



Composition No. 48 is a material structure for extended improvisation that was composed in the late seventies. This work is conceived as a forum for slow pulse sound events that establishes unique vibrational and conceptual dynamics for exploration. In this sound universe emphasis is on establishing an environment and/or attitude that transcends any one subject focus or element. Composition No. 48 is a network of forming and reforming phrase grouping statements that floats in and out of its time space (parameter). This is a soft tone poem kind of music that 'contains' the space of the music as a means to stretch its own sound perception. What this means is that the sound canvas of Composition No. 48 is itself an experience that affects our perception. Everything in this work is stretched to the point where time itself is transformed - creating a dynamic forum that takes its instrumentalist and listeners on a voyage through 'moments.' Composition No. 48 is not separate from the expanded time and focus options that have been established in post-Webern/AACM functional dictates. The reality of this structure seeks to establish an open space context for collective improvisation (interaction) that makes use of the expanded operating devices that solidified through those continuums (i.e. the use of extreme pulse - and/or tempo - factoring options and the dynamics of multiple focus). In Composition No. 48 the world of slow sound exchanges and spatial imagery

is brought into focus as a point for exploration and dynamics. This is more than the concept of a ballade music - rather Composition No. 48 is a multiple sound platform that contains an expanded focus context. In this work are positioned layers of 'involvement' (in the form of sounds) that work (proceed) as a single and/or separate entity in the overall context of the music. Phrase grouping statements in this work are allowed to coexist in the same sound space even when in actual fact (perceived intention) each statement was approached as a separate entity unto itself (with its own logic). The reality of Composition No. 48 involves an expanding soundscape that contains a multitude of events and purposes. In this structural universe will be found many different (exciting) exploratory possibilities for the needs of the extended creative instrumentalist. Composition No. 48 is dedicated to

Composition No. 48 is an expanded web of single and multiple phrase grouping statements that form a specific musical and vibrational state. The reality of this structure in its composite sense consists of eighteen time point cues that regulate the terms (and sound parameter area) of the music. In this environment are fitted linear sound material phrase groupings - in parallel sound spaces and multiple and/or single spaces. The reality of this material was conceived as an expanded material platform (and sound universe) that allows for a different way to perceive of 'sound' (and thought). In this context the use of synchronized and parallel phrase grouping constructions moves to establish an independent music sound forum that allows for an expanded viewpoint about intention - and the

relationship between interpretation and self realization. This is so because interpretation in Composition No. 48 involves more than 're-advancing' one dimensional concepts (or focuses) as it relates to the specifics of what is perceived as an idea - or one idea. Instead in Composition No. 48 the instrumentalist (and listener) is given an extended platform of common and isolated devices that expand the focus and depth of the sound space (music). Composition No. 48 is an extended universe of unison and individual phrase statements that define a way of 'being.' The reality of this structure was perceived from its own terms without any overstructural criteria in either the harmonic and/or rhythmic sense.

Composition No. 48 was composed as a response to the dynamic implications of the sextet/quintet small group context - and the role this formation has played in the progressional continuance of Trans African functionalism. In its published form the work is scored for two upper voices, two lower voices (one of which would be string bass if the traditional post-be-bop context is utilized), piano and percussion. Originally I scored the work for clarinet, trumpet, trombone, piano, string bass and percussion. The work can be refitted in many different ways to meet the needs of different viewpoints - for instance a given treatment can be played in its concert sound pitch state (in treble and/or bass - etc. - clef) or in an open clef arrangement - that is open to the instrumentation of the moment. Different sections of the work can also have instrumentalists changing to different instruments. Composition No. 48 is a reality (sound) continuum whose significance transcends any one sound timbre focus and/or need. The

reality of this work is directed at the nature of its sound space and vibrational pulse. This is not a forum for pyrotechnics or flag waving. To experience this work is to enter another dimension in sound time and sound depth (focus). Slow moments and fixed time statements that give one time to think and pause ('about the moment'). Here is a smooth music space that has rounded edges in its phrase grouping design and effect. Composition No. 48 was conceived as a centering platform for a way of perceiving sounds. The reality of this work seeks to gain insight into timelessness and sound continuity.

Composition No. 48 was conceived as a dynamic forum for extended creativity that would clarify and stimulate relevant territories for creative exploration. The reality of this structure was constructed as an extended structural platform for slow pulse solo and/or collective improvisation. Interpretation in Composition No. 48 can utilize several different approaches - depending on the needs of the moment or the intentions of its interpreters. Composition No. 48 can be executed as one sound block of multiple material that is interpreted as a separate focus from the composite sound invention space - or in section blocks that permit improvisation in between structural sections (for a specific or open amount of time). The work has no notated dynamics (sound volume) in its notated sections so that each interpretation (and group of interpretations) must establish an agreed reality state 'in the moment' of the music. Composition No. 48 was conceived as an extended reality context for the creative instrumentalist that promotes many different levels of responsibility. The actual notated material used in this work was conceived as an elastic type system that allows

for stretched note duration time possibilities. What this means is that note durations in Composition No. 48 give relative indications about how that sound is to be played. In this soundscape the idea and moment of the music takes more importance than its 'specific' length. It is from this context that the use of synchronized and parallel phrase construction devices can be understood. Composition No. 48 is a breathing universe of sound structures whose overall duration can be stretched or shortened yet its overall moment forming elements are consistent (in its time and activation order type). Groupings in this structure are connected through vertical line indications that note the point of sound activation - for a given structural complex.

Composition No. 48 is a dream sound world environment that was composed as a forum for 'transference - and imagination.' In this composition the instrumentalist is offered a platform to enter new states of being and thinking (imagination). This is a dream-like music and music state that acts as a door from 'one state to the next.' The work can be performed as a complete entity unto itself - without any extended interpretation (except that which is indicated in the score).