

***Koba: A Six-Movement Musical Portrait of the
Psychological State of Characters From Literature***

by

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Psychological State of Characters From Literature*

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ABSTRACT

The unprecedented musical, technological, and cultural developments of the twentieth century have created a unique situation for today's composer. Following generations of composers determined to break from all tradition and propel music in new directions, composers today are left with a myriad of possibility, with no clear way forward. The case has always been that each composer is a reflection of their greatest influences, and that by molding together the most appealing characteristics of different musical styles and compositional voices, one was able to find their own unique voice. In the modern day, that leaves those who write music the legacy of the craft and genius of Western European art music, the harmonic and rhythmic language of jazz, the raw energy of rock music, and a plethora of World and folk music traditions. Those who write music today have at their fingertips the means to seek out musical influences that speak to them from any genre and region in history. The ubiquitous nature of music, however, poses a unique challenge to the modern composer of creating new musical works of art that are relevant.

My six-movement suite *Koba* is a piece written for nonet that incorporates a large variety of influences. By using characters from various works of literature as inspiration for each piece, I was able to unite musical influences from the Western art music tradition, the psychedelic and progressive rock of the 1970s, and both traditional and modern jazz practices. The result is a unified work of art that applies all the resources of the twenty-first century composer in a new and relevant fashion.

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Koba: A Six-Movement Musical Portrait of the Psychological State of Characters From Literature

The unprecedented musical, technological, and cultural developments of the twentieth century have created a unique situation for today's composer. Following generations of composers determined to break from all tradition and propel music in new directions, composers today are left with a myriad of possibility, with no clear way forward. The case has always been that each composer is a reflection of their greatest influences, and that by molding together the most appealing characteristics of different musical styles and compositional voices, one was able to find their own unique voice. In the modern day, that leaves those who write music the legacy of the craft and genius of Western European art music, the harmonic and rhythmic language of jazz, the raw energy of rock music, and a plethora of World and folk music traditions. In the spirit of Belá Bartók seeking out the music of peasants for study and subsequent integration into his compositional style, those who write music today have at their fingertips the means to seek out musical influences that speak to them from any genre and region in history.

This environment in which almost any music is readily accessible and where barriers between genres and styles have become much less firm has its disadvantages. In a culture where music and art is ubiquitous and immediately accessible, the value afforded it has decreased. This was a pertinent issue for composers even in the twentieth century at the dawn of radio and the recording industry. Paul Griffiths states that the introduction of radio had "seriously injured the public's capacity for musical experience".¹ This problem has only intensified with the proliferation of ever more easily

¹ Paul Griffiths, "Music in the Modern-Postmodern Labyrinth," *New England Review* 27: 97.

accessible musical resources. Perhaps more interesting, however, is the creative challenge the contemporary composer faces. The vast amount of music permanently hanging over the heads of today's composer intensifies the challenge of doing something fresh and relevant.

Koba: Integrated Art Music

My six-movement suite *Koba* faces these challenges head on, and attempts to integrate my most profound influences into a coherent large-scale work. *Koba* is written for a nine-piece ensemble consisting of trumpet, trombone, soprano, alto, and tenor saxophones, electric guitar, piano, bass, drums, and auxiliary percussion. Each movement is an homage to the influences that are most meaningful to me, developing the musical concepts and styles I find most inspiring and mixing them with others. As a composer, I come from a solid background in rock and popular music. In my experience with this idiom, composing is largely done through group collaboration, where parts are traded among members of a group by ear or by rote until satisfying solutions are found and all parts are memorized. Many years of classical piano lessons, on the other hand, exposed me to the Western art music repertory, providing me with a very different view of what music is, and how it is to be created and disseminated. Throughout my years as a music student, I have continued to process the wide diversity of music that appeals to me within these two paradigms I internalized as a young musician.

The large-scale form of *Koba* derives from the 1970s-era progressive rock concept album, a genre used extensively by the greatest influence on my musicianship, the psychedelic rock group Pink Floyd. The unified nature of albums such as *Dark Side*

of the Moon, The Wall, and Animals was especially inspiring. While the principal unifying factor in each of these albums is the lyrics, each album has a unique musical sound that permeates each piece. Interest in this idea of unified large-scale works led me to explore analogous formal designs in other genres, including the song cycles of Robert Schumann and the suites of Duke Ellington.

The concept albums of the 1970s generally sought to present a collection of pieces that either all shared a common theme or, when performed in sequence, told some sort of story. In keeping with that tradition, each of the six pieces in *Koba* is inspired by the same unified theme. Being an avid reader, the initial inspiration for this suite came from characters in several works of literature. Uniting the stories of six characters and using them as a starting point for the compositional process provided me with a method to face the challenges of the twenty-first century composer discussed above. Each character chosen feels isolated from the outside world or cut off from human experience in some way. In some cases, this is an actual physical separation from contact with other humans. In others, it is a deliberate disconnect caused by the character's bitterness. The accompanying pieces evoke the emotions felt by each character and seek to tell their story in more depth.

The character Koba is the principal antagonist of the novel *Dawn of the Planet of the Apes: Firestorm*, a book written in between the release of the two films *Rise of the Planet of the Apes* and *Dawn of the Planet of the Apes*.² Having spent his life being physically abused by humans in many different situations, Koba is a severely disturbed but dangerously intelligent creature. When the apes rise to power over the humans, Koba

² Greg Keyes, *Dawn of the Planet of the Apes: Firestorm*, (London: Titan Books, 2014)

is given the position of second-in-command to the more level-headed and compassionate Caesar. Their contrasting past experiences with the human race quickly leads to tension between them. Caesar was raised in a loving human home as a member of the family, and so feels compassion for humans, while Koba only knows humans to be cruel, abusive, and self-serving.

Koba's position in life is one of total isolation. His hatred for humanity cuts him off completely from any contact with them. At the same time, however, he finds himself at odds with his own kind because they do not share his experience or his sentiments. Left in a purgatory between acceptance and rejection, Koba's isolation eventually leads him down a path of rebellion and self-destruction. In this way, he represents a case study of the results of feeling cut off from the human community. The stories of each character that inspired this work reveal a myriad of problems that all find their root in that same sense of being disconnected, alone, and irreconcilably different. *Koba* is written as a reminder that all people face this internal struggle, and that no person is ever truly alone.

