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Jazz as inspiration

Cosmo Barbaro

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Jazz as Inspiration

by

Cosmo A. Barbaro

A thesis submitted to the School for American Crafts in partial fulfillment for the Master of Fine Arts in Furniture Design
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Acknowledgments

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Through analyzing the turn of the century jazz artists, I examined the musical elements that delineated the jazz styles of this era. The goal of the thesis was to explore ways of translating these elements into forms for furniture, through the use of analytical and intuitive processes.

The idea for this project was to select a specific jazz tune and critically evaluate the musical elements found in the selection. Once the analysis is complete, it becomes the basis for the design process. Essentially, I am allowing these elements to direct me towards a musically inspired outcome; thus creating a body of work that conveys a sense of movement and gesture directly related to the music selected. Analysis of the musical selection implements intuitive processes as well.1 The issue of the viewer in relation to what they envision as they interact with the work, was a concern of mine from the start. I came to the conclusion that the viewer does not have to respond to the musical influence. The viewer can relate to many things when viewing my work. I hope that the form and gesture of the work lead each individual in a direction that implies movement. Form, movement and gesture will ideally convey themselves to the viewer through the treatment of materials, and technique. Viewers have different tastes and styles, and what is clear and justified in my mind may have no connection to someone who is viewing the work for the first time.

Another goal was to select a topic that would create a fresh outlook for my design process, and create a inspiration that would drive me with a passion that did not exist in past years.

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1 Musical elements need to work symbiotically with my intuitive feelings of the selection
Before I begin the critical analysis of the main body of work, I would like to discuss what led me to my final proposal. It was the winter quarter of my second year at R.I.T., and the term project was to design a chest of drawers. The chest started like every design I produced, while attending the School for American Crafts. The conceptual designing work became one of pain and suffering. My frustration was the result of having no direction in my design process. It was not until I built the chest of drawers that I realized why I was having such a hard time designing furniture. I had no concrete foundation to base my hypothesis on. It was through a series of design critiques with Doug Sigler that directed me to solving this problem. He sat me down and explained that I needed something to guide me, like a source of inspiration. It was after this discussion that I decided to re-think my ideas and use the advice given to me. The inspiration for this piece was based upon well-dressed male who frequented nightclubs during the 1920's. The work became a design I call occasional liquor chest (Figure #1). It was to function in a living room, den, or any place used frequently. This piece is a storage unit that holds whatever the user desires; i.e. beverage of choice, utensils, and any reading material. The issue of form movement, and gesture became the parameters for the design. The lines of the legs and rails became the framework that presented the display surface to the viewer. A system of exotic fabrics, such as silk would be organized into several layers. For example the ensemble could consist of an outer framework which is used to draw the viewer into the detail of the clothing. The underneath of the jacket would reveal a more refined material that complimented the outer frame. The difference is the underneath layers would contain a significant amount of detail. The detail that I had in mind was the button, possibly opal, cuff links, tie, tie clip, and shoes. The clothing would create a large amount of gesture because it would
be worn loosely. I wanted this idea of dress as a presentation to directly relate to the types of materials, and finishes used. I was trying to relate the idea of how people would view this hypothetical individual. What kind of environment this individual has created visually? The concept was successful in emphasizing the movement, gesture and also creating a foundation to reference from.

The chest was a direct result of how I viewed this individual. The main line of the chest is the maple structure, which creates the frame that leads the eye to the side panel, which are the front, back, and sides. The maple frame becomes the main ensemble, which leads the viewer's eye to a beautifully blistered surface. In combination with the inlay detail, the panel brings the viewer in for a closer inspection. Once again the birds-eye plains can be examined to reveal even more detail, which shows up on the side of the cabinet. This is in the form of an inlay detail of ebony that resembles a musical note (Figure #2). If the viewer opens the doors of the chest, they will find another layer of refinement showing an ebony molding that is adjacent to the smaller inlay. When viewing the drawers, the same care and detailing is evident; since each drawer uses a half blind, and a through dovetail that constitutes the same idea as the cabinet frame. The dovetailed drawer becomes the framework that leads the viewer to the bird's eye drawer bottom (Figure #3). The inlay details, aluminum balls and pulls, relates to the buttons, cufflinks, and shoes of this well dressed individual (Figure #4). The stepped progression of the top does what the cabinet and drawers do, which is to bring the viewer in for a closer inspection. The overall form of the top reminds me of the final part of the dress ensemble, which, in this case, is a hat (Figure #4).

