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*Eastern Illinois University*

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2008
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# ABSTRACTS FOR THE MIND: A WORK IN THREE MOVEMENTS FOR VIOLA AND ORCHESTRA

JOHNSON

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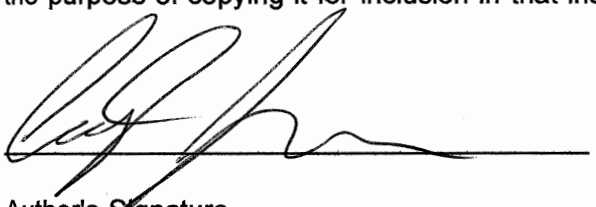

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Abstracts for the Mind

A Work in Three Movements for Viola and Orchestra

(TITLE)

BY

Crystal Johnson

**THESIS**

SUBMITTED IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR THE DEGREE OF

Master of Arts in Music

IN THE GRADUATE SCHOOL, EASTERN ILLINOIS UNIVERSITY
CHARLESTON, ILLINOIS

2008

YEAR

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Crystal Johnson

# Abstracts for the Mind

a work in three movements for viola and orchestra

(2008)

| | |
|---|---|
| Movement I | Mystique |
| Movement II | Gloomy, Adagio |
| Movement III | Playful, Macabre |

# Abstract

"Abstracts for the Mind" is a three-movement work for viola and orchestra and was written between the fall semester of 2007 and the spring semester of 2008. Following the piece is my analysis of the work. In it I will cover the different forms of each movement, how the movements were constructed, and different aspects that pertain to each movement separately. It is my goal that anyone with a basic knowledge of music will have a more thorough understanding of my piece when they finish reading the analysis.

# Acknowledgements

I feel very fortunate to have been able to work and learn in such a talented music department and I would like to thank everyone at Eastern Illinois University for giving me the chance.

It has been such a great honor to be able to study with composers of great knowledge and ability and I would like to thank Dr. Peter Hesterman and Dr. Jonathan Kirk for sharing their unbelievable wealth of knowledge with me and helping me to realize my goals as a composer.

I would also like to give a special thank you to Doctors Luminita Florea, Milton Allen, and Richard Rossi for their generous availability, fascinating classes, and incredible kindness.

This work is dedicated to Chris Nelson, Carolyn and John Johnson, Michelle, Jesse, and Lily-Anne Span. They have always believed in me and have made this journey an easy one to take.

Ensemble

2 flutes
2 oboes
2 clarinets in B flat
2 bassoons
horn in F
2 trumpets in C
trombone

timpani

marimba

percussion I:
    triangle
    bass drum
percussion II:
    2 bongos
    suspended cymbal
    wood block

solo viola

violin 1
violin 2
viola
cello
double bass

Score in C

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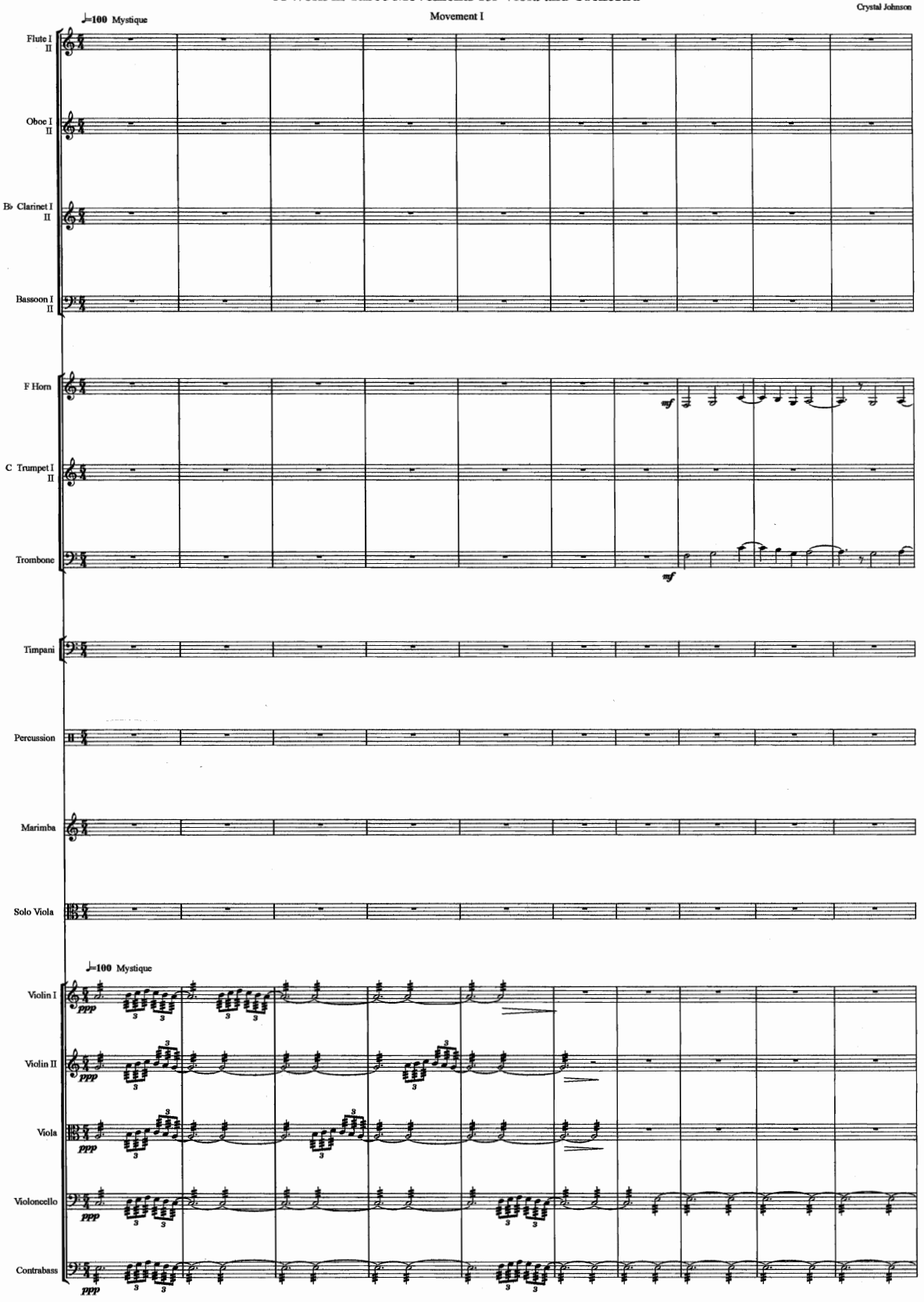
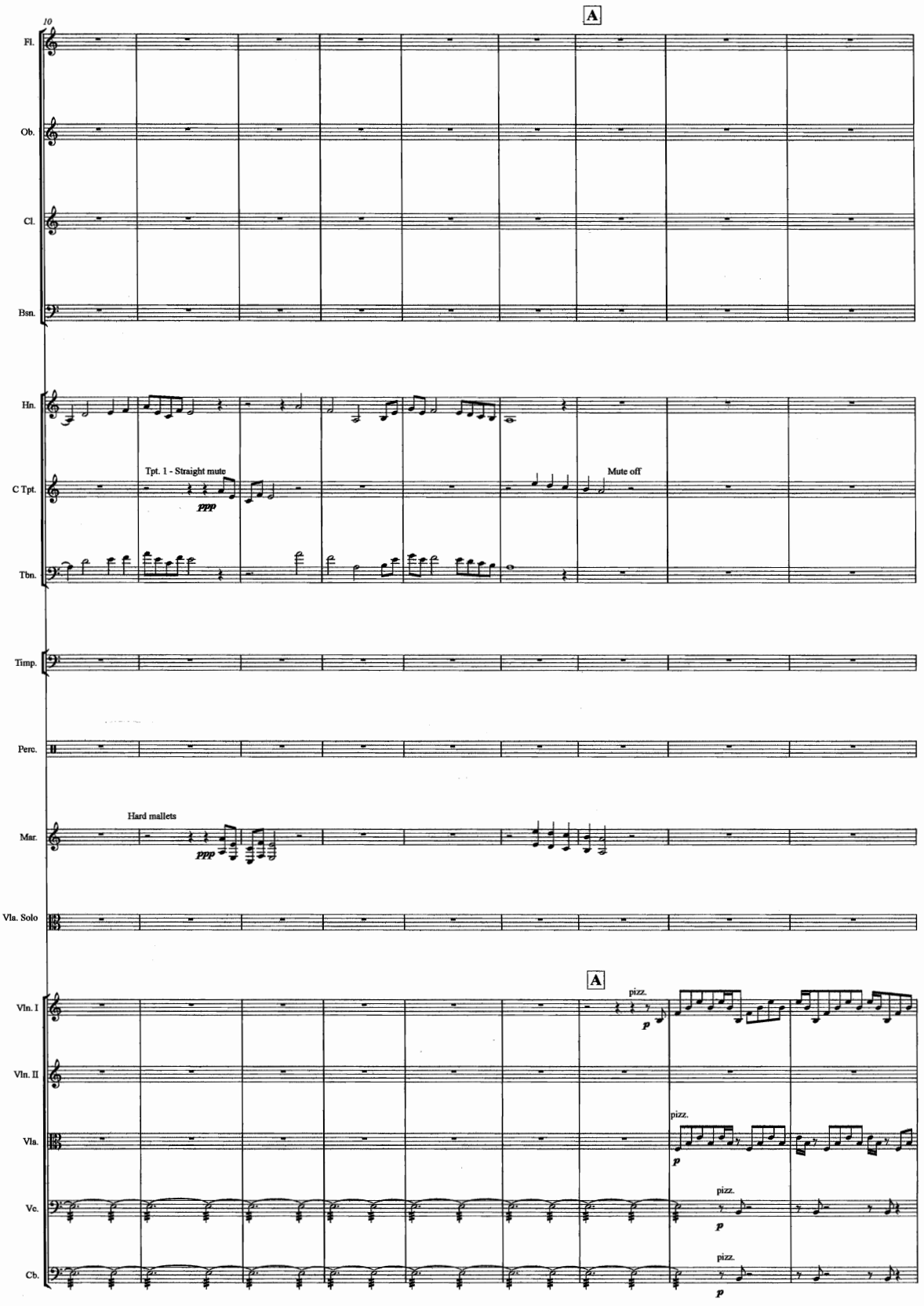
# Abstracts for the Mind

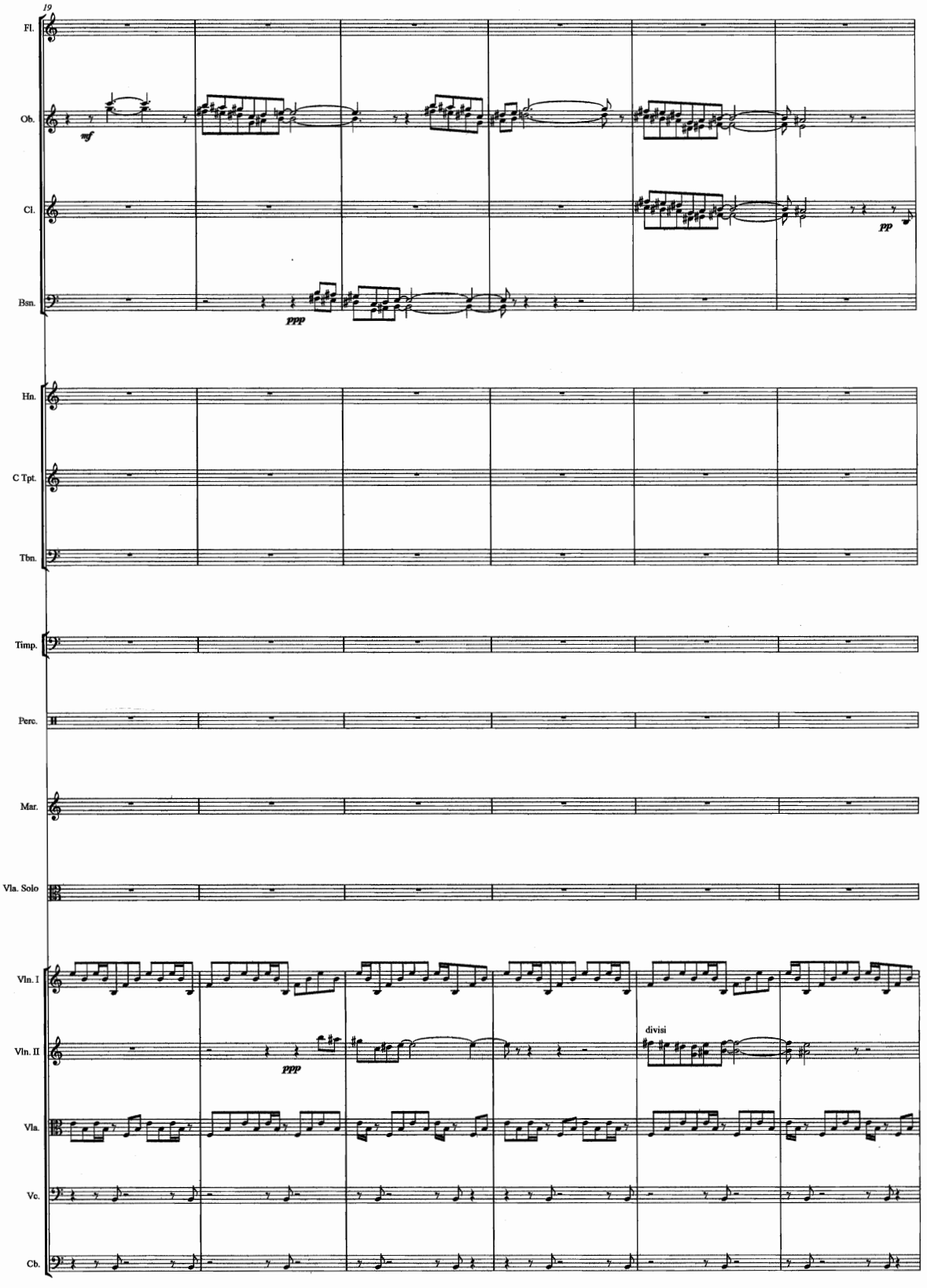
## A Work in Three Movements for Viola and Orchestra

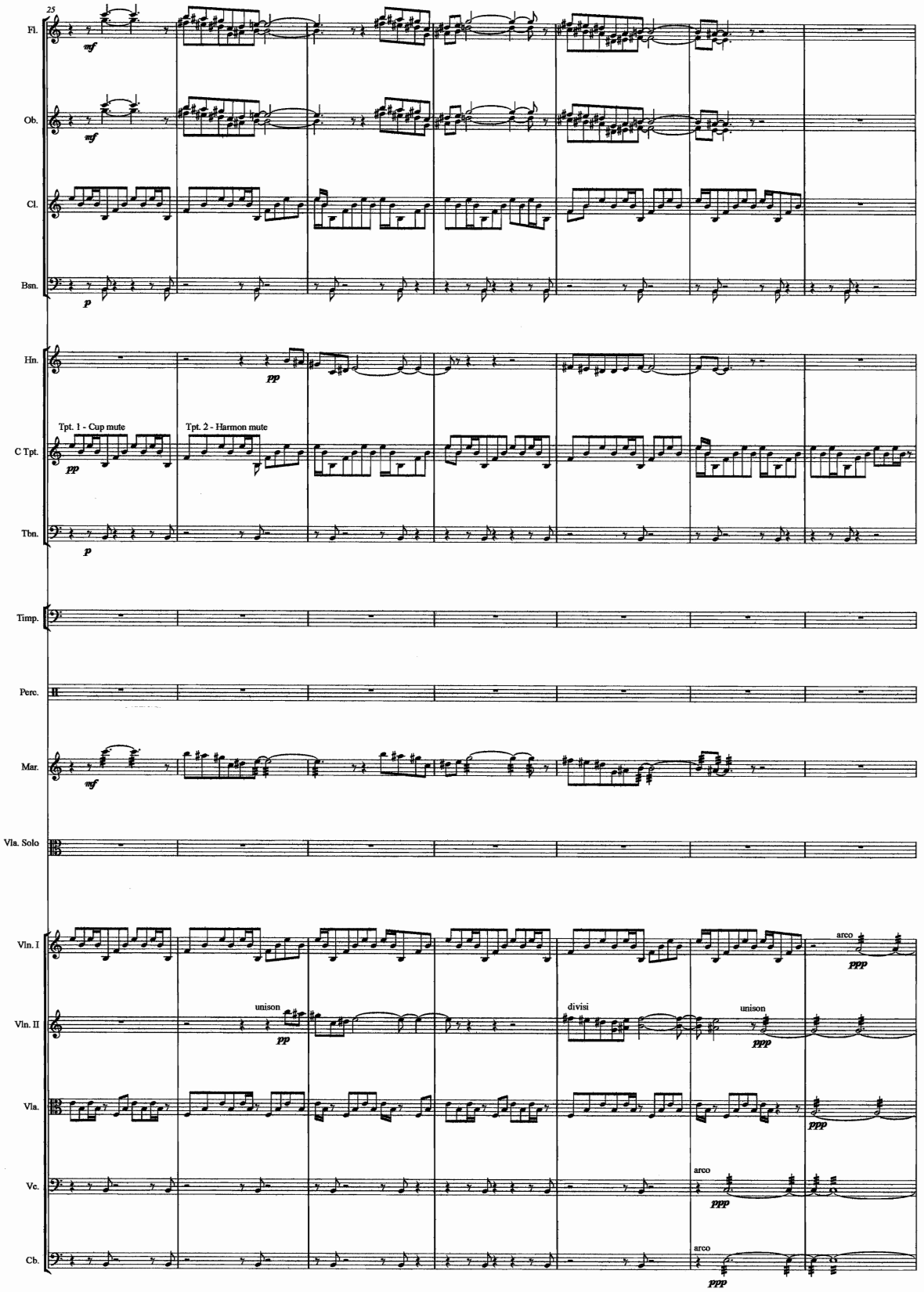
Movement I

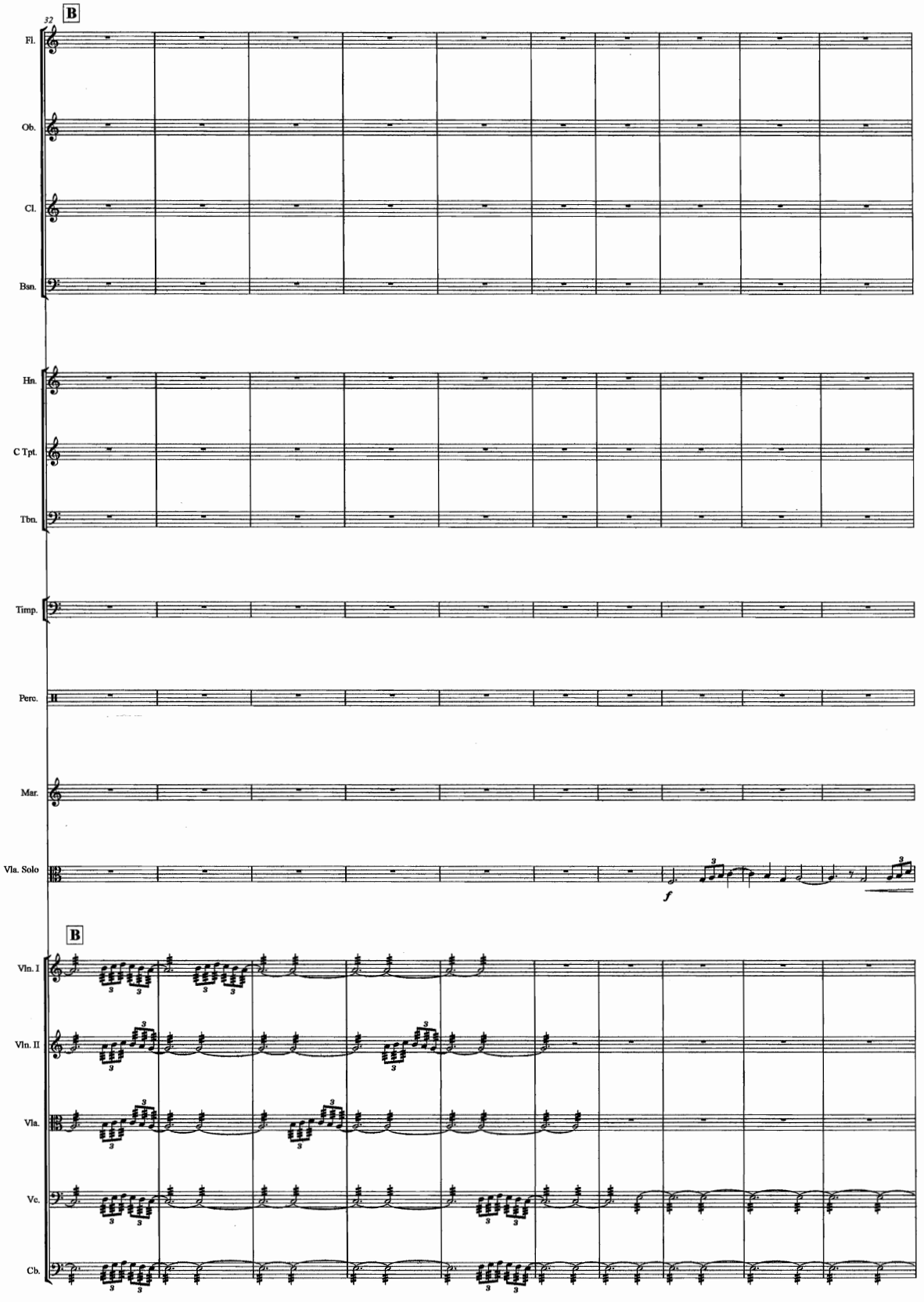
Crystal Johnson

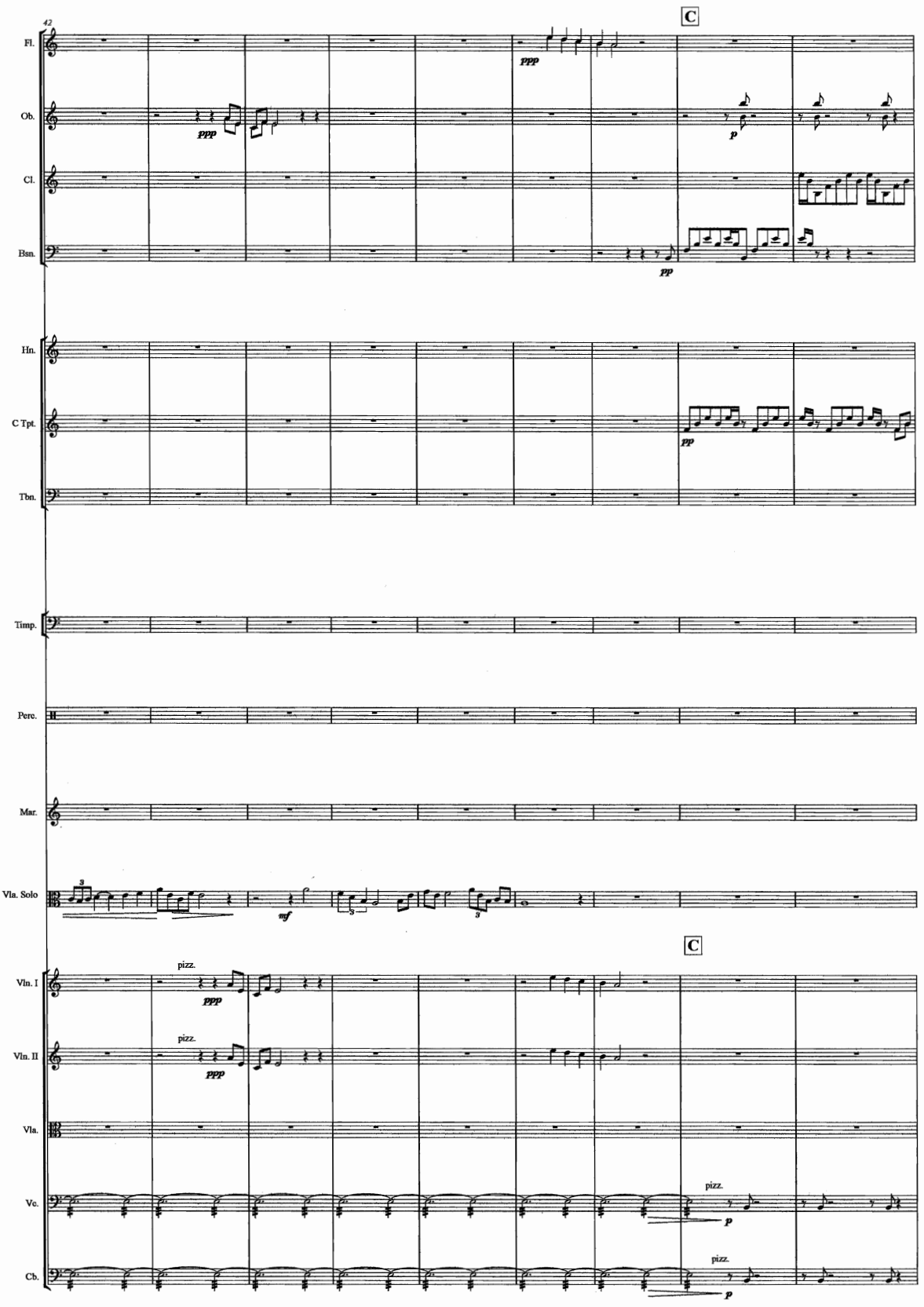


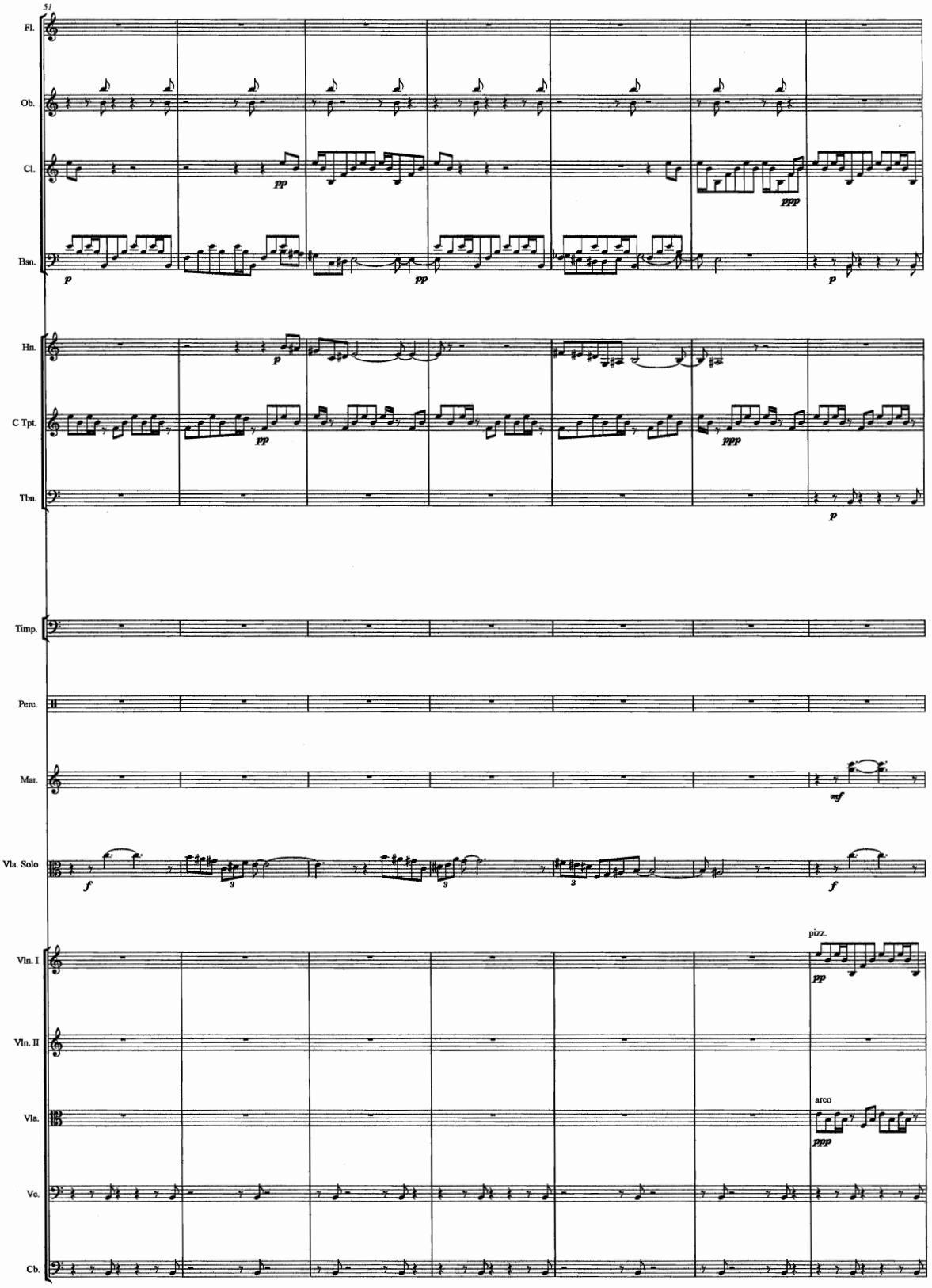

10
A
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tpt. 1 - Straight mute
ppp
Mute off
Tbn.
Timp.
Perc.
Mar.
Hard mallets
ppp
Vla. Solo
A
Vln. I
pizz.
p
Vln. II
Vla.
pizz.
p
Vc.
pizz.
p
Cb.
pizz.
p

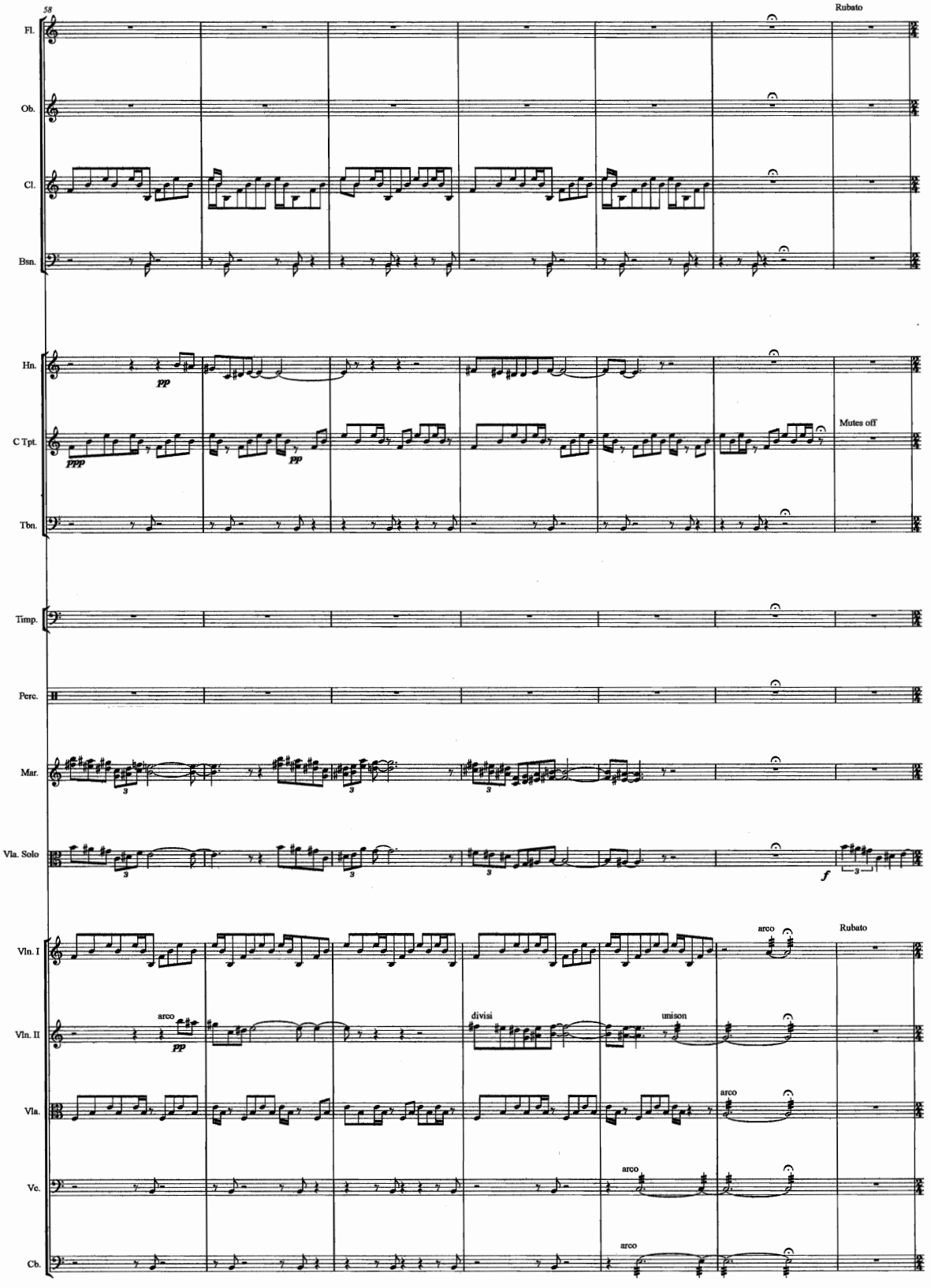

19
Fl.
Ob.
mf
Cl.
pp
Bsn.
ppp
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
Vln. I
Vln. II
ppp
divisi
Vla.
Vc.
Cb.

