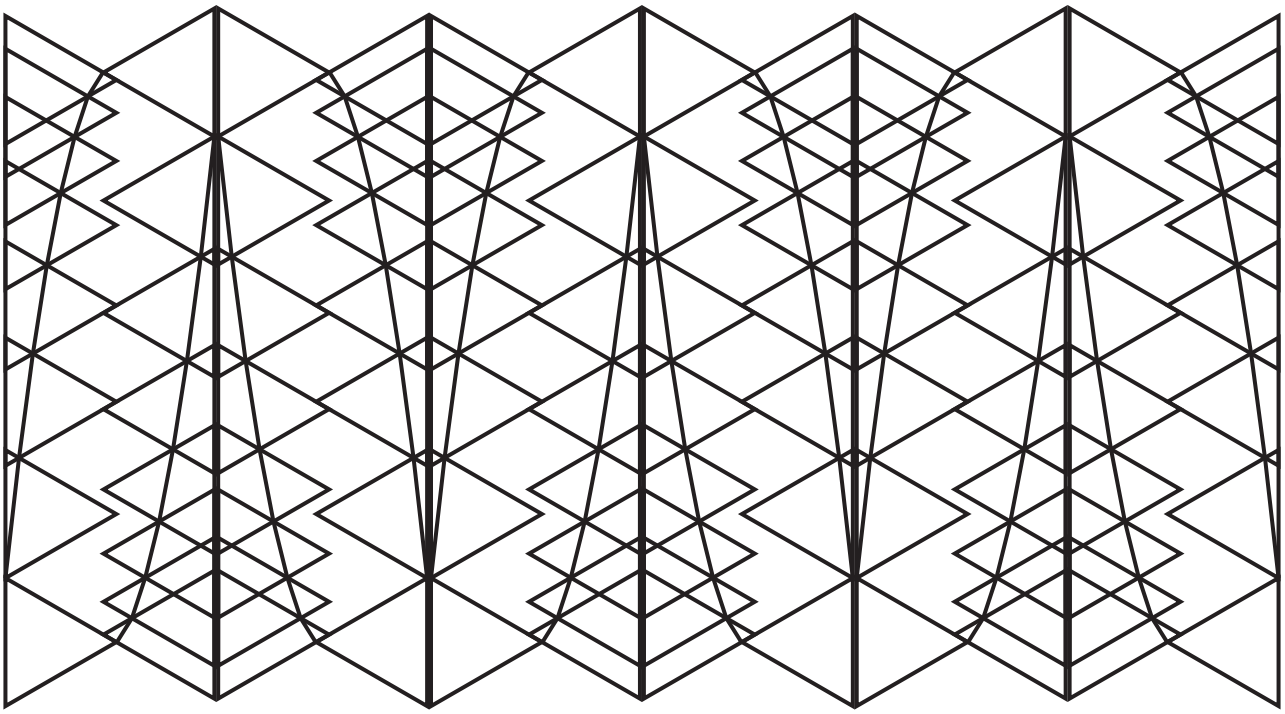
Trio Structures
2021-2022



"Stories"

Alex T. Robilotta

Ramblin'

Nine pieces for trio composed between November 3rd 2021 & March 9th 2022. Written with the intention of expanding trio repertoire and providing more structure and direction to the freely improvised territories that have been developing as intros/outros and segues between tunes.

These pieces are an attempt to help push myself and the musicians I play with deeper into that free, modal, harmolodic territory. I would like to stop worrying about being a "good jazz musician" and think more about creating a complete experience for the listener. I want to think less about impressing people and more about impressing ideas into people's minds.

I would like to to use these pieces to further my goal of developing the complete form and structure of entire sets of music so that each set is a complete artistic statement and contains everything we do as musicians; old standards, free improvisation, modern jazz, arrangements of contemporary songs, original compositions. Each set can be a symphony for three players. Gustav Mahler said, "A symphony must be like the world. It must contain everything." I believe ALL music can, and should, be this way.

Some of these pieces, particularly VIII and IX have chord changes and specific structures to be improvised over, but many give very little direction, if any, for the improvised portions. The general goal should be to improvise on the mood of the piece, not necessarily the notes or chord changes. And even when you are soloing on the changes you should be trying to maintain the mood of the piece, not just superimpose yourself and your mood onto the music.

It's hard to write music like this without thinking of Ornette Coleman and his Harmolodic Concept. We are all equal in improvisation. There is no soloist, no leader, equality and emotional expression reign supreme. I've always loved Ornette's music and ideas, but recently I've been really digging into his stuff and I think some of his fire has seeped into these compositions. I got to see him once at The New Jersey Performing Arts Center in Newark when I was in high school. This was during his tour promoting the album "Sound Grammar". I didn't know what was going on during that show! But he planted some seeds in my brain and the more I listed and explored where he was coming from I started to understand.

