ABSTRACT

Title of Document: CALLING TUNES: A PIECE IN THREE MOVEMENTS FOR VIOLIN, CLARINET, VIOLONCELLO, AND PIANO

Nathan Lincoln-DeCusatis, D.M.A., 2008

Directed by: Professor Robert Gibson, School of Music

Calling Tunes is a seventeen-minute piece in three movements for violin, clarinet, violoncello, and piano. The title refers to the common jam-session activity of "calling tunes", which represents an expression of common knowledge between musicians within an unrehearsed, improvisation-based ensemble. Each individual in the group shares a common repertory that is used as a backdrop to music-making — a collection of not only melodies and chords, but a world of performance practices, music theory, and cultural memory that is drawn upon to create music without the need of prior rehearsal or planning. *Calling Tunes* strives to capture this unrehearsed, impromptu quality as if the piece had been created by an informal gathering of musicians extemporizing on some kind of shared musical language.

Each movement focuses on a single originating motive that is developed and transformed throughout like an improviser embellishing a familiar tune. The first movement, *Montunos*, is based on the piano vamp of Afro-Cuban salsa music, which is often characterized by off-the-beat syncopation and harmonization in thirds. The *montuno* that opens this movement combines these traditional qualities with metric

irregularity and an ambiguous harmony that produces an otherworldly, out-of-tune quality.

The second movement, *Canzone*, acts as an introspective, lyrical interlude within the piece that begins as a chord progression without a melody. The long lines in each instrument combine to form three- and four-note chords that imply fleeting diatonic collections that slowly bleed into each other at a glacial pace. The real *canzone* is saved until the end where the cello channels the previous glimpses of tonality into a final coda-like *cantabile* statement.

The third movement, *Variations on a Riff*, takes the simple idea of a G major triad (first presented in the clarinet in mm. 34–44) and bends it through multiple permutations and harmonic contexts. This movement is framed by two fast sections in a galloping compound meter whose volatile, slightly unfinished texture sums up the attitude of the entire piece — a composed musical narrative that seems to have been created in the moment out a subconscious musical language.

CALLING TUNES: A PIECE IN THREE MOVEMENTS FOR VIOLIN, CLARINET, VIOLONCELLO, AND PIANO

By

Nathan Lincoln-DeCusatis

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park, in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2008

Advisory Committee:

Professor Robert Gibson, Chair
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Robert Provine
Mark Wilson
Lawrence Moss

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2008

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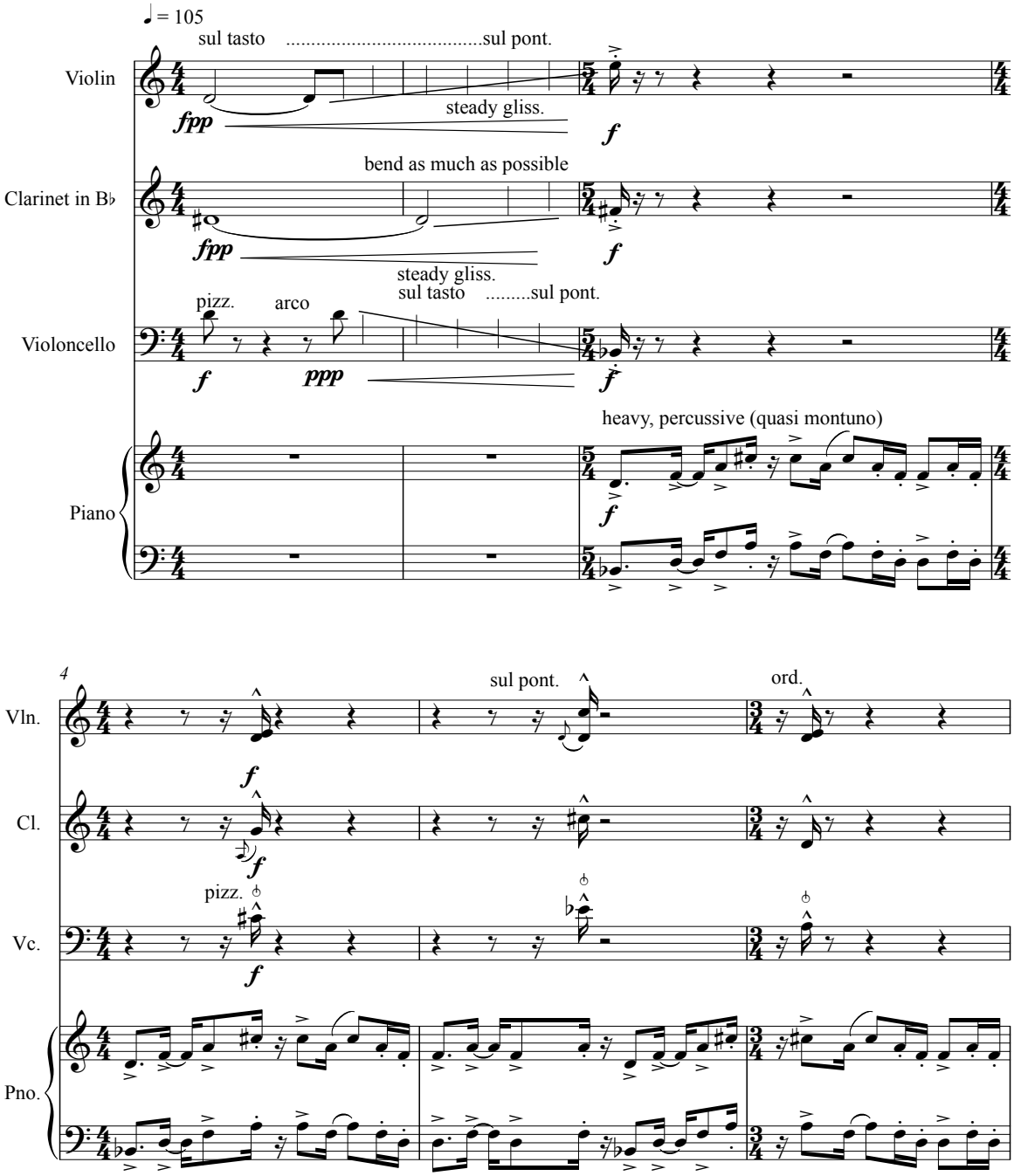
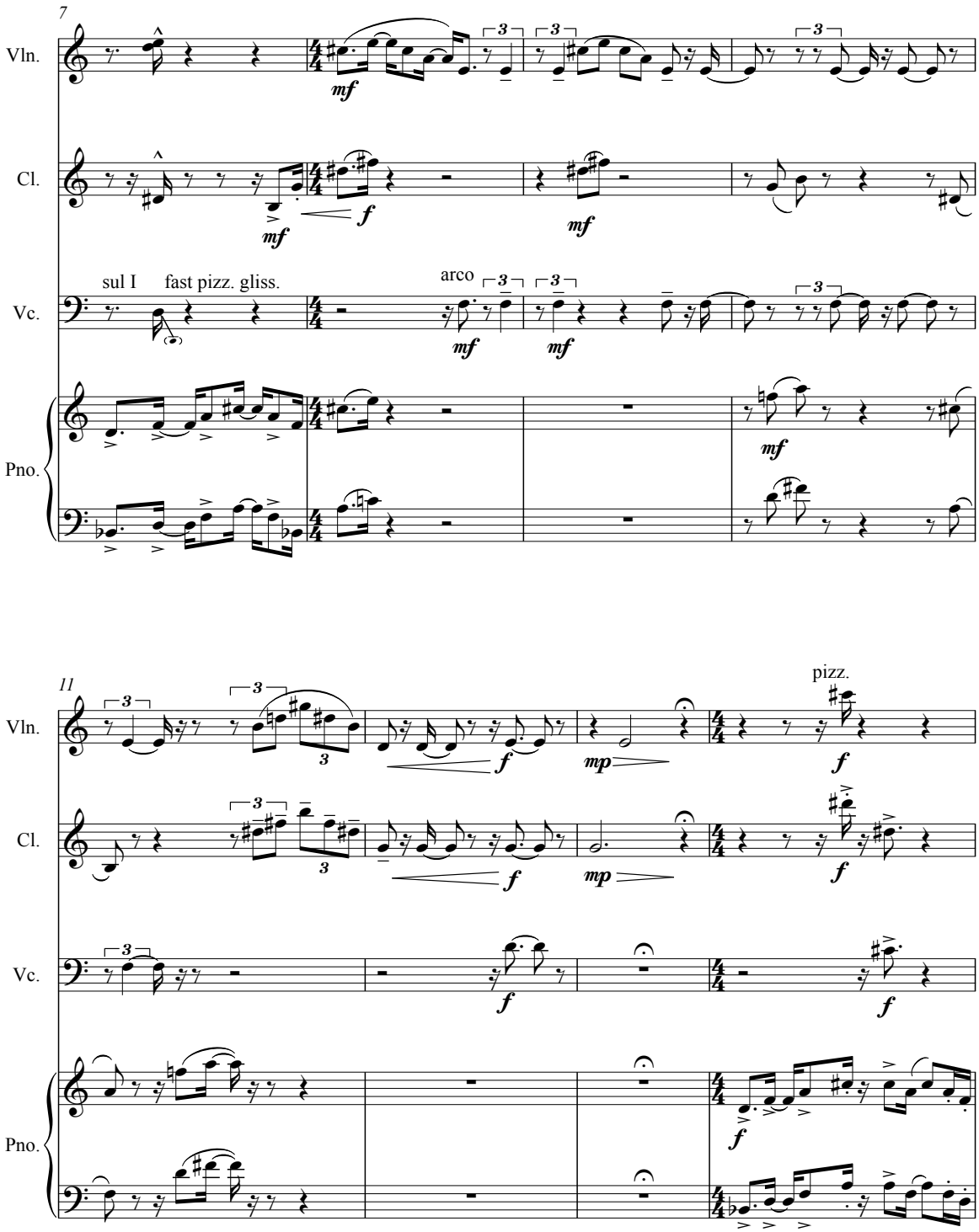
Nathan Lincoln-De Cusatis

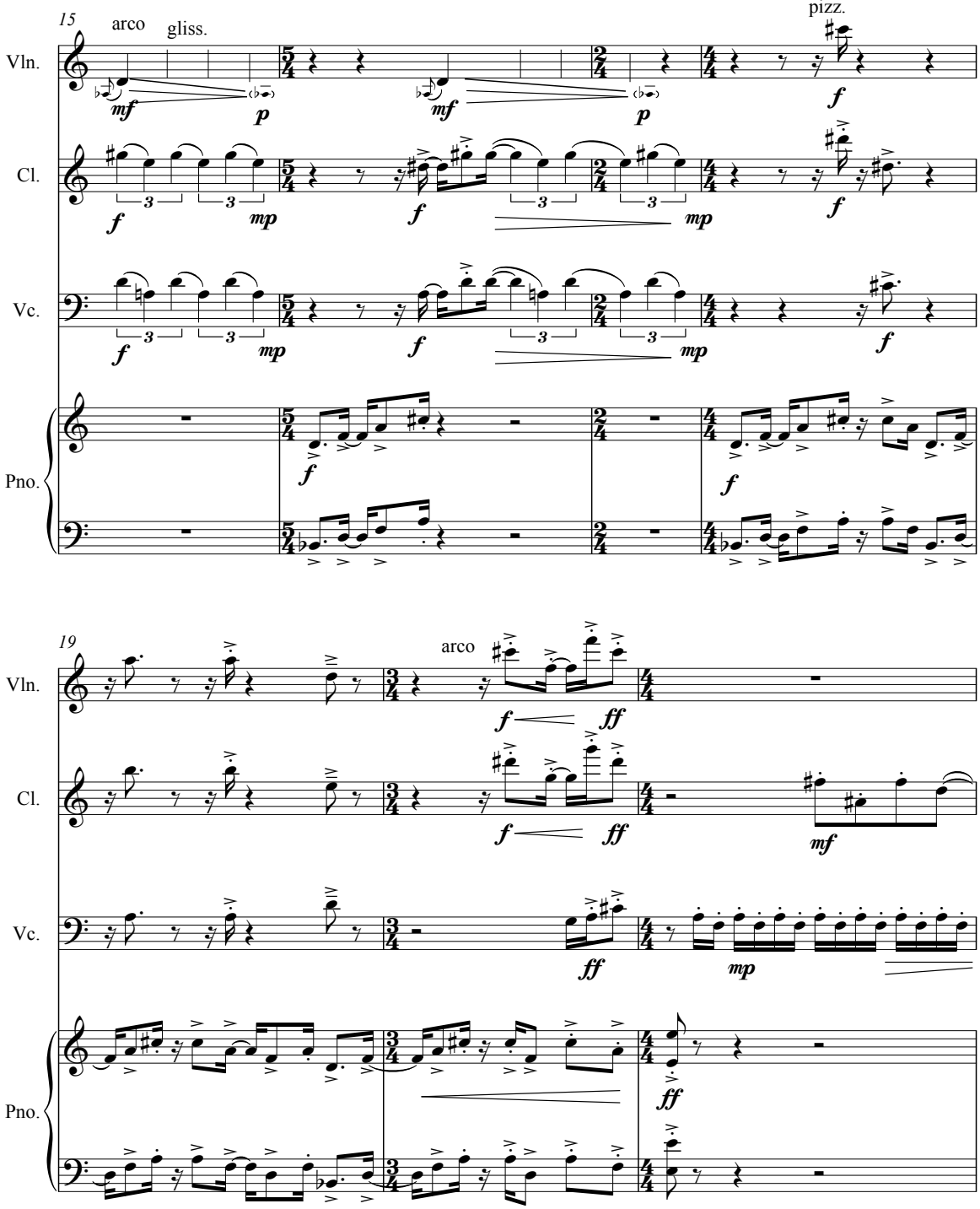
Calling Tunes:
A Piece in Three Movements for Violin, Clarinet, Violoncello, and Piano

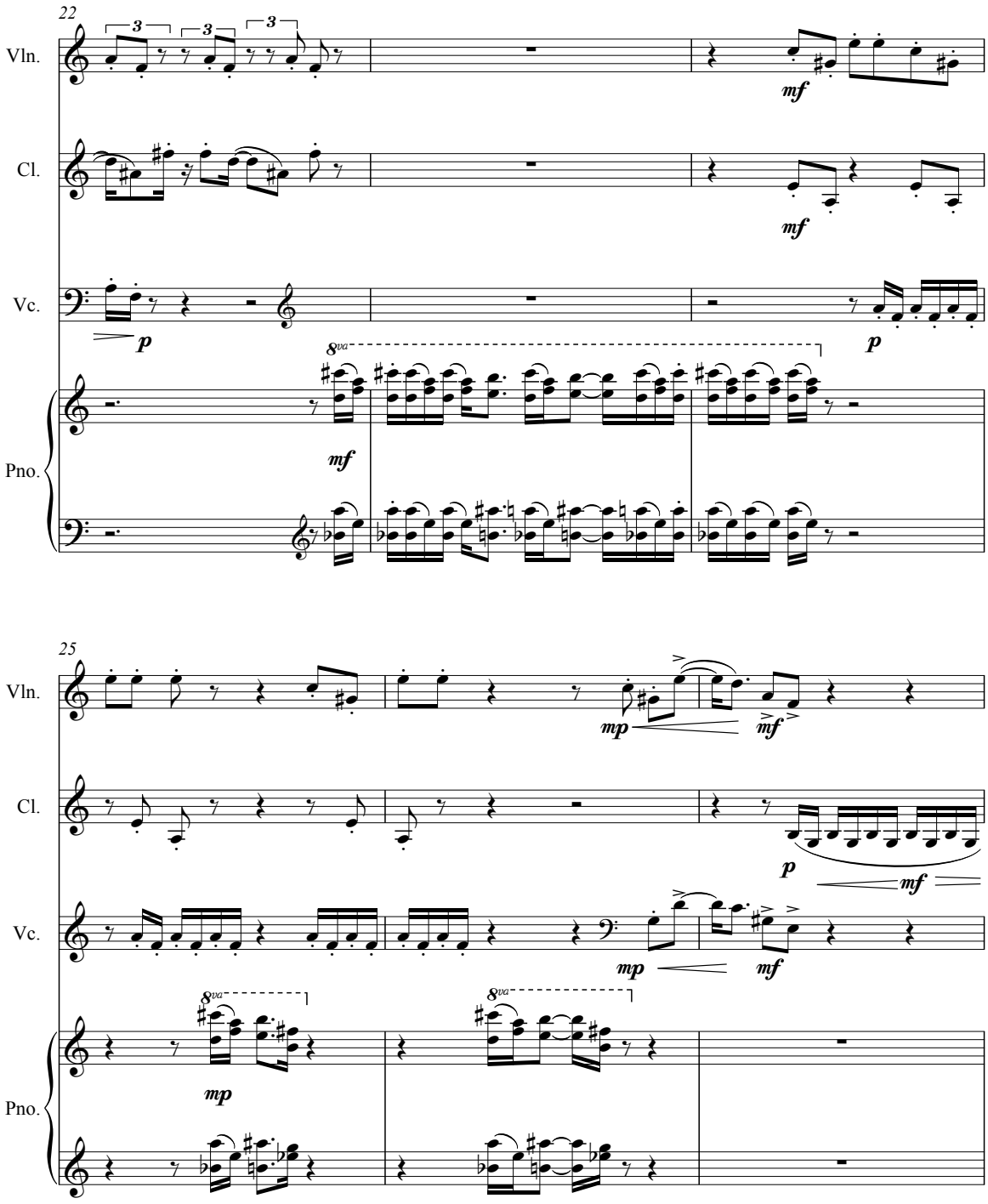
(transposed score)

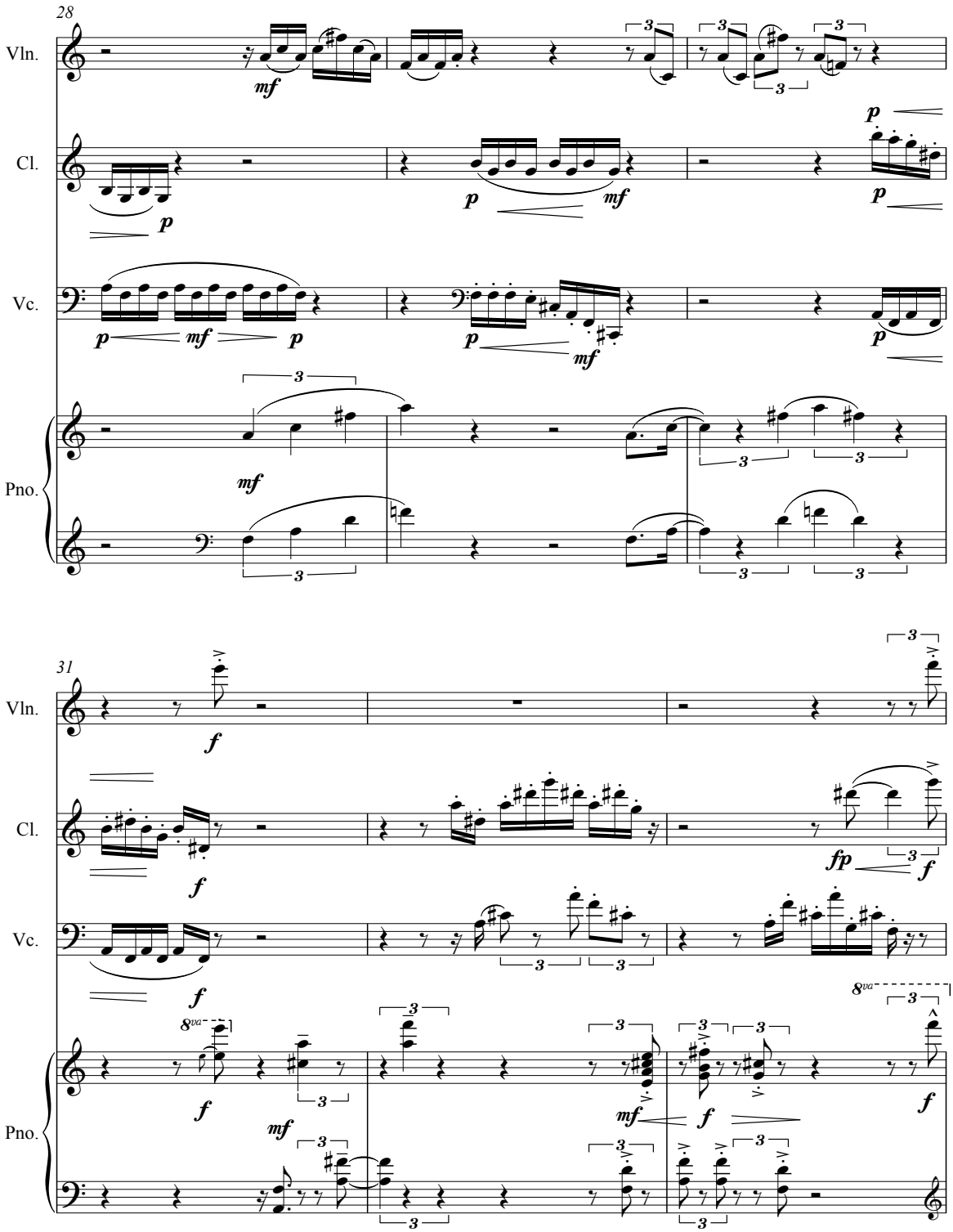
I. Montunos

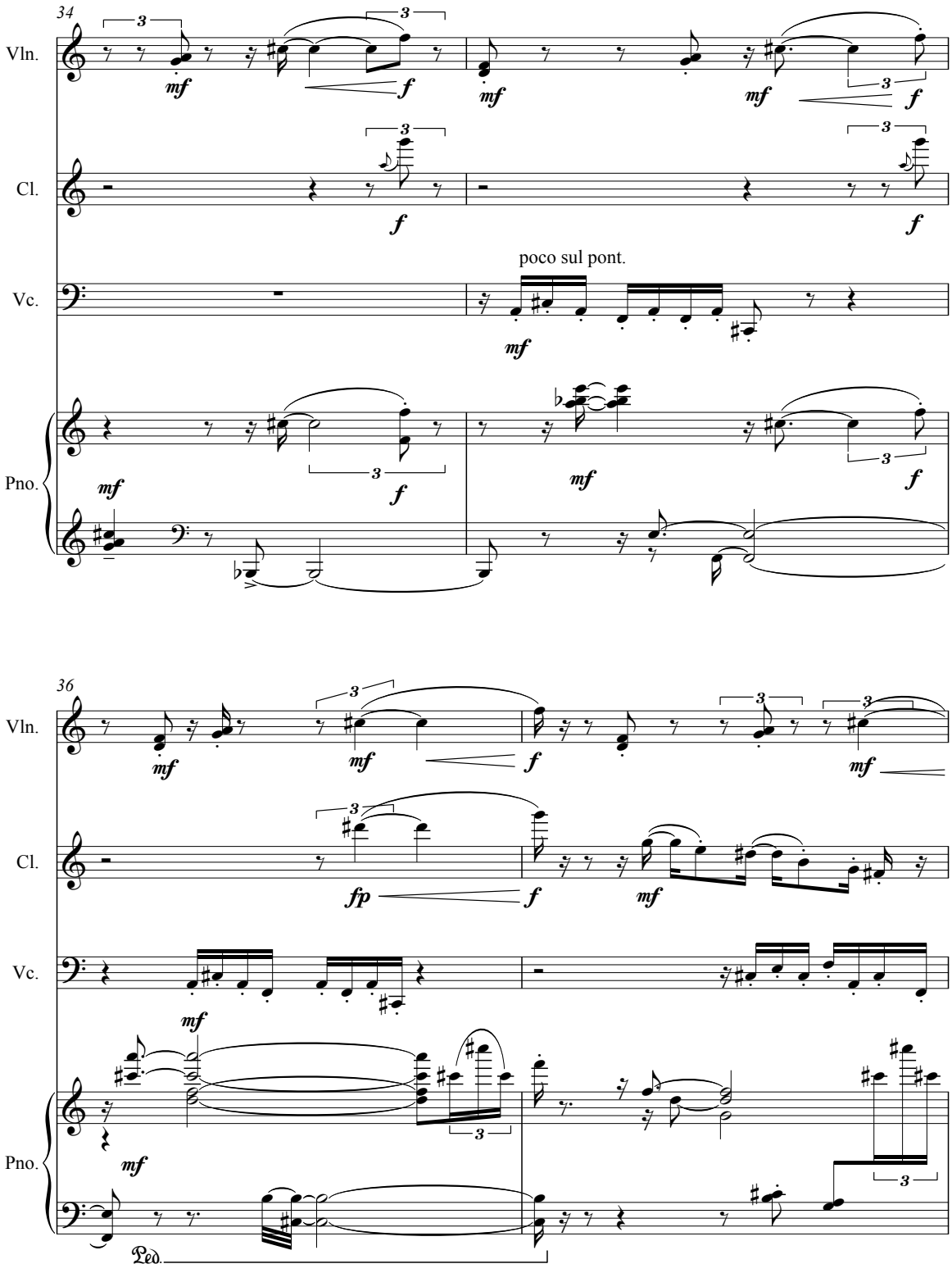

♩ = 105
sul tasto .....sul pont.
Violin
fpp
steady gliss.
f
bend as much as possible
Clarinet in B♭
fpp
steady gliss.
f
pizz.
arco
Violoncello
f
ppp
sul tasto .....sul pont.
f
heavy, percussive (quasi montuno)
Piano
f
4
sul pont.
ord.
Vln.
f
Cl.
f
pizz.
Vc.
f
Pno.

