379
N81
No. 5200

TRIABOLOUS

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

Curtis L. Bradshaw, B. A.
Denton, Texas
August, 1976

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TABLE OF CONTENTS

	Page
LIST OF ILLUSTRATIONS	iv
DISCUSSION AND ANALYSIS	v
TRIABOLOUS.	1

LIST OF ILLUSTRATIONS

Figure		Page
1.	Interval Construction of Four Motivic Examples	vi
2.	Interval Construction of Harmonic Materials.	vii
3.	Five Motives Utilized in the First Movement.	ix
4.	Motivic Structure of the First Movement.	ix
5.	Six Sonorities Utilized in the First Movement.	x
6.	Two Sonorities Utilized in the First Movement.	x
7.	Five Rhythmic Motives Contained in the First Movement. . . .	xi
8.	Two Rhythmic Patterns Utilized in the First Movement	xii
9.	Bridge Motive.	xiii
10.	Primary Motive Utilized in Second Movement	xiii
11.	Three Chords Utilized in the Andante	xiv
12.	Three Cadenza Motives.	xv
13.	Structural Plan of Motivic and Melodic Materials of Third Movement.	xvi
14.	Isorhythm Utilized in the Third Movement	xvii

DISCUSSION AND ANALYSIS

Introduction

Triabolous is a three movement composition for trombone, woodwind quintet, and one percussionist. The three movements, Agitato, ♩ = 112, Andante, ♩ = 60, and Allegro, ♩ = 112, are of equal length resulting in a total performance time of 15 minutes. Each movement has a different function in contributing to the overall structural balance of the piece. The primary function of the first movement is to present rhythmic interest. All motives introduced in this movement have strong rhythmic characteristics. The second movement is a timbral study. The significant material introduced in the first two movements is combined and developed in the last movement.

The piece is primarily a trombone solo; however, the trombone does not function as a solo throughout the total composition. There are portions of every movement where the trombone is silent or added to the quintet as an auxiliary wind instrument.

The percussion part consists mainly of three mallet instruments: vibraphone, xylophone, and marimba. By combining these three instruments and the trombone with the woodwind quintet, many timbral, textural, and density options are made available.

General Characteristics

Motivic Materials

Four intervals, the major 7th, the minor 2nd, the minor 9th, and the perfect 4th are used extensively. The piece is motivic in nature and the four intervals are readily used in motive construction. Following are two motivic examples from the first movement, one from the second movement, and one from the third.

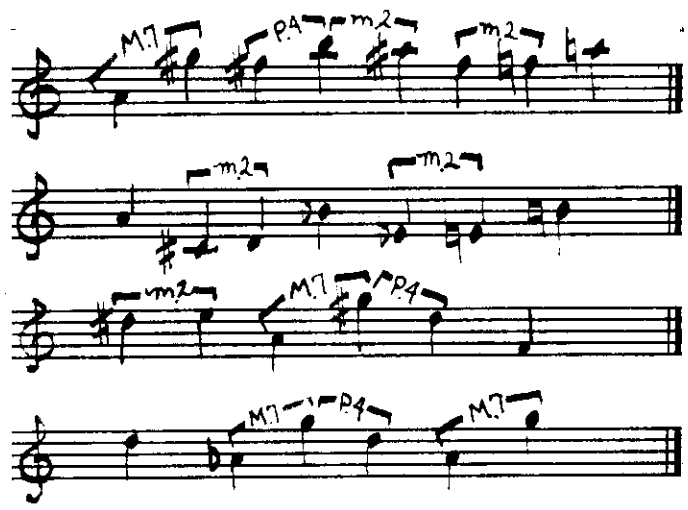


Fig. 1--Interval construction of four motivic examples

Motives are combined to produce short melodies, but these melodies are not extensively developed. Motives are established by repetition and then appear in retrograde, inversion, or retrograde inversion in development. A lesser degree of alteration is attained when motives are abbreviated, transposed, or only partially inverted.

Harmonic Material

The four intervals are also used extensively in the construction of harmonic materials. The following seven chords show how the four intervals are used. They are: two from the first movement, three from the second movement, and two from the third.

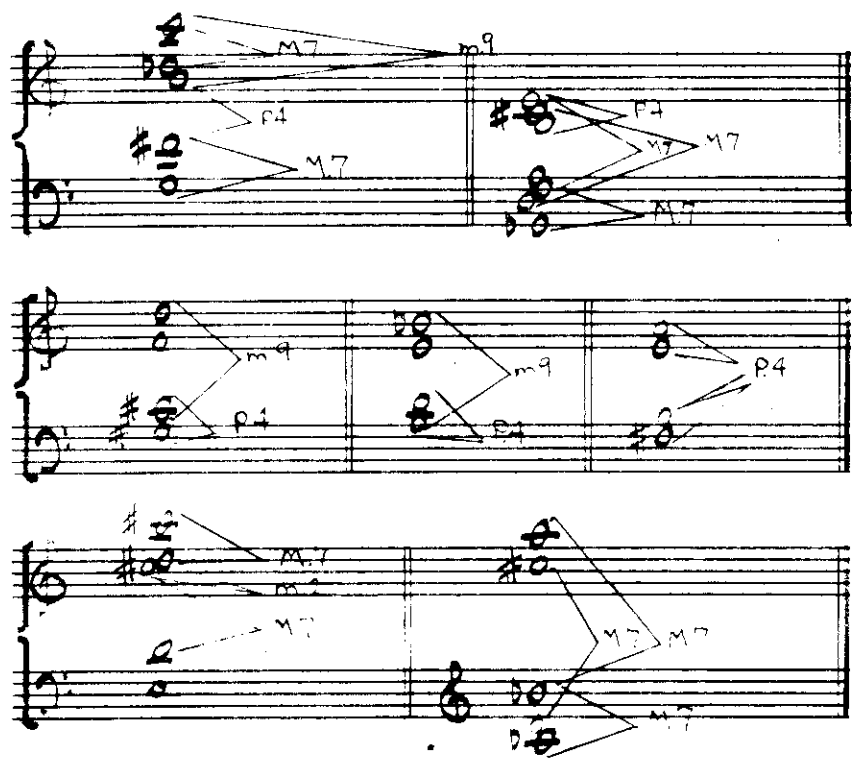


Fig. 2--Interval construction of harmonic material

Harmonic material is varied by transposition and inversion.

Rhythm

The greatest degree of rhythmic activity occurs in the first and third movements. Both movements have fast tempi and sections of the most complex rhythmic activity appearing in the piece.

The second movement is slow and lyrical. The greatest degree of rhythmic activity used in this movement occurs in the clarinet and trombone solo passages.

Instrumentation

Five different instruments are used in the percussion part: xylophone, marimba, temple blocks, glockenspiel, and vibraphone. This multiple percussion part is played by one performer.

The role of the percussionist is threefold. One role is to add timbre contrast by doubling one or more wind parts. An example is in measure 72

of the second movement. In this measure, the vibraphone alters the overall timbre by doubling all the wind parts.

Solo playing is the second role of the percussionist. An example is the marimba solo in the third movement, measure 42.

The third main function is to create special effects, all of which occur in the second movement. For example, in measure 68 the percussionist strikes the plastic mallets together for a sustained fast rebound while the winds are playing trills. Other non-traditional playing techniques are utilized to produce unusual timbres.

The most unusual timbres occur when multiphonics are employed. Eight-pitch vertically sustained structures result from the flute, oboe, and clarinet multiphonics. On one occasion, the flute adds a low buzzing sound to the oboe and clarinet multiphonics. This airy sound is produced by buzzing the lips into the aperture of the flute as though it were a brass mouthpiece.

Texture

The piece attains structure through the use of texture. The plan used for the sections of contrasting textures in the first movement is similar to the plan used in the third movement. The introductions are very thick in texture. These are followed by two larger sections, both of which begin with a thin texture and build to a thicker concentration of voices.

First Movement

The first movement, Agitato, is divided into three main sections: Section I, mm. 1-44; Section II, mm. 45-111; and, Section III, mm. 112-200.

Motivic Material

This movement is a continuous variation of five motives shown in figure 3.

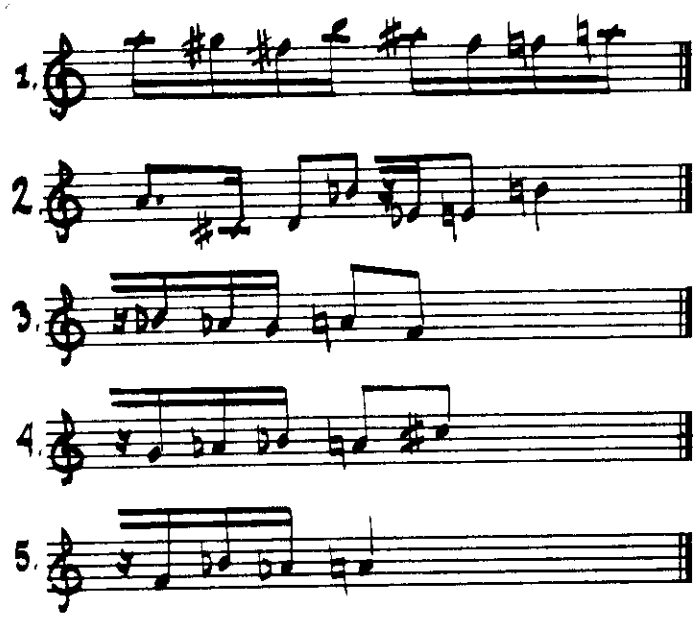


Fig. 3--Five motives utilized in the first movement

Each major section utilizes a different motive or combination of motives. The following illustration shows the distribution of motivic material in three sections.

Section I --motive 1, 2, 5

Section II --motive 1, 2, 3, 4

Section III--motive 1

Fig. 4--Motivic structure of the first movement

A different treatment of motivic material is used for each of the three sections, In section I, each instrument is independent of the others in a highly rhythmic presentation of motivic material, creating a contrapuntal setting. In section II, the motives are written primarily in a homophonic setting as an accompaniment to the trombone solo. Section III utilizes the motivic material in syncopated triplet rhythmic figures.

Harmonic Material

Implied harmony in the first movement is incidental to motivic development; however, sustained vertical structures occur that are worthy of discussion.

The primary function of the sustained harmonies is to create contrast with motivic rhythmic activity. However, the six sonorities used in section I serve a double role. The following figure containe the six sonorities.

