

Glass Meridian

Original post-bop tune and composed trumpet/guitar duo solo

F major centre | 4/4 | medium-up swing, quarter = 164 | 32 bars: A A2 B C. Head once, duo for two choruses, then head out. End on the written F6/9 in bar 32. No extra turnaround or hidden repeat is needed.

How to play it

Keep the quarter-note pulse grounded and the eighths light. A modest swing ratio suits the quicker passages. Two chord symbols divide a bar at beat 3. The guitar solo is a single-note contrapuntal voice: do not add continuous comping beneath it. With bass and drums, let them hold the form; piano or extra chordal comping should be sparse. As a bare trumpet/guitar duo, the changes remain the harmonic reference but the texture will be more open.

Take rests literally: they create handovers and breaths. Bring the indicated foreground voice forward without forcing the other into the background. The last four bars relax dynamically; keep time through the release. There are no quoted compositions or transcribed solos; the brief bebop gestures are generic vocabulary.

The recurring idea

The core cell is concert **A-C-G-B**: up a minor third, down a fourth, then up a major third. In the head it enters on the and of 1 and opens into D. It returns over different roots, in wider note values, and in broken exchanges. F and G major triads supply the bright F-Lydian colour; major-9/sharp-11 harmony and the E-major bridge broaden the tonal field without losing the swing form.

What changes across the solo

Chorus I, bars 1-8: trumpet quotes the cell; guitar answers a bar later and then takes over while trumpet rests. Bars 6-7 combine a rising trumpet with a descending guitar and a guitar withdrawal. **9-16:** guitar takes the F/G triad-pair run and later gives the motif a new home over C and A-flat; trumpet uses held tones and short replies. **17-24:** the E-major area opens up, the guitar briefly shifts a pentatonic fragment, and bars 21-22 divide the line into gaps and replies. **25-32:** the opening cell breaks apart and an altered-dominant descent resolves onto C over the final F chord.

Chorus II, bars 33-40: the trumpet stretches the cell into 3+3+2 eighth-note spans while guitar runs F/G triad shapes underneath. **41-48:** guitar restates the head while trumpet rests or answers in slower values. **49-56:** a wider-register climax: trumpet pairs F-major-pentatonic and B-major-pentatonic fragments in bar 50 while guitar recalls the bridge melody. **57-64:** the guitar answers below the returning head; both lines settle to F/A and release together.

Parts, pitch and range

Each individual solo part has chorus I on page 1 and chorus II on page 2; their bar numbers continue 1-64. The combined concert score uses two pages per chorus. Trumpet PDFs and MusicXML are supplied both at concert pitch and transposed for B-flat, including the chord symbols. The guitar is deliberately shown at **sounding pitch**, with no conventional guitar octave displacement.

Concert ranges: head D4-A5; trumpet solo C4-C6; guitar F3-F5 (middle C = C4). The trumpet has three brief concert-C6 peaks, written D6 in the B-flat part, at solo bars 20, 52 and 55. For a lower-register reading, take complete phrases 20-21 and 52-55 down an octave; the files retain the original line.

Files and import

The folder contains engraved PDFs, MusicXML, and native MuseScore .mscz files. Open the .mscz files for the checked layout; MusicXML is the portable editing copy. Open **output/iReal/import_glass_meridian.html** and use its import link, or use File > Open in iReal Pro. Set iReal playback to jazz swing, tempo 164 and two choruses. The import preview was checked in iReal Pro; the tune was not added to the library.

Checks: every measure totals four beats; both solo choruses use the same 32 changes; imported MuseScore sounding pitches match the source; B-flat notes are exactly a major second above concert notation; every iReal bar occupies four cells. Original music generated by Codex / OpenAI, 26 September 2026.