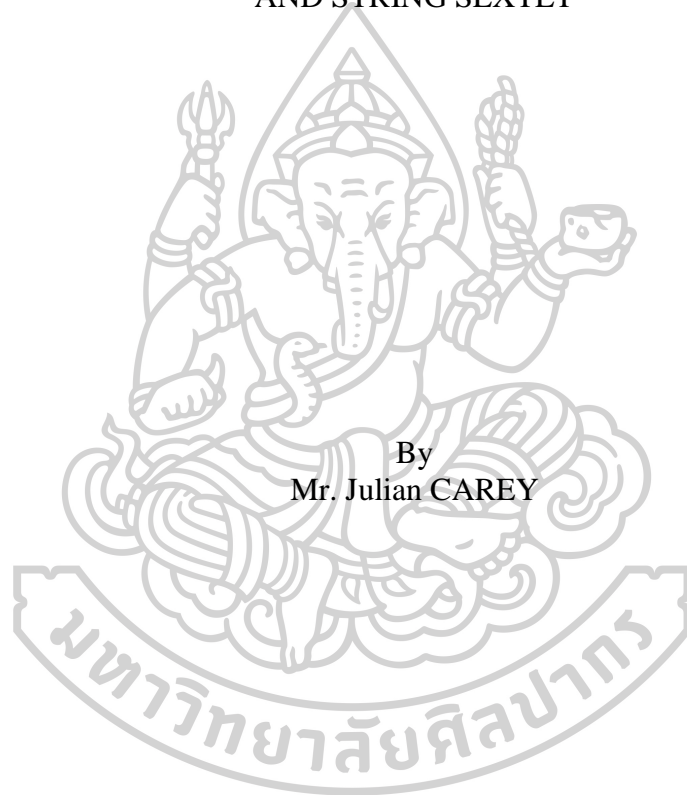




MASTER OF MUSIC COMPOSITION: STILL LIFE FOR SMALL ENSEMBLE  
AND STRING SEXTET



A Thesis Submitted in Partial Fulfillment of the Requirements  
for Master of Music (Music Research and Development)

Silpakorn University  
Academic Year 2022

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MASTER OF MUSIC COMPOSITION: STILL LIFE FOR SMALL  
ENSEMBLE AND STRING SEXTET



By  
Mr. Julian CAREY

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Title                    MASTER OF MUSIC COMPOSITION: STILL LIFE FOR  
                              SMALL ENSEMBLE AND STRING SEXTET  
By                         Mr. Julian CAREY  
Field of Study        (Music Research and Development)  
Advisor                Associate Professor Dr. Saksri Vongtaradon

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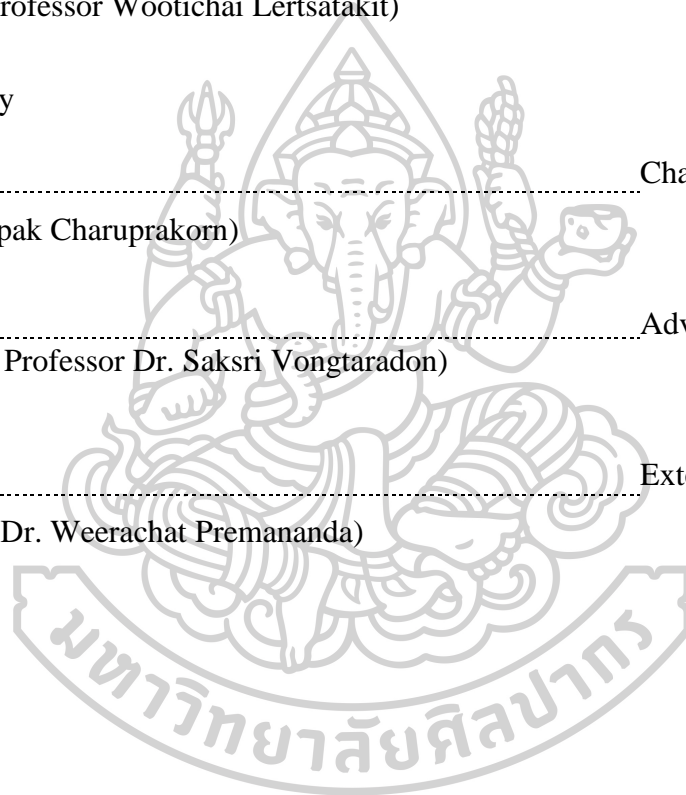
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This research explores the use of evocation and imagery as the main creative motivators behind Impressionist music, namely that of Claude Debussy and Billy Strayhorn. These methods will then be used in the composition of an original 25-minute, three-movement piece for solo vocalist, tenor saxophone, piano, bass, drum kit, and string sextet (two violins, two violas, two cellos). The piece was then performed live, free, and open to the public. The emotional reactions of different audience members were then recorded to examine the music's ability to communicate with a diverse group of listeners.



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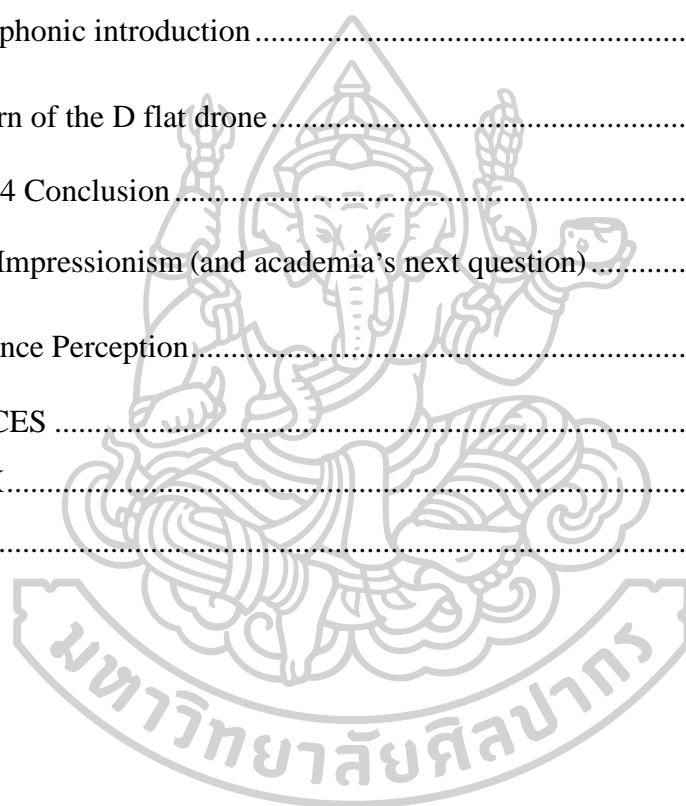
Mr. Julian CAREY



## TABLE OF CONTENTS

	<b>Page</b>
ABSTRACT.....	D
ACKNOWLEDGEMENTS .....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES .....	H
CHAPTER 1 Introduction.....	1
1. Introduction .....	1
1.1 Purpose of Study.....	2
1.2 Hypothesis .....	3
1.3 Scope of Study.....	4
1.4 Research Methodology .....	4
1.5 Expected Outcomes .....	6
1.6 Definition of Terms .....	6
CHAPTER 2 Literature Review .....	8
2.1 The history of Impressionism .....	8
2.2 Impressionism according to Debussy .....	11
2.3 Impressionism in the music of Billy Strayhorn.....	16
CHAPTER 3 Analysis of Still Life for Small Ensemble and String Sextet .....	25
Movement 1: “Everything is Light is Everything” .....	26
3.2 The D flat drone .....	28
3.3 Evocation of gospel music .....	28
3.5 Suspended 2 voicings.....	30
3.6 Harmonic color change .....	31

3.7 Movement 2: “The Willful Walk into Darkness” .....	32
3.8 Evocation of the composer’s grandfather .....	32
3.9 Evocation of the mentor .....	33
3.10 Evocation of the composer .....	33
3.11 Movement 3: “Still Waiting” .....	36
3.12 Polyphonic introduction .....	37
3.13 Return of the D flat drone .....	38
CHAPTER 4 Conclusion .....	40
4.1 True Impressionism (and academia’s next question) .....	40
4.2 Audience Perception .....	42
REFERENCES .....	45
APPENDIX .....	47
VITA .....	73





## LIST OF FIGURES

	<b>Page</b>
Figure 1 Lush Life, mm. 1-3.....	20
Figure 2 Lush Life, mm. 4-6.....	21
Figure 3 Pretty Girl (The Star-Crossed Lovers) mm. 9-12.....	21
Figure 4 So this is Love lyrics.....	23
Figure 5 Everything is Light is Everything lyrics.....	26
Figure 6 Everything is Light is Everything mm. 1-4.....	27
Figure 7 Transcription of “The Lord is in His Holy Temple”.....	28
Figure 8 Everything is Light is Everything”, mm. 10-15.....	30
Figure 9 Instrumental interlude chords at mm. 22.....	31
Figure 10 Everything is Light is Everything” mm. 68-76.....	31
Figure 11 The Willful Walk into Darkness lyrics.....	32
Figure 12 The Willful Walk into Darkness” mm. 1 cello introduction.....	33
Figure 13 Tenor saxophone solo at mm. 14.....	33
Figure 14 Cello solo at mm. 34-43.....	34
Figure 15 Restatement of the “evocation of the composer” at mm. 92.....	35
Figure 16. Still Waiting lyrics.....	36
Figure 17 Polyphonic introduction to Still Waiting.....	37
Figure 18 Chords from mm. 9-18.....	39

## CHAPTER 1 Introduction

### 1. Introduction

Other than the brief review of Impressionism in university music history classes, Impressionist composition has nearly disappeared from the conversation. When mentioned, the complexity of evocation and composer's experience has been overshadowed by analyses of a few scales and modes used by composers. Many works that are labeled as Impressionist only bear slight resemblance to works by other Impressionist composers, but do not involve the same emphasis on the personal, sensual experience that an impression is made of. To know that "Nuages", from Claude Debussy's *Trois Nocturnes* involves the use of the octatonic scale in the English horn theme, and uses parallel dominant chords in the strings is hardly what makes the piece impressionist. One should also know that Debussy once walked across the Pont de la Concorde with his friend Paul Poujaud, where "he had visualized those very thunderclouds swept along by a stormy wind; a boat passing, with its horn sounding" (Vallas, 1958).

