PERSISTENCE FOR WIND ENSEMBLE

THESIS

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

For the Degree of

MASTER OF MUSIC

By

Christopher M. Rickwood, B.M.

Denton, Texas

August, 1997
Persistence is a composition scored for piccolo, 2 flutes, 2 oboes, English horn, 2 bassoons, E♭ clarinet, 3 1st B♭ clarinets, 3 2nd B♭ clarinets, 3 3rd B♭ clarinets, bass clarinet, 2 E♭ alto saxophones, B♭ tenor saxophone, E♭ baritone saxophone, 3 B♭ trumpets, 4 French horns in F, 2 trombones, bass trombone, baritone, tuba, timpani, and 4 auxiliary percussionists.

The music consists of three movements, fast-slow-fast, lasting approximately eleven and one-half minutes. The three movements last three minutes and twenty seconds, five minutes and thirty seconds, and three minutes and ten seconds respectively.
PERSISTENCE FOR WIND ENSEMBLE

THESIS

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

For the Degree of

MASTER OF MUSIC

By

Christopher M. Rickwood, B.M.

Denton, Texas

August, 1997
TABLE OF CONTENTS

Page

LIST OF TABLES ................................................................. iv

LIST OF EXAMPLES ............................................................... v

INTRODUCTION ...................................................................... vii

Chapter

I. GENERAL FEATURES ............................................................ ix

II. PITCH ................................................................................. xiv

III. TEXTURE ........................................................................... xxi

IV. MOTIVE AND TIMBRE ......................................................... xxvi

CONCLUSION ........................................................................... xxxvii

REFERENCE ............................................................................ xxxviii

PERSISTENCE

Movement I ............................................................................. 1

Movement II ........................................................................... 31

Movement III .......................................................................... 52
### LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Major Motives from Movement I</td>
<td>viii</td>
</tr>
<tr>
<td>2. Movement II vs. Entire Work Comparison</td>
<td>xi</td>
</tr>
<tr>
<td>3. Movement III Symmetrical Design of Form</td>
<td>xiii</td>
</tr>
<tr>
<td>4. Basic Harmonic Structure of Movement I</td>
<td>xvi</td>
</tr>
<tr>
<td>5. Basic Harmonic Structure of Movement II</td>
<td>xviii</td>
</tr>
<tr>
<td>6. Basic Harmonic Structure of Movement III</td>
<td>xx</td>
</tr>
</tbody>
</table>
# LIST OF EXAMPLES

<table>
<thead>
<tr>
<th>Example</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Main ostinato and layered motives (piano reduction), Mvt I m. 3</td>
<td>ix</td>
</tr>
<tr>
<td>2. Comparison of motive 4, Mvt I m. 23 and Mvt II m. 1</td>
<td>x</td>
</tr>
<tr>
<td>3. Main motive of movement III, m. 53</td>
<td>x</td>
</tr>
<tr>
<td>4. The return of motive 4, Mvt II m. 54</td>
<td>xii</td>
</tr>
<tr>
<td>5. Short, minimalistic texture, Mvt III m. 20</td>
<td>xiii</td>
</tr>
<tr>
<td>6. Tonal focus shift, Mvt I m. 1 and m. 5</td>
<td>xiv</td>
</tr>
<tr>
<td>7. Tonal focus of G♭, Mvt I m. 21</td>
<td>xv</td>
</tr>
<tr>
<td>8. Replacement of pitch E♭, Mvt II m. 8 (clarinet)</td>
<td>xvi</td>
</tr>
<tr>
<td>9. Half steps within the motives, Mvt II m. 32</td>
<td>xvii</td>
</tr>
<tr>
<td>10. Retention of pitch D (1st trumpet), Mvt III m. 1</td>
<td>xviii</td>
</tr>
<tr>
<td>11. Comparison of motive 4 and pitch focus of third movement</td>
<td>xix</td>
</tr>
<tr>
<td>12. Minimalistic texture, Mvt I m. 3</td>
<td>xxi</td>
</tr>
<tr>
<td>13. Chorale-like interjections, Mvt I m. 7</td>
<td>xxi</td>
</tr>
<tr>
<td>14. Contrapuntal texture, Mvt I m. 21</td>
<td>xxi</td>
</tr>
<tr>
<td>15. Thickening contrapuntal texture, Mvt II m. 12</td>
<td>xxiii</td>
</tr>
<tr>
<td>16. Retained melodic character, Mvt II m. 33</td>
<td>xxiii</td>
</tr>
<tr>
<td>17. Texture 1 of Movement III, m. 1</td>
<td>xxiv</td>
</tr>
<tr>
<td>18. Texture 2 of Movement III, m. 23</td>
<td>xxiv</td>
</tr>
</tbody>
</table>
19. Brass interjections, Mvt I m. 27
20. Synthesis of motives to create a new texture, Mvt I m. 23
21. Fragmenting motive 3, Mvt I m. 25
22. Main melody, Mvt I m. 29
23. Motive 6 augmented, Mvt I m. 53
24. Old motives reappearing (trumpet), Mvt I m. 55
25. Opening melody (clarinet), Mvt II m. 1
26. New rhythm of motive 4, Mvt II m. 3
27. Altered motives, Mvt II m. 12
28. Altered motive 4, Mvt II m. 23
29. B section motive (F Horn), Mvt II m. 31 compared to Mvt I m. 5
30. Reiterating motive 4
31. Elongated motive 4, Mvt II m. 55
32. New motive, Mvt II m. 55
33. First collection of motives
34. Second collection of motives
35. Short fragment of second movement melody
36. Main melody, Mvt II m. 34
37. Augmented motive 8, Mvt II m. 55
INTRODUCTION