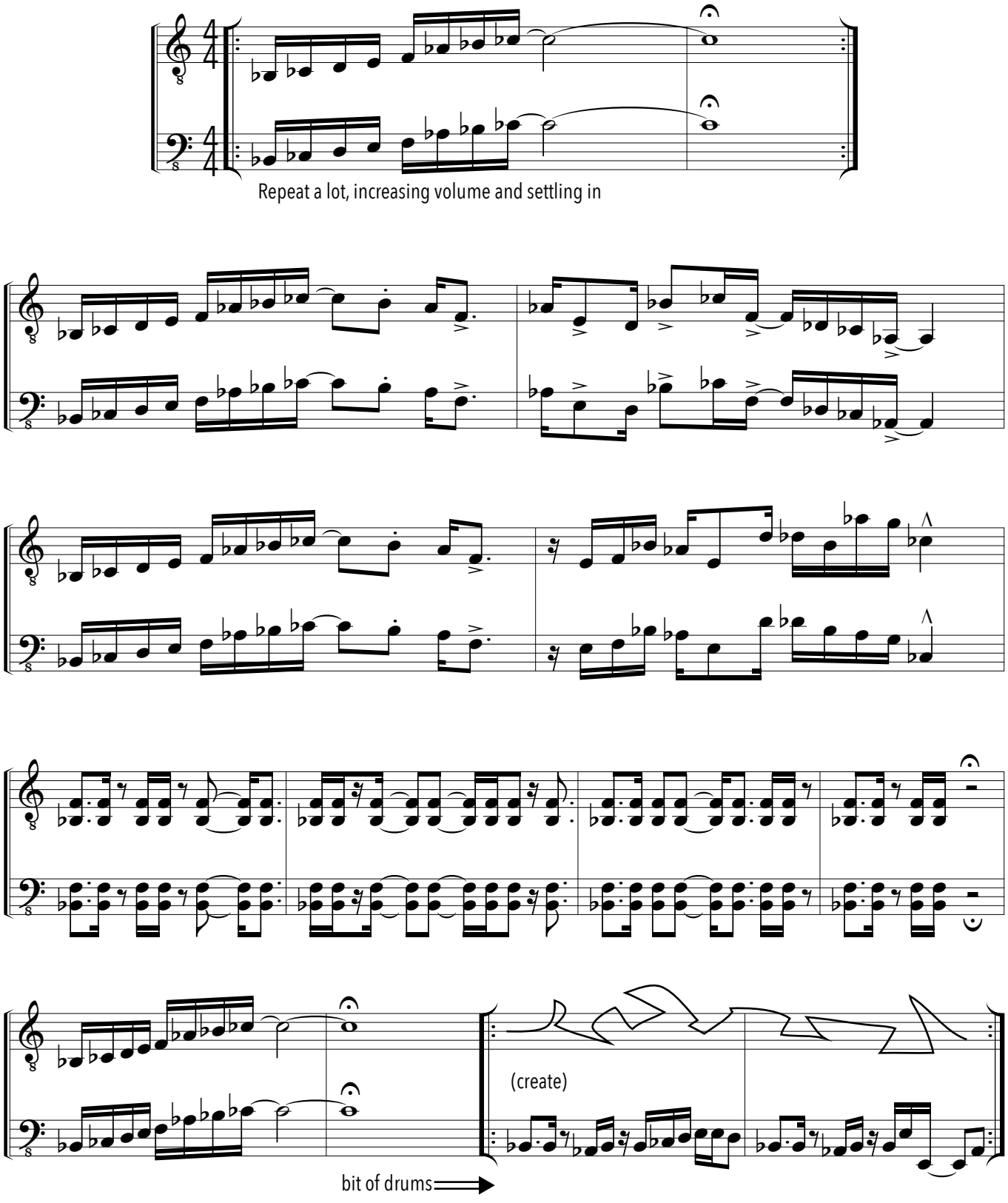
As I was putting the finishing touches on these pieces and getting ready to write this little blurb I realized to my surprise that by complete coincidence today would have been Ornette's 92nd birthday. Therefore I've decided to dedicated these compositions to him.

-Alex T. Robilotta, March 9th 2022

The Inside Out

-A.T.Robilotta

85 BPM
Funk Noise Metal



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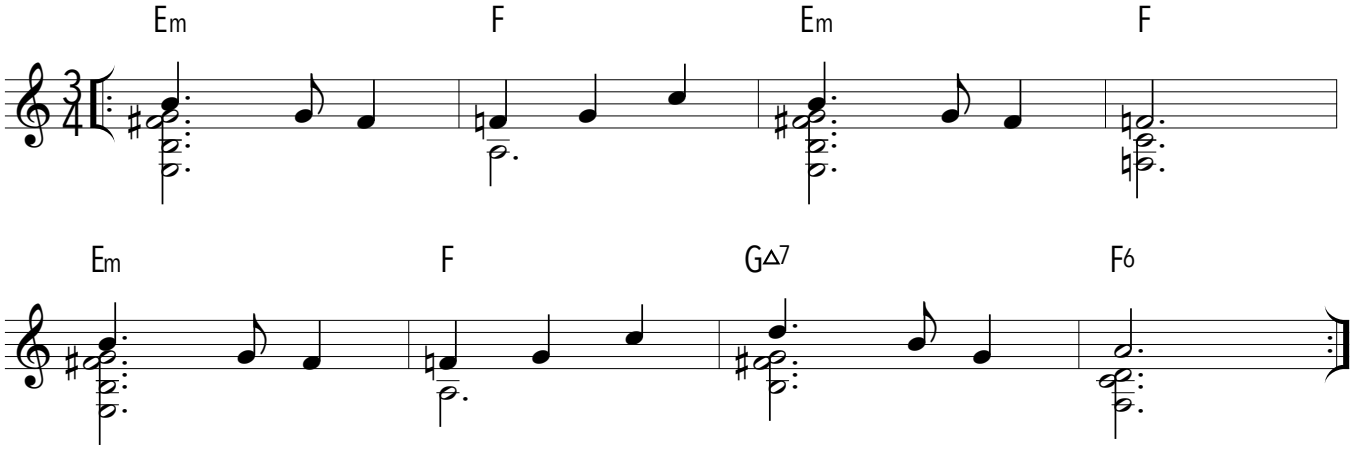
- || -

