### SYMPHONY NO. 1 FOR WIND ENSEMBLE

by

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#### **A Dissertation**

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# APPROVAL

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Pastor Randy taught me about trusting in the sovereignty of God in the midst of trials. He introduced me to the hymn, "Day by Day," which is the source of the primary theme of this work.

I would also like to thank God for His blessings through Jesus Christ. Any strength to work, clarity to think, or inspiration to create is a gift from Him. It is only by His grace that I was able to complete this work. Soli Deo Gloria.

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#### INTRODUCTION

This dissertation consists of the first two movements of *Symphony No. 1 for Wind Ensemble*. The introduction explains the program and form of the symphony. The main body contains scores for the first two movements.

# The Term "Symphony"

In our day and age, the term "symphony" implies a spiritual depth beyond mere formal perfection. The term is, in one sense, terribly archaic. It shares this with its literary counterpart, the "novel"—there is no better badge to pin on a long, weighty story. The inherited range of meanings attached to the title "symphony" makes it a sensible and reasonable headline for an abstract, metaphysically charged, musical story.<sup>1</sup>

This quote by Poul Ruders appears in the program notes for his fifth symphony. For many contemporary composers, the term "symphony" has more to do with to the artistic depth of the composition than the formal conventions of the traditional symphony. The composers of recent symphonies often describe their works in programmatic terms.

On the other hand, most works in the symphonic tradition follow certain formal expectations including a sonata-allegro first movement, a slow second movement, and a fast final movement. When the basic formal expectations are understood by the audience, a composer can offer their own contribution to the tradition through *deformations* that thwart expectations.<sup>2</sup>

#### Overview of The Program and Form of Symphony No. 1

Since the programmatic and formal approaches are both a part of the symphonic tradition,

I use both to create this symphony. The program is about maintaining faith in the sovereignty of

<sup>&</sup>lt;sup>1</sup> Matthew Mendez, "Boston Symphony Orchestra Program Booklet, 2019: Tanglewood Festival of Contemporary Music". Boston Symphony Orchestra. Accessed January 24, 2022.

https://archive.org/details/tanglewoodmusicc2019bost/page/n405/mode/1up/.

<sup>&</sup>lt;sup>2</sup> James A. Hepokoski and Warren Darcy, *Elements of Sonata Theory: Norms, Types, and Deformations in the Late Eighteenth-Century Sonata.* (New York: Oxford University Press, 2006).

God in the midst of trials.<sup>3</sup> The primary theme group of the first movement is based on the hymn "Day by Day."<sup>4</sup> This hymn is about trusting that God has planned all our trials and will give us strength to persevere through them. Elements of this hymn are developed in both movements of this dissertation.

The formal designs relate to traditional forms. As an overview, the first movement is in modified sonata-allegro form which only provides a partial return of the primary theme group, the second movement is a theme and variations form that incorporates traits of a fugue, and the final movement, which will be completed at a later date, will be related to ritornello and rondo form with a coda that is a second, more conclusive recapitulation of the primary theme of the first movement. By moving the true recapitulation to the final movement, the overall form of the whole symphony becomes a large-scale sonata-allegro form.

#### **Explanation of Movement I**

#### <u>Introduction (Measures 1-15)</u>

In place of a slow introduction, this symphony begins with the height of tension, much like an *in medias res* story.<sup>5</sup> Fanfares, woodwind runs, and dissonant sonorities immediately immerse the audience in conflict without any context about how we got here.

<sup>- 2</sup> 

<sup>&</sup>lt;sup>3</sup> A full account of my beliefs on this topic is beyond the scope of this dissertation. A summary is that I believe that God has planned all our days, including the blessings and the trials, before we were born (Psalm 139:16). Trials are an opportunity for us to grow in our character and trust in Christ (James 1:2-8). God works out all things for His glory and for the good of those who love Him (Romans 8:28-30). There are times when God will seem far away, but it is possible to still trust in His salvation (Psalm 13). There are times when we suffer trials without understanding why. Yet God is fully in control of the extent of our trials (see the book of Job). God redeems even severe trials and mistreatment to bring about His plan (Genesis 50:15-21).

<sup>&</sup>lt;sup>4</sup> Carolina Sandell Berg, Andrew L. Skoog, and Oscar Ahnfelt, "Day by Day," in *The Hymnal for Worship & Celebration*, ed. Tom Fettke (Waco, Texas: Word Music, 1986) 56. The Hymn is included as an appendix.

<sup>&</sup>lt;sup>5</sup> "In Medias Res," Literature, Encyclopedia Britanica. Accessed February 7, 2022. https://www.britannica.com/art/in-medias-res-literature

In Medias Res is a Latin phrase that means "in the middle of things." It is used for stories that begin in the middle of a narrative. This "hooks" the audience with the immediate action and leaves them eager to find out "how did we get here?" This narrative style is used in the films include Memento, and The Bourne Identity. It is also used in epic poems such as The Iliad and The Odyssev by Homer.

This section is inspired by *space chord* warm-ups performed by drum corps such as the Blue Devils.<sup>6</sup> The arrow symbols indicate the direction that the conductor sweeps their hand across the ensemble. Each ensemble member flares their sound when the conductor's hand passes over them.

The motives used in this section foreshadow important ideas to be used in the rest of the movement —especially the three-note scalar motive, which is related to the first three notes of the hymn, and the triplet-sixteenth-note motive, which is related to an element of the secondary theme group. After a build-up in intensity, the introduction ends abruptly. The piece then moves to the exposition to tell the story from the beginning.

### Exposition (Measures 16-78)

The exposition sets forth the important thematic elements of the piece. It contains a primary theme group, a secondary theme group, and a closing theme group.

#### Primary Theme Group (Measures 16-56)

The primary theme group is based on the hymn "Day by Day," with an Eb center, the original key of the hymn. When the section begins, the melody is in the minor mode, and the harmonic language contains many added half-step and tritone dissonances. As the section progresses, the dissonance reduces, reflecting trust in the one "whose heart is kind beyond all measure" (Measure 35-48). A transition occurs in the following measures leading to the secondary theme group.

<sup>&</sup>lt;sup>6</sup> "Blue Devils Space Chords in HD," Christensen Media, Uploaded December 19, 2011, https://www.youtube.com/watch?v=2EDIDCdy5Es&t=73s.

### Secondary Theme Group (Measures 57-73)

The main pitch-center of the secondary theme group is A. The main melody in the secondary theme group first appears in the low reeds in measure 59. It utilizes the entire aggregate, a mix of conjunct and disjunct motion, and syncopation. These features contribute to its intense character. During the third phrase, the piccolo and flute 2 briefly recall the primary theme group.

The saxophone section plays the melody beginning in measure 66. Suddenly, the vibraphone interrupts the saxophones with a chord in measure 68. This interruption foreshadows the interrupting chords of the woodwinds near the end of the movement. The instrumentation, register, and dynamics intensify, leading to an arrival on a sonority based on the pitch A in measure 74.

#### Closing Theme Group (Measures 74-78)

Goal-oriented runs in the woodwinds and half step motion to A in the tuba and double bass confirm that A is the pitch center. The trumpets play triplet fanfare figures which resemble an element of the secondary theme group. After a drop in instrumentation, dynamics and register, a final full-ensemble gesture lands on an A-based sonority in measure 78. The confirmation of the A-centricity satisfies sonata expectations and serves the drama of the piece. The confirmation of the secondary tonal center makes it appear that darkness has won.

