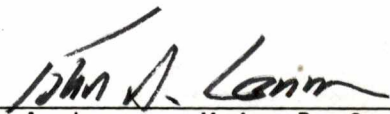


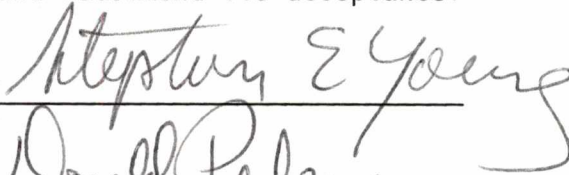
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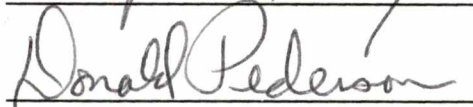
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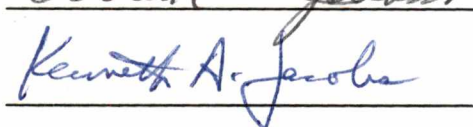
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STAGES OUT: A WORK FOR ORCHESTRA

A Thesis

Presented for the

Master of Music

Degree

The University of Tennessee, Knoxville

John Howell Morrison

August 1985

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As this paper is partly one of tracing influences on the shape and character of Stages Out, it is with respect and admiration that I acknowledge the help of my principal composition teacher, John A. Lennon. His incisive questioning and undivided attention have been invaluable to my work at The University of Tennessee, Knoxville.

I am indebted as well to Kenneth Jacobs and Allen Johnson, who have guided my work in electronic and instrumental composition. The support and encouragement of my final two committee members, Donald Pederson and Stephen Young, have aided in the preparation of this paper and in the successful completion of the Master of Music degree.

ABSTRACT

Stages Out for orchestra was composed between September 1982 and July 1983 by John H. Morrison. The work was written to serve as a master's thesis to fulfill part of the requirements for the Master of Music degree with a concentration in composition at The University of Tennessee, Knoxville.

The purposes of this paper are to further the comprehension of what the composer has done in Stages Out and to indicate the source of certain features of the work. Toward these ends, an account of the form of the piece is followed by an exposition of ideas and techniques which influenced the character and shape of the composition. By comparing the use of certain techniques in Stages Out with their use in the work of those composers from whom this composer learned of them, an understanding may be gained of this composer's work and perhaps incidentally of the process of composing in general.

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I. STAGES OUT: AN ACCOUNT OF FORM

The following is an account of the overall shape of Stages Out. The composition will be considered as a whole, emphasizing both the relationships between movements and the important structural features of each.

The title Stages Out refers to the basic shape of the work. Each movement was conceived to demonstrate a successive stage away from the intensity of the first movement. While the progression was not programatically intended, an analogy may further the comprehension of the formal outlines of the work.

Consider the state of mind one might experience during an argument, when anger prevents positive contributions to meaningful dialogue. The insistent building-block technique¹ could reflect the lack of compromise at this stage. Next one might take a walk, get a night's rest, do something which calms the mind, allowing anger to vanish and calm to appear. The second movement's calm parallels this state of mind. Given this attitude and a desire to reach agreement the next dialogue can have direction: problems are solved, words flow smoothly, and the ensuing conversation develops its own momentum. Such is the directed release of tension in the third movement.

The first movement is constructed as an alternation of linear polyphonic textures with vibrant static ones. Each of two large

¹See pages 3-9 for a discussion of this technique.

linear sections progresses to a high point produced by using static building-blocks² and then is followed by a more placid section. Here the linear textures greatly outweigh the static ones. Only in the second movement is balance achieved between the two textures.

The second movement, connected to the first by the decaying sound of a tam-tam, is an exploration of the subtle energy of static texture. The general mood is serene even though the central event is the simultaneous sounding of all twelve pitches of the chromatic scale by the string section. Central here has a double meaning: the occurrence is near the middle of the movement and is the most important structural event. Calm is preserved by using overall soft dynamics and by the continuous presence of a b-flat which produces a center of pitch gravity for the entire movement. Potential energy or vibrancy comes from spreading rapidly repeated notes, harmonics of short duration, and tremolos through the strings, as well as from the generally dissonant harmonic structure. Large sections of the movement are delineated by the appearance of a wind-like sound in the brass.³

The function of the third movement is to disperse fully the subtle tension still present in the second. Its vehicle of release is the spatial manipulation of sound through the orchestra.⁴ Form is delineated by the use of registral arches⁵ in conjunction with the spatial movement of sound in the orchestra.

²See pages 6-9.

³See pages 14-16.

⁴See page 22.

⁵See pages 17-19.

II. IMPORTANT INFLUENCES

The following shall serve as an exposition of the compositional techniques and concepts which directly affected this composer during the writing of Stages Out. While no listing of influences on a creative process is ever complete, the influences of the five composers and of this composer's work in electronic music discussed below are certainly the most significant for the eventual shape and character of this piece. This composer's use of the techniques described will be treated immediately following their exposition.

Edgard Varèse

Edgard Varèse (1883-1965) "was perhaps the first composer to conceive of sounds as objects with sculptural, spatial configurations held together by rhythmic energy."⁶ Varèse reduced "melody" to small groups of repeated notes of striking rhythmic quality; his "harmonies" consist of static, dissonant masses freed of the tendency toward resolution.

These powerful, static building-blocks, held together by rhythm-percussive energy-are piled up in great, spatial juxtapositions which define Varese's new conceptual musical space. Enormous amounts of energy are created by these works, but the tensions are internal. There is no sense of motion in the conventional sense at all but rather a play of kinetic and potential energies which give the impression of holding together complex, unyielding sound objects set, as it were, into a dynamic musical space.⁷

⁶Eric Salzman, Twentieth-Century Music: An Introduction, (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1974), p. 134.

⁷Ibid., p. 135.

Static building-block is an apt phrase in that it refers to a self-contained musical unit placed in order to contrast or combine with other such units. On looking at an orchestral score of Varèse, one is struck by the geometric shapes produced by the position of his musical units on the page. Figure 1 shows examples of Varèse's static building-blocks. The excerpt is from measures three through six of rehearsal number seventeen of Varèse's Arcana reduced to four staves and in concert pitch. Each block has a distinctive range, instrumentation, rhythmic character, and pitch contour.

The first building-block, played by the horns and strings, is placed in the center of the total orchestral range. The second, given to the low brass and woodwind instruments, fills in a gap in the range of the first and extends into the low orchestral range. The upper range is filled by the third figure, which is played by the high woodwinds.