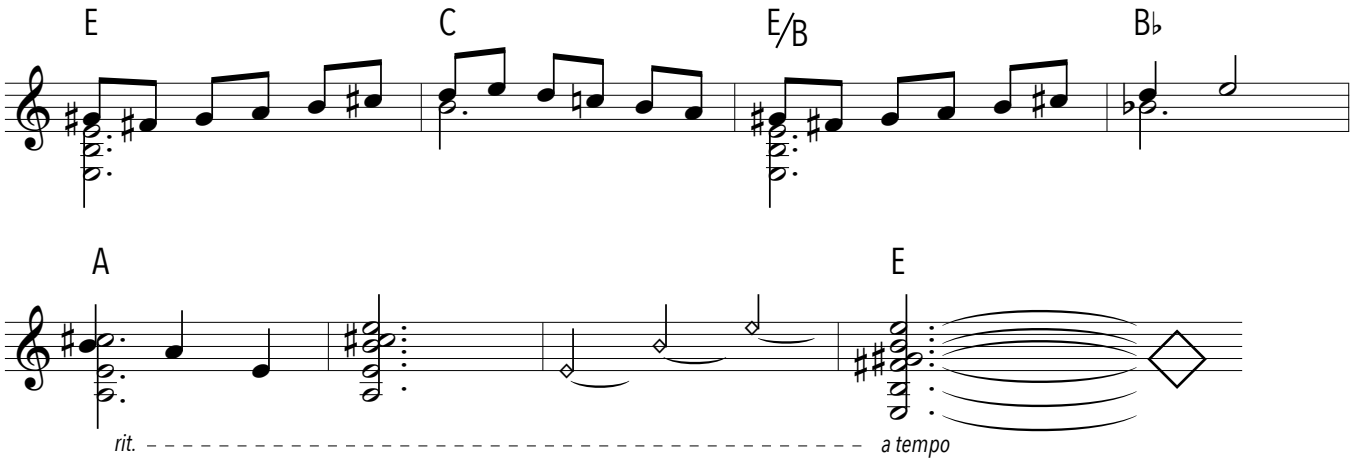
At The Fire

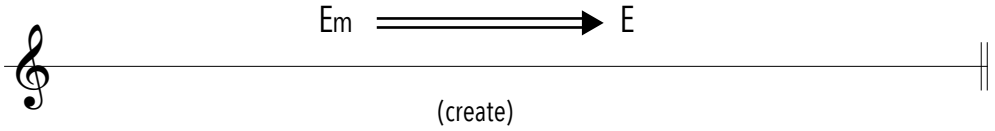
-A.T.Robilotta

70 BPM
with ambient jingle jangles



with cymbals, in time





(create)

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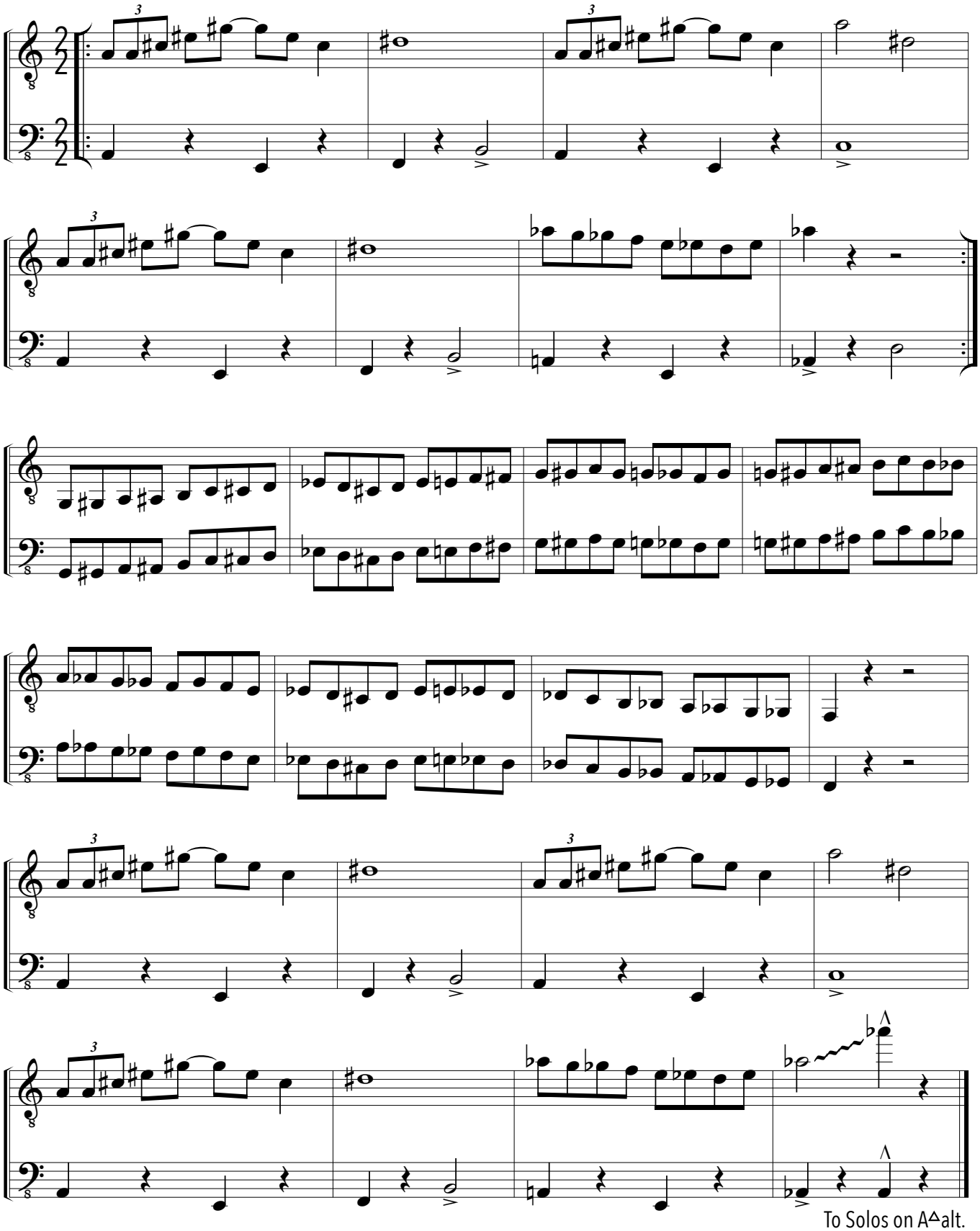
- III -

70 BPM
(swing)

In The Fun House

-A.T.Robilotta



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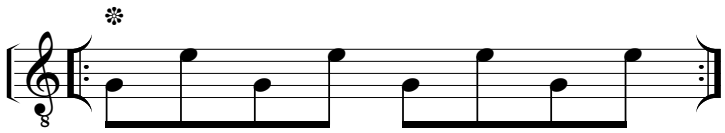
- IV -