# Development (Measures 79-130)

# Interrupting Fragments (Measures 79-94)

The development begins with an oboe soli interrupting the final cadence of the development section, thwarting the stability of the A centricity. Fragments of the primary and

secondary theme groups set in contrasting instrument groups, keys, and registers aggressively interrupt each other to illustrate the spiritual conflict in the piece.

## False Recapitulation (Measures 95-111)

The primary theme returns, but in varying pitch centricities and scored in lower instruments. The woodwinds add to the intensity of the passage by playing sextuplet figurations which recall the rhythm the trumpets played during the secondary theme group.

## Retransition/Reprise of the Opening Material (Measure 112-130)

The opening fanfare and space chords return, but with two additional measures of context at the beginning and end. The section ends with a powerful cadential 64 - V motion with  $\hat{3}$ - $\hat{2}$  in the melodic voice, setting up an *expectation* of an elided PAC to start the recapitulation with the return of the primary theme group (see measures 129-130).

#### Recapitulation (Measures 131-154)

The recapitulation deviates from traditional sonata allegro form by favoring the secondary theme group and its A-pitch centricity. The primary theme group only returns in part.

### *Return of the Secondary Theme (131-139)*

Deceptive motion in the low bass and low reeds thwarts the expectation of an elided PAC at the beginning of the recapitulation. Instead of a return of the primary theme group, the secondary theme group returns set in parallel 5ths in the low brass and low reeds.

### *Modified Closing Theme (140-154)*

The high brass plays fanfare figures related to the original closing theme. The majority of the ensemble repeatedly play sonorities that emphasize the A pitch centricity. These alternate with the high woodwinds playing chords related to the primary theme group. These chords become softer and lower in register, illustrating that hope is desperately holding on in the face of overwhelming darkness. In measure 152-155, the ensemble plays what appears to be the final conclusive cadence on an A centricity. Yet again, it *appears* that darkness has won the day.

Coda / Partial Return of the Primary Theme Group (Measures 155-165)

As the final A-based sonority ends, a soft sonority related to the primary theme becomes apparent in the woodwinds. A partial statement of the primary theme that is associated with the portion of the hymn that says, "He whose heart is kind beyond all measure" returns. The piece concludes with a modified IV chord in Eb. While the chord lasts long enough to provide a degree of local closure, the lack of harmonic resolution sets up the expectation that there is more to come in the subsequent movements.

### **Explanation of Movement II**

The second movement of this symphony is a revision of one of my previous works called *Tempered Gold*. In this section, I describe design features in the original piece that have echoes in this new version. Then I will describe the form of the movement by each section.

# The Design Principles of the Tempered Gold

I composed *Tempered Gold* for the 2021 Texas Christian University 72-Hour Composition Competition. The faculty asked us to compose a piece that:

- 1. Reached its climax at the golden mean of the work.<sup>7</sup>
- 2. Used only 10 of the 12-pitch classes until the final 3 to 5 measures of the work.<sup>8</sup>
- 3. Used the Fibonacci series as structurally important numbers (Optional).

Due to this prompt, the golden mean and the Fibonacci series are integral to the structure of the work.

Tempered Gold was originally 55 measures. It did not include the opening introductory measures, had less material at letter E and had a shorter alto flute solo at letter F. This placed the golden mean of the work at the fermata at what is now measure 49. With the addition of new material, the golden mean occurs approximately at letter F, where the alto flute plays its second solo. These two moments represent, respectively, the furthest point of departure and the greatest point of return in the piece.

The Fibonacci series is a sequence of numbers that generates new terms by adding the two previous terms. For example, the third term is the sum of the first and second term. The first twelve terms are listed below:

I used the Fibonacci series to create the primary melody of this piece. I took the remainder of each term in the Fibonacci series divided by 12. The remainder then represented the number of half steps above C (1 = C#, 2 = D, etc.). These pitches became the concert pitch notes of the alto flute solo. In the revision process, I transposed the whole movement up a half step.

The Fibonacci series is also important to the formal sections and orchestration of the movement. Instruments enter at measure numbers related to the Fibonacci series. The alto flute

<sup>&</sup>lt;sup>7</sup> The golden mean is a ratio that is found in art and nature. It is equal to approximately .618. Composers such as Bartók have crafted compositions that reach important structural points 61.8% of the way through the piece.

<sup>8</sup> I transposed many sections to include pitches that had not previously been used. While traces of the original rule may be found through detailed analysis, it was not one of the guiding parameters in the revision process.

<sup>9</sup> 1+1=2; 1+2=3; 3+5=8; etc. Also note that some start the series with 0, 1 instead of 1, 1. The same numbers occur, but one term later.

begins its solo at the first measure of rehearsal letter A. The English horn joins in at the 5th measure of letter A. The Eb clarinet joins at the 8th measure of letter A. New instruments join at letter B which is the 13th measure of letter A. Even more instruments join at letter C, which is the 21st measure after rehearsal A.

Originally the number of instruments playing at each of these moments followed the Fibonacci series as well. Because the version in this symphony is scored for a much larger ensemble, the instrumentation follows a general pattern of exponential growth rather than adhering strictly to the Fibonacci series.

#### The Form of Movement II

The second movement consists of an introduction, a theme and variations influenced by fugal procedure, a cadenza, and a coda.

#### *Introduction (Measures 1-9)*

The opening measures of the 2nd movement follow naturally from the ending of the first movement. The soft ensemble dynamic at the end of the first movement is followed by a soft dynamic in the low brass. The low Ab of the tuba moves up a step to Bb. The harmony progresses from a modified Ab harmony to a modified Bb harmony. This type of motion acts like IV going to V in the original key of the first movement. The dissonant Eb and A harmonies in measures 7-9 recall the important pitch centricities of the first movement. The final chord of the section acts as an altered dominant of the D pitch centricity that follows.

These measures also serve an introductory structural function through foreshadowing important motives that will occur later in the work. For example, the trumpet 1 part in measures 7-8 foreshadows the alto flute part from the last two notes of measure 12 to the first note of

measure 13. The introduction has a corresponding section at the end of the movement to create a frame around the theme and variations.

The introduction in second movement also relates to the start of the exposition in the first movement (Letter C in movement I). The tubas play the same dotted-quarter-eight-note rhythm at the start of the second movement that the bassoons play at letter C in the exposition of the first movement. There is also a consistent pedal tone in each section (Eb in the first movement, Bb in the second).

### Theme (Measures 10-13)

The alto flute introduces the theme in measure 10. As discussed above, the pitches are derived from the Fibonacci series.

### Variation 1 (Measures 14-17)

The English horn plays the theme while the alto flute plays free counterpoint. This variation maintains the D centricity in order to help establish D as the primary pitch center. Subsequent variations move away from D to create tension and release in the tonal design.

## Variation 2 (Measures 18-21)

The Eb clarinet plays an inverted version of the theme based on Concert B. The alto flute and English horn each play a layer of free counterpoint. Much like a fugue, variations 2 through 8 end with a brief modulatory episode based on sequencing and fragmentation of motives. These episodes allow the variations to explore various centricities much like the middle entries in a fugue are set at different pitch levels.

