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Symphony No. 3 for Chamber Orchestra

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SYMPHONY No. 3 FOR CHAMBER ORCHESTRA

DOCTOR OF MUSICAL ARTS PROJECT

A Doctor of Musical Arts Project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By
Derrick Anthony Nelson

Lexington, Kentucky

Director: Mr. Joseph Baber, Professor of Music Composition

Lexington, Kentucky

2021

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ABSTRACT OF DOCTOR OF MUSICAL ARTS PROJECT

SYMPHONY No. 3 FOR CHAMBER ORCHESTRA

Symphonic works provide the composer an opportunity to create and explore an entire world, establishing the rules and laws by which the music operates, subject only to the whims and wishes of the composer. I view large-scale symphonic works as one of the highest achievements of musical expression and craft a composer can accomplish. I chose to compose for the chamber orchestra due to its intimate arrangement, narrowing down the orchestra to its most essential components: strings, woodwinds, and brass, along with the inclusion of the piano. Though the piano is technically not an “essential” component of the orchestra, I personally view its inclusion as highly effective, at least in my compositions. This is merely a preference of mine, but there is something special about the blend achieved by integrating the piano into the orchestra, especially when percussion is not utilized.

My decision to omit percussion presents the opportunity to place the rhythmic and percussive drive in other parts of the orchestra, most notably in the piano as well as the strings, especially when playing pizzicato. I typically use a three movement format in large-scale works, viewing it as perfectly balanced between a fast sonata, slow binary/ternary, and an even faster rondo. With this work, however, I chose to include one additional movement after my original decision to include just three, in this case adding the third movement. This movement serves as a type of waltz-like component of this work.

Concerning the length of this work, it is a bit longer in duration as I typically compose. My rationale behind composing works within a range of ten to fifteen minutes is simply due to how the world is today. It is very difficult for most listeners (myself included) to remain diligently focused on a work much longer than fifteen minutes. The world is very different today than it was in the days of Wagner and Mahler. There is a tremendous amount of differing options all competing with one another, and all merely a click away. I lean towards creating shorter works which are hyper-focused in what they intend to accomplish. Stated simply: I do not want to overstay my welcome.

KEYWORDS: Symphony, Chamber Orchestra, Quartal Harmony, Quintal Harmony,
Neo-Riemannian, New Music

Derrick Anthony Nelson

May 6, 2021

Date

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I also want to thank my mother and father, who have both supported my musical desires and goals even from an early age. I simply would not be here today were it not for my father's urging of me to sign up for band in middle school, which began my musical journey. Finally, I must offer a special thanks to my wife, Chelsey Nelson, and our daughter Heidi. I simply could not ask for a more loving and helpful wife. She has been unwavering in her support of me over these past few years, always encouraging and pushing me to excel still more. This season has also brought Heidi into our lives, who I have been blessed to see grow into two years of age. Her beautiful, sweet smile has motivated me like nothing else could to continue onward, knowing that this will all be worth it.

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Mvt. II, Recording.mp3.....MP3 4 MB

Mvt. II, w:Markups.pdf.....PDF 145.3 MB

Mvt. III, Recording.mp3.....MP3 4.2 MB

Mvt. III, w:Markups.pdf.....PDF 51.7 MB

Mvt. IV, Recording.mp3.....MP3 5.4 MB

Mvt. IV, w:Markups.pdf.....PDF 42.1 MB

PHILOSOPHY OF COMPOSITION

I have oscillated between the inclination to compose programmatic and absolute music throughout my life as a composer. There have been seasons of my life when I was driven by the desire for everything I create to have an extra-musical connection and context; yet at other times I have found myself simply wanting the music to speak for itself. I find myself currently in this mindset, with the almost exclusive drive to simply create good music for the sake of music itself, having no explicit connections to the outside world. Unless I am directly utilizing an extra-musical source—such as biblical text, a poem, story, or historical event—or being directly inspired by the outside world, I tend to have an inclination towards the art itself. My pursuit is to create a neutral space by which the listener and performer can come and receive a respite from the world, if only for a brief moment.

I believe my increased aspiration to create absolute music came about by what I sometimes sense as being the trite and superficial labeling of music with extra-musical titles and descriptions. I find that it easily becomes very surface level, fleeting, and “cheap,” unless it is executed with great care. Programmatic instrumental music is especially difficult to compose, given the fact that there are no obvious connections to the outside world other than the title and the orchestration itself.¹ When considering some of the most beloved and iconic symphonic poems of the late Nineteenth and early Twentieth centuries, I suspect most listeners would not be able to have a fully formed idea of what the extra-musical goal of the composer was were it not for the title itself. It is the case in these circumstances that the music serves the goal of the title of the work more so than the other way around. Because of this, I believe the composer must have a strong idea of what he is setting out to accomplish programmatically before the pen ever meets the paper. As stated previously, the overall work can quickly become trite and superficial if

¹ This is opposed to music that is essentially used as a tool in an operatic, dance, or film context. The programmatic aspects and purposes of the music in these situations are obvious because it is clearly seen and heard, either on the stage or on the screen.

this is the other way around, first composing the music, then attempting to impose a programmatic goal after the fact.

My preference is to have the music speak for itself, and allow the listener to be led to whatever world their mind creates. I have had audience members come to me after performances of my music and go into detail explaining what they felt or saw in their mind's eye. They sometimes describe a world completely different from what I have in mind when I hear the same music — which is the inherent beauty of absolute music. This may have not been the case if I had locked the listener into what they must think. Interestingly, in the effort to be creative and imaginative, the composer can sometimes become overly rigid.

