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Modes of Infernal Rave Dancing: for Orchestra

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Kyle Winge

Modes of Infernal Rave Dancing
for Orchestra

Kyle Winge

Modes of Infernal Rave Dancing (2020-2021)

Instrumentation

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

2 Trumpets in Bb

2 Trombones

Bass Trombone

Tuba

Timpani (32", 29", 26", 23" with a medium-sized suspended cymbal on top)

Percussion 1

-snare drum, large gong, large suspended cymbal, wind chimes, glockenspiel (brass mallets), cowbell

Percussion 2

-xylophone (hs), triangle

Percussion 3

-glockenspiel (brass mallets), tom drum, vibraphone (ss)

Harp

Piano

Strings

Percussion Keys:

The diagram shows three staves of musical notation for percussion parts. Above the staves are labels for various instruments. Percussion 1 has five notes: wind chimes, large gong, suspended cymbal (on 23" timpani), snare drum, and cowbell. Percussion 2 has two notes: triangle (open) and triangle (mute). Percussion 3 has one note: tom drum.

Duration: ca 4:30

Performance Notes:

-The timpani player should place a medium-sized suspended cymbal on the 23" timpani, and use the pedal to control the pitch during the suspended cymbal rolls at mm. 41-46, 179-182, and m. 202. The timpani player will also perform cymbal scrapes at mm. 113-114.

-During the half-step trills leading to glissandi, trill for the duration of the pitch, and quickly glissandi to the next pitch. Examples: m. 57 in Clarinet in Bb, mm. 77-78 in Horn in F

-The piano lid should be removed so the pianist can gliss. the high-register piano strings with a guitar pick at mm. 117-118, and 132-133. The pianist should begin at the right of the furthest beam in the frame and gliss. upward from there.

Program Note:

Modes of Infernal Rave Dancing is a lively and compact orchestral work combining many elements that would not otherwise belong together. It applies 20th-century harmonic techniques to a simple dance melody as one would hear in the electronic dance genre. The piece begins by emphasizing one pitch, and gradually adds more pitches before presenting the main melody. Each section builds to segments with harsh dissonances. The entire piece relies on the rhythmic pulse, which creates a sense of urgency in the beginning, nearly disappears in the middle, and returns energetically at the finale. My hope is that this work is suitable as a witty beginning or conclusion to any orchestral concert.

Modes of Infernal Rave Dancing

Kyle Winge

2020-21

10

Energetic, Steady ♩ = 176, In 2

1.

Musical score for woodwinds, percussion, harp, and piano. The score is in 4/4 time and consists of 10 measures. The tempo is marked 'Energetic, Steady' with a quarter note equal to 176 beats per minute. The key signature is one flat (B-flat). The woodwind parts include Flute 1, 2; Oboe 1, 2; Clarinet in B-flat 1, 2; Bassoon 1, 2; Horn in F 1, 2; Horn in F 3, 4; Trumpet in B-flat 1, 2; Trombone 1, 2; Bass Trombone; and Tuba. The percussion parts include Timpani, Percussion 1 (snare), Percussion 2 (xylophone, maracas), and Percussion 3 (glockenspiel). The harp part is in the right hand. The piano part is in the right hand with a 'no pedal' instruction. Dynamics include *mp*, *ppp*, *p*, *sfz*, and *f*. The score includes first endings and a repeat sign at the end of the section.

Energetic, Steady ♩ = 176, In 2

10

Musical score for strings. The score is in 4/4 time and consists of 10 measures. The tempo is marked 'Energetic, Steady' with a quarter note equal to 176 beats per minute. The key signature is one flat (B-flat). The string parts include Violin I, Violin II, Viola, Cello, and Double Bass. Dynamics include *mf*, *f*, *mp*, and *pizz.* (pizzicato). The score includes first endings and a repeat sign at the end of the section.

Modes of Infernal Rave Dancing

2

This musical score is for the second page of a piece titled "Modes of Infernal Rave Dancing". It features a variety of instruments and includes dynamic markings, articulation, and performance instructions.

Woodwinds:
Fl. 1, 2: Starts with a triplet of eighth notes, followed by a triplet of sixteenth notes marked *f* and *a2*.
Ob. 1, 2: Remains silent until measure 11, where it plays a half note marked *mf* and *a2*.
B♭ Cl. 1, 2: Starts with a triplet of eighth notes, followed by a triplet of sixteenth notes marked *f*.
Bsn. 1, 2: Starts with a triplet of eighth notes marked *mp*, followed by a triplet of sixteenth notes marked *f*.
Hn. 1, 2: Starts with a triplet of eighth notes marked *f*.
Hn. 3, 4: Starts with a triplet of eighth notes marked *f*.
B♭ Tpt. 1, 2: Starts with a triplet of eighth notes marked *f*.
Tbn. 1, 2: Starts with a triplet of eighth notes marked *f*.
B. Tbn.: Starts with a triplet of eighth notes marked *f*.
Tuba: Starts with a triplet of eighth notes marked *f*.
Timp.: Starts with a triplet of eighth notes marked *p*.

Percussion:
Perc. 1: Starts with a triplet of eighth notes marked *mp*.
Perc. 2: Starts with a triplet of eighth notes marked *sfz*.
Perc. 3: Starts with a triplet of eighth notes marked *sfz*.