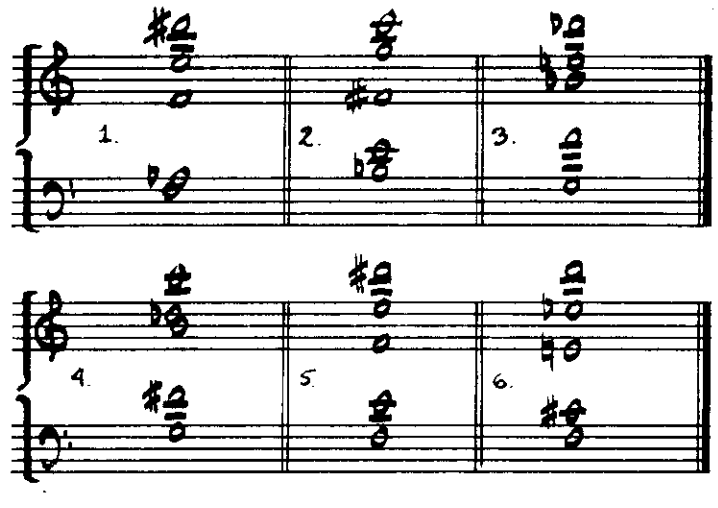


Fig. 5--Six sonorities utilized in the first movement

These vertical structures are used to: (1) build tension, and (2) separate sections I and II. Throughout the remainder of the movement, only two sonorities are used. The first chord occurs in measure 61 through measure 64. The second vertical structure is a transposition of the first, down a minor third. This chord occurs in measure 65 through measure 66 and later in measure 190 to the end of the movement. The two sonorities are shown in figure 6.

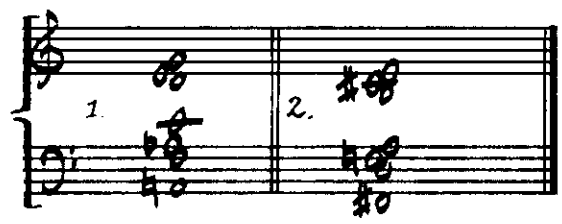


Fig. 6--Two sonorities utilized in the first movement

Rhythm

The structure of the first movement is articulated by contrasting rhythmic plans, hence each of the three major sections utilizes a different plan. The first section is highly contrapuntal and contains the greatest amount of rhythmic activity occurring in the movement. Throughout the complex activity, five rhythmic motives or fragments thereof frequently occur. The five motives are shown in figure 7.

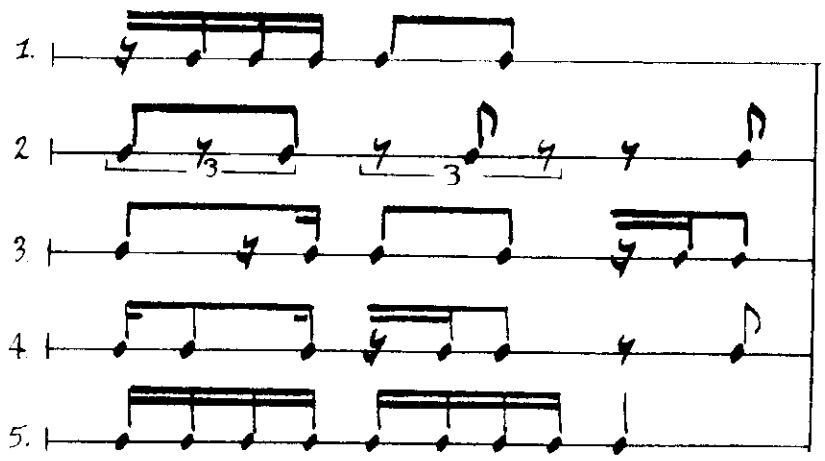


Fig. 7--Five rhythmic motives contained in the first movement

Section two utilizes an isorhythm beginning in measure 67. This section of the movement is a trombone solo and the isorhythm appears in the accompanying instruments.

The third section utilizes two rhythmic patterns. Each pattern is a triplet syncopation between two instruments. The two patterns are shown in figure 8.

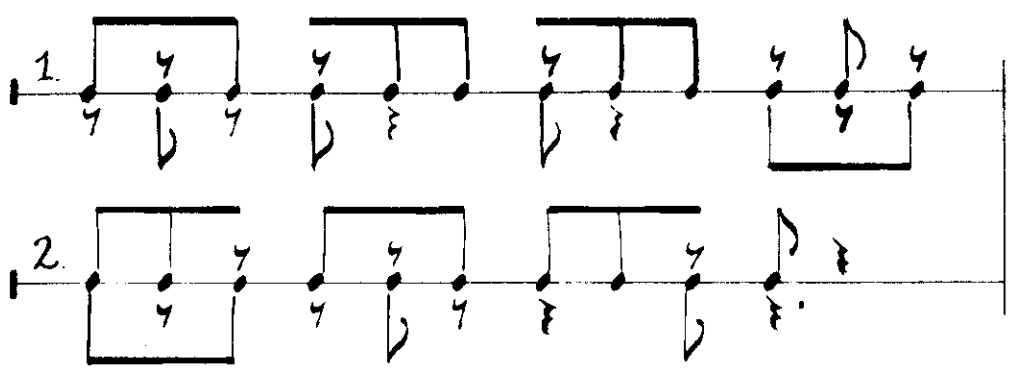


Fig. 8--Two rhythmic patterns utilized in the first movement

Rhythmic complexity develops from the various entrances and simultaneous occurrence of the two patterns. For example, in measure 177 the clarinet and oboe begin pattern number 1. On the second beat, the flute and bassoon begin pattern number 2. On the next beat, the french horn and trombone begin pattern number 1. At one point, all six instruments are playing in one of the two patterns.

Instrumentation

As the instrumentation changes from one section to another, so does the role of each instrument. In the first section, the instruments are equal in significance. This results in a struggle between six voices. In contrast, section two is dominated by the trombone solo. The solo is accompanied primarily by three instruments, the combination of which changes every two beats. The trombone solo comes to an end when section three begins and all instruments are again equal. In this section, all seven players contribute within the structure of the two rhythmic patterns discussed earlier. Each pattern utilizes a different instrumentation.

Second Movement

The second movement, Andante, is a two section timbre study; Section I, mm. 1-66; and, Section II, mm. 67-95.

Motivic Material

Two motives are introduced in the clarinet cadenza of the first section. The first motive to be discussed will be the bridge motive. The second movement begins after the first without pause and this motive is utilized as a bridge between the two movements. The bridge motive is shown in the following figure.

Fig. 9--Bridge Motive

The bridge motive is used extensively in the first section but does not appear significantly in Section II.

The second motive introduced in Section I is utilized throughout the movement. This motive is shown in figure 10.

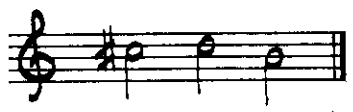


Fig. 10--Primary motive utilized in second movement

This three note statement occurs as a consequence or answer to the bridge motive.

Harmonic Material

Three chords appear throughout the movement and are utilized as material for the timbre study. The three note motive in figure 9 is found in the tenor voice. It also appears in the bass voice, transposed down a perfect fourth. The three chords are shown in figure 11.

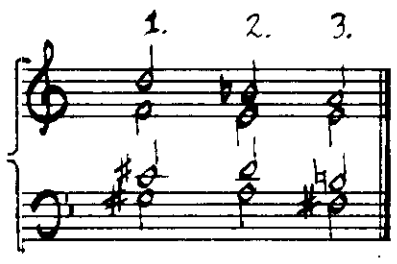


Fig. 11--Three chords utilized in the Andante

These three chords are introduced in section I as they appear in the preceding figure. In the first seven measures of section II, mm. 67 through mm. 73, these three chords appear in retrograde. Throughout the second section they are transposed and rhythmically augmented in development.

Rhythm

In the second movement, rhythmic activity is utilized for contrast against the overall sustained atmosphere of the movement. The greatest amount of rhythmic activity occurs in the trombone, clarinet, and percussion part.

Instrumentation

The second movement begins with an unaccompanied clarinet cadenza. This cadenza is in two sections, the first utilizing the upper middle register of the clarinet. The second section utilizes the clarinet's lower register.

The two portions of the clarinet cadenza are separated by an ensemble section. This is the only portion in the first main section of the second movement where the ensemble is used. It is primarily scored for only three instruments playing at a time. In contrast, the second main section of this movement is scored for six voices.

Third Movement

The third movement, Allegro, is divided into four sections: Section I, mm. 1-14; Section II, mm. 15-62; Section III, mm. 63-142; and, Section IV, mm. 143-233.

Motivic Material

All motivic and harmonic materials utilized in the Allegro are derived from the preceding two movements. The selection of this borrowed material, the rhythmic activity, and the instrumentation establishes the four section structure.

Section I introduces the only melody appearing in the movement. Motives and combinations of motives are utilized throughout; however, only one melody appears. This melody was realized from the inversions of three sonorities utilized in the second movement. Figure 11 in the second movement analysis contains the three sonorities. The three structures are numbered consecutively and used in the following order: 1233, 123, 123, 123, 123, 123, 11233. Arbitrary inversions of the three sonorities enabled a melody to surface from the resulting soprano voice.

Section II of the Allegro utilizes two materials. Occurring first is a seven note motive. This motive is utilized throughout the Agitato and is illustrated as number 1 in figure 3. This motive is transposed down a minor third when utilized in the Allegro. The second material is the melody occurring at the end of the section.

The entire third section consists of three motives borrowed from the second movement. The three motives are shown in figure 12.

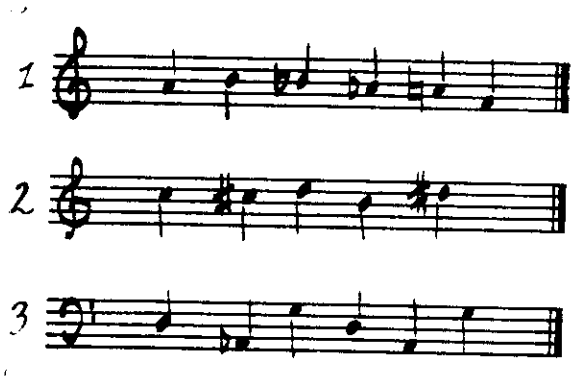


Fig. 12--Three cadenza motives

These three motives first appear in the clarinet cadenza of the Andante occurring in measures 54 and 55.

