

URBAN DANCE MUSIC

FOR SOLO SAXOPHONE (E♭ ALTO)
AND SAMPLED JAZZ ENSEMBLE ON CD

1. LATE-NIGHT BLUES
2. INDUSTRIAL PARK STOMP
3. SUSPICIOUS ACTIVITY

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SAXOPHONE PART

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CLARK WINSLOW ROSS

ST. JOHN'S, 2000-2003

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COMMISSIONED BY PAUL BENDZSA WITH THE KITTIWAKE DANCE THEATRE, ST. JOHN'S NEWFOUNDLAND

Programme Notes by the Composer

URBAN DANCE MUSIC is a group of three works in a contemporary jazz style for alto saxophone and “virtual” ensembles of sampled instruments. The first two were composed for saxophonist Paul Bendzsa and the *Kittiwake Dance Theatre* of St. John’s, Newfoundland, with assistance by the *Newfoundland and Labrador Arts Council*. They were composed between January and March, 2000, and premiered in April of the same year at LSPU Hall in St. John’s, with choreography by Martin Vallée. The third piece was added in 2003 in honour of Mr. Bendzsa’s 60th birthday. A CD player and good sound system is required for playback, and the volume levels should be balanced so that he saxophonist is no more prominent than the sampled instruments in the virtual ensembles.

The first piece, **LATE NIGHT BLUES**, evokes for me the image of a group of jazz musicians playing very late at night, perhaps in a hazy old warehouse; they have become so entranced by the music that time has become suspended. This is “cool” jazz. I have written several works with “Late Night” or “Night Music” in the title, because I like the slow, languorous mood that this image evokes.

INDUSTRIAL PARK STOMP has a considerably more aggressive and “industrial” feel; think of *Stomp* (the urban percussion/dance group) doing their thing at an abandoned oil refinery or steel mill. The second section (with bells playing the theme) contrasts by having a more lyrical character, and works its way eventually to a false ending, complete with the sound of a record-player needle stuck at the end of a record. The needle is hastily lifted off the “record” (this was all done on a synthesizer; no actual records were harmed), and the next section begins with a drum solo. Actually, there are two different “drummers” (synthetic; no actual drums were struck), heard separately on the two different speakers, who are soon joined by the saxophonist. This turns out to be a relatively lengthy transition section, and leads back to a return of the opening material, slightly varied. At the end, if you listen carefully, you should be able to hear birds, which have come, perhaps, to survey the damage done by all the aggressive dancing and pounding. 18 separate tracks were used for all the percussion sounds in this piece.

SUSPICIOUS ACTIVITY is like **LATE NIGHT BLUES** in that the mood is initially similar (“cool”), and it is scored for a smallish virtual jazz ensemble (perhaps a quintet of sax, piano, bass, and two percussionists), but the mood here becomes a little more hyperactive (and it includes occasional piano cluster chords). The first main section ends with a with a final-sounding descending glissando chord, but is followed by a quasi-developmental section, which in turns eventually runs out of gas; there is the sense that the players gradually start dropping out leading to the brief silence before the percussion solo. After a while the bass rejoins, followed by the others, and this leads to a return of the opening materials.

I am grateful to Paul Bendzsa for asking me to write these pieces, and to everyone involved in its choreography and production at Kittiwake Dance Theatre (Martin Vallée and Linda Rimsay).

Biography (2003)

Clark Winslow Ross is Associate Professor at Memorial University of Newfoundland’s School of Music, where he teaches composition, theory, electronic music, and classical guitar. He is one of Canada’s more active composers, with over 20 commissions and many performances of his works throughout Canada, as well as in England, Ireland, and the United States, since moving to Newfoundland in the fall of 1992. His compositions have had frequent radio broadcasts, and he has been awarded many grants by the *Canada Council*, the *Canadian Broadcasting Corporation*, the *Newfoundland Arts Council*, the *Newfoundland Symphony Orchestra* (NSO), and other organizations. His music has been performed by numerous artists and groups, including the *Atlantic Arts Trio*, the *Atlantic String Quartet*, *Duo Concertante*, *Continuum*, Mark Fewer, Rivka Golani, the *Hamilton Philharmonic Orchestra*, Bev Johnston, the *Nashua Chamber Orchestra* (USA), the *NSO*, Barbara Pritchard, *Symphony Nova Scotia*, and the *Winnipeg Symphony Orchestra*. He was Composer-in-Residence at the *Waterford New Music Festival* in Ireland in January of 2003.

