To the Graduate Council:

I am submitting herewith a thesis written by Timothy Mark Chambers entitled Piano Quintet I. I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree Master of Music, with a major in Music.

Kenneth Jacobs, Major Professor

We have read this thesis
and recommend its acceptance:

Accepted for the Council:

Associate Vice Chancellor and
Dean of The Graduate School

Piano Quintet I

A Thesis
Presented for the
Master of Music
Degree
The University of Tennessee, Knoxville

Timothy Mark Chambers
August 1996

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ABSTRACT

The purpose of this study is to show the influences of various twentieth century compositional techniques on "Piano Quintet I" by Timothy Mark Chambers and to place the work in its proper historical context. The works cited were analyzed using techniques specific to each work. For example, it would be impossible to analyze the music of Arvo Pärt using traditional Roman numeral analyses. Instead the serial technique created and adapted by Pärt was used to discover the theoretical processes that lie behind his music. The results of each of the works cited were compared to the "Piano Quintet I", where pertinent, to show the direct influence on the music contained within the quintet. This places the "Piano Quintet I" in an historical context by showing the compositional techniques that preceded it, that are in use by composers today, and were drawn on to compose the work. This study also shows the attempt to unify the diverse styles of composition into a single organic structure.

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Piano Quintet I

INTRODUCTION

The Piano Quintet I of Mark Chambers is conservative in its approach to the traditional ensemble of two violins, viola, cello, and piano. It is a work that makes use of certain 20th century techniques and has been influenced by the composers Arvo Pärt, Henryk Górecki, Charles Ives, John Harbison, Michael Torke, and Igor Stravinsky.

Piano Quintet I is in two movements and follows a ternary format. The first movement, **Adagio Sostenuto,** is sparse in its textures while the second movement, marked **Agitato Marcato,** is thick and condensed. At the end of the second movement is a return to the first theme, **Adagio Sostenuto,** but stated in a more homophonic texture as to not be a direct return to the original movement.

MOVEMENT I

The first movement, is through composed and opens in a style directly influenced by the style of Arvo Pärt (1935 –). Pärt's style, called "tintinnabulation", is a strict serial technique. Serialism is a compositional style where the parameters of the music are predetermined through certain rules to which the composer adheres with varying degrees of consistency.

The technique of "tintinnabulation" was conceived for vocal music, though Pärt has transferred the style to instrumental music as well. As a melody is played another line will accompany it with the notes of the tonic triad. Both the melody and the accompaniment are controlled with separate rules. This is illustrated in the opening measures of the "Kyrie" from Pärt's Berliner Messe (Figure 1). In the second measure of the work is the melody used in this movement. In the next measure is a transposition of the melody in the alto with an accompanying line in the soprano. The triadic accompaniment, in the soprano, is built on the notes of the tonic chord closest to the current melodic note. The choice of the accompanying note against the melodic is determined on what note the accompaniment started and where the previous note was in conjuntion with the melody. In this case the line starts on the note Bb, being the closest pitch of the tonic triad below the melody, and then alternates above, below, above, and below consecutively. The accompanying line will always alternate above and below the meloic line when the rules of "tintinnabulation" are being followed. This particular accompanying line is used throughout the entire "Kyrie" with variations, being inverted, in retrograde, or retrograde inversion. But the accompaniment line is not alone in being controlled by certain rules of the "tintinnabuli" style.

The melody also is restricted in what it can do. It can only move from the starting pitch

according to the number of syllables in the word being sung. For example, look at how the word Kyrie is set. The starting pitch of G will either ascend or, as in this case, descend three notes away, relating to the three syllables in the word Kyrie to the note D. Arvo Pärt has changed, though, his approach in the use of melody. In earlier works, such as the Missa sillabica, the starting pitch of the melody is also determined by the number of syllables in a word. If he had applied that to the Kyrie from the Berliner Messe the first stating pitch would have been Bb, being the third note in the G scale corresponding with the three syllables in the word Kyrie.
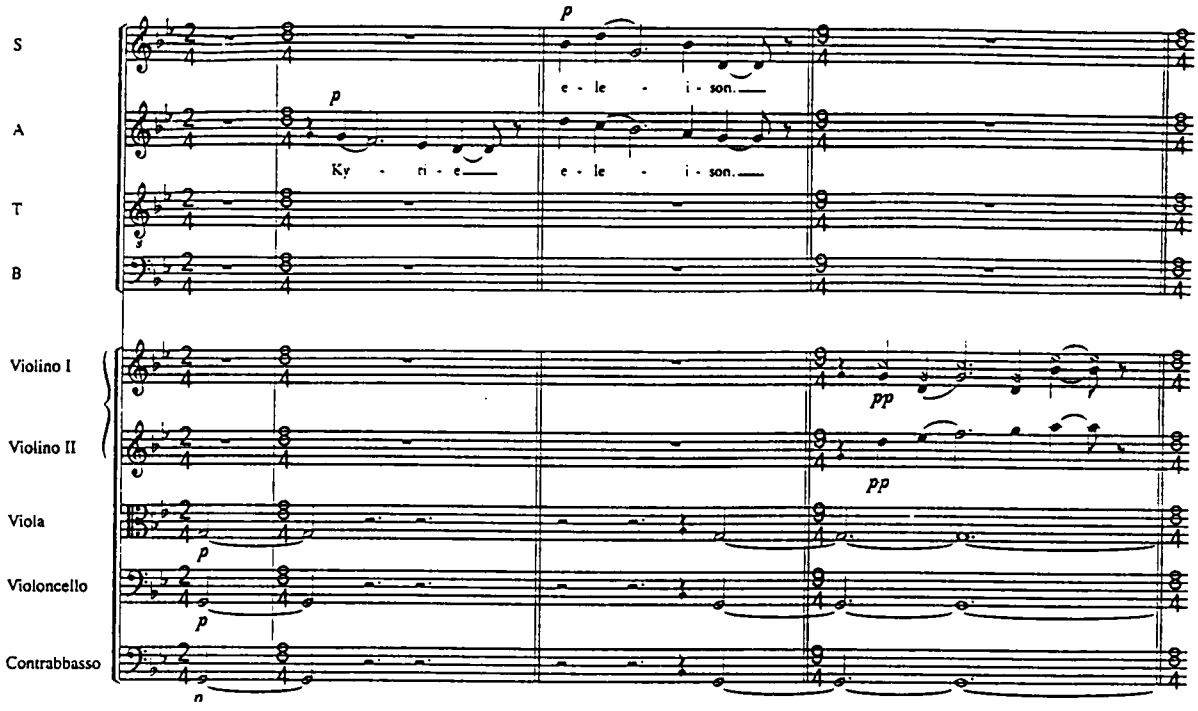


Figure 1: mm. 1 – 4 from the "Kyrie"of the Berliner Messe, Arvo Pärt. Universal Edition, 1992.

The harmonic possibilities of the previous example and of other works by Pärt is the "tintinnabulation". The harmonic progressions of this technique tend to create unresolved seconds, fourths, fifths, and sevenths.

The use of "tintinnabulation" in instrumental music is seen in the first four measures of Pärt's Silouans Song for string orchestra(Figure 2). The melody is played in the first violins while the inversion of it is given in the cellos and basses. The second violins and the violas play two different accompaniment lines. Though this passage does not have the "unresolved" harmonies seen in the first example, they do emerge later in the work .

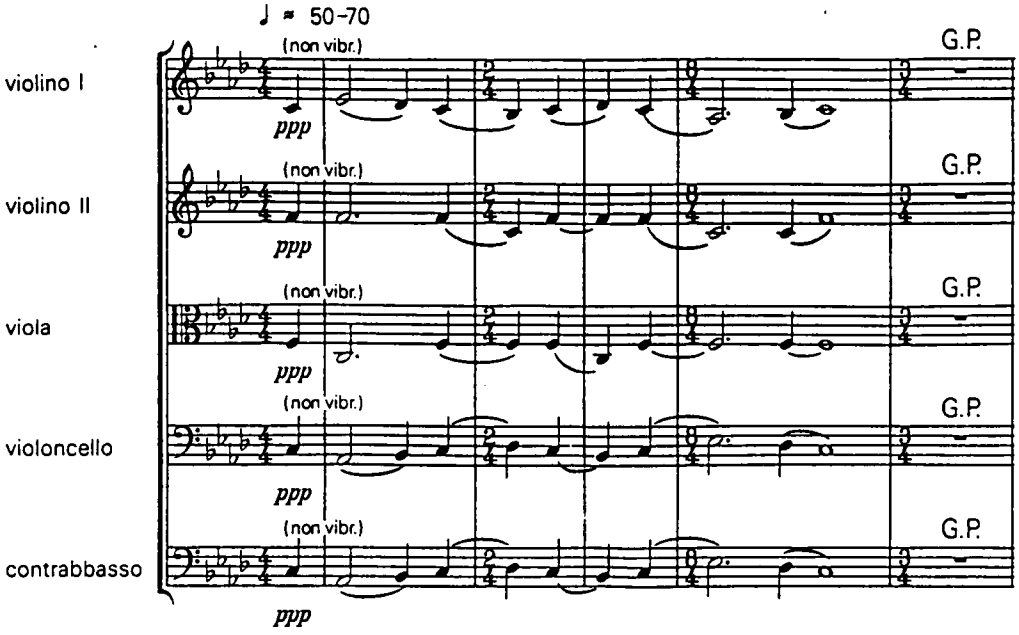


Figure 2: mm. 1 – 5 Silouans Song, Arvo Pärt.
Universal Edition, 1991.

The influence of this technique is seen in the first four measures of Piano Quintet I. Though this work was not composed using "tintinnabulation", the harmonies created by that style can be heard. As the piano begins, one hears the chord progression that sets up the entire first movement and the final section of the second movement starting on d minor then g minor a minor and back to d (Figure 3). The left hand plays only the tones of the respective triads while the right hand plays a variation of the melody that will be heard in its "original" form at measure 118 in the second movement. Some of the harmonies, seconds and open fourths and fifths heard in these few measures reflect the style of "tintinnabulation" while not adhering to the rules of the technique itself.
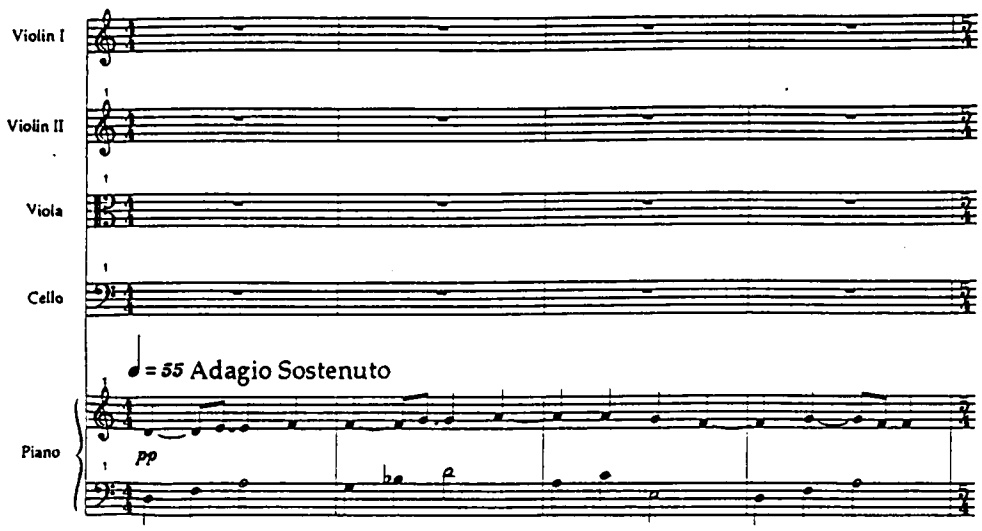


Figure 3: mm. 1 – 4 Piano Quintet I, Mark Chambers.
GradyDodd Music, 1996.

Another characteristic of Arvo Pärt's music is his use of simple overlapping textures. Pärt's use of overlapping lines is essentially a hybrid of heterophonic and polyphonic textures . This can be seen in his setting of the Stabat Mater for Soprano, Alto Tenor, Violin, Viola and Cello (Figure 4). The line that is the basis for the introduction to this work is first heard in the violin. A slightly different version is heard in the viola and then another in the cello, with each one being an inexact augmentation of the violin. Throughout this passage the line is broken into sections with a two beat rest separating one from the other. Since this two beat rest is used in all three of the instruments, the augmentation is made inexact, thereby allowing for an evolving harmonic pattern to emerge, i.e. a preset chord progression is not heard, but instead the harmonic patterns evolve from the music itself. This harmonic progression created depends upon where the notes fall, "tintinnabulation".

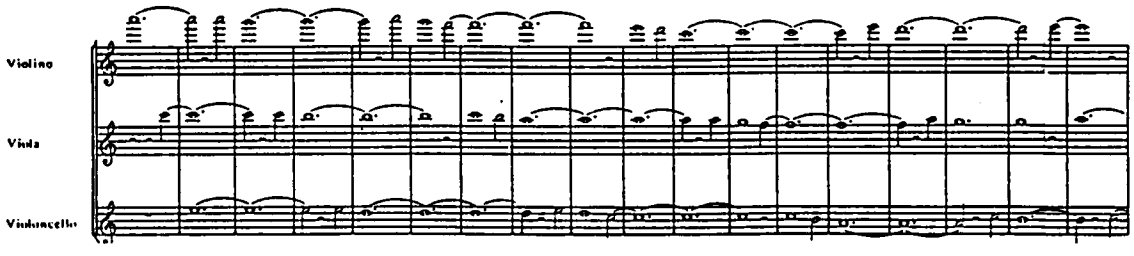


Figure 4: mm. 1 – 9 Stabat Mater, Arvo Pärt.
Universal Edition, 1985.

In the Piano Quintet I a similar approach is applied. The strings enter at different times beginning in measure 6 and continue this through the movement. This then creates an overlapping effect similar to that of Pärt. While not using Pärt's technique of delay and augmentation exactly, this work does use a similar approach, that of delaying the voices and altering their rhythms to allow a harmonic pattern to emerge from the lines themselves. Though a preset chord progression was used in Piano Quintet I, the use of staggering and delaying the voices at different times allows other harmonic possibilities to emerge from the music. The use of this technique can be seen throughout the entire first movement.

Other pervasive characteristic in Arvo Pärt's music are the use of soft dynamic levels, slow tempos, and long, sustained tones. In his Fratres for cello and piano all three of these qualities are present (Figure 5). Fratres is a theme and variations with the theme being first heard in the cello. The melody and the accompanying lines are slow with rests between each of the variations to allow for a decay in sound. Though the dynamic levels fluctuate throughout the work, they stay at a fairly quiet level and together with the slow tempo and sustained tones there is a sense of the suspension of time.
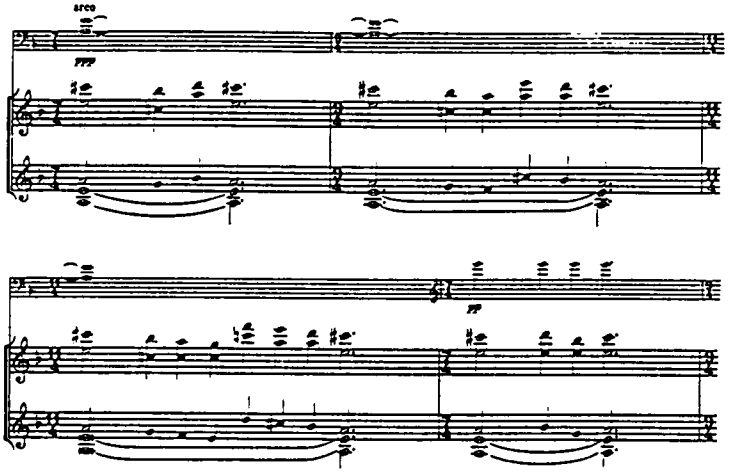


Figure 5: mm. 4 – 7 Fratres for Cello and Piano, Arvo Pärt.
Universal Edition, 1992.

These techniques were applied in the Piano Quintet I. In the first movement, the players stay between *p* and *mf* for the majority of the time. Only in two places do they rise above these soft levels. First at measure 27 (rehearsal letter B) for the first climax and then at measure 54 (rehearsal D) for a second climax. After this second climax the music returns the quietness that was established earlier in the work. The use of silence is used in a more obvious way at measures 66 - 75 allowing the instruments to rest between entrances, similar to that done in Fratres. While "tintinnabulation" and other characteristics of Arvo Pärt can be heard in the Piano Quintet I, it is only the sound qualities of this composer that were used and not his strict techniques of composition.

MOVEMENT II

Another composer whose music has influence on this work is Henryk Górecki (1933 –). Among the most influential are his string quartets. When listening to the quartets one is struck by the contrasts imposed upon the music. The second quartet opens with a section that rarely rises above ***p*** , the music sometimes will rise to ***mf*** , but not often. This quietness pervades the entire first and third movements (Figure 6).

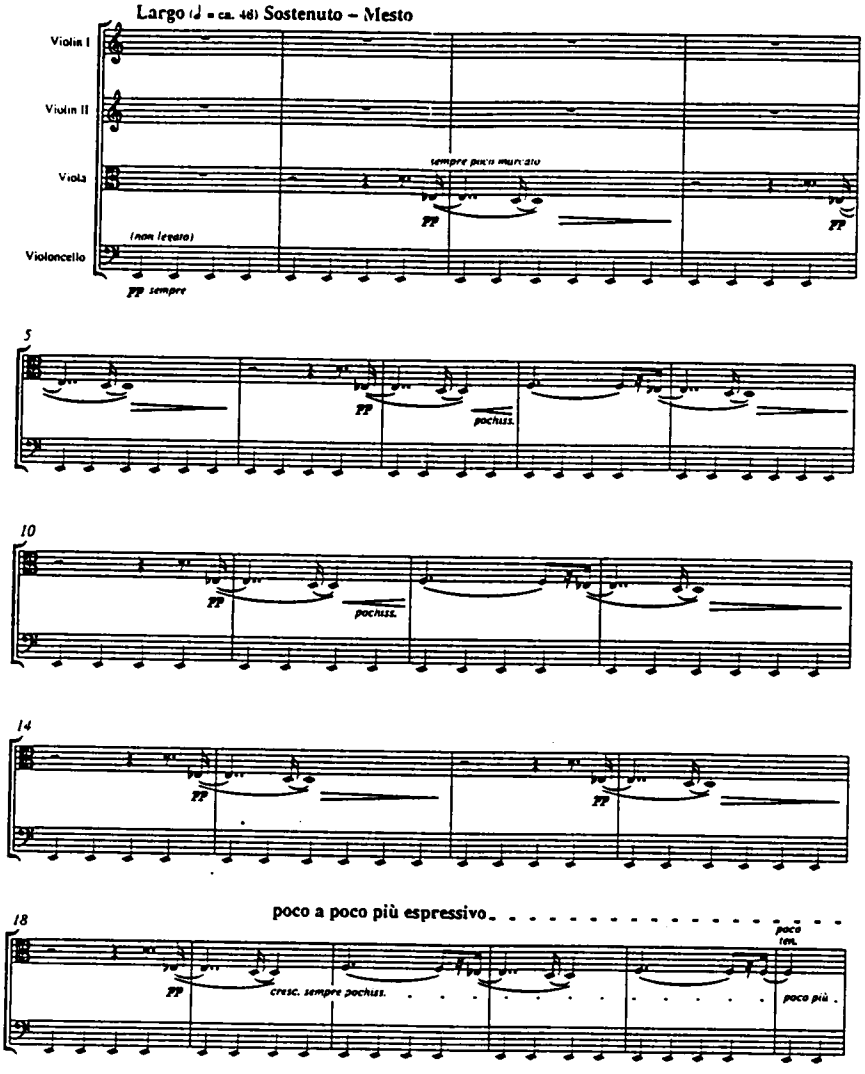


Figure 6: mm. 1 – 23, mvt. I, Quasi una Fantasia for String Quartet, Henryk Górecki. Boosey and Hawkes, 1991.

