

Sky Blues

The blues has been a foundation of American music since the nineteenth century. This composition extends the traditional form and employs angular harmonies in place of the more traditional subdominant and dominant chords. The bass part establishes the character of the tune with an unconventional sounding clave in 5/4 above which the saxophones play highly chromatic melodies in and out of synchrony.

Intersection

In good counterpoint each melodic line should have its own musical integrity. This composition uses three-part polyphony between the bass and two saxophones to create a complex feeling of independent yet interweaving melodies. At the bridge section of the tune, in particular, the two saxophones cross registers, creating the points of intersection to which the title refers.

Weiner's Wings, composed by Jaromír Honzák

Kamau Kenyatta introduced me to the music of Czech bassist and composer, Jaromír Honzák, in 2013. Honzák's compositions are fairly dense with through-composed material that establishes interesting and powerful grooves. The music is designed so individual improvisations serve the overall mood and intentions of the composition, rather than taking focus away from it. Definitely written by a bass player!

Lilac Sunset

Too many times to count, I have watched the sun go down over the Pacific Ocean on one of San Diego's many beaches. If there are any clouds in the sky, there is a brief window of time in which the refracted light will tint them a beautiful light shade of purple. This twilight hour has always had a mystical quality to me. The rhythmic feel change that occurs halfway through the song represents a shift into the night, and the exciting potential that can accompany it.

Cumulonimbus

I composed this piece during the winter quarter of 2014 while reflecting on the storm clouds that frequently passed high above UCSD's campus. Last June of 2013, I experienced a profound loss in my life when a childhood friend of mine passed away suddenly. It took months just to come to accept I would never see him again. Writing this song was painful and cathartic. As you listen, please reflect on the people that have passed through your life and are no longer with us.

Kicho, composed by Astor Piazzolla

Red Shift

This composition's interlocking melodies and rhythms were inspired by hearing David Borgo's *Kronomorphic* ensemble. The compositional process is audible as each part will enter separately and will create a rhythmic stacking effect. This effect creates a musical tapestry greater than the sum of its parts. The piece unfolds through an extended form so each solo section occurs in a very different musical context. The bass carries the seed of change as the 3:4 polyrhythm integral to the bass part becomes the fulcrum for a metric shift to happen later in the piece. I composed most of Red Shift while walking around the varied settings that make up the UCSD campus.

Chris Duvall Senior Honors Recital

A recital of original compositions and bass focused music

Chris Duvall - upright bass
Chris Laguna - piano
Michael Hayes - drums
Connor Hughes - alto saxophone
David Borgo - tenor and soprano saxophone