I. "Eulogy for Justine Moritz"

In Mary Shelley's *Frankenstein*, an overly ambitious young scientist, Victor Frankenstein, makes it his life's work to create a human being in an attempt to further humankind's understanding of life and death.³ When Dr. the experiment succeeds and the creature comes to life, Dr. Frankenstein is so horrified by the grotesque sight of his creation that he abandons it. As the creature becomes self aware, he is infuriated and immensely hurt by his creator's hatred for him, and seeks vengeance on Dr. Frankenstein

³ Mary Shelley, *Frankenstein*. (London, 1831; reprint, New York: Barnes & Nobles Classics, 2003)

by killing his entire family. His first victim is Victor's young cousin William. On the day of the unfortunate youth's demise, he is under the care of the family's servant, Justine Moritz. While watching William play outside on the family's property, Justine dozes off briefly and then awakes to accusations of strangling the boy. After a brief court case, Moritz is convicted and sentenced to death by hanging the following day. Victor and his fiancé go to visit Justine in her prison cell hours before her death to find her accepting of her fate, though she knows she has been falsely accused.

‘I do not fear to die,’ she said, ‘that pang is past. God raises my weakness, and gives me courage to endure the worst. I leave a sad and bitter world; and if you remember me, and think of me as one unjustly condemned, I am resigned to the fate awaiting me. Learn from me, dear lady, to submit in patience to the will of Heaven!’⁴

Moritz's serene resignation to the will of fate inspired this eulogy in remembrance of her. The piece's large binary form presents an A section funeral dirge lamenting her death, followed by a more vibrant B section in double tempo which celebrates happier moments in her life and her hope of eternal paradise.

The instrumental piece “Marooned” by Pink Floyd is the primary influence for this movement.⁵ “Marooned” contains many of the musical elements that characterize the sound of Pink Floyd. A major stylistic element of psychedelic music is harmonic stasis, which Pink Floyd primarily creates by using pandiatonic chord progressions. The two

⁴ Mary Shelley, *Frankenstein*. (London, 1831; reprint, New York: Barnes & Nobles Classics, 2003), 86.

⁵ Pink Floyd, *The Division Bell*, Columbia CK64200, 1994, compact disc.

main traits of their pandiatonic chord progressions are the exclusive use of diatonically-related harmonies and the essential tendency of non-resolution. By avoiding V-I progressions, these chord successions never exert a strong pull towards any specific tonal center but instead reinforce the overarching modality. Emphasis is often placed on ambiguity between modes or relative keys by using the same set of scale tones over shifting pedal points, creating the illusion of change while in fact the modality is never altered.

“Marooned” is essentially an extended guitar improvisation by David Gilmour over a pandiatonic chord progression. In the absence of tonal variety, Pink Floyd creates the formal structure of the piece through changes in texture. The addition of thick synthesizer chords, increased rhythmic density of the soloist, and dynamic increase in the percussion all serve to bring the piece to a climax before winding down to a close. The chord progression of “Marooned” is B minor to G major to E minor, with each harmony lasting for two bars in a slow 4/4 meter. This cycle continues unaltered for the entire piece, firmly establishing the overall modality of the B natural minor scale, which provides Gilmour with a solid sonic foundation over which he creates his melodies.

Once the principal scalar content of a pandiatonic succession is established, any combination of notes from the underlying scale can be used to create the sonic atmosphere, weakening reliance on tertian harmony. The very opening of “Marooned” sets up this expectation from the outset: a pedal steel guitar plays every note of the B natural minor scale (except for G) with reverb and delay effects, allowing the notes to ring together. The piano and synthesizer reinforce this idea by beginning the piece in a

more simplistic, triadic style and gradually adding more notes of the scale as the textural density of the piece increases.

The pentatonic scale is a primary feature of much popular music, and serves as a key to the melodic content of the music of Pink Floyd. Every melodic motif of Gilmour's guitar solo is rooted in the B minor pentatonic scale. By using this pitch collection as the foundation and decorating it with two other tones from the B natural minor scale, the guitarist creates a variety of melodic ideas. Especially interesting is the introductory section, from 0:26-2:28 on the studio recording, where he continually outlines a descent through the B minor pentatonic scale, starting on a different scale degree for each line. A transcription of this section is found below in Example 1.

Example 1. Pink Floyd, "Marooned," 0:26-1:10 (trans. Colley)

The image shows a musical transcription of a guitar solo in 4/4 time, G major/B minor. It consists of two staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The first measure has a Bm chord and contains a half note B4. The second measure has a GMA7 chord and contains a half note G4. The third measure has an Em9 chord and contains a half note E4. The fourth measure contains a descending eighth-note scale: D4, C4, B3, A3, G3, F#3, E3, D3. The second staff begins with a Bm9 chord and contains a half note B3. The second measure has a GMA7 chord and contains a half note G3. The third measure has an Em9 chord and contains a half note E3. The fourth measure has a Bm9 chord and contains a half note B2. The piece concludes with a final descending eighth-note scale: A2, G2, F#2, E2, D2, C2, B1, A1.

The two parts that comprise "Eulogy for Justine Moritz" explore harmonic stasis, pandiatonicism, and the melodic idea of the falling pentatonic scale. A form chart for the piece is provided in Table 1.

Table 1. "Eulogy for Justine Moritz," form.

Part A

mm. 1-12

Piano establishes harmonic pattern: G major to B minor to E minor; 4/4 meter.

- mm. 13-32 Piano and guitar play primary theme in unison.
- mm. 33-52 Drums and bass join the harmonic pattern; Trumpet states primary theme with hits from the rhythm section.
- mm. 53-70 Trumpet restates primary theme; saxophones enter with backgrounds, trombone plays melodic responses.

Part B

- mm. 71-82 New meter of 5/8 established by piano; shift to D major and new harmonic pattern of G major to E minor to D major to B minor. Trumpet and trombone play primary them in harmony.
- mm. 83-90 Primary theme restated by trumpet and trombone with addition of saxophones.
- mm. 91-99 Canon between saxophones based on new material is played over the same harmonic pattern and hits from the ensemble.
- mm. 100-115 Primary theme stated twice by the trumpet, guitar, and trombone; canon between saxes continues.
- mm. 116-134 Coda based on new material serves as unresolved dominant prolongation. Melody played by trumpet, harmonized in four voices.

Part A is based on a simple reordering of the cyclic progression in “Marooned,” G major to B minor to E minor. The principal melody of part A, shown in Example 2, is a variation on the opening line of “Marooned”. A comparison of the two melodies demonstrates that my melody echoes the contour of Gilmour’s opening line.

Example 2. "Eulogy for Justine Moritz," primary theme, mm. 37-51.

The musical score consists of four staves of music, each representing a measure of the primary theme. The key signature is G major (one sharp, F#) and the time signature is 4/4. The melody is written in treble clef. Above each staff, the chord progression is indicated: GMA7, Bmi9, and Emi7. The melody starts on G4 and moves through various intervals, including eighth and quarter notes, with some rests. The overall mood is contemplative and melodic.

