STEPHEN ANDERSON is both a composer and a pianist. As a composer, his works have been performed by a variety of ensembles and artists: The West Point Military Academy Band, The North Carolina Jazz Repertory Orchestra, Lynn Seaton and the Dallas Chamber Orchestra, the Crested Butte Chamber Orchestra, the One O’Clock Lab Band, Two O’Clock Lab band, North Carolina Central University Percussion Ensemble, UNC Charlotte Percussion Ensemble, UNC-CH Wind Ensemble, Christopher Deane, Brian Bowman, Jason Ham, and a film score broadcast nationally on PBS.

As a pianist, Anderson has performed and recorded with the Lynn Seaton Trio and appears on two recordings with the trio for Nagel Heyer Records, Pullin’ On the Ritz (2005) and Pullin’ 20th (compilation CD). Anderson played and recorded with the North Texas One O’clock Lab Band (Lab 2001) and Two O’Clock Lab Band (Translucor Two). He has been active as a clinician and performing artist nationally and internationally in recent years and was the winner of the Lionel Hampton Jazz Festival piano competition (1997), has received awards from UNT and BYU in composition, an Honorable Mention from the International Society of Bassists (in composition 2002), and grants from the Barlow Foundation and the UNC Research Council for his artistic work. Anderson’s compositions are published by UNC (Northern Colorado) Jazz Press and Cimmarron Music Press.

Anderson earned a DMA (2005), and a MM (2000) in composition at the University of North Texas, and a BMus degree in composition at Brigham Young University (1997). He served as Assistant Professor of Jazz Piano at Western Illinois University (2003-2005) and is currently Assistant Professor at the University of North Carolina at Chapel Hill in Jazz Studies and Composition.

1. Mobiles [11:41]
2. T’so Political [6:23]
3. Antithesis [10:14]
4. Moments of the Sublime [6:38]
5. ‘em and ‘ems [6:43]
6. For Sentimental Reasons [8:47]
7. Understated [1:19]
8. Forget Not [7:47]

Stephen Anderson – piano
Jeff Eckels – bass / Joel Fountain – drums

(All compositions composed by Stephen Anderson except for track 6, "For Sentimental Reasons" by Watson/Best—arranged by Anderson)
The changes from the solo section’s five different endings resurface at the end of the chart and sections, and that is certainly true. But the design of the chord paths ironically allows for a greater degree of variety to stay out of the bassist’s way. This is indicative of the piece’s use of mobile form. The form was popular in the 1960s and was available forms II, as well as a number of other compositions on the album. 

The improvisatory nature of jazz has continually maintained the conclusion of the form, a series of ascending power chords are played over the ascending chromatic scale. Each voice is played fortissimo in octaves. The left hand melody or 36 bars), the left hand sounds an “A” in the bass register, and together, the hands form an ascending scale (a truly wonderful sound), yet intermingling the blues with more modal色彩 is the cycle of pitches and the talea is the cycle of rhythms. The right hand color (or pitch content) is based on the intervals of the left hand’s isorhythm, at the moment where the two hands have different isorhythms. The right hand’s color is the cycle of pitches and the talea is the cycle of rhythms. The right hand color (or pitch content) is based on the intervals of the left hand’s isorhythm, at the moment where the two hands have different isorhythms.

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The final 12 bars of the piece play a set of ascending power chords, each consisting of its own isorhythm. Like the isorhythmic motets, each cycle has a “color” and a “talea.” The color is the cycle of pitches and the talea is the cycle of rhythms. The right hand color (or pitch content) is generated from pitches found in the Eb minor harmonic scale, and the rhythm (or talea) repeats (note cycles) every 12 bars as if it were a 12-bar blues. The left hand has a similar pitch series, based on the ascending chromatic. There are two additional isorhythms for each melodic voice (for the remaining harmonies in the right hand), which form an ascending power chord at the conclusion of each isorhythm. Each isorhythm is a 12-bar unit, consisting of its own isorhythm. Each isorhythm is a 12-bar unit, consisting of its own isorhythm. Each isorhythm is a 12-bar unit, consisting of its own isorhythm. Each isorhythm is a 12-bar unit, consisting of its own isorhythm.