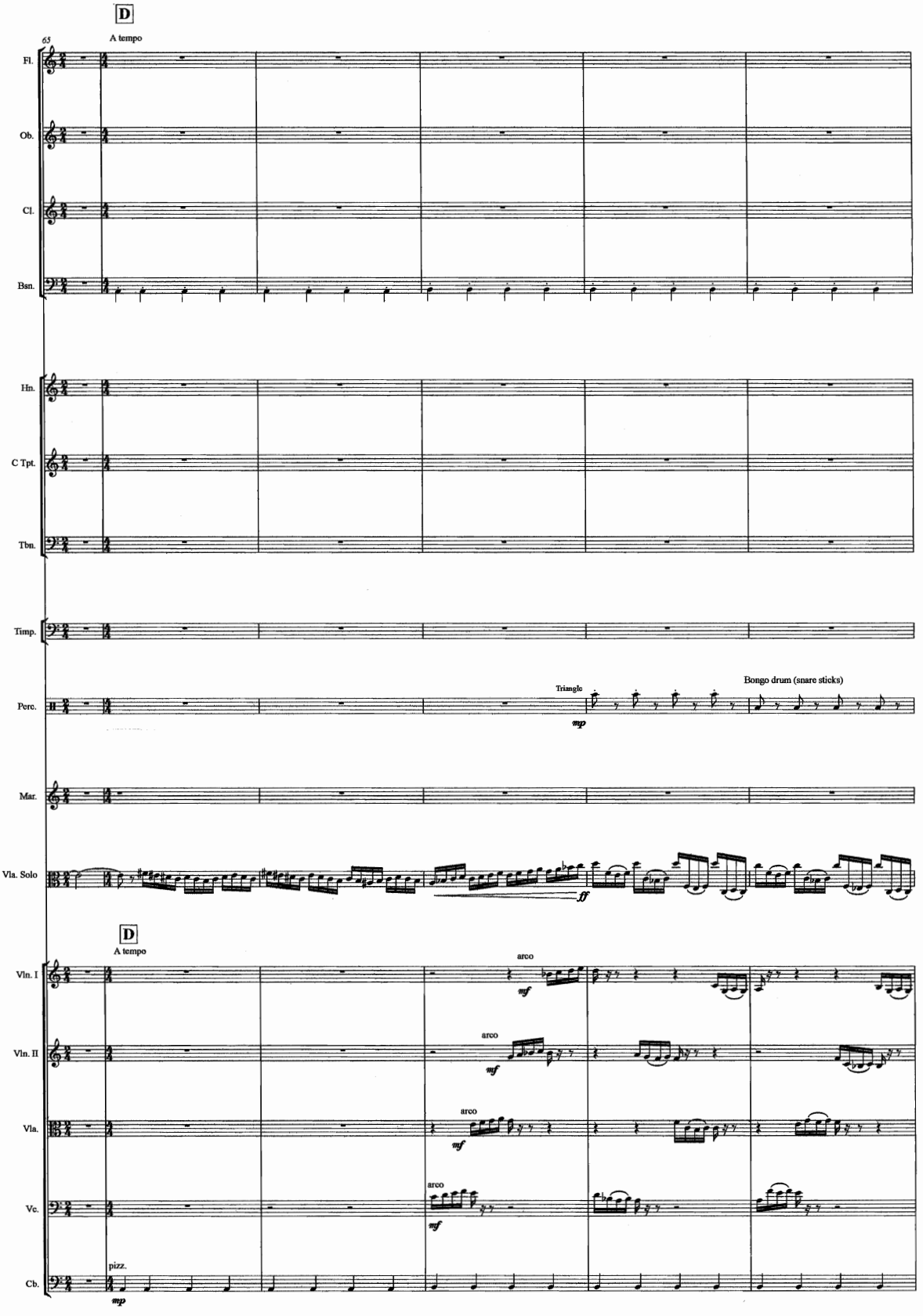

25
Fl.
mf
Ob.
mf
Cl.
Bsn.
p
Hn.
pp
Tpt. 1 - Cup mute
Tpt. 2 - Harmon mute
C Tpt.
pp
Tbn.
p
Timp.
Perc.
Mar.
mf
Vla. Solo
Vln. I
arco
ppp
Vln. II
unison
pp
divisi
unison
ppp
Vla.
ppp
Vc.
arco
ppp
Cb.
arco
ppp

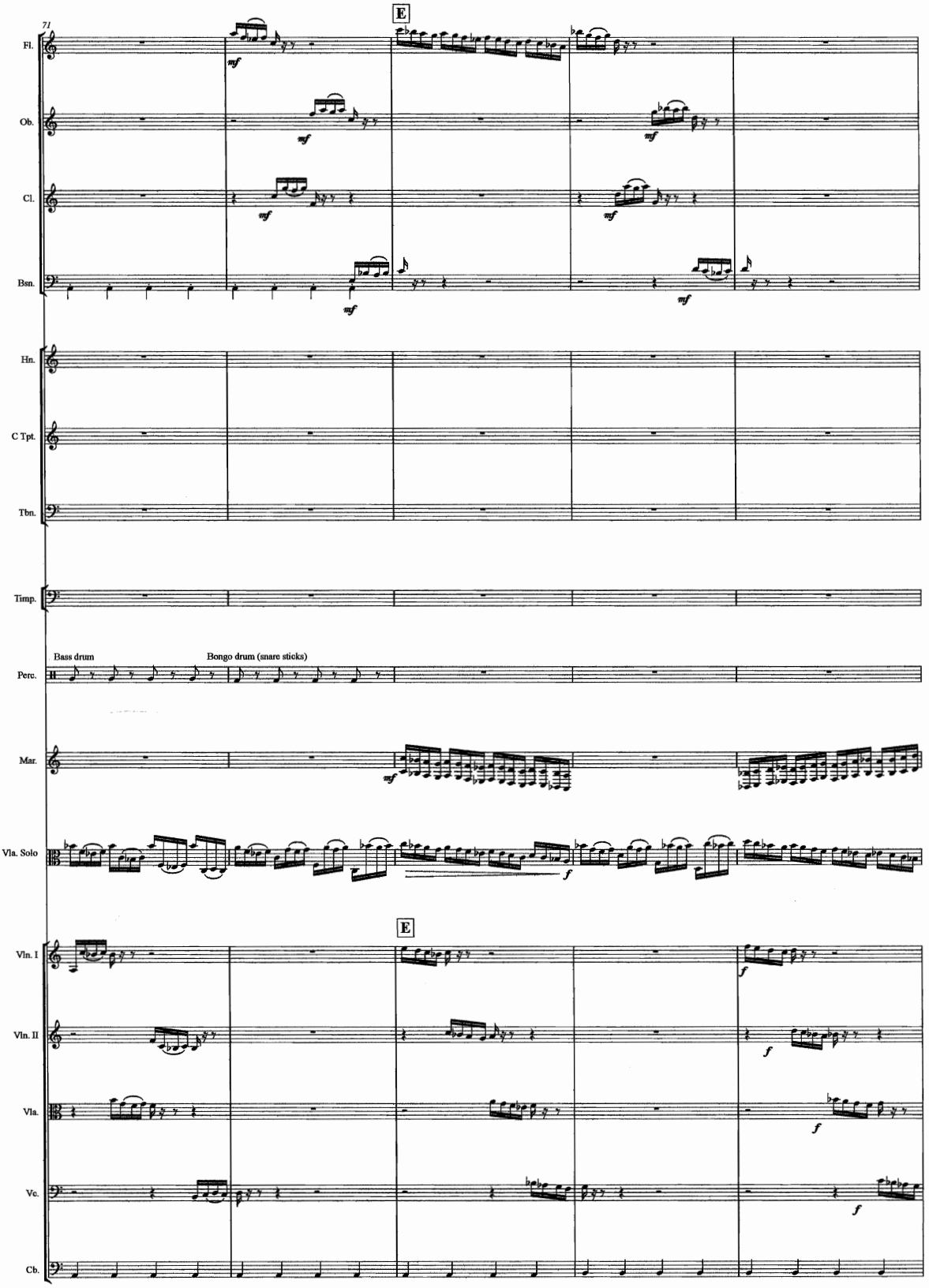

32
B
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
f
B
Vln. I
Vln. II
Vla.
Vc.
Cb.

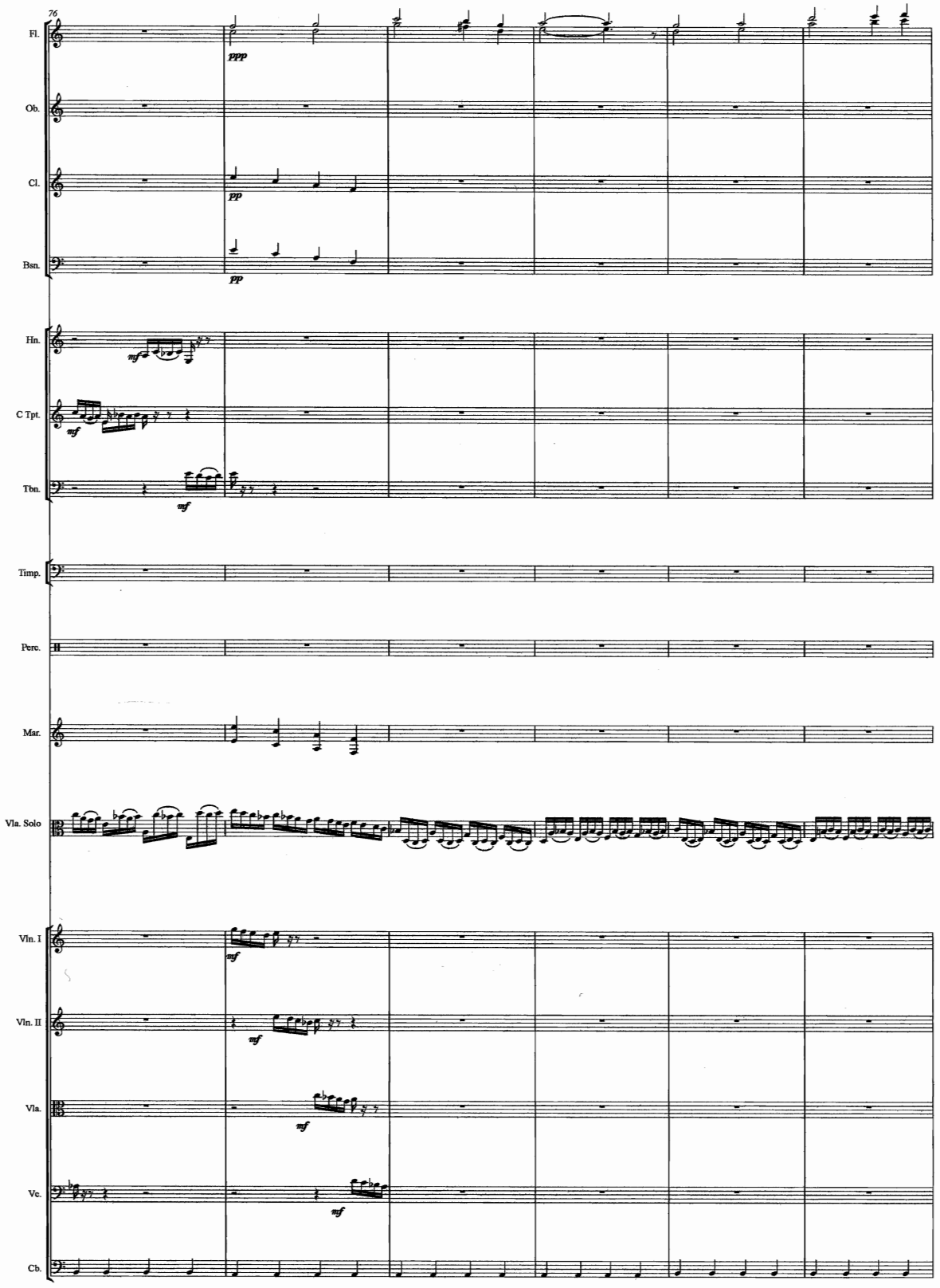

42
C
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
C
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
ppp
p
pp
mf

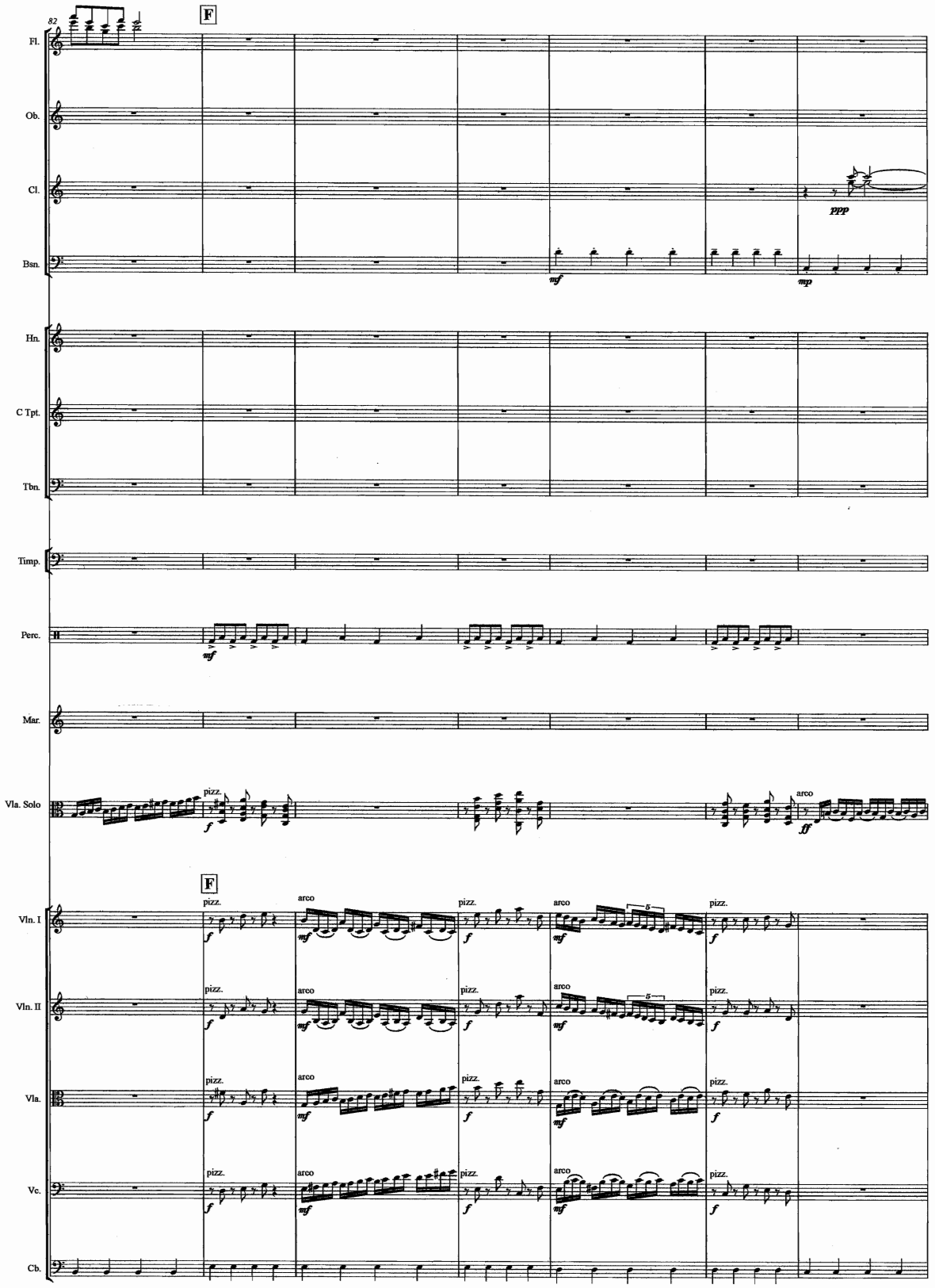

51
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco

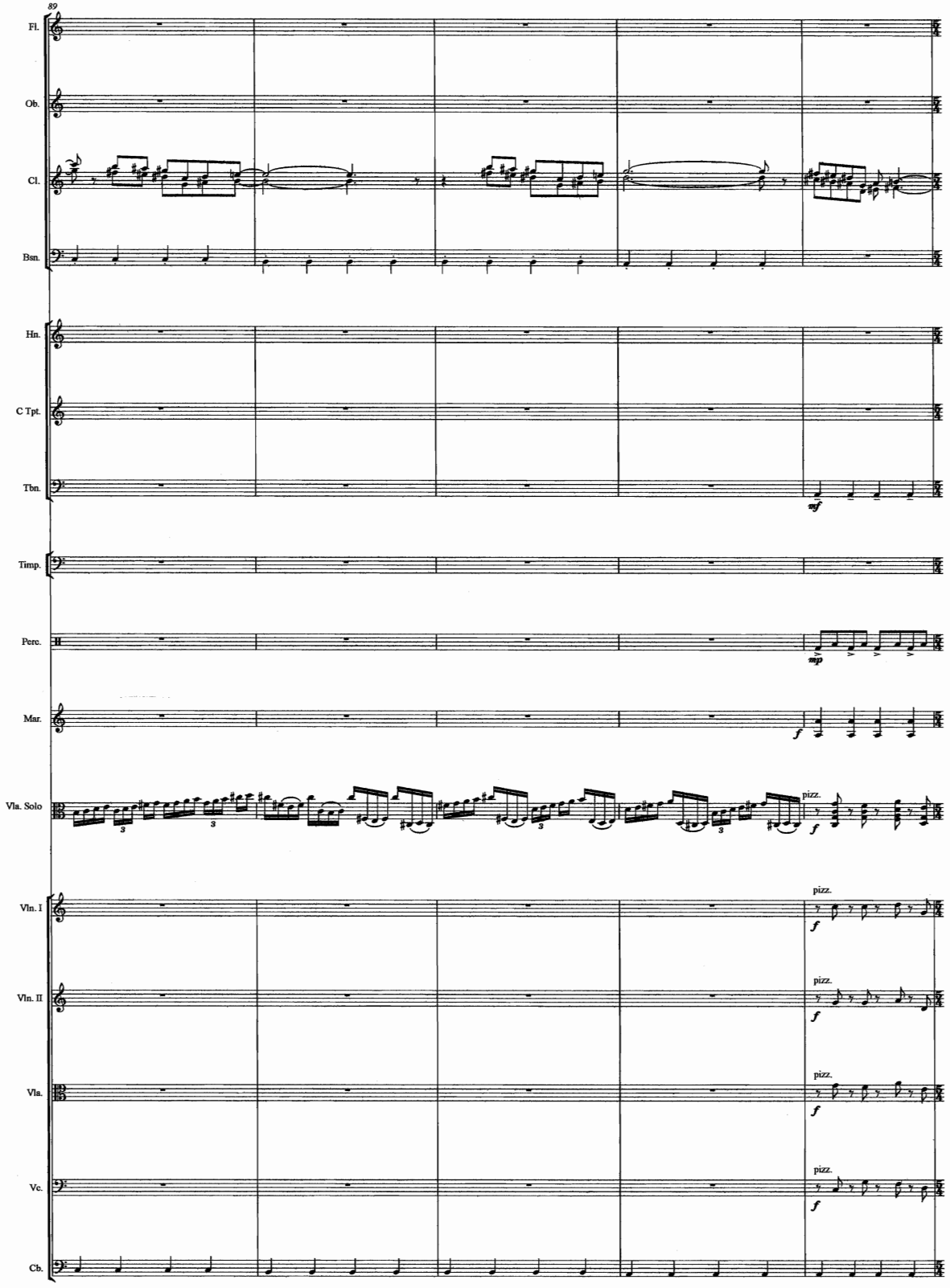

58
Rubato
Fl.
Ob.
Cl.
Bsn.
Hn.
pp
C Tpt.
ppp
pp
Mutes off
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
f
Vln. I
arco
Rubato
Vln. II
arco
pp
divisi
unison
Vla.
arco
Vc.
arco
Cb.
arco

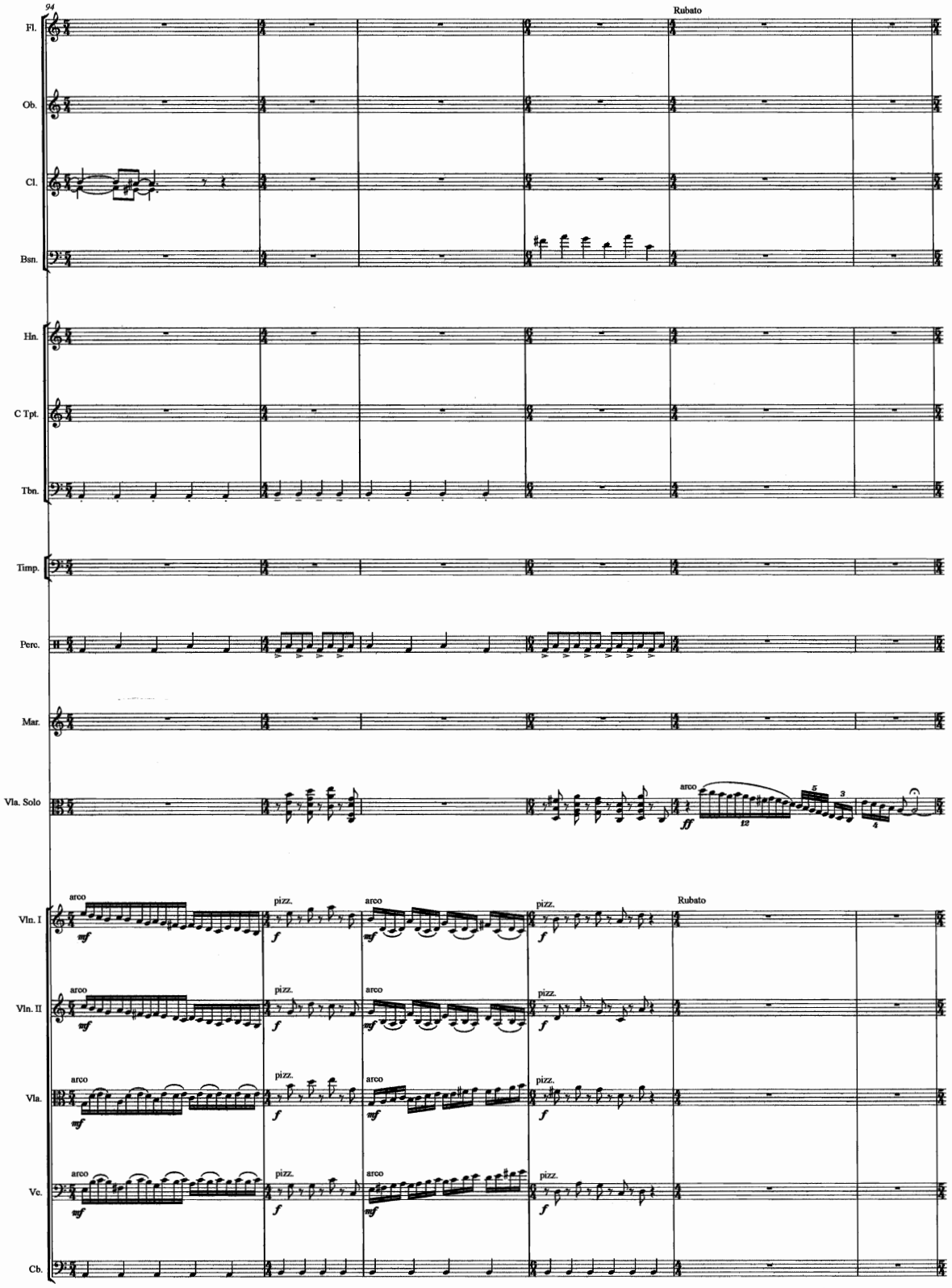

D
A tempo
65
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Triangle
mp
Bongo drum (snare sticks)
Mar.
Vla. Solo
ff
D
A tempo
Vln. I
arco
mf
Vln. II
arco
mf
Vla.
arco
mf
Vc.
arco
mf
Cb.
pizz.
mp

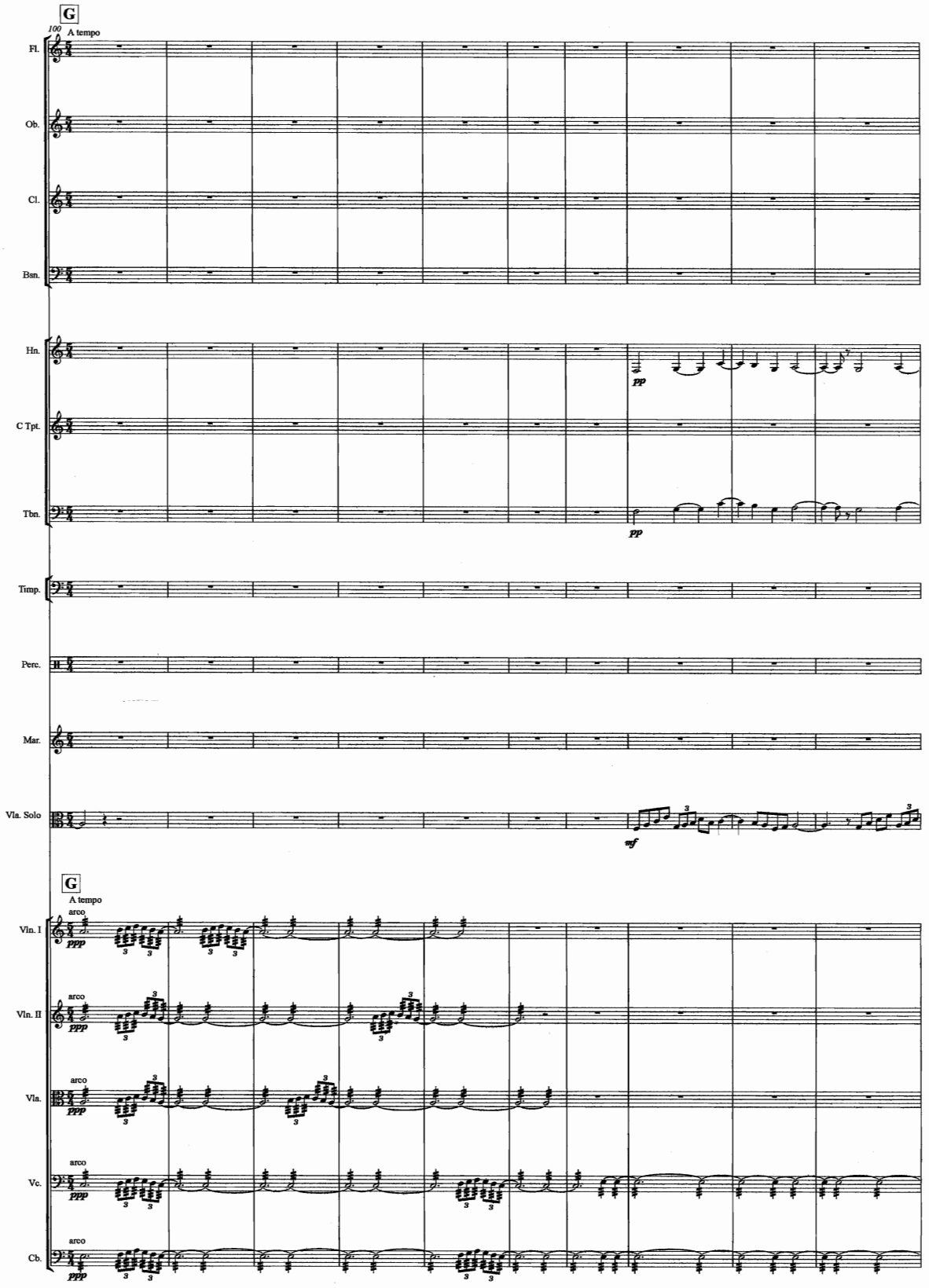

71
E
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Bass drum
Bongo drum (snare sticks)
Perc.
Mar.
Vla. Solo
E
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f

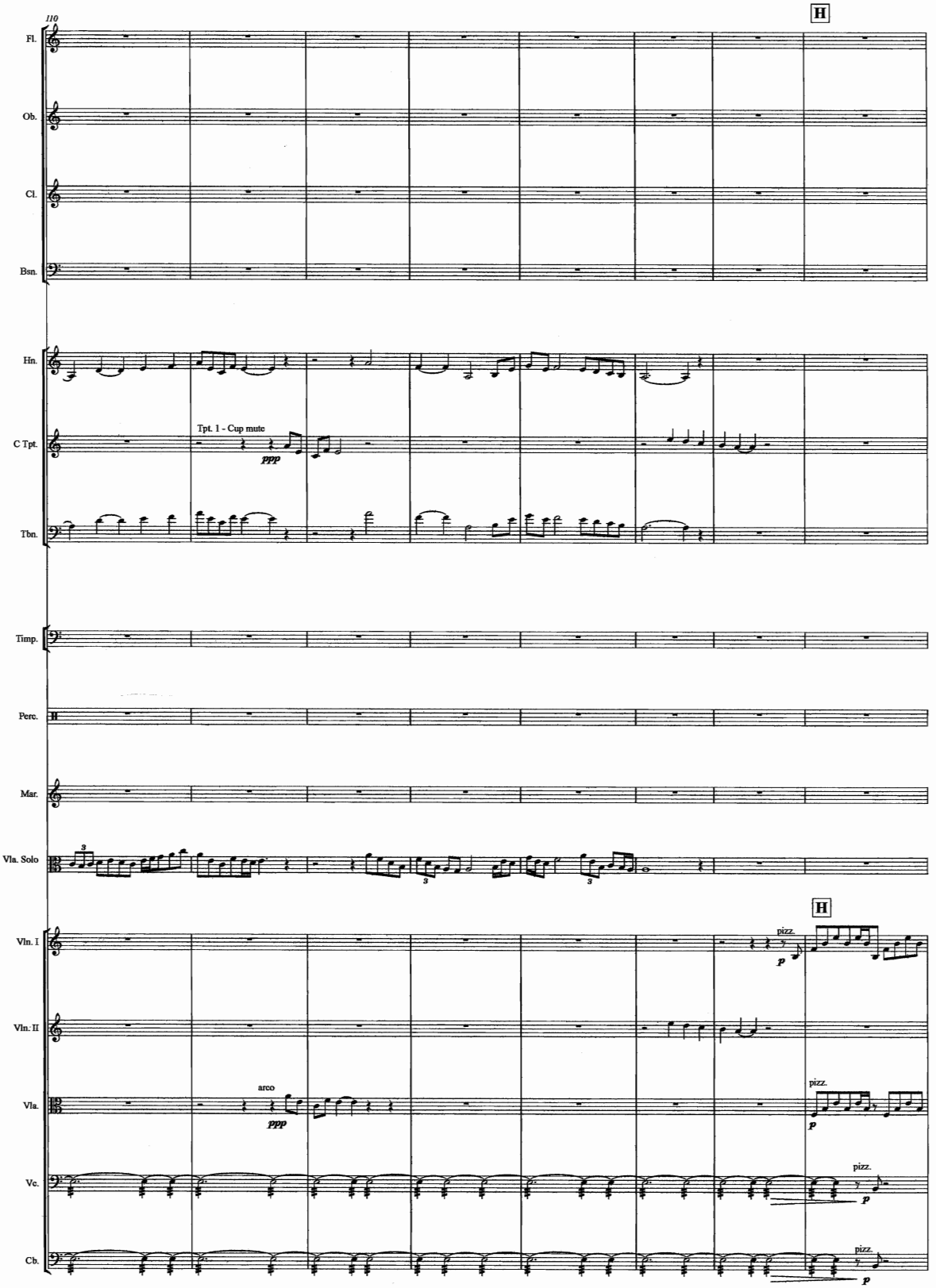

76
Fl.
ppp
Ob.
Cl.
pp
Bsn.
pp
Hn.
mf
C Tpt.
mf
Tbn.
mf
Timp.
Perc.
Mar.
Vla. Solo
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.

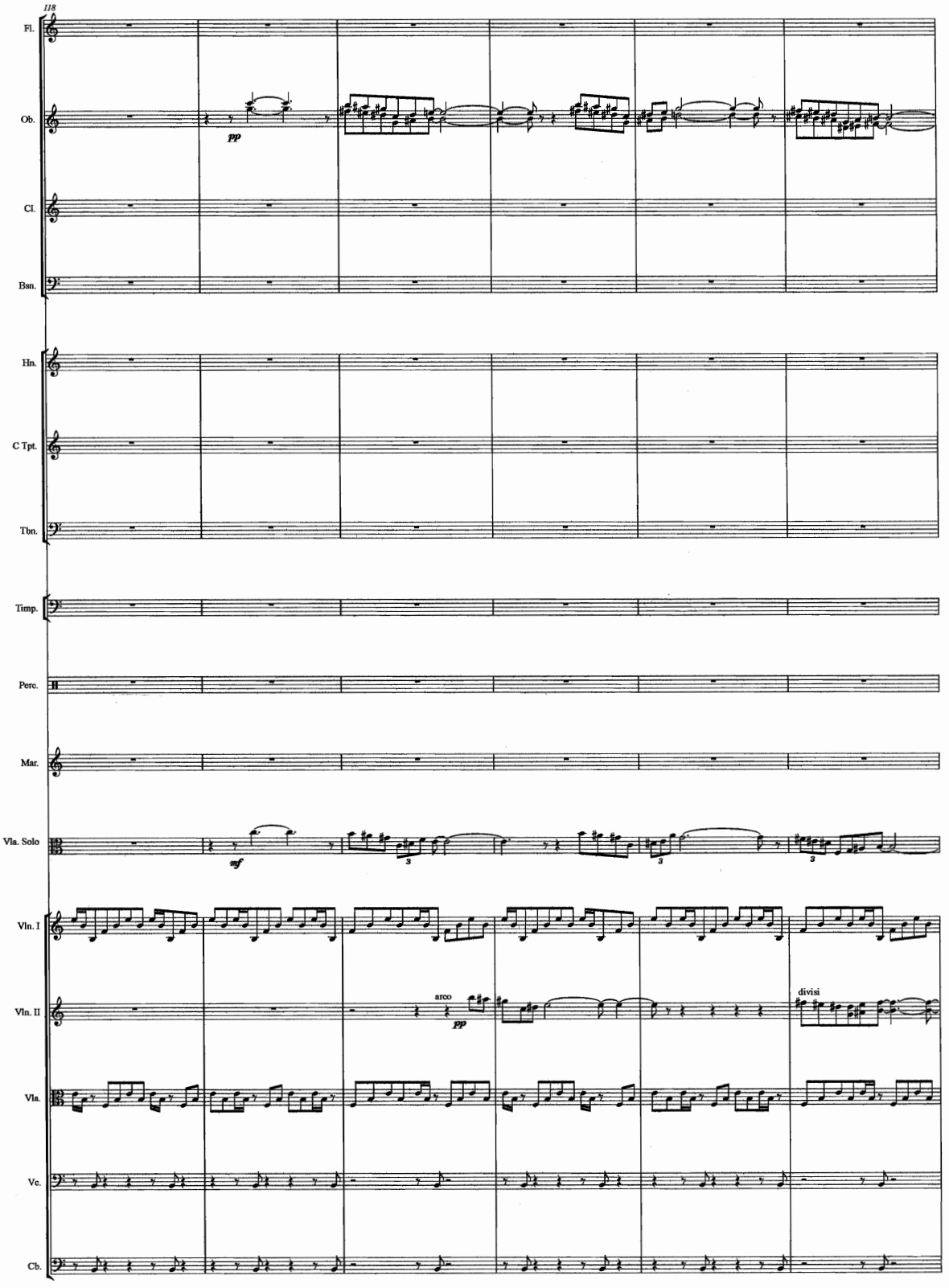

82
F
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
mf
mp
f
ff
pizz.
arco
5

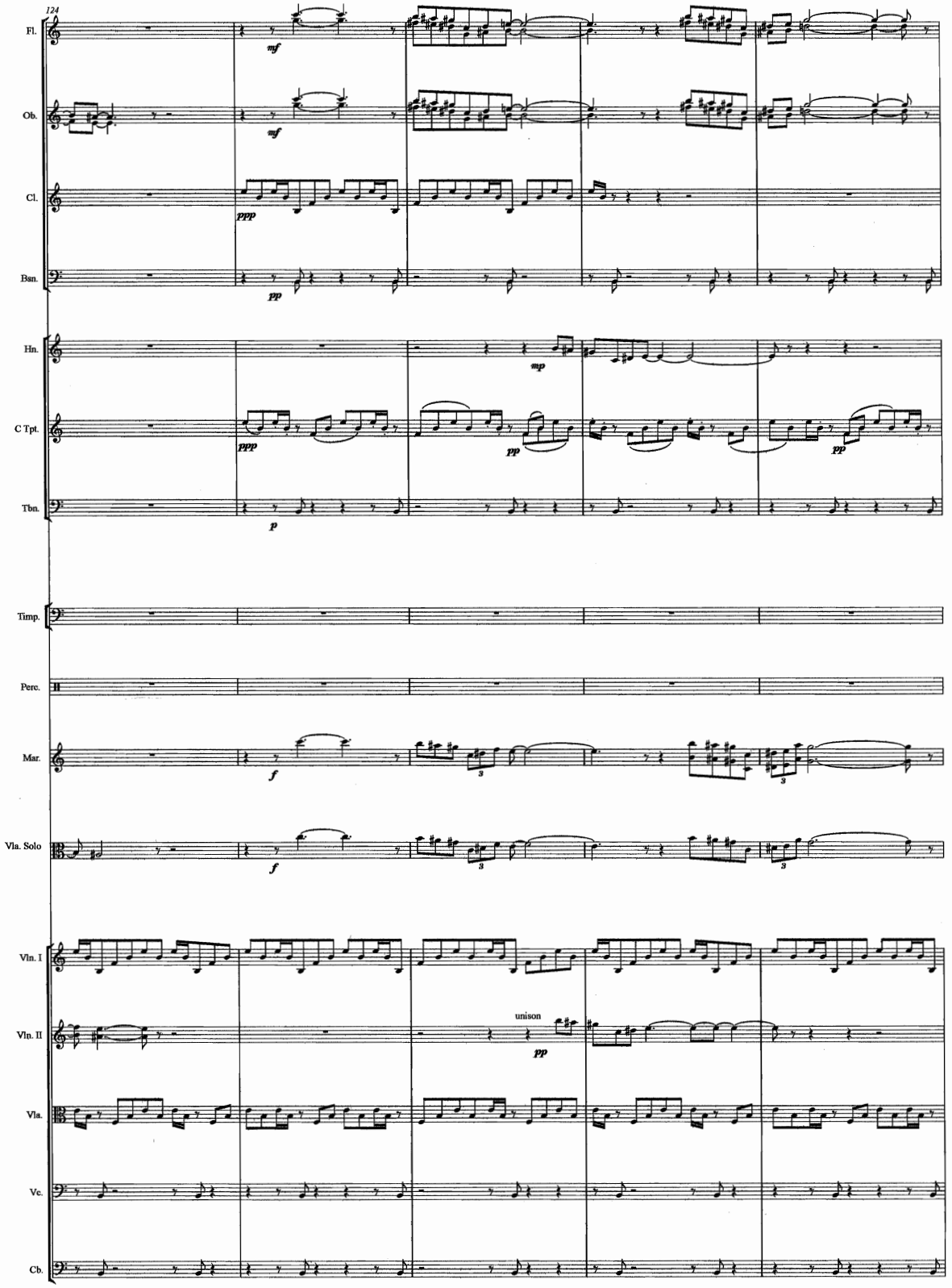

89
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
mf
Timp.
Perc.
mp
Mar.
f
Vla. Solo
pizz.
f
Vln. I
pizz.
f
Vln. II
pizz.
f
Vla.
pizz.
f
Vc.
pizz.
f
Cb.

