

# **Program Notes**

**Presented by Samuel Lechasseur to Graduate  
Studies**

**Schulich School of Music**

**MUPG-651 Perf./Comp. Recital Project  
Winter 2023**

Date du récital/Date of recital: *Thursday, May 4, 2023, 5pm*

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These program notes are written by the student performing, and are presented by the student in partial fulfillment 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.

## **First Hunt**

*First Hunt* is an up-tempo in 4/4 and the initial idea for the piece was the wide arpeggiated motive in the beginning of the melody covering an extended range. The A section is in the key of Eb minor and the B section starts in the key of C# minor and ends in the key of B minor. The goal was also to have a contrast in the range of different part of the melody, the beginning of the B section being contained in a much smaller register than the rest of the melody. The melody is linear most of the time except for a few harmonized passages.

## **Aerial Walk**

*Aerial Walk* is a piece inspired by Vernel Fournier's classic *Poinciana* groove from the song *Poinciana* appearing in the legendary Ahmad Jamal recording *At the Pershing: But Not for Me (1958)*. The introduction features sustained chords played by the guitar and leads into the melody which was composed over 2 contrasting sections (AB). During the solos sections, the 16 measures A section is repeated for guitar and piano to trade melodically and the short 4 measures B section is open for a piano solo.

## **Blurry Skyline**

*Blurry Skyline* is a piece written in 3/4 time in a medium tempo. The harmonic structure implies major harmonic sonorities which creates a dark ambiance with a Phrygian chord acting as a dominant function. The form of the song is a ABC structure with similar melodic elements in each section like the short 3 notes motive harmonized in fourths played in both A and B sections. The introduction is played with only up beats to create a rhythmic illusion.

## **If That Would Be**

*If That Would Be* is a bebop style Contrafact of the classic Jimmy Van Heusen 1947 standard *But Beautiful*. The melody of the piece is heavily influenced by the writing style of bebop pianist Lennie Tristano, with intricate rhythmic patterns and melodic fragments that often contains upper structures. The form of the piece is a traditional 32 measures form and it features an arrangement with a short drums introduction on brushes, a bass solo and trades between the guitar and drums.

## **The Lost**

*The Lost* is a slow tempo piece that starts with a piano introduction as a ballad but evolves through different rhythmic feels during its whole duration. The harmony of the piece is mostly non-functional and creates a dark atmosphere with many chords derived from different melodic minor scales but also many suspended chords to create harmonic contrasts and more neutral sounds.

## **Red**

*Red* is a blues influenced piece where the interval of the perfect fifth is predominant. The melody of the song is a repeated motive which reminds of the riff oriented blues pieces that were played and improvised in the early periods of jazz. The solo section is based on a traditional minor blues form in the key of F minor to allow extended soloing and it also features a drum solo over the 12 measures form.

## **Black Line**

*Black Line* is an up-tempo where almost every chord is augmented. The short 16 measures form of the melody is played 2 times and the bass is walking immediately in 4 as an introduction. The solo section harmony is derived from the melody but with a much slower harmonic rhythm, where every chord is played for 8 measures instead of 2 measures to allow extended soloing and interactions.

## **Boo Boo's Birthday**

*Boo Boo's Birthday* is a song composed by the great jazz pianist Thelonious Monk. The form of the piece is AAB which is not as common as the traditional AABA form. The composition is very motivic and ideas are repeated during the A section and the B section. The melody is a very important part of the piece even during the solo sections to keep the atmosphere of the piece which is very common in the music of Thelonious Monk.