I composed *Persistence* to contribute to the rapidly growing body of literature for the wind ensemble. The title describes personal events in my life as well as technical features of the music. Although the music is not meant to be autobiographical, there were some personal experiences that influenced my philosophy of the work. To be persistent is to be repetitious, insistent, or tenacious in some activity. When I composed the music, I treated the motives as persistent by using the same motives continuously throughout the entire piece. The work consists of three contrasting movements following the general tempo scheme of fast-slow-fast lasting approximately 11 minutes and 30 seconds. The instrumentation is intended for a wind ensemble including piccolo, 2 flutes, 2 oboes, English horn, 2 bassoons, E♭ clarinet, 3-1st B♭ clarinets, 3-2nd B♭ clarinets, 3-3rd B♭ clarinets, bass clarinet, 2 E♭ alto saxophones, B♭ tenor saxophone, E♭ baritone saxophone, 3 B♭ trumpets, 4 French horns in F, 2 trombones, bass trombone, baritone, tuba, timpani, and 4 auxiliary percussionists.

In the tradition of the cyclic symphony, I used many of the same motives in all three movements. Some motives are altered while others reappear unchanged. In this piece, the idea of persistence is conveyed through motive, pitch, timbre, rhythm, and form. To facilitate the discussion of the numerous motives, I will refer to each cell by their corresponding number that can be found in the following table.
Table 1 - Major Motives from Movement I

Motive 1 - (Measure 1)
Motive 2 - (Measure 3)
Motive 3 - (Measure 3)
Motive 4 - (Measure 4)
Motive 5 - (Measure 5)
Motive 6 - (Measure 4)
Motive 7 - (Measure 7)
Motive 8 - (Measure 20)
CHAPTER I

GENERAL FEATURES

Movement I

The first movement serves two purposes. First, it introduces most of the main ideas of the entire piece. Second, the first movement's subdivision into three sections provides a formal model for each movement as well as the piece as a whole. Each section has some of the general characteristics of their corresponding movements. With the tempo marking $J. = 120$, the first movement lasts approximately 3 minutes and 20 seconds.

The first section (A Section), resembling the first movement, serves as an exposition (measure 1-20). Most of the major motives of the work are introduced in the first section. This section is defined by short repeating cells found in the marimba and trombone. Other motives appear in short bursts on top of the marimba/trombone ostinato giving short glimpses of the music yet to come.

Example 1. Main ostinato and layered motives (piano reduction), Mvt I, m. 3.
The second section (B Section), anticipating the second movement, is the development (measure 21-80). Like the second movement, the second section is derived from motives from the first section that are synthesized into longer melodies. With these melodies, an interweaving counterpoint is established that contrast the repetitive cells from the first section. To link the second section and the second movement more tightly, the motive featured in the second movement is used extensively in the second section.

Example 2. Comparison of motive 4, Mvt. I m. 23 and Mvt II. m. 1.

The B section can also be divided into 2 sub sections. The first part (measure 21-52) states the main melody while the second part (measure 53-80) forms the climax and transition back to A'.

The final section (A' Section), anticipating the third movement, is the recapitulation (measure 81-105). Mirroring the third movement, the third section is constructed from repeating motivic cells. The main motivic idea found in the third movement is used extensively in the transition from the B section to the A' section.

Example 3. Main motive of movement III, m 53.
The following table (Table 2) outlines the similarities between the first movement and the entire work.