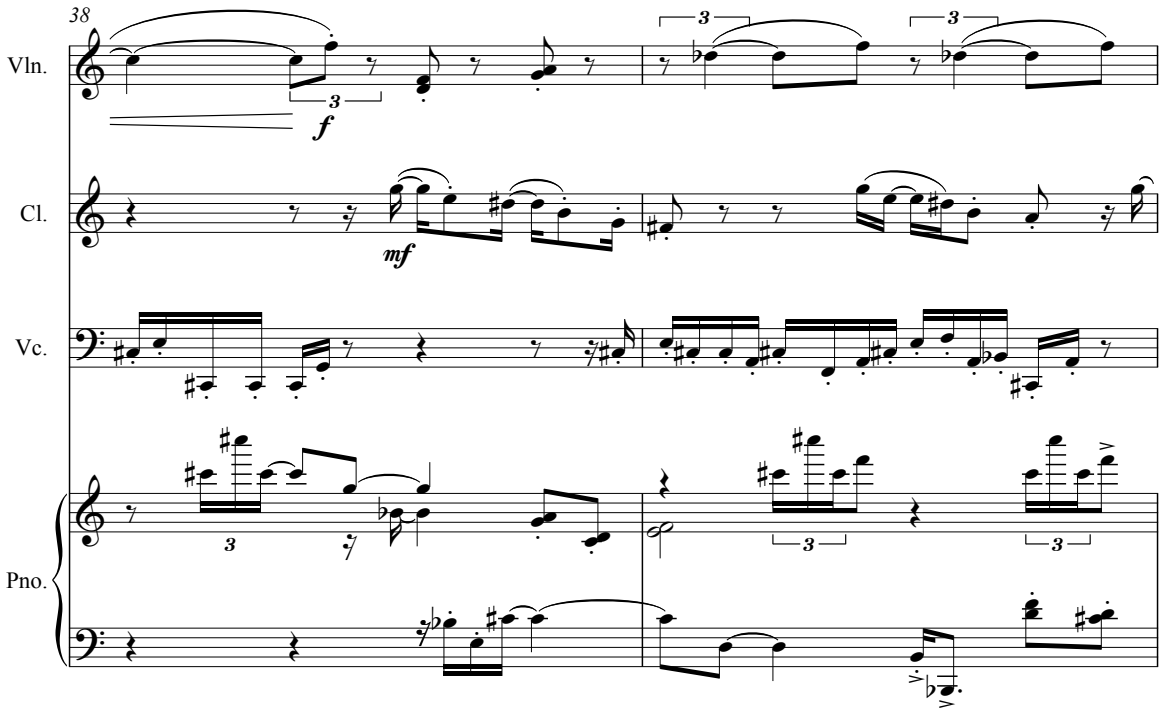

7
Vln.
Cl.
Vc.
Pno.
sul I
fast pizz. gliss.
arco
11
pizz.

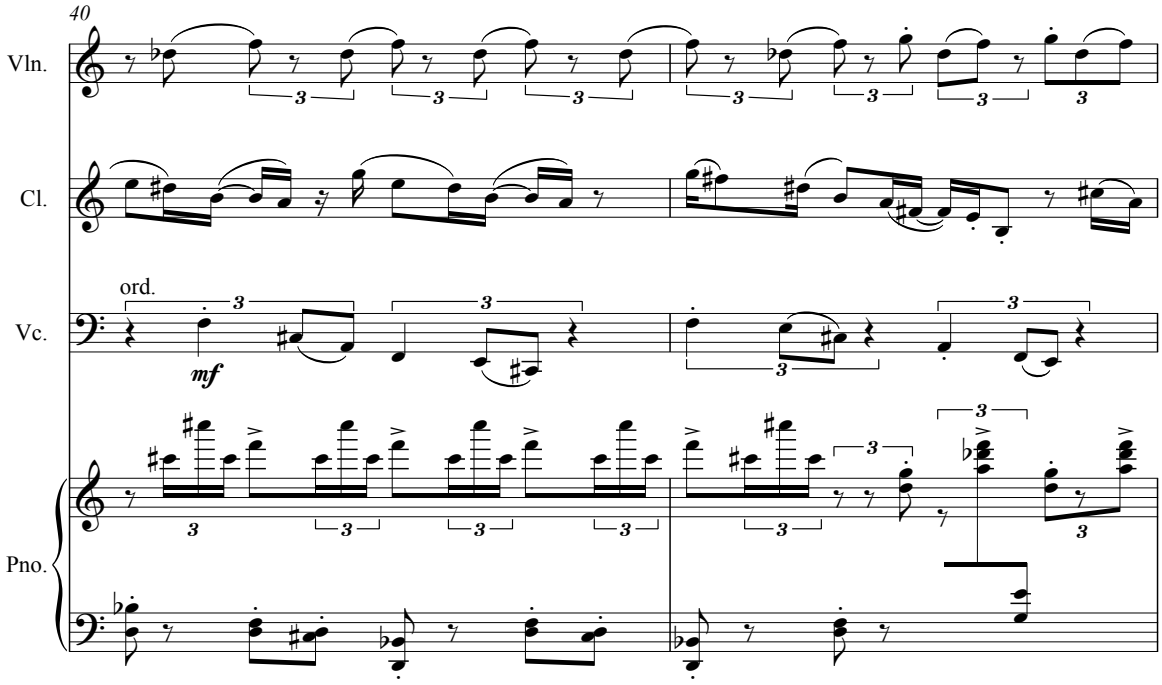

15
arco
gliss.
pizz.
Vln.
Cl.
Vc.
Pno.
mf
p
f
mp
19
arco
ff
mf

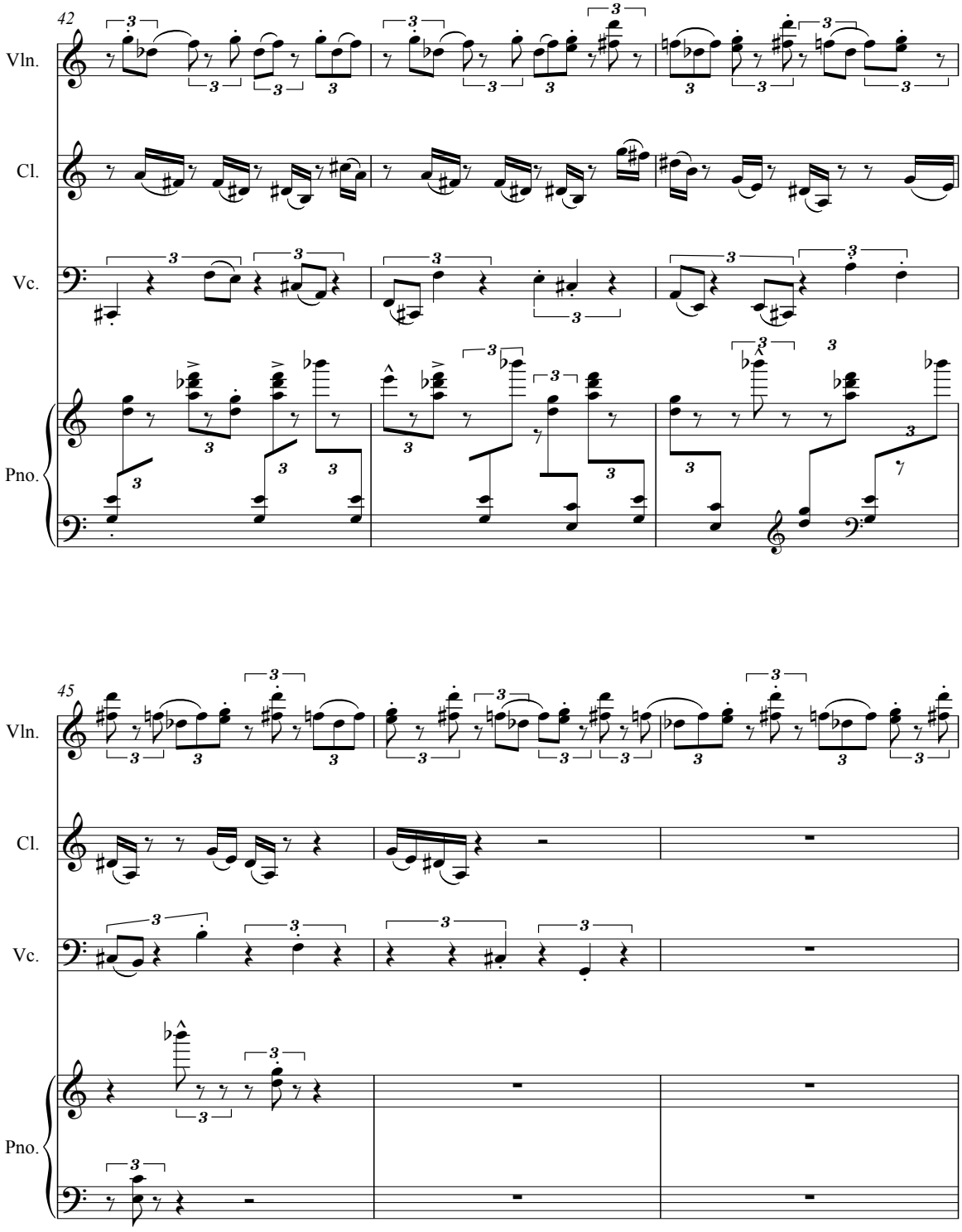

22
Vln.
Cl.
Vc.
Pno.
3
3
3
mf
mf
p
p
8va
mf
25
Vln.
Cl.
Vc.
Pno.
mp
mf
p
mf
mp
mf
8va
8va
mp

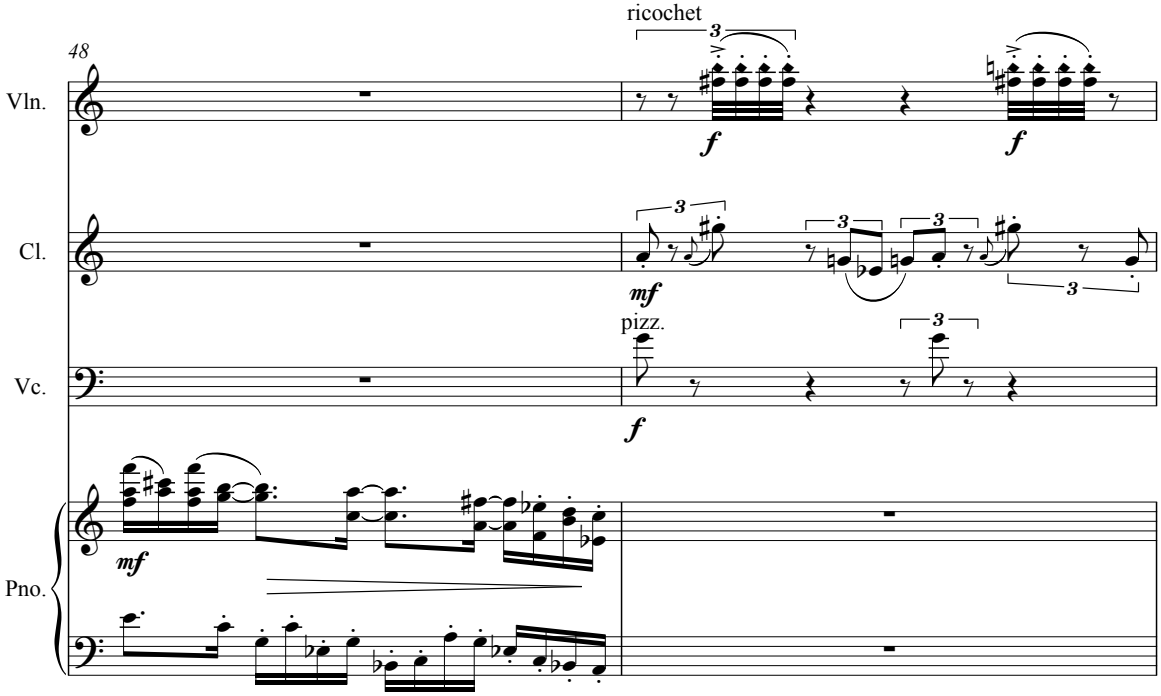

28
Vln.
Cl.
Vc.
Pno.
31
Vln.
Cl.
Vc.
Pno.

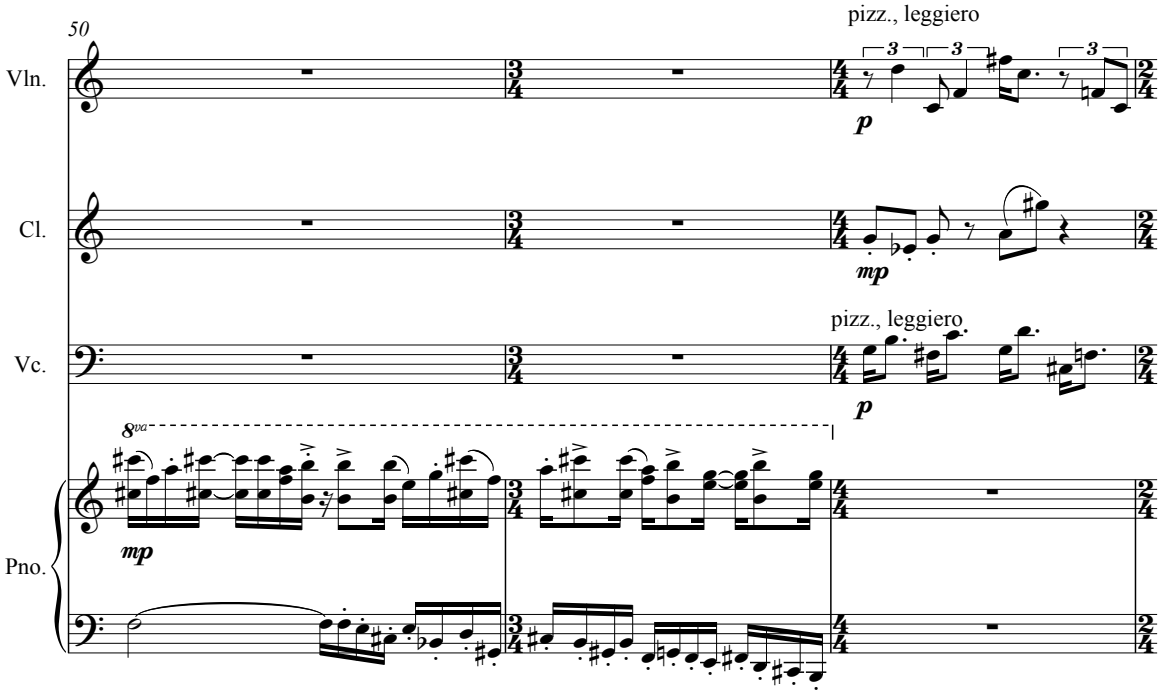

34
Vln.
Cl.
Vc.
Pno.
poco sul pont.
36
Vln.
Cl.
Vc.
Pno.
Ped.

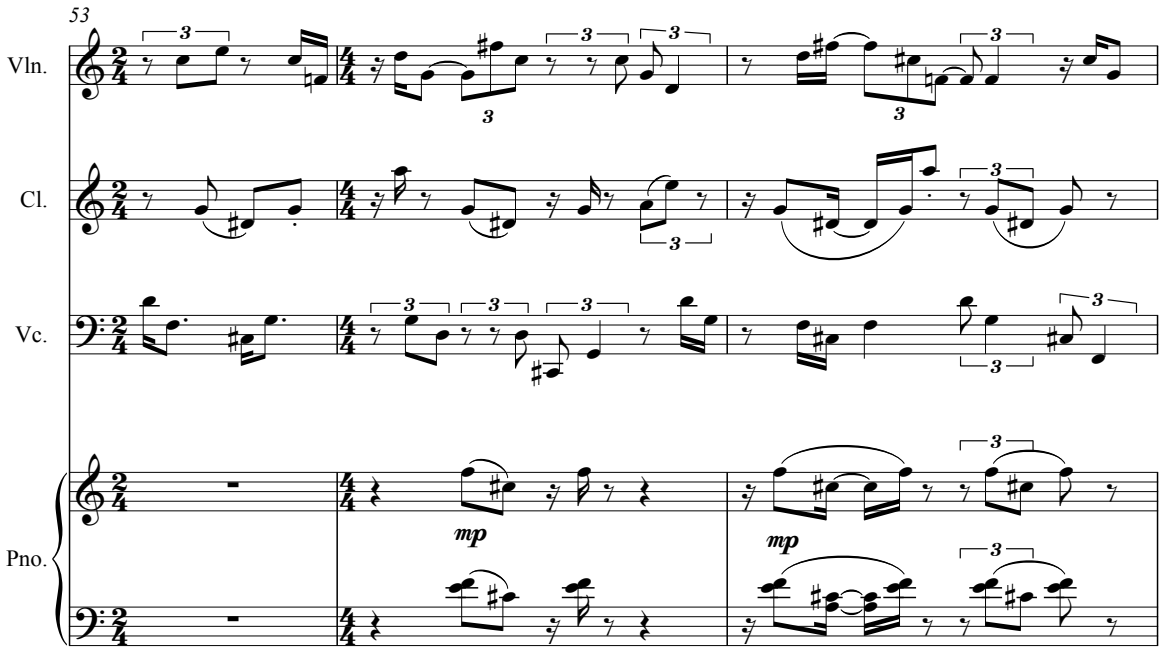

38
Vln.
Cl.
Vc.
Pno.
f
mf

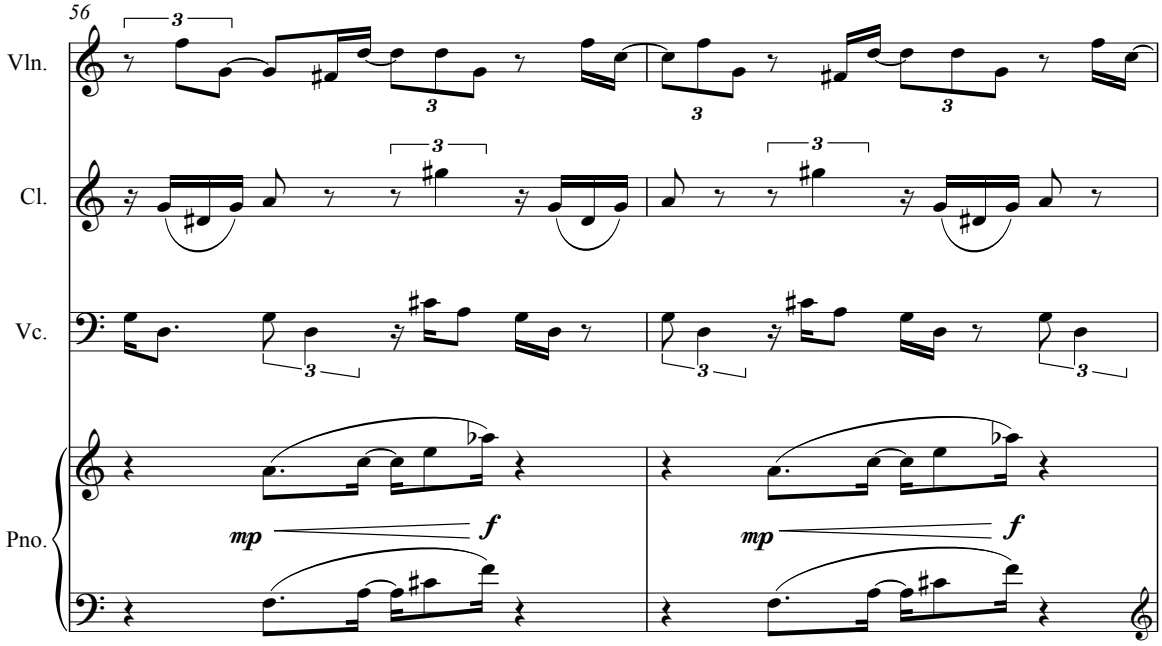

40
Vln.
Cl.
Vc.
Pno.
ord.
mf

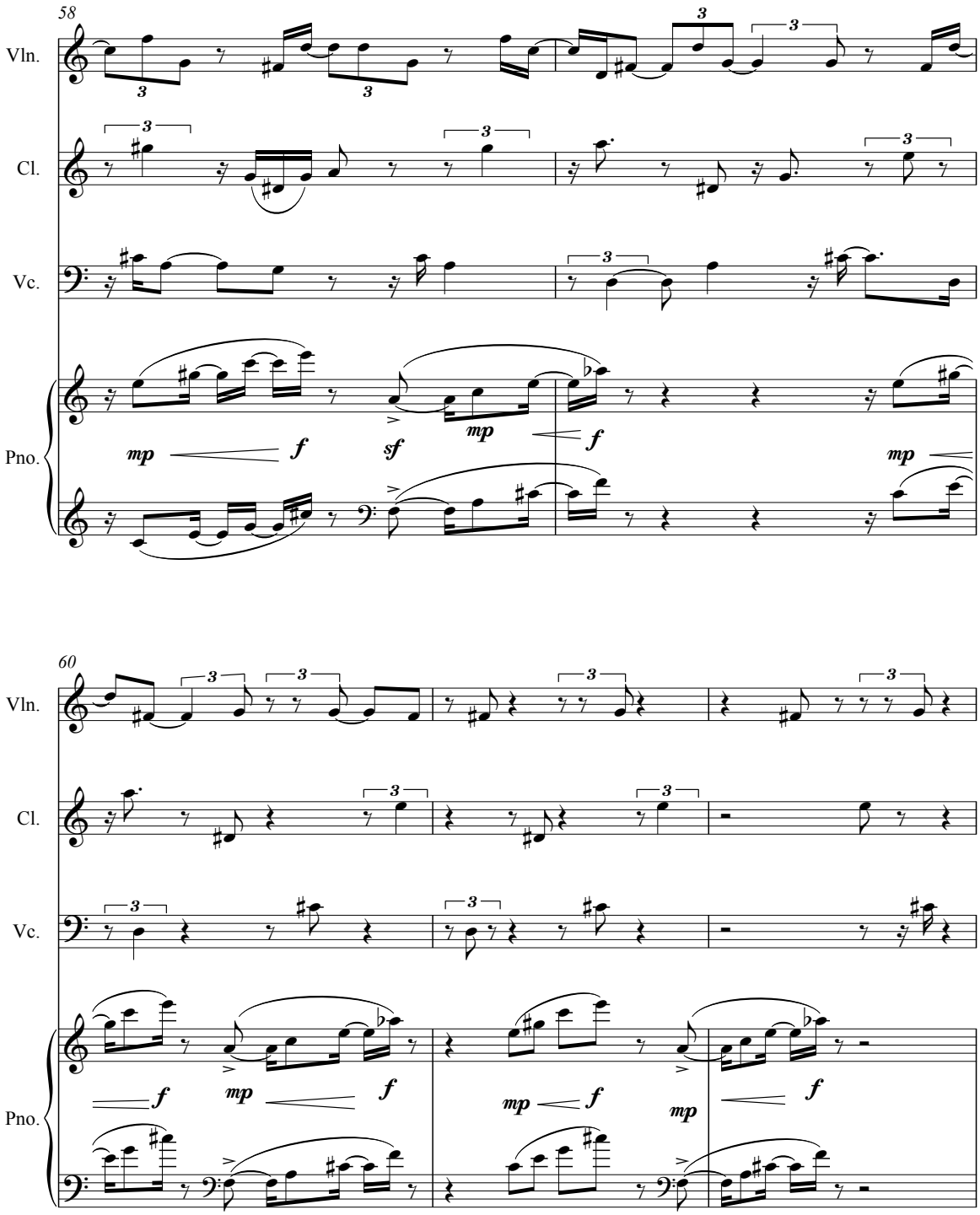

42
Vln.
Cl.
Vc.
Pno.
45
Vln.
Cl.
Vc.
Pno.

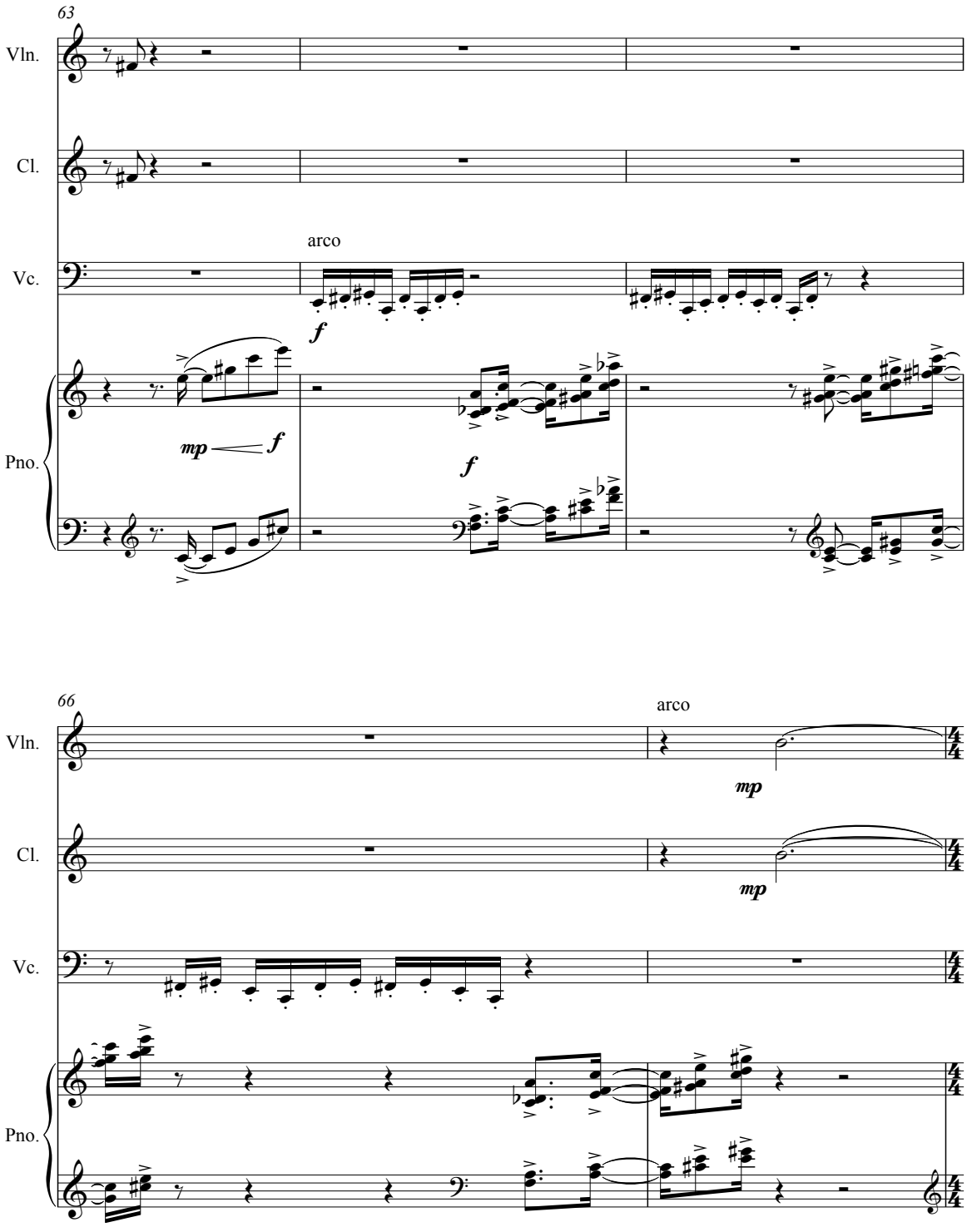

48
ricochet
Vln.
Cl.
Vc.
pizz.
Pno.

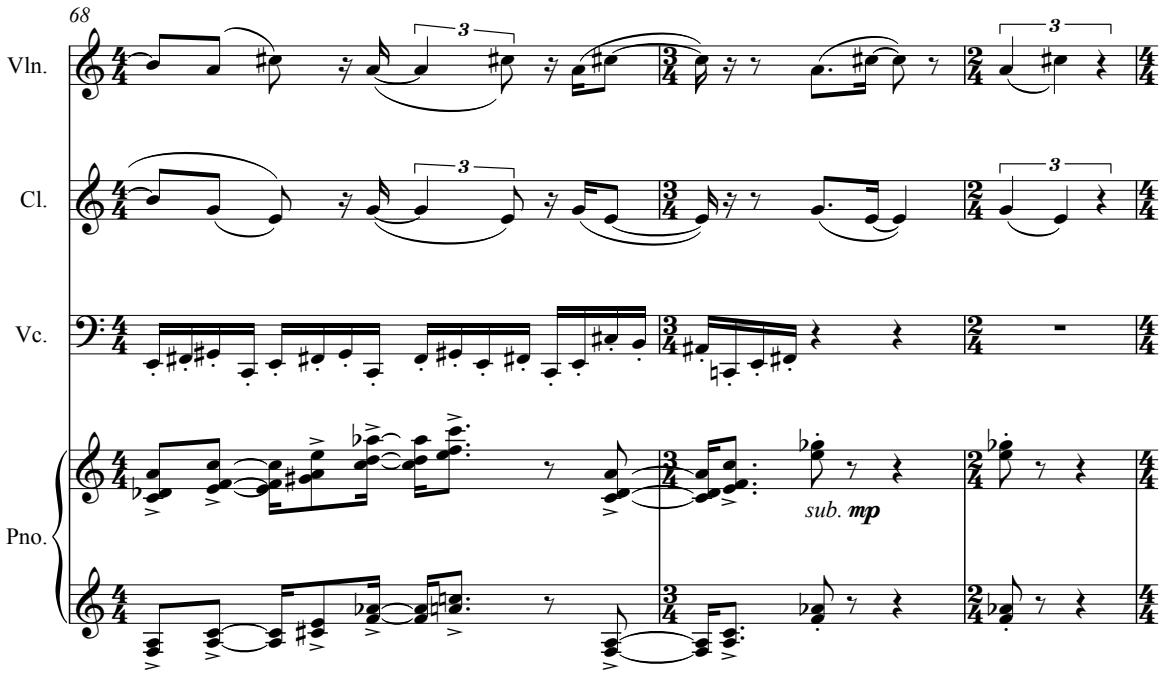

50
pizz., leggiero
Vln.
Cl.
Vc.
pizz., leggiero
8va
Pno.