The surrounding movements, to offer a contrast, are harsh and loud. They are played staccato to contrast with the legato playing of the first and third movements and are rhythmic oriented to contrast with the nonmetric feel of the slower preceding music (Figure 7).
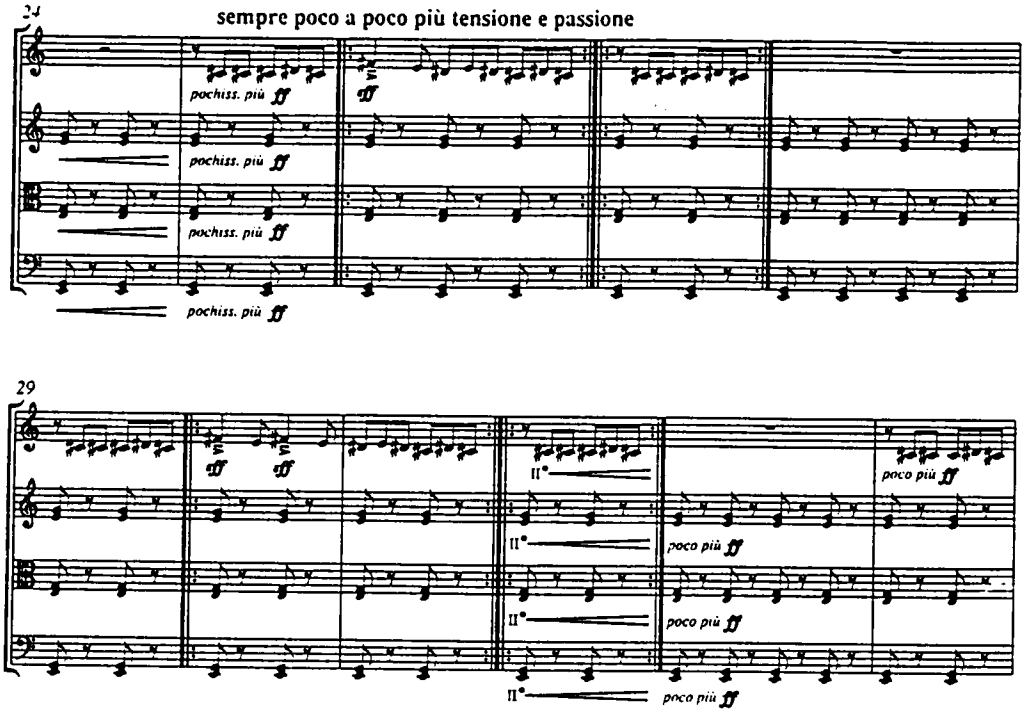


Figure 7: mm. 24 – 34, mvt. II, Quasi una Fantasia for String Quartet, Henryk Górecki. Boosey and Hawkes, 1991.

This can be seen as well in the Piano Quintet I. The first movement, as has already been discussed, is low in volume, rising to *ff* and *fff* only twice while the rest of the music is between *p* and *mf* for the most part. The second movement, in contrast, begins *ff* and stays at *f* or above falling to *mf* only once at measure 45 until the return to first movement material at the end. It is this extreme contrast in volume that is a primary characteristic of Górecki's music and bears direct influence on this quintet.

Another trait of the Górecki quartets and of Igor Stravinsky (1881–1971) is the blocking of different musical ideas. The second quartet of Górecki is written as such to allow the instruments to overlap as in Pärt's music but instead is vertically oriented to create blocks of music (Figure 8).
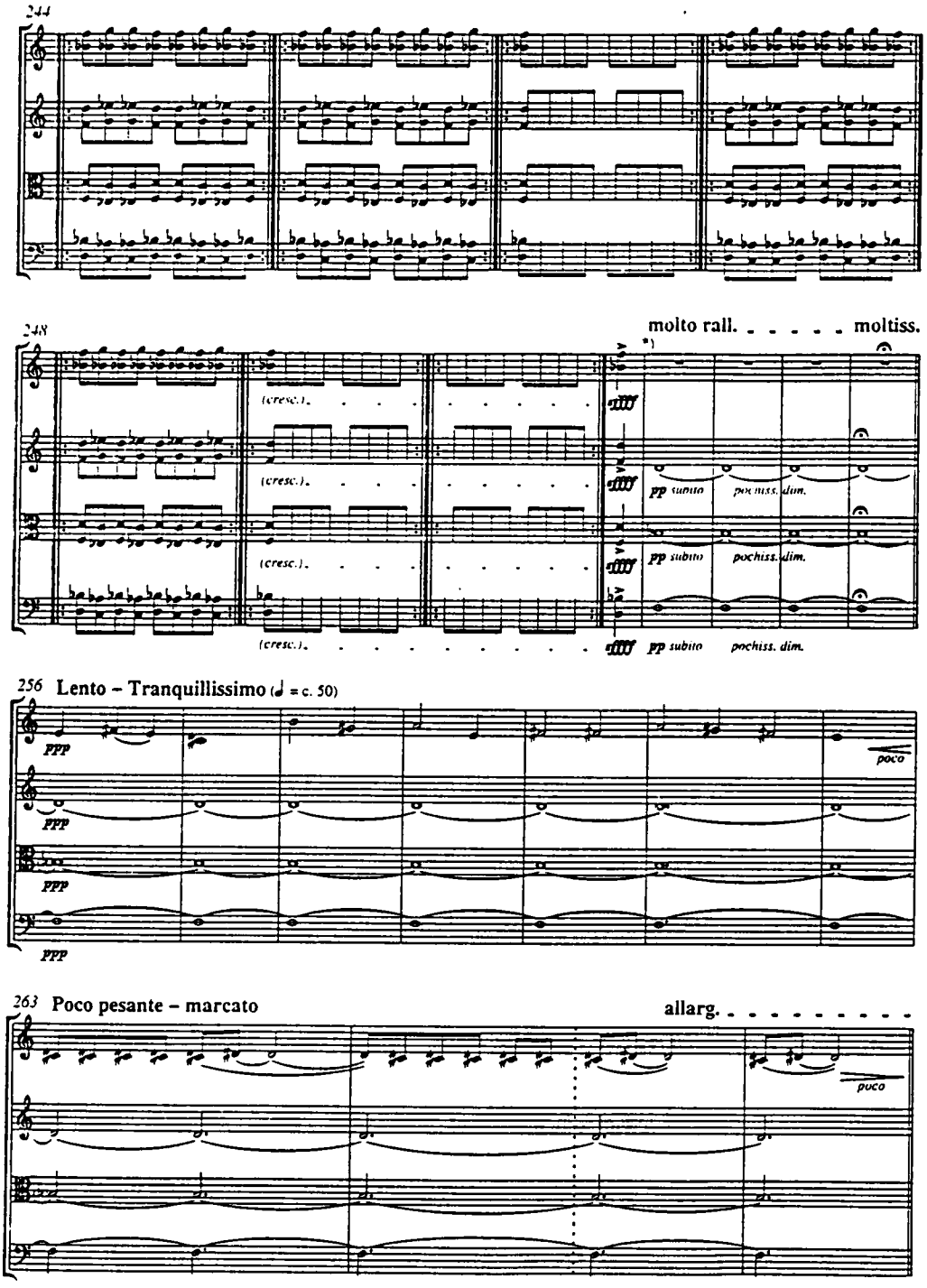


Figure 8: mm. 244 – 266, mvt. IV, Quasi una Fantasia for String Quartet, Henryk Górecki. Boosey and Hawkes, 1991.

Stravinsky also blocked textures and sounds in his work Le Sacre du printemps. At rehearsal number 53 (Figure 9) there is a change in texture, not overlapping the instruments he simply changes the texture immediately thereby creating a separate block of a musical idea. Another place this can be seen is at measure 31 in the Ronde Printanires section of the same work. In the preceding measures there is one texture, sparse and legato, and then in the following measure there is new material at *ff* with all the instruments playing an accented pattern, thereby creating two distinct passages perceived as separated blocks of music.

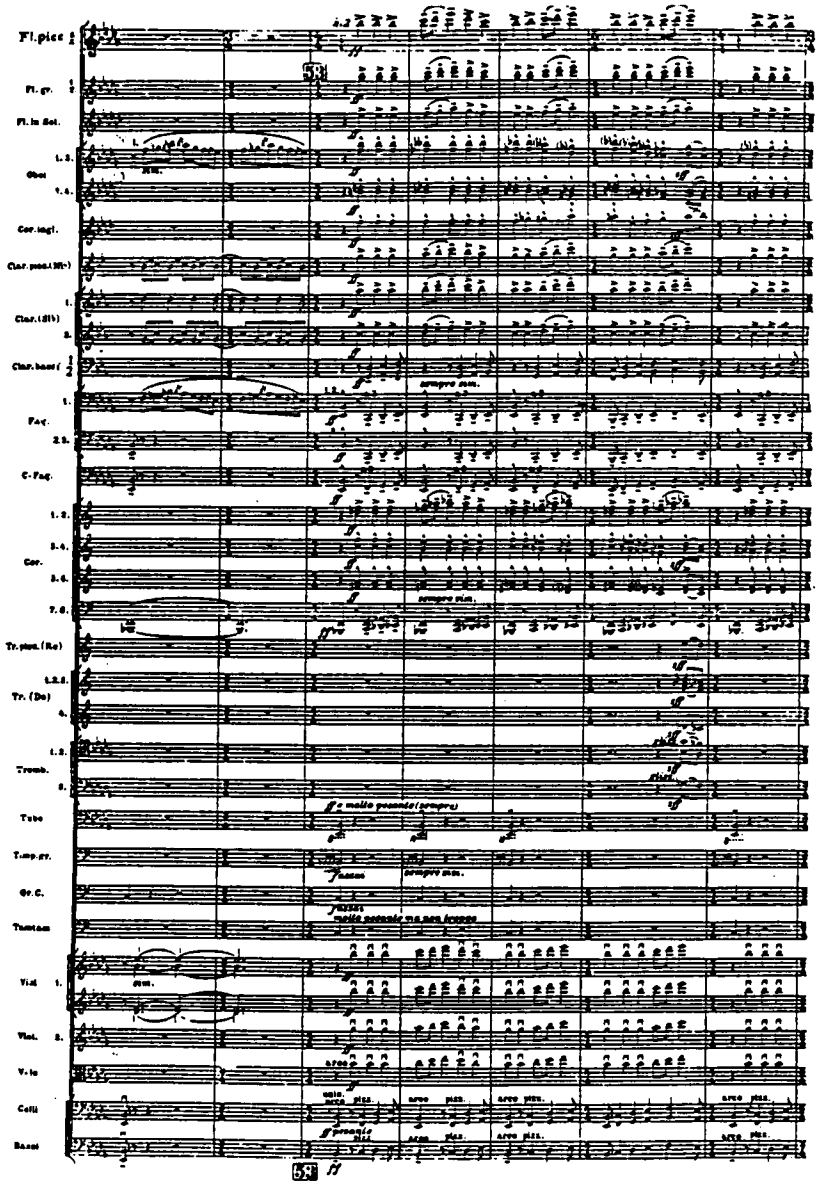


Figure 9: rehearsal 53 Le Sacre du Printemps, Igor Stravinsky. Boosey and Hawkes, 1921.

This blocked style of writing is evident in the second movement of the Piano Quintet I . The most visible example of this is seen on page 16 (Figure 10).
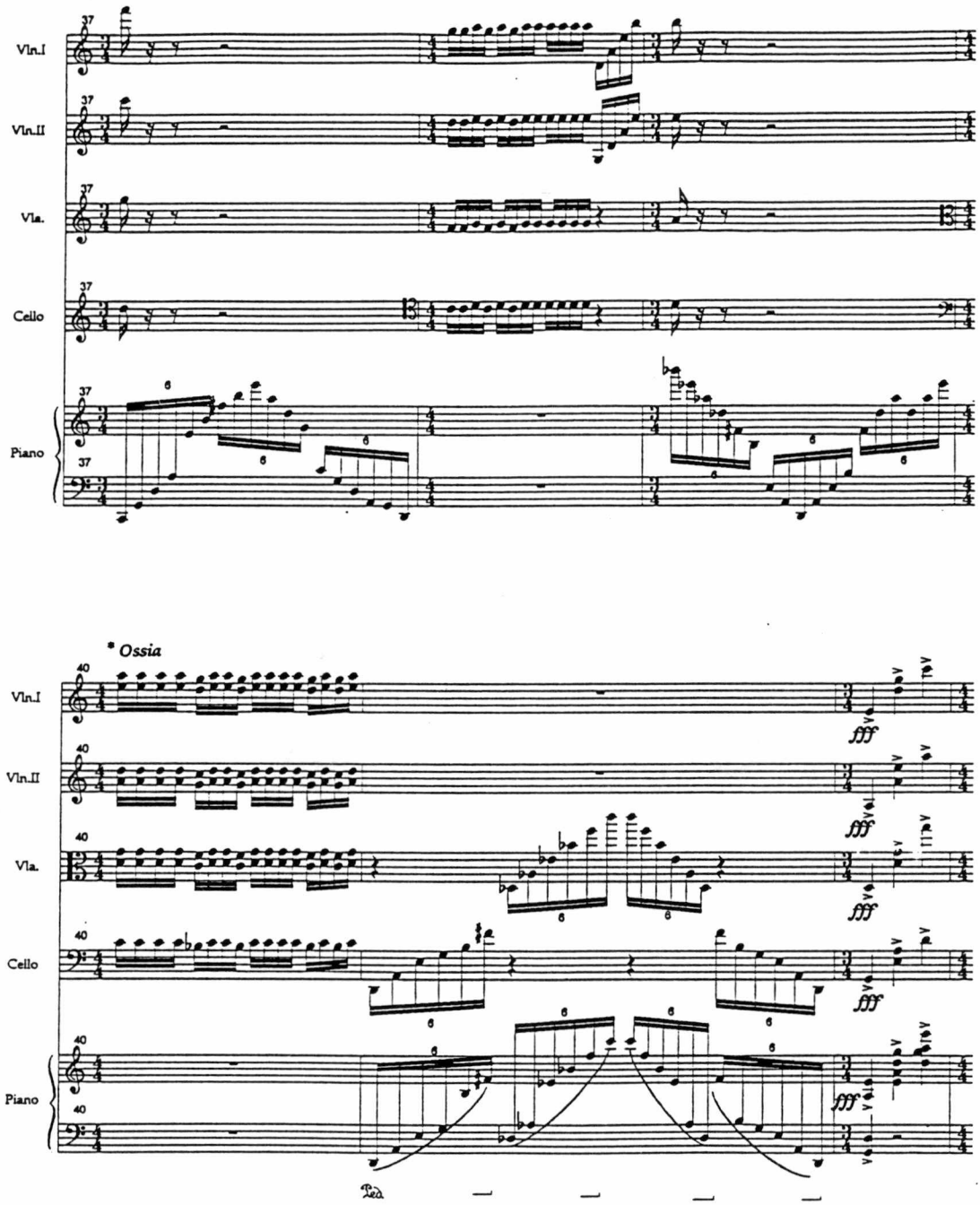


Figure 10: page 17, mvt. II, Piano Quintet I, Mark Chambers.
GradyDodd Music, 1996.

The music of Charles Ives (1874 – 1954) also had an influence over the Piano Quintet I. The entire second movement of this work is built of quartel and quintal harmonies and not the traditional major or minor scales. These harmonies are seen in the piano part of Ives' "The Cage" shown in Figure 11.
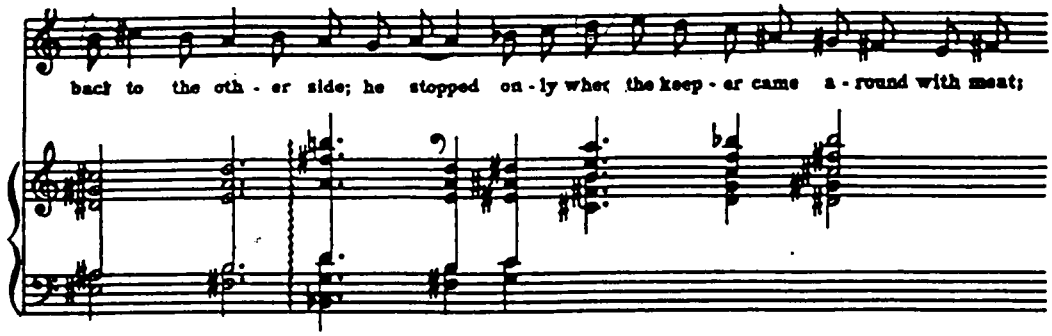


Figure 11: excerpt from The Cage, Charles Ives.
Peer International Corporation, 1955.

The music of John Harbison (1938 –) shows a minor influence over the Piano Quintet I. In Harbison's Piano Quintet, the second movement is written mostly pizzicato with a brief excursion of the use of bows in the middle of the movement. With the music being fast paced, pizzicato contributes to the sense of excitement and lightness as well as a change of texture, giving a contrast to the use of the bow in the other movements. The piano as well plays its notes staccato to maintain similar style with the strings (Figure 12).
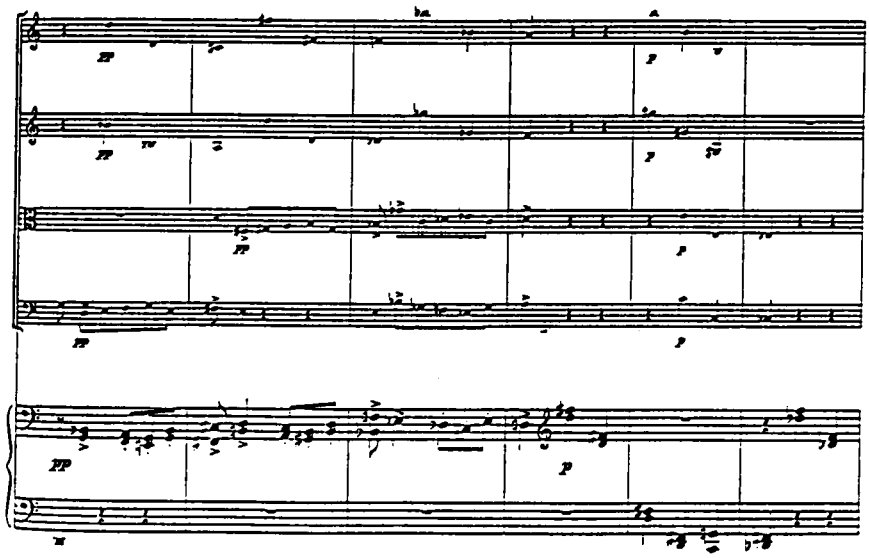


Figure 12: mm. 128 – 133, mvt. II, Piano Quintet, John Harbison.
Associated Music Publishers, 1993.

Similarly, this was done in Chambers' Piano Quintet I. At measure 43 (rehearsal letter D) the piano enters playing its lines staccato. The lines jump around giving an almost pointillistic effect. The strings enter at measure 45 playing pizzicato up through 54 (Figure 13).
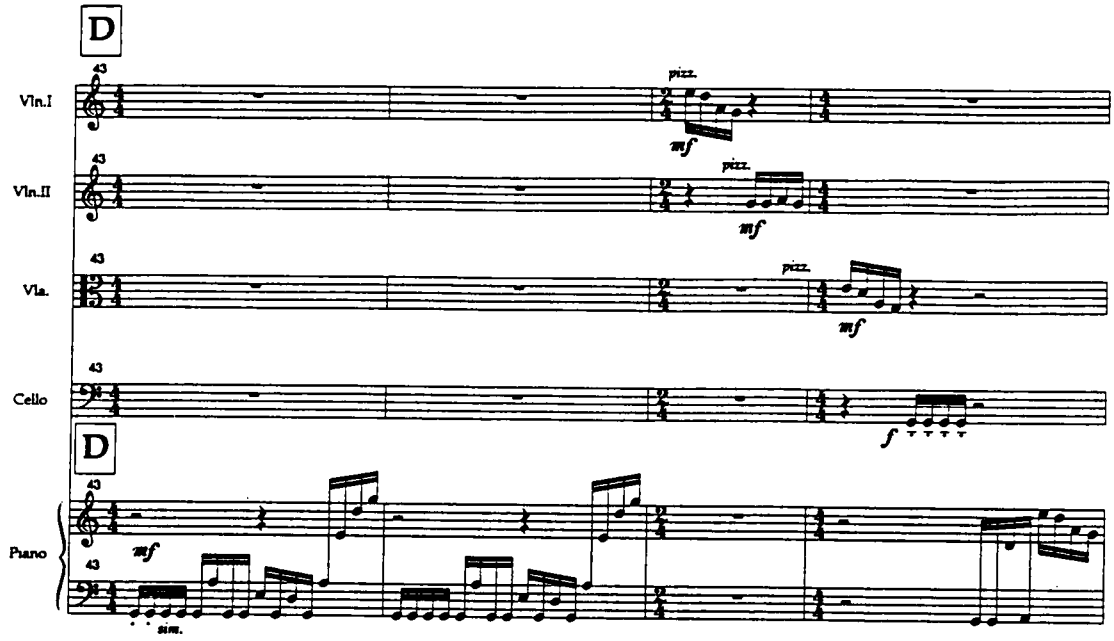


Figure 13: mm. 47 – 50, mvt II, Piano Quintet I, Mark Chambers
GradyDodd Music, 1996.