The type of energy produced by each building-block is a function of its register, dynamic level, rhythmic character, and pitch contour. The middle range group features a thirty-second note figure circling an arrival pitch in each instrument. That the arrival pitch is usually on a strong part of the beat means that the thirty-second note figure acts as an anacrusis to the arrival. The low group is composed entirely of repeated single pitches in each part on the first two-thirds of an eighth note triplet figure, the second of which is much louder than the first. The high group consists of a three-note group in a sixteenth note quintuplet played against a two-pitch pattern in sixteenth notes.

(horns, strings)

3/4

ff

(low brass, woodwinds)

coll gva

coll gva

(high woodwinds)

FIGURE 1. Varese, Arcana: building-blocks, measures 3-6 of rehearsal 17.

These diverse building-blocks follow each other in quick succession. Varèse attempts no transition between blocks, but rather juxtaposes or combines them. One can visualize a musical space created in such a manner, with distinctive energy levels coexisting in discrete ranges.

In the orchestral music of Varèse, the overall shape of the music is determined largely by vertical density. Traditional music is also shaped by vertical density, but there changes in density coincide with and reinforce important melodic and harmonic events to help shape the music.

In Stages Out the static building-block technique is integrated with melodic and harmonic elements to shape the first movement. Each instrumental family (string, woodwind, and brass) employs a particular melodic contour and meter while providing melodic foreground material. Each group settles on a distinctive musical figure, or building-block, by the end of its turn in the foreground. The building-block is retained through the ensuing climactic area.

The first of these figures appears in the woodwinds (mm. 25-59); it is essentially a three-note trill (Figure 2). The ordinary two-note trill played from the beginning of the movement may be considered a precedent of the coming building-block. The second building-block is most strongly associated with the brass; it is the forceful repeated-note idea shown in Figure 2. The role of the figure gradually grows during the section's turn as the melodic focus of the orchestra (mm. 26-41), and is shared by other instrumental families. The third

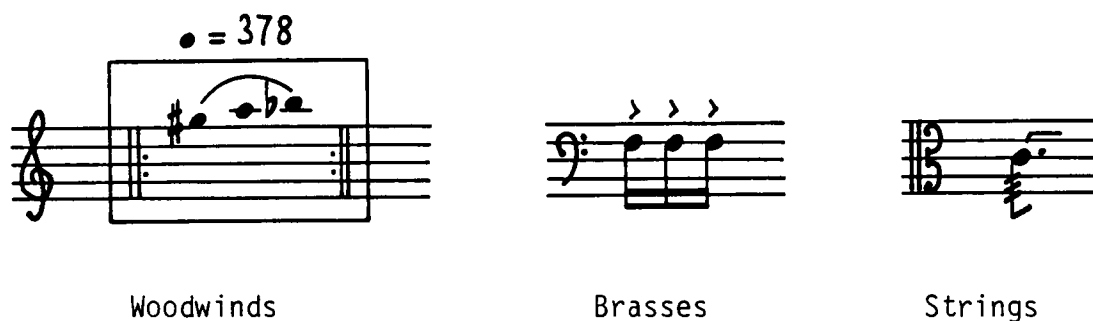


FIGURE 2. Stages Out: building-blocks, first climactic area, first movement.

building-block is a bowed tremolo on sustained pitches played by the strings (Figure 2, mm. 52-59). The brasses' and strings' building-blocks are very similar in that both involve repeated pitches as their essential element. The difference is that the brasses' version has separate articulations and serves to punctuate while the strings' produces a continuous, nervous sound. Each version is idiomatic to its associated instrumental group.

These three building-blocks combine at a high dynamic level to produce the movement's first climactic area (mm. 50-56). Each figure continues through the high point and gradually releases its energy to ease the orchestra into the more relaxed section of music which follows. The repeated-note figure in the brasses is the first to disappear. It is terminated by sustaining the last pitch articulated (mm. 55). The woodwinds' three-note trill gradually returns to a two-note trill. The return is achieved by having successively fewer instruments play the three-note version while others begin playing the two-note version (mm. 56-61). The strings are instructed to slow

their bowing changes at different rates to dissipate the tremolo building-block (mm. 57-58).

The second climactic area of the movement (mm. 110-119) is also achieved by focussing on three unique building-blocks. The brasses use a variation of the repeated-note figure (there are rests between repetitions of pitches, see Figure 3) throughout the section of music leading to the high point. The woodwinds and strings again employ a specific pitch contour and meter before settling on their building blocks. That of the woodwinds is a five-note pattern in sixteenth notes, that of the strings, a three-note pattern in sixteenths (Figure 3). The two patterns are paired to define the 8/16 meter of the climactic area. This meter was employed by the brass foreground material leading to the first climactic area.



FIGURE 3. Stages Out: building-blocks, second climactic area, first movement.

As mentioned, the first movement is constructed as an alternation of linear polyphonic textures with static ones. The function of the building-blocks is to prepare the arrival of the calm textures. When the building-blocks are combined, most of the orchestra is playing at a high dynamic level. At the height of activity a sustained sonority is articulated. Following the appearance of the sonority, rhythmic activity slows, the density of orchestration decreases, and the overall dynamic level drops to disperse the energy of the building-blocks. Thus the sustained sonority signals the arrival of a placid section of music which contrasts sharply with the climactic building-block area which it follows.

This composer's use of the building-block technique is different from that of Varèse in the attempt to integrate the blocks into a more conventional texture where the counterpoint of relatively independent melodic lines is of primary interest. In the music of Varèse, building-blocks prepare the sounding of other building-blocks, and melody is consciously limited to function solely as a building-block element. In Stages Out, building-blocks grow out of more traditional melodic foreground material, preparing the arrival of a static texture.

Iannis Xenakis

Another composer interested in spatial volumes and densities of sound is Iannis Xenakis (b. 1922). Xenakis incorporates the mathematical and scientific concept of probability into the compositional

process, composing what he has termed "stochastic" music. "Stochastic laws state that the more numerous the indeterminate activities become, the more determinate their outcome."⁸ Xenakis describes his arrival at this conclusion in "The Crisis of Serial Music":

Linear polyphony destroys itself by its very complexity; what one hears is in reality nothing but a mass of notes in various registers. The enormous complexity prevents the audience from following the intertwining of the lines and has as its macroscopic effect an irrational and fortuitous dispersion of sounds over the whole extent of the sonic spectrum. There is consequently a contradiction between the polyphonic linear system and the heard result, which is surface or mass. This contradiction inherent in polyphony will disappear when the independence of sounds is total. In fact, when linear combinations and their polyphonic superpositions no longer operate, what will count will be the statistical means of isolated states and of transformations of sonic components at a given moment. The macroscopic effect can then be controlled by the mean of the movements of elements which we select. The result is the introduction of probability, which implies, in this particular case, combinatory calculus. Here, in a few words, is the possible escape route from the "linear category" in musical thought.⁹

In his book Formalized Music, Xenakis describes other events which lead to the same "stochastic crossroads."¹⁰ He cites a hypothetical mass political demonstration as an example. A shouted slogan grows louder and is overcome by competing slogans; random shouts mark the end of unity. The dispersal of the crowd with machine gun fire is

⁸David Cope, New Directions in Music, (Dubuque, Iowa: William C. Brown Company Publishers, 1976), pp. 242-243.

