NAYA JEEVAN, CONCERTO FOR DOUBLE
BASS AND WIND ENSEMBLE

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree of

DOCTOR OF MUSICAL ARTS

by
ANDREW SEAGER COLE

M.M., The Peabody Institute of the Johns Hopkins University, 2005
M.M., The Peabody Institute of the Johns Hopkins University, 2005
B.A., Goucher College, 2003

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Andrew Seager Cole, Candidate for the Doctor of Musical Arts Degree
University of Missouri-Kansas City, 2014

ABSTRACT

*Naya Jeevan*, meaning new life in Hindi, is a twenty-four minute, two-movement concerto for double bass and wind ensemble. While the two movements vary drastically in mood, texture, and tone, they both explore intensity and the ebb and flow of energy using repetition, extensive heterophony, and extremely limited melodic materials. Both movements employ a variety of recurring and overlapping pitch and rhythmic patterns that are treated semi-canonically on the micro level and cyclically on the macro level. It is the shifting alignment of all these recurring elements in conjunction with a subtly varying solo line that gives both movements a sense of ever-increasing musical tension. The melodic material for each movement comes from two different six-note modal pitch collections, with pitches outside of the mode used as embellishing tones and chords that color the harmonic field.

The first movement is governed by a slow, recurring solo line that is supported and later taken up by the ensemble. The bass acts like a cantor, often leading the ensemble in various reiterations of the primary melody. This melody is accompanied by interlocking, repeating patterns that create a shifting harmony, resulting in a polytonal sound. Together,
these elements create large-scale cycles of slightly varied length that constitute the formal makeup of the movement. The recognizable, repeating melody in conjunction with the somewhat dissonant accompaniment gives the movement a ritualistic or processional mood that is inspired by the sound of medieval motets and conductus.

The energetic second movement incorporates several simple, interrelated melodies that are played by the bass. These melodies are also presented either heterophonically or imitatively by the ensemble and are often doubled at the octave and fifth. An insistent chaconne-like chordal pattern permeates the majority of the movement and governs the form. This movement also requires significant extended techniques in the solo part. These add a layer of timbral variety to the melodic focus of the work. The persistent rhythmic pulse, preference for doubling lines at the octave and fifth, and raag-influenced melodic and harmonic character are loosely inspired by Carnatic and Hindi film music.
The faculty listed below, appointed by the Dean of the Conservatory of Music and Dance, have examined a dissertation titled “Naya Jeevan, Concerto for Double Bass and Wind Ensemble,” presented by Andrew Seager Cole, candidate for the Doctor of Musical Arts degree, and certify that in their opinion it is worthy of acceptance.

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Conservatory of Music and Dance

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Conservatory of Music and Dance

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Conservatory of Music and Dance

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William Everett, Ph.D  
Conservatory of Music and Dance
CONTENTS

ABSTRACT ................................................................................................................................. iii

APPROVAL .................................................................................................................................. v

PROGRAM NOTES ....................................................................................................................... vii

PERFORMANCE NOTES ............................................................................................................. viii

INSTRUMENTATION ................................................................................................................... ix

Naya Jeevan

MOVEMENT 1 ............................................................................................................................... 1

MOVEMENT 2 ............................................................................................................................... 24

VITA ............................................................................................................................................... 66
PROGRAM NOTES

*Naya Jeevan*, meaning new life in Hindi, is a two-movement concerto for double bass and wind ensemble. Each movement employs recurring melodies, patterns, and cycles to build intensity and create an ebb and flow of energy. The first movement slowly and broodingly elaborates a single theme. It opens with a lyrical statement, much like the call of a cantor. While this melody is continuously and almost ritualistically repeated throughout the movement, the shifting colors and textures in the ensemble highlight and augment the soloist, creating an overall Gamelan-like resonance. The movement draws from medieval influences, particularly isorhythmic motets, and the accompanimental and melodic lines each emphasize conflicting keys. The result is a polytonal language that can be unsettlingly dissonant and haunting, evoking the impression of long-forgotten ceremony.

