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Odds and Middles for Wind Ensemble

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FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

ODDS AND MIDDLES

FOR WIND ENSEMBLE

By

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TABLE OF CONTENTS

Abstract iv

INSTRUMENT LIST 1

ODDS AND MIDDLES2

BIOGRAPHICAL SKETCH 35

ABSTRACT

Odds and Middles for Wind Ensemble explores the concept of duality in human identity. The struggle to discover and develop an individual identity which allows for inclusion in the larger social dynamic, yet is capable of enduring the conflicts of character and consciousness that arise from such an endeavor is the programmatic drive of this composition. As human beings, striving to make our own voice heard amidst the ever-increasing din of humanity, we often find ourselves at *odds* with both ourselves and the people around us, or in the *middle* of situations which force us to choose between maintaining our individual voice and fitting into the larger social order.

Throughout the piece, a recurring motive of a descending major third, represents the constant, yet ever-evolving individual identity. The opening section of the piece presents this motive quietly and slowly evolving. As soon as the individual identity seems to be well-established, the challenge of trying to maintain that identity within the demands of the world arises, presented in the B section. This section's contrapuntal and rhythmically driven nature represents the larger social dynamic, and all the ways in which the individual resolve can be weakened, distorted, or destroyed. As this conflict comes to an abrupt end, the C section begins, presenting a brief moment of clarity: a calm within the storm, where the individual is at peace with herself and her place in the world. This clarity, however, is only temporary and abruptly returns to conflict, as the difficulty of maintaining individuality while reaffirming the inclusion as part of the whole returns anew. The return of the B section material presents an even more chaotic reality in which the individual must strive harder and harder to be heard. Out of this chaos, the descending major third motive recurs, blending into the tapestry of disorder, which eventually seems to overtake it. However, the last measures of the piece present the motive a final time, still striving to be heard, to fit in, and ultimately, to exist at all.

INSTRUMENT LIST

1 Piccolo
 2 Flutes
 2 Oboes
 4 Bb Clarinets
 1 Bass Clarinet
 2 Bassoons
 2 Eb Alto Saxophones
 1 Bb Tenor Saxophone
 1 Eb Baritone Saxophone

3 C Trumpets
 4 Horns
 2 Trombones
 1 Bass Trombone
 1 Baritone
 1 Tuba

Percussion:
 Timpani (32", 28", 25" and 23")

Player 1:

Glockenspiel
 Tenor Drum
 Bass Drum
 Cowbell
 Triangle
 Splash Cymbal
 Suspended Cymbal
 Woodblock

Tenor Drum Bass Drum Cowbell Triangle Splash Cymbal Sus. Cymbal Woodblock

Player 2:

Xylophone
 Crotales (G5, B5)
 Tam-Tam (high)
 Bass Drum
 Snare Drum
 Sizzle Cymbal
 Suspended Cymbal

Tam-tam (high) Bass Drum Snare Drum Sizzle Cymbal Sus. Cymbal

Player 3:

Vibraphone
 Bass Drum
 Tam-tam (low)
 Brake Drum
 Snare Drum
 Sizzle Cymbal
 Suspended Cymbal
 5 Temple blocks

Bass Drum Tam-tam (low) Brake Drum Snare Drum Sizzle Cymbal Sus. Cymbal

Temple Blocks

Duration: 9:14

ODDS AND MIDDLES

C Score*

Mary Elizabeth Neal

Adagio (♩ = 40)

Piccolo

Flute

Oboe

Bassoon

Clarinet in B♭ 1, 2

Clarinet in B♭ 3, 4

Bass Clarinet

Alto Sax. 1

Alto Sax. 2

Tenor Sax.

Baritone Sax.

Trumpet in C 1

Trumpet in C 2

Trumpet in C 3

Horn in F 1, 2

Horn in F 3, 4

Trombone

Bass Trombone

Baritone

Tuba

Timpani (E, B, C, F)

Percussion 1

Percussion 2

Percussion 3

* Piccolo sounds one octave higher than written.
Glockenspiel and crotales sound two octaves higher than written.
Bass clarinet sounds one octave lower than written.

