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Suite for Chamber Orchestra

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I am submitting herewith a thesis written by Liahna R. Guy entitled "Suite for Chamber Orchestra." I have examined the final electronic copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Music, with a major in Music.

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Suite
for Chamber Orchestra

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

Liahna Rochelle Guy
August 2012

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Acknowledgements

Without the assistance of certain individuals, this project would not have reached completion. First and foremost, without the guidance and encouragement of professor Kenneth Jacobs, this project would not be what it is today. His inspiring comments made easier the difficult process of turning bits and pieces of music into a coherent work. I am extremely grateful for the support and patience of committee members Donald Pederson and Barbara Murphy. In addition, many thanks go to my colleagues at the University of Tennessee for the time they spent reviewing my score and offering helpful and candid feedback. They were instrumental in allowing this project to grow into its current form. This work is dedicated to my father in loving memory.

Abstract

Suite for Chamber Orchestra is a three-movement composition for an orchestra of reduced size. Over the course of the three movements, a variety of influences can be seen from the 19th and 20th centuries in regard to harmony and rhythmic practices. This *Suite* is scored for flute, oboe, Bb clarinet, bassoon, French horn, trumpet in C, timpani, violin (I and II), viola, cello, and double bass, and utilizes a moderate level of dissonance, harmonies consisting of perfect fourths and fifths, as well as a high level rhythmic activity.

This paper provides an analysis of the *Suite* in terms of musical content and form. Comparisons to influential compositions and composers (Copland, Reich, Prokofiev, etc.) are made with regard to genre, form, style, melody, harmony, rhythm, and orchestration.

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Score to Suite for Chamber Orchestra.....	guysuite.pdf
Audio Realization, Movement I.....	guysuiteI.mp3
Audio Realization, Movement II.....	guysuiteII.mp3
Audio Realization, Movement III.....	guysuiteIII.mp3

I. Introduction

Suite for Chamber Orchestra is a three-movement work for chamber orchestra. Over the course of the three movements, a variety of influences can be seen from the 19th and 20th centuries in regard to harmony and rhythmic practices.

Suite for Chamber Orchestra is scored for flute, oboe, Bb clarinet, bassoon, French horn, trumpet in C, timpani, violin (I and II), viola, cello, and double bass. This composition utilizes a moderate level of dissonance coupled with perfect fourths and fifths, and highly active rhythmic motives. In addition, melodies are harmonized contrapuntally as opposed to vertically. As such, a reduced instrumentation was necessary in order to avoid a “muddied” sound.

Each of the movements begins with a slow tempo, gradually increases to a faster tempo for the middle section, and ends with a slightly faster recapitulation of the first section (with the exception of movement I.) The first movement, having the formal structure A-B-A'/B', ends with a section that combines the themes from sections A and B.

The following chapters form four sections. The first section, Chapter II, is a discussion of the form of the *Suite for Chamber Orchestra*. Chapter III contains a presentation of the melodic and harmonic content. In Chapter IV, specific attention is given to rhythm as it is found within the composition. Chapter V contains a discussion of orchestration as a means of organizing texture throughout each of the movements. Chapter VI serves as the conclusion chapter for this thesis, consisting of a summary of form, melody, harmony, rhythm, instrumentation, and orchestration.

II. Form

The Harvard Concise Dictionary of Music and Musicians defines the suite as “a series of disparate instrumental movements with some element of unity, most often to be performed as a single work.”¹ The origins of the suite were found in dance music pairing two contrasting dances, and by the sixteenth century this form was considered the norm.²

According to Ferguson, “the varied dances in the suite came gradually to assume a conventional order: Allemande, Courante, Sarabande, Gigue; but between the Sarabande and Gigue other dances were interpolated.”³ The suite dances acquired its slow-fast, slow-fast pairing from the Medieval dances. This arrangement governed the order of the main dances in the suite.⁴

The suite dominated piano music from approximately 1650-1750, just as the sonata form was prominent in the Classical Period. Leichtentritt defines the Baroque suite as “a series or sequence of dance pieces.”⁵

Suite for Chamber Orchestra

The *Suite for Chamber Orchestra* consists of three movements that are unrelated (except with regard to each movement containing three sections) and it does not include any dance forms, it fits securely in the definition of a modern suite. Found instead of dance forms are movements written in rounded binary in the first and second movements and a fugue-like section in the third movement.

¹ Don Michael Randel, ed., *The Harvard Concise Dictionary of Music and Musicians* (Massachusetts: The Belknap Press of Harvard University Press, 1999), 643.

² Ibid., 644.

³ Donald N. Ferguson, *Image and Structure in Chamber Music* (Minneapolis: University of Minnesota Press, 1964), 13.

⁴ Ibid.

⁵ Leichtentritt, *Musical Form*, 86.

