c.1

TURNING POINTS for wind quintet and accordion

By

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We accept this thesis as conforming

to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

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78

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Abstract: Turning Points for wind quintet and accordion

by Peter Hatch

The title of the work refers to its frequent changes in style and mood around various points. The rhythmic 'shot' chord which opens the work serves a colotomic function throughout, 'announcing' transitions to new material. A second transitional figure, consisting of a simple trill, functions in a similar way. Thus the work 'turns' throughout the piece to a change, often a striking change. There is also a gradual 'turning' throughout the piece from the dissonant, complex opening to the more consonant, rhythmically simple ending.

Formally the work exhibits an arch-like structure, with shorter sections towards the beginning and end, longer sections towards the middle. These sections are based on units of 45" multiplied by 1, 2, 3, 5 or 8 (these numbers taken from the Fibbonnacci series) so that the longest (middle) section is 6'00" (8 x 45") long. Many of these divisions are further divided.

Pitch material is almost entirely derived from the 'octatonic' scale, which is occasionally in its scalar form, but most commonly as aggregates from which pitches are chosen freely. There are a variety of chord structures employed, which range from full eight note

aggregates to chords found in functional harmony, especially the 'dominant seventh' sonority. Rhythmically much of the work is concerned with juxtaposing sections which obscure any sense of pulse with sections in which a pulse is obvious.

The element of texture is one of the work's most important aspects. The traditional, contrapuntal approach to wind quintet writing was abandoned in favour of a homogenous treatment. The use of the accordion to blend the colours of the other instruments is an important aspect of the piece.

Stephen Chatman, Thesis Supervisor

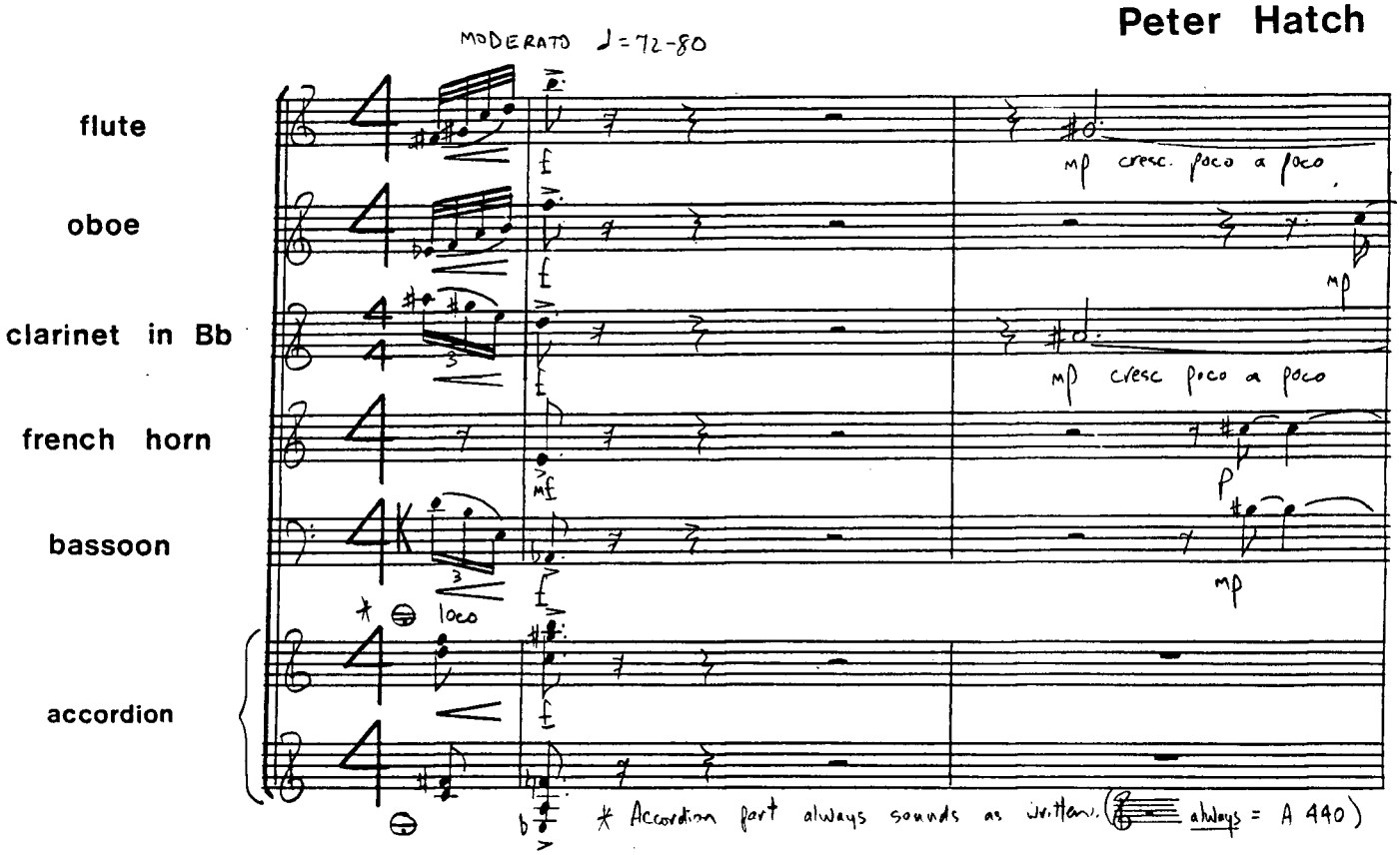
TABLE OF CONTENTS

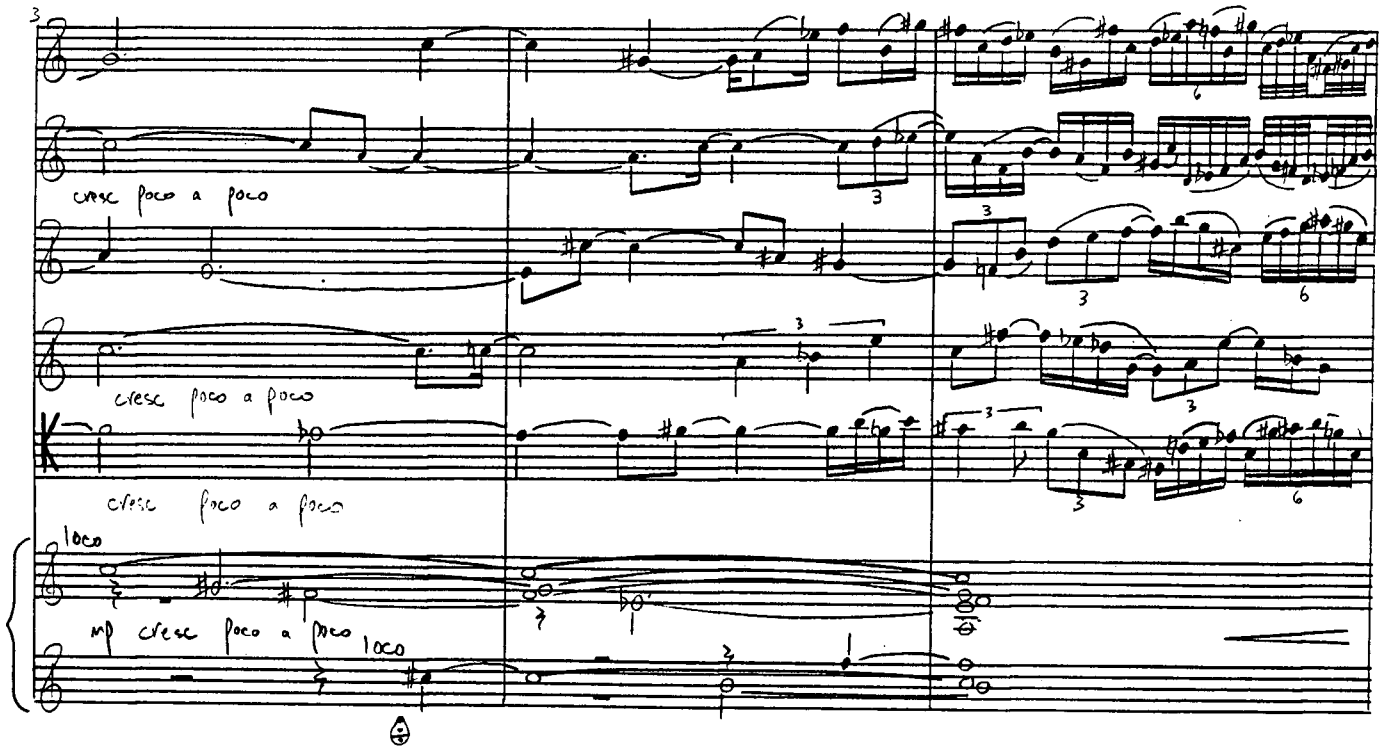
	Page
Abstract	ii
Turning Points for wind quintet and accordion	1
Turning Points: An Analysis	50

Turning Points

for wind quintet and accordion

Peter Hatch





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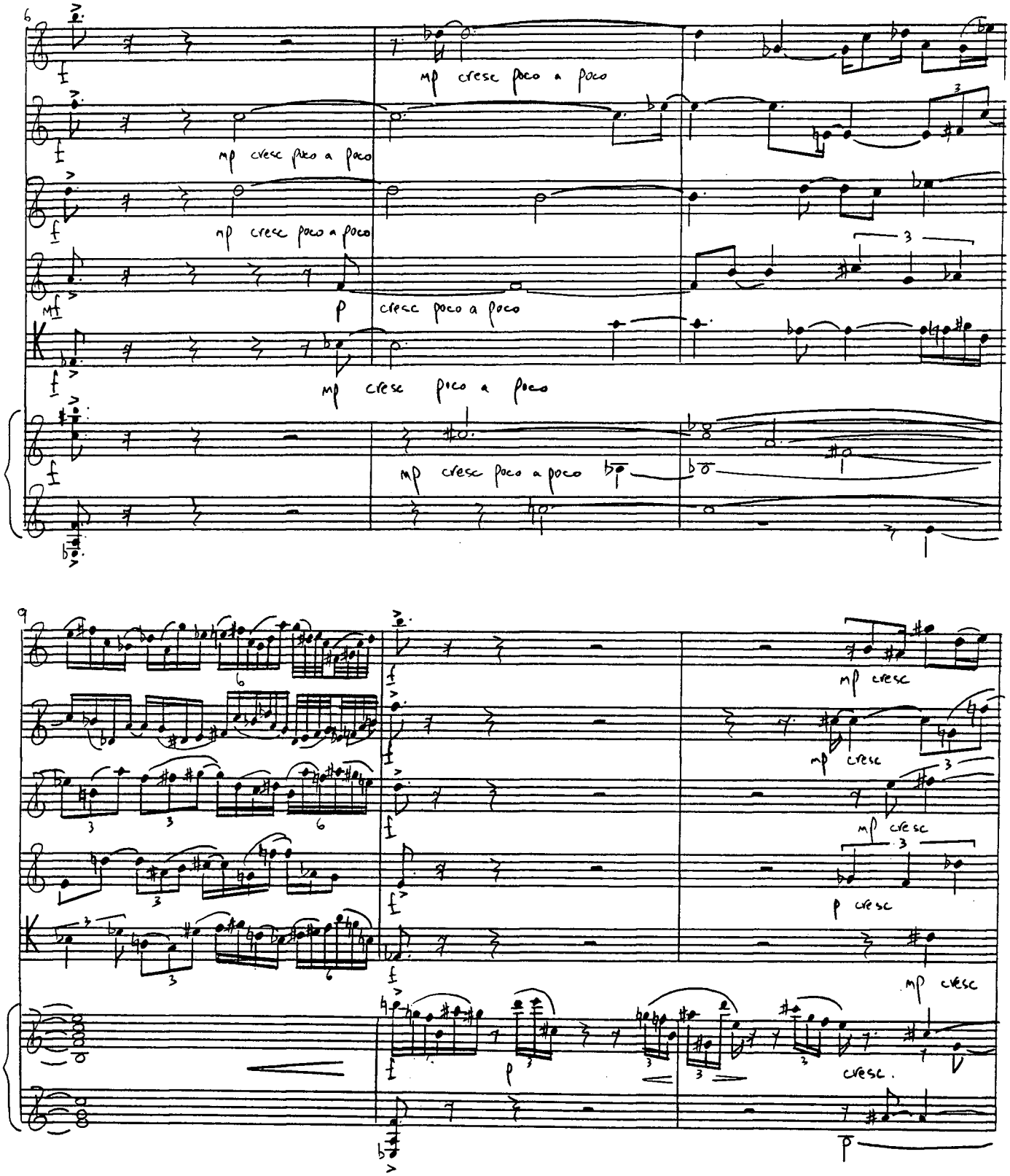
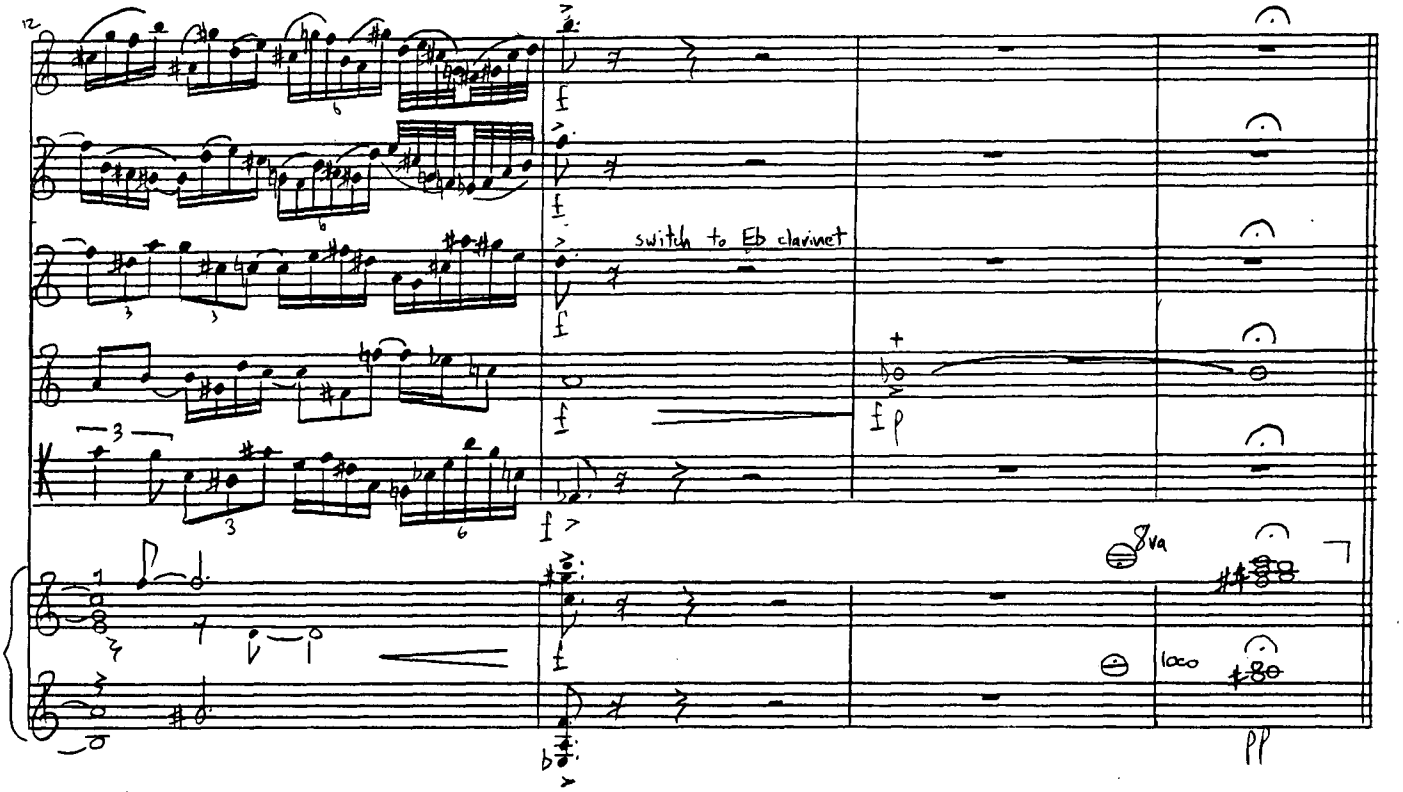
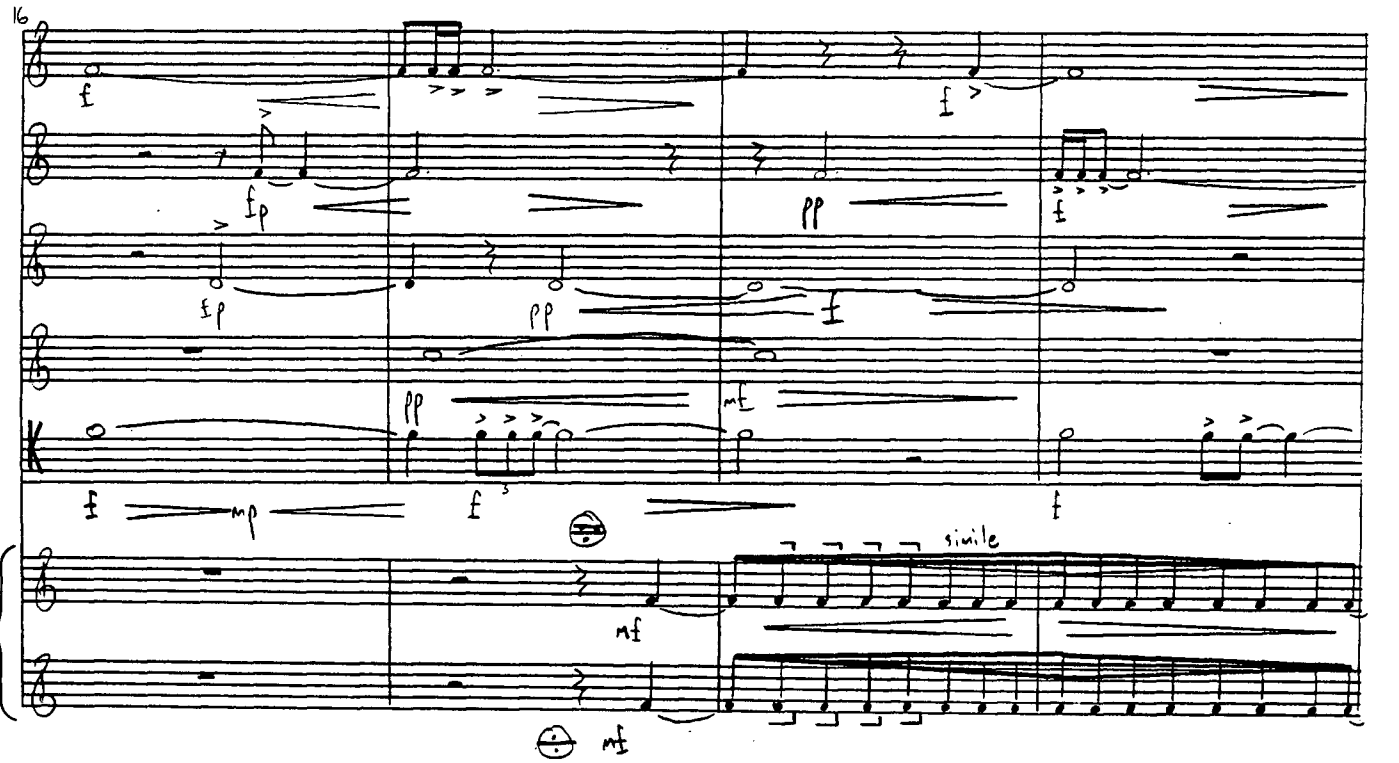
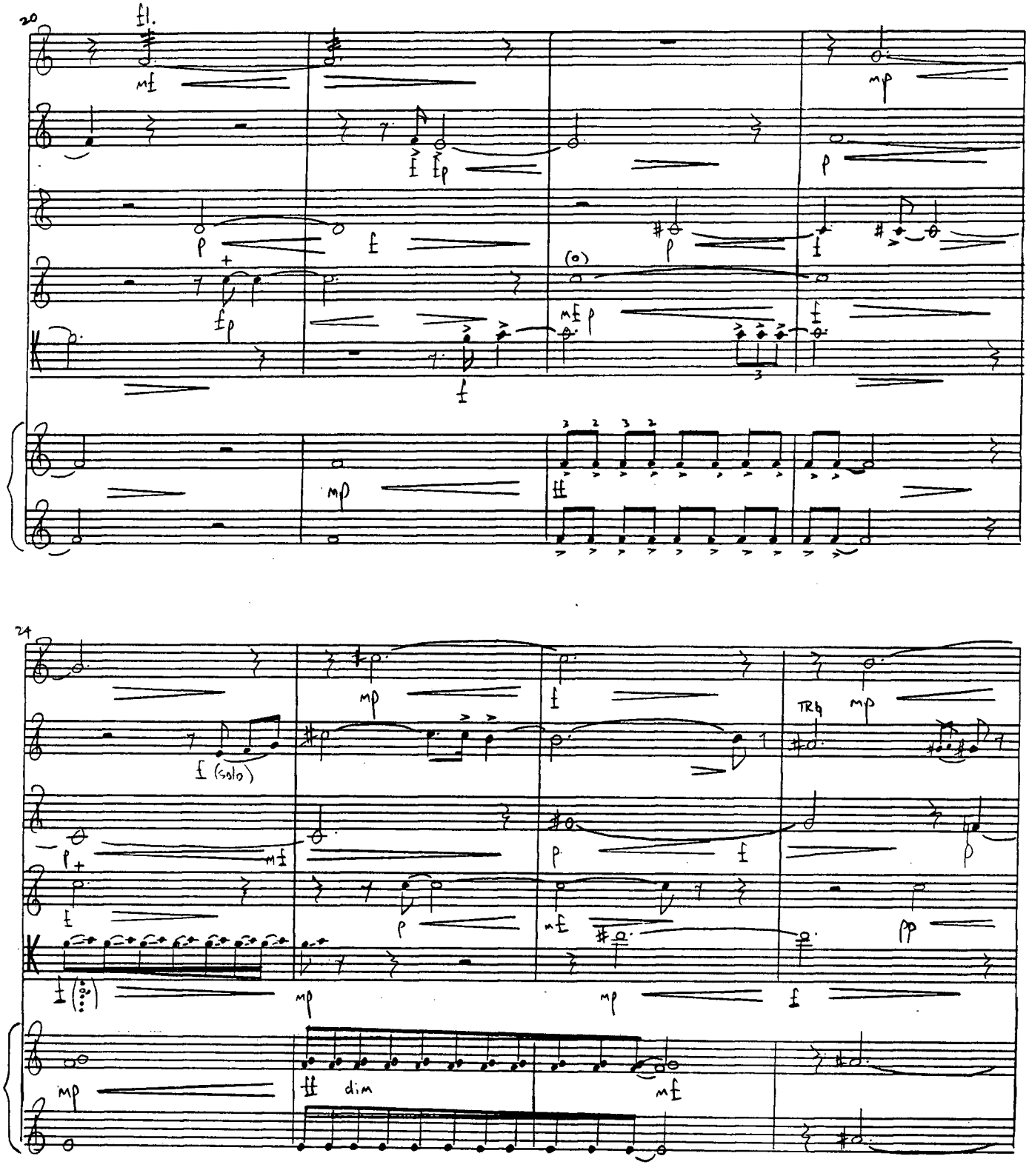
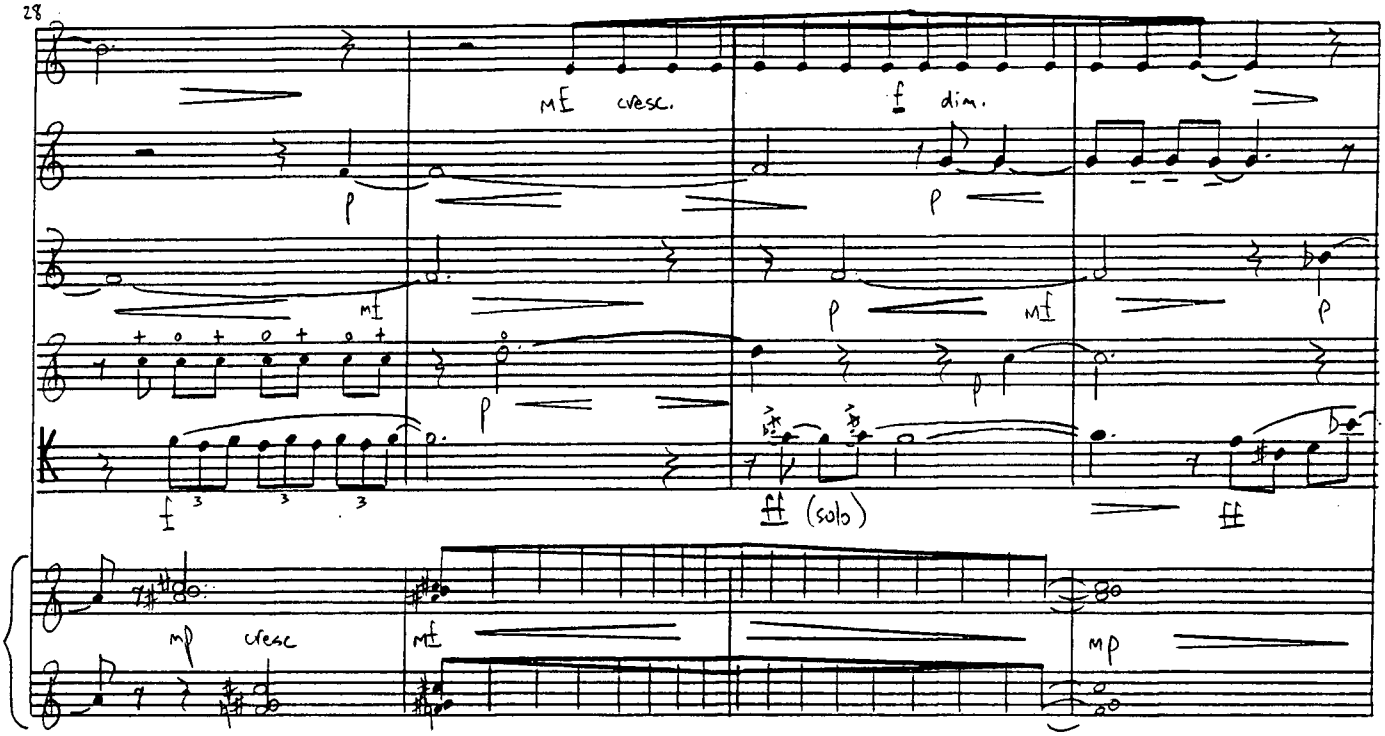

6
mp cresc poco a poco
mp cresc poco a poco
mp cresc poco a poco
p cresc poco a poco
mp cresc poco a poco
mp cresc poco a poco
9
mp cresc
mp cresc
mp cresc
p cresc
mp cresc
cresc.
p

