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RIVER OF MEMORY

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RIVER OF MEMORY

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Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Musical Arts

The University of Texas at Austin

December, 2012

Dedication

This dissertation is dedicated to my mother Ana Virgínia Santiago, for her endless support and inspiration.

Acknowledgements

To my family, for their unconditional support;

To all the mentors, from whom I had the good fortune to learn;

To the members of the Gabriel Santiago Quintet and Orchestra, for their talent and respect for the music I have been fortunate to write for them;

To The University of Texas and its faculty, for really inspiring and pushing me to achieve my musical goals;

To Jeff Hellmer, for his support throughout my entire degree program at The University of Texas along with my personal projects;

To Cheney Crow, for her priceless help in the writing process as well as editing;

To Yevgeniy Sharlat, for guiding me through the writing and orchestration of the piece and for all the knowledge acquired under his teaching;

To John Mills, for his constant support, counseling, teaching and for offering the perfect environment for a composer to create and express himself.

River of Memory

Gabriel da Fonsêca Santiago, DMA

The University of Texas at Austin, 2012

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This is a support document for the composition entitled *River of Memory*, a 22-minute work for jazz band and symphony orchestra. In the introductory section, my approach to the form, orchestration and content of this piece is described, as are the challenges inherent to the process. Each step of bringing this piece to fruition is addressed, from its conception to the logistics of its performance. Detailed musical analysis forms the core of this document. This analysis provides an examination of the concepts and techniques manifest in this work, and a thorough exploration of the melodic, harmonic, and thematic material it contains.

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CHAPTER 1 – INTRODUCTION

This dissertation is a support document for the large-scale composition entitled *River of Memory*. This piece marks a culmination of a body of work developed during my time as a doctoral composition student at The University of Texas at Austin. Before I came to the United States for this program, I had opportunities in Brazil, my homeland, to work with several top-notch Brazilian musicians and to investigate a variety of avenues in composition, orchestration, form and improvisation.

Arriving in Texas, I set more ambitious goals. My main goal was not only to grow as a composer and jazz improviser, but to also to synthesize my Brazilian music background with two other genres: the jazz idiom, with its characteristic harmonies, melodies and endless potential for improvisation, and the equally unlimited world of concert music, with its distinct form, discourse and high potential for musical drama.

I found in the University of Texas Jazz Orchestra the perfect setting to develop my craft as a composer. With its excellent director and fellow musicians eager to play new music, I had total freedom to create. In four years I created five original works: “Men of Good Will,” “Poupée” and “Verdes Olhos” for Jazz Orchestra, “Northeast Impressions Suite” for Jazz Orchestra, French horn and harp, and “Words Unspoken” for Jazz Orchestra, cello and soprano soloist. I arranged five compositions I had originally written for my own quintet (Gabriel Santiago Quintet), and two that I wrote with both Jazz Orchestra and Quintet in mind, “What Really Counts” and “Riverfront.” I wrote “Unlived Future,” a piece commissioned by the University of Texas Trombone Choir that I later re-orchestrated for the Jazz Orchestra. I also arranged and orchestrated pieces by Duke Ellington (“I Got It Bad”), Chris Potter, (“Invisible Man”) and Stefon Harris (“Rebirth”) for the Jazz Orchestra.

Each work I wrote for the jazz orchestra was a step towards achieving this synthesis. For this group to play the music I sought to write, I had to treat it as something more than a traditional jazz ensemble and move beyond the scope of the jazz idiom's usual orchestration, tone combinations and form. I was constantly thinking of ways to implement a series of concepts, ideas, and achieving new sounds and textures that would divorce the ensemble work from the big band jazz idiom.

One of the first things I implemented in the compositions was a reduction of improvisation allowed in the forms. Traditionally, improvised sections dominate both form and content in most big band jazz music, where a short, non-developed theme is followed by longer solo sections with interjections from the ensemble during the solos. I wanted to change that hierarchy. I wanted the solo form to be integrated into the composition, so it could function as a unifying element in an expanded form with thematic continuity and contextually unified transitions. Such expanded forms exist within the symphonic vocabulary, which I began to incorporate in my work. The through-composed form allows uninterrupted development of narrative and dramatic ideas through interaction of multiple thematic and harmonic ideas – possibilities that resemble what I hear as I write.

My first instrumentation change was the addition of instruments not associated with the jazz idiom. I began with the guitar. The duality of being both a composer and guitarist always presented me with options. Guitar is a very idiomatic instrument that can be very limiting, but also very fresh and interesting when its idiom is applied to one in which the guitar does not normally play a big role. Big band jazz is based on pianistic harmony, which is orchestrated for the horns. By intentionally changing that *modus operandi*, and introducing very idiomatic guitar material, an immediate and new color is

achieved. These considerations drove my choice to introduce three acoustic guitars into big band compositions: the 7-string classical, the baritone classical, and the 12-string.

After adding guitar, I broadened the experiment, adding symphonic instruments: harp, French horn, cello and even soprano voice in longer (10-15 minute) pieces, the four large-scale works for jazz orchestra (“Poupée,” “Verdes Olhos,” “Northeast Impressions Suite,” and “Words Unspoken”).

As I explored the use of symphonic instruments, I looked more closely at the classical idiom. I composed “Choro for Kristin” for clarinet and piano, and “Unlived Future” for the UT Trombone Choir. Both works took me a step further, as I experimented with my musical thinking in a broader musical environment and aesthetic. Finally, I decided to combine all the compositional and instrumentation features I had explored for this project in a through-composed piece for a large ensemble. With a larger ensemble and a symphonic vocabulary, I could avoid a second constraint of the jazz form - the need for the drums to play time. Once they were freed from “keeping the groove,” the drums could be more integrated into the percussion texture, which is important in Brazilian music.

In creating this work, I looked to the piano/composer tradition in Brazil, where piano has been used as the bridge between the big band and the symphony by the pianist/composers who have inspired me: Gilson Peranzzetta, César Camargo Mariano, Wagner Tiso, and Cristóvão Bastos. The form and breadth of the piece led me into new territory in the search for synthesis of styles that has informed all my work at the University of Texas.

It is clear now that all this development happened through three distinct stages:

- First Stage – Becoming familiar with the medium of jazz orchestra (understanding and absorbing the possibilities).
- Second Stage – Adding unusual elements to the ensemble, expanding form and textures. In conjunction with that, writing music for non-jazz ensembles – experimenting with the concert music environment.
- Third Stage – Unifying all these elements in one single work.

There is a natural accent on the eighth-note and a slight staccato articulation at the same time. This eighth-note should be played slightly ahead of the beat (sounds a little early). The following sixteenth-note is usually played slightly behind the beat (sounds a little late). This information is not shown in the notation of the previous musical excerpt, and therefore must be explained to players from another genre or cultural background. Musicians with a jazz background have an easier experience learning these placements because they are exposed to intricate syncopations, articulations and specific sets of information on different styles more often than classically trained musicians are. Translating unfamiliar rhythmic ideas to orchestra players can present a musical challenge.

Example 2 presents the same articulation written for piano, followed by another version written for violin, shown in Example 3. It is important to notice that the passage is now rewritten with a grid of sixteenth notes as a reference, which makes it easier for an orchestral player to “see” all the subdivisions and to place the notes correctly.

(Example 2 – Piano syncopation)



The musical notation for Example 2 consists of two staves. The top staff is in treble clef with a 2/4 time signature. It features a syncopated eighth-note pattern: a quarter rest followed by an eighth note on the second beat, then a quarter rest followed by an eighth note on the first beat of the next measure, and so on. The bottom staff is in bass clef with a 2/4 time signature. It features a bass line with a similar syncopated eighth-note pattern: a quarter rest followed by an eighth note on the second beat, then a quarter rest followed by an eighth note on the first beat of the next measure, and so on.

(Example 3 – Violin syncopation)

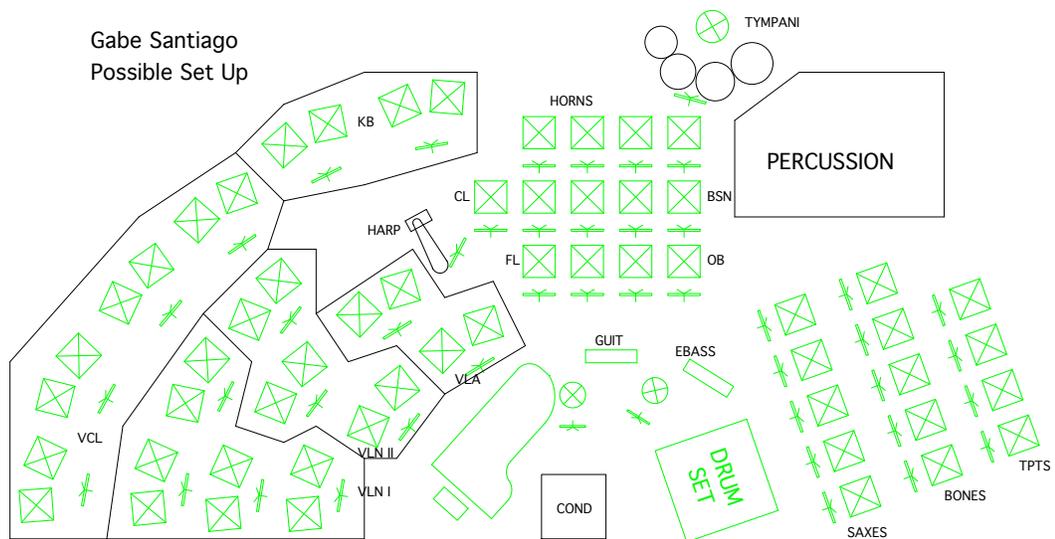


The musical notation for Example 3 is a single staff in treble clef with a 2/4 time signature. It features a syncopated eighth-note pattern: a quarter rest followed by an eighth note on the second beat, then a quarter rest followed by an eighth note on the first beat of the next measure, and so on. The notation includes a 'pizz.' marking above the first note and a 'p' marking below the first note.

