INFORMATION TO USERS

The most advanced technology has been used to photograph and reproduce this manuscript from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book. These are also available as one exposure on a standard 35mm slide or as a 17" x 23" black and white photographic print for an additional charge.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
Angel Music. [Original composition]

Bradshaw, Mark Edward, M.M.

Rice University, 1989
RICE UNIVERSITY

ANGEL MUSIC

by

MARK EDWARD BRADSHAW

A THESIS SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
MASTER OF MUSIC

APPROVED, THESIS COMMITTEE

Dr. Paul Cooper, Chairman
Department of Composition

Dr. Ellsworth Milburn, Professor
Department of Composition

George Burt, Associate Professor
Department of Composition

Houston, Texas
April, 1989
ABSTRACT

Angel Music is comprised of two contrasting movements for full orchestra and was written in the spirit of dance and celebration. Performance time is approximately thirteen minutes.

The first movement is a conversational elaboration of three ideas:

scalar,

melodic/rhythmic,

and harmonic.

Formally, the composition suggests an A–B–C–B'–A'–Coda design. The proportions of the lettered sections are 1:2:4:2:1.

The tempo throughout is $\frac{1}{2} = 132$, except for the coda which retards to $\frac{1}{2} = 60$. 
The second movement is a bipartite structure, the second half being a dramatic variation of the first. This A-B-A'-B' plan utilizes the tempo scheme of $J=60$, $J=120$ then $132$, $J=72$, $J=144$.

Principles of symmetry govern the phrasal construction, particularly in the A and A' sections. The essence of symmetry, and of the movement itself, is embodied in the two melodic ideas which engage in symbolic dialogue...

Melody A

\[\text{Melody A}\]

Melody B

\[\text{Melody B}\]

Disparate elements coalesce to form an intricate background for the action of the two melodic characters.

A chorale is undermined by the chaotic forces of aleatoric percussion towards the end; the piece disintegrates into nothingness.

Angel Music was finished in the summer of 1988.
ACKNOWLEDGEMENTS

Sincere appreciation goes to Dr. Ellsworth Milburn under whose direction the piece was sketched. His concern and guidance allowed it realization.

Heartfelt thanks to Professor George Burt for his invaluable lessons in orchestration and in life.

Deepest gratitude for my mentor, Dr. Paul Cooper.

Thank you to everyone in the Shepherd School Symphony Orchestra for the energetic and musically superb first performance, and to Maestro Ben-Dor for her superior understanding of the score and her enthusiastic leadership.

Special thanks to Angelika Muscate who was the inspiration of the work.