Recital Research Paper

Alexander T. Abele, 2000

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> "The majority of so-called art music composed in the past twenty years exhibits a shift in thinking from that of the period following WW II, and for that matter, from the end of the Romantic period. For most of the century, composers have sought to redefine the concept of art music. The result of these efforts has given the field of music serialism, minimalism, aleatoric and chance music, and electronic music. Beginning in the 1970s, composers began to question their subscription to these techniques. Almost universally, composers stepped back and began to use a more holistic approach to writing music. This approach did not completely abandon the discoveries of the twentieth century; instead composers looked to all music from every era and every genre as a possible source of inspiration. The result is a synthesis of styles that relies on construction for originality rather than technique or musical language."

The previous paragraph was excerpted from a term paper I wrote in the fall of 1998 for Contemporary Music. The paper describes the postmodern composer as holistic. The idea is that with all the music readily available for study or casual listening, there are no distinct trends in music of the modern era. The distinctions between uptown and downtown composers in Manhattan have been lost in somewhere in midtown. The postmodern composer has such a large palate that each individual composition may exist separately from those composed before and after. Of course, this is not always the case. Many composers stick to one style or they imitate or build on someone else's style. The point is that with such a diffuse sphere of influence, and subsequently diffuse audience, anything goes.

Contributing to the anything goes approach of postmodernism is the realiziation over the past 30 years that traditional patronage no longer exists. Composers have to compete to get performed, let alone make a living. As a result, they are now called upon to arrange their own performances of their work. Since they are now writing for themselves first and foremost, their music is more a personal reflection of the composer than a reflection of a greater musical society.

The lines are continuing to be blurred between all genres of music. In popular music, you see country artists like Shania Twain performing rock music, hip-hop artists like Puff Daddy using

string sections to perform a combination of rap and Led Zeppelin. Take the example of the late 1970s band The Police, this was a group of three musicians, a jazz guitarist, punk rock drummer and rock bassist. The Police created a new sound that evolved from these three elements. The drummer, Stuart Copeland has gone on to compose classical music in the holistic model. Many other popular artists have also gone on to compose postmodern music, notably David Byrne and Paul McCartney. The point is, the modern musician defies categorization. Postmodernism reaches beyond art music and can be applied to popular and other forms of music.

I count myself among today's postmodern composers. Since I first began composing, I have been influenced and inspired by the works of others. While there are a wide range of forces affecting my music, four in particular are evident in most of my works. The first influence is J.S. Bach. I first became interested in composing while studying Bach fugues in theory class as a freshman at the University of Vermont. Counterpoint has subsequently become an important ingredient in most of my works. The second influence is Jazz. I have been listening to and playing jazz longer than I have classical, and as a result it has surfaced in some form in most of my music. In fact, one would be hard-pressed to find one of my works that does not contain a 7th, 9th or 13th chord. Jazz rhythms are also prevalent in my music. Syncopation, anticipation and swing are all considerations in my rhythmic language. The thrid infleunce is serialism, perticularly that of the Second Viennese school as found in the works of Schoenberg, Berg and Webern. When I find a musical concept I like, I tend to explore it in a serial manner. I try to look at musical elements from every perspective, and see how many ways I can apply a musical concept to a piece of music. Finally the music of Bartok has influenced me. Besides his approach to form, and his use of folk melodies, it is his quartal harmonic language that has resonated with me. It was the *Concerto for Orchestra* that got me hooked, and I have been listening to and studying his music, as well as incorporating some of his stylistic elements into my music ever since.

The way this holistic approach is manifested in my music is as follows. In the course of study, or casual listenning, I am often struck by one or more elements of a piece of music. This might be an orchestration technique, a use of serialsm, a formal technique, or any aspect of the music. I then study that aspect, and see how it has been used by other composers, and subsequently how I can use it. When I find an appropriate work of my own, I incorporate that concept into my music. Often one concept can be the central idea for a whole work, like my use of the dorian scale in *Bow & Mallet*.

So, by my own admission, my music is not completely original. But like I said, that is the current trend in music. Does that mean that all my music will sound like contrapuntal quartal jazz? Of course not, it is the construction, not the ingredients that make it original. Take for example the composition students at Towson. They are all influenced by Dr. Kleinsassser. This is very evident if you ask any of them to discuss their work. The will be likely to use similar language to describe their compositional process. But do their works sound like Kleinsasser? No. Do they sound like each other? No. As a postmodern holistic composer, I decide what I am going to compose, and if needed, I look to other sources to help me realize my composition. I do not fit with any individual, or group of composers, I fit with all of them, I am a postmodernist.

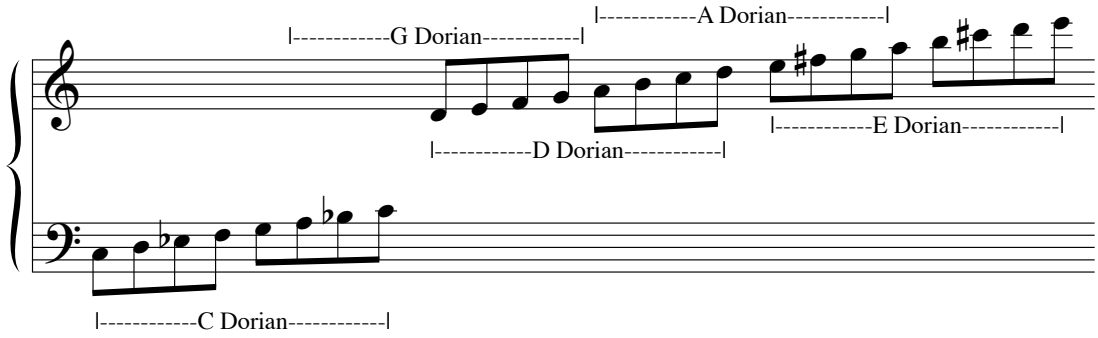
Bow & Mallet (2000)
for violin and marimba

During rehearsals for the November, 1999 performance of *Open Strings*, the violinist, Leah Kim asked me if I would write a piece for her and her roommate who played marimba. I subsequently composed *Bow & Mallet.*

Bow & Mallet is almost entirely based on the dorian scale. The dorian scale is unique among the diatonic scales in that it is symmetrical. The pattern of whole-steps (WS) and half-steps (HS) is the same going up as it is going down. The pattern is as follows: WS-HS-WS-WS-WS-HS-WS.

Pitch material for this piece is derived from a "polydorian" scale. I call it polydorian because it consists of five overlapping dorian scales. I began with C dorian, D dorian and E dorian, stacked on top of each other beginning on the low C of a standard marimba. After writing these scales out, I discovered that G dorian overlaps C and D dorian, and A dorian overlaps D and E dorian. Hence my polydorian scale (Example 1).

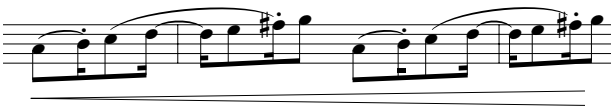
Example 1: Polydorian Scale



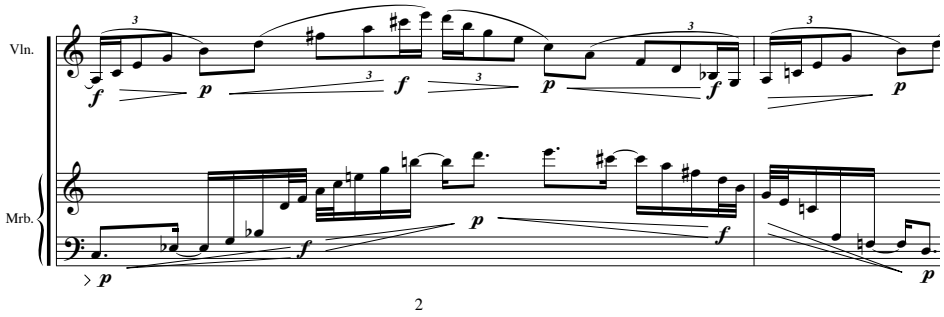
Rhythmic material for *Bow & Mallet* is also derived from the dorian scale. Rhythmic phrases are grouped into seven pulses as in the seven notes of a diatonic scale. In these phrases, the duration of the pulses follows the pattern of the WS-HS pattern of the dorian scale. To translate intervals into durations, WS durations are twice as long as HS durations. With the duration of an eighth-note as the base unit, the pattern would be as follows: ♩♪♩♩♩♪♩(Example 2). While only some of the rhythmic phrases follow this pattern exactly, those patterns that repeat are symmetrical. Most of these rhythmic phrases speed up and slow down within the phrase as an identifiable characteristic. An example of these comes in the beginning, and later in the end,

where the violin plays a three beat rhythmic phrase that is fast-slow-fast, while the marimba plays a four beat rhythm that is slow-fast-slow (Example 3).