The music of pianist Bill Evans (1929-1980) is often compared to that of the French Impressionists, but for a variety of confusingly simple reasons such as the use of rootless voicings, light touch, and his use of altered dominant chords in his compositions (Ben, 2012). The loss of this definition has potentially pigeonholed Impressionism into a dreamy, vaguely French aesthetic, void of artistic intention and obscured by the inability to reproduce abstract ideas and ineffability in experience.

These problems will be assessed through the composition of a new Impressionist work, informed by the evocation of emotional and sensual content by classic and modern, non-classical Impressionist composers. To prove its universality, the piece will then be performed publicly and free of charge for a diverse audience consisting of multiple age ranges, musical backgrounds, nationalities, and languages.

One limitation to this research is the individual nature of Impressionist composition.

By researching the ways in which other composers use musical material to evoke extramusical content, some insight can be gained as to the nuance of the compositional process. However, the identity and experience of the composer are almost certainly different from that of the composers that the research will explore.

The task of using evocation to sonically illustrate modern scenes is immediately made more difficult considering that few notable, intentionally Impressionist compositions have been written in the past fifty years. Codifying and measuring the most crucial elements of Impressionist technique for the purpose of reproduction do not necessarily guarantee quality Impressionist compositions. In fact, simple reproduction may reduce the personality and originality of the composition, further separating it from the heart of Impressionist technique. The most difficult aspect of this research is the necessity of originality and consistency within and across the compositions.

### **1.1 Purpose of Study**

This research aims to use a more refined understanding of Impressionism as the basis for a new musical composition for mixed ensemble which utilizes musical

content drawn from the personal identity of the composer, rather than strictly on the composer's musical influences.

This research has three main aims:

- a) To analyze how Impressionists evoke extramusical content using musical material.
- b) To use these techniques to compose an original piece of music for solo vocalist, tenor saxophone, piano, bass, drum kit, and string sextet (two violins, two violas, two cellos).
- c) To express through sound elements of the life, moods, and sensual experiences of the composer, and to effectively convey this ethereal, emotional content to a diverse audience.

## 1.2 Hypothesis

While recognized as a modern musical movement, its modern use outside of a classical context is rare. However, due to the frequency in which the term is used, and only in accordance with a small handful of composers, many audiences and researchers alike seem to have developed an incomplete, if not completely flawed understanding of Impressionism. Where once, Impressionist art was counter to the establishment, insulted for its lack of sophistication due to its focus on the sublime and ethereal, it has now been relegated to the classical sphere, on a proverbial shelf too high for the common listener to reach.

- Studying the works of classic Impressionists, then defining an Impressionist that lies outside of the classical sphere will reveal the deeply personal nature of the music, taking emphasis away from the strictly technical aspects of their music.
- By recognizing the importance of personal, emotional and sensual content in Impressionist music, its place in modern performance and practice can be restored.
- Well-informed, new Impressionist music is perhaps more befitting to a diverse, modern audience because it is understood using sense and feeling, rather than a grasp on music theory.
- This practice will make the music more accessible and well received to modern listeners and non-listeners alike.

### **1.3 Scope of Study**

Impressionist concepts will be explored through the composition of an original piece of music for solo voice, tenor saxophone, piano, upright bass, drumset, and string sextet (first and second violin, first and second viola, and first and second cello).

The piece will be around 25 minutes in length, consisting of three movements as follows: “I. Everything is Light is Everything”, “II. The Willful Walk into Darkness”, and “III. Still Waiting”.

### **1.4 Research Methodology**

This research consists of three main parts: analysis, composition, and performance.

### a) Analysis

The analytical research will examine the philosophical origins of Impressionism, the ways in which external themes have been evoked in the Impressionist compositions. Aside from the compositions themselves, the origins and foundational ideas behind the Impressionist movement are present in the words and experiences of French composer, arranger, and pianist Claude Debussy. Because there is extensive research on both his musical and Impressionist techniques, research on Debussy will focus almost exclusively on the concepts and more general artistic motives that birthed Impressionist music. This broader definition of Impressionism will help to define the criteria for an Impressionist composition.

Afterwards, several works by American composer, arranger, pianist, and bandleader Billy Strayhorn, an Impressionist composer from outside the classical idiom will be analyzed as evidence of Impressionism's use outside of a French classical context.

### b) Composition

Impressionist concepts will be explored through the composition of an original piece of music for solo voice, tenor saxophone, piano, upright bass, drumset, and string sextet (first and second violin, first and second viola, and first and second cello). The piece will be around 25 minutes in length, consisting of three movements as follows: "I. Everything is Light is Everything", "II. The Willful Walk into Darkness", and "III. Still Waiting".

### c) Performance

The final stage of this research is a performance for a live audience, free of charge and open to the public. Afterwards, willing audience members will provide a brief comment about their experience listening to the piece and its performance. Their identities will not be disclosed.

### 1.5 Expected Outcomes

The research on Impressionism, as well as the composition and following performance of *Still Life for Small Ensemble and String Sextet* aims to reexamine the definition of Impressionism and provide a more comprehensive look into Impressionist technique, focusing on the purpose for the uses of different musical techniques, rather than simple theoretical analysis. The performance of the piece aims to reintroduce emotional content and sensual experience as a viable determinant of musical content. Although explainable through a theoretical lens, it should be quite obvious that the piece is meant to be “understood” through sensual and emotional experience.

### 1.6 Definition of Terms

- Color- Refers to the tonal characteristics of a chord's sound using comparison to visual descriptors like “bright”, “dark”.
- Evocation- the act of bringing or recalling a feeling, memory, or image to the conscious mind.
- Extramusical- lying outside the dimension of music.
- Impressionism- Impressionism in music was a movement among various

composers in Western music (mainly during the late 19th and early 20th centuries) whose music focuses on mood and atmosphere, "conveying the moods and emotions aroused by the subject rather than a detailed tone-picture".





## CHAPTER 2 Literature Review

### 2.1 The history of Impressionism

The very term “Impressionism” was coined by French critic Louis Leroy after he saw Claude Monet’s famous *Impression: Sunrise* included in a gallery of French painters that opened on April 15<sup>th</sup>, 1874. The gallery also featured Camille Pissarro, Alfred Sisley, Edgar Degas, Pierre-Auguste Renoir, Paul Cézanne, and Berthe Morisot. Their innovative mixing of colors, gentle yet decisive brush strokes, and perspectives captivated multitudes of admirers and inspired generations of artists to come after them (Bellony-Rewald, 1976). The birth of Impressionism was not just the inception of a new art form, but the harbinger of a philosophical shift that would mark the true beginning of the 20<sup>th</sup> century. The café and the salon, particularly, were the two main locations that allowed modern French art to be showcased, and for the trade of ideas between artists.

First opened in Paris in 1667, the Salon was an exclusive art exhibition organized by Académie royale de peinture et de sculpture (“Royal Academy of Painting and of Sculpture”). The Salon featured 7,000-8,000 painters exhibiting 68,238 paintings between the years of 1791 and 1860 (Anthin, 2016). The Salon of 1876 had over 520,000 visitors, made up of the public, foreign artists and art dealers, and other members of French high society. Because of the size and influence of this audience, the Salon was essential for the success of any artist. However, these budding artists

needed to have their work approved for entry by a jury of members and instructors involved with The Académie royale de peinture et de sculpture. The Academy tended to hold traditionalist values. The pieces most often chosen depicted “ historical, mythological, and allegorical scenes as well as portraiture-rendered in a realistic style”. The Academy’s control of the standard of what “good” art is (as well as their obvious bias toward their own graduates and approved private studios) essentially monopolized French art. This illustrated a clear dominance hierarchy. At the top were the jurors of the Academy, and at the bottom were the 3000-4000 painters that were rejected by the jury (Higonnet, 2005).

Those rejected by the jury were not the only ones opposed to its existence and power. Even artists who successfully submitted their works were not entirely comfortable with the sacrifice of self, style, and true artistry that was required to have one’s works chosen. This conflict of interests is clear in a letter written by Pierre-Auguste Renoir to art dealer Paul Durand-Ruel in March 1881:

*“I will try to explain to you why I’m sending my work to the Salon...*

*There are 80,000 people who wouldn’t buy a thing if a painter was not in the*

*Salon. That is why I send two portraits every year, as little as that may be...*

*My shipment to the Salon is entirely commercial.” (Higonnet, 2005)*

The Salon was viewed by many as a cold machine that cared more about business than art itself. This bitter fact paired with its essentiality to the life of any

French artist. After countless long days and nights of discussion in the cafés of Paris, non-traditional artists had enough, and needed an alternative to the Salon that was not poisoned by the tastes of a select and elite few. This gave way to the Salon des Refusés (“Salon of the Refused”) in 1863. Oddly enough, this Salon was created by Emperor Napoleon III as a reaction to the many complaints he received about the narrow selection of works at the Salon in previous years. In 1874, eleven years after the foundation of the Salon des Refusés, Société Anonyme Coopérative des Artistes Peintres, Sculpteurs, Graveurs (“Cooperative and Anonymous Association of Painters, Sculptors, and Engravers”) emerged and hosted their first exhibition. Here, there was no submission process or discrimination based on style or form. Here was the first public display of the new thoughts and unfettered creativity and philosophical thought being cultivated in the Parisian café (Anthin, 2016).