A discussion of the form of *Suite for Chamber Orchestra* will serve as the framework for which other musical parameters (melody, harmony, rhythm) will be addressed. Similar to early traditional suites, this composition is written in three movements. For the most part, that is where the similarities end. There are no dance forms included.

First Movement

The first movement of the suite is the longest of the three and has the most complicated structure. Figure 1 shows the formal breakdown of Movement I. It is in three sections, with section one based on theme A and lasting twenty measures. Measures 1-15 serve as the exposition of theme A. Fragmentation and development begin in measure 16 and serve as transition to the B theme.

The B theme is first presented in fragmented form in m. 21 – m. 25. The first complete statement of theme B begins in m. 26 and continues through m. 31. The development of the B theme begins in m. 32 and continues through the downbeat of m. 43.

Double the length of both the A and the B sections, the C section (beginning in m. 44) serves as a climactic juxtaposition and further development of the A and B themes.

Theme A is stated alone in m. 44 – 49, as it was in the first section. The countersubject from A is presented in m. 50-51 accompanied by fragments of the B theme. Theme A is again stated in m. 52, but not in its entirety. Both themes then are fragmented and sequenced through m. 65, where the motion is interrupted by a caesura. Themes A and B are presented once again in m. 66. In this presentation of themes, the

amount of time between entrances is shorter, creating a more urgent feel. This presentation of themes leads to another caesura in m. 73, a quasi-transition to themes A and B, and another tempo increase in m. 74 (now quarter note equals 94). The caesuras, as well as the tempo increases, serve to elevate the tension as we approach the climax of the movement in m. 91.

Second Movement

Movement two is the shortest of the three movements and is in a rounded binary form. As before, theme A is presented in fragments before being fully stated beginning in m. 9. Measures 1 – 16 include the fragmented introduction of the theme and the full statement. There is a brief pause at the end of m. 16 before a restatement of theme A, this time at a faster tempo (quarter note now equals instead of 108 at m. 1). The statement of theme A at m. 17 has been transposed up a perfect 4th.

The B theme, beginning in m. 29, is fragmented across several instruments. The fragmentation occurs through m. 36 and is then sequenced from m. 37 through the downbeat of m. 39. Measures 39 – 40 serve as transition to the presentation of the full motive in m. 41. The presentation and development of the B theme continue through m. 53.

A modified form of A, labeled A¹ begins in m. 54. The tempo has increased significantly from the original statement of theme A, and the distance between entrances of parts has decreased, creating a stretto-like atmosphere (overlapping of theme entries), as tension builds to the climax in m. 67. The rest of the section serves as a gradual descent to the end of the movement.

Third Movement

The third movement is the second longest of the three movements and is in rounded binary form. Theme A begins with an anacrusis to m. 1 and has been fully stated by m. 9. Imitative textures permeate this movement. For example, when Theme A has been fully stated in the flute in m. 9, a counter-melody is then presented in that voice, while the original theme is restated in the horn. Theme A, and its counter-melody, are sequenced and developed through m. 19. Theme B is presented in a horn solo in m. 20. It is presented in an antecedent/consequent motive, with the head of the motive lasting m. 20 through m. 23, and the tail of the motive lasting m. 23 through m. 26.

The exposition of a fugue-like section begins with one voice being stated alone in the tonic key. A second voice enters and states the theme in another key. This key is contingent on whether the original theme was stated in a major mode or a minor mode. If the theme was major, the second statement will likely be in the dominant. If the theme was stated in minor, the second statement usually will be in the relative major. After the theme is transferred to a new voice (voice 3), the voice in which the theme was previously stated continues playing, but this time with new music. This transfer between voices continues until all voices have been given a statement of the theme and its answer. This concludes the exposition of a traditional fugue.

After the first statement of the theme in *Suite for Chamber Orchestra* (m. 20 – 26), a counter-melody is presented in the same voice (horn) and also in the cello in m. 27, while the theme, is stated in the bassoon and viola. Instead of the counter-melody being stated at the dominant or relative major, it is stated at the same pitch level (G). The next statement of the theme occurs in m. 33 in the clarinet and second violin. This time, the

theme has modulated to the dominant, D. A second counter-melody is presented in the horn and viola. The fourth statement of the theme/answer is in m. 40 in the oboe and first violins. Now, the theme has modulated down a half-step to Db. The final statement of the theme begins in m. 47 in the flute, oboe, horn, first violin, and viola. Concurrently, the first counter-melody is the clarinet, trumpet, and second violin, while the second counter-melody is being stated in the bassoon and cello. The voices build to the climax of the B section beginning in m. 53.

A restatement of Theme A (A^1) occurs in m. 54 and builds to a climax in m. 74. Stated a minor 3rd higher than the original statement of Theme A, A^1 is also significantly faster, with the dotted quarter note now equaling 92 instead of the previous 76.