The primary theme of part A is stated three times; each time I add new layers to the texture. After the initial statement by the piano and guitar, it is passed to the flugelhorn while the rhythm section accompanies with hits to complement the melody. In its third statement, I add the saxophones, which play background figures that mimic the contour of the melody. The trombone adds another layer by providing melodic responses to the flugelhorn, some of which harmonize the melody while others branch off into a new countermelody. Example 3 shows a sample of this interaction and demonstrates how this creates a thick and somewhat harmonically ambiguous environment.

Example 3. "Eulogy for Justine Moritz," primary theme, score reduction, mm. 53-56.

The musical score reduction consists of five staves. The top staff is for Alto Sax, the second for Tenor Sax, the third for Trumpet in Bb, the fourth for Trombone, and the fifth for the Rhythm Section. The Alto Sax and Tenor Sax parts play a simple melody. The Trumpet in Bb and Trombone parts play a harmonic ostinato. The Rhythm Section provides a steady accompaniment. The key signature is D major (two sharps). The harmonic progression is indicated by the following chords: GMA7, Bm9, and Em9.

Part B of "Eulogy for Justine Moritz" marks a shift to the relative key of D major, along with establishing a new meter of 5/8. The major tonality coupled with the doubling of the tempo serves to brighten the piece, abandoning the opening dirge completely. Despite these aesthetic differences, however, the compositional approach of part B is largely the same as that of part A. The harmonic ostinato here moves from G major to E minor to D major to B minor, lacking any dominant chords and obscuring the sense of a single tonic. The primary theme of part B is a simple melody that uses the D major pentatonic scale exclusively. This use of pandiatonicism is even more prominent than in part A. As seen in Example 4, the primary theme is harmonized with a sound wash of notes from the D major pentatonic scale.

Example 4. "Eulogy for Justine Moritz," primary B theme reduction, mm. 75-78.

The use of pandiatonicism is continued later when the saxophones interrupt the theme to play a lilting canon (see Example 5). The melody of this canon was composed in a completely linear fashion, with no regard for the underlying harmonic pattern. The result is a melodic figure that does not necessarily highlight each harmonic shift but serves instead to highlight the overarching mode of D major.

Example 5. "Eulogy For Justine Moritz," saxophone canon, mm. 91-98.

Example 6 shows a portion of the coda of "Eulogy for Justine Moritz." This brief section is a final employment of the technique of non-resolution appropriated from

“Marooned.” By repeating a simple five-note motive, this prolongs the dominant of D major. The coda is the only section in either part of the movement where a dominant harmony is used. Three of the motive’s five repetitions end on the V chord, while the other two repetitions resolve to secondary dominants. Rather than a resolution of harmonic tension, the final iteration ends the first movement on the dominant harmony.

Example 6. “Eulogy for Justine Moritz,” Coda, mm. 119-121.

II. “Dark Places of the Earth”

Heart of Darkness is a famously enigmatic tale by Joseph Conrad of the horrors of imperialism in the nineteenth century.⁶ An intricate and disturbing novel, one of its most fascinating characteristics is its narration. The story is told in the first person by Marlow, a cynical but level-headed sailor, who relates his strange experience in the Congo to a group of friends one night as they sail down the river Thames. The narrator of *Heart of Darkness* proves to be the most intriguing character in the story. The novel centers on Marlow’s quest to find and retrieve Mr. Kurtz, a renegade ivory tradesman who commands a post deep in the Congo forest. Marlow’s frequent deviations from the central narrative prove to be the most fascinating passages as the reader gets a fragmented but dense picture of Marlow’s cynical view of the human race. The lens he provides

⁶ Joseph Conrad, *Heart of Darkness and Selected Short Fiction* (London, 1902; reprint, New York: Barnes & Noble Books, 2003)

allows one to truly realize that in our world the terrifyingly barbaric and heartbreakingly beautiful coexist, and indeed, originate from the same source.

To portray this striking contrast of beauty and cruelty, the second movement of *Koba* has roots in the music of two very different composers from the Western art music tradition, Belá Bartók and Frederic Chopin. The A section is aggressively rhythmic and dissonant; the entire ensemble plays a disjunct, chromatic melody inspired by a motive from the second movement of Bartók's *Concerto for Orchestra*, shown in Example 7.⁷

Example 7. Belá Bartók, *Concerto for Orchestra*, mvt. 2, mm. 13-16.



The theme of *Dark Places*, shown in Example 8, is derived from the main sonority, a C minor triad over D-flat in the bass. Using techniques of chromatic embellishment similar to those in Bartók's piece, the A theme of *Dark Places* highlights four notes--C, E-flat, D-flat, and G--by placing them at the end of each subphrase. The A theme is composed to prolong a sonority rather than to develop any particular motive.

⁷ Belá Bartók, *Concerto for Orchestra*, (London: Boosey & Hawkes, 1946), 29.

Example 8. "Dark Places," Primary A theme, mm. 9-15.

Cmi/Dh

In contrast, part B of the movement provides a calmer, almost completely diatonic theme, which is derived from Chopin's Nocturne Op. 37, No.1.⁸ The melody of the Nocturne is constructed from three fragments that Chopin introduces on different pitches or plays in inversion to create the entire principal melody. As shown in Example 9, Chopin takes the two-bar idea from mm. 9-10 and restates it a major third above. This technique continues into the next two measures of the excerpt below.

Example 9. Frederic Chopin, "Nocturne," op. 37, no. 1, mm. 9-14

Motive "A" Motive "A" transposed up a third, diatonically

Motive "B" Motive "B" transposed down a third, diatonically

In the construction of the B theme for *Dark Places*, I also generate a longer melody by transposing and inverting the initial melodic idea, as shown in Example 10.

⁸ Frederic Chopin, *Nocturnes*. (Ed. I.J. Paderewski. Warsaw: Polish Music Publications, 1962).

Example 10. "Dark Places," mm. 137-152.

Motive "A"

Motive "A" transposed down a fourth, diatonically

Inversion of "A", first two bars

First half motive "A", original form

First half motive "A", transposed down a fifth

The overall formal structure of *Dark Places* is summarized in Table 2.

Table 2. "Dark Places" form.

Part A

mm. 1-8	Bass and piano established ostinato (B-flat minor; 6/8 meter).
mm. 9-24	Primary theme 'a' stated by full ensemble in harmony.
mm. 25-32	Ensemble improvisation over ostinato, dynamic and textural increase.
mm. 33-40	Half of theme 'a ¹ ' stated by trombone and tenor saxophone with rhythm section hits. (C-sharp minor)
mm. 41-48	Ensemble improvisation over ostinato, dynamic and textural increase (B-flat minor).
mm. 49-64	Primary theme 'a' stated by trumpet, guitar, and alto saxophone with tenor saxophone and trombone responses.