### Variation 3 (Measures 22-29)

The low reeds play the theme in parallel 5ths centered on the pitches A and E in rhythmic augmentation. The Bb clarinet and saxophones play motives based on the theme in similar. The flutes and keyboard instruments play a new stepwise motive that uses 32nd notes. The rhythmic stratification of brings clarity to the individual ideas and provides contrast with the previous sections.

### Variation 4 (Measures 29-33)

This variation expands the instrumentation through the use of brass instruments. The trumpets and horns play the theme in parallel thirds based on F and A in parallel 3rds in its original rhythmic values. Flutes and clarinets play counterpoint above the theme. Low reeds, euphoniums, and trombones play a descending bassline.

#### *Variation 5 (Measures 34-37)*

The soprano and alto saxes join the trumpets and horns playing the theme with A and C# pitch centers. The upper woodwinds continue to play counterpoint above the theme and low brass instruments continue playing a descending bassline.

### Variation 6 (Measures 38-45)

The brass, saxophones, and low reeds play the theme in chromatic planing based on a G major chord in rhythmic augmentation. The flutes, oboes, and clarinets play stepwise 32nd note figures related to the counterpoint in variation 3.

### Variation 7 (Measures 46-56)

The trumpets and horns play the theme in chromatic planing with the Ab major triad as the pitch center. The low brass and low reeds play an inversion of the theme in parallel 5ths based on Db and Ab pitch centers. The flutes, oboes, and clarinets play 32<sup>nd</sup>-note runs based on octatonic scales. These octatonic scales recall the octatonic scales used by the woodwinds in the introduction of the first movement.

Following a dramatic climax in measure 49, an orchestrated decrescendo leads to a return of the alto flute solo. The English horn and Eb clarinet, which were the first two instruments to join the alto flute in variations one and two, play during the final episode. This contributes an abbreviated arch-form quality to the transition.

#### Variation 8 / Return and Cadenza (Measures 57-77)

The alto flute plays the theme in its original pitch center: D. The return of the original centricity and timbre create a feeling of return. After playing the first two measures of the theme, the alto flute plays a contemplative cadenza. This cadenza features development of motives from across the two movements, giving an impression of reflection.

Measures 57-59 are a return of the theme from the second movement.

Measures 60-64 develop the theme of the second movement.

Measures 65-68 develop the secondary theme of the first movement.

Pick up to measure 69 through measure 70 are related to the primary theme group of the first movement.

Measure 71 develop the theme of the second movement.

Measure 72 develop the counterpoint played by the flutes in variation 3.

Measures 73-77 develop the theme of the second movement and help transition to the new pitch centricity of F.

# Coda (Measures 79-89)

The coda is a more majestic version of the introductory material of measures 1-9. The material is transposed into F major and scored for the full ensemble. The low brass instruments play the dotted-quarter-eighth rhythm that comes from the exposition of the first movement. The woodwinds play the dotted 8th-16th rhythm that the trombones had played in the introduction. The horns play dramatic high notes. The orchestration builds over time. The low brass and low woodwind instruments play an inversion of the theme one more time before the final cadence.

# SYMPHONY NO. 1 FOR WIND ENSEMBLE

AARON DANIEL KLINE

# **INSTRUMENTATION**

Piccolo

Flute

Flute 2 / Alto Flute

Oboe 1

Oboe 2 / English Horn

Bassoons 1, 2

Eb Clarinet

Bb Clarinet 1

Bb Clarinet 2

Bb Clarinet 3

Bass Clarinet

Contrabass Clarinet

Soprano Saxophone

Alto Saxophones

Tenor Saxophone

Baritone Saxophone

Bb Trumpet 1

Bb Trumpet 2, 3

F Horn 1, 2

F Horn 3, 4

Trombones 1, 2

Bass Trombone

Euphoniums

Tuba

**Double Bass** 

Piano

Celesta

Timpani

Xylophone / Crotales

Vibraphone

Marimba

Snare / Crash Cymbal

Bass Drum

Suspended Cymbal

Tam-Tam

Triangle / Crash Cymbal

#### PERFORMANCE NOTES

Many of the aleatoric effects in this piece are inspired by space chord exercises used by drum corps such as the Blue Devils. For an example of this kind of exercise, watch the video below, paying special attention to the quick sweeps that start 1 minute 40 seconds into the video.

Christensen Media. "Blue Devils Space Chords in HD." Uploaded December 19, 2011. Video, 2:28. <a href="https://www.youtube.com/watch?v=2EDIDCdy5Es&t=73s">https://www.youtube.com/watch?v=2EDIDCdy5Es&t=73s</a>.

Ensemble members sustain a tone cluster at a soft dynamic. The arrows indicate the direction that the conductor sweeps their hand across the ensemble. All directions are given relative to the conductor's point of view. Depending on the symbol, ensemble members either change their dynamic or pitch when the conductor's hand passes them.

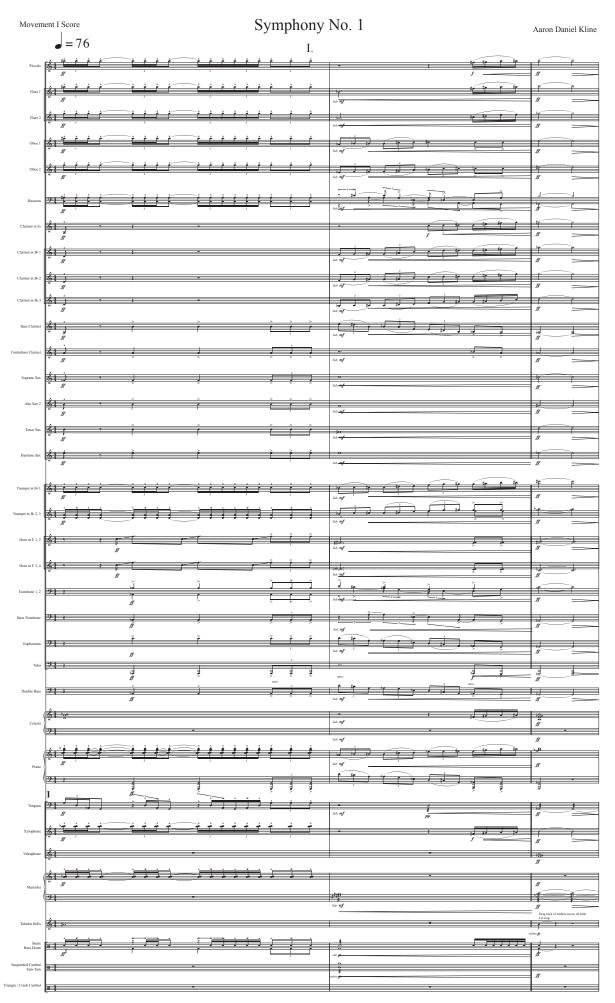
The sweeps should be executed during the rhythmic duration to witch the symbol is assigned. For example, if an arrow is placed over an eighth note, the sweep should begin at the start of that eighth note and be completed by the start of the next note. The only exception to this is the \gamma symbol which will be later. Ties are included to indicate a lack of rearticulation on the subsequent note, but they do not imply the continuation of the sweep.