Table 2 - Movement I vs. Entire Work Comparison

<table>
<thead>
<tr>
<th>Form</th>
<th>Movement I</th>
<th>Entire Work</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Three Parts ABA</td>
<td>Three Parts I, II, III</td>
</tr>
<tr>
<td></td>
<td>Intro., Develop., Recap</td>
<td>Intro., Develop., Recap</td>
</tr>
<tr>
<td>Texture</td>
<td>A - Minimalistic,</td>
<td>I - Minimalistic,</td>
</tr>
<tr>
<td></td>
<td>homophonic cells</td>
<td>homophonic cells</td>
</tr>
<tr>
<td></td>
<td>B - Contrapuntal</td>
<td>II - Contrapuntal</td>
</tr>
<tr>
<td></td>
<td>A - Minimalistic,</td>
<td>III - Minimalistic,</td>
</tr>
<tr>
<td></td>
<td>homophonic cells</td>
<td>homophonic cells</td>
</tr>
<tr>
<td>Motive</td>
<td>A - small, repeated motives</td>
<td>I - small, repeated motives</td>
</tr>
<tr>
<td></td>
<td>B - motives synthesized into</td>
<td>II - motives synthesized into</td>
</tr>
<tr>
<td></td>
<td>melodies. Motive 4</td>
<td>melodies. Motive 4</td>
</tr>
<tr>
<td></td>
<td>prominent.</td>
<td>featured.</td>
</tr>
<tr>
<td></td>
<td>A - small, repeated motives</td>
<td>III - small, repeated motives</td>
</tr>
<tr>
<td>Instrumentation</td>
<td>A - Begins with Brass</td>
<td>I - Begins with Brass</td>
</tr>
<tr>
<td></td>
<td>B - Woodwinds dominate</td>
<td>II - Woodwinds dominate</td>
</tr>
<tr>
<td></td>
<td>A - Begins with Brass</td>
<td>III - Begins with Brass</td>
</tr>
</tbody>
</table>

Movement II

As mentioned previously, the second movement serves as a development by using previously stated motives in different combinations. To contrast the first movement, the second movement has a much slower tempo marking ($J = 60$) and lasts approximately 5 minutes. The form of the movement is ABA'B', a two part form, much like the B section of the first movement. Changes in texture, pitch level, and instrumentation separate each section. For example, the texture of the A section (measures 1-30) is mainly contrapuntal while the B section (measures 31-53) is homophonic. Woodwinds dominate the sound of the A section giving way to the brass in the B section. The pitches of the A section are
selected from the B major scale with a focus on G. In the B section, the pitches are derived from the E major scale with a focus on D. At the completion of the first two sections, each part is repeated with some variation creating the A' and B' sections.

The return of the A section (measure 54) is indicated by the return of the main motive, motive 4.

Example 4. The return of motive 4, Mvt II m. 54.

\[ \text{Example 4: Return of motive 4, Mvt II m. 54.} \]

In this new section, the motives from the A section reappear, but are used in a different way. The melodies are broken back down into small, one measure fragments appearing as they did in the first movement. This section also serves as a transition that leads to the final B section (measures 71-88) by sequencing the small, motivic fragments in different tonal areas. Most of the transitional pitch material is derived from D major, but there is no focus on one particular pitch. Leading into the final B section, the motives from the A section and B section are combined to form the climax of the piece. The movement ends with many echoes of the primary motive (motive 4).

Movement III

The final movement is a recapitulation, that lasts approximately 3 minutes and 10 seconds. Unlike a classical recapitulation, there is no restatement of the first main theme and there is no return to the tonic pitch level. This recapitulation is through gesture and form. Although slightly faster, the tempo \( J = 168 \) refers to the tempo of the first
movement. Just as the first movement relied on small, repeated cells, the third movement is constructed entirely from these cells. In contrast with the second movement, the third movement abandons contrapuntal melodies and returns to short, minimalistic motives.

Example 5. Short, minimalistic texture, Mvt III m. 20.

The form of the first movement is ABA while the third movement is an extension of the ABA form. As a modified rondo, the third movement reflects the symmetrical design of the first movement by following an ABAB'ACADA pattern.

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>mm. 1 - 32</td>
<td>mm. 33-94</td>
<td>mm. 95-127</td>
<td></td>
</tr>
<tr>
<td>A B A</td>
<td>B A C</td>
<td>A D A</td>
<td></td>
</tr>
<tr>
<td>Exposition</td>
<td>Development</td>
<td>Recapitulation</td>
<td></td>
</tr>
</tbody>
</table>

The structure is slightly more complex, but still retains the general ABA base of the first movement.
CHAPTER II

PITCH

Movement I

Throughout Persistence, much of the pitch material is derived from diatonic collections. In the first movement, motives are constructed with the pitches of the E major scale. Using the Howard Hanson method of interval analysis, the quality of intervals can be represented as $P_6M_3n_4s_5d_2t$. The first note of the piece is an E, but the A is the most important pitch. By repeating an A in the marimba ostinato, the focus shifts from E to A. The tonal focus shifts to G in measure 5 when the marimba begins repeating a G instead of an A.

Example 6. Tonal focus shift, Mvt I m. 1 and m. 5.

This shifting between half steps is important for the entire piece, as it will reoccur on many different levels. By measure 8, the focus returns to A, but soon shifts back to G in measure 10.

---

1 Analysis from Howard Hanson's book, Harmonic Materials of Modern Music: Resources of the Tempered Scale. $P$=perfect intervals, $M$=Major thirds, $n$=minor thirds, $s$=major seconds, $d$=minor seconds, $t$=tritones.
Focus continues to shift between A\textsuperscript{1} and G until finally settling another half step down, on G\textsuperscript{1} to begin the next section. At the B section (measure 21), the focus not only settles on G\textsuperscript{1}, but the scale also changes. Like the first section, a tonal focus is set by repeating a certain pitch. In this case, the G\textsuperscript{1} is repeated by the bass clarinet, baritone saxophone, and timpani.