As the composer, I do not want to dictate to the listener why they must feel, see, or sense. This is even evidenced by the fact that I typically do not even use movement titles, opting instead for simple markers of *Movement I* or *Movement II*, for example. I do not even want to set up a scenario where the listener has an idea of what they are going to get, which would take place if I were to title movements by their tempo markings. Instead, I desire to spur on the imagination of the listener, and let their ear take them to new places and worlds. The creative power of imagination should be at the core of music composition, and this is precisely what I want to ignite in the minds my listeners.

SYMPHONY No. 3 FOR CHAMBER ORCHESTRA

- MOVEMENT I
- MOVEMENT II
- MOVEMENT III
- MOVEMENT IV

INSTRUMENTATION:

- Flute
- Oboe
- Clarinet in Bb
- Bassoon
- French Horn
- Trumpet in Bb
- Trombone
- Piano
- Strings: 2, 2, 2, 2, 1

DURATION:

- Approximately 20'

Movement I

One of my most favored musical forms — and a form that I consider to be one of the highest in intellectual, philosophical, and musical thought — is the sonata form. The sonata form, in essence, is a type of journey, with the two themes standing in as characters embarking on a trek. They both begin at home, harmonically, melodically, and rhythmically conservative and “settled”. As the piece progresses through the development section, the themes undergo challenges and struggles, resulting in their growth and change. When they “return home” in the recapitulation section, they have undergone transformation, growth, and maturity. This results in a relatively conservative exposition section, an explorative development, and a more imaginative recapitulation, reflecting the journey and progress of the “characters”. The sonata form is essentially the musical equivalence of the hero’s journey, tracing the development and growth of a character or group of characters.

Much discussion has been made as to whether or not the sonata form can transcend its original context, that being firmly bound to and born out of functional tonality. The overarching scope of sonata form, harmonically speaking, is I — V — I. However, as laid out above, I interpret this form through more of a storytelling lens, as opposed to strictly musical one. Even when listening to a work with the most textbook sonata form from the Classical Era, the storytelling narrative is still on the forefront of my mind. Therefore, I firmly believe that the sonata form, though originally developed within the confines of functional tonality, can and should transcend its original context. The sonata form is essentially a model or a container that the composer can utilize as they see fit.

The overarching narrative for this movement is one of enduring hope throughout change. This is most clearly represented with the opening, which features the split 3rd sonority,² essentially a C major and a C minor triad sounding simultaneously. The split 3rd

² Stefan M. Kostka, *Materials and Techniques of Post-Tonal Music* (New York: Routledge, 2016), 48-50.

sonority is one of the most unsettling, simply because the listener is torn in both directions at once. This could even be interpreted by the listener as the orchestra accidentally playing a wrong note, only making sense within the context of its repetition not only throughout the opening, but also at the end of the movement. There is also another split-note sonority featured in the introduction in measure 13, this time a split 5th triad. Though not as harsh as the split 3rd, this sonority begs for some time of resolution. However, one can already hear the progression from despair to hope when comparing these split-note chords: the split 3rd being very dissonant, and the split 5th less so. What makes this musical device communicate the idea of hope is that when this texture appears at the end, it is fully resolved to the hopeful C major sonority, no longer featuring the split 3rd or 5th sonority.

Another musical device that I utilized to represent growth, progression, and onward momentum is the transformation from one sonority type to another. An example of this can be found in measures 35 through 42. The harmony begins as a quintal sonority off of an E: (E-B-F#-C#-G#), known as a 5x5 on E³. Through lowering the bottom fifth chromatically through Eb-Bb to D-A, the harmony shifts from quintal to an extended tertian sonority. This movement of the descending fifth is known as the “slide” transformation within Neo-Riemannian theory.⁴ Though Neo-Riemannian transformations are typically enacted upon triads, I incorporated the idea into connecting two differing sonority types. Concerning the narrative, This, in a miniature form, can be understood as communicating the idea of the growth and progression. Though most of the pitches contained in these two different chords are the same, they are from two different harmonic families.

In terms of my musical inspiration taken from other composers, the section featuring the piano solo accompanied by the strings shortly into the recapitulation

³ Stefan M. Kostka, *Materials and Techniques of Post-Tonal Music* (New York: Routledge, 2016), 51-55.

⁴ Miguel A. Roig-Francolí, *Understanding Post-Tonal Music* (New York: Routledge, Taylor & Francis, 2021).

section, measures 250-272, bears resemblance to Philip Glass's *Metamorphosis Three*⁵, as well as William Duckworth's *The Time Curve Preludes: I*⁶, albeit with a melody that is much less active and more lyrical. Specifically, the repeated, drone-like accompaniment in the left hand of the piano is most like these two works in this section. However, perhaps one of my most valuable sources of inspiration in terms of piano composition I owe to Bear McCreary's music composed for the TV series *Battlestar Galactica*, subsequently arranged for piano. McCreary's *Passacaglia*⁷ can also be cited as a source of inspiration for this piano solo.

⁵ "Philip Glass - Metamorphosis | Complete," YouTube, last modified December 1, 2016, <https://www.youtube.com/watch?v=M73x3O7dhmg>.

⁶ "William Duckworth - The Time Curve Preludes (1979)," YouTube, last modified January 24, 2020, <https://www.youtube.com/watch?v=JNz8dViAUCw>.

