

FLUG.

BARI. SAX.

GTR.

KEYS

BASS

DR.



228

VOICE

FL.

FLUG.

BARI. SAX.

GTR.

KEYS

BASS

DR.

THIRD WIND

232

VOICE  
FL.  
FLUG.  
TBN.  
BARI. SAX.  
GTR.  
KEYS  
BASS  
DR.

236

VOICE  
FL.  
TBN.  
BARI. SAX.  
KEYS  
BASS  
DR.

THIRD WIND

240

VOICE

FL.

T&B.

BARI. SAX.

KEYS

BASS

DR.



244

VOICE

FL.

T&B.

BARI. SAX.

KEYS

BASS

DR.

THIRD WIND

248

VOICE

FL.

TBN.

BARI. SAX.

KEYS

BASS

DR.

THIRD WIND

252 **L**

VOICE  
FL.  
T&B.  
GTR.  
KEYS  
BASS  
DR.



256

VOICE  
FL.  
T&B.  
GTR.  
KEYS  
BASS  
DR.



THIRD WIND

260

VOICE  
FL.  
T&B.  
GTR.  
KEYS  
BASS  
DR.

Detailed description: This block contains the musical notation for measures 260 through 263. The score is for a band and includes parts for Voice, Flute (FL.), Tenor and Baritone (T&B.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The Voice part features a melodic line with eighth-note triplets and accents. The Flute, Tenor/Baritone, and Guitar parts play a rhythmic accompaniment of eighth-note triplets. The Keys part consists of a steady eighth-note pattern. The Bass part has a simple bass line with a melodic flourish in the final measure. The Drums part provides a consistent rhythmic pattern.



264

VOICE  
FL.  
T&B.  
GTR.  
KEYS  
BASS  
DR.

Detailed description: This block contains the musical notation for measures 264 through 267. The instrumentation remains the same as in the previous block. The Voice part continues with eighth-note triplets and accents. The Flute, Tenor/Baritone, and Guitar parts continue with their eighth-note triplet accompaniment. The Keys part maintains the eighth-note pattern. The Bass part continues its bass line with a melodic flourish in the final measure. The Drums part continues with the same rhythmic pattern.

THIRD WIND

268

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

THIRD WIND

272

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS


BASS

DR.


Detailed description: This is a page of a musical score for the piece 'Third Wind', starting at measure 272. The score is arranged in a grand staff format with ten staves. The instruments are: Voice, Flute (FL.), Flugelhorn (FLUG.), Trombone (TBN.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The music is characterized by a consistent triplet pattern across all instruments. The Voice part features a melodic line with triplet eighth notes. The woodwinds (Flute, Flugelhorn, Tenor Saxophone, Baritone Saxophone) play a similar melodic line. The brass (Trombone) and strings (Guitar, Bass) provide a rhythmic accompaniment of triplet eighth notes. The Drums part is mostly silent, indicated by a double bar line and a dash. The score concludes with a double bar line and repeat dots at the end of the fourth measure.

THIRD WIND

276 **M** AFRO-CUBAN 6/8 FEEL ♩ = DOTTED QUARTER D<sup>5</sup>

GTR. 

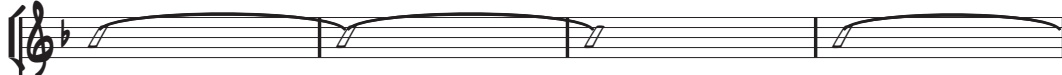
FADE IN CHORDS


DR. 

DRUM/PERCUSSION SOLO 16 BARS (AFRO-CUBAN FEEL)



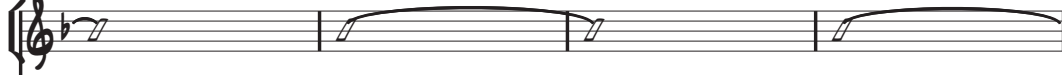
280 B<sup>b5</sup>(ADD2)


GTR. 

DR. 




284 F<sup>5</sup>(ADD2) C<sup>5</sup>(ADD2)


GTR. 

DR. 




288 G<sup>5</sup>(ADD2)

GTR. 

DR. 