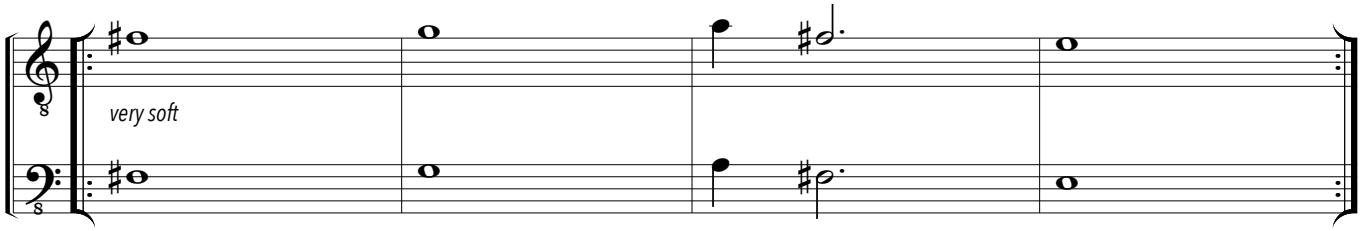
High Tide

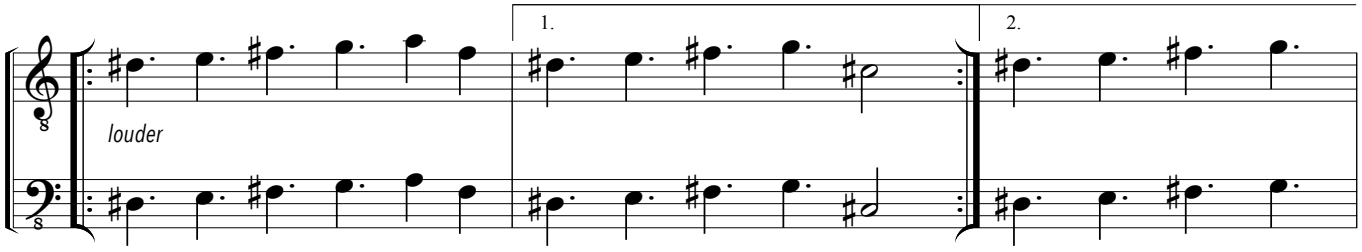
-A.T.Robilotta

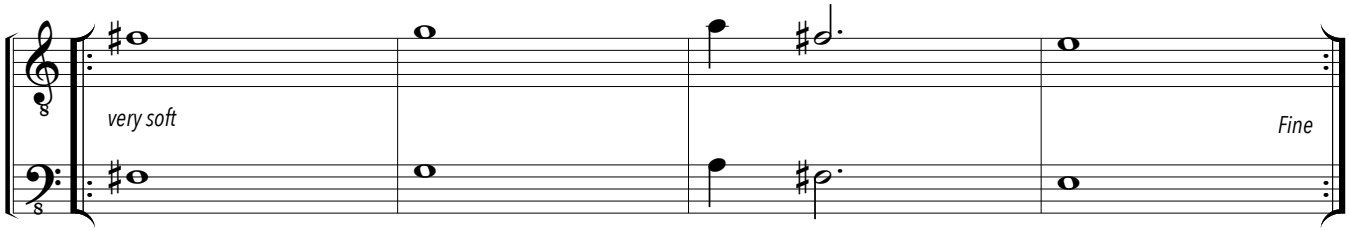
125 BPM

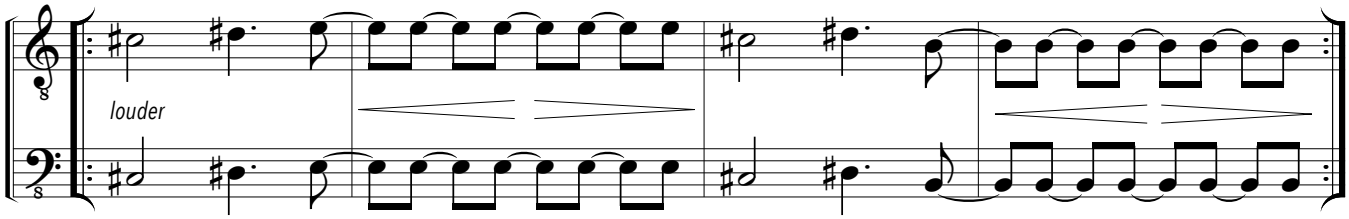
Guitar ostinato
continues throughout



