THE "AVANT-POP" STYLE OF JACOB TER VELDHUIS: ANNOTATED BIBLIOGRAPHY OF BOOMBOX PIECES WITH AN ANALYSIS OF *PIMPIN'* FOR BARITONE SAXOPHONE AND BOOMBOX

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Roberts, Sarah L. *The "Avant-Pop" Style of Jacob Ter Veldhuis: Annotated Bibliography of Boombox Pieces with an Analysis of "Pimpin'" for Baritone Saxophone and Boombox.* Doctor of Musical Arts (Performance), August 2015, 191 pp., 77 musical examples, 15 tables, 23 figures, references, 63 titles.

JacobTV has spent over thirty years utilizing his interest in American pop culture as the muse upon which he creates his works. Sources of popular culture including commercials, television evangelists, political speeches, interviews, and urban pop songs have earned him the title of the "Andy Warhol of new music." His contributions to classical music are significant and include works for solo instruments and voice, chamber ensembles, and large ensembles.

This study serves as an annotated bibliography of selected pieces written for saxophone and boombox written by JacobTV. Chapter 2 provides a brief historical background of electronic music and chapter 3 describes JacobTV's compositional style and vocabulary. The pieces included in the bibliography of chapter 4 are *Believer* (2006) for baritone saxophone and soundtrack; *Billie* (2003) for alto saxophone and soundtrack; *Buku* (2006) for alto saxophone and soundtrack; *Garden of Love* (2002) for soprano saxophone and soundtrack; *Grab It!* (1999) for tenor saxophone and soundtrack; *May This Bliss Never End* (1996) for tenor saxophone, piano, and soundtrack; *TaTaTa* (1998) for tenor and baritone saxophone and soundtrack; *Heartbreakers* (1997-98) for saxophone quartet, soundtrack, and video; *Jesus Is Coming* (2003) for saxophone quartet and soundtrack; *Pitch Black* (1998) for saxophone quartet and soundtrack; and *Take A Wild Guess* (2007) for saxophone quartet and soundtrack.

In addition, chapter 5 provides a detailed analysis of JacobTV's composition *Pimpin'* and offers further insight into his "avant-pop" compositional style.

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CHAPTER 1

INTRODUCTION

Significance

JacobTV has spent over thirty years utilizing his interest in American pop culture as the muse upon which he creates his works. Sources of popular culture including commercials, television evangelists, political speeches, interviews, and urban pop songs have earned him the title of the "Andy Warhol of new music."[1] The sound sources JacobTV employs elicit an emotional response: when coupled with the digital manipulations and compositional elements, his music becomes even more complex. With over 1000 yearly performances world wide, JacobTV is one of the most performed European composers; yet, there is no significant scholarly writing or in-depth research regarding his compositional style.

In addition to popular culture, his compositions are influenced by various styles of music including, classical, jazz, rock, rhythm & blues, and hip-hop. Therefore, the level of JacobTV's music is much different than other compositions written for the saxophone and requires knowledge of the above stylistic characteristics to appropriately interpret the music. Competency with various time signatures and rhythmic subdivisions is of extreme importance to align with

[1] JacobTV, "Biography," www.jacobtv.net/bio/cv.html (accessed April 5, 2014).

the prerecorded sounds. Extended techniques such as altissimo[2], slap tongue, bisbigliando, subtone, growling, varied vibrato speeds, and pitch bends are common in his works.[3]

JacobTV's contributions to classical music are significant and include works for solo instruments and voice, chamber ensembles, and large ensembles. His boombox compositions include seven works for solo saxophone (either soprano, alto, tenor, or baritone saxophone) and boombox; one duet for tenor and baritone saxophone and soundtrack; one duet for tenor saxophone, piano, and soundtrack; and six works for saxophone quartet or larger saxophone ensembles and boombox. JacobTV has also composed a saxophone quartet, saxophone quintet, saxophone ensemble and percussion piece, and four saxophone concertos that do not feature a soundtrack.[4] Prominent saxophone soloists such as Arno Bornkamp (Netherlands), Connie Frigo (USA), Joan Martí Frasquer (Spain), and Willem van Merwijk (Netherlands) are champions of JacobTV's solo works for saxophone. To the best of the author's knowledge, however, there has been no significant scholarly research conducted regarding JacobTV's saxophone repertoire. An investigation and analysis of this nature will not only guide saxophonists' preparation and performance of the repertoire, but it will also rectify the absence of scholarship of JacobTV's works.

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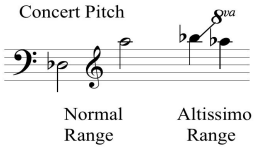
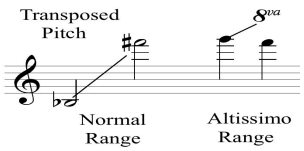
[2] *Altissimo* is the extension of the saxophone's two and a half octave range. Below are the ranges for the alto saxophone.





[3] See Chapter 3, Glossary of terms for the definitions of slap tongune, bisbigliando, subtone, growling, vibrato speeds, and pitch bends.

[4] JacobTV, "Works," www.jacobtv.net/works/sax.html (accessed April 5, 2014).

State of Research

The most complete information regarding JacobTV's biography can be found on his website.[5] Three articles are included that evaluate his music and a complete listing of his compositions including the title, scoring, duration, year, publisher, brief description of the work, and recordings on which the works can be found. While JacobTV is included on websites such as Art Related[6] and Classical Composers Database,[7] there are no significant articles regarding his music. One radio station, WQXR 105.9 FM, from New York, features sound clips of JacobTV discussing his works that provides a short introduction through the composer's perspective.[8]

There are several commercial compact disc recordings consisting of, or completely dedicated to, the music of JacobTV. *Heartbreakers,* released in 2001, is a compilation of JacobTV's compositions that are performed by the Aurelia Saxophone Quartet and saxophonist, Arno Bornkamp. Similarly, *Shining City* (2007) is a two compact disc and one digital videodisc compilation of Jacob TV's compositions. The works included are *Jesus Is Coming* performed by the Aurelia Saxophone Quartet; *Billie* featuring saxophonist, Connie Frigo; and *Buku* recorded by saxophonist, Arno Bornkamp. *Grab It!* by Jacob TV is the title track from the album released by saxophonist Fabien Chouraki in 2003. *Pitch Black* (2008) recorded by the Prism Saxophone Quartet and *Buku of Horn* (2009) by Arno Bornkamp are albums that consist entirely of Jacob TV's works.

Although there are no dissertations solely pertaining to JacobTV, Michael Ibrahim's *New Aesthetics in Contemporary Saxophone Music* (2009) mentions the composer when describing

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[5] Jacob Ter Velduis, www.jacobtv.net (accessed April 5, 2014).
[6] Art Related, "JacobTV," http://www.artrelated.eu/musicians/jacob-tv.html (accessed April 5, 2014)
[7] Classical Composers Database, "JacobTV," http://www.classical-composers.org/comp/veldhuis (accessed April 5, 2014).
[8] WQXR, "Hi, I'm JacobTV," http://www.wqxr.org/#!/story/14906-hi-jacobtv/ (accessed April 14, 2014).

"Pop-derived" music. Ibrahim combines a brief description of JacobTV's life with a short discussion of *Grab It!* (1999), *Pitch Black* (1999), and *Tallahatchie Concerto* (2001). In addition, three dissertations from other disciplines focus on the subject of an acoustic instrument and electronically produced sounds including one composition by JacobTV. Emily K. Madsen's document entitled "Selected Music for Oboe and Electronically Produced Sounds" (2010) gives program notes of *Garden of Love,*[9] and Derek Emch's "Impersonations: Approaching A Clarinet Recital from A Semiotic Perspective" (2013) provides an in depth analysis of *Grab It!*[10]

The document that most resembles this proposed document is that of Thomas Burns Cox, "Two Analyses and An Annotated List of Works for Solo Trombone with Electroacoustic Accompaniment for Use in the Collegiate Studio" (2011).[11] The purpose of Cox's research is to familiarize the reader with literature for solo trombone and pre-recorded electroacoustic accompaniment. To determine works of significance, the author issued a survey to instructors of trombone in the United States and Canada. Included in the list of works is Jacob TV's *I Was Like Wow* (2004).

"Performance Aspects in Compositions for Saxophone and Tape: David Hueser's 'Deep Blue Spiral,' Paul Rudy's 'Geographic Bells,' and James Mobberly's 'Spontaneous Combustion'" by Jeremy Bradford Justeson[12] is the only dissertation discovered that explores the music for saxophone and tape. In an effort to understand electroacoustic music, Justeson

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[9] Emily K. Madsen, "Selected Music for Oboe and Electronically Produced Sounds" (DMA diss., University of Maryland, 2010).

[10] Derek Emch, "Impersonations: Approaching A Clarinet Recital from A Semiotic Perspective" (master's thesis, Youngstown State University, 2011).

[11] Thomas Burns Cox, "Two Analysis and An Annotated List of Works for Solo Trombone with Electroacoustic Accompaniment for Use in the Collegiate Studio" (DMA diss, University of Georgia, 2011).

[12] Jeremy Bradford Justeson, "Performance Aspects in Compositions for Saxophone and Tape: David Hueser's 'Deep Blue Spiral,' Paul Rudy's 'Geographic Bells,' and James Mobberly's 'Spontaneous Combustion'" (DMA diss., University of Texas, 2001).

provides an in-depth history to aid saxophonists in performance within a historical context.[13] Unlike Justeson's paper that includes a lengthy exploration of the history of electroacoustic music including other electronic devices such as synthesizers, processors, and computers the historical aspects of this document are limited to the technique of voice sampling.

Method

JacobTV's compositions used for this document were obtained from the publisher, Boombox. The pieces included in the bibliography are *Believer* for baritone saxophone and soundtrack; *Billie* for alto saxophone and soundtrack; *Buku* for alto saxophone and soundtrack; *Garden of Love* for soprano saxophone and soundtrack; *Grab It!* for tenor saxophone and soundtrack; *May This Bliss Never End* for tenor saxophone, piano, and soundtrack; *TaTaTa* for tenor and baritone saxophone and soundtrack; *Heartbreakers* for saxophone quartet, soundtrack, and video; *Jesus Is Coming* for saxophone quartet and soundtrack; *Pitch Black* for saxophone quartet and soundtrack; and *Take A Wild Guess* for saxophone quartet and soundtrack.

To understand each piece better, the examination includes a discussion of compositional and performance techniques. First, saxophone characteristics including range, articulation, technique, and extended techniques are examined. Next, the document investigates the source of the soundtrack and the tape manipulations. Lastly, by comparing the subject and compositional style with applicable performance practice details, conclusions as to the aesthetic and "avant-pop" style utilized by JacobTV are summarized. The identification of these compositional elements are provided to make the pieces more approachable for the performer and aid in the understanding of the relationship between formal elements and soundtrack to reinforce the overall musical idea and aesthetic of each work. In addition, each piece includes the following

[13] Ibid, 2.

biographical information: title, publisher, year(s) composed, instruments, playing time, dedication/commission information, recordings, range, and other versions of the piece.

The next section of the document consists of an analysis of the theoretical and structural form for *Pimpin'*. The more in-depth analysis gives performers an informed approach to JacobTV's music and understanding of his 'avant-pop' style. Each section is analyzed individually and with regard to its relationship to the work as a whole. Within each section, the lyric and voice sampling technique is compared to the composition of the saxophone line. The examination of the lyric provides insight regarding the structure of the phrasing. In addition, the extended techniques and techniques borrowed from non-classical genres adds another important element to the analysis. These contemporary influences are critical to the performer's understanding of JacobTV's compositional style and the overall success of the performance.

Biography

JacobTV (Jacob Ter Veldhuis) was born in 1951, and began his music career as a rock musician. He studied composition with Willem Frederik Bon and electronic music with Luctor Ponse at the Conservatory of Groningen.[14] In 1980, JacobTV graduated and was awarded the Composition Prize of the Netherlands.[15] Throughout the early 1980s, JacobTV supported himself by composing film scores and music for the clown of Circus Krone. It was not until 1984 that he became a full-time composer in search of his own unique voice. A fascination with American culture and the "seamier" side of society fuels JacobTV's music, especially his boombox works. The basis for these pieces draws upon samples from political speeches, commercials, documentaries, talk shows, and interviews.

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[14] "Biography," *JacobTV – A Portrait* (Amsterdam: Music Center The Netherlands) 3.
[15] JacobTV, "Biography," www.jacobtv.net/works/sax.html (accessed April 5, 2014)

CHAPTER 2

ELECTRONIC MUSIC AND THE SAXOPHONE

History of Electronic Music

Throughout its history, electronic music has been shaped by changes in composition, technology, and culture. Due to the extensive research that has already been completed on this topic, only significant compositions, composers, and technologies relating to the style of composition of JacobTV are included in this chapter.

Electronic music refers to any music produced by electronic means. In its early stage, the term electronic music was used to distinguish synthesized electronic sounds from the everyday sounds utilized in *Musique concrète*; however, the term electronic music now refers to both.[16] The development of electronic music progressed with the development of technology throughout the 20th centure: such devices as the telephone, loudspeaker, microphone, tape, film sound track, oscillator, gramophone recording, etc. influenced the progression of instruments being used to compose electronic music.[17]

With the turn of the twentieth century, the invention of the Telharmonium spawned the primitive beginnings of electronic music. Invented by Thaddeus Cahill, the telharmonium was controlled by a keyboard. This 200-ton device consisted of "tone wheels" that produced sounds using additive synthesis of sine waves, which were transmitted through telephone lines. Listeners would subscribe to the "concert series" and amplify the received signal through a primitive

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[16] "Electronic Music," *The Oxford Dictionary of Music,* 2nd ed. rev.. *Oxford Music Online*, Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/opr/t2371e3341 (accessed February 23, 2015).

[17] Ibid.

loudspeaker.[18] By the late 1920's other unique electronic instruments such as the Theremin and Ondes Martenot were in use.

Prior to World War II, live performances on the aforementioned instruments were the only instances of electronic music. In 1935, the German equivalent to the American company General Electric or, Allgemeine Elektricitäts-Gesellschaft Aktiengesellschaft (AEG), created a machine that would create and play back recordings on a magnetic tape. During the 1940s, magnetic tape recording technology became readily available to musicians worldwide.[19] With the invention of magnetic tape, manipulation of, saving, and erasing sounds became much easier than the turntables and disc recordings. In 1948, Pierre Schaeffer, began manipulating "everyday" sounds (i.e. trains, wind, birds, footsteps, or voice) for his musical creations. Through the use of turntables and disc recordings, aspects of the sounds including their speed, duration, and repetition were manipulated.[20] Other composers participating in such experimentations were Darius Milhaud and Paul Hindemith.

Bonn University was home to electronic music experimentation in 1949-50 that led to a public performance at Darmstadt in 1951. Also in 1951, the first electronic music studio was founded under the direction of German composer Herbert Eimert and influenced others.[21] By the 1950s, two approaches dominated the prerecorded electronic music world: the German *Elektronische Musik* and the French *Musique concrète*.

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[18] Peter Manning, *Electronic and Computer Music* (New York: Oxford University Press, 2013), 3-4
[19] Manning, *Electronic and Computer Music,* 13
[20] David Ernst, *The Evolution of Electronic Music* (New York: Schirmer Books, 1977), 3.
[21] "Electronic Music," http://www.oxfordmusiconline.com/subscriber/article/opr/t2371e3341 (accessed February 23, 2015).

Established in 1951 with the founding of the Cologne Electronic Music Studio, *Elektronische Musik's* compositions consisted of sounds completely electronically generated.[22] Robert Beyer and Herbert Eimert completed the first compositions in this style in 1953. In France, the *Musique concrète* style featured compositions of sounds derived from musical instruments or from nonmusical objects and everyday actions.[23] In both cases, sounds were manipulated by adjusting speed, playback, cutting, or slicing. It is important to note that although composers were experimenting with new sounds that could easily be recognizable and relatable to audiences, they had not yet attached deeper meanings to the works. In a sense, this music was sound for its own sake.

Throughout the 1950s, the genre of electronic tape music spread across Europe and throughout the United States with studios in Paris, Italy, Cologne, Toronto, and New York.[24] The first American electronic music was created at Columbia University and used a combination of *Elektronische Musik* and *Musique concrète* techniques.[25] The compositional process for electronic music throughout the 1950's was slow and tedious as composers compiled hundreds of separately recorded sounds. A piece only a few minutes in length would take weeks to assemble.[26] Equipment utilized by composers to realize their pieces included sine-tone generators, white sound generators, square wave generators, filters, ring modulators, variable speed tape recorders, and dynamic suppressors.[27]

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[22] Thomas Holmes, *Electronic and Experimental Music* (New York: Routledge, 2002), 100-104.
[23] Ibid., 90-91.
[24] Ernst, *Evolution of Electronic Music*, 3.
[25] Herbert Deutsch, *Synthesis*, (Port Washington, NY: Alfred, 1976), 27.
[26] "Electronic Music," http://www.oxfordmusiconline.com/subscriber/article/opr/t2371e3341 (accessed February 23, 2015).
[27] *Sine-Tone Generator*: sine tones possess no harmonics and are a single frequency and dynamic.
White Sound Generator: sound consisting of all audible frequencies sounding together.
Square Wave Generator: square waves consist of many harmonics and produce a dichotomy to sine-tones.

It was also during the 1950s that electronic tape music began to be combined with performers. *Déserts* by Edgard Varèse is one of the first compositions in this medium. However, throughout Varèse's composition, the electronic tape and the live performers are never performed together. The tape and performers were completely separated.[28]

In 1952, two composers set the stage for electro-acoustic repertoire. Henk Badings, who later worked with Varèse in the Philips Research Laboratories in Eindhoven, the Netherlands, composed the first piece to integrate live performance with tape. Badings' composition, *Capriccio for Violin and Two Sound Tracks*, created the model for other electronic music composers who wanted to incorporate elements that could only be created with live performers. In Milan, Italy, Burno combined electronic music with live solo performance as well in his composition entitled *Musica su due dimensioni I* for flute, cymbals, and tape.[29]

During the year 1960 the invention of voltage-controlled sound synthesizers changed the options available to composers. In particular, the model developed by Robert A. Moog in 1964, was extremely important. With the synthesizers, composers had a complete spectrum of sounds at their disposal and could be programmed to play it. Furthermore, with the assistance of a sequencer, a synthesizer could be used to store an extremely long section of music and perform it

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Filters: devices that have the ability to extract a single sine-tone from white sound. They are classified by frequency-response characteristics, i.e. low-pass, high-pass, band-pass, and band-stop.

Ring Modulator: combines several sound signals so the output all of the input-frequency components.

Variable speed tape recorders: used to speed up or slow down tapes.

Dynamic Suppressor: allows signals to be omitted below a certain dynamic level, utilizing and element of chance. "Electronic Music," http://www.oxfordmusiconline.com/subscriber/article/opr/t2371e3341 (accessed February 23, 2015).

[28] Ernst, *Evolution of Electronic Music*, 107.

[29] Elliot Antokoletz, *Twentieth-Century Music* (New Jersey: Prentice Hall, 1992), 457.

live. In addition, the inclusion of digital computer synthesis throughout the 1960s improved the "memory" of the digital devices.[30]

Classical music was not the only genre influenced; jazz and rock music were electronically transformed as well. Bob James, jazz pianist and composer, prepared prerecorded tapes to perform with his jazz trio in the early 1960s.[31] Other jazz musicians' such as George Russell, Charles Mingus and Gunther Schuller utilized techniques similar to those in classical electronic music genre. Furthermore, Ran Blake aided in the evolution of "free" jazz with electronics. In 1957, electronic and tape manipulations were first used by the rock band David Seville and the Chipmunks to transpose vocal parts to sound like cartoon characters. Bands such as the Beach Boys, the Beatles, the Grateful Dead, and Pink Floyd initiated an era of electronic rock.[32]

During the 1960s and 1970s, the major centers for electronic music mentioned previously remained connected to the production of taped works; however, there was an ever-growing interest in live electronics.[33] Thus, the branches of the electronic music tree continued to stretch in not only classical genres, but also jazz, rock, and eventually sub-genres of these broad categories including electronic rock, synth-pop, electronic dance music, and by the turn of the twenty-first century computer technology performances that are unlike traditional performance practices.

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[30] "Electronic Music," http://www.oxfordmusiconline.com/subscriber/article/opr/t2371e3341 (accessed February 23, 2015).

[31] Ibid., 131.

[32] Ibid., 132.

[33] Manning, *Electronic and Computer Music*, 135.

Electro-acoustic Music

Stemming from the constant transformation of electronic music, electro-acoustic music features loud speakers as the prime medium of transmission. Within electro-acoustic compositions there are two genres: acousmatic and live electronic music. Acousmatic compositions are only in recorded form (i.e. tape, compact disc, computer storage) and are intended to be listened to on loud speakers, while live electronic music utilizes technology to create, transform, or cue sounds during the act of performance. Live electronic music could include sounds with voices and traditional instruments, electro-acoustic instruments, or other devices and controls that are linked to computer-based systems.[34]

During the 1950s, electro-acoustic music evolved from the combination of compositional techniques and aesthetics from composers in Europe, Japan, and the Americas. With the invention of the magnetic tape, composers were able to create high-quality recordings that allowed for even greater experimentation and manipulation of recorded sounds. The experimentation reached far beyond the sounds of traditional instruments and voices and created new shapes and timbres. Furthermore, compositions that were once confined to fixed pitch and solely based on metrical approaches to rhythm gave way to experimentation and freedom. Not only could short-lived and infrequent sounds be captured for later use, but also environmental sounds were utilized in composition.[35]

In addition, traditional sounds from instruments and voices transformed into experimentation in not only the sounds produced from those mediums, but manipulations to the

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[34] Simon Emmerson and Denis Smalley, "Electro-Acoustic Music," *Grove Music Online*, *Oxford Music Online*, Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/08695 (accessed February 23, 2015).

[35] Ibid.

sounds being transmitted.[36] Electro-acoustic music featured the interaction that was lacking from the passive performances of pure tape music.[37] Although composers continued to create pure electronic music, a cohort of composers developed unique views. For example, Steve Reich deemed *Musique concrète* in a disappointing light as it typically featured sounds that were unrecognizable. In his opinion, tape music, therefore, must have the capacity to illicit the emotional power and intensity through its melody and meaning in addition to repetition and rhythm.[38]

Prior to 1952, tape music incorporated basic sounds found in everyday life, such as trains, wind, birds, footsteps, etcetera. French composer, Pierre Henry, breathed new life into electronic music and joined the RTF *Musique concrète* studio. Utilizing experimentation of sounds by diverse objects, Henry began to compile a "sound herbal." Any sound deemed useful from a musical standpoint was catalogued. Henry felt the wealth of sounds he collected and altered with editing techniques and speed variations were superior to the conventional instrumentation in traditional composition.[39] The experimentation and creativity of Henry's works were fueled by his training at the Paris Conservatoire and his former teachers Nadia Boulanger, Fèlix Passerone, and Messiaen to name a few.[40] In fact, Henry was the first formally educated musician to be active in electronic techniques. *Symphonie pour un Homme Seul*, a 12-movement work that was co-written with Schaeffer based on sounds of the human body, represents a prominent piece from this period. In 1951, Henry composed a solo piece, *Le Microphone Bien Tempere*, which was the

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[36] Emerson, "Electro-acoustic music," http://www.oxfordmusiconline.com/subscriber/article/grove/music/08695 (accessed February 23, 2015).

[37] Elliot Schwarts, *Electronic Music* (New York: Praeger, 1973), 188.

[38] Steve Reich, *Writings on Music 1965-2000*, ed. Paul Hiller (New York: Oxford University Press), 20.

[39] Jason Ankeny, "Biography of Pierre Henry," All Music, http://www.allmusic.com/artist/pierre-henry-mn0000344330/biography (accessed February 23, 2015).

[40] Emerson, "Electro-acoustic music," http://www.oxfordmusiconline.com/subscriber/article/grove/music/08695 (accessed February 23, 2015).

first attempt at notating musique concrète. By combining live piano with recorded and distorted piano sounds, Henrey composed *Musique Sans Titre* and *Concerto des Ambiguites*.[41] In addition, Henry composed the first piece based solely on manipulations of the human voice. By manipulating the syllable "ah," Henry created a soundscape without attaching any sort of association or meaning.[42]

John Cage pioneered the use of electronic devices on the concert platform with his *Imaginary Landscapes* series (1939-52). The series featured the earliest use of live performance of electric sound devices and recordings and often combined with amplified "small sounds" which otherwise would have been inaudible.[43] Throughout the next fifteen years, composers used two ways to combine electronics with live performers. One method was to feature live instruments with pre-recorded electronics, while the second was to utilize real-time manipulation of either the electronic or acoustic sounds or a combination of both.[44] The term "mixed music" was given to pieces combining live instrumental or vocal performers with pre-recorded tape. Schaeffer and Henry's *Orphēe 53* (1953) for soprano and tape and Maderna's *Musica sudue dimensioni I* (1952) for flute, cymbal and tape are two pieces from the "mixed" genre.[45]

By the mid-1950s, electronic music moved from a somewhat niche genre, to an artform reaching a wider audience through more public performances and composers such as John Cage, Toru Takemitsu, and Vladimir Ussachevsky joining fellow electronic music practitioners.[46] With each new composition the distinction between tape and acoustic instrument became even more

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[41] Ankeny, "Biography," http://www.allmusic.com/artist/pierre-henry-mn0000344330/biography (accessed February 23, 2015).
[42] Ernst, *Evolution of Electronic Music*, 3.
[43] Emerson, "Electro-acoustic music," http://www.oxfordmusiconline.com/subscriber/article/grove/music/08695 (accessed February 23, 2015).
[44] Ibid.
[45] Ibid.
[46] Ernst, *Evolution of Electronic Music*, 108.

blurred. In 1958-9, Luciano Berio composed *Différences*, scored for flute, clarinet, viola, cello, and harp. Throughout the work Berio manipulated recorded sounds of the live instruments that obstructed the differentiation between the acoustic and electronic sounds.[47] In Berio's words, "in *Différences* the original model of the five instruments coexists alongside an image of itself that is continually modified, until the different phases of transformation deliver up a completely altered image that no longer has anything to do with the original model."[48]

Before 1960, most composers of electronic music scored for a large ensemble. It was believed that there were a greater variety of sounds possible with a large group.[49] However, after 1960, the unification of electronic music with acoustic instruments became more important. As a result, pieces consisting of innovative structural associations and traditional instruments extending beyond normal conventions became more important.[50]

With each passing decade, composers expanded the tonal palette and slowly began to attach meaning and symbolism to their works. One such piece is Milton Babbitt's *Vision and Prayer* (1961). The text is based on a poem by Dylan Thomas and is clear and intelligible throughout the entire composition.[51] Furthermore, composers utilized the influence of a multitude of genres to take what began as simple "everyday" sounds and create new expectations and directions within their compositions. In *Antiphony IV* (1967) by Kenneth Gaburo, live and taped voices are combined with prerecorded electronic sounds and live instruments - the piccolo, bass trombone, and string bass. A composition that closely resembles those of JacobTV in the treatment of the spoken prerecorded taped material is *An Avalanche* (1968) by Lejaren Hiller.

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[47] Octavia Brandenburg, "Aspects of Performance in Three Works for Piano and Tape," (D.M.A. diss., University of North Texas, 1993), 15.

[48] Rossana Dalmonte, *Luciano Berio: Two Interviews*, trans. and ed. David Osmond-Smith (New York: Marion Boyars, 1985), 126.

[49] Ernst, *Evolution of Electronic Music*, 126

[50] Paul Griffiths, *A Guide to Electronic Music* (London: Thames and Hudson, 1979).

[51] Ernst, *Evolution of Electronic Music*, 109.

Based on a text by Frank Parman, *An Avalanche* includes "a pitchman (speaker), prima donna, player piano, percussionist and a prerecorded tape of quotations from Henry Miller, Frank Lloyd Wright, Frank Parman, John Cage, Louis Aragon and Lenin."[52]

Based on text from James Joyce's *Ulysses*, Berio's *Thema* (1958) subtitled *Omaggio a Joyce* is an electro-acoustic composition scored for voice and tape. By treating the words individually and not in terms of their literary context, Berio was able to create new structures throughout the work. Each word is treated independently as a "sound system." Much like Henry's soundscape previously mentioned, this was the first time an intelligible text was broken into pieces creating various sounds not based on their literary meaning, but on the texture, color, and definition of each particular word.[53] Specifically, Berio makes use of onomatopoetic words such as "smack," "chips," and "bloom."[54] In addition, alliterative words like "blew, blue, bloom;" "jingle, jaunted, jingling;" and "clock and clacked" were used independent of their literary context.[55]

Assisted with tape technology by Richard Maxfield, Terry Riley combined instrumental and tape material by using a cheap mono reel-to-reel. He recorded piano, speech, laughter, and several sounds to assemble *Mescaline Mix* or *M…Mix*, named after the psychedelic drug and was created over a two-year period of 1960-62.[56] The piece was composed using an echoplex that repeated the sound in a continuous counterpoint against itself and is the strangest piece of

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[52] Ibid., 116.

[53] Ernst, *Evolution of Electronic Music*, 4.

[54] *Onomatopoetic*: 1. The naming of a thing or action by a vocal imitation of the sound associated with it, 2. The use of words whose sound suggests the sense. "Onomatopoetic," *Merriam-Webster.com*, 2015, http://www.merriam-webster.com/dictionary/onomatopoetic (accessed February 10, 2015).

[55] Ernst, *Evolution of Electronic Music*, 4.

[56] Keith Potter, *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, and Philip Glass* (Cambridge, UK: Cambridge University Press, 2000) 98.

"music" he has ever created.[57] Throughout the work, the sound is incredibly distorted due to the many manipulations made to the sound. The result was that the piece, "sounded just like an acid trip."[58] *Mescaline Mix* was Riley's only tape piece composed before 1963 that survived. In addition, the piece was used by choreographer Ann Halprin in *Three-Legged Stool*.[59]

In Riley's tape music, repetition is key. The reiteration of fragments produced by technology serves as a source of musical organization. It is no surprise, therefore, that the same technique would carry over in Riley's works without tape.[60] In the 1960's, Riley was in Europe. He had been composing using repetition for a decade when, "the idea of the [tape] loops, the repetition and the different cycles all came together, staying in my mind."[61] Riley accessed ORTF radio studios in Paris, explained the type of looping he could produce with the echoplex in San Francisco, and a French technician created a tape-delay comprised of two Ampex tape recorders. Thus, the "time-lag accumulator" was born. The time-lag accumulator pitted speech and sound against each other to produce an increasingly blurred textural wash.[62] *She Moves She* (1963) was composed with the device and it paired words by actor, John Graham, against percussive sounds. In addition, sound samples of Chet Baker and his band were utilized as the music for *The Gift* (1963). The work articulates the importance of tape manipulations and was performed over the French radio. *The Gift* marks Riley's true understanding of repetition and how it affects musical form, and is perhaps the most significant of his pre- *In C* compositions.[63]

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[57] *echoplex* – primitive electronic contraption: Potter, *Four Musical Minimalists*, 98.
[58] Potter, *Four Musical Minimalists,* 99.
[59] Ibid., 99.
[60] Ibid., 99.
[61] Ibid., 105.
[62] Ibid., 105.
[63] Ibid., 107.

Riley's most famous composition, *In C* (1964) is scored for any number or kind of instruments and consists of a single page score with 53 modules.[64] Most aspects of the piece vary depending on the performance; however, there is a consistent metronomic pulse on concert C, typically played in octaves on the highest two C's of the piano, which resonates throughout the piece. Performances are typically 45-90 minutes in length and work to deconstruct the European classical music tradition. The influence for *In C* originates from Riley's study of both gamelan music and culture from India.[65]

Of musical and historical importance, Riley's tape compositions provide a direct lineage into the compositions of Steve Reich. According to Riley, " [I] never wrote any more music after [*In C*]; I started improvising."[66] Central to his compositional approach, improvisation was a way to incorporate creativity. In addition, Riley's works have become a "crossover" phenomenon in that they incorporate techniques, such as rhythmic grooves and tonality based on modality, from other genres including popular music and jazz. Similarly, his pieces have had an impact outside of classical art music.[67]

After helping Riley with his first performance of *In C* in 1964, Reich's compositions were influenced by the constant repetitions created by composing with tape loops. In addition, he experimented with poems and speech rhythms. His attempts utilized a fixed meter with the American speech, which ultimately led to his unsuccessful experiments.[68] Reich's goal was to find a new way of utilizing the repetitive musical technique that was started by Riley. While

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[64] Ibid., 109.
[65] Potter, *Four Musical Minimalists,* 111.
[66] Ibid., 120.
[67] Ibid., 149.
[68] Reich, *Writings on Music*, 19.

working to align tapes, Reich let them slowly shift out of phase. What began as an accident led to a new type of composition that was rooted in past tape manipulations.[69]

Interested in speech melodies, Reich saw the humanistic elements of using the voice. Each person creates a cadence and rhythmic structure that is unique to them.[70] In fact, Reich's interest in electronic music originally spawned from working with speech.[71] He was definitely not the first to be influenced by speech melodies. Many others have investigated the study of speech as it relates to melody and intonation. One such composer is Leoš Janáček, who will be further discussed in chapter 3.

In 1964, Reich heard a black Pentecostal preacher at Union Square in San Francisco. On this particular day, Brother Walter was preaching about an eminent apocalypse. As Reich listened to the preacher, the tone of his voice, and the shape and contour of the sentences, Reich heard a melody. Thus, he recorded the preacher and in 1965, *It's Gonna Rain* was composed. At the beginning of the piece, Reich played back the same sample of text on two tape machines. Although the samples begin together, they start to go out of phase due to the tape machines running at slightly different speeds; however the two samples move back to unison at the end.[72] As the electronic manipulations resulted in repetition of the text, Reich felt the meanings of the preacher's words were only intensified and stated, "The speech-melody and meaning is presented as it naturally occurs."[73]

Reich's composition *Come Out* (1966) is derived from the phrase "come out to show them." Much like *It's Gonna Rain*, the literal meaning of the text is an important aspect of the

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[69] Ibid., 20.
[70] Ibid., 21.
[71] Reich, *Writings on Music*, 19.
[72] Eric Prieto, "Speech Melody and the Evolution of the Minimalist Aesthetic in Steve Reich's *The Cave*," *Circuit: musiques contemporaines* 12, no. 2 (2002), http://dx.doi.org/10.1080/01411890490884454 (accessed April 12, 2015) 23.
[73] Reich, *Writings on Music*, 19.

piece and therefore, the statement appears three times in succession during the opening twenty seconds of the piece. A civil rights activist, Truman Nelson provided Reich with a collection of tapes with recorded voices of six boys who were arrested for committing a murder in Harlem during the summer of 1964. Reich chose the voice of Daniel Hamm, a boy involved in the riots associated with the incident but not responsible for the murder. At the beginning of the piece Hamm said, "I had to, like, open the bruise up and let the bruise blood come out to show them." Since Hamm did not appear wounded, the police did not take his injuries seriously until he punctured himself in an effort to convince them. It was Reich's intention not only to present the emotion of the text, but also emphasize it though repetition that does not alter the pitch.[74]

Melodica, also composed in 1966, has the same rhythmic structure as *Come Out*. In this ten-minute work, Reich utilizes one rhythmic process that is realized in different sounds. Reich dreamed the melodic pattern and when he awoke on May 22, 1966, he realized his dream with melodica and tape loops. *Melodica* was the final pure tape piece he composed. The initial canon featuring a combination of repeated pitches "then acts as the basic unit for a progression through four phased relationships, the last held for more than 2 ½ minutes to permit the listener to examine the sound in detail."[75]

While Reich explored other electronic processes in his body of repertoire, the next significant piece to feature text-based electronically manipulated tape is *Different Trains* composed in 1988. The basis of the piece came from his travels on the train between his mother's home in Los Angelos and father's home in New York. From 1939-1942, his governess accompanied Reich on the journeys. The piece was composed for string quartet and tape and

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[74] Ernst, *The Evolution of Electronic Music*, 9.

[75] Ross Cole, "'Sound Effects' (O.K. Music)' Steve Reich and the Visual Arts in New York City, 1966-1968," *Twentieth-Century Music* 11, no. 2 (September 2014), http://journals.cambridge.org/abstruct_S1478572214000085, (accessed April 12, 2015) 223.

featured a new way of composing that was based on the foundations he set up twenty years prior in *It's Gonna Rain* and *Come Out.*[76] In addition, it was Reich's intention to compose a piece that reflected these influences: 1. His governess, Virgina; 2. A retired Pullman porter, Lawrence Davis, who rode the lines between New York and Los Angeles; 3. Recordings of Holocaust survivors Rachella, Paul, and Rachel; and 4. American and European train sounds of the 1930's and 1940's.[77]

Within the three movements of the piece that was commissioned by Betty Freeman for the Kronos Quartet, Reich selected small speech samples that were clearly pitched. He transcribed them and composed music for the strings that imitated the speech melody he had transcribed. Next, Reich transferred speech and train sounds to tape with the use of sampling keyboards and computer.[78]

While the discussion has focused on early composers of electro-aoustic compositions, it is important to note there have been many others important to the creation and sustainability of the genre. Composers such as John Cage, Lars Gunnar Bodin, Pamela Z, Trevor Wisehart, Cathy Lane, and Nye Perry have all specifically utilized text and manipulated sound samples in their compositions.[79] As stated earlier, the goal of this chapter is to not cover the extensive history that already exists regarding the many twentieth-century composers, but merely to provide a brief context for the genre of saxophone electro-acoustic music and highlight the uniqueness of JacobTV's 'avant-pop' compositional style.

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[76] Reich, *Writings on Music*, 151.
[77] Ibid., 151.
[78] Ibid., 152.
[79] Cathy Lane, "Voices from the Past: compositional approaches to using recorded speech," *Organised Sound* 11, no. 1 (April 2006), htt://journals.cambridge.org/abstract_S1355771806000021 (accessed April 12, 2015).

Electro-acoustic Music and the Saxophone

Claude Delangle and Jean-Denis Michat describe the saxophone in *The Cambridge Companion to the Saxophone* as an instrument featuring a, "harmonic-rich sound that lends itself well to endless transformations."[80] This statement validated by surveying the body of repertoire for the saxophone and the many ways composers score the instrument. There is no other instrument that is able to play in as many varying ensembles in the extreme amount of styles that the saxophone does. Thus, even the repertoire is varied for the genre of saxophone and tape.

In the introduction to Jean-Marie Londeix's *A Comprehensive Guide to the Saxophone Repertoire: 1844-2003*, William Street describes the growth of the body of repertoire throughout the instrument's history. With fewer than 300 solo works for the saxophone at the end of Adolphe Sax's life in 1894, the repertoire has grown to the over 18,000 published pieces documented in this tome. Street claims that today's composers write more frequently for saxophone than even the violoncello, and in fact, the body of repertoire for the lower members of the saxophone family has grown largely due to the attractiveness of the lower tessitura.[81] Londeix's work is comprehensive and specifically organized by instrumentation.

In the *saxophone with tape or electronics* category, the earliest piece listed is Steve Reich's *Reed Phase* (1966) for soprano saxophone and tape or saxophone quartet (soprano, alto, tenor, and baritone saxophones) and tape.[82] *Reed Phase,* initially titled *Saxophone Phase*, is Reich's first attempt at live phasing and pairs the soloist with the tape; however, the work has often been disregarded and only receives a brief mention in Reich's book, *Writings on Music:*

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[80] Claude Delangle and Jean-Denic Michat, "The Saxophone Today: The Contemporary Saxophone" in *The Cambridge Companion to the Saxophone*, ed. Richard Ingram, trans. Peter Nichols (Cambridge, U.K.: Cambridge University Press, 1998) 171.

[81] Jean-Marie Londeix, ed. Bruce Ronkin, *A Comprehensive Guide to the Saxophone Repertoire, 1844-2003* (Cherry Hill, NJ: Roncorp, 2003), v-vi.

[82] Ibid., 618.

1965-2000.[83] Reich described the year he composed the piece 1966, as being "depressing," and therefore, he distanced himself from all of the works composed during that year. Although *Reed Phase* and *Melodica,* also from 1966, fell out of favor, they served as building blocks to Reich's ensemble repertoire and worked to establish his identity as a composer.[84] Carman Moore, writer for the *Village Voice*, reviewed the concert featuring *Reed Phase* that was titled "Four Pianos: Three Evenings of Music by Steve Reich." The review described the piece as, "shrill, exact, and rich" and his, "favorite experience…done with a phenomenal breathing trick and first rate musicianship by Jon Gibson."[85] In addition, Moore added, "when tape is put aside and emulated by humans with human limitations…an element of real excitement occurs."[86]

Other important pieces for saxophone and tape discussed in chapter 10 of *The Cambridge Companion to the Saxophone* are *Images* (1979) for alto, soprano, and sopranino saxophones and tape by Milton Babbit. Babbit composed numerous works for pure electronics or instrument and tape and is often considered the "father" of electronic music.[87] *Voilements* and *Saxatile* composed by Jean Claude Risset, are two works that combine recorded sounds of the saxophone with the live saxophone. The combination of live and recorded saxophone challenges the listner's ability to distinguish between the two. Composed in the French studio, the Groupe deRechercues Musicales de' I'INA, *Exultitudes* by Gilles Racot is described as, "a galactic world, atoms, particles and infinitely small domains."[88] Further substantial works listed include Burton Beerman's *Concerto One* for saxophone and tape; Bernard Cavanna's *Goutte d'Or Blues*;

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[83] Cole, "'Sound Effects,'" 226.
[84] Ibid., 222-223.
[85] Ibid., 226.
[86] Ibid., 226.
[87] Delangle and Michat, "The Saxophone Today," 171.
[88] Ibid., p. 171.

Costin Miereanu, *Do-, Mi-, Si-, La-, Do-, Ré-,* and *Variants-Invariants*; Reich's *Vermont Counterpoint*, and Michael Bzau's *Jazzy Night in Yellow*.[89]

Londeix's tome includes an extensive list of electronic works for the saxophone, and therefore, it is no surprise JacobTV's works are included. *Pitchblack,*[90] *Billie, Grab It!,* and a piece not listed on JacobTV's website, *War Face* (2003) for alto saxophone and tape are all categorized.[91] The current edition has catalogued pieces from 1844-2003, and in the twelve years since its copyright, JacobTV has added to his catalogue. With JacobTV's popularity especially among saxophonists, there is no doubt more of his pieces will be included in the next edition.

The possibilities created with electro-acoustic music cannot be ignored in today's concert hall; however, electro-acoustic works are not always common on recital programs. The reluctancy to include these pieces can stem from many factors: lack of equipment knowledge, limited access to equipment, and fear of audience alienation. Tackling an electro-acoustic piece is an incredible responsibility for the performer. Not only is the performer responsible for the acoustic sounds, but also the electronic sounds, and therefore, must learn how to effectively convey the art.[92]

In addition to the technical aspects of electro-acoustical performance, the auditory expectations of the audience are an important consideration as well. When performing an acoustic recital, the audience receives three-dimensional signals from the performers, the stage, and the concert hall. However, with the addition of some type of loudspeaker, the auditory perspective changes to a contrived device. Unless controlled and utilized in an effective manner,

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[89] Delangle and Michat, "The Saxophone Today," 172.
[90] Londeix, *A Comprehensive Guide*, 491.
[91] Ibid., 619.
[92] Mari Kimur, "Performance Practice in Computer Music," *Computer Music Journal* 19:1 (1995): 65.

this can distract listeners and ultimately alienate them from electro-acoustic performances.[93] In addition, many electro-acoustic compositions require the audience to not be aware of where the electronic sound is emanating; however, this does not apply to JacobTV's compositions. This will be discussed in chapter four.

A composition involving acoustic instrument(s) and electronics can be described as a chamber group. By definition, the electronics can be considered as another instrument adding to the small group collectively performing. Within any chamber music ensemble, specific cues and gestures are to be communicated. When one member of the group is of a fixed media, communication is made difficult. Furthermore, pieces like JacobTV's that include a performance track to be amplified employ more unwavering tempi than with live performances without a fixed media. While tempo changes do occur, they are much more difficult to execute and require the performer to learn to perform with the tape as opposed to making the tempo decisions independently.[94] Chapter four discusses how JacobTV's compositions prepare the performer for this performance challenge.

Because electro-acoustic pieces for saxophone are works that have been composed within the later part of the 20th century, the performance demands of compositional elements vary greatly compared to acoustic works previously written. Many electronic pieces involve challenging passages that are more difficult than those in the standard repertoire. In addition, composers require performers to vary timbre and tonal elements much like the many

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[93] Bruce Pennycook, "Live Electroacoustic Music: Old Problems, New Solutions," *Journal of New Music Research* 26 (1997): 74.

[94] Samuel Pellman, *An Introduction to The Creation of Electroacoustic Music* (Belmont, California: Wadsworth Publishing Company, 1994), 363.

manipulations produced by an electronic device. Therefore, learning and performing these works requires a greater investment of time.[95]

[95] Pennycook, "Live Electroacoustic Music," 73.

CHAPTER 3

JACOBTV'S COMPOSITIONAL STYLE

JacobTV began as a rock musician, but was interested in composition and electronic music. In 1980, he was awarded the Composition Prize of the Netherlands, which initiated his fulltime composition career. In describing his music, JacobTV says, "I pepper my music with sugar."[96] With over 1000 performances annually of his works world wide, JacobTV is one of the most performed European composers. His music is performed by such groups as The Royal Concertgebouw Orchestra, Tokyo City Philharmonic, Rotterdam Philharmonic, Russian State Academy as well as soloists such as Branford Marsalis, James Galway, Evelyn Glennie, and Arno Bornkamp and ensembles such as Het Netherlands Kamerkoor, the Aurelia, Prism, and New Century Saxophone Quartets, E.A.R. Unit and many others.[97]

Referred to as the "Andy Warhol of new music," JacobTV has spent over thirty years utilizing the music he has found in spoken word to create an extensive catalog of repertoire. Unlike his predecessors in tape music, JacobTV utilizes his interest in American pop culture as the muse for which he creates his pieces. Sources of popular culture inspiration include commercials, television evangelists, political speeches, interviews, and urban pop songs.[98] The controversy and implications of his subjects cause JacobTV to be considered an "outlaw" in modern classical music.[99]

JacobTV's compositions for saxophone include the following: solo works for soprano, alto, tenor, and baritone saxophones; saxophone quartet; saxophone and big band; saxophone and

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[96] Jacob Ter Veldhuis, "Biography," www.jacobtv.net/bio/cv.html (accessed April 5, 2014).
[97] Ibid.
[98] Michael Ibrahim, *New Aesthetics in Contemporary Saxophone Music* (N.p.: Ibrahim, 2009), 165.
[99] Ibid., 165.

chamber orchestra; and saxophone quartet and orchestra.[100] The level necessary for performers to achieve successful performances of JacobTV's music is much different than other compositions written for the instrument. In the early repertoire for the saxophone, composers such as Joseph Arban, Jules Demersseman, Hyacinthe Klosé, and Jean-Baptiste Singelée composed primarily for the alto saxophone. The repertoire was harmonically conservative and was composed in the style of fantasies, theme and variations, and "solos de concours" pieces that were used by the Paris Conservatoire for their annual examinations.[101] As the body of repertoire for the instrument began to grow throughout the end of the nineteenth century and into the twentieth century, composers discovered the rich tone of the instrument and ever-increasing technical achievements of performers. These new discoveries gave way to transformations in repertoire from the traditionalist beginnings to more explorative pieces combining elements indicative of the era in which they were composed. In fact, the Greek word "phone" relates to vocal sounds, and therefore, it is no surprise that the saxophone has been described as a "singing" instrument.[102] In the fifty years since World War II, the repertoire for the saxophone has followed compositional trends that have been spearheaded by serialism and experimental electronic music. Without a history of repertoire that spans centuries, saxophonists have developed a "ferocious appetite" for new works and feel a responsibility to seek fresh pieces.[103] It is no surprise, then, that one such sought-after composer is JacobTV.

JacobTV became interested in composition through his work as an improviser. He describes his initiation into composition by saying, "I was 15 and I improvised in a blues band. I

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[100] Jacob Ter Veldhuis, "Works," www.jacobtv.net/works/html (accessed April 5, 2014).

[101] Thomas Liley, "The Repertoire Heritage," in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge, UK: Cambridge University Press, 1998), 52.

[102] Thomas Liley, "Invention and Development," in *The Cambridge Companion to the Saxophone*, ed. Richard Ingham (Cambridge, UK: Cambridge University Press, 1998), 1.

[103] Delangle and Michat, "The Saxophone Today," 161.

was so thrilled that I wanted to capture my improv. I used a tape recorder, but then I started to write down what I heard on the tape recorder. And this was the beginning of my composing life."[104] Furthermore, his list of influential composers is extremely varied. He credits "Bach, Beethoven, Bartók, Reich, Zappa, Pärt, and Dylan" to shaping him as a musician.[105] It was not until age 40, however, that JacobTV felt he had found his compositional style. As he describes,

> Musical history is so overwhelming. As a young artist, you have to deal with it. It took me years to develop myself. I am a late bloomer. Besides, I was 'told' what was muically correct and what was 'not done.' Rock, pop, jazz, etc. for instance was something 'vulgar' and not taken seriously by the academic world. But growing older I got this 'never mind attitude.' I wanna write the music I like…After 40, I had the feeling I found my 'style.'[106]

One of the defining characteristics of JacobTV's compositions is his use of speech and text as a melody. This technique was described in chapter two by composers such as Riley and Reich. In addition, Czech composer, Leoš Janáček regarded each instance of speech melody as a unique expression of that person at a specific location and surrounding aesthetic. By maintaining notebooks of written records of speech that included examples ranging from children's nonsensical utterances to dialects from various regions of his home country, Janáček was truly interested in the musicality of speech.[107] Furthermore, he recorded the age and sex of the speaker in addition to the time, place, and overall mood of the atmosphere in the notebooks. It was Janáček's conjecture that the environment had a determinative effect on the way in which sentences and phrases are spoken. After analyzing his notebooks, Janáček wrote about the musicality of speech. When discussing speech, Janáček said:

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[104] JacobTV, interview by author, February 26, 2015.
[105] Ibid.
[106] Ibid.
[107] Paul Christiansen, "The Meaning of Speech Melody for Leos Janáček," *Journal of Musicological Research* 23 (2004) 241.

> When someone spoke to me, sometimes I did not understand the words, but I did understand the intonation! I immediately knew what was inside the speaker. I could tell what he felt, whether he lied, whether he was excited, and while the person spoke to me… I could feel, I could hear that perhaps the man was weeping inside! The pitches, the intonation of human speech, of any creature's speech, contained the deepest truth for me. And you see, that was my vital need.[108]

While it has been used by other composers, the speech-melody technique is central to JacobTV's works to which he has developed his own style and compositional sound. He describes finding the "beauty of authentic speech from every day life as a 'ready-made object,' the way Warhol or Marcel Ducamp discovered it in [the] visual arts."[109] Speech became an important compositional element due to not only the emotions and feelings it contains, but also, the melody, expression, and meaning. He describes, "so by using speech I become also a poet, a documentary maker, a story teller."[110]

JacobTV has branded his speech-based compositions with the label "boombox." Not only are his works scored for an instrument/ensemble and "boombox," but also his publishing company is entitled Boombox Holland. He describes "boombox music" as "unique electro-acoustic music, combining live instruments with speech grooves, reproduced by a boombox aka ghettoblaster. Boombox scores are based on the melody and rhythm of speech. The subjects can be anything from trivialities to world events."[111] Initially, the use of "boombox" was a statement against the academic world as an "attempt to bridge the gap between high art and low culture."[112] To quote JacobTV, "The boombox is such a simple device, that one associates with street

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[108] Ibid., 242.
[109] Ibid.
[110] Ibid.
[111] http://www.boomboxshop.net/index.html
[112] JacobTV interview, February 26, 2015.

culture. But that is now a thing of the past. It's just a simple means of performing along with. Nowadays we could say a blue tooth speaker connected to your iPad…"[113]

The sound sources selected by JacobTV are examples that intuitively appear to him. He likens the process to that of a beachcomber or sleepwalker. "Something just moves me…sometimes to tears, sometimes to laughter…and then I get inspired, and the music bubbles up, writes itself."[114] By utilizing melodic creativity, his knowledge of harmonic structure, and his emotional intelligence, JacobTV is able to create his sound scapes. After finding the sound sources, he then selects words, syllables, or sentences and begins the compositional process using a digital audio workstation. Specifically, JacobTV uses Logic Pro with an ESX24 plug-in to patch the manipulated text from words, syllables, or short phrases into the keys of his midi keyboard. Through trial and error, he then is able to create musical patterns that serve as the foundation of his compositions.[115]

Until 1998, JacobTV had never composed for the saxophone. He had originally thought the sole purpose of the instrument was for improvisation, jazz, and rock; but eventually he fell in love with the many timbres of the saxophone. As he describes, "Traditional woodwinds are so limited, I cannot listen very long to a bassoon or flute, but I can listen for hours to saxophone."[116] JacobTV characterizes the saxophone in comparison to the human voice, with a 'harsh' kind of sound.

While there can be comparisons made to previous electro-acoustic composers, JacobTV describes himself as a loner.

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[113] Ibid.
[114] Ibid.
[115] Ibid.
[116] JacobTV interview, February 26, 2015.

> But I grew up in post war Europe, and the music of the 60s shaped my world. Societies were changing, authorities were disappearing, I was a hippie dreaming of a new world. I felt like an anarchist at the time. I was an idealist dreaming of a world without suffering. Now I know better, but I am still very inspired by the human condition, by man's struggle for a better world. I could have been a social worker instead of an artist. I feel related to American minimal music and American rock/pop/jazz music, also in a way to eastern European spiritual styles, like Pärt, etc.[117]

To JacobTV, the term 'avant-pop' comes close to describing his style, however, he does not really know what it means.