Moving the rhythm section to the front of the orchestra for performance allows the string players to hear the unfamiliar rhythmic patterns, and helps unify the two sections (jazz band and orchestra).

Logistically, this composition presented a number of challenges. The large number of players required in the ensemble presented a series of problems. The first was to find all the musicians necessary to perform this piece and to coordinate rehearsals and sound checks. The second problem was to make the performance possible on a technical level, with a proper crew and all the equipment necessary to ensure a good performance not only for the audience, but also to record the piece at the highest quality possible. Example 4 shows a stage plot used as a reference for the crew, indicating how the ensemble would be set up and the music stands positioned. The crew used this chart to decide how cables, microphones and audio lines should be placed and routed for amplification and recording.

(Example 4 – Stage plot)



CHAPTER 3 - PRECEDENTS

In the initial planning stage, it was clear that the piece should be a culmination of my work, and a natural continuation of what I was achieving as a composer. It became evident that I needed to merge both ensembles into one: the jazz orchestra and the symphony orchestra. Studio orchestra is the most common designation for this big ensemble, the merger of a jazz big band and a symphony orchestra. By definition, the title refers to an ensemble that exists only in the context of a recording session, either for television, film, or other media. Although a “studio orchestra” does not perform live in concerts or similar settings, the name is commonly used to designate any kind of large ensemble that combines jazz instrumentation with traditional orchestral instruments such as strings and woodwinds sections. It is beyond the scope of this dissertation to try to define, classify or further explore the background and properties of this ensemble. The goal here is to identify this ensemble as the ideal one for the musical concept I was trying to achieve. As stated before, the studio orchestra is presently much more than a recording-only ensemble. The most prestigious and in-demand studio orchestra is the Metropole Orchestra, a Dutch ensemble created after World War II with the goal of creating high level pop and jazz music for public radio. Today this orchestra is one of the most acclaimed ensembles in the world.

Under the direction of composer/arranger Vince Mendoza, the Metropole Orchestra has become renowned for successful tours and projects with different kinds of artists, ranging from pop music to rock, Brazilian music to jazz and beyond. Mendoza has always been a big influence on my compositional efforts, so forming the kind of ensemble he has been working with for so many years seemed to me like a great starting

point. Some of Mendoza's most acclaimed works are featured on his album *Epiphany*. Recorded with the London Symphony Orchestra, *Epiphany* features compositions for this mixed ensemble. Pieces like "Impromptu," "Wheaten Sky," and "Sanctus" clearly show Mendoza's intentional mix of the jazz idiom with the symphony orchestra tradition. Although he is implementing a more orchestral approach to his pieces, he seems to never depart from the jazz idiom. The compositions still contain a fair amount of improvisation; the forms are still based on the jazz standards tradition. Also, the pieces range from seven to ten minutes in duration – enough time for short thematic material to be developed and quickly open space for longer improvised sections. Such a short time frame would not accommodate the breadth of thematic material I would like to develop in a fully notated work for a similar ensemble.

Another composer who had a great impact on my life as a composer and who also walks on similar musical spheres is Maria Schneider. Her work with the Maria Schneider Orchestra has stretched the boundaries of the jazz idiom. With a very orchestral approach to the jazz big band, Schneider usually experiments with longer-form compositions. Pieces like "Hang Gliding" (from the album *Allegresse*) and "Cerulean Skies" (from the album *Sky Blue*) embrace jazz improvisation in a way more integrated within the composition itself. Even though one can find in Schneider's works a tendency to use longer forms (the compositions just mentioned above range from fourteen to twenty-two minutes), the improvised sections are often significantly longer than the thematic material presented in her pieces.

These two main influences pushed me to take a step further with the music I was intending to write. I began by gathering the largest ensemble I could (which turned out to be bigger than the Metropole Orchestra). The other important point for me was the concept of the piece. While most of Mendoza's works lean towards jazz-oriented pieces

(using several types of jazz forms and large amounts of jazz improvisation), I wanted to create music that was neither an orchestrally treated jazz piece, nor a classical music piece colored by jazz harmony and melody, with some improvisation. My idea was to write a fully notated composition, of approximately twenty minutes, that featured no improvised sections – a piece of music that resonated with both jazz and classical idioms together, alongside the Brazilian music influence that has been part of my background for so long.

CHAPTER 4 – OVERVIEW

This chapter will present an overview of the “big picture” structure of the piece, as well as its elements and thematic materials, to facilitate the analysis that follows in Chapter 5.

4.1 – STRUCTURAL ELEMENTS – 1-2-5-7 Cell/Adjacent Fifths and the Augmented Scale

- 1- “1-2-5-7” cells in flexible inversions
- 2- Structures comprised of chromatically adjacent perfect fifth intervals
- 3- The application of the augmented scale through various means

This integrated concept has been used in several different ways and at different moments in the piece. The different applications of this concept will be analyzed, with musical examples, in Chapter 5.

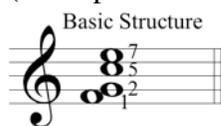
4.1.1 – 1-2-5-7 CELL

The 1-2-5-7 cell can be represented by the scale degrees of a diatonic scale. Its shape would be represented as scale degrees 1-2-5-7 (F Major scale is used here as the model) when arranged as a vertical sonority, as shown in example 5. It is worth noting that although 1-2-5-7 can be configured as a triad with an added fourth, the essence of jazz harmony is not triads, but rather seventh chords. Considering 1-2-5-7 as a deviation from 1-3-5-7 increases color along with ambiguity, and facilitates the alteration of given scale degrees. This analysis will reflect this point of view, which was used in the compositional process.

- BASIC STRUCTURE/SHAPE

The 1-2-5-7 cell can be represented by the scale degrees of a diatonic scale. Its shape would be represented as scale degrees 1-2-5-7 (F Major scale is used here as the model) when arranged as a vertical sonority, as shown in example 5:

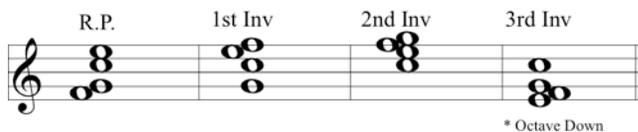
(Example 5 – 1-2-5-7 cell: basic structure)



- INVERSIONS/ROTATIONS

The cell can be inverted/rotated in order to generate new shapes. These inversions are named and numbered as 1st Inv, 2nd Inv, 3rd Inv and R.P. for “Root Position”, as shown in example 6:

(Example 6 – Inversions/Rotations)



- HARMONIC AND COLORISTIC APPLICATIONS

The application of the cell in two ways (both of which are variable):

- 1- Harmonic application – The cell is inserted within a harmonic context. If a given root is added below it, a new harmony may be implied.
- 2- Coloristic application – The cell is used as a color, gesture or textural element.

Although several examples of these two types are discussed in the analysis section, it is important to illustrate how different harmonies can be achieved with various roots beneath the same 1-2-5-7 cell, as indicated by the chord symbols in example 7a.

(Example 7a – Harmonic application)

Example 7a illustrates the harmonic application of the 1-2-5-7 cell. The first system shows five chords: F sus2(maj7), F maj9/A, F maj9/B^b, Dmin9(11), and C(add4). The second system shows four chords: G7(13)sus4, D^bmaj7(#9#11), E min(b2b6), and A^bmaj7(#5)(add6). Each chord is represented by its root and the 1-2-5-7 cell, with additional notes indicated in parentheses.

Example 7b shows an example of a linear application, where a single melodic line is being colored by the 1-2-5-7 cell.

(Example 7b – Coloristic application)

Example 7b illustrates the coloristic application of the 1-2-5-7 cell. The first part shows a melodic line in 4/4 time, and the second part shows the same melodic line with the 1-2-5-7 cell added as harmonic color.

Some other applications occurring within the piece are:

- Transposition over a pedal point
- The use of inversions for better voice leading
- Chromatic alterations of the basic structure
- Melodic approach to the structure (linear expression of the idea)

4.1.2 – ADJACENT FIFTHS

Another significant building block of this approach is called adjacent fifths. It is basically the use of a structure formed by two chromatically adjacent perfect fifth intervals (always with a minor second interval between the adjacent pairs), generating different melodic/harmonic content, as shown in example 8.

(Example 8 – Adjacent fifths)



Although the formation of this structure is distinct from the 1-2-5-7 one, it is applied with a similar approach, especially in regard to its potential harmonic implications. For instance, if one looks at this formation as an inverted tertian major 7th chord), then this structure would be a variation of the other one or vice versa, as the previous one is structured as 1-2-5-7. The following figure shows a version of the

structure spaced as stacked thirds (which would be then structured as 1-3-5-7), thus implying harmony and appearing as a 1st inversion major 7th chord (shown in example 9).