The Parisian café provided a space for artists to form alliances with each other, as well as individuals that truly appreciated art, and could help them toward their goals of being successful painters. The Café Guerbois constituted a place where the Impressionists were able to discuss techniques, new artistic discoveries, and exchange ideas. These exchanges, as well as some of the more intense debates that came out of interactions at the café helped to solidify the Impressionist aesthetic and strengthen unity in the art community. One of these famous meetings was between painters Claude Monet and Edgar Degas. It was in these exciting, intellectually stimulating environments that a young Achille Claude Debussy (1862-1918) was brought into

“contact with an alternative world of art and literature far from the orbit of the Conservatoire, the Opéra or the Concerts Lamoureux” (Walsh, 2018). At the Café Vachette, he met with Greek poet Jean Moréas (1856-1910). They had “long, probably somewhat inebriated discussions... supposedly about Schopenhauer and Goethe”. Late into the evening at Thommen’s Café, he would talk poetry and painting with art historian Gabriel Mourey (Walsh, 58).

These lengthy conversations with like-minded artists of different disciplines gave Debussy significant background information on the dominant aesthetics in and around France at the time, such as the ideas of other composers and the goliath influence of Richard Wagner. The formation of Debussy’s musical voice was not the simple disregard of tradition that many of his critics accused him of. Maurice Ravel once wrote that even though Debussy’s inventiveness and genius was at the forefront of his work, he was “always faithful to French tradition” (Ravel & Orenstein, 2003). This balance between spontaneity and consideration of personal interpretation with attention to structure was always at the crux of Debussy’s works, and is a major hint as to what Impressionism is.

## **2.2 Impressionism according to Debussy**

In 1889 at the Exposition Universelle, Parisians gathered to excitedly observe the aesthetics, technological developments, and cultural practices of countries from around the world. A twenty-seven year old Debussy was forever changed by some of the Asian musical and theatrical performances on display, particularly a Javanese

performance featuring dancers and a gamelan orchestra. The dense polyphony and free, textural use of pentatonic and whole tone scales filled Debussy with an inspiration that would serve as another musical and philosophical wedge between him and the rigid Academie that he was already growing disillusioned with. In an 1895 letter to Pierre Louÿs, Debussy writes:

*“The Javaneze music that contained every nuance, even those one can no longer name, in which tonic and dominant were no longer anything but empty ghosts for use on naughty little children.” (Lesure, 1913).*

Another crucial element in the development of Debussy's music, and of Impressionist technique in general, was the reaction to the music of Richard Wagner (1813-1883). Although his departures from traditional tonality and texture were pivotal to the development of modern music, many of his techniques were still rooted in Classical tradition and a particular interest in rhetoric. The leitmotif, for example was written to represent different characters or ideas, sometimes appearing and undergoing development throughout a piece. (Millington, 2001). Debussy, on the other hand, declared “No musical developments for the sake of “developing.” All wrong! A prolonged development doesn't, can't work with words. I dream short poems, mobile scenes... Scenes diverse in locale and character; people not discussing; enduring life, fate, etc.” (Debussy, 1910). Because this distance from Wagnerism is the impetus for Debussy's musical philosophy and style, it cannot suffice to properly define Impressionist music.

The subjection of Impressionism to Wagnerian analysis and obsession with logical development and completion has relegated it to an often poorly-described development in the history of music. Many of these attempts at defining the term include admittances of its vagueness, the observation that Debussy himself disliked the term, and the idle listing of elements that are deemed Impressionistic. These range from emphasis on instrumental timbres, use of static harmony, creation of harmonic color, motionless melodies, and “avoidance of musical form”. Other definitions (and hackneyed teaching practices) insist that Impressionist music is defined by its use of pentatonic, whole-tone, octatonic scales, and harmonic alterations of ninth chords. Even brief analysis of a handful of Debussy’s own pieces, or comparison with any of his counterparts from Ravel to Griffes, Boulanger to Albeniz, will quickly show that the musical devices are too varied to be pinned down to a few theoretical uses.

The most egregious part of these modern definitions of Impressionism is their blatant disregard for the many recorded descriptions of the art form by Debussy himself. It is most befitting to begin this exploration of the term with a quote from Debussy himself in a letter written to his editor in 1927:

*“I am trying to make something new--realities, as it were; what imbeciles call*

*'Impressionism'. (Debussy, 1927).*

Although rather abstract, this creation of “worlds” and of evocation is much easier to understand when listening to his compositions. In his orchestral masterpiece *Nuages*, Debussy fully transfigures into sound a brief experience he had on a walk

across the Pont de la Concorde in Paris. The flutes and bassoons stretch like water across the first few measures, setting the scene for the sound of a small skiff's horn, played by a solo English horn. Tall, dark thunderclouds amble into the distance, depicted flawlessly by the planing chords the strings play. The chord qualities and scales Debussy has written simply *cannot* upstage the magical way in which this scene (and Debussy's impression of it) have been turned into sound.

This creation of "realities" is further extrapolated on by music critic, composer, and teacher Marion Bauer.

*"Thus, Debussy created a style comparable to the Impressionism of the painters and the symbolism of the poets, applying the technique to the world of sound, trying to suggest in tone, intangible, abstract mental images, induced by a thought, an emotion, a perfume, a color, a poem, a scene, any definite object, suppressing unnecessary detail, and reproducing not the reality, but the emotion worked by the reality." (Bauer, 1947).*

The fleetingness and subtlety that Impressionistic music attempts to capture is a potential reason for why cut-and-dry definitions of it seem to miss the mark. Though a bit difficult to perfectly capture, it is not impossible by any means. In a lesson with French composer Ernest Guiraud, with whom Debussy studied piano accompaniment, composition, and orchestration, Debussy (perhaps inadvertently) gives one of the best, simplest foundational explanations of his music and of Impressionism itself. It is almost completely contrary to the aforementioned definitions of Impressionism.

At this point Guiraud plays a standard textbook dissonant chord (a French sixth). "When I play this," he insists, "it has to resolve."

"I should cocoa! Why does it?"

"Well, do you find this attractive?" Guiraud plays a string of parallel triads, like the ones in Debussy's "Recueillement."

"Yes! Yes! And yes!"

Then another string, more richly textured. "How do you get out of this?"

"What you played there was very nice."

"I don't say it wasn't, but it's theoretically absurd."

"There is no such thing as theory. You just have to listen. Pleasure is the rule." (Emmanuel, 1942)

Critics of Impressionism had reduced Impressionist music to a Dionysian flailing around of untethered feelings, unworthy of the label of beauty one might ascribe to a sonata or well-executed concerto. One of the harsher critiques received by Debussy was given by a twenty-eight-year-old poet and novelist Jean Cocteau his short 1918 book, *Le Coque et l'Arlequin*.

"Enough of clouds, waves, aquaria, of ondines and perfumes of the night; we need a music on solid ground, a music of every day. Enough of hammocks and garlands and gondolas! I want someone to build me a music I can live in like a house." (Cocteau, 1928)



This shift of tastes was pointed, but not incidental. Walsh points out that “Cocteau was in effect predicting the 1920’s rejection of excessive solemnity in the arts, its preference for fun over reflection, and its return to superficial virtues of classicism, its clarity and simplicity and its sense of order.” Interestingly, even this negative take on Impressionist music seems to better capture its essence than some of the positive, academic analyses of it.

### **2.3 Impressionism in the music of Billy Strayhorn**

The misinterpretation of the nature and purpose of Impressionism has subjected the term to a sort of “academic abuse” that has led to baseless claims about some composers being “Impressionist” simply because they are influenced by Impressionist composers. A byproduct of this gross misinterpretation is the exclusion of other composers that are more deserving of the title. If Impressionism was defined based on the words and intentions of the composers rather than the academic descriptions of their work, it would become immediately apparent that Impressionism can exist in an infinite number of social, national, and musical contexts. The list of Impressionist composers would also look quite different, including figures that would not otherwise be glanced at in the world of classical-dominated academia. African American composer, pianist, arranger, lyricist, and bandleader Billy Strayhorn would be among them. Even as a composer that was inspired by Debussy and Ravel, Strayhorn consciously combined their compositional techniques with his own environmental, social, and musical influences. Although harmonically and

aesthetically similar to these two prolific composers, their evocative functions are quite different (this specific nuance seems to be missing from the conversation and body of research on Impressionism). This coalescence of influence and identity gave Strayhorn an unmistakable, inimitable voice that jazz and the whole of Western music had not seen before. “By blending these turn-of-the-century European elements into an otherwise African-American idiom, Strayhorn went beyond a mere imitation of his sources and created a “American Impressionism” instead.” (Hajdu, 1996).

William Thomas “Billy” Strayhorn was born on November 29<sup>th</sup>, 1915 in Dayton, Ohio to Lillian Young and James Nathaniel Strayhorn. After struggling in Dayton, the Strayhorn family moved to Pittsburgh to pursue growing opportunities in the electrical and steel industries for uneducated workers. In the face of constant stress and hopelessness for African Americans in the poor, mixed-race Homewood district James Strayhorn developed a detrimental drinking problem. While intoxicated, he openly released his frustrations on a young Billy and his mother. To give him temporary relief from the dismal conditions at home, his mother often sent him to stay with her in-laws in Hillsborough, North Carolina during school vacations. While there, he was encouraged by his grandmother, a church pianist, to try playing. After eventually deciding he wanted a piano of his own, he took up a job to fund his first piano. Strayhorn worked as an errand-boy for Pennefield Drugs, delivering papers at first, later becoming a clerk and soda jerk.