Chapter 2 contained a discussion of the form of the movements of the *Suite for Chamber Orchestra*, and how it differed from the traditional conception of the suite. Chapter 3 contains a discussion of melody and harmony in the *Suite for Chamber Orchestra*, as well as its similarity to selected compositions by Prokofiev and Copland.

III. Melody and Harmony

Each movement of the *Suite for Chamber Orchestra* is characterized by unique melodic content. Accidentals are used in lieu of key signatures, allowing for a modal sound instead of the more traditional tonal. There is focus on open perfect fourths and fifths with a consistent dissonance level. Because of the linear movement and polyphonic texture, homophonic presentation of chords is avoided.

The melodies and harmonies implied in each of the three movements show the influence of two main composers: Sergei Prokofiev and Aaron Copland. The compositions of Prokofiev and Copland are greatly influenced by open fourths and fifths, and widely spaced harmonies. Those same characteristics are found in the *Suite for Chamber Orchestra*.

First Movement

Measures 1 – 20 (theme A) center around the pitch E, ending with a chord containing the pitches E, B, and D. The B theme (m. 21) moves from an emphasis on the pitch E (of the first theme) to an emphasis on the pitch A, in part due to the descending motion from G to A in the bassoon, but also the repetition of A throughout the movement. A chromatic sequence begins in m. 32 and signals the development of the B theme. The flute and oboe (m. 35-36) center around the pitch D (m. 35-36) and A (m. 39). The beginning of the C section has been transposed up a minor 3rd from the original statement in the A section. As the third section is a juxtaposition of themes from A and B, a battle ensues between the pitches from these two themes. The movement climaxes with a chord including the pitches D, A, and B.

Second Movement

The first theme opens with the pitches B \flat and F being stated in the clarinet, bassoon, horn, timpani, viola, and cello, again emphasizing the quintal harmonies seen in the first movement. The opening motive (in the clarinet, horn, and viola), restated in m. 5 – 8 has been transposed up a major second to C, and the harmonic support for the motive (bassoon, trumpet, and cello) has been transposed down a minor second to A. The complete statement of theme A in m. 9 has been transposed up another half step to D \flat . The restatement of A in m. 17 has been transposed up another half step to D.

The opening twelve measures of the B section are very tonally ambiguous. The B section is much more dissonant than the opening section. It has a developmental character and ends quietly tonicizing the interval of a fifth (the pitches F and C).

The return of A (A²) in m. 54 has been transposed up a perfect fifth from the statement of (A¹) starting in m. 17, now centering around the pitches G and B. The movement ends with an emphasis on the interval of a fifth (the pitches E and B).

Third Movement

The third movement begins on F with an agogic accent on the pitches A \flat and E \flat (perfect fifth). The movement becomes increasingly chromatic and tonally ambiguous through m. 9. Theme A is restated in m. 9, this time a minor third lower (on D), with an emphasis on the harmonic interval of a fifth (pitches A and D).

The fugue-like motive in the second section is the most tonal of any motive that has been presented, beginning on G in m. 20 and ending on G in m. 26. The first counter-melody is stated on the “dominant” D in m. 27. The next entry is the counter-

melody in m. 33 on D. First presented in m. 27, the first counter-melody is characterized by a lilting dotted quarter and descending three eighth note pattern (see Figure 4).



Figure 1: Excerpt from Counter-melody 1.

Source: Guy, *Suite*, 7.

The second counter-melody is also stated on the pitch D beginning in m. 33. The fourth entry is the counter-melody in m. 40, this time on Db instead of D or G. The fifth and final counter-melody entry takes place in m. 47, up a half step on D instead of Db.

Counter-melody two is more rhythmically active than the theme and counter-melody one, and is characterized by a four-note descending pattern (See Figure 5).



Figure 2: Excerpt from rhythmically active Counter-melody 2.

Source: Guy, *Suite*, 8.

The return of theme A is stated a minor third higher than the original pitch level (Ab instead of F). The movement, and the suite, ends on an open fifth with the pitches G and D.

Much of the melodic motion of the *Suite for Chamber Orchestra* evolves from sequenced sixteenth-note patterns, particularly in m. 40 – 41 of the first movement (see Figure 6). This pattern is similar to the sequential patterns found in Prokofiev's *Classical Symphony* (See Figure 7) as they both contain sequences of ascending and descending sixteenth-notes. The example in Figure 7 influenced chromatic melodic lines and rhythmic patterns in Theme B of the first movement.