Example 2: Dorian Rhythm

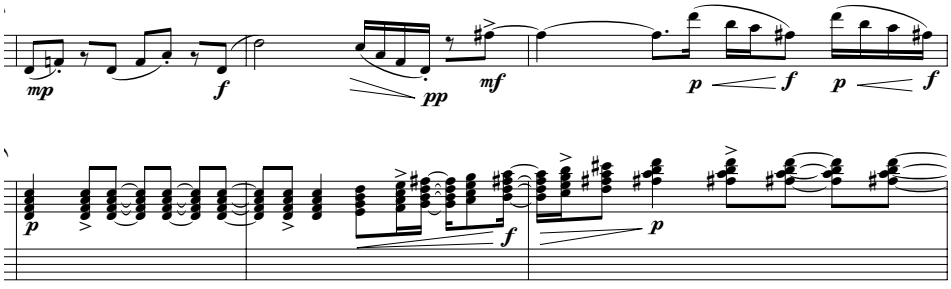


Example 3: Symmetrical Rhythm

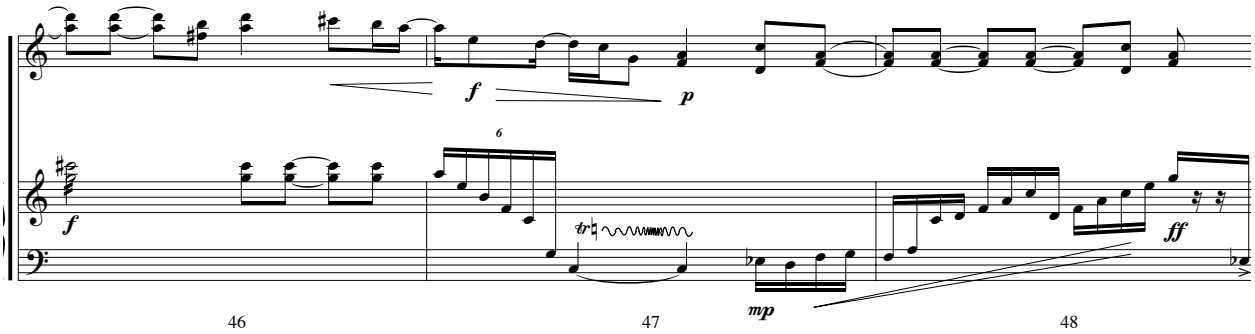


The form of the work is also based on the dorian scale. As with the dorian rhythmic phrases, the piece is made up of seven basic sections where the second and penultimate sections are half as long as the other five. There are also two cadenzas which are added to the underlying dorian framework; a marimba cadenza between the first two sections, and a violin cadenza between the last two. Both cadenzas, equal in length, maintain the symmetrical form. The second half of the piece began as an exact retrograde of the first. This retrograde was then deconstructed, a technique inspired in part by Joe Klein's deconstruction of *Stars and Stripes Forever*. The deconstruction took many forms. For example, where the marimba accompanies the violin with a chord progression in the first half, the parts are switched in the second half. However, it is not quite that simple. Not only are chords going to be different on a violin than on a marimba, but the parts that are being accompanied are soloistic, and therefore need be idiomatic to their instrument (Examples 4 and 5). This is also true with the violin cadenza at the end, which mirrors the marimba cadenza in length only.

Example 4: violin accompanied by marimba



Example 5: deconstructed retrograde of example 4



Much of the harmonic material in *Bow & Mallet* comes from a four chord progression salvaged from one of my sketchbooks. These chords fit well with my concept for the piece, but, in order to arrange the chords in close voicing I needed to find where those voicings occurred in my polydorian scale. In some cases this resulted in a jump of two octaves between chords, which led to my use of extreme shifts of range as a feature of this work. An example of this range shift between chords can be seen in examples 4 and 5.

The combination of these elements results in a piece of music that makes frugal use of its ingredients. The use of symmetry at several levels, makes for a work that is simple as a whole, but often quite complex in its parts. Inspiration for this compositional approach came from the music of Webern and J.S. Bach. In very different ways both composers could base a whole work, be it Webern's *Concerto, Op.24* or just about any Bach Fugue, on the relationships between only a few notes of music. I used a similar approach using the dorian scale, and *Bow & Mallet* was the result.

This work draws on stylistic elements of several time periods. From the Renaissance comes the dorian mode, however, it was through jazz that I became familiar with the "dorian minor." From the Baroque comes the variation of a simple idea through augmentation, diminution and retrograde. From the early 20th century comes the serialistic approach to my use of the dorian scale. From jazz comes my chord progression. Finally, from the present comes not only the technique of deconstruction, but the holistic apporach of combining all these practices.

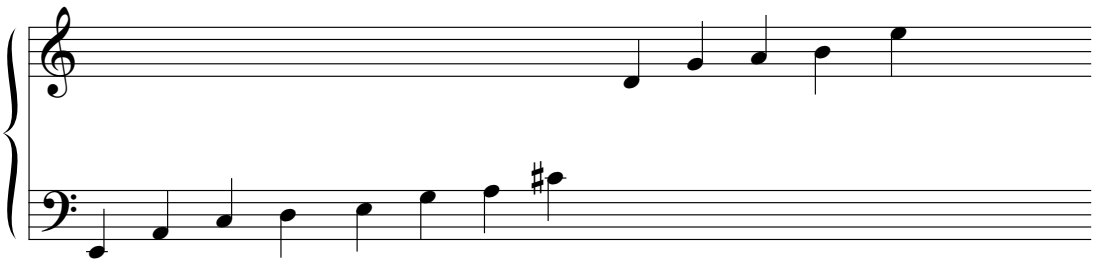
Open Strings, a Voyage of Discovery (1999)
for violin, guitar, slide guitar, cello and bass

Open Strings is the culmination of several musical thoughts I had been contemplating between the fall of 1998 and the spring of 1999. The first thought was to write an ensemble piece for steel string acoustic guitar. As a composer who plays guitar, it seems logical that I would write for guitar, but prior to composing *Open Strings* I had only written for guitar once (*Reelesque*, for solo guitar). My second thought stemmed from my newfound appreciation of the music of Django Reinhardt. In particular I was intrigued by Reinhardt's swing band of violin, three steel string acoustic guitars and bass. It was a potent ensemble, especially for an unamplified group playing jazz. The final thought was inspired by the southern rock band The Allman Brothers. Two aspects of The Allman Brothers' Music are appealing to me: first the combination of two guitars, one played with a slide; second the way each musician plays relatively independently when "jamming," and then they all coalesce into tightly orchestrated sections.

From these ideas *Open Strings* began to take shape. Taking Reinhardt's ensemble, I substituted a cello for one of the guitars. I altered the tuning of one guitar by changing the D string to C# and had the guitarist play with a slide. Using further inspiration from The Allman Brothers, I created an ebb and flow of independent and tightly orchestrated sections.

