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OF VARIEGATED SHADOWS

THESIS

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

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

May, 1984

Mita, Harold Y., Of Variegated Shadows for wind ensemble. Master of Music (composition), May, 1984, 33 pp., 4 illustrations.

Of Variegated Shadows is an original composition for wind ensemble. The purpose of the composition is to contribute a work to college level wind ensemble literature which employs established instrumental techniques and explores the various colors or timbres of the ensemble.

The work is a single movement of approximately 15 - 20 minutes duration. It is divided into three continuous sections, each reflecting a different character or mood. A transition couples the first and second sections and a coda concludes the composition with a brief return of the opening section.

Textures of the piece are transparent with an emphasis given to the blending of different colors in the ensemble. Instrumentation includes antique cymbals, vibraphone and tam-tam to add subtle shades of color. Thematic materials woven into the texture are linearly constructed as well as vertically layered and fragmented. There is no order or system in which pitches occur, although intervals used reflect the motivic structures in the work.

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INTRODUCTION

DISCUSSION AND ANALYSIS

Of Variegated Shadows is a single-movement composition for wind ensemble which comprises three contrasting sections and a coda. The compositional intent of the work, reflected in the title, is to mix and match the various colors or timbres of the ensemble. Some of these combinations are subdued and ethereal as those of the first section, whose slow tempo and emphasis on gradual changing thematic materials are the basis from which the remaining portions of the work are drawn and developed.

The transitional passage that follows introduces material taken from the second and third sections. Colors and pitch materials are blended but do not sustain a single mood or thematic idea.

The second section returns to and maintains the tempo and character of the first section by using similar pitch material and combinations of instruments. The motivic structures of the first section are connected to become longer phrases, while small ensembles of two or more instruments are highlighted to emphasize soloistic passages.

The third section is built on materials previously presented, but contrasts the first and second with the quickest tempo, most dissonant vertical pitch materials and rhythmic activity. The composition concludes by a gradual return to the mood and tempo of the first section. The overall form is illustrated below (see Figure 1).

Fig. 1--Overall Form.

CHAPTER I

SECTION BY SECTION ANALYSIS

Section I

Linear pitch material.--The pitch materials of the first section are derived from major and minor second intervals and their inversions. The initial use of these intervals occur in the principal four-note motive of the first section, played by the flutes, English horn and clarinets (see Figure 2).

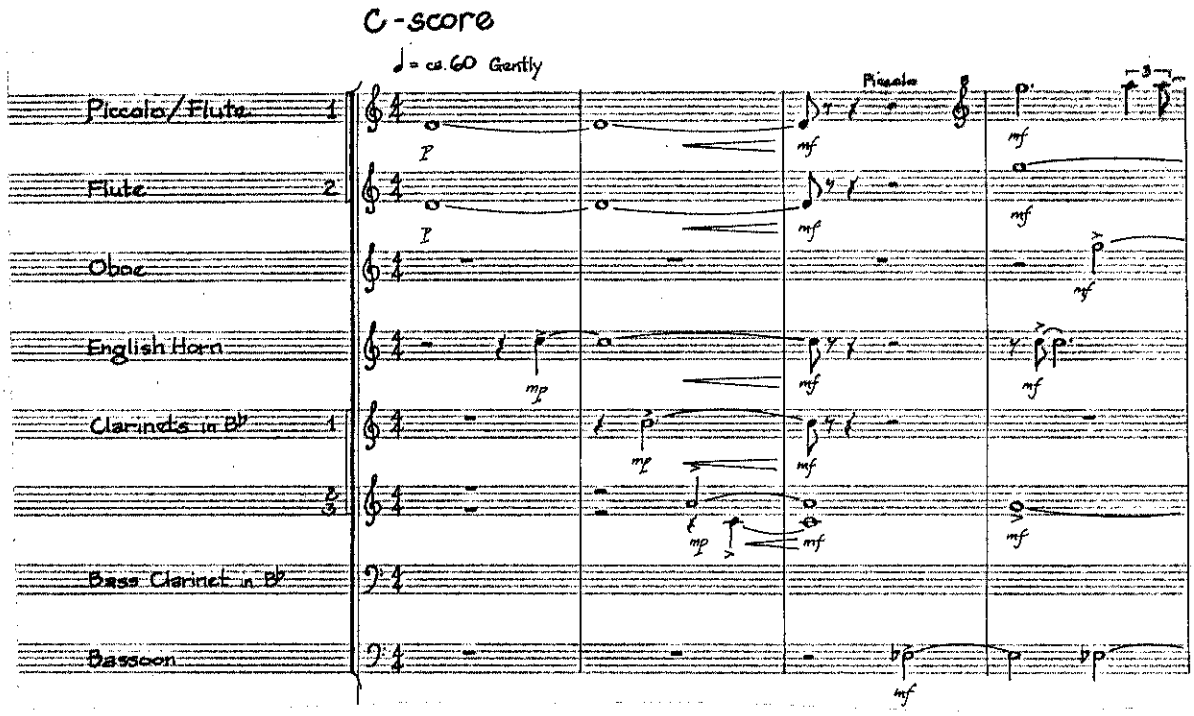


Fig. 2--Principal motive of Section I.

The order of pitches in this statement of the motive is d, c, b, a. In subsequent appearances the motive is manipulated according to conventional techniques. An example of this is in the trumpet and horn parts at measures 18-21 where the motive is presented in a retrograded, transposed and durationally augmented form.

Vertical pitch materials.--The principal motive previously described is used vertically as well. Each pitch of the motive is introduced and sustained by different instruments for various durations (see Figure 2). This creates a layer of sound that gradually changes with each arriving or departing pitch. In addition to this gradual changing material, are chords which occur immediately and are altered frequently.

These three-note chords which appear first in the vibraphone (measure 3) and later in the trumpets (measure 11), are constructed from two pitches a fifth or fourth apart with added major or minor seconds to either pitch (see Figure 3).

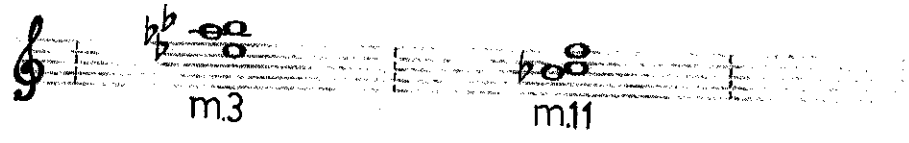


Fig. 3--Examples of the three-note chord

The trumpet and horns in measure 13 illustrate a variation in the construction of the chord. Borrowing material from the principal motive, the chord is built on a major and minor second (e, f, g).

Traditional chords with added tones are also used. The brass at measure 30 have an f major triad written with b-flat and f-sharp as added tones. This is to alter the triad and create dissonance while

allowing the performers an f major base from which to tune their specific pitches.

Section II

Linear and vertical pitch materials.--Both aspects of the pitch materials used in this section are taken entirely from those of the first. There are instances of stepwise motion used in the principal motive and intervals in the three-note chord (see Figures 2, 3).

Each instrumental part is designed soloistically to allow the performers a degree of expressiveness. The vertical simultaneities reflect a sparse texture, but are based on and employ intervals that create a balance of consonance and dissonance.

Section III

Linear pitch materials.--Two motives with concurring rhythmic structures represent the pitch materials in this section. The first is presented at the outset as the primary theme on which the following material is based and is identifiable by the use of a four sixteenth-note pattern. In the initial statement two minor seconds coupled by a fifth constitute the intervals of the motive. In the developing statement (measure 94), the same rhythmic pattern occurs, while the intervals of a minor third, sixth and fourth replace those used previously. This is a feature of this section in which intervallic and rhythmic structures are of equal prominence to allow a single component to develop while the other remains the same.

The second motive appears at measure 109 and employs major, minor and perfect intervals that alternate in size in no particular pattern

or direction. The accompanying rhythmic structure (the eighth-note triplet) and the intervals used are in a repetitive hocket style that thickens in texture and culminates in a large tutti at measure 125.

Vertical pitch materials.--This section utilizes much of the vertical techniques and materials which have preceded it and their use characterize the material of the composition. The three-note chords of the first section now appear in the woodwinds (measures 83-85) and continue throughout, using variations of the original intervallic structure. A major triad written in the brass at measure 115 uses an added tone to alter its intervallic content similar to the triads in the first section. The technique of sustaining pitches in the principal motive of the first section is also used here in the more rhythmically active motive of the third section. Finally, rhythmic structures are augmented durationally to vary and create interest in the restating of the basic motive. The composition culminates in a large tutti passage that is introduced in the trombones as a single pitch (measure 136) but quickly expands and thickens by accumulating additional pitches in ascending and descending motions similar to those used in previous motives.

CHAPTER II

FREQUENCY OF PITCH OCCURRENCE

A survey of pitch occurrence was taken to reveal emphasis placed on a particular pitch or key area (see Figure 4). A guideline in the counting of pitches was that there could be no more than one count of a particular pitch per measure.

The most noticeable aspect of the first section was an outlining of a prominent vertical structure, the three-note chord, that appeared in the survey as pitches which occurred most often.

The second section showed that most pitches appeared with similar frequency but no outstanding trend was revealed.

The third section, although highly chromatic, showed a similarity to the first section in terms of the frequency in occurrence of specific pitches. As in the first section, the intervals of the three-note chord were outlined.