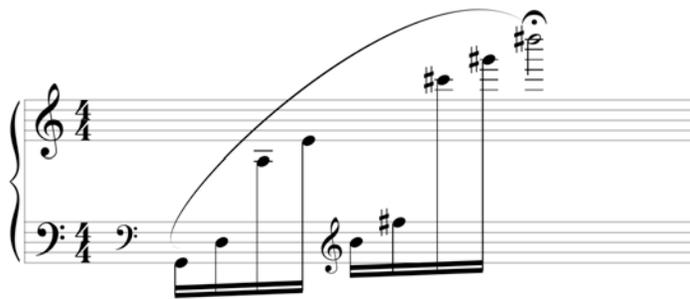
(Example 9 – Tertian Major 7th chord)

The image shows a musical score for a D major 7th chord in first inversion (Dmaj7/F#) in 4/4 time. The score is written in two staves: a treble clef staff and a bass clef staff. The treble staff contains a chord with notes F#4, A4, C#5, and D5. The bass staff contains a chord with notes D3, F#3, and A3. The time signature is 4/4. The chord is labeled 'Dmaj7/F#' above the treble staff.

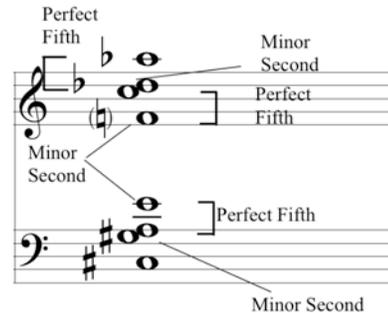
That being said, all the harmonic implications generated through the 1-2-5-7 cell applies in the same way for these adjacent fifths.

In this composition, however, the most frequent form of this structure appears as two consecutive fifths. This generates a new set of harmonic/melodic possibilities that are manipulated and developed throughout the composition. The expansion of the fifth intervals is a key to many development sections in the piece. This is explored both melodically and harmonically, either by stacking the fifth intervals consecutively, as shown in example 10, or by expanding the paired-fifths structure, as shown in example 11.

(Example 10 – Stacked fifths)



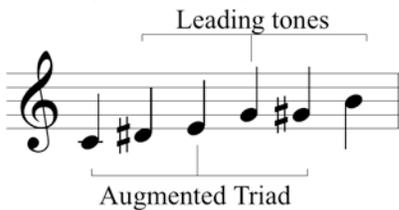
(Example 11 – Expanded structure)



4.1.3 – THE AUGMENTED SCALE

The last important structural element found in this composition is the augmented scale. By definition this scale is a symmetrical hexatonic formation, which can be achieved by applying the leading tones to an augmented triad, as shown in example 12.

(Example 12 – Augmented scale)



Although this scale and its ramifications can be further explored, to understand its use in this piece requires understanding only what the scale is and how it is structured – it contains minor seconds and minor thirds, symmetrical formation by interval of a major third. The augmented scale was not used deliberately as a starting point for a specific section of the piece; the scale emerged as a result of the expansion of the fifths structure previously mentioned. An entire section of the piece is developed by using the augmented

scale as its foundation. This will be investigated further in the analysis chapter. At this point it is relevant to show that three pairs of perfect fifths (the fourth pair is a duplications of the first pair) used in the composition, arranged this way, generate the same pitch set as an augmented scale, as shown in example 13.

(Example 13 – Generated augmented scale)

The musical notation consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. Both staves start in 4/4 time and then change to 6/4 time. The key signature has one flat (Bb). The notes in the treble staff are F#4, G4, A4, Bb4, C5, D5. The notes in the bass staff are F#3, G3, A3, Bb3, C4, D4. A label 'Duplication of pitches' points to the F# notes in both staves. A label 'Augmented Triad' points to the interval between F# and Bb. A label 'Leading tones' points to the Bb and C notes in the treble staff.

4.2 – THEMATIC MATERIAL

The structural elements of the composition affect not only the harmonies but also the themes themselves.

The main thematic elements are listed below. There are some variations and developments of these materials, which will be annotated as the analysis unfolds.

- Memory Theme: introduced *m. 1*

(Example 14 – Memory Theme)



The Memory theme is consistently structured using the adjacent fifths concepts and also the stacked fifths. This theme acts as a narrator in this piece; it is used to trigger other thematic ideas, and functions most often as a transitional element between them.

- River Theme: introduced *m.* 9

(Example 15 – River Theme)

The musical score for Example 15, titled "River Theme", is presented in three staves. The first staff begins in 4/4 time with a dynamic marking of *p* (piano). It features a melodic line with eighth and sixteenth notes, accented with > and < symbols. The second staff starts with a dynamic marking of *mf* (mezzo-forte) and continues the melodic development, including a measure with a double bar line and a fermata. The third staff concludes the theme in 2/4 time, ending with a final note and a fermata. The score includes various time signatures: 4/4, 2/4, 4/4, 2/4, 4/4, and 2/4.

The River theme contains elements and fragments of other thematic material. The theme utilizes adjacent fifths from the Memory theme, as well as an octave leap combined with a harmonic progression found in the Childhood theme (analyzed in example 71). It ends with a fragment of the Choro theme. The River theme introduces the river and its connection to all the memories that it contains.

- Choro Theme: introduced *m.* 34

(Example 16 – Choro Theme)

The musical score for Example 16, titled "Choro Theme", is presented in a single staff in treble clef. It begins in 2/4 time with a dynamic marking of *p* (piano). The melody consists of eighth and sixteenth notes, accented with > symbols. The score includes a double bar line and a fermata.

The Choro theme is an upbeat, uplifting idea that actually connects to Rio de Janeiro's (Brazil) popular urban music choro, which emerged at the beginning of the twentieth century. The discussion that follows will not expand on this subject because it is a wide field to cover. It is important to mention that traditional choro melodies are characterized by an abundance of fast sixteenth notes, with an accent on the second note in a group of four. Choro music, full of motion, is represented in this piece with a personal harmonic approach that strays from traditional choro, which is at its core strictly tonal and largely diatonic (with frequent use of secondary dominant chords).

- Northeast Theme: introduced *m.* 243

(Example 17 – Northeast Theme)



The Northeast theme is based on a mode that is very common in northeastern Brazil, where I was born. The Northeast has a strong musical identity. Modal music is heavily present in the area, both in festivities and in everyday life. This type of theme can be heard in the singing of women who go to the riverside to hand-wash clothes. They sometimes sing in unison, but more often they sing in thirds. The theme presented here is a mixed mode commonly heard in these chants. It is a hybrid between the Mixolydian mode and the Mixolydian mode with a raised fourth degree (#4) (commonly called “Lydian \flat 7” in the United States), otherwise known as the “Acoustic Scale.” Throughout this piece, however, this theme is transformed, taken out of that specific context and manipulated so that it connects with some of the other themes. Variations of

the Northeast theme appear before the original theme is introduced. Its first variation starts at *m.* 122.

- Minas Geraes Theme: introduced *m.* 178

(Example 18 – Minas Geraes Theme)



Minas Geraes is the name of a region with one of the richest musical traditions in Brazil. Located in the Southeast region (near São Paulo and Rio de Janeiro States), it has a very picturesque landscape, due to the mountains that define the region. It is the homeland of several Brazilian musical giants, including Milton Nascimento, Toninho Horta, Lô Borges, Beto Guedes and a number of others. These artists developed a unique musical language of their own, culminating in what is now called the “Clube da Esquina” Movement (The Corner Club). While it is beyond the scope of this work to explore this musical movement further, the valid connection to this work is that the Minas Geraes theme contains several elements characteristic of that music, especially Milton Nascimento’s. The Minas Geraes theme’s very simple melody with irregular measures accompanied by minor chords resembles some of his music.

- River Current Theme: introduced *m.* 251

(Example 19 – River Current Theme)



The River Current theme is one of the most important ones in this piece because it always connects to, and is merged with other themes throughout the piece. It is a very simple melody, and therefore easily manipulated and re-harmonized. On a subjective level, it represents the current of the river, which brings and takes away many things. In this case, it brings some memories, and takes others away. To fulfill this function the theme is present throughout almost the entire work.

- Elegy Theme: introduced *m.* 311

(Example 20 – Elegy Theme)



The Elegy theme is probably the darkest of all the themes. Like everyone's memories, not all of them are good, or happy, or fulfilling memories. There are some dark times in the course of all lives and this represents that idea. It is for the most part constructed from the augmented scale.

- Childhood Theme: introduced *m.* 397

(Example 21 – Childhood Theme)



The Childhood theme is intended to have a very specific picturesque quality. When this theme was composed, the image it evoked was always the same: a child running, barefoot, only his legs visible, running fast. This image remained consistently present throughout the process of orchestration, even after it reached its final form. The irregular 5/4 measures portray this image of running, across uneven fields on different planes.

The Childhood theme presents itself as a culmination of the work, and does not appear until the final section, where it is slowly introduced by fragments rather than variations. Prior to this, *mm.* 234-242 evoke a masked version of its melody.

4.3 – BASIC STRUCTURE OF THE PIECE

River of Memory is divided into four main parts: Introduction, Exposition of Themes, Elegy, and Summation. Each of these includes sections of thematic materials developed as the piece unfolds. Some of these sections are connected by transitions. Because the piece is through-composed, the sections and transitions are numbered sequentially rather than as sub-sections of the four main parts.

The sequence of sections is outlined below, with a brief description of the essential content of each section and transition:

I. INTRODUCTION (*mm.* 1-28)

- Memory theme (*mm.* 1-8)
- River theme (*mm.* 9-28)

II. EXPOSITION OF THEMES (*mm.* 29-302)

Section 1 (*mm.* 29-99)

- Choro theme Introduction (*mm.* 29-50)
- Choro theme developed (*mm.* 51-68)
- Choro theme (*mm.* 69-84)

Transition 1 (*mm.* 85-98)

- Memory theme (*mm.* 85-88)
- Memory theme developed (*mm.* 89-98)

Section 2 (*mm.* 99-119)

- River theme developed (*mm.* 99-119)

Section 3 (*mm.* 120-177)

- Introduction of Northeast theme (transformed) with hints of Minas Geraes pulse (*mm.* 120-156)
- Development of transformed Northeast theme along with Minas Geraes theme (*mm.* 157-177).