292 **N** C/E F<sup>ADD2</sup> A<sup>b</sup>/B<sup>b</sup> A<sup>MIN7</sup> G<sup>MI7</sup> B<sup>b</sup>/C F<sup>MA7</sup> A<sup>MI7</sup>

KEYS 

PIANO FEATURE INTERLUDE

C/E F<sup>ADD2</sup> A<sup>b</sup>/B<sup>b</sup> A<sup>MIN7</sup> G<sup>MI7</sup> B<sup>b</sup>/C F<sup>MA7</sup> A<sup>MI7</sup>

BASS 

DR. 

6/8 SHUFFLE THINGY (DON'T THINK THIS IS THE BEST WAY TO WRITE IT. SORRY)

THIRD WIND

296 D/F# D D/C# D/C Bmi7 Bmi7/F# Dmat7/E E7/D

KEYS

BASS

DR.



299 C/E Fadd2 A#/Bb Amin7 Gmi7 Bb/C Fma7 Ami7

KEYS

BASS

DR.

6/8 SHUFFLE THINGY (DON'T THINK THIS IS THE BEST WAY TO WRITE IT. SORRY)



303 D/F# D D/C# D/C Bmi7 Bmi7/F# Dmat7/E E7/D

KEYS

BASS

DR.

THIRD WIND

306

VOICE

GTR.

KEYS

BASS

DR.

CHORDS: B<sup>b</sup>/C F<sub>MA7</sub> A<sup>b</sup>/B<sup>b</sup> A<sub>MI7</sub> G<sub>MI7</sub> B<sup>b</sup>/C F A<sub>MI7</sub>

DR. SIMILE



310

VOICE

GTR.

KEYS

BASS

DR.

CHORDS: D/F# D D/C# D/C B<sub>MI7</sub> B<sub>MI7</sub>/F# D<sub>MA7</sub>/E E<sup>7</sup>/D

THIRD WIND

313 0

VOICE

FL.

GTR.

KEYS

BASS

DR.

$B^b/C$   $F_{MA7}^7$   $A^b/B^b$   $A_{MI}^7$   $G_{MI}^7$   $B^b/C$



316

VOICE

FL.

GTR.

KEYS

BASS

DR.

F  $A_{MI}^7$   $D/F^{\#}$   $D^{\#}/C^{\#}$   $D/C$   $B_{MI}^7$   $B_{MI}^7/F^{\#}$   $D_{MA7}^7/E$   $E^7/D$

THIRD WIND

320

VOICE

FL.

TEN. SAX.

GTR. <sup>8VA</sup>

KEYS

BASS

DR.

$B^b/C$   $F_{MA7}$   $A^b/B^b$   $E^b_{MA7}$   $G^b/A^b$   $D^b_{MA7}$

323

VOICE

FL.

FLUG.

TEN. SAX.

GTR.

KEYS

BASS

DR.

$B^b_{MI}$   $B^b_{MI}/A^b$   $G_{MI7}$   $F_{MA7}$   $D/E$   $A_{MA7}$



THIRD WIND

326

VOICE

FL.

FLUG.

TEN. SAX.

GTR.

KEYS

BASS

DR.

The musical score for 'Third Wind' is written for a jazz ensemble. It features a vocal line and instrumental parts for Flute (FL.), Flugelhorn (FLUG.), Tenor Saxophone (TEN. SAX.), and Guitar (GTR.). The rhythm section consists of Keys, Bass, and Drums (DR.). The score is in 4/4 time and includes numerous triplet markings. The chord chart for the Keys, Bass, and Drums is as follows:

Measure	Chord
1	G <sup>b</sup> /A <sup>b</sup>
2	D <sup>b</sup> MA7
3	B <sup>b</sup> M1
4	B <sup>b</sup> M1/A <sup>b</sup>
5	F/G
6	C/G

THIRD WIND

329

VOICE

FL.

FLUG.

TEN. SAX.

GTR.

KEYS

BASS

DR.

$A^b/G$   $B^b/G$   $CADD^9$   $A^b/B^b$   $Ami^7$   $Gmi^7$   
 $A^b/G$   $B^b/G$   $CADD^9$   $A^b/B^b$   $Ami^7$   $Gmi^7$   
 $A^b/G$   $B^b/G$   $CADD^9$   $A^b/B^b$   $Ami^7$   $Gmi^7$



332

GTR.

KEYS

BASS

DR.