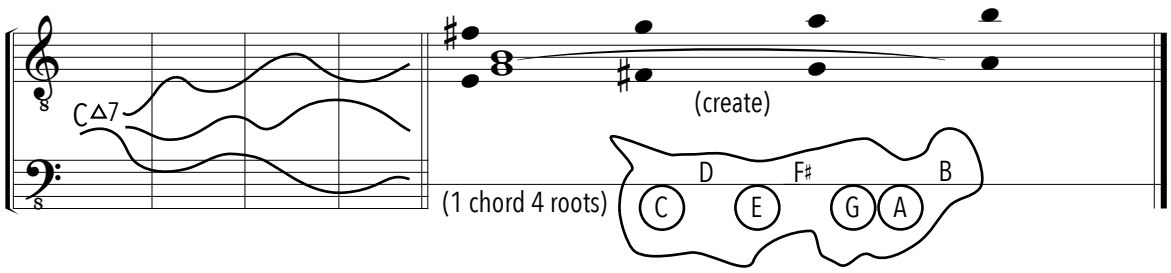








harmonic drifting around C Lydian



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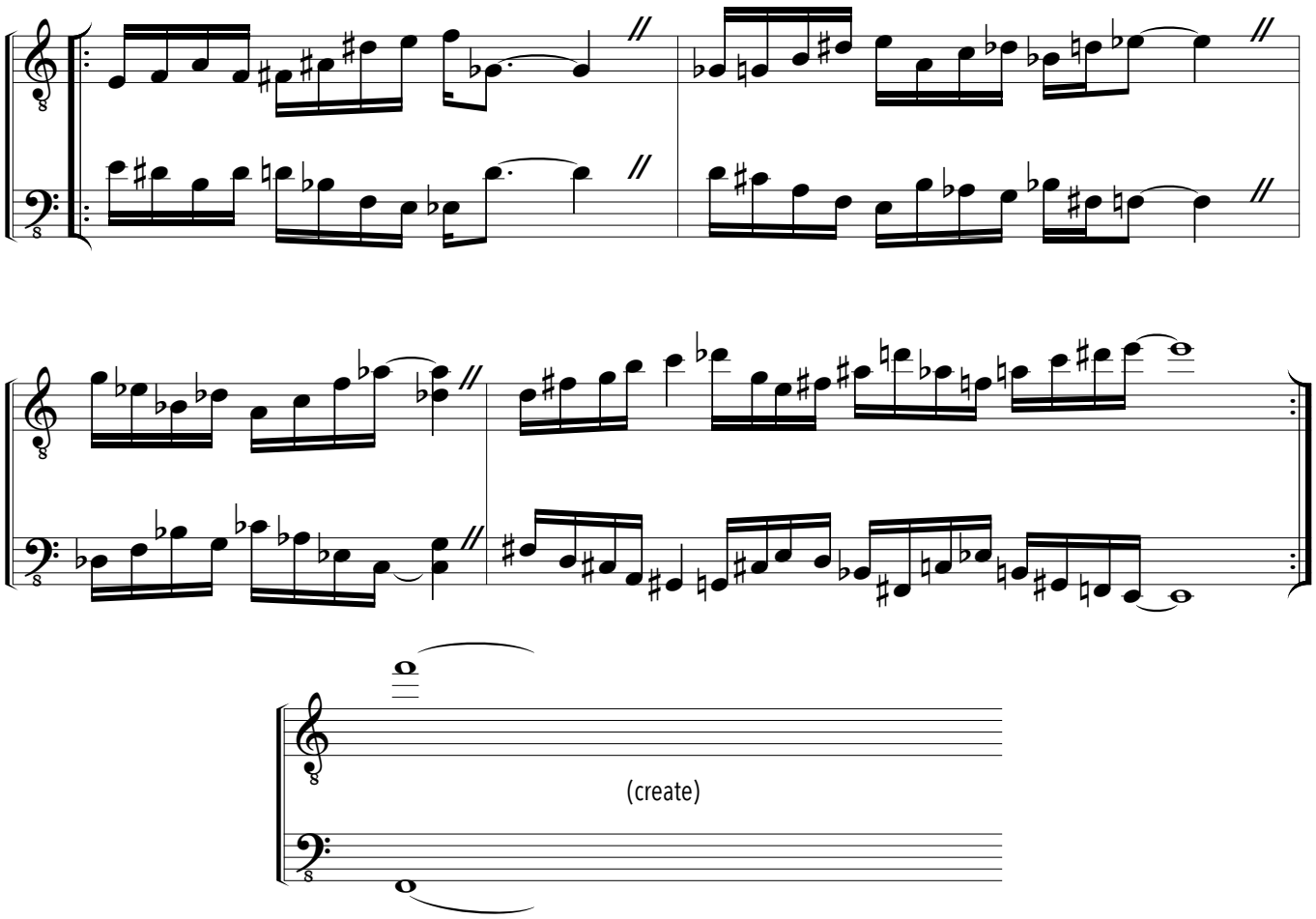
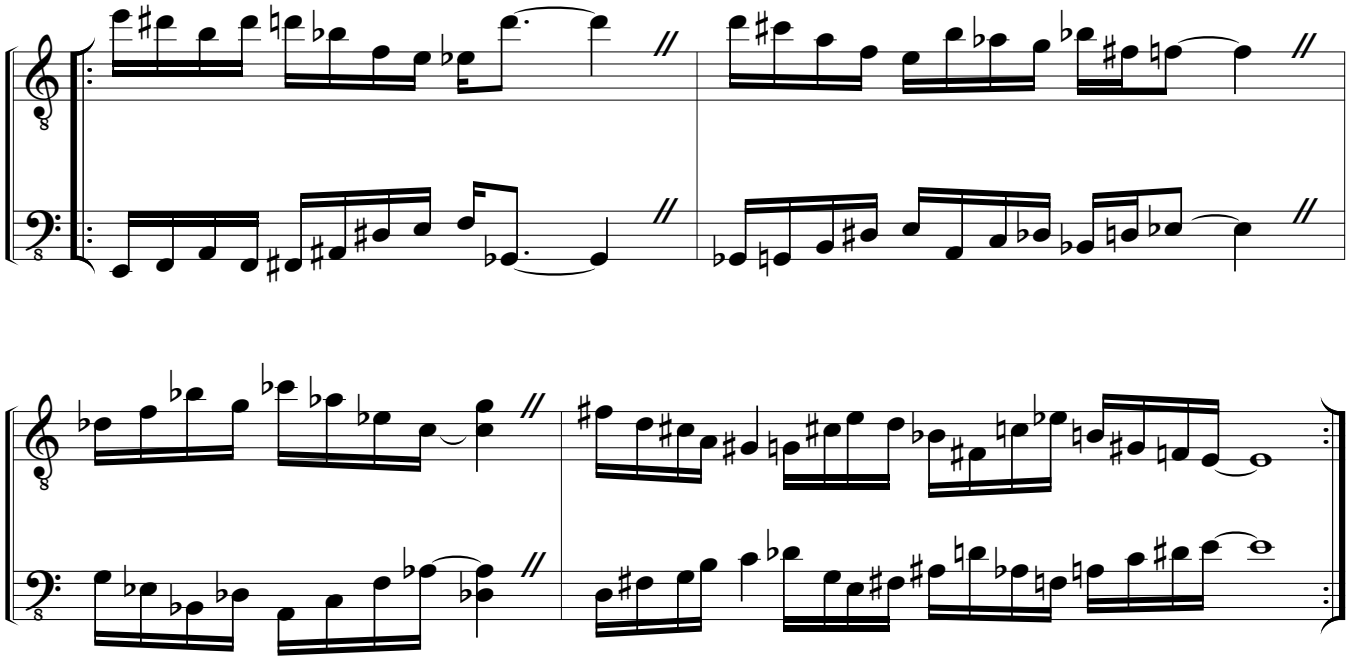
- V -

