22: A Series Of Original Programmatic Compositions

Jason T. Hoffmann

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22:

A SERIES OF ORIGINAL PROGRAMMATIC COMPOSITIONS

A Thesis

Submitted to the Mary Pappert School of Music

Duquesne University

In partial fulfillment of the requirements for
the degree of Master of Music in Music Technology

By

Jason Thomas Hoffmann

May 2016
A SERIES OF ORIGINAL PROGRAMMATIC COMPOSITIONS

By

Jason Thomas Hoffmann

Approved April 8, 2016

Lynn Emberg Purse, M.M.
Associate Professor of Music Technology
Area Chair of Electronic Composition
(Committee Chair)

Judith Bowman, Ph.D.
Professor of Music Education & Music Technology
(Committee Member)

William E. Purse, M.M.
Professor of Music Technology
(Committee Member)

Stephen Benham, Ph.D.
Director of Graduate Studies
Associate Professor of Music Education

Seth Beckman, D.A.
Dean, Mary Pappert School of Music
Professor of Music
ABSTRACT

22:

A SERIES OF ORIGINAL PROGRAMMATIC COMPOSITIONS

By

Jason Thomas Hoffmann

May 2016

Thesis supervised by Lynn Emberg Purse

22 is a series of six programmatic compositions. The extra-musical narrative deals with the fact that twenty-two veterans commit suicide each day, a low estimate by some accounts. The music is written not specifically for veterans but to bring attention to veterans. It is important for all Americans to know the plight of those who have served their country and now are marginalized by the same country they swore to defend with their lives. Many veterans’ lives have been horrifically changed by war and those battle scars are now internal. Music is the best way that I can explain the complex emotions and story of veterans to a non-veteran audience. This music is intended to inform society of veteran suicides, not make a moral judgment against veterans or civilian society but to bring to light the story as it is. The music is instrumental so the weight of words will not interfere with how the listener interprets the music.
DEDICATION

I dedicate this work to my brothers and sisters who have, who will, and who are serving in the military.
ACKNOWLEDGEMENT

I would like to thank my wife Keri for her unconditional love and support in my educational journey and our journey in life together. Thanks to my children Elaina and Evan, I am blessed by your presence in my life. To my mother, Joan, thank you for the support, encouragement, and listening to me. Thank you to my brother and sister Justin and Sue. Thank you to my in-laws, Sue, Bill, Jeff, and Anita this would not have been possible without your love and support. I am a better person for having you all in my life.

Thank you to Professor Lynn Emberg Purse for all of the sage advice, wisdom, time, kindness, and expertise in helping me to grow as a musician and a person. Thank you to Professor William Purse for the opportunity to be your graduate assistant and for your belief in me. Thank you to Dr. Jessica Wiskus for showing me the path of research and scholarship, your mentorship was invaluable. Thank you to Dr. Judith Bowman your seemingly limitless knowledge of all that is music and research is an inspiration.
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# LIST OF MUSICAL EXAMPLES

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Background

The goal of 22 is to bring attention to US military veteran suicide rate of approximately 22 a day (Kemp, & Bossarte, 2012, p. 15). The veteran community and the civilian population tend to not openly interact with each other. This is not out of contempt for each other but rather out of the veteran population making up a total of 7% of the US population and less than 1% of the total US population for currently serving military members (Martinez, & Bingham, 2011). In the simplest terms the citizens of the US do not know each other. The disconnect between the civilian population and the military was exacerbated by the Bush administration by not actively engaging the US as a cohesive society. Colonel Thomas Hammes (Ret.), US Marine Corps, stated before the Senate Democratic Policy Committee on the Planning and Conduct of the War in Iraq

…it is particularly distressing that this administration has failed to resource any part of it. The administration has repeatedly stated the war in Iraq is critical to the security of the United States, and yet has made no effort to mobilize the American people or industry. We have left the war to less than 1 percent of our population that has served or is serving in Iraq, and we have failed to support them. The disconnect between our rhetoric and our actions is both astonishing and immoral (Gross, 2006).