⁹Iannis Xenakis, Formalized Music, (Bloomington: Indiana University Press, 1971), p. 8.

¹⁰Ibid., p. 8.

followed by silence. "The statistical laws of these events, separated from their political or moral content . . . are the laws of the passage from complete order to total disorder in a continuous or explosive manner. They are stochastic laws."¹¹ Thus the natural combination of minute random events to form "mass sonic events"¹² can be approximated by means of mathematics.

As an example, in Xenakis's Pithoprakta for string orchestra, glissandi, pizzicati, pizzicati glissandi, col legno frappé (struck with the wood of the bow), and col legno frotté (bowed with the wood of the bow) articulations, as well as tapping the bodies of the instruments, combine to produce the mass sonic events. Sections of the music focus primarily on one type of articulation at a time. The placement of the elements as well as the continuous or sudden shifts to different elements are controlled by using formulas of probability related to the kinetic theory of gases.¹³

As an intermediate step in transferring the results of mathematical calculations into musical notation, Xenakis uses graphs. The example in Figure 4 is from measure 52 of Pithoprakta. The graph (Figure 4a), from Formalized Music, shows clearly the relative pitch of the pizzicati glissandi currently in use while the traditional musical notation (Figure 4b) to which the graph corresponds is much more difficult to interpret.

¹¹Ibid., p. 9.

¹²Ibid., p. 9.

¹³Ibid., p. 15.

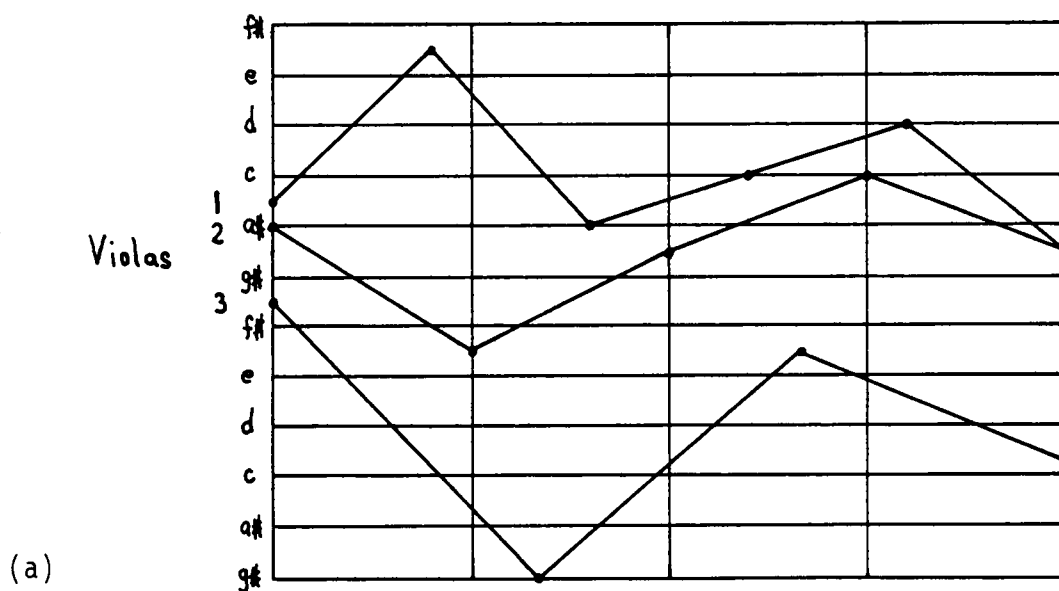


FIGURE 4. Xenakis, *Pithoprakta*: Section of graph (a) and traditional musical notation (b) for measure 52. Iannis Xenakis, *Formalized Music*, (Bloomington: Indiana University Press, 1971), pp. 18-19.

The clarity of a graphic representation of a mass sonic event was of enormous help in composing the second movement of Stages Out. After choosing the mass events to be included and determining their general placement, a complete graphic sketch of the movement was done. Different colors and shapes were chosen to represent different musical ideas. Then the graph was slowly transferred into musical notation.

The example below (Figure 5) is a section of the sketch of Stages Out's second movement which corresponds to measures eight through seventeen. The chief musical element represented is a slowly rising cluster of sustained pitches in the strings against a slowly descending cluster in the woodwinds.

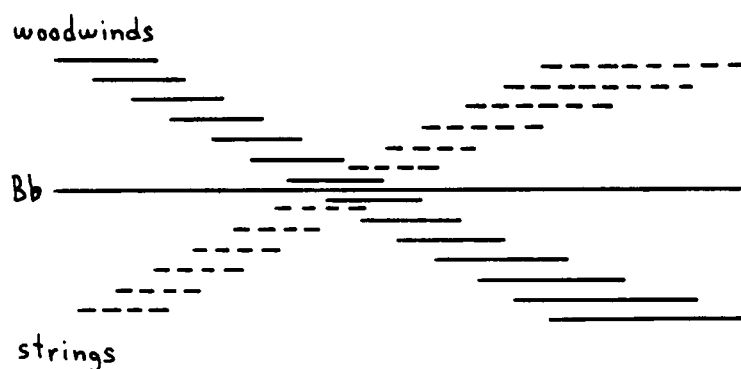


FIGURE 5. Stages Out: graph corresponding to measures 8-17.

A more general influence of Xenakis's ideas on the genesis of Stages Out is the correlation of natural processes with musical form. The title reflects the progression from the intense, turbulent first movement through the relaxed, atmospheric second, to the focussed, energetic third.

As previously mentioned, the analogy of three hypothetical stages of resolving an argument is a life process which is similar to the logic at work in Stages Out. The first movement's high volume level and insistent building blocks generate much energy, but the energy is not fully dissipated there. Such might be the situation between two parties in an argument. The second movement serves as a calm respite where tension is eased and a basis for resolution is established in each of the parties. The third movement parallels the cooperative release of tension between parties which might characterize their next meeting.

György Ligeti

The use of ordinary instruments in unusual ways is a hallmark of twentieth century music. Particularly those composers who work with blocks of sound, or "sound-masses"¹⁴ seek novel orchestral colors. György Ligeti (b. 1923) is such a composer, and in his Atmospheres he makes use of a sound that is especially impressive. Ligeti directs the brass section to blow through their instruments without producing a pitch, and invented the notation for the effect

¹⁴Cope, p. 8.

