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**Valanche**

*For two percussionists, Rhodes electric piano, and piano*

A Dissertation Presented

by

Sebastian Simon Armoza

to

The Graduate School

in Partial Fulfillment of the

Requirements

for the Degree of

Doctor of Philosophy

in

**Music**

**(Composition)**

Stony Brook University

December 2009

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Sebastian Simon Armoza
2009

**Stony Brook University**

The Graduate School

**Sebastian Simon Armoza**

We, the dissertation committee for the above candidate for the

Doctor of Philosophy degree, hereby recommend

acceptance of this dissertation.

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Lawrence Martin
Dean of the Graduate School

Abstract of the dissertation

**Valanche**

*For two percussionists, Rhodes electric piano, and piano*

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For the past few years, my creative research has centered on the concept of *modules*- independent sound-worlds, with durations of seconds or minutes, that are linked together to create a form. *Valanche*, for two percussionists, Rhodes electric organ, and piano continues the exploration into the construction, articulation, and formal application of modules.

*Valanche* begins with high-registered, short (circa 1 to 2 seconds long) musical *gestures* separated by long silences. As the piece continues, the silences become shorter and shorter until the gestures coalesce into a complex sound mass. Once the contraction process reaches this "solid state" (about three minutes into the piece) I repeat the process but this time expanded from the three minutes (consisting of 72 gestures) to 20 minutes (consisting of 72 *expanded* gestures- the modules). The first, shorter version of the process functions as 3-minute introduction to the body of the piece which is itself the expanded version.

The main body of the piece falls into three sections and a coda. These are clearly delineated by changes in energy and activity level. The first section explores the bass register in the piano and Rhodes in an animated context. The narrative continues in the second section with a relaxed, expansive landscape characterized by a static, registrally-frozen texture of trills and tremolos. The energy level rises to its peak level in the third section with a blizzard of sound propelled by a super-saturated pitch-space driven by terraced dynamics. Finally the coda interrupts the madness of the third section with distant tremolos and twinkles in piano and Rhodes and dies out in the distance.

Table of Contents

Instrumentation……..v

Valanche…….1

**instrumentation**

**percussion 1**

mini chimes
triangle (mounted on Miller Machine)
3 suspended cymbals
6” splash, 10” splash, 20” ride
5 temple blocks
5 toms
crotales (higher octave)
marimba (5-octave)

**percussion 2**

triangle (mounted on Miller Machine)
3 suspended cymbals
8” splash, 12” splash, 20” ride
log drum (4 pitches)
3 toms (higher than percussion 1)
crotales (higher octave)
vibraphone (motor off)

Cymbal Rule: Cymbals should always be heard in the background. Care should always be taken so that the cymbals never overpower any other instruments. This overrules any written dynamics. Valanche is written for three cymbals. However, I encourage the percussionists to experiment with different cymbals and sizes just as long as your choices make the "cymbal rule" possible and you preserve relative high/low relationship between the two splash cymbals.

All sustaining instruments (except vibraphone) are *l.v.* unless otherwise indicated.

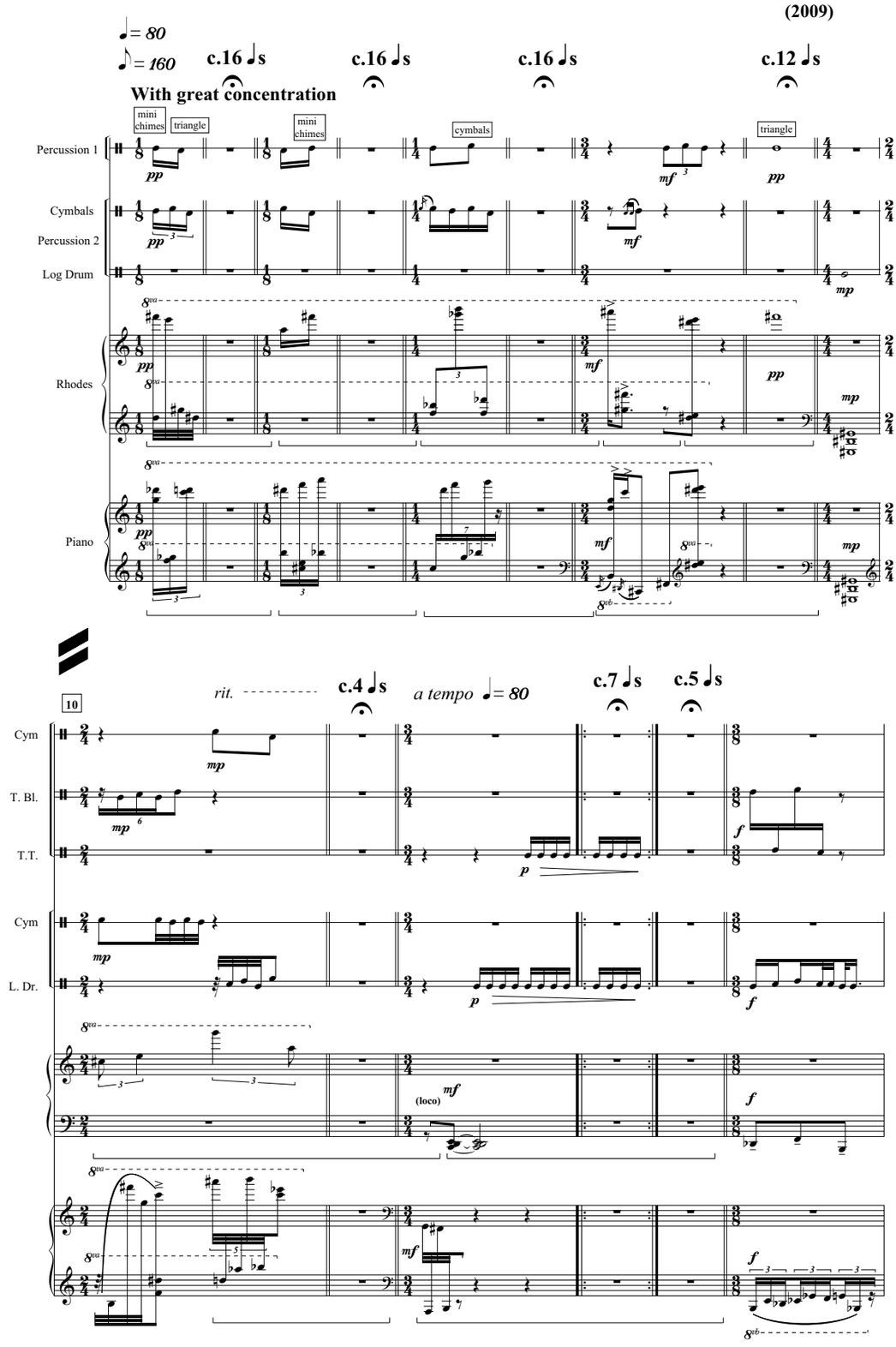
**Fender Rhodes electric piano (88 keys)**

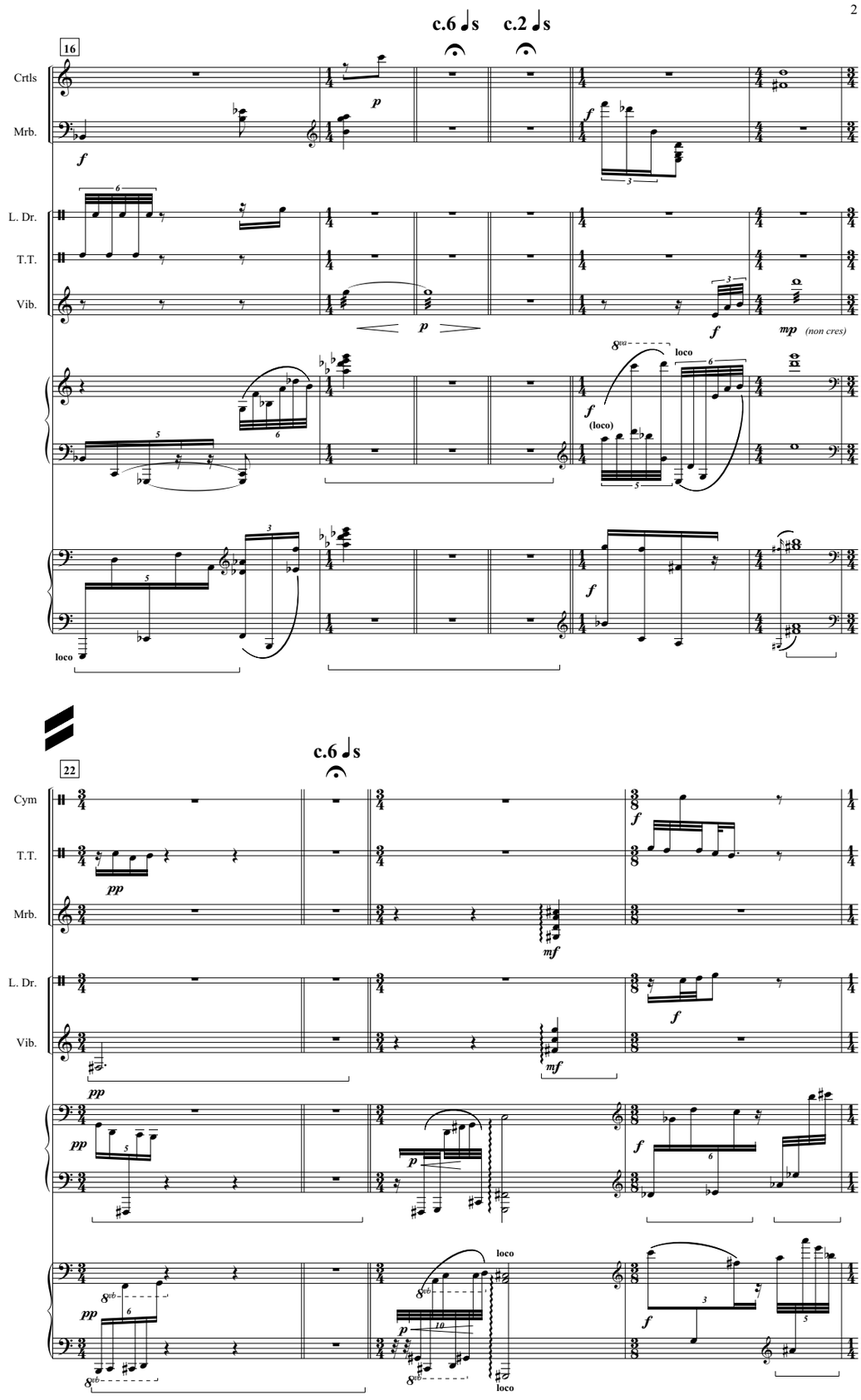
It is perfectly acceptable to substitute the Rhodes with a keyboard with a Rhodes setting. Depending on the sensitivity of the keyboard used, the player may find it necessary to use a volume pedal.

