GENTLE PERSUASION

FOR CHAMBER ENSEMBLE

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By

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Preface

In the Spring of 2009, when I was applying to the Graduate Program in Music at CSU East Bay, I had an interview with Dr. Frank La Rocca, who would become my composition teacher should I join the program. One of the things that I told him was that I would like to find a way to integrate the widely divergent harmonic languages that I had become accustomed to using when I wrote “classical” music and jazz. My jazz writing has always been entirely tonal, beginning with the harmonic language of what is known as “The Great American Songbook,” and incorporating elements such as modal scales and extended chords, all of which have come to make up the common language of jazz musicians. My “classical” pieces, on the other hand, have made use of a much thornier harmonic language, often built from very chromatic building blocks which were used to create dissonant, if not entirely atonal, structures. I also have often made use of twelve tone rows, although not necessarily in a way that would have pleased Herr Schoenberg. While I have developed styles that I find convincing using both of these widely disparate languages, I have found it somewhat troubling that the two stylistic paths remain so entirely separate, and I find that I have a desire to find an accommodation between the two.

Despite these intentions, the “classical” pieces which I produced when I did in fact join the composition program remained firmly in my thorny, dissonant style, while my jazz compositions also adhered to their entirely tonal flavor. I eventually began work on a large orchestral piece which did incorporate a new direction, a conscious exploration of the some of the techniques of minimalism, as adapted to my own writing style, which in the case of this orchestral work still meant that the pitches were more or less
scrupulously derived from a twelve tone row, but that the element of repetition was used to reinforce certain pitches in ways that often implied tonal centers.

My course work at CSU eventually led me to do a detailed analysis of *Six Marimbas* by Steve Reich, a composer whose work I had long enjoyed. I later did an analysis of John Adams’ *Slonimsky’s Earbox*, a sort of post minimalist work, which further reinforced my interest in exploring the repetitive techniques used by these writers. When the opportunity arose to write a piece for Orchestre dB, CSU East Bay’s new music ensemble, I put aside work on the orchestral piece so as to be able to produce enough material for a first reading. When I began work on the new piece, I decided to continue my exploration of minimalist techniques, and also to write this piece using the harmonic language I had previously reserved for my jazz writing.

Approximately a third of the present work was ready for that initial reading in December of 2011. When Orchestre dB reconvened in the Winter of 2012 changes had occurred to its instrumental forces: 2 flutes were gone, and an oboe. *Gentle Persuasion*, as the new piece was now called, was tentatively scheduled for performance in the Spring, and so had to be not only completed, but reorchestrated. Orchestre dB, while having lost three woodwinds, had gained a second piano player. Additionally, perhaps in response to my own gentle persuasion, vibraphonist Mark Saccomano graciously agreed to participate, so I was eventually able to replace the missing woodwinds with both vibraphone and the Fender Rhodes electric piano. *Gentle Persuasion* was premiered by Orchestre dB on June 8, 2012, under the baton of Dr. Jeffrey Miller.

Dr. Miller became my composition teacher when Dr. La Rocca went on sabbatical in the Spring of 2010, and I would like to take this opportunity to thank him for his continued support and encouragement. Additionally, I want to thank him for
programming _Gentle Persuasion_ even when it was not clear that the ensemble would be able to master it in time for the performance. Dr. Frank La Rocca’s suggestions and support when he was my composition teacher were invaluable, and I wish to thank him not only for that but also for his willingness to contribute feedback even when he was no longer officially my teacher.
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Introduction

*Gentle Persuasion* was begun with the exigent need to produce something for a reading by Orchestre dB, CSU East Bay’s new music ensemble, in early December of 2011. This being the case, I simply plunged in, not having any particular formal scheme in mind, and proceeded as though I was creating a through-composed piece. I had made the decision to continue an exploration of minimalist techniques begun in the large scale orchestral piece I was working on, and also to apply a tonal framework more in keeping with my jazz vocabulary than with most of my “classical” music. What I produced for that reading was the first three sections of the present work and a bit of the fourth section, scarcely more than the transition into that section.

When I resumed work on *Gentle Persuasion* in the winter of 2012, and began to work out the ideas sketched for the fourth section, I quickly saw my way through to the completion of a formal scheme which I found satisfactory, and the remaining work was mostly a matter of execution. The title *Gentle Persuasion* simply came to me one night as I was working, and as it seemed apt, I adopted it. It has no particular significance other than being, I think, appropriately descriptive of the general character of the work.

As I touched on briefly in the Preface to this essay, the instrumentation of the piece was mostly determined by the forces available in Orchestre dB at the time, and so was more a matter of practicality than of creative decision making. Three woodwind players had deserted the ensemble in the interval between the initial reading and my resumption of work on the piece, however, and I took the step of enlisting the participation of a vibraphone player to help replace them. The inclusion of this unique color came to have a significant impact on the sound of the piece. The instrumentation of
Gentle Persuasion thus came to be: flute, 2 clarinets, alto sax, tenor sax, baritone sax, vibraphone, marimba, electric piano, piano, 2 violins, electric guitar, and electric bass.

Gentle Persuasion is a single movement of slightly more than fifteen minutes. It is divided into seven sections which are clearly distinguishable by the tonal areas which they occupy. Each section employs a single scale throughout its duration, and the transitions between the sections are generally quite abrupt, leaving little doubt that a new section has been entered. In contrast to this, however, the rhythmic flow is continuous from one section to the next, and in fact is never interrupted throughout the piece.

Static tonal areas and continuous rhythmic flow are of course characteristics of the minimalism which inspired Gentle Persuasion, and the constant repetition of small melodic fragments, another minimalist trait, also permeates the work. The construction of textures made up of multiple ostinati occupies much of Gentle Persuasion, and in fact some sections consist of nothing else. Other sections, however, superimpose melodic discourse on the background provided by the repetitive fragments, and this discourse undergoes a continuous evolution throughout the piece.

The final two sections of Gentle Persuasion constitute a recapitulation of the first two sections, but a recapitulation in which the material has been transformed by the rhythmic evolution which has taken place during the course of the work. The first three sections of the work are in 2/2 meter, the fourth and fifth sections change to 3/2 meter, while in the final two sections, the recapitulation, the meter is transformed into 12/8. All of this is accomplished in the context of a continuous flow of eighth notes, with the seeds of the long-range metric modulation being planted in the first pages of the work.
In the following analysis I shall refer to the sections of the work, which are in fact very clearly defined, as “Section 1,” “Section 4,” and so forth. It should be understood that these designations are for the purpose of analysis only, and do not appear in the score. When I need to refer directly to the score, I will refer to either measure numbers (m. 34, mm. 67-70, etc.) or rehearsal numbers (no. 13, etc.), whichever seems most expedient. Musical examples will always be shown at concert pitch, and in reduced score where practical. The electric bass and the tenor saxophone will be shown at actual sounding pitch, but the electric guitar will be notated an octave higher than it sounds.
The Work as it Progresses

Section 1

Section 1 begins with the entrance of the electric guitar ostinato which will continue almost without interruption throughout the piece. This ostinato consists of two repetitions of a three note melodic fragment consisting of a falling second followed by a larger descending interval, always two eighth notes followed by a longer note. The second of each pair of fragments begins at a lower pitch than did the first, and after falling a second descends a larger interval than that in the first fragment. The exact pitches and rhythms of this guitar ostinato will evolve as the piece progresses, but the specifications I have outlined will hold true throughout. Figure 1 shows this ostinato as it appears in the first section of the work, where it has a periodicity of two measures.

![Alla Breve](image)

Figure 1. Ubiquitous guitar ostinato.

In m. 4 the piano begins contributing a second ostinato, also consisting of three note fragments, but of a single pitch class, eighth note D’s which ascend and then descend an octave in the extreme upper register of the instrument. Three such fragments are spaced unevenly across a two-measure period (see Figure 2). The piano ostinato will undergo much more dramatic changes than will that of the guitar, incorporating much thicker harmonies and quite different rhythms, but it will also continue throughout the course of the work, both the guitar and piano only pausing during the transition which leads to Section 6.
The combined guitar and piano ostinati leave ambiguous what the tonal center might be, but at the end of m. 8 a sustained low B (stated by the electric bass, piano, and baritone saxophone) gives the listener a strong indication of B minor. In m. 10, while the low B still sustains, the clarinets fade in with another ostinato, a syncopated minor third oscillation between F# and A with a short periodicity of two quarter notes. The two clarinets take turns playing this figure, as its uninterrupted flow allows no room for breathing. This clarinet ostinato combines with the guitar and piano ostinati to form the background texture which continues unaltered throughout the rest of the first section of the piece. Figure 2 shows this completed background texture.

With the backgrounds in place, a number of new elements are now introduced and juxtaposed in various ways. In actual point of fact, the low B already heard in measure 8 was the first of these, as it is not a consistent part of the background texture and its later appearances serve to advance the musical narrative. The next new element to appear is the four measure repeating figure which the marimba introduces in m. 16. This figure, which is shown in figure 3, consists of two phrases, the second a shortened version of the first, in which syncopated eighth notes leap a minor third from C# to E and back, coming to rest on the C# which completes the note collection and confirms the mode of B Aeolian.
The complete marimba figure is repeated three times at this point. Immediately before its third repetition another element, a sustained E, makes its appearance. This E, like the sustained B already introduced, is played by the electric bass and the baritone sax, but in their upper registers, and is doubled in higher octaves by the vibraphone and by violin harmonics, spreading the note over 5 octaves. This E sustains during the third repetition of the marimba figure and continues while another repeating element is introduced in m. 27, a syncopated figure spanning three quarter notes which is played by the flute, with the alto and tenor saxes taking turns providing a harmonization. Here, as on each of its appearances, this figure begins softly, crescendos and then diminuendos (over the course of six repetitions on this occasion) before ending softly again. This figure which is shown in figure 4, superimposes triple (3/4) meter on the prevailing 2/2, giving the listener the first indication of the cross-rhythms which will come to play a prominent role in the composition.
At no. 4, on the fourth quarter note of m. 31, something new appears: a snatch of melody stated by the bass (in its upper register, giving it prominence), as well as the alto and tenor saxes. It is not much, only four notes outlining an A major triad, but it is clearly not part of any repeating sequence. Beginning and ending on E, it seems to grow out of the prolonged E which has been sustained until its entrance. This short melody, and the melodic phrases which succeed it during Section 1, are shown in Figure 5.

