

# *Music*

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AT EASTERN

The EWU Department of Music presents

## **Senior Recital**

### **Maya Jones, Composition**

**Saturday, May 12, 2018  
5:00 p.m.  
Music Building Recital Hall**

Presented in partial fulfillment of the requirements for  
Bachelor of Arts  
with Music Composition Emphasis

Studio of Dr. Jonathan Middleton

## Program

### Discovery

Rebecca Savinski, trombone  
Carl Christensen, vibraphone

### Welcome to Mayaqua

Richard Shockley, flute  
Daylyn Hoxie, clarinet  
Noel Jabagat, steel drum  
Jonathan Williams, marimba  
Maya Jones, ukulele  
Wyatt Wireman, bass  
Carl Christensen, percussion  
Gavin Davis, percussion  
Alleya Kolar, percussion

### Woodwind Sketches

Day 52  
Day 14  
Day 47  
Day 29  
Day 42

### EWU Saxophone Quartet

### Fern's Corner Suite

#### Dawn

Noel Jabagat, violin I  
Philip Pintor, violin II  
Timothy Rooney, viola  
Tim Gales, cello  
Nathan Sumerlin, bass

### Tea

Erica Pollard, flute  
Robert Vierschilling, guitar

Perilous Pumpkin Parade

Matt Henson, alto saxophone  
Justin Weeks, alto saxophone  
Maya Jones, tenor saxophone  
Joshua Murray, tenor saxophone  
Nick Walsh, baritone saxophone  
Jay Jones, trumpet  
Nathan James, trumpet  
Mattias Tyni, trumpet  
John M. Ruediger, trombone  
Jennifer Mae Baird, trombone  
Billy Taylor, trombone  
Ben Price, tuba  
Gavin Davis, drums

Direly Dwelling

Justin Weeks, soprano saxophone  
Jay Jones, trumpet  
Rebecca Savinski, trombone  
Carl Christensen, vibraphone  
Jonathan Williams, marimba  
Nathan Sumerlin, bass  
Gavin Davis, drums

Wake of Thought

**EWU Symphonic Choir**  
Carolyn Jess, piano  
Maya Jones, conducting

Rediscovery

Rebecca Savinski, trombone

**EWU Symphonic Choir**  
Carolyn Jess, piano  
Maya Jones, conducting

Special thanks to Dr. Middleton, Dr. Goodwin, Kristina Ploeger and the EWU Symphonic Choir, Steve Friel and the EWU Saxophone Quartet, Colleen Hegney, and all the musicians for preparing these compositions. I would also like to thank family and friends for your support and encouragement.

### **Discovery**

This piece began as an assignment to work from an extramusical technique. From this foundation, I used a fictional world I have been developing called Mayaqua. This begins with a fanfare idea looking up and down two mountain peaks, then around two bays according to how the coast was mapped to the keyboard of the piano. The middle section was inspired by a lagoon on the island that is inside a cave full of crystals. This piece represents my first work in the composition program.

### **Welcome to Mayaqua**

The goal of this work was to create a welcoming introduction to my world. The instrumentation reflects the tropical and lively atmosphere of the main square, central neighborhood, shopping areas, and boardwalk. Instead of starting with a melody, the foundation of this piece was a chord progression and playful rhythm that inspired a thematic melody for the central area of Mayaqua. The melody has a counterpoint that develops and has variations in multiple instruments to reflect the many events and activities in this realm.

### **Woodwind Sketches**

These short works were from a composition project last summer to compose every day for 60 days. The collection of works was made up of varying instrumentation and sizes of groups. I then took on the challenge to arrange five of these works for saxophone quartet. Many of the rhythms and articulations chosen for the arrangements are derived from the original instrumentations and this shaped the pieces stylistically.

### **Fern's Corner Suite**

The first movement of this suite is inspired by the morning sunlight on a cafe in Mayaqua called Fern's Corner. The piece starts with melodic ideas that reflect the rising sun and develops into the gentle bustle of getting ready for the day and then relaxes back into the warm sunrise. Originally for piano and viola duet, this work was arranged for string quintet to allow the timbre of similar instruments to melt together with ease.

For the second movement, I imagined the cafe at teatime. To create this atmosphere, I focused on a contrapuntal texture between instruments with soft and mellow timbres.

### **Perilous Pumpkin Parade**

The goal for this work was to convert protein data into music. The tool for this process came from Dr. Middleton's musicalgorithms program. I chose a protein found in pumpkins for a piece to be played in a parade connecting Mayaqua's underworld to the overworld. This parade is sponsored by a pub in the underworld called the Perilous Pumpkin and introduces darker motifs to the overworld in a playful brass band context.

### **Direly Dwelling**

This piece evolved from the imagery of entering Mayaqua's underworld area with the transition into an eerie and dark ambiance. The development explores a swing feel that carries through the return of the first section.

### **Wake of Thought**

The goal of this piece was to create a composition based on gaze tracking from an image. The process involved converting gaze tracking information to music. For the gaze tracking phase, I used freeware that tracks eye motion when shown a random image. Then in the conversion phase, the data of the locations and durations of the tracked gaze are paired with pitches and note durations. I worked with only five pitches generated from the image and wrote a narrative to bring words to the project. From the narrative came a poem that was then used as lyrics for a choral composition. This process is innovative in that by recording my perspective of an image, I was able to shape a musical composition using multiple sources of information gathered from that image.

### **Rediscovery**

This represents a reworking of the piece Discovery as a way to come full circle with my compositions here at Eastern. Rediscovery is for trombone and choir, adapted from the earlier piece called Discovery for trombone and vibraphone.