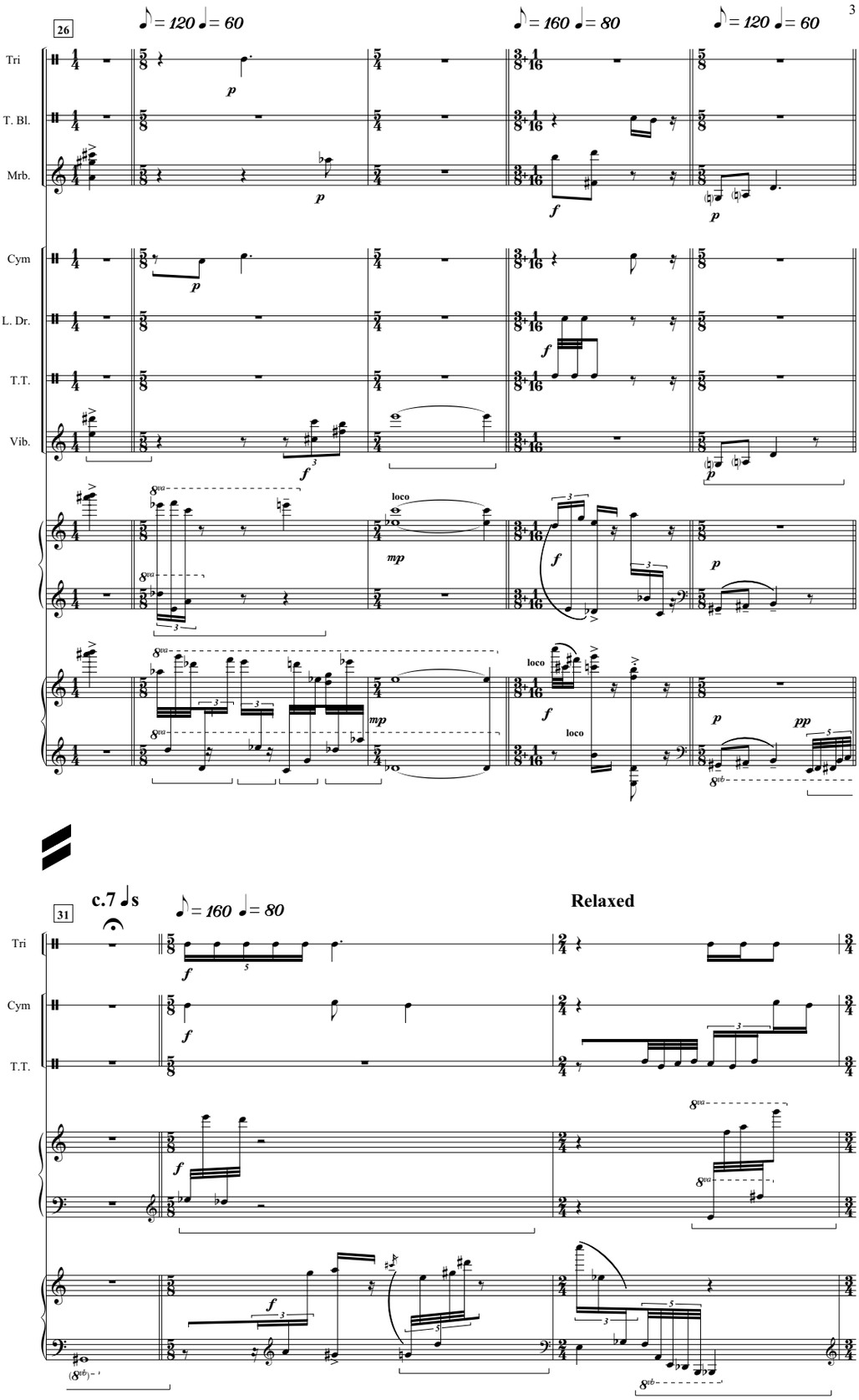
**Duration= c.20 minutes**

# Valanche

**Sebastian Armoza**
**(2009)**




c.6 ♩s
c.2 ♩s
16
Crtls
Mrb.
L. Dr.
T.T.
Vib.
(non cres)
(loco)
loco
c.6 ♩s
22
Cym
T.T.
Mrb.
L. Dr.
Vib.
loco


26
♪ = 120 ♩ = 60
♪ = 160 ♩ = 80
♪ = 120 ♩ = 60
Tri
T. Bl.
Mrb.
Cym
L. Dr.
T.T.
Vib.
loco
31
c.7 ♩s
♪ = 160 ♩ = 80
Relaxed
Tri
Cym
T.T.

**Agitated**

34

Cym
T.T.
Mrb.
Cym
L. Dr.
Vib.

loco
(loco)

