GROUND TO DUST

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A Thesis
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MASTER OF MUSIC

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Committee:

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ABSTRACT

Christopher Dietz, Advisor

"Ground to Dust" for wind ensemble was conceived based on a visual diagram of shapes on an XY axis, with x representing time and y representing frequency. The intention behind this was to create a piece that would be fundamentally based on a wide variety of gestural and textural concepts, and that would be an extension of the electroacoustic music that I’ve composed while studying at BGSU. The piece exhibits varying degrees of tension and activity as it moves inevitably towards collapse; the rapid progression of global climate change and its eventual consequences for our planet were an inspiration for the form and tone of the piece. The performers are asked to employ a number of extended techniques, including breathing through their instruments without producing tone, as well as a number of percussive techniques in order to enrich and expand the sonic palette of the piece.

The work is inspired in part by contemporary wind ensemble repertoire, including Michael Colgrass’ Winds of Nagual and John Corigliano’s Circus Maximus. The works of Stravinsky, and the graphical animation of Sacre du Printemps created by Stephen Malinowski, had a large influence on the piece as well. Other sources of inspiration include the electroacoustic music of Jonty Harrison, and the percussion works of John Luther Adams.

Matt Gunby, May 2016
Ground to Dust
for wind ensemble
(2016)

duration 5:00

INSTRUMENTATION
(ONE PLAYER PER PART, NO UNISON DOUBLING)

Piccolo
5 Flutes
2 Oboes
2 Bassoons
5 Bb Clarinets
Bass Clarinet
Contrabass Clarinet
Soprano Saxophone
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
5 Bb Trumpets
4 Horns
4 Tenor Trombones
Bass Trombone
2 Euphoniums
2 Tubas
4 Percussion

PERCUSSION INSTRUMENTS

Player 1: Glockenspiel
Medium Suspended Cymbal
Large China Cymbal
Wood Block
Tubular Bells
Brake Drum

Player 2: Large Triangle
Tam-Tam
Wood Block
Small Suspended Cymbal
Brake Drum
Medium China Cymbal
Snare Drum
Medium Splash Cymbal

Player 3: Vibraphone
Snare Drum
Tam-Tam
Large Suspended Cymbal
Wood Block

Player 4: Tubular Bells
Bass Drum
Wood Block
Tam-Tam
Medium Suspended Cymbal

Performance Notes:

• Trills and tremolos should be sustained at maximum speed over their entire duration, unless otherwise indicated.
• Glissandi should occur at a constant rate for the entire duration of the note to which they are attached.
• When playing stopped notes, horns should adjust fingering to accommodate for intonation so that the resulting pitch is as indicated. Where a transition occurs between varying degrees of stopping, performers should adjust fingering to match the indicated pitch.

Legend:

\[ \text{\textbullet} \quad \text{Do not rearticulate tied pitches.}\]
\[ \text{\textbullet} \quad \text{The rhythmic position of dynamic changes should be observed as indicated.}\]
\[ \text{\textbullet} \quad \text{Empty stems are used as rhythmic placeholders. Do not rearticulate.}\]
\[ \text{\textbullet} \quad \text{Play with breathy tone until otherwise indicated}\]
\[ \text{\textbullet} \quad \text{Denotes a wide, fast vibrato centered around indicated pitch}\]
\[ \begin{align*} 
\sum_{i=1}^{n} a_i &= \sum_{i=1}^{n} b_i \\
\sum_{i=1}^{n} c_i &= \sum_{i=1}^{n} d_i \\
\sum_{i=1}^{n} e_i &= \sum_{i=1}^{n} f_i \\
\sum_{i=1}^{n} g_i &= \sum_{i=1}^{n} h_i \\
\sum_{i=1}^{n} i_j &= \sum_{i=1}^{n} j_k \\
\sum_{i=1}^{n} k_i &= \sum_{i=1}^{n} l_j \\
\sum_{i=1}^{n} m_i &= \sum_{i=1}^{n} n_k \\
\sum_{i=1}^{n} o_i &= \sum_{i=1}^{n} p_j \\
\sum_{i=1}^{n} q_i &= \sum_{i=1}^{n} r_k \\
\sum_{i=1}^{n} s_i &= \sum_{i=1}^{n} t_j \\
\sum_{i=1}^{n} u_i &= \sum_{i=1}^{n} v_k \\
\sum_{i=1}^{n} w_i &= \sum_{i=1}^{n} x_j \\
\sum_{i=1}^{n} y_i &= \sum_{i=1}^{n} z_k \\
\end{align*} \]