Examining *SCENES from TITUS ANDRONICUS*

Austin M. Schlichting  
Spring 2008  
Dr. Ryan M. Hare, Advisor  
School of Music  
College of Liberal Arts

Honors Thesis  
*************************  
PASS WITH DISTINCTION
TO THE UNIVERSITY HONORS COLLEGE:

As thesis advisor for Austin M. Schlichting,

I have read this paper and find it satisfactory.

Thesis Advisor

May 2, 2008

Date
PRÉCIS

The Shakespeare play, *Titus Andronicus*, has found an odd place in history. It is not necessarily considered one of Shakespeare’s greatest achievements. But, the play, in itself, is intriguing.

Upon looking back to how I composed *Scenes from Titus Andronicus*, I can see particular traits that are inspired by composers and works that I idolize.

In terms of harmonic vocabulary and some aspects of the instrumentation, the music of Igor Stravinsky is heavily present in the first movement of my composition, especially in the primitivistic quality of the main motive, the motive’s orchestration, and my extensive use of polychordal harmonies throughout the work in extension of Stravinsky’s tonal language. Primitivism relates to certain a characteristic sound that is reminiscent of primitive artwork and was used by Stravinsky during his Russian period. Stravinsky’s music demonstrates the use of pairing chords from far related keys throughout his early work.

The fugal structure in the first movement of Béla Bartók’s *Music for Strings, Percussion, and Celesta*, influenced the first and second movements of my work. Taking Bartók’s lead, I arranged several entrances and harmonies built around highly dissonant pitch collections, mainly tritones and major sevenths. I used these principles to underlie the contrapuntal voicing and the direction of my own music.

Arnold Schoenberg’s use of *Klangfarbenmelodie*, that is, changes of tone color and timbre used as a structural element of the melody, was developed in my second
movement where I created a fixed instrumentation by doubling lines with individual woodwind and brass instruments.

There are other influential composers who I have experimented with compositionally throughout the piece including Olivier Messiaen, Dmitri Shostakovich, John Adams, and John Corigliano. Their contributions to the current techniques of art music, as seen in the gradual development of material that is a keystone in the music of John Adams or the textures and thematic ideas of Messiaen’s music, have inspired me and will continue to inspire future generations.

In examining my work I want to present how *Scenes from Titus Andronicus* emulates the music of past composers and at the same time direct me forward as a composer. I also want to show how the play resonates with all of this at the same time.

Examining my composition, I provide musical example for each of the sections of the suite explaining the harmonic and instrumental movement throughout the entire piece. I also closely examine individual iconic gestures and motives to so that listeners can identify how I have developed my materials.
Table of Contents

List of Examples ........................................ pg. 6
Introduction ............................................. 7
Methodology ............................................. 8
Examining *Scene from Titus Andronicus* .......... 9
   I. Enter Saturninus the New Emperor of Rome .. 11
   II. To Pluck a Dainty Doe ......................... 16
   III. Razors to My Wounded Heart ................. 23
   IV. A Day to Massacre Them All ................. 26
Reflection ............................................. 28
Conclusion ............................................ 30
Bibliography .......................................... 31
List of Examples

Example 1, I, m. 2  
Example 2, I, mm. 25-33  
Example 3, I, mm. 30-1  
Example 4, I, m. 1  
Example 5, I, m. 44-9  
Example 6, II, motive  
Example 7, Argersinger: Trumpet Quintet, 1985, mm. 149-52  
Example 8, II, mm. 1-3  
Example 9, first page of II. To Pluck a Dainty Doe  
Example 10, II, mm. 14-9  
Example 11, Shostakovich: Symphony No. 5, rehearsal 32  
Example 12, II, mm. 27-8  
Example 13, Harmonic motion in III. Razors to My Wounded Heart  
Example 14, III, m.3  
Example 15, III, m. 22 and 24  
Example 16, IV, m. 1  
Example 17, IV, secondary motive
INTRODUCTION