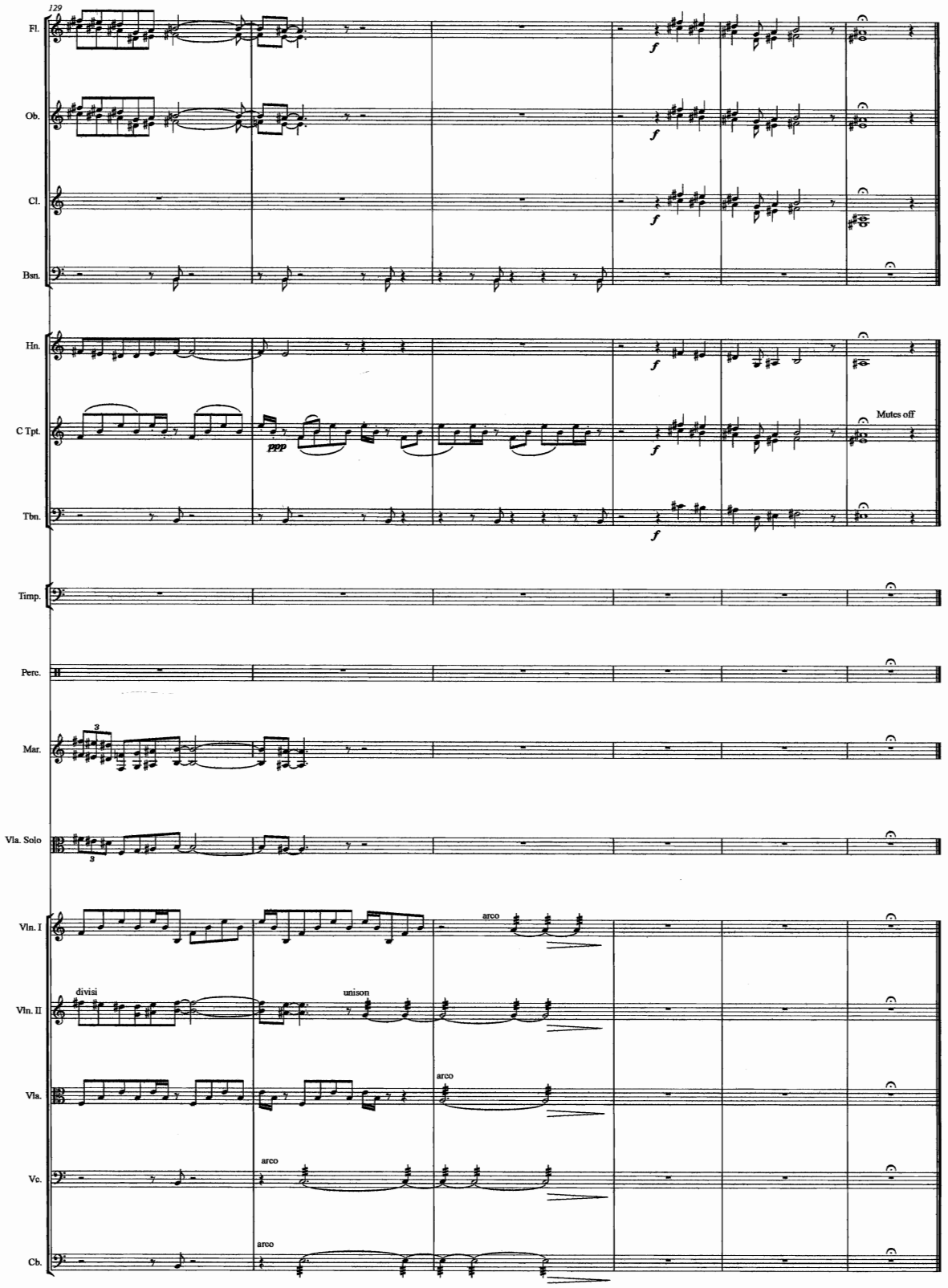

94
Rubato
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
arco
ff
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
pizz.
mf
f
Rubato


G
100
A tempo
Fl.
Ob.
Cl.
Bsn.
Hn.
pp
C Tpt.
Tbn.
pp
Timp.
Perc.
Mar.
Vla. Solo
sf
G
A tempo
arco
Vln. I
ppp
arco
Vln. II
ppp
arco
Vla.
ppp
arco
Vc.
ppp
arco
Cb.
ppp

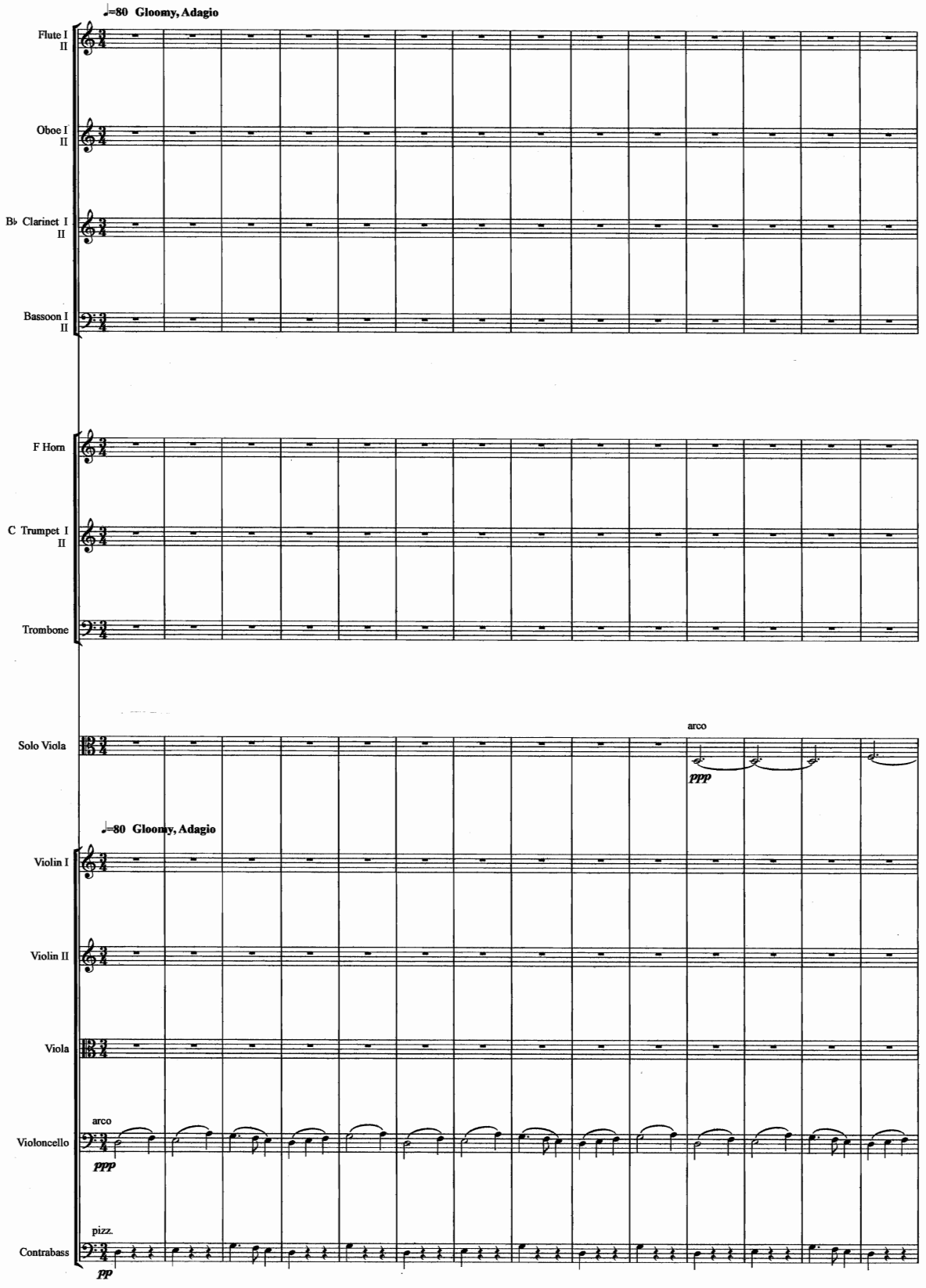

110
H
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tpt. 1 - Cup mute
ppp
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
H
Vln. I
pizz.
p
Vln. II
Vla.
arco
ppp
pizz.
p
Vc.
pizz.
p
Cb.
pizz.
p

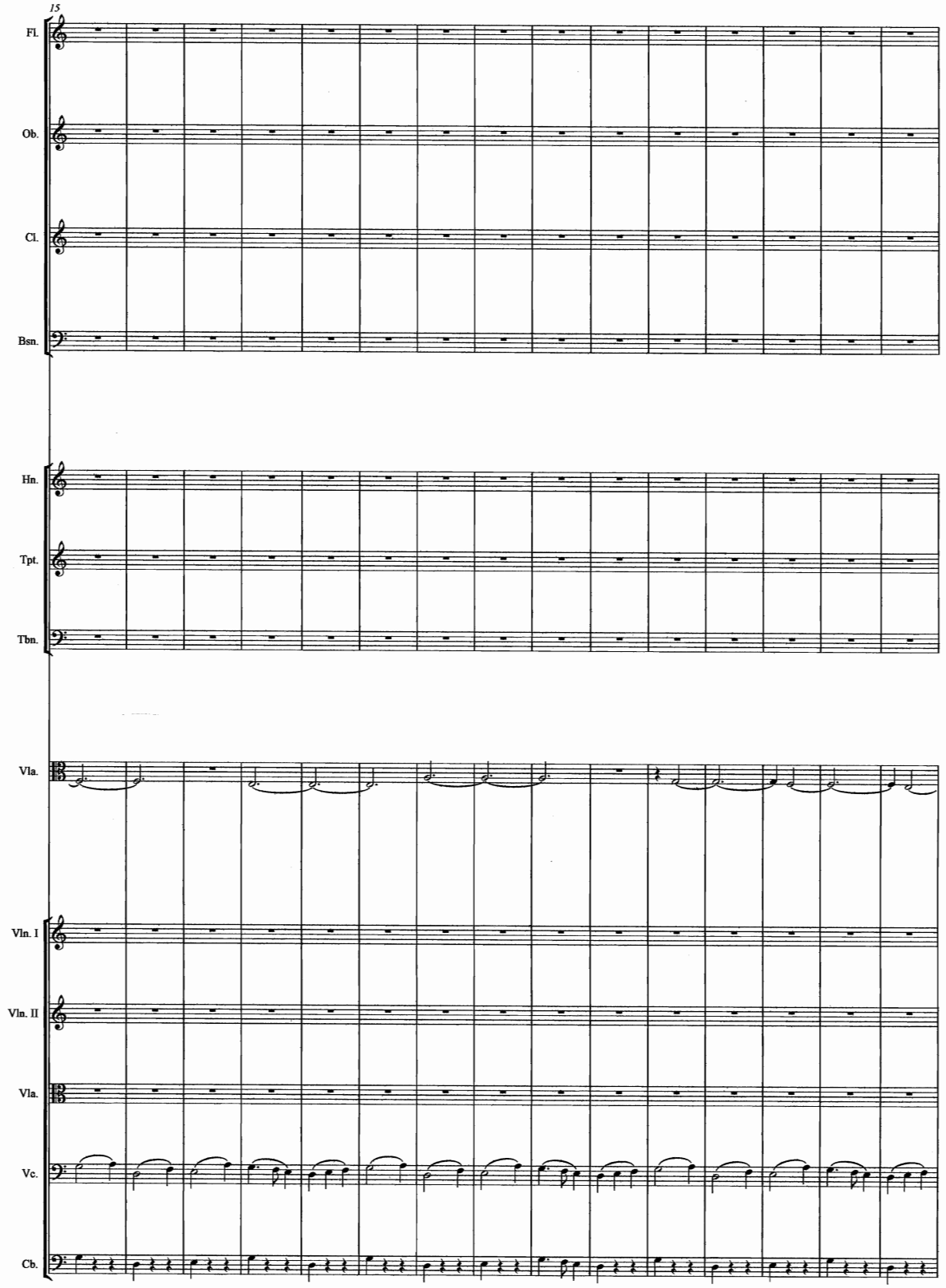

118
Fl.
Ob.
pp
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
mf
3
3
3
Vln. I
Vln. II
arco
pp
divisi
Vla.
Vc.
Cb.

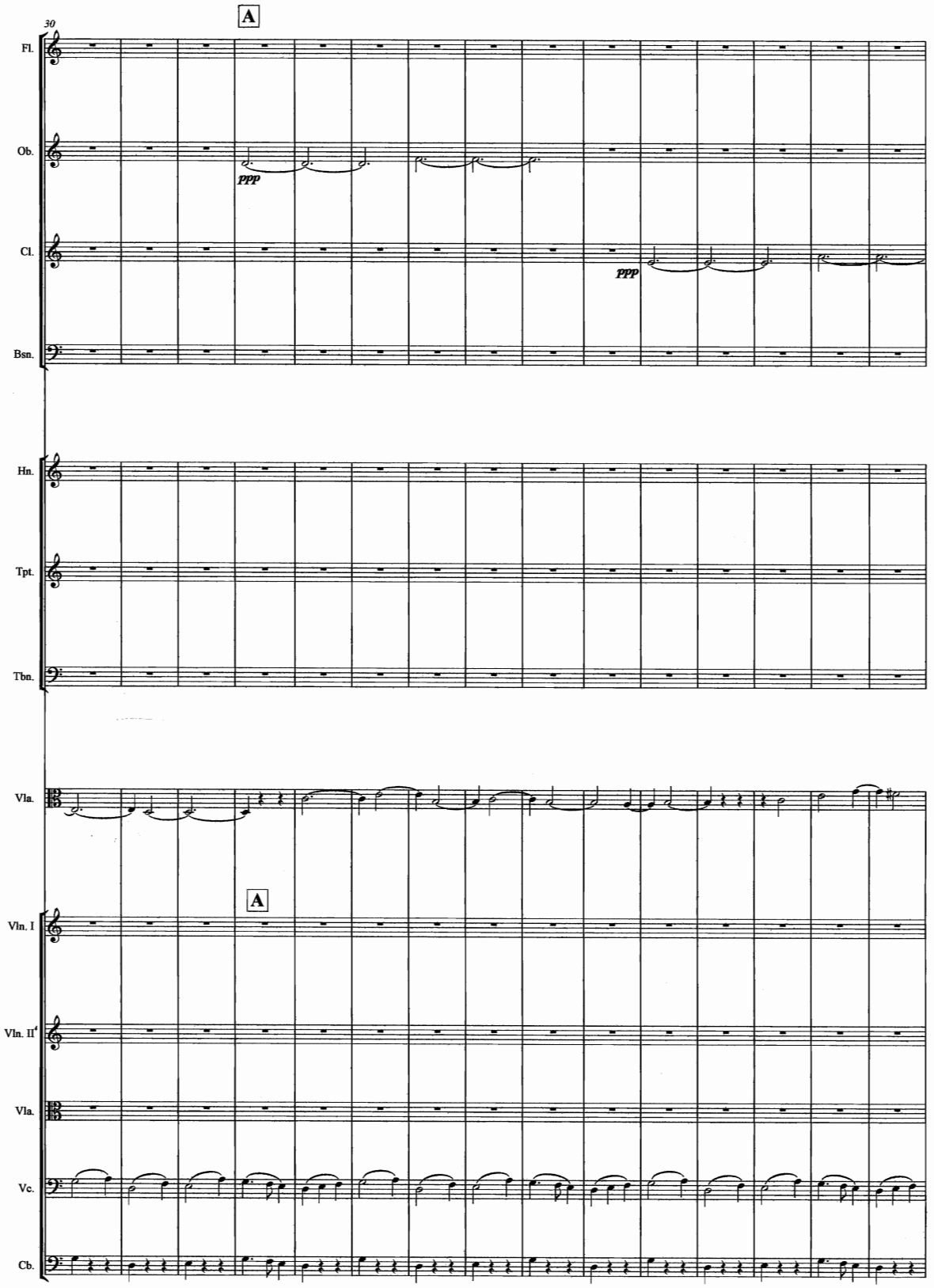

124
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
unison

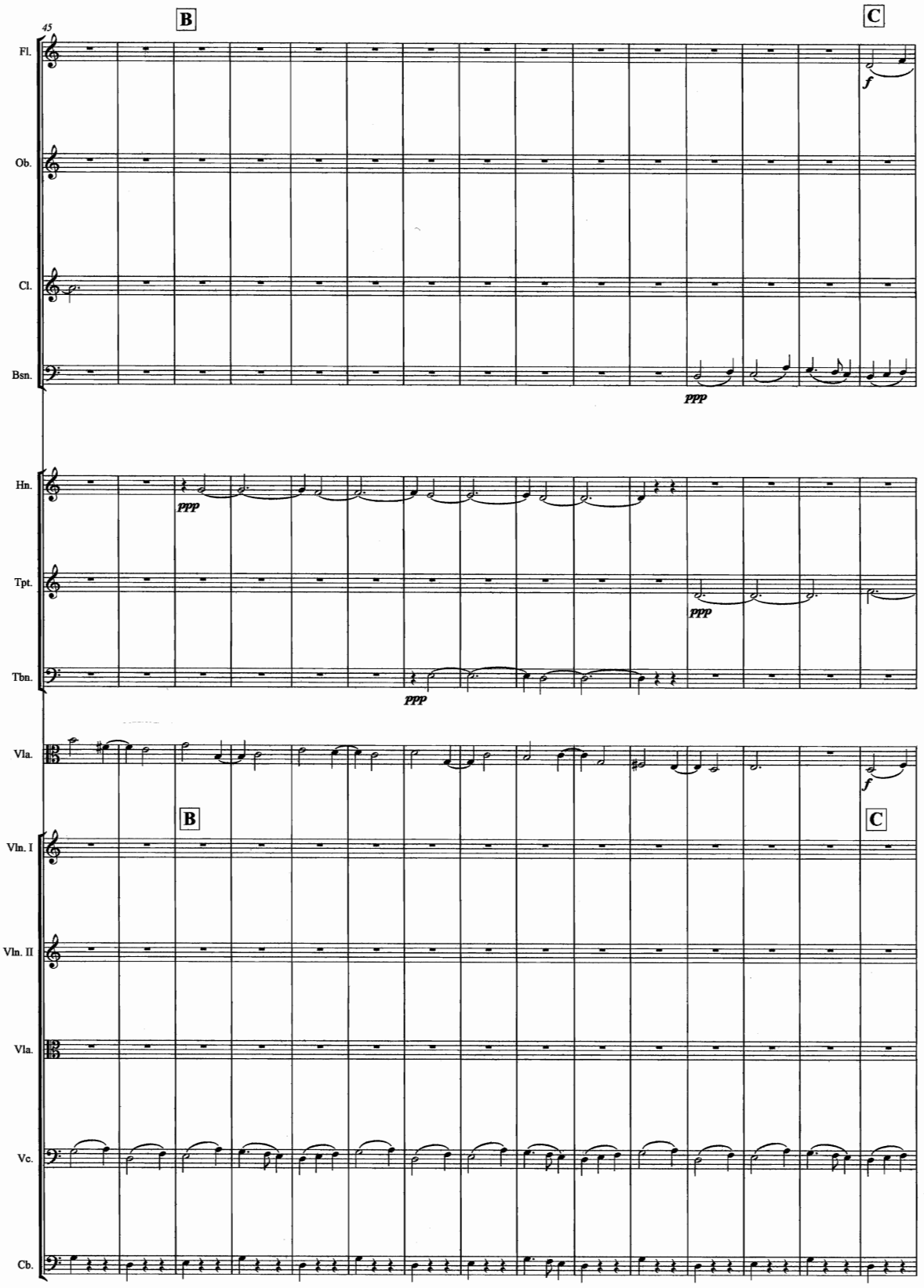

129
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ppp
Mutes off
arco
divisi
unison

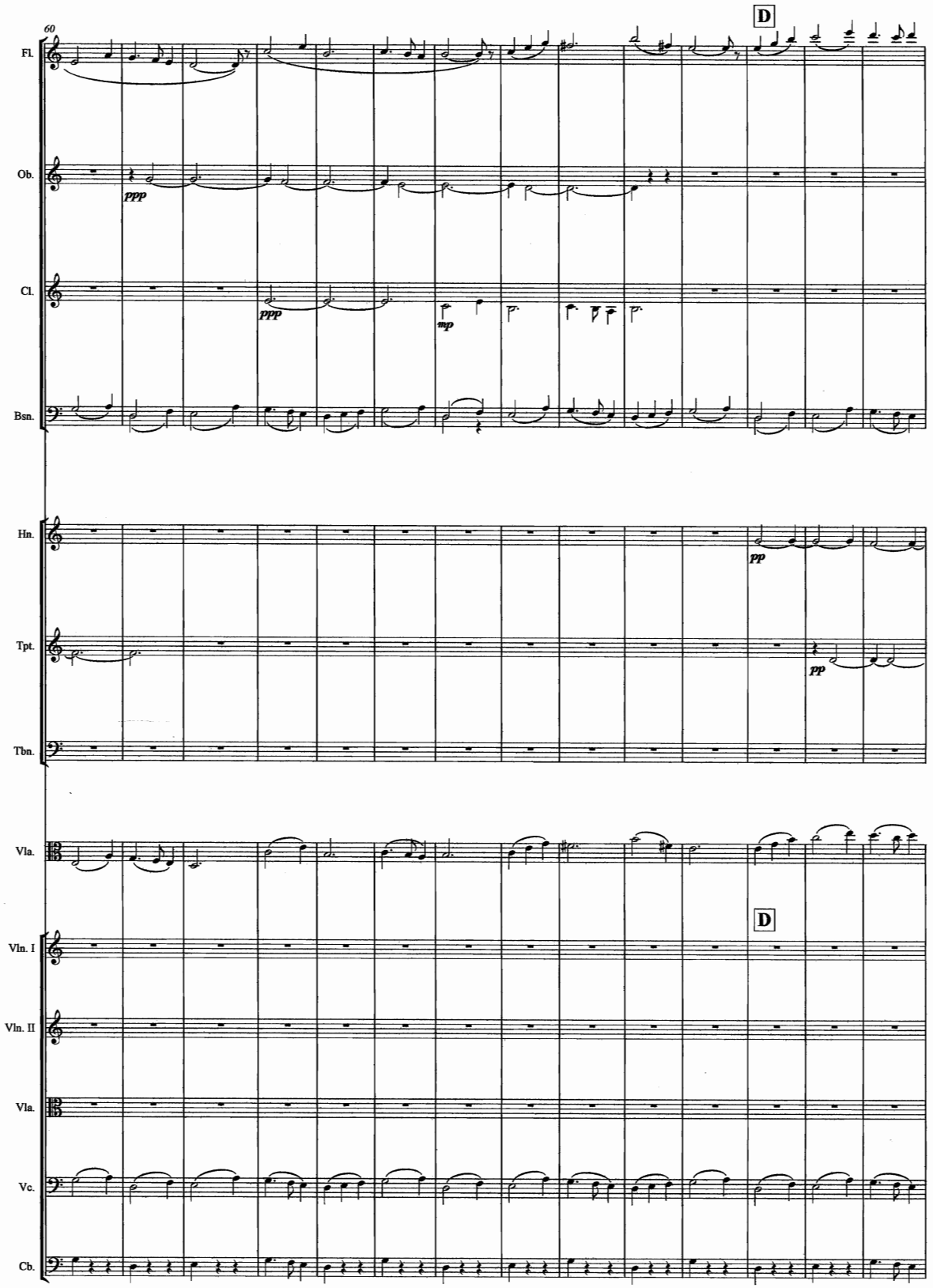
# Movement II

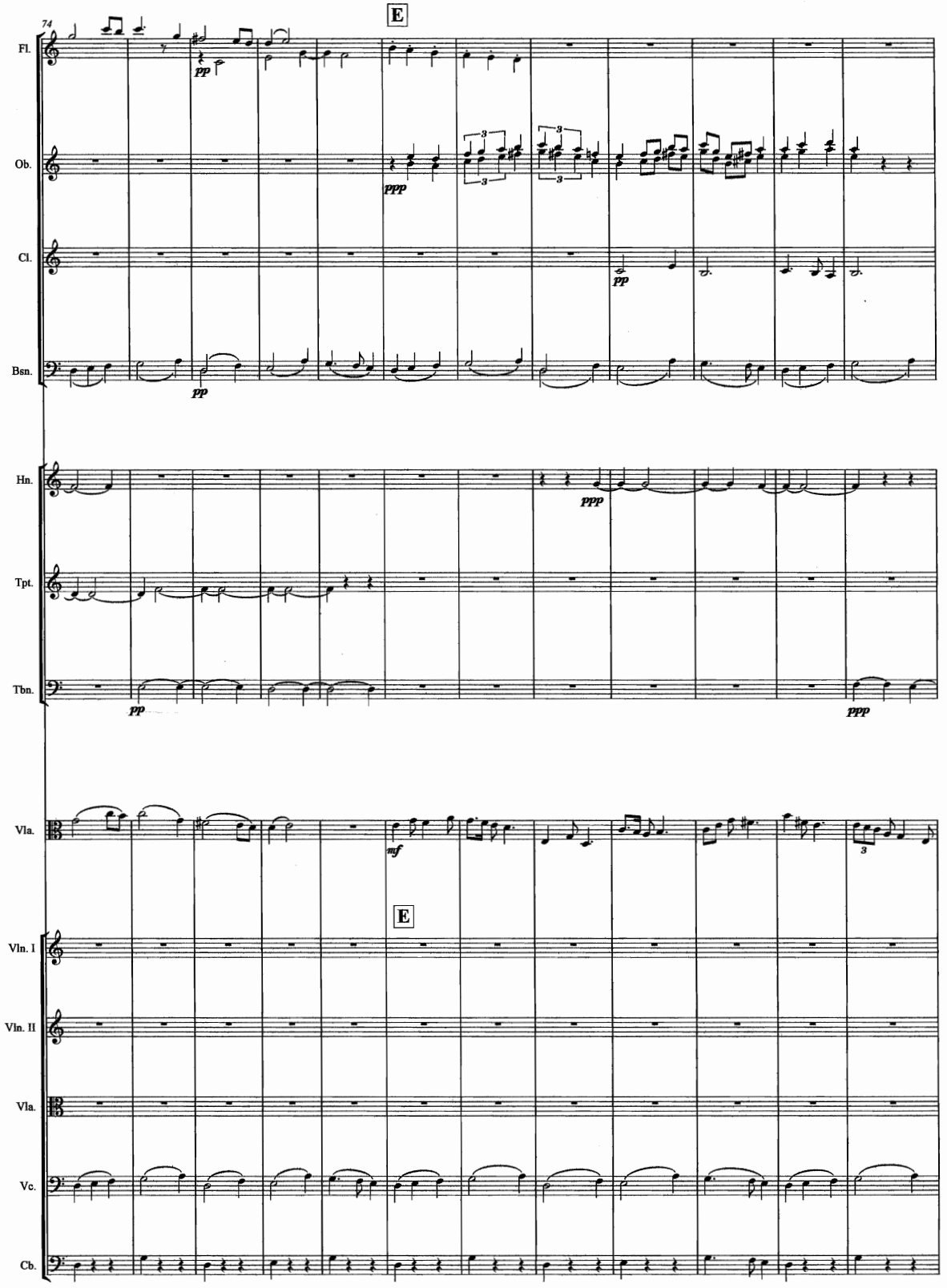

♩=80 Gloomy, Adagio
Flute I
II
Oboe I
II
B♭ Clarinet I
II
Bassoon I
II
F Horn
C Trumpet I
II
Trombone
Solo Viola
arco
ppp
♩=80 Gloomy, Adagio
Violin I
Violin II
Viola
Violoncello
arco
ppp
Contrabass
pizz.
pp

