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Core Curriculum for Orchestra

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***Core Curriculum* for Orchestra**

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**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**

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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.

$\text{♩} = 160$

Flute 1

Flute 2

Oboe

English Horn

Clarinet in B $\flat$ 1

Clarinet in B $\flat$ 2

Bassoon 1

Bassoon 2

Horn in F 1

Horn in F 2

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

Timpani

Marimba

Percussion

Harp

$\text{♩} = 160$

Violin I

Violin II

Viola

Cello

Contrabass

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

f

mf

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *ppp* *f* *ppp*

E. Hn. *ppp*

B♭ Cl. 1 *f* *ppp*

B♭ Cl. 2 *f* *ppp*

Bsn. 1 *f* *ppp*

Bsn. 2 *f* *ppp*

Hn. 1 *f* *ppp*

Hn. 2 *ppp* *f* *ppp*

C Tpt. 1 *f* *ppp*

C Tpt. 2 *f* *ppp*

Tbn. 1 *f* *ppp*

Tbn. 2 *f* *ppp*

Tuba

Timp. *f* *ppp* *f*

Mrb. *ppp* *mf* *ppp*

Perc.

Hp. *ppp* *f*

Vln. I *arco* *f* *arco* *mf*

Vln. II *f* *mf*

Vla. *ppp* *f* *ppp*

Vc. *mf*

Cb. *mf*

This page contains the musical notation for measures 32 through 39 of a symphony. The instrumentation includes woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Mellophone, Percussion), harp, and strings (Violins, Viola, Cello, Double Bass). The score features complex rhythmic patterns, dynamic markings such as *sforzando* (*sfz*), *mezzo-forte* (*mf*), *f*, *pianissimo* (*ppp*), and *piano* (*p*), and articulation marks like accents and slurs. Measure numbers 32, 36, and 38 are indicated at the beginning of their respective staves.

[illegible]

48

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

48

Timp.

48

Mrb.

48

Perc.

48

Hp.

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

55

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

55

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

55

Timp.

55

Mrb.

55

Perc.

55

Hp.

55

Vln. I

Vln. II

Vla.

Vc.

Cb.

63

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 *mf*

Hn. 1 *mf*

Hn. 2 *p* *mf*

C Tpt. 1 *p* *mf*

C Tpt. 2 *p* *mf*

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tuba *p* *mf*

Timp. *ppp* *f*

Mrb.

Perc. *p* *mf*

Hp. *ppp* *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

[illegible]

83

Fl. 1 *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Fl. 2 *ppp* *ppp* *mp* *ppp* *ppp* *mp* *ppp*

Ob. *ppp* *mp* *ppp*

E. Hn. *ppp* *mp* *ppp*

B♭ Cl. 1 *ppp* *mp* *ppp*

B♭ Cl. 2 *ppp* *ppp* *mp* *ppp*

Bsn. 1 *mp* *ppp* *mp*

Bsn. 2 *mp* *ppp* *mp* *ppp* *mp*

Hn. 1 *ppp* *ppp* *f*

Hn. 2 *ppp* *ppp* *f*

C Tpt. 1

C Tpt. 2

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2 *ppp* *mp* *ppp*

Tuba *ppp* *mp* *ppp*

Timp. *mp* *ppp* *mp* *ppp* *ppp* *ppp* *mp* *mf*

Mrb.

Perc.

Hp.

Vln. I *mp* *ppp* *ppp* *mp*

Vln. II *mp* *ppp* *ppp* *mp*

Vla. *mp* *ppp* *ppp* *mp*

Vc. *mp* *ppp* *ppp* *mp*

Cb. *mp* *ppp* *ppp* *mp*

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

pp

ppp

mp

ff

102

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

102

Timp.

Mrb.

102

Perc.

Hp.

102

Vln. I

Vln. II

Vla.

Vc.

Cb.

110

Fl. 1 *mf* *pp* *mf*

Fl. 2 *mf* *pp* *mf*

Ob. *pp* *mf* *pp* *mf*

E. Hn. *> ppp* *mf* *pp* *mf*

B♭ Cl. 1 *> ppp* *ppp* *mp* *ppp*

B♭ Cl. 2 *> ppp* *ppp* *mp* *ppp*

Bsn. 1 *> ppp* *mf* *pp* *ppp* *mp*

Bsn. 2 *> ppp* *ppp* *mp*

Hn. 1 *mf* *pp* *mf*

Hn. 2 *mf* *pp* *mf*

C Tpt. 1 *ppp* *mp* *ppp*

C Tpt. 2 *ppp* *mp* *ppp*

Tbn. 1 *ppp* *mp* *ppp*

Tbn. 2 *ppp* *mp* *ppp*

Tuba *ppp* *mp* *ppp*

110

Timp. *mf* *mf*

110

Mrb. *pp* *mf* *pp*

110

Perc. *mf* *pp* *mf*

110

Hp. *mf* *pp* *mf*

110

Vln. I *mp* *ppp* *ppp* *mp*

Vln. II *mp* *ppp* *ppp* *mp*

Vla. *mp* *ppp* *mf* *pp*

Vc. *mp* *ppp* *mf* *pp*

Cb. *mp* *ppp* *ppp* *mp*

[illegible]