It is because of this disconnection that I have written 22 so that an interaction can take place between the listener and the instrumental programmatic music.

The instrumentation for 22 is EWI (Electric Wind Instrument), keyboard synthesizer, electric guitar, piano keyboard, double bass/bass guitar, and drum set. The genre for this version of 22 is third stream or avant-garde jazz. The Call has been arranged for orchestra, and Lost has been arranged for big band to explore the possibility of taking a chamber piece and arranging the
music to go to a different place. The genre for the orchestral version of *The Call* is classical art music; classical art music can include elements of third stream or avant-garde jazz.

**Conceptual Framework**

I want to tell the journey of what it is like for a military member to go through all of the emotional changes of a deployment with attention paid to the emotions related to suicide. I thought it would be interesting to make the overall form of the compositions closely resemble literature, specifically the hero’s journey or monomyth. I unfortunately found the monomyth too unwieldy in that it had many parts to the fictional journey; the story that I am telling is non-fictional. The story must be able to be applied to any soldier and hopefully the music will be able to reach any Western listener and will include elements from four different types of basic plots used in literature. I will be merging Overcoming the Monster, Tragedy (I), Tragedy (II) The Divided Self, Tragedy (III) The Hero As Monster and Rebirth, from *The Seven Basic Plots, Why we tell stories* by Christopher Booker (Booker, 2004, pp. 48, 156, 177, 191, and 204), to be able to tell this non-fictional story. The actual musical sections are based on the following specific parts of those literary plot structures and have been inspired from the titles for some pieces, 1. The Call (*The Call*), 2. Dream Stage (*The Dream Is Real*), 3. Frustration Stage (*Whiskeytangofoxtrot*), 4. Nightmare Stage (*The Nightmare Is Real*), 5. Death of the Monster (*The Unwelcome One*) and 6. Redemption (*Lost Now Found*) (Booker, 2004).

I have merged the five basic literary plot structures into one programmatic music compositional structure because those four basic literary plot structures all contain similar stages that the hero goes through. Individually they did not meet what I wanted to express musically so I mixed the literary plots together to achieve the story that I ultimately wanted. The definitions of each literary plot section could have a profound impact on the written music so I wanted those
literary definitions to be as close to reality as possible to avoid making the music overly
dramatic. Not all the defined sections fit as well as others. For example, in *Tragedy (I)* the
definition Booker writes for the *Anticipation Stage* would come across as overly dramatic,
the hero is in some way incomplete or unfulfilled and his thoughts are turned towards the
future in hope of some unusual gratification. Some objects of desire or course of action
presents itself, and his energies have found a focus (Booker, 2004, p. 156).
The definition in *Overcoming the Monster, 1. Anticipation Stage and “Call”* works better;
We usually become aware of the monster as if from a great distance, although in some
stories we may be given some striking glimpse of its destructive power at the outset.
Although initially we may see it as little more than a vaguely menacing curiosity, we
gradually learn of its fearsome reputation, and how it is usually casting its threatening
shadow over some community, country, kingdom or mankind in general. The hero then
experiences a “call” to confront it (p. 48).
In this instance the “monster” would be war and how the hero sees it from a great distance is the
same way most people view war that is broadcast on TV. At this point is where the break from a
literary narrative must happen because language will do a disservice to the emotional content of
the music.

One of the key things I am trying to accomplish is to remove the weight of words and
language from the compositions by writing solely instrumental music. The listener should be
welcomed to the music, not bludgeoned with purple prose. I did not want to completely dismiss
the idea of language and story telling, I wanted those elements to act as a muse and structural
component for the music. Speech patterns can be used as compelling components for the
compositional process.
The first composition I wrote is also the first of the six pieces for 22; it is titled *The Call*. In researching different types of literature dealing with war one of the resources I came across was the speech General (GEN) Douglas MacArthur gave at West Point on 12 May 1962 called *Duty, Honor, Country*. Being a US Army veteran bandsperson, I have played numerous versions of concert band versions of the speech set to march music. I have read the entire speech at different points of my life and what always struck me is how much it read, in the standard way, as propaganda. I did not grasp the actual meaning of the speech until I heard the audio of GEN MacArthur addressing the students at West Point. The pace of GEN MacArthur’s speech is more poetic than how I have ever heard anyone else read his words, and the way the written words are formed do not take the intent of the words into consideration either. From the American Rhetoric website the beginning of the speech looks as follows,