Section 4 (*mm.* 178-225)

- Introduction of bass figure (*mm.* 178-185)
- Strings introducing Minas Geraes theme (*mm.* 186-189)
- Minas Geraes theme (*mm.* 190-197)
- Added counter melody (*mm.* 198-205)
- Trombones take Minas Geraes theme (*mm.* 206-209)
- Minas Geraes theme and 2nd counter melody superimposed (*mm.* 210-217)
- Minas Geraes theme superimposed with two counter melodies (*mm.* 218-225)

Transition 2 (*mm.* 226-233)

- Minas Geraes theme ostinato-based material

Section 5 (*mm.* 234-256)

- Hint of Childhood theme (*mm.* 234-242)
- Northeast theme (*mm.* 243-250)
- Introduction of River Current theme (*mm.* 251-256)

Section 6 – (*mm.* 257-290)

- River Current theme – harmonized with 1-2-5-7 cell (*mm.* 257-264)
- Northeast theme (*mm.* 265-268)
- Variation of Northeast theme – string quartet (*mm.* 269-272)
- Northeast theme – harmonized with 1-2-5-7 cell over two pedals (*mm.* 273-282)
- Northeast theme – harmonized with 1-2-5-7 cell over moving bass lines (*mm.* 283-290)

Transition 3 (*mm.* 291-302)

- Memory theme developed (*mm.* 291-294)
- Memory theme transitioning to Elegy section (*mm.* 295-302)

III. ELEGY (*mm.* 303-365)

Section 7 (*mm.* 303-356)

- Introduction to Elegy theme – using developed Memory theme (*mm.* 303-310)
- Elegy theme (*mm.* 311-321)
- Intermezzo: Memory theme (*mm.* 321-328)
- Elegy theme developed (*mm.* 329-347)
- Elegy theme and variations with chordal condensed Memory theme superimposed (*mm.* 348-356)

Transition 4 (*mm.* 357-365) – Minas Geraes theme variation and hints of its harmony – metric modulation (*mm.* 363-366)

IV. SUMMATION (mm. 366-578)

Section 8 - (mm. 366-578)

- Slow introduction of Childhood theme in the woodwinds in a call and response type of interaction with the strings, who respond with also a likewise compartmented River Current theme harmonized with 1-2-5-7 cell (*mm. 367-375*)
- Childhood theme fully presented in canonic imitation by the woodwinds, interwoven by fully presented River Current theme in the lower strings (*mm. 376-383*)

Section 9 (mm. 384-388)

- River Current theme presented in full 1-2-5-7 cell harmonization by the strings

Section 10 (mm. 389-437)

- Piano figure that introduces the main harmony of Childhood theme and contains both adjacent and stacked fifths along with the 1-2-5-7 cell (*mm. 389-396*)
- Added full Childhood theme on the soprano saxophone (*mm. 397-404*)
- Childhood theme in the horns, along with orchestrated aforementioned piano figure (*mm. 405-412*).
- Another instance of re-orchestrated Childhood theme with main melody played by woodwinds (*mm. 413-420*).
- Full orchestration of Childhood theme with piano figure orchestrated (*mm. 421-428*).
- Reduced instance of Childhood theme played by marimba and strings (*mm. 429-435*).
- Short metric modulation (*mm. 435-437*).

Section 11 (*mm.* 437-449)

- Developed, re-harmonized, re-worked return of Choro theme (*mm.* 437-449).
- Mixed variation of Childhood and Choro themes (*mm.* 450-457)
- Mixed variation re-stated with different orchestration and counter melody played by oboes, trumpet and piano (*mm.* 458-465).
- Return of re-worked Choro theme (*mm.* 465-477).

Section 12 (*mm.* 477- 500)

- Introduction to new variation of the Northeast theme. Ostinato figure derived from Minas Geraes theme. New harmony applies 1-2-5-7 cell (*mm.* 477-484).
- New variation of Northeast theme (*mm.* 485-500).

Section 13 (*mm.* 501-556)

- Another variation of the Choro theme, under previous section's harmony (*mm.* 501-508).
- Canonic imitation orchestrated instance of the varied Choro theme, with more tense moving bass harmony, superimposed by the recent variation of Northeast theme. Ostinato continues throughout (*mm.* 509-524).
- *Subito piano* version of slight variation of Childhood theme, under the same tense, moving harmony bass line (*mm.* 525-532).
- Continuation of Childhood theme, now under canonic imitation throughout winds and saxophones (*mm.* 533-540).

- Massive presentation of Childhood theme throughout the orchestra, with superimposed variation of the River Current theme played by strings and horns. Ostinato now presented heavily by brass section (*mm.* 541-544).

Section 14 (*mm.* 557-565)

- Strong *tutti* section, with River Current theme harmonized by 1-2-5-7 cell (*mm.* 557-564).
- *subito piano* leaves the texture with only a single note in the violins, paving the way to the final statement of the piece (*mm.* 565-566).

Section 15 (*mm.* 566-578)

- Piano solo presents the return to the River theme, which ends with a fragment of the Choro theme (*mm.* 566-574).
- Closing of the piece, with big open chord throughout the orchestra (*mm.* 575-578).

CHAPTER 5 – ANALYSIS

This chapter will examine how all the ideas are presented, developed and transformed, alongside the usage of the harmonic structures described earlier.

I. INTRODUCTION (*mm.* 1-28)

The piece starts with the introduction of the Memory theme on the piano, accompanied by textural elements including violin harmonics and bowed crotales. That is followed by the introduction of the River theme, again in the piano, but supported by the strings, which take on the melody. The second statement of the River theme is played by the brass (including the saxophones), alternated with the woodwinds.

II. EXPOSITION OF THEMES (*mm.* 29-302)

A short introduction of the Choro theme, with the piano carrying the very characteristic rhythm of the Brazilian genre, opens section 1 (*mm.* 29-99). This piano figure is shown in example 22.

(Example 22 – Choro piano figure - *mm.* 29-32)

The image displays a musical score for a piano figure in 2/4 time. The top staff is in treble clef and contains a rhythmic pattern of eighth notes, with a slur over the first four measures and another slur over the last four measures. The bottom staff is in bass clef and contains a simple harmonic accompaniment with a slur over the first four measures and another slur over the last four measures. The text "Pedal throughout" is written below the treble staff.

The Choro theme is then introduced by alternating woodwinds, as a question and answer. Flutes carry the melody first, then oboe, followed by clarinet and bassoon, as shown in the following example:

(Example 23 – Choro Theme – winds – *mm.* 33-40)

The musical score for woodwinds (Example 23) consists of six staves: Flute 1 (Fl), Flute 2 (Fl 2), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B♭ Clarinet (B. Cl.), and Bassoon (Bsn.). The music is in 3/4 time with a key signature of two sharps (F# and C#). The Choro theme is introduced by alternating woodwinds. The Flutes (Fl 1 and Fl 2) play the melody first in measures 33-34, marked *p*. The Oboe (Ob.) plays the melody in measures 35-36, also marked *p*. The B♭ Clarinet (B♭ Cl.) plays the melody in measures 37-38, marked *p*. The Bassoon (Bsn.) plays the melody in measures 39-40, marked *p*. The B♭ Clarinet (B. Cl.) plays a rhythmic accompaniment of eighth notes in the lower register throughout the passage. The Flutes (Fl 1 and Fl 2) play a rhythmic accompaniment of eighth notes in the upper register throughout the passage.

The saxophones, in canonic imitation, present the theme once more, as shown in example 24, before further development.

(Example 24 – Saxophones canonic imitation – *mm.* 41-48)

The musical score is arranged in two systems of four staves each. The first system includes two Alto Saxophone (A. Sx.) and two Tenor Saxophone (T. Sx.) parts. The second system also includes two A. Sx. and two T. Sx. parts. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system begins with a dynamic marking of *p* (piano). The second system begins with a dynamic marking of *mf* (mezzo-forte). The score illustrates a canonic imitation where the saxophones enter in sequence, with each instrument playing the same melodic line at a different time. The notation includes various rhythmic values, accidentals, and dynamic markings.

Next comes an excerpt of a Choro theme variation, played by woodwinds and piano at different moments, shown in example 25.

(Example 25 – Choro theme variation – *mm.* 51-56)

The musical score for Example 25 is presented in two systems. The first system contains three measures with the following chords: Dmaj7/F#, F°7, and F#m/E. The second system contains three measures with the following chords: D#m7(b5), Dmaj9, and A(add9)/C#. The score includes dynamics such as *mf* and *simile*, and features various rhythmic markings like accents and slurs.

Another interesting manipulation of the Choro theme was achieved by combining canonic imitation with different kinds of rhythmic augmentation. Example 16 once more shows the Choro theme, which will be followed by its augmented instances that are part of the canon:

(Example 16 – Choro theme)

The musical score for Example 16 shows a single melodic line in 2/4 time. It begins with a dynamic marking of *p* and features a series of notes with accents and slurs, illustrating the Choro theme.

Next is an instance of rhythmic augmentation of the theme, played in quarter notes by the clarinets, as seen in example 26.

(Example 26 – Choro theme augmentation – clarinets – *mm.* 73-81)



Another version, augmented by eighth notes, is played by Flute 1, as shown in example 27.