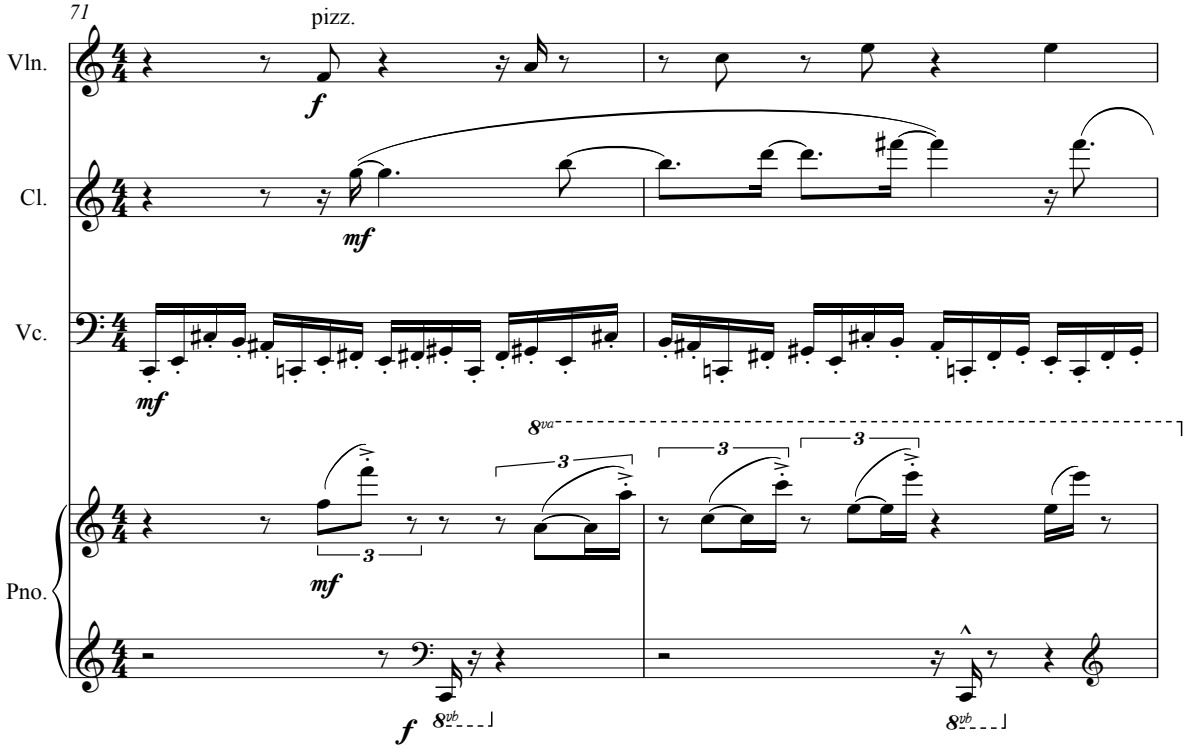

53
Vln.
Cl.
Vc.
Pno.
mp
mp

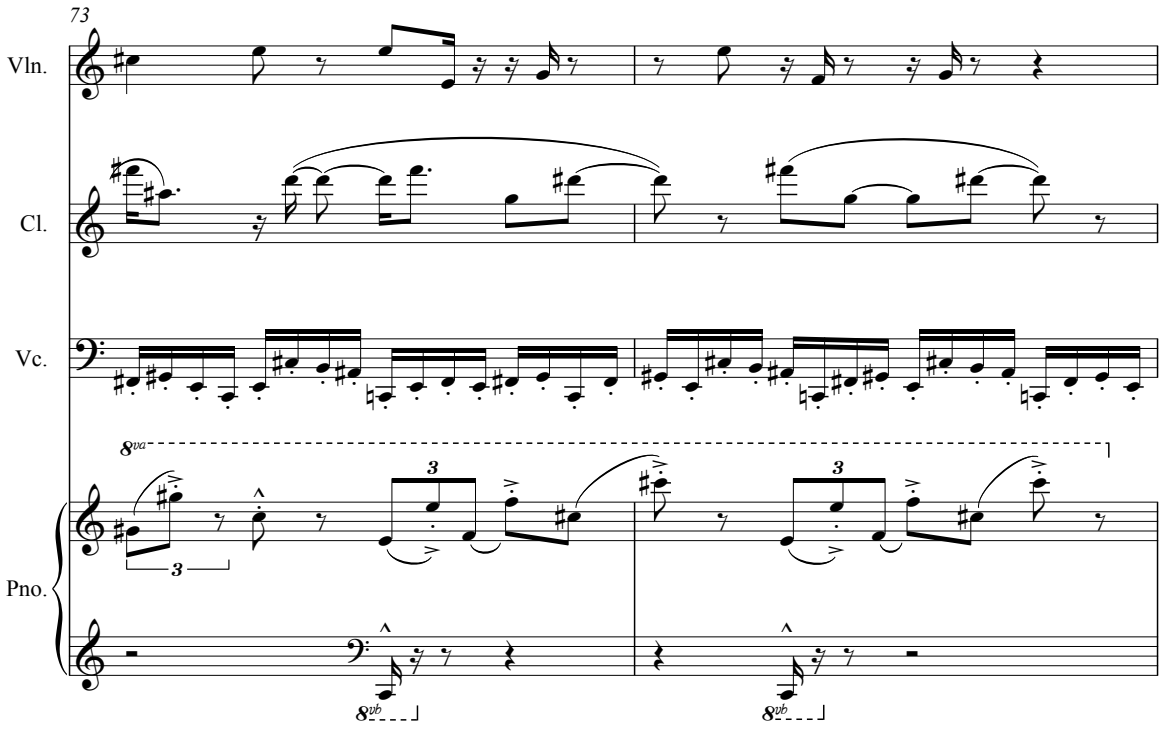

56
Vln.
Cl.
Vc.
Pno.
mp
f
mp
f

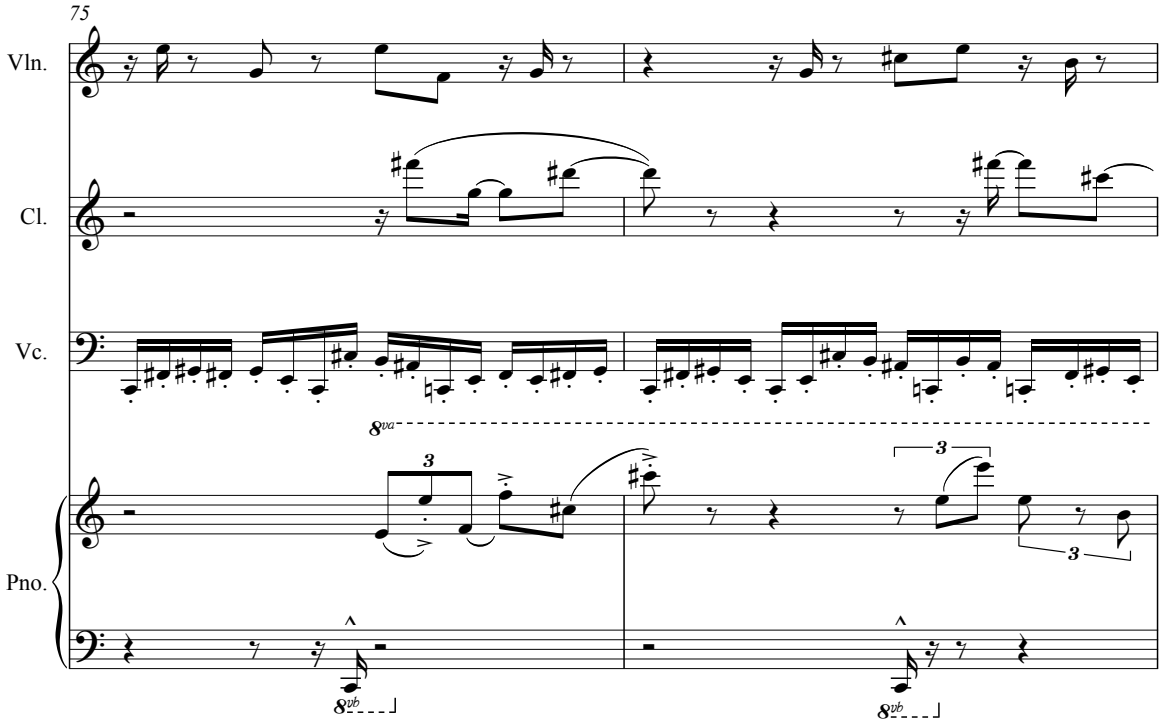

58
Vln.
Cl.
Vc.
Pno.
mp
f
sf
mp
f
mp
60
Vln.
Cl.
Vc.
Pno.
f
mp
f
mp
f
mp
f

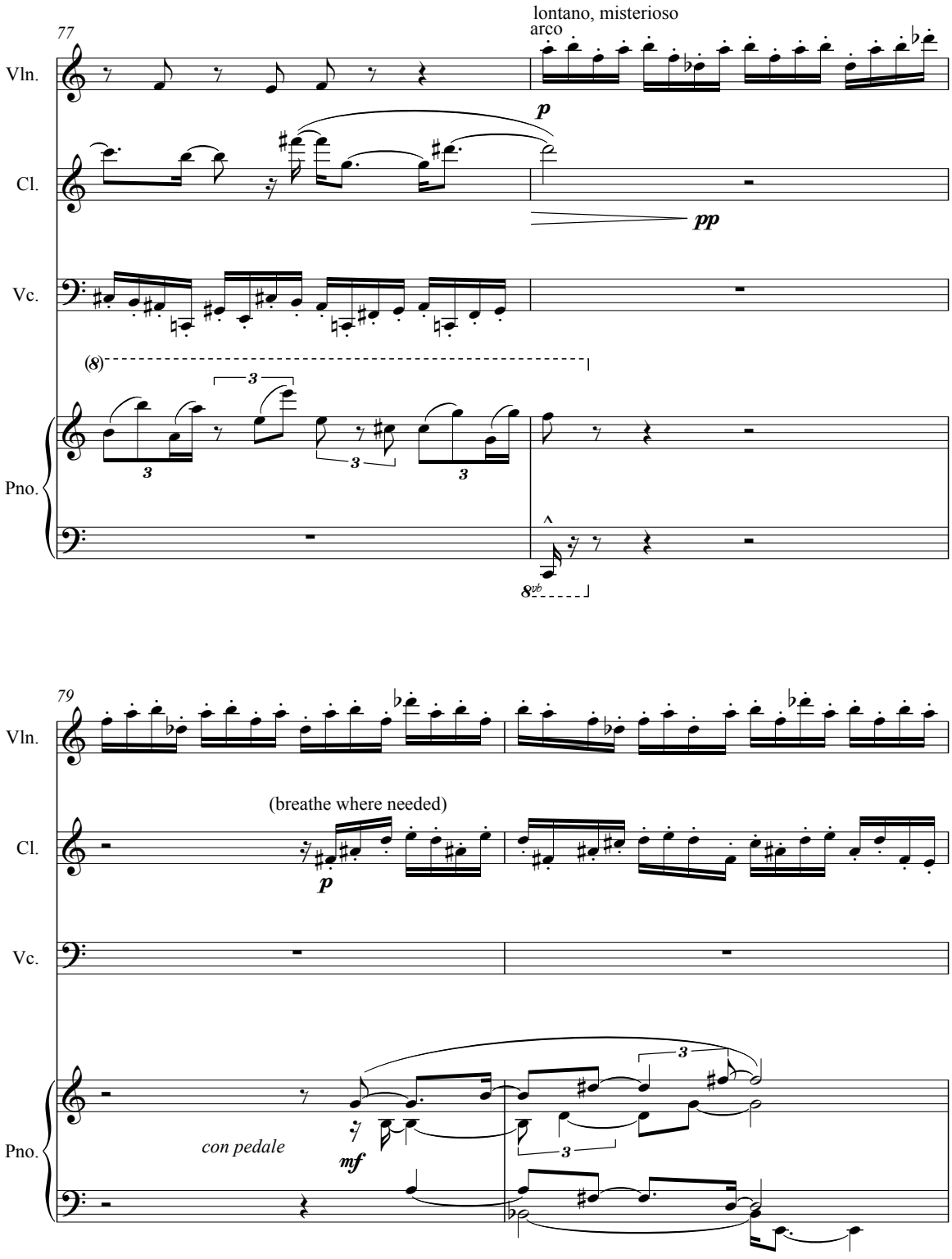

63
Vln.
Cl.
arco
Vc.
f
Pno.
mp
f
f
66
arco
Vln.
mp
Cl.
mp
Vc.
Pno.

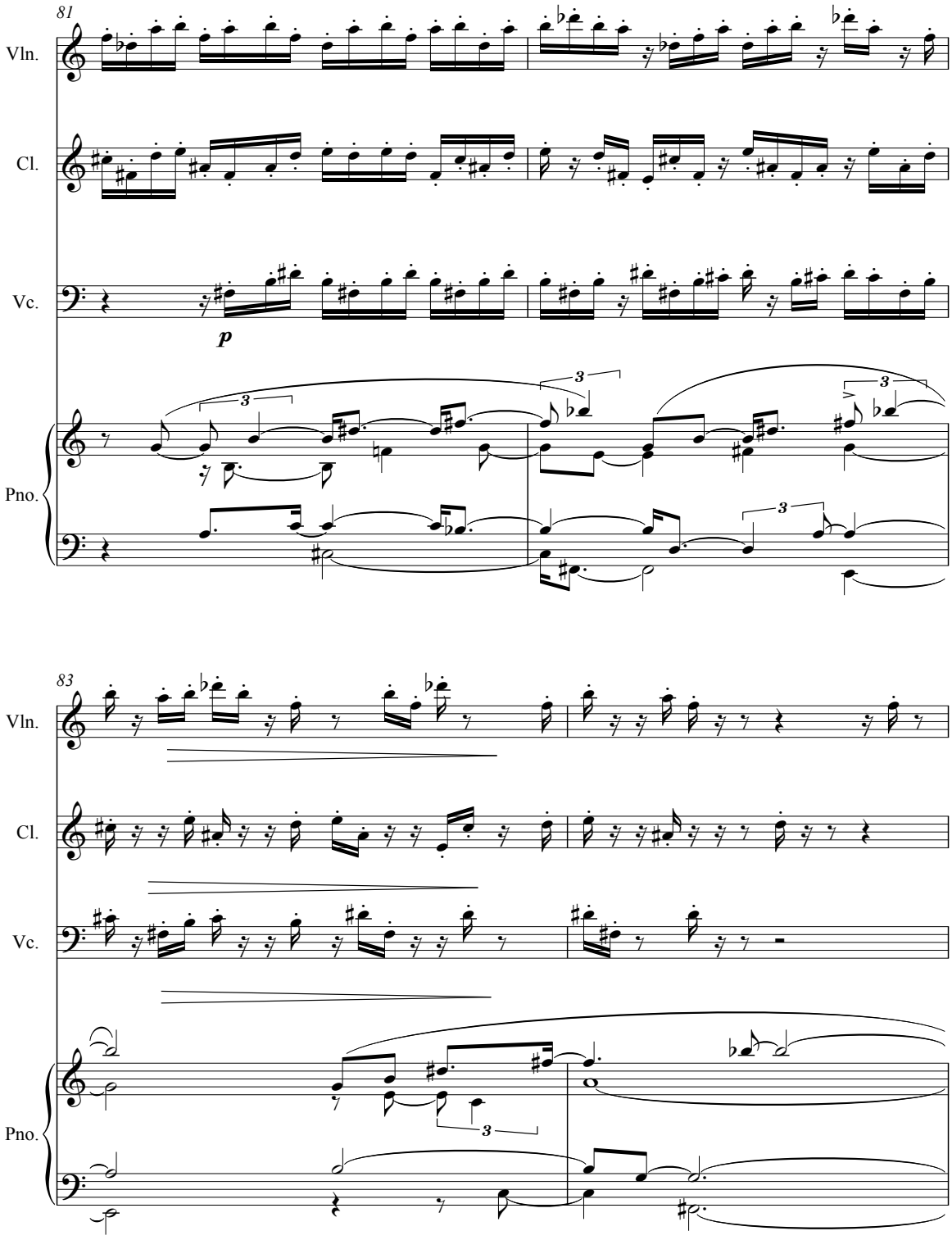

68
Vln.
Cl.
Vc.
Pno.
sub. mp

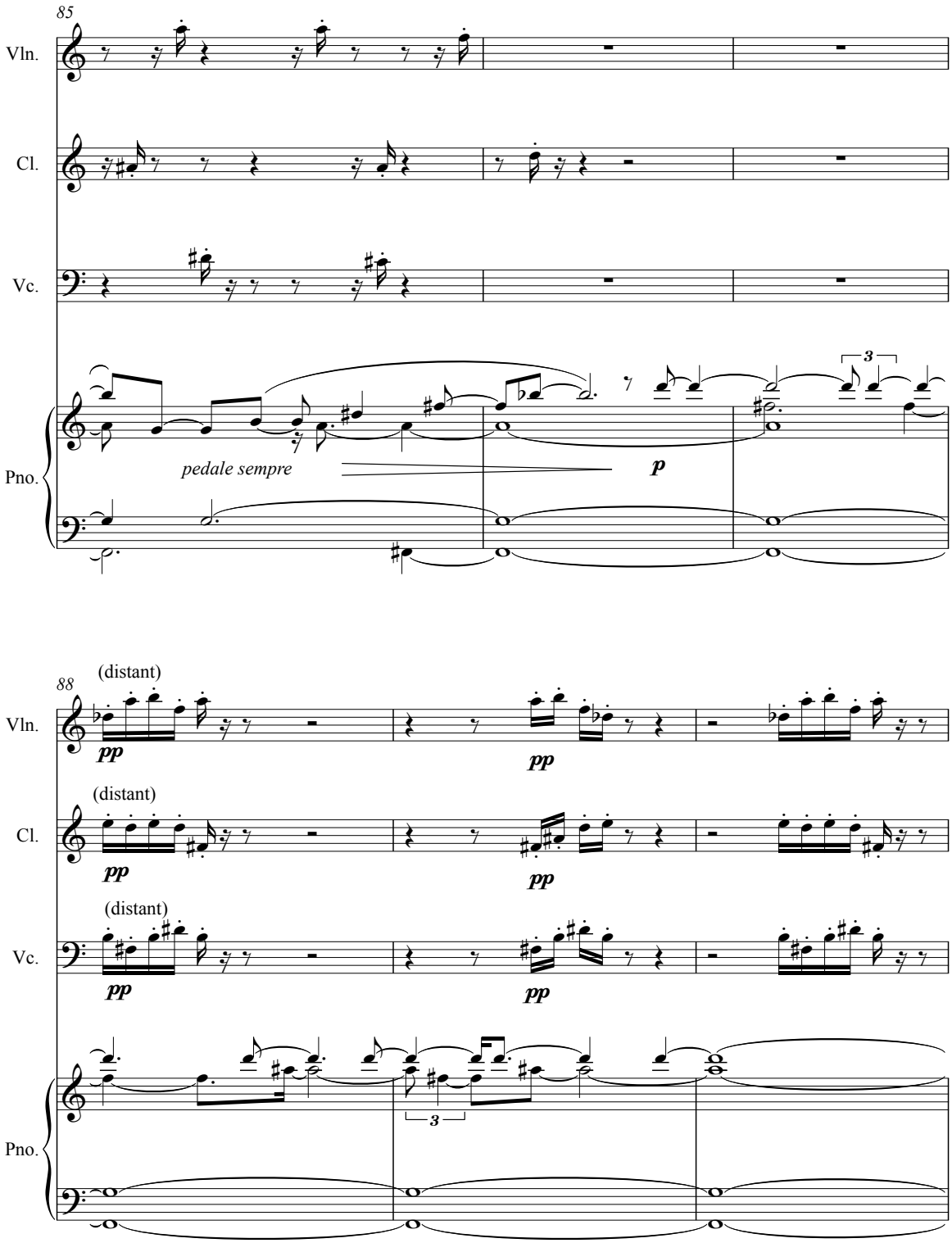

71
pizz.
Vln.
Cl.
Vc.
Pno.
8va
8vb
8vb

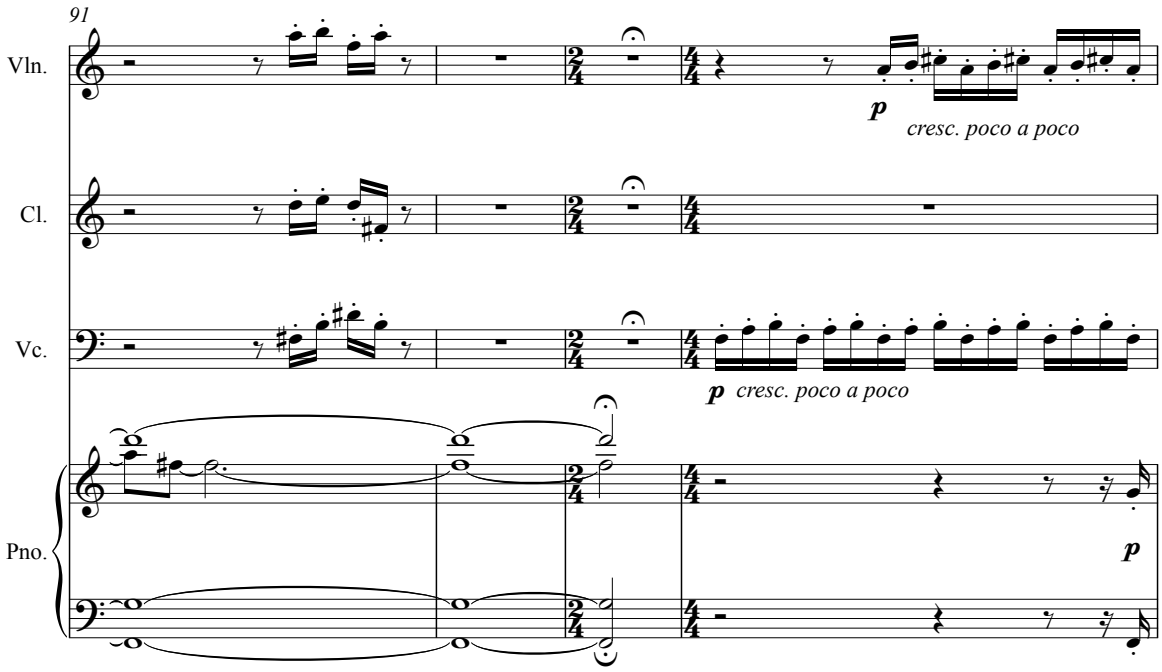

73
Vln.
Cl.
Vc.
8va
Pno.
8vb
8vb

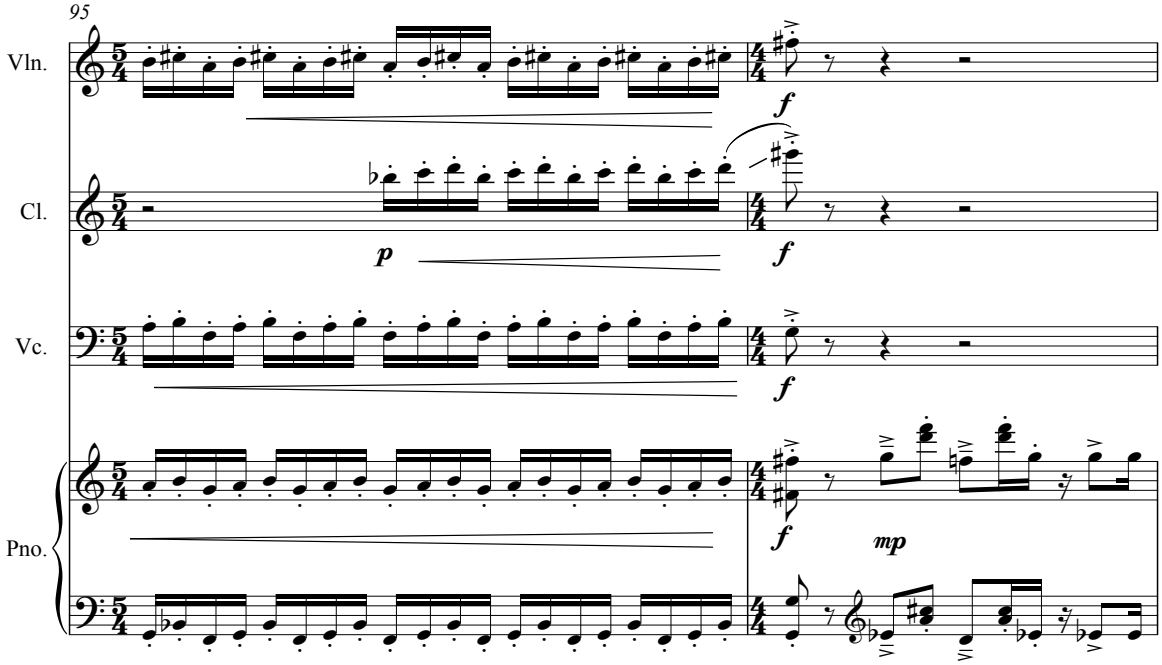

75
Vln.
Cl.
Vc.
8va
Pno.
8vb
8vb

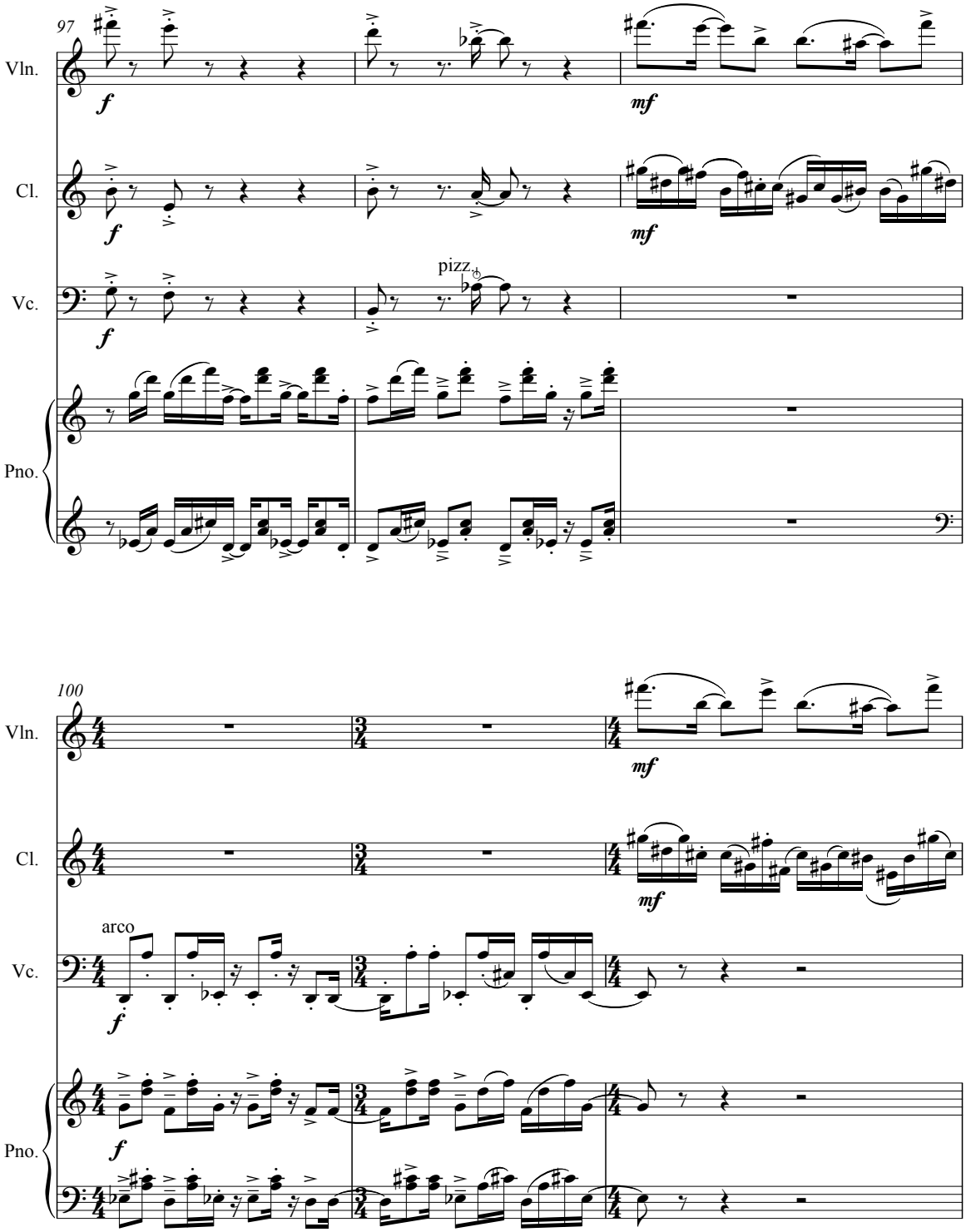

77
lontano, misterioso
arco
Vln.
Cl.
Vc.
Pno.
p
pp
(8)
3
8vb
79
(breathe where needed)
p
con pedale
mf