The music of Michael Torke (1962 –) also has had an influence on this work. His music follows the minimalist style, a technique where repetition and slow change of short modal fragments is the basis of composition. In Michael Torke's case he uses a recurring idea or motive as the foundation for an entire work. In the Ecstatic Orange a six note rhythmic figure, ♫♬, is the basis. Unlike traditional compositions where an idea is subjected to traditional development, (i.e. key, contour, etc.) Torke chooses instead to alter only the rhythm using slight metric shifts and displaced accents, maintaining the unifying element in the work, the six note figure.

For the second movement of Chambers' Piano Quintet I, it is a rhythmic figure that also is the basis for the movement, an eight sixteenth note pattern appearing for the first time in the first violin at measure 7. This is varied in several different ways throughout the work, with some variations being melodic (as in the last half of measure 7) in the violins or rhythmic (such as in measures 8 - 10) in the piano. As in the Torke work, it is this lone figure that forms the basis of this movement.

The ostinato pattern first established by the strings in measure 5 and picked up by the piano at measure 8 is another technique influenced by Stravinsky. This technique was used by Stravinsky in Le Sacre du Printemps. In his work an eighth note pattern is introduced at rehearsal number 13 and interspersed throughout the work, giving the music driving, almost hypnotic effect (Figure 14).
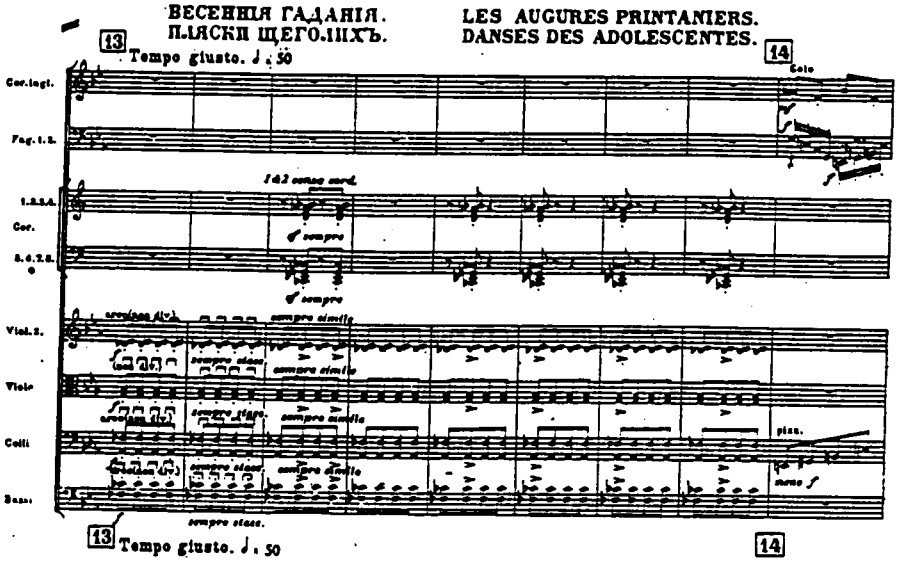


Figure 14: excerpt form page 11, Le Sacre du Printemps, Igor Stravinsky. Boosey and Hawkes, 1921.

Another idea used frequently by Stravinsky is the shifted accent. This is a process whereby the beat is obscured by shifting the accents from the strong beats to the weaker ones. This allows the composer to disguise the meter keeping the music, in a constant state of flux, as can be seen in the previous example where the accents are placed on different notes of the repeated eight note figure.

The use of the shifted accent is used quite often through the Piano Quintet I, but one example of this can be seen in measures 25 - 28 (Figure 15).
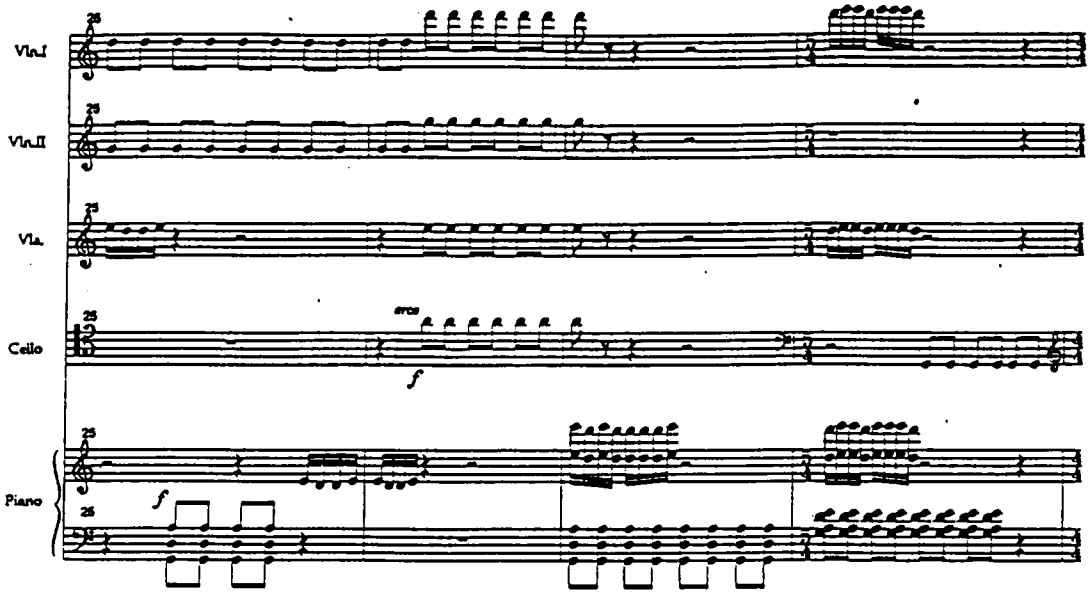


Figure 15: mm. 25 – 28, mvt. II, Piano Quintet I, Mark Chambers. GradyDodd Music, 1996.

CONCLUSION

The Piano Quintet I draws upon some of the techniques available to the twentieth century composer and attempts to unify diverse styles of composition (e.g. serialism and minimalism). Though these techniques or styles are not strictly adhered to, their influence is unmistakable, from the unresolved harmonies of Arvo Pärt to the repetition of rhythms of Michael Torke and contrasting textures of Henryk Górecki and Igor Stravinsky. The Piano Quintet I is a work that has it's stylistic origins firmly in the latter part of the twentieth century yet at the same time looks back to those techniques that preceeded it. It is a work that attempts to incorporate these diverse elements into a single organic structure.

APPENDIX

Score of

Piano Quintet I

by

Timothy Mark

Piano Quintet I
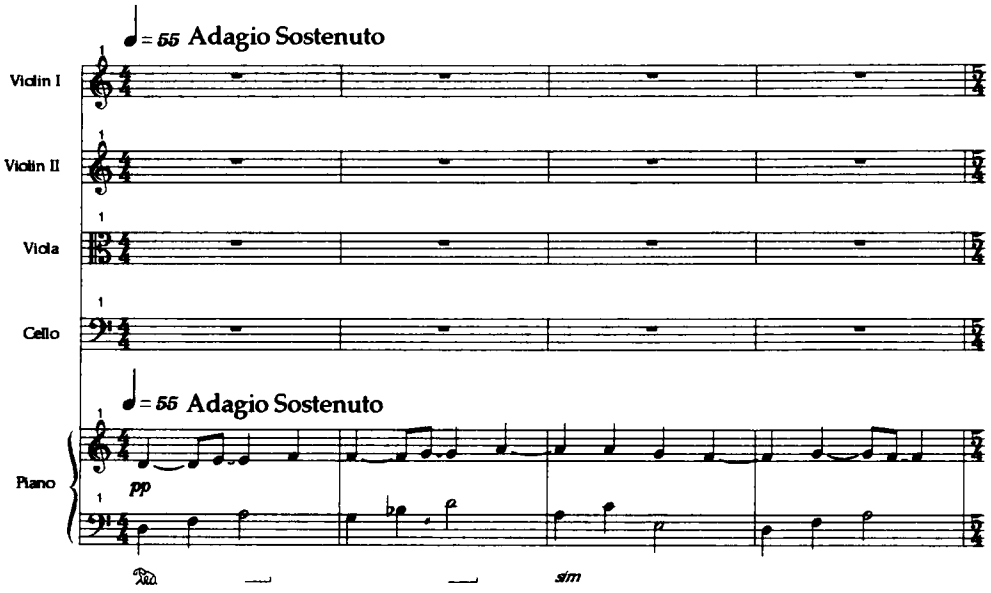
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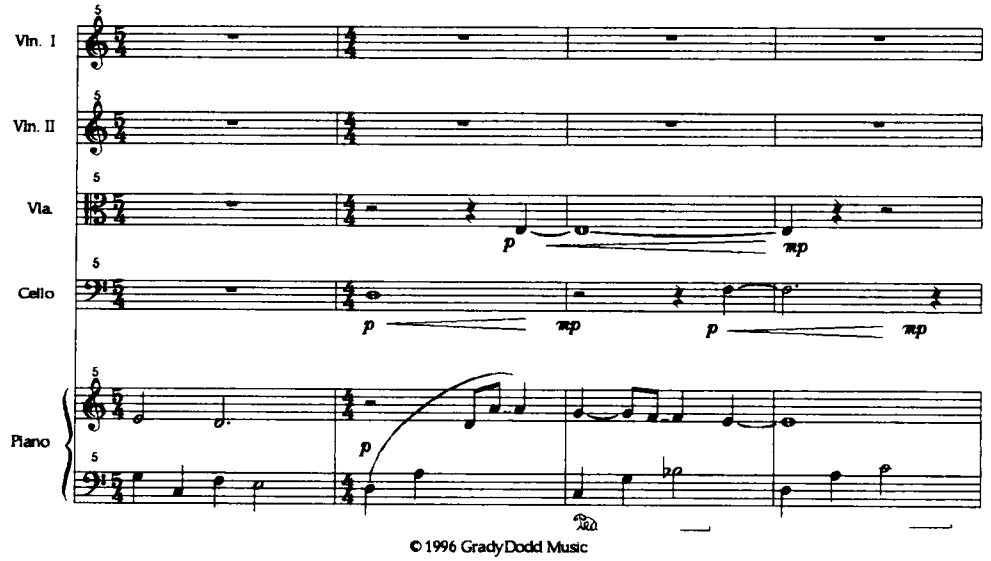
Conductor's Score

Performance Time ca. 11.5'
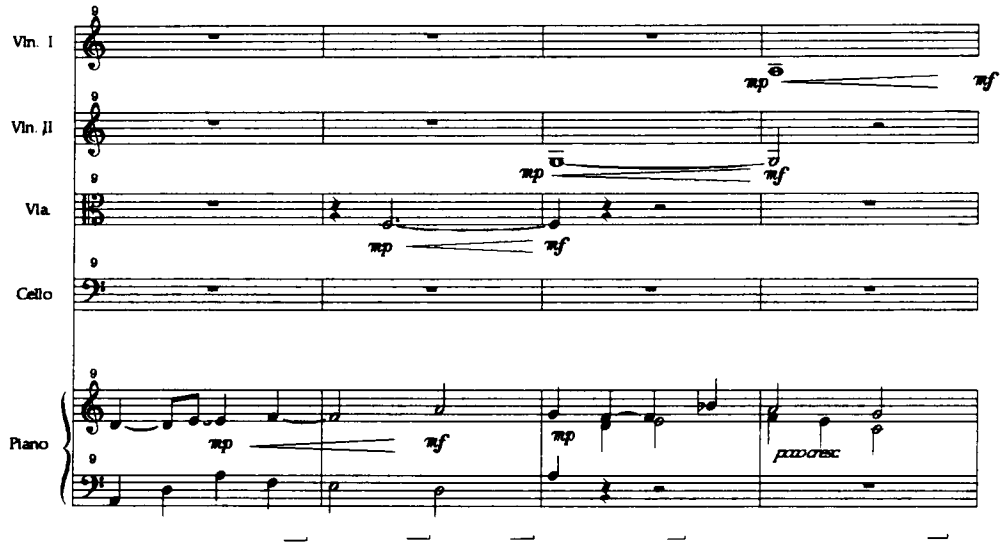
Mark Chambers
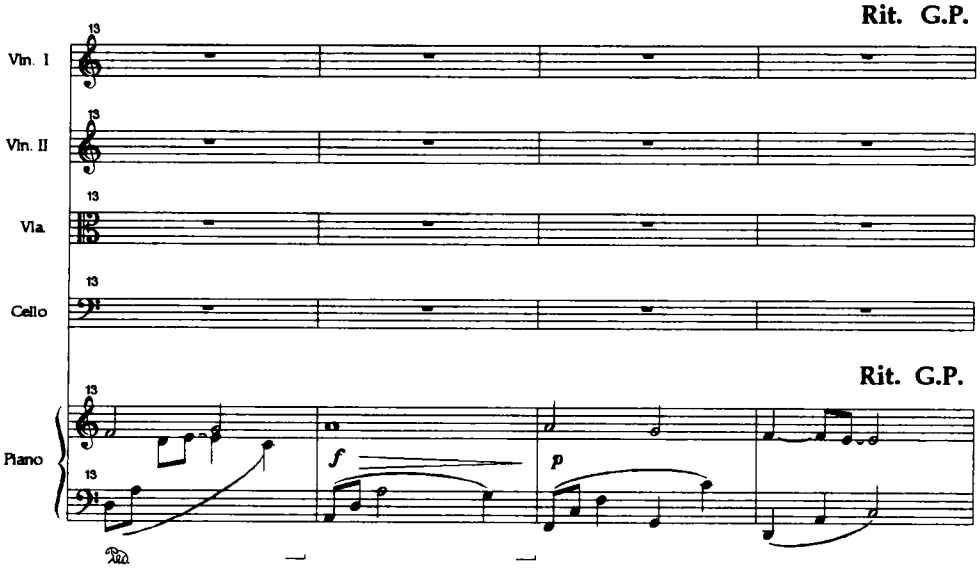
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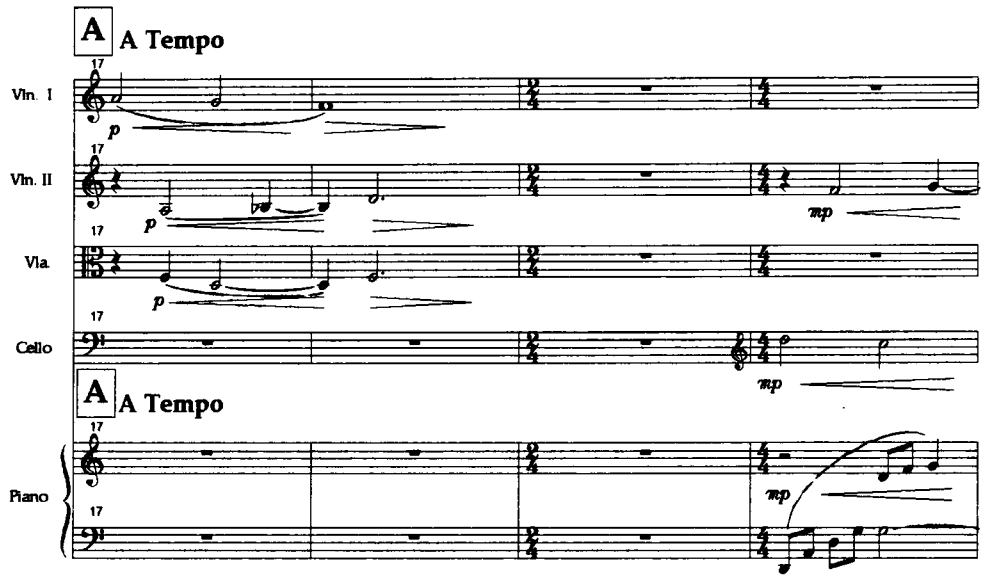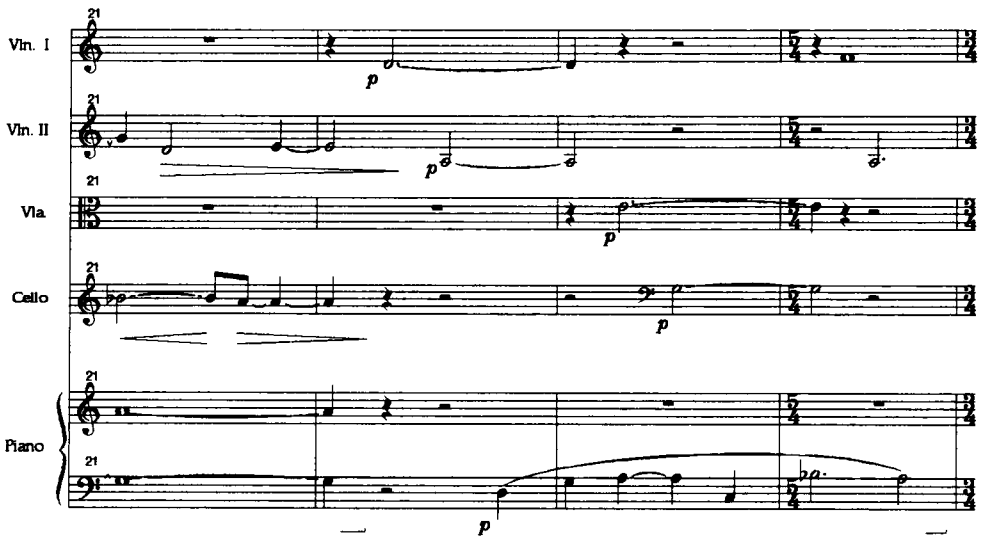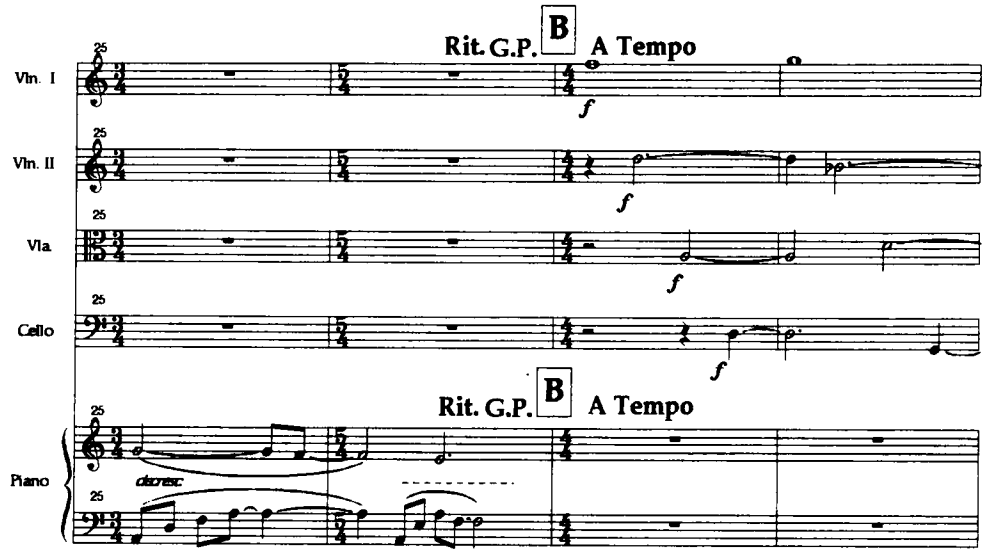




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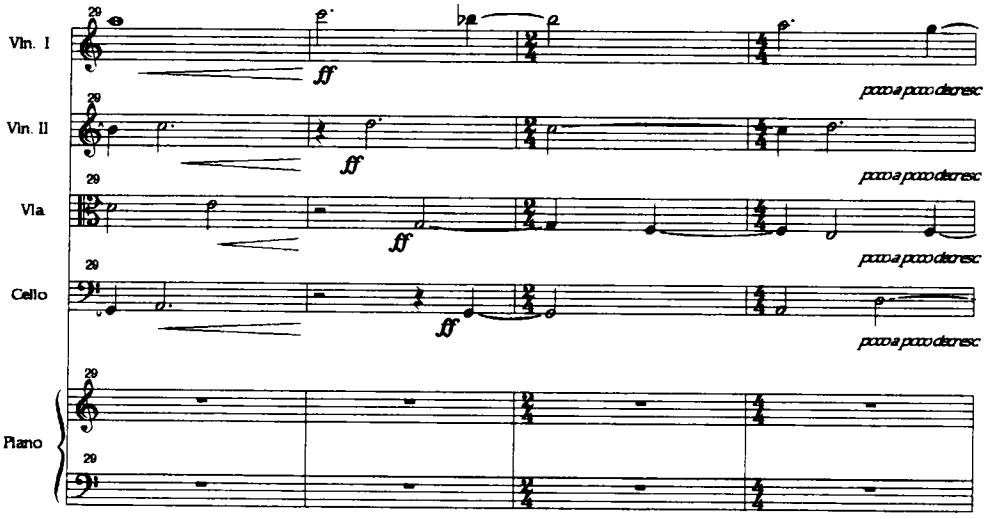

Vln. I
Vln. II
Vla.
Cello
Piano
9
mp
mf
poco cresc.