Exploring this design process resulted in the liquor cabinet. Confidence and self esteem was something I felt unsure about; especially when it was necessary to complete a gallery piece with imposed deadlines. I had a very hard time deciding simple issues,
like choosing what type of material to use. Through the design and building process, some flaws were discovered in both the technique and design. For instance a major design flaw came up in the construction of the doors. Poor modeling techniques lost precious time because I initially did not solve the mechanics of the hinging system. This was a mistake in the technical drawing that could have been avoided if an accurate drawing and mock up was completed before the actual building began. Another problem was the lack of scaled and full size models to guide my aesthetic decisions. In addition to these problems I consistently found myself employed in time consuming details, such as the use of inlay and stepped details. Although I discovered a number of problems with my process, the piece was a major success because it created a series of brainstorming sessions that led me to discover my thesis topic. Technical aspects were immensely improved by building the frame and panel chest. Evaluating the process I went through as a basis for the development of the chest, I reflected upon what other inspiration could be applicable to the design and actual construction. It was then that I decided why not use music as the inspiration? The process would be similar to that used in designing the chest.
Music is one of the keys to our civilization, and has been for centuries. In my opinion, the phrase music soothe the savage beast is very true. Although many of people do not realize it music is a part of everyone’s life that sets some sort of timed schedule. I ask the question; what would the world be like with out time? I envision chaos and an end of the world type scenario. An obvious reaction to this question is If there is no time would there music? Time is an important part of music that resides in the rhythm of the tune, which is the foundation of the composition. Other important day to day implications of music resides in the different cultural and religious possibility. Black spirituals and hymnals are one example, and have been practiced by indigenous people of Africa for centuries. The African spirituals have a heavy influence on Blues, and Ragtime styles of music. (Oliver, 6) A

Music has been very influential part of my life that has its roots from my father, Cosmo A. Barbaro, who is a Director of Percussion Study at Edinboro University of Pennsylvania. I grew up listening to all types of Jazz, Classical, and also many different tribal and cultural types of music. Although I never pursued a profession in music, I had a heavy influence from my father. Music has remained a constant throughout my life, and has been an important social influence as well. Music drives my ambition to live and achieve new heights by letting my mind be free to dream. I enjoy all aspects of music, from the conceptual aspect of the musical score and main ideas behind the music, to the reproduction of the notes through the use of instruments, to finally the reaction of the audience or listener. When at a concert, look around and see how much people enjoy the music. This is exciting, and almost magical to watch, and demonstrates how important music is in our society. My life experience with music and the influences from my father lead me to choose Jazz as my inspiration for my thesis proposal.
I tried to create something new and exciting for my design process by selecting a piece of music and analyzing the musical elements. Each design is the result of the musical elements that make up the song.
Before I begin discussion on works, it is necessary to understand how musical
elements function. When discussing musical elements, I am referring to melody,
harmony, texture, rhythm, thematic processes, and the many sub-categories that fall
under musical elements. The first element that I will discuss is rhythm. Rhythm
functions as the base that supports all other elements. In *Musical Structure and Style*

Ball states:

Rhythm, the most basic, and possibly the most important of the musical
elements, is often defined as the temporal aspect of music[^2]. There is a
danger inherent in dictionary definitions, and we shall see that rhythm
consist of much more than this simple definition implies. Music is a
temporal art. What is the composer trying to do with time when he writes
a piece of music? How are the elements of music deployed in time to
result in a coherent and expressive composition? How are the temporal
aspects of tone made understandable to the listener? These questions
are basic to the art of music and to our own understanding of music (Ball,
48).

It was not my intent to become a musician through this thesis, but it was very
important I understand the subject. The book *Musical Structure and Style* was an
excellent source to begin my research, since it allowed me to critically evaluate the
music with some intelligence.

There are three levels of rhythm, beat, meter, and foreground rhythm. The beat
refers to a standard unit of measured time in music. Meter is the organization of beats
into groups that can be played in duple or triple groupings.[^3] Foreground rhythm is a
phenomenon where two levels, beat and meter are not sounded, but rather inferred on
the listener from actual tones played. The composer is free to combine these
techniques in any number of ways to gain rhythmic stability in the piece.