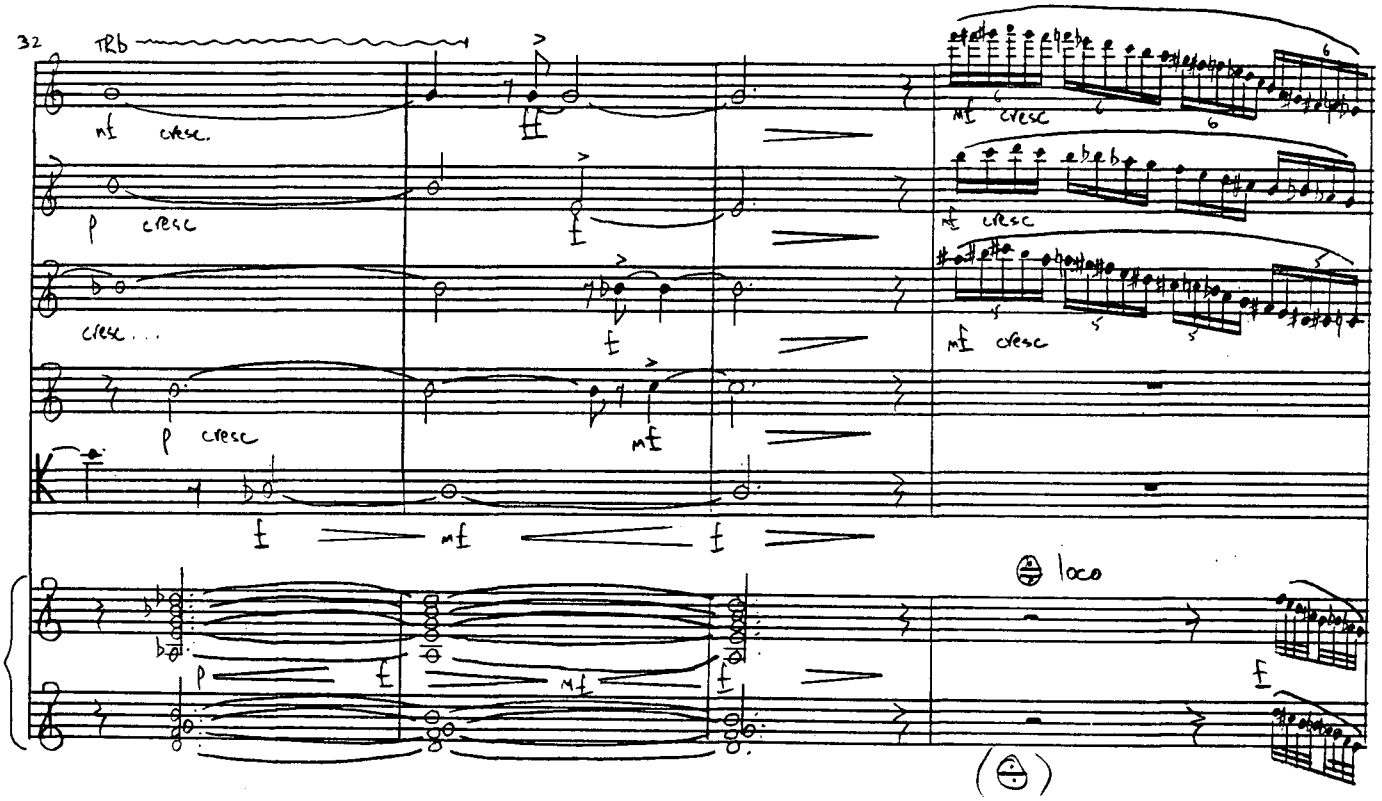


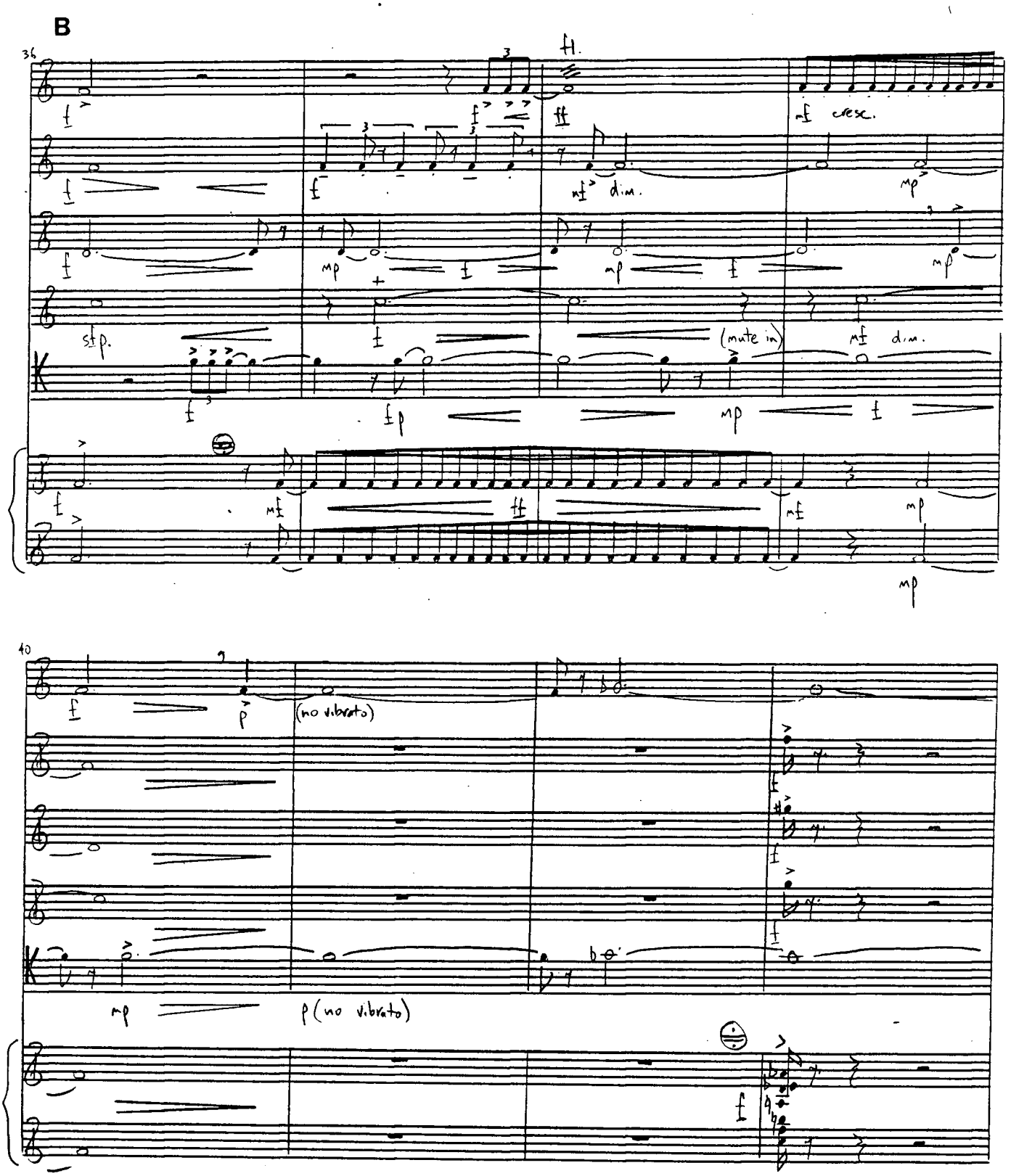
A Più mosso ♩.=90

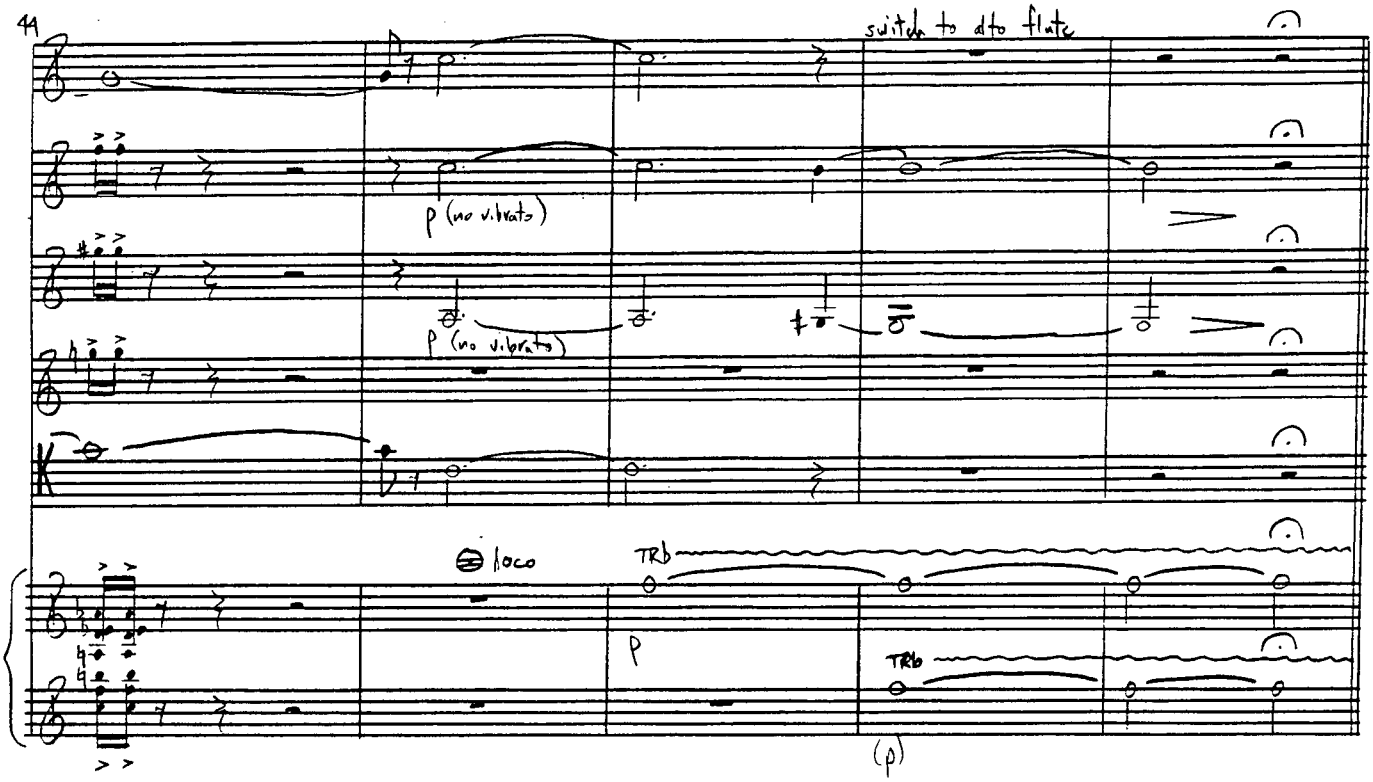



20
fl.
mf
mp
f
fp
p
f
(o)
mf p
f
mp
24
f (solo)
mp
f
TRG
mp
p
mf
p
f
p
f
p
mf
pp
f
mp
mp
f
mp
dim
mf

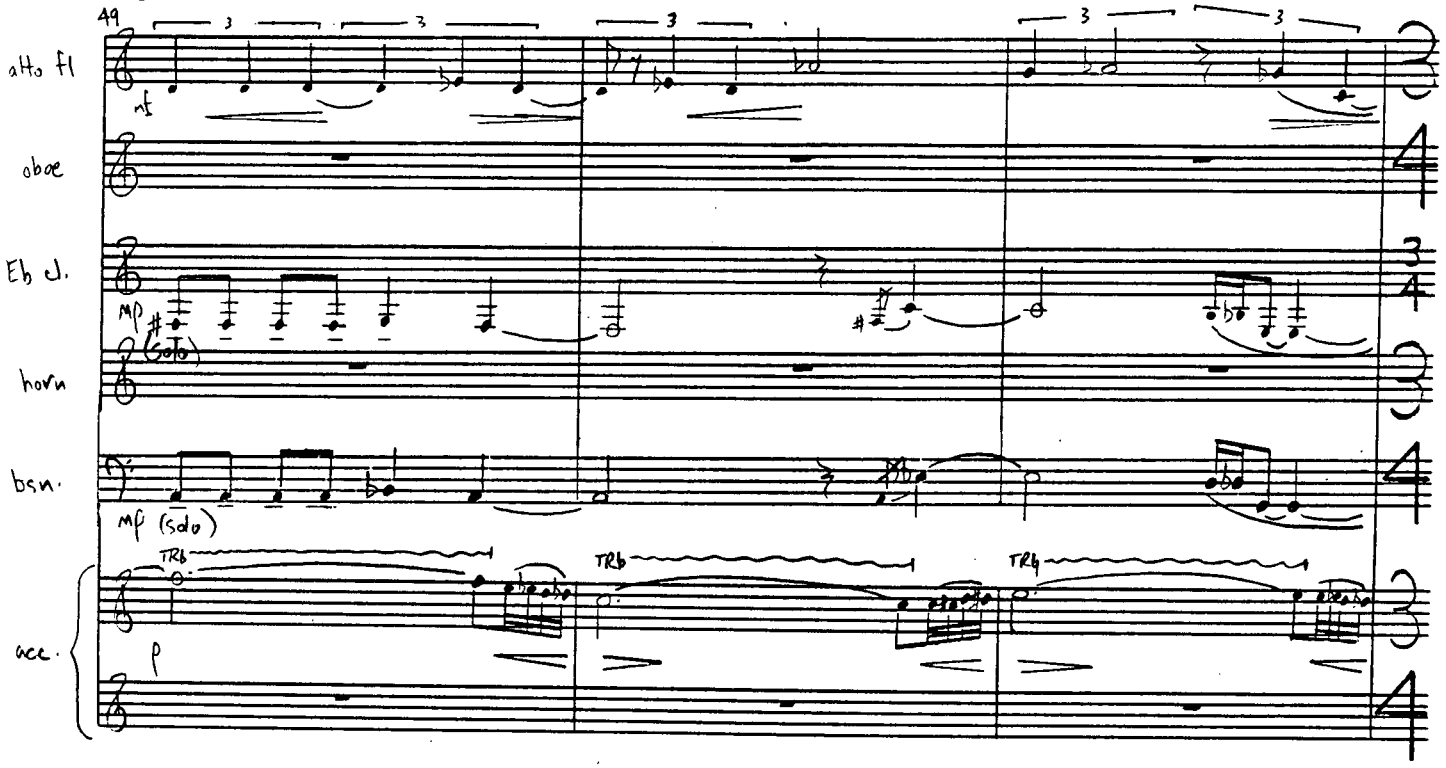

28
mf cresc.
f dim.
p
mf
ff (solo)
mp cresc
mp

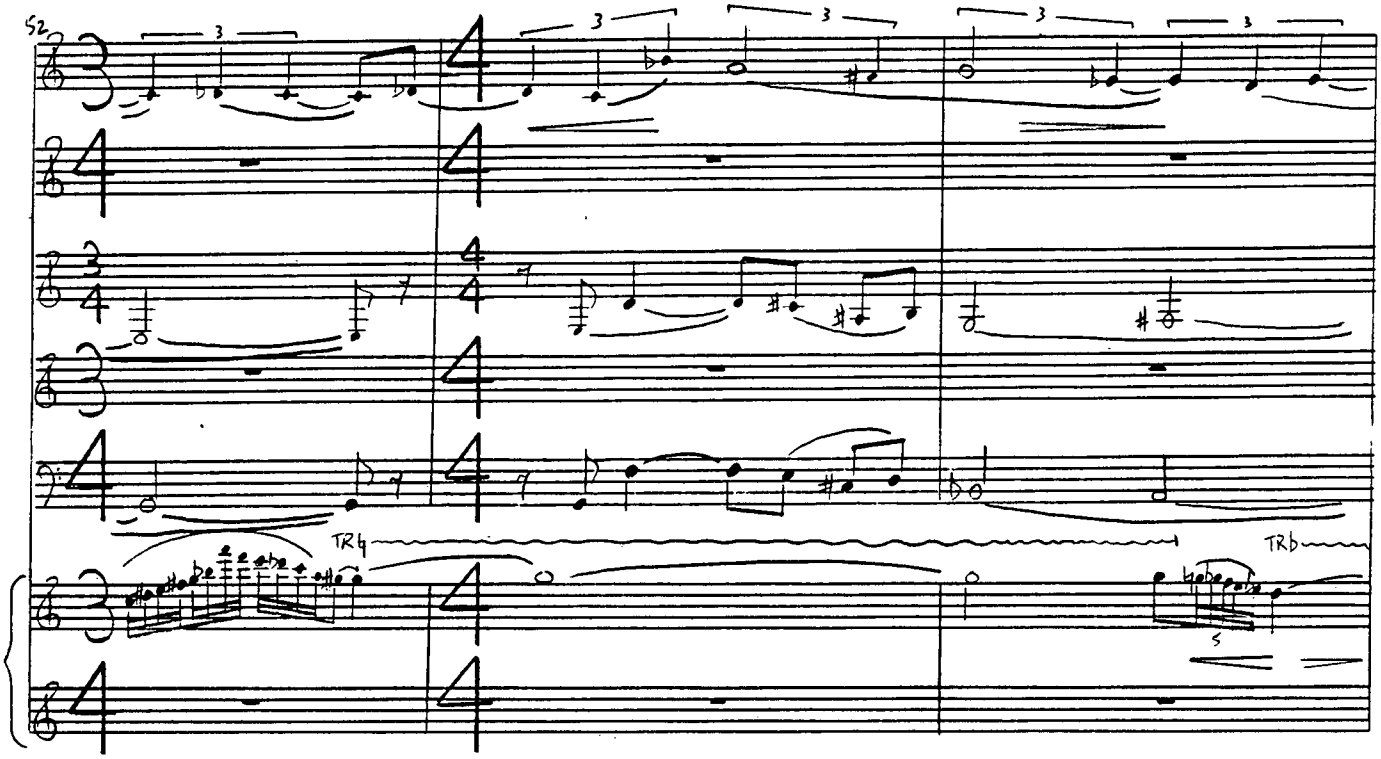

32
Trb
mf cresc.
ff
cresc...
mf
loco

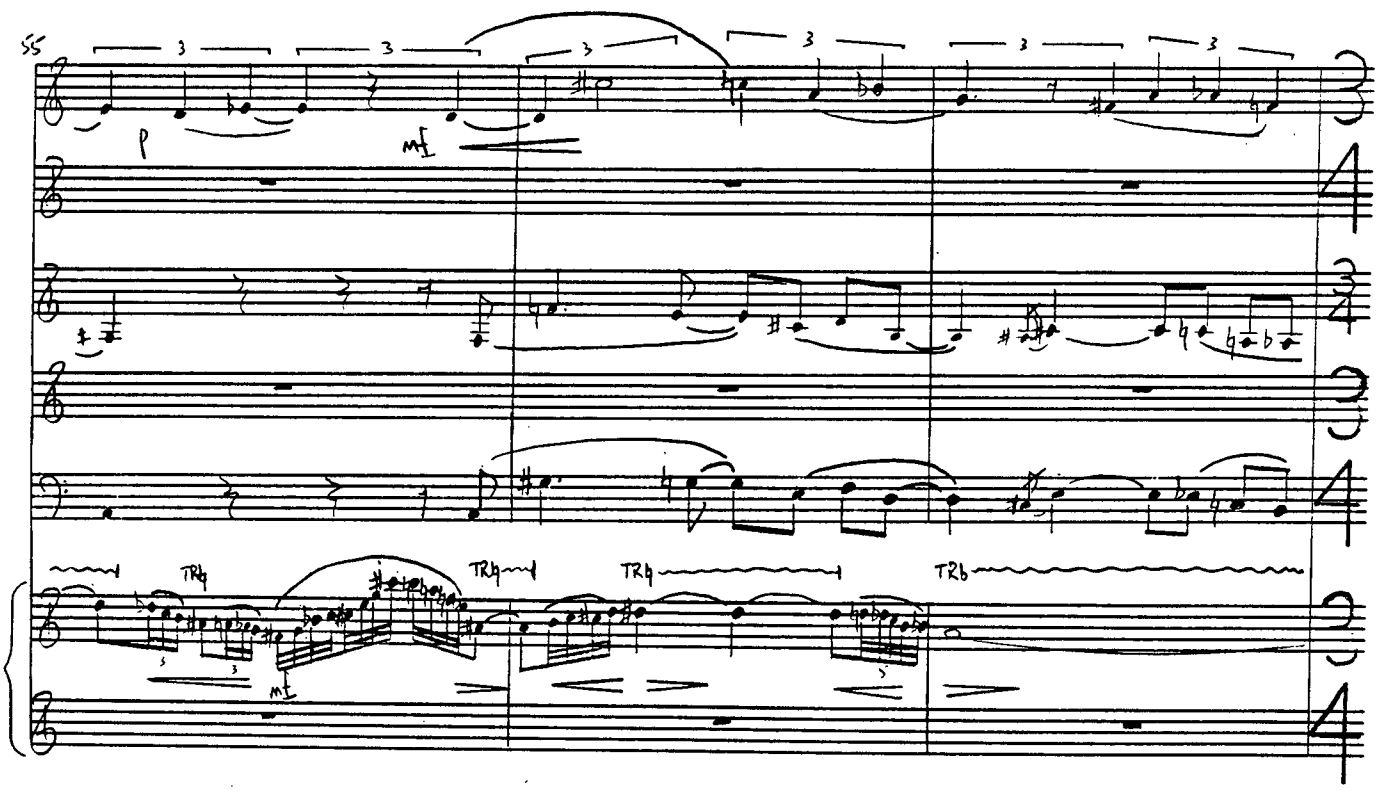

B
36
40
(mute in)
(no vibrato)
p (no vibrato)