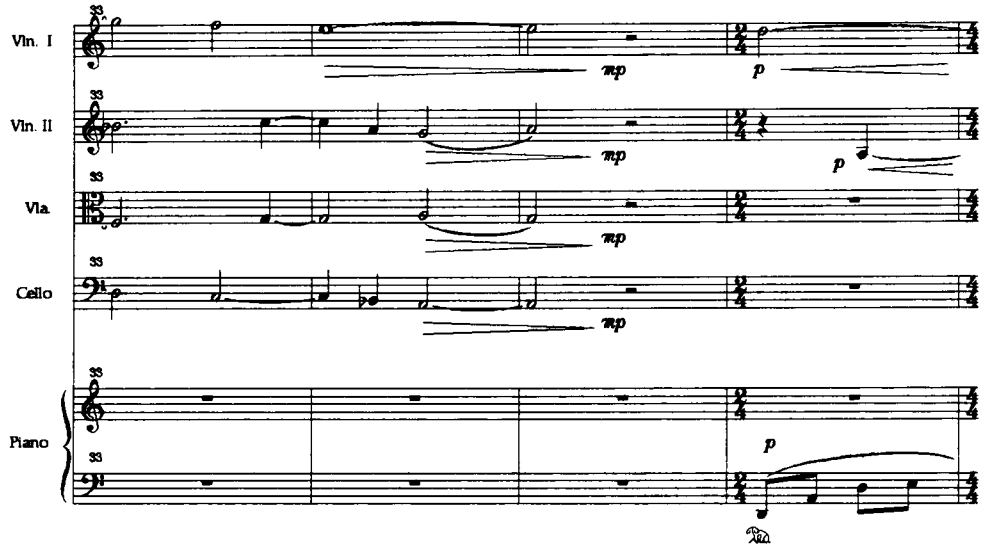

Rit. G.P.
Vln. I
Vln. II
Vla.
Cello
Rit. G.P.
Piano
13
f
p
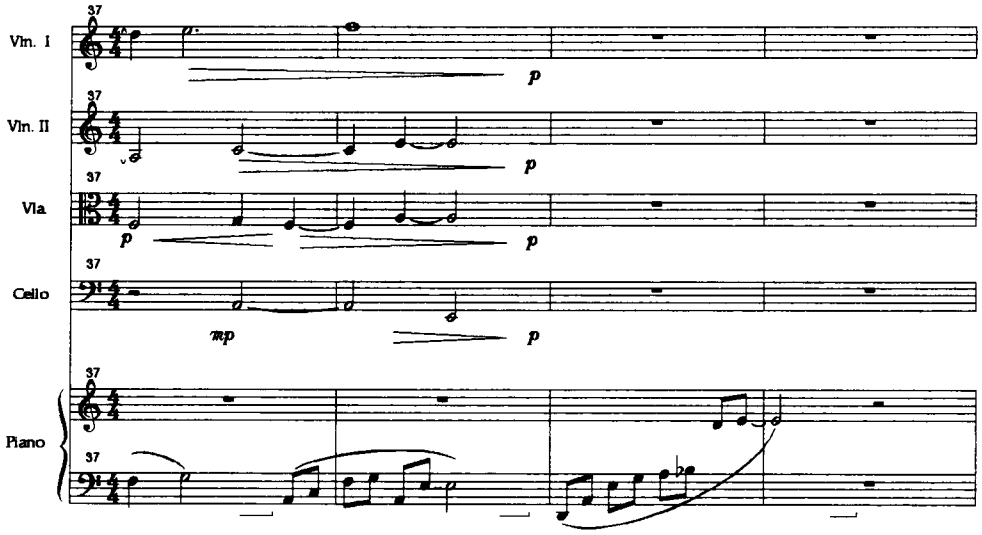

A
A Tempo
Vln. I
Vln. II
Vla.
Cello
Piano
17
p
mp
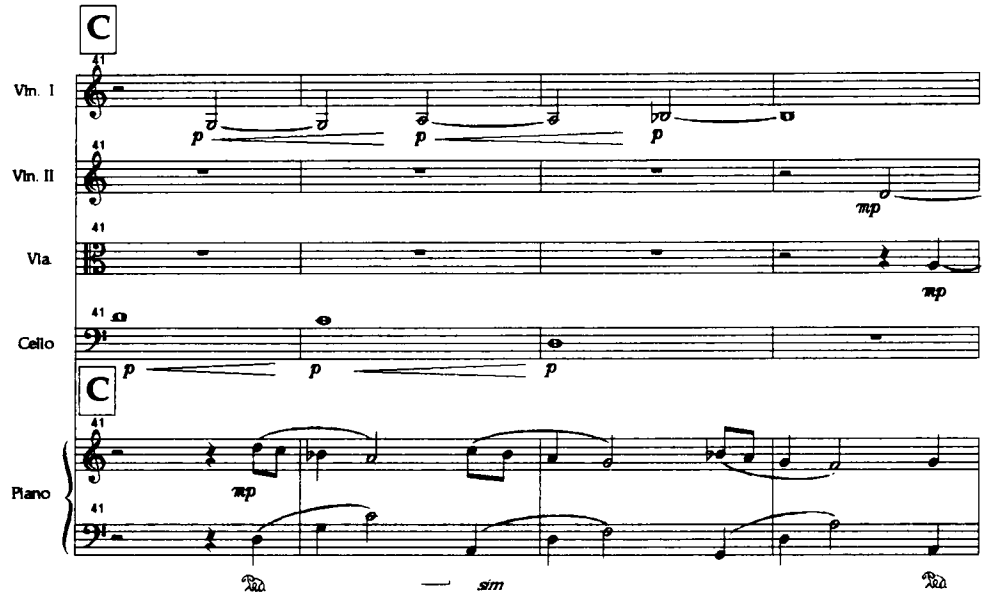

Vln. I
Vln. II
Vla.
Cello
Piano
21
p
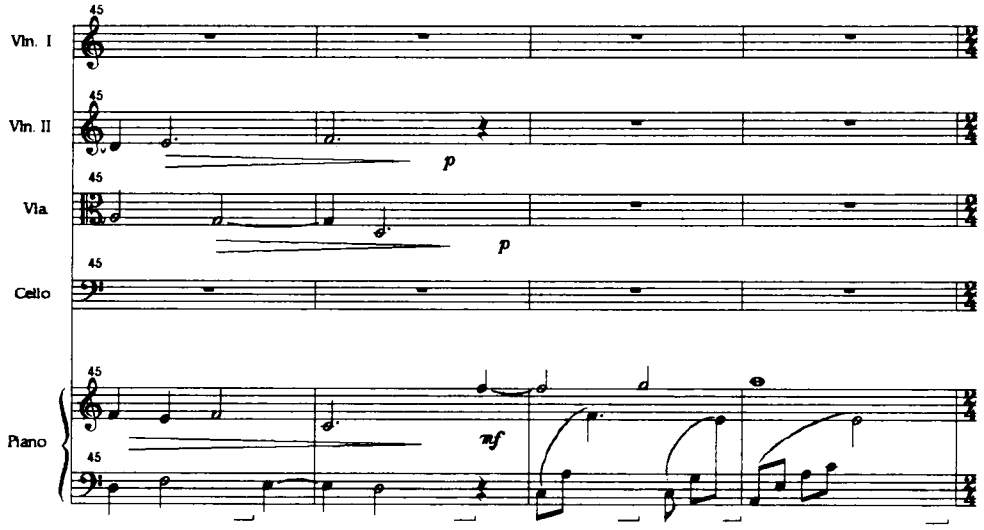

Rit. G.P.
B
A Tempo
Vln. I
Vln. II
Vla.
Cello
Piano
25
f
dim.
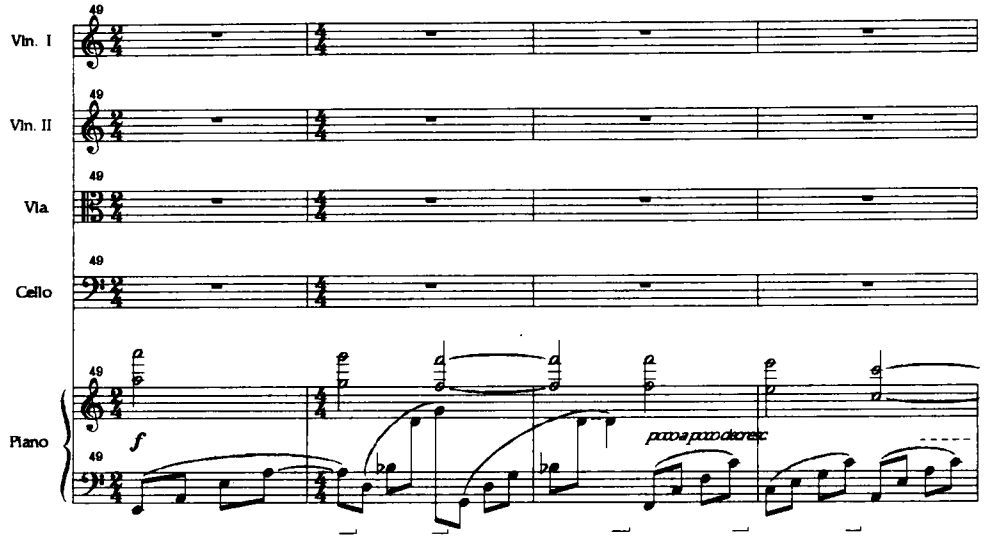

Vln. I
Vln. II
Vla.
Cello
Piano
29
ff
poco a poco dim.

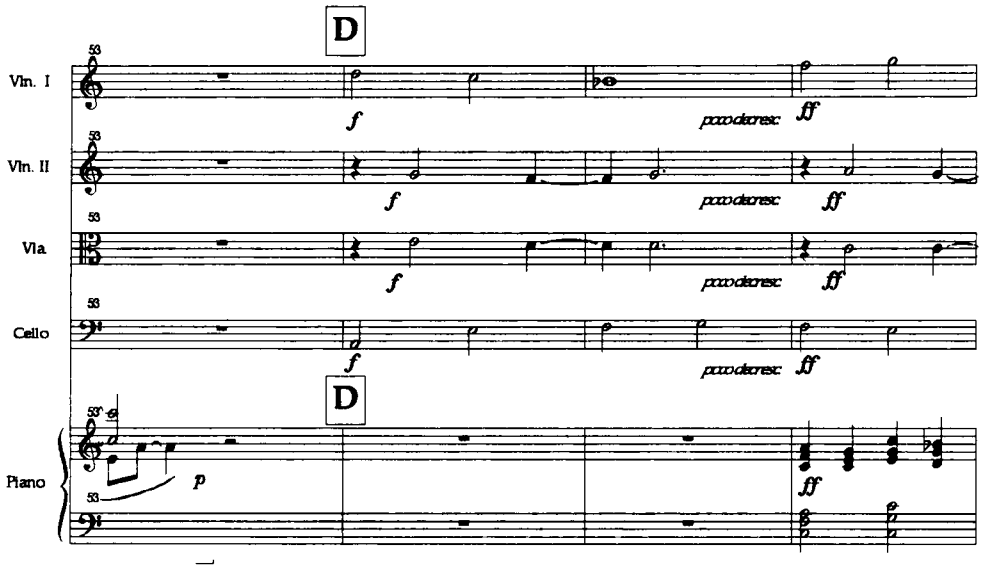

Vln. I
Vln. II
Vla.
Cello
Piano
33
mp
p
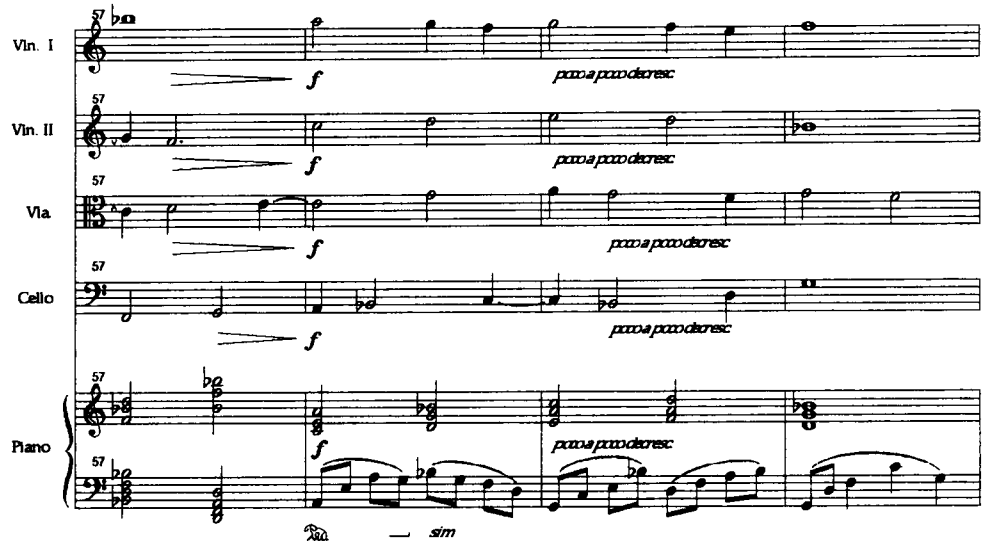

Vln. I
Vln. II
Vla.
Cello
Piano
37
p
mp

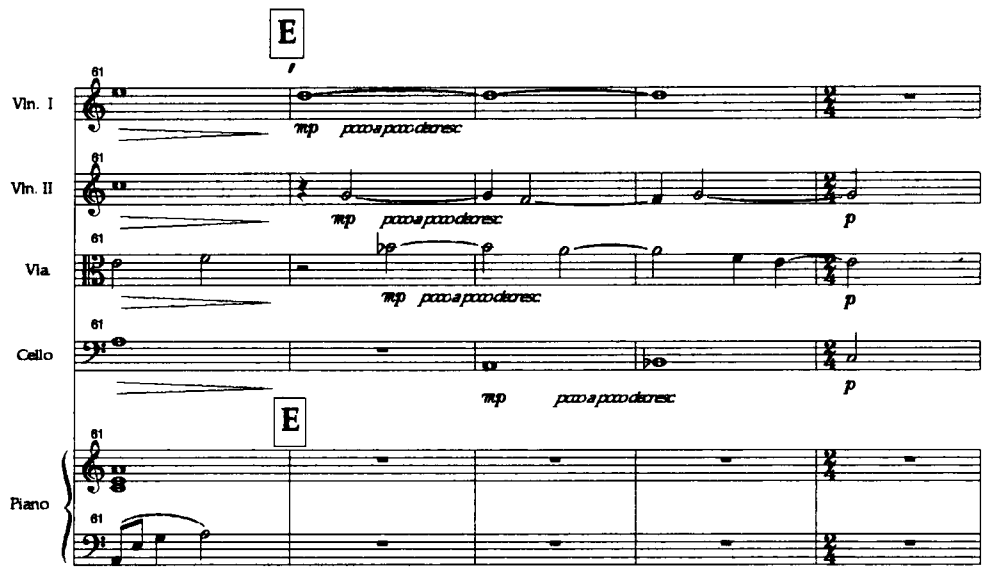

C
41
Vln. I
Vln. II
Vla.
Cello
Piano
p
mp
sim
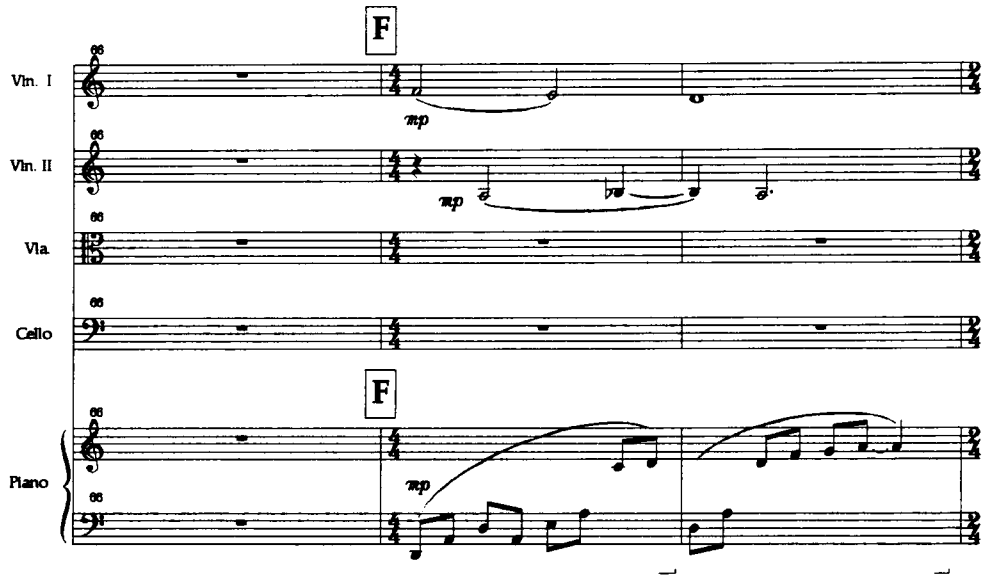