Example 7. Tonal focus of G\textsuperscript{1}, Mvt I m. 21.

\begin{verbatim}
\begin{music}
\clearpage
\end{music}
\end{verbatim}

To further emphasize the previously mentioned play with half steps, the B section is constructed using an octatonic scale (C D\textsuperscript{1} E\textsuperscript{1} E G\textsuperscript{1} G A B\textsuperscript{1}). Contrasting the major scale in the A section, the octatonic scale contains almost an equal amount of each interval with the minor third being the most prominent as can be seen in the Hanson analysis $P_4M_4n_8s_4d_4t_4$. This creates a modal modulation as well as a modulation of pitch level.

For the transition from the B section back to the A section (measure 53), another scale was used. To continue the play with half step, the G harmonic minor scale ($P_4M_3n_4s_3d_3t_2$) is established (G A B\textsuperscript{1} C D\textsuperscript{1} E\textsuperscript{1} G\textsuperscript{1} [F\#]). The tonal focus is on B\textsuperscript{1}, creating a dominant of the original E\textsuperscript{1}. When the A section returns (measure 81), the transition from the G harmonic minor scale of the B section and the focus on G in the A section helps link the two sections more fluidly. The return of the E\textsuperscript{1} major sonority also is emphasized by the dominate nature of the B\textsuperscript{1} in the preceding B section. The following table illustrates the overall harmonic structure of the first movement.
Table 4 - Basic Harmonic Structure of Movement I

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>transition</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus</strong></td>
<td>A&lt;sup&gt;♭&lt;/sup&gt;&amp; G</td>
<td>G&lt;sup&gt;♯&lt;/sup&gt;</td>
<td>B&lt;sup&gt;♯&lt;/sup&gt;</td>
<td>G and A&lt;sup&gt;♭&lt;/sup&gt;</td>
</tr>
<tr>
<td><strong>Scale</strong></td>
<td>E&lt;sup&gt;♭&lt;/sup&gt; major</td>
<td>Octatonic</td>
<td>G harm. minor</td>
<td>E&lt;sup&gt;♭&lt;/sup&gt; major</td>
</tr>
<tr>
<td><strong>Intervals</strong></td>
<td>P&lt;sub&gt;6&lt;/sub&gt;M&lt;sub&gt;3&lt;/sub&gt;n&lt;sub&gt;5&lt;/sub&gt;s&lt;sub&gt;2&lt;/sub&gt;d&lt;sub&gt;3&lt;/sub&gt; &amp; t</td>
<td>P&lt;sub&gt;4&lt;/sub&gt;M&lt;sub&gt;3&lt;/sub&gt;n&lt;sub&gt;5&lt;/sub&gt;s&lt;sub&gt;4&lt;/sub&gt;d&lt;sub&gt;4&lt;/sub&gt;t&lt;sub&gt;4&lt;/sub&gt;</td>
<td>P&lt;sub&gt;4&lt;/sub&gt;M&lt;sub&gt;3&lt;/sub&gt;n&lt;sub&gt;5&lt;/sub&gt;s&lt;sub&gt;2&lt;/sub&gt;d&lt;sub&gt;3&lt;/sub&gt;t&lt;sub&gt;2&lt;/sub&gt;</td>
<td>P&lt;sub&gt;6&lt;/sub&gt;M&lt;sub&gt;3&lt;/sub&gt;n&lt;sub&gt;5&lt;/sub&gt;s&lt;sub&gt;2&lt;/sub&gt;d&lt;sub&gt;3&lt;/sub&gt;t&lt;sub&gt;2&lt;/sub&gt;</td>
</tr>
</tbody>
</table>

Movement II

Like the first movement, the second movement uses diatonic scales and the tonal center is focused on non tonic pitches. For example, the movement begins with pitches from the B<sup>♭</sup> major scale, but the focus is on G. This ties the second movement with the first movement by serving as the dominant of E<sup>♭</sup> from which the first movement was derived. The first movement began with a focus on G just as the second movement does.

To continue the play with half steps, the E natural often replaces the E<sup>♭</sup> as can be seen in measure 8. Also the A natural is replaced by an A<sup>♭</sup>.

**Example 8. Replacement of pitch E<sup>♭</sup>, Mvt II m. 8 (clarinet).**

![Example 8](image)

Not only does this continue the idea of the persistence of half steps, but also obscures the tonal nature of the major scale from which the music is based.

A change in tonal language occurs at the B section (measure 31). Pitches from the E<sup>♭</sup> major scale dominate the tonal material while the focus shifts to D. Unlike the first
movement, this is only a transposition of pitch level, not a modulation of mode. The play between half step now occurs within the motives themselves.

Example 9. Half steps within the motives, Mvt II m. 32.

Motive 5 is the dominant motive of the B section, synthesized to form the melody in the first and second horn part (measure 31). The nature of the motive is a play between E and D, forming a half step. Unlike the A section, all the pitches remain within the E major scale for the entire B section. The play between half steps occurs within the motives, not by altering scale tones.

