

Music

AT EASTERN

Eastern Washington University Presents
A Senior Recital



Riley Gray, piano

Student from the Studios of Dr. Jody Graves and Mr. Don Goodwin

With

Andrew James, tenor saxophone; Kit Schubach, bass; Kenny Sager, drums
Austin Long, tenor saxophone; Jordan Gilman, alto saxophone

Saturday, May 19, 2012

7:00pm

Music Recital Hall

*This recital is presented as partial fulfillment
of the Bachelor of Arts Degree in Music*

PROGRAM NOTES

Some of the fundamental inspiration for the pieces **Tilt and Spirit** and **My Night** came from an interest in non-standard time signatures. It was not of mathematical interest, or one of trivial pursuit, but rather of one following a train of thought stemming from a question that I asked myself. What if I could treat rhythm in the same way that harmony is treated? If dissonant harmonies could resolve to consonant harmonies, so could rhythmically dissonant gestures. Could a melody be transposed to a different time signature? Rhythmic influences from classical Indian music, specifically Sandip Burman, inspired the possibility of organically manifested, complex time signatures. The combination of a hint of minimalist influences, such as Steve Reich and Arvo Pärt, and my own harmonic language lead to the synthesis of these ideas to form the two pieces.

I met David Binney at the UNT jazz festival a few years ago and had the opportunity to see some of the scores to the music. A twenty minute piece was only three systems of music. He is a mastermind of improvisation, and his piece **August**, from his piano/saxophone duet album *Fiestas de Agosto*, serves as the template for an openly improvisational piece.

The three Chick Corea pieces are from the Chick Corea New Trio album, *Past, Present, and Futures*. They exhibit a variety of unique usages of the traditional jazz trio setting. *Fingerprints* pays homage to the great jazz composer, Wayne Shorter. It is a contrafact; Chick Corea's melodic content is written over the harmonic content of Wayne Shorter's original piece, *Footprints*. **Past, Present, and Futures** breaks the traditional expectations of the standard jazz piano trio within each distinct section. The aesthetic of this piece invokes impressions of a sound better classified as chamber jazz. The name **Rhumba Flamenco** immediately arouses a sentiment of latin flavor and energetic rhythm. This portion of musical language is a specialty of Chick Corea, originating from his fascination with Paco de Lucia.

Dolphin Dance debuted on Herbie Hancock's famous album, *Maiden Voyage* in 1965. Its rich melody and innovative harmonic structure served as a medium for his group to push jazz to the next level and define the foundation of what we know today as post-bop jazz.

It is a feat to encounter a piece of music that blends very distinctly different styles of music into a natural synthesis. *Sojourn*, an album by Tomato Ruiz, features many pieces that blend a modern jazz sound with various latin styles. **Tobago Road** borrows from many calypso elements, particularly by using a unique bass pattern. This piece was entirely transcribed by ear from his record, for each part. I was able to contact Mr. Ruiz and study the original score after completing the transcription. The primary difference between the transcribed score and the original is that in the transcribed score, the rhythms are notated in a cut time fashion, whereas in the original, the rhythms are noted at half tempo, using 16th notes as the smallest subdivision.

The Third Act is a fun, funky piece inspired by the music of Horace Silver, Herbie Hancock and Chick Corea. It features a hard bop melody with a contrasting middle section. It uses a $\frac{3}{4}$ time signature, which is unusual for the funk language.

PROGRAM

Tilt and Spirit		Riley Gray
My Night		Riley Gray
August	Andrew James, tenor saxophone	David Binney
Fingerprints	Kit Schubach, bass; Kenny Sager, drums	Chick Corea
Past, Present, and Futures	Kit Schubach, bass; Kenny Sager, drums	Chick Corea
Rhumba Flamenco	Kit Schubach, bass; Kenny Sager, drums	Chick Corea

Intermission

Dolphin Dance	Kit Schubach, bass; Kenny Sager, drums; Austin Long, tenor saxophone; Jordan Gilman, alto saxophone	Herbie Hancock
Tobago Road	Kit Schubach, bass; Kenny Sager, drums; Jordan Gilman, alto saxophone	Otmaro Ruiz
The Third Act	Kit Schubach, bass; Kenny Sager, drums; Austin Long, tenor saxophone; Jordan Gilman, alto saxophone	Riley Gray

"Jazz is about being in the moment."

- *Herbie Hancock*

"It's very difficult for me to dislike an artist. No matter what he's creating, the fact that he's experiencing the joy of creation makes me feel like we're in a brotherhood of some kind... we're in it together."

- *Chick Corea*

"Music is a moral law. It gives soul to the universe, wings to the mind, flight to the imagination, and charm and gaiety to life and to everything."

- *Plato*