*Duty, Honor, Country*: Those three hallowed words reverently dictate what you ought to be, what you can be, what you will be. They are your rallying points: to build courage when courage seems to fail; to regain faith when there seems to be little cause for faith; to create hope when hope becomes forlorn (American Rhetoric, 2001, para. 4)

However, when one listens to the actual audio of the speech it is significantly different, the emphasis of specific words, pauses, and pace are all extremely important. I have taken the first paragraph of the speech and tried to give it a more poetic treatment of line spacing to better represent what GEN MacArthur was trying to convey.

“Duty
Honor
Country
Those three hallowed words
reverently dictate
what you ought to be
what you can be
what you will be.
They are your rallying points
to build courage
when courage seems to fail
to regain faith
when there seems to be little cause for faith
to create hope
when hope becomes forlorn.”

I have transcribed GEN MacArthur’s speech and pacing of words to approximate the rhythmic values for the first three words, “Duty, Honor, Country.” The rhythmical value that I have decided to use for harmonic portion of The Call works out to be one eighth note followed by an eighth note tied to a half note (see Example 1). This rhythmical figure becomes a rhythmical motif of sorts. I did not apply a hard rule to the usage of the figure as I feel that would have ruined the musicality of the piece.

In the composition *The Call*, the MacArthur rhythmical motif is obfuscated in the music so that it is not always aurally apparent. I have specifically set it to be less obvious by splitting the rhythm between the hands of the piano (see Example 2). Throughout the piece the motif is used, explored and evolves. Note values become less important as the piece unfolds; what remains a constant is the idea of a short note followed by a long note.


The next area of language that I investigated for 22 was heroic meter, or dactylic hexameter. Dactylic hexameter is the rhythmical scheme or meter that Homer used for the *Iliad* and the *Odyssey*. I thought it would be interesting to try to explore the rhythmical scheme of dactylic hexameter to further reinforce the idea of using literary devices in instrumental music. From the Middlebury College website,

1) There are only two patterns in the Homeric dactylic line, the dactyl (- uu) and the spondee (- -). These are the patterns on which the hexameter rests, hence they are
appropriately called 'feet'.

*The Greek word dactylos means "finger", so used here because a finger has one long bone and two shorts. The spondee or "libation" might have been better named "thumb" with two long bones, but there is no native word for thumb in Greek, so anti-cheir as a new word ("opposite-the-hand") was invented and persists into Modern Greek.*

2) Every line starts with a long syllable.

3) This long will be followed by either another long (spondee), or two shorts (dactyl).

4) So proceeding to a second foot, we start again with a long (Harris para. 20).

Dr. Jessica Wiskus Professor of Music from the Mary Pappert School of Music transcribed the first verse of the *Iliad* from Greek into a rhythmical scheme at my request (see Figure 1). I used the rhythm outlined to create my own rhythmical scheme for the basis of melodic portion of *The Call* (see Example 3).

Figure 1. Dr. Jessica Wiskus, dactylic hexameter rhythmic transcription.
To maintain the hexa (six) idea of dactyl hexameter, I used compound duple \( (6/4) \) and made the total number of measures in each phrase six. To compare my version of dactyl hexameter to the literary version would be as follows; each phrase, “meter,” is made up of six measures, “feet,” each dactyl is made up of one long note, whole note, and two short notes, quarter notes and each spondee is made up of two long notes, dotted half notes. I did not treat this rhythmical scheme as an absolute as Homer did in *The Iliad* or *Odyssey* because I did not have to maintain the importance of language, sentence structure or word order. What I did try to maintain is the use of the spondee at the end of every 6-measure phrase. I could have technically used any variation of time signature and note length to create my own version of dactylic hexameter; the idea was to explore a new way of thinking about composition to express the extra musical narrative. The other liberty that I took with the melodic line in the EWI and keyboard synthesizer parts is in how I created phrases over the bar line (see Example 4).
Example 4. Jason Hoffmann, The Call, mm. 7-12, Second section, Rhythmical scheme of Dactylic Hexameter used in the EWI.
Analysis of Music