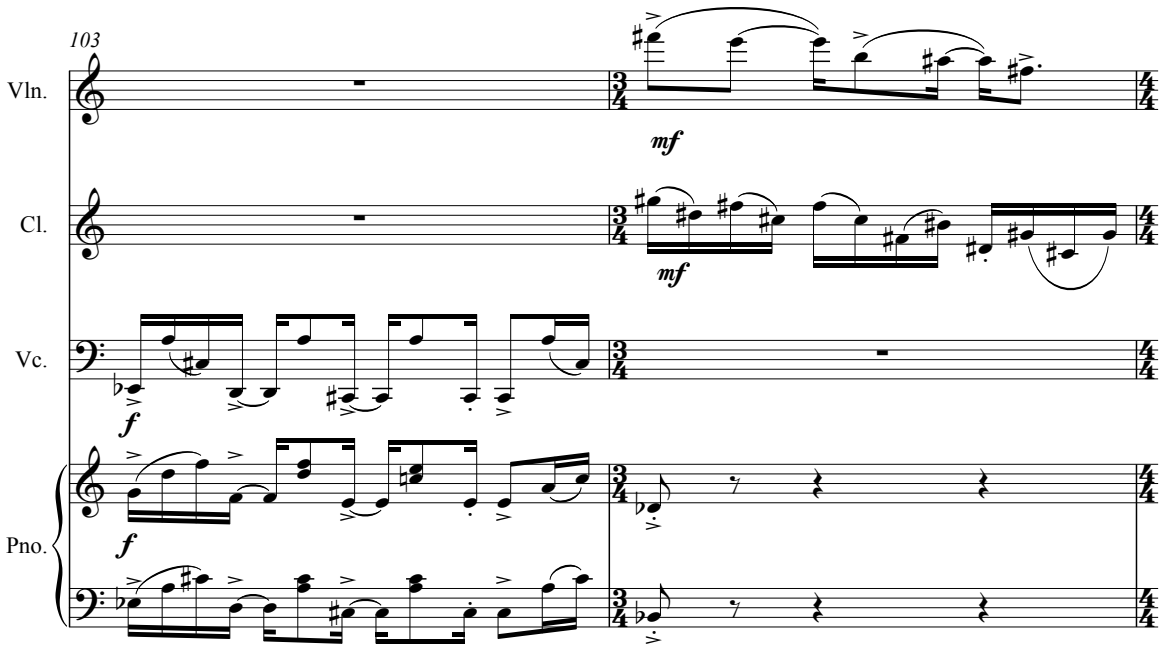

81
Vln.
Cl.
Vc.
p
Pno.
3
3
3
3
83
Vln.
Cl.
Vc.
Pno.
3

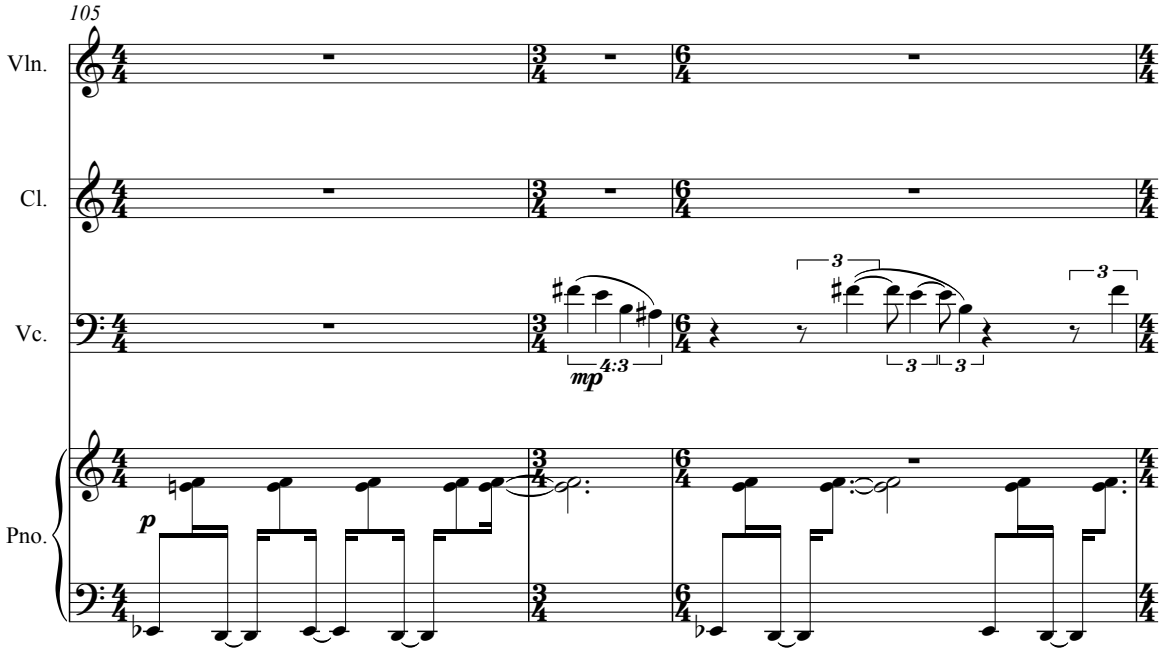

85
Vln.
Cl.
Vc.
Pno.
pedale sempre
p
3
88
(distant)
pp
(distant)
pp
(distant)
pp
pp
pp
3

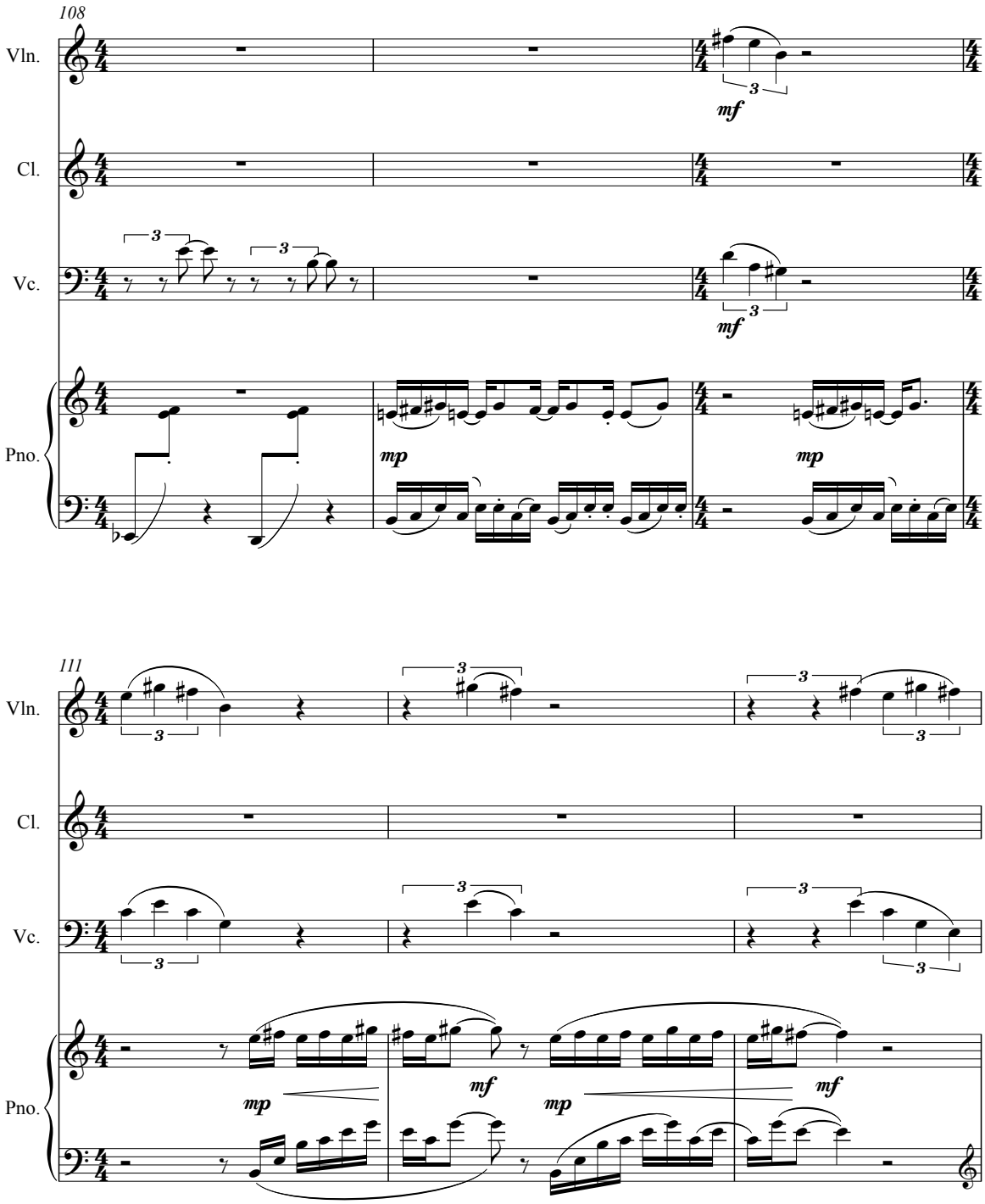

91
Vln.
p
cresc. poco a poco
Cl.
Vc.
p cresc. poco a poco
Pno.
p

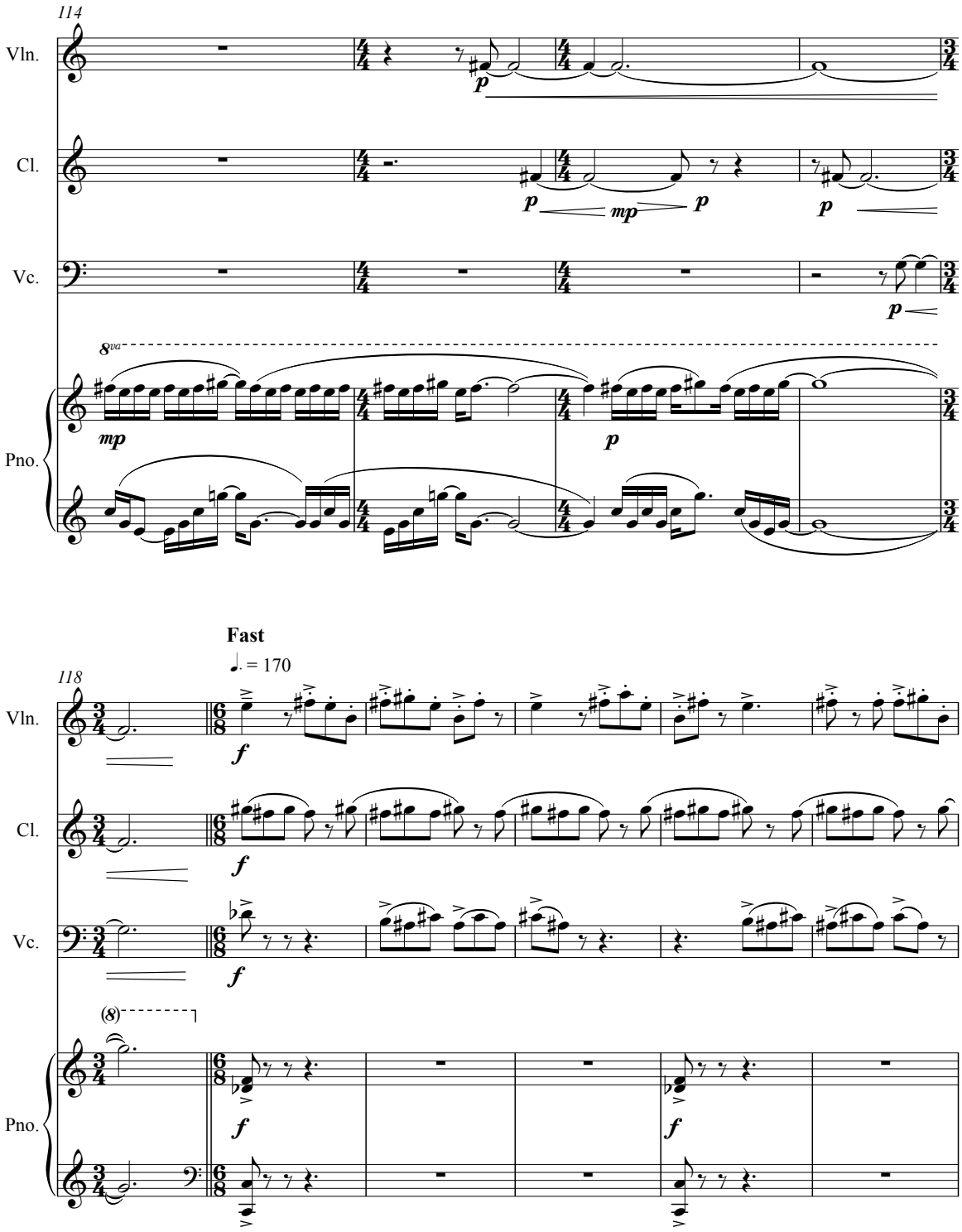

95
Vln.
f
Cl.
p
f
Vc.
f
Pno.
f
mp

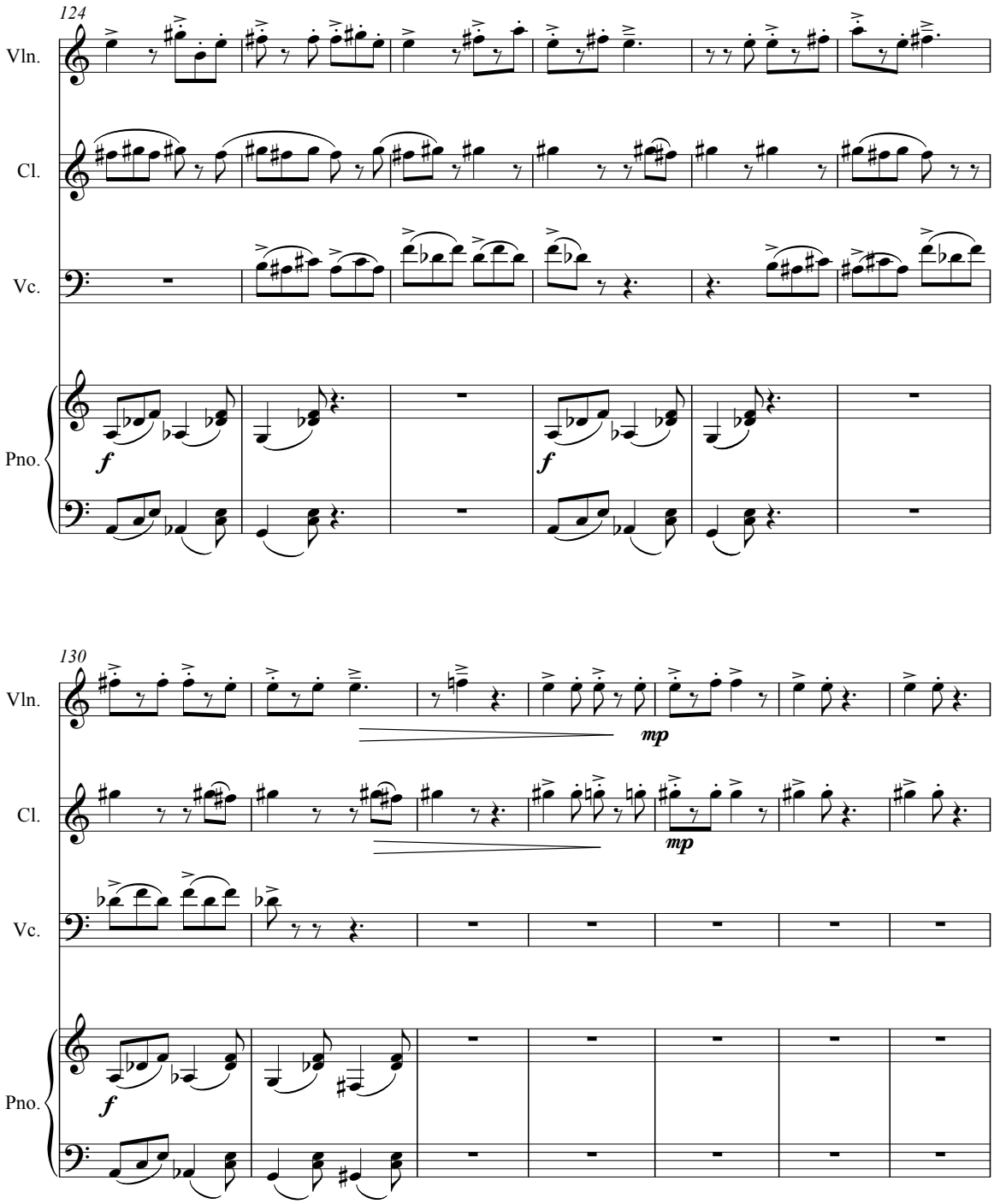

97
Vln.
Cl.
Vc.
Pno.
pizz.
100
arco

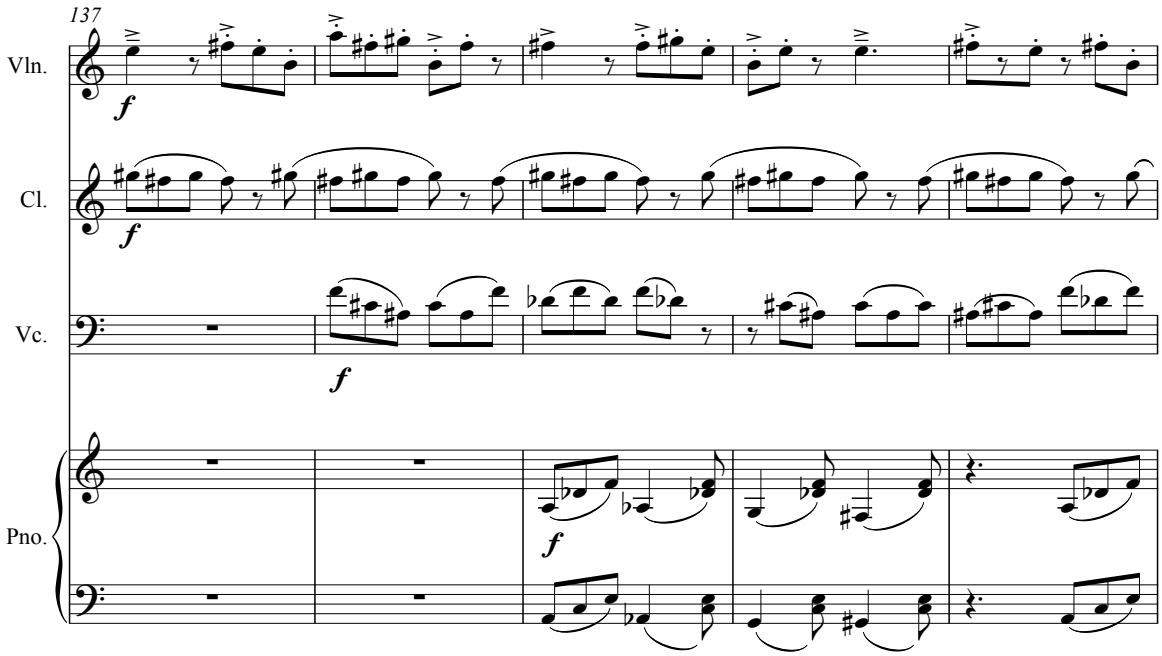

103
Vln.
Cl.
Vc.
Pno.
mf
mf
f
f

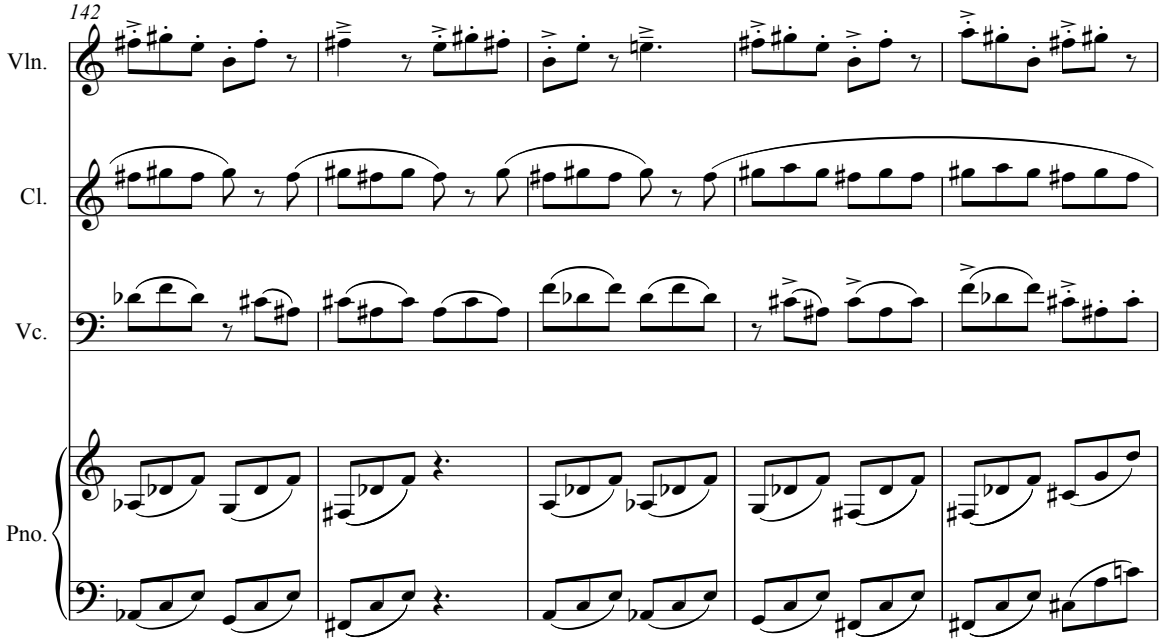

105
Vln.
Cl.
Vc.
Pno.
mp
4:3
3
3
3
p

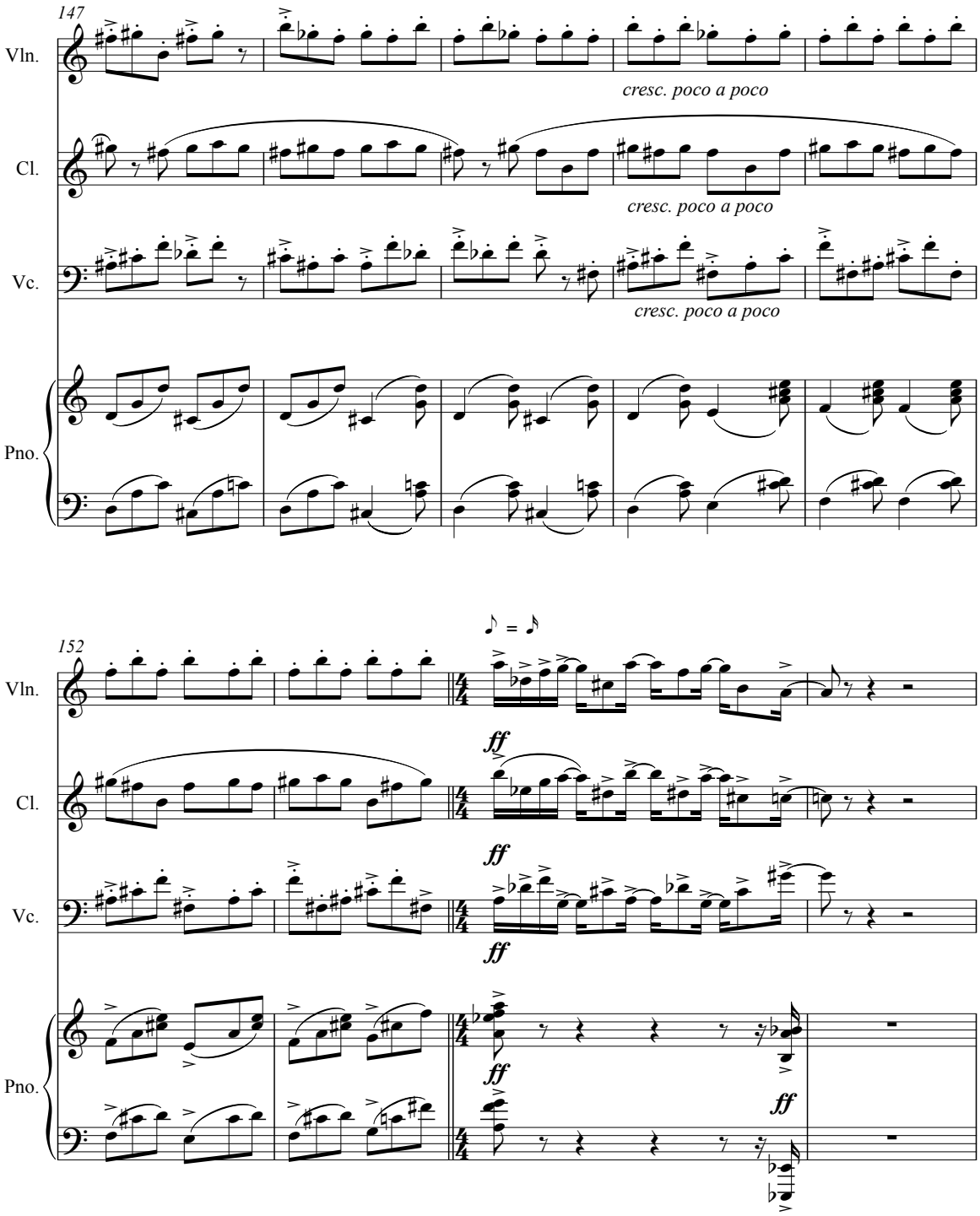

108
Vln.
Cl.
Vc.
Pno.
mf
mp
mp
111
Vln.
Cl.
Vc.
Pno.
mp
mf
mp
mf

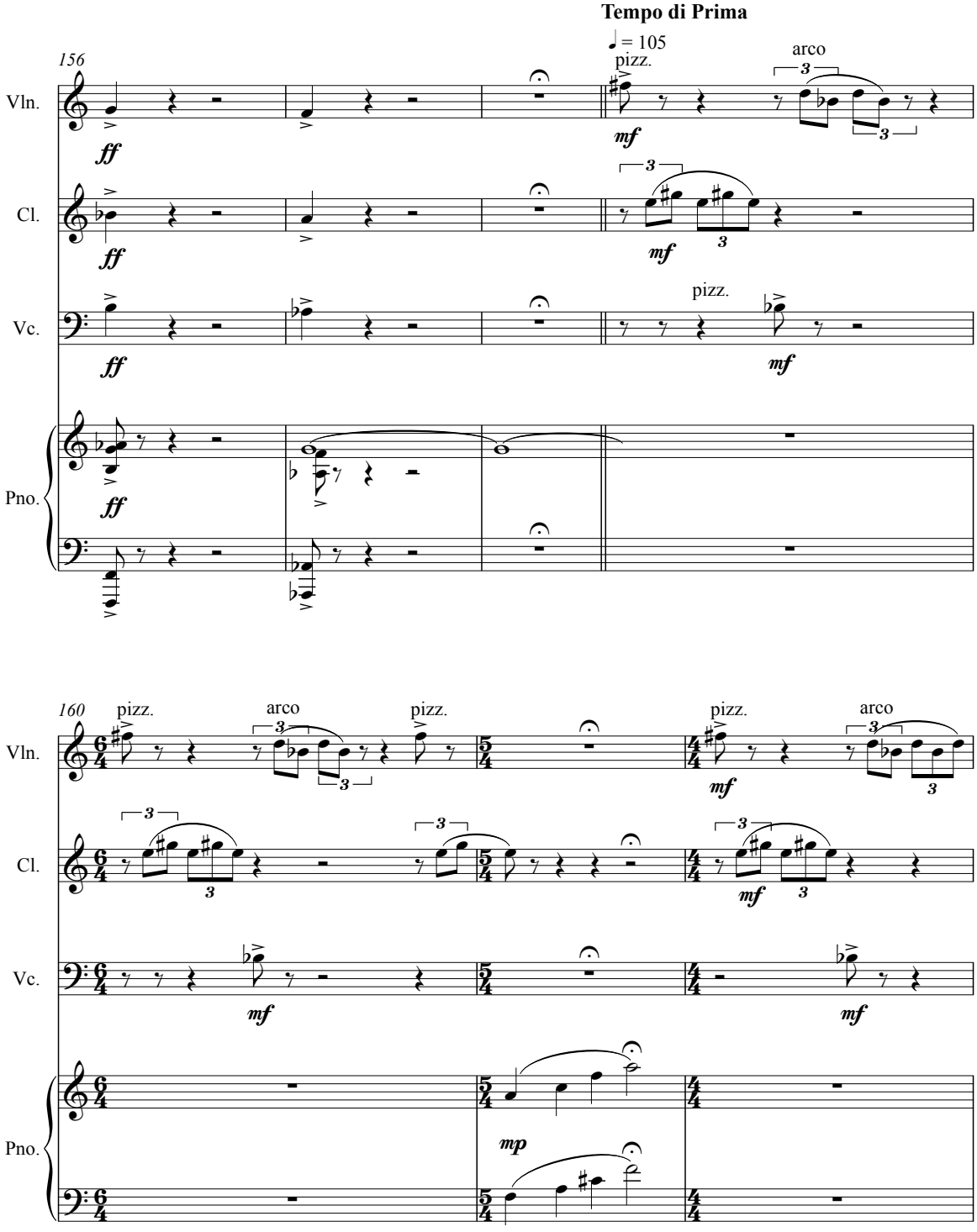

114
Vln.
Cl.
Vc.
8va
Pno.
mp
p
mp
p
p
p
Fast
♩. = 170
118
Vln.
Cl.
Vc.
(8)
Pno.
f
f
f
f
f

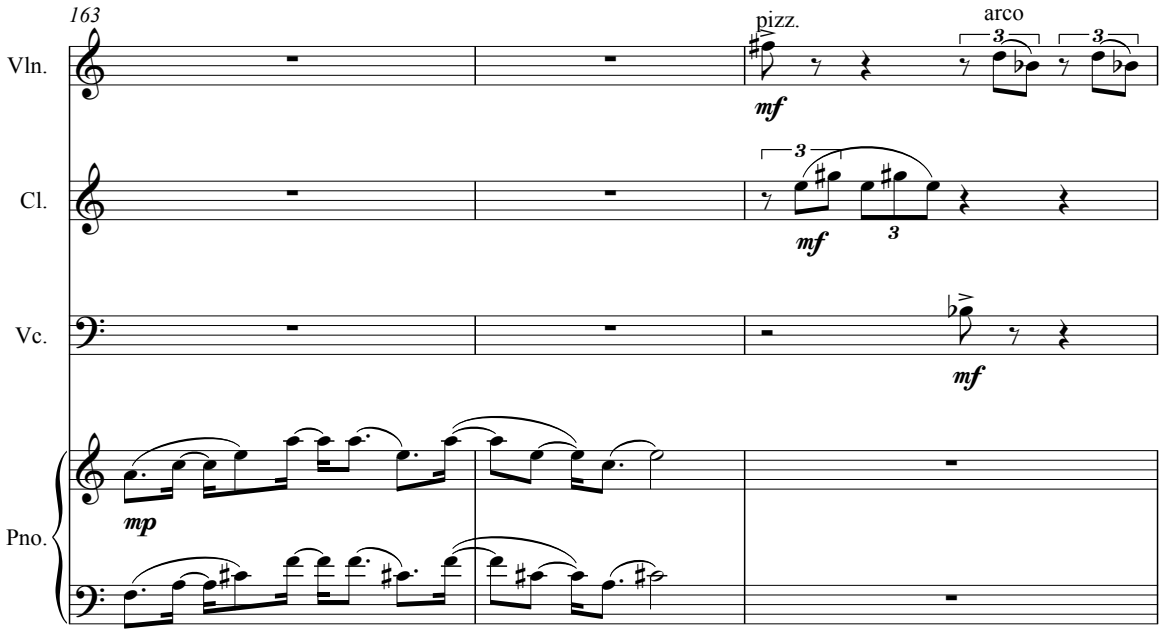

124
Vln.
Cl.
Vc.
Pno.
f
f
130
Vln.
Cl.
Vc.
Pno.
mp
mp
f

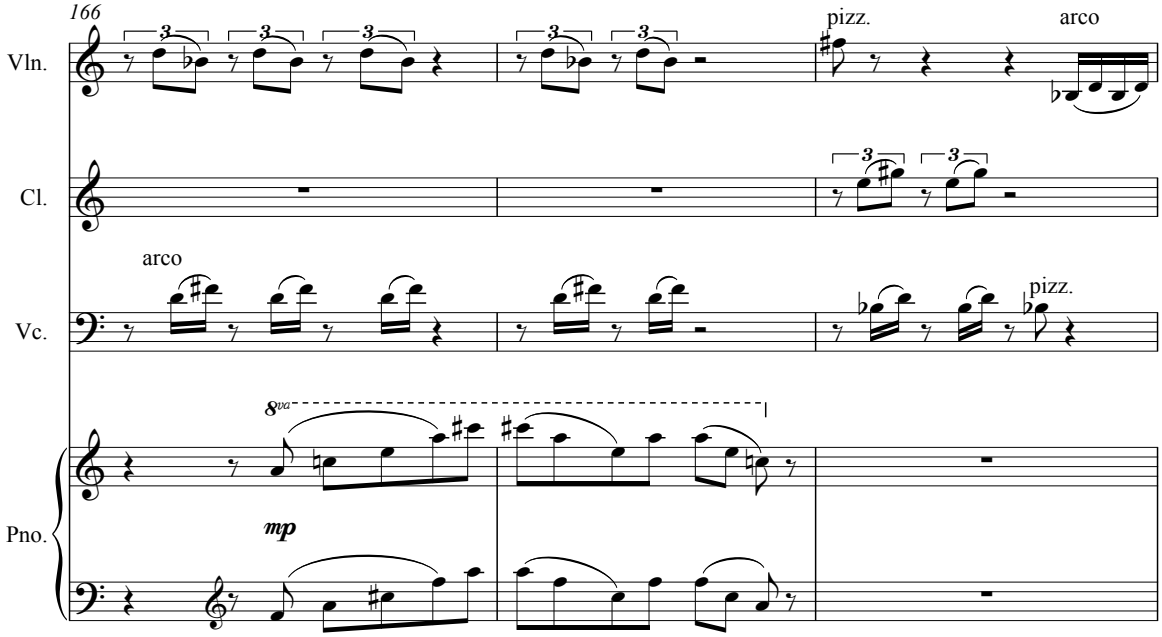

137
Vln.
Cl.
Vc.
Pno.
f

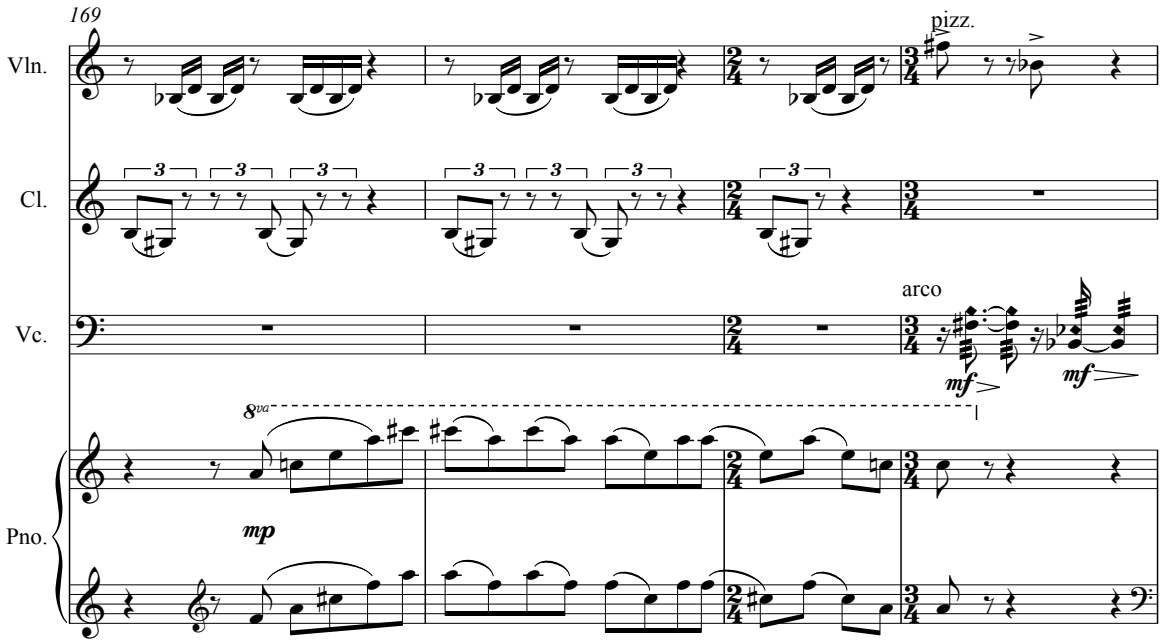

142
Vln.
Cl.
Vc.
Pno.

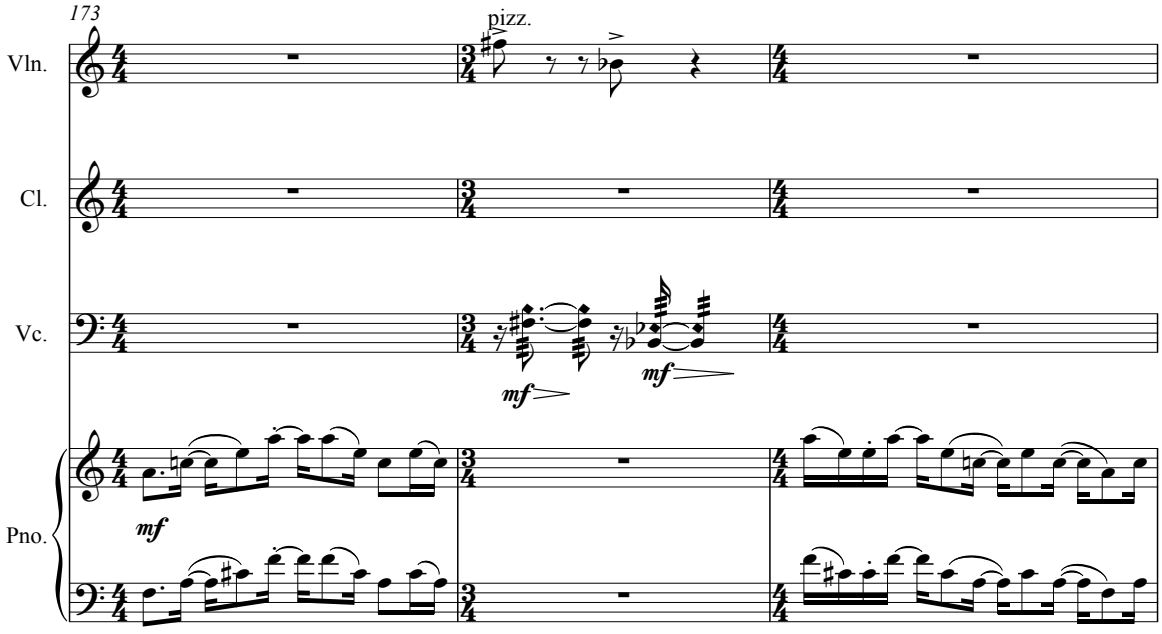

147
Vln.
cresc. poco a poco
Cl.
cresc. poco a poco
Vc.
cresc. poco a poco
Pno.
♪ = ♪
152
Vln.
ff
Cl.
ff
Vc.
ff
Pno.
ff
ff

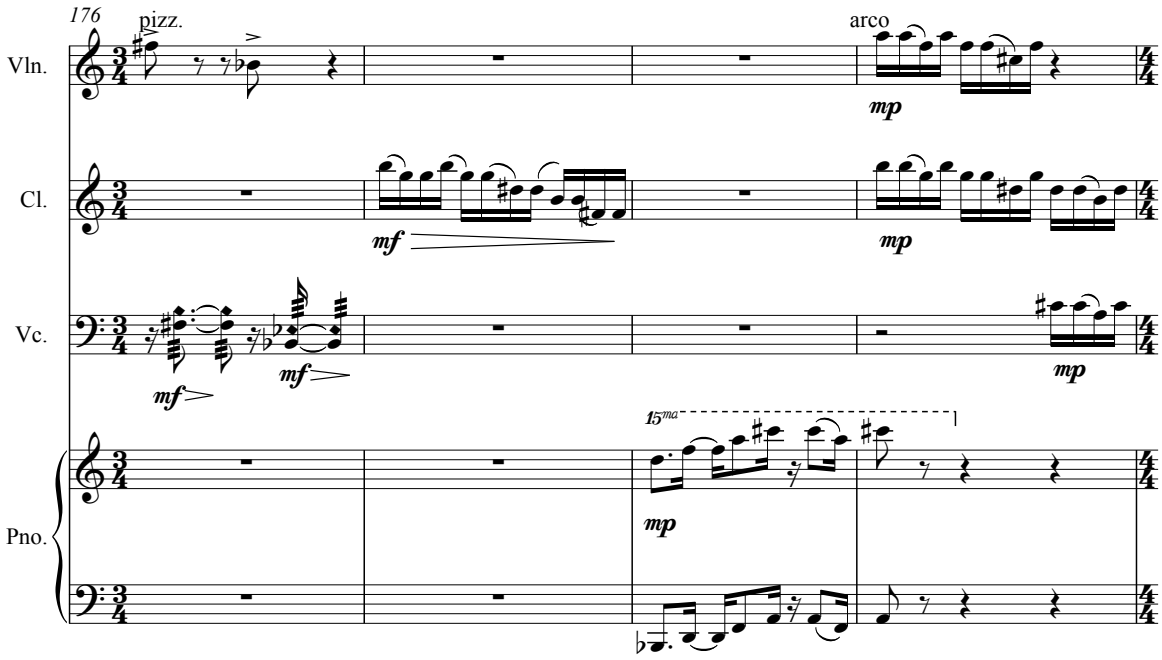

Tempo di Prima
156
♩ = 105
pizz.
arco
Vln.
Cl.
Vc.
Pno.
ff
mf
160
pizz.
arco
mp

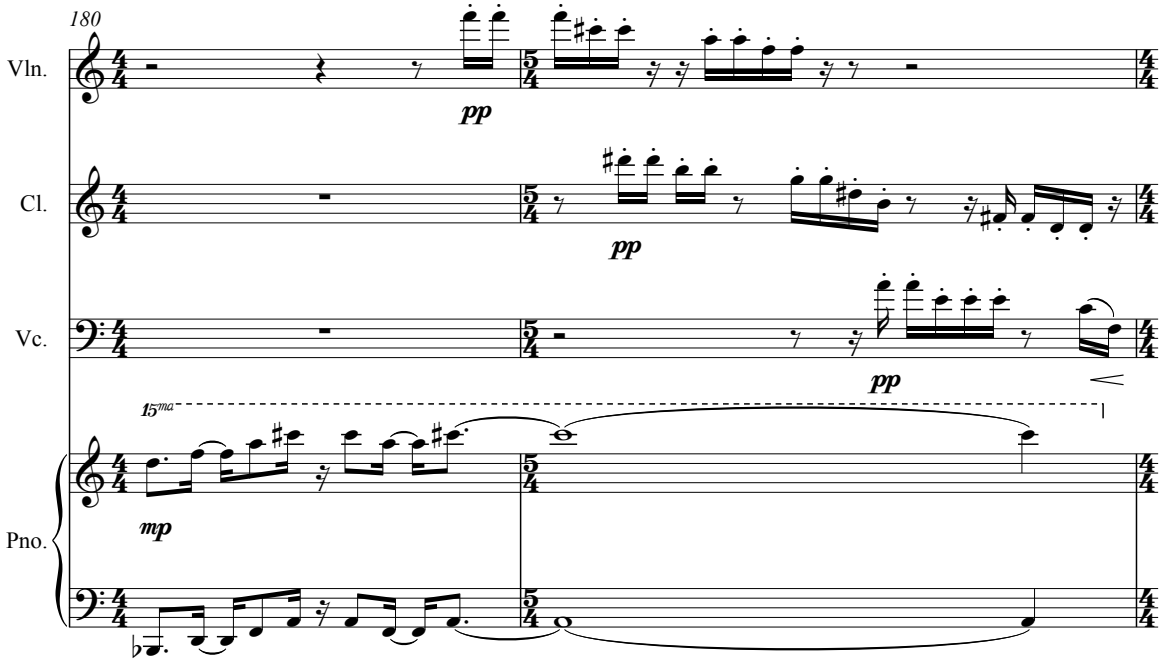

163
Vln.
pizz.
arco
mf
Cl.
mf
Vc.
mf
Pno.
mp

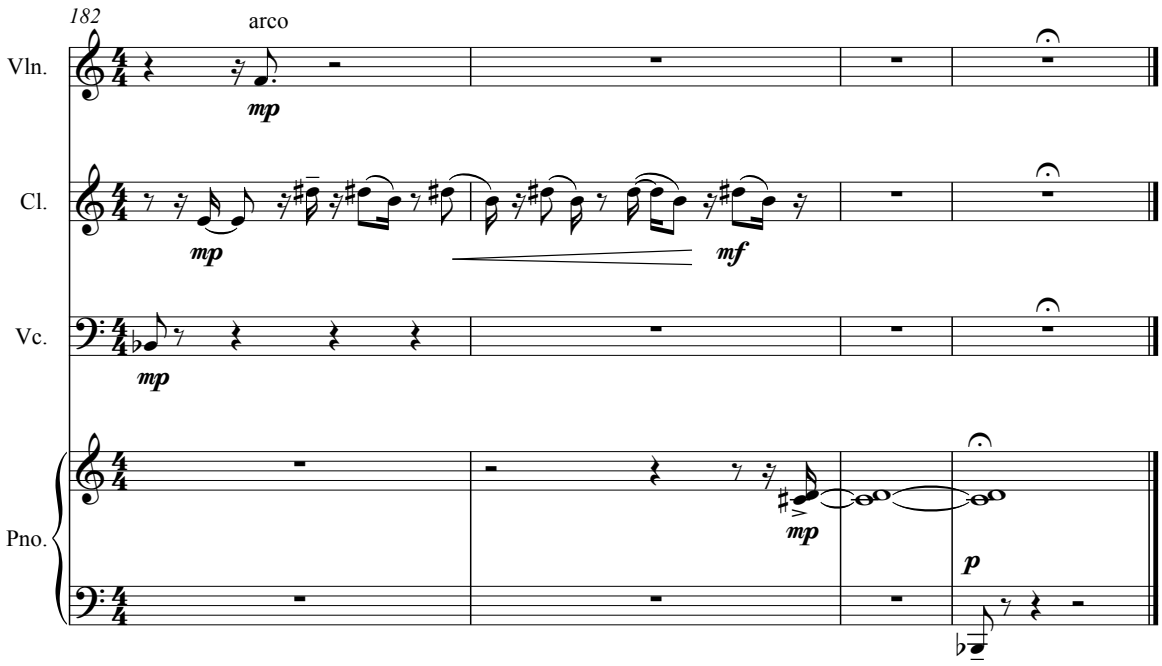

166
Vln.
pizz.
arco
Cl.
arco
Vc.
pizz.
8va
Pno.
mp


169
Vln.
pizz.
Cl.
Vc.
arco
mf
mf
8va
Pno.
mp

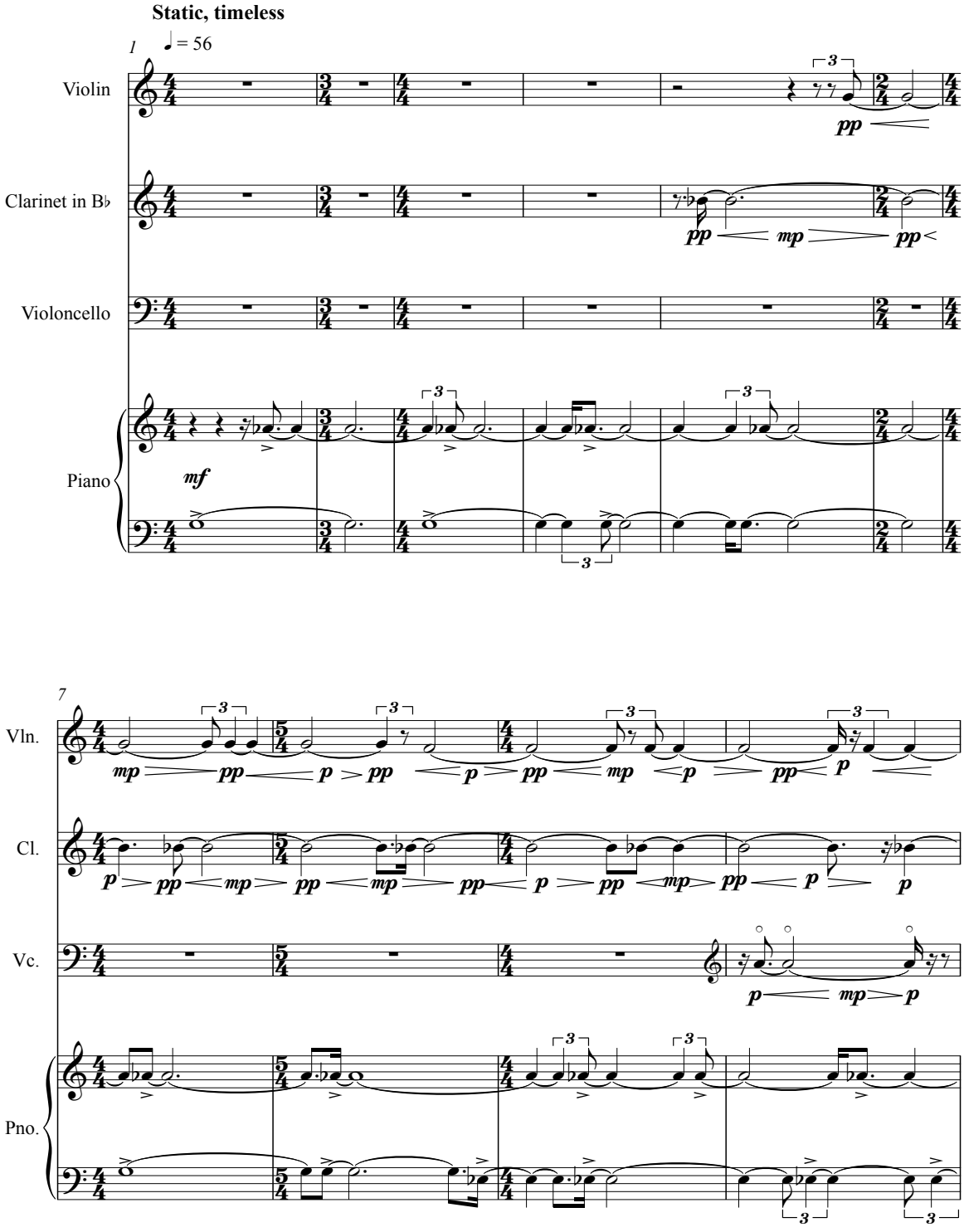

173
Vln.
pizz.
Cl.
Vc.
mf
mf
Pno.
mf

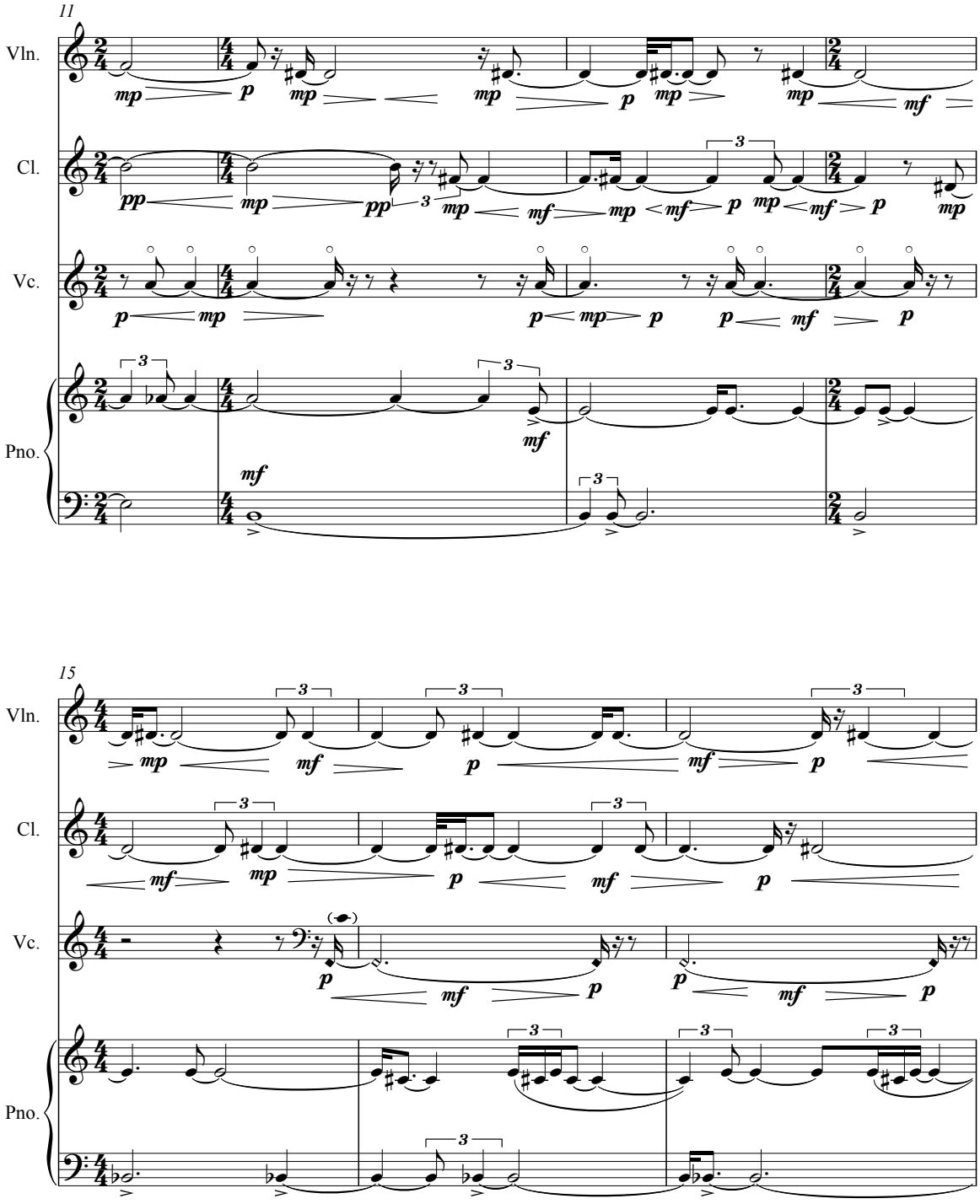

176
pizz.
arco
Vln.
Cl.
Vc.
Pno.
mf
mp
15ma

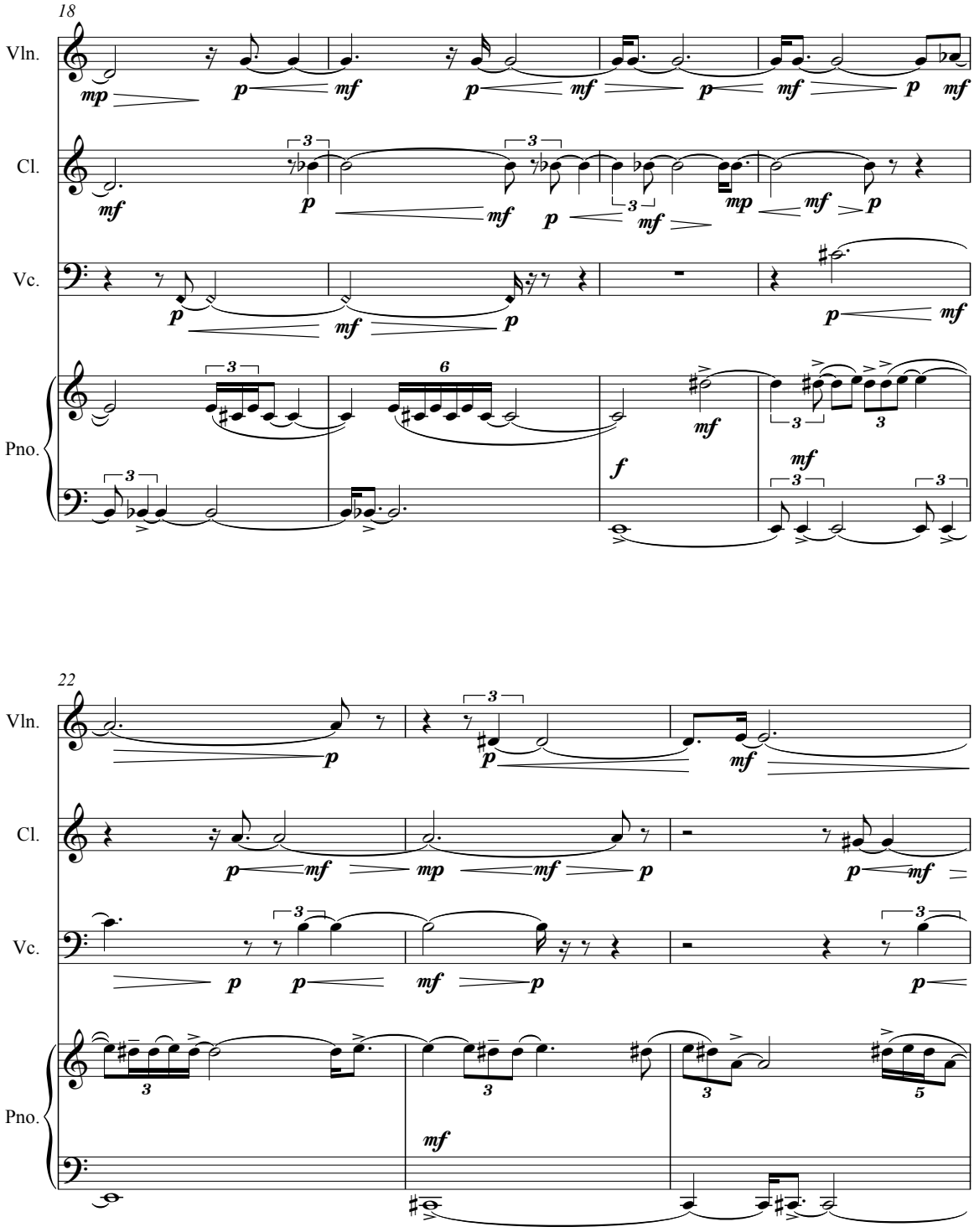

180
Vln.
Cl.
Vc.
Pno.
pp
mp
15ma

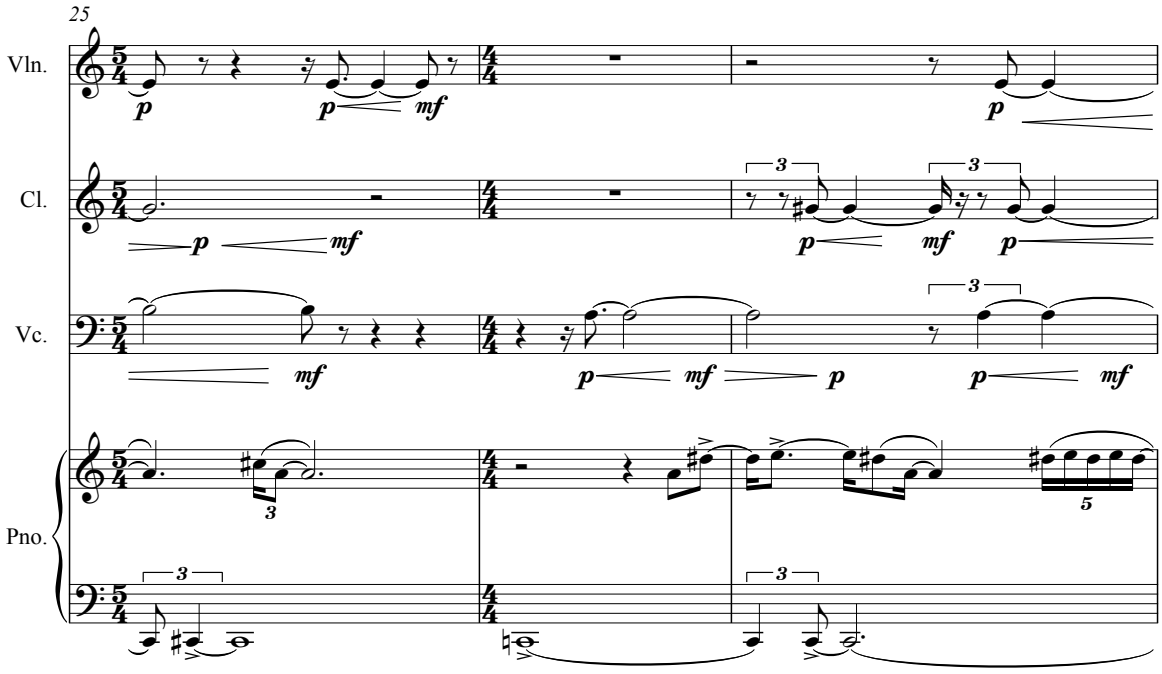

182
arco
Vln.
Cl.
Vc.
Pno.
mp
mp
mf
mp
mp
p

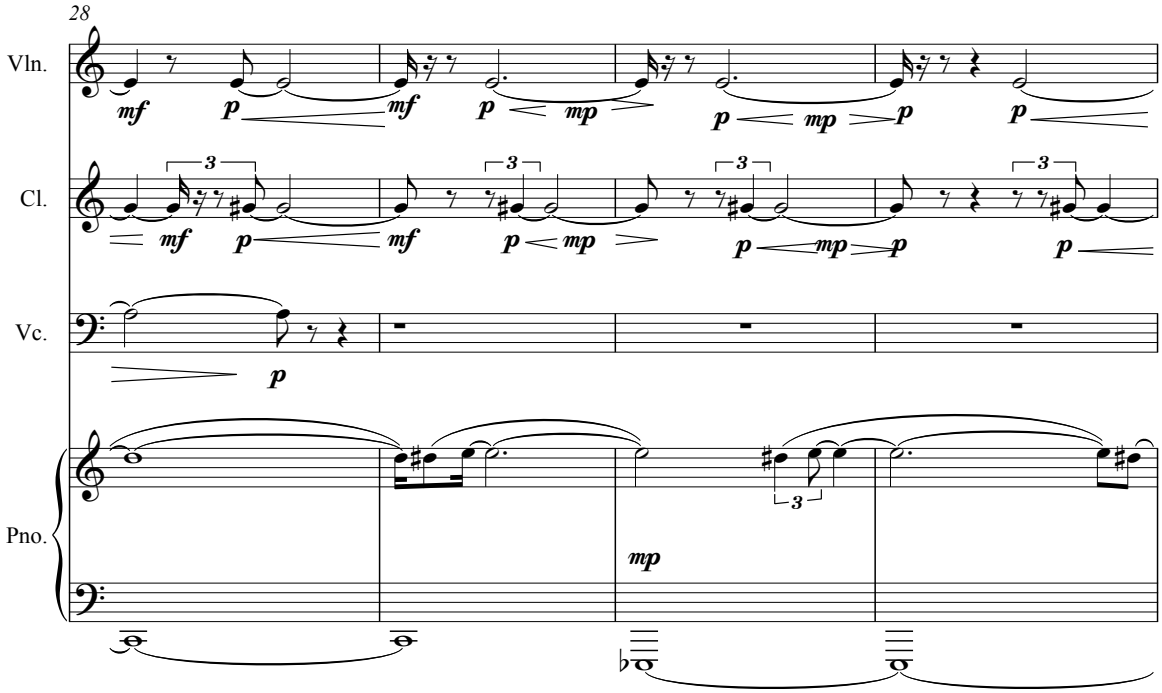
II. Canzone

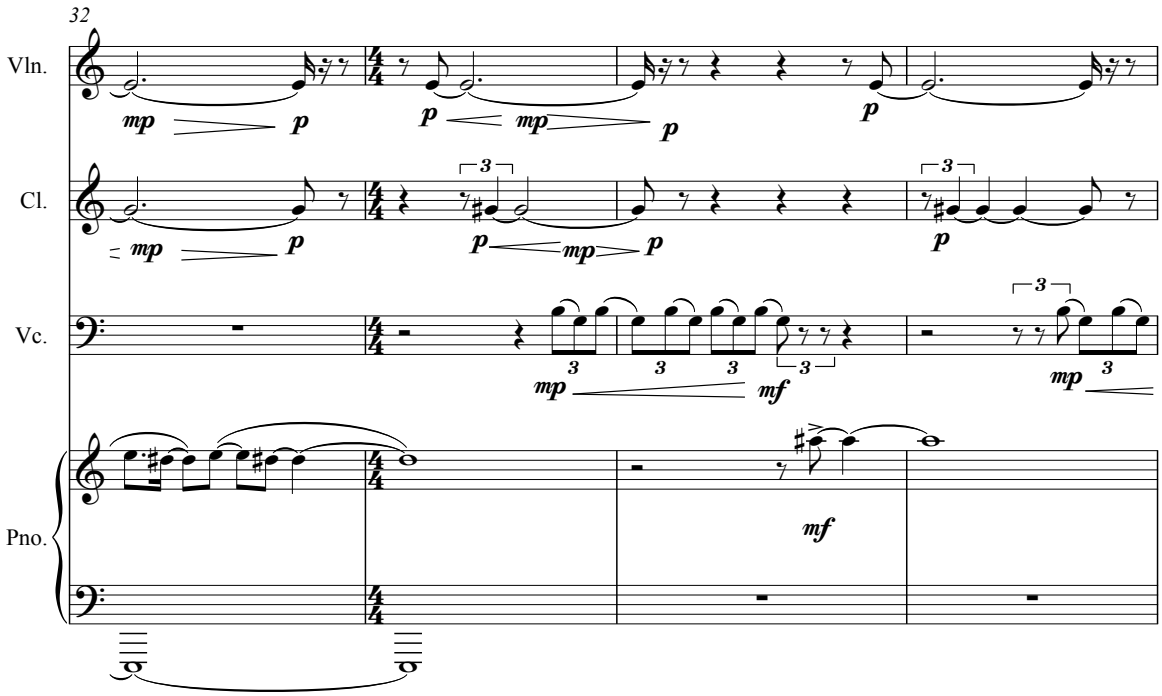

Static, timeless
1
♩ = 56
Violin
Clarinet in B♭
Violoncello
Piano
mf
7
Vln.
Cl.
Vc.
Pno.