As soon as this bit of melody lands on E in m. 34, the marimba pattern (Figure 3) resumes. In the next measure the sustained E (first heard in m. 23) reappears, echoing the last note of the melody, and in the following measure these elements are joined by the flute and saxes with their repeating triple meter ostinato. All of these elements coexist for several measures until their disappearance is triggered by an intrusion of the sustained low B in measure 41, which seems to put a period on the sentence.

We are left for a moment with the low B accompanied only by the basic background texture provided by the guitar, piano and clarinets. This is joined in m. 46 by
a single statement of the marimba figure, which leads to a second appearance, at no. 7, of melodic material stated by the bass and saxes. This second melodic phrase, while still confined to the notes of an A major triad, has grown from four to seven notes in length. While its predecessor had proceeded entirely in dotted half notes, this phrase adds dotted quarter notes to its repertoire of note values. The E on which it again begins and ends is echoed in m. 53 by the sustained high E, which is joined in the next measure by a statement of the marimba figure, and in the following measure by the flute and saxes with their repeating 3/4 ostinato which again crescendos and then subsides.

A partial statement of the marimba figure leads to a resumption, in m. 62, of the bass and sax melody (see Figure 5). Picking up once again from the sustained E, it now departs from the confines of the A triad to which it has been restricted and undertakes a crescendo as it descends to a forceful low D# in measure 65. This D#, the only departure the listener has heard from the B Aeolian collection and the major 3rd in a minor mode, has a dramatic effect, provoking an outburst of ascending major sevenths, G to F#, in the flute and electric piano. The ostinato formed by these sevenths dies away after a few bars, allowing the D# to descend to the sustained low B in m. 68, completing the musical sentence. This resolution achieved, the flute and saxes once more fade in and then out with their triple time ostinato and the marimba figure resumes, assuming an ongoing role as part of the supporting texture.

As Section 1 concludes, a new ostinato is added to the texture at no. 11 (see Figure 10). This ostinato, played by the flute, vibraphone and electric piano, is built from a syncopated four note figure which has somewhat the character of a fanfare. This figure makes an upward leap of a sixth from F# to D, descends to B, and then makes an upward
leap of a seventh to A, outlining a B minor seventh chord. Over the four measure period of the ostinato, the figure is stated, answered in a higher octave, and restated in the lower octave. With this ostinato in place, the stage is set for the transition to Section 2 of the work.

Section 2

As Section 2 commences at no. 12, the note collection remains the same, but the mode suddenly shifts to G Lydian. The electric bass, which had played the leading role in advancing the melodic narrative in section 1, relinquishes that role and commences an ostinato bass part, a two measure syncopated phrase containing only the pitch class G. The piano ostinato, which in Section 1 contained only octave D’s, is now fleshed out to describe a B minor triad, and the guitar ostinato is also modified. These three parts, which provide the underpinning which will remain unchanged throughout Section 2, and which I will now refer to collectively as the rhythm section, are shown in figure 6. These parts are joined by the repeating clarinet and marimba figures from Section 1, as well as the fanfare material played by the flute, vibraphone and electric piano.

Figure 6. Rhythm section ostinati, Section 2.

Whereas Section 1 was concerned with advancing a musical narrative, using somewhat sparse melodic materials in combination with the interplay of repetitive
elements to do so, Section 2 of *Gentle Persuasion* eschews all such attempts at narrative, and concerns itself entirely with presenting changing landscapes of multilayered ostinati. As we have seen, when the section begins at no. 12, six layers are present, creating a rich texture in which the various layers enunciate all of the notes of the G Lydian tonality. At no. 13 the alto and tenor saxes enter with a new ostinato, a syncopated rhythmic figure one and a half measures in length which moves mostly in staccato eighth notes. This ostinato, which is shown in figure 7, consists of two short fragments, antecedent and consequent phrases in microcosm.

![Figure 7](image.png)

Figure 7. Alto and tenor sax ostinato, Section 2.

The saxes’ entrance is imperceptibly soft, and over eight measures they increase their volume until at no. 14 they are forte, marked soli, and at the forefront of the proceedings. While the saxes have been making this crescendo, the marimba has been permitted to gradually fade out and disappear altogether, replaced by the saxes as they come to the fore. As the saxes assume the featured role, another change occurs in the texture: the fanfare material being played by the flute, vibes, and electric piano is compressed rhythmically, so that the four note figure occurs every three quarter notes, alternating between the lower and higher octaves.

At no. 15, having spent six measures in the limelight, the alto and tenor saxes begin to diminuendo, receding into the texture. As they do so, the baritone sax enters softly with another ostinato, a two-measure figure comprised of two descending three note fragments, syncopated as is most of the material in the piece. This ostinato is
shown in figure 8. As the baritone sax crescendos and the other saxes recede, the clarinet ostinato which has been with us since the first page of the score finally fades and drops out, replaced by the baritone sax which comes into its moment of prominence at no. 16.

Figure 8. Baritone sax ostinato, Section 2.

Like the alto and tenor saxes before him, the baritone spends six measures in the spotlight before beginning to fade back into the texture at no. 17. The two violins enter at this point with another layer of material, like their predecessors beginning imperceptibly and entering the listener’s awareness as they gradually increase in volume. The violin ostinato, which is shown in Figure 9, is very aggressive rhythmically, all double-stopped chords in staccato eighth notes, with ties over most of the strong beats creating a highly syncopated effect. At no. 18, the baritone sax has receded into the many-layered background texture, and the violin ostinato comes into prominence.

Figure 9. Violin ostinato, Section 2.

The overall texture at this point has become extremely active, the rhythmically aggressive saxophone and violin parts contributing significantly to the increasing momentum. The rhythmic compression of the fanfare motif played by the flute, vibraphone, and electric piano has also been a factor, and at no. 19 these parts are again
compressed, the 4 note fragment now occurring at intervals of two and on half quarter notes, the maximum compression possible without overlapping the fragments. The violins here begin a diminuendo, gradually rejoining the general texture, but the newly compressed fanfares initiate a crescendo, building over the next six measures until they exit with a flourish at no. 20, as a change of harmony signals the beginning of Section 3. Figure 10 shows the gradual compression of the fanfare motif as section 2 progresses.

Figure 10. Rhythmic compression of fanfare motif.
Section 3

As Section 3 begins the fanfare motif drops out, but all of the other parts continue, plunging headlong into the new section with no loss of rhythmic momentum, modifying their pitches as necessary to adapt to the change of harmony. Only a single note in the collection is changed, F# becoming F natural, but this F natural becomes the single note insisted on by the bass ostinato. It would be possible to assume that this F natural is the root, thus indicating an F Lydian augmented scale (F,G,A,B,C#,D,E), but another view is possible: that the F is the seventh of a scale built on G, a Lydian dominant scale (G,A,B,C#,D,E,F) which shares its pitch collection with the F Lydian augmented scale. I believe that the latter analysis leads to a greater understanding of this section’s function in the large scale harmonic scheme. Either analysis indicates an synthetic scale which creates a feeling of increased tension in this section.

The guitar and bass ostinati undergo rhythmic changes at the outset of Section 3. Both had previously spanned two measure periods, but now the guitar’s pair of three note fragments is compressed so that the fragments come at regular intervals and span only one and a half measures. Meanwhile, the note values of the bass ostinato are doubled, but the last note is then shortened, so that the ostinato now spans three measures. The remaining ostinati retain their former periodicities, the baritone sax, piano and violins all playing two measure patterns, while the alto and tenor saxes continue their pattern of one and one half measures. All of these ostinato patterns continue throughout Section 3, forming a complex background texture for the other events which now begin to unfold. This texture is shown in Figure 11.
As in Section 1, slowly evolving melody is now introduced over the supporting complex of *ostinati* (see Figure 12). At no. 21 the clarinets appear in their upper register intoning somewhat plaintive minor thirds in rather long note values. These minor thirds, C♯’s and E’s, are, not incidentally, the thirds and fifths of the same A major triads which were repeatedly described by the melodic phrases in Section 1.

The melodic phrase played by the clarinets is responded to by a new ostinato pattern played by the marimba, an ascending pattern consisting almost entirely of eighth notes alternating with quarter notes, superimposing triple meter on the prevailing cut time. This new marimba part is closely related rhythmically to the flute and sax parts from Section 1. Although the new marimba figure in its entirety has a period of six quarter notes, while the flute and sax figure from Section 1 occupied only three, the
marimba figure’s first half exactly duplicates the rhythm of the flute and sax figure, and its second half omits only the initial attack of that rhythmic figure. It might be said that the rhythm of new marimba figure has evolved from the rhythm of the former figure. Figure 13 offers a side by side comparison of the rhythmic similarities between the two figures. This new marimba part also imitates its counterpart in Section 1 by executing a crescendo followed by a diminuendo during the course of each appearance, gradually coming to the forefront and then receding.

