ABSTRACT

Title of dissertation: X Y Z CHAMBER MUSIC COMPOSITION FOR VIOLIN, VIOLONCELLO, DOUBLE BASS, MARIMBA, AND PERCUSSION

Joshua Davis, Doctor of Musical Arts, 2007

Dissertation directed by: Professor Thomas DeLio
Department of Music

This work features multiple meters sounding simultaneously and a harmonic scheme limited to four four-part interval collections. Each of the four interval collections sounds alone for several phrases before moving to another collection and before later sounding simultaneously with another collection. The pitch content of each interval collections is a major triad joined by one non-triadic pitch. The index of interval content for each of the four harmonic collections governs consistency throughout the work. A detailed formal scheme of the entire work outlining harmony, meter, and density of melodic activity was created before specific pitches and rhythms were composed. This scheme balanced the sequence of harmony, meter, and melodic density with varying levels of change that reflect duration considerations inspired by Fibonnacci's Golden Ratio.

X Y Z

CHAMBER MUSIC COMPOSITION FOR

VIOLIN

VIOLONCELLO

DOUBLE BASS

MARIMBA

AND PERCUSSION

by

Joshua Davis

Dissertation submitted to the Faculty of the Graduate School of the
University of Maryland, College Park in partial fulfillment
of the requirements for the degree of
Doctor of Musical Arts
2007

Advisory Committee:

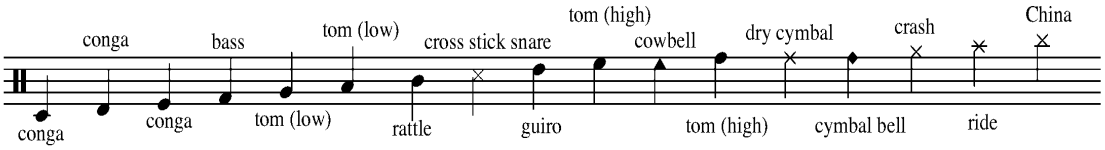
Professor Thomas DeLio, Chair
Professor James Fry
Professor Richard Wexler
Professor Mark Wilson
Professor Alcine Wiltz

Table of Contents

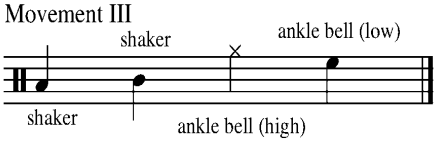
Percussion Key	1
Double Bass Tuning	1
Movement X	2
Movement Y	18
Movement Z	40

Percussion Key

Movements I and II



Movement III



Percussion

Some phrases require that the percussionist simultaneously play marimba and ankle percussion.

Select percussion phrases are to be played

by the violinist and the bassist. The remaining percussion parts are to be played by the marimbist.

Percussion dynamics indicate volume decisions relative to this chamber ensemble.

Percussion parts, while soloistic at times, are typically intended as both melodic and time-keeping lines.

Fortissimo is the only dynamic marking that should yield a covering level of volume.

Double Bass Tuning

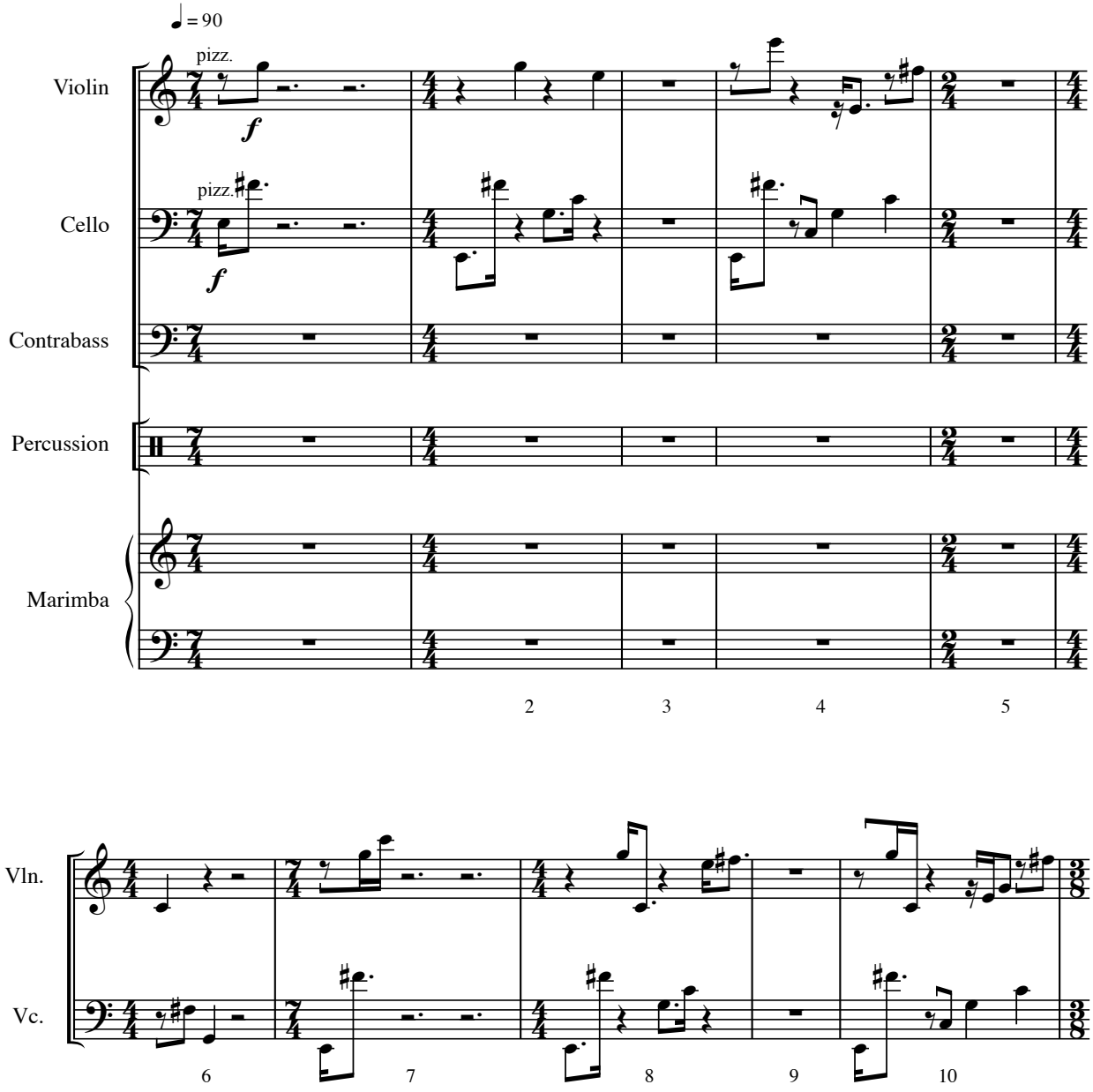
The E string on the double bass must be tuned down to a D.

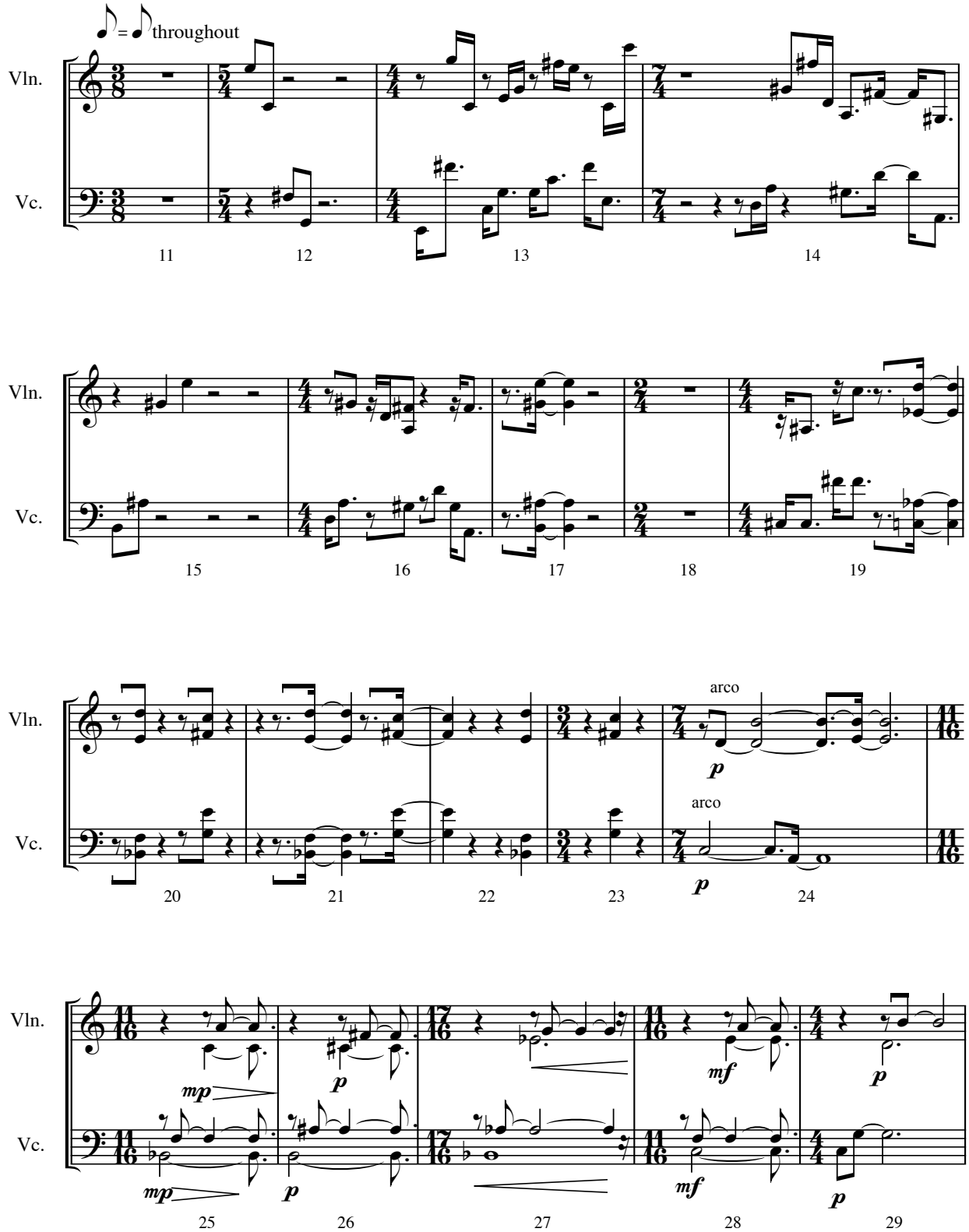
X Y Z

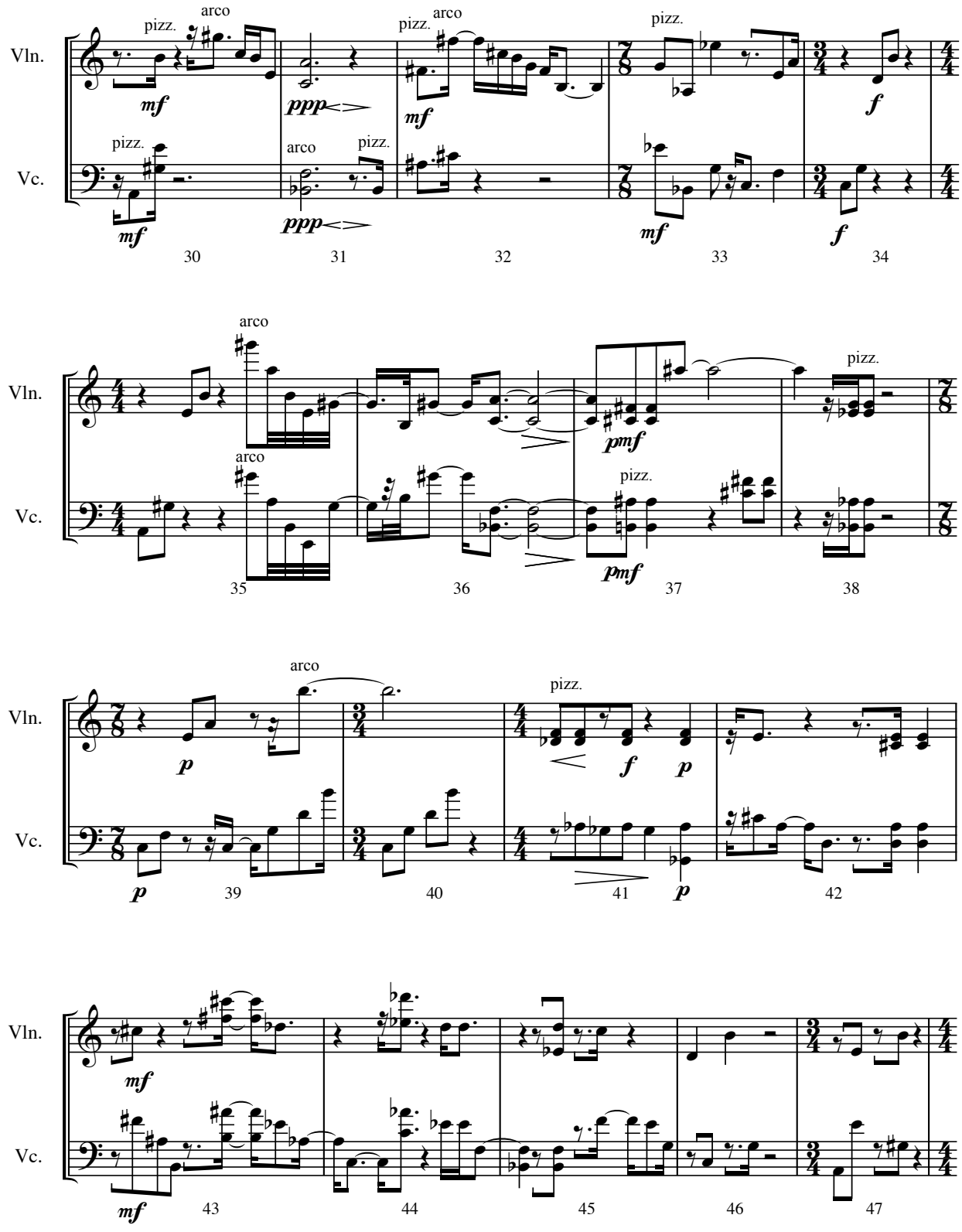
Joshua Davis

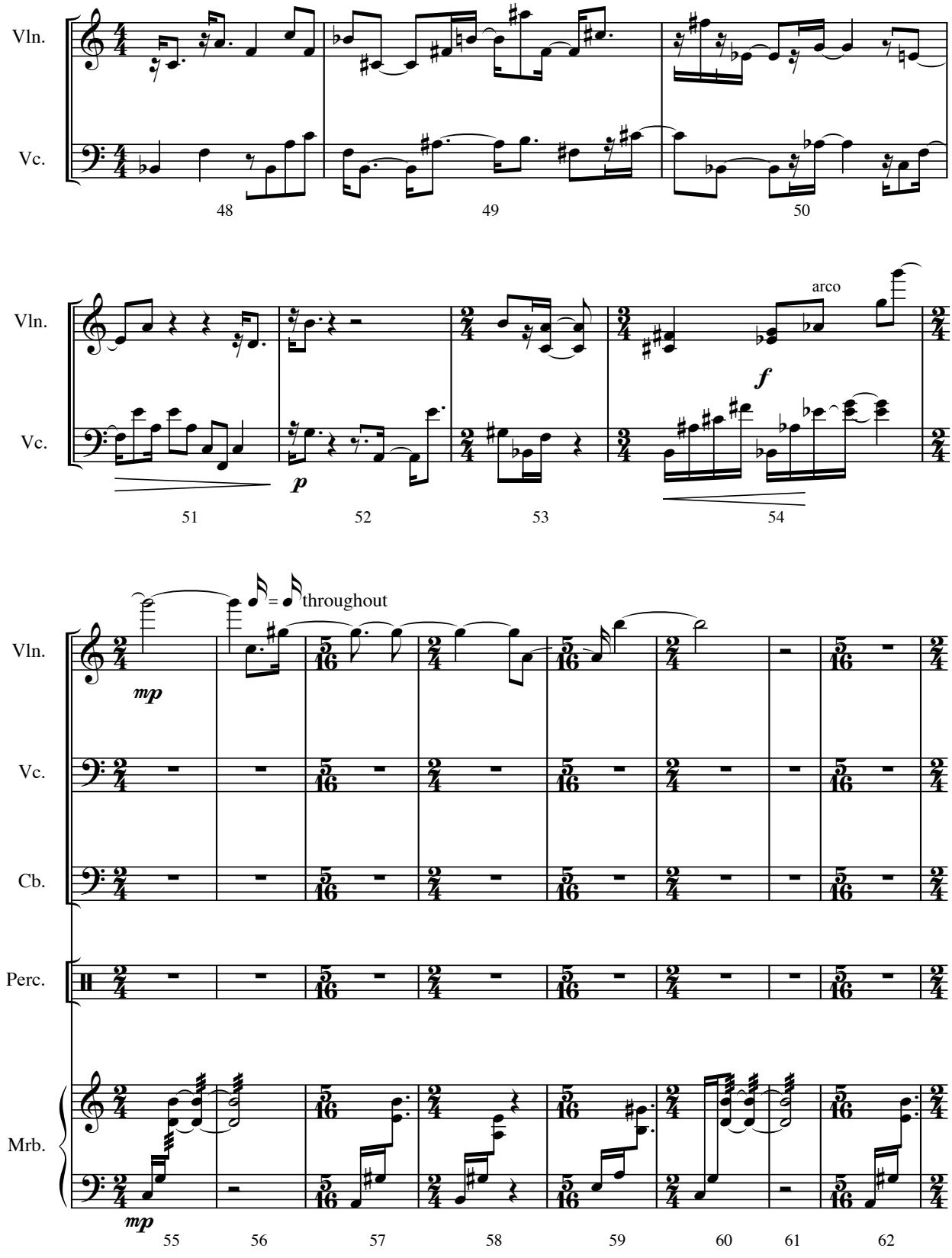
Score

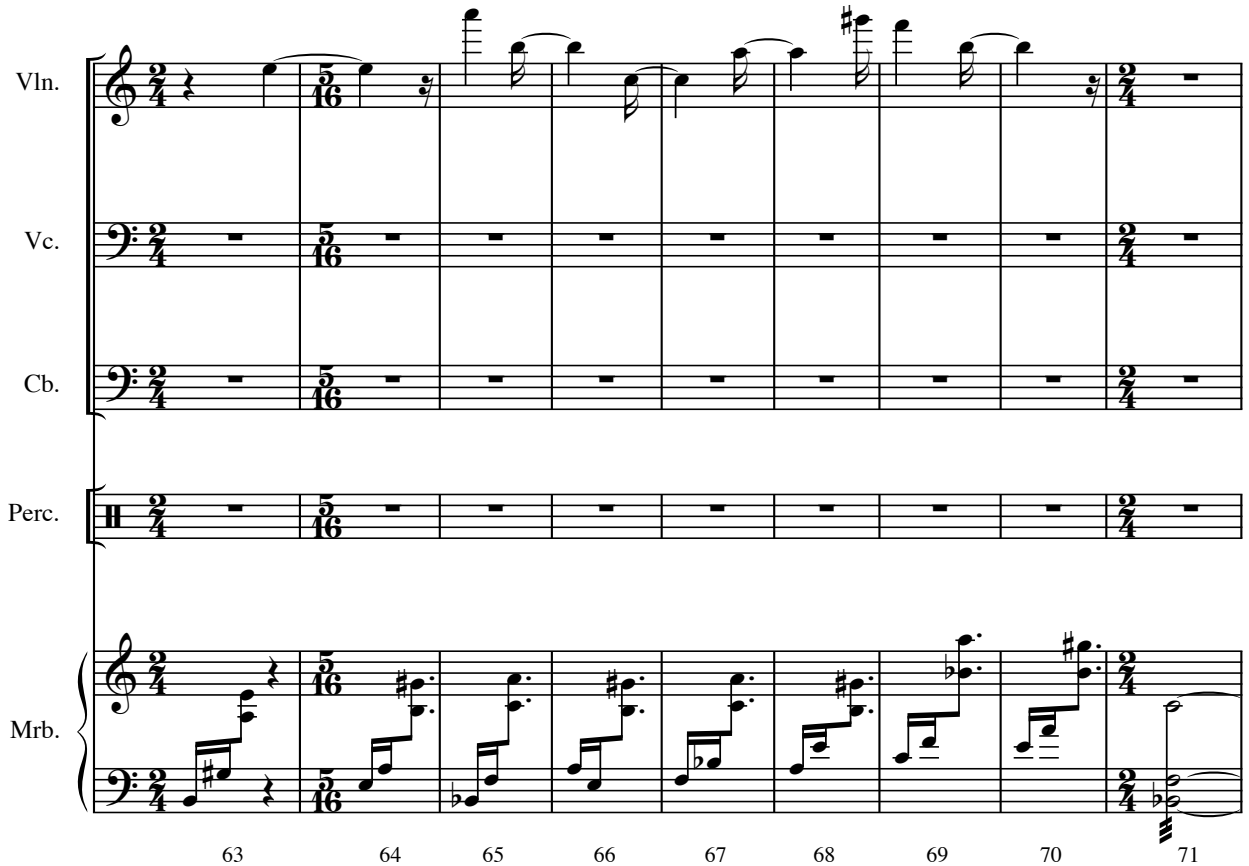
I. X

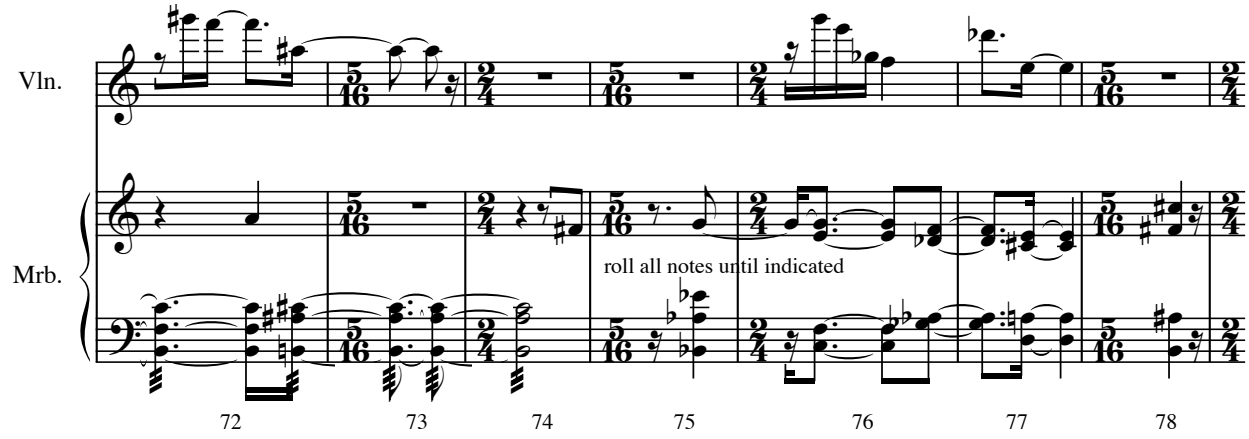


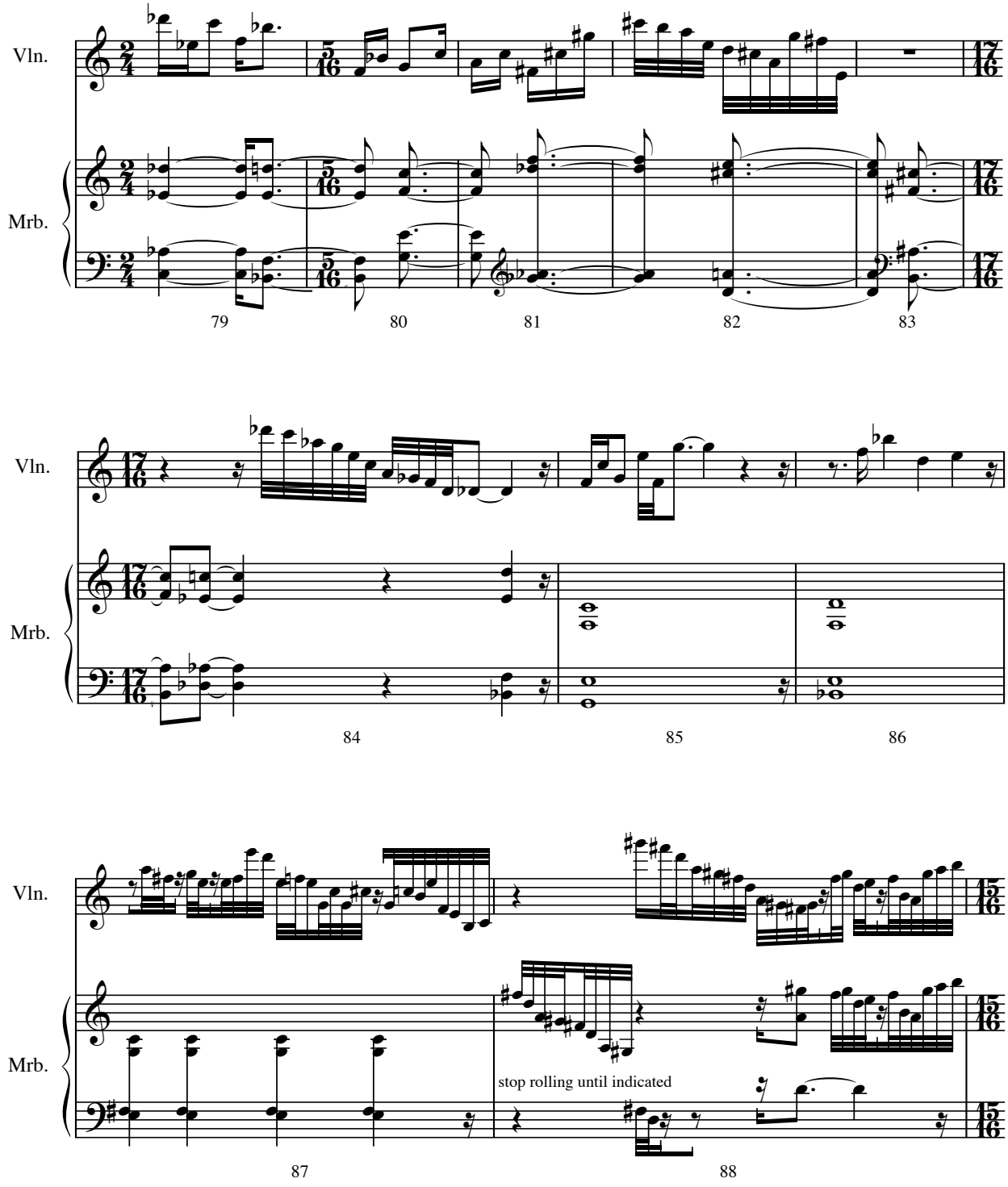

♪ = ♪ throughout
Vln.
Vc.
11
12
13
14
15
16
17
18
19
arco
arco
20
21
22
23
24
25
26
27
28
29

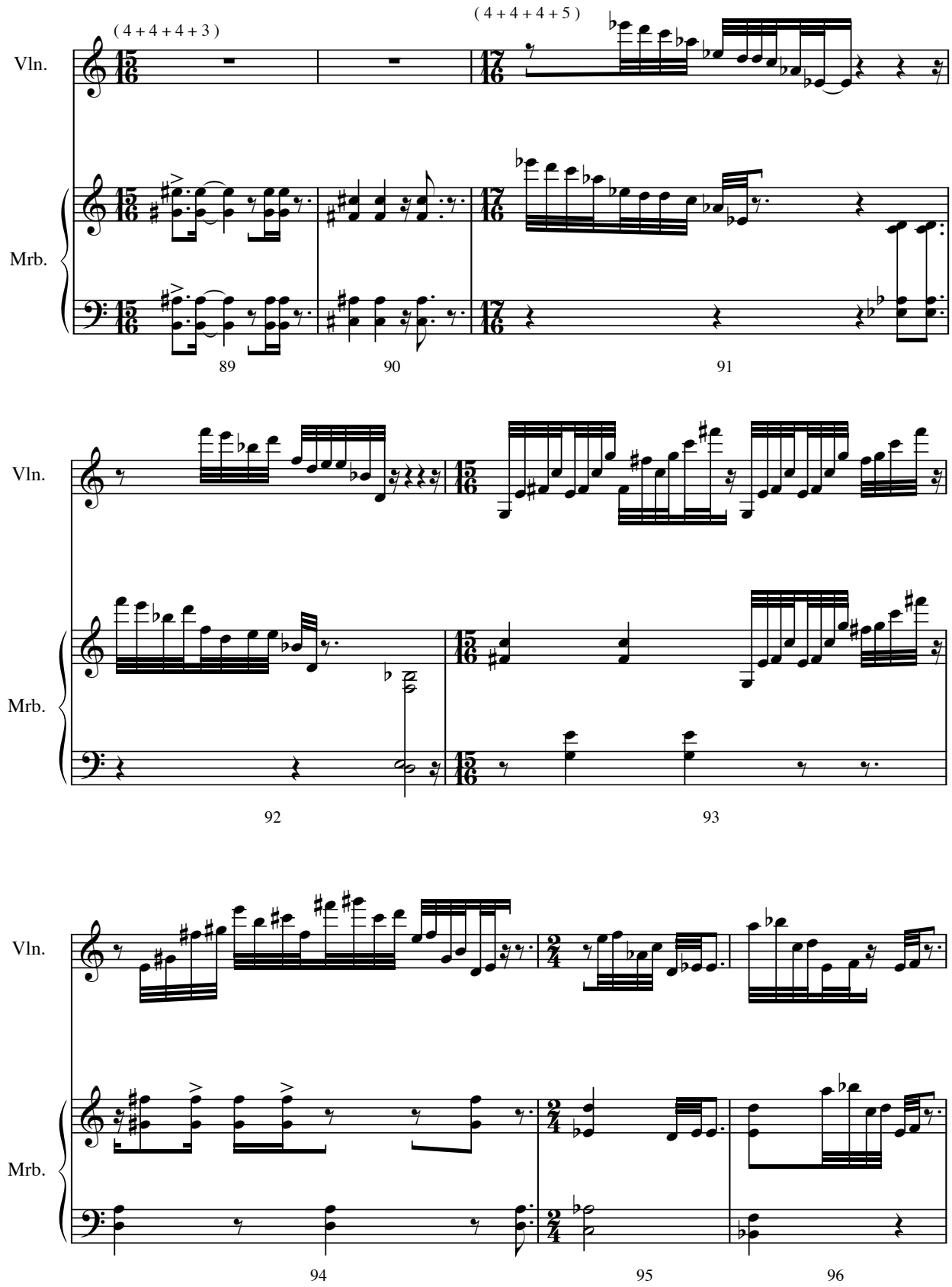

Vln.
Vc.
pizz.
arco
mf
ppp
f
pmf
30
31
32
33
34
35
36
37
38
39
40
41
42
43
44
45
46
47

