

CHAMBER ESSAY #4

A Thesis Project

Presented to

The Graduate Faculty of The University of Akron

In Partial Fulfillment

Of the Requirements for the Degree

Master of Music

Shawn Brandt

May, 2014

CHAMBER ESSAY #4

Shawn Brandt

Master's Thesis

Approved:

Advisor

Dr. Daniel McCarthy

Faculty Reader

Mr. James Wilding

School of Music Director

Mrs. Ann Usher

Accepted:

Dean of the College

Dr. Chand Midha

Dean of the Graduate School

Dr. George R. Newkome

Date

TABLE OF CONTENTS

	Page
LIST OF FIGURES.....	iv
CHAPTER	
I. INTRODUCTION.....	1
II. FORM.....	3
III. MELODIC, MOTIVIC LANGUAGE.....	5
IV. ORCHESTRATION.....	11
V. CONCLUSION.....	14
VI. SCORE.....	15

LIST OF FIGURES

Figure	Page
1: First half of theme with divisions.....	5
2: Second half of theme with division.....	7
3: Second theme with divisions.....	7
4: Thematic material at measure 18 with divisions.....	8
5: First theme of B section with divisions.....	8
6: Second theme of B section.....	9
7: New theme of A' with divisions.....	9
8: Mixture of open and muted brass.....	13

CHAPTER I

INTRODUCTION

Camber Essay No. 4 is the last of a series of pieces written for orchestra from 2011 to 2013. As the name suggests, this piece is a non-programmatic work. The musical language of the piece is free-atonality with an emphasis on a strong sense of meter

The composition is for orchestra comprised of flute, oboe, two B-flat clarinets, B-flat bass clarinet, bassoon, three horns in F, three B-flat trumpets, two trombones, tuba, timpani, three percussionists playing nine instruments, and strings (violins 1 and 2, violas, cello and contrabass). The work is suitable for college or professional level ensembles.

Influences of the piece are from Schoenberg, Stravinsky, and Ligeti. The harmonic language of the piece is inspired by the free-atonality and chromaticism in works by Schoenberg, especially his Five Orchestral Pieces. Schoenberg's *Klangfarbenmelodie* influenced the overlapping of short motives, in which the last note of the motive is sustained, creating a gradual accumulation of pitches into a sustained sonority. The rhythmic language in Stravinsky's *The Rite of Spring* influenced the changing meters and strong metric rhythmic language of the work. Ligeti's technique of

sound mass composition in “Atmospheres for Orchestra” is the third influence on the piece regarding the sustained cluster sonorities often used.

CHAPTER II

FORM

The composition consists of two alternating sections. The first section is in a slow tempo labeled as section A, from measures 1 to 64, followed by a contrasting faster B section from 65 to 103. This binary design is repeated with variation. The A material returns, slightly altered, labeled as Section A' at measure 104. There is a truncated reprise of the B material, labeled as Section B' beginning in measure 180 to the end. This demonstrates a repeated binary design labeled A-B-A'-B'.

The A section consists of five subsections. The first subsection begins in measure one, extending to measure 17. The second subsection begins in measure 18 and ends in measure 27. The third subsection begins in measure 28 and ends in measure 39. The music from measure 40 to measure 57 is the fourth subsection. The last subsection (five) begins in measure 58 and ends in measure 64.

The B section contains four subsections with a short transition between subsections three and four. The first subsection begins in measure 65 and ends in measure 77. The next subsection (two) begins in measure 78 extending to measure 85. The four measure transition between this section and the next is located from measures 86 and 89.

The third subsection can be found from measures 90 to 95. The forth and final subsection begins in measure 96 extending to measure 103. The repeat of Section A (A') combines the material of the A section, creating less subsections than previously heard. Even though it contains fewer subsections, the existing subsections have been expanded from their first hearing, making Section A' longer than Section A by 12 measures. The first subsection is located in measure 104 and ends in measure 139. The second subsection begins in measure 140 and ends in measure 173. The final, third subsection extends from measures 174 to 179.

The final section, B', has also been truncated to two subsections (Subsections 1 and 4), from the previous hearing. The two subsections extend from measures 180 to 187 and measures 188 to 192 respectively.

