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## CIRCUITION: CONCERTO FOR JAZZ GUITAR AND ORCHESTRA

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Richard Alan Robinson, Student

Dr. Raleigh Dailey, Major Professor

Dr. Lance Brunner, Director of Graduate Studies

CIRCUITION: CONCERTO FOR JAZZ GUITAR AND ORCHESTRA

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DISSERTATION

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A dissertation submitted in partial fulfillment of the  
requirements for the degree of Doctor of Musical Arts in the  
College of Fine Arts  
at the University of Kentucky

By

Richard Alan Robinson

Lexington, Kentucky

Director: Dr. Raleigh Dailey, Associate Professor of Jazz Studies, Piano

Lexington, Kentucky

2021

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## ABSTRACT OF DISSERTATION

### CIRCUITION: CONCERTO FOR JAZZ GUITAR AND ORCHESTRA

*Circuition: Concerto for Jazz Guitar and Orchestra* is a programmatic musical composition which tells the story of the life cycle. Each part is designed to represent a particular time in life through age or set of events that relate to all people regardless of the specifics in one's life. Although I disclose how the program of relates to specifics within my own life, the goal is that a listener will find resonance with their own. In this document I examine how the elements of form, harmony, melody, and rhythm shape the composition and inform its programmatic nature.

Topics are divided into six chapters: The Conceptual and Compositional Process, "Part I: So, It Begins", "Part II: The Response", "Part III: Inquisitorial", "Part IV: To the End". These chapters will include musical examples, detailed analysis depicted through figures and text explanations, and information pertaining to the programmatic design.

The objective of chapter one is to reveal this composer's influences and how they relate to the musical creativity and program of the storyline, how the musical ideas were engineered to convey the story, the origins of the program, and how the combined elements of jazz guitar and the jazz vocabulary in conjunction with traditional orchestral instruments and writing culminate into a single work. Chapters two through five will break down each part into the four components previously mentioned: form, harmony, melody, and rhythm.

**KEYWORDS:** Jazz, Guitar, Guitar Concerto, Jazz Orchestra, Jazz Composition

Richard Alan Robinson  
*(Name of Student)*

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CIRCUITION: CONCERTO FOR JAZZ GUITAR AND ORCHESTRA

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## DEDICATION

*To my wife Rachael and two children, Myriah and Myles, who have been supportive during the many months that I have composed and worked on the dissertation portion of this project. To my mother Doris, for introducing me to a wide array of musical influences at an exceedingly early age and supporting me through my musical endeavors at a young age. In memory of my father Willis Dean Robinson, who I miss dearly, and wish could have been here to see this accomplishment. To Brad and Debbie Daniels for their time and investment in mt earliest musical training and professional career. To all of my friends, colleagues, and students that have supported my work and encouraged me to demand more of myself.*

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In addition to the technical and instrumental assistance above, I received equally important assistance from family and friends. My wife, Rachael Robinson, provided ongoing support throughout the dissertation process, as well as technical assistance critical for completing the project in a timely manner.



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Circuition\_Part I So It Begins\_Score.....PDF 846 KB  
Circuition\_Part II The Response\_Score.....PDF 397KB  
Circuition\_Part III Inquisitorial\_Score.....PDF 698KB  
Circuition\_Part IV To The End\_Score.. ..... PDF 787 KB  
Circuition\_Part I\_So It Begins\_Audio.....WAVE 73.5 MB  
Circuition\_Part II\_The Response\_Audio.....WAVE 63.5 MB  
Circuition\_Part III\_Inquisitorial\_Audio.....WAVE 23.5 MB  
Circuition\_Part IV\_To The End\_Audio.....WAVE 82.2 MB

## CHAPTER 1. THE CONCEPTUAL AND COMPOSITIONAL PROCESS

### 1.1 Instrumentation and Performance Platform

*Circuition: Concerto for Jazz Guitar and Orchestra* was initially conceived as a culminating work comprised of several musical and stylistic influences to include a variety of musical genres such as: pop, funk, progressive rock, jazz, fusion, Latin and classical. The concerto was composed to feature the guitar which is the composer's principal instrument. The rhythm section is the foundation of the ensemble, which is customary within a traditional jazz combo, big band, or rock group, and is comprised of guitar, piano, electric bass, and drum kit. The use of a string section was paramount in my compositional goals, as I wanted to avoid a typical big band instrumentation with those stylistic qualities. Accordingly, instrumentation more prevalent within the tradition of orchestral music was truly the only way to proceed. To define what instrumentation would be selected, I consulted musicians and musical groups that have influenced me over the years, regardless of genres.

My earliest influences were in the rock genre; therefore, this was a familiar and predictable starting point. I studied the music of artists such as Steve Vai, Yngwie Malmsteen, and Dream Theater, along with earlier groups such as Deep Purple. Works such as Yngwie Malmsteen's *Concerto Suite for Electric Guitar and Orchestra in E Flat Minor Op.1*, (1998)<sup>1</sup>, Steve Vai's *Sound Theories Vol. I & II* (2007) with the Metropole Orchestra in Netherlands were significant touchstones<sup>2</sup>. Consequently, since this

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<sup>1</sup> 2000. *Yngwie Johanne Malmsteen Concerto Suite for Electric Guitar in E Flat Minor, Op.1*. Tokyo: Watanabe.

<sup>2</sup> Vai, Steve. 2005. *Sound Theories Vol. I & II*. Comp. Steve Vai.

approach has been replicated by several different rock guitarists, I found I must choose an alternate stylistic path.

The jazz genre offered a more applicable avenue of inspiration and formal structures more relevant to my current path of study. The two most influential artists that had produced work of this type were Pat Metheny and Chick Corea, both of which had already greatly influenced my style. Chick Corea recorded the album *The Continents: Concerto for Jazz Quintet & Chamber Orchestra* in 2011<sup>3</sup> which seemed to be a comparable model for my desired results by comparison to Metheny's performance with the Metropole Orchestra. This performance was an orchestration of Metheny's previously recorded compositions and not compositions specifically written for orchestra; however, Metheny's *The Orchestrion Project*<sup>4</sup> (2012) influenced my writing for mallet percussion. Chick Corea's recording served as a rich source of possible solutions for the use of the orchestra in a jazz context. Corea's work is programmatic and was a touchstone in that regard as well.

## **1.2 Programmatic Topic**

I decided to compose a programmatic work with traditional orchestral instruments with the guitar as the primary melodic voice. The storyline topic was developed from the concept that I would compose a work that depicted all my musical influences along the path of my musical journey. While contemplating my direction, I discovered some

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<sup>3</sup> Corea, Chick. 2011. *The Continents: Concerto for Jazz Quintet & Chamber Orchestra*. Comp. Chick Corea.

<sup>4</sup> 2012. *The Orchestrion Project*. Directed by Pierre, Lamoureux, Francois Lamoureux. Performed by Pat Metheny.

interesting information from research which was further inspiring. One of the more interesting topics was the discovery of a pseudoscience referred to as biorhythms, an idea that was explained by Wilhelm Fliess in the 19th century<sup>5</sup>. The Biorhythms Theory claims that our daily lives are significantly affected by three rhythmic cycles: physical, emotional, and intellectual. These cycles begin with birth and last throughout a person's lifetime with varying daily rhythmic patterns.<sup>6</sup> Although the pseudoscience is not overtly accepted, the topic is intriguing, and it allowed me to loosely define the story outline in which *Circuition* promotes life's beginning, childhood, grief, loss, chaos, introspection, and end. *Circuition: Concerto for Jazz Guitar and Orchestra* is the musical description of life from beginning to end, expressing changes that may be interpreted as physical, emotional, and intellectual as the composition progresses from its beginning to its end. Each part represents factions of life that we all encounter but is designed to reflect my own life story.

“Part I: So It Begins” commences with the beginning of life through adolescence and implies the pursuit of ideas and discovery we experience in our youth. “Part I” introduces the thematic material that is developed throughout the entire concerto. The listener will first encounter a subtle introduction of the theme that embraces all four movements. This motif that is introduced by the piano and echoed with a texture of brass and mallet percussion provides the perspective of the creation of life. Within the first movement, the woodwinds were strategically used to depict a child traveling through

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<sup>5</sup> Hines, Terrance M. 1998. "Comprehensive Review of Biorhythm Theory." *Psychological Reports* 19-64.

<sup>6</sup> Hedge, Alan. 2013. *Cornell University Ergonomics Web*. August. Accessed February 5, 2021. <http://ergo.human.cornell.edu/studentdownloads/DEA3250pdfs/biorhythms.pdf>.



childhood with youthful and playful qualities. Instruments such as the electric bass and drum set, coupled with the improvisational section, demonstrate the development of the child's intellect from toddler to young adult. As "Part I" ends, the listener is introduced to motivic and rhythmical suggestions of the second movement that aid in bridging the first and second movements.

"Part II: The Response" depicts the struggle of grief and loss that is experienced throughout life. Although the work continues to fuse jazz and traditional orchestral music, the overall orchestration relies more on traditional orchestration to communicate the narrative. This work represents the grief I experienced personally at the passing of my father. The soloists are the interaction of characters of the story representing my mother and brothers. The prelude is rooted in traditionalism that is reflective of influences from both Baroque and early Classical styles, while the transition reinforces the inspiration of contemporary jazz through the improvisation presented by the guitar. The improvisation is illustrative of my internal dialogue at being flooded with grief after receiving the devastating news. The remaining sections symbolizes conversations of individuals comforting each other through grief as demonstrated by viola and cello solos.

"Part III: Inquisitorial" is an interpretation of chaos and intellectual struggles which occur throughout life. The harmonic content is centric to E Phrygian to create a suspenseful and mysterious setting. The tempo is representing how time passes quickly and is indicative of the feeling of stress and chaos. The use of fast melodic lines (initiated primarily by the guitar) are designed to represent not only chaos, but the reactive thought patterns that we use to rationalize a tense situation and problem-solving. The call and response between the guitar and other instruments of the orchestra implies a spiraling of

emotions during stressful events or chaotic moments. The concluding *tutti* suggests a climax of overwhelming emotion.

“Part IV: To the End” is a representation of late adult life in which we have learned and experienced vastly and have found some comfort in becoming more relaxed and reflective on our journey. The work opens with a tense exchange of dissonance created by major-seventh chords which utilizes the seventh and the bass while also reflecting a calming effect through the percussive contribution which resolves to a modern *bossa nova feel*. The first half of the composition reflects the experienced and matured adult. The final journey is illustrative of looking back at our past (good and bad) and celebrating life. This life celebration is emphasized using stylistic interpretations of pop, rock, and soul genres. The work concludes with the passing of life. Just as we have entered life from stillness, we then return in the same manner as illustrated by using a harmonic retrograde of the initial progression which opens the entire work.

### **1.3 Musical Concepts**

Many of the musical ideas portrayed in themes, countermelodies, and backgrounds were inspired by my love for film music. It was important to me that certain instruments or instrument sections identify a character or specific event in life. For example, I used the French horn in “Part I” along with the piano and mallet percussion for the opening motif yet chose not to use it in the closing “Part IV” with the same thematic material. This decision stems from the French horn often representing something majestic, possibly from the influence of John Williams’ use in *Star Wars*

associated with the heroic figure of Luke Skywalker<sup>7</sup>. But since “Part IV” implies death and the end of life, the moment did not seem as heroic as did birth. The string solos in “Part II” represent particular people in my life during a very defeating moment of grief and loss. The woodwinds offer a colorful timbre that aided in my portrayal of adolescent features.

Another musical concept noteworthy of mention is the harmonic platform. My goal was to use compositional and theoretical tools that I learned as a doctoral student. Two concepts that proved central to my thinking were pitch centricity and PLR theory<sup>8</sup>. I combined these two concepts while developing the harmonic scheme for “Part I” and “Part IV”. My first guideline was in establishing that the G-natural was centric in not only all the harmony in Parts I and II, but that it also be present in all four parts. The next principle was derived from using PLR theory to create the first three chords of part one starting in m.17. The progression Gm/Em/Cm using the pitch G-natural as a common tone in all three chords led me to direct the harmony to use G-natural in all positions of a chord structure, starting with the root through the thirteenth in order. This yielded a process discussed further in chapter one that helped employ more of a jazz influence overall. Again, this influence may have come from John Williams; I have studied his music closely, including transcribing some harmonic sequences from the film *Raiders of*

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<sup>7</sup> London Symphony. 1977. *Star Wars Original Motion Picture Soundtrack*. Cond. John Williams. Comp. John Williams.

<sup>8</sup> PLR theory is used for analyzing harmonic progressions that are non-functional in a diatonic situation cannot be analyzed through traditional means. The tool explains harmony in relationship to parallel (major and minor), leading tone exchange, and relative (relative minor) progression.

*the Lost Ark*.<sup>9</sup> A final note about the harmonic reflection is that Part I and IV feel remarkably close to being the key of G major to me personally while “Part II” presents ambiguity between the key of G major and the key of C minor. “Part III” in E Phrygian completes the three-chord cycle.

#### **1.4 Analytical Tools**

*Circuition* is a culmination of musical influences ranging from traditional orchestral, film score, contemporary jazz, and pop styles. A variety of analytical tools and nomenclature will be employed throughout the discussions in this dissertation. In some cases, a blend of terms and symbols may be used to best describe the compositional process or intent such as: varied use of upper and lower case roman numeral analysis (ii V or II- V), brackets and arrows depicting cadential areas, and modern terms frequently used in jazz theory and arranging communities. Footnotes will be provided when these tools are employed that may be unfamiliar to the broader audience. An appendix has been included with both symbols and glossary of terms to further clarify usage. Several resources for further investigation and study are available in the bibliography as well.