Clark Ross was awarded Memorial University’s *President’s Award for Outstanding Research* in 1999, the first composer to have received that honour. Other prizes have included *Young Composer’s Awards* for works in national competitions by the *Winnipeg Symphony Orchestra* and *Hamilton Philharmonic Orchestra* in 1993, and, more recently, *Newfoundland Arts and Letters Awards* (2002, 2003). Ross holds B.A. (humanities), M.Mus., and Mus.Doc. (composition) degrees from the University of Toronto, as well as an ARCT (composition). He performs in St. John’s occasionally as a classical or jazz guitarist, and was Music Director (evening services) at St. Thomas’ Anglican Church in St. John’s from 1997-2002.

Clark was born in Maracaibo, Venezuela, and had moved 18 times by the time he was in his early twenties, including stops in Caracas, Lima, Lennoxville, New York City, Fort Lee (NJ), Brussels, Scarborough, and Toronto. He married Dr. Jennifer Porter of Memorial University's Department of Religious Studies in 2000, and in March of 2001 they celebrated the birth of their son, Andrew. He also has a daughter, Julia, born in 1990.

Comments and requests for scores may be sent via E-mail to:

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N.B. Play with no swing, but a jazz feel.
Most dynamics are not indicated (except
in 3rd piece), so performer should aim for
an improvised feel for dynamics. All
rhythms strictly notated.

1. Late-Night Blues

Clark Winslow Ross

♩ = 100 solo; very free

E♭ Alto Sax

mf

5

growl

10 *CD starts here:* (Log Drum)

♩ = 108

(pno:)

15 (pno:)

(pno:)

20

25

30

33

39

growl

44 (Log Drum) (String Bass)

(pno:)

(Log Drums)

Late-Night Blues/Pg.2

49

54

59

(loose staccatos)

64

67

mp

71

mf

75

f

79

mf

83

(bend)

87

(pno:)

Late-Night Blues/Pg.3

92

96

100

106

112

117

122

127

(slow, expr. tr.) (cl. Hi Hat)

2. Industrial Park Stomp!

Clark Winslow Ross

$\text{♩} = 144$ Intro Phrase 1

Cyber hits:

(Intro Phrase repeated)

E♭ Alto Sax

11 **A** – Sax Joins in; Phr 1

15 Phr. 2

19 Phr. 3

23 Phr. 4

27 End of **A**, codetta

32 **A'** – Phr. 1'

36 Phr. 2'

40 Phr. 3'

44 Phr. 4'

End of **A'** (Funky bass transition)

Str. Bass:

Industrial Park Stomp! / Pg. 2

B1 – pseudo-Balinese theme, part 1...

49 **Bells:**

58 **(Bells:) ... part 2** *happy! (dance-like)* *tr* *fp* *f* *f*

64 **Bal. th. part 1'...** *mf* *f*

68 **... part 2'** *f*

72 *f*

75 **B2 – Modulation – Bal. th. part 1''...** *f*

80 **... (Mod.) part 2''** *f*

84 *f* *6*

88 **Mod. sect'n rep.: part 1'''...** *f*

94 **(sect'n extended... perc. solo)** *8e= 9e* *7* **Weird codetta** **Bells:** *f*

104 *rit. poco a poco* *a tempo* **False Ending; vinyl static...** *f*

Industrial Park Stomp! / Pg. 3

C – Dev. (long Re-Transition); perc. solo

109 **4** Snare Dr.: Cymb.: Muted Triangle: Snare Dr.: *sfz*

116 "ooh!"

119 Th. A fragment (1st phr.)... *f* (growl) *mf* *ff* *mf*

124 ... Frag. cont.(2nd phr.)... *f* *mf* *f* *mp* *p* (growl) *mf* *ff*

128 ... Frag. cont.(3rd phr.)... *mf* *f* *mf* *ff*

132 Funky Bass theme, phr. 1 (funky) (squawk!) *mf* *mf* *sfz*

136 ... phr. 2 *p* *mf*

140 ... phr. 3 beg., but ... Th. A returns (false recap) *mp* *mf* *f* *mp*

144 (growl) Th. A repeated... *f* *p*

148 (growl) Interruption; dr kit solo *fmp sub.* *pp* **11**

163 **RECAP** (intro phr 1) Intro Phrase 2
Cyber-Impact: *f*

Industrial Park Stomp! / Pg. 4

173 **A** – Sax Joins in; Phr 1 (slow) *tr(D)*

f

177 Phr. 2

f

181 Phr. 3

f

185 Phr. 4

f

189 End of **A**, codetta

Timp:

194 **A'** – Phr. 1'

f

198 Phr. 2'

f

202 Phr. 3'

f

206 Phr. 4' **Coda; rit. poco a poco...**

ff

212 ♩ = 96

mp *p* *pp* *mf* *b. drum*

218 ♩ = 144 (Sl. Vibr.)

mp *ppp* (hollow crash) *b. drum + cym.*

3. Suspicious Activity

(No Swing)

Clark Winslow Ross

♩ = 120;
(String Bass, sounding M13th lower:)

E♭ Alto Sax

7 (?:) *mp* *mf*

11 *mf*

16 (vib.) *f* *fp* (norm.)