7

Picc. *p*

Fl. *p*

Ob.

Bsn.

B♭ Cl. 1, 2 *p* *mp* *mf* *mp* *a 2* *mp* *mf*

B♭ Cl. 3, 4

B. Cl.

A. Sax. 1 *p* *mp* *p*

A. Sax. 2

T. Sax.

B. Sax.

C Tpt. 1 *n*

C Tpt. 2 *n*

C Tpt. 3 *n*

Hn. 1, 2 *p*

Hn. 3, 4 *p*

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1 *lv.*

Perc. 2 *lv.* *mp* *lv.* *lv.* *Tam-tam (high)* *p*

Perc. 3 *Vibraphone* *Motor on, slow* *p* *lv.* *lv.* *lv.* *lv.*

19

Picc. *mp* *mf* *cresc.* *poco accel.*

Fl. *mp* *mf* *cresc.* *poco accel.*

Ob. *p* *mf* *cresc.* *poco accel.*

Bsn. *p* *mf* *cresc.* *poco accel.*

B♭ Cl. 1, 2 *p* *mf* *cresc.* *poco accel.*

B♭ Cl. 3, 4 *p* *mf* *cresc.* *poco accel.*

B. Cl. *p* *mf* *cresc.* *poco accel.*

A. Sx. 1 *mp* *mf* *cresc.* *poco accel.*

A. Sx. 2 *p* *mf* *cresc.* *poco accel.*

T. Sx. *mp* *mf* *cresc.* *poco accel.*

B. Sx. *mp* *mf* *cresc.* *poco accel.*

C Tpt. 1 *mp* *mf* *cresc.* *poco accel.*

C Tpt. 2 *mp* *mf* *cresc.* *poco accel.*

C Tpt. 3 *p* *mf* *cresc.* *poco accel.*

Hn. 1, 2 *pp* *mf* *cresc.* *poco accel.*

Hn. 3, 4 *pp* *mf* *cresc.* *poco accel.*

Tbn. *p* *mf* *cresc.* *poco accel.*

B. Tbn. *p* *mf* *cresc.* *poco accel.*

Bar. *p* *mf* *cresc.* *poco accel.*

Tuba *p* *mf* *cresc.* *poco accel.*

Timp. *p* *f* *Glorioso* *mf*

Perc. 1 Bass Drum *p* *f* *Splash Cymbal* *mf*

Perc. 2 *f* *Sure Drum* *mf* *f* *mf < f* *mf < f* *mf*

Perc. 3 *fp* *f* *Sus Cymbal* *mf* *f* *mf < f* *mf < f* *mf*

Allegro (♩ = 120)

25

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *f*

B♭ Cl. 1, 2 *f*

B♭ Cl. 3, 4 *f*

B. Cl. *f*

A. Sax. 1 *mf*

A. Sax. 2 *f* *mf* *mf*

T. Sax. *f* *mf*

B. Sax. *f*

C Tpt. 1 *f*

C Tpt. 2 *f*

C Tpt. 3 *f*

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tbn. *f*

B. Tbn. *f*

Bar. *f*

Tuba *f*

Timp. *f*

Perc. 1 *f*

Perc. 2 *f*

Perc. 3 *f*

40

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

mp

mp

p

mf *f* *mf*

mf *f* *mf*

a 2 *pp*

a 2 *pp*

44

Picc. Fl. Ob. Bsn. B♭ Cl. 1, 2 B♭ Cl. 3, 4 B. Cl. A. Sx. 1 A. Sx. 2 T. Sx. B. Sx. C Tpt. 1 C Tpt. 2 C Tpt. 3 Hn. 1, 2 Hn. 3, 4 Tbn. B. Tbn. Bar. Tuba Timp. Perc. 1 Perc. 2 Perc. 3