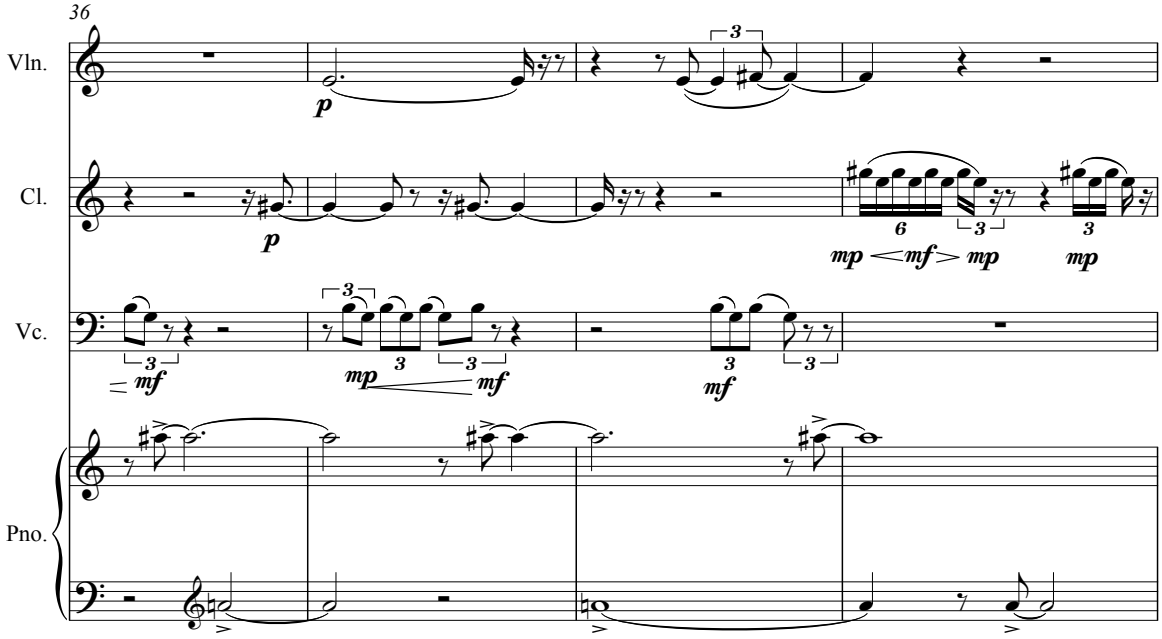

11
Vln.
Cl.
Vc.
Pno.
15
Vln.
Cl.
Vc.
Pno.

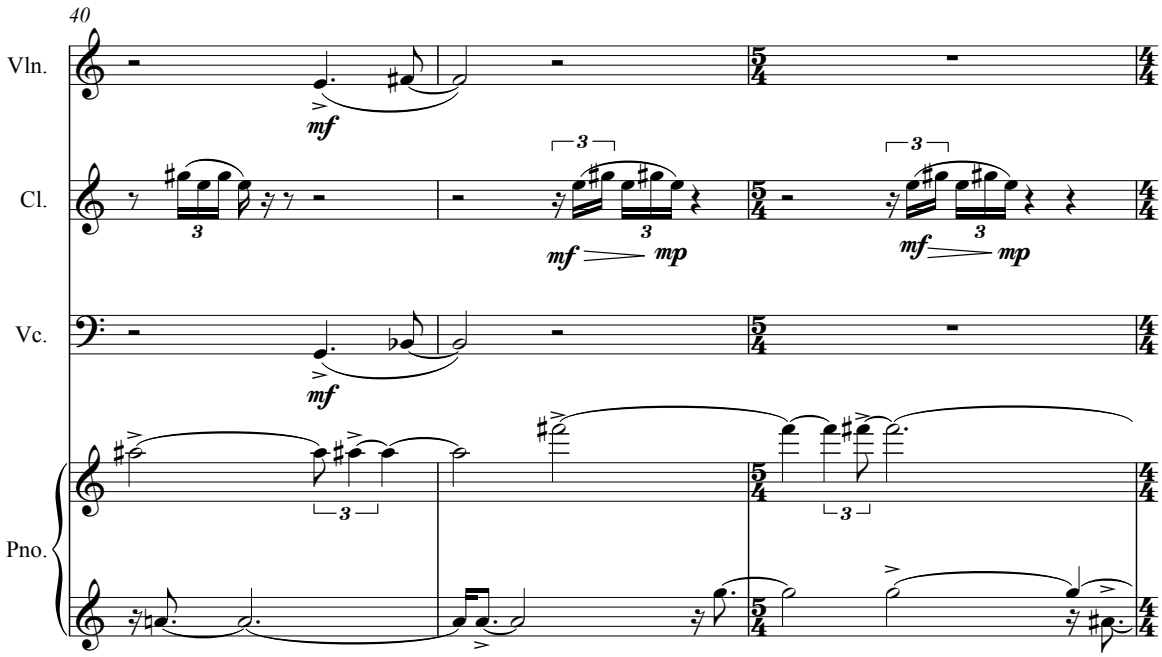

18
Vln.
Cl.
Vc.
Pno.
22
Vln.
Cl.
Vc.
Pno.

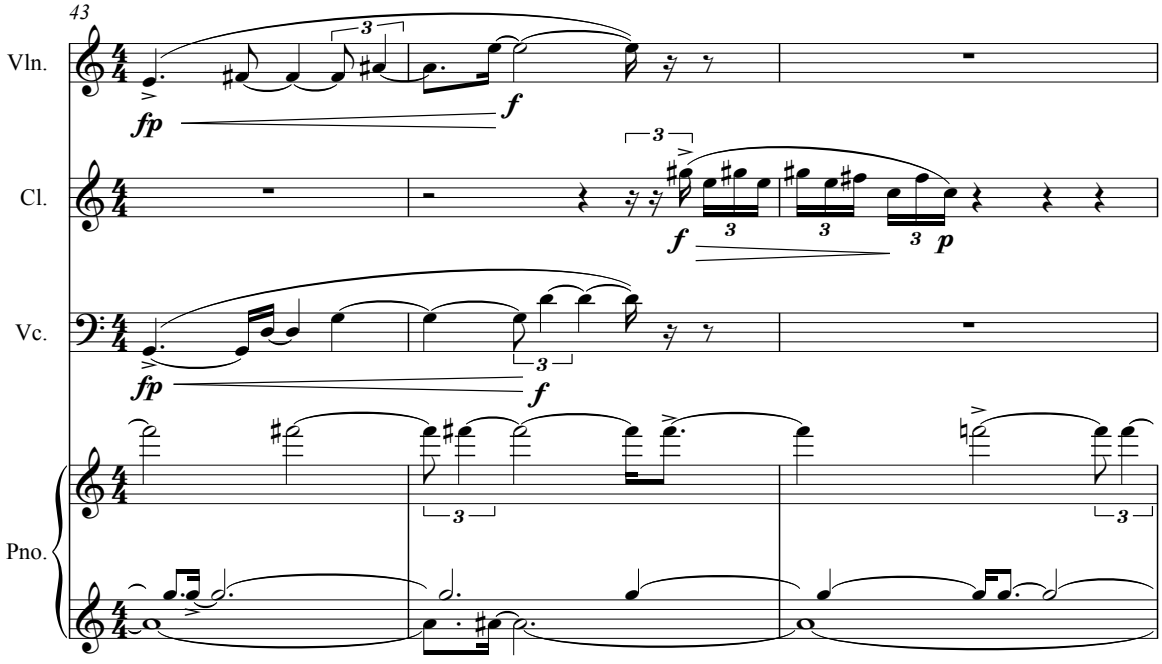

25
Vln.
Cl.
Vc.
Pno.

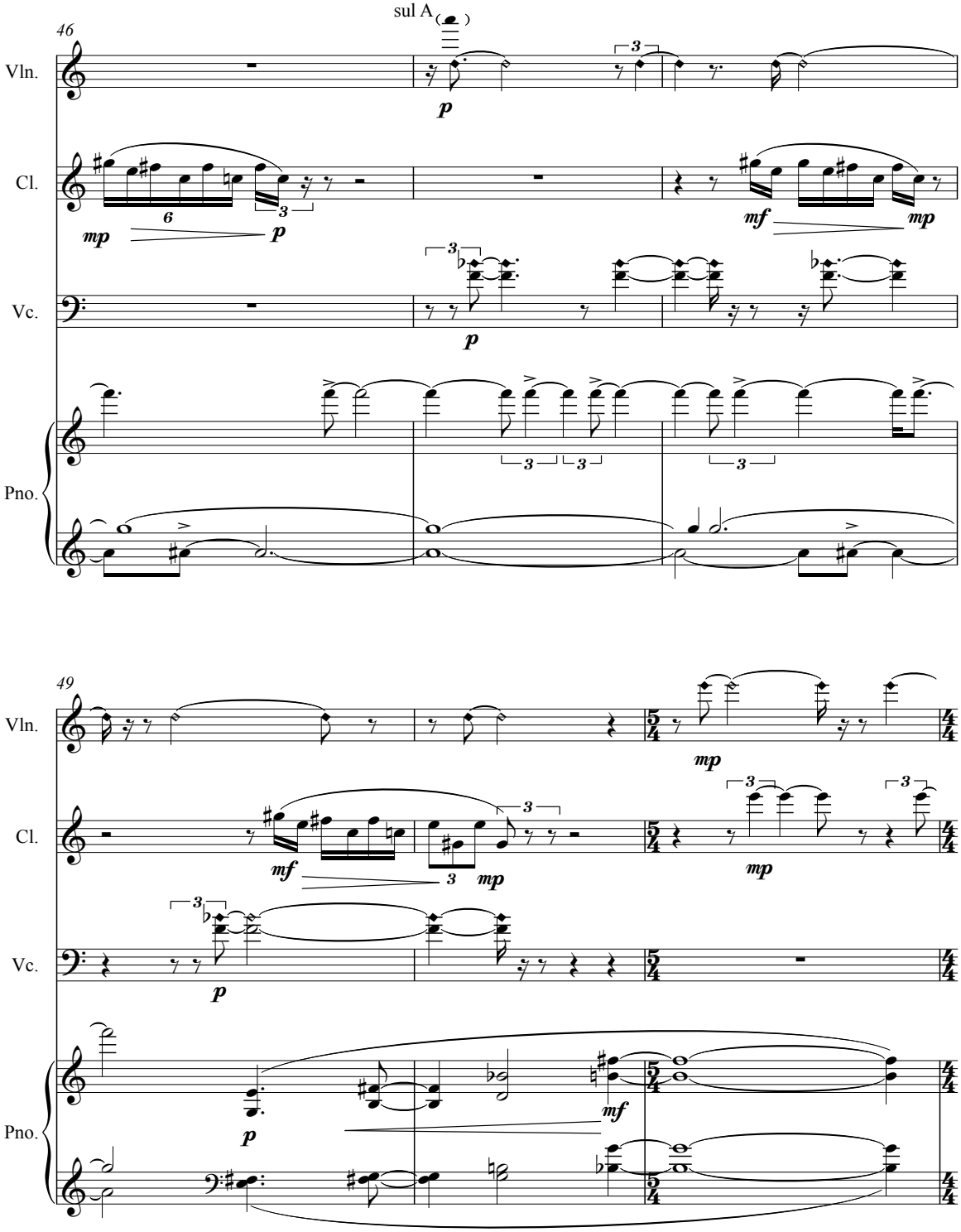

28
Vln.
Cl.
Vc.
Pno.

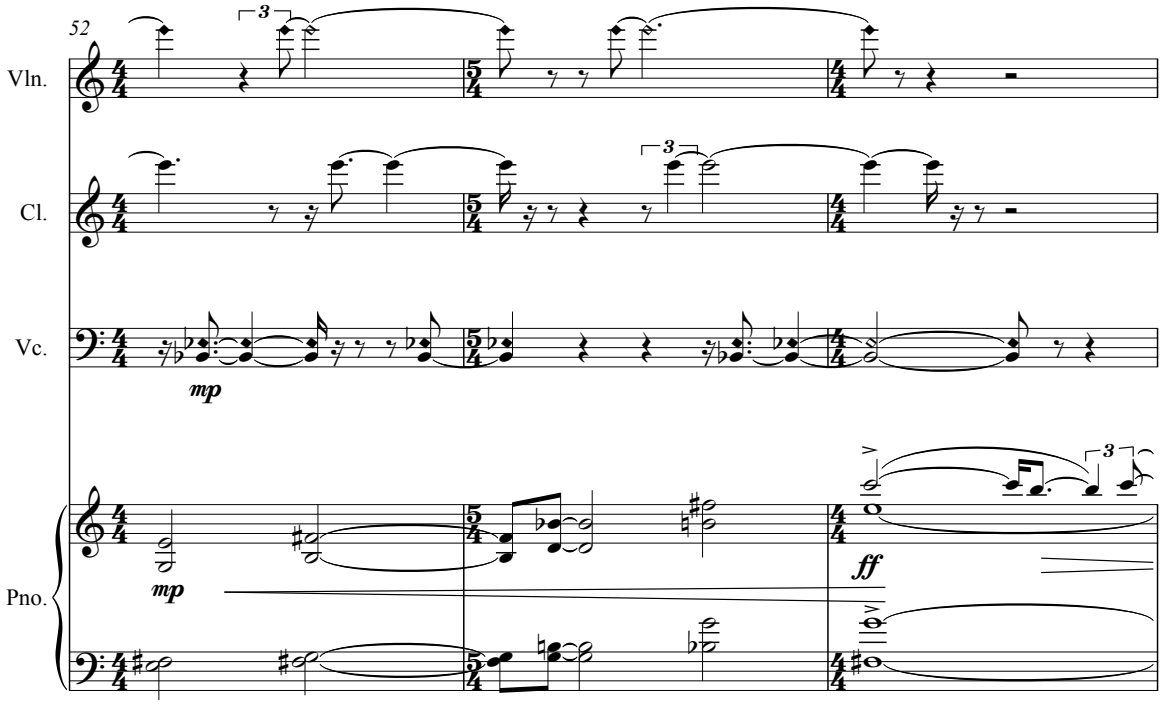

32
Vln.
Cl.
Vc.
Pno.

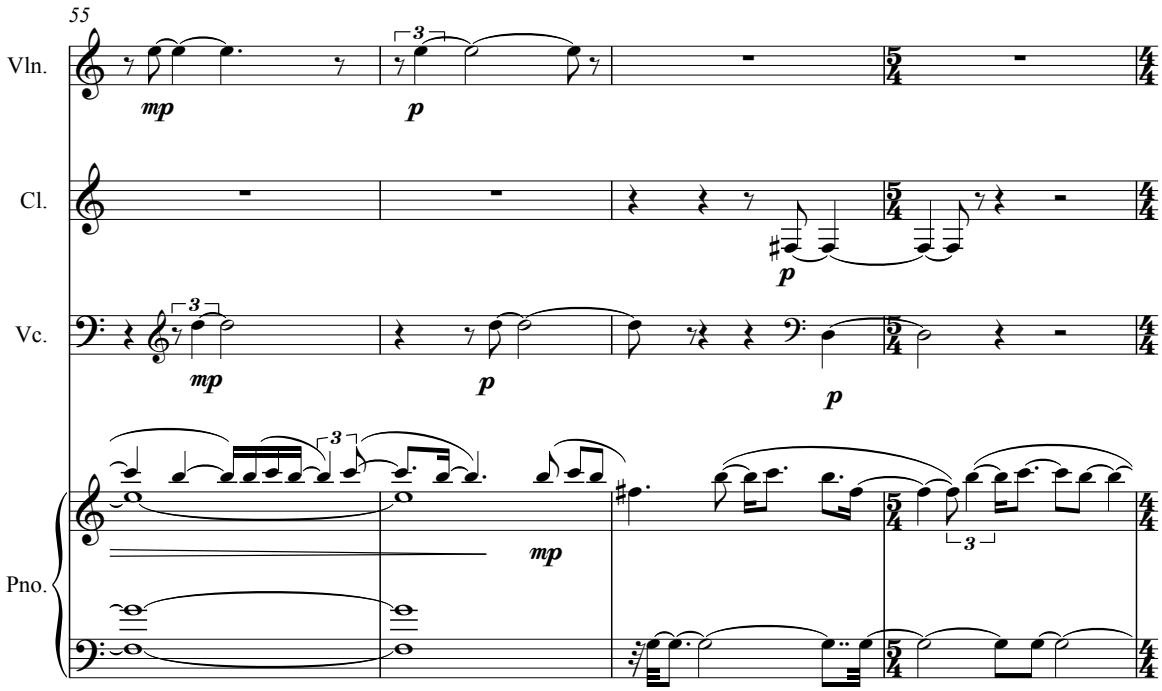

36
Vln.
Cl.
Vc.
Pno.

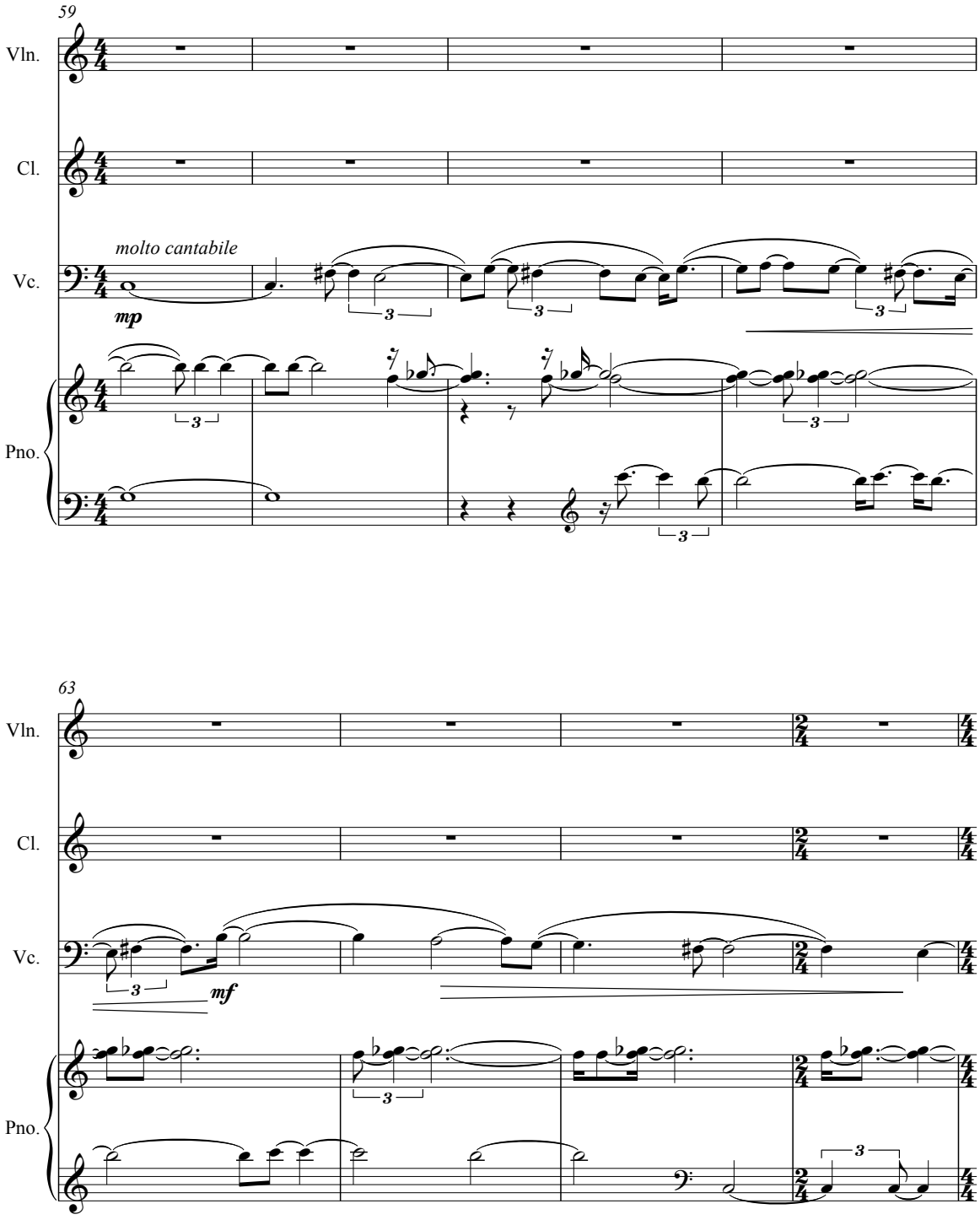

40
Vln.
Cl.
Vc.
Pno.
mf
mf mp
mf mp
mf
3

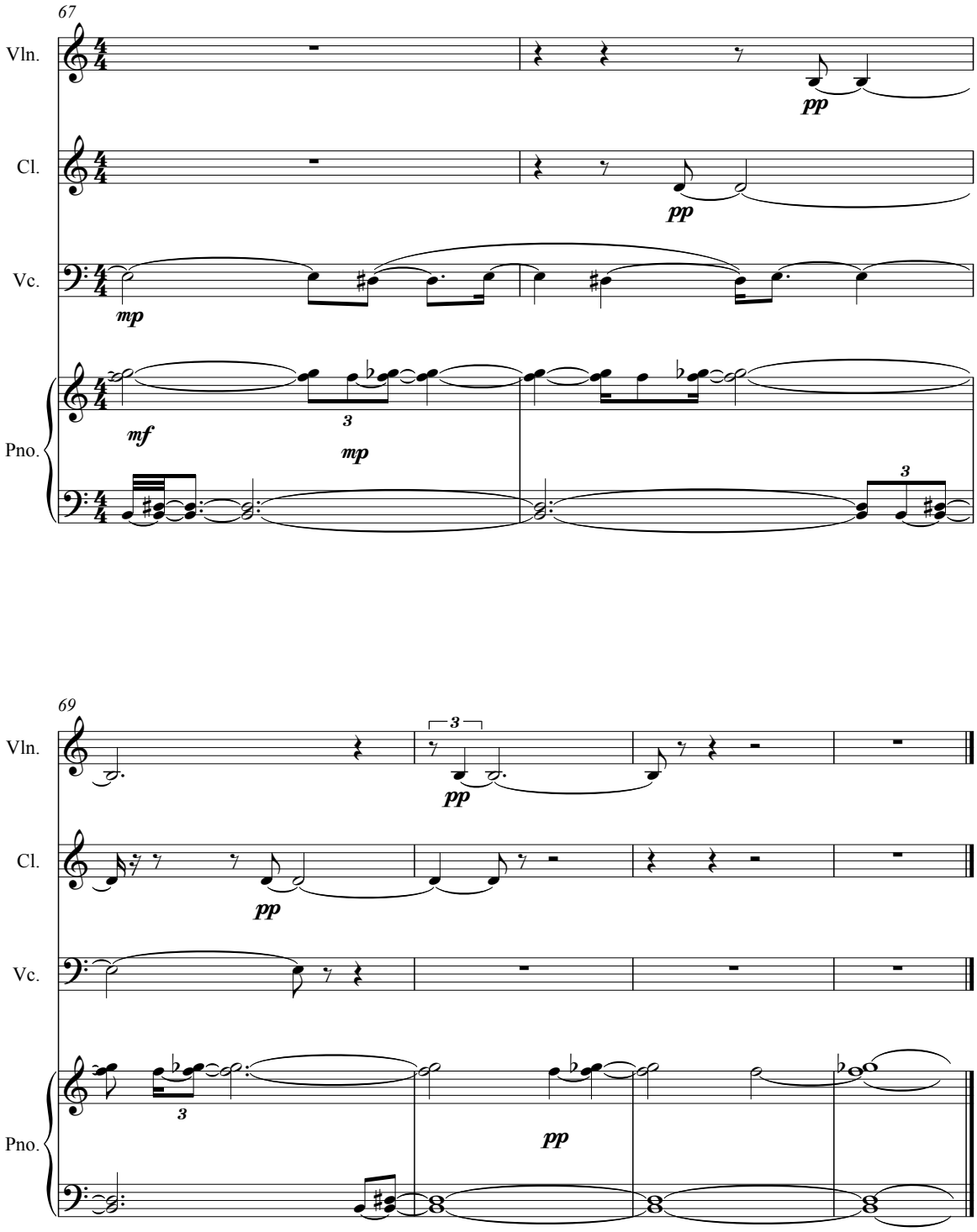

43
Vln.
Cl.
Vc.
Pno.
fp
f
f
fp
f
p
3


sul A
46
Vln.
Cl.
Vc.
Pno.
49
Vln.
Cl.
Vc.
Pno.