Some of his first formative experiences in music began at Westinghouse High School. While his “progressive” music teacher Carl McVicker directed several different ensembles, including a swing band, Strayhorn chose to join the school’s classical orchestra. Before long, he became Westinghouse’s top pianist. As the years went by, he gradually took more musical opportunities, including a counterpoint class. Evident in the surviving copies of his exercises, he had a serious dedication to music. In 1934 at the age of nineteen, he premiered his first documented composition, *Concerto for Piano and Percussion*. Even as early as this, he had already begun to show elements of his own personal language that would remain in his musical toolbox, to be used in later compositions. These include parallel major-minor chords that reappear in “Chelsea Bridge” (1941) and perfect fourth voice leading in upper chord structures later used in “Rain Check” (1941). These and a later piece, simply titled “Valse” show Strayhorn’s early exposure to and retainment of techniques used by European Romantic and modernist composers like Chopin, Debussy, and Ravel. This deep understanding undoubtedly comes from his classical piano training, which was not forced on him, but truly enjoyed by him.

Though his passion was strong, America in the 1930’s was not yet accepting of or kind to African-American classical musicians. Spurred by the reality of racial segregation, as well as encouragement from friends and teachers, Strayhorn began to explore jazz, musical theater, and pop music. This led to his first major work, *Fantastic Rhythm*. After graduating from high school in 1933, Strayhorn wrote the

music and lyrics to this series of short vignettes, and had it staged by a group of high school friends. “My Little Brown Book” and “Something to Live For” are two of the few remaining pieces from the production. What these and other early Strayhorn pieces like “So This is Love”, “Your Love Has Faded”, and the aforementioned “Lush Life” possess is a sense of deep, pained wisdom, yet unheard of for a man of Strayhorn’s tender age. Though Strayhorn was intelligent, inspired, and ambitious, it is evident through some of these pieces that he was tormented by the internal dread from feelings of isolation and hurt. A young, black, gay intellectual was ready to face a world that only seemed to turn its back on him.

Nebulous uncertainty and crushing isolation are at the crux of many of Strayhorn’s pieces. While his lyrics quite obviously evoke these feelings, Strayhorn rarely missed an opportunity to use melodies and chords to make those feelings evocations clearer and more effective. Strayhorn had total control and understanding over every element of his compositions, never blindly following patterns and forms with no clear intention. From use of chromaticism to add interest and surprise to a melody, to the use of delayed resolutions and non-functional chord progressions, Strayhorn is artful in his assignment of character to every aspect of the music. This constant self-awareness is present in his lyrical settings.

Multiple clear examples of this can be found in his prolific “Lush Life”.

$D^{\flat 6}$        $B^9$        $D^{\flat}m\ a_j^7$        $B^9$        $D^{\flat}m\ a_j^7$        $B^9$

I used to vi-sit all the ve-ry gay pla-ces, — those come-what-may pla-ces — where one re

Figure 1 Lush Life, mm. 1-3

During this rubato verse, we see the first evocation of an extramusical context is present in the ascending melody, which “underlies the cherished recollections of better times” (van de Leur 17). Although the lyrics describe a happy, relaxed environment (“gay”, “come-what-may”), the tonal ambiguity of the  $D^{\flat}6$  and  $B^7$  chords suggest that there is a dark, moody undertone to the festive environments. If this picture of a quiet, lonely figure in constant thought didn’t describe his disposition at the time, it certainly foreshadowed a position he would often be in. Strayhorn was plagued not only by thoughts of former flings, unrequited loves, and struggles with identity. Later in his career, he was constantly bothered by the occasional complete deletion of his name from the credits for works he wrote over ninety percent of, and the fact that his co-conspirator Duke Ellington was the only one given credit. Biographical author David Hajdu recalls a story of Strayhorn’s disappointment:

“There was a big party after [the successful premiere of the Ellington/Strayhorn scored *Beggar’s Holiday*] and Oliver Smith, the set designer said ‘... Let’s go to the party, everybody’s celebrating the triumph...’ and Billy Strayhorn said to Smith... ‘not for me, it isn’t,’ then he turned around and walked out, alone.” (Levi, 2007)

D♭maj<sup>7</sup> E♭min<sup>7</sup> Fmin<sup>7</sup> G♭min<sup>7</sup> A♭min<sup>7</sup> D<sup>13</sup>(#11) Fmin<sup>7</sup> B<sup>9</sup> D♭m<sup>6</sup> D<sup>13</sup>(#11)

la-xes on the a-xis of the wheel of life to get the feel of life from jazz and cock-tails. The

Figure 2 Lush Life, mm. 4-6

Figure 2 depicts Strayhorn’s many subtle, but noteworthy evocations. The implication of motion on the “wheel of life” is depicted by the steadily ascending melody, as well as an increase in momentum in nearly every recording of this song. The lyrics here show another one of Strayhorn’s astounding skills: the ability to step outside of himself and view his life from the outside. A tongue-in-cheek evocation of “jazz” is conveyed by a descending tritone. This provides not only the symbolism of jazz using a blue note, but a sudden break from the ascending, scalar melody that precedes it.

**B** E♭m7/A♭ D♭maj7/A♭ E♭m7/A♭ D♭maj7/A♭ E♭m7(♭5) A♭13 E♭m7(♭5) A♭13

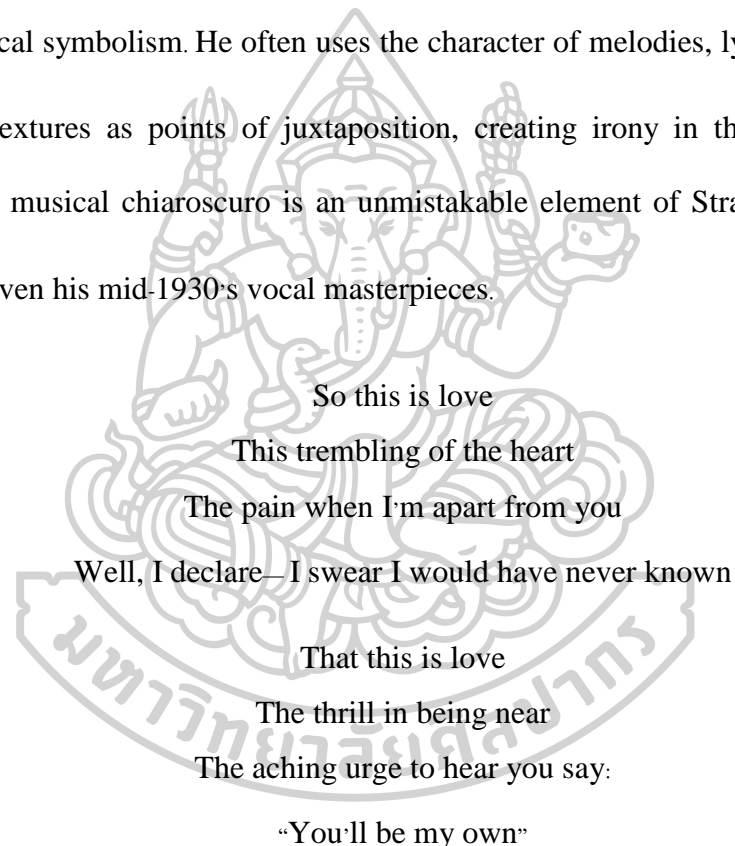
make me the glad one I ought to be, in - stead of the sad one that you see...

Figure 3 Pretty Girl (The Star-Crossed Lovers) mm. 9-12

Speaking of contrast and tone, the above example from “Pretty Girl (The Star-Crossed Lovers)” illustrates a clear change in color to match the lyrics. The hopeful “You could make me the glad one I ought to be” uses all diatonic pitches over diatonic chords, a sound not yet heard in this song. The contrasting line “instead of the sad one

that you see” is marked by the exact same chordal and melodic structure, except the use of A naturals instead of A flats. The accessible, vernacular sense of longing created by this subtle change is but a fraction of the text-painting and evocative tools that Strayhorn has available.

These depictions at the macro-level are not Strayhorn’s only ventures into subtle musical symbolism. He often uses the character of melodies, lyrics, chords, and orchestral textures as points of juxtaposition, creating irony in the subtext of the music. This musical chiaroscuro is an unmistakable element of Strayhorn’s identity, evident in even his mid-1930’s vocal masterpieces.



I thought that I had felt all emotions  
 I that I had seen everything  
 I thought my heart was through with devotions  
 But then you came along with spring

So this is love  
 This aching in my head  
 The way my face turns red when someone mentions your name  
 Well I declare– so this is love.

Figure 4 So this is Love lyrics

Here, Strayhorn paints affirmative lyrics onto a background that is void of such confidence. The word “love” drops by a minor sixth onto an Fm7<sup>(b5)</sup> chord, which is followed by a teetering between the secondary dominant Bb7 chord and B9<sup>(#11)</sup>. The first instance of a resolution to the tonic chord of D flat major occurs in the fifth bar, on the word “declare”. This sudden clarity seems almost deceptive, as it is immediately preceded and succeeded by mysterious harmonic motion that always seems to return to Fm7<sup>(b5)</sup>. This juxtaposition between confidence and apprehension was a pervasive theme in Strayhorn’s life. Though often forced to stay in Duke Ellington’s shadow, Strayhorn sat practically at the top of the world of Jazz and popular American music. However, he remained tormented by the discrimination from radio producers, ugliness of racism in the United States, and disappointment with having his work effectively stolen from him.

Considering Debussy’s insistence on the “creation of worlds”, and the notion that “there is no such thing as theory”, it seems that the heart of Impressionism is not found solely in how aesthetically similar it is to the music of the French



impressionists. The internal contradictions and inconsistencies between popular definitions of Impressionism and the techniques used across multiple pieces by even a single composer are enough to bring use of the term into question again. Debussy's music, and Impressionist music as a whole, aims at the ineffable behind moments in life and in music. The music of Billy Strayhorn, aside from using harmony to create colors for the ear to explore, aims quite clearly at illustrating the torturous nature of heartbreak, despair, and isolation that haunted him for his whole life. Although Debussy's influence on Strayhorn's music is clear, it is through this practice of emotional perception and exploration of fleeting moments of tonal beauty that has earned Strayhorn the title of "Impressionist". Melodic, harmonic, and textural similarity being the only criteria for impressionist music is based in the same concrete, theoretical monopoly and over-Academicization of music that Debussy was so adamantly opposed to. By examining the intentions of Impressionists, and of late 19<sup>th</sup>-century anti-Wagnerian philosophy, one quickly discovers that a piece may not need to bear any musical resemblance to that of the French Impressionists at all. If "just listen" and "pleasure is the rule" are truly the roots of this music, Impressionism is not limited to a single country, aesthetic, or subject matter.