At no. 23, after the marimba has completed its appearance, the melodic material continues, but now we hear from the choir consisting of flute, vibes and electric piano,
which, like the clarinets, is in a high tessitura. The line that they play is reminiscent of the first melodic line played by the bass and saxes in Section 1, but outlines an E minor triad rather than the A major triad heard in Section 1. The clarinets follow immediately, still preoccupied with the same minor third, but on their second descent from E to C# they interpolate and emphasize a D#, the only note in Section 3 which doesn’t conform to the prevailing collection, and a member of the same pitch class that provided the single renegade note in Section 1.

As before, the marimba responds to the clarinets with several repetitions of its ostinato pattern, fading into the foreground and then receding. This leads, at rehearsal #25, to another statement of melody by the flute, vibes and electric piano. This melodic statement is similar in shape to the second phrase played by the bass and saxes in Section 1, and again outlines an E minor triad. This time, however, it ends by resolving to an A.

The clarinets pick up the line immediately, once again beginning with the E to C# minor third, but now continuing down the A triad for an octave before introducing a G, the seventh of the A chord, which propels the music, at rehearsal #26, into the remote tonality of E Lydian and Section 4 of the piece, where the flute, vibes and electric piano conclude the melodic paragraph with a final phrase in the new tonality.
Section 4

As Section 4 begins, all of the ostinati continue, again altering their pitches in order to adapt to the sudden change in tonality. The shift in tonality in this Section is accompanied by a change of meter, as the cut time which has been the meter up to this point shifts to 3/2 time, which has the effect of changing the ways in which the various ostinati line up with the bar lines. The bass figure, which had occupied three measures in cut time, now fits neatly into two measures, its pitches changing from F to E. It also undergoes a subtle rhythmic modification, its smallest increments now becoming equal dotted quarter notes, a change which will prove significant. Both the guitar and the saxophone ostinati, which had previously occupied one and one half measures, now fit into a single measure. The remaining figures had all spanned two measures in the previous cut time. Of these, only the piano immediately modifies its rhythm to adapt to the new meter, adopting a pattern which occupies a single 3/2 measure. The figures played by the baritone sax and the violins continue unchanged, now occupying one and one third measures. They do not persist for long in this position, however. Instead, they initiate a decrescendo in m. 177 and disappear entirely by no. 27, leaving the remaining instruments in agreement on the new meter. Figure 14 shows the rhythm section ostinati which continue uninterrupted throughout Section 4.

![Figure 14. Rhythm section ostinati, Section 4.](image-url)
Although the melodies of Section 3 come to a conclusion with a final phrase in the new tonality and meter, the rest of Section 4 never undertakes any serious attempt at melodic narrative, but rather, like Section 2, concerns itself with presenting shifting landscapes of ostinato patterns. The landscape here is not so much of a linear progression as was that of Section 2, where new ostinati were introduced as old ones dropped away. Section 4 instead moves back and forth among a few patterns, some of which become increasingly complex as they are arrayed in close canons, while others make sporadic but unsuccessful attempts to break into melody.

In m. 177 the marimba responds to the concluding phrase of melody with the ascending ostinato pattern heard in Section 3, now transposed down a half step to adapt to the new tonality of E Lydian, with its period equal to a single bar in the new meter. It is during this appearance by the marimba, which as always includes a crescendo followed by a diminuendo, that the baritone sax and violins recede and vanish. The somewhat simplified texture contributes to a feeling of relative repose at no. 27, where the woodwinds and vibes take the opportunity to recollect the 4 measure marimba figure from Section 1, stretching the long notes so that the syncopations line up properly with the bar lines. The marimba responds to this statement of its own former pattern with a few more repetitions of its current ostinato pattern.

Having plunged headlong into its new tonality and meter and then subsided somewhat as previous events were recalled, Section 4 now gets down to business with the introduction of new material. At no. 28 the flute presents a small melodic fragment which will prove to be the only new material introduced in this section of the work. This syncopated motif occupies the space of three quarter notes, and is rhythmically identical
to the motif which occupied the flute, alto and tenor saxes in Section 1 of the piece. Figure 15 shows this relationship.

![Figure 15. Rhythmic similarities between Section 4 motif and Section 1 flute/sax figure.](image)

Rather than immediately repeating the motif to create an ostinato pattern, the flute sustains its last note, allowing the repetitions to come from other instruments, always at the interval of three quarter notes. The first of these comes from the second clarinet, transposed down a (diatonic) third, and adjusted downward another octave. This is followed by the 1st clarinet, again transposed down a third, but in the original octave. These three entrances completes the cycle of transpositions, so when the electric piano continues the series, it begins at the same pitch as did the flute and continues with the same sequence of transpositions as in the clarinet entrances. The electric piano continues the pattern of alternation between the upper and lower octaves, and so begins in the lower octave, reversing the pattern of octave adjustments found in the woodwinds. This complete series of entrances is shown in Figure 16. Figure 16 also makes it apparent that as the woodwinds and electric piano sustain the final notes of their individual fragments, they create a D# minor triad, which is superimposed on the E Lydian tonality.
Figure 6 also shows the violin parts which enter simultaneously with the woodwinds and electric piano at no. 28, also stating the new Section 4 motif, but deploying it entirely differently. The first violin moves the three woodwind entrances into the same octave and strings them together into a single melody spanning nine quarter notes. This melody is then repeated by the second violin, duplicating the electric piano’s entrances, while the first violin provides a chordal accompanying part. When the 2nd violin completes the melody, it moves on to the accompanying part while the 1st violin resumes the original melody, and so forth, establishing a two part round which will continue without interruption for a substantial period of time.

When the woodwinds and electric piano complete their series of entrances they do not continue, but instead are answered in m. 190 by another appearance of the marimba’s ascending ostinato. As this figure comes into view its rhythms line up exactly with those
of the newly established violin figure, reminding the listener that they have a shared rhythmic parentage in the flute and sax figure from section 1.

With the introduction of the constantly repeating violin figure, the alto and tenor sax ostinato which has persisted since Section 2 is no longer needed to enliven the texture. Rather than simply fading out, however, it ends with a flourish. At m. 192 the alto and tenor saxes are joined by the baritone sax, creating a three-part harmonization of the sax ostinato, and together they crescendo into the foreground, interrupting the marimba ostinato which had entered at m. 190. The alto sax here modifies its pitches, replacing the B naturals with B#'s, introducing a note foreign to the prevailing E Lydian tonality and creating a heightened level of tension. The three saxes, having achieved a dynamic of forte, exit at no. 29. At this point the marimba figure resumes in order to make its customary decrescendo, but, apparently disconcerted by the saxes’ intrusion, it no longer lines up rhythmically with the violin parts, and thus creates a somewhat subtle feeling of rhythmic displacement.

In m. 196 the Section 4 motif reappears as the woodwinds and electric piano duplicate their previous series of six entrances, again in sync with the the continuing violin patterns. This time, however, the flute starts the series a second time, but four quarter notes sooner than would be necessary for it to pick up where the electric piano leaves off. This has the effect of putting the flute’s pattern, which spans three quarter notes, one quarter note ahead of the patterns of the previous series, still being finished by the electric piano as the flute enters. As the clarinets and electric piano continue the second series of entrances begun by the flute, their rhythmic patterns are now one quarter note ahead of the violins’ ongoing patterns, creating a texture of close canons.
At no. 30 the three saxes again intrude with their three part harmonization of the ostinati from Section 2, the alto continuing its use of B# instead of B natural. Making a crescendo over the course of a single bar, in m. 203 they again make a forte exit, this time slightly extending and elaborating the end of the figure.

Following this appearance by the saxes the ascending marimba ostinato appears once again, but now the vibes immediately answer, in canon at the octave above and at the distance of 2 quarter notes. The high point of the marimba figure is a dyad D# and G# which the vibes are not able to reproduce an octave higher because the high G# exceeds their range, so I made the decision here to retain the D# and pair it with a B#, the same pitch class recently introduced by the alto sax, foreign to the prevailing tonality and therefore introducing a slight feeling of tonal unrest. Although the marimba ostinato lines up rhythmically with the violins, the vibraphone ostinato, following at the distance of two quarter notes, cannot, and so adds another layer of rhythmic complexity as the ostinato undergoes its usual crescendo and diminuendo.

At no. 31 the saxes again intrude, making another crescendo and again extending their ostinato figure as they come to a forceful end. The mallet instruments follow in m. 209 with another, shorter, statement of their canonic ostinato, which leads to a yet another appearance by the trio of saxes in m. 212, pursuing their intrusion to a still more vehement conclusion at no. 32.

Here the woodwinds and electric piano initiate another appearance of the Section 4 motif, again presenting a series of entrances in sync with the violins and then undertaking a second series of entrances in which the rhythmic figure jumps a quarter note ahead. This time the progression continues as the flute initiates a third set of entrances,
jumping ahead by another quarter note. The electric piano doesn’t follow the woodwinds this time, but keeps cycling through the series at the second position introduced, while the woodwinds begin repeating the series of entrances in the third position. Thus the constantly repeating rhythmic motif, which occupies the space of three quarter notes, is begun by one instrument or another on each quarter note pulse as the music progresses. Figure 17 shows this complex of ostinati in its fully constructed form as it appears beginning at m. 219.

Figure 17. Section 4 motif: fully constructed complex.

Now fully constructed, this complex is destined to persist for some time. As soon as it is complete it is joined, in m. 220, by the ascending marimba ostinati, again presented in canonic treatment by the two mallet instruments. Beginning softly, the marimba and vibes undertake a crescendo which continues as the saxes enter at no. 33, still in three part harmonization and also beginning softly but immediately starting to crescendo. The
increasingly complex texture continues to build until the saxes, at m. 228, shorten their ostinato, repeating its initial fragment three times before finally completing the phrase as they and the mallet instruments reach their climax, arriving at no. 34 and the beginning of Section 5.