Although theory analysis is typically a result of composition, I used various analytical tools as inspiration and compositional approaches. Discussion topics about some harmonic schemes and melodic presentations were born from these tools and at times were combined to generate the desired outcome.

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<sup>9</sup> London Symphony. 1981. *Raiders of the Lost Ark: Original Motion Picture Soundtrack*. Cond. John Williams. Comp. John Williams.

## CHAPTER 2. “PART I: SO IT BEGINS”

### 2.1 Musical Form

*Circuition*: “Part I So It Begins” does not traditionally conform to orchestral forms such as sonata, theme and variations, rondo, and so forth. Nor does it stay within the strict confines of contemporary jazz/pop forms such as AABA, verse and chorus, 12-bar blues, and other various platforms. The work combines elements from both orchestral and popular forms. “Part I” uses a modified AABA form where the B section is different in harmonic content from A and A’; however, it does not contain a composed melody but rather serves as a means for improvisation for the piano and guitar. The final section is relating more to a coda than a true A section. I chose to analyze it as a coda since there are new melodic themes introduced as opposed to restating themes and melodies that were presented in the original A section. The harmonic gesture is reflective of the A section but is still incomplete by comparison.

“Part I: So It Begins” opens with a lengthy introduction for dramatic effect related to the programmatic intention of the entire *Circuition* composition. Measures 1-16 are focused explicitly on a short development of a simple motif introduced by the piano and then echoed by the glockenspiel, vibraphone, and French horn. The introduction continues with measures 17-32 adding the drum kit and bass guitar which sets the piece in motion for a contemporary jazz/funk feel that is used throughout. The harmonic content, which will be discussed in greater detail, is addressed through long tones within the string section and French horns.

The A section (mm. 33-50) is phrased as a 16-measure melody and a 2-measure transition. The diagram (Appendix 5) reflects that the last 4 measures of the melody work

into the function of the turnaround<sup>10</sup> and may be considered as part of the transition to A'. The main theme is introduced in the A section by the guitar with counter melodies produced by the woodwind section.

A' (mm. 50-70) includes similar melodic content and transition section. While the harmonic content is consistent with that of the A section, the melody and rhythm has become more complex. The melody is a variation on the original theme and resolves in a remarkably similar manner as did the initial. The transition again includes the last 4 measures of the theme and extends the turnaround an additional two measures.

As previously mentioned, the B section does not contain a composed melody but instead features piano and guitar improvisations. The section is balanced with an equal number of choruses for each soloist. The piano is featured in mm. 71-102 and the guitar in mm. 103-142, with an additional two-measure extension of the last chord transitioning to the coda. This section is crucial to the fusion of jazz elements in the orchestral setting. The woodwind, brass, and string sections function as backgrounds much like sections would in traditional jazz big band arrangements.

The coda (mm. 145-168) includes portions of the harmonic scheme and opening motif but introduces new thematic material. This material was intentionally used as a foreshadowing for "Part II: The Response". Another textural feature presented in the coda is the addition of the orchestral chimes that are not used until this point. The addition of the chimes is to suggest something dramatic is about to occur.

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<sup>10</sup> A Turnaround is typically a four-chord progression found at the end of a section that either returns to the beginning of the section or bridges between sections. One common turnaround is the I vi ii V progression.

# Circution

## Part I: So It Begins

Form Analysis:  
AABC

The figure is a detailed form analysis of the piece "Part I: So It Begins". It is organized into several sections:

- Intro (mm. 1-16):** Labeled "Intro" and "w/ Variations". It features a piano part with a descending perfect fourth motif.
- Groove Established (mm. 17-32):** Labeled "Groove Established". It shows a guitar part with chords: Gm7, Em7, Cm7, Am7, Fm9, Dm11, Bbm7(b9), and Gm9/Bb. This section is identified as "(Dorian Functions)".
- Section A (mm. 33-44):** Labeled "A" and "(Lydian Functions)". It contains guitar chords: E9Maj7, C9Maj7, A9Maj7, F6(9), B9Maj7(b9), and B6.
- Transition (mm. 45-50):** Labeled "Transition" and "Turn-Around". It features piano chords: Am11, A9Maj7(b9), and B9Maj7(b9).
- Section A' (mm. 50-62):** Labeled "A'" and "(Lydian Functions)". It contains guitar chords: E9Maj7, C9Maj7, A9Maj7, F6(9), B9Maj7(b9), and B6.
- Transition (mm. 63-70):** Labeled "Transition" and "Turn-Around". It features piano chords: Am11, A9Maj7(b9), B9Maj7(b9), Cm7, Cm9, Am9, and Em9.
- Section B (mm. 71-102):** Labeled "B" and "Piano Solo". It features piano chords: Em9, Fm9, E6(9), Am11, A9Maj7(b9), G6(9), B6(9), G/B, E6(9), and A9Maj7(b9).
- Guitar Solo (mm. 103-142):** Labeled "Guitar Solo". It features piano chords: E6(9) and E6(9)/G.
- Coda (mm. 143-144, mm. 145-168):** Labeled "Coda". It features piano chords: E6(9)/G and C9Maj7/G, which is repeated three times (X3).

Figure 2.1 "Part I: So It Begins" Form Analysis.

## 2.2 Harmonic Scheme

*Circution*: "Part I, So It Begins" was composed with the implication of musically depicting the beginning of life through adolescence. The opening motif consists of two pitches, a descending perfect fourth interval comprised of the pitches G-natural and D-natural. The motif is first presented in the piano, employing long tones to emphasize onset of life as seen in Figure 2.2.

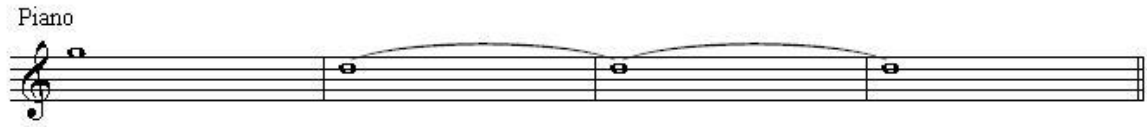


Figure 2.2 Opening motif presented by the piano.

The glockenspiel, French horn, and vibraphone all echo the motif by suggesting space and the passage of darkness to light, depicting birth while also providing varied timbres. The piano initiates the P4 motif every four measures with the other instruments responding by echoing the motif. Although the tonality of G major is implied by the motif, there is no definitive harmonic progression presented within the first sixteen measures of the work.

The first established harmonic blueprint (mm. 17-32) provides modal tonalities with modulation every two measures. The concept was to utilize minor seventh chords while placing emphasis on the pitch G-natural functioning in all positions, chord tones and tensions<sup>11</sup>, that relate to the chord. Along with that condition, each minor seventh chord would function as if it were the II<sup>m</sup>7 in each key, therefore, producing the modal reference for the Dorian chord scale<sup>12</sup> relationship when creating the primary theme along with countermelodies. The following figure reveals the designation of the function of the pitch G-natural as it serves initially as the root of the chord and then proceeds to function in the position of flat-third, fifth, flat-seventh and so forth, until completing all functions

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<sup>11</sup> Tensions are tertian extensions of a chord beyond the seventh chord tone. They are referred to as 9, 11, and 13 as they extend into the octave above the root, 3<sup>rd</sup>, 5<sup>th</sup>, and 7<sup>th</sup> chord tones.

<sup>12</sup> A chord scale is created by using the chord tones 1, 3, 5, and 7 and extensions (tensions) 9, 11, and 13. All notes are condensed to the same octave to generate a scale according to the chord function.



that relate to the IIm7. This process yielded the following harmonic scheme demonstrated in Figure 2.3.

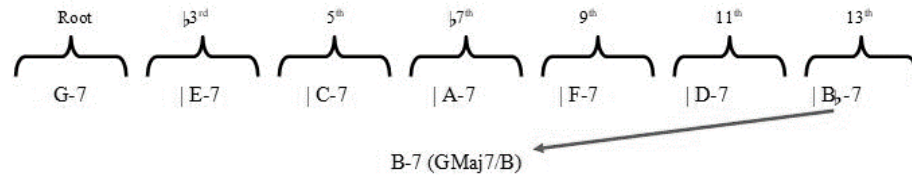


Figure 2.3 Harmonic scheme and function of the pitch G-natural.

By virtue of the conditions placed on the pitch G-natural as related to each minor chord, the harmonic progression modulates every two measures in a Cycle 3/6 pattern in alternating minor and major intervals. The depiction of intervals of Cycle 3 are highlighted in Figure 2.4.

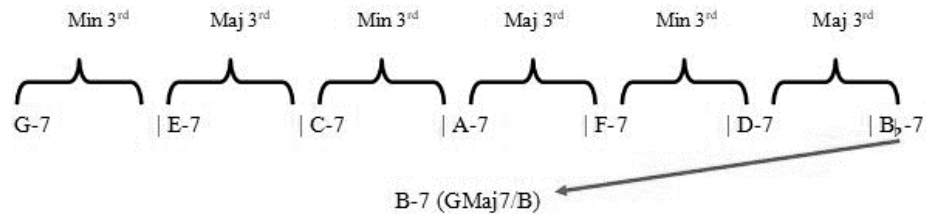


Figure 2.4 Intervallic relationship between harmony.

The harmonic progression was partially influenced by Neo-Riemannian theory<sup>13</sup>. I found the study of this theory intriguing during my doctoral studies and while studying various film scores, discovered a prolific use especially in scenes that suggest mystery

<sup>13</sup> Neo-Riemannian theory was named after Nineteenth century theorist Hugo Riemannian whose work focused on dualism or modernly referred to as negative harmony. PLR theory is a result of Riemannian's work influencing modern theorist with a tool that was suited for analysis of harmony that did not conform to traditional analysis.

and suspense. I simply expanded the triad usage to include seventh chord harmony and the G-natural restriction to develop the first harmonic sequence. PLR indicators are used to underscore the chromatic mediant relationship of the chords as demonstrated in Figure 2.5.

PR    LP    PR    LP    PR    LP

Figure 2.5 PLR Analysis of mm 17-32.

Measures 17-32 serve as an extended introduction to the piece with the French horns, viola, and *celli* providing simple voice leading within the harmonic progression. The use of long tones is intended to stimulate the visualization of an awakening of sorts.

The A section, mm. 33- 44, and A', mm. 17-32, use a similar harmonic scheme as the introduction in that the pitch G-natural must function in all positions of the harmonic structure; however, the functionality will outline major chord tones and tensions as opposed to the minor sonorities in the A section. Therefore, the G-natural will serve as (major) third, fifth, (major) seventh, and so forth, including tension #11. Each chord in the progression is constructed as a major seventh chord sonority countering the minor seventh chord structure applied to the introduction. The chords continue to represent a modal context. With regards to the major seventh chord, the harmonic sonority represents a Lydian chord scale relationship. An example of the harmonic progression is transcribed in Figure 2.6.

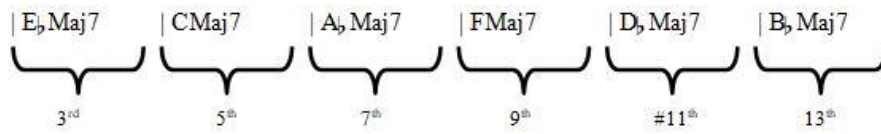


Figure 2.6 A Section harmonic scheme and function of the pitch G-natural.

Notice that this progress also employs a Cycle 3/6 root motion between the chord changes. This creates an analysis that moves the opposite direction as the introduction when comparing PLR designators. In the introduction, the progression moved in PR-LP-PR-LP whereas the A section moves as seen in Figure 2.7.

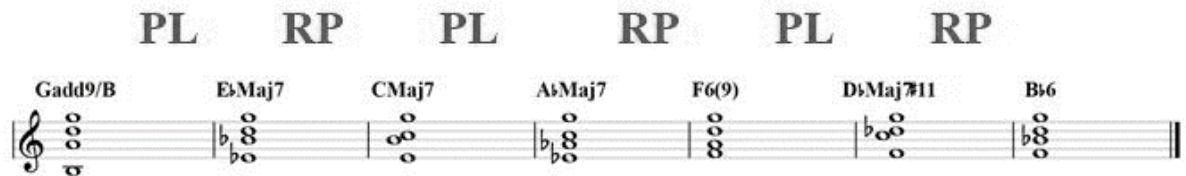


Figure 2.7 A section PLR analysis.