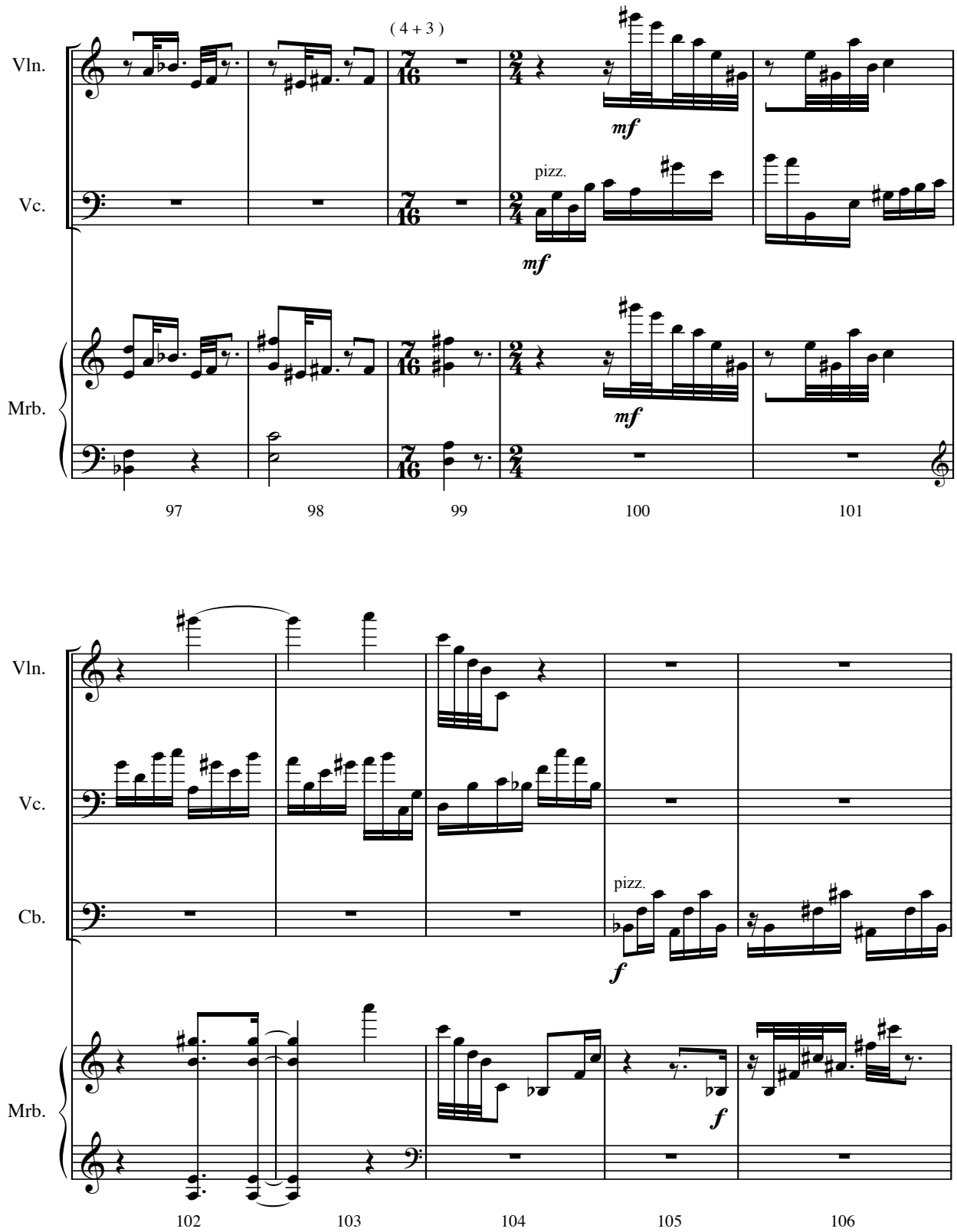

Vln.
Vc.
48
49
50
arco
f
p
51
52
53
54
= throughout
mp
Cb.
Perc.
Mrb.
55
56
57
58
59
60
61
62

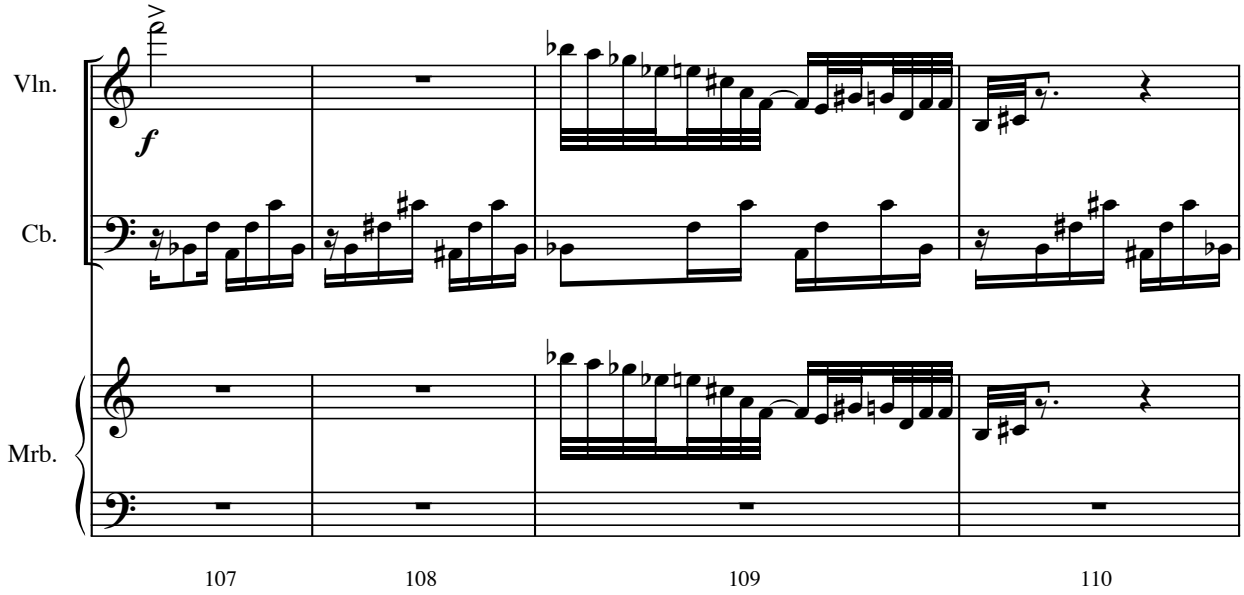

Vln.
Vc.
Cb.
Perc.
Mrb.
63
64
65
66
67
68
69
70
71

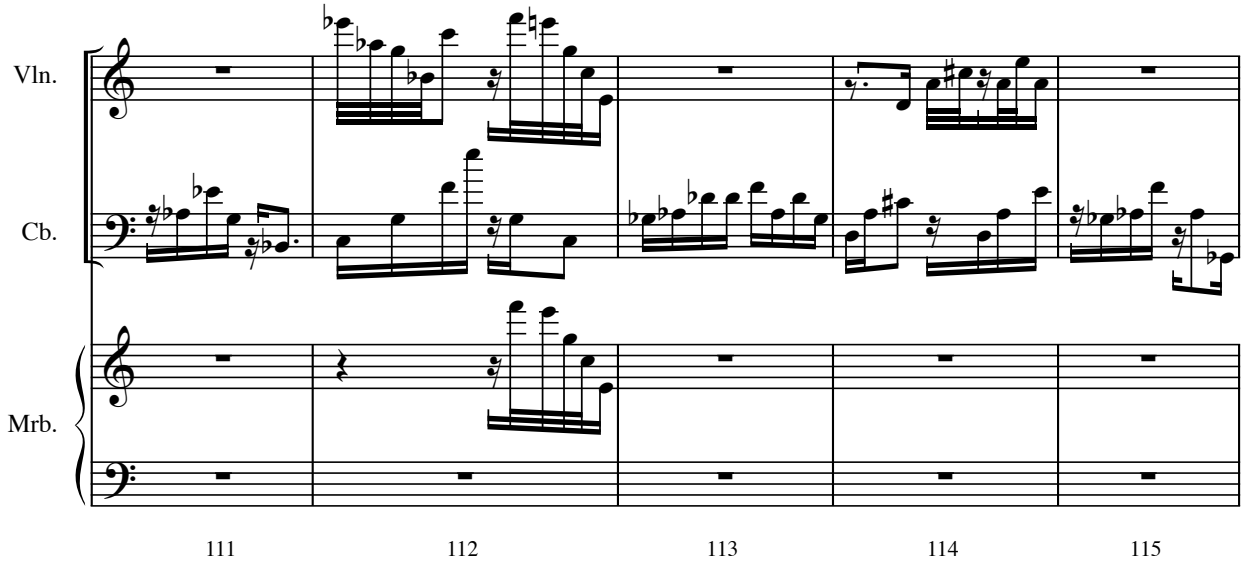

Vln.
Mrb.
roll all notes until indicated
72
73
74
75
76
77
78

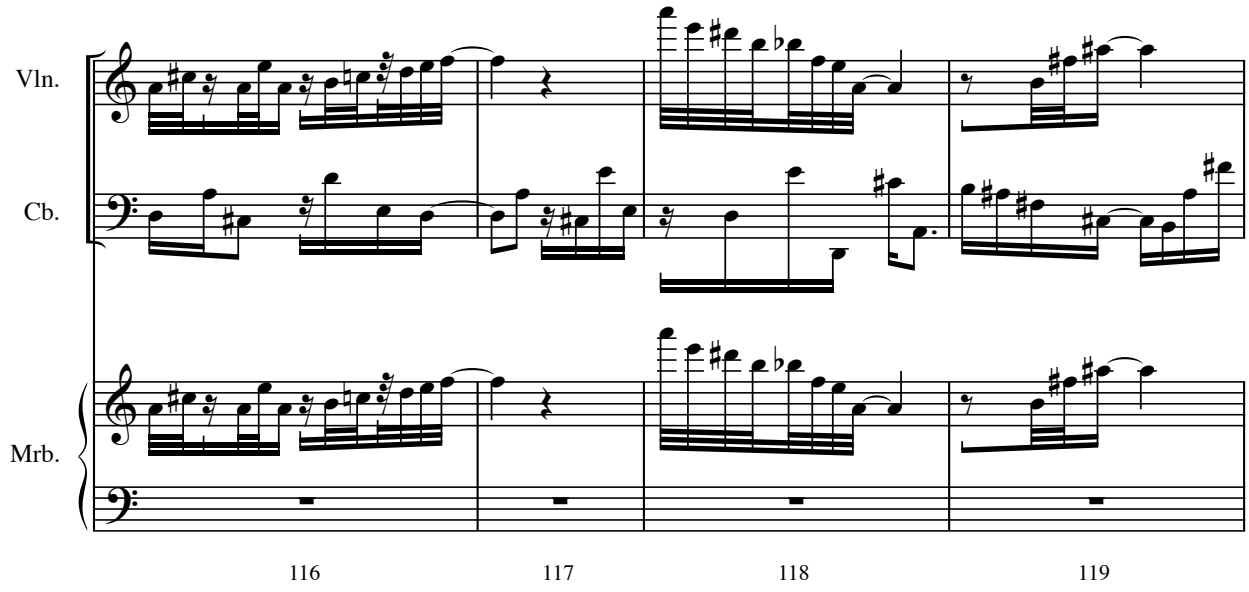

Vln.
Mrb.
79
80
81
82
83
Vln.
Mrb.
84
85
86
Vln.
Mrb.
stop rolling until indicated
87
88

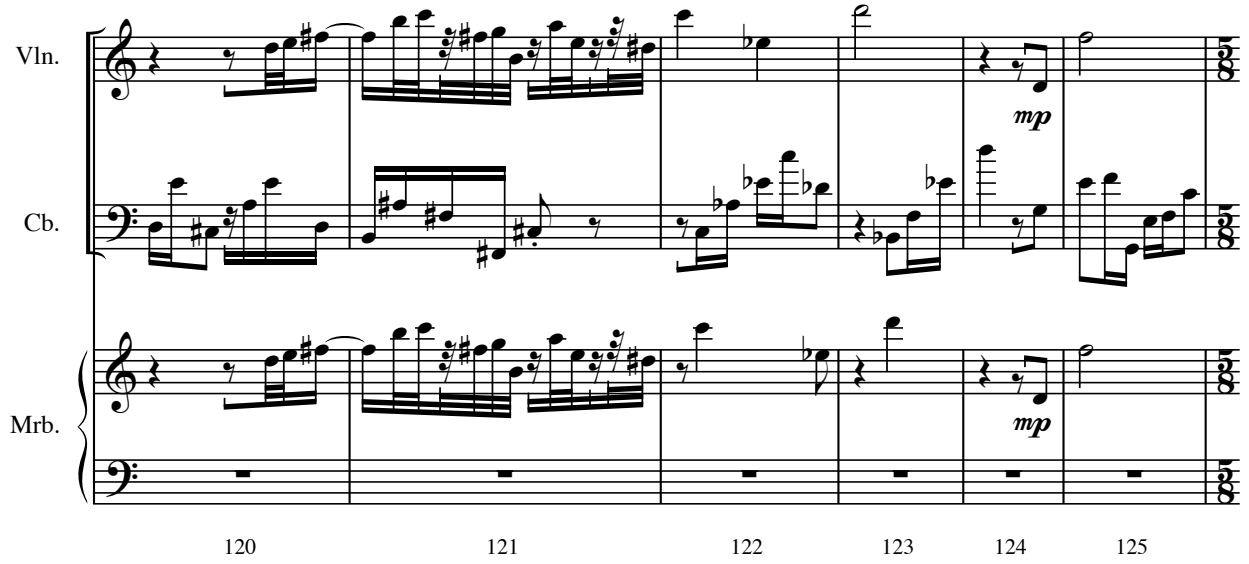

(4 + 4 + 4 + 3)
(4 + 4 + 4 + 5)
Vln.
Mrb.
89
90
91
92
93
94
95
96

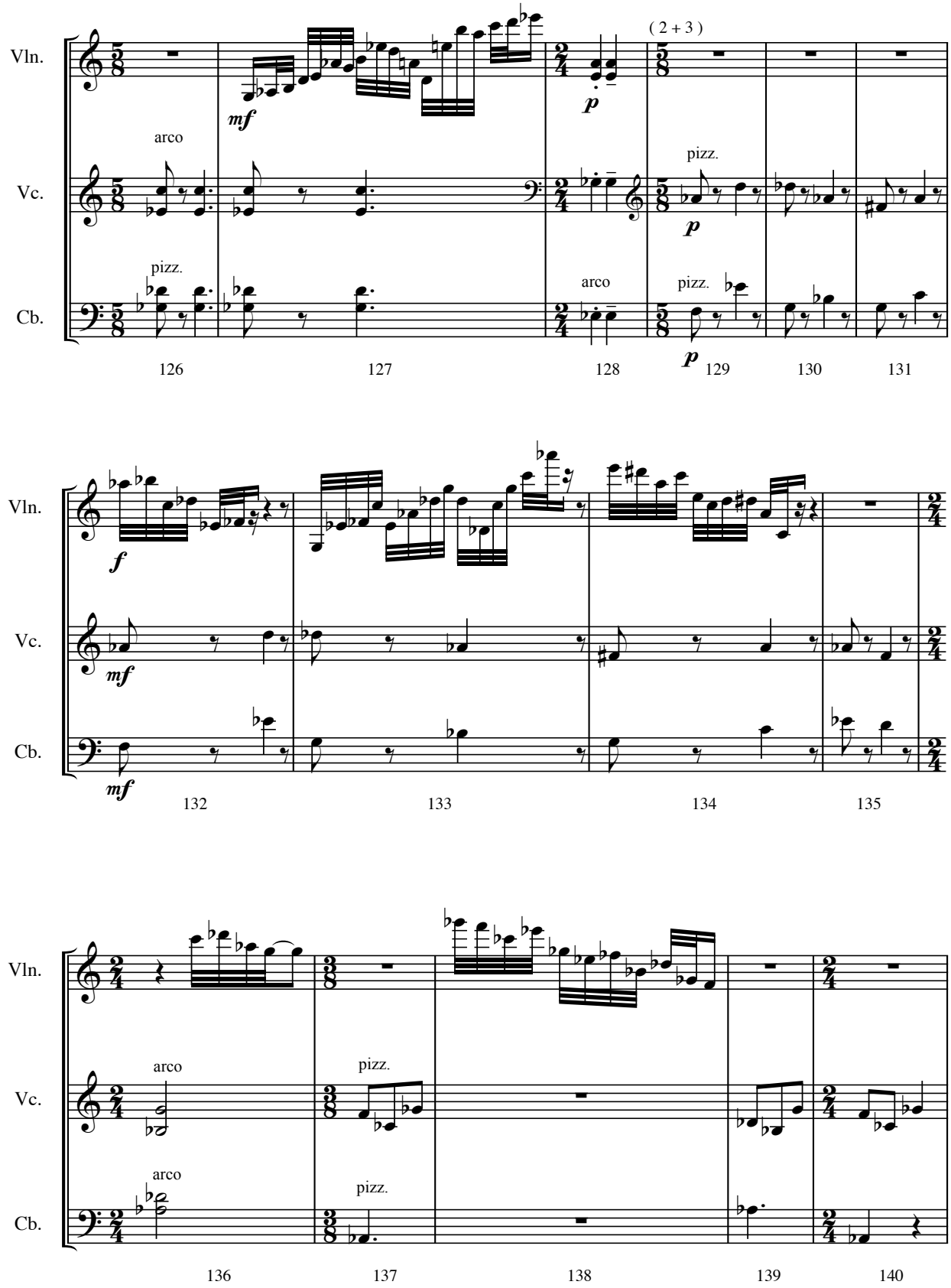

(4 + 3)
Vln.
Vc.
Mrb.
pizz.
mf
97
98
99
100
101
Vln.
Vc.
Cb.
Mrb.
pizz.
f
102
103
104
105
106

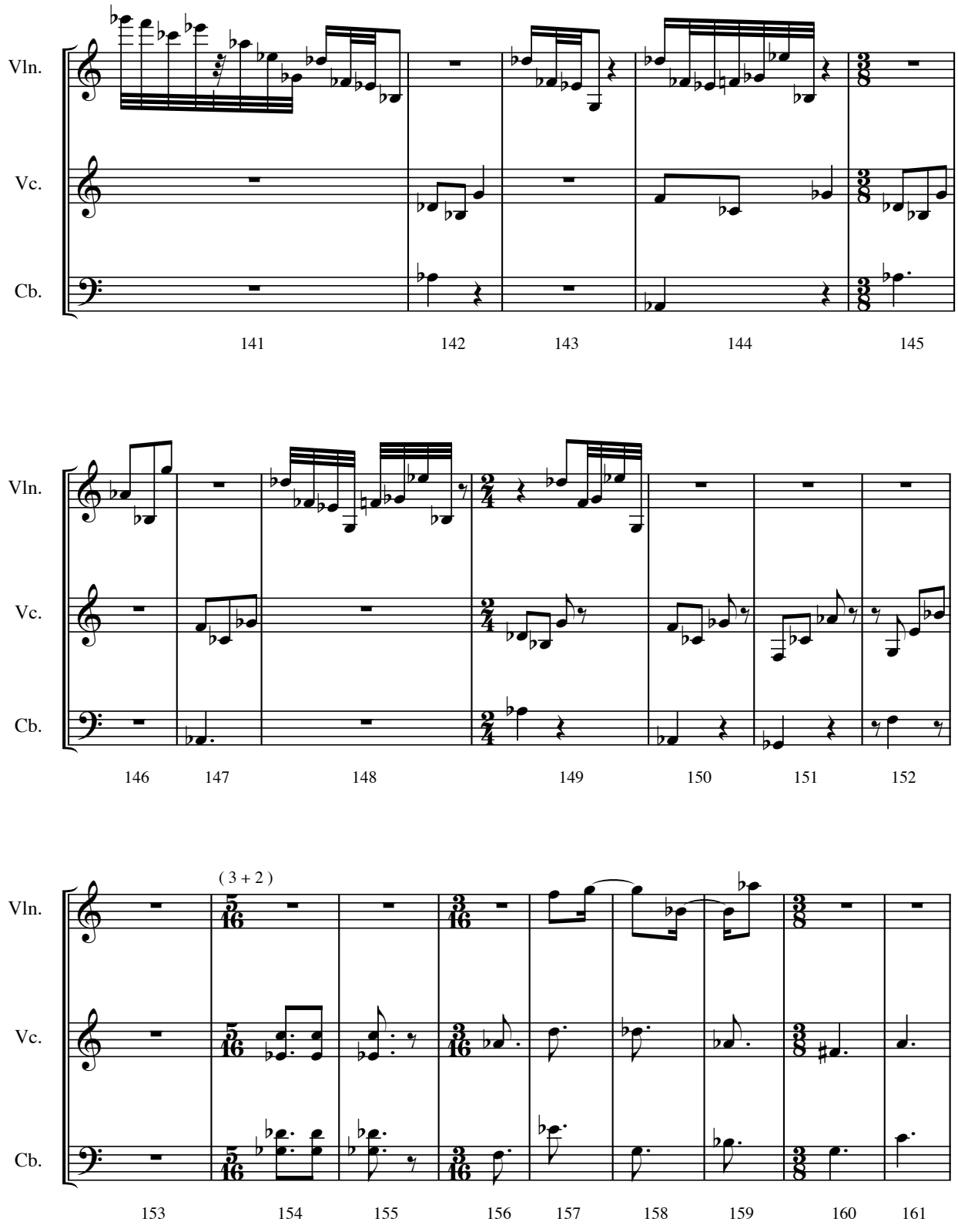

Vln.
Cb.
Mrb.
f
107
108
109
110

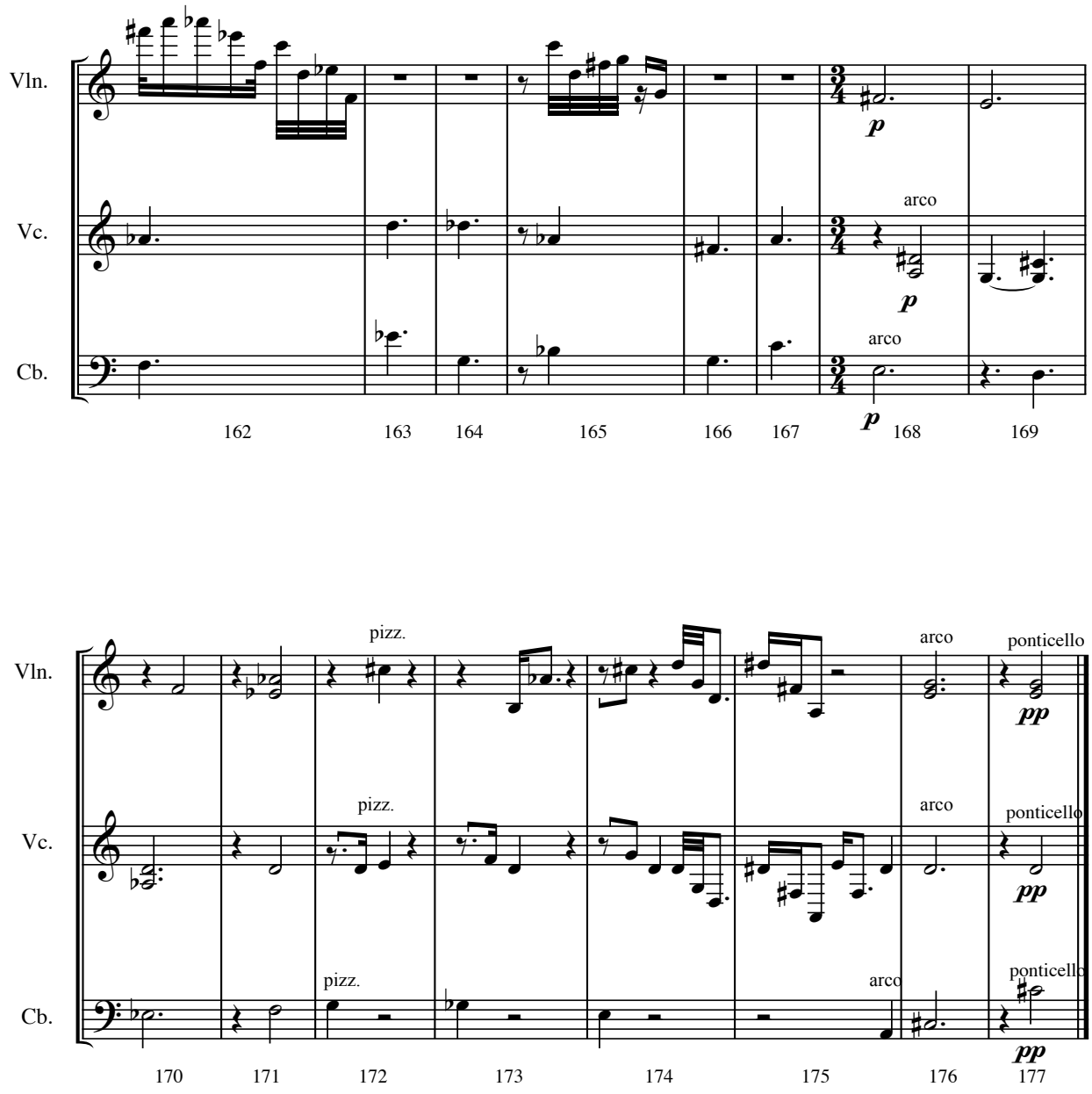

Vln.
Cb.
Mrb.
111
112
113
114
115


Vln.
Cb.
Mrb.
116
117
118
119

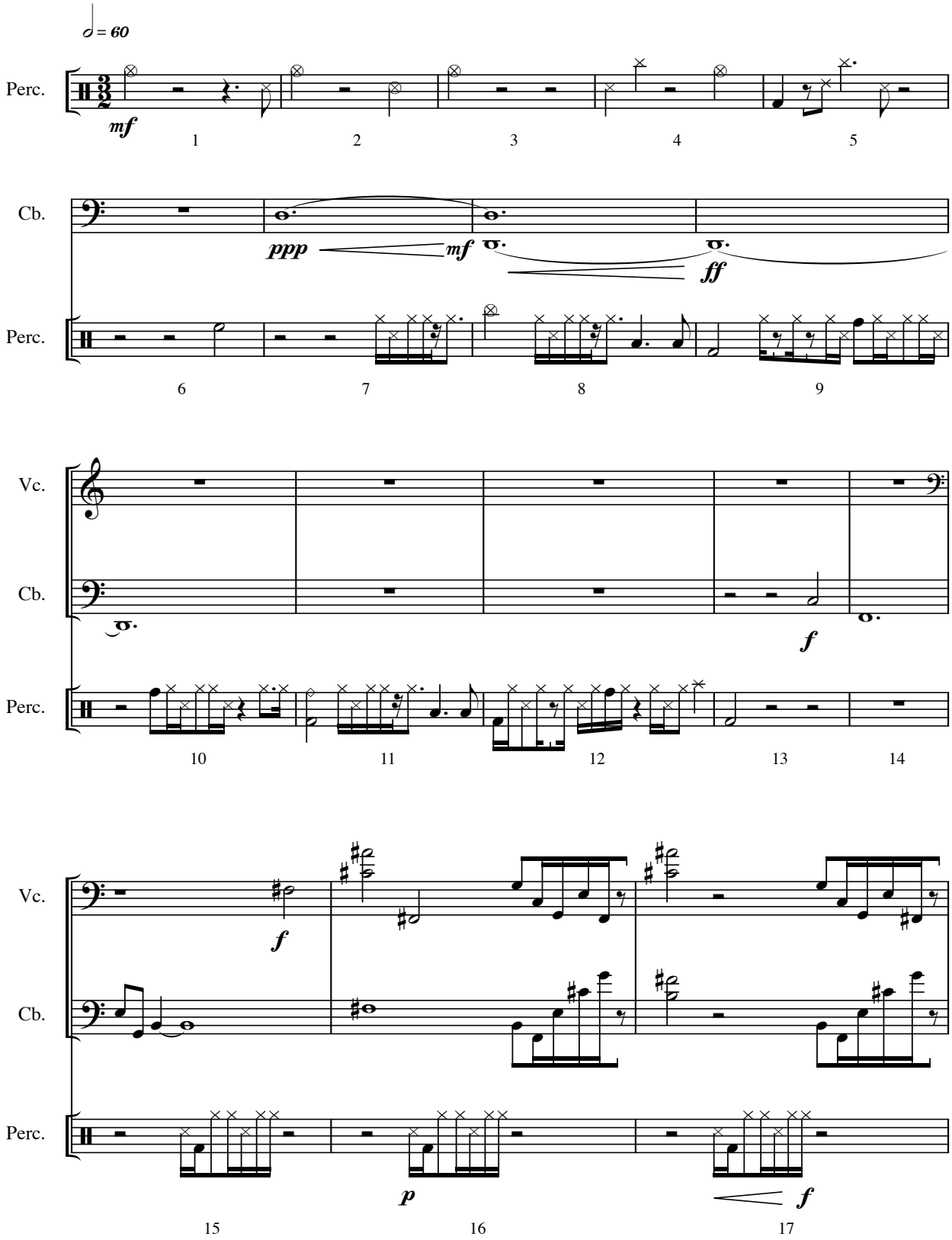

Vln.
Cb.
Mrb.
mp
mp
120
121
122
123
124
125

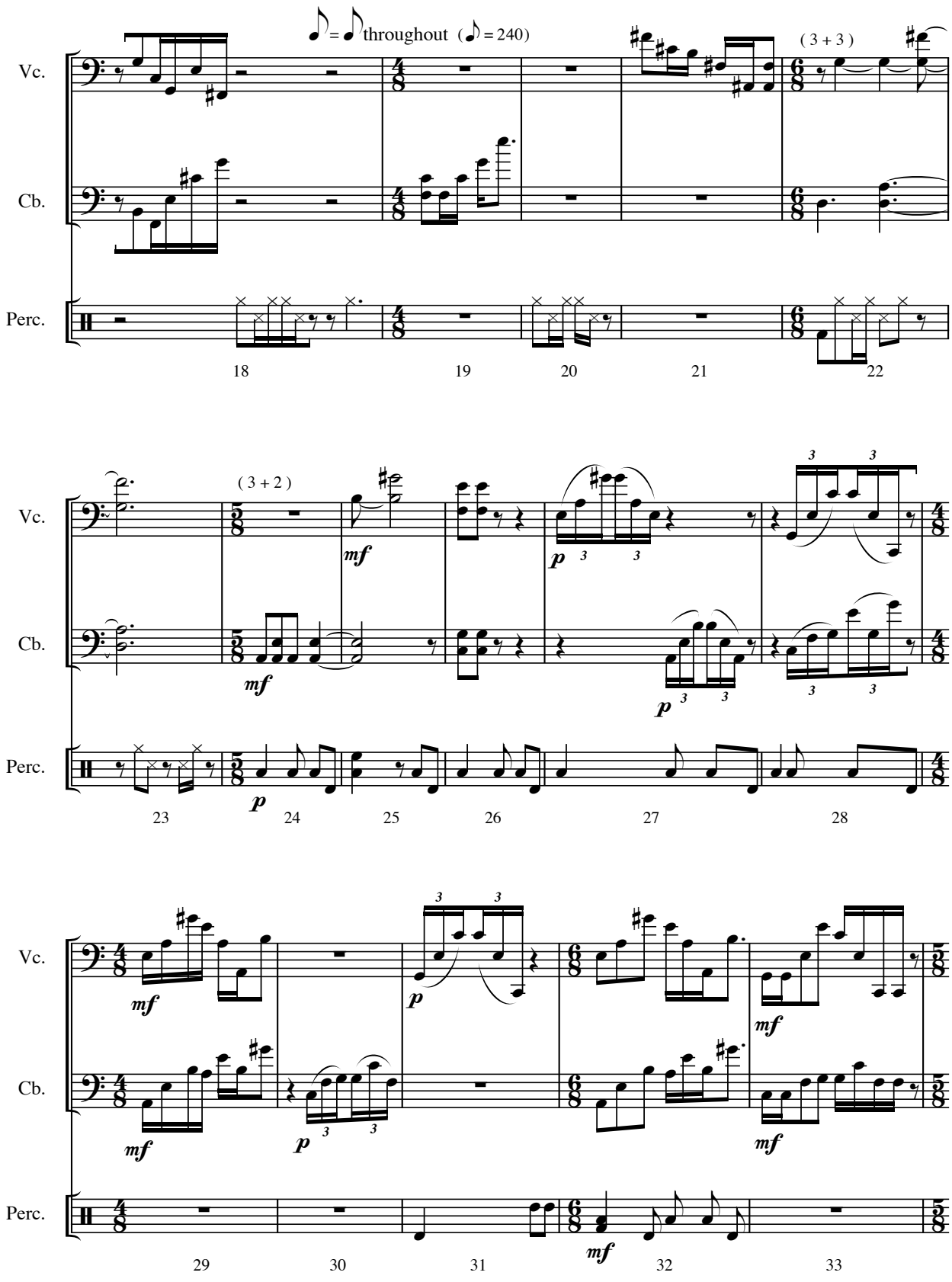

Vln.
Vc.
Cb.
(2 + 3)
arco
pizz.
mf
p
f
126
127
128
129
130
131
132
133
134
135
136
137
138
139
140