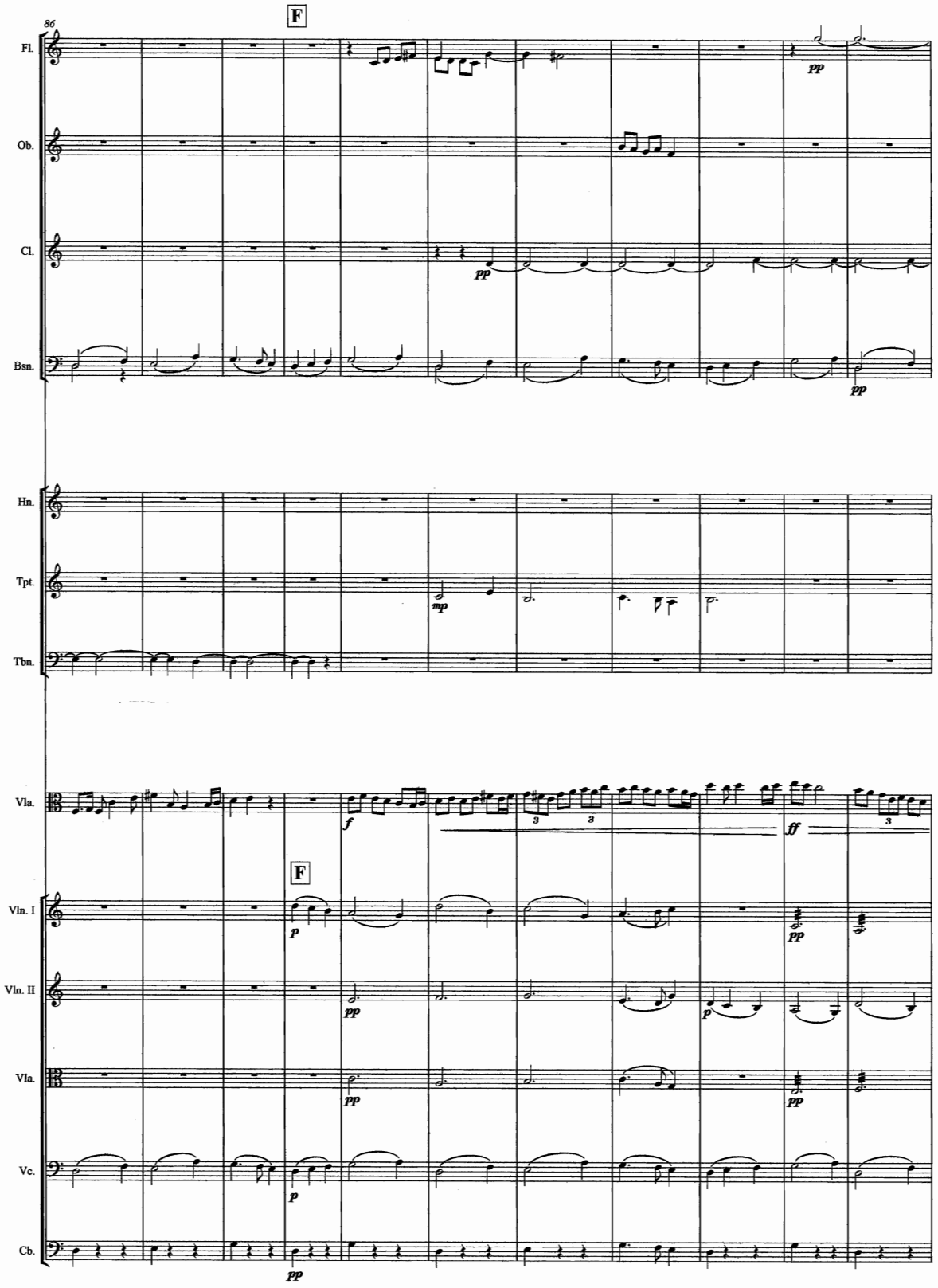

15
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

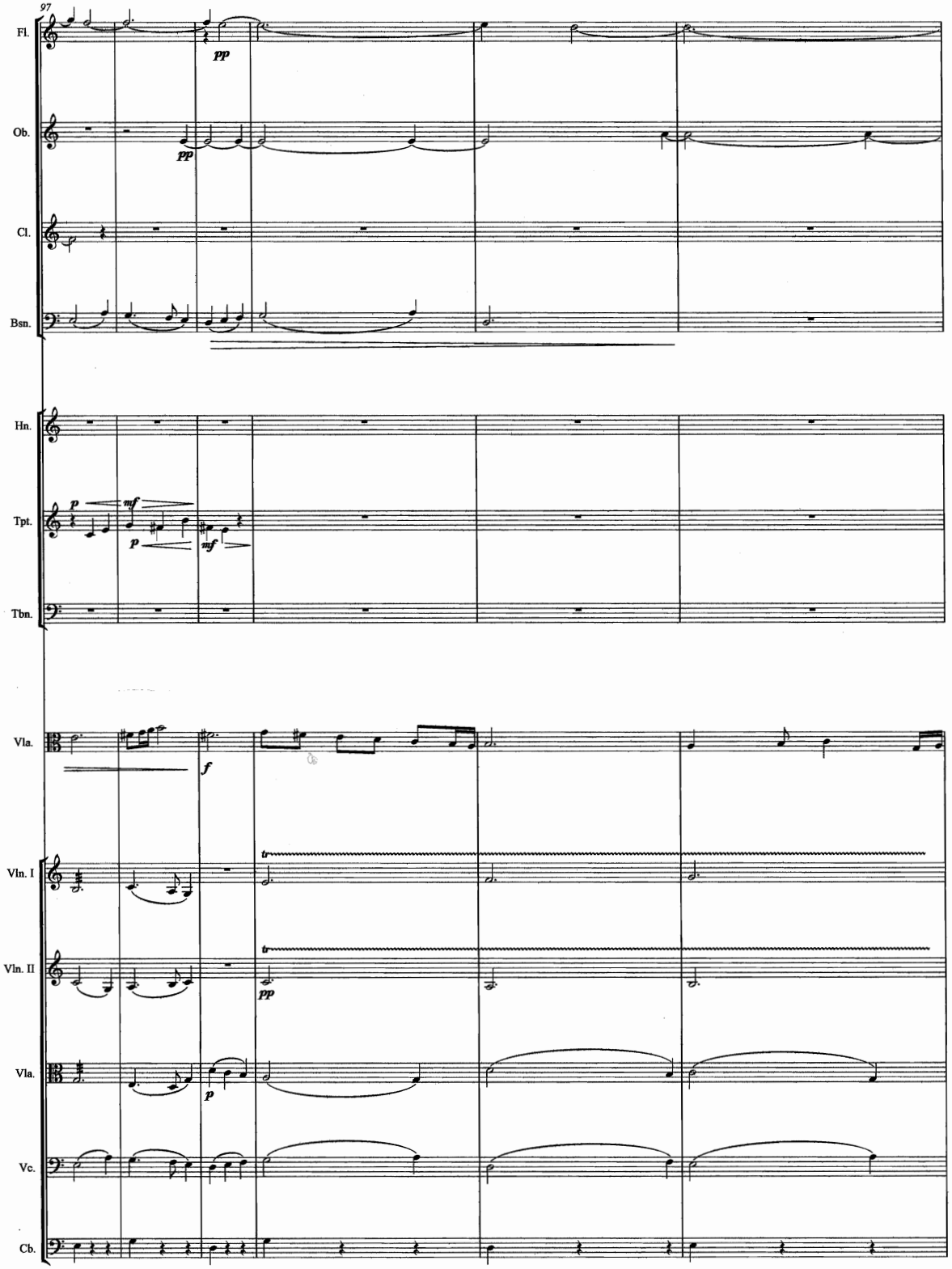

30
A
Fl.
Ob.
ppp
Cl.
ppp
Bsn.
Hn.
Tpt.
Tbn.
Vla.
A
Vln. I
Vln. II
Vla.
Vc.
Cb.

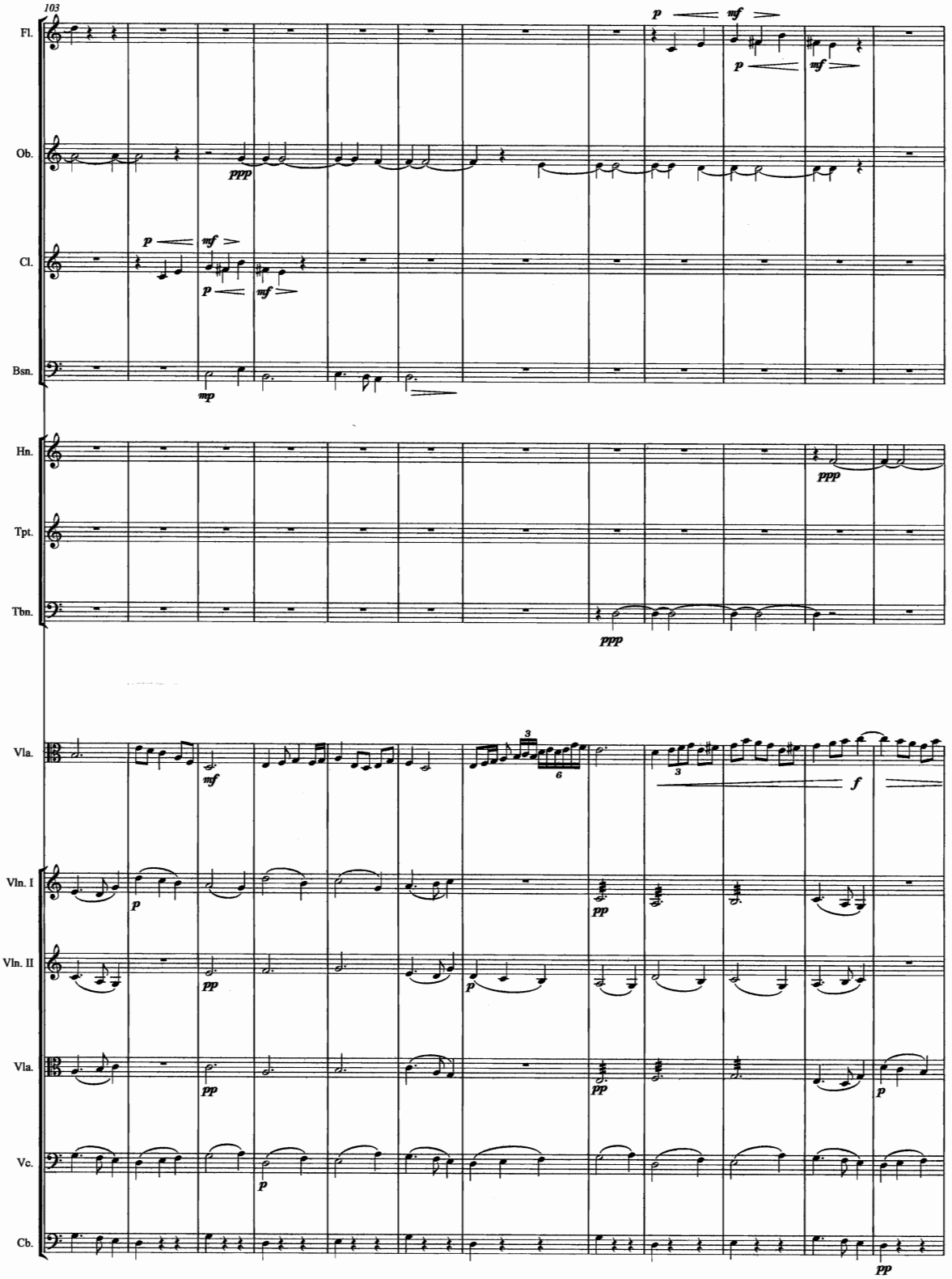

45
B
C
Fl.
Ob.
Cl.
Bsn.
f
ppp
Hn.
Tpt.
Tbn.
ppp
ppp
ppp
Vla.
B
C
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

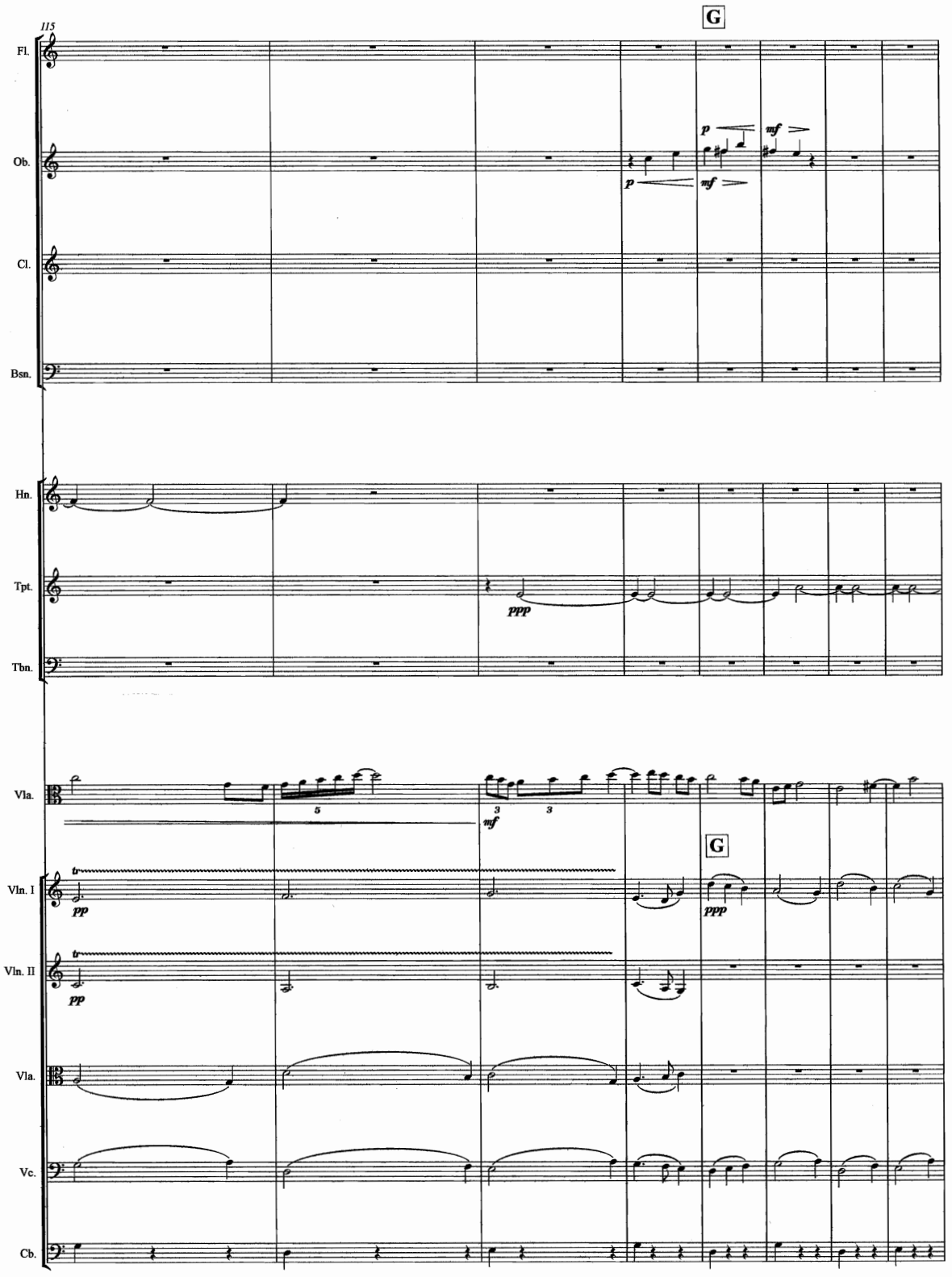

60
D
Fl.
Ob.
ppp
Cl.
ppp
mp
Bsn.
Hn.
pp
Tpt.
pp
Tbn.
Vla.
D
Vln. I
Vln. II
Vla.
Vc.
Cb.

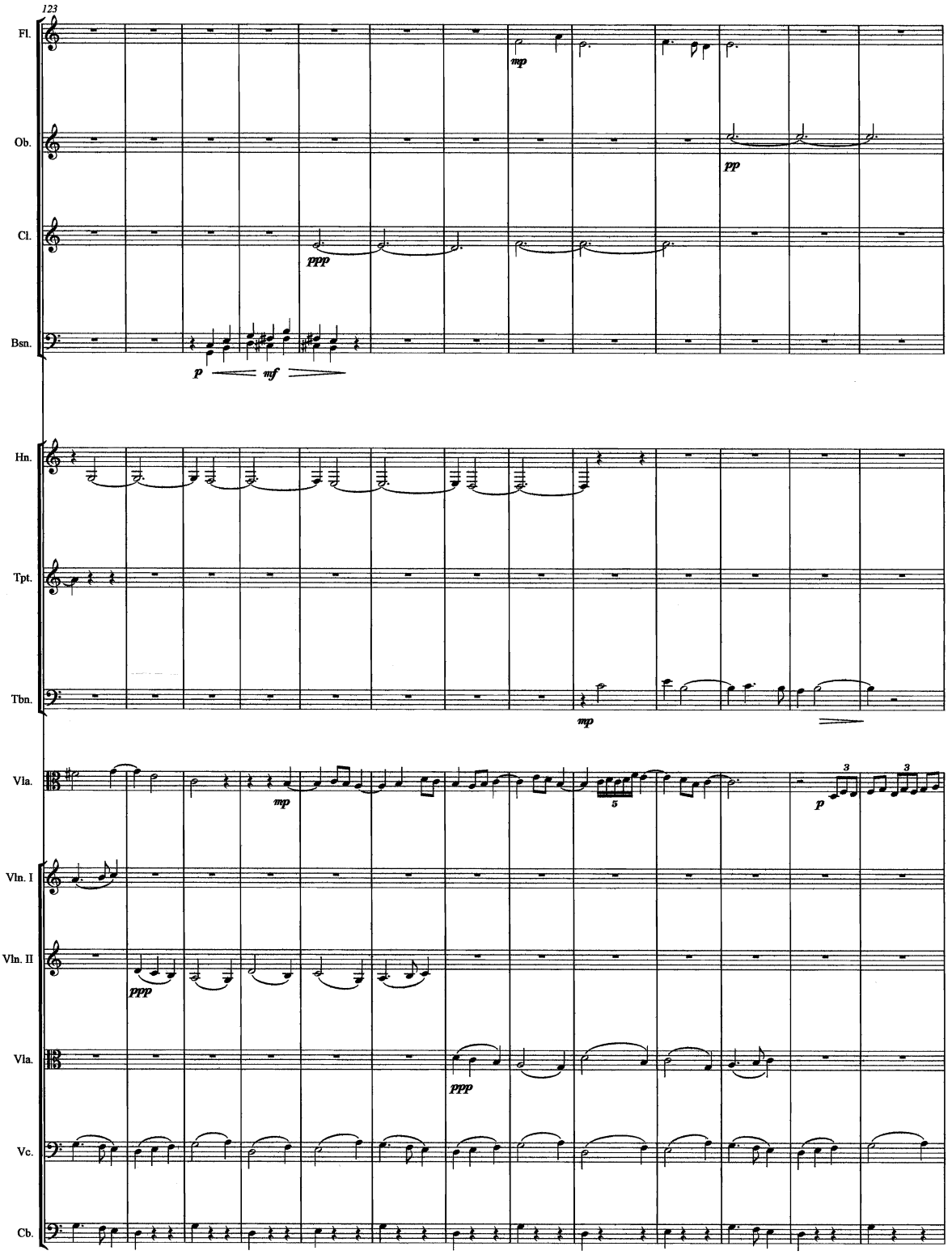

74
E
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
E
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ppp
mf

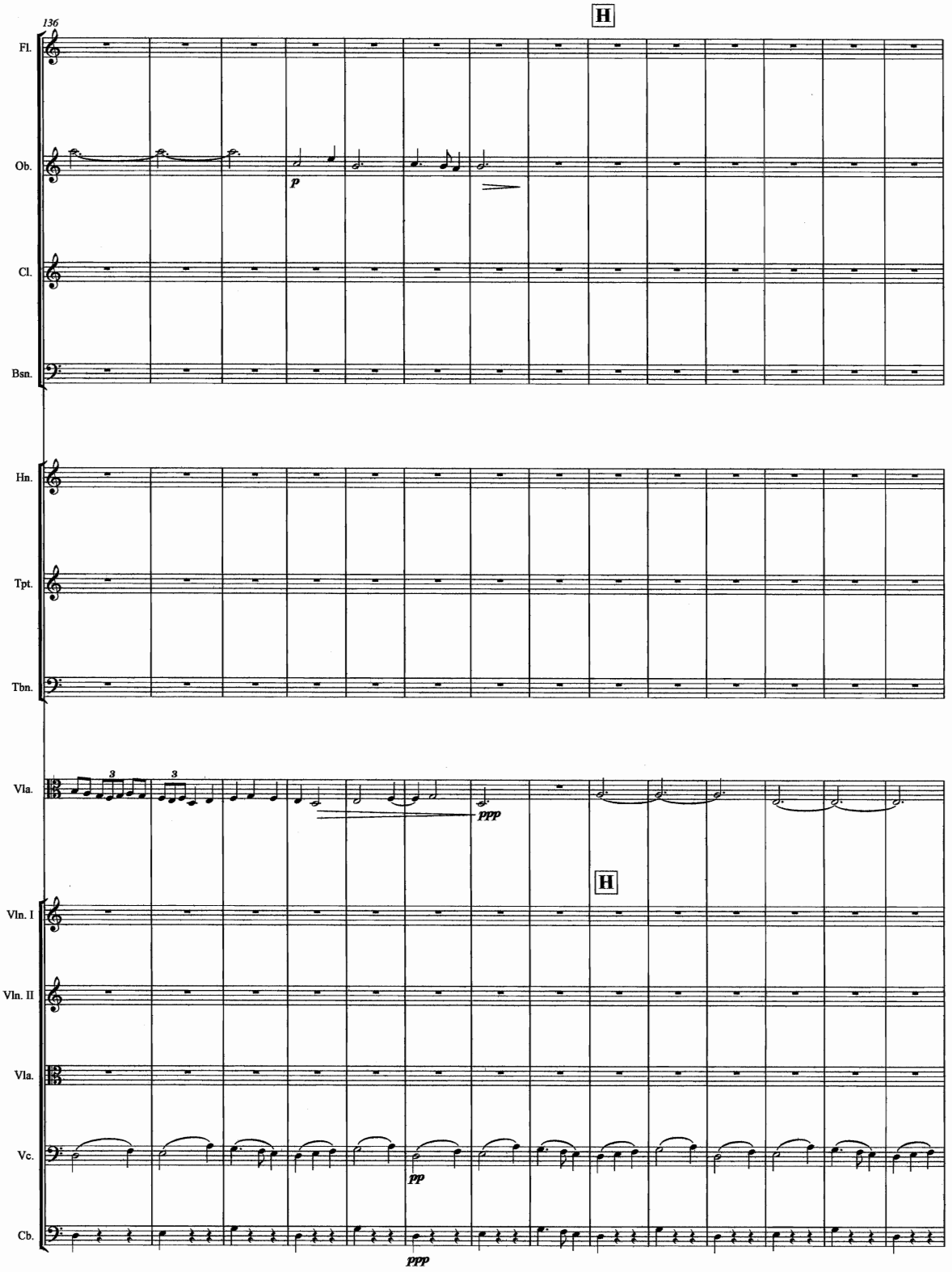

86
F
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
F
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
f
p
ff
3

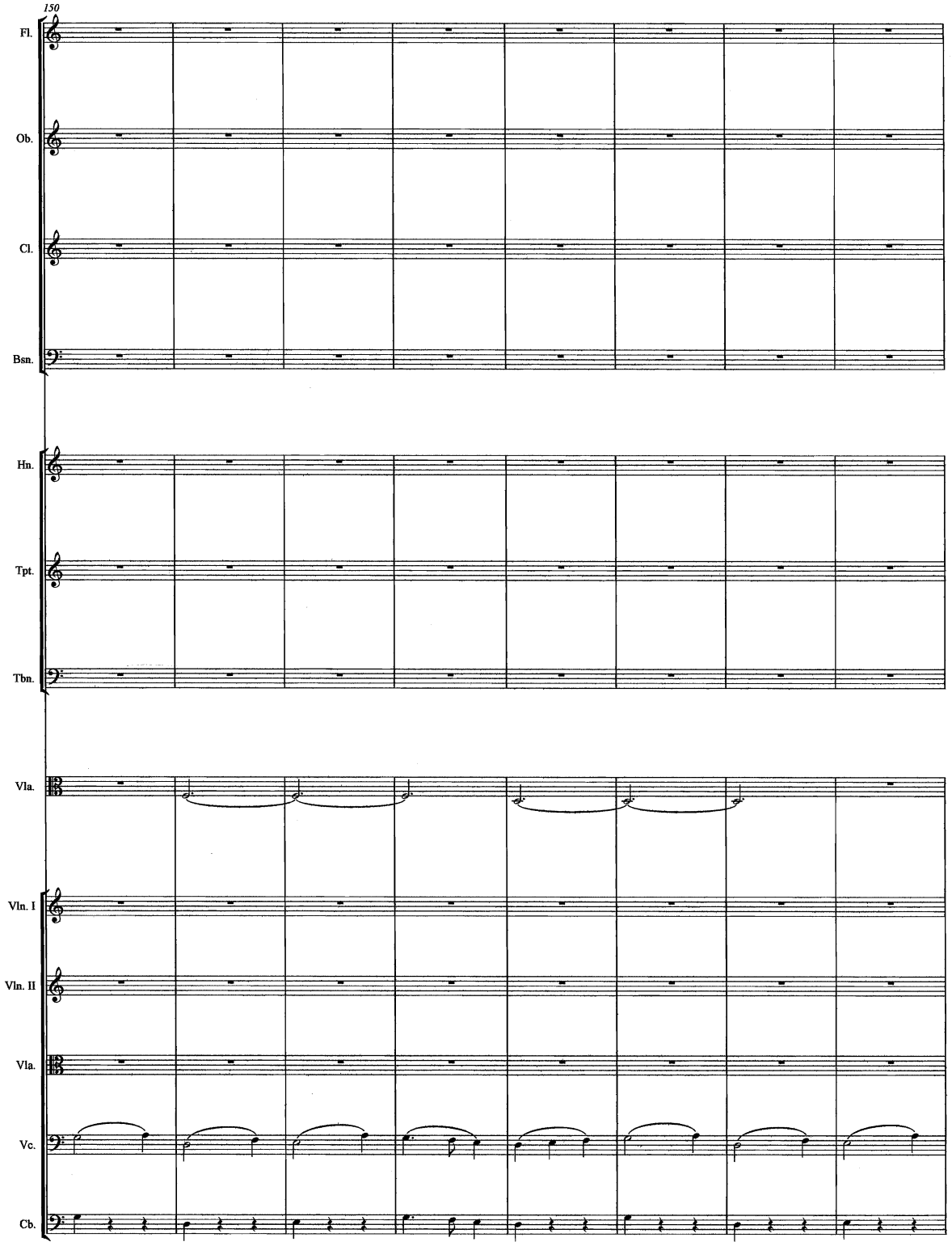

97
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
p
mf
p
mf
f
tr
tr
pp
p

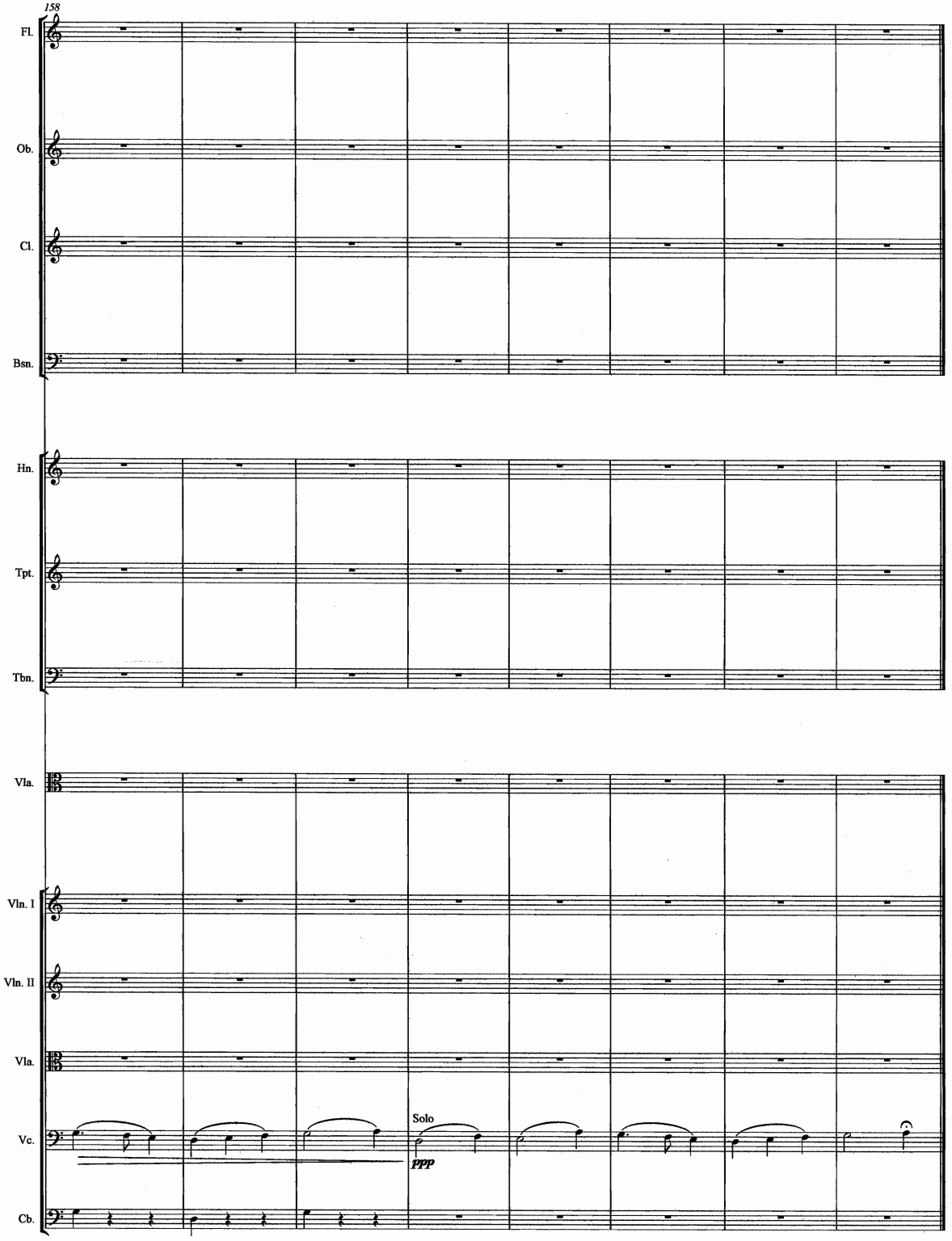

103
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
ppp
mp
pp
f


115
G
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mf
ppp
pp
tr
5
3

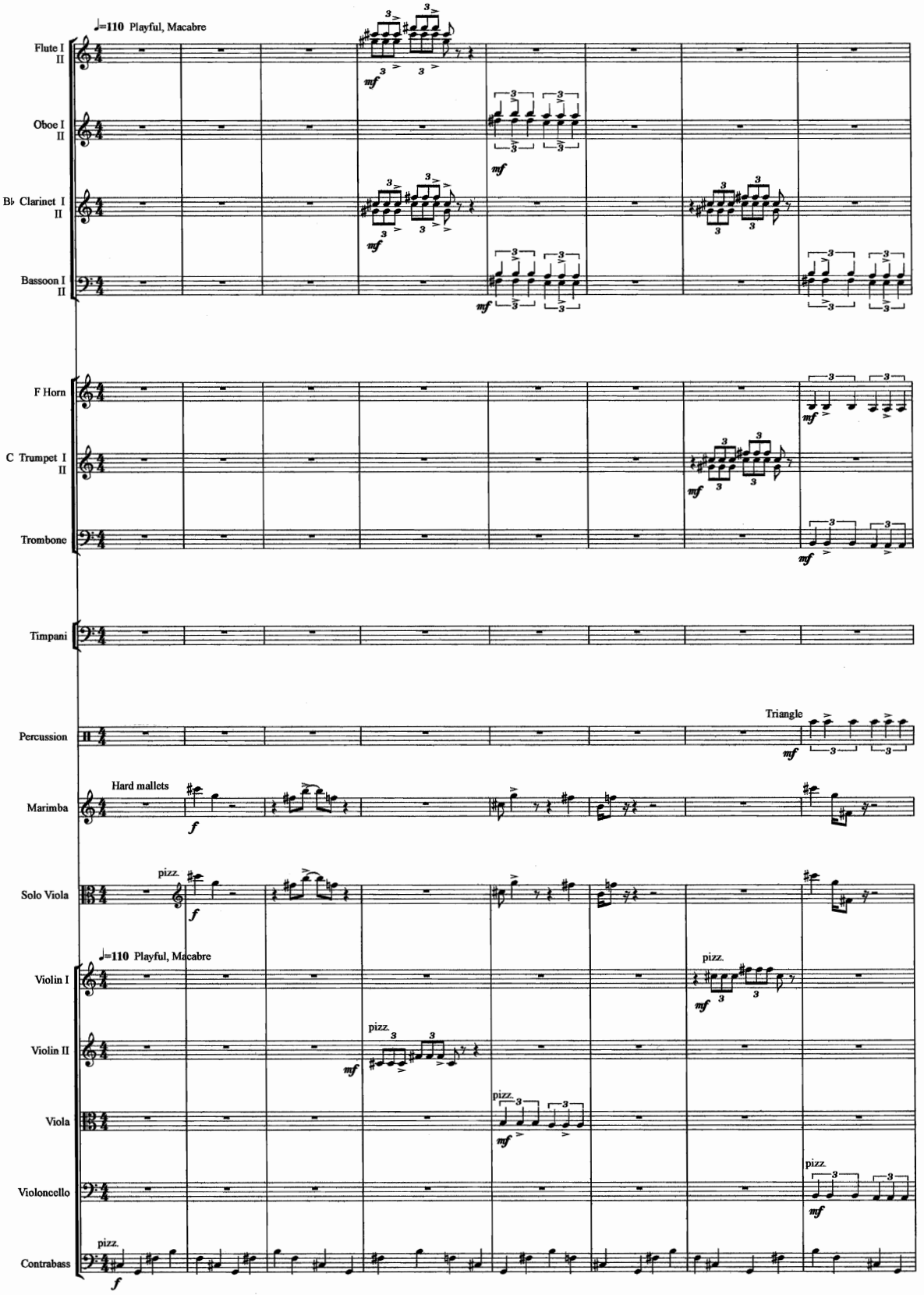

123
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
pp
ppp
p
mf
mp
mp
p
ppp
ppp
3
3
5