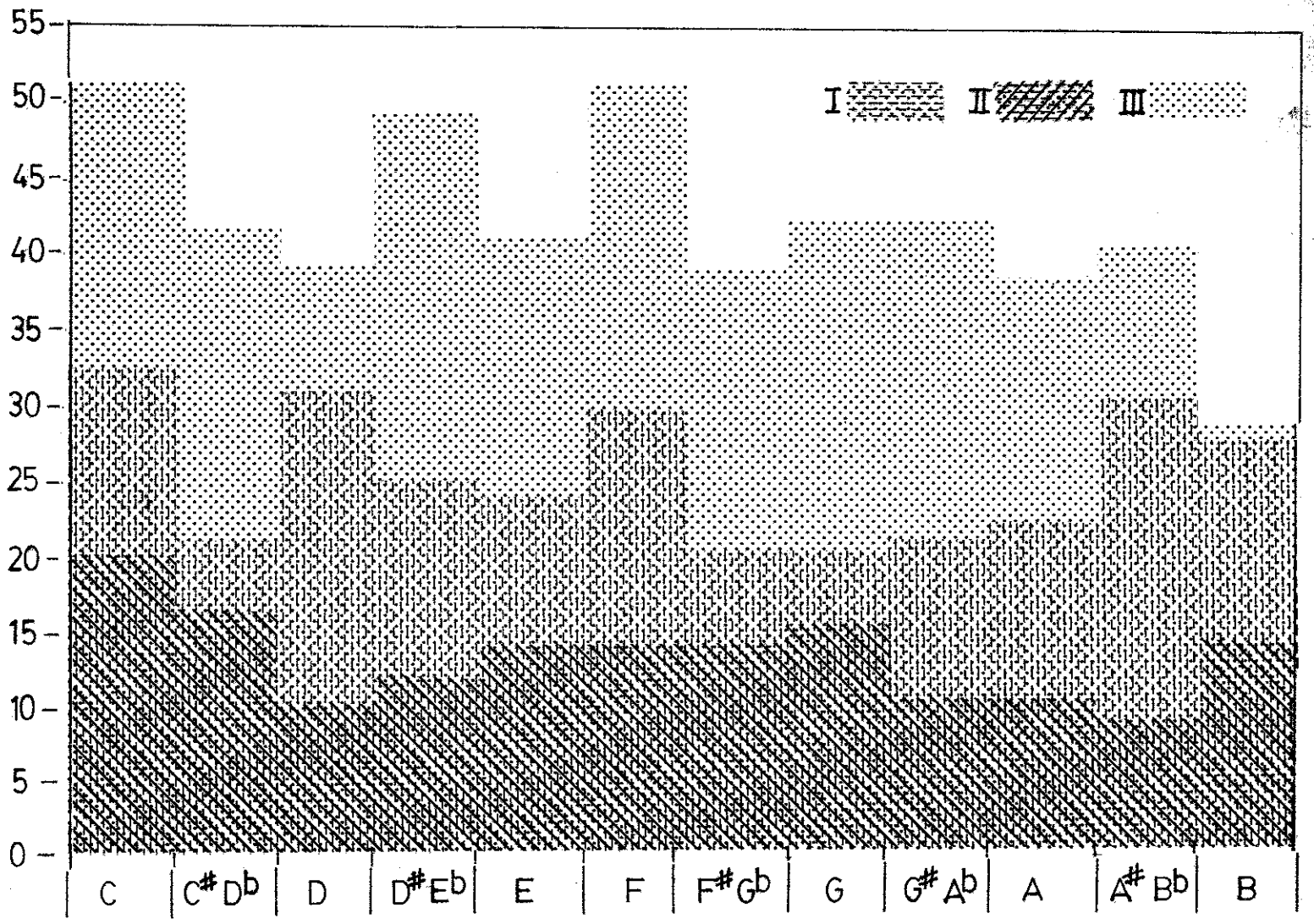


Fig. 4--Frequency of pitch occurrence

OF VARIEGATED SHADOWS

by

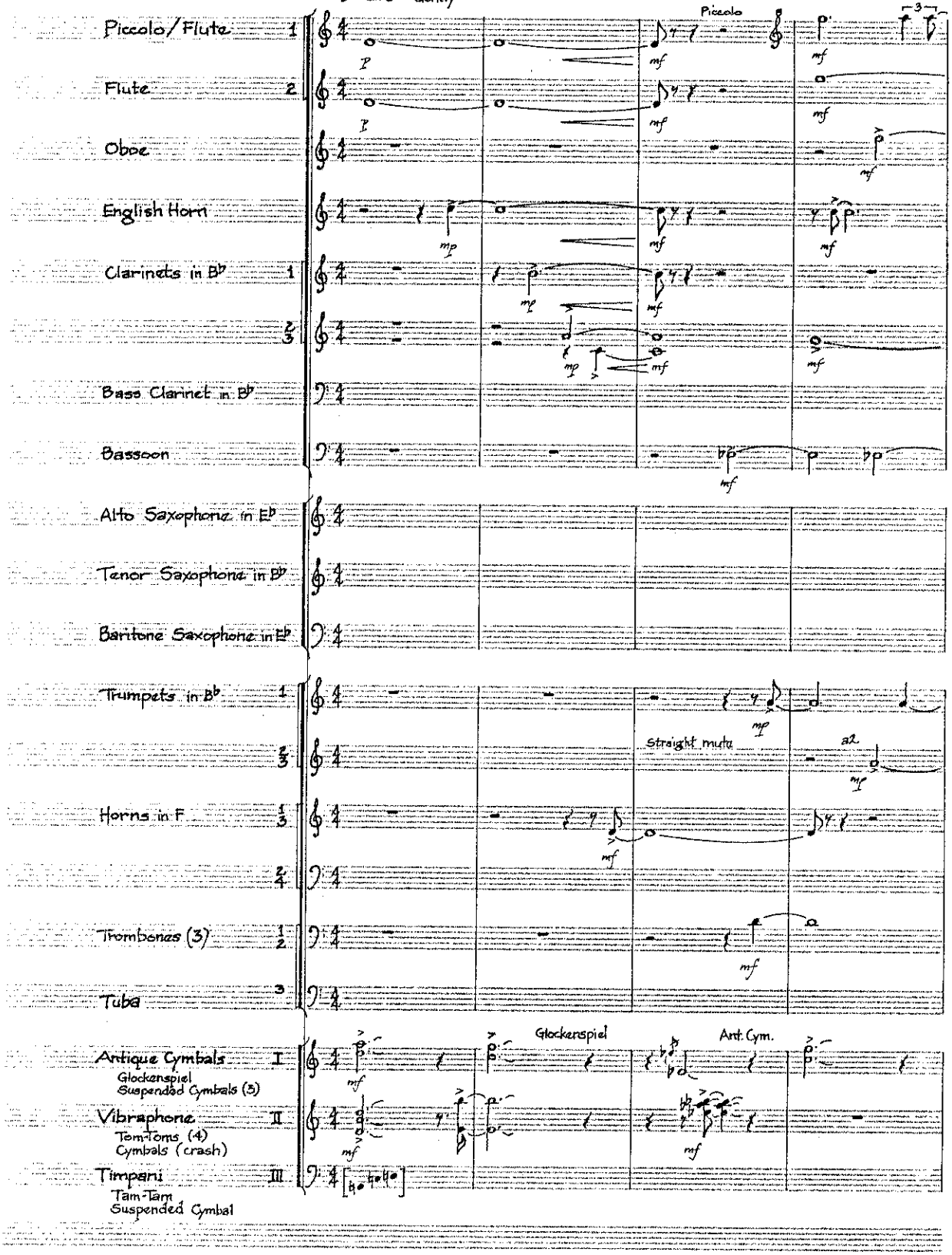
HAROLD Y. MITA

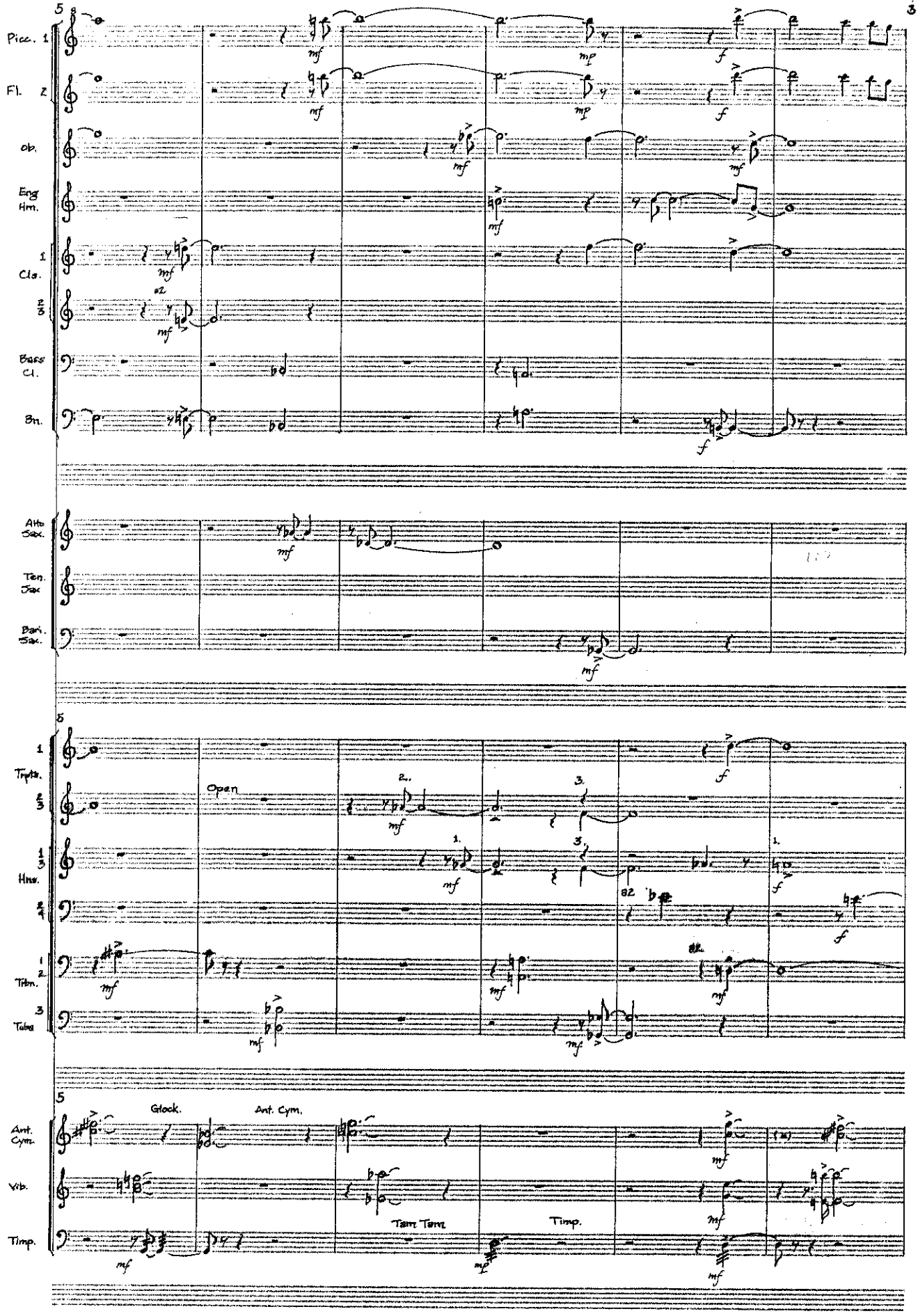
Of Variegated Shadows

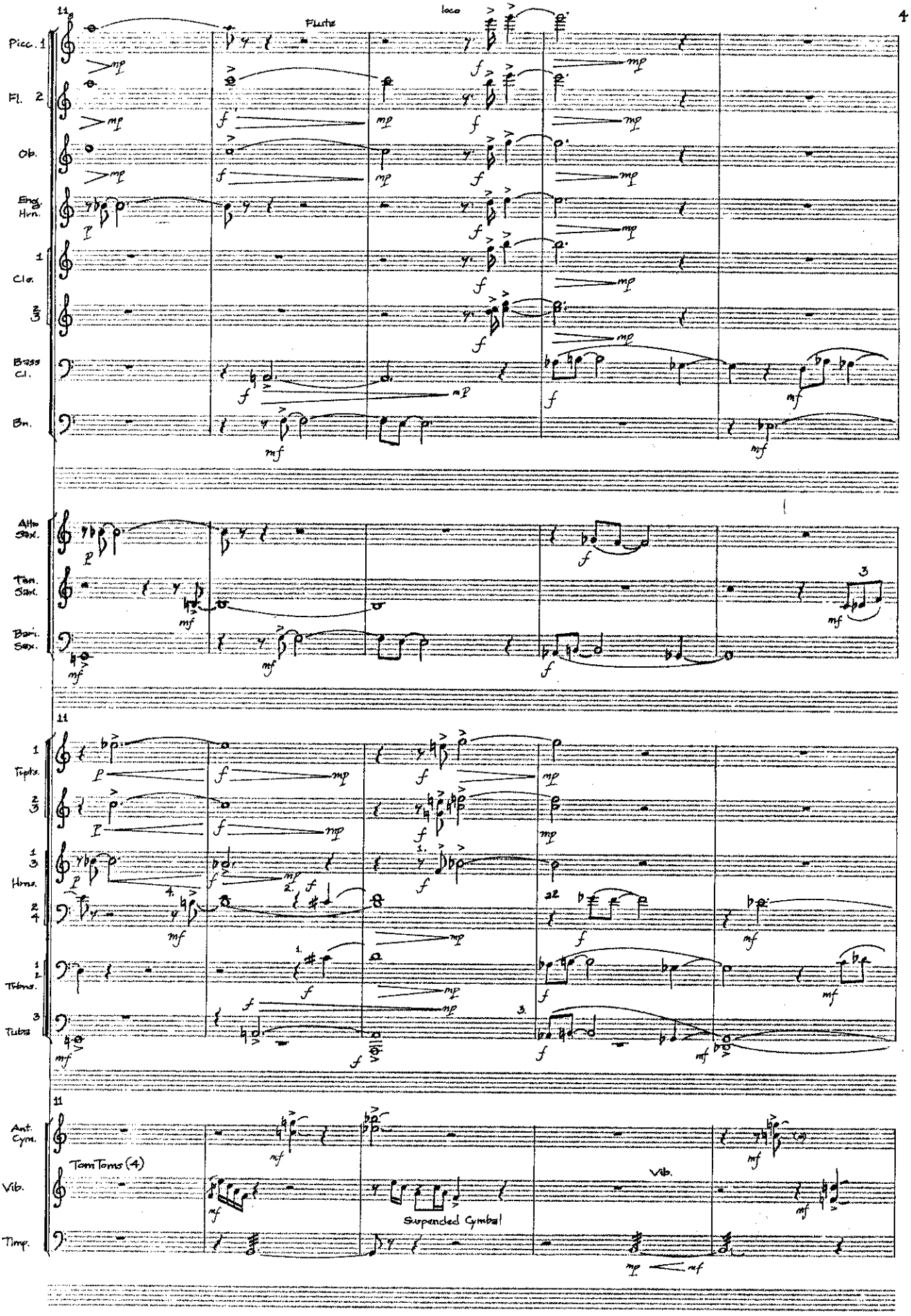
C-Score

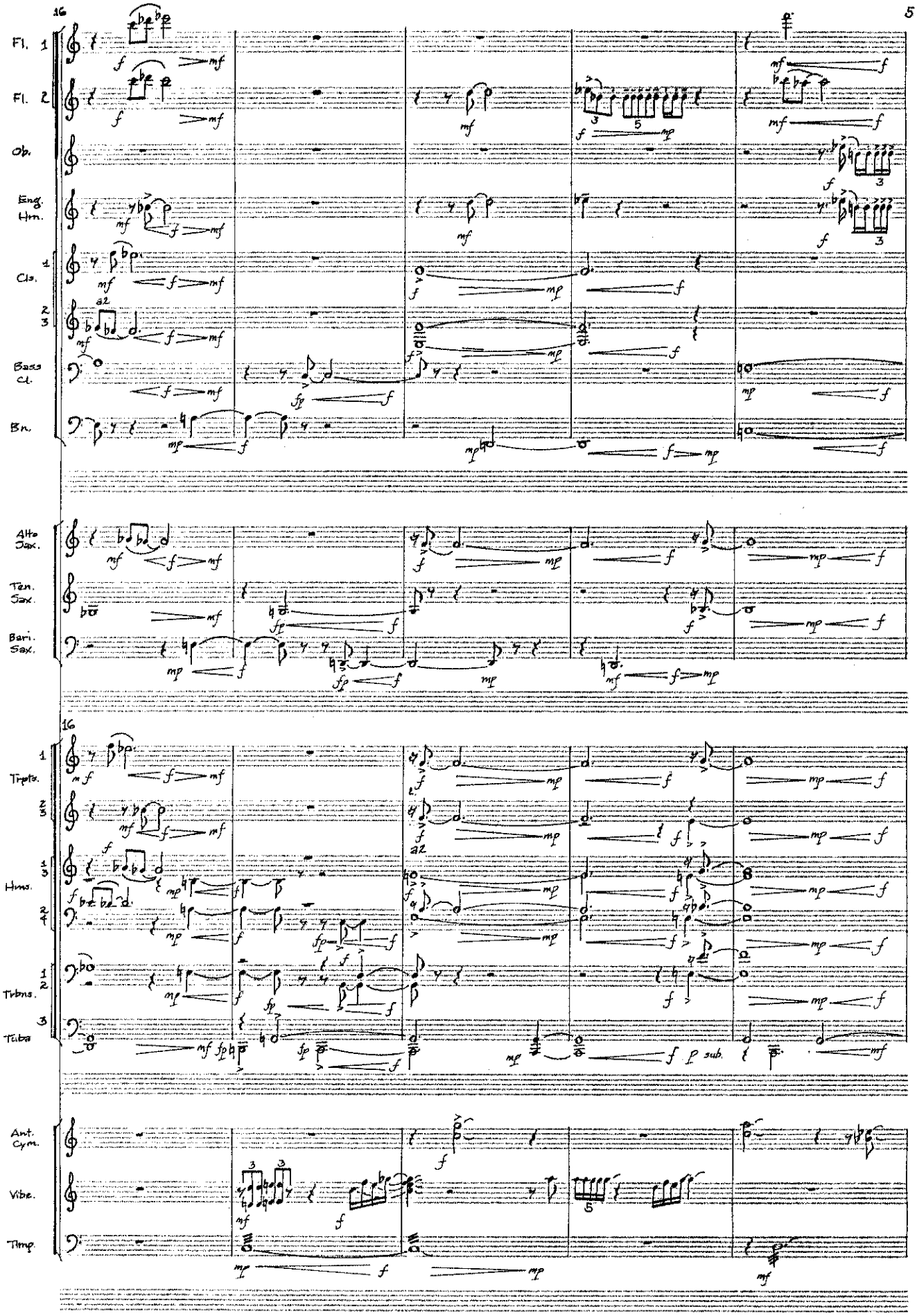
Harold Y. Mita

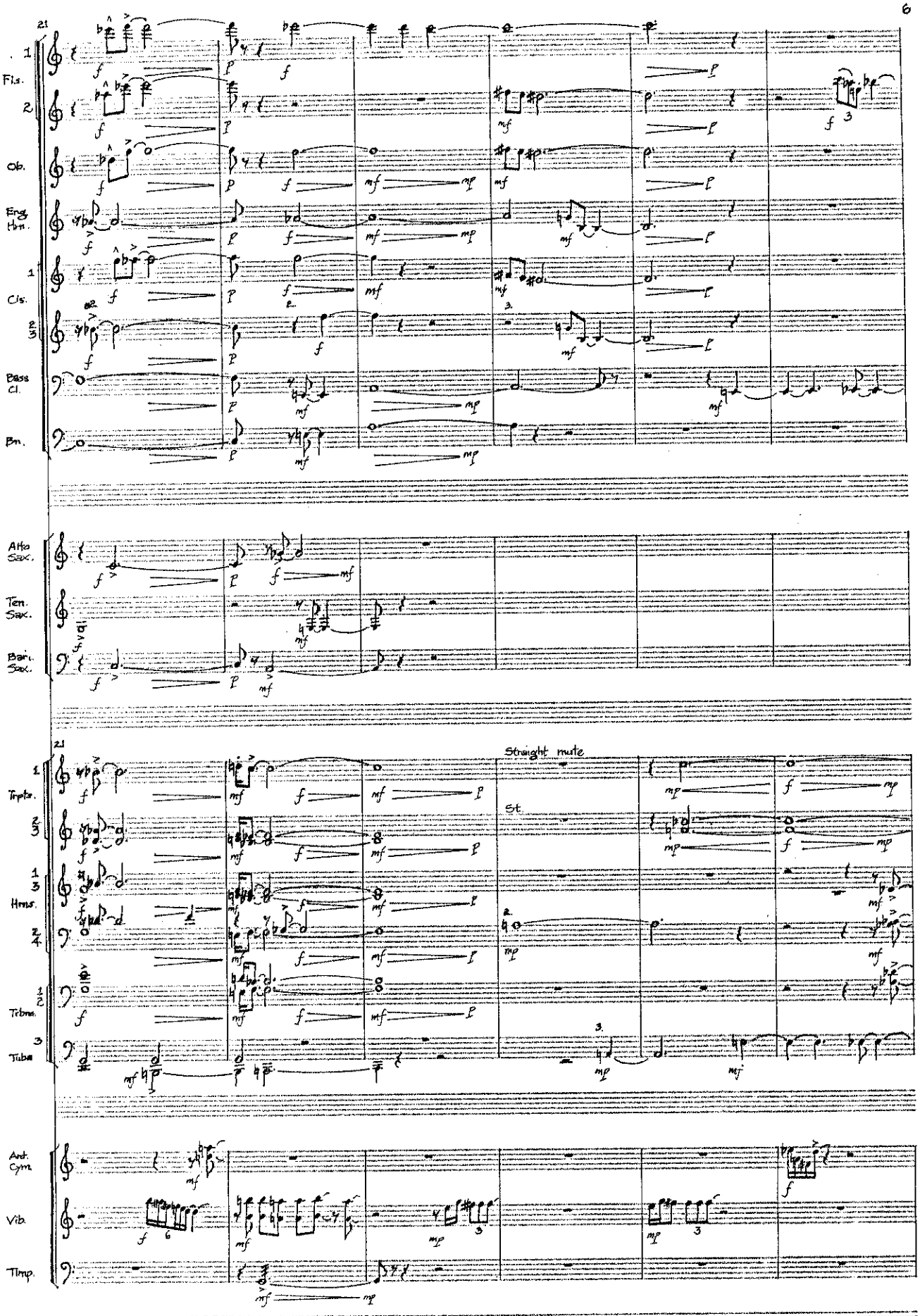
♩ = ca. 60 Gently

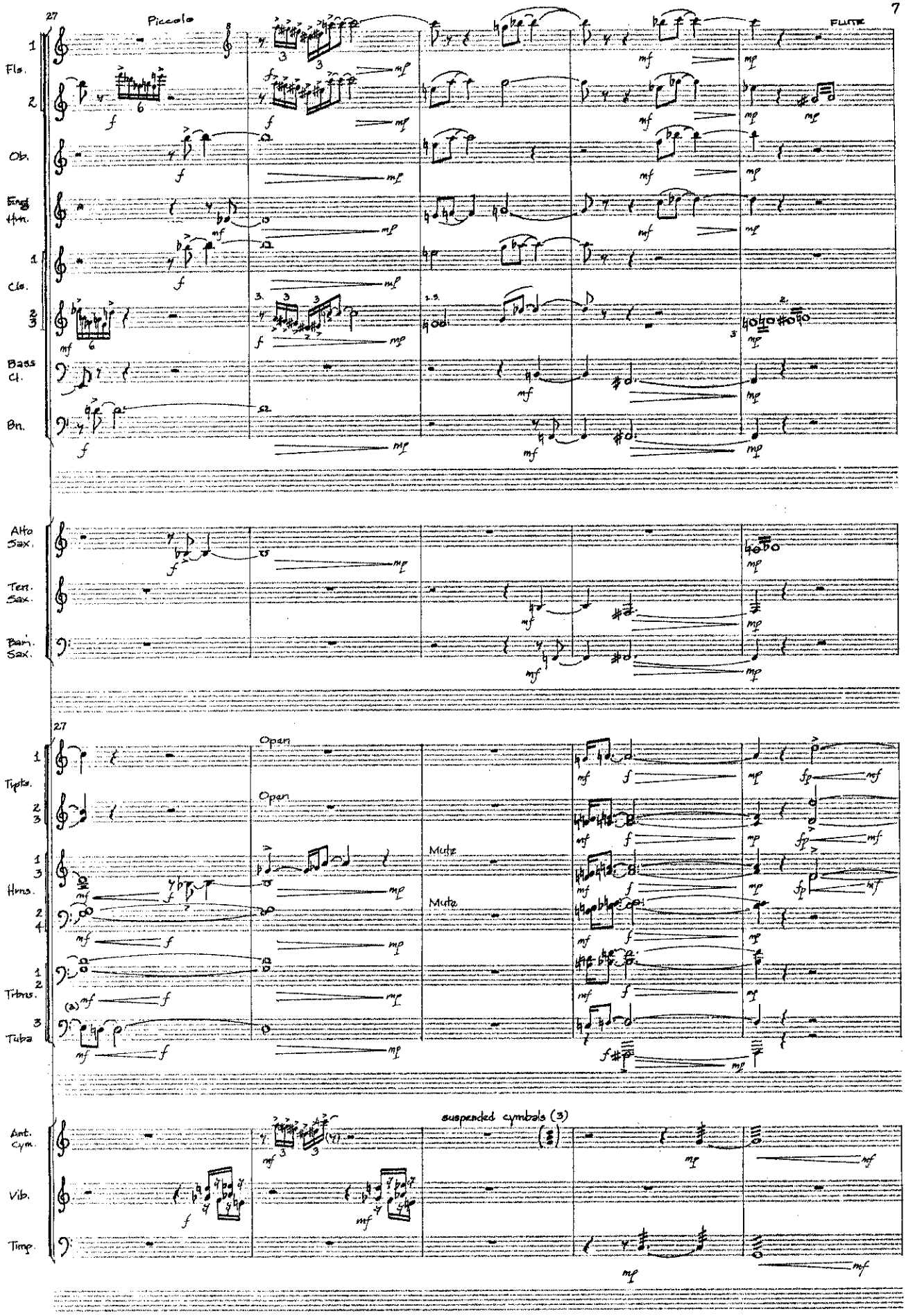


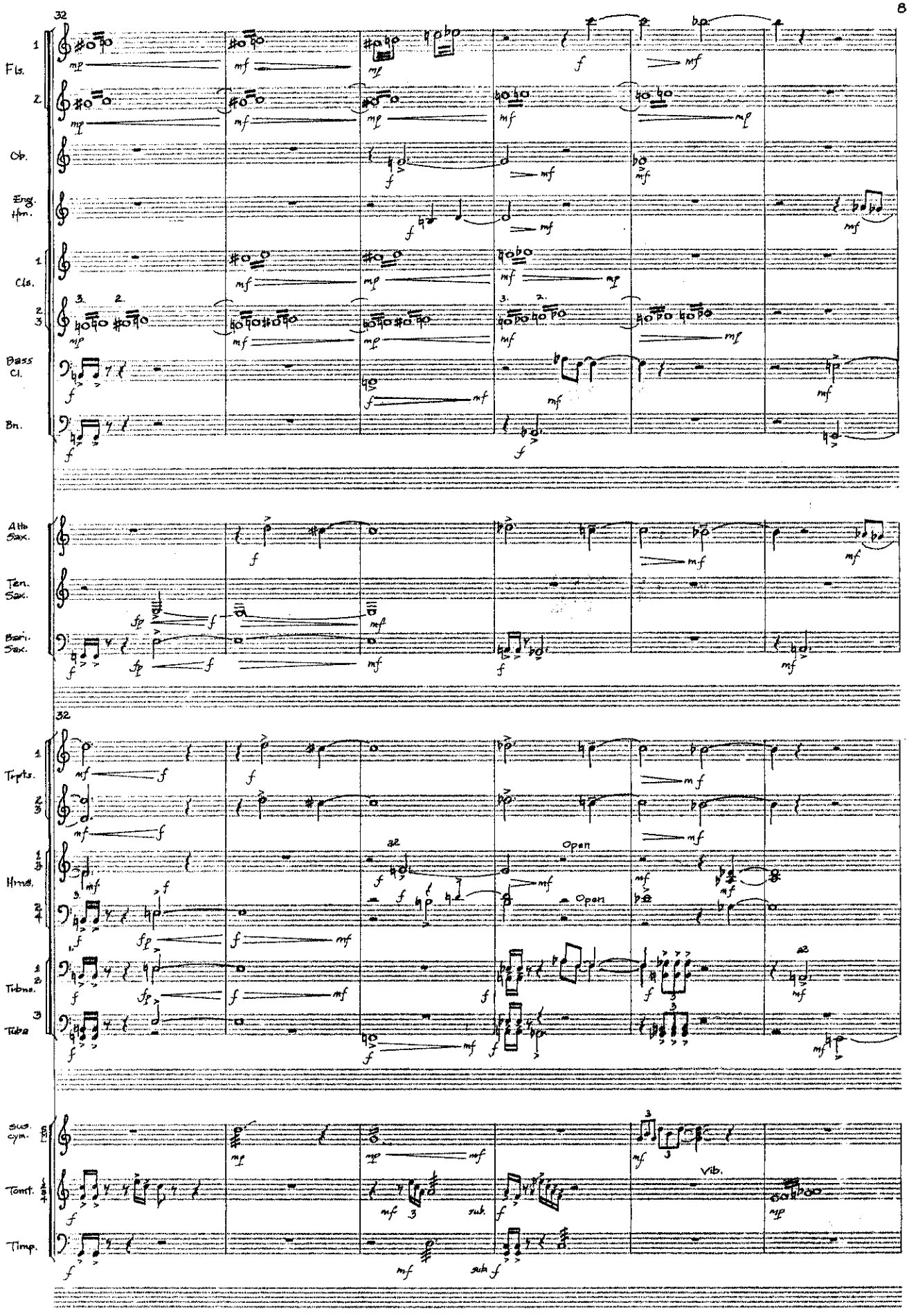

Picc. 1
Fl. 2
Ob.
Eng Hn.
1 Cls.
2 3
Bass Cl.
Bn.
Alto Sax.
Ten. Sax
Bari. Sax.
1 Trpts.
2 3
Open
1 3 Hns.
1 2 Trbn.
3 Tuba
Glock.
