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
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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 Fibonacci's Golden Ratio.
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
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Advisory Committee:

Professor Thomas DeLio, Chair
Professor James Fry
Professor Richard Wexler
Professor Mark Wilson
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Percussion Key 1  
Double Bass Tuning 1  
Movement X 2  
Movement Y 18  
Movement Z 40
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.
Score

I. X

Violin

Cello

Contrabass

Percussion

Marimba

Vln.

Vc.
stop rolling until indicated
II. Y
II. \(Z\)

\(\text{\(j = 90\)}\) tambourines (2, high and low) played by bassist
Vln.

Vc.

Cb.

Perc.

Mrb.