The second movement is an aggressive and energetic exploration of the same conceptual ideas as the first movement. This movement, though, incorporates driving rhythms and large-scale metric cycles to create an unrelenting and constantly shifting rhythmic underpinning over which a single short tuneful melody is repeated. The melodic shape and pitch content are influenced by Carnatic and Hindi film music. Through heterophony and canon, the solo bass and ensemble intertwine many different variations of this melody to create an intricate texture. The bass also often soars over the ensemble and punctuates the work's additive rhythmic patterns with virtuosic gestures that draw from the instrument's vast timbral possibilities. While the first movement makes me think of a lost ritual, this movement is more like an ancient dance updated with the sounds of modernity. Overall this work combines my disparate musical interests and influences, creating two extremely different affects using similar concepts and materials.
PERFORMANCE NOTES

Parts should not be doubled.

Winds and brass should use staggered breathing unless otherwise marked. Where breath marks occur, take deliberate breaths. Otherwise, do not line up with other performers taking breaths.

Unless otherwise marked Temple Blocks, Woodblocks, Small Peking Cymbal, Brake drum, Small Muted Cowbell, and Snare drum should use a Snare stick. Triangle and Timpani should always use their beaters.

The Bass should be amplified using a pickup if possible.

The indications of s.p., s.t., and c.l.b. represent sul pont, sul tasto, and col legno battuto respectively.

The symbol \( \uparrow \downarrow \) indicates that one should play the highest note possible.

Figures with no noteheads mean that one should play randomly following the notated rhythm and direction. Bowing or glissando indications may also be included. If bowing is not specified, bow each note separately according to the indicated rhythm. If a glissando is included, then do so while bowing the notated rhythm.
INSTRUMENTATION

2 Flutes (1 doubles Piccolo)
2 Oboes
2 Clarinets in B♭
Bass Clarinet
2 Bassoons
Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

4 Horns in F
3 Trumpets in B♭
2 Trombones
Bass Trombone
Euphonium
Tuba

Double Bass

Percussion 1: Timpani, Chimes, Temple Blocks, Small Peking Cymbal, Brake drum
Percussion 2: Glockenspiel, Crotales (2 Octave Set), Toms, Small Muted Cowbell, Woodblocks, Medium Suspended Cymbal
Percussion 3: Vibes, Large Suspended Cymbal, Brake drum, Triangle
Percussion 4: Marimba (4.3 Octave), Glockenspiel, Triangle, Snare drum
Overwhelming the Bass until m. 173
MOVEMENT 2
Composer Andrew Seager Cole's work explores the intersection of eco-acoustics, folk and popular music, and technology with traditional concert music. His compositions have been performed in North America, Europe, and Asia, and he has been invited to festivals such as June in Buffalo, Music X, and the International Computer Music Conference. He is a founding member of the Digital Honkbox ensemble, the AfterNow Collective, and a former vice-president and current board member of the Kansas City Electronic Music and Arts Alliance. Andrew has had compositions recorded on the OCD Media, Vox Novus, the Music from SEAMUS CD Series, and Electroacustico Records. Awards include a 2013 Fulbright Fellowship to New Zealand, a 2013 Lilburn Trust Student Award, a 2014 Kimmel Harding Nelson Center for the Arts residency, a 2010-2012 UMKC Doctoral Chancellor’s Fellowship, first place in the 2008 National Association of Composers USA Young Composer's Competition, first place in the 2006 Prix d'Ete Competition, the Robert Hall Lewis and Otto Ortman Awards, and a Goucher College Strategic Planning Grant. Andrew has taught courses in electronic music, composition, and digital media at the University of Missouri-Kansas City, Loyola College of Maryland, Kansas City Kansas Community College, and Johns Hopkins University. Between 2005 and 2008 he was the Digital Audio Specialist at the Johns Hopkins University Digital Media Center. He has a Bachelor’s degree in music and philosophy from Goucher College and Master’s degrees in both Composition and Computer Music from Peabody Conservatory. Andrew was born in Auburn, New York and grew up in downeast Maine.