49

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

f

mf

mf

ff

mf

mp

mf

53

Picc. *f*

Fl. *f*

Ob. *f*

Bsn. *mf*

B♭ Cl. 1, 2

B♭ Cl. 3, 4 *mf*

B. Cl. *mf*

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1, 2 *mf* *mp* *f* *mf*

Hn. 3, 4 *mf* *mp* *f* *mf*

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1 Triangle Glockenspiel *mf* *f*

Perc. 2 Xylophone *f*

Perc. 3 Temple Blocks *mf* Vibraphone *f*

79

Picc. *ff* *mf*

Fl. *ff* *mf*

Ob. *ff* *mf*

Bsn. *ff* *mf*

B♭ Cl. 1, 2 *ff* *mf*

B♭ Cl. 3, 4 *ff* *mf*

B. Cl. *ff* *mf*

A. Sx. 1

A. Sx. 2 *ff*

T. Sx. *ff* *mf*

B. Sx. *ff* *mf*

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1, 2 *mp* *mf* *f* *mf*

Hn. 3, 4 *a2 mp* *mf* *f* *mf*

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1 *f* *ff* *mf*

Perc. 2 *f* *mf* *ff* *mf*

Perc. 3 *f* *ff* *mf*

Bass Drum

Sus. Cymbal near the center

Snare Drum Starts on

Temple Blocks

Brake Drum

101 *poco accel.* *a tempo*

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1
Glockenspiel *f*

Perc. 2
Snare Cymbal *f* *L.v.* *L.v.* *L.v.*
Sizzle Cymbal *mf*

Perc. 3
Tam-tam (low) *f* *L.v.* *L.v.*

subito p
subito p
subito p
pp
pp
subito p
mp *f* *subito p*

116

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

C. Tpt. 1

C. Tpt. 2

C. Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Bass Drum

Sixteen Cymbal

Sus. Cymbal

pp *p* *mp* *mf* *f* *subito p*

Picc.
 Fl.
 Ob.
 Bsn.
 B♭ Cl. 1, 2
 B♭ Cl. 3, 4
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 C Tpt. 1
 C Tpt. 2
 C Tpt. 3
 Hn. 1, 2
 Hn. 3, 4
 Tbn.
 B. Tbn.
 Bar.
 Tuba
 Timp.
 Perc. 1
 Perc. 2
 Perc. 3

Musical score for percussion instruments. The score is divided into three systems. The first system includes Picc., Fl., Ob., Bsn., B♭ Cl. 1, 2, B♭ Cl. 3, 4, B. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., C Tpt. 1, C Tpt. 2, C Tpt. 3, Hn. 1, 2, Hn. 3, 4, Tbn., B. Tbn., Bar., and Tuba. The second system includes Timp., Perc. 1, Perc. 2, and Perc. 3. The score features various dynamics such as *p*, *mp*, *mf*, and *mf*, along with crescendos and specific percussion techniques like Glockenspiel and Sizzle Cymbal. The tempo is marked *poco accel.*