(Figure 6). The result is a wind-like sound, and is structurally important in the second movement of Stages Out.

Handwritten musical score for four trumpets, measures 76-78 of Ligeti's Atmospheres. The score is written on four staves, numbered 1 to 4 on the left. Each staff begins with a treble clef and a key signature of one flat. The notation consists of 'X' marks on the staff lines, indicating specific pitches. Above the staves, there are horizontal lines with 'X' marks, possibly indicating a melodic line or a specific interval. Below each staff, there are dynamic markings: 'PPPP' at the beginning, 'pochiss.' (pochissimo) in the middle, and 'morendo' at the end. The word 'Trumps' is written vertically on the left side of the staves. The number '4' is written below the first two staves, and '2' is written below the third staff, possibly indicating a measure rest or a specific tempo marking.

FIGURE 6. Ligeti, Atmospheres: measures 76-78, trumpet parts.

The second movement of Stages Out opens and closes with the wind-like sound. The movement is in two large sections delineated by another use of the effect (mm. 36-41). This composer's notation for the effect differs from Ligeti's primarily in the dynamic level assigned to each part (Figure 7). Ligeti's low dynamic level reflects the intensity of the effect relative to the total orchestral sound; this composer's higher marking corresponds to the intensity of the total dynamic range of the effect itself.

The musical score for the brass section of 'Stages Out' (measures 1-4) is as follows:

- Horns in F:**
 - 1: Treble clef, whole notes on G4 and A4.
 - 2: Treble clef, whole notes on G4 and A4.
- Trumpets in C:**
 - 1: Treble clef, whole notes on G4 and A4.
 - 2: Treble clef, whole notes on G4 and A4.
- Trombones:**
 - 1: Bass clef, whole notes on G3 and A3.
 - 2: Bass clef, whole notes on G3 and A3.
- Tuba:**
 - Bass clef, whole notes on G2 and A2.

Dynamics: *p* (piano) for measures 1-2, *mf* (mezzo-forte) for measure 3, and *mp* (mezzo-piano) for measure 4. The Tuba part is marked *mp*.

FIGURE 7. Stages Out: measures 1-4, brass section, second movement.

A second coloristic device in Stages Out complements the wind-like sound. It is an airy, resonant whistle (Figure 8), and is placed between occurrences of Ligeti's device. Intended to lightly color the overall orchestral timbre, players are instructed to whistle the notated pitch in the lowest possible octave. The first use (mm.11-14) calls for all b-flats, the second, for players to whistle the pitch they play immediately before.

The notation for resonant whistle is shown in a bass clef with a flat key signature. The note is a whole note on the second line, which is B3.

FIGURE 8. Stages Out: notation for resonant whistle.

Igor Stravinsky

Igor Stravinsky (1882-1971) made famous the harmonic glissando in his l'Oiseau de Feu.¹⁵ Produced on stringed instruments by moving the finger lightly up and down a single string while bowing it, the effect is a sweep up and down the overtone series in harmonics (Figure 9). Stages Out employs this technique in the third movement. The figure is further developed later, and is an underlying influence on several aspects of the movement.



FIGURE 9. Harmonic glissando.

The primary musical idea of the third movement is an extended registral arch going up and down, then up twice. The overtone series is the origin of the musical arch. That is to say the long range

¹⁵Rimsky-Korsakov is credited with the first use of the harmonic glissando.

motion from low to high register and back down again corresponds roughly to an expanded overtone series.

The movement begins in a very low register. The ascending melodic line of the bassoon and flute in measure twelve creates an upward half-arch to initiate the registral idea. The second ascending half-arch (mm.22-25) begins with the bassoon-flute pair, passes to other pairs of instruments, then becomes conjunct and increases in speed as it passes through the strings. As the upward motion is completed (m.25), harmonic glissandi are played in the second violins and violas. This delicate effect underscores the high arrival point and is intended to suggest continued upward motion by its fleeting, ethereal quality. The bassoon-flute pair brings the melodic line back to the lower register to complete the first large registral arch (mm.26-29).

The second registral ascent is by means of successively higher woodwind and brass articulations of sustained single pitches (mm.43-46). Again the harmonic glissando is played as the registral high point is reached (mm. 46-47). A rapid sweep up and down harmonic glissando in the strings is then twice stated (mm.48-53). Rapidly ascending conjunct lines in the woodwinds, brasses, and strings join another ascending harmonic glissando figure in the strings to reach the highest sustained pitch of the movement (mm.54-57). The overall registral motion of this section (letter A) is then up, up-down, up-down, and up.

The return of the low opening pattern marks the beginning of the third large registral grouping (letter B). The block chordal statements following a quick linear ascent in the violins initiate registral descents. The first descent (mm. 62-63), a gradually slowing line passed through the strings, is followed by another ascending bassoon-flute line (mm. 64-65) which recalls the opening of the movement. After two more brief descents from chordally stated sonorities (mm. 65-66), pairs of instruments maintain a medium-high register to the end of the movement. Thus the registral motion of letter B is quickly up, down, slowly up, and down slightly.

In summary, there are three large registral motions in the third movement, up and down (beginning to letter A), up (letter A), and up (letter B). The first two of these ascents include harmonic glissandi at their peak to suggest continued dispersal of energy. The second and third ascents are not followed by a complete return to a low register; the intent is to raise the expectation that such return will occur. The listener should then be left without a sense of completion, and in the context of the movement, one would infer that the complete dispersal of energy occurs after the close of the work.

Extensions or fragmentations of the overtone series are integral to the motivic structure of the movement. The most important melodic intervals in the movement are the perfect fifth and perfect fourth, which are the second and third intervals in the series. Also, the higher one goes in the overtone series, the smaller are the intervals

between successive pitches. This fact suggests that one may construct an ordering of pitches in which the intervals produced resemble but do not reproduce those of a true overtone series. That is the technique employed in measures 49-56 in the strings. Here the technique is played in harmonics by the strings and follows a use of the harmonic glissando. Thus it may be called a synthetic harmonic glissando. The synthetic glissando is constructed by using successive pairs of artificial or natural harmonics in each string part to produce the registral rise and fall which resembles that of the overtone series.

The step-wise motion in the violins which appears with the first direct use of the overtone series in harmonic glissandi (m.28) is another extension of the fact that high in the overtone series the intervals are smaller. Generally speaking, the higher the register in the movement, the more conjunct are the lines. Thus in several important ways motivic and formal structure share the same foundation.

