MANIFESTATIONS OF ONE

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MASTER OF MUSIC IN COMPOSITION
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Committee:
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ABSTRACT

Mikel Kuehn, Advisor

In partial fulfillment of the degree Master of Music in composition, I have composed *Manifestations of One*, an 8-minute work scored for chamber orchestra (flute, oboe, B-flat clarinet, bassoon, horn, trumpet, trombone, two percussionists, three sopranos, piano, two violins, viola, violoncello, and double bass). *Manifestations of One* unfolded from the idea of a universal spirituality, or a universal connectivity between religions and perspectives of God from across cultures, in which major religious teachings and leaders are branches of a single spiritual core, and most foundational ideals are manifested within the major religions of the world in slightly varying forms. This concept is embodied in the formal and musical structure of this piece.

The text is derived from three poems by Walt Whitman: “Starting from Paumanok,” “Song of Myself,” and “I Sing the Body Electric.” These poems, like much of his poetry, contain themes of universal spirituality and connectivity. The text is often obscured, due to the implementation of extended vocal techniques or the extraction of certain vowels or consonants. The sopranos are seated and treated as part of the orchestra.

The form consists of an introduction, three sections, and a finale. The musical material for each section is based on a fragment of the core melody, which is not presented in its entirety until the final section. The introduction uses pitch class set 4-16[0157], which corresponds to the opening 4 pitches of the final melody. The next three sections are generated from pitch class sets 3-4[015], 3-8[026], and 4-8[0156] respectively. The final section begins with a collage of fragments that have been exhibited throughout the piece, building up to the final presentation of the complete melody, uniting the seemingly disparate fragments into a single whole.
**Percussion Setup**

**Notation Key**

**Percussion**

_on vibraphone, quickly muted._

**General**

- **Decrescendo to nothing**
- **Crescendo from nothing**
- **flz.** Flutter tongue

**Performance Notes**

1. Vocalists are to be seated in the orchestra, not standing or placed in front of the instrumentalists.

2. Glissandi should last the entire duration of the note to which they are attached.

3. A note in parentheses following a glissando indicates the pitch to which the glissando should travel; however, this pitch should not be accentuated or held in any way.

4. In the winds, an “x” notehead with the word “air” indicates for the player to blow air through the instrument without producing a pitch. Double reeds may remove the reed and blow directly into the instrument.
# International Phonetic Alphabet Key

<table>
<thead>
<tr>
<th>Vowels</th>
<th>Consonants</th>
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<tbody>
<tr>
<td>IPA</td>
<td>Pronunciation</td>
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<tr>
<td>æ</td>
<td>lad, cat</td>
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<tr>
<td>a</td>
<td>father</td>
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<td>ɒ</td>
<td>not, wasp</td>
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<td>about</td>
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<td>e</td>
<td>met, bed</td>
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<td>i</td>
<td>hit, sitting</td>
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<td>i</td>
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<td>u</td>
<td>blue, food</td>
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<tr>
<td>ai</td>
<td>five, eye</td>
</tr>
<tr>
<td>oi</td>
<td>boy, join</td>
</tr>
</tbody>
</table>

## Vocal Notation Key

- **“x” notehead** - Indicates an unvoiced, or noisy/unpitched vocalization; this is usually accompanied by a consonant syllable or instructions to whisper, etc.

- **fall** - Produce a sigh-like fall, which lasts the entire duration of the note to which it is attached; the fall in pitch should also progress from a voiced to an unvoiced sound, highlighting the sigh-like quality.

- **arrow** - Gradually change from one syllable or vocalization style to the following one. This transition should be as smooth as possible, especially when transitioning between a consonant and a vowel.

- **single-line staff** - Approximate pitch; when this is used in conjunction with an “x” notehead, the vocalist should create the approximate indicated contour with whispered/noisy sounds.
Form'd from this soil this

ev 'ry atom of my blood

[si] [oi] [ii]

whisper

whisper

[s] [oi] [ii]
The lung-sponges, the stomach-sac, the bowels sweet and clean,
The brain in its folds inside the skull-frame,
Sympathies, heart-valves, palate-valves, sexuality, maternity,
Womanhood, and all that is a woman—and the man that comes from woman,
The womb, the teats, nipples, breast-milk, tears, laughter, weeping, love-looks, love-perturbations and risings,
The voice, articulation, language, whispering, shouting aloud,
Food, drink, pulse, digestion, sweat, sleep, walking, swimming,
Poise on the hips, leaping, reclining, embracing, arm-curving and tightening,
The continual changes of the flex of the mouth, and around the eyes,
The skin, the sun-burnt shade, freckles, hair,

*harsh whisper*  

Upper-arm, elbow-socket, fore-arm, arm-pit, arm-sinews, arm-bones, 
Wrist and wrist-joints, hand, palm, knuckles, thumb, fore-finger, finger-balls, finger-joints, finger-nails, 

*harsh whisper*  

Head, neck, hair, ears, drop and tympan of the ears, 
Eyes, eye-fringes, iris of the eye, eye-brows, and the waking or sleeping of the lids, 
Mouth, tongue, lips, teeth, roof of the mouth, jaws, and the jaw-hinges, 
Nose, nostrils of the nose, and the partition, 

*Recite text fast as possible, following the indicated vocalization style. Continue recitation through duration indicated by the line. Each soprano may end at slightly different times.*