Keyboard:
Hp.: Starts with a triplet of eighth notes marked *mp*, followed by a triplet of sixteenth notes marked *ff*.
Pno.: Starts with a triplet of eighth notes marked *f* and *p*.

Strings:
Vln. I: Starts with a triplet of eighth notes marked *mp*, followed by a triplet of sixteenth notes marked *mf*.
Vln. II: Starts with a triplet of eighth notes marked *mp*.
Vla.: Starts with a triplet of eighth notes marked *mp*.
Vc.: Starts with a triplet of eighth notes marked *mp*.
D.B.: Starts with a triplet of eighth notes marked *mp*.

Performance Instructions:
- *arco* (arco) is indicated for Vln. I, Vln. II, Vla., Vc., and D.B. in measures 11-12.
- *a2* (second octave) is indicated for Fl. 1, 2, Ob. 1, 2, and Bsn. 1, 2.

22

19

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
B♭ Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

22

19

Vln. I
Vln. II
Vla.
Vc.
D.B.

Modes of Infernal Rave Dancing

4

28

26

Fl. 1, 2
f *mf* *f* *mf*

Ob. 1, 2
f *mf* *f* *mf*

B♭ Cl. 1, 2
f *mf* *f*

Bsn. 1, 2
f *mf* *f*

Hn. 1, 2
mf *f* *mf*

Hn. 3, 4
mf *f* *mf*

B♭ Tpt. 1, 2
f *mf* *f* *mf*

Tbn. 1, 2
mf *f* *mf*

B. Tbn.
f *mf* *f*

Tuba
f *mf* *f*

Timp.
mf *f*

Perc. 1
f

Perc. 2
sfz *f* *f* *mf*

Perc. 3
mf

Hp.
sfz

Pno.
sfz

D

28

26

Vln. I
f *mf* *f* *mf* div.

Vln. II
f *mf* *f* *mf* *sfz*

Vla.
f *mf* *f* *mf* *sfz*

Vc.
f *mf* *f* *mf*

D.B.
f *mf* *f* *mf*

33

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

sfz

p

mp

f

pp

n.

mf

p

pp

pizz.

pizz.

1.

2.

suspended cymbal on 23" timp.

large gong

sim.

unis.

div.

a2

50

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

50

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

ff

arco

ff

arco

ff

sfz

sfz

Modes of Infernal Rave Dancing

8

58

This musical score page, numbered 8, contains measures 56 through 61. The score is for a full orchestra and includes the following parts:

- Fl. 1, 2:** Flute parts, starting at measure 56 with a *mf* dynamic.
- Ob. 1, 2:** Oboe parts, featuring trills (*tr*) and a *ff* dynamic in measure 57.
- B♭ Cl. 1, 2:** Clarinet parts, also featuring trills (*tr*) and a *ff* dynamic in measure 57.
- Bsn. 1, 2:** Bassoon parts, with a *mf* dynamic and a first ending (*1.*) in measure 60.
- Hn. 1, 2:** Horns 1 and 2, playing a rhythmic pattern with a *ff* dynamic.
- Hn. 3, 4:** Horns 3 and 4, playing the same rhythmic pattern with a *ff* dynamic.
- B♭ Tpt. 1, 2:** Trumpets 1 and 2, playing a rhythmic pattern with a *ff* dynamic.
- Tbn. 1, 2:** Trombones 1 and 2, playing a rhythmic pattern with a *ff* dynamic.
- B. Tbn.:** Baritone Trombone, playing a rhythmic pattern with a *ff* dynamic.
- Tuba:** Tuba, which is silent throughout the page.
- Timp.:** Timpani, which is silent throughout the page.
- Perc. 1:** Snare drum, playing a rhythmic pattern with a *f* dynamic, transitioning to *mp* in measure 58.
- Perc. 2:** Percussion 2, playing a rhythmic pattern with a *mp* dynamic.
- Perc. 3:** Percussion 3, playing a rhythmic pattern with a *mp* dynamic.
- Hp.:** Harp, which is silent throughout the page.
- Pno.:** Piano, playing a rhythmic pattern with a *mp* dynamic.
- Vln. I:** Violin I, playing a rhythmic pattern with a *ff* dynamic.
- Vln. II:** Violin II, playing a rhythmic pattern with a *ff* dynamic.
- Vla.:** Viola, playing a rhythmic pattern with a *ff* dynamic, transitioning to *mf* in measure 58.
- Vc.:** Violoncello, playing a rhythmic pattern with a *ff* dynamic.
- D.B.:** Double Bass, playing a rhythmic pattern with a *ff* dynamic, transitioning to *mf* in measure 58.

The score is written in 2/4 time and features a variety of dynamics including *ff* (fortissimo), *mf* (mezzo-forte), and *mp* (mezzo-piano). It includes trills, first endings, and a variety of rhythmic patterns.

67

This section of the score covers measures 62 to 74. It includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 and 3 & 4, Trumpets 1 & 2, Trombones 1 & 2, Baritone Trombone, Tuba, Timpani, and three Percussion parts. The woodwinds and brass play complex rhythmic patterns with various dynamics including *f*, *ff*, *mf*, and *fz*. The percussion features a suspended cymbal on the 23rd timpani drum.