> What I do is kind of pop, in the sense that it is trying to be 'popular' or reaching out to audiences, (I know I am very 'niche,' but nevertheless) but unfortunately I am 'ahead' of the masses, and my music is way too complicated for the masses… which I regret. But I cannot make it even more simple…This is what I do, a language that luckily some musicians and audiences understand and pick up. And I feel blessed by that![118]

With the many various inspirations for pieces, there is surely a message JacobTV is sending to his audience. When asked what performers and listeners are to gain from his music, JacobTV states:

> Buddhists regard art as a gift to the world. I like that. I hope to 'move' people, to share with them the 'awe' feeling that I have when I look at a flower, or hear a bird sing…The beauty of sound, the abstract aspect of music, which can express the unspeakable.[119]

In an effort to better understand his compositional intentions and notations, a glossary is provided. Not every term found in JacobTV's scores is included in the glossary. The words and definitions included, however, detail those techniques that need clarification as either JacobTV is utilizing them in a unique way or they are not common. The following glossary lists and defines many specialized terms utilized by JacobTV, yet, it is not exhaustive.

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[117] Ibid.
[118] Ibid.
[119] Ibid.

GLOSSARY OF TERMS

Ad lib – performer improvises either melody or specific technique.

Bisbigliando – type of timbral trill. Opening and closing the appropriate keys will produce the desired tonal change.[120]

Chromatic gliss. – a sliding effect from two pitches by way of the chromatic scale.

Crossfade via subtone – move from one pitch to the next by fading in and out, utilizing a subtone sound on the softer dynamics.

Doit – a jazz glissando typically notated with a curved line facing up to the top of the staff and indicates the end of the note rise up.

Fall – a jazz glissando notated with a descending symbol indicating the falling at the end of the notated pitch. Also known as a *fall off*.[121]

False Fingerings – implies a non-standard fingering initially used for technically difficult passages. Due to the timbre change, sometimes out of tune, jazz players utilize the nuance for color and variety. The term is also used in reference to pitches that lie above the normal range of the saxophone.

Flutter tongue – tremolo produced by rapidly rolling the tongue. The technique can also be produced by the throat (as if you were gargling).[122]

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[120] Jean-Marie Londeix, *Hello! Mr. Sax or Parameters of the Saxophone* (Paris: Leduc, 1989), 46.

[121] Barry Kernfeld. "Fall." *The New Grove Dictionary of Jazz*, 2nd ed., vol. 1. (New York: Oxford University Press, 2007) 737.

[122] Londeix, *Hello! Mr. Sax*., 45.

Glissando – to glide either ascending or descending from one pitch to the next. Range, speed, and direction depend on notation of the gliss. On saxophone, by tightening and loosening the embouchure in conjunction with the false fingerings.[123]

Growl – produce a rough, gritty tone either by using the throat to produce a gutteral rasp, or by flutter tonguing, or by a combination of both. A similar effect is produced when the player sings one note and plays another.[124]

Jazz Glissando – Distinguished by direction and speed, the symbols used are not standardized amongst composer. A straight, curved, wavy, saw-toothed lines, arrows, or even the word *gliss*. may all be notated to indicate the desired effect.[125]

Laid back – intentionally placing notes just after the beat, which gives the music a relaxed nature and sounds like a hesitation.[126]

Mouth ram – much like slap tongue and open mouth slap, a mouth ram is an extremely harsh articulation involving an extremely aggressive approach to the reed utilizing not only the tongue, but the entire embouchure.

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[123] Barry Kernfeld. "Glissando." *The New Grove Dictionary of Jazz*, 2nd ed., vol. 2. (New York: Oxford University Press, 2007) 47.

[124] Barry Kernfeld. "Growl." *The New Grove Dictionary of Jazz*, 2nd ed.. *Oxford Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/J179400 (accessed April 15, 2015) .

[125] Berry Kernfeld. " Jazz Glissando." *The New Grove Dictionary of Jazz*, 2nd ed., vol. 2. (New York: Oxford University Press, 2007) 47.

[126] Berry Kernfeld. "Lay back." *The New Grove Dictionary of Jazz*, 2nd ed.. *Grove Music Online*, http://www.oxfordmusiconline.com/subscriber/article/grove/music/J261500 (accessed April 15, 2015).

Open slap – the same process as the slap tongue, although when the player pulls their tongue away from the reed they open their mouth in the process. The harsh articulation becomes more of a "smack."

Overtones –freak out – JacobTV is referring to the technique of *overblowing* which means producing the octave, 12th, 15th, and more partials in the overtone series. In jazz, overblowing is a technique usually combined with *false fingerings* to reach pitches outside of the normal range of the instrument and use unconventional timbres. Important jazz saxophonists who were known for their overblowing techniques were Coleman Hawkins, Illinois Jacquet, John Coltrane, Albert Ayler, John Gilmore, Pharoah Sanders, Richie Cole, Joseph Jarman, Roscoe Mitchell, and Anthony Braxton.[127]

Rough upbeat glissando – an agressive glissando occurring on the upbeat of the measure.
Scoop – a glissando occurring at the beginning of the note. The pitch performer begins lower than the notated pitch and rises up to it.[128]

Slap tongue – type of articulation with roots in jazz, slap tongue is a sound reminiscent of pizzicato for strings. Creating suction between the tongue and the reed and quickly pulling the tongue away from the reed produces the effect. It is a very sharp articulation.[129]

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[127] Berry Kernfeld. "Overblowing." *The New Grove Dictionary of Jazz*, 2nd ed., vol. 3. *Oxford Music Online*.Oxford University Press, 210.
[128] Berry Kernfeld. "Scoop." *The New Grove Dictionary of Jazz*, 2nd ed., vol. 3 (New York: Oxford University Press, 2007) 533.
[129] Londeix, *Hello! Mr. Sax,* 97.

Subtones Webster Style – an extremely soft sound accompanied by a less brilliant tone color. The timbre is full of air and breathy. Opening the embouchure and covering the tip of the reed with a loose bottom lip creates the desired effect.[130]

Tr-rall – trill (vigorously moving between the notated pitch and the next pitch above) in combination with a rallantando (broadening of tempo).

Vibrato – pulsations within a pitch. JacobTV utilizes various techniques of vibrato including narrow (barely audible), wide (clearly pronounced, utilized in intense or powerful sections), or no vibrato (indicating a straight tone with no manipulation).

Webster Whisper – term created by JacobTV influenced by tenor saxophonist, Ben Webster (1909-1973).[131] It refers to an "extreme subtone sound with lots of noise."[132]

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[130] Londeix, *Hello! Mr. Sax,* 84.

[131] Berry Kernfeld. "Ben Webster." *The New Grove Dictionary of Jazz*, 2nd ed., vol. 3. (New York: Oxford University Press, 2007) 901-902.

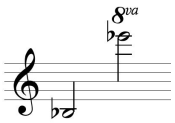
[132] JacobTV, interview by author, April 23, 2015.

CHAPTER 4

ANNOTATED BIBLIOGRAPHY

Believer

Composed:	2006, revised March 2008
Instrumentation:	baritone saxophone and soundtrack
Duration:	7:17
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Willem Van Merwijk
Premier:	October 25, 2009 at Theater Kikker Utrecht, Holland
Baritone saxophone range:	



Composed in October 2006, and revised in March 2008, for Willhem van Merwijk with financial support form the Dutch Fund for the Creation of Music, *Believer* was initially scored for baritone saxophone and soundtrack. Merwijk premiered the work on October 25, 2008, at the Theater Kikker Utrecht in Holland. In addition to the original, *Believer* is the first movement of the suite, *White Flag,* about the 2004 war in Iraq. The suite was composed for Electric Kompany[133] and was premiered at the JacobTV Festival at the Whitney in New York, New York, on May 4, 2007.[134]

Believer is based on a 2004, Fox News Christmas interview done by Bill O'Reilly with President George W. Bush. Figure 1 is the transcript of the interview utilized in the piece. In addition to the voices of O'Reilly and President Bush, the accompaniment features saxophone, cello, and electric guitar sounds that have been distorted through an overdrive guitar amplifier.[135]

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[133] Electric Kompany is an American band formed by Kevin R. Gallagher, guitarist. The group is comprised of guitar, keyboard, drums, and bass; and mixes classical and rock music to create a genre of modern music performed on modern instruments.

[134] JacobTV, *Believer*, (Holland: Boombox, 2006).

[135] Ibid.

Figure 1. Text found in *Believer*

O'Reilly: So you are indeed a true believer?
Bush: I'm a believer in the power of liberty to transform societies
I'm a believer
And I believer we have a duty!

O'Reilly: So you are indeed a true believer?
Bush: I believer that peace is coming
This world is getting better
And I believe we have a duty!
Transform societies…
I believer that peace is coming…

etc.

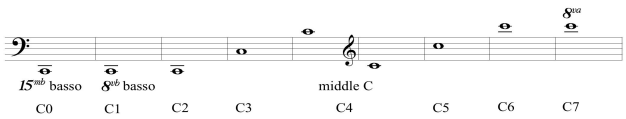
We climbed the mountain and now we see the valley below
I really believe that
I believe that peace is coming
And uh I believe that we're more free

Believer begins with a solo baritone saxophone melody that the performer is instructed to perform with a "bleeding soaring sound." In addition, JacobTV describes the baritone saxophone as blending with the sound track in a "bleeding way" throughout the piece.[136] The use of a colloquial wording such as "bleeding" conjures many images to the performer that may not be achieved with traditional musical terminology. In this respect, JacobTV is able to directly relate to subject of the Iraq War with the performer in a new, pop-culture manner.

The opening legato melody recurs four times, each either with or without accompaniment and never with the text. Although the rhythm is changed, each reiteration of the melody begins on the baritone saxophone written pitch G4[137] and moves to Bb5 (the interval of a minor third

[136] Ibid.

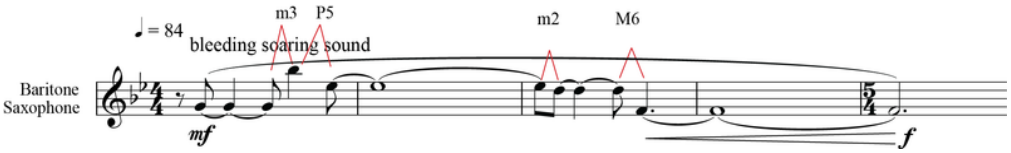
[137] The pitch labeling system is according to the American Acoustical Society notational system, specifically



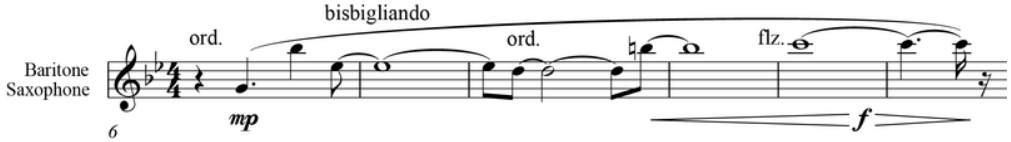
displaced by an octave).[138] The five-note melody ends with a descending major sixth from D5 to F4, the inversion of the opening minor third. Example 1 compares the four instances of the melody found in the saxophone. While the rhythms and directions of notes change with each reiteration, the interplay between inverted intervals is present each time.

Example 1. Melody in the Baritone Saxophone from *Believer* mm. 1-5, mm. 6-11, mm. 26-33, and mm. 77-80.

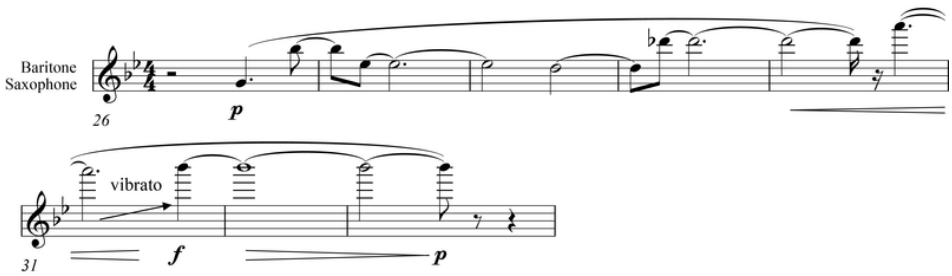
mm. 1-5



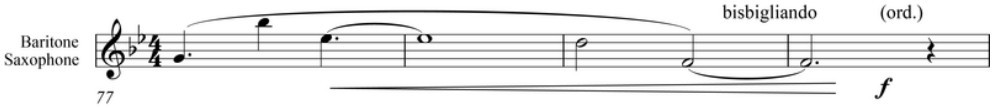
mm. 6-11



mm. 26-33



mm. 77-80



Example in transposed pitch for Baritone Saxophone
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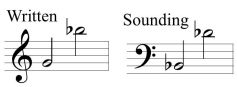
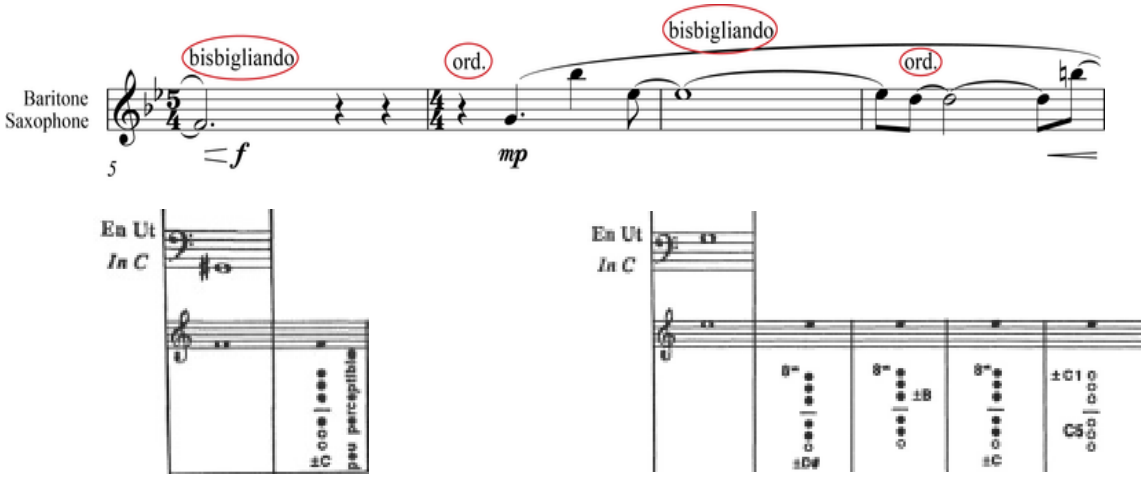
[138] Baritone saxophone is in the concert key of Eb. Its written pitches occur in trouble clef, and sounding pitches are a major 13th below.



During the interview samples, the saxophone is scored as accompaniment in pairing with the electronic instrumental track and is almost indistinguishable from the electronic accompaniment. While the majority of music for the saxophone is legato, there are two instances in which the music is not only fast and rhythmic, but also utilizes a very heavy slap tongue. These are discussed in example 6 and example 9.

In addition to slap tonguing, the saxophonist is asked to perform several other extended techniques. The first technique occurs in measure 5, and it repeats eight times throughout the piece. As Example 2 illustrates, the bisbigliando continues until the abbreviation "ord." which indicates a transition to "ordinary" sound. Londeix describes performing the technique as "opening and closing the appropriate keys."[139] Although there can be many combinations of fingerings that can produce the desired result, the fingerings marked in Example 2 are recommended by Londeix and are identified on his bisbigliando fingering chart.

Example 2. Bisbigliando in *Believer*, mm. 5-8.



Example in transposed pitch for Baritone Saxophone
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[139] Londeix, *Hello! Mr. Sax,* p. 46.

As demonstrated in example 2, to produce the bisbigliando for the written baritone saxophone F4 (sounding G#2) it is recommended to open and close the low c key. In addition to this being the only recommended fingering, it is labeled "peu perceptible" or barely perceptible. The written E5 (sounding G3), however, has four options to create the effect. The first three fingering choices include the regular fingering for the written E5 and opening and closing either the D# key, low B key, or the low C key. The fourth option for the bisbigliando effect is produced by opening the C5[140] key and opening and closing the C1[141] key.

Two other changes in timbre notated throughout this piece are flutter tonguing and growling. In measure 10, the saxophonist is instructed to flutter-tongue and in measure 104 to growl. While the two techniques are not produced the same way, they serve the same purpose in the musical line. One justification for the use of the two different techniques at the same melodic placement could be the aggressiveness of sound. Flutter tonguing is a lighter sound compared to the timbre of a growl. Therefore, as the piece continues, the intensity builds and a growl is more effective. Some experimentation needs to be done to effectively execute the growl in order to produce the correct combination of playing and singing. Example 3 illustrates both flutter tonguing and growling notations found within *Believer*. The inclusion of both techniques demonstrates the infusion of classical performance techniques with those characteristics of jazz and popular styles. Flutter tonguing is an extended technique frequently found in classical music while growling relates to the unrefined sound of many jazz and blues saxophonists. This fusion speaks to the nature of JacobTV's avant-pop style as fusing performance practice elements from many different sources.

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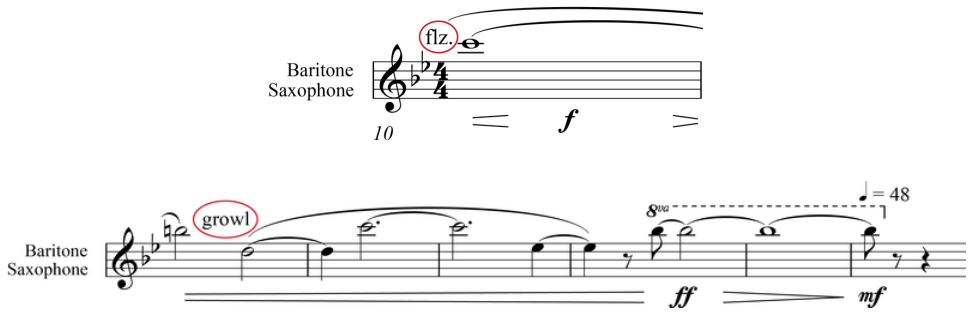
[140] C5 is the 5th side key used for high F#. Londeix, *Hello! Mr. Sax,* p. 46.
[141] C1 is the 1st side key used for high D. Londeix, *Hello! Mr. Sax*, p. 46.

Example 3. Flutter tonguing and growling *Believer,* m. 10 and mm. 104-109.



Example in transposed pitch for Baritone Saxophone
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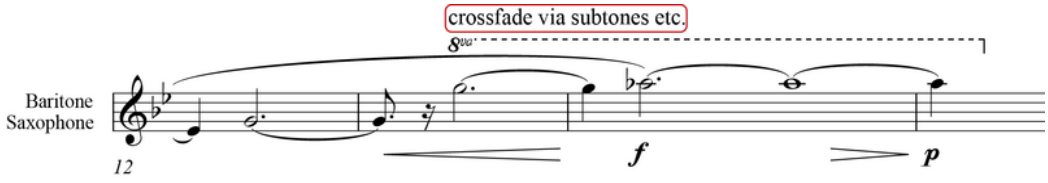
Measures 12 and 13 are labeled with the text, "crossfade via subtones etc." Based on the definitions provided in the glossary found in chapter 3, it is the author's interpretation that the text should read "crossfade via 'overtones/overblowing' etc." As Example 4 illustrates, the melody spans two octaves and the term "crossfade" implies that the sound transitions from soft to loud to soft dynamics. "Via subtone" is a questionable instruction based on the tessitura of the melody, as subtone is an effect typically utilized in the saxophone's lower register. Therefore, it is the assumed intention that the technique required "overblowing" (described in chapter 3). By utilizing the technique of overblowing, the performer is able to crossfade not only dynamically, but also harmonically. The first pitch is overblown to the connecting overtones and smoothly transitions the two-octave melodic leap.

Example 4. "Crossfade via subtones" in *Believer*, mm. 11-16.



Example in transposed pitch for Baritone Saxophone
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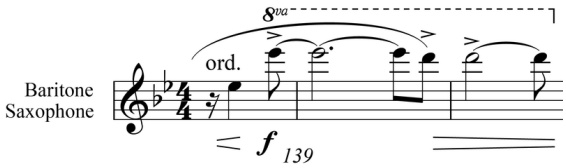
Another important technique present throughout *Believer* is the utilization of the altissimo range of the saxophone. There are many passages above the standard[142] range of the saxophone and Example 5 illustrates the passage highest in range that reaches Eb7. Throughout the piece there are ten altissimo passages ranging from G6 to Eb7.[143]

Example 5. Highest altissimo passage in *Believer*, mm. 138-140.



Example in transposed pitch for Baritone Saxophone
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Found within the score are expressive and descriptive terms that have been labeled by the composer, such as the aforementioned "bleeding sound." These terms articulate the manner in which some lines should be performed. Text found in the score includes: "bleeding soaring sound," "espressivo," "dolce dolorosa," "crying like a dying animal," "imitate voice and play along with voice," "sentimental," and "molto espressivo." The descriptions create a dichotomy between instances of sweet, expressive lyricism versus harsh distortion that articulte the emotional content of the piece.

Example 6 illustrates the first instance of slap tongue that occurs in measure 60. The two harshly articulated notes in the baritone saxophone are reacting to the word "duty" from the

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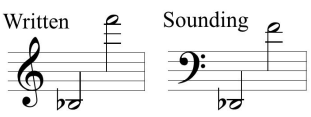
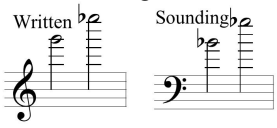
[142] "Standard" are the notes of the saxophone's range that are either fundamentals or first overtones. Notes in the altissimo are either second or third overtones.

[143] Range of the baritone saxophone.

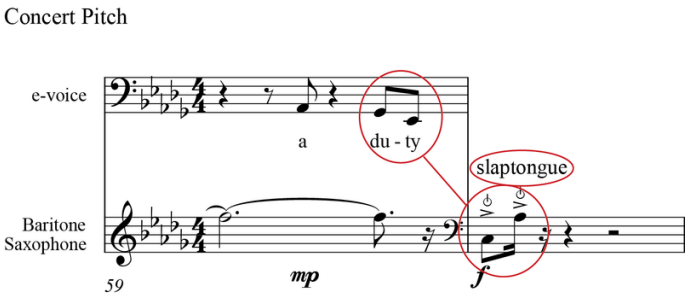


Altissimo range in *Believer*.



interview occurring in measure 59. The text in the voice sample states, “and I believe we have a duty.” As opposed to prior statements, this line is a call to action and describes something more than a feeling. The word “duty” indicates a responsibility and the saxophone articulates a musical response that is starkly contrasting from all other material thus far to highlight that responsibility and draw it out of the texture.

Example 6. First instance of slap tongue in *Believer,* mm. 59-60.



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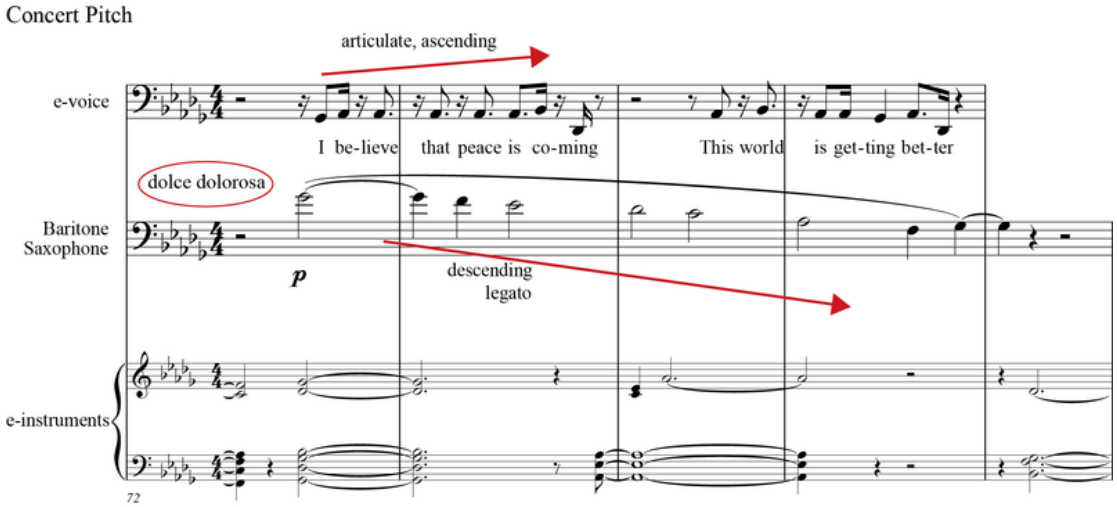
Beginning in measure 72, the text states, “I believe that peace is coming. This world is getting better.” The saxophone is instructed to perform “dolce dolorosa,” or sweetly and sorrowfully, in a “dying manner.” This is further illustrated by the descending melody in the saxophone line. The dichotomy of the text and saxophone melody is illustrated in Example 7. While the text is that of a hopeful nature, every indication to the saxophonist relays the feeling of dismay and despair.

Example 7. Dichotomy of the meaning of the text and the mood created by the melody given to the saxophone in *Believer,* mm.72-76.



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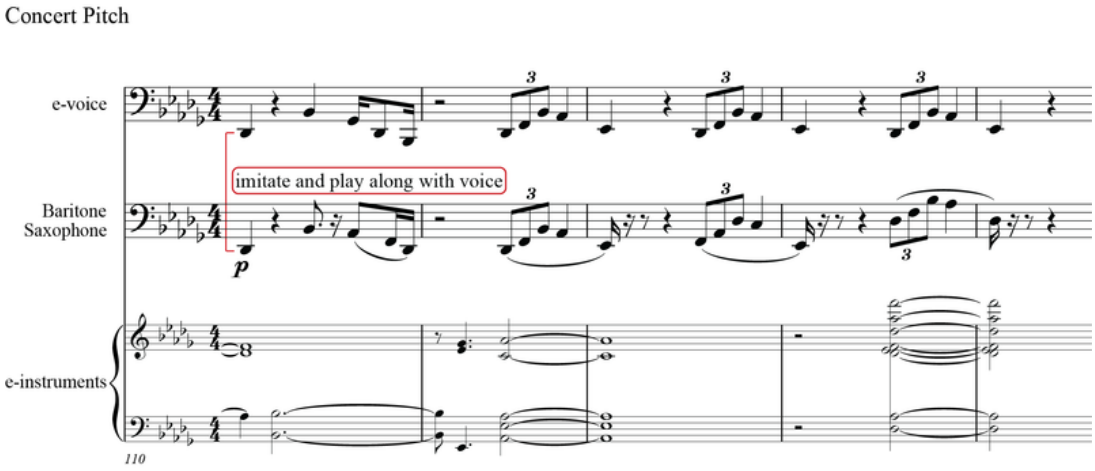
The first instance of the instruction "imitate the voice and play along with the voice" occurs in measures 110-114 shown Example 8. Prior to this moment, the saxophone and voice have not performed in unison; therefore, this instance is significant in the scheme of the piece. Even more important, is the event takes place at the golden section.[144]

[144] The golden section is based on the division of a piece into two unequal sections (*a* and *b*) where *a* (*a*=2/3) is twice as long as *b* (*b*=1/3). The music builds to climax of the piece known as the golden section, which occurs roughly two-thirds of the way throughout.

Example 8. Saxophone and voice unison in *Believer* mm. 110-114.



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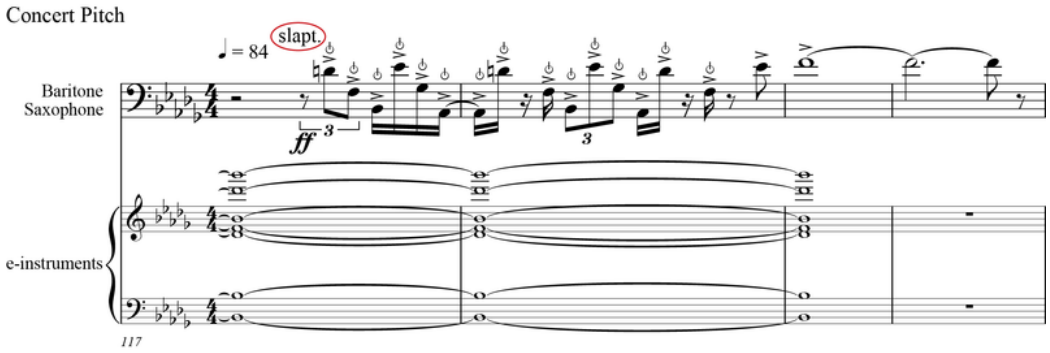
After the shared unison passage, the text continues, "I'm a believer in the power of liberty to transform societies." Just as in measures 59-60, the text once again discusses an action and is answered with the slap tongue passage found in measures 117-112 (Example 9). This passage is not only the loudest passage of the piece, but it also displays the fastest rhythms required of the saxophonist thus far.

Example 9. Slap tongue passage in *Believer*, mm. 117-120.



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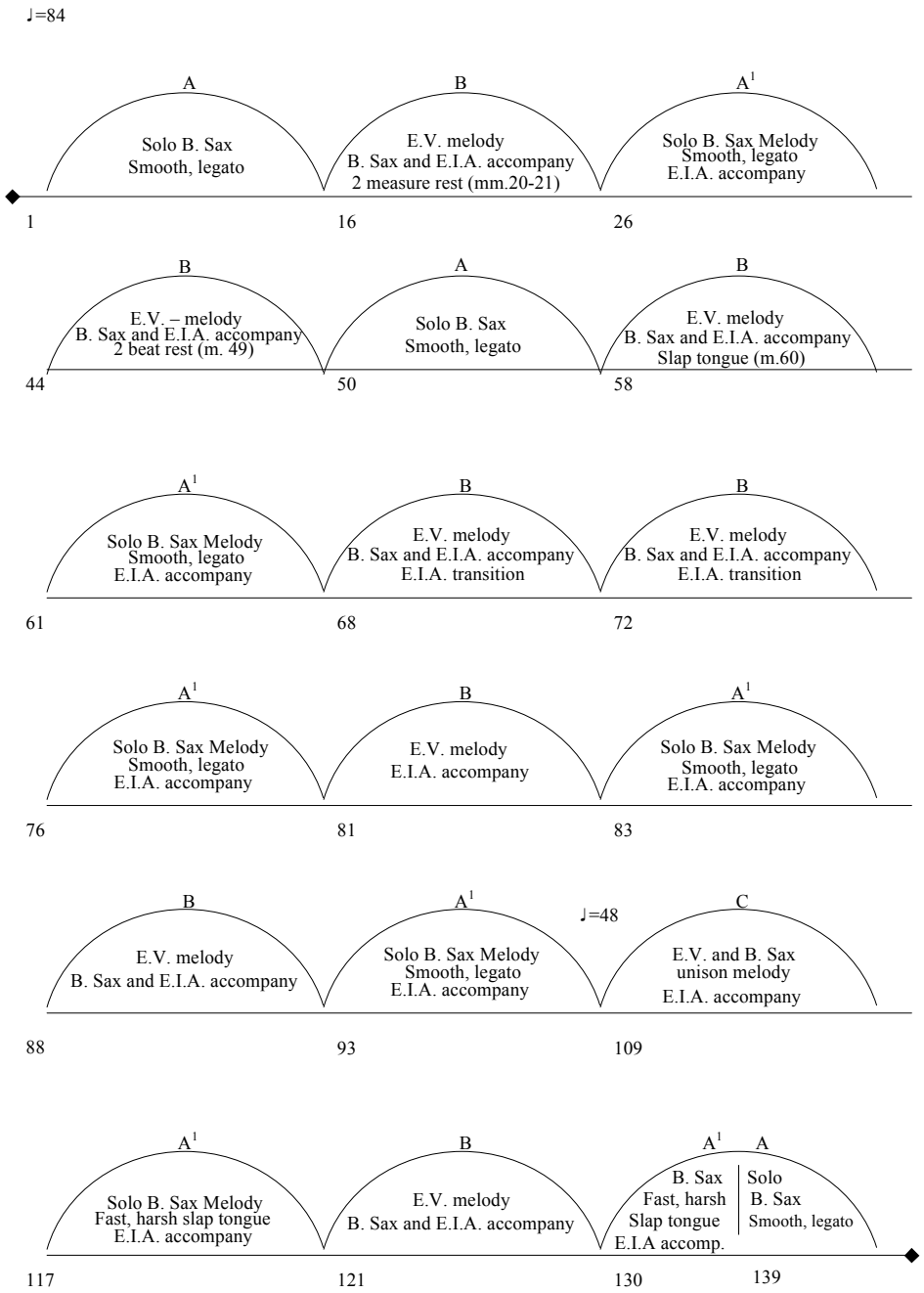
As shown in the example 9, the baritone slap tongue material can be described intervallically as two descending 3-note groups consisting of either a major 6^{th} followed by a perfect 5^{th} or a major 6^{th} followed by a minor 7^{th}. It is interesting to note the interval relationships between this example and example 1. The exact pattern of intervals can be found in measures 130-134 and measures 142-145. Each statement of the melody utilizes slap tongue, however, the end of the piece features the most aggressive articulation and is labeled, a "mouth ram." While there is no standard in place for this exact articulation, performers can interpret this to be even harsher than the slap tongue utilized previously. The chart (Figure 2) below describes the formal structures in *Believer*.

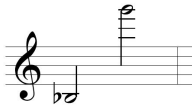
Figure 2. Formal structures in *Believer.*

B. Sax = Baritone Saxophone; E.V. = electronic voice; E.I.A. = electronic instrumental accompaniment



Billie

Composed:	2003
Instrumentation:	originally alto saxophone and soundtrack; 2013 added piano part
Duration:	11:10
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Connie Frigo
Premier:	July 2003 at the 13th World Saxophone Congress in Minneapolis, Minnesota
Recordings:	2006 by Connie Frigo on *JacobTV-Shining City* Basta 3091742
Also recorded by:	Taimur Sullivan, Ties Mellema, and other eminent saxophonists
Alto Saxophone Range:	



Composed in the spring of 2003, *Billie* was commissioned by and dedicated to the American saxophonist Connie Frigo. In July 2003, Frigo premiered the work at the 13th World Saxophone Congress held in Minneapolis, Minnesota. The project was supported in part by the Netherlands-America Foundation, whose mission is to "enhance awareness of and support cultural diversity in both the United States and the Netherlands."[145] In 2006, Frigo recorded *Billie* for the 2CD+DVD box JacobTV-Shining City Basta 3091742. Included in the package is a piano score that was written in 2013, at the request of Frigo. Both Frigo and jazz pianist, Greg Hankins, influenced the piano score. The work is labeled for *alto sax & soundtrack, with piano ad libitum*. The marking *ad libitum* refers to the performer's choice to play with or without live piano. In addition, Chris Barrick created a video to accompany the soundtrack and can be purchased through JacobTV's Boombox Store.

The soundtrack is a combination of interviews with Billie Holiday that occured throughout her career, a transcript of which is found below (Figure 3), and synthesized sounds. The accompanying track features electronic piano, saxophone, strings, bass, and percussion.

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[145] JacobTV, *Billie* (Holland: Boombox, 2003).

Figure 3. Interview transcript for *Billie*.

I was scared to death
ne no a hum, ne no a hum etc.
I was scared to death
at that time you know
I'm always scared – You are?
I'm always scared

I was in the wings haha
and I couldn't control my knees
I'm always scared – You are?
Well, you can call it that…
I waited until the last minute
and said I wasn't gonna go on…e
I had every chance I got and still
gettin'…

dare to sing !? – I'm always scared
but anyway, I went back and I did 16
songs!
and I like to do a little tune
they make me cry, they make me happy
I walked out you know and then
bend this note bend that note
two kinds of blues:
there's happy blues and there's sad
blues
I've been very happy, been very happy
the blues to me is like being very sad,
very sick, going to the church.
they was talkin' jazz, hihi, at that time
you know – cook!
dare to sing – I'm always scared
they was talkin' jazz, hihi, at that time
you know
bend this note bend that note – boot
dare to sing, dare to sing hahaha, when I
got through it

can you sing and I said sure I sing all
the time
I always knew I could sing 'cause I
always did sing, but uh
so I sang, and everybody loved me and
I made about a 40 dollars in tips and I
got the job!
they make me cry, they made me happy

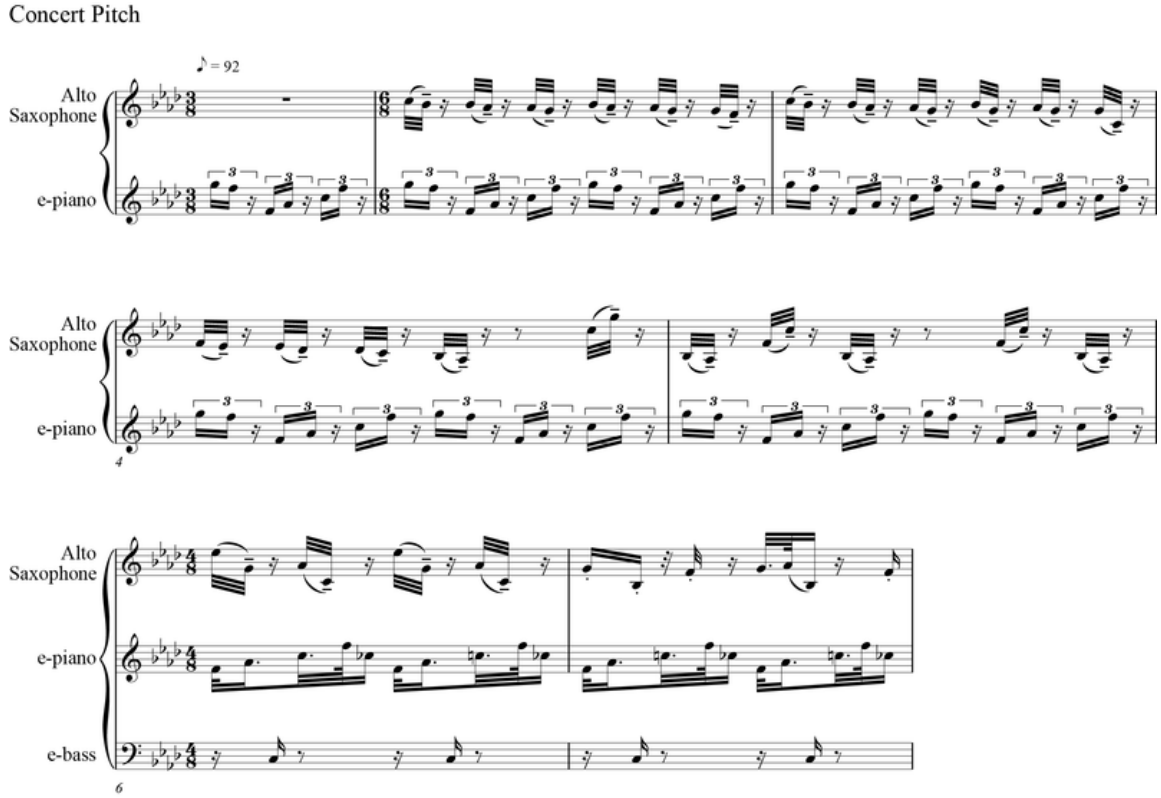
a little, a little a little too much
so I walk so I talk
and my voice is too loud when I'm out
in the crowd
so that people are apt to stare - I can't
hear the band at all!
know know know do they know – do
they care?
that it's only that I'm lonely and low as
can be
and the tunes are not always the best – I
request
and my voice is too loud – I can't hear
the band at all!
but what else can you do, but what else
can you do at the end of a love affair
so I smoke and I joke uh hh a litt- a litt-
a little too much
and I laugh, and the smile on my face
isn't really a smile at all!
and the smile on my face, on my face
face face face – adadadada – for the
trees
face face face – for the sun to rot.
and now a little tune specially written
for me:
strange fruit, strange fruit

I never had brothers or sisters, cousins
or uncles; all I had was my mom
my mom and I had a pretty rough time
when we were in Baltimore
all we had was one preacher, he used to
come every Sunday.
Jesus Christ no! Jesus Christ, they want
me out of Chicago or Foxton…
Oh man it took me 10 years!
And I said: I can't go out there, there's
too many people…

Billie begins with the electronic piano and acoustic saxophone. The electronic piano features a repetitive pattern based on two note cells in which three cells are grouped together to outline an F minor triad. Similarly, the saxophone features descending diatonic two-note cells in which three of them are linked together. Example 10 illustrates the two-note groupings found in

the introduction. While the accompaniment figure changes to establish larger intervals and eventually create a longer phrase, the two-note cells return throughout this section and in other sections later in the piece. The electronic bass enters in measure 6 and the three performing voices establish an accompaniment that compliments the voice.

Example 10. Two-note groupings found in the introduction of *Billie*, mm. 1-7.



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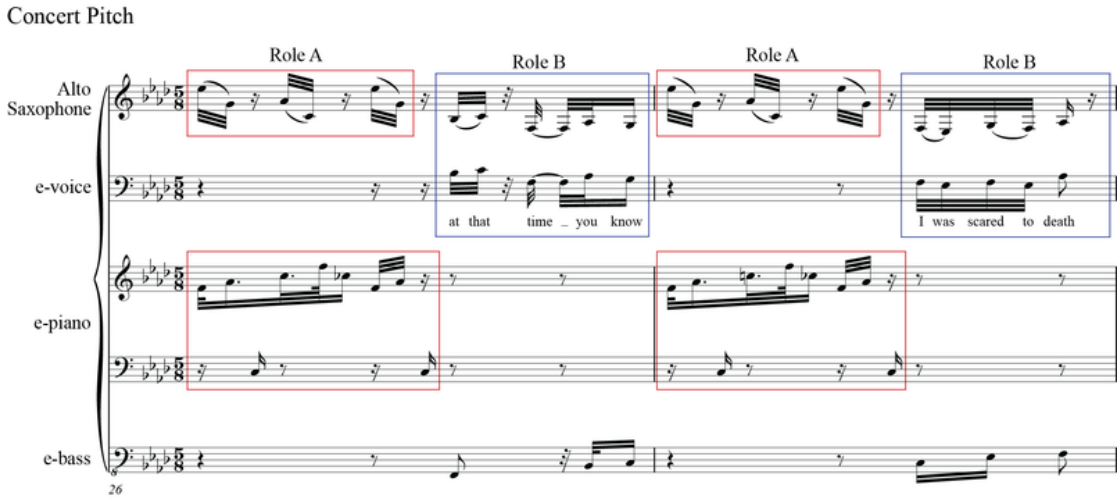
With the entrance of the text in measure 16, the saxophone functions in two roles: first, as a duet partner with the voice and second, as an accompanist. In addition to performing melodies that are rhythmically consistent with the track as shown in example 11, the saxophone also performs accompaniment figures in between instances of text (also found in example 11).

Example 11. Dichotomy of roles for the saxophone in *Billie*, mm. 26-27.



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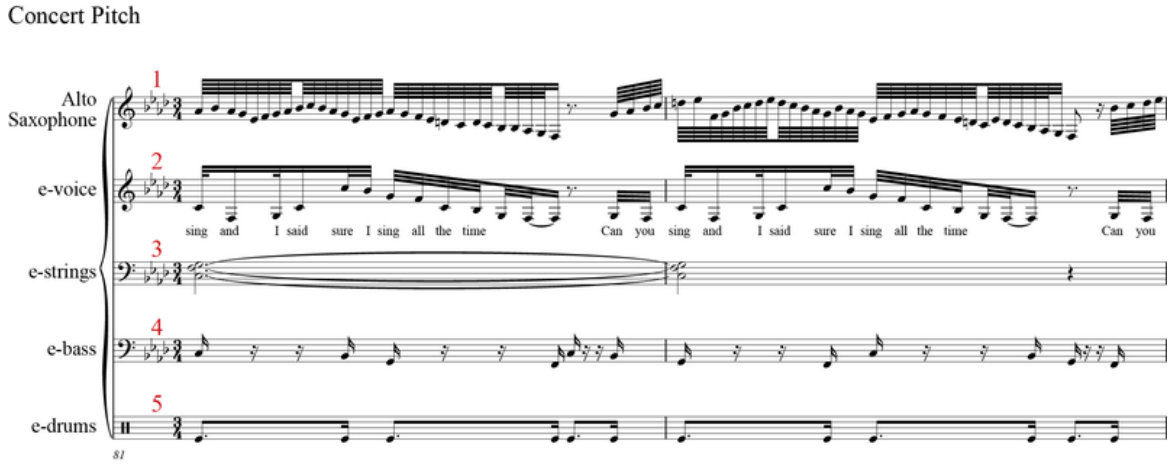
Measure 40 features a change in texture with the addition of the electronic percussion. The percussive rolls lead into a slow, funk groove found in measures 44-50. In addition to the percussion, each element (saxophone, voice, piano, bass) features a repetitive continuous figure that complements the groove. After a short interlude of small motives in measures 53-59, the next rhythmic pattern is established. The text describes two types of blues; therefore, the accompaniment follows suit and establishes a slow swing to match the subject. In addition, while not notated, the established performance practice of adding scoops and bends is also appropriate in this section.

After a seven-measure interlude (measures 72-78) in which the text repeats "dare to sing" while the accompaniment gradually crescendos, a new style is featured in measure 79. In addition to the sustained music found in the strings, the bass and percussion provide a rhythmic framework that articulates each beat while the melody is reminiscent of fast lines created by be-bop saxophonists. The melody is created by scalar lines composed with a rhythm of sixty-fourth

notes found in measures 81 through 86. Example 12 is taken from the score showing each of these parts.

Example 12. Five parts in *Billie*, mm. 81-82



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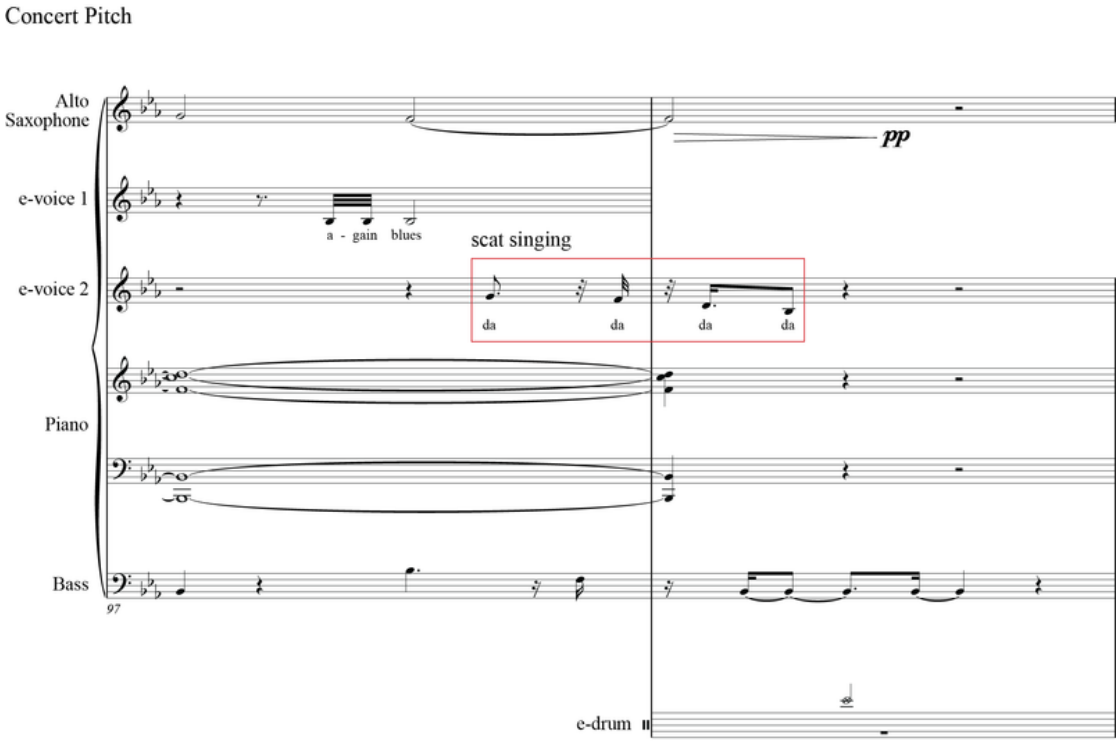
Different from any other section of the piece, the sustained chord in the electronic strings and long tones in the saxophone begin in measure 88. The fragility and simplicity ends with a faint four-note motive of Holiday scat singing, which is shown in example 13. This is the only instance of singing from the jazz icon in the entire piece.[146]

[146] *Scat singing* is a technique in which "nonsense syllables" are used in a rhythmic way to imitate the stylistic characteristics of instruments performing jazz. Neil Powell, *The Language of Jazz* (Great Britain: Carcanet Press Limited, 1997), 113.

Example 13. Billie Holiday scat singing in *Billie*, mm. 97-98.



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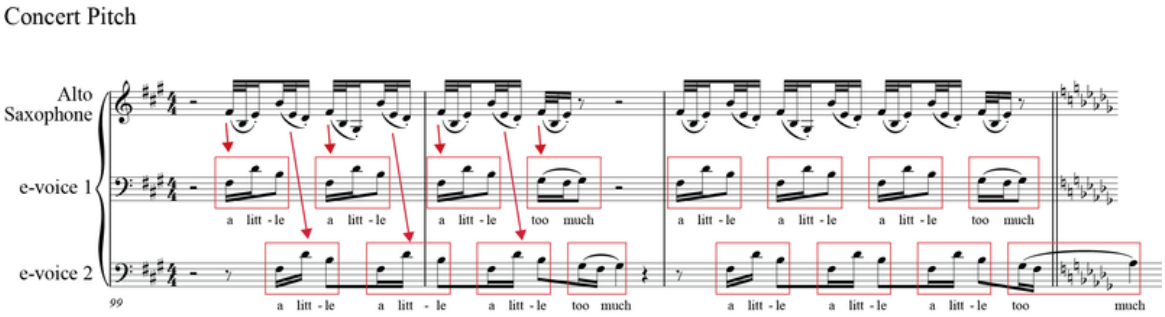
In measures 99-153, the saxophone is paired with the voice sample. Much like the compositional technique of phasing discussed in chapter two, JacobTV samples two tracks of Holiday and displaces the second by one eighth note. Although it would be extremely easy for the meaning of the text to become lost in the arrangement, the meaning of the text remains clear throughout the section. Example 14 outlines the phasing technique.

Example 14. Phasing technique utilized in *Billie*, mm. 99-101.



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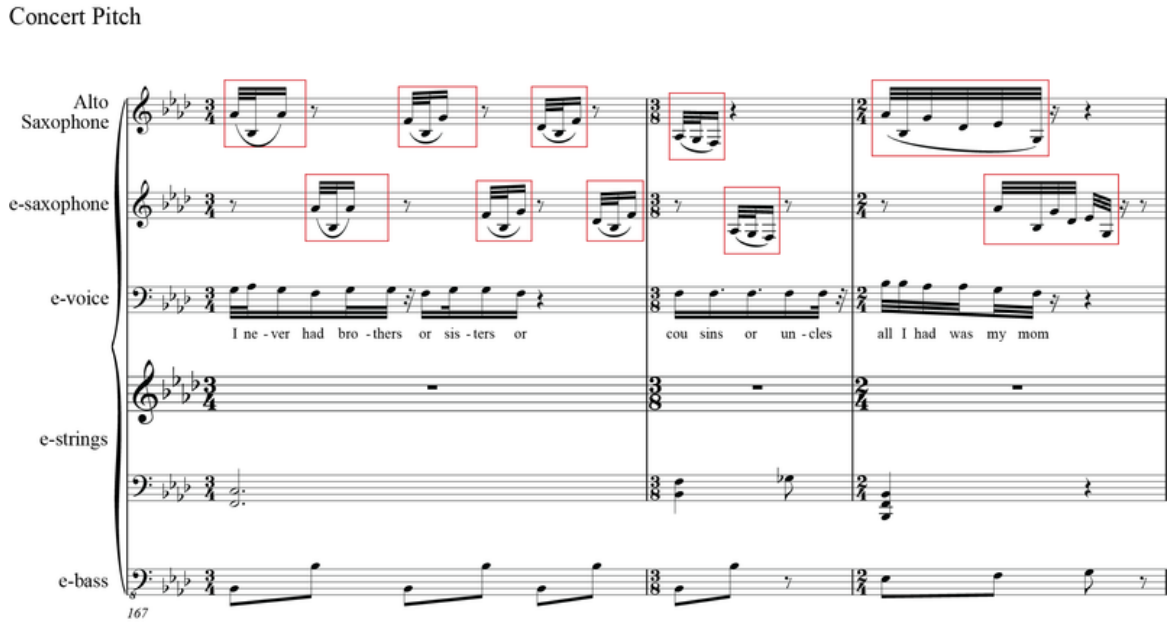
In addition, there are more key changes throughout this section than the entire piece. Table 1 defines the key centers and measures as they occur.

Table 1. Key centers found in *Billie*, mm. 99-153.

Key	**Measures**
F# minor	mm. 99-101
Bb minor	mm. 102-103
C# minor	mm. 104-108
B minor	mm. 109-129
Bb minor	mm. 130-131[1-2]
B minor	mm. 131[3-4]-139
Bb minor	mm. 140-142
B minor	mm. 143-144
Bb minor	mm. 145-153

Beginning in measure 157, each electronic instrument is added to the texture until the end of the piece when all elements are combined. Beginning with the sustained chords in the electronic strings and a repetitive bass line in the electronic bass, the electronic drums are added in measure 159. The music in measure 167 consists of the same phasing technique as previously discussed. During this instance, however, the acoustic saxophone and an electronic saxophone share the phrase. Just as before, the melodies are displaced by an eighth note as shown in example 15. In addition, this is the first time the electronic saxophone timbre has been introduced.

Example 15. Phasing technique utilized in *Billie*, mm. 167-169.