(Example 27 – Choro theme augmentation – flute – *mm.* 73-79)



Finally, example 28 shows a culmination of this procedure, as the main Choro theme is played by saxophones, flugelhorns and French horns, while the augmented canon is being performed by the woodwinds:

(Example 28 – Choro Theme augmentation – all – *mm.* 73-78)

The musical score for Example 28 is arranged in five staves, all in 2/4 time. The top two staves are for Flute/Oboe (Fl/Ob) and Flute/Clarinet/Bassoon (Fl/Cl/Bsn). The bottom three staves are for Alto Saxophone 1/2 (Alto Sax 1/2), Tenor Saxophone 1/2 (Tenor Sax 1/2), and Flugelhorn. The Fl/Ob and Fl/Cl/Bsn parts feature a melodic line with two annotations: 'Augmentation by Eighth Notes' spanning the first two measures and 'Augmentation by Quarter Notes' spanning the next two measures. The Alto Sax 1/2 and Tenor Sax 1/2 parts play a rhythmic accompaniment of eighth notes. The Flugelhorn part plays a rhythmic accompaniment of quarter notes. The label 'Theme in original form' is placed above the Flugelhorn staff in the first measure.

Then transition 1 arrives (*mm.* 85-98), where the Memory theme is used to implement the textural changes. It is important to notice that the Memory theme is now mixed with both fifths structures: stacked fifths and fragments of adjacent fifths. Example 29 shows the piano part where the stacked fifths arpeggios are followed by a fragment of the adjacent fifths.

(Example 29 – Memory Theme – transitional piano – *mm.* 85-88)

Example 29 is a piano score for measures 85-88. It is in 4/4 time and marked 'Poco Meno Mosso' with a tempo of approximately 75. The score consists of two systems of piano (Pno.) staves. The first system covers measures 85 and 86, and the second system covers measures 87 and 88. The right hand (treble clef) features a melodic line with 'Fragments of Adjacent Fifths' circled in red. The left hand (bass clef) features a bass line with 'Stacked Fifths' circled in red. A 'ritardando poco a poco' marking is placed above the first system. Measure numbers 85, 86, and 87 are clearly marked.

The transition continues, with the Memory theme developed by integrating the 1-2-5-7 cell, both harmonically and melodically, as shown in example 30.

(Example 30 – Developed Memory Theme – *mm.* 89-94)

Example 30 is a score for measures 89-94, featuring a variety of instruments. The woodwind section includes Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), and Bass Clarinet (Bb. Cl.). The percussion section includes Timpani (Timp.), Glockenspiel (Glk.), and Vibraphone (Vib.). The score is marked with a piano (*p*) dynamic. The woodwinds play '1-2-5-7 Melodies', which are circled in red. The keyboard instruments play '1-2-5-7 Harmony', also circled in red. Large numbers 3, 4, 5, and 4 are placed above the Oboe staff in measures 89, 90, 91, and 92 respectively. Measure numbers 89, 90, 91, 92, 93, and 94 are clearly marked.

Section 2 (*mm.* 99-119) begins with a developed River theme, played by the horns, shown in example 31.

(Example 31 – River theme development – horns – *mm.* 99-102)

Musical notation for Example 31, showing the River theme development for horns. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked as quarter note = 70. The dynamics are marked as *dolce* and *mf*. The melody consists of eighth and quarter notes, with a final measure in 4/4 time.

The theme appears in development throughout the section, with another instance played by the flutes, shown in example 32.

(Example 32 – River theme development – flutes – *mm.* 107-110)

Musical notation for Example 32, showing the River theme development for flutes. The notation is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The dynamics are marked as *espress.*. The melody consists of eighth and quarter notes, with a final measure in 3/4 time.

After the strings play another iteration of the River theme, section 2 moves to its end with the woodwinds taking over the theme. Adjacent fifths are present in the harmony of the passage, shown in example 33.

(Example 33 – River theme development – woodwinds – *mm.* 115-118)

The image shows a musical score for four woodwind instruments: Oboe (Ob.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The music is in 2/4 time and marked *p* (piano). The score consists of four staves. The Oboe part starts with a half note G4, followed by a quarter note A4, and then a half note G4. The B♭ Clarinet part starts with a half note F#4, followed by a quarter note G4, and then a half note F#4. The Bass Clarinet part starts with a half note F#3, followed by a quarter note G3, and then a half note F#3. The Bassoon part starts with a half note F#3, followed by a quarter note G3, and then a half note F#3. The score includes annotations for 'Adjacent Fifths' with lines pointing to the intervals between the B♭ Clarinet and Bass Clarinet parts. There are also lines connecting the notes of the different parts, suggesting voice leading or harmonic relationships.

Section 3 (*mm.* 120-177) is a very subdued, slow passage where the introduction of the Northeast theme appears in one of its variation forms, in this case also harmonized with the 1-2-5-7 cell using rotation/inversions for better voice leading. Alongside that is the intercalation of harmonic swells performed by the strings. Those harmonies are hints of the Minas Geraes theme, which also utilizes the 1-2-5-7 cell. Example 34 presents the complete reduction of the passage.

(Example 34 – Northeast Theme Variation – with string swells – *mm.* 122-151)

(Variation of Northeast Theme)

Piano *p dolce* (Harmonic instance of Minas Gerais theme with 1-2-5-7 cell)

Strings Swells *p*

The Northeast theme variation now appears in the woodwind section and an ostinato based on the contour of the Minas Geraes theme is introduced on the vibraphone, as shown in the following two examples, 35 and 36.

(Example 35 – Northeast theme variation – woodwinds – *mm.* 152-157)

Musical score for woodwinds (B♭ Clarinet and Bassoon) for Example 35. The score is in 3/2 time, with a key signature of one sharp (F#). The tempo is marked as $\text{♩} = 135$. The music is marked *solo* and *p* (piano). The B♭ Clarinet part is in the treble clef, and the Bassoon part is in the bass clef. Both parts feature a melodic line with a long slur over the first six measures, followed by a final measure with a 4/4 time signature change.

(Example 36 – The pulse of the Minas Geraes theme - vibraphone – *mm.* 157-160)

Musical score for vibraphone for Example 36. The score is in 4/4 time, with a key signature of one sharp (F#). The music is marked *Vib* (vibraphone) and *p* (piano). The score consists of a single line of music in the treble clef, featuring a rhythmic pattern of eighth and quarter notes.

The Northeast theme variation next appears fully orchestrated, with harmony derived from Minas Geraes theme, using a 1-2-5-7 cell in a harmonic context. Example 37 is a reduction of the passage.

(Example 37 – Northeast theme variation with 1-2-5-7 harmony – *mm.* 165-171)

The musical score for Example 37 is presented in two systems. The first system consists of a treble clef staff with a melodic line and a grand staff (bass and piano) with block chords. The second system continues the melodic line in the treble staff and the harmonic accompaniment in the grand staff, featuring a sequenced minor chord progression.

To begin section 4 (*mm.* 178-225), the bass figure of the Minas Geraes theme is presented by low winds and basses, reduced to a single staff, and shown in example 38.

(Example 38 – Minas Geraes theme – bass line – *mm.* 178-181)

The musical score for Example 38 is a single bass clef staff showing a rhythmic bass line. The time signature changes from 4/4 to 3/4 and back to 4/4.

Before introducing the Minas Geraes theme, it is relevant to analyze its supporting harmony, built on a sequenced minor chord progression utilizing the 1-2-5-7 cell. The core chord progression is made out of two minor chords, transposed up by a

fourth. The first chord is labeled “1” and the transposed chord that follows is labeled “A”. Example 39 shows both chords and their respective labeling. It is important to note that the chords are formed utilizing the 1-2-5-7 cell and its rotations/inversions.

(Example 39 – Minas Geraes theme – harmony)

Dmin9(11)
1-2-5-7 cell

Gmin9(11)

1 A

Now, in a sequence paced in intervals of seconds, the following chords are labeled as “2”/”B” and “3”/”C” as a logical choice. Example 40 shows all the chords and their labeling.

(Example 40 – Minas Geraes theme – all chords)

Dmin9(11) Gmin9(11) Emin9(11) Amin9(11) F#min9(11) Bbmin9(11)

1 A 2 B 3 C

The manipulation of this principle sets the harmonic foundation for the Minas Geraes theme. The two sequences of chords that follow the core progression have their internal order altered, generating the sequence 1-A/B-2/C-3, as shown in the example 41.

(Example 41 – Minas Geraes theme – final chord progression)

Chord progression: Dmin9(11) | Gmin9(11) | Amin9(11) | Emin9(11) | B \flat min9(11) | F \sharp min9(11)

Labels: 1 | A | B \leftrightarrow 2 | C \leftrightarrow 3

Example 42 shows a reduction of the Minas Geraes theme with its bass line and harmony discussed above.

(Example 42 – Minas Geraes theme – full representation)

Minas Geraes Theme

Labels: 1 | A | 1 | A

Labels: B | 2 | C | 3

(Example 45 – Minas Geraes Theme with counter melodies – *mm.* 218-221)

Minas Geraes Theme

The musical score consists of two systems of staves. The first system includes:

- Minas Geraes Theme:** Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4.
- Counter melody 1:** Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4.
- Counter melody 2:** Treble clef, 4/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4.
- Piano accompaniment:** Grand staff (treble and bass clefs). The bass line features chords with 'x' marks, indicating muted strings. The treble line has a melodic line with a slur.

The second system continues the same material in 4/4 time, with the piano accompaniment continuing its rhythmic pattern.

Transition 2 (*mm.* 226-233) follows section 4, using thematic material from the Minas Geraes theme to form an ostinato. Example 46 shows an excerpt from this transition.