CHAPTER III

MELODIC, MOTIVIC LANGUAGE

The subsections of this work are associated with various themes and motives. The intent is not to provide an in-depth set-theory analysis of the work, but to highlight the intervallic similarities of the themes. Much of the melodic material is based on the interval of a minor second (01) and the tritone (06). These minor seconds and tritones, in combination with other intervals, create the harmonic and melodic framework of the composition. The first subsection of the composition contains two themes. In the first four measures of the composition, 01 and 06 are exploited to create the first theme. The theme consists of an eight measure phrase. The first half (first four measures) can be divided into four unequal segments which demonstrate the theme use of 01 and 06 (Fig. 1).



Figure 1: First half of theme with divisions

The first segment, the 0126 tetrachord, contains two minor seconds as well as a tritone, as illustrated by the interval vector $\langle 210111 \rangle$. The next segment contains the same tetrachord (0126). The third segment is an expansion of the previous two segments, the hexachord (012456), containing the subset (0126). The subset 0126 appears in three of the four segments of the theme. The final segment contains an interval vector of $\langle 210021 \rangle$. The first two segments of the theme are a subset of the third segment. In comparison to the first two vectors, the third segment contains twice as many minor seconds, but still only contains one tritone ($\langle 432321 \rangle$). Melodically, the first phrase contains a consistent use of 06. In the first segment, the descent from A# to E is a 06. The leap from F to B in the second segment is another 06. The descent from A to Eb in the third segment is a 06, and finally the descent from A-flat to D in the fourth segment is a 06.

The second phrase (Figure 2) of the first theme is divided into two sections showing the use of the 01 and 06. The first segment consists of a septachord which create a prime form of (0124589) with an interval vector of $\langle 424641 \rangle$. This first segment contains a heavier saturation of 01 than it does 0. The second segment, the hexachord 023468, of the phrase contains an equal use of 01 and 06 ($\langle 242412 \rangle$). The tessitura of the first theme spans from D#4 to C6. The melodic contour of the first phrase features alternating descents and ascents, as compared to the first phrase, the second one is a descent.



Figure 2: Second half of theme with division

The second theme of the first subsection (Figure 3) is divided into three sections, which also show the usage of the minor second and tritone. The first section contains a prime from of 013478 with a resulting vector of $\langle 313431 \rangle$, the second 01245 ($\langle 311221 \rangle$) and the third section 012378 ($\langle 421242 \rangle$) respectively. The tessitura of this theme is large, spanning from C#4 to Ab5, a range of a compound diminished 6th. The melodic contour contains wide leaps such as a compound major third, compound minor second and a diminished octave.



Regarding 01, and 06, there are no 06's present in the first segment, but contain two 01's.

013470

01256

012378

Figure 3: Second theme with divisions

The thematic material beginning at measure 18, (second subsection) can be divided into three segments (Figure 4). This material is directly is related to the first

theme because it is the same as the theme first theme but contains added pitches and two of the segments having been combined to create one larger segment. It is the first theme but contains added pitches and the second and third segments having been merged to create a new segment for this theme. This material is a variation of the first theme of the first subsection. It contains one less segment. The first segment is a 0136, with a resulting vector of $\langle 112011 \rangle$. The second segment contains a prime form of 01256 with a vector of $\langle 311221 \rangle$ and finally the third segment with a prime form of 0156 with a resulting vector of $\langle 200121 \rangle$. The third segment of the theme is a subset of the second segment, containing 0156 of 01256. These resulting prime forms and vectors show the continual use of the 01 and 06. The first and last segments contain just one interval that is different. The second segment contains an additional interval when compared to the third segment.



Figure 4: Thematic material at measure 18 with divisions

The B section contains two themes. The theme (Figure 5) at the beginning of the B section (m.65.) can be divided up into four segments.



Figure 5: First theme of B section with divisions

Each interval has its respective vector: segment 1(<212122>), segment 2 (<221100>), segment 3 (<322210>) and segment 4 (<444342>). Regarding this theme, the tessitura is large, spanning a compound P5 (E4 to A5). The first segment contains two leaps and the second segment contains four leaps. The second segment only contains one, where as the third segment contains two leaps. The interval 01 is used in all four segments, although 06 is only used in the first and last segments. There are no 06's in the second and third segments. The second theme (Figure 6) of the B section can be divided in three segments (m. 77).