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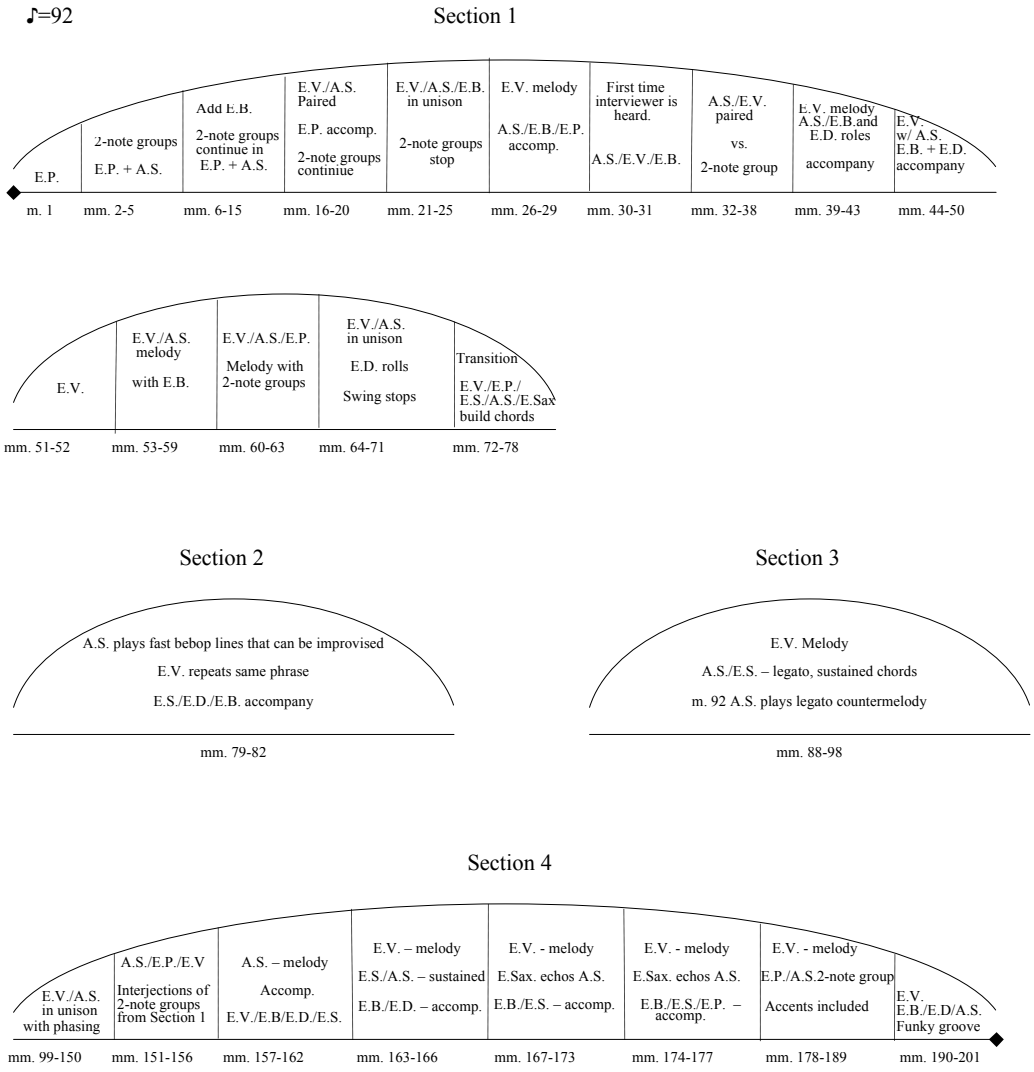
Measures 174-177 are the thickest scored in the entire piece. In other words, the music in those four measures includes the acoustic and electronic saxophone, electronic voice, electronic piano, electronic strings, electronic bass, and electronic drums. Furthermore, the text found in the electronic voice is syllabic, and therefore not convoluted due to the thick scoring. The two-note

groupings found in the introduction make a return in measure 178, and the texture returns to that of acoustic saxophone, electronic piano, electronic bass, electronic drums, and electronic voice. While this final section is indicative of the beginning of the piece, there are sharp accents punctuating the lines unlike earlier. In addition, the saxophonist is freer to add growls and other effects creating greater intensity. The piece ends with electronic voice and the line, "…and I said I can't go out there there's too many people." Figure 4 outlines the formal structures found within the piece.

Figure 4. Formal Structures in *Billie*.

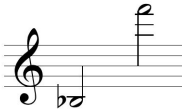
A.S. = alto saxophone; E.V.= electronic voice; E.Sax. = electronic saxophone; E.S.= electronic strings; E.P.= electronic piano; E.B. = electronic bass; E.D.= electronic drums



Buku

Composed:	2006
Instrumentation:	alto saxophone and soundtrack
Duration:	8:15
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Arno Bornkamp – Financial support from the Dutch FPR
Premier:	July 2006 at the World Saxophone Congress in Llubliana, Slovenia
Recordings:	Recorded by Arno Bornkamp and released on two albums: *Shining City,* Basta 3091742 and *Arno Bornkamp Plays JacobTV*, Basta 3091962

Alto Saxophone Range:



Buku was composed in the spring of 2006, for Arno Bornkamp with financial support from the Dutch FPR. Bornkamp premiered the work at the World Saxophone Congress held in Llubliana, Slovenia, during July 2006. The title refers to a comment made by Charlie Parker during an interview by Paul Desmond. Figure 4 outlines the transcript of the interview.

Figure 5. Transcript of Interview between Paul Desmond and Charlie Parker.

DESMOND: Charlie, this brings us kind of up to when you and Diz started joining forces – the next record we have coming up. When did you first meet Dizzy Gillespie?

PARKER: Well, the first time, our official meeting I might say, was on the bandstand of the Savoy Ballroom in New York City in 1939. McShann's band first camp to New York…I'd been in New York previously, but I went back West and rejoined the band and he sat in on the band and I was quite fascinated by the fellow, and we became very good friends and until this day we are, you know. And that was the first time I ever had the pleasure to meet Dizzy Gillespie.

DESMOND: Was he playing the same way then, before he played with you?

PARKER: **I don't remember precisely. I just know he was playing, what you might call, in the vernacular of the streets of Buku of horn, you know?**

DESMOND: **Buku**

PARKER: **You know, just like** all of the horns packed up in one, you know.

DESMOND: Right.

PARKER: And we used to go around different places and jam together, and we had quite a bit of fun in those days, and shortly after the McShann band went out West again, in the old Hines organization in 1941, and I joined the band with him. I was in New York… I, we, both stayed on the band about a year. It was Earl Hines, and Dizzy Gillespie, Sarah Vaughan, Billy Eckstine, Gail Brockman, Thomas Crump, Shadow Wilson… quite a few names that you'd recognize in the music world today, you know, were in that band.

While it is not known what Parker meant by "buku," the assumption is that the intended reference of Dizzy Gillespie's playing was the French word "beaucoup."[147] The mystery of Parker's reference intrigued JacobTV and served as the inspiration for this piece.

Composed for alto saxophone and boombox, *Buku* is a tribute to jazz alto saxophonists Charlie Parker, Cannonball Adderley, and Art Pepper. While all three were influential jazz alto saxophonists, each possessed a specific individual style of playing and tonal concept. Prior to *Buku*, all of JacobTV's compositions were speech-based. The uniqueness of *Buku*, is created by tape material being comprised of short, musical sound bytes. These sound bytes could be, "…a hit, a roll or a lick, from numerous jazz performances: moments of great intensity, energy and beauty."[148] In JacobTV's words, "*Buku* is about the soul of the alto saxophone and is also a tribute to three alto giants."[149]

JacobTV is able to capture trademarks of each saxophonist with the directions labeled in the score. For example, the beginning of the piece, shown in example 16, is labeled with the term "laid back." As described in the glossary found in chapter 3, the notation of the melody is not the accurate representation of the performance practice of the melody. While the notes are notated with specific rhythms, the execution of the melody labeled "laid back" implies the rhythms fall behind the pulse. This behind-the-beat approach to melody is a common characteristic in the jazz idiom and frequently not notated, but implied based the specific style or emulated performer.

---

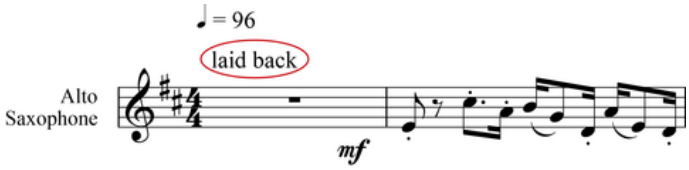
[147] The American Heritage Dictionary of the English Language defines *beaucoup* as "an abundance; a lot." It is assumed Parker was referring to Gillespie playing "an abundance, or a lot." "Beaucoup," *The American Heritage Dictionary of the English Language*, Eds. The Editors of the American Heritage Dictionaries, Boston: Houghton Mifflin, 2011 https://libprox.library.unt.edu/login?url=http://libprox.library.unt.edu:2468/content/entry/hmdictenglang/beaucoup/0 (accessed May 5, 2015).

[148] JacobTV, *Buku*, (Holland: Boombox, 2006).

[149] Ibid.

Thus, it is no surprise JacobTV utilizes this performance characteristic in a piece heavily influenced by jazz giants.

Example 16. “Laid Back” found in *Buku*, mm. 1-2.



Example in transposed pitch for Alto Saxophone
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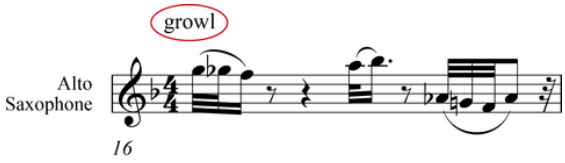
JacobTV utilizes effects to change the timbre of the saxophone as well. Growling and flutter tonguing are two effects previously mentioned in other pieces by JacobTV.[150] The impure timbre, full of grit and angst lends itself to the association of jazz performers, and therefore, are extremely important in a piece that is a tribute to jazz these famous alto saxophonists. Example 17 shows one instance of growl being used in *Buku*.

Example 17. Growl found in *Buku*, m. 16



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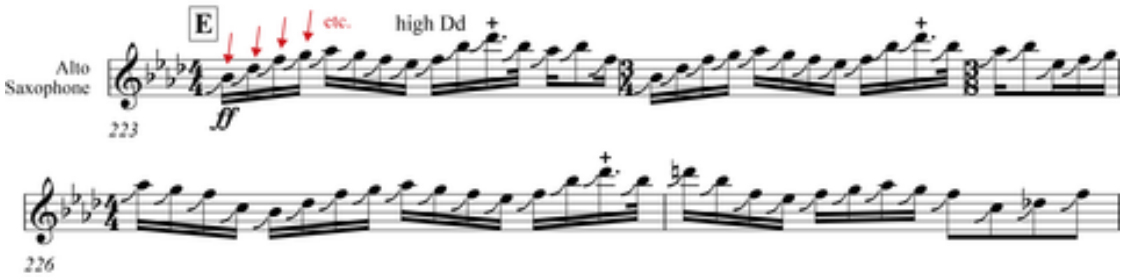
In addition to text such as “growl,” there are instances in which JacobTV has labeled the notes with what resembles an upside down slur to the left of the note head such as those found in example 18.

[150] See page 27 under the discussion of *Believer*.

Example 18. “Scoop” found in *Buku*, mm. 223-227.



Example in transposed pitch for Alto Saxophone
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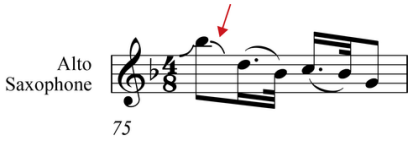
The marking is extremely common in jazz notation and refers to a “scoop.” A “scoop” is a jazz inflection by which the performer slides into the desired pitch by approaching it from below. The technique of scooping is produced by dropping the bottom lip from the initial sound production, creating a pitch almost a quartertone flat, and then raising the lip and tightening the embouchure to until the desired tone is reached.

A second pitch inflection found in the score is a “fall,” shown in example 19. Notated on the right side of the note, a “fall” connects two definite pitches by filling the space between them with a descending slide of indefinite pitches.

Example 19. Fall in *Buku* m. 75.



Example in transposed pitch for Alto Saxophone
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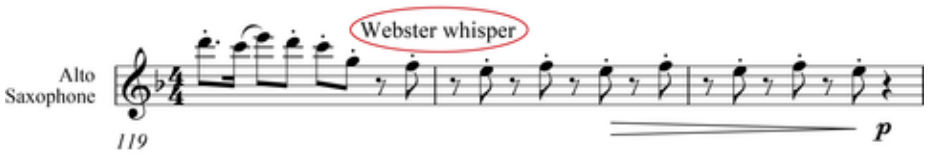
When performing the saxophone, the effect can be created in two ways. First, if the interval between the two definite pitches is large, depressing the keys in a descending pattern can create the slide. The second way a “fall” can be produced involves the embouchure and changing the pressure around the mouthpiece. By dropping the bottom lip and loosening the pressure on the

mouthpiece, the first definite pitch will descend, or "fall," to the second pitch. The latter of the two styles is the preferred method for this piece.

The final marking in the score does not have a specific notation and requires the performer to be familiar with the style of Ben Webster, jazz tenor saxophonist. A member of several important early jazz big bands,[151] Webster had a unique sound, raspy tone that incorporated is own scoops, falls, and growls. At softer dynamics the tone was fuzzy and impure.

Example 20. Webster whisper in *Buku,* mm. 119-121.



Example in transposed pitch for Alto Saxophone
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As the dynamic gets softer and the alto saxophone moves into more of an accompaniment role, JacobTV notates the music with "Webster whisper" to allow the performer to make a more raspy, unclear sound.

As previously mentioned, *Buku* is a tribute to famous jazz alto saxophonists; therefore, the technique from a jazz tenor player could be confusing. The particular sound of Webster's subtone sound to which JacobTV has labeled the "Webster whisper" in many of his pieces, is truly unique to Webster. Thus, JacobTV's usage of the word is less him paying homage to the tenor saxophonist and more him requesting a specific effect just like he labels "growls" and other techniques.

---

[151] Ben Webster was a member of several important big bands including Fletcher Henderson, Cab Calloway, Teddy Wilson, and Duke Ellington. Jeroen de Valk, *Ben Webster: his life and music* (Berkeley: Berkeley Hills Books, 2001), ix-x.

Although *Buku* is based on a spoken interview between Desmond and Parker, the majority of the boombox track is comprised of many short, musical sound bytes. The sounds included are originally found in any number of jazz performances and range from a drum hit to a saxophone lick. Throughout the piece, the layering of sound bytes in accordance with the saxophone solo create a cacophony of sound that mimics high energy, hard swinging jazz performances. Due to its integral role as a melodic and rhythmic element of the overall piece, the soundtrack should be viewed as a duet with the saxophone and both forces should be equally balanced.

The formal structure of *Buku* can be analyzed in five large sections based on the rhythmic and melodic material. Table 2 outlines these five sections as they are labeled in the score.

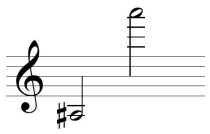
Table 2. Description of *Buku*.

Section	Measures	Brief Description
A	m. 1-72	Fast, rhythmic, highly articulate A. Sax. and E-Sax mimic melodic ideas e-drum adds hits and fragments of swing rhythm e-bass adds fragments of walking bass lines
B	m. 73-124	Rhythm incorporates more swing feel in both electronics and saxophone A. Sax. utilizes jazz techniques more.
C	m. 125-178	Style completely changes. A. Sax. line is more melodic and utilizes long notes Electronic part features long notes that mimic the A. Sax., however, new elements are added.
D	m. 179-222	Fast, rhythmic, highly articulate at beginning, however, more legato towards the middle and end of the section. A. Sax. and E-Sax. share melodic content in a fugal manner.
E	m. 223-251	Fast, legato lines Utilize scooping Rhythms get longer towards the end

Garden of Love

Composed:	2002 (original version)
Instrumentation:	soprano saxophone and soundtrack (2003)
Original version:	oboe and soundtrack
Other versions:	flute and soundtrack, guitar duo and soundtrack
Duration:	7:16
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Bart Schneemann with financial support from the FPK
Recordings:	Bart Schneemann and Irma Kort on *Shining City*, Basta 3091742.
Also recorded by:	Arno Bornkamp, Ties Mellema, Manuel Zurria, and Timothy McAllister.

Soprano Saxophone Range:



JacobTV utilizes a poem by William Blake, found in figure 6, as the inspiration for *Garden of Love*, which was composed for oboist Bart Schneemann in March 2002. The following year, the oboe part was arranged for soprano saxophone and in 2008, Margaret Lancaster proposed to perform the work on flute. The melody and rhythm of the spoken word was analyzed by JacobTV and exploited in the composition of the soundtrack. The solo instrument is in conversation with the soundtrack and as such, performs the same musical lines. Samples from an oboe, a harpsichord, a variety of birds, electronic string sounds, and percussion are mixed with the poem to form the soundtrack.[152]

[152] JacobTV, *Garden of Love* (Holland: Boombox, 2002).

Figure 6. The Garden of Love by William Blake.

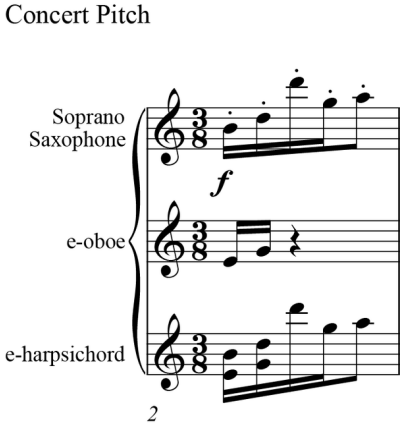
I went to the Garden of Love.
And saw what I never had seen:
A chapel was built in the midst,
Where I used to play on the green.

And the gates of this chapel were shut,
And Thou shalt not writ over the door;
So I turn'd to the Garden of Love,
That so many sweet flowers bore.

And I saw it was filled with graves,
And tomb-stones where flowers should be:
And priests in black gowns, were walking their rounds,
And binding with briars, my joys and desires.

There are two themes found in the introduction that reocur throughout the work. Theme A, found in example 21, is based on a G major triad. Starting on the third of the chord, the five-note cell moves to the fifth, then jumps to the fifth an octave above, moves down a perfect fifth to the root of the triad, and ends on scale degree two or nine. The arpeggio could be labeled Gmaj9.

Example 21. Theme A found in *Garden of Love*, m. 2.



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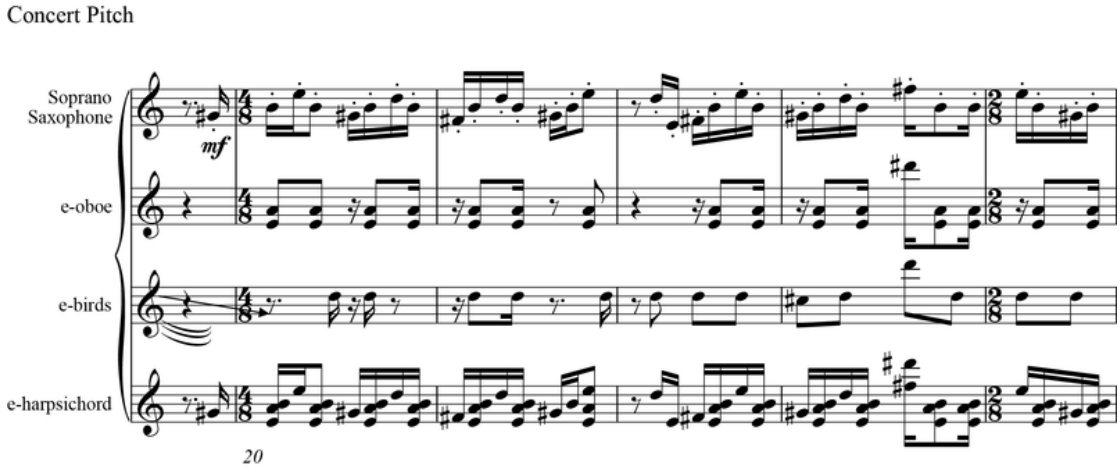
Theme B could be analyzed as transitioning to A major. In addition to the arpeggio-based melody featuring accidentals that correspond to the key signature of A major, the electronic oboe accompaniment is rhythmically driving consistent perfect fourths outlining the tonic and

dominant of A major. The electronic birds and harpsichord match the rhythms found in the soprano saxophone and electronic oboe. Example 22 illustrates the first instance of theme B.

Example 22. Theme B found in *Garden of Love*, mm. 20-24.



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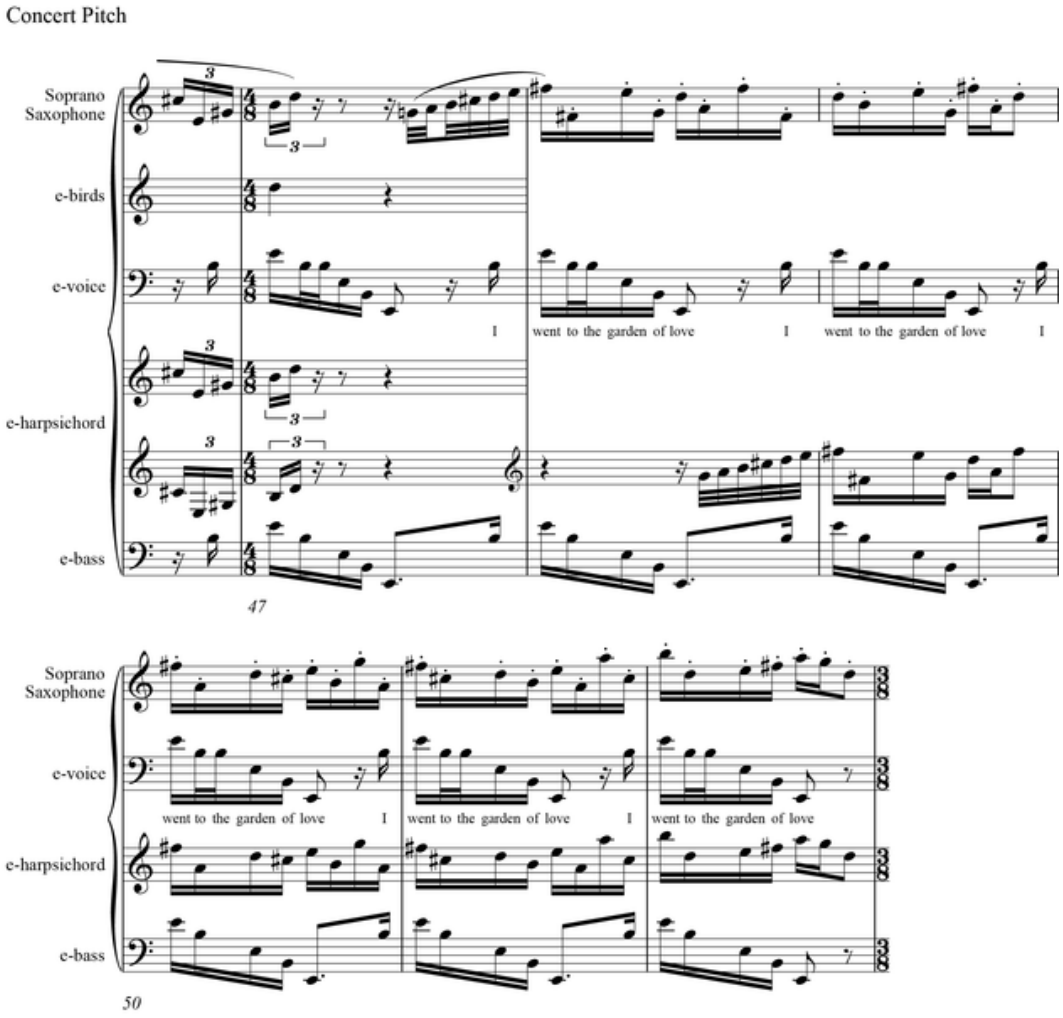
With material linking the two themes, the following table describes how theme A and B are presented within the introduction.

Table 3. Theme A and B found in introduction of *Garden of Love*, mm. 1-46.

Measures	Description
m. 1	Electronic bird noises
m. 2-13	Introduction of 5-note cell used in Theme A – m. 2 m. 3-13 repetition of A4, A#5, B4, E4
m. 14-19	Theme A
m. 20-24	Theme B
m. 25-27	Interlude
m. 28-31	Theme A
m. 32-26	Interlude using phasing between soprano saxophone and electronic oboe
m. 37-40	Theme A
m. 41-45	Theme B
m. 46	Interlude soprano saxophone and electronic harpsichord in unison

The text enters with a sixteenth-note anacrusis on beat five of measure 46 and is found throughout the rest of the piece until measure 245. There are three ways in which the text is utilized. First, JacobTV selects small segments of the poem, creates a rhythm to follow the text syllabically, and repeats the phrases. For instance, the opening segment, "I went to the Garden of Love," is repeated six times as shown in example 22. For much of the piece, the text is segmented into short, fast rhythmic ideas.

Example 23. Rhythmic setting of text in *Garden of Love*, mm. 47-52.



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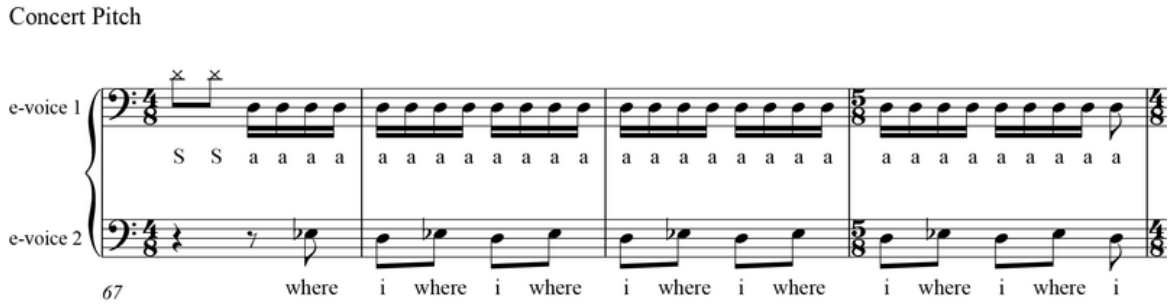
Similarly to the technique previously discussed, a second electronic manipulation features the creation of an underlying rhythmic texture from a single syllable. The syllables such as “a,” “s,” “le,” “ta,” “se,” “bo,” and “tim,” are used repetitively to create fast, driving rhythms. Example 24 shows the syllable “a” treated rhythmically in duet with the text of the poem in addition to the rest of the electronic instruments track and the soprano saxophone. In contrast, the

syllables “a” and “le” are used with the electronic birds, strings, and percussion and the soprano saxophone in example 25.

Example 24. Syllable "a" used in *Garden of Love*, mm. 67-70.



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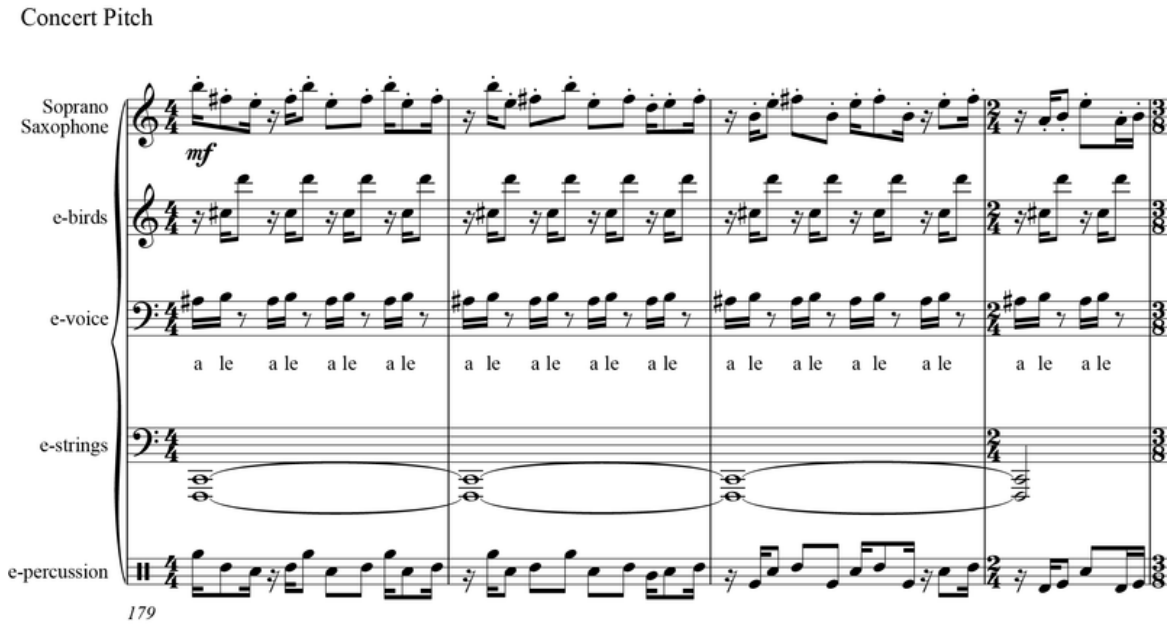
Example 25. Syllables "a" and "le" used in *Garden of Love*, mm. 179-182.



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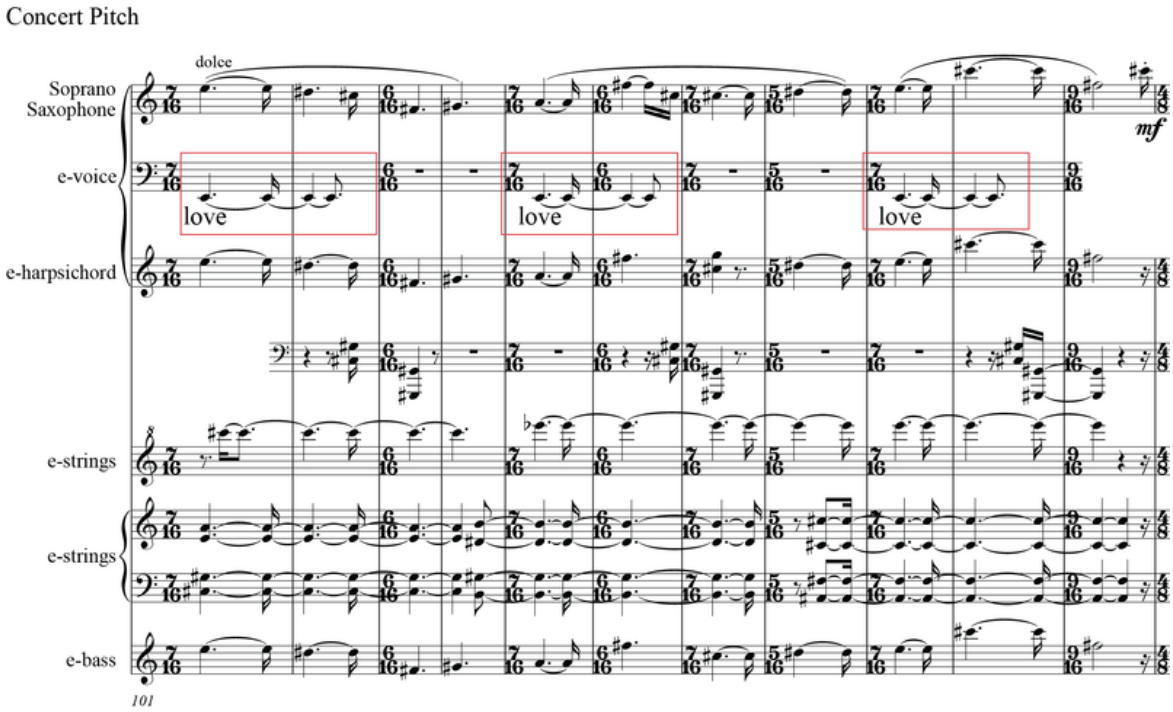
The final treatment of text is a stark contrast from the first two rhythmic ideas. JacobTV has selected certain words to elongate and create flowing melodies that are a departure from the driving rhythmic melodies. Example 26 is taken from the first sustained passage found in *Garden of Love*. Throughout this passage, not only is the electronic voice sustaining pitch, but all other instruments are following suit.

Example 26. Sustained text in *Garden of Love*, mm. 101-111.



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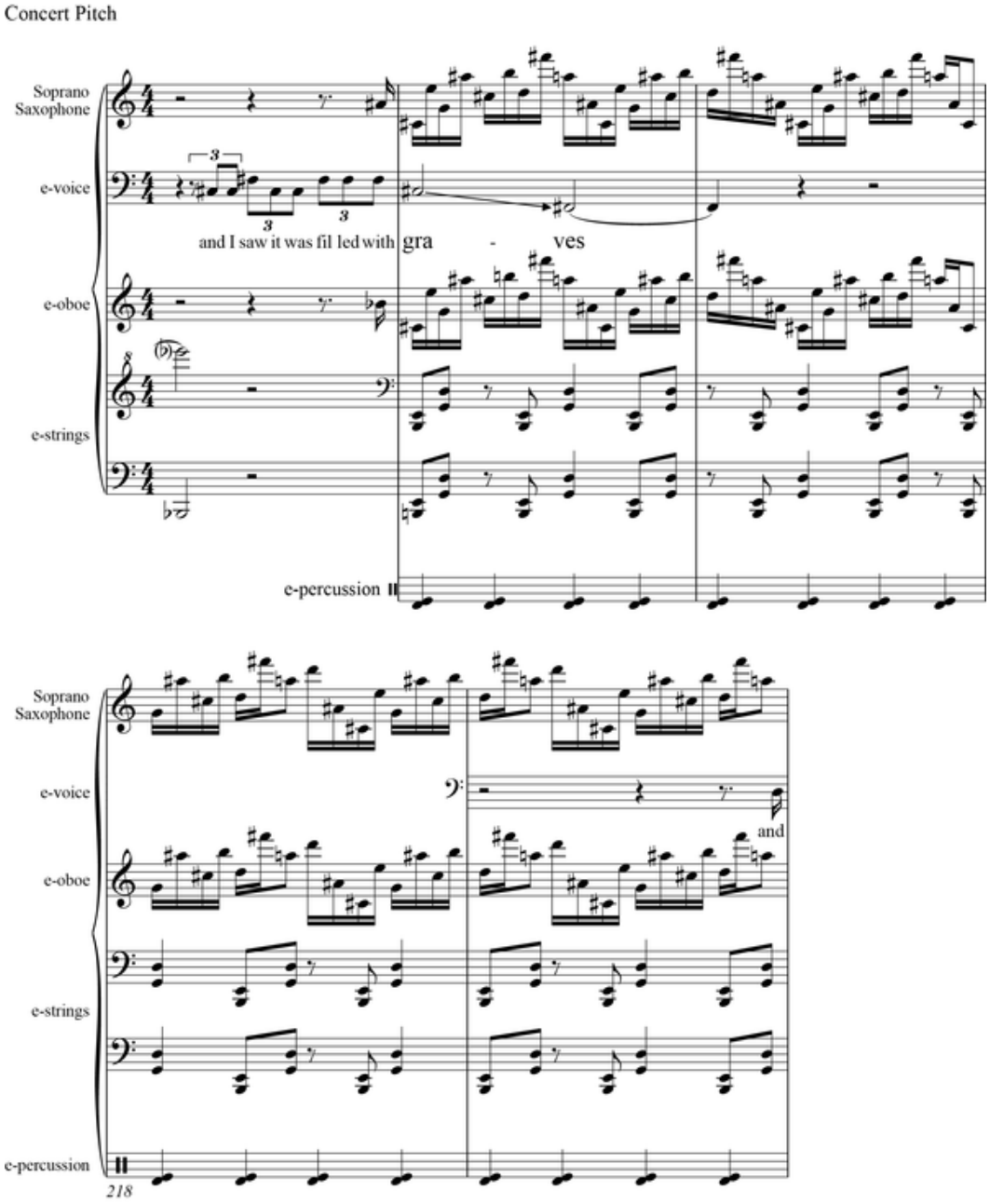
The words selected from the poem and employed in an expressive manner by creating long, sustained pitches are: “love,” “midst,” “green,” “sweet flowers,” “gowns,” “rounds,” and “desires.” While the length of each word is different, it can be deduced that these are important parts of the text that JacobTV wanted to emphasize.

Much of the piece is fast, driving, and articulate. The intervals close to and outside of the octave are significant throughout the work, and the combination of the large intervallic relationships combined with the tempo make this piece challenging. Example 27 is found towards the end of the piece where the saxophonist is performing intervals of a seventh, ninth, tenth, and eleventh in a repetitive fashion.

Example 27. Large intervallic material found in the saxophone part of *Garden of Love,* mm. 215-219.



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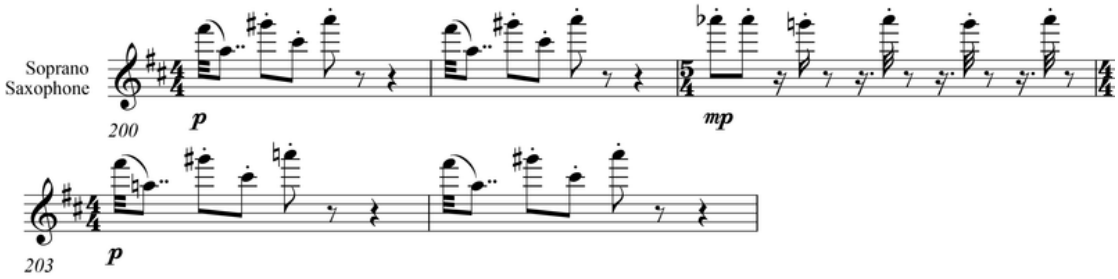
Similar to the challenging technique required, the range of the piece poses difficulties as well. Example 28 is taken from the highest passage of the piece. The passage ascends from F#6, G#6, to A6 (concert E6, F#6, G#6). To complicate the passage, the altissimo notes descend either a major sixth or perfect fifth and create a disjunct melodic line. The leaps would be difficult within the standard range of the saxophone; however, because the large intervallic range utilizes the altissimo range the melody is even more arduous.

Example 28. Altissimo passage found in *Garden of Love*, mm. 200-205.



Example in transposed pitch for Soprano Saxophone
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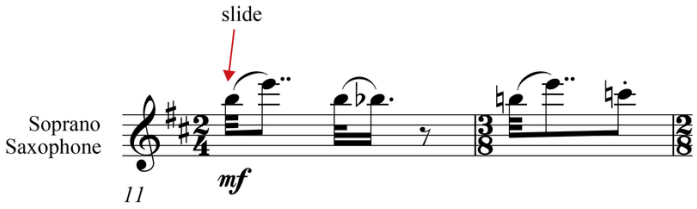
After analyzing recordings by Arno Bornkamp and Timothy McAllister, there are some discrepancies between the score and the performance practice. First, in measure 11 and 12, it is common for saxophonists glissando into the E5 when approaching it from B4. Example 29 shows the notation that matches the common style of performance.

Example 29. Glissando effect commonly added in *Garden of Love,* mm. 11-12.



Example in transposed pitch for Soprano Saxophone
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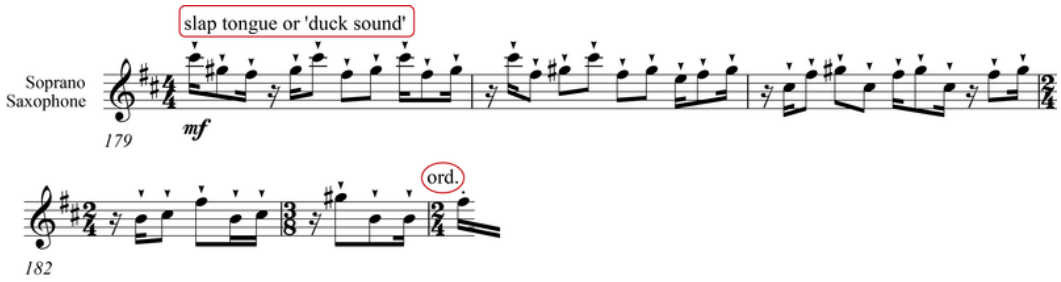
Furthermore, the saxophone part is labeled with "slap tongue or 'duck sound'" from measures 133-138 and measures 179-183 (shown in example 30); however, many recordings ignore this marking and continue articulating in a manner that matches the rest of the piece.

Example 30. Slap tongue found in *Garden of Love*, mm. 179-183.



Example in transposed pitch for Soprano Saxophone
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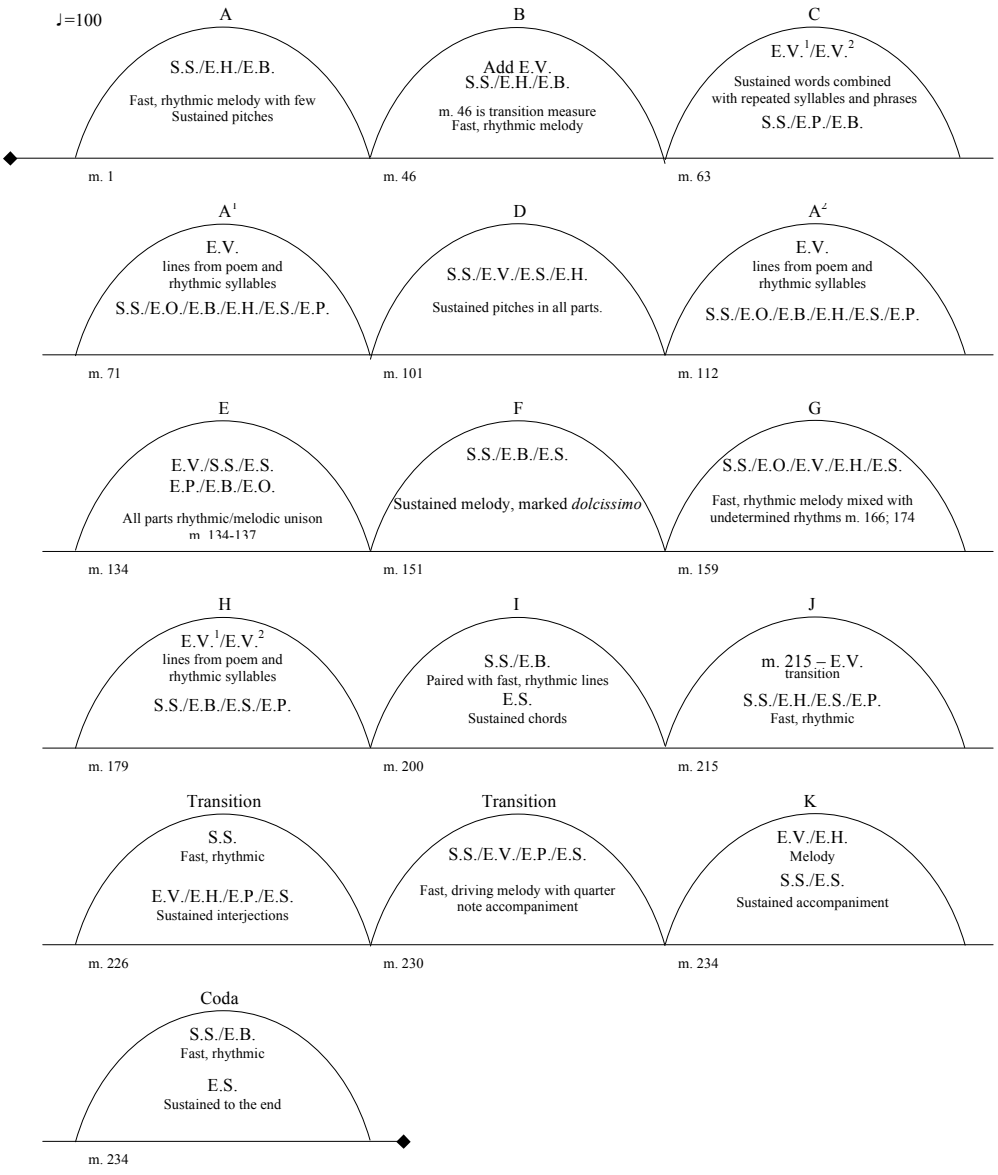
Figure 7 illustrates the formal structures of the work.

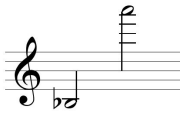
Figure 7. Formal structures in *Garden of Love*.

S.S. = soprano saxophone; E.V. = electronic voice; E.O. = electronic oboe; E.P. = electronic percussion; E.H. = electronic harpsichord; E.S. = electronic strings; E.B. = electronic birds



Grab It!

Composed:	November 1999
Instrumentation:	tenor saxophone and soundtrack (original version)
Other versions:	bass clarinet and soundtrack, electric guitar and soundtrack, violin and soundtrack, percussion and soundtrack. Additional bass and drum parts can be added to any solo version
Special arrangements:	Grab it! XXL for big band & string orchestra Grab it! XL for large ensemble Grab it! X12 for saxophone orchestra
Videos:	original made by Michiel Zegers in 2003 new version made by JacobTV in 2008.
Duration:	9:45
Publisher:	Boombox Holland www.boomboxshop.net
Composed for:	Arno Bornkamp with financial support from Fonds voor de Scheppende Toonkunst
Recordings:	Arno Bornkamp: Jacob ter Veldhuis – *Heartbreakers*, Emergo Classics EC-3920-2 Fabien Chouraki: *Paysaginaire* VDS 005 ISRC FR 95U Ties Mellema: *Grab It!* Amstel Records 005 Prism Quartet: *Pitch Black*, portrait CD of JacobTV Innova Records
Other Recordings	
Electric guitar:	Kevin Gallagher: DVD: *JacobTV – Shining City* Basta 3091742 www.bastamusic.com Michael Nicollella: *Shard gale* 05004
Rock Band:	Electric Kompany: CD *JacobTV – Shining City* Basta 3091742 www.bastamusic.com
Tenor Saxophone Range:	



Originally composed for Arno Bornkamp and scored for tenor saxophone and boombox, *GRAB IT!* has received much success and has been transformed from its initial version. In addition to the original, there are versions for bass clarinet, electric guitar, violin, percussion and even large ensembles such as big band and string orchestra, large ensemble, and saxophone ensemble.

Describing *GRAB IT!* JacobTV writes:

> Growing up in the sixties with blues, jazz and rock, American music had a strong impact on my work. In *GRAB IT!* I tried to explore the 'no-man's-land' between language and music. I believe that language is one of the origins of music. So in my opinon, the roots of a lot of Afro-American music can be found in the spoken word. The musical quality of speech increases by the power of emotion, which is one of the reasons I use audio from people in extremely emotional situations.[153]

Recorded from a 1978 American documentary entitled *Scared Straight*, *GRAB IT!* portrays the "seamy side of life, on the fringe of society."[154] The audio samples are inspired by speech from the life-sentenced prisoners. The goal of the documentary is to "scare straight" repeat juvenile offenders by taking them into a New Jersey prison and putting them face to face with "lifers."[155] While the language of the documentary is harsh and crude, JacobTV describes the connection of the documentary to the movie.

> Their world, on the fringe of society, with its heartbreaking verbal assaults moved and inspired me. The rough vitality of these shouting men formed a perfect unity with the harsh and powerful sound of the tenor saxophone. *GRAB IT!* is a kind of duet, a 'dual' if you like, for tenor and soundtrack. The tenor competes in unison with a perpetual range of syllables, words and sentences, which demands intense endurance from the performer.[156]

Many of the "lifers" describe the threat of prison rape when talking to the teens; however, JacobTV chooses to omit that subject from his sound samples. This is easily achieved, as there is obviously no visual aid to assist with the audio. One specific instance when a prisoner describes to another who was continuously raped, after a year of the abuse, the prisoner committed suicide by hanging himself and left the prison, "with a tag on his toe."[157] While JacobTV utilizes this text, the meaning is far different than that of the documentary due to the omission of the discussion of rape. In this instance, JacobTV is choosing to utilize the sound samples in a way

---

[153] JacobTV, *Grab It!* (Holland: Boombox, 1999).
[154] Ibid.
[155] Term refers to inmates serving life sentences. Arnold Shapiro, *Scared Straight!*, DVD (New York: Docurama Films, 1978).
[156] JacobTV, *Grab It!*
[157] Shapiro, *Scared Straight!*.

that furthers his own meaning and agenda. Specifically, he achieves meaning through the use of the phrase "grab it." Throughout the documentary the speaker is commanding the listener to "grab it," in reference to his belt buckle, however, due to the lack of visual aids the phrase "grab it" is able to infer a much different connotation. JacobTV takes what would be a sad, depressing topic and reminds us to live life. "Life is worth living: Grab it!"[158]

Knowing the text is important to understanding the piece. Figure 7 is a transcript of the text provided by JacobTV.

Figure 8. Transcript of *GRAB IT!*

SPEAK IT UP…I SAID SPEAK IT UP MICKEY MOUSE, SPEAK UP!
GRAB IT MOTHER I SAID
I STILL HEAR 'M RING
GRAB IT MOTHERFUCKER, GRAB IT!
FIFTY GIMME
AND I WANT YOU TO HAVE THAT SAY NOW
WHEN YOU WALK OUT THAT DOOR GOING DOWN HERE
'CAUSE I'LL BE SQUADIN' ON YOU
IT'S A NO- LE IT'S A NO –LE
MOTHERFUCKER PUNCH
OH MAN, HA HA HA HA
SEE THIS
NOBODY
WHAT'S YOUR NUMBER
FOR EVER
54 936 LIFE AND FROM MOTHERFUCKING NOW ON
ANY TIME WHEN YOU GO
I – HOW – KEEP – YOU LOSE
TAKE OFF
I STILL HEAR 'M RING
HOW MOTHERFUCKING TOUGH COULD I HAVE BEEN
YOU TAKE THAT
YOU GET A KICK OUT OF THAT?
DO YOU GET A KICK OUT OF THAT?!
WON'T YOU TELL ME WHAT YOU THINK
DRUGS HU HU HU HU
GET YOUR SHOES
I BITE YOUR FUCKING NOSE OFF
TELL ME DON'T WASTE MY TIME TELL ME
WHAT'S YOUR NUMBER
GRAB IT MOTHERFUCKER GRAB IT!
GET THE FUCK OUT…GET UP AND GET OFF THE STAGE WHILE…
54 936 LIFE AND FROM MOTHERFUCKING NOW ON
HIS MOTHERFUCKIN GMANHOOD MIGHT JUST BEEN TESTED

[158] JacobTV, *Grab It!*

REPRISE: GRAB IT! MOTHER I SAID (ETC.)
WHAT'S YOUR NUMBER?!
JUST REMEMBER THIS:
I PERSONALLY DON'T GIVE A FAT RAT ASS
WHAT YOU DO WHEN YOU LEAVE HERE TODAY;
YOU LOSE EVERYTHING
HE WENT OUT THE BACKDOOR RAPPED UP IN A GREEN SHEET
WITH A TAG ON HIS TOE
TIED ONE END AROUND THE PIPE
AND HE HUNG HIMSELF
AND WHEN THEY STUCK HIS DUMB ASS IN THE GROUND
TO GIVE HIM THAT LITTLE WOODEN GRAVYARD MARKER
SO HE WAS PROBABLY THE ONE THAT KEEPS THE PARTY GOIN'
JUST STANDING ON THE CORNER, PUT LIPSTICK ON YOUR LIPS
SMOKE A LITTLE REEFER, DRINK A LITTLE WINE
I GOT A VERY SERIOUS PROBLEM, I'VE SEEN IT A THOUSAND TIMES
YOU GONNA WALK AROUND THIS JOINT – OR ANY JOINT YOU MIGHT BE IN
YOU LOSE EVERYTHING..AND FOR YOU TOUGH MOTHERFUCKERS LIKE YOU
TIE ONE END AROUND THE PIPE
I WILL TELL I…
EVERY MAN YOU SEE BEHIND ME IS DOING OVER 25 YEARS OR LIFE
EVERY MAN YOU SEE BEHIND ME, HE'S GOT ALL THE RESPECT IN THE WORLD
WHAT'S YOUR NUMBER?
IT STOPS RIGHT HERE MY LIFE STOPS THIS IS IT
NEVER NEVER NEVER, ALRIGHT, YOU SHOULD STAY COOL, YOU TOO!
TIE ONE END AROUND THE PIPE
AND FOR YOU TOUGH MOTHERFUCKERS LIKE YOU: YOU LOSE EVERYTHING!
GRAB IT MOTHERFUCKER GRAB IT!
54 9 3 6 LIFE WHAT'S YOUR NUMBER
I SAID : SIT UP!![159]

The audio samples found within *GRAB IT!* are treated in five different ways. First, a word, phrase, or sentence is heard in its entirety. The second effect utilizes only a portion of the phrase of sentence. Cutting and pasting unrelated syllables invent new beat patterns in the third type of audio sample. Next, by combining multiple treatments of the same or different types a sort of counterpoint is created. Finally, the voice can become heavily distorted.

The unaltered audio described as the first treatment of audio samples emphasizes emotion and structure within the piece. Lines of text such as, "Grab it motherfucker, grab it!," "What's your number," "54936 life and for motherfucking now on," "How motherfucking tough could I have been," and "His motherfucking manhood might just been tested," are all expressed in their

[159] JacobTV, *Grab It!*

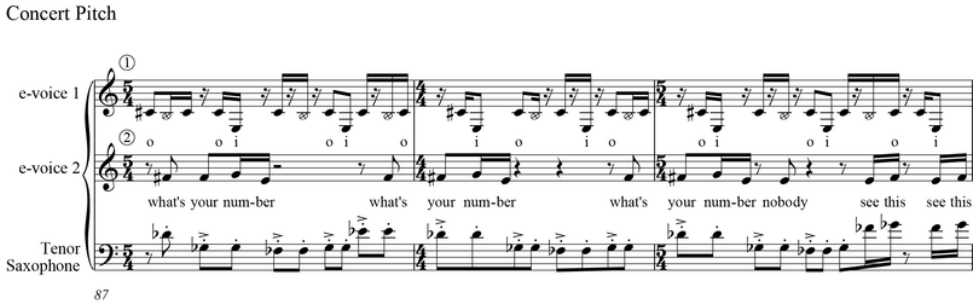
entirety without alteration. In addition, beginning in measure 280 through the end of the piece, the lyrics are unaltered with the exception of measures 304-310, "I will tell…I…dru is mel us dru…I wh wh dru I in wu dru…is I…wu wu wu."[160] The clarity of these unaltered lines allow the listener to interpret the meaning of the text not only within the context of the piece, but also on a personal level. How has the listener been tested? How can the listener "grab it?" What is "it?" The clarity of the lyrics allow for interpretation and reflection by the audience.