20 (growl) *f* (norm.) *mp* (vib.) *mp*

24 (growl) *fp* *f* (norm.) *mf* (vib.) *mf* 2

29 (norm.) *mf* (vib.) *mf* (norm.) *mf* 4

37 *mf* *mp* *f* *mf* *p*

40 *mp* *pp* *mf*

44 (vib.) *mp* (norm.) *f*

Suspicious Activity / pg. 2

49 *(vib.)* *(norm.)* *(growl)*
mp *< mf* *p* *mf* *fp* *< f*

53 *(norm.)* *(growl)* *(norm.)*
mp *mf* *fp* *< f* *mf* *mf*

58 (String Bass, sounding M13th lower:) (Cow Bells:)
f

64 *mf* *mf* *f*

70 (Piano LH, sounding M13th lower:)
mp *mp* *p* *mf* *f*

76 (Piano RH, sounding m10th higher:)
f *mp*

83 (String Bass, sounding M13th lower:) *(norm.)*
mf *mf* *3*

90 *(vib.)*
mf *f*

94 *mf* *mp* *p* *mf*

99 *mf* *mp* *f* *p* *mf* *mp* *p* *pp*

Detailed description of the musical score: The score consists of nine staves of music. Staff 49 starts with a melody in treble clef, marked *mp*, with a vibrato instruction *(vib.)* over the first measure and a normal playing instruction *(norm.)* over the second. Dynamics change to *mf*, *p*, *mf*, *fp*, and *f*. Staff 53 continues the melody, marked *mp*, with *(norm.)* and *(growl)* instructions. Dynamics include *mf*, *fp*, *f*, *mf*, and *mf*. Staff 58 shows a rhythmic pattern in treble clef, marked *f*, with a note for '(String Bass, sounding M13th lower:)' and a cowbell icon for '(Cow Bells:)' above the notes. Staff 64 continues the rhythmic pattern, marked *mf*, *mf*, and *f*. Staff 70 shows a melody in treble clef, marked *mp*, *mp*, *p*, *mf*, and *f*, with a note for '(Piano LH, sounding M13th lower:)' above the notes. Staff 76 shows a melody in bass clef, marked *f* and *mp*, with a note for '(Piano RH, sounding m10th higher:)' above the notes. Staff 83 shows a melody in treble clef, marked *mf* and *mf*, with a note for '(String Bass, sounding M13th lower:)' above the notes and a triplet of eighth notes marked *(norm.)* and *3*. Staff 90 continues the melody, marked *mf* and *f*, with a vibrato instruction *(vib.)* over the first measure. Staff 94 shows a melody in treble clef, marked *mf*, *mp*, *p*, and *mf*. Staff 99 shows a melody in treble clef, marked *mf*, *mp*, *f*, *p*, *mf*, *mp*, *p*, and *pp*.

Suspicious Activity / pg. 3

106

Musical staff 106: Treble clef, starting with a piano (*p*) dynamic. The melody features a triplet of eighth notes and a *mf* dynamic marking.

112 (Perc. solo:) (Bass joins in:) (Perc. solo:) (Bass joins in again:)

Musical staff 112: Treble clef, marked with a *mp* dynamic. It includes a ten-measure rest (10) and a two-measure rest (2). Percussion hits are indicated by vertical bars above the staff.

132

Musical staff 132: Treble clef, featuring a triplet of eighth notes. Dynamics range from *mf* to *p*.

137

Musical staff 137: Treble clef, featuring a triplet of eighth notes. Dynamics range from *mp* to *p* to *mf*.

143

Musical staff 143: Treble clef, marked with *mp* and *f* dynamics. Performance instructions include *(vib.)* and *(norm.)*.

147

Musical staff 147: Treble clef, marked with *mf*, *p*, *fp*, *f*, *mp*, and *mf* dynamics. Performance instructions include *(norm.)* and *(growl)*.

152

Musical staff 152: Treble clef, marked with *fp*, *f*, *mf*, *mf*, and *f* dynamics. Performance instructions include *(growl)* and *(norm.)*.

Four sets of empty musical staves, each consisting of a treble clef staff and a bass clef staff.