Ruins & Relics

-A.T.Robilotta

≈60 BPM Flex-time





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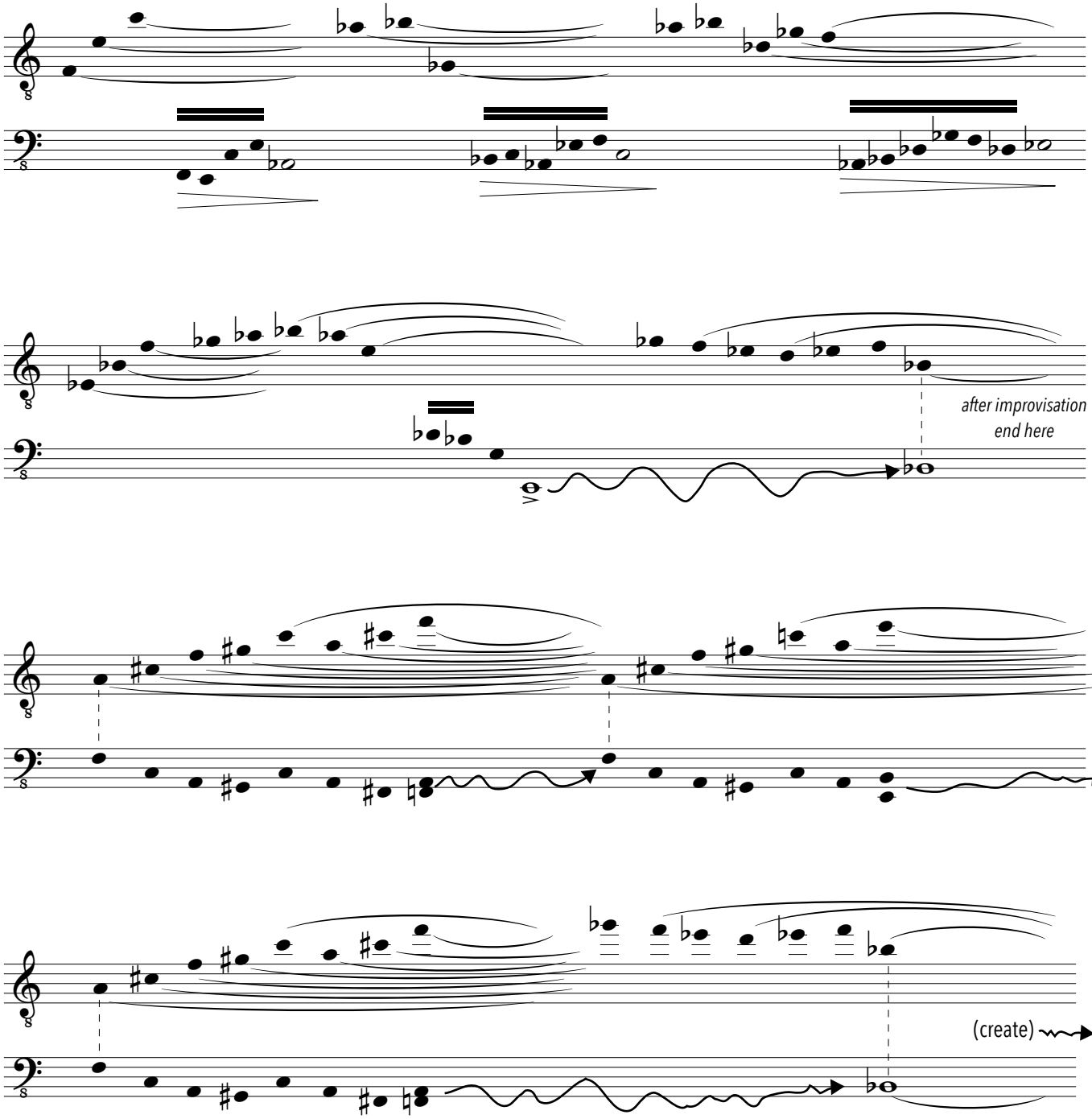
- VI -

Four Horses
(not those ones)