- mm. 65-82 Theme 'a'¹ stated by trombone, guitar, and tenor saxophone with rhythm section hits. (C-sharp minor)
- mm. 83-91 Send-off figure played by the piano, bass, and trombone, based on new material. (E octatonic)

Part B

- mm. 92-111 Transition to 5/4 meter; guitar solo begins.
- mm. 112-119 Guitar solo continues with alto saxophone and trumpet backgrounds.
- mm. 120-135 Primary theme of B section passed through pairings in the ensemble.
- mm. 136-151 Primary theme of B section stated by alto saxophone in harmony with tenor saxophone and trombone while guitar and trumpet play a countermelody.
- mm. 152-170 Coda figure based on last four measures of the B theme. Transition back to 6/8 meter, opening ostinato.

Part A

- mm. 171-186 Primary theme 'a' stated by trumpet, guitar, and alto saxophone with tenor saxophone and trombone responses. (B-flat minor)
- mm. 187-204 Primary theme 'a'¹ stated by guitar, trombone, and tenor saxophone with ensemble hits (C-sharp minor)
- mm. 205-213 Send-off figure stated by entire ensemble in unison. (E octatonic)

III. "The Time Traveller"

H.G. Wells' short story *The Time Machine* tells of a young scientist who finds a way to travel through time.⁹ Using his machine, he travels forward to the year 802,751 to find that humanity as he knew it no longer exists but has been replaced by fragile human-

⁹ H.G. Wells, *The Time Machine* (London, 1895; reprint, New York: Barnes & Noble Classics, 2003); It is worthy of mention that in Wells's novel, the protagonist is never given a name, but only referred to as "the Time Traveller."

like creatures known as the Eloi. While in the future, the Time Traveller discovers that humanity's continuous pursuit of things that make life easier and more comfortable have rendered them worthless, defenseless creatures who live only to eat and reproduce. After returning to the present and relating the story to an incredulous group of dinner party friends, he leaves for the future again on the following day and never returns.

Koba's third movement features the soprano saxophone in ABC form and was inspired by Wells' description of the time travelling process and the protagonist's impression of the future. The overall form of the movement is outlined in Table 3.

Table 3. "Time Traveller" form.

Part A

mm. 1-26	Soprano saxophone states aa ¹ b primary theme of A with percussion and guitar accompaniment. (G-flat major)
mm. 27-60	Soprano states aa ¹ of primary theme of A with arpeggiated ensemble accompaniment. Trumpet enters with 'b' portion in harmony with ensemble.
mm. 61-76	Soprano solo over the harmonic pattern of 'a.'
mm. 77-92	Horns enter with arpeggiated accompaniment as soprano solo continues.
mm. 93-106	Trumpet states 'b' of primary theme in harmony as soprano solo continues.
mm. 107-116	Transitional Theme 1 (based on new material using quarter note triplets) played by full ensemble in harmony.

Part B

mm. 117-124	Piano establishes harmonic pattern of section B.
mm. 125-144	Soprano saxophone states B primary theme, first alone and then with tenor saxophone in harmony.
mm. 145-148	Soprano solo over section B's harmonic pattern; repeated six times
mm. 149-174	Ensemble plays rhythmic hits to transition into final statement of section B's primary theme played by trumpet in harmony with ensemble.

Part C

- mm. 175-196 Transitional Theme 1 restated; metric shift in which quarter note triplet becomes the quarter note.
- mm. 197-212 Transitional Theme 2 (based on new material) played by the trumpet and harmonized by full ensemble
- mm. 213-257 Primary theme of C section stated four times by trumpet and guitar in harmony with the ensemble.

The melody shown in Example 11 is the starting point of the compositional process for "Time Traveller."

Example 11. "Time Traveller," Primary C theme, mm. 221-228.

D \flat MA7(#11)

The image shows two staves of music. The top staff is a single melodic line in 4/4 time, starting with a D \flat MA7(#11 chord. The melody consists of a series of quarter notes: D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat . A slur covers the first six notes, and another slur covers the last two. The bottom staff shows the harmonic accompaniment, starting with an EMA9 chord and moving to an AMA9 chord. The accompaniment consists of quarter notes: D \flat , E \flat , F \flat , G \flat , A \flat , B \flat , C \flat , D \flat . The first two notes are tied to the previous measure, and the remaining notes have accents.

The exclusive use of the Lydian mode and the distantly-related harmonies that support the melody evoke the mystery and otherness that pervades Wells's novel. The harmonic progression used in this eight-bar theme provides particularly fertile ground for melodic composition of this mysterious nature.

Example 12. "Time Traveller," C section harmonic relations.

D \flat MA7(#11) EMA7(#11) AMA7(#11)

The image shows a piano accompaniment for three measures. The top staff is the right hand, and the bottom staff is the left hand. The first measure is labeled D \flat MA7(#11, the second EMA7(#11, and the third AMA7(#11. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays block chords.

While the chords shown above in Example 12 seem to be distantly related, this progression follows the relationships among the parent scales of the harmonies. As the example demonstrates, shifting between the modes of each chord requires only the alteration of a few notes. Thus, the composer is able to create a melody that smoothly navigates these foreign keys.

Although Example 11 was the starting point in the compositional process, this theme actually serves as the primary melody of part C in the final score. To compose the preceding two parts, the primary theme of part C is divided into two four bar phrases shown in Example 13.

Example 13. "Time Traveller," primary C theme divided into two parts.

D \flat MA7(#11) Movement by third Movement by third

E \flat MA9 A \flat MA9

Motive of stepwise third followed by a leap

The definitive characteristics of each half are used as motivic building blocks of parts A and B. This method is a reversal of the traditional compositional process. Appropriate for a piece inspired by a man who travels through time, the third movement begins with a melody for the Time Traveller's arrival and then works backwards to show how he got there.

Since the first half of part B moves through two melodic thirds from G to B-flat and F to A-flat, part A uses the interval of a third as its primary building block. Shown in Example 14, the aa'b theme of this part moves through the span of third four times.

Example 14. "Time Traveller," primary A theme, mm. 27-42.

The musical score for Example 14, "Time Traveller," primary A theme, mm. 27-42, is presented in two systems. The first system includes staves for S.Sx., Bb Tpt., T.Sx., Tbn., and A.B. The second system includes staves for S. Sx., Bb Tpt., T. Sx., Tbn., and A.B. The key signature is three flats (B-flat major/C minor). The time signature is 4/4. Chord symbols are provided above the staves: D9MA7(#11) and Dbm9 for the first system, and Eb/Db and C7/Db for the second system. The A.B. staff shows a bass line with a repeating interval of a third.

EMA7(#11) A B(#11)E

S. Sax.

B♭ Tpt.

T. Sax.

Tbn.

A.B.

G#MA7 A#mi9

S. Sax.

B♭ Tpt.