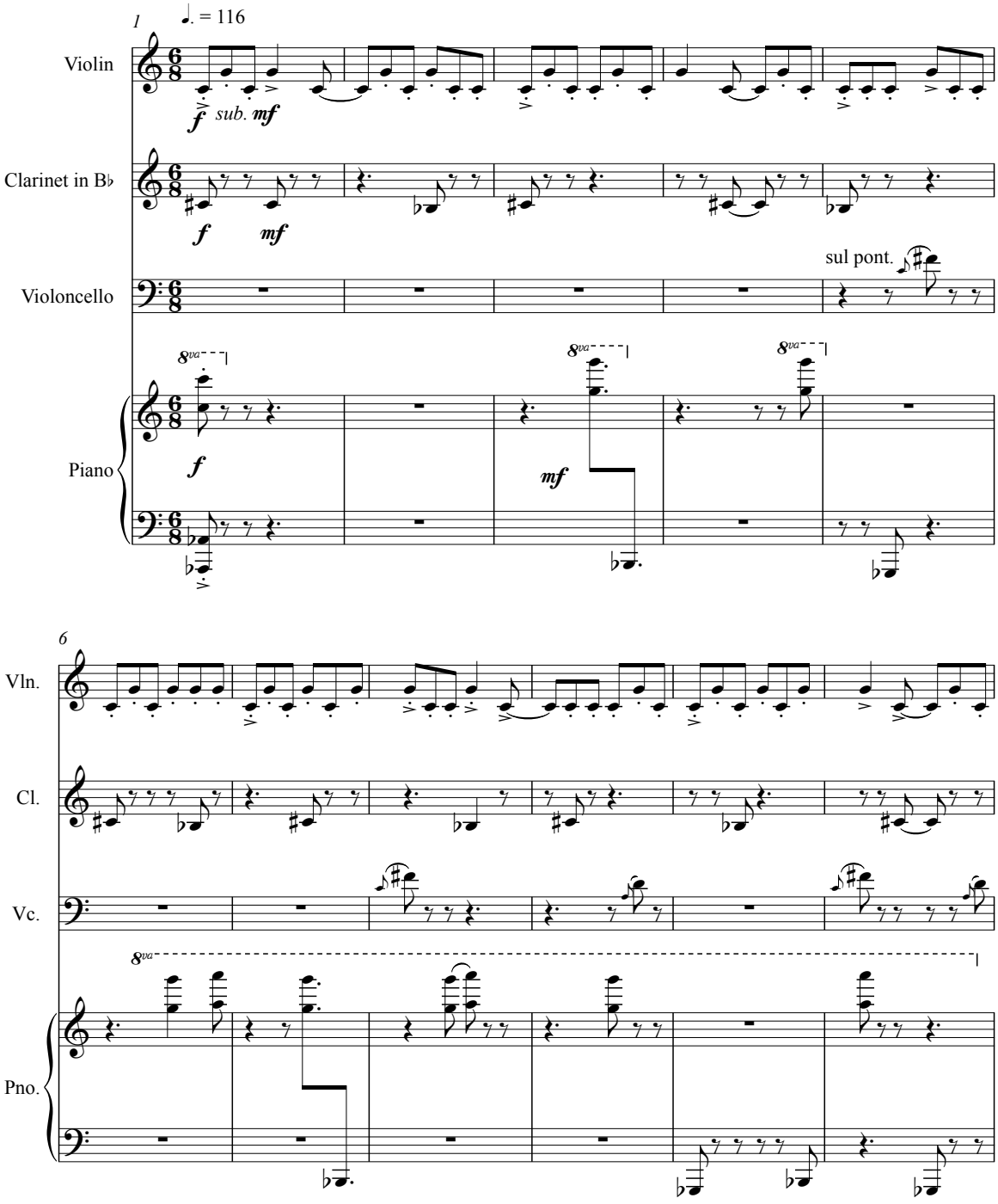

52
Vln.
Cl.
Vc.
Pno.
mp
mp
ff

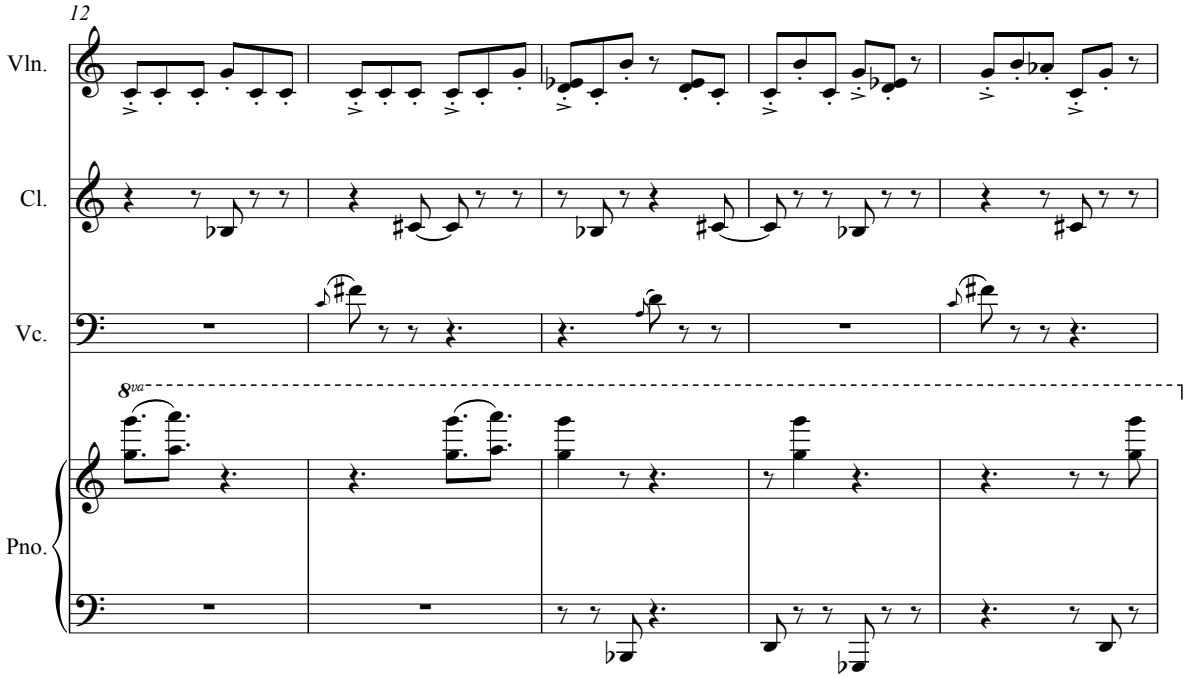

55
Vln.
Cl.
Vc.
Pno.
mp
p
p
mp
p
p
mp

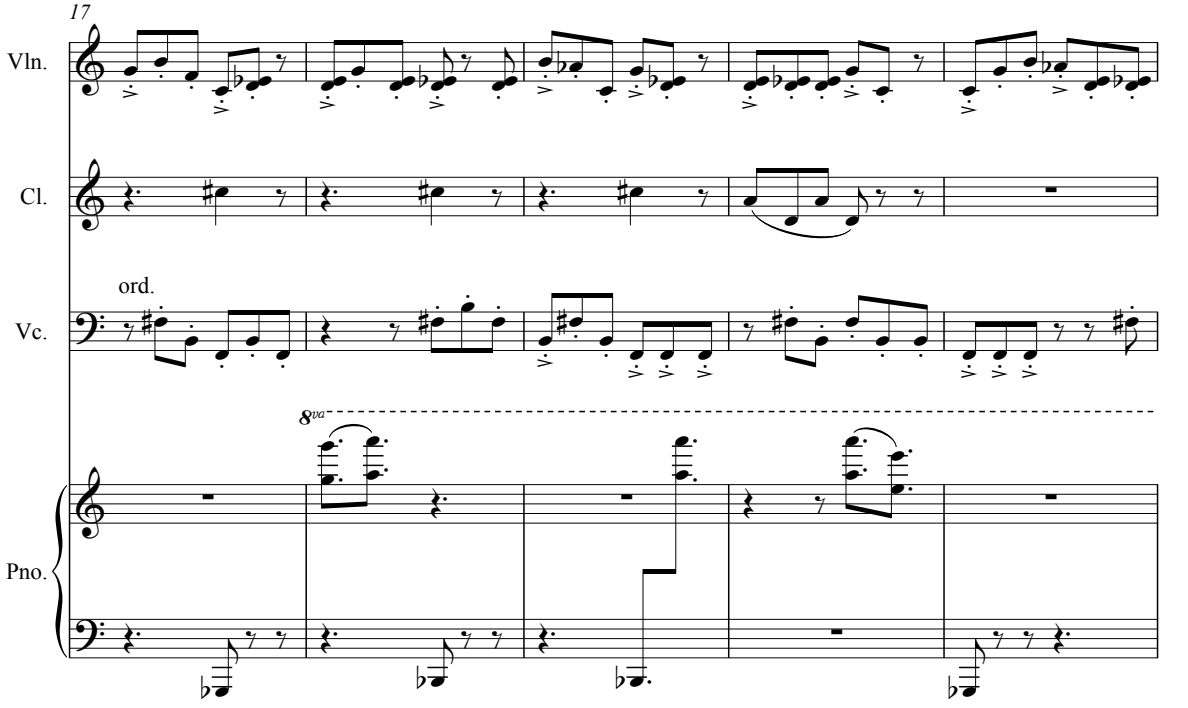

59
Vln.
Cl.
Vc.
molto cantabile
mp
Pno.
63
Vln.
Cl.
Vc.
mf
Pno.

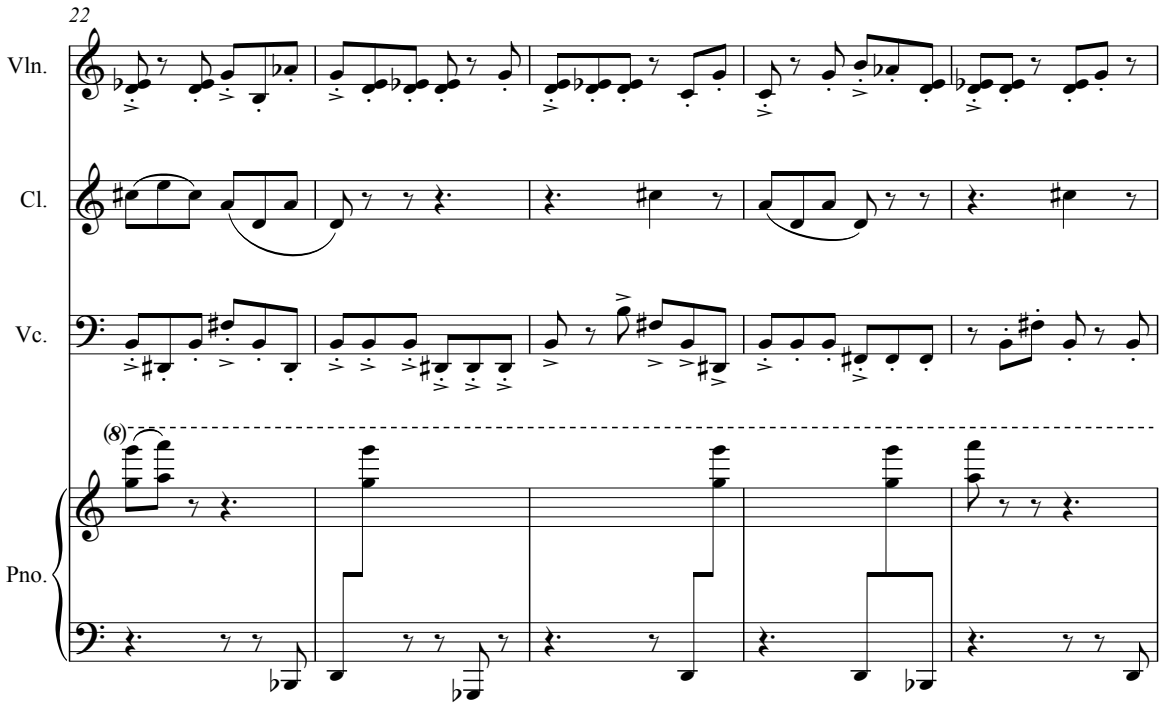

67
Vln.
Cl.
Vc.
Pno.
pp
pp
mp
mf
3
mp
3
69
Vln.
Cl.
Vc.
Pno.
3
pp
pp
3
pp

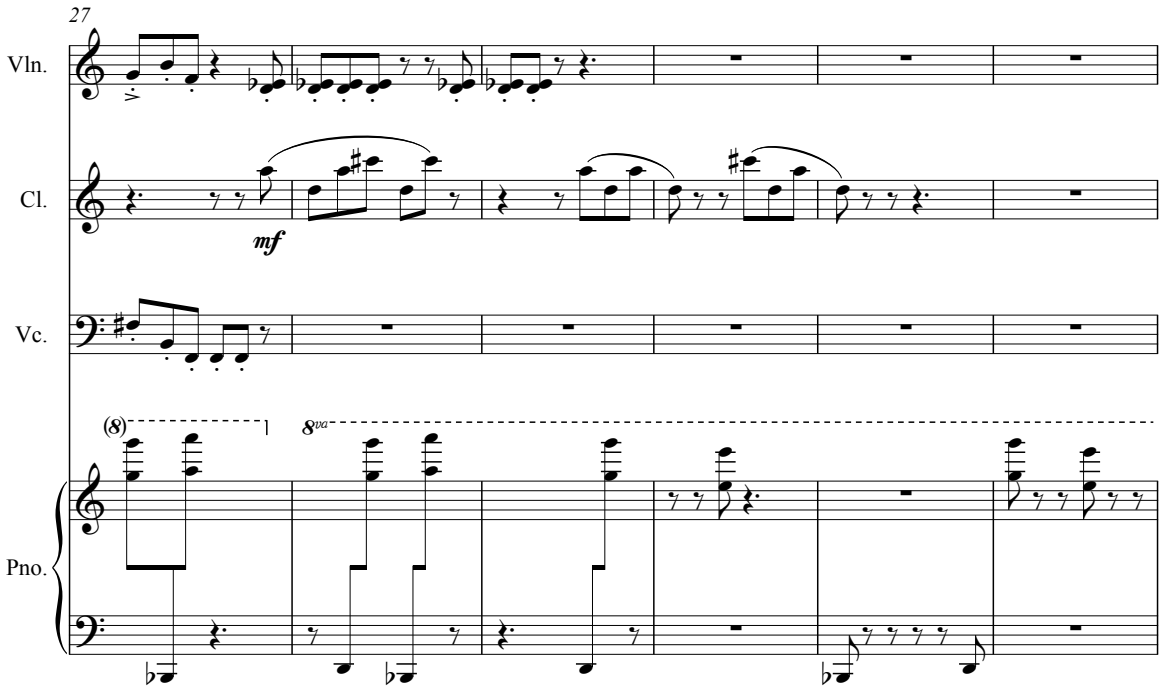
III. Variations on a Riff

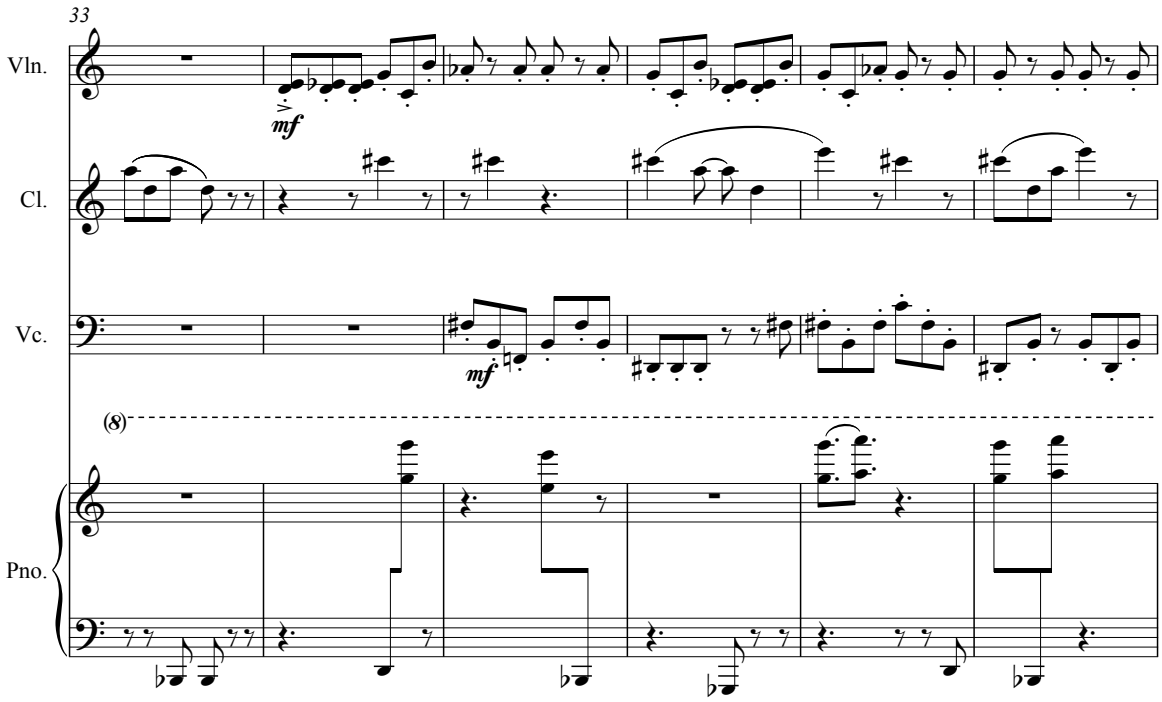


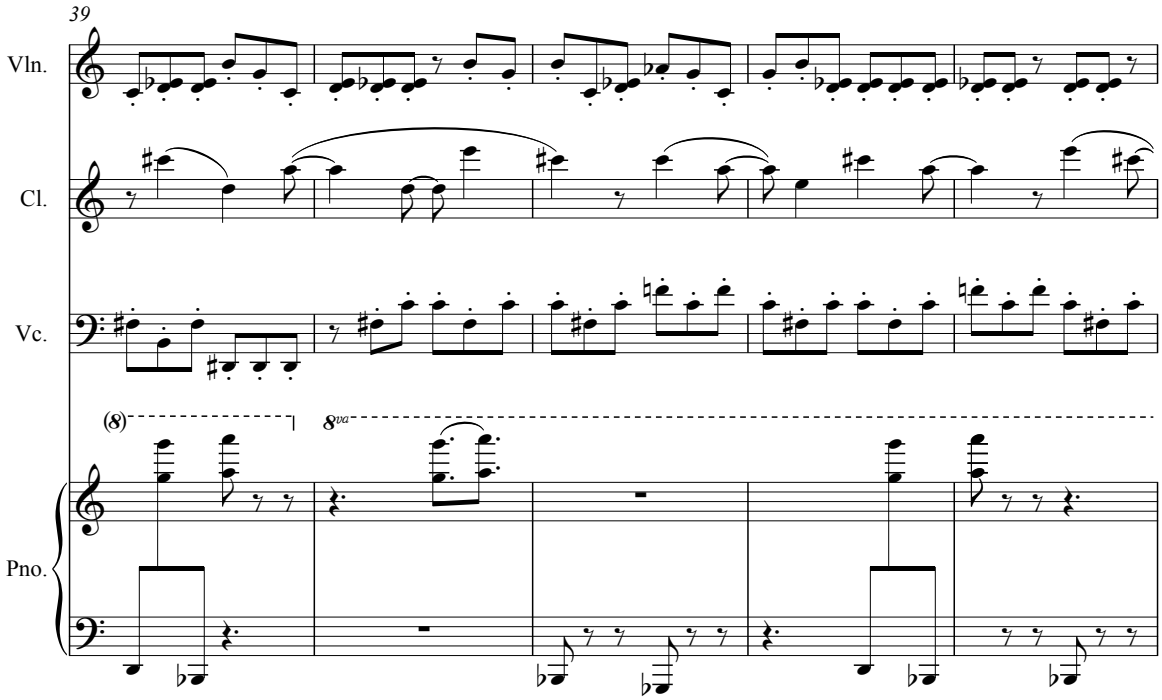

12
Vln.
Cl.
Vc.
8va
Pno.

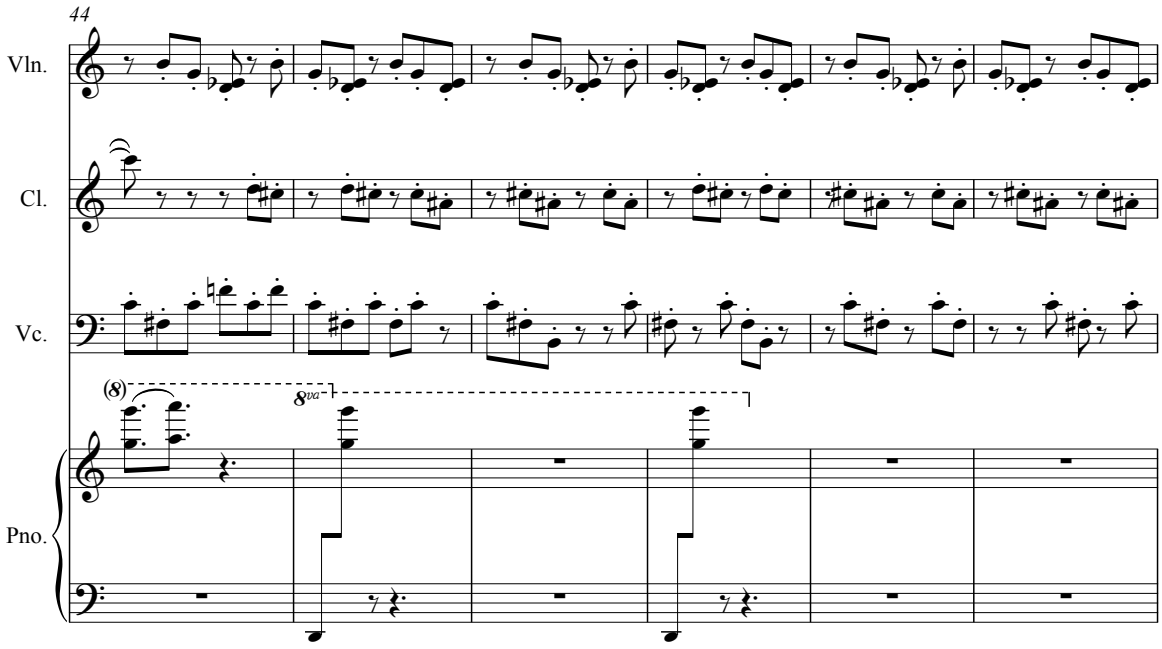

17
Vln.
Cl.
ord.
Vc.
8va
Pno.

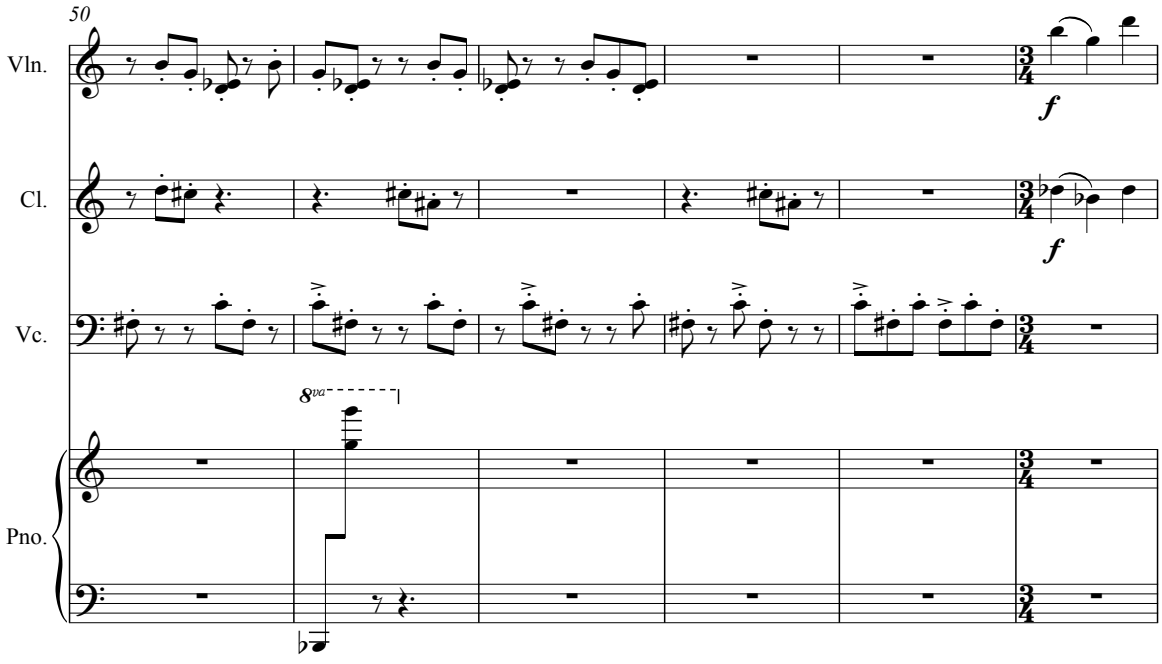

22
Vln.
Cl.
Vc.
(8)
Pno.

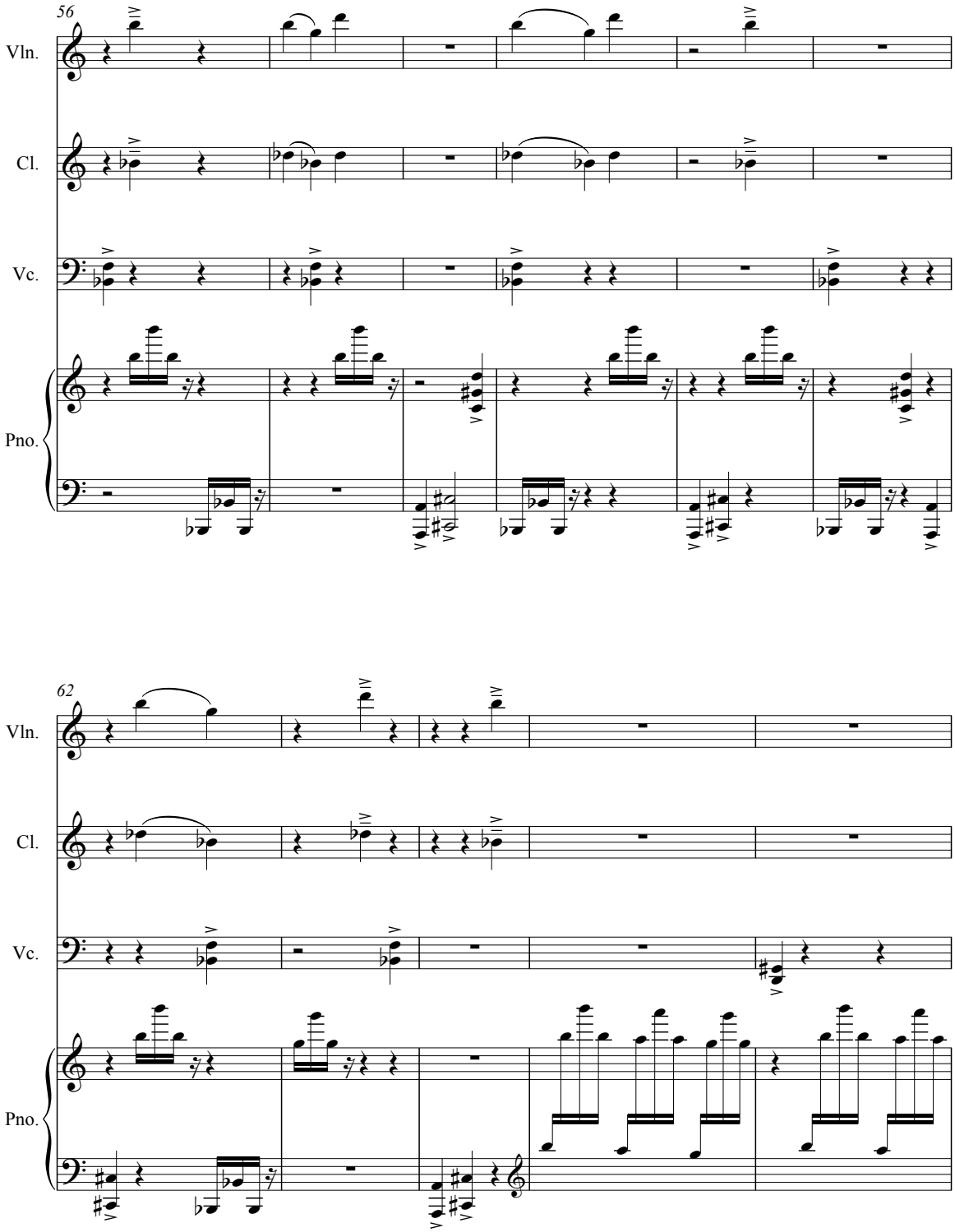

27
Vln.
Cl.
mf
Vc.
(8)
8va
Pno.

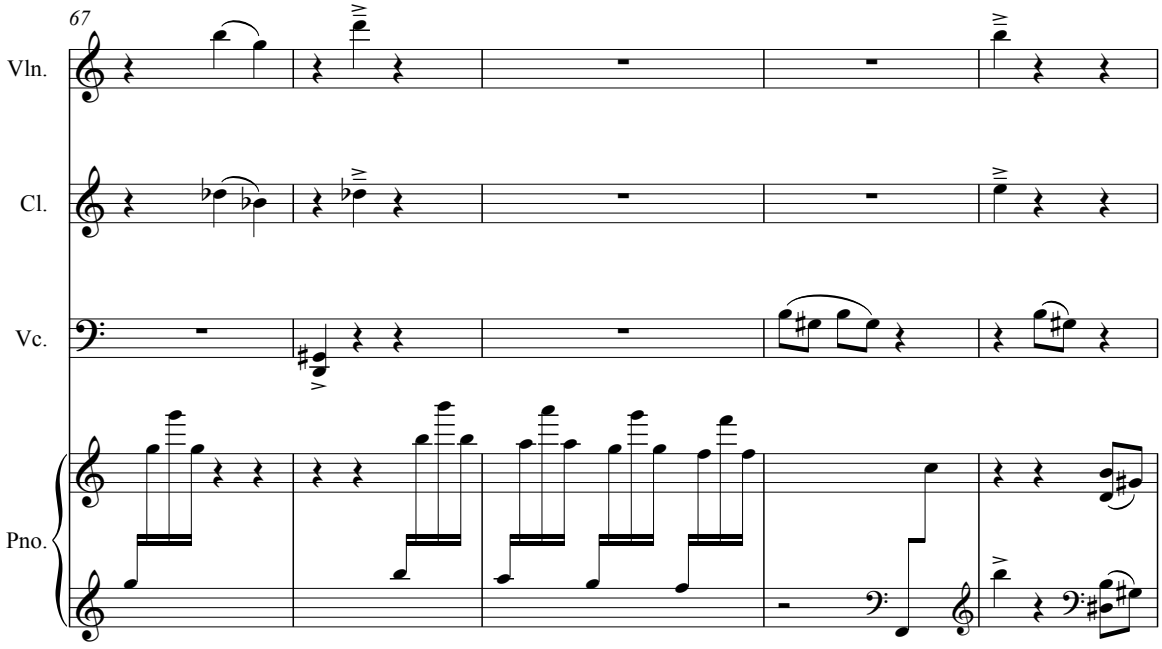

33
Vln.
mf
Cl.
Vc.
mf
(8)
Pno.

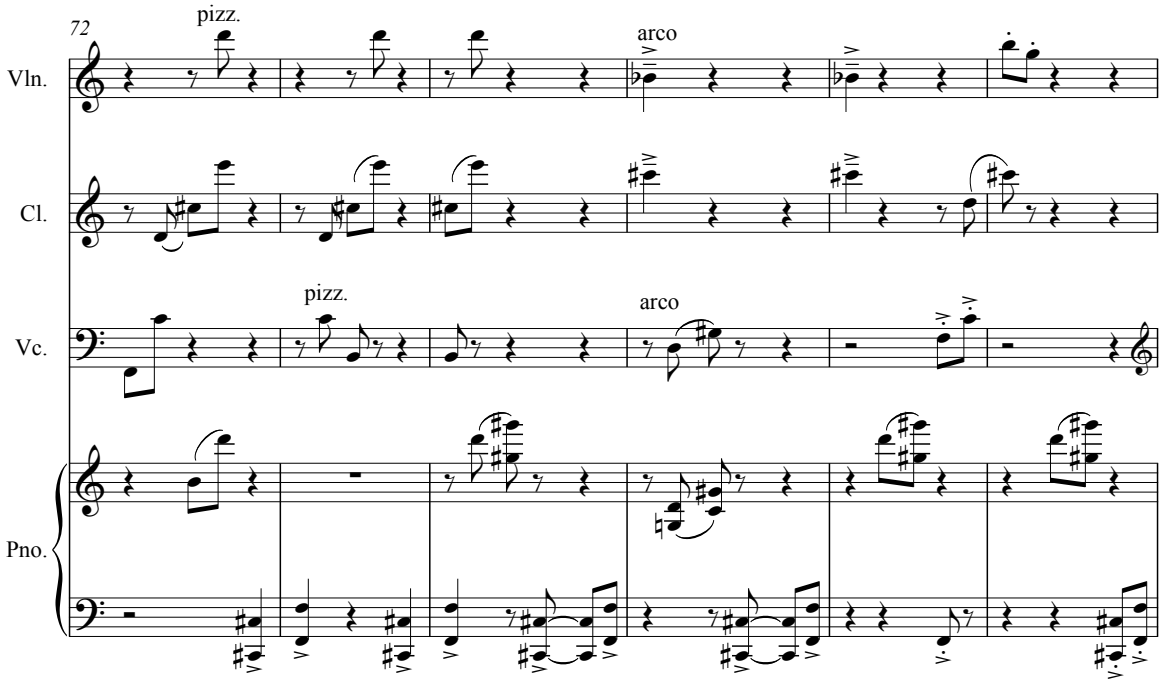

39
Vln.
Cl.
Vc.
(8)
8va
Pno.

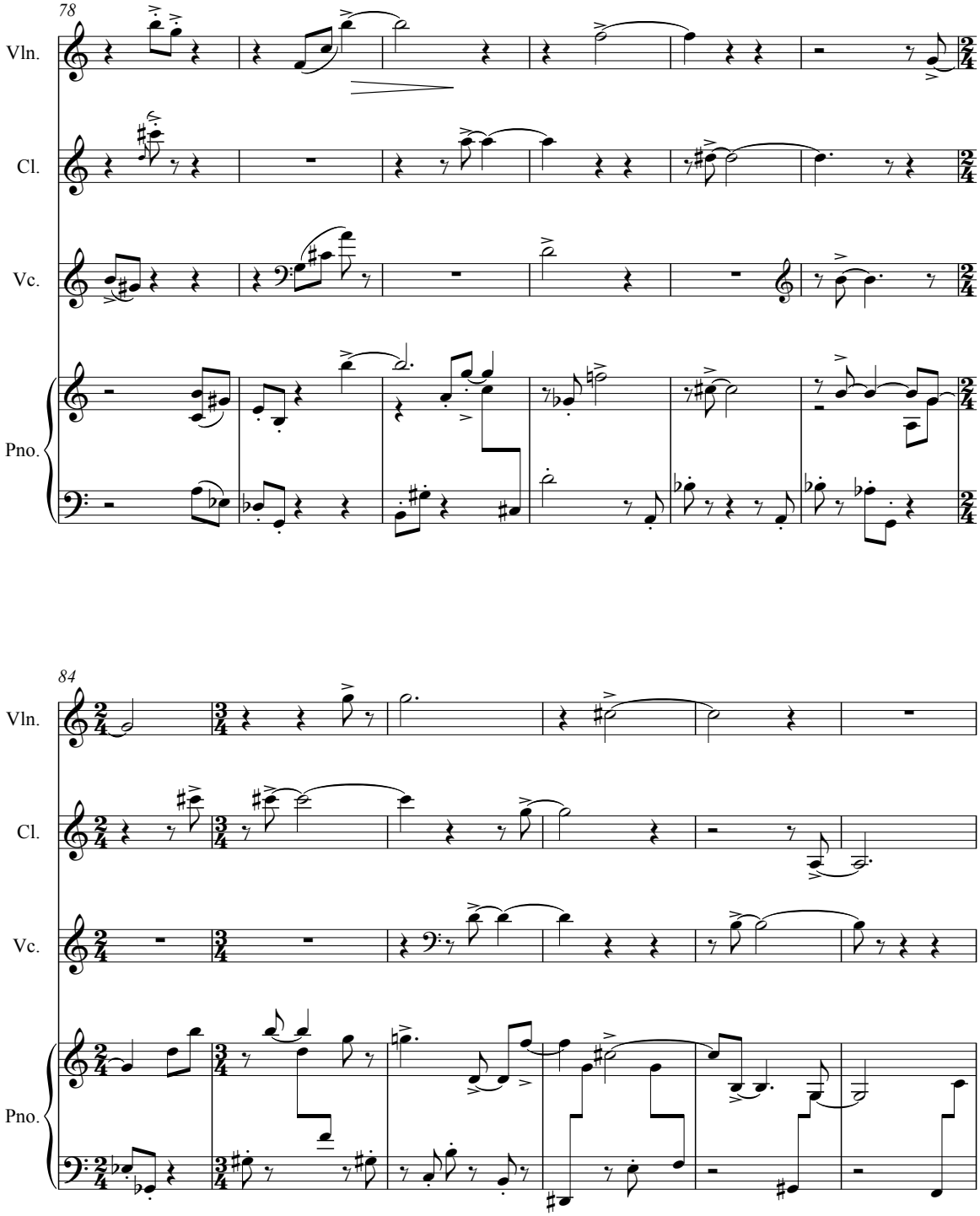

44
Vln.
Cl.
Vc.
Pno.
8va

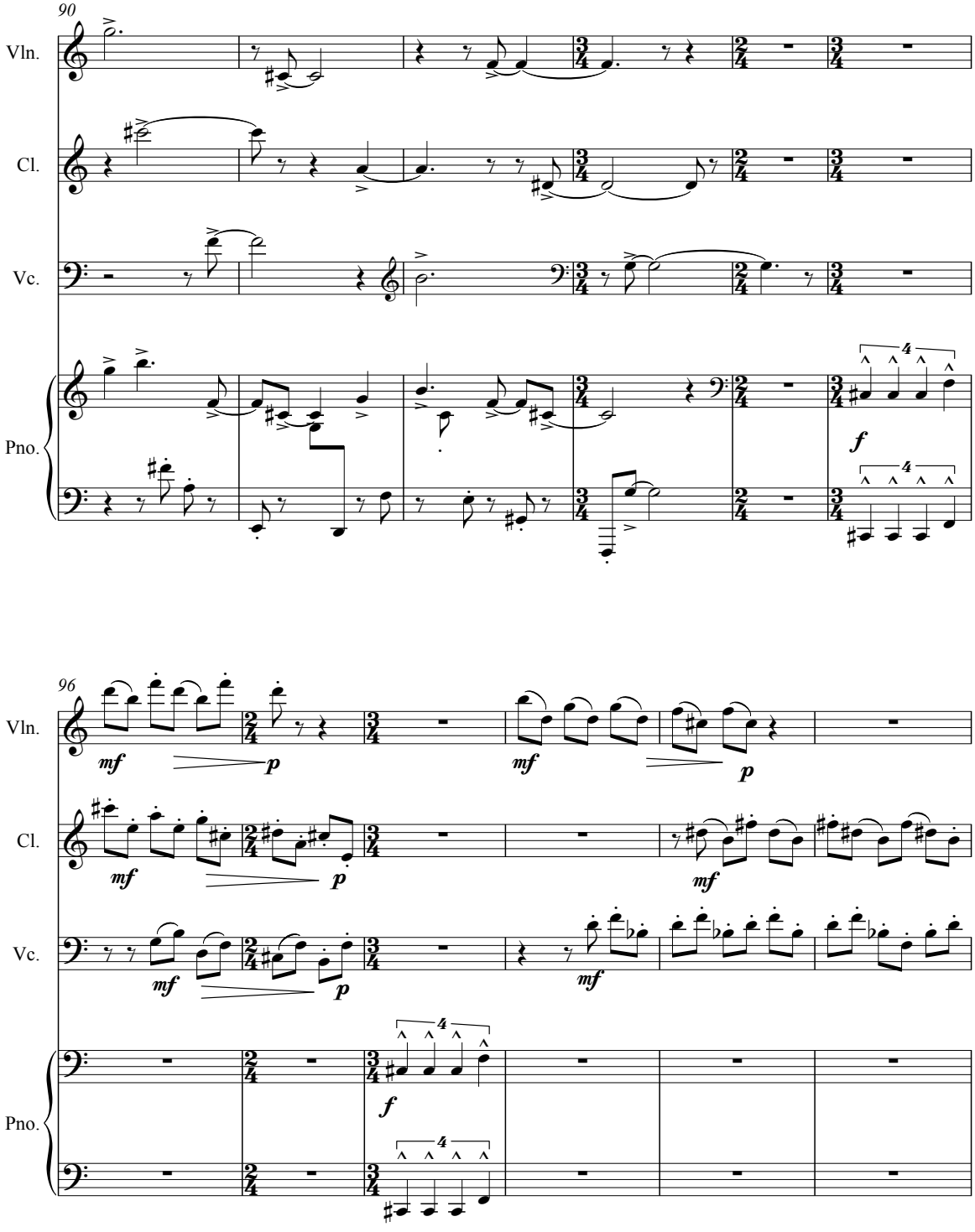

50
Vln.
Cl.
Vc.
Pno.
8va
f
f

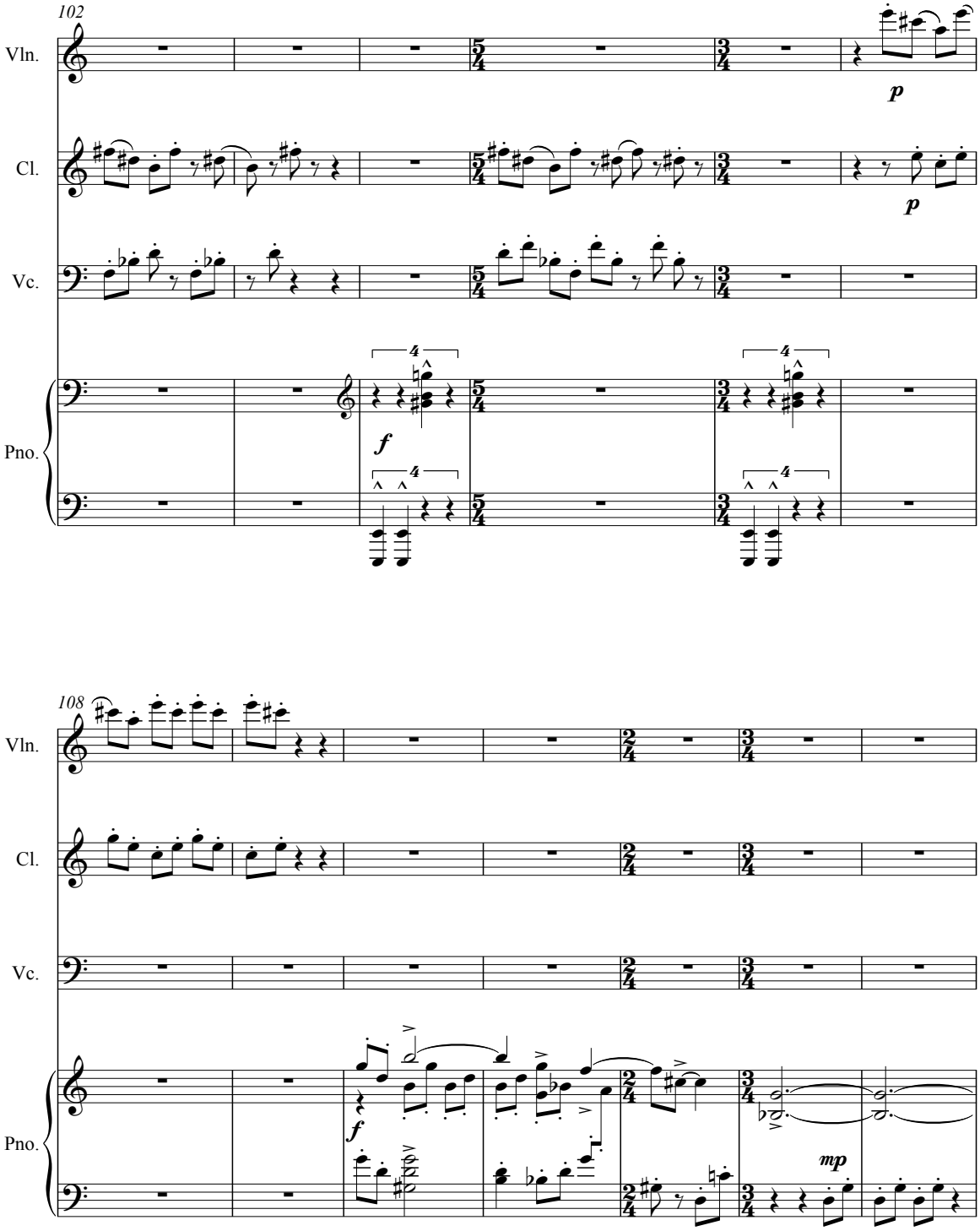

56
Vln.
Cl.
Vc.
Pno.
62
Vln.
Cl.
Vc.
Pno.

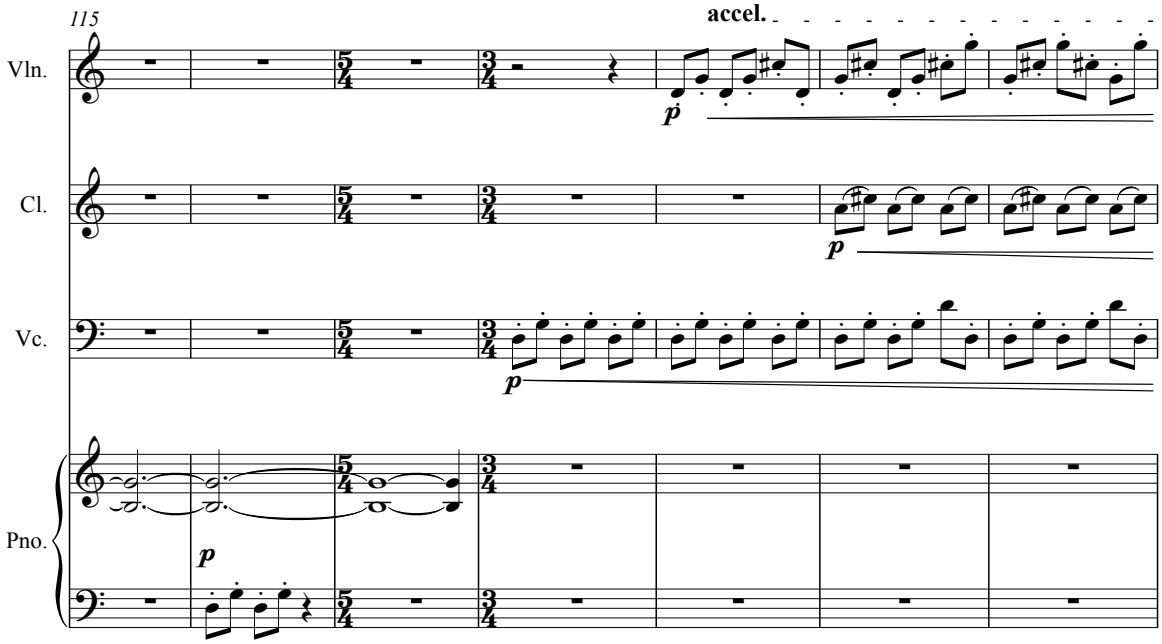

67
Vln.
Cl.
Vc.
Pno.

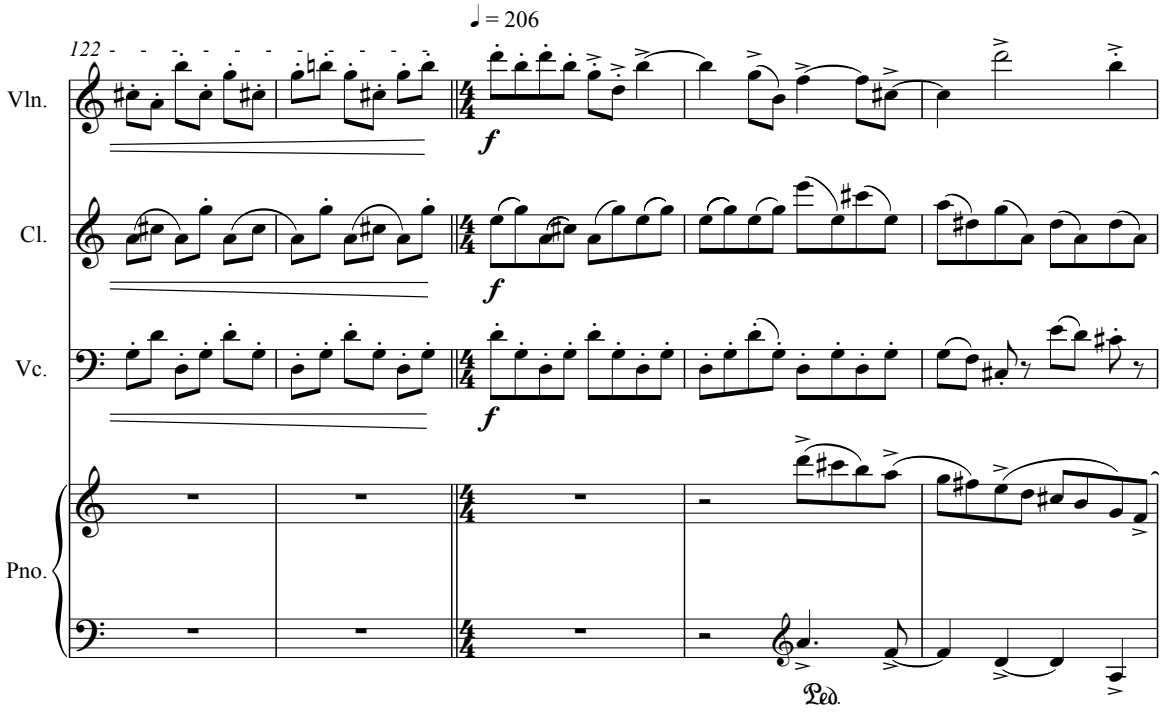

72
pizz.
arco
pizz.
arco
Vln.
Cl.
Vc.
Pno.