-A.T.Robilotta

Slow Flex-time
Space between phrases
Constant drum textures

Plus Pedal Setting



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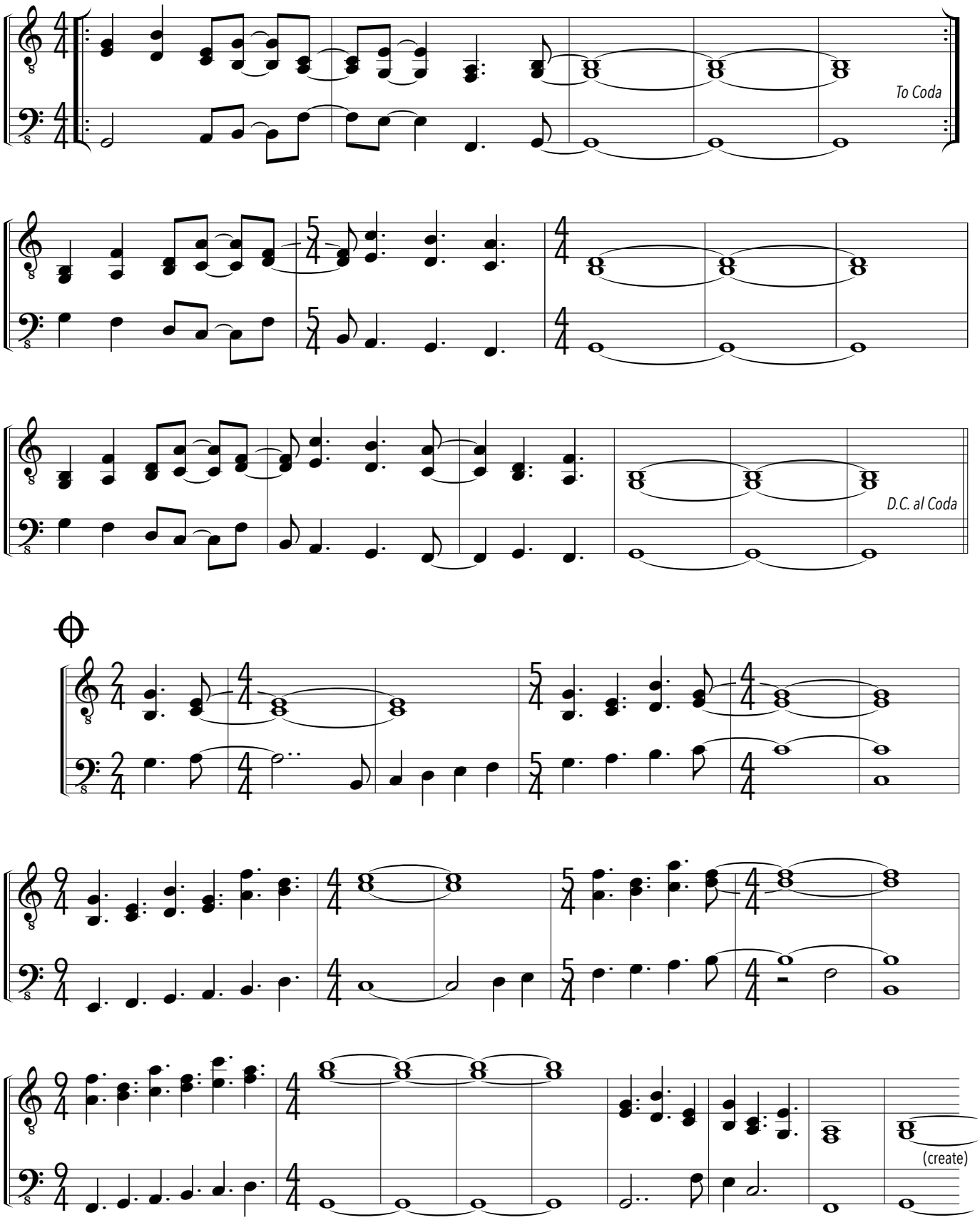
- VII -

120 BPM
backbeat

Three Blue Triangles

-A.T.Robilotta



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- VIII -

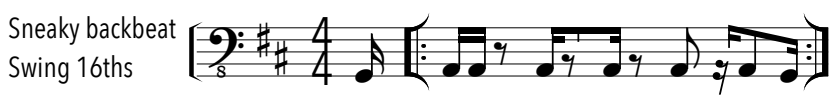
Things Lost
(and found)

-A.T.Robilotta

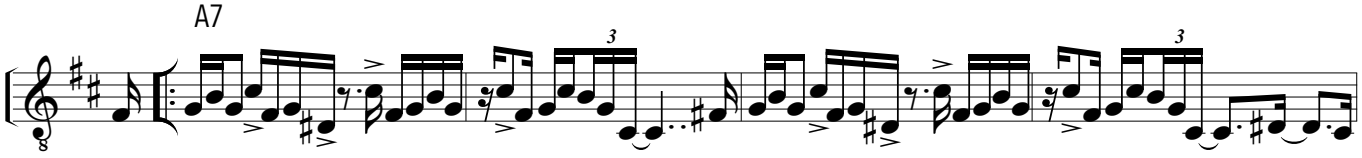
79 BPM

A7

Sneaky backbeat
Swing 16ths



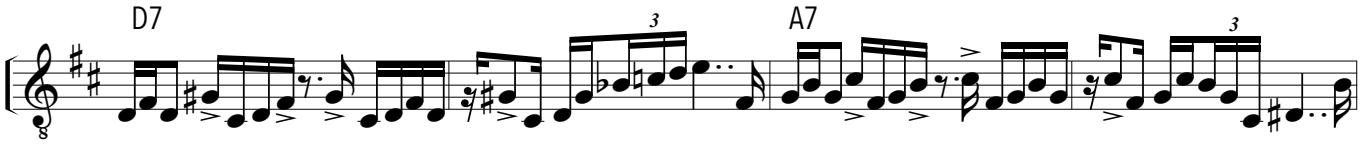
A7



1.