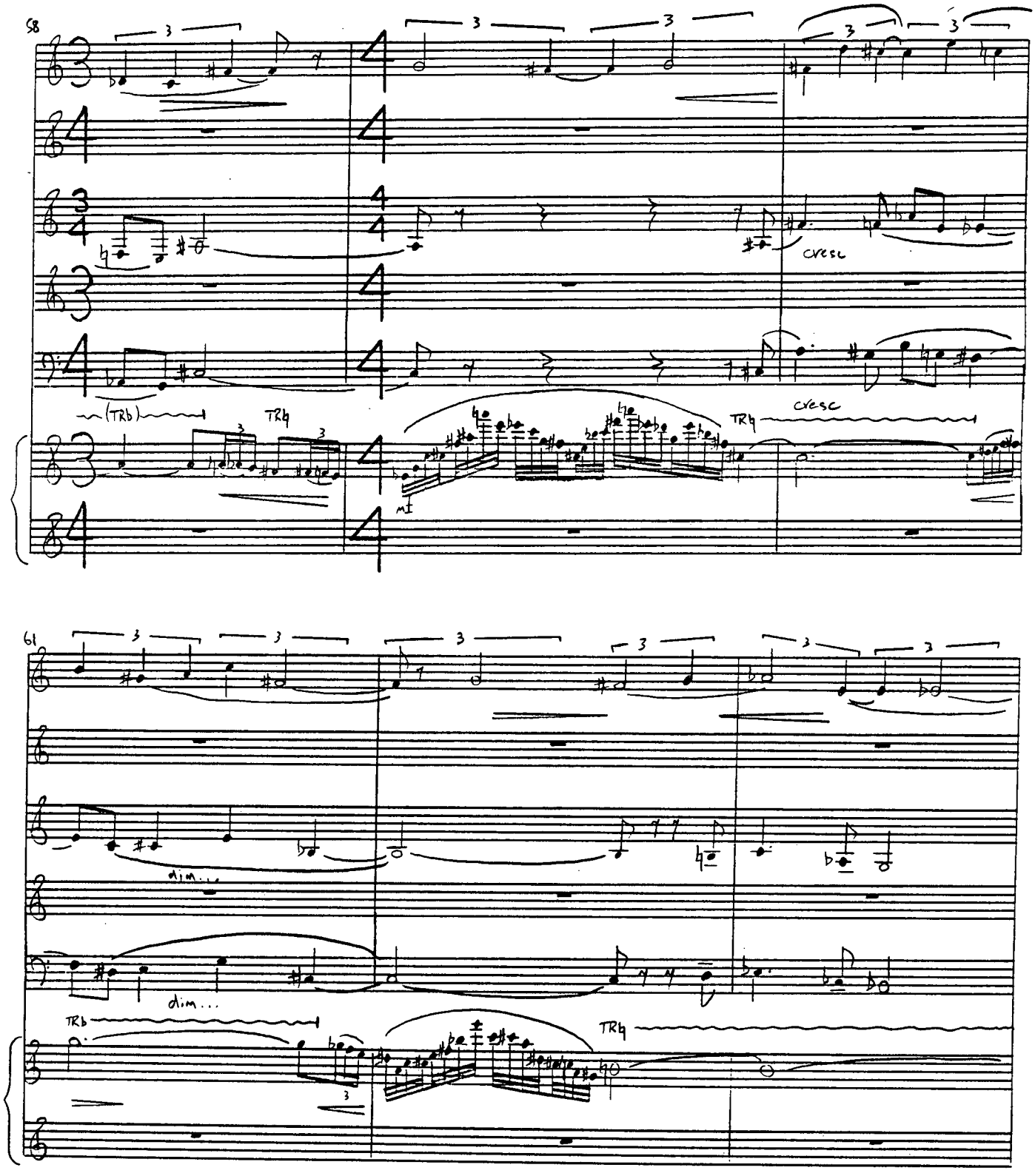


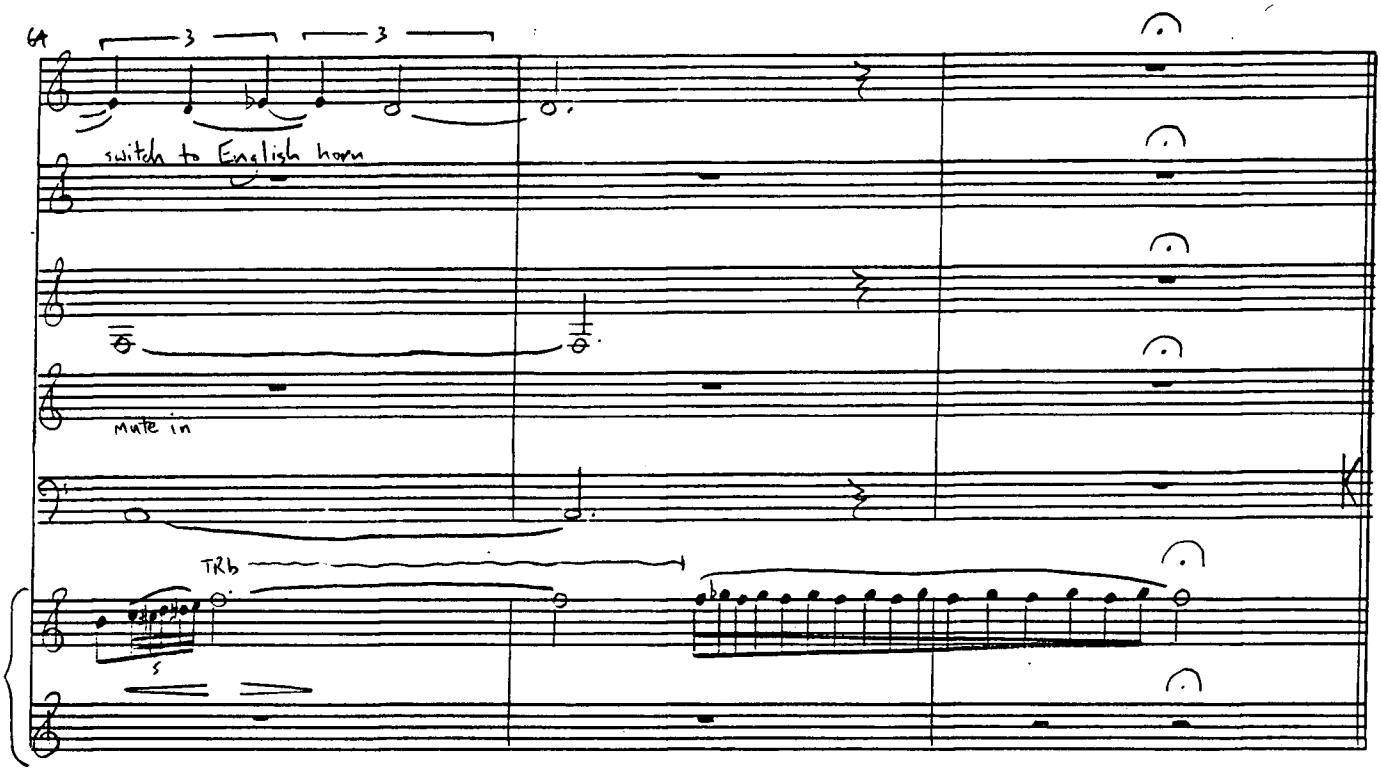
C ANDANTE MISTERIOSO ♩= 50-60

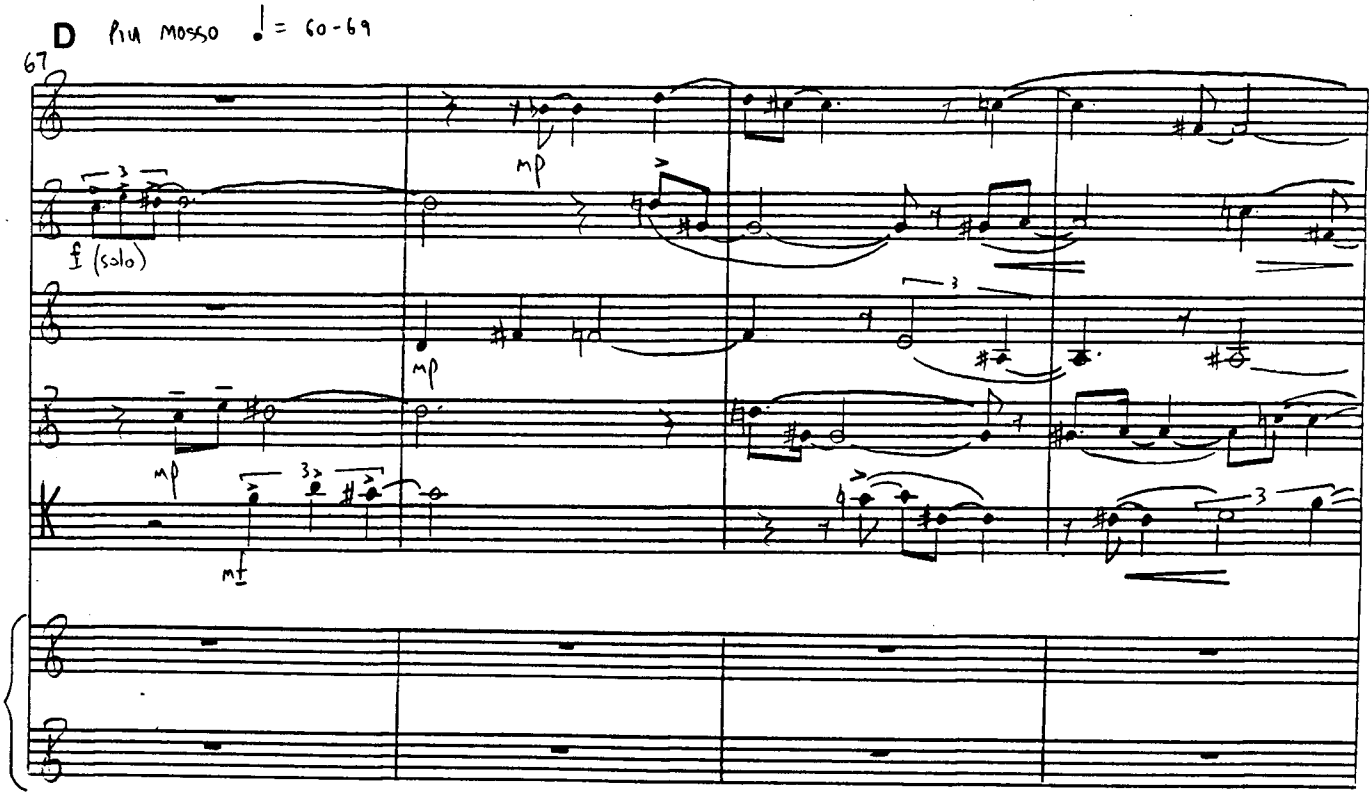


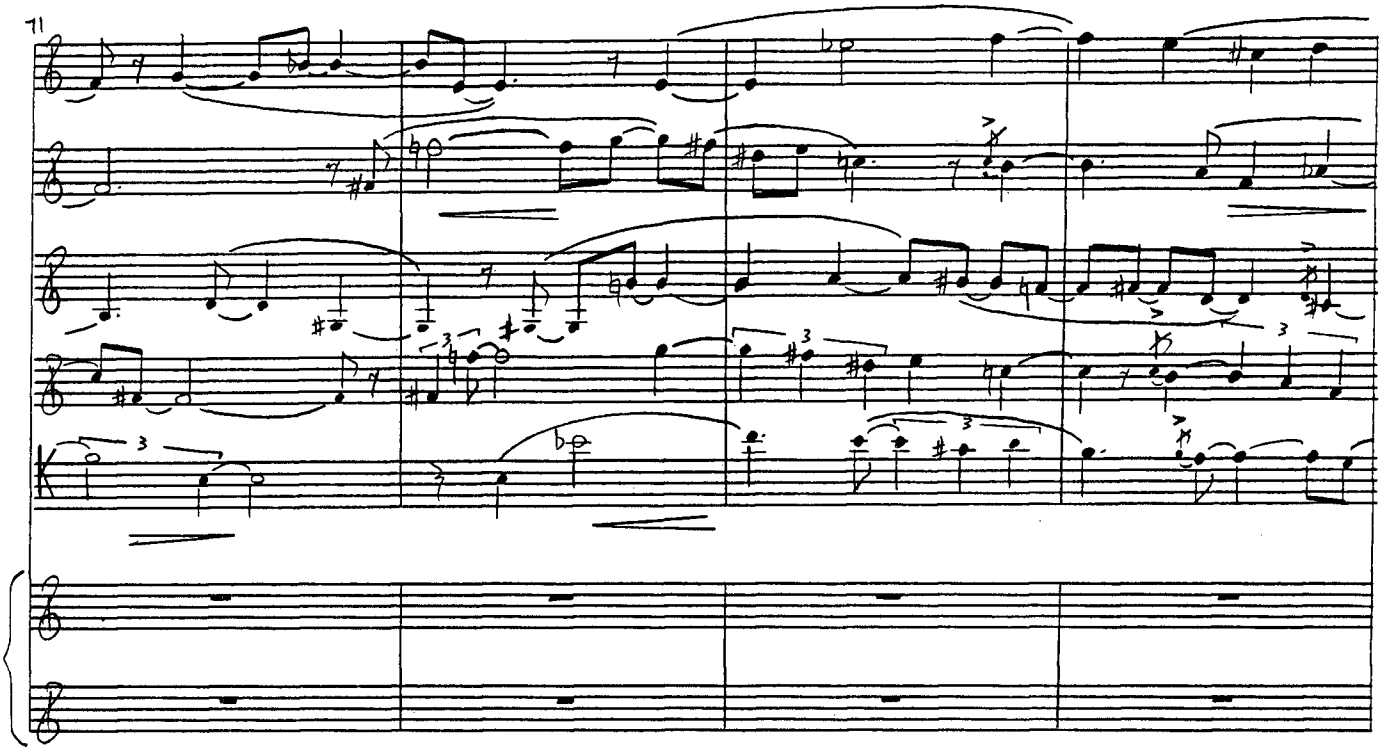

52
TRb
TRb


55
p
mf
TRb
TRb
TRb
TRb
mf


58
cresc
(TRb)
TR♮
cresc
TR♮
mf
61
dim...
dim...
TRb
TR♮


64
switch to English horn
mute in
TRb


D Più mosso ♩. = 60-69
67
alto fl
Eng hn.
Eb cl.
horn
bsn
acc.
f (solo)
mp
mp
mp
mf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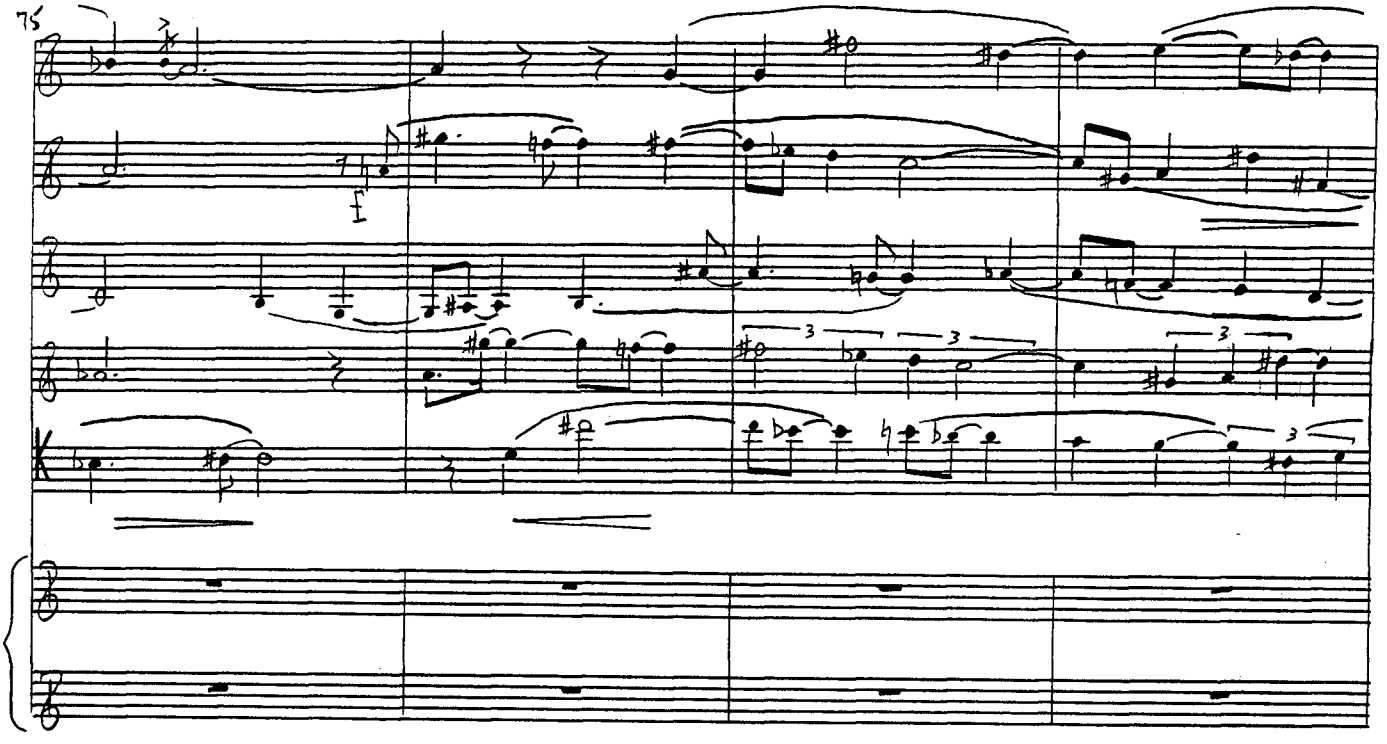
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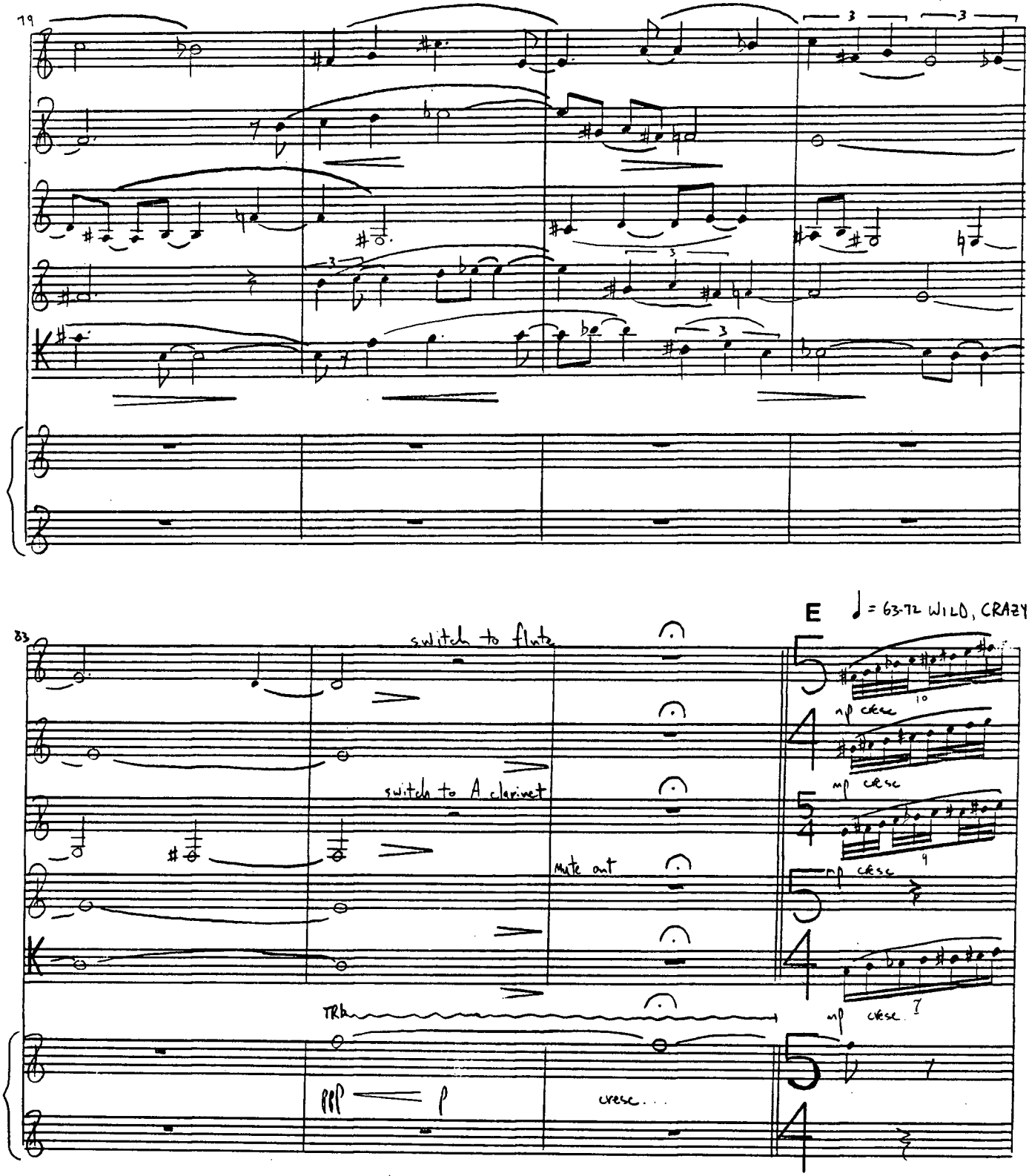
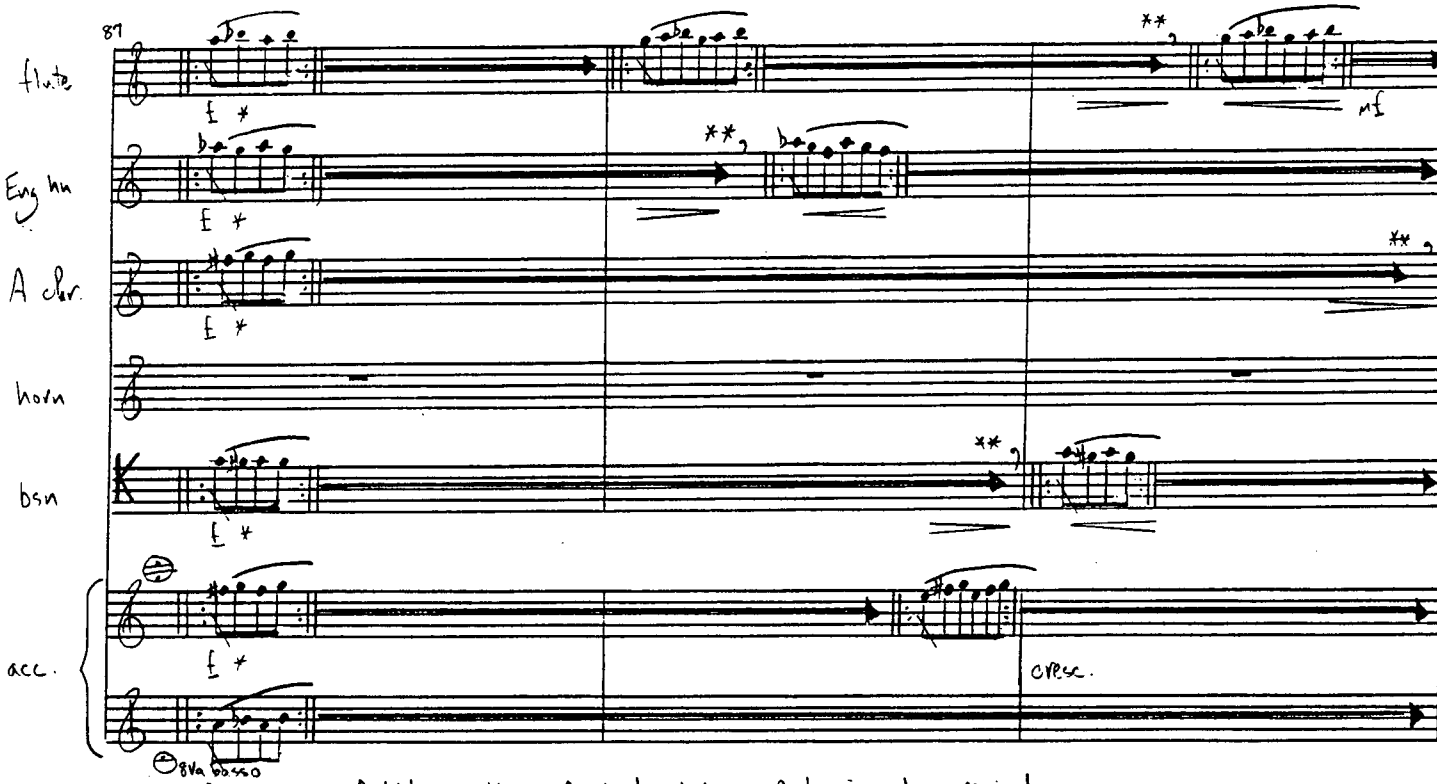
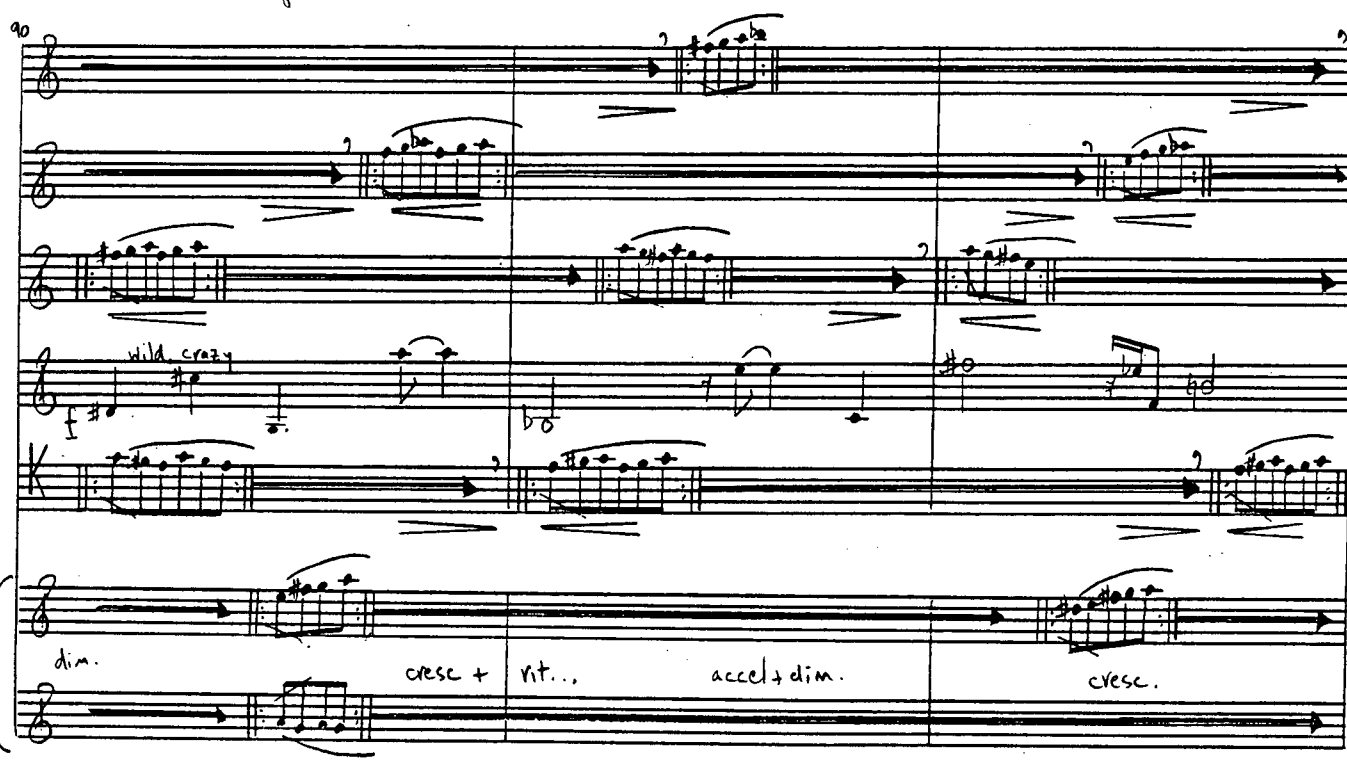
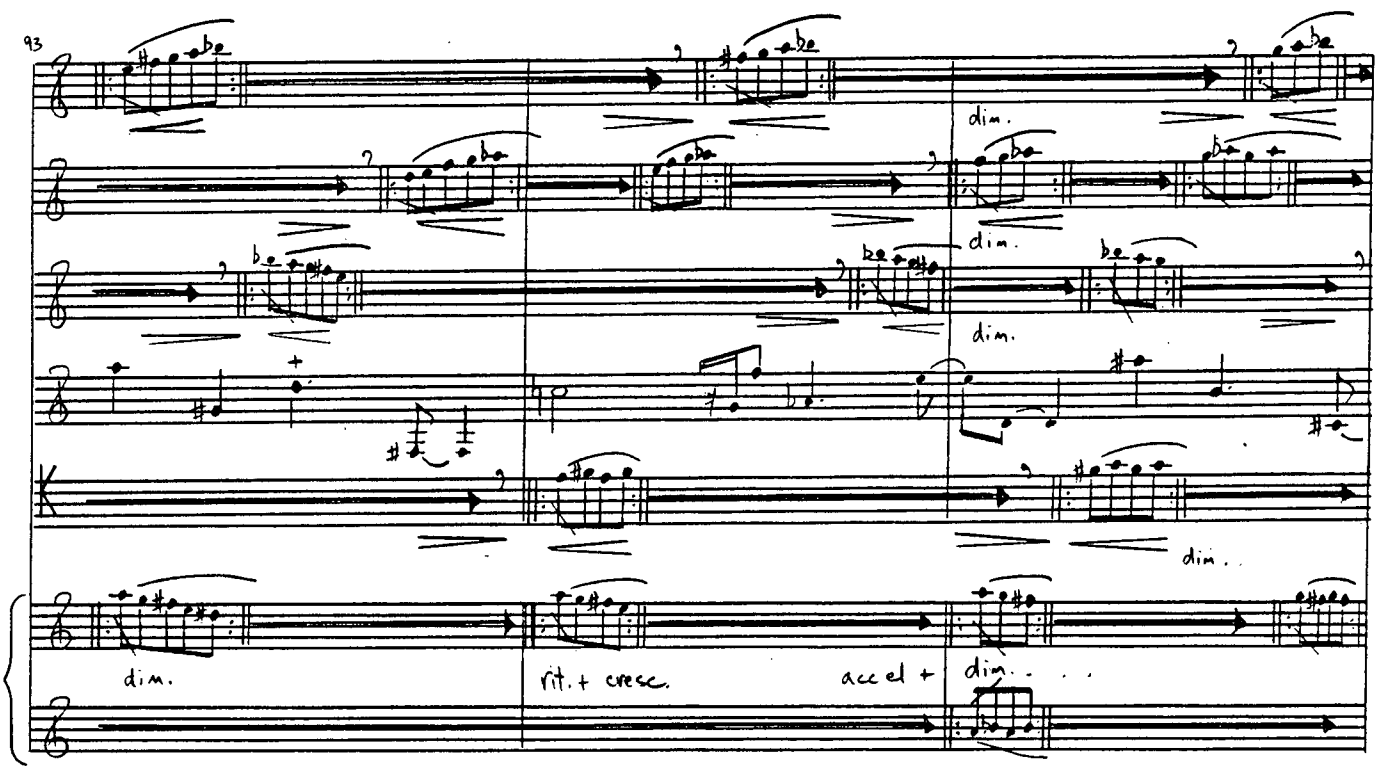
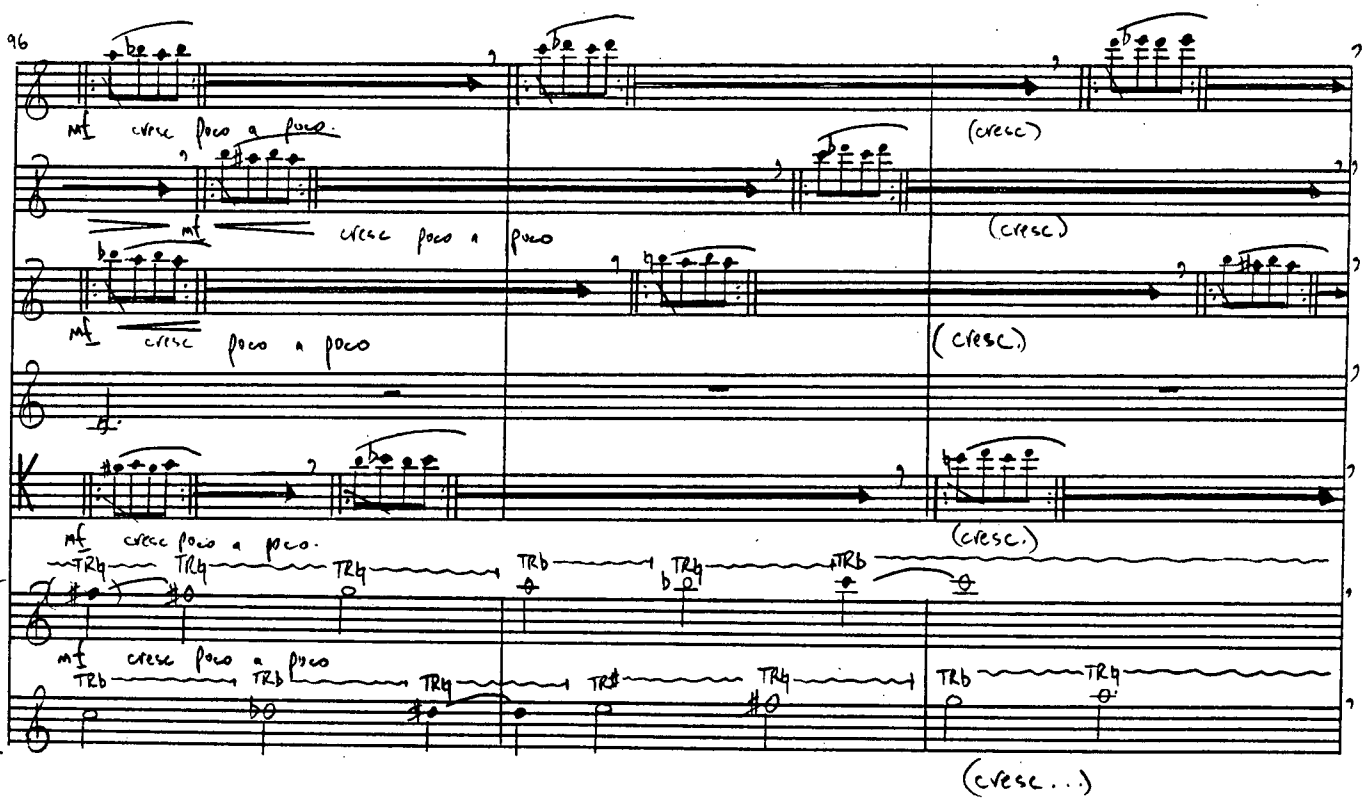

79
3
3
3
3
3
E
♩ = 63-72 WILD, CRAZY
83
switch to flute
switch to A clarinet
mute out
TRh
ppp
p
cresc...
mp cresc
10
mp cresc
9
mp cresc
mp cresc
7

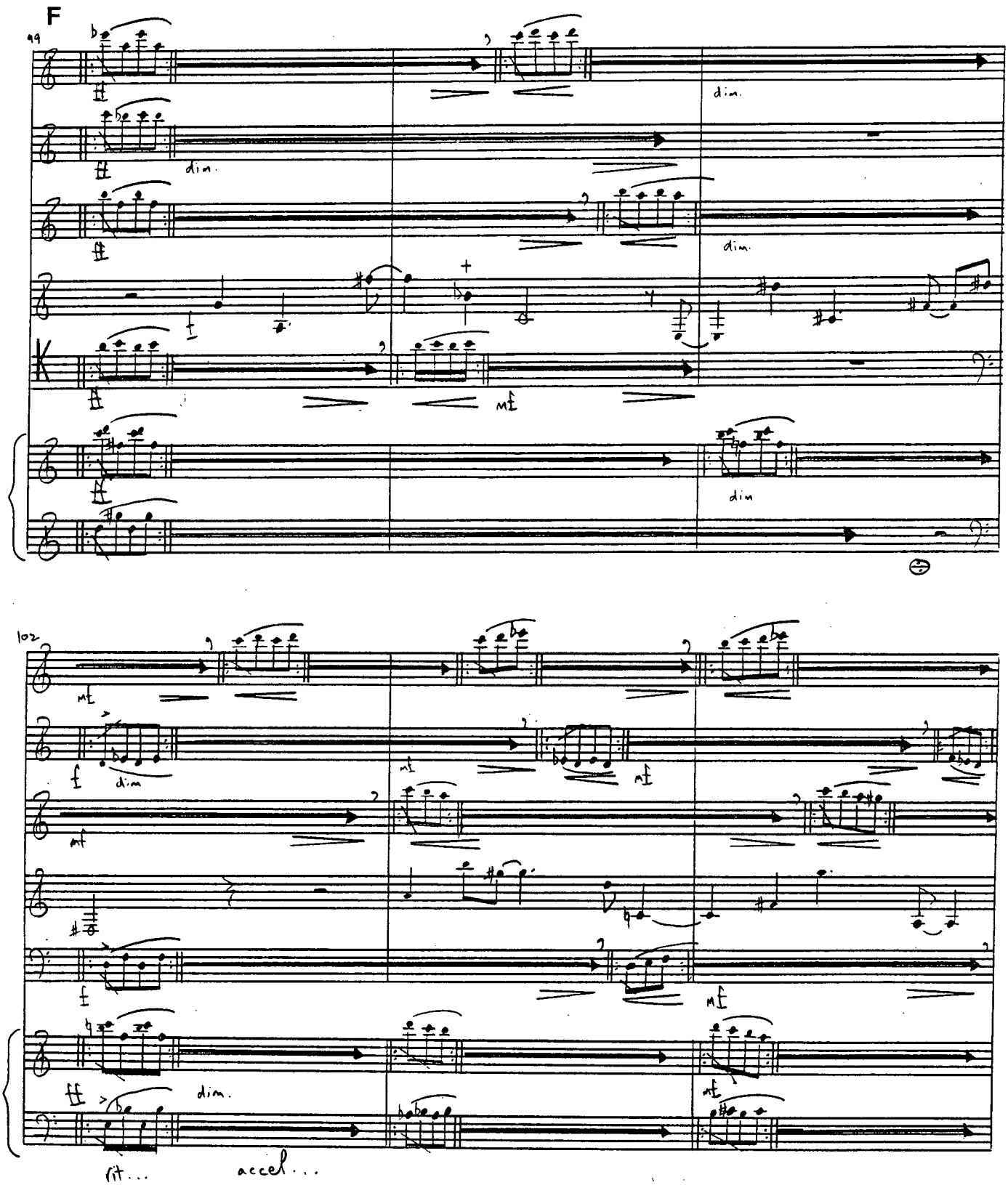


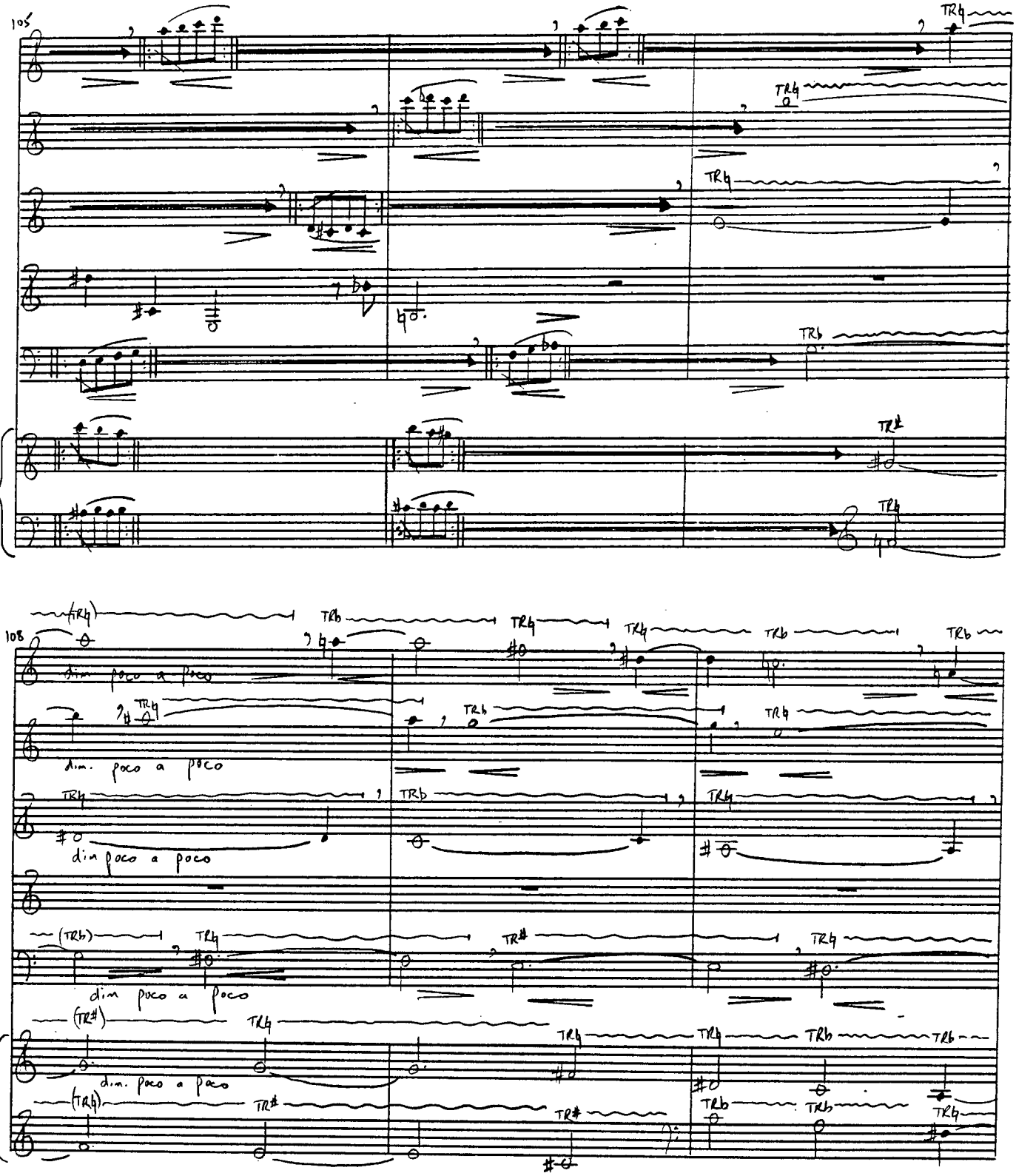
* as fast as is comfortably possible. Coordination between parts is only approximate.
** fade out, take a quick breath, then fade back in.

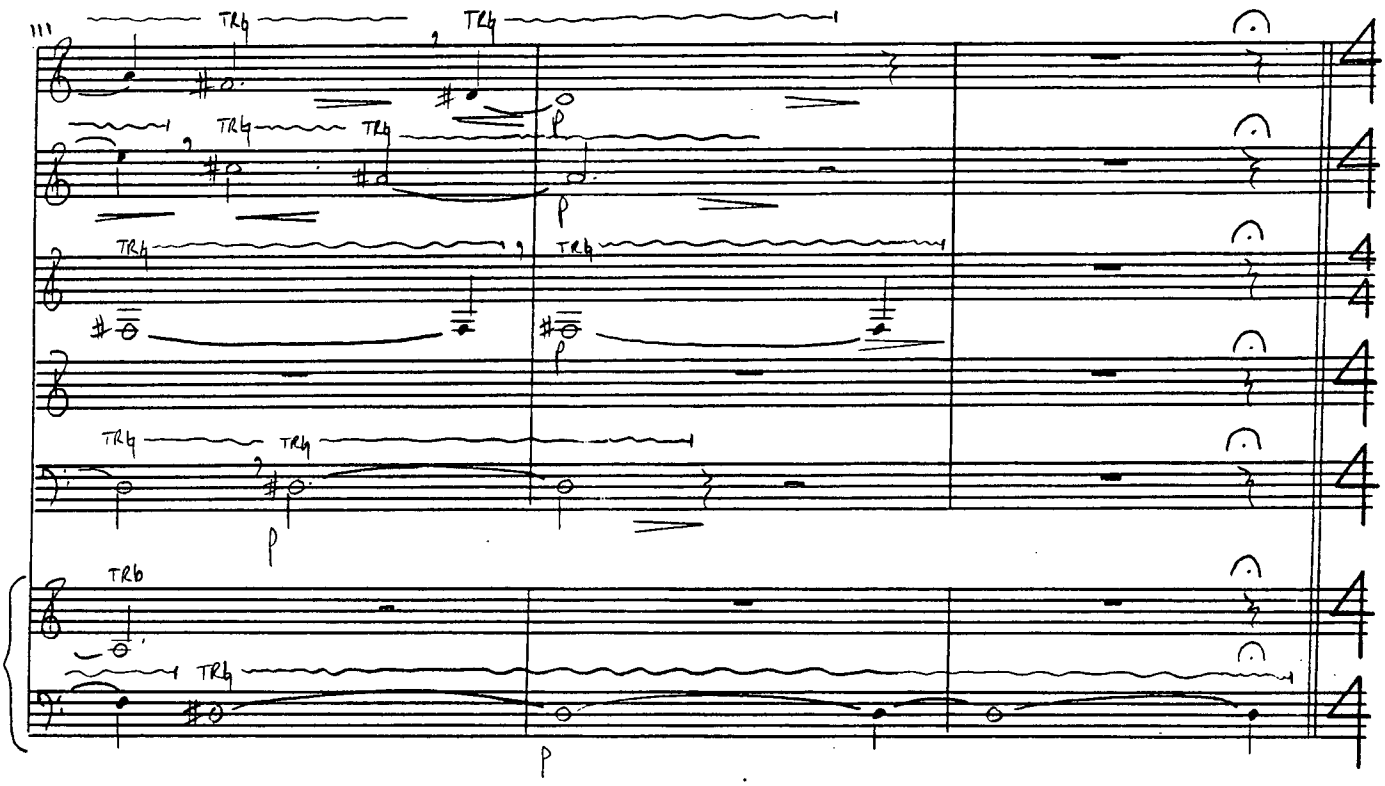


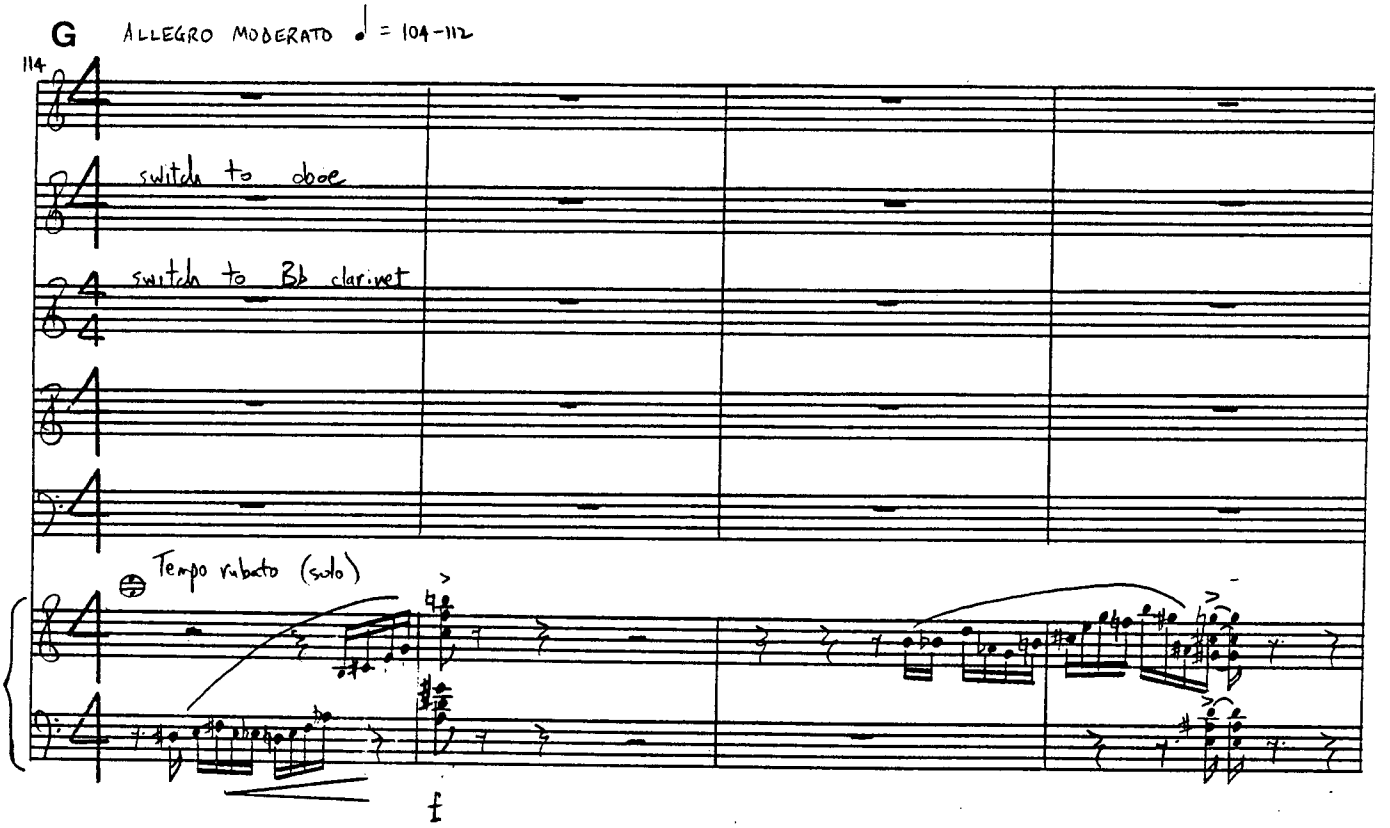

93
dim.
dim.
dim.
dim.
dim.
rit. + cresc.
accel +
dim. . .