Ant. Cym.
Ant. Cym.
Vib.
Timp.
Tam Tam
Timp.

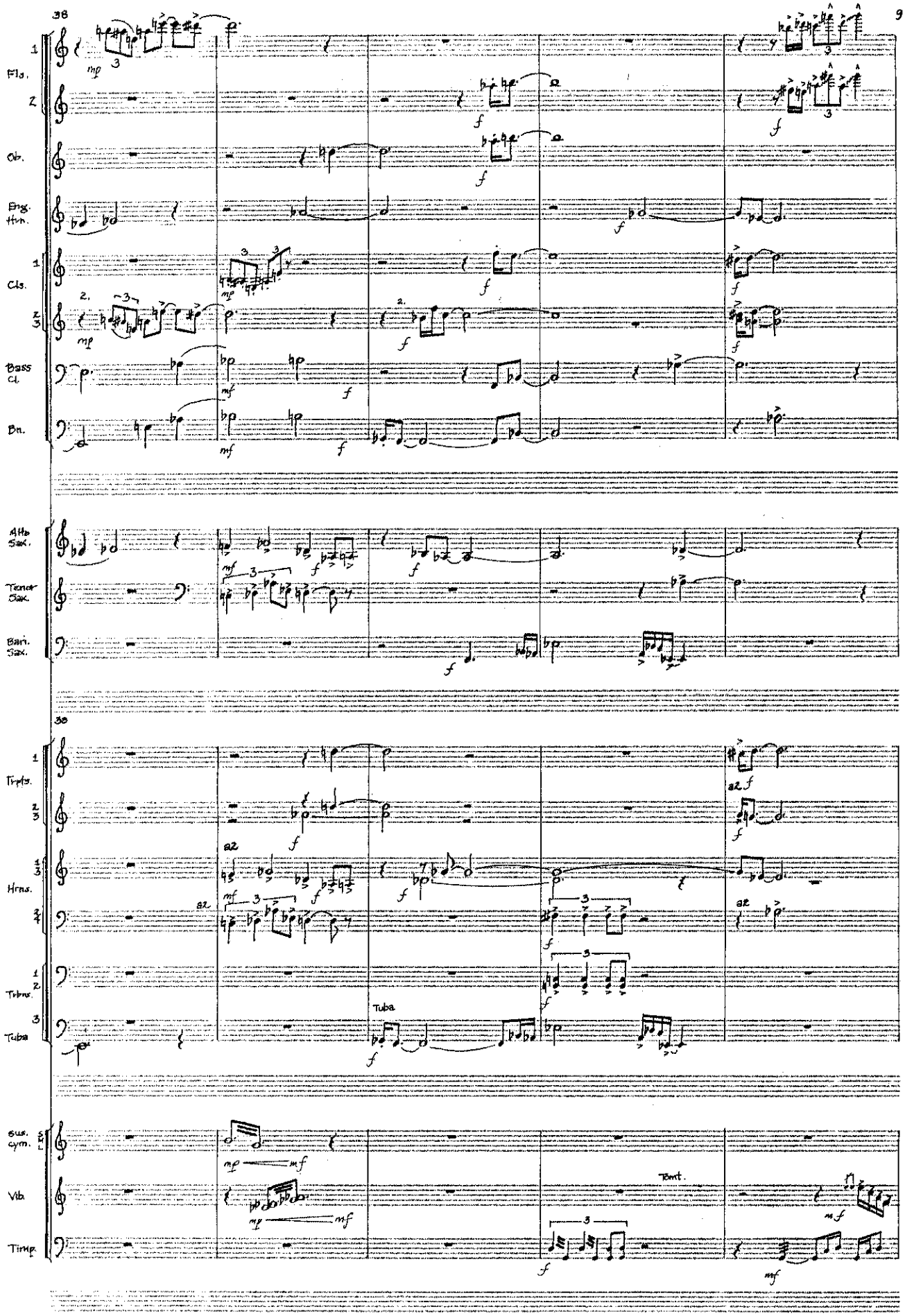

11
Flute
loco
Picc. 1
Fl. 2
Ob.
Eng. Hrn.
Cl.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
11
Tpts.
Hrns.
Trbns.
Tuba
11
Ant. Cym.
Tom Toms (4)
Vib.
Suspended Cymbal
Timp.

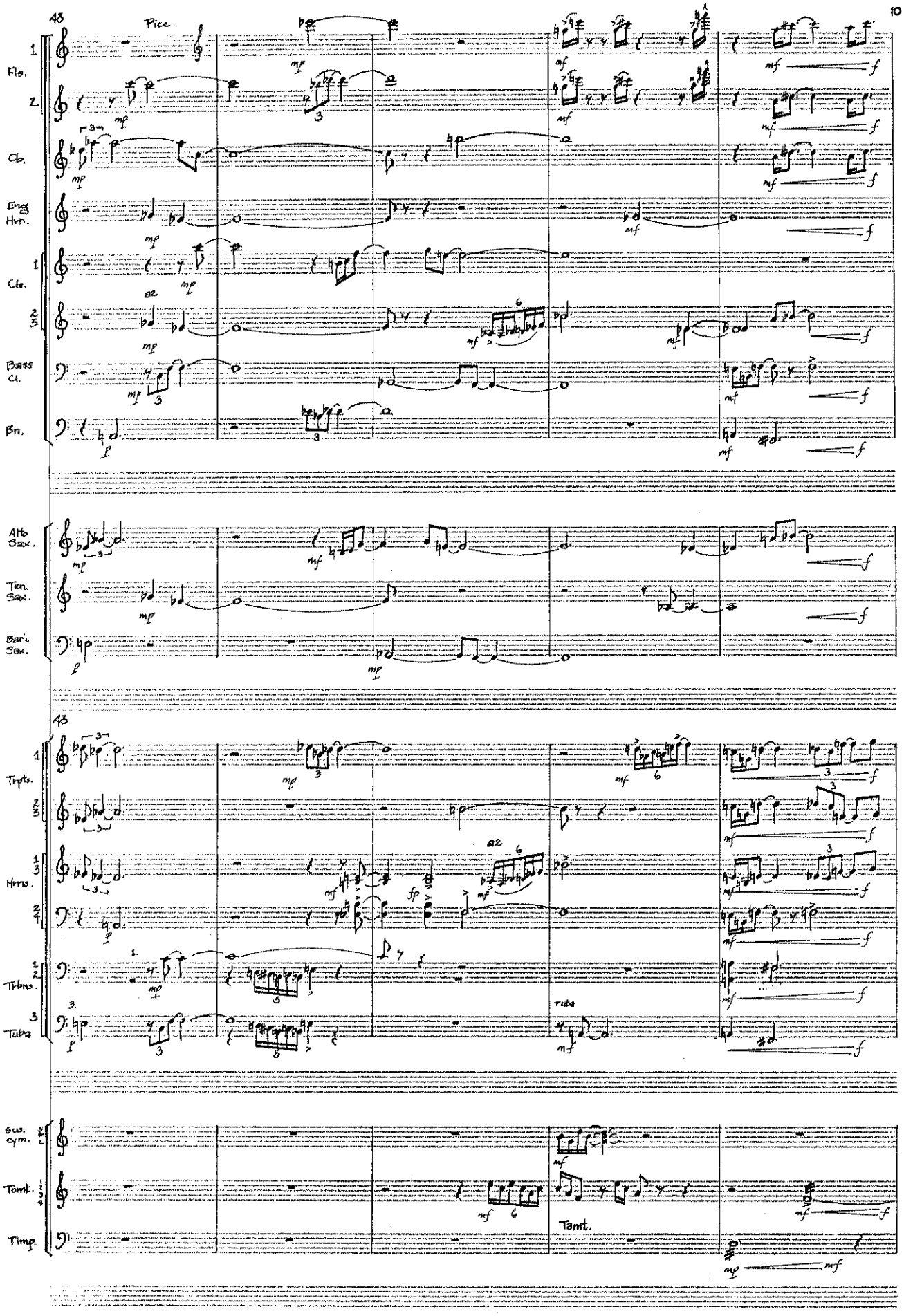

16
Fl. 1
Fl. 2
Ob.
Eng. Hn.
Cls. 1
2
3
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
16
Tmpts.
Hrns.
Tbns.
Tuba
Ant. Cym.
Vibe.
Timp.

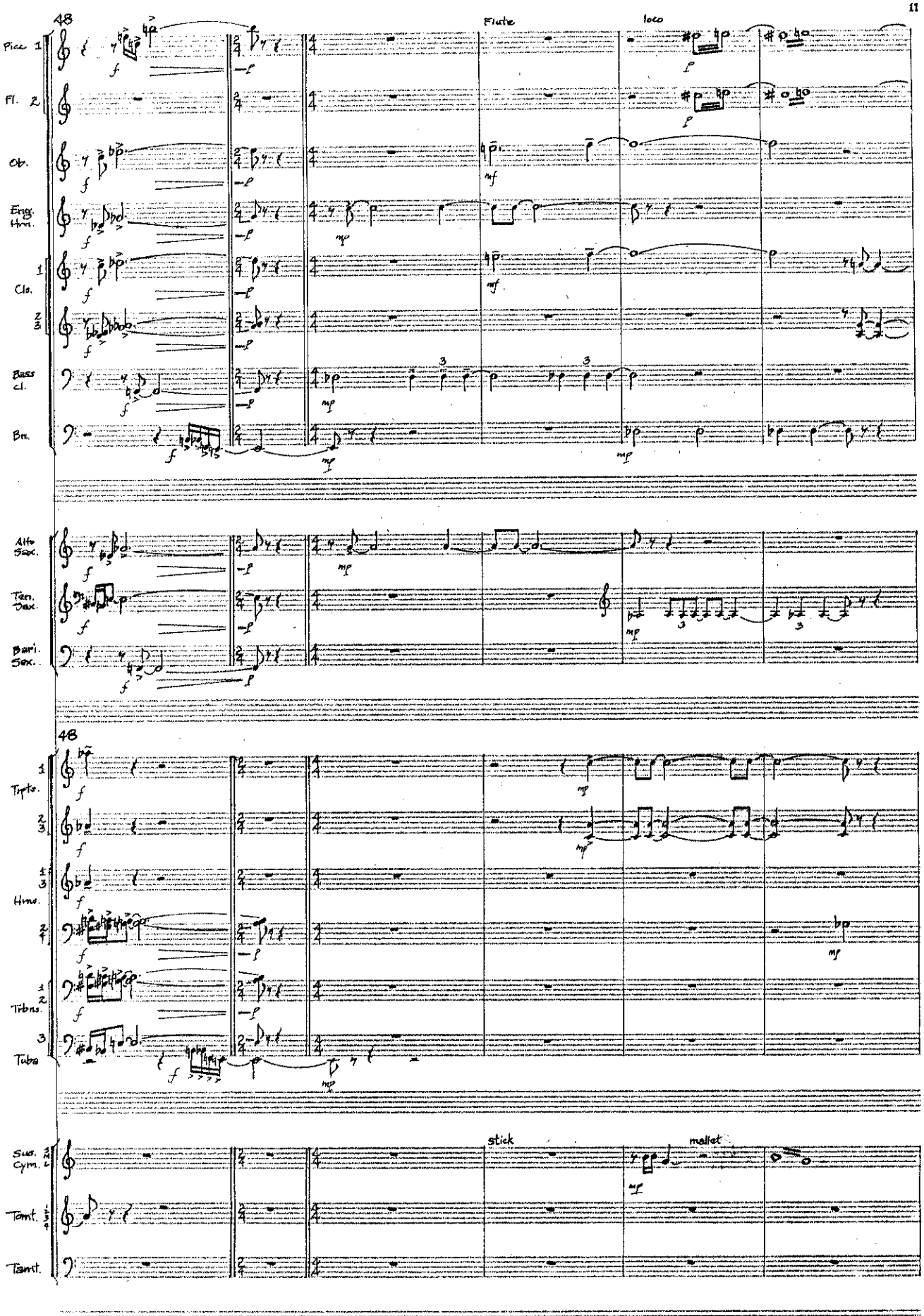

21
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Straight mute
St.
Trptr.
Hrns.
Trbns.
Tuba
Acc. Cym.
Vib.
Timp.