67

This section of the score covers measures 62 to 74 for the string ensemble, including Violin I, Violin II, Viola, Violoncello (Vc.), and Double Bass (D.B.). The strings play a driving, rhythmic accompaniment with dynamics ranging from *ff* to *fz*. The Violin I and II parts are marked *arco*. The Viola part features a prominent *fz* dynamic. The Vc. and D.B. parts provide a solid harmonic and rhythmic foundation.

79

l'istesso tempo

76

Fl. 1, 2 *ff*

Ob. 1, 2 *fff*

B♭ Cl. 1, 2 *ff*

Bsn. 1, 2 *fff*

Hn. 1, 2 *sfz*

Hn. 3, 4 *sfz*

B♭ Tpt. 1, 2 *fff*

Tbn. 1, 2 *fff*

B. Tbn. *fff*

Tuba *fff*

Timp. *fff*

Perc. 1 suspended cymbal on 23" timp. *choke*

Perc. 2 *ff*

Perc. 3 *ff*

Hp. *f*

Pno. *ff*

1.

p

79

l'istesso tempo

76

Vln. I *ff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

D.B. *fff*

div.

div.

solo

pp

solo

pp

solo pizz.

p

87

Musical score for woodwinds and percussion, measures 84-91. The score includes parts for Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2, Horns 3 & 4, B♭ Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Harp, and Piano. The music is in 4/4 time. The woodwinds play melodic lines with dynamics ranging from *p* to *mp*. The brass instruments are mostly silent, with Horns 1 & 2 playing sustained notes and B♭ Trumpet 1 & 2 playing a muted note. Percussion 2 and Harp play rhythmic patterns. The score includes first endings and accents.

87

Musical score for strings, measures 84-91. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is in 4/4 time. Violin I and II play melodic lines with dynamics ranging from *p* to *mf*. Viola and Violoncello play rhythmic patterns. Double Bass plays a bass line with dynamics ranging from *p* to *f*. The score includes first endings, accents, and a solo marking for Violin I.

94 96 103

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
B♭ Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

94 95 96 97 98 99 100 101 102 103

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

a2

4.

1. harmon mute fluctuate dynamic

94 96 103

Vln. I
Vln. II
Vla.
Vc.
D.B.

94 95 96 97 98 99 100 101 102 103

tutti *mf* *pp* *mp* *pp* *p*

tutti *mf* *pp* *p*

tutti *p* *mf* *pp* *p*

118

115

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

guitar pick gliss upwards on strings high register of piano

large gong

mf

mf

f

p

mf

8va

Reo

Reo

Reo

118

115

Vln. I

Vln. II

Vla.

Vc.

D.B.

pp

p

pizz.

p

pp

p

tutti pizz.

p

125

133

124

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

L.V.

ppp

n.

a2

f

mp

f

mf

f

p

guitar pick gliss upwards on strings high register of piano

125

133

124

Vln. I

Vln. II

Vla.

Vc.

D.B.

arco

div.

mp

p

mp

p

mp

p

mp

mp

p

mp

mp

p

mp

mp

p

134

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

2.

mp

n.

mf

fp

2. harmon mute

n.

no mute

p

mf

mp

glock.

