

What is *Mindjob*? I believe in the value of an urban myth, so here's my contribution: *Mindjob* will take your kids to the groomer and read your dog a bedtime story. *Mindjob* will bake you a cake on Presidents Day and intentionally forget your birthday. *Mindjob* will order a glass of water and leave a 50% tip. *Mindjob* will show up at a costume party dressed as you. *Mindjob* is currently on your couch, eating pork rinds, writing your unauthorized biography.

With all seriousness aside, *Mindjob* presents itself as the scrambling and deconstruction of a groove. The piece begins with a mixed-meter vamp that gradually becomes more twisted and sinuous. The middle section of the piece consists of several different emphatic gestures bouncing back and forth in an incessant (bordering on annoying) manner. Although these interjections are non-progressive and seem to be projected from different spaces, they eventually culminate in a groove halfway through the piece. For the minutes leading up to the big climax, instruments babble and wiggle as they carve their own individual paths through the landscape. At the thickest and loudest section, the whole ensemble short-circuits as the percussion creates behemoth swells. The coda of the piece is a stumbling, drunken romp with humorous interjections from the brass and saxophone. The piece is finally capped by a series of cartoon-like flourishes.

Some of my recent pieces have featured complex chains of interval patterns and chromatic saturation. A different approach was necessary for *Mindjob*, and I found myself employing more traditional musical archetypes (i.e. major triads, chromatic lines, repeating grooves). One might even say that *Mindjob* is my “trust fall” into the arms of The Cliché – an attempt to make lemonade out of musical devices that have been used and abused. The jazzy rhythmic and harmonic language reflects my love for the likes of Charles Mingus, Keith Jarrett, and Miles Davis. The works of György Ligeti and Conlon Nancarrow probably inspired the most complex elements of the piece. The aesthetic of repeating an idea within an inch of its life is probably my take on fragmented consciousness and the death of the attention span. Despite the after-the-fact assessment, my main goal was to write a fun, frenzied, animated piece.