Date du récital/Date of recital: May 2nd 2017

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These program notes are written by the student performing, and are presented by the student in partial fulfilment of the requirements of their course.

Ces notes de programme sont écrites par l'étudiant-interprète et sont présentées en tant que réalisation partielle des critères de leur cours.

Buy The Tractor - Is a longer form piece that begins with an improvised bass solo followed by a composed piece of AA (16 bars each sections) B (18 bars) C (18 bars). The meter of the tune begins in 4/4 for the A sections and then moves to 6/4 for the B and C sections. This piece was inspired by the compositions of bassist Dave Holland as well as many classic rock groups. The title comes from the idea that someone would be committed to growing something substantial when they buy a tractor and also a play on the phrase "Bought The Farm" when perhaps middle age is simply buying the tractor. You're on your way!

Blues For Sebastian - Written for my friend Sebastain Bailey. This "blues" not really a blues at all, the form is a 32 bar AABA with each section being eight bars long where as traditional blues form is generally only 12 or 8 bars with some other exceptions. My goal was to compose something that I could see bassist Ray Brown playing. A medium tempo with lots of space for blues melodic phrasing and a swinging rhythm section. The melody is bluesy during the A sections and then off set with a bridge that follows a dominant chord cycle.

Folksy Thing - Inspired by much of the folk music of the world this is a fairly simple melody build around a C minor pentatonic. The piece is only 18 measures long during the melody but features a slightly extended form for the solo sections. The simplicity of the melody is offset by the more dense harmony that supports it.

He's A Problem In The Locker Room - A piece that was inspired by the claim that former Montreal Canadiens defenceman PK Subban did not mix well with his team mates and had become a “problem in the locker room”. To create the “problem” I used a twelve tone row built on the harmonic step of a fifth. I chose this row because it is very strong in character much like Subban despite it being what some people might think is problematic, an atonal tone row. The form is an eighteen bar A section (subdivided 8+8+2) followed by a second eighteen bar B section (subdivided 8+8+2) that has a short melody and features the drums.

A Waltz – This piece is divided into two distinct melodic and harmonic sections separated by an improvisation over the first form, the first section is 32 measures the second only 16. The first section has an active harmonic rhythm that is offset by a melody that features long tones while the second part features a more rhythmic melody with much fewer chords. This piece
was inspired by some of jazz’s most classic 3/4 players like Bill Evans but also takes inspiration from the guitarist Jimi Hendrix.

**All On Board** - This piece features the ensemble improvising freely and then gradually joining one another on a two bar riff that serves as the anchor for the composition. Once everyone is all onboard, the piece continues to a composed melody which features large intervalic leaps and short bursts of melody up and down the melodic range. This is to symbolize the rising and falling people experience on planes and trains as they travel. The composition as features a double saxophone solo with both horns soloing at the same time. This can have powerful effect on the music as it is demanding to both the performers and listener to navigate as the soloist improvise.

**A Shorter Thing** – A sixteen bar form based on Wayne Shorter’s composition “Fall”. The Harmonic form is AABA, each section being four bars in length. The melody follows the AABA form with minor melodic variations. The melody features the two horns in a call and response during the AA sections with the Alto playing two bars then the tenor responding for two. The two voices then come together for a harmonized melody B section and remain in harmony until the end of the melody form. Rhythmically the piece is highlighted by a New Orleans Second line drum beat that is set at a double time tempo. During the tenor saxophone solo the harmonic rhythm joins with the drums in a swing feel and the harmony (chords) progress at double the original tempo.

**Ali’s 2nd Line** - A light hearted tune inspired by the music of New Orleans. This piece features a two bar 3+2 clave rhythmic pattern that is part of the Cuban or Latin music tradition and has been incorporated into jazz via New Orleans. The form is AABAC (8 bar sections) and features a repeated bass and drum groove that makes me want to dance.

**Whatever Whatever** - This medium uptempo tune has an AAB form with each section being sixteen bars in length. The compose melodies played by the horns act as a call to the improvised responses of both the drums and piano this idea is accented by rhythmic shots that support the horn melody and open space or a walking bass line to support the improvised rhythm section parts.

**Off The Bed Rose** - A piece composed for my friend Wendy’s dog, Rose. The open melodic statement is a 4 note phrase that you can imagine fitting the title into. The form is two twelve bar sections, the first being a minor blues that is symbolic of me trying to talk to the dog, the second is more chaotic and free sounding symbolizing the excitement and physical joy dogs express when interacting with people. I am allergic to dogs and this is why I didn’t want rose sleeping on the bed I slept on!