Figure 6: Second theme of B section

The interval vectors of these segments are (<143241>), (<131221>), and (<322210>) respectively. In relation to the last theme, the tessitura of this theme is not as large, only spanning a compound diminished fourth (D4 to G-flat5). The contour of the theme is an ascent from C#4 to C#5

The A' section contains the same themes as the A section, but A' contains an additional theme. This new theme can be divided into two segments.



Figure 7: New theme of A' with divisions

The first segment's interval vector is (<533442>) and the vector for the second segment is (<333321>). The contour of this theme has an ascent from C#4 to C#5.

CHAPTER IV

ORCHESTRATION

The orchestration in this work demonstrates the writing for full orchestra as well as chamber and solo writing. Orchestral tutti usually features a pedal in the lower instruments with a theme doubled in two octaves above in a homophonic texture.

The high strings and high woodwinds will often be doubled, with the high brass reinforcing them an octave lower. For example, measure 41 is the first instance of tutti, minus trumpets and second clarinet. The violin and violas play the theme with the flute, first clarinet and oboe (in octaves); while the lower instruments (bass clarinet, bassoon, horn, trombones, tuba, and low strings) play a pedal. At measure 46, the theme is orchestrated for high woodwinds, brass (minus second trombone and tuba), and high strings. Four measures later (measure 49); the theme is written in all woodwind parts with harmonic rhythmic support in the brass (minus second trombone and tuba).

Another instance of full orchestra is the B section at measure 65. A theme is in the upper woodwinds, first horn, first trumpet and upper strings, while the bass clarinet, bassoon, tuba, cello and string bass have an ostinato. Another element is added in the

second and third horns, second and third trumpets, and trombones, which is short, rhythmic punctuations which provide harmonic rhythmic support to the theme and ostinato. The material presented at measure 90 (the third subsection of the B section) contains all three elements: the theme, ostinato and the harmonic rhythmic support. In measure 96, the theme is no longer present.

Examples of chamber music in Chamber Essay #4 typically feature thematic material, light accompaniment and orchestration across the instrumental choirs. At measure nine, the trumpet solo is accompanied by a sustained chord between the first horn, second trumpet and first trombone against an ostinato figure in the timpani, cello and string bass. Four measures later, the trumpet solo is joined by the flute and clarinet, as well as a sonority consisting of woodwinds, low brass and high strings as well as an ostinato in the low strings.

The opening of the work consists of an oboe solo that is later accompanied by a string pizzicato and a sustained sonority on the other woodwind instruments. Beginning at measure 27, a violin solo is accompanied by sustained sonority in the other strings. The first theme is reorchestrated at measure 58; this time the solo is written in the bassoon while the other woodwind instruments enter four measures later with a sustained sonority. The first theme also appears at measure 106, but again is reorchestrated and this time, it is heard in the flute, only to be accompanied by a timpani roll. Measure 23 . also contains a section of chamber music. Compared to the last section, this section contains more instruments that sustain, while a trio between the first clarinet, bass clarinet and bassoon is heard. The ostinato is present in the lower strings, and timpani, but is joined by snare drum, triangle and bass drum.¹³

In the B section of the work there is a brief section of chamber writing, located between measures 77 and 89. This orchestration consists of a woodwind trio and ostinati. The ostinati consists of pizzicato chords in the viola and a steady pulse in the percussion. Four measures later, the trio is rewritten from oboe and two clarinets, to flute, first horn, first trumpet and violins.

