“BELLVINES” CHAMBER SUITE

by

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Student: Timothy Luke Smith

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THESIS ABSTRACT

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For this thesis, I have composed a concerto for percussion ensemble and chamber orchestra. The instrumentation of the chamber orchestra is flute, clarinet, soprano saxophone, trombone, tuba, Casio tone organ, two violins, viola, and bass. The concertino group is three players, each playing an array of percussion instruments, including chimes, vibraphones, xylophone, several tom-toms, unconventional “found sound” objects such as metal bowls, and many auxiliary hand percussion instruments such as tambourine. I have also arranged the concerto as a suite for chamber orchestra, which does not feature a group of soloists but integrates the percussion part into the orchestra. The suite was recorded on November 17, 2019 at the University of Oregon School of Music and Dance, and may be accessed through the following link: https://soundcloud.com/luke-smith-274188951/sets/bellvines-suite.
CURRICULUM VITAE

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For my parents, and for Matthew.
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INSTRUMENTATION

Flute
B♭ Clarinet
Soprano Saxophone
Trombone
Tuba

Percussion I: chimes, bass drum, jingling bells, crotales, vibraphone, water gong (10-inch gong or larger), music boxes (two music boxes, variable speed, programmed to different tunes), glockenspiel, dinner bell (8-inch diameter or larger, non-specific pitch)

Percussion II: vibraphone, glockenspiel

Casiotone Organ

1 Violin I
1 Violin II
1 Viola
1 Bass
Casiotone

The “Casiotone Organ” part is for a keyboard made by the Casio company. The specific model is a CT-403 keyboard. This instrument has 49 keys (C2—C6) and 25 available tone settings to choose from. The player can cycle through these tones using a Mode switch that assigns a tone setting to one of four Presets. This function allows the player to store a bank of four Preset tone settings at a time to be changed between in quick succession.

Tone settings of the CT-403 called for in the Concerto for Percussion Ensemble (“Bellvines”): Chamber Suite:

Mvmt. I: Flute (Preset 1)
Mvmt. II: Chimes (Preset 3)
Mvmt. III: Frog (Preset 2)
Mvmt. IV: Mandolin (Preset 4)
Mvmt. V: Flute (Preset 1)
Mvmt. VI: Flute (Preset 1)
Mvmt. VII: [Casio TACET]
Mvmt. VIII: Flute (Preset 1)

Tone settings of the CT-403 called for in the Concerto for Percussion Ensemble (“Bellvines”): Chamber Suite:

Mvmt. I: Flute (Preset 1), Frog (Preset 2), Chimes (Preset 3), Mandolin (Preset 4)
Mvmt. II: Clarinet (Preset 2)
Mvmt. III: Flute (Preset 1)

The Casiotone also has “Sustain” and “Vibrato” modes. When turned on, the Sustain mode will apply a programmed decay to the sound whenever the player releases the key. Of course, this setting is ineffective whenever the key is released on a tone that has already decayed (in the case of tone settings that already have decay). As for Vibrato mode, when it is turned on it adds a uniform speed of vibrato to any sound being made. The two settings may be used together or separately.

Casiotone Substitutions

The Casiotone 403 is not an instrument that is accessible to everyone. Similar Casio keyboard synthesizer models may be used. Keyboard synthesizers of other manufacturers could work too. In choosing a synthesizer to substitute for the Casiotone, please refer to the descriptions of the sounds called for in the score under the previous section of notes. This recording can also be used to reference the sound of the Casiotone: https://soundcloud.com/luke-smith-274188951/sets/bellvines-suite.

Percussion Noteheads

- Pitched percussion instruments use conventional noteheads, unless bowed (then it uses diamond noteheads)
- Non-pitched percussion instruments that are conventionally struck with a mallet or drumstick (drums, wood blocks for instance) use conventional noteheads.
- Non-pitched metallic percussion instruments (cymbals, gongs, and tams) use cross (“x”) noteheads
- Hand percussion instruments and auxiliary percussion instruments that are struck or rubbed with unconventional materials (tambourine, bells) use diamond noteheads
- Ping noteheads (which look like empty circles with a dot in the center) are only used in Mvmt. I when referring to ceramic tiles in the Percussion III part; this indicates to strike them in the very center.
*drunken rhythm: repeat tones rapidly and inconsistently, blurry, noisy texture*
Soulful
\( \frac{\text{d}}{\text{d}} = 8.4 \)

**Crotale**

**Violins**

**Viola**

**Percussion**

**Glockenspiel**

\[ \text{reset:} \text{"Chimes"} \]

- Preset 3 "Chimes"
  - Half-volume

**Mallet, hard tip**

- \( \text{Crotale} \)

**Vln. I**

**Vln. II**

**Cello**

- \( \text{Cello} \)

- \( \text{p} \)

- \( \text{pp} \)

- \( \text{mf} \)

- \( \text{P} \)

- \( \text{staccato} \)

- \( \text{arco} \)

- \( \text{ch.} \)

- \( \text{staccato} \)

- \( \text{w} \)

- \( \text{p} \)

- \( \text{pp} \)

- \( \text{spe. staccato} \)

- - \( \text{tempo rall.} \)
Mockingly

\[ \text{III} \]

\[ \text{\( \downarrow = 60 \)} \]

Chimes

\[ \text{"Frog" on Preset 2} \]

Percussion

Casiotone Organ

Perc.