There are two other important ideas at work in this piece. First, is a scale derived from the open strings of the ensemble, hence the name, *Open Strings* (Example 6). This scale provides the two main melodies in the work. The first melody played by the cello at the very beginning of the piece uses the notes in order from lowest to highest, but compressed in range. The second melody, heard about halfway through the piece played by the slide guitar, uses the notes in order from highest to lowest, again in a compressed range.

Example 6: *Open Strings* Scale



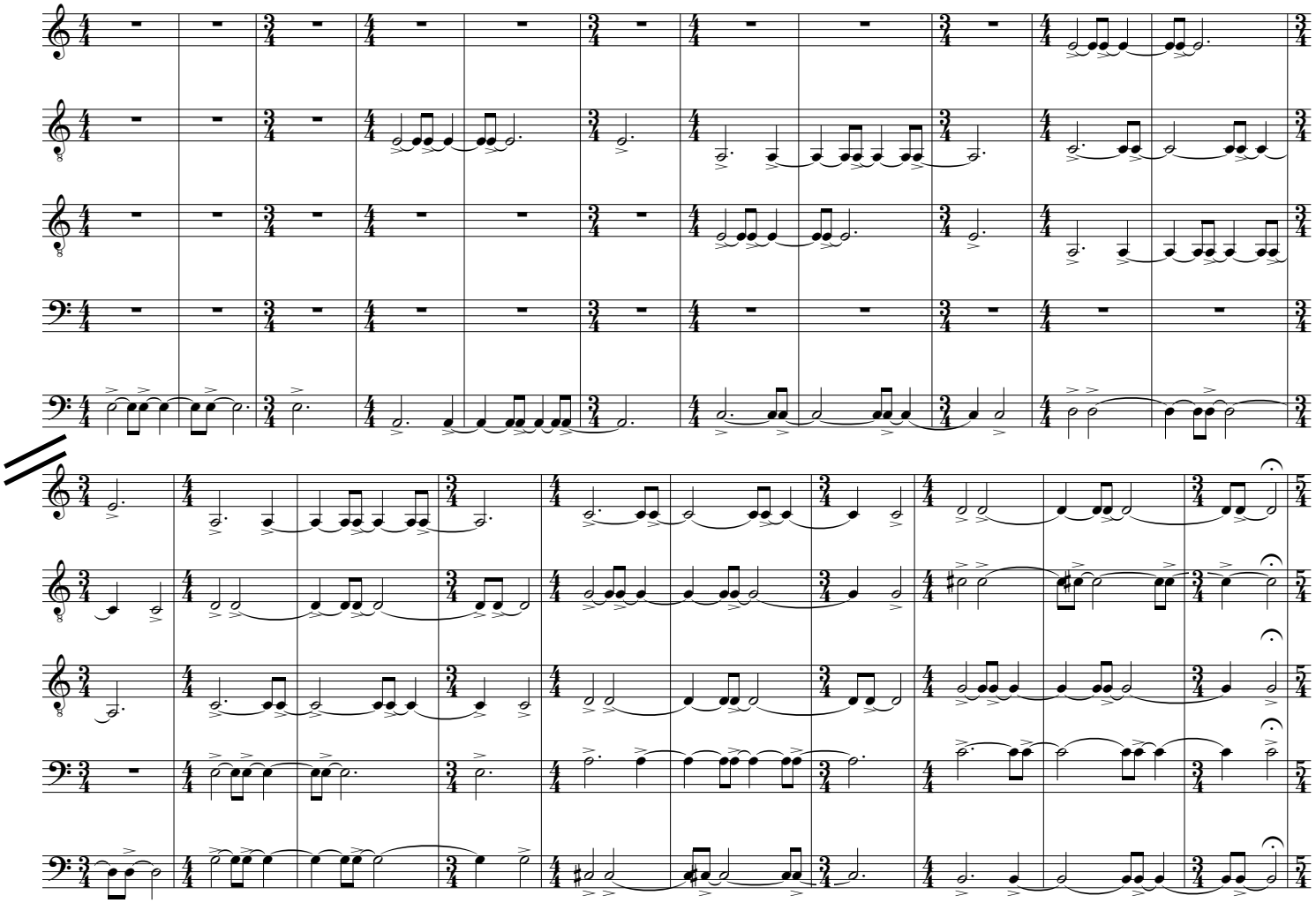
The second concept is that of a serial rhythm. While studying Schoenberg's *String Quartet No. 4*, I was inspired to apply the concept of retrogradable and invertible tone rows to rhythm. This rhythm is manifested as four different durational units; A, B, C, D where A is the base unit, B=2A, C=3A and D=4A. These units are always presented together in groups of four where all units are present. The order in which the units are presented in the groups is based on a serial matrix (Example 7). In most cases the initial pitch dictates the particular rhythm. These rhythms are further altered through augmentation, diminution and by adding or subtracting equal durations to each unit. Combining these groups creates a rhythmic counterpoint where each instrument is independent within each rhythmic phrase, but because the phrases begin together and are the same length, the ensemble comes together at the beginning of each phrase. This effect is most obvious in the opening where, starting with the bass, each instrument plays the rhythms in fugato according to the pitches from the scale, E, A, C, D, G, C# and B (Example 8). In this instance, the rhythm is in augmentation, with a base unit of an eight-note. In addition, the duration of a dotted quarter-note has been added to each unit.

Example 7: Serial Rhythm Matrix

	G	C#		B
E	♪	𝅘𝅥𝅯	♩	♪.
A	♪.	♪	𝅘𝅥𝅯	♩
C	♩	♪.	♪	𝅘𝅥𝅯
D	𝅘𝅥𝅯	♩	♪.	♪

More than any of my other works, *Open Strings* is idiomatic to its ensemble. In fact, it would be impossible for another group of instruments to perform the work as written. Besides the open string chords that appear throughout the work, there are many performance techniques specific to the ensemble. All players are asked to perform natural harmonics and sul ponticello. The strings perform both arco and pizzicato as well as sul tasto. The slide guitar and strings have several portamento figures. Finally, the second guitar has a chord progression that would be difficult to voice on another instrument.

Example 8: serial rhythms in fugato



My wife inspired the subtitle, *a Voyage of Discovery*. When she first heard the piece, she commented that it had a narrative quality, perhaps describing an ocean voyage and the various experiences one might encounter on such a journey. The piece starts placidly and slowly builds to a stormy climax which quickly resolves to a calm ethereal section. As the piece progresses, the mood ebbs and flows between high energy and more subdued sections until the second climax at the very end which resolves with a tutti pizzicato chord that is allowed to decay naturally.