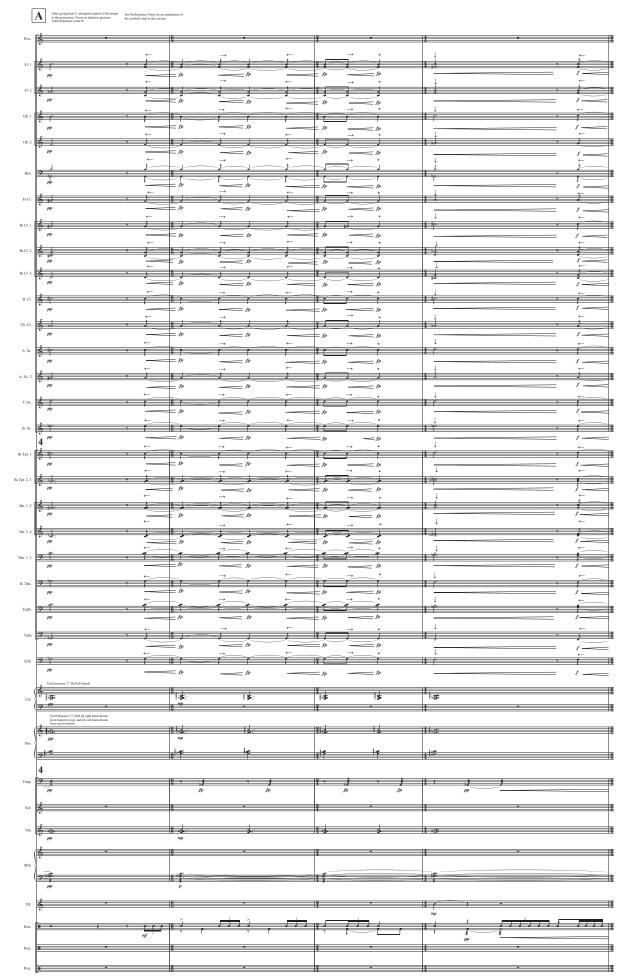
- ← = The conductor starts their hand on the right side of the ensemble and moves it toward the left during the assigned duration. Each musician executes rapid crescendo-fortepiano the moment the conductor's hand passes over them
- $\rightarrow$  = The conductor starts their hand on the left side of the ensemble and moves it toward the right during the assigned duration. Each musician executes rapid crescendo-fortepiano the moment the conductor's hand passes over them.
- \* = Sustain the marked pitch until you receive the next cue.
- ↓ = The conductor starts their hands pointed at the back of the ensemble and moves them toward the front of the ensemble during the assigned duration. Each ensemble member begins playing the indicated pitch and executing a crescendo when the conductor's hand passes over them. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the \*).
- ← = The conductor points both hands to the middle of the ensemble. During the notated duration, the right hand moves towards the right and the left hand moves towards the left. Each ensemble member begins playing the indicated pitch and executing a crescendo when the conductor's hand passes over them. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the \*).
- $\cap$  = The conductor starts each hand on opposite sides of the ensemble. Both hands move towards the center during the assigned duration. Each ensemble member begins playing the indicated pitch and executing a decrescendo when the conductor's hand passes over them. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the \*).

↑ = The conductor starts their hands pointing at the front of the ensemble and moves them towards the back of the ensemble. Unlike other sweeps, this gesture should take the full measure to execute rather than the duration of the note over which it appears. (While waiting for the conductor's hand to pass over them, ensemble members should sustain the previous pitch indicated by the \*).

Q = Ensemble members play the indicated figure when the conductor cues their section. Ensemble members will sustain the final note of the motive until they are cued again, or the measure is over.

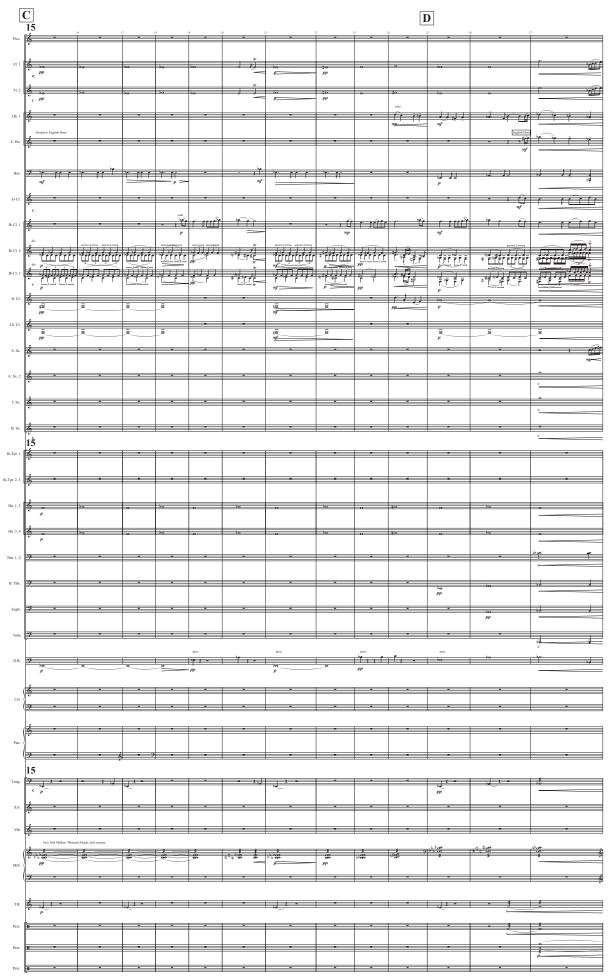
q = This symbol indicates that the alto flute soloist should cue other musicians. This allows for soloist to coordinate with the accompanying parts during the cadenza in movement II, which includes many tempo alterations.