The development of the harmonic and melodic language for *The Call* was heavily influenced by studying John Coltrane’s 1963 composition *Alabama*, which was written in memory of the victims of the 16th Street Baptist Church Bombing on Sunday 15 September 1963. In my research I discovered that the melodic phrasing and contour of the melody of *Alabama* was based on the eulogy that Dr. Martin Luther King Jr. gave at the funeral for the four little girls killed in the terrorist attack. In the article by Lewis Porter, Porter mentioned that Coltrane “based the opening recitative of his *Alabama* on some words by Martin Luther King… but the words are unknown” (Porter, 1985, pp. 593–621), and in the radio/movie documentary by Steve Rowland that “no one knows the exact source of Trane’s melody but it could have been King’s eulogy” (Rowland, 2010). The speech-like quality of Coltrane’s melody is similar in the cadence of how Dr. Martin Luther King Jr. spoke. The melody for the most part has no wide leaps or random jumps: see figure 4 & 5. The melody rises and falls as if a person was speaking; the speech pattern rises and falls with the weight of the words spoken. Also there is no odd chromaticism or notes that are not applicable to either C Dorian or C natural minor. There is also not a single leading tone (B natural) played in the melody for the key of C minor. This absence of any notes wanting to resolve is in keeping with the emotion of a eulogy; one cannot resolve murder, one just has to learn to live with it.

Coltrane’s *Alabama*, the MacArthur rhythmical motif, and dactylic hexameter all influenced/inspired my use of speech patterns. I also tried to incorporate the use of smaller intervals throughout the piece, however that was not possible because of the melodic framework I was using. The first 24 measures the melody are derived from an A minor 9, 13 chord, A-C-E-
G-B-D, or a polychord of A minor and G major. To avoid having the melody sound like an ascending and descending arpeggio for 24 measures wider intervals had to be used.

The harmonic language that Coltrane used for *Alabama* for the first 18 measures clearly is influenced by his interest in Indian Classical music and other ethnic music because of the use of what I am going to call a drone in the piano’s left hand. On the 1963 recording *Live at Birdland* McCoy Tyner is playing C1 and C2 with a tremolo (see Example 5). At first listen it may seem like it has more in common with Beethoven’s *Pathetique* tremolo than Indian classical music, but the main difference between the two is that Tyner plays the same tremolo for 15 measures without moving harmonically, creating a drone-like effect. For *The Call* I also wanted to use a drone to create the same sense of stillness, for the first 22 measures, with the exception of one C, the bass plays D2 and D1 (see Example 6).

Example 5. John Coltrane, Alabama, mm. 1-15, tremolo in left hand of piano.

For *Alabama* the major harmonic change that happens is in measures 16 through 19 (see Figure 8). Suddenly Coltrane has chord changes on every down beat of measure 16, two chords in measure 17, two chords on measure 18 and finally one chord on measure 19 back to the C tonality. This chord progression has more to do with the harmonic planing of Debussy than a standard ii V I in jazz because of Coltrane’s strong tenor saxophone sound and the regular descending interval, major 3rd, in the melodic line. These chords also do not have a standard
functional purpose of tonic dominant relationships found in other jazz pieces. Normally on standard jazz composition, even in minor, one would have a V7 (dominant 7th chord) not a v7 (minor 7th) go to the i chord. This composition also goes beyond the idea that it could be modal in its harmonic structure because of the Ab major 7th chord breaking the use of purely minor chords in this section. The Ab also goes beyond what could be described as Cm7b13th/Ab because of the way the chord is spelled; it is also repeated in measures 16, beat 4, and 18, beats 1 through 3, and finally it sounds closer to a tritone substitution for D7 than actually sounding like a Cm7b13th/Ab, obviously an Abmaj7th chord contains a major 7th not a minor 7th.