T. Sax.

Tbn.

A.B.

The b section of this theme in Example 15 shows how this intervallic play with the third continues. The third also plays an important role in the root movement of both phrases of the A section. The primary root notes of the a phrase move from C-sharp to E

to G-sharp enharmonically, with a brief F-sharp passing tone between the final two. The root notes of the b phrase moves from C-sharp down to B-flat, then from A to C-sharp before tonicizing E major, the chromatic mediant of the key.

Example 15. "Time Traveller," Primary A theme, second half, mm. 44-49.

Dmi9 Bbmi9 AMA9 C#9(#5) F#mi9 B9(#5) EMA7

Trumpet in Bb

Soprano Sax

Tenor Sax

Trombone

Acoustic Bass

I transposed the first four notes of part C's second half and took them together as a motive that formed the basis of the primary theme of part B. The melodic structure is aba^1c , with three of these four phrases beginning with the motivic cell of a stepwise third followed by a leap. The result is shown in Example 16, a simple and mostly diatonic melody in A-flat major.

Example 16. "Time Traveller," Primary B theme, mm. 125-132.

Chord symbols for Example 16:

Staff 1: Fmi D \flat EMA9 AMA9(#11) Fmi D \flat MA7(#11) EMA9 AMA9

Staff 2: Fmi D \flat MA7(#11) EMA9 AMA9(#11) Fmi D \flat MA7 EMA9 AMA9

The harmonic progression that supports it, however, features a four-chord sequence of distantly related harmonies. Like the progression used in part C, the parent scales of each chord act as the glue that holds this sequence together. Example 17 demonstrates these relations, showing how subtle changes can take a harmonic progression to very foreign areas. The theme of part B shows another advantage to these progressions of distant harmonies. Due to the common tones held between each parent scale, it is possible to harmonize an almost entirely diatonic melody with a highly chromatic harmonic progression.

Example 17. "Time Traveller," primary B theme harmonies.

Chord symbols for Example 17:

Fmi7 D \flat MA7(#11) EMA7(#11) AMA7(#11)

Alterations between chords:

- No pitches altered (Fmi7 to D \flat MA7(#11))
- Three pitches altered (D \flat MA7(#11) to EMA7(#11))
- One pitch altered (EMA7(#11) to AMA7(#11))

The aesthetic model for "Time Traveller" is Chris Potter's "Sea of Marmara" from Dave Holland's album for octet, *Pathways*.¹⁰ "Sea of Marmara" is a soprano

¹⁰ Dave Holland Octet. *Pathways*. Dare2 Records, DR2-004, 2013, compact disc.

saxophone feature with a twenty-four measure ABA form. Potter's use of the accompanying ensemble in this piece had the most profound impact on "Time Traveller." Potter's piece opens with the figure shown in Example 18, a mysterious arpeggiated pattern in the marimba accompanied by a C pedal in the bass.

Example 18. Chris Potter, "Sea of Marmara," introduction, 0:00-0:18 (trans. Colley)

D13#9/C (octatonic) Fm,ma7/C (FMM,asc) D13#9/C (octatonic) Fm,ma7/C (FMM,asc)

Marimba

Bass

This texture then sets the stage for the ensemble's accompaniment upon the entrance of the soprano saxophone with the melody. The staggered entrances of each player occur on the same part of the beat in each bar. As a whole, they play a line that retains a similar contour with each repetition. The rhythmic, timbral, and directional cohesion allows Potter to take the piece's harmonies to distant and dissonant territory without disrupting the overall flow. Potter combines this technique with pedal points in the bass, creating the illusion of harmonic stasis. An excerpt of the A section of "Sea of Marmara" is shown below in Example 19.

Example 19. Chris Potter, "Sea of Marmara," A section excerpt, 0:18-0:48
(trans. Colley)

The musical score is arranged in ten staves. The instruments and their parts are as follows:

- Soprano Sax:** Features a melodic line with eighth and sixteenth notes, often beamed together.
- Trumpet in Bb:** Plays a rhythmic pattern of eighth notes, often with rests.
- Tenor Sax:** Plays a melodic line with eighth notes and rests.
- Baritone Sax:** Plays a melodic line with eighth notes and rests.
- Trombone:** Plays a melodic line with eighth notes and rests.
- Acoustic Bass:** Plays a simple, steady bass line with quarter notes.
- S. Sax:** Plays a melodic line with eighth notes and rests.
- Bb Tpt.:** Plays a rhythmic pattern of eighth notes, often with rests.
- T. Sax:** Plays a melodic line with eighth notes and rests.
- B. Sax:** Plays a melodic line with eighth notes and rests.
- A.B.:** Plays a simple, steady bass line with quarter notes.

Though thematic and motivic unity is present among the three sections of "Time Traveller," many of the decisions made in the compositional process were the result of the piece's literary inspiration. In his novel, H.G. Wells describes the time travelling

process as accelerating the farther the time machine moves forward in time. The closer one gets to their destination in the future, the more rapidly the environment changes around them, and the more chaotic the scene they witness becomes. Section A focuses on long tones in the melody and slow harmonic change by using shifting pedal points and Potter's arpeggiated ensemble technique. Only at the end of part A is there a brief quickening of the harmonic rhythm. Part B then furthers the acceleration of harmonic rhythm and employs it exclusively to accompany a fast melody in eighth notes. Following Part B, the piece comes to a halt in the simple and mysterious theme of part C, marking the Time Traveller's jarring arrival in the year 802,751.

IV. "Squealer"

George Orwell's political fable *Animal Farm* features a rich array of characters.¹¹ The brief novel tells the tale of a farm where the animals revolt against the humans and seek to establish their own society, free from their previous slavery. However, in the course of reorganization, a power hungry pig by the name of Napoleon becomes their leader and eventually leads them into new slavery to him and the other pigs. Napoleon's primary tool in his conquest of *Animal Farm* is another character named Squealer. Squealer is a very charismatic pig, with great powers of persuasion. Through Squealer, Napoleon is able to convince the entire community of animals to do his bidding and remain in slavery to him. The formal structure of "Squealer" is summarized in Table 4.

¹¹ George Orwell, *Animal Farm* (New York: Penguin Books, 1946)

Table 4. "Squealer" form.**Part A**

mm.1-8	Repeated vamp establishes ostinato in the piano, bass, and baritone saxophone.
mm. 9-28	Primary aa'baa'' theme stated by guitar and alto saxophone with rhythm section accompaniment.

Guitar Solo

mm. 29-54	Section 1 of solo, form based on "rhythm changes."
mm.55-58	Section 2 of solo, brief transitional figure based on last four measures of primary theme.
mm.59-62	Section 3 of solo, new accompaniment pattern centered around the pitches B and F.