⁷ "Bear McCreary - Passacaglia - Solo Piano," YouTube, last modified September 8, 2011, <https://www.youtube.com/watch?v=jcf7OTnTvi4>.

Movement I — Analysis

Form: Sonata

Duration: approximately 8'

Intro | Exposition | Development | Recapitulation | Codetta
mm. 1-18 | mm. 19-88 | mm. 89-214 | mm. 215-301 | mm. 302-311

- Harmonic Devices Employed

- **Split-Note Sonorities**

- The opening features a split 3rd sonority, C(3!), C-E/Eb-G.
- This C Major/Minor triad gives way to another split-note sonority in *m. 13*, this time featuring the split 5th sonority, A(5!), A-C#-E/Eb.⁸
- The opening C(3!) makes a reappearance at the beginning of the development, occurring in *m. 89*.
- The instrumental texture and orchestration of the opening C(3!) comes back at the codetta in *m. 302*; however, this time it is no longer the C(3!), but is a quintal sonority, 4x5 on C (C-G-D-A).
- The ending of this movement is ambiguous in terms of the quality of the C sonority, as it ends on the C “power chord,” C-G, sustained from *mm. 308-311*.

⁸ Alternatively, this could be interpreted as being written in the A lydian mode, as there is a D# in the piano left hand; however, I used a D# as opposed to an Eb simply for ease reading for the pianist. The musical effect is that of a split 5th sonority as opposed to the lydian mode.

- **“Neo-Riemannian Chord Type Transformations”**

- The sonority that takes place on the downbeat of *m. 35* is a 5x5 on E (E-B-F#-C#-G#). Through the process of sliding down the 5th occurring in the bass chromatically through Eb-Bb to D-A, what started as a quintal sonority ended up as a D#11, in *m. 42*.
- I used the term “Neo-Riemannian Chord Type Transformation” to describe this process, as I employed the Neo-Riemannian 5th Slide transformation to connect two different sonorities: a quintal harmony to an extended tertian harmony.

- Thematic Presentation, Development, and Recapitulation

• **Theme I — Presentation**¹⁰

- The initial statement of Theme I occurs in *mm. 23-38* in the flute, beginning in the Lydian mode (major w/#4th scale degree). It is presented in a sentential fashion; that is, the beginning portion of the theme in *23-24* is then repeated in *25-26*, yet again in *27-28*, followed by the push to the cadence in *m. 38*.
- Theme I is supported by an implied C major sonority, with an added 2nd and 6th. This supporting harmonic structure will change in the development.

⁹ This is an unofficial label that I used to describe the harmonic development occurring over *mm. 35-42*. In Neo-Riemannian theory, the “P” represents a parallel transformation (C to C minor); the “L” for a leading-tone transformation (C to Em [C changes to B] or Cm to Ab [G changes to Ab]); the “R” for relative transformation (C to Am [G changes to A]), and the “S” for a slide of the 5th of the harmony (C to C#m by sliding the C-G 5th up a half step).

¹⁰ The exposition, development, and recapitulation of Theme I is marked in blue throughout the attached score.

- The woodwinds also feature a segment of the theme in *mm.* 29-37.
- Theme I is then restated in the strings in *mm.* 38-45. Finally, Theme I is stated one last time in the flute, *mm.* 47-53.¹¹

- **Theme I — Development**

- The first section featuring of the development of Theme I occurs again in the flute in *mm.* 93-108, with the harmony implying the Phrygian mode (minor w/b 7th scale degree). It is also now supported by a Cm triad.
- The tail end of Theme I is found in the piano, *mm.* 105-107, and is supported by the 1st violins, oboe, and bassoon.
- I also extracted and developed a middle portion of Theme I and used it in the 1st violin, *mm.* 107-110, and piano *mm.* 110-117.
- The second large section developing Theme I occurs in *mm.* 147-163. The Theme is stated by the clarinet and violins, and is now set in $\frac{3}{8}$ meter.
- The final large section developing Theme I occurs in brass, supported by the piano and bassoon, in *mm.* 194-205.

- **Theme I — Recapitulation¹²**

¹¹ The woodwinds & strings feature Theme I in a developmental fashion, building upon the initial presentation, but is not a formal development of the Theme.

¹² Generally speaking, my recapitulation sections tend to feature quite a bit of continued development. However, what differentiates the recapitulation section from the development is that the development section bounces back and forth from one theme to the next, and often intermingles the two. The recapitulation section is presented in the same order as the exposition: Theme I, followed by some type of transition, then Theme II.

- Theme I is recapitulated in *mm. 219-244*, and is tossed between the woodwinds and piano.
- **Theme II — Presentation¹³**
 - The initial statement of Theme II takes place in the piano in *mm. 56-66*. Theme II, being more lyrical and subdued, contrasts with Theme I. It is also presented as a type of contrasting period, with *mm. 56-62* forming the antecedent section followed by *63-66*, providing the consequent, musical answer to the preceding seven measures.
 - The pitch centrality of the presentation of Theme II is decidedly C, but shifts between C major and C Phrygian, evidenced by the appearance of Db both in the theme itself, as well as the Db harmony.
 - Theme II is reinforced in *mm. 63-65* by contrasting motion in the cello.
 - Theme II is restated with a slight variation in *mm. 68-79* by the flute, clarinet, and 2nd violin, spanning the range of three octaves.
 - Theme II is restated yet again by the oboe and bassoon in *mm. 79-88*, blending right into the development section.
- **Theme II — Development**
 - The first appearance of the development of Theme II takes place in the soaring melody of the French horn in *mm. 121-127*, supported by the viola. The trombone then takes

¹³ The exposition, development, and recapitulation of Theme II is marked in green throughout the attached score.

over the melody in *mm. 128-131*, this time supported by the cello.