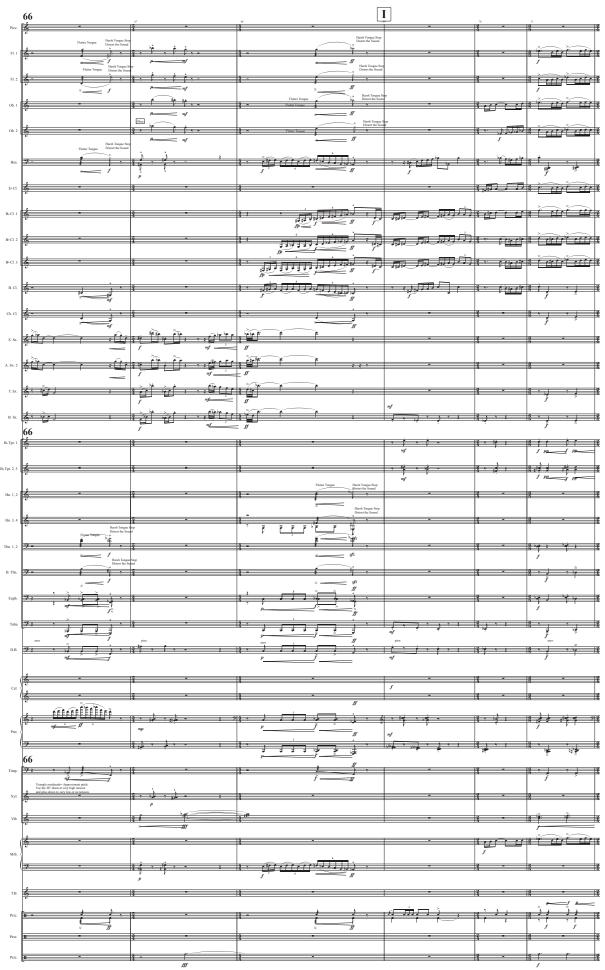




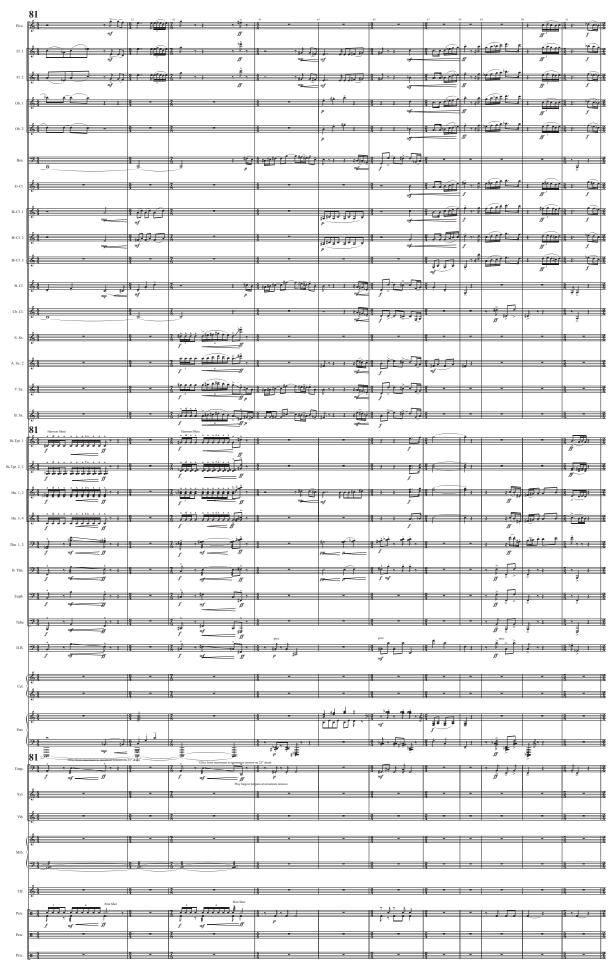


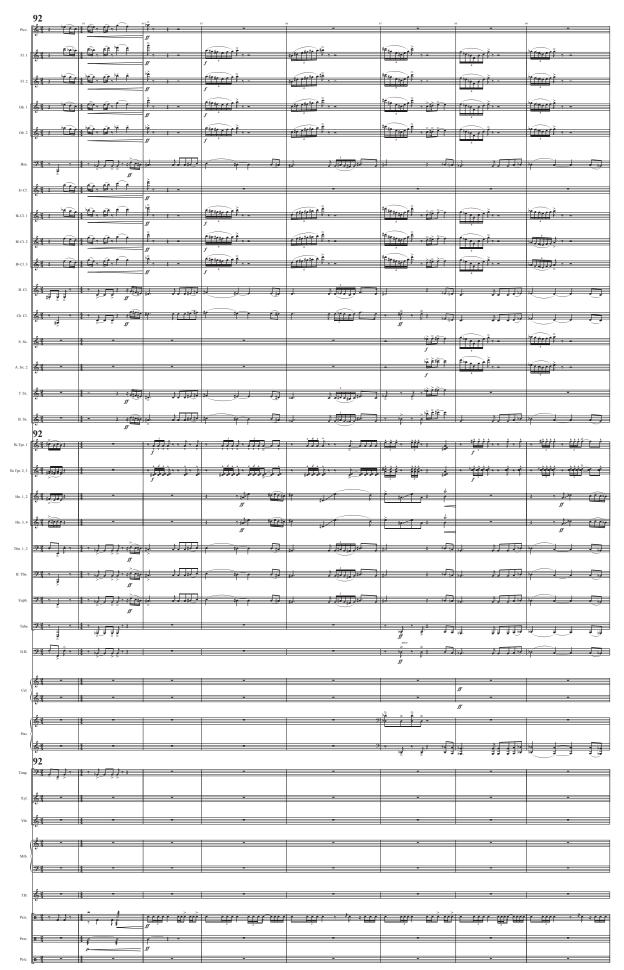


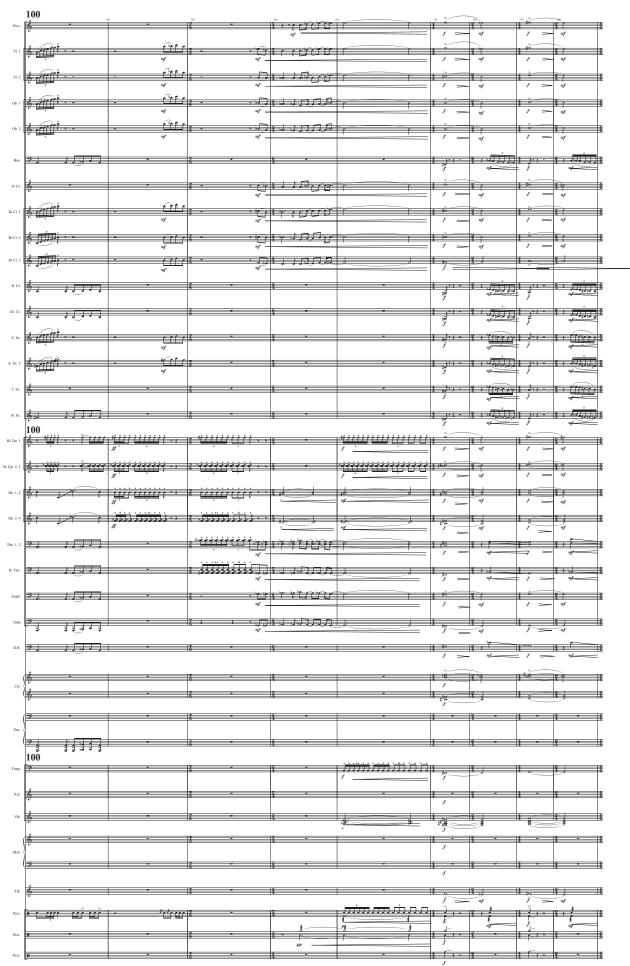






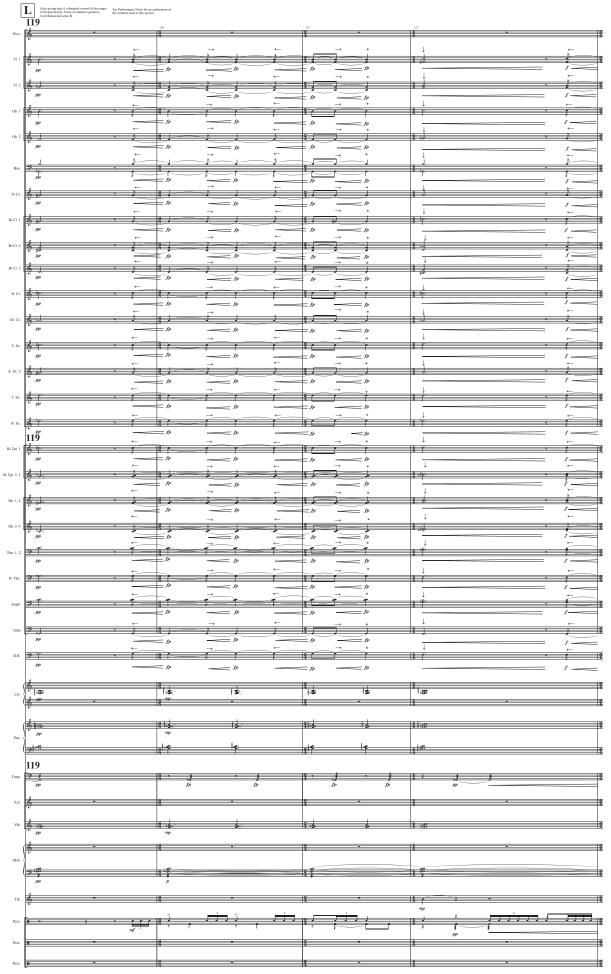






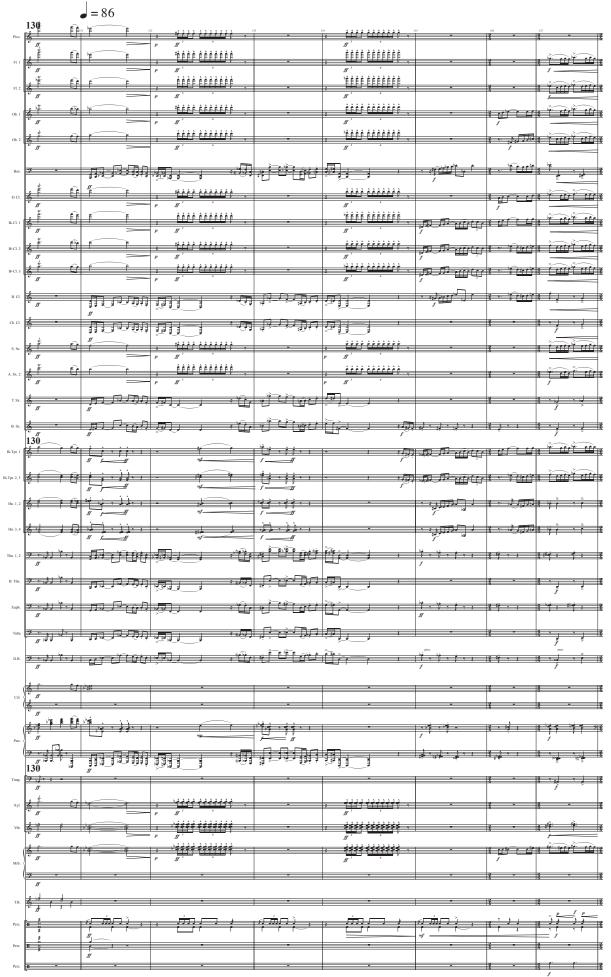