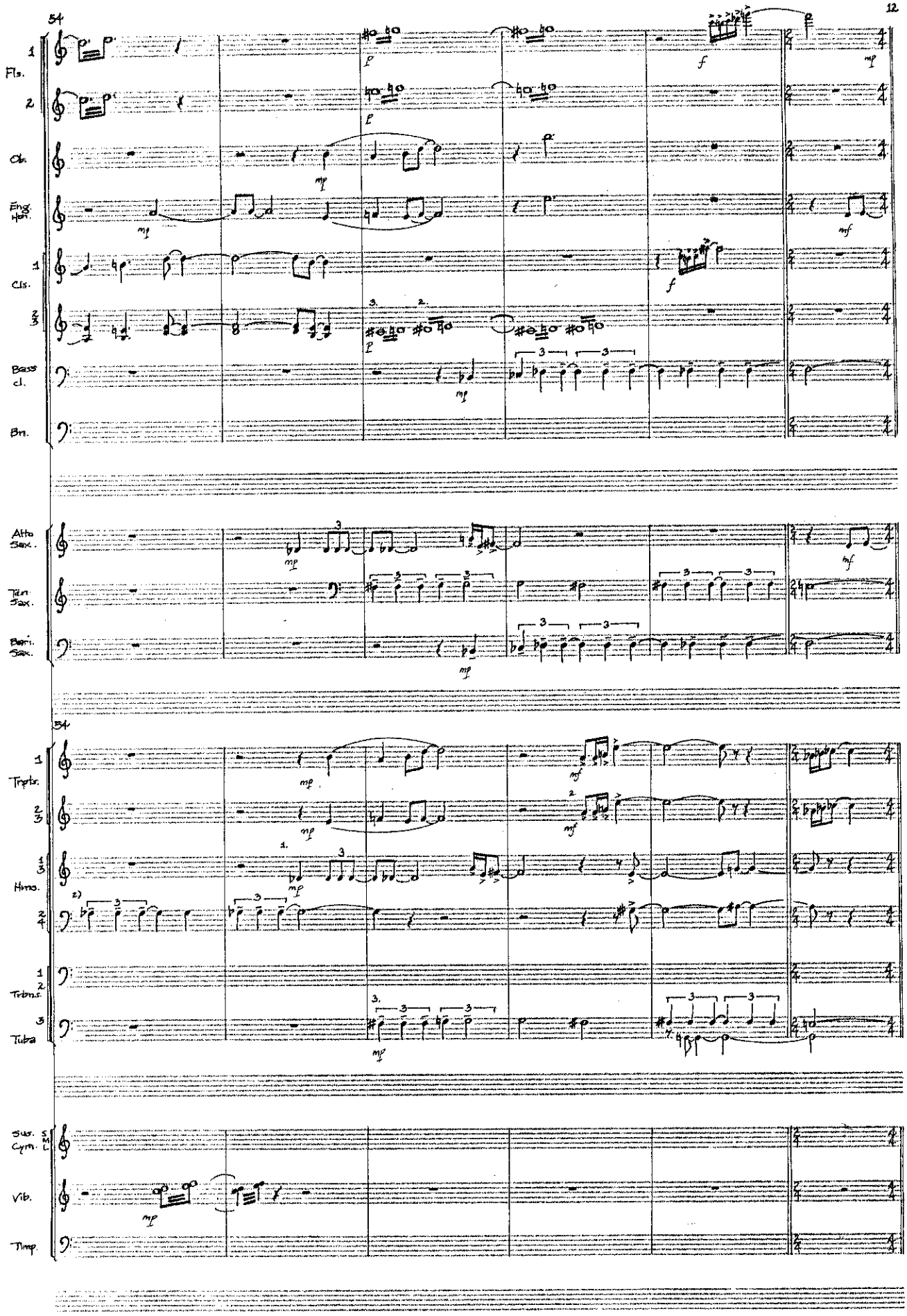

27
Piccolo
FLUTE
Fls.
Ob.
Eng. Hn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Tenr. Sax.
Bari. Sax.
Tpts.
Open
Mute
Hrns.
Tbns.
Tuba
Ant. Cym.
suspended cymbals (3)
Vib.
Timp.

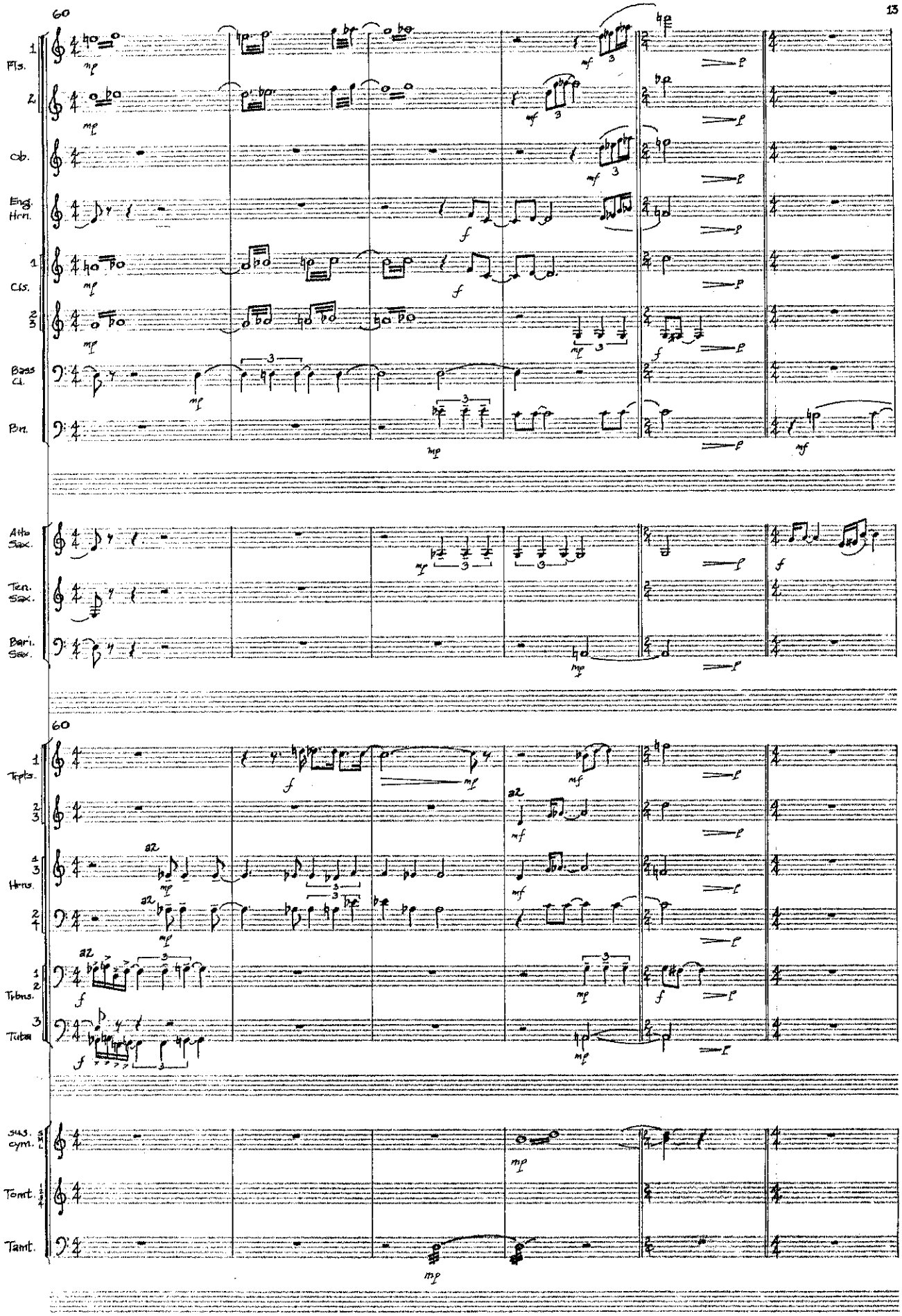

32
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Trpts.
Hrns.
Tbns.
Tuba
sus. cym.
Tomt.
Timp.
Open
Vib.

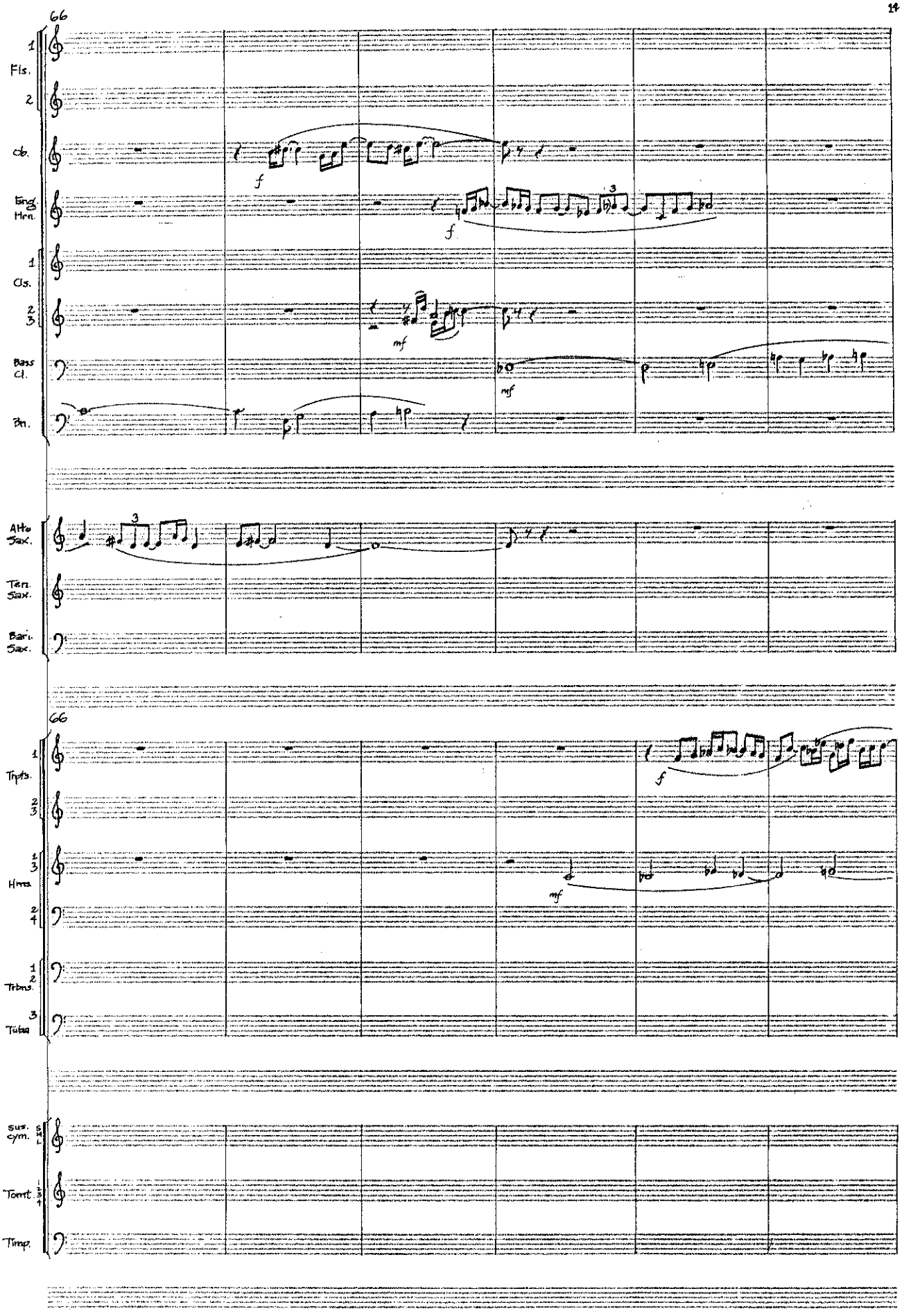

38
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Tenor Sax.
Bari. Sax.
Trpts.
Hrns.
Trbns.
Tuba
Sus. Cym.
Vib.
Timp.
Tbmt.

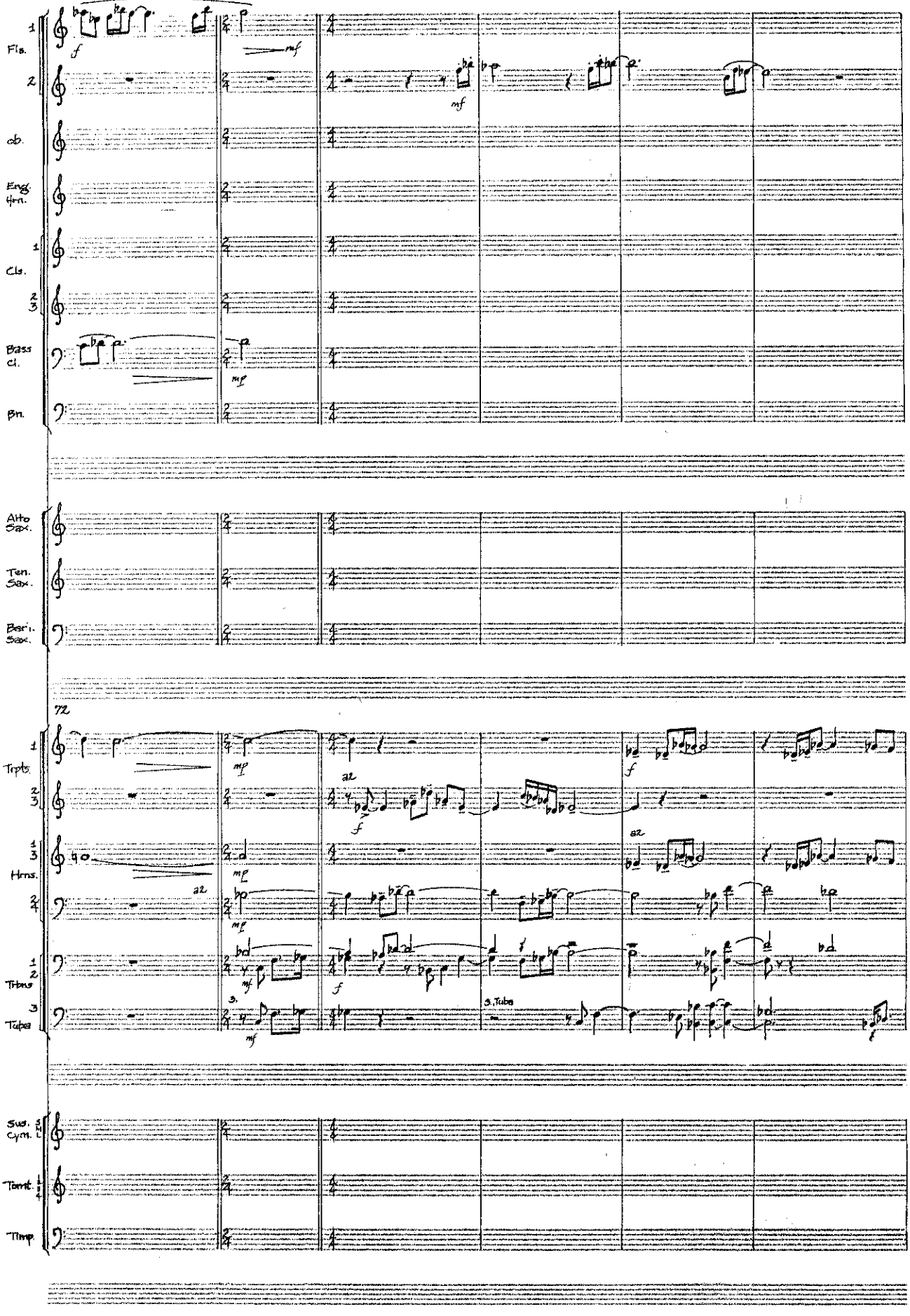

43
Picc.
Fls.
Ob.
Eng. Hn.
Cls.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
43
Tpts.
Hrns.
Tbns.
Tuba
Tuba
Sus. cym.
Tamt.
Timp.
Tamt.


48
Flute
loco
Picc. 1
Fl. 2
Ob.
Eng. Hrn.
1
Cls.
2
3
Bass cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
48
1
Tpts.
2
3
1
3
Hrns.
2
4
1
2
Tbns.
3
Tuba
stick
mallet
Sus. Cym.
Tamt.
Tamt.

