

### **“Dog” - Jonathan Chapman (b.1994)**

This happy-go-lucky piece was initially inspired by listening to Mississippi Fred McDowell's "Freight Train Blues". I tried to borrow elements from McDowell's guitar playing in that particular recording (specifically, his use of slides and a consistent riff base) as a point of departure within my own composition.

This piece is adventurous with its contrasting sections but is supposed to feel organic throughout. I chose to blend a variety of stylistic influences and compositional devices (including stop-time, melodic unison and unconventional form, etc...) into this piece to keep the listener engaged as the song develops throughout the performance.

### **“September 19” - Chapman (b.1994)**

My process of composing this piece began as an exploration of deceptive harmony (where the harmonic progression of the song moves in unexpected directions). The uplifting melody dances through the chord progression of the piece, while the adventurous harmony leads the listener forward. This piece explores a variety of ensemble textures to engage the listener throughout.

Although the name “September 19” doesn't hold any particular significance in my life, other than being the date I composed this piece, I felt it would be a fitting title for this composition. I hope to have captured the feeling of summer transitioning into fall with this piece.

### **“Gerd's Blues” - Chapman (b.1994)**

Inspired by my first (and so far, only) hate-mail, this piece makes use of musical humour, and dense harmonic information. I try to capture the feeling of frustration in the theme, as an attempt to parallel the frustration expressed by my harshest critic.

I had a lot of fun composing this tune. The structure of the piece begins as a 12-bar blues, and places a heavy emphasis on the repeating melody fragment. Following a short interlude section, the theme is re-introduced in its full form, and the song structure is elongated into a 28-bar form. The harmony navigates fluidly through several keys, allowing for fresh improvisations from the ensemble members.

### **“Alone and Still” - Chapman (b.1994)**

This piece was initially written for the unconventional trio of Bass, and 2 Tenor Saxophones, which I have adapted for the quintet setting. I wanted to highlight the use of tone-clusters between the saxophones (notes that are close to each other, and create a bit of tension when played simultaneously) in a way that I find beautiful and mysterious.

The piece takes some unexpected turns melodically and stylistically, to suit the imagery of an untamed stream of thoughts. This piece is supposed to sound confused, angry at times and a bit nostalgic, with room for individual expression from the ensemble members.

### **“Growing Old Together” - Chapman (b.1994)**

The melody of this piece pretty much wrote itself one afternoon. Coupled with some melodic and harmonic twists, this piece is supposed to sound happy and bittersweet, resolved and unstable.

This composition is dedicated to the dream of finding that ‘special someone’. When I wrote this melody, I was left with the imagery of an elderly couple sitting peacefully alongside each other, outside of a house on a porch. “Growing Old Together” seemed to be a fitting title.

### **“Next” - Chapman (b.1994)**

I wrote this tune with the intention of providing the listener with an easy-going melody that doesn’t require much thinking to appreciate. I’ve always been drawn to music that sounds inviting, and my hope with this piece is to provide the listener with a catchy theme that never falls into the trap of sounding predictable.

This piece is meant to capture the feeling of forward momentum through the use of anticipations in the melody, and its exploratory harmonic progression. As a ‘burner’ (up-tempo piece), this piece lends itself as a vehicle for exciting improvisation from the ensemble members.

**“Thank You” - Jonathan Chapman (b.1994)**

This piece is an expression of joy and gratitude, and it is dedicated to my mother.

This composition differs from other pieces due to the major emphasis on the written melody, rather than on the improvisational portion of the performance. The saxophones dance between each other with the melody, while the rhythm section provides a blanket of sound. Though the melody goes through a variety of changes throughout the performance, it always remains coherent and grounded.