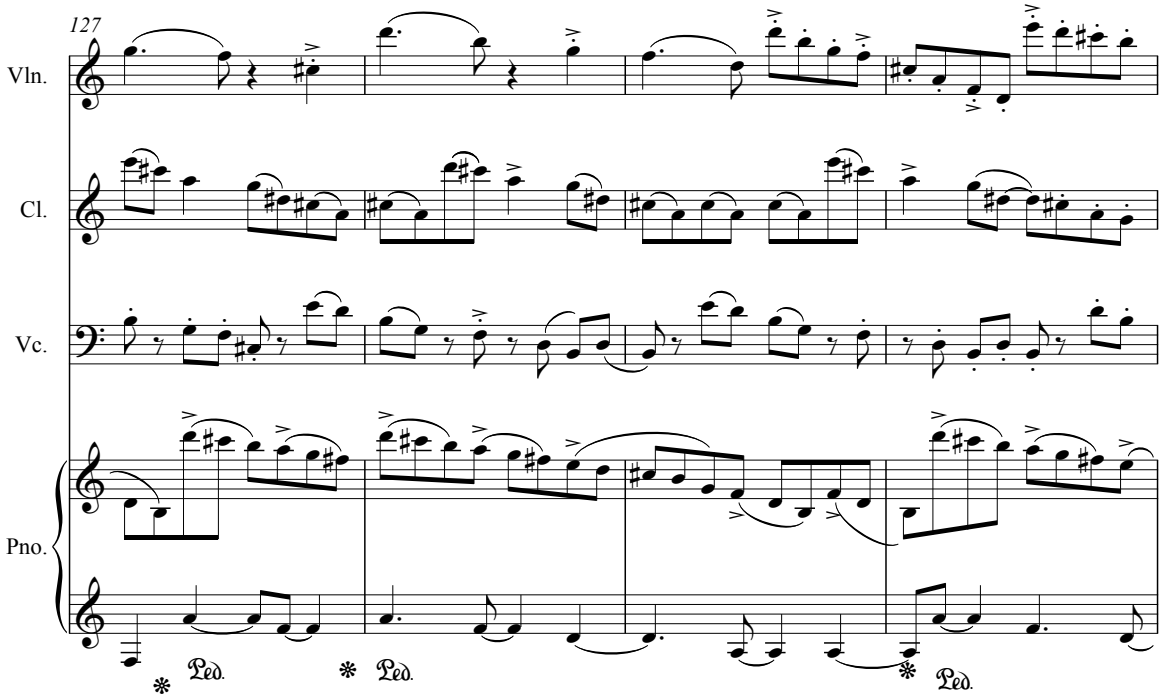

78
Vln.
Cl.
Vc.
Pno.
84
Vln.
Cl.
Vc.
Pno.

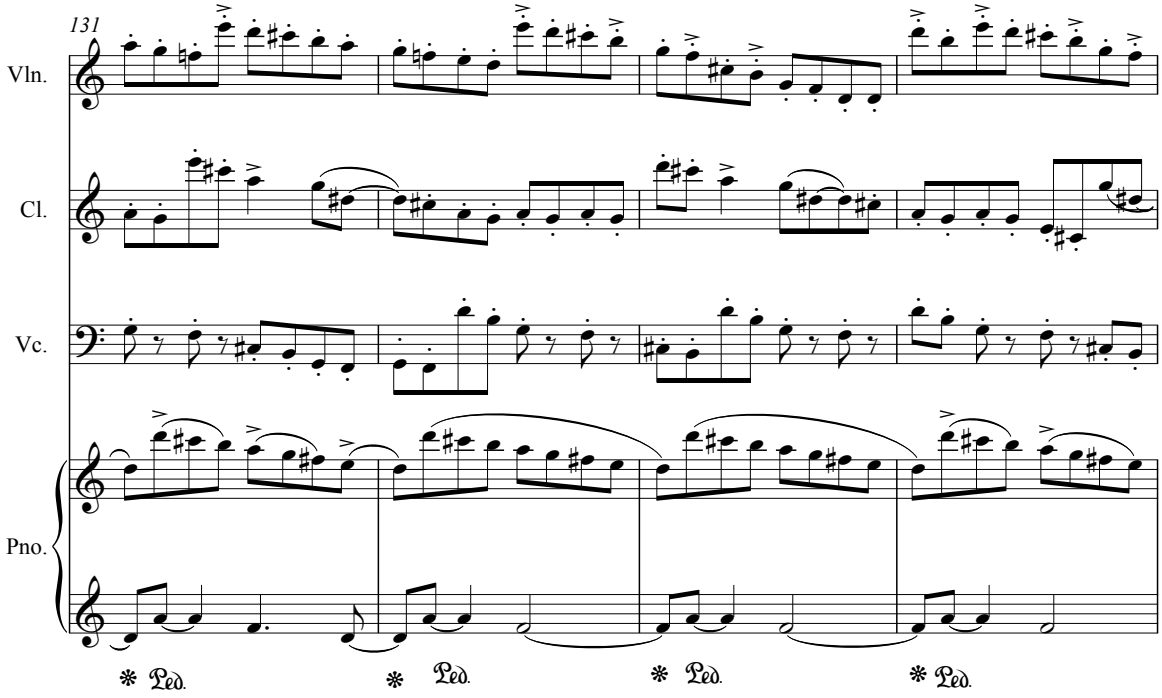

90
Vln.
Cl.
Vc.
Pno.
f
96
Vln.
mf
p
mf
p
Cl.
mf
p
mf
Vc.
mf
p
mf
Pno.
f

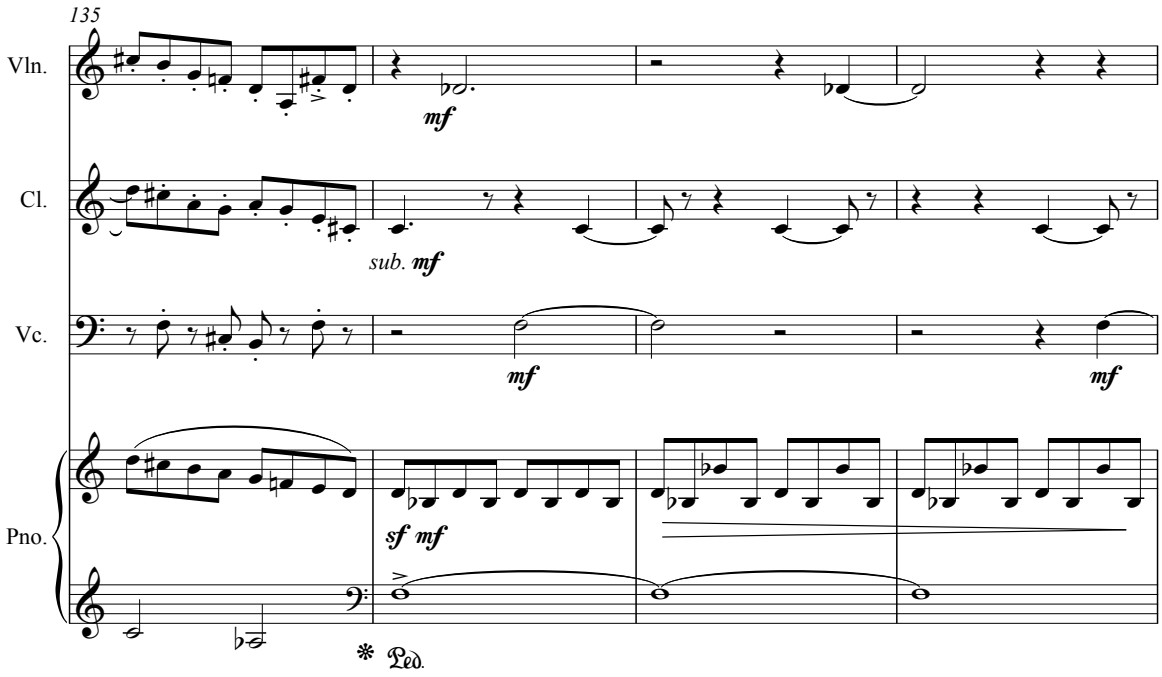

102
Vln.
Cl.
Vc.
Pno.
p
p
f
4
4
4
4
108
Vln.
Cl.
Vc.
Pno.
f
mp

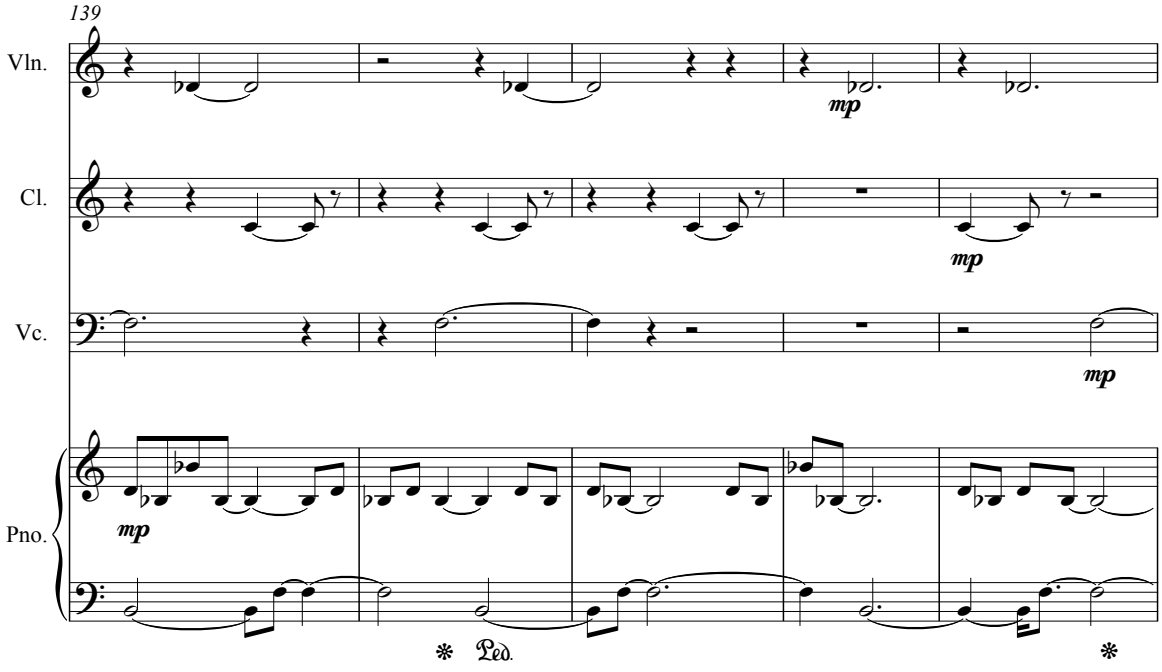

115
accel.
Vln.
Cl.
Vc.
Pno.
p

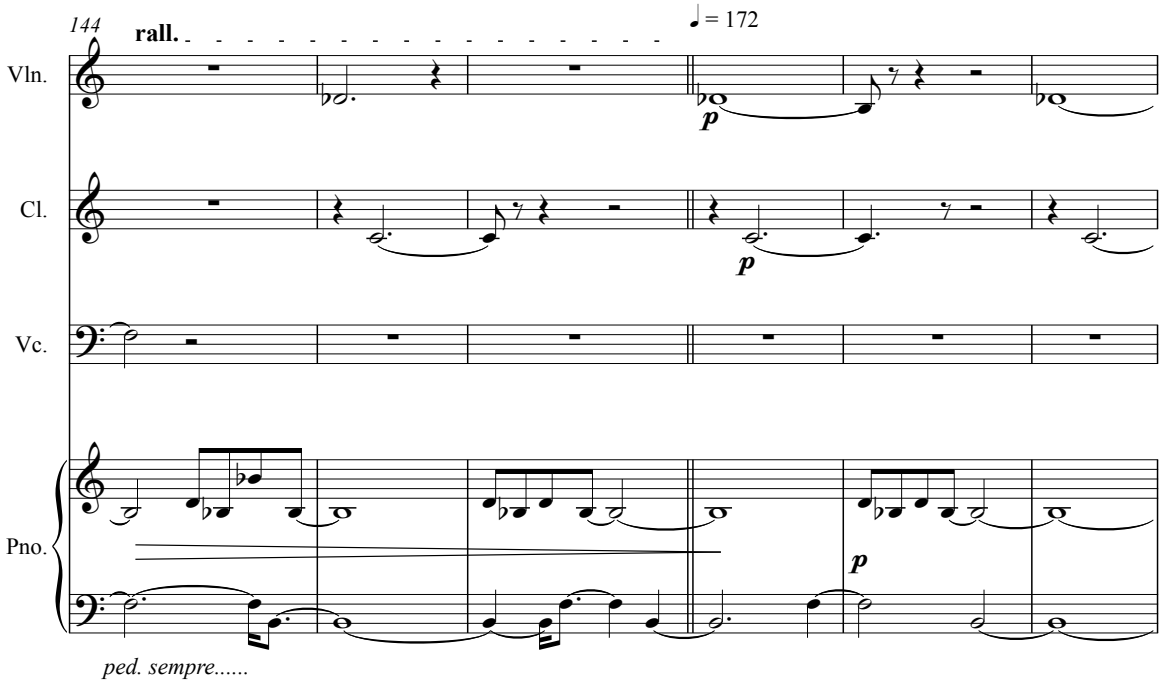

♩ = 206
122
Vln.
Cl.
Vc.
Pno.
f
Ped.

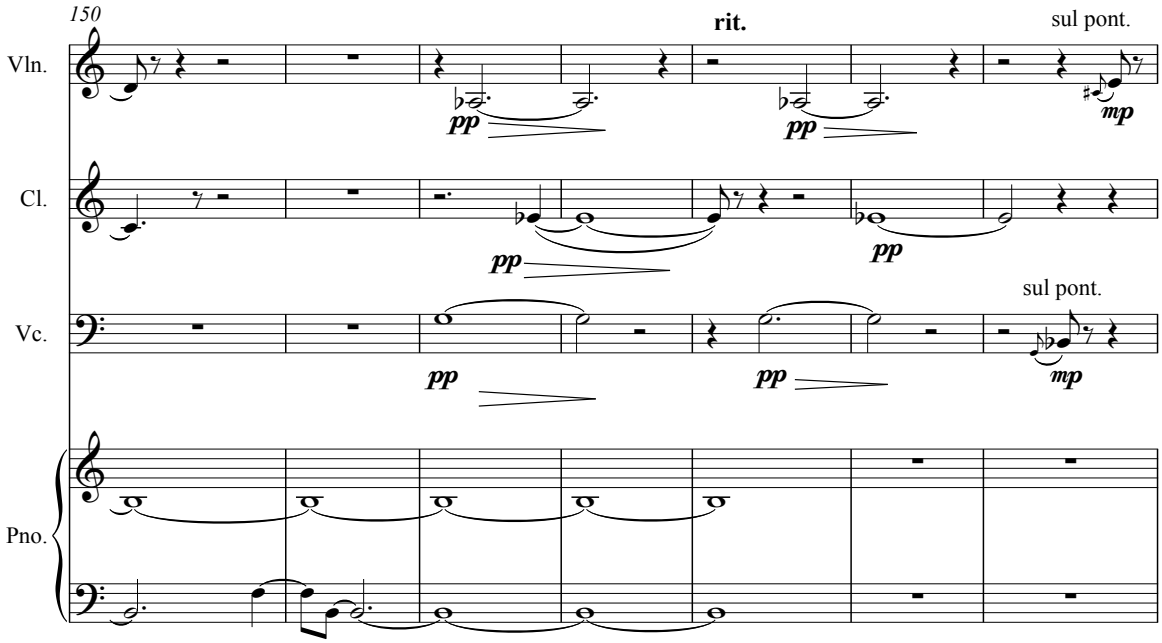

127
Vln.
Cl.
Vc.
Pno.
Ped.
Ped.
Ped.


131
Vln.
Cl.
Vc.
Pno.
Ped.
Ped.
Ped.
Ped.

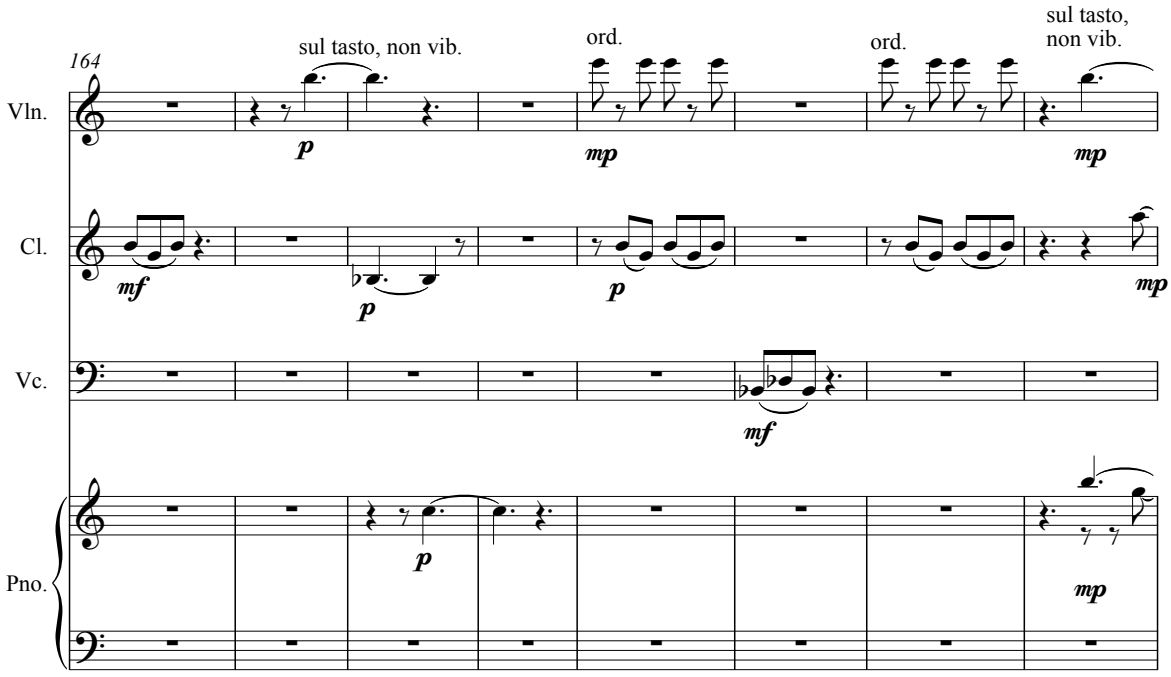

135
Vln.
mf
Cl.
sub. mf
Vc.
mf
mf
Pno.
sf mf
Ped.

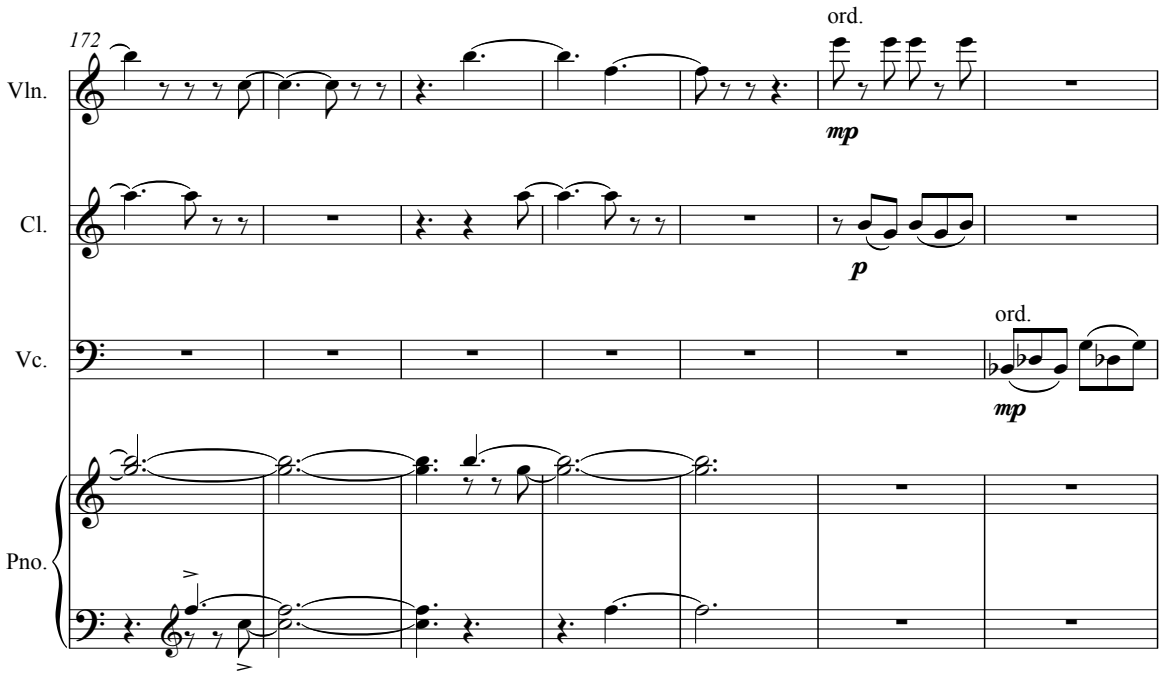

139
Vln.
mp
Cl.
mp
Vc.
mp
Pno.
mp
Ped.

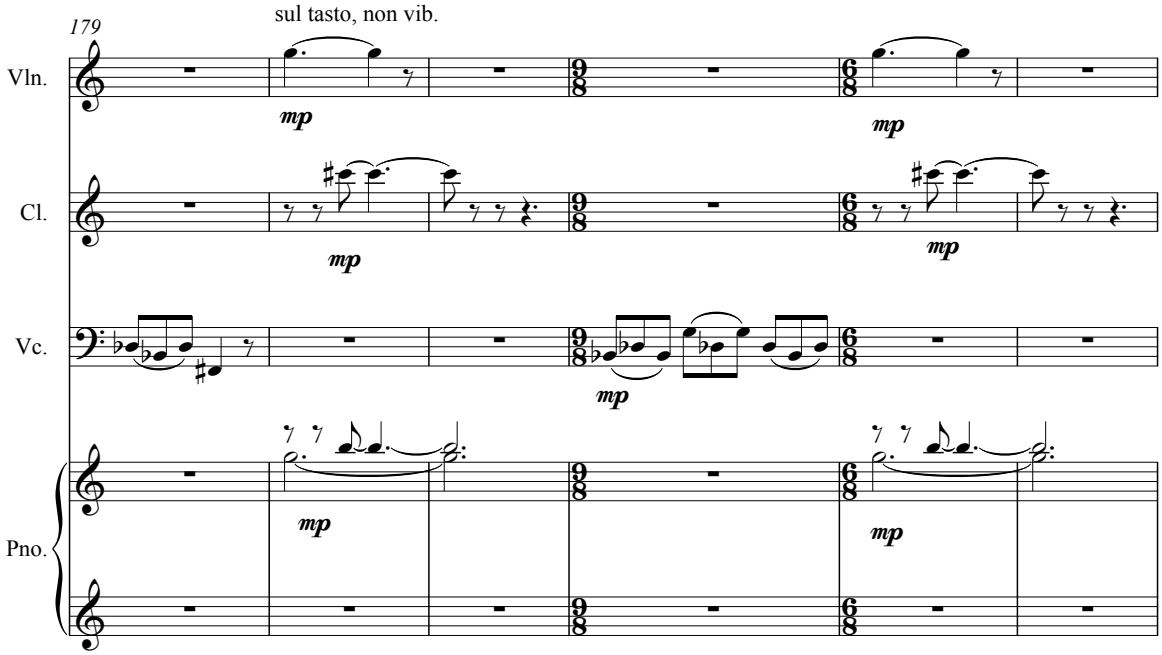

144
rall.
♩ = 172
Vln.
Cl.
Vc.
Pno.
p
p
p
ped. sempre.....

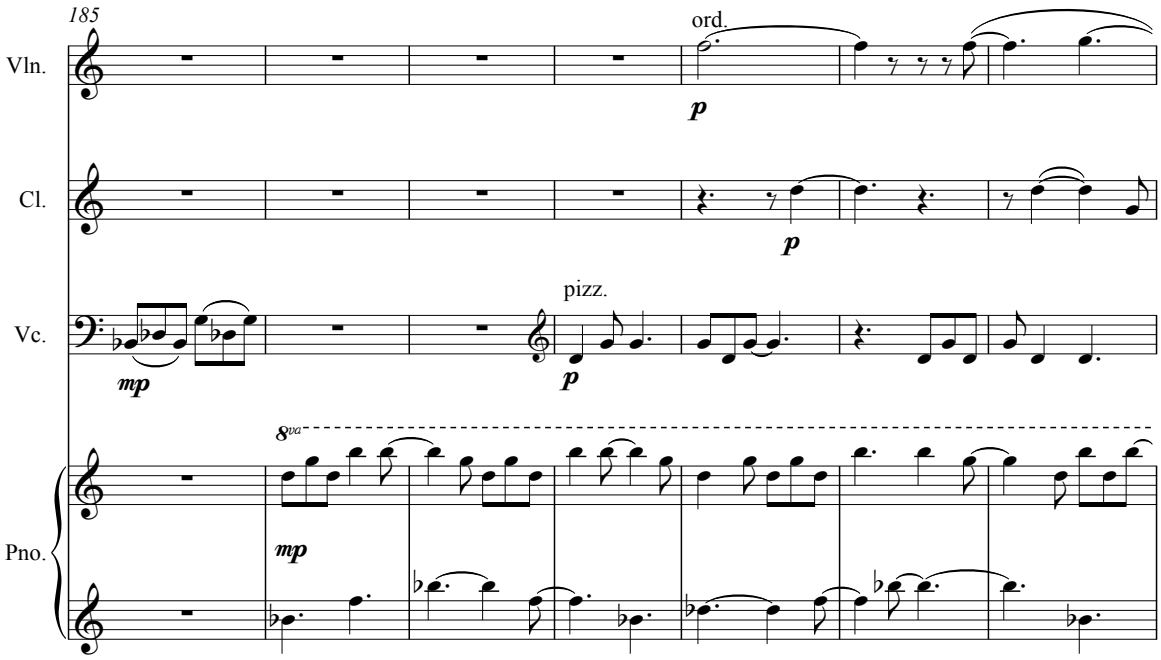

150
rit.
sul pont.
Vln.
Cl.
Vc.
Pno.
pp
pp
pp
pp
pp
mp
mp
sul pont.

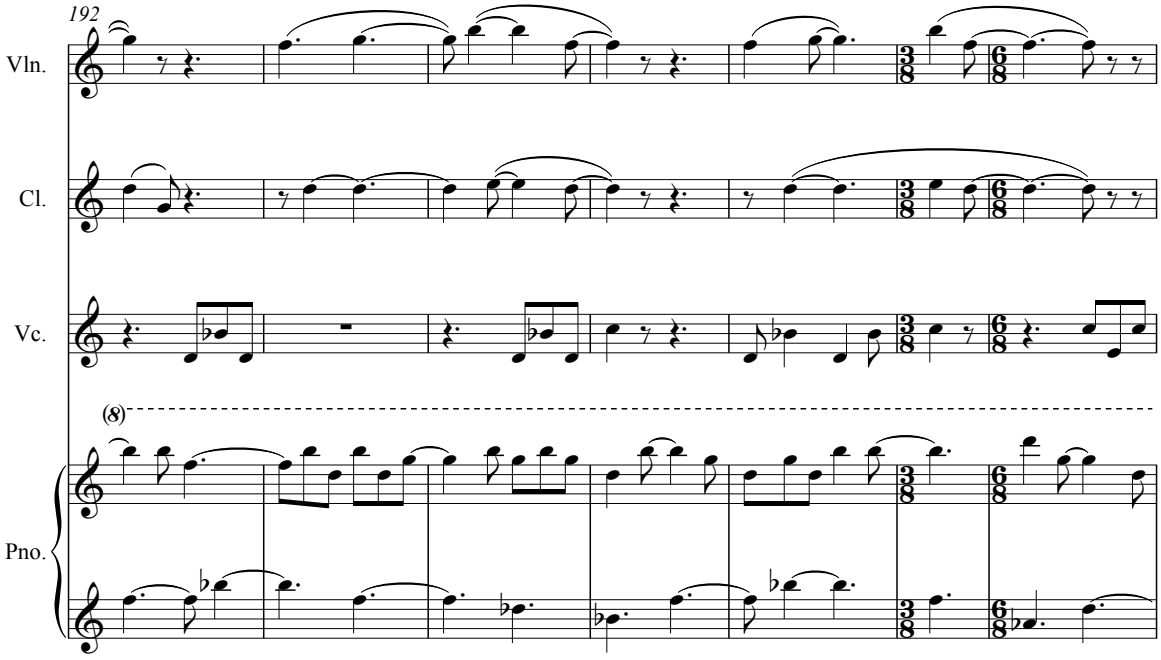
Tempo di Prima
157
Vln.
Cl.
Vc.
Pno.
sul tasto, non vib.
sul pont.
mf
p
mf
p
mf
mf
p


164
Vln.
Cl.
Vc.
Pno.
sul tasto, non vib.
ord.
ord.
sul tasto,
non vib.
p
mp
mp
mf
p
p
mp
mf
p
mp


172
Vln.
ord.
mp
Cl.
p
Vc.
ord.
mp
Pno.


179
sul tasto, non vib.
Vln.
mp
mp
Cl.
mp
mp
Vc.
mp
Pno.
mp
mp


185
Vln.
ord.
p
Cl.
p
Vc.
mp
pizz.
p
8va
Pno.
mp


192
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Vc.
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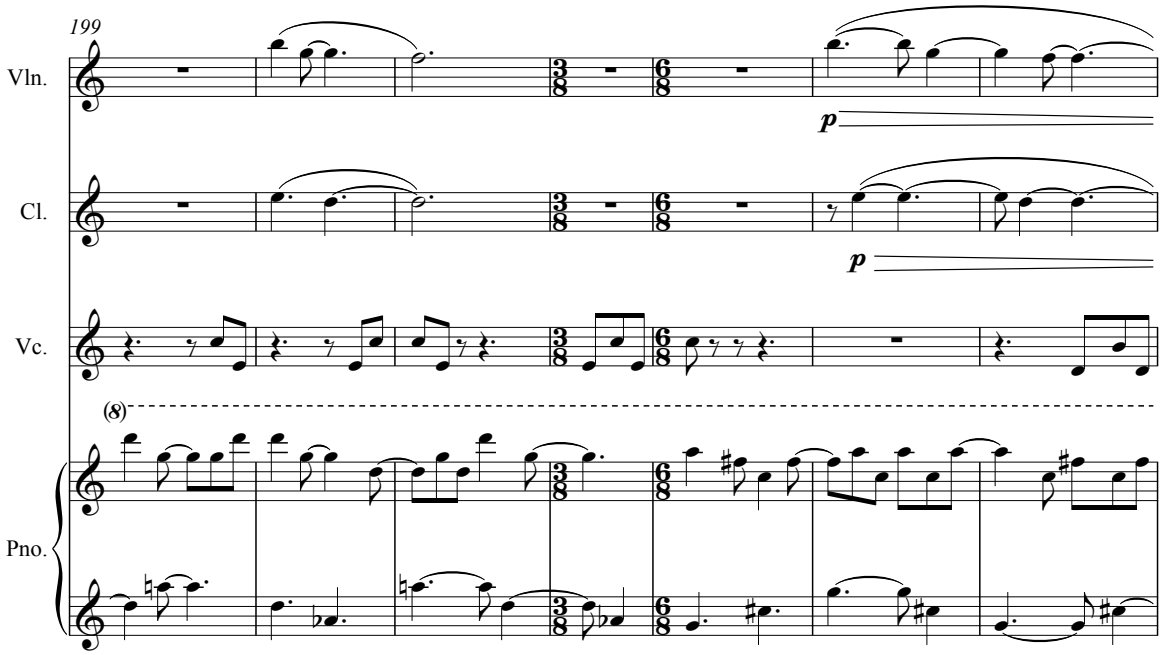
Pno.


199
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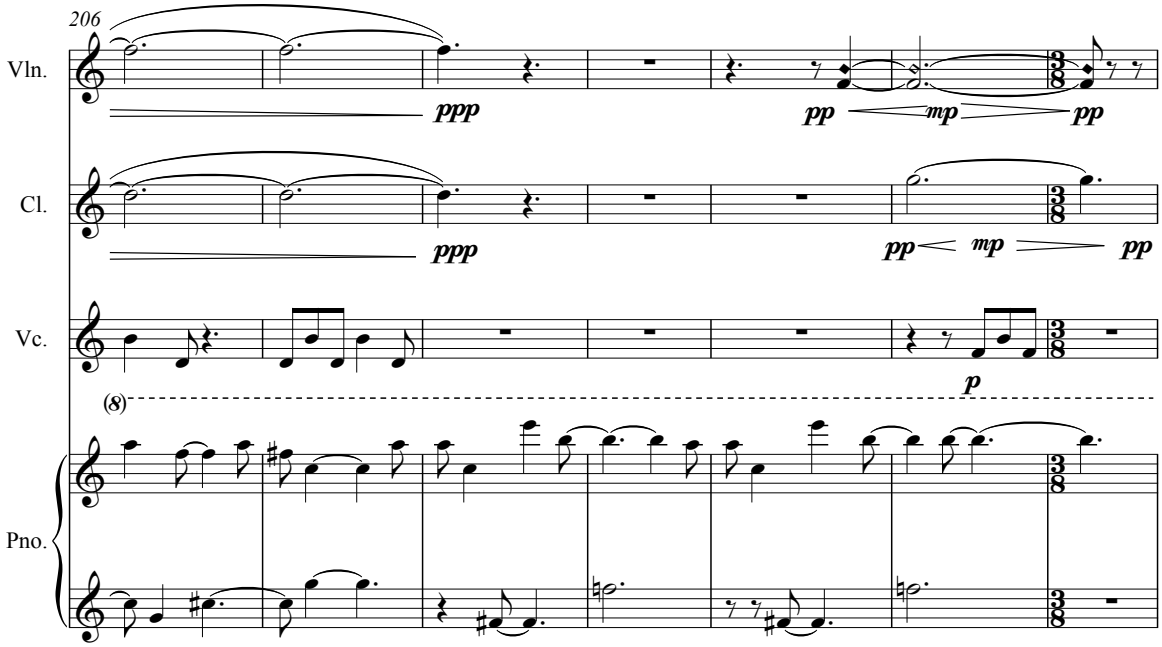
206
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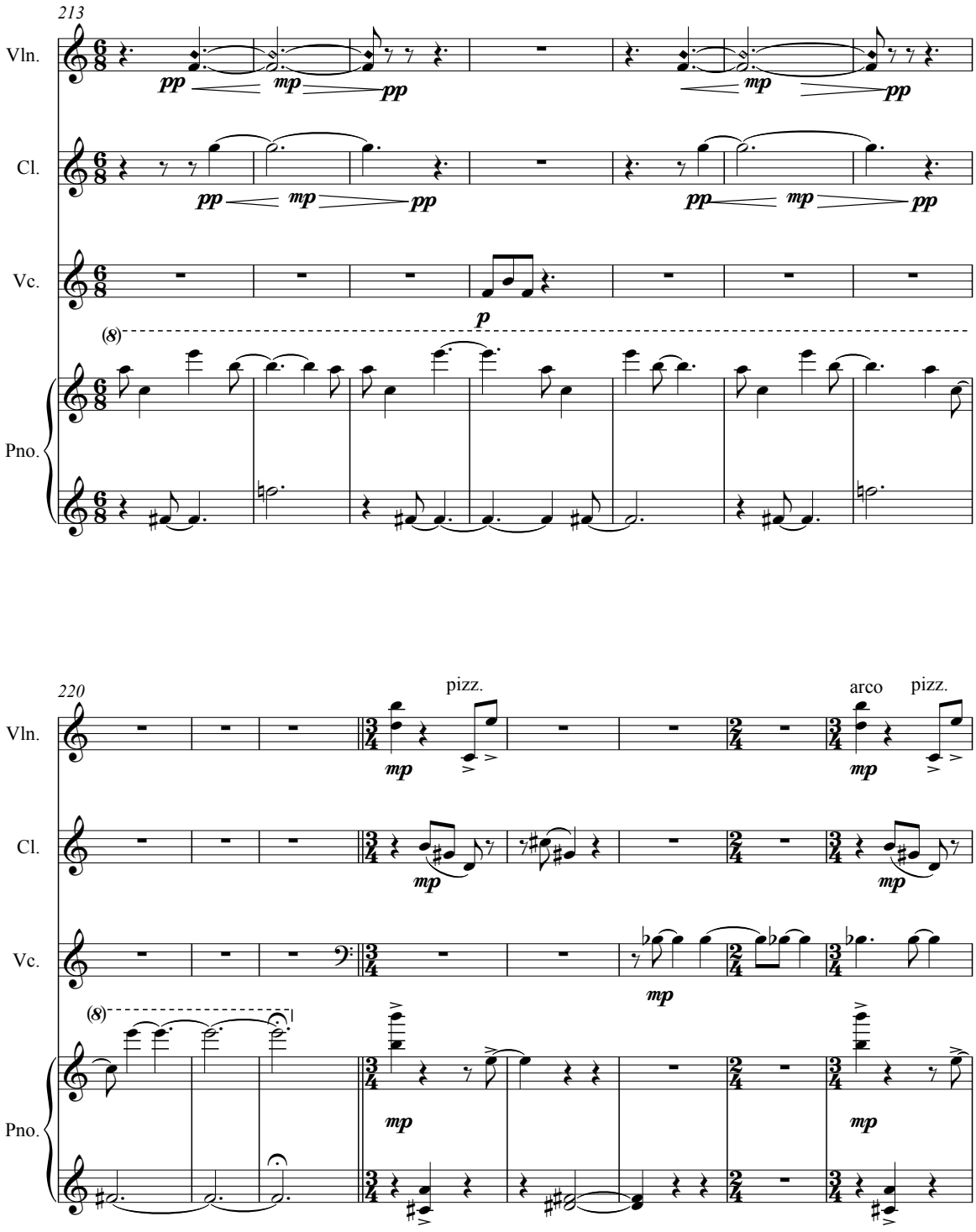
213
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Cl.
Vc.
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mp
pp
p
(8)
220
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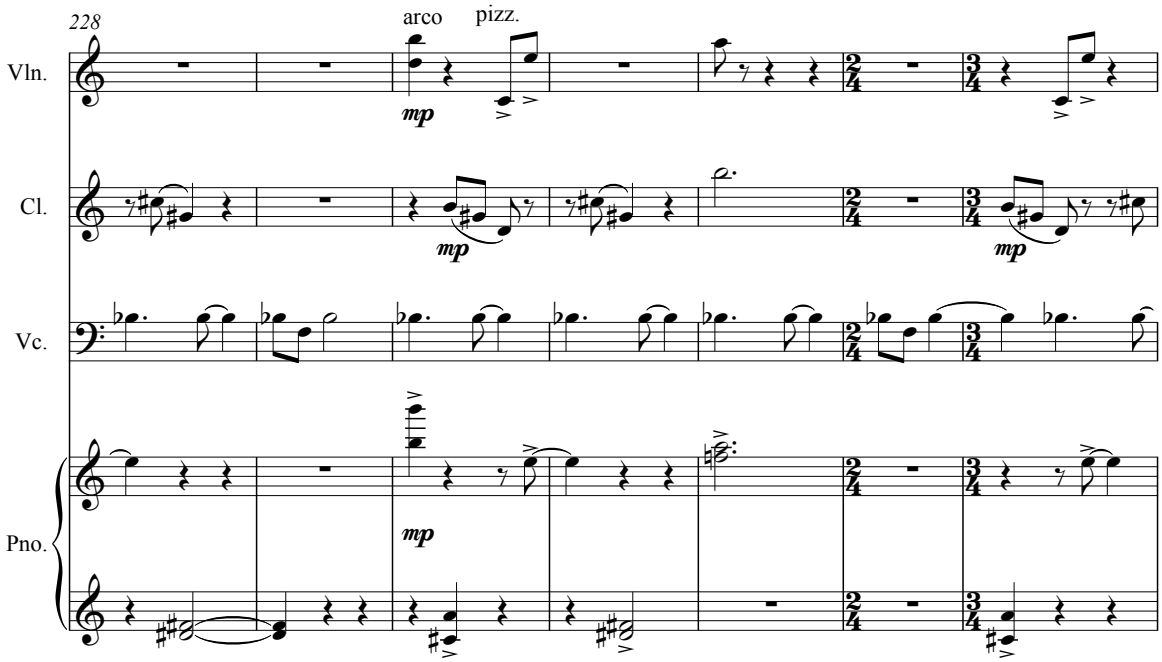
arco
pizz.
mp


228
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Vln.
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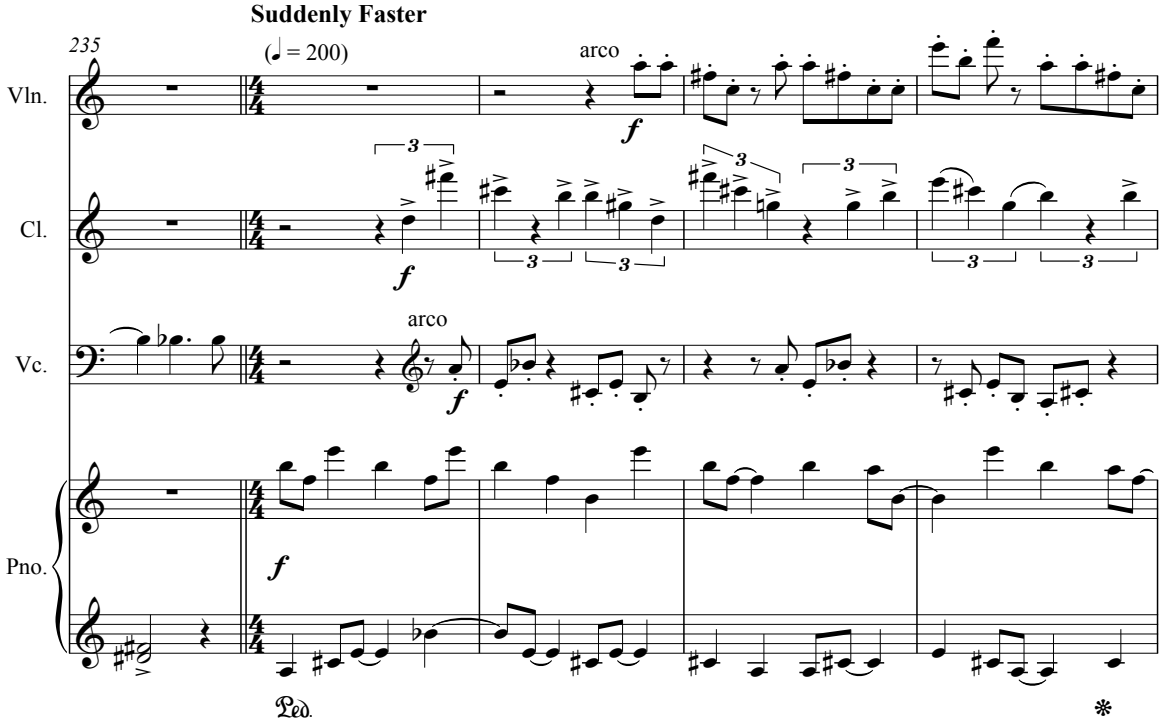
Vc.
Pno.
mp


Suddenly Faster
235
(♩ = 200)
arco
Vln.
Cl.
Vc.
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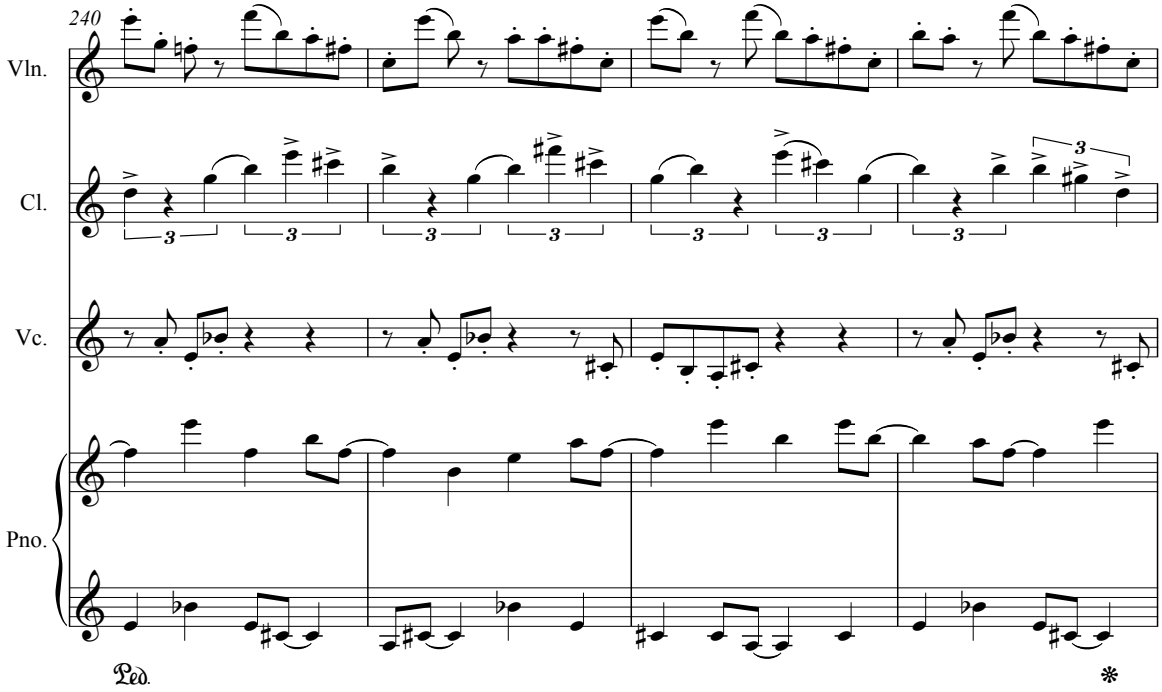
f
Ped.