The image shows a musical score for measures 40 and 41 of the first movement of the Suite for Chamber Orchestra. The score is written for four instruments: Flute (Fl), Oboe (Ob), Bass Clarinet (B♭ Cl), and Bassoon (Bsn). The key signature is one sharp (F#) and the time signature is 3/4. The music features sequential patterns of sixteenth notes in all four parts. The Flute and Oboe parts play a continuous stream of sixteenth notes, while the Bass Clarinet and Bassoon parts play a similar pattern with some rests. The score is divided into two systems, with measures 40 and 41 in the first system and measures 42 and 43 in the second system.

Figure 3: Sequential patterns of sixteenth notes in Suite for Chamber Orchestra similar to that found in Prokofiev's *Classical Symphony*.

Source: Guy, *Suite*, 10.



Figure 7: Similarities to Prokofiev. This excerpt is from Prokofiev's *Classical Symphony*.

Source: Sergei Prokofiev, *Classical Symphony* (New York: Boosey and Hawkes, 1929), 176.

The open perfect fourths and fifths favored in *Suite for Chamber Orchestra* were inspired in part by the similar harmonies of Aaron Copland, in particular his *Concerto for Piano and Orchestra*. An excerpt taken from the strings shows this influence (see Figure 8).

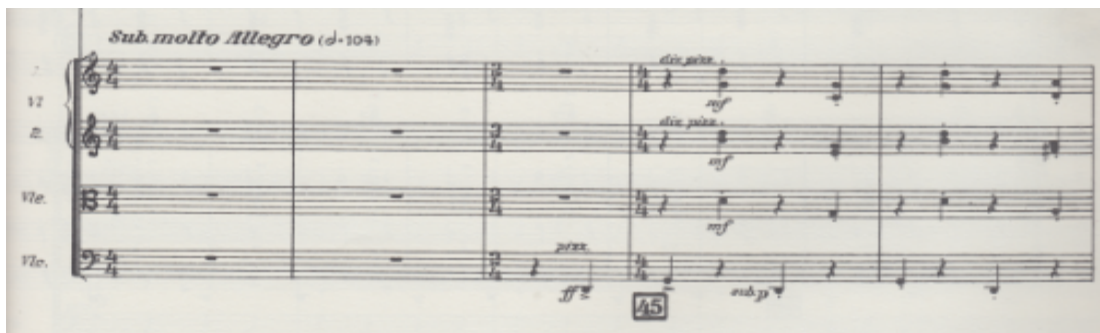


Figure 8: Quintal harmonies can be seen in the first and second violins of Copland's *Concerto for Piano and Orchestra*, and between the viola and cello.

Source: Aaron Copland, *Concerto for Piano and Orchestra* (Boosey and Hawkes, 1929), 57.

This chapter contained a discussion of the harmonic content and melodic structure of *Suite for Chamber Orchestra* and its similarity to selected compositions by Prokofiev and Copland. Chapter 4 consists of a discussion of rhythmic content in *Suite for Chamber Orchestra*, as well as a comparison of rhythmic structure in the *Suite* to that of compositions by Prokofiev, Copland, and Reich.

IV. Rhythm

Rhythmic organization is perhaps the most crucial element to the unity of a composition. Without rhythm, the pitch content would have no meaning, no direction, and no form. Rhythm is the driving force of music.

Many composers have had an influence on the rhythmic style of this composition. Primary influences are Prokofiev, Copland, and Reich, due to their energetic rhythms, .

First Movement

Much of the rhythmic motion of the A section is based upon a syncopated eighth note-half note motive (See Figure 9). Sometimes the motive is expanded to include more eighth note motion (See Figure 10). This is a technique used often in the composition of this *Suite*. The original motive presented in Figure 9 is lengthened by two descending eighth notes (Figure 10).

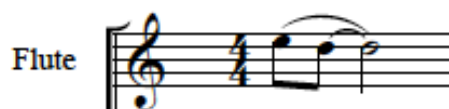


Figure 9: Eighth note-half note motive that forms the basis for much of Theme A.

Source: Guy, *Suite*, 1.



Figure 10: Expanded eighth note motive.

Source: Guy, *Suite*, 1.

The motion in the upper voices is supported by emphatic quarter note motion in the lower voices (See Figure 11).



Figure 11: Emphatic quarter note motion in lower voices, supporting legato motion in upper voices.

Source: Guy, *Suite*, 3.

Beginning in m. 16 is a syncopated rhythm loosely based on the eighth note-quarter note motive previously seen at the beginning of the movement (See Figure 12).

In addition to the motive presented in Figure 12, there is a highly syncopated rhythmic motive that takes place in the lower voices (See Figure 13).

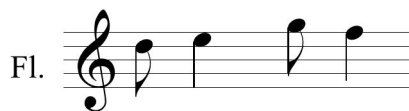


Figure 12: Syncopated rhythm in flute.

Source: Guy, *Suite*, 4.



Figure 13: Syncopated rhythm in bassoon. Adds to syncopation in upper voices.