Section 5

The saxes cut off cleanly as the new section begins, but the mallet instruments act as though the change of harmony has taken them by surprise, and their ostinatos dissipate over the course of the next measure. All of the other ostinato patterns persist, however, adapting as necessary to accommodate the change of harmony. In the new section E’s become F’s, F#’s become G’s, and the other notes remain the same (enharmonically) as in the previous E Lydian tonality. The new bass ostinato indicates G as the root, and so establishes the G altered dominant scale (G,Ab,Bb,B, Db,Eb,F). This synthetic scale, like the Lydian dominant scale used in Section 3, creates an unsettled harmonic feeling as the new section begins.

The new bass part, two measures in length, spans from G to G, filling in the space between with the notes of the Db major triad. Its rhythms, now even more than in the previous section, seem to be gravitating toward a 12/8 meter rather than remaining anchored in the prevailing 3/2. The piano, slightly changing its rhythm for the new section, continues to firmly assert the 3/2 meter, although in a very syncopated fashion. With changed pitches, the guitar ostinato remains ubiquitous. Figure 18 shows the rhythm section ostinati which persist through Section 5.

The woodwinds, electric piano and violins continue playing the complex of ostinati constructed from the Section 4 motif, now modified to conform to the G altered
dominant scale. They diminuendo over the first four measures of the new section, and by no. 35 they are pianissimo, and their status has become that of simply a background texture, although a very complicated one.

![Figure 18. Rhythm section ostinati, Section 5.](image)

Section 5, similar to Section 3 in its use of a relatively unsettled tonality delineated by a synthetic scale, now also imitates that section by superimposing melodic material on the background of multilayered ostinati, and by inserting a new ostinato, presented in the foreground, between the phrases of melody. The saxes and mallet instruments, who were mostly responsible for creating the big buildup at the end of Section 4, are the only instruments not currently employed in the creation of background ostinati, and so must again supply the foreground material. The instrumental forces are redistributed, however, and the alto and tenor saxes are joined by the vibes in presenting the new melody, the vibes rolling their long notes in an effort to provide a unique texture. The melodies played in Section 5 by this group are shown in Figure 19.

The melody presented at no. 35 reflects its parentage in the melodic elements of previous sections, but continues to develop and elaborate on its predecessors. Its first phrase is short, beginning and ending on Eb, and shows a predilection for moving in
dotted quarter note increments. Avoiding most stepwise motion, it simply outlines a half diminished chord on F, which might also be interpreted as an Ab minor tonic chord with an added 6th.

The baritone sax and marimba now join forces as they respond to the melodic phrase with several repetitions of a new ostinato pattern. This ostinato begins with a series of eighth notes which duplicate the shape of the second of the two fragments which made up the alto and tenor sax ostinato first introduced in Section 2 (see Figure 7) and which persisted until the end of Section 4. This fragment now moves from Ab to Cb and back, and is followed by two syncopated Eb’s, accented quarter notes. This melodic configuration seems to strongly imply a tonality of Ab minor, and seems to reinforce an
understanding of the melodic phrase just heard as also being in that tonality, although this is only one layer in a multilayered tonal framework. This new ostinato, shown in Figure 20, repeats every five quarter notes, and represents the first occurrence in the piece of an ostinato with that periodicity.

![Ostinato pattern](image)

Figure 20. Baritone sax/marimba ostinato, Section 5.

The next melodic phrase, which appears in m. 243, is more active, its first measures containing a number of eighth notes. While eighth note motion has been common in the ostinato patterns heard in the piece, this is the first time any element of melodic narrative has contained such short notes. This phrase begins by replacing the 6th of the Ab minor tonality with the major 7th, a G, which twice initiates descending arpeggios before resolving back to F, which initiates its own arpeggios before it descends through an Eb to land on an accented D natural at no. 37, introducing a renegade note, and continuing the pattern heard in previous sections of introducing and emphasizing a single dissonant note which doesn’t conform to the prevailing tonality. The D provokes a few repetitions of the baritone sax and marimba ostinato, after which the melody resumes briefly in m. 251, making a descent to what might be considered a half cadence on Bb. This leads in turn to a longer appearance of the baritone sax and marimba pattern, which commences now with the syncopated Eb quarter notes, and which continues to strongly imply a tonality of Ab minor.
At no. 38 the melody resumes, again moving in dotted quarter notes and simply outlining an Ab minor added 6th chord. Rather than responding with their ostinato pattern, the baritone sax and marimba answer in m. 258 with a melodic phrase of their own, which mirrors the one just heard, but which outlines an Eb seventh chord. In m. 260 the sax and vibraphone group repeat their phrase, but now end it with an eighth note figure which is rhythmically identical to that which appears in the baritone sax and marimba ostinato. This figure climbs from Cb to the renegade D natural and then descends to end on Bb, making a melodic cadence at no. 39 on what sounds like the 9th of Ab minor, the sort of melodic cadence one might expect to find in a jazz tune.

The baritone sax and marimba ostinato reappears, again commencing with the syncopated Eb’s, which are repeated an extra time on the third repetition of the pattern. This leads, in m. 264, to repetitions of a more forcefully orchestrated version of the same ostinato, which will provide the climax of Section 5. All of the saxes now play the initial eighth note fragment, which is now the same series of pitches that led to the melodic cadence at no. 39, including the renegade D natural and ending on Bb. The syncopated Eb’s are now chords hammered out by the vibes and marimba, each employing four mallets. These chords are, in jazz parlance, voicings of a G seventh altered dominant chord, their pitches chosen from the prevailing G altered dominant scale. The pitches they contain (G,B,F,Bb, and Eb) comprise the root, 3rd, 7th, raised 9th (enharmonically), and flatted 13th of a G seventh chord. After several repetitions of this ostinato, the saxes begin, in m. 268, to answer the mallet instruments’ hammered chords with syncopated chords of their own, in canon at the distance of a single quarter note. This syncopated
texture builds to a climax as the section comes to a close. The climax of Section 5, with the reorchestrated ostinato which leads up to it, is shown in figure 21.

**Figure 21. **Section 5, reorchestrated ostinato and climax.

**Transition to Section 6**

At no. 40 the saxes and mallet instruments suddenly fall silent. The bass ostinato lands on a final sustained G and does not continue. The guitar and piano ostinati, which have been in motion since the first page, also suddenly cease. What remains is only the complex of ostinati formed from the Section 4 motif being played, pianissimo, by the woodwinds, electric piano, and violins. Still conforming to the G altered dominant scale, this shimmering texture seems to float in the newly vacated space. After four measures,
at m. 274, the score indicates a change of meter from 3/2 to 12/8, with the eighth note remaining equal. Though the notation is altered as necessary to conform to the new meter, the patterns of ostinati remain precisely the same, and the listener hears no change of sound as the ostinato patterns continue alone for four more measures in the new meter.

At no. 41 the marimba enters with a rhythmic figure, several G’s descending to a pair of F’s, which is completed by a single attack from the vibraphone on the final eighth note of the measure, a major 7th Cb-Bb dyad. This rhythm of this figure comprises a single statement of what the listener familiar with African music will recognize as the bell pattern employed in the music of the *Ewe* people of Ghana. The intention here is not to begin playing authentic African music, but simply to use the musical reference provided by this syncopated figure to point the listener’s awareness toward an understanding of the new metrical framework. The marimba continues in m. 280 with a second phrase which also descends from G to F, and the bass now responds, in m. 281, with a very rhythmic motif which continues the descent, moving from F to Eb before dropping another octave to a sustained low Eb on the final eighth note of m. 281. The marimba’s entrance and the bass’s response are shown in Figure 22. The bass’s low Eb, which establishes that note as the new tonal center, is doubled in piano by the baritone sax and the piano, recalling the instrumental distribution of Section 1 of the piece.

Figure 22. Marimba entrance announcing 12/8 meter.
The vibes enter immediately in m. 282 with a syncopated melody spanning four measures which repeatedly leaps the minor 3rd from B to D and back. These notes, placed above the Eb in the bass, imply an Eb Lydian augmented scale (Eb,F,G,A,B,C,D), and the instruments creating the background texture adapt to this scale. The D’s in the vibraphone melody trigger a piano ostinato consisting of upper register D’s, exactly the same pitches heard in the Section 1 piano ostinato, arranged in the same octave-spanning fragments, their rhythms modified to create two measure patterns in the new 12/8 meter.

At no. 42, the bass, doubled by the tenor sax, responds to the vibraphone melody with its own four measure melody, stated in the very sonorous upper register of the electric bass, which also leaps and falls a minor third, but from G to Bb and back. The Bb’s, which the vibes reinforce, create another change in the harmony, and the instruments providing the background texture now adapt to an Eb Lydian scale. The bass’s melody, now doubled by both alto and tenor saxes, ends with almost the same syncopated figure which led to the low Eb a few measures earlier, but now it takes an unexpected turn and leaps to a sustained high Gb on the last eighth note of m. 289.

This Gb again changes the harmony, and the background instruments adapt to Eb minor, including in their figuration a Cb which would seem to imply an Aeolian scale, although the piano persists with its high D naturals. In m. 291 the marimba echoes the bass figure that led to the unexpected high Gb, pairing the Gb with a Bb. (The marimba uses a C natural in this figure, an apparent wrong note in the new harmony of Eb Aeolian, because Cb, the “correct” note which would match up with the many Cb’s in the background figuration, simply sounds wrong in my judgment.) Two measures later the bass returns its syncopated figure to its original form so that on the last eighth note of
m. 293 it again drops to the low Eb, again doubled by the baritone sax and piano. This series of entrances, which gradually move the harmony from Eb Lydian augmented to Eb Aeolian, is shown in Figure 23.