Witold Lutoslawski

Witold Lutoslawski (b. 1913) has used proportional notation to achieve the sort of gradual change that is at the heart of the interest provided by many sound-mass compositions. In proportionally notated music the exact placement of pitches and figures is discarded in favor of simply indicating their starting and stopping points. A technique that Lutoslawski has introduced in proportional notation which is useful in ordinary metered music is what may be called an

"expansion joint." In Figure 10, taken from Lutoslawski's Trois Poemes d'Henri Michaux for choir and orchestra, the pitches enclosed in the expansion joint are given relative metric value by means of traditional stems and beams. Lutoslawski's verbal directions in the score indicate the relative duration of the metric units. In Stages Out this composer dispensed with the stems, preferring to indicate rapidity of execution by means of a metronomic value for each note head (Figure 11). The result is essentially a three-note trill, the speed of which can be constant or gradually changed by using the ordinary *accelerando* or *ritardando* indications. The device is one of the building-blocks discussed on pages seven and eight.



FIGURE 10. Lutoslawski, Trois Poemes d'Henri Michaux: page 16, expansion joint.



FIGURE 11. Stages Out: expansion joint.

The Spatial Movement of Sound

Composers have long been interested in controlling the movement of sound as a compositional element. From the hockets of Guillaume de Machaut to the polychoral music of Giovanni Gabrieli to the stage movements of operatic singers, use has been made of the spatial dimension of sound. In our century such works as Gruppen for three orchestras by Karlheinz Stockhausen and The Unanswered Question for string orchestra, four flutes, and trumpet by Charles Ives have included the location of sound sources as a compositional parameter. The spatial manipulation of sound is a standard method of enlivening taped compositions. It is from this composer's own work in the electronic medium that the idea arose to make the movement of sound through the orchestra a central element of the third movement.

In the opening and from letter A, this motion occurs in the low instruments and percussion, all of which are located around the outer edge of the orchestra. Initially there is no overlapping of line: each pitch is played by one instrument (or section as in the case of the double basses). Later (mm. 22-25, 49-57, 63), more continuity of line is achieved by having adjacent pairs of instruments share the first/last pitch of the line fragment "passing through" them. The most dramatic use of spatial manipulation of sound contains two complementary techniques. One is the successive addition of instruments to a rapidly ascending conjunct line, preparing the second, which is block chordal statements of sonorities traded between various orchestral groups.

III. SUMMARY

The musical result of the influences and techniques discussed above should be a well-balanced, unified piece of music. The duration of the movements as well as of sections within movements are carefully timed to create the overall balance. Unity comes from constant awareness of the general effect of each element introduced and of the relation of diverse or complementary elements to one another. Each element introduced is developed so that it has a beginning, middle, and end. This sort of concern helps to create a sense of logical progression within the work.

Obviously then it is not a matter of simply using certain techniques which produces a successful piece. The success of Stages Out depends on how well the composer has understood the musical nature of the techniques employed and on how thoroughly he has assimilated and incorporated those techniques into his own musical expression.

Finally, there are influences which are much more pervasive and difficult to document than those already mentioned. The ideas encountered by the composer in his study of musical aesthetics formed a broad influence on Stages Out. As a composer one deals with aesthetic considerations on a daily basis. For this author, composing music is the best method of realizing and refining a personal musical aesthetic.

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APPENDIX

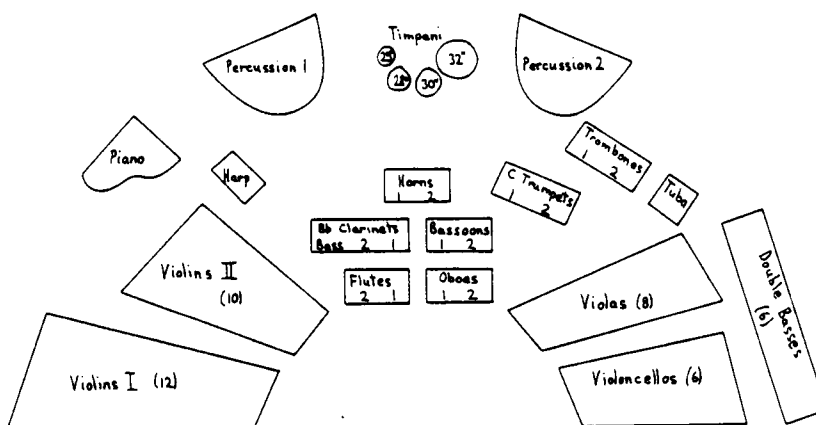
John H. Morrison

STAGES OUT

for orchestra

Explanatory Notes

- 1  play enclosed pitches at indicated speed, always slurred
- 2  blow through instrument without producing pitch
- 3  produce low, airy, resonant whistle at indicated pitch in lowest possible register
- 4 symbols for percussion beaters:
- | | | | |
|---|------------------------------|---|-----------------------|
|  | soft cord or rubber mallet |  | drumstick |
|  | medium cord or rubber mallet |  | strike with stick end |
|  | hard cord or rubber mallet |  | triangle beater |
- (standard beaters unspecified in score)
- 5 required percussion instruments:
- | <u>player 1</u> | <u>player 2</u> |
|-------------------------------|------------------------|
| Vibraphone (motor always off) | glockenspiel |
| snare drum | chimes |
| tenor drum | bass drum |
| triangle | large tam-tam |
| small suspended cymbal | large suspended cymbal |
| | wood block |
| | temple blocks (5) |
- 6 orchestra should be seated as specified below in order to achieve the intended spatial manipulations of sound in movement three



approximate duration: 9 minutes

STAGES OUT I

John H. Morrison

Smoothly $\text{♩} = \text{ca. } 60$

Flutes

Oboes

Clarinets in B $\flat$

Bass Clarinet in B $\flat$

Bassoons

Horns in F

Trumpets in C

Trombones

Tuba

Timpani

Percussion

Piano

Violins

I & II

Violas

Cellos

Basses

4

4

Smoothly $\text{♩} = \text{ca. } 60$

4

4

Smoothly $\text{♩} = \text{ca. } 60$

divisi a 3

sul D

poco a poco

a

poco a poco

a

sul pont.

a

sul D

poco a poco

a

poco a poco

a

sul pont.

a

sul G

(a) poco a poco

a

poco a poco

a

sul pont.

a

sul testo

divisi a 2

poco a poco

a

ord. ff

a

sul pont.

a

sul testo

divisi a 2

poco a poco

a

ord.

a

sul pont.

a

sul testo

poco a poco

a

ord.

a

sul pont.

a

mf

Handwritten musical score for page 30, featuring woodwinds, brass, piano, and strings. The score is written in a single system with multiple staves. The instruments listed on the left are:

- Fl. (Flute)
- Ob. (Oboe)
- Cl. (Clarinet)
- B.Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Hn. (Horn)
- Tpt. (Trumpet)
- Tbn. (Trombone)
- Tuba
- Piano
- Vln. (Violin)
- Vi. II (Violin II)
- Vla. (Viola)
- Vlc. (Violoncello)
- D.B. (Double Bass)

The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *f*, *cresc.*), and articulation marks. The woodwinds and brass sections have complex passages with many notes and rests. The piano part has a wavy line indicating a tremolo or similar effect. The string section (Vln., Vi. II, Vla., Vlc., D.B.) has a more rhythmic and sustained part, with some crescendo markings. The page number 30 is visible in the top right corner, and the page number 2 is visible in the top left corner.