SOLO TO ENDING

$FMA^7$   $C/E$   $A^b/E^b$   $B^b/F$   $C/G$   $A^b/B^b$   $Ami^7$   $Gmi^7$   $C^7$   
 $FMA^7$   $C/E$   $A^b/E^b$   $B^b/F$   $C/G$   $A^b/B^b$   $Ami^7$   $Gmi^7$   $C^7$   
 $FMA^7$   $C/E$   $A^b/E^b$   $B^b/F$   $C/G$   $A^b/B^b$   $Ami^7$   $Gmi^7$   $C^7$   
 $FMA^7$   $C/E$   $A^b/E^b$   $B^b/F$   $C/G$   $A^b/B^b$   $Ami^7$   $Gmi^7$   $C^7$

THIRD WIND

336 **P**

VOICE  
 YOU WILL DIS-CO-VER PEACE IN YOUR SELFA - WAK-A-NING - WHEN YOU SEE THE JOY

FL.

GTR.

KEYS

BASS

DR.

$F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$   
 $F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$   
 $F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$   
 $F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$



340

VOICE  
 — DEEP IN -SIDE YOU FILLS TO THE BRIM AND\_ O -VER - FLOWS WHEN YOU LIVE YOUR LIFE

FL.

GTR.

KEYS

BASS

DR.

$F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$   
 $F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$   
 $F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$   
 $F_{MA7}$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M17}$   $G_{M17} C^7$

THIRD WIND

344 **Q**

VOICE  
 — HOW IT'S MEAN TO LOVE — ALL THAT YOU DO — BEAU-TY FLOWS — FILL -ING UP THE HEARTS

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.  
 F<sub>MAT</sub>7 C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup> A<sub>M1</sub>7 G<sub>M1</sub>7 C7

KEYS  
 F<sub>MAT</sub>7 C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup> A<sub>M1</sub>7 G<sub>M1</sub>7 C7

BASS  
 F<sub>MAT</sub>7 C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup> A<sub>M1</sub>7 G<sub>M1</sub>7 C7

DR.  
 F<sub>MAT</sub>7 C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup> A<sub>M1</sub>7 G<sub>M1</sub>7 C7

THIRD WIND

348

VOICE  
 — ALL A ROUND YOU GIVE — ALL THE LOVE YOU CHOOSE TO LIVE — THEN YOU'LL KNOW THAT PEACE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

$F_{MAY}^7$  C/E  $A^b/E^b$   $B^b/F$  C/G  $A^b/B^b$   $A_{M1}^7$   $G_{M1}^7$   $C^7$

THIRD WIND

352

VOICE

IS WITH-IN YOU LOVE IS A ROUND YOU LET IT GO

FL.

FLUG.

T&B.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

F<sub>MAT</sub><sup>7</sup> C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup>

F<sub>MAT</sub><sup>7</sup> C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup>

F<sub>MAT</sub><sup>7</sup> C/E A<sup>b</sup>/E<sup>b</sup> B<sup>b</sup>/F C/G A<sup>b</sup>/B<sup>b</sup>

THIRD WIND

355

VOICE

FL.

FLUG.

TBN.

TEN. SAX.

BARI. SAX.

GTR.

KEYS

BASS

DR.

FILL TO LAST HIT

c

c

c

Detailed description: This is a page of a musical score for the piece 'THIRD WIND'. The score is written for a large ensemble and includes parts for Voice, Flute (FL.), Flugelhorn (FLUG.), Trombone (TBN.), Tenor Saxophone (TEN. SAX.), Baritone Saxophone (BARI. SAX.), Guitar (GTR.), Keys, Bass, and Drums (DR.). The music is in 3/4 time and features a melodic line in the voice and woodwinds, with a steady drum pattern. Dynamic markings include '355' at the beginning and 'c' (crescendo) in the lower staves. A 'FILL TO LAST HIT' instruction is placed below the drum staff. The page number '82' is centered at the bottom.