[^2]: In music the word temporal refers to time, even or uneven groupings of notes
[^3]: Duple is the grouping of beats into units of two and Triple is the grouping of notes in three.
Melody is the most recognizable element that listeners can associate or identify. It is commonly referred to as being horizontal in format, containing a combination of foreground rhythms. Melody has many different characteristics that make up its complexity. There are many types of melodies such as, contour/shape, range, type of movement, character, and length. A melody can move in only three directions; up, down, and along a horizontal plane. The shape that a melody takes is referred to as melodic contour. The range of a melody is the distance from the highest note to the lowest note, and can vary in the type of movement. The type of movements a melody can do is divided into two categories, 1) step-wise, and 2) skip-wise. Step-wise melody allows the outline of a scale; each tone progressing to the next adjacent tone. Skip-wise melody moves in a progression of thirds or more from tone to tone. The overall length of a melody falls under the concept, tonality. This principle states that a melody will move for a period of time before resting. The resting point is called a cadence, and the distance from the start of the melody to the cadence is the overall length of the melody. The character of melody is basically the composer’s unique use of all melodic elements that create its own observable traits. The listener reacts to a selection of music which then inspires the person to adopt adjectives to describe how the piece affected them.

Musical texture refers to the overall complexity of a melody, which is determined by density, range, textural type, and polyphonic devices. Density refers to how thick or thin sound will be. Range is the tonal distance from the highest to the lowest voice. It also refers to the distance from the lowest note to the highest note of a melody. Textural type may be the most difficult to understand. As an analogy, if one were to observe a piece of cloth, it may appear to be course or fine, narrow, or wide, thick or thin. The same can be said for a piece of music. Textural types can fall under three different types, which are monophonic, homophonic, and polyphonic devices.
The last musical element is harmony. As previously discussed, music is a number of melodies that are interwoven in some way that creates a pleasing sound to our ear. In this case if the melody were related to a line, it would appear horizontally. The art of combining two or more melodic lines is called counterpoint, and the vertical relationships that are created are defined as harmony. The most basic unit of harmony is called a chord, which represents the sounding of several tones. Different chords have different tonal qualities, which result in a phenomenon known as harmonic progression. Harmonic progression is critical in creating motion in music and is often referred to as the vertical aspect of music.

This basic understanding of music was a preliminary guide to designing my body of work. By studying these elements, they allowed me to isolate, and apply these elements to forms of furniture. This is the analytical part of listening to a selection, which is fifty percent of the design process. The other fifty percent resides in my intuitive reaction of the selection. This is simply my emotional reaction to the tune.
Before the body of work started I decided to enlist the help of a professional in the area of Jazz. My father, Dr. Barbaro, recommended names of professional musicians in the area. I contacted John Beck, head of the percussion department at the Eastman School of Music, and asked him if he would be interested in being a member of my thesis committee. I presented my thesis proposal to Mr. Beck, and he subsequently became a valued resource throughout the project. After the first presentation, he recommended I research music from the 1920’s, and he gave me a list of Jazz players and titles, that fell under the style known as New Orleans style. The process began with my listening to a number of different artists from this time period.

I started by researching Dixieland Jazz artists, and swing artists, such as Cab Calloway, Count Basie, Dizzy Gillespie, Duke Ellington, Benny Goodman, and Louie Armstrong. After acquiring and listening to several compact disks, I selected a version by Louise Armstrong. In the selection process Louie Armstrong music, particularly Black and Blue, interested me because my feelings were driven partly by the music, but also by the history of Jazz. The development of Jazz in the United States is a vital contribution to the world of visual and performing arts.

When jazz first flourished in New Orleans, it was associated with houses of ill repute. This notoriety led citizens to look down upon this type of music. Americans viewed jazz as belonging to something unlawful. It is also a fact that the prejudice towards this music was attributed to the African American developing this style. Jazz fought an uphill battle to gain prominence, this I relate to, since I am also fighting to gain recognition as a furniture designer.

Once I decided on the musical selection, I listened to the tune analyzing the musical elements. This process was very difficult at first, because I was not sure if I was utilizing the musical elements correctly. Although the design of the chest is similar to using Jazz as inspiration, it was very difficult to make the transition from a visual
reference to an audible one. I needed to make sure that my concept for designing a piece of furniture from a piece of music was plausible. Black and Blue (track #1) was selected for a number of reasons. The richness and subtle voice of Louis Armstrong gained my attention. The slowed rhythm and overall melancholy feel that the tune creates also attracts my interests. The interaction of soft melody with a light harmonic progression stimulated the intuitive aspect in my decision making process.