Section IV opens with a final statement of the melody. The culmination of material follows when the melody and three motives are combined in development. The only motive utilized in section II is combined with two motives from Section III. [see figures 13, 1, and 2] The melody and three motives are transposed, inverted and rhythmically altered in development. Thus, the distribution and derivation of motivic and melodic material over the four sections is illustrated in figure 13.

Section I --melody

Section II --one motive from first movement and melody

Section III--three motives from the second movement clarinet cadenza

Section IV --motives #1 and 2 from second movement clarinet cadenza; motive #1 from first movement, melody

Fig. 13--Structural plan of motivic and melodic materials of third movement

Harmonic Material

Three chords introduced in the second movement are inverted and utilized for the final section of the Allegro. The three structures appear in the arbitrary inversions employed for the third movement melody realization, the melody being in the soprano voice.

Rhythm

A different rhythmic plan is utilized in each of the four sections. In section I, an isorhythm is utilized which originally appeared in the first movement. The isorhythm is shown in the following figure.

Fig. 14--Isorhythm utilized in the third movement

The isorhythm is derived from the combined rhythmic lines of the bassoon and oboe in mm. 18-20 of the first movement.

Two rhythmic materials occur in section II. Appearing first is an ostinato figure played by the ensemble. A syncopation occurs over the ostinato in the rhythmic development of the trombone solo. This ensemble ostinato with trombone solo syncopation is mixed with two rhythmic patterns. The two rhythmic patters are derived from the first movement and are illustrated in figure 8.

The entire third section utilizes a strict imitative line initiated by the bassoon in measure 63.

Section IV is the rhythmic culmination utilizing variations on motives presented in the second and third sections. The combined rhythmic materials are the two rhythmic patterns and trombone solo syncopated figures from section II, and fragments from the imitative line occurring in section III.

Instrumentation

Scoring contributes to the articulation of the four major sections of the Allegro in two ways: (1) the role of the trombone, and (2) the number of instruments utilized in each of the four sections.

Section I is scored for six instruments playing six independent voices and the trombone is silent.

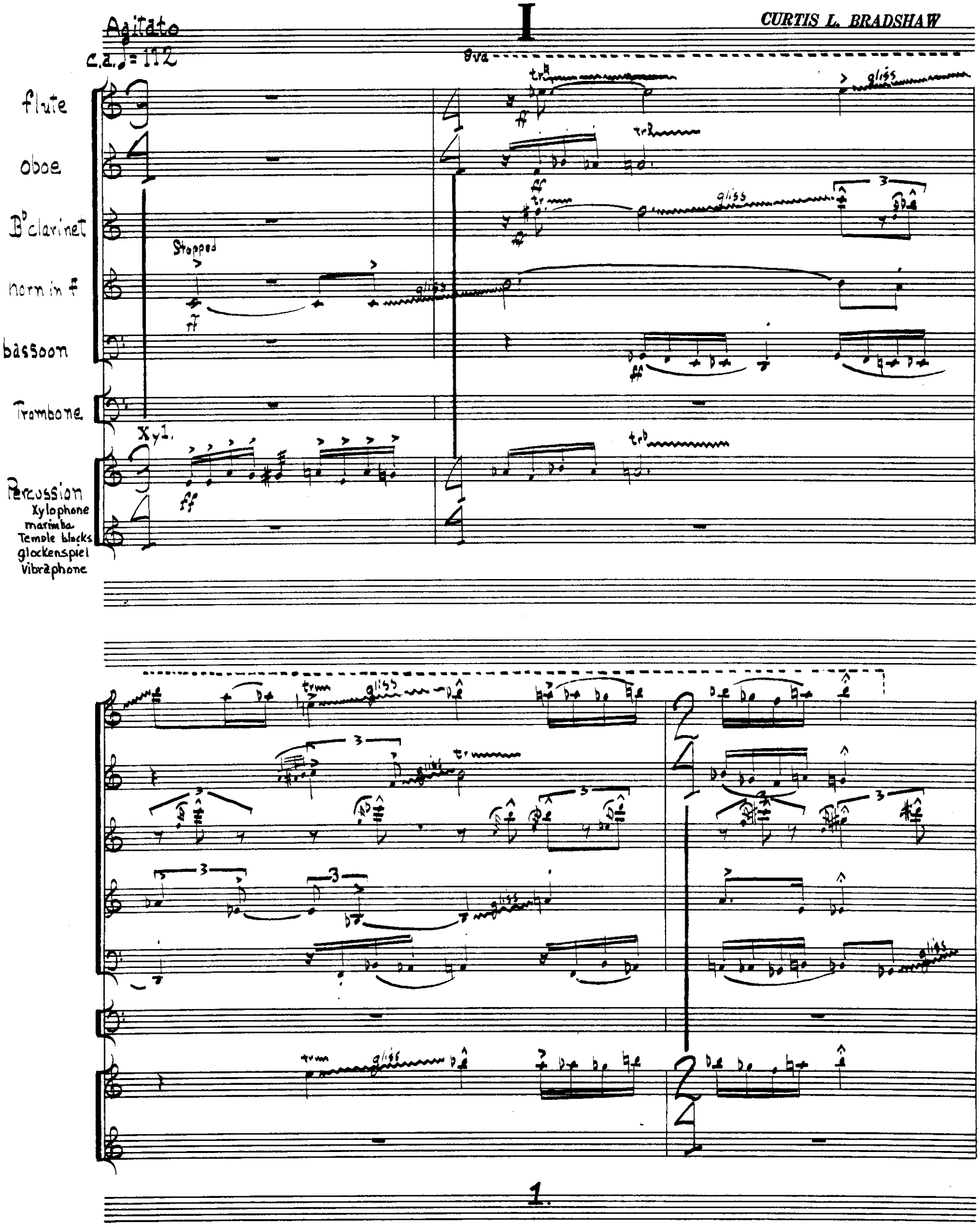
In contrast, the scoring for section II does not exceed three voices. The instrumentation of the two voices is readily changing from one measure to the next for a continuous change in timbre behind the third voice, the trombone solo.

Throughout section IV, the trombone is featured. At the beginning of this section the solo is unaccompanied. A gradual increase in instrumentation occurs and eventually all instruments are utilized for the final portion of the piece.

TRIABOLOUS

I

CURTIS L. BRADSHAW



Alpheus Music Corp.
Hollywood, Calif.

2.

loco

mf

gliss.

Marimba

10

4.