126 *a tempo*

Picc. *mf* *cresc.* *poco accel.* *fp* *Splash Cymbal*

Fl. *mf* *cresc.* *poco accel.* *fp*

Ob. *mf* *cresc.* *poco accel.* *fp*

Bsn. *mf* *cresc.* *poco accel.* *fp*

B♭ Cl. 1, 2 *mf* *cresc.* *poco accel.* *fp*

B♭ Cl. 3, 4 *mf* *cresc.* *poco accel.* *fp*

B. Cl. *mf* *cresc.* *poco accel.* *fp*

A. Sax. 1 *mf* *cresc.* *poco accel.* *fp*

A. Sax. 2 *mf* *cresc.* *poco accel.* *fp*

T. Sax. *mf* *cresc.* *poco accel.* *fp*

B. Sax. *mf* *cresc.* *poco accel.* *fp*

C. Tpt. 1 *mf* *cresc.* *poco accel.* *fp*

C. Tpt. 2 *mf* *cresc.* *poco accel.* *fp*

C. Tpt. 3 *mf* *cresc.* *poco accel.* *fp*

Hn. 1, 2 *mf* *cresc.* *poco accel.* *fp*

Hn. 3, 4 *mf* *cresc.* *poco accel.* *fp*

Tbn. *mf* *cresc.* *poco accel.* *fp*

B. Tbn. *mf* *cresc.* *poco accel.* *fp*

Bar. *mf* *cresc.* *poco accel.* *fp*

Tuba *mf* *cresc.* *poco accel.* *fp*

Timp. *mf* *(B-Ab)*

Perc. 1 *Splash Cymbal* *fp*

Perc. 2 *fp*

Perc. 3 *fp*

Presto (♩ = 144)

Musical score for Percussion section, measures 131-135. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 & 2 (B♭ Cl. 1, 2), B♭ Clarinet 3 & 4 (B♭ Cl. 3, 4), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sx. 1, 2), Tenor Saxophone (T. Sx.), Bass Saxophone (B. Sx.), Cor Anglais 1, 2, & 3 (C. Tpt. 1, 2, 3), Horn 1 & 2 (Hn. 1, 2), Horn 3 & 4 (Hn. 3, 4), Trombone (Tbn.), Bass Trombone (B. Tbn.), Baritone (Bar.), Tuba, and Timpani (Timp.). The Percussion section includes Glockenspiel (Perc. 1), Xylophone (Perc. 2), and Bass Drum (Perc. 3). Dynamics include *f*, *mp*, and *mf*. The score is marked with accents and dynamic markings throughout.

136

Picc. *f* *mf*
 Fl. *f* *mf*
 Ob. *f* *mf*
 Bsn. *f*
 B. Cl. 1, 2 *f*
 B. Cl. 3, 4 *f*
 B. Cl. *f*
 A. Sax. 1 *f*
 A. Sax. 2 *f*
 T. Sax. *f*
 B. Sax. *f*
 C. Tpt. 1 *f* *mf*
 C. Tpt. 2 *f* *mf*
 C. Tpt. 3 *f* *mf*
 Hn. 1, 2 *f*
 Hn. 3, 4 *f*
 Tbn. *f*
 B. Tbn. *mf* *f*
 Bar. *mf* *f*
 Tuba *mf* *f*
 Timp.
 Perc. 1 *ff*
 Perc. 2 *ff*
 Perc. 3 *ff* (Sus. Cymbal, choke, Brake Drum)

144

Picc. *mf*

Fl. *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1, 2 *mf*

B♭ Cl. 3, 4 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

C Tpt. 1 *mf* *f* *remove mute*

C Tpt. 2 *f*

C Tpt. 3 *mf* *f* *remove mute*

Hn. 1, 2

Hn. 3, 4

Tbn. *mf* *f* *mf* *straight mute*

B. Tbn. *mf* *f* *mf* *straight mute*

Bar. *mf*

Tuba *mf*

Timp.

Perc. 1 *mf*

Perc. 2 *f* *mf*

Perc. 3 *mf*

Snare Drum

145

Picc. *mf* *f* *ff*

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

B♭ Cl. 1, 2 *f* *ff*

B♭ Cl. 3, 4 *f* *ff*

B. Cl. *f* *ff*

A. Sax. 1 *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. *f* *ff*

B. Sax. *ff*

C Tpt. 1 *open* *f* *ff*

C Tpt. 2 *flutter tongue* *mf* *ff* *ord.*

C Tpt. 3 *flutter tongue* *open* *mf* *ff* *ord.*

Hn. 1, 2 *open* *ff*

Hn. 3, 4 *open* *ff*

Tbn. *flutter tongue* *remove mute* *open ord.* *ff*

B. Tbn. *flutter tongue* *remove mute* *open ord.* *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff*

Perc. 1 *f* *ff* *Splash Cymbal Lv.* *Lv.*

Perc. 2 *Xylophone* *f* *ff* *Sizzle Cymbal Lv.* *Lv.*

Perc. 3 *f* *ff* *Brake Drum Lv.* *Lv.*

152

Picc.
Fl.
Ob.
Bsn.
B♭ Cl. 1, 2
B♭ Cl. 3, 4
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
B. Sax.
C Tpt. 1
C Tpt. 2
C Tpt. 3
Hn. 1, 2
Hn. 3, 4
Tbn.
B. Tbn.
Bar.
Tuba
Timp.
Perc. 1
Perc. 2
Perc. 3

Bass Drum
ff
Snare Drum
ff
Sus. Cymbal
L.v.
L.v.
L.v.
L.v.