### CHAPTER 3

#### **Analysis of Still Life for Small Ensemble and String Sextet**

The central technique used in the composition of this piece is Impressionism, which involves the evocation of people, sounds, thoughts, and various experiences in a composer's life, represented in a musical composition. This involves a subjective interpretation of important aspects of these experiences by the composer, which often involves using emotion to blur the forms and clarity of what is being referenced. Although there are several interesting melodic, harmonic, textural, and orchestrational points throughout the piece, only those which were used to evoke or obscure the referenced "objects" will be explored.

The piece reflectively explores the life of the composer in three parts- birth and life with family for the first sixteen years, the transition into independence and separation from family, and the thoughts that occur during the supposed final ten years of the composer's life following a mysterious omen about the year of the composer's death. In the spirit of the Impressionistic interest in the beauty of a moment, all three movements are through-composed. Rather than logical expressions of formal organization, it is a collage of momentary melodic and harmonic explorations that create sonic "scenes" that support the subject matter. The ensemble for the piece consists of solo vocalist, tenor saxophone, piano, upright bass, drums, and string sextet (2 violins, 2 violas, 2 cellos). Several evocations are found throughout

the piece, including stillness, death, philosophical awakening, acceptance of death, the voices of paternal figures, and more.

The inclusion of the rhythm section allows for constant improvisation and coloring in in both soloing and accompaniment. Other than specific melodic and rhythmic figures, the writing for the rhythm section is remarkably minimal. This is a subtle allowance by the composer for the rhythm section to collectively interpret the musical colors and subject matter of the piece. The decision to write minimally for the rhythm section also follows a regular compositional technique by the composer: selecting members of the band based on the appropriateness of their individual playing styles. This is the charm of the mixed ensemble- it allows the instantaneous reaction and sensitivity to the ineffable to support the fluid, yet stable vocal and string parts.

**Movement 1: “Everything is Light is Everything”**

Father, you are the moon  
 Leading us through the night  
 With voices molded by your Holy hands  
 We cry in tones only you understand, our lord.  
 Death whispers ceaselessly,  
 The gray creeps ever near  
 Many nights of endless prayer  
 Dispelled every fear  
 Everything is light is Everything  
 Everything is changing, slipping through my hands.

Figure 5 Everything is Light is Everything lyrics

The first movement, “Everything is Light is Everything” explores the first fifteen years of the composer’s life– a warm, bright childhood, most of which was spent singing gospel music with family. The dominant themes of this movement and described time period are family, prayer, and spiritual connection through gospel music.

Near the end of this movement the lyrical content and harmonic color begin to change. This indicates the sudden realization of the truth of life, and the inevitability of suffering. The phrase “everything is light is everything” is no longer a singular, fully-abundant truth. This acceptance is alluded to in the final line, “Everything is changing, slipping through my hands”.

The image shows a musical score for the first four measures of the piece. The score is written for six instruments: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score begins with a first-measure rest (marked with a '1' above the staff) for all instruments. In measure 2, the Violin I part begins with a half note G4, followed by quarter notes A4, B4, and C5. The Violin II part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Viola I part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Viola II part begins with a half note G3, followed by quarter notes A3, B3, and C4. The Violoncello I part begins with a half note G2, followed by quarter notes A2, B2, and C3. The Violoncello II part begins with a half note G2, followed by quarter notes A2, B2, and C3. The Violoncello parts are marked with a piano (*pp*) dynamic. The score ends with a trill in the Violin II part in measure 4.

Figure 6 Everything is Light is Everything mm. 1-4


### 3.2 The D flat drone

The drone in the first nine measures is a metaphorical still line, which represents the continuity of life from birth to death and beyond. This idea, more broadly represented by the D flat, is transfigured and reinterpreted at several points throughout the piece. Similar to leitmotif, this element is transfigured throughout the piece to represent different perceptions of the concept by the composer.

### 3.3 Evocation of gospel music

The Lord is in His Holy Temple  
Transcription

Habakuk 2:20  
Cary Family



Soprano  
The Lord is in His ho - ly tem - ple.

Alto  
The Lord is in His ho - ly tem - ple.

Tenor  
The Lord is in His ho - ly tem - ple.

Figure 7 Transcription of “The Lord is in His Holy Temple”

In the second measure, the composer’s family is evoked using an obscured reference to gospel music, specifically “The Lord is in His Holy Temple”, an old text set to a new melody and arranged by the composer’s family. Typically, choral parts in gospel music are arranged for three voices: soprano, alto, and tenor. These three-part voicings are represented in the highest of the string parts. Typically, similar motion also dominates the melodic movement of the voices. To represent and pay homage to

family, the composer used some of the harmony and voice leading from the arrangement, but obscured the harmonic rhythm and color of the following section.

### **3.4 Evocation of prayer**

The aforementioned prayers are believed by members of the composer's family to be the reason why the family has been healed miraculously and blessed with protection from harm for so many years. These prayers, the ubiquity of gospel music at home, and the family as a whole are represented by the ascending figure at measure 10. The melody played by the first violin passage is harmonized in three voices, and includes several disjunct, yet cadential resolutions. This obscures the music enough that it is not overtly similar to any particular gospel song (unless to a particularly keen ear that has been involved in the arrangement or performance of the piece being referenced).

The same ascending figure is also indicative of the sending of prayers to heaven, specifically by the composer's great-grandmother. She was known for locking herself in her room, declining all food and drink, praying for sometimes more than a day. The consequent descending portion of the figure indicates blessings coming back down to those who prayed for them. This is an evocation of an adage used by the composer's family, and other African-American Christians: "When blessings go up, blessings come down." This supernatural coverage is an ancestrally crucial theme passed down through the generations in song and story.

The image shows a musical score for measures 10-15 of a piece titled "Everything is Light is Everything". The score is written for six instruments: Violin I, Violin II, Viola I, Viola II, Violoncello I, and Violoncello II. The music is in 4/4 time and begins at measure 10. The dynamics are marked *mf* (mezzo-forte) from measure 10 to 14, and *subito p.* (subito piano) starting in measure 15. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The instruments are arranged in a standard orchestral layout, with Violin I and II on the top staves, Viola I and II in the middle, and Violoncello I and II on the bottom staves.

Figure 8 "Everything is Light is Everything", mm. 10-15

### 3.5 Suspended 2 voicings

Measure 22 is the first instance of a recurring chord structure, involving a suspended 2 chord over a variety of bass notes, including the major third, minor third, and the major second relative to the root of the suspended chord in the upper voicing. These chords are not obviously bright or dark, creating the notably obscure sound explored throughout the piece. This represents a certain still state, highlighted by both familial warmth and constant life challenges. The chord structures in this movement are all relatively simple, based mostly on major and minor triads.

: A2/Db | Bb2/Db | A2/Db | Ab2/Db :|  
 | A2/Db | Db2/F | Gb2/E | A2/Db |  
 | A2/Db | Db2/F | Bm9 | / |

Figure 9 Instrumental interlude chords at mm. 22

### 3.6 Harmonic color change

The color change at measure 75 is accomplished by a sudden, abbreviated instance of the “prayer” sequence. The relationship between these two sounds is a musical representation of the relationship between faith and suffering: like prayer or any reliance on religious faith, these chords temporarily clear away complexity and darkness.

68

Vocal

Death whis - pers cease - less ly gray creeps e - ver near

Bb7(b13) F(add2)/A Abm7(add13) Eb(add2)/G F#m9 Dbm9

Rhythm Sec.

Voice

ma - ny nights of end - less prayer Dis - pelled eve - ry fear.

Bb7(b13) Ebm9 Ebm Ebm/Db Bmaj7 Eb(add2)/G F(add2)/A Bb G(add2)/B

Pno.

*mf* *p*

Figure 10 “Everything is Light is Everything” mm. 68-76



### 3.7 Movement 2: “The Willful Walk into Darkness”

Finally standing tall  
 I have endured the darkness that was made to make me grow  
 I'm with the clouds above  
 Floating about, until there's no more earth to watch from Heaven above  
 I had another dream  
 Glory surrounded, dragonflies and snow that fell so gently  
 Everyone held a rose in hand,  
 Except the man standing by himself  
 And as he passed me by, he whispered...

Figure 11 The Willful Walk into Darkness lyrics

The second movement, “The Willful Walk into Darkness” explores the new realization of necessary suffering, and of the true nature of life, which is not completely good or evil. The movement begins with an instrumental introduction, featuring cello and tenor saxophone solos. These are evocations of the voices of two important figures during this period of the composer's life. During this time, more complex, tonally dark chords are used and represented in the music, signifying greater maturity and intelligence. The lyrics describe a dream in which the composer sees himself accepting accolades after a performance before being met abruptly by a mysterious figure who tells him the year in which he will die.

### 3.8 Evocation of the composer's grandfather

The opening cello 1 solo was written to mimic the vocal range and speech patterns of the composer's grandfather, especially some of his parting words that were given before the composer moved out of his hometown to attend university. It is

represented in the example below. While tinged with anticipation harmonically open enough that it has no easily perceivable destination or tonality, this theme also has hints of a darker color, perhaps an allusion to the fear felt by the composer in this part of his life.