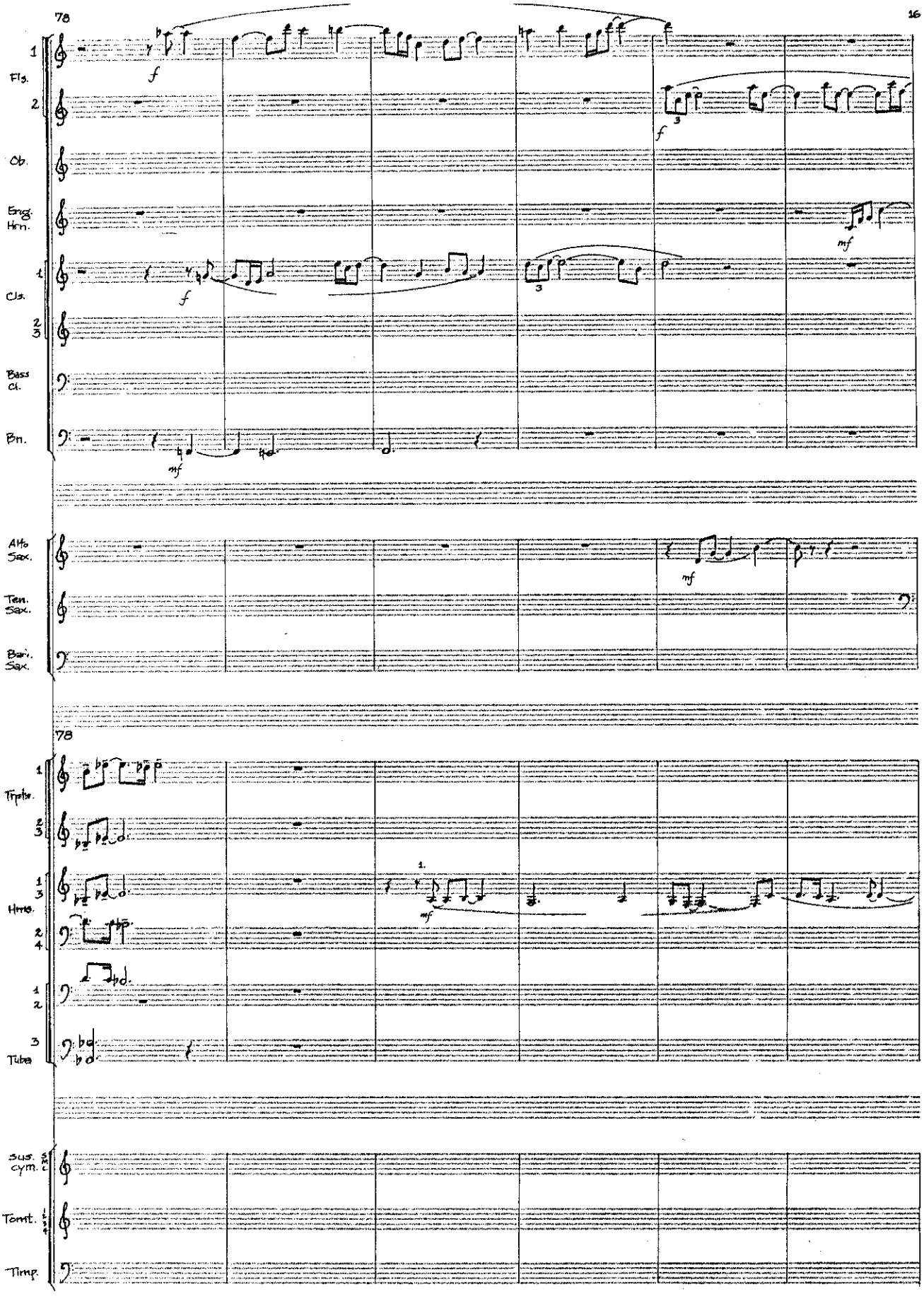

54
Fls.
Ob.
Eng. Hn.
Cls.
Bass cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tmpt.
Hrns.
Trbns.
Tuba
Sus. Cym.
Vib.
Timp.

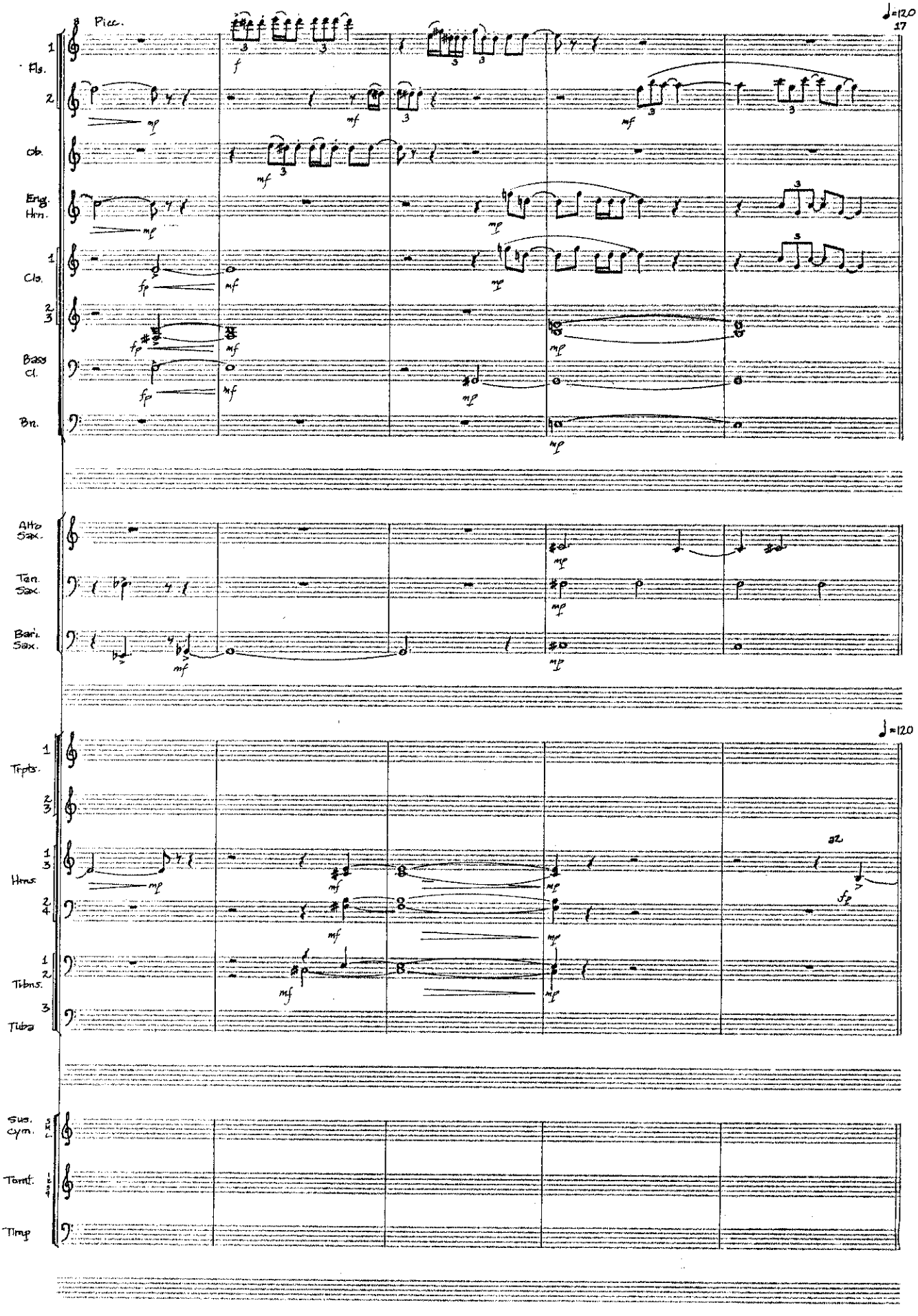

60
Fls.
Cls.
Eng. Hrn.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Trpts.
Horns
Tbns.
Tuba
sus. cym.
Tomt.
Tamt.


66
Fls.
Ob.
Engl. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
66
Tpts.
Hrns.
Trbns.
Tuba
sus. cym.
Tomt.
Timp.
f
mf
f
mf
f
mf

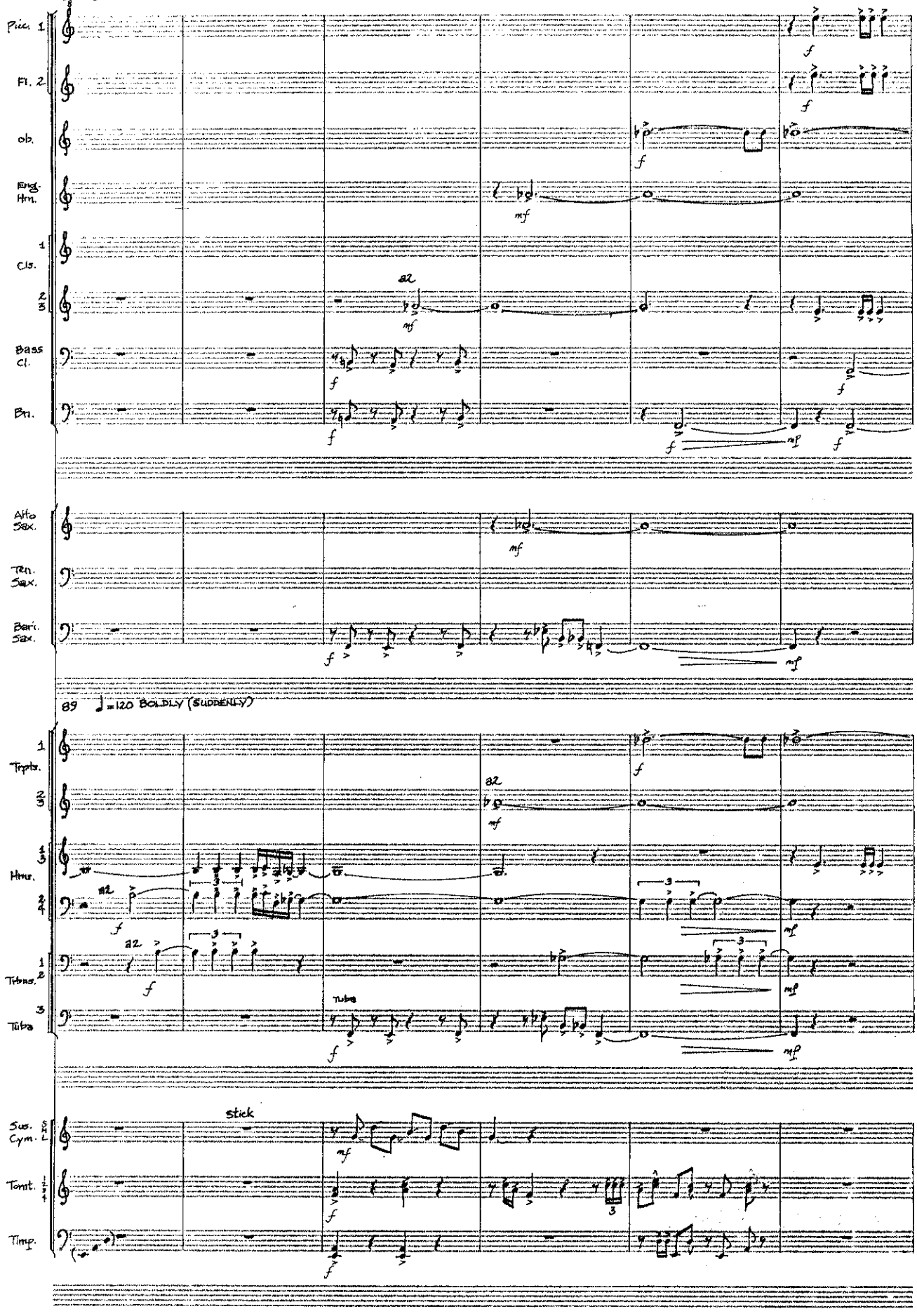

Fls.
ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpts.
Hrns.
Trbns
Tuba
Sus. Cym.
Tamt.
Timp
72
a2
3. Tuba

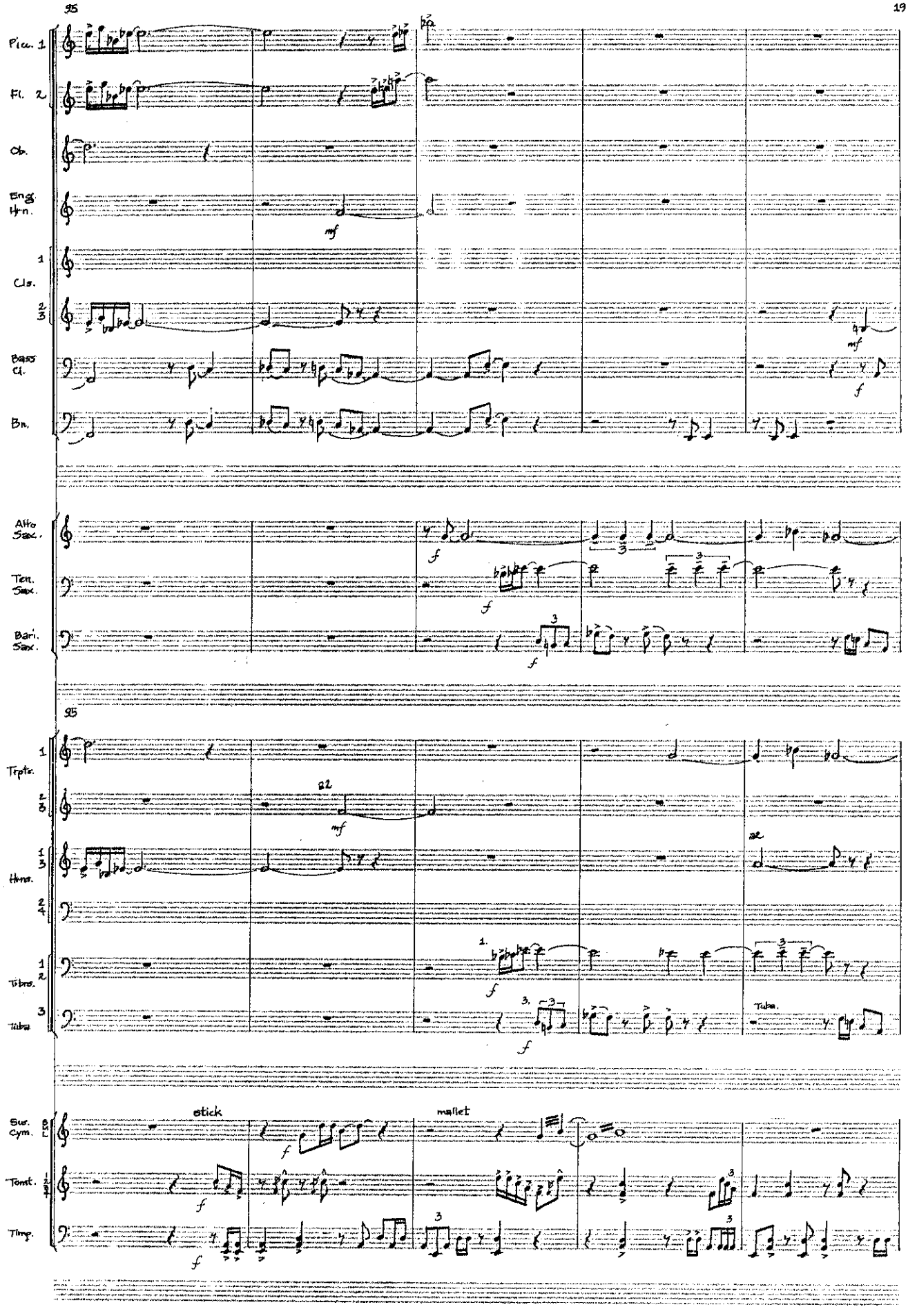
78


Fls.
Ob.
Eng. Hrn.
Cls.
Bass cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Trpts.
Hrns.
Tuba
Sus. cym.
Tomt.
Timp.
f
mf