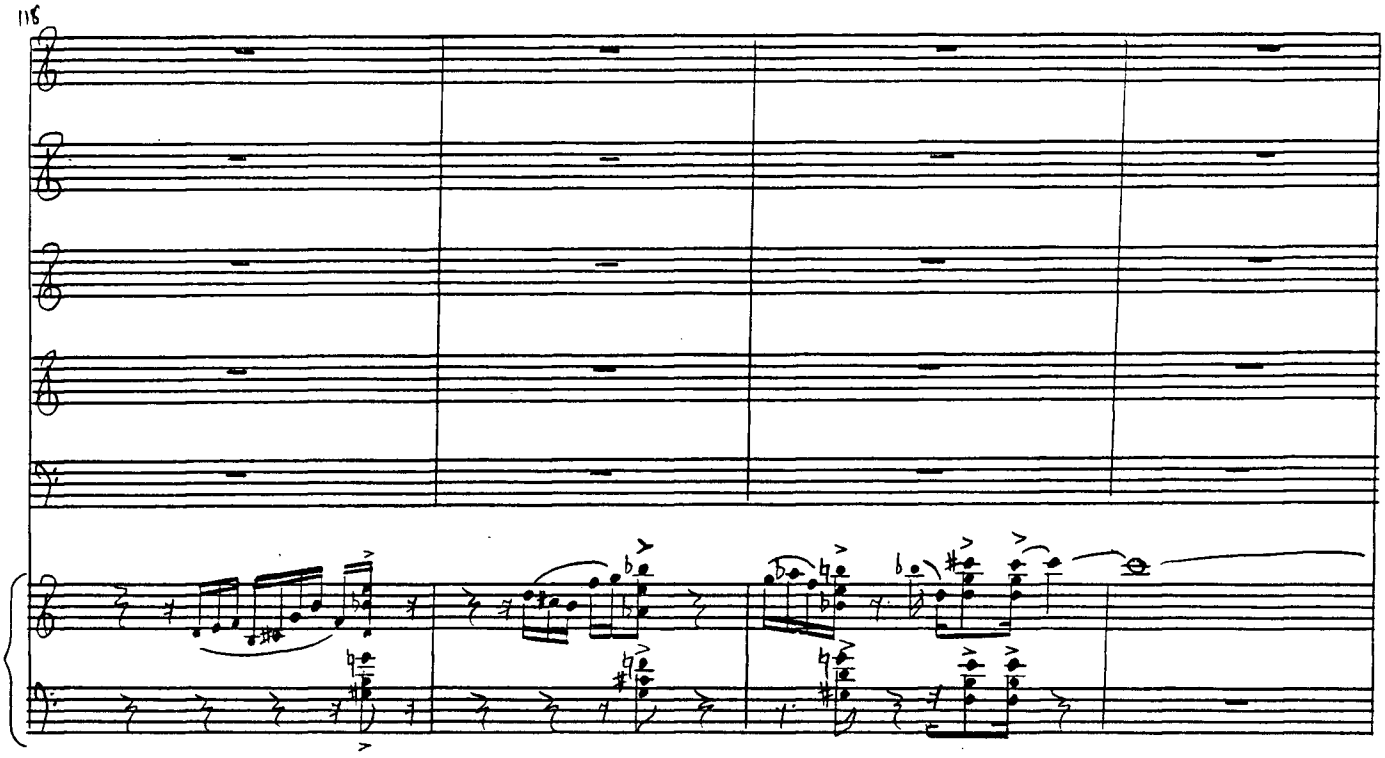

96
mf cresc poco a poco.
mf cresc poco a poco
mf cresc poco a poco
mf cresc poco a poco.
mf cresc poco a poco
(cresc)
(cresc)
(cresc.)
(cresc.)
TRb
TRb
(cresc...)


F
99
dim.
dim.
dim.
mf
dim
102
mf
f
dim
mf
mf
f
mf
dim.
mf
rit...
accel...


105
TRh
TRb
TR#
108
dim. poco a poco


111
TR4
TR4
TR4
TR4
TR4
TR4
TR4
TR4
TR4
TR6
TR4
p
p
p
p
p
p


G
ALLEGRO MODERATO ♩ = 104-112
114
switch to oboe
switch to Bb clarinet
Tempo rubato (solo)
f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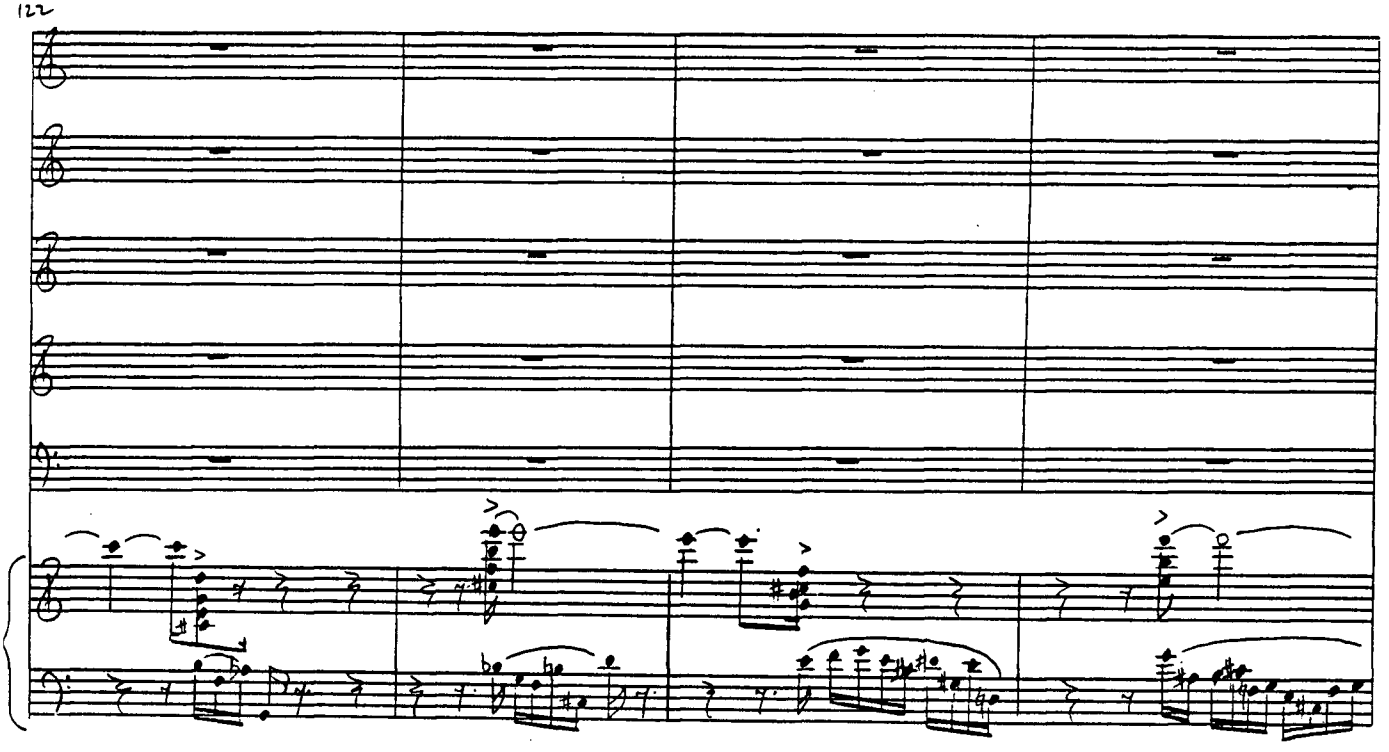
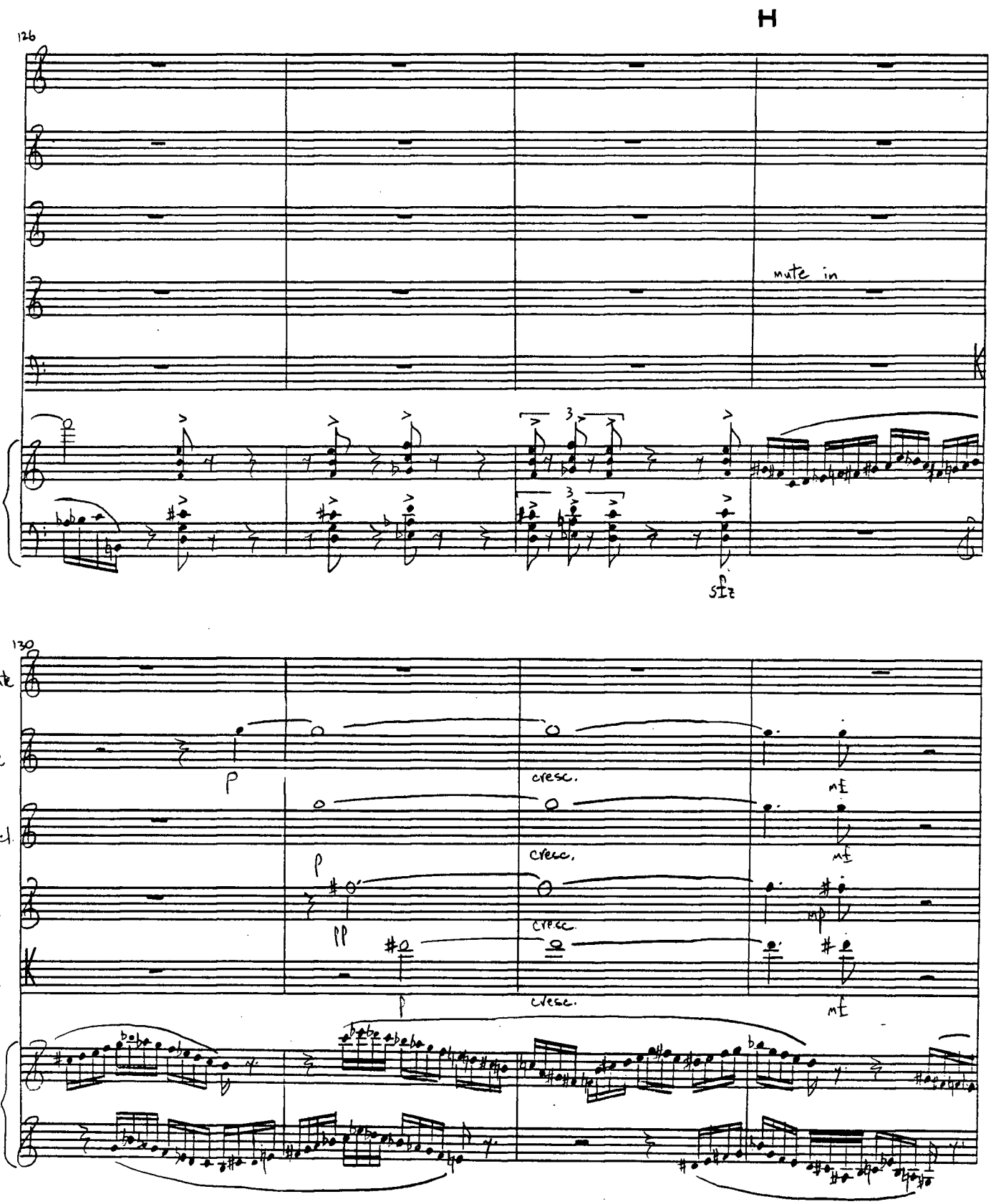
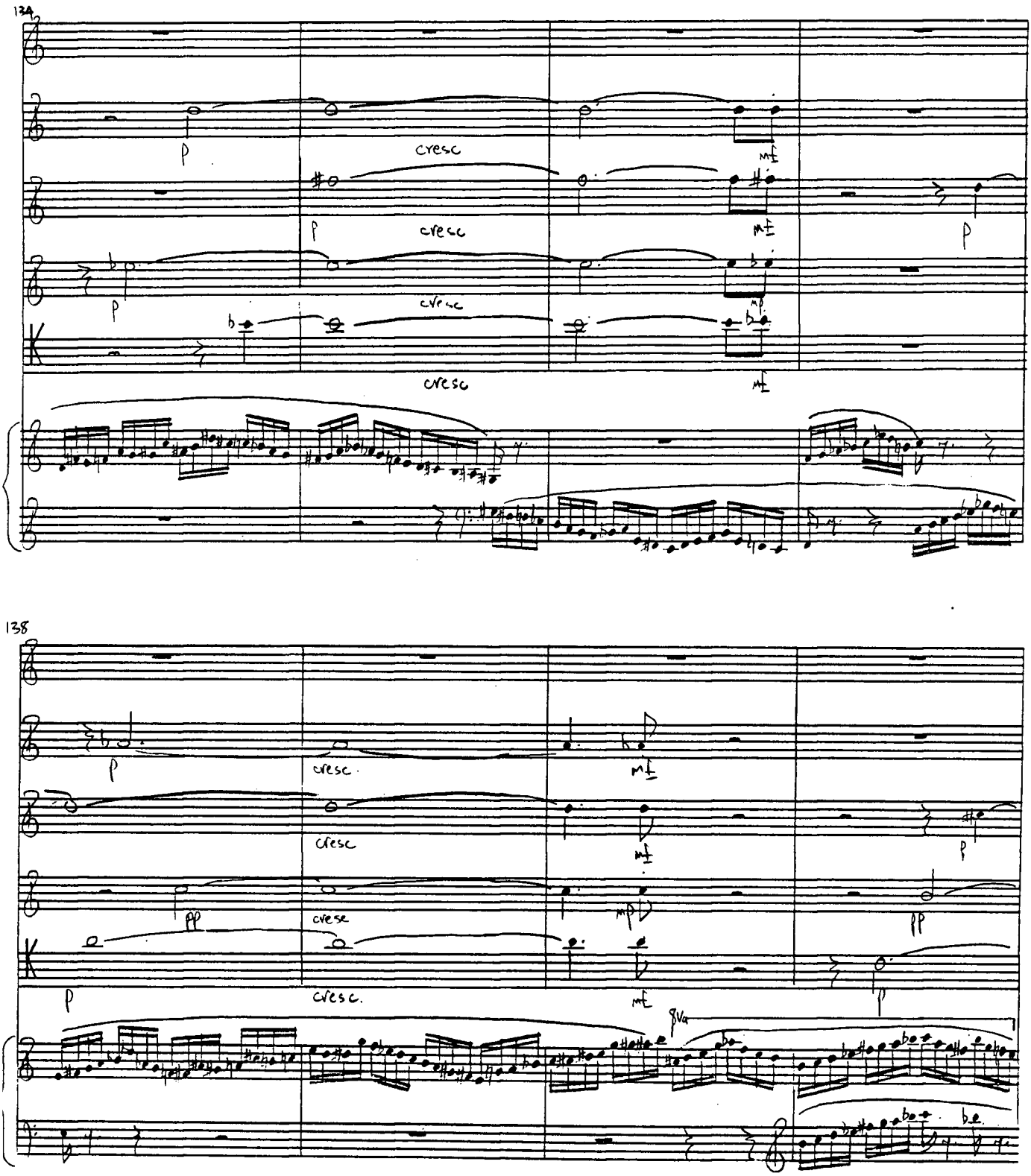
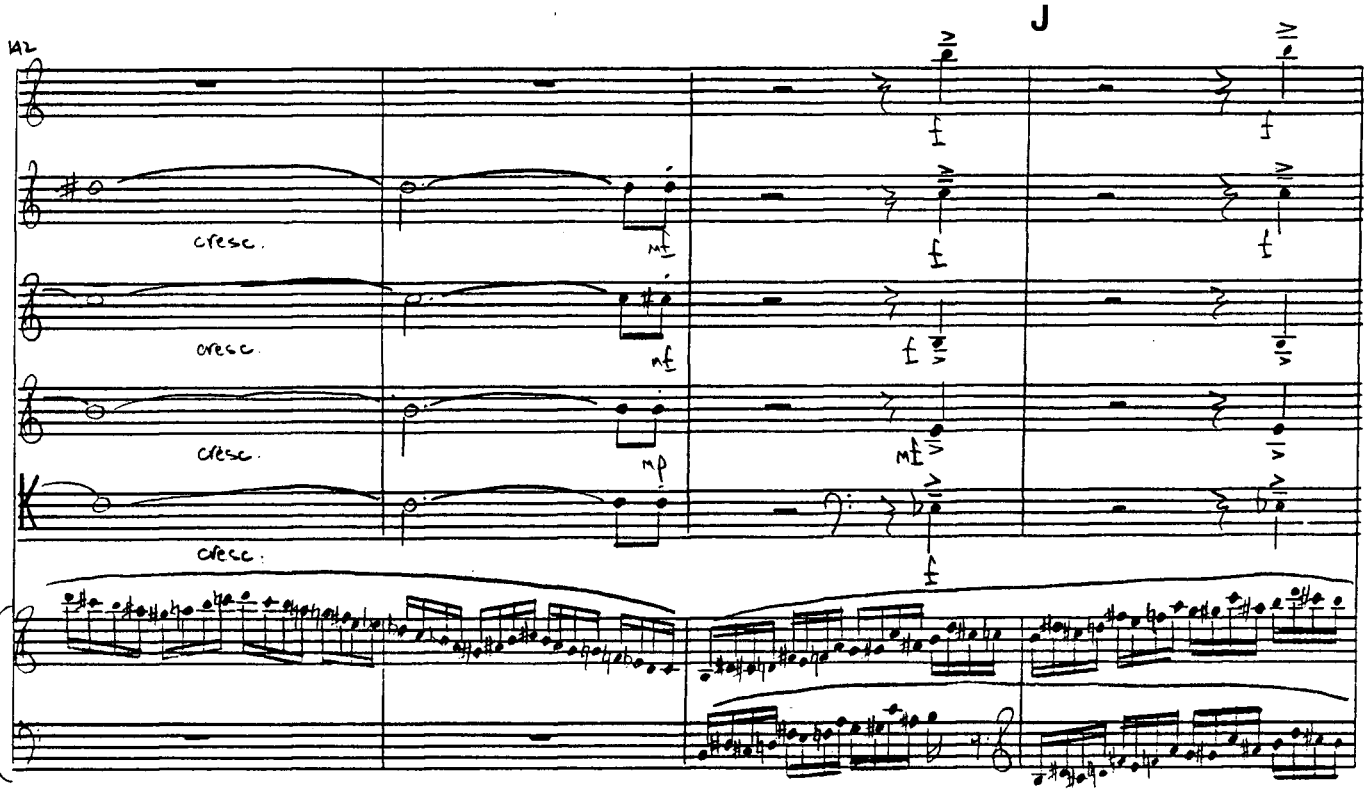
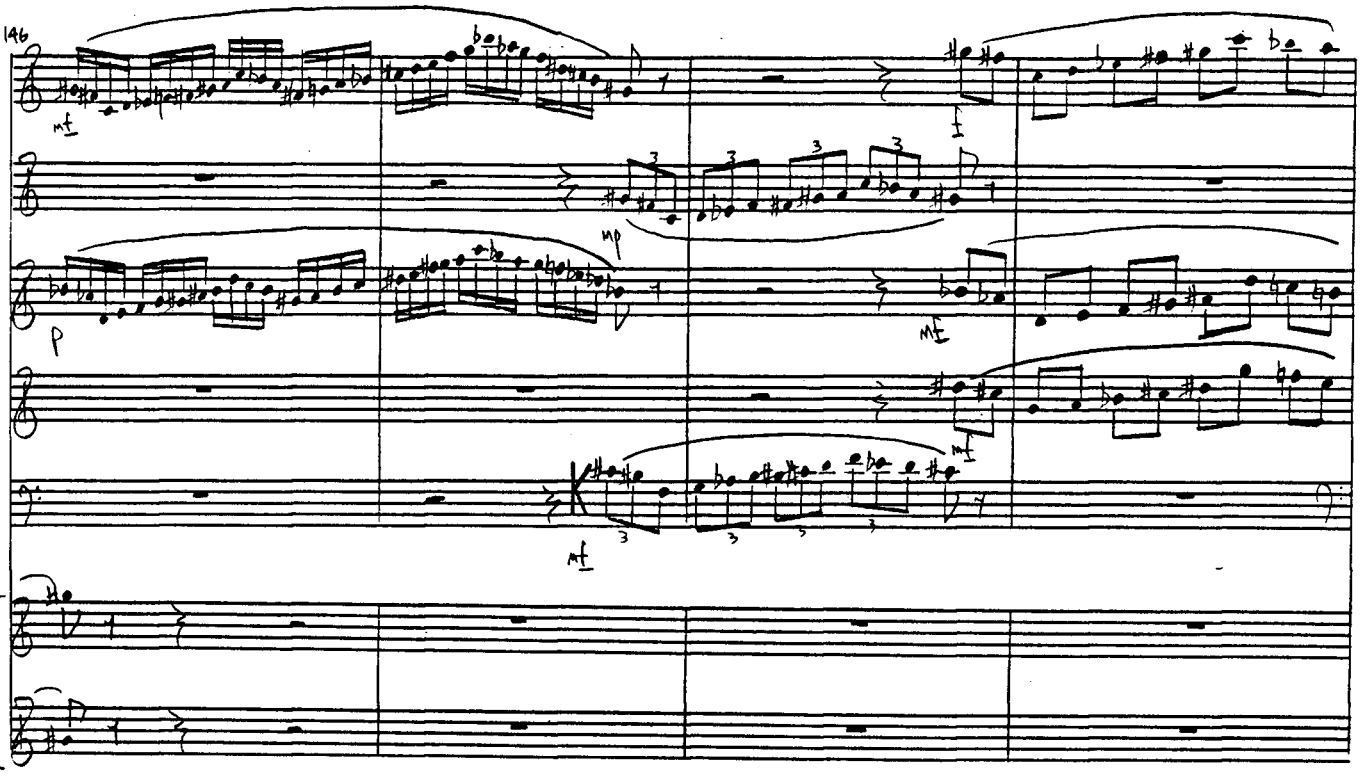

122


H
126
mute in
sfz
130
flute
oboe
Bb cl.
horn
bsn
acc.
p
cresc.
mf
pp
mp


134
p
cresc
mf
p
cresc
mf
p
p
cresc
mp
cresc
mf
138
p
cresc.
mf
cresc
mf
p
cresc
mp
pp
p
cresc.
mf
8va
pp