Part B

mm. 63-70	Rhythmic and harmonic vamp established by the piano.
mm. 71-104	Primary B theme (based on unrelated new material) stated four times with textural increase in the ensemble with each iteration.
mm.105-108	The opening ostinato is retrograde and played by the full ensemble to transition back to the head.

Part A

mm. 109-131	Primary A theme stated, with 'b' portion stated twice.
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In the A parts, I seek to emulate the droning, repetitive words of Squealer with unrelenting bass ostinatos. His loud calls to the animal community can be heard during the piece's main melody, followed by his senseless ravings as depicted by the frenzied electric guitar solo that the piece revolves around. Part B represents a brief respite from the noise of the rest of the piece, a moment of clarity where the animals realize that they are in fact being oppressed. This peace does not last, however, as the bass ostinato returns, this time played by the entire ensemble, shattering the illusion of escape from the oppressor.

Named for the character that inspired it, “Squealer” is an electric guitar feature that emulates the harsh funk-rock sound of Dave Holland’s album *Prism*.¹² As in “Dark Places,” the pitch content of “Squealer” is influenced by the dissonant melodic language of Bartók, especially his use of the tritone. While the tonal focus of “Squealer” is clearly the pitch B, there is no conventional key area in which the piece can be placed. The extensive use of the tritone and chromatic figures in the accompanying ostinato blur any kind of traditional harmonic foundation for this piece. An excerpt of the main theme is shown below in Example 20.

Example 20. “Squealer,” first phrase of main theme, mm. 9-14.

After the opening statement of the melody by the guitar and alto saxophone, the guitar solo begins. This long segment of improvisation is divided into three sections. The first section of the guitar solo provides a unique twist on an old improvisational form by borrowing the archetype of “rhythm changes.” This thirty-two bar AABA song form is a

¹² Dave Holland. *Prism*. Dare2 Records, DR-007, 2013, compact disc.

contrafact of George Gershwin's "I Got Rhythm," and forms the harmonic basis for many jazz standards. Each A section of a rhythm changes tune firmly establishes the tonic through variants on a I-VI-II-V harmonic progression. These sections are often heard as "busy" due to the fast harmonic rhythm, usually two chords per measure. "Squealer" replaces this rapid harmonic rhythm with a rhythmically dense bass line that is shown in Example 21.

Example 21. "Squealer," bass line during guitar solo, part 1, mm. 29-53.

Bped.

1.

2.

Bm G#dim7 GMA7 FMA7

Bm G#dim7 GMA7 FMA7

Bped.

Functionally, each A section of “Squealer’s” solo form also mirrors rhythm changes. Where rhythm changes works to firmly establish the key of the piece through tonicizing harmonic patterns, “Squealer” establishes the pitch B as a tonal center by using it as a pedal point. The B section to rhythm changes provides a contrast to these “busy” A sections by slowing the harmonic rhythm to one harmony for every two measures. This section employs a circle-of-fifths cycle of applied dominants that leads back to the tonic. In “Squealer,” a similar relaxation occurs in the B section. A repeated four-measure harmonic progression moves from B minor to G-sharp diminished to G major to F major, played by the accompanying ensemble with hits on beat one and the upbeat of beat two of each measure. The final cadence of this section on F major functions as a pseudo-dominant harmony that leads the form back to the A section.

The second section of the guitar improvisation, shown in Example 22, features a brief respite from the noise and confusion evoked by the first. The baritone saxophone, bass, and guitar play a figure based on the last phrase of the primary theme.

Example 22. “Squealer,” guitar solo, Section 2, mm. 55-58.



This brief intervening section serves as a contrasting link between the busy first section of improvisation and the explosive third section shown below in Example 23. The final four-measure vamp is anchored around the pitches B and F, highlighting the importance of that particular tritone to this piece’s construction.

Example 23. “Squealer,” guitar solo, Section 3, mm. 59-62.



V. Miriam

D.H. Lawrence’s controversial twentieth-century novel *Sons and Lovers* tells a meandering but deeply developed tale of a struggling artist as he grows from a young boy into his early twenties.¹³ Throughout the book, Paul Morel faces many different situations in his life typical to the process of moving through adolescence into adulthood. He experiences death in his family, an overprotective mother, his first contacts with love and sex, the drifting apart of familial bonds, and the struggles of being a creative artist. “Miriam,” however, was inspired by the central tale of the novel, the doomed love affair Paul has with his lifelong friend Miriam Lievers. The story of Paul and Miriam develops throughout the entire book, spanning ten years of their lives. From the beginning, the clash of their personalities seals the fate of their relationship. The gap between Miriam’s prude religiosity and Paul’s masculine desire for a strong physical relationship proves to be irreconcilable. Paul is outspoken, impulsive, brooding, and bipolar. In contrast, Miriam is timid, naïve, melancholy, and beautiful.

“Miriam” is a musical portrayal of these defining qualities and the story of her heartbreak. The formal structure of the movement is summarized in Table 5.

13 D.H. Lawrence, *Sons and Lovers* (London, 1913; reprint, New York: Barnes & Noble Books, 2003)

Table 5. “Miriam” form.

mm. 1-8	Vamp on the tonic chord from the rhythm section.
mm. 9-20 mm. 21-32	Head played by tenor saxophone with rhythm section. Head restated by tenor with ensemble background figures.
mm. 33-68	Tenor solo; first chorus with rhythm section, second with melodic line in alto saxophone and trumpet and third with harmonic accompaniment from the same instruments.
mm. 69-104	Trumpet solo; first chorus with rhythm section, second with melodic line in alto and tenor saxophone, and third with harmonic accompaniment from the same instruments plus the trombone.
mm. 105-122	Tenor restates head with the guitar; last four measures are tagged to transition.
mm.123-142	New harmonic pattern established by piano. Variation on the primary theme played by the trumpet and guitar with alto saxophone, trombone, and tenor saxophone responses.
mm. 143-152	Last six measures of variant played twice while guitar solos.

“Miriam” takes as its model a composition by Dave Holland entitled “Blue Jean.”¹⁴ This composition uses the archetypal 12-bar blues form, commonly associated with misfortune and heartbreak. To intensify this inherent sadness, both “Miriam” and its model use the minor blues form, for an even darker harmonic landscape. The most appealing characteristic of “Blue Jean” as a model piece is its remarkable economy. The melody, shown in Example 24, is played by the baritone saxophone and uses the E-flat minor pentatonic scale almost exclusively.

¹⁴ Dave Holland Octet. *Pathways*. Dare2 Records, DR2-004, 2013, compact disc.