A Energetically $\text{♩} = 80-84$ 3

7 (4+3) 2 4 7
16 4 4 16

A Energetically $\text{♩} = 80-84$ 7 (4+3) 2 4 7
16 4 4 16

div. 43

Fl.

Ob.

Cl.

B.C.

Bsn.

7 2 7 2 4 7 2
16 4 16 4 4 16 4

Hr.

Tpt.

Tbn.

Tuba

Perc.

Piano

7 2 7 2 4 7 2
16 4 16 4 4 16 4

Vln. I+II

Vla.

Vlc.

D.B.

This page of a musical score contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bass Clarinet, Bassoon) and the brass section (Horn, Trumpet, Trombone, Tuba) have complex melodic and harmonic parts with many slurs and ties. The percussion section includes a snare drum, cymbals, and a triangle. The piano part is mostly rests. The string section (Violins I & II, Viola, Violoncello, Double Bass) has a more active role, with some parts marked 'div. a 3' (divided by 3). The score is written in a standard musical notation with various dynamics and articulation marks.

rit. à . . . Tempo I (♩=60)

5

4 7 2 4
4 16 4 4

4 rit. 7 à . 2 Tempo I 4
4 16 4 (♩=60) 4

6

accel. à J=88

Fl.

Ob.

Cl.

B.Cl.

Bsn.

8 (3-5) 2 8 2
16 4 16 4

Hr.

Tpt.

Tbn.

Tuba

Timp.

Perc.

Piano

accel. à J=88 8 (3-5) 2 8 2
16 4 16 4

Vln.

Vla.

Vlc.

D.B.

$\text{♩} = \text{♩} = 88$

Fl.

Ob.

Cl.

B.Cl.

Bsn.

4 5 10 5

4 16 16 16

Hn.

Tpt.

Tbn.

Tuba

Timp.

Perc.

Piano

4 5 10 5

4 16 16 16

Vln.

Vla.

Vlc.

D.B.

10 5 3 5 10
16 16 16 16 16

10 5 3 5 10
16 16 16 16 16

10 5 3 5 10
16 16 16 16 16

Handwritten musical score for a string quartet, page 38. The score is divided into three systems. The first system (measures 59-62) features a complex texture with various dynamics (mf, f, ff) and articulations (trills, slurs). The second system (measures 63-66) continues the texture with similar dynamics. The third system (measures 67-70) includes a section marked 'pp' (pianissimo) and a 'trillo' (trill) in measure 69. The score is written for four staves, likely representing the four parts of a string quartet.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Piano

Vln.

Vla.

Vlc.

D.B.

(see sym.)

Triangle, Whistle

div. 2/3 and.

div. 2/3

♩ = 108-112

C

3 7 2 7 2 7
4 16 4 16 4 16

3 7 2 7 2 7
4 16 4 16 4 16

♩ = 108-112

C

3 7 2 7 2 7
4 16 4 16 4 16

Fl.

Ob.

Cl.

B.Cl.

Bsn.

7 2 7 2 7 2 7 2
16 4 16 4 16 4 16 4

Hr.

Tpt.

Tbn.

Tuba

Perc.

Piano

7 2 7 2 7 2 7 2
16 4 16 4 16 4 16 4

Vln.

Vla.

Vlc.

DB.

$\text{♩} = \text{♩} = 108-112$ 15

7 2 7 2 5
16 4 16 4 16

triple drum

7 2 7 2 5
16 4 16 4 16 $\text{♩} = \text{♩} = 108-112$

Fl. $\text{♩} = 176$

Ob.

Cl.

B.Cl.

Bsn.

3
16

Hr.

Tpt.

Tbn.

Tuba

3
16

Parc.

Piano

3
16 $\text{♩} = 176$

Vln.

Vla.

Vlc.

DB.

17

185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200

7 8 4
16 16 4

7 8 4
16 16 4

D Slower ($\text{♩} = 104$) rit. à

Fl.

Ob.

Cl.

B.C.

Bsn.

4 7 2 4
4 16 4 4

Vn.

Tpt.

Tbn.

Tuba

Timp.

Perc.

Piano

D 4 Slower ($\text{♩} = 104$) 7 2 4 rit. à
4 16 4 4

Vln.

Vla.

Vlc.

D.B.

$\text{♩} = 60$ Passively Aggressively Passively

121 122 123 124

125 126 127 128

$\text{♩} = 60$ Passively Aggressively Passively

Musical score for page 47, measures 155-157. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Bassoon (Bsn.). The second system includes Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The third system includes Percussion (Perc.) and Piano. The fourth system includes Violin (Vln.), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score features various musical notations, including rests, notes, and dynamic markings. A bracket labeled "10" ca." is present above the Horn part in measure 157, with the word "(attacca)" written below it. The page number "47" is visible in the top right corner.

Fl.

Ob.

Cl.

B.C.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Perc.

Piano

Vln.

Vla.

Vlc.

D.B.

10" ca.

(attacca)

II

21

♩ = 60

Flute 1, 2

Oboe 1, 2

Clarinet 1, 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon 1, 2

2

2

Horn in F

Trumpet 1, 2 in C

Trombone 1, 2

Tuba

Timpani

Percussion

chimes

Harp

B $\flat$, C $\flat$, D $\flat$, E $\flat$, F $\flat$, G $\flat$, A $\flat$

Piano

2

2

♩ = 60

Violins I

divisi 4/3

Violins II

divisi 4/3

Violas

divisi 4/3

Violoncellos

divisi 4/3

Double Basses

divisi 4/3

* blow through instrument without producing pitch.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tuba

Timp.

Perc.

Harp

Piano

violin

viola

cello

double bass

straight mutes in

vibraphone **pp**

(ch.) **pp**

muted

straight mutes off

pass.

* produce low, resonant, airy whistle at indicated pitch in lowest possible octave

Handwritten musical score for guitar, page 23. The score is written on ten staves, organized into three systems. The first system (staves 1-4) contains measures 15-21. The second system (staves 5-8) contains measures 22-25. The third system (staves 9-10) contains measures 26-29. The notation includes various guitar-specific symbols such as *mutes off*, *sul tasto*, *secco*, and *tr. 1*. Chord symbols *A4*, *F6*, and *G6* are present in measure 25. The score is written in a fluid, handwritten style with some corrections and annotations.