142
J
cresc.
cresc.
cresc.
cresc.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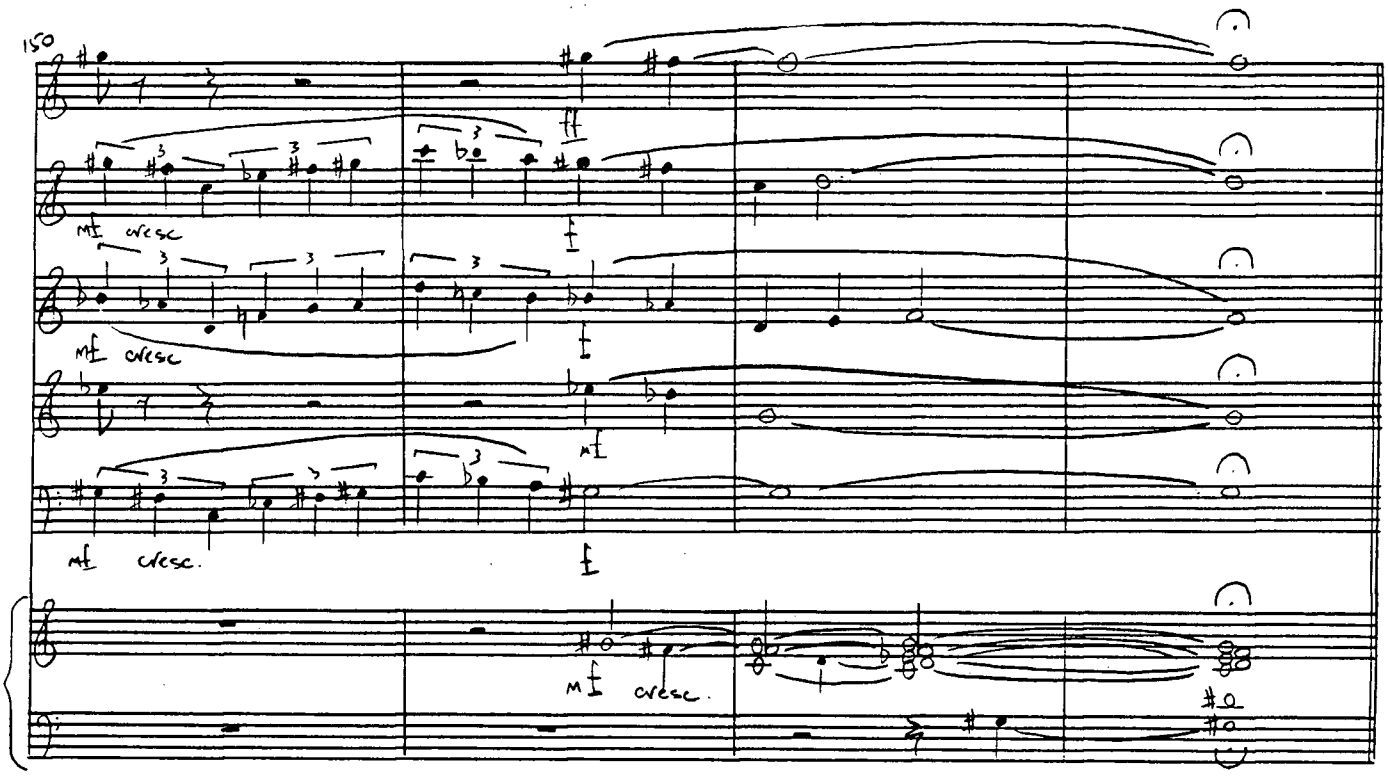
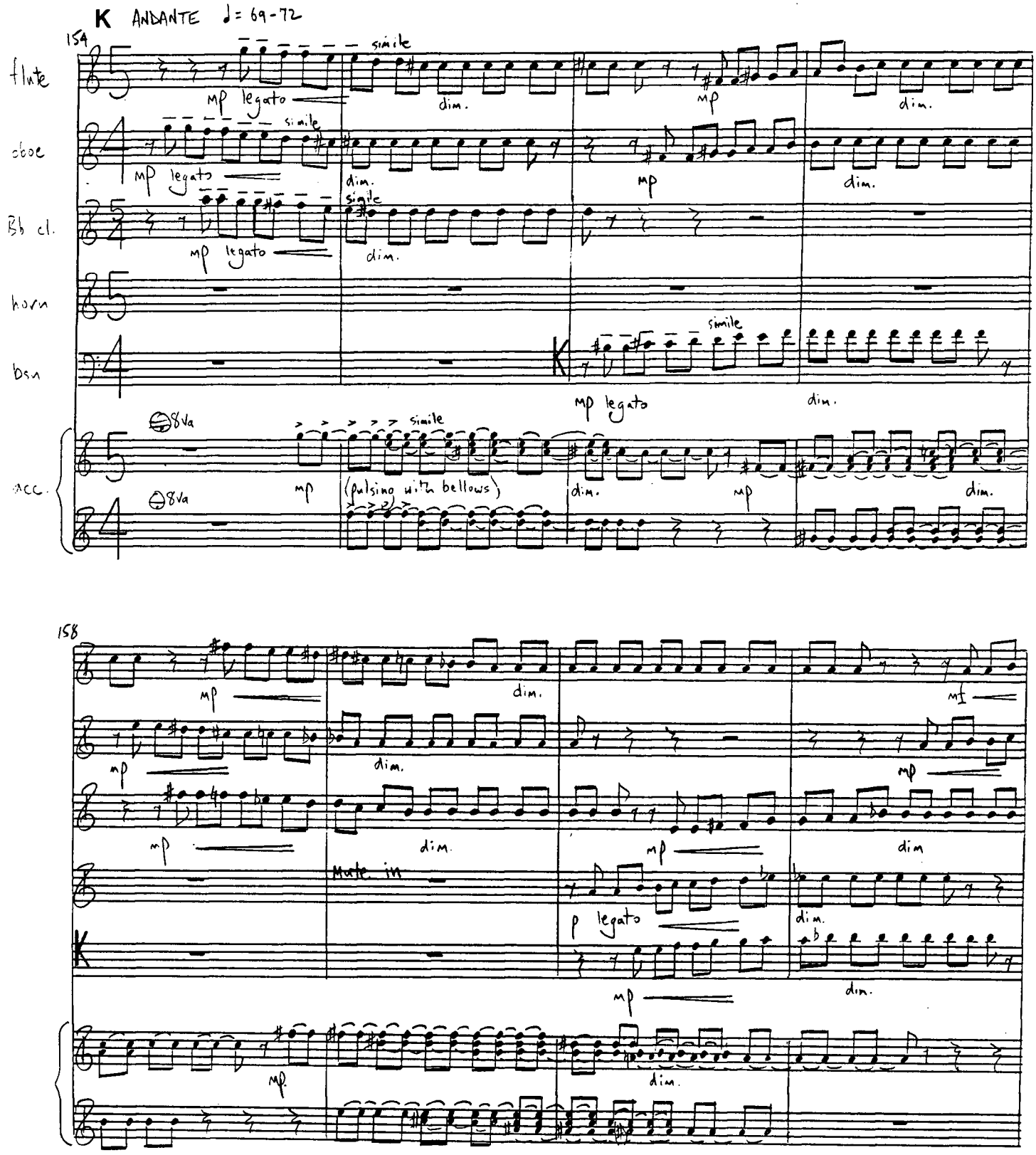
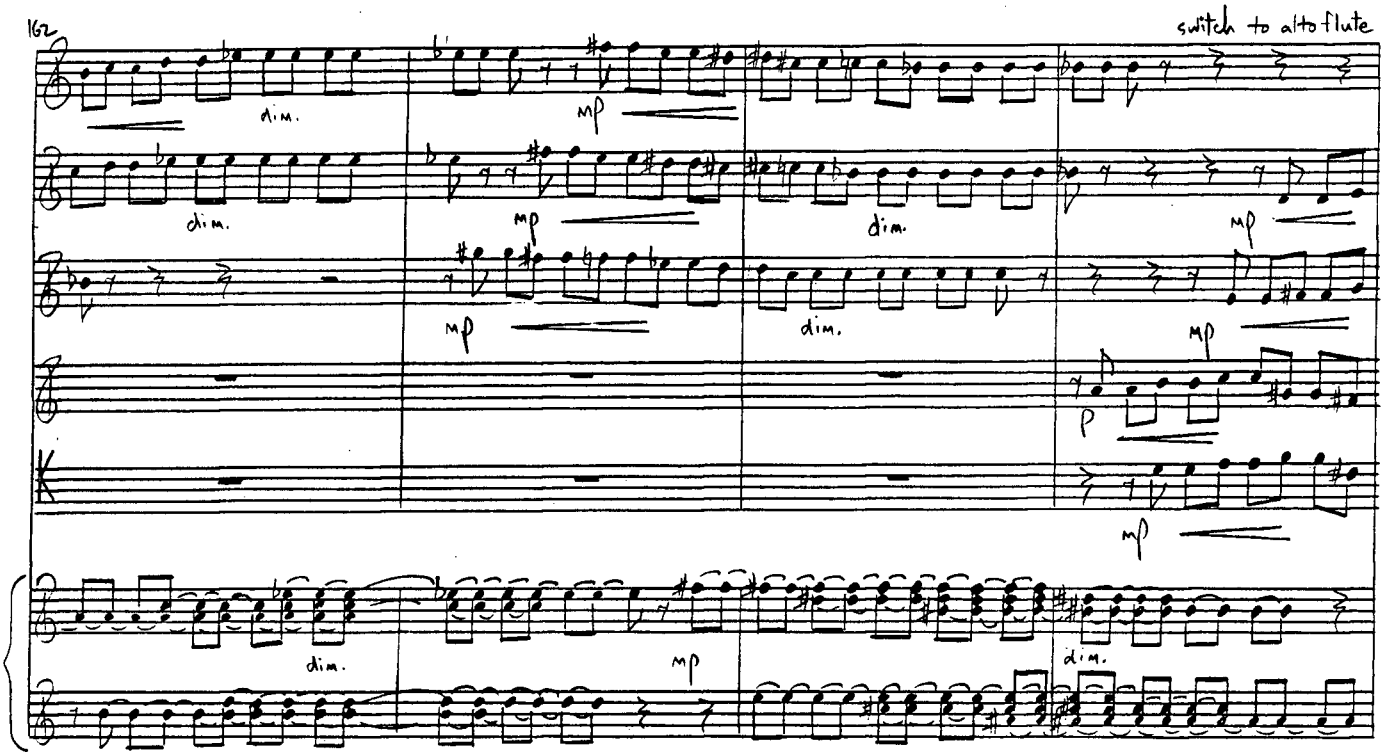
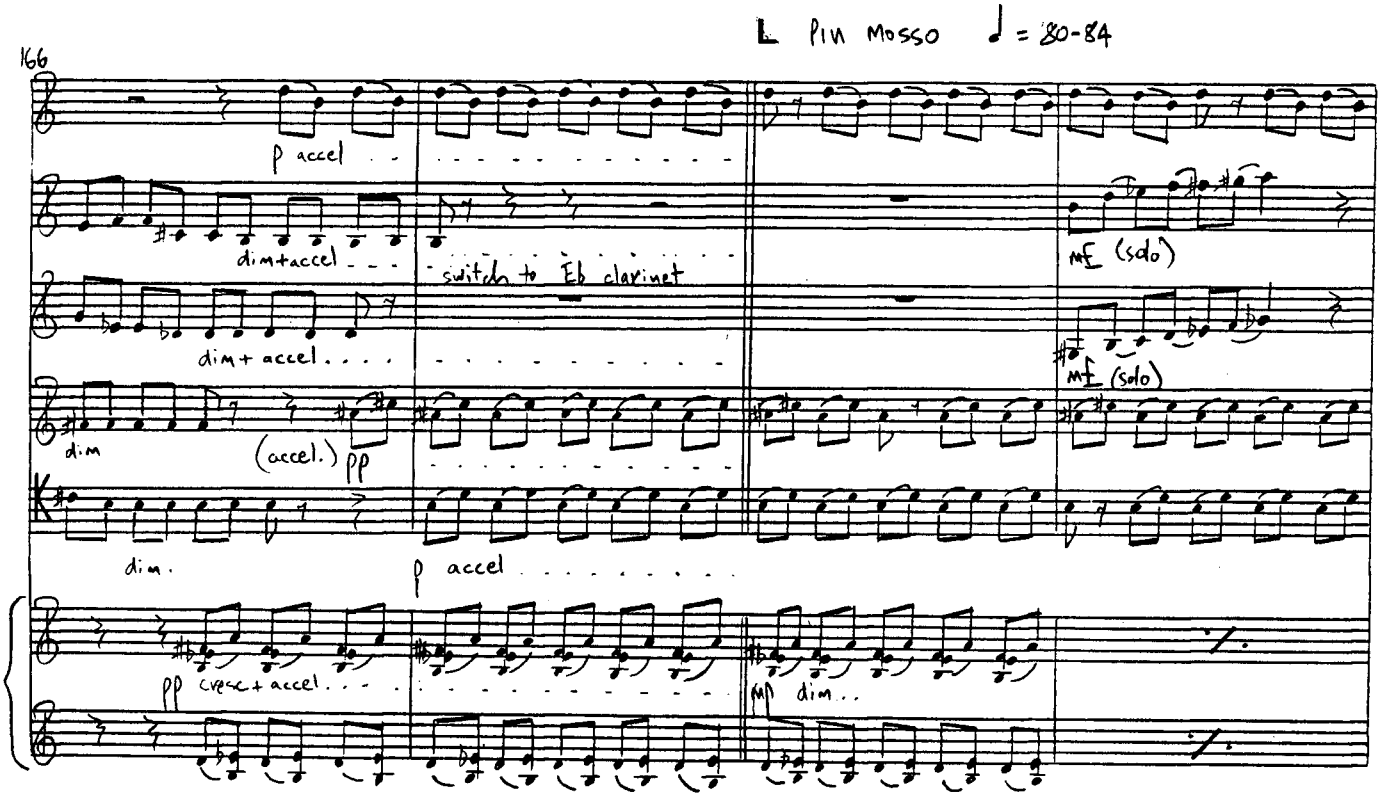
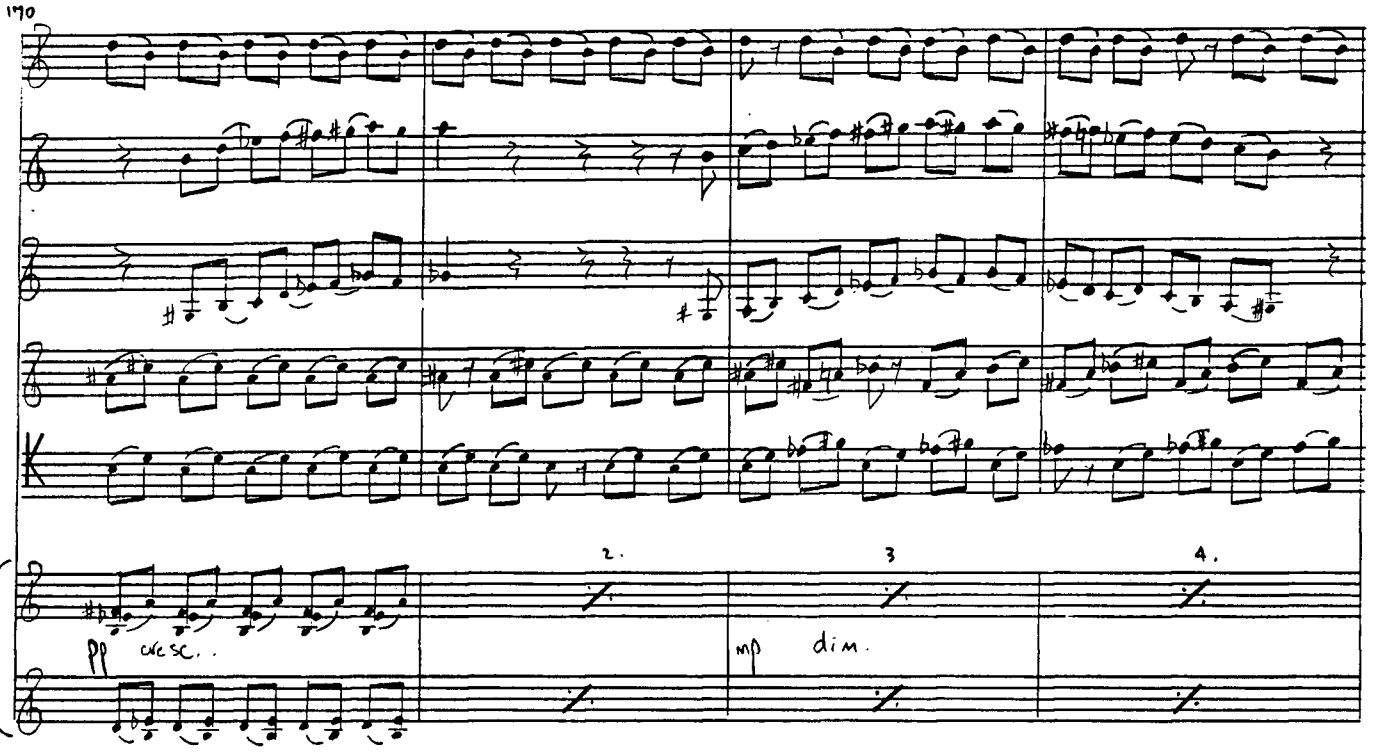
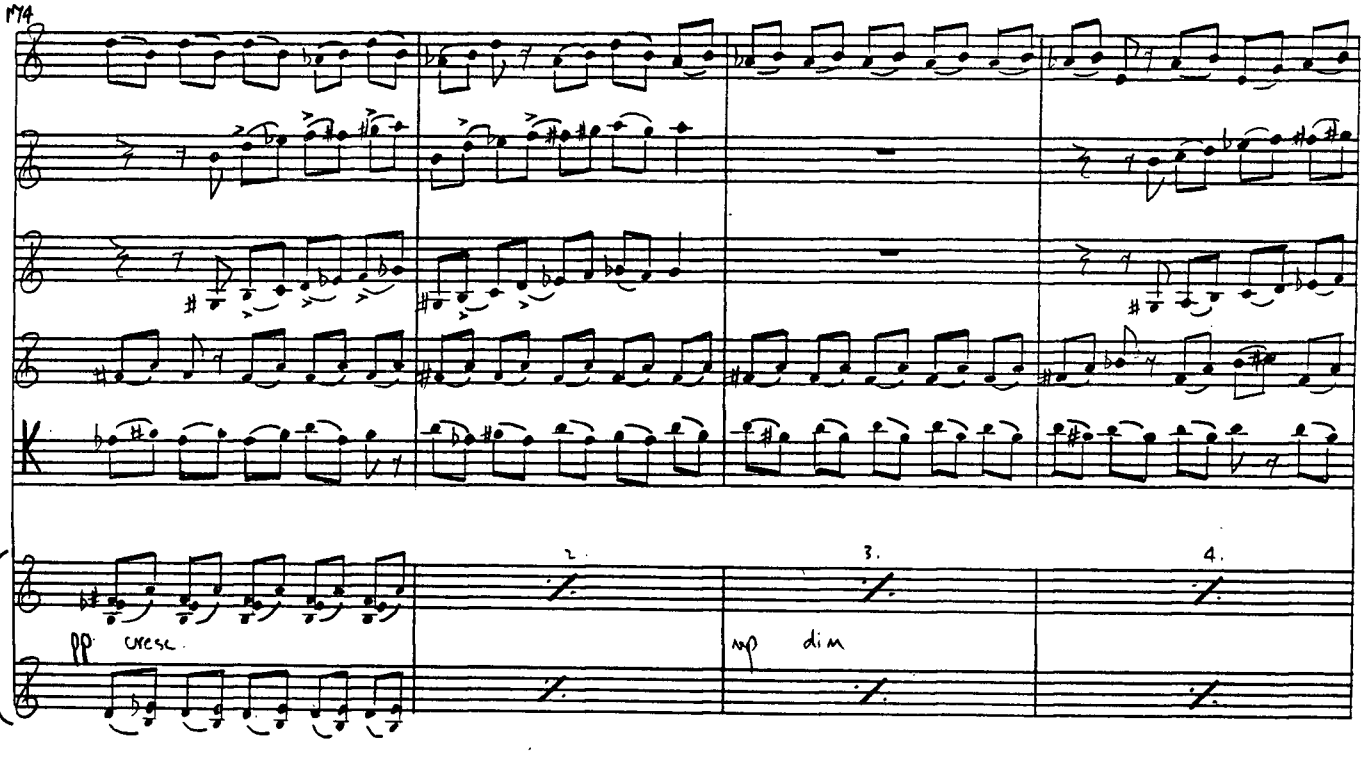

150
mf cresc
mf cresc
mf cresc.
mf cresc.

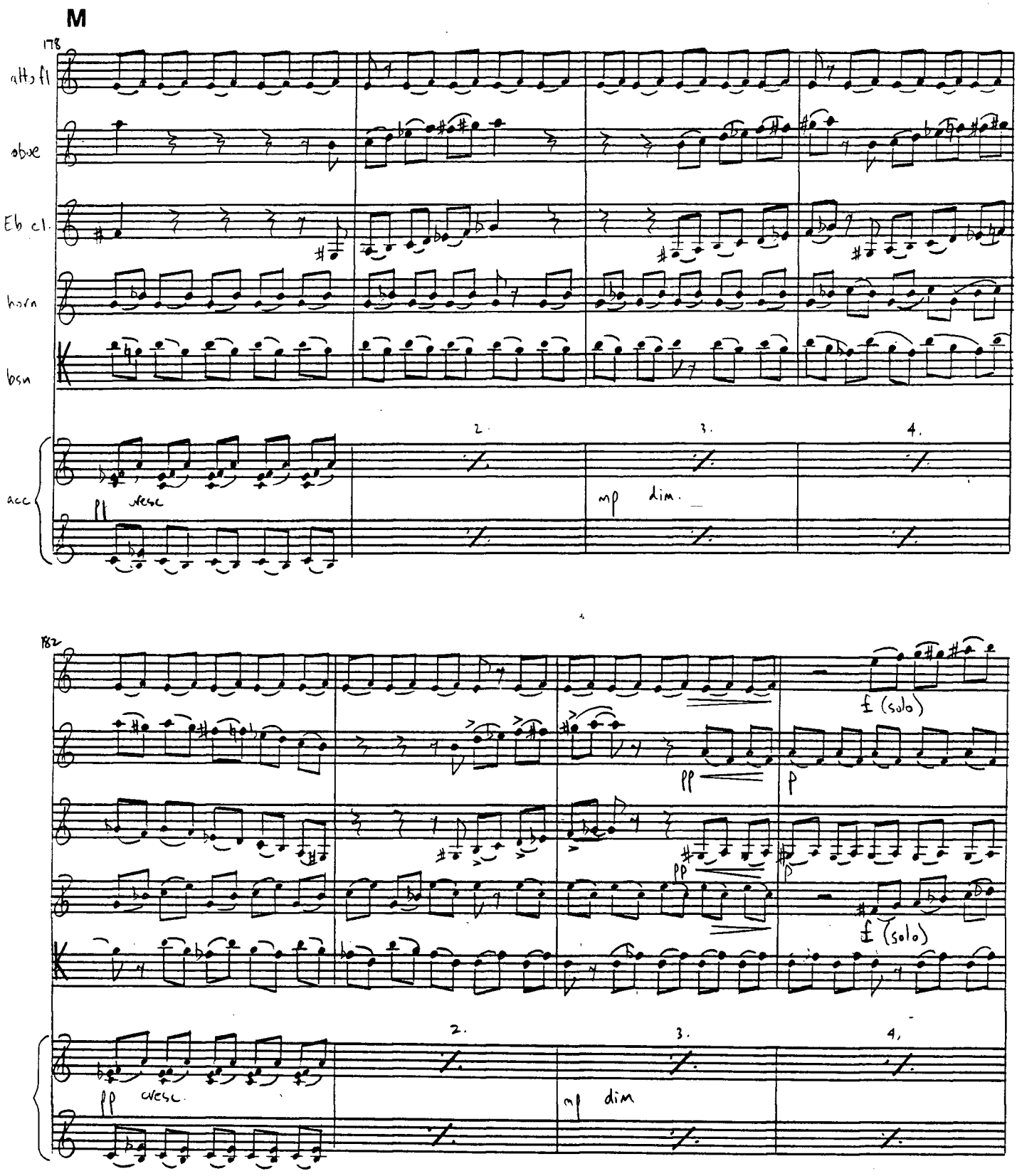

K ANDANTE ♩= 69-72
154
flute
oboe
Bb cl.
horn
bsn
acc.
simile
mp legato
dim.
mp
8va
(pulsing with bellows)
158
mf
Mute in
p legato

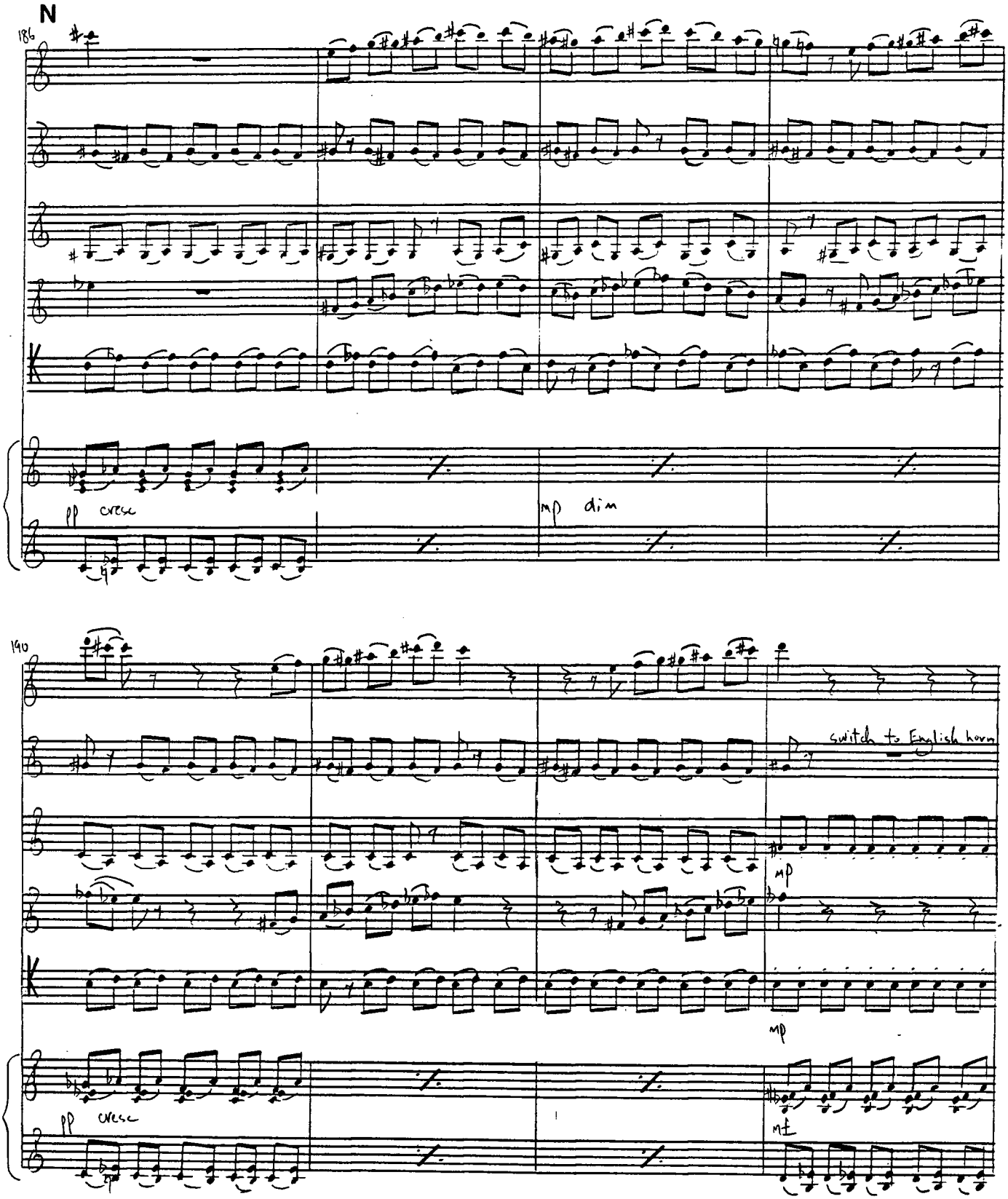

162
switch to alto flute
dim.
mp
dim.
mp
mp
dim.
mp
p
mp
dim.
mp
dim.

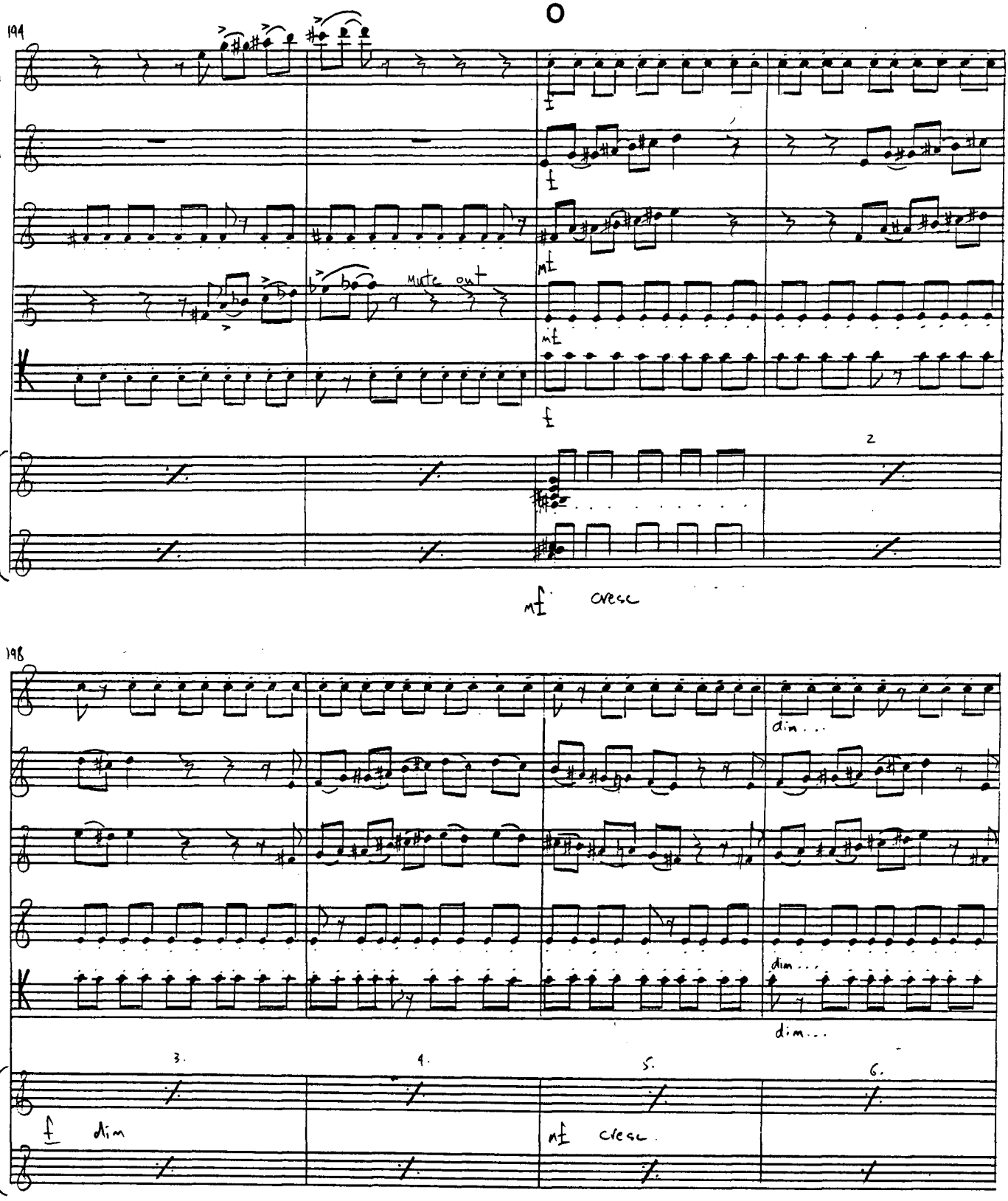

L Più Mosso ♩ = 80-84
166
p accel
dim+accel
switch to Eb clarinet
mf (solo)
dim+accel
mf (solo)
dim
(accel.)
pp
dim.
p accel
pp cresc+accel
mp dim.

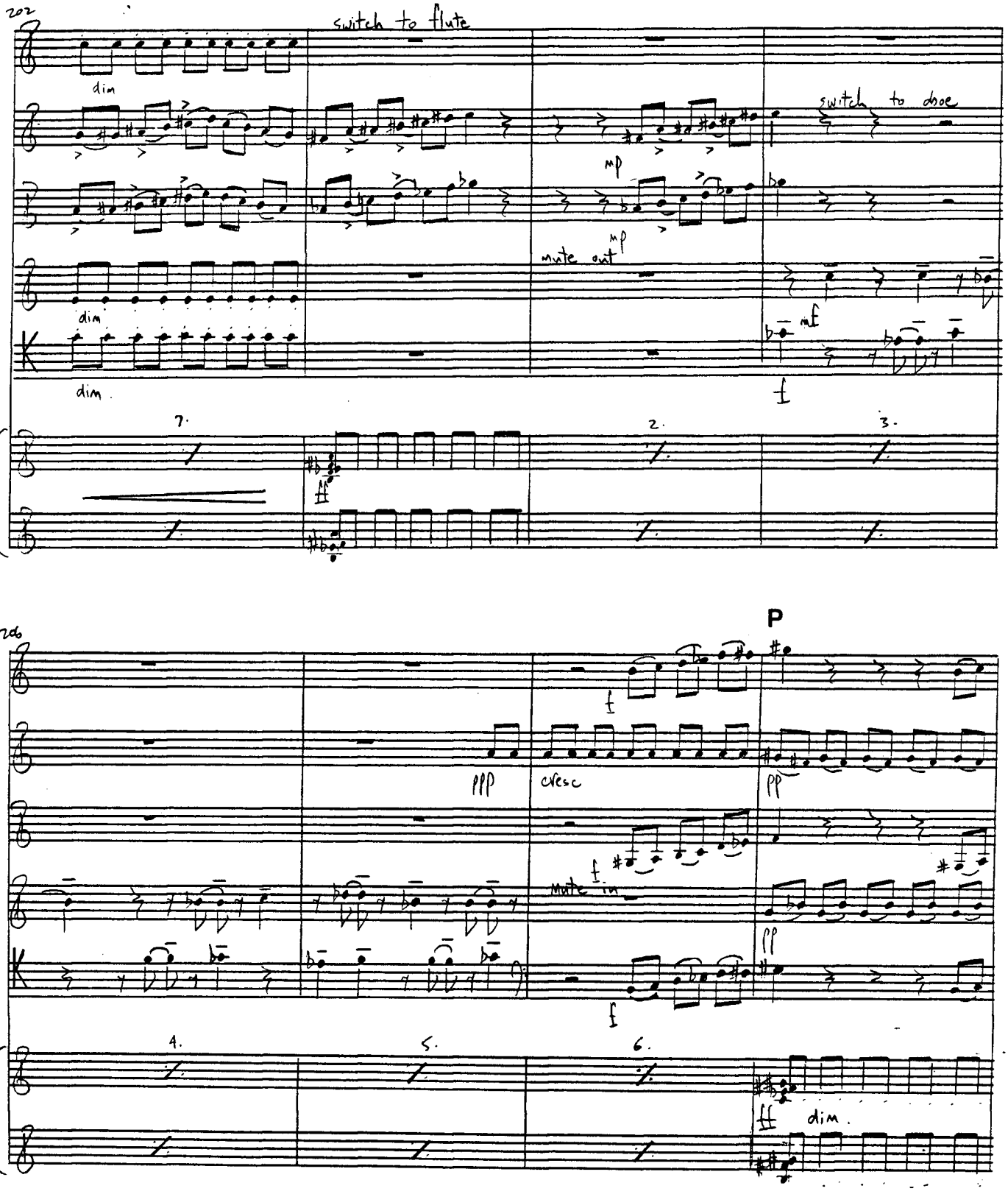

170
2.
3
4.
pp cresc.
mp dim.