Example 24. Dave Holland, "Blue Jean," main theme, 0:20-0:48 (trans. Colley)

The musical notation shows three staves of music in E-flat minor, 4/4 time. The first staff starts with an $E\flat m7$ chord. The second staff has $A\flat m7$ and $C m7\flat 5$ chords. The third staff has $B9, \#11$, $B\flat 7(\flat 9)$, and $E\flat m9$ chords. The melody consists of long, sustained notes over these harmonies.

Rather than melodic development, the focus of this piece lies in the sound of each note being played for long durations over the different harmonies shown in the above example. The opening melodic statement is followed by three improvisations from the baritone saxophone, the trumpet, and the marimba. Each of these solo sections is significant in how Holland uses the accompanying instruments in the ensemble during each solo. Every solo section is comprised of three choruses of the E-flat minor blues, and each chorus serves a specific function within each solo.

The first chorus of each solo features the soloist alone with the rhythm section. This sparse texture allows room for the improviser to begin their solo by freely developing any ideas they wish. In the second chorus, a single melodic line enters, played by two members of the ensemble in unison or octaves as an accompanimental figure. Holland's instrumentation is such that these accompaniments stay in the background of each solo. The timbre and range of the accompanying instruments complements the soloist well. For example, in the second chorus of the baritone saxophone solo the trumpet and the alto saxophone paraphrase the theme in a higher register, while in the

second chorus of the trumpet solo the baritone and alto saxophone play a melodic accompaniment in a lower register. Example 25 below demonstrates this concept.

Example 25. Dave Holland, “Blue Jean,” background figures for bari solo, second chorus, 1:47-2:15 (trans. Colley)

The musical notation for Example 25 consists of two staves in 4/4 time. The top staff has a treble clef and a key signature of three flats (B-flat major/D-flat minor). Above the staff are two chord labels: Ebm and Abm. The melody starts with a half note Eb, followed by quarter notes Gb, Ab, Bb, and Cb. The bottom staff has the same clef and key signature. Above it are four chord labels: Cm7b5, B7, Bb7, and Ebm. The melody starts with a half note Eb, followed by quarter notes Gb, Ab, Bb, and Cb.

Holland’s background material for the third chorus of each solo adds a third voice for a denser harmonic accompaniment. Figures like those in Example 26, create a textural increase adds a built-in crescendo to each solo.

Example 26. Dave Holland, “Blue Jean,” background figures for bari solo, third chorus, 2:16-2:46 (trans. Colley)

The musical notation for Example 26 consists of two systems of staves in 4/4 time. The first system has a treble clef and a key signature of three flats. Above the staff are two chord labels: Ebm and Abm. The top staff is labeled 'Trumpet Tenor Sax' and the bottom staff is labeled 'Trombone'. The second system has the same clef and key signature. Above the staff are four chord labels: C7(b5), B7(b5), Bb7(#5), and Ebm11. The top staff is labeled 'Trumpet Tenor Sax' and the bottom staff is labeled 'Trombone'. The notation shows complex harmonic textures with multiple notes per measure.

Holland’s background figures in “Blue Jean” are different for every solo. While the functions described above remain constant throughout the piece, the actual substance

of each accompanying figure is entirely different from solo to solo. These differences play a key role in the development of the composition by providing each soloist with fresh melodic and rhythmic ideas with which to interact. One can clearly hear each soloist responding to the ideas set forth by the accompaniment, which adds cohesion within the piece even with its extensive use of improvisation.

The principal melody of “Miriam” shares the economy that characterizes “Blue Jean.” Built on the same minor blues form, this melody takes one scale degree, the second, and plays it over each harmonic shift of the piece with the exception of the B7 in measure nine. As seen in Example 27, only six different pitches are used throughout the entire twelve-measure idea. Like its model, “Miriam” also serves as a vehicle for spontaneous composition and uses the solo section formula set forth in “Blue Jean.”

Example 27. “Miriam,” main theme, mm. 21-32.

Example 27. “Miriam,” main theme, mm. 21-32. The notation shows a 12-measure melodic line in E-flat major. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 12. Chord symbols are: Ebm9 (measures 1-8), Abm6 (measure 8), Ebm9 (measures 9-12), B7 (measure 9), Bb7(#9) (measure 10), and Ebm9 (measures 11-12).

Featuring three-chorus improvisations from the tenor saxophone and the trumpet, both solos unfold with new melodic and harmonic background figures that add a unique environment in which the soloist can create. Examples 28 and 29 show the background figures for the second and third chorus of the tenor saxophone solo.

Example 28. "Miriam," background figures for tenor sax solo, second chorus, mm. 45-56.

Example 29. "Miriam," background figures for tenor sax solo, third chorus, mm. 57-68.

"Miriam" deviates from "Blue Jean" in one formal aspect that deserves mention. Like the majority of compositions that fall within the jazz idiom, the formal structure of Holland's piece could be described as a "head-solos-head" form. That is, there is a presentation of the melody, a series of improvisations, and a concluding statement of the melody that rarely differs from the original. While this certainly provides cohesion, it often reduces the climactic power of each solo and in turn, the entirety of the piece. "Miriam" continues the textural increase present in each solo into the final statement of the melody until this crescendo culminates in an explosive coda, shown in Example 30. Occurring after a more grandiose statement of the original melody, this final section is a reimagining of that primary melody played over a much faster harmonic rhythm. This melody provides a definite arrival point in the piece. As when one reads a novel, what keeps the pages turning is often that same promise of an arrival. Whether it be a triumph,

a failure, a vengeful act, or as in the case Miriam, a bitter heartbreak, we all desire the closure provided by the fulfillment of those promises.

Example 30. "Miriam," coda excerpt, mm. 127-134.

VI. "Eulogy for Joshua Slocum"

In 1899, Joshua Slocum returned from a three-year journey that made him the first man to sail around the world alone, and in the wake of his fame, he wrote a short account of his adventures across the globe.¹⁵ Though Slocum portrays himself as a whimsical, good-humored old sailor with few cares in the world, a deeper look at other portions of

¹⁵ Joshua Slocum, *Sailing Alone Around the World*. (New York, 1900; reprint, New York: Barnes & Nobles Classics, 2005)

his life shed light on an entirely different reality. A little less than a year before Slocum departed on his journey, his life had been struck with misfortune. After an ill-fated appointment as captain of a South American ship that cost him his career, his wife and lifelong travel companion was stricken with disease and died, leaving him alone and without income at the age of 49. While living with a friend in New York, he rebuilt an old oyster sloop that would become the vessel he used to circumvent the globe. He returned to the United States as a famous man, but fame and the income that came with it were fleeting. Ten years after his return, Slocum departed in his sloop, allegedly to sail around the world for the second time, and was never seen again.