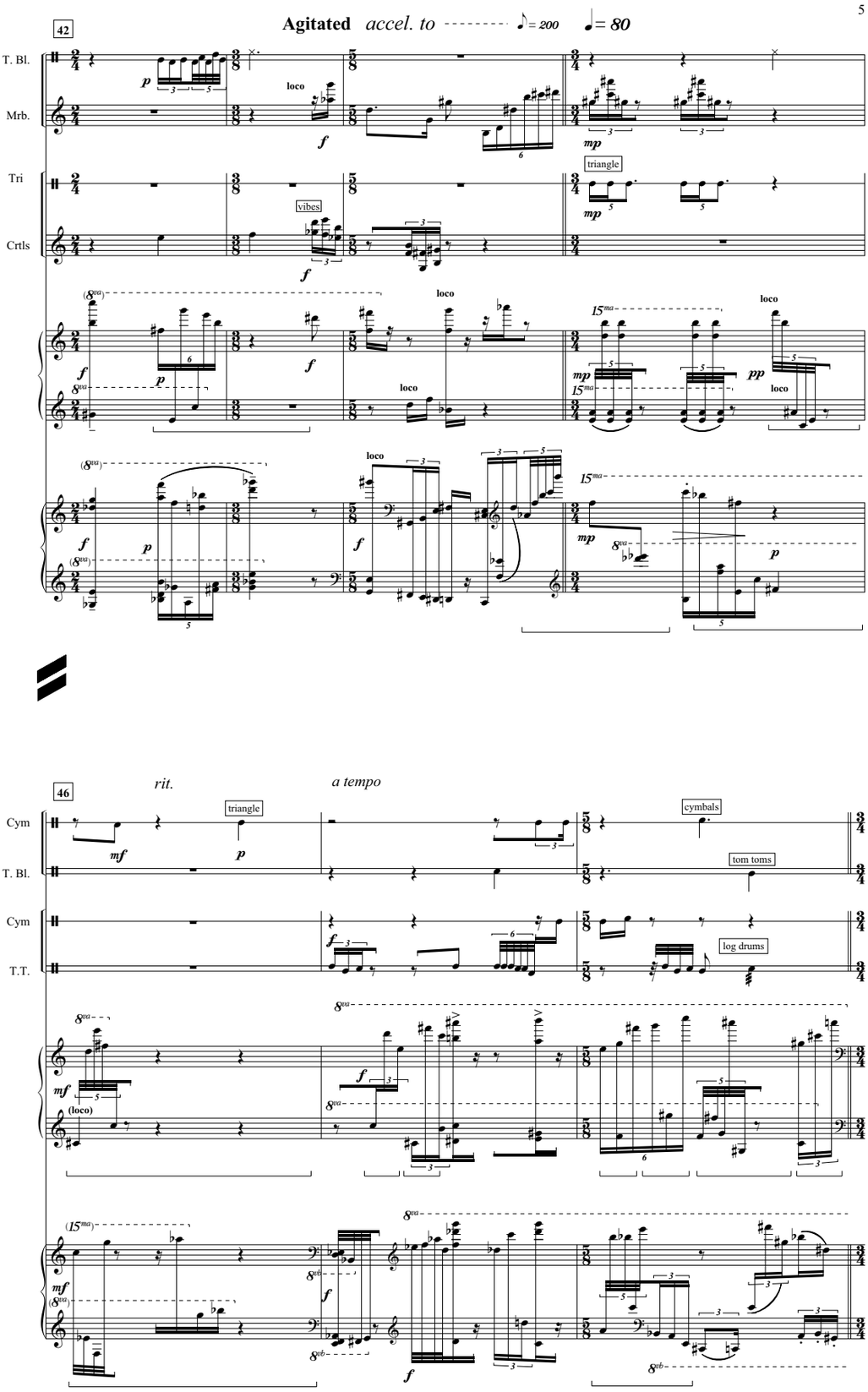
37

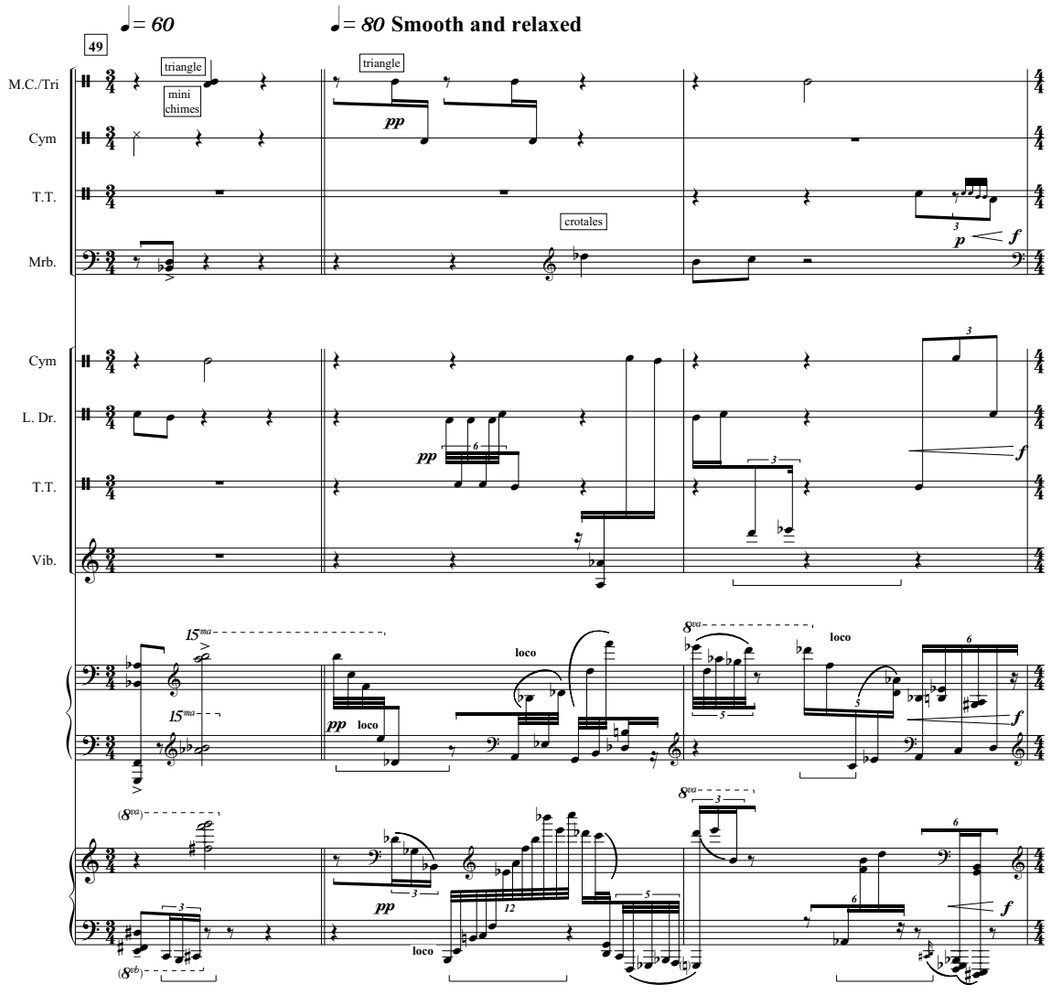
accel. to ♪ = 240

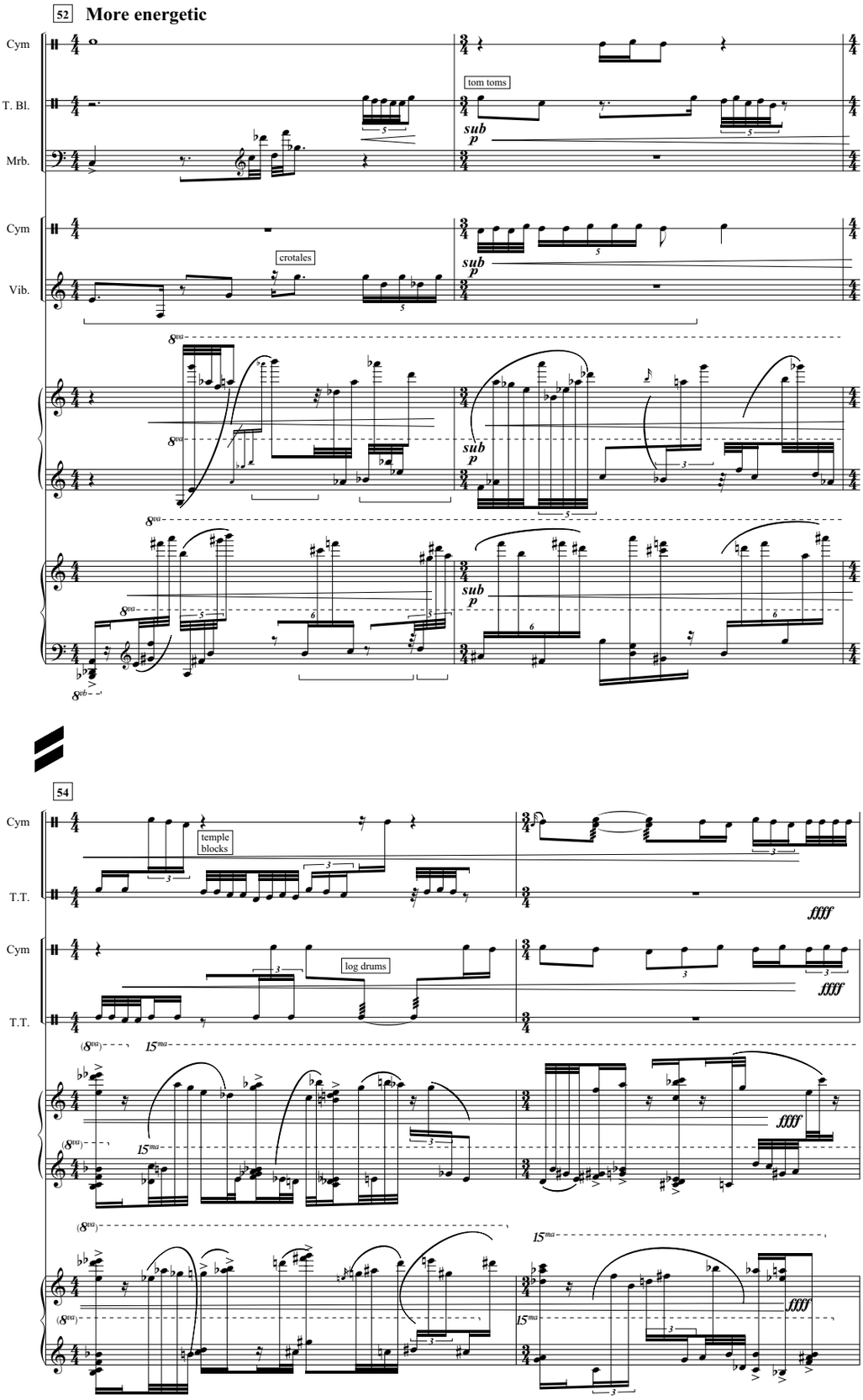
♪ = 160
♩ = 80

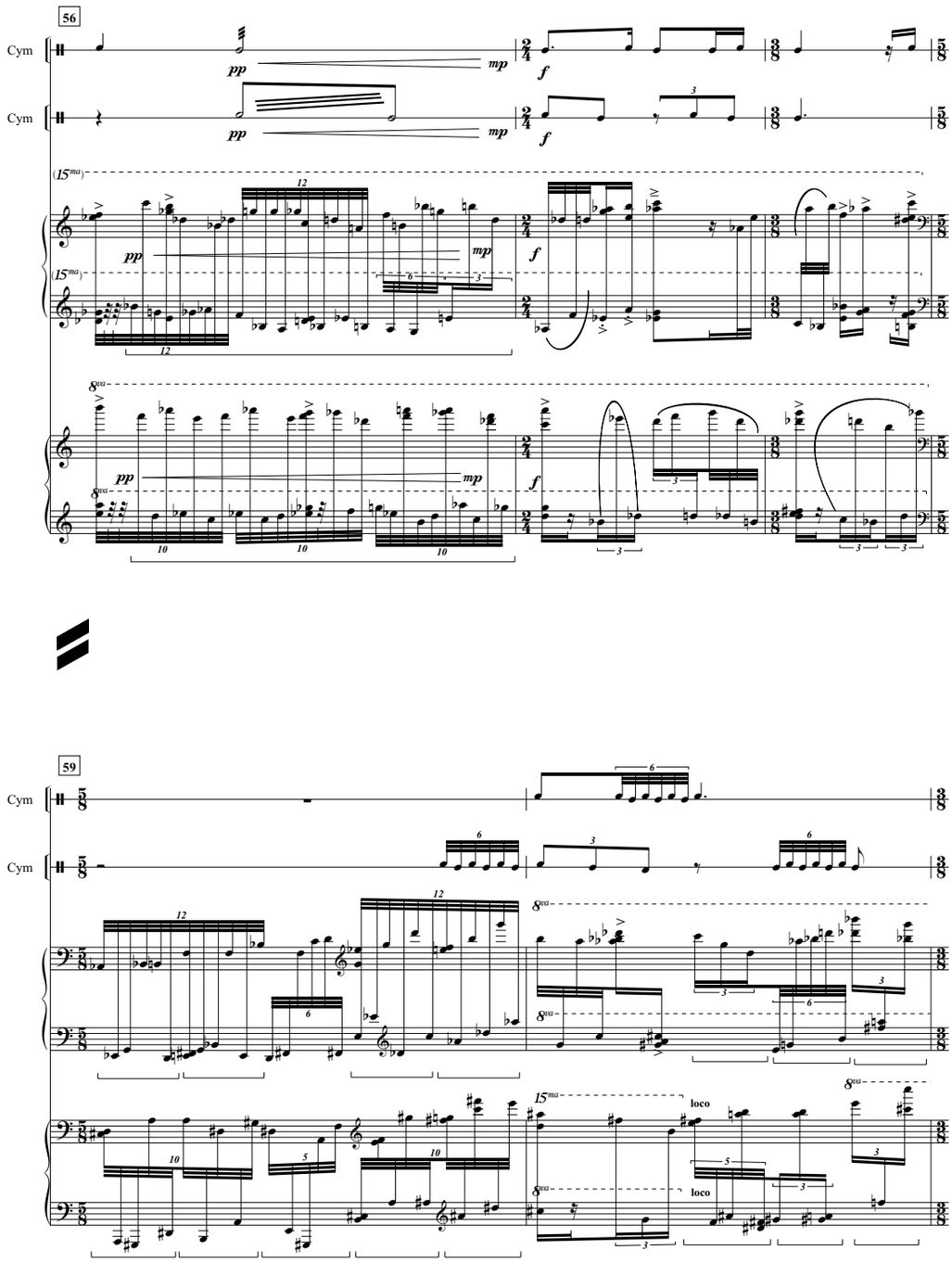
**Relaxed**

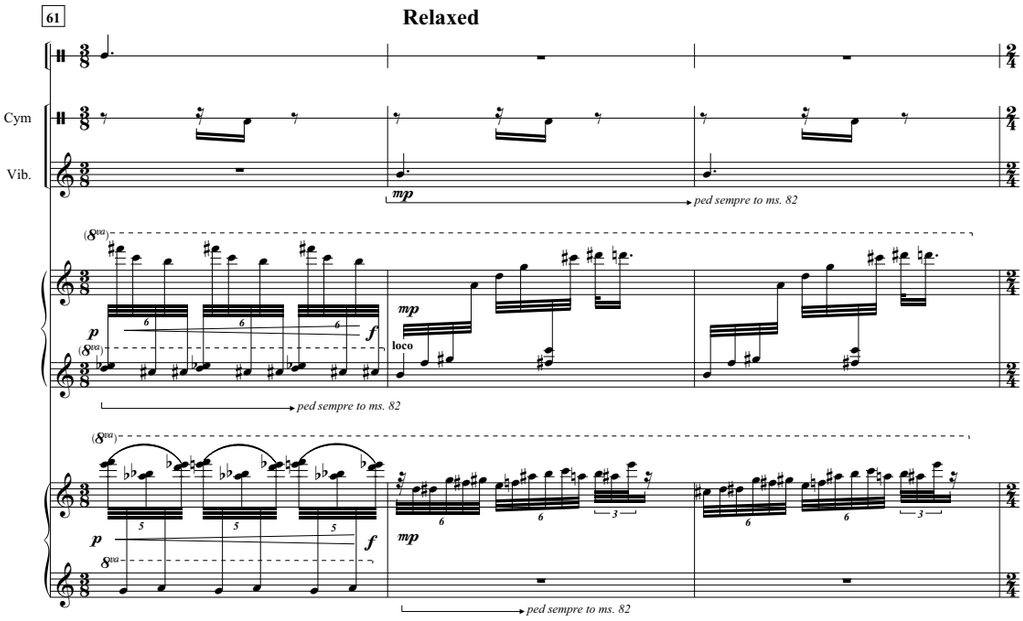
T. Bl.
Mrb.
Vib.

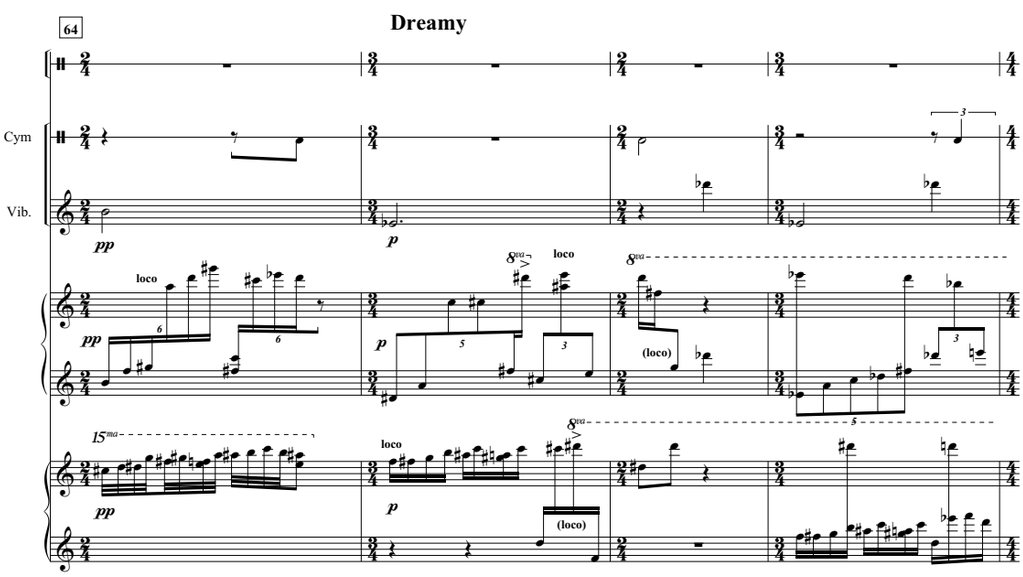

42
Agitated
accel. to
♪ = 200
♩ = 80
T. Bl.
Mrb.
Tri
Crtls
loco
vibes
triangle
46
rit.
a tempo