It is important to mention the transition between the introduction and A section. The use of a Gadd9, or what may be considered a Bm7 when voice leading from the Bbm7 in mm. 29-30, transforms the minor seventh harmonic scheme to major seventh scheme for the A section. Both the A and A' sections end with two measures each of Am7 and AbMaj7#11 that tend to close the sections and simultaneously function with the transition. The concept of the turn-around is a reharmonization of a more traditional and predictable progression. The original draft of the composition resolved to GMaj7 or G6(9) and was part of a traditional IIm7/V7/IMaj7 cadence often found in jazz and popular songs. Deciding to use a tri-tone sub for the V7 (D7) yielding Ab7#11 resolving

to a G6/9, the two chords would have functioned as a II/SubV<sup>14</sup> cadence. Rather than treat the A-flat as a dominant tri-tone sub, I decided to maintain both the G-natural and D-natural and make the chord an AbMaj7#11. I interpret the Lydian sound as presenting a more playful mood to portray the idea of a child’s mindset. This became a musical game, like “keep-away”, which was used to keep the listener away from the perceived resolution. Therefore, as an alternative of resolving a half step as predicted, I resolved the A-flat a perfect fifth as if it were a dominant chord resolving to DbMaj7#11. The sharp-11 is a result of maintaining the pitch G-natural within the harmony. The final deceptive resolution of the turn-around is the DbMaj7#11 resolving to EbMaj7 in which one would realize after the fact that it was a bVIIMaj7#11 modal interchange chord from Mixolydian. An example of this process is demonstrated in Figure 2.8.

Figure 2.8 Reharmonization of turn-around.

A’ ends in a similar fashion with the AbMaj7#11 again resolving to DbMaj7#11 which then proceeds to resolve in a descending motion through the non-functional constant structure harmony of Fm9/Cbm9/Abm9. This time the deceptive resolution is the Abm9 that wants to resolve to G. The resolution is closer to the intention but rather

<sup>14</sup> SubV refers to a colloquial term frequently used within the Berklee College of Music to identify a substitute dominant chord or tri-tone substitute.

than giving the desired G chord, the relative minor is used. I directed this towards another playful nod to the innocence of childhood.

The B section harmonic scheme was originally written as a progression in the key of G major and then reharmonized into its current presentation. The use of modal interchange<sup>15</sup> was significant in the reharmonization process. The Maj7 and 6(9) chords allow the Lydian relationship to be maintained as in both the A section and A'. The progression is used for both soloists, with the guitar solo ending with an additional two measures of Eb6(9) to transition to the coda. Figure 2.9 depicts the harmony that would exist in a standard G major progression, and below it is the reharmonization with analysis to function.

**Original**

I Maj7  
GMaj7

III-7  
Bm7

II-7  
Am11

V7  
D9

Repeat

**Reharmonization**

VI-7    ♭VII6(9)    ♭VI6(9)    II-7    ♭IIIMaj7(#11)    I Maj7    ♭III6(9)    I Maj7    ♭VI6(9)    ♭IIIMaj7(#11)

Em9    F6(9)    Eb6(9)    Am11    AbMaj7(#11)    G6(9)    Bb6(9)    G/B    Eb6(9)    AbMaj7(#11)

Modal Interchange

Figure 2.9 Solo Section chord changes.

The coda (mm. 145-168) reflects the harmony of the A section but uses only the two chords EbMaj7 and CMaj7 to create a repetitive sequence. The harmony is

<sup>15</sup> Modal interchange is a contemporary term that refers to the use of chords derived from parallel modes with the primary key. Compares to mode mixture used in traditional theory vocabulary.

anticipatory with regards to the minor tonality that will be resonant in “Part II: The Response”.

### **2.3 Melodic Content**

The melodic content throughout “Part I” shares the opening motif (P4), originally presented by the piano, while expressing variations that are used in the main theme of the A section. The opening motif is dispersed throughout the entire orchestra at various points and very prominent in the mallet percussion.

The P4 motif continues a presence within each chord transition starting in m. 17. Cluster voicings within the piano part are used to add tension and color to the harmony. The same style of accompaniment will be used during the A section. An excerpt of the piano accompaniment is provided in Figure 2.10. A variation of the motif occurs in mm. 29-20 in which D-flat must be used to meet the progression model.

Piano mm. 17-32



Figure 2.10 Piano accompaniment mm.17-32.

Staying consistent with the use of the opening (P4) motif, the guitar melody emphasizes the P4 but creates interest by interjecting a melodic line between the two pitches. This phrase is an essential melodic idea used in the coda as well as in “Part II: The Response”. The melody is a call and response, with the response resolving to the pitch B-natural, as seen in m.36, creating a new melodic and intervallic interest working as a variation of the original P4 motif. Figure 2.11 highlights all three of the melodic phrases mentioned above. The opening P4 encircles melodic interjection of the pitches G-natural, A-natural, and B-flat that will be used in other significant melodies to follow. The resolution to B-natural from G-natural in the answer becomes a significant factor melodically further along the composition.



Figure 2.11 Measures 33-40 guitar melody highlighting the 3 melodic movements.

The melodies of “Part I” maintain a simple and playful charm that resonates within the programmatic concept of reflecting childhood characteristics. Although the melodies are simple, the construction and interplay between them allow for complexity in presentation. For example, beginning with the piccolo and flutes, a countermelody is weaved throughout the upper woodwinds. The melody is then passed to the oboe and clarinet, then to the English horn, ultimately returning to the flute section. Figure 2.12 shows each melodic segment by the instruments in order of entrance.



Figure 2.12 Woodwind countermelody mm. 33-40.



Simultaneously, a second countermelody is performed by the bass clarinet, bassoon, and cello. The excerpt is displayed in Figure 2.13. A score reduction of all three melodies with a clear visibility of the contrapuntal nature of the passage is available in Appendix 6.



Figure 2.13 Countermelody two as performed by bass clarinet, bassoon, and cello. mm. 33-48.

A' displays a variation of the melody presenting a new rhythmical interest along with inverting the P4 motif resolving D-natural to G-natural. B-natural is still present in the answer (m.54). These attributes can be seen in Figure 2.14.



Figure 2.14 A' melody with variations of opening motif (mm.51-66).

The coda depicts several reminders of the opening P4 motif but more importantly foreshadows thematic material to be realized in “Part II: The Response”. The melodic idea, pitch class set [0,2,3] or normal form (013), was first displayed as part of the theme in the A section as an interjection between the P4 motif. Now performed by the flute, oboe, clarinets 1&2, and violin 1, the melody is not only reflective of the A section but is presenting a primary theme from “Part II: The Response”. This theme, in conjunction with the resolution variation using the pitch B-natural mentioned earlier in relationship to the P4 motif, is a direct correlation to the next movement. Figure 2.15 displays the connection between the original theme presented in the A section and that of the new material performed in the coda.

### A Section



### Coda



Figure 2.15 Normal Form (013) in both the A section and the coda.

## **2.4 Rhythm**

“Part I” represents birth through adolescence as rhythms in various portions depict stages of development during that time frame. The opening motif presented in the piano is designed to signify what I refer to as the “clock of life”. As the motif is shared between the piano, glockenspiel, vibraphone, and French horn, the clock begins to move faster. With each entrance, the rhythmical presentation becomes increasingly diverse and uses shorter durations suggesting time is moving slightly faster with each new iteration. The rhythmical spirit of the bass drum, which emulates the beating of the heart, also moves more quickly until establishing the dotted quarter eighth note rhythm which denotes the typical heartbeat.

The mallet percussion primarily carries the role of the clock in this part as well as the following three parts. The opening motif is wielded throughout mallets and piano in a variety of ways to express the clock of life. An excerpt of measures 17-20 present the glockenspiel, vibraphone, and marimba’s representation of the clock of life in Figure

2.16. The intention was to create a mesmeric atmosphere between the mallets and piano accompaniment and emphasize the opening motif colors against the harmonic scheme.

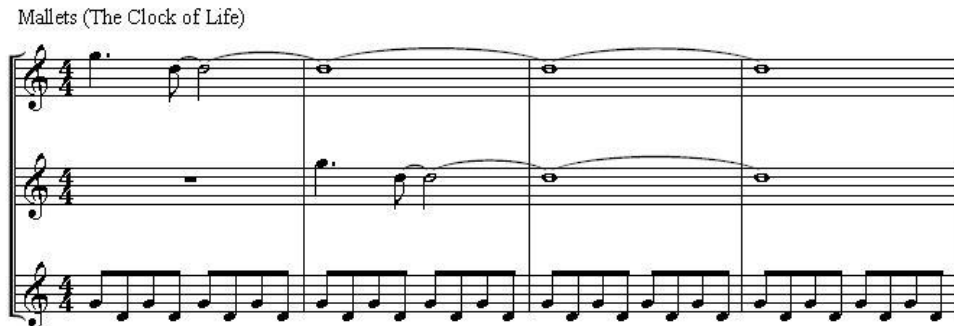


Figure 2.16 Mallet percussion mm. 17-20.

Once the A section starts, the rhythmical interplay of the woodwinds depicts the playful child in the early stages of life, starting with the trills in the piccolo and flute as they pass the melody to the remaining section. The contrapuntal nature of the countermelody was not only important melodically, but the exchange of rhythms characterizes the development and growth of a child. The sixteenth note figures seen in Figure 2.17 represent skipping or running as an indication of forward movement.



Figure 2.17 Identifying childlike skipping or running.

While transitioning to the A' section, the flourishing runs performed by the first and second violins and piccolo set against the descending melodic lines in the remaining

instruments, signify the passing of time, suggesting a new stage of development presenting an inquisitive and active child. Figure 2.18 displays the sextuplet transition.

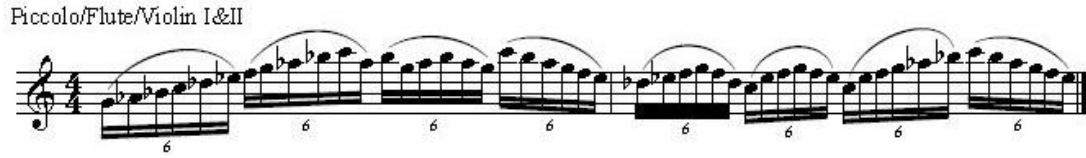


Figure 2.18 Upper winds and strings in measures 49-50.

The use of funk rhythms within A' depicts a more complex child. The backgrounds function as a reply to the melody with fragmented imitation and syncopated rhythms. An example of imitation can be seen in mm.51-52 in violins I & II and viola with each instrument chasing the previous. The English horn along with clarinets I & II (mm.55-56) function in a similar fashion. Both examples are illustrated in Figure 2.19.

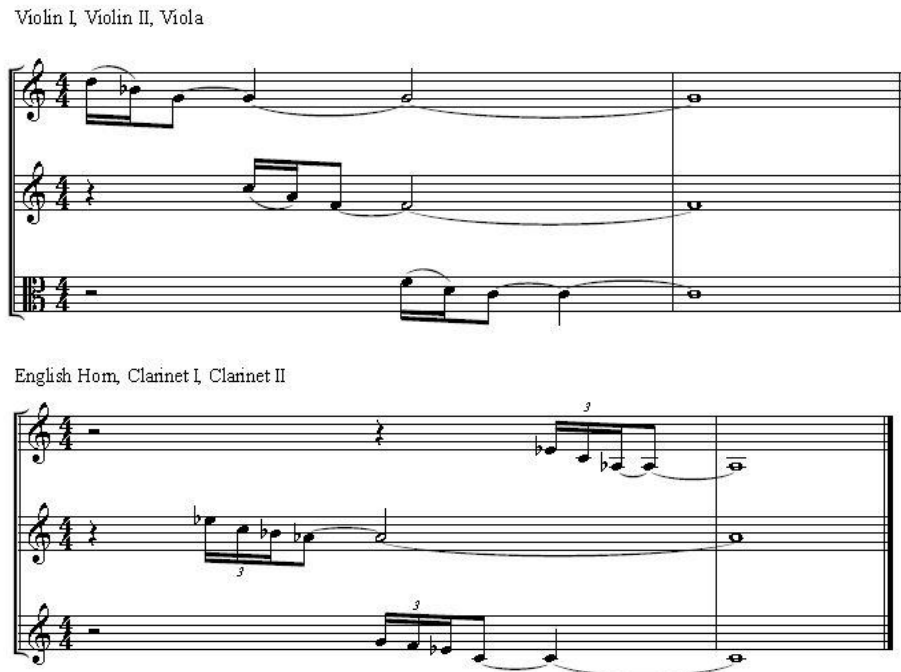


Figure 2.19 Imitative lines from strings in mm. 51-52 and woodwinds mm. 55-56.

The backgrounds accompanying the solos operate from a programmatic perspective reflecting the teenage to early adulthood timeframe. These backgrounds are more isolated by section and structured to be very articulate and deliberate. As the guitar solo ends, all backgrounds are performed collectively representing the young adult during a time in life in which they start to deal with multiple issues and complexities of adulthood. A score reduction of the backgrounds can be found in Appendix 7.

The vibraphone and marimba once again function in the capacity of the clock of life with constant cascading lines in contrary motion as seen in Figure 2.20. With the addition of pizzicato strings starting at m. 161 to the end, the clock starts slowing down. This gesture is part of the transition to “Part II” and indicates another change in life occurring. “Part I” closes as it began with the simple P4 motif.

Vibe/Marimba

*p*

*p*

Figure 2.20 Mallet percussion “Clock of Life” excerpt from measures 145-168.

## CHAPTER 3. “PART II: THE RESPONSE”

### 3.1 Prelude

“Part II: The Response” is a modified theme and variation consisting of two motifs presented by the violin soloist, the original P4 motif involving G-natural to D-natural, and the second motivic prime set (013). Figure 3.1 is the extracted violin solo identifying the thematic material.



Figure 3.1 Violin solo mm. 2-5 with opening thematic material.

Both motifs represent characters that are reflective of my personal story but could relate to the listeners own accounts of grief and loss. My analysis of the music correlates to the representation of my story to better describe the compositional approach. The original P4 motif represents me, and prime set (013) represents my father. “Part II” is the story of the unexpected loss of my father.