mf

mp

fp

mf

mp

fp

fp

fp

fp

fp

arco

mf

141

145

Fl. 1, 2 *f* *mp* *f*

Ob. 1, 2 *f* *mp* *f*

B♭ Cl. 1, 2 *f* *mp* *f*

Bsn. 1, 2 *f* *f*

Hn. 1, 2 *ff* *f*

Hn. 3, 4 *ff* *f*

B♭ Tpt. 1, 2 *ff* *f*

Tbn. 1, 2 *ff* *f*

B. Tbn. *ff* *f*

Tuba *ff* *f*

Timp. *f* *f*

Perc. 1 *f* *mp*

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

Hp. *ff*

Pno. *f* *mp* *f* palm cluster

* *scd.* *

141

145

Vln. I *f* *f* *8va*

Vln. II *f* *f* *8va*

Vla. *f* *f*

Vc. *f* *f*

D.B. *f* *f*

sfz *sfz*

149

147

Fl. 1, 2 *fp*

Ob. 1, 2 *fp* *a2*

B♭ Cl. 1, 2 *fp*

Bsn. 1, 2 *fp*

Hn. 1, 2 *fp* *a2* *sfz*

Hn. 3, 4 *fp* *sfz* *f* *fp*

B♭ Tpt. 1, 2 *fp* *a2* *sfz*

Tbn. 1, 2 *fp* *a2* *sfz* *f* *fp*

B. Tbn. *fp*

Tuba *fp* *b♭* *fp* *fp*

Timp. *mp*

Perc. 1 *f* *snare*

Perc. 2

Perc. 3 *f* *tom*

Hp. *ff* *sfz*

Pno. *ff* *sfz* *sfz*

149

147 *(8va)*

Vln. I *fp* *sfz* *sfz*

Vln. II *fp* *sfz* *sfz* *sfz*

Vla. *fp* *sfz* *sfz* *sfz*

Vc. *fp* *sfz* *sfz* *sfz*

D.B. *fp* *fp* *fp* *fp* *fp*

156

Really Fast $\text{♩} = 96$

155

Fl. 1, 2 *ff* *p* 1. *mf*

Ob. 1, 2 *ff*

B♭ Cl. 1, 2 *ff* *p*

Bsn. 1, 2 *ff* *p* *p*

Hn. 1, 2 *ff* *p* *mp*

Hn. 3, 4 *ff*

B♭ Tpt. 1, 2 *ff* *mp* harmon mute

Tbn. 1, 2 *ff*

B. Tbn. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *mp* glock.

Perc. 2

Perc. 3 *fp*

Hp. *mf* *ff*

Pno. *ff* *mp*

*leg. ** *leg. **

156

Really Fast $\text{♩} = 96$

155

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

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

Vla. *ff* *mp* *pizz.*

Vc. *ff* *mp* *mp* *mp*

D.B. *ff* *mp* *mp* *mp*

165 171

Fl. 1, 2
Ob. 1, 2
B♭ Cl. 1, 2
Bsn. 1, 2
Hn. 1, 2
Hn. 3, 4
B♭ Tpt. 1, 2
Tbn. 1, 2
B. Tbn.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.

mp
mf
mf
mf
mf
no mute
mf
fp
mp
triangle
L.V.
f

Detailed description: This block contains the musical score for measures 165 to 171 for the woodwind and percussion sections. The instruments listed are Flute 1 & 2, Oboe 1 & 2, Bass Clarinet 1 & 2, Bassoon 1 & 2, Horns 1 & 2 and 3 & 4, B♭ Trumpet 1 & 2, Trombone 1 & 2, Baritone Trombone, Tuba, Timpani, Percussion 1, 2, and 3, Harp, and Piano. The score includes various dynamics such as *mp*, *mf*, *fp*, and *f*. Performance instructions include 'triangle', 'L.V.', 'no mute', and 'pizz.'. Measure numbers 165 and 171 are indicated in boxes at the top of the page.

165 171

Vln. I
Vln. II
Vla.
Vc.
D.B.

pizz.
mp
pizz.
p
mp
pizz.
p
arco
mp
arco
mp

Detailed description: This block contains the musical score for measures 165 to 171 for the string section. The instruments listed are Violin I, Violin II, Viola, Violoncello, and Double Bass. The score includes various dynamics such as *p*, *mp*, and *pizz.*. Performance instructions include 'arco' and 'pizz.'. Measure numbers 165 and 171 are indicated in boxes at the top of the page.

This page of a musical score, titled "Modes of Infernal Rave Dancing", covers measures 198 through 201. The score is arranged for a full orchestra and includes the following parts:

- Fl. 1, 2**: Flute parts with melodic lines and accents.
- Ob. 1, 2**: Oboe parts with rapid sixteenth-note passages.
- B♭ Cl. 1, 2**: Bass Clarinet parts with similar rapid passages.
- Bsn. 1, 2**: Bassoon parts with melodic lines and accents.
- Hn. 1, 2**: Horns 1 and 2 with block chords and accents.
- Hn. 3, 4**: Horns 3 and 4 with block chords and accents.
- B♭ Tpt. 1, 2**: Trumpets in B-flat with block chords and accents.
- Tbn. 1, 2**: Trombones 1 and 2 with block chords and accents.
- B. Tbn.**: Baritone Trombone with block chords and accents.
- Tuba**: Tuba with block chords and accents.
- Timp.**: Timpani with rhythmic patterns and accents.
- Perc. 1**: Percussion 1 with rhythmic patterns and accents.
- Perc. 2**: Percussion 2 with chords and accents.
- Perc. 3**: Percussion 3 with rhythmic patterns and accents.
- Hp.**: Harp with arpeggiated chords and accents.
- Pno.**: Piano with block chords and accents.
- Vln. I**: Violin I with a *div.* (divisi) marking at measure 198 and block chords.
- Vln. II**: Violin II with block chords and accents.
- Vla.**: Viola with block chords and accents.
- Vc.**: Violoncello with block chords and accents.
- D.B.**: Double Bass with block chords and accents.

The score features various musical notations including accents, slurs, and dynamic markings. The percussion parts include specific rhythmic patterns and chordal accompaniment. The woodwind and brass parts are characterized by rhythmic precision and melodic clarity. The string section provides a harmonic foundation with block chords and rhythmic accompaniment.

201

Fl. 1, 2

Ob. 1, 2

B♭ Cl. 1, 2

Bsn. 1, 2

Hn. 1, 2

Hn. 3, 4

B♭ Tpt. 1, 2

Tbn. 1, 2

B. Tbn.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Hp.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

slide

palm cluster

cymbal on 23" roll quickly gliss down entire range

large gong

unis.

n.

Analysis

Modes of Infernal Rave Dancing is an orchestral work that combines elements of several genres of music that would not characteristically fit together in a single piece, mainly electronic dance music and twentieth-century orchestral music. This work manipulates and translates many musical gestures normally seen in electronic music into an acoustic orchestral setting. Although composers in the past century have combined popular music and the orchestral medium, this piece seeks to unite the harmonic languages of these genres. Using electronic music as a base, the opening gesture is a single-pitched pulse, and the tempo remains upbeat throughout. I use the beat as a motif and vary its length to play with the listener's sense of stability. Many of the gestures that accompany the pulse are interjections spanning the length of one beat. This piece also features quick and slow glissandi, simulating pitch-bend, a feature of several electronic keyboards. The placement of a cymbal on the 23" timpani is also used to help create the pitch-bend effect in the percussion. The resemblance to rave music plays with the perception that this genre is repetitive, since the objective is to provide a participatory experience for a listener and dancer. Similarly, I use rave elements to help make a complicated orchestra piece accessible for any listener. Underneath, the piece has a complicated harmonic language drawing inspiration from several twentieth-century musical sources.