Source: Guy, *Suite*, 4.

The B section begins in m. 21 with a fragmentation of the original motive, which is fully presented in m. 26 (See Figure 14).



Figure 14: Fragmentation of B theme.

Source: Guy, *Suite*, 5.

Sixteenth note fragments form the basis for the rhythmic motive presented in Figure 14. The motive is shortened and rhythmically developed beginning in m. 31. Along with the flourish of sixteenth note activity occurring, there are longer rhythmic motives that “float” on top (see Figure 15) and provide support for the high level of rhythmic activity occurring in the other voices.

More fragmentation of the motive presented in Figure 14 occurs first in the bassoon in m. 35, and continues through the end of the section (m. 43). The C section is a combination and repetition of motives from theme A and B.

Second Movement

The A section in the second movement is based on an angular rhythmic motive (see Figure 16), with other motivic material being formed as variations of the original.



Figure 15: Legato motive that serves to support the rhythmic activity below.

Source: Guy, *Suite*, 6.



Figure 16: Rhythmic motive at the beginning of Movement 2 that forms the basis for later motivic development.

Source: Guy, *Suite*, 1.

Supporting this motive in the lower voices is a chromatic line of ascending and descending quarter notes providing rhythmic interest and contrast (see Figure 17).

The introduction to the B section is based on two figures, one being a quarter note preceded by an eighth grace note (see Figure 18), and the other based on an eighth note figure (see Figure 19).



Figure 17: Staccato motion in lower voices.

Source: Guy, *Suite*, 2.



Figure 18: First part of introduction motive.

Source: Guy, *Suite*, 7.



Figure 19: Eighth note figure.

Source: Guy, *Suite*, 7.

A new rhythmic motive, loosely based on the four-note eighth note pattern seen in the introduction is found in m. 41 (see Figure 20). The A¹ section returns with a restatement of the motives found in A. No new rhythmic motives are presented.



Figure 20: New eighth note motive based on introduction motive (seen in Figure 18).

Source: Guy, *Suite*, 9.

Third Movement

The only movement in a triple meter, movement 3 has a very different rhythmic character than the other two movements. The previous rhythms presented were very angular, and the motives presented in movement 3 are lilting and flowing.

The motive in the A section of movement 3 is based on three rhythms (See Figure 21 and Figure 22). The first is seen in Figure 21, the second is seen in the first half of Figure 22, and the third is seen in the second half of Figure 22. The rest of the movement is based on variations and fragments of these motives.

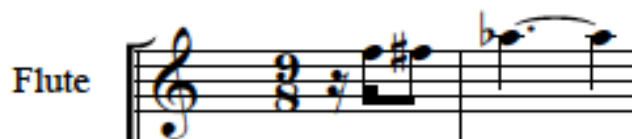


Figure 21: Rhythmic motive that forms the basis for Theme A.

Source: Guy, *Suite*, 1.



Figure 22: Measures 2 and 3 that complete the motive for Theme A.

Source: Guy, *Suite*, 1.

The B theme is based on a similar motive to the one found in theme A. Theme B is characterized by ascending sixteenth notes and a repeated eighth note-quarter note pattern (See Figure 23).

Passages from Prokofiev’s *Classical Symphony* have influenced both melodic and rhythmic themes. Refer to Figure 24 for an example of rhythmic influence in *Suite for Chamber Orchestra*. This example serves two purposes: 1) a rhythmic build to a climax similar to the climax of Movement I, and 2) an example of “motor rhythm,”⁶ which is highly prominent in the music of Prokofiev, as well as in the *Suite*. An example of “motor rhythm” found in the *Suite for Chamber Orchestra* can be seen in Figure 25.



Figure 23: Theme B of Movement III.

Source: Guy, *Suite*, 6-7.

⁶ Oxford Music Online defines *motor rhythm* as “insistently regular rhythmic repetition. Motor rhythm has been a feature of many musical styles, from the Baroque toccata onwards, but the metaphor of motoric, mechanistic reiteration is specifically a 20th-century one.” Arnold Whittall, “motor rhythm.” In *The Oxford Companion to Music*, edited by Alison Latham, *Oxford Music Online*, <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e4558>.

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Figure 24: Rhythmic similarities to Prokofiev. This excerpt is from Prokofiev’s *Classical Symphony*.

Source: Sergei Prokofiev, *Classical Symphony* (New York: Boosey and Hawkes, 1929), 189.

The image displays a musical score for three woodwind instruments: Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). The score is set in a key with two sharps (F# and C#) and a common time signature. The Flute and Bassoon parts feature a complex, rhythmic pattern of eighth and sixteenth notes, while the Oboe part has a similar but slightly different rhythmic texture. The Flute part begins with a measure number of 89. The score is marked with a dynamic of *ff* (fortissimo) and includes a dashed line above the first two measures, indicating a repeat or a specific performance instruction.