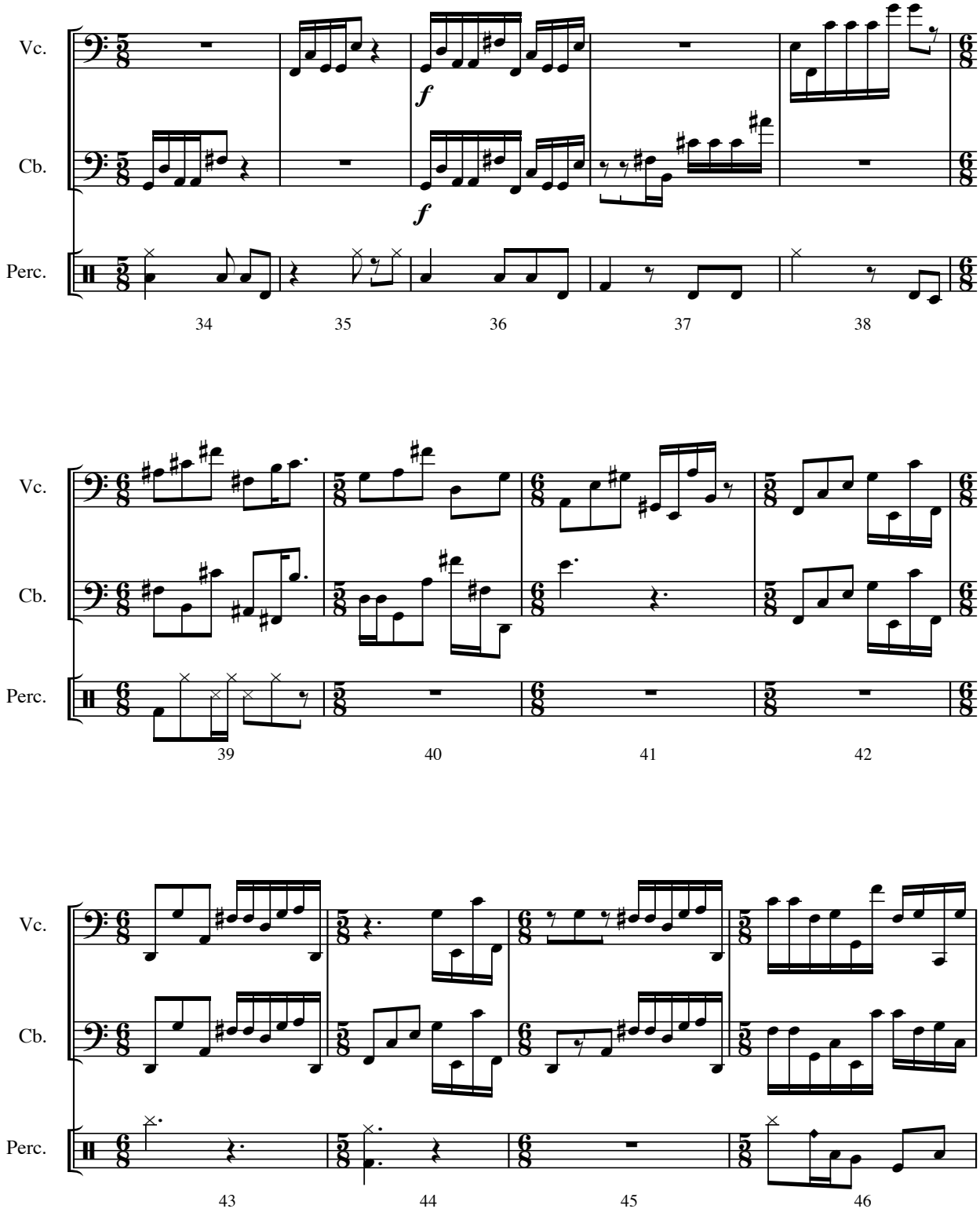

Vln.
Vc.
Cb.
141
142
143
144
145
Vln.
Vc.
Cb.
146
147
148
149
150
151
152
(3 + 2)
Vln.
Vc.
Cb.
153
154
155
156
157
158
159
160
161

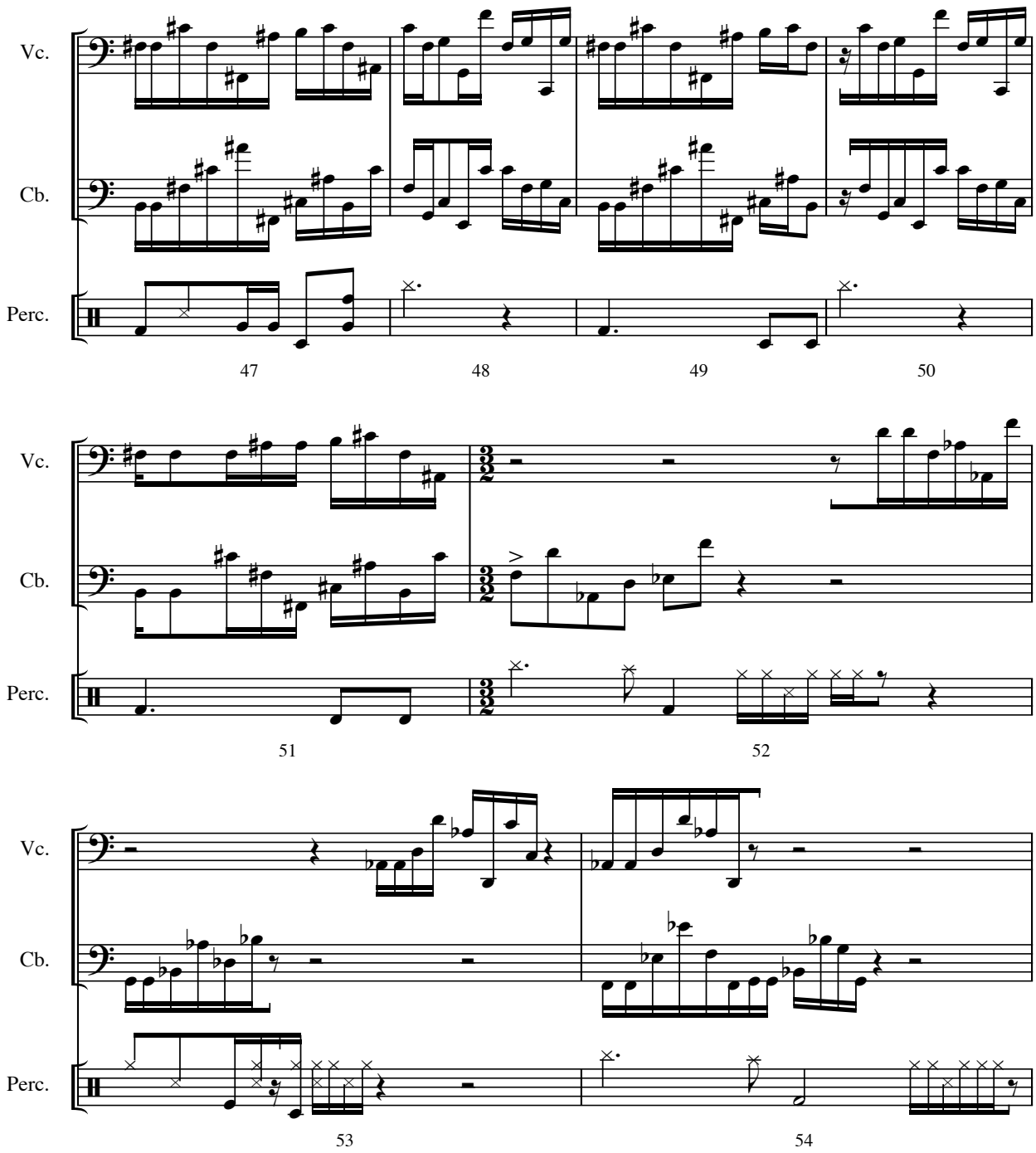

Vln.
Vc.
Cb.
arco
p
pizz.
ponticello
pp
162
163
164
165
166
167
168
169
170
171
172
173
174
175
176
177

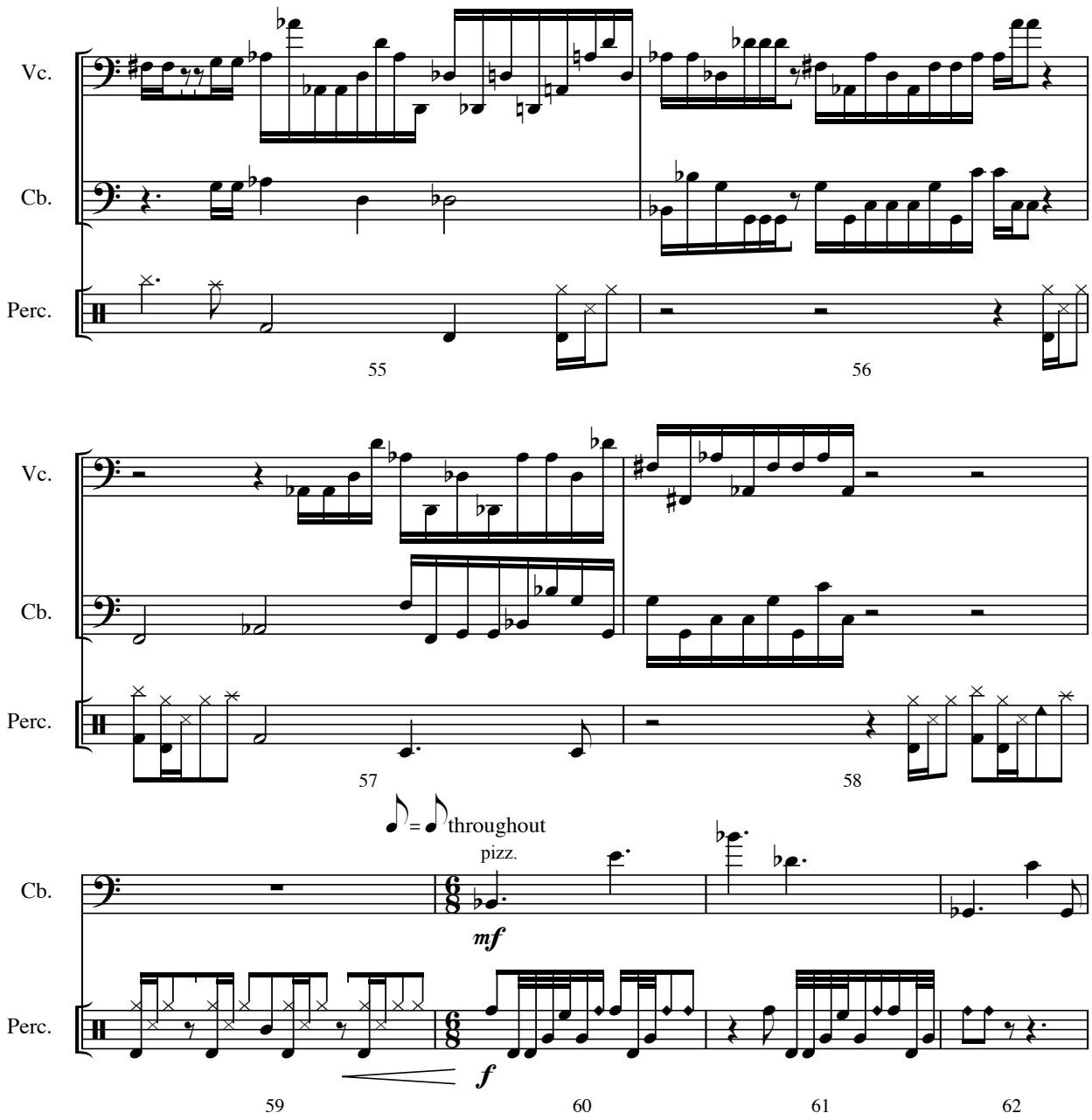
II. Y

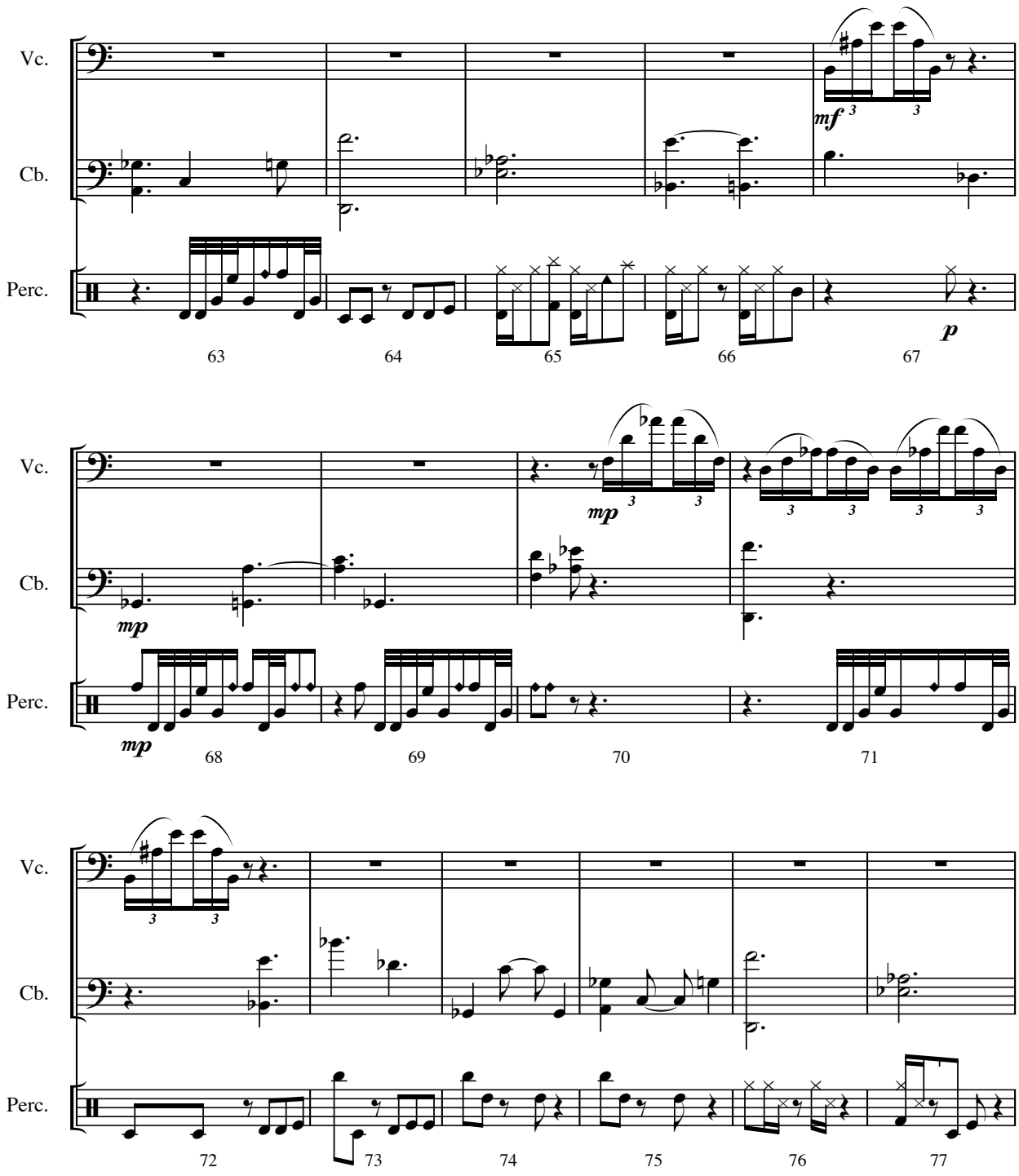

♩ = 60
Perc.
mf
1
2
3
4
5
Cb.
ppp
mf
ff
Perc.
6
7
8
9
Vc.
Cb.
f
Perc.
10
11
12
13
14
Vc.
f
Cb.
Perc.
p
f
15
16
17

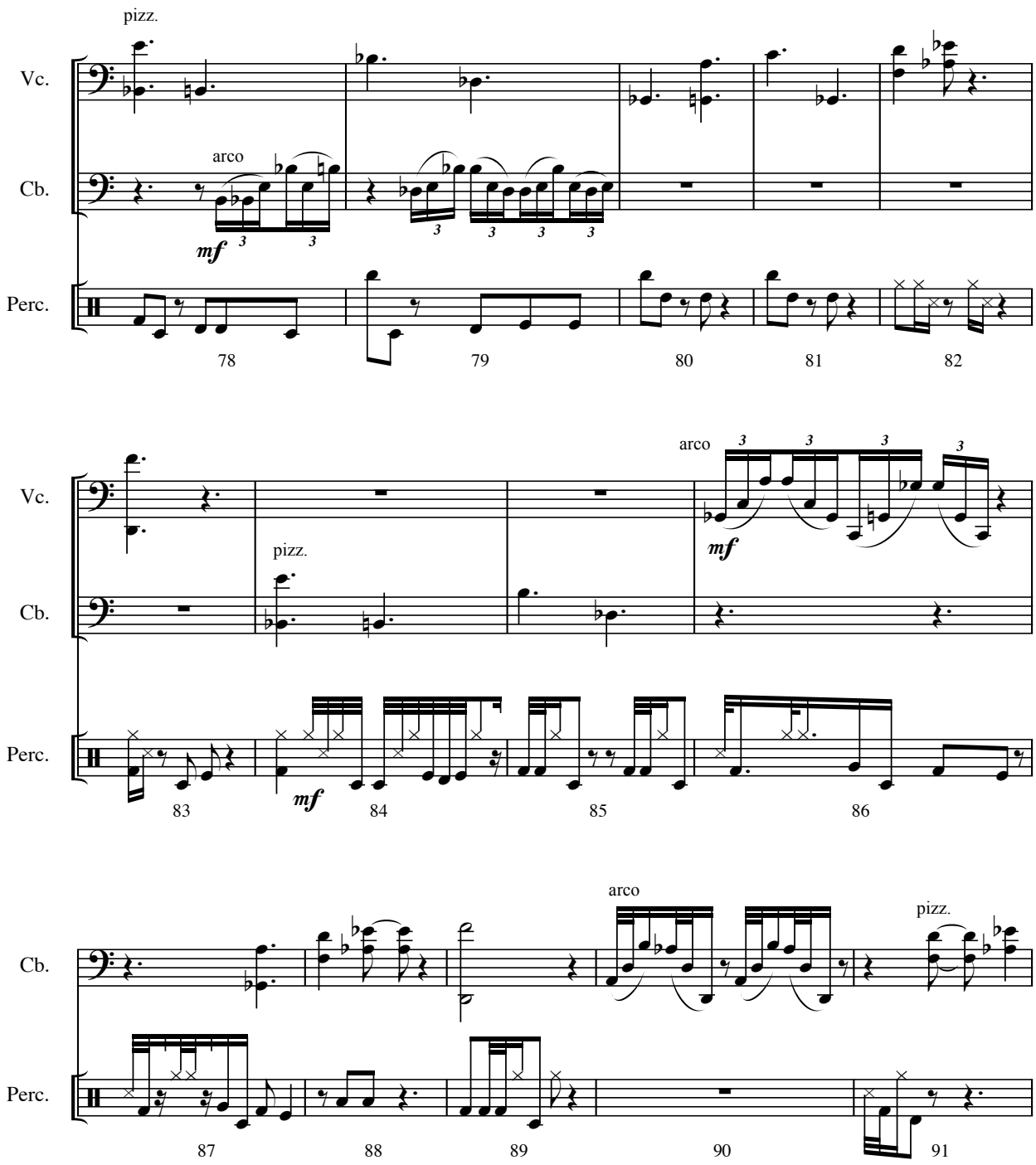

♪ = ♪ throughout (♪ = 240)
(3 + 3)
Vc.
Cb.
Perc.
18
19
20
21
22
(3 + 2)
mf
p
23
24
25
26
27
28
29
30
31
32
33

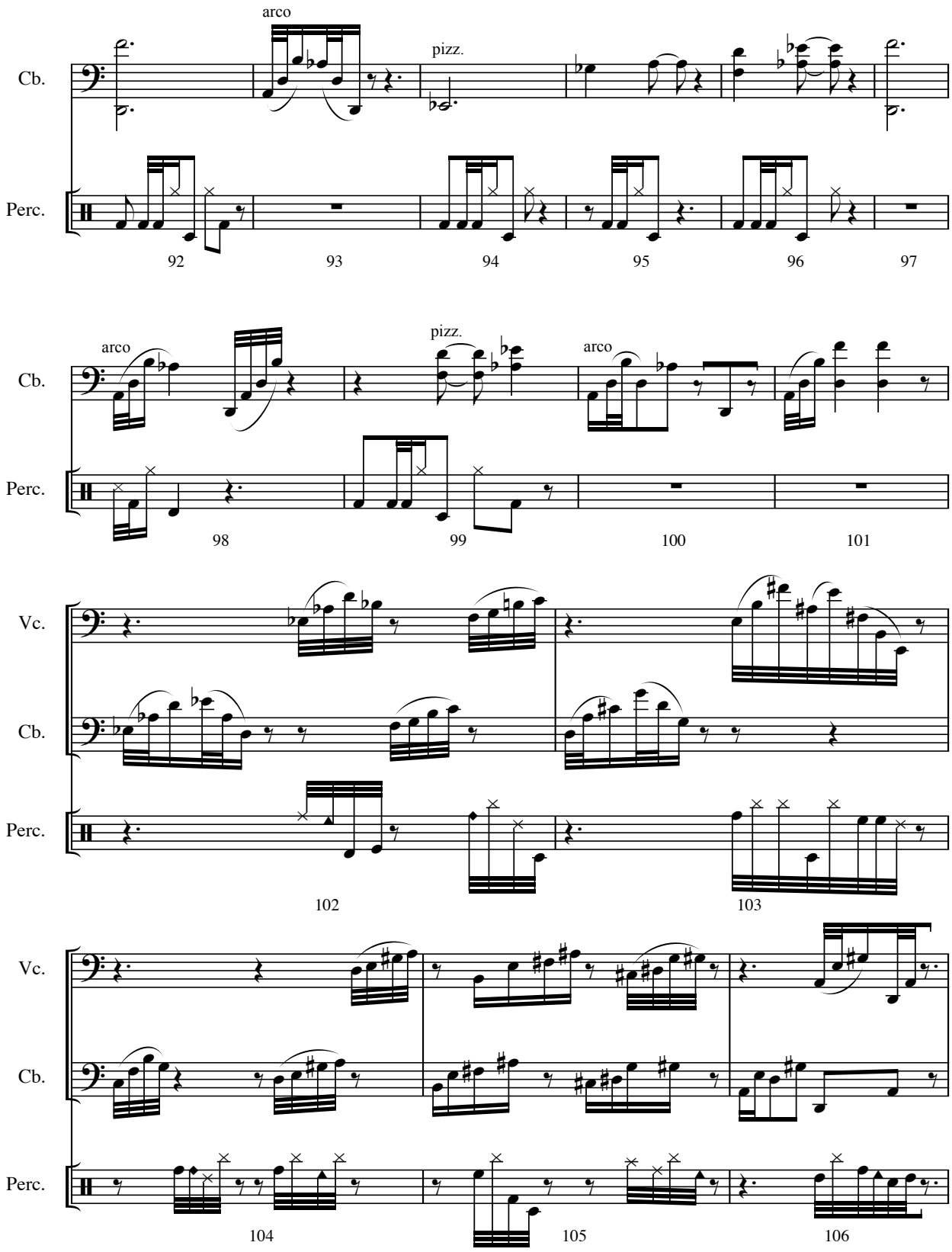

Vc.
Cb.
Perc.
f
f
34
35
36
37
38
39
40
41
42
43
44
45
46

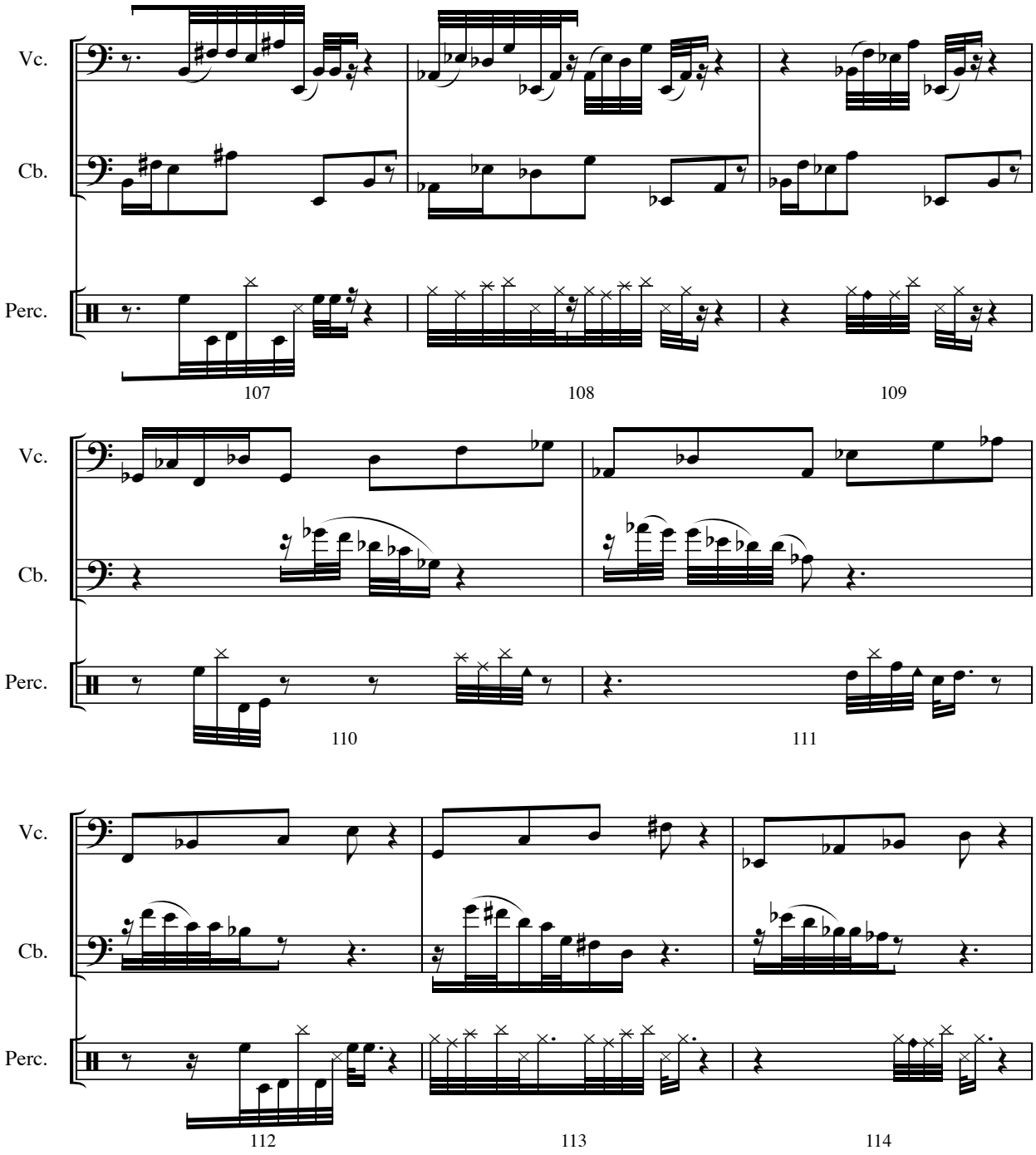

Vc.
Cb.
Perc.
47
48
49
50
Vc.
Cb.
Perc.
51
52
Vc.
Cb.
Perc.
53
54

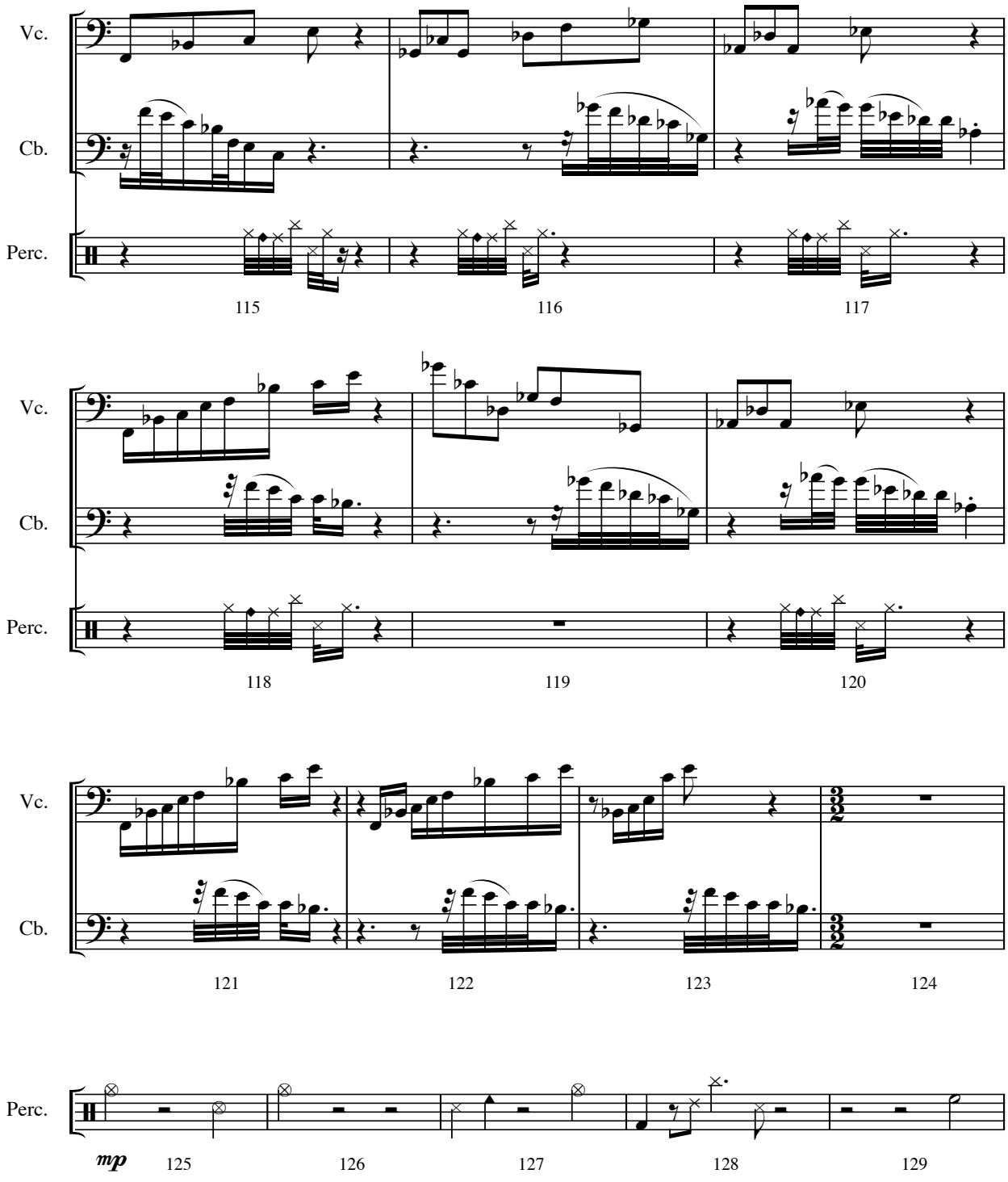

Vc.
Cb.
Perc.
55
56
Vc.
Cb.
Perc.
57
58
= throughout
pizz.
Cb.
mf
Perc.
f
59
60
61
62