(Example 46 – Transition ostinato – *mm.* 230-233)

The musical score for Example 46 is presented in two systems. Each system contains two staves. The upper staff in each system is in a treble clef, and the lower staff is in a bass clef. The key signature is one sharp (F#) and the time signature is 7/4. The upper staves feature a melodic line with eighth and quarter notes, some of which are beamed together. The lower staves feature a harmonic accompaniment consisting of sustained chords, with some notes beamed across bar lines. The overall texture is that of a rhythmic ostinato.

The transition leads to section 5 (*mm.* 234-256), a masked version of the Childhood theme. This hint of the Childhood theme is shown in example 47.

(Example 47 – Hidden Childhood theme – *mm.* 234-237)

"Hidden" Childhood Theme

The musical score for the "Hidden" Childhood Theme, measures 234-237, is presented in two systems. Each system contains three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in bass clef. The music features a melodic line in the top staff and accompaniment in the lower staves, with various articulations and dynamics.

In this section, the Northeast theme is introduced in its original form by the French horns:

(Example 48 – Northeast theme - French horns – *mm.* 243-246)

The musical score for the Northeast theme - French horns, measures 243-246, is presented in a single staff in treble clef with a 7/4 time signature. The music features a melodic line with various articulations and dynamics.

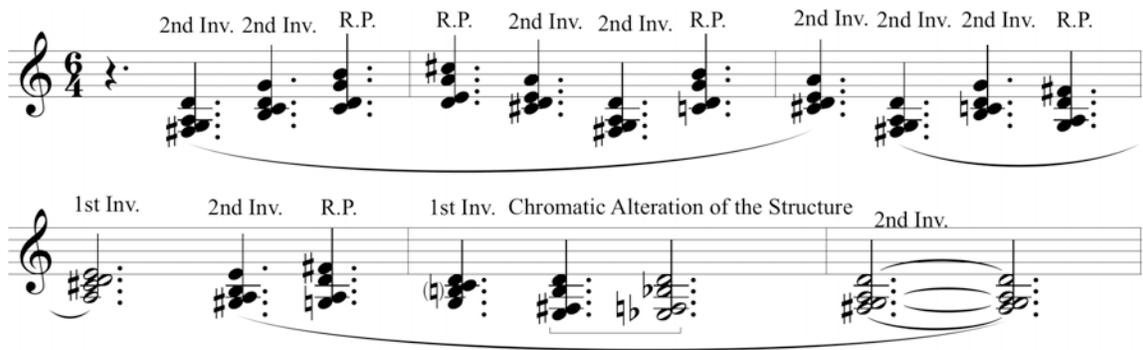
The River Current theme is also introduced in section 5, by violas and cellos, as shown in example 49.

(Example 49 – River Current theme – cellos & violas – *mm.* 251-255)



Section 6 (*mm.* 257-290) begins with an expansion of the River Current theme, harmonized using the 1-2-5-7 cell. Example 50 shows simultaneous use of inversion/rotation in the cells and chromatic alteration of the structure.

(Example 50 – River Current theme with 1-2-5-7 harmony – *mm.* 257-263)



The Northeast theme is also developed in section 6, using different devices. It is first orchestrated for string quartet, using polyphonic texture to imply a modal harmony, as shown in example 51.

(Example 51 – Northeast theme – string quartet – *mm.* 269-272)

Violin I *solo*
p

Violin II *solo*
p

Viola *solo*
p

Cello *solo*
p

The Northeast theme is now harmonized with the 1-2-5-7 cell, using its possible inversions/rotations, over two pedals. Example 52 shows the Northeast theme being developed over one of those pedals.

(Example 52 – Northeast theme with 1-2-5-7 harmony and pedal – *mm.* 273-276)

Treble clef: G major, A major, B major, C major, D major, E major, F major, G major

Bass clef: G1, F1, E1, D1, C1, B1, A1, G1

Section 6 ends with another iteration of the Northeast theme, harmonized with the 1-2-5-7 cell, with the addition of a moving chromatic bass line. This is shown in example 53.

(Example 53 – Northeast Theme with 1-2-5-7 harmony and chromatic ascending bass line – *mm.* 283-289)

Section 6 is followed by transition 3 (*mm.* 291-302), where the piece moves towards a slower paced, darker area with the transformation of the Memory theme. It is presented in a mix of open stacked fifths and hints of the adjacent fifths, which establishes the character of section 7. The Memory theme generates new material in this transition, using groups of adjacent fifths which will eventually generate the augmented scale that characterizes part of section 7's thematic core. The Memory theme begins to be transformed through the use of both adjacent and stacked fifths. First, fragments of adjacent fifths are combined with stacked open fifths. Next, the fragments move towards a group of two interlocked adjacent fifths followed by stacked fifths, and slowly reach the

1-2-5-7 cell, first as a fragment. Finally all these elements combine at the end of the transition, as shown in example 54.

(Example 54 – Memory theme – transitioning into Elegy theme – *mm.* 295-302)

The musical score for Example 54 is presented in two systems. The first system consists of two staves in 4/4 time, marked with a piano (*p*) dynamic. The upper staff contains melodic lines with annotations: 'Fragments' (two instances), 'Stacked Fifths' (two instances), and 'Adjacent Fifths' (two instances). The lower staff contains accompaniment with 'Fragments' (two instances) and 'Adjacent Fifths' (one instance). The second system also consists of two staves in 4/4 time. The upper staff features 'Adjacent Fifths' (two instances), a 'Fragment of 1-2-5-7' marked *8^{va}*, and another 'Adjacent Fifths' (one instance). The lower staff includes 'Adjacent Fifths' (two instances), 'Stacked Fifths' (one instance), and triplets (marked '3') in both hands. The system concludes with a change in time signature to 6/4 and then back to 4/4.

III. ELEGY (*mm.* 303-365)

Section 7 (*mm.* 303-356) starts with the same textures described above, a mix of adjacent and stacked fifths, combined with the 1-2-5-7 cell acting as punctuation between phrases, as shown in example 55 below:

(Example 55 – Introduction to the Elegy theme – *mm.* 303-306)

The image shows a musical score for Example 55, consisting of two staves: a treble clef staff (piano) and a bass clef staff (violin). The time signature is 4/4. The piano part features a melodic line with a triplet of eighth notes and a 1-2-5-7 cell. The violin part features a similar melodic line with a triplet of eighth notes and a 1-2-5-7 cell. Annotations include 'Adjacent Fifths' and 'Stacked Fifths' with brackets, and '1-2-5-7 Cell' with a circled note. Dynamics include *p* and *8va*.

In example 56, one can see the same stacked fifths shown in example 55, now used in a condensed manner by the strings as an orchestration color.

(Example 56 – Strings stacked fifths – *mm.* 303-306)

The image shows a musical score for Example 56, consisting of three staves: Violin I, Violin II, and Viola. The time signature is 4/4. The Violin I part features a melodic line with a triplet of eighth notes and a 1-2-5-7 cell. The Violin II part features a similar melodic line with a triplet of eighth notes and a 1-2-5-7 cell. The Viola part features a similar melodic line with a triplet of eighth notes and a 1-2-5-7 cell. Annotations include 'Adjacent Fifths' and 'Stacked Fifths' with brackets, and '1-2-5-7 Cell' with a circled note. Dynamics include *ppp* and *f*.

Before the Elegy theme is introduced for the first time, it is relevant to show the theme's origins. As previously stated, the theme has at its core an augmented scale that results from the adjacent fifths structure. Example 57 illustrates how this scale is generated.

(Example 57 – Augmented scale origin)

The image shows a musical score for Example 57, illustrating the origin of the augmented scale. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff is divided into two sections. The first section, labeled 'Adjacent Fifths', shows a sequence of notes: G4, A4, B4, C5, D5, E5, F5, G5. A bracket above the notes from G4 to C5 is labeled '3', and a bracket below the notes from C5 to G5 is labeled '3', indicating two adjacent perfect fifths. The second section, labeled 'Augmented Scale', shows the notes: G4, A4, B4, C5, D5, E5, F#5, G5. A bracket above these notes is labeled 'Augmented Scale'. The bass staff shows a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4. A bracket below the notes from G3 to C4 is labeled '3', indicating a perfect fifth. The notes from C4 to G4 are also shown as a perfect fifth. The overall key signature has one flat (Bb).

The Elegy theme is introduced, played by a solo flugelhorn. It is relevant to notice that the melody contains some appoggiaturas, passing tones and other non-harmonic tones, and that the first phrase is sequenced, utilizing two sets of augmented scales, a half step apart. This is shown in example 58a.

(Example 58a – Elegy theme – flugelhorn – *mm.* 310-314)

Flugelhorn
solo
p
mf
C# based augmented scale
C based augmented scale
Passing tone
Appoggiatura
Passing tone
Escape tone
Neighbor tone

The Elegy theme contains elements reminiscent of the Choro theme, as shown in example 58b.

(Example 58b – Elegy and Choro themes: correlation)

Elegy Theme
p
Choro Theme
p
Similar Shape

Also important to note is the presence of an A \flat pedal tone throughout the section. It appears in different registers of the orchestra, and acts as a unifying element. Example 59 shows an excerpt that contains the A \flat pedal in different instruments.