Gyorgi Ligeti's "Musica Ricercata" provided insight on how to expand the pulse beyond a single pitch. In his piece, Ligeti uses several octave leaps along with unstable rhythmic gestures to generate interest while only using one pitch class. After a certain pitch is fully established, Ligeti introduces another pitch-class at crucial cadence points. *Modes of Infernal Rave Dancing* borrows this concept while condensing it to a single-movement work. Each of the major sections in this piece begin with a single pitch and gradually expand to dissonant clusters

directly before returning to the unison. When a new pitch appears in the pulse or main melody, it always fulfills an expressive purpose.

The idea to leap octaves in the melody led to the idea of having divisions of the octave be the basis for melodic and harmonic material. To divide melodies and harmonies equally within an octave, I use Messaien's modes of limited transposition, collections of pitches that can symmetrically divide the octave in half, creating repetition of certain interval groups. The first prominent mode is Mode II, also known as the octatonic scale, which occurs at the beginning of the piece and features tritone leaps, splitting the octave exactly in half. The perfect 5ths found in the octatonic scale play an important role in this work as well. The other prominently featured mode is Mode III, which emphasizes the perfect 5th over the tritone. At certain points in the piece, I set a certain pitch in Mode III as tonic and find certain scale degrees that are common to a mixolydian scale. These sections simplify modal pitch content into a tonal rave melody. Some sections use the mode as scalar material, creating more complexity, while other places combine tonal simplicity and harmonic instability.

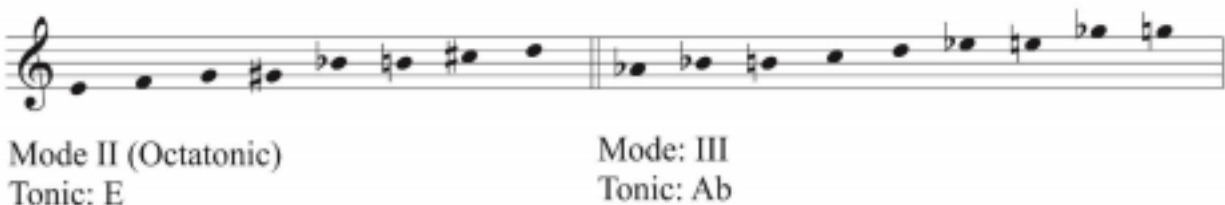


Figure 1: Scalar material in Mode II and Mode III.

The final twentieth-century influence on this piece comes from Igor Stravinsky's orchestral writing, mainly from his use of piano and xylophone as prominent features of melodic content. This orchestration influenced the decision to begin the work with a pulse from the piano. Additionally, many of the piano melodies appear in octaves. The word "Infernal" from the

“B” to “F” in the following measures, and after a clear cadence at m. 13, the piano adopts both tritone and octave displacement with the pulse. Several instruments introduce the note “D” in m. 12, and the bassoons, viola, and cello play a repeating melodic figure in mm. 18-20 highlighting the three main pitches while including “D” as a passing tone. The final measure of the introductory material introduces a “C#,” which completes the collection of pitches found in the primary rave melody. I set only one complete unaltered iteration of the rave melody in Mode II in the entire piece, and to balance its absence, I firmly establish the main pitches in this mode beforehand.

The form of the entire piece comprises three main sections, fulfilling the same expressive purpose as a sonata (Figure 3). The narrative of the piece is an introduction of the melody followed by its near disappearance and stronger return. The first major section, the exposition, presents the melody using “E” as a tonic in the primary theme. The secondary theme uses the same melody, but altered by the change in mode. Since the tritone is a prominent interval in this piece, the secondary theme begins a tritone away from the primary. Mode II recognizably returns during the recapitulation, but the material morphs slightly from the familiar rave theme to heighten anticipation for its return.

Exposition

Tempo:	Energetic, Steady				
Subsection:	Introduction	Primary Theme	Transition	Secondary Theme	Closing Section
Measure Numbers:	1-22	22-28	28-40	40-67	67-79
Mode Used:	Mode II			Mode III	
Tonic Used:	E			Ab	

Development

Tempo:	l'istesso tempo		slightly slower	
Subsection:	Development I		Development II	Retransition
Measure Numbers:	79-111		111-141	141-156
Mode Used:	Primarily Mode III		Simultaneity between Mode II and Mode III	Mode II alternates with Mode III.
Tonic Used:	Various, (many references to E, the original tonic of the piece.)			E

Recapitulation

Tempo:	Really Fast			
Subsection:	Primary Theme	Transition	Secondary Theme	Closing Section
Measure Numbers:	156-179	179-183	183-193	193-End
Mode Used:	Mode II		Mode III	Modes II and III
Tonic Used:	E			

Figure 3: Formal diagram of this piece.