45
Vln. I
Vln. II
Vla.
Cello
Piano
p
mf
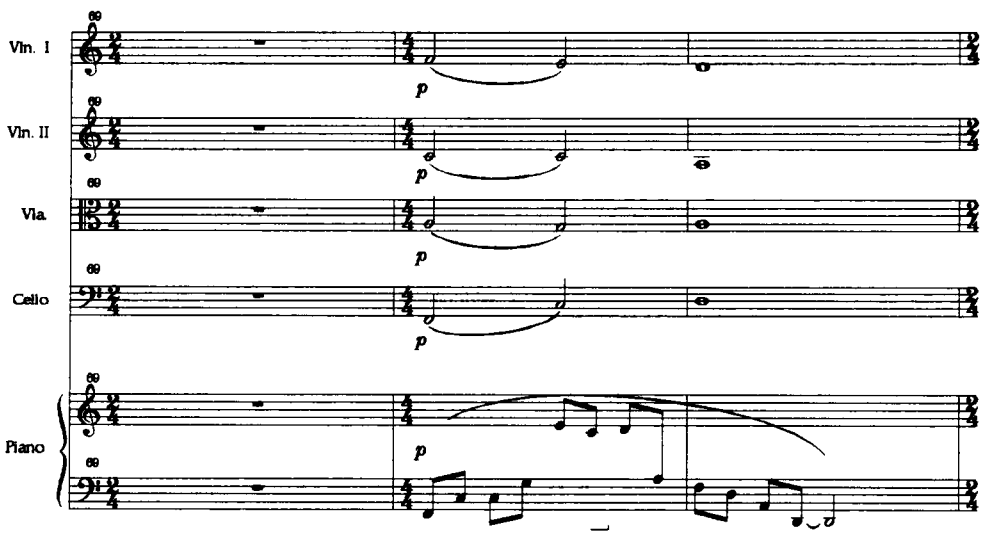

Vln. I
Vln. II
Vla.
Cello
Piano
49
f
poco a poco dimin.
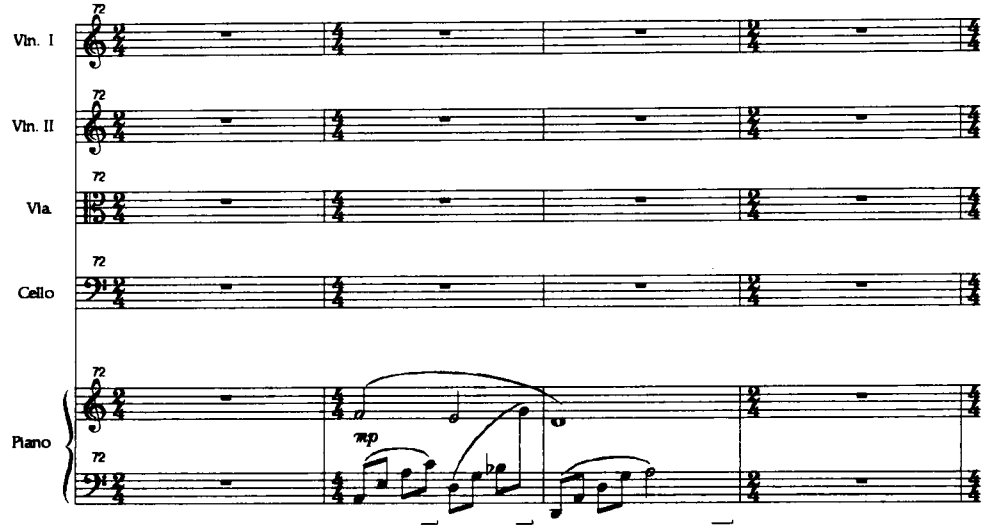

D
Vln. I
Vln. II
Vla.
Cello
Piano
53
f
poco dimin.
ff
p
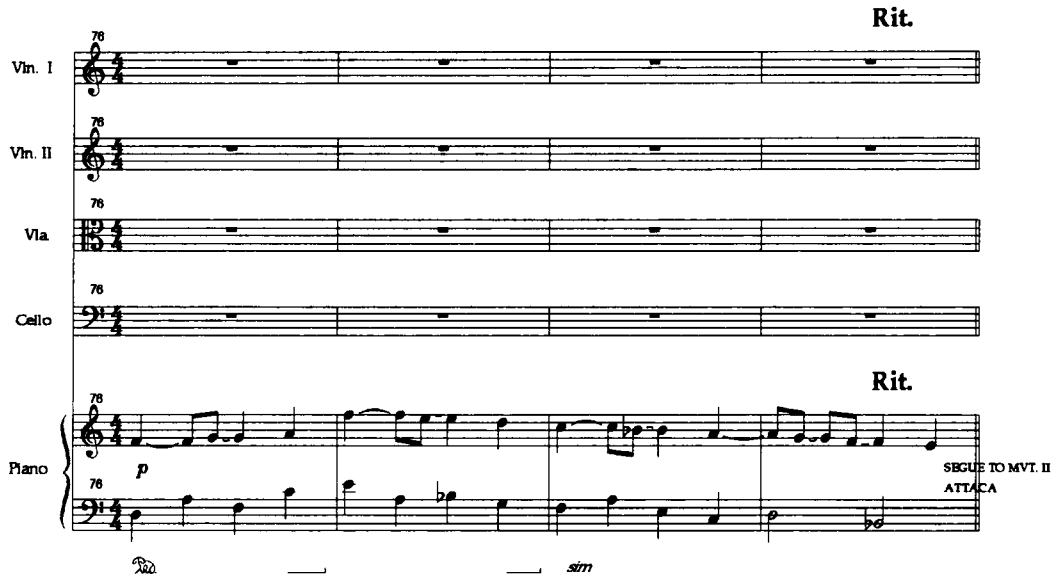

Vln. I
Vln. II
Vla.
Cello
Piano
57
f
poco a poco decresc
sim


E
Vln. I
Vln. II
Vla.
Cello
Piano
61
mp
poco a poco decresc
p
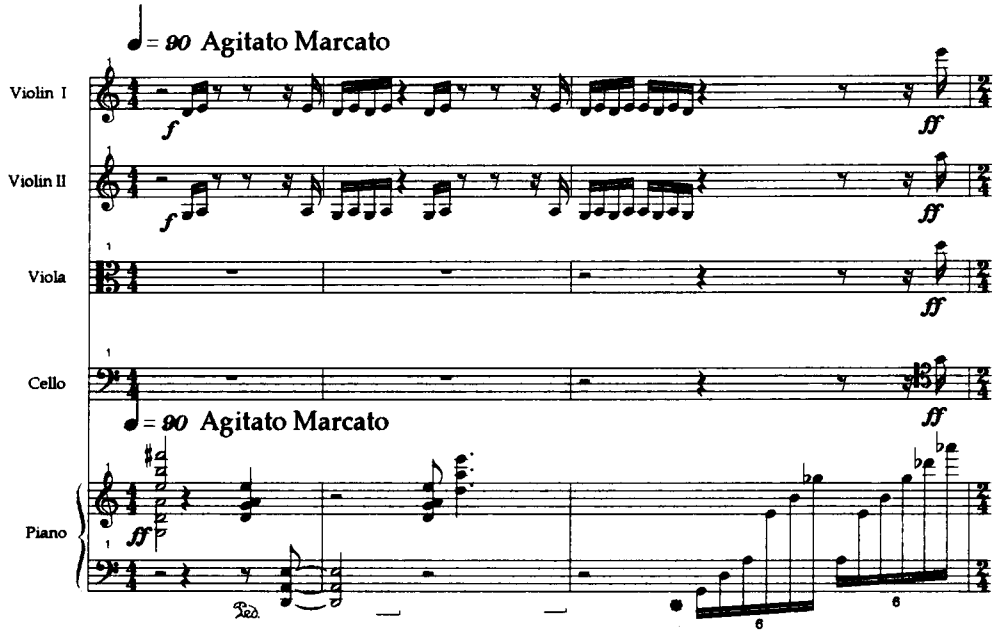

F
Vln. I
Vln. II
Vla.
Cello
F
Piano
mp
mp
mp
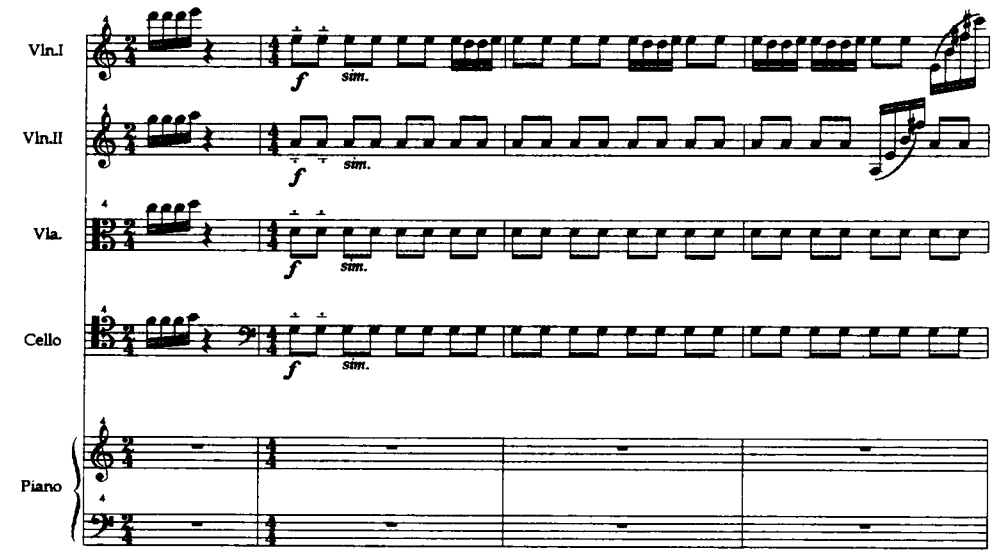

Vln. I
Vln. II
Vla.
Cello
Piano
p
p
p
p
p
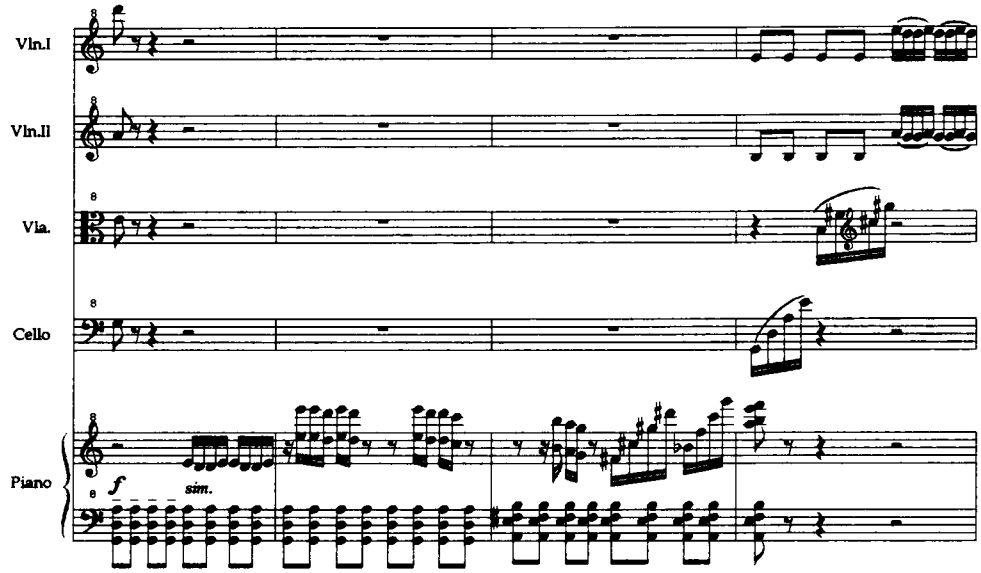

Vln. I
Vln. II
Vla.
Cello
Piano
72
mp
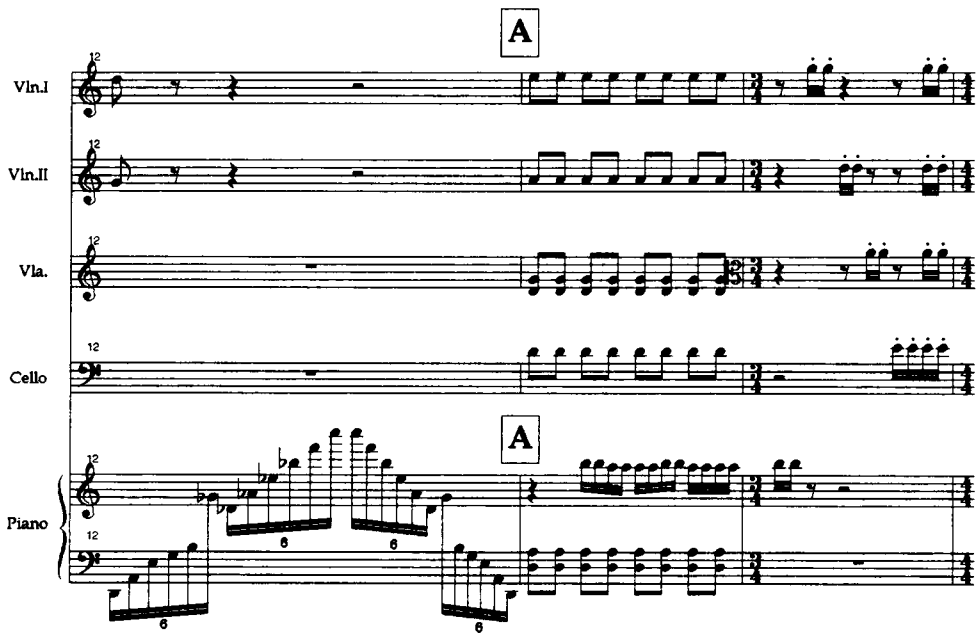

Rit.
Vln. I
Vln. II
Vla.
Cello
Piano
76
Rit.
p
SEGUE TO MVT. II
ATTACA
sim

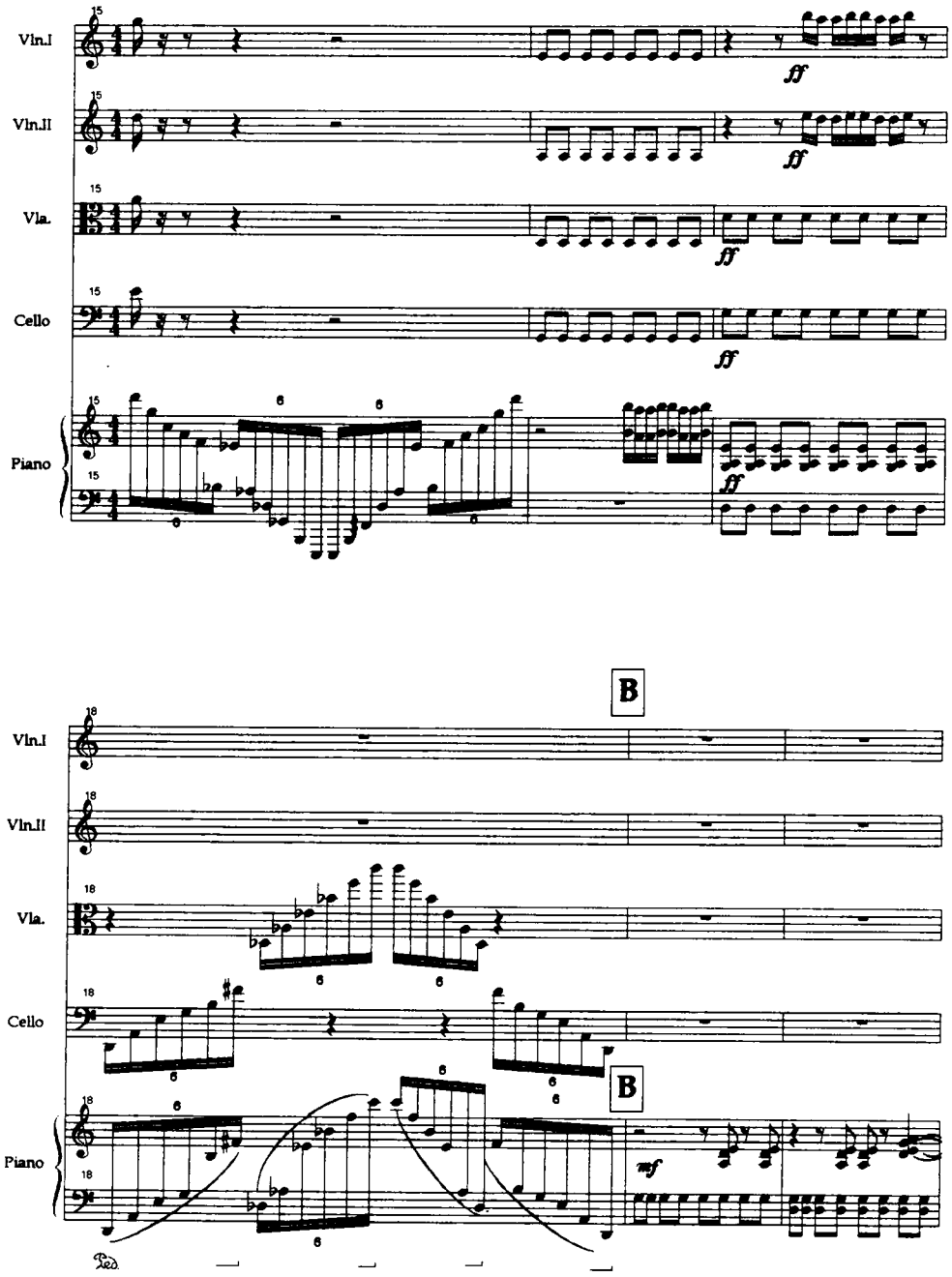
II
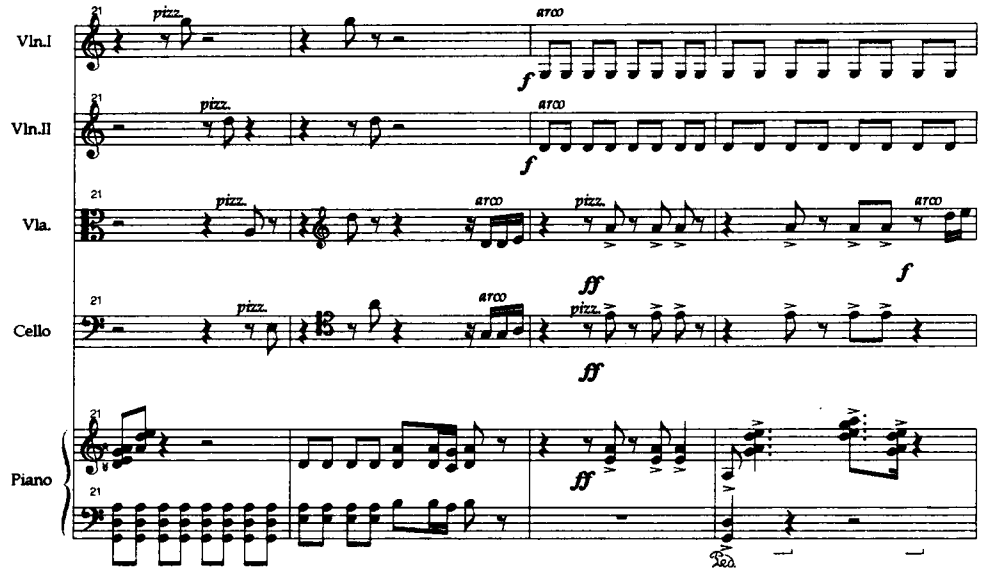

♩= 90 Agitato Marcato
Violin I
Violin II
Viola
Cello
♩= 90 Agitato Marcato
Piano
f
ff
Ped.
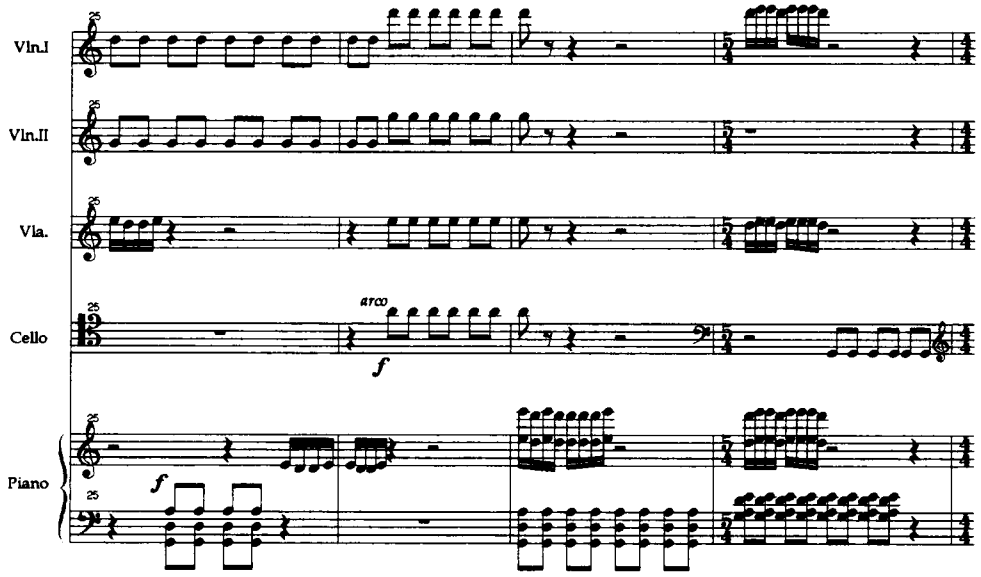

