Iet.

Andrew Maxbauer

University of Louisville

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IET
For Five Solo Voices and Ensemble

By
Andrew Maxbauer
B.M., Western Michigan University, 2014

A Thesis
Submitted to the Faculty of the
School of Music of the University of Louisville
In Partial Fulfillment of the Requirements
For the Degree of

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in Music Composition

School of Music
University of Louisville
Louisville, Kentucky

May 2016
IET
For Five Solo Voices and Ensemble

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Andrew Maxbauer
B.M., Western Michigan University, 2014

A Thesis Approved on

April 28, 2016

by the following Thesis Committee:

________________________________
Thesis Director
Krzysztof Wolek

________________________________
Marc Satterwhite

________________________________
Frederick Speck
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In *iet*, the phonetic aspects of speech, as well as additional vocal noises, are employed in preference to more conventional semantic and syntactic values, derived from recognized language. The lack of pre-existing text removes the necessity to flesh out the skeleton of a pre-existing structure, and in turn creates the possibility of having a musical discourse in which each vocalization serves to modify the sound world of the piece in a specifically conceived manner. Thusly, the singers utilize only fragments of speech, uttering single syllables, as well as other more marginal vocal sounds such as audible breathing, and the smacking of the lips.

Throughout *iet*, the instruments and vocalists are in constant discourse, both seeming to provoke and mimic one another’s actions. Vocal features such as breathing are imitated by instruments, as the mechanical and physical qualities of instrumental performance are mimicked by the voices. The physicality of the voice is occasionally externalized, as the singers strike the outside of the mouth, and cheeks. This imitative exchange, which evolves throughout the course of the work, creates a type of experiential non-language between the voices and the instruments. While being non-communicative, this exchange behaves with a certain kind of self-defining structural grammar.
INSTRUMENTATION:

Soprano Solo
Alto Solo
Tenor Solo
Baritone Solo
Bass Solo

Flute
Clarinet & Bass Clarinet
Bassoon
Trumpet
Trombone
Percussion (2 players)*
2 Violins
Viola
Violoncello
Double bass

*Percussion 1
  Crotales (B5)
  Sand Paper
  Aluminum Foil
  Bongos
  Log Drum
  2 Stones (of similar size)
  2 Small Dobaci (of similar size)
  2 Pieces of Styrofoam
  Suspended Cymbal
  Bass Drum

Percussion 2
  Pine Tree Branches
  Aluminum Foil
  Marimba (4.3 octaves)
  Large Tom-tom
  Timpano (29”)
  2 stones (of similar size)
  Large Suspended Cymbal
  Large Tam-tam (40”)

DURATION: 18’
Voices

Unvoiced vowel
Inhale
Exhale
Clicking noise
Hollow clicking sound produced by silently forming “glo”, then rapidly moving the tongue away from the palate.
Lip smack
Beginning with pressed lips “(m)”, explosively open lips with a “B(a)” sound.
Strike hand against lips, interrupting the sound created by the voice.
Strike cheek while silently creating an “o” shape with the mouth.
Blow air through nearly closed lips.
Very high and squeaky sucking sound, produced by forcefully inhaling through nearly closed lips with teeth held together.
Aeolian whistle: airy whistle sound with only a light shading of pitch. Line indicates the contour of the pitch.
Transition from one vowel to another.
Rolled “r”
Vibrato (assume without vibrato useless otherwise indicated)
Sing into cupped hands

N.B. All pitchless sounds are indicated on a one line staff, with approximate highness and lowness.

The text has no semantic meaning. The following vowels should be interpreted as such.
a as in father
e as in he
i as in high
o as in home
u as in put
Woodwinds

Blow through instrument with prescribed fingering. Flute: Blow directly into the tube with a narrow mouth opening.

Slap tongue

Inhale, assume exhale unless otherwise indicated.

Exhale

Flutter-tongue

Timbre trill

Harmonic tremolo: alternate between two different fundamentals.

Flute only

Blow into the instrument from about a half-inch away from the embouchure hole. The pitch is nothing but a light shading of the much louder air noise.

Breath “in passing”: While continuously blowing, move the flute quickly past the mouth in such a way that the air reaches the embouchure hole at the indicated rhythmic point.

Vowel shift, within air sound.

Key click

Covered embouchure hole (used with key clicks)

Uncovered embouchure hole (used with key clicks)

Overblow

Natural harmonic bands, blow very forcefully with a violent attack. Fingering indicated with diamond notehead.

Clarinet only

“Kissing” sound produced by abruptly opening the lips, which are firmly held on the mouthpiece.

Produce dense multiphonic over the note indicated.

With the mouthpiece removed, strike the open tube of the instrument with hand (with prescribed fingering).

Dyad multiphonics:

Basoon only

Tonguing without tone

Produce dense multiphonic over the note indicated.