The prelude (mm. 1-24) functions almost as a development section typically found in sonata form in that it develops the prime set (013) in a variety of gestures. Figure 3.2 highlights prime set (013) employed in the form of imitative counterpoint dispersed throughout the string section. There is also the interjection of the variation of (013) which is prime set (024) which is conducive in the harmonic progression.

Prime Set (013)      Prime Set (024)

Key of Cm:    *i*                    *iv*                    *V*<sup>sus4</sup>                    *V*

The musical score shows five staves: Violin I, Violin II, Viola, Cello, and D. Bass. The key signature is C minor (three flats). The time signature is 4/4. The score is divided into measures 6, 7, 8, and 9. Above the staves, the key signature is C minor and the harmonic progression is *i*-*iv*-*V*<sup>sus4</sup>-*V*. The (013) motif is annotated in various parts of the score, including 'unis. (013)' in Violin I, 'unis. (024)' in Violin II, '(013)' in Viola, '(024) (013) (024)' in Cello, and '(013)' in D. Bass. Dynamics include *mf* and *mp*.

Figure 3.2 Prelude measures 6-9 (013) development.

The harmonic scheme for “Part II” can be characterized as a battle between the tonal centers of G major and C minor. The opening section of the prelude is designated as C minor opening on the dominant, G major, as a continuation of the ending of “Part I”. Although the solo violin is ambiguous enough to suggest G major, it transitions very quickly to C minor in m. 6 and continues through m. 24. In conjunction with the motif development, the use of several suspensions adds to the harmonic complexity. Figure 3.3 annotates the various suspensions found within the same four measures previously discussed and seen in Figure 3.2. The harmonic chord progression is a simple *i-iv-V*<sup>sus4</sup>-*V* expressing enriched complexity using suspensions employed beginning with the *iv*-chord in m. 7 and continuing the contrapuntal texture through the half cadence in m. 9.



Key of Cm:    i                    iv                    V<sup>sus4</sup>                    V

The musical score shows five staves: Violin I, Violin II, Viola, Cello, and D. Bass. Above the staves, the key signature is Cm and the harmonic progression is i, iv, V<sup>sus4</sup>, V. Measure 6 features a 'unis.' annotation above Violin I. Measure 7 has 'unis. PT' above Violin II and 'pp' below Viola. Measure 8 has 'PT' above Viola, 'INT' above Cello, and 'mp' below Cello. Measure 9 has '2-3' above Violin II, '4-3' above Cello, and 'mf' below D. Bass. Dynamic markings 'mf' appear in measures 7 and 9. A 'mp' marking is at the bottom of the score.

Figure 3.3 Measures 6-9 suspension highlights.

The development of (013) continues in mm. 10-14 building tension both musically and programmatically as this section represents the flux of emotions gripping with the reality of the inevitable loss of my father. This tension is built in a threefold approach. One of the three approaches to creating tension is using prime set (013) both melodically and as a bass line. It can be heard in the double bass, cello, and trombones in an augmented form creating an ascending walking bassline propelling forward to iv as seen in Figure 3.4; a slightly different augmentation is played by violin I. This technique provided the sense of time being stretched. My initial thoughts about grief were that when we experience loss and grief we feel somewhat suspended in time, even if only for a moment.

Prime Set (013)

Key of Cm:  $i$   $V_{\frac{4}{2}}$   $i^6$   $iv$   $V$   $V^{sus4}$

Violin I

Violin II *divisi* *unus*

Viola *divisi*

Cello (013)

D. Bass (013) *mf*

Figure 3.4 Measures 10-14 presentation of (013) augmentation.

The second approach to creating tension is the additional suspensions created by the French horns and a *divisi* within the string section (violins and violas). The French horns add new color with 6-5 and 2-1 suspensions as seen in Figure 3.5 against the string section providing a host of 4-3 and sprinkled 2-1 suspensions as depicted in Figure 3.6.

Key of Cm:  $i$   $V_{\frac{4}{2}}$   $i^6$   $iv$   $V$   $V^{sus4}$

F. Horn *pp* *divisi* 6-5 2-1

Tbone *pp* 4-3

Tuba *mf*

Figure 3.5 French horns and low brass mm. 10-14.

Key of Cm:  $i$   $V_{25}^4$   $i^6$   $iv$   $V$   $V_{sus4}$

The score shows five staves: Violin I, Violin II, Viola, Cello, and D. Bass. The key signature is C minor (three flats). The time signature is 4/4. Above the staves, Roman numerals indicate the chord progression:  $i$ ,  $V_{25}^4$ ,  $i^6$ ,  $iv$ ,  $V$ , and  $V_{sus4}$ . The Violin I part has a 4-3 fingering. The Violin II part has 'divisi' and 'ANT' markings. The Viola part has 'ESC' and 'divisi' markings. The Cello part has 'PT' and '2-1' markings. The D. Bass part has 'PT' and '2-1' markings. A dynamic marking of *mf* is present at the bottom.

Figure 3.6 String suspensions mm. 10-14.

The third element of tension is yet another *divisi* within the section and the use of a pizzicato articulation in the string section (mm. 10-14), not including the double bass. The descending motion of the pizzicato strings is contrary to the basses in the strings and brass. This motion, presented in Figure 3.7, insinuates the slow walk to the reality of pending loss that was felt while traveling with the intent of seeing my father before he passed.

The score shows three staves: Violin I, Viola, and Cello. The key signature is C minor (three flats). The time signature is 4/4. Each staff has a *pizz.* marking above the first measure and a *mp* dynamic marking below the first measure. The Violin I part has a *p* dynamic marking below the first measure. The Viola and Cello parts have a *p* dynamic marking below the first measure.

Figure 3.7 Pizzicato strings mm. 10-14.

The change in time signature to triple meter signifies the moment I had received the phone call that my father had passed before I could arrive. Heightened anxiety is simulated using arpeggiated runs in the woodwinds and piano in contrast to the ascending bass line. The sixteenth-note arpeggios seen in Figure 3.8 express the heartbeat accelerating upon hearing the terrible news.

Key of Cm:       $\flat VI^7$                        $\flat VII$                        $V^{\sharp}_3$                        $i$

Picc.

Flute

Oboe

E. Horn

Clar.

B. Clar.

Bassoon

Piano

*mf*

Figure 3.8 Arpeggiated gesture of woodwinds and piano mm. 15-18.

The harmonic progression of the triple meter section is functioning as a delayed resolution to tonic in measure 18 as depicted by Figure 3.9.

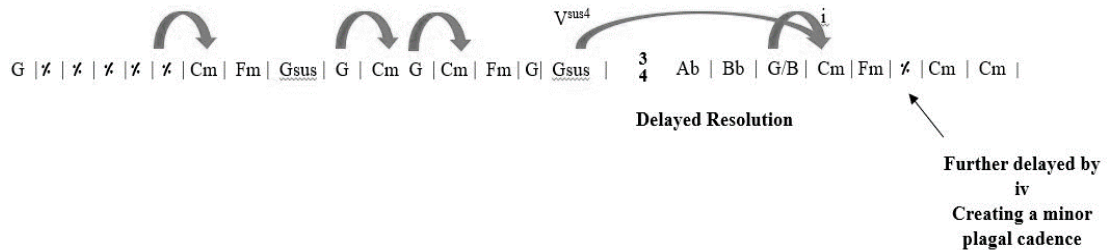


Figure 3.9 Delayed resolution to tonic.

As the prelude closes, mm. 19-22 provide a heightened state of musical drama and highlight the apex of the movement in m. 21, although arriving early within the work. The prelude resolves using a dominant suspended chord resolving to a dominant triad resulting in a half cadence.

### 3.2 Transition (Variation 1)

The transition section denotes a key signature change which was employed for ease of writing as the melodic material preserved A-natural and B-natural suggesting C melodic minor.

The section consists of guitar improvisation involving the two primary motifs with a string accompaniment moving between G major and C minor chords. The phrasing during the transition changes the emphasis of the tonic thereby creating confusion as to whether it is G major or C minor. A written suggestion for melody is provided in the score for the guitar; however, it is recommended to use that only as a basis for motivic

inspiration for an improvisational presentation. The transition hosts an interesting grouping of subphrases via the harmonic progression. The grouping of 5+4+2+2+2+2+2 further supports the harmonic battle between G major and C minor with the first five measure phrase speaking to a G major tonality while the following four measures along with the two measure phrases that follow lean toward C. Ultimately, the resolution is in G major. This can be seen in the form analysis provided in Figure 3.10. A larger version of this diagram is included in Appendix 5.

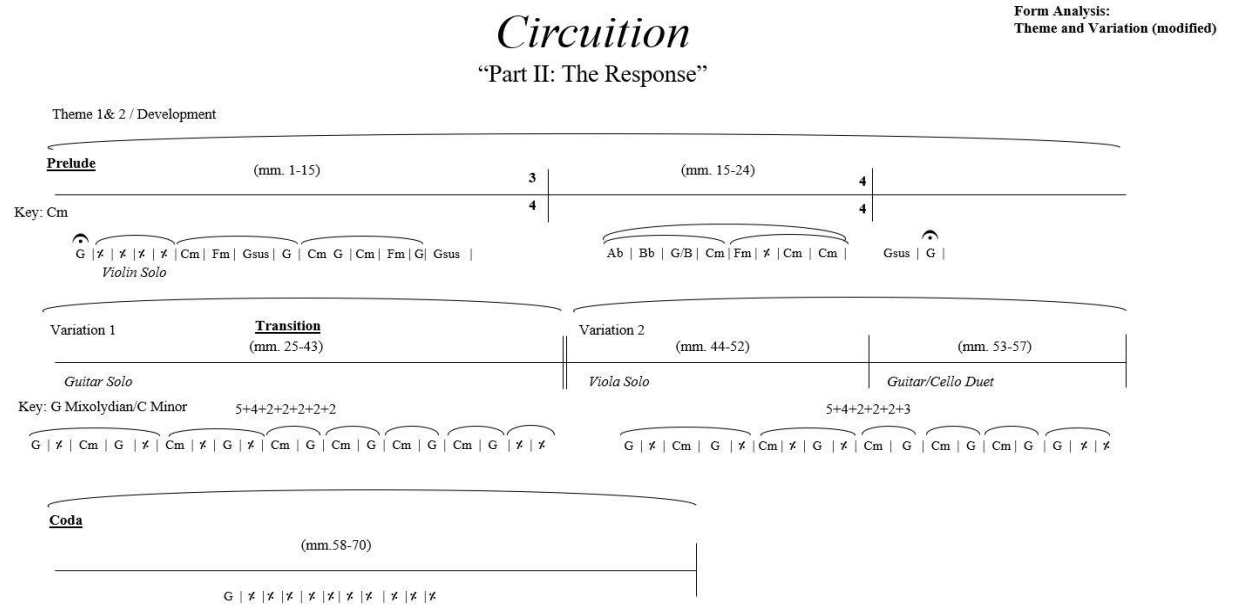


Figure 3.10 Circuition: "Part II: The Response" Form Analysis

### 3.3 Variation 2

The second variation begins with a solo presented by the viola which uses prime set (013) in a G major tonality followed immediately with it stated in C minor. This holds true to the ongoing pull between the two tonalities expressed earlier. The viola, a representative of my mother's voice in context of the storyline, is accompanied by the same harmonic scheme as was the guitar solo in the first nine measures of the transition.

A transcription of the viola solo with highlights of prime set (013) is presented in Figure 3.11.

Viola

Variation of opening motif from "Part I"

Set (013)

*mp*

Variation of opening motif from "Part I"

Figure 3.11 Variation 2, viola solo mm. 44-52.

At this point in the movement, there has become a great calm in comparison to the prelude. The piano accompaniment, Figure 3.12, provides a subtle pulse along with the definitive harmonic progression of a G tonic moving to iv, C minor.

Key of G: I iv I

Piano

*p*

*p*

Figure 3.12 Piano rhythmical figure and harmonic analysis mm. 44-47.

The glockenspiel and marimba have also established a steady pulse again, resembling the clock of life as mentioned in "Part I". With a brief interruption in mm. 51-52, a melodic statement blending both motivic ideas are echoed starting with the vibes

and bass clarinet, then moving to the piano and then passed along to the upper woodwinds. The echo then melts into the guitar, cello, and vibe trio starting in m. 53 as seen in Figure 3.13. The guitar represents myself, and the other two instruments represent my two brothers who stood behind me as I presented my father's eulogy.

Figure 3.13 Guitar, Cello, and Vibe trio mm. 53-56.

The section is closed with a two-beat run in the upper winds, upper strings, and piano to m. 57 letting the guitar speak the last words resolving to the coda in m. 58 back to G major.

### 3.4 Coda

The coda closes the movement with the guitar echoing variations of the P4 motif over a sustained drone of G-natural in the cello, double bass, and electric bass. The mallets all play a soft ostinato utilizing the P4 motif as seen in Figure 3.14.



The image shows a musical score for three percussion instruments: Glock, Vibe, and Marimba. The score is written in 4/4 time and consists of four measures. The Glock part is in the treble clef and features a melodic line with a dynamic marking of *p* (piano). The Vibe part is also in the treble clef and provides a harmonic accompaniment. The Marimba part is written in a grand staff (treble and bass clefs) and features a steady, rhythmic ostinato pattern. The overall texture is soft and soothing.