- Continued development takes place in the flute and trumpet, *mm. 131-141*. The gesture of the flute and trumpet is also reinforced by the viola, cello, and contrabass throughout this section, at different pitch classes and intervalic relationships. A similar device is also utilized in the horn and trombone in *mm. 139-143*.
- Developmental fragments also appear throughout *mm. 187-193*, distributed among the woodwinds, trumpet, and piano.

- **Theme II — Recapitulation**

- Theme II is recapitulated in *mm. 250-264* in the piano, this time having a pitch centrality of A, and shifting between A major and A Phrygian. This reflects the opening moments of this movement, where the C(3!) shifts into the A(5!).
- The flute joins in with the melody in the piano in *mm. 273-283*. The melody is also outlined and supported by the 1st violin.
- Theme II is recapitulated yet again throughout *mm. 289-301*, and is tossed between virtually the entire orchestra. This section blends into the codetta, occurring in *m. 302*.

Movement II

Typical of second movements of symphonic works, this is considered to be the slow portion of the larger work. It is at times light and airy, and at other times wistful. There are three large sections, A | B | A'. Each section contains one primary melody along with a countermelody presented as type of supportive accompaniment, but is developed and elaborated upon throughout the movement.

Section A/A' and B contrast with one another in terms of character, texture, and scope. Sections A and A' are more reflective, and constitutes the majority of this movement. Section B is more lighthearted and dance-like and is the shortest section at only 20 measures. This section also foreshadows what is to come with subsequent movements. The second primary theme found in B is presented in the piano, along with the strings taking a supportive role, which much like Theme II is presented in the first movement of this work. This reflects one of my overarching goals, which was to unify the movements to one another, resulting in a cohesive work.

My goal in this movement was to provide a contrast with movement one, both in terms of music and the narrative. Movement one was characterized by forward movement, momentum, and the overarching “hero’s journey,” differing from this movement, which is much more laid back and subdued through its duration. Carrying onward with the idea of two characters who just went through a momentous journey, one can almost get the sense that these same characters are relaxing in the grove, observing the sun as it sets. The most rhythmically driving section of this movement, occurring in measures 59-92, is still intended to be relaxed and at ease in its performance.

Harmonically speaking, this movement is much more conservative in terms of its dissonance. Whereas with movement one the listener is shocked into listening by the dissonance contained in opening chord, the opening arpeggiated harmony in this movement is meant to be comforting, almost like a lullaby. In fact, I chose to give the opening melody to the clarinet due to its resemblance to the richness of the human

singing voice in terms of its timbre. Though subtle, this movement is not intended to be heard or performed in a melancholy or gloomy manner. Instead, this is a moment of rest and reprieve taken by the characters and the listeners before embarking on the much more driving third and fourth movements.

The main melody of section A is first stated by the clarinet in measures 7-21, accompanied by the arpeggiated piano and light strings. The melody of the clarinet is actually taken from the pitches found in the accompaniment pattern of the piano (which later on becomes a type of countermelody), all except for the last note, an E, which is an unexpected resolution of the melodic line. This melody is additionally stated by the trumpet in measures 47-54, along with a rhythmically augmented version played by the clarinet, bassoon, and the right hand of the piano.

Within section B, the initial portion of section B is first stated by the right hand of the piano in measure 61, which is picked up and continued by the flute in measure 66. Section B also features a countermelody, first stated by the left hand of the piano, then tossed between the clarinet, with short motifs appearing in the strings and woodwinds.

The A' section returns in measure 81, this time featuring the melody in the flute and oboe, joined in by the muted French horn and trumpet. The pin-ultimate statement of the primary melody is found in the clarinet beginning in measure 89, with the final statement being shared by all of the woodwinds in measure 100. This movement is intended to end in a very comforting manner, much like viewing the setting of the sun, soaking up the last few moments of its warm rays.

Movement II — Analysis

Form: Ternary

Duration: approximately 4'

A | B | A'
mm. 1-58 | mm. 59-78 | mm. 79-108

- Section A: Melody & Countermelody

- The primary melody of section A is initially stated in *mm. 7-21* in the clarinet.¹⁴
- The accompaniment pattern that takes place first in the piano in *mm. 1-2* is actually a countermelody of sorts, that is repeated, developed, and elaborated upon throughout the movement.¹⁵
 - The primary melody of section A derives its pitch classes from the countermelody/accompaniment pattern of *mm. 1-2* (8,10,0,1,3,5), up until the very last note of the melody, which is an E.
- In *mm. 47-54*, an elaborated and developed version of the countermelody takes center stage by the trumpet, and is rhythmically augmented and distributed to the clarinet, bassoon, and the piano (RH).

- Section B: Melody & Countermelody

- The first portion of the primary melody of section B is presented by the piano (RH) in *mm. 61-64*, followed by the continuation and response in the flute, *mm. 66-69*.¹⁶

¹⁴ The primary melody of A is marked in blue throughout the attached score.

¹⁵ The countermelody of A is marked in red throughout the attached score

¹⁶ The primary melody of B is marked in green throughout the attached score.