Vln.I
Vln.II
Vla.
Cello
Piano
f
sim.
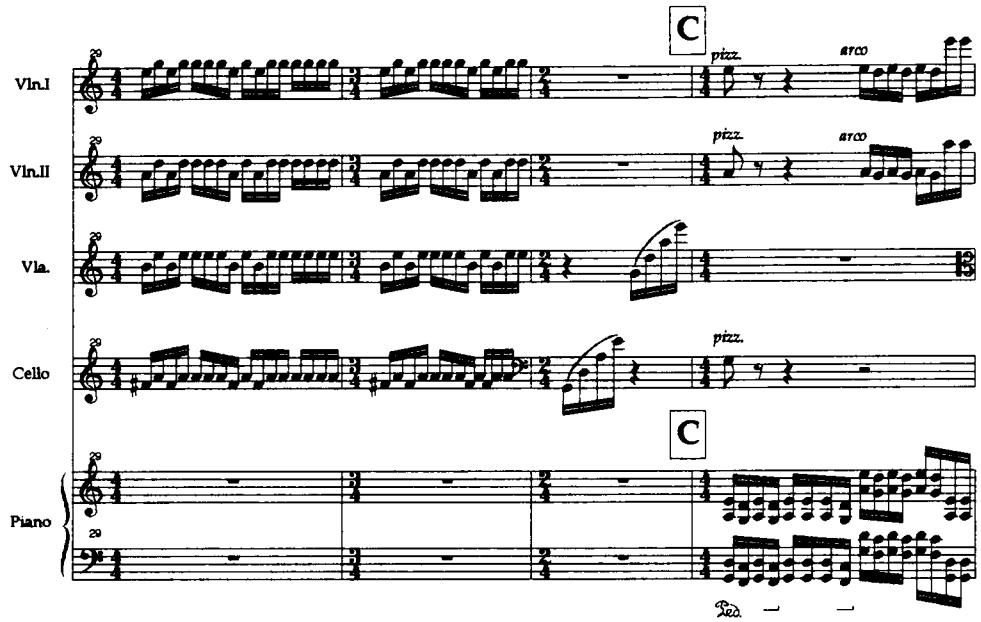

Vln.I
Vln.II
Vla.
Cello
Piano
f
sim.
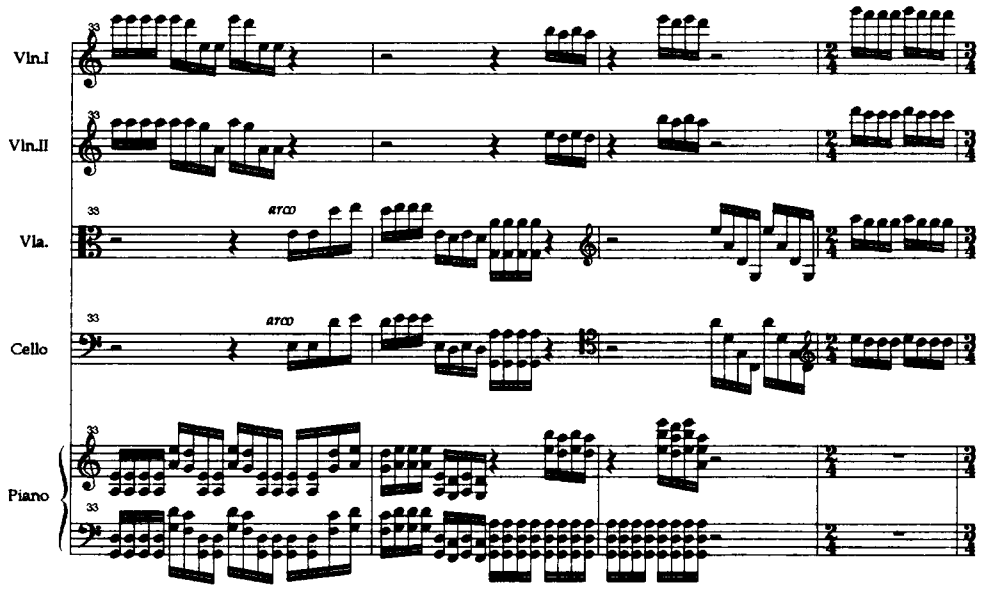

A
Vln.I
Vln.II
Vla.
Cello
A
Piano
6
6
6
6
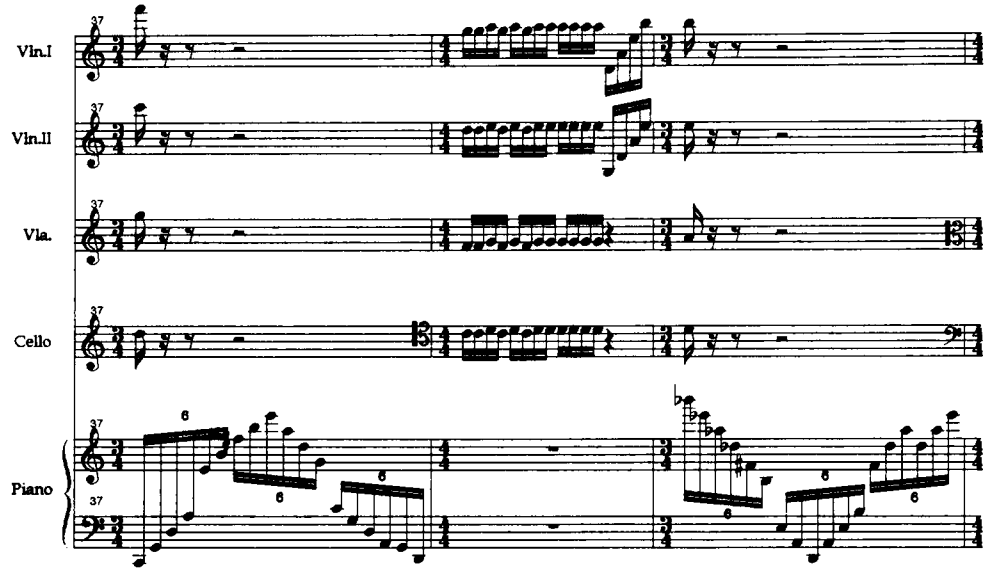

Vln.I
Vln.II
Vla.
Cello
Piano
ff
B
mf

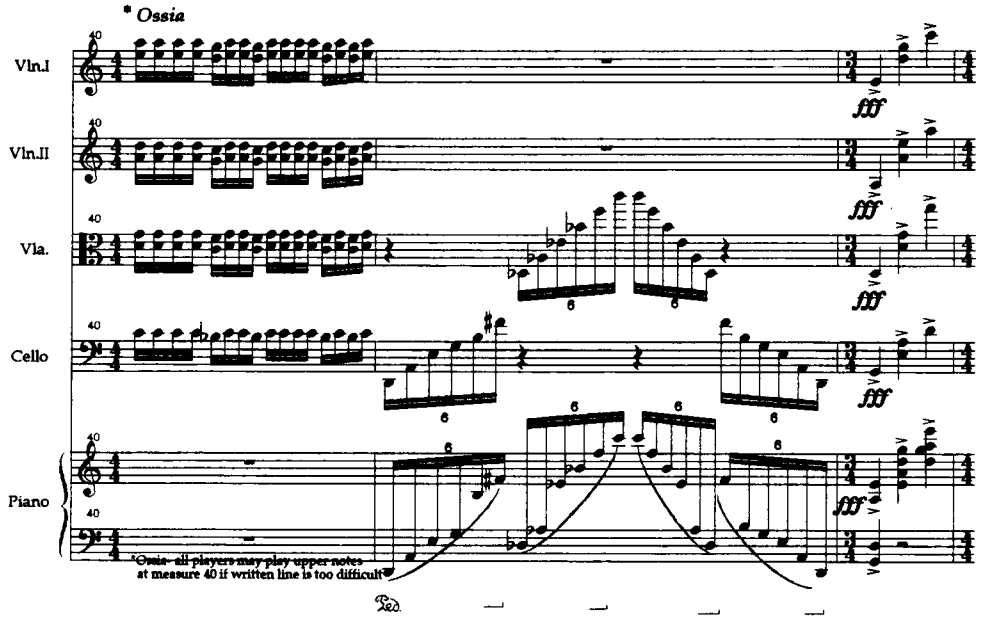

Vln.I
Vln.II
Vla.
Cello
Piano
21
pizz.
arco
f
ff
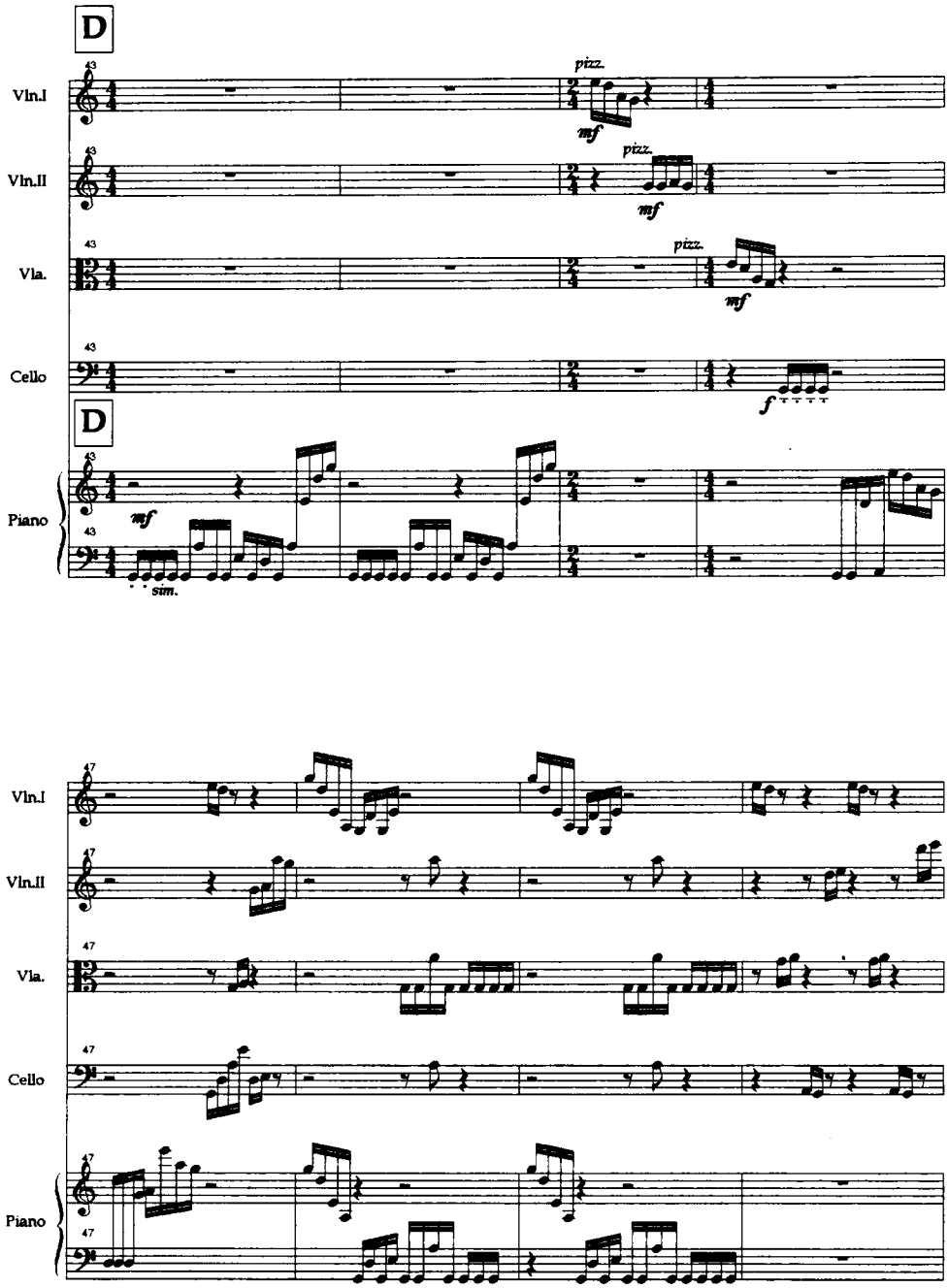

Vln.I
Vln.II
Vla.
Cello
Piano
25
arco
f
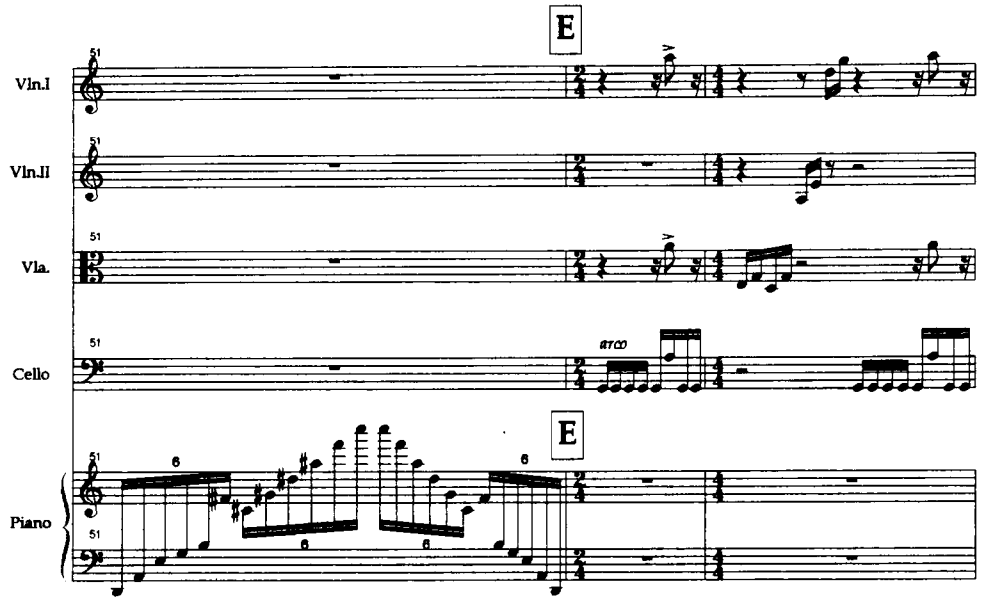

C
pizz.
arco
Vln.I
Vln.II
Vla.
Cello
Piano
C
Ped.
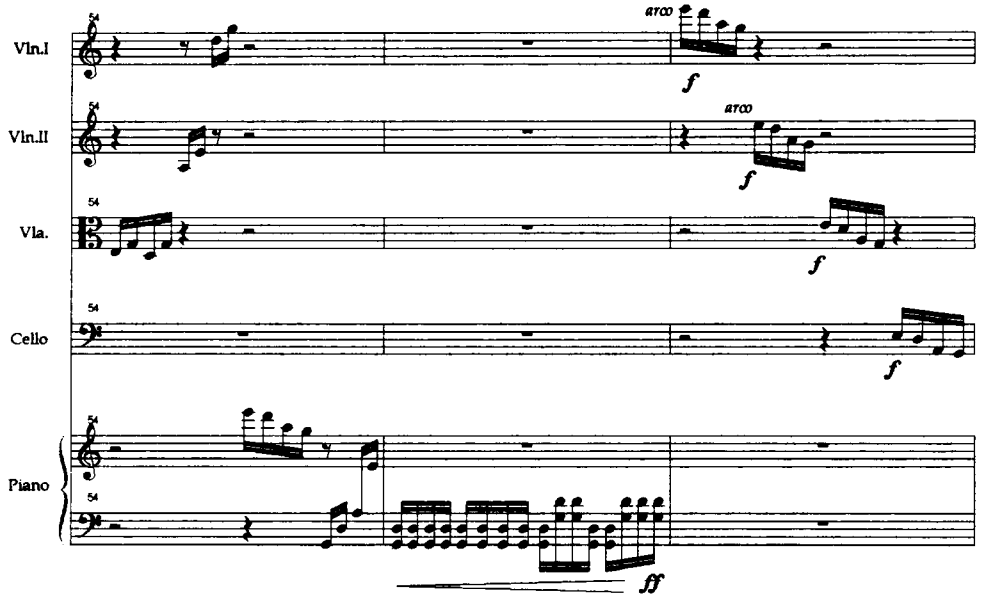