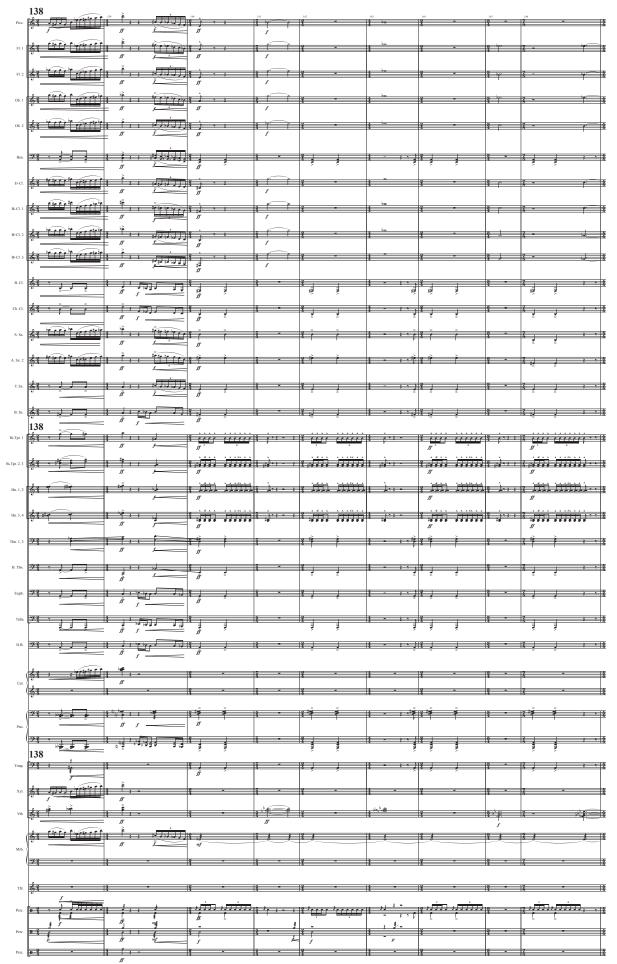


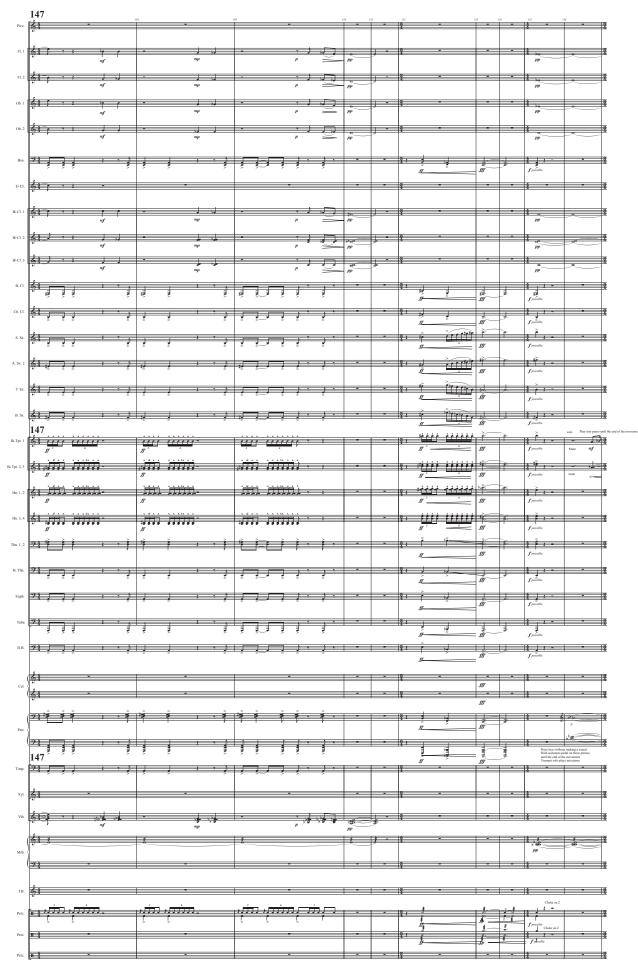














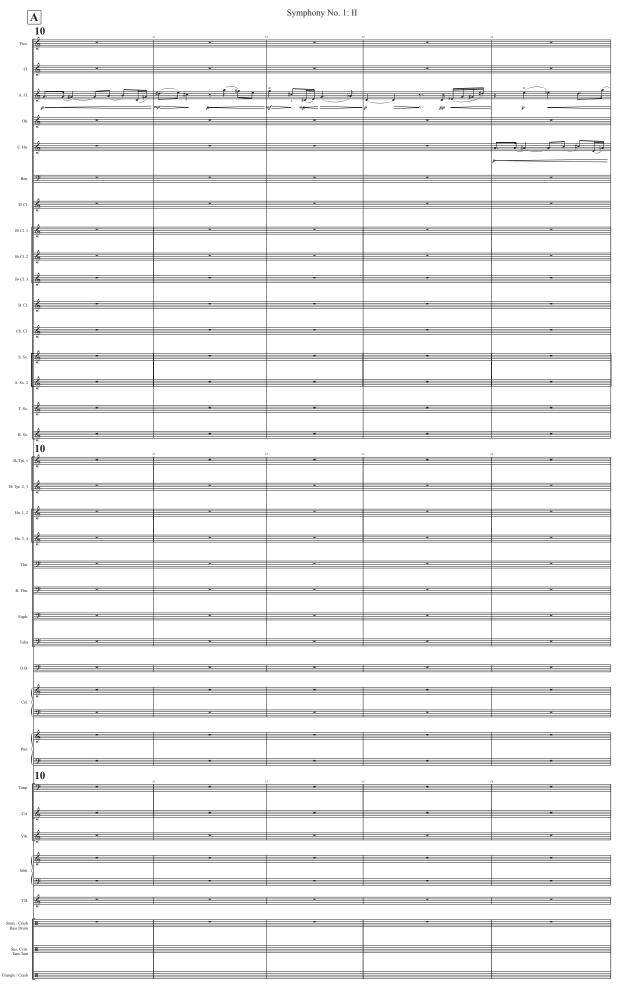
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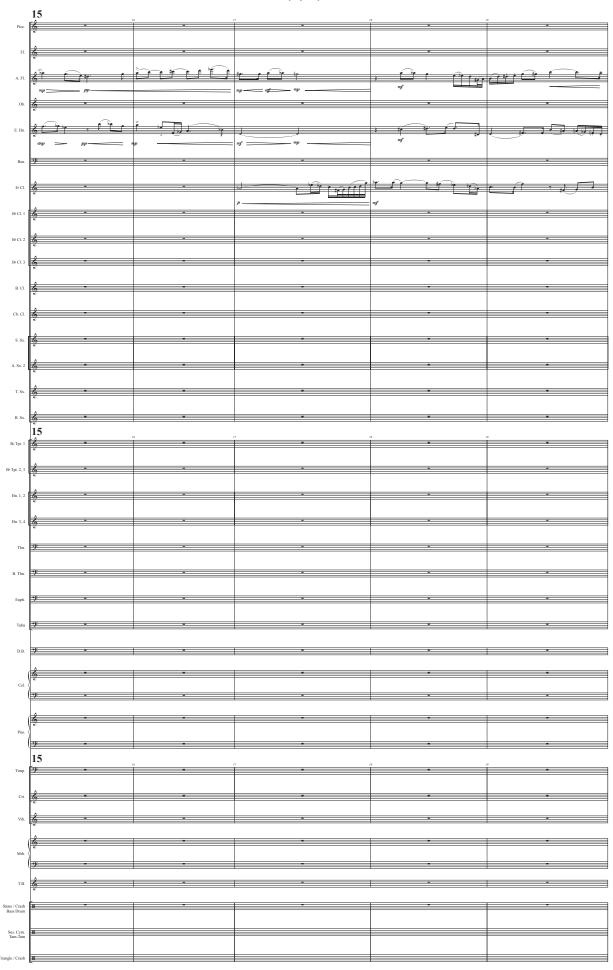