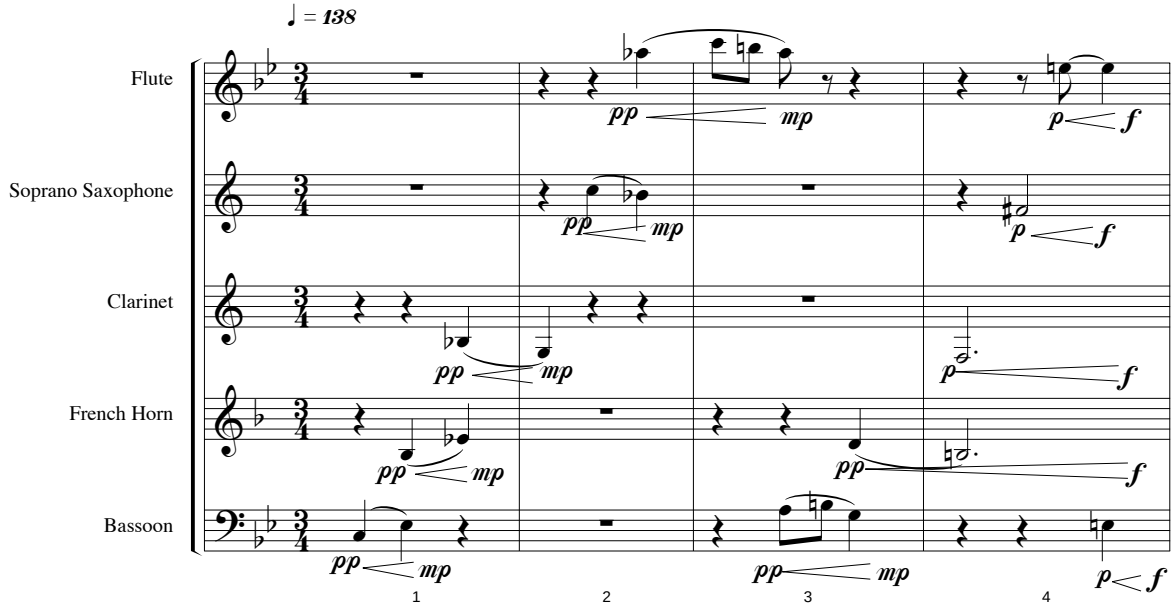
Open Strings draws on many different styles and combines them in an original manner. Combining concepts of serialism, 1920s Gypsy swing music, 1970s Georgian Rock music and my own experience from playing folk and jazz guitar resulted in a work that is unique, yet firmly in the holistic model of the postmodern composer.

Seven Autumn Sketches (1998)
for flute, soprano saxophone, Bb clarinet, horn and bassoon

The original concept for this piece was inspired by the turn of the century (19th to 20th) concept of *klangfarbenmelodie* as exemplified in much of the music of Webern and Schoenberg. *Klangfarben* is German for sound color. In the context of music, color can be represented by timbre and texture. In *Seven Autumn Sketches* sound color is explored in two basic ways, pointilization and reorchestration.

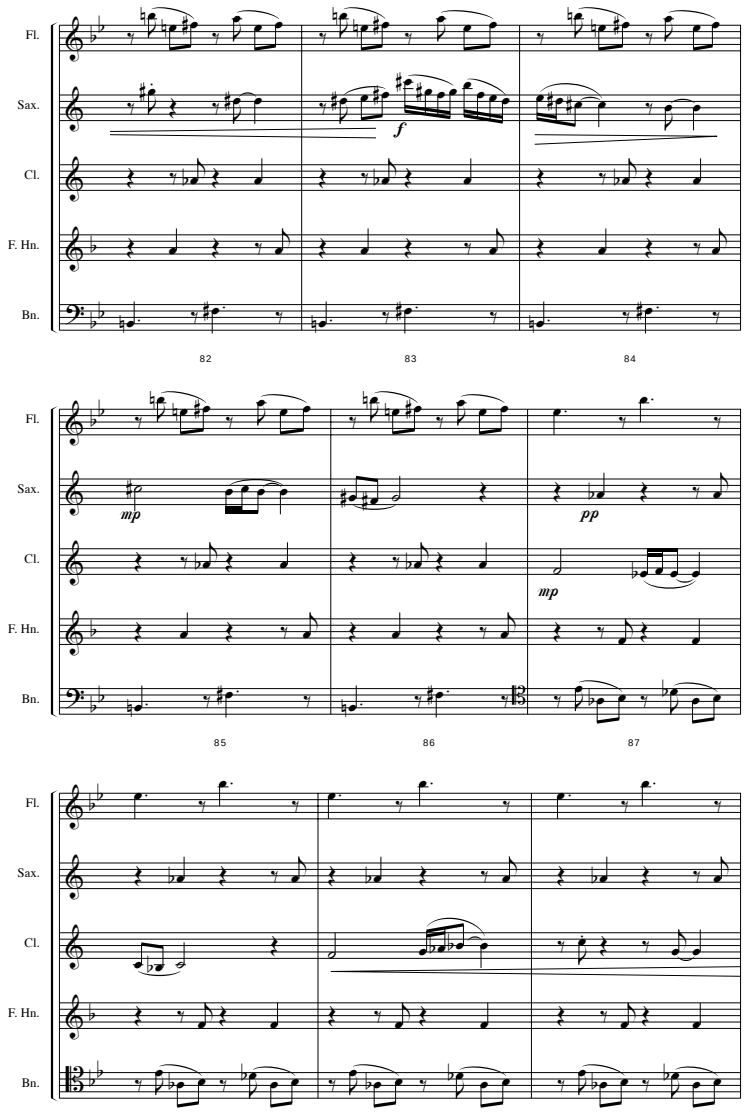
Pointilization is a method of arranging a melody so that it is passed from one instrument to the next. Each instrument plays only a few notes of the melody at a time creating a musical relay. There are two possible effects with this method. If the instruments overlap, the melody goes through a gradual shift in timbre (Example 9). If the instruments do not overlap, the timbrel shift is more pointed as suggested by the term pointilization (Example 11).

Example 9: overlapping pointilized melody



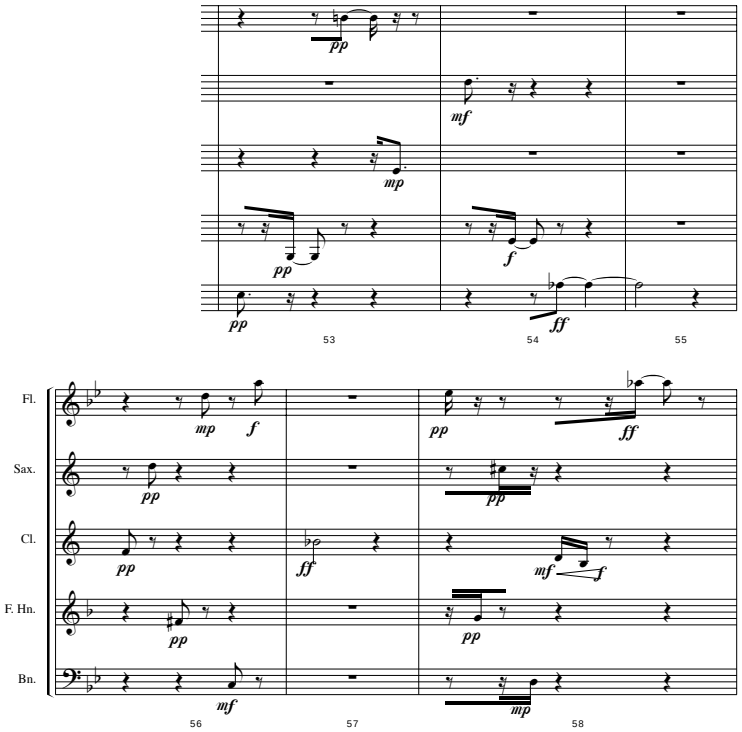
The second method is to reorchestrate a passage of music so that no instrument plays the same part in consecutive presentations (Example 10). The effect this creates is more subtle than pointilization. With an ensemble like a woodwind quintet, switching parts often requires transposition and always requires new dynamic balance. So with the reorchestration technique, a change of texture results from from the various musical lines taken by new instruments in ranges appropriate to that instrument. The same timbres can be present individually, but because they are on different parts, the overall feel is new in each reorchestration.

Example 10: reorchestration (changes in m. 87)



The first sketch of *Seven Autumn Sketches* employs both methods: pointilization, followed by reorchestration. The second sketch is essentially the same, but counterpoint is introduced as an additional textural element. The third sketch presents two arrangements of a melody and accompaniment; first the melody and pointilized arpeggiations of chords, second the melody and a walking bass line. The fourth sketch repeats a pointilized melody, at increasing speeds (Example 11). The fifth sketch presents a melody followed by its inversion in two orchestrations. The sixth and longest sketch presents a melody and accompaniment in three orchestrations and three different keys. The final sketch is a collage of the melodies from the previous six sketches (Example 12).