Through this first treatment of audio, not only is the title of the piece, *GRAB IT!* clearly heard, but a new meaning is easily associated by the way in which the two lines: "what's your number" and "54936 life and from motherfucking now on" are both repeated clearly throughout. Both lines appear in measures 87 and 95 and are shown in example 31. By using the texts together, each signifies the other. "54936 life from motherfucking now on" returns in measures 241-242 with no other accompaniment or the saxophone. In this instance the line is being used structurally to indicate a new section. "What's your number" is rearticulated in measure 278 with a similar function although it is doubled in the saxophone part.

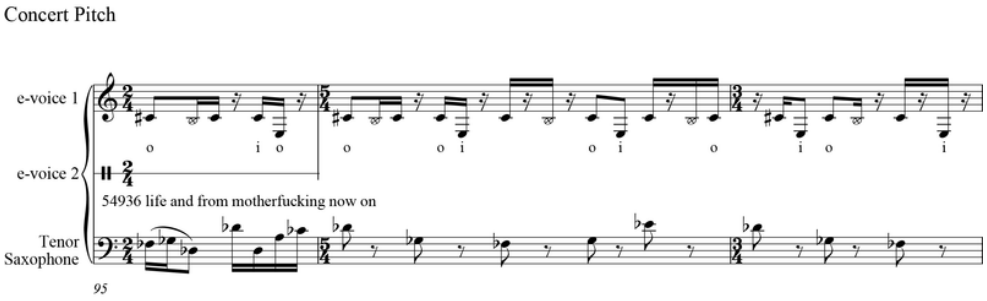
[160] JacobTV, *Grab It!*

Example 31. First treatment of text featuring the two structural lines in *GRAB IT!,* mm. 87-89 and mm. 95-97.

mm. 87-89



mm. 95-97



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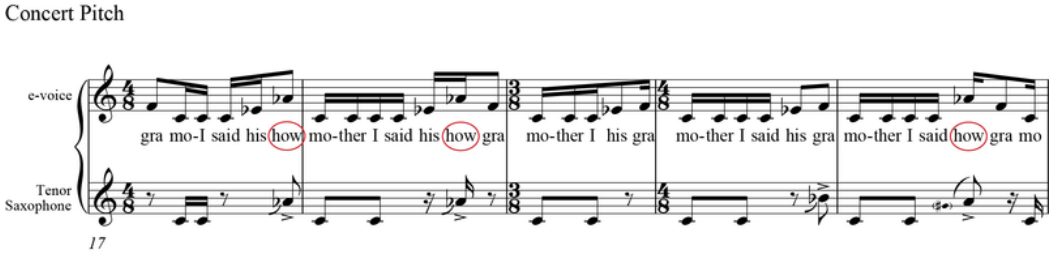
These two lines of text are not only defining structural elements within the piece, but they are setting up the meaning of the piece. “54936 life from motherfucking now on” and “what’s your number” are the questions that the listener must answer in order to know the meaning of the question, “what to grab?” The first line, “54936 life from motherfucking now on,” is a reference to the inmate’s new number in prison. That is his life and existence moving forward. When the question is asked, “what’s your number,” the listener is challenged, much like the youth in the

documentary, to take a step back and look at his or her life. Again, as JacobTV writes, "life is worth living. Grab it!"[161]

The second treatment of the voice sample can be seen in measures 17-22 when the word "how" is inserted into an unrelated phrase as shown in example 32. Prior to measure 17, the text has been a rhythmic treatment of the phrase, "grab it mother fucker, I said grab it." The word "how" is not found in that statement, but later shows up in a full sentence which is found in measure 117, "How motherfucking tough could I have been." When the word "how" is added to the rhythmic sampling, it is not only alluding to impending question to be found in measure 117, but it disassociates the voice sample with the full sentence context previously used. The sound sample becomes a bit skewed and takes a more timbral role than melodic. The continued usage of "how" serves to unify differing sections throughout the piece. Gradually complete samples of the text are unveiled until the entire line of text is exposed.

Example 32. Second treatment of text in *GRAB IT!*, mm. 17-22.



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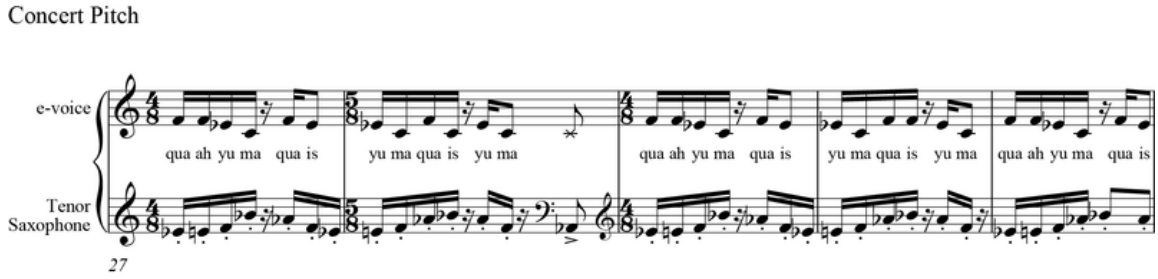
In measures 27-31, shown in example 33, unrelated syllables are linked to form new beat patterns. This third approach to the voice sample is able to generate a sort of drumbeat created by syllables, shortened to such a degree, that only articulation and a small amount of pitch remain.

[161] JacobTV, *Grab It!*

The original meaning is lost from the text, but the beats result in a new electronic instrument that add an extra layer of texture.

Example 33. Third treatment of text in *GRAB IT!,* mm. 27-31.



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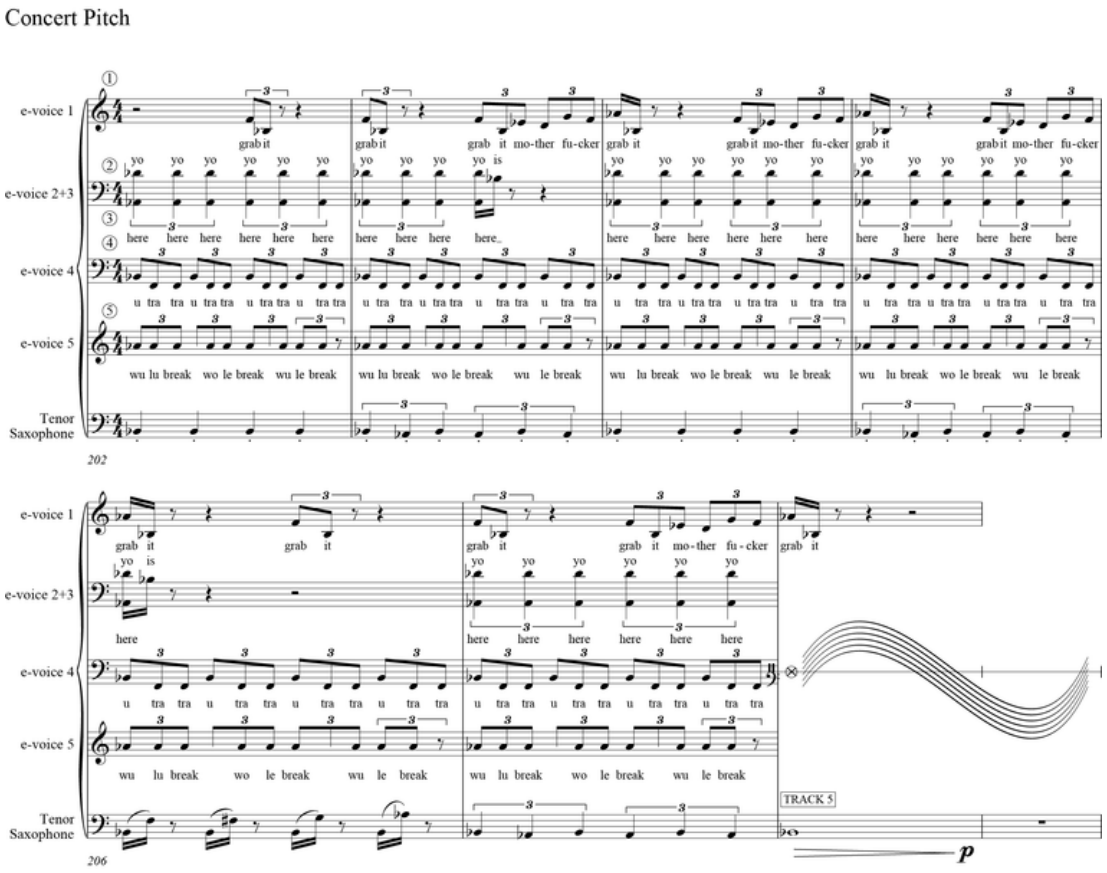
The fourth treatment of text can be labeled as a counterpoint. From measures 194-209, multiple independent lines of text featuring various rhythms and text are layered. Example 34 outlines the simplicity of the saxophone part in reference to the complexity of the electronic counterpoint. In addition to the polyrhythmic nature of the music in this section, the counterpoint becomes thicker by the addition of new layers of text. At its most complex point, measure 209, there are five syllable-based rhythms in conjunction with the melody in the tenor saxophone part.

Example 34. Fourth treatment of text in *GRAB IT!*, mm. 202-209.



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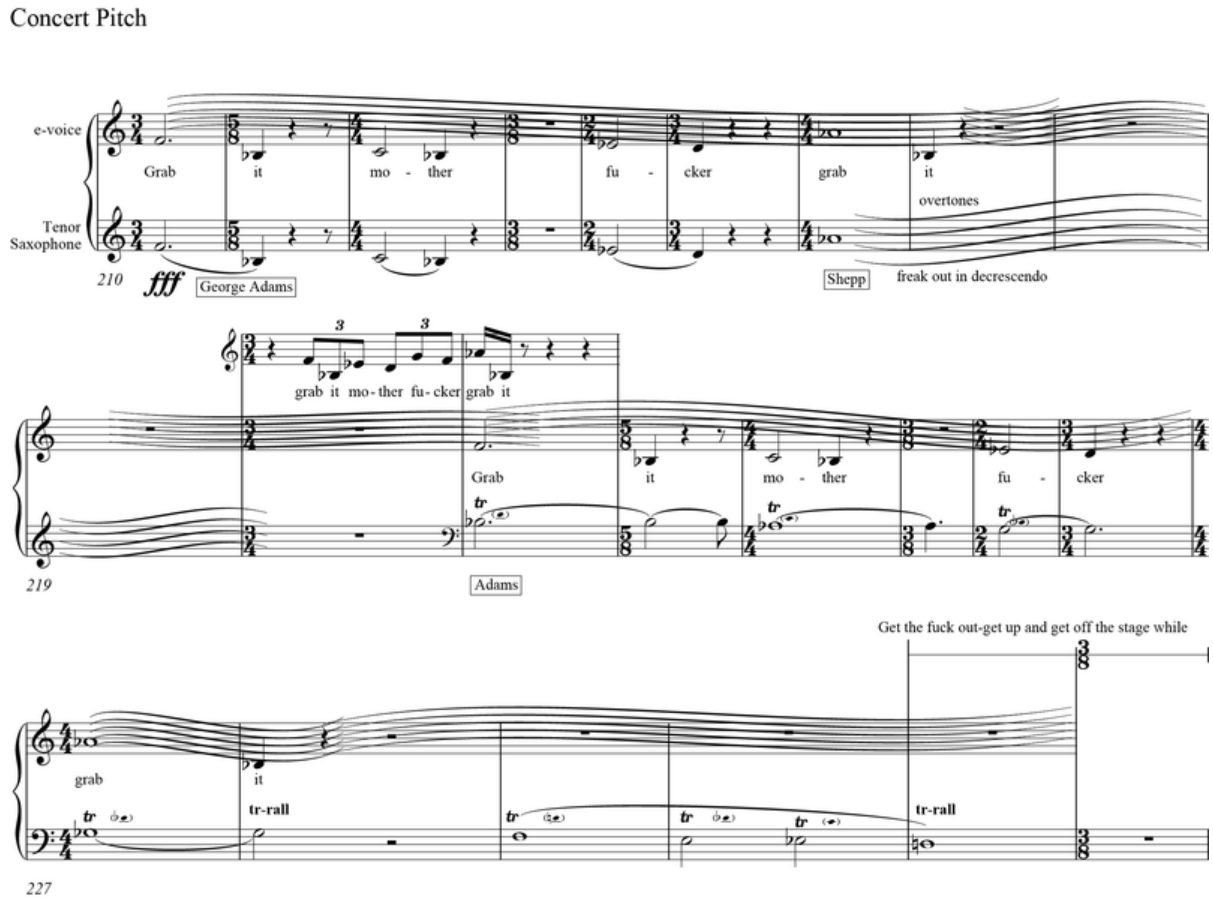
The previous section continues to develop to measure 210, the most aggressive and loudest point in the entire piece, that features the fifth treatment of text. The voice samples consist of sustained, distorted pitches as shown in example 35. The extreme distorted aggression found in all parts and the electronic tape now utilizing the title of the piece marks the golden section of the work. The intensity persists until measure 231 where a complete sentence is heard in the voice sampling, “Get the fuck out--get up and get off the stage stage while.” A much

simpler texture featuring one voice sample and the tenor saxophone follows as the piece winds down to the ending.

Example 35. Fifth treatment of text in *GRAB IT!*, mm. 210-232.



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Similarly to other works for saxophone by JacobTV, the techniques of growling, slap tongue, scoops and falls, and overtones are used in a consistent manner. One technique that is different from some of his other works is the labeling of sections after specific performers. JacobTV has labeled the saxophone part with five specific jazz/blues saxophonists and described what their sound should be like during the corresponding section. The saxophonists, their tonal descriptions, and the measures in which they are labeled are listed in table 4.

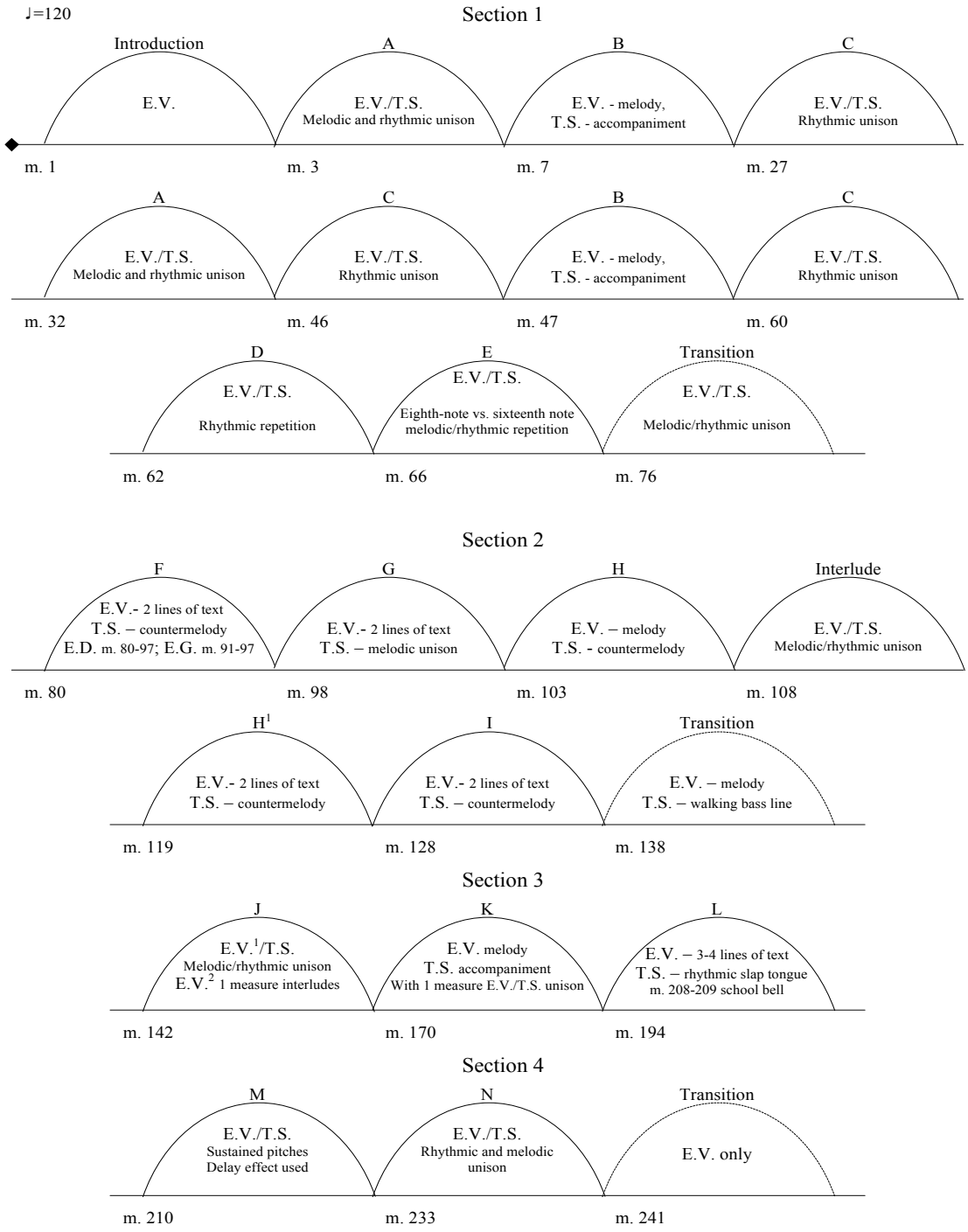
Table 4. Jazz/Blues saxophonists utilized in *GRAB IT*.

Saxophonist	Sound Description	Measures utilized
Sonny Rollins	Loud, hard and rough	mm. 1-209; 233-242; 248-279; 341-347
Archie Shepp	Rough and freaky	mm. 216-220
George Adams	Bluesy and rough	mm. 210-215; 221-232
Ben Webster	Soft and mellow, with air	mm. 329-340
Clarence Clemons	'Macho' and rocking	mm. 243-247; 280-340

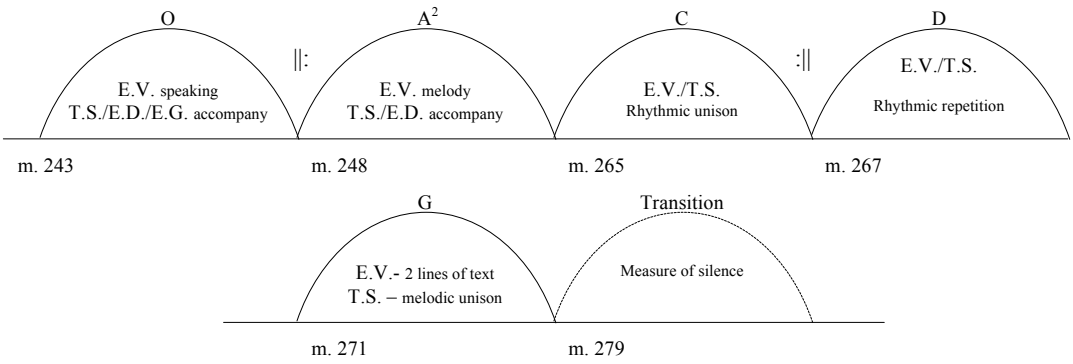
To perform the piece effectively, it is the saxophonists' responsibility to educate themselves on the idiosyncrasies of each saxophonist so that an audible change is heard throughout each section. Figure 9 describes the formal structures found within the piece.

Figure 9. Formal structures in *GRAB IT!*

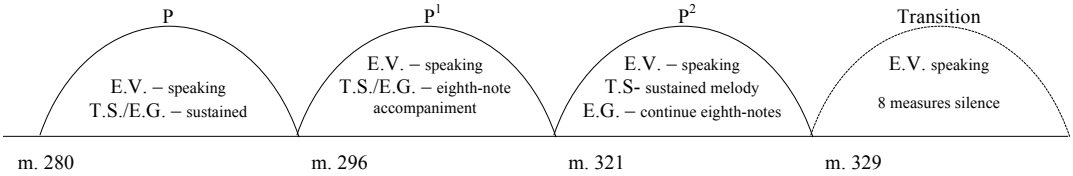
E.V. = electronic voice; T.S. = tenor saxophone; E.D. = electronic drums; E.G. = electronic guitar



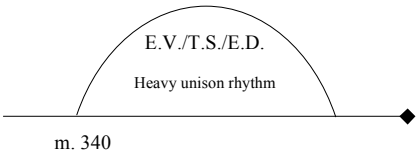
Section 5



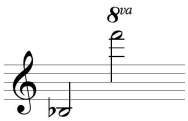
Section 6



Coda



May This Bliss Never End

Composed:	1996 (original version)
Instrumentation:	tenor sax, piano, and soundtrack (2005)
Original version:	cello, piano, and soundtrack
Duration:	7:55
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Duo Berman Wieringa with financial support from the Dutch Fund for the Creation of Music
Recorded by:	saxophone version Arno Bornkamp and Ivo Janssen on *BUKU* cello version by René Berman and Kees Wieringa on *Shining City*
Tenor saxophone range:	

Composed in 1996, for the Duo Berman Wieringa, *May This Bliss Never End* was originally written for boombox, cello and piano. At the request of saxophonist, Matthew Sintchak and pianist, Brook Cuden, the piece was arranged for tenor saxophone and piano in 2005. As one of the first real "boombox" pieces, the sound bytes are taken from one of jazz trumpeter Chet Baker's final interviews in Amsterdam prior to his untimely tragic death in 1988. Described in the score, "the interview serves as a leitmotif for the composition. The melody, rhythm, and harmony are literally based on Chet's words."[162] Prior to recording on his album *Buku of Horn* in December 2008, Arno Bornkamp assisted JacobTV in the revision of the score. Figure 10 is a transcript of the sound bytes.

[162] JacobTV, *May This Bliss Never End*, (Holland: Boombox, 1996 rev. 2005).

Figure 10. Transcript of *May This Bliss Never End*.

Try to be quiet
It's that kind of tune you know
Those chords are in the first measure !
A lot of fucking attitudes going on here…
Getting the shock treatment
And at the same time
Kind of put myself in a trance and a
Dadada dadada dada
So it was kind of tricky business
Do my business
I didn't know that would be possible
Oh ssz bwh… I guess they call it a speed bowl !

There was a bright blue color
Somebody put that down there
There was a bright blue color
When I say blue, I mean blue
He almost died that day

It was a dream you know
Things like that don't happen
There's pain in my heart
Every memory I'll keep

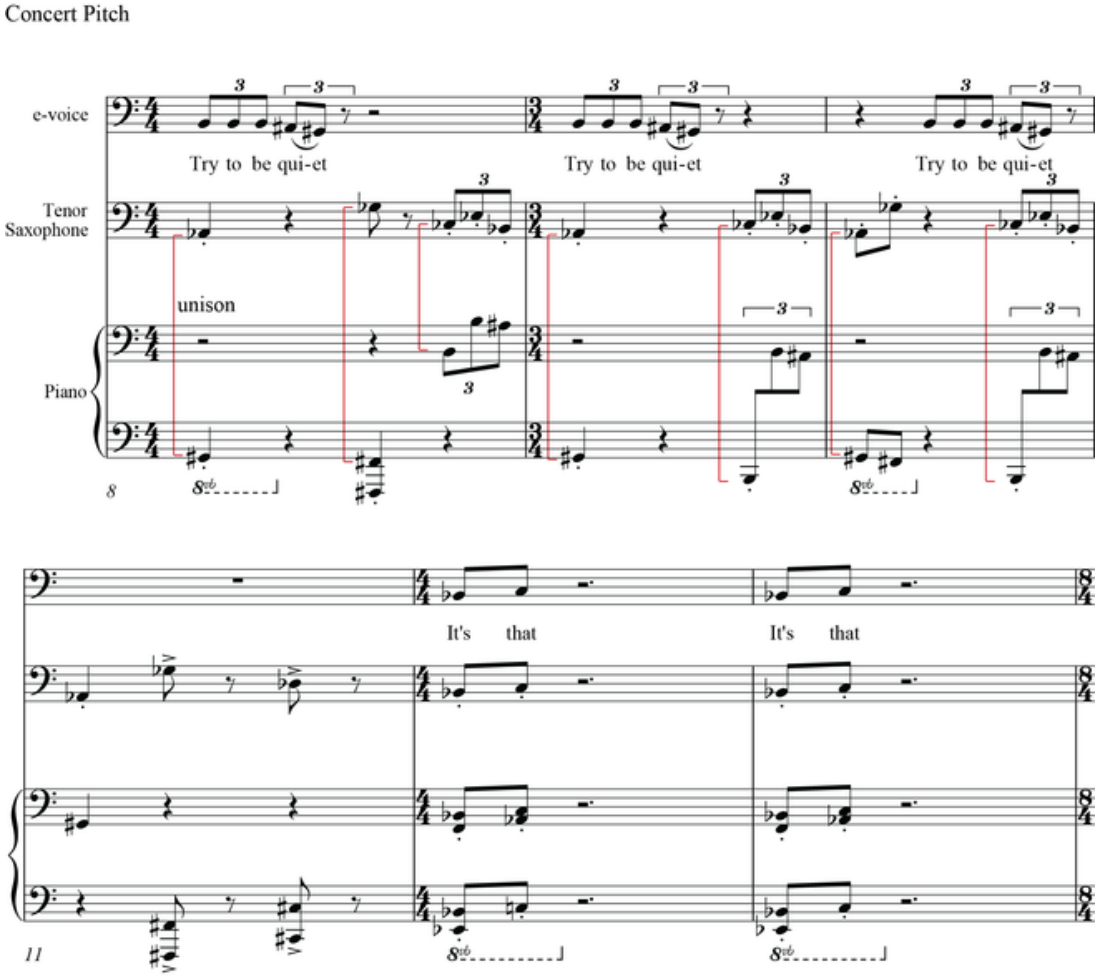
There's pain in my heart
Devastating feeling…
Man that was rude awakening let me tell you
May this bliss never end…

The rhythm and melody of the text not only serves to influence the music in the tenor saxophone and piano parts, but it also delineates new sections within in the piece. From the beginning, it is evident that the text is of extreme importance, as the acoustic instruments do not enter until beat three of measure 3 providing ample opportunity for the composer to establish the dominance of the text over the instrumental element. Once the tenor saxophone and piano are added, their melodic content is reactionary to the voice and it is not until measure 12 that all three performing forces homorhythmic unison. In addition, there is no point at which the acoustic instruments perform independent melodic material or are featured without the sound bytes.

Much of the fast rhythmic material is found throughout the first half of the piece. Articulated triplet and sixteenth note figures find little reprieve until measure 87. With the exception of measures 132-146, the piece slowly transitions to a lyrically sustained state from measure 87 to the end. The tenor saxophone and piano melodies are slow and repetitive without heavy articulation or accent. The dichotomy between the first and second halves of the piece seem to reflect the trouble and turmoil of Baker's life and the resolution of his troubles upon his death.

Harmonically, the piece is not complex and is diatonic with few exceptions. Example 36 is measures 8 through 13 and it illustrates the melodic and rhythmic reactions to the given sound bytes. The tenor saxophone and piano are reacting to the sound bytes. Although the two voices are displaced by an octave, they share the same pitch classes.

Example 36. Unison accompaniment in *May This Bliss Never End*, mm. 8-13.



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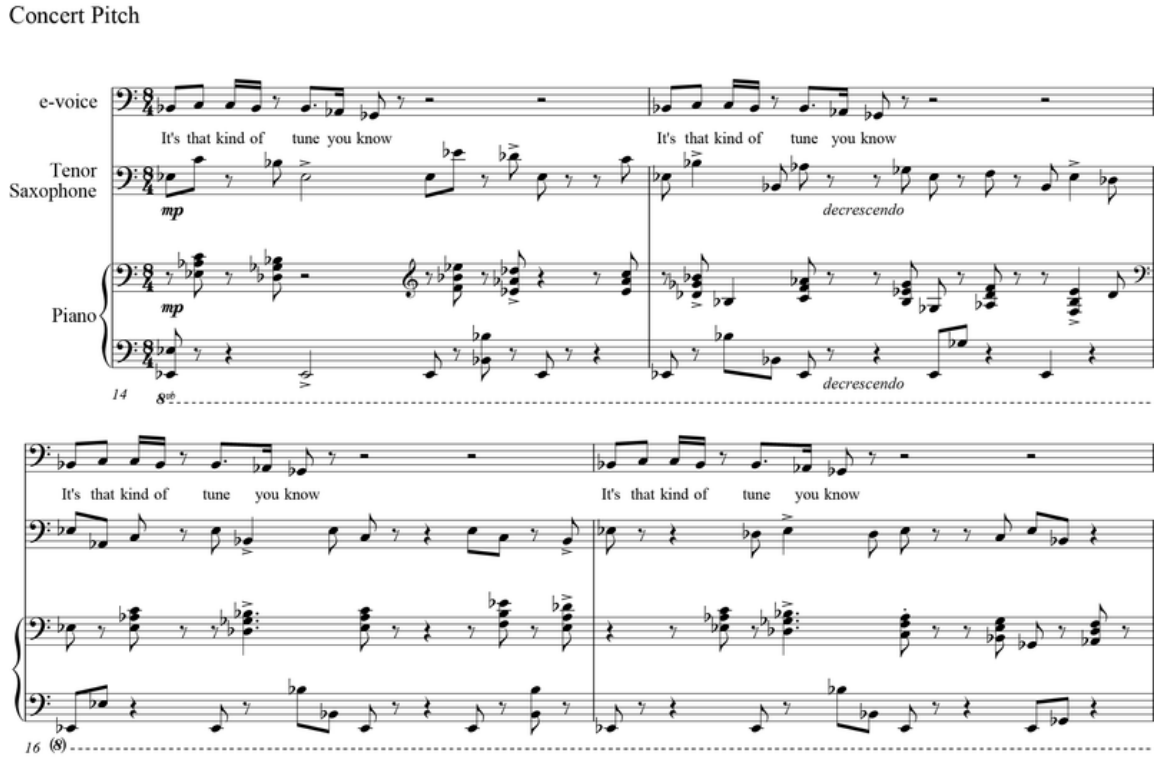
In contrast with the sections of the piece that feature unison writing, JacobTV utilizes pandiatonicism[163] to create melodies from all notes of the diatonic scale. Measures 14-18 can be analyzed in the tonality of Eb dorian. The left hand of the piano creates a pedal point on Eb1 while the right hand of the piano features diatonic chords triads in second inversion and quartal harmonies. The tenor saxophone highlights the pedal note, concert Eb, as well as the top note in each of the chords. Example 37 demonstrates the pandiatonicism found in measures 14-17.

Example 37. Pandiatonicim found in *May This Bliss Never End*, mm. 14-17.



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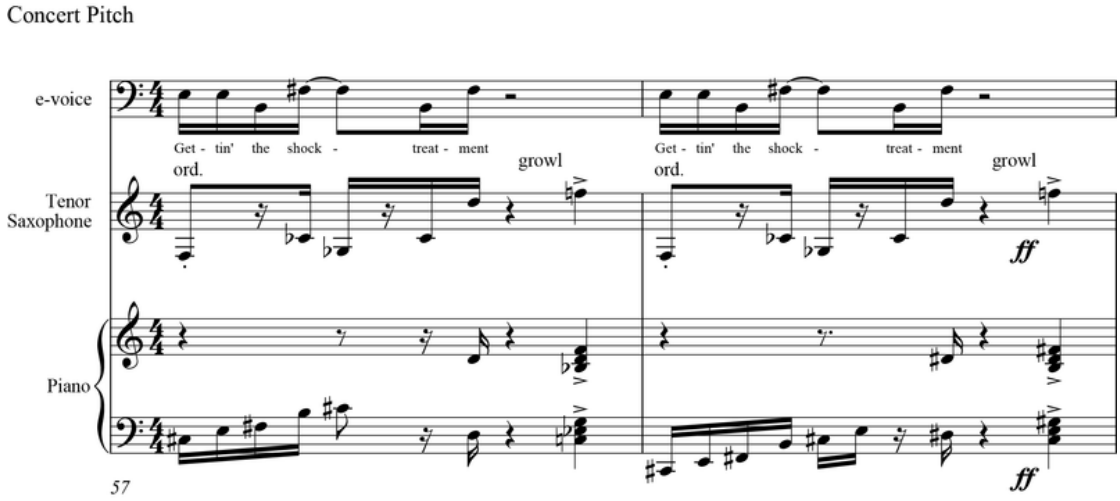
[163] Nicolas Slonimsky defines chords build on "perfect fifths, augemented fourths, perfect fourths, sevenths, and also major and minor thirds" as pandiatonic. Example 37 illustrates chords built on perfect fourths and major thirds, perfect fourths, and perfect fourths and minor thirds. Nicholas Slonimsky, *Writings on Music vol. 3 Music of the Modern Era* (New York: Routledge, 2005), 101.

Due to the lack of independent material in the solo part, it is extremely important for the tenor saxophonist to study the score and the manner in which the music in the saxophone part corresponds with the music piano. Like many of JacobTV's pieces, in addition to ensemble challenges, this piece employs timbral effects such as growling and subtones in the low register of the instrument. Also expected is control of the altissimo register. A difference in this piece as compared with other works by JacobTV, is the expectation of timbral effects in the extreme register. Many of the instances of growling take place in the altissimo register, such as the one shown in example 38. The ability to produce the effect in extreme registers is important in the execution of the piece.

Example 38. Altissimo growl effect in *May This Bliss Never End*, mm. 57-58.



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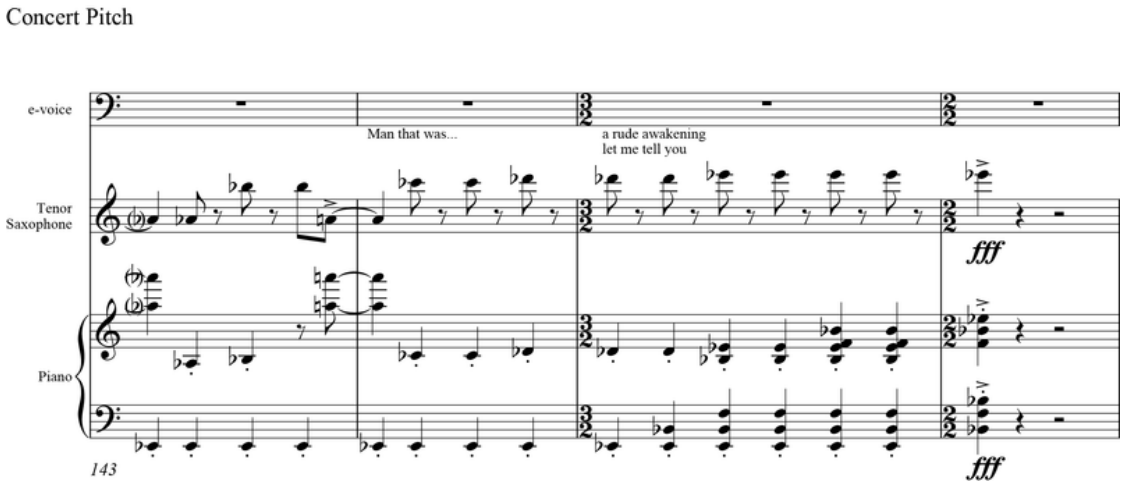
In addition, one of the most difficult lines for the tenor saxophonist is found in measures 143-146, shown in example 39. The melody begins in measure 132 and rises step-wise each measure through the tenor saxophone's F dorian scale. Throughout the fifteen measures, the melody spans an octave and a fourth. Just as the line reaches Bb4, the line leaps to C6 for two

beats, down to B5, and then ascends to Db6 to finish the scale on F6. Not only is this the highest point of the piece, but also it is the loudest.

Example 39. Highest altissimo passage in *May This Bliss Never End*, mm. 143-146.



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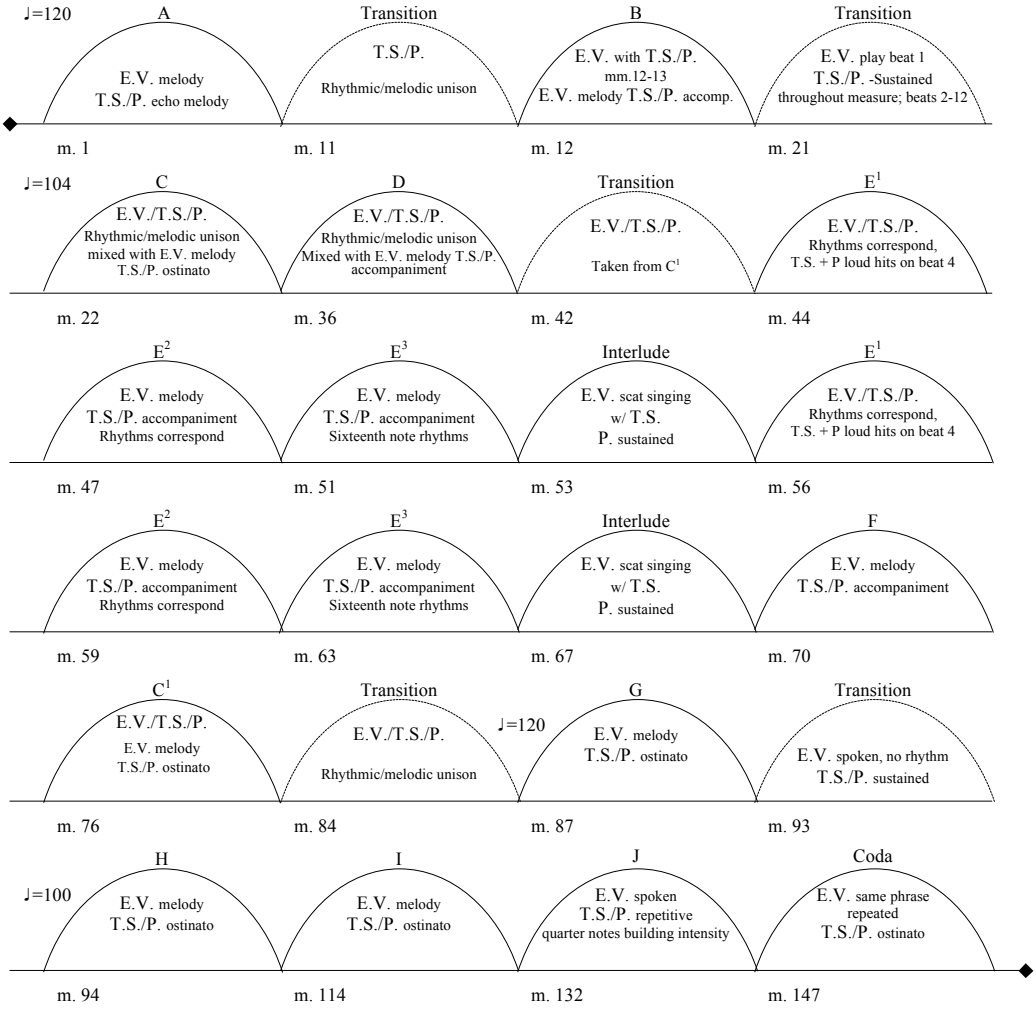
A formal analysis of the piece is shown in figure 11.

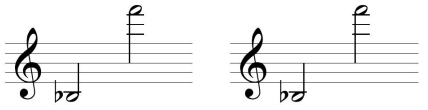
Figure 11. Formal structures in *May This Bliss Never End.*

E.V. = electronic voice; T.S. = tenor saxophone; P. = piano



Tatatata Duo

Composed:	1998 (original version)
Instrumentation:	tenor saxophone, baritone saxophone, and sound track (2006)
Original version:	cello and soundtrack
Other versions:	double-bass and sound track Other duo parts for low instruments, like tuba or (bass) trombone are directly available from JacobTV
Duration:	5:03
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	René Berman with financial support from FPK – string version; saxophone version for Thomas van Gelder
Recorded by:	René Berman John van der Linden and Willhem van Merwijk on *JacobTV-Shining City* Basta 3091742
Saxophone Ranges:	



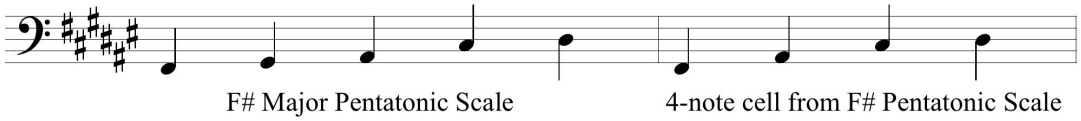
Tatatata Duo for tenor and baritone saxophone is transcribed from the original *Tatatata* for cello and boombox that was composed for René Berman in 1998. Thomas van Gelder and JacobTV arranged the duo seven years later. In the program notes found in the score, JacobTV describes the piece as follows.

> In the early 90s I discovered a sound recording of an old man who remembered how he met the French poet Guillaume Apollinaire just after the First World War. Apollinaire took the little boy on his knee and sang a military tune. According to the old man it went like 'ta ta ta ta.' This recording, a sample lasting just 5 seconds, is the leitmotiv for the piece that I wrote in February 1998 for cellist René Berman. The sound fragment was expanded and compressed in an Akai sampler by means of time stretching, which was a new technique at the time. In the apotheosis one hears the original voice of Guillaume Apollinaire from a creaking old phonograph, reciting one of his most famous lines: 'vienne la nuit, sonne l'heure.'[164]

[164] JacobTV, *Tatatata Duo* (Holland: Boombox, 1998 rev. 2006).

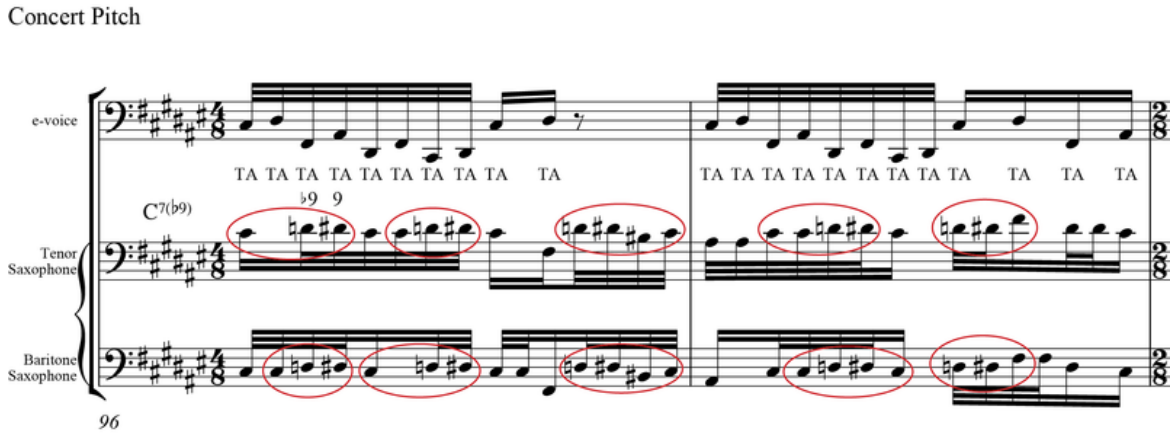
Tatatata Duo is a theme and variations based on the manipulations of the voice samples. The melody is created from cells created from four notes from the F# pentatonic scale. Example 40 outlines the F# major pentatonic scale and the 4-note cell utilized in the piece.

Example 40. 4-note Pentatonic cell in *Tatatata Duo*.



The same 4-note cell influences the melodies in the saxophone lines. There are, however, instances to which chromatic tones are added. In these instances, such as in measures 96 and 97, where the chromaticism adds a "bluesy" element to the melody. Example 41 illustrates the point in the piece where the "blues" element begins. Both saxophones add concert D natural into their melodic lines. The addition of the D natural, or the flat sixth scale degree in the key of F# major, could be viewed as a passing tone; however, a strong case could be made for the line tonicizing the dominant of F# major which would be C# dominant. In that instance, the D natural would be labeled as the lowered ninth scale degree, the dominant flat ninth. This sound is ubiquitous in jazz and blues music and takes what would normally be a passing tone and highlights a focal point of the melodic line.

Example 41. Jazz/Blues influenced chromaticism in *Tatatata,* mm. 96-97.



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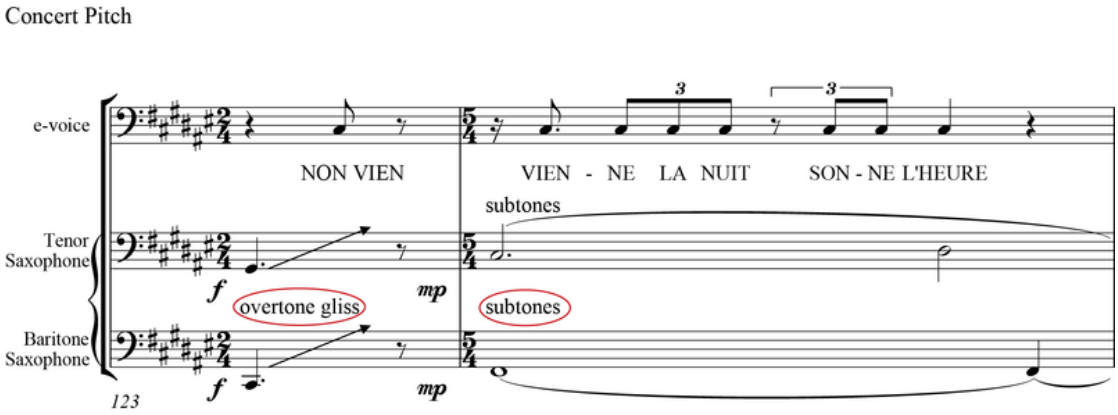
A second compositional technique influenced by "pop-music," borrowed specifically from blues and jazz, is the use of the lowered third and seventh scale degrees. Starting in measure 107, there are many instances of concert E natural and concert A natural throughout the voice and two saxophone parts. By lowing these two pitches, the third and seventh scales degrees essentially become "blue notes." Although its origin is unknown, the technique became common in the 1920's and by 1925, these notes were labeled as "blues notes." Popular first with blues singers, the technique of deviating from the diatonic framework by a half step began to influence instrumental music in the same way. Not just reserved for jazz and blues, the use of the "blue note" has influenced many art pieces such as *Rhapsody in Blue* by George Gershwin.[165] Therefore, it is no surprise that JacobTV, a composer heavily influenced by popular music would reinterpret the use of "blue notes" in his compositions.

[165] Gerhard Kubik. "Blue note." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, http://www.oxfordmusiconline.com/subscriber/article/grove/music/A2234425 (accessed May 6, 2015).

Timbral effects in *Tatatata* are consistent with those found in other pieces by JacobTV. For example, the saxophonists are required to utilized slap tonguing, a slow 'Webster' attack,[166] fall, and subtone.[167] The most unique timbre effect is found in measure 123. Both saxophone parts are marked with the words "overtone gliss.," combined with a line pointing upwards. As both the tenor and baritone saxophonists produce the concert G#2 and C#2 respectively, the intention is for the sound to ascend through the overtone series without focusing on a specific pitch. This technique must be completed quickly as both instruments are expected to continue the phrase with a soft subtone in the lower tessitura in measure 124 (example 42).

Example 42. Overtone glissando in *Tatatata Duo*, mm. 123-124



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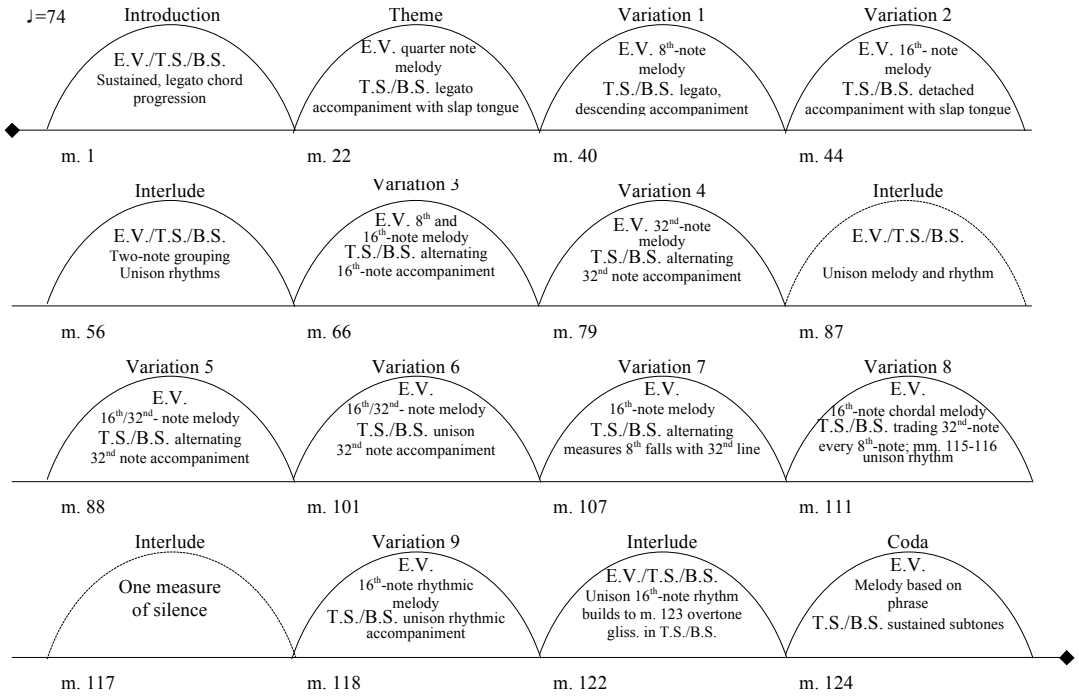
A formal analysis of the piece is provided in figure 12.

[166] As discussed in chapter 3, the Webster attack is a subtone with much noise in the sound.

[167] To create a subtone, the saxophonist should loosen the embouchure and use the bottom lip to cover the tip of the reed. This will create a fuzzy, unclear tone.

Figure 12. Formal structure in *Tatatata Duo*.

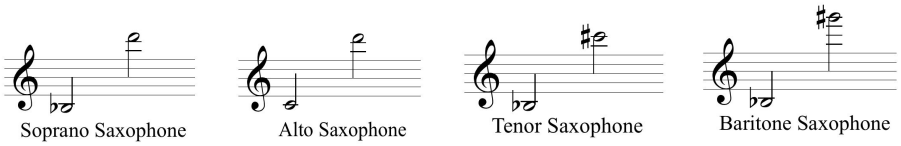
E.V. = electronic voice; T.S. = tenor saxophone; B.S. = baritone saxophone



Heartbreakers

Composed:	1997-1998
Instrumentation:	saxophone quartet, audio and video (piano, bass, and drums found on soundtrack) trumpet, alto and tenor saxophone, piano, bass, drums, audio and video alto and tenor saxophone, trombone, piano, bass, drums, audio and video saxophone quartet, piano, bass, drums, audio and video
Duration:	17:00-24:00 depending on the improvisation sections
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	financial support by FPK
Premiere:	By Houdini's at the JacobTV Festival in 2001 in Rotterdam
Recordings:	Houdini's on JacobTV – *Shining City*, Basta 3091742 New Century Quartet, *On Track*, Alanna Records ACD60006

Saxophone Ranges:



The two-movement suite, *Heartbreakers,* was originally composed for a jazz sextet featuring Bb trumpet, alto saxophone, tenor saxophone, piano, bass, drums, and soundtrack. With financial support from the Dutch Fund for the Performing Arts, the first iteration of the piece was composed for the Dutch band Houdini's. In 2006, New Century Saxophone Quartet commissioned JacobTV with financial support from Netherlands-America Foundation to do an arrangement for saxophone quartet.[168]

The voice samples were taken from confrontations between featured guests on American talk shows such as the Jerry Springer Show from the 1990s. The sound bytes were chosen because they consist of a wide array of emotions.[169] These one-line phrases and interplay of dialogues between show host and guest served as the basis for the melody and rhythm of the

[168] JacobTV, *Heartbreakers* (Holland: Boombox, 1997).
[169] Ibid.

piece. In combination with JacobTV's jazz, rock, and blues background the interludes throughout the piece are typical clichés from those pop-culture idioms. In addition, the musical interludes resemble those that would typically be heard throughout the interludes of the talk shows. The piece is divided into two parts, or movements. When performed, the composer requests a break between each part. Figure 13 is a transcript of the sound bytes.

Figure 13. Transcript of *Heartbreakers*.