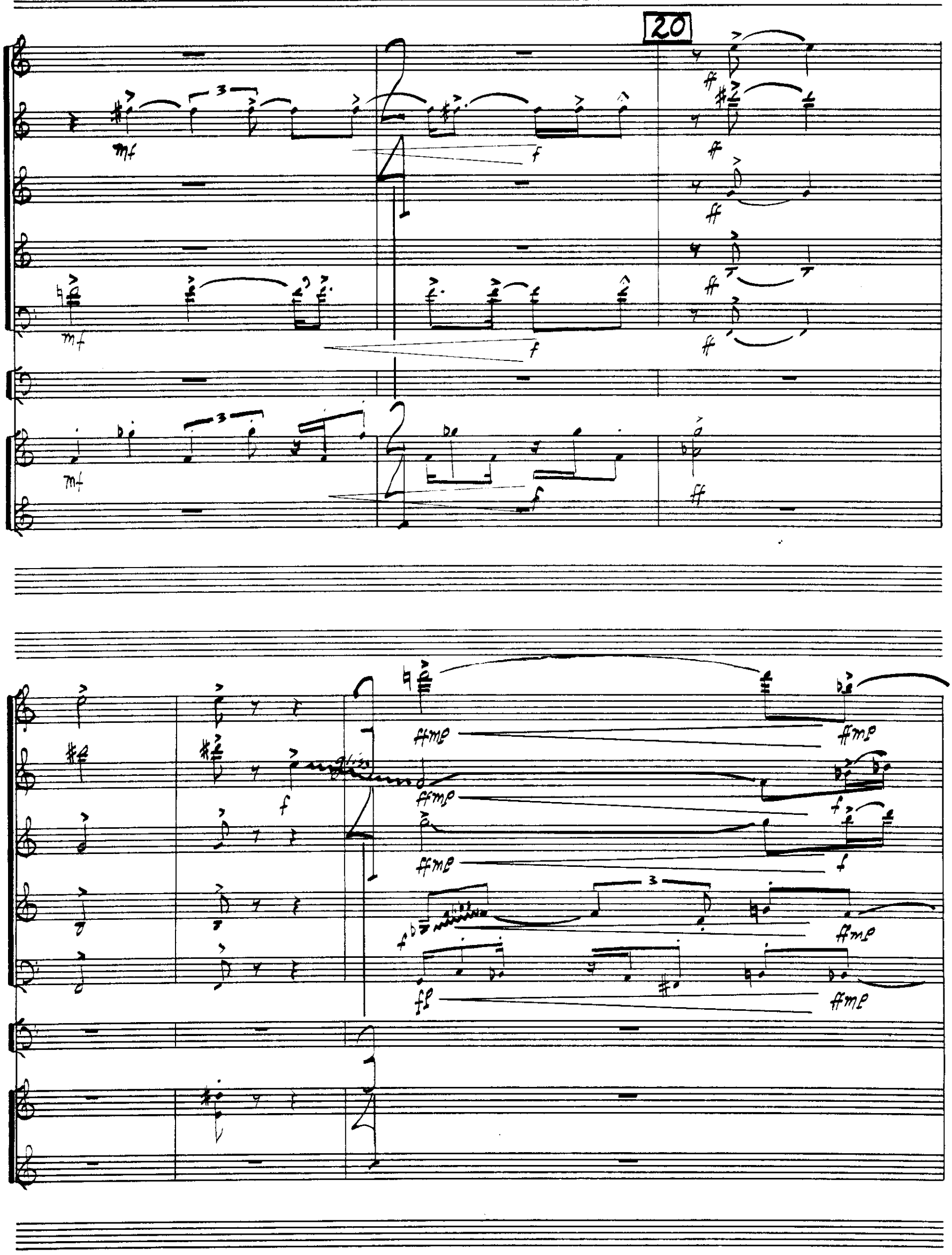
ff

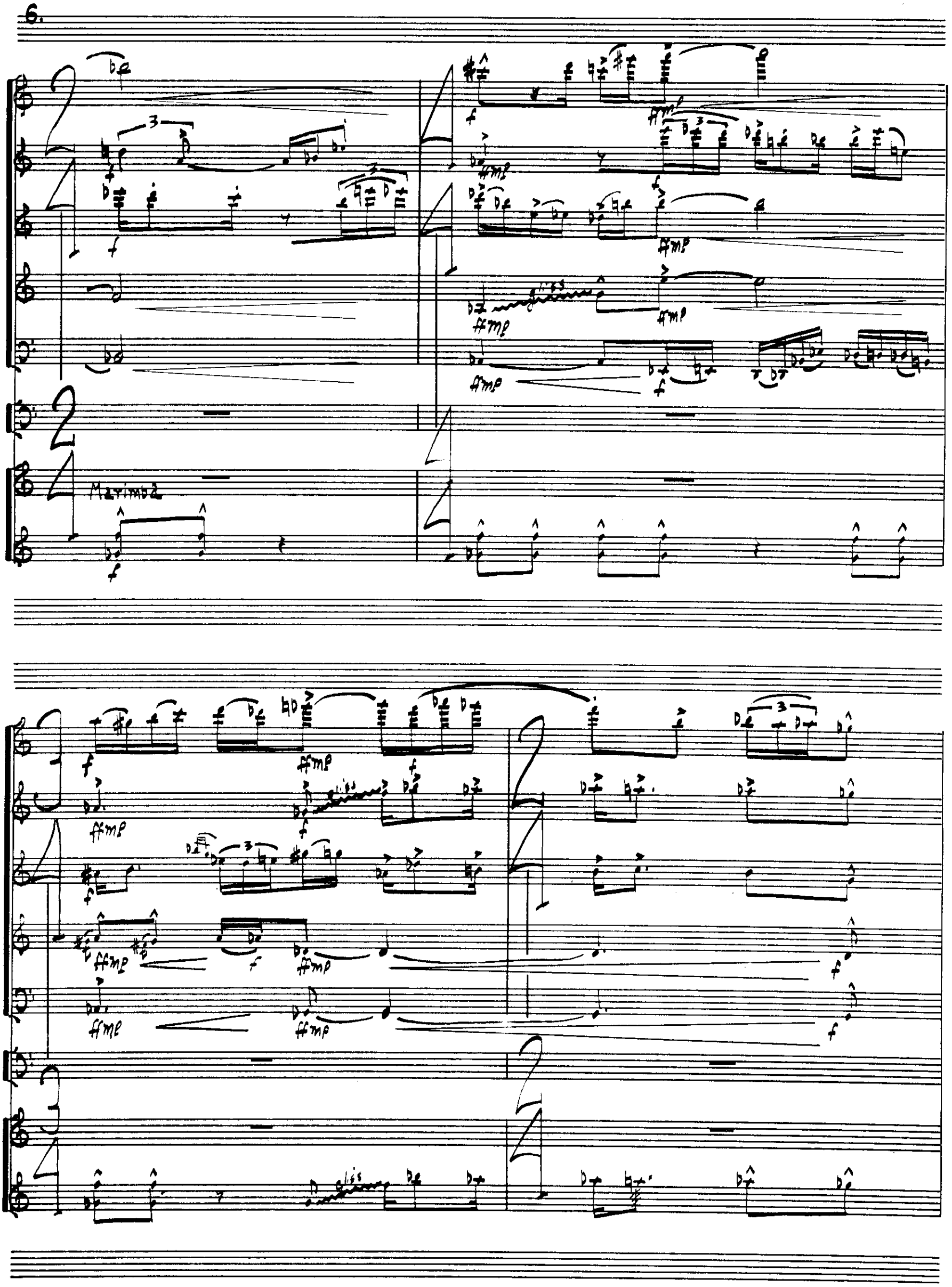
mp cresc mf

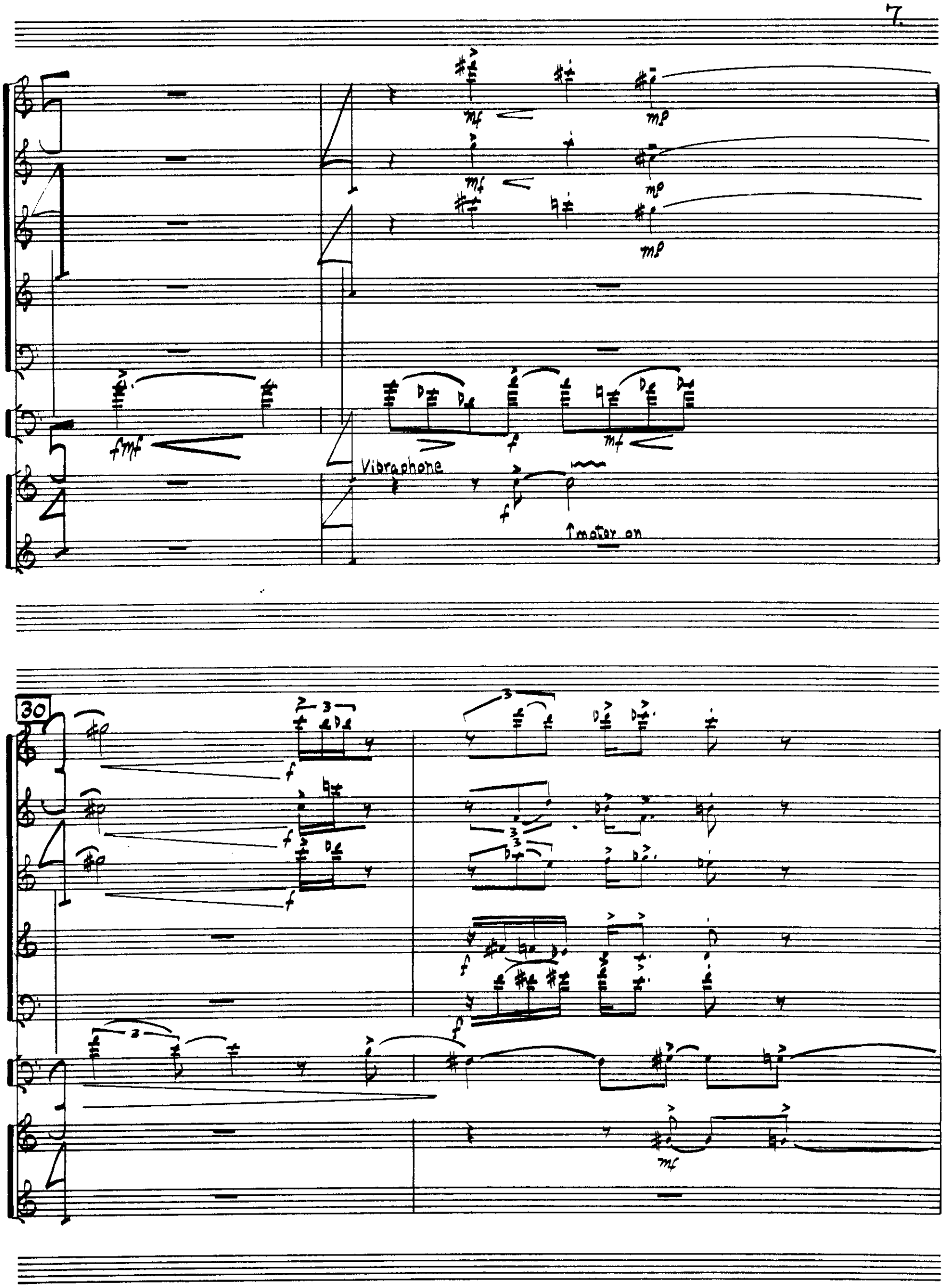
open

Vibraphone

Ped.


20
mf
f
ff
ffmp
fp
gliss

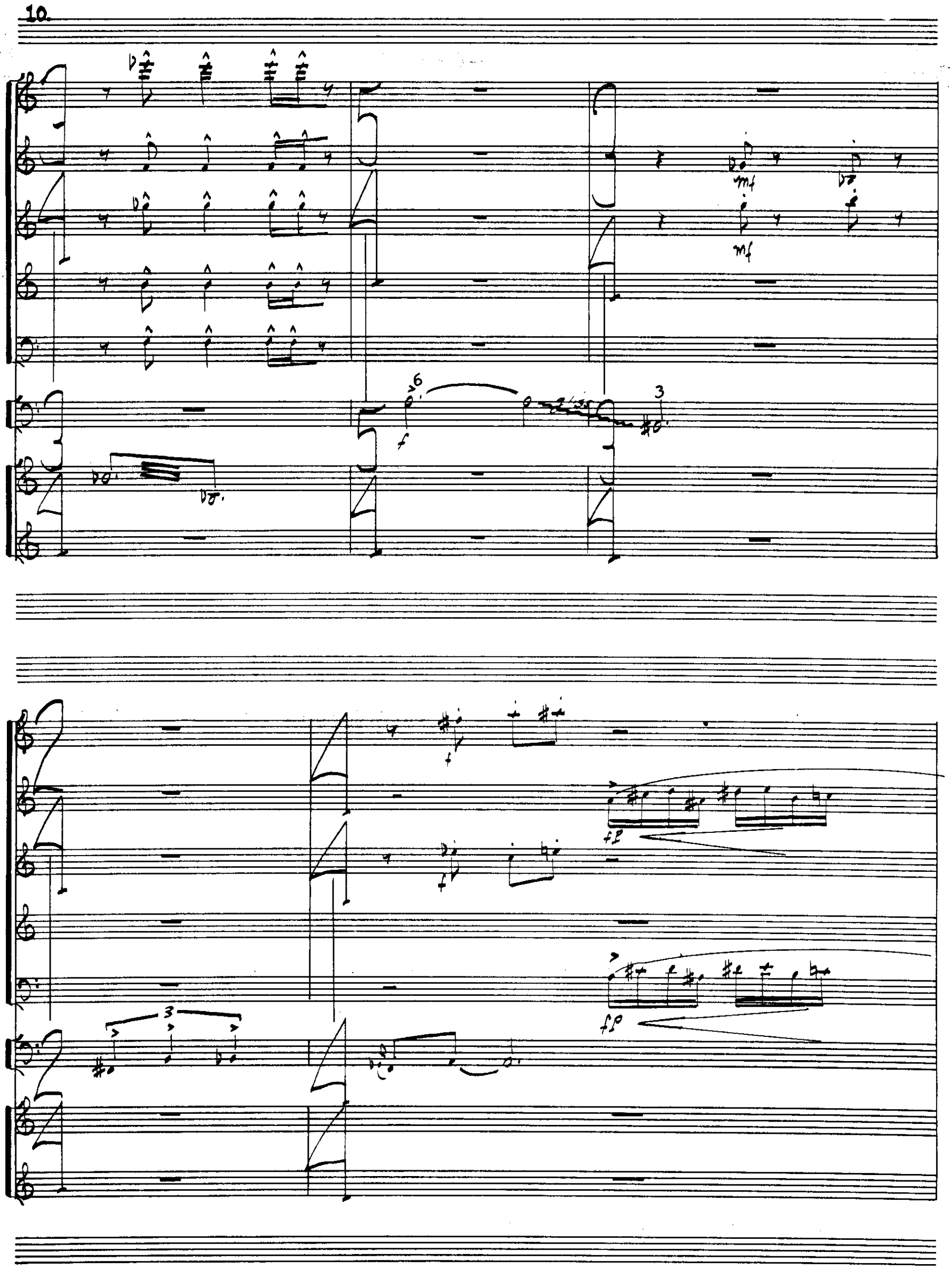

Marimba


Vibraphone
↑motor on
30

Xylophone

stopped

40


mf
mf
f
fp
fp

50

open

Marimba

mp

mp

mp

fp

f

mp

f

mp

f

mp

f

glissando

ff

60

Rallentando

cd. ♩= 88

mp

vibraphone

Accelerando

Marimba

8vb

A Tempo

70

Xylophone

Marimba

80

8va

mf

cresc.

f

90

f

f

Poco a poco Accelarando

8va

100

Xylophone

glissando

110

Tempo Primo

mf

mf

Marimba

mf

120

Xylophone

130

Vibraphone

Vibraphone

mf

Marimba

f

♩=♩.