Figure 25: Motor Rhythm in the flute, oboe, and bassoon, *Suite for Chamber Orchestra*.

Source: Guy, *Suite*, 25-27.

Figure 26, from Copland's *Piano Concerto*, showcases the syncopated rhythms that characterize each of the movements of composition. The *Suite for Chamber Orchestra* is also characterized by a syncopated rhythm, an example of which can be seen in Figure 27.

The image shows a page of a musical score with six staves. From top to bottom, the staves are labeled: Fl. gr. 1., Cl. 1. C. ingl., in B♭, Cl. 2. in B♭, Cor in F (with sub-staves 1. 2. and 3.), and Cel. The music features complex rhythmic patterns, including syncopation, with various note values and rests. A box containing the number '4' is placed above the first staff. Dynamics such as 'ppp' and 'p' are indicated throughout the score.

Figure 26: Syncopated rhythms.

Source: Aaron Copland, *Concerto for Piano and Orchestra* (Boosey and Hawkes, 1929), 5.

Rhythm is the driving force in *Suite for Chamber Orchestra*. The themes in the movements are characterized more by rhythmic motives than by melodic motives. An example of this can be seen in Figure 27. Syncopated rhythms include the eighth note-quarter note figure in m. 50 of the flute, oboe, clarinet, and bassoon, which permeate Figure 27.



Figure 27: Syncopated rhythmic activity found in *Suite for Chamber Orchestra*.

Source: Guy, *Suite*, 11.

Another composer that influenced the rhythmic style found in the *Suite for Chamber Orchestra* is Steve Reich. His high level of rhythmic activity was very influential during the compositional process of the *Suite*. Figure 28 is an excerpt from Reich's *Variations for Winds, Strings, and Keyboards*. This figure demonstrates Reich's use of constant motion (no breaks in rhythms – oboe and organ), and his use of syncopation (oboe and organ) to create rhythmic interest.



Figure 28: Highly rhythmic and syncopated music in Reich's *Variations for Winds, Strings, and Keyboards*, influential in the composition of *Suite for Chamber Orchestra*.

Source: Steve Reich, *Variations for Winds, Strings, and Keyboards* (Boosey and Hawkes, 1981), 17.

Chapter 5 contains a discussion of the instrumentation and orchestration of *Suite for Chamber Orchestra*, as well as a discussion of the composers that influenced this composition.

V. Instrumentation and Orchestration

As stated in the introduction, the instrumentation for the *Suite for Chamber Orchestra* consists of flute, oboe, Bb clarinet, bassoon, French horn, trumpet in C, timpani, violin (I and II), viola, cello, and double bass. These instruments were chosen because of the low timbre they created when combined. This chapter consists of a discussion of common instrumentations for famous modern suites, as well as suites that best match my orchestration and a comparison of instrumentation. This comparison can be seen in Table 1.

Table 1: Instrumentation of modern/20th century suites

Composer	Title	Instrumentation
Bartok	Dance Suite ⁷	<p>wwinds: fl., ob., cl., bsn.;</p> <p>brass: hrn., tpt., trb., tba.;</p> <p>perc.: timp., b. drum, snare drum, tenor drum, triangle, bells, cym., tam-tam,;</p> <p>celesta, harp, piano, strings</p>
Bernstein	Symphonic Suite from <i>On the Waterfront</i> ⁸	<p>wwinds: picc., fl., ob., cl., alto sax., bsn.;</p> <p>brass: hrn., tpt., tbn., tba.;</p> <p>perc. timp., b. drum, snare drum, tuned drums, tam-tams, cym., wood block, triangle, chimes, glock., xylophone, vib.;</p> <p>piano, harp, strings</p>

⁷ Douglas Lee, *Masterworks of 20th – Century Music: The Modern Repertory of the Symphony Orchestra* (New York: Routledge, 2002), 44.

⁸ *Ibid.*, 85.

Copland	Suite from <i>Billy the Kid</i> ⁹	<p>wwinds: picc., fl., ob., cl., bsn.,</p> <p>brass: hrn., tpt., trb., tuba,</p> <p>perc.: timp., bass drum, cym., wood block, sleigh bells, gourd, slapstick, xylophone, glock.,</p> <p>harp, piano, strings</p>
Prokofiev	Suite from <i>Romeo and Juliet</i> , Opera 64, 101 ¹⁰	<p>wwind: picc., fl., ob., English horn, cl., bass cl., tenor sax., bsn., c. bsn.,</p> <p>brass: hrn., tpt., cornet, trb., tuba,</p> <p>perc.: timp., bass drum, snare drum, triangle, tambourine, cym., glock., xylophone,</p> <p>piano, harp, strings</p>
Ravel	Suite No. 2 from <i>Daphnis et Chloe</i> ¹¹	<p>wwind: picc., fl., alto fl., ob., English hrn., cl., bass clarinet., bsn., contrabassoon,</p> <p>brass: hrn., tpt., trb., tuba,</p> <p>perc.: timp., bass drum, snare drum, military drum, tam-tam, triangle, tambourine, antique cymbal, castanets, wind machine, glock., xylophone,</p> <p>celesta, harp, strings, wordless choir</p>

⁹ Ibid., 125.

