THE GLASS PRISON FOR SYMPHONIC BAND

Noah D. Taylor

A Thesis
Submitted to the Graduate College of Bowling Green
State University in partial fulfillment of
the requirements for the degree of

MASTER OF MUSIC
May 2005

Committee:
Elainie Lillios, Advisor
Burton Beerman
ABSTRACT

Elainie Lillios, Advisor

The Glass Prison is an eight minute work for symphonic band composed for Dr. Carol Hayward and the Bowling Green State University Concert Band. A challenging work for collegiate ensembles, The Glass Prison employs aleatory and sound mass techniques, but within a traditional band scoring and notational paradigm. The piece is cast in a single movement through-composed framework with referential relationships among the sections. The overall form is built on contrasting sections of temporal ambiguity, decisive rhythmic drive and lyrical melodies. Aleatoric gestures incorporating directed improvisation are used to create temporal ambiguity, as are sound mass techniques employing moments of dense and rhythmically complex counterpoint. The rhythmically driving sections are built on motives taken from the melodies and are at fast tempo. The lyrical melodies occur in many parts of the piece and are usually accompanied by homophonic chorales or serve as the lead line over rhythmic ostinati.

The melodic and harmonic material of The Glass Prison is made up of octatonic and chromatic scales, and extended tertian harmonies. Two main themes contain most of the piece’s melodic material. The first theme is octatonic and alternates between large intervallic leaps and scalar passages. The second theme is lyrical and chromatic, with an antecedent phrase containing large intervallic leaps, and a registrally contained consequent phrase.

The wind band medium is a young genre whose directors actively seek out new music that stretches boundaries by employing techniques such as aleatory and sound mass. With The Glass Prison I have expanded my own compositional techniques in writing for wind band, while simultaneously contributing a challenging piece to this growing genre.
INSTRUMENTATION

Piccolo
Flute 1
Flute 2
Oboe 1, 2
Clarinet in Bb 1
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet in Bb
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Bassoon 1, 2
Trumpet in Bb 1, 2
Trumpet in Bb 3, 4
Horn in F 1, 2
Horn 3, 4
Trombone 1, 2
Bass Trombone
Euphonium
Tuba
Timpani

Percussion 1: Bass Drum, Snare
Drum, Suspended Cymbal

Percussion 2: Tam-tam, Wind Chimes,
Suspended Cymbal, 4 Toms

Percussion 3: Bells, Chimes,
Suspended Cymbal

Percussion 4: Crotales, Xylophone,
Marimba, Chimes

Performance Instructions

The performer plays the music in the box at a tempo of their choice. The horizontal line after the box indicates the length of the directed improvisation. Repeat the phrase many times in the given duration.

The line connecting the two notes represents a chromatic glissando. The first note shows the starting pitch and duration of the glissando, and the second note indicates the arrival point.

Play the highest pitch possible.
Transposed Score

The Glass Prison

For Symphonic Band

Noah D. Taylor

Copyright 2008 © by Noah D. Taylor (ASCAP)  
All rights reserved
Freely (ca. 12")

\begin{align*}
\text{Tpt. 1, 2} & \quad \text{Open} \\
\text{Tpt. 3, 4} & \quad \text{Stopped} \\
\text{Tbn. 1, 2} & \quad \text{Open} \\
\text{Tbn. 3, 4} & \quad \text{Stopped} \\
\text{Tuba} & \quad \text{Stopped} \\
\text{Euph.} & \quad \text{Open} \\
\text{Timpani} & \quad \text{Open} \\
\text{Perc. 1} & \quad \text{Open} \\
\text{Perc. 2} & \quad \text{Open} \\
\text{Perc. 3} & \quad \text{Open} \\
\text{Perc. 4} & \quad \text{Open} \\
\end{align*}