L'istesso tempo

140

Alpheus Music Corp.
Hollywood, Calif.

150

L'istesso tempo

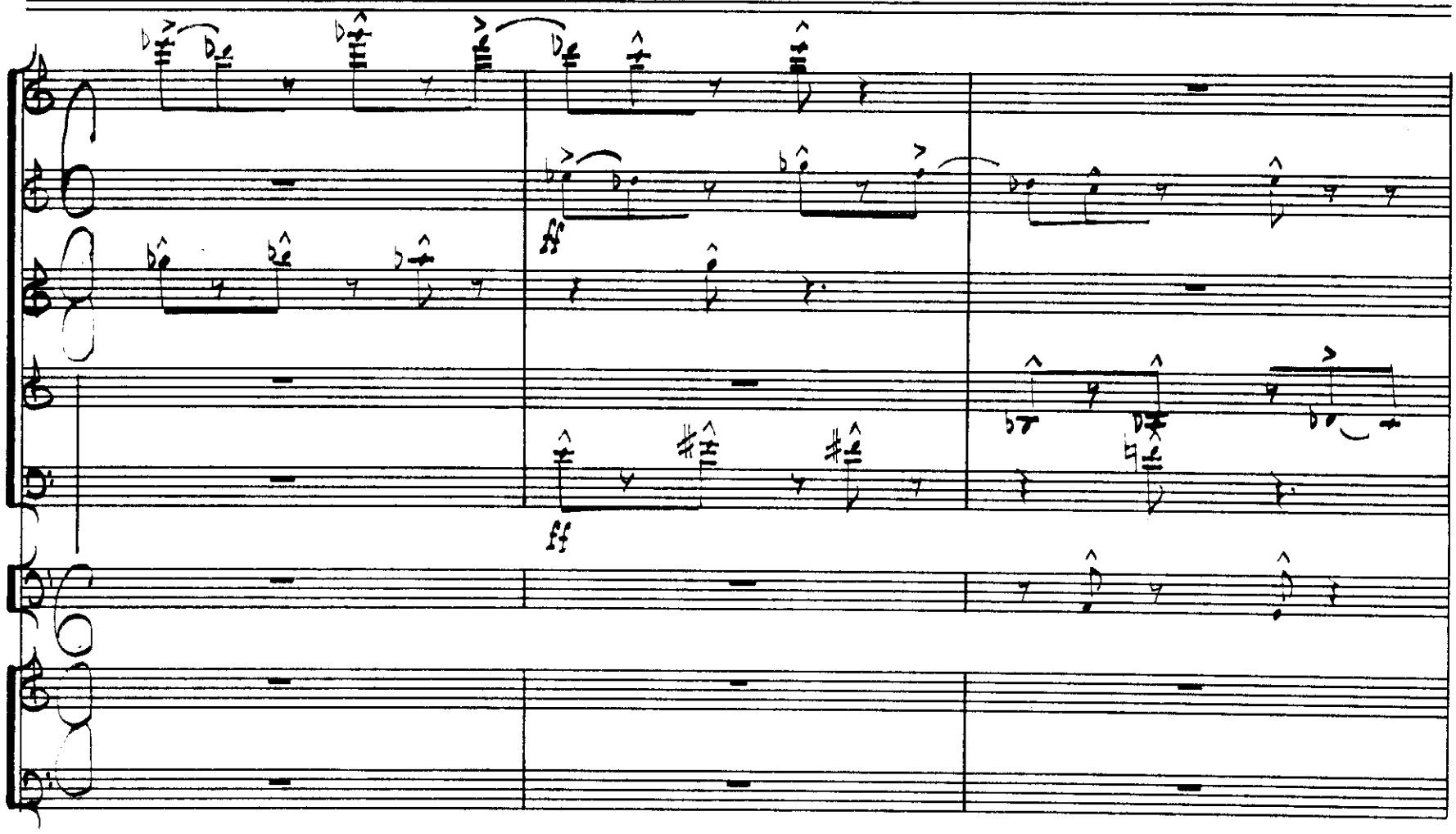
mf

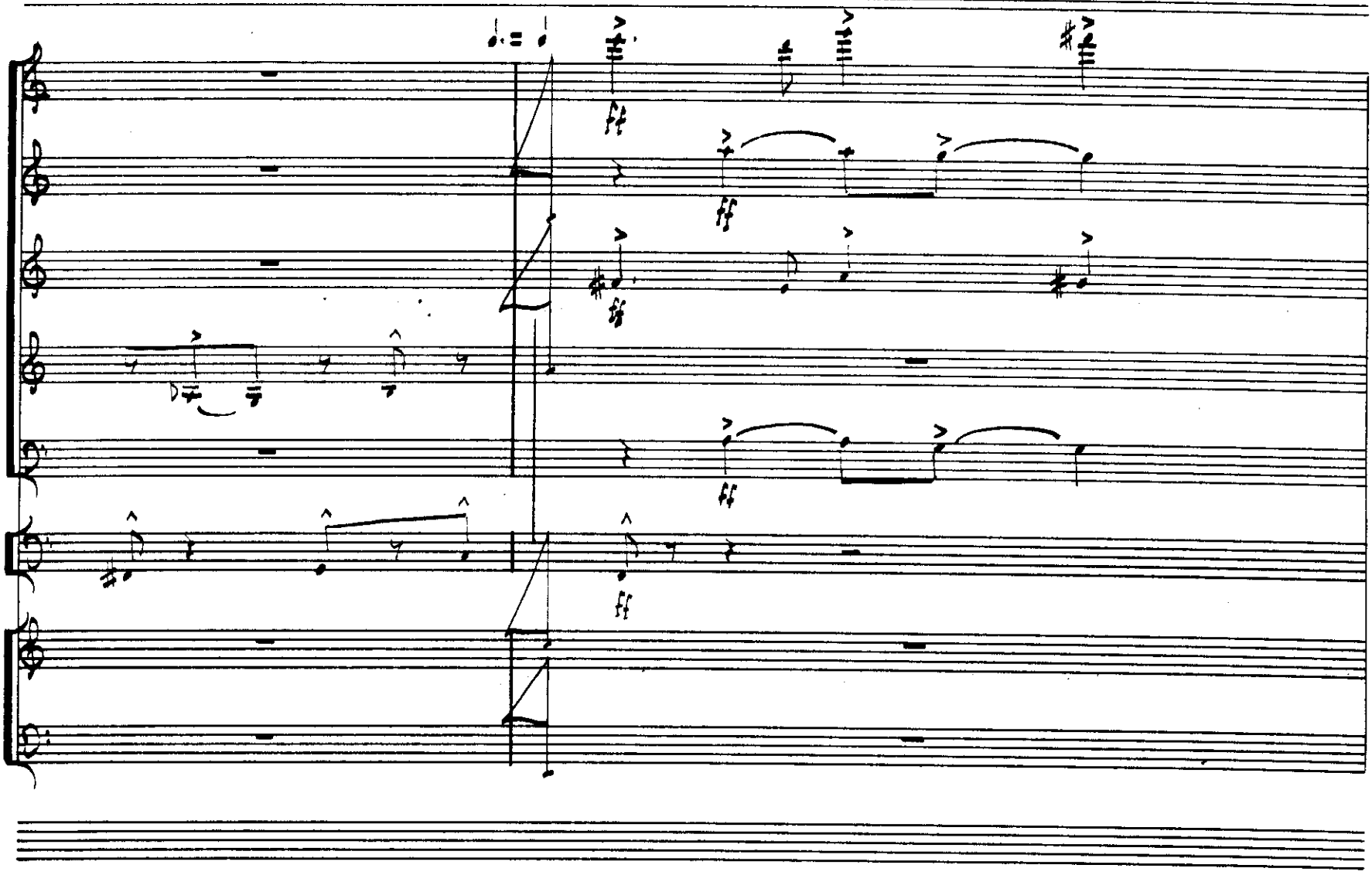
mp

f

L'istesso tempo

160





170

mf

mf

mf

mf

mf

mf

Xylophone

mf

180

Vibraphone

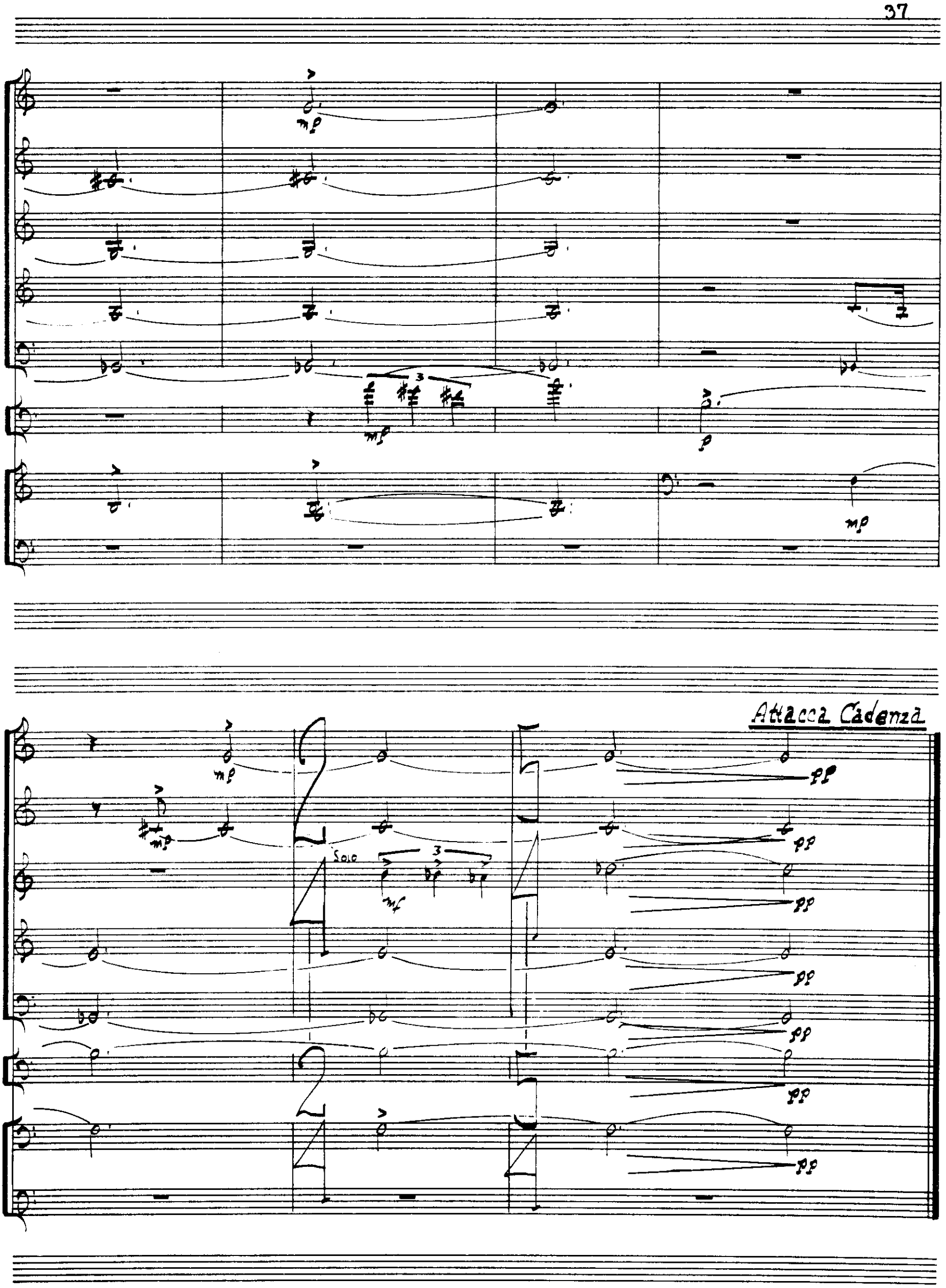
190

L'istesso tempo

cl. ♩= 96

pizz. f

Motor on


Attacca Cadenza
Solo

II

38. Andante

Cadenza

B♭ Clarinet

mp pp f p mp mf

10

mp f mf p mf pp p

mp mf f mp p mf

f

5 5

20

mp p pp

♩ = 60

flute

oboe

B♭ clarinet

horn in f

bassoon

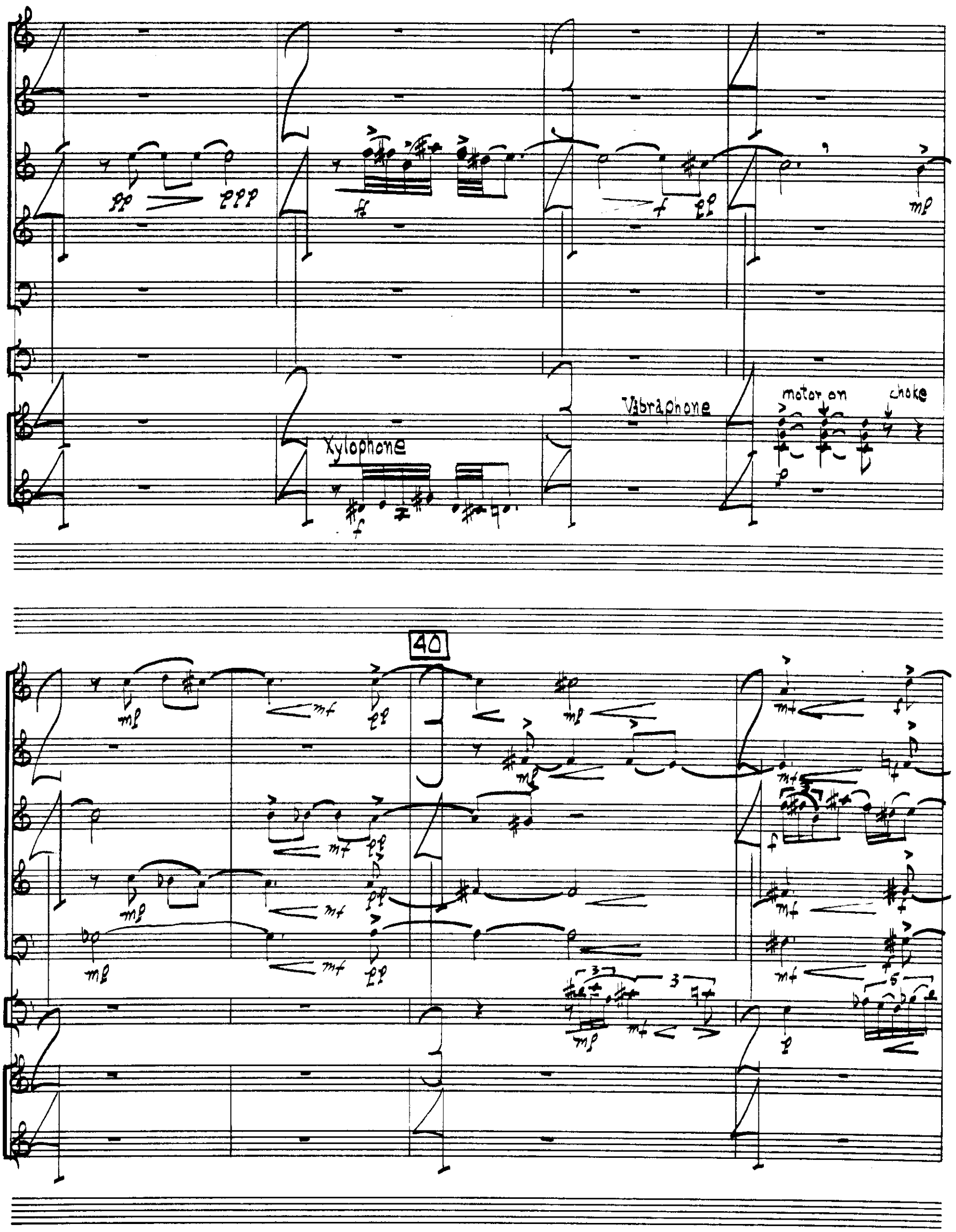