“Eulogy for Joshua Slocum” is the sixth and final movement of *Koba*. It returns to the psychedelia of the opening movement. The sadness of Slocum’s full story was the primary inspiration for this piece’s slow, chant-like melody. The prominent rhythmic ostinato that underlies the entire piece portrays the sea, Slocum’s only true companion and presumably his eternal resting place. The formal structure is summarized in Table 6.

Table 6. “Eulogy for Joshua Slocum” form.

mm. 1-12	Rhythm section and saxophones established harmonic landscape.
mm.13-28	Trombone states primary theme with rhythm section accompaniment.
mm.29-52	Trombone restates the primary them with saxophone backgrounds and trumpet responses.
mm. 53-60	Transitional Theme 2 from the “Time Traveller” played by trumpet and harmonized in four voices.
mm. 61-84	Primary theme of movement 1 transposed and played by trumpet with full harmony from the ensemble.

mm. 85-89 Piece concludes with harmonic vamp that opened the first movement.

While continuing to use ideas gleaned from “Marooned,” this piece also borrows formal and melodic concepts from the earlier Pink Floyd composition “Saucerful of Secrets,” specifically its use of non-resolution.¹⁶ In contrast with “Marooned,” this piece makes use of a longer, sixteen-measure harmonic structure. While “Saucerful of Secrets” does use dominant harmonies, the choice of chords and the resolutions of each four-bar phrase create an atmosphere of tonal ambiguity. The harmonic progression is shown in Example 31. Pink Floyd obscures the actual tonic of this piece by setting up cadences every four measures that they do not resolve. In measure four, there is a half cadence in B minor that moves to D major in measure five. The second phrase ends on a half cadence in D major, to be followed by an F-sharp major chord in measure nine. After another half cadence in B minor, the third phrase retrogresses to E minor. The result is a harmonic progression that feels aurally like it never truly concludes. The lack of a specific arrival point makes it difficult to discern what mode the piece is in and where its form begins and ends.

¹⁶ Pink Floyd. *Ummagumma*. EMI CDP 7 46404 2, 1994, compact disc. Originally published 1969.

Example 31. Pink Floyd, "Saucerful of Secrets," melodic and harmonic outline (trans. Colley)

The image displays two systems of musical notation for the piece "Saucerful of Secrets" by Pink Floyd. Each system consists of a treble clef staff with a melodic line and a bass clef staff with a harmonic line. The key signature is one sharp (F#) and the time signature is 4/4. Above the first system, the following chords are indicated: Bmi, A, E, F#, D, G, E7, and A. Above the second system, the following chords are indicated: F#, Bmi, G, F#, Emi, D, F#, and Bmi. The melodic line in both systems features a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern that suggests a rocking motion.

The harmonic progression of "Eulogy for Joshua Slocum" mirrors this intention of blurring the beginning and ending of the piece's harmonic form. All the harmonies used to create this harmonic backdrop come from the Aeolian mode starting on B. With the exception of the triad built on C-sharp, all other possible harmonies provided by this mode were used in this movement. I have placed these harmonies in the order shown in Example 32 to create an ambiguity similar to "Saucerful of Secrets" and to mimic the ceaseless rocking of the ocean.

The principal theme of "Eulogy for Joshua Slocum," also shown in Example 32, is played by the trombone over the progression discussed above. Borrowing melodic ideas from "Marooned," this melody is undecorated and completely diatonic to piece's key area. I used the three-note motive in mm.1-2 as a loose basis for the construction of the remainder of the theme.

Example 32. "Eulogy for Joshua Slocum," melodic and harmonic outline.

The musical score is presented in three systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The first system consists of six measures with the following chords: Bmi9, DMA9, Emi9, F#mi7, GMA9, and Bmi11. The second system also consists of six measures with chords: DMA9, GMA9, Emi11, F#mi7, Bmi11, and A. The third system consists of four measures with chords: GMA9, Emi9, DMA9, and A/C#.

Many characteristics of this final movement tie it thematically to the first movement, the most basic being the formal structure. Both have melodic statements from a solo instrument, first alone with rhythm section, and then with the remainder of the ensemble accompanying. In the first movement, the trumpet's second statement of the theme is featured over the saxophones playing background figures and the trombone on a countermelody. In the final movement, these roles are reversed as the trombone plays the

theme and the trumpet plays a variant of the trombone's countermelody from the first movement. The strongest relationship between the two movements is found in the climax of "Eulogy for Joshua Slocum." The melody for this concluding section was constructed by moving the starting pitch of the first movement's primary A theme to the key F-sharp and harmonizing it in four voices over the new harmonic progression. As is evident from juxtaposing the melodies of the two movements, as shown in Example 33, the top melody was used as a model with adjustments made to preserve the character of the second eulogy. This decision recalls the first movement, and completes the suite's cycle.

Example 33. "Eulogy for Justine Moritz" and "Eulogy for Joshua Slocum," Melodic Comparison.

The musical score for Example 33 is presented in three systems. Each system contains two staves: the upper staff is labeled 'EFJM' and the lower staff is labeled 'EFJS'. The music is in 4/4 time with a key signature of one sharp (F#). Chord symbols are placed above and below the staves to indicate the harmonic progression. The first system shows EFJM with chords GMA7, Bmi11, Emi9, and GMA9, and EFJS with chords Bmi9, DMA9, Emi9, F#mi7, and GMA9. The second system shows EFJM with chords Bmi11, Emi9, GMA9, and Bmi9, and EFJS with chords Bmi11, DMA9, GMA9, Emi11, and F#mi7. The third system shows EFJM with chords Emi9, F#mi7, GMA7, and DMA9, and EFJS with chords Bmi11, A, GMA9, Emi9, and DMA9.

Epilogue

Aesthetic and philosophical questions loom for the twenty-first century composer, particularly the questions of the next steps that can be taken to make progress in the

evolution of music as an art form. This new artistic environment makes us question the basic assumption that the role of the composer is to make “progress”; perhaps the desire to “move forward” was more deeply rooted in a desire for creative freedom. Like the painter who mixes colors to create a new shade never seen before, the composer has always had the ability to mix diverse elements of music to create completely relevant works of art. This possibility is amplified exponentially by the contemporary composer’s virtually unlimited access to the music of the past and present, like a painter who has an infinite variety of colors with which to mix. Innovation and progress are myths in such an environment.

Music is at its most profound a form of communication that allows listeners access to a deeper understanding of themselves. The composer works in the same fashion as the novelist, who, by weaving together borrowed phrases, stories of human experience, and emotions, creates a world that communicates something greater than the sum of its parts. The abstract nature of music as an art form allows it to not only communicate something greater, but by doing so to connect those who experience it to a broader human community. Like the great writers of centuries past, the contemporary composer should perhaps seek not to innovate, but to communicate. In the post-modern labyrinth of endless musical inspiration, the path to relevance is not through the myth of musical progress. It is through a deep connection with the human community.

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