

Compositions by Bruce Jackson: Selected Recordings

Original Compositions in a Dissonant Style

[Job, A Modern Oratorio](#)

(Opus 33, no. 3)

Genre: Oratorio

Recorded: 1980

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- Part 1. This recording is an excerpt from Bruce Jackson's masters' thesis at the University of Arkansas. His thesis included a second work titled *Sermon of Psalms for Soprano and Quintet*, based on Psalms 11 – 15.
- Part 2. The Schola Cantorum, the premier vocal ensemble of the University of Arkansas, performed the oratorio under the direction of Dr. Jack Groh. Performers were drawn from the community and the Northwest Arkansas Symphony Orchestra.
- Part 3. This work is typical of his dissonant style with its avoidance on consonant intervals, employment of disjointed melodic lines, and use of contemporary contrapuntal techniques.
- Part 4. Special guest vocalists and readers from the community joined the group in this setting of the Book of Job. Readings of the words of the antagonists were accompanied by improvisations on synthesizer and percussion.

[Three Bagatelles for Double Bass Solo](#)

(Opus 41, no. 2)

Genre: Bass Solo

Recorded: 1990

© 1990 by Bruce Jackson

This excerpt of one of the bagatelles composed by Bruce Jackson demonstrates his quasi-atonal melodic style. While not a purely 12-tone work, this disjointed melody ranging across the extreme range of the double bass offers up a less than “singable” tune typical of the genre. While it may not be the easiest piece of music to listen to, it is great fun to play! The slides and grace notes are intentional and notated in the score. This recording is performed by the composer using the g-d-G-C Scordatura tuning.

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[Septet in 12 Tone](#)

(Opus 45, no. 1)

Genre: 12 Tone Chamber Music

Recorded: 1992

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This septet for flute, oboe, clarinet, bassoon, violin, viola and double bass, composed by Bruce Jackson, is an academic study of 12-tone technique. The work was performed at Ball State University as a part of Bruce's doctoral composition recitals. Bruce conducted the student ensemble.

[Fanfare for the 20th Century](#)

(Opus 43, no. 3)

Genre: Computer Sequence

Recorded: 1992

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This fanfare is a computer sequence developed during an experimental period working with that medium. This is the third movement titled "War to End War." It has an anti-war theme that has appeared in many Exis Jaxn compositions. The piece was composed with an inexpensive sequencer called *Ballade* on a 486 loaded with DOS 6.0 and the LAPC-1 sound card. It was performed at Ball State University in a composer's forum investigating music and technology. To this day Bruce maintains his 486 for occasional compositional forays back to the dark ages!

[Discourse for Saxophone Quartet](#)

(Opus 51, no. 3)

Genre: Chamber Music

Recorded: 1996

©1995 by Bruce Jackson

- Part 1. Bruce Jackson composed *Discourse* for the saxophone ensemble directed by Dr. Jackie Lamar at University of Central Arkansas. The work was performed at a regional saxophone conference and at U.C.A.
- Part 2. *Discourse for Saxophone Quartet* is typical of the more consonant later style that Bruce was developing immediately after the compositions for his doctoral dissertation. This work was composed in response to the emerging popularity of the sax quartet.

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Original Compositions in a Consonant Style

[Songs for ComputerPiano](#)

(Opus 54, no. 3)

Genre: ComputerPiano

Recorded: 1996

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ComputerPiano includes a series of multi-movement compositions exploring sequenced piano sounds with Bruce Jackson performing. The work was composed on a Pentium using Musicator Audio and an SCC-1 card. These experiments reflected Exis Jaxn's conscious move away from dissonant compositions towards traditional harmonic progressions punctuated with seconds and chord clusters.

[Overture for Jazz Septet](#)

(Opus 47, no 1)

Genre: Third Stream Jazz

Recorded: 1994

© 1993 by Bruce Jackson

- Part 1. The Overture is one of four compositions included in Bruce Jackson's doctoral dissertation. The composition is typical of his third stream style influenced by Gunther Schuller who was serving as President of New England Conservatory of Music while Bruce was a student there. It was Dr. Schuller who encouraged him to develop a program of study that included Jazz Studies and Bass Guitar.
- Part 2. Freshmen and sophomore students at Ball State University performed this recording. The ensemble was under the direction of Bruce Jackson. They had worked together for one academic year and had performed on several student concerts in preparation for this session.
- Part 3. Bruce is also performing on bass guitar using the traditional tuning. Though for a number of performances of the Overture he had used a double bass tuned in the g-d-G-C scordatura tuning (the subject of his dissertation), limited studio time required an easier recording medium.