![Figure 23. Harmonic motion leading to Section 6.](image)

Meanwhile, in m. 290 the vibes have crept in with a new ostinato, which gradually comes into view as it makes a crescendo over the course of four measures. This ostinato is a rhythmic tattoo spanning two measures, mostly on the vibes’ low Bb, which repeatedly leaps the minor third to Db and back, presenting a compressed version of the much more leisurely minor third oscillations heard in the melodies recently played by the vibes (mm. 282-5) and the bass (mm. 286-9). The Db’s in the new vibraphone ostinato conflict with the high D’s still persisting in the piano’s figuration, but complete the Eb Aeolian collection implied by the background ostinati. During the four measures it takes for the vibes to fade into view, the background instruments, still playing the complex
ostinato texture constructed in Section 4, undertake a diminuendo and finally drop out at no. 43 as the bass instruments’ low Eb announces the beginning of Section 6.

**Section 6**

The disappearance of the complicated background ostinati provides a greatly simplified texture as Section 6 commences, and the guitar steps into this newly cleared space, resuming its very familiar ostinato pattern, which has been absent only in the transitional passage just heard. The other elements which remain in play at the beginning of the new section are now recognizable as the same elements which were assembled in the first pages of the piece, and which provided the background texture for Section 1. Here these elements are presented in Eb Aeolian, a major third higher than the B Aeolian of Section 1, and modified to adapt to the newly established 12/8 meter.

The guitar figure’s pitches are simply those of Section 1 transposed to the new tonality. Its rhythmic shape has been altered from that heard in the previous 3/2 meter, however, where its two fragments divided the measure into equal segments, producing a syncopated rhythm. In the new 12/8, however, such a division would result in a metrical regularity which would be completely unacceptable in the context of this piece, and so the first of the two fragments has been shortened and the second lengthened, producing a nicely syncopated rhythm.

The piano continues its upper register ostinato, but at no. 43 finally relinquishes its D naturals and adopts Gb’s, enunciating, as it did in Section 1, the third of the prevailing tonality, which is now Eb Aeolian. The upper Gb in its figuration is coupled with a Db, which provides a resolution for the preceding persistent D naturals. Finally, the rhythmic tattoo being played by the vibes is an adaptation of the clarinet pattern
heard in Section 1, similarly syncopated, and similarly oscillating between the fifth and the seventh of the prevailing tonality. Figure 24 shows these ostinati, which persist throughout section 6.

![Figure 24. Background ostinato texture, Section 6.](image)

If the listener has not yet realized that a recapitulation is underway, the entrance of the marimba in m. 297, with its 12/8 adaptation of the marimba figure from Section 1, will probably convince him. Section 6 is in fact a recapitulation of Section 1, its material and its series of events modeled closely on those of its predecessor. I will therefore not undertake a detailed account of the unfolding events of Section 6, as such a narrative would in many ways duplicate the account already given of Section 1. I will instead focus on describing the ways the material has been modified to make an accommodation to the new meter and tonality.

I have mentioned that the low Eb which announces the beginning of Section 6 is preceded by a very rhythmic figure played by the bass, which ends by dropping an octave to a syncopated low Eb, which is doubled by the baritone sax and piano. Throughout Section 6, on the several occasions when this low Eb recurs, it is always preceded by this same figure which propels it into its syncopated position, and which
sounds like something which might be played by the bass player in a so-called “world beat” band. This syncopated bass figure is shown in figure 25.

Figure 25. Syncopated bass figure preceding low Eb’s in Section 6.

Once Section 6 gets underway, there is for the most part a measure by measure correspondence with Section 1. The 12/8 measures of Section 6 are half again as long as the cut time measures of Section 1 were, both notationally and in actual time elapsed, so there is a feeling of increased spaciousness as the music proceeds at an overall slower pace, but with no less rhythmic activity. (Indeed, the vibrphone ostinato which has replaced Section 1’s clarinet figuration is arguably more rhythmically aggressive with its accented syncopations.) When the marimba figure enters in m. 297, then, it retains its very recognizable shape, still enunciating the minor third between the second and fourth degrees of the Aeolian scale, but takes half again as long to play. Figure 26 shows the new version of this marimba motif as it appears in m. 297.

Figure 26. Marimba pattern, Section 6.

The next element to appear is the sustained high note played by the electric bass with other instruments, which first appears in m. 304. In Section 1 this was an E, the fourth of the B Aeolian tonality, doubled by the baritone sax, vibes, and violin harmonics.
Transposed to Eb Aeolian, this is now the bass’s high Ab. The clarinets, having essentially traded places with the vibes, join the bass with Ab’s in higher octaves. The violins again contribute upper register harmonics, and so the sustained Ab again spans five octaves, as it did in Section 1. In Section 1 the baritone sax also played this sustained high note, but here I did not wish to push it upward to its top note, and also did not deem its lower written F to be of a sufficiently high tessitura, so I have omitted it.

In m. 308 the new version of the pattern played in Section 1 by the flute, along with the alto and tenor saxes, appears, retaining its former instrumentation. In Section 1 this repeating figure, spanning three quarter notes, created a cross current of triple meter against the prevailing cut time. The same rhythm used here would simply line up with the 12/8 meter, and so must be modified to create rhythmic interest as it did in Section 1. What I have done is to lengthen it by repeating its last two eighth notes so that it now occupies the space of four quarter notes, and when superimposed on the 12/8 meter, creates the desired rhythmic counter current. Its pitches have simply been transposed, but its orchestration has been modified somewhat, with the tenor sax now doubling the flute at the octave while the alto sax plays the harmony part. Figure 27 shows the new version of this ostinato as it appears in m. 308.

Figure 27. Flute/sax ostinato, Section 6.
As did Section 1, Section 6 intersperses among its various ostinato patterns several phrases of melodic discourse. As in Section 1, these are played by the bass along with the alto and tenor saxes, although the bass again takes the lead role, providing the continuity as it connects the melodic phrases with the sustained notes, both high and low. The melodic phrases in the new section have been substantially modified from those of Section 1. One reason for this is that the various melodic elements which have occurred throughout the composition, in Sections 1, 3 and 5, have represented a continuous evolution, which is continued here in Section 6.

The 12/8 meter of Section 6 requires that the melodies also change their rhythmic character. In all of the previous sections, the melodic elements had shown distinct propensities for moving in dotted quarter note rhythms, creating syncopations in both cut time which began the piece and the 3/2 meter which followed. While these dotted quarter note rhythms also served to foreshadow the coming 12/8 meter, they would be much too regular, and even prosaic, to be employed once the 12/8 meter has actually arrived. The solution has been to substitute rhythms which move mostly in quarter notes and half notes, thus superimposing 6/4 meter over the prevailing 12/8 and creating a cross current which provides rhythmic interest.

The shape of the melodic phrases in Section 6 has been modified for another, strictly practical reason. Beginning on the bass’s high E, both the first and second phrases in Section 1 included high A’s for the bass. Transposing these melodies upward into the new tonality would require the bass to play up to very high Db’s, and while these notes are possible (certainly on a modern six string electric bass), I thought it best to avoid them. Transposing the entire melody downward would, on the other hand, deprive
the music of the very sonorous quality of the electric bass in its upper register, so I
decided to retain the high Ab as the beginning note and simply alter the shape of the
melody. The melodic phrases that unfold in Section 6 are shown in Figure 28.

1st phrase:

2nd phrase:

3rd phrase:

Figure 28. Unfolding melodic phrases, Section 6.

The first phrase of this reshaped melody, which appears at no. 45, outlines a Db
major triad, here as in Section 1 delineating a major triad built on the seventh degree of the
prevailing Aeolian tonality. It is longer than its Section 1 counterpart, but, like that
counterpart, ends with the same note on which it began. The second phrase of melody,
which appears no. 48, begins in similar fashion, but soon departs from Db triad,
describing an Ab minor seventh chord. It appears to end on the same high Ab as its predecessor, but then continues, eventually moving upwards to land on a prolonged Gb.

Meanwhile, the clarinets and violins, which had joined the bass in producing multiple octaves of the sustained high Ab, are now joined by the baritone sax as they move their Ab upward to a sustained Cb (m. 334). This Cb moves, after the bass and saxes have arrived at their sustained Gb in m. 338, to a prolonged Db. These two notes are the only time in this section that this group of instruments, which has heretofore always doubled the bass on its high Ab’s, departs from that role to provide an independent counter line, albeit a rudimentary one, and as such they represent somewhat of a dramatic high point.

In m. 346 the third melodic phrase of Section 6 again begins on the high Ab, then ascends through the Db triad to an F before making a crescendo and dropping to a forceful G natural in m. 350. This G, the major third of the prevailing Eb Aeolian mode, is the single note in the section which is foreign to the prevailing tonality. Its introduction here mimics the procedure employed in Section 1 as well as the other sections employing melodic discourse. As it did in Section 1, this unexpected note provokes a flurry of ascending major seventh intervals, which here in Section 6 are Cb’s ascending to Bb’s, played by the flute, clarinets, and electric piano. As these subside, the bass again plays the syncopated figure which leads, at no. 51, to the low Eb which puts a period on the section’s melodic narrative.

As it did in Section 1, the final note of the melodic narrative sets the flute and saxophone ostinato into motion for a last series of repetitions. These, in turn, give way to the reappearance of what I have referred to as the fanfare motif, which serves as the harbinger of section 7, which presents a recapitulation of Section 2.
Section 7

Like Section 6, Section 7 presents a recapitulation which is in many ways very literal, but in which all the elements have undergone modifications in order to conform to the new meter. Its tonal relationship to Section 6 is the same as the relationship of Section 2 to Section 1: Section 7 retains the same pitch collection contained in the Eb Aeolian of Section 6, but the root drops a third, producing a Cb Lydian tonality. It is worth pointing out that with the final section’s arrival at this key center, the piece has come back, enharmonically, to where it started in Section 1, a tonal area centering on B, although now in a much brighter Lydian set of clothes.