The design format started as I discussed in my introduction. I listened to the song numerous times, and critically evaluated the musical elements. The elements became the parameter that influenced the design, which is illustrated in figure 5. This sketch visually identifies where I placed the musical elements. In the beginning I was concerned about justifying the elements of the song to the piece that was created. The form of the sofa was a reaction to how the song made me feel.

I started with the slow rhythm that shows up in the overall gesture and transitions from the base to the rails. The asymmetry of the sofa is a direct result of the harmony in the tune, which has a wide range of movement vertically. I was relating this idea to the clarinet part in the Armstrong selection. (track #1) The selection of the materials is a result of the tonal color of the song. The fiddle-back eucalyptus and new buck leather were an ideal selection because they were very similar to soft warm feeling that the piano, trumpet, and clarinet created in the main melody.

Once the design was finalized, I had to decide how to build the piece. The design resulted in a very technically challenging piece that required an unconventional building process. All of the forms resulted from one curve. The front, back and sides were all designed from one curve, which created a curved mitered joint at all four corners. The sofa was constructed with four surfaces that had the same curve. This design required the development of a new type of joinery, which I called a curved mitered joint. I used this type of joinery because I wanted the veneer to rap itself around
the piece with the grain oriented vertically. The first was to draw an accurate full size drawing of the sofa, and then build a mold to produce the desired curve. The Mold was 76 inches long by 41 inches wide, and was used to press the sides and back. The veneer was book-matched the entire way around the sofa, and pressed to a core of three layers of 1/8 inch bending ply and two layers of 3/8 inch bending ply. The curve on the front was shaped from a solid piece of cherry, and then veneered with white glue and pressed with an iron. Once all of the parts were completed, I cut out all the profiles and began construction. The construction started by fitting the front two corners, and then scribing the back of the sides to the back of the sofa. This was extremely time consuming and not very cost effective. I felt extremely gratified by solving a very challenging joinery system. The second major obstacle encountered in the design was the problem of upholstery. Originally I was going to upholster the arms, seat, and back, but decision was changed after a conversation with Terry Hunt. He suggested that I expose the veneered back, and changed the traditional upholster sofa to a bench style piece. Although the back was not upholstered, the sofa is very ergonomically correct, an important feature from the start of the design.

This sofa was very challenging and rewarding process to go through. However there were some issues that needed to be addressed, like building time, transition from element to element, design process, decision-making skills, and a re-evaluation of the piece during the building process. The question of how much influence of this design results from the musical source, and what was carried over from my previous design vocabulary. These questions set the tone for the remainder of designs in the body of work.
The first critique inspired me to drastically vary the scale for the remainder of my designs. I wanted to show work that was related aesthetically, but also contained a wide range of proportions/scale. I decided to select a piece of Jazz music that preceded the New Orleans style, which is commonly referred to as Swing. Benny Goodman's tune, *Don't Be That Way* was the composition of my choice. (Track #2) This process was similar to the sofa, but there were several style differences between New Orleans style and Swing style that inspired my work. A very clear difference between New Orleans style and Swing is that Swing was pre-written by a composer for a group. Music was composed for each instrument in a very specific fashion, and intended for dance. The improvisation was not as prominent in this style of jazz as it was in New Orleans, and Be-Bop formats. Improvisation was present, the difference being that the soloist and the place where it occurred was predetermined. This can be realized by listening to the musical selection accompanying this paper. The number of players changed significantly, increasing from five to fifteen, which gives Swing more volume. One only needs to listen to the numerous performances of the same song to realize that the tune varies little from performance to performance. Improvisation as performed, in the New Orleans style, yields a different version of the tune each time it's performed. In general these differences along with the vertical aspects of swing led me to select Benny Goodman.

I proposed a series of two lamps, which related to the couch design. Design and Improvisation was the title of the second part of the body of work. I choose lamps as the type of furniture, for several reasons. Lighting is popular in furniture design, and I am strongly interested in building this type of work.

