Pandora for Wind Symphony

A thesis presented to

the faculty of

the College of Fine Arts of Ohio University

In partial fulfillment

of the requirements for the degree

Master of Music

Joseph P. Walden

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This thesis titled
Pandora for Wind Symphony

by
JOSEPH P. WALDEN

has been approved for
the School of Music
and the College of Fine Arts by

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Distinguished Professor of Music

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ABSTRACT

WALDEN, JOSEPH P., M.M., May 2015, Music Composition

Pandora for Wind Symphony

Director of Thesis: Mark W. Phillips

Pandora is a composition for wind symphony based upon the Greek mythological character, Pandora. In the myth, she is responsible for bringing misery into the world by opening a mysterious wedding gift with the phrase, “do not open” inscribed on it. The composition features elements of a battle between temptation, represented through a demonic fanfare, and willpower, represented through modal lush choral interludes. The choral interludes become overtaken by the dissonant growth of the wind symphony until controlled chaos is released through an explosion of sound. All that remains is a solemn recapitulation of previous themes of the choral interlude.
I dedicate this work to my mom, Barbara Walden; brother, Kevin Walden; and dad, James Walden, who have encouraged me in my musical endeavors.
ACKNOWLEDGMENTS

I wish to acknowledge my thanks to Dr. Mark Phillips for all the help he has provided me through my compositional interests at Ohio University. His help and encouragement has provided me with becoming a better composer than when I started. Without him, this thesis would not have been possible.
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Pandora

for Wind Symphony

Joseph P. Walden
(2015)
Brief Biography

Joseph “Joey” Walden (b. 1987) is from Grafton, West Virginia. At the time of this composition, Joey will be completing duel Masters of Music degrees in Music Theory and Composition from Ohio University, and he holds a Bachelor of Arts degree in Music Education from Alderson Broaddus University. Joey has studied composition with Dr. Mark Phillips (Ohio University) and Dr. Judson Bracey (Alderson Broaddus University), Jazz composition/arranging with Mr. Logan Lindsey (Tuba/Euphonium Instructor at Alderson Broaddus University and West Virginia Wesleyan College, Director of Bands WVWC), Form and Analysis with Dr. Timothy DeWitt (Alderson Broaddus University), and orchestration/instrumentation with Dr. Mark Phillips, Dr. Judson Bracey, and Dr. John Beall (West Virginia University).

Notes

_Pandora_ is a modern interpretation of the Greek myth for Wind Symphony. This work challenges the instrumentalists through featured choral interludes on neutral syllables and an imagined text mimicking the Greek language. During the choral interludes, the band members should decide between parts appropriate for their vocal range (i.e. soprano, alto, tenor, and bass). Below, the entire choral passage in its entirety for practice purpose only. The score will contain blank spots where instrumentalists will be singing.
Pandora

for Wind Symphony

Joseph P. Walden
(2015)

duration: ca. 13 minutes

INSTRUMENTATION

2 Piccolos
3 Flutes
2 Oboes
English Horn
2 Bassoons
Eb Clarinet
3 Clarinets in B♭
Bass Clarinet
Contra Bassoon
2 Alto Saxophones
Tenor Saxophone
Baritone Saxophone
Piano

4 Horns in F
5 Trumpets in B♭
3 Trombones
Bass Trombone
2 Euphoniums
2 Tuba
Double Bass

Vocal Interludes (Provided by Wind Players)

Timpani (Chimes and Glockenspiel)
Percussion 1 (Tom-Toms, Chimes, and Xylophone)
Percussion 2 (Bass drum, Suspended and Crash Cymbals, Tam-Tam, and Snare Drum)
Percussion 3 (Tam-Tam, Crash Cymbals, Snare Drum, and Suspended Cymbals)
Percussion 4 (Tam-Tam, Bass Drum, and Vibraphone)

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Voice Parts in Instrumental Lines
Pandora

Staccato and heavy Simile

Staccato and heavy
Voice Parts in Instrumental Lines