The secondary theme appears three times in the exposition, disappears in the development, and returns triumphantly in m. 183. Each iteration of the secondary theme gets further expanded upon by the next and leaves room to be completed in the recapitulation. The first instance of the secondary theme appears in the clarinet at m. 40, with the harmonies underneath using dissonant sonorities and pitches from Mode III. Setting the melody in one of the softest wind instruments helps the string tremolos underneath obscure the tonal center of the melody. The harmonies appearing in m. 42 and 44 each contain two tritones (Figure 4). Rhythmically, the time signature changes nearly every measure in this iteration. For each phrase,

the amount of time spent on the repeated pulse increases by one beat, making every instance of the rave motif unique and drawing attention to the unison and octave gestures in the clarinet part.

The image shows a musical score for Violin I and Violin II, measures 41-44. The score is written in 4/4 time and features a key signature of two flats (B-flat and E-flat). The music is divided into four measures. Above the first two measures, the instruction "Div." is written, and above the last two measures, "(2+3)" is written. The Violin I staff has dynamic markings of *pp* in the first measure, *p* in the second, *pp* in the third, and *p* in the fourth. The Violin II staff has dynamic markings of *pp* in the first measure, *p* in the second, *pp* in the third, and *p* in the fourth. Performance instructions include "Div." above the first measure of Violin I and below the second measure of Violin II, "Unis." above the third measure of Violin I, and "Div." above the fourth measure of Violin I. The notes are primarily chords and octaves.

Figure 4: Violin I and II. mm. 41-44.

The second instance of the melody occurs at m. 49 in the pizzicato violin. Since this technique shortens the sound, the melody fades toward the background, and the more active woodwind colors move toward the forefront. The gesture appearing in the oboe at m. 49 encapsulates how this iteration is harmonized, as it contains two instances of the perfect 4th familiar to the rave melody, and the entire gesture outlines a tritone (Figure 5). The interjections by the brass also include the tritone in the sonority, solidifying the interval as a unifying harmony. Each of these two iterations of the secondary theme presents the melody simultaneously with material that obscures it.

The image shows a musical score for Flute and Oboe, measures 49-52. The score is written in 4/4 time and features a key signature of two flats. The Flute staff has a dynamic marking of *mf* in the first measure. The Oboe staff has a dynamic marking of *mf* in the first measure. The Flute part consists of a single note in the first measure, followed by a melodic line in the third measure. The Oboe part consists of a melodic line in the first measure, followed by a melodic line in the second measure, and a melodic line in the fourth measure. The melodic lines in both parts are similar, featuring a perfect fourth interval and a tritone.

Figure 5: Flute 1,2 and oboe 1,2. mm. 49-52

The third iteration of the theme at m. 67 serves as the closing section of the exposition, because its unambiguous tonality gives more finality than the previous two. In this section, the melody occurs in the low brass so that when it returns in the recapitulation, the higher register instruments give the listener a sense of completion. Many of the higher instruments double fragments of the melody to create a sense of partial completion. Although the tonality is stable, the changing time signatures again create instability out of the pulse gesture, further using the pitched pulse as a motif and lessening the sense of rhythmic stability in this segment.

Moving to the recapitulation, I alter the melodic material in Mode II in order to create the tension of delaying familiar material. The time signature is set in cut-time instead of common-time, creating forward momentum until the end. The single-pitched pulse is abbreviated, syncopated, and interrupted with rests to differ it from the beginning. The use of the original tonic in the melody at mm. 165-166 creates familiarity, but an added and featured minor-3rd scale degree begins a progression into unfamiliar material. The woodwind figures that respond to the new melody contain the original three pitches of the melody, “E,” “B,” and “F,” but presented in a new order (Figure 6).

The image displays a musical score for five instruments: Flute, Oboe, Clarinet in B♭, Bassoon, and Horn in F. The score is written in 3/2 time and consists of four measures. The Horn in F part (bottom staff) plays a rhythmic pulse of eighth notes in the first two measures, then rests in the last two. The woodwind instruments (Oboe, Clarinet in B♭, and Bassoon) respond in the second and fourth measures with short melodic fragments. The Oboe and Clarinet in B♭ play a sequence of notes (G4, A4, B4, A4, G4) marked *mp*. The Bassoon plays a sequence of notes (F4, G4, A4, B4) also marked *mp*. The Flute part is mostly silent, with a few notes in the first measure.

Figure 6: Horn 1,2 melody, with woodwind response. mm. 165-168 (Concert pitch)

The new melody in the horn and trombone repeats fragments emphasizing the minor 2nd interval at m. 171, except it continually transposes this fragment a minor 3rd higher. Even though the altered melody is faithful to the octatonic scale, this is the first time where the piece highlights the collection of minor 3rds present in this mode to equally split the octave (Figure 7). This section pairs pitch material that has strayed from the original tonic with material using the main three pitches of the piece. The entire string section primarily uses the pitches “E” and “B,” with the 2nd violins emphasising an “F” at m. 175.



Figure 7: Horn in F and trombone emphasizing minor 3rds. mm. 169-171. (Concert Pitch)

The altered melody primarily stresses the minor 3rd in this segment to set up a change to Mode III in the return of the secondary theme, which primarily uses the major 3rd. At m.183, the tonic stays on “E,” and the new mode features the major 3rd, as well as alternating the minor third intermittently. The horn and trombone interjections in this subsection reference back to the altered melody, but they are now reframed in the new mode. Their motif featuring the minor 2nd at m. 184 is now the leading tone returning to tonic. They play a similar motif at m. 186, reintroducing the minor 3rd in the context of Mode III. The accompanimental instruments play a syncopated figure, which alternates between the minor and major 3rd at m. 189.