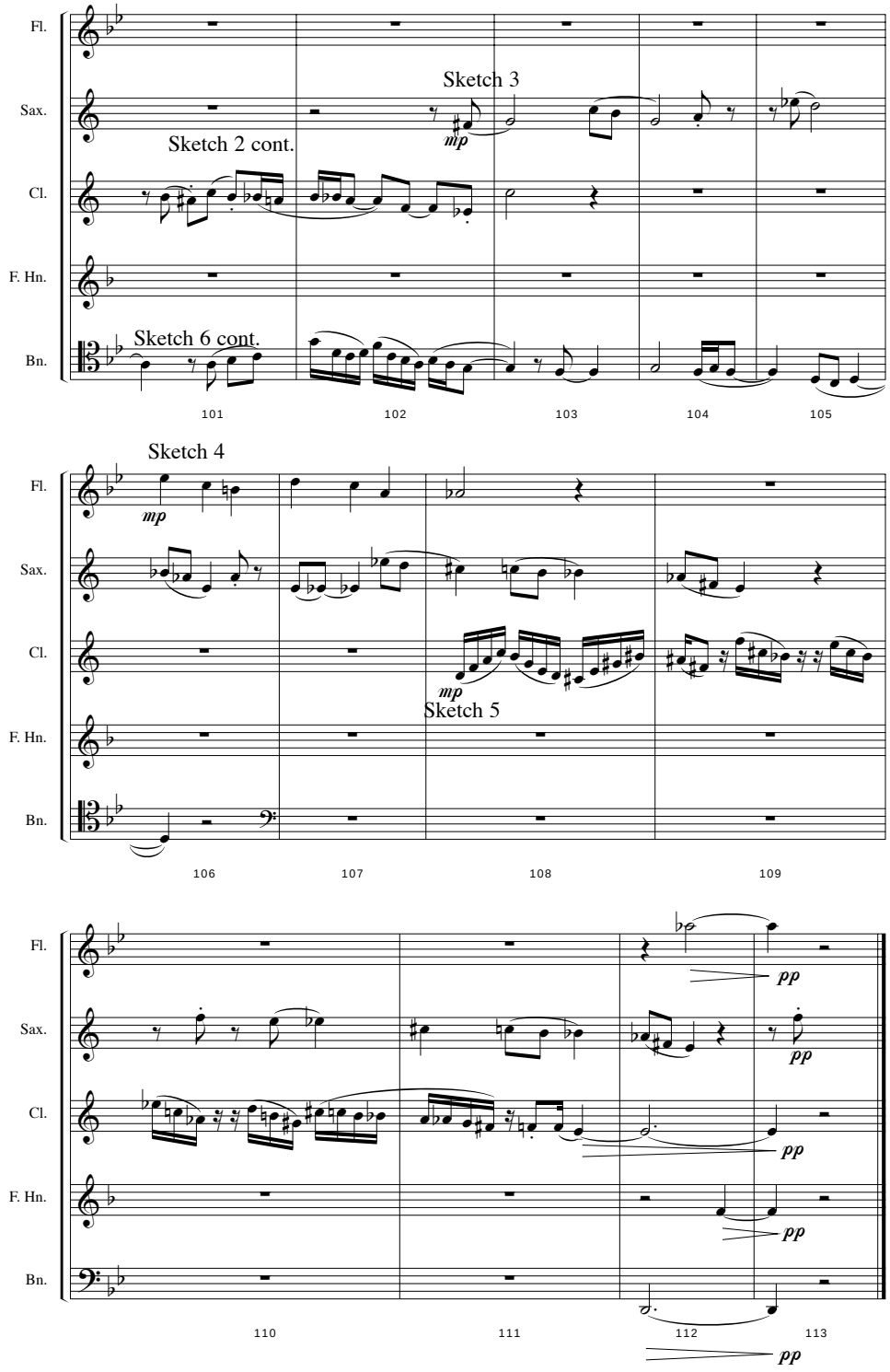
Example 11: non-overlapping pointilization,increasing speed



The overall scheme of *Seven Autumn Sketches* was in part influenced by the works of both Prokofiev and Wagner. Not long before composing this work, I had done detailed analyses of the prelude to Wagner's *Tristan and Isolde* and Prokofiev's *Lieutenant Kije Suite*. Both Prokofiev and Wagner make similar use of melodies in these works, each of their melodies has a specific character and that character is audible each time the melody is played. This influence can be seen in my use of melody in *Seven Autumn Sketches*. While my melodies do not have any extramusical connotations attached to them as those of Wagner and Prokofiev do, they are each associated with a certain musical effect.

Seven Autumn Sketches leans heavily on musical styles common to the period of 1880-1920. Particularly influential were the aforementioned works and styles of Wagner, Schoenberg, Webern and Prokofiev. In addition it is influenced by jazz, this most evident in the third sketch but jazz harmonies appear throughout the work. Finally, it is influenced to an extent by Berio's *Sinfonia* in its use of collage in the final sketch. Though the scope of influence is somewhat smaller than some of my other works, it is very much a postmodern composition.

Example 12: collage of melodies



Distillation (1999)
for Bb clarinet

Distillation broke new ground for me in two areas of my compositional style. It is the first work I have composed for a solo instrument (other than piano and guitar, which can play more than one note at a time). In addition, it is the first non-metrical work I have composed. Therefore, it is essentially without pulse or polyphony, unlike my previous works.

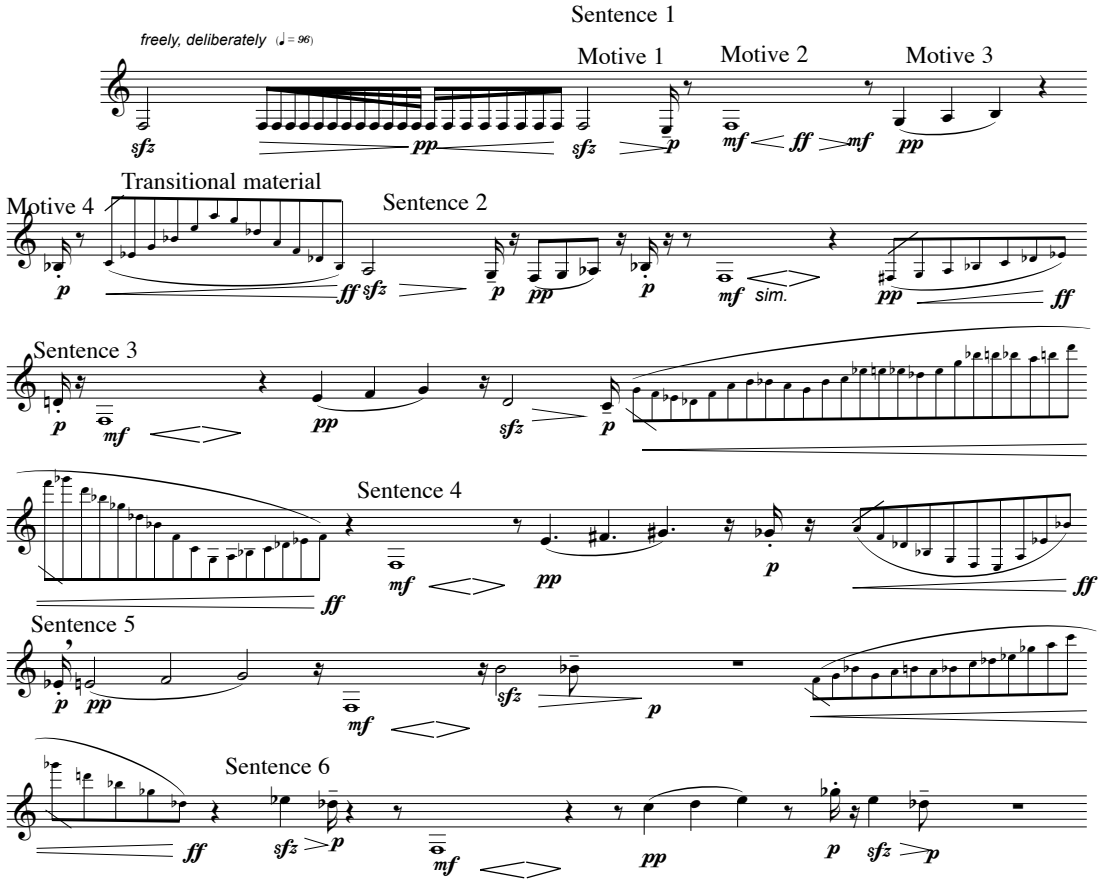
From the start, I knew this would be a work for clarinet. The clarinet is a very facile instrument, and it has a wonderful variety of timbres throughout its range. My original concept was to begin with a simple motive, and gradually add other musical elements until I had a complex, almost cacophonous mix of musical ideas. After working with this concept for a while, I decided a better approach would be to start with cacophony, and end with the simple motive. Thus the simple motive would be the result of a distillation of the complex mix of musical ideas, hence the name, *Distillation*.