Circa 1594, an up and coming poet, formally known as William Shakespeare, premiered his "most grotesquely violent play," Titus Andronicus. The play portrays the great Roman Empire in a transitional period; the Roman General, Titus Andronicus, returns victorious from war with the Goths to an Emperor-less Rome where he is welcomed as the people's new championing leader. Titus rejects the title and offers it to the power hungry Saturninus, first born of the deceased Emperor. Meanwhile, Tamora, the Queen of the Goths, and temporary prisoner of Rome, seduces the ill-willed new Emperor in order to demand her revenge over the Andronici. Aided by her lover, Aaron the Moor, and her two surviving sons, Demetrius and Chiron, Tamora and the remnants of the Goth hierarchy dispose of Titus' daughter's [Lavinia] lover, and younger brother to the Emperor, Bassianus. Brutally raping and defiling Lavinia's body, cutting her hands off and cutting out her tongue, the Goth princes pass the blame, with the help of Aaron, to Titus's own sons, who are immediately sentenced to execution. Before Titus can react to his children's potential death, Aaron convinces Titus that all charges would be lifted if he gives his own hand as tribute to Saturninus, "With all my heart I'll send the Emperor my hand." Titus eventually succumbs to the realization that the Goths have been exacting their revenge upon his house, abducts Demetrius and Chiron, has them murdered and prepared into meat pies to be served to Tamora and Saturninus in one of the most graphic and incredibly violent climaxes in Western literature.

1 "Lend me thy Hand": Metaphor and Mayhem in Titus Andronicus, Gillian Kendall, p. 300
2 Titus Andronicus (3.1.160), William Shakespeare
I used this older play as the backdrop for my symphonic work *Scenes from Titus Andronicus*, but my piece has its modern influences as well. During the last century, composers have explored new realms of harmony. The three most prominent composers to break from the tonal era into the 20th century are, arguably, Igor Stravinsky, Arnold Schoenberg, and Béla Bartók. Their craftsmanship and framework have inspired composers for a century. This is because their music exemplifies the experimentation that would change the face of music for decades following their deaths.

What do Stravinsky, Schoenberg, and Bartók have to do with Shakespeare's *Titus Andronicus*? All three were my primary influences for developing my harmonic and instrumental language for my suite of orchestral miniatures, *Scenes from Titus Andronicus*. From each composer listed I have developed material based around idioms such as Stravinsky's polytonality, Bartók's use of tritone relationships, or Schoenberg's *Klangfarbenmelodie*.

**METHODOLOGY**

In examining my composition, I will extract and label motivic movement throughout the entire piece. I will also closely describe these individual iconic gestures and motives that I develop. Doing this will help explain my thought processes about taking a short phrase of music and creating a larger scope to its final presentation.

---

3 *A History of Western Music, seventh edition*. Donald J. Grout
Examining *Scenes from Titus Andronicus*

It has been over a year since I wrote my symphonic work, *Scenes from Titus Andronicus*, and a year since it has been premiered. I remember that a number of sections of the work I had preplanned from my memory of the play while many other sections were inspired directly from Shakespeare’s text. I did not want to retell the Shakespearian play in musical notation; listeners would either be familiar with the play or could follow up on the synopsis later. I was aware of this from the beginning. I was far more interested in conveying a message to the listener. Rather, I wanted to present my own personal reaction, an emotional reaction, to the Shakespeare play. As I noted in my original program notes around the time of the completion of the work:

*Scenes from Titus Andronicus* was written in reflection of adolescence. I wanted to emulate some form of ‘historical angst’ writing the piece and I was reminded of the play *Titus Andronicus*, which was written early on in William Shakespeare’s career. I remember reading the play out of spite of the high school curriculum for literature; I read knowing full well that *Titus Andronicus* is considered to be one of the most controversial works by Shakespeare. In writing the piece I took precautions to not create programmatic music and instead created the separate scenes so that each would evoke a different feeling or emotion. Monday, November 12, 2006
Re-reading my program notes, I do not think I was able to articulate exactly what the work meant to me. True, I use the term “historical angst” as reasoning for my thematic choice of *Titus Andronicus*, but the exact reasons are superficial. *Titus Andronicus* is a violent and gory play, and it caught my attention at a time in life when one feels the natural need to rebel and contradict society, thus my comment about reading the play “out of spite of the high school curriculum for literature.” The fact that the greatest Western literary figure of all time [Shakespeare] wrote a play that was written in “a phase [of] adolescent impulse...Shakespeare’s ‘fever dream,’” reassures me that in writing *Scenes from Titus Andronicus* I would be continuing in the tradition of, simply put, experimenting with one’s own abilities.