In the closing material, the ensemble plays a minor tonic triad at m. 193. To subvert the expectation that the chord in the following measure will be major, I respell the “G#” as “Ab” and use it as a common tone between E major and Bb Dominant 7th chords, which are struck simultaneously. The final instance of the relationship between the minor and major 3rd occurs in the trumpet and 1st violin parts at m. 201, who play a melody beginning on the minor third and ending with an agogic stress on the major, although this is muddied by other instruments playing a tritone above them. The exchange between the minor and major 3rd scale degree gives the simple melody harmonic complexity, which fulfills the expressive goal of pairing accessibility with harmonic complexity.

Each of the three major sections begins with the single-note pulse before progressing to unstable sections with dissonant clusters of notes, only to merge back into a unison pitch. By design, each successive time the pulse appears, it dissolves into contrasting material more quickly. The dissonant sections also become more prolonged and extreme each time they are played. The first hint at a dissonant section occurs in the transition to the secondary theme. However, the dissonant patterns dissolve at m. 38 to make this section serve as a bluff before the more prominent transitory sections. At another transition located before the development at m. 75, a “Gb” pedal begins and builds accent clusters that gradually add pitches to become more dissonant with each accented sonority. I use unisons and dissonant clusters at major structural joints of this piece to create extremes where developing a section melodically is impossible, and instead use elements such as rhythm, timbre, and articulations to convey any musical change.

The dissonant transitions feature many syncopated rhythmic patterns that are omitted from other sections of the piece. One of these patterns occurs in the transition between the primary and secondary theme. This figure contains three pitches from the gesture appearing in

mm. 32-33 and places them in succession as constant eighth notes at m. 34, displacing the perception of the 3/4 meter (Figure 8). These three notes contrast with the two eighth-note figures accenting perfect 5ths in the same measures. This three-pitched gesture returns in the finale beginning in m. 196 in a cut-time meter, helping to create syncopated rhythmic instability propelling the piece to the final fermata. Whenever the rave melody occurs in the piece, it is paired with the quarter-note pulse, and when it disappears from the score, common syncopations help remove the sense of pulse.



Figure 8: Cello and double bass three-note syncopated gesture. mm. 34-36

The initial development features references to the exposition, which quickly dissolve and fade. A solo flute begins the three notes of the pulse in m. 79, but uses the syncopated gesture in the next measure to show a quick dissolution. The development is the only place in the piece that uses individual dynamic shading, including sustained individual winds and brass tones. Sometimes these colors transform into other colors, attributed to Stravinsky's orchestral writing. The first brass instrument to appear is the horn, playing a concert "E" as a reference to the original tonic. This pitch gets carried to the cello before dissolving. The gradually ascending contour and original tonic of the bassoon line in m. 96 references the transition in the exposition, even if the intervals are not exact. Other gestures from the transition reinforce this idea, including the descending perfect 5ths seen in the woodwinds and xylophone in mm. 99-100. This short pattern occurs regularly in the transition, but only plays twice before dissolving in the development. The trombones appear with a pedal of the original tonic in m. 105, and a brass

sonority appears on top, which gradually adds pitches harmonizing Mode III instead of Mode II.

The second half of the development marks moments of the near disappearance and reemergence of the pulse. The development is the only section that contains an internal tempo change, marked slightly slower at m. 111. The tempo change occurs simultaneously with a texture change, switching from a single note tremolo to one between two different pitches. The divergence from one note into many also supports the idea from Ligeti to expand one pitch into multiple. The intent behind these elements is to create an audible effect of losing the pulse. This part also removes a clear sense of which mode is used at a specific time. The pitch content used in the tremolos include a perfect 5th in the violin I and a perfect 4th in the cello. These two intervals are featured heavily in Mode III, while the material from mm. 111-117 in the harp, piano, vibraphone and woodwinds outlines Mode II. The “E” returns again as an anchor for this brief gesture, and the stepwise pattern outlines a tritone in all parts, with the woodwinds outlining the specific “B” to “F.” The tremolo pitches change in m. 117 signalling a shift in mode, and the mallet percussion and piano parts clearly remain in Mode III for this gesture. Throughout this portion of the development, all gestures in the double bass, harp, vibraphone and piano have ascending melodic contours to reference the original transitional material and show how it has warped into something unrecognizable. The violin and cello begins a melodic line which features many quarter-notes at m.125, hinting at the return of the pulse. This melody primarily uses Mode III with pitch centricity on an “Eb,” except it emphasizes the original tonic of the piece as a pitch outside of the mode, as well as the recurring figure of a minor 2nd motion from “F” to “E.” (Figure 9). The bassoon and harp enter on a “B” with a syncopated version of the pulse at m.133. The three main pitches from the original melody become emphasized outside of their original mode.