- The countermelody takes place first throughout *mm. 62-63* in the piano (LH), and is then taken up in both hands, *mm. 65-70*. The clarinet also joins through *mm. 67-69*. Other motifs that are developed and derived from this countermelody are found throughout B.¹⁷
- Section A': Melody & Countermelody
- The primary melody of A returns in the flute and clarinet at *m. 81* and is joined by the muted French horn and trumpet in *mm. 83-84*. This melody is then tossed between the woodwinds and brass until the close of the movement.
 - An even further development of the countermelody is distributed to the woodwinds, piano, violin I and viola in *mm. 79-108*, and is now set in 3+3+2 time.

¹⁷ The countermelody of B is marked in yellow throughout the attached score.

Movement III

Movement three serves as this work's "Minuet" movement, and is dancelike throughout. It contains three main sections, A | B | A', and is in ternary form. The A sections contain two themes, and the B section contains one theme.

This movement is characterized by a continual stating of a three against two rhythmic figure, first presented in the piano. This is intended to signal to the listener the return of the driving theme and section of the music: Aa. This rhythmic figure is also polychordal, characterized by three triads. At the very first presentation of this figure the three triads are: Am in the left hand, with G and F in the right hand. The hands then go on to swap nine measures later, with the lowest sounding triad initially stated becoming the highest sounding triad: Am and G in the right hand, with F in the left hand.

This type of interchange and continual development between the right and left hands presented in the three against two rhythmic figure can be observed throughout the movement, and is expanded into other elements of the orchestration.¹⁸ In fact, perhaps due to my interest in techno and computer dance music, this 3:2 motor-rhythmic feeling forms the foundation of the A and A' sections within this movement, upon which the other parts are layered. I have always been drawn to this layering musical device, taken in part from my interest in techno/EDM as well music from the post-minimal. Pieces such as POGO's *Alice*¹⁹ and especially deadmau5's *I Remember*²⁰, featuring a constant, driving beat, upon which a soaring melody is placed — can all be credited as to adding the inspiration for this movement (albeit, most likely subconscious).

In the A "a" section at *m. 125*, the Am/G/F polychord stated at the beginning of the movement becomes an Ab, Gm, Fm polychord, resulting in a switch in quality between

¹⁸ This 3:2 rhythmic figure is marked in yellow throughout the attached score.

¹⁹ "Alice," YouTube, last modified July 18, 2007, <https://www.youtube.com/watch?v=pAwR6w2TgxY>.

²⁰ "deadmau5 & Kaskade - I Remember (HQ)," YouTube, last modified September 19, 2008, <https://www.youtube.com/watch?v=zK1mLlEXwsQ>.

the left and right hands. Utilizing Neo-Riemannian analysis, the Am undergoes a S transformation, becoming an Ab triad; G and F triads undergo a P transformation.

Another Neo-Riemannian transformation can be found occurring in *m. 55*: the opening Am triad in the left hand undergoes a LPL transformation to become a Db triad;²¹ the opening G triad in the right hand undergoes a PL transformation, becoming an Eb triad;²² and the opening F triad in the right hand undergoes a simple P transformation.

²¹ Am — F — Fm — **Db**
L P L

²² G — Gm — **Eb**
P L

Movement III — Analysis

Form: Ternary

Duration: approximately 4'20"

A | B | A'
Aa/Ab/Aa' | B | A'a"/A'b'
mm. 1-84 | mm. 85-124 | mm. 125-156

- Section A

- Section A is broken down into three subsections: Aa, Ab, and Aa'.
 - ▶ Aa: The theme of Aa is first stated by the flute in *mm. 5-16*, and is then further developed and elaborated upon for the rest of the Aa section, particularly in the woodwinds.²³
 - ▶ Ab: The theme of Ab is first stated by the muted trumpet and piano (RH) in *mm. 28-39*, and is then further developed and elaborated upon for the rest of the Ab section, initially in the brass and then expanded into the woodwinds.²⁴
 - ▶ Aa': Theme Aa returns, again in the flute, for *mm. 64-75*, developed & elaborated upon.

- Section B

- Section B consists of only one theme, and is first stated by the piano (RH) in *mm. 85-94*, and is then further developed and elaborated upon for the rest of the B section.²⁵

²³ Theme Aa is marked in blue throughout the attached score.

²⁴ Theme Ab is marked in red throughout the attached score.

²⁵ Theme B is marked in green throughout the attached score.

- Section A'

- Like Section A, Section A' is divided into two subsections: a" and b'.
 - ▶ A'a": Theme Aa is again stated by the flute, supported by the other woodwinds, from *mm. 124-131*.
 - ▶ A'b': Theme Ab is stated by the clarinet and piano (RH), *mm. 136-146*.

Movement IV

I typically choose to use either the five or seven-part rondo forms to finish off large works due to their stereotypical fast-paced and energetic feel.²⁶ In this case, using the five-part rondo, I contained this movement to under six minutes, remaining quick-paced throughout, with little “down time” of long, sustain harmonies, which contrast to what is found in the other movements, especially movement two.

The intention behind this movement is one of exuberant celebration, with an incessant drive to the finish. It is almost as if the two victorious champions from the first movement are enjoying a celebratory foot race between the two of them, pausing only momentarily in a few sections to catch their breaths. The most subdued section, relatively speaking, is section B, which begins in measure 39, serves as the contrast to A and C. The melody is also presented in a hymn-like fashion, homophonically in the woodwinds.

I utilized what I refer to as “texture cells” (TC) in this movement, due to the fact that they function like self-contained segments of music, with the musical texture or fabric changing with each new TC. The texture changes by a variety of different means: a shift in the accompaniment by a change in the harmony or change in rhythmic feel (or both), increase or decrease in the orchestration via the layering of instruments, or shift in meter or tempo, either by a tempo modulation or simply having the new tempo indicated in the score.