Part I

Did you know that he was going to kill himself?
Yes – a ha? Yes
He jerked on her and I don't – I don't repeat
I repeat myself – God!
Would you marry me?
Yes! – It breaks my heart
Why don't you take care of her
That was my fault!
God forgive me for that!
You know it's coming from the bottom of my heart
It breaks my heart to see you cry like this
I'm giving myself shots all the time
Okay – He jerked on her! – He did not!
Overpopulated welfare people
He jerked on her! – Woow!
God Forgive me for that
He jerked on her and I don't – I don't repeat
I repeat myself
Mama how do you deal with people you don't like?
You ain't seen nothing yet!
My past was my past
Why don't you take care of her!
She's my daughter she is my business!
I don't want to listen – I don't care
Find a real man! – Who's a real man, you?
I've been on my own since I was seven years old
Overpopulated welfare people
I got a husband, God bless it, to take care of me
You know I'm eighteen, I'm gonna do what I want
Hey I just don't understand okay, I want you to love me all right?
Ah go to hell – No you go to hell!
You have no choice, you have no choice
I do have a choice! – You have no choice
She is now an adult!
Mama, how do you deal with people you don't like?
She don't like anybody
She's my daughter she is my business
I don't wanna listen – Let her go!
Let her go where? – Let her go!
It breaks my heart to see you cry like this

Part 2

Why won't you admit that he did that to me?
You know it and I know it
There was nobody to help me
She wouldn't help me, she just turned her back on me
What's the matter with you?
Why won't you admit that he did that to me?
You know it and I know it
There was nobody to help me
She wouldn't help me, she just turned her back on me
It's always been fighting and she took my kids from me
She said that I was irresponsible
What's the matter with you?
Hey I've seen her try to commit suicide,
And I had to shove my finger down her throat
To get her to throw up okay?
You let it go on – Let what go on?
You know what! – What Suzy?
It's always been fighting and she took my kids from me

You've been drunk
All messed up with dope dead drunk
Mama – she's my daughter
I mean this is your daughter
Your husband was with an other woman
And he comes home to beat you up!
Look at you! – Is anyone here pregnant?
She's proud to be a prostitue!
I mean they're out giving it away,
At least I'm getting money out of it
Is anyone here pregnant? – Yeah me!
O it's an off and on situation here
I'm so sick – I wouldn't mind getting off the crack
All messed up with dope dead drunk
You been there all your life – who the hell…
I brought you out the pits of hell, honey
I'm so sick of it – I'm sick of it too honey

Look at you!
I think I helped you off the pits of hell
Your husband was with an other woman
And he comes home to beat you up!
Look at you! –And you were dead!
You're so damned suicidal huh?
I'm so sick of my life

Cracked it up, shot it up, drank it up,
You don't have any money
O it's an off and on situation here
One day you're gonna be a grandmother
It's just like one morning,
about four o'clock in the morning,
it's cold and it's raining you know

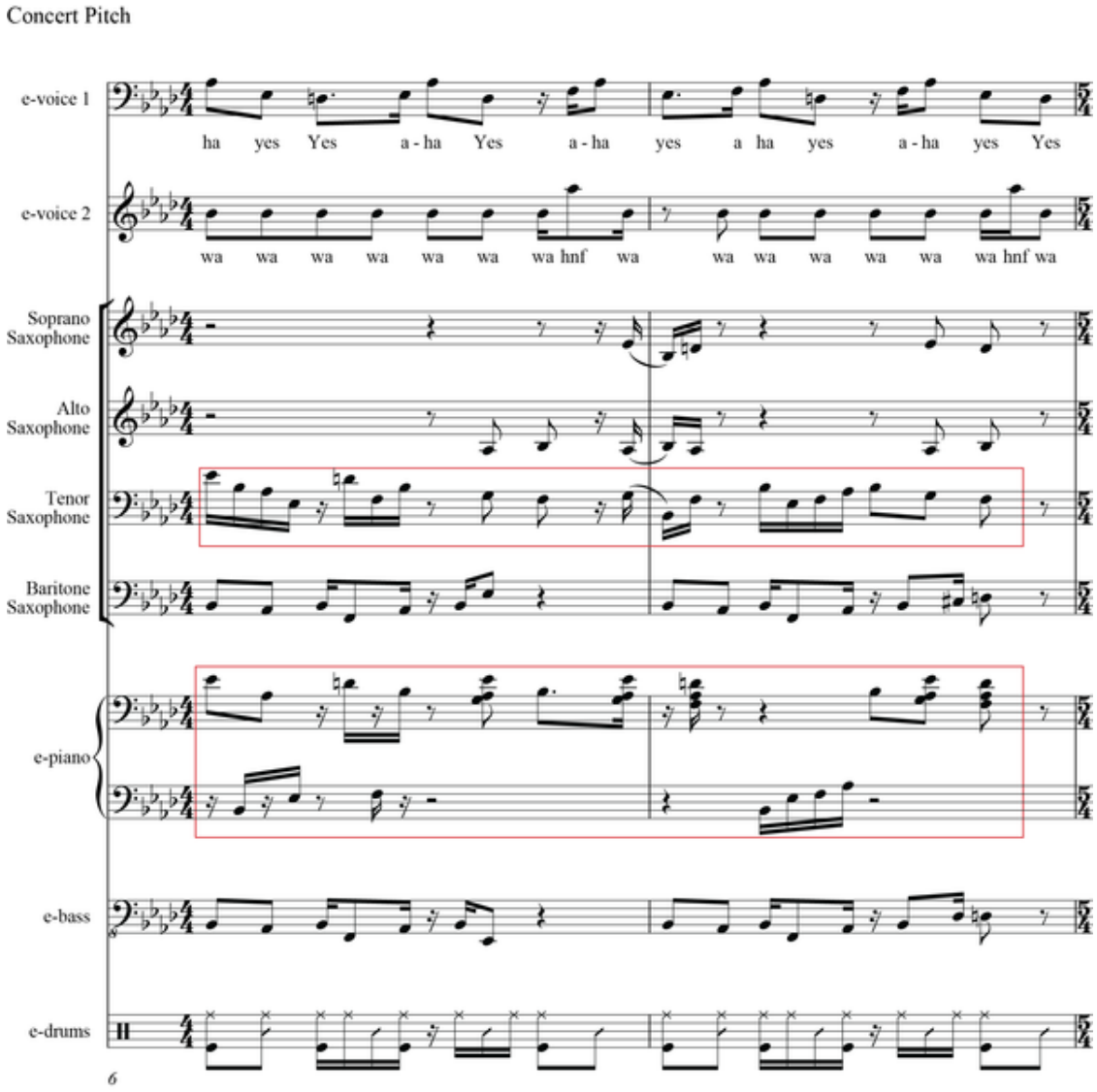
Part 1

As with all of JacobTV's pieces, the voice samples serve as the inspiration for and structures of the composition. There are several ways in which the textual materials are manipulated. First, phrases from the sound bytes are used in a melodic manner and give the listener insight into the talk show guests' stories. In addition to providing the melodic material, the rhythmic treatment of single syllables adds another layer of texture that create the particular grooves. Throughout part 1, JacobTV frequently combines multiple layers of textual material. As the combination of layers grow, a sort of pandemonium ensues creating a sense of anxiety much like what an audience member would feel during a dramatic talk show with the host, guests, and audience interacting simultaneously. Amidst the chaos, JacobTV intersperses complete breaks in sound to feature an important single line of text.

In its original form, the piece was composed for a jazz sextet; when rewritten for saxophone quartet, JacobTV modified the melodic material resulting in a new conception of the work. Much like the trumpet and alto saxophone from the original version, the material given to the soprano and alto saxophone in the quartet version is reactionary to the soundtrack and consists of hits and melodic backgrounds. This material resembles that of jazz and pop idioms and is derived from the pentatonic scale. The tenor saxophone's role varies from that of the other three saxophones. While it sometimes consists of the same material, there are instances to which the melodic ideas are a combination of the material from the piano part (example 43). Of all the saxophones in the quartet, the tenor saxophone has the least presence. Because the baritone

saxophone was not in the original score, the part was created after the fact, and the music is derived from a combination of the music given to the top three saxophones and the bass line.

Example 43. Melodic material presented by the tenor saxophone and piano found in *Heartbreakers*, mm. 6-7.



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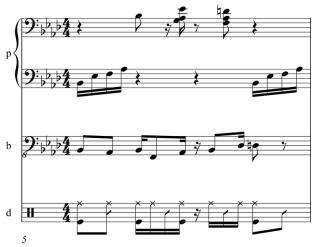
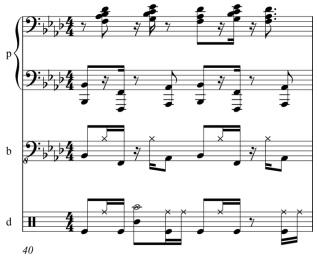
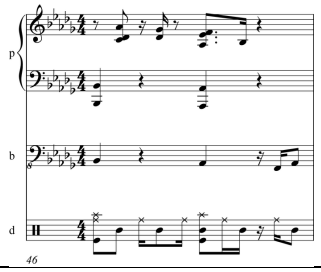
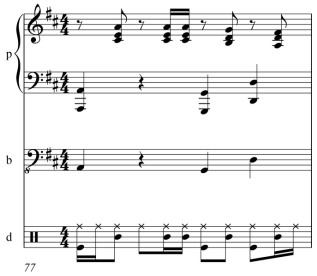
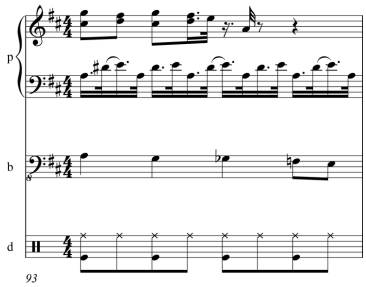
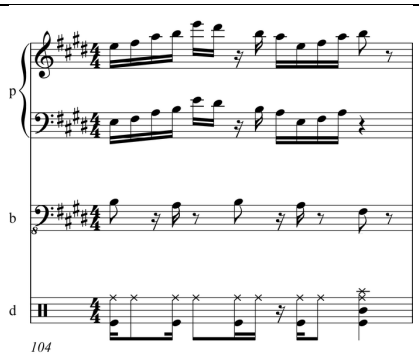
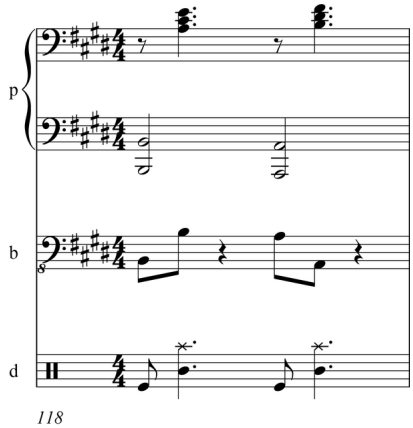
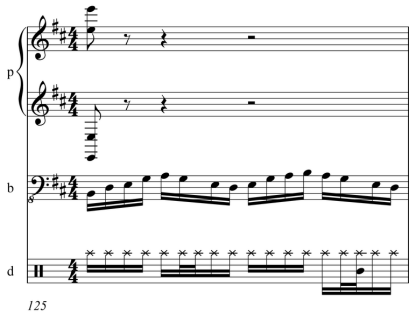
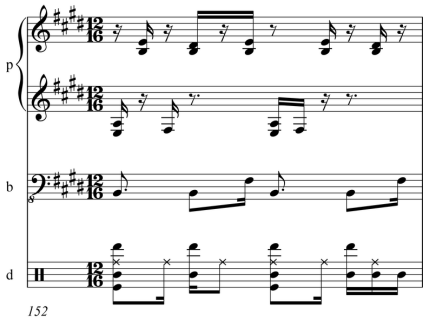
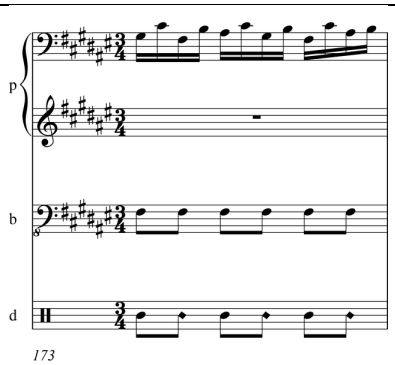
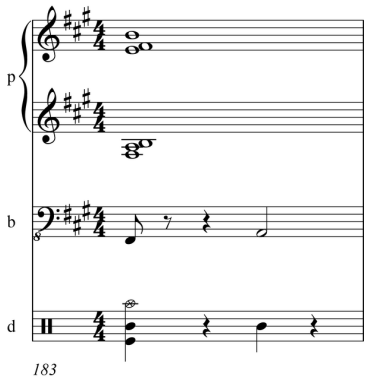
From funk, to rock, to fast swing, JacobTV covers the gamut of rhythmic intricacies from various genres in part 1. In an effort to outline the rhythmic structure, table 5 identifies the

location of each groove with the corresponding measures and rhythms found in the piano, bass, and drum parts. Throughout most of the movement, the energy is high and the rhythms are fast and driving; however, from measure 183 to the end of the movement, the intensity subsides to a slow bluesy section. At this point in the piece, the text mimcs the intensity change with the portrayal of a talk-show guest hopelessly crying about her daughter. The genre of a blues is associated with topics of personal struggle and pain, and therefore, it is no surprise that JacobTV chooses that genre to accompany the sound file. The host of the talk show continually tells the guest to simply, "let her go." Much like the meaning conveyed by those words, the movement ends with the music fading, but no clear resolution.

Table 5. Rhythmic structure of *Heartbreakers* Part 1.

Style/Groove	**Measures**	**Musical Example**
Funk[1]	mm. 5-35	
Funk[2] "overpopulated"	mm. 40-45 mm. 61-65 mm. 69-73 mm. 99-103	
Funk[3]	mm. 46-60 mm. 66-68	

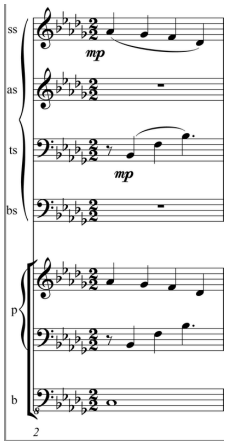
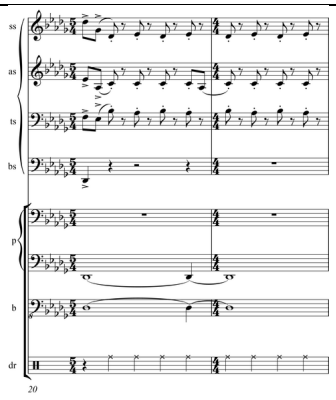
Funk[4]	mm. 77-89	
Swing	mm. 93-98	
Funk[5]	mm. 104-117	
Funk[6]	mm. 118-124 mm. 164-172	

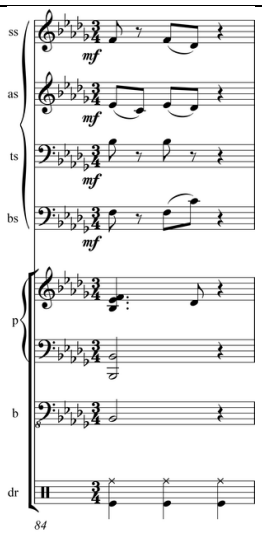
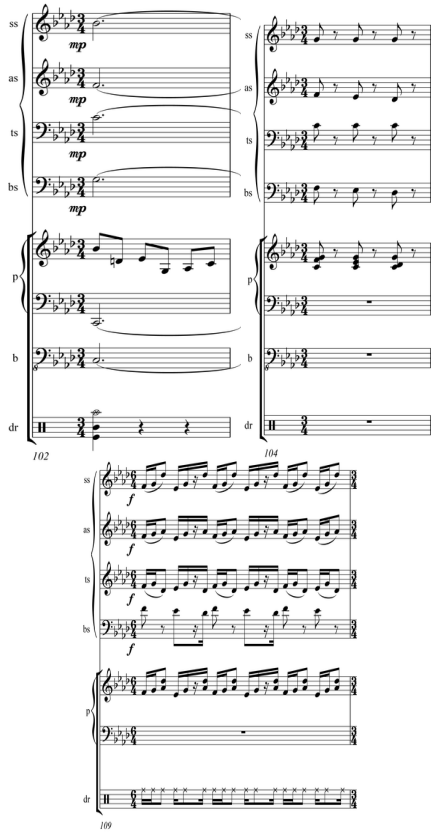
Fast swing	mm. 125-151	
Pop Shuffle	mm.152-163	
Driving Eight notes “Jeopardy theme”	mm. 173-182	
Slow Blues	mm. 183-202	

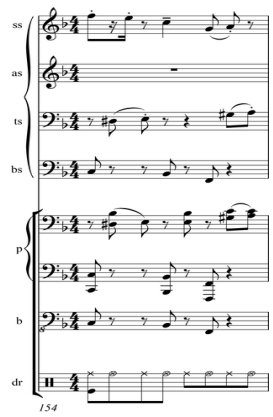
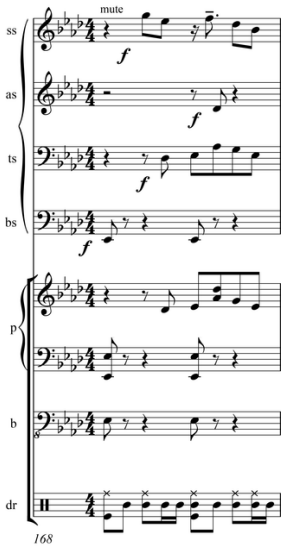
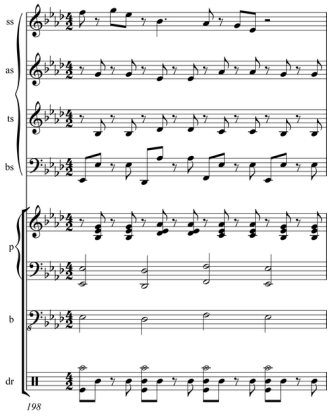
Part 2

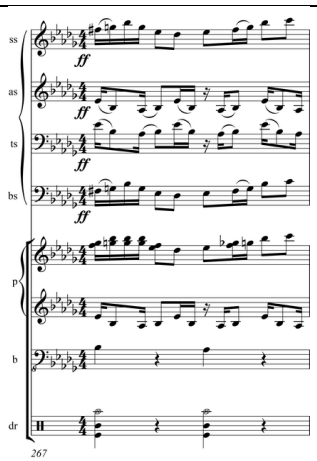
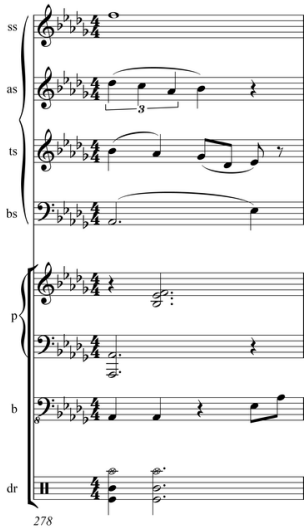
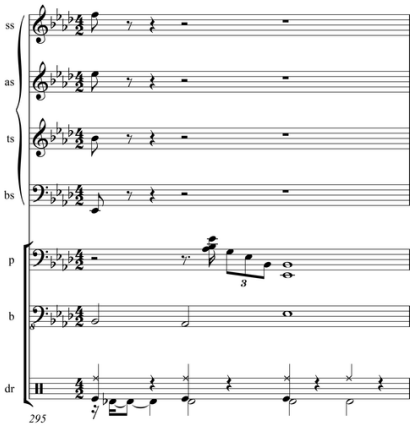
Although Part 2 begins by featuring new voice samples from different talk shows, guests, and a new subject matter, the emotional state is consistent with the end of Part 1; however, a significant difference occurs in the accompaniment. Instead of a slow blues, the underlying texture accompanying the sound bytes features legato, descending melodies that provide the appropriate framework for the emotion. As the piece continues, the rhythmic structures build to faster grooves; however, those are brief and yield a similar ending as Part 1. Table 6 outlines the rhythmic structures found in part 2.

Table 6. Rhythmic structure of *Heartbreakers* Part 2.

Style/Groove	**Measures**	**Musical Example**
Slow and Legato	mm.1-19 mm. 26-31 (w/hits) mm. 36-39 (w/hits) mm. 39-83	
Interludes Comprised of short downbeats	mm. 20-25 mm. 32-35	

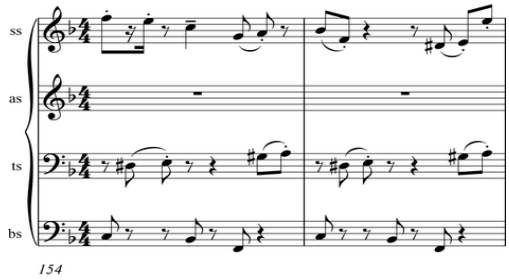
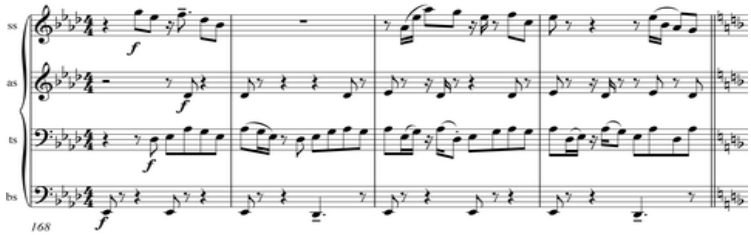
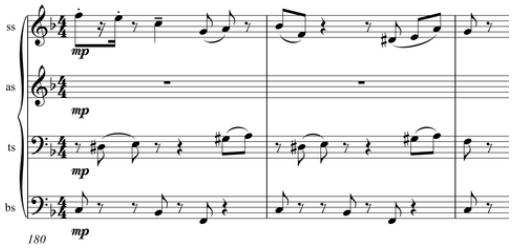
Quarter note-based groove in 3/4	mm.84-101	
Slow and Legato and quarter note-based groove mixed with fast 1-measure interludes	mm. 102-154	

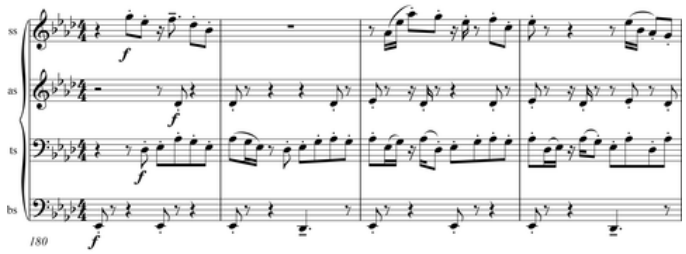
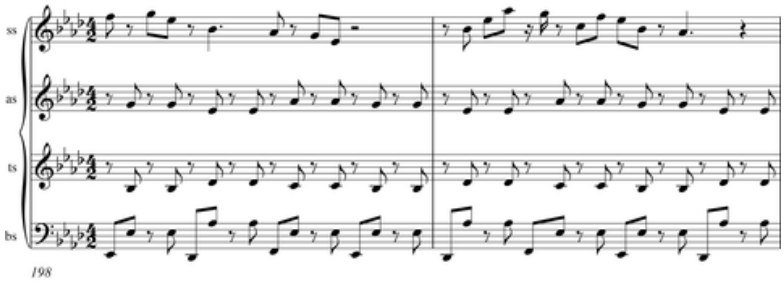
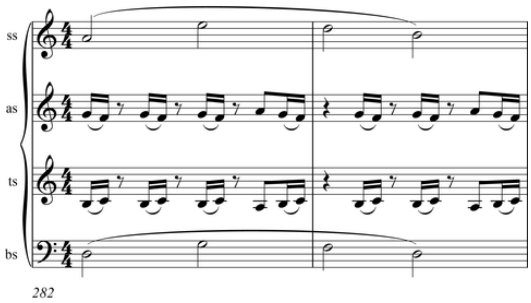
Hints of groove building to double-time rock groove with heavy backbeat	mm. 154-167 mm. 172-179	
Rock groove with no backbeat	mm. 168-171 mm. 188-197 mm. 203-233	
1/2 time Rock groove	mm. 198-202	

Fast, driving unisons	mm. 267-277 mm. 286-294	
Slow and Legato	mm. 278-285	
Slow blues	mm. 295-305	

The roles of the saxophones in the newly conceived version remain similar to those found in Part 1: the baritone saxophone resembles the bass; the tenor saxophone resembles the piano; and the soprano and alto saxophones simultaneously perform the melodic material. A distinction of Part 2 is the instance of solo material performed by the soprano saxophone. Table 7 contains the measures in which the soprano saxophone is scored in a unique, soloistic manner set apart from the groove created by the rest of the ensemble.

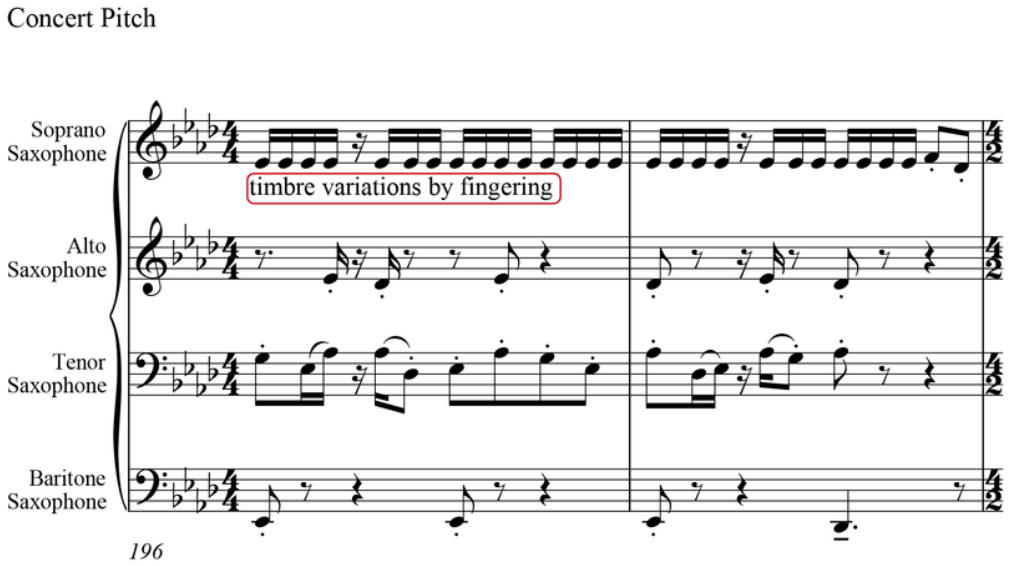
Table 7. Solo melodic material for soprano saxophone found in *Heartbreakers,* part 2.

Measures	**Example**
mm. 154-155	
mm. 168-171	
mm. 180-183	

mm. 188-192	
mm. 198-214	
mm. 282-287	

Example 44 shows another unique moment in the trumpet/soprano saxophone part. For two measures, the instrumentalist is asked to produce differences in timbre in a sixteenth-note rhythmic pattern by alternating the fingering of the pitch. To produce timbre changes to the F4 the saxophonist could alternate adding finger three on the right hand, the low C, low B, or low Bb keys. This two-measure fragment is the only instance a timbre change is notated in the score.

Example 44. Timbre variations in *Heartbreakers* Part 2, mm.196-197.



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by Jacob ter Veldhuis (Boombox Holland)
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In addition to the previously mentioned style changes found in both Part 1 and Part 2 of *Heartbreakers,* there are other aspects that could create difficulty for the performers. First, there are frequent key changes throughout both sections. Part 1 is comprised of eleven key changes and Part 2 has eight. Not only are the key changes frequent, they also consist of multiple flats and sharps for the performers adding a level of technical difficulty. Table 8 shows the key centers for each Part.

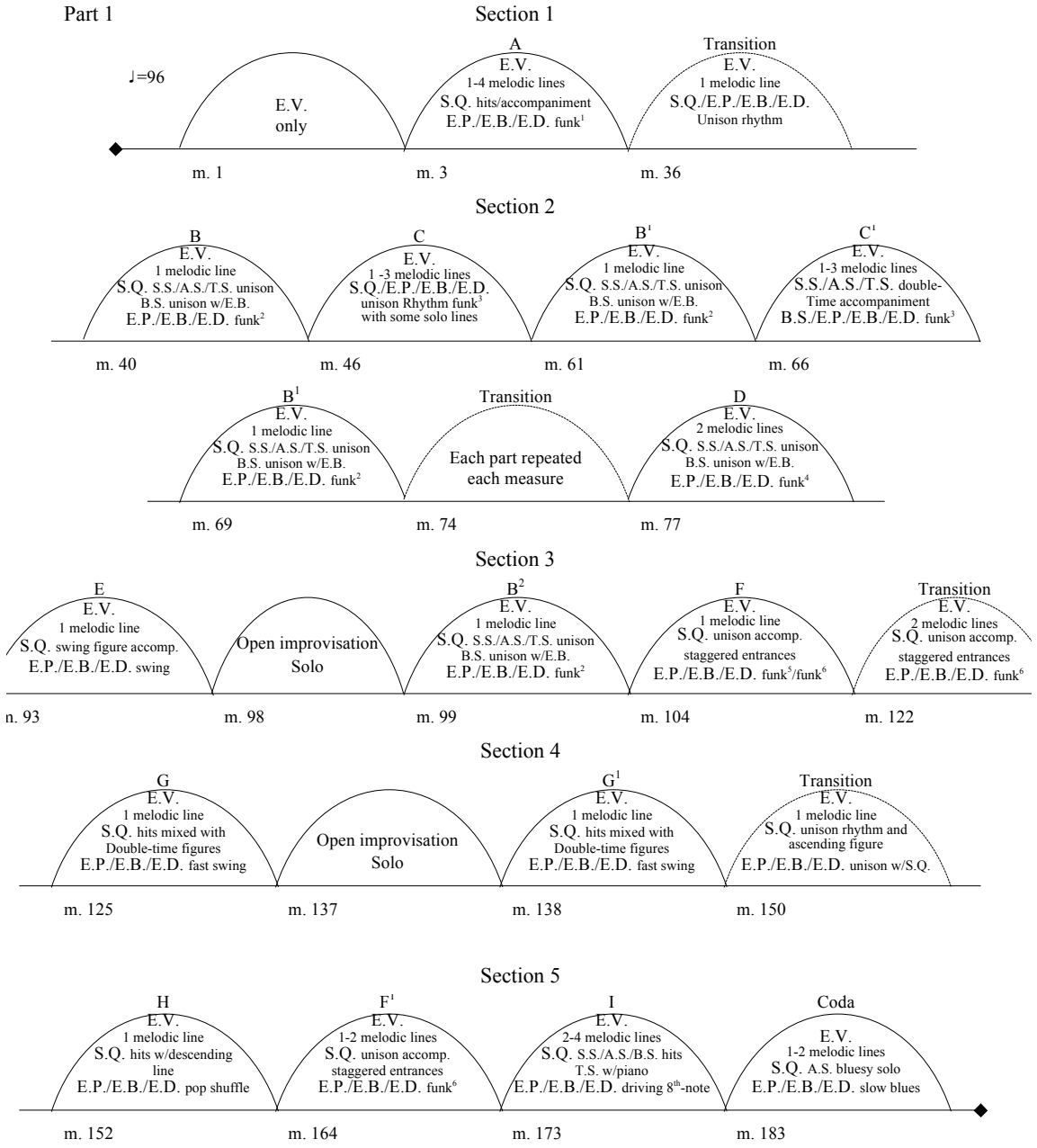
Table 8. Key centers in *Heartbreakers*.

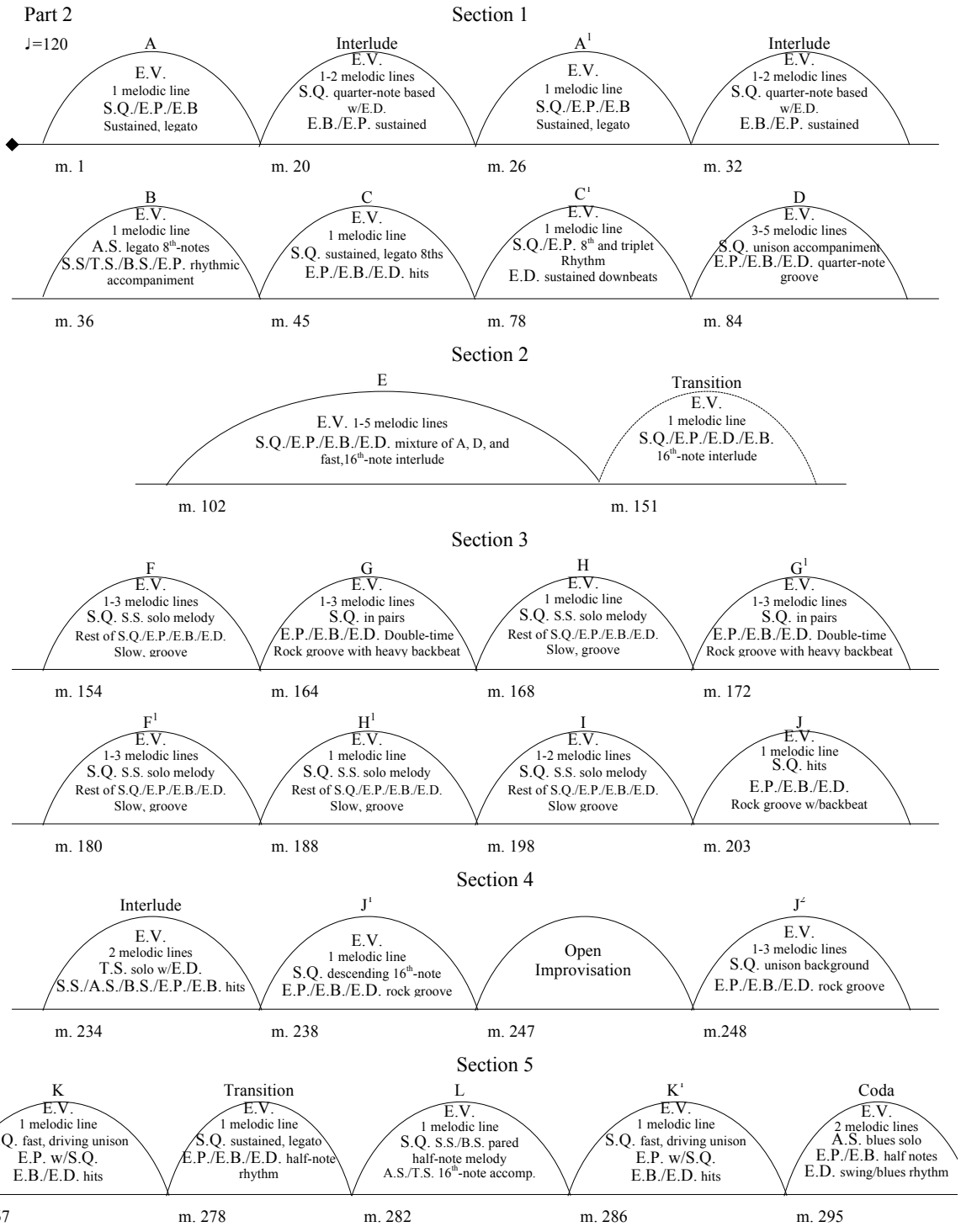
Part 1			Part 2	
Key	**Measures**		**Key**	**Measures**
F minor	mm. 1-45		Bb minor	mm. 1-101
Bb minor	mm. 46-54		F minor	mm. 102-153
F minor	mm. 55-beat 3 of 76		D minor	mm. 154-167
D major	mm. 76 beat 4 – 98		F minor	mm. 168-171
F minor	mm. 99-103		F major	mm. 172-187
E major	m. 104-124		F minor	mm. 188-206
B minor	mm. 125-146		Db major	mm. 207-294
E major	mm. 147-149		F minor	mm. 295-305
A major	mm. 150-151			
E major	mm. 152-173			
F# major	mm. 174-182			
F# minor	mm. 183-202			

Heartbreakers is rhythmically challenging due to the complexity of styles. The syncopated sixteenth rhythms lend themselves to funk grooves that are a synthesis of Latin rhythms combined with blues and rock & roll harmonic progressions. The music becomes even more complex as the melodies of the saxophones are layered with those found in the rhythm section. Rhythmic accuracy is imperative as the material given to the saxophone frequently enters on weaker beats. Figure 14 presents a formal analysis of both Parts 1 and 2 of *Heartbreakers*.

Figure 14. Formal analysis of *Heartbreakers*.

E.V. = electronic voice; S.Q. = saxophone quartet; S.S. = soprano saxophone; A.S. = alto saxophone; T.S. = tenor saxophone; B.S. = baritone saxophone; E.P. = electronic piano; E.B. = electronic bass; E.D. = electronic drums

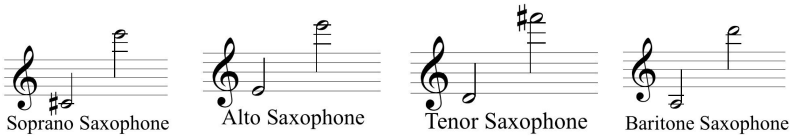



Part 2
Section 1
♩=120
A
E.V.
1 melodic line
S.Q./E.P./E.B
Sustained, legato
Interlude
E.V.
1-2 melodic lines
S.Q. quarter-note based
w/E.D.
E.B./E.P. sustained
A1
E.V.
1 melodic line
S.Q./E.P./E.B
Sustained, legato
Interlude
E.V.
1-2 melodic lines
S.Q. quarter-note based
w/E.D.
E.B./E.P. sustained
m. 1
m. 20
m. 26
m. 32
B
E.V.
1 melodic line
A.S. legato 8th-notes
S.S/T.S./B.S./E.P. rhythmic
accompaniment
C
E.V.
1 melodic line
S.Q. sustained, legato 8ths
E.P./E.B./E.D. hits
C1
E.V.
1 melodic line
S.Q./E.P. 8th and triplet
Rhythm
E.D. sustained downbeats
D
E.V.
3-5 melodic lines
S.Q. unison accompaniment
E.P./E.B./E.D. quarter-note
groove
m. 36
m. 45
m. 78
m. 84
Section 2
E
E.V. 1-5 melodic lines
S.Q./E.P./E.B./E.D. mixture of A, D, and
fast,16th-note interlude
Transition
E.V.
1 melodic line
S.Q./E.P./E.D./E.B.
16th-note interlude
m. 102
m. 151
Section 3
F
E.V.
1-3 melodic lines
S.Q. S.S. solo melody
Rest of S.Q./E.P./E.B./E.D.
Slow, groove
G
E.V.
1-3 melodic lines
S.Q. in pairs
E.P./E.B./E.D. Double-time
Rock groove with heavy backbeat
H
E.V.
1 melodic line
S.Q. S.S. solo melody
Rest of S.Q./E.P./E.B./E.D.
Slow, groove
G1
E.V.
1-3 melodic lines
S.Q. in pairs
E.P./E.B./E.D. Double-time
Rock groove with heavy backbeat
m. 154
m. 164
m. 168
m. 172
F1
E.V.
1-3 melodic lines
S.Q. S.S. solo melody
Rest of S.Q./E.P./E.B./E.D.
Slow, groove
H1
E.V.
1 melodic line
S.Q. S.S. solo melody
Rest of S.Q./E.P./E.B./E.D.
Slow, groove
I
E.V.
1-2 melodic lines
S.Q. S.S. solo melody
Rest of S.Q./E.P./E.B./E.D.
Slow groove
J
E.V.
1 melodic line
S.Q. hits
E.P./E.B./E.D.
Rock groove w/backbeat
m. 180
m. 188
m. 198
m. 203
Section 4
Interlude
E.V.
2 melodic lines
T.S. solo w/E.D.
S.S./A.S./B.S./E.P./E.B. hits
J1
E.V.
1 melodic line
S.Q. descending 16th-note
E.P./E.B./E.D. rock groove
Open
Improvisation
J2
E.V.
1-3 melodic lines
S.Q. unison background
E.P./E.B./E.D. rock groove
m. 234
m. 238
m. 247
m.248
Section 5
K
E.V.
1 melodic line
S.Q. fast, driving unison
E.P. w/S.Q.
E.B./E.D. hits
Transition
E.V.
1 melodic line
S.Q. sustained, legato
E.P./E.B./E.D. half-note
rhythm
L
E.V.
1 melodic line
S.Q. S.S./B.S. pared
half-note melody
A.S./T.S. 16th-note accomp.
K1
E.V.
1 melodic line
S.Q. fast, driving unison
E.P. w/S.Q.
E.B./E.D. hits
Coda
E.V.
2 melodic lines
A.S. blues solo
E.P./E.B. half notes
E.D. swing/blues rhythm
n. 267
m. 278
m. 282
m. 286
m. 295

Jesus Is Coming

Composed:	2003
Instrumentation:	Saxophone quartet (2004)
Original Version:	recorder quartet
Other Versions:	trombone quartet
	guitar quartet
	cello quartet
	viola quartet (Altijd Kwartet)
	flute orchestra (Netherlands Flute Orchestra)
	rock band (Electric Kompany)
	2 trumpets, trombone, and tuba
	violin, viola, cello, Bb clarinet, and trombone
Duration:	9:22
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	commissioned by the Dutch Fund for the Creation of Music
Recorded by:	Aurelia Saxophone Quartet, *Shining City*
	Prism Quartet, *Pitch Black*, Innova 693
	Nieuw Trombone Collectief Etcetera KTC 1355

Saxophone Ranges:



In the words of the composer, "*Jesus is Coming* was inspired by the aftermath of 9-11 in conjunction with the role religion has played in the history of mankind."[170] Originally scored for recorder quartet, the saxophone quartet adaptation was created in 2004, and since that time there have been numerous instrumentations requested. The 9-11 attack has served as an impetus to which much art has been created. Therefore, with JacobTV's great awareness of American culture and current events, it is no surprise that he, too, would utilize this event in one of his pieces. In the wake of any serious trauma, questions of faith arise. Two particular questions mentioned by JacobTV that serve as the underlying theme of the piece are: *Is Jesus really coming?* and *Isn't it about time?*

[170] JacobTV, *Jesus Is Coming* (Holland: Boombox, 2003).

The sound bytes can be broken into two groups. First, the groove of the piece is generated from speech of two Dutch girls: 18-month-old Welmoed and 2-year-old Amber. Their baby talk creates the underlying rhythmic structure on which the piece is built. The second layer of sound is taken from scenes found on the streets of New York. Speech from an angry street Evangelist on Times Square and a small Salvation Army Choir form the melodic layer of sound. Figure 15 is a transcript of the sound bytes found in *Jesus is Coming*.

Figure 15. Transcript of *Jesus is Coming*.

this – ta ta ta / this – ta ta ta / this – ta tat a
Kh nas omenas huhuhuc nas omenas
hh H na na na na tess da y a
i they I they n merin lota hc hc hc

this – ta tat a, this – ta tat a
Jesus! Jesus, you've got…Jesus!
Love is gonna be brought here by Christ!
God says: Love is gonna be brought here by Christ!
God says: They shall surely be put to death!
Armageddon! Armageddon! Armageddon!
The filth, the scum of the earth! God kills!
Evil and wicked and perverse!
Armageddon! Armageddon! Armageddon!
The filth, the scum of the earth! God kills you idiots!
Is he out of his mind? What do you think?
I don't know… sort of… ha ha ha ha, ha ha ha ha
this – ta tat a, this – ta tat a i they i they n merin lota hc hc hc
Armageddon!

Jesus is coing Jesus!
Love is gonna be brought here by Christ!
i the i the wow? i the i the wow? ea i ee ai a e, ea i ee ai a e

Jesus is coming Jesus! Armageddon! ho! this – ta ta ta

Jesus is coming Jesus! Jesus – Jesus – Jesus
God says: Jesus, God says: They shall surely be put to death!
God kills, you idiots! We all sing the King … Glory
I sing we all sing etc…
Love, Love, Love is gonna be brought here by Christ!
Jesus jaj jaj You've got Jesus jaj jaj
God says: killers go to hell! Why did not your mother kill you?
God says: killers go to hell! We all sing … the King… Glory
Why? Why? Why?

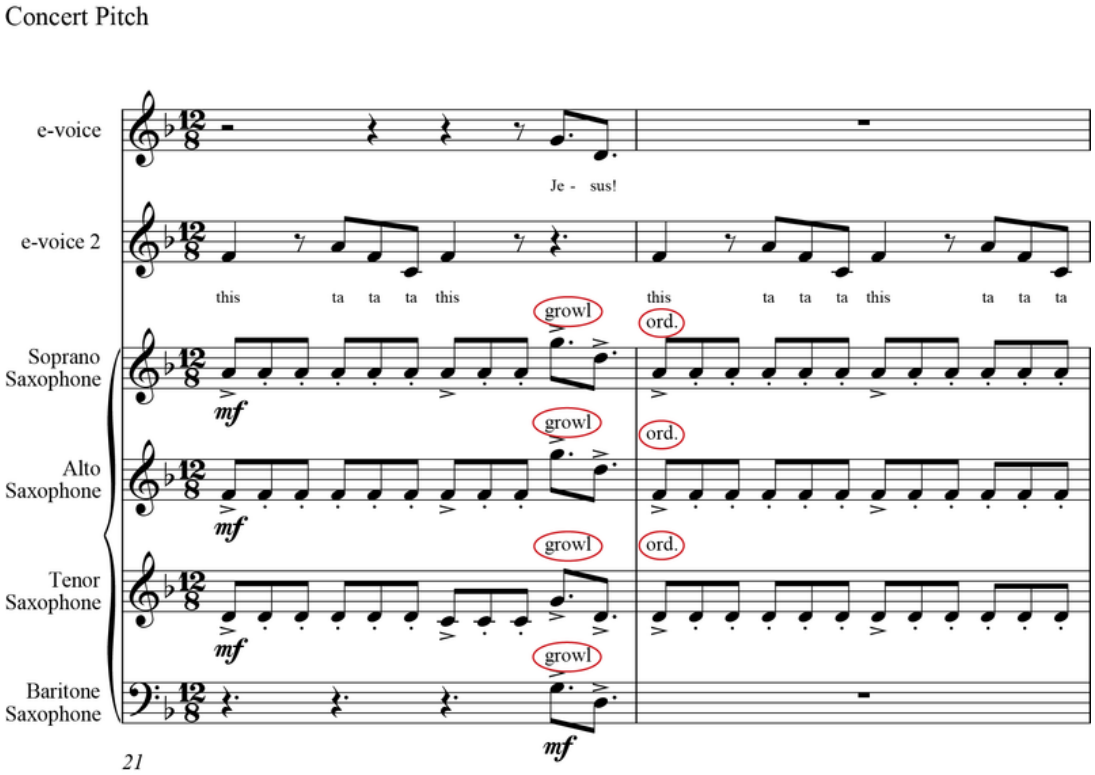
God says: Why? – Why? Why? Why?
Jesus…Jesus…Armageddon
the filth, the skink of the earth…that's why:

Armageddon, Armageddon, God says…
You've – Jee- stop hey You've – Jee- stop hey
God God you've got God, you've got God
Armageddon! hho! Armageddon! hho!
Love-evil-God-they…you've got you've got you've got God!

The layers of sound bytes also form the basis of the melodic material found in the saxophone parts. As the texture becomes thicker the saxophones incorporate music from both the electronic instruments and the groove from the Evangelist sound sample. In an effort to create a distinction between the two sound samples, JacobTV marks "growl" with an accent over the

saxophone melodies that match the Evangelist lines. Example 45 shows one instance of this frequent switch. It is important for the saxophonists to create a distinction between the two characters in order to match the intensity of sound found in the two voice samples.

Example 45. Changes in saxophone timbre found in *Jesus Is Coming*, mm. 21-22.



JESUS IS COMING © Copyright 2003 rev. 2004
by Jacob ter Veldhuis (Boombox Holland)
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Throughout much of the piece, the top three saxophones (soprano, alto, and tenor) consistently have the same melodic and rhythmic material; however, there are instances the quartet is grouped into pairs that perform together rhythmically and melodically. Table 9 lists the measures and pairing of specific instruments paired together.

Table 9. Saxophone pairings found in *Jesus Is Coming*.

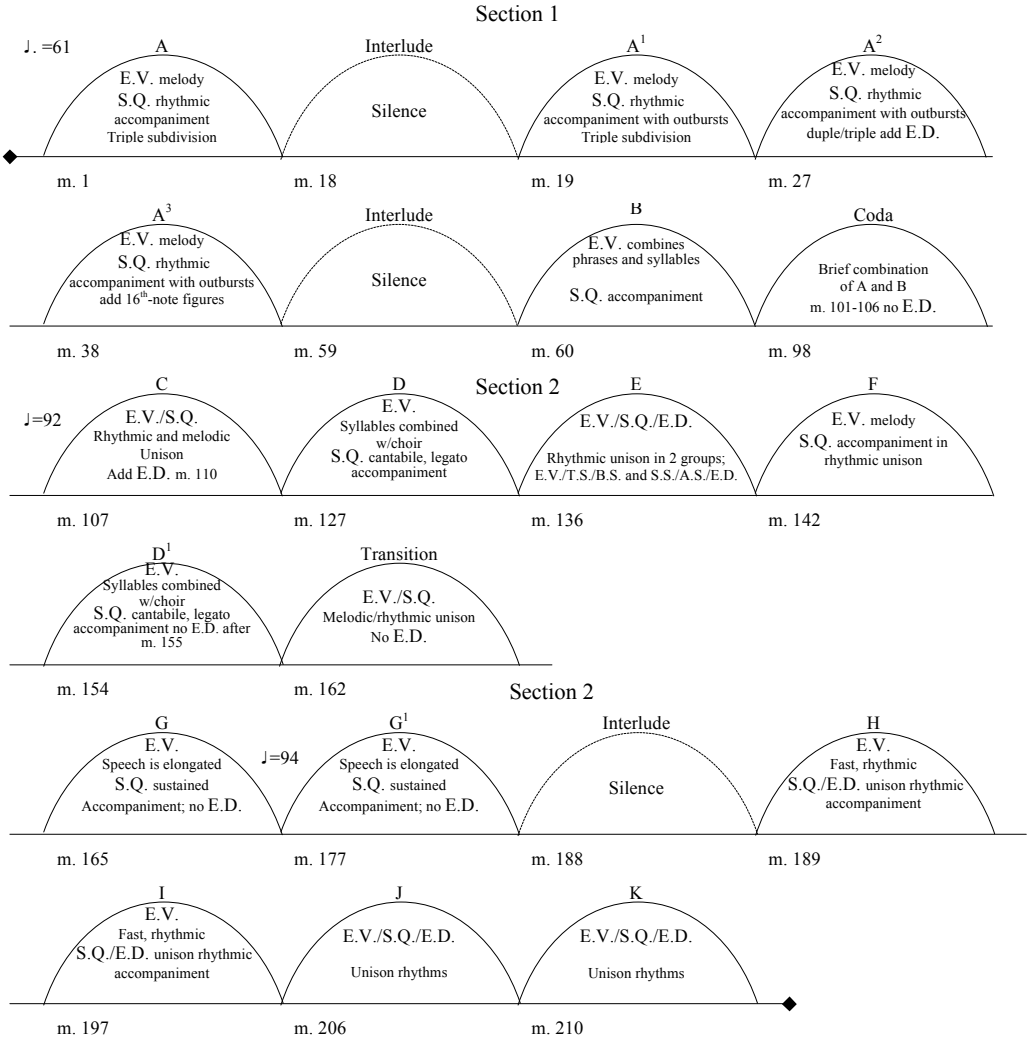
Measures	Pairing
mm. 4-8	soprano/baritone; alto/tenor
mm. 39-40	soprano/tenor
mm. 60-64	soprano/baritone; alto/tenor
mm. 71-72	soprano/baritone; alto/tenor
mm. 75-76	soprano/baritone; alto/tenor
mm. 136-141	soprano/alto; tenor/baritone
mm. 150-151	soprano/baritone; alto/tenor

While performing with the other three saxophones, the baritone saxophonist has the added responsibility of acting as the bass requiring him to perform with the drum track. It is important for the baritone saxophonist to become aware of those instances in which the instrument is a member of the rhythm section or the saxophone quartet.

JacobTV, in measures 165-187, employs multiple sound sources in order to create a textured and diverse track, concurrently stretching the speech of the Evangelist. With this new vocal timbre, the saxophones add sustained chordal harmony that is indicative of which is found in traditional Western music. Not only do the sustained chords offer a reprieve from the loud, accented rhythmic material, but also they create a more contemplative nature to allow the listener to focus on the questions being asked by the Evangelist. Figure 16 describes the formal analysis of *Jesus Is Coming*.

Figure 16. Formal analysis of *Jesus Is Coming*.

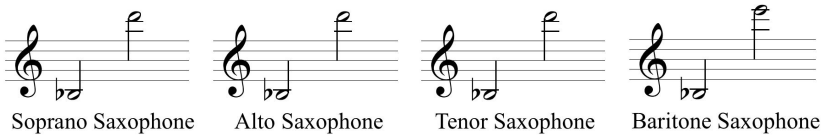
E.V. = electronic voice; S.Q. = saxophone quartet; E.D. = electronic drums; S.S. = soprano saxophone, A.S. = alto saxophone; T.S. = tenor saxophone; B.S. = baritone saxophone



Pitch Black

Composed:	1998
Instrumentation:	saxophone quartet and soundtrack
Other Versions:	brass quintet and sountrack
Duration:	11:14
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Aurelia Quartet commissioned by Almelo Chamber Music Society and the Dutch Fund for the Creation of Music
Recorded by:	Aurelia Saxophone Quartet, *Heartbreakers,* Emergo Classics (out of print) Prism Quartet, *Pitch Black*, Innova 693

Saxophone Ranges:



Composed in the summer of 1998 for the Aurelia Saxophone Quartet as a commission by the Almelo Chamber Music Society and the Dutch Fund for the Creation of Music, *Pitch Black* is inspired by one of Chet Baker's last interviews before his tragic death falling from an Amersterdam hotel room window in 1988. There are three "speech melodies" created from the interview that JacobTV utilizes as leitmotifs throughout the piece. First, Baker discusses his past drug addiction that led to some time in prison. The corresponding text for this motive is, "it was pitch black in there you know." "Among 40 other trumpet players – or were there 60?" is the second motive in which Baker is discussing his first audition with saxophonist, Charlie Parker. Finally, Baker describes playing without drums as "more cool."[171] These three musical ideas and the entire transcripts can be found in Figure 17.

[171] JacobTV, *Pitch Black* (Holland: Boombox, 1998).

Figure 17. Transcript of *Pitch Black*.