trombone

Vibraphone

percussion

mp f ff

30


Xylophone
Vibraphone
motor on
choke
40

Glockenspiel

Accelerando

8va

8va

50

Ritardando

A tempo

Glockenspiel

Cadenza

B♭ Clarinet

Accel.....

Rit.....

Accel.....

a tempo

60

Strike mallets together near middle for fast rebound

Vibraphone

70

motor on medium slow

LH RH

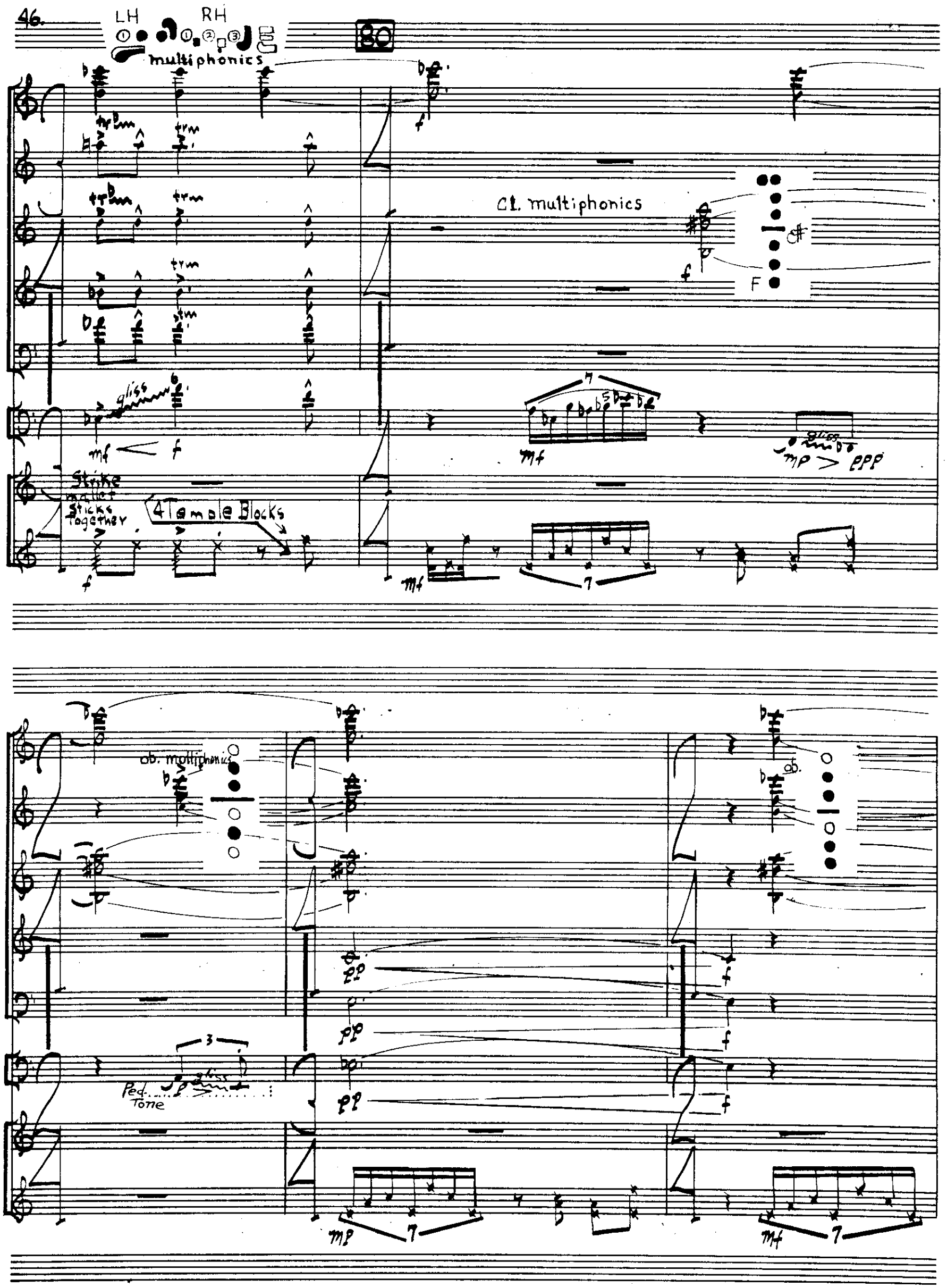
multiphonics

El. multiphonics

G#

Ped. Tone

Marimba


LH
RH
multiphonics
80
Cl. multiphonics
F
gliss
Strike mallet sticks together
4 Temple Blocks
ob. multiphonics
ob.
Ped. Tone