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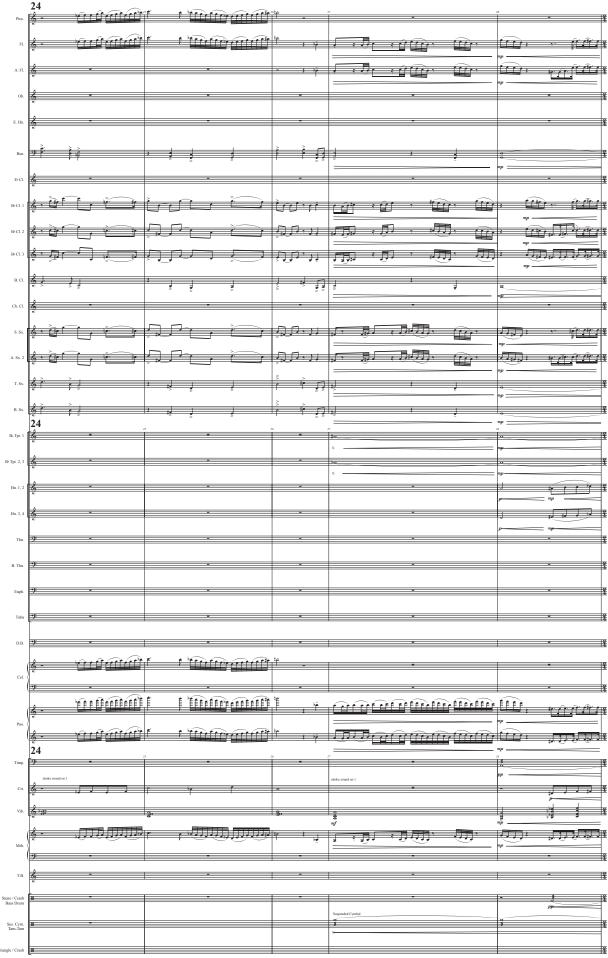
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Symphony No. 1: II



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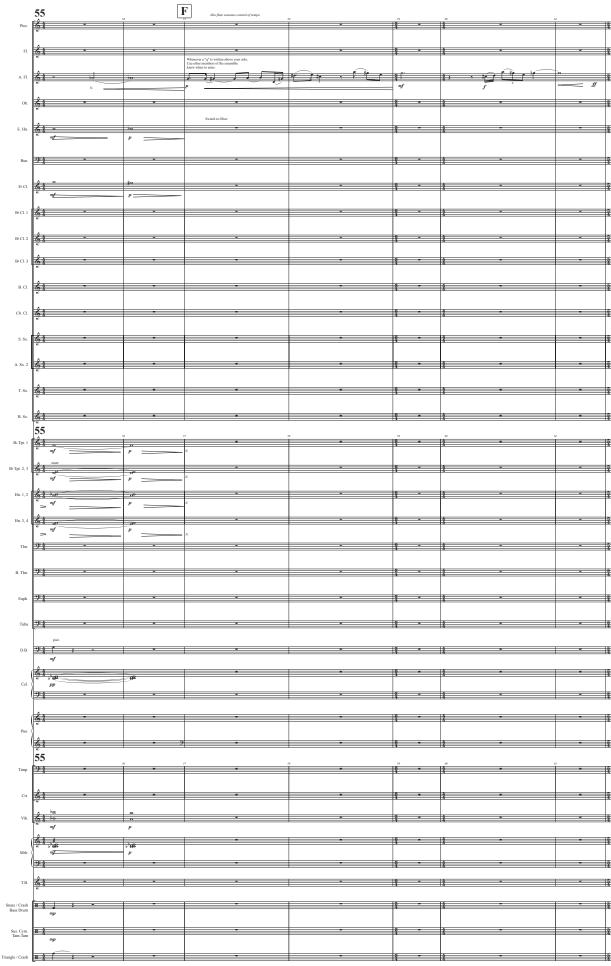