Cym
T. Bl.
Cym
T.T.
cymbals
tom toms
log drums
(loco)

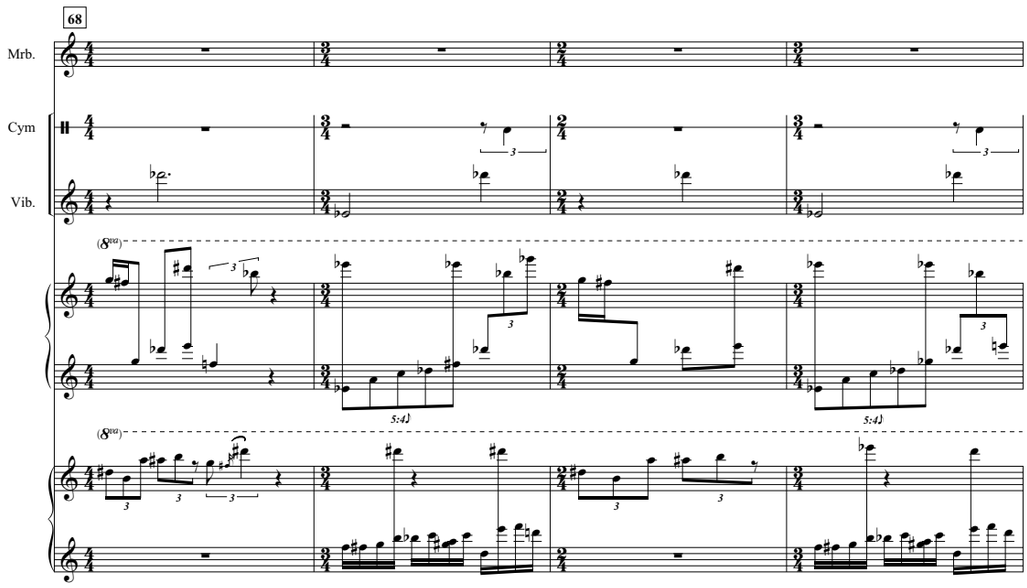

♩= 60
♩= 80 Smooth and relaxed
49
M.C./Tri
triangle
mini chimes
triangle
Cym
pp
T.T.
crotales
p
f
Mrb.
Cym
L. Dr.
pp
f
T.T.
Vib.
15ma
loco
8va
pp
f

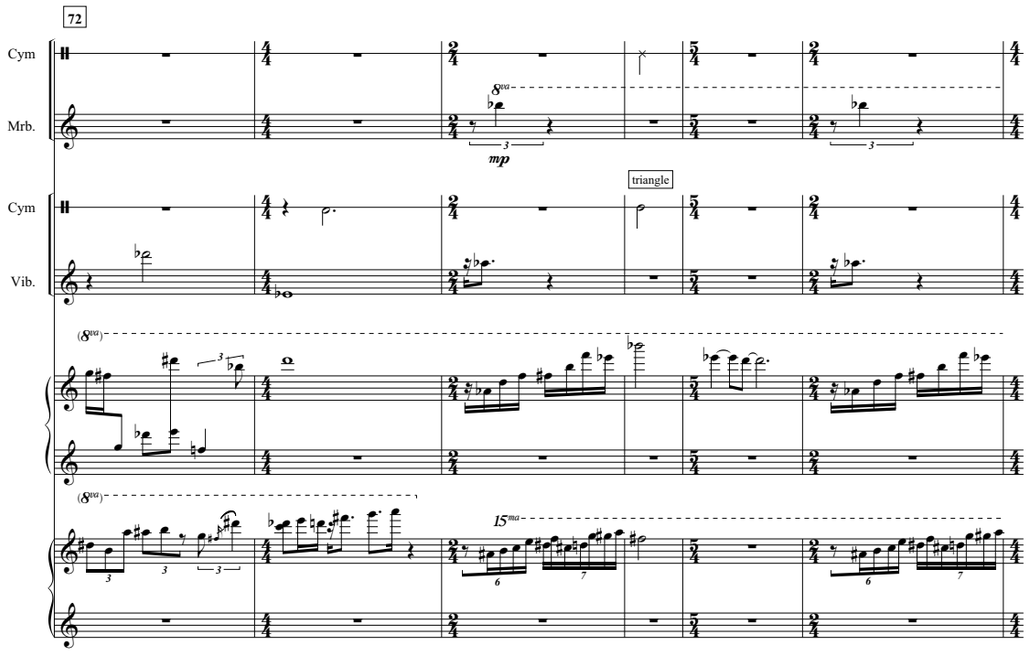

52
More energetic
Cym
T. Bl.
Mrb.
tom toms
sub
p
Cym
Vib.
crotales
54
Cym
T.T.
temple blocks
ffff
Cym
T.T.
log drums
ffff