Gently crinkle aluminum foil to create a metallic crackling sound, begin the piece with the foil already crinkled up.
Brass

- Blow through instrument with prescribed fingering. Trombone notated on one line.

Flutter-tongue

Mute specifications:
- Open
- Closed
- Tremolo between open and closed

Trumpet only

- Breath “in passing”: While continuously blowing, move the trumpet quickly past the mouth in such a way that the air reaches the embouchure hole at the indicated rhythmic point.

- Strike mouth piece with hand (with prescribed fingering).

Trombone only

- Gently crinkle aluminum foil to create a metallic crackling sound, begin the piece with the foil already crinkled up.

Percussion

Beater indications:
- Wire Brush
- Hard mallet
- Soft mallet
- Hands (or fingers)
- Brush (for shoe polishing, with firm bristles)
- Bow

Beyond these indications, the most idiomatic beater should be used for each situation.

- Circular motion
  - Indicates the direction in which the player should scrape.

- Dampen

Timpano glissandi: The range of timpano is represented by a two line staff, the top line representing the highest pitch possible, and the bottom line representing the lowest pitch possible.

First seen in measure 94, strike two stones together over the timpano, so that the head of the drum vibrates when the stones are loudly struck. Create a relative shading of brightness and darkness with the stones, by adjusting how they are held in the hand.

This clef represents the entire length of the marimba (used only when playing on the resonators).
Strings

Pitchless playing variants:

→ Bow directly on the bridge, any accidental sounding of the string must be strictly avoided.

◊ Bow on tailpiece

pay.~ Over-pressure bowing

Flautando should be interpreted as light bow pressure.

~~~ Vibrato (assume without vibrato useless otherwise indicated)

Harmonic finger pressure, N.B. Not all of indicated pitches will result in resonant harmonics.

→→ Transition from ordinary finger pressure to harmonic (or light) finger pressure.

This clef represents the region between the tailpiece (top line) and the bridge (bottom line).

Fl.
Cl.
Bsn.
Tpt.
Tbn.
Perc. 1
Perc. 2
S. Solo
A. Solo
T. Solo
Bar. Solo
B. Solo
Vln. I
Vln. II
Va.
Vc.
D.b.
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- **Fl.**, **Cl.**, **Bsn.**, **Tpt.**, **Tbn.**, **Perc. 1**, **Perc. 2**, **Timp. Pedal**: Instrumentation and notation for these sections include various articulations and dynamics, such as staccato (s(o)), mordent (m), and trill (t). (m)(8/a) indicates a tremolo with a specific note duration.

- **S. Solo**: Solo section with articulated notes and a trill.

- **A. Solo**: Featured notes with specific articulations and dynamics, including a trill and a tremolo.

- **T. Solo**: Solo section with articulate notes and a trill.

- **Bar. Solo**: Section with articulate notes and a tremolo.

- **B. Solo**: Solo section with articulate notes and a trill.

- **Vln. I**, **Vln. II**, **Vla.**, **Vc.**, **D.b.**: Sections with articulate notes and a tremolo.
whistle tones
Fl.

Cl.

BSn.

Tpt.

Tbn.

Fnc. T

Fnc. T

S. Solo

A. Solo

T. Solo

Bar. Solo

B. Solo

Vln. I

Vln. II

Vla.

Vc.

D.b.
NAME: Andrew Bennett Maxbauer
ADDRESS: 26 Highwood Place
          Louisville, Kentucky 40206
DOB: Traverse City, Michigan – May 16, 1990

EDUCATION & TRAINING: B.M., Music Composition, 2014
           Western Michigan University
           Principal teachers: Christopher Biggs and Lisa Renée Coons

           M.M., Music Composition, 2016
           University of Louisville
           Principal teacher: Krzysztof Wolek

LESSONS & MASTER CLASSES: Hans Abrahamsen, Martin Bresnick, Pierluigi Billone, Brian Ferneyhough, Kaja Saariaho, Steven Stucky, Joshua Fineberg, Agata Zubel, Pawel Hendrich, Cezary Duchnowski, Bent Sørensen.

AWARDS: Graduate Dean’s Citation, 2016
         Moritz von Bomhard Fellowship, 2014
         Franklin G. Fisk Award for Chamber Music, 2013
         Ron Nelson Composition Award, 2013
         Edwin E. Meader Theatre and Performing Arts Endowed Scholarship, 2013

LIST OF WORKS:  jet for five solo voices and ensemble, 2016
                Winter study for ensemble, 2016
                Study - gasping for voice (baritone), clarinet, and cello, 2015
                Interims for accordion, 2015
                Attrition a study for orchestra, 2015
                Condense for live electronics, 2014
                Reactivities for ensemble, 2014
                Distillations for flute, guitar, and percussion, 2013
                Materials for solo percussion, 2013
                For Piano for solo piano, 2012