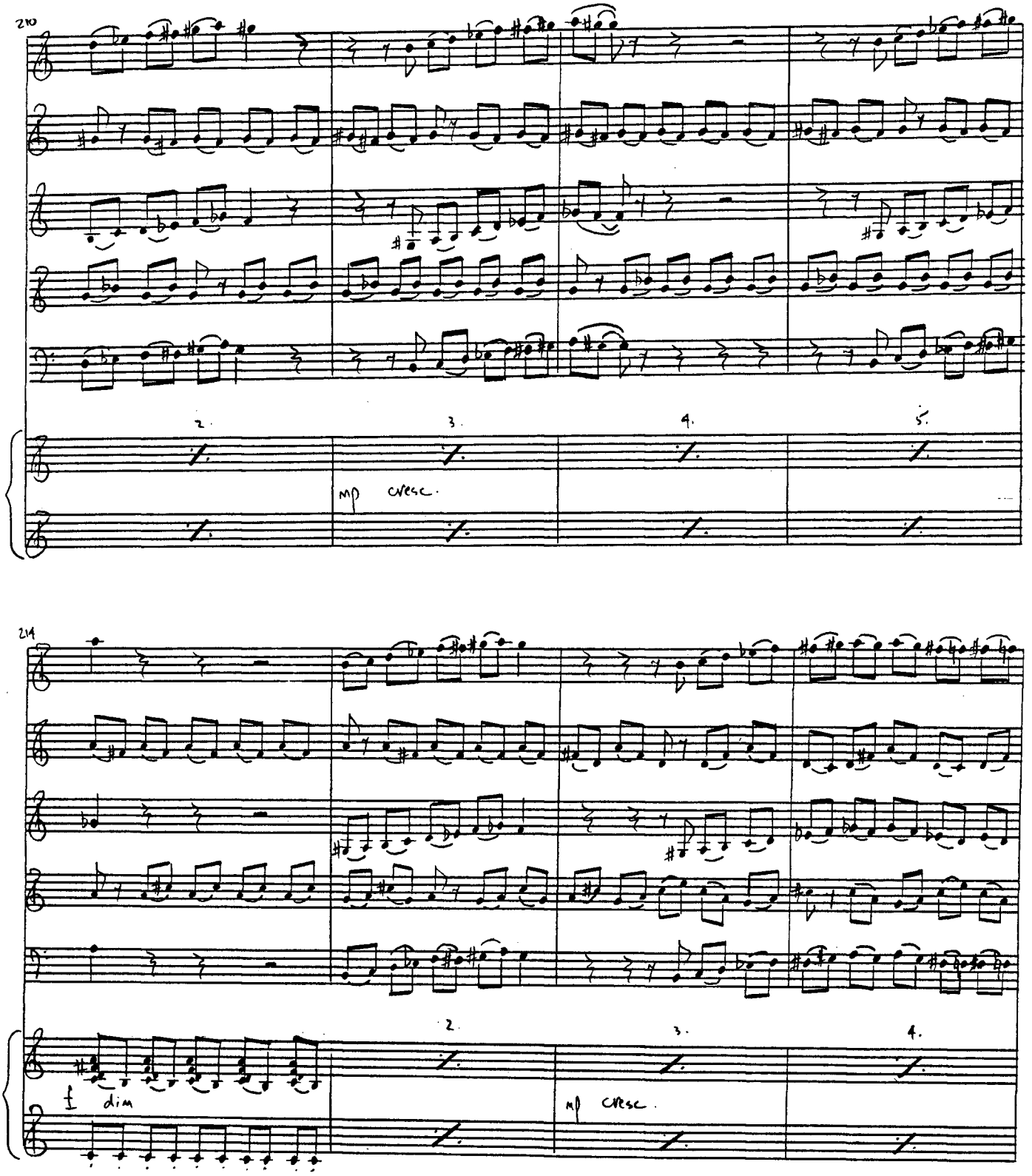

174
2.
3.
4.
pp cresc.
mp dim

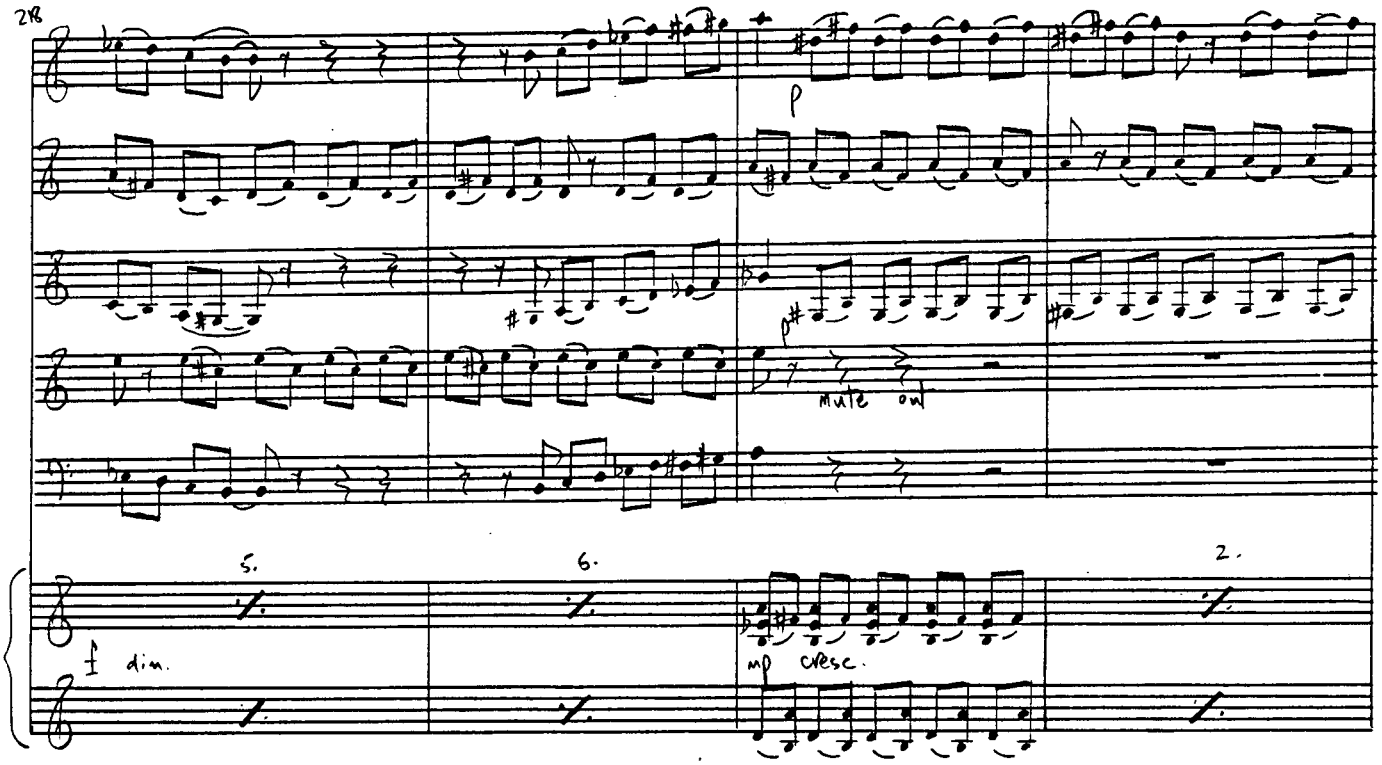

M
178
alto fl
oboe
Eb cl.
horn
bsn
acc
pp
cresc
2.
3.
4.
mp
dim.
182
f (solo)
pp
p
pp
f (solo)
2.
3.
4.
pp
cresc
mp
dim


N
186
pp cresc
mp dim
190
switch to English horn
mp
mp
pp cresc
mf

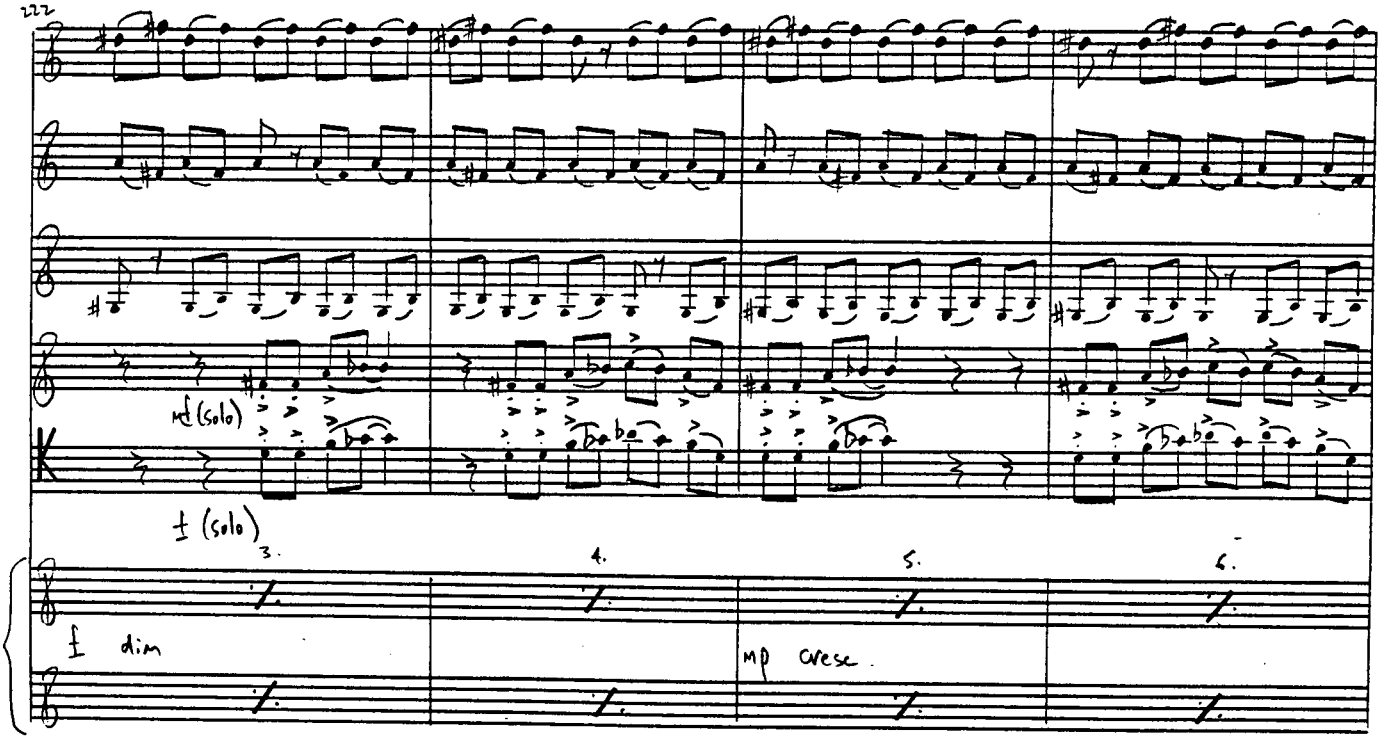

O
194
alto fl
Eng hn
Eb cl
horn
bsn
acc
mute out
2
mf cresc
198
dim...
dim...
dim...
3.
4.
5.
6.
f dim
mf cresc

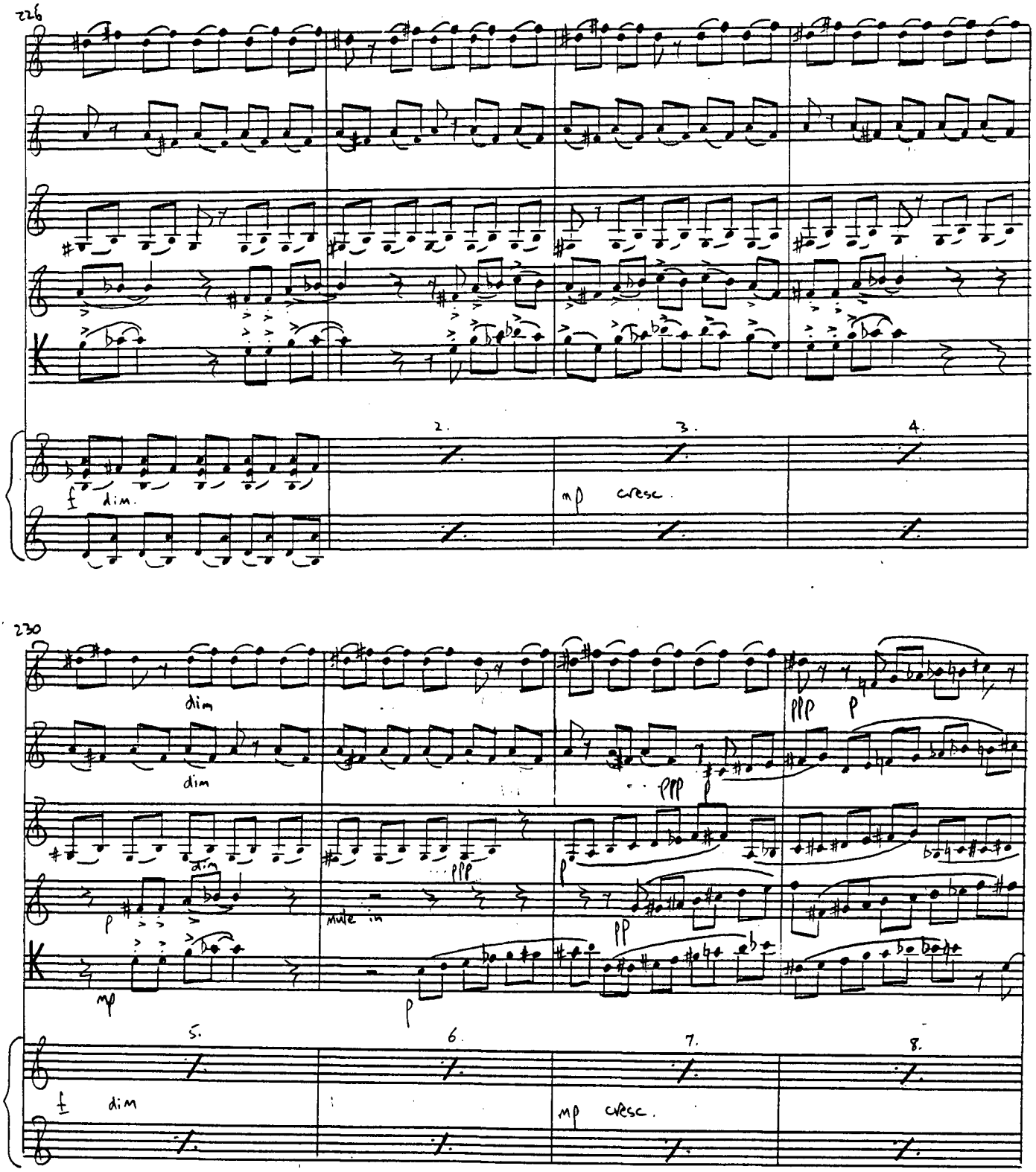

202
switch to flute
dim
dim
dim
mp
mute out
mp
switch to oboe
mf
f
7.
2.
3.
ff
206
P
flute
oboe
Eb cl
horn
bsn
acc.
ppp
cresc
f
mute in
f
pp
pp
4.
5.
6.
ff
dim.

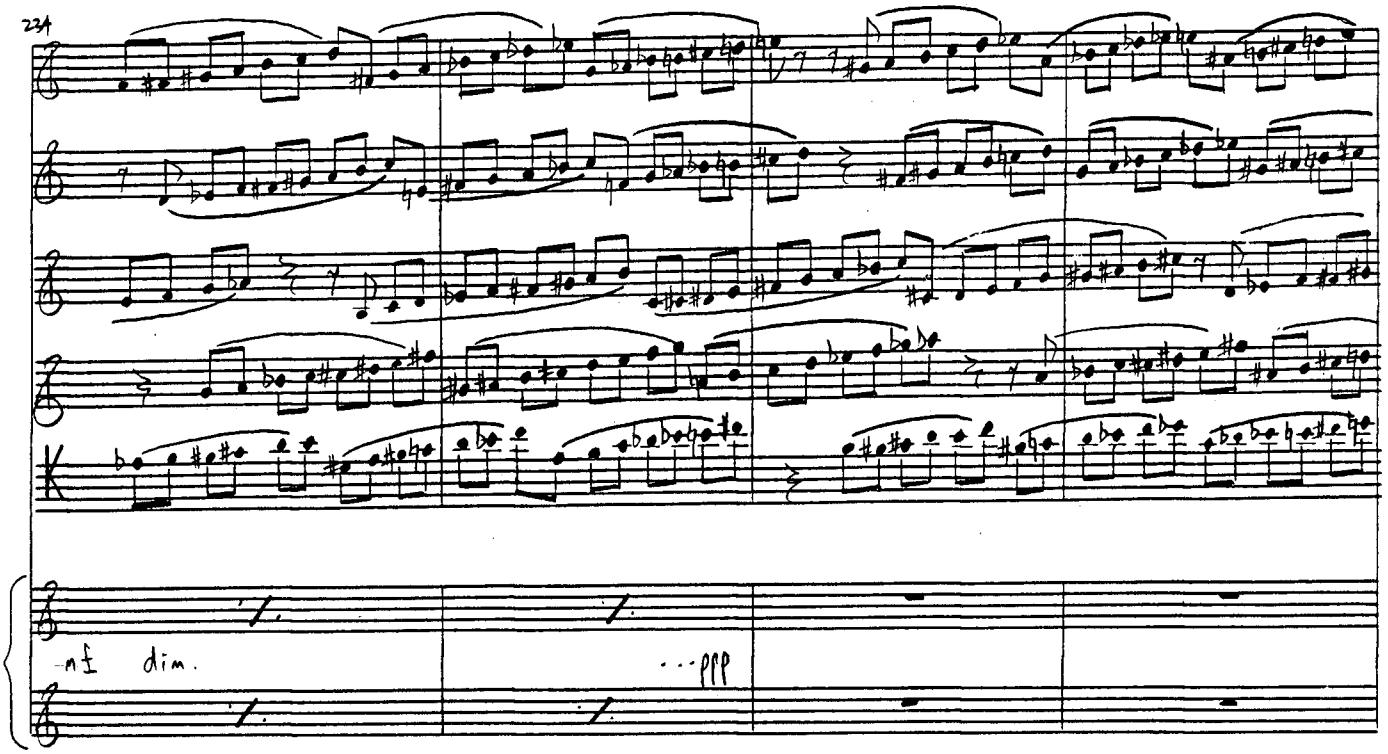

210
2
3
4
5
mp cresc.
214
2
3
4
f dim
mp cresc.

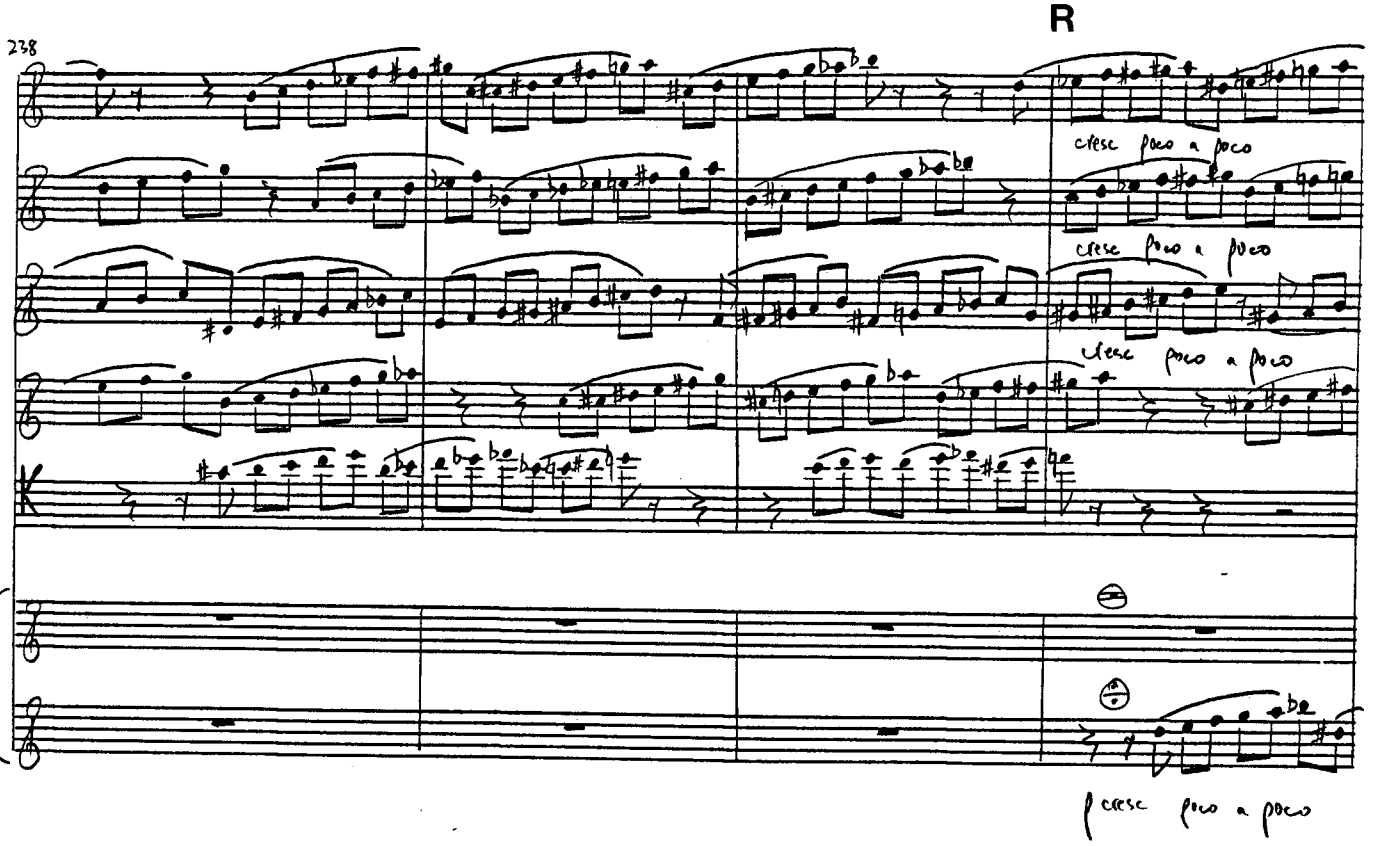

218
p
mute ow
5.
6.
2.
f dim.
mp cresc.

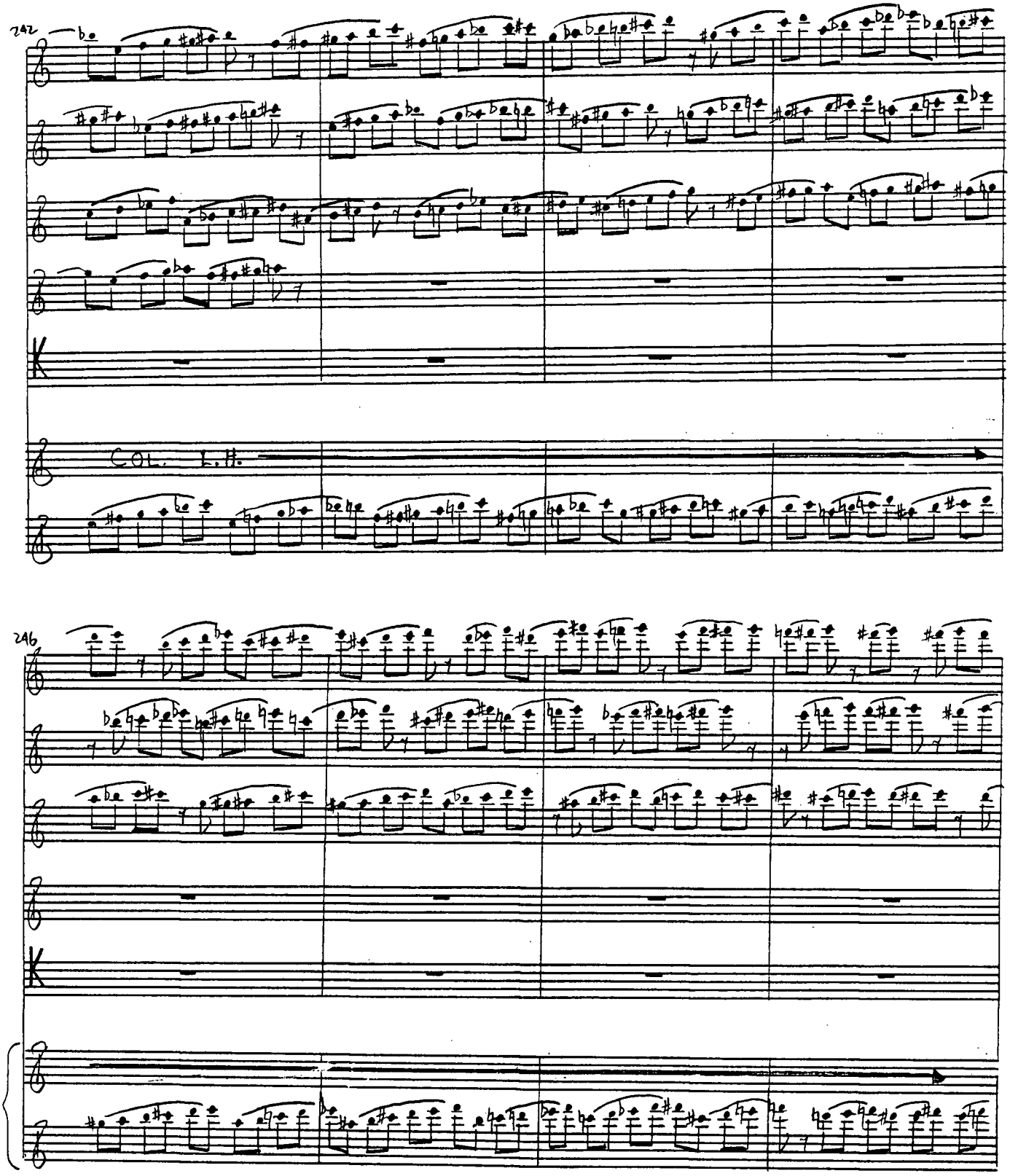
Q

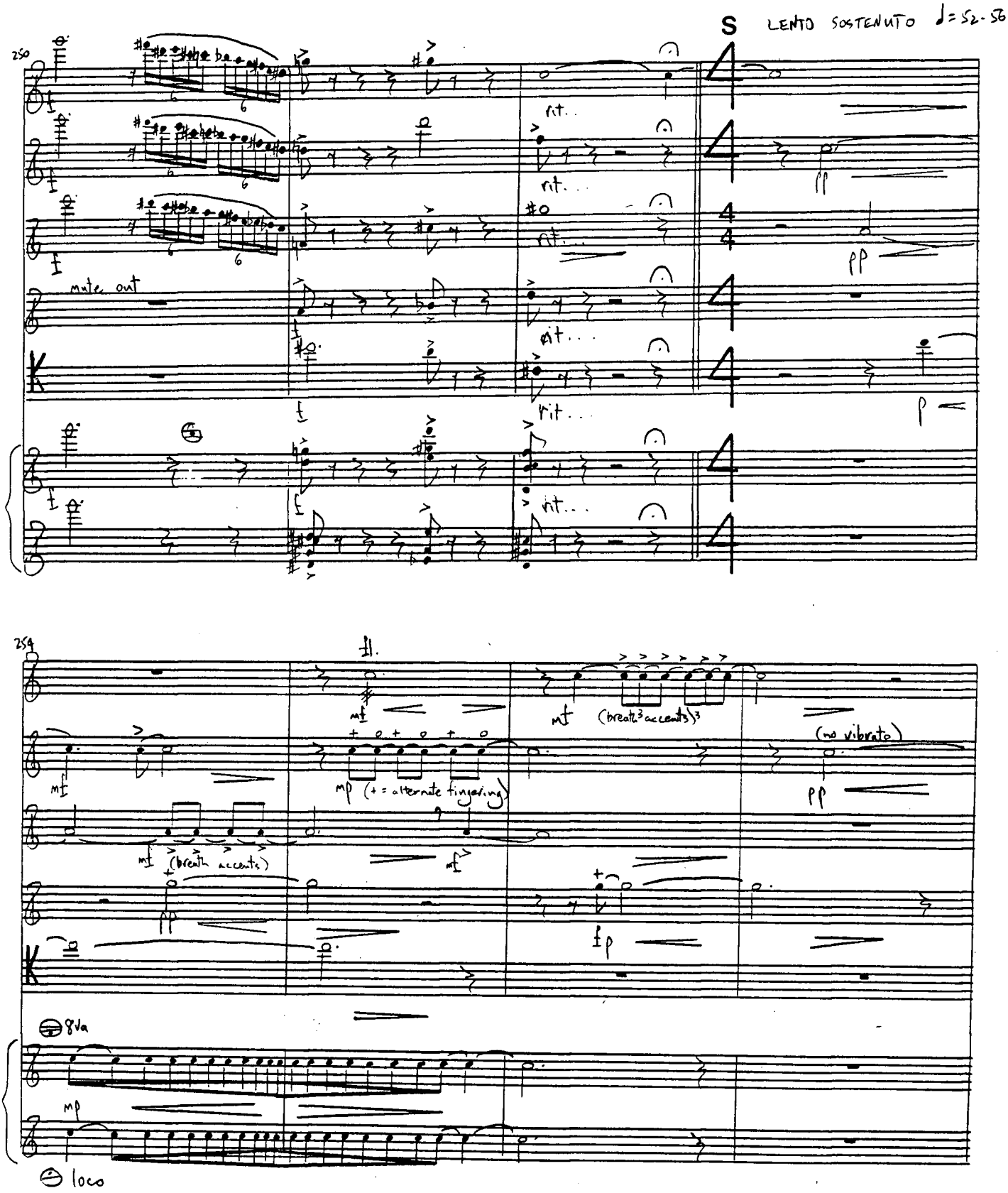

222
mf (solo)
f (solo)
3.
4.
5.
6.
f dim
mp cresc.

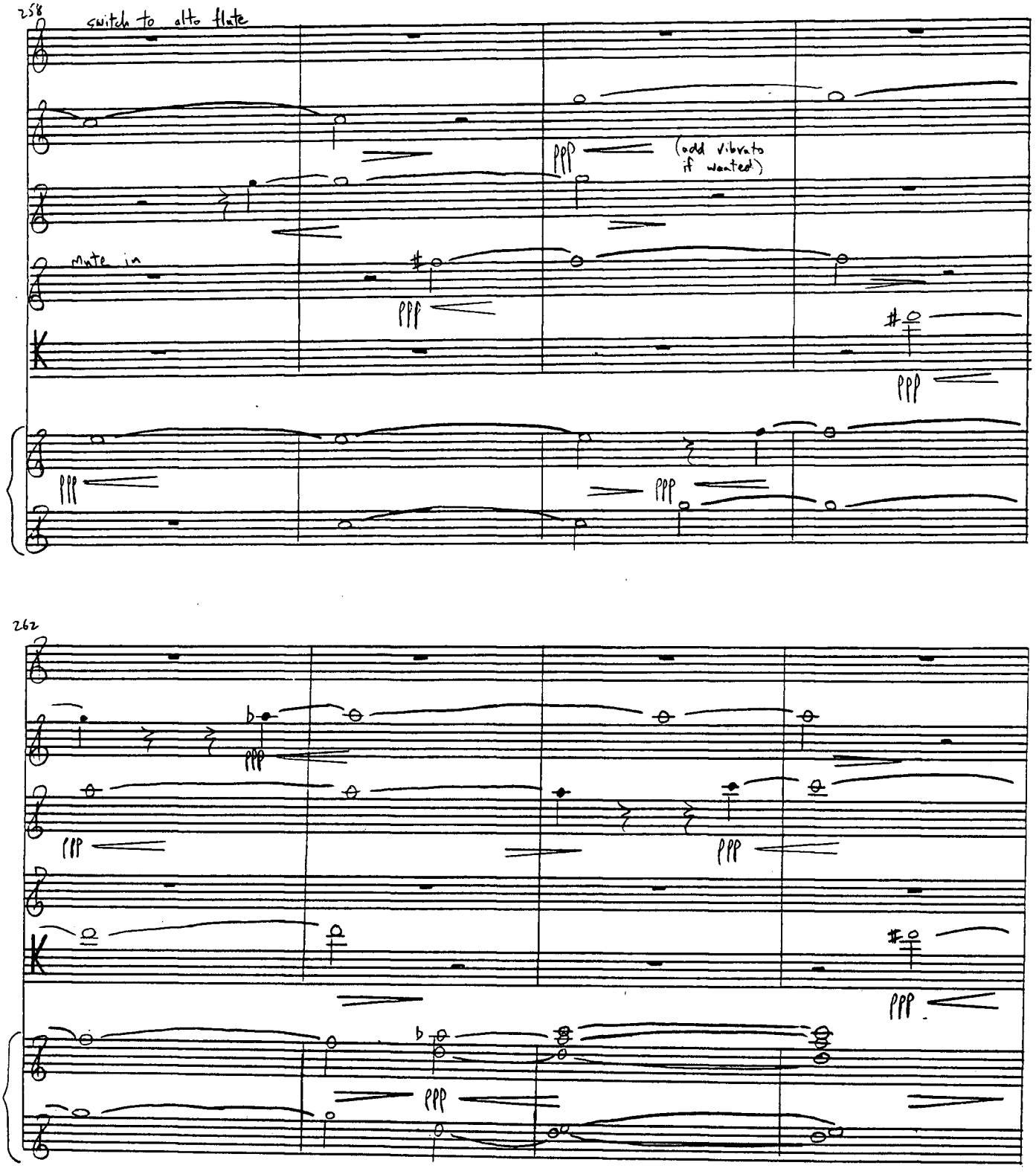

226
f dim.
2.
3.
mp cresc.
4.
230
dim
dim
dim
mp
ppp
mute in
p
ppp
p
pp
ppp
p
5.
6.
7.
8.
f dim
mp cresc.