The pitch level changes again with the return of the A section (measure 54). In this section, D major dominates the pitch class structure, but there is no real tonal focus. Since the A' section is really a development and transition from the B section to the B' section, the tonal focus is left ambiguous. The G natural begins to replace the G at measure 60, causing a switch between D major and A major. As seen in the first section, this switch between G and G helps obscure tonal tendencies of the major scale while continuing to convey the idea of the persistence of half steps.

The return of the B section in measure 71 is reinforced by the return of the E major scale centered on D. The second movement serves as a development and transition for the entire piece. Much like the B section of the first movement was a development and
transition to the A section, the second movement leads to the third movement. The
following table outlines the overall harmonic structure of the second movement.

**Table 5 - Basic Harmonic Structure of Movement II**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>A’</th>
<th>B’</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Focus</strong></td>
<td>G</td>
<td>D</td>
<td>none</td>
<td>D</td>
</tr>
<tr>
<td><strong>Scale</strong></td>
<td>B major</td>
<td>E major</td>
<td>D major</td>
<td>E major</td>
</tr>
<tr>
<td><strong>Intervals</strong></td>
<td>P6M3n4Ssdt2</td>
<td>P6M3n4Ssdt2</td>
<td>P6M3n4Ssdt2</td>
<td>P6M3n4Ssdt2</td>
</tr>
</tbody>
</table>

Movement III

The pitch material for the third movement is much more complex than the preceding movements. Since the movement contains more individual sections, there are more changes in tonal languages. Retaining the focus on D at the end of movement two, the main motive in the 1st trumpet part begins on D.

Example 10. Retention of pitch D (1st trumpet), Mvt III m. 1.

The overall pitch material of the A section is almost entirely chromatic, including the pitches C, D; D, E; G; A; A (P6M4n4s4d6t4). This reemphasizes the play with half steps that has been used throughout the work. The tonal focus alternates between G and A which can be seen in the tuba (measure 2 and measure 11). Again, this illustrates the persistence of half steps.

The focal point of the next three sections are very important in that they outline a significant motive. First, the B section (measures 23-29) has the same tonal language of A
but the emphasis remains on G\textsuperscript{\#}. After the brief return of the A section (measures 30-32), the B' section (measure 33-60) enters with an emphasis on B\textsuperscript{\#}. The tonal scheme is no longer chromatic now that it has shifted into B\textsuperscript{\#} major. Although the emphasis is also on B\textsuperscript{\#}, the key is still not functional. Finally, the A' section (measures 51-64) focuses on A\textsuperscript{\#} while shifting into the E\textsuperscript{\#} major tonal scheme. The idea of persistence in these last three sections is found in a couple of ways. First, their focus pitches (G\textsuperscript{\#}, B\textsuperscript{\#}, and A\textsuperscript{\#}) reflect motive 4 from the second movement.

Example 11. Comparison of motive 4 and pitch focus of third movement.

Although slightly different, the general shape of the motive is reflected in the pitch focus of the third movement. Second, the B\textsuperscript{\#} major and E\textsuperscript{\#} collectionss have been used extensively in both preceding movements.

The next section (measures 64-94) returns to a more chromatic tonality (C, D, E\textsuperscript{\#}, F, G\textsuperscript{\#}, G, A\textsuperscript{\#}; A, B\textsuperscript{\#}) with the emphasis back on D (P\textsubscript{7}M\textsubscript{6}n\textsubscript{5}d\textsubscript{7}d\textsubscript{6}). The return of the A section (measures 95-99) continues the chromatic sonority, but slightly altered (D\textsuperscript{\#} included and no G\textsuperscript{\#}) with a change of focus to G.

The concluding two sections shift back to major sonorities. First, the D section (measures 100-126) reuses the E\textsuperscript{\#} major scale. The final iteration of the A section (measures 127-138) uses the C major scale, but leaves out the pitch C (P\textsubscript{4}M\textsubscript{2}n\textsubscript{3}s\textsubscript{4}d\textsubscript{1}). The emphasis is on G and concludes on F.
Overall, the structure of the third section sonorities reflects the form of the second movement. As mentioned before, the second movement is in the ABA'B' form. The third movement restates this by alternating chromatic-major-chromatic-major sonorities. This structure reinforces the idea of persistence. The following table outlines the harmonic structure of the third movement.