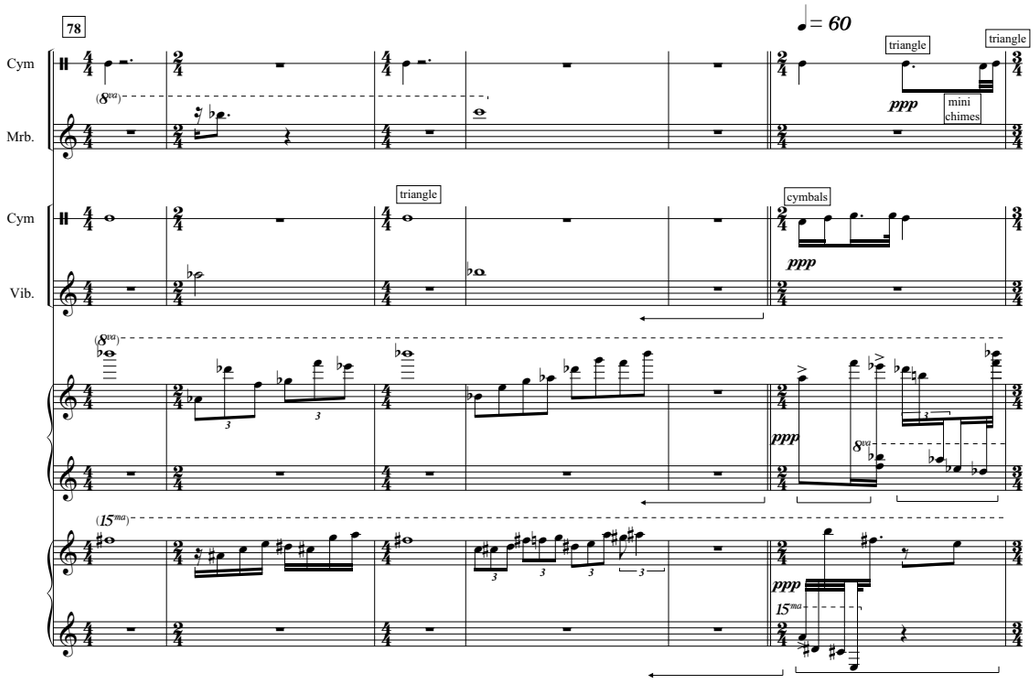

56
Cym
Cym
pp
mp
f
59
loco

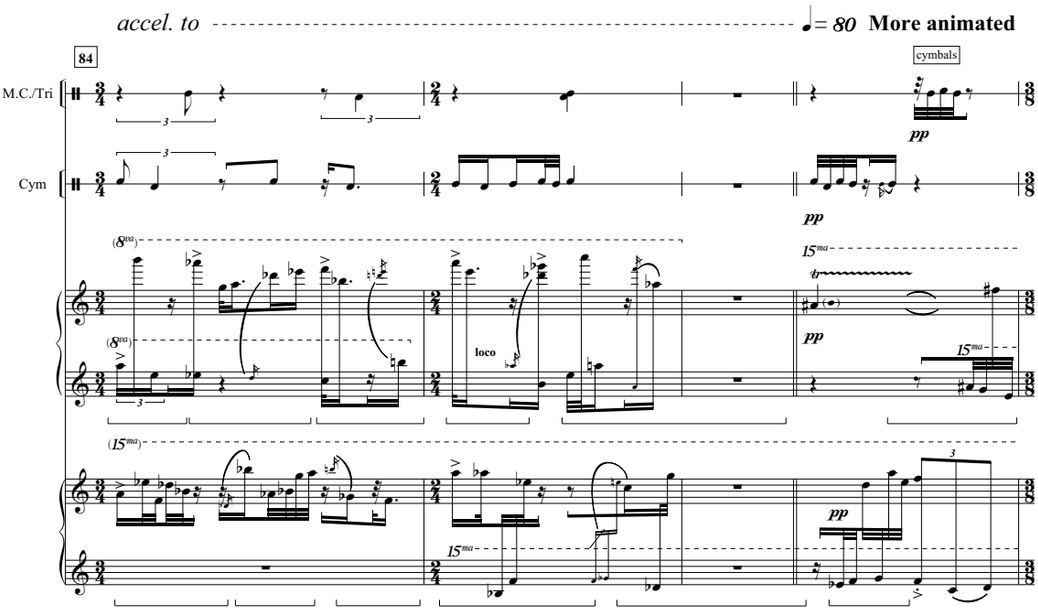

61
Relaxed
Cym
Vib.
mp
ped sempre to ms. 82
p
f
loco
ped sempre to ms. 82
p
f
mp
ped sempre to ms. 82

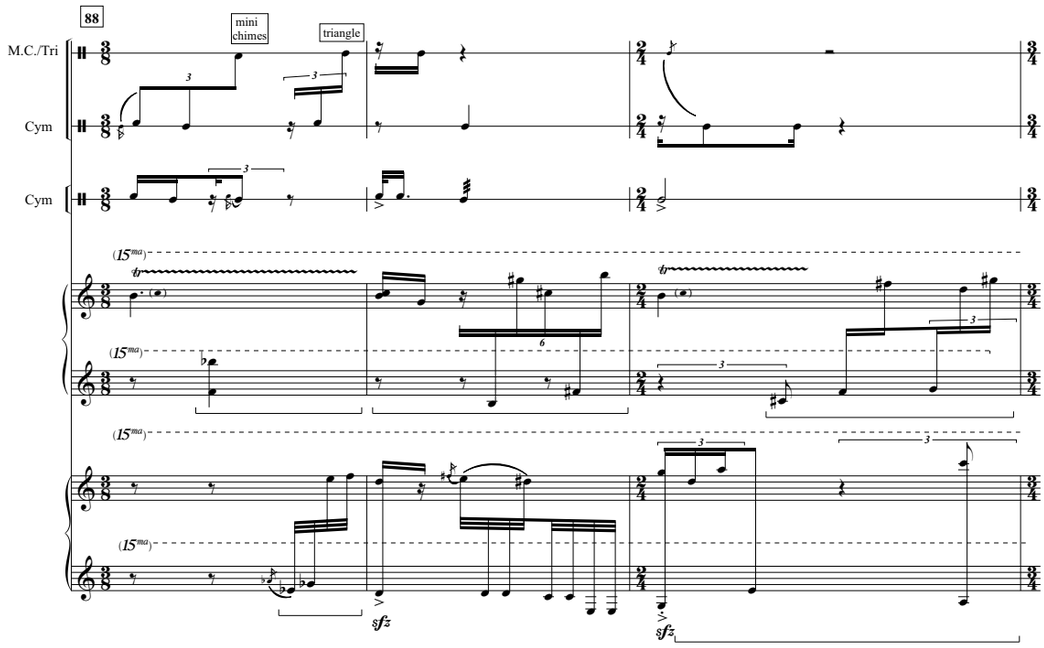

64
Dreamy
Cym
Vib.
pp
loco
p
loco
(loco)
pp
loco
p