When the bass commences its ostinato figure at no. 53, it in fact makes a unilateral enharmonic change to B Lydian. The syncopated rhythms of the bass pattern, which now occupies four measures, clearly establish B as the root of the new tonality. The guitar’s ostinato pattern continues the rhythmic pattern established in Section 6, its pitches being modifies precisely as they were when Section 1 gave way to Section 2. The piano fleshes out the very spare ostinato it had played in Section 6, now delineating an Eb minor seventh chord, and adopting a more complex rhythm which continues to occupy a two measure span. Figure 29 shows the rhythm section ostinati which persist throughout Section 7.

Section 7 proceeds very much as did Section 2, with the repetitive elements which have persisted from Section 6 gradually dropping out as new ostinati are introduced, each in turn gradually coming to the fore and the receding into the ever more complex texture. The various ostinati are similar to those heard in Section 2, but have undergone modifications to adapt to the new meter. The first of these, the fanfare motif which
appears at no. 52, the end of Section 6, is now played by the flute, clarinets, and electric piano. As in Section 2, three utterances of the figure are spread unevenly across a four measure period, the second having undergone rhythmic modification. As it was in Section 2, this pattern is rhythmically compressed when the sax ostinati come to the fore, which occurs at no. 55 in this section of the piece. Figure 30 shows the fanfare motif in its original as well its compressed forms.

The new ostinato figures in Section 7 appear in the same sequence as they did in Section 2, the first being that played by the alto and tenor saxes, which appears at no. 54 and comes into prominence at no. 55. As in section 2, it occupies one and one half measures, and presents an entirely homophonic two-part texture. The pitches used in Section 2 are transposed to the new tonality without change, and the rhythmic pattern is simply extended to fit the longer measures. The two parts have been reversed in this
section due to considerations of register, and the former top part, the more melodic, is now given to the tenor sax, with the alto sax above. This ostinato pattern is shown in Figure 31.

The baritone sax ostinato, the next to appear, begins at no. 56 and assumes the foreground at no. 57. It retains its two-measure period, but its melodic content has been entirely reworked, so it shows little resemblance to its counterpart in Section 2. It may be that it was granted this freedom because it is the only truly solo ostinato presented in this section. In any case, this repetitive two measure melody, which is shown in Figure 32, is allowed to sing out in the baritone sax’s medium high register.
The violin ostinato patterns appear next, commencing at no. 58 and coming into the foreground at no. 59. As in Section 2, these consist entirely of hammered double stop chords, mostly eighth notes, but sometimes tied across the beat to create syncopation. The chords outlined here are Bb minor seventh and Eb minor seventh, with greater emphasis given to the former. This violin ostinato is shown in figure 33.

Section 7 now departs from its prototype and adds one more ostinato to the increasingly complex texture. The marimba and the vibes, which at the outset of Section 7 still persevered with their ostinato patterns from Section 6, have been allowed to fade and drop out as new ostinati were introduced during Section 7, and so are now free to contribute an ostinato pattern of their own. This new pattern appears at no. 60 and assumes its position of prominence at no. 61. Its first measure consists of an ascending figure which recalls the marimba ostinato first heard in Section 3, but which, as usual, has been reworked rhythmically to create syncopation in the new 12/8 meter. This ascending pattern reaches its peak on beat one of the pattern’s second bar, then descends to
culminate with accented Eb’s which very much recall the accented Eb’s of the baritone sax and marimba ostinato which provided the repartee to the melodic elements of section 5. The second measure of this pattern is repeated in its entirety, the entire sequence resulting in an ostinato pattern spanning three measures.

After enjoying its prominence at no. 61, this ostinato played by the mallet instruments does not undertake a diminuendo at no. 62 and recede into the texture as might be expected, but rather thickens its texture, introducing more complex harmonies, and notably introducing G naturals, the same pitch class that provided the lone renegade note in Section 6. These E naturals also stand in the same relationship to the Cb Lydian of this section as the C naturals introduced in Section 4 by the alto sax and vibes stood in relation to the E Lydian of that section, both representing (enharmonically) the raised fifth degree of the prevailing tonality. The high point of the reharmonized pattern, on the first beat of its second measure, presents an Eb major triad, after which the pattern descends to what are now accented chords, rather than the unison Eb’s in the original version of the ostinato. These chords revert to the Eb Aeolian collection, asserting what can most easily be described as Cb major ninth structures. This new ostinato is shown in both of its forms in figure 34.

The thickening texture of the mallet instruments’ ostinato at no. 62 signals a final buildup to the climax of Section 7 and the short coda that ends the piece. All of the instruments are now involved in the extremely complex texture as they repeat their various ostinato patterns, creating an ecstatic, near-cacophony of sound which is propelled forward by its aggressively syncopated rhythms. As the mallet instruments’ textures thicken, a general crescendo also occurs, leading to the coda at no. 63.
As the coda begins, forte, the mallet instruments and electric piano land, in their upper registers, on an Eb major triad, the G naturals recently introduced by the mallets supplanting the Gb’s of the Cb Lydian tonality. Below this, the remainder of the ensemble hammers out chords in a rhythm of three eighth notes followed by an eighth rest. This pattern is repeated three times, superimposing a measure of 3/2 on the 12/8 meter. The first two chords hammered out by these series of attacks superimpose an Eb major triad over a fifth-less Db seventh chord the seventh of which is in the bass (understandable as a Db thirteenth chord with a raised eleventh). The third superimposes a G major seventh chord over a C major seventh structure (understandable as C major seventh with a raised eleventh). Figure 35 shows the first measure of the coda in reduction.
In the second measure of the coda the multiple ostinati which led up to the coda return, starting softly and crescendoing over the course of a single measure to a repetition of the hammered chords. Another soft start and crescendo lead to a third repetition of the hammered chords, but only the first two series, after which a short phrase stated by the baritone sax, vibes and marimba makes a final melodic cadence on Cb, which is answered by four hammered chords asserting Cb Lydian. These final chords are major sevenths which include the fourth degree of the Lydian scale, or the raised eleventh of the Cb major seventh chord. Figure 36 shows the final 3 measures, also in reduction.
The Form of *Gentle Persuasion*

The major sections of *Gentle Persuasion* are easily distinguishable, each being defined by a distinct tonal area which remains essentially static throughout its duration. These changes of harmony are accompanied by changes in the ostinato patterns played by the piano, guitar and bass. These, like the harmony, change as the bar line is crossed into a new section, and they continue unaltered throughout that section. The sole exception is the transitional section that leads from Section 5 to Section 6, which begins by continuing the harmony of Section 5, which it then gradually changes until it arrives at the new tonal area of Section 6, thus introducing the only harmonic motion in the work, apart from that between the large scale building blocks represented by the major sections.

The formal outline of *Gentle Persuasion* is shown in Figure 37.

The form described by the large sections is A B C D E A’ B’. The final two sections very clearly constitute a recapitulation of the initial pair of sections, but this is a recapitulation in which all of the materials of the original sections have been changed by the rhythmic transformation which has occurred. It is also a recapitulation which does not begin by returning to the original tonality. Section 1 begins the work in B Aeolian and Section 2 retains the same pitch collection as it moves to G Lydian, but when the recapitulation begins in it is in Eb Aeolian, remote from the original tonality. The final section retains the same pitch collection as it moves to Cb Lydian, however, and succeeds in returning the work to a tonality built (enharmonically) on the B where it began, although it is now the much brighter Lydian mode.
<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Formal Scheme</th>
<th>Tonality (Scale)</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1-82</td>
<td>A</td>
<td>B Aeolian</td>
<td>Melodic narrative (Exposition)</td>
</tr>
<tr>
<td>2</td>
<td>83-134</td>
<td>B</td>
<td>G Lydian</td>
<td>Construction of ostinato textures (Exposition)</td>
</tr>
<tr>
<td>3</td>
<td>135-173</td>
<td>C</td>
<td>G Lydian dominant (F passing 7th in bass)</td>
<td>Melodic narrative continues</td>
</tr>
<tr>
<td>4</td>
<td>174-229</td>
<td>D</td>
<td>E Lydian</td>
<td>Construction of ostinato textures w/ canons</td>
</tr>
<tr>
<td>5</td>
<td>230-269</td>
<td>E</td>
<td>G altered dominant</td>
<td>Melodic narrative continues</td>
</tr>
<tr>
<td>Transition</td>
<td>270-293</td>
<td></td>
<td>G altered dominant, Eb Lydian augmented, Eb Lydian, Eb Aeolian</td>
<td>Return to Recapitulation</td>
</tr>
<tr>
<td>6</td>
<td>293-367</td>
<td>A’</td>
<td>Eb Aeolian</td>
<td>Recapitulation (melodic narrative continues)</td>
</tr>
<tr>
<td>7</td>
<td>368-431</td>
<td>B’</td>
<td>Cb Lydian</td>
<td>Recapitulation (construction of ostinato textures)</td>
</tr>
<tr>
<td>Coda</td>
<td>432-438</td>
<td></td>
<td>(Db Lydian dominant, C Lydian,) Cb Lydian</td>
<td>Coda</td>
</tr>
</tbody>
</table>

Figure 37. Formal outline of *Gentle Persuasion.*
The two opening sections differ greatly in their character and method of
construction. Section 1 introduces several phrases of melody, which combine with
various ostinati and sustained notes to create a narrative whole which comes to
completion at the end of the section. Section 2, on the other hand, simply presents a
changing landscape of ostinato figures, with old patterns dropping away as new ones are
introduced, the whole gradually building in intensity. Rather than coming to a close, this
section simply plunges into the following section.

