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Yarbrough, Stephen Lee

"AWAKE O JOY": A TRIO FOR FLUTE, VIOLA, AND PIANO. (ORIGINAL COMPOSITION)

The University of Oklahoma

D.M.A. 1983

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AWAKE O JOY

A TRIO FOR

FLUTE, VIOLA, AND PIANO

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

BY

STEPHEN LEE YARBROUGH

Norman, Oklahoma

AWAKE O JOY

A TRIO FOR

FLUTE, VIOLA, AND PIANO

A DISSERTATION

APPROVED FOR THE SCHOOL OF MUSIC

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CHAPTER I. ANALYSIS OF SCORE

AWAKE O JOY A TRIO FOR FLUTE, VIOLA, AND PIANO

INTRODUCTION

<u>Awake 0 Joy</u> represents an attempt to speak in a musical language whose nature is accessible to listeners of a wide variety of backgrounds. As such it makes some use of syntactical mannerisms common to the vernacular of twentieth century American Popular music. At the same time, it integrates those mannerisms into a more formalized compositional speech of carefully organized grammatical detail. The ensuing musical structure is thus "classical" in the sense of its assiduously elaborated formal design and "popular" in the sense of its openness to elements of vernacular expression.

This paper examines <u>Awake 0 Joy</u> in light of its stylistic, structural, and expressive characteristics. It uses the format of parametric analysis, detailing specific aspects of musical syntax as to their manneristic expression in definition of an individual musical language. It scrutinizes as well the functions and relationships of unfolding musical events as they contribute to the creation and perception of pattern and design. A concluding summation synthesizes the differing portions of analysis into a concise, synoptical whole.

Melody

The melodic structures of <u>Awake O Joy</u> are strongly rooted in their respective tonalities and are often of periodic nature in the sense of formal delineation through caesurae in antecedent/consequent relationship. A further sense of logical coherence is often achieved through the use of motives as generators of larger formal dimensions. Example 1, measures 9 through 13 of the full score, demonstrates the latter principle.



It can be observed that this melody consists of five repetitions of the same four note motive, the last repetition an octave higher. Outlining a perfect fourth by stepwise descent, the motive is transformed into the larger thematic unit of a phrase through the linkage of a changing rhythmic design. The varied repetition of that phrase creates a repeated phrase structure of even larger formal dimension. The rhythmic displacement of the motive produced by the eighth rest of measure 11 is so strong as to require a one bar extension of the repeated phrase for the effect of rhythmic and formal closure. That closing effect is heightened by the repetition of the motive an octave higher, and the stronger agogic accent produced by the longer 10/8 bar which ends the example.

Example 2, measures 58 through 65, shows the use of periodic structure with motivic integration.



The melodic curve of A leads to a non-conclusive (N.C.) cadence in measure 61, and that of B to a conclusive (C.) cadence in 65. The classic "question-answer" pattern of antecedent/consequent form is thereby produced. That pattern is reinforced by the symmetrical relationships of the periodic design as illustrated by the following chart:

CHART 1. Periodic Design

The motivic integration used in this example works in a manner different than that of example 1. Here repetitions of musical elements peculiar to sub-phrase "a" function to provide more a sense of internal unity than to generate a larger thematic form.

In example 2 the rhythms of sub-phrase "a", the first half of "a¹" and all of "a" are the same. The melodic contours of these extracts are similar or the same. The pitches are the same but for those marked "x". Sub-phrases "b" and "a¹" are completely different in function and

design from "a". These differences, some slight, some acutely obvious, lessen the aural characterization of "a's" varied repetitions as motivic builders of form. They point instead to the perception of phrase relationships within the larger periodic structure. The presence of an internal motivic unity thus provides greater coherence to the expression of that larger structure.

Yet another approach to these principles can be found in example 3, measures 22 through 30 of the full score:



The tonal shift of the second phrase from A-flat Lydian to D-flat Lydian, established by the accompanimental figuration, marks the juncture of antecedent/consequent structure, as does the rhythmic correspondence of measures 22 and 23 with measures 26 and 27. The symmetrical pattern of phrases A and A^1 (the latter with a cadential extension) again reinforce the expected design.

As in example 1, motivic repetition is used to produce larger thematic units, in particular those categorized as sub-phrases. Yet in example 3 those larger units are formed by repeating the given motive (bracketed) on different pitch levels as well as with different rhythms. The sense of motivic coherence is thus more overt

than that of example 2.