Figure 12 “The Willful Walk into Darkness” mm. 1 cello introduction

### 3.9 Evocation of the mentor

The tenor saxophone solo represents the voice and musical style of another important male figure and mentor to the composer. It is represented in the example below. For the purposes of this research, not much of the identity of the person referenced can be revealed. However, the stepwise motion and rather clear tonality of this phrase should reveal a still person, calmly speaking simple words of great weight and wisdom.



Figure 13 Tenor saxophone solo at mm. 14

### 3.10 Evocation of the composer

The pentatonic melody at measure 34 is an evocation of the composer, as well as the dichotomy between stillness and change. This is suggested by the reharmonization and harmonic re-coloring of the same melodic line.

34

Violoncello

*Solo*

3

3

3

E $\flat$ /G Gbm7(add9) A $\flat$ /C Dbm7(add9) E $\flat$ /G Gbm7(add9)

Rhythm Sec.

39

Vc.

3

3

3

A $\flat$ /C Dbm7(add9) Bmaj7(add9) Emaj7(#11) Amaj7(b5)

Pno.

Figure 14 Cello solo at mm. 34-43

At measure 54, the same theme from measure 34 is reharmonized with the intention of changing harmonic color instead of just harmonic function. Its rhythm is also changed, now syncopated and played over a lively 7/8 time signature. This is a representation of the composer's own journey through different transformative life events, and of the reshaping of the composer's character, although the self (the melody) remains unchanged. However, this restatement of the melody is not totally self-sufficient. This and all other evocations are equally dependent on the atmosphere around them. The spry, youthfulness of the 7/8 rhythm and the fluid nature of the rhythm section's playing is just as important in carrying the piece as the melodic statements used throughout it.

92

The musical score for measures 92-93 is written in 7/8 time with a key signature of three flats (B-flat major or D-flat minor). The score includes parts for Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Tenor Sax, and Piano. Measures 92 and 93 are marked with a repeat sign. The Tenor Sax part has a fermata over a whole note in measure 92, with the word 'ly' written below it. The Piano part features a complex rhythmic accompaniment in the right hand and a bass line with chords in the left hand. A chord symbol 'E maj7(#11)' is written above the Tenor Sax staff in measure 92.

Violin I

Violin II

Viola I

Viola II

Cello I

Cello II

ly

tenor Sax

E maj7(#11)

Piano

Figure 15 Restatement of the “evocation of the composer” at mm. 92

### 3.11 Movement 3: “Still Waiting”

Once I was a child, higher than the stars  
I would not believe I'd be nothing more.

Many nights were spent  
hiding from the dark  
Never came the day  
We would be apart.

Everything I am, everything you are  
Walking hand-in-hand, hatred in our hearts.

Many were the ghosts, wars of right and wrong,  
Once I found them both within, I hadn't very long.

Waiting for a friend, waiting for the gift, waiting to be still, waiting for the end.

Figure 16. Still Waiting lyrics

The title of the third and final movement, “Still Waiting” is a double entendre. It can also be read as “Still, Waiting”, inferring a state of balance, acceptance, and peace with not only the suffering of life, but of the eventual death of the composer himself. The harmonies throughout most of this movement include a D flat, but are transformed in ways that rapidly change the harmonic color and emotional tone of the piece. These colors were chosen to enhance the lyrical content, and match the feelings of the composer in relation to the ideas described in the lyrics. In the instrumental introduction, all central musical themes and evoked voices found throughout the piece are played polyphonically by the strings. This is representative of ancestral and spiritual protection by prayer, and the words of advice that gave constant foresight

and wisdom to the composer throughout life. This movement is from the point of view of the composer in the future, looking back and reflecting on life whilst peacefully awaiting death. This movement's lyrics and harmony illustrate a state of oneness between light and darkness, the flaws and strengths found in all people, and the underlying human propensity for wickedness. In this movement, the narrator expresses an acceptance of everything, and of a realization of all of these things within the self.

### 3.12 Polyphonic introduction

Because reflection is a central theme of the piece, content from the previous two movements is found in the introduction. Although balanced, gradually opening up and becoming more complex in texture, the polyphony in this section is more representative of the mantra-like way that these thoughts repeat themselves as the composer reflects on the important figures and words of advice found throughout life. It is worth noting that these are different from leitmotif, insofar as the motifs do not represent a single character with a set pattern of behaviors. They are more representative of entire ideas derived from those people and their words.

The image shows a musical score for the polyphonic introduction of 'Still Waiting'. The score is written for five instruments: Violin I, Violin II, Viola, Violoncello, and another Violoncello. The music is in 4/4 time and features a complex, layered texture. The score begins with a dynamic marking of *f* (forte) and a tempo marking of *subito p.* (subito piano). The music is characterized by repeating motifs and a gradual increase in complexity. The score is presented in a standard musical notation format with staves for each instrument.

Figure 17 Polyphonic introduction to Still Waiting

Here, the collective contemplations and memories of the composer are represented as an imitative, polyphonic introduction played by the strings. This includes several themes:

- The melody played by the second viola is an evocation of the composer's matured voice, now marked with still wisdom and calm reflection; the voice which is reflecting on the past, present, and future which has not yet occurred.
- "Evocation of the composer's grandfather" from the second movement is introduced by the first viola. Here, he returns as a fleeting spirit, perhaps years after his theoretical passing to keep reminding the composer of who he is.
- The main ascending melodic theme from "Everything is Light is Everything" is introduced by the cellos in the fourth measure. In the present context, they may be viewed as either distant memories of a golden past, or of a new, childlike return to the same idea of life's perfection, now balanced with the necessary suffering that only an adult could understand.

### 3.13 Return of the D flat drone

In measure 7, the chords played by the rhythm section are all over a Db ostinato bassline, a musical "recollection" of the drone found in the beginning of the first movement. Given the context of the first movement, the pitch is representative of life, and of vital energy. Although now, it is revealed to represent death.

:Dbmaj7(#11)	////	Gbmaj7(#11)	////
Amaj9/Db	////	Dbmaj7	////
Dbmin9	////	Dbmaj7	//// :

Figure 18 Chords from mm. 9-18





## CHAPTER 4

### Conclusion

#### 4.1 True Impressionism (and academia's next question)

Although Impressionist composition is not dependent on likeness to music by the founders of the movement, it requires the same curiosity and experimentation that allowed its development. The preliminary research and composition revealed that every perceivable object or experience in the world has at least one of three main elements:

- A shape, form, or motion
- An aesthetic or sensual aspect
- A clear association with a cultural idea or another object

Mastery of Impressionist technique is abstract and ethereal in nature, making it more difficult to pin down than concrete techniques like counterpoint or sonata form. Aside from the need to think creatively about how to musically represent an object using its features or associations was a significant challenge in and of itself.

However, these are only the conditions and techniques that allow for evocation in a piece. Another crucial part of this music is the task of obscuring those representations in a way that is informed by emotion. The sound of this emotional atmosphere is completely up to each composer. Impressionism, it would seem, is the style of a true artist; it cannot be accomplished by mastery of technique, but by mastery of the self, and of the inner sublime.

Because of an abundance of musical influence from the composer's personal background, the issue of maintaining originality and a degree of obscurity also came into question. Similar to how Debussy used stacked diatonic chords in *La Cathedrale Engloutie* to represent the organ, and in turn, the church, the composer also had to find ways to creatively represent something already musical in a way that hides its full form. The simple representation of gospel music in "Everything is Light is Everything" was easy, as it already has a sound, form, shape, and set of patterns. The true challenge of the piece was looking (from the outside, nonetheless) at a family full of flawed individuals, drawn together by suffering, and unified by an overwhelming responsibility to thank God for maintaining life and health. The theme of reflection central to the theme of the third movement, "Still Waiting" has long been explored by composers. But what does it sound like when that reflection is answered by a notably fearless acceptance of death? Is it the intense outpouring found in Mozart's Requiem? Or is it the somber chilliness of Morten Lauridsen's setting of Robert Graves' "She tells her love while half asleep"? The answer is simultaneously "both" and "neither". These meditations are subjective and deeply personal, and cannot be taught; only inspired. This fact raises a tough question that the institution of music academia has struggled to answer since jazz programs started appearing in universities around the world: How can a style that belongs to the individual be taught in an academic setting? How can a music without any concrete theory be distilled so that it is repeatable? Is this distillation possible or appropriate?

## 4.2 Audience Perception

*“The heart has its reasons which reason knows nothing of... We know the truth not only by reason, but by the heart.” – Blaise Pascal (Pensées)*

Evocation, experimentation with color, and the focus on emotion and personal experience are at the heart of Impressionist composition, the listener's feelings and sensual perception is far more important than their theoretical and conceptual understanding of it. This research could not properly be concluded without a qualitative examination of the feelings of a diverse group of audience members who were in attendance at the premiere of the piece. Because their listening tastes and experience with music vary so greatly, their perception and reception of the piece will be perhaps more nuanced than that of only jazz or orchestral musicians and composers.