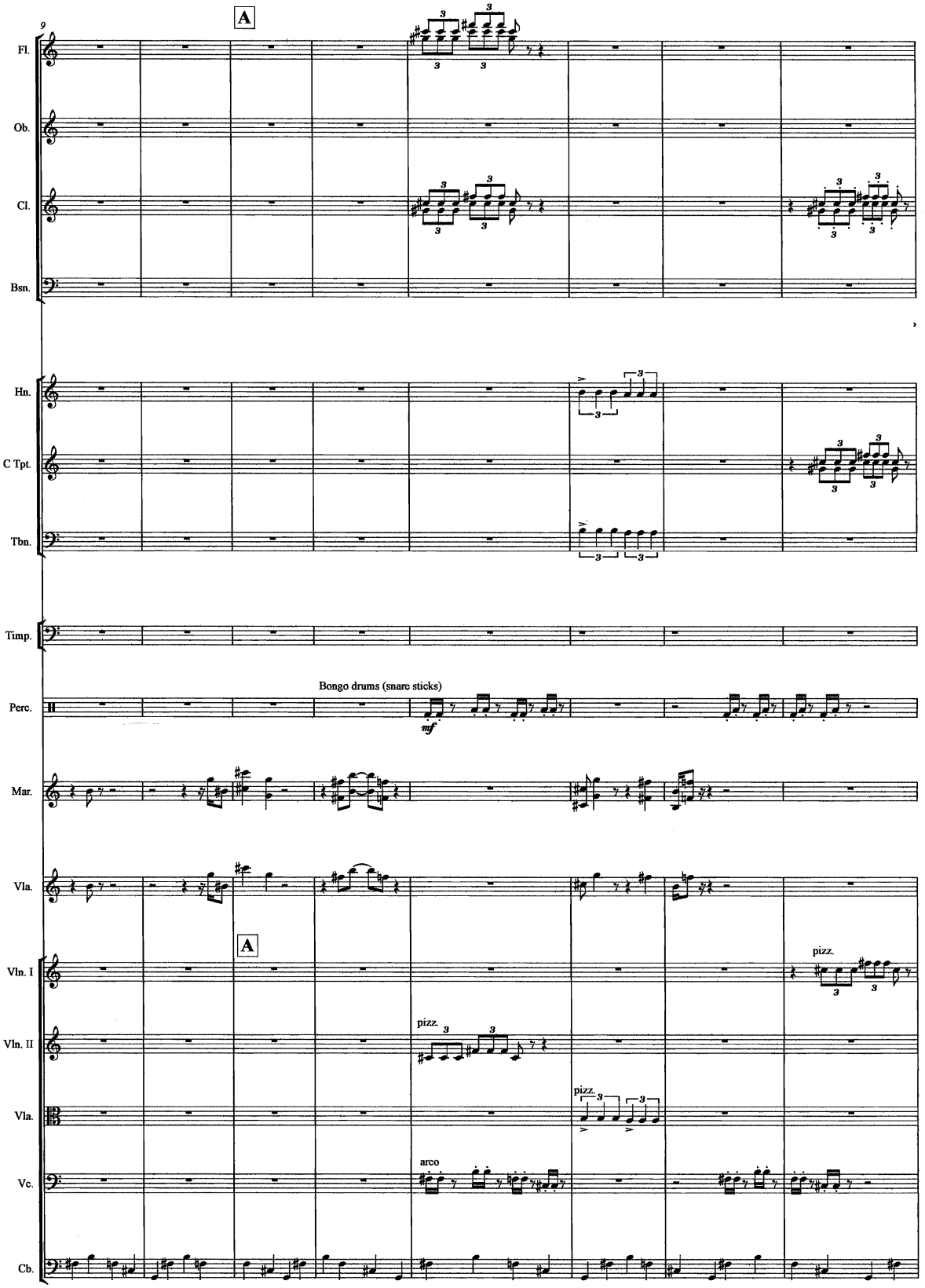

136
H
Fl.
Ob.
p
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
3
3
ppp
H
Vln. I
Vln. II
Vla.
Vc.
pp
Cb.
ppp

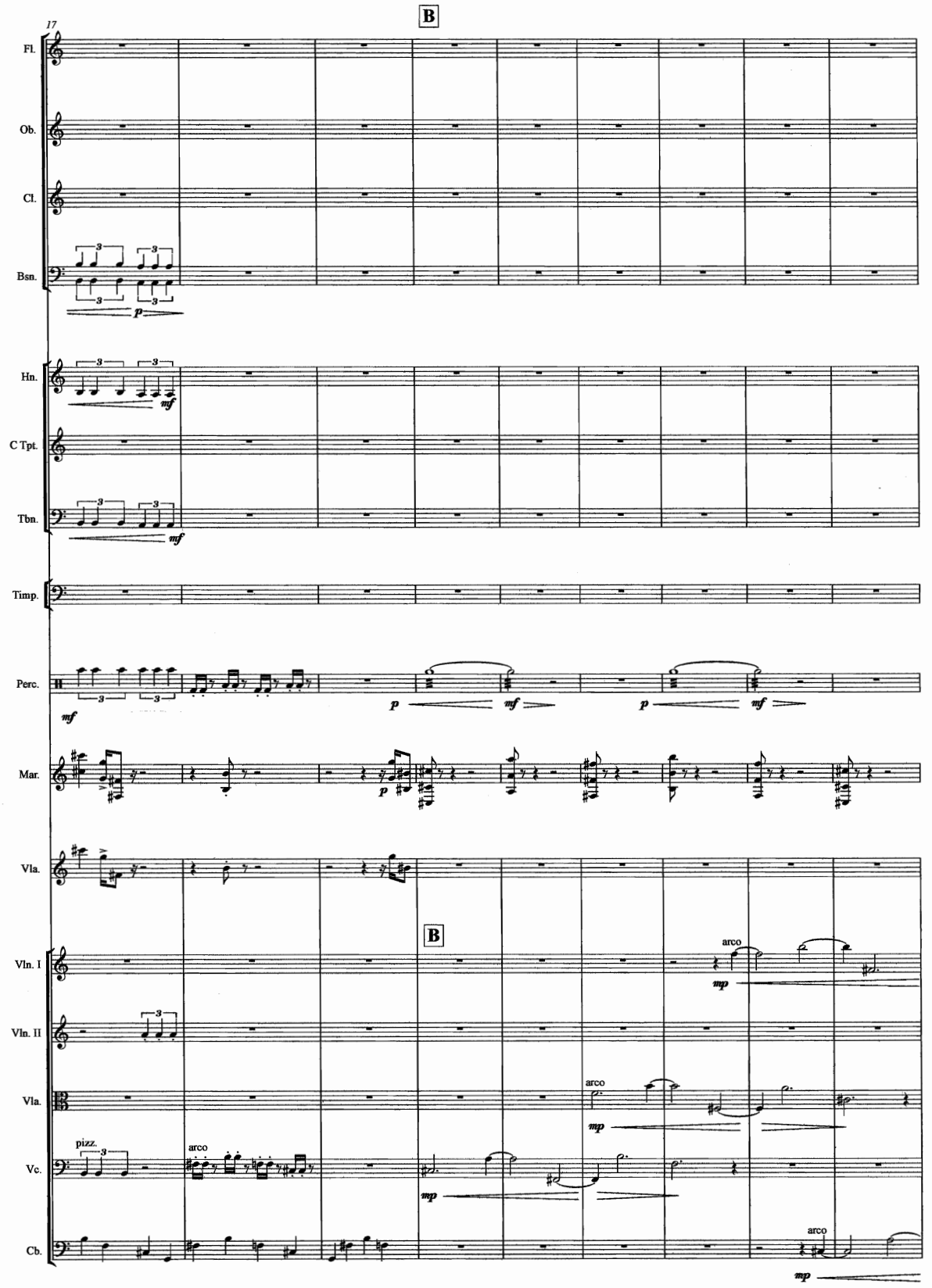

150
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

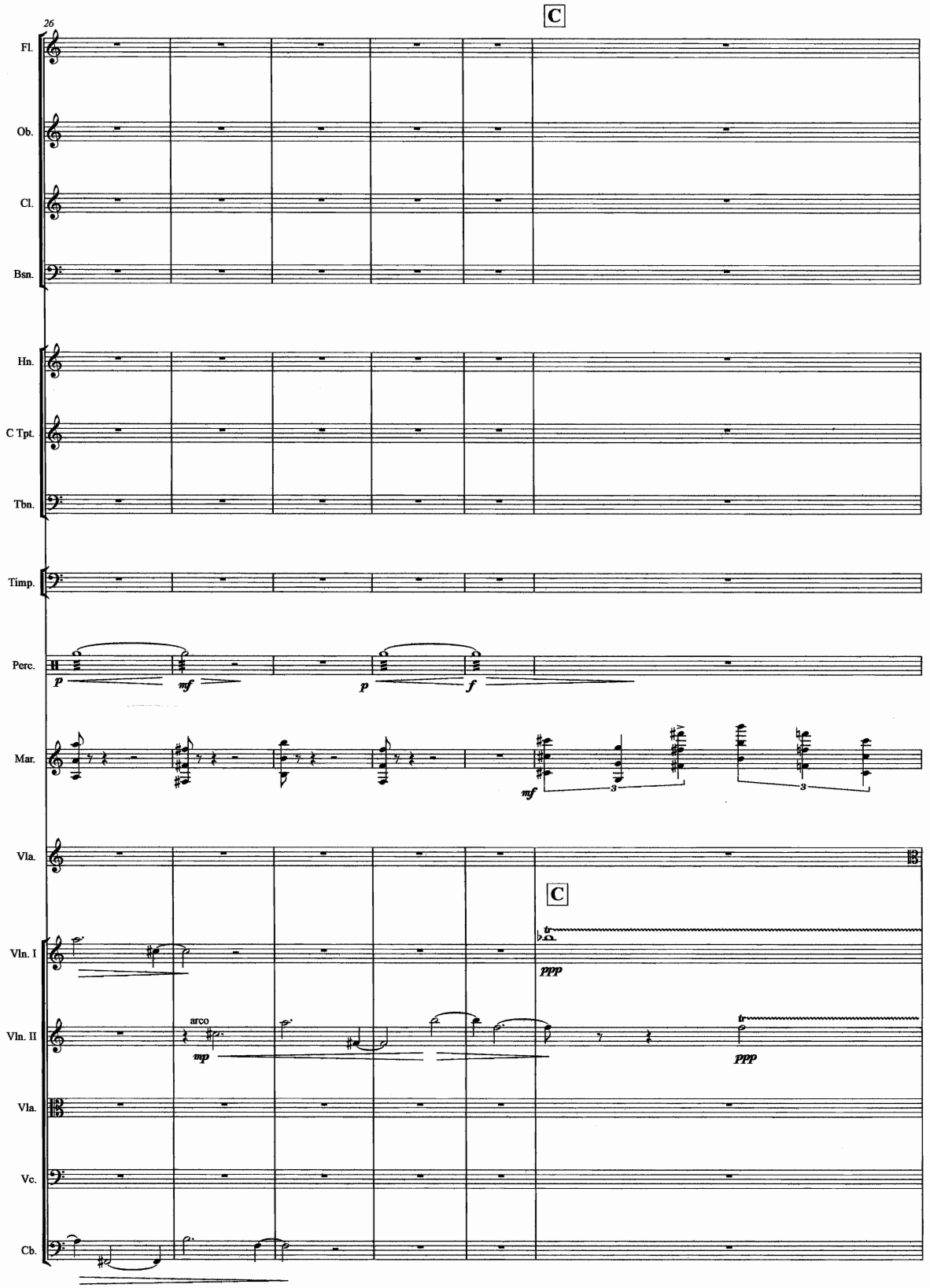

158
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Solo
ppp

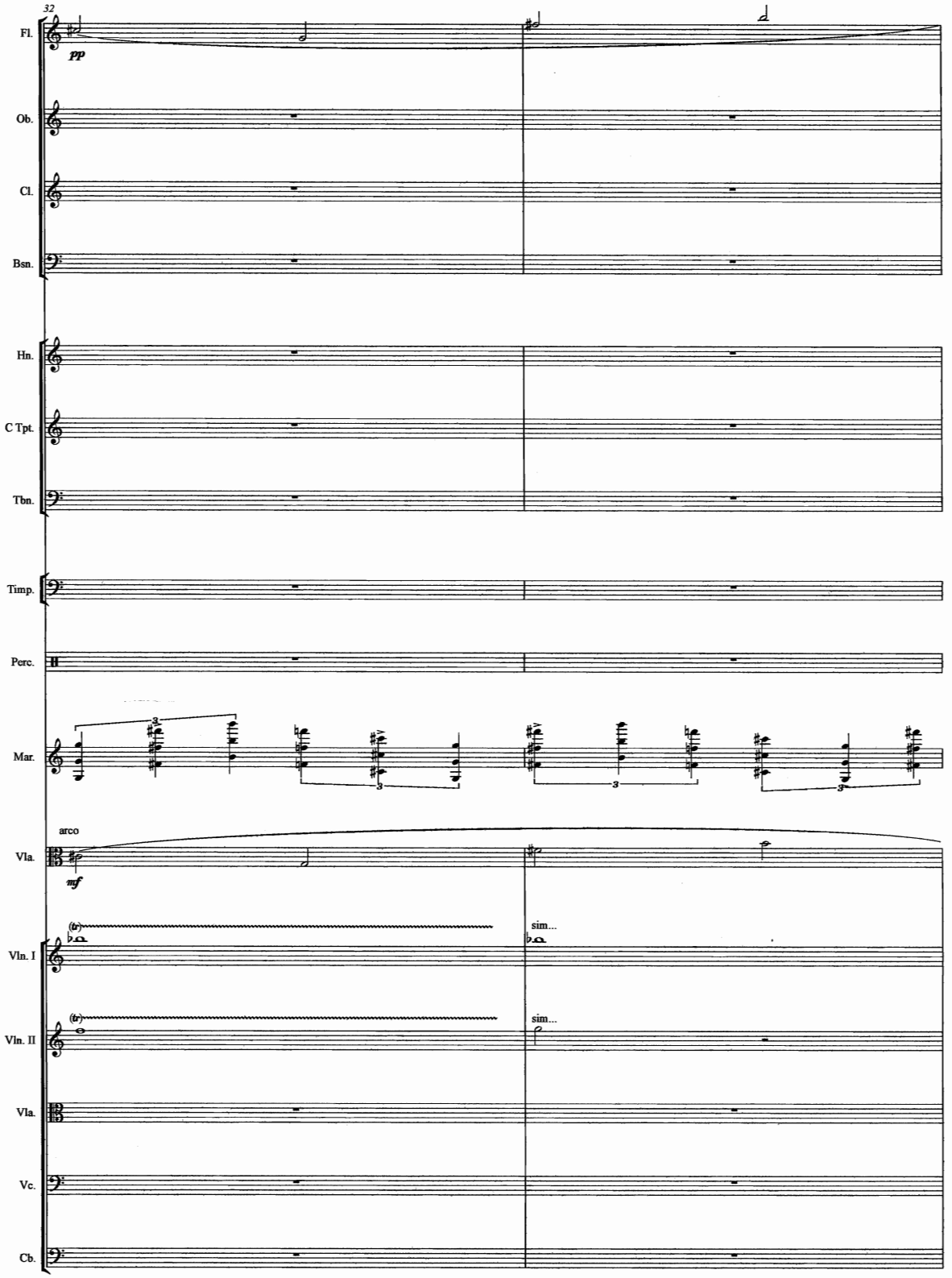
# Movement III

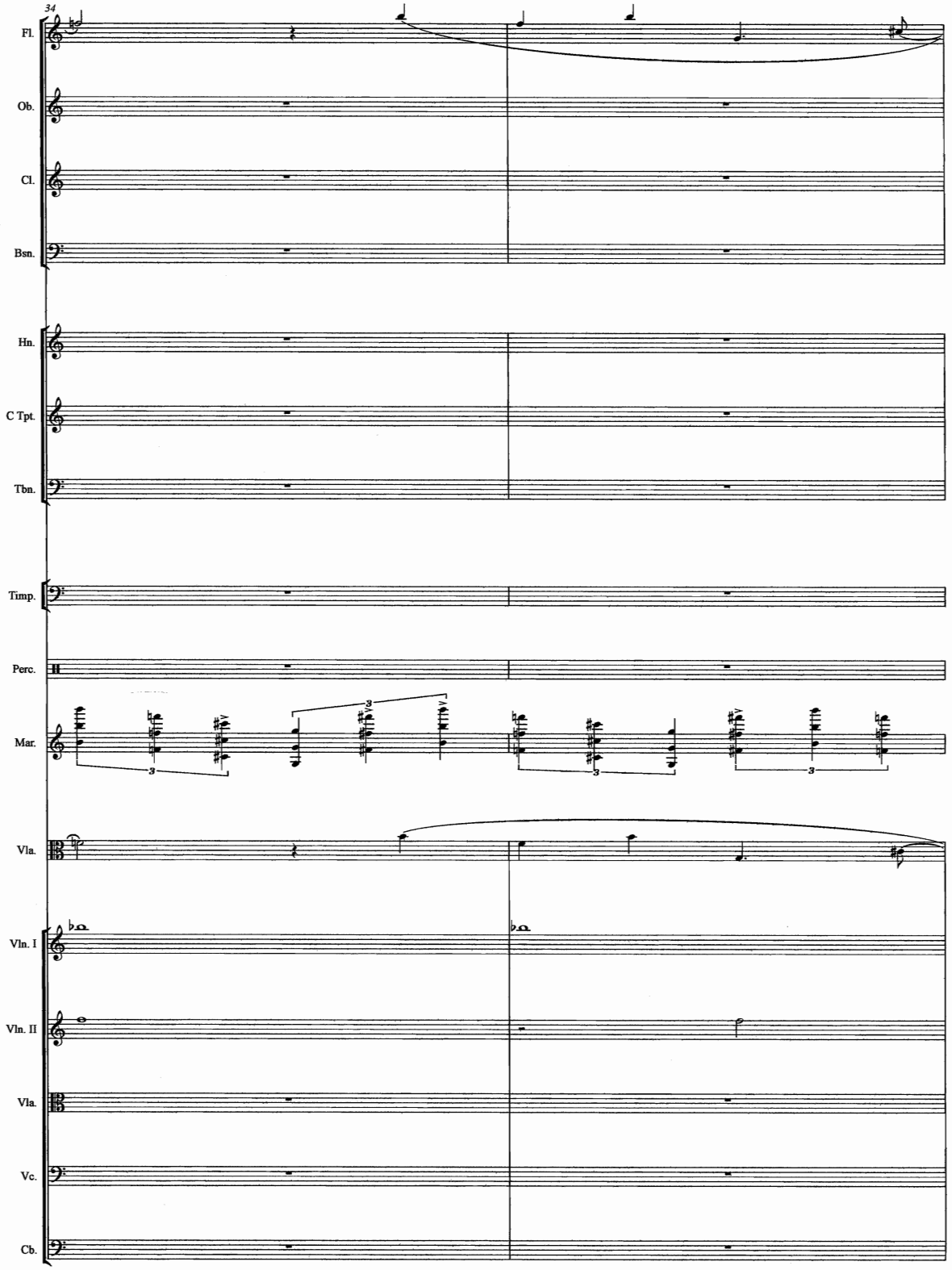


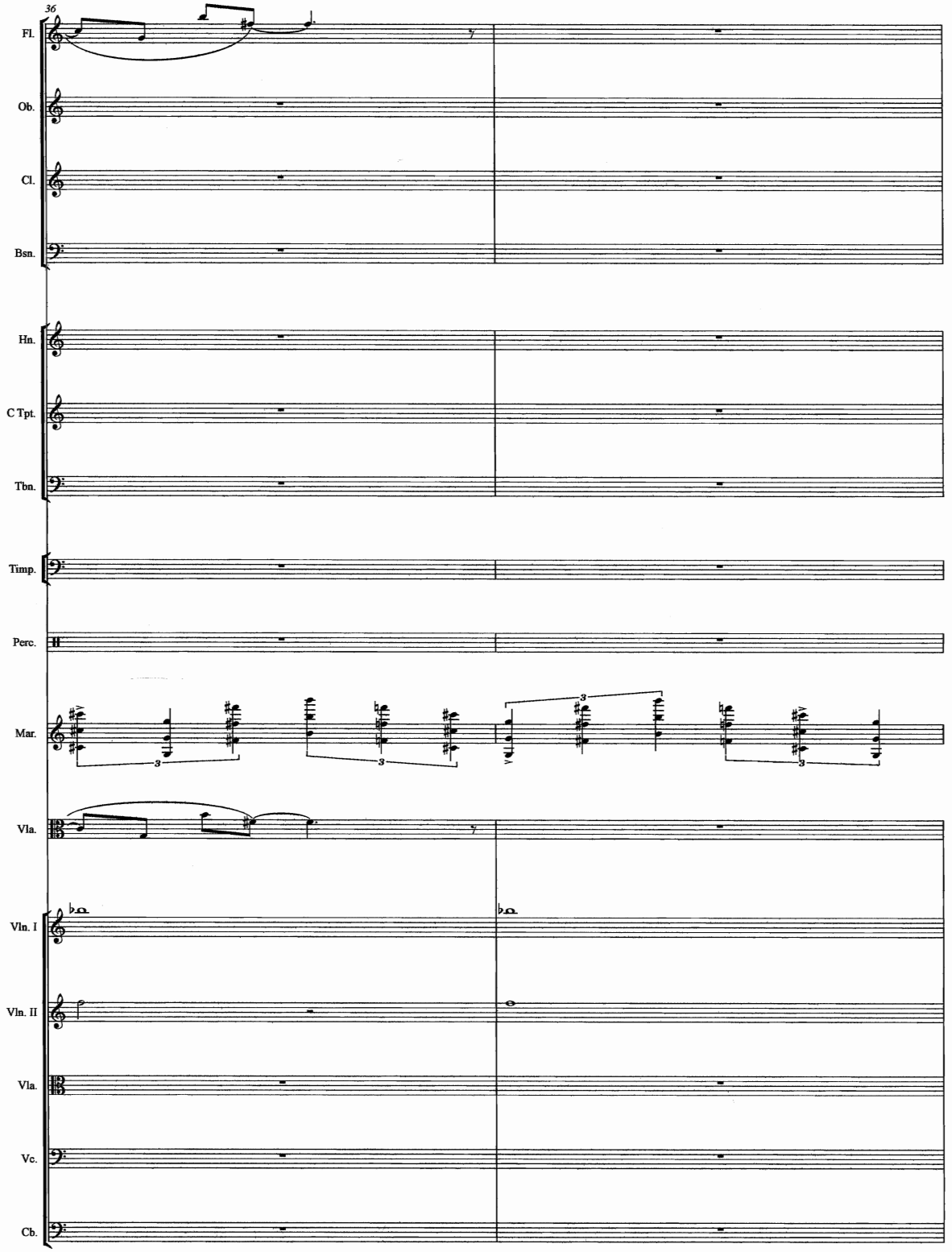

9
A
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Bongo drums (snare sticks)
mf
Perc.
Mar.
Vla.
A
pizz.
Vln. I
pizz.
Vln. II
pizz.
Vla.
arco
Vc.
Cb.

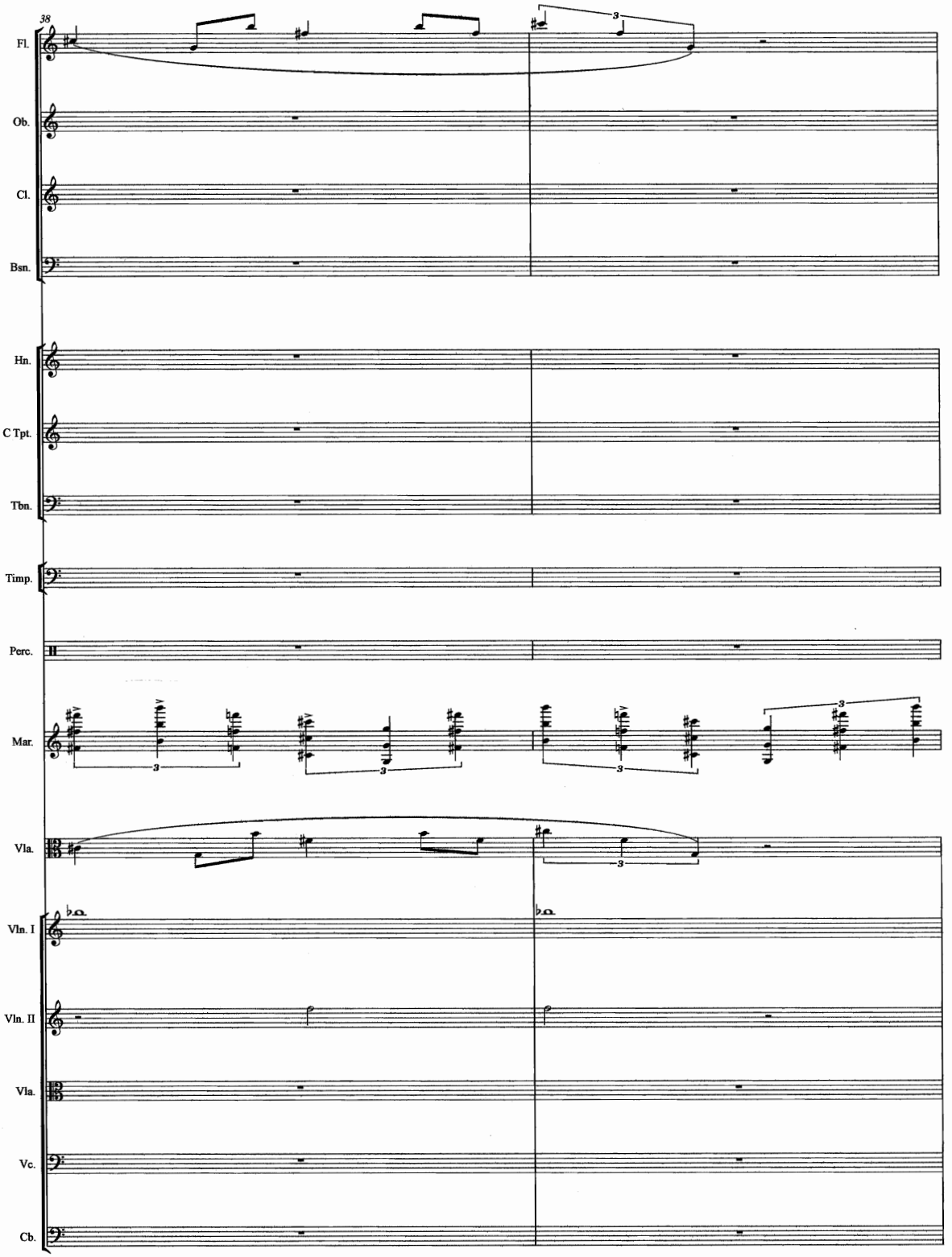

B
17
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
B
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
arco
arco
arco

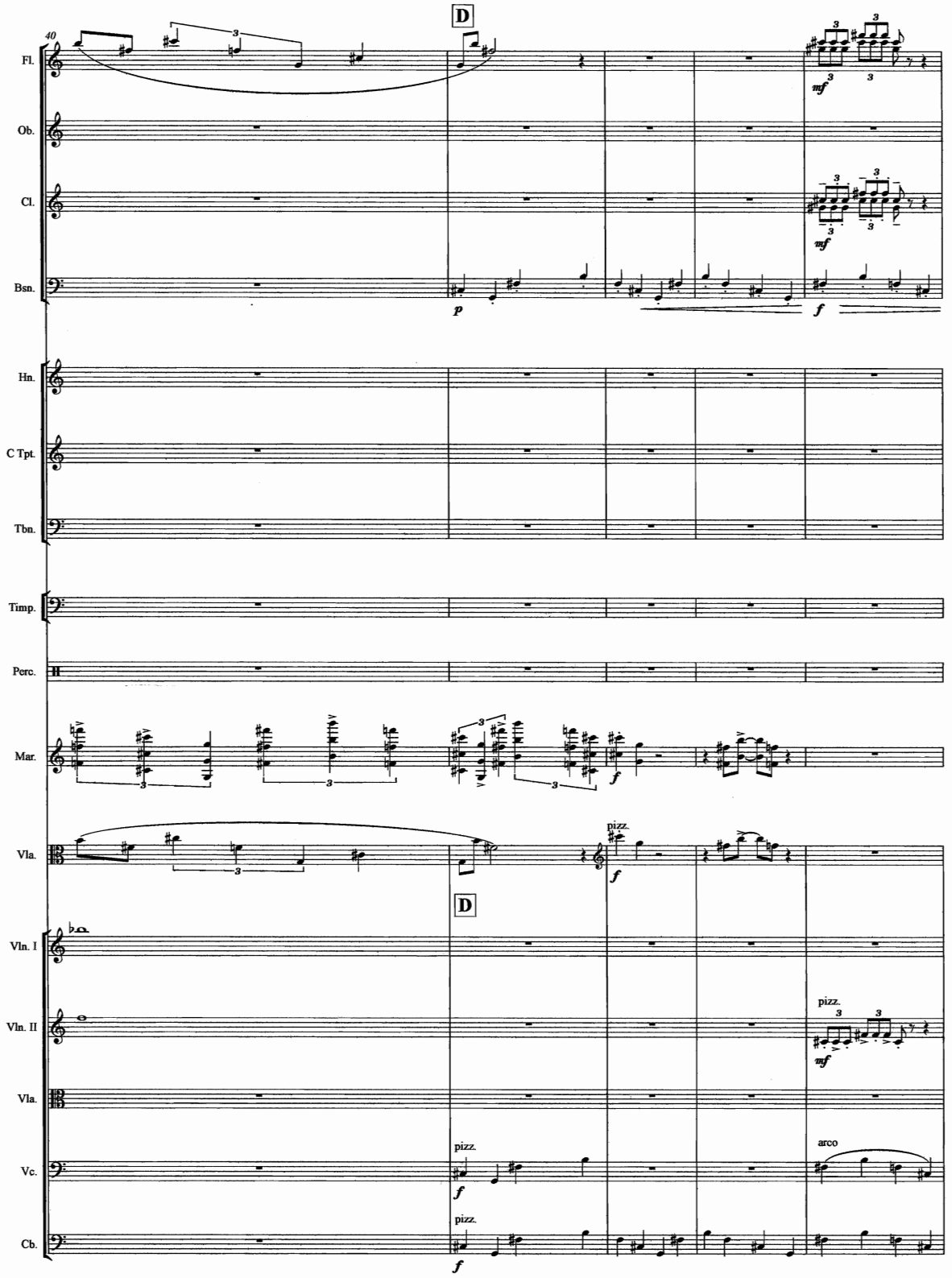

C
26
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
p
mf
p
f
Mar.
mf
3
3
Vla.
C
Vln. I
tr
ppp
Vln. II
arco
mp
tr
ppp
Vla.
Vc.
Cb.

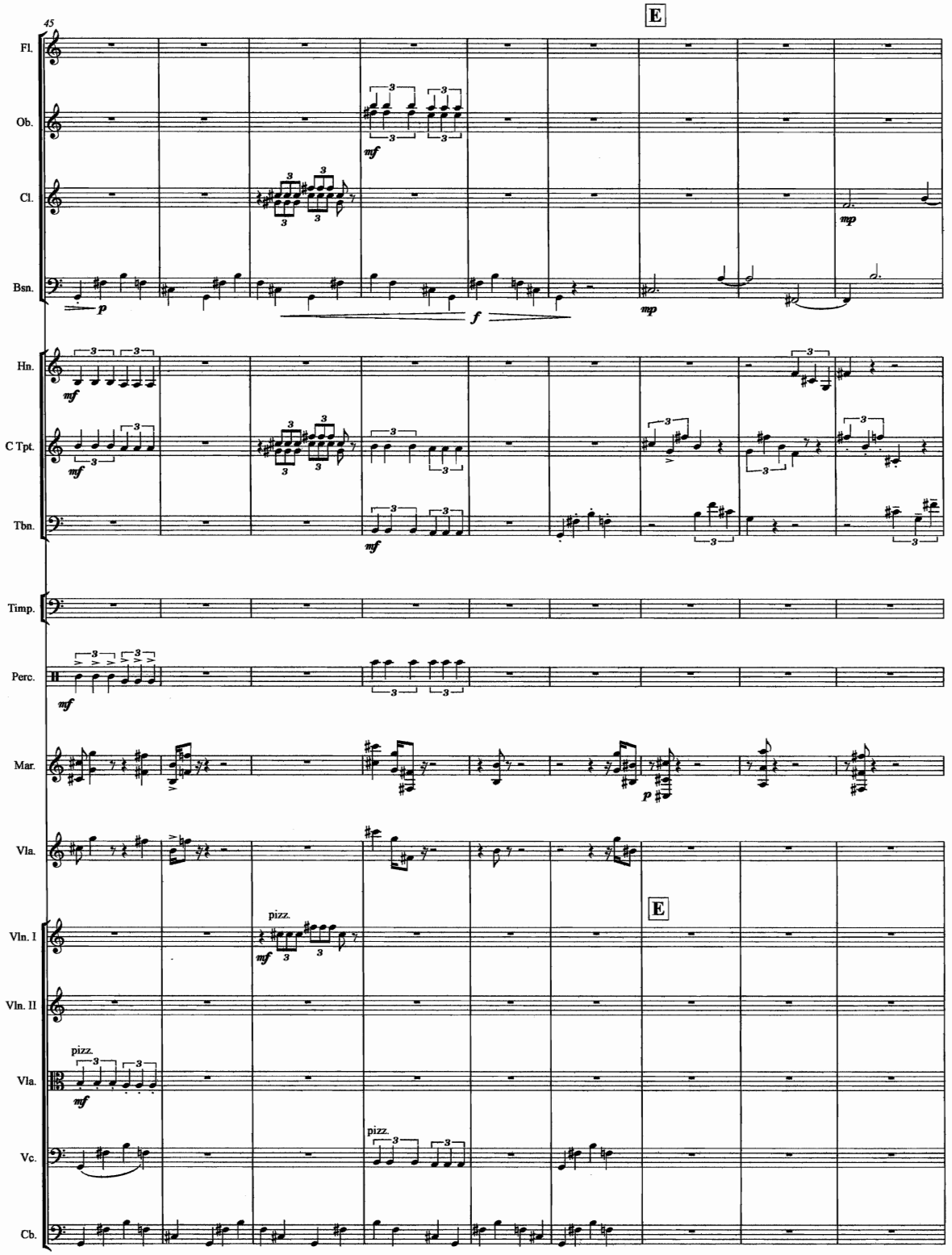

32
Fl.
pp
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
arco
Vla.
mf
(tr)
sim...
Vln. I
(tr)
sim...
Vln. II
Vla.
Vc.
Cb.