As these representative examples show, the melodies of <u>Awake O Joy</u> are intrinsically tonal and built upon the principles of periodic construction and motivic coherence. These aspects of melodic nature all allow the listener points of contextual reference by which to process and evaluate the syntactical components of relational discourse in music. A certain medium of intelligibility as regards the musical language is thus assured.

Harmony

The primary usage of harmony in <u>Awake 0 Joy</u> is that of underpinning and heightening the sense of goal-oriented direction consequent to a tonal style. In that sense it serves as a strong formative element in the articulation of pattern in aural structure. A secondary usage involves the coloristic aspects of harmony in terms of inducing various affective responses such as "light" or "dark", "sweet" or "bitter". These two harmonic functions, tension and color, may easily be broken into sub-categories and illustrated with examples idiosyncratic of their use in Awake 0 Joy.

The affective "colors" of <u>Awake O Joy</u> are those of bright, brilliant, or sunny hue created by the use of major triads as the basic harmonic unit. Often these triads are used as shown in example 4, measure 93. The triads here are in root position with no added tones of any kind, an effect similar to the use of primary colors in art.



Example 5, measures 74 through 76, shows arpeggiated major triads with an added major ninth, an often used harmony of somewhat richer, though still bright, sonority.



Example 6, measure 117, shows chords that could be analyzed as suspended fourths, quartal harmony, or as the results of melodic motion in the upper voice.



However analyzed, they maintain a brightness of sound similar to the

previously illustrated tertian harmony. In this they further reflect the composer's intention to produce through harmony the affect of joy.

That aspect of harmony which produces a sense of tension (and its consequent resolution) implies also a sense of goal directed motion and an articulation of structure. In <u>Awake 0 Joy</u> goal directed motion occurs within formal sections as a result of establishing, departing from, and returning to a given tonic. Example 7, measures 56 through 65 of the full score, demonstrates this principle with the progression B-flat - F^7 - B-flat - E-flat - B-flat. The excerpt serves as accompaniment to Theme II, main theme of the work's second section.







On a larger scale, a sense of goal directed motion is generated by the tonal relationships from section to section within the broader outlines of compositional structure. A chart revealing those relationships reads as follows:

CHART 2. Tonal Relationships by Section

SECTIO	DN	TONALITY	MEASURES
Theme Theme	I TT	B Major B-flat Major	9-53 56-89
Theme	III	D-flat Major	93-130
Theme	II	B-flat Major	131-164
Theme	I	B Major	165-217
Coda		B Major	222–236

Other tonal relationships besides these are also important as each large section is broken into several smaller ones. At the highest level though, the principle of statement, departure, and return is clearly seen as it applies to tonal movement and direction.

One factor relating to the accessibility of <u>Awake 0 Joy</u> is its regularity of harmonic rhythm. Some sections have a harmonic change generally every two bars, measures 95 through 104 a case in point. Some have a repeating harmonic ostinato, as at measures 105 through 112 and 113 through 116. Others give a harmonic rhythm that changes at every two, three, four or six bars as at measures 22 through 53. Whatever the rate of harmonic change, it occurs at an interval easily assimilated by the listener. In this sense it is conventional by nature.

The articulation of structure by harmonic means is a common occurence in Awake O Joy. A frequent progression demarcating sections

is that of a tonal shift a major or minor third above or below the tonic of the section just left. Example 8, measures 21 and 22, shows just such a shift from the first to the second of three inner sections within the first Theme I section.



The tonal shift here is from E Lydian to A-flat Lydian, the A-flat enharmonically a major third higher than the E. Other factors beside the harmonic shift articulate the structural juncture, most noticeably the change of instrumentation, melodic style and accompanimental figuration. Still, the harmonic shift is perhaps the more dramatic and immediately perceptible factor of sectional demarcation. This articulating role of harmony becomes even more apparent when seen on the charts of structural analysis given with the discussion of form.

Harmonic functions of tension and color play a dynamic role in the stylistic, structural and expressive being of <u>Awake O Joy</u>, as shown by the preceding examples. The substantive contributions of harmony to the tonal language of Awake O Joy are thereby confirmed.

Rhythm

The rhythmic patterns of <u>Awake O Joy</u> are the result of interactions between the pulse unit of the given meter and its subdivisions into regular and irregular (asymmetrical) units. In the Theme II section of <u>Awake O Joy</u> (measures 56 through 89 and its repeat at measures 131 through 164) the half note pulse receives its normal quarter note division. The meter of the Theme III section (measures 93 through 130) is 6/4, but its eighth note subdivision is grouped into asymmetrical units. Example 9, measures 117 and 118, demonstrate this concept.