Figure 3.14 Mallet ostinato mm. 58-69

The texture of the mallet percussion, low G-natural drone and windchimes create a soothing passage allowing the pain of loss to dissipate with the final ring of the triangle in m. 70.

## CHAPTER 4. “PART III: INQUISITORIAL”

### 4.1 Movement Concept and Form

This movement is intended to represent chaotic events in life’s journey. The fast tempo of 295 beats per minute suggests that time is moving so quickly that there is only time for a non-cerebral reactive response. Similar to “Part II”, this movement represents an interruption in the passage of life and something that we as individuals cope with very differently.

“Part III: Inquisitorial” is a simple binary form with a through-composed A section that uses improvisation as the primary melodic feature. Although there are some rhythmical and melodic figures that are repeated within the form, there is no specific melody, but instead reactionary statements provided by individual instruments or instrument sections to an earlier statement. The B section, although identifiable as a new section, maintains a similar through-composed blueprint as the harmonic and melodic gestures are unpredictable. The analysis of this form can be seen in Figure 4.1. A full-page view is available in Appendix 5.

# Circuition

## “Part III: Inquisitorial”

Form Analysis:  
AB / Through Composed

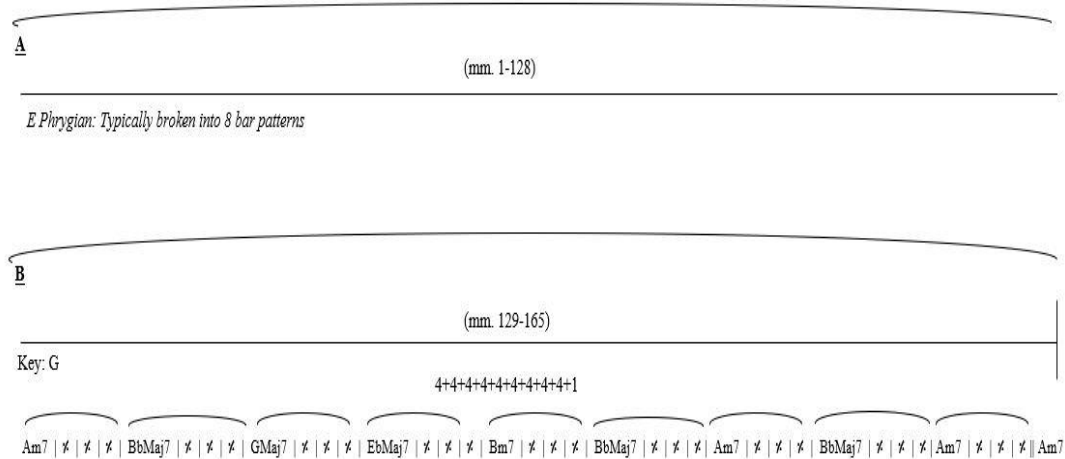


Figure 4.1 "Part III: Inquisitorial" Form Analysis.

### 4.2 Harmonic Content

The harmonic scheme for “Part III” is set in E Phrygian during the A section. The electric bass, cello, and double bass often sustain E-natural pedal tones and intermittently interject a melodic passage. The harmony is generally suggested by the piano and vibraphone. Figure 4.1 is typical phrasing presented by the vibes, piano, and bass, indicating the Phrygian mode. The accompaniment is frequently constructed of quartal and quintal harmony in the vibraphone, along with the use of open fifths, which is a technique applied within other sections such as the strings in mm. 49-56.

The image shows a musical score for three instruments: Vibes, Piano, and Electric Bass, spanning measures 1 to 9. The Vibes part is in the treble clef, 4/4 time, and features a series of chords, starting with a *mp* dynamic. The Piano part is in the grand staff (treble and bass clefs), 4/4 time, and features two-note clusters in the right hand, also marked *mp*. The Electric Bass part is in the bass clef, 4/4 time, and features a melodic line with a triplet of eighth notes in measure 7.

Figure 4.2 Establishment of E Phrygian mode mm. 1-9.

Another prominent figure mainly used to create dissonance within the harmony is the use of two-note clusters, D4 and E4, as seen in the above Figure 4.2 piano line. This leads to diatonic planing in mm.7-8 using the same type of clusters. Again, examples of both the clusters and planing are used in a variety of sections throughout the composition.

New harmonic interest is provided in the B section using modal interchange as seen previous movements within *Circuition*. Figure 4.3 illustrates the harmonic structure of the B section.

II-7  
 IV-7  
 C Maj7/A

♭III-7  
 B♭ Maj7/A

I Maj7  
 G Maj7/A

♭VI-7  
 E♭ Maj7/A

(I Maj7)  
 III-7  
 B-7/A

♭III-7  
 B♭ Maj7/A

II-7  
 C Maj7/A

♭III-7  
 B♭ Maj7/A

II-7  
 C Maj7/A

Piano

Marimba

Figure 4.3 B section harmonic scheme.

The harmony includes several modal interchange chords serving as a transition from E Phrygian to G major. The harmony is reminiscent of the solo section from “Part I” and alludes to the closing section of “Part IV”. A variety of voicings are used to create a dense wall of sound such as the piano voiced in close position while the marimba employs Drop-2<sup>16</sup> chord voicings.

A walking bass line is utilized to support a hard-driven, big-band style along with the powerful brass backgrounds. The woodwinds, strings and mallets all provide harmonic support by scale and arpeggio runs that outline the chords with the appropriate chord scales according to functionality.

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<sup>16</sup> Drop-2 chords reflect a close voiced seventh chord that drops the second note from the top of the stack down one octave.

### 4.3 Melodic Content

The guitar's opening statement provides harmonic context for the melodic lines used within the movement. Figure 4.4 is an excerpt of the opening guitar material that recalls both the P4 theme used throughout the work thus far and the prime set (013).

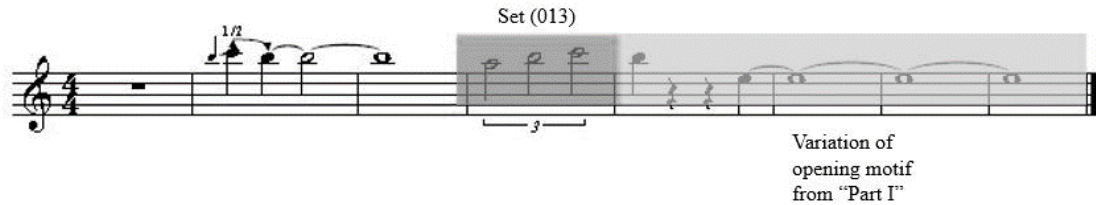


Figure 4.4 Guitar opening statement mm. 1-8.

An important feature that this simple melody presents is the use of the triplet figure. The triplet becomes a prominent rhythm in the guitar lines throughout the piece. The rhythm occurs at least seven different times to include the one displayed above in m. 4. The other occurrences are in mm. 9-12, 51-54, 73-76, 88, 131, and 135. Many of these occurrences use the (013) motif as part of the phrase. The guitar is supported with triplet rhythms (brass, mm. 53-54) at which point creates a shift in the phrasing.

Another prominent melodic feature that is repeated three times within the A section could be considered an actual theme. The line is reminiscent of detective movie chase scenes. The “chase” depiction identifies the impact a chaotic moment has on the perception of time. The statement demands a reply or answer musically. Figure 4.5 is a selection of the line performed in mm. 17-22.



Figure 4.5 Unison line mm. 17-22.

The line is usually performed by all bass instruments and sometimes double by the upper brass or strings. Each time the line is performed, a response is given by another section, mostly in the upper register using a fast run of notes to balance the heavy pulse of the quarter-notes phrase. Figure 4.6 is a transcription of the first answer provided in mm. 21-24 which combines lines from the guitar, brass, and woodwinds.



Figure 4.6 Answer 1 to the "chase" motif in mm. 21-24.

The answer creates a change in timbre as it is moved from the guitar to the brass and ends with the piano and woodwinds. The second presentation of the “chase” motif is in mm. 25-29, and it is quickly answered by the upper woodwinds and mallets as seen in Figure 4.7.



Figure 4.7 Woodwind reply to "chase" motif second entrance.

The third entrance and answer indicate the shift in phrasing mentioned earlier in the chapter. The phrase shift is resulting from one of the longer triplet sections (mm. 49-46.) This phrase is extended by four measures with a sustained chord from the brass and guitar, directly followed by the “chase” motif. This now displaces where the remaining phrases begin while continuing to the B section. This was an intentional move representing how things change direction very quickly in a moment of chaos. When the “chase” motif is stated, the guitar plays a long, fast line superimposed on top and depicting greater tension within the chaotic moment. Figure 4.8 is a reduction of the guitar and “chase” motif as performed in mm. 61-64.



Figure 4.8 Guitar and "chase" motif portrayed during the phrase shift.



The final answer, displayed in Figure 4.9, to the “chase” motif is a flurry of eight-note runs dispersed within the woodwind section and accompanied by the mallets. This excerpt is also a great representation of the rhythmical displacement that enhances the programmatic concept behind this piece. The run starts in the lower winds and climbs up through the upper winds to complete. A similar technique was used in the closing of “Part I” to suggest open space.

The musical score for measures 61-64 is arranged in a system of nine staves. The top seven staves are for woodwinds: Piccolo (Picc.), Flute, Oboe, E. Horn, Clarinet (Clar.), Bass Clarinet (B. Clar.), and Bassoon. The bottom two staves are for mallets: Vibraphone (Vibe) and Marimba. The key signature is one sharp (F#) and the time signature is 4/4. The woodwinds play eighth-note runs that ascend in pitch from the lower winds (Bassoon and B. Clar.) to the upper winds (Piccolo and Flute). The mallets provide a rhythmic accompaniment with eighth-note patterns. The Marimba part is a steady eighth-note accompaniment. The Vibraphone part features eighth-note runs that mirror the woodwind patterns. The Piccolo and Flute parts play eighth-note runs that ascend in pitch. The Oboe part plays eighth-note runs that ascend in pitch. The E. Horn and Clarinet parts play eighth-note runs that ascend in pitch. The Bass Clarinet and Bassoon parts play eighth-note runs that ascend in pitch.

Figure 4.9 Answer three to the "Chase" motif. Measures 61-64.

The final example concerning melodic materials in “Part III” is extracted from the B section. The melody in the beginning of the B section by the guitar holds a few

interesting elements that were included to combine influences from the previous movements. In Figure 4.10 there is an interweaving of the P4 motif and prime set (013). They are hidden as they are presented out of order and interjected between each other. The first (013) motif is played out of order while answered back by the next step up in order. The second (013) phrase is again out of order and then answered by (024) as a variation like the melodic materials in “Part II”.

Figure 4.10 B section melodic material. The image shows three staves of musical notation. The first staff contains two grey-shaded boxes labeled 'Set (013)', with a '3' (triple) and a '1/2' (half note) marking. The second staff contains two grey-shaded boxes, the first labeled 'Set (013)' and the second labeled 'Set (024)', with a '3' and a '1/2' marking. The third staff shows a sequence of notes with several notes highlighted in grey, and a bracket below it labeled 'Set (013)'. Arrows point from this bracket to a text box below that reads 'Variation of opening motif from "Part I"'. The music is in 4/4 time.

Figure 4.10 B section melodic material.

The interweaving in mm. 137-140 includes both motifs overlapping. The remaining melodic material is arpeggios that outline the harmonic progression and rhythmically match the strings and woodwinds.

#### 4.4 Rhythm

As seen in the previous figures, rhythm is an essential element of this movement. Rhythm, as it is used here, emphasizes chaos and the effects that our minds and bodies endure during stressful moments, such as racing heart, erratic thinking, spiraling emotions, and reactive responses. The mallet percussion plays a significant role in the pace of this work along with the drum set's driving swing rhythm. Beginning in m. 41, the marimba sets forth an ostinato that remains until the B section. This rhythmical drive is depicting the rapid pulse we may suffer when in a stressful moment. It is as if the marimba, although subtle, continuously maintains a level of irritation. Figure 4.11 presents a reduction of mm. 41-44 when the marimba initiates this steady drive. The guitar is providing support by emphasizing a similar rhythm. Refer to Figure 4.9 to view the ostinato that is generated between the vibes and marimba.



The image shows a musical score for three instruments: Guitar, Vibe/Marimba, and Drum Set, covering measures 41 to 44. The music is in 4/4 time. The Guitar part (top staff) features a rhythmic pattern of eighth notes with accents, starting with a quarter rest in measure 41. The Vibe/Marimba part (middle staff) plays a steady eighth-note ostinato throughout. The Drum Set part (bottom staff) provides a driving swing rhythm with a pattern of eighth notes and rests, including a double bar line in measure 44.

Figure 4.11 Marimba and guitar rhythmical pulse mm. 41-44.

Other rhythmical moments of importance occur regularly in the piano. Refer to the full score attachment to see examples in mm. 25-32, mm. 47-53, mm. 57-67, mm. 80-90, and mm. 97-100. Each of these provide tension and release. It is also noteworthy that they often extend beyond a phrase within another section or create a polyrhythmic

contrast with a coinciding line. The event that occurs in mm. 80-90 is a perfect example of overlapping a phrase. The piano, strings and woodwinds begin a rhythmical exchange consisting of eleven measures. This begins in the final measure of an eight-measure phrase and continues through the next two eight-measure phrases. This creates irregular accents, thereby depicting a chaotic event. Figure 4.12 is a reduction of the piano and string section's eleven measures with the highlighted portion indicating the middle phase that has been overlapped.