Moderato (♩ = 60)

160

Picc.

Fl.

Ob.

Bsn.

B♭ Cl. 1, 2

B♭ Cl. 3, 4

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

C Tpt. 1

C Tpt. 2

C Tpt. 3

Hn. 1, 2

Hn. 3, 4

Tbn.

B. Tbn.

Bar.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Splash Cymbal *L.v.*

Bass Drum

Splash Cymbal *L.v.*

Bass Drum

Tam-tam (high) *L.v.*

Sizzle Cymbal

choke

choke

Tam-tam (low) *L.v.*

Brake Drum

Tam-tam (low) *L.v.*

Brake Drum

32

Adagio (♩ = 40)

Musical score for Percussion section, measures 170-174. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet 1 & 2 (B♭ Cl. 1, 2), B♭ Clarinet 3 & 4 (B♭ Cl. 3, 4), Bass Clarinet (B. Cl.), Alto Saxophone 1 & 2 (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Cor Anglais 1, 2, & 3 (C. Tpt. 1, 2, 3), Horns 1 & 2 (Hn. 1, 2), Horns 3 & 4 (Hn. 3, 4), Trombone (Tbn.), Bass Trombone (B. Tbn.), Baritone (Bar.), Tuba, and three types of Percussion (Perc. 1, 2, 3). The score is in 3/4 time and features dynamic markings such as *fff*, *pp*, *ppp*, and *morendo*. Performance instructions include "Blow air through horn without producing a pitch, stagger breathe" for the Cor Anglais and "wire brush" for Perc. 2. The score concludes with a *morendo* marking.

BIOGRAPHICAL SKETCH

Mary Elizabeth Neal is a native of Birmingham, Alabama. She received her Bachelor of Music in Composition from Birmingham-Southern College, where she currently teaches music theory and analysis. Her teachers include Ladislav Kubik, Dorothy Hindman Charles Norman Mason, Jan Vicar, and Traci Mendel. Her music has been played by the University of Tennessee in Chattanooga Saxophone Quartet, the ARA Saxophone Quartet, the Bach Festival Chamber Choir of Rollins College, the University of Miami Student Chapter of Society of Composers Inc., Birmingham-Southern College New Music Ensemble, The Florida Chapter of The Music Teacher's National Association, The Florida State University Student Chapter of Society of Composer, Inc., guitarist Paul Bowman, and members of the Birmingham Art Music Alliance including cellist Craig Hultgren, pianist Adam Bowles, and violinist Karen Bentley Pollick. She has attended master classes with performers such as double bassist Robert Black, The Goliard Ensemble, The Atlas Saxophone Quartet, The Korona Guitar Quartet, and composers such as Chen Yi, Eric Whitacre, Michael Torke, Neil Rolnick, Andrew Rindfleisch, George Walker, and Ellen Taaffe Zwilich. Recent awards and achievements include attending the 2005 Czech-American Summer Music Institute in Prague studying with Ladislav Kubik, second place in the Southern Division of the 2006 Music Teacher's National Association Composition Competition in the Young Artist Category, and third place in the choral division of the 2006 Orpheus Alliance Student Composition Competition with her piece *Psalm 137*. Her piece, *Combustion for solo cello*, won the 2008 Music Teacher's National Association Composition Competition in the Young Artist Category, and was performed at the National Conference in Denver, Colorado on April 2, 2008. She is an active member of the Birmingham Art Music Alliance and The Society of Composer, Inc.