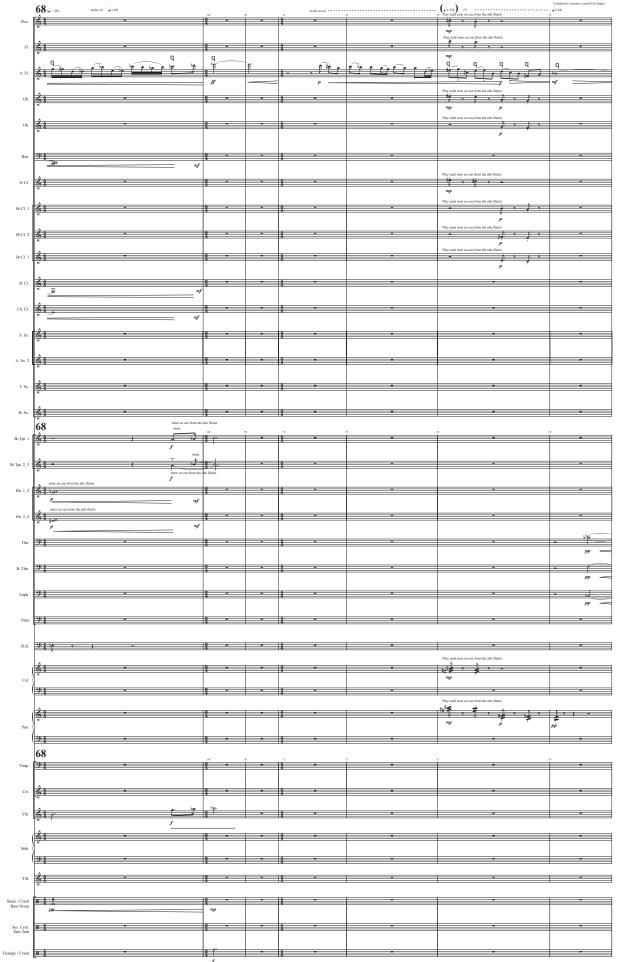
















### APPENDIX 1: DAY BY DAY HYMN

Berg, Carolina Sandell, Andrew L. Skoog, and Oscar Ahnfelt. "Day by Day," in *The Hymnal for Worship & Celebration*, ed. Tom Fettke, 56. Waco, Texas: Word Music, 1986.



## APPENDIX 2: LINK TO SUPPLEMENTAL FOLDER

The folder linked below contains PDFs of the scores in 11 X 17" format along with a link to the Blue Devils performing space chords.

https://drive.google.com/drive/folders/1hwmfDfm2gN-7AFoc2pnWhIKE8joJHgUx?usp=share link

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- Nolan, Christopher, director. *Memento*. Summit Entertainment, 2000. 1 hr., 53 min.

# **VITA**

# Education

Doctor of Musical Arts in Composition	2022
with Cognate in Music History and built in Cognate in Theory	
Texas Christian University	
Composition Dissertation: Symphony No. 1 for Wind Ensemble	
History Cognate Presentation: The Grand Line: The Influence of Nadia Boulanger	
on Wind Ensemble Repertoire	
Theory Treatise: Thematic Elements in James Syler's Symphony No. 2. Movement I	
Master of Music in Composition	2016
Central Michigan University	
Composition Thesis: Set Your Face Like Flint: A Symphonic Poem for Violin and Orchestra	
Research Project: On Mentoring Composers: Implications from the Literature	
Bachelor of Music in Composition	2013
Texas Christian University	
II.:	
University Teaching Experience	
Adjunct Instructor of Music Theory, Texas Christian University	2022-Present
Taught: Elementary Ear Training I, Form and Analysis	
Graduate Instructor of Music Theory (Instructor of Record), Texas Christian University	2020–2022
Taught: Advanced Ear Training I, Advanced Ear Training II, Fundamentals of Music Literacy,	_0_0 _0
Elementary Theory I, Advanced Theory I, Advanced Theory II	
Graduate Assistant in Music Theory, Texas Christian University	2019–2020
Assisted professors with: Fundamentals of Music Literacy, Elementary Theory I	
Elementary Theory II, Advanced Theory I	
Graduate Assistant in Music Theory and Composition, Central Michigan University	2014–2016
Taught: Composition Studio Hour, Music Theory Review Sessions	2011 2010
Assisted professors with: Listening Experience, Aural Skills I, Aural Skills II, Music Theory I	
Music Theory II, Music Theory IV	
Additional Teaching Experience	
Band Director / Elementary Music Teacher, Alvord ISD	2016-2019
Head Band Director 2018-2019, Assistant Band Director 2016-2018	
Taught the following courses:	
High School Concert Band, High School Jazz Band, High School Marching Band,	
8th Grade Concert Band, 7th Grade Concert Band, Beginning Woodwinds, Beginning Pero	cussion,
Heterogeneous Beginning Band, Private Lessons, 5th Grade Music, 4th Grade Music	
Administered program budget	
Managed assistant band director and private lesson teachers.	
Planned travel logistics for concerts, competitions, and football games.	
Marching Technician, Guyer High School	2015

Taught marching fundamentals and drill

### **ABSTRACT**

### SYMPHONY NO. 1 FOR WIND ENSEMBLE

by

#### **Aaron Daniel Kline**

Master of Music in Composition, 2016, Central Michigan University Bachelor of Music in Composition, 2013, Texas Christian University

Dr. Blaise Ferrandino, Professor; Chair, Music Theory and Composition

This dissertation consists of the first two movements of *Symphony No. 1 for Wind Ensemble*. I explain the program and form of the symphony in the introduction. Musical scores are the main body of the work. I use both programmatic and formal approaches to create this symphony. The program is about maintaining faith in the sovereignty of God in the midst of trials. The primary theme group of the first movement is based on the hymn, "Day by Day." This hymn is about trusting that God has planned all our trials and will give us strength to persevere through them. Elements of this hymn are developed in both movements of this dissertation. The formal designs are related to traditional forms. The first movement is in modified sonata-allegro form which only provides a partial return of the primary theme group in the recapitulation. The second movement is related to theme and variations form and fugal procedure. The final movement, which will be completed at a later date, will be related to ritornello and rondo forms with a coda that is a second, more conclusive recapitulation of the primary theme group of the first movement. By moving the true recapitulation to the final movement, the overall form of the whole symphony becomes a large-scale sonata-allegro form.

<sup>&</sup>lt;sup>1</sup> Carolina Sandell Berg, Andrew L. Skoog, and Oscar Ahnfelt, "Day by Day," in *The Hymnal for Worship & Celebration*, ed. Tom Fettke (Waco, Texas: Word Music, 1986) 56.