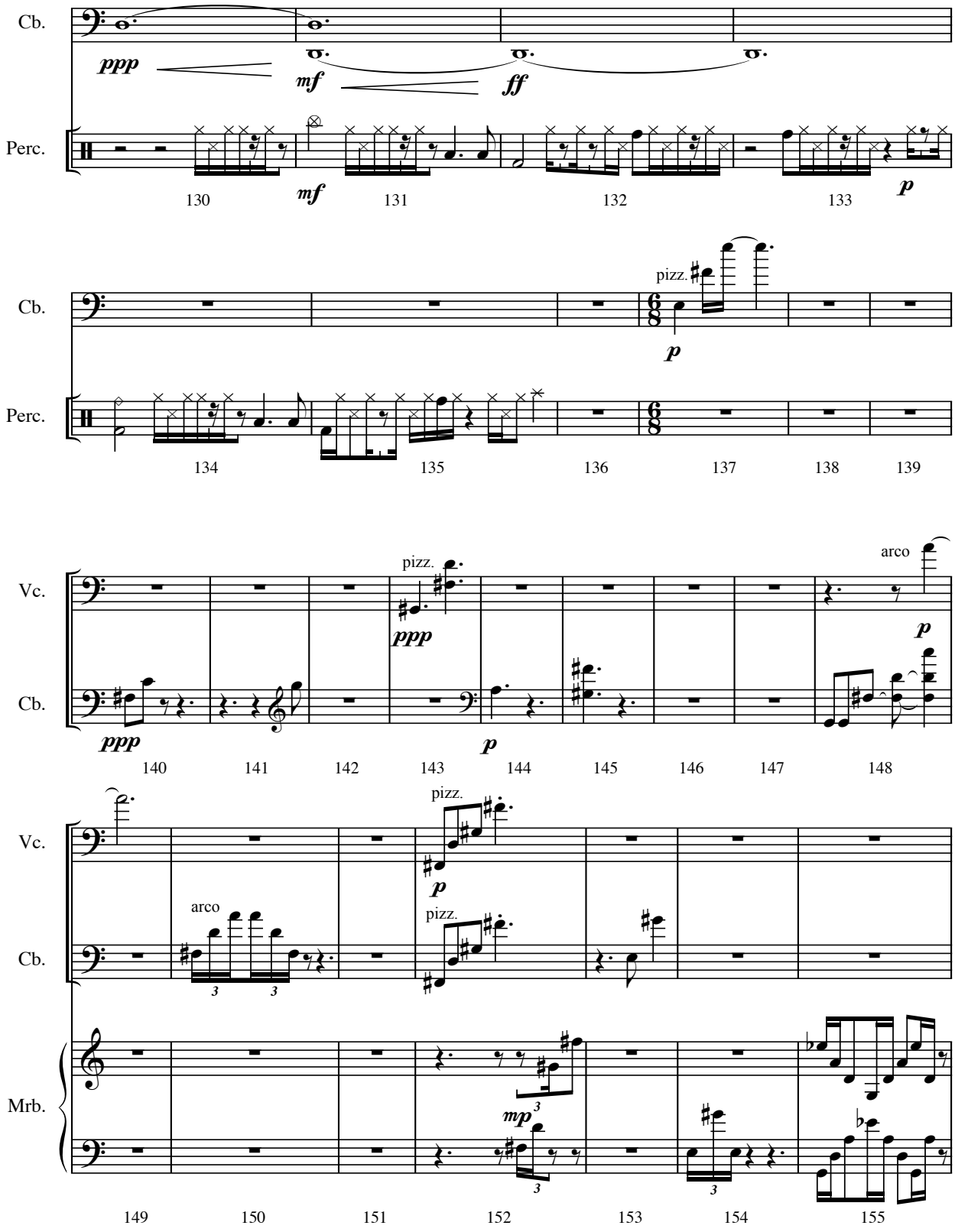

Vc.
Cb.
Perc.
mf
p
63
64
65
66
67
Vc.
Cb.
Perc.
mp
mp
mp
68
69
70
71
Vc.
Cb.
Perc.
72
73
74
75
76
77

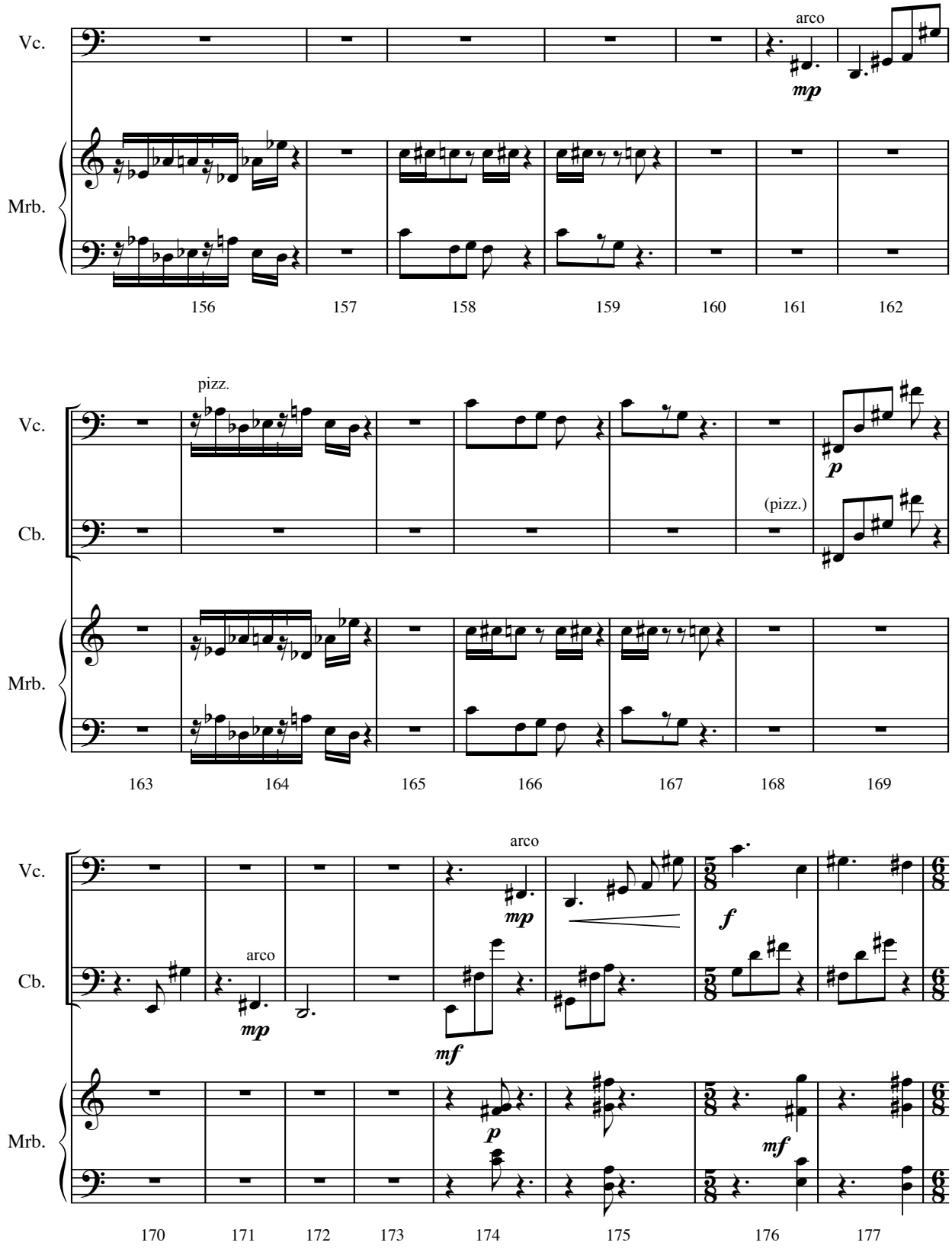

pizz.
Vc.
arco
Cb.
mf
Perc.
78
79
80
81
82
arco
Vc.
pizz.
Cb.
mf
Perc.
83
mf
84
85
86
arco
pizz.
Cb.
Perc.
87
88
89
90
91

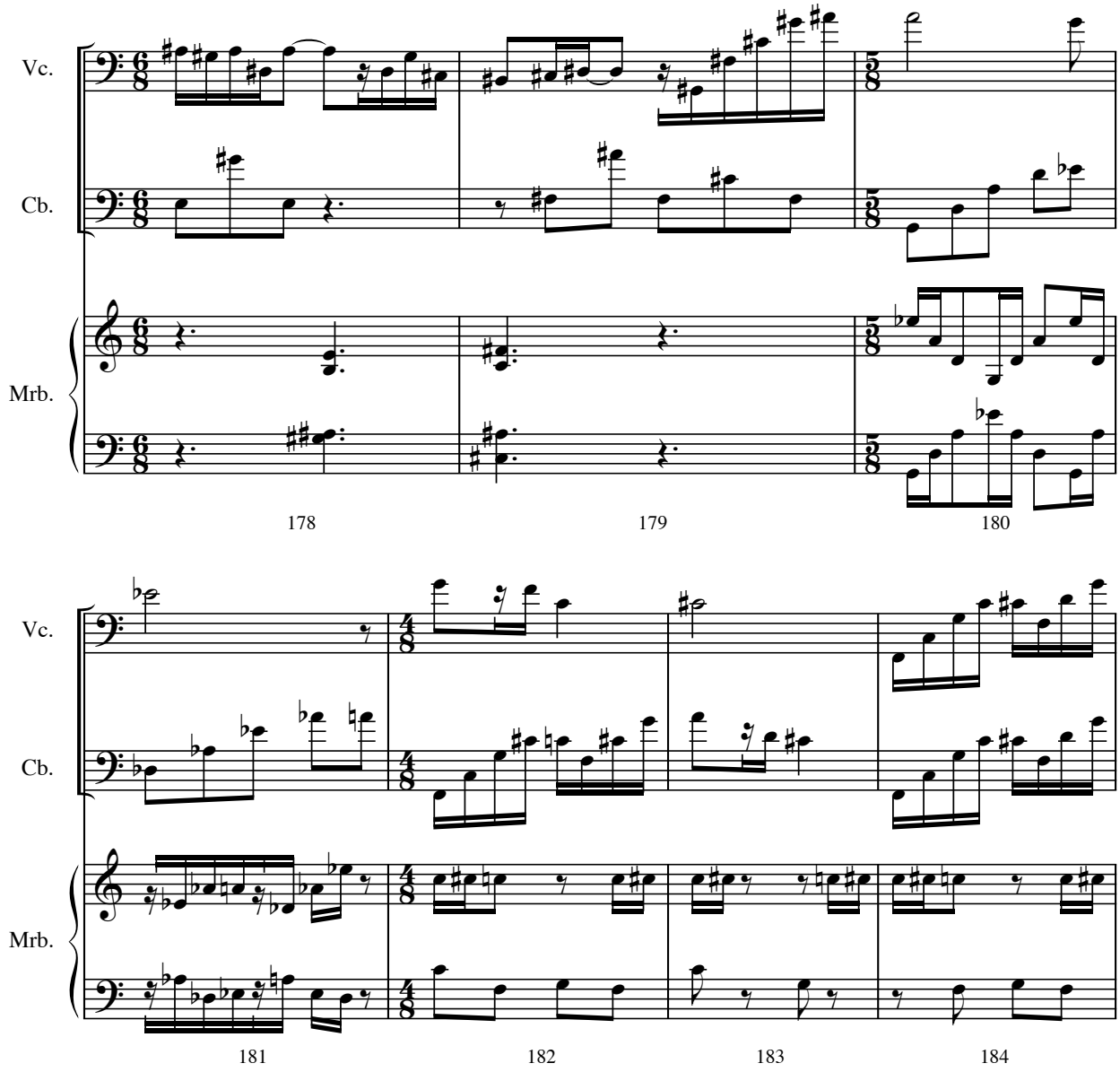

arco
pizz.
Cb.
Perc.
92
93
94
95
96
97
arco
pizz.
arco
Cb.
Perc.
98
99
100
101
Vc.
Cb.
Perc.
102
103
Vc.
Cb.
Perc.
104
105
106

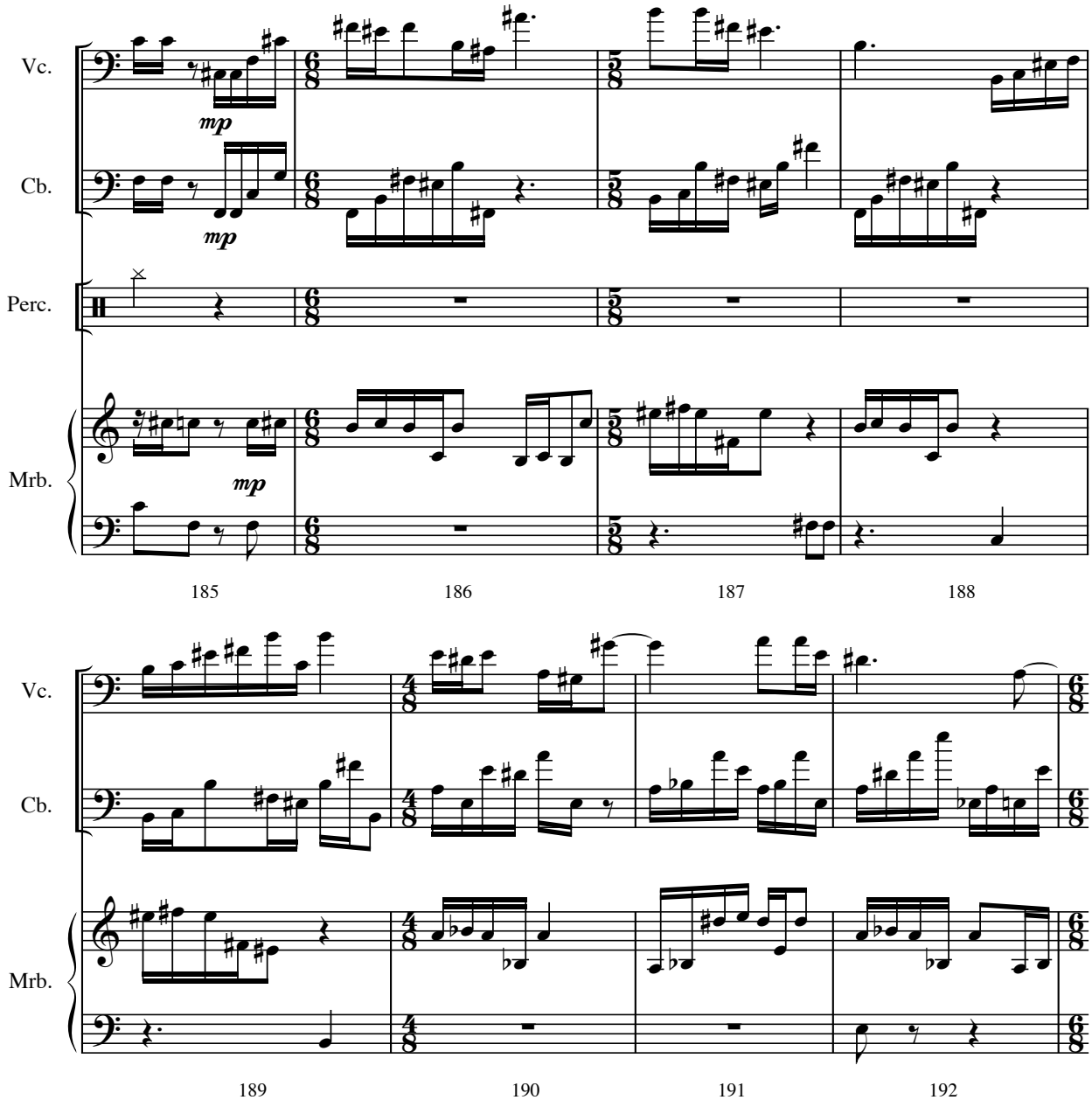

Vc.
Cb.
Perc.
107
108
109
Vc.
Cb.
Perc.
110
111
Vc.
Cb.
Perc.
112
113
114

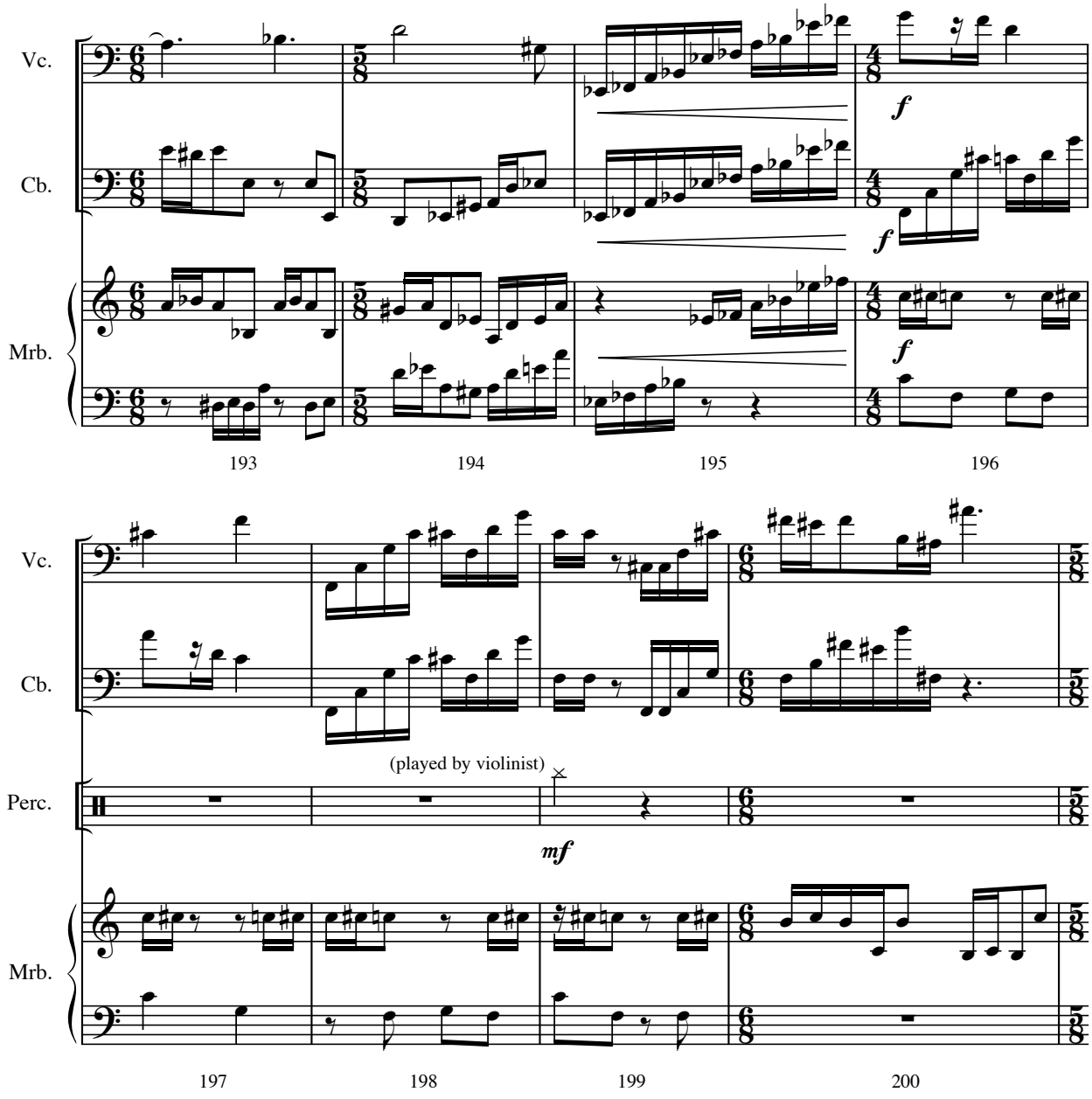

Vc.
Cb.
Perc.
115
116
117
Vc.
Cb.
Perc.
118
119
120
Vc.
Cb.
121
122
123
124
Perc.
mp
125
126
127
128
129

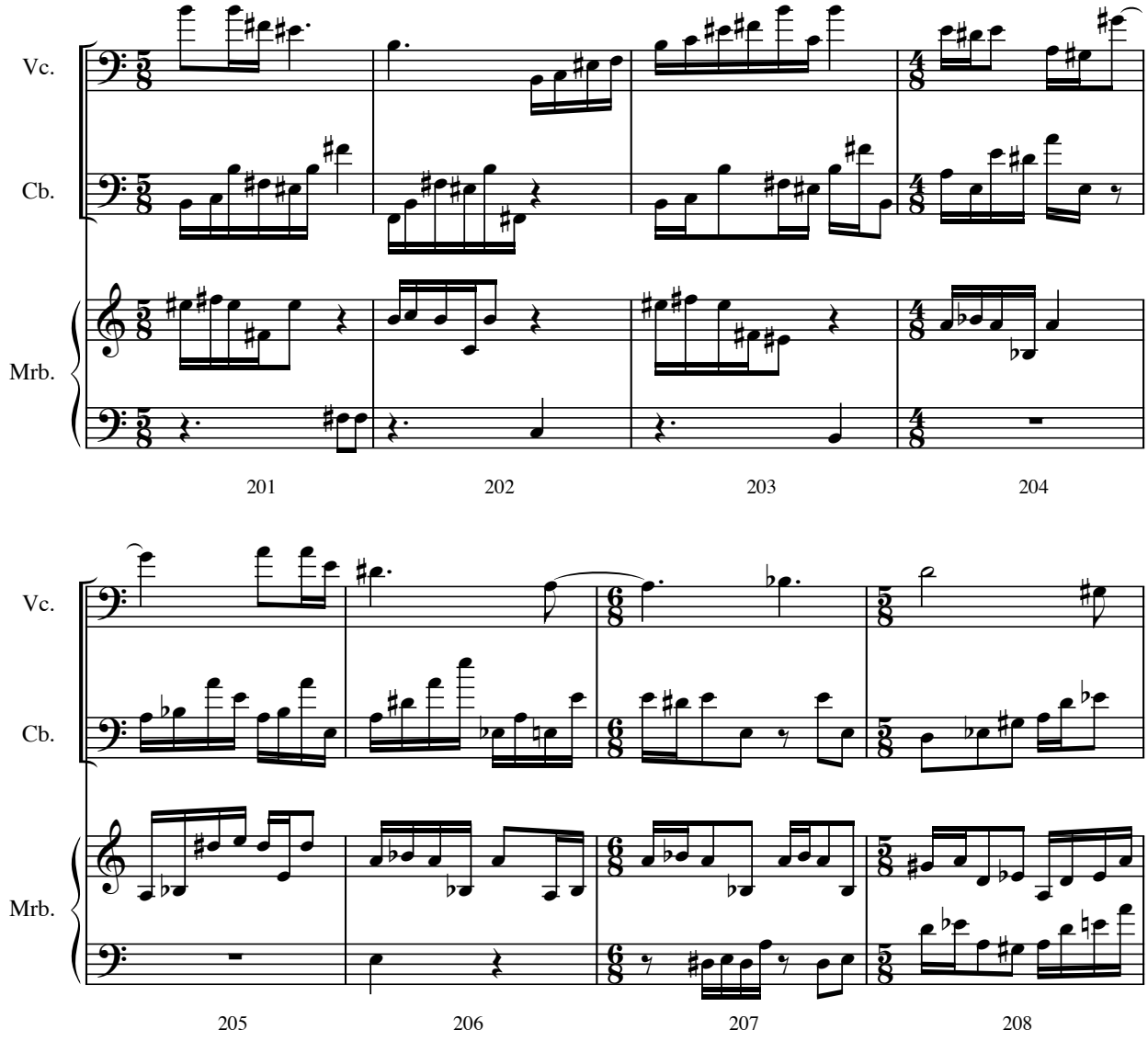

Cb.
Perc.
ppp
mf
ff
mf
p
130
131
132
133
pizz.
p
134
135
136
137
138
139
Vc.
Cb.
pizz.
ppp
arco
p
ppp
p
140
141
142
143
144
145
146
147
148
Vc.
Cb.
Mrb.
pizz.
p
arco
pizz.
mp
149
150
151
152
153
154
155

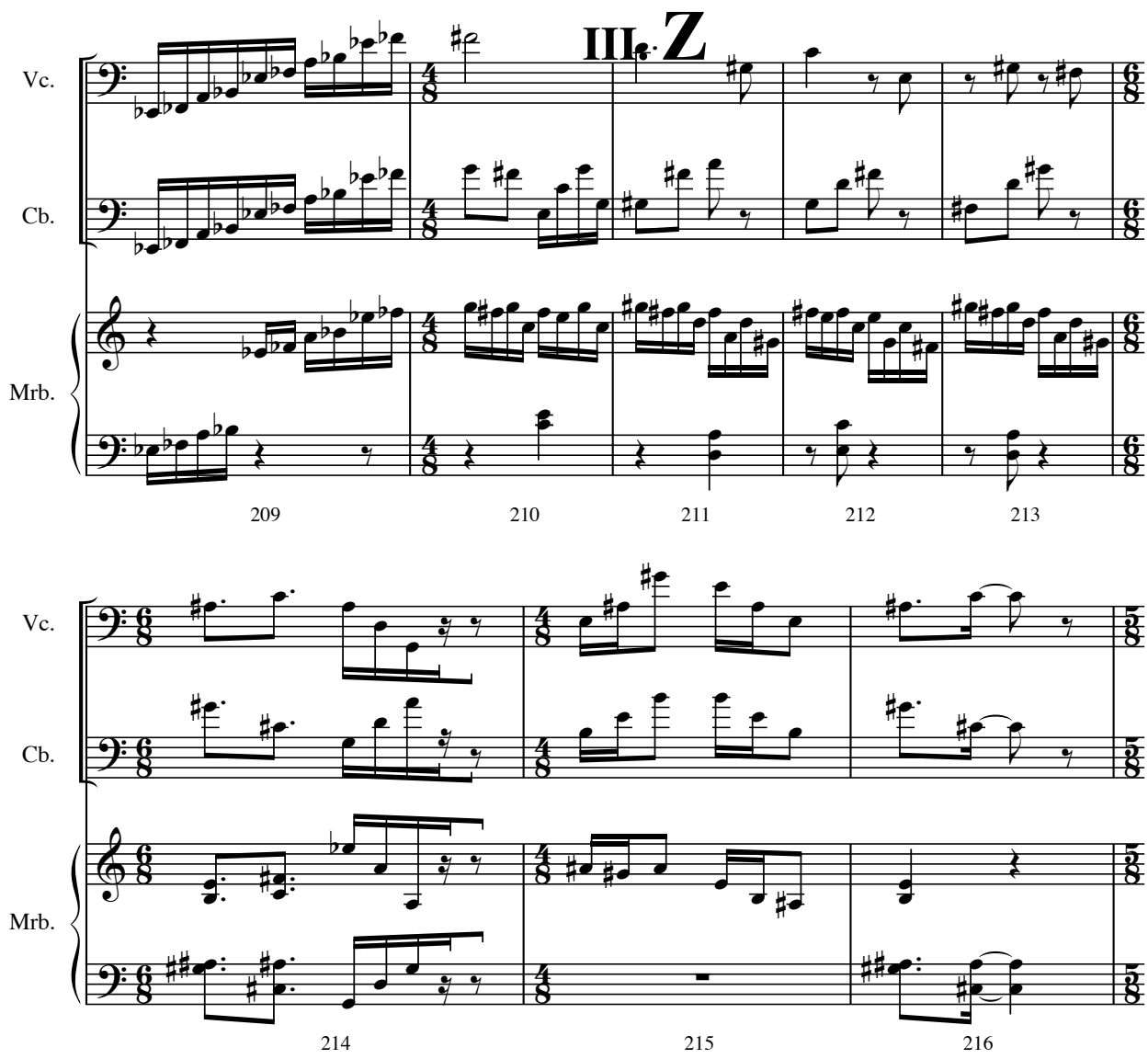

Vc.
Mrb.
arco
mp
156
157
158
159
160
161
162
pizz.
Vc.
Cb.
Mrb.
p
(pizz.)
163
164
165
166
167
168
169
arco
Vc.
Cb.
Mrb.
mp
arco
mp
mf
p
f
mf
170
171
172
173
174
175
176
177