(Example 59 – A \flat pedal – *mm.* 317-320)

The musical score is for measures 317-320, marked with an $\text{A } \flat$ pedal. The time signature is $\frac{3}{4}$. The instruments and their parts are as follows:

- Flute:** Treble clef, $\frac{3}{4}$ time. Measures 317-320: Rest in 317; notes in 318 (B \flat , A, G, F, E) with accents and slurs; notes in 319 (D, C, B, A, G) with accents and slurs; notes in 320 (F, E, D, C, B) with accents and slurs.
- Piccolo:** Treble clef, $\frac{3}{4}$ time. Measures 317-320: Rest in 317; notes in 318 (B \flat , A, G, F, E) with accents and slurs; notes in 319 (D, C, B, A, G) with accents and slurs; notes in 320 (F, E, D, C, B) with accents and slurs.
- Oboe:** Treble clef, $\frac{3}{4}$ time. Measures 317-320: Rest in 317; notes in 318 (B \flat , A, G, F, E) with accents and slurs; notes in 319 (D, C, B, A, G) with accents and slurs; notes in 320 (F, E, D, C, B) with accents and slurs.
- Clarinet in B \flat :** Treble clef, $\frac{3}{4}$ time, key signature of one sharp (F#). Measures 317-320: Notes in 317 (D, E, F#); notes in 318 (G, A, B); notes in 319 (C, D, E); notes in 320 (F, G, A, B).
- Bass Clarinet:** Treble clef, $\frac{3}{4}$ time, key signature of one sharp (F#). Measures 317-320: Notes in 317 (D, E, F#); notes in 318 (G, A, B); notes in 319 (C, D, E); notes in 320 (F, G, A, B).
- Bassoon I/II:** Bass clef, $\frac{3}{4}$ time. Measures 317-320: Notes in 317 (D, E, F); notes in 318 (G, A, B); notes in 319 (C, D, E); notes in 320 (F, G, A, B).
- Trombone I:** Bass clef, $\frac{3}{4}$ time. Measures 317-320: Notes in 317 (D, E, F); notes in 318 (G, A, B); notes in 319 (C, D, E); notes in 320 (F, G, A, B). Dynamic *p* is indicated.
- Trombone III:** Bass clef, $\frac{3}{4}$ time. Measures 317-320: Notes in 317 (D, E, F); notes in 318 (G, A, B); notes in 319 (C, D, E); notes in 320 (F, G, A, B). Dynamic *p* is indicated.
- Harp:** Treble and Bass clefs, $\frac{3}{4}$ time. Measures 317-320: Treble clef has notes in 317 (B \flat , A, G, F, E) with accents and slurs; notes in 318 (D, C, B, A, G) with accents and slurs; notes in 319 (F, E, D, C, B) with accents and slurs; notes in 320 (A, G, F, E, D) with accents and slurs. Bass clef is silent.

At the end of section 7, all the elements are brought back simultaneously. Variations of the Elegy theme alongside a chordal, condensed Memory theme (adjacent fifths), 1-2-5-7 harmonic structures and the A□ pedal play out together, creating a very dense texture. Example 60 shows a reduced version of the events taking place in this section.

(Example 60 – Elegy theme – all elements combined – *mm.* 348-351)

The musical score consists of five staves in 4/4 time. The top staff, labeled "Elegy theme variation", shows a melodic line with triplets and accents, marked *f* and *cresc. poco a poco*. The second staff, also labeled "Elegy theme variation", shows a similar melodic line with triplets, marked *f* and "Adjacent Fifths". The third and fourth staves show a chordal texture with adjacent fifths, marked *f*. The fifth staff shows a "1-2-5-7 Cell" with a bass line, marked *f*.

Section 7 ends with all these elements condensed into a single poly-chord, making it the most tense moment in the composition. This chord is shown in example 61.

(Example 61 – Elegy section – final chord – *mm.* 356)

Adjacent Fifths

1-2-5-7 Cell

1-2-5-7 Cell

Adjacent Fifths

After this big chord, transition 4 (*mm.* 357-365) begins. In this transition the ostinato pulse from the Minas Geraes theme is reintroduced with some of the chord gestures from the same theme, as shown in example 62.

(Example 62 – Transition to finale – *mm.* 359-362)

The musical score for Example 62 consists of two systems of music. The first system is in 7/4 time and features a treble clef with a melodic line of eighth notes and a bass clef with a piano (*p*) accompaniment of chords. The second system transitions to 6/4 time, with the treble clef line continuing the melodic pattern and the bass clef line providing harmonic support. The key signature is one sharp (F#).

There is also a metric modulation, shown in example 63, which leads back to a slower tempo.

(Example 63 – Metric modulation into finale – *mm.* 363-366)

The musical score for Example 63 shows a metric modulation. It begins in 6/4 time with a tempo marking of quarter note = 135. The treble clef line contains a series of dotted quarter notes. The bass clef line features a steady accompaniment of chords. The score concludes with a double bar line and a change to 4/4 time, indicated by a new time signature and a note with an accent (>) above it.

The final measure also acts as the beginning of section 8 (*mm.* 366-383), which opens the fourth part of the piece, the Summation.

IV. SUMMATION (mm. 366-578)

The ultimate goal of the Summation, which includes sections 8-15, is to reach a point where all the themes are brought back and allowed to interact. Section 8 starts with two events complementing each other. The first of these is the slow introduction of the Childhood theme, starting as a fragmented idea and slowly achieving a shape approaching its complete form (although it is still slightly modified rhythmically). The second is a short sequence of chord swells (played by the strings) that answer the Childhood theme fragments. These swells carry the River Current theme, harmonized here using the 1-2-5-7 cell. Example 64 shows all these events.

(Example 64 – Childhood theme and string swells – *mm.* 366-375)

The musical score for Example 64 is presented in two systems, each with a Winds and Strings part. The key signature is one sharp (F#) and the time signature is 4/4. The first system features the Winds part with a *dolce* marking and a *p* dynamic, playing a melodic line with a slur and a fermata. The Strings part follows with a *p* dynamic, playing a series of chord swells. The second system features a *solo* marking for the Winds part, which includes a triplet and a *p* dynamic. The Strings part continues with chord swells, maintaining the *p* dynamic.

Following this moment the Childhood theme is not only present but it is the subject of a canonic imitation by the winds. The River Current theme is also presented in its original form, superimposed against the canon. Example 65 shows the realization of these processes, as section 8 ends.

(Example 65 – Childhood theme canon and River Current theme – *mm.* 376-383)

The musical score is divided into two main sections: the **Childhood Theme Canon** and the **River current theme**.

Childhood Theme Canon: This section spans measures 376 to 383. It is a canon where the woodwind instruments (Flute 1, Flute 2, Oboe, Clarinet in B-flat, and Bassoon) play the Childhood theme in a staggered fashion. The Flute parts begin in measure 376, while the Oboe, Clarinet, and Bassoon parts begin in measure 379. The music is marked *p* (piano) and *dolce* (softly). The Flute parts have slurs and accents, while the Clarinet and Bassoon parts have slurs.

River current theme: This section begins in measure 379 and continues through measure 383. It is played by the string instruments (Violin I, Violin II, Viola, and Cello). The theme is marked *p* (piano) and features a prominent slur across the entire phrase.

The score also includes a **D.B.** (Double Bass) part, which plays a simple harmonic accompaniment in the bass line.

This canon leads up to another statement of the River Current theme, which begins Section 9 (*mm.* 384-388). This restatement contains triplet-based rhythms played by the entire string section, and is harmonized using the 1-2-5-7 cell.

(Example 66 – River Current theme - strings with 1-2-5-7 harmony – *mm.* 384-388)

The image displays a musical score for five string instruments: Violin I, Violin II, Viola, Cello, and Double Bass (D. Bass). The score is written in 3/4 time and features a melody of eighth-note triplets. The key signature has one sharp (F#), and the dynamics are marked *mf* (mezzo-forte). The Violin I and II parts play the same melodic line. The Viola part plays a harmonic accompaniment of eighth-note triplets. The Cello part plays a similar harmonic accompaniment. The Double Bass part plays a simple harmonic accompaniment of eighth-note triplets. The score is divided into four measures, with a repeat sign at the end of the fourth measure.

Section 10 (*mm.* 389-437) begins with a particular piano figure (very angular lines) that suggests the Childhood theme's main harmony, even though the idea of the figure is essentially melodic. It is relevant to mention that some adjacent and stacked fifths appear in part of the piano figure, as represented in example 67.

(Example 67 – Childhood Theme – piano figure – *mm.* 389-396)

The image displays two systems of musical notation for a piano figure in 5/4 time. The first system consists of a treble and bass staff. The treble staff begins with a *dolce* marking and a *mf* dynamic. It features a melodic line with a slur over the first two measures, labeled "Adjacent Fifths", and another slur over the next two measures. The bass staff has a slur over the first two measures labeled "Stacked Fifths". The second system also consists of a treble and bass staff. The treble staff has a slur over the first two measures labeled "Adjacent Fifths". The bass staff continues the accompaniment with slurs over the first two and next two measures.

The Childhood theme is finally presented in its entirety (played by soprano saxophone) on top of the same piano figure. This is shown in example 68.

(Example 68 – Childhood theme – soprano saxophone – *mm.* 397-404)

Soprano Sax
espress.

f
dolce
mf

After having been presented with different orchestrations, the Childhood theme is now revealed in full orchestration, including a fully orchestrated piano figure. Example 69 shows part of the orchestration of this section.

(Example 69 – Childhood theme – full orchestration – *mm.* 421-428)

The musical score for Example 69, 'Childhood theme', full orchestration, measures 421-428, is presented below. The score is written for a full orchestra and includes the following instruments: Flute 1 (Fl.), Flute 2 (Fl.2), Oboe (Ob.), Clarinet in Bb (Bb Cl.), Clarinet in B (B Cl.), Bassoon (Bsn.), Soprano Saxophone (S. Sax.), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone 1 (T. Sax. 1), Tenor Saxophone 2 (T. Sax. 2), Horn (Hn.), Trumpet First (Flgtn.), and Trumpet Second (Flgtn.). The music is in 2/4 time and features a key signature of two sharps (F# and C#). The score includes various dynamics such as *mf*, *f*, and *espress.*, along with articulation marks like accents and slurs. Measure numbers 421 through 428 are indicated at the top of the staves.