(loco)

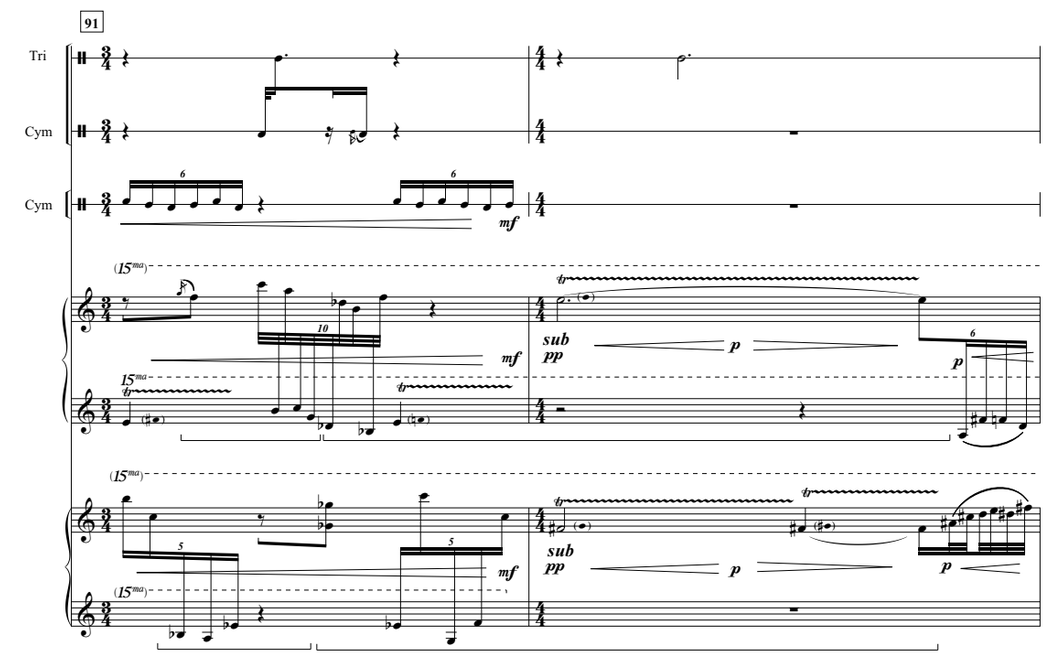

68
Mrb.
Cym
Vib.
(8va)
5:4)
(8va)

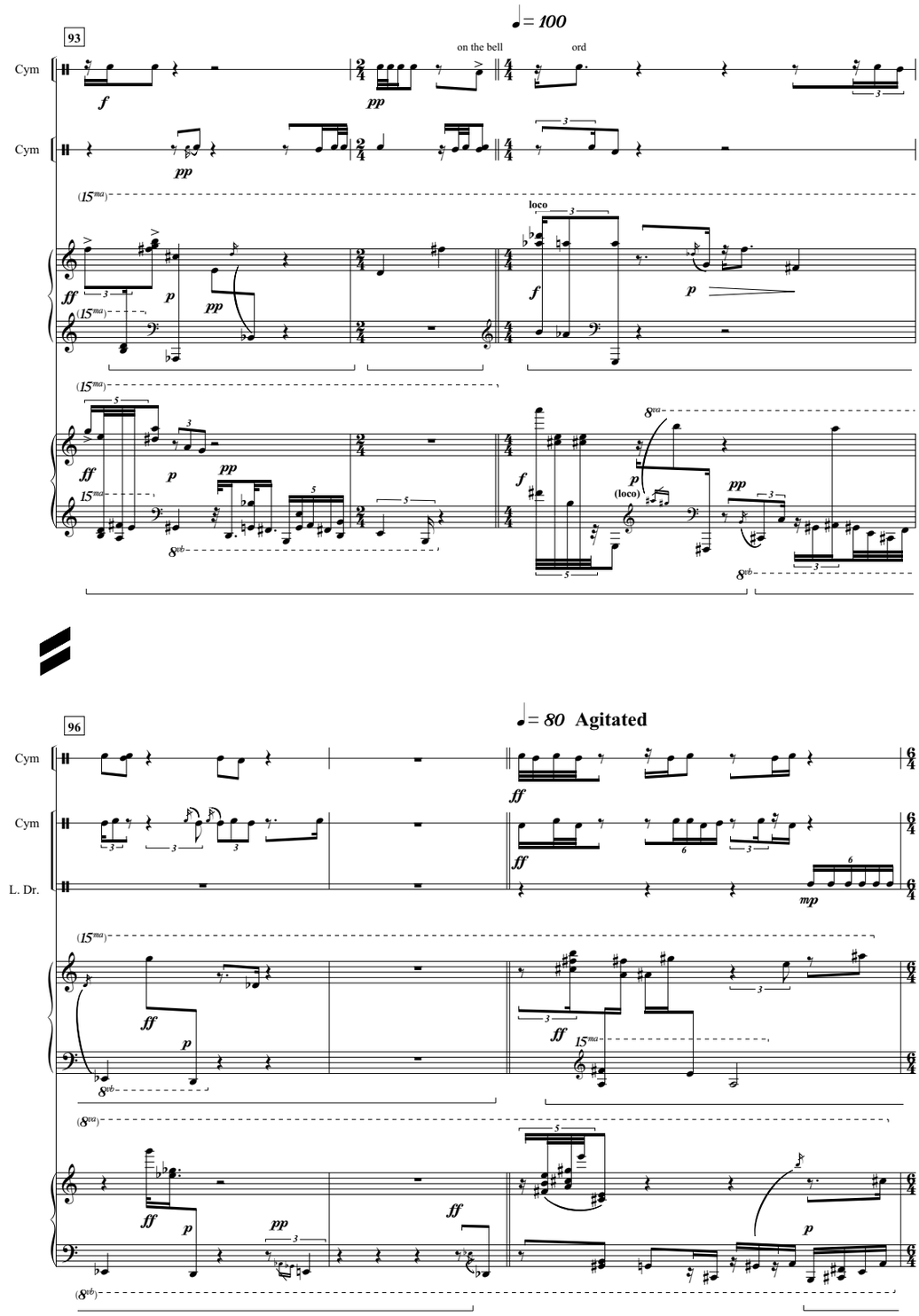

72
Cym
Mrb.
8va
mp
Cym
triangle
Vib.
(8va)
(8va)
15ma

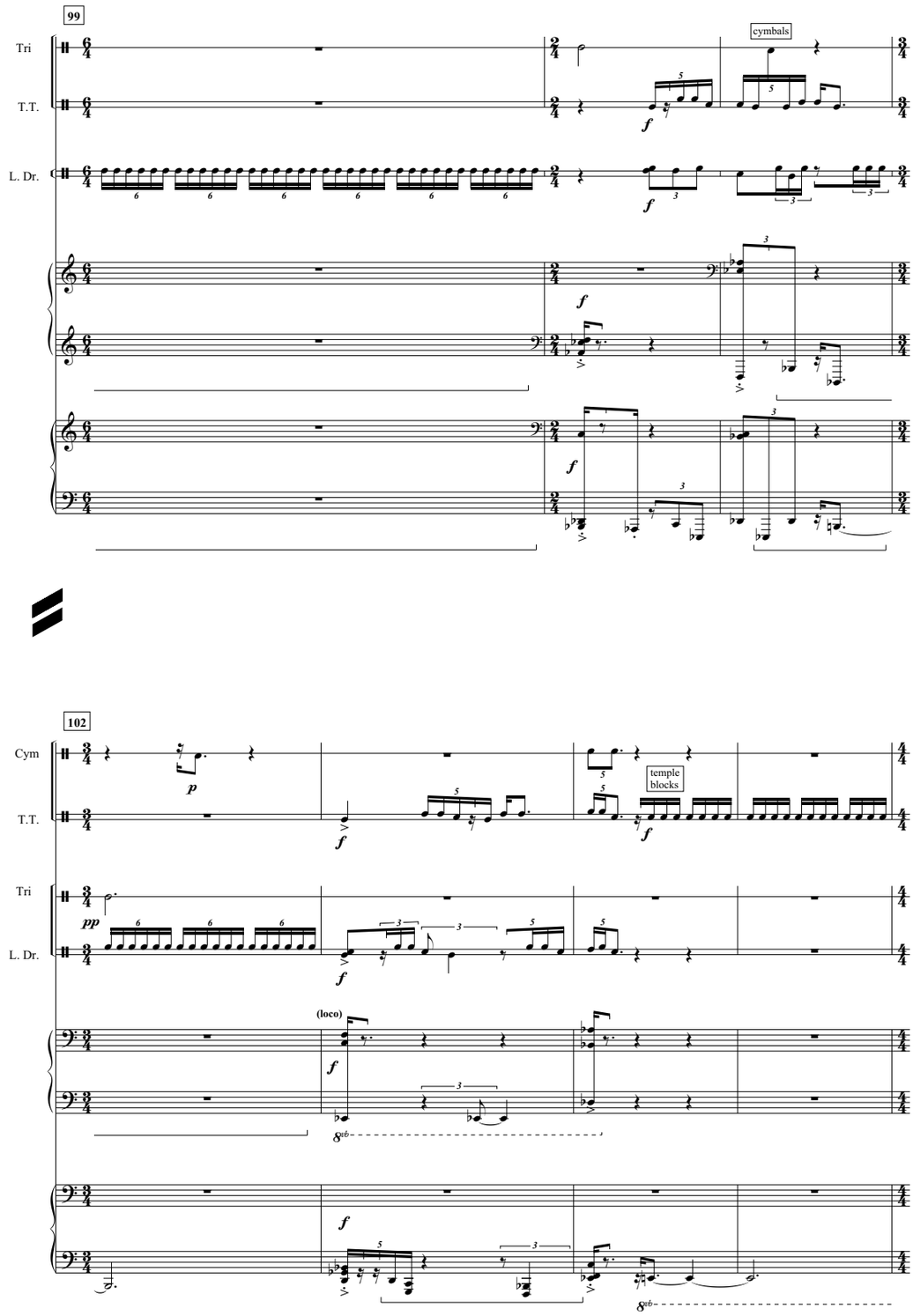

78
♩= 60
Cym
Mrb.
Cym
Vib.
triangle
triangle
mini chimes
triangle
cymbals
ppp
(8va)
(15ma)