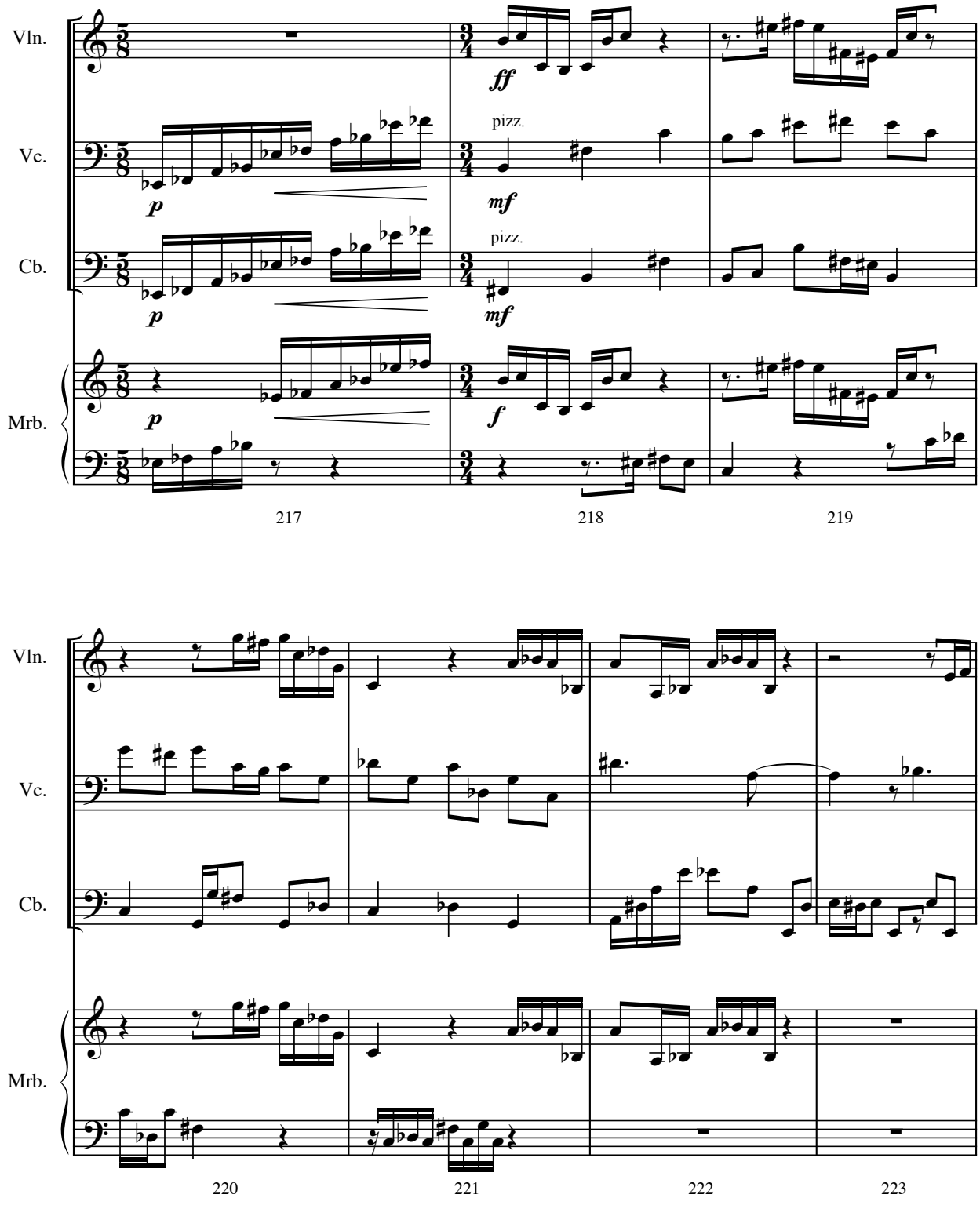

Vc.
Cb.
Mrb.
178
179
180
Vc.
Cb.
Mrb.
181
182
183
184

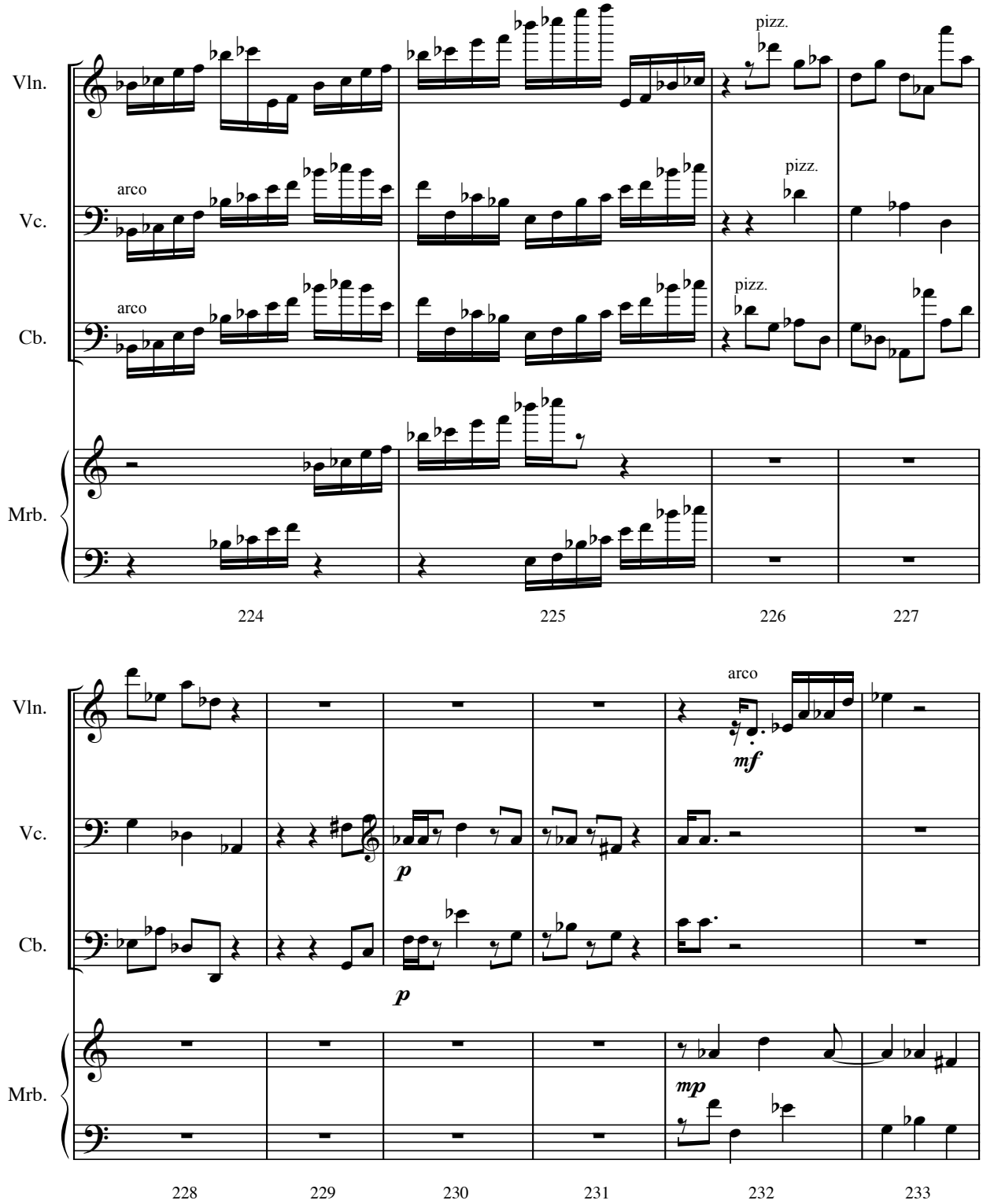

Vc.
Cb.
Perc.
Mrb.
mp
mp
mp
185
186
187
188
Vc.
Cb.
Mrb.
189
190
191
192

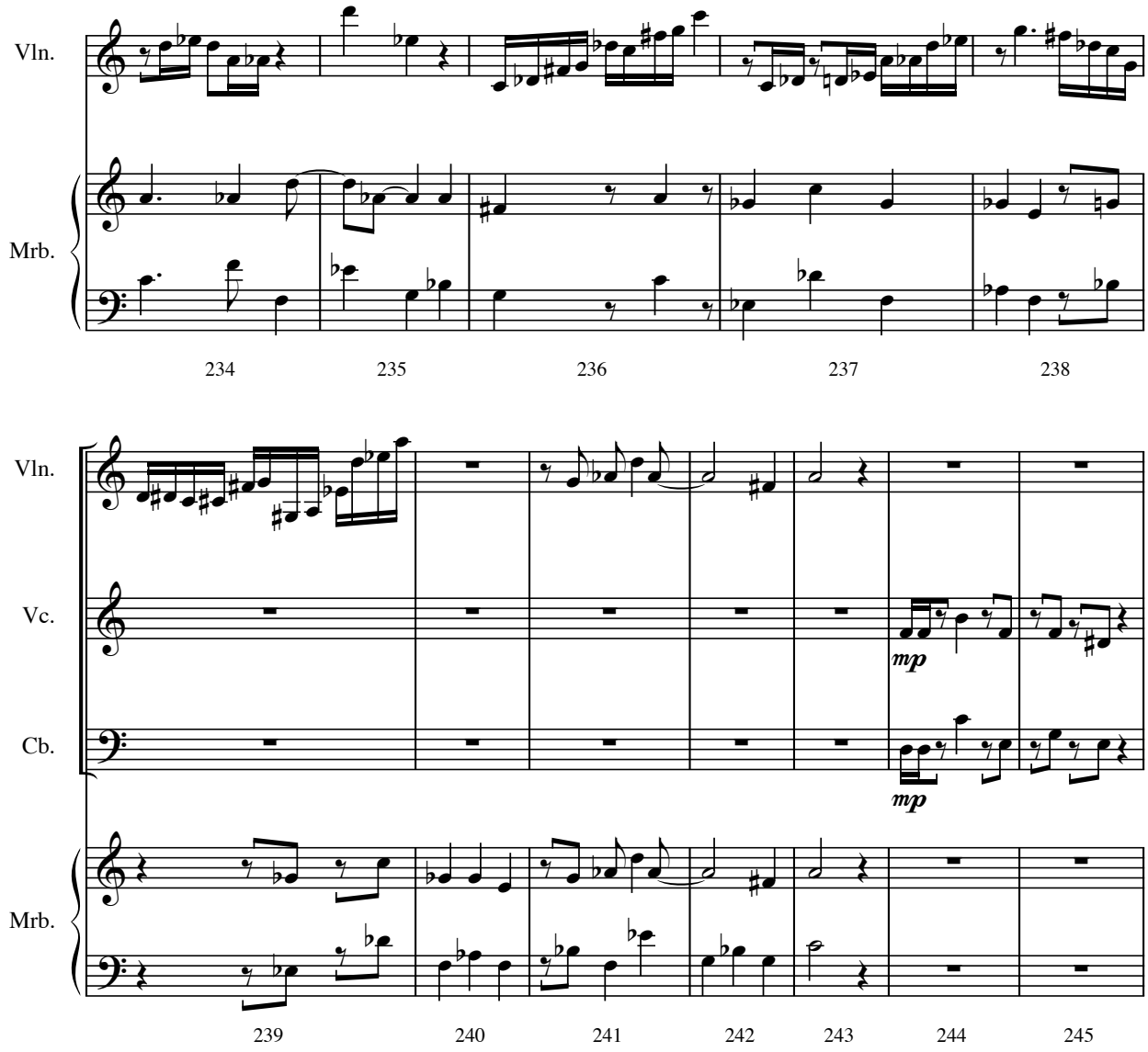

Vc.
Cb.
Mrb.
f
f
f
193
194
195
196
Vc.
Cb.
(played by violinist)
Perc.
mf
Mrb.
197
198
199
200

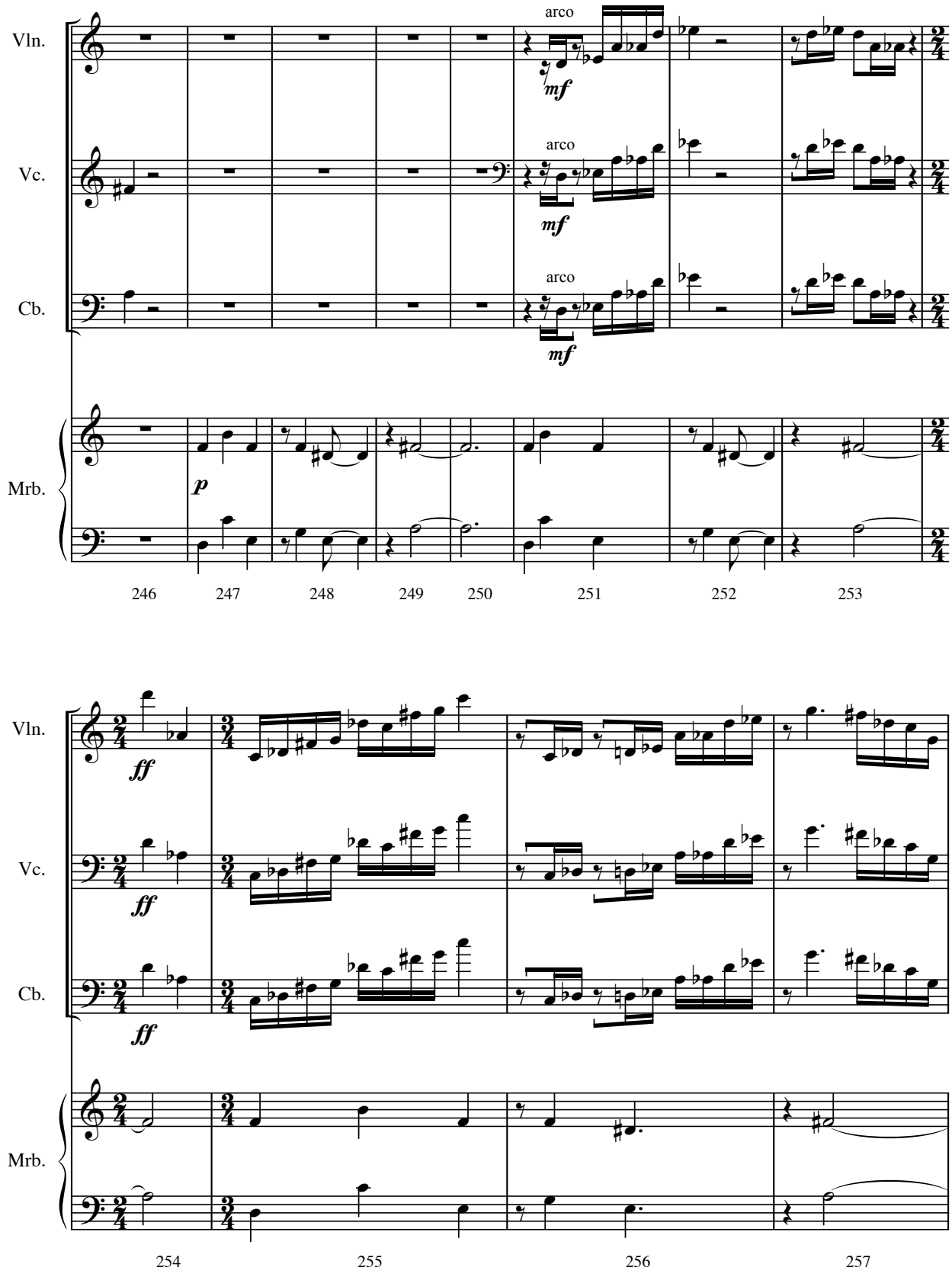

Vc.
Cb.
Mrb.
201
202
203
204
Vc.
Cb.
Mrb.
205
206
207
208

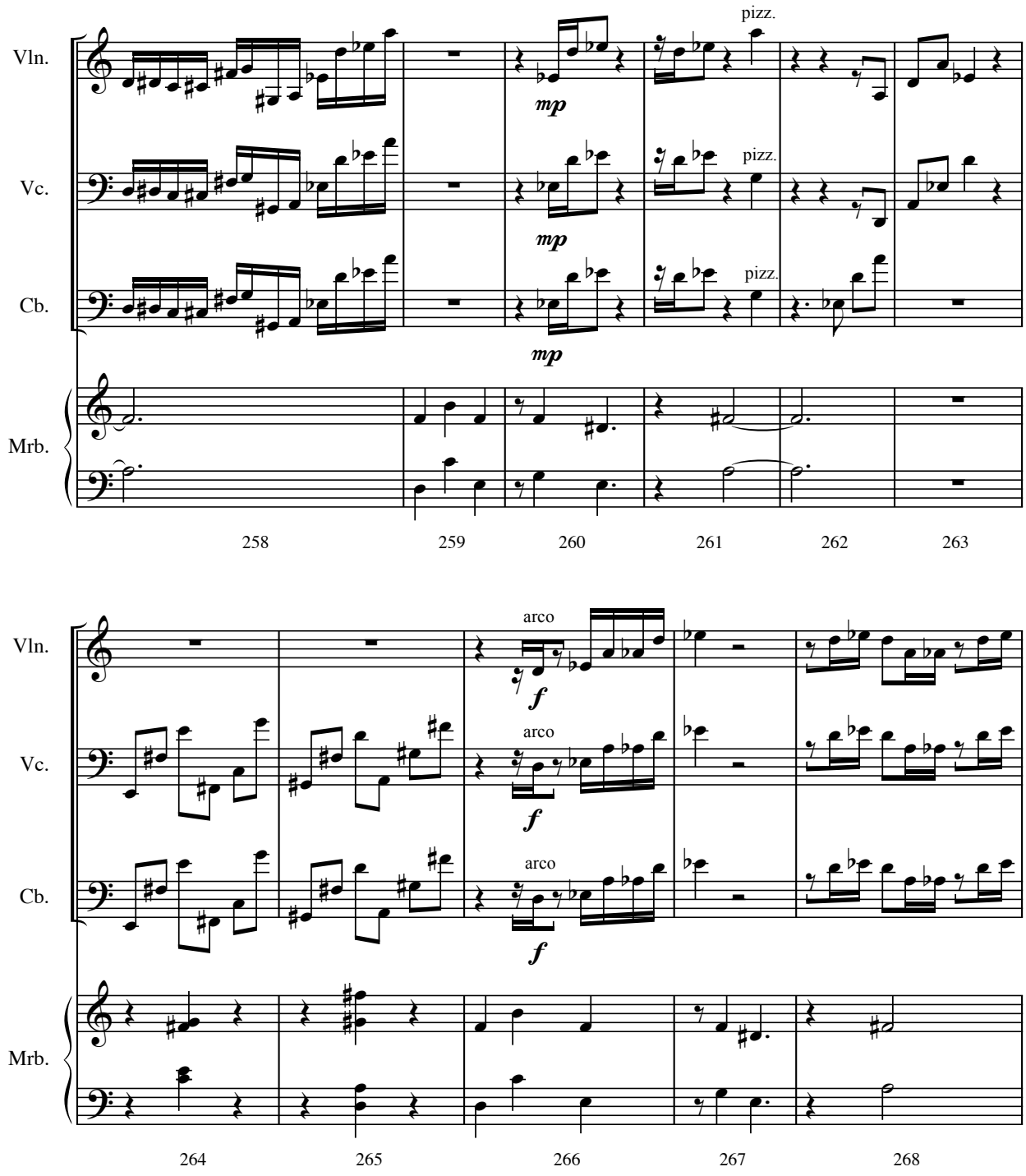

III. Z
Vc.
Cb.
Mrb.
209
210
211
212
213
Vc.
Cb.
Mrb.
214
215
216

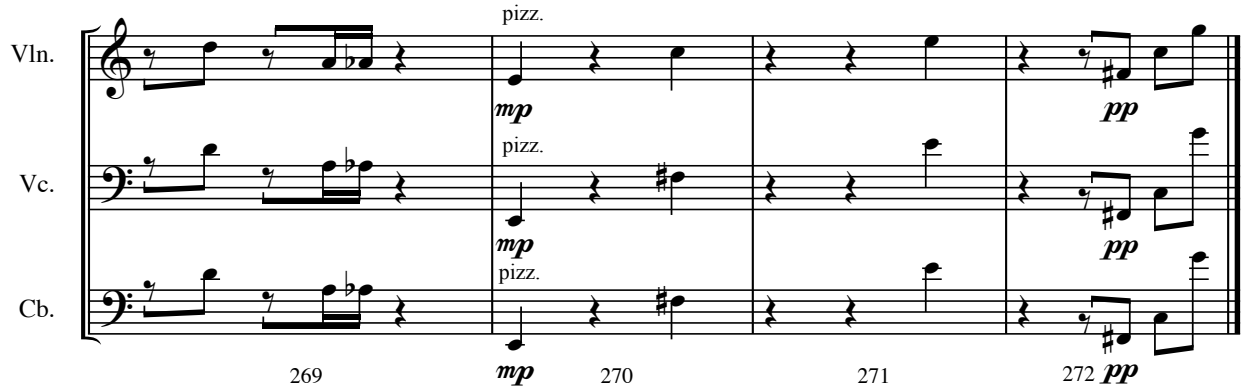

Vln.
Vc.
Cb.
Mrb.
pizz.
pizz.
217
218
219
220
221
222
223


Vln.
Vc.
Cb.
Mrb.
arco
pizz.
224
225
226
227
mf
p
mp
228
229
230
231
232
233

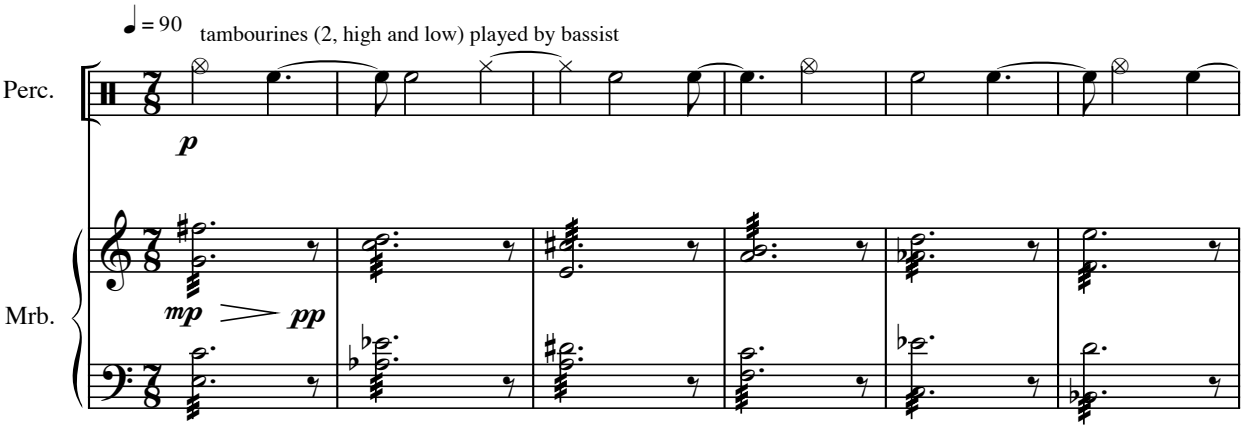

Vln.
Mrb.
234
235
236
237
238
Vln.
Vc.
Cb.
mp
mp
Mrb.
239
240
241
242
243
244
245

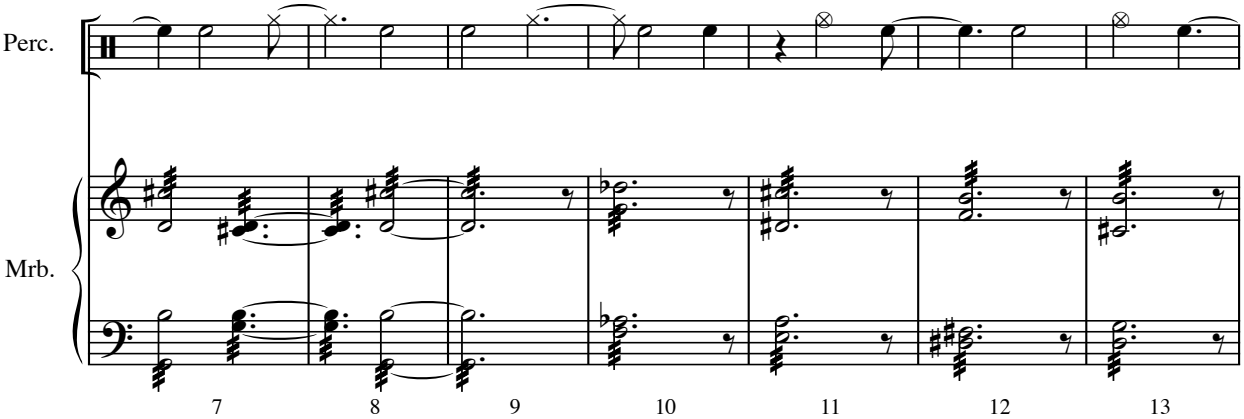

Vln.
Vc.
Cb.
Mrb.
arco
arco
arco
mf
mf
mf
p
246
247
248
249
250
251
252
253
ff
ff
ff
254
255
256
257

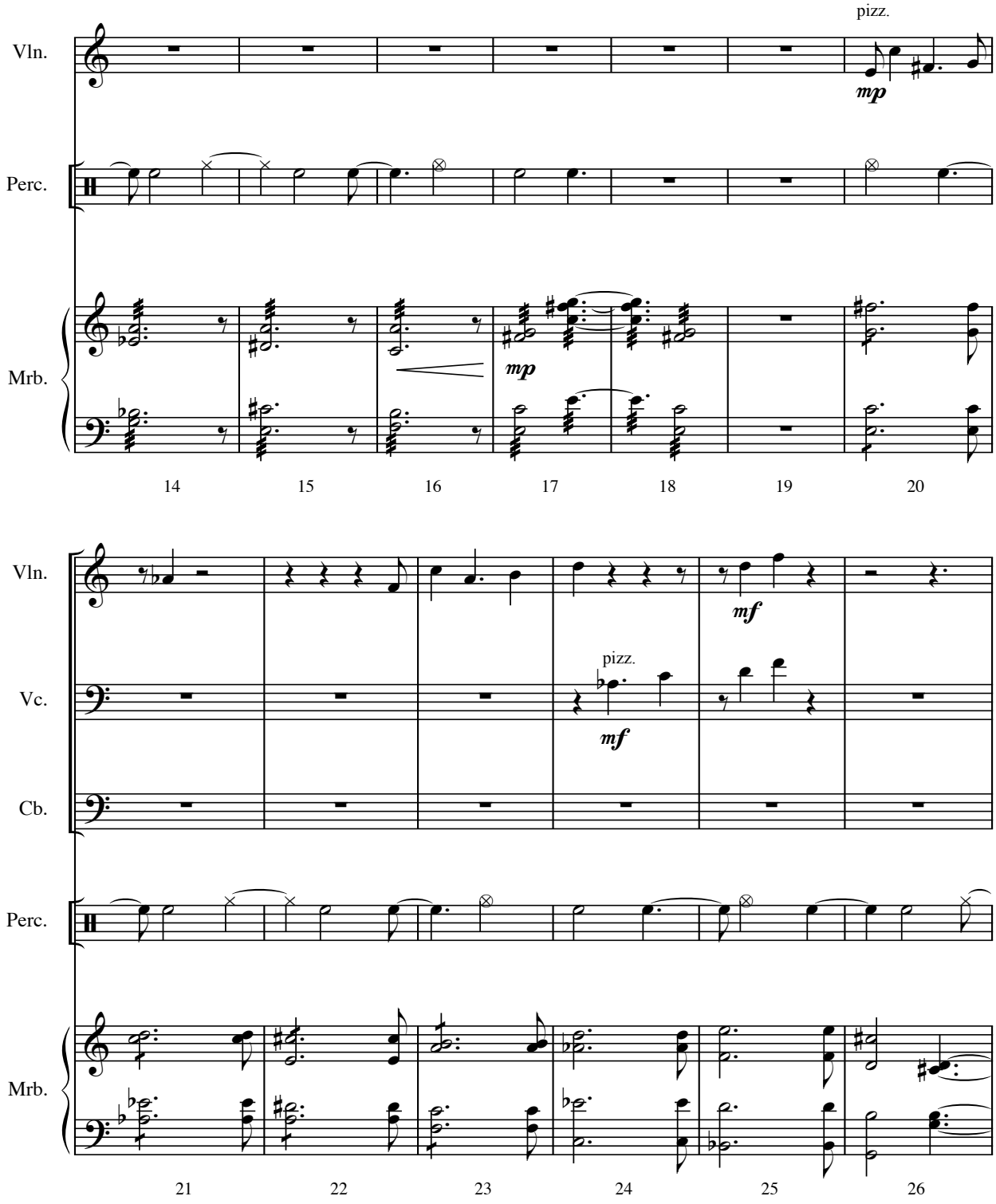

Vln.
Vc.
Cb.
Mrb.
pizz.
mp
258
259
260
261
262
263
arco
f
264
265
266
267
268

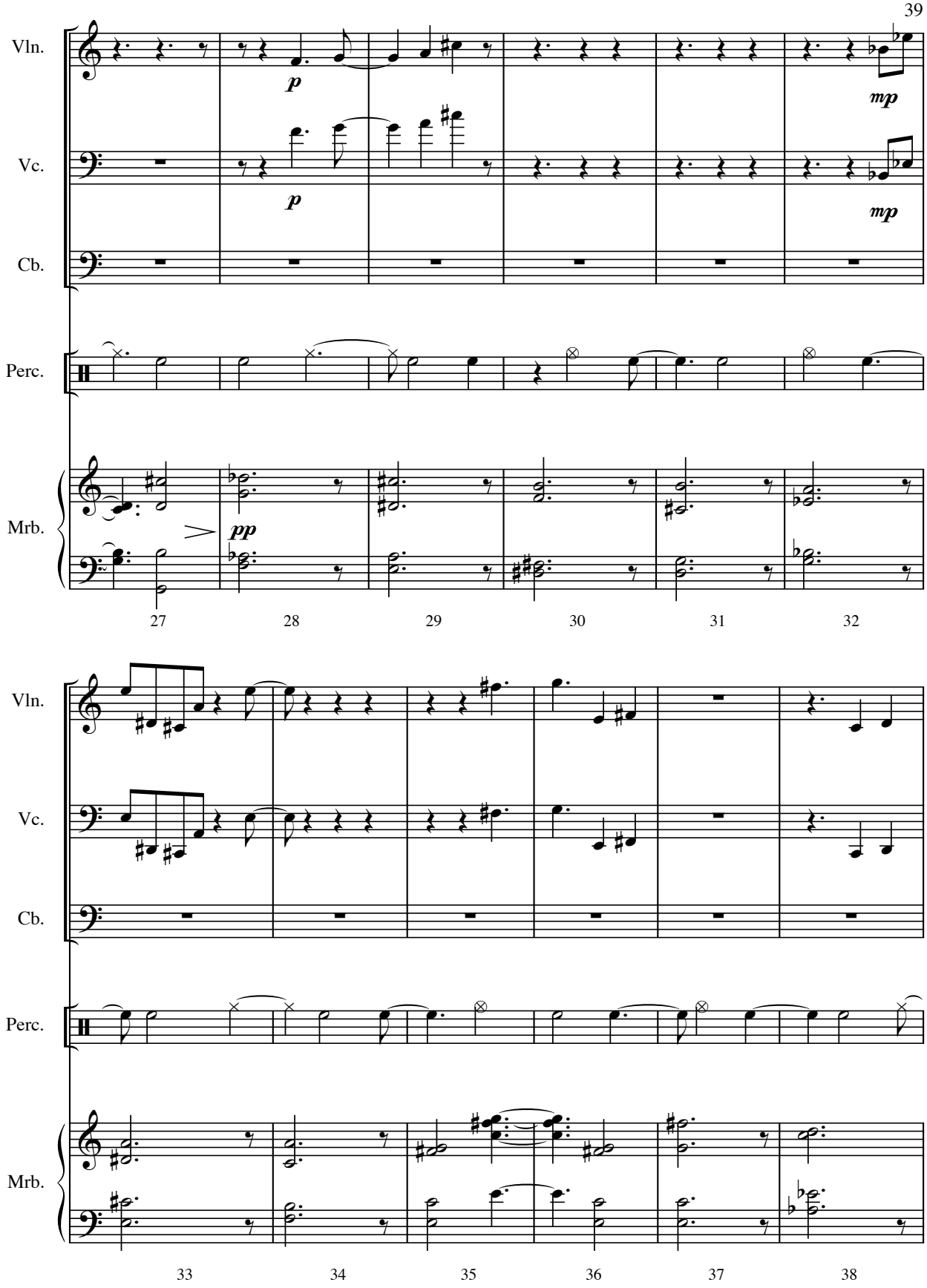

Vln.
Vc.
Cb.
pizz.
mp
pp
269
270
271
272

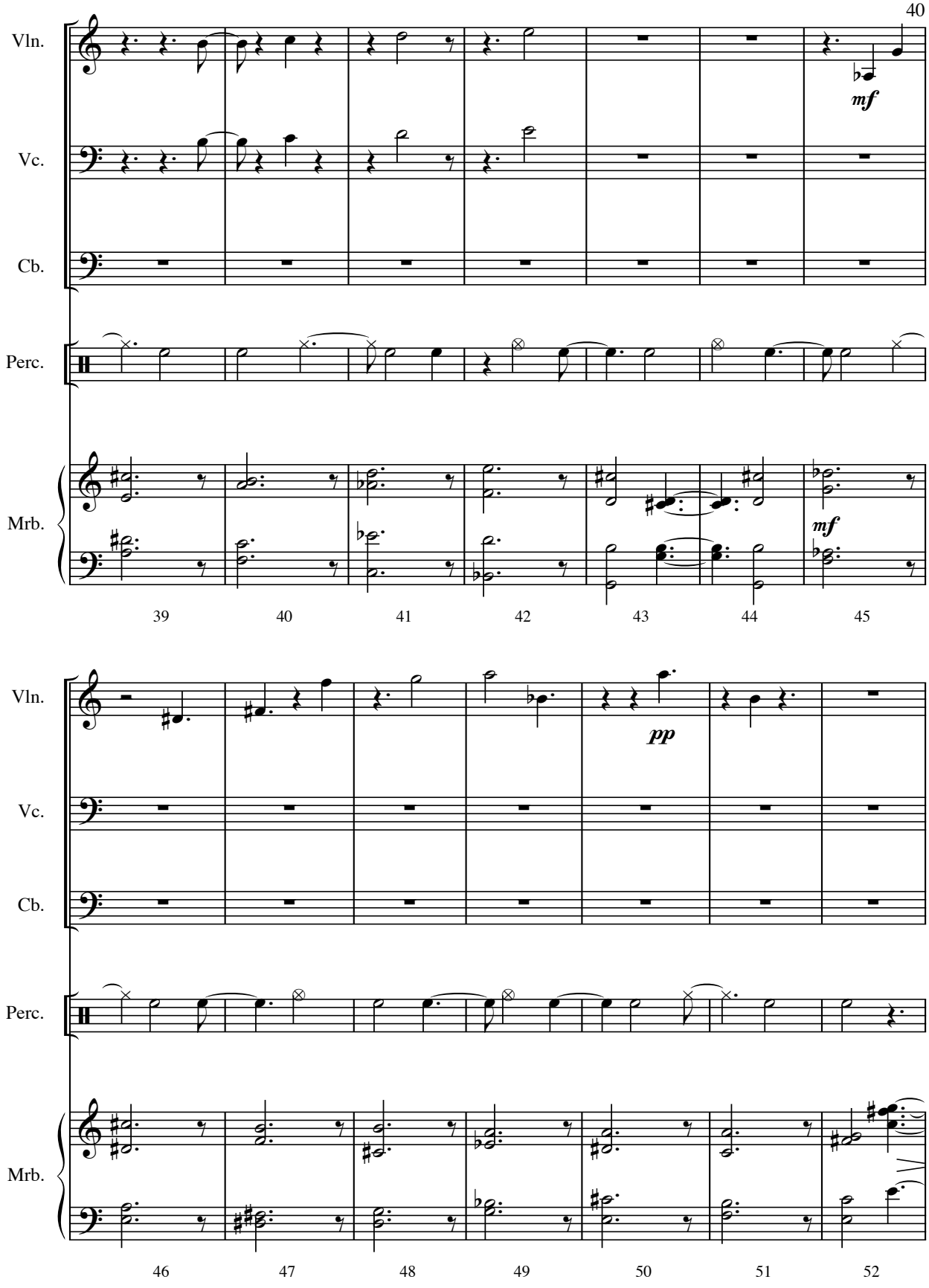
II. Z

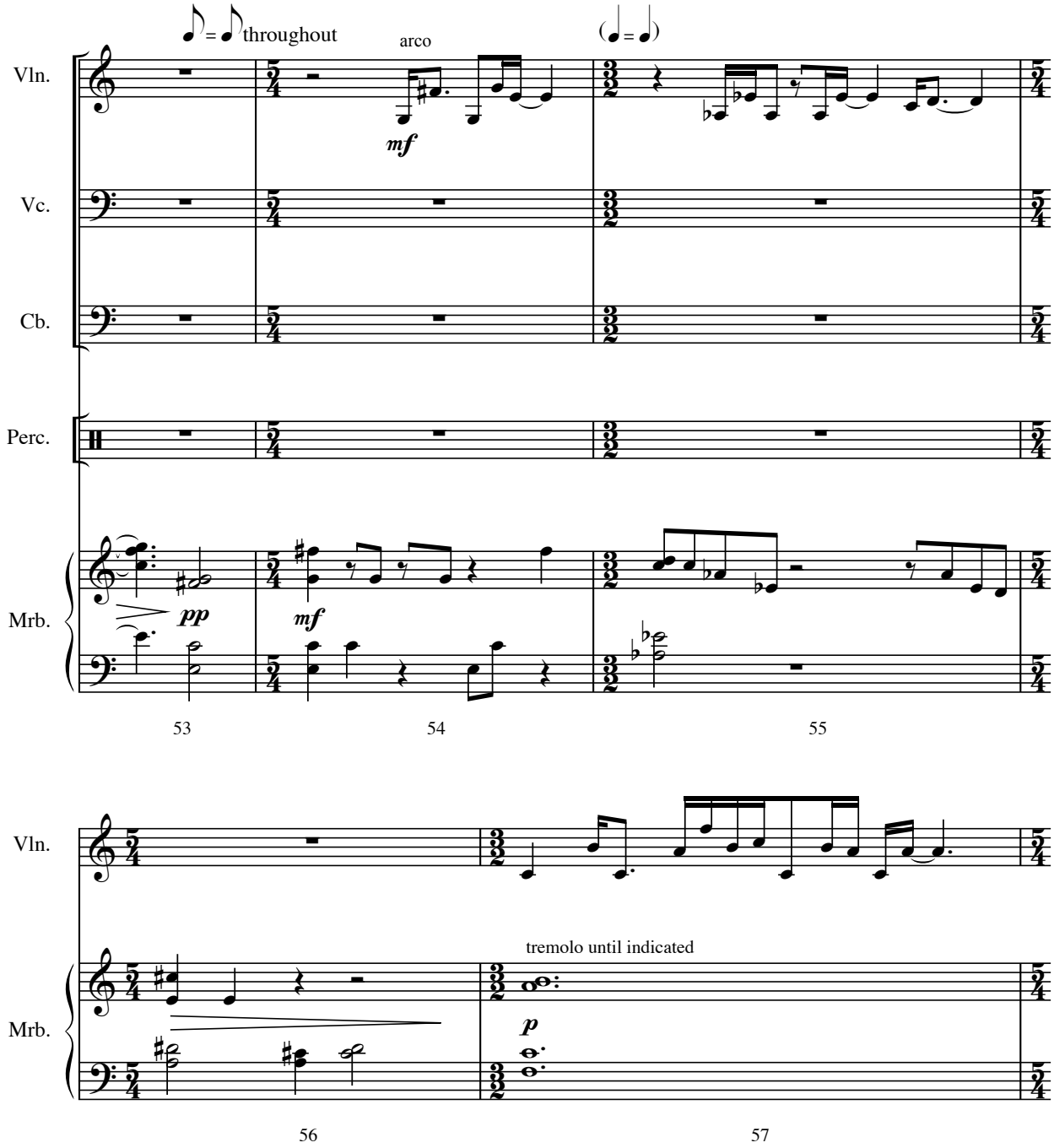

♩ = 90
tambourines (2, high and low) played by bassist
Perc.
Mrb.
p
mp
pp
1
2
3
4
5
6