²⁶ Though there are examples of slower rondos appearing as the second movement, the use of rondos featured as a fast finale tends to be much more common.

This movement, much like the third, features an ever-present, driving rhythm, even in the slower, more lyrical sections of B and C. Work's such as John Adam's *Short Ride in a Fast Machine*,²⁷ Steve Reich's *Clapping Music*²⁸ (specifically the opening of this movement), The Clean Bandit's *Show Me Love* (feat. Elisabeth Troy)²⁹, and P.O.D's *Boom*³⁰ could all be understood as providing musical inspiration to this movement, as subconscious as it may be. I have always had a very eclectic ear, playing and listening to a wide range of musical genres. From Bach cello suites on the classical guitar to overdriven guitar riffs during my high school days, I have always been open to many differing genres, and they have all seeped into my composing, to varying degrees.

²⁷ "John Adams: Short Ride in a Fast Machine – BBC Proms 2014," YouTube, last modified September 5, 2014, https://www.youtube.com/watch?v=5LoUm_r7It8.

²⁸ "Steve Reich - Clapping Music (Scrolling)," YouTube, last modified January 30, 2012, <https://www.youtube.com/watch?v=lzkOFJMI5i8>.

²⁹ "Show Me Love (Feat. Elisabeth Troy)," YouTube, last modified January 25, 2017, <https://www.youtube.com/watch?v=dOH8SLHCbak>.

³⁰ "P.O.D. - Boom (Official Music Video)," YouTube, last modified October 26, 2009, https://www.youtube.com/watch?v=IYHA_7vxrgc.

Movement IV — Analysis

Form: Five-Part Rondo

Duration: Approximately 5'30" minutes

A | B | A' | C | A"
mm. 1-38 | mm. 39-74 | mm. 75-110 | mm. 111-147 | mm. 148-191

- **A:** I used the additive meter of 10/8 to guide the way I crafted the phrases in A (3+3+2+2 *or* 2+2+3+3), composing in cells of 10 measures, with a total three cells in A.
- **B:** I used the time signature of 5/4 to guide the way I crafted the phrases in B, using four, 4-measure phrases followed by four, 5-measure phrases.

Breakdown of the Section A³¹, mm. 1-38

Cell 1 Cell 2 Cell 3

4-Measure Introduction | 3+3+2+2 | 2+2+3+3 | 3+3+2+2 | 4-Measure Closure

- Four Measure Introduction, mm. 1-4.
- Cell 1, mm. 5-14
 - Theme *a* in trumpet, *mm. 5-8.*
 - Theme *a* contd. in oboe, *mm. 8-10.*
 - Transition over two, 2-measure blocks, *mm. 11-14*
- Cell 2, mm. 15-24
 - Further Transition over four-measure block, *mm. 15-18.*
 - Theme *a* in flute, *mm. 19-24.*

³¹ Theme A and A' is marked in blue throughout the attached score.

- ▶ *The piano also features Theme 1 material overlapped w/flute in mm. 21-24.*
- Cell 3, mm. 25-34
 - Theme *a* in French horn, mm. 25-28.
 - ▶ *Overlapped w/trumpet & piano in mm. 26-28.*
 - Transition over three-measure block, mm. 28-30.
 - Further Transition over 2, two-measure blocks, mm. 31-34.
- Four Measure Closure, mm. 35-38

Breakdown of the Section B³², mm. 39-74

<u>Cell 1</u>	<u>Cell 2</u>	<u>Cell 3</u>	<u>Cell 4</u>
4+4+4	4	5	5+5+5

- Cell 1, mm. 39-50
 - Phrase lengths of four measures in 5/4.
 - Theme *b* in flute, mm. 39-42, w/homophonic texture in the woodwinds.
 - Theme *b* repeated and modified in flute, bassoon, French horn, piano, and contrabass, mm. 43-46.
 - Theme *b* repeated and further modified in cello w/bassoon counter-melody, mm. 47-50.
- Cell 2, mm. 51-54
 - Theme *b* in oboe & trumpet, w/ French horn counter-melody, mm. 51-54.
- Cell 3, mm. 55-59

³² Theme B is marked in green throughout the attached score.

- Phrase lengths of five measures in 4/4 (Inverse of Cells 1 & 2).
 - Transition over five-measure block.
- Cell 4, mm. 60-74
- Theme *b* in clarinet & piano, mm. 60-64.
 - Theme *b* in trumpet, mm. 65-69.
 - Transition over five measure block, mm. 70-74.

Breakdown of the Section A', mm. 75-110

	<u>Cell 1</u>	<u>Cell 2</u>	<u>Cell 3</u>	
2-Measure Introduction	5+5	4+4	3+2+2+3	6-Measure Closure

- Two Measure Introduction, mm. 75-76
- Cell 1, mm. 77-87
- Theme *a* in flute & clarinet, mm. 77-81
 - ▶ *Overlapped w/trumpet & oboe in mm. 78-81.*
 - *Theme a contd. in flute, oboe, & trumpet, mm. 82-86.*
- Cell 2, mm. 87-94
- Theme *a* in French horn & trumpet, mm. 87-90.
 - Theme *a* contd. in oboe, mm. 91-94.
- Cell 3, mm. 95-104
- Three measure transition & texture set-up for Cell 3, mm. 95-97.
 - Theme *a* in trumpet, mm. 98-101.