Here the subdivided eighths are grouped into an asymmetrical pattern of 3 + 2 + 3 + 2 + 2. Such a pattern could be conducted in 6/4, but because of the notated grouping would better be conducted in an uneven five beat pattern as shown in example 10.



A similar illustration may be found in the large Theme I section, measures 9-55. Here the predominating meter is 8/8 divided asymmetrically into groups of 3 + 3 + 2. Example 11, measures 9 and 10, are typical of this section.



Another type of rhythmic pattern found in <u>Awake 0 Joy</u> is one in which regular simple or compound meters are followed by those of an asymmetrical cast. Measures 5 through 8 are each in a different meter, 3/4, 5/8, 3/4, and 7/8. Example 12 shows a melodic extract demonstrating the rhythms that result from this type of changing meter design.



The asymmetrical divisions of rhythmic units, whether the result of changing meters or irregular groupings within the bar, create a syncopated lilt of energetic, vigorous quality. It was the composer's intention that they serve to render <u>Awake O Joy</u> an awakening, bracing tonic to the condition of joy.

Form

<u>Awake O Joy</u> is a combination of arch and sonata forms. Characteristics of each are inherent within its expression. A chart showing these respective qualities in brief outline would look as follows:

CHART 3. Brief Outline of Form

ARCH FORM	SONATA FORM
Introduction	Introduction
Theme I	Theme I
	EXPOSITION
Theme II	Theme II
Theme III	Development
Theme II	Theme II
(Intro.)	(Intro.) RECAPITULATION
Theme I	Theme I
Coda	Coda

The strongest aural impression is that of arch form, especially as the Theme I and Theme II sections are repeated verbatim but for mirror reversal, Theme II, Theme I. However, the Theme III section does function like the development section of sonata form.

A more detailed formal chart shows that each of the major sections can be broken down into three or four smaller sections. Often these sections are developmental in themselves. A legend of symbols and abbreviations may be found appending the following analysis.

CHART 4. Aural Analysis of Form



A^b Lydian D^b Lydian A^b Lydian CM chord C Lydian F Lydian C Lydian A Major Chord

CHART 4. continued







CHART 4. continued



Th. III cont.

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 $A^{1} (5)$ $\frac{6}{4} \xrightarrow{a} \sqrt{a} \xrightarrow{b} \sqrt{a^{1}} \sqrt{c} \xrightarrow{a^{2}} \frac{\text{Trans. to}}{2} \xrightarrow{3} \frac{3}{1 \text{ Intro. to}} \frac{\text{Th. II}}{2}$ $G \xrightarrow{b} A \xrightarrow{G}$ $D \qquad D$



CHART 4. continued



Th. I cont.

.

в 3	^B ¹ ③	A^{1} 2^{1}	A (2)	Sect. 12
(as before)	(as before)	(as before)	(slightly changed	Trans. begins w/rep. of last m. of A; transposes
A ^b Lydian, etc.	C Lydian, etc.	E	D ^b	the motive in disjunct intervals

CHART 4. continued

Coda

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LARGE FORM

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LEGEND FOR CHART 4

accomp. - accompaniment cad. - cadence chds. - chords cont. - continued ctpt. - counterpoint dbl. pd. - double period ext. - extension intro. - introduction maj. - major m. - measure mm. - measures mot. - motive phr. - phrase prep. - preparation rep. - repeated sect. - section Th. - theme trans. - transition vla. - viola w/ - with B^b - Major key f# - minor key 2 - thematic example - caesurae

- phrase

Some sections or groups of measures possess a multiplicity of musical functions. Some use well known compositional techniques or stylistic conventions such as an underlying structural foundation. The following chart provides further commentary for such passages. Circled numbers refer, as on the preceding chart, to thematic examples.