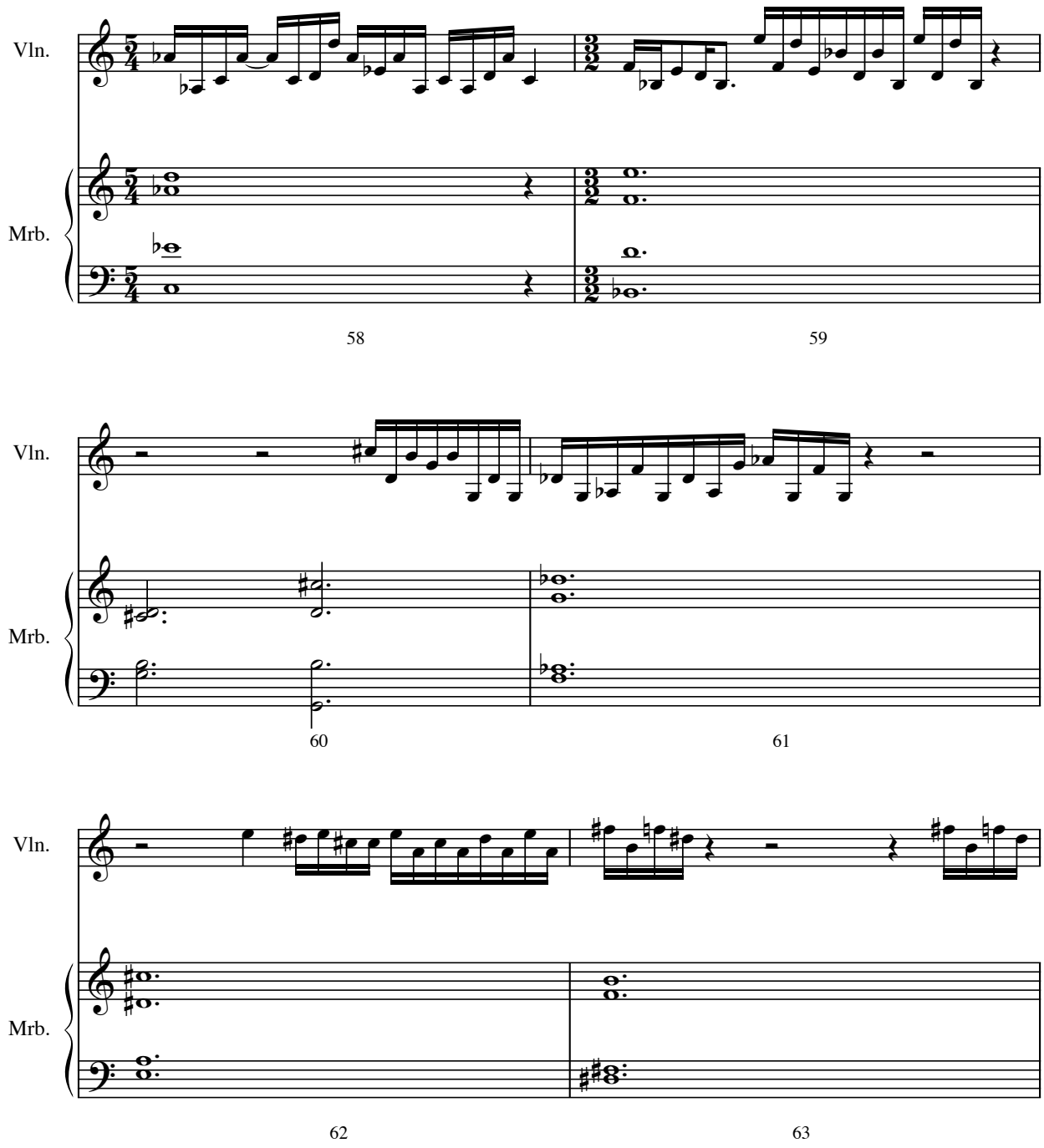

Perc.
Mrb.
7
8
9
10
11
12
13

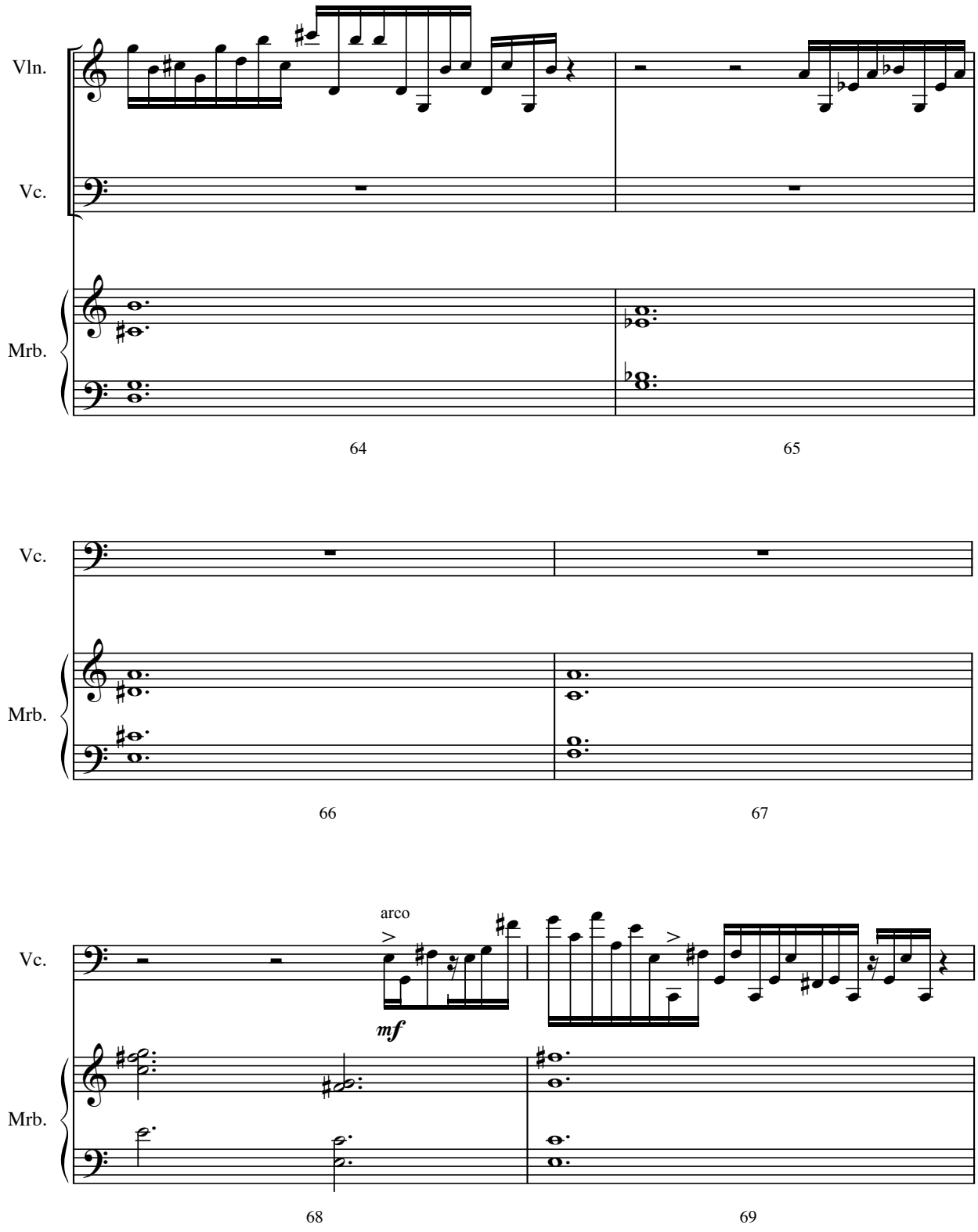

Vln.
pizz.
mp
Perc.
Mrb.
mp
14
15
16
17
18
19
20
Vln.
mf
Vc.
pizz.
mf
Cb.
Perc.
Mrb.
21
22
23
24
25
26

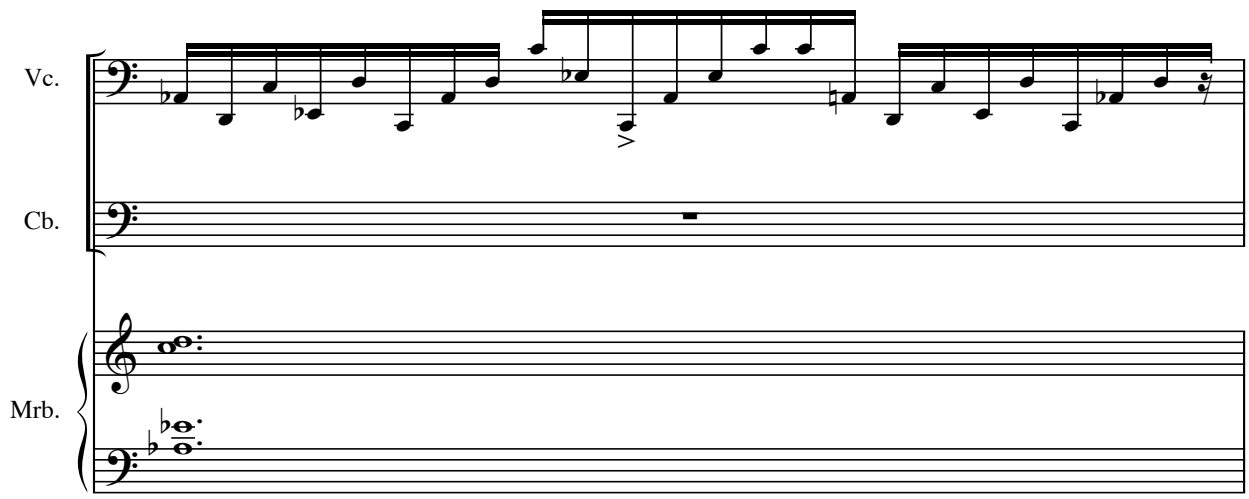

Vln.
Vc.
Cb.
Perc.
Mrb.
p
mp
pp
27
28
29
30
31
32
33
34
35
36
37
38


Vln.
Vc.
Cb.
Perc.
Mrb.
mf
mf
39
40
41
42
43
44
45
Vln.
Vc.
Cb.
Perc.
Mrb.
pp
46
47
48
49
50
51
52

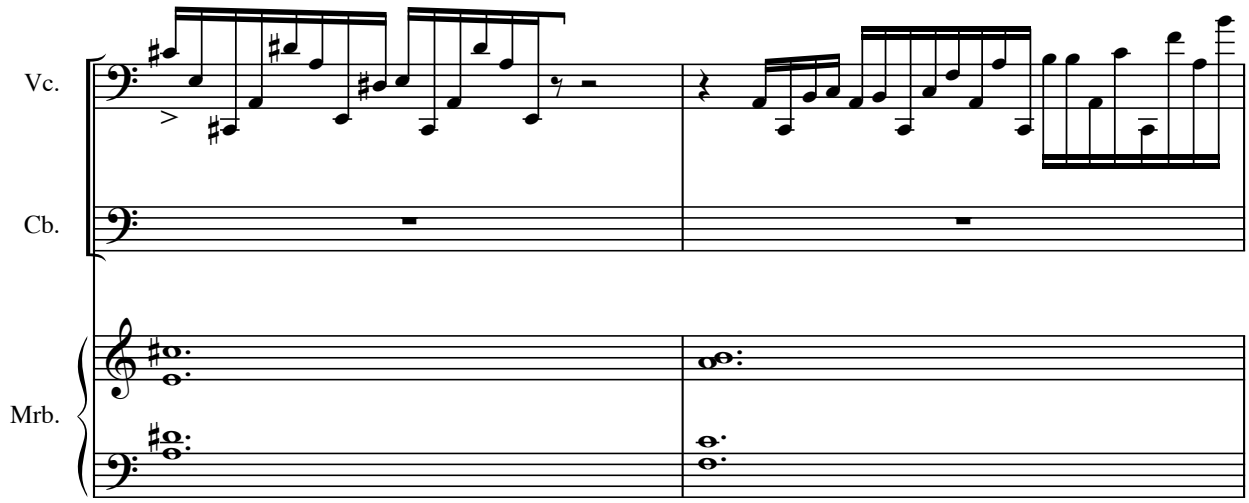

throughout
arco
Vln.
Vc.
Cb.
Perc.
Mrb.
mf
pp
mf
53
54
55
Vln.
tremolo until indicated
Mrb.
p
56
57