- Theme *a* repeated and modified in flute, *mm. 102-105 (elided with transition beginning in m. 105).*
- Six Measure Closure, *mm. 105-110*

Breakdown of the Section C³³, *mm. 111-147*

	<u>Cell 1</u>	<u>Cell 2</u>	
4-Measure Introduction	4+2+2	6+6+5	8-Measure Closure

- Four Measure Introduction, *mm. 111-114*
- Cell 1, *mm. 115-122*
 - Theme *c* in piano, *mm. 115-120.*
 - Mini-Transition, *mm. 121-122.*
- Cell 2, *mm. 123-134*
 - Theme *c* repeated in flute, bassoon, Viola, & cello, *mm. 123-128.*
 - Theme *c* repeated, modified, and parsed between flute, oboe Violin I, and Viola, *mm. 129-134.*
 - Motivic Transition over five measure block, *mm. 135-140 (elided with transition beginning in m. 140).*
- Eight Measure Closure, *mm. 140-147*
 - Transition over eight measure block, *mm. 140-147.*

Breakdown of the Section A", *mm. 148-186*

	<u>Cell 1</u>	<u>Cell 2</u>	
4-Measure Introduction	3+3+4 + 4	4+4+5+4+4	5-Measure Closure

³³ Theme C is marked in red throughout the attached score.

- Four Measure Introduction, mm. 148-151
- Cell 1, mm. 152-165
 - Theme *a* in bassoon, trumpet, & Violin I, mm. 152-154.
 - Theme *a*, contd. in oboe & clarinet, mm. 155-157.
 - Theme *a* repeated and modified in flute & trumpet, mm. 158-161.
 - Transition over four measure block, mm. 162-165.
- Cell 2, mm. 166-186
 - Theme *a* in flute & clarinet, mm. 166-169.
 - Theme *a*, contd. in flute, clarinet, & bassoon (modified), mm. 170-173.
 - Theme *a* repeated and modified in bassoon & French horn, mm. 174-178.
 - ▶ Theme *b* modified in oboe & trumpet, mm. 174-178.
 - ▶ Theme *c* modified in flute & clarinet, mm. 174-178.
 - Also featured modified (rhythmically augmented) in piano (RH).
 - Theme *b* modified in oboe, mm. 179-182.
 - ▶ Theme *c* repeated & modified in flute, mm. 178-183.
 - Featured again w/same modification in piano (RH), one octave up.
 - Transition over four measure block, mm. 183-186.
- Five Measure Codetta, mm. 187-191

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Derrik Nelson - Curriculum Vita

Academic Experience

- Master of Music Theory & Composition, *The Florida State University*, spring 2013
- Bachelor of Music Education, *The University of Southern Mississippi*, spring 2011
- Associates of Arts, *The Mississippi Gulf Coast Community College*, spring 2008

Academic Awards & Memberships

- University of Kentucky, Music Theory Teaching Assistantship, fall 2019 - present
- Society of Composers, Inc., fall 2011 - spring 2013
- Florida State University Administrative Assistantship
- University of Southern Mississippi Choral Service Award
- Northrop Grumman Scholarship
- Work Study, USM School of Music
- Elks Club Scholarship
- Gautier Rotary Club Scholarship
- Treasurer, USM Guitar Society, fall 2010
- Phi Kappa Phi Honor Society

Composition Experience

- Film Score for *From Honor to Medal: The Story of Garlin M. Conner*, summer 2020
- DMA Recital at The Southern Baptist Theological Seminary, November 25, 2019
- The Community Choir of Oldham County
 - o *Mvt. I - Allegra from Suite for Piano & String Orchestra*, Op. 24 - November 15, 2019
- New Music Recital at The Southern Baptist Theological Seminary (Organized & Produced), May 25, 2019
 - o *String Quartet #1*, Op. 22
 - o *Piano Sonata #1*, Op. 23
- Massachusetts String Camp
 - o *Mvt. I - Allegra from Suite for Piano & String Orchestra*, Op. 24 - July 19, 2019
- Kentucky Christian String Camp
 - o *Mvt. I - Allegra from Suite for Piano & String Orchestra* - June 21, 2019 (Composed & Conducted)
 - o *String Quartet #1* - June 22, 2018
- Film Score for "*Small Talk*", June 19, 2013
- Society of Composers, Inc. Recitals

- *Symphony #1 for Chamber Orchestra* - April 29, 2013
- *Quintalogues for Steel Drum and String Quartet* - April 15, 2013
- *Impromptu-Fantasia for Cello* - February 24, 2013
- *Good Eats for Pre-Recorded Audio* - October 9, 2012
- *Psalms of the Sons of Korah, Sonata for Harp* - April 19, 2012
- *~Mists~ for Vibraphone, Viola & Cello* - December 6, 2011
- *Three Psalms for Soprano & String Quartet* - November 15, 2011
- *Duo for Violin & Guitar* - November 16, 2010
- *Fantasia for Cello, Guitar & Flute* - November 17, 2009

- Composition Masterclasses
 - Dr. Zhou Long, January 30, 2013
 - Dr. Lansing McLosky, October 27, 2011
 - Prof. Frank Wallace, November 15, 2010 (Guitar/Composition)