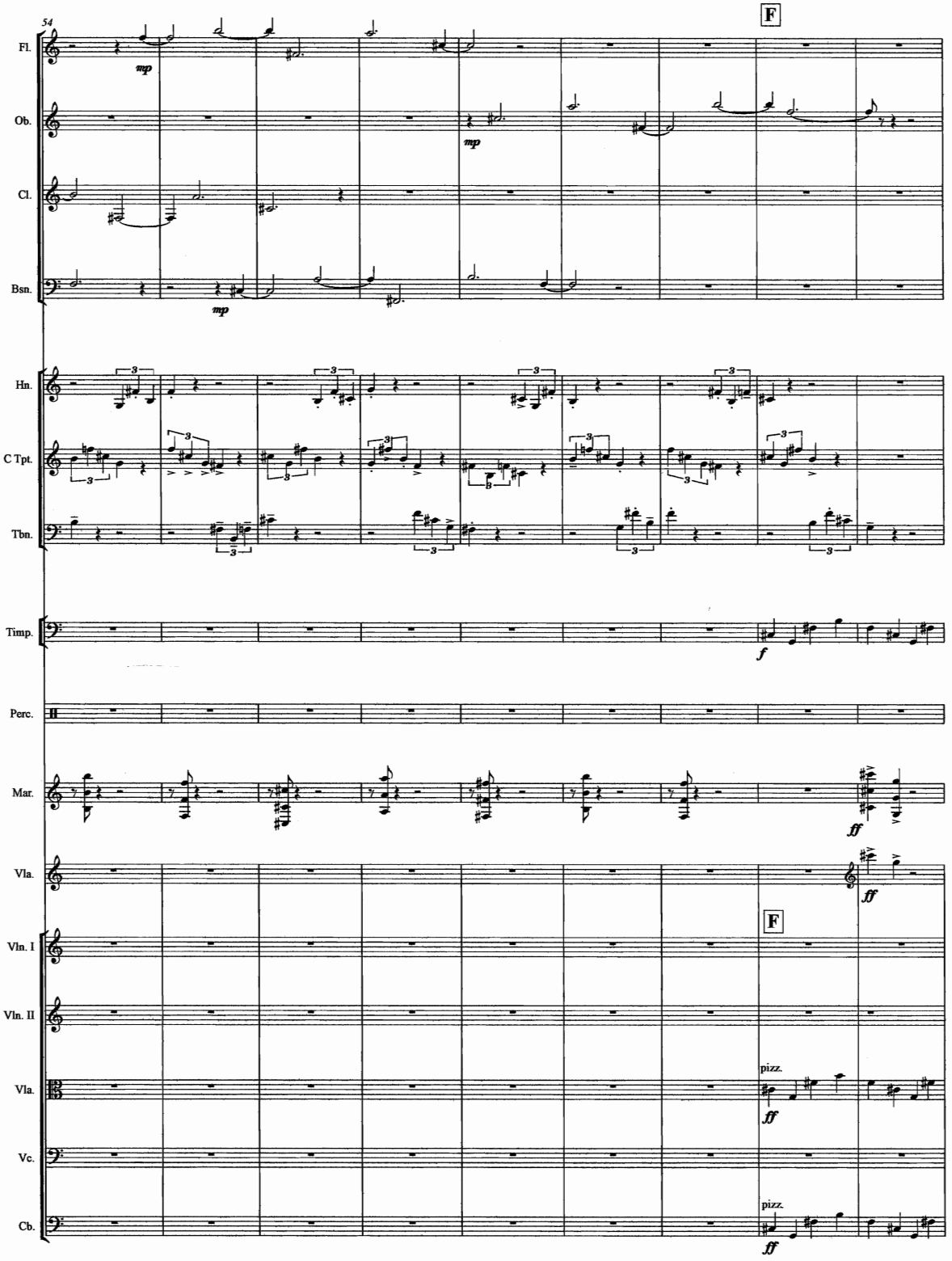

34
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

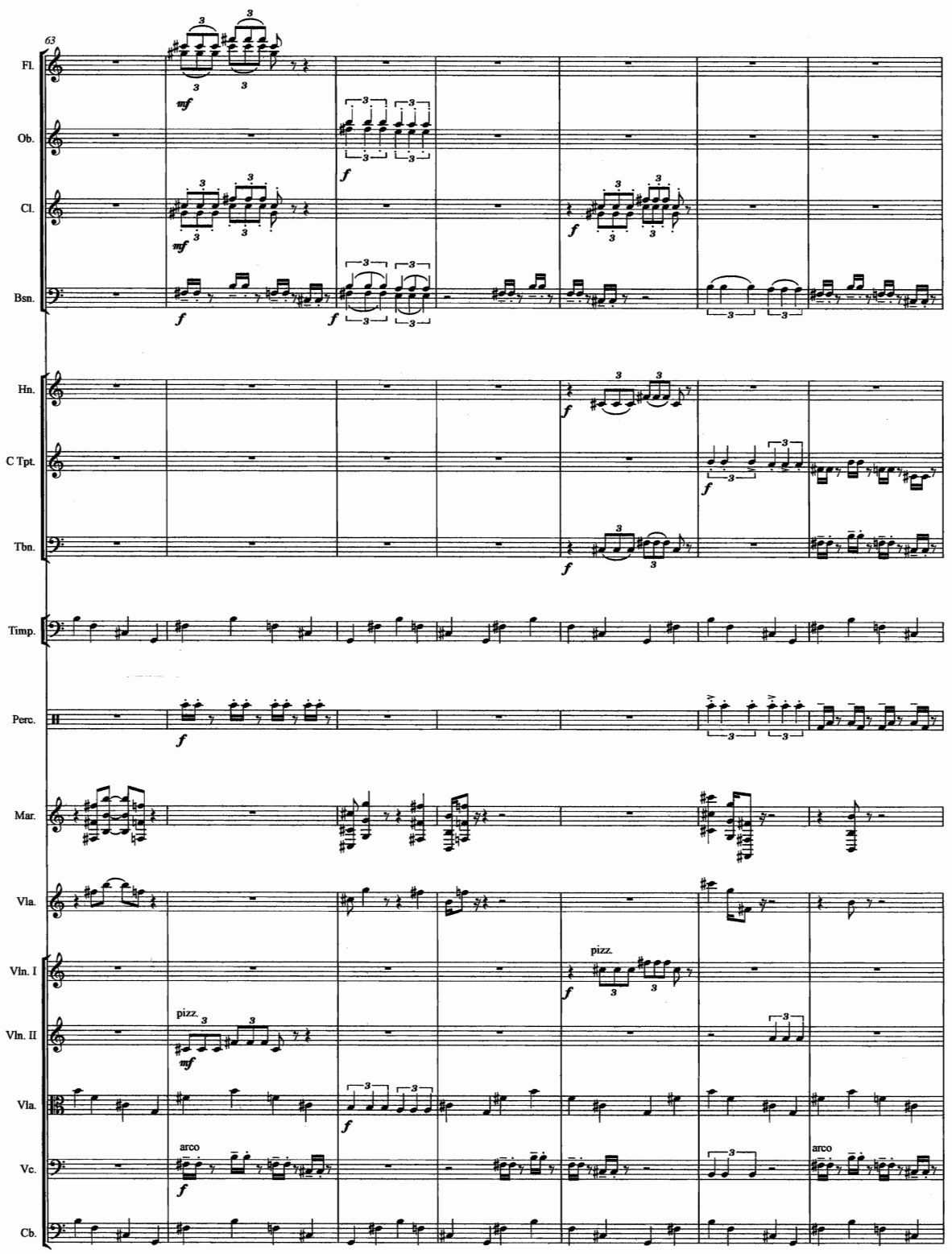

36
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

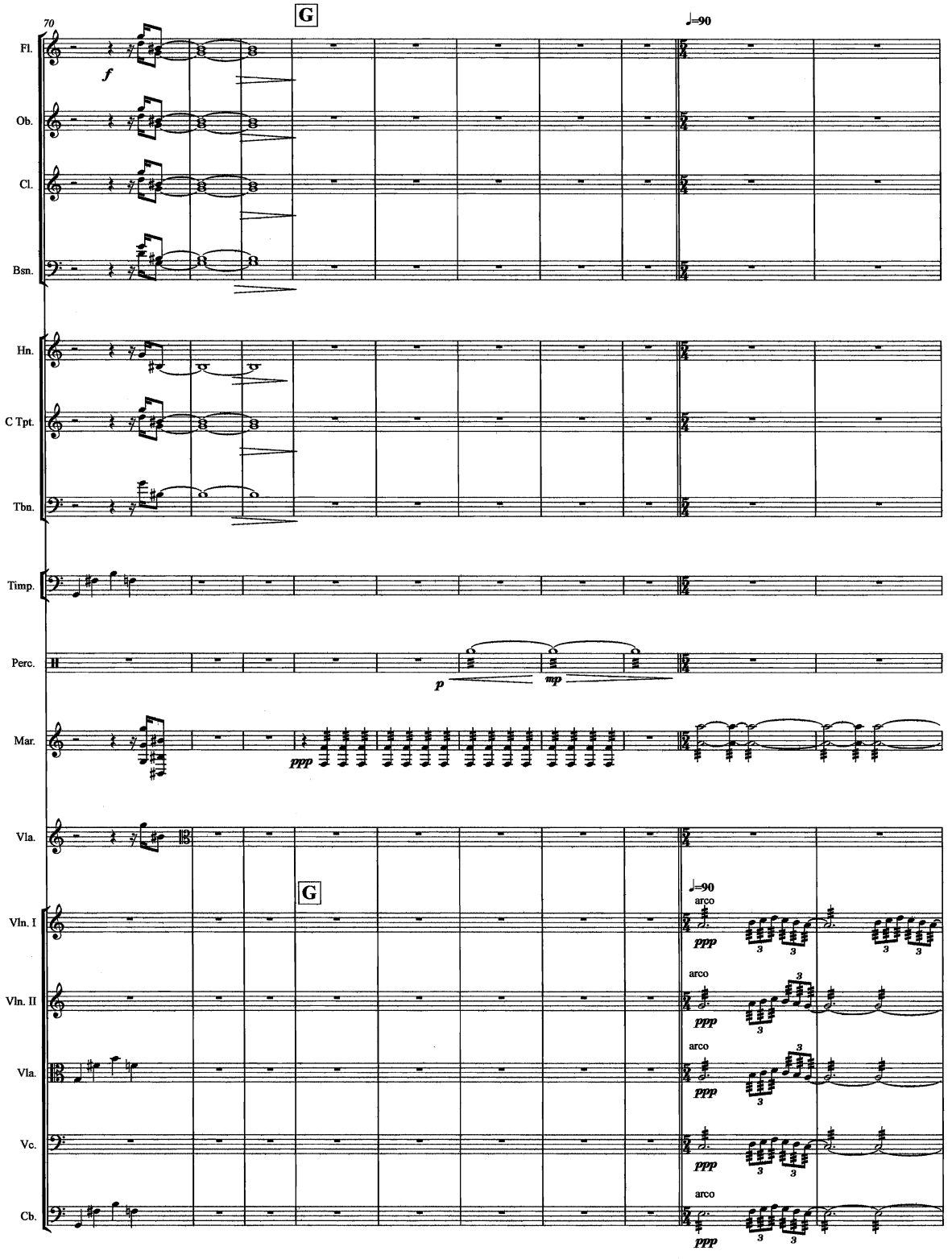

38
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

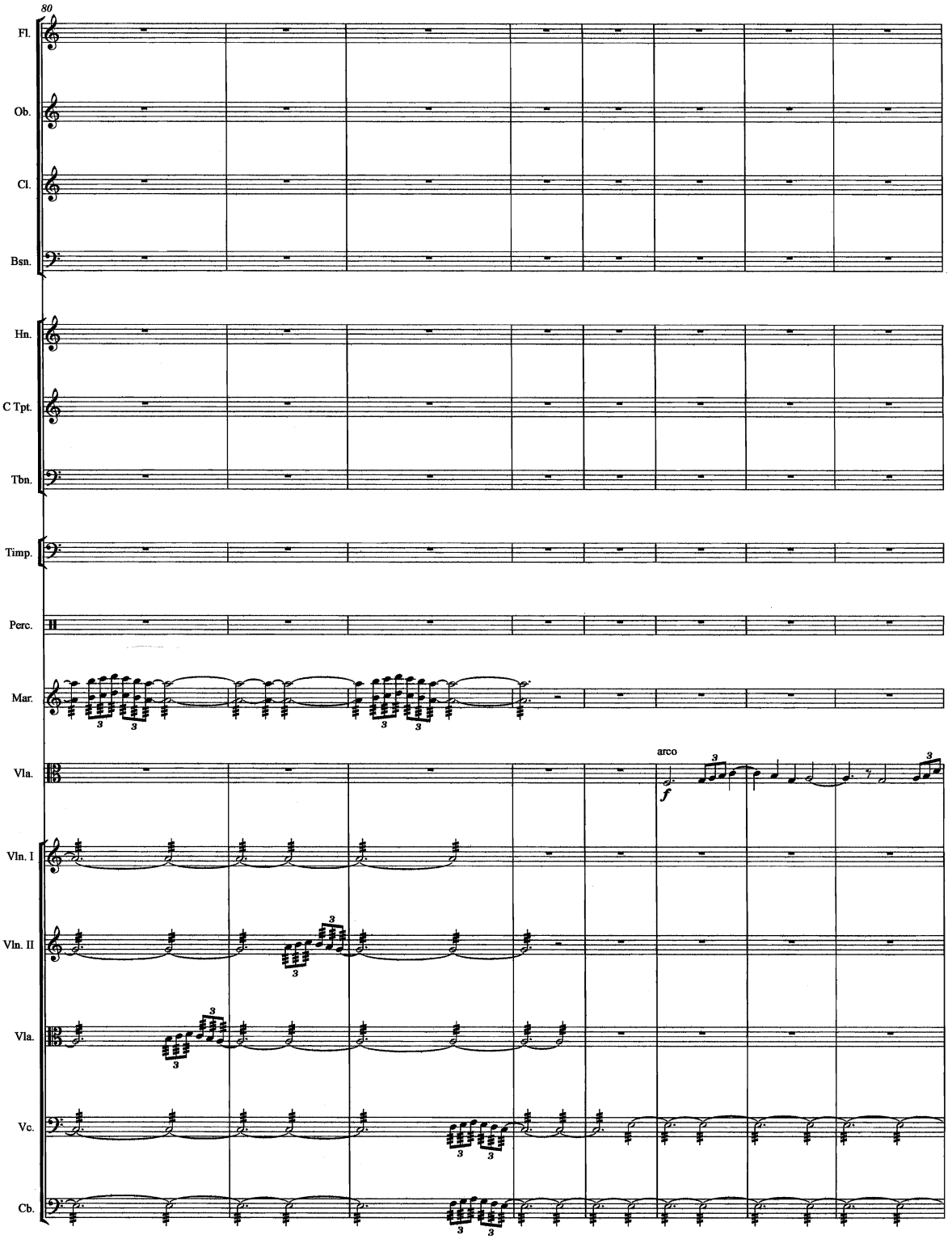

40
D
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
mf
pizz.
arco

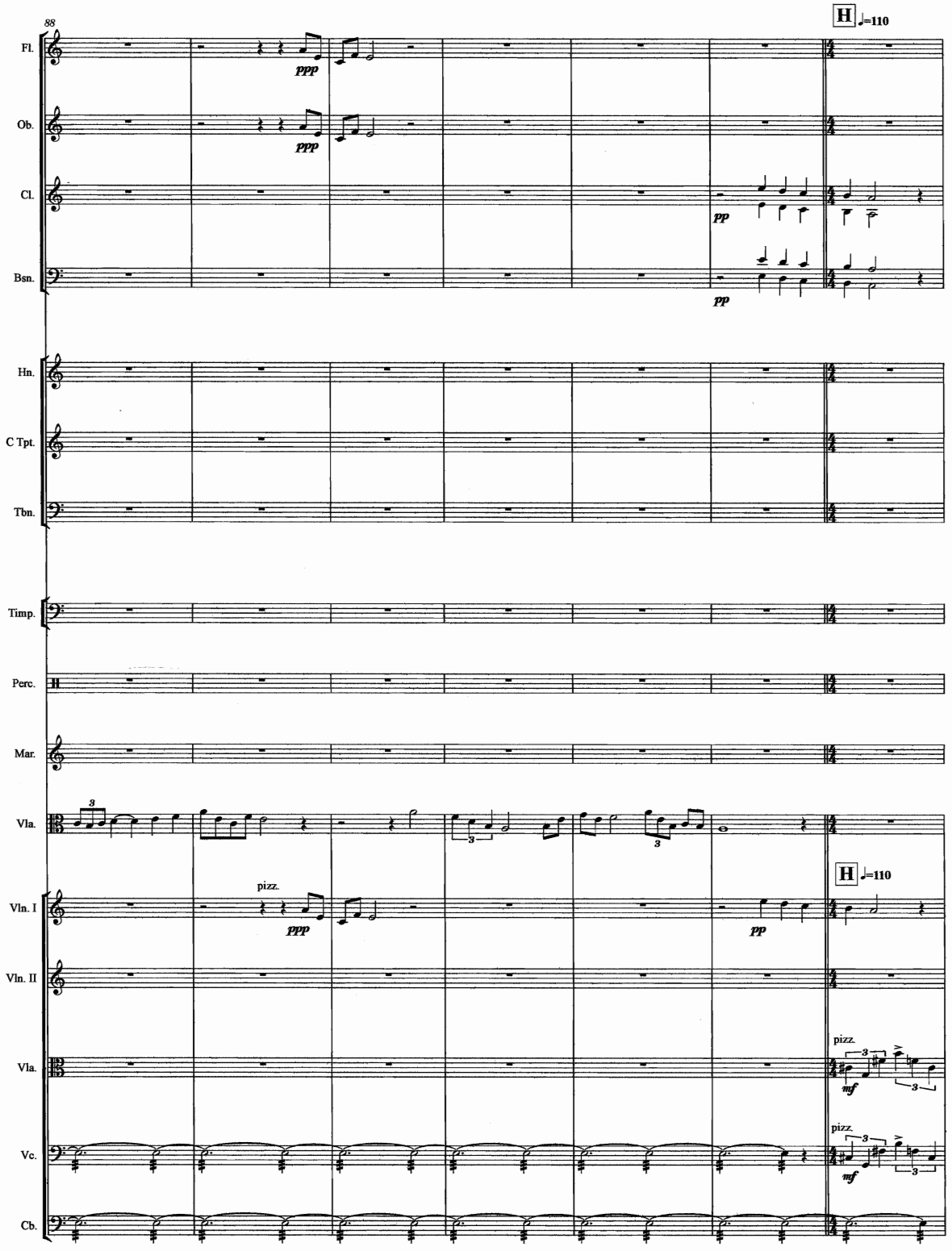

45
E
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
pizz.

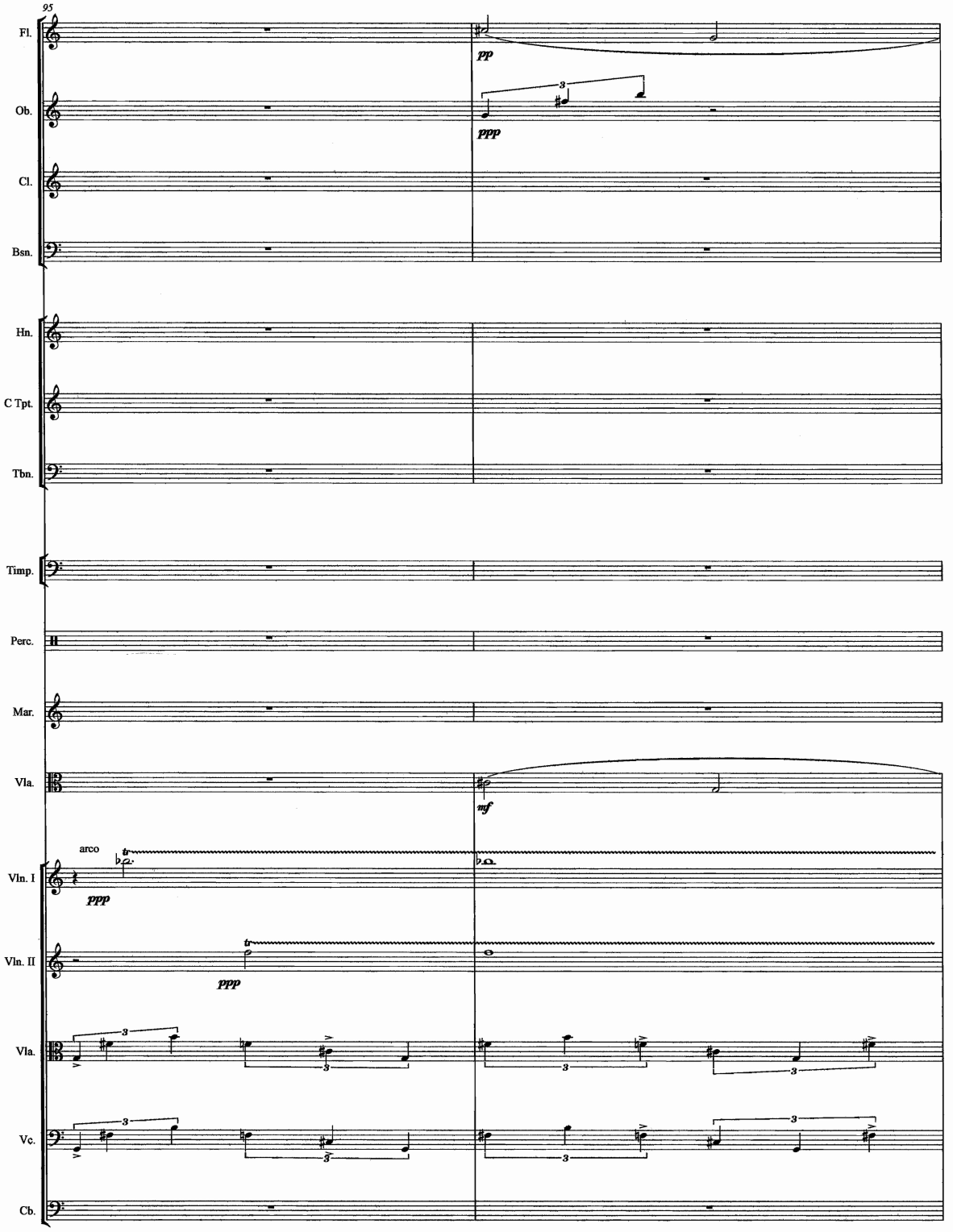

54
F
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
f
ff
pizz.

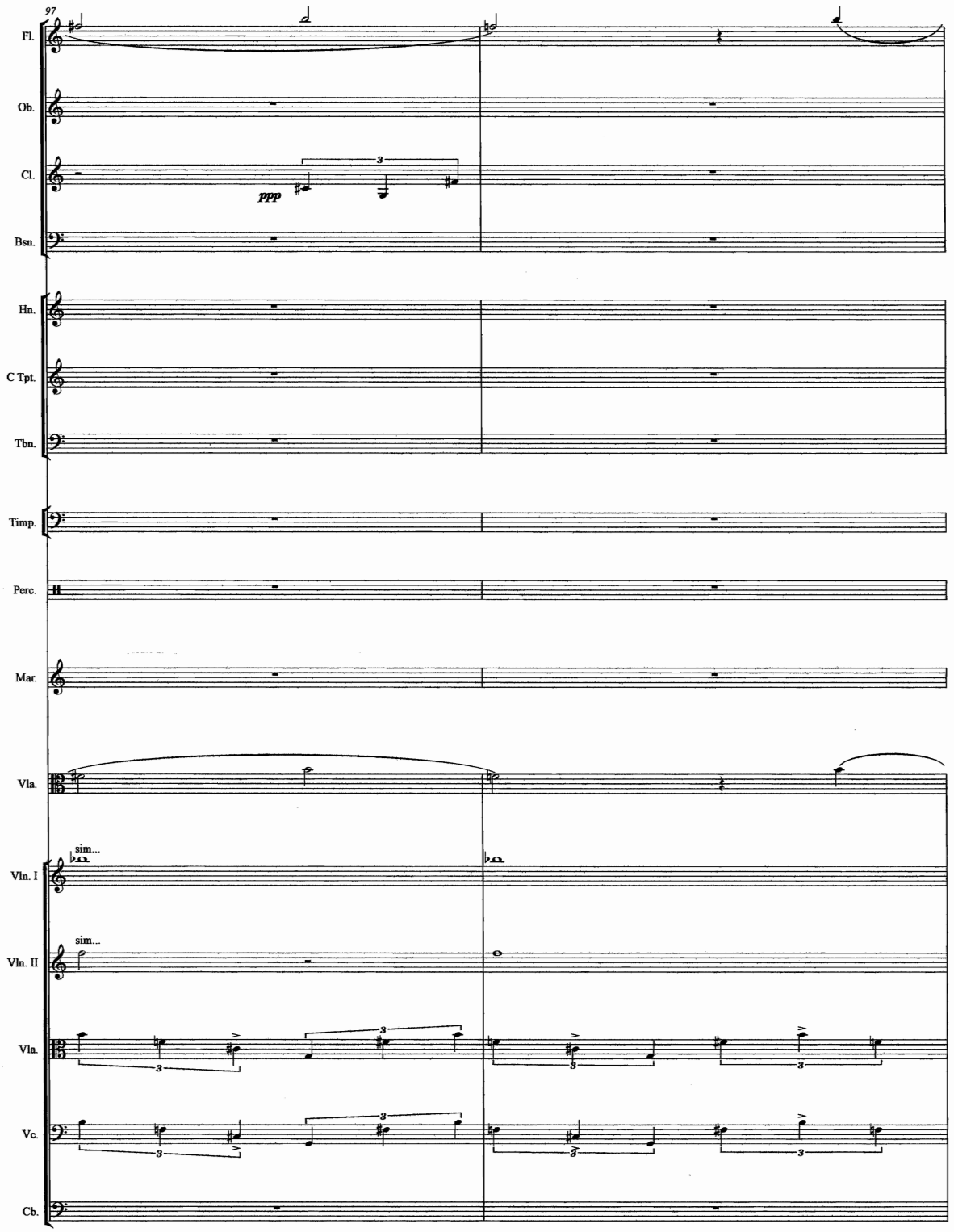

63
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
pizz.
arco

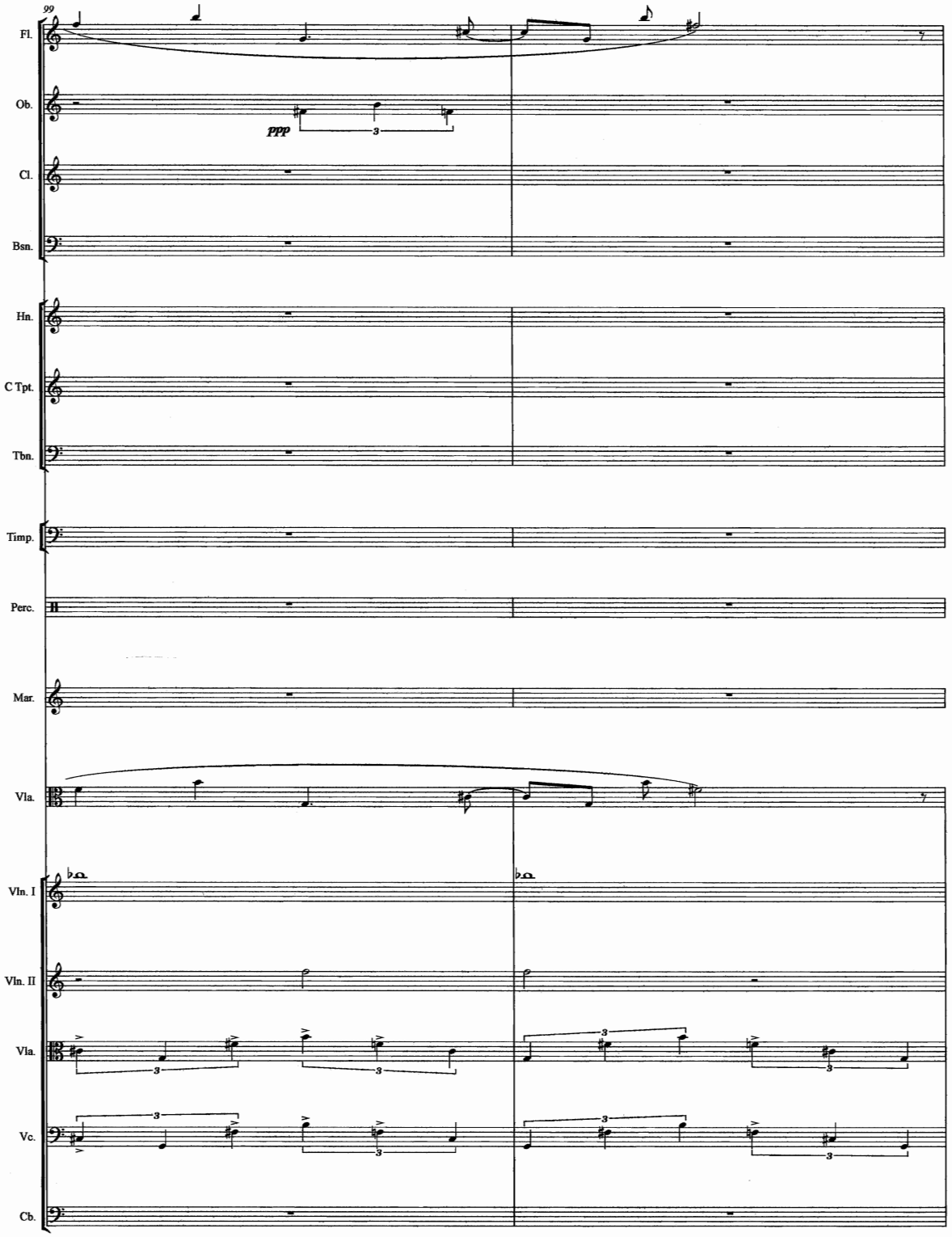

70
G
♩=90
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
G
♩=90
arco
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
mp
ppp

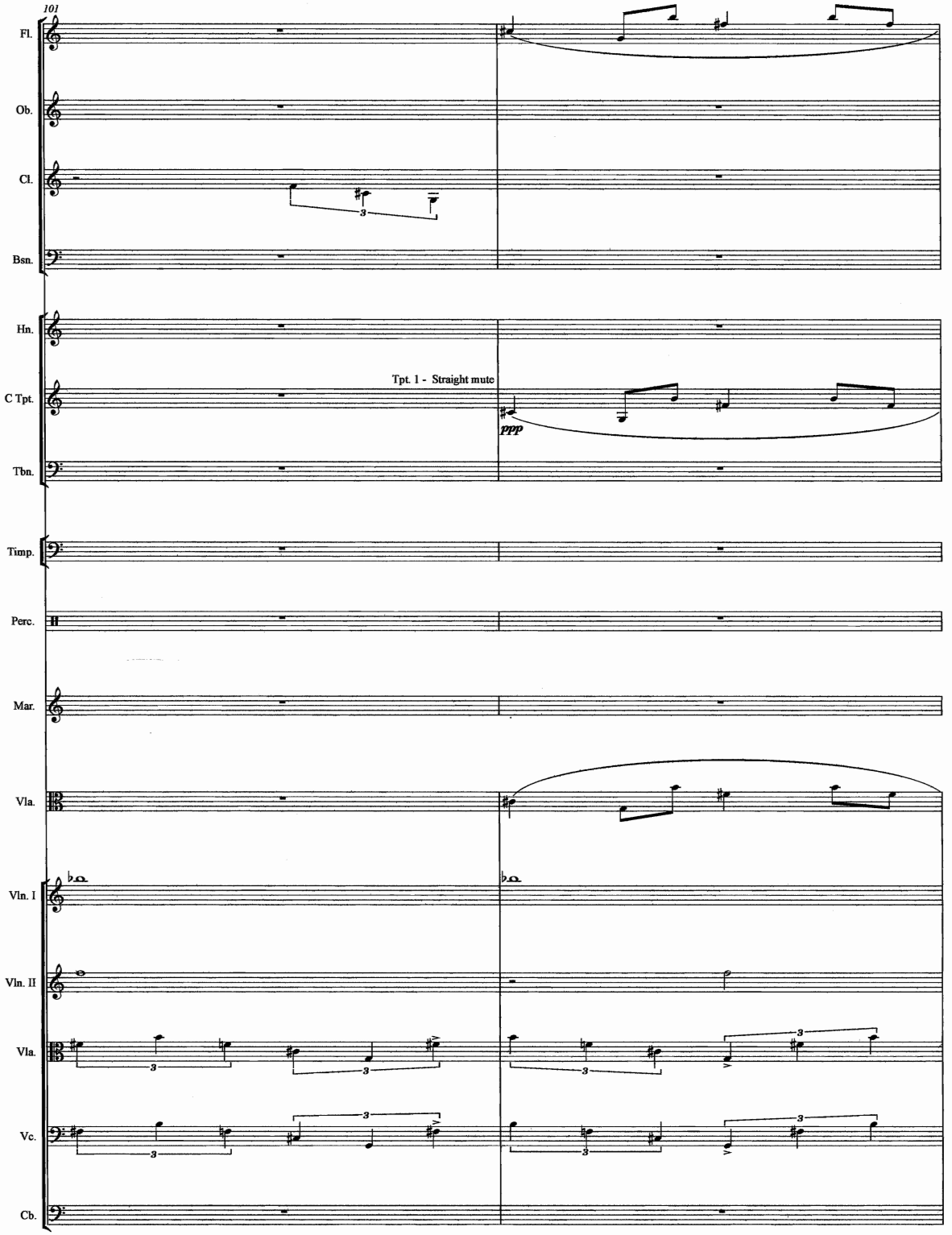

80
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
arco
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

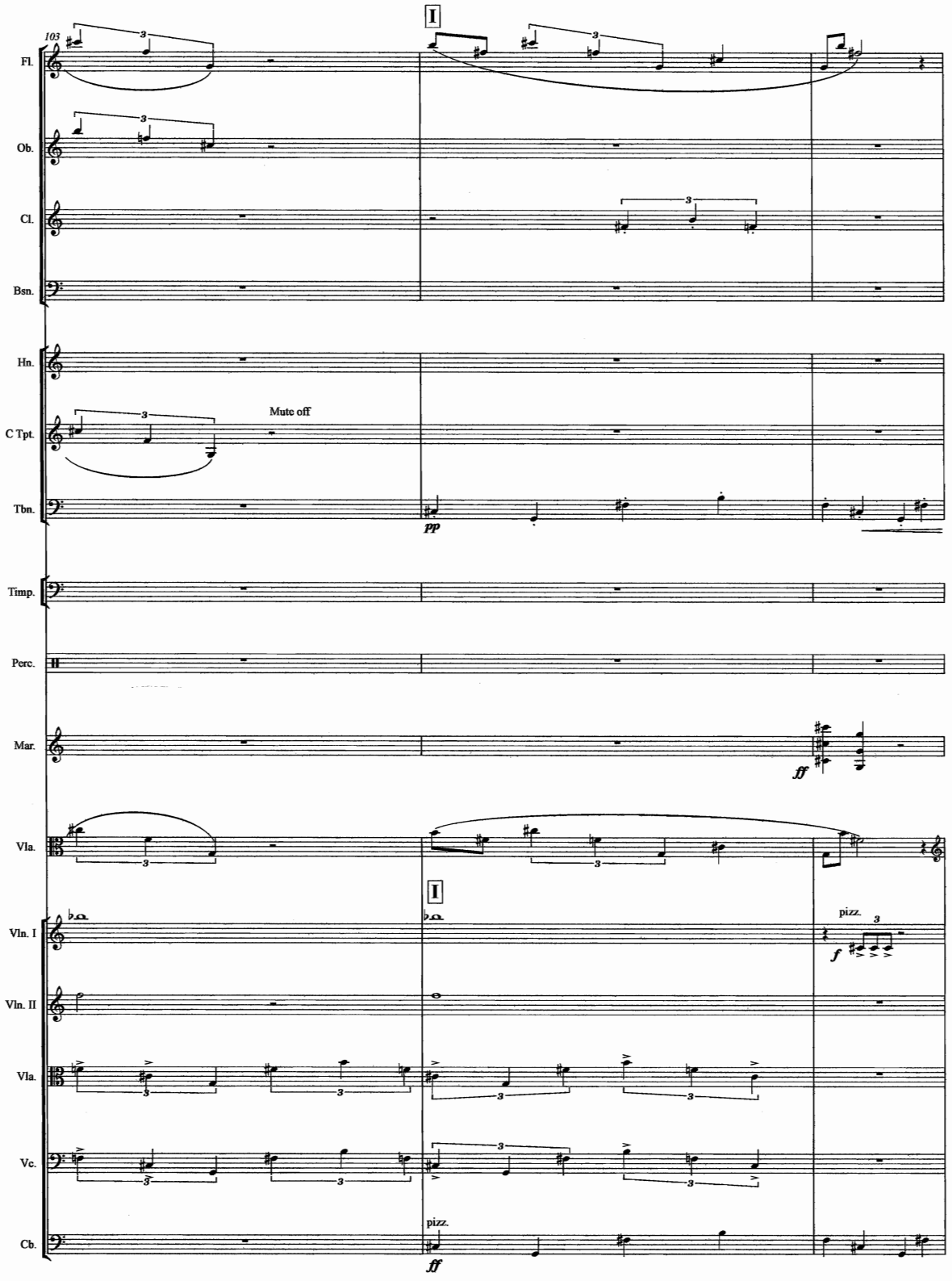

88
H ♩=110
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
pp
pizz.
mf
3

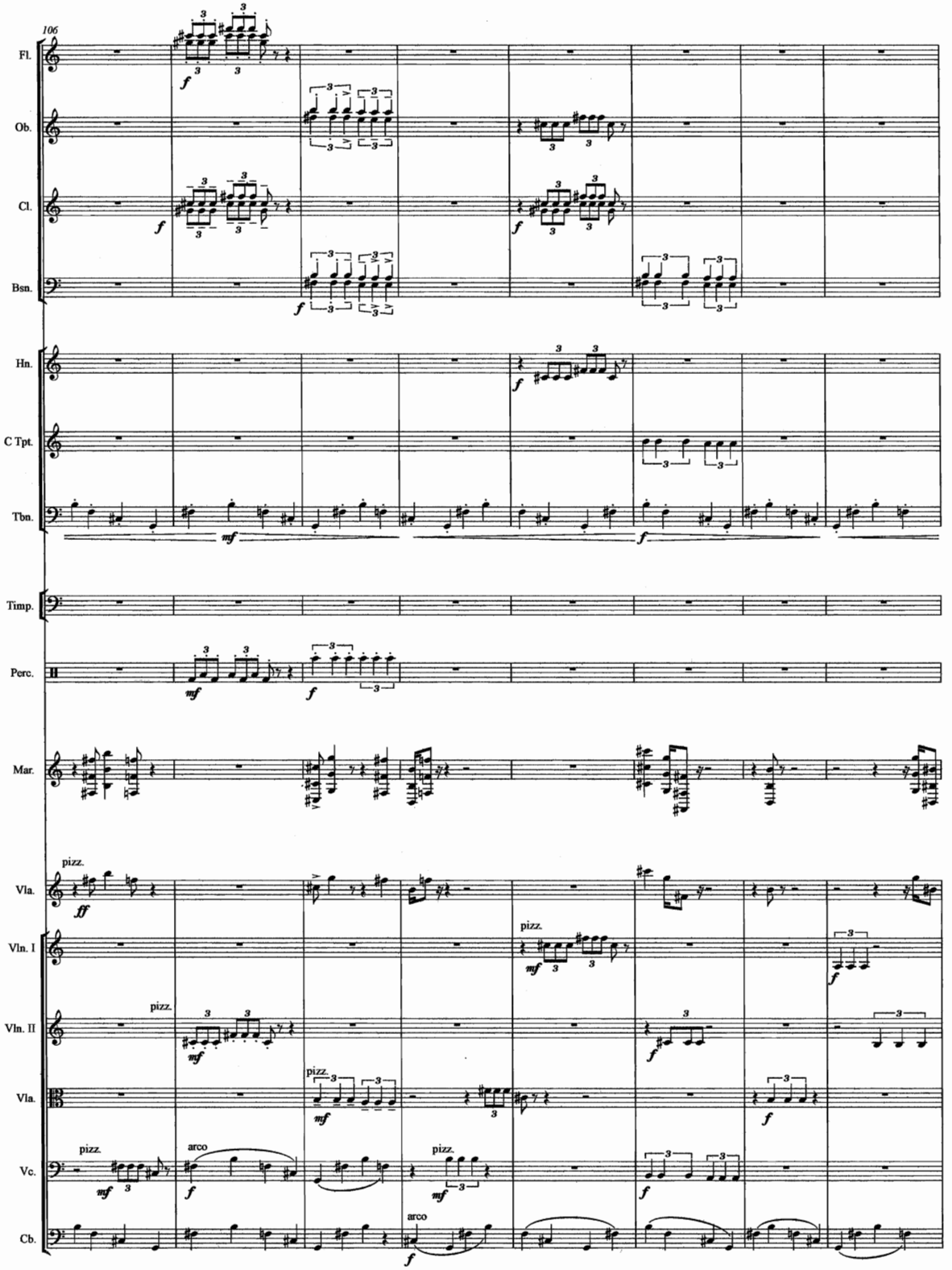

95
Fl.
pp
Ob.
ppp
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
mf
arco
Vln. I
ppp
Vln. II
ppp
Vla.
Vc.
Cb.

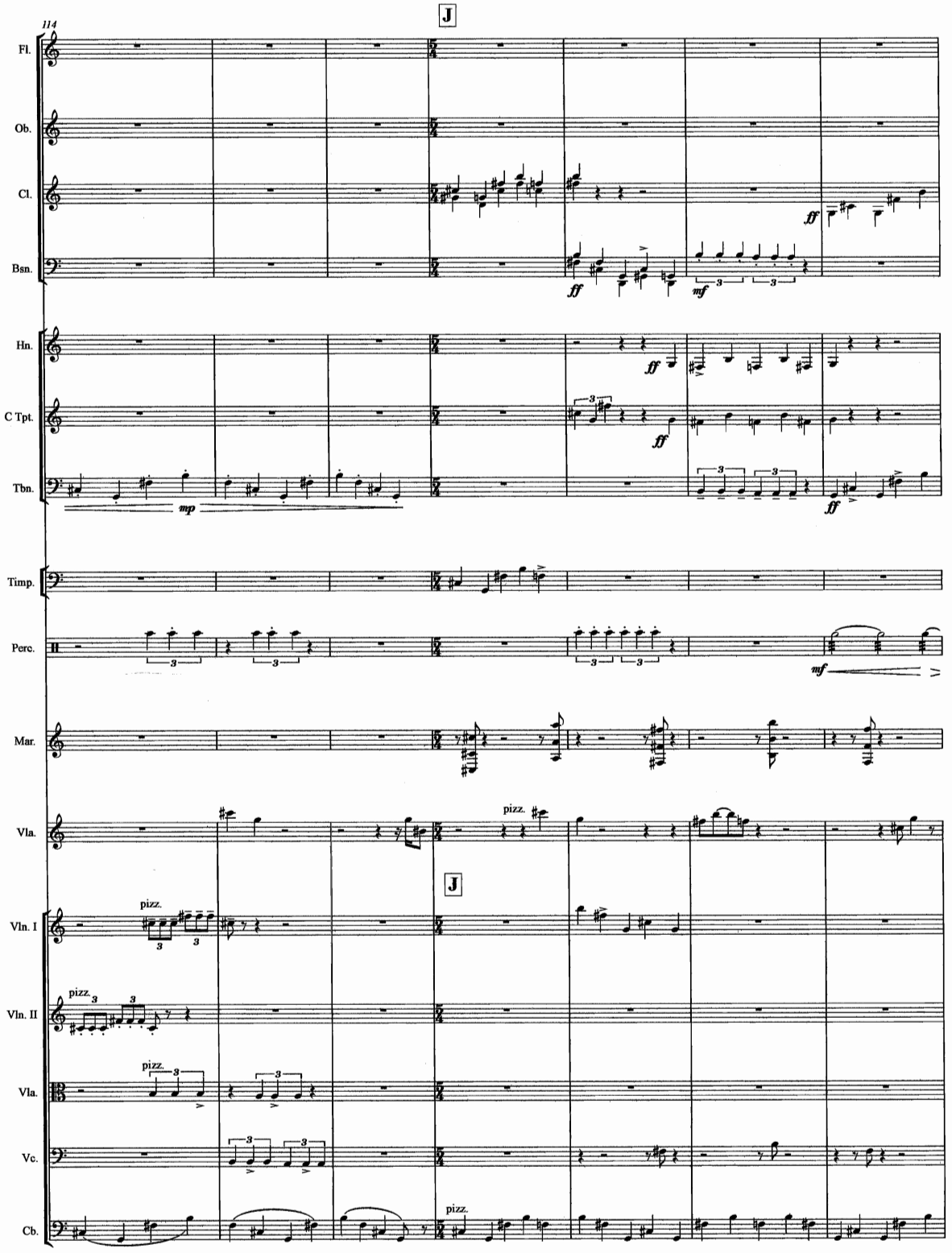

97
Fl.
Ob.
Cl.
ppp
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
sim...
Vln. I
sim...
Vln. II
Vla.
Vc.
Cb.

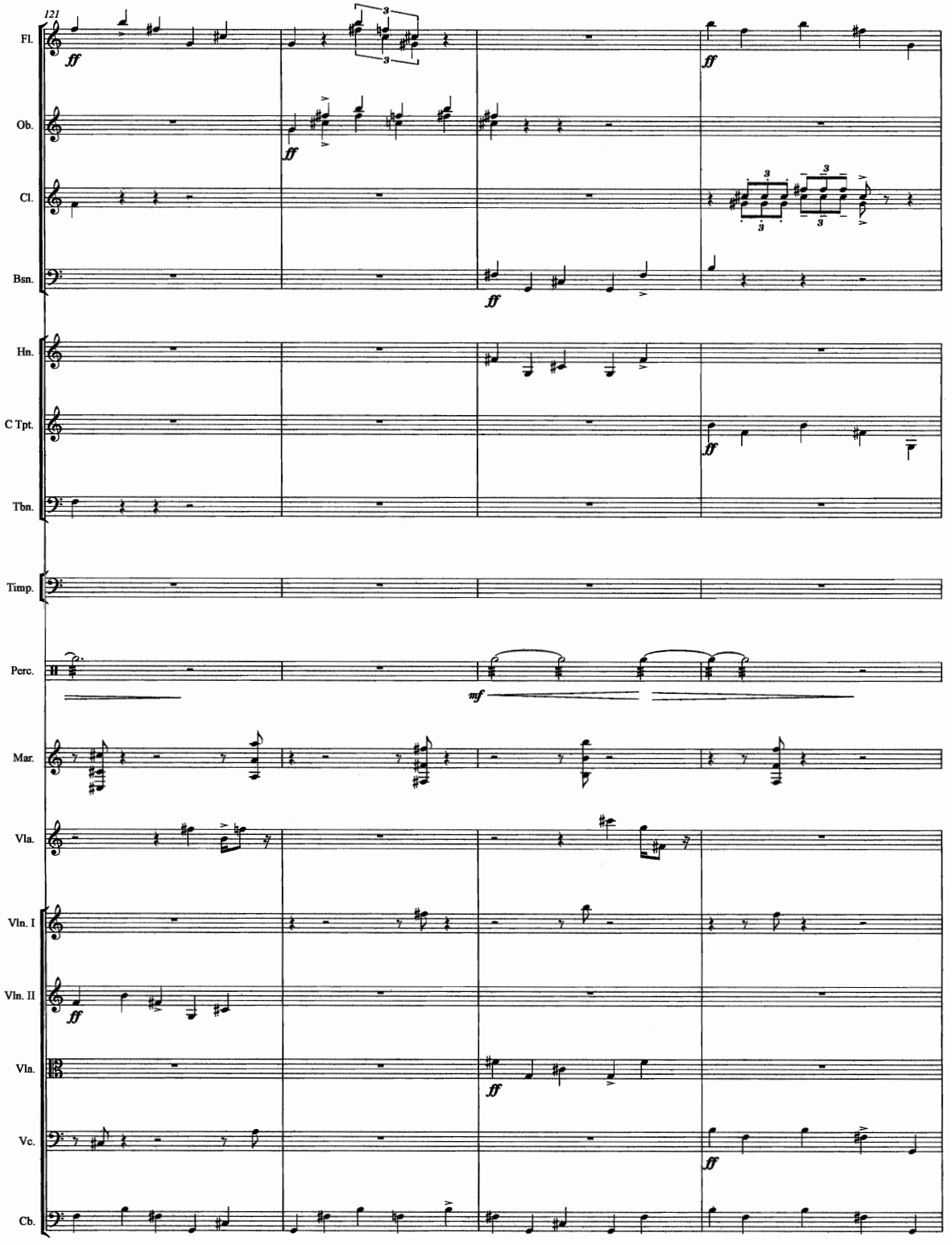

99
Fl.
Ob.
ppp
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.

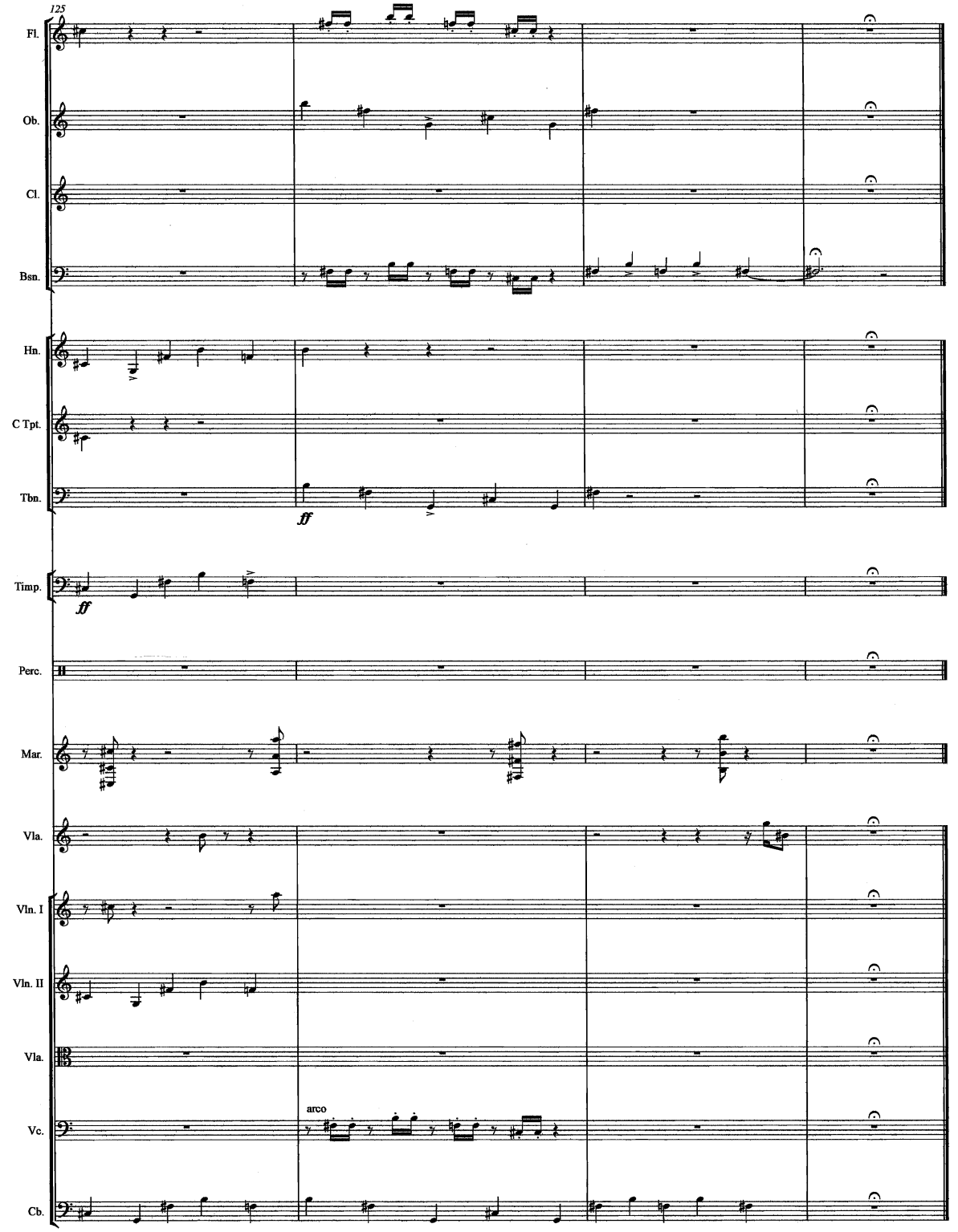

101
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tpt. 1 - Straight mute
ppp
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.


103
I
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Mute off
Tbn.
pp
Timp.
Perc.
Mar.
ff
Vla.
I
Vln. I
pizz.
f
Vln. II
Vla.
Vc.
Cb.
pizz.
ff


106
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco


114
J
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
ff
mf
mp


121
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Timp.
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mf

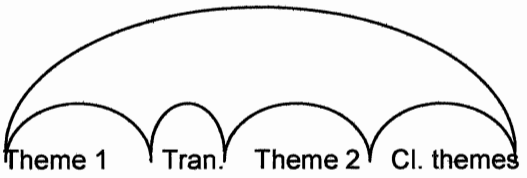

125
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
ff
Timp.
ff
Perc.
Mar.
Vla.
Vln. I
Vln. II
Vla.
arco
Vc.
Cb.

"Abstracts for the Mind" is a cultivation of sketches, themes cast aside, and months of preparation. My goal with this piece was to write a viola concerto using classical forms with contemporary writing styles. I wanted to include a small orchestra, which would play in the background compared to the virtuosic viola solo. Instead, I wrote a three-movement work in which the orchestra has a larger role than originally intended and in part is continually doubling or mimicking the viola solo. In view of this change, I will focus my analysis of the work on the form and how the individual movements are constructed because each one was formed in a different way with some theme sharing to connect them all in the end. Each chapter of this analysis will focus on a different aspect of the composition beginning with form.