In comparison to Shakespeare’s other tragedies, *Titus Andronicus* comes across as something of a farce. The literary critic, Harold Bloom, writes, “I would hesitate to assert that there is one good line in the play that is straight; everything zestful and memorable clearly is a send-up.” He continues later with “Except for the hilarious Aaron the Moor, *Titus Andronicus* is ghastly if you take it straight.”

Unfortunately, in my rendering of titles for the movements for the work, I did not highlight any direct quote of Aaron’s. His character is far too intriguing to encapsulate in a phrase as I have done with the cue “Enter Saturninus, the New Emperor of Rome” for the first movement (I added “the New Emperor of Rome” to emphasize the movement’s placement in context to the timeline of the play), “Razors to My Wounded Heart” for the third movement, and “A Day To Massacre Them All” for the fourth movement. Instead, I chose a seemingly reverse slogan to summarize the perpetuators of villainy throughout

---

4 Dr. Michael Delahoyde interview
5 Shakespeare, The Invention of the Human, Bloom p. 78 and 79
the play, i.e., Aaron the Moor: “To Pluck a Dainty Doe.” This title insinuates the scheming of Aaron and the Gothic princes (Tamora’s sons) to rape Titus’ daughter, Lavinia. (The line “To pluck a dainty doe,” is actually given by the Goth prince Demetrius.) This title is perhaps the closest I will come to acknowledging any uncomfortable “joke” that the play evokes. The extreme ends of that simple line, “To pluck a dainty doe,” hints at such a sadistic scene later that one can either accept that Shakespeare is being quite literal with his commentary or that he is being grotesque with the situation.

I. ENTER SATURNINUS THE NEW EMPEROR OF ROME

I took a number of precautions in order to suggest these perverse themes in my music. Throughout Scenes from Titus Andronicus I clashed the sections of the orchestra against one another. This is a trait most prominent in concertos where the solo instruments often conflict against what would be played in the tutti orchestra. Most notably, in regards to this concept as I began my planning, Béla Bartók’s Concerto for Orchestra immediately came to mind. The tapestry Bartók creates throughout his work, by exchanging lines between instruments, fueled the musical dialogue for the first and third movements of my piece, respectively. “Enter Saturninus, the New Emperor of Rome” and “Razors to My Wounded Heart.” The exchange of personality between the motive presented in the second measure of music (see Example 1),

\[
\text{Solo 3}
\]

Example 1, C trumpet part, I, m. 2
and the shifts of instrumentation between subsequent repeats of the same motive between mainly the first trumpet, English horn, and bassoons creates a straightforward dialogue. When this simple motive came to me while I was writing, I had the serendipitous juncture of going to a recital where my Washington State University composition teacher, Dr. Ryan Hare, and the trumpet professor, Dr. Dave Turnbull, performed Paul Hindemith’s *Concerto for Bassoon, Trumpet and String Orchestra*. After that experience I decided to pair the bassoon and trumpet together for sections in the first movement. In fact when I wrote this as a possible combination in my original piano score, it was very much a test of my orchestral perception. I must note that *Scenes from Titus Andronicus* is not only my first symphonic work, but also my first attempt at using a multitude of sounds from the symphony orchestra at once; the symphony, in a way, was my laboratory experiment. The only catch in the end was that once I had completed my final draft for rehearsal, there was no turning back from what I set on the page.

The writing of that trumpet line requires a skilled player to really articulate the passage in order to convey it effectively in the low register. The main theme presented by the trumpet is very difficult when performed on a Bb instrument, which I had originally scored the passage for. The principal trumpet player for the premiere (John Gronberg) later explained to me that he used a C trumpet for that single movement. This is a typical solution for a trumpet player in a professional symphony. I took note of this and rescored the part for C trumpet in the first movement in a revision.