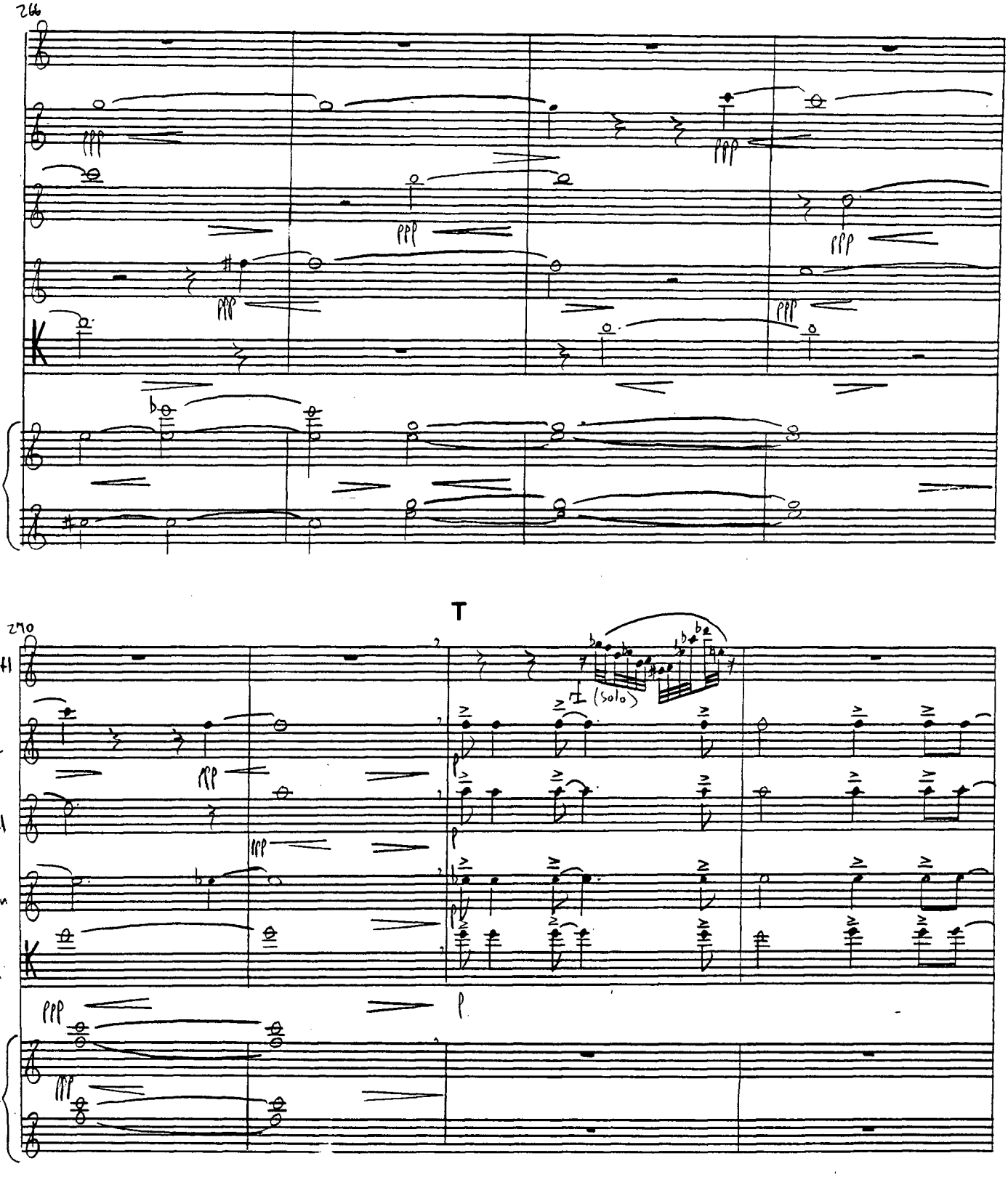

234
nf dim.
ppp

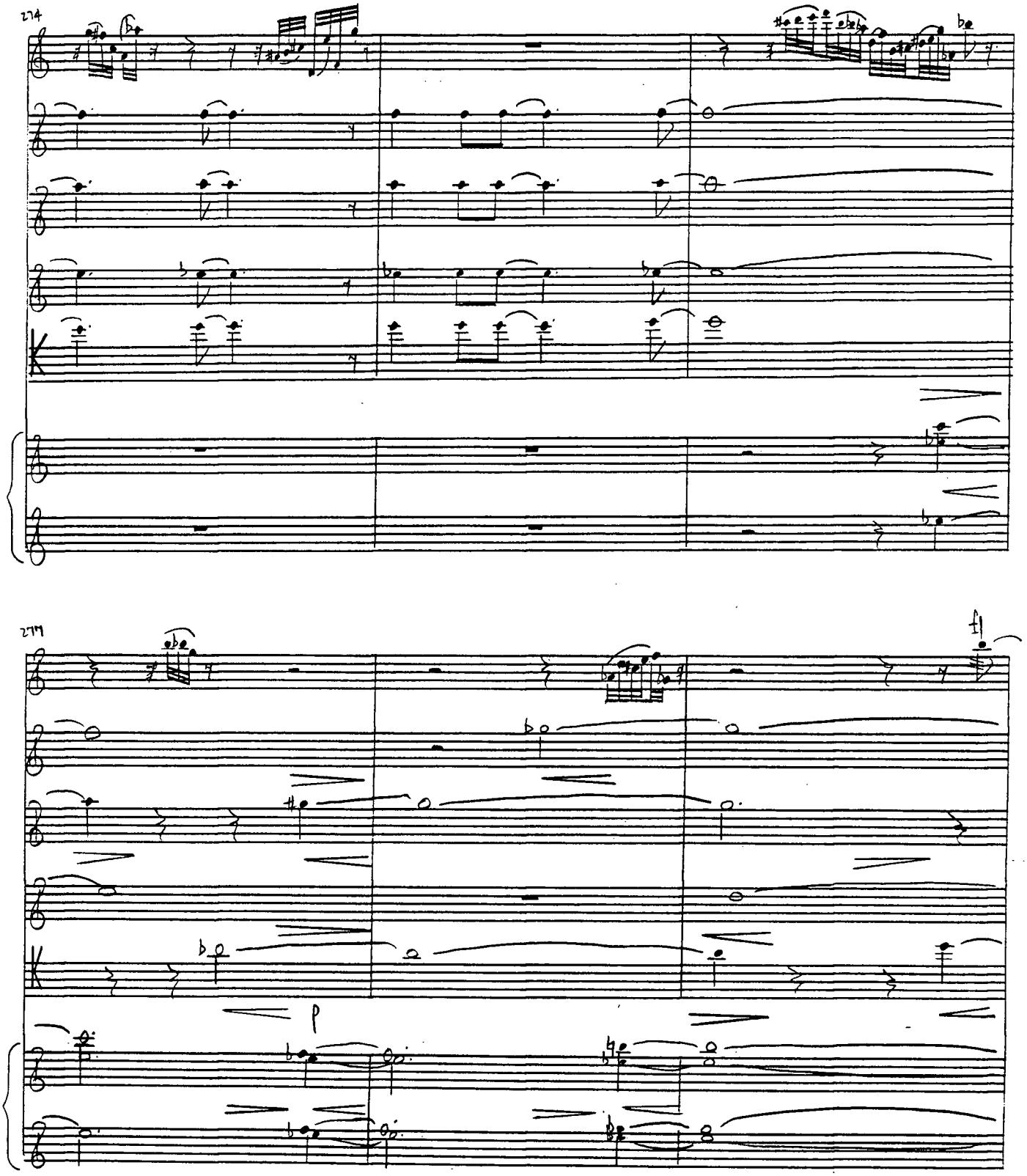

R
238
cresc poco a poco
cresc poco a poco
cresc poco a poco
cresc poco a poco

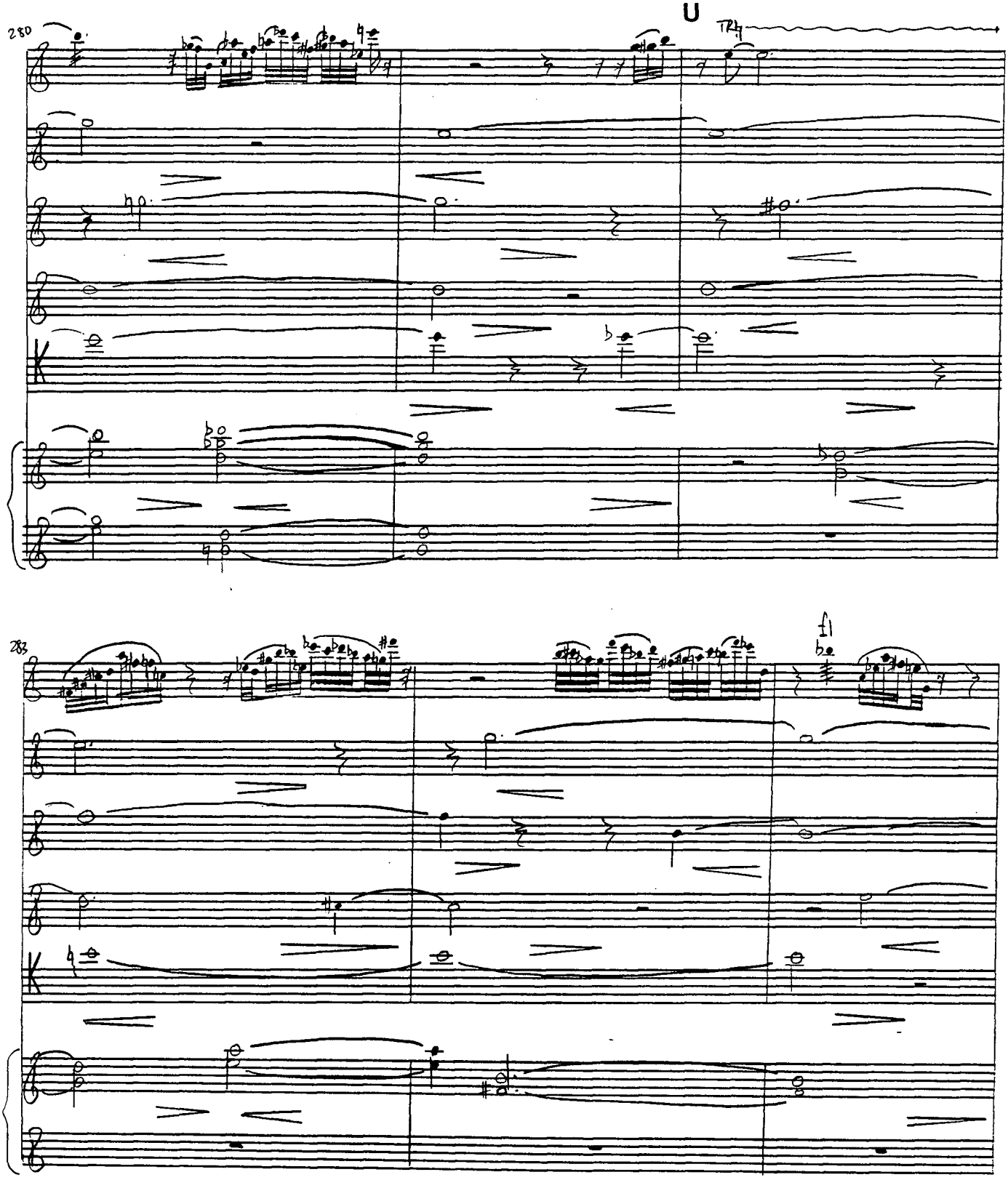

242
COL. L.H.
246

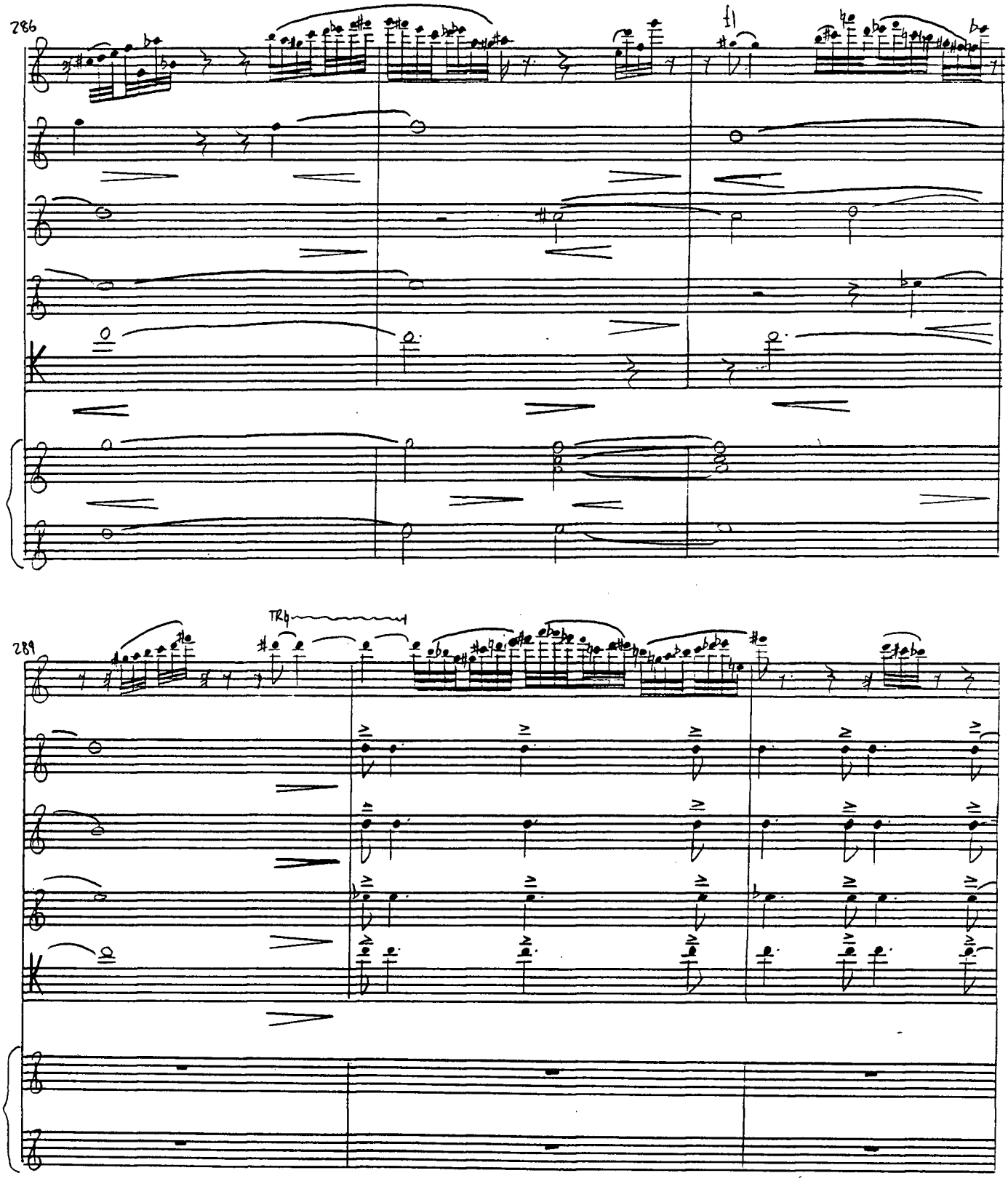

S
LENTO SOSTENUTO ♩= 52-56
250
mute out
rit.
pp
p
256
mf
(breath accents)
mp (+ = alternate fingering)
(breath³ accents)³
(no vibrato)
fp
8va
loco


258
switch to alto flute
ppp
(add vibrato if wanted)
mute in
ppp
ppp
ppp
ppp
262
ppp
ppp
ppp
ppp


266
290
T
alto fl
oboe
Eb cl
horn
bsn
acc
(solo)