Example 6. John Coltrane, Alabama, mm. 16-19, harmonic planing.
If one were to look at the harmonic content influences on *The Call* maternally, the mother would be Coltrane’s *Alabama* because of the use of the drone and the idea of using one type of chord (minor) for a long period of time. The grandmother would have to be Debussy’s *La Cathedrale engloutie* because of the use of planing and parallel movement over a pedal point, (see Example 7).


The type of planing that is employed in *The Call* is chromatic planing “because the construction of each sonority remains unchanged” (Kostka & Payne, 2004, p.517), (see Example 8). It is important to note that example 8 is a reduced version of example 5 for the ease of seeing the chromatic planing employed. At first look example 8 may seem like a random collection of notes but it is not.
The chord progression used in examples 4 & 8 actually started out as example 9. The chord progression in mm 7 & 8 are just major 7th chords with the 9th and 13th added. These chords ascend by minor 3rd, D to F, major 3rd, F to A, and descends by major second, A to G, all while maintaining the same chordal quality, creating the chromatic planing. Measures 9 through 12 in example 8 looks far more complicated than it actually is. The original idea in mm 9 through 12 was to create a polyharmony so the melody could be of another unique tonality. However, this did not technically occur because the theoretical rule for polyharmony that “For the listener to perceive a duality of tone center, it is necessary for the voice leading and melodic motion of each voice to be relatively independent” (Kostka & Payne, 2004, p.517).
Example 9. Jason Hoffmann, The Call, mm. 7-12, piano reduction of polyharmony.

The chord progression as indicated in example 9 mm 9 through 12, starting with the bass clef and all major chords; D, F, A, C, C/G, C, C/G, and C. The treble clef is all minor 7th chords; C#, E, G#, B, B/A, B/F#, B/D, and B. In this instance example 9 would be a perfect example of an exercise of polyharmony but it did not sound aesthetically pleasing to me. What became of the musical material in example 9 is example 8 and then the completed realization of the material in example 4, the completed composition. The best way to describe example 4 and 8 is actually pandiatonicism, which is, “… a passage that uses only the tones of some diatonic scale but does not rely on traditional harmonic progressions and dissonance treatment” (Kostka, 1990, p.114). The reason beyond the aesthetics of reordering the notes was to create an emotional impact with the music.
Music and Emotion

The idea that music can express these complex emotions has been investigated since the philosopher Aristotle started associating modes with moods during the Ancient Greek period. Many studies have been performed on the accuracy and ability of music to elicit and express emotions, and it is simply not possible in this paper to state definitively that music can elicit X emotions from Y listeners every time they hear a specific piece of music. However, one area of research that has provided invaluable information on people’s reaction to sound in general is the Multiple Mechanisms Theory. This theory gives hope that a musical composition can have an impact on the listener. William Forde Thompson wrote,

The brain stem reflex represents the most primitive mechanism, and occurs in response to fundamental acoustic characteristics of sound. Sounds that are loud, sudden, dissonant, and fast paced generate increases in arousal, whether those attributes occur in music, speech, or elsewhere in the environment, (Thompson, 2009, p. 136).

There are many other cues that can lead to a listener’s reaction to music such as the above mentioned brain stem reflex or psychophysical cues and expectancy mechanisms as they relate to tonality, pitch, and rhythm (Thompson, 2009, p. 149). From a compositional standpoint, this leads to an almost limitless number of possibilities in writing music that use those cues as a muse. Clearly composing music is not a “paint by numbers” procedure, where it is as simple as playing a C major chord to always represent happiness and a D minor chord to always represent sadness. I would argue that once the composer starts to alter the other parameters available in music, that is when the true complexity of emotions happens in music. For example, if one were to play a C major triad starting on C0 played piano as whole notes in common time at quarter note equals 60 bpm, the supposed happy major triad would sound sad in comparison to a D
minor triad played starting on D4 played forte as staccato quarter notes in common time at quarter note equals 108 bpm. In the previous instance music can be as complex as human emotions are. Sad music has also been shown to be a way to help one feel better; in a recent online research article published by plosone.org “The present study demonstrates that for many individuals, listening to sad music can actually lead to beneficial emotional effects” (Taruffi & Koelsch, 2014, para. 56). This study gives further hope of being able to connect with an audience to have the experience of sad music be a means of actual well-being.