*“I was quite surprised that after the day of the performance, I wasn't thinking about the melodies or chord progressions in the piece, but of the unforgettable feelings it filled me with. The lights, the sight of the instruments waiting to be played, and the musicians waiting for their first cues almost felt like the moments before a play's prelude..”*

*“The first half of the performance was like an introduction to the overall mood of the music. I felt soothed by something- maybe it was the chords in the songs or the coziness of the room in which the performance was held. At the same time, it felt*

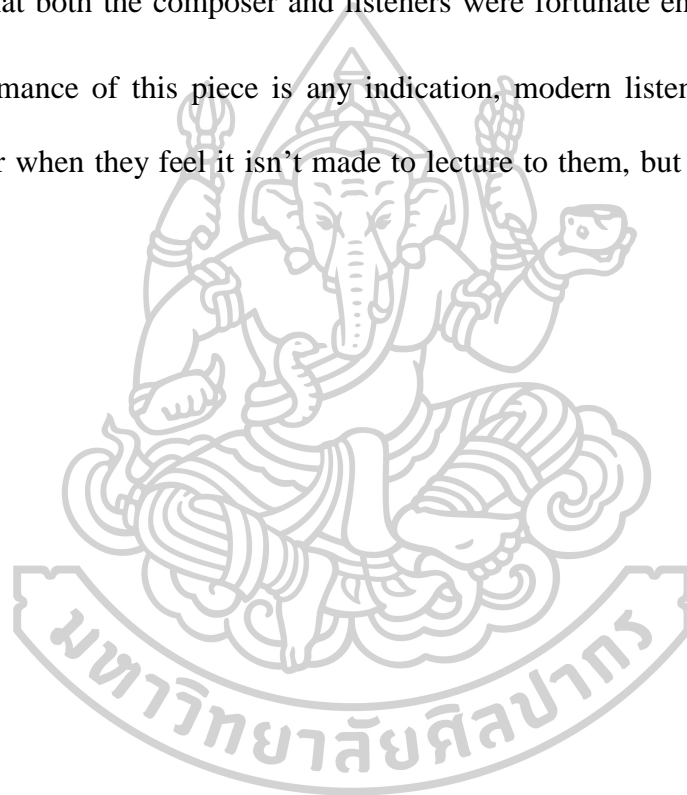
*engaging and exciting. Each musician that played was relaxed and well-prepared, like they knew how impressive their performance was going to be to everyone there listening. The second half of the show featured strings, which impressed me each time they played. While they seemed at first like nice added texture, they eventually proved to be a key element in bringing out the emotion in a more powerful way. This made me cry quite easily.”*

*“Even though, at first, I didn’t know what inspired the piece, each movement made me think of departure with a feeling of acceptance rather than a feeling of loss. This piece showed me that I had an empty space in my heart. Instead of simply reminding me and leaving it there, it filled that space too.”*

Swiss-born author and philosopher Alain de Botton, during a lecture about art as therapy, stated that “It’s got something it wants to teach you, to show you, to move you. And that’s not always a problem. It’s just that we stopped talking about it that way.”

This therapeutic, transcendental effect was an unexpected result of the composition and performance of *Still Life for Small Ensemble and String Sextet*. It seems, by all accounts, that the study of an artist’s own soul and experiences is at the center of art itself. The argument made by many club owners, event planners, and other gatekeepers of the commercialization of art is that the deeper an artist digs into themselves, the more they alienate the audience. Although Impressionism is based on

the abstraction of form, these forms are still recognizable by most. The way they are obscured seems to be recognized by the listener as raw emotional content that brings them further into the piece, and therefore, the artist. *Still Life for Small Ensemble and String Sextet* was not a simple show of technical prowess or a high-brow display attempt to claim itself as art. It was a unique step into some of the deepest realms of humanity that both the composer and listeners were fortunate enough to share. If the final performance of this piece is any indication, modern listeners seem to receive music better when they feel it isn't made to lecture to them, but more so, *to listen to them.*



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APPENDIX





# Lush Life

Billy Strayhorn

Straight 8ths ballad

**A**  
 D<sup>b</sup>6 Freely B<sup>7</sup> D<sup>b</sup>m aj<sup>7</sup> B<sup>7</sup> D<sup>b</sup>m aj<sup>7</sup> B<sup>7</sup>

I used to vi-sit all the ve-ry gay pla-ces, those come-what-may pla-ces — where one re-

4 la - xes on the a - xis of the wheel of life — to get the

Fm in<sup>7</sup> B<sup>9</sup> D<sup>b</sup>m<sup>6</sup> D<sup>13</sup>(#11) **A** D<sup>b</sup>6 B<sup>9</sup> D<sup>b</sup>m aj<sup>7</sup> B<sup>9</sup>

6 feel of life from jazz and cock-tails. The girls I knew had sad and sul-len grey fa-ces with dis-tin-

D<sup>b</sup>m aj<sup>7</sup> B<sup>9</sup> D<sup>b</sup>m aj<sup>7</sup> E<sup>b</sup>m in<sup>7</sup> Fm in<sup>7</sup> F<sup>#</sup>m in<sup>7</sup> A<sup>b</sup>m in<sup>7</sup> D<sup>13</sup>(#11) 3

10 gue tra-ces that used to be there, you could see where they'd been washed a-way by too ma-ny

Fm in<sup>7</sup> D<sup>9</sup> D<sup>b</sup>m<sup>6</sup> D<sup>13</sup>(#11) Gm in<sup>7</sup>(b5) C<sup>7</sup> **B** Fm in<sup>7</sup> Fm in<sup>6</sup> Fm in<sup>7</sup> Fm in<sup>7</sup>

13 through the day. Twelve o' clock tales. Then you came a-long with your si-ren song to

Fm in<sup>6</sup> Gm in<sup>7</sup>(b5) C<sup>7</sup> Fm in<sup>7</sup> Fm in<sup>6</sup> Fm in<sup>7</sup> Fm in<sup>7</sup> Fm in<sup>7</sup>

17 tempt me to mad-ness. I thought for a while that your poignant smile wastinged with the sad-ness

A<sup>b</sup>13 B<sup>9</sup>(b5) B<sup>9</sup> E<sup>b</sup>m in<sup>7</sup>

22 of a great love for me. — Ah! Yes, I was wrong

A<sup>9</sup>(b5) E<sup>b</sup>m in<sup>7</sup>(add11) D<sup>13</sup>(#11)

26 A - gain, I was wrong —

2  
Lush Life

**C1** In time

Life is lone-ly, a - gain and on - ly last year, ev - ry - thing seemed so sure. Now  
 life is aw - ful a - gain, a trough full of hearts could on - ly be a bore. A  
 week in Pa - ris will ease the bite of it. All I care is to smile in spite of it.  
 I'll for - get you, I will while yet you are still bur - ning in - side my brain. Ro -  
 mance is mush, stif - ling those who strive. I'll live a lush life in some small dive, and  
 there I'll be while I rot with the rest of those whose lives are lone - ly too.

# Pretty Girl (The Star-Crossed Lovers)

Billy Strayhorn

**A** G♭maj7 G9(♯11) D♭maj7/A♭ B♭m7 E♭m7 A♭13 D♭maj7 G9(♯11)



Pret-ty girl, you with the smile, come spend a - while with poor lit-tle me. Pret-ty

5 G♭maj7 G9(♯11) D♭maj7/A♭ B♭m7 G m7(♭5) C7(♭9) F m7



girl, you stan-ding there, won't you come share my e - ter-ni - ty? You could

**B** E♭m7/A♭ D♭maj7/A♭ E♭m7/A♭ D♭maj7/A♭ E♭m7(♭5) A♭13 E♭m7(♭5) A♭13



make me the glad one I ought to be, in - stead of the sad one that you see. —

13 D♭7sus D♭7sus D♭13(♭9) G♭maj7 G♭7(♯9) G♭m(maj7) A♭13



Let me live for a while won't you give just a smile? Pret - ty

**C** D♭maj7 D♭9(♯5) G♭maj7 E♭7 D♭maj7/A♭ A♭7sus E2/G♯ D♭maj7



girl, you with the eyes, won't you sur - prise me some fine day?

## So This is Love

Billy Strayhorn

**Verse**

Em6 B7/F# Em6 B7/F# Em6 A 13 G7(#11)

I thought I knew the feel-ing when it star-ted, and when we part-ed I felt a pang But

5 F#m6 C#7/G# F#m6 C#7/G# F#m6 B7(#11) Ebm7 Ab13

this time, some-thing in me sang a plain-song. This is the same song it sang: So this is

**A** F m7(b5) Bb7 B 13(#11) Bb7 B 13(#11) Bb7susBb7(b9)

love; this trem-bling of the heart, this pain when I'm a - part from you.

13 Ebm7 B7(#11) A7 Ab13 Dbmaj7 Gbmaj7 Fm7 Bb7

Well, I de - clare, I swear I would have ne - ver known that this is

**A** F m7(b5) Bb7 B 13(#11) Bb7 B 13(#11) Bb7sus Bb7(b9)

love; the thrill of be - ing near, the ach - ing urge to hear you say,

20 Ebm7 B7(#11) A7 Ab13 Dbmaj7 D 13(#11) G7(#11) C7(#11)

"You'll be my own." I

**B** Bm7 F#7/A# Am11 D7 D7/C Bm7 F#7/A# Am11 D7alt

thought that I had felt all e - mo-tions. I thought that I had seen ev'-ry thing. I

27 Dbmaj7 D 13(#11) Dbmaj7 Bbm7 Eb13 Ab13

thought my heart was through with de - vo-tions. But then you came a-long with spring. So this is

**C** F m7(b5) Bb7 B 13(#11) Bb7 B 13(#11) B 13(#11) Bbm7 Bbm7/Ab

love; the a - ching in my head, the way my face turns red when some - one men-tions your

35 Gbmaj7 B7(#11) A7 Ab13 D 13(#11) Gbmaj7 Ebm11 B 13(#11) A7 Ab13 Dbmaj7

name. Well, I de - clare: "So this is love." \_\_\_\_\_

# I. Everything is Light is Everything

Score

Julian Carey

Musical score for measures 1-8, measures 1-8, and Rhythm Section. The score includes staves for Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Vocals, and Rhythm Section. Dynamics include *p*, *pp*, and *ppp*. The Rhythm Section is marked with a 'V' and a 'V'.

1

Musical score for measures 9-16, measures 17-24, and measures 25-32. The score includes staves for Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Vocals, and R.S. (Right Section). Dynamics include *p*, *pp*, *ppp*, and *f*. The R.S. section is marked with a 'V'.

