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DAYS OF INSPIRATION: A CHAMBER SYMPHONY
IN THREE MOVEMENTS

by

Tamzen Marie Baker

A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Music
School of Music

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2006

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Tamzen Marie Baker

DAYS OF INSPIRATION: A CHAMBER SYMPHONY IN THREE MOVEMENTS

Tamzen Marie Baker, M.M.

Western Michigan University, 2006

My thesis is a chamber symphony in three movements. The instrumentation is as follows: one flute, one oboe, one clarinet, one bassoon, one horn, one timpani (movements one and three), one bongos (movements two and three), one triangle (movement two), one marimba (movement one), one vibraphone (movement two), one piano, one violin I, one violin II, one viola, one cello, and one string bass. The first movement also contains a soprano solo that is cued by other instruments if a soloist is unavailable.

The first movement is in Dorian and Aeolian modes. The second movement features a whole tone scale and a middle section of aleatoric music. The third movement places pentatonic harmony against a classically harmonized melody to create polytonality and also contains a fugue that utilizes quartal and quintal harmonies. The entire symphony draws upon both classical and minimalist ideas and was inspired by the music of videogames, Japanese animation and film scores.

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INSTRUMENTATION

1 flute
1 oboe
1 clarinet
1 bassoon
1 horn
timpani (mvmts. 1 & 3)
bongo (mvmts. 2 & 3)
triangle (mvmt. 2)
marimba (mvmt. 1)
vibraphone (mvmt. 2)
piano
soprano (preferred - part is cued in oboe & clarinet if unavailable)
1 violin I
1 violin II
1 viola
1 cello
1 double bass

EDITORIAL NOTES FOR MOVEMENT 2

Conductor:

At rehearsal letter A, stop conducting. Cue each instrument's pattern in the order they enter and let it repeat several times before cueing the next until all indicated parts are playing at their individual tempi and frequencies.

Next, at rehearsal letter B, cut-off the violins and begin conducting low string melody. Other instruments should continue to play independently of the melody's tempo.

At rehearsal letter C, cut-off half of the aleatoric instruments, cue violins and continue conducting melody through the *accel.* until the ensemble returns to one tempo at rehearsal letter D. All instruments must listen to the strings melody in order to properly realign at rehearsal letter D with their new material.

Instrumentalists: (written in individual parts)

Starting at rehearsal letter A, when cued, begin playing your pattern at any tempo or frequency you desire. Continue playing independently of the conducted melody until you are either cut-off at rehearsal letter C or *accel.* into the conducted tempo and new material of rehearsal letter D. All instruments must listen to the strings melody in order to properly realign at rehearsal letter D.

Movement 1

Score in C

Tamzen Marie Baker

• = 110

Flute

Oboe

Clarinet in B \flat

Bassoon

Horn in F

Timpani

Marimba

Piano

Soprano

Violin I

Violin II

Viola

Cello

Double Bass

Movement 1

2

10

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

mf

mp

f

mf

mp

mp

pizz.

mp

mp

Aah...

Movement 1

3

19

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Movement 1

4

25

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

f

30

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln I

Vln. II

Vla.

Vc.

D.B.

Movement 1

6

35

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln I.

Vln II.

Vla.

Vc.

D.B.

The musical score for Movement 1, page 6, is a full orchestral score. It begins with a measure marked '35'. The Flute (Fl.) and Oboe (Ob.) parts are mostly silent, with the Oboe having a single note in the second measure. The Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) parts are also mostly silent, with the Bassoon having a single note in the second measure. The Horn (Hn.) part is silent. The Timpani (Timp.) part has a steady rhythm of eighth notes. The Mellophone (Mrb.) part has a steady rhythm of eighth notes. The Piano (Pno.) part has a complex rhythmic pattern with many triplets. The Saxophone (S.) part is silent. The Violin I (Vln I.) and Violin II (Vln II.) parts have a complex rhythmic pattern with many triplets. The Viola (Vla.) part has a steady rhythm of eighth notes. The Violoncello (Vc.) and Double Bass (D.B.) parts have a steady rhythm of eighth notes.

40

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

mp

mp

Aah..

Fl. *mf*

Ob.

B♭ Cl.

Bsn.

Hn.

Timp. *mf* *f*

Mrb.

Pno. *mf* *mf* *f*

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Movement 1

9

This musical score page contains measures 57 through 60. The instruments are arranged vertically from top to bottom: Flute (Fl.), Oboe (Ob.), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Maracas (Mrb.), Piano (Pno.), Saxophone (S), Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Double Bass (D.B.). Measures 57 and 58 show various woodwinds and strings playing sustained notes or rests. Measure 59 features a complex rhythmic pattern in the Violin I part, while other instruments play sustained notes. Measure 60 continues the patterns established in the previous measures, with dynamic markings such as *f*, *mf*, and *pizz.* indicating specific performance instructions.

Movement 1

10

62

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Movement 1

11

67

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Movement 1

12

[illegible]

Movement 1

13

[illegible]

83

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Mrb.

Pno.

S.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

mf

mp

Aah...

[illegible]

Movement 2

16

[illegible]

Movement 2

17

19

Fl.

Ob.

B♭ Cl.

Bsn.

19

Hn.

19

Bgo. Dr.

Trgl.

19

Vib.

19

Pno.

19

Vln. I

arco

mp

pizz.

Vln. II

arco

mp

pizz.

Vla.

arco

mp

pizz.

Vc.

arco

mp

pizz.

D.B.

mp

Movement 2

18

[illegible]

Movement 2

19

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Bgo. Dr.

Trgl.