Yeah I was locked up in '62
It was pitch black in there you know
And you couldn't see anything comin' out of the sunlight
My eyes got used to the darkness
I looked around
And then I saw…
I saw…
Ooh I saw…
Forty trumpet players!
in there!
Yeah nono
Yeah nono
All the trumpet players in LA you know
I saw Dizzy & Miles & Oh I guess
Lee Morgan and all those guys you know
Forty!
forty trumpet players
nono I mean sixty

I managed to survive
and really that's a
Yeah I was locked up
It was pitch black in there you know
People are…

People are…
Hhh but
I got through it
I have the feeling here that uuh
's much more freedom
Uuhh
People are not so uptight
about petty things

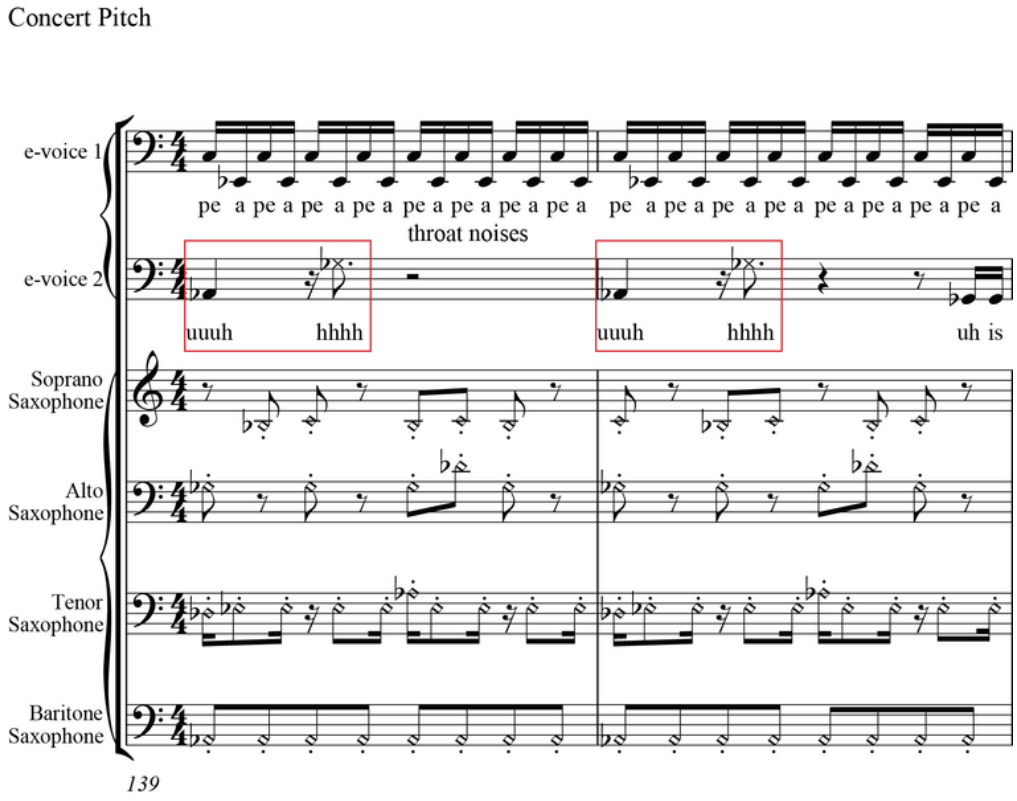
A permanent 24 hour party going on all year

Without drums
Without drums
And really without drums
I would call that more cool, without drums

Well that was it!
Pitch Black
Yeah I was locked up in '62
It was pitch black in there you know
And you couldn't see anything
comin' out of the sunlight
My eyes got used to the darkness
I looked around
and then I saw…

The use of voice sampling in *Pitch Black* is very similar to other compositions by JacobTV. In addition to utilizing text from an interview, he also breaks down the sound bytes into syllables to create a rhythm highlighted by single syllables. A new component found in this piece is the use of coughing and throat noises as a generator of sound upon which to create a rhythmic base. Example 46 shows the layer of rhythmic syllables, mixed with "uuuh" and "hhh" which indicate Baker coughing or clearing his throat. This track is combined with all four saxophones performing specific staccato rhythms that are notated with special white, square note heads indicating slap tonguing. Throughout this section, the saxophones alternate articulations between slap tongue and ordinary staccato. The standard articulation is utilized when Baker speaks a line of text while the slap tongue corresponds to the rhythmic coughing. All the while, the rhythmic syllables maintain a steady pulse.

Example 46. Coughing and throat noises utilized in *Pitch Black*, mm. 139-140.



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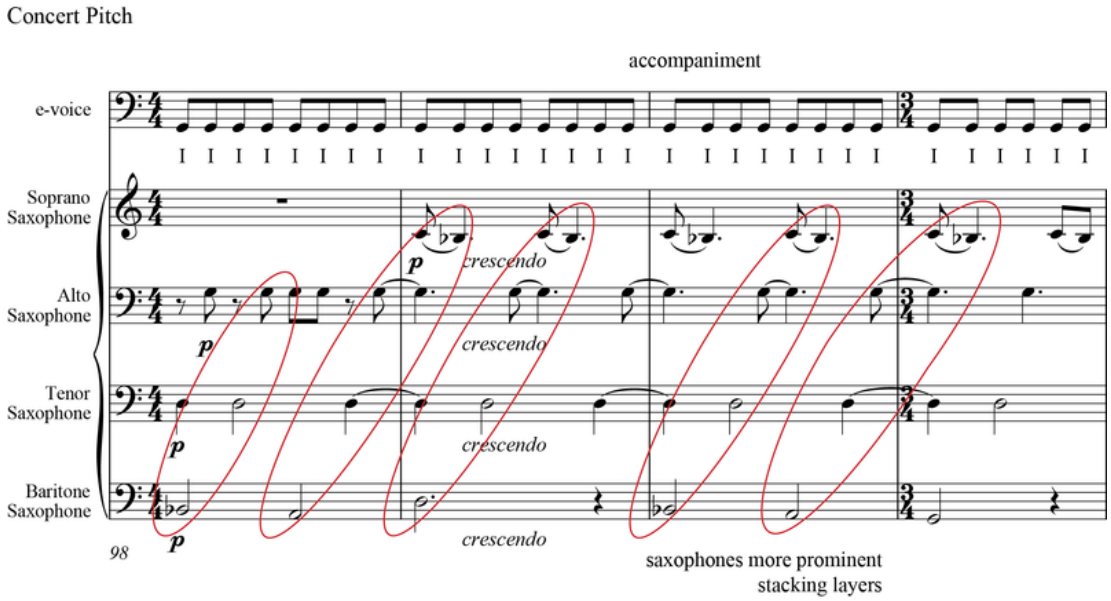
For much of the piece, the instrumental music is as important and active as the music created by the sound bytes. In measure 98, however, the texture changes allowing the saxophones to become more prominent than the voice for four measures. As one can observe in example 47, the voice is simply repeating eighth note E4 from measures 98-101. The saxophones, while not as rhythmically complex, are building in dynamic as the harmony progresses to the downbeat of measure 102.

Example 47. Texture change from voice to saxophone in *Pitch Black*, mm. 98-101.



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Another unique aspect of the saxophone music found in *Pitch Black* is the solo sections and saxophone pairings found throughout the movement. While many of JacobTV's pieces rely on homo-rhythmic and unison melodic patterns throughout the instrumental parts, *Pitch Black* features several instances that highlight a particular saxophone. Table 10 demonstrates the solos and duets found in the saxophone parts. In addition, because there is no rhythm section on the audio track, the baritone saxophone functions in two roles. For much of the time, the baritone saxophone performs melodic and rhythmic material consistent with that of the other three saxophones. There are, however, instances where the baritone saxophone is treated much like a bass and JacobTV created scalar lines to provide an underlying framework upon which the melody and harmony is built.

Table 10. Solos and duets found in *Pitch Black*.

Combination of Saxophones	Measures
Solo Soprano Saxophone	mm. 105-111; mm. 210-222
Solo Alto Saxophone	mm. 12 ; mm. 26 beat 4-29;
Soprano/Alto vs. Tenor/Baritone	mm. 14-23; mm. 25-26; mm. 31-35; mm. 63-64; mm. 185-197; mm. 247-256
Soprano/Baritone vs. Alto/Tenor	mm. 44-45; mm. 93-97; mm. 169 beat 2-172 beat 2; mm. 201-202
Soprano/Tenor vs. Alto/Baritone	mm. 203-209;
Alto/Tenor	mm. 40; mm. 42; mm. 51, mm. 53; mm. 83-89; mm. 257; mm. 259; mm. 261-262; mm. 268; mm. 270
Tenor/Baritone	mm. 117-120
Alto/Tenor/Baritone	mm. 210-222; mm. 232-234

The formal structure is provided in figure 18. One important aspect to notice is the repetition of sections. JacobTV ends the piece much like he begins - the material found in measures 3-23 returns in measures 236-257. In addition, measures 51-54 are repeated in measures 257-260 and measures 44-54 are found in measures 261-271. The sound sample actually ends the piece with something that has not been heard throughout the entire piece. JacobTV has extracted a six-note motive from a performance Baker did of *My Funny Valentine,* and looped the motive seven times. Example 48 is taken from measures 272-275.

Example 48. *My Funny Valentine* performed by Chet Baker found in *Pitch Black*, mm. 272-275.

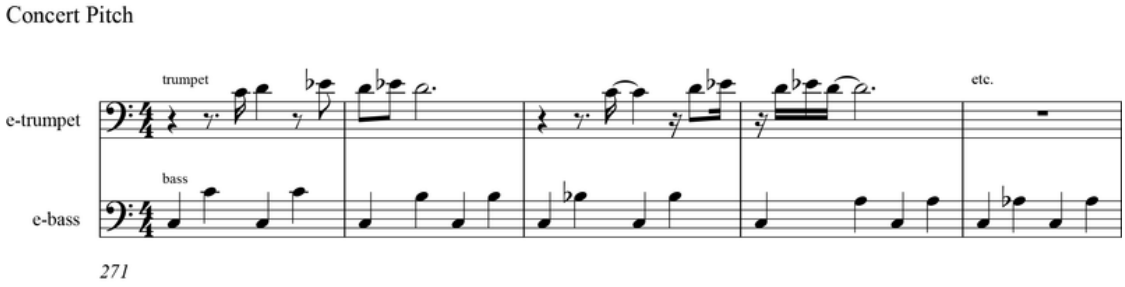

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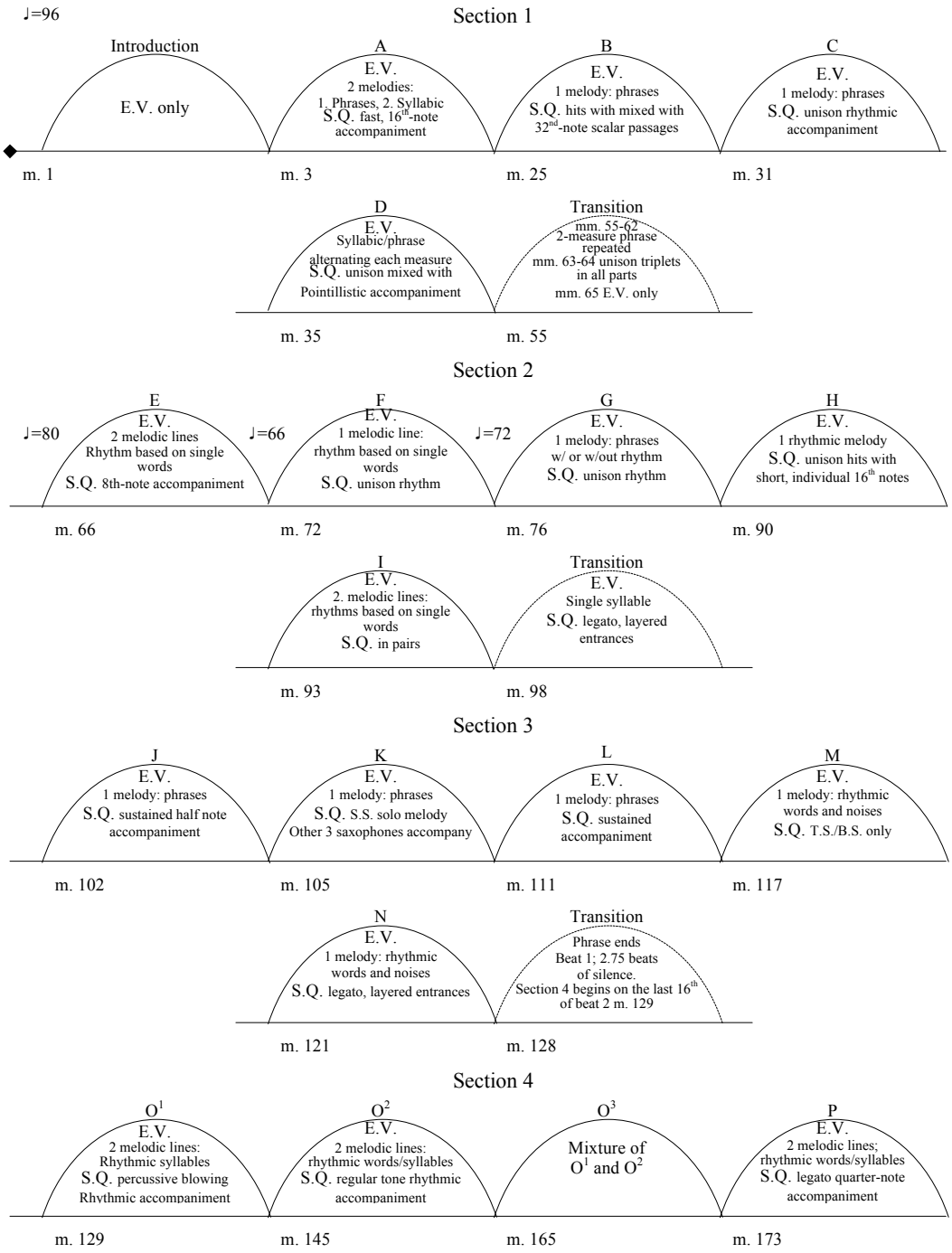
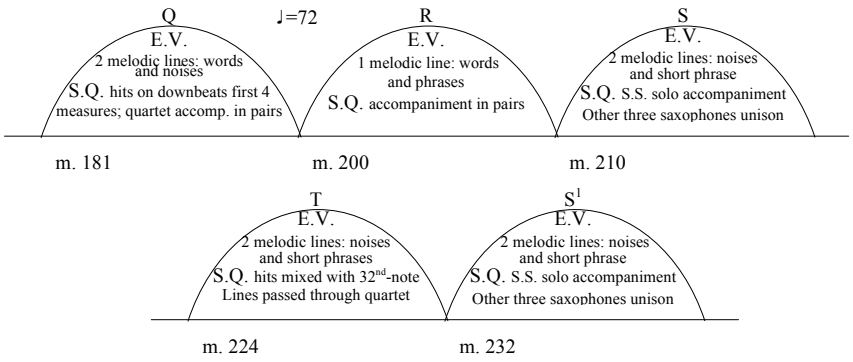
Figure 18. Formal structure of *Pitch Black*.

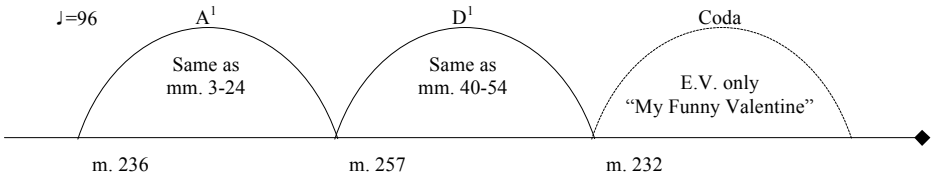
E.V. = electronic voice; S.Q. = saxophone quartet; S.S. – soprano saxophone; A.S. = alto saxophone; T.S. = tenor saxophone; B.S. = baritone saxophone



Section 5



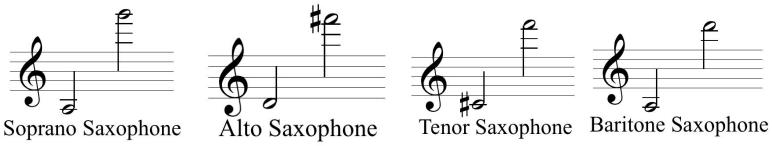
Section 6



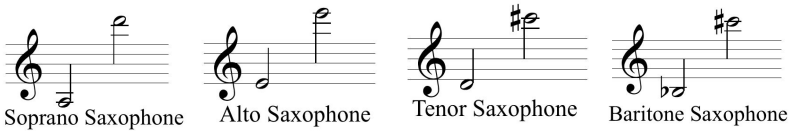
Take A Wild Guess

Composed:	2007, revised 2009
Instrumentation:	saxophone quartet and soundtrack
Other Versions:	string quartet and soundtrack; bass and drums *ad libitum*
Duration:	short version 5:10; long version 9:30
Publisher:	Boombox Holland www.boomboxshop.net
Dedication/Commission:	Ethel with financial support from the FPK
Premiere:	May 7, 2008 at Tribeca New Music Festival in New York City
Recorded by:	
Saxophone Ranges:	

Long version



Short version



Take A Wild Guess, composed in 2007 and 2008 for string or saxophone quartet and soundtrack with ad libitum bass and drums, is a continuation of the story found in *GRAB IT!* (1999). Both compositions feature sound bytes of life-sentenced prisoners in the 1978 documentary *Scared Straight.* In addition, *Take A Wild Guess* is part of JacobTV's first speech melody video opera, *Cities Change the Songs of Birds*.[172] There are several choices performers must make upon performance of the piece. First, performers need to select either the long version (9:30) or the short version (5:10) of the piece. In addition, they have the option of performing with or without the bass and drums found on the background track. Figure 18 is a transcript of the lyrics for the long version.

[172] JacobTV, *Take A Wild Guess* (Holland: Boombox, 2007 rev. 2009).

Figure 19. Transcript of *Take A Wild Guess*.

see that wall over there?
see that wall over there?
when your mind is drifting over them 30 foot walls
when you're thinkin' about who is with your girl
when 3 guys will slide in your cell
wrap your ass up in that blanket
and I don't care how tough u think you are
or how strong u might be
they're gonna kick your ass on the side of that bed
and do bodily harm to your asshole by stickin' a dick in
see that wall over there?
and I know you like it spittin' in your motha fuckin' face
my motha fuckin' way

something's funny?
huh? yeah, yeah, can't hear ya
something's funny with you?
but this is what you clowns want
and then a person a day to day living in one of these stinkin' joints
ah man, I ain't about that bull shit
I'm in this stinkin' cess pool 10 years clown
yeah huh? can't hear ya
you, tough guy: take a wild guess, huh? but this ain't…

3 guys just ripped me off
and you come back with the cop
and when you stick 'em you kill 'em
not that they care about that guy you killed
when you get there you get ripped off
how much money did you get?
what did you get the first time you got busted? huh?
how did you feel?

you can't talk huh? I said: how did you feel?
cry the people that cry the people that motha fucka living
because you motha fucka come back from you s…
fuck motha I stay fuck motha I stay
now that's how they should go
I know you like it spittin' in your motha fuckin' face
My motha fuckin way
what? 'cause if I tell you get on I break your fuckin'
now pick them up look at them right
what did I say motha fucka?
what? Hurry up! what? what? do sit!
God damn what did I say m f?

you see that white guy? that black guy?
and you come back with the cop
see these 3 guys that ripped you off?
yeah they gonna go to the hole for 40 or 60 days
and then they'll be back in population
so what do you do:
one: you go to the cop, you say:
officer, 3 guys just ripped me off
and you come back with the cop
one day you're layin' on your blanket
when your mind is drifting over them 30 foot walls
when 3 guys will slide in your cell
wrap your ass up in that blanket
and I don't care how tough u think you are
or how strong u might be
they're gonna kick your ass on the side of that bed
and do bodily harm to your asshole by stickin' a dick in

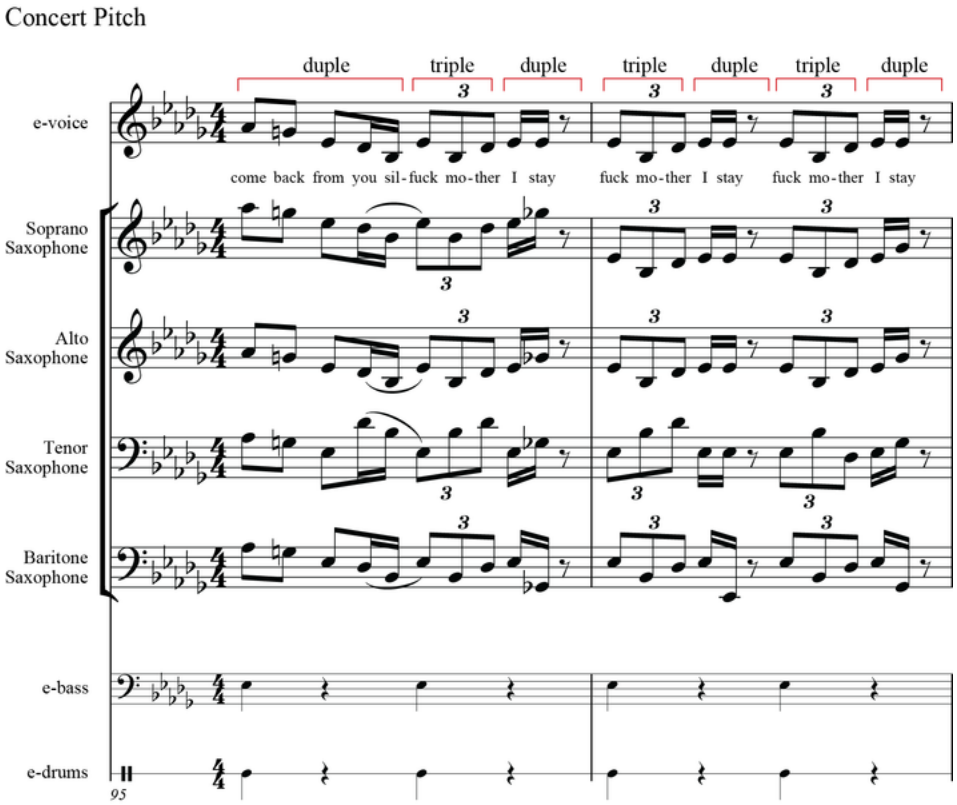
and if they wanna give me these 3 bitches right here
well I tell ya: I will leap over like a kangaroo
and I'm gonna die in this stinkin' joint
you tough guy: take a wild guess
get out her! get off that fuckin' bed
you think you can? Keep tryin' me man
you're about troublin' them off
somebody's tryin' to give you something
hurry up! that's the trouble with you clowns
in the 10 years I've been asking a 1000 guys come to this what?
any one of youse wanna impress them how tough you are?
you got a problem man?

will cut you ass from a to z
they kill'em
nobody bothers him
time took time took time
smoke drink smoke just ham young ham
he had a homocide to go with him
so he went out to snatch a pocket
so he was adjusted – ladies a ciga –
you probably all read about it?
it was in all the papers
and now you're switching your ass up and down and hussling cigarettes for your man
you're gonna wash his drawers and socks
and if he wants some head:
you will give it to him
my motherfuckin' way!

Take a Wild Guess begins with slow, sustained material in the voice and the saxophone parts. The top three saxophone voices either move in ascending or descending scalar fashions while the baritone saxophone follows the root movement of the bass. At the end of the lyrical introduction the first groove, labeled section A at measure 37, is preceded by the two measures scored for voice alone. Throughout the rest of the piece, JacobTV has labeled each new section, A-H.[173] With each new section, the rhythmic patterns and groove change. Not only do performers have to be aware of each specific change in style, but also there are instances in which the rhythms that create each style are challenging. Example 49 is one such instance where the performers must move from a duple subdivision, to triple subdivision, and return to duple with each beat. The rhythmic subdivisions mixed with the constantly changing meters add to the complexity of the piece.

[173] In the score, the section that should be labeled "H" at mm. 288 is mislabeled "G."

Example 49. Rhythmic challenges in *Take A Wild Guess*, mm. 95-96.



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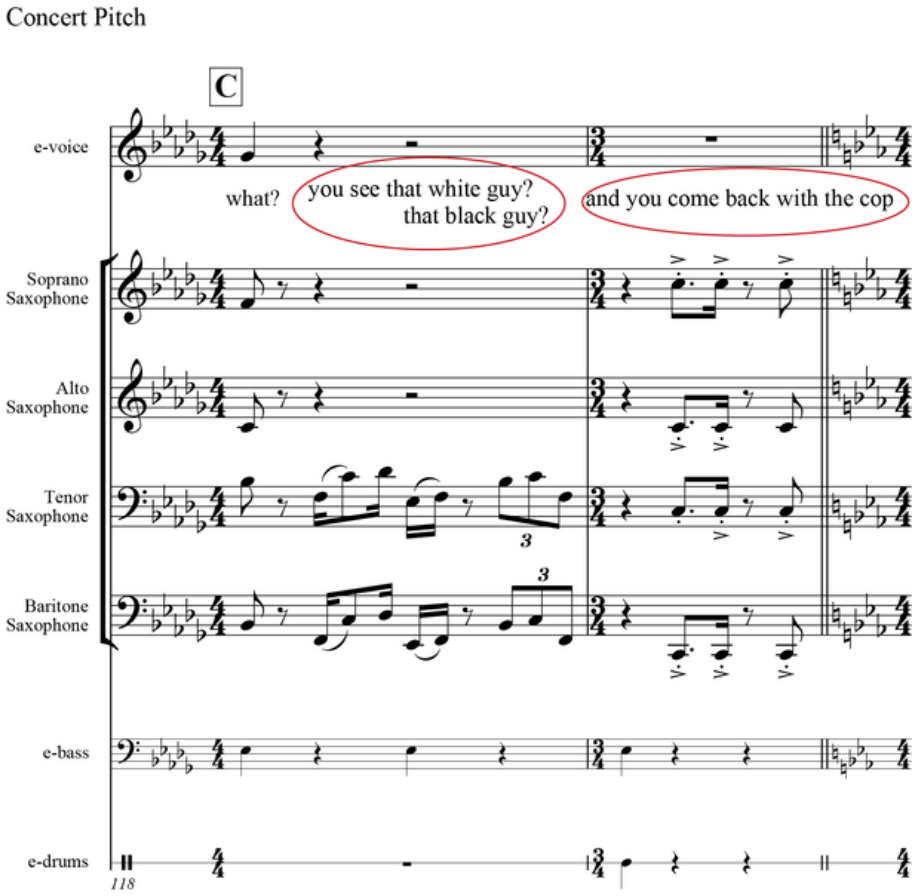
Many of JacobTV's pieces that have been analyzed thus far display the correlation of the sound bytes to the notated music for the performers. As discussed, the music found in both the voice and instruments is homo-rhythmic; however, the music throughout section C and the beginning measures of section D, as shown in example 50, displays one occurrence in which the instrumentalists are performing in unison and the voice samples are superimposed without a specific notated rhythm.

Example 50. Lack of notation in voice sample in *Take A Wild Guess*, mm. 117-118.



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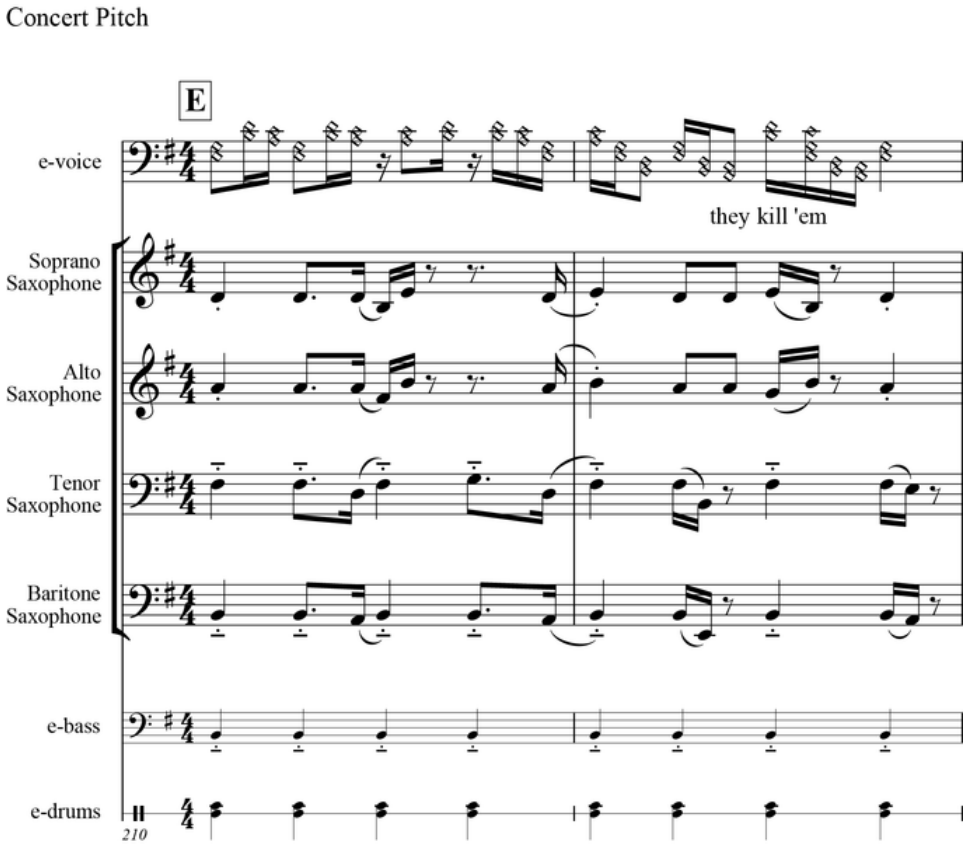
Another difference found in the score of *Take A Wild Guess* as compared with others previously discussed is JacobTV's notation of syllables. Previously, when syllables were rhythmically notated in the score, the specific syllable to be pronounced was notated along with the rhythm in standard notation. As shown in example 48, the syllabic material is not notated and the note heads are different than traditional notation.

Example 51. Syllabic notation found in *Take A Wild Guess*, mm. 210-211.



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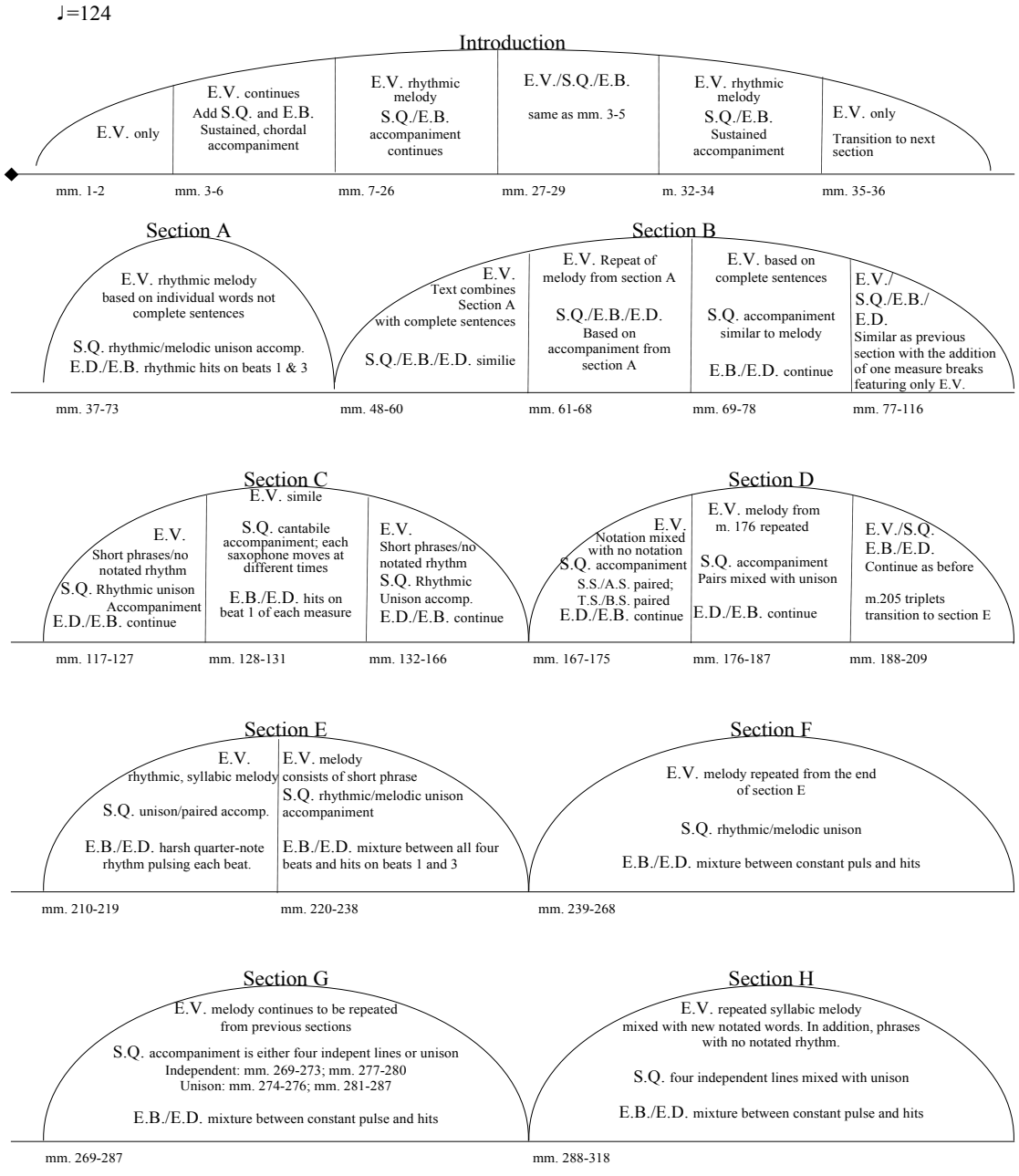
One specific detail of which performers need to be aware is the range for the soprano saxophone found in both the long and short versions. While the range of the soprano saxophone extends only to a written Bb3 (sounding Ab3), there are instances to which the part is written to A3 (sounding G3). The oversight in range of the soprano saxophone requires the performer to adjust the musical line; however, when performing the piece as a string quartet the sounding G3 does not require accommodations from the first violinst as the melody falls within normal range of the instrument. Figure 20 provides a formal analysis of both the long version and the short version of *Take A Wild Guess*.

Figure 20. Formal analysis of long and short versions of *Take A Wild Guess*.

E.V. = electronic voice; S.Q. = saxophone quartet; S.S. = soprano saxophone; A.S. = alto saxophone; T.S. = tenor saxophone; B.S. = baritone saxophone; E.B. = electronic bass; E.D. = electronic drums



CHAPTER 5

ANALYSIS OF *PIMPIN' FOR BARITONE SAXOPHONE AND BOOMBOX*

Introduction

JacobTV's compositional 'avant-pop' style is a fusion of classical and modern music set to critical commentary inspired by present-day topics. *Pimpin'* for baritone saxophone and soundtrack exemplifies this 'avant-pop' style. The piece was written for Connie Frigo (USA) and William van Merji (Netherlands) and can be performed in several ways and in a variety of musical idioms. It can feature baritone saxophone and soundtrack, saxophone quartet and soundtrack featuring the baritone saxophone, and also as a sextet, with double bass and drums *ad libitum*. In addition, a big band arrangement was made for the Amsterdam Clazz Ensemble and recorded on *Adventures Live at Bimhuis* released in March 2009.[174] Composed between August 2007 and February 2008, the voice sample is comprised of original speech by American pimps and prostitutes. For performance, there are two tracks from which the performer can choose. Both tracks feature male and female voices, double-bass and drums. Track A adds the three accompanying horn parts on the tape and track B omits the horns.[175]

The sound samples feature spoken and rapped lyrics in a slang vernacular. By keeping the integrity of the sources, the audience is able to be part of a world that is not commonplace. As shown throughout the document, JacobTV chooses current-day subjects as the muse of his art. With *Pimpin',* he is not only bringing awareness to this side of society, but also shares a bit of the internal structure within the pimp culture. The lyrics of *Pimpin'* are found in figure 21.

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[174] Clazz Ensemble, "Home," http://www.clazzmusic.nl/clazzensemble/homeenglish.html (accessed 11/5/2014).

[175] Jacob Ter Veldhuis, *Pimpin'* (Holland: Boombox, 2008).

Figure 21. Lyrics of *Pimpin'.*

1
Man! Like my mouth – My mouth is like an uzi
Armed and dangerous with a double clip
You know what I'm sayin'? My mouth is like an uzi,
Armed and dangerous with a double clip.

2
You gotta have charisma, you gotta have charm
Artistry man! It's a real talent man, but:
You gotta have finesse, you know what I'm sayin'?
Charm is keyword that's my name. What's up man?
I got four, five bitches that I'm breakin'
for this shit shit every day right? Man!
God – and – stand on it
You faggot motherfucka, 'I'm a bitch.' What's really goin' on?
If you caught her dancing, how you're gonna keep her?
What you gotta do to keep the bitch?
I'm cuttin' her head back to the fat meat!
God – and – stand on it and
He was on Twenty-Twenty you understand me?
Got damn nothing and get down
Stand on it like a rock and – fat meat!
What's really goin' on?
They killed her motherfuckin' ass man,
She's dead too that was Sandy-Babe
Tell her I'm coming over to bust that thing out
Stand on it and get down

See, and if I would have seen that I'd be the damned pimp
And man is this dried, he got peeled so,
Next day they come back, they wanna uzi the whole block!
Hahaha! And I got my first ring on the waiste!
When they're on the track: ain't no drugs, period.
Bitch ain't on the track if I catch a bitch on the track that smoke some weed or drank on the track:
I'm kickin' her ass, period.
And he teaches you the stuff about, you know,
What you should do, what you shouldn't do, you know.
It's up to, it's really up to the girls she wanna obey about what he…
But she don't know the ins and outs
and the ins and outs, the outs and the ins
Love don't mix with this pimpin'!
The hell are you talking about?

3
You believe you're gonna be something with that person,
And uh and live with that person forever
And then you have these thoughts in the back of your mind,
Like: you know why am I doing this?
The thought of getting killed by a trick has come across my mind
I'm sure a lot of whores minds
Recently I had a friend, her name was Lisa
And she had been dating a person, uh
And he killed her…They found her bones
And they found another whore, her throat was slashed

4
I mean it takes the full on hundred motherfuckin' percent
A bitch gonna stay in your motherfuckin' corner, go stand up like
The Statue of Liberty, you know what I'm sayin'?
I know it's about going on, I'm her babe
you know what I'm sayin', young girls and everything
Hahahaha, shee uh
The more that you keep on tryin' keep on come get her
The farther away that she's gonna be from you, you know what I'm sayin'?
Hell tryin' to stay down like four flat tires, with two spare inner tubes!
Hell no I love for my daughter to sell it
Than to be givin' it away, you know what I'm sayin'?
I love for my daughter to be called a whore
Than for my daughter to be called a tramp
Time when a bitch fucks more than one man
That makes her attractive anyway
Now, as they say: manipulatin', I had whores on and off
you know what I'm sayin'?
But at the same time…bitch
Manipulatin' the bitch, see:
The bitch was manipulatin' ah ho I had whores
As a matter of fact: I went through a problem with that shit before
You know what I'm sayin'?
He said: Will I ain't no pimp
I said: I already know that now I see in this day and age
Pimpin'! That's what it takes, baby!
Pimpin', you know? What's there what else to take you know
I shit I mean God
But then I turn around – pimpin' – a few months later
And see him – pimpin'
And the bitch on the motherfuckin'

5
And I had some of them whores right?
Man thye're motherfuckin' right
He suited and jerked from ear to ear right?
you know what I'm sayin'?
It's a whole bunch I'm sayin'
Like Picasso playin' a painting
Anyboday can't paint like Picasso
you know what I'm sayin'? Artistry man!
And it was popular back then to go to school with duffle bag full of candy!
And I was doin' that so I always thought I was a natural right? What's up man?
But: you know many called upon but there's only a chosen few
Man they're motherfuckin' right!
He suited and jerked from ear to ear right?
I figured out what he was doing
I'm cutting her head back to the fat meat!
That's about the worst motherfuckin' thing about this pimpin'
That a motherfucker ever gonna know
Damn you can't tell him shit!

There's no worst thing!
Love don't mix with this pimpin'
The hell you are talking about?
Instead of concentrating on getting' some God damned money
'Cause that's what she needs to do
That's our profession
God damned motherfuckin' money
God damned motherfuckin' money
Love don't mix with this pimpin'
The bitch gotta fuck with me!
Baby! Pimpin', you know?
'Cause f a whore don't get no instruction,
She gonna be headin' for self destruction!

6
Hahahahahahahahahaha Hihihihihihihihi
Hahahahahahahahahaha Well it sucks

You know does he truly love me?
Or is this a figment of my imagination?
I'm cuttin' her head back to the fat meat!

The clarity of the lyric is an integral part to the performance. As the score states, the performer and audience should feel "engulfed in sound."[176] Therefore, time must be taken to ensure the proper balance between electronics and live instruments. In addition, a copy of the lyrics should be provided to the audience to allow for appropriate interpretation and meaning of the sound samples.

[176] JacobTV, *Pimpin'*.

Analysis-Form

Pimpin' consists of six movements that are performed attaca. The movements are entitled: 1. *Mouth like an uzi*; 2. *Charisma*; 3. *Why am I doing this?*; 4. *The full 100%*; 5. *Like Picasso*; and 6. *Hahahaha*. Each section features lyrics that are sung, rapped, and spoken in "pimp's slang." The text is combined with original music composed for the baritone saxophone and accompaniment.[177] While some sections feature the baritone saxophone in harmonic and rhythmic unison with the voice, other sections treat the baritone saxophone as either a soloist or accompaniment. JacobTV is able to add specific style and character to each section by changing keys, articulations, rhythmic values, dynamics, and by making the accompaniment on the track more or less active. Although the piece is through-composed, certain motives are repeated to create a greater impact with the lyric.

Figure 22 offers a schemata for each of the six sections found in *Pimpin'* upon which the organization of the analysis is based. The ensuing analysis focuses on the compositional techniques as they relate to each movement with discussion of pitch material, rhythmic intricacies, and influential material borrowed from jazz and rock genres. In addition, the musical and textual relationship is discussed. While there are many versions of this piece, the analysis refers to the version for solo baritone saxophone, saxophone quartet, and boombox with double bass and drums. A glossary of terms used for the analysis can be found in Table 11.

Figure 22. Formal scheme of *Pimpin'*.

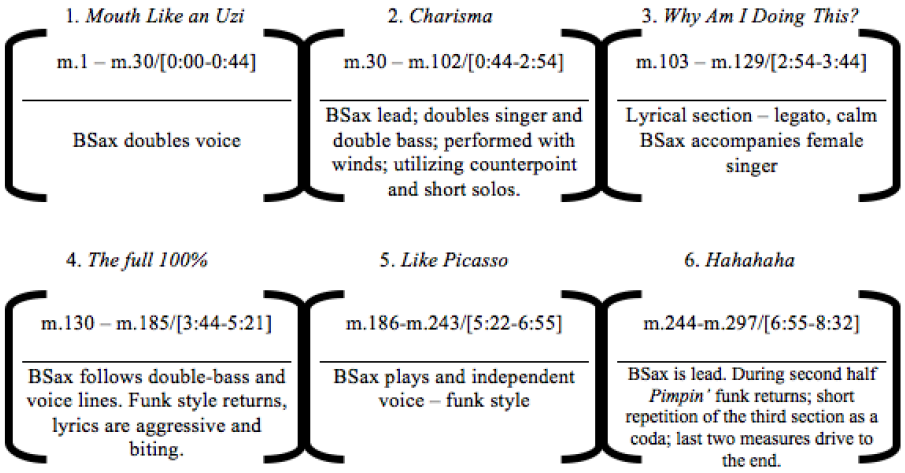


Table 11. Glossary of terms used in analysis of *Pimpin'*.

Live Sounds

Name	Description	Abbreviation
Melodic Baritone Saxophone	Baritone Saxophone material is in unison with the voice sample.	*M.B.S.*
Solo Baritone Saxophone	Baritone Saxophone material is independent and is the primary focus.	*S.B.S.*
Accompanying Baritone Saxophone	Baritone Saxophone material is accompaniment and corresponds to other accompanying instruments/sounds.	*A.B.S.*
Rhythmic Saxophone Quartet	Saxophone Quartet material consists of short rhythmic cells assembled; typically note values of eighth notes or less	*R.S.Q.*
Sustained Saxophone Quartet	Saxophone Quartet material is legato and connected; consists of note values of quarter notes or longer	*S.S.Q.*
Interjecting Saxophone Quartet	Saxophone Quartet material consists of short punches	*I.S.Q.*

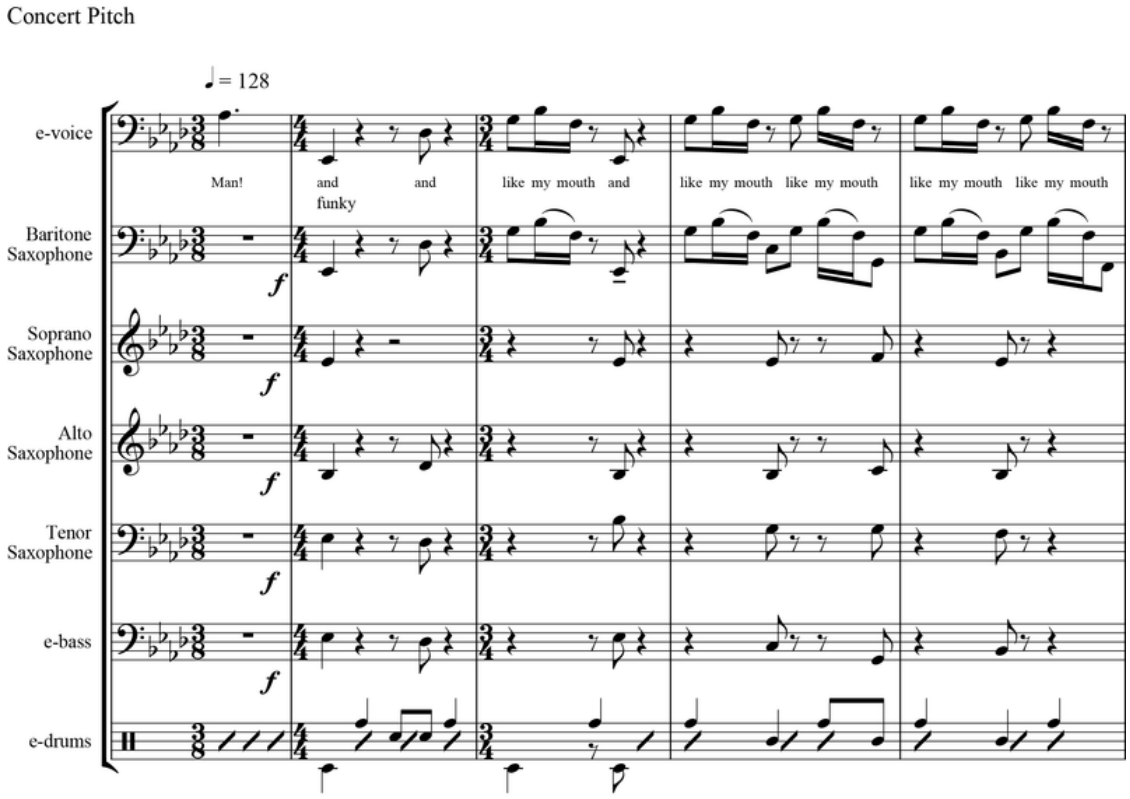
Electronic Sounds

Name	Description	Abbreviation
Electronic Bass	Electronic sound that resembles an upright bass	*e-bass*
Electronic Drums	Electronic sound that resembles sound of a drum set	*e-drums*
Male Voice	Pre-recorded male speakers	*m-voice*
Female Voice	Pre-recorded female speakers	*f-voice*
Electronically Elongated Text	Syllables or words that are elongated (stretched) to span across multiple beats.	*ee-text*
Short Phrase Text	Short word or phrase used in a rhythmic way; usually includes multiple reiterations	*sp-text*
Full Sentence Text	A complete, unaltered phase or sentence is utilized	*fs-text*

1. *Mouth like an uzi*

The first measure of movement one of *Pimpin*' is a 3/8 measure that consists of the voice sample on the pitch Ab3 stating, "Man!" The sp-text m-voice serves as an anacrusis to the downbeat of measure 2 at which point all performing elements occur in rhythmic unison for the first beat. Movement one features *M.B.S.* with *m-voice* performing *sp-text*. Example 52 outlines the interjections in correlation to the melody. The rhythmic interjections continue throughout the remainder of movement one.

Example 52. Percussive interjections in the accompaniment in *Pimpin',* movement 1, mm. 1-5.



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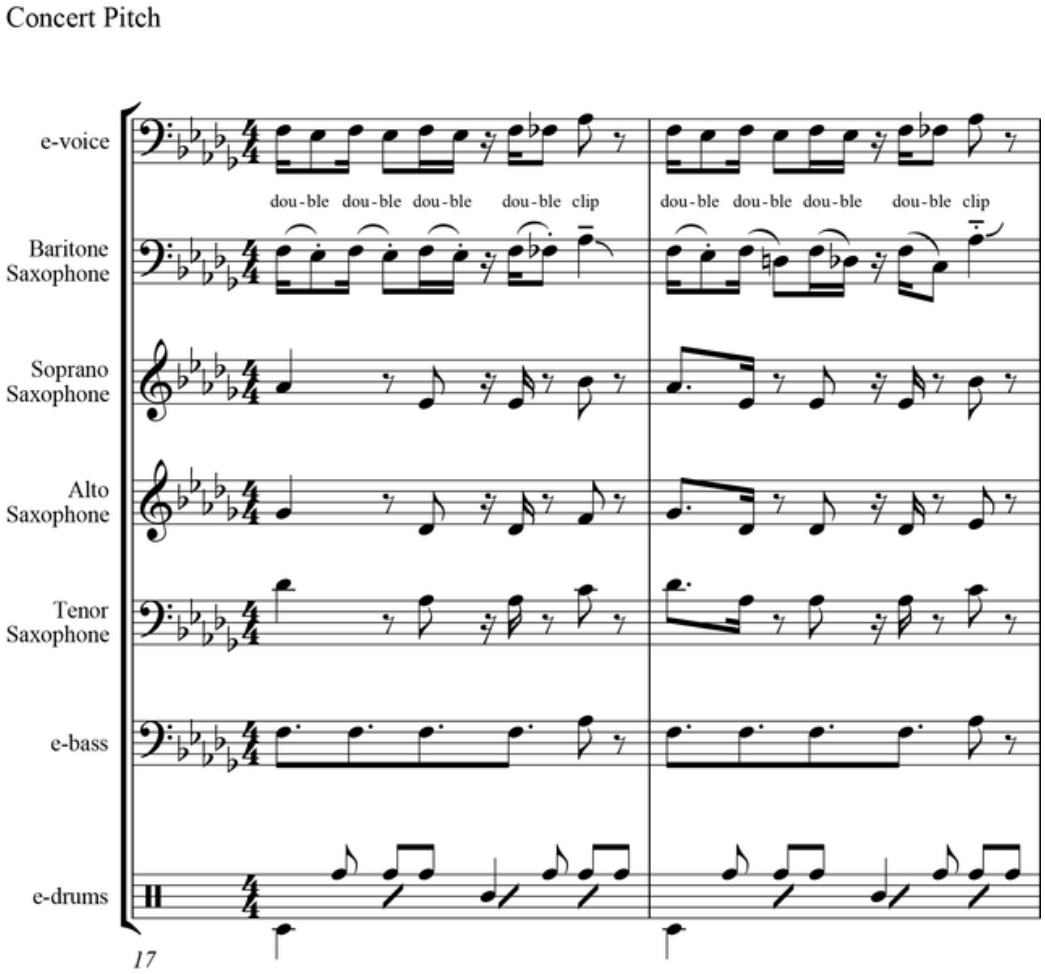
The *I.S.Q.* accompaniment highlights a small number of beats in each measure with the exception of measures 17 and 18 as shown in example 53. For these two measures the accompaniment performs an interjection on a part of each beat.

Example 53. *I.S.Q.* complexity in *Pimpin'*, movement 1, mm. 17-18.



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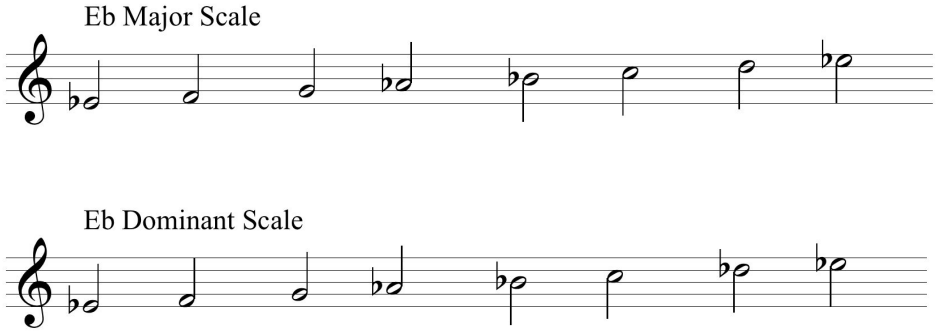
Tonally, movement one begins in the key of Ab major, however, the melodic material in the voice sample and the solo baritone saxophone outline the mixolydian mode of Ab major, which would be Eb mixolydian. The mixolydian mode, also known as the dominant, is an

extremely common sound in jazz and popular music. Consisting of a lowered seventh scale degree as shown in example 54, the mixolydian mode resembles the major scale minus a leading tone; in this case a concert Db is the seventh note of the Eb dominant scale, as opposed to a D natural in Eb major.

Example 54. Description of Mixolydian Mode.