2

72  
Vln. I *mf*  
Vln. II *mf*  
Vla. I *mf*  
Vla. II *mf*  
Vc. I *mf*  
Vc. II *mf*  
Voc. *subito p*  
R.S. *subito p*

73  
74  
75  
76  
77  
78  
79  
80  
81  
82

3

83  
Vln. I *mf*  
Vln. II *mf*  
Vla. I *mf*  
Vla. II *mf*  
Vc. I *mf*  
Vc. II *mf*  
Voc. *f*  
R.S. *f*

84  
85  
86  
87  
88  
89  
90  
91  
92  
93

every thing is light is every thing is every thing

4

28 3

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vc. I  
Vc. II

pp p pp pp pp p pp

5

29 8

Vox.  
R.S.

pp A2/Ds B2/Ds A2/Ds

32 12

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vc. I  
Vc. II

6

33 15

Vox.  
R.S.

In - ter - you - the moon  
OPZE

36  
 Vln. I *f*  
 Vln. II *f*  
 Vln. I *mp*  
 Vln. II *mp*  
 Vc. I *mp*  
 Vc. II *mp*  
 Mox. *f*  
 R.S. *f*

36  
 Lea - ding - us through the night.  
 A2D9  
 D2:F Bm9

38  
 With - out - ces - ses - mel - led by - ly - hanks  
 E5G A5 F7A B- G2B Cm B2:D E5 D2:F4 G

43  
 Vln. I  
 Vln. II  
 Vln. I  
 Vln. II  
 Vc. I  
 Vc. II  
 Mox.  
 R.S.

43  
 We - are - glad - to - see - you - home - again.  
 D2:F Gmaj7 C2E Fm7 B5D E5

45  
 We - are - glad - to - see - you - home - again.  
 A7C4 Dm G2B Cm7 B2:D E5 G



1st keyboard  
47 2x bass

5

47 47 47 47 47 47 47

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II

Con. sohd.

Voc.

R.S.

E-S-G  
F2/A Bm9

mf

*sfz p p p p p p p*

*mf*

*F2/A Bm9*

55

55 55 55 55 55 55 55

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II

Con. sohd.

Voc.

R.S.

D1/F# Gbm7  
F2/A Bm F2/A Bm9 Abmaj7

*mf p p p p p p p*

*f f f f f f f*

*mf*

64  
 Vln. I  
 Vln. II  
 Vla. I  
 Vla. II  
 Vc. I  
 Vc. II  
 Voc.  
 R.S.

whis - . . . less - . . . ly  
 F2/A  
 Death  
 (Bb7(b9))  
 F2/A  
 Baro  
 (Bb7(b9))  
 come - . . . less - . . . ly  
 Aem(fad4B)  
 pers  
 (F#m)  
 ε - . . . ver  
 (F#m)  
 sur  
 Dom9

72  
 Vln. I  
 Vln. II  
 Vla. I  
 Vla. II  
 Vc. I  
 Vc. II  
 Voc.  
 R.S.

ma - . . . ny  
 Bb7(b9)  
 night  
 Em9  
 of  
 Em  
 and  
 Em  
 less  
 EmD9  
 pray  
 Bbm7  
 Dis - . . . pelled  
 EXG  
 F2/A  
 Be - . . . ty  
 G2/B

78

Vln. I *mf*

Vln. II *mf*

Vla. I *mf*

Vla. II *mf*

Vc. I *mf*

Vc. II *mf*

Misc.

79

79 *Cmaj7*

79 *Dm7(b9)*

79 *Fmaj*

79 *C/E*

79 *Fmaj*

79 *Dm7(b9)*

79 *Fmaj*

R.S.

13

80

Vln. I

Vln. II

Vla. I

Vla. II

Vc. I

Vc. II

Misc.

80

80 *Cmaj7*

80 *Dm7(b9)*

80 *Fmaj*

80 *Cmaj7*

80 *Dm7(b9)*

80 *Fmaj*

80 *C/E*

80 *Fmaj*

80 *Dm7(b9)*

80 *Fmaj*

R.S.

Eye . . . ty . . . thing . . . is light . . . thing . . . ty . . . thing . . .

80 *Cmaj7*

80 *Dm7(b9)*

80 *Fmaj*

80 *Cmaj7*

80 *Dm7(b9)*

80 *Fmaj*

80 *C/E*

80 *Fmaj*

80 *Dm7(b9)*

80 *Fmaj*

R.S.

14

8

Vln. I *ff*

Vln. II *ff*

Vla. I *ff*

Vla. II *ff*

Vc. I *ff*

Vc. II *ff*

Voc.

Eye - ty - shing is chan - . - . slip - . - . ping through - . - . my hand, Band

眼 - 睛 - 正 - 在 - 滑 - 平 - 通 - 過 - 我 - 的 - 手 - 掌 - 我 - 的 - 手 - 掌 - 正 - 在 - 穿 - 過 - 我 - 的 - 手 - 掌 - 我 - 的 - 手 - 掌 - 正 - 在 - 穿 - 過 - 我 - 的 - 手 - 掌

Cam7/G

Dim7(b5)/G

R.S. *ff*



II. The Willful Walk into Darkness

Julian Carey

Score

"Wisdom Given"  
4-100

**1**

Violin I  
Violin II  
Viola I  
Viola II  
Cello I  
Cello II  
Trombone  
Rhythm Section

Violin I and II parts feature melodic lines with dynamics *mp* and *mf*. Viola I and II parts provide harmonic support. Cello I and II parts play a steady bass line. Trombone and Rhythm Section parts are mostly rests.

**2**

Viola I  
Viola II  
Violin I  
Violin II  
Cello I  
Cello II  
Trombone  
Rhythm Section

Viola I and II parts continue with melodic and harmonic lines. Violin I and II parts have dynamic markings *mf* and *mp*. Cello I and II parts maintain the bass line. Trombone and Rhythm Section parts are mostly rests.

2

3

Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Trombone, Saxophone

Dynamic markings: *pizz*, *p*, *mf*, *arco*, *mf*

Instrument abbreviations: T.Sk., R.S., Guitarr(?)

4

5

Violin I, Violin II, Viola I, Viola II, Violoncello I, Violoncello II, Trombone, Saxophone

Dynamic markings: *p*, *mf*

Instrument abbreviations: T.Sk., R.S., A13, A13/09, G10/11, A13/10a, A13/09, B11/11, E10/9, G10/11

Section note: Saxophone solo with full rhythm section

3

5

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Double Bass I, Double Bass II

Rehearsal Mark 3

6

Violin I, Violin II, Viola I, Viola II, Cello I, Cello II, Double Bass I, Double Bass II

Rehearsal Mark 6



4

Violin I  
Violin II  
Viola I  
Viola II  
Violoncello I  
Violoncello II  
T. Sn.  
R.S.

Fmp  
CBE

7

11

Violin I  
Violin II  
Viola I  
Viola II  
Violoncello I  
Violoncello II  
T. Sn.  
R.S.

Fmp  
AOS

8

5

42

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II

T. Sb.  
R.S.

arco  
pizz.  
p  
mf  
mf  
mf

Dimpf  
Em  
Dimpf  
Dimpf  
Dimpf  
Dimpf

10

51

Vln. I  
Vln. II  
Vla. I  
Vla. II  
Vcl. I  
Vcl. II

T. Sb.  
R.S.

mf  
mf  
mf  
mf  
mf  
mf

C  
D



13

Violin I  
Violin II  
Viola I  
Viola II  
Cello I  
Cello II  
Trombone  
Bassoon  
R.S.

14

Violin I  
Violin II  
Viola I  
Viola II  
Cello I  
Cello II  
Trombone  
Bassoon  
N.C.  
A  
R.S.

8

Violin I  
Violin II  
Viola I  
Viola II  
Cello I  
Cello II  
Trombone  
Bass

Oh - ty - me - ven - ... - oh, do - pas - ses - and now that fall - so - gers

8

Violin I  
Violin II  
Viola I  
Viola II  
Cello I  
Cello II  
Trombone  
Bass

Open solo (cuc last x)

15



### III. Still Waiting

Julian Cary

Score

1

Violin I  
Violin II  
Viola I  
Viola II  
Cello  
Cello  
Voice  
Tenor Sax  
Piano

2

Violin I  
Violin II  
Viola I  
Viola II  
Vc. I  
Vc. II  
T. Sax.  
Piano







## VITA

**NAME** Mr. Julian Rhamone Carey

**INSTITUTIONS ATTENDED** 31 July 1997

**PUBLICATION** Denver, Colorado, USA

**AWARD RECEIVED** Julian Carey is a multi-award-winning vocalist, multi-instrumentalist, composer, arranger, producer, and educator. His experience and interest spans across several genres, from jazz, gospel, blues, choral, Baroque, and contemporary classical music. He has been featured with several artists such as Javon Jackson, Greg Gisbert, Ingrid Jensen, and Marylynn Gillaspie. Aside from his 2019 solo album "heaven?indeed", he has appeared on over a dozen recordings by other artists internationally. After graduating from the University of Northern Colorado with a degree in Vocal Jazz Performance in 2019, he accepted a full-time position at Silpakorn University in Bangkok, Thailand, where he has made remarkable impacts and contributions to the Thai music scene. Some of these accomplishments include vocal direction, production, and performance on "BABB BUM BUM" the debut album by Thailand's top rapper, MILLI. His vocal direction and arrangements are also found on all tracks on the "Love's Apprentice" EP by Thai pop sensation Billkin. His powerful, all-new vocal arrangements and performance with Bird Thongchai in Singing Bird II were enjoyed by over 30,000 listeners across the country, including Her Majesty the Queen Suthida Bajrasudhabimalalakshana and Princess Ubolratana. It eventually aired on Netflix. His soulful improvisations and skillful compositions can also be heard in the Wong Kar-Wai and Baz Luhrmann film "One for the Road", which was composed in conjunction with Hualampong Riddim, led by Vichaya Vatanasapt. In 2023, it was named 'Best Soundtrack' by Starpics Thai Film.