INFORMATION TO USERS

This manuscript has been reproduced 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.

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.

UMI
A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700  800/521-0600
NOTE TO USERS

The original manuscript received by UMI contains pages with indistinct print. Pages were microfilmed as received.

This reproduction is the best copy available.

UMI
RICE UNIVERSITY

WET CRIMSON ON CHIRICAHUA

by

PATRICK CLARK

A DISSERTATION SUBMITTED
IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE
DOCTOR OF MUSICAL ARTS

APPROVED, DISSERTATION COMMITTEE:

Edward Applebaum, Chair
Visiting Professor of Composition and Theory

Ellsworth Milburn
Professor of Composition and Theory

Anne Schnoebel
Joseph and Ida Kirkland Mullen Professor of Musicology

Walter Bailey
Professor of Musicology

Gordon Wittenberg
Professor of Architecture

Houston, Texas

April 1998
ABSTRACT

_Wet Crimson on Chiricahua_

by Patrick Clark

The *acoustic scale*, derived as it is from the overtone series lends both a tonally functional power and harmonic clarity to my work for large orchestra. The fact that the overtone series, through its first 14 members sounded simultaneously, produces an $X\, b7\, 9\, #11\, 13$ chord, which has a powerful dominant function, insures that a "pan-diatonic" use of a pitch field comprised of these pitch-classes will have a forward-pushing harmonic tension. The close relationship which these notes have to the octatonic and whole-tone scales justifies my pitch-field modulations from the acoustic scale to these modes. These secondary modes also produce strong dominant sonorities. Additionally, because of their symmetrical construction, they are useful to create harmonically static and ambiguous passages. Finally, harmonic resolution can be reserved for the use of *diatonic* pitch-fields (owing to the assymetry of their construction).

I have attempted to maintain harmonic clarity through the greater part of the work by using triadic constructions as opposed to overly dense pitch-clusters. The contrasting of a triad from one mode against a triad from another mode produces greater chromaticism and tension than sonorities derived from a single pitch-set.

This work represents for me a response to the over-fragmentation of materials resulting from unrelenting non-functional harmony which dominates much music today. Specifically, the *Chant and Organum* sections serve to bring a sense of resolution to the ambiguous symmetrical harmonies which precede them. Resolution of instability is, I think, a necessary process in music which is fundamental to most people's ontological conception of the world. The Coda allows the material to drift back into "uncertainty" which is again, for most of us, the human condition. I have attempted to satisfy an internal and abstract sense of esthetic balance without resorting to purely cerebral means.
crescendo poco a poco