Distillation is presented as lecture by the clarinet. In the beginning, four motives are presented along with some transitional music. The motives and transitional material are put together in phrases to form sentences (Example 13). These motives are subsequently repeated in different contexts. As the work continues, motives disappear one by one. At the end of the work, the single remaining motive, motive 1, is the one that has been emphasized throughout, and therefore is the logical conclusion to the lecture.

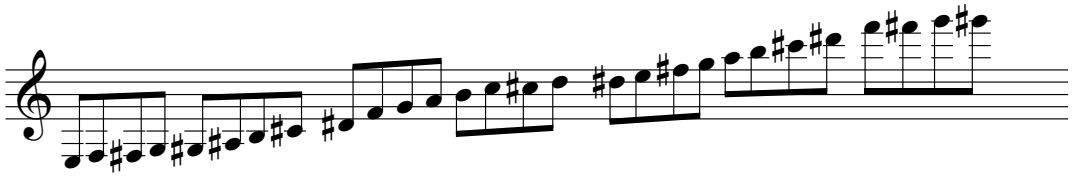
The sentences are developed using literary devices to emphasize motive 1. These devices such as anaphora, epistrophe, symploce and epenelepsis as well as simple rearrangment or ommission refer to various ordering and repetition methods used in the presentation of text. For example, in the opening, the motives are ordered: 1-2-3-4, 1-3-4-2, 4-2-3-1 (rearrangement), 2-3-4 (omission), 4-3-2-1 (rearrangement), 1-2-3-4-1 (epanalepsis, repetition of the beginning at the end) (Example 13).

Pitch content in *Distillation* is derived from a synthetic scale (Example 14). The scale is comprised of three tetrachords alternately transposed and stacked on top of each other throughout the range of the clarinet. The tetrachords are: four notes of the chromatic scale, all a half step apart; four notes of the octotonic scale, alternating whole steps and half steps; and four notes of the whole tone scale, all whole steps apart. As a result of this construction, pitches rise and fall unpredictably depending on which tetrachord is being played.

Example 13: opening sentences in *Distillation*



Example 14: Distillation Scale



Besides providing pitch material, the scale is also the basis for motive transposition in the work. With the exception of motive 2, which is never transposed, the motives were transposed according to arpeggios of the scale: first an arpeggio made up of every other note beginning on the second pitch and going all the way up the scale; second an arpeggio of every fourth note going back down the scale all the way to the lowest note; third going back up the scale on every fifth note starting on the with the fourth note of the scale; and finally coming back down on every third note to the second note of the scale. This creates an overall tonal scheme that on the macro level slowly goes up and down the range of the clarinet. On the micro level the transitional figures create a similar effect between sentences. Although the motives are transposed, and at times note values are varied, the dynamics and articulation remain consistent for each

motive.

Distillation is by no means a work that follows in the tradition of Western art music. While it is a virtuoso piece, and there is a lot of theory that went into its composition, the true essence of the work is the one concluding motive (motive 1 from example 4). This is a work that owes little to music that came before it. *Distillation* was born out of a very non-musical concept. It was constructed using methods of literature, not music. As such, this piece may seem to stand alone from my other works. In many ways it does, but this is still an holistic work because it neither follows any prescribed compositional method, nor does it aspire to create any. I used what I needed to construct it, therefore it exists as an autonomous work in the tradition of post-modernism

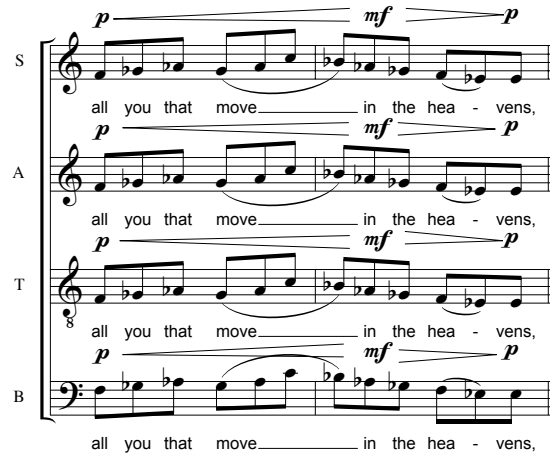
A Son's Welcome (1999)
for chorus

When composing a work for voice, or voices, finding an appropriate text is very important and often quite difficult. At the same time as I was planning to write a work for chorus, and looking for texts, my wife and I were planning our son's Christening. While looking for readings for the Christening on the internet, my wife found this Omaha prayer to welcome newborns into the community, which I thought would be perfect to set to music.

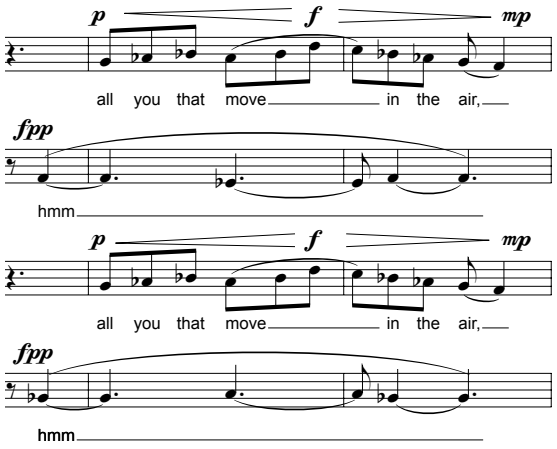
The prayer asks that the child's journey through life be smooth. It uses the metaphor of four hills representing the four stages of life: infancy, childhood, adulthood and old age. The prayer ends with the child, now an old man, going beyond the four hills into the afterlife.

The setting is mostly dictated by the text. It begins with spoken voices over a drone immediately followed by unison singing. As each of the four hills is reached, the texture gets more complex. This complexity is generated mostly with polyphony. After the opening unison, there is oblique motion, where some voices move together while the others do not move. This is followed by contrary motion, where voices are rhythmically together, but harmonically independent. Finally there is counterpoint where voices are rhythmically and harmonically independent (Examples 15-18). Every stanza is introduced by the spoken text "into your midst has come a new life." Each time "hear us" occurs in the text, it is spoken by a single voice part, until the last stanza where it is whispered by the whole chorus.