arco
Vln.I
Vln.II
Vla.
Cello
Piano
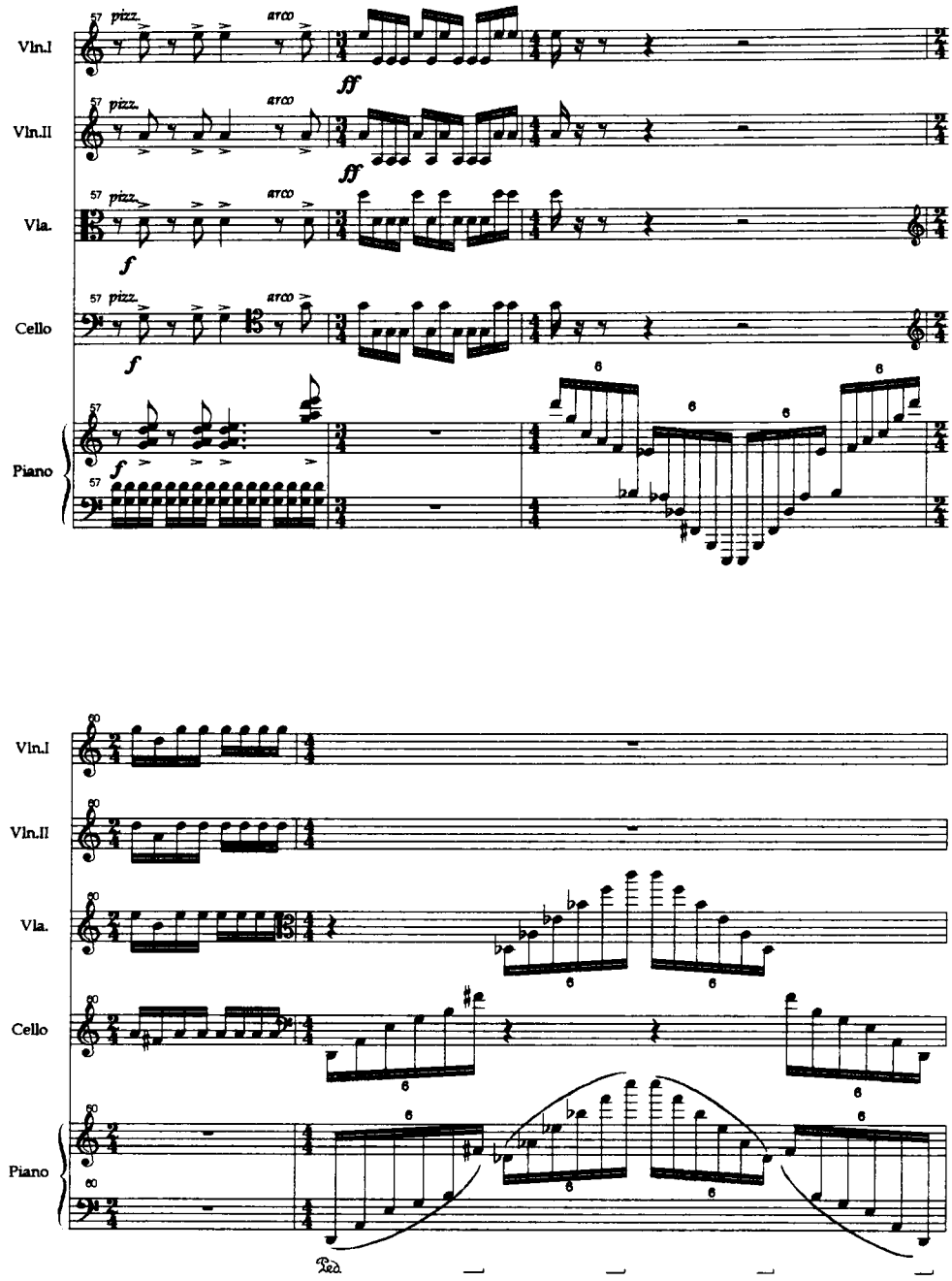

Vln.I
Vln.II
Vla.
Cello
Piano
37
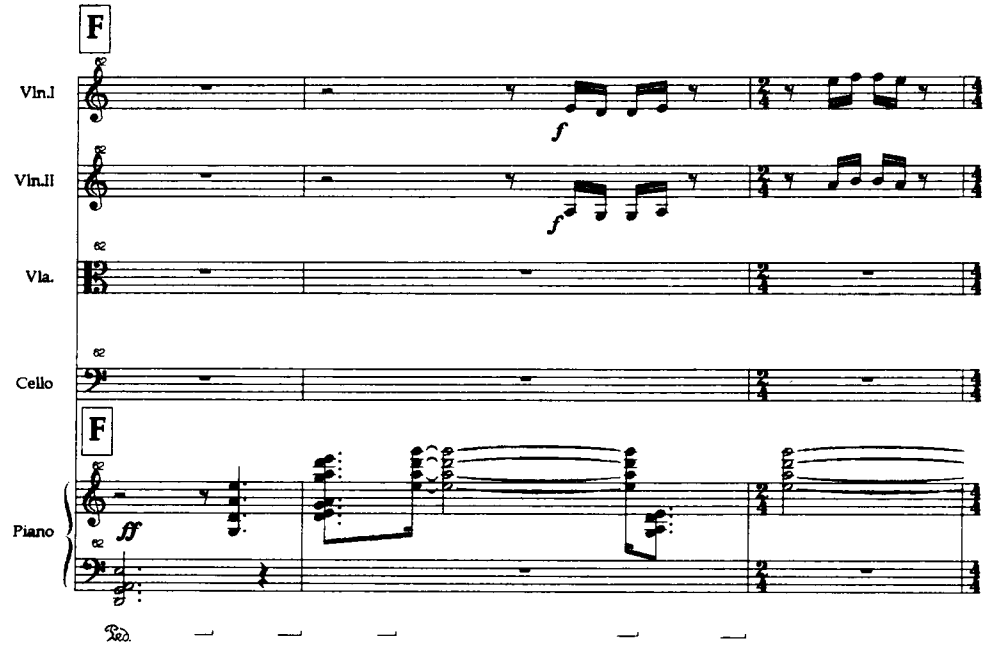

* Ossia
Vln.I
Vln.II
Vla.
Cello
Piano
40
fff
*Ossia- all players may play upper notes
at measure 40 if written line is too difficult
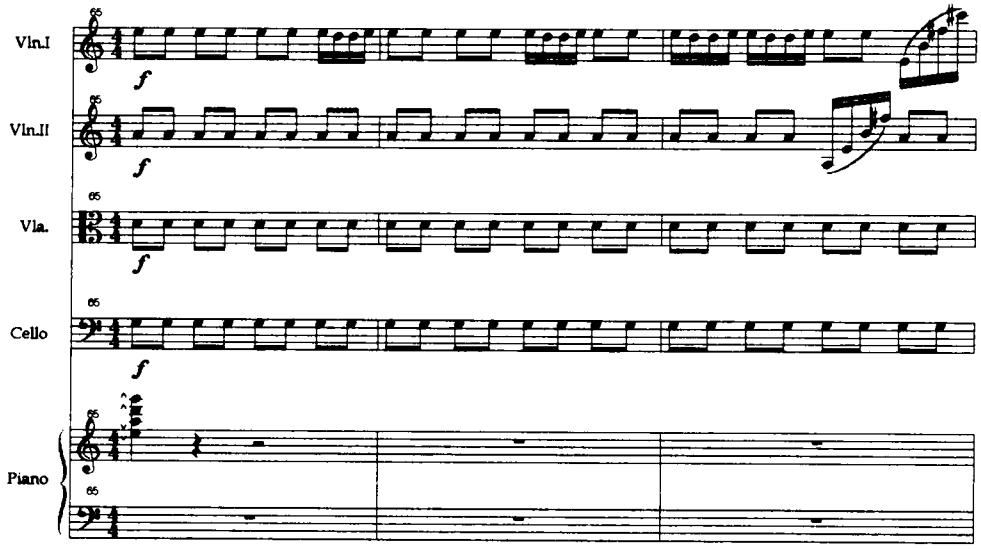

D
Vln.I
Vln.II
Vla.
Cello
Piano
pizz.
mf
f
sim.
47
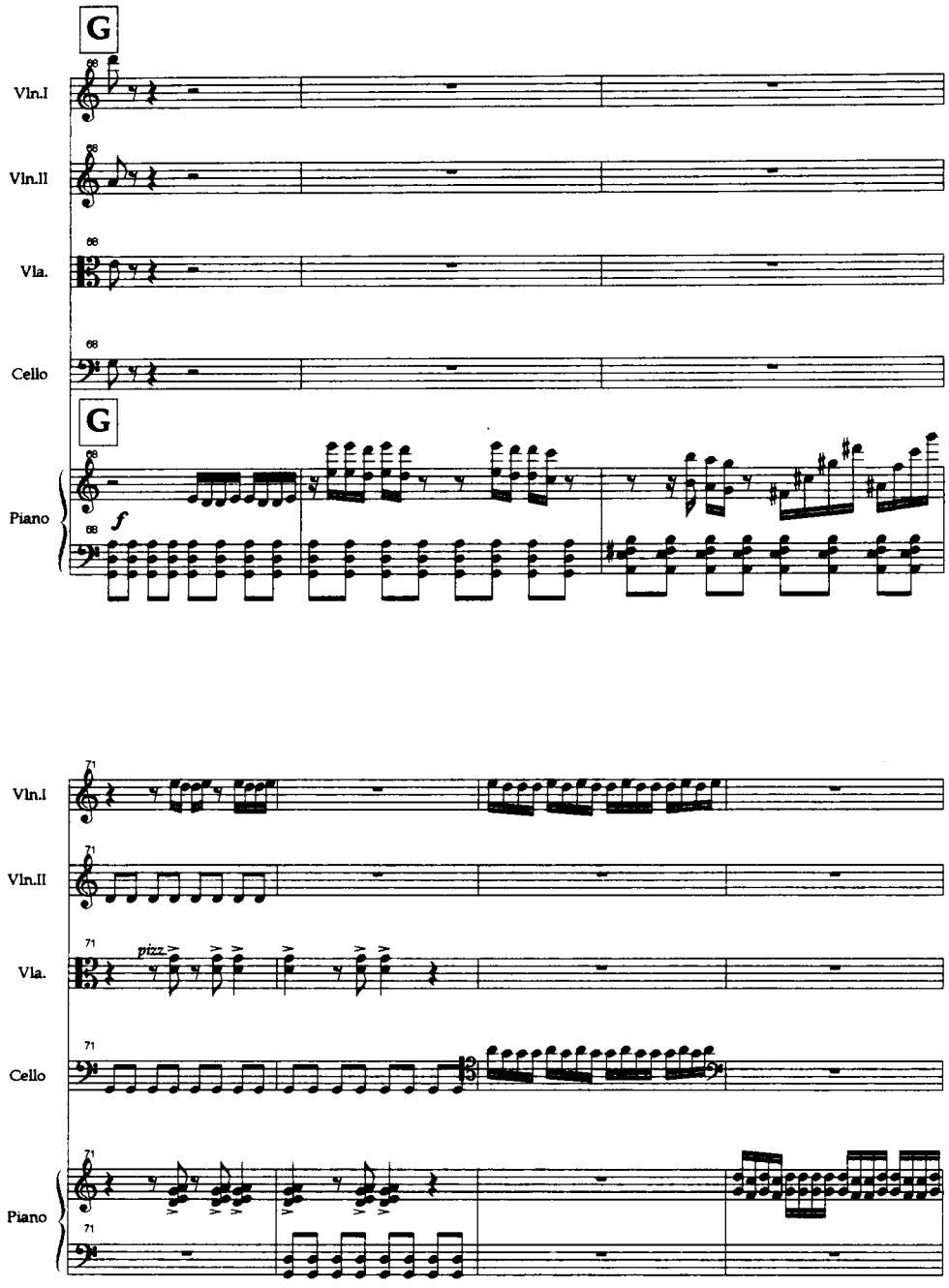

E
Vln.I
Vln.II
Vla.
Cello
Piano
arco
E
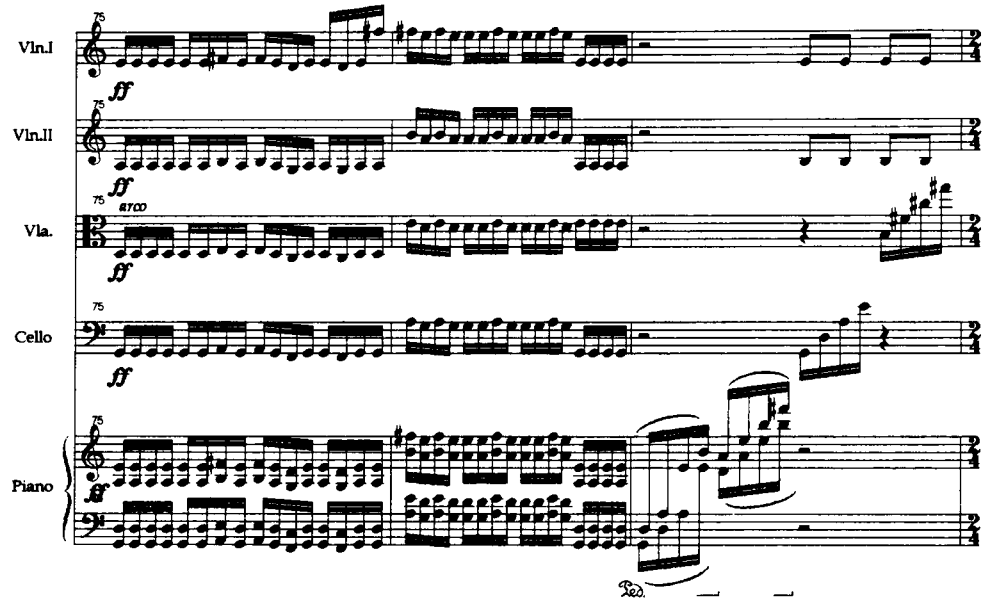

Vln.I
Vln.II
Vla.
Cello
Piano
arco
arco
f
f
f
f
ff
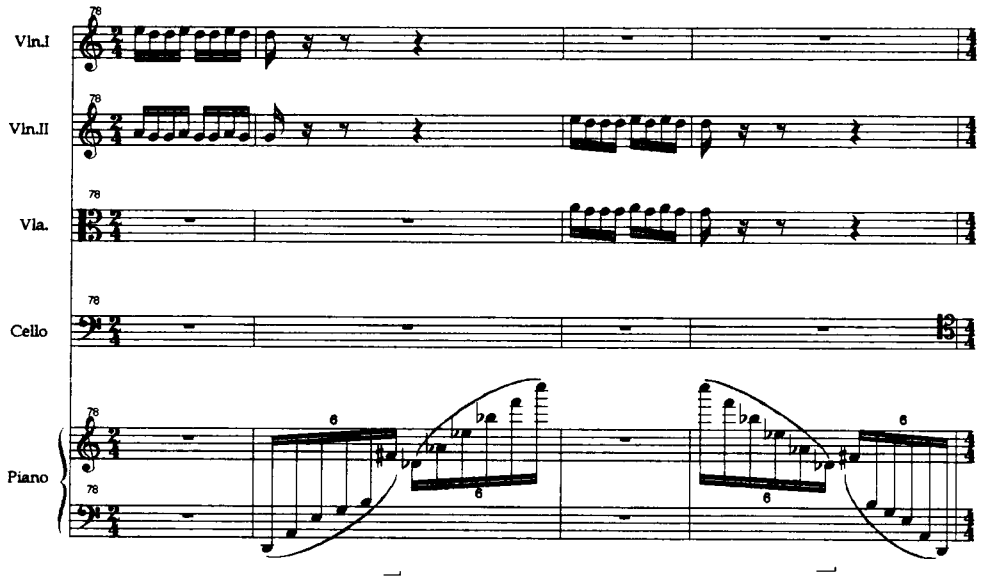

Vln.I
Vln.II
Vla.
Cello
Piano
pizz.
arco
ff
f
Ped.
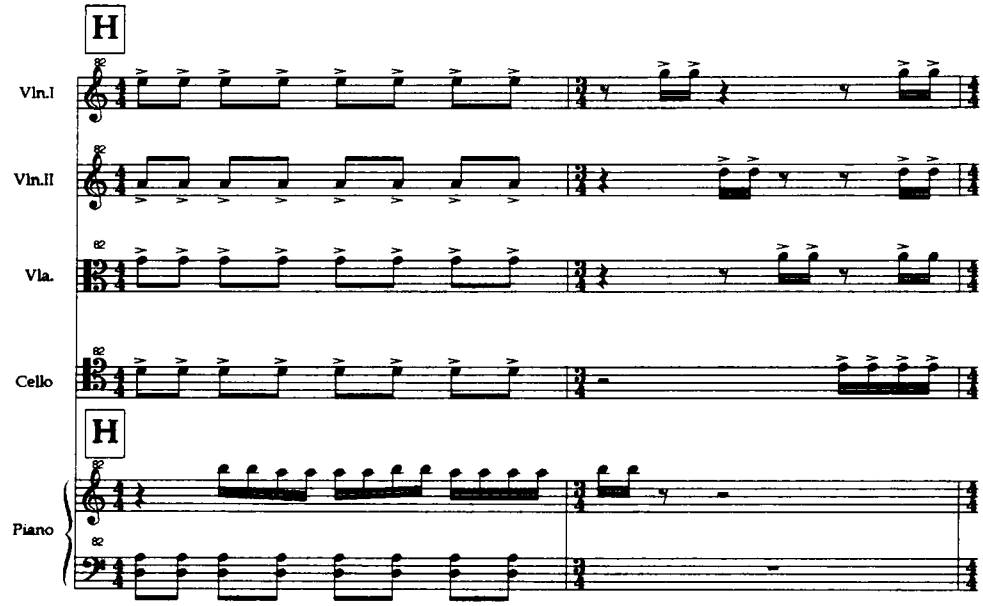

F
Vln.I
Vln.II
Vla.
Cello
F
Piano
f
f
ff
Ped.