Chamber Essay No. 4 contains examples of solo writing as well. The first example of solo writing occurs at measure 106. The opening thematic material is reorchestrated. Originally, the theme was played by the oboe with light accompaniment. Here, it is scored in the flute, with no accompaniment,

The second and final instance of solo writing occurs from measure 174 to 176 (the

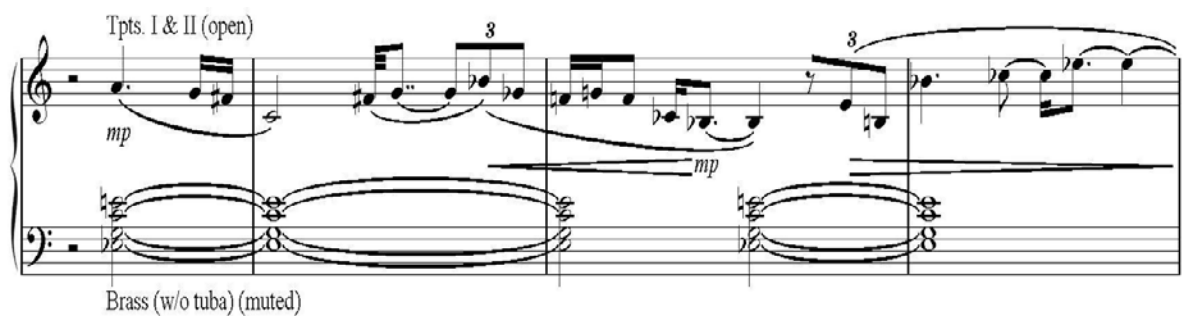


Figure 8: Mixture of open and muted brass

beginning of A'). The solo is written in the first violin and the material is taken from the opening theme of the work.

Blending of orchestra timbres between open and muted brass appears in measure 18. Figure 8 shows the combination of open and muted brass between two trumpets in unison and the brass section, excluding tuba.

CHAPTER V

CONCLUSION

Chamber Essay #4 is formally a rounded binary with truncated reprisals of the A and B sections. The work also is saturated with the minor second and tritone. The piece demonstrates tutti, chamber and solo writing. Orchestration techniques that were refined were a thinning of the texture, blending of sonorities (muted and unmated brass, combining instruments from across the choirs).

The analysis of Chamber Essay #4 is the final culmination of the inspiration, dedication, and compositional process of the work. While the narrative explains the thought and logic of the piece, the musical language will convey the intended emotions of despair, depression, loneliness, inner turmoil as well as in intellectual fortitude presented in the composition.

SCORE

Flute

Oboe

Clarinet in B \flat 1

Clarinet in B \flat 2

Bass Clarinet in B \flat

Bassoon

Horn in F 1

Horn in F 2 & 3

Trumpet in B \flat 1

Trumpet in B \flat 2 & 3

Trombone 1

Trombone 2

Tuba

Timpani

Snare Drum

Tambourine

Triangle

Ride Cymbal

Bass Drum

Tam-Tam

Violin I

Violin II

Viola

Violoncello

Contrabass

Shawn Brandt (2013)