¹⁰ Ibid., 303.

¹¹ Ibid., 332-333.

Stravinsky	Suite from <i>L'oiseau de feu</i> ¹²	wwind: fl., ob., English horn, cl., bass cl., bsn., contrabassoon, brass: hrn., tpt., trb., tuba, perc.: timp., bass drum, cymbals, tam-tam, triangle, tambourine, glock., xylophone, celesta, harp, piano, strings
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Compared to the famous suites listed in the table above, my suite's instrumentation is very sparse. In the table below is a comparison of the instrumentation in Stravinsky's *Divertimento: Symphonic Suite from Le baiser de la fee* and the instrumentation in my suite. Out of the suites studied, Stravinsky's *Suite* has the instrumentation closest out of those selected for comparison to that of what was chosen for the *Suite for Chamber Orchestra*, as it contains similar instruments. Due to the melodic and textured nature of the *Suite*, a decision was made to keep the number of instruments to a minimum in order to keep the music from sounding "muddy" with so many instruments stating the same themes.

Table 2: Comparison of instrumentation of the Stravinsky and Guy Suites

Stravinsky <i>Divertimento</i>	Guy <i>Suite for Chamber Orchestra</i>
Piccolo	
Flute	Flute
Oboe	Oboe
English horn	

¹² Ibid., 409.

Clarinet	Clarinet
Bassoon	Bassoon
Horn	Horn
Trumpet	Trumpet
Trombone	
Tuba	
Timpani	Timpani
Bass Drum	
Harp	
Strings	Strings

First Movement

The orchestration for Theme A of the first movement is very sparse. The opening theme is stated by flute, oboe, first violin, and viola. As the theme is restated in m. 7, more instruments are introduced (bassoon, trumpet, timpani, cello, and double bass). Some of the instruments, double bass and timpani in particular, serve as melodic or harmonic reinforcement only. The horn and second violin are introduced in m. 14. The first theme ends with all instruments playing, except for the clarinet, trumpet, and viola.

The orchestration for Theme B is reduced to a solo bassoon. After stating the fragments of Theme B, the bassoon is then doubled by horn and cello for the full statement. The counter-melody is introduced in m. 27 by flute, oboe, and the first and second violin. In m. 30, the instruments that just previously stated the counter-melody switches musical ideas with the instruments that just stated the theme. The orchestration thickens as the sixteenth note motive is developed in m. 32 – 43.

The return of Themes A and B in the third section of this movement signifies another reduction in orchestration. However, as both themes are quickly introduced, the orchestration thickens. It is not until the final measures of movement three that all instruments are utilized.

Second Movement

Theme A of the second movement opens with the clarinet, horn, and viola stating the main motive, and the bassoon, timpani, and cello sounding as accompaniment and harmonic support. At the first restatement of the theme in m. 9, the flute and the first and second violin introduce another theme, while the previous theme, now stated in the oboe, clarinet, horn, and viola, becomes accompanimental. Measure 17 sees an abrupt reduction in the amount of instruments sounding; the orchestration is reduced to clarinet, bassoon, timpani, viola, and cello. Gradually, the amount of instruments performing is increased until the A theme ends in m. 28.

The B theme has a hesitant character, and the orchestration reflects this character by stating part of the theme in the French horn, pausing, and then stating the rest of the theme in another voice. The orchestration continues to thicken as the movement progresses, gradually introducing instruments until all but horn, trumpet, and double bass are sounding.

The return of the A theme in m. 54 signals a decrease in instrumentation. Beginning with clarinet, bassoon, timpani, viola, and cello in m. 54, the instrumentation increases in m. 58 with the addition of the secondary theme. The use of timpani and

double bass as melodic and harmonic reinforcement increases as the movement builds to a climax in m. 67.

Third Movement

The third movement opens with a playful statement of Theme A in the flute, clarinet, bassoon, second violin, and cello. The counter-melody is stated in m. 9 in the flute, clarinet, and second violin, with the bassoon and cello functioning as harmonic support. The theme is introduced in the horn and first violin. There are no more statements of the theme or counter-melody, or more instruments introduced in the A section.