240
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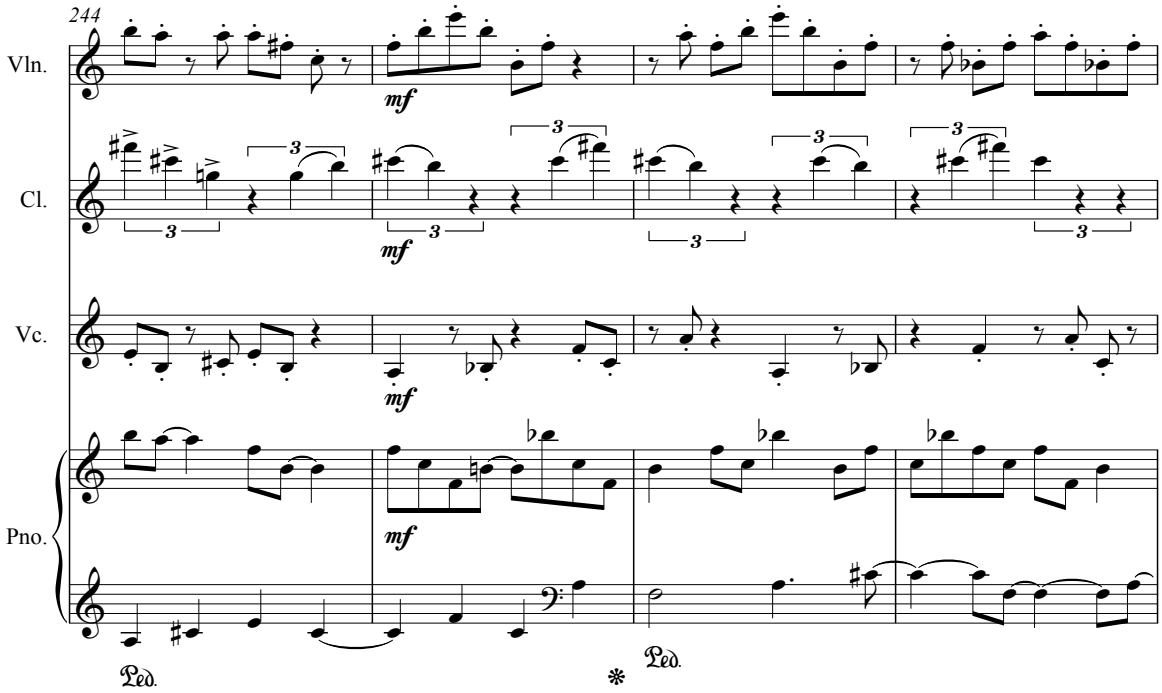
244
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Vc.
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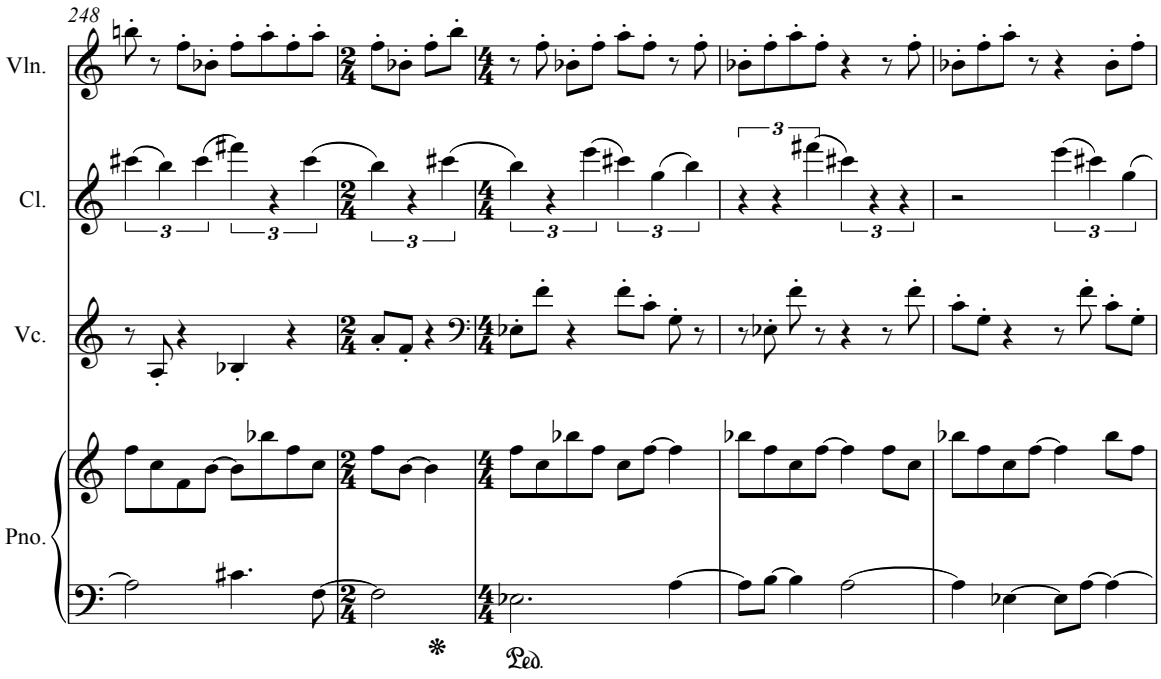
248
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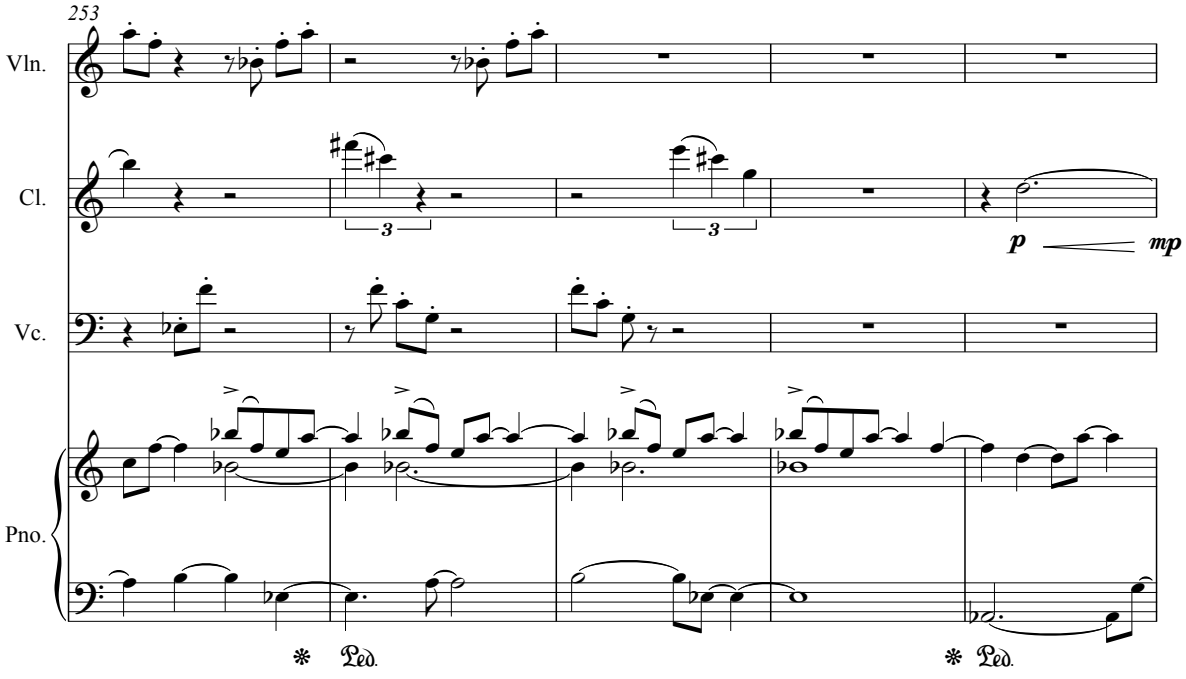
253
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Vc.
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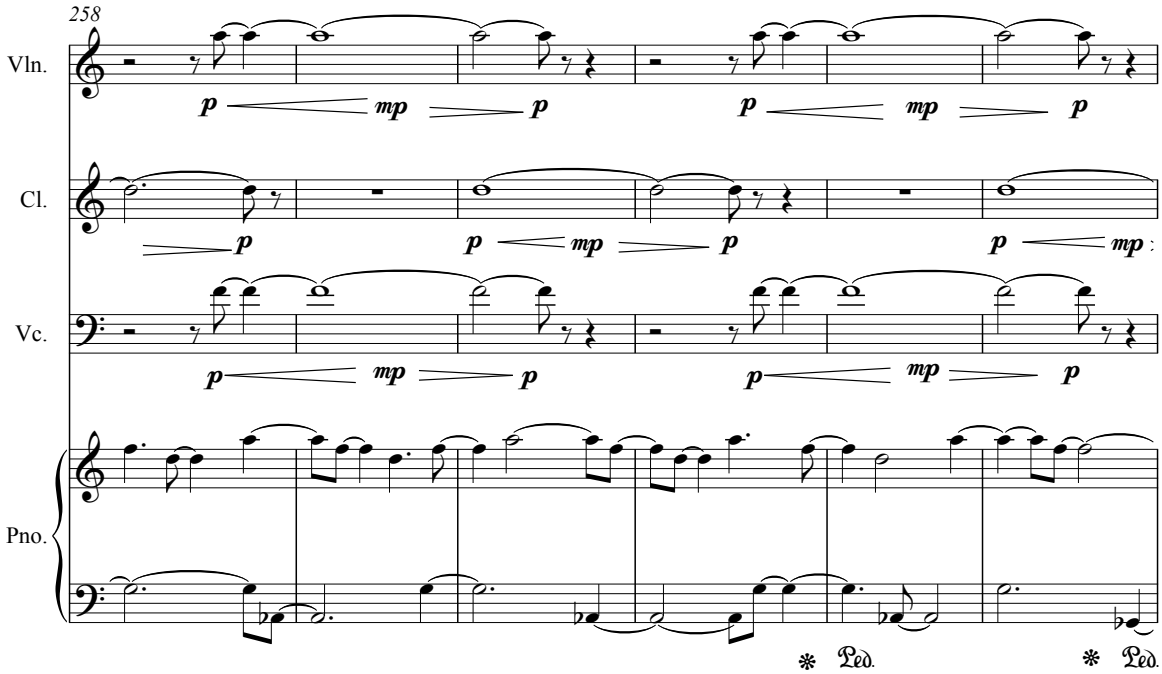
Ped.


258
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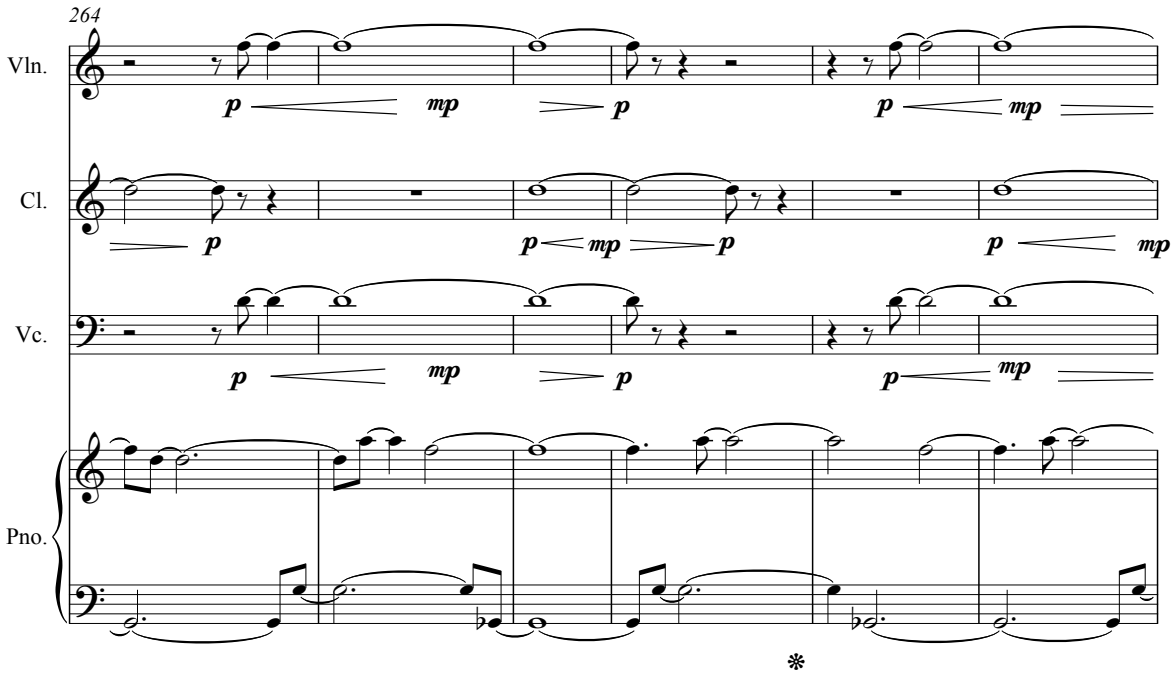
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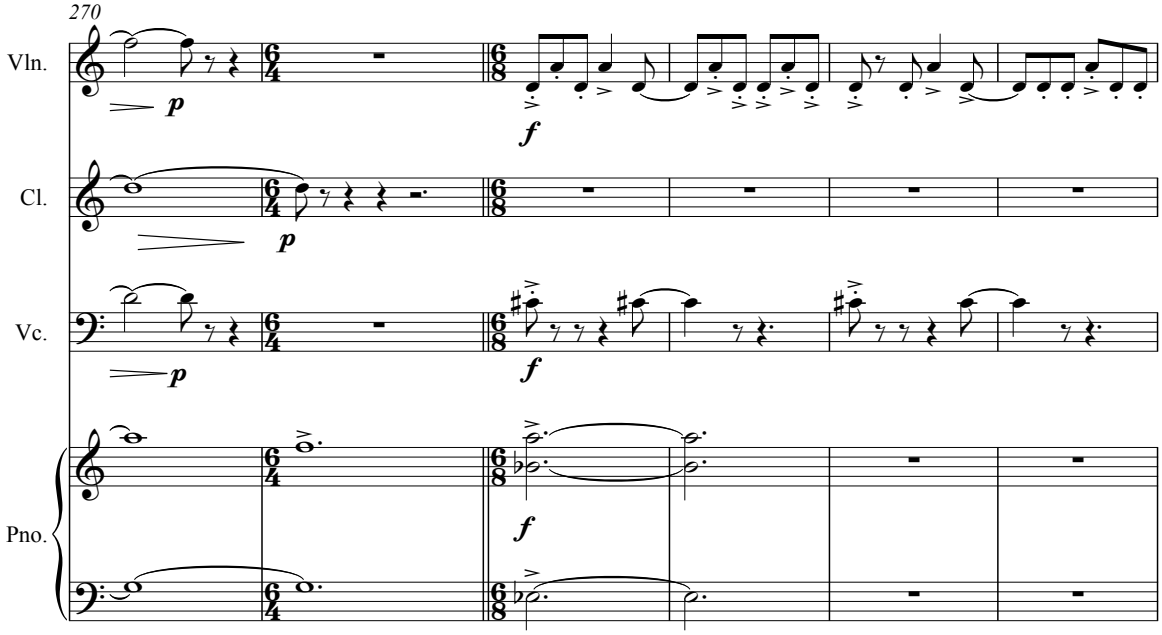
270
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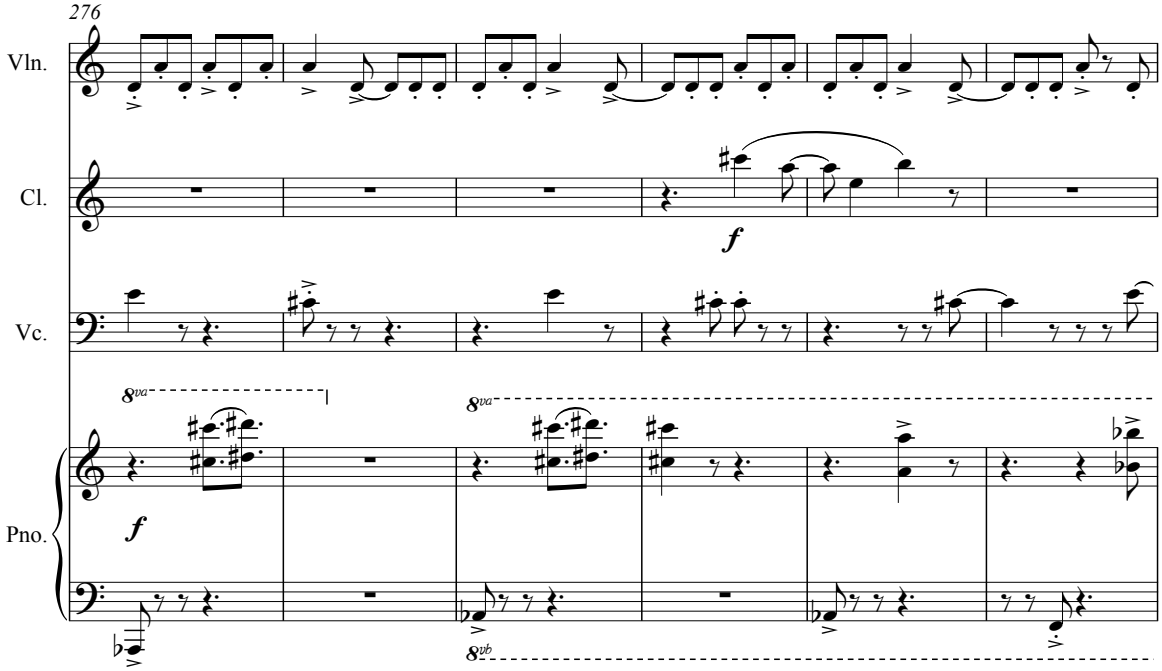
Cl.
Vc.
Pno.
p
f


276
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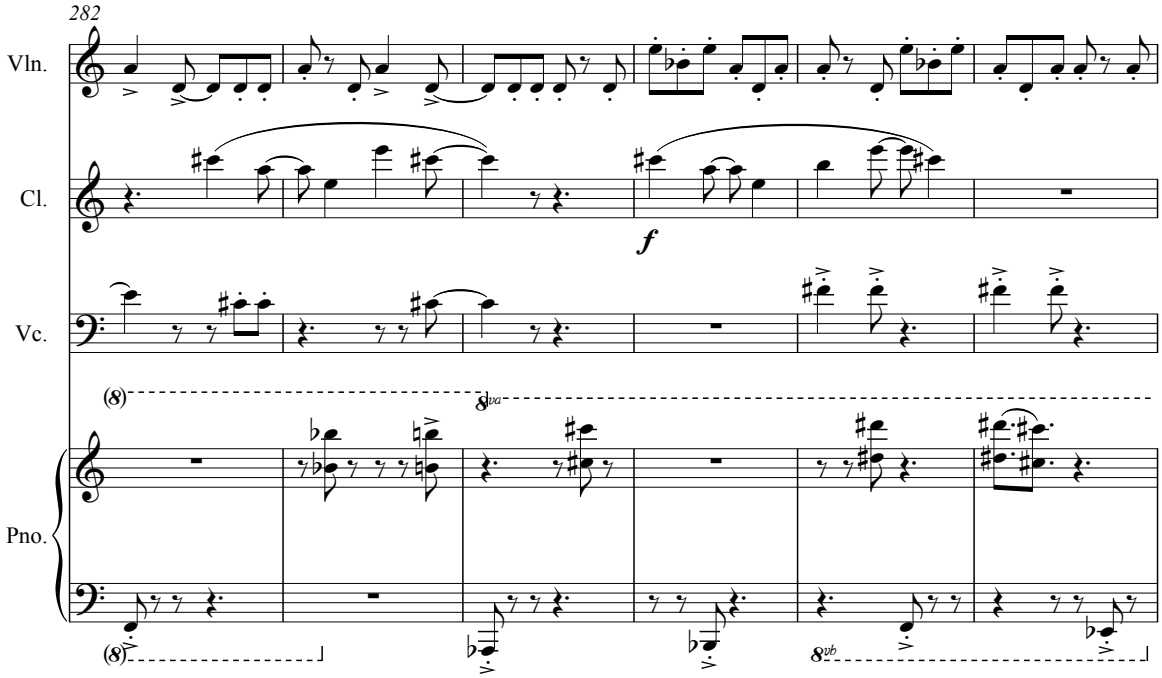
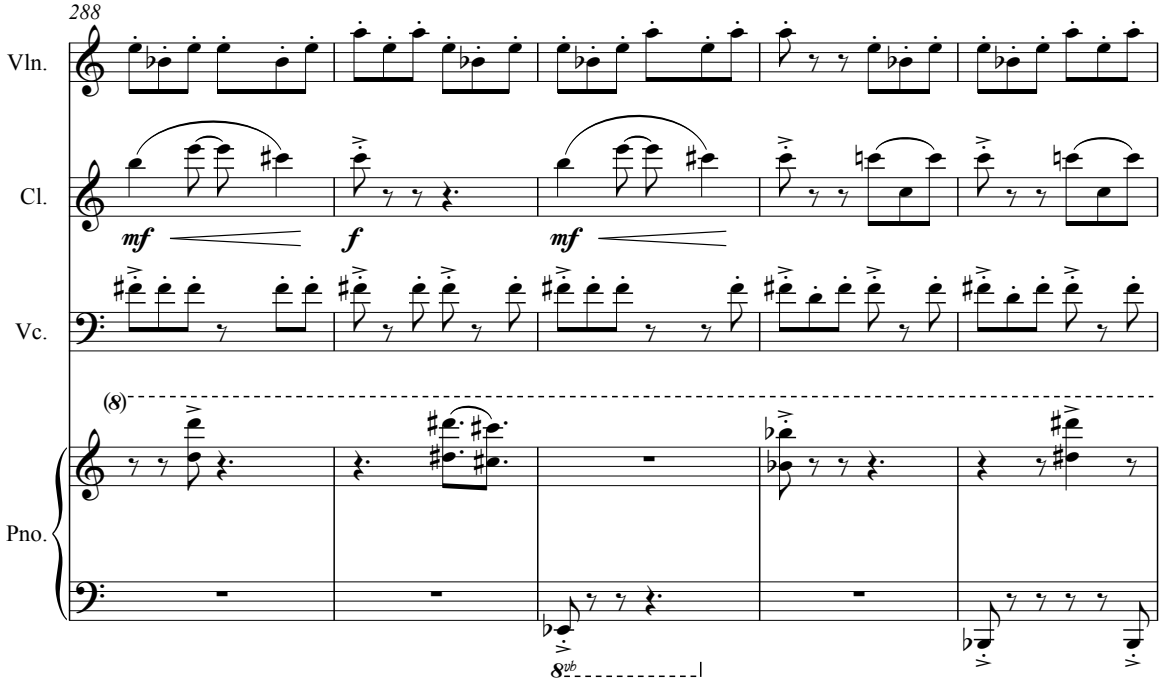
Cl.
Vc.
Pno.
f
8va
8vb


282
Vln.
Cl.
f
Vc.
(8)
8va
Pno.
(8)
8vb


288
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Cl.
mf
f
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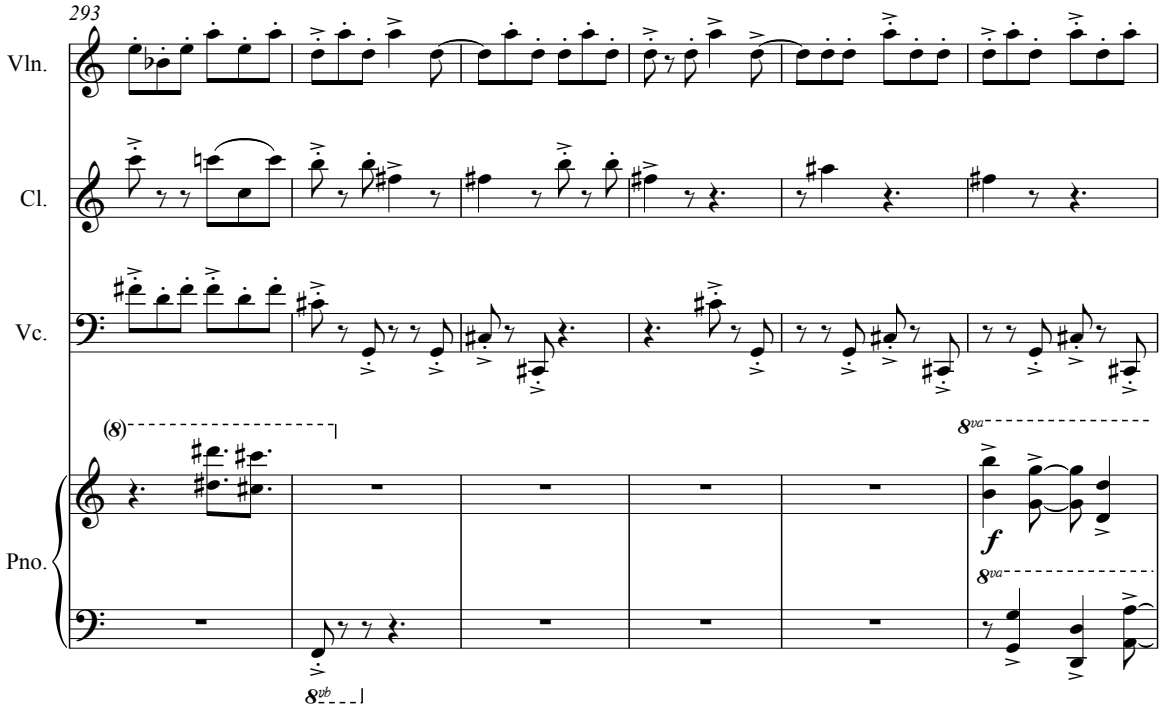
Vc.
(8)
Pno.
8vb


293
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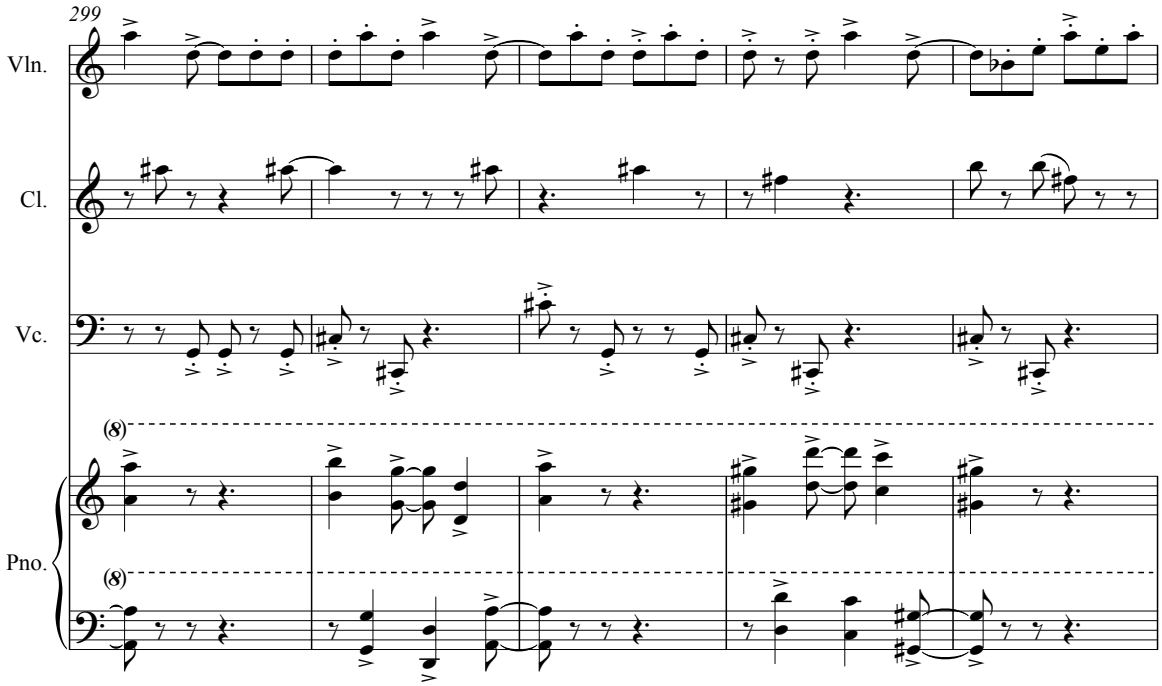
Cl.
Vc.
Pno.
8va
f
8vb


299
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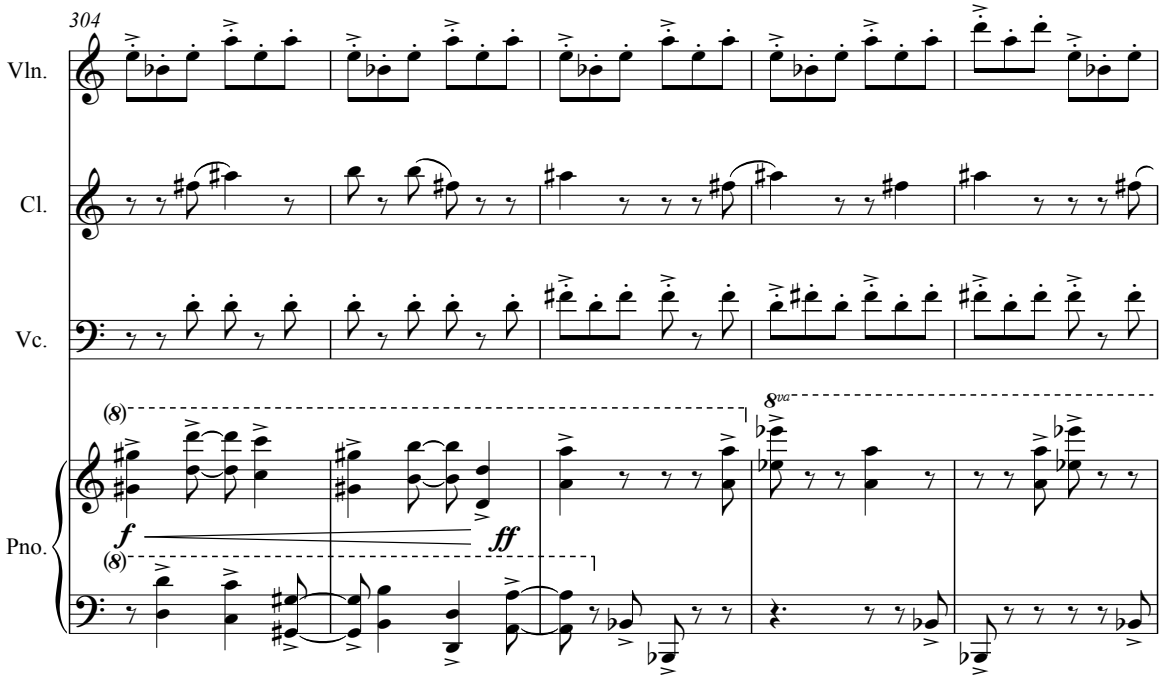
Cl.
Vc.
Pno.


304
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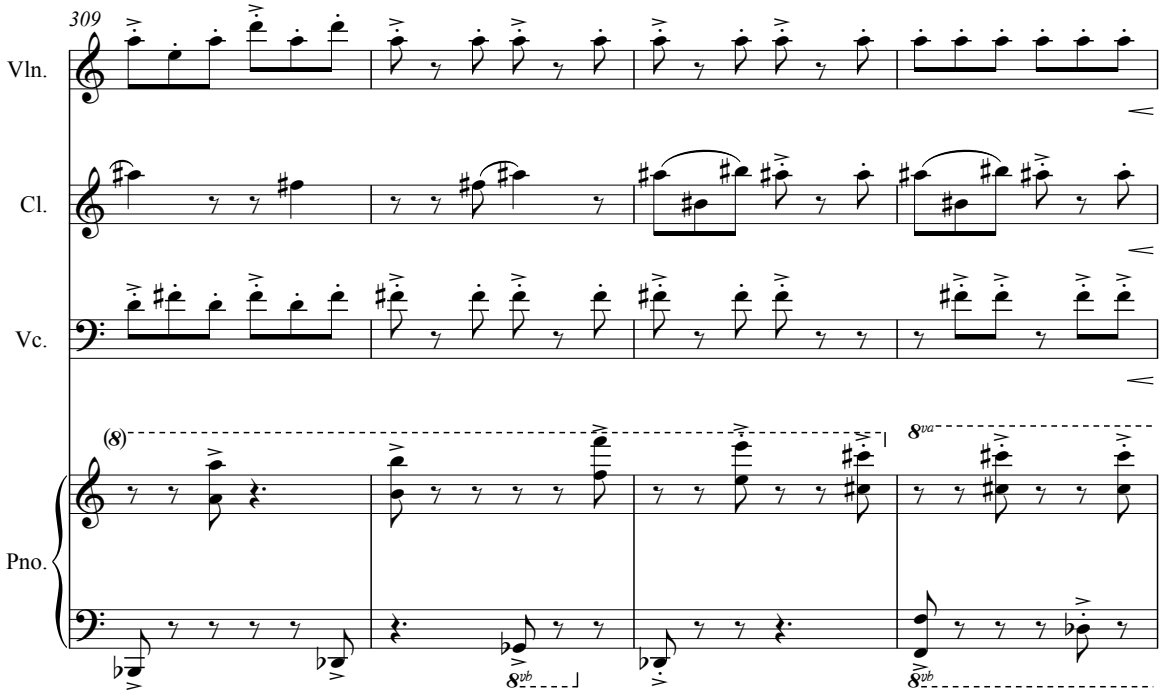
Cl.
Vc.
Pno.
f
ff
8va


309
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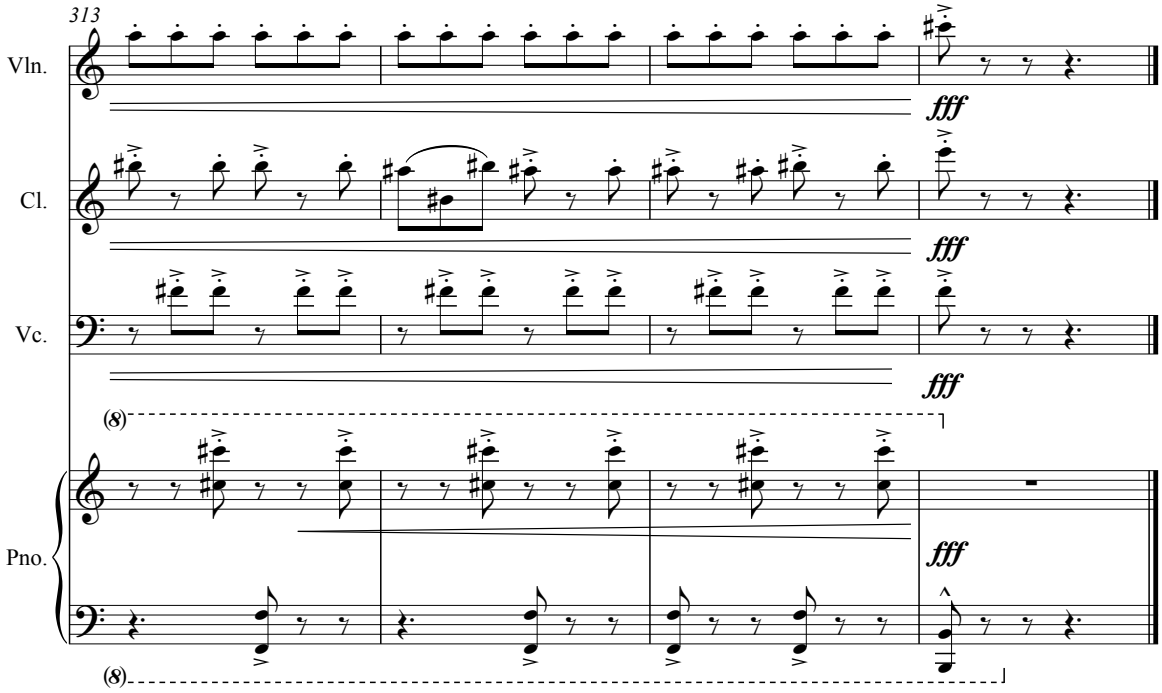
Vc.
Pno.
8va
8vb


313
Vln.
Cl.
Vc.
Pno.
fff
fff
fff
fff
(8)
(8)