Fl.

Ob.

Cl.

B.Cl.

Bsn.

Tpt. 1

Tpt. 2

Timp.

Perc.

Harp

Vln. I

div. à 3

Vln. II

div. à 3

Vla.

div. à 3

Vlc.

div. à 2

D.B.

div. à 2

This page of musical notation is a complex score for a piano piece, likely a sonata or concerto. It features multiple staves, each with its own set of musical notation. The notation is highly technical, with many slurs, ties, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. The music is written in a style that suggests a late 19th or early 20th-century composer. The notation includes various musical symbols such as notes, rests, and slurs, indicating a highly technical and expressive composition. The page is numbered 25 in the top right corner.

Fl
Ob.
Cl.
B.C.
Bsn.

Vn.
Tpt.
Tbn.
Tuba

Perc.
(c-bass)
(t.b.)

Harp

Piano

Vln. I
div. a3

Vln. II
div. a3

Vla.
div. a2

Vlc.
div. a2

DB.
div. a2

A

This page of a musical score, page 53, contains staves for various instruments. The woodwind section includes Flute (Fl), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B.C.), and Bassoon (Bsn.). The brass section includes Violin (Vn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba. The percussion section includes Percussion (Perc.) with sub-staves for c-bass and t.b. The string section includes Harp, Piano, Violin I (Vln. I) divided into three parts (div. a3), Violin II (Vln. II) divided into three parts (div. a3), Viola (Vla.) divided into two parts (div. a2), Violoncello (Vlc.) divided into two parts (div. a2), and Double Bass (DB.) divided into two parts (div. a2). A large section marker 'A' is placed above the first staff of the woodwinds. The score is written in a standard musical notation with various notes, rests, and dynamic markings.

This musical score is for a piano and orchestra. It consists of several systems of staves. The piano part is written in treble and bass clefs, with various dynamic markings such as *pp*, *mp*, *mf*, *ff*, *cresc.*, and *dim.*. The orchestral part includes woodwinds, brass, and strings, with dynamic markings like *pp*, *mp*, *mf*, and *ff*. The score features complex rhythmic patterns, including triplets and sixteenth notes. There are also some performance instructions like *3*, *2*, *3*, *2* and *2*, *2*, *3*, *2* written below the staves. The page number 27 is in the top right corner, and the page number 54 is in the top right corner.

Fl.
Ob.
Cl.
Bcl.
Bsn.
2/2
3/2
2/2
Xn.
Tpt.
Tbn.
Tuba.
Timp.
Perc.
Harp.
Piano.
2/2
3/2
2/2
Vln. I
div. a3
Vln. II
div. a3
Vla.
div. a3
Vlc.
div. a2
DB.
div. a2

Measures 47-52. The score includes parts for woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Trumpet, Trombone, Tuba), percussion (Tympani, Percussion), strings (Violins I & II, Viola, Violoncello, Double Bass), and keyboard (Harp, Piano). The woodwinds and strings have complex melodic and harmonic lines. The percussion includes a snare drum and cymbals. The harp and piano provide a harmonic foundation. The woodwinds and strings are marked with various dynamics and articulations. The percussion includes a snare drum and cymbals. The harp and piano provide a harmonic foundation. The woodwinds and strings are marked with various dynamics and articulations.

Brit. à $\text{♩} = 88$

29

56

First system of musical notation, measures 33 to 36. It includes staves for strings and woodwinds. A rehearsal mark 'B' is present at measure 34. The tempo is marked 'rit.' and the tempo number is $\text{♩} = 88$.

Second system of musical notation, measures 37 to 40. It includes staves for strings and woodwinds. The tempo is marked 'rit.' and the tempo number is $\text{♩} = 88$.

Third system of musical notation, measures 41 to 44. It includes staves for strings and woodwinds. The tempo is marked 'rit.' and the tempo number is $\text{♩} = 88$.

Fourth system of musical notation, measures 45 to 50. It includes staves for strings and woodwinds. The tempo is marked 'rit.' and the tempo number is $\text{♩} = 88$.

Fifth system of musical notation, measures 51 to 54. It includes staves for strings and woodwinds. The tempo is marked 'rit.' and the tempo number is $\text{♩} = 88$.

Sixth system of musical notation, measures 55 to 60. It includes staves for strings and woodwinds. The tempo is marked 'rit.' and the tempo number is $\text{♩} = 88$.

Fl.
 Ob.
 Cl.
 B.C.
 Bsn.
 6 5 6 4
 4 4 4 4
 Hn.
 Tpt.
 Tbn.
 Tuba
 Perc.
 Harp
 Piano
 6 5 accel. 6 à 4 $\text{♩} = 112$
 4 4 4 4
 Vln I
 div. a 3
 Vln II
 div. a 3
 Vla.
 div. a 3
 Vlc.
 div. a 2
 D.B.
 div. a 2

31

63 64

(breathe as necessary)

gliss

cresc.

decresc.

molto sul tasto

gliss

accel. . . à . . .

Fl.

Ob.

Cl.

B.C.

Bsn.

5
4

Vn.

Tpt.

Tbn.

Tuba

Perc.

Harp

Piano

5
4 accel. . . à . . .

Vln I

div. a3

Vln II

div. a3

Vla.

div. a3

Vlc.

div. a2

DB.

div. a2

C
♩ = 60

33

60

70 71 72 73 74

2 3 2 3 2 3
2 2 2 2 2 2

Musical score for page 61, measures 75-80. The score is written for a large orchestra and includes the following parts:

- Fl.** (Flute): Measures 75-80.
- Cl.** (Clarinet): Measures 75-80.
- B.C.** (Bassoon): Measures 75-80.
- Bsn.** (Bassoon): Measures 75-80.
- Hr.** (Horn): Measures 75-80.
- Tpt.** (Trumpet): Measures 75-80.
- Tbn.** (Trombone): Measures 75-80.
- Tuba**: Measures 75-80.
- Perc.** (Percussion): Measures 75-80.
- Vln I** (Violin I): Measures 75-80.
- div. a3** (Violin I, divided): Measures 75-80.
- Vln II** (Violin II): Measures 75-80.
- div. a3** (Violin II, divided): Measures 75-80.
- Vla.** (Viola): Measures 75-80.
- div. a3** (Viola, divided): Measures 75-80.
- Vlc.** (Violoncello): Measures 75-80.
- DB.** (Double Bass): Measures 75-80.

The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *pp*, *ppp*, *ppp*). There are also some handwritten annotations and markings, including "div. a3" and "div. a2".

