AND THEN IT ALL CAME CRASHING

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A Thesis
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As part of the requirement for the Master's Degree in composition, I have composed an orchestra piece titled *And Then It All Came Crashing*. I have juxtaposed standard orchestration and extended techniques in order to demonstrate how the contrast affects the way that the instruments are treated. The form of the piece is determined by the manner in which these extended techniques are employed. All other aspects of the composition act to serve the structure.

There are two large sections that comprise this piece. The first is shorter and the second consists entirely of standard instrumental techniques. As a result, the musicians will be able to play more efficiently and produce a more robust overall sound. As a consequence, the first section relies on traditional aspects of scoring, like thematic development and rhythm, to drive the musical narrative. The intense drive in the first section collapses early on, leaving the majority of the piece to live in its shadow. The imbalance between the length of the two sections is the basis for the title.

The second section begins following the collapse of section one. It is characterized by the application of extended instrumental techniques while still using the thematic material from the first section. Instead of emphasizing rhythm and melody, color and texture become the focus, creating a completely different yet complementary sonic palette.

The idea for this piece came from listening to and playing many different contemporary pieces. Some pieces, like Ingolf Dahl's *Sinfonietta* and Hindemith's *Symphony in Bb*, require no extended instrumental techniques, yet still have a unique sound. By juxtaposing these new techniques against traditional orchestration, *And Then It All Came Crashing* explores the unique sounds that each style creates.

*And Then It All Came Crashing* was played by the Toledo Symphony at the Toledo Symphony Student Composers Reading Session on November 5, 2013.
Instrumentation

Harp

Timpani (4 drums)

3 Percussionists

Percussion 1: Vibraphone (with variable speed motor and medium yarn mallets)
- Woodblock (medium rubber mallet)
- Glockenspiel (hard plastic mallets)
- Snare Drum

Percussion 2: Xylophone (medium rubber mallets)
- Suspended Cymbal (medium yarn mallets, drumstick, triangle beater)
- Tam-tam
- Marimba (medium yarn mallets)

Percussion 3: Triangle
- Bass Drum
- Wind Chimes
- Orchestra Chimes

Violin I (12)
Violin II (10)
Viola (8)  *(Suggested section sizes)*
Cello (7)
Contrabass (6)

Performance Notes

1. All grace notes are played before the beat unless notated otherwise.
2. An arrow indicates a smooth transition between the markings before and after it.
poco ritard

E

Slower and Heavier \( \text{p}=120 \)

E

Slower and Heavier \( \text{p}=120 \)