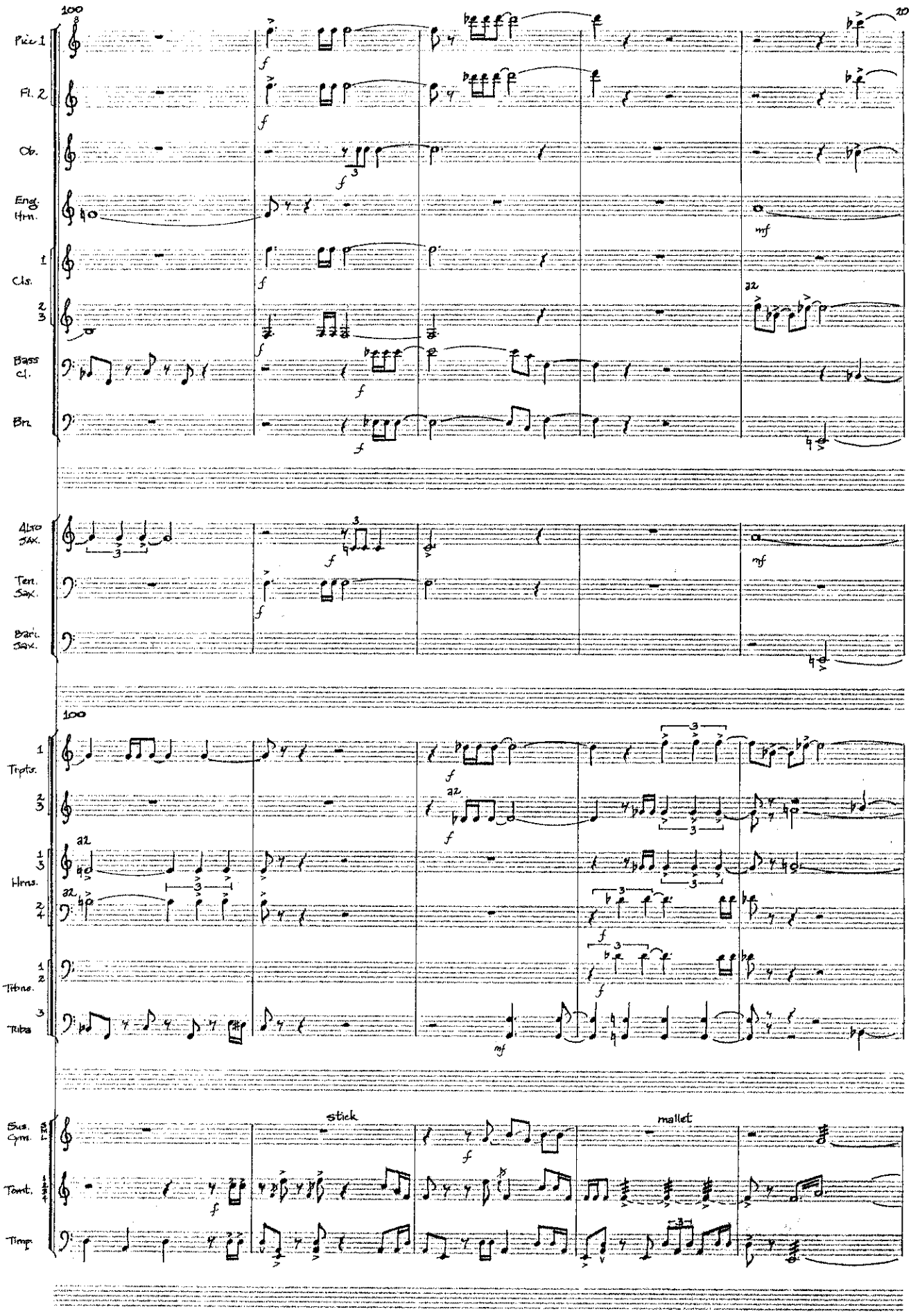

Picc.
♩=120
17
Fls.
Ob.
Eng. Hrn.
Clo.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
♩=120
Tpts.
Hrns.
Tbns.
Tuba
Sus. cym.
Timp.

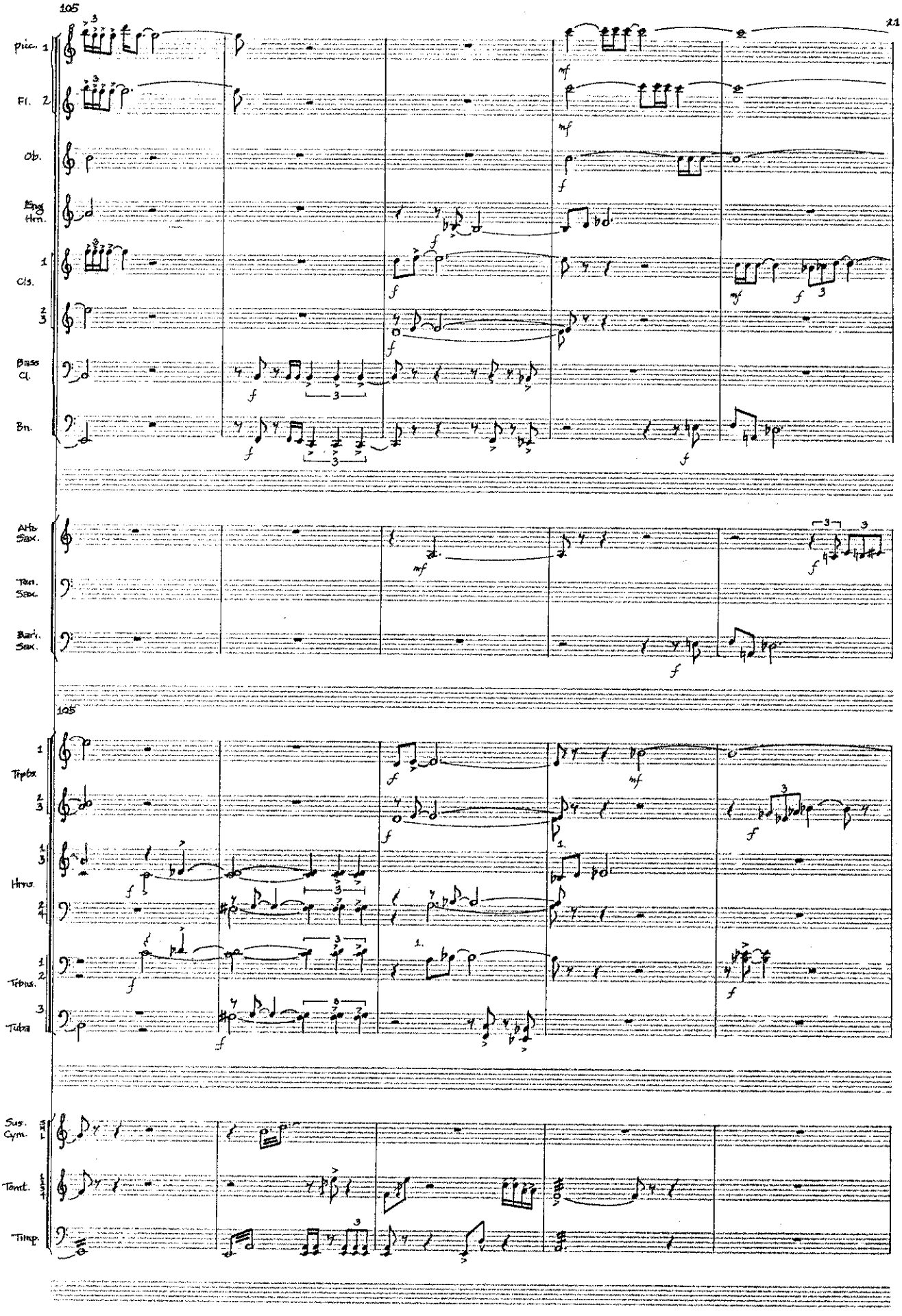
89 ♩ = 120 BOLDLY (SUDDENLY)

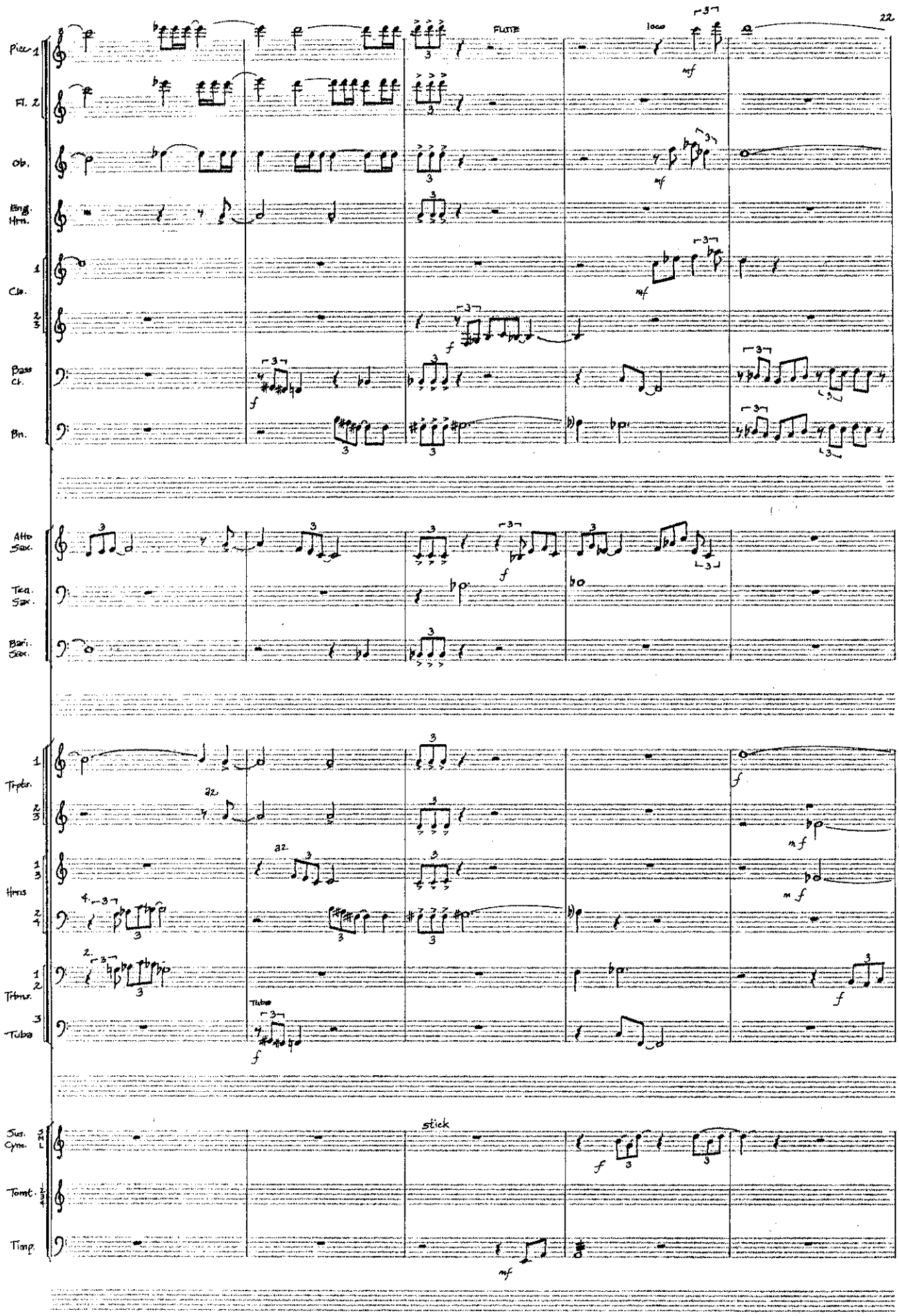


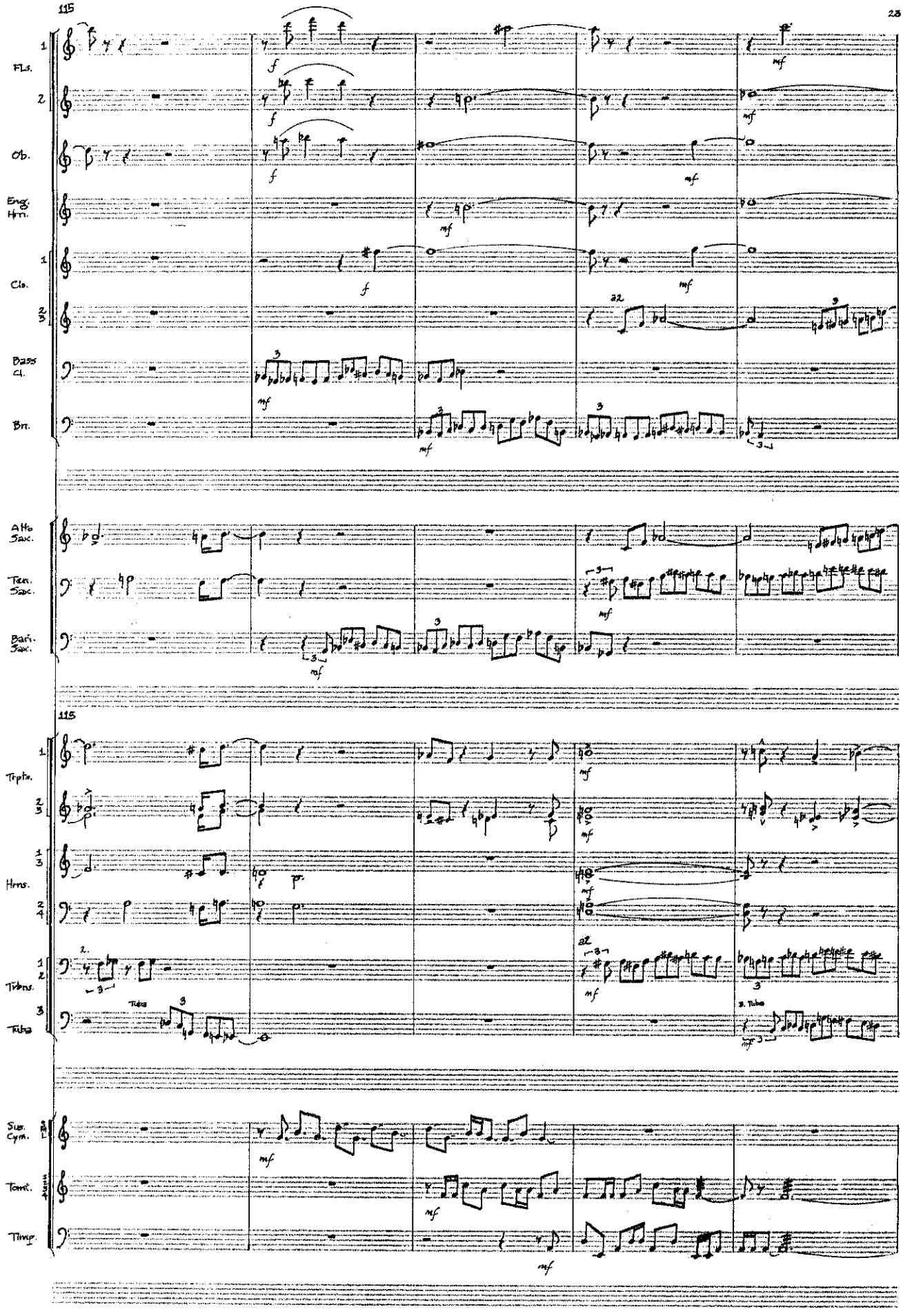


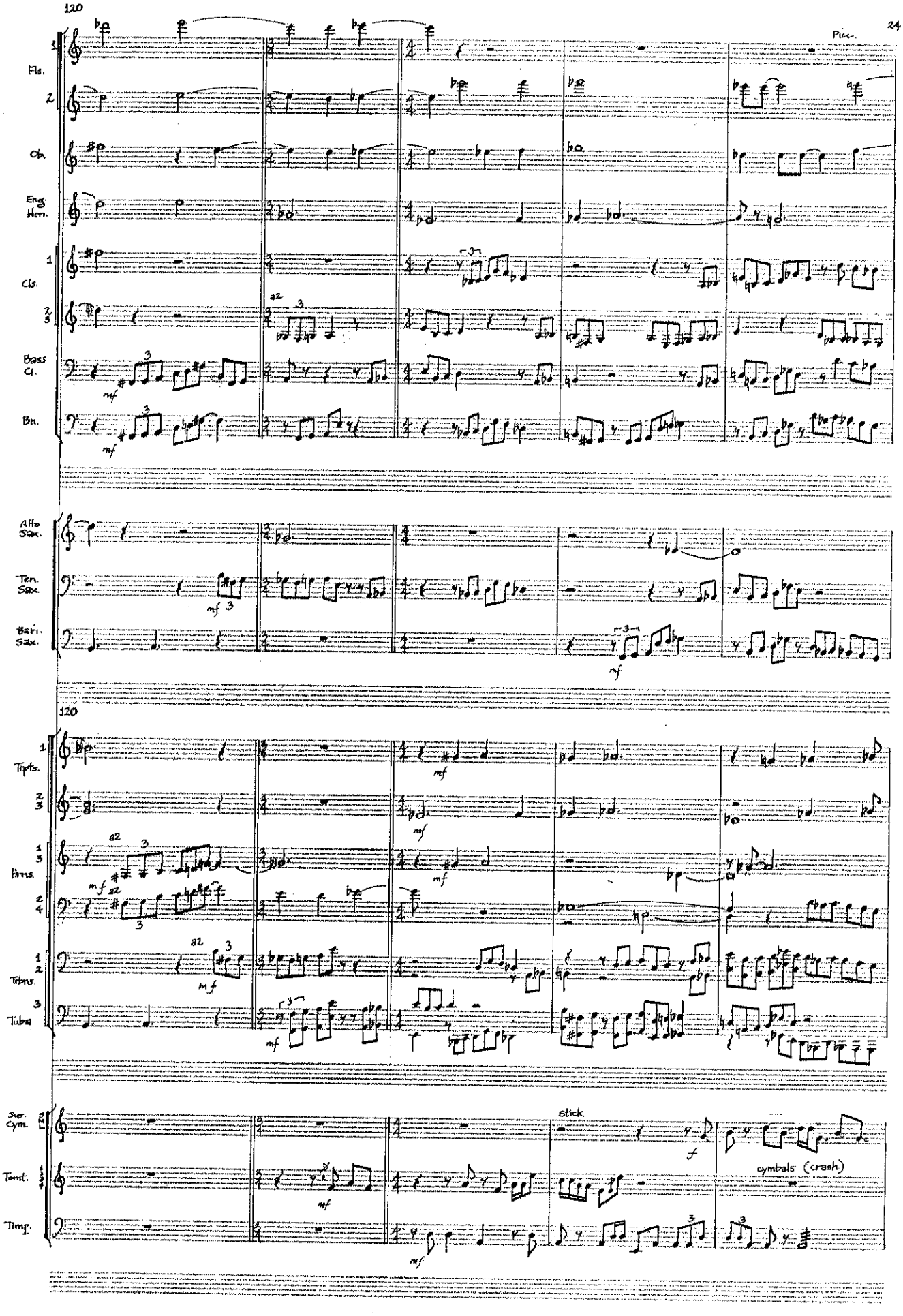
Circle Rose Print Co., Inc.