With the secondary theme in the first movement, I also experimented with different timbres of the orchestra. I first gave the nine-measure melody to instruments of the double reed family, the English horn and bassoon. (see Example 2)
Example 2, English horn [concert pitch] and Bassoons, I, mm. 25-33

In the subsequent repetitions I combined the hollow sounds of clarinets and muted viola soloists with the more percussive piano, playing *una corda* ("one string") and with the sustaining pedal down. The third and final repetition of the theme is heard played by a pair of horns. I wanted stark contrasts to permeate the music, and effectively mutate the themes presented. I used major and minor 7ths exclusively to enhance the harmonic intervals of the passage, but that is not to say I did not use a similar concept of melodic interval relationships throughout the movement in the bass lines. (See Example 3)

Example 3, sounding pitches of Contrabass section,
doubled an octave below by the Tuba, I, mm. 30-1
The first movement is intentionally awkward. At times the music to me sounds march-like, a quality I was capitalizing on when indicating the deceitful character, Saturninus, in the title. However, the meter switches immediately from a “hammerstroke” 4/4 first measure from the tutti orchestra to a horn and trumpet duo in alternating meters of 3/4 and 4/4. The first chord of the piece is essentially B minor against G minor chord. (see Example 4)

(Recently this type of abrupt opening gesture was used by John Corigliano in his Symphony No. 2, second movement, Scherzo. Corigliano is a compositional hero of mine)
and I try to emulate him at times in my music.) I was convinced to use this chord quality because it shares all but two tones between the combined triads, this quality is not in anyway highlighted upon later in the movement and it basically serves as a capricious façade to the development of the piece. Almost every measure is in a different meter when the primary theme is present. With every measure grouping mainly four quarters or less, the one exception would be measure 69, which is in 5/4. With a change in meter with almost every measure, the emphasis of the downbeat it constantly shifted. The secondary material is first presented in this alternating style, but by the middle of the secondary repetition, I remain constantly in 3/8, which coincides with the natural emphasis of the bass line, and makes the melody feel syncopated. (see Example 5)

Example 5, syncopated line in 3/8, I, m. 44-9
One last intriguing point about this movement is that I had originally written a short coda. But, reviewing the score later, I scraped these last measures as they suggested a further extension of the material and also because I wanted to develop and share more time with my other movements. Throughout the compositional process I had to keep in mind that the work needed to be less than ten minutes for practical reasons since I would be submitting this piece for compositional competitions and festival auditions. Most of these submissions require a designated time limit of ten minutes or less. What resulted from this removal of material in the first movement is a seemingly abrupt cut off after a short fadeout in the woodwind and brass parts. I specify non rit. ("no slowing") in the score to indicate that I wanted no finality to the movement.

II. TO PLUCK A DAINTY DOE

I used much more pre-organization in developing the second movement, "To Pluck a Dainty Doe." Interestingly, I wrote all four movements at the same time, which definitely had its merits and disadvantages. In comparison to the other movements, I built the framework of the second movement before I sat down to compose. Scenes from Titus Andronicus was a great experiment in that I was able to test multiple compositional practices at once and compare the results. And, actually I learned a lot from the experience because I was able to see how successful I could be writing each individual movement from separate musical germs. I had outlined on the original sketches that the second movement would be based around a chromatic eight-note melody that would overlap and eventually repeat, and that repeat would be in direct variation. I sketched out a line that I thought would be appropriately cyclic: (see Example 6)
I then used the technique of paralleling my material at the tritone, a practice that is used constantly in the music of Bartók, and, perhaps far more pertinent to me, by one of my composition and theory teachers, Dr. Charles Argersinger. In an example from his trumpet quintet, Argersinger uses entrances at the tritone by the 2\textsuperscript{nd} violin, viola, and violoncello: (see Example 7)

Example 7, Argersinger: \textit{Trumpet Quintet}, 1985, mm. 149-52

I first created a canon of the line, doubling the reed instruments with the brass. (see Example 8)
I took precautions to double the individual reed instrument parts wherever possible in the orchestra to give the separate parts a far more definite presence. This worked out rather nicely because, although the brass parts permeated the soundscape that was created, the added overtones provided by the woodwinds added a warm quality to the texture.