CHART 5. Formal Commentary

SECTION	COMMENTS	TONALITY
measures		
Th. I A 2 9 - 13	a phrase built upon repetitions of a descending stepwise motive outlining a perfect fourth	В
18 –19	a transition phrase serving both as an extension of the previous phrase and an anacrusis to the two following bars; 2 combined with its own variant	
20 -21	a two bar transition which serves as accompanimental preparation for the B section of Th. I	
B 3 22 -31	a lyric double period integrated by the motive of ②	A ^b , D ^b , C, and F Lydian
40 -41	a cadential extension of the preceding phrase which also serves as rhythmic preparation for section A^1 of Th. I	A Major Chord
$A^{1} (2^{1})$ 42-53	2 transposed and varied by free mirror inversion	E, F, E ^b , D ^b Major
54-55	transition to Th. II through extension of motive from 2	
56-57	figuration of B ^b major chord serving as introduction to Th. II	B ^b Major

CHART 5. continued

SECTION	COMMENTS	TONALITY
measures		
Th. II A (4) 58-73	lyric double period (repeated) with motivic integration	B ^b Major
74-81	transition or B of Th. II; prepares for new tonality of following section while giving enough contrast to allow varied repeat of A without its becoming tedious	G, blend of major and mixolydian
A ¹ (4) 82-89	transposed repeat of A with new counterpoint; thickening of texture, rise to upper ranges leading to climax	B Major
Intro. 2 90-92	introduction to Th. III through use of ②; also serves as climactic point of Th. II	A ^b Major
Th. III A (5) 93-104	Th. III derived or developed from Th. I; A (5) develops the free mirror inversion of (2) in a subsection built upon the following standard blues progression:	D ^b Major
	mea. 93 94 95 96 97 98 99 100 101 102 103 104 chd. I I I I IV IV I I V IV I I	
105-108	introduction to B of Th. III; uses accompaniment derived from 5	f# minor
в б 109-116	contrasting melody whose last phrase creates a closing effect through careful placement and iteration of pitches within the tonic (F#) triad	f# minor F# Major
a ¹ (5) 117-127	a simpler statement of A lacking the elaborate ornamentation of its first appearance; ② combined in both original and mirror inversion forms	D Major
128-130	a transition back to Th. II based on a sequence of 5	
131-132	figuration of B ^b Major chord serving as introduction to Th. II	B ^b Major

CHART 5. continued

SECTION	COMMENTS	TONALITY
measures		
Th. II	a verbatim repeat of measures 58-89	B ^b Major,
133-104		G Major - mixolydian
		B Major
Th. I 165-217	a verbatim repeat of measures 1 - 53	B Major A ^b , D ^b , C, F Lydian;
		E, B, E, D ^b Major
218-221	transition to Coda; begins with repeat of last measure of A from Th. I (②); transposes the motive sequentially	D ^b Major B Major
Coda Sect. 1 (2^2)	a new and extended elaboration of ② over a dominant pedal	B Major
222-228		
Sect. 2 (2^2)	An apotheosis of 2 with fuller scoring over a tonic pedal	B Major
229-236		

Changes of timbre and texture also play a significant role in formal delineation. The change from flute, viola, and piano at measures 66 through 73 to piano alone at measure 74 is an emphatic signal to the awareness of a new formal section. The change of texture from the two part accompanied polyphony of measures 93 through 104 to the purely homophonic texture of measures 105 through 116 likewise produces the same effect.

In summation, it may be seen that the structural pattern of arch form predominates over that of the sonata. Most of the tonal relationships are to foreign keys, the larger thematic sections contain easily discernible sub-sections of strong melodic content, some developmental, and the development itself is very square cut, far more symmetrical than most sonata forms would admit. The recapitulation consists of verbatim repeats of the two thematic sections, but in reverse order, and the coda is a climactic apotheosis rather than a simple closing section of cadential nature. Though some of these ideas can be found in twentieth century adaptations of sonata form, the clearly distinctive sectionalization of arch form is the palpably predominant force of structural expression.

CONCLUSION

<u>Awake O Joy</u>, a single movement trio for flute, viola, and piano, is written in a neo-romantic style emphasizing careful crafting of thematic relationships. Generally fast in tempo, it is set in an arch form of an easily discernible sectional pattern whose middle section serves a developmental as well as contrasting purpose. Its melodies are cast in tonal designs of periodic form and are often unified motivically. Its harmonies make use of the brighter affects of tertian structures while creating a strong sense of tonal motion and formal articulation. The rhythms of <u>Awake O Joy</u> are often highly syncopated, asymmetric patterns, the result of changing meters or irregular groupings within a given bar. Making use of some mannerisms peculiar to the vernacular of twentieth century American Popular music, <u>Awake O Joy</u> strives to be accessible without losing the compositional integrity of a well-developed musical discourse.

CHAPTER II. SCORE: AWAKE O JOY

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