The figure displays three systems of musical notation. The first system, labeled 'Upper Winds' and 'Piano/Strings/mixed winds', shows a 4/4 time signature. The piano part begins with a rhythmic pattern of eighth notes and quarter notes, while the strings play a sustained chord. A grey shaded area highlights measures 80-90. The second system shows a melodic line in the upper voice with triplets and a fermata, overlapping with the piano part's rhythmic pattern. The third system shows the piano part continuing its rhythmic pattern, with the strings playing a sustained chord. The grey shaded area continues to highlight the overlapping phrase.

Figure 4.12 Piano and string reduction of erratic phrasing in mm. 80-90.

An example of another disjunct rhythm that implies erratic gestures is seen in the guitar line contrasting the piano in mm. 93-100. Starting in m. 97, a grouping of three is performed by both instruments that immediately shifts in the following repetition

resulting in an overlapping effect that is unsettling. Figure 4.13 highlights this rhythmical overlap between the guitar and piano.

Figure 4.13 Offset groups of three between the guitar and piano in mm. 93-100.

It is significant to mention that the last chord of the “Part III” is an A minor seventh structure. “Part IV: To the End” begins with an A-flat major seventh, sharp-eleven structure. Therefore, a cadential relationship has been created between parts III and IV that is identical to the reharmonized cadence discussed in chapter one referencing the cadence occurring at the end of the A section in “Part I”. See Figure 4.14.

II-7  
Am11

V7  
D9

I Maj7  
GMaj7

Am11

A7(#11)

GMaj7

Am11

AbMaj7(#11)

D#Maj7(#11)

EbMaj7

Tri-Tone Sub

Tri-Tone Sub

V to I  
in Db

bVII to I  
Modal Interchange

Figure 4.14 Reharmonized II-7 V7 cadence from "Part I".

## CHAPTER 5. "PART IV: TO THE END"

### 5.1 Musical Form

"Part IV: To The End" is the continuation of "Part I: So It Begins". Originally, these two works were written as one piece but then split to include the second and third movements depicting interruptions in life. Once split, I rearranged the order of the sections in "Part IV" to include the opening solo (A section) as a transition reflecting the program of the move into late adult life. The form has been summarized as AABB, which includes the thirty-two-measure introduction and ends with a coda presenting a retrograde of the harmonic scheme that served as the introduction to "Part I:." Figure 5.1 presents a diagram of the form of the work. A larger view of the diagram is available with the attached in Appendix 5.

### *Circuition*

"Part IV: To The End"

Form Analysis:  
AABB

The diagram illustrates the form of "Part IV: To The End" through a series of musical sections:

- Intro** (mm. 1-8): *Aux Perc.*
- A** (mm. 9-32): *Guitar Solo*. Includes a chord progression: Gm7, Em7, Cm7, Am7, Fm9, Dm11, Bbm7(b9), Gm9(b9). A sub-section of (mm. 33-88) is labeled "(Lydian Functions)" with chords: Gm9(b9), EbMaj7, CMaj7, A-Maj7, Fm9, DmMaj7(b9), Bb6.
- A'** (mm. 89-104): Chords: EbMaj7, CMaj7, A-Maj7, Fm9, DmMaj7(b9), Bb6, Am11, A-Maj7(b9).
- B** (mm. 105-118): *Vocal Trio*. Chords: Gm9, Bbm7, A-11, A-Maj7(b9).
- B'** (mm. 119-155): *Guitar Synth Solo*. Chords: Gm9, Ebm9, A-11, A-Maj7(b9).
- Coda** (mm. 155-171): *Harmonic Retrograde A'*.
- (mm. 172-187): Final section of the Coda.

Figure 5.1 "Part IV: To The End" Form Analysis.

The introduction and A section were designed as a type of conduit between “Part III” and “Part IV” dismissing the interruptions in life of sorrow and chaos portrayed in Parts II and III, returning to the everyday chain of events of simple living. A’ is a recapitulation of the A section from “Part I” while the B section introduces new material melodically with a variation of the harmonic scheme from the B section from “Part I”.

## 5.2 Harmony

The opening chord, A-flat major-seven-sharp-eleven, was designed to complete the reharmonized ii V cadence that was presented in Figure 4.14 as a means of connecting both the third and fourth movements. The harmony is expressed by the string section with the cello and double bass alternating between the seventh and root of the chord. Although not considered a consonant inversion, due to the flat-nine interval between the seventh and root, applying the seventh in the bass of a major-seventh chord is a voicing that I use compositionally to generate a darker perspective of a major chord. Figure 5.2 illustrates the use of the string section during the introduction of “Part IV”.

The image shows a musical score for a string section consisting of five parts: Violin I, Violin II, Viola, Cello, and Double Bass. The score is written in 4/4 time and spans four measures. Each part begins with a piano (*pp*) dynamic and a *crescendo* marking. The notes are as follows:

Instrument	Measure 1	Measure 2	Measure 3	Measure 4
Violin I	A <sup>4</sup>	A <sup>4</sup>	A <sup>4</sup>	A <sup>4</sup>
Violin II	F <sup>4</sup>	F <sup>4</sup>	F <sup>4</sup>	F <sup>4</sup>
Viola	A <sup>3</sup>	A <sup>3</sup>	A <sup>3</sup>	A <sup>3</sup>
Cello	F <sup>3</sup>	F <sup>3</sup>	F <sup>3</sup>	F <sup>3</sup>
D. Bass	A <sup>2</sup>	A <sup>2</sup>	A <sup>2</sup>	A <sup>2</sup>

Figure 5.2 String section mm. 1-8.



The opening chord reappears in m. 9 as the first harmonic background for the guitar solo. The chords that follow are mostly constant structure minor-seventh chords serving in a non-functional capacity, although G-natural is still centric to the harmony. The use of B minor-seven resolving to E-flat major-seven is returning to a familiar harmonic scheme that existed in “Part I” transitioning from the minor constant structure progression to the major constant structure progression built on chromatic mediants. One final twist of events before the A section is the minor ii V that is created based on the tri-tone substitution of a D dominant seventh chord which resolves to a G-natural tonality. Figure 5.3 defines the non-functional harmony, relation of the B minor-seventh transition, and minor ii V.

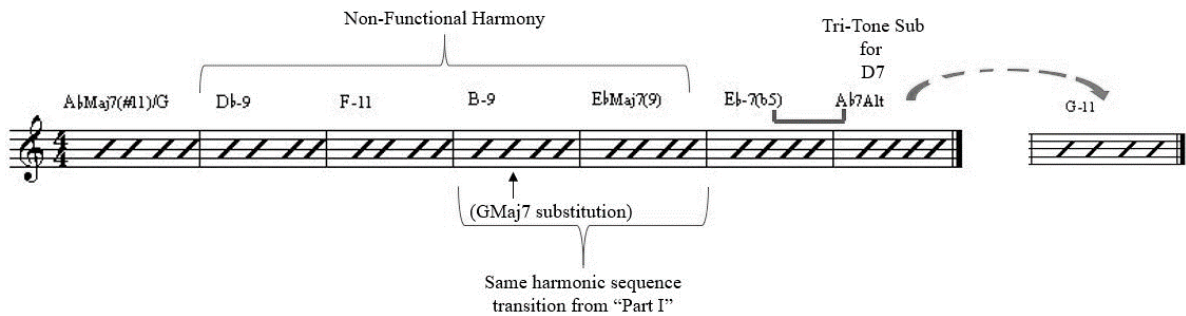


Figure 5.3 Introduction harmonic diagram.

The A section contains identical harmonies that were originally presented in “Part I” with a few alterations to the harmonic rhythm. The harmonic scheme includes the minor chord sequence and the transition to major harmonies consistent with the introduction and A section of “Part I”. Refer to Figures 2.5 and 2.7 for the harmonic

sequence diagrams. The duration is doubled in “Part IV” for each chord to provide more time for solo development.

The solo section resolves to a slightly modified recapitulation of the A section from “Part I”. The percussion and string parts are slightly varied to present a more easygoing environment reflecting a slower pace in life. Since “Part IV” represents late adult years in which we have acquired a vast amount of knowledge and experiences, the program suggests that one may be more relaxed and confident.

The harmonic scheme for the B section is not entirely new but rather the original sketch for the harmony used in “Part I” that accompanied the piano and guitar solos. This progression, not being as densely reharmonized, is more simplistic and reflects the later stage of life design. The harmony is provided by three different guitars: standard tuning, baritone tuning, and drop-C custom tuning<sup>17</sup>. The variety of tunings add color that a standard tuning alone would not provide. Combined, they add a thicker texture much like a 12-string guitar would provide, yet place notes in octaves and intervallic relationships that differ vastly from a 12-string guitar. Figure 5.4 illustrates the guitar chord changes and suggested rhythmical suggestion. The same harmonic sequence is carried throughout B’. The differences between the B section and B’ are related to the melodic contributions from the rest of the orchestra.

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<sup>17</sup> Specific tunings and notation can be seen in Appendices 3 and 4 guitar legends.

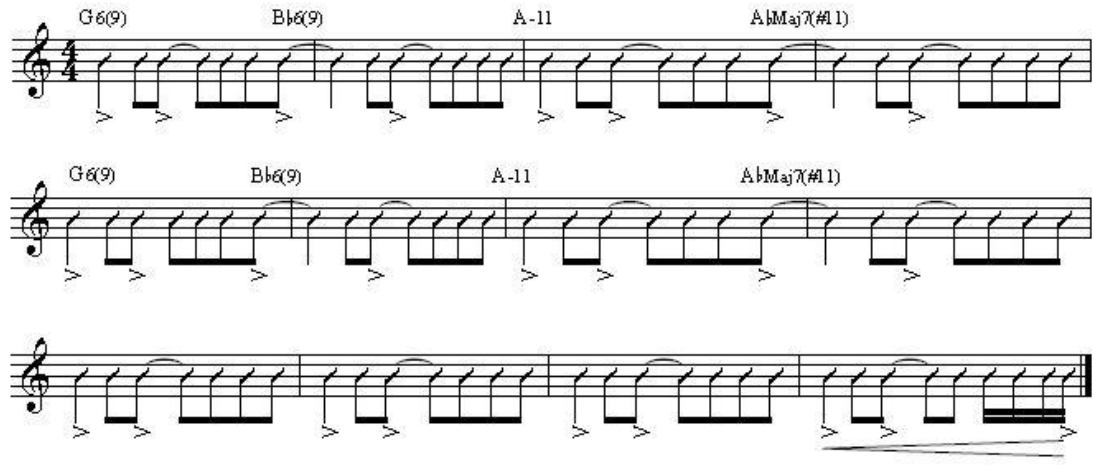


Figure 5.4 Guitar harmonic progression mm. 105-116.

The coda serves as a musical reflection of “Part I” suggesting a return to where life originated from nothing. The harmonic scheme is a retrograde of the harmony from the introduction of “Part I”. The chord sequence is constructed of two-measure sequences that are performed identically to the introduction of “Part I” but in reverse order. The string accompaniment is presented in the same manner. Figure 5.5 is a score reduction of mm. 156-171 for piano and strings.

Figure 5.5 Piano and string harmonic retrograde mm. 156-171.

The piece closes with the focal point on the P4 motif that opened the first movement. Just as the previous section performed as a retrograde, so does this section. This is not a tonal but conceptual retrograde as the measures are simply performed in reverse order, yet not the pitches and rhythms. The construction differs in comparison with the exclusion of the French horn. The French horn used in the opening work is symbolic and associated with my interpretation of the beginning of life. The passing of

life is typically a somber experience, and by removing the French horn a more relevant depiction of death was established. Figure 5.6 is an extraction of the piano, glockenspiel, and vibraphone in the closing measures.

The image displays a musical score for three instruments: Piano, Glockenspiel (Glock), and Vibraphone (Vibe). The score is divided into two systems, with a double bar line and repeat sign between them. The Piano part is written in the right hand of a grand staff, featuring a melodic line with eighth and quarter notes, often beamed together, and a bass line with whole notes. The Glockenspiel and Vibraphone parts are written in single staves, with the Glockenspiel playing a melodic line similar to the piano's right hand and the Vibraphone playing a bass line with whole notes. The key signature is one flat (B-flat) and the time signature is 4/4. The score concludes with a double bar line and repeat sign.

Figure 5.6 mm. Piano, glockenspiel, and vibe extraction 172-187.

### 5.3 Melodic and Contrapuntal Elements

Melodic material is not introduced until m. 89, the B section, which is a recapitulation of the melody from the A section of “Part I”. New melodic material is presented along with new instrumentation in m. 105. The human voice is used for the first time to create a new timbre and to express a different time in the life cycle.

Additionally, the singing style (influenced by Soul and Rhythm and Blues) is meant to

further signify the celebratory aspect of life. The voices are in three parts and are composed in a contrapuntal approach to insinuate multiple memories occurring simultaneously. The use of the G minor blues scale as a primary source for the melody along with the rock style interpretation of the guitar synth improvisation symbolize the desire to return to a youthful time in the past. Figure 5.7 is an excerpt of the vocal lines in mm. 105-118. The G major-seventh arpeggio in m. 118 is the signal of the celebratory moment in which we reflect knowing that although we cannot revisit our past, we can enjoy what we have yielded from our life experiences.