The subsequent sections continue the pattern of alternation between sections
which utilize melodic discourse to advance a narrative and sections which avoid melodic
narrative and concern themselves with constructions built from ostinato patterns. Thus
Sections 3 and 5 continue the melodic narrative begun in Section 1, similarly interspersing
the melodic phrases with interruptions by ostinato patterns, as they create an evolving
discourse. A comparison of Figures 5, 12 and 19 will show this melodic development as
it progresses.

Sections 3 and 5 are similar in other ways. Both present their melodic content on a
background texture of ostinati which was constructed during the course of the previous
section. They both employ synthetic scales, the only such scales heard in the work,
creating an unsettled feeling in contrast to the relatively stable tonal areas of the
surrounding sections. Moreover, they both use scales associated with dominant
structures built on G, G Lydian dominant in Section 3, and G altered dominant in Section
5. Section 3 places a passing seventh in the bass for its entire duration, which is possible
because the preceding section had been in G Lydian, providing the preparation for the
passing seventh in Section 3. While Section 5 must be content with a G as its bass note,
the passing seventh is presented in microcosm in the transitional passage which follows, in the marimba’s entrance at no. 41 (see Figure 22).

Section 4 stands alone as the central of seven sections, the passing seventh of Section 3 having resolved in a somewhat deceptive cadence to a sunny E Lydian. This sort of cadence, incidentally, is not particularly unusual in my music, and might appear in any jazz tune I have written since the 1970’s. This section again occupies itself with creating textures from ostinato patterns. Rather than simply introducing new patterns in a linear progression as in Section 2, however, it places the ostinato patterns into canons, which become increasingly complex as the section progresses.

The large-scale formal outline of Gentle Persuasion shows a number of similarities to sonata form. The two opening sections (themes 1 and 2) are clearly recapitulated in the final two sections, although having undergone transformation. Sections 3 through 5, taken as a whole, are similar to a development section in that they migrate to new tonal areas where they elaborate on the melodic content introduced in Section 1, introducing only new material which can be seen to have been derived from the material presented in Sections 1 and 2 (the “exposition”). While the transition which leads to Section 5 is in no way a dominant preparation, it certainly can be said to be a preparation, and when Section 6 arrives it very much has the character of a recapitulation, although it is completely in the wrong key. Section 7, however, turns out to be almost in the right key, as the second theme of a sonata which began in B (Aeolian) minor returns in the parallel (Lydian) major.

The problems with this analogy arise mostly from the overall shape of the exposition composed of sections 1 and 2, and therefore the shape of the recapitulation.
While Section presents a satisfactory first theme area, Section 2, with its linear progression of ostinatos, doesn’t do as well at presenting a second thematic area, nor does it lead to any kind of closing for the exposition, or any approximation of a dividing cadence. These objections noted, the analogy with sonata form is worth mentioning, although I will refrain in the end from characterizing the work as a Sonata.

One further note on the form of the work: The point where the Recapitulation begins, no. 43, or m. 294, corresponds very nearly to the Golden Section, otherwise known as the Golden Mean or the Divine Proportion. One can’t make this calculation using a count of measures, as the measures are of shorter length earlier in the piece, but if one calculates using either multiples of any note value (which remain constant throughout) or actual time elapsed, one finds that the recapitulation begins at .61842105 of the piece’s total span, a very close approximation of the Golden Section.
Notes on the Harmonic Language

Of the seven major sections that make up Gentle Persuasion, five make use of traditional modal scales, presenting them in a fairly straightforward way. Only two different types of modal scale are actually employed, the Lydian scale being used in three sections, while the Aeolian scale is used in the remaining two. Both sections which use Aeolian scales are followed by sections in which the mode changes to Lydian but the pitch collection does not change. Thus the five modal scales used in the piece describe only three different pitch collections.

The two non-modal scales used are both synthetic scales which give a feeling of instability to the sections where they are used. Both scales are constructed on G roots, although in section 3 the seventh degree, F, is placed in the bass throughout the section. The scales used are G Lydian dominant (G,A,B,C#,D,E,F), which is used in Section 3, and G Altered dominant (G,Ab,Bb,B,Db,Eb,F), which is used in Section 5. Both of these scales are commonly used in jazz harmony to provide pitch collections for use in the construction of dominant seventh structures in different situations. Both can also be understood (and they are often initially taught this way) as modes of the ascending melodic minor scale. The G Lydian dominant scale shares a pitch collection with D melodic minor, while the G altered dominant scale has the same content as the Ab melodic minor scale. These scales are also sometimes described as “acoustic” scales, based on the fact that the scale which I refer to as Lydian dominant is apparently similar to that described by the 8th through 14th partials of the overtone series. The actual pitches which occur in the overtone series, however, diverge wildly from those used in equal temperament, which would of course be the required tuning for Gentle Persuasion.
The pitch content of the two dominant scales used in *Gentle Persuasion* is transpositionally equivalent at the interval of the tritone. What I mean by this is that if one transposes the G Lydian dominant scale the interval of a tritone, the Db Lydian dominant scale that results has the same pitch content as the G altered dominant scale, and the opposite is also true. Jazz musicians, to whom the substitution of dominant chords at the interval of the tritone is common currency, are intimately familiar with these relationships.

The general approach to handling the tonalities implied by the various scales in the work can probably be best be described as *pan-diatonicism*, with all of the pitches of a given scale coexisting on a fairly equal basis in the motivic fragments which make up the constant interplay of ostinato patterns, as well as in the various melodic elements that appear. No attempt is made to create harmonic progressions except in the large scale motion of one major section to the next. Complex repetitive textures unified by a common scale but lacking in harmonic motion are, of course, one of the defining features of the minimalism which was one of the inspirations for this piece.

The role played by the piano and bass in providing an harmonic foundation is somewhat similar to the role those instruments play in a jazz setting, although there they would generally have more freedom, and not be relegated to endless repetition as they are here. Once the rhythm section is set in motion in Section 2, its patterns provide fairly stable harmonic underpinnings for each section. The bass, of course, continually reiterates a root which corresponds to the current tonal center (or, in one case, a passing seventh). The piano meanwhile contributes rhythmically activated chords which establish an harmonic framework.
Thus in Section 2 the bass simply activates octave G’s while the piano describes a B minor triad, the two taken together indicating a G major seventh structure. In Section 3, while the bass plays an F which is the seventh of a G Lydian dominant scale, the piano describes an E minor seventh chord with an added A, which, taken together with the bass’s F, can be understood to describe a G dominant thirteenth structure. In Section 4 the piano articulates an E major seventh chord with an added A#, neatly summing up the E Lydian tonality above the bass’s E’s. In Section 5, while the bass repeats a pattern emphasizing G but also containing a complete Db major triad, the piano activates a cluster which contains B and F, the third and seventh of the G seventh chord, as well as Ab, Bb, and Eb, the lowered ninth, raised ninth (enharmonically) and the lowered thirteenth of a G altered dominant structure. In Section 7 the piano’s Eb minor seventh structures combine with the bass’s B’s (Cb’s) to create Cb major ninth chords as the section’s harmonic basis.

Apart from the piano’s activated chords, most of the elements that appear are linear in nature, whether actual melodic phrases or small fragments reiterated as ostinati. These often enrich the harmonies by emphasizing extensions of the chords (ie. 9ths, 11ths or 13ths), or by delineating other structures. Thus, in section 1, when the marimba enters with its motif emphasizing C# (see figure 3), this C# is heard as the ninth in relation to the B Aeolian tonality, which has been established by the sustained B in the bass and the other ostinati present in the texture. Also, as I have described, the melody introduced at no. 4 in Section 1 occupies itself largely by outlining A major triads, but this does not create any harmonic motion, but rather simply introduces a major triad constructed on the seventh degree of B Aeolian, while the tonal underpinnings remain static.
Similar examples abound. In Section 2, which is in G Lydian throughout, the baritone sax figure introduced at no. 15 (see Figure 8) would, if heard alone, clearly imply A major. And again in Section 2, the violin ostinato introduced at no. 17 (see Figure 9) strongly emphasizes an F# minor seventh chord, that is to say a structure comprised of the major seventh, ninth, raised eleventh, and thirteenth of the prevailing G Lydian. In Section 4 of the piece, when the woodwinds and electric piano sustain the last notes of their statements of what I have referred to as the Section 4 motif (see Figure 7), the result is a D# minor triad, which is superimposed on the E Lydian texture. When the harmony changes at the outset of Section 5, the D# minor triad becomes an Eb major triad, which is superimposed on what has become G altered dominant harmony. Meanwhile, as I have described, the melodic elements of Section 5 steer a convincing course toward a tonal center of Ab minor, adding another layer to the mixture.

**Renegade Pitches**

I have mentioned the inclusion of occasional notes, usually emphasized, which do not fit into the prevailing tonalities. The first of these, the D# which appears in m. 65 as the penultimate note in the melody played by the bass and saxes, which is otherwise strictly in B Aeolian (see Figure 5), was simply included as a product of the moment’s inspiration. Once that renegade note had been included it seemed only appropriate to include a single such note in each of the sections participating in the continuing melodic narrative. Thus in m. 158 of Section 3 another D#, representing the same pitch class, appears in the clarinet melody (see Figure 12), a dissonant note in the context of the G Lydian dominant scale.
In Section, one eighth note before no. 37, the melody played by the vibes and saxes lands forcefully on a D natural, again dissonant in the context of G altered dominant (see Figure 19). This D is also included, though not prominently, in the reorchestrated ostinato which provides the climax for Section 5 (see Figure 22). This same D is echoed again in the transition leading to Section 6 by the piano’s entrance in m. 283. The D’s here recall the piano’s entrance on the first page of the score, and are consistent with the prevailing harmonies for a few bars, but they persist even when all of the other instruments agree on Eb Aeolian in m. 290, thus again becoming foreign to the prevailing harmony. When Section 6 is reached, the melody played by the bass and saxes mimics Section 1 by including a G natural as the penultimate note of an otherwise Eb Aeolian melody.