I used the Coltrane idea of transcribing words, speech pattern, and speech tempo for another composition The Unwelcome One to express the many emotions associated with the death of a loved one or comrade in arms. For this piece I used the speech of a soldier (Sergeant Aron Hijar) discussing a fellow soldier (Staff Sergeant Larry Rougle) being killed in action (K.I.A.) 23 October 2007 during Operation ROCK Avalance in the Korengal Valley of Afghanistan from the documentary film Restrepo by Sebastian Junger and Tim Hetherington. I found everything about Sergeant (SGT) Hijar’s statement in Restrepo from the actual words, his speech pattern, and his consistent speech tempo to perfectly express loss. How I have transcribed SGT Hijar’s words are similar to the more poetic arrangement I did of GEN MacArthur’s speech. “That actually stuck with me for the rest of the deployment. Stuck with me through coming back here to Italy. I still obviously haven’t figured out how to deal with it inside, the only hope I have right now is that eventually I will be able to process it differently.
I’m never going to forget it.
I’m never even going to let go of it.
I don’t want to
not have that as a memory
because that was one of the moments that make’s me appreciate everything that I
have.” (Junger & Hetherington, 2010, DVD).

My interpretation of SGT Hijar’s speech pattern can be found in example 10, the guitar
plays the melody. When I transcribed SGT Hijar’s description of loss he suffered I noticed that
his speech tempo remained constant. SGT Hijar augmentation of time to complete his thoughts is
what I wanted to capture this with the rhythms I used for the piece. I also observed the meter he
spoke in was compound duple or 6/8. I then arranged the rhythm of the words over the bar line to
match the length of time it would take SGT Hijar to finish a sentence.

Example 10. Jason Hoffmann, The Unwelcome One, mm. 1-8, guitar melody.

The last element that I included in the melodic line of the guitar part was the use of a 12-
tone row that I created for The Unwelcome One (see Table 1). This composition does not follow
the rules of 12-tone serialism perfectly throughout all of the instruments; it is best to describe the
piece as influenced by serialism. The reason I used a 12-tone row was to try to remove any of the
known associations I mentioned earlier with music and emotion. The guitar part uses row Prime7 (P7). My purpose was to convey with music what SGT Hijar said with words.

Table 1. Jason Hoffmann, 12-tone matrix used for The Unwelcome One.

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Conclusion

The end goal of 22 is to express musically the complex emotions that a military member goes through because of deploying with the purpose of bringing more attention to the epidemically high rate of veteran suicides. What is truly shocking is which part of the veteran community is committing suicide,

More than 69% of all veteran suicides were among those 50 and older. Mental health professionals said one reason could be that these men give up on life after their children are out of the house or a longtime marriage falls apart. They are also likely to be Vietnam veterans, who returned from war to a hostile public and an unresponsive VA. Combat
stress was chalked up to being crazy, and many Vietnam veterans lived with ghosts in their heads without seeking help (Basu, 2013, para. 27).

It is not just “ghosts” that Vietnam veterans have to deal with it is the destruction of the individual’s soul. In the book *War and the Soul* by Edward Tick, Ph.D., Art, a Vietnam veteran, describes that because of the horrors of war, his soul has left his body, is next to him, and Art can’t get his soul to rejoin his body (Tick, 2005, p. 15). This visceral explanation of the damage done to the psyche of a warrior is the emotional level I hope to achieve with 22 with instrumental music.
References


Appendix A: 22 score for electronic ensemble.
Jason Thomas Hoffmann

22

for electronic ensemble

2016
Instrumentation

Ewi (Electric Wind Instrument)
Synth/keyboard
Keyboard/Acoustic Piano
Electric Guitar
Double Bass and Electric Bass Guitar
Drum Set

22

The Call
The Dream Is Real
Whiskeytangofoxtrot
The Nightmare Is Real
The Unwelcome One
Lost And Found
THE CALL

E.

