

In The Door by David Schumacher

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Reed 1: alto	Tpt 1: harm	Tbn 1	Guitar
Reed 2: alto/clnt	Tpt 2: cup	Tbn 2	Vibes
Reed 3: soprano	Tpt 3: harm	Tbn 3	Piano
Reed 4: tenor*	Tpt 4: Flugel	Tbn 4	Bass
Reed 5: bari			Drums

In The Door quite literally got me “in the door” with Bob Brookmeyer. He was building his inaugural composition studio at NEC in the fall of 1997, and looking for students who were willing and able to leave behind traditional methods, in favor of his intervallic approach to melody and harmony. This piece was a significant departure from the music I had written up to that point, and with his sinister gravelly chuckle in approval, we began a long and profound relationship.

There is no chord progression in this piece. The melodic and harmonic structures are strictly built from the intervallic analysis of the first three notes heard in the piece. The relationship of these melodies and structures against the equally melodic and integral “bassline” creates the illusion of a more traditional progression. The open solos section at D is based on the same intervallic concept, giving the soloist and rhythm section a long creative leash. The reed 4 player continues on into section E, though the piece could easily be adapted to feature a different player here. Backgrounds are layered in and the intensity builds on the way to climactic section G, where the soloist drops out and the drummer takes over. The melody returns at H, and the texture thins to dissipate energy before the full ensemble finds the last measure together.

Many other works of various style, instrumentation, and level of difficulty are available from this composer. Commissions for new works, orders for existing works, and information about guest artist residencies should be directed to David Schumacher at www.DavidSchumacher.com

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