## Form

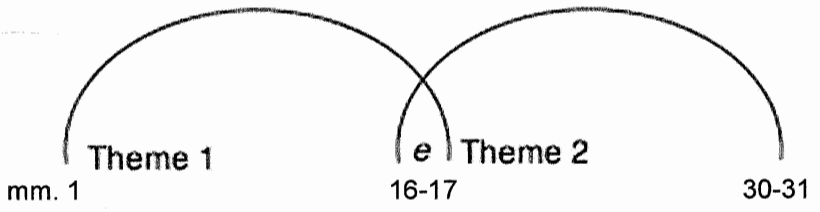
In September of 2007 I sketched out the forms I predicted the movements of this piece would follow. I strived to use classical forms, but the music does not always adhere to the rules of the forms I used. The first movement is a sonata-allegro form with a two-part exposition, and though it closely follows this form, the first movement of Abstracts for the Mind has many differences when compared to the classical sonata form. For instance, in example 1a, one will see a form chart of a conventional exposition, which includes two themes, a transition, and a closing section.

Example 1a. A conventional exposition



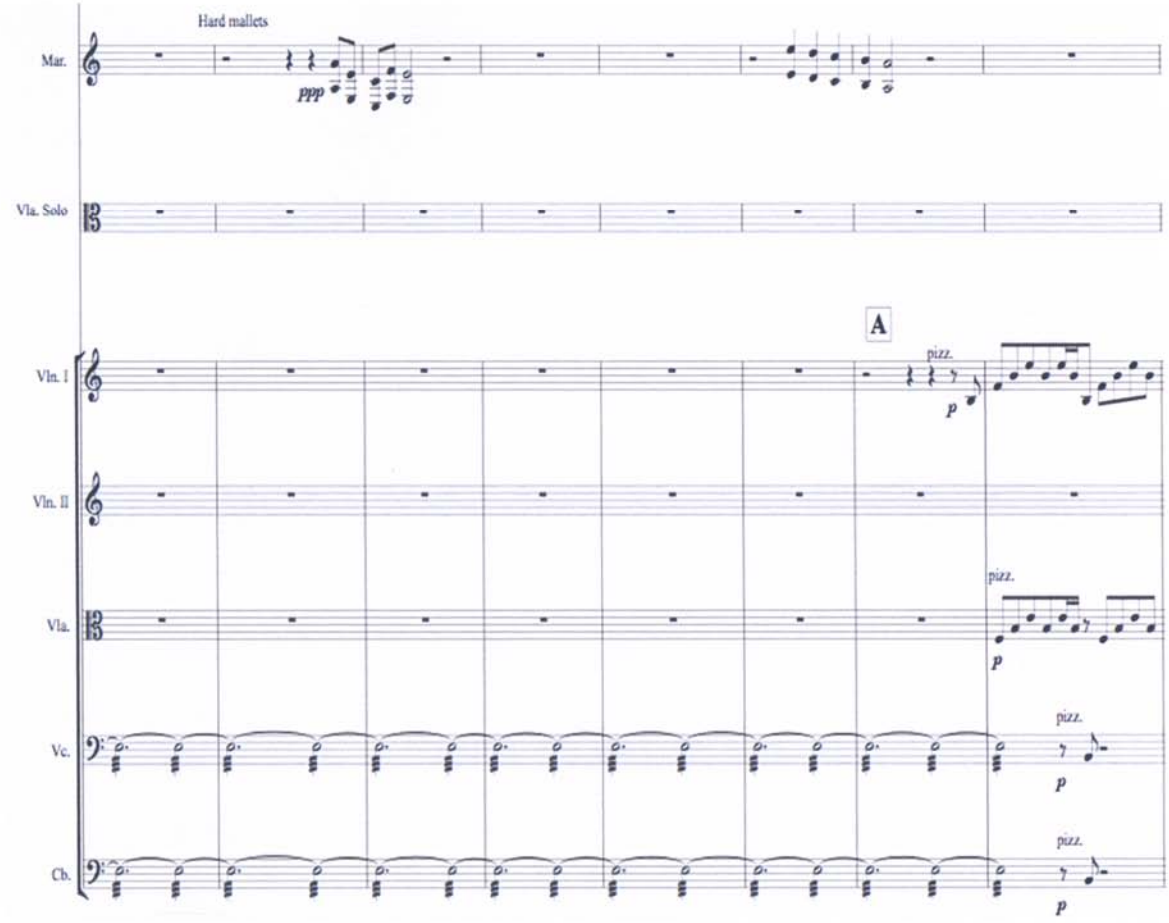

If one looks at example 1b from the movement's exposition, one will notice that it does not include transitions or closing themes. Instead the music in the basses and cellos at the end of the first theme overlaps with the beginning of the second theme (example 2), which includes a written out repeat and starts in the first violins and the viola. As the second theme comes to an end it again transitions into the second exposition (example 2a) by overlapping the end of the trumpet and bassoon parts with the return of the strings to the opening section.

Example 1b. The first exposition



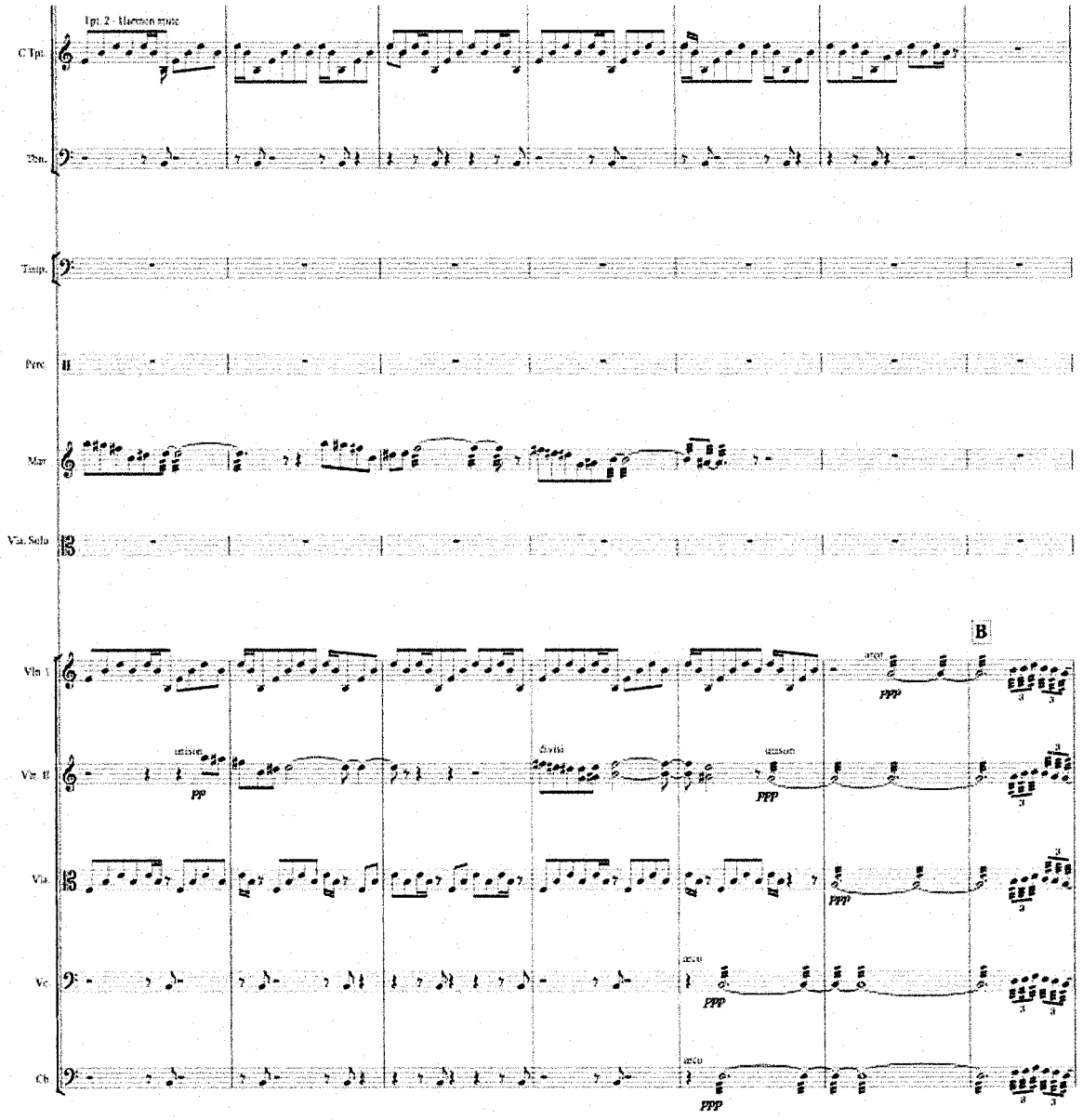

There is a short two-measure bridge at m. 64 in which the solo viola line connects the end of the second exposition with the development section, played in rubato by the viola soloist. The development section is a two-part form that can be seen by examining the solo viola line. Note example 3, and one will see how the section is divided.

Example 2. Second theme measures 10-17

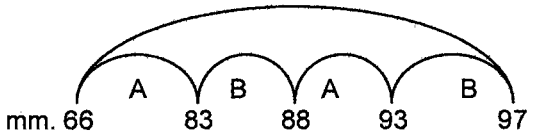



At the end of the B section (m. 97), we see the solo viola line acting as a bridge between the development section and the recapitulation, heard earlier in the beginning of the development. There is only one repeat of the opening exposition in which the viola solo is present. The part ends as if to move back into either a second exposition or the development. Instead there is a three-measure woodwind and brass segment to end the movement (example 4), which uses a piece of the second theme, m. 129, in augmentation.

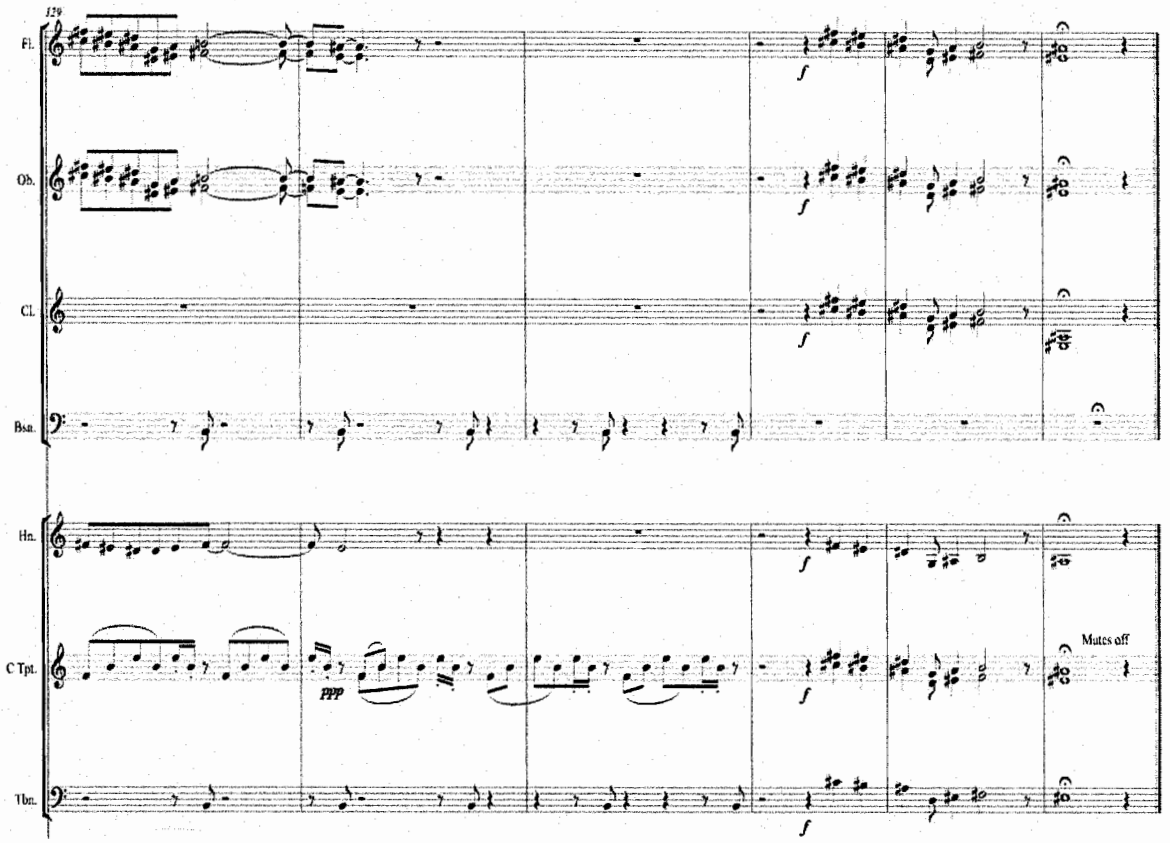
Example 2a. Measures 26-32




Example 3. The development section of movement one



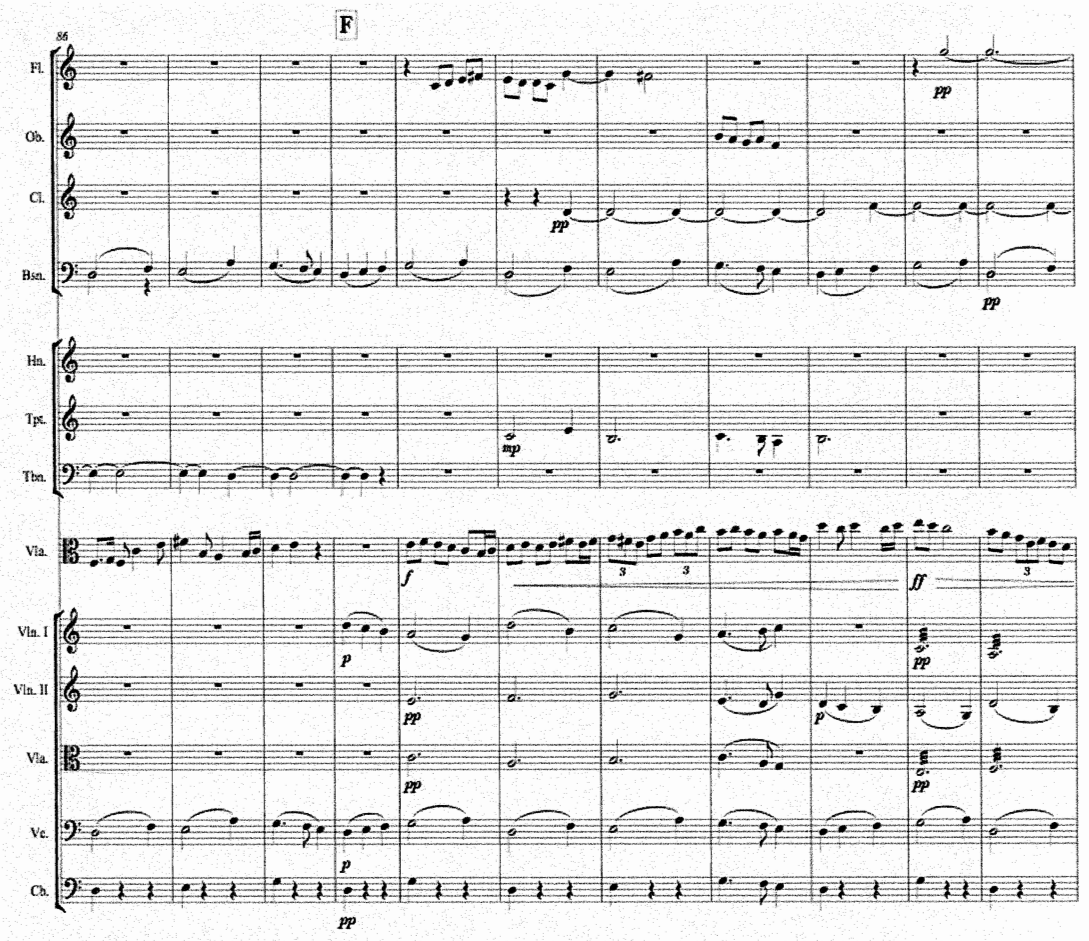
Example 4. Measures 129-134




The second movement begins as a theme and variations. As I worked on my ideas, the form became a passacaglia with an ostinato in the lower parts. Over the top of the ostinato, instruments are slowly added until m. 90 (example 5), when all except the percussion are playing. By m. 119 the instruments slowly cease playing, until at m. 157, when only the cellos play the ostinato. By adding the different instruments one at a time, this movement builds up to its middle. The second half is basically a retrograde of the first half with slight modification. As the work continues and the different sections are moved around, new ideas, such as the string choral beginning on m. 89, are added. Thus, this movement

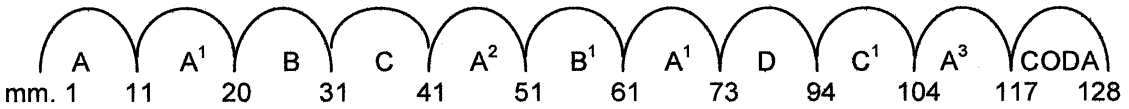
still incorporates retrograde in the last half but it is no longer a mirror image of the beginning.

Example 5. Measures 86-96




The third movement is loosely based on a classical "7-part" rondo form. This movement is made up of 10 sections and a coda. On the form graph below one will notice that the form of the "A" section is heard five times, while both the "B" and "C" sections are heard twice. The "D" section only occurs once, as it is a contrasting section to the rest of the movement being taken from the exposition of the first movement.

Form chart for movement three



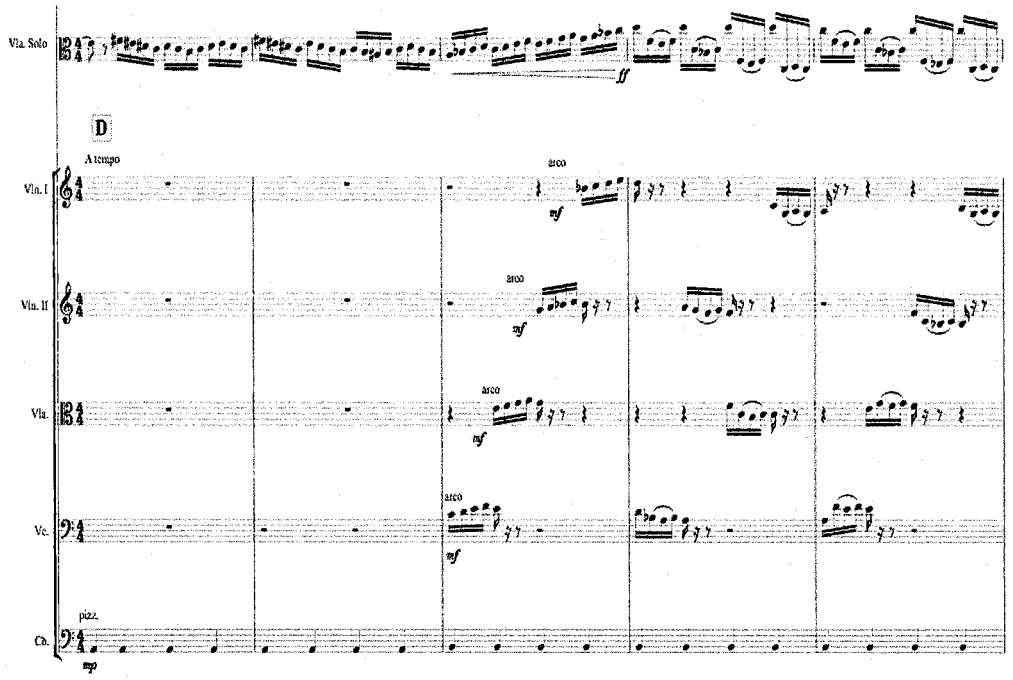
## Movement One

In this chapter, I will focus the discussion on movement one of "Abstracts for the Mind." I will describe the different sections of the movement as they were discussed in the previous chapter, while looking at the ways in which the accompaniment was formed and how it strengthens the viola solo.

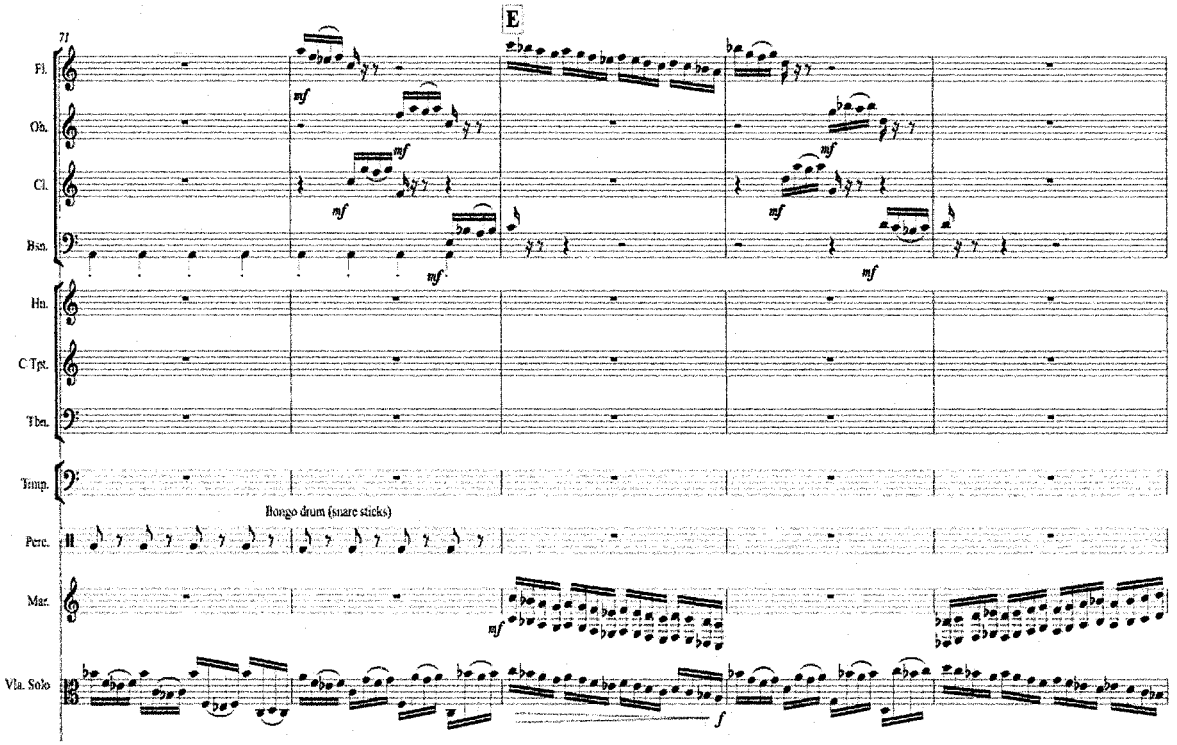
To begin the discussion of movement one, we will look at the development section. This was the first section written, and I strove to write a virtuosic line for the soloist. In this section the orchestra takes on a supporting role to the viola, unlike most of this piece, in which some part of the orchestra is usually playing with the viola. Since a large part of this section is made up of scalar runs, it does not focus on any particular key area, but instead uses motives from the solo line to build up the accompaniment. I used this type of accompaniment instead of an obvious chord-based accompaniment to solidify and support the solo line as a way to create unity between the parts. Looking at example 6 one will notice that the strings are playing a five-sixteenth-note motive (mm. 69-70), which lines up with the solo line. This same motive is repeated by the woodwinds (example7a m. 72 and m. 74) and later on the brass (example 7b m. 76).

Along with the first five-sixteenth-note motive there is another five-sixteenth-note motive, which will be referred to as the "falling motive" because of the way it trickles down through the string section (example 8 m. 73). The "falling motive" also lines up with sections of the solo line and is used in inversion when the solo line has fast ascending lines (example 8a m. 68).

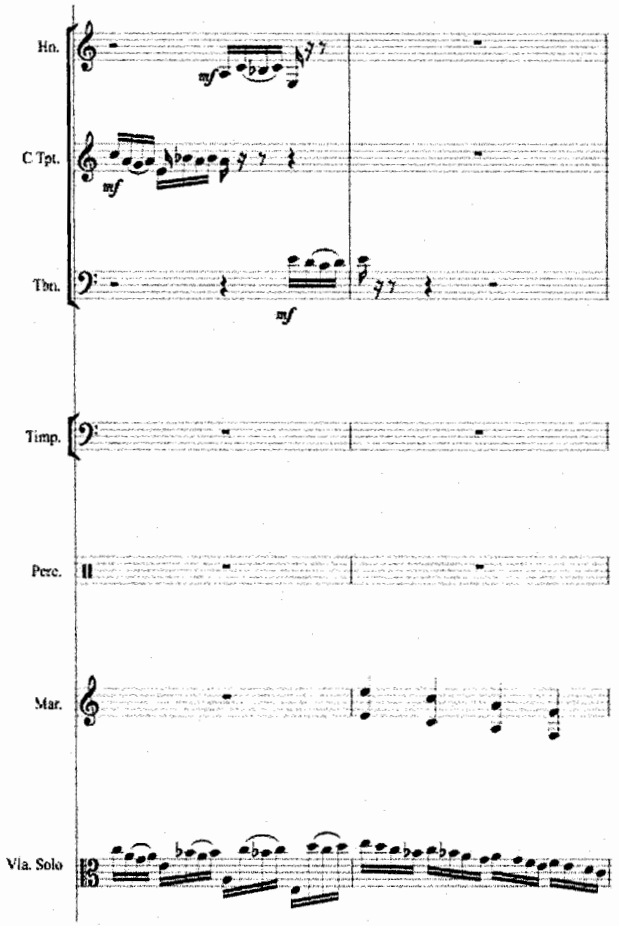
Example 6. Measures 66-70




Example 7a. Measures 71-75



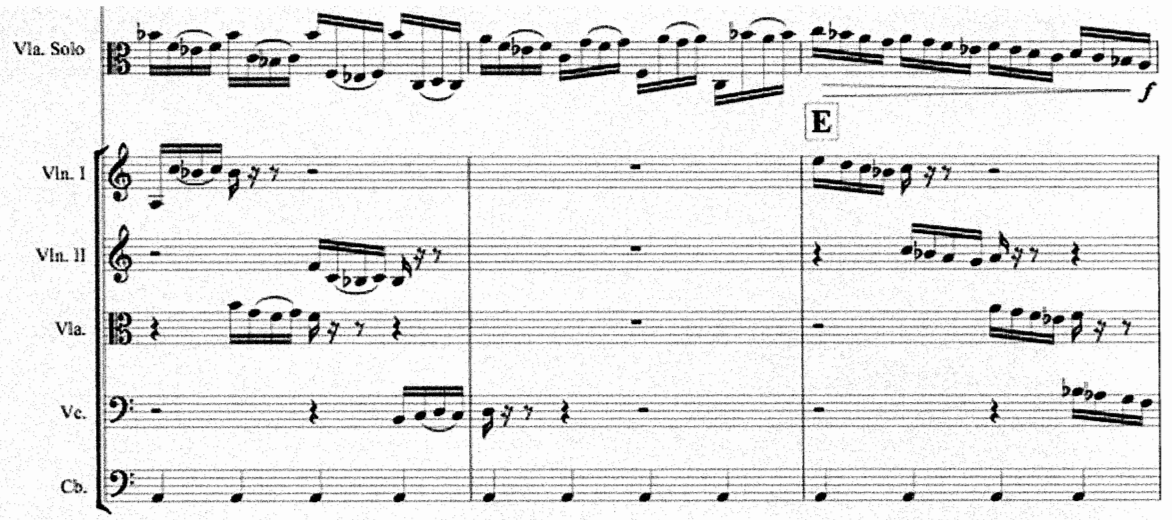
Example 7b. Measures 76-77



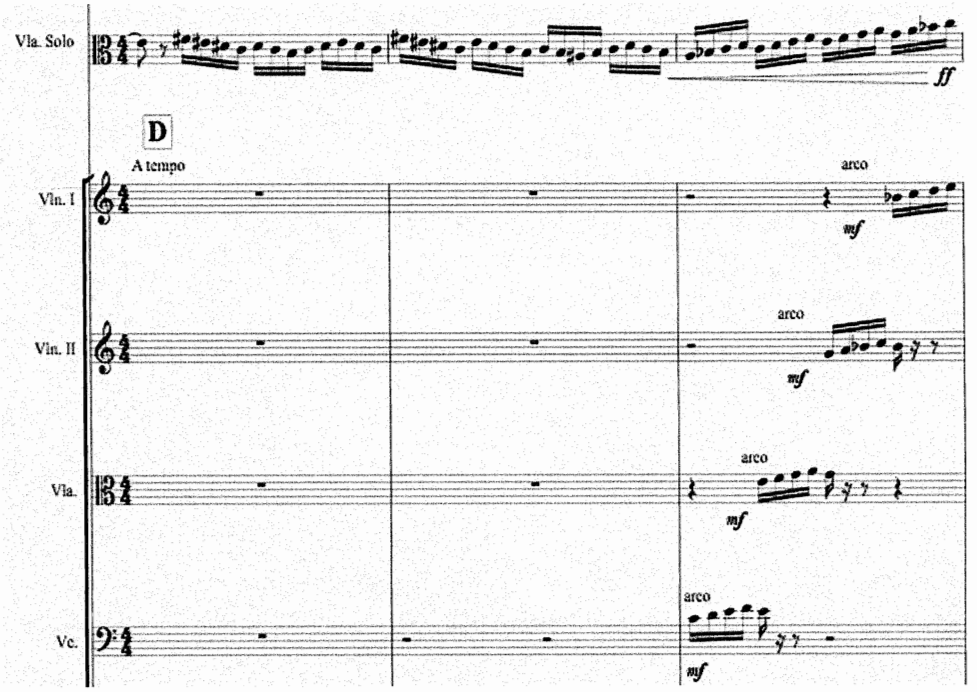

Throughout this section the basses produce a steady pulse. This texture is used later with more intervallic changes in the woodwinds at m. 77. Another aspect of this section occurs at m. 77 where the flutes play the first theme from the exposition, unifying the different parts of this movement.

As stated in the previous chapter, the development section can be separated into a binary form where both the A and B sections are repeated with changes. The section mentioned in the paragraph above is the A section. The B section starts at m. 83 and ends at m. 87. It contains a steady beat in the basses

Example 8. Measures 71-73




Example 8a. Measures 66-68



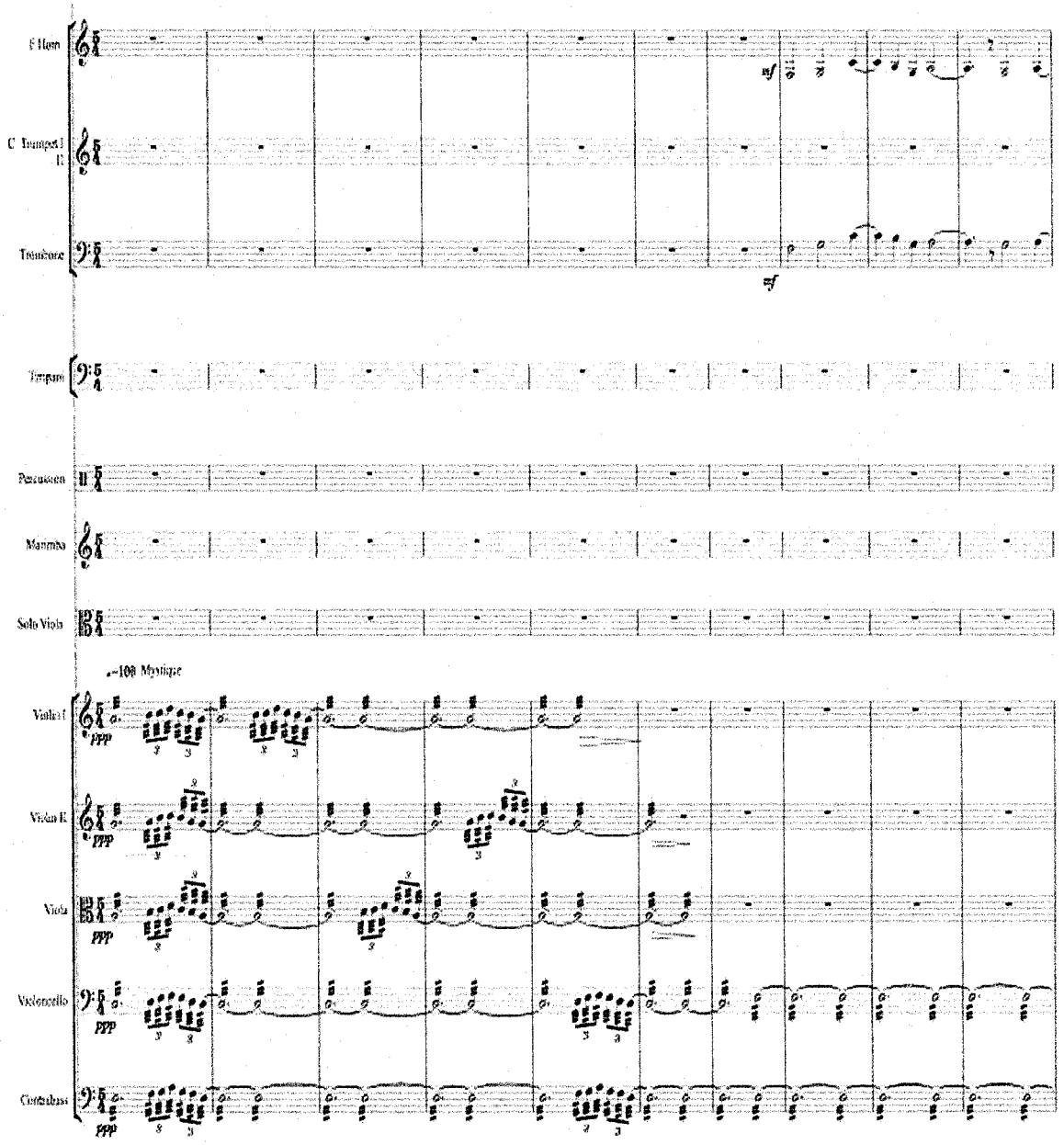

that can also be found with acceleration in the percussion and an eighth rest, eighth note motive in the strings and solo line. This is countered with two running

sixteenth note lines taken from the solo in the A section and put into the strings. The next A section which starts at m. 87 is shorter than the first A section by 12 measures. Here the clarinets enter softly, playing the second theme from the exposition, another reminder to the listener that this section is part of a larger whole. When the B section returns at m. 93 the segments from the first B are in some instances elongated, attributing to many time changes and the addition of another bar, which leads into a two measure transition and return to the recapitulation.

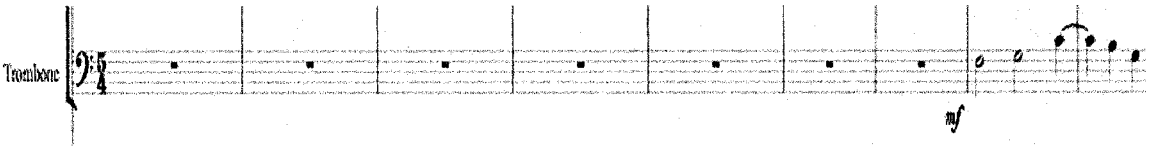
The exposition starts with a tremolo in the strings on an A minor 7 chord. As stated in the discussion of the development I did not focus on any specific key in writing this work. The A minor $7^{th}$ at the beginning of the piece adds a preferred color. By measure 6 the strings drop out one at a time until only the basses and cellos are playing E's an octave apart. In example 9 one will see that half a measure after the basses and cellos start their E duet the horn and trombone begin the first theme.

Taking a closer look at this first theme (example 9) one will notice that the first section is built out of one motive (example 9a mm. 8-9). The second time the motive occurs it has been altered and transposed up a major second. Instead of the two-quarter notes moving down by step and then a leap, they continue up by step and then are transposed up a major third into a four eighth note, half note motive that is echoed by first trumpet on beat four. The end of the first theme begins with three half notes, which move into the four eighth notes, half note motive.

Example 9. Measures 1-10



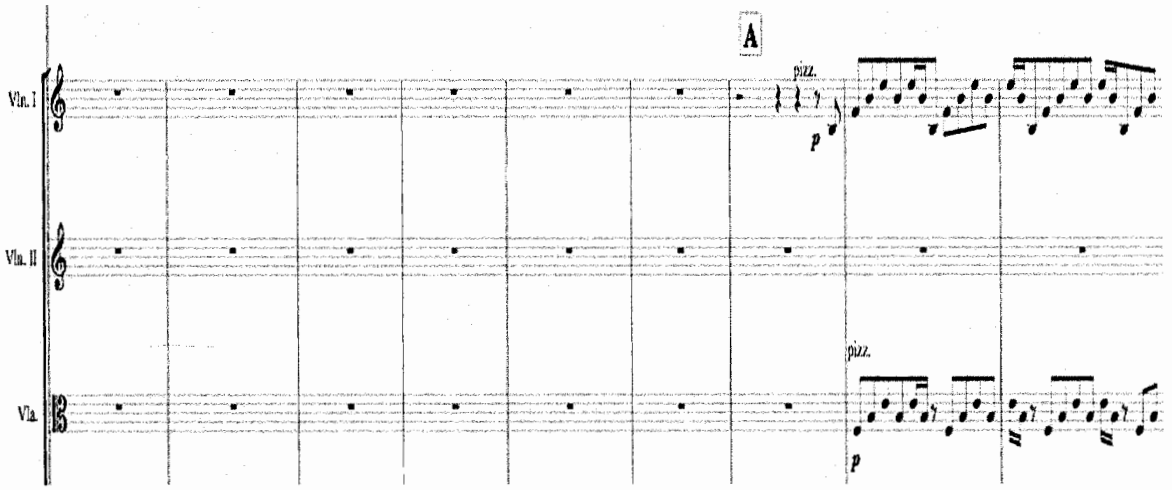

Example 9a. Measures 1-9



This is repeated in a slightly altered form in which a whole note replaces the half note at the end. This is echoed again by the trumpet except this time the motive is slowed down into four-quarter notes and a half note.