Table 6 - Basic Harmonic Structure of Movement III

<table>
<thead>
<tr>
<th>Focus</th>
<th>Scale</th>
<th>Intervals</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>G# and A</td>
<td>C D# D E# G# G A# A</td>
</tr>
<tr>
<td>B</td>
<td>G#</td>
<td>C D# D E# G# G A# A</td>
</tr>
<tr>
<td>A</td>
<td>G#</td>
<td>C D# D E# G# G A# A</td>
</tr>
<tr>
<td>B'</td>
<td>B# major</td>
<td>P_6M_3n_4s_2d_3t</td>
</tr>
<tr>
<td>A'</td>
<td>E# major</td>
<td>P_6M_3n_4s_2d_3t</td>
</tr>
<tr>
<td>C</td>
<td>D</td>
<td>C D E F G A A B</td>
</tr>
<tr>
<td>A</td>
<td>G</td>
<td>A# major</td>
</tr>
<tr>
<td>D</td>
<td>G</td>
<td>E# major</td>
</tr>
<tr>
<td>A</td>
<td>F</td>
<td>C major w/o C</td>
</tr>
</tbody>
</table>
CHAPTER III

TEXTURE

Texture in Persistence is used to create contrast and further separate and define each section of the piece. Movement I mainly consists of short, minimalistic, homophonic, repeated cells voiced in several instruments as seen in measure 3.

Example 12. Minimalistic texture, Mvt I m 3.

To throw off the monotonous repetition, homophonic, chorale-like interjections of longer note values appear in the texture (measure 7).

Example 13. Chorale-like interjections, Mvt I m. 7.

The combination of these two elements is the basic texture for the entire movement.

At the B section (measure 21), the texture changes slightly to foreshadow the second movement. The short, staccato motives from the A section are combined to create
longer gestures. The texture is basically three different lines contrapuntally set to create an accompaniment for the melody yet to appear.

Example 14. Contrapuntal texture, Mvt I m. 21.

Although the second section motives are less staccato and more melodic, the motive character still remains due to the use of an abundance of short rests as seen in example 14. The alto saxophone and English horn (measure 23) combine to make one continuous line, but the melody is broken up by eighth note rests (measure 24). While the lines are a little smoother and melodic, reflecting the second movement, they also retain the short, motivic character of the A section to create unity in the first movement. With the return of the A section (measure 81), the short, staccato cells return to round off the from. This texture foreshadows the texture of the third movement, just as the second section foreshadowed the second movement.

As mentioned before, the second movement’s texture is very different from the first movement’s texture. Smooth, flowing, melodies characterize the second movement. The movement begins with a solo clarinet and solo bassoon in a call and response of the main melody. In measure 12, the bassoon melody continues while the oboe and 1st clarinet (measure 12) move against this underlying bass line.
Example 15. Thickening contrapuntal texture, Mvt II m. 12.

There are some short, motivic interjections appearing within the contrapuntal texture (measure 13), echoing the first movement, but generally the texture remains contrapuntal as seen in example 15. The B section contrasts the A section with a homophonic, four-voice chorale played by the brass (measure 31). Although the texture is more homophonic, the melodic character of the second movement is retained in the smooth melodies in the French horns (measure 33).

Example 16. Retained melodic character, Mvt II m. 33.

The return of the A section motives (measure 54) is reminiscent of the texture used in the B section of the first movement. At this point, a collage of several voices playing various motives works together to create lines between different instruments. The oboes (measure 59) followed by the flute and then the clarinets all combine to fill in the texture. The bass clarinet plays an entire melody to create unity in this section. The homophonic texture reappears (measure 71) with the return of the B section.

As indicated in the first movement, the third movement texture is a repetition of short, staccato, minimalistic cells. In the beginning, there are three different elements that
create the texture; the trumpet homophonically playing the main motive, the woodwinds playing runs, and the lower brass punctuating the end of the fragments.

Example 17. Texture 1 of Movement III, m. 1.

By measure 23, a texture similar to the first movement's texture is established in the woodwinds. Short, staccato, cells consisting of three or four different motives played simultaneously are repeated to create a background ostinato.

Example 18. Texture 2 of Movement III, m. 23.

The combination of the texture of the A section and these short, motivic cells creates the basis for the entire third movement. Like the first movement, short brass interjections appear over the underlying texture (measure 27).
An actual melody appears in the alto saxophones, French horns, and vibraphone (measure 34) derived from the melodies of the second measure. The existing, minimalistic ostinato now becomes an accompaniment for the new melody.

At measure 64, the melody drops out and leaves the ostinato. Gradually, more voices playing different motives are added to thicken the texture. This creates an orchestrational crescendo to prepare the climax of the movement in measure 99. The same texture continues until the chorale from the second movement appears in the brass. While the chorale may dominate the sound, the short motivic gestures continue in the woodwinds and the percussion to retain the character of the third movement. The texture is a four-voice, homophonic chorale combined with the minimalistic ostinato which continues until the return of the A section (measure 95).
CHAPTER IV
MOTIVES AND TIMBRE