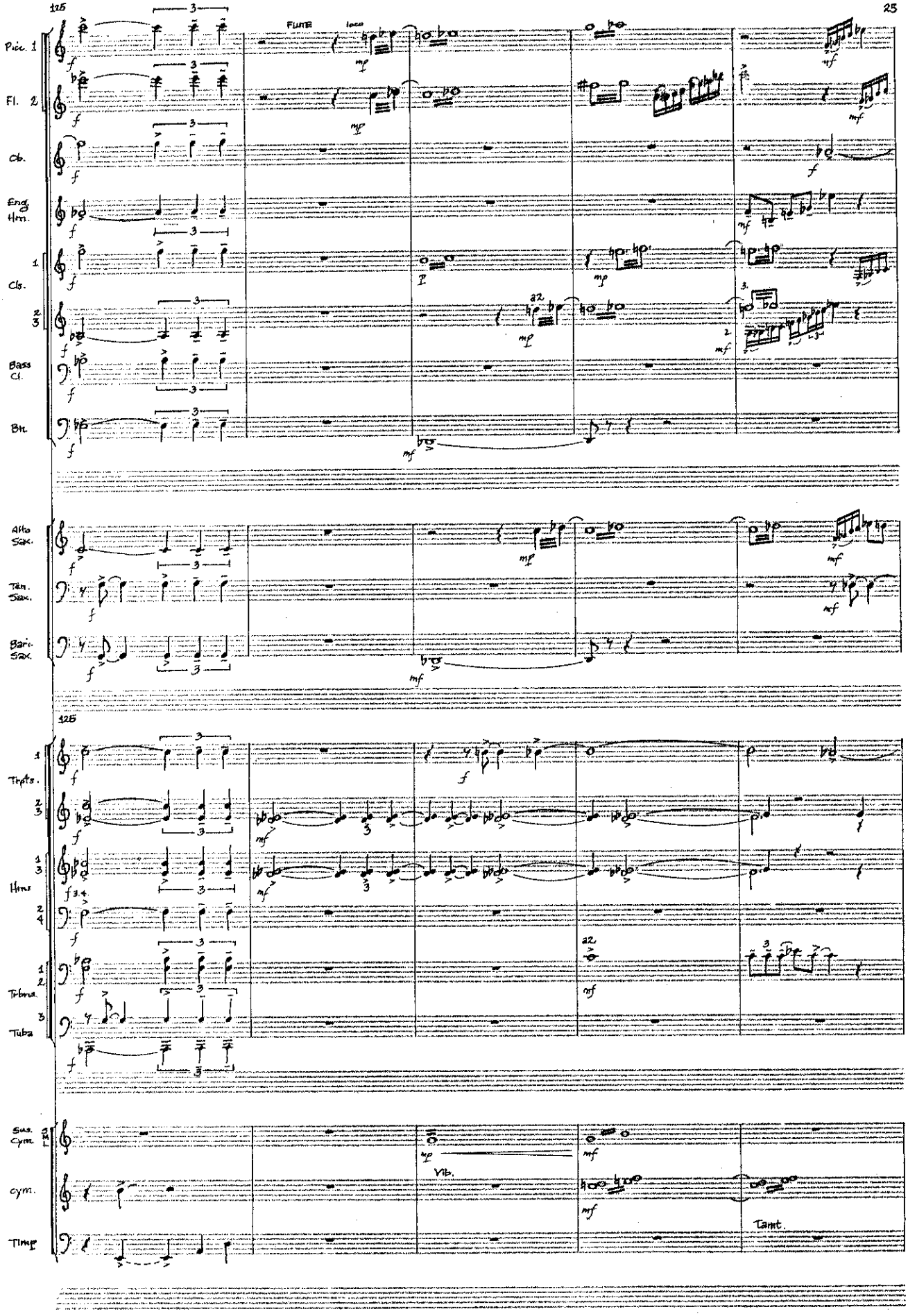

100
20
Picc 1
Fl. 2
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Triptn.
Hrns.
Tbns.
Tuba
Sus. Cym.
stick
mallet
Tomt.
Timp.


105
Picc. 1
Fl. 2
Ob.
Eng. Hrn.
Cls. 1
2
3
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
105
Tpts. 1
2
3
Hrns. 1
3
2
4
Trbns. 1
2
3
Tuba
Sus. Cym.
Tamt.
Timp.


Picc. 1
Fl. 2
Ob.
Eng. Hrn.
Cls. 1 2 3
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Trpts. 1 2 3
Hrns 1 3 2 4
Trbns. 1 2 3
Tuba
Sus. Cym. S M L
Tomt. 1 2 3 4
Timp.
FLUTE
loco
a2
Tuba
stick

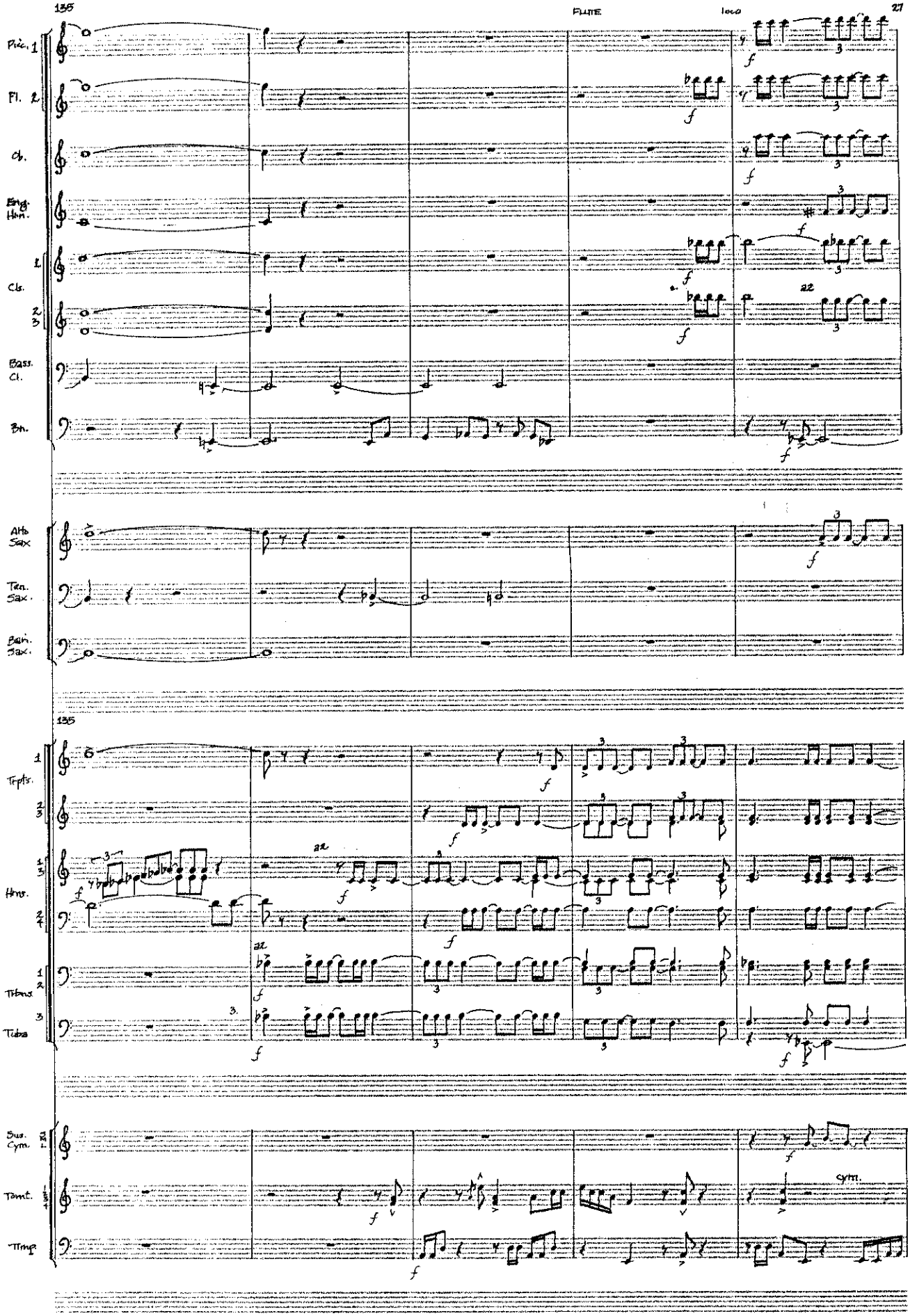

Fls.
Ob.
Eng. Hrn.
Clo.
Bass Cl.
Bsn.
Alto Sax.
Ten. Sax.
Bari. Sax.
115
Trpts.
Hrns.
Tbns.
Tuba
Sus. Cym.
Timp.

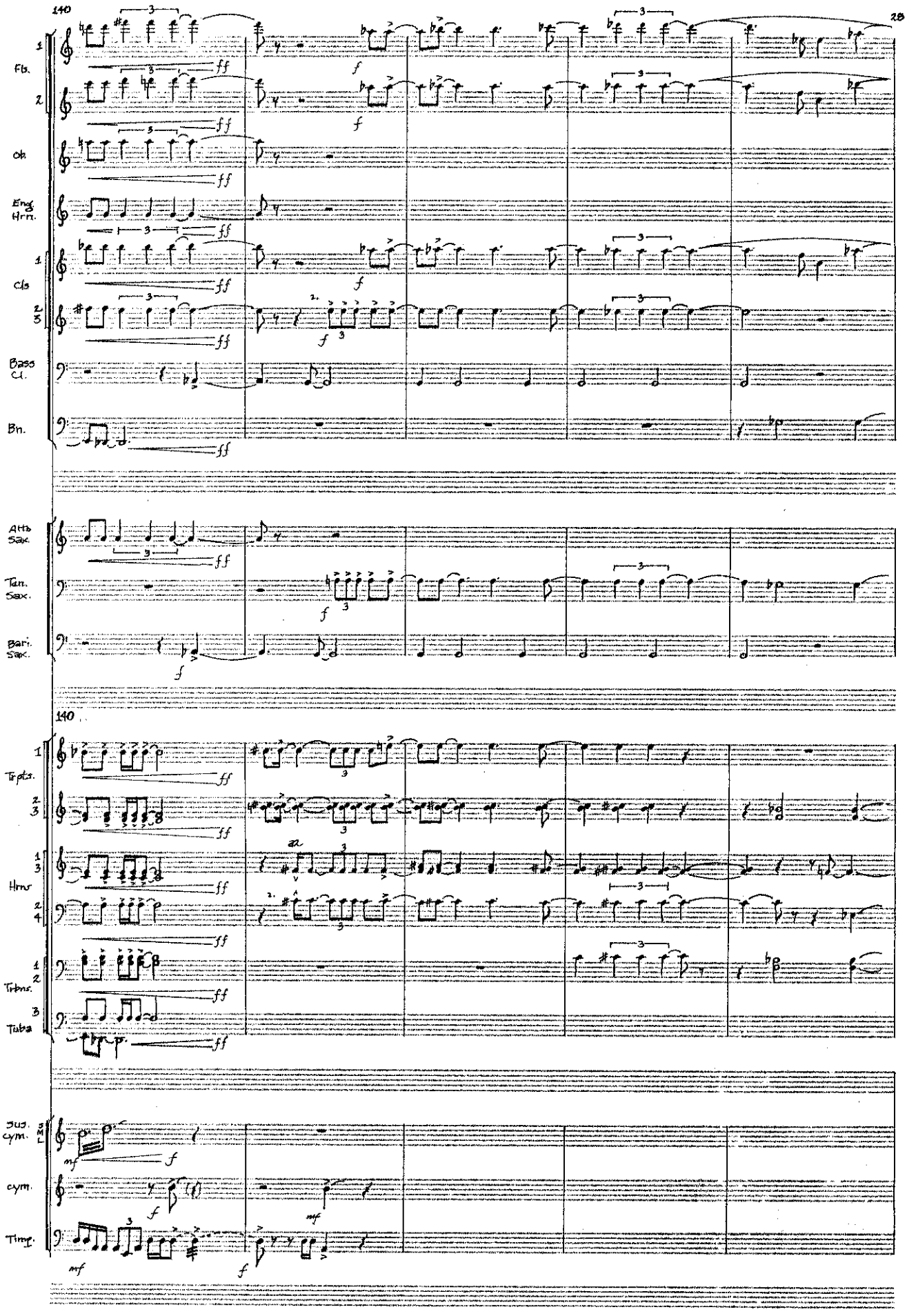

120
Picc.
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
120
Tpts.
Hrns.
Trbns.
Tuba
Sus. Cym.
Tomt.
Timp.
stick
cymbals (crash)

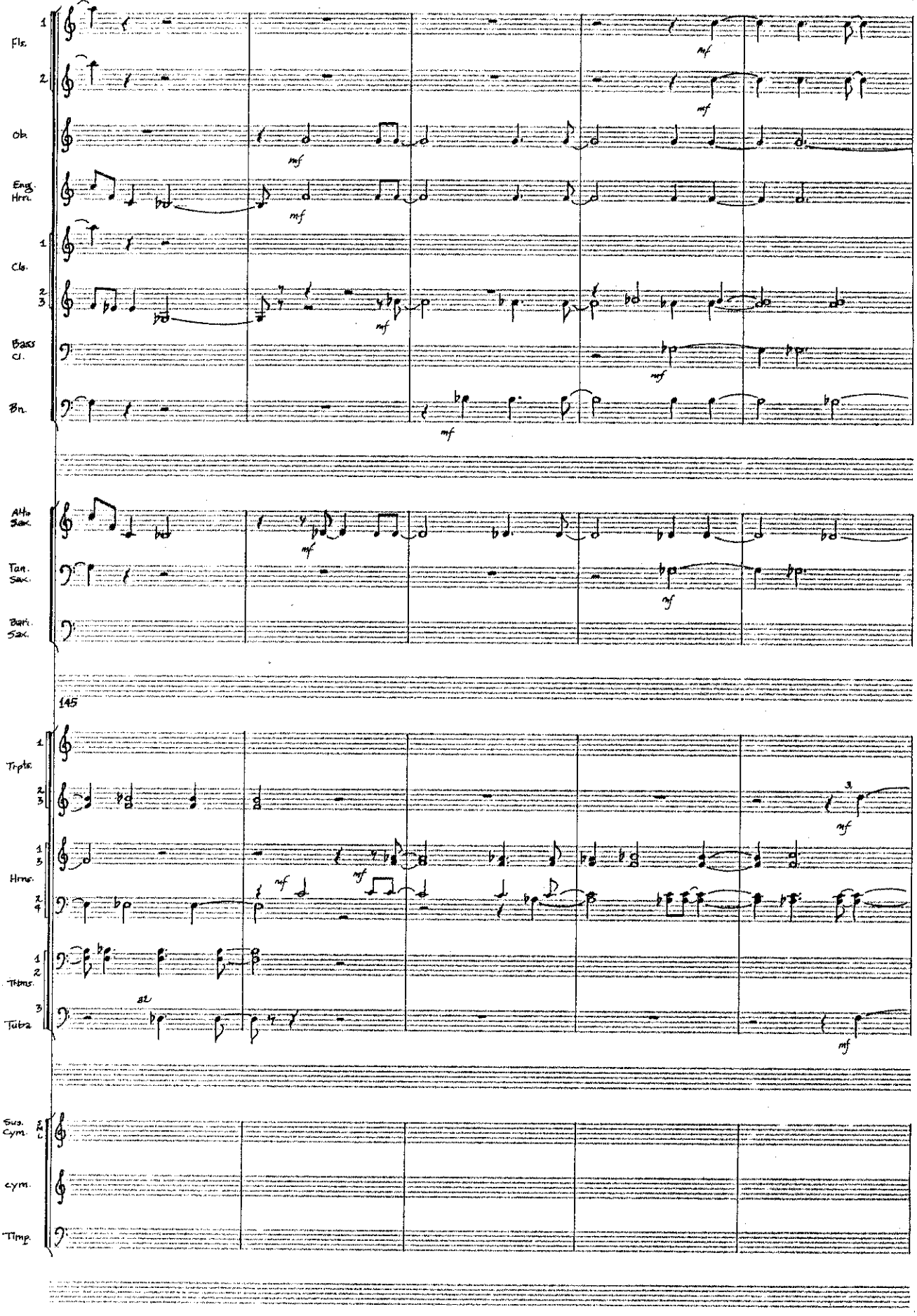

Picc. 1
Fl. 2
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bsn.
FLUTE
loco
Alto Sax.
Ten. Sax.
Bari. Sax.
125
Trpts.
Hrns
Trbns.
Tuba
Sus. Cym.
Cym.
Timp
Vib.
Tamt.

