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LESSON 34

APPLICATION

# "The Escape" (Gathering material ...)

7 So, this is our starting point from now on (structures taken from M3) ...

Musical notation for measures 7-10. The key signature is one flat (Bb) and the time signature is 4/4. The notation shows four measures with the following chord structures: 3+1, 2+7, 6+3, and 3+4. The bass line is mostly silent, indicated by a dash in each measure.

Next step is that we create a line. Basically, this is supposed to be a free line but I still wanted to have some connection to my first structure from M3, so I used only steps of 3 and 1. Also, I already had the idea to let the horns play this line so I put it into a comfortable register for the horns.

Musical notation for measures 11-14. The key signature is one flat (Bb) and the time signature is 4/4. The notation shows a melodic line in the bass clef with intervals of 3, 3, and 1. The top line is mostly silent, indicated by a dash in each measure.

Being true to that top line, I'm using my structures from M3 for harmonization. As you will see in the final sketch, these structures will be the main part of the composition.

Musical notation for measures 15-18. The key signature is one flat (Bb) and the time signature is 4/4. The notation shows four measures with the following chord structures: 3+1, 2+7, 6+3, and 3+4. The top line is mostly silent, indicated by a dash in each measure.

You see that this all is a nice balance between creativity and technique. Why do we mention this in the first place? - Because this will take off pressure of your shoulders when you are supposed to create new versions, edits or even 10 more tracks in that style or sound.

And never forget, you do not have to stick to your starting points per se. If you find a structure that serves your music better but it is not included in M3, use it nonetheless. Your ear makes the final decision, not the technique/device.

# "The Escape" (Sketch)

FRANK HERRLINGER

**♩ = 120 bpm**

19 "F" is used to bridge into the tonality in the next bar

originally this was 3+1, changed by ear to 2+1

8+3 (PC of 3+1) and shifted down by 1 from original position of 3+1

1+8 (PC of 3+1) and shifted down by 3 from original 3+1 position

these are my 4 structures

this is my 2nd structure, a 2+7

LTs

22

2+7 but shifted down by 1 from original position

descending 1s

third structure, 6+3 horizontally

3+4

LT

like bass part in bar 24, but shifted up by 1

3+1 used with notes that do not create 13s with the line above

fourth structure, 3+4 horizontally

LT

like bar 20, but shifted up by 3

descending 1s in bottom line

26

repetition from previous bar

repetition from previous bar but shifted down by 1

LT

now the middle part also follows the desc. 1s

3+1

The ending might look a bit confusing to you. Though, this is still all related very strongly to our materials from M3. There is a concept about how to use structures vertically when you want to stack them on top of each other and I'll explain. Disregard the note 'E' as it only serves as a pedal. Here are the structures from ending once again.

Basically, all structures are from the same nature, 3+1. But there is also a relationship between them. First of, you have to choose the notes for one of the outside structures, either the top or the bottom one. We went for the top one. Let your structure ascend by 1s and use the octave positions below. If you want to start from the bottom, use descending 1s and the octave positions above. This is a very quick way to avoid 13s.

# "The Escape" (Development)

FRANK HERRLINGER

♩ = 120

Piccolo *mf*  $8^{va}$   
 Flute *f*  $8^{va}$   
 Clarinet in B $\flat$  *f*  
 Clarinet in B $\flat$  *f* *with strings ...* *the woodwinds in this bar support Vlns I, they are just adding color to the line*  
 3 Horns in F *f* *these are my 4 structures* *PCs of 3+1* *strong* *3+1 horizontally*  
 3 Trumpets in B $\flat$  *f* *the same 4 structures but PCed* *2+7* *strong*  
 3 Trombones *f* *these lines are all from the sketch ...*  
 Tuba *f*  $8^{va}$   
 Harp *mf* *Scale #3 (F)* *Scale #3 (G)*  
 Piano *f* *2+1* *2+7* *8+3 (PC of 3+1)* *3+1 run* *6+3* *3+4* *2+7* *2+1* *2+7*  
 Violin 1 *mf* *3+1 ...* *continuation of 3+1 ...* *repetition of previous two bars but shifted upwards by 2*  
 Violin 2 *mf* *f*  
 Viola *f*  
 Violoncello *f*  
 Double Bass *f* *the low brass give the main sound, but the strings add power to that by doubling*

look at each note of these 3-note-phrases, this all is nothing more than simple PC

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Picc. *f* run based on 3+1

Fl. *f*

Cl. *mf* *f*

Cl. *f*

Hn. *f* 3+1

Tpt. *f* I tried 3+1, but 2+1 worked better

Tbn. *sfz* 3+1 *f*

Tba. *f* 8<sup>va</sup>

Hp. *ff* Scale #1/4+ (Bb) *gliss.* Scale #1/4+ (Bb) *gliss.*

Pno. *f* 8<sup>va</sup> run on Scale #1/4+ (Bb)

Vln. 1 *mf* *ff*

Vln. 2

Vla. *mf*

Vc.

Db.

strings and woodwinds play one big line in octaves

10

Picc. *f*  $8^{va}$

Fl. *f*  $8^{va}$

Cl. *f*

Cl. *f*

Hn. originally 3+1, but changed by ear to 2+3  $3+1$  *fp*

Tpt. *f*  $3+1$  *fp*

Tbn.  $8+3$  (PC of 3+1) *fp*

Tba. *f* *fp*

Hp. Scale #7/4+ (E) *gliss.*

Pno. originally 2+1 but changed to support the tuba run  $1+8$  (PC of 3+1)  $8^{va}$

Vln. 1 *f*  $8^{va}$

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*