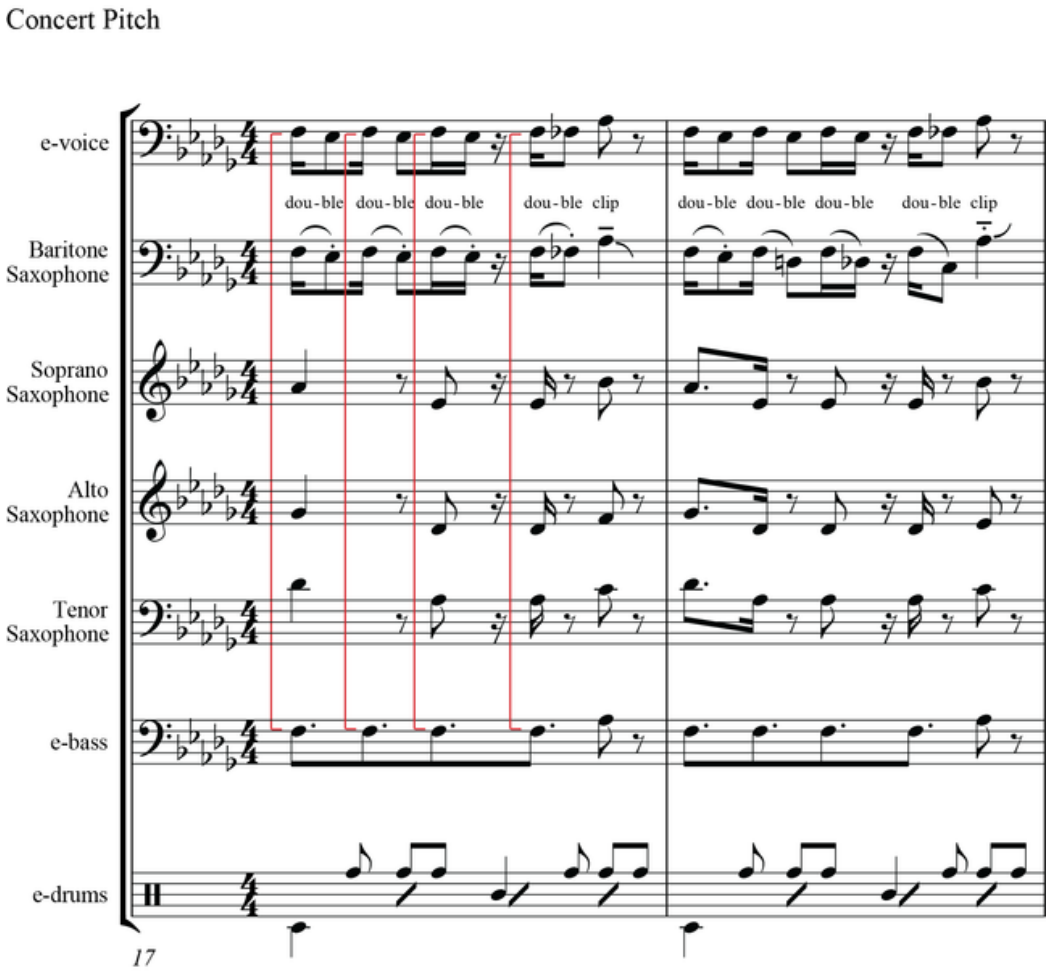


There is, however, one instance of the D natural, found in measure 12, as the harmonies transition to the key of Db major in measure 14. JacobTV's choice to utilize the mixolydian mode reflects not only the influence of jazz and rock music on his compositional style, but also lends itself to the colloquial nature of the subject matter. Often the mixolydian scale, referred to as the dominant scale in jazz and popular music, functions in relationship to the tonic of the particular key of the piece. In this role, the dominant progresses to the tonic. However, in many popular genres such as jazz, rock, blues, r&b, etcetera, the dominant scale stands alone and does not correspond to the tonic, but rather functions as the tonic without a leading tone. In his compositions, JacobTV recreates the expectations of traditional harmonic rules and redefines them according to popular music standards, thus appealing to a broader audience.

As previously mentioned, the key moves to Db major in measure 14. At this point, the *e-bass* begins "a walking bass line." The change not only highlights the new tonality, but also

provides a metric shift from what has been a "halftime groove"[178] to a pattern outlining each beat in time. Throughout measures 17 and 18, it creates forward momentum by highlighting unaccented parts of each beat. In addition, the accents correspond to the upper notes of the *sp-text* at the beginning of the word "double." Example 55 highlights the syncopated *e-bass* line as it corresponds to the *m-voice* and *M.B.S.*

Example 55. *E-bass* syncopated rhythm found in *Pimpin'*, movement 1, mm. 17-18.



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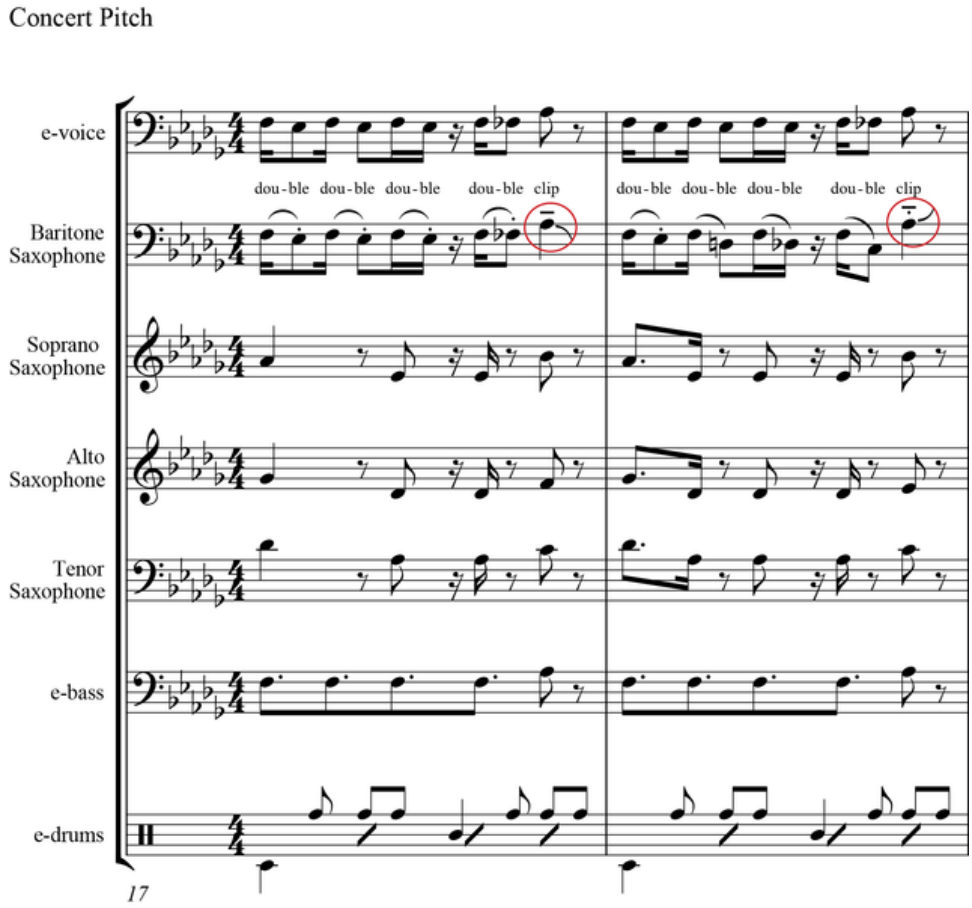
[178] In a halftime groove the rhythmic pulse shifts from every beat in the measure, to every other beat. While the tempo is moving at the same speed, the rhythm feels as if it is twice as slow.

Movement one, measure 1 of the baritone saxophone score is labeled "funky." The term refers to not only the corresponding rhythmic groove created by the *e-bass* and *e-drums*, but refers to the attitude and approach to the sound. From its onset, movement one demands the baritone saxophonist perform with aggression that can lend itself to an unrefined sound. In addition, the range of the *M.B.S.* material highlights the lower register of the instrument, including expanding to instrument's lowest note, written A3.

As with the numerous notated articulations, JacobTV borrows two effects commonly found in jazz and popular music. The first is a "fall"[179] found on measure 174 and the second is a "doit"[180] in following measure, also on beat four. Example 56 shows the markings found in measures 17 and 18. These two musical effects in the *S.B.S* highlight the baritone saxophone. Not only does the *S.B.S* feature a quarter note while all other instruments have an eighth note, but the descending and ascending melodic effects of the "fall" and "doit" bridge the ends of each measure with the beginning of the next.

[179] See Glossary in Chapter 3.
[180] See Glossary in Chapter 3.

Example 56. Jazz effects found in *Pimpin',* movement 1, mm. 17-18.



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Throughout movement one, the m-voice primarily utilizes *sp-text* in a repetitive and highly rhythmic way. Table 12 describes the specific layers of *sp-text* found throughout movement one. It is important to note that there is one instance of *fs-text* found measures 10-12. For these two measures, the listener is able to hear the sentence; "…my mouth is like an uzi armed and dangerous with a double clip. You know what I'm sayin'?" This instance of *fs-text* serves as a transition into not only a new key, but also a new section of *sp-text*.

Table 12. Textual analysis in *Pimpin'*, movement 1, mm. 1-29.

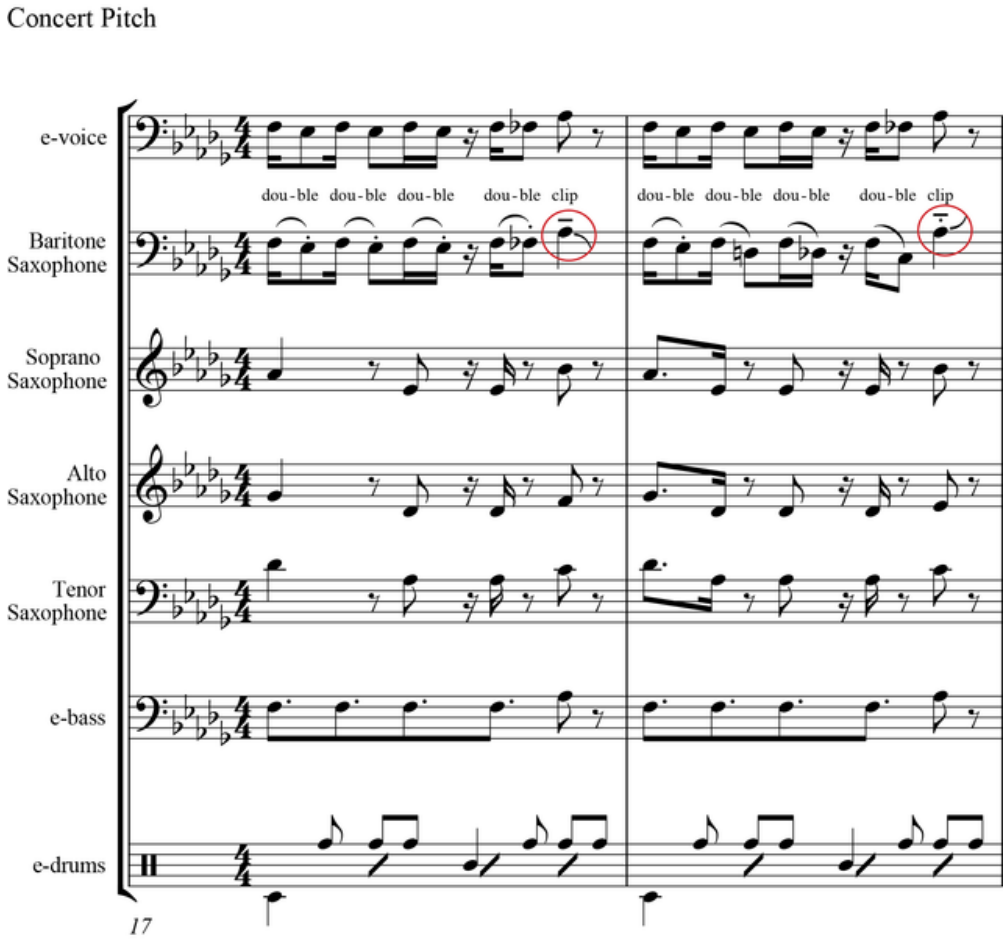
Label	Measures	Text
sp-text 1-word utilized rhythmically	mm. 1	"Man!"
	mm. 2	"and"
sp-text 2-words utilized rhythmically	mm. 17-18	"double clip"
	mm. 19-21	"armed& dangerous"
	mm. 22-24	"double clip"
	mm. 25-26	"my like"
	mm. 27-28	"double clip"
sp-text 3-words utilized rhythmically	mm. 3-9	"like my mouth"
	mm. 13	"like my mouth" "like an uzi"
	mm. 14-16	"armed and dangerous"
fs-text	mm. 10-12	"my mouth is like an uzi armed and dangerous with a double clip You know what I'm sayin'?"

2. *Charisma*

Movement two begins much like movement one with the *M.B.S.* matching the text, the *I.S.Q.* accompaniment, and the *fs-text* combining various *m-voice* sound samples; however, three measures later the texture begins to change more variations ensue and the section entitled *Charisma* begins to differentiate itself from *Mouth like an uzi*. Harmonically, the movement begins in Bb minor and features many quartal harmonies in the saxophone quartet accompaniment. In addition, while the key centers can be labeled as Bb minor, Ab major, C minor, F major, and D major, much of the melodic content derived from on the mixolydian mode.

In measure 3, the saxophone quartet accompaniment changes from a texture comprised of staccato notes to one that is legato and can be, therefore, labeled with *S.S.Q.* The *S.S.Q.* is short lived, as the saxophone quartet material transitions back to *I.S.Q.* in measure 38. The interplay between *S.S.Q.* and *I.S.Q.* textures remains consistent throughout the entirety of movement 2 with the exception of measures 84-86. Example 57 illustrates the two-note rhythmic groupings found in these three measures. A combination of the legato eighth-note material found in the *e-bass* and *A.B.S.*, the *R.S.Q.* bridges the melodic material from all three sources. Furthermore, these three measures feature the most activity found in the saxophone quartet music throughout the movement.

Example 57. R.S.Q. found in *Pimpin',* movement 2, mm. 84-86.



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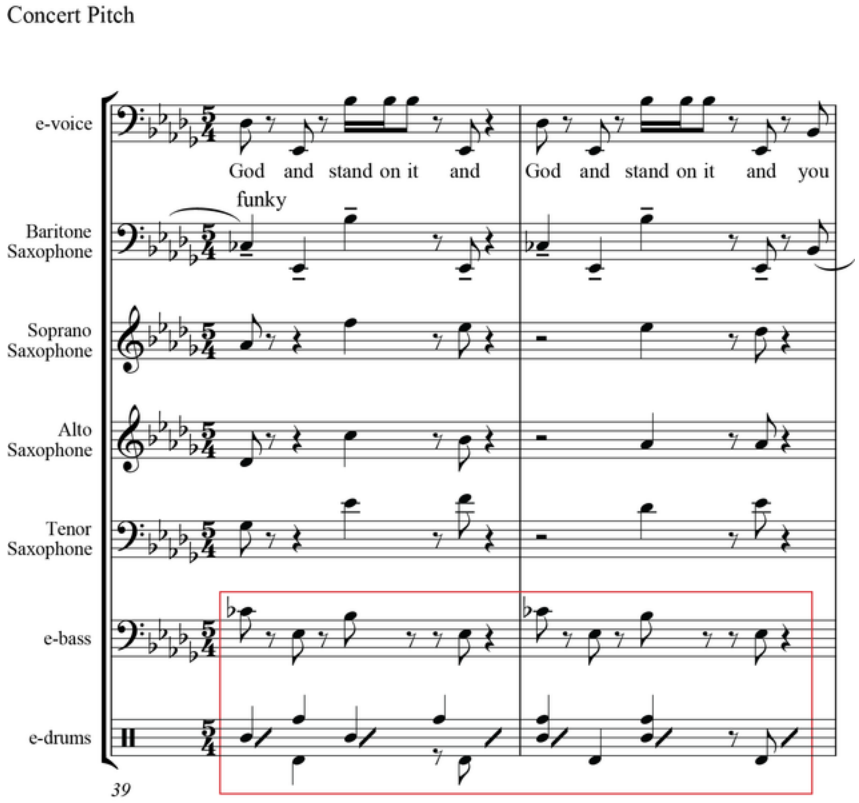
The solo baritone saxophone utilizes two compositional techniques both separately and simultaneously throughout the movement. Beginning with the lyrical *M.B.S* similar to that found in movement one, the melodic content changes to the *A.B.S.* texture in measure 39 with a "funky" groove that is also found in the *e-bass*. Example 58A depicts the first instance of the bass line and compared to that of a basic funk drum pattern in example 58B. While there are more intricate grooves that involve eighth and sixteenth notes on the hi-hat and ride cymbal,

example 58B is simply a sketch of the basic combination of two downbeats echoed by two upbeats found in the bass drum and snare drum. JacobTV has scored the baritone saxophone much like the range of the drum set. In the case of the *Pimpin'* groove, the first two beats are low in the baritone saxophone range and descend, with the third beat – what would be the snare drum hit – jumping an octave and a half in range. Furthermore, the fast moving sixteenth subdivisions present in many funk patterns can be heard in the e-voice.

Example 58A. "Funky" groove in *Pimpin',* movement 2, mm. 39-40.



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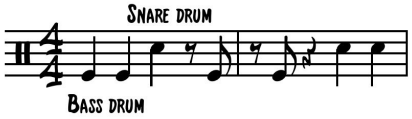
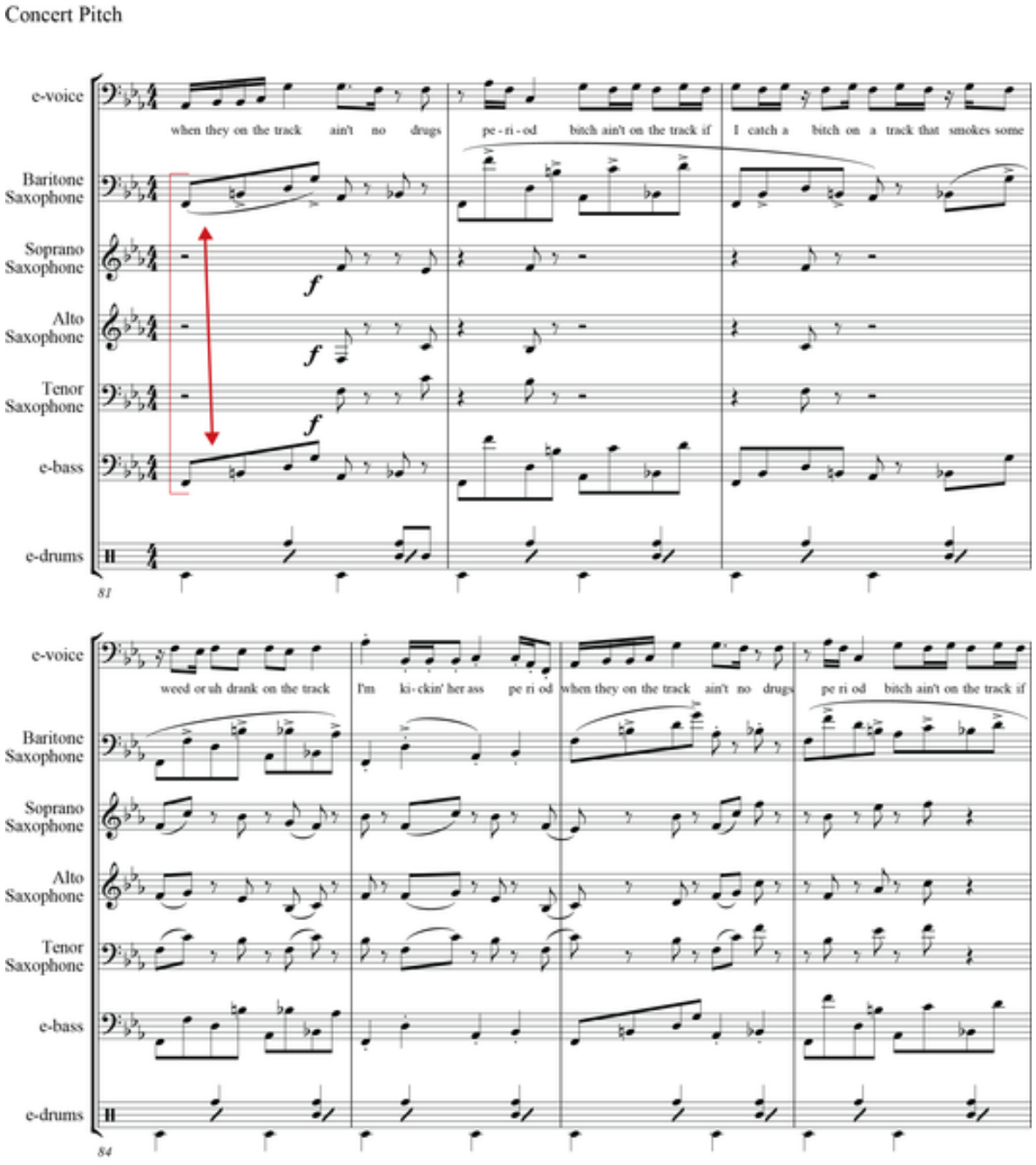
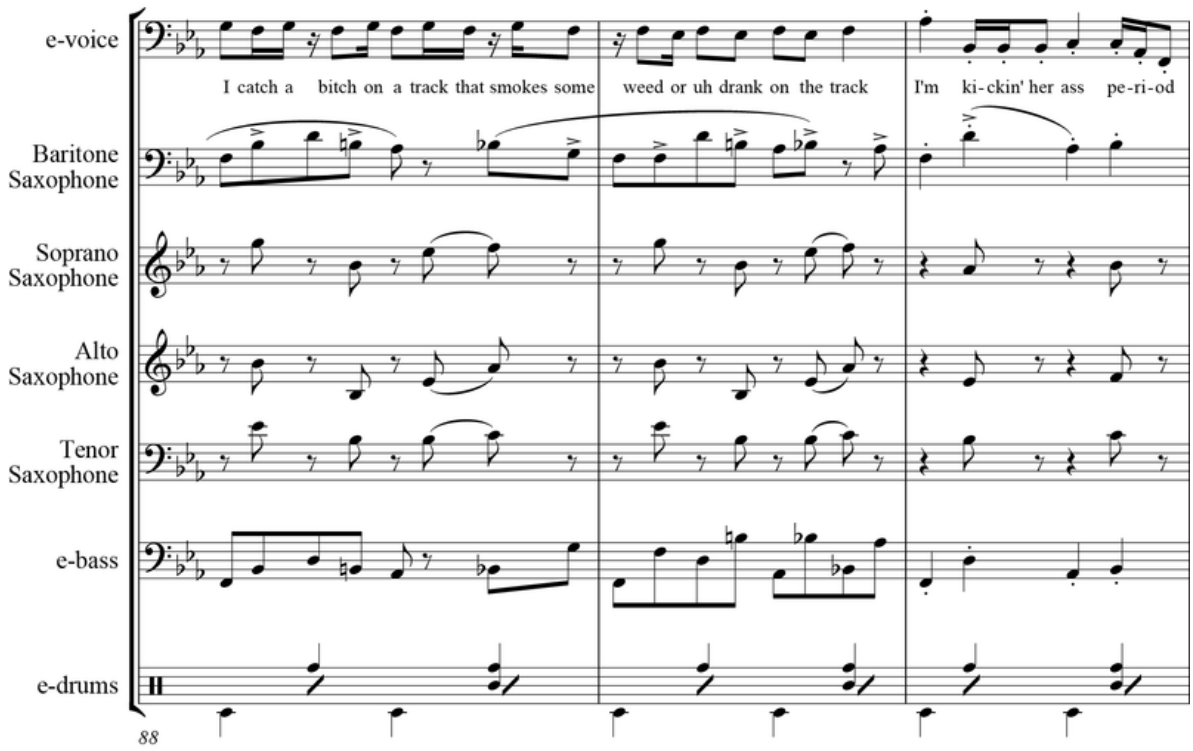
Example 58B. Basic funk drum pattern.



Both upbeats from the 4/4 pattern are not always found in the 5/4 baritone saxophone "funky" bass line, however, the first upbeat is consistently added in order to create a four-note bass line groove. Throughout the movement, the groove is frequently added to the *M.B.S.*, establishing an important duality in the baritone saxophone role during the movement. A second important pairing between the baritone saxophone and *e-bass* begins in measure 81, which is shown in example 59. For ten measures the baritone saxophone and e-bass create a unison bass line consisting of constant eighth notes. An exception occurs in measures 85 and 90 where the line is broken with a measure of quarter notes. The eighth-note line is legato and the saxophone notation places accents on the upbeats.

Example 59. Legato eighth note baseline in *Pimpin'*, movement 2, mm. 81-90.





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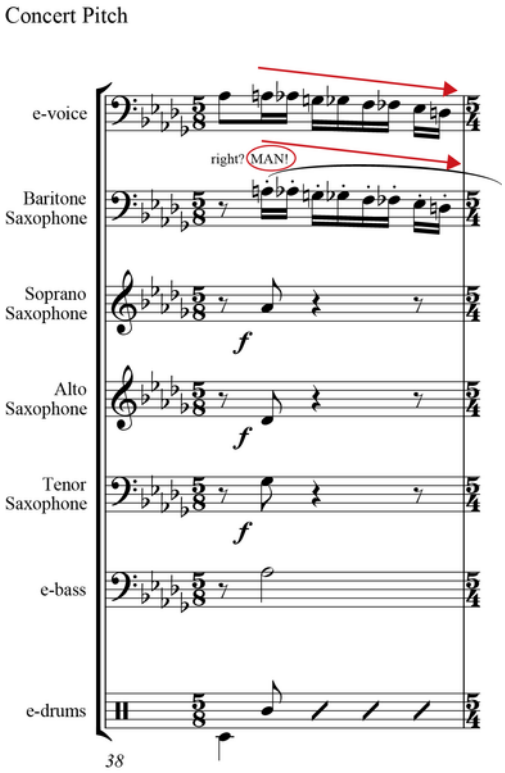
Although the majority of the movement features new text, there is a return of the text from measures 1 and 2 in movement one. In measure 38, the initial "Man!" transitions from the fs-text found in the opening of movement 2 to the "funky" groove that begins in measure 38. This time, rather than Ab3, "Man!" connects Ab3 to Db3 with a descending chromatic scale that is also copied in the baritone saxophone as shown in example 60.

Example 60. "Man!" transition in *Pimpin'*, movement 2, m. 38.



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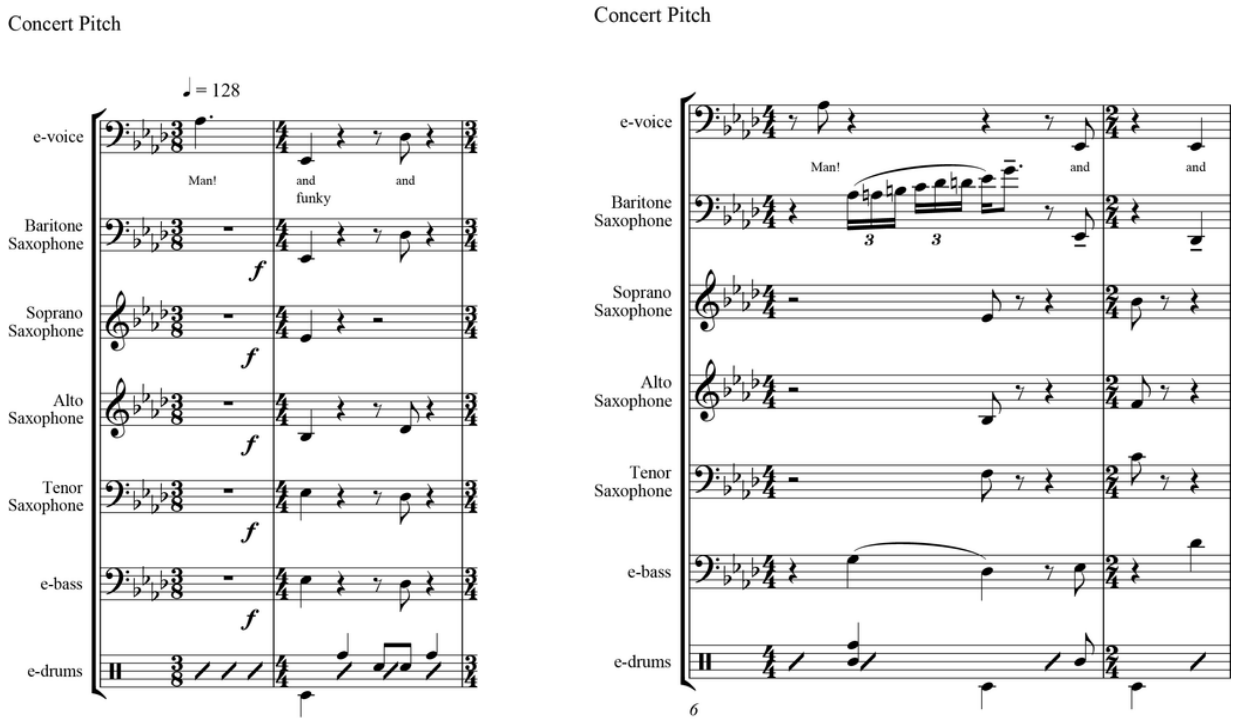
Similarly, the motives from measures 1 and 2 are utilized transitionally in measures 39-49. Example 61 diagrams the repetition of the motivic text "Man! and…and" and the underlying *I.S.Q.* accompaniment. One important difference in the reiteration is the addition of the *S.B.S.* chromatic scale from A4-E5. With this new melodic interject, the baritone saxophone is brought to the forefront of the text for beats two and three. Although the time signature and note values have changed, the clarity of the line remains intact.

Example 61. Comparison of material from mm. 1-2 with mm. 50-51, in *Pimpin'*.

mm. 1-2 mm. 50-51



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In addition to a combination of *sp-text* and *fs-text*, movement two also utilized *f-voice* for the first time. While brief, four measures, the timbral effect is important to notice not only in its combination with melodic material, but also in the technique with which it is presented. Table 13 outlines the various manipulations of the sound sample as compared with measure it is found and specific text. Similarly to movement one, there are many instances of sp-text; however, in movement two, those instances are influenced by longer phrases. For many of the sections the word "and" is used to separate ideas and thoughts. There are more instances of *fs-text,* however, in movement two, these tend to be complete, coherent ideas that lack the formal structure of a complete sentence rather than full sentences. JacobTV's incorporation of the streams of ideas

representing complete sentences speaks to the direct source of the sound samples. In colloquial "street speak" it is common, and even acceptable practice, to find incomplete sentences occurring as complete sentences.

Table 13. Textual analysis of *Pimpin'*, movment 2.

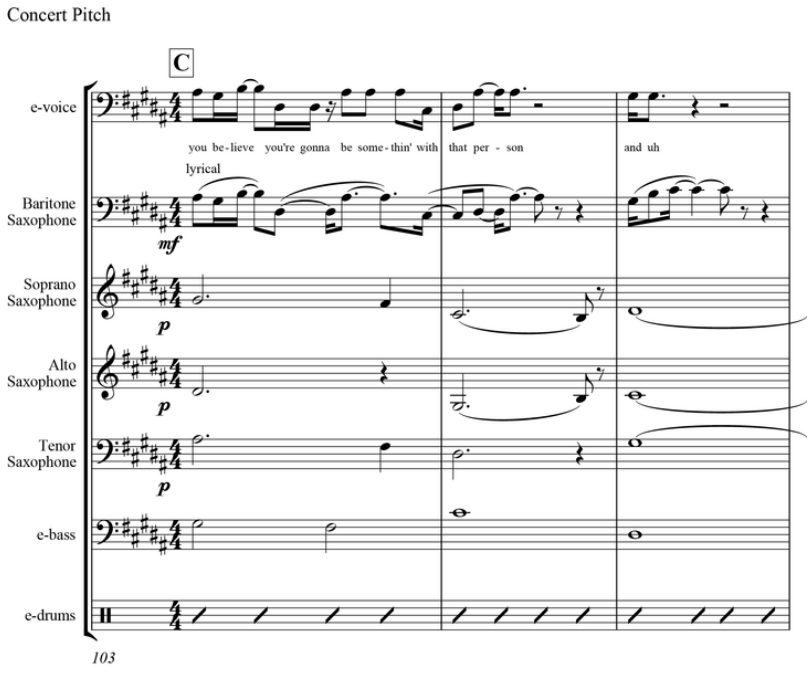
Labels	Measures	Text
fs-text	mm. 30-38	"you gotta have charisma, artistry man!" "it's a real talent man" "but to have finesse you know I'm sayin'?" "charm is keyword that's my name you know what I'm sayin'?" "what's up man?" "I got 4 5 bitches that I'm breakin' for this shit every day right?" "Man!"
sp-text	mm. 39-44	"God and stand on it" "you faggot mother tired fuck I'm a bitch" "what's really goin' on?
fs-text	mm. 45-49	"what you gotta do to keep the bitch?" "and if you caught her dancing how you're gonna keep her?" "what you gotta do to keep the bitch?" "and I'm cuttin' the head back to the fat meat" "God and stand on it and"
	mm. 50-51	"Man! and and"
fs-text two sections are repeated	mm. 58-61	"they killed her mother fucking ass man" "and she did it too that was Sandy Babe" "and tell I'm comin' over I'm comin' to bust that thing out"
	mm. 62-65	"they killed her mother fucking ass man" "and she did it too that was Sandy Babe" "and tell I'm comin' over I'm comin' to bust that thing out"
sp-text	mm. 66-76	"God and stand on it and nw get down" "proud around his cudge" "and he was on twenty twenty and you'understand me?" "and stand up" "and God damn nothin'" "and get down see" "and if I would have seen that I'd be the damned pimp" "and man is this dried he got peeled so see" "and if I would have seen that I'd be the damned pimp next day they come back they wnna uzi the whole block"
	mm. 77-78	"ha, ha, ha, ha, ha, and" "ha, ha, ha"
fs-text	mm. 79-80	"and I got my first ring on the waist"
sp-text	mm. 81-90	"when they on the track ain't no drugs period" "bitch ain't on the track" "if I catch a bitch on a track that smokes some weed or uh drank on the track" "I'm kickin' her ass period"
fs-text *f-voice*	mm. 91-94	"he teaches you the stuff about you know what you should do what you shouldn't do you know up to it's really up to the girls she wanna obey about"
sp-text	mm. 95-100	"but she don't know the ins and outs"
fs-text	mm. 101-102	"love don't mix with this pimpin'" "the hell you talkin' about?"

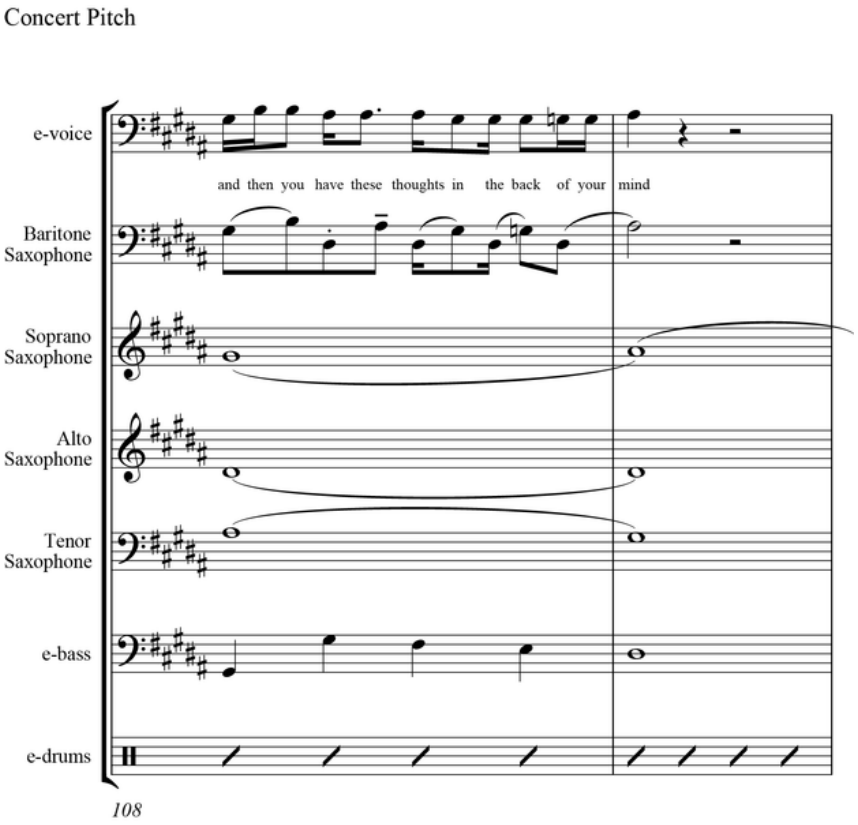
3. *Why Am I Doing This?*

Labeled as "lyrical," movement three is a departure from the previous two movements. Although the tempo has not changed, JacobTV alludes to a slower tempo in the rhythmic choices of the accompaniment and bass. By performing primarily sustained passages, the driving intensity of the previous rhythm is removed and the listener is left with "pads" of sound. Furthermore, the drums have been removed for this movement and without the rhythmic pulsations, the elongated note values have a floating quality providing foundation not in competition with the baritone saxophone or *f-voice* sample.

The melody in the *M.B.S.* can be similarly compared to the *f-voice*. The rhythms of the two melodic lines correspond, however, are not as exact as those in the previous two movements. JacobTV uses the baritone saxophone to stress the ends of phrases by writing longer phrases than the *f-voic*e as shown in example 62. In this way, the baritone saxophone becomes more of a primary focus and stands out of the texture.

Example 62. Baritone saxophone phrase endings in *Pimpin'*, movement 3, mm. 103-105; mm. 108-109.





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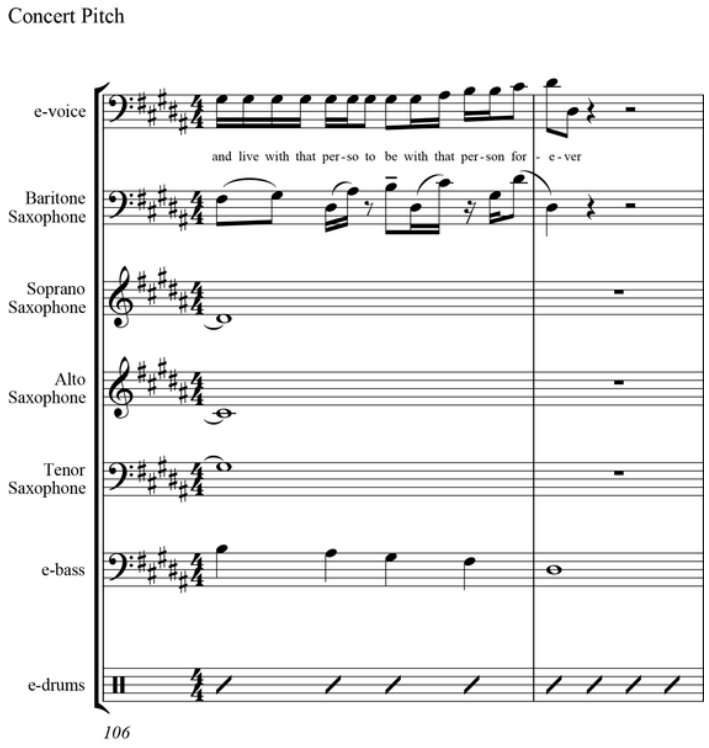
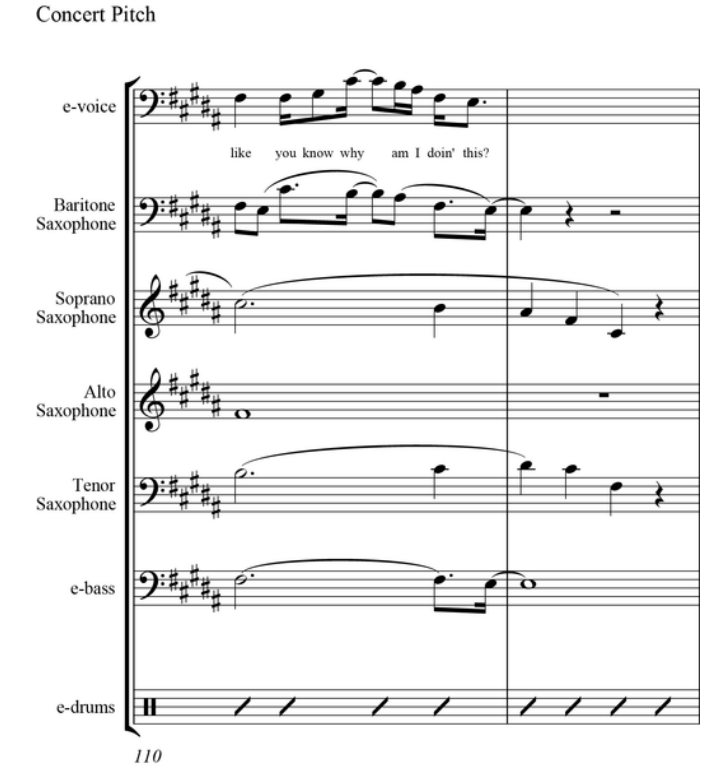
There are five instances in which the melody in the baritone saxophone mimics the *f-voice*, however, the rhythm is displaced by either an eighth or sixteenth note. Example 63 illustrates each instance. While there is no exact model followed by JacobTV, the use of the displacement draws specific attention to the baritone saxophone and takes what would be a *M.B.S.*, or a melody similar to the accompaniment, and highlights the line in a soloistic manner, or the category of *S.B.S.*

Example 63. Baritone saxophone melodic displacements as compared to *f-voice, Pimpin'*, movement 3, mm. 106-107; mm. 110-111; m. 116; mm. 128-129.

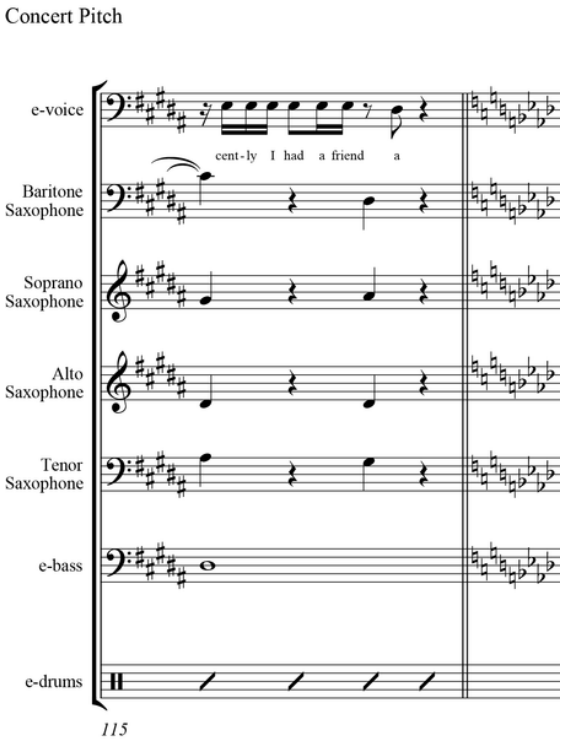
mm. 106-107



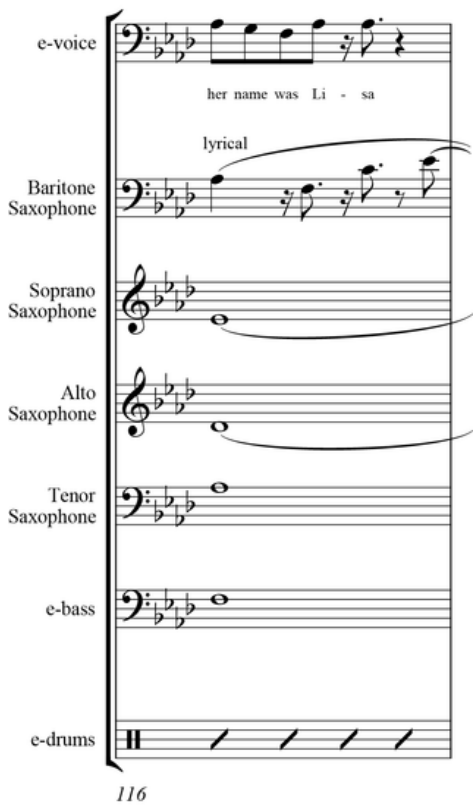
mm. 110-111



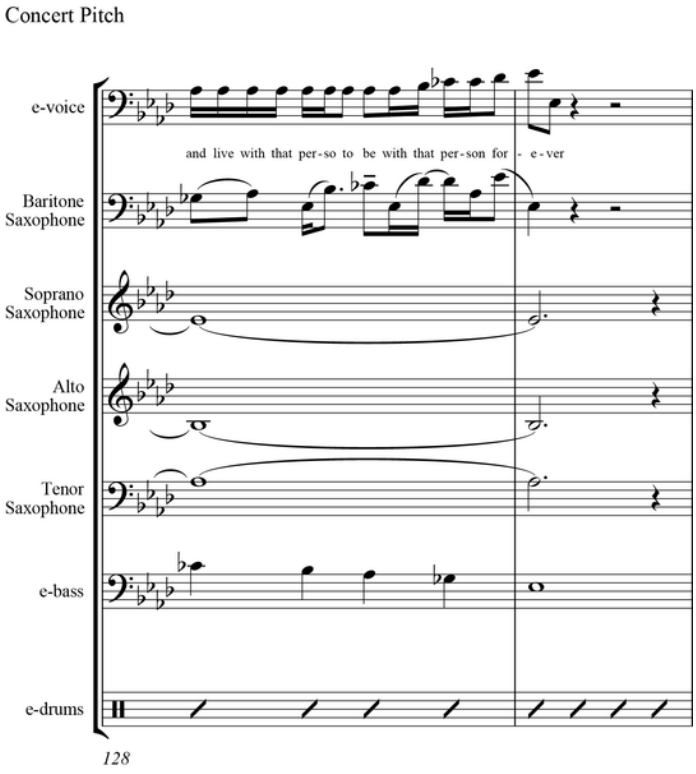
m. 115


Concert Pitch
e-voice
cent-ly I had a friend a
Baritone Saxophone
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
e-bass
e-drums
115

m. 116


Concert Pitch
e-voice
her name was Li - sa
lyrical
Baritone Saxophone
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
e-bass
e-drums
116

mm. 128-129



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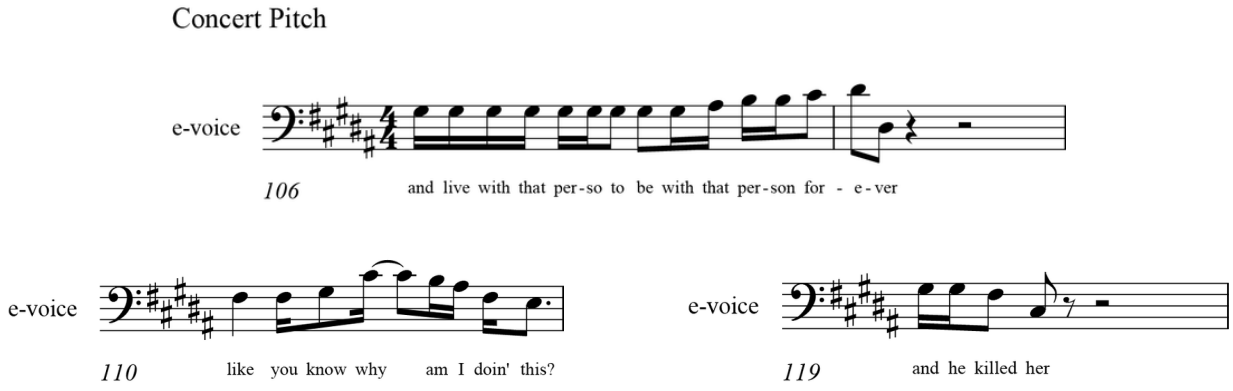
Movement three is comprised of three smaller sections that can be labeled A, B, and A^1. The first section, A, measures 103-111, is partially repeated at the end of the movement. Due to an absence of the final four measures of A, measures 125-129 are labeled A^1. Both the A and A^1 sections utilizes *M.B.S.* with the small exceptions previously discussed. The accompaniment is *S.S.Q.* with the *e-bass* following suit. Finally, the *f-voice* utilizes *fs-text*. The textures found in measures 112-124 differ from A and A^1. First, the B portion consists of *S.B.S.* and employs *I.S.Q.* from measures 112-115. Throughout those four measures the *e-bass* continues sustained pitches. At measure 116, the accompaniment transitions to *S.S.Q.*, however, the *S.B.S.* still sounds.

Throughout the entirety of movement three, the f-voice employs *fs-text*. While the sentences are incomplete, the phrases are coherent thoughts and the story can easily be interpreted by the nature of the rhythmic values found in the voice sample, the lack of multi-voice layering, and the light underscoring of the other performance elements.

Another distinction of this movement is its nod to the female's perspective. Movements one and two have been from the male pimp's perspective. Throughout those movements, there has been a driving rhythm and aggression that seemingly resembles the nature of the role of a pimp. While those men have been in control of the "business," it is the women prostitutes who have endured and carried out the actions of the "business." Not only does the scoring utilized by JacobTV demonstrate the delicate nature of the emotions and feelings of the prostitutes, but the descending nature of such words and phrases as "forever," "why am I doin' this?" "and he killed her," that are found in example 64, impart upon listener an added dimension of sadness and despair.

Example 64. Descending f-voice melody in *Pimpin'*, movement 3, mm.106-107; m. 110, m.119.



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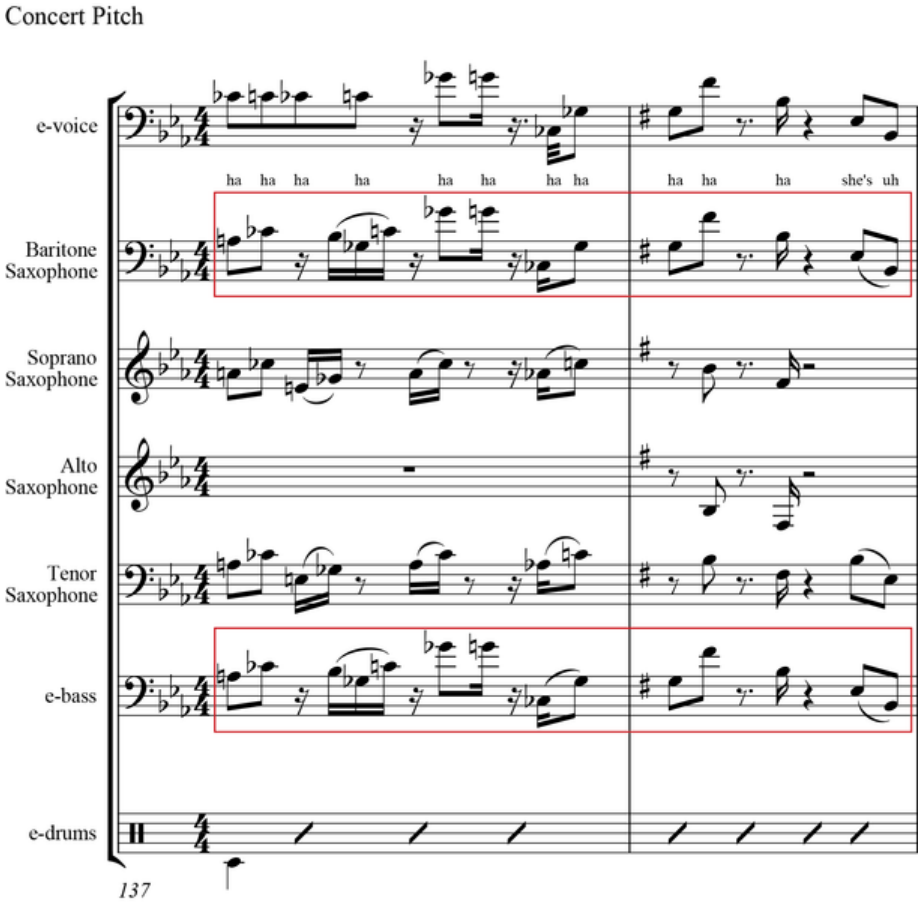
4. *The Full 100%*

Movement four is an immediate departure from the mood of movement three. Labeled "funky," the movement begins with a driving, "walking bass line" that is imitated three beats later in the baritone saxophone. In addition, the *e-drums* return with a "groove" that compliments the "funky" bass line. While it only lasts two measures, the change in rhythm, harmony, and style serve as an introduction to the syncopated and articulate movement.

The saxophone quartet primarily utilizes *I.S.Q.*, however; there are instances of *S.S.Q.* A closer look at the saxophone quartet accompaniment reveals a difference compared with the prior uses of those two classifications. One such deviation can be found in measures 137-138, which is shown in example 65. Throughout these two measures, the soprano and tenor saxophone melody is very similar to the baritone saxophone and e-bass melody. Not only does the saxophone quartet highlight important points in the measure, it also brings the group to the forefront of the texture.

Example 65. Saxophone quartet melody compared with baritone saxophone and e-bass in *Pimpin'*, movement 4, mm. 137-138.



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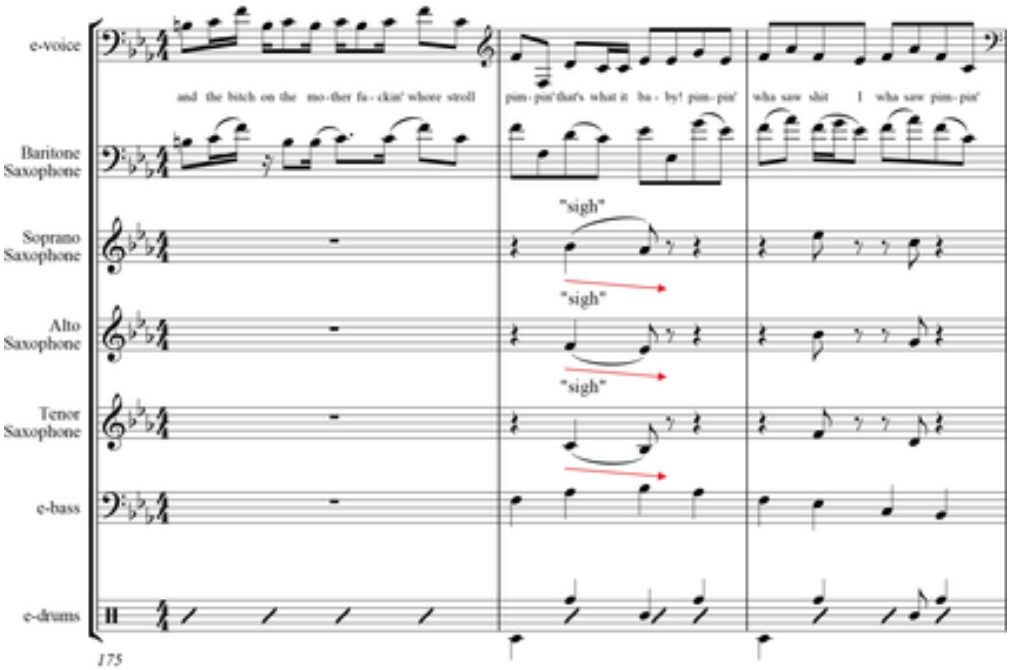
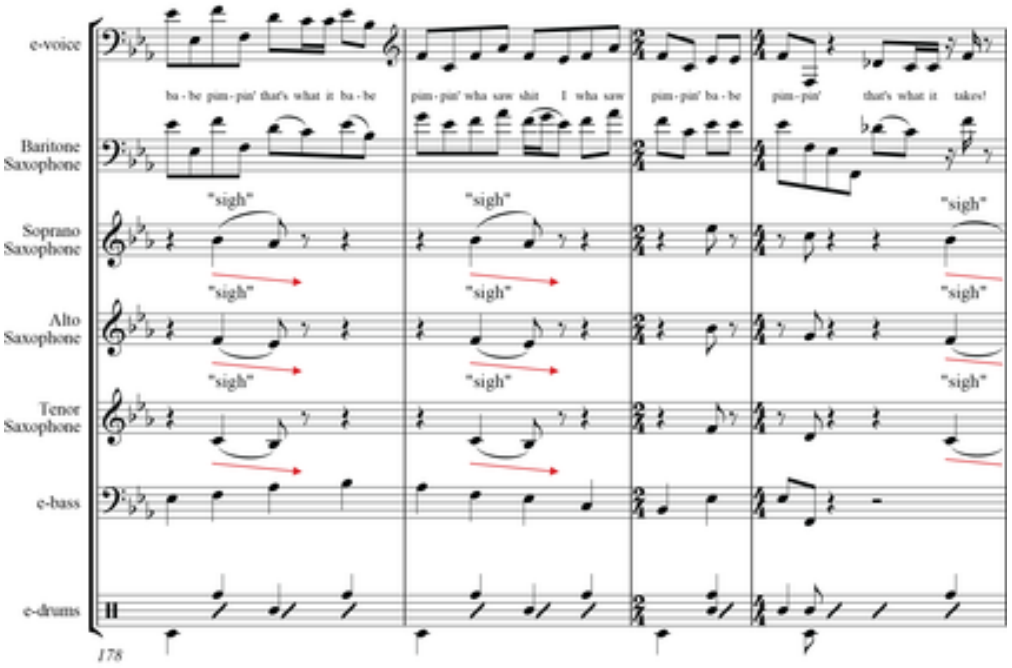
Another unique aspect of the saxophone quartet accompaniment is found in measures 177-184. This section can be labeled as *I.S.Q.* due to the eighth note "hits" found throughout. JacobTV introduces a sustained and flowing interjection that is outlined in example 66. The legato, two-note phrase begins on beat three and descends to beat three, giving the allusion of a sigh. The short, rhythmic punches now alternate between the "sighing" phrases.