The second dilemma I faced was that I was attempting a *Klangfarbenmelodie* (tone-color-melody). The German composer Arnold Schoenberg used this effect during the early part of the 20th century, initially in his *Fünf Orchesterstücke*, (Five Pieces for Orchestra) *Op. 16*, 1909, in the third movement, *Farben*. His student, Anton Webern, also would later take advantage of this technique with his *Symphony*, *Op. 21* among other pieces. *Klangfarbenmelodie* is also referred to as “pointillistic scoring” because like pointillistic painters, composers using this as a tool literally combine single notes to create an effect on a far greater level (Adler, The Study of Orchestration, 3rd ed. p. 604). However, I did not use Schoenberg’s technique exactly. I personally perceive this orchestral effect to have a rather haunting quality, and this is appropriate for *Titus Andronicus*. One more thing I would point out is that the pieces I have heard that use this technique tend to usually be more dissonant; that is to say, there are few tonally conceived pieces that carry the pointillistic quality with the same benefits to my ear. One tonal example would be Webern’s orchestration of *The Musical Offering: Fuga*
(Ricercata) a 6 by Bach. The use of the technique I developed in this piece was doubling the woodwind and brass parts for the individual phrase. This stretched out the orchestral timbre nicely over time. (see Example 9)

Example 9, first page of "II. To Pluck a Dainty Doe"
Example 10, II, mm. 14-9
In the next section of the second movement, tempo indication *Adagio espressivo* (quarter note=80); I took the eight-note subject of the canon and started it at the tritone interval doubling now the woodwinds with the strings, and set the line disjunctively against the brass playing the original tones. Here is one of the examples of a particular section I would not mind editing for a future performance. (see Example 10)

I wanted this section of the movement to be cataclysmic; I had originally turned to the recapitulation in the first movement of Dmitri Shostakovich’s *Symphony No. 5* as sort of an orchestral floorboard in my planning stages. (see Example 11)

Example 11, Shostakovich: *Symphony No. 5*, rehearsal 32, string section, (doubled by the woodwinds)

What I ended up realizing after rehearsals started was that there was no lower, slower moving line in the orchestra that would homogenize the sound I wanted. In the end, the duality of the orchestra left empty space in the hall where I should have put a pair of horns, bassoons, and the string bass section on some low, sustained melodic line to fill in the gaps and carry the music. The last section of the movement, tempo indication *Meno mosso*, measure 21, has been the most criticized section of the work because of its non sequitur material to the music beforehand. I think one of the reasons this section has been
a topic of conversation is because it uses no material found in the same movement, or other movements for that matter. I rather enjoy the frail material it encompasses, ending with the tritone relationship of C# and G, as well as paralleling in harmonic movement to the perfect fifth between the string section, not to mention the use of natural harmonics. (see Example 12)

Example 12, II, mm. 27-8

In its placement of the suite, I would like to think that I put this material here because it is the “eye of the storm” so to speak, both in the original play’s development with the rape of Lavinia and in my own suite.
The third movement, "Razors to My Wounded Heart," (The title quotation is given by Titus in the presence of Saturninus) I think is my most mature sounding movement of the work. It is the longest in duration, but the most consistent in sound. The movement contains a great deal of meaningful material. I will use the word "polychord" to label my constant use of sounding triads simultaneously, but I do not consider the clash of two sounding triads to be dissonant as much as it is the a part of the tonal fabric I am weaving. The first chord heard from the orchestra is an A Major triad against an Eb Major triad (note the tritone relationship). I then use stepwise motion five measures later to move to G# minor against E minor, and then four measures later to G minor against B minor (here is where the first sounding "chord" of the entire piece resounds). I then stretch the chord outward one last time to G# minor against an F Major 7 chord. (see Example 13)
This sustains until the end of the movement. The pulse, or driving force of the movement, is provided by the string section (excluding the contrabass section) and by the horns and clarinets at times, evoking a kind of underlying mantra. The strings are playing in the middle of their ranges, with mutes deadening the sound and with no vibrato at all, taking away all warmth to the passage. The added horns and clarinets with the already pale sounding string color give an almost militaristic flair to the background.