Swing, as a style of jazz, is a very vertical style that incorporates complex harmony yielding considerable aesthetic possibilities. I felt that there would be no better marriage between Swing and lighting, because they both accentuate the vertical aspect
of the music. I also wanted to acquire a new technique for my building vocabulary. Among these techniques wiring was high on the list, along with new metal techniques like spinning, and plating. Details like the design of the cluster head were the exciting for me to design, and examples can be seen in figure 16. Originally I wanted an old cluster head that utilized the pull chains to turn the incandescent light on and off. However this changed to a very modern version since the design incorporated a fairly shallow shade. The light source became two 50-watt halogen bulbs that operated on a dimmer. The design, of the cluster head, is illustrated in figure 7. Because the design was traditional in its appearance, I wanted details, like the cord and plug, to have a very 1930's flare. The design was very quick and spontaneous, which was due to the foundation that I had created when working on the sofa. This system of design, which started with the sofa, carried itself throughout all of the designs in this body of work. The rhythm became the foundation for the design, which was very energetic, and alive. The twisting body directly related to the harmony of the song. Originally the melody and its accompaniment was accentuated through an inlay detail of contrasting material, such as aluminum and wood. However this design detail was eliminated and replaced by the unique characteristic of the Amboyna burl veneer that was applied to the curved form. Transition became a concern on this piece because I felt that this was an area that was lacking in the sofa. The transitions begin when the base meets the middle part of the lamp; and then from the middle section to the ball, and from the shade to the finial. This is shown in figure 15, 16, and 17.

My first table lamp (figure 11) was the result of the design process, which became the overall theme for the series. This lamp uses gesture characteristic that blend well with the music selected. The piece is beautiful to look at and functions superbly. Function was a major concern of mine, because of the heat generated by halogen lights can become a fire hazard if not properly engineered. The design of the
cluster head, and the distance from the top of the ball was a matter of trial and error. A major concern in regards to the type of lighting used was safety. This question challenged me throughout the building process. I solved this issue quite effectively by adding a dimmer switch, which also enhanced the aesthetics of the design. The trade off in using halogen was certainly a give and take situation, while halogen lighting produces heat, it offers the best quality light on the market. This lamp presented me with an unexpected gratification in that the angled cast shadow created a piece that was drastically different when viewed during day light hours. This was a very nice surprise, because I had no preconceptions of how the lamp would look at night.

Initially, the first designs of the floor lamp were basically extruded versions of the table lamp. This design was a variation in form and material, and contains two light sources. However after studying this design I decided that I was not truly utilizing the idea of improvisation as thoughtfully as I could. I went back to the drawing and came up with a design that differed drastically from the first sketches. The first step was to write down all of the qualities of the floor lamp, such as asymmetry, contrast, heaviness, one light source, and implied gesture. The floor lamp was an improvisation taken from the table lamp's aesthetic qualities (figure 18-21). These were the qualities I wanted to keep in mind when designing the floor lamp. Improvisation of the table lamp was much lighter in appearance, and contained two light sources. Details became important to the design, such as what type of cord, plug and light source to use at the bottom of the lamp? I was visually responding to the applied lines that were on the original sketch of the table lamp. The floor lamp started with the base, which was a mitered and shaped to appear that there was a rail coming into the foot. After shaping the form, the surface was veneered with curly ash. Four slightly curved laminations grew out of the base with a piece of sandblasted glass running between them and connecting at the top. All of the laminations are connected at the top of the lamp to a small stepped block that transitions
into a sphere. The sphere holds a piece of sandblasted glass that was slumped over a ceramic mold. Slumping over a mold resulted in glass that had very loose folds that were random in its appearance. The non-controlled appearance of the shade fit perfectly into this lamp, because the body of the lamp needed some freedom. The cord is cleverly hidden in one of the laminations, giving the appearance that the central piece of glass was lighting the top cluster head. Solving the lighting issue was again a matter of trial and error. The incandescent and halogen light sources that I was using in the bottom of the lamp created a concern for a potential fire. I found the solution by using a florescent bulb that was equivalent to a 40 watt incandescent, yet only burned at 11 watts. This type of bulb lasts up to 7 time longer than an incandescent. The top cluster head is comprised of three 100-watt halogens that were on a dimmer that was wired underneath the base. The cluster head was brass and patinaed bluish greens with a normal house hold ammonia. The middle section of the lamp originally had four laminations. These consisted of two excited curly ash laminations, and two beautifully subtle dyed costello laminations. As the lamp came closer to completion, I re-analyzed the laminations and decided to eliminate the light energetic laminations. I did this even though I felt it diverged slightly from the music. The end result was a lamp that was 76 inches in height, and 19 inches wide. The shade was switched from the traditional downward shade in the initial drawings to a torch style lamp.