oboe

Marimba

Buzz lips into aperture

Vibraphone

Turn motor on--fast

90

motor off

Slow motor

Ritardando

III

Allegro
♩=112

flute
oboe
B♭ clarinet
horn in f
bassoon
Trombone
Percussion
Xylophone

10

3

3

3

f

f

Marimba

Xylophone

20

Marimba

Marimba

30

40

Marimba

50

p

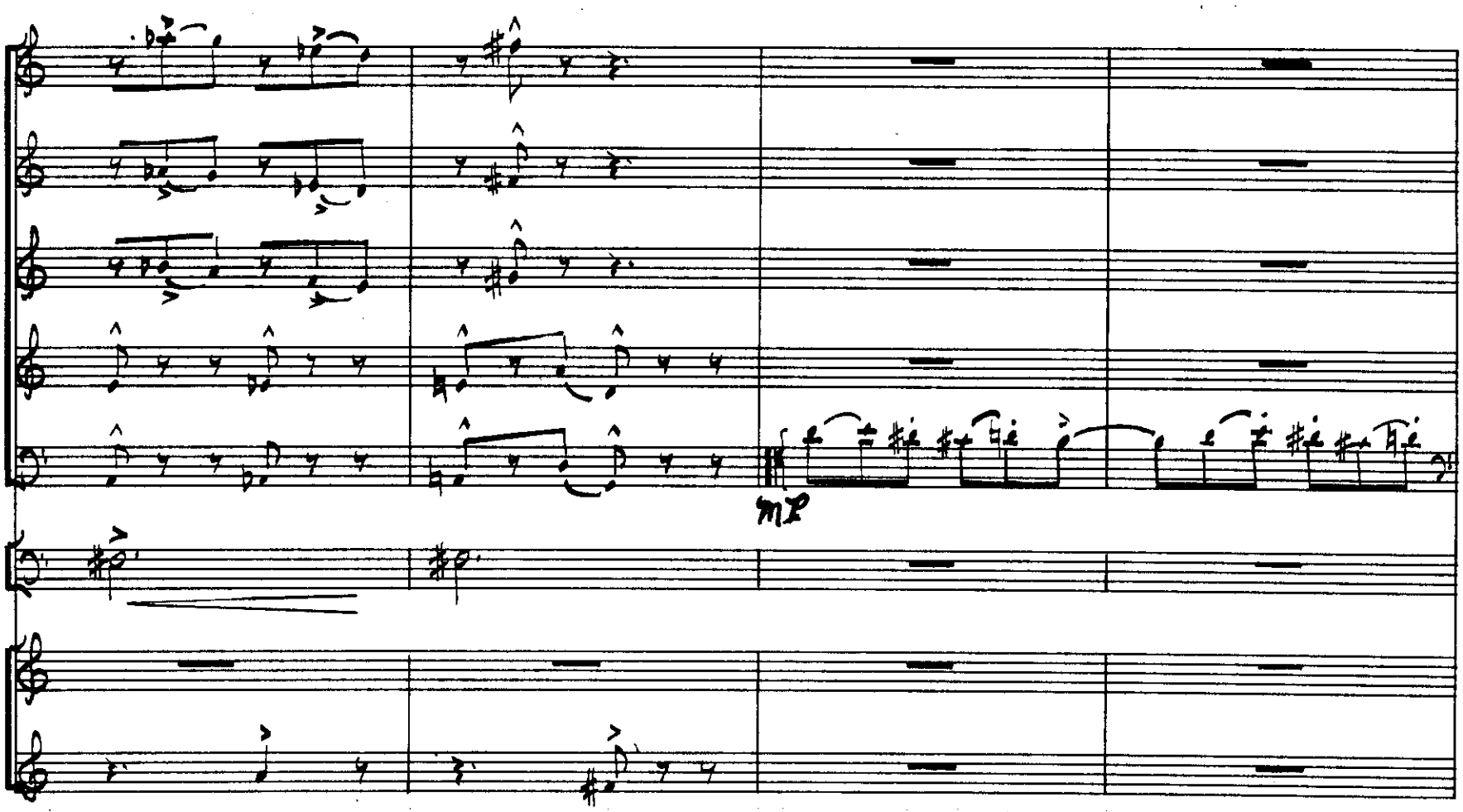
p

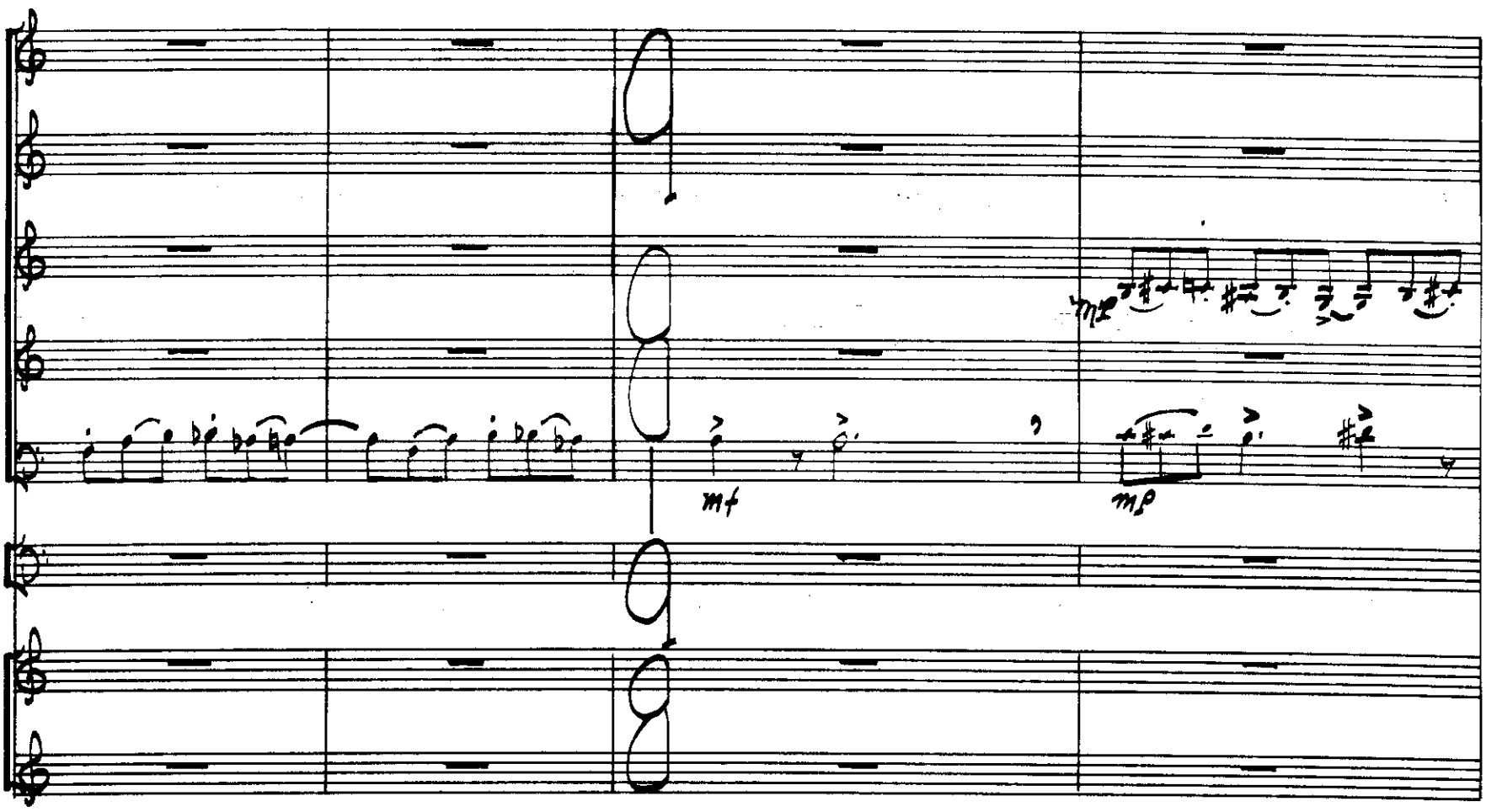
p

mf

mf

60


mp


mf
mp

70

mf