Fl. 1 *pp* *mp* *pp*

Fl. 2 *pp* *mp* *pp*

Ob. *pp* *mp* *pp*

E. Hn. *mp* *ppp* *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Bsn. 1 *ppp* *ppp*

Bsn. 2 *ppp* *ppp*

Hn. 1 *ppp* *ppp* *f*

Hn. 2 *ppp* *ppp* *f*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

Tbn. 1 *ppp*

Tbn. 2 *ppp*

Tuba *ppp*

Timp. *f* *p*

Mrb. *pp* *ppp* *f*

Perc. *ppp*

Hp. *mp* *pp*

Vln. I *ppp* *mp* *pp*

Vln. II *ppp* *mp* *pp*

Vla. *mp* *ppp*

Vc. *mp* *ppp* *pp*

Cb. *mp* *ppp* *ppp*

[illegible]

142

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

142

Timp.

142

Mrb.

142

Perc.

142

Hp.

142

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mf

p

mf

p

mf

p

f

p

ppp

p

f

p

ppp

[illegible]

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

E. Hn. *mf*

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1 *pp* *mp* *pp*

Hn. 2 *pp* *mp* *pp*

C Tpt. 1

C Tpt. 2

Tbn. 1 *pp* *mp* *pp*

Tbn. 2 *pp* *mp* *pp*

Tuba

Timp.

Mrb.

Vib.

Hp. *mf*

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla.

Vc. *mf*

Cb. *mf*

164

Fl. 1

Fl. 2

Ob.

mf

E. Hn.

mf

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

p

p

164

Hn. 1

mp

pp

Hn. 2

mp

pp

C Tpt. 1

C Tpt. 2

Tbn. 1

mp

pp

Tbn. 2

mp

pp

Tuba

164

Timp.

164

Mrb.

164

Vib.

164

Hp.

164

Vln. I

f

mf

Vln. II

f

mf

Vla.

Vc.

Cb.

170

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

170

Timp.

170

Mrb.

170

Vib.

170

Hp.

170

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

pizz.

pizz.

177

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

177

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

177

Timp.

Mrb.

Vib.

Hp.

177

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mp

pizz.

mf

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

185

sfz

f

mf

ppp

p

pp

mf

p

arco

mf

pp

f

pp

mf

This page contains the musical notation for measures 192 through 200. The instruments listed are:

- Fl. 1
- Fl. 2
- Ob.
- E. Hn.
- B $\flat$ Cl. 1
- B $\flat$ Cl. 2
- Bsn. 1
- Bsn. 2
- Hn. 1
- Hn. 2
- C Tpt. 1
- C Tpt. 2
- Tbn. 1
- Tbn. 2
- Tuba
- Timp.
- Mrb.
- Perc.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various dynamic markings such as *f*, *ppp*, *mf*, *p*, and *mp*. It also includes articulation marks like accents and slurs. The key signature has one flat (B-flat), and the time signature is 8/4.

199

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp

p

mp

mf

f

pp

ppp

Core Curriculum

The score for 'Core Curriculum' (measures 206-210) is a complex orchestral arrangement. It features a variety of instruments including woodwinds (Flutes, Oboe, English Horn, Clarinets, Bassoons), brass (Horns, Trumpets, Trombones, Tuba), percussion (Timpani, Maracas, Percussion), harp, and strings (Violins, Viola, Violoncello, Contrabass). The music is characterized by its dynamic range, with markings such as *mf* (mezzo-forte), *p* (piano), and *ppp* (pianissimo). The score includes a variety of musical notations, including melodic lines, harmonic support, and rhythmic patterns. The overall structure is a single system of music, with measures 206-210. The score is written for a full orchestra, with parts for each instrument clearly delineated. The music is in a key of B-flat major, and the time signature is 4/4. The score is a high-quality musical score, suitable for professional use.