9 10 11 12 13 14 15

Fl. *mp* *mf* 6 3 6

Ob. *p*

Cl. 1 *mp* *mf* 6 3

Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

Hn. 1 *muted* *pp* *open*

Hn. 2 & 3 *p* *muted* *pp* *open*

Tpt. 1 *p* *mf*

Tpt. 2 & 3 *II. st. mute* *pp*

Tbn. 1 *st. mute* *pp* *open*

Tbn. 2 *st. mute* *p* *open*

Tba. *p*

Timp. *pp*

Perc. *Snare Drum* *pp* *Triangle* *p*

Vln. I *arco* *pp* *arco*

Vln. II *pp* *arco*

Vla. *pp*

Vc. *pp* *arco*

Cb. *pp* *arco*

17

25 26 27 28 29 30 31 32

Fl. *ff* *3* *p* *3*

Ob. *ff* *3* *pp*

Cl. 1 *ff* *3* *pp*

Cl. 2 *ff* *3* *pp*

B. Cl. *ff* *3* *pp*

Bsn. *ff* *3* *pp*

Hn. 1 *open* *p*

Hn. 2 & 3 *open* *p*

Tpt. 1 *open* *p*

Tpt. 2 & 3 *open* *p*

Tbn. 1 *ff* *p*

Tbn. 2 *ff* *p*

Tbn. 3 *ff* *p*

Tim. *ff* *3* *C# to B, F# to Eb*

Perc. *ff* *3* *Snare Drum* *Tambourine* *p*

Perc. *ff* *3* *Triangle* *p*

Perc. *ff* *3*

Vln. I *solo* *modo ord.* *mp* *3* *p* *3*

Vln. II *solo* *modo ord.* *p* *3* *p* *3*

Vla. *solo* *p*

Vc. *arco solo* *p*

Cb. *arco solo* *p*

33 34 35 36 37 38 39 40

Fl. *p* 3

Ob. *p* 3

Cl. 1 *p* 3

Cl. 2 *p* *mf* *p* *mf* *mp*

B. Cl. *p* *mf* *p* *mf* *mp*

Bsn. *pp*

Hn. 1 *p*

Hn. 2 & 3 *p* II. *p* III open *p*

Tpt. 1 *p* *open* II. *pp* *mf* *mp*

Tpt. 2 & 3 *open* *pp*

Tbn. 1 *open* *p* *mf* *p* *mf* *mp* *p*

Tbn. 2 *p* *p*

Tba. *pp* *p*

Timp. *pp*

Perc. *mp*

Perc. Triangle *p* Floor Tom *p*

Perc. Tam-tam *p* Bass Drum *p*

Vln. I *pp* *tutti* *p* 3

Vln. II *pp* *tutti* *p* 3

Vla. *pp* *tutti* *p* 3

Vc. *pizz.* *pp tutti* *arco*

Cb. *pizz.* *pp tutti* *arco*

20

22

$\text{♩} = 130$

64 65 66 67 68 69 70 71 72 73

Fl. *mf* *ff* *mp*

Ob. *mf* *ff* *mp*

Cl. 1 *mf* *ff* *mp*

Cl. 2 *mf* *ff* *mp*

B. Cl. *ff* *mp*

Bsn. *ff* *mp*

Hn. 1 *open* *mf* *ff* *mp*

Hn. 2 & 3 *open* *mf* *ff* *mp*

Tpt. 1 *open* *mf* *ff* *mp*

Tpt. 2 & 3 *open* *mf* *ff* *mp*

Tbn. 1 *mf* *ff* *mp*

Tbn. 2 *mf* *ff* *mp*

Tba. *mf* *ff* *mp*

Timp. *mf* *ff* *mp*

$\text{♩} = 130$

Perc. *Snare Drum* *mf* *ff* *mp*

Perc. *Triangle* *ff* *Brake Drum* *ff*

Perc. *Bass Drum* *mf* *ff* *mp*

Vln. I *mf* *ff* *mp* *p*

Vln. II *mf* *ff* *mp* *p* *pizz.*

Vla. *mf* *ff* *mp* *div.*

Vc. *arco* *mf* *ff*

Cb. *arco* *mf* *ff*

24

26

♩ = 60

104 105 106 107 108 109 110 111 112

Fl. *p* *mp* *p*

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1 *pp* muted *pp*

Hn. 2 & 3 *pp*

Tpt. 1 *pp* st. mute

Tpt. 2 & 3 *pp*

Tbn. 1 *pp* st. mute *pp*

Tbn. 2 *pp* st. mute *pp*

Tba.

Timp. *fff* *mp* *pp*

♩ = 60

Perc. *fff*

Perc. Tam-Tam

Perc. *ff*

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

28

119 120 121 122 123 124 125 126

Fl. *mf*

Ob. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mf*

Bsn. *mf*

Hn. 1

Hn. 2 & 3 *st. mute pp*

Tpt. 1 *pp*

Tpt. 2 & 3 *st. mute pp*

Tbn. 1

Tbn. 2

Tba. *st. mute pp*

Timp. *felt mallets pp*

Perc. *Four Toms pp*

Perc. *Bass Drum pp*

Vln. I

Vln. II

Vla.

Vc. *solo arco mp*

Cb.

open lontano pp

127 128 129 130 131 132 133 134

Fl. *pp* *mp*

Ob. *pp* *mp*

Cl. 1 *pp* *mp*

Cl. 2 *pp* *mp*

B. Cl. *pp* *mp*

Bsn. *pp* *mp*

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Tbn. 1

Tbn. 2

Tba. *open* *pp*

Timp. *pp*

Perc. Snare Drum *pp*

Perc.

Perc.