A quick metric modulation takes the piece to section 11 (*mm.* 437–449), which is melodically and rhythmically intricate, with constant time signature changes. The main

melodic figure is a second variation of the Choro theme, with a more tonal harmonic background. Example 70 shows a reduction of this variation.

(Example 70 – Choro theme - variation 2 – *mm.* 437-443)

After the development of the Choro theme, a third variation is presented. This one is less angular but still very connected to the original material. The woodwinds' staccato gives this variation a very particular character. The harmony behind it has some connections to the Childhood and River theme, especially in the first three chords: a subdominant IV degree triad, followed by a dominant in its 3rd inversion, resolving to a 1st inversion tonic. Example 71 shows how this theme is presented.

(Example 71 – Choro theme - variation 3 – *mm.* 457-465)

Choro theme variation *simile*

IV V₂ I₆

The second variation of the Choro theme returns to close out section 11 and begin the move towards the final sections (12-15). The next passage, which opens section 12 (*mm.* 477-500), brings back an ostinato derived from the Minas Geraes pulse and played by the marimba, as shown in example 72.

(Example 74 – Northeast theme new variation – *mm.* 497-500)

Northeast theme variation

mf

1-2-5-7 Cell

Chromatic bass line

The musical score for Example 74 consists of three staves. The top staff is in treble clef and shows a melodic line with a slur over four notes, followed by another slur over four notes. The middle staff is in bass clef and contains a 1-2-5-7 cell, represented by a chord with a flat sign and a sharp sign. The bottom staff is also in bass clef and shows a chromatic bass line with notes moving in a stepwise fashion.

Fast-paced section 13 (*mm.* 501-556) starts with a new variation of the Choro theme on top of the harmonic texture mentioned above (example 74). The new, faster variation is shown in example 75.

(Example 75 – Choro theme variation 4 – *mm.* 500-504)

Choro theme variation

f

Choro theme variation

The musical score for Example 75 consists of four staves. The top two staves are in treble clef and show a fast-paced melodic line with a slur over four notes. The bottom two staves are in bass clef and show a chromatic bass line with notes moving in a stepwise fashion. The score includes dynamic markings such as *f* and *mf*.

A dense imitative canon follows, utilizing the new Choro variation alongside the Northeast theme variation. The ostinato continues throughout, along with the 1-2-5-7 harmonic structure and the chromatically moving bass. Example 76 shows a score realization of that.

(Example 76 – Full score – canonic mix of themes – *mm.* 509-516)

The musical score is divided into several systems, each with specific annotations:

- System 1 (Measures 509-516):** Includes Flute 1 & 2 (Fl. 1, 2), Oboe (Ob.), Bassoon 1 & 2 (Bn. 1, 2), Horns (Hrn.), Trumpets 1 & 2 (Tbn. 1, 2), Trombones 1 & 2 (Tbn. 1, 2), and Timpani (Tm.). Annotations include "Choro theme variation" pointing to the flute parts and "Northeast theme variation" pointing to the horn parts.
- System 2 (Measures 509-516):** Includes Flute 1 & 2 (Flgtn.), Trumpets 1 & 2 (Tbn. 1, 2), Trombones 1 & 2 (Tbn. 1, 2), and Timpani (Tm.). Annotations include "Choro theme variation" pointing to the flute parts and "Northeast theme variation" pointing to the trombone parts.
- System 3 (Measures 509-516):** Includes Harp (Hp.). Annotation: "Ostinato - based on Minas Geraes theme" pointing to the harp part.
- System 4 (Measures 509-516):** Includes Violin 1 & 2 (Vln. I, II), Viola (Vla.), Cello (Vcl.), Double Bass (D.B.), and Piano (Pno.). Annotations include "1-2-5-7 cell" pointing to the violin parts and "Ostinato - based on Minas Geraes theme" pointing to the piano part.
- System 5 (Measures 509-516):** Includes Piano (Pno.) and Double Bass (D.B.). Annotations include "Ostinato - based on Minas Geraes theme" pointing to the piano part and "Chromatic bass line" pointing to the double bass part.
- System 6 (Measures 509-516):** Includes Double Bass (D.B.). Annotation: "Chromatic bass line" pointing to the double bass part.

After this massive conjunction of textures, a dramatic drop in dynamics takes place, preparing for another massive build, this one being the climax of the entire composition. A slight variation of the Childhood theme is presented, under which another tense, chromatic ascending bass line appears. Here is a reduction of this particular event.

(Example 77 – Childhood theme build-up towards finale – *mm.* 525-532)

Childhood theme variation

Winds

p

1-2-5-7 Cell

Strings

Ostinato

Piano

p

Chromatic bass line

mf

4/4

4/4

4/4

4/4

The build up continues, now presenting the Childhood theme variation in canonic imitation throughout winds and saxophones with increasing dynamics as the section develops.

The dynamics reach their peak with a massive presentation of the Childhood theme throughout the orchestra, with a superimposed variation of the River Current theme played by the strings and horns. The brass section heavily sounds the ostinato as the composition reaches its climax. The example that follows, example 78, is the score realization of this passage.

(Example 78 – Build-up to climax – *mm.* 541-544)

This musical score page, labeled (Example 78 – Build-up to climax – *mm.* 541-544), features a variety of instruments and thematic annotations. The score is organized into systems, with measures 541, 542, 543, and 544 marked at the top. The instruments and their parts are as follows:

- Flutes:** Flute 1 (Fl. 1) and Flute 2 (Fl. 2) both play a "Childhood theme variation" (circled in red).
- Woodwinds:** Oboe (Ob.), Bassoon (Bsn.), Bass Clarinet (B. Cl.), and Contrabassoon (Cb. Sn.) are present. The Bassoon part features a "Chromatic ascending bass line" (circled in red).
- Strings:** Violins I and II (Vln. I, Vln. II), Viola (Vla.), and Violoncello (Vcl.) are present. The Viola part features a "Fragment of 1-2-5-7 cell" (circled in red). The Violoncello part features a "Chromatic ascending bass line" (circled in red).
- Brass:** Trumpets 1 and 2 (Tpt. 1, Tpt. 2), Trombones 1, 2, and 3 (Tbn. 1, Tbn. 2, Tbn. 3), and Tuba (Tbn.). The Trombone 1 part features an "Ostinato" (circled in red).
- Percussion:** Snare Drum (Sn.), Cymbals (Cym.), and Bass Drum (D. B.). The Snare Drum part features an "Ostinato" (circled in red).
- Piano:** Piano (Pno.) features an "Ostinato" (circled in red).
- Other:** A Bassoon (Bsn.) part at the bottom features a "Chromatic ascending bass line" (circled in red).

Annotations include "Childhood theme variation" (circled in red), "Chromatic ascending bass line" (circled in red), "River current theme variation", "Ostinato", "Fragment of 1-2-5-7 cell", and "Chromatic ascending bass line". The score is in 4/4 time and features a variety of musical notations, including dynamics (e.g., *f*, *sf*), accents, and slurs.

After section 13 ends, a climax is reached in section 14 (*mm.* 557-566). This climax is manifested in a massive *tutti* section of the River Current theme harmonized with 1-2-5-7 cell. Example 79 shows a score reduction of the passage:

(Example 79 – Orchestra *tutti* – *mm.* 557-564)

After the strong *tutti*, a *subito piano* dynamic drops the texture to a single note in the violins, leaving to the solo piano the final statement of the piece – the return of the River theme, in section 15 (*mm.* 566-578), which contains a fragment of the Choro theme at its ending. It is relevant to note that the River theme is the only instance of the piece where one can hear both the 1-2-5-7 cell and the adjacent fifths interlocked in a single chord. Example 80 shows the River theme played by solo piano, and another first measure (of section 15) that overlaps the last measure of the preceding section.

(Example 80 – River theme ending – *mm.* 565-574)

River Theme

Adjacent Fifths

1-2-5-7 cell

pp

Choro theme fragment

The piece closes with the tonic of summation (using the 1-2-5-7 cell) throughout the orchestra. Example 81 shows a reduction of this passage.

(Example 81 – Final chord – *mm.* 575-578)

pp *ff*

CHAPTER 6 – FINAL CONSIDERATIONS

Conceptually and technically, I faced challenges best expressed as questions: How would the language I wanted to use translate to the symphonic idiom? Could I successfully translate rhythms and melodic shapes from the big band to the orchestra? How would I solve logistical and technical problems? Could I learn to write for players from the two idioms, jazz and symphony orchestra, and anticipate the problems that could arise for each of them in a combined context?

The challenges of the process were complemented by musical ideas I wanted to explore in the material. The compositional process allowed me to solidify concepts I had been experimenting with, some that had been used in previous compositions, particularly the 1-2-5-7 cell. The longer form gave me opportunity to explore and expand the development and reconfiguration of harmonic and melodic structures I had chosen in my pre-compositional process. Through this process I was able to master concepts that originated as experimental ideas.

The creation of this piece broadened my experience dealing with long forms and extended melodic and thematic material. Working with the larger ensemble in extended form, with the multiple themes and harmonic devices I brought to their variations, broadened my understanding exponentially. The process led me towards an important goal: to implement drama using complementary and opposing ideas within a unified, through-composed, extended narrative context. I see this as a first step towards creating more large-scale compositions for a symphony orchestra.

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