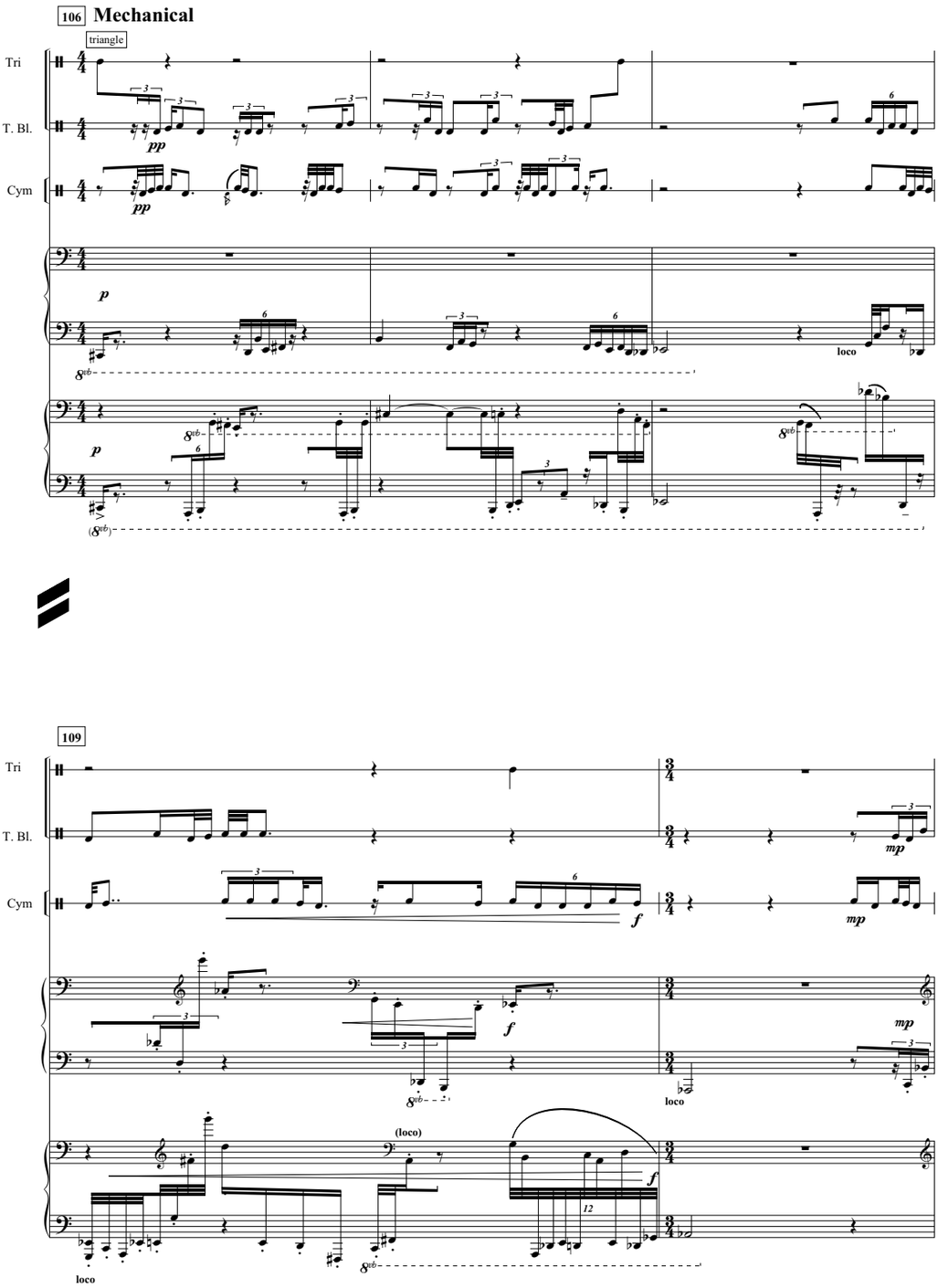

accel. to
♩= 80 More animated
84
M.C./Tri
Cym
cymbals
pp
(8va)
(15ma)
loco

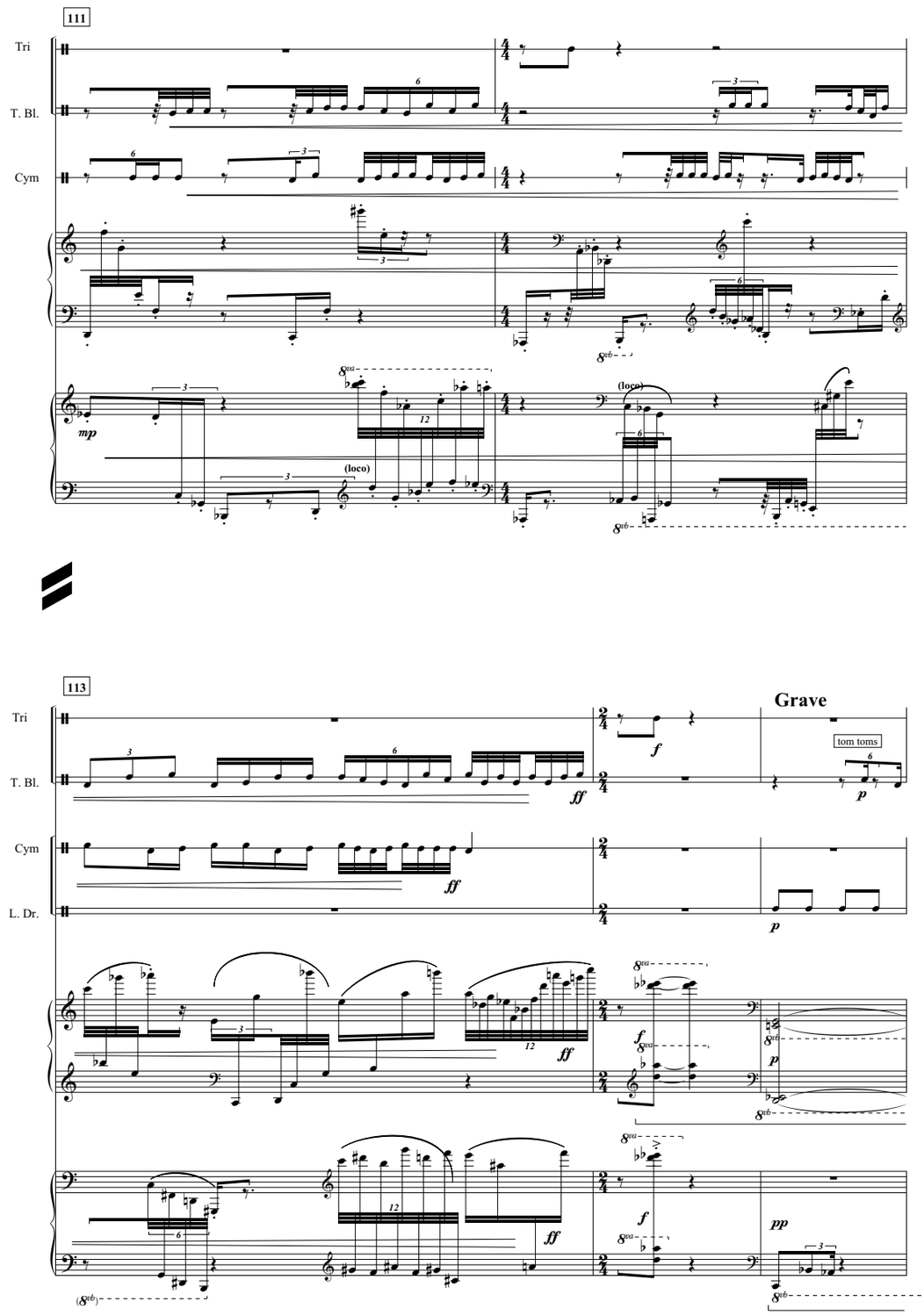

88
mini chimes
triangle
M.C./Tri
Cym
Cym
(15ma)
sfz
sfz

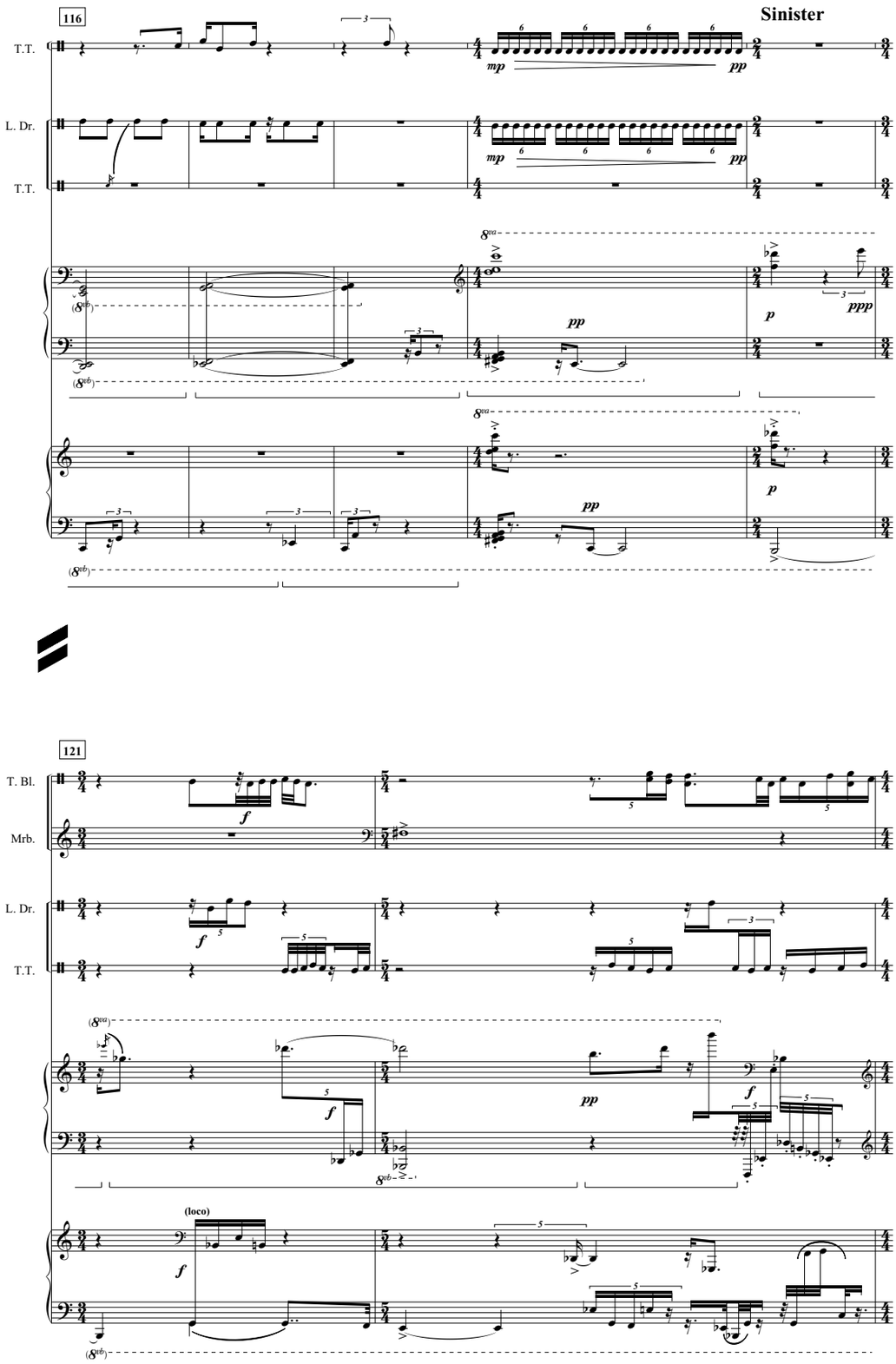

91
Tri
Cym
Cym
(15ma)
mf
sub pp
p
mf
sub pp
p

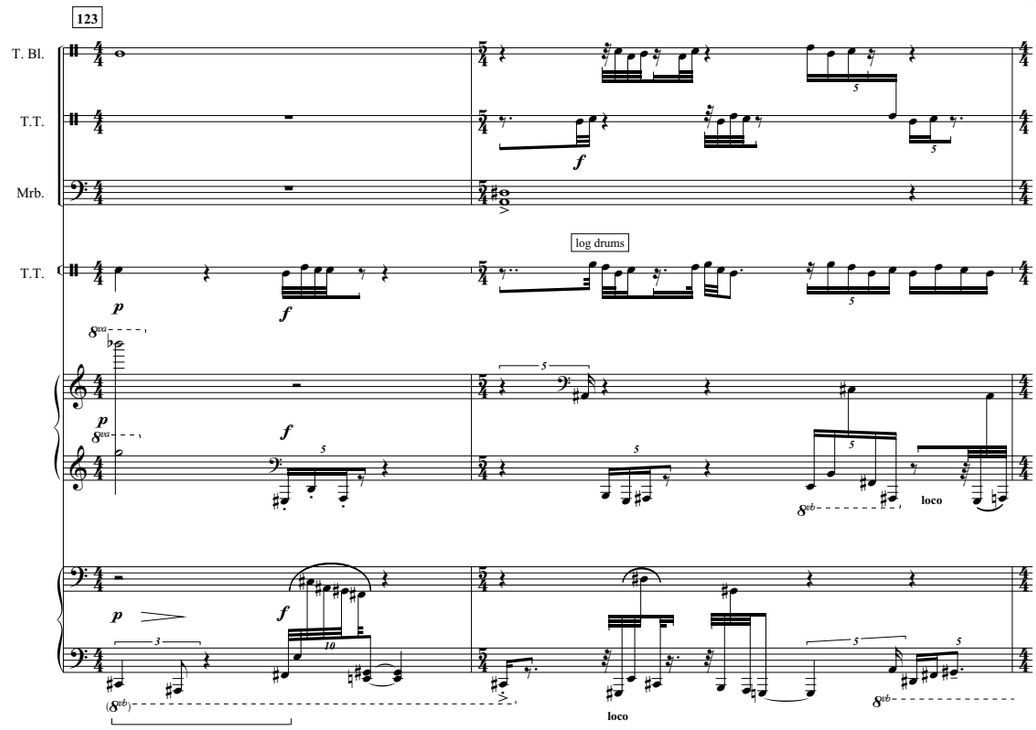

93
♩= 100
on the bell
ord
Cym
Cym
loco
(loco)
96
♩= 80 Agitated
Cym
Cym
L. Dr.