Figure 5.7 Vocal entrance mm.105-118.

This joyous moment is preceded by the rhythmical burst that is expressed in the last sixteenth-note in m. 117 with the guitars, bass drum, anvil and slapstick as seen in Figure 5.8.

The image shows a musical score for four instruments: Guitar, Slapstick, Anvil/Brake Drum, and Bass Drum. The score is in 4/4 time. The guitar part is in the treble clef and features a melodic line with a 'riff' indicated by a bracket. The Slapstick, Anvil/Brake Drum, and Bass Drum parts are in the bass clef and show a synchronized rhythmic pattern. A 'fff' dynamic marking is present in the percussion parts. The score is divided into measures, with a double bar line indicating the end of a section.

Figure 5.8 Rhythmical burst in measure 117.

B' varies the melodic material presented by the previous voices and serves as a background for the guitar/synthesizer solo, which uses the G minor blues scale and major blues as source material for the improvisation. The use of counterpoint becomes increasingly present in B' to indicate a more mature adult in life. With each repetition of established eight-measure phrases, more instruments are added with greater complexity in contrapuntal textures. The first entrance of B' includes the voices with the string section. Figure 5.9 is a reduction which reveals the interweaving of the five musical voices.

The image displays two systems of musical notation. The first system consists of five staves: two for Voice (top), Violin I, Violin II, and Viola. The second system consists of five staves: two for Voice, Violin I, Violin II, and Viola. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The time signature is 4/4. The score illustrates the intricate counterpoint between the vocal lines and the string sections.

Figure 5.9 Vocal and string counterpoint mm. 119-126.

The woodwinds join into the next phrase doubling the string section beginning in m.127, and eventually the contrapuntal impact is fully embraced with the addition of the brass section introducing another layer to the complexity by m.143. Figure 5.10 is an extraction from the score identifying the doubling and revealing the layers for mm.143-150.



Figure 5.10 is a musical score excerpt showing a contrapuntal high point from measures 143 to 150. The score is arranged in a system with the following parts from top to bottom: Voice, Voice, Voice, Clarinet I, Clarinet II, Trumpet I, French Horn, Clarinet II, Trumpet II, French Horn, Flute, Violin I, Oboe, E. horn, Violin II, and Viola. The music features complex counterpoint with various rhythmic values and dynamics, including accents and *mf* markings.

Figure 5.10 Contrapuntal high point mm.143-150.

The highly contrapuntal background comes to an end with the addition of the low brass and rhythmical push provided by the guitars, piano and drums. The crescendo to fortississimo dissipates to silence indicating that life has come to an end. Figure 5.11 illustrates the impactful moment.

Figure 5.11 is a musical score excerpt showing the final push from measures 150 to 155. The score includes staves for Tpt I, Tpt II, F. Horn I, F. Horn II, Tbone, Tuba, and Piano. The music features a powerful crescendo leading to a fortississimo (*ff*) section, followed by a *subito pp* (suddenly piano) section. The piano part provides a rhythmic push with a dense texture of chords and moving lines.

Figure 5.11 Final push indicating the end-of-life mm. 150-155.

## 5.4 Rhythmical Highlights

Although the contrapuntal discussions of the previous section highlighted elements of rhythmical importance which occurred in melodic context, other rhythmical points are key in impacting the flow of “Part IV”.

The first reference is the introduction using various auxiliary percussion. The intent of the dramatic and dark percussive texture in the introduction was to insinuate the passing from chaos to calm, leaving the rapid and erratic force behind “Part III” propelling us forward in the life cycle. The auxiliary percussion and their continued performance behind the guitar solo are designed to resemble a hypnotic and calming state of mind. Figure 5.12 is the four-measure sequence that is repeated throughout the introduction and guitar solo.

The musical score for Figure 5.12 is a four-measure sequence in 4/4 time, featuring six staves of percussion instruments. The instruments and their parts are as follows:

- Rainstick:** Four quarter notes, each with a slur above it, indicating a sustained or continuous sound.
- Shaker:** A steady eighth-note pattern throughout all four measures.
- Woodblock:** A pattern of quarter notes in the first two measures, followed by rests in the last two measures.
- Anvil:** A single quarter note in the first measure, followed by rests in the remaining three measures.
- Brake Drum:** A pattern of quarter notes in the first two measures, followed by rests in the last two measures.
- Bass Drum:** A pattern of quarter notes in the first two measures, followed by rests in the last two measures.

The dynamic marking *mf* (mezzo-forte) is placed at the beginning of the first measure for the Woodblock, Anvil, Brake Drum, and Bass Drum parts.

Figure 5.12 Percussion introduction sequence.

Once the drum set enters, a modern bossa groove is established along with the electric bass guitar. The rhythmical interplay between the two can be seen in Figure 5.13.

The choice of the bossa style was selected to produce a relaxing atmosphere to set the stage for the late adult position in life.



Figure 5.13 Bass and drum set modern bossa example.

Supporting the bossa style, the brass section consisting of trumpets and trombones suggest a 3-2 clave in their accompanying lines. Figure 5.14 is a rhythmical reduction of the brass backgrounds.

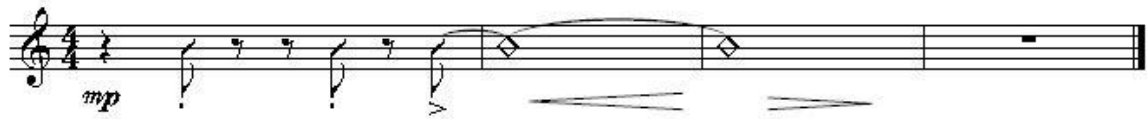


Figure 5.14 Brass section 3-2 clave.

Just as in the previous movements, the mallet percussion plays a significant role in rhythm and in the movement of time. The marimba plays the part of the heartbeat during the opening guitar solo, simply performing the harmony with syncopated rhythms. The mallets play a more significant role in B'. Within all the contrapuntal complexity previously discussed, the mallet percussion establishes an ostinato that is conceived from the original P4 motif and addition of cascading sixteenth note runs outlining the harmonic progression. The arpeggiated figures between the vibe and marimba move in contrary

motion creates a subtle winding effect underneath the other instruments of the orchestra.

Figure 5.15 is an extracted example of the texture created by the mallet percussion in the B section.

The image shows a musical score for mallet percussion in the B section. It consists of four measures, each with a different chord indicated above the staff: G6(9), Bb6(9), A-11, and A1Maj7(#11). The score is written in 4/4 time and features a complex, dense texture of sixteenth-note patterns across three staves. The first two staves are marked with a dynamic of *mf* (mezzo-forte).

Figure 5.15 Mallet percussion ostinato in the B section.

The amount of rhythmic variety expressed in the B section is extremely dense and works to convey the depiction of an older adult reflecting upon a lifetime of experiences. The intent of such an elaborate texture was to disclose how rich and full a person is when approaching the end of the life cycle. Experiences may evoke memories that helped shape the person he has become, and thus was the desired result of this closing section. A brief look at a score excerpt, as seen in Figure 5.16, from the dense contrapuntal section reveals the programmatic view of an elderly person and the lifetime of treasures received. With the abrupt closure of B', the final rhythmic gesture is the change in tempo and dramatic *ritardando* that extends to the end allowing the bass drum pulse, reminiscent of the opening of "Part I" as the heartbeat of the beginning of life, which is now slowing and fading into death.

Cirration

22

This musical score excerpt, titled "Cirration", spans measures 211 to 218. It features a dense and intricate counterpoint texture across multiple staves. The instrumentation includes various woodwinds (flutes, oboes, bassoons, clarinets), strings (violins, violas, cellos, double basses), and a full percussion section (timpani, snare, cymbals, tom-toms, and triangle). The score is characterized by overlapping melodic lines, frequent cross-staffing, and complex rhythmic patterns, creating a rich and layered auditory experience. The notation is dense, with many notes and rests packed closely together, particularly in the woodwind and string sections. The percussion part is highly active, contributing to the overall rhythmic complexity. The score is presented in a standard musical notation format with a key signature of one flat and a 4/4 time signature.

Figure 5.16 Full Score excerpt for visual counterpoint texture.

## CHAPTER 6. CONCLUDING THOUGHTS

### 6.1 Summary of Analytical Explanations and Considerations

As noted in the beginning of this dissertation, the analytical processes used to discuss *Circuition: Concerto for Jazz Guitar and Orchestra* were a culmination of traditional and contemporary nomenclature and descriptive tools, along with a perceptual analysis that relates the program of the work to the compositional employment of melody, harmony, rhythm, and texture.

When I begin a compositional creative journey, many avenues of approach influence the creativity that allows the first strike of the pencil against the score paper. My musical ideas are generated from improvisation, using compositional techniques derived from theoretical knowledge and from the studies of other musical compositions. In the case of my own approach to *Circuition*, the inspiration came from all the aforementioned sources.

*Circuition* expresses a wide variety of musical influences ranging from classical to modern jazz and therefore requires a diverse vocabulary of nomenclature to best discuss through analysis. The blend of the theory and analytical tools used throughout this dissertation represent the multi-genre culmination and insight to the compositional intention both musically and programmatically.

### 6.2 Concluding Thoughts of Melodic and Harmonic Materials

The harmonic plan of the entire work is designed to 1) preserve the centricity of the pitch g, and 2) to emphasize the chromatic mediant relationship among the tonal centers (G minor, C minor, and E minor). Both focal points expanded to generate two

primary thematic vehicles that were discussed in depth in the chapters related to each movement of *Circuition*. The occurrence of the motivic ideas, P4 with variations and prime set (013), were expressed throughout the entire composition to provide unity and point to specific programmatic details.

The variations of P5 included inversion and transposition, as presented by the glockenspiel in “Part II”, and the use of the major third of the chord. A variation of set (013) was set (024) that was used as a harmonization tool or to aid in diatonic sequencing.

The harmonic concept originating from the chromatic mediant relationships in “Part I” influenced my decision to employ the Dorian and Lydian modes used as melodic and improvisational episodes. While the expanded use of modal interchange led strength to the Lydian implications due to chord scale relationships from a theoretical standpoint, non-functional and non-diatonic minor-seventh chords as presented in the introduction solo section in “Part IV” ranging mm. 9-32 yielded the Dorian chord scale for improvisation and melodic considerations.

I used the Phrygian mode to evoke the feeling of chaos in “Part III”. As a personal preference, the Phrygian mode conjured the concept of mystery and suspense coupled with the tempo and oftentimes erratic phrases successfully communicated the desired narrative.

### **6.3 Final Thoughts on Rhythmic and Style Influences**

I often use a particular rhythmic style to suggest elements of the narrative. The varieties of styles used throughout the entire composition were to suggest a particular time in the life cycle or feeling that is encountered by an event in the life cycle.

“Part I” utilized a modern fusion/funk groove that was primarily driven by the rhythm section instruments, bass and drum set. The drum set groove was constructed to state a consistent stream of sixteenth notes while displacing them across the drum set. Likewise, the bass line (especially in A’ and the solo section) portrayed comparable characteristics that maintained the functional tonal center while generating forward momentum. The use of this style and rhythmical interpretation was designed to depict youthfulness and the growth in sophistication and development.

“Part II” omits the drum set. Rhythmic inflections were variously expressed through auxiliary percussion (in a traditional orchestral setting) or through the rhythmic drive of the melodic motion. Moments such as the triple meter section of the prelude used orchestral chimes and sixteenth note runs in the piano and woodwinds to suggest a heightened emotional state, whereas the use of the triangle was used to indicate a moment of pause that was usually supported in the melodic rhythms as well.

The fast-driving swing drum set, combined with the eight-note lines that were interspersed between the guitar and piano in “Part III”, provided the setting to depict a rapid heartbeat or highly stressful situation. The flurry of eight-note lines being strung throughout the woodwinds, strings, mallets, and guitar in the final section of “Part III” propelled the concept of a spiraling chaotic moment that ends as abruptly as the piece started.



Between the bossa nova rhythm and easy rock style employed in the second half of “Part IV”, the translation to late adult life presented a stark contrast from its counterpart “Part I”. Originally these two parts were composed as one piece, yet to portray the interruptions of life that we encounter, splitting into two separate portions seemed logical and ultimately more effective in the narrative process.

The coda of “Part IV” was intended to be dramatic and create an atmosphere in which the listener could empathize with the passing of the individual and reflect with the character of the life that was shared. Overall, the expectation was to create a work from beginning to end that would leave a listener with a good representation of the intended storyline and simultaneously allow them to interpret their own life story through the music.

## APPENDIX 1. Table of Symbols and Analysis Terms

Arrows are used to show dominant resolution down a perfect fifth.

V7 → I<sup>May7</sup>

G: II-7 A-7    V7 D7    I<sup>maj7</sup> G<sup>maj7</sup>    F: II-7 G-7    V7 C7    I<sup>maj7</sup> F<sup>maj7</sup>

Solid brackets are used to show the relationship between the II-7 and the dominant V7 as a perfect fifth root motion.