Vln.
Mrb.
58
59
Vln.
Mrb.
60
61
Vln.
Mrb.
62
63

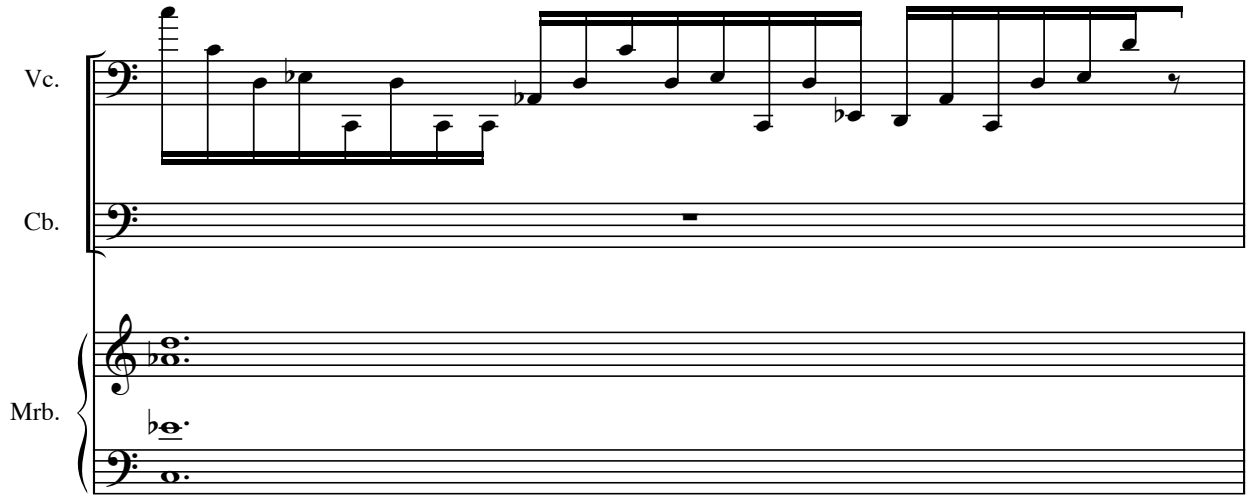

Vln.
Vc.
Mrb.
64
65
Vc.
Mrb.
66
67
arco
mf
Vc.
Mrb.
68
69



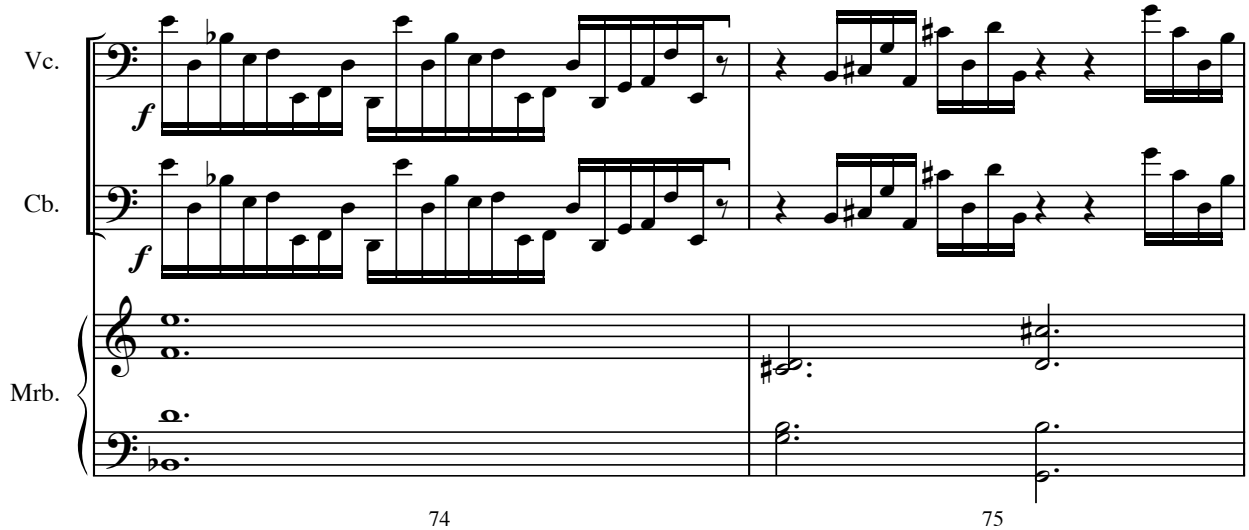
70



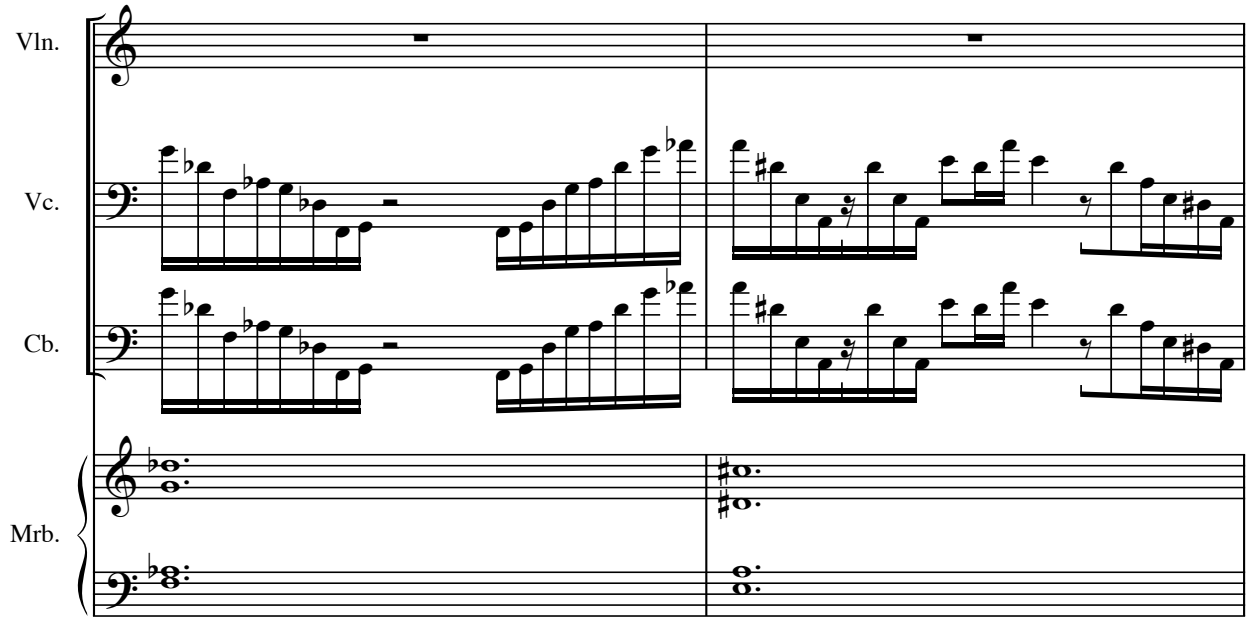
71 72



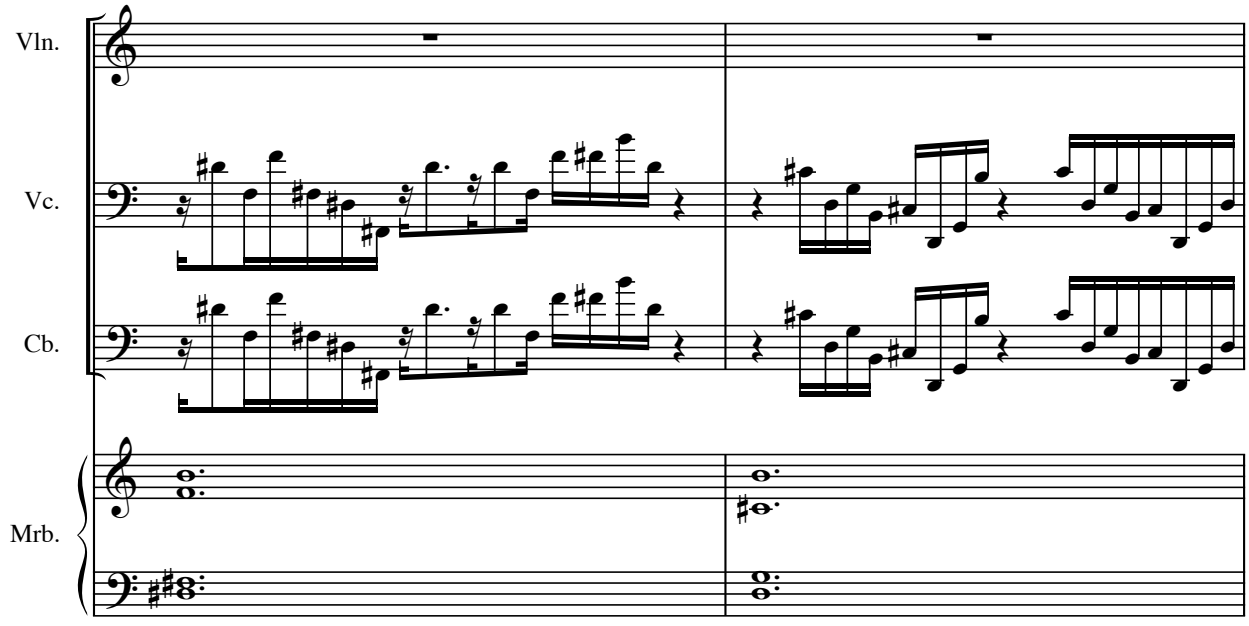
73



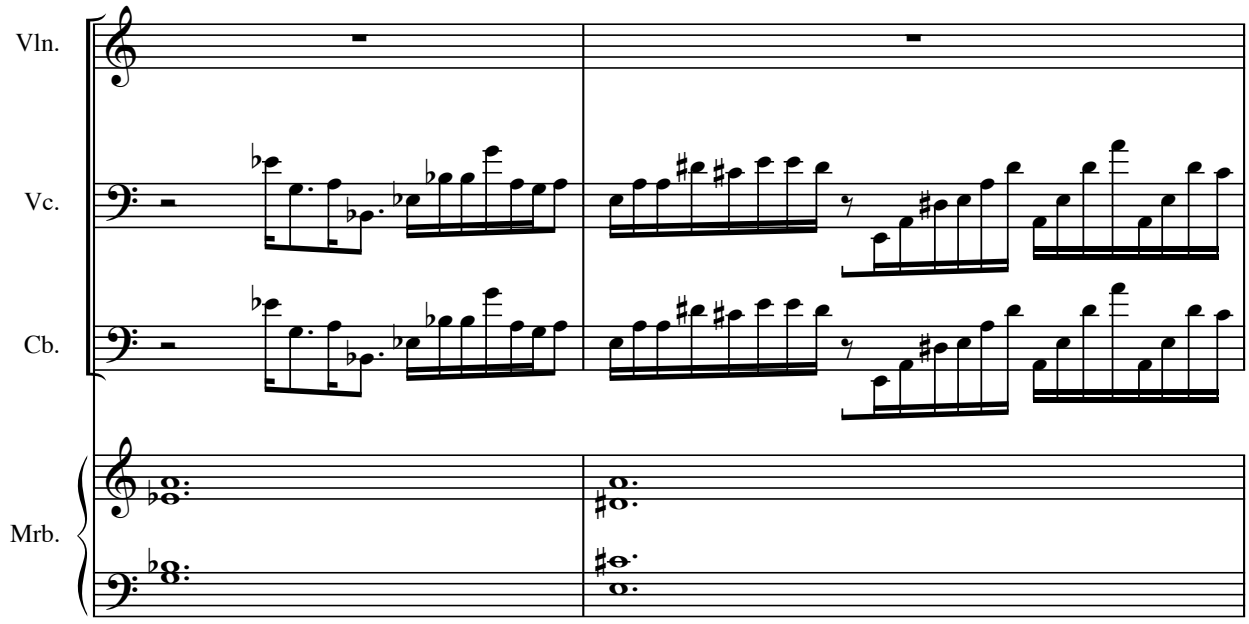
74 75

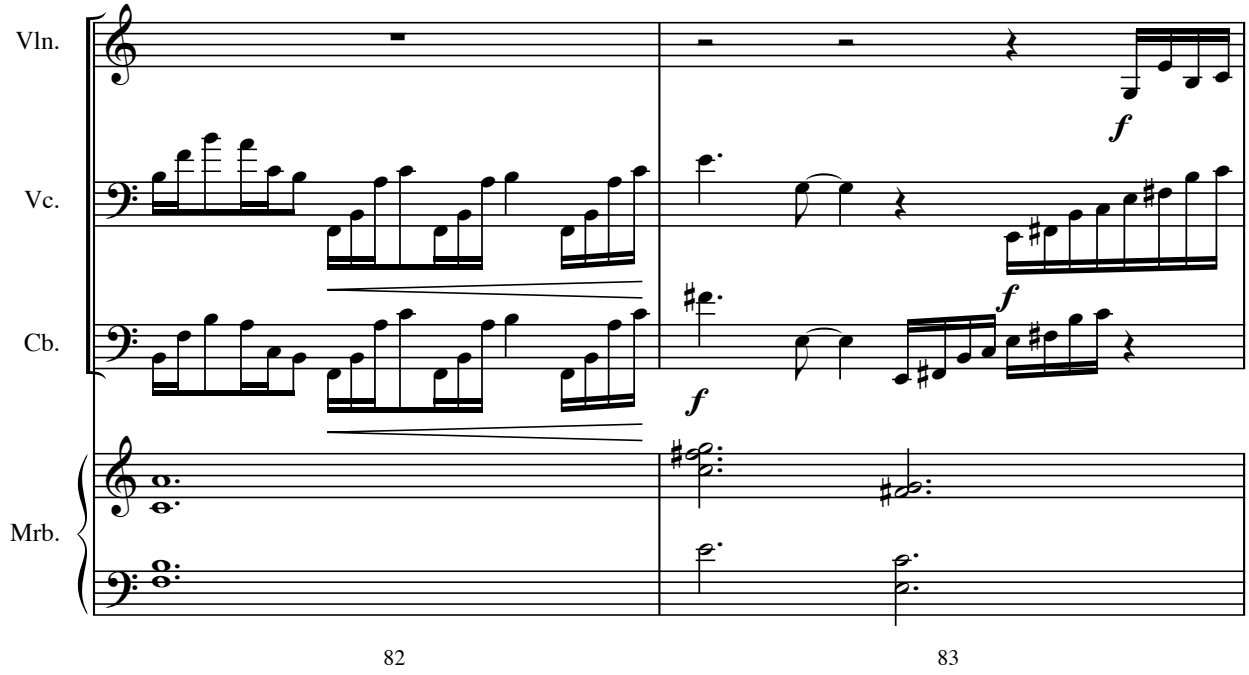


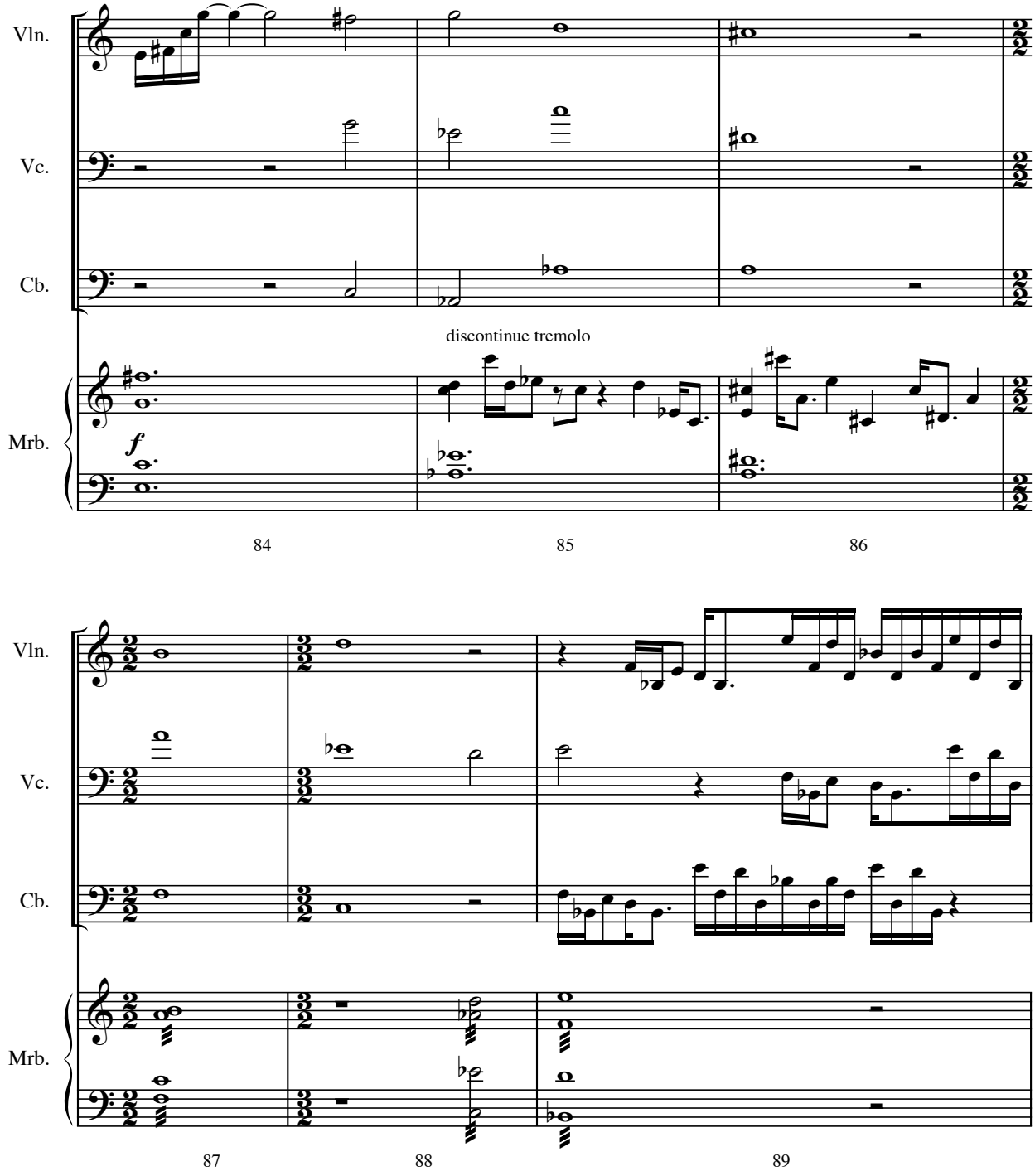
76 77

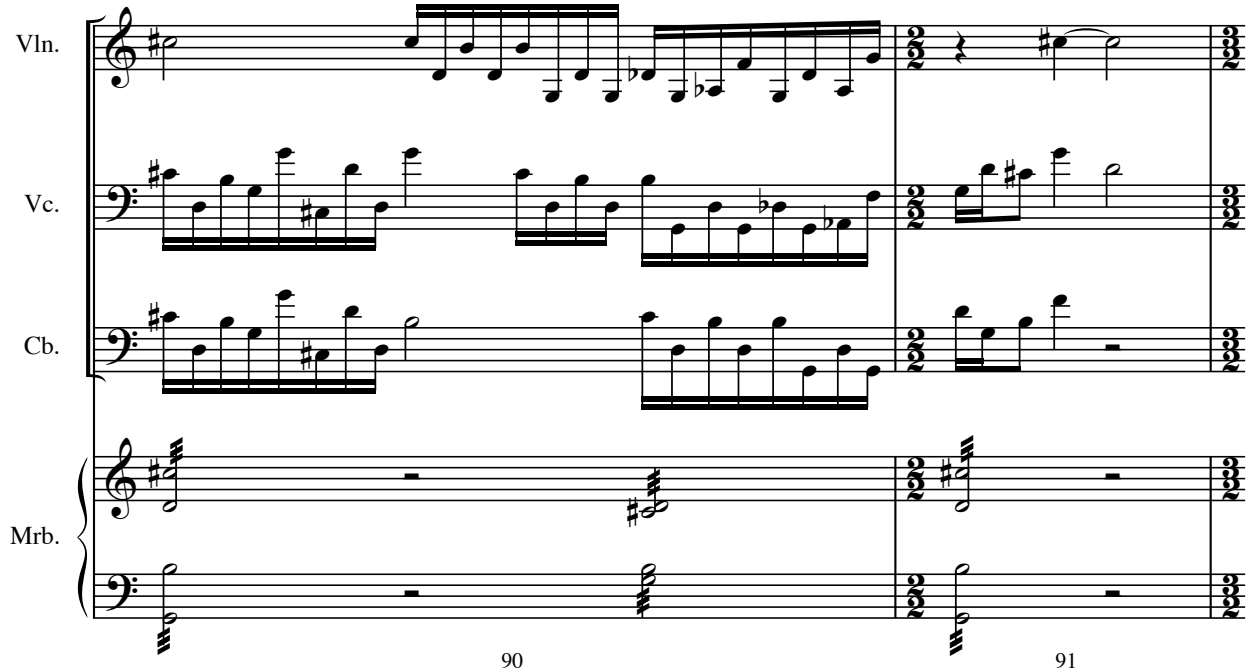


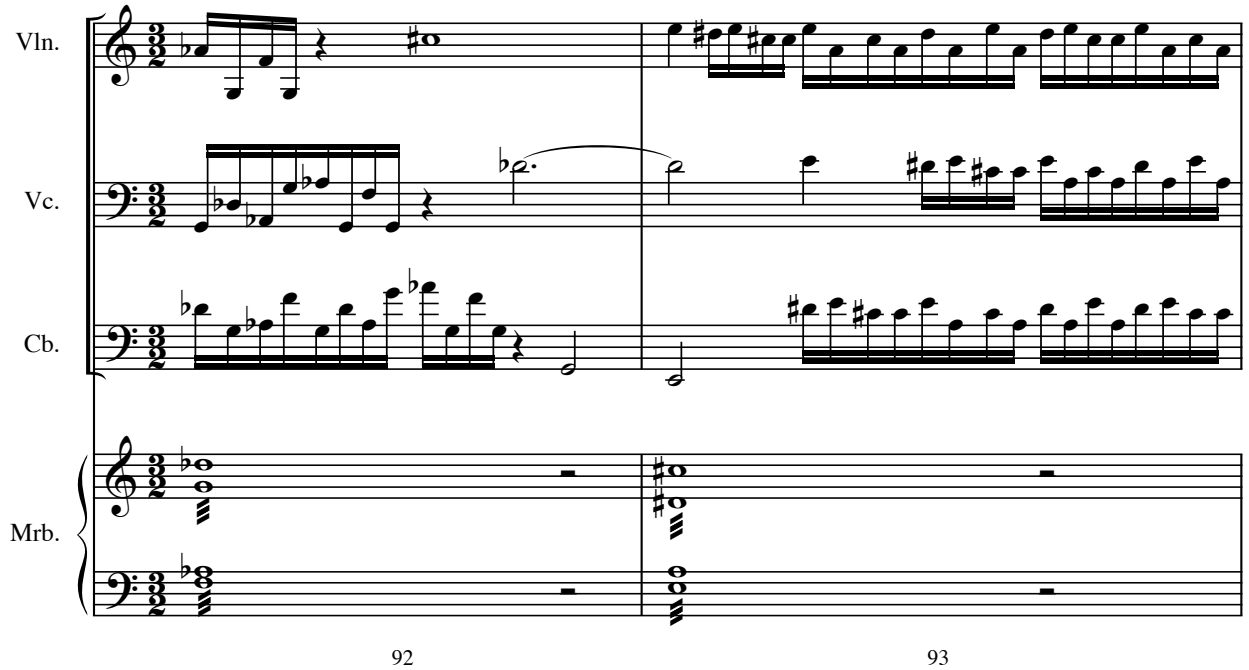
78 79

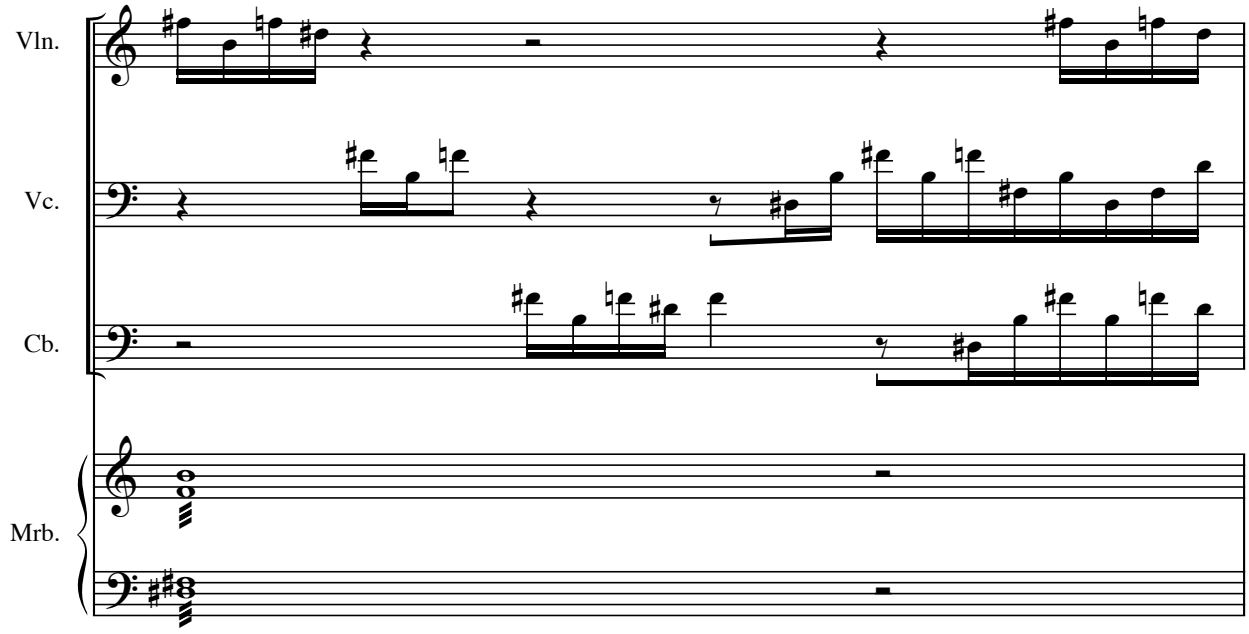

Vln.
Vc.
Cb.
Mrb.
80
81


Vln.
Vc.
Cb.
Mrb.
f
f
f
82
83

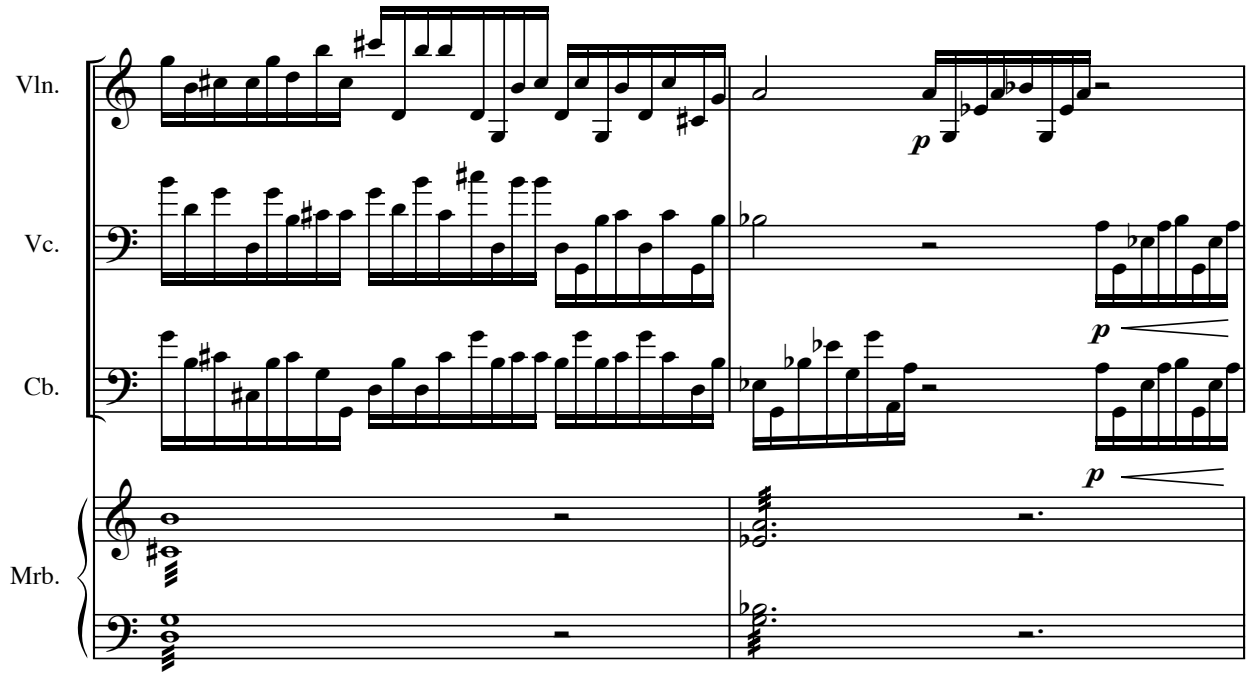

Vln.
Vc.
Cb.
discontinue tremolo
Mrb.
f
84
85
86
Vln.
Vc.
Cb.
Mrb.
87
88
89


Vln.
Vc.
Cb.
Mrb.
90
91

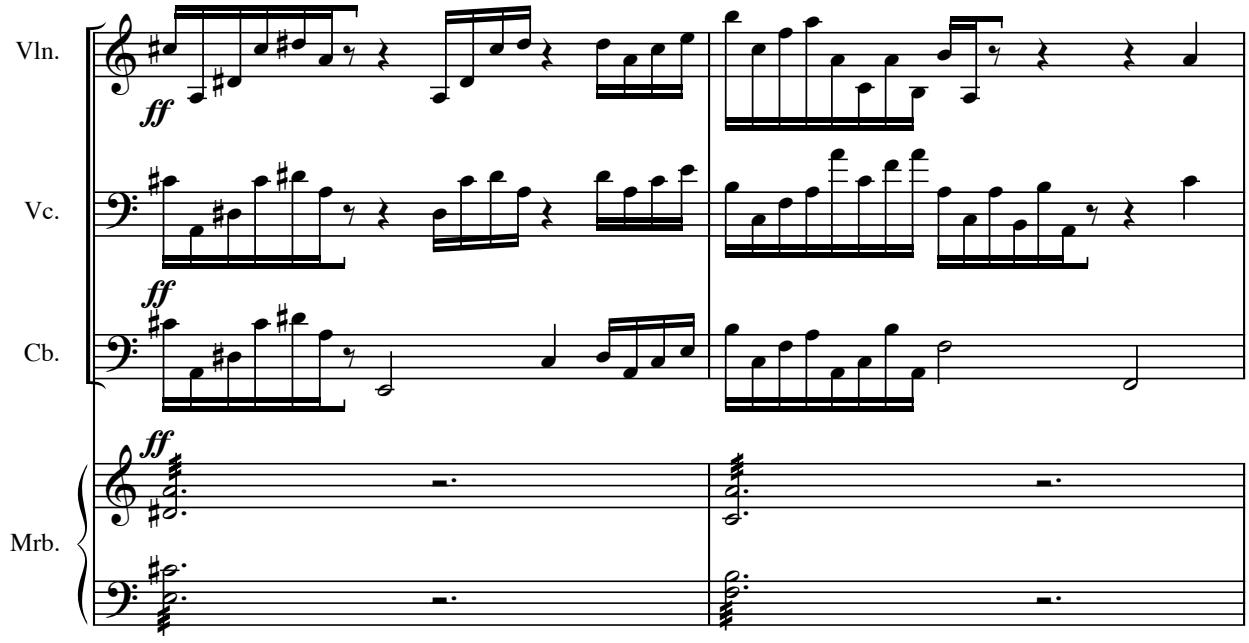

Vln.
Vc.
Cb.
Mrb.
92
93

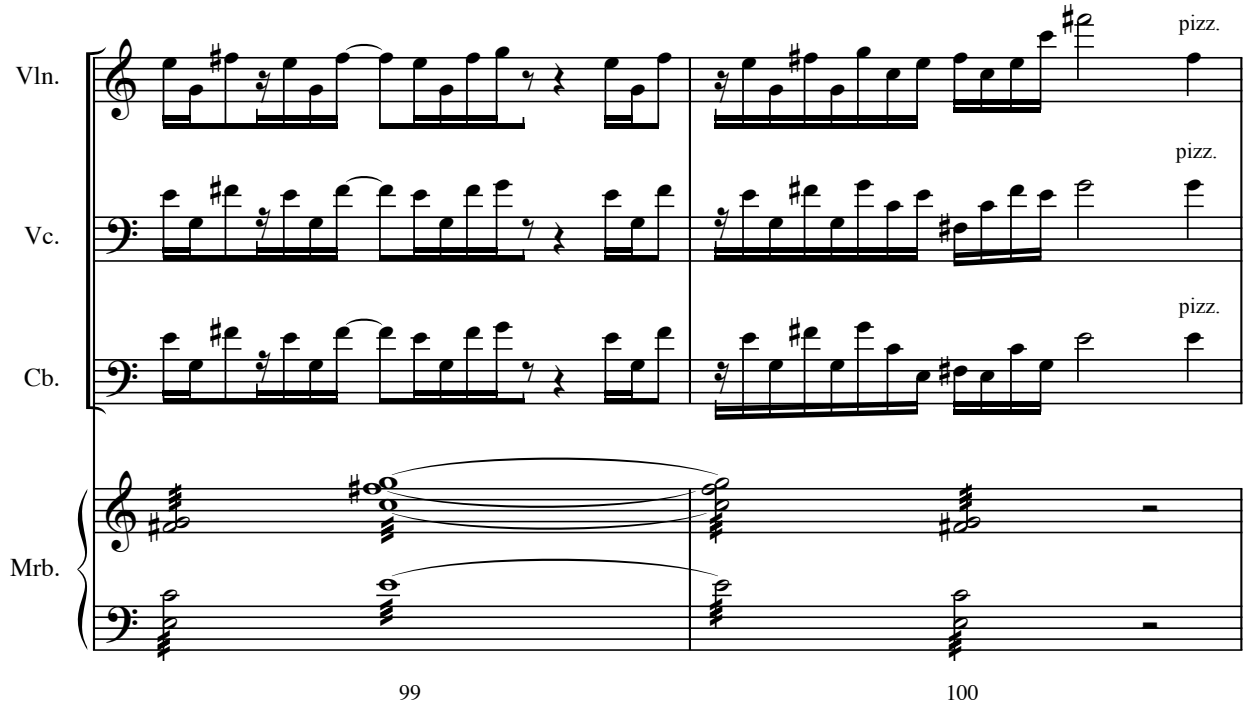


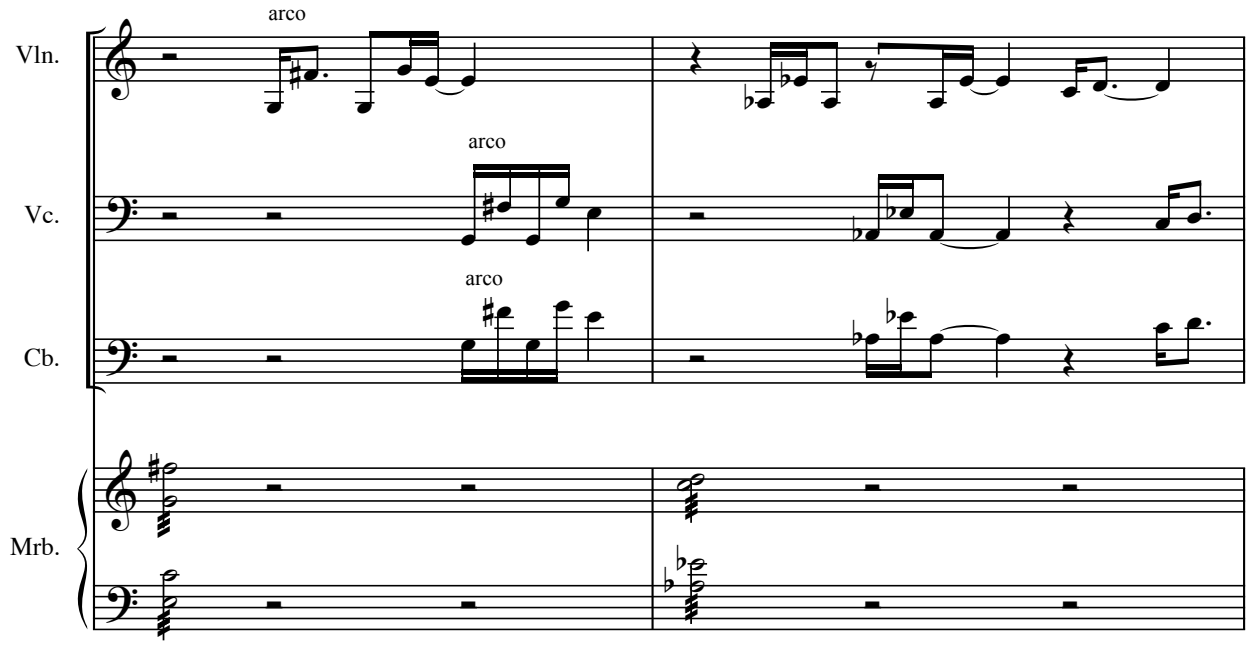
94

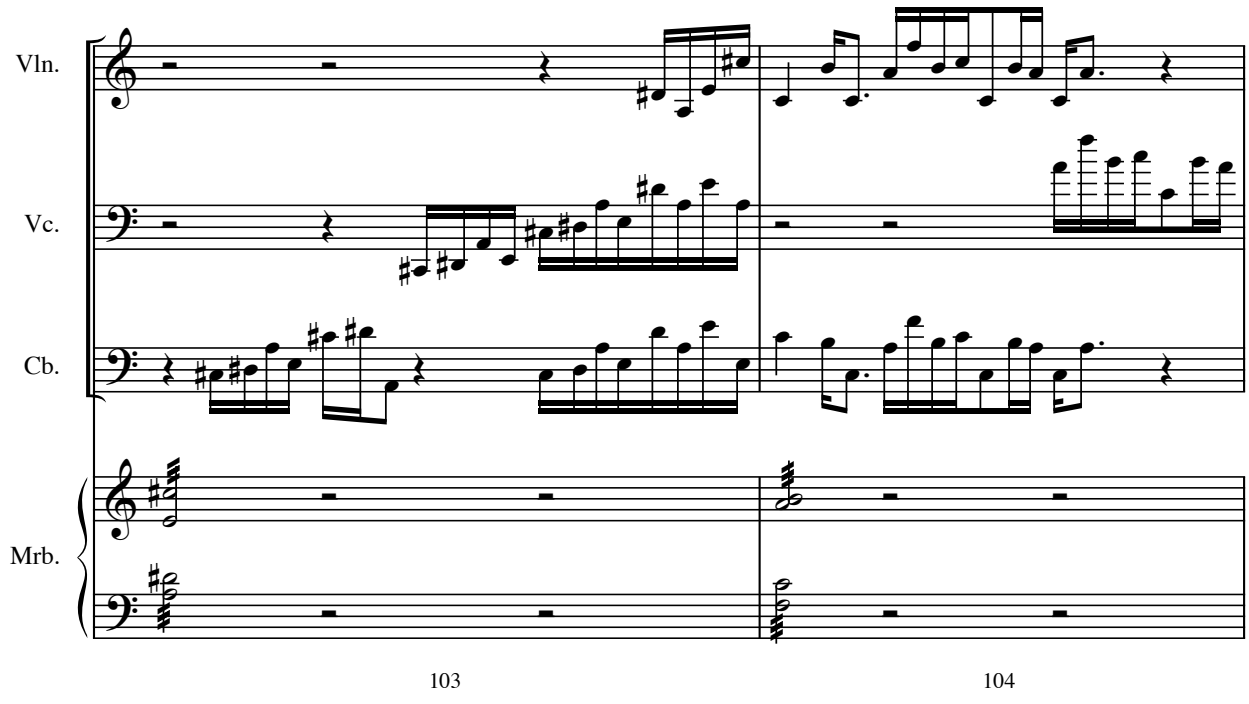


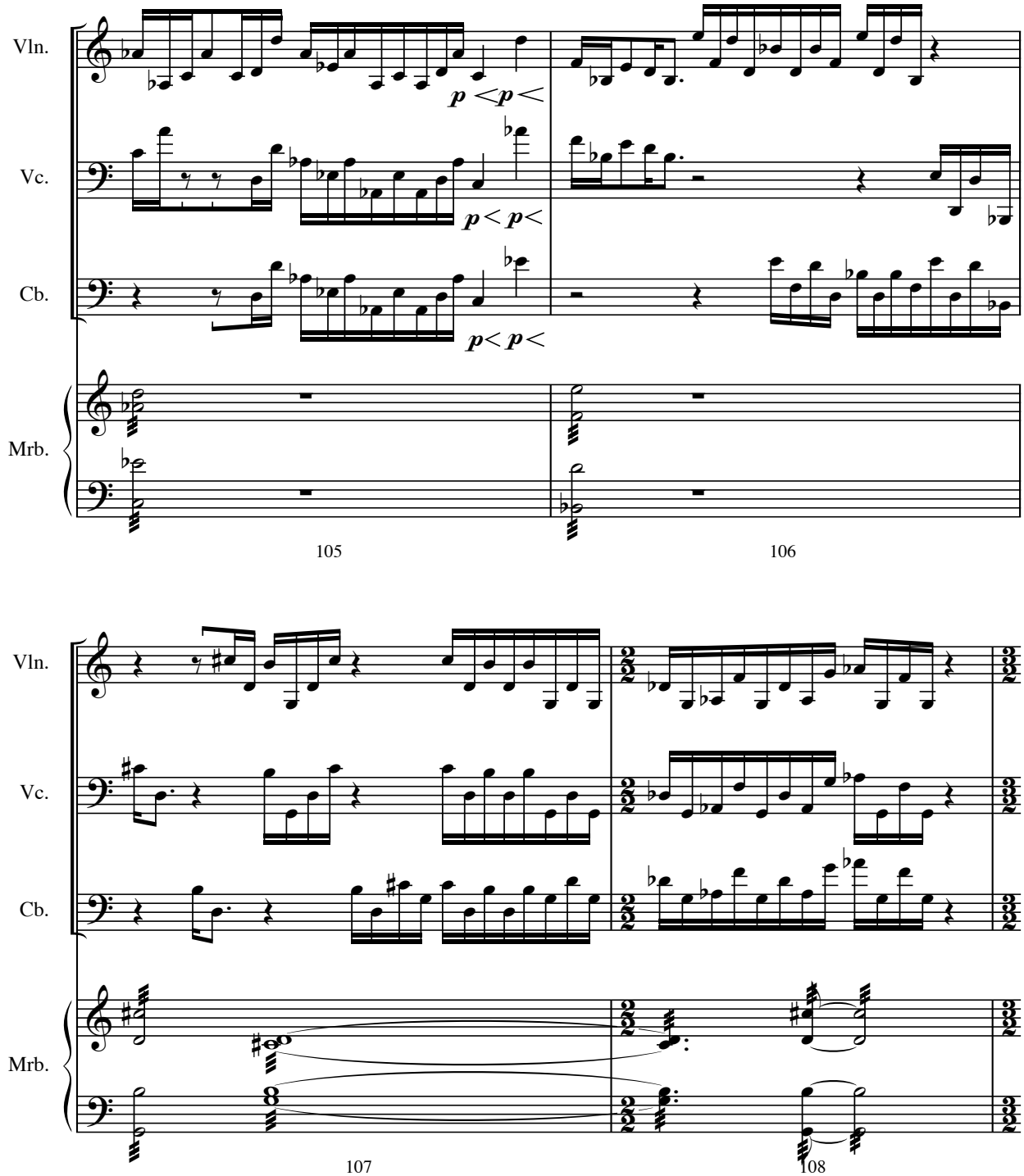
95 96

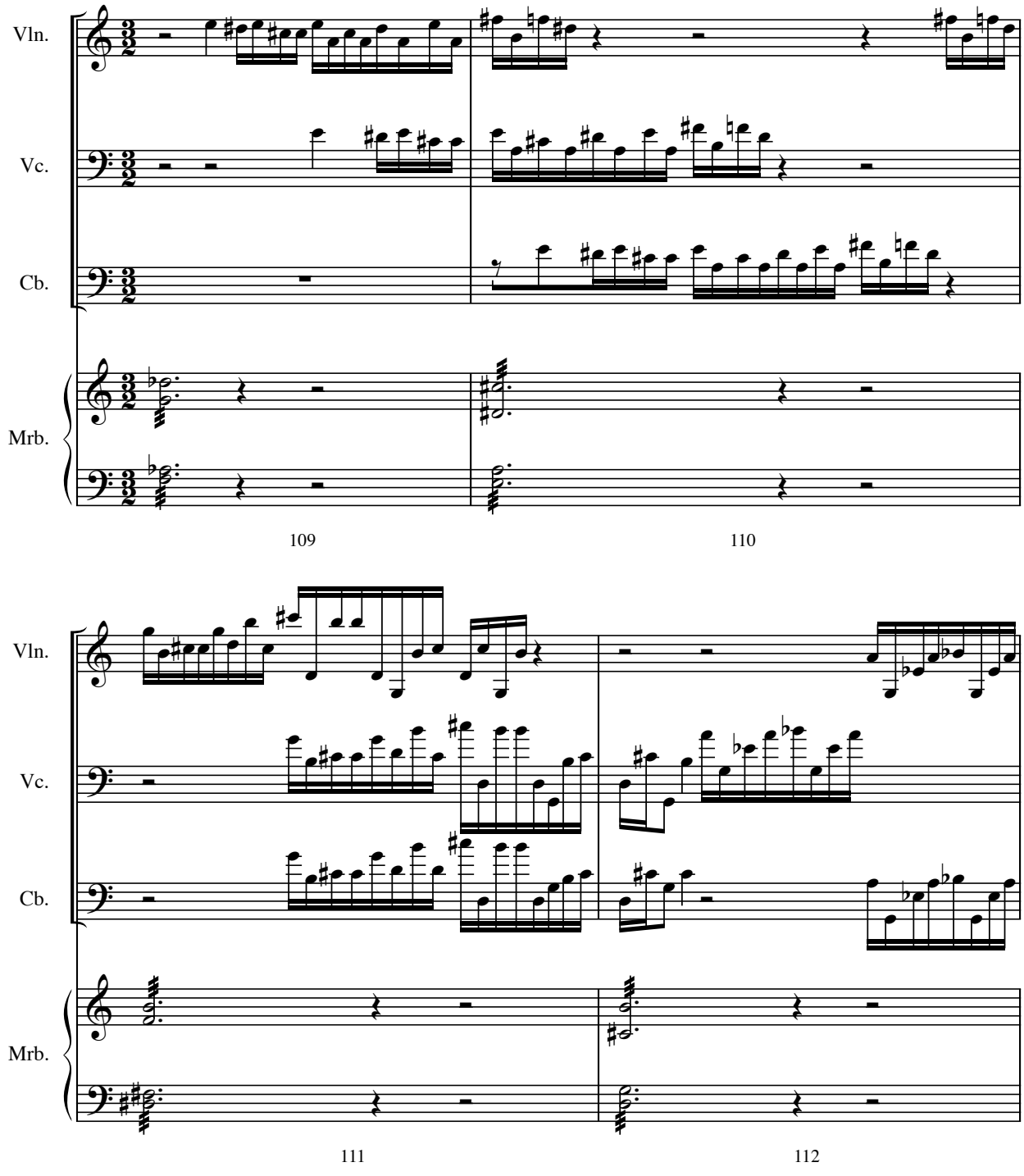

Vln.
Vc.
Cb.
Mrb.
ff
ff
ff
97
98

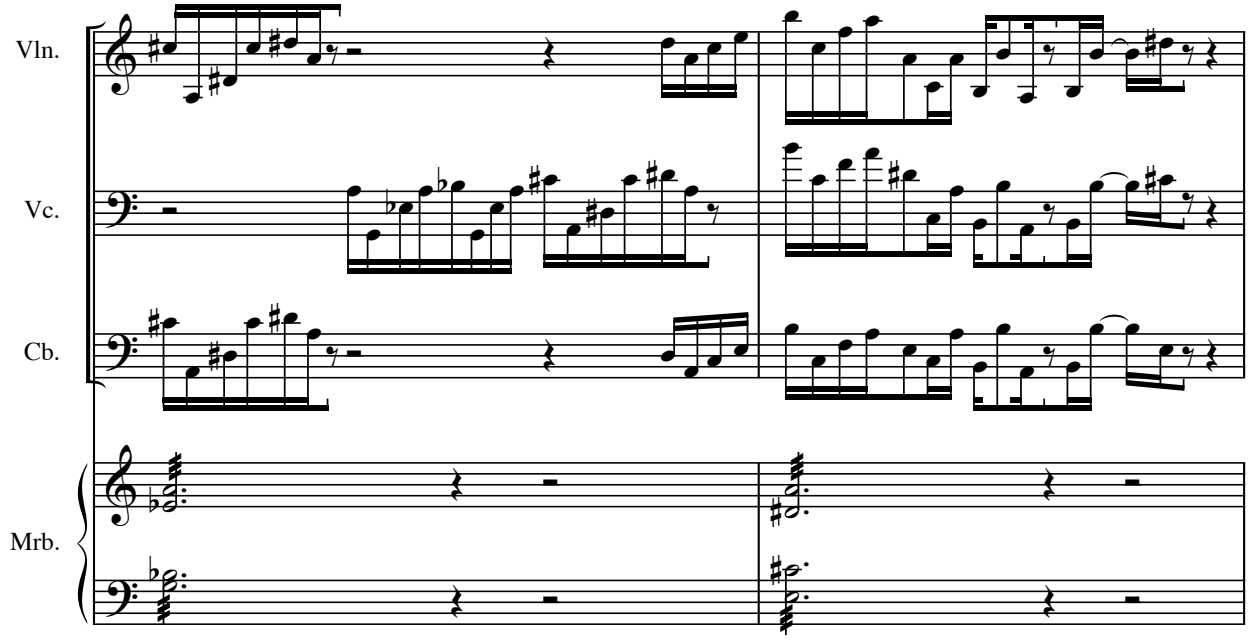

Vln.
Vc.
Cb.
Mrb.
