

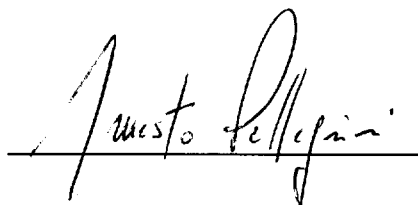
Assertive Subtlety

**A Senior Honors Composition Recital
and
Honors Thesis (HONRS 499)**

by

Joel C. Seaton

**Thesis Advisor
Ernesto Pellegrini**

A handwritten signature in cursive script, reading "Ernesto Pellegrini", is written over a horizontal line.

**Ball State University
Muncie, IN**

December 10, 1997

Graduation - May 9, 1998

Acknowledgements

I would like to thank everyone who, in one way or another, contributed to the success of my recital:

Dr. Cleve Scott and Dr. Jody Nagel - My mentors for the past 4 years, they are most responsible for the directions my music has taken. All of the pieces performed during this recital were composed under their guidance and instruction. They encouraged me to think freely and explore new musical realms and ideas.

Dr. Ernesto Pelligrini - My advisor, for guiding me through difficulties and red tape that gravitate towards endeavors of this magnitude.

The Performers - All the student performers who took time out of their busy schedule to learn and play my pieces. I realize that this kind of music is unusual for them and often difficult to interperate, but they performed beautifully. I would like to especially thank those students that stepped in at the last minute to fill suddenly emptied shoes. Their hard work is definately appreciated.

My Friends and Family - For inspiration and support through the years, especially for the months I dissapeared preparing for this recital.

The Audience - Everyone who came out on a cold December night to hear something new and unusual, and hopefully heard something unlike anything they've ever been exposed too.

Marilee Miller - My fiancee, for support, encouragement, love, and threats to my health if I didn't get this done. This could not have been done without her support, and I thank her.

JOEL SEATON
in a
SENIOR HONORS COMPOSITION RECITAL

Haisha Musical (1995)
for stereo tape

Joel Seaton
(b.1975)

Noncomplaisance (1996)

Steve Banik, piano
Melissa Moore, violin
Mandy Schwersky, cello

The Big Easy (1997)
for stereo tape

Rondofab (1995)

Sylvia Halladay, flute - Angela Croy, oboe
Angela Myers, clarinet - Bryan Holmes, trumpet
Wade Goodwin, trombone - Justin Rummel, percussion
Steve Banik, piano - Melissa Moore, violin
Mandy Schwersky and Karen Cooke, cello
Joshua Zona, conductor

Pain (1996)
for stereo tape

Shifting (1995)

Bryan Holmes and Jason Bolte, trumpet
Wade Goodwin, trombone - Adam Crawley, French horn
Joseph Felton, tuba - Justin Rummel, percussion

Tao Te M (1996)
for stereo tape

Audio Demons (1996)
for stereo tape

Joel Seaton is a student of Jody Nagel and Cleve Scott.

This recital is presented in partial fulfillment of the requirements
for the degree Bachelor of Music
with a major in Music Engineering Technology
and of the requirements for the Honors Program at Ball State University.

PRUIS HALL
Wednesday, December 10, 1997
8:00 p.m.

Series LII
Number 77

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Assertive Subtlety
a
Senior Honors Composition Recital
by
Joel Seaton

"What became of subtlety?" - M.J.K.

Well, for all of you that have been asking what exactly I've been doing the last four years, this is the answer. This recital includes almost all my compositions from my stay here at Ball State. Since I'm sitting here in the audience with you now, that means my job is finally over. Your job now is to sit back and listen to the music coming at you and do with it what you will. I have a few program notes here to give you an idea what I was thinking while writing the piece and how it came about, but the ultimate interpretation is in your hands. Listen not only to the notes being played but also the sounds and the instruments that are making them, to the subtle changes that occur in the sounds as they interact with each other. Many of these pieces emphasize tones and timbres as much as motives and melodies. So listen closely and see where your mind wanders.

Haisha Musica - This piece was written in 1995 and was my first foray into the world of electronic music. It uses an in-your-face approach to algorithmic composition which was three parts creativity, two parts experimentation, and one part serendipity. The sounds were created using the Yamaha DX7 and TX81Z, and then manipulated using MAX with real time control of the individual patches to create layers within layers within layers. This is actually the third performance of this piece, with previous performances at last years Threshold concerts and Bowling Green State University, and EMThree here at Ball State.

Noncomplaisance - This piano trio was written in 1996, and consists of two main parts. The first part features the main motive throughout with the strings using tremolo and overlapping glissandi to create a loose sliding feel. The second part has a pizzicato string section over a very staccato piano part, with a return to the original motive at the end.

The Big Easy - This piece was written in early 1997 shortly after my first trip to New Orleans. It is a somewhat serial piece in that the twelve tones are all used once before being repeated, and each note is assigned a value between 1 and 12 beats which is also not repeated until all 12 values have been used. MPL was used to create the tone rows, and the sounds were created using the Korg Wavestation, Yamaha TX81Z, and the Emax

EMUII. For a serial piece it ended up sounding more like something from The Living Seas, which I suppose is somewhat symbolic considering New Orleans is already under sea level and will someday be completely underwater.

Rondofab - To be honest, I don't remember why I named this piece Rondofab. Perhaps some things are better left unknown. It was written in 1995 and includes a lot of unison and octave doubling parts to emphasize the sounds of the instruments themselves.

Pain - This piece was written in 1996 using C-Sound, which means that all the sounds are created directly from the computer using user specified wave tables. There are however a few live sound clips that were digitally manipulated as well. This piece also follows a somewhat twelve tone format as well, with the four main sections of the piece revolving around the three notes assigned to each section.

Shifting - This one is my approaching minimalism piece. It was written in 1995 and has a total of 4 chords, and shifts slowly from one to the next. Slowly.

Tao Te M - This is a programmatic piece based on an excerpt from the Tao Te Ching, an ancient Chinese book of philosophy. I'm not going to put the excerpt here because I think everyone should read the whole thing anyway, so when you do read it, I'm using number 30. It begins with a single sine wave which soon doubles and grows into diverse sonorities and chords and then returns slowly to its singular origins.

Audio Demons - This piece is hard to explain without sounding psychotic. It deals with the darker side of society and the human psyche, and the demons that appear as these dark thoughts. The piece consists solely of sound clips that were taken from a variety of modern movies and music that were then manipulated using SoundHack and assembled in Logic Audio. As the piece begins the sounds are rather clear and cohesive, but as the assault continues they become more convoluted and confusing, growing until the final onslaught.

I'd like to thank everyone who's time and effort have made this night a success; Cleve Scott and Jody Nagel, for guidance and instruction over the years. My performers, for taking time out of their busy schedules here at the end of the year to play my pieces. My friends and family, for putting up with my gradual descent into insanity and wondering where I've been for the last two months. And a very special thank you to Marilee, for support, encouragement, and swift kicks when I didn't want to go on with it. Thank you. Finally, I would like to thank everyone that came out tonight to view the fruits of my labor. I hope you enjoyed the experience.

Assertive Subtlety

A Presentation of Electronic
and Acoustic Music to
Open and the Mind

and
PRY OPEN

YOUR THIRD EYE

by
Joel Seaton

his

Honors

Composition Recital

What became of subtlety?