APPENDIX B  
RECITAL PROGRAM



THE BOB COLE CONSERVATORY OF MUSIC at  
CALIFORNIA STATE UNIVERSITY OF LONG BEACH AND THE  
COLLEGE OF THE ARTS PROUDLY PRESENT



**Glynis Davies, Jazz Vocalist**

*Assisted By*

Donghee Kim, piano

Chris Taube, guitar

Ryan Denny, vibraphone

Chelsea Stevens, bass

Sean Fitzpatrick, drums

Paul Stengel, percussion

In a

Graduate Recital

April 11, 2014

8PM

Gerald R. Daniel Recital Hall

## The Set

### **It's A Beautiful Day/On the Sunny Side of the Street**

*[Michael Bublé, Alan Change, and Amy Foster/ Dorothy Fields, and Jimmy McHugh]*

Arr. by Glynis Davies

### **Afro Blue** *[John Coltrane and Oscar Brown Jr.]*

Arr. by Glynis Davies and Lizz Wright

### **This I Dig of You** *[Hank Mobley]*

Trans./Adap. by Glynis Davies

### **Make You Feel My Love** *[Dave Frishberg]*

Arr. by Glynis Davies, Zach Pagter and Scott Pagter

Featuring Zach Pagter, piano

### **Peel Me a Grape** *[Dave Frishberg]*

Arr. by Glynis Davies

### **You Don't Know What Love Is**

*[Gene DePaul and Don Raye]*

Arr. by Glynis Davies

## **The Set (Cont.)**

### **One For All** [*Tuck and Patti*]

Adap. By Glynis Davies

### **Madalena** [*Ivan Lins and Ronaldo Monteiro Souza*]

Arr. by Glynis Davies

### **The Peacocks** [*Jimmy Rowles and Norma Winstone*]

Arr. by Garrett Dahl

### **Latch** [*Samuel Smith, Guy Lawrence,*

*Howard Lawrence, and James Napier*]

Performed by Pacific Standard Time

Arr. by Glynis Davies

### **Third Wind**

[*Pat Metheny and Lyle Mays, Lyrics by Glynis Davies*]

Arr. by Glynis Davies

## Personnel

**Chelsea Stevens, bass**

**Sean Fitzpatrick, drums**

**Donghee Kim, piano**

**Chris Taube, guitar**

**Ryan Denney, vibes**

**Paul Stengel, percussion**

**Jason Fabus, Alto Saxophone/Flute**

**Ramsey Castaneda, Tenor Saxophone/EWI**

**Taylor Smith, Trombone**

**Garett Dahl, Baritone Saxophone**

**Jonathan Eastly, Flugelhorn**

**Gracie Sprout, Harp**

**Miko Shudo, Violin**

**Joe Sanders, Violin**

**Romario Rivera, Viola**

**Jeff Westcott, Cello**

**Pacific Standard Time: Ashlyn Grover, Kathryn Shuman, Jenny Swoish, Maria Schafer, Maria Quintanilla, Jonathan Eastly, Justin Tillitt, Jamond McCoy, Greg Fletcher, Riley Wilson, Jake Tickner**

## TRANSLATION

### Portuguese

Madalena, o meu peito percebeu  
que o mar é uma gota  
comparado ao pranto meu  
Fique certa, quando o nosso amor desperta  
logo o sol se desespera  
e se esconde lá na serra  
Madalena, o que é meu não se divide  
Nem tão pouco se admite  
Quem do nosso amor duvide  
Até a lua se arrisca num palpite  
Que o nosso amor existe  
forte ou fraco alegre ou triste

### English

Madalena, my heart realized that  
the sea is a mere water drop  
if compared to all my weeping  
Be sure of one thing: when our love arouses  
the sun soon gets in despair  
and goes hide behind that hill  
Madalena, I don't share my things with anyone  
nor it's allowed to exist  
someone to doubt of our love  
Even the moon ventures to say a hunch:  
Our love exists for sure  
Be it strong or weak, happy or sad

## Original Lyrics for Third Wind

When it's over, when it's over	You will discover peace in yourself
When you're sober, when you are sober	Awakening when you find the
When it's over you will wake up and see	Joy deep inside you fills to the brim and
That there is joy in all you choose to see	Overflows when you live your
And beauty in all the mistakes	Life how it's meant to
Peace is found in giving everyday	Love all that you do, beauty flows
	Filling up the hearts all around you
	Give all the love you choose to live
	Then you'll know that peace is within you
	Love is around you, let it go.

This recital is presented in partial  
fulfillment of the requirements for the

Masters of music degree

with an option in

**Performance and Concentration in Jazz Studies**

**Glynis Davies**

is a student of

**Christine Helferich Guter**

[www.csulb.edu/coleconservatory](http://www.csulb.edu/coleconservatory)

**BOB COLE CONSERVATORY OF MUSIC**  
**CALIFORNIA STATE UNIVERSITY OF LONG BEACH**

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