I, Mackenzie Jacob LaMont, hereby submit this original work as part of the requirements for the degree of Doctor of Musical Arts in Composition.

It is entitled:
Not About Posies

Student's name: Mackenzie Jacob LaMont

This work and its defense approved by:

Committee chair: Michael Fiday, Ph.D.

Committee member: Mara (Margaret) Helmuth, D.M.A.

Committee member: Douglas Knehans, D.M.A.
Not About Posies

A dissertation submitted to the

Graduate School

Of the University of Cincinnati

In partial fulfillment of the requirements for the degree of

Doctor of Musical Arts

In the Division of Composition, Musicology, and Theory

of the College-Conservatory of Music

March 29, 2017

By

Mackenzie Jacob LaMont

Master of Music, University of Cincinnati, 2014

Bachelor of Music, University of Indianapolis, 2012

Committee Chair: Dr. Michael Fiday
Abstract

In *Not About Posies*, the movement titles (*ring around, pockets full, ashes, ashes, and we all fall down*) are based on the “ring around the rosie” poem. Though it has never been confirmed, some writers have claimed this poem refers to the black death epidemic that struck London in the mid 1600’s. With this negative connotation in mind, I have subtitled each movement to refer to a different epidemic: greed. The four subtitles from the movements end up saying “endless greed destroys everything.”

The first movement uses the idea of endless motion both emotionally and literally. There are only two types of thematic material in this movement, and by the end they have intertwined, leaving only the driving rhythmic material from each section. The second movement uses the notion of greed in several ways. Most of the material in the movement is derived from two overlaid minor chords, and the melody that occurs early in the movement is often quickly snatched away before it can be truly enjoyed.

The third movement takes time to build an intricate structure, but it is built on polyrhythms that never line up. At the structure’s completion, a quiet theme interrupts and begins to break the structure down until it is gone. The fourth and last movement takes themes, progressions, and other materials from the previous three movements and weaves them together with an apocalyptic pulse. After the ‘destroy’ material is mixed with the most poignant themes from the first and second movements, the piece pushes forward to a dramatic conclusion, including a retrograde of the opening piano, harp, and percussion material from the first movement.
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Mack LaMont

Not About Posies
(2017)

Squashed Turnip Productions
Duration: 20’

MOVEMENTS
I. ring around [endless]
II. pockets full [greed]
III. ashes, ashes [_destroys_]
IV. we all fall down [everything]

INSTRUMENTATION

2 Flutes
2 Oboes
1 Clarinet in E-flat
2 Clarinets in B-flat
1 Bass Clarinet
2 Bassoons
2 Alto Saxophones
1 Tenor Saxophone
1 Baritone Saxophone

4 Horns in F
3 Trumpets in B-flat
2 Trombones
1 Bass Trombone
1 Euphonium
1 Tuba

Double Bass

Piano
Harp

Timpani
Percussion (4 players):
1: Vibraphone, Tam-tam, Large Bass Drum
2: Vibraphone, Glockenspiel, Tam-tam
3: Chimes, Marimba, Suspended Cymbal, Glockenspiel
4: Drum Set (Crash Cymbal, Hi-hat, Snare, Kick, 1 Tom), Triangle, Large Bass Drum, Tam-tam

Note: The Tam-tam, Large Bass Drum, and Glockenspiel are shared instruments – only one of each is needed. The Vibraphones are not shared – two are required.
PROGRAM NOTE

In Not About Posies, the movement titles (ring around, pockets full, ashes, ashes, and we all fall down) are based on the “ring around the rosie” poem. Though it has never been confirmed, some writers have claimed this poem refers to the black death epidemic that struck London in the mid 1600’s. With this negative connotation in mind, I have subtitled each movement to refer to a different epidemic: greed. The four subtitles from the movements end up saying “endless greed destroys everything.”

The first movement uses the idea of endless motion both emotionally and literally. There are only two types of thematic material in this movement, and by the end they have intertwined, leaving only the driving rhythmic material from each section. The second movement uses the notion of greed in several ways. Most of the material in the movement is derived from two overlaid minor chords, and the melody that occurs early in the movement is often quickly snatched away before it can be truly enjoyed.

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NOTE ABOUT HARP

If a harpist is not able to participate in this piece, here are several recommendations (in order of preference) on how to cover the part:

1. Have the part played on a keyboard with a harp patch
2. Have the part played on a second piano
3. Have two or more extra percussionists cover the part on marimba and/or vibraphone (bass notes as low as possible)

The most desirable effect in this piece is achieved with a harpist.
Not About Posies
I. ring around [endless]

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III. ashes, ashes [destroys]
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IV. we all fall down [everything]
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