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## Yarbrough, Stephen Lee

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

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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

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# AWAKE O JOY <br> A TRIO FOR <br> FLUTE, VIOLA, AND PIANO <br> 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

Awake 0 Joy 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 Awake 0 Joy 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 sumnation synthesizes the differing portions of analysis into a concise, synoptical whole.

Melody
The melodic structures of Awake 0 Joy 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 " $a^{1}$ " 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 " $a$ " 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 $A^{l}$ (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 Awake 0 Joy 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 Awake 0 Joy 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 Awake 0 Joy 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 Awake 0 Joy 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

| SECTION | TONALITY | MEASURES |
| :--- | :--- | ---: |
| Theme I | B Major | $9-53$ |
| Theme II | B-flat Major | $56-89$ |
| 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 Awake 0 Joy 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 0 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 Iydian, 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 Awake 0 Joy, as shown by the preceding examples. The substantive contributions of harmony to
the tonal language of Awake 0 Joy are thereby confirmed.

Rhythm
The rhythmic patterns of Awake 0 Joy 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 Awake 0 Joy (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 Awake 0 Joy 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 Awake 0 Joy an awakening, bracing tonic to the condition of joy.

Form
Awake 0 Joy 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 |
| Theme II |  |
| Theme III | Theme II |
| Theme II | Development |
| (Intro.) | Theme II |
| Theme I | (Intro.) |
| Coda | Theme I |

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

```
INTRO. (1)
```




Th. I (2)


A (2) - Rep. Phr.


First 2 mm . resemble a variant of (2); last 2 mm. = rhythmic grouping d.d. d,_or 3+3+2. Thus 4 mm . = almost a 2nd variant of (2). However, mm. $3 \& 4$ are
accomp. prep. for B. $\stackrel{\leftrightarrow}{\omega}$


B
TONALITY

Th. I cont. (3)


B (3) - dbl. pd.
$B^{1} \quad(3)$
$\stackrel{a}{2} \stackrel{b}{2}-\sqrt{a^{1}} \frac{a^{2}}{2}+2$ ext.

$A^{b}$ Lydian $D^{b}$ Lydian $A^{b}$ Lydian CM chord C Lydian F Lydian C Lydian A Major Chord

CHART 4. continued
Th. I cont.


## Th. II (4)




A (4) Rep.
$B^{b}$
(flute)

$\mathrm{B}^{\mathrm{b}}$ (chds: G-F-C-D)
(piano) (piano and viola)

CHART 4. continued


Th. III (derived, or developed, from Th. I) (5)

A (5)



CHART 4. continued

Th. III cont.
$\mathrm{A}^{1} \quad(5)$

D
D

Th. II
A (4)
A (4) rep.

$\stackrel{\text { Transition, or } \frac{B}{4} \text { as }}{4}+{ }^{\text {before }}$
$B^{b}$
(viola)
$B^{b}$
(flute)
$B^{b}$
(piano) (piano and viola)

CHART 4. continued


Th. I cont.

| B (3) | $B^{1}$ (3) | $A^{1} 2^{1}$ | A (2) | Sect. 1 ----------------2 |
| :---: | :---: | :---: | :---: | :---: |
| (as before) | (as before) | (as before) | (slightly changed at the end) | Trans. begins w/rep. of last m. of $A$; transposes |
| $A^{\mathrm{b}}$ Lydian, etc. | C Lydian, etc. | E | $\mathrm{D}^{\text {b }}$ | the motive in disjunct intervals |

## CHART 4. continued

Coda


LARGE FORM

| Th. I | Th. II | Th. III | Th. II | Th. I |
| :---: | :---: | :---: | :---: | :---: |
| $A B B^{1} A^{1} A$ | $\begin{gathered} A A \underset{T r}{\operatorname{Tr}} . A^{1} \\ \text { or } \end{gathered}$ | $\text { AB A }{ }^{1}$ | $\begin{gathered} A A \operatorname{Tr} \cdot A^{1} \\ \text { or } \\ \text { B } \end{gathered}$ | $A B B^{1} A^{1} A$ |

## IEGEND 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
f# - minor key
(2)- thematic example
```

$\qquad$

``` - 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


CHART 5. continued

SECTION
COMMENTS
TONALITY
measures


CHART 5. continued

SECIION
measures


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 aiscernible 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.

Awake 0 Joy, 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 Awake 0 Joy are of'ten 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, Awake O Joy strives to be accessible without losing the compositional integrity of a well-developed musical discourse.












(1)



















$\angle z$









$\qquad$


APPENDIX

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