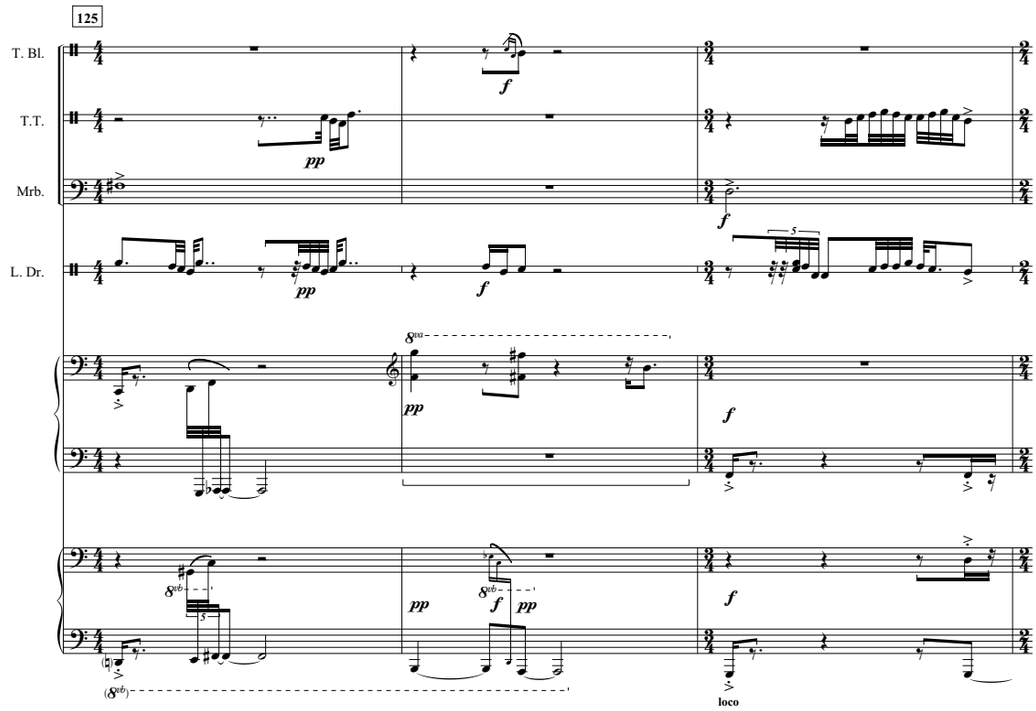

99
Tri
T.T.
L. Dr.
cymbals
102
Cym
T.T.
Tri
L. Dr.
temple blocks
(loco)
8vb
8vb

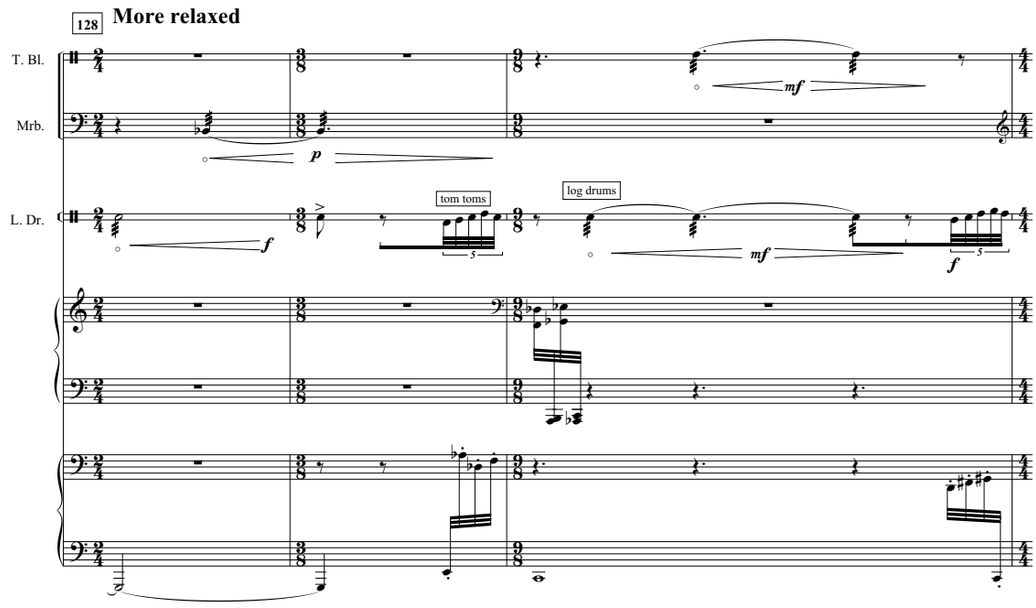

106
Mechanical
triangle
Tri
T. Bl.
Cym
pp
p
loco
109
mp
f
(loco)

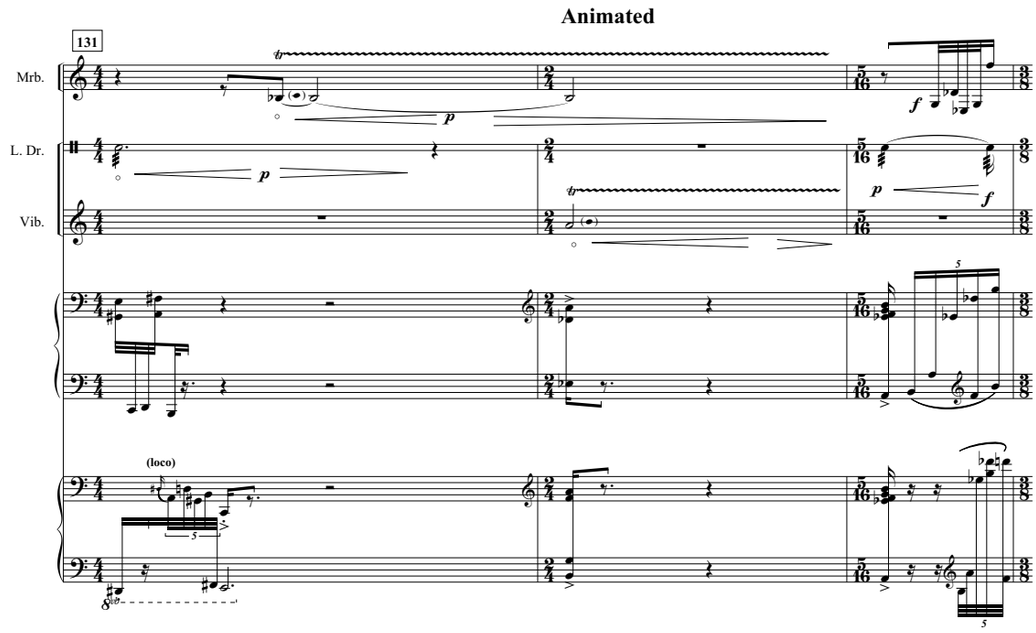

111
Tri
T. Bl.
Cym
mp
(loco)
113
Grave
tom toms
L. Dr.
ff
f
p
pp

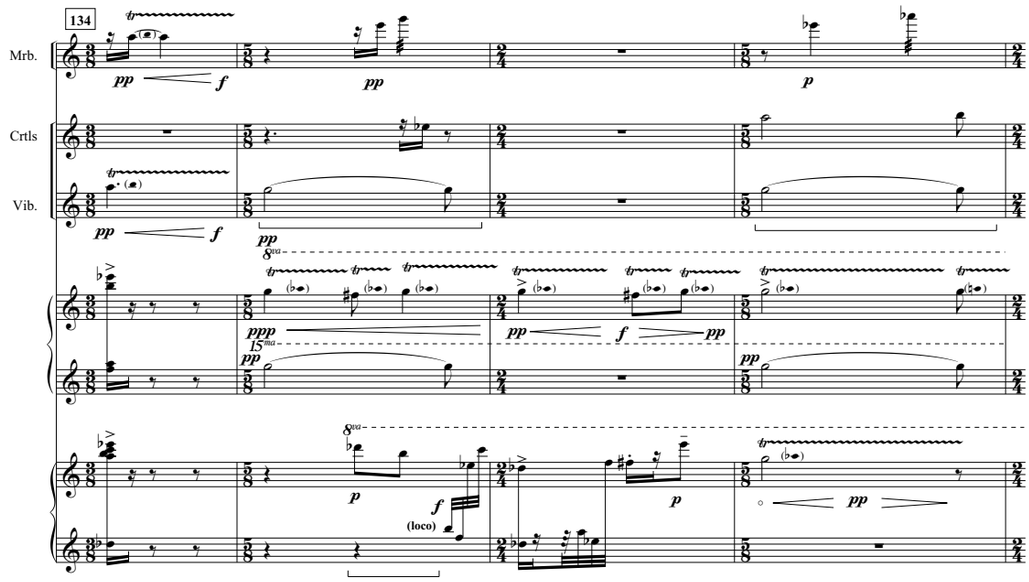

116
Sinister
T.T.
L. Dr.
T.T.
mp
pp
8va
8vb
p
ppp
121
T. Bl.
Mrb.
L. Dr.
T.T.
f
(loco)

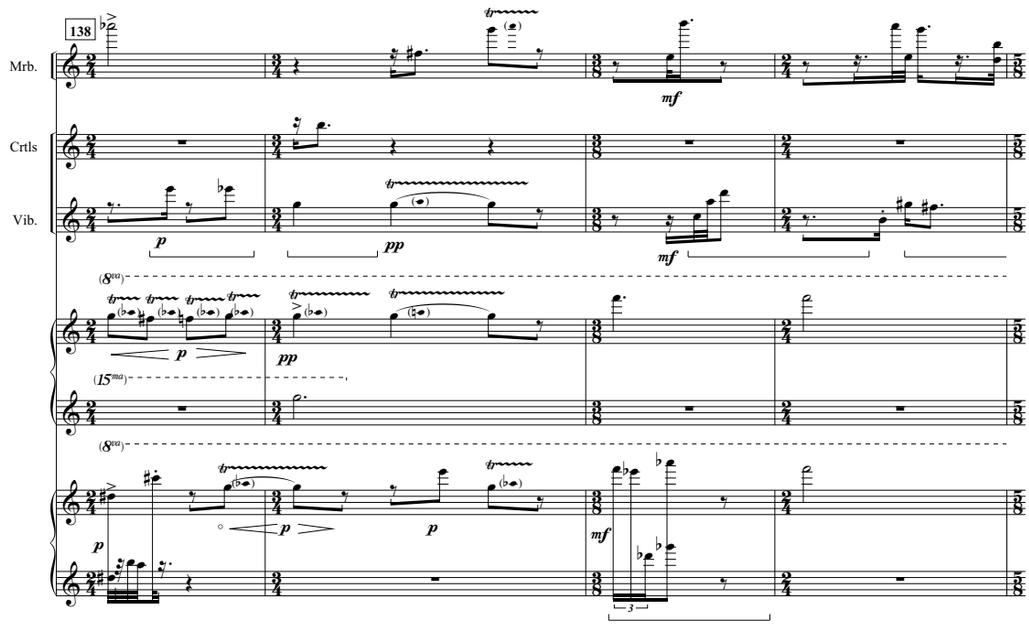

123
T. Bl.
T.T.
Mrb.
T.T.
log drums
loco
loco