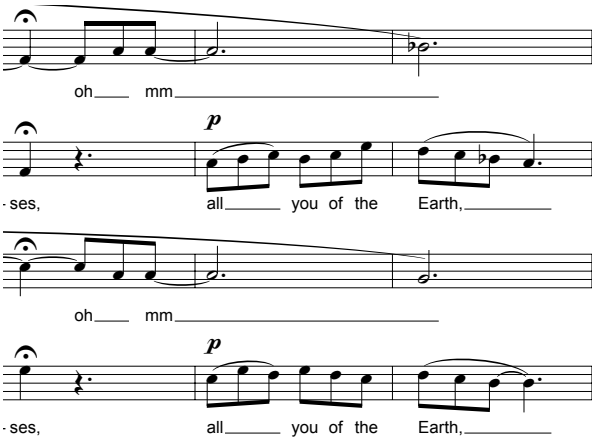
Example 15: unison



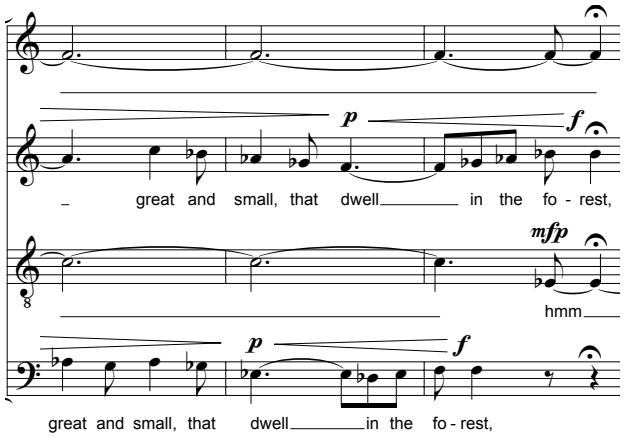
Example 16: oblique motion



Example 17: contrary motion



Example 18: counterpoint



The harmony in *A Son's Welcome* is mostly quartal, but the melodies are generally diatonic. Some of the setting owes its inspiration to Bartok, especially the quartal harmonies. It also represents my interpretation of the descriptions of Omaha Indian music given by Alice C. Fletcher and Francis La Flesche in their 1911 book The Omaha Tribe. Fletcher and La Flesche describe singing in octaves and use of the extreme upper range of the women's voice both of which I incorporate in my setting. Some of the techniques of using phonics and changing vowel sounds were inspired by Eric Whitacre's 1996 choral work, *Cloudburst*. Unlike most of my works, there is no serial or theoretical angle behind this work. Instead, I let the text and my intuition and the influences stated previously dictate the notes in an almost free associative manner. As a result, this is a highly personal work, even more so than the name implies. This work demonstrates the holistic method, combining various sources of inspiration and influence in an original work.

Sun, Moon, Stars, all you that move in the Heavens, hear us!

Into your midst has come a new life.
Make his path smooth that he may reach the brow of the first hill!

Winds, Clouds, Rain, Mist, all you that move in the air, hear us!
Into your midst has come a new life.
Make his path smooth that he may reach the brow of the second hill!

Hills, Valleys, Rivers, Lakes, Trees, Grasses, all you of the Earth, hear us!
Into your midst has come a new life.
Make his path smooth that he may reach the brow of the third hill!

Birds, great and small, that fly in the air, Animals, great and small that dwell in the forest, Insects, that creep among that grasses and burrow in the ground, hear us!
Into your midst has come a new life.
Make his path smooth that he may reach the brow of the fourth hill!

All you of the Heavens, all you of the Air, all you of the Earth, hear us!
Into your midst has come a new life.
Make his path smooth then shall he travel beyond the four hills!

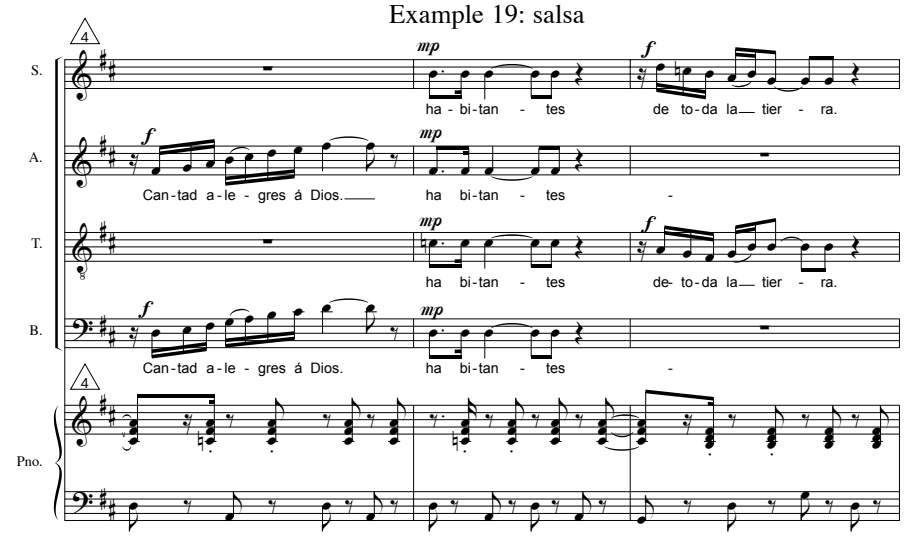
Omaha Indian
Used by permission

Salmo 100 (1998)
for chorus and piano

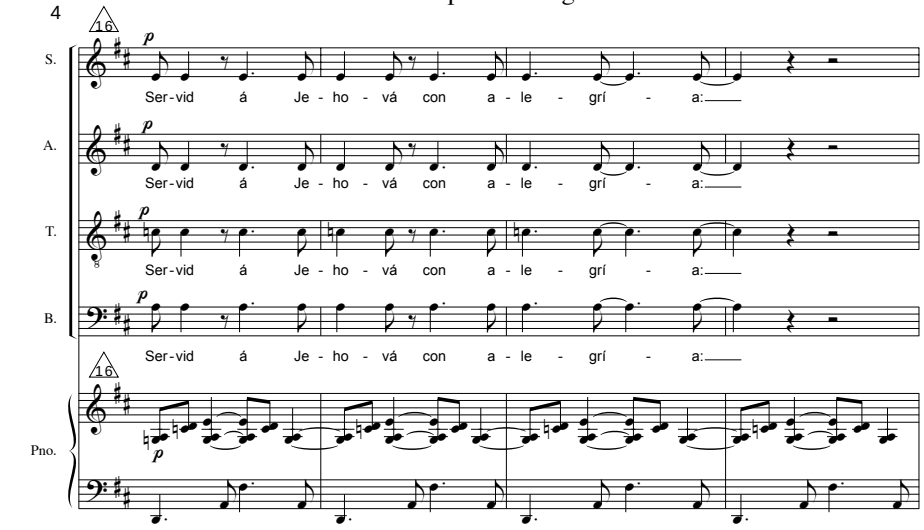
This is one of the first works I composed after moving to Maryland from Portland, Oregon. While in Portland I had been attending Portland State University (PSU) and had been playing guitar in the school's Big Band. There were a couple of Latin charts we played that sparked my interest in Latin American rhythms. One piece that was particularly influential was Chic Corea's *Spain*. At the same time I was taking Choral Arranging at PSU. I spent a lot of time in this class looking for possible texts to set, and I kept coming back to Psalm 100.

I arrived in Maryland thinking about choral music, Latin American rhythms and Psalm 100. The necessary conclusion was to compose *Salmo 100*. I set Psalm 100 to a suite of Latin American inspired rhythms. Following the Latin American theme, I set the text in Spanish. The five stanzas are set in the following order: salsa, tango, salsa, bossanova and salsa (Examples 19-21). The effect of this arrangement is like a Rondo, where the salsa, fast and in a major key, acts as the ritournello. The tango and bossanova are slower and in minor keys.