S.

GTR.

PNO.

BASS

D.S.

Chorus & Vibrato

Slight Overdrive,

Acoustic Piano

Fp

J

Fp
The Call

E.

S.

Gtr.

Pno.

Bass

D. S.

Clean Jazz Tone
The Dream Is Real

J. Hoffmann

Eni

Synth

Guitar

Piano

Double Bass

Drum Set

Straight \( \frac{5}{4} \)

Acoustic Piano

Clean Jazz Tone

\( \sum \)
The Dream Is Real
The Dream Is Real
The Dream Is Real

Open Solos
E min 11

Gtr.

Org.

D.B.

D. S.

Emin 11

Gmin 11

Cmin 11

Cmin 11
The Dream Is Real
The Dream Is Real
WHISTLE TANGO FOXTROT
The Nightmare Is Real

J. Hoffmann

[Sheet music image]
The Nightmare Is Real
The Nightmare Is Real
The Nightmare Is Real
The Nightmare Is Real
The Unwelcome One

Play Time
The Unwelcome One

Play at the end of each solo

D.C. al Fine

Only for solo repeats
Lost and Found
Lost and Found

(set up double time)
Lost and Found

Double Time Jazz = 224

E.

D. S.

Gtr.

Pno.

D.B.

Acoustic Piano

A minor

B minor

E minor

F minor

B minor

E minor

A minor

A minor
Lost and Found

Swung Funk = 112

Gtr.

C7

A7

C7

G7

Pno.

Vintage Electric Pianos - Bright Suitcase

D.B.

D.S.

(Sack to Groove)
Lost and Found

Double Time Jazz \(, = 224\)

\[\text{Amin}^7\quad \text{Am}^7\quad \text{Gmin}^7\quad \text{G}^7\]

A.

S.

Gtr.

Pno.

D.B.

D. S.

\(\text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\, \text{F}\, \text{A}\, \text{C}\, \text{G}\,
Lost and Found

E.

S.

Gtr.

Fmaj7  Bdim7  E7  A6

Fmaj7  Bdim7  E7  A6

Fmaj7  Bdim7  E7  A6

Fmaj7  Bdim7  E7  A6

Fmaj7  Bdim7  E7  A6

Fmaj7  Bdim7  E7  A6

Fmaj7  Bdim7  E7  A6

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7

Amin7  Dmin7  Gmin7  C7
Lost and Found

Swung Funk \( \cdot \) 112

Vintage Electric Piano

(back to groove)
Lost and Found

E.

S.

Gtr.

Pno.

Pno.

D.B.

D.S.
Lost and Found
Lost and Found
Appendix B: *The Call* score for orchestra.
Jason Thomas Hoffmann

The Call

for orchestra

2016
Instrumentation

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
1 E♭ Clarinet
2 B♭ Clarinets
1 Bass clarinet
2 Bassoons
1 Contrabassoon
4 Horns in F
2 Trumpets in C
2 Trombones
1 Bass Trombone
1 Tuba
Timpani
Bass drum
Suspended Cymbals
Vibraphone
16 Violins 1
14 Violins 2
12 Violas
10 Cellos
8 Double Basses
The Call
The Call

Fl. 1, 2

Ob. 1, 2

E. Hn.

D-Cl.

Bb Cl. 1, 2

B. Cl.

Bsn. 1, 2

C. Bn.

Hn. 1, 2

Hn. 3, 4

C Tpt. 1, 2

Thn. 1, 2

B. Thn.

Tuba

Timpani

Vib.

Perc. 1

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Ch.
The Call
The Call
The Call
The Call
The Call