Work on this floor lamp was both challenging and time consuming. The light functions magnificently, and the materials compliment each other. The amount of time that this piece required was not cost effective. The result of the design and improvisation process resulted in two very different lamps that compliment each other in an unusual manner. The table lamp is asymmetrical, gestural, exciting, heavily

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4 Not completing the project was never an issue, but would be prohibitive for a client.
proportioned, dark toned materials that are in contrast with the brilliant aluminum, and very free in its design. In stark contrast the floor lamp was very controlled. The slender floor lamp seemed to be more subdued than the table lamp. This piece was very light in materials, design, proportion, and utilizes the idea of contrast differently. In the process of creating these lamps I learned new techniques and developed different design concepts.
The final progression moved to a selection from the 1950's entitled *Moanin'*, performed by Art Blakey. This style of jazz is called bop or be-bop, and is the next jazz style that developed after swing. I feel that be-bop was the logical progression in this musical genre. Although there are numerous styles of jazz, be-bop reflected similar stylistic qualities as Dixieland leading to a logical progression and conclusion. Included in the similarities is the use of improvisation and counter-melodic lines to develop my next piece. Be-bop is considered to be a final intensification of swing through improvements in improvisation. (Oliver, 293)

What Bop in general, and Parker especially did was to increase the expressive charge of jazz improvisation: they used more chromatic and convoluted melodic lines in which the more complex organization of pitch and rhythm implied a greater number and variety of passing harmonies.... explicit polyrhythms were important, arising between the soloist and drummer through a constant juggling of shifting accents within small note values (Oliver, 294).

The Be-Bop style is particularly difficult to understand, and at the time I was having a particularly difficult time translating the music into furniture forms. As a result I set a meeting with John Beck. I explained how arrived at the final design. In addition, Mr. Beck played sections of the tune in order to help me comprehend the music. This allowed me to explore the elements more clearly.

*Moanin'* was a unique combination of swing and be-bop. The hall table was the last piece to complete the body of work. The design was a direct result of the Art Blakey quartets unique ability to float between the main melodies and heavy use of improvisation. I envisioned the slight sweep of the legs and foot treatment to represent the rhythm that is the underlying structure of the tune. The rhythm leads up to the melody and improvisation that occurs in a symbiotic affair. The curved red wood burl top consisted of two pieces that were split and profiled to oppose the heavy improvisation in the selection. Listen to *Moanin'* on track 3, and compare to figure 22-25.
The end result of the table was a success. By building this piece, a number of issues that I believed in were reinforced. First, the issue of time was successfully resolved since all of the previous pieces took too long to complete. Time consuming details were minimized, and as a result the hall table was built in a week. The vast improvement of my technical ability to produce a piece of furniture with equal design balance and craftsmanship cut the labor time drastically.
CONCLUSION

I feel that this body of work is a prototype, and testing ground for future designs.\(^5\) If there had been a concrete basis and experience to use as a source, the results may have been different. The question must be asked how much of my designs truly utilized the musical source. This issue challenged me throughout the year, and I could only respond to the question by experiencing the process itself. The results in completing this body of work have successfully addressed this question. I believe that the design challenge of using music as an inspiration for designing furniture was fruitful.

The design process that began with the sofa and ended with the hall table improved drastically throughout each piece. One improvement that was very evident was the ability to make smoother transitions in the design. In the beginning I was a slower builder, and a stronger designer, but now I feel that my technical skills have improved greatly. The only way to become a more efficient builder is to create many different pieces in a set time frame. This is the reason why I want to be employed by someone who produces a large volume of work, with high quality standards. This experience will further help me to develop correct procedures in gaining entry into the right market as well as allowing me to retain, and improve on the skills learned.

Mr. Beck asked me if I could accommodate an individual who was not in a high tax bracket individual? This presented the question could I do this, and how would I do it? I feel that the answer lies in the building experience and gearing one self towards a production mode that addresses material, time, and the consumer. It is my belief that if a person's work contains strong formal qualities, it should be able to retain its aesthetic qualities.

\(^5\)Furniture making has not been formally accepted by the visual arts in general. This concept is relatively new and is just beginning to be recognized for its artistic qualities.
qualities in more cost-effective materials. The key is to balance design, building time, and cost of material. I am proud of the consistency and quality exhibited in my thesis body of work, which is a result of a maturing process that began in my second year in the M.F.A program.
Figure 1: [Image of a cabinet]
figure 9
figure 11 - table lamp
figure 18 - floor lamp
figure 20
figure 22 - hall table
End Notes

A. Ball, Timothy. *Musical Structure and Style*, page 48


BIBLIOGRAPHY