Chimes

Piano

Piano I

Chimes

Carsi
Bursting

\( \text{IV} \)

\( \text{Flute} \)

\( \text{Bb Clarinet} \)

\( \text{Soprano Saxophone} \)

\( \text{Trombone} \)

\( \text{Tuba} \)

\( \text{Percussion I} \)

\( \text{Violin I} \)

\( \text{Violin II} \)

\( \text{Cello} \)

\( \text{Contrabass} \)

\( \text{Violin I} \)

\( \text{Violin II} \)

\( \text{Cello} \)

\( \text{Contrabass} \)

\( \text{Percussion I} \)

\( \text{Bursting} \)

\( \text{Flute} \)

\( \text{Bb Clarinet} \)

\( \text{Soprano Saxophone} \)

\( \text{Trombone} \)

\( \text{Tuba} \)

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\( \text{Violin II} \)

\( \text{Cello} \)

\( \text{Contrabass} \)

\( \text{Percussion I} \)

\( \text{Bursting} \)
Strolling

\[ \text{V} \]

\[ \text{Flute} \]

\[ \text{Vib} \]

\[ \text{Electric Organ} \]

\[ \text{Cl.} \]

\[ \text{Sus \ ON} \]

\[ \text{ON} \]

\[ \text{ON} \]

\[ \text{ON} \]

\[ \text{ON} \]
C

Fl.

Cl.

Sep. Sax.

Tbn.

Tba.

Cb.

Cl.

Fl.

Crotales

pizz.

Crot.

Vln. I

Vln. II

Vln.

Ch.

64

pp

mf

Vib	ON

B

f

pizz.

Cadenza
Smooth & Flowing

\[ \text{Tempo: } \frac{D\text{-}}{4} = 80 \]

Instruments:
- Flute
- Clarinet
- Octave Saxophone
- Bassoon I
- Viola da Gamba
- Cello
- Violin I
- Violin II
- Viola
- Double Bass

Ornaments:
- Pizzicato

Dynamic Markings:
- piano
- forte
Sop.  Sax. = Vln. II
Casio = Vla.
Tbn. = Tba.
Cl. = Fl.

HOLD through to No.6
Undulating, like gentle waves,

\[ \text{vi} = 100 \]
VIII

Strolling, and a little haunted

\begin{align*}
&= 46 \\
&\text{poco accel.}
\end{align*}
Marcia maniacale

\[ \text{Vln. I, II, Cello,} \]

\[ \text{Vibraphone} \]

\[ \text{Crotale} \]

\[ \text{Fl., Cl., Sep. Sax.,} \]

\[ \text{Marcia maniacale} \]
Character of the written gesture. When the wavy line stops, immediately stop playing even if you are in the middle of a figure.

Repeat gesture inside brackets freely for the duration of the wavy line. Ignore conductor's tempos, but try to keep the tempo you were playing in before. Do not synchronize with anyone else in the group. You can play with the gesture by repeating notes inside of it, adding notes or syncopations, keep the character of the written gesture. When the wavy line stops, immediately stop playing even if you are in the middle of a figure.
*Ping notehads (empty circle with dot in the middle) indicate for player to strike in the very center.
Expanding, Immersion & Fusion

Cym. & Bowls
B.D. & Tam

Cym., Npl., G., Leg.Pipe
Tam
Singing Bowl

Cym.

B.D.

Cym. & Bowls

Chimes

Chimes

Cym.

Cym. & Bowls

Cym. & Bowls

Cym. & B.D.

B.D.

B.D.

Tam
Fleetingly, with Intense Velocity

Fleetingly, with Intense Velocity
with greatly diminishing energy

Dreamily, with rubato
Mockingly,

\[ \text{Casio} \]

Chimes

Innocently,

\[ \text{Casio} \]

accel.

\[ \text{molto accel.} \]

\[ \text{Casio accelerates wildly without conductor} \]

\[ \text{Chimes} \]

mallet,

hard
tip

"Frog"

Sus ON

"Flute"

Sus OFF

Fugue

\[ \text{Chim.} \]

"Frog"

Sus ON

"Flute"

Sus OFF
Lumbering

\( \text{\textbullet} = 56 \) \( \text{[without conductor]} \)

5 Tom-toms & Stacked Cymbals

Glockenspiel

479

Large Cymbal

Tom

To Vib.

485

Glockenspiel

Tom

To Glok.
Strolling
\( \frac{4}{4} \) = 50
Vibraphone

\( \frac{3}{4} \)

Glockenspiel

Più mosso
\( \frac{4}{4} \) = 120
\( \frac{4}{4} \) = 50
A tempo

Bar Chimes
drunken rhythm
mallet drag

Key Chimes
Sand Blocks

Più mosso
\( \frac{4}{4} \) = 120
\( \frac{4}{4} \) = 50
A tempo

Med Singing Bowl

Low Singing Bowl

"Flute"
Triumphantly

Bells

Toy Tambourine

Tambourine
Undulating, like gentle waves

Vibraphone
bow

Vibraphone (from front)
bow

Vibraphone
Strolling

\( \text{Vibraphone} \)

\[ \text{Piu animoso} \]

\( \text{Menacing} \)

\( \text{Vibraphone} \) (at Player 1)

\( \text{Vibraphone} \) (at Player 1)
Marcia maniacale

Marcia maniacale
826

832

*Players with ad lib. repeats should disregard the conductor’s tempo or the tempo of any other member of the group. Repeat the material in brackets freely, maintaining articulation, dynamic, and order of pitches, extra rests between notes may be added freely, so long as the basic rhythmic character of the line is preserved. Once the ad lib. gesture indicated ends, the player should immediately stop playing wherever they may be in the course of the repeat.
From a distance

$\frac{\text{Bar}}{\text{Tuba}}$