Teaching Experience

- *The University of Kentucky*, Graduate Teaching Assistant, fall 2019 - present
 - Music Theory: Aural Skills I & II
- *Southern Baptist Theological Seminary*, Adjunct Graduate/Undergraduate Instructor, spring 2016 - present
 - Music Composition
 - Music Theory I & II
 - Guitar Class I & II
 - Bass Guitar Class I & II
 - Private Guitar & Bass
- *Seminary School of the Arts, 2020 Chamber Music Festival*
 - Chamber music ensemble judge
- *Seminary School of the Arts*, fall 2018 - present
- *Little Flock Baptist Academy of Arts*, fall 2019 - present
- *Private Guitar Studio*, fall 2009 - spring 2018
- *Mason's School of Music*, fall 2011 - fall 2012
 - Music Theory & Fundamentals
 - Guitar Lessons
 - Beginning Piano Lessons
- High School Teaching Internship, spring 2011
 - Chorus

- Guitar
 - Music Theory & Fundamentals
- Middle School Teaching Internship, spring 2011
 - Chorus
- Gautier High School Show Band directing, 2007

Classical Guitar Performance Experience

- USM Guitar Galas
 - April 21, 2010
 - spring, 2009
- Junior Guitar Recital November 21, 2009
- Chamber Music Recitals
 - Violin & Guitar Duet - November 16, 2010
 - Guitar Quartet - April 13, 2010
 - Cello, Guitar & Flute Trio - November 17, 2009
 - Guitar Quartet - April, 2008
- Forrest General Hospital, June 2010 & 2011.
- Reception for Manuel Barrueco, guest artist at The University of Southern Mississippi
- Jones County Community College Guitar Festival
 - April 13, 2010
 - April 13, 2009
 - April 14, 2008
- Mississippi Guitar Festival
 - Second Place Intermediate Category, November 6, 2010
- Provision Living Retirement Home
 - August 25, 2009
 - September 17, 2009
 - November 13, 2009
- Guitar Masterclasses
 - Frank Wallace, November 15, 2010
 - Dr. Denis Azabagic, November 7, 2010
 - Austin Moorhead, spring 2009
 - Dr. Robert Gibson, spring 2009
 - John DeChiaro, April 14, 2008

Choral Performance Experience

- Florida State University Chamber Choir

- Seasonal Concert December 12, 2011
- Bach Christmas Oratorio November 10, 2011
- University of Southern Mississippi Chorale
 - Alumni Reunion Performance, November 6, 2010
 - Concert Parkway Heights United Methodist, at October 19, 2010
 - Southern Invitational Choral Conference, September 27, 2010
 - Recording Session and Performance of Luigi Zaninelli's Choral Music, May 3, 4 and 6, 2010
 - Bay Street Presbyterian, April 26, 2010
 - American Choral Directors Association Tour, March 9-11, 2010
 - World Premiere of Dr. Edwin Penhorwood's "An American Requiem", November 15, 2010.

List of Works by Opus No.

- Three Fantasias for Solo Guitar, Op. 1. Composed 2008
- Eloi, Eloi lama shabachtani (Matthew 27:46), Op. 2. Composed 2008
- The Righteous Cry Out (Psalm 34), Op. 3. Composed 2008
- Der Gute Hirte (Psalm 23), Op. 4. Composed 2008
- Love Me at Last (Alice Corbin), Op. 5. Composed 2008
- Loneliness is Love (Kurt Rose). Op. 6. Composed 2009
- Impromptu-Fantasia for Solo Cello, Op. 7. Composed 2008
- Overture for Chamber Orchestra, Op. 8. Composed 2008
- Fantasia for Cello, Flute, & Guitar, Op. 9. Composed 2008
- Guitar Quartet #1, Op. 10. Composed 2009
- Violin & Guitar Sonata, Op. 11. Composed 2010
- Impromptu-Fantasia for Solo Flute, Op. 12. Composed 2011
- Quintet for Soprano & String: Three Psalms, Op. 13. Composed fall 2011
- ~Mists~ for Vibraphone, Viola, & Cello, Op. 14. Composed fall 2011
- <<^>> Quintalogues for Steel Drum & Strings, Op. 15. Composed spring 2012

- || Railways || for Piano Quartet, Op. 16. Composed spring 2012
- Harp Sonata: Psalms of the Sons of Korah, Op. 17. Composed spring 2012
- Three Spiritual Songs for Chamber Choir, Op. 18. Composed spring 2012
- Eve to Morn for Guitar Trio, Op. 19. Composed spring 2012
- Good Eats, Op. 20. Composed spring 2012
- Symphony #1 for Chamber Orchestra: Three Mysteries of the Christian Faith, Op. 21. Composed fall 2012-13
- String Quartet #1, Op. 22. Composed summer 2018
- Piano Sonata #1, Op. 23. Composed fall 2018
- Music for Chamber Ensemble, Op. 24. Composed spring 2019
- Symphony #2 for String Orchestra & Piano, Op. 25. Composed spring/summer 2019
- Three Bagatelles for Wind Quartet, Op. 26. Composed fall 2019
- Sonata for Viola & Piano, Op. 27. Composed fall 2019
- Organ Sonata, Op. 28. Composed fall 2019
- Sonata for Flute, Viola, & Harp, Op. 29. Composed winter 2020
- Fast & Slow, Op. 30. Composed spring 2020
- Three Bagatelles for Viola Choir, Op. 31. Composed fall 2020
- Tribes v Unify, Op. 32. Composed fall 2020
- Symphony No. 3 for Chamber Symphony, Op. 33. Composed spring 2021

Film Scores

- Small Talk. Composed summer 2013
- From Honor to Medal: The Story of Garlin M. Conner. Composed summer 2019