Figure 9: Violin I and cello melody, using Eb as tonic in Mode III, emphasizing the “E” as a pitch outside of the scale. mm. 125-128

The retransition features a separate alteration of the rave theme during the return of the original tonic at m. 141 to delay the return of the melody. For four measures, single measure-long segments juxtapose the original tonic and the developmental material. For example, m. 141 highlights the quarter-note pulse featured in this work using Mode II, and the following measure highlights the instability of the development in Mode III. The melody strays further from the main theme in m. 145. This melody cadences in m. 149, which accents an octave split by a tritone. As a transitional area of the piece, this section becomes unstable due to changing meter and lack of clarity with the pulse due to several glissandi. I place glissandi to emphasize the entrances of specific instrumental colors, which become more important than the specific pitches and rhythms themselves. Even though the emphasis on the tritone becomes a unifying figure, certain pitches stray into various other modes, and this stretch contains the least rhythmic clarity in the entire piece. This rhythmic uncertainty is emphasized by timpani tremolo and a slow pitch-bend downwards, as well as the use of portamento from the first violins. Many of the slow pitch-bends serve as another reference to rave music, which can slowly and gradually change from one sonority to another. The gradual entry of snare drum and tom drum for these measures helps regain the sense of pulse.

My philosophy for orchestrating this piece was to have the sections that build to other arrival points rely on various instruments entering with short fragments of material, and then to score the arrivals with block scoring. Both of the ideas stem from electronic dance music where the build up to simple melodies contain brief interjections from various computerized sounds driven forward by the beat, and the entrance of refrains are uniform. The ideas for scoring transitions and closing sections also stemmed from Rave music, with the ability to create recognizable gestures that have layers of frantic activity underneath.

The beginning of the piece through m. 22 contains instruments with a pitched percussive quality. The piano contains the pulse for the first eleven measures and is reinforced in certain measures by glockenspiel and xylophone. Pizzicato strings, percussion, harp, and staccato woodwinds serve as the only accompanimental materials. This section bears resemblance to an opening drum beat heard in an electronic dance piece, except I translate this concept into something that would be appropriate for a full orchestra. Many of the gestures that enter for a few notes highlight the octave changes in the piano. The interjection by the full wind section in mm. 12-13 signals a change in pitch of the piano pulse. Even when all strings transition to arco in m. 17, the interjection in the xylophone keeps the percussive quality. Finally, at m. 22 where the orchestration resembles block scoring, the accompanimental gestures play for three beats and rest on the fourth, highlighting the three pitches of the pulse.

The orchestration at the front of the development shows similarity to the very beginning. However, the flute voice intentionally stays on a single pitch in a single octave without any octave displacement to signal a dissolution into less rhythmically driven material. I also chose a flute in its mid-register because it carries less of a percussive quality. The solo double bass and

xylophone still interact rhythmically with the flute, whereas the tremolo strings have entrances that stagger from the flute, sometimes by half of a beat. The small staccatos are purposely stagnant, while the tremolos and wind entrances fluctuate dynamically, contrasting with the beginning, where the pulse grew in volume the beginning to its arrival.

In the recapitulation, the staccato accompanimental instruments become more prominently featured again, and the brass instruments playing the altered melody serve as new colors to this section. Horns and trombones create a call and response with the staccato instruments that were used in the beginning, primarily woodwinds, harp, and glockenspiel. The arco violin interjection at m. 164 signals a change to the pulse, now given to low strings on offbeats. I gradually add the higher strings, and the alternating string parts emphasize every quarter-note before the sudden removal of the pulse at m. 179.

In contrast to the staccato sections with short entrances, I pair the melody with clear block rhythms from the entire ensemble while emphasizing the beat. Previously mentioned instances of this occur in the exposition. This same scoring occurs in the retransition at m. 145, where the entire winds and strings play rhythmically similar material while accenting the same beats and resting in the same places. The triumphant return of the melody in m. 183 reemphasizes the pulse while also creating many layers of material underneath. I add syncopations and the brass melodic interjections and share the same rhythmic accents with all accompanimental voices in low strings, brass and woodwinds. A cowbell unexpectedly enters in m. 189 for the last iteration of the main melody to play straight quarter notes, giving a final reference to the pulse, and showing its climax with a very percussive timbre and fortissimo dynamic. Glissandi appear in m. 190, along with bassoon runs. The other added layers reference previous places in the piece, including the three-eighth note transitional gesture in m. 196, and a

rapid scalar passage beginning in m. 198 that references the flute from mm. 18-19. This analysis details the overall expressive goals of the piece. My initial aim was to combine musical styles that would be unlikely to fit together within the same piece. Using Messaien's modes of limited transposition as a pitch language allowed me to create many simple tonal melodies while creating dissonances and harmonic instability in other places. I would either use a pitch in a certain mode as a tonic and see which tonal scale degrees aligned with the mode, or use the mode as a scale in and of itself.

Although this piece differs slightly from a sonata, the mixolydian-sounding secondary rave theme serves as the destination of the piece. The final return of this melody was made more exuberant by its buildup during the entirety of the piece before the climax. Introducing the melody in Mode II sets the expectations, the secondary melodies in the exposition slightly breaks them, and removing or altering the rave melody from the development and early recapitulation delays them. My final goal for this piece was to expand from a unison pitch to dissonant clusters and to illustrate that at both extremes, musical material must rely on factors other than pitch. I designed *Modes of Infernal Rave Dancing* to be a witty opener or closer to an orchestral program, and creating wit relies on creating, manipulating, and resolving the audience's expectations.