mf

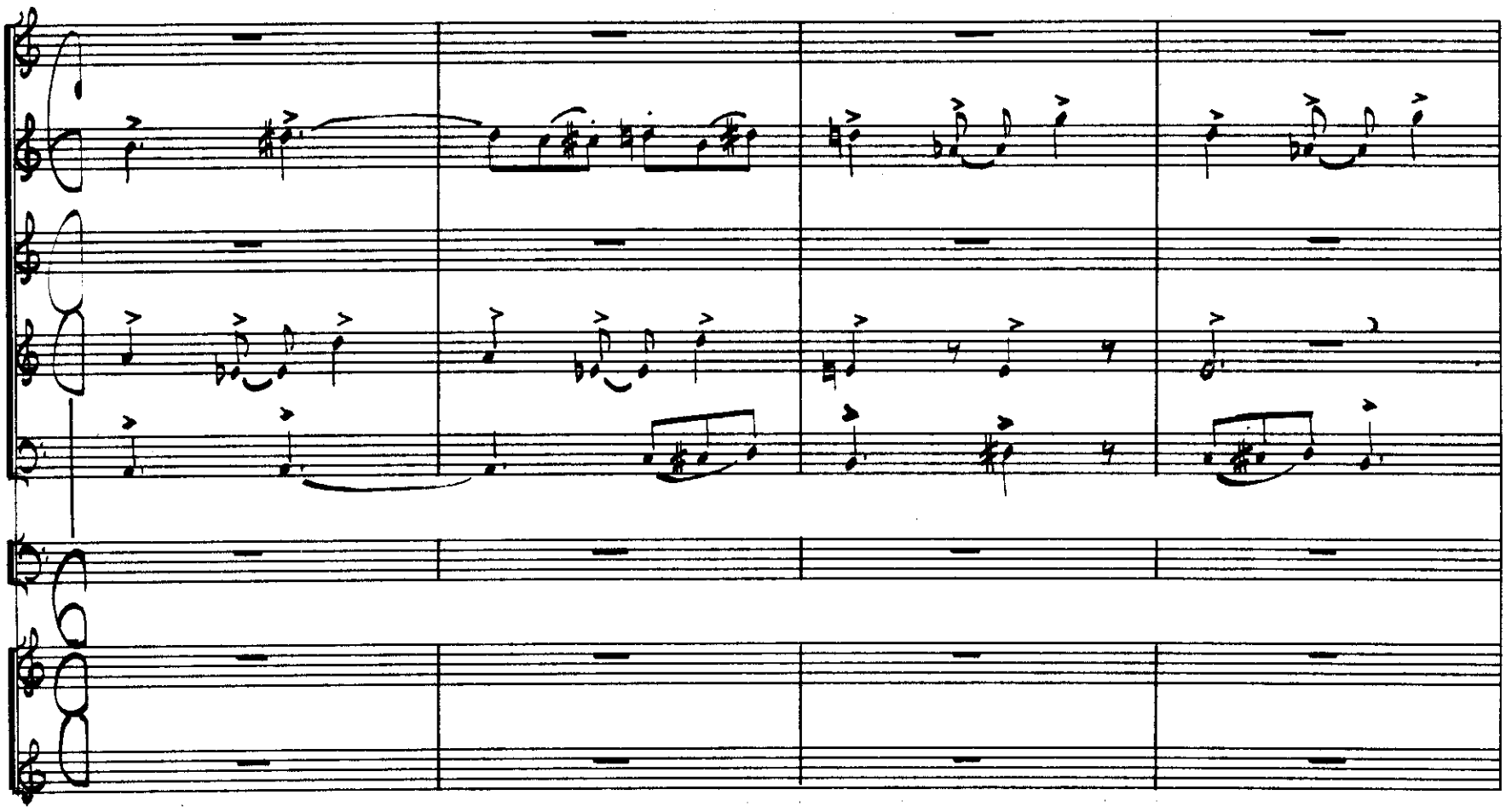
80

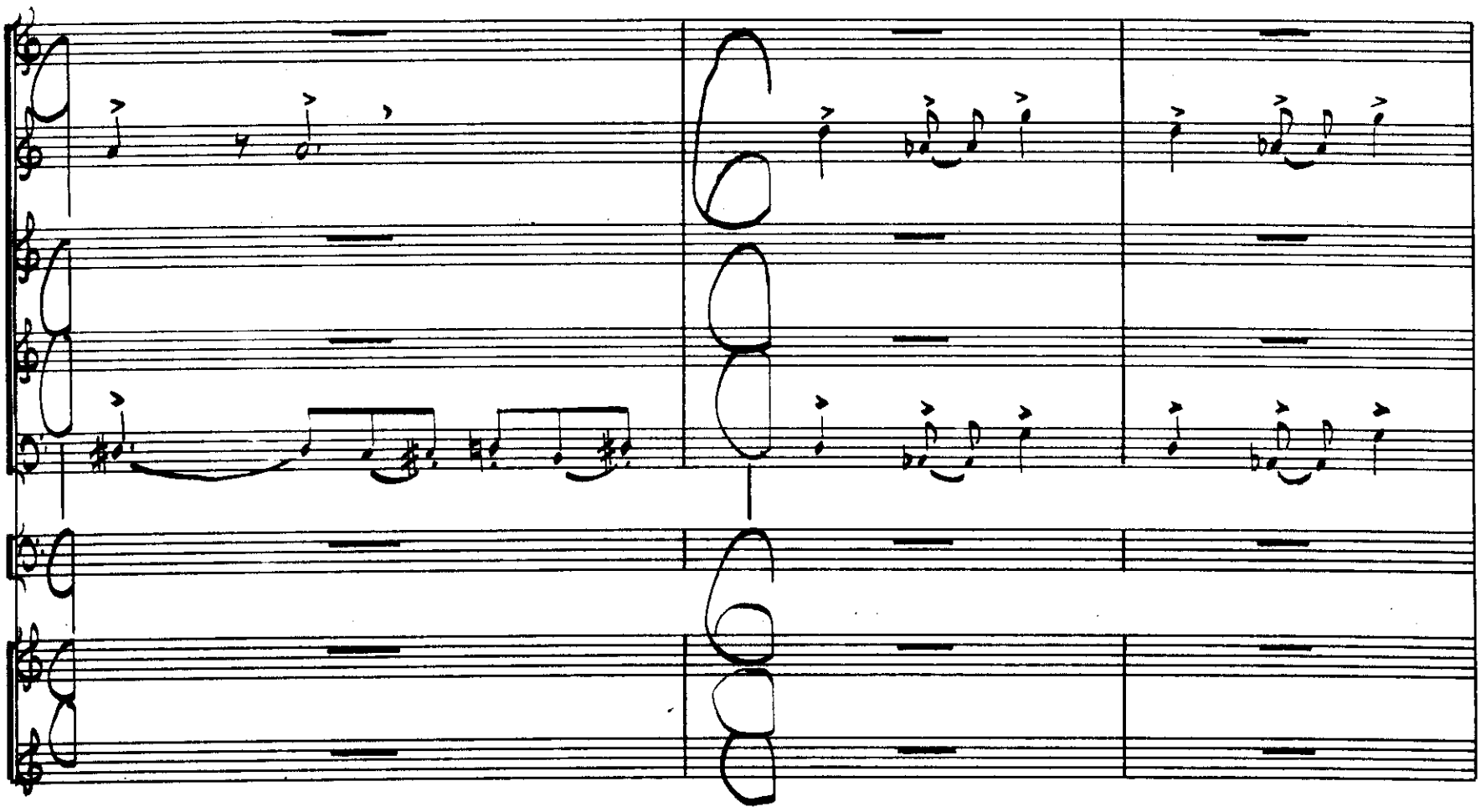
mf

mf

90

mf





100

115

f

120

f

130

8va

140

150

mf

mp

mf

mf

mf

160

Vibraphone

Ped.

170

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

f

mf

mp

180

190

Marimba

gliss.

200

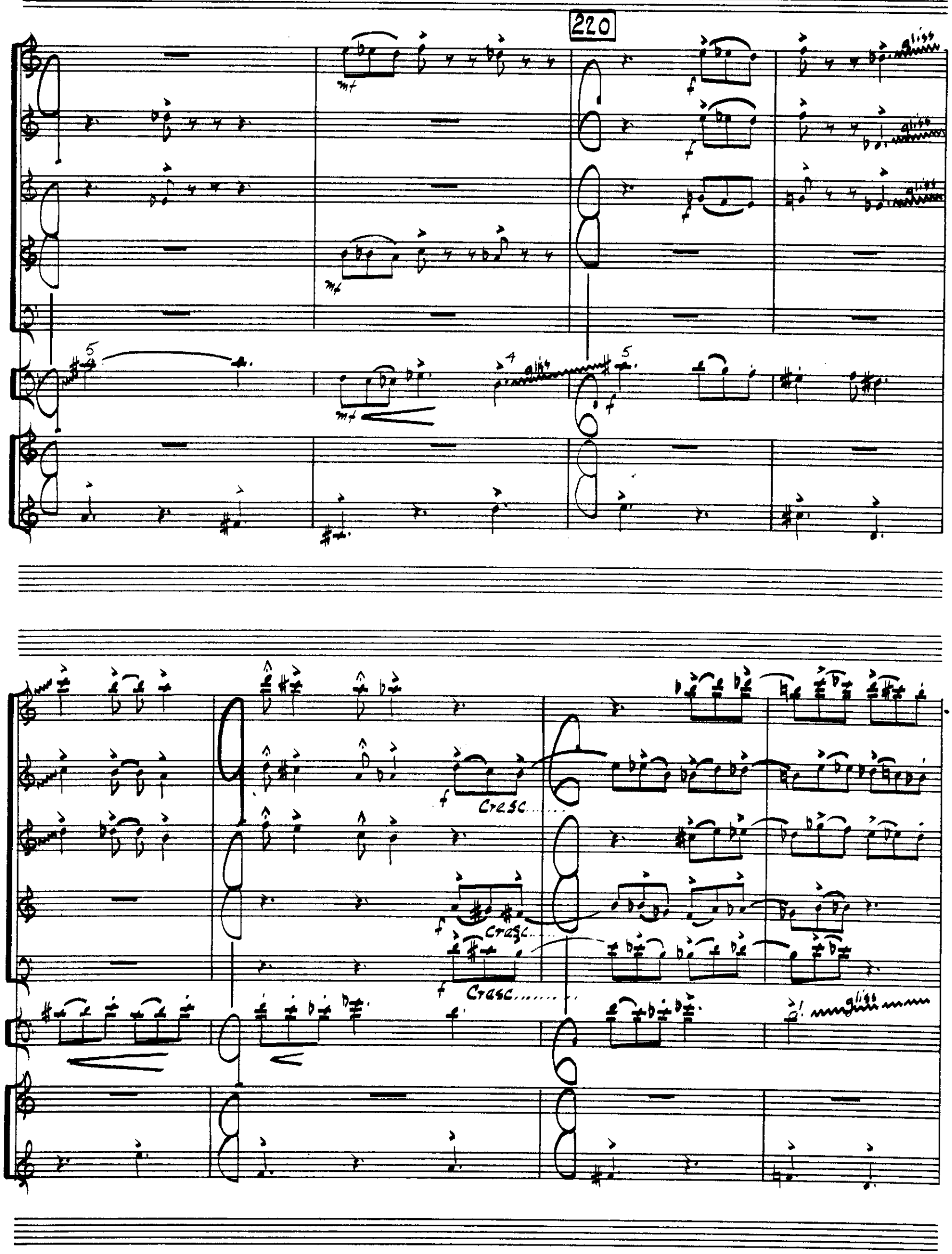
gliss.

210

f

fp

Xylophone


220
mf
f
gliss
Cresc.
Cresc.
Cresc.
gliss