II-7    V7

D-7 G7    D-7 G7    E-7 A7    E-7 A7

A broken arrow will be used to show dominant resolution down a half step. This is commonly referred to as a “Tritone Substitution” or “subV7”.

subV7 → I<sup>May7</sup>

V7 G7    I C    subV7 D<sup>b7</sup>    I C

II-7 and the dominant V7



The first staff shows a sequence of chords: Cmaj7, G-7, G<sup>b</sup>7, Fmaj7, B<sup>b</sup>-7, and A7(9). Annotations include 'subV7/IV' with a dashed arrow from G<sup>b</sup>7 to Fmaj7, and 'subV7/II' with a dashed arrow from B<sup>b</sup>-7 to A7(9). Solid arrows point to the start of Cmaj7 and A7(9).

The second staff shows a sequence of chords: D-7, A-7, A<sup>b</sup>7, G7(sus4), A<sup>b</sup>-7, and G7. Annotations include 'subV7/V' with a dashed arrow from A<sup>b</sup>7 to G7(sus4), and 'V7' with a dashed arrow from A<sup>b</sup>-7 to G7. Solid arrows point to the start of D-7 and G7.

Interpolated chords can temporarily delay the intended resolution as seen in the example below using extended dominants.



The staff shows a sequence of chords: Imaj7, B<sup>b</sup>maj7, G7, D<sup>b</sup>7, C7, G<sup>b</sup>7, F7, and C<sup>b</sup>7. Annotations include '(V7/II)' above G7, and dashed arrows showing resolutions: G7 to D<sup>b</sup>7, D<sup>b</sup>7 to C7, C7 to G<sup>b</sup>7, G<sup>b</sup>7 to F7, and F7 to C<sup>b</sup>7. Solid arrows point to the start of Imaj7 and B<sup>b</sup>maj7.

## **APPENDIX 2. Glossary of Terms**

**Blue Notes:** The minor third and the minor seventh in a major tonality. Also includes the  $b5 = \#4$  (#11).

**Chord Scale Theory:** The relationship of scales to specific chords determined by the function of the chord. Scales are derived from extended chord structures in tertian harmony then condensing into one octave.

**Comping:** Chordal accompaniment for a soloist, usually interactive and improvised.

**Drop 2, Drop 3, Drop 2 and 4:** Four-way close with the respective pitch(es) placed an octave lower creating open position harmonies.

**Groove:** Rhythm and time.

**Guide Tones, Guide Tone Lines:** The principal tones of a chord progression used for voice leading chord changes. Generally considered to be the 3<sup>rd</sup> and 7<sup>th</sup> of the chord.

**Modal Interchange:** Borrowing chords from parallel tonalities/modalities.

**Nonfunctional Harmony:** Progressions, or portions of progressions, that do not function in a tonal relationship, but the chords relate to one another or the melody.

**Quartal, Quintal Harmony:** Chords built in fourth or fifths. They can function as substitutes for tertian chords, but have a characteristic, strong and ambiguous sound.

**Substitute Dominants, subV, Tritone Substitution:** A chord substitute for a dominant chord in a given harmonic progression which has the same function. The root of the

substitution chord is a tritone apart from the original root (tritone substitution). They contain two common tones (the 3<sup>rd</sup> and the 7<sup>th</sup>) and therefore share the same tritone.

**Tensions, Extensions:** Tones found by the continuation of building a chord in thirds above the 7<sup>th</sup> extending the harmonic structure. Possible tensions are: 9, b9, #9, 11, #11, 13, b13. The altered fifth (b5, #5) is sometimes considered as tension (#11, b13), b9 and #9 are only possible with dominant chords. Tensions are determined by the function of each chord.

**Turnaround:** Usually a two-measure cadence containing four chords at the end of a section. The first chord usually has tonic function and the last one has dominant function. The turnaround leads back to the beginning of the section, to the next section, or repeats itself. I vi ii V is a typical turnaround in popular music. There are several reharmonization possibilities.

# APPENDIX 3. Baritone Guitar Tuning/Chord Legend

## Circuition: Concerto for Jazz Guitar and Orchestra

Guitar Legend: Baritone Guitar

Alan Robinson

- ① = A    ④ = A
- ② = E    ⑤ = D
- ③ = D    ⑥ = G

<b>A♭Maj7/G</b> 	<b>D♭m9</b> 	<b>Fm11</b> 	<b>Bm9</b> 																																				
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<b>E♭Maj7(9)</b> 	<b>E♭m7(♭5)</b> 	<b>A♭7Alt</b> 	<b>Gm11</b> 																																		
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<b>Em9</b> 	<b>Cm11</b> 	<b>Am11</b> 	<b>Fm9</b> 																																
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<b>Dm11</b>	<b>Bbm7</b>	<b>Bm7</b>	<b>Ebmaj7</b>
T A B	T A B	T A B	T A B
0 0 3 0	4 4 4 3	5 4 4 4	3 3 1 1

<b>CMaj7</b>	<b>Abmaj7</b>	<b>Fmaj7</b>	<b>Dbmaj7</b>
T A B	T A B	T A B	T A B
5 7 5 5	1 3 3 1	5 5 5 5	6 6 6 6

<b>Bbmaj7</b>	<b>Bm9</b>	<b>GMaj7</b>	<b>Bbmaj7</b>
T A B	T A B	T A B	T A B
3 5 3 3	4 4 4 4	0 5 0 0	3 5 3 3

<b>Am11</b>	<b>Abmaj7</b>
T A B	T A B
2 3 3 2	1 1 3 1

## APPENDIX 4. Drop C Guitar Alternate Tuning/Chord Legend

### Circuitry: Concerto for Jazz Guitar and Orchestra

Guitar Legend: Drop -C

Alan Robinson

Custom  
 ○ - D    ⊕ - C  
 ⊙ - A  
 ⊕ - G

<p><b>A♭Maj7/G</b></p>	<p><b>Dm9</b></p>	<p><b>Fm9</b></p>	<p><b>Bm9</b></p>
<p><b>E♭Maj7</b></p>	<p><b>E♭m7(5)</b></p>	<p><b>A♭7Alt</b></p>	<p><b>Gm11</b></p>
<p><b>E♭m9</b></p>	<p><b>Cm9</b></p>	<p><b>A♭m11</b></p>	<p><b>Fm9</b></p>



<b>Dm9</b> x 0 2 3 4 5	<b>Bm9</b> x 0 2 3 4 5	<b>Bm9</b> x 0 2 3 4 5	<b>E-Maj9</b> x 0 2 3 4 5

<b>C-Maj9</b> x 0 2 3 4 5	<b>A-Maj9</b> x 0 2 3 4 5	<b>F-Maj9</b> x 0 2 3 4 5	<b>D-Maj9</b> x 0 2 3 4 5

<b>B-Maj9</b> x 0 2 3 4 5	<b>Bm9</b> x 0 2 3 4 5	<b>G6(9)</b> x 0 0 0 0 0	<b>B-Maj9</b> x 0 2 3 4 5

<b>Am11</b> x x 0 2 3 4	<b>A-Maj7(e11)</b> x x 0 2 3 4

APPENDIX 5. Form Analysis

# Circuitry

“Part I: So, It Begins”

Form Analysis:  
AABC

**Intro**

(mm. 1-16)

Piano  
w/Variations

Groove Established

(mm. 17-32)

Gm7 Em7 Cm7 Am7 Fm9 Dm11 Bm7(1,3) Gadd9/B

(Dorian Functions)

**A**

(mm. 33-44)

Gadd9/B EMaj7 CMaj7 AMaj7 F6(9) D♯Maj7(11) B♭6

(Lydian Functions)

**Transition**

(mm. 45-50)

Turn-Around

**A'**

(mm. 50-62)

EMaj7 CMaj7 AMaj7 F6(9) D♯Maj7(11) B♭6

(Lydian Functions)

**Transition**

(mm. 63-70)

Am11 AMaj7(9,11) D♯Maj7(11) Cm9 Cm9 Am9 Em9

Turn-Around

**B**

Piano Solo  
(mm. 71-102)

Guitar Solo  
(mm. 103-142)

**Coda**

(mm. 143-144)

(mm. 145-168)

Em9 F6(9) E6(9) Am11 AMaj7(9,11) G6(9) B6(9) G/B D6(9) AMaj7(9,11)

E6(9)

E6(9)/G CMaj7/G x3

# Circuition

Form Analysis:  
Theme and Variation (modified)

## “Part II: The Response”

Theme 1 & 2 / Development

**Prelude** (mm. 1-15) | (mm. 15-24)

Key: Cm

Violin Solo

G | ♯ | ♯ | ♯ | ♯ | Cm | Fm | Gsus | G | Cm | G | Cm | Fm | G | Gsus | Ab | Bb | G/B | Cm | Fm | ♯ | Cm | Cm | Gsus | G |

3 | 4 | 4 | 4 |

---

**Variation 1** | **Transition** (mm. 25-43) || **Variation 2** (mm. 44-52) | (mm. 53-57)

Guitar Solo | Viola Solo | Guitar/Cello Duet

Key: G Mixolydian/C Minor 5+4+2+2+2+2+2 5+4+2+2+2+3

G | ♯ | Cm | G | ♯ | Cm | ♯ | G | ♯ | Cm | G | Cm | G | Cm | G | Cm | G | ♯ | ♯ | G | ♯ | Cm | G | ♯ | Cm | ♯ | G | ♯ | Cm | G | Cm | G | Cm | G | G | ♯ | ♯

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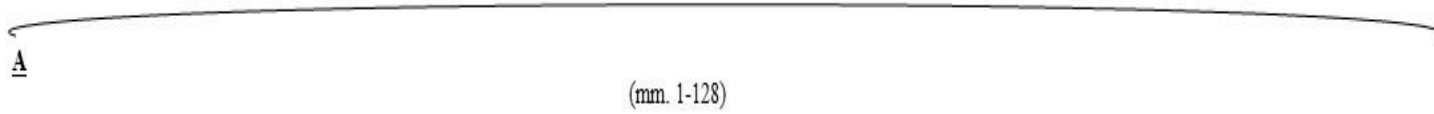
**Coda** (mm. 58-70)

G | ♯ | ♯ | ♯ | ♯ | ♯ | ♯ | ♯ | ♯ | ♯ | ♯

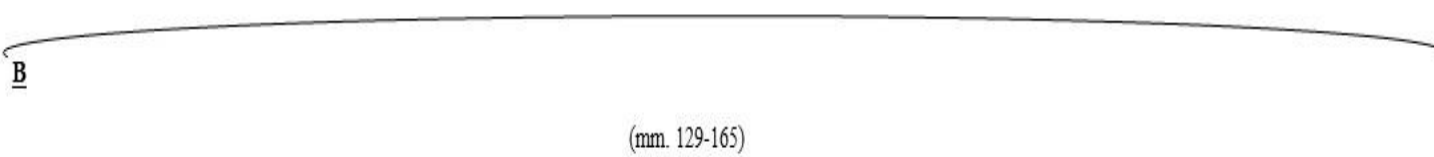
# Circuition

Form Analysis:  
AB / Through Composed

## “Part III: Inquisitorial”



*E Phrygian: Typically broken into 8 bar patterns*



Key: G

4+4+4+4+4+4+4+4+1



# Circuition

“Part IV: To The End”

Form Analysis:  
AABB

<p><b>Intro</b></p> <p>(mm. 1-8)</p>	<p><b>A</b></p> <p>(mm. 9-32)</p> <p>(mm. 33-88)</p>
<p><i>Aux Perc.</i></p>	<p><i>Guitar Solo</i></p> <p>(Dorian Functions)</p> <p>(Lydian Functions)</p>
<p><b>A'</b></p> <p>(mm. 89-104)</p>	<p><b>B</b></p> <p>(mm. 105-118)</p> <p><i>Vocal Trio</i></p>
<p><b>B'</b></p> <p>(mm. 119-155)</p> <p><i>Guitar Synth Solo</i></p>	<p><b>Coda</b></p> <p>(mm. 155-171)</p> <p>(mm. 172-187)</p> <p><i>Harmonic Retrograde A'</i></p>

## APPENDIX 6. "Part I" A Section Melody and Countermelodies.

Primary/ Secondary/ Ternary Themes  
Measures 33-44

The musical score is presented in three systems, each with three staves (treble, alto, and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The first system (measures 33-36) features a primary theme in the treble clef with eighth-note patterns and a secondary theme in the bass clef with a more melodic line. The second system (measures 37-40) introduces a ternary theme in the treble clef with a complex eighth-note pattern and a secondary theme in the bass clef. The third system (measures 41-44) continues the ternary theme in the treble clef and features a simple, sustained secondary theme in the bass clef. The score includes various musical notations such as slurs, ties, and triplets.

# APPENDIX 7. "Part I" A' Background Excerpt.

String Backgrounds mm. 53-62

The musical score is arranged in four systems, each with four staves: Violin I (top), Violin II, Viola, and Cello/Double Bass (bottom). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The first system (mm. 53-56) includes dynamic markings *spicc.* and *pizz.*, and a triplet of eighth notes in measures 54 and 55. The second system (mm. 57-60) features a consistent rhythmic pattern of eighth notes. The third system (mm. 61-62) continues this pattern, ending with a double bar line. The score is marked with double bar lines and repeat signs at the beginning of each system.

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Jazz Ensemble Director, Rock Ensemble Director

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Pikeville College, Pikeville, KY: Director of Jazz Studies and Contemporary Music

Prestonsburg Community College, Prestonsburg, KY: Instructor of Music

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Berklee College of Music Dean's List

Suma Cum Laude, Berklee College of Music, 1997

Eastern Kentucky University Dean's List

Cum Laude, Eastern Kentucky University, 1999

Richard Alan Robinson