Example 66. Two-note "sighing" phrase found in saxophone quartet accompaniment in *Pimpin'*, movement 4, mm. 175-185.

Concert Pitch





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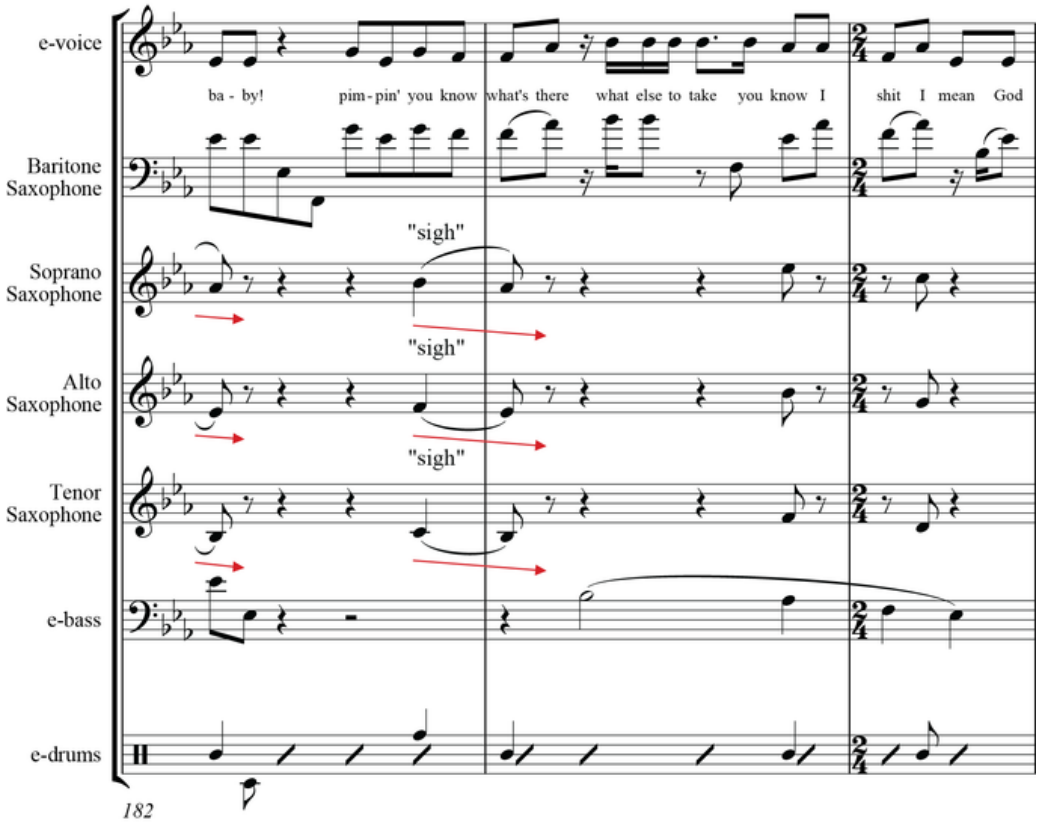

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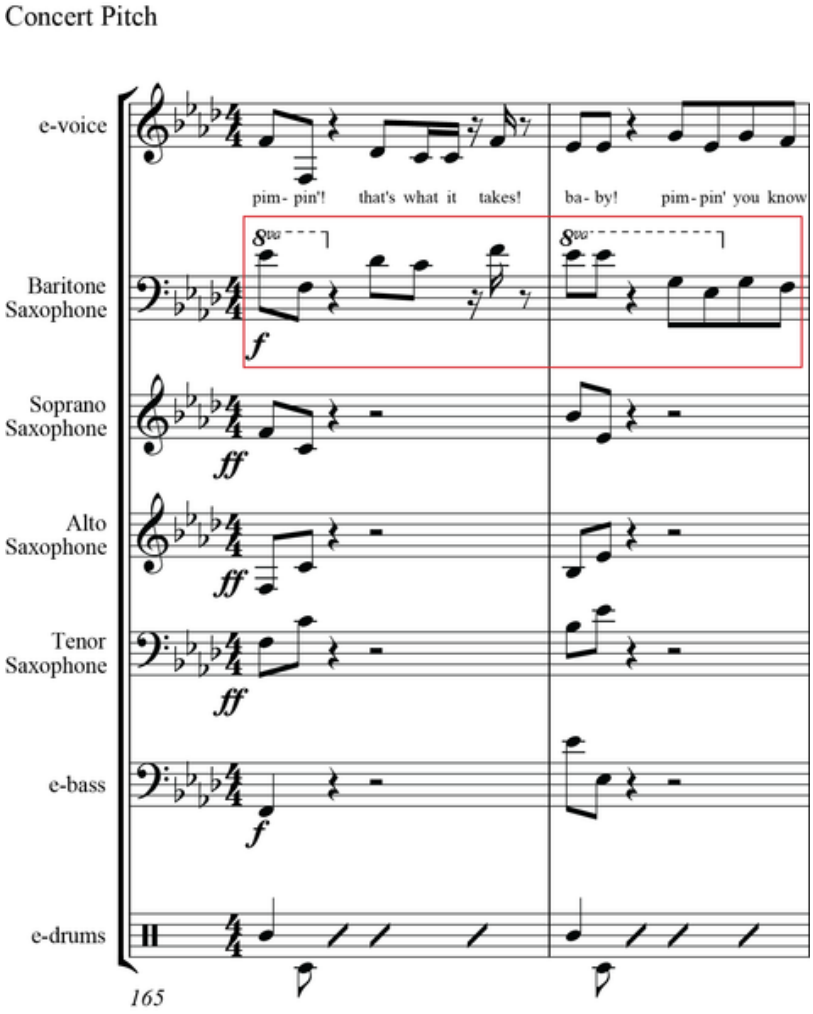
The baritone saxophone and *e-bass* consist of the same melodic material through measure 162. From measure 162 to the end, the baritone saxophone continues with *M.B.S.* and the *e-bass* functions much like a bass would in a jazz combo setting by providing a harmonic and rhythmic foundation without disrupting the energy of the movement. Moreover, movement four is the first instance where JacobTV writes altissimo in the baritone saxophone part. Example 67 shows the two measures containing altissimo. The altissimo passage is also in unison with the voice sample creating not only the highest moment in tessitura, but unifying the two melodic lines.

Example 67. Altissimo passage in baritone saxophone in *Pimpin'*, movement 4, mm. 165-66.



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Movement four can be broken into smaller sections derived from the text and melody. Table 14 diagrams the specific sections with a brief description of their relationship to the movement as a whole. The section labeled based on the melodic material.

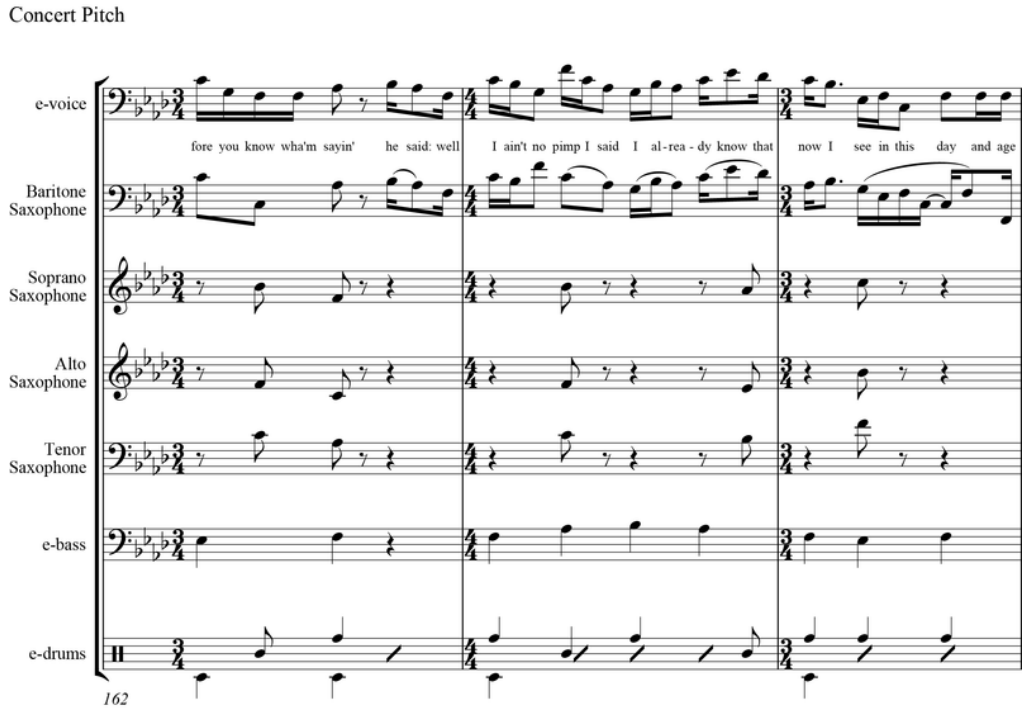
Table 14. Sections within *Pimpin'*, movement four.

Measures	Section Label	Description
mm. 130-131	Introduction	"Funky" groove begins with e-bass, e-drums, baritone saxophone and rhythmic and repetitive nature of m-voice.
mm. 132-136	Section A	M.B.S. and e-bass; I.S.Q.; m-voice s.p.-text
mm. 137-138	Interlude	M.B.S and e-bass; R.S.Q.; m-voice s.p.-text utilizing "ha"
mm. 139-143	Section B	M.B.S. and e-bass; S.S.Q.; m-voice f.s.-text
mm. 144-147	Section C.1	M.B.S. and e-bass; I.S.Q.; m-voice f.s.-text
mm. 148-149	Section C.2	M.B.S. and e-bass; I.S.Q.; m-voice f.s. text
mm. 150-153	Section C.1	M.B.S. and e-bass; I.S.Q.; m-voice f.s. text (repetition of 3.A)
mm. 154-162	Section D	M.B.S. and e-bass; I.S.Q.; m-voice s.p. text
mm. 163-164	Section E.1	M.B.S.; I.S.Q., R.S.Q. and S.S.Q.; m-voice f.s. text
mm. 165-168	Section E.2	M.B.S.; I.S.Q.; m-voice s.p. text – utilizes pimpin' motive
mm. 169-173	Section E.1[a]	M.B.S; I.S.Q.; m-voice s.p. text - repetition of 5.A with added two measures
mm. 174-185	Section F	M.B.S.; I.S.Q.; m-voice f.s.text – utilizes pimpin' motive

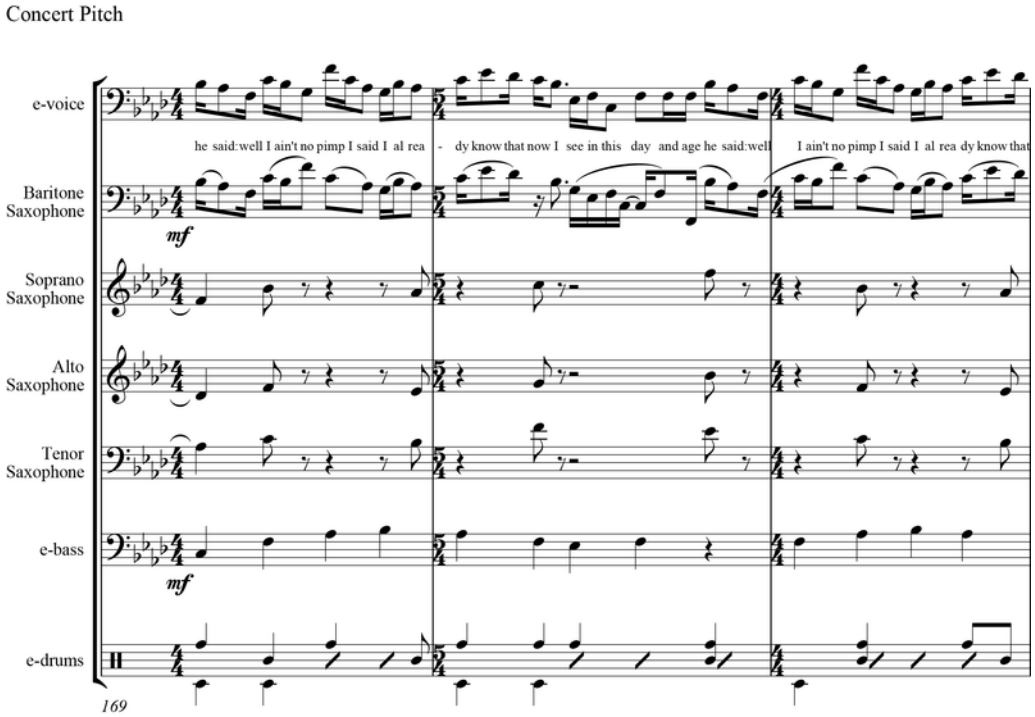
As the table describes, section C and section E feature melodic material that is repeated in a ternary form; in other words, the music from the beginning of the section returns at the end. While the melodic material found in section C is an exact repetition, example 68 compares sections E.1 and E.1[a] which are not exactly identical. The melodic content is the same in the *m-voice* and baritone saxophone; however, the rhythmic placement within the measures is different, and thus the relationship between melody and accompaniment is different.

Example 68. Melodic repetition in *Pimpin'*, movement 4, mm.162-164 and mm. 169-172.

mm. 162-164



mm. 169-172



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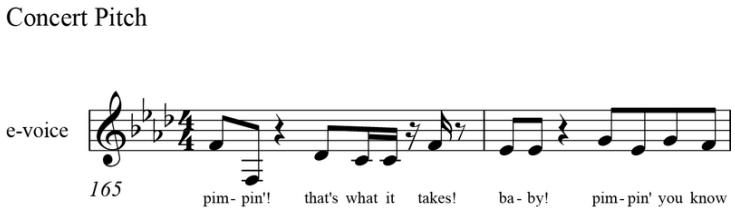
Movement four is the first time the word “pimpin’” is utilized as a focal point of the melody. The word is given the rhythmic value of two eighth notes that melodically are displaced by an octave. The first instance of the “pimpin’” motive occurs in measure 165. From that point throughout the rest of the movement, the interjection of the “pimpin’” motive is utilized as a loud articulate interruption in the text. Each time the motive occurs, the baritone saxophone follows the same melodic, articulate, and dynamic pattern. Furthermore, the verbal phrase, “you know what’m sayin’” connects many musical phrases and sections throughout the movement. Example 69 shows the first instance of the “pimpin’” motive.

Example 69. "Pimpin'" motive from *Pimpin'*, movement 4, mm. 165-166.



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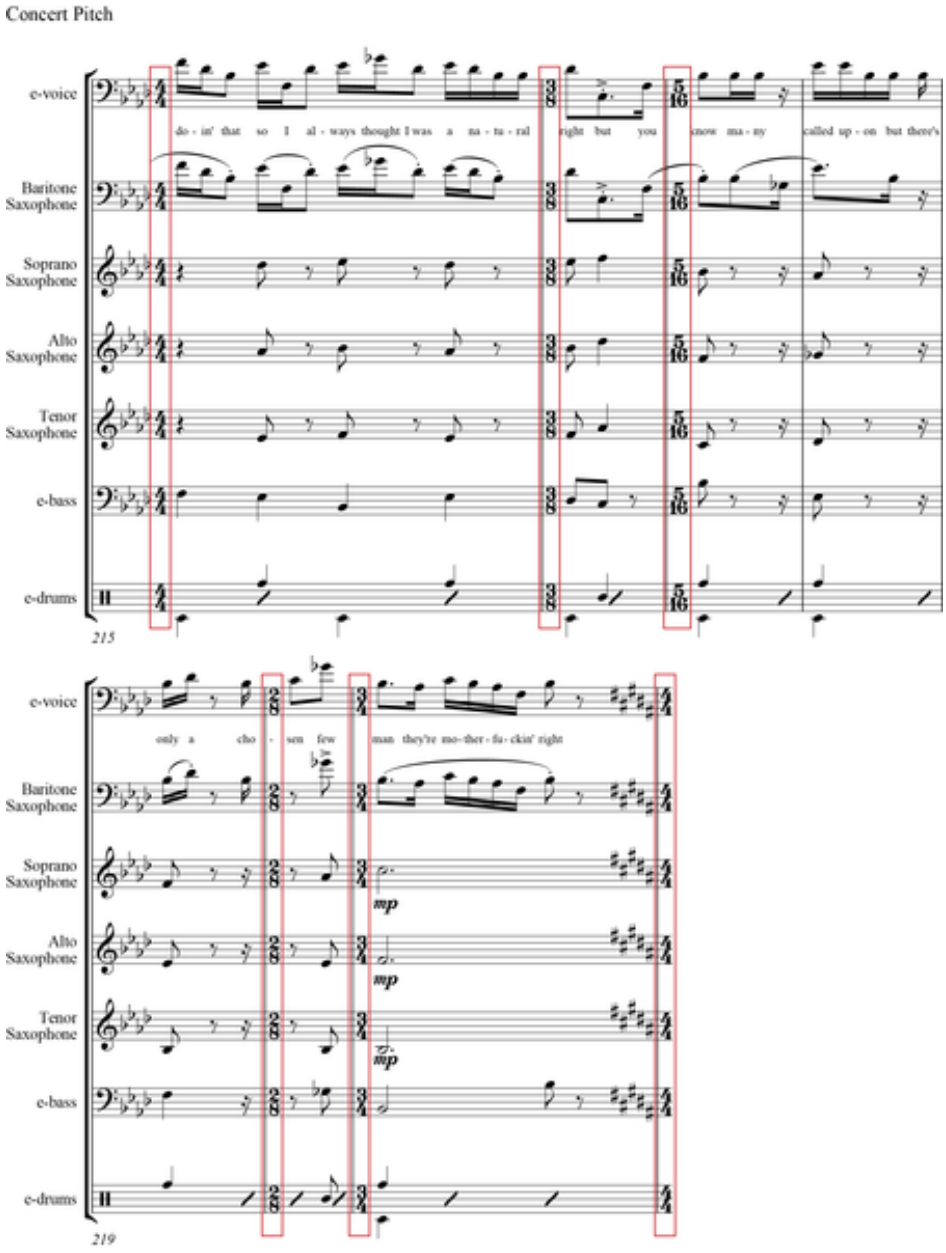
5. *Like Picasso*

Much like movement four, movement five is comprised of fast and rhythmic elements as well as sustained and lyrical phrases. The entire movement features *m-voice* with the baritone saxophone utilizing *M.B.S., A.B.S.* and *S.B.S.* The saxophone quartet accompaniment is *I.S.Q., R.S.Q.,* and *S.S.Q*. Unlike the previous movement, the baritone saxophone and *e-bass* do not share any of the same melodic material. The *e-bass* is primarily utilized for providing a "funky" groove and matching the baritone saxophone with some hits.

A distinct feature of movement five is the use of mixed meters. Each movement thus far has featured mixed simple meters; however, JacobTV adds compound meters such as 5/16, 5/8, and 7/8 in movement five. The random order of time signatures not only leads to the unpredictability of the piece, but the compound meters completely skew any semblance of beat regularity. Example 70 illustrates one such place where the progression of time signatures from 3/8 to 5/16 to 2/8 and finally 3/4 signifies a portion of music where time feels suspended and there is no discernable down beat. In addition, the compound meters frantically rush the phrase leaving the listener with a feeling of disorientation and chaos.

Example 70. Use of mixed meters in *Pimpin'*, movement 5, mm. 215-221.



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Movement five begins with three measures that transition from the end of movement four into the new subject. Measures 186 through 188 are scored with *S.S.Q*. and *e-bass* and *e-drum* hits on beats two and four for the first two measures and beat one on the last measure. Due to the light texture, the intensity of movement four fades away for three measures before the driving bass line begins in movement five. Much like movement four, the *e-bass* enters with a "walking bass line" in measure 189 and is accompanied by an *e-drum* groove that corresponds to the feel, and is where the music in the saxophone quartet changes to *I.S.Q.*

A unique feature of movement five is the amount of repetition. Table 15 diagrams the movement with regard to the reuse of textual, rhythmic, and melodic material.

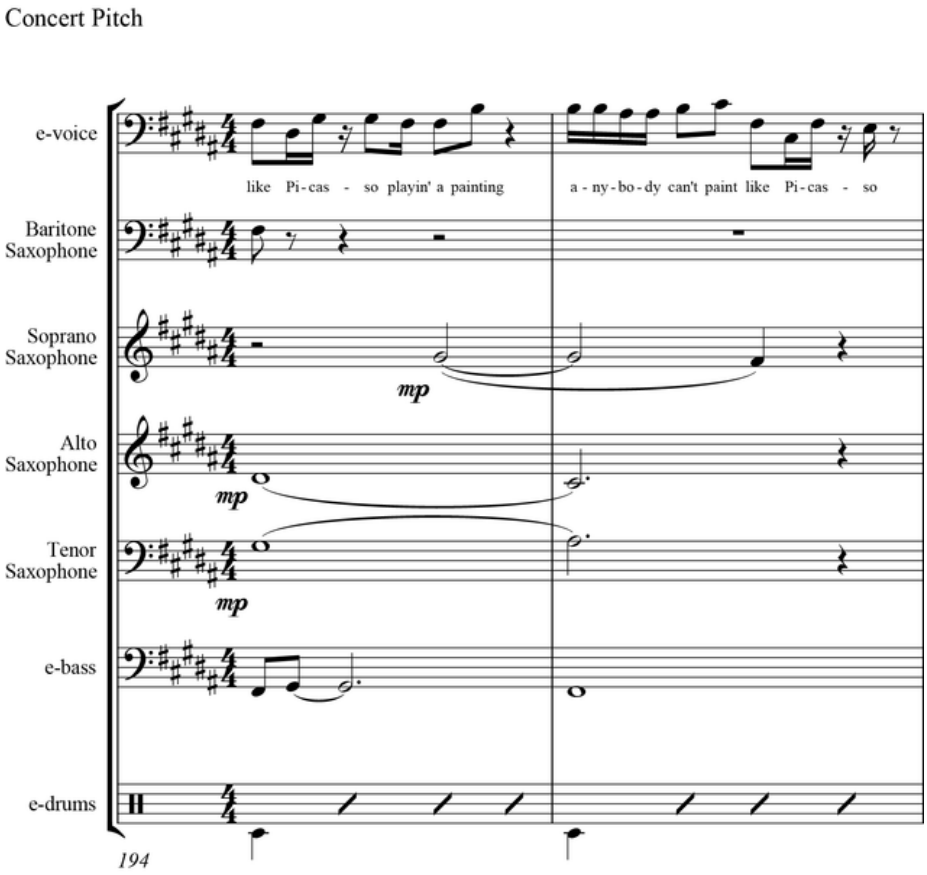
Table 15. Repetitions found in *Pimpin'*, movement 5, mm. 186-243.

Measures	Section Label	Description
mm. 186-188	Transition	M.B.S.; S.S.Q.; m-voice s.p.-text m. 186 and m. 187 melodically/textually same
mm. 189-192	Section A	M.B.S.; I.S.Q.; m-voice s.p.-text Voice repeats every measure; B.S. and S.Q. repeat every two
mm. 193	Transition	M.B.S.; S.S.Q.; m-voice s.f.-text
mm. 194-199	Section B.1	S.B.S.; S.S.Q./I.S.Q.; m-voice f.s. text Voice repeats every two measures; B.S. and S.Q. repeat every two starting in mm. 196.
mm. 200-203	Section B.2	S.B.S.; I.S.Q.; m-voice s.p. text Repetition of phrase "you know wh'm sayin'" in voice
mm. 204-208	Section B.1	S.B.S.; S.S.Q./I.S.Q.; m-voice f.s. text Same melody as section B.1, 2/4 measure stating "artistry man!" separates the first two measures from the repetition
mm. 209-228	Section C	M.B.S.; I.S.Q./S.S.Q.; m-voice f.s. text mm. 223-224 are repetition of mm. 190-191 w/S.S.Q. mm.227-228 are repetition of mm. 209-210 w/ new B.S. and e-bass melody
mm. 229-230	Interlude	A.B.S.; I.S.Q.; m-voice f.s. text Text from m. 48
mm. 231-243	Section D	A.B.S./M.B.S.; I.S.Q.; m-voice f.s. text mm. 237 repetition of mm. 234 beats 1 and 2 mm. 240 repetition of mm. 239

Although there are many repetitions throughout the movement, the treatment of each reiteration is done in such a thoughtful way that the listener remains engaged. An illustration of this is

shown in example 71. The first statement of section B.1 transitions from a highly rhythmic and chaotic section. Therefore, the first statement of "…like Picasso playin' a painting anybody can't paint like Picasso..." features a softer dynamic, *e-drum* on beat one of each measure, *e-bass* moving on beat one of each measure, *S.S.Q.*, and the absence of the solo baritone saxophone. At measure 196, the second statement of the same text the *e-drum* returns to the groove, *e-bass* is paired with the saxophone quartet and the solo baritone saxophone, *I.S.Q.*, and the *M.B.S.* enters.

Example 71. Differences in repetition of phrases in *Pimpin'*, movement 5, mm. 194-195 and mm. 196-197.



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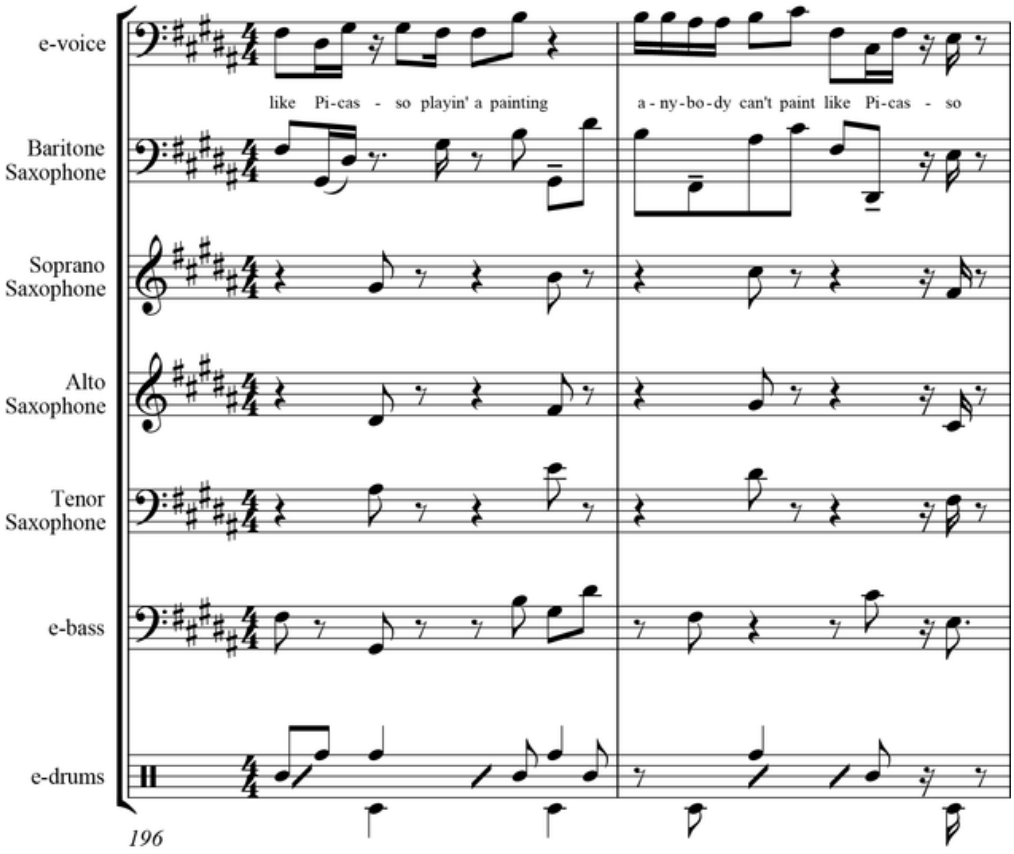

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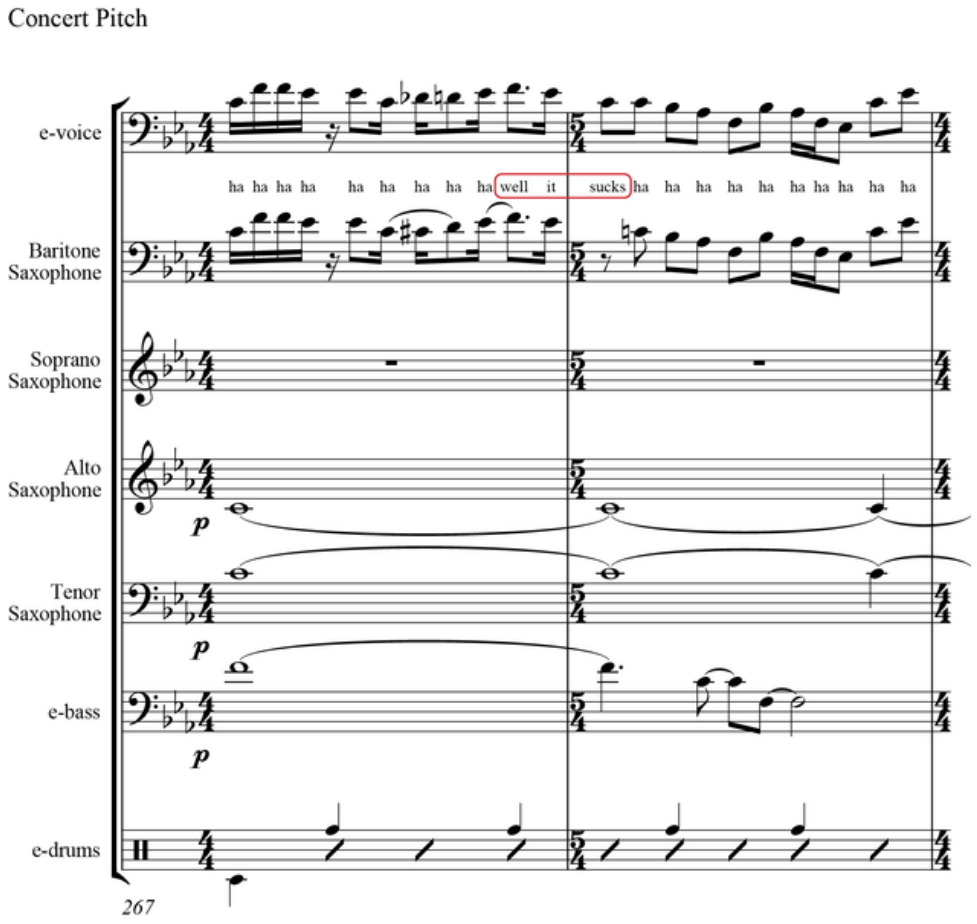
6. *Hahahaha*

The final movement of *Pimpin'* is a departure from each of the previous movements in several ways. First, the m-voice is rhythmically set to either the syllable "ha," "hu," or "hi" for eight-five percent of the movement. Measures 267 and 268, shown in example 72, are the only two measures that utilize words.

Example 72. Words used in *Pimpin'*, movement 6, mm. 267-268.



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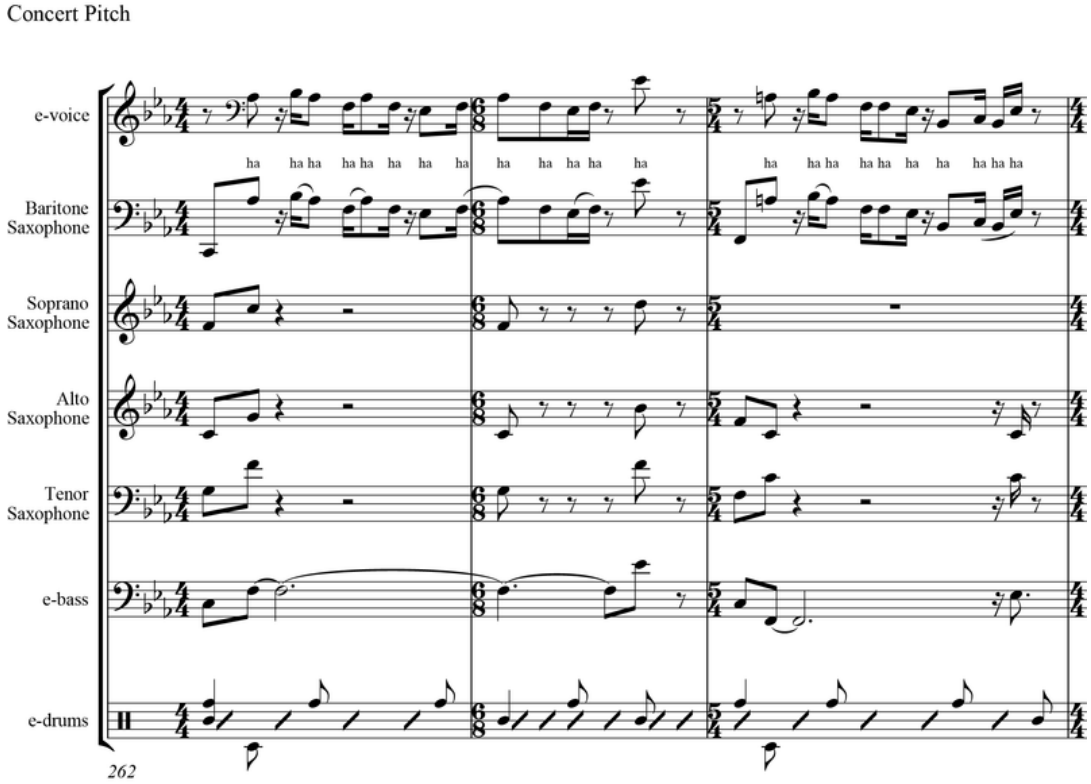
Constant eighth notes mixed with occasional sixteenth notes create the rhythmic framework for the syllables of text. In measure 262, however, the persistent eighth note rhythms yield to a syncopated rhythm as shown in example 73. At this point, the syllabic text matches the S.B.S. until measure 289.

Example 73. Syncopated syllabic rhythm in *Pimpin'*, movement 6, mm. 262-264.



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Due to the lack of textual content and the repetitive nature of the syllabic rhythms, the baritone saxophone is the melodic focus. From measures 244 through 280, the lyrical *S.B.S* is the leading voice accompanied by the *m-voice s.p.-text, I.S.Q.* and *S.S.Q*. sustained *e-bass* and e-*drum* groove. Similarly to the repetition found in previous movements, the *S.B.S* utilizes a two-

measure phrase with motives created from the intervals of major sixths, perfect fifths, perfect fourths, and perfect octaves. With short and quick one-measure interruptions, the repetitions begin in measure 244 and go through measure 261. Example 74 shows the first two-measure S.B.S. melody and figure 23 outlines the repetitions with the interruptions.

Example 74. Two-measure S.B.S melody in *Pimpin'*, movement 6, mm. 244-245.

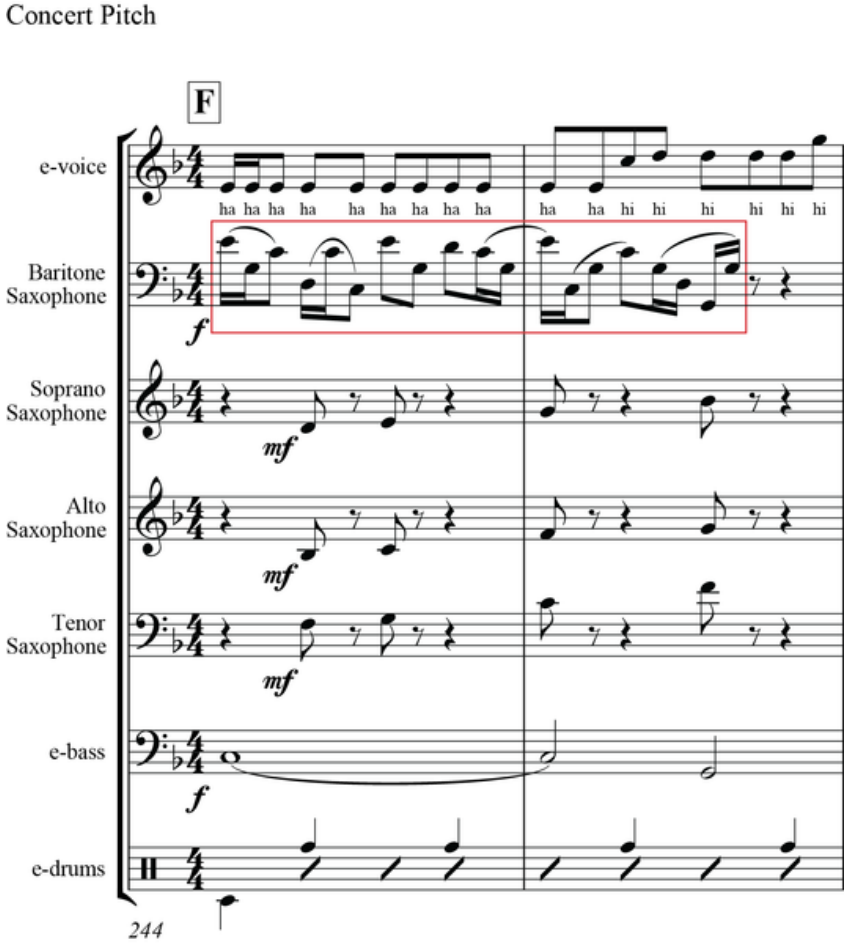

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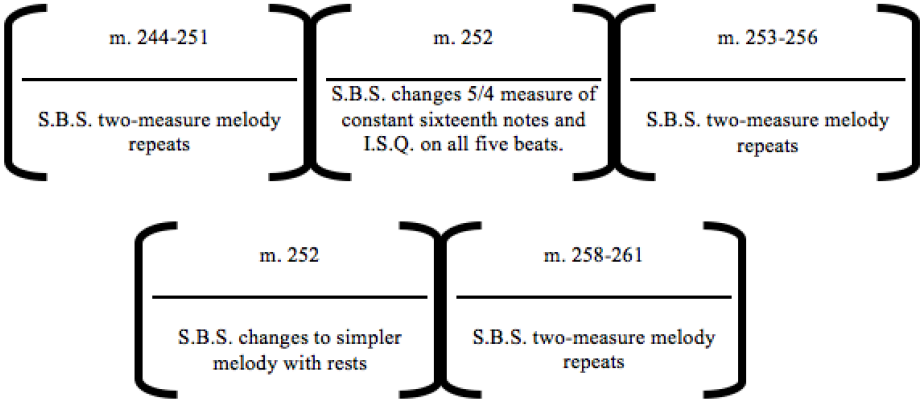
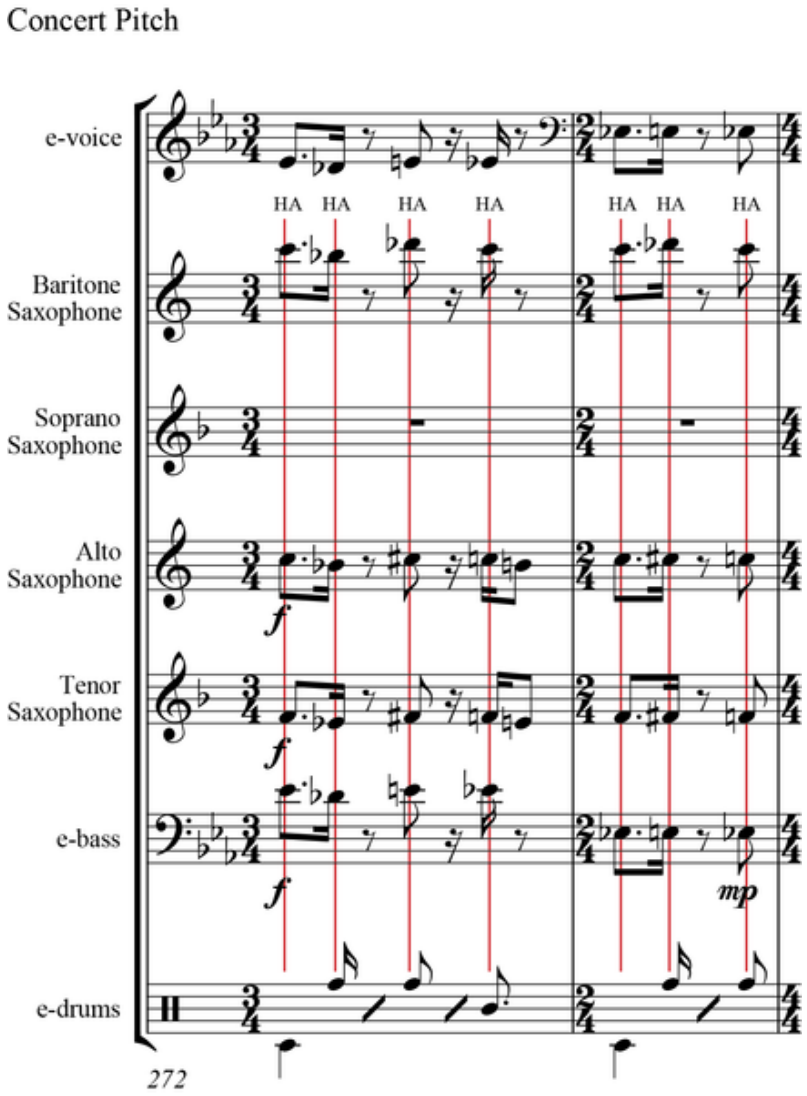
Figure 23. Melodic outline of S.B.S in *Pimpin'*, movement 6, mm. 244-261.



Throughout movement 6 the saxophone quartet accompaniment bounces between *S.S.Q.* and *I.S.Q.* highlighting some of the hits found in the baritone saxophone melody. Measures 272 and 273, shown in example 75, are significant due to the homorhythmic patterns shared by the *e-bass*, saxophone quartet, baritone saxophone, and *m-voice*. After the loud two-measure punctuation, the saxophone quartet functions as a subtle background with the soft *S.S.Q.* undertones.

Example 75. Unison rhythm in *Pimpin'*, movement 6, mm. 272-273.



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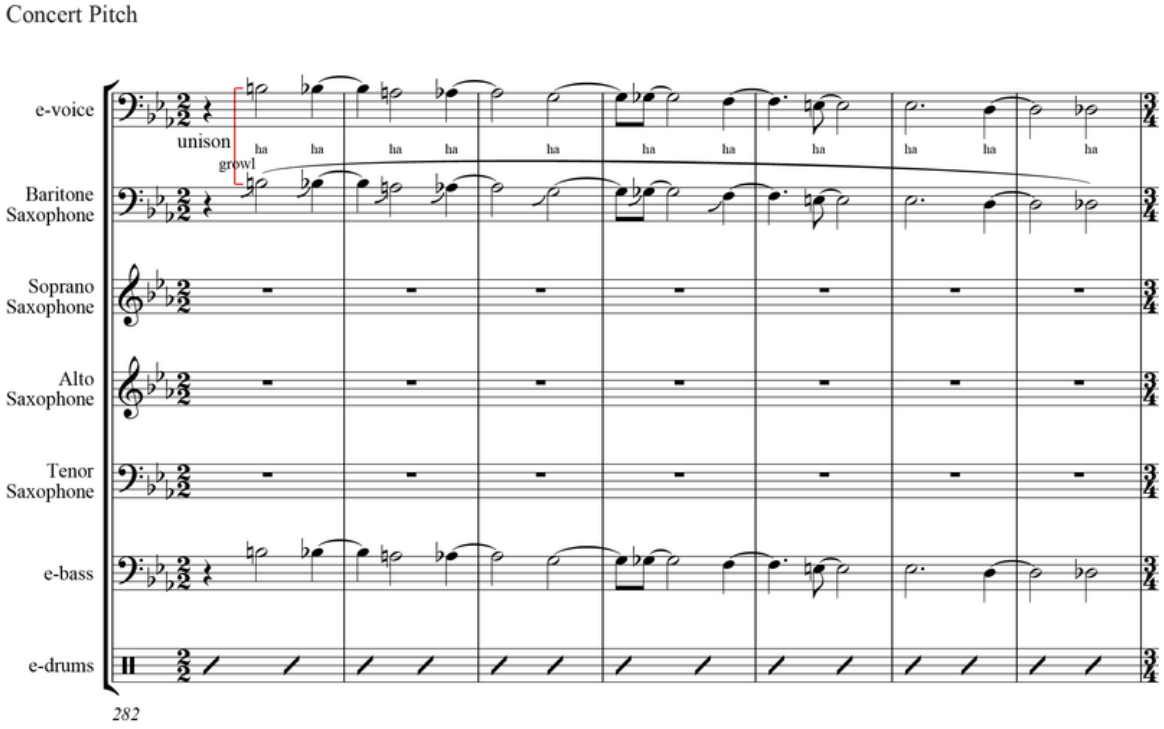
The seven measures from 282 through 288 employ an effect on the m-voice that has not been used throughout the piece. The "ha" syllables have been slowed down and elongated. To enhance this elongated effect, JacobTV changes the time signature to 2/2 and thus the note values are twice as in the long as previous sections. The sounds in the baritone saxophone and *e-*

bass now match the *e.e.-text* in both note value and descending melodic line as shown in example 76. Because the voice sample has been manipulated, the tone quality is not as pure, creating a rough timbre. Therefore, the baritone saxophone mimics the style and is instructed to growl and scoop each note throughout the line.

Example 76. Unison melody in m-voice, B.S., and e-bass in *Pimpin'*, movement 6, mm. 282-288.



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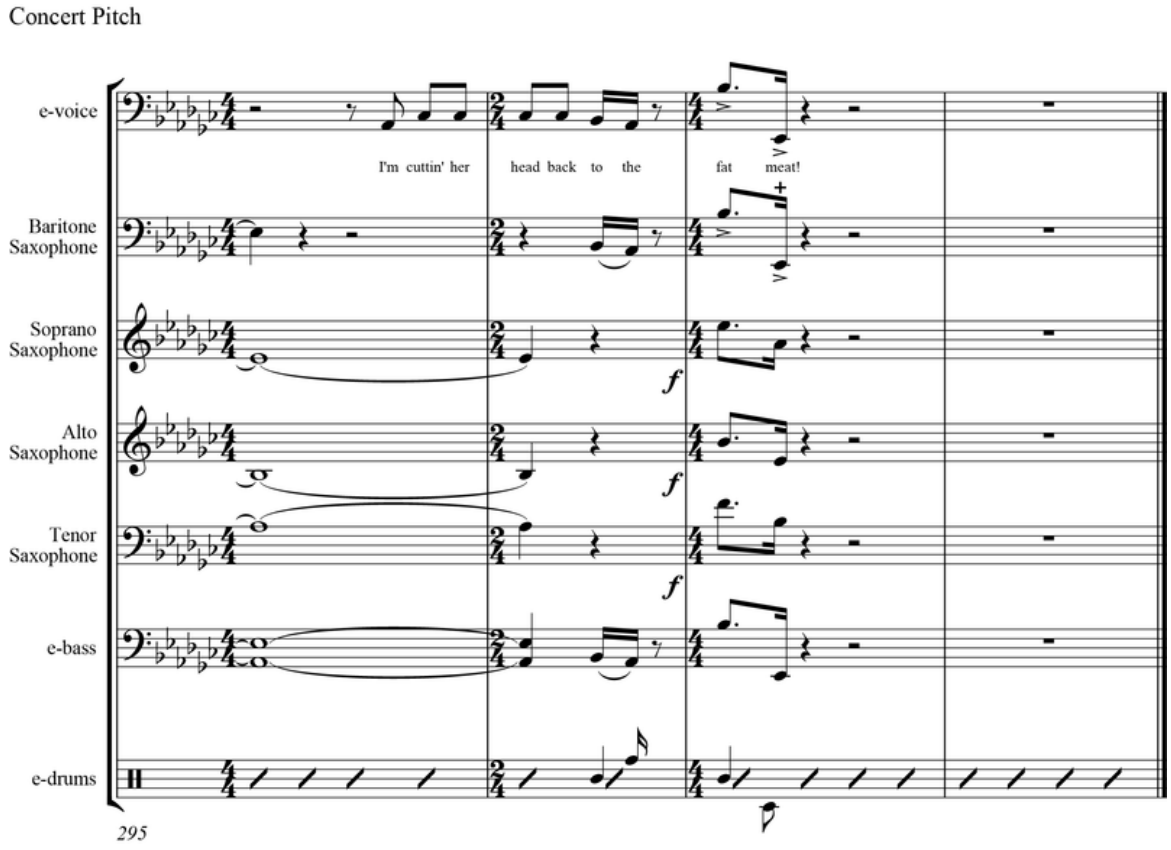
The section featuring elongated music begins and ends with two hits. Measure 281 is the transition into the phrase that consists of an *m-voice* hit on the syllable "huh" while all other instruments rest. Similarly, the end of the sustained phrase transitions into the coda in measure 289, which features a hit on the syllable "huu" and is accompanied by all of the other instruments. Although the syllables at the beginning and ends of the phrase are not exactly the same, they are similar, serving the same function.

Measure 290 marks the beginning of the coda. The time signature is 6/8 and the primary focus has shifted from the baritone saxophone back to the voice sample, an *f-voice* featuring *f.s.-tex*t, and is accompanied by *A.B.S.* and *e-bass*. Measures 291 through 294 are primarily focused on *f-voice* with *A.B.S,* however, *S.S.Q.*, sustained *e-bass*, and interjections by the *e-drums* support the voice sample melody. Halfway through measure 295, the *m-voice* returns to finish both the movement and the piece. Example 77 illustrates the *S.S.Q.* that transitions from *f-voice* to *m-voice,* and the rhythmic nature the piece concludes with all instruments ending in rhythmic unison.

Example 77. Conclusion of *Pimpin'*, movement 6, mm. 295-298.



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CHAPTER 6

CONCLUSION

The twelve compositions for solo saxophone or chamber ensemble and boombox illustrate JacobTV's important contribution to the contemporary electro-acoustic literature for the instrument. In addition, the high technical demands required of his pieces, knowledge of many genres is important for the success of the works. For example, in *Grab It!*, discussed in chapter 4, the performer is responsible for executing specific and technically challenging tonal idiosyncracies.

By utilizing techniques such as "growls," "falls," "scoops," etcetera, that were definied in chapter 3, JacobTV employs characteristics of the jazz idiom within a classical concert setting. Building on techniques previously employed by his predecessors discussed in chapter 2, JacobTV has truly created his own unique brand of electro-acoustic music.

The harmonic language is indicative of jazz and popular music due to its reliance on a dominant or mixolydian sound as shown in *Tatatata Duo*. In addition, the incorporation of funk and rock rhythms as shown in *Heartbreakers*, adds another layer of popular music. While JacobTV has stated he does not know how to define the 'avant-pop' style, his compositions have been described as a "melting pot" of characteristics from many genres. While the formal divisions used to categorize styles and genres have been employed for centuries, JacobTV's works are truly a new approach that challenges the standard. Although not every characteristic is found in every composition, JacobTV's style is clearly present and consistent throughout his body of repertoire.

Not only is he willing to experiment with instrumentation, JacobTV is extremely eager to adapt his works for special requests. For example, at the request of saxophonist Connie Frigo,

JacobTV added a piano part to *Billie*. In addition, *Jesus Is Coming* was originally composed for recorder quartet. Currently, it has been arranged for a variety of instrumental combinations. It is evident JacobTV is eager to work with musicians in order to have his music performed.

Along with performance, JacobTV is interested in sharing his point of view with audiences. Throughout conversations with the composer, it is evident he is interested in provoking thought as much as creating sounds. His extreme interest in American culture not only serves as the foundational muse of his works, but it is the catalyst for his passion that he is eager to share. As seen in *Grab It!*, JacobTV is able to transform the initial text into a deeper, more personal meaning that is able to transcend the listener. The term "grab it" was really referring to a physical act in the original sound source, however, by the end of the composition JacobTV is metaphorically implying every listener should "grab" his or her own life and take control.

A profound voice among twenty-first century composers, JacobTV creatively demonstrates compositional exploration that blurs genre-based rules previously defined and combines visual and auditory techniques to invoke reactions from his audience. There will indoubtedly be future study on JacobTV as he continues to push the envelope of composition and art through his 'avant-pop' genre.

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