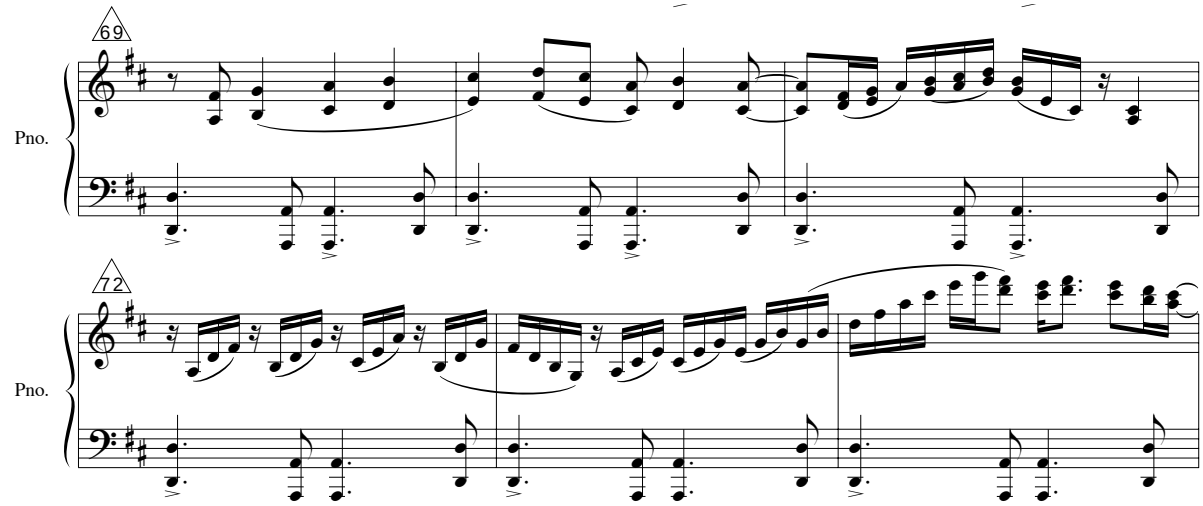
Example 19: salsa



Example 20: tango



Example 21: bossanova excerpt from second piano cadenza



Salmo 100 is a work for chorus and piano, and the piano plays more than just an accompanying role. In addition to some short fills, there are two piano cadenzas, the first occurring after the tango section and the second after the bossanova section (Example 21).

Salmo 100 combines a jazz suite of Latin American dances with a classical period rondo form. While the result is decidedly more jazz than classical, the work is another example of the holistic compositional style of the postmodern era.

Psalm 100	*Salmo 100*
1. Make a joyful noise unto the Lord, all ye lands.	1. Cantad alegres á Dios, habitantes de toda la tierra.
2. Serve the Lord with gladness: come before his presence with singing.	2. Servid á Jehová con alegriá: Venid ante su actamiento con recogijo.
3. Know ye that the Lord he is God: it is he that hath made us, and not we ourselves; we are his people, and the sheep of his pasture.	3. Reconoced que Jehová él es Dios: El nos hizo, y no nosotros á nosotros mismos. Pueblo suyo somos, y ovejas de su prado.
4. Enter into his gates with thanksgiving, and into his courts with praise: be thankful unto him, and bless his name.	4. Entrad por sus puertas con reconocimiento, Por sus atrios con alabanza: Alabadle, bendecid su nombre.
5. For the Lord is good: his mercy is everlasting; and his truth endureth to all generations.	5. Porque Jehová es bueno: para siempre es su misericordia, Y su verdad por todas las generaciones.

Jacksonata (1999)

for 3 Bb trumpets, tenor saxophone, guitar, bass and drums

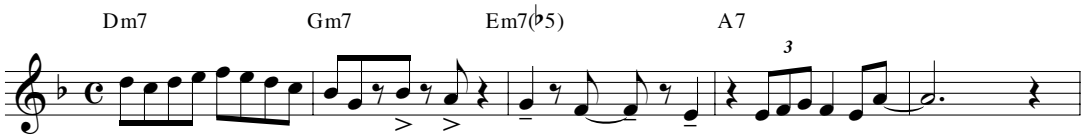
As soon as my wife and I decided to name our son Jackson, I knew I would have to compose a work called *Jacksonata*. I knew the work would be in sonata form, and that it would be a jazz piece. It was no coincidence that I composed it as the final project for my Jazz Arranging class.

I had wanted to write a piece in sonata form for a long time. However, since most of my music is not tonal, at least in the traditional tonic dominant sense of the word, sonata form was not appropriate. *Jacksonata* provided the opportunity to finally compose in sonata form.

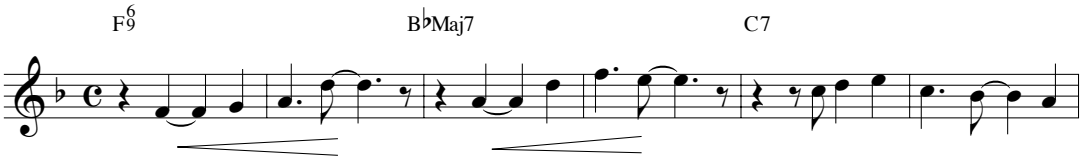
The introduction begins with four tutti chords landing on the dominant. One chorus of changes

from the first theme played by the rhythm section leads directly into the exposition. The first theme (Example 22) is a fast melody in D minor presented homophonically. It is important to note, that a homophonic arrangement in jazz refers to a melody with a chordal accompaniment, as opposed to the Western classical definition, examples of which one might find in a Bach chorale. A rhythmic passage played in unison by the whole ensemble follows. The second theme (Example 23), also presented homophonically, is in the relative major key of F and is slower and more lyrical than the first. A second unison rhythmic passage closes the exposition.

Example 22: *Jacksonata*, Theme 1



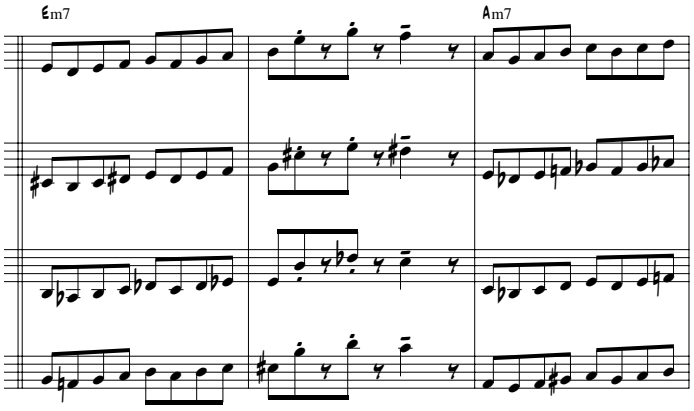
Example 23: *Jacksonata*, Theme 2



The development section begins with the first theme melody in a tonicized presentation (Example 24). Tonicization is technique of harmonizing a melody with alternating tonic six chords and leading tone diminished seven chords in parallel. The tonicized first theme and variations thereof build to a climax in which the horns play a unison triplet rhythm landing on a dominant chord. The horns "fall off" this half cadence into a tenor saxophone solo. The solo is played over the chord changes from the exposition. This creates an unusual four phrase structure. The first two five measure phrases are the antecedent and consequent phrases from theme one. The second two, the antecedent and consequent phrases of theme two, are seven and six measures long respectively. As a consequence, the 25 measure chorus is in two parts of ten and thirteen measures as opposed to the usual eight or twelve bar choruses found in most jazz music.

The recapitulation presents both themes harmonized with the linear approach. The linear

Example 24: tonicization



approach is a catch-all term referring to various forms of harmonizing a melody with chords in parallel motion. True to sonata form, this time the second theme is in minor in the tonic key (Example 25). The rhythmic section that ends the recapitulation is now both harmonically and rhythmically in unison and leads into a short drum solo. Immediately following the drum solo is a coda. The coda uses a fragment of the theme one melody which leads to a new unison rhythmic passage that ends the piece.

While it is in sonata form, Jacksonata is clearly a jazz piece. The yoking of jazz and classical techniques recalls many composers, perhaps most notably Gunther Schuller. However, the inspiration for this piece came from two principal sources: lectures I gave on the Sonata form to two of the Music 101 sections in the fall of 1999; and from a jazz piece composed by Brian Ward who was the pianist I played with in the PSU big band. Ward's work featured unison rhythmic passages. Textbook sonata form realized with jazz harmonic language and arranged for jazz combo is another prime example of postmodernism.

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