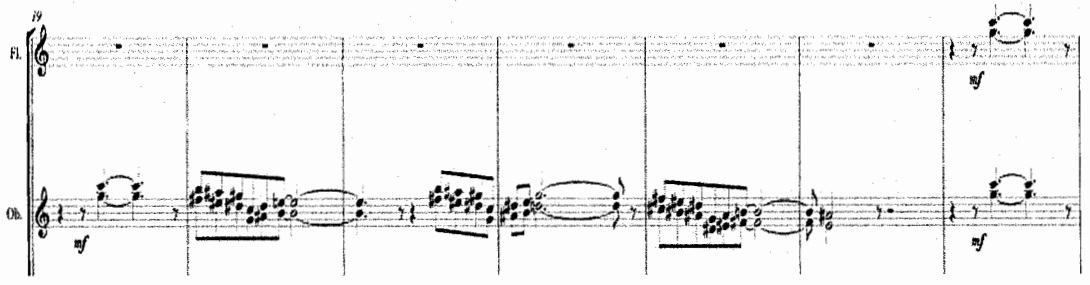
At m. 16 the second theme begins with a pattern built out of fourths. This is characterized by pizzicato in the first violins and supported by the violas (example 10). I use pizzicato in the strings for a strikingly rich percussive sound, which contrasts the smooth melodic line heard in the oboes beginning at m. 19.

Example 10. Measures 10-18




The second theme played by the oboes (example 11) is repeated with the addition of the flutes and Marimba at m. 25.

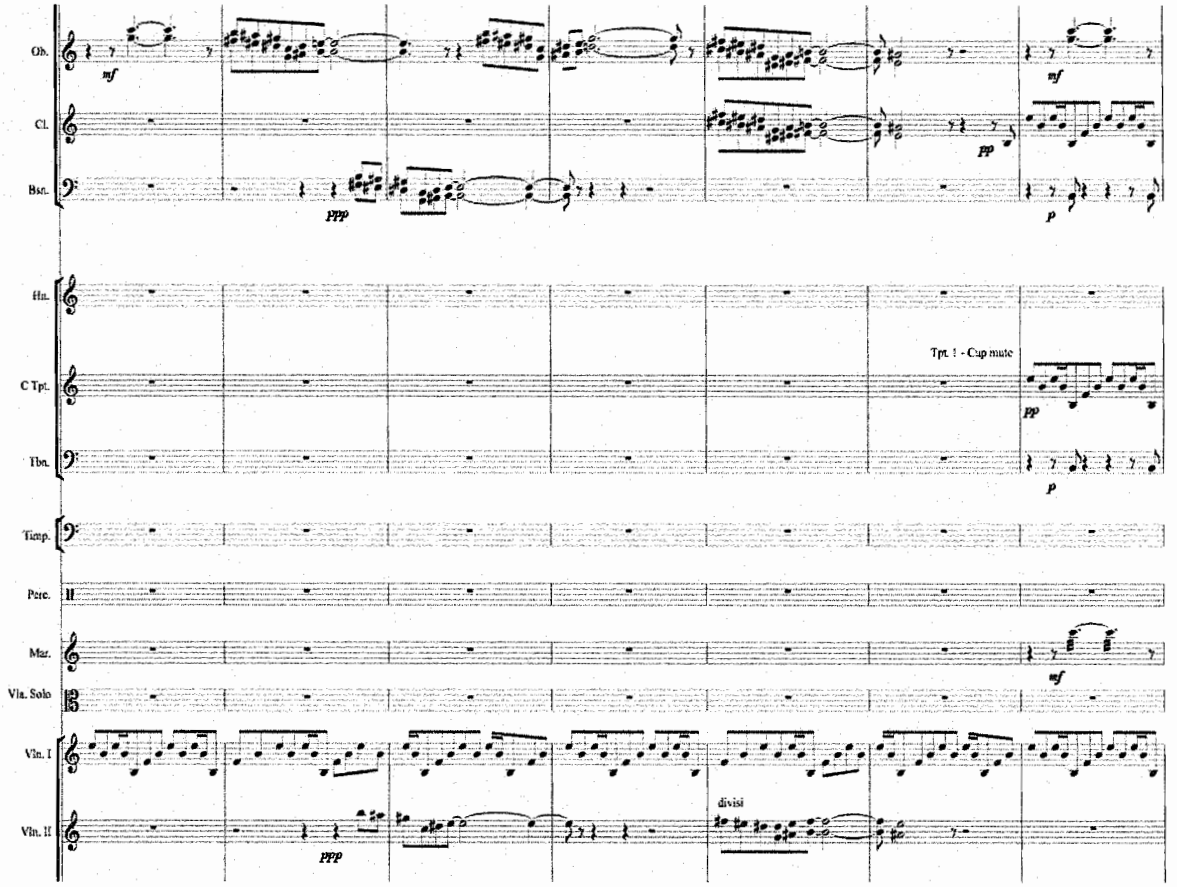
Example 11. Measures 19-25



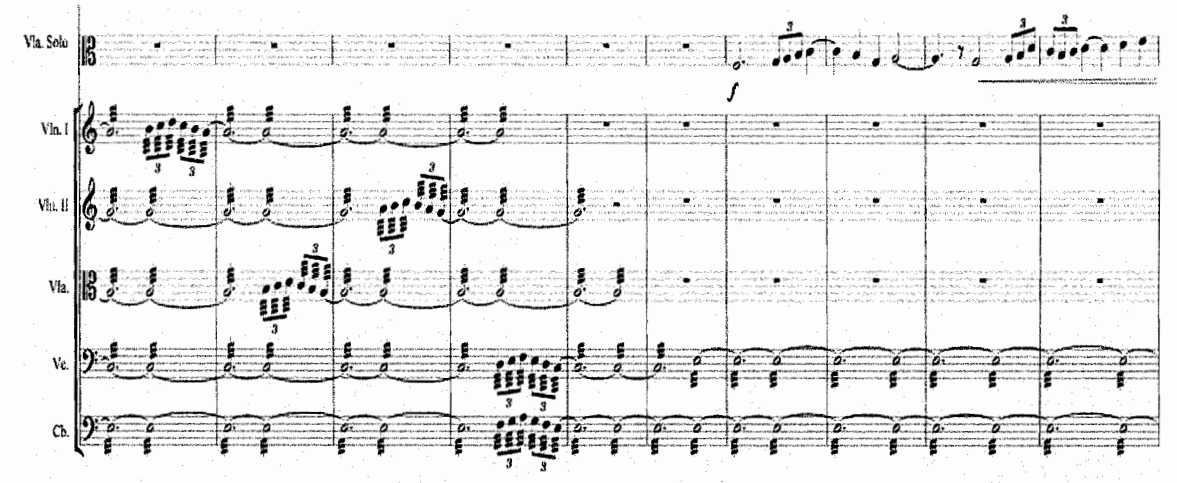
In the other parts the "fourths pattern," seen in example 10 (m.17), is heard at different times in the violins, violas, trumpets, and clarinets. The bassoons and second violins echo the ends of the phrases in the melody line, strengthening the harmony at mm. 23 and 24 (example 12). These echoes were written into the music to offer a subtle call and response. The cellos, basses, trombones, and later the bassoons play a B eighth note which lines up with the B at the beginning of each "fourths pattern." In doing this I hoped to give the moving accompaniment line in the upper strings a centered pitch, or a centricity in which the pattern always begins.

The second exposition is similar to the first on multiple levels. In this section we hear the viola soloist for the first time playing an embellished version of both the first theme (example 12a) and the second theme (example 12b). The recapitulation is also similar to the first exposition with the exception that the viola soloist plays embellished melodies against the original versions in the flutes and oboes at m. 125. The reason for this is that I wanted to have the listener locate the melody while experiencing the variation played by the soloist.

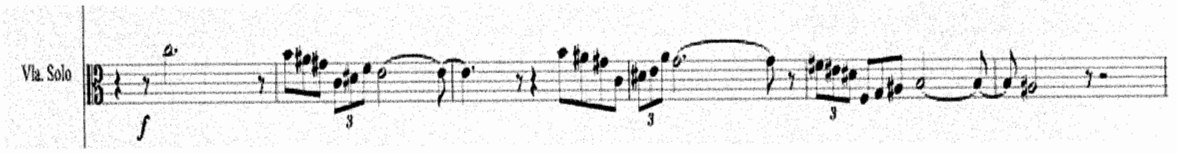
Example 12. Measures 19-25




Example 12a. First theme in the solo part measures 33-42



Example 12b. Second theme in the solo part measures 51-56

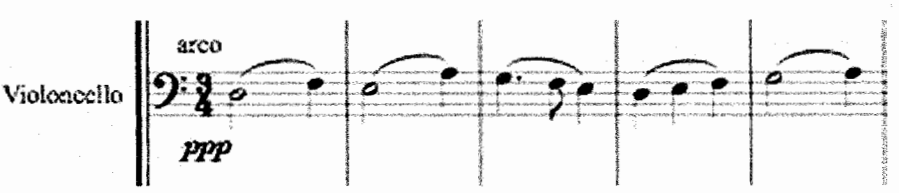


## Movement Two

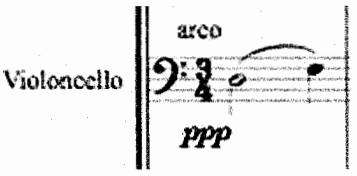
This chapter will focus on the second movement of "Abstracts for the Mind." This movement is slower than the others and therefore utilizes a different type of accompaniment. In this chapter I will discuss how I built the accompaniment, i.e. where it came from and how it relates not only to the viola solo, but also to the ostinato.

As mentioned earlier in the chapter on form, movement two can be compared to a Baroque passacaglia. It begins with an ostinato bass line in the cellos, which is built from the melody heard in its complete form starting on m. 59 in the solo viola. This ostinato is repeated in completed form by the cellos thirty-three times. If one looks closely at example 13 one will see that the ostinato is built from three motives, a half note moving up by leap or step to a quarter note (example 13a), a descending dotted quarter note, eighth note, quarter note (example 13b), and three ascending quarter notes (example 13c).

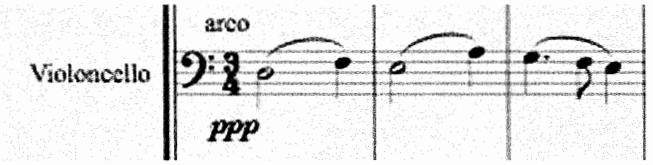
Example 13



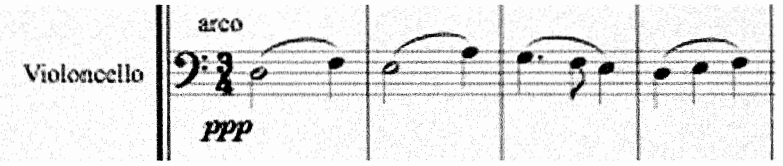

Example 13a



Example 13b

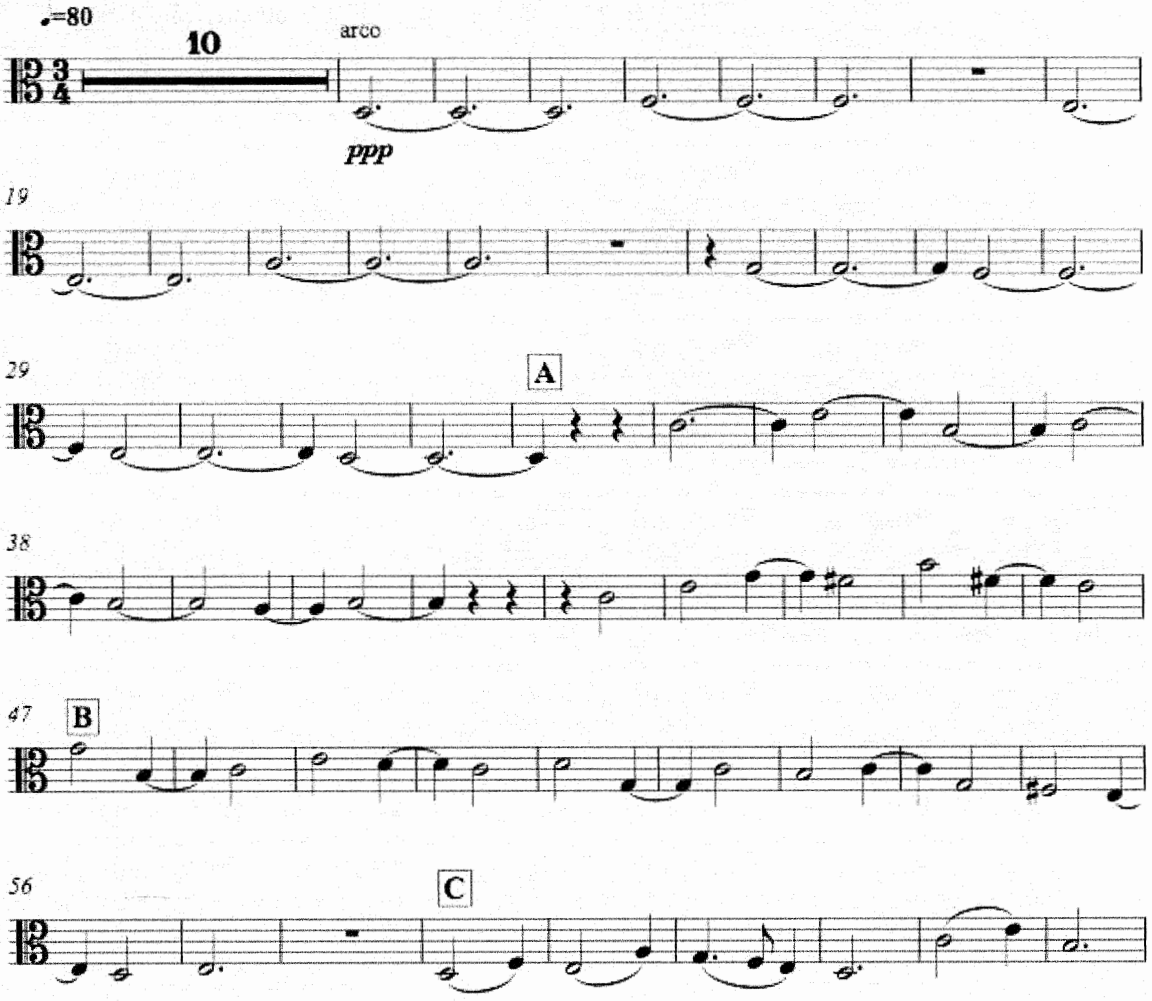



Example 13c

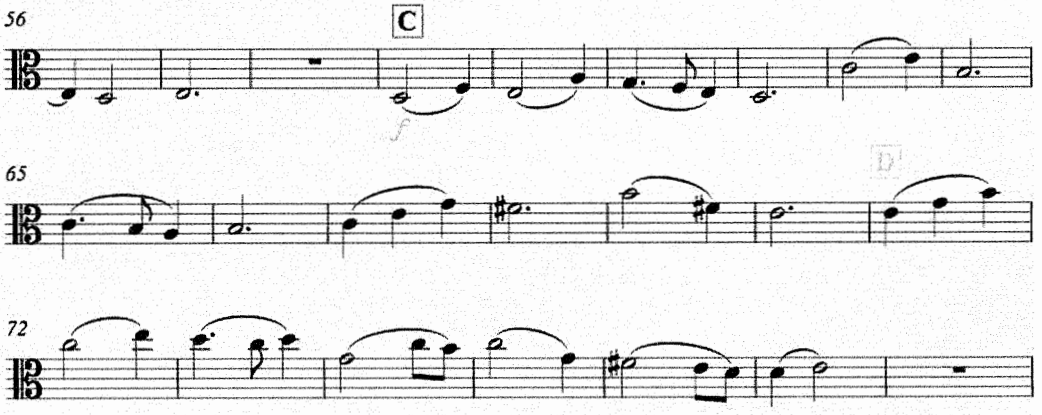



I based most of this movement on these three motives, which are heard throughout the orchestra in augmentation. When the solo viola first comes in at m. 11, it plays the motive seen in example 13a, but extends it to cover six full measures. If one looks at the entire solo part from m. 11 to m. 57 (example14a) one will notice that this section of the viola solo is the same line as the melody (example 14b) at m. 59, in augmentation. The only exception, starting on beat three of m. 47, is that instead of going as high as the melody, this augmented section is played an octave lower (example 15). The section at m. 47 was written an octave lower so that when the listener finally hears the melody played in its original form there will be an audibly climactic moment when the melody reaches its highest part.

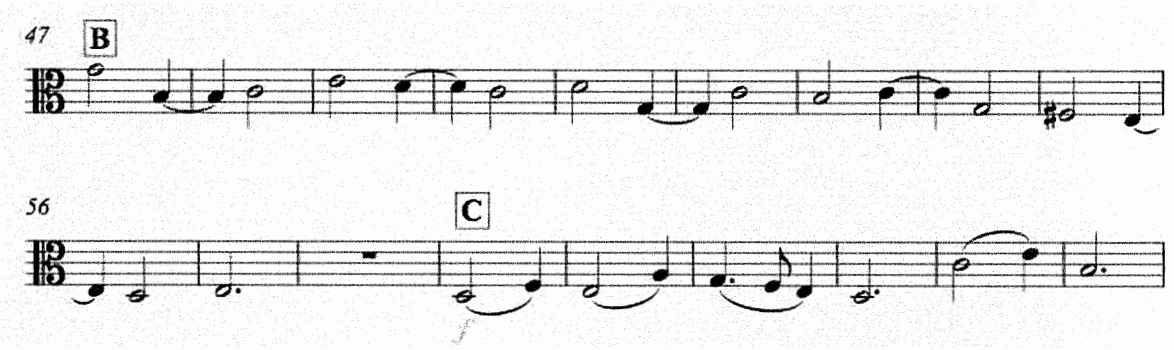
Example 14a. Measures 1-64 of the Viola solo




Example 14b. Measures 56-78 of the Viola solo

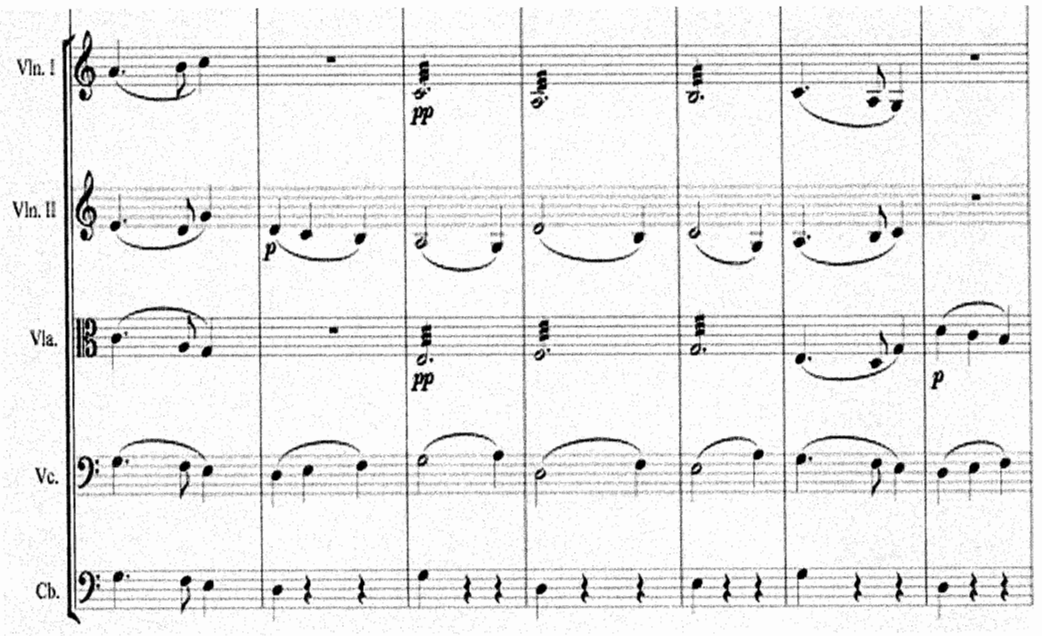


Example 15. Measures 47-64 of the Viola solo




The beginning solo line through m. 57 is the material used for the accompaniment in the woodwinds and brass sections throughout the work. At m. 90 the entire ensemble is now involved in the movement. At m. 89 a chorale in the violins and violas is added to the ostinato in the cellos. This section is repeated in its entirety six times while the solo viola line plays different embellished variations of the melody seen in example 14b. It begins with the first violins playing the three-note motive in inversion to the motive seen in example 13c. The first violins continue to play an inversion of the ostinato line while the second violins and violas fill in the harmony. Example 16 shows the next section starting with the second violins playing the inverted ostinato. The inverted ostinato line is passed between the violins and the viola, each section playing it twice before the inner harmonies drop out and it is played one more time by each part. This occurs as the woodwinds and brass section slowly cease playing and at the conclusion the cellos are left playing the ostinato just as the movement began.

Example 16. Measures 93-99

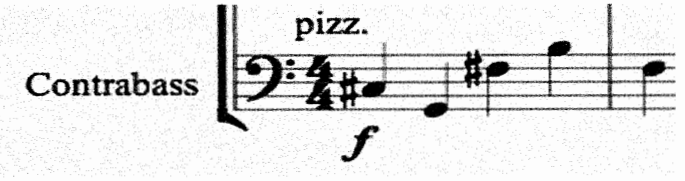


## Movement Three

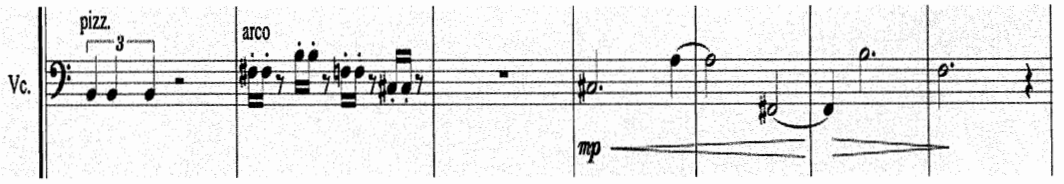
The final chapter of this analysis will focus on the third movement of "Abstracts for the Mind." This movement has the fastest tempo of the three and incorporates very little harmonic changes so I will also be discussing the rhythmic patterns used throughout. I will discuss the viola solo and the orchestra music and how they relate to one another musically and rhythmically.

While composing this movement, I recalled a lesson in which a teacher and I discussed different ways to limit ones self when beginning a piece. One such way was to predetermine the pitches the composer would use and to limit oneself to them. In this movement I composed a pair of five-note melodic gestures, (C#, G, F#, B, F) and its subtle variation, (C#, A, F#, B, F), or the two pitch-class sets, [0,1,2,6,8] and [0,1,4,6,8]. To analyze this movement one will need to look at the number of times each pitch set class is used in its entirety and how often one sees fragments of each set. Since I wrote this piece, I know that the first pitch-class set (example 17a) will have a much higher occurrence than the second pitch class set (example 17b).

Example 17a. Pitch-class set [5, 6, 7, E, 1]




Example 17b. Pitch-class set [5, 6, 9, E, 1]



The table on pages 83-84 includes the results from the analysis of this movement. The first column shows the different instruments. The second column shows the pitch class sets while the next columns show how many of each set is performed in each section by the different instruments. If one was to look at the A section column for example, one would notice that the numbers are divided by a forward slash. The number on the left of the slash signifies the amount of times the pitch class set is played in its entirety while the number on the right of the slash indicates the amount of times a fragment of the pitch class set is used. This is the same for all the columns that focus on the individual sections and the totals column. If one were to look at the movement, one would notice that I included everything from one single note to longer motives, which start in the middle of the pitch class, as fragments in my analysis. As one can see, when added together, pitch class set 1 has 136 in its entirety and 229 fragments while pitch class 2 has 11 of it as a whole and 96 fragments.

A section that is not represented well on the table is the D section. This is because unlike the rest of the movement this section is not built from either of the two pitch class sets but is a section from the first movement. To add something different to this movement I took the first section of the second exposition up through the end of the first theme and inserted it in between the $A^1$ and $C^1$ sections. Also to make it even more of a contrasting section, I slowed the tempo down to the quarter note equals 90. The tempo moves back up to 110 at m. 94 where the D section ends, and the $C^1$ section overlaps it.

On the table below are the results from my analysis

| Instrument | PCS | Section A | Section B | Section C | Section D | Section Coda | Total |
|---|---|---|---|---|---|---|---|
| Flute 1 | *[0,1,2,6,8]* | 0/6 | 0/0 | 2/5 | X | 0/3 | 2/14 |
| | [0,1,4,6,8] | X | 1/0 | X | X | X | 1/0 |
| Flute 2 | *[0,1,2,6,8]* | 0/4 | X | X | X | 0/2 | 0/6 |
| | [0,1,4,6,8] | X | X | X | X | X | X |
| Oboe 1 | *[0,1,2,6,8]* | X | X | 0/2 | X | 0/2 | 0/4 |
| | [0,1,4,6,8] | 0/4 | 1/0 | X | X | X | 1/4 |
| Oboe 2 | *[0,1,2,6,8]* | X | X | 0/1 | X | 0/1 | 0/2 |
| | [0,1,4,6,8] | 0/3 | X | X | X | X | 0/3 |
| Clarinet 1 | *[0,1,2,6,8]* | 0/10 | X | 0/1 | X | 1/1 | 1/10 |
| | [0,1,4,6,8] | X | 1/0 | X | X | X | 1/0 |
| Clarinet 2 | *[0,1,2,6,8]* | 0/10 | X | 0/1 | X | 1/2 | 1/13 |
| | [0,1,4,6,8] | X | X | X | X | X | X |
| Bassoon 1 | *[0,1,2,6,8]* | 3/4 | X | X | X | 0/3 | 3/7 |
| | [0,1,4,6,8] | 0/6 | 2/0 | X | X | 0/1 | 2/7 |
| Bassoon 2 | *[0,1,2,6,8]* | 3/2 | X | X | X | 0/2 | 3/4 |
| | [0,1,4,6,8] | 0/7 | X | X | X | X | 1/8 |
| Horn | *[0,1,2,6,8]* | 0/2 | 0/5 | X | X | 1/2 | 1/9 |
| | [0,1,4,6,8] | 0/4 | X | X | X | X | 0/4 |
| Trumpet 1 | *[0,1,2,6,8]* | 0/4 | 0/5 | 0/1 | X | 0/2 | 0/12 |
| | [0,1,4,6,8] | 0/3 | X | X | X | X | 0/3 |
| Trumpet 2 | *[0,1,2,6,8]* | 0/4 | 0/5 | X | X | 0/1 | 0/10 |
| | [0,1,4,6,8] | 0/1 | X | X | X | X | 0/1 |
| Trombone | *[0,1,2,6,8]* | 10/3 | 0/5 | X | X | 1/1 | 11/6 |
| | [0,1,4,6,8] | 0/4 | X | X | X | 0/1 | 0/5 |

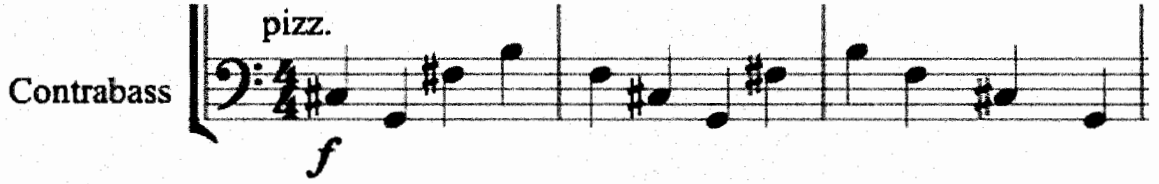
| Instrument | PSC | Sections A | Sections B | Sections C | Section D | Section Coda | Total |
|---|---|---|---|---|---|---|---|
| Timpani | *[0,1,2,6,8]* | 8/0 | X | X | X | 2/0 | 10/2 |
| | [0,1,4,6,8] | X | X | X | X | X | X |
| Marimba | *[0,1,2,6,8]* | 1/34 | X | 13/0 | X | X | 14/34 |
| | [0,1,4,6,8] | X | 0/20 | X | X | 0/14 | 0/34 |
| Solo Viola | *[0,1,2,6,8]* | 0/35 | X | 2/5 | X | 0/7 | 2/47 |
| | [0,1,4,6,8] | X | X | X | X | X | X |
| Violin 1 | *[0,1,2,6,8]* | 0/7 | X | X | X | 0/2 | 0/9 |
| | [0,1,4,6,8] | X | 1/0 | X | X | 0/4 | 1/4 |
| Violin 2 | *[0,1,2,6,8]* | 0/7 | X | X | X | 1/1 | 1/7 |
| | [0,1,4,6,8] | 0/3 | 1/0 | X | X | X | 1/3 |
| Viola | *[0,1,2,6,8]* | 9/0 | X | 12/0 | X | 0/1 | 21/1 |
| | [0,1,4,6,8] | 0/8 | 1/0 | X | X | X | 1/8 |
| Cello | *[0,1,2,6,8]* | 6/8 | X | 12/0 | X | 0/7 | 18/15 |
| | [0,1,4,6,8] | 0/7 | 1/0 | X | X | X | 1/7 |
| Contrabass | *[0,1,2,6,8]* | 41/0 | X | X | X | 7/7 | 48/7 |
| | [0,1,4,6,8] | X | 1/0 | X | X | X | 1/0 |

The mood of this movement seems quite percussive and disjunctive, so in adding the D section I was able to both change the feel of the movement for a short time and connect this movement with the first, as a way of bridging the differences between the three movements.

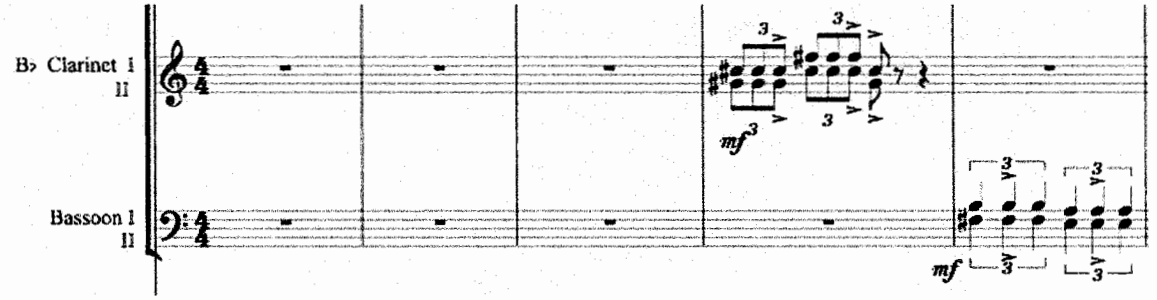
For this movement I will focus on the rhythm since that has become a large part of this section. By using just two similar pitch-class sets I limited myself harmonically, so I let the rhythms guide the movement. If one takes a look at the

first page of movement three, one will see many of the rhythms used throughout. Example 18 shows snippets of all the rhythms used in the movement.

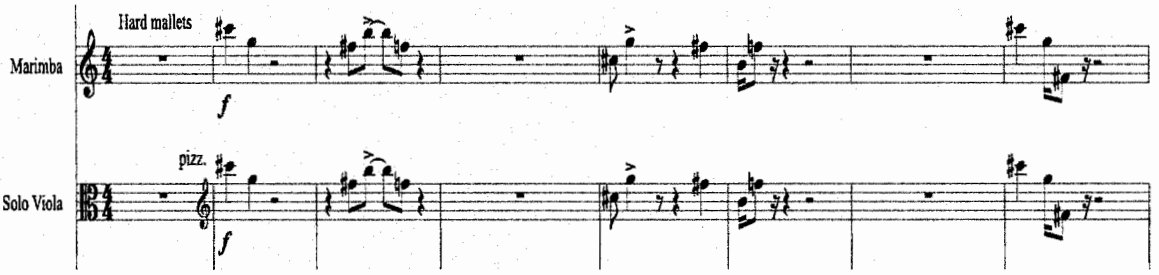
Example 18a. Measures 1-3



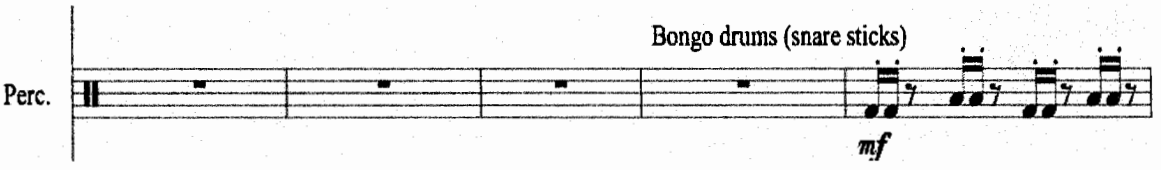

Example 18b. Measures 1-5



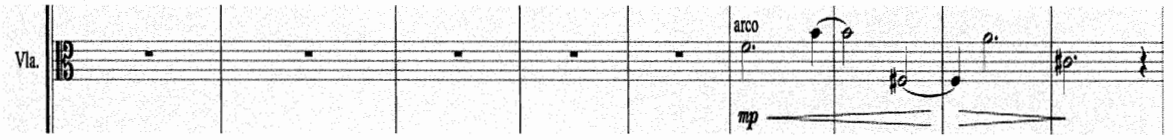

Example 18c. Measures 1-8




Example 18d. Measures 9-13



Example 18e. Measures 58-62

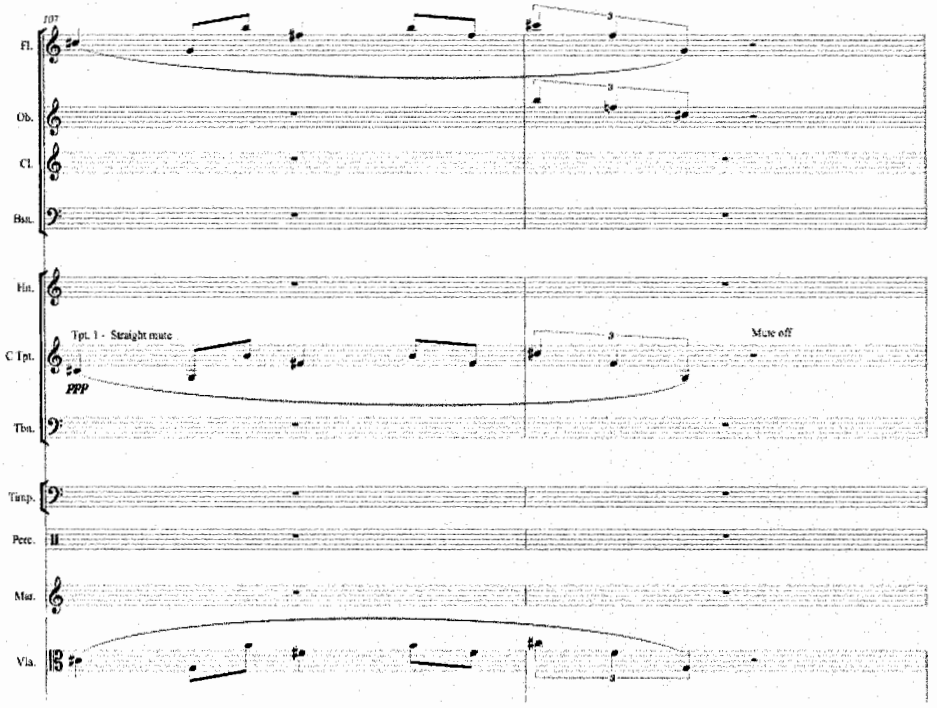



Example 18c shows the solo viola line in the A sections. Example 18a, 18b, and 18d are all used at one time or another in the A section. In the first B section you will see example 18e along with an eight note on every down beat in the marimba and long sustained notes in the percussion. In the second B section the long sustained notes in the percussion are absent but there is a variation on the quarter note triplet in example 18b found in the brass section.

When one looks at the first C section one will find long trilled notes in the violins and the marimba playing the quarter note triplet motive found in example 18b using the notes of the first pitch class set. If you look at example 19 taken from the second C section, you will see that the viola solo and first flute play a legato line in which the notes of the first pitch class set are heard. Looking at this section, one would observe that the second C section has a quarter note triplet motive added randomly to the woodwind section, and at m. 102, the trumpet has one added to the end of the legato.

As I stated before, the D section is derived from the first movement. For this reason the rhythm of this section does not match up with the rest of the movement. Instead of short motives the lines are longer and built from motives from the first exposition (see examples 8 and 8a of chapter 2).

Example 19. Measures 98-103




To conclude my analysis of this work, we need to examine the Coda section of this movement. Though we are focusing on the rhythm, one harmonic example I would like to note is shown in example 20. Looking at

Example 20. Measures 117-122

the notes making up the bass line one will notice that they are derived from the bass line in section A. The difference though is that instead of repeating the same patterns of notes over and over again like before, the pattern retrogrades onto its self and overlaps every other one.

The rhythms in the Coda section are all found in the previously mentioned sections. Every motive found in example 18 is used, along with the eighth note on the downbeat in the marimba (no longer on the down beat because of the new time signature), and the long sustained notes in the percussion. One noticeable difference between this section and the others is that other instruments, as well as the basses, play the bass line seen in example 20 keeping the line in continuous motion. The woodwinds, strings and brass sections pass between one another a section of the bass line, either playing five or seven of the notes, which overlaps into the next part.

As stated in chapter one, my goal in composing this piece was to highlight the viola soloist while the orchestra adds an interesting background. As one can see from my analysis of the work, in the first and third movements the orchestra and viola solo parts intertwine and double each other most of the time, while in the second movement one sees the viola part break away from the rest of the orchestra and play on its own.