274
279
fl
p


280
U
TR
283
fl


286
fl
289
TR

V

ALLEGRO MODERATO ♩= 104-112

292

mf

mf

8va

8va

p

245

switch to flute

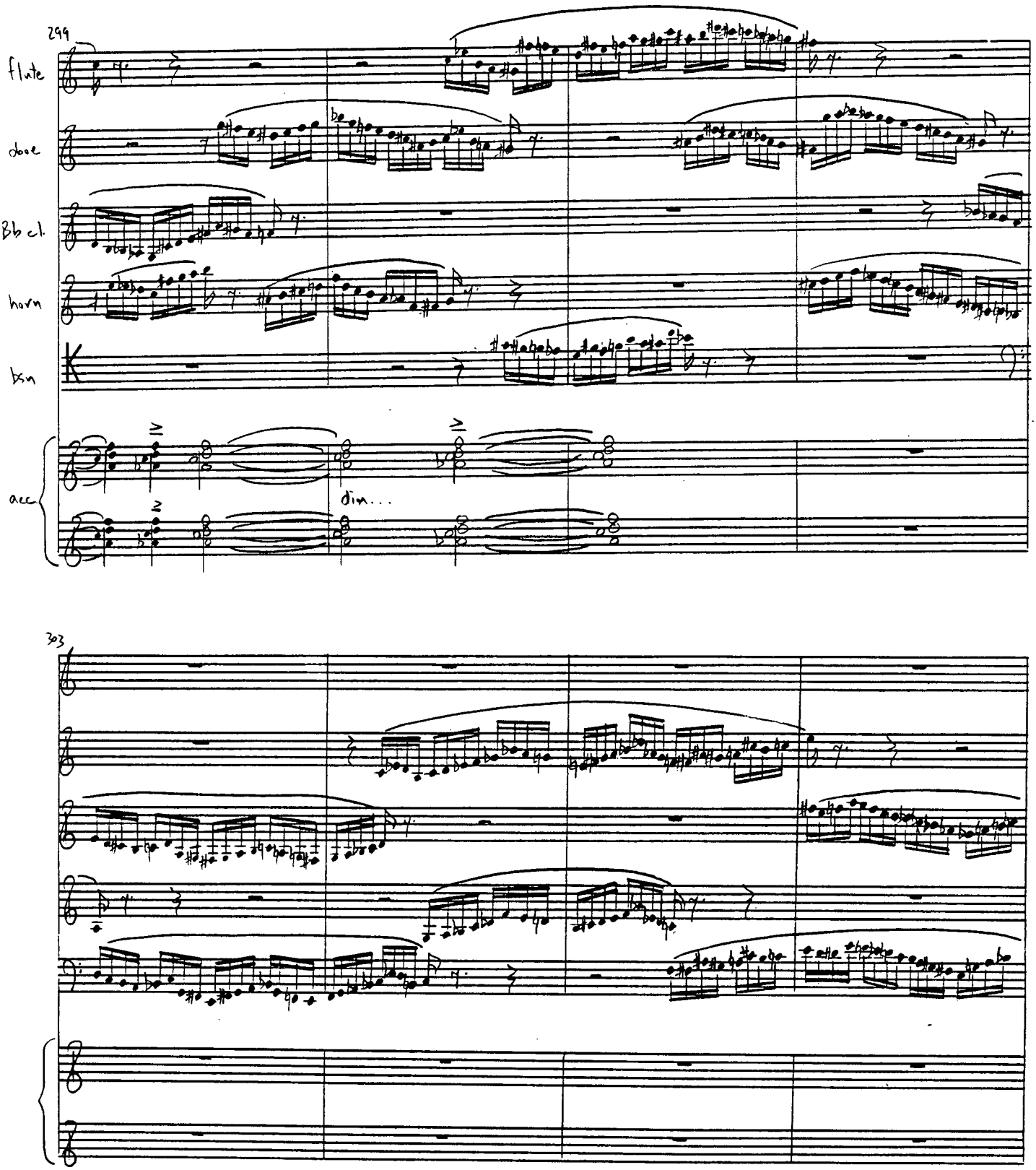
mf

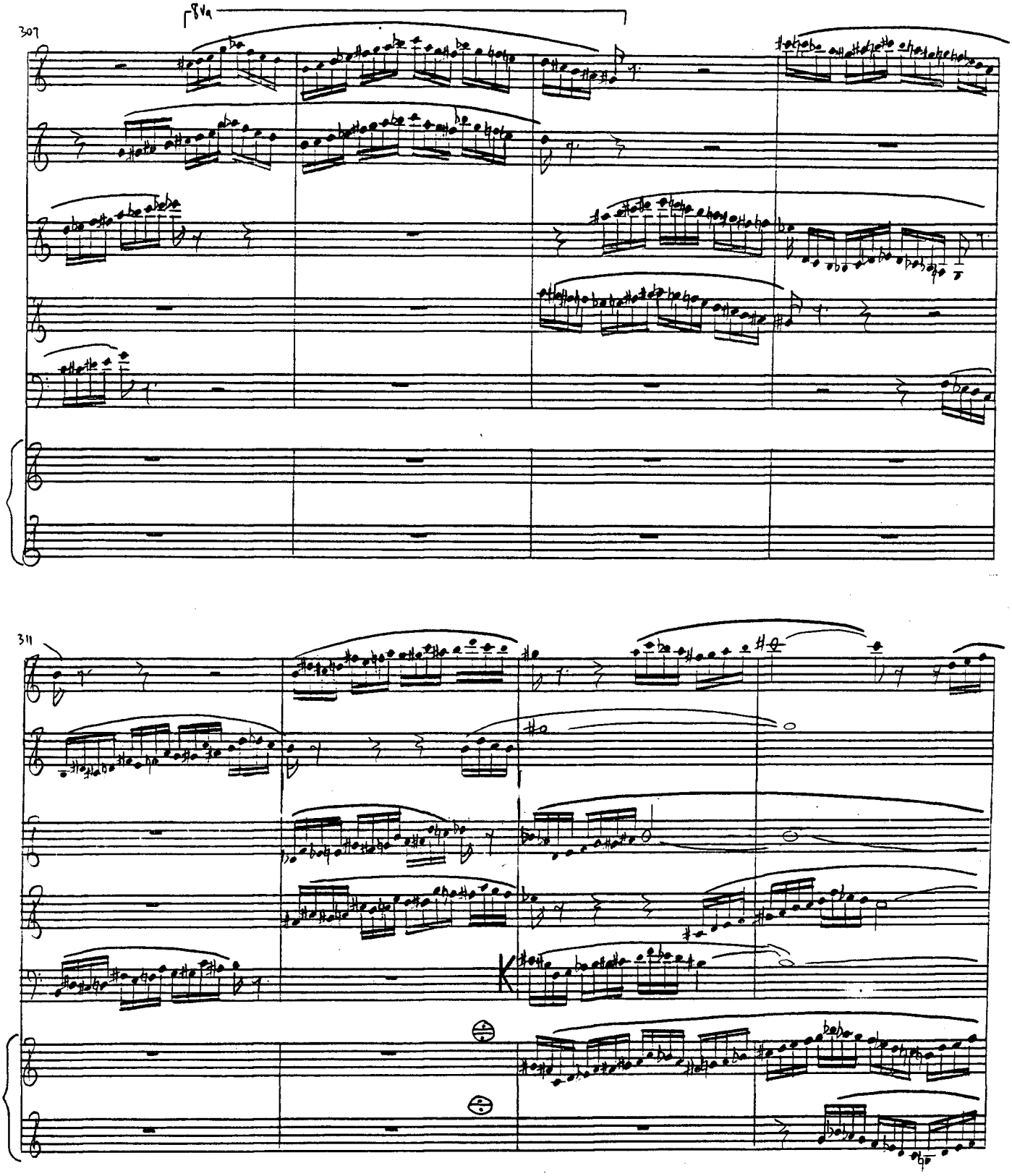
switch to Bb clarinet

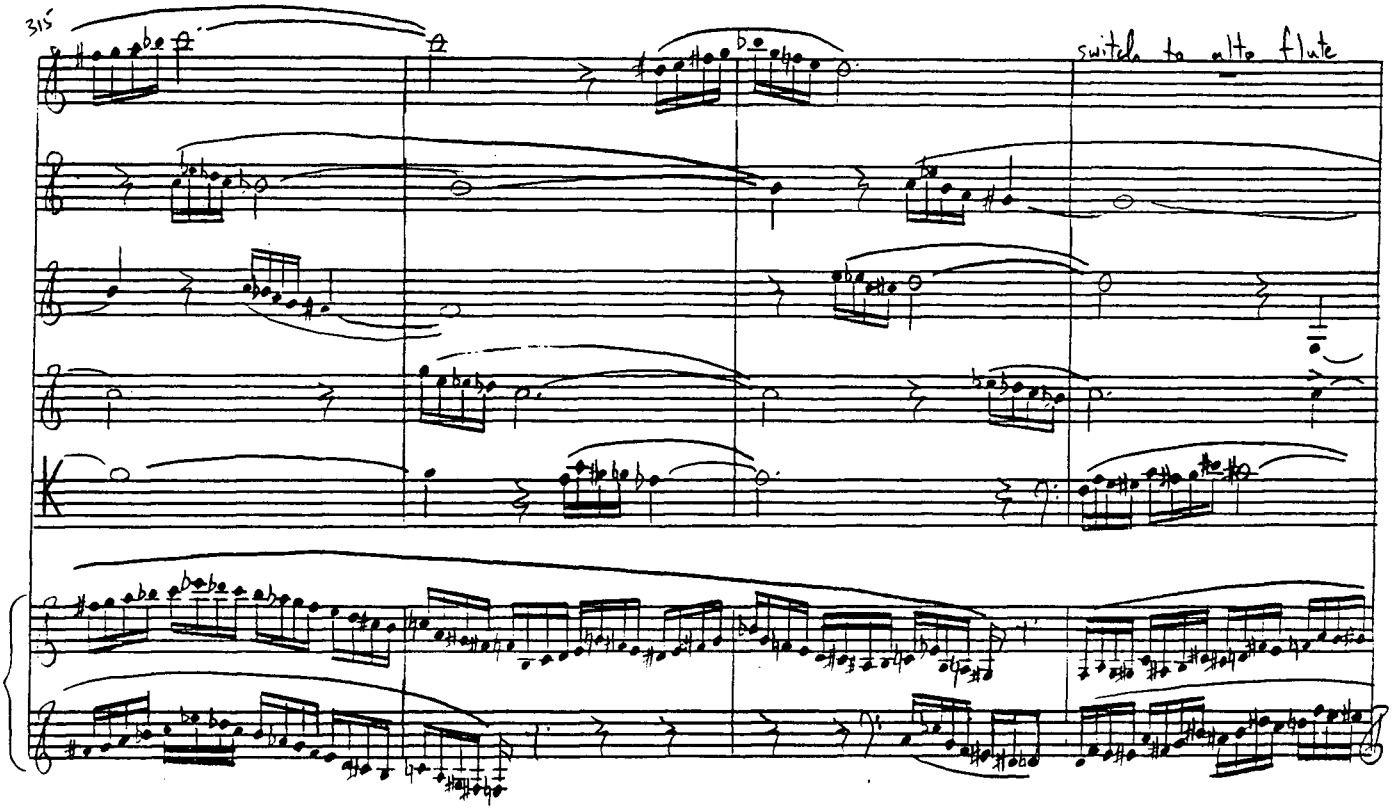
mute out

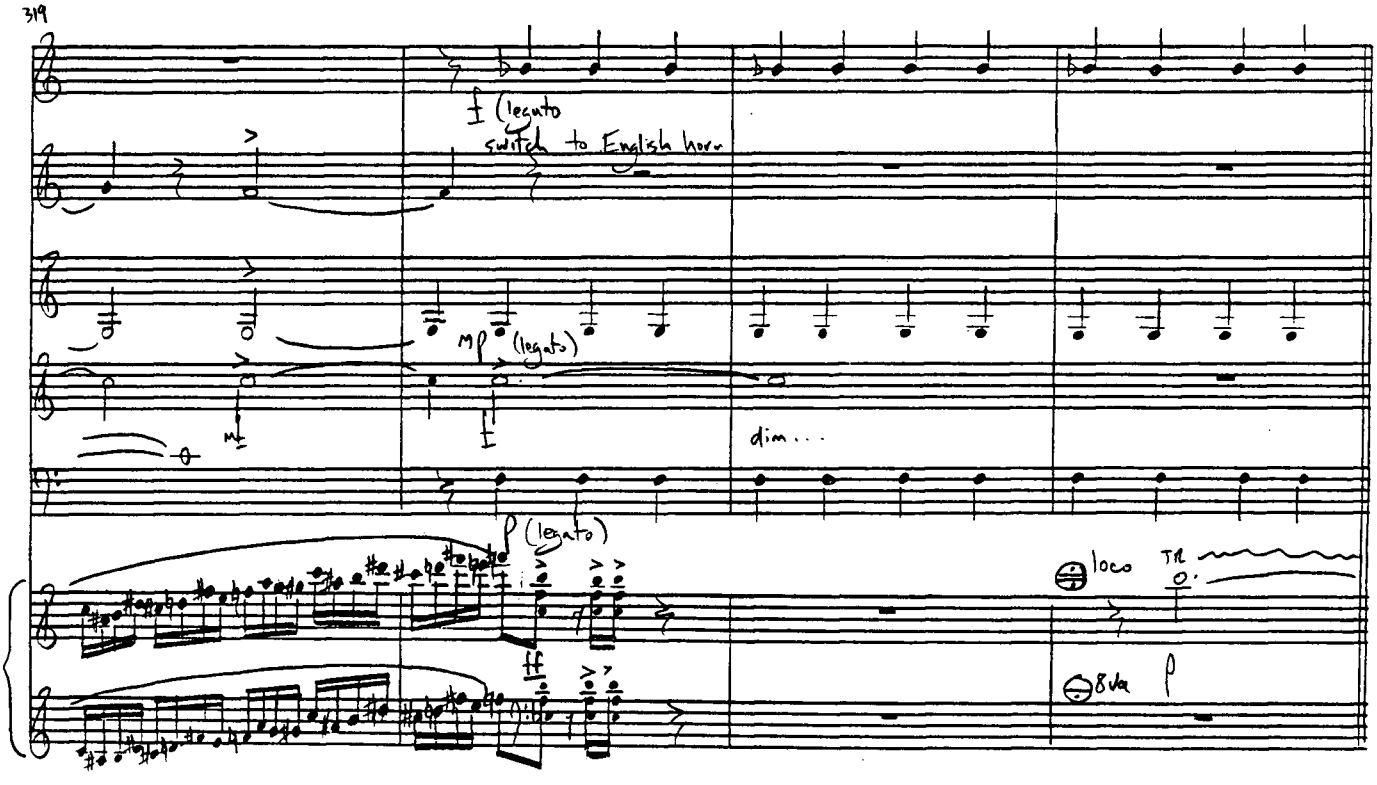
mf

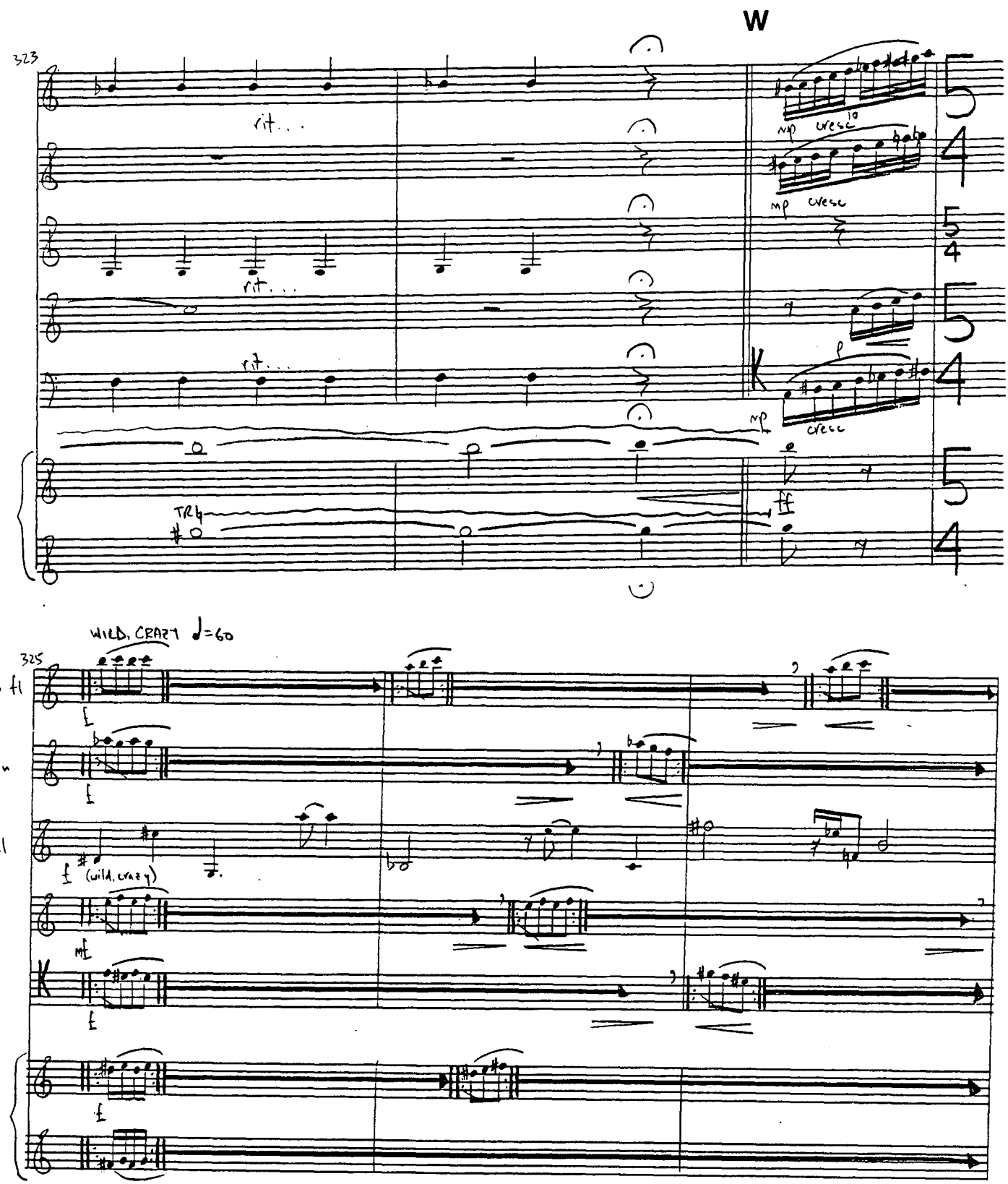
mf

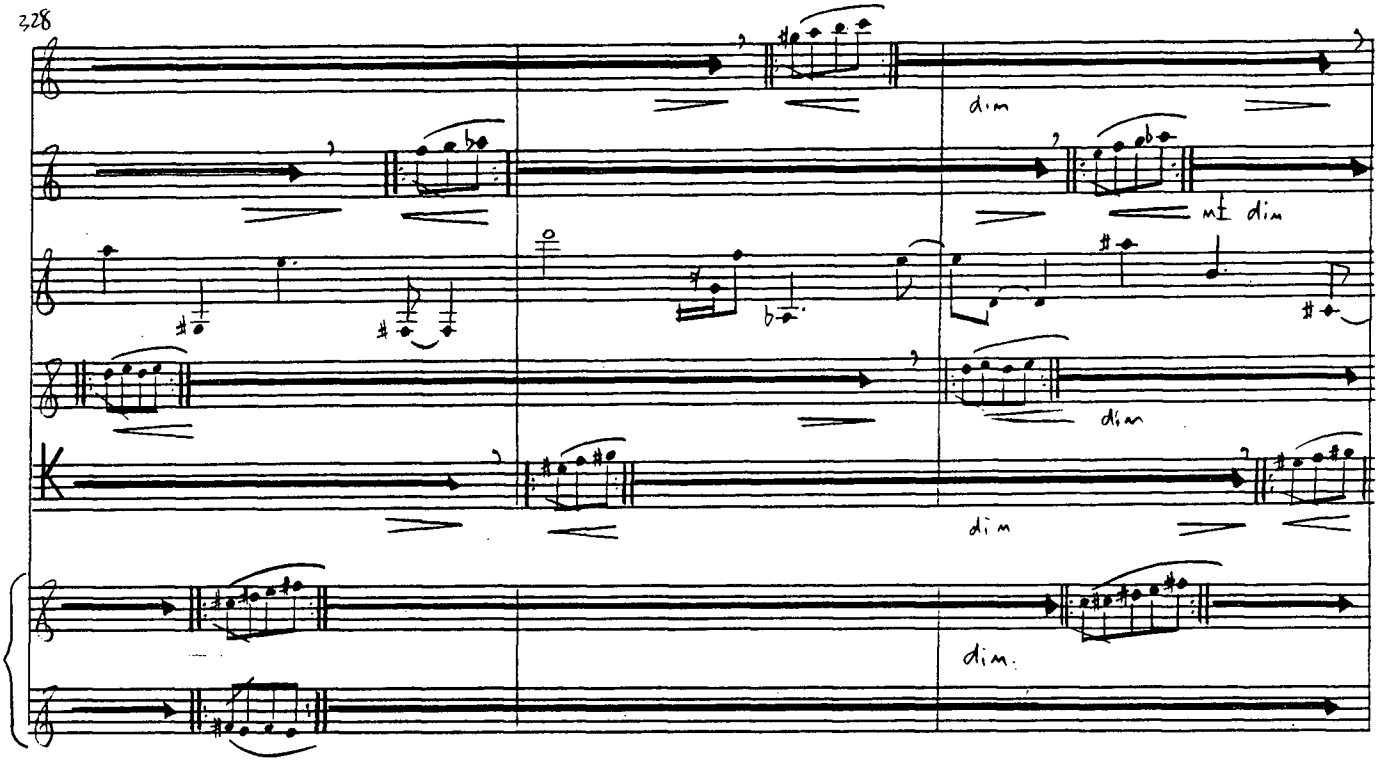

299
flute
oboe
Bb cl.
horn
bsn
acc.
dim...
303

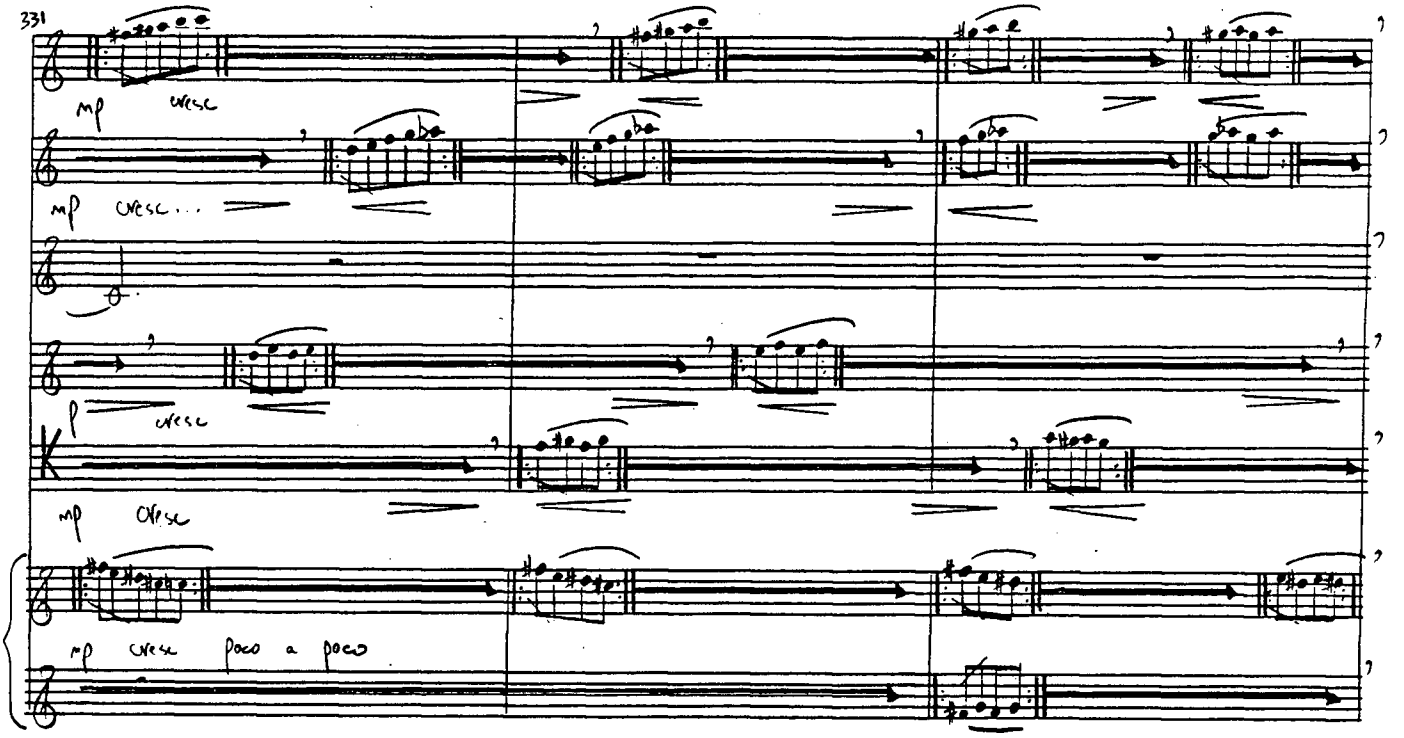

307
8va
311

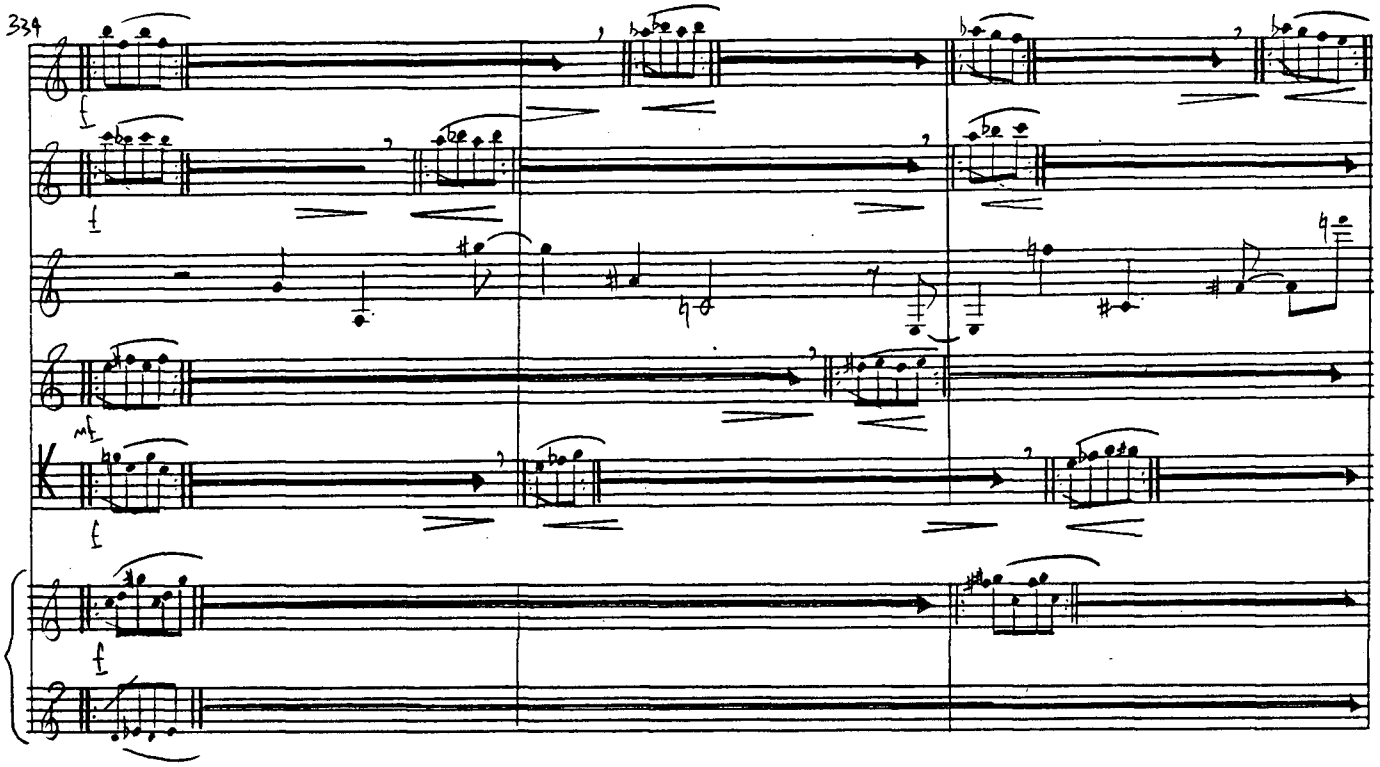

315
switch to alto flute

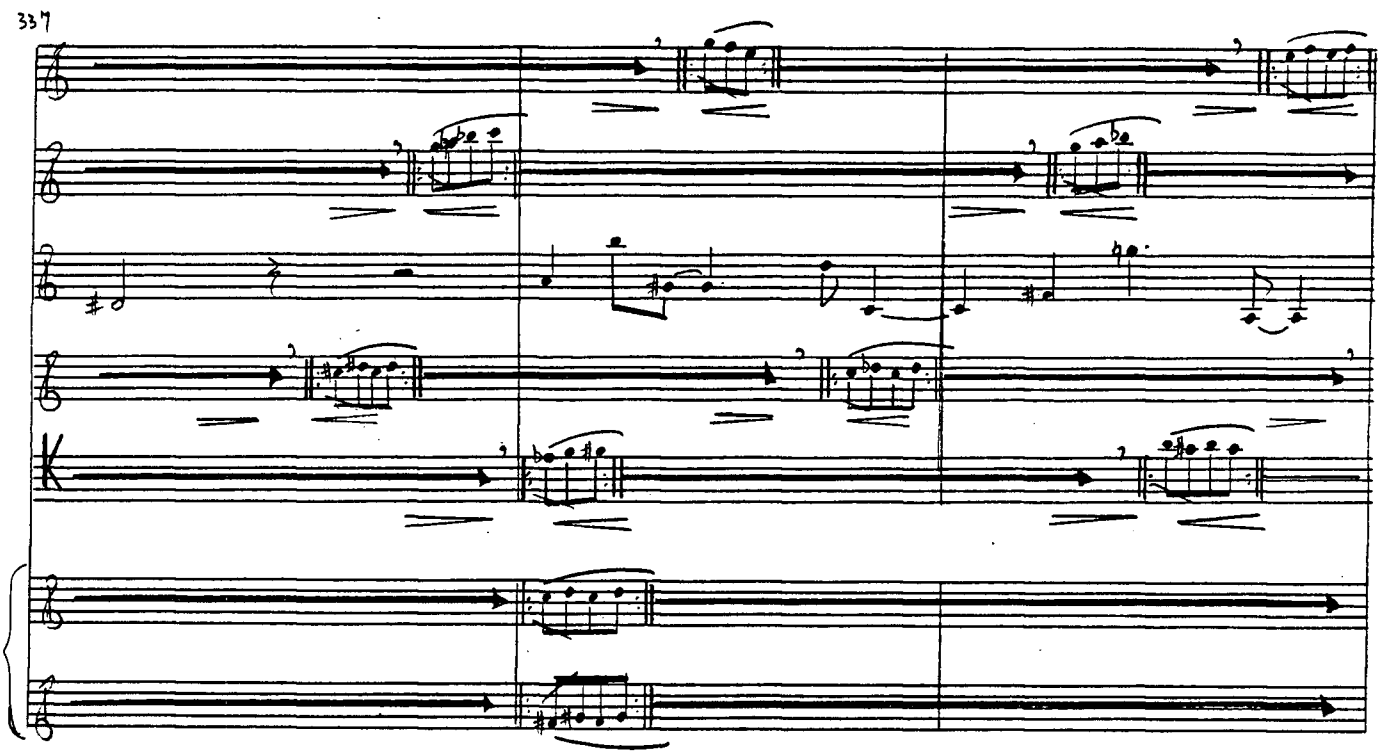

319
(legato
switch to English horn
mp
(legato)
dim...
(legato)
loco
8va

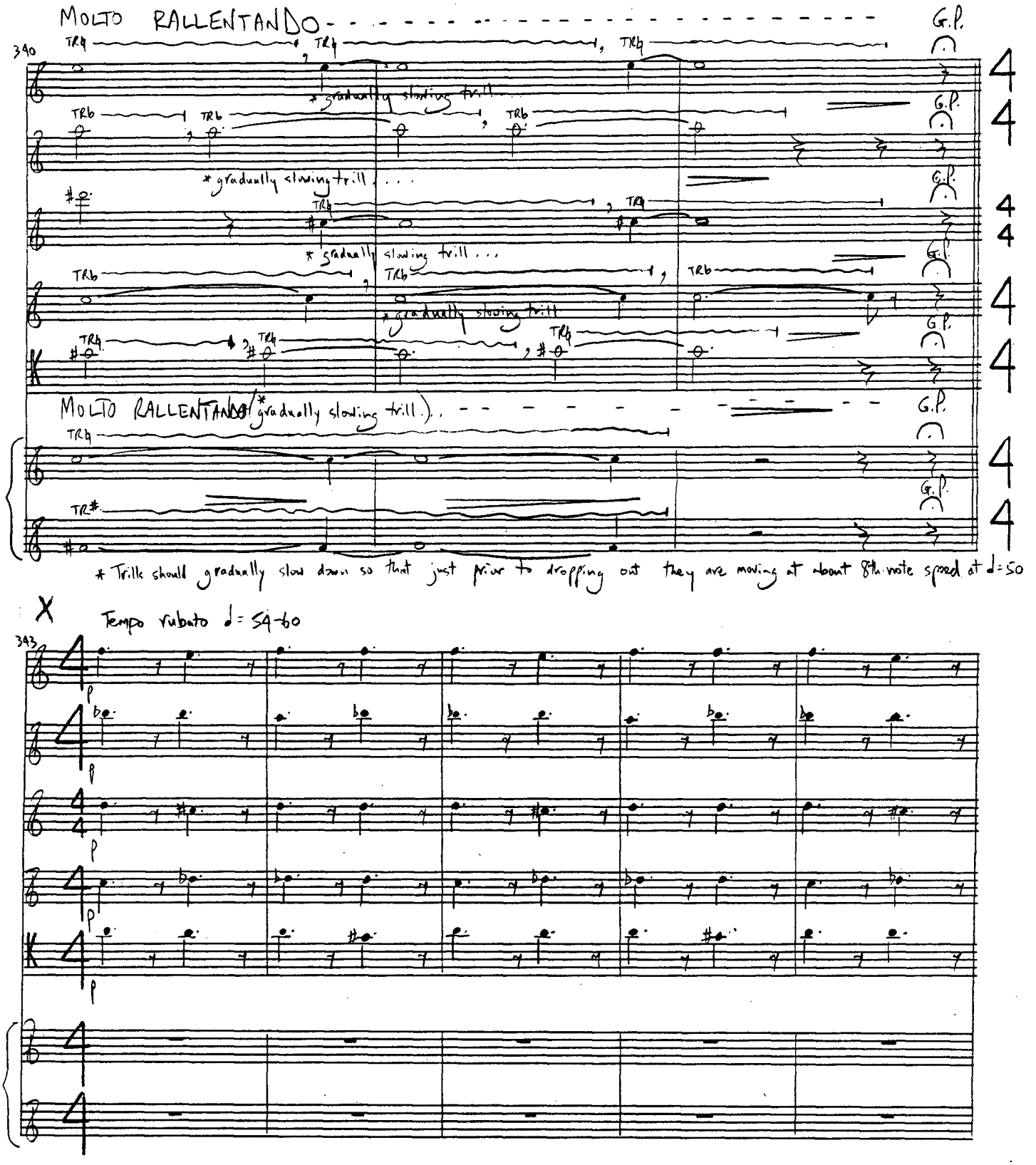

W
323
rit...
rit...
rit...
mp cresc
mp cresc
mp cresc
p
TRb
ff
WILD, CRAZY ♩=60
325
alto fl
Eng hn
Bb cl
(wild, crazy)
horn
bsn
acc
f
mf

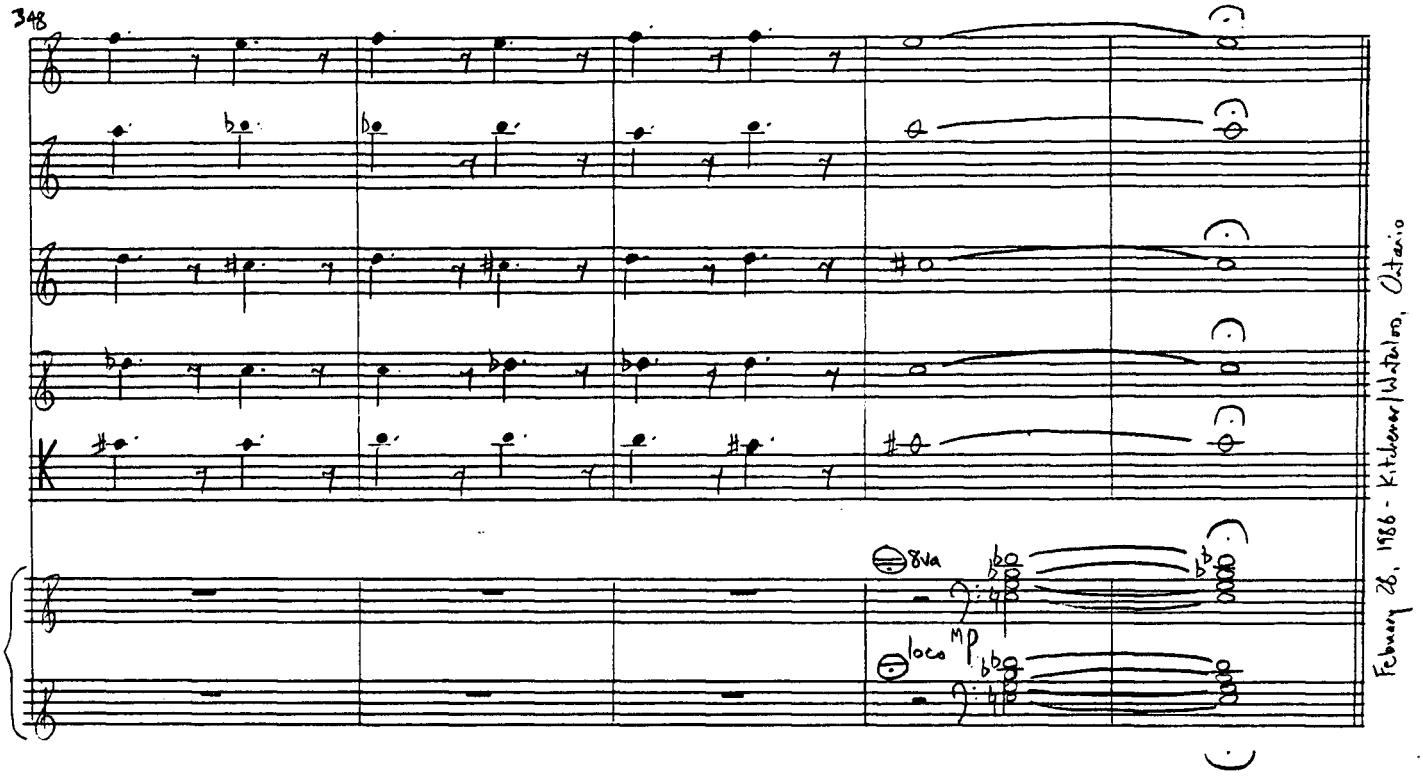

328
dim
mf dim
dim
dim.


331
mp cresc
mp cresc...
p cresc
mp cresc
mp cresc poco a poco


334
f
f
mf
f
f


337


MOLTO RALLENTANDO
G.P.
340
TR♮
TR♭
* gradually slowing trill
* gradually slowing trill . . .
MOLTO RALLENTANDO (* gradually slowing trill.)
TR#
* Trills should gradually slow down so that just prior to dropping out they are moving at about 8th note speed at ♩=50
X
Tempo rubato ♩= 54-60
343
p



February 28, 1986 - Kitchener/Waterloo, Ontario

Turning Points: An Analysis

Turning Points for wind quintet and accordion continues compositional thought of mine that began while I was a student at the University of British Columbia with the work Lagtime for solo marimba. The title of the work refers to its frequent changes in style and mood around various points. The rhythmic 'shot' chord which opens the work serves a colotomic function throughout, 'announcing' transitions leading to letters C, K, S, and W. This gestural figure is developed only once--at the accordion solo of letter G. A second transitional figure, consisting of a simple trill, is used leading into letters C, D, E, G, W, and X. This idea is developed at letters C, E, and W. Thus the work 'turns' at these points to a change, often a striking change. There is also a gradual 'turning' throughout the piece from the dissonant, rhythmically complex opening to the more consonant, rhythmically simple ending.

My approach to this work differs from most approaches to writing for the wind quintet. Whereas most composers treat this ensemble in a contrapuntal fashion, emphasizing the diverse timbres of the various instruments, I have tried to create a homogenous treatment, with the instruments often playing in similar ranges and crossing each other's lines. The accordion plays an extremely important role in blending the various timbres of the wind instruments throughout the piece.

A major influence on my writing of this piece and all of my works of the past few years has been the compositions of composer Gyorgy Ligeti, especially his works of the late 1960's--the Chamber Concerto, the Second String

Quartet, Continuum for harpsichord, and the Ten Pieces for Wind Quintet. Ligeti's concept of micropolyphony, his emphasis on texture as a formal determinant, and his use of the octatonic scale are all factors found in his works which I feel have influenced me. Other composers whose influence I see in this work are the Canadians Bruce Mather (particularly his Eine Kleine Bläsermusic for wind quintet) and R. Murray Schafer (particularly his String Quartet No. 2, subtitled 'Waves').

Another extremely important influence on my thinking in this work is my involvement with electro-acoustic music, particularly my work on the POD system at Simon Fraser University. Much of the compositional work done on this system is based on the concept of the 'tendency mask', where the 'tendency' of pitch range, density, dynamics and/or texture to change can be controlled while individual decisions about events are left for the computer to decide. Although there are no random procedures used in Turning Points, the idea of 'tendency to change' pervades my thinking throughout the work. The very opening shows 'masks' of increasing density (accelerandi), while the section beginning at letter A shows a pitch range which spreads out from a unison F to a full one and a half octave 'cluster' chord. Section E consists of a trilling cluster which ascends in pitch range to letter F, there to be joined by a low cluster which gradually ascends until both clusters descend to a unison trill before letter G.

Other influences from electro-acoustic music which can be seen in this work are the use of digital delay--or 'echo'-like effects (seen at letters D and K) and the use of a 'random' scalar line such as at letters H and V. The static 'non-vibrato' lines of letter S are also reminiscent of electro-acoustic music.

Formally, the work reflects and arch-like structure, with shorter sections towards the beginning and end, and longer sections towards the middle. These sections are based on units of 45" multiplied by 1, 2, 3, 5, or 8 (these numbers taken from the Fibbonnacci series) so that the longest (middle) section is 6'00" (8 x 45") long. These lengths of time are, of course, only approximate, controlled as they are by the performers' tempi. Many of these divisions are further divided. (A chart of the formal layout of the work is given as Example 1.) The transitions to the main sections are much more prominent and sudden than those to the subsections.

There are common references made on either side of the middle section which serve to help bind the work together. There is only one section of music which is directly referred to more than once, this being the trilling section found at letters E and W. Sections of unison writing which feature timbral modulation (a device found in such works as Elliott Carter's Eight Etudes and a Fantasy for wind quartet) are found at letters A and S. Another, more transitional figure which is repeated is the 16th note run which appears at both letters H and V. There are pitch references made throughout which form the notes of the octatonic scale, ascending from D to B and descending back to D. The pitch F is prominent at letter A and before letter W, while the pitch B is prominent throughout the section beginning at letter L. In this way the so-called 'false dominant' relationship is created, a device used in many of the works of Bela Bartok.(Example 1) Also important formally are the transitional 'shot' chords and trill figures mentioned earlier to which the title refers. A major concern of the work was that the sections should 'flow' into each other as smoothly as possible.

Pitch material in this piece is almost completely derived from the 'octatonic' scale, which consists of alternating major and minor seconds.

This scale is used occasionally in its scalar form (such as at letter L) but more commonly to form eight-note aggregates from which pitches are chosen freely. As there are three possible non-transposable octatonic scales, a common working method was to use the eight notes of one aggregate, then the eight notes of a second aggregate and finally the eight notes of a third aggregate. This produces a kind of chromatic constellation while maintaining the diatonic 'feel' which the octatonic scale possesses.

Vertically there are a wide variety of chord structures employed which range from full eight note aggregates (such as the opening 'shot' chords and the chord found two measures before letter B) to chords found in functional harmony, such as the 'dominant seventh" (Mm7th) sonorities which end the work. As mentioned earlier, there is a gradual movement from dissonance to consonance in the work.

A number of traditional chord sonorities can be extracted from the octatonic scale, the most obvious being the 'diminished seventh' sonority, formed by every other note in the scale. Two such chords a semitone apart form the complete scale. An example of these two chords juxtaposed ends the work. A half-diminished seventh chord can also be extracted using steps 1, 2, 4 and 6 of the scale. (In this discussion the form of the scale being referred to begins with a major second step.) This chord is used as an important sonority at letter T. The notes which remain in the scale--steps 3, 5, 7 and 8--form the sonority which is most important to the work--that of the 'dominant seventh' chord. This sonority is the basis of the section which begins at letter L, in which it is somewhat clouded by the addition of other notes of the octatonic scale. The final section, at letter X, is based on four dominant seventh chords with roots a minor third apart. These four chords are the possible dominant

seventh chords which can be extracted from an octatonic scale. Thus, letter X is approached by a complete octatonic aggregate divided into four trills which then slow down until X, where each instrument alternates between the two notes on which it had been trilling, forming the above-mentioned dominant seventh chords.

Melody takes on a variety of guises in this work, none of them a traditional approach. At letter C the melody of the clarinet and bassoon is treated heterophonically, while at letter D it is accompanied by 'echoes'--the English horn presenting the melody while the other instruments imitate that melody at slower rhythmic values and at softer dynamic levels. Letter E contains a melody in the horn (marked 'wild and crazy') which is essentially aimless and static. Letter L contains melodic material which develops slightly but is essentially static. Interest in the melodic line in this section is achieved by small variations on the line, changes in orchestration, harmonic changes and a gradual change in the accompaniment from legato to staccato and back to legato.

Rhythmically, much of the work is concerned with textures which obscure any sense of pulse. These sections are juxtaposed with a section beginning at letter K which has an obvious eighth note pulse. The section at E is marked by the indication 'as fast as comfortably possible' for all instruments except the horn, whose melody acts as a cue for the other instruments. A similar section is found at letter W.

The element of texture in the work is one of its most important aspects. As mentioned earlier, the traditional, contrapuntal appraoch to wind quintet writing was abandoned in favour of a homogenous treatment. Extreme care was taken in choosing the exact range needed from each instrument. The use of

alto flute, Eb clarinet and English horn aided this approach, while the use of the accordion to blend the colours of the other instruments is a critical aspect of the piece. There are many examples of timbral modulation (most notably at letter A), and letters E and W are examples of a 'sound-mass' approach to composition.

Turning Points represents a very important work in my compositional thinking. Having worked on it for almost two years, I have had two works (Lagtime for solo marimba and Eurhythmy for two clarinets) emerge as by-products of this piece and many other ideas suggest themselves to me for future works. It represents, I feel, a creative approach to wind quintet writing and fills an important gap in the literature of the accordion, a literature which contains works for accordion and string quartet and accordion and brass quintet but none, as far as I know, for this combination. It is also an important work for me in terms of its dealing with the use of chords taken from 'traditional' tonality but used in a non-traditional way and for the problems posed by its extended length, single movement format.

Example 1

Formal Layout--Turning Points

Length	Letter	Material	Prominent Pitches
1 x 45"	INTRO.	Shot Chords	D, Eb
2 x 45"	A	F unison. Timbral modulation.	F
3 x 45"	C	Melody on A accompanied by trill	A, F, F# (trill)
	D	Echoes	
5 x 45"	E	Trilling with melody in horn	
	G	Accordion solo	
	H	16th note runs	
8 x 45"	K	Echoes	
	L	Steady 8th note pulse and static melody	B
5 x 45"	S	C unison. Timbral modulation.	C, Ab
		Long sustained notes accompanied by 32nd note runs	
	T	16th note runs to F pedal	F
2 x 45"	W	Trilling with melody in clarinet	
1 x 45"	X	Sustained chords	D, Eb