Movement I

As mentioned before, the A Section introduces most of the main motives of the entire piece. The main motive is found in the Percussion IV marimba part accented by the claves and the trombones (Table 1, Motive 1). Although the actual pitch and rhythms of this motive are not used throughout the work, the general idea of repeating short, one or two measure ideas are prominent. Interspersed on top of this established rhythmic ostinato are a number of motives. The French horns introduce a gesture in measure 3 that will provide the ostinato pattern found in the B section of this movement (Table 1, Motive 2). The flutes (measure 3) and the clarinets (measure 4) play a figure that will be broken up and used in the third movement as a rhythmic ostinato (Table 1, Motive 3). One of the most important motives is introduced by the oboe in measure 4 (Table 1, Motive 4). This figure is used extensively in the second section and is the main feature of the second movement. Also, the harmonic structure of the third movement is suggested by the notes of this motive. The tuba and bass clarinet interject with a short figure that will be combined with the F horns (measure 3) to create an ostinato for the B section (Table 1, Motive 6). The first exposure to an actual melody appears in measure 7 of the trombones (Table 1, Motive 7). This figure foreshadows the main melody of the B section. Finally,
the main motive of the third movement appears in measure 20 of the French horns (Table 1, Motive 8). By the conclusion of the first section, most of the main musical ideas for the entire work have been introduced. To convey the idea of persistence, fragments of each of the motives will reappear periodically.

The primary purpose of the B section (measure 21) is to synthesize the motives from the A section into longer melodic phrases. The bass clarinet, baritone saxophone and timpani provide the basic ground of the section by using the French horn (Motive 2) motive from the A section. The English horn, bassoons, and tenor saxophones play against the previously mentioned line using motive 5. The alto saxophones (measure 23) use motive 4 to add another layer to the texture. To complete the texture, the clarinets accent the motives of the bass clarinet and the English horn, tying those to motives together.

Example 20. Synthesis of motives to create a new texture, Mvt I m. 23.

On top of the established texture, two other motives appear. The trumpets and French horns (measure 25) play a fragmented piece of motive 3.

Example 21. Fragmenting motive 3, Mvt I m. 25.
This serves as a link between the A section and the B section. The main melody appears in the flutes, oboes and vibraphone (measure 29) constructed from motive 7.

Example 22. Main melody, Mvt I m. 29.

With the change of instrumentation (measure 37), the marimba reappears playing motive 1 to flashback to the A section.

In the second half of the B section (measure 53), the main motive used in the third movement appears in the French horns (Motive 8). Following the French horns, the trombones play an augmented version of motive 6.

Example 23. Motive 6 augmented, Mvt I m. 53.

The motive in the French horn and the trombones will be used extensively in the third movement. Old motives from the first movement continue to appear.

Example 24. Old motives reappearing (trumpet), Mvt I m. 55.

The trumpet (measure 55) plays the main melody over the woodwind texture. The E♭ clarinet and the 1st clarinet play a fragmented version of motive 3. Motive 4 is passed
between the alto saxophone, the tenor saxophone, and the baritone saxophone. The
gesture of motive one appears in the bass clarinet (measure 55).

To create the climax of the movement, motive 1 is played in the upper woodwinds
(measure 70). Against this reappearance of the A section material, the saxophones
continue to reiterate motive 4 and the brass plays motive 8. This material leads into the
return of the A section. Within the first movement, the motives of the entire piece were
introduced and some reappeared in an altered form.

Movement II

Now that all of the major motives have been introduced, the second movement uses
them in different ways. In the opening section, motive 4 is the motive receiving the most
attention. The beginning clarinet line has three different motives using three different
rhythms.

Example 25. Opening melody (clarinet), Mvt II m 1.

\[ \text{Example 25. Opening melody (clarinet), Mvt II m 1.} \]

The rhythmic pattern, double dotted eighth - thirty second note, is new to the piece. The
other two motives are derived from motive 4 and motive 6 as illustrated in the example
above. The bassoon line that follows (measure 3) uses the newly introduced rhythm, but
follows the shape of motive 4.
Example 26. New rhythm of motive 4, Mvt II m. 3.

\[\text{Example 26. New rhythm of motive 4, Mvt II m. 3.}\]

Also note that it ends with the same motive that the clarinet uses, motive 6. As more instruments are added to the texture, the motives go through a few transformations, but the new rhythm dominates the melodies. By examining the clarinet (measure 12), one can see some of the developments of the motives.

Example 27. Altered motives, Mvt II m. 12.

\[\text{Example 27. Altered motives, Mvt II m. 12.}\]

Motive 4 is played with a slight rhythmic variation while motive 6 is inverted.

Echoes of motive 4 appear in the 2\textsuperscript{nd}/3\textsuperscript{rd} clarinet (measure 15) and the flutes (measure 16). The alto saxophone (measure 19) also plays echoes of motive 4. Soon the alto saxophone (measure 23) plays an elongated version of motive 4.

Example 28. Altered motive 4, Mvt II m. 23.

\[\text{Example 28. Altered motive 4, Mvt II m. 23.}\]

The B section (measure 31) brings a new motive.

Example 29. B section motive (F Horn), Mvt II m. 31 compared to Mvt I m 5.
This motive (motive 5) was briefly introduced in the English horns (measure 5) in the first movement. The rhythm has been slightly altered to accommodate the transition from a compound meter (\(\frac{3}{4}\)) to a simple meter (\(\frac{4}{4}\)) as seen in example 30.