This musical score is for a 12-part ensemble, consisting of two staves for each of six instruments. The instruments are arranged in three systems of four staves each. The first system (measures 81-87) includes a woodwind instrument (flute or oboe) and a string instrument (violin or viola). The second system (measures 88-94) includes a woodwind instrument (clarinet or bassoon) and a string instrument (violin or viola). The third system (measures 95-101) includes a woodwind instrument (flute or oboe) and a string instrument (violin or viola). The fourth system (measures 102-108) includes a woodwind instrument (clarinet or bassoon) and a string instrument (violin or viola). The fifth system (measures 109-115) includes a woodwind instrument (flute or oboe) and a string instrument (violin or viola). The sixth system (measures 116-122) includes a woodwind instrument (clarinet or bassoon) and a string instrument (violin or viola). The score is written in a single system with measures 81-87. The notation includes various musical symbols such as notes, rests, and dynamic markings.

36

III

 $\text{♩} = 208$ ($\text{♩} = 104$, $\text{♩} = 69$)

Flute

Oboe

Clarinet

Bassoon

Bass

Horn

Trumpet

Trombone

Timpani

Percussion

Harp

Piano

Violins I

Violins II

Violas

Violoncello

Double Bass

* keep string as flat if left fingerboard

10 11 12 13 14 15 16 17 18 19 20

5 3 4 5 2 3 8 5 7
2 4 4 2 4 2 2 2 8

5 3 4 5 2 3 8 5 7
2 4 4 2 4 2 2 2 8

5 3 4 5 2 3 8 5 7
2 4 4 2 4 2 2 2 8

38

FL

Ob.

Cl.

B.C.

Bsn.

7 3 4 4 3 4

Hr.

Tpt.

Trbn.

Tuba

7 3 4 4 3 4

Trmp.

Perc.

Perc.

Perc.

7 3 4 4 3 4

Vln. I

Vln. II

Vln.

Vln.

7 3 4 4 3 4

Vcl.

DB.

7 3 4 4 3 4

A

This musical score is for guitar, spanning measures 28 to 39. It features a single melodic line on a six-string guitar. The notation includes standard musical symbols such as treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The score is divided into two systems. The first system contains measures 28 through 35, and the second system contains measures 36 through 39. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and fingerings indicated by numbers 1-4. A large, bold letter 'A' is placed above the first measure of the first system. The page number '66' is located in the top right corner.

28 29 30 31 32 33 34 35 36 37 38 39

40

40

Fl.
Ob.
Cl.
B.Cl.
Bsn.
Hr.
Tpt.
Tbn.
Timp.
Perc.
Harp
Piano
Vln. I
Vln. II
Vla.
Vcl.
D.B.

40 41 42 43 44 45 46

This page of musical notation is divided into two main systems. The first system, at the top, consists of three staves: a vocal staff (soprano/contralto), a vocal staff (tenor/bass), and a piano accompaniment staff. The second system, below the first, is a large choir and orchestra score. It includes a vocal staff for the choir, a piano staff for the orchestra, and a large section of staves for the choir, each with its own vocal line. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered 68 in the top right corner and 41 in the top right corner of the musical score area.

42

Fl.
Ob.
Cl.
B.C.
Bsn.
Vln.
Tpt.
Tbn.
Tuba
Timp.
Harp
Piano
Vln. I
Vln. II
Vln. III
Vln. IV
D.B.

B 43

The musical score for section B consists of 12 staves. The left side of the score (staves 1-6) contains the main musical notation, including notes, rests, and dynamic markings. The right side (staves 7-12) contains additional notation, including measure numbers 43 through 56. The section is marked with a large 'B' at the beginning and end. The score is written in a standard musical notation style, with notes, rests, and dynamic markings.

44

This page of a musical score, numbered 44, contains staves for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hr.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tuba), Timpani (Timp.), Snare Drum (Hrny), Bass Drum (Psnm), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vlc.), and Double Bass (D.B.). The score is written in a single system with a key signature of one flat and a common time signature. The woodwinds and strings are active throughout the page, with various melodic and harmonic lines. The brass section, including horns, trumpets, and tuba, provides harmonic support and occasional melodic fragments. The percussion section, consisting of snare and bass drums, maintains a steady rhythmic pattern. The string section, including violins, viola, cello, and double bass, plays a complex, moving line that forms the harmonic foundation of the piece. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

This page of musical notation, numbered 45, contains a vocal line and four string staves. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). It includes a melody with various note values, rests, and a long slur spanning measures 70 to 73. The four string staves are arranged in two pairs, each with a treble and bass clef. The first pair of staves (Violins I and II) contains fingerings (1-5) and a few notes. The second pair of staves (Violas and Cellos/Double Basses) also contains fingerings and a few notes. The remaining staves are empty.

Measures 67 through 73 are indicated at the top of the page. The notation includes various musical symbols such as notes, rests, slurs, and fingerings.

46

77 78 79 80 81 82

Fl.

Cl.

1 3 3
2 2 4

Har.

Trp.

Tbn.

Tuba

Harp

Piano

1 3 3
2 2 4

Vln. I

Vln. II

Vla.

1 3 3
2 2 4

Vcl.

DR

14/15

Detailed description: This is a page of a musical score, page 46, showing measures 77 through 82. The score is for a large orchestra. The instruments listed on the left are Flute (Fl.), Clarinet (Cl.), Harp, Trumpet (Trp.), Trombone (Tbn.), Tuba, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vcl.), and Double Bass (DR). Measures 77-79 show various melodic and harmonic developments. Measure 80 features a prominent triplet of eighth notes in the strings (Violins I and II, Viola, and Cello/Double Bass), with the notation '1 3 3' over the first three notes and '2 2 4' below them. Measure 81 continues this texture. Measure 82 shows a final chordal structure. The page number '46' is in the top left, and '73' is in the top right. The measure numbers '77', '78', '79', '80', '81', and '82' are written above the first six measures. The string section has a '14/15' marking at the bottom right.

VITA

John Howell Morrison was born in Charlotte, North Carolina on October 29, 1956. He graduated from Northwest Cabarrus High School near Concord, North Carolina in June 1975. A trumpet player, he was a member of the McDonald's All-American High School Band and of the orchestra of the Governor's School of North Carolina. He received a Bachelor of Arts degree in music in May 1979 from Davidson College in Davidson, North Carolina.

In 1981, after a year studying composition at the University of North Carolina, Charlotte, he entered The Graduate School of The University of Tennessee, Knoxville. He taught courses in ear training and music theory as a graduate assistant from 1983 to 1985. During the academic year 1984-85 he served on the Graduate Committee of the Department of Music and on the Graduate Student Council of The University of Tennessee, Knoxville. He received the Master of Music degree with a concentration in composition in August 1985.

Mr. Morrison is a member of the National Music Honor Society Pi Kappa Lambda and of the National Association of Composers, USA. He will pursue the Doctor of Musical Arts degree in composition at the University of Michigan.