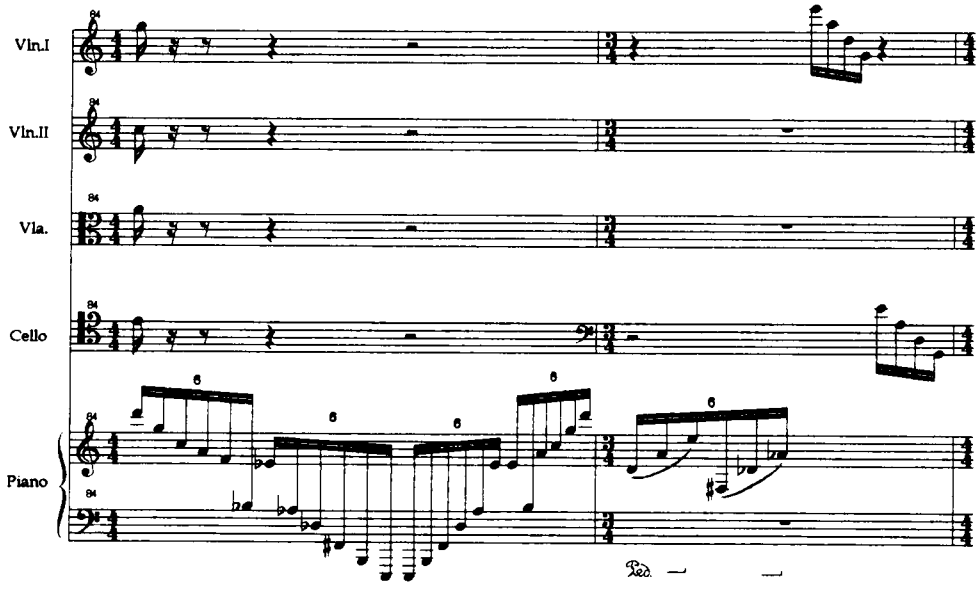

Vln.I
Vln.II
Vla.
Cello
Piano
f
f
f
f
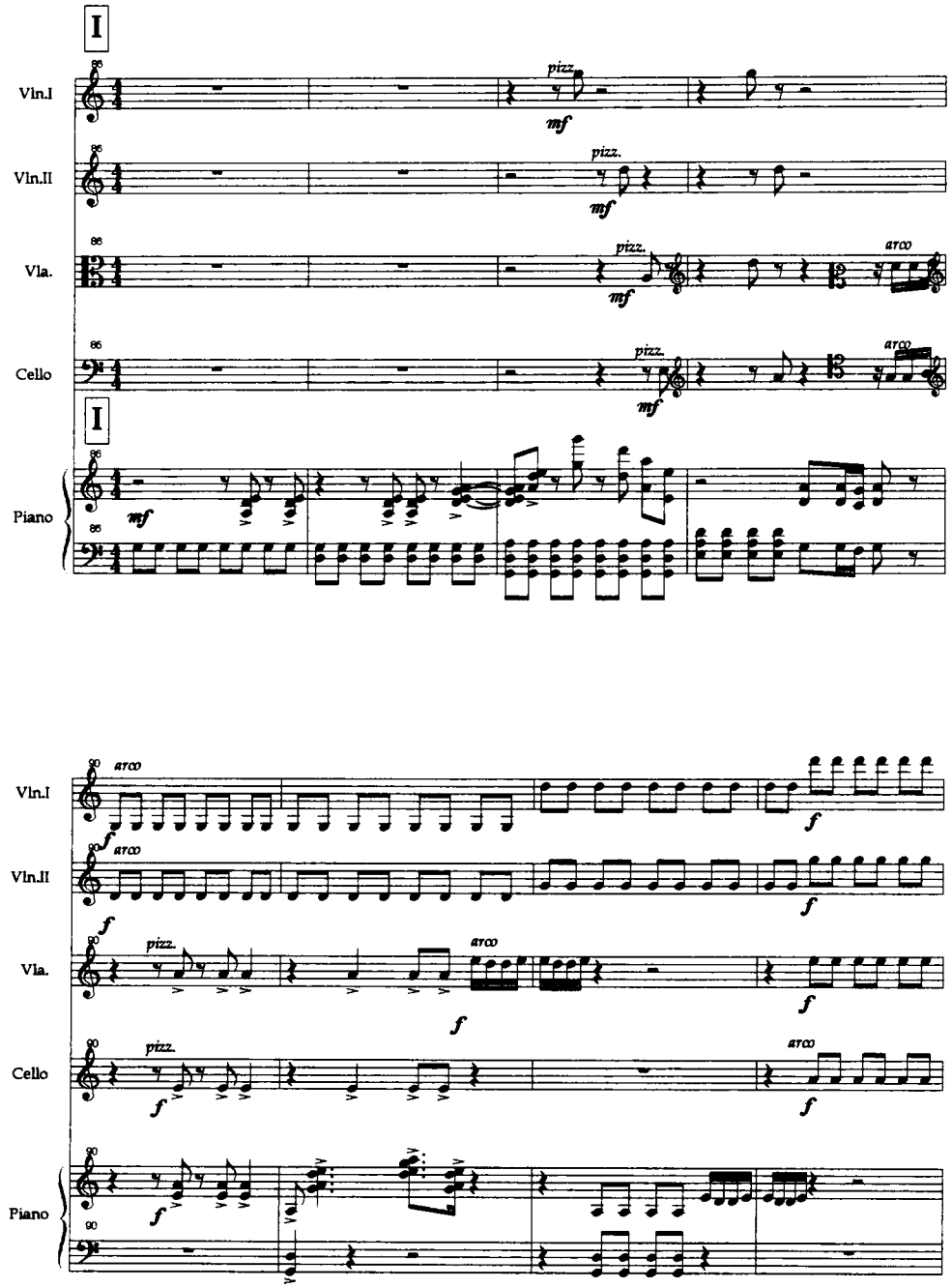

G
Vln.I
Vln.II
Vla.
Cello
G
Piano
f
Vln.I
Vln.II
Vla.
pizz.
Cello
Piano
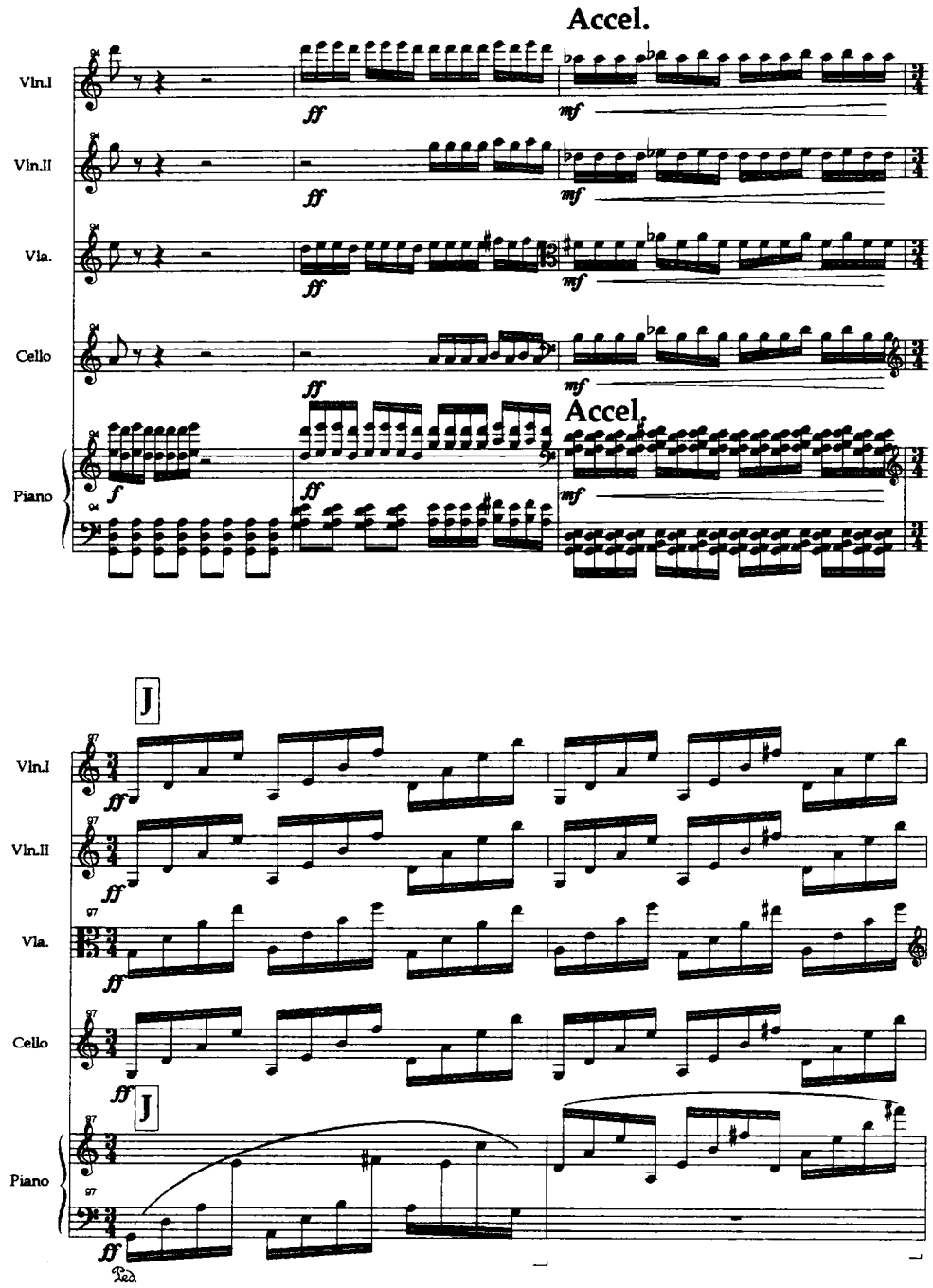

Vln.I
Vln.II
Vla.
Cello
Piano
75
ff
arco
Ped.
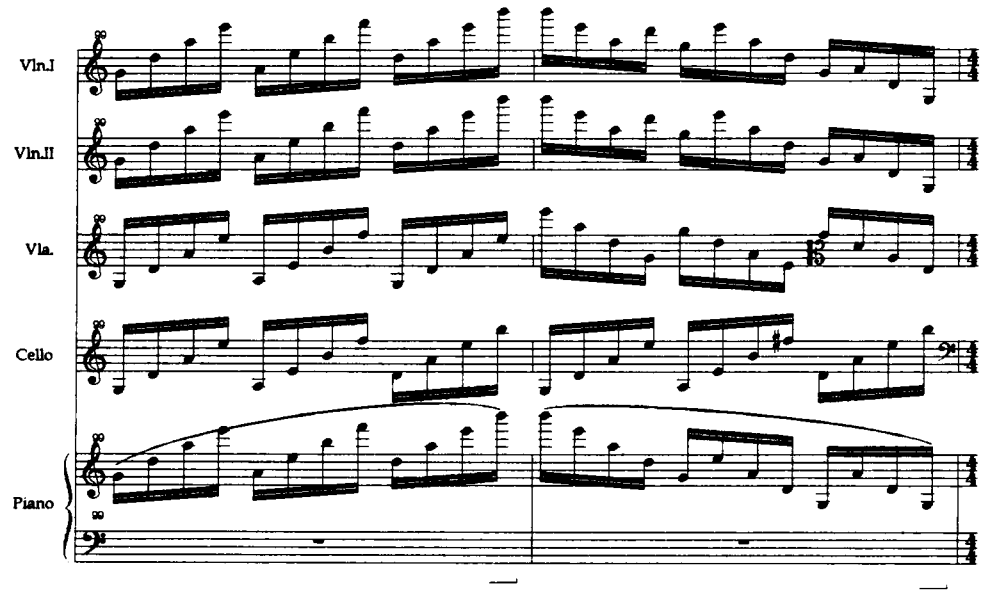

Vln.I
Vln.II
Vla.
Cello
Piano
78
6
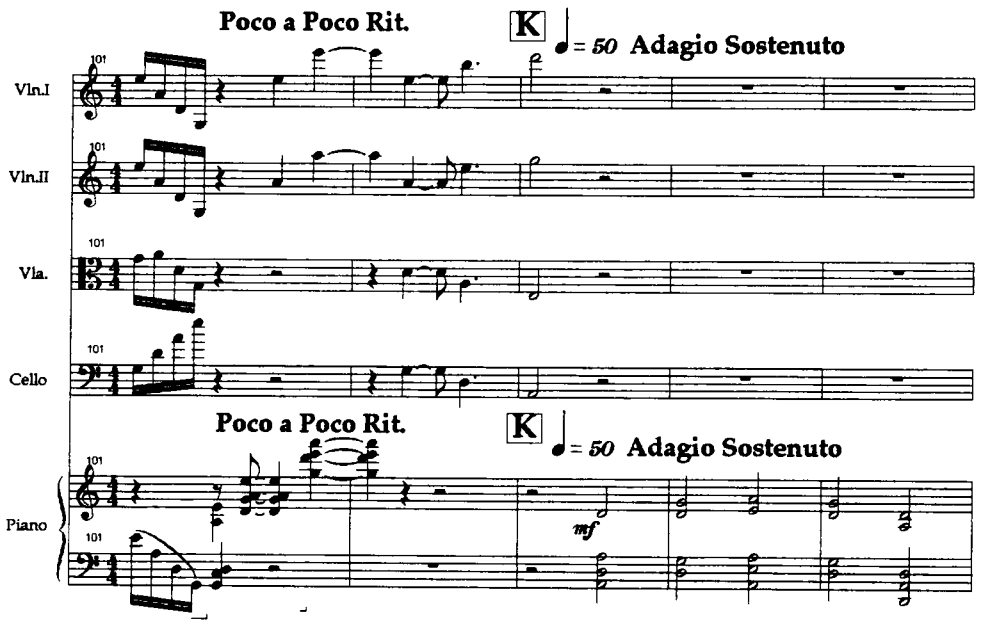

H
Vln.I
Vln.II
Vla.
Cello
H
Piano
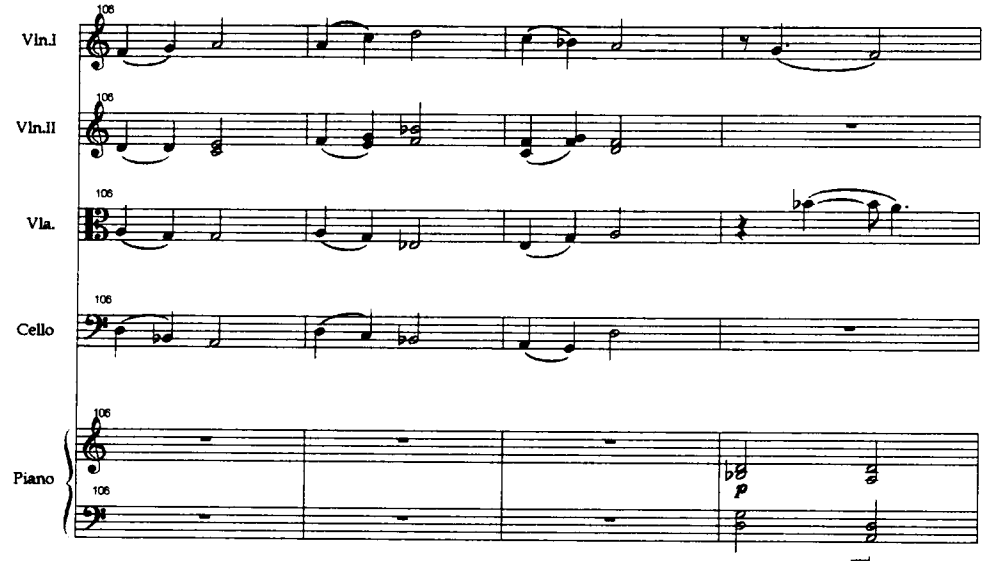

Vln.I
Vln.II
Vla.
Cello
Piano
6
6
6
6
6
Ped.
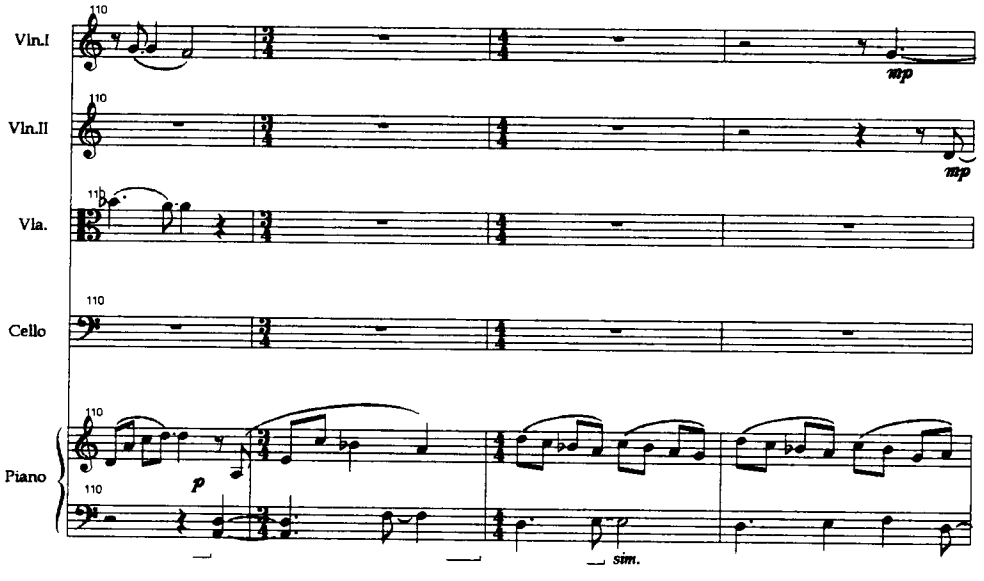

I
Vln.I
Vln.II
Vla.
Cello
I
Piano
pizz.
arco
mf
f
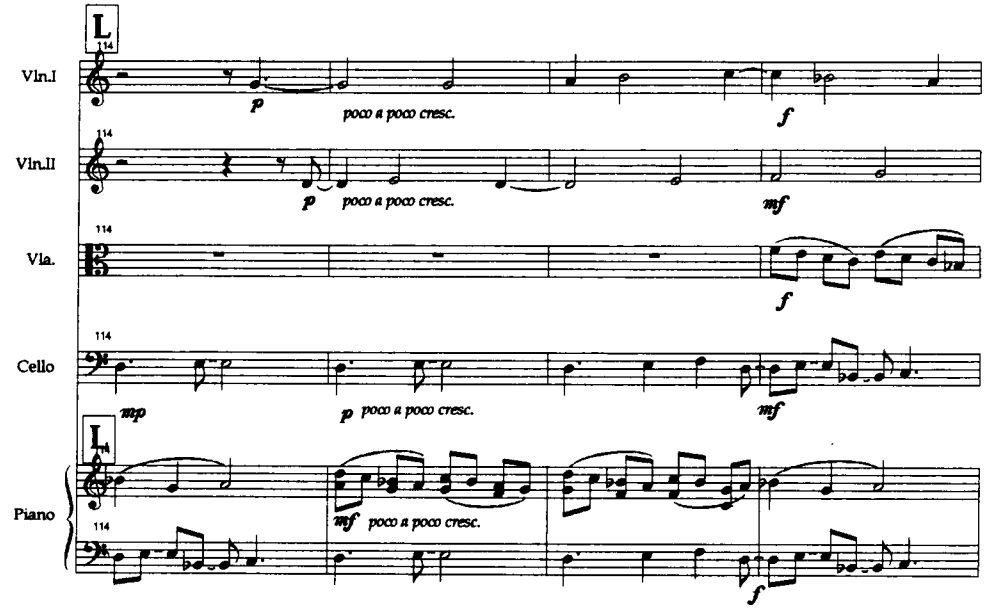

Accel.
Vln.I
Vln.II
Vla.
Cello
Piano
ff
mf
f
Accel.
J
J
Ped.
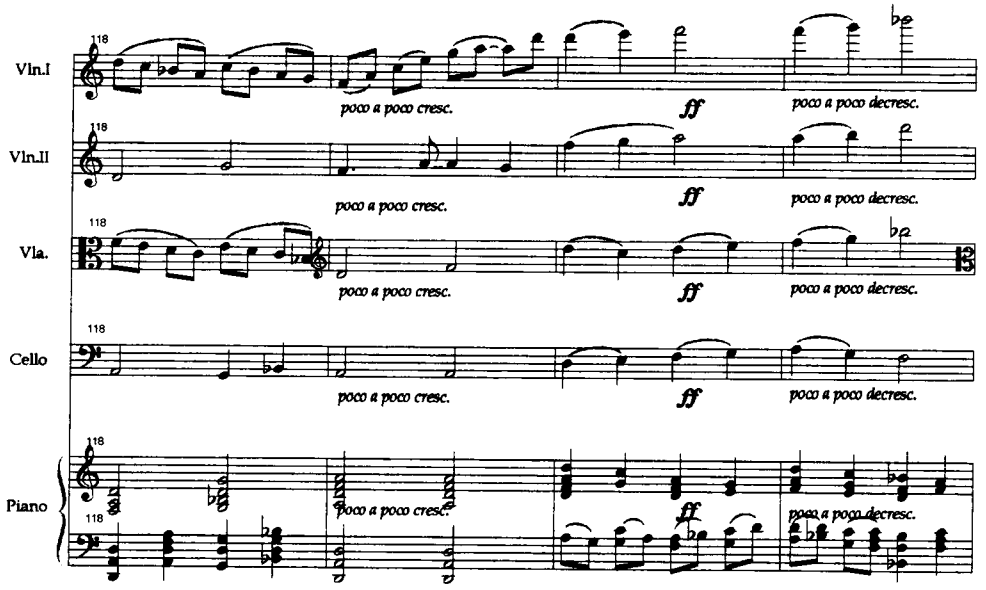

Vln.I
Vln.II
Vla.
Cello
Piano
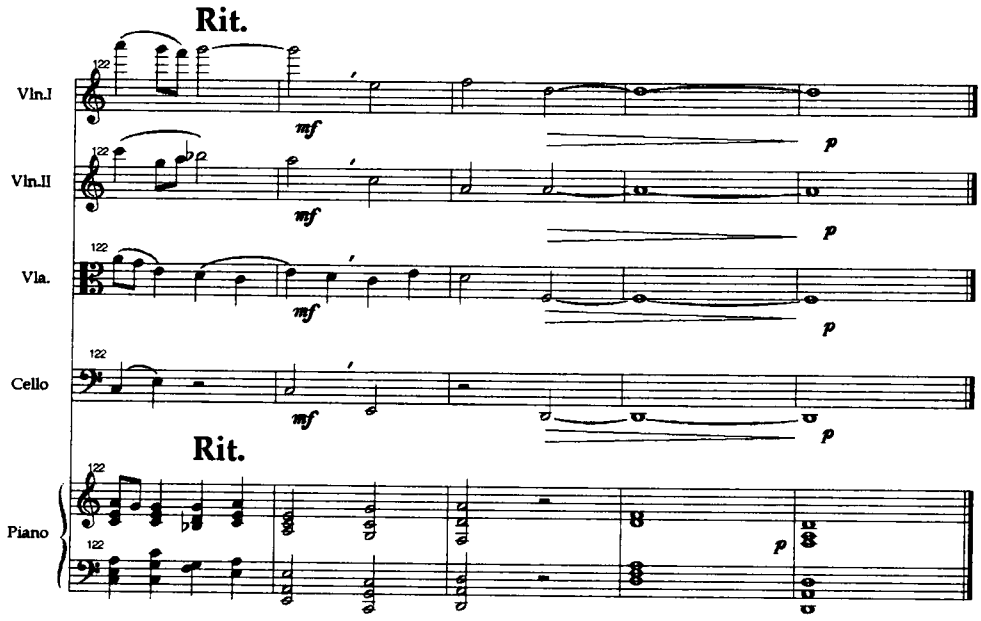

Poco a Poco Rit.
K
= 50 Adagio Sostenuto
Vln.I
Vln.II
Vla.
Cello
Poco a Poco Rit.
K
= 50 Adagio Sostenuto
Piano
mf


Vln.I
Vln.II
Vla.
Cello
Piano
106
p


Vln.I
Vln.II
Vla.
Cello
Piano
110
mp
p
sim.


L
114
Vln.I
Vln.II
Vla.
Cello
Piano
p
poco a poco cresc.
f
mf
mp


118
Vln.I
Vln.II
Vla.
Cello
Piano
poco a poco cresc.
ff
poco a poco decresc.


Rit.
Vln.I
Vln.II
Vla.
Cello
Rit.
Piano
122
mf
p

VITA

Timothy Mark Chambers was born in Greenville, SC on October 12, 1969. He began his musical training in the sixth grade, playing the trumpet in the middle school band. He then went on to study voice with Michael Rice and music theory with Leonard Schranze at the Greenville County Fine Arts Center in his final year of high school, from which he graduated in 1987.

He attended Anderson College in Anderson, SC to study voice, graduating with an Associate of Fine Arts degree in 1989. From there he transferred to Samford University in Birmingham, AL to study composition with James Jensen. He received a Bachelor of Music in theory/composition in 1992.

That same year he moved to Nashville, TN to marry Jennifer Frensley and pursue work in the music buisness. While working with Ron Cobb Copy Service, a church music printing firm, he started his own music copying service, both hand and computer generated. As a copyist he met Michael Kurek with the Blair School of Music of Vanderbilt University and began private composition studies with him in 1993 and continued into 1994. While in Nashville Mark had music performed at the Blair School of Music and his work A Thought from a Tennessee Campmeeting, written while under the tutelage of Kurek, won the first prize Victor Herbert/ASCAP award under the National Federation of Music Clubs Young Composers Competition.

Mark began work on his Master of Music degree in composition at the University of Tennessee, Knoxville in 1994 and plans to graduate August of 1996. While attending UTK he has had composition studies with Kenneth Jacobs and theory related courses with Walter Hawthorne and Barbara Murphy.