D7

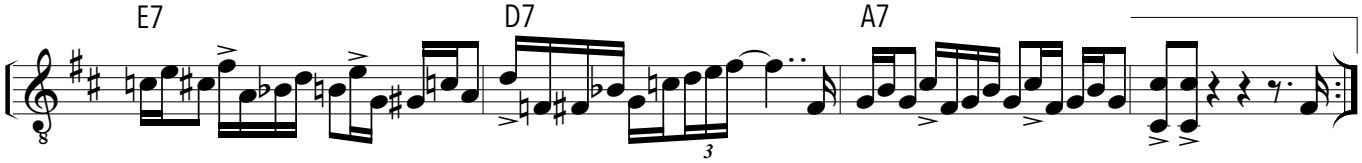
A7



E7

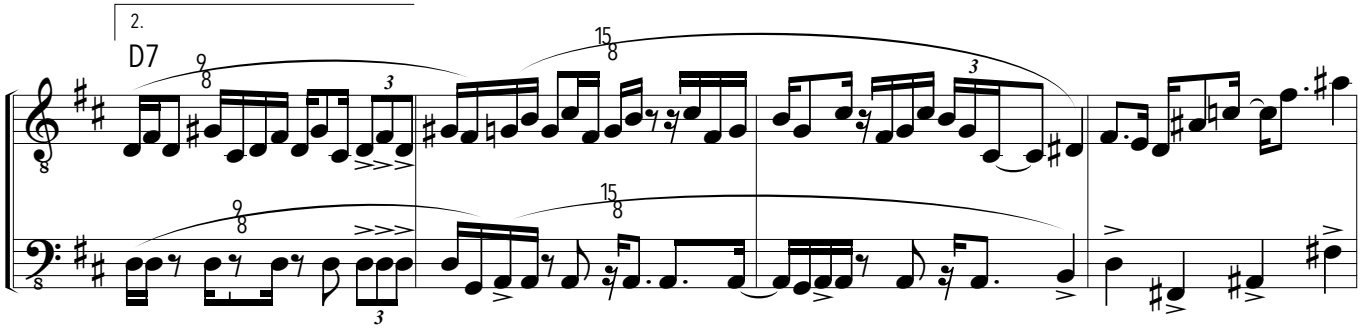
D7

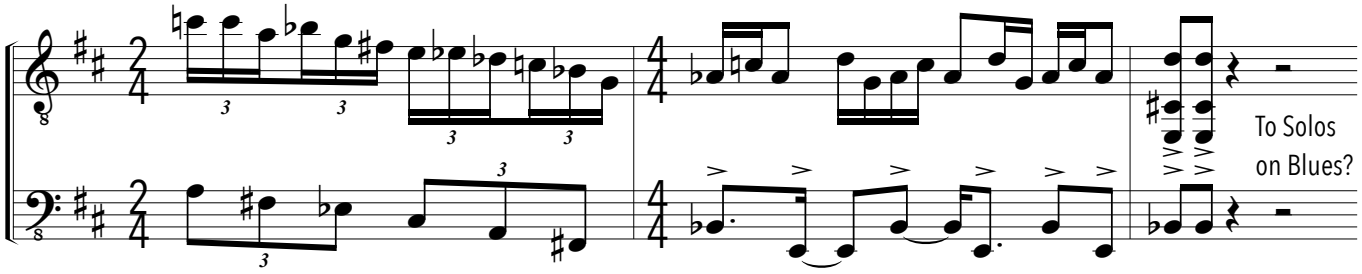
A7



2.

D7





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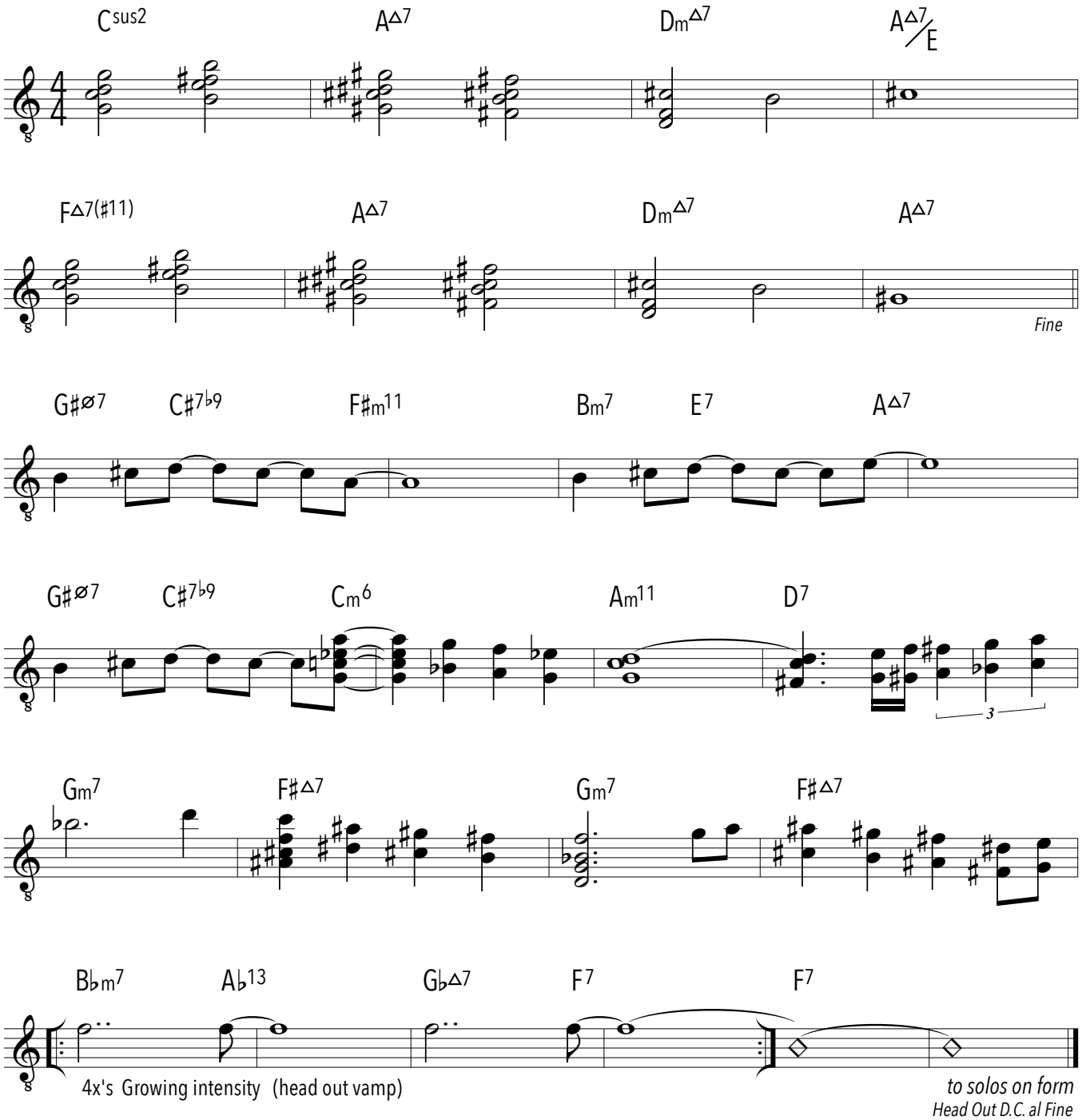
- IX -

Saturday The 14th

-A.T.Robilotta

85 BPM
Relaxed backbeat
(so chill)



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