Section 2 never departs from the G Lydian collection, but Sections 4 and 7 both introduce a single foreign pitch which subtly colors the harmony with its dissonance, contrasting with the heavily emphasized foreign pitches introduced in the melodic sections. In m. 193 of Section 4, the alto sax changes its B’s to B#’s, departing from the prevailing E Lydian by introducing its augmented 5th degree. This same B# is later introduced by the vibraphone in its canonic imitation of the marimba (beginning in m.204), again adding a note of piquancy to the E Lydian tonality. Beginning at no. 62 in Section 7, the marimba introduces G naturals into the Cb Lydian framework, again introducing the augmented 5th degree and enlivening the texture as the section builds to its climax.
Syncopation, Cross Rhythms and Metric Transformation

I notice that as I describe the various elements which appear in Gentle Persuasion I very frequently employ the word syncopated in my description. The simple fact is that most of what appears in the piece is syncopated. Thus the work begins with a guitar ostinato which consists of eighth note fragments which always land off the beat, followed by a piano ostinato of similar construction. The sustained low note which appears in m. 8 enters on the 4th quarter note of the measure, and the clarinet ostinato which appears two measures later scrupulously avoids placing any note on the beat. And so forth, with syncopation permeating every aspect of the work.

It might be convenient to postulate that my preoccupation with syncopation has arisen from my heavy involvement in the Bay Area’s Latin music scene over the course of the last twenty years, and a not inconsiderable familiarity with African music acquired by playing with a number of Afro beat and World beat bands, but the fact is that syncopation was a defining characteristic of my music long before my exposure to these influences. I was interested in jazz at a young age, of course, but Igor Stravinsky’s Le Sacre de Printemps (I acquired the score at age 14) was no less of an influence. In any case, rhythmic inventiveness is one of the qualities I prize most highly in any music, and the creation of rhythmic interest is a constant focus of my attention as I create my own music.

In addition to the use of syncopation, rhythmic interest is created in Gentle Persuasion by the superimposition of rhythmic patterns which do not coincide with the prevailing meter. Thus the ostinato played by the flute and saxes in Section 1 creates a crosscurrent of 3/4 meter against the prevailing cut time. In Section 2 the alto and tenor
sax ostinato, the first new pattern to be introduced, spans one and one half measures, already foreshadowing the 3/2 meter which will come in Section 4. When Section 2’s fanfare motif is compressed for the first time (Figure 10), its two fragments each span three quarter notes, creating a current of 3/4 meter, while its total period becomes one and one half measures, again anticipating the coming 3/2 meter. The exact same compression is applied to the guitar pattern at the outset of Section 3 (Shown in Figure 11).

The melodic elements introduced in Sections 1, 3 and 5 show from their first appearance a tendency to move in dotted quarter note increments, superimposing this motion on the prevailing alla breve meter and foreshadowing the eventual change to 12/8. In my quest to find appropriately interesting rhythms to use in this context I developed an unusual working method: I composed melodies in duple meter which I found to be satisfactory from the rhythmic standpoint, and then multiplied the note values by 1.5, creating melodies which implied 12/8 meter which could then be superimposed on the alla breve framework. Figure 38 shows how this process has been applied to the melodic phrase which appears at no. 7 in Section 1. Figure 39 shows another example, using the phrase which appears at no. 25 in Section 3. As can be seen in Figure 31, the melodies derived by this process are generally allowed to blend back into the underlying meter as they conclude.

Figure 38. Rhythmic multiplication as used in Section 1.
melody as originally composed:

```
\begin{music}
\newKey\[4.00\]
\newTime\[4.00\]
\newTie\[4.00\]
\newNote\[4.00\]
\newRhythm\[4.00\]
\newRest\[4.00\]
\newBeat\[4.00\]
\newDuration\[4.00\]
\newExpression\[4.00\]
\newText\[4.00\]
\end{music}
```

melody after rhythmic multiplication, as it appears in Section 3:

```
\begin{music}
\newKey\[4.00\]
\newTime\[4.00\]
\newTie\[4.00\]
\newNote\[4.00\]
\newRhythm\[4.00\]
\newRest\[4.00\]
\newBeat\[4.00\]
\newDuration\[4.00\]
\newExpression\[4.00\]
\newText\[4.00\]
\end{music}
```

Figure 39. Rhythmic multiplication as used in Section 3.

The eventual change to 12/8 is also foreshadowed in the rhythms of several of the ostinato patterns heard during the course of the work. The pattern introduced by the flute and saxes in section 1 (see Figure 4) is one such pattern, as are two other patterns which I have described as being its rhythmic twins, the marimba pattern introduced in section 3 (Figure 13), and the section 4 motif played by the woodwinds, electric piano and violins (Figure 16). Two of these patterns have a period of 3 quarter notes, while the third has a period of six quarter notes. I have described them all as superimposing three quarter meter on the prevailing cut time or 3/2 meter, which is certainly true, but their rhythmic construction can also seen as clearly expressing the 12/8 meter which is to come. Figure 40 makes this plain, showing each in its original form and as it would be notated in 12/8 meter. It is worth noting that these patterns constitute very regular expressions of 12/8 meter and, while they make interesting cross rhythms when superimposed on cut
time or 3/2 meter, they would never be used once 12/8 is actually achieved, as their regularity would be considered entirely too prosaic.

![Various ostinato patterns implying 12/8 meter.](image)

When Section 4 begins, and the meter changes to 3/2, the ostinato pattern played by the bass, while probably still heard as a syncopated pattern 3/2, actually expresses a regular 12/8 meter (see Figure 14), and the same is true of the somewhat more elaborate figure the bass adopts in section 5 (Figure 18), both patterns thus anticipating the eventual shift to 12/8 meter. Meanwhile the Section 4 motif, which by itself strongly
implies 12/8 meter, has been placed into a canonic texture with entrances occurring on
every quarter note pulse, creating a rhythmic complexity which is no doubt too great for
the listener to fully understand. When everything else drops out at no. 40, leaving only
this unfathomable texture, the listener is left floating, with any attachment he may have
had to the previous rhythmic framework pretty much nullified, and so a smooth metric
modulation into the new 12/8 is possible.
Conclusion: Moving Toward Synthesis

I notice that in my analysis of the rhythmic aspects of Gentle Persuasion, as I discuss syncopation and the superimposition of one meter on another, and as I detail the construction of a metric modulation which is set in motion in the earliest pages of the work in order to come to fruition in the final sections, I almost overlook what may be the single most important aspect of the work from a rhythmic point of view. This is simply that, once begun, the rhythmic flow proceeds unabated throughout the course of the work, never pausing, and never entertaining the slightest thought of any rubato, or accelerando or ritenuto.

The reliance on persistent repetitive rhythm is, of course, one of the defining traits of the minimalism that provided much of the inspiration for the present work, and was a quite conscious reaction on the part of the early minimalist composers to the complex serialism of the mid twentieth century, which had not only striven to break down the confines of tonality, but also had pretty much destroyed any sense of rhythmic flow. This emphasis on rhythmic flow, as adopted by the early minimalists and as reflected in Gentle Persuasion, represents an area of common ground between my “classical” compositions and the other musical traditions with which I have been involved. Jazz, which has been an influence since my earliest musical beginnings, as well as the Latin and African music which has occupied much of my attention in more recent years, all rely heavily on the flow of rhythm to propel the music, and as these influences have certainly been incorporated into the composition of Gentle Persuasion, it can be said that the beginning of a synthesis has been acheived, at least in the area of rhythm.
The use of diatonic modal frameworks was also a common feature of early minimal music, and so my incorporation of a similar vocabulary from my jazz writing into the present experiment in minimalism seems to have produced a comfortable fit. I realized during the composition of *Gentle Persuasion* that I was in some cases using techniques similar to those which I had been using for years in my jazz writing. I have often used multiple ostinati to create background textures, for example, although not on such a large scale as in the present work. The harmonic progression described as *Gentle Persuasion* proceeds through its seven large sections could, if compressed greatly, serve as the chord progression for one of my jazz tunes.

It must be admitted that *Gentle Persuasion* fails to make any serious attempt to integrate the thornier harmonic vocabulary of my previous “classical” style with the diatonicism of my jazz writing, but rather simply grafts the latter onto a “classical” piece, resulting in a harmonic practice which happens to be similar to that employed by the early minimalists. I have a large orchestral piece in progress, presently called *Glass Bead Game*, which does begin to address this problem, deriving its pitches from a twelve-tone row, but insisting, largely through the use of constantly varied repetition, on a sort of tonal centricity. This may be the next step in an ongoing attempt to integrate my two very different harmonic languages. Meanwhile, I feel that, while *Gentle Persuasion* may represent a less than perfect synthesis of disparate writing styles, it does at least take a step in the direction of integration. Taken on its own terms, it presents what I feel is a convincing argument for the techniques it employs.
GENTLE PERSUASION

for Chamber Ensemble

by Rolf Johnson
Instrumentation:

Flute
2 Clarinets in Bb
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Vibraphone
Marimba
Electric Piano
Piano
2 Violins
Electric Guitar
Electric Bass
E. Pno.

A. Sax

B. Sax

Guitar

Piano

T. Sax

Vln. 2

Vln. 1

Mba.

Vibes

Cl. 2

Cl. 1

Bass

Fl. 219