Vib.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

B $\text{♩} = 100$

49

Fl.

Ob.

Bs. Cl.

Bsn.

Hn.

Bgo. Dr.

Trgl.

Vib.

Pno.

B 49

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf *f* *mf* *f* *mf*

f *mf*

Movement 2

21

58 C $\text{♩} = 120$ *accel.*

Fl. *accel.*

Ob. *accel.*

B♭ Cl. *accel.*

Bsn. *accel.*

Hr. *accel.*

Bgo. Dr. *mp* *accel.*

Trgl. *accel.*

58 No Bow *accel.*

Vib. *accel.*

Pno. *accel.*

58 C *accel.*

Vln. I *mp* *accel.*

Vln. II *mp* *accel.*

Vla. *f* *accel.* *mp*

Vc. *f* *accel.* *mp*

D.B. *f* *mp*

66 D $\text{♩} = 160$

Fl. *mp* *f* *mf* *f*

Ob. *f* *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *mp* *f* *mf* *f*

Hn. *f* *mf* *f*

Bgo. Dr. *f* *mf* *f*

Trgl. *mp* *f*

Vib. *mp* *f* *mf* *f*

Pno. *mf* *mp* *mf*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

D.B. *f* *mf* *f*

72

Fl. *mf* *f*

Ob. *mf* *f*

B♭ Cl. *mf* *f*

Bsn. *f*

Hn. *f*

Bgo. Dr. *mf* *f*

Trgl.

Vib. *mf* *f*

Pno. *mp* *mf*

Vln. I *mf* *f*

Vln. II *mf* *f* *mf*

Vla. *mf* *f*

Vc. *f*

D.B. *mf* *f*

78

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

B♭ Cl. *f* *mf*

Bsn. *mf* *f* *mf*

Hn. *mf* *f* *mf*

Bgo. Dr. *mf* *f* *mf*

Trgl. *f*

Vib. *mf* *f* *mf*

Pno. *mp* *mf*

Vln. I *mf* *f* *mf* *f* *mf*

Vln. II *f* *mf*

Vla. *mf* *f* *mf*

Vc. *mf* *f* *mf*

D.B. *mf* *f* *mf*

Movement 2

25

[illegible]

Movement 3

**210**

Flute

Oboe *mp*

Clarinet in B \flat

Bassoon

Horn in F

Timpani

Bongo Drums *mp*

Piano

Violin I

Violin II *mp*

Viola *mp*

Cello

Double Bass

Movement 3

27

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

19

Fl. *mf* *f* *mf* *f*

Ob. *mf* *f* *mf*

B♭ Cl. *mf* *f* *mf*

Bsn. *mf*

Hn.

Timp.

Bgo. Dr. *f* *mp* *mf* *mp*

Pno.

Vln. I *mp* *mp* *mf* *mp*

Vln. II *mp* *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mf*

D.B. *mf*

29

27

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

Movement 3

30

33

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

f

mf

mp

mf

mf

Movement 3

31

40

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mp

f

mp

mf

mp

mf

47

Fl.

Ob.

B♭ Cl.

Bsn.

47

Hn.

47

Timp.

47

Bgo. Dr.

mp *mf*

47

Pno.

mp *mf*

47

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

D.B.

54

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

mp

mf

mp

mp

mf

mp

61

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

p *mp*

p *pp*

mf

69

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

69

Timp.

69

Bgo. Dr.

69

Pno.

69

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

mf

p

76

Fl. *mf* *f* *mf* *f*

Ob. *f* *f*

B♭ Cl. *f* *mf* *f*

Bsn.

Hn. *mp* *mf* *f* *mf*

Timp.

Bgo. Dr.

Pno.

Vln. I *mf* *f* *f*

Vln. II

Vla.

Vc. *mf* *f* *mf*

D.B.

83

Fl.

mp *mf* *f*

Ob.

mp *mp* *f*

B♭ Cl.

mp

Bsn.

mp *mf*

83

Hn.

mp

83

Timp.

83

Bgo. Dr.

83

Pno.

83

Vln. I

mp

Vln. II

Vla.

Vc.

mp

D.B.

90

Fl.

mf *f* *mf*

Ob.

mf *f*

B♭ Cl.

Bsn.

f *mf* *f*

Hn.

90

Timp.

90

Bgo. Dr.

mp

90

Pno.

90

Vln. I

mp

Vln. II

mp

Vla.

mp

Vc.

D.B.

96

Fl. *f* *mf*

Ob. *mf* *mp*

B♭ Cl. *mf*

Bsn. *mf*

Hn. 96

Timp. 96

Bgo. Dr. *mf* *mp*

Pno. *mf* *mp* *mf*

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc.

D.B.

Movement 3

40

101

Fl.

Ob.

B♭ Cl.

Bsn.

Hn.

Timp.

Bgo. Dr.

Pno.

Vln. I

Vln. II

Vla.

Vc.

D.B.

mf

mp

p

rit.

107

Fl.

Ob.

B♭ Cl.

Bsn.

107

Hn.

107

Timp.

107

Bgo. Dr.

p

107

Pno.

p

107

Vln. I

Vln. II

Vla.

pp

Vc.

D.B.

The musical score for Movement 3, page 41, covers measures 107 and 108. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn (Hn.), Timpani (Timp.), Bongo Drum (Bgo. Dr.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). In measure 107, the Bongo Drum plays a series of eighth notes marked with a piano (*p*) dynamic. The Piano plays a soft chord marked with a piano (*p*) dynamic. The Viola plays a melodic line marked with a pianissimo (*pp*) dynamic. All other instruments have rests. In measure 108, all instruments have rests.