The B section, like previous B sections, opens with a solo statement of the theme, this time in the horn. Counter-melody one is introduced in the horn and viola in m. 27, while the cello doubles the horn. Each new entrance of theme, answer, counter-melody one or counter-melody two signals an increase in orchestration, and by the final statement of the theme in m. 47, all instruments (with the exception of the timpani and double bass) are sounding.

The orchestration is not reduced for the restatement of A in m. 54. Horn, trumpet, and double bass are introduced in m. 62, and the timpani is introduced in m. 70. All instruments are now sounding, and they build to a climactic end in m. 74.

Composer Aaron Copland served as a great influence during the compositional process of *Suite for Chamber Orchestra*. In addition to being an influence on rhythm and harmony, Copland also influenced the orchestration of the *Suite for Chamber Orchestra*. The orchestration of the beginning of Aaron Copland's composition, *Billy the Kid*, is

similar to the opening orchestration of movement I of the *Suite* (Figure 29) in that it begins with a sparse instrumentation.

BILLY THE KID
BALLET-SUITE

Introduction: The open Prairie

Lento maestoso $\text{♩} = 54$

AARON COPLAND

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Piccolo, Flute (1 and 2), Oboe (1 and 2), Clarinet (Bb) (1 and 2), Bassoon (1 and 2), Horn (F) (1, 2, 3, and 4), Trumpet (Bb) (1, 2, and 3), Trombone (1, 2, and 3), Tuba, Timpani, Percussion, Harp, and Piano. The score begins with a sparse instrumentation, with many instruments having rests. The Piccolo part has a 'short' dynamic marking. The Oboe part has a 'p' dynamic marking. The Clarinet and Bassoon parts have 'p' dynamic markings. The Flute part has 'pp' dynamic markings. The Horn, Trumpet, and Trombone parts have 'p' dynamic markings. The Harp part has a 'short' dynamic marking. The Piano part has a 'short' dynamic marking. The score is in 2/4 time and the key signature has two flats (Bb and Eb).

Figure 29: Aaron Copland's *Billy the Kid* Suite; orchestration similar to that of *Suite for Chamber Orchestra*.

Source: Aaron Copland, *Billy the Kid* (Boosey and Hawkes, 1941), 1.

VI. Conclusion

Over the course of this thesis, the form, melodic structure, harmonic content, rhythmic content, instrumentation, and orchestration of *Suite for Chamber Orchestra* were studied and gave insight into the composition language and process of the author. In addition, the diverse influences that inspired the author to create this composition in the styles of various composers were examined and compared to the *Suite for Chamber Orchestra*. It is this combination of styles and influences that culminated in the development of a unique compositional language.

Rather than being restricted to the dance forms that were included in a traditional Suite, movements written in rounded binary in the first and second movements and a fugue-like section in the third movement are found. With regard to melody and harmony, an emphasis on a less traditional harmonic scheme can be seen. There is focus on open perfect fourths and fifths with a consistent dissonance level. Homophonic presentation of chords is avoided in order to avoid a “muddied” sound. Rhythm in the *Suite for Chamber Orchestra* consists of exciting, highly active rhythmic motives, often syncopated. Regarding instrumentation and orchestration, the *Suite for Chamber Orchestra* takes a sparse approach to the amount of instruments included in the composition in order to avoid a heavy, cumbersome sound.

The composing of *Suite for Chamber Orchestra* was a greatly [beneficial] learning process, and I learned a lot about myself as a composer and as an artist. I found certain sounds that “worked” for my style and developed my own personal voice as a composer. *Suite for Chamber Orchestra* was very much a labor of love.

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Appendix

Appendices include the score and MIDI recording of the Concerto. These are available as attachments, and are listed on p. vii of this document.

Vita

A native of Burna, Kentucky, Liahna Guy graduated in 2012 from the University of Tennessee, Knoxville, with the Master of Music degree in composition, and the Master of Music degree in music theory. While at the University of Tennessee, she studied composition with Dr. Kenneth Jacobs. She earned the Bachelor of Science in Music degree in voice and music composition from Murray State University in 2009, where her composition professors were Dr. John Steffa and Dr. Michael D'Ambrosio.

Liahna served as the student representative of the Southern Chapter of the College Music Society in 2011-2012. She has served on various College Music Society panels, and was accepted to present at the 2012 Southern Regional Conference in Tampa, FL. She is also a member of the Society of Composers, Inc., the American Society of Composers, Authors, and Publishers (ASCAP), Pi Kappa Lambda, and has served as President and Vice-President of the Student Composer Organization at the University of Tennessee (SCOUT), the local Society of Composers, Inc. chapter. She has participated in composition master classes with composers Judith Lang Zaimont, Elizabeth Alexander, and Stephen Paulus.

While at the University of Tennessee, Knoxville, she taught ear-training and music theory courses as part of a graduate teaching assistantship.