Vln. I *solo* *p* *mp*

Vln. II *solo* *p* *mp*

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Ch. *pp*

7

135 136 137 138 139 140 141

Fl. *mf* *mp* *f* *p*

Ob. *mf* *mp* *f* *p*

Cl. 1. *mf* *mp* *f* *p*

Cl. 2. *mf* *mp* *f* *p*

B. Cl. *mf* *mp* *f* *p*

Bsn. *mf* *mp* *f* *p*

Hn. 1 *open* *mp* *f*

Hn. 2 & 3 *open* *mp* *f*

Tpt. 1 *open* *mp* *f*

Tpt. 2 & 3 *open* *mp* *f*

Tbn. 1 *open* *mp* *f*

Tbn. 2 *open* *mp* *f*

Tba. *mp* *f*

Timp. *mp* *f*

Perc. *mp* *f*

Perc. Triangle *mp* *f*

Perc. Bass Drum *mp* *f*

Vln. I *mf* *mp* *f*

Vln. II *mf* *mp* *f*

Vla. *mp* *arco* *f*

Vc. *mp* *arco* *f*

Cb. *mp* *f*

142 143 144 145 146 147 148 149

Fl. *mp*

Ob.

Cl. 1

Cl. 2

B. Cl. *p*

Bsn. *p*

Hn. 1 *muted*
p

Hn. 2 & 3 *muted*
p

Tpt. 1

Tpt. 2 & 3

Tbn. 1 *st. mute*
p

Tbn. 2 *st. mute*
p

Tba. *st. mute*
p

Timp.

Perc.

Perc.

Perc.

Vln. I *tutti*
mp

Vln. II *tutti*
mp

Vla. *mp*

Vc. *pizz.*
p

Cb. *pizz.*
p

150 151 152 153 154 155 156

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

Bsn.

Hn. 1

Hn. 2 & 3

Tpt. 1

Tpt. 2 & 3

Tbn. 1

Tbn. 2

Tba.

Timp.

Perc.

Perc.

Perc.

Bass Drum

Vln. I

Vln. II

Vla.

Vcl.

Cb.

p

mp

mf

6

3

open

pp

pizz.

pp

34

165 166 167 168 169 170 171 172 173

Fl. *mp* *mf* *mp* *ff*

Ob. *mp* *mf* *mp* *ff*

Cl. 1 *mp* *mf* *mp* *ff*

Cl. 2 *mp* *mf* *mp* *ff*

B. Cl. *pp* *ff*

Bsn. *pp* *ff*

Hn. 1 *pp* *open* *ff*

Hn. 2 & 3 *pp* *ff*

Tpt. 1 *p* *ff*

Tpt. 2 & 3 *pp* *ff*

Tbn. 1 *pp* *ff*

Tbn. 2 *pp* *ff*

Tba. *pp* *ff*

Timp.

Perc. Snare Drum *ff*

Perc. Triangle *ff*

Perc. Bass Drum *ff*

Vln. I *mp* *mf* *mp* *ff*

Vln. II *mp* *mf* *mp* *ff*

Vla. *mp* *mf* *mp* *ff*

Vc. *arco* *pp* *ff*

Cb. *arco* *pp* *ff*

174 175 176 177 178 179 180 $\text{♩} = 130$ 181 182 183

Fl. *ff mp*

Ob. *ff mp*

Cl. 1 *ff mp*

Cl. 2 *ff mp*

B. Cl. *ff mp*

Bsn. *ff mp*

Hn. 1 *ff mp*

Hn. 2 & 3 *ff mp*

Tpt. 1 *ff mp*

Tpt. 2 & 3 *ff mp*

Tbn. 1 *ff mp*

Tbn. 2 *ff mp*

Tba. *ff mp*

Timp. *ff mp*

Perc. $\text{♩} = 130$ *ff mp*

Perc. Brake Drum *ff*

Perc. *ff mp*

Vln. I *solo with mute* *mp* *Tutti without mute* *pp* *3* *p* *ff mp*

Vln. II *mp* *pp* *3* *p* *ff mp*

Vla. *pp* *3* *p* *ff mp*

Vc. *pp* *3* *p* *ff*

Cb. *pp* *3* *p* *ff*