To establish unity in the second movement, the double dotted eighth - thirty second note rhythm continues in the tenor drum as well as the trombones.

Constructing the A’ section (measure 54) are many motives heard previously in this movement. The trumpets begin the section with repeating instances of motive 4. This provides a link between the B section of movement one and movement two. The saxophones reiterate motive 4 in the same way that the trumpets do in movement two.


![Example 30](image)

The oboes (measure 55) also play an elongated version of motive 4.

Example 31. Elongated motive 4, Mvt II m. 55.

![Example 31](image)

Along with these soundings of motive 4, motive 5 is played in the same form that it was in the B section. The flutes play motive 5 in measure 55 and the English horn answers in measure 56. Creating the bass line for this section is the bass clarinet (measure 55) and later, the baritone saxophone (measure 61). This material is derived directly from the
bassoon line in the A section. One new motive is introduced in the bassoons and marimba (measure 55).

Example 32. New motive, Mvt II m 55.

This new material does not appear anywhere else in the piece.

The B' section (measure 71) is a combination of all the motives found in the entire movement. The clarinets play the chorale from the B section (motive 5). Continuing from the A' section, the bassoon and marimba play the new motive. The tenor drum continues playing the double dotted eighth note - thirty second note pattern. Above the main theme, the flute plays a counter melody (measure 71) which is derived from the flute melody of the original A section. The movement ends with several iterations of motive 4 passes between the trumpets, flutes, oboes, and ultimately, the clarinets.

Movement III

Overall, movement three is an alteration between two different motive collections. The first collection is derived from the B section of the first movement (measure 53) with a slight rhythmic alteration and a orchestrational change.
Example 33. First collection of motives.

The second is derived from the A section of the first movement’s texture of short, repetitive, staccato motives.

Example 34. Second collection of motives.

These two gestures are both alternated and played simultaneously in different forms.

Taking a closer look at the first collection (measure 1), similarities between the first movement and the third movement can be seen. The motives are almost exactly the same with the exception of a slight rhythmic altercation to accommodate the differences of the meters. There are three basic elements to this motive. The trumpets play motive 8 while the low brass play motive 6. The upper woodwinds and xylophone play runs just as they did in the first movement. Example 34 illustrates the basic elements of this collection of motives.

The second collection of motives appear in measure 20. Although the actual motives from movement one are not used, the general character of the motives are present
in this collection. The bassoons act as the marimba did with motive 1 in that it creates a repeating ostinato of an eighth note pattern. The E♭ clarinet and the 1st clarinet alternate a motive derived from motive 3. Example 35 illustrates the motivic collection. This motive is also accompanied by the snare drum just as it was in the first movement (measure 25). Above this rhythmic ostinato, the French horns play a short fragment of the melody from the second movement.

Example 35. Short fragment of second movement melody.

In this iteration of the melody, the rhythm is augmented. Later this melody will be played in its entirety.

By the B section (measure 23), the rhythmic ostinato in the woodwinds appears exclusively. The A section trumpet motive (Motive 8) appear in the alto saxophone and the English horn (measure 25). After a brief return of the A section (measure 30), the B section appears in a different key. At this point, more layers are added to the existing rhythmic ostinato. The horn melody derived from the double dotted eighth note - thirty second note motive from the second movement appears in its entirety in measure 34. As mentioned before, this melody is an augmentation of the melody found in the second movement.
Example 36. Main melody, Mvt III m. 34.

The A' section (measure 51) focuses on new motives. The marimba plays a solitary minimalistic ostinato reminiscent of the first movement. Appearing with this ostinato are modal runs in the upper woodwinds (measure 52) and an augmented motive 8 in the brass (measure 55).

Example 38. Augmented motive 8, Mvt III m. 55.

This section leads into the C section (measure 64). The entire percussion section takes over the rhythmic ostinato with all four percussionists on tuned percussion instruments (crotales, xylophone, vibraphone, and marimba). The woodwinds double the percussion with the ostinato. Small fragments of motives are interspersed within the texture such as motive 8 in the oboes (measure 65) and runs in the English horn (measure 67) and clarinets (measure 68). The trumpets restate motive 8 several times to lead into the return of the A section (measure 95).

At the completion of the A section, the second movement chorale returns in the brass (D section). The English horn, alto saxophone, and vibraphone play an augmented counter melody from the second movement against the chorale beginning in measure 109. To link the D section to the A section, the brass punctuate the end of the
chorale with a fragment of motive 8 (measure 123). This leads back to the A section orchestrated as a loud tutti to end the movement and the entire work.
CONCLUSION

I have attempted to convey the idea of "persistence" through form, pitch, texture, motive, and timbre. Approaching the composition with this idea in mind helped mold the work into a tightly organized, organic piece. Each musical characteristic influenced other musical characteristics throughout the work. My hope is that the listener will be able to trace these characteristics and continue to discover more persistent ideas with each performance.

Persistence was written to contribute to the growing body of wind ensemble literature and will hopefully persist as a worthy addition.
Snare Drum
Tenor Drum