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Composition 4

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### Final Comp Essay

Recently, I have been listening to the music of Robert Glasper. Specifically his drummer Chris Dave. My usual compositional process starts with me messing around on the piano trying to find chords and sounds that work well with each other. I tend to stick to modality more than functional harmony. I chose to stick with that concept for my final composition. However, modality is a topic I had already done in the class so I had to pick another. Listening more and more to Chris Daves drumming, I would hear him put different polyrhythms and cross-rhythms in his drumming. This is something I wanted to do but split the rhythms between instruments.

The tune starts out with an intro at tempo marking  $J=92$ , which has the kalimba playing a Dmaj7 and E(sus4) chord at each bar and a hit on every beat. Pointing out to the listener where the beat is along with establishing the two chords and modality of the tune. Which is D Lydian. The second time the intro is repeated the vibraphone plays an eighth-note line to show the subdivision of the kalimba. The drums play a triplet and dotted eight-sixteenth rhythm, which is intended to mess with the beat and throw off the listener.

After the intro at rehearsal marking B, the kalimba switches to an eight-note figure to establish the underlying feel. While the vibes start the six side to a four over four polyrhythm on D and E. The drums play a triplet figure to have a sixteenth note triplet cross-rhythm of the

sexuplet polyrhythm. This all happens under the alto that plays half notes. Melodically the alto is outlining the chord up, and extensions down, including the sharp four. Harmonically it's the same chords as the intro.

At C the meter changes to five four, along with the tempo speeding up to  $J=130$ . The kalimba starts a quarter note figure to lay down the underlying pulse. The vibes stop the polyrhythm and go into a triplet phrase subdividing the quarter notes by triplets. All while the drums accent one and four, and the sax, one and five. Harmonically the kalimba repeatedly outlines the Dmaj7 with the sharp four, and the E(sus2) but with 11 and 13 replacing five. The alto plays the 3rd of Dmaj7 which turns into the sus2 of E in the next bar, this is repeated until bar 29 when the sax goes back and forth between the 7th of Dmaj7 and 5th of Esus2. All while the vibes note on the 4th beat of every bar mirror the held note in the horn.

After the C section is played the D.S goes back to bar five where the solos start. The form of the tune is B C. After the solos, the B and C sections are played again to the coda. The coda is a very simple solo section where the kalimba solos over Dmaj7 and E(sus2) until they want to stop.