2019

Core Curriculum for Orchestra

Andrew Thomas Aycoth
West Virginia University, anaycoth@mix.wvu.edu

Follow this and additional works at: https://researchrepository.wvu.edu/etd
Part of the Composition Commons

Recommended Citation
Aycoth, Andrew Thomas, "Core Curriculum for Orchestra" (2019). Graduate Theses, Dissertations, and Problem Reports. 3845.
https://researchrepository.wvu.edu/etd/3845

This Thesis is brought to you for free and open access by The Research Repository @ WVU. It has been accepted for inclusion in Graduate Theses, Dissertations, and Problem Reports by an authorized administrator of The Research Repository @ WVU. For more information, please contact ian.harmon@mail.wvu.edu.
Core Curriculum for Orchestra

Andrew Thomas Aycoth

Thesis submitted to the College of Creative Arts at West Virginia University in partial fulfillment of the requirements for the degree of

Master of Music in
Composition

Matthew Heap, Ph.D., Chair
David Taddie, Ph.D.
Evan MacCarthy, Ph.D.

School of Music

Morgantown, West Virginia
2019

Keywords: Music, Score, Orchestra
Copyright 2019 Andrew Thomas Aycoth
Abstract

Core Curriculum for Orchestra

Andrew Thomas Aycoth

*Core Curriculum* draws inspiration from the idea of a sound collage that incorporates many specific pieces and techniques that I have encountered or studied during my time in music academia. Nearly everything is derived from something else, often being transformed or altered in some way. From my own private teaching of guitar lessons to analyses of 20th century art music, I tried to represent as much music as possible from these formative years. There are two main features that continue throughout the piece. The first is the repetitive rhythmic figure based on eighth notes that are out of phase, which is drawn from many of the works of Steve Reich. The second is an arpeggiating phrase that continues throughout, the origin of which being The Beach Boys’ *Wouldn’t It Be Nice*. These two ideas are followed through the piece while becoming part of or antagonistic to the other material, almost all of which has some basis in a piece or style that I have encountered in my undergraduate and graduate education in music.