pizz.
pizz.
pizz.
99
100

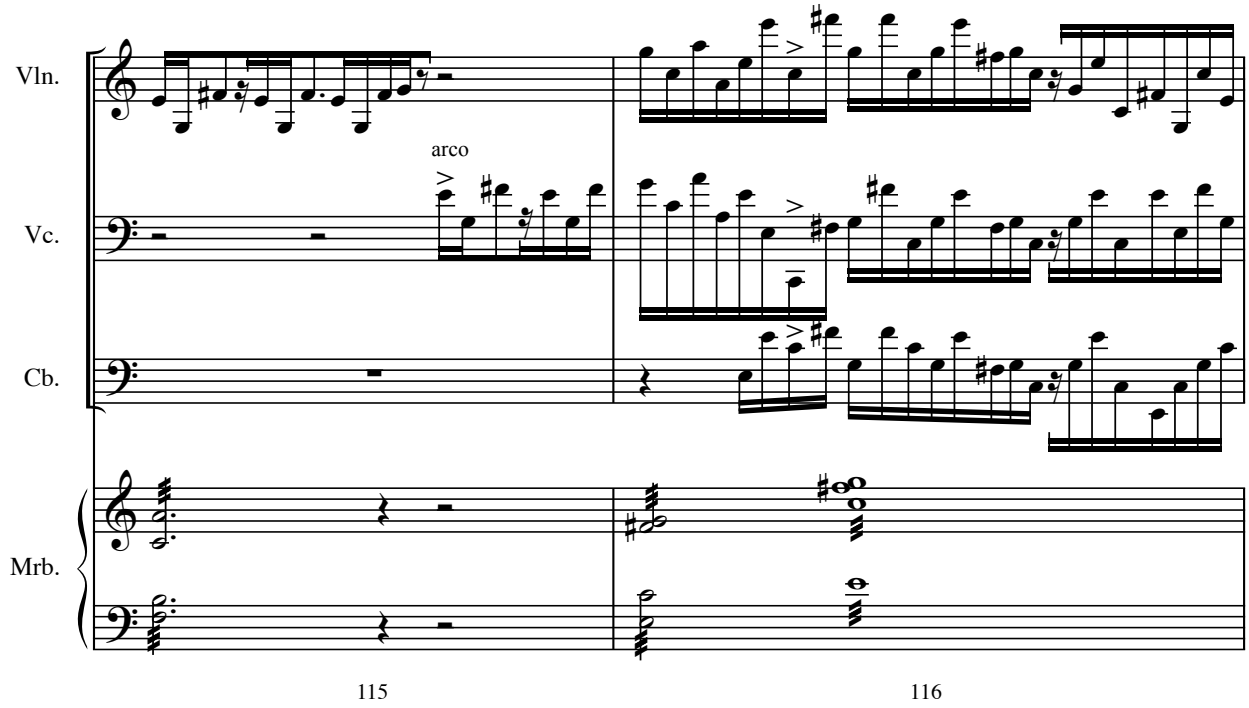

Vln.
arco
Vc.
arco
Cb.
arco
Mrb.
101
102

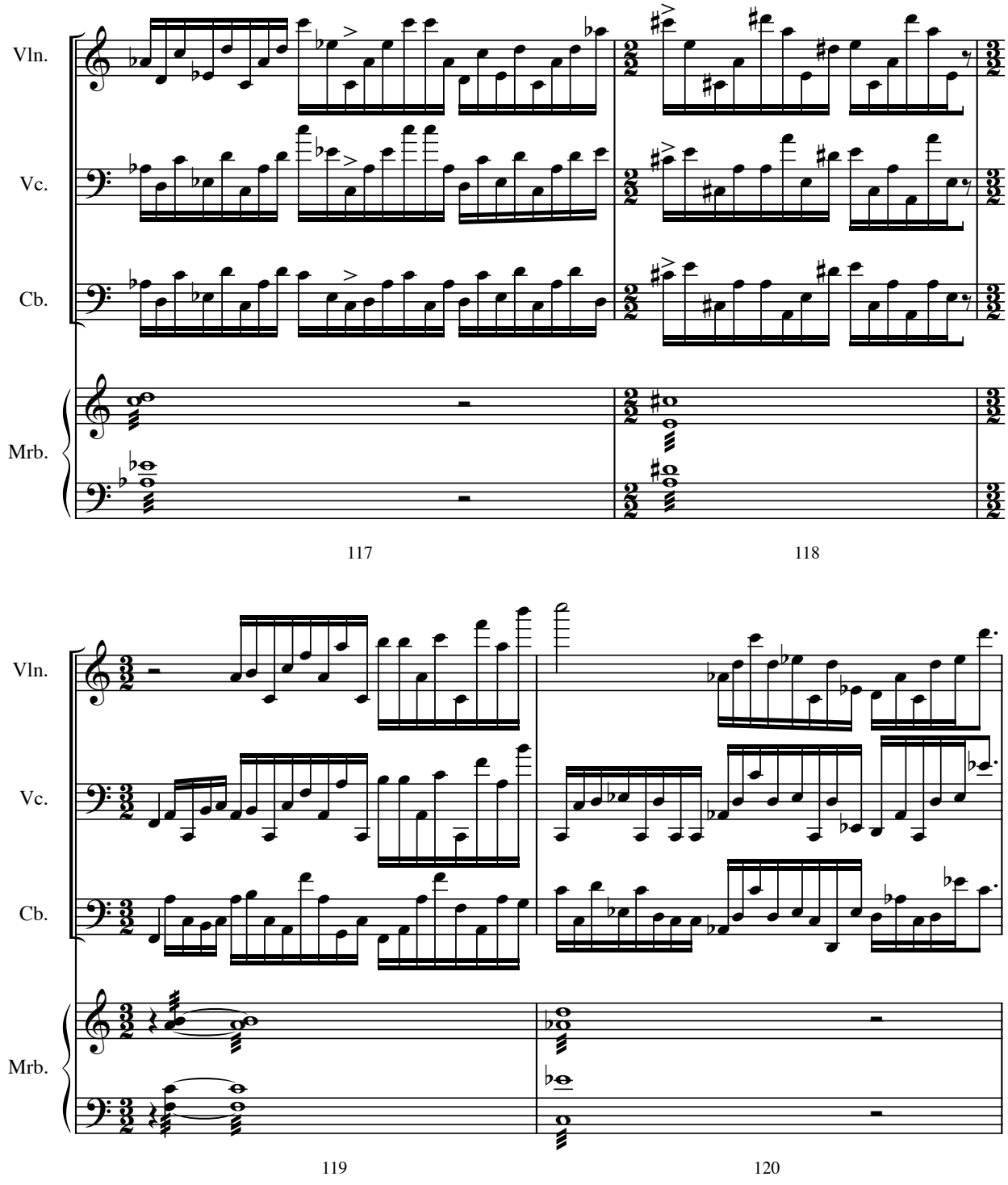

Vln.
Vc.
Cb.
Mrb.
103
104

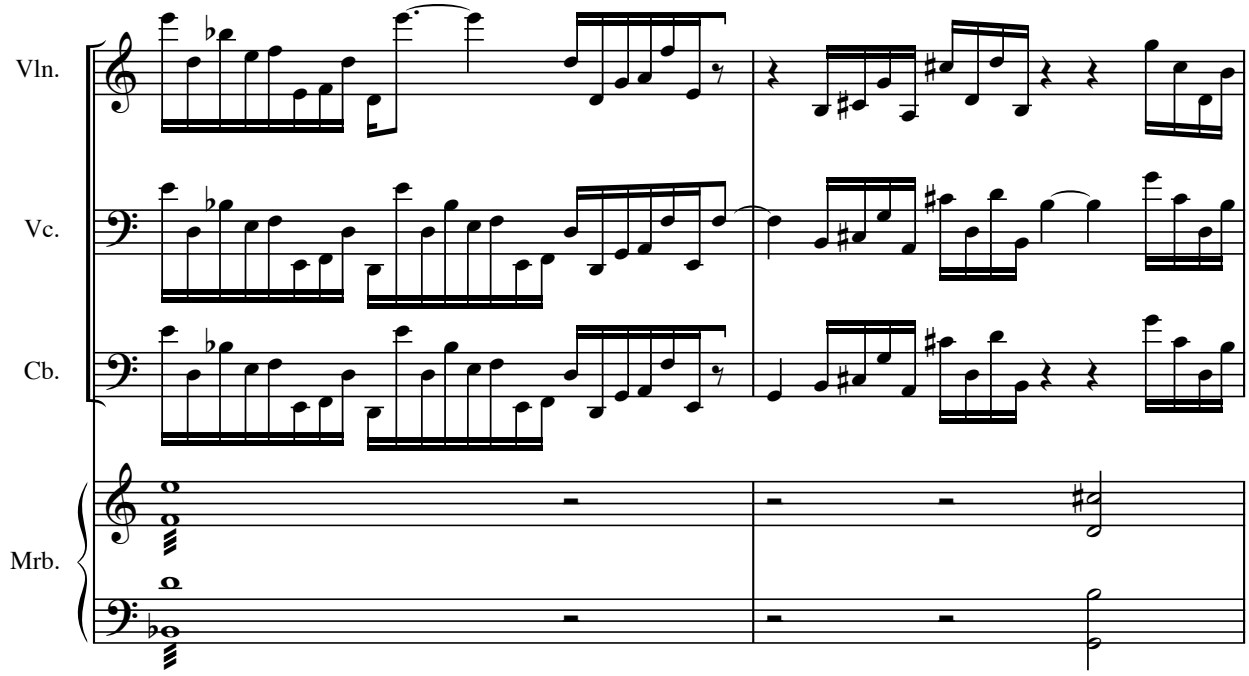

Vln.
Vc.
Cb.
Mrb.
p <p <
p < p <
p < p <
105
106
107
108

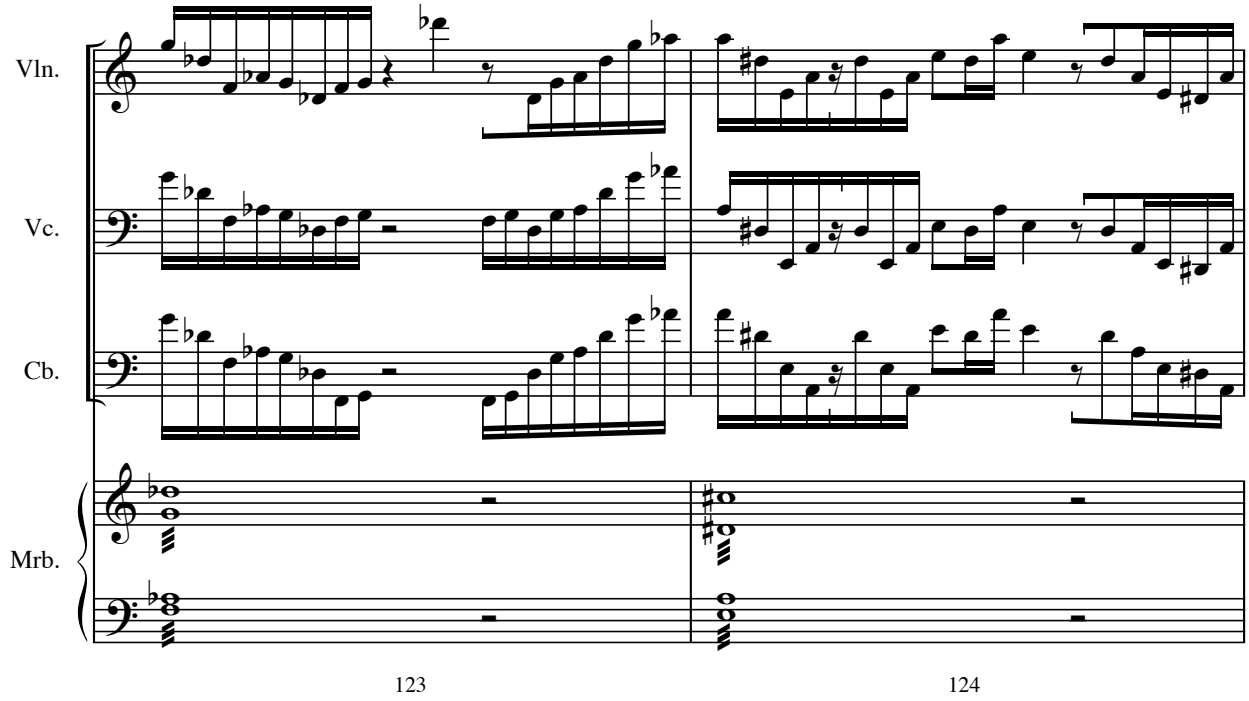

Vln.
Vc.
Cb.
Mrb.
109
110
Vln.
Vc.
Cb.
Mrb.
111
112

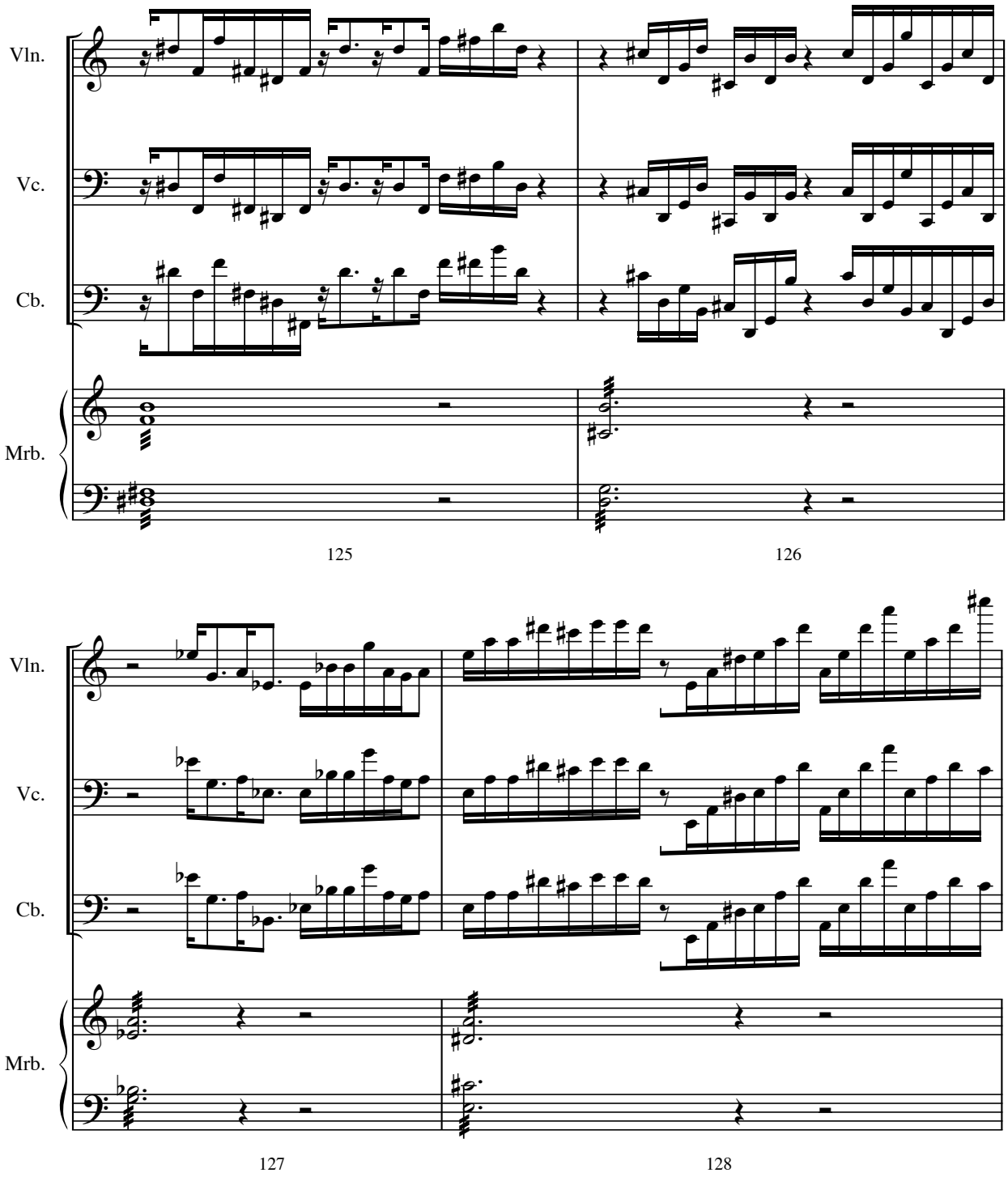

Vln.
Vc.
Cb.
Mrb.
113
114

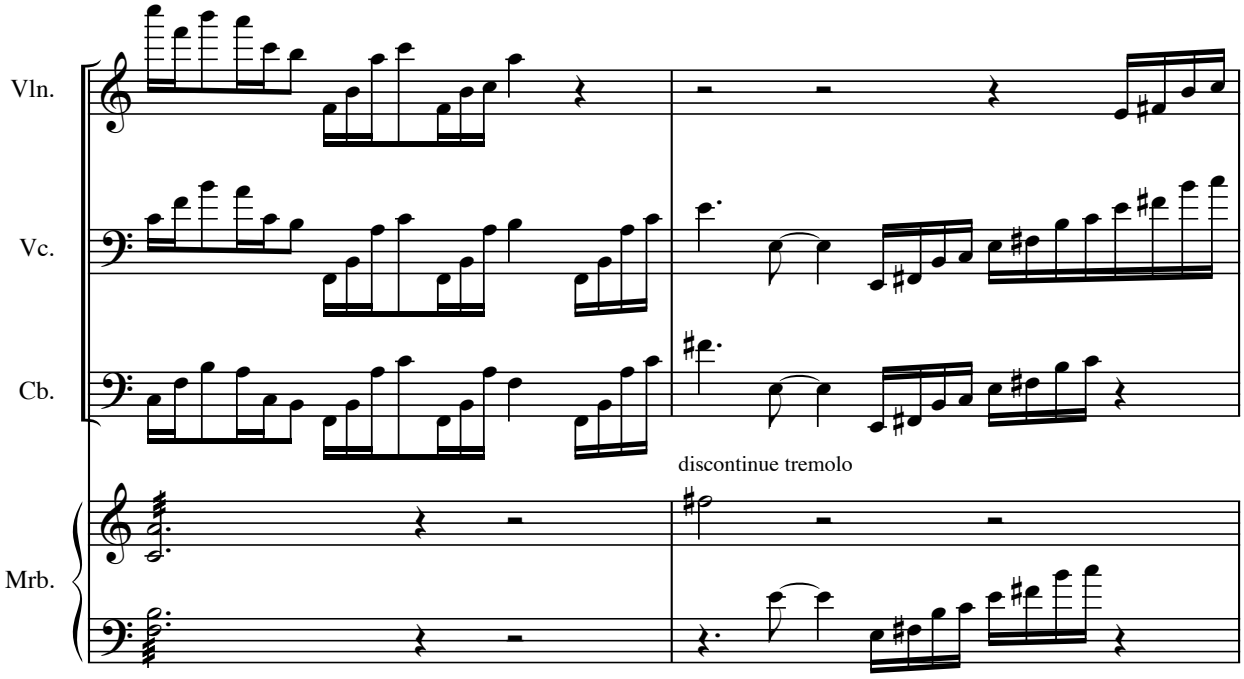

Vln.
arco
Vc.
Cb.
Mrb.
115
116

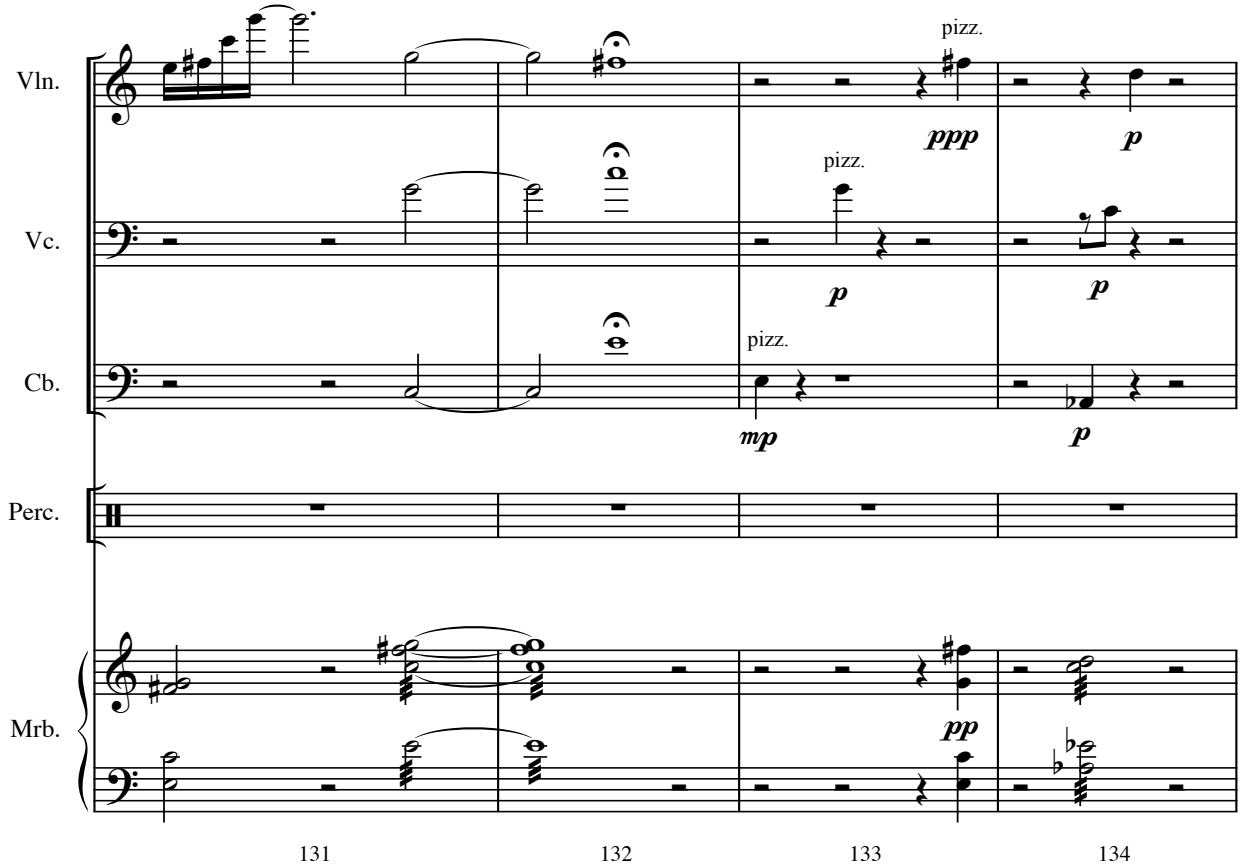

Vln.
Vc.
Cb.
Mrb.
117
118
Vln.
Vc.
Cb.
Mrb.
119
120

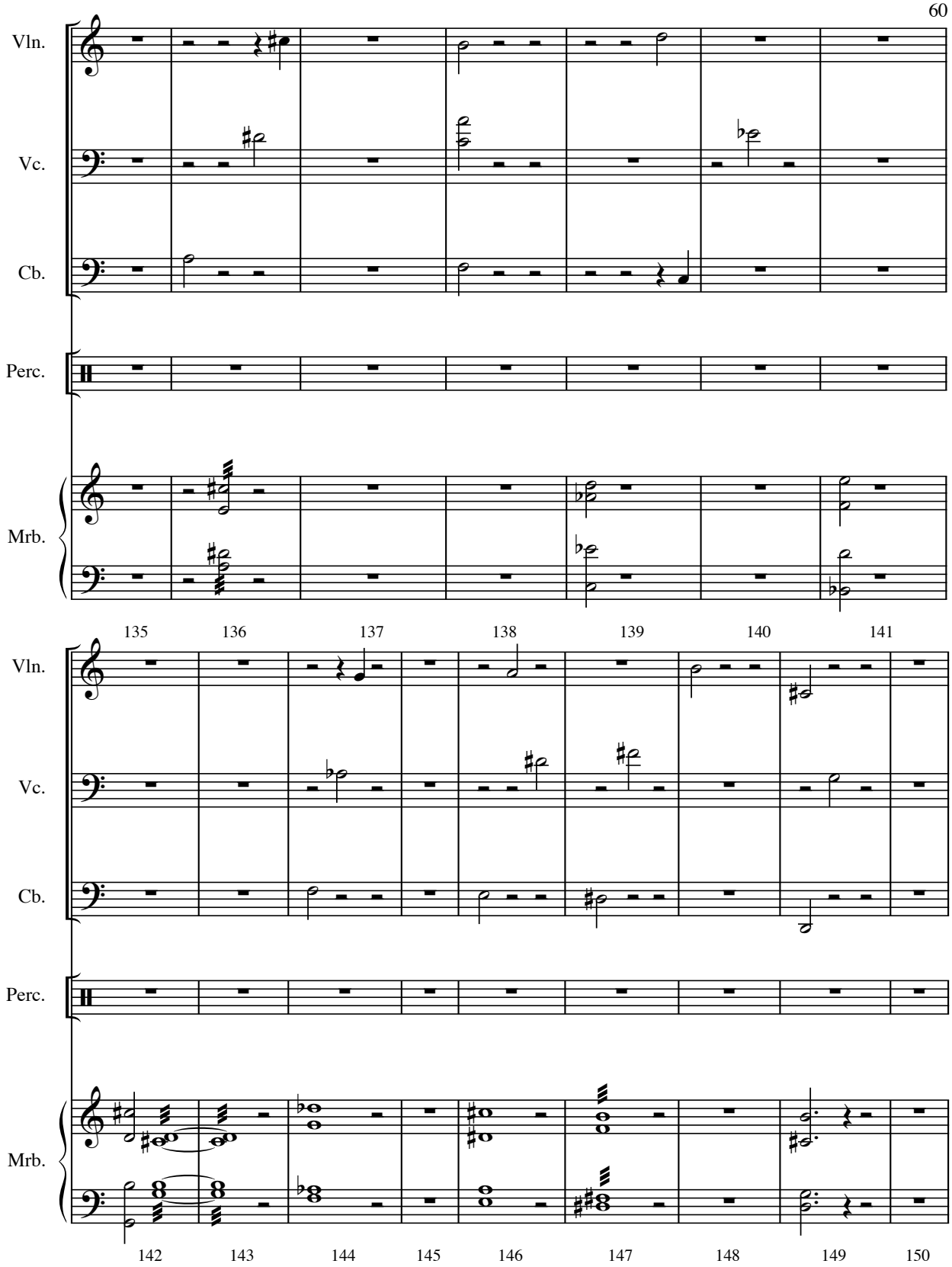

Vln.
Vc.
Cb.
Mrb.
121
122


Vln.
Vc.
Cb.
Mrb.
123
124


Vln.
Vc.
Cb.
Mrb.
125
126
Vln.
Vc.
Cb.
Mrb.
127
128


Vln.
Vc.
Cb.
discontinue tremolo
Mrb.
129
130


Vln.
pizz.
ppp
p
Vc.
pizz.
p
p
Cb.
pizz.
mp
p
Perc.
Mrb.
pp
131
132
133
134


Vln.
Vc.
Cb.
Perc.
Mrb.
135
136
137
138
139
140
141
Vln.
Vc.
Cb.
Perc.
Mrb.
142
143
144
145
146
147
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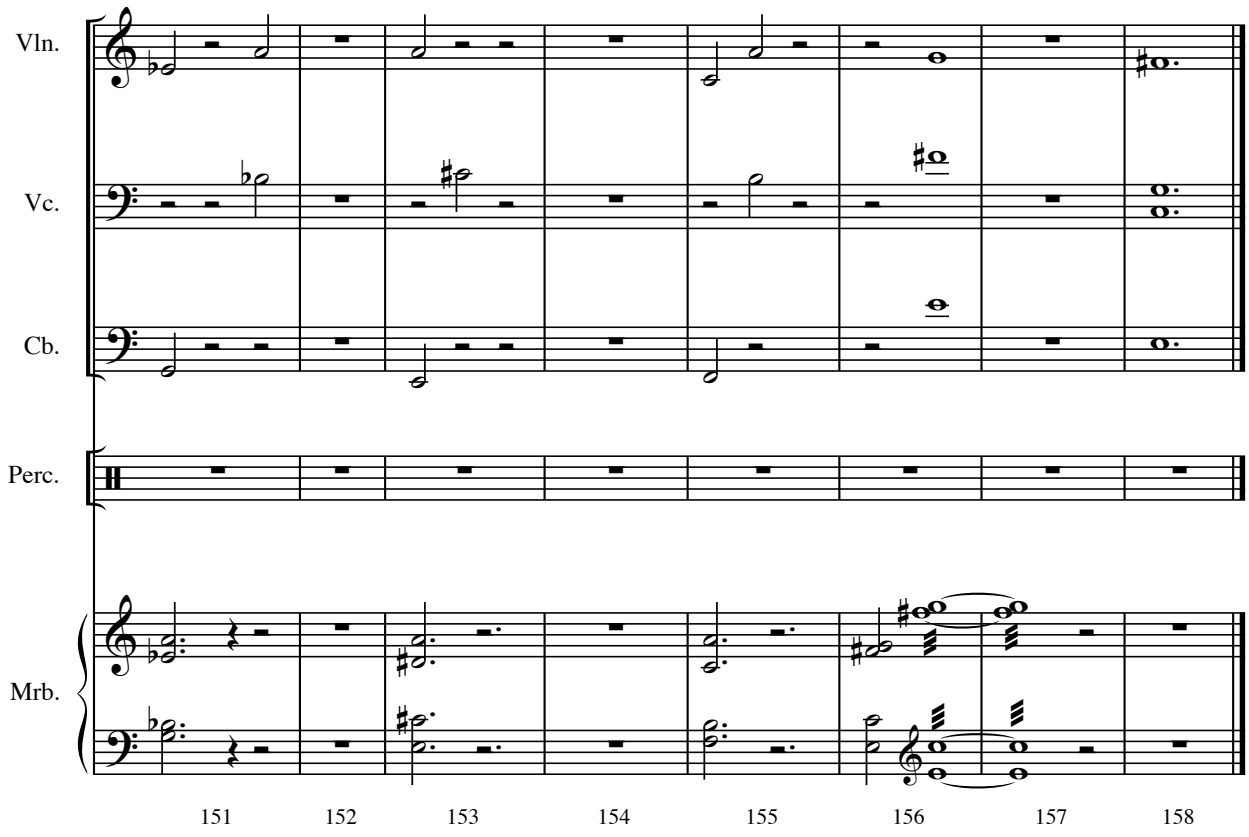
149
150


Vln.
Vc.
Cb.
Perc.
Mrb.
151
152
153
154
155
156
157
158