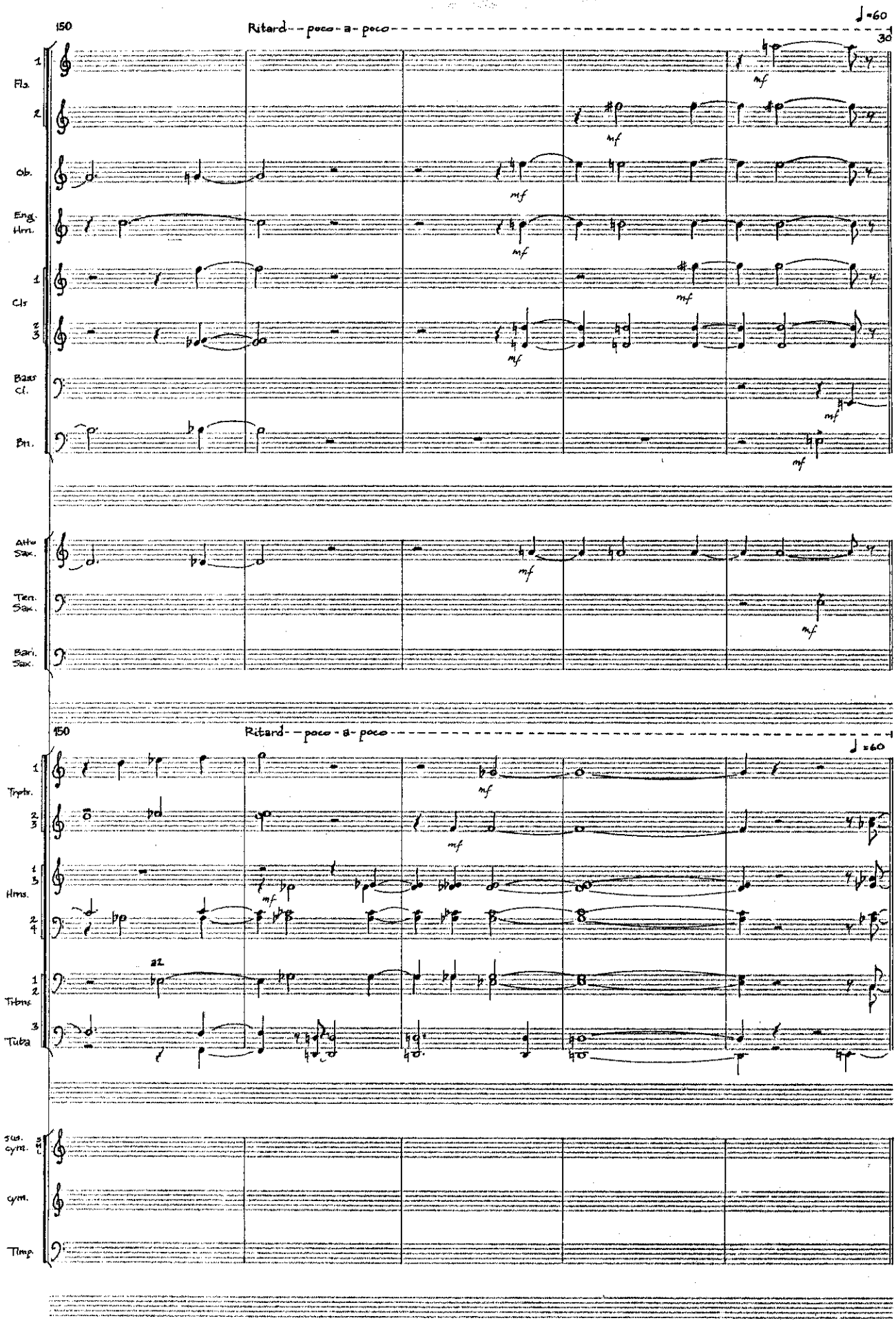
130

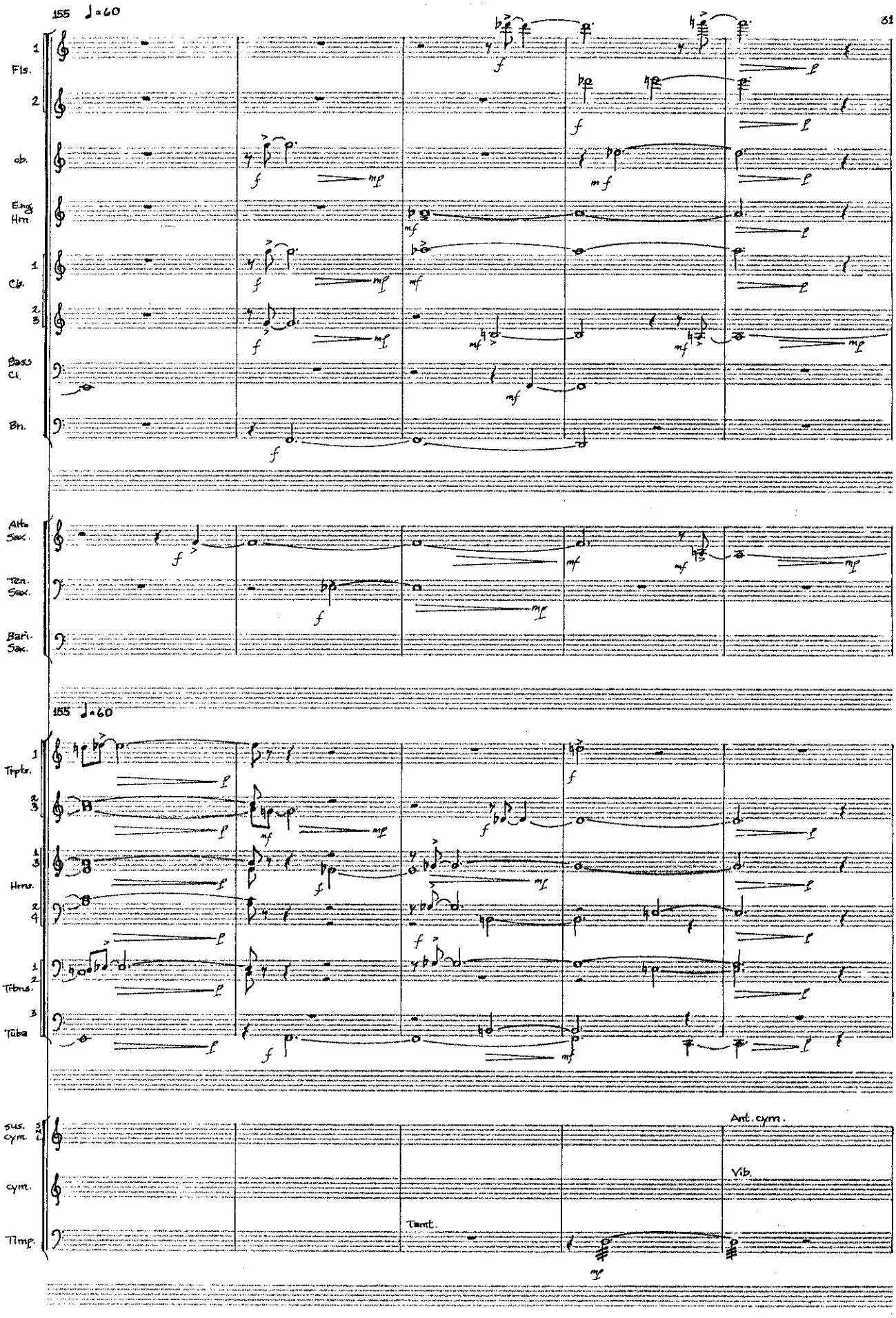
Picc. 1
Fl. 2
Ob.
Eng. Hrn.
Cls. 1
Cls. 2/3
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
130
Tmpts. 1
Tmpts. 2/3
Hrns. 1/3
Hrns. 2/4
Trbns. 1/2
Trbns. 3
8. Tuba
Tuba
Sus. Cym.
Vib.
cym.
Timt.

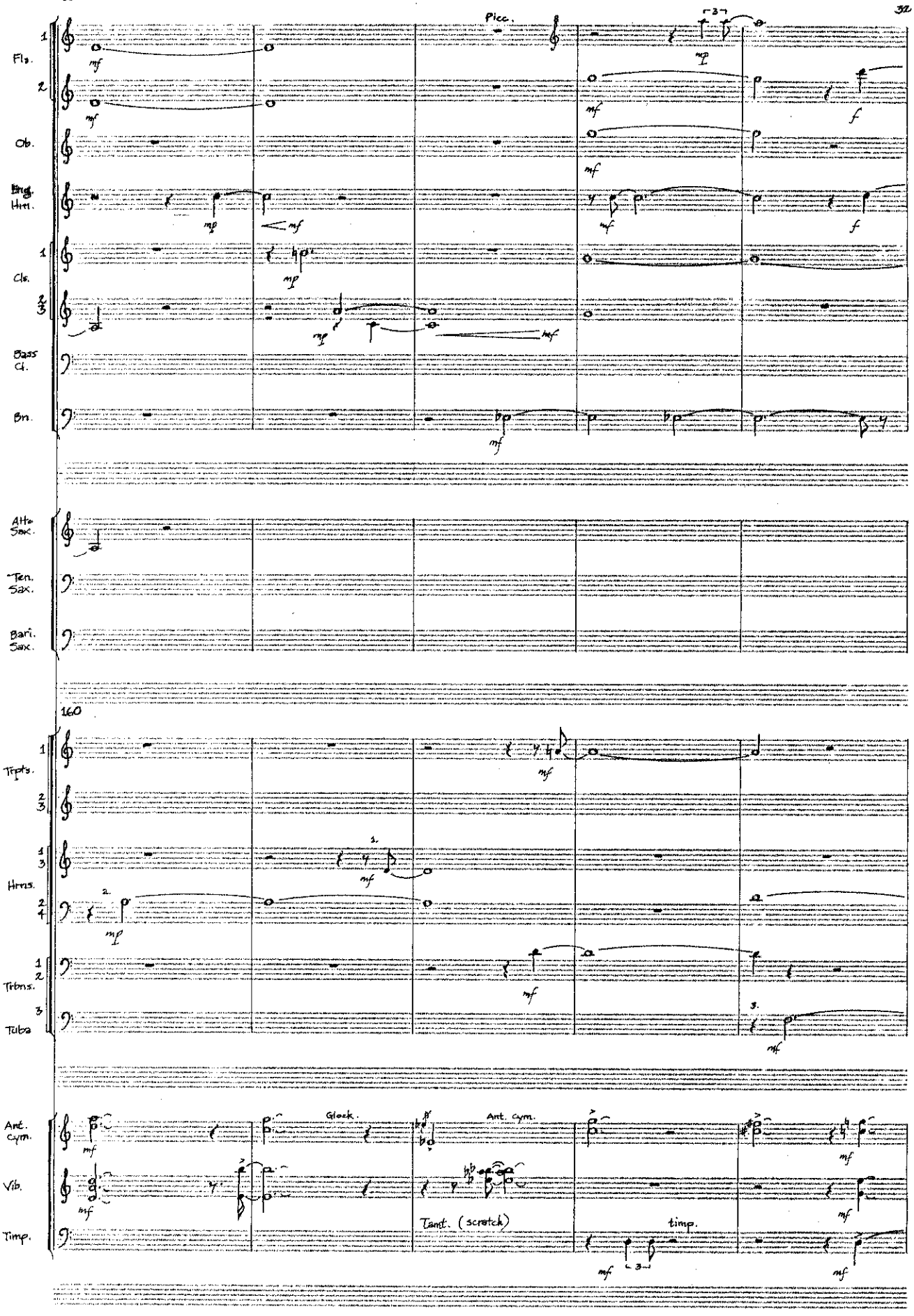

Picc. 1
Fl. 2
Ob.
Eng. Hn.
Cls.
Bass. Cl.
Bn.
Alto Sax
Ten. Sax.
Bari. Sax.
135
Tpts.
Hns.
Tbns.
Tuba
Sus. Cym.
Timp.
cym.

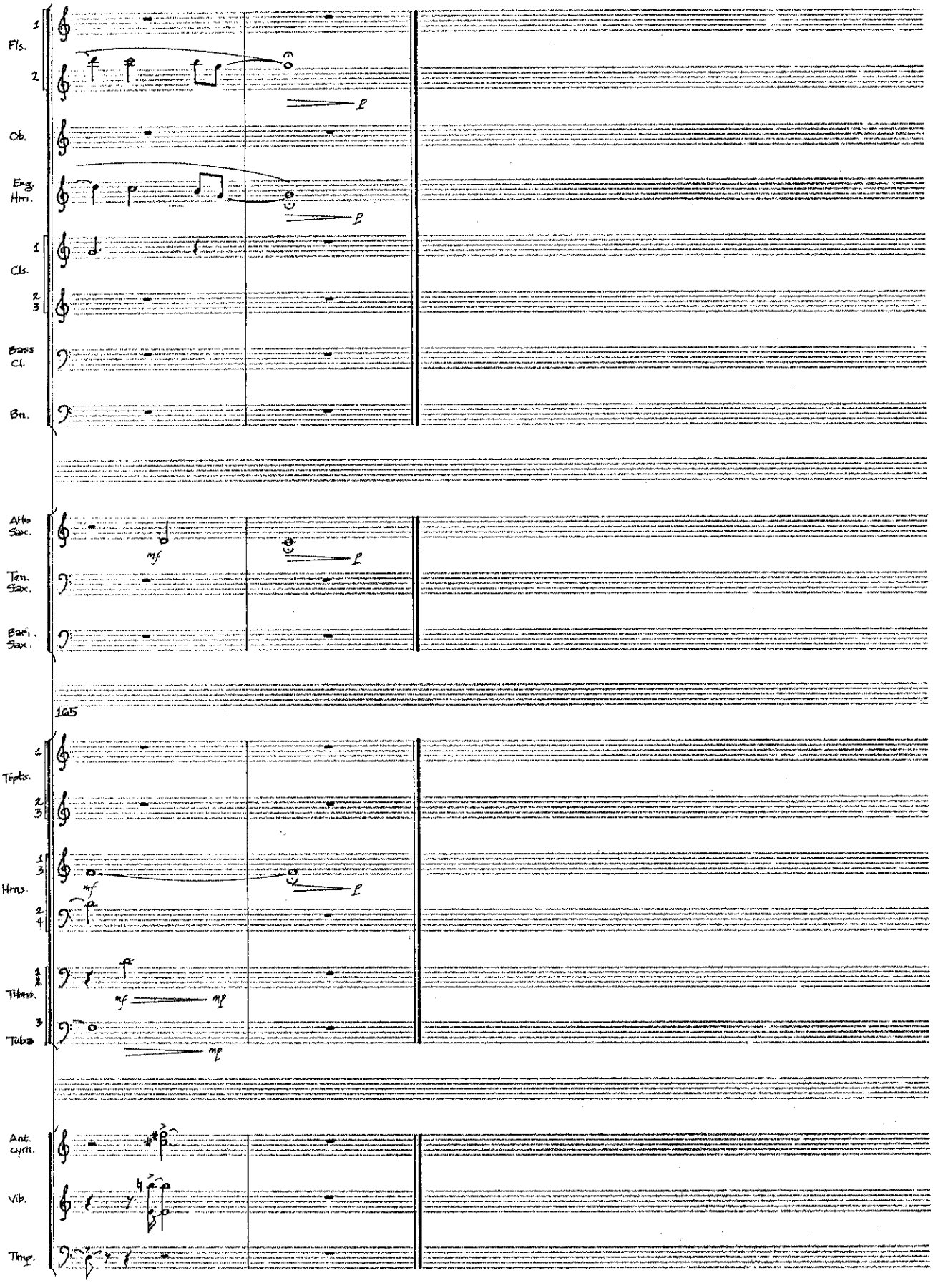

140
28
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
140
Trpts.
Hrns.
Trbns.
Tuba
Sus. cym.
cym.
Timp.


145
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
145
Trpts.
Hrns.
Trbns.
Tuba
Sus. Cym.
Cym.
Timp.


150
Ritard- - poco - a - poco
♩=60
30
Fls.
Ob.
Eng. Hrn.
Cls
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpts.
Hrns.
Tbns.
Tuba
sus. cym.
cym.
Timp.
mf
22


155 ♩=60
Fls.
ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
155 ♩=60
Tmpts.
Hrns.
Trbns.
Tuba
sus. cym.
cym.
Timp.
Tamt.
Ant. cym.
Vib.


Picc.
Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
160
Tpt's.
Hrns.
Trbns.
Tuba
Ant. cym.
Vib.
Timp.
Glock.
Ant. cym.
Tamt. (scratch)
timp.


Fls.
Ob.
Eng. Hrn.
Cls.
Bass Cl.
Bn.
Alto Sax.
Ten. Sax.
Bari. Sax.
165
Tpts.
Hrns.
Tbns.
Tuba
Ant. cym.
Vib.
Timp.
mf
f
mp