28

Core Curriculum

The musical score is divided into three systems of measures:

- Measures 211-216:** This system includes parts for Flutes 1 & 2, Oboe, English Horn, B♭ Clarinets 1 & 2, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Maracas, Percussion, Harp, Violin I & II, Viola, Violoncello, and Contrabass. Dynamics include *pp*, *mf*, *p*, and *f*.
- Measures 217-222:** This system continues the orchestration with similar instrumentation and dynamics, including *ppp* and *f*.
- Measures 223-228:** The final system of the score, featuring the same instrumentation and dynamics, with a *ppp* marking in the Harp part.

218

Fl. 1 *mf*

Fl. 2 *mf*

Ob.

E. Hn.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *ppp*

Bsn. 1 *mf*

Bsn. 2 *mf* *ppp* *f*

Hn. 1 *mf* *ppp*

Hn. 2 *mf* *ppp*

C Tpt. 1 *ppp* *ppp*

C Tpt. 2 *ppp* *ppp*

Tbn. 1 *mf* *ppp*

Tbn. 2 *mf* *ppp*

Tuba *mf*

218

Timp. *ppp*

Mrb. *p* *f*

218

Perc. *mf* *p*

218

Hp. *f* *ppp*

218

Vln. I *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *mf* *ppp*

Vc. *ppp* *mf* *pizz.* *ppp*

Cb. *ppp* *mf* *ppp*

225

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *ppp* *f* *ppp*

E. Hn. *ppp* *f* *ppp*

B♭ Cl. 1 *f* *ppp*

B♭ Cl. 2 *ppp* *f*

Bsn. 1 *mp*

Bsn. 2 *ppp* *f*

Hn. 1 *mp*

Hn. 2 *mp* *ppp* *f*

C Tpt. 1 *ppp* *f*

C Tpt. 2 *ppp* *f*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tuba *mp*

225

Timp. *mf*

225

Mrb. *p* *f*

225

Perc. *f* *p*

225

Hp. *ppp* *f* *ppp*

225

Vln. I *mf*

Vln. II *mf*

Vla.

Vc.

Cb. *f* *ppp*

[illegible]

Fl. 1 *mp* *f* *mp* *mp* *f* *mp*

Fl. 2 *mp* *f* *mp* *mp* *f* *mp*

Ob. *ppp*

E. Hn. *ppp*

B♭ Cl. 1 *ppp* *f*

B♭ Cl. 2 *ppp* *f*

Bsn. 1 *ppp* *f*

Bsn. 2 *ppp* *f*

Hn. 1 *ppp* *mp*

Hn. 2 *mp*

C Tpt. 1 *ppp*

C Tpt. 2 *ppp*

Tbn. 1 *ppp* *mp*

Tbn. 2 *ppp*

Tuba *ppp*

Timp. *ppp*

Mrb. *p* *p* *f*

Perc. *p* *f* *p*

Hp. *ppp* *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

240

247

Fl. 1 *mf* *mp* *mp* *ff*

Fl. 2 *mf* *mp* *mp* *ff*

Ob. *f* *f* *f* *f*

E. Hn. *f* *f* *f* *f*

B♭ Cl. 1 *ppp* *mp* *f* *ff*

B♭ Cl. 2 *ppp* *mp* *f* *ff*

Bsn. 1 *ppp* *f* *ff* *ff*

Bsn. 2 *ppp* *f* *ff* *ff*

Hn. 1 *mp* *f* *ff* *ff*

Hn. 2 *mp* *f* *ff* *ff*

C Tpt. 1 *f* *ff* *ff* *ff*

C Tpt. 2 *f* *ff* *ff* *ff*

Tbn. 1 *f* *ff* *ff* *ff*

Tbn. 2 *f* *ff* *ff* *ff*

Tuba *f* *ff* *ff* *ff*

Timp. *ppp* *mf* *ff* *ff*

Mrb. *p* *mf* *ff* *ff*

Perc. *p* *ff* *ff* *ff*

Hp. *ppp* *f* *ff* *ff*

Vln. I *mp* *f* *ppp* *f* *ff*

Vln. II *mp* *f* *ppp* *ppp* *ff*

Vla. *ppp* *ff* *ff* *ff*

Vc. *mp* *f* *ff* *ff*

Cb. *mp* *f* *ff* *ff*

34

[illegible]

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Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Ve.

Cb.

279

Fl. 1

Fl. 2

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Timp.

Mrb.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Ch.

mp

p

rit.

pp

ppp

mf

mf

288

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

288

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

Tbn. 1

Tbn. 2

Tuba

288

Timp.

289

Mrb.

288

Perc.

288

Hp.

288

Vln. I

Vln. II

Vla. *ppp*

Vc. *ppp*

Cb.