The next timbral effect I should note is the mixture of the contrabasses playing divisi arco (with the bow) and pizzicato (plucking) paralleling the percussive timpani. This is a fantastic coloristic effect: imagine the sustaining sound of a section of string instruments sounding both percussive and smooth. I should also point out that the two sections, contrabasses and timpani, do not always parallel each other tonally or rhythmically. In measure 10 the harmony shifts down a step to C and Eb in the contrabass section against the constant C# and E in the timpani, and then two measures later the two parts phase off a quarter note. This is short lived, and the two sections are back on track a few measures later. The reason I point this out is because when I sat down with the conductor, Dr. Nicholas Wallin, to discuss the score, he asked me if I intended that slight oscillation. I said “yes,” but I gave him no explanation. I could easily come up with some convoluted excuse for why I did that just once in the entire movement, but the truth of the matter is I just wanted variation. I did not want the line to become monotonous or repetitive. I think a mistake a lot of composers make is the use of setting certain ostinato lines “into stone.” One could probably use the music of a minimalist composer such as Philip Glass to my observation, but here I will contradict myself. Although Glass does
repeat lines to the extreme, he does fragment his original subject each time so it is refreshed. In other words, he does not just copy and paste his material back into the score.

Besides the backdrop I was creating with the supplementary lines from the horns, clarinets, timpani, and strings, there appear to be two contrasting motivic lines that are superimposed against each other, trading off roles of melody and accompaniment. The first I will generally label as a broken augmented chord with a major $7^{th}$ scale degree that continuously arpeggiates and the second is the sustained, “tweeting,” $16^{th}$ note line. The first oboe in the third measure of music presents both of these motives conjunctly. (see Example 14)

The line is divided up over time. I gave the first motive (the broken chord) to the rest of the double-reeds and the second to the flute and piccolo. The first motive becomes layered over time, building at first between the oboes, English horn, and bassoons, and then eventually becoming a constant ostinato. Here is where the first motive becomes textural and gives way to the flute and piccolo lines with a bird-like call. “Bird song,” is a technique used significantly by the 20th century French composer, Olivier Messiaen. Here, actually, I was going for a “Loony Tunes”-like sound. Picture the clobbered Elmer Fudd with birds flying around his newly formed crag-like bump on his skull, now replace that image with Titus being tricked by Aaron to cut off his own hand for pittance. This might sound ridiculous, but it goes back to the notion that Titus Andronicus is a grotesque
play and this also evokes bizarre qualities. This would not be the first time 1950’s cartoons have crept into modern music. Another one of my compositional influences is the American composer John Adams, who was inspired to write his *Chamber Symphony* (1992) when he was studying a score of Schoenberg’s while his son was watching Warner Brothers cartoons in the next room. The movement ends with added material, a reoccurring descending three-note flute line that shifts immediately from E, D#, C# to F, E, D and uses flutter tongue almost exclusively. (see Example 15)

![Example 15, III, m. 22 and 24]

There is also an ominous grand pause that penetrates the orchestra moments before the end of the movement.

IV. A DAY TO MASSACRE THEM ALL

The fourth and final movement to the suite, “A Day to Massacre Them All,” is by far the most brutal piece in the set. The movement has every instrumentalist on stage playing simultaneously at times, but the first section of the piece only encapsulates a three-note descending line and a three-note ascending line (A#, G#, F# and F, G, A). (see Example 16)
I wanted to keep the movement as simple as possible, something fast and to the point. The Pulitzer Prize winning composer, John Corigliano, talked to me about how misleading it is to write music for a fast piece and find the duration is only a fraction of the amount of time the length would be if the movement were slower. This thought process seems natural, but when you are working on a piece intensely, you tend to overlook these simple principals. However, he and I talked about this after *Scenes from Titus Andronicus* was premiered. I was aware of this from prior observations of my peers, those who had written sets of pieces with alternating tempos. One tends to notice the slower movements are almost twice the length of the faster ones. Sometimes this is intended, for instance, in the music of Beethoven, in particular the third movement of his String Quartet, op. 132, where the third movement is twice the length of all four other movements. But, simply put, I am not Beethoven, and I wanted as much symmetry in time between the movements as I could so that the suite would not be lopsided. The fourth movement in performance is not the longest in duration, but that single movement takes up almost half of the pages in the written score:

<table>
<thead>
<tr>
<th>Movement</th>
<th>Performance Length</th>
<th>Measures</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Enter Saturninus...</td>
<td>1’50”</td>
<td>77m.</td>
<td>8pgs.</td>
</tr>
<tr>
<td>2. To Pluck a Dainty Doe</td>
<td>2’25”</td>
<td>28m.</td>
<td>5pgs.</td>
</tr>
<tr>
<td>3. Razors to My Wounded Heart</td>
<td>2’45”</td>
<td>32m.</td>
<td>6pgs.</td>
</tr>
<tr>
<td>4. A Day to Massacre Them All</td>
<td>2’00”</td>
<td>94m.</td>
<td>18pgs.</td>
</tr>
<tr>
<td>approx: 9’00”</td>
<td></td>
<td>231m.</td>
<td>37pgs.</td>
</tr>
</tbody>
</table>

Example 16, IV, m. 1
I also did not want the movement to sound too capricious. So, I repeated the first section of the movement, editing a few measures so that it would not be entirely repetitive. I then added a secondary section, another ostinato based on tritone relationships offset by perfect 4th and 5th intervals and outlining a minor 9th. (see Example 17)

Example 17, IV, secondary motive

I built this section up, starting with just a solo piano, then adding violins, then percussion, continuously building the sound until the tutti orchestra was at triple forte. I added a grand pause for suspense and then continued with a final repeat of the first section. The overall form of this movement is simple ternary, or AA\(^1\)BA. Basically presented:

<table>
<thead>
<tr>
<th>m.</th>
<th>1</th>
<th>6</th>
<th>36</th>
<th>59</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>A(^1)</td>
<td>B</td>
<td></td>
<td>A</td>
</tr>
</tbody>
</table>

**REFLECTION**

I was pleased with my efforts and final product and I learned from the experience. I made a lot of mistakes in the process and I would like to think that the final product was the best possible realization of the composition I could have created at this time in my life. I would not say that *Scenes from Titus Andronicus* is a "forward thinking" work either. It was my grand experiment, my first attempt at writing a symphonic work. It is my homage to my teachers, both in my undergrad years here at Washington State University and to the composers I admire so much. Writing a symphonic work is also a bold move; there are even successful composers that have never written a piece for
symphony orchestra. *Scenes from Titus Andronicus* consumed my time and it was constantly in my thoughts. I was so afraid that the piece would never be performed; many works on this scale never do receive performances. I was fortunate to be at just the right place at the right time for this to happen. I am ambitious; I would love to be commissioned to realize an entire work generated from these miniatures, an opera or a ballet perhaps. For now, *Scenes from Titus Andronicus* remains in my catalogue. I probably will not revise the piece anytime in the near future. I have already mentioned the things I would change in the work if I were to have another performance, in addition, there are a few errors in the score that I find every so often and correct once I discover them (the enharmonic spelling of a note in a part, inconsistent labeling, etc.). One thing I have learned as a composer is that I cannot be too consumed with re-writing my music; it is frustrating to constantly revise one work. Revisions are always in order, in the mind of the creator, but at the same time I think that a composition is like a monument to where one is musically. It is like a photograph of where I am in my career that I will look back on someday, and either feel affection or disdain. Because I have put a lot of thought into the composition process, I feel that the piece is well crafted while evoking the themes I wanted to portray accurately through the lens of *Titus Andronicus*. I have received comments from both peers and teachers that it is one of my strongest works, and I feel that it is too. I only hope that in my next symphonic work that I surpass my efforts, that I mature as a composer and use the process in which I composed *Scenes from Titus Andronicus* as a foundation to create bigger and better works. That is my goal as a composer: to continuously push my music to a higher ground of excellence.
CONCLUSION

My symphonic piece, *Scenes from Titus Andronicus*, is birthed from a great amount of influential pieces from the past century. In it I manipulated the techniques of my favorite composers' music in my own music. The music bridges characteristics of three major schools of twentieth-century literature, that of Igor Stravinsky, Béla Bartók, and Arnold Schoenberg, as well as looks towards and beyond more recent contemporary influences such as Olivier Messiaen, John Adams, and John Corigliano. I view *Scenes from Titus Andronicus* as my own personal triumph in composition as well as my first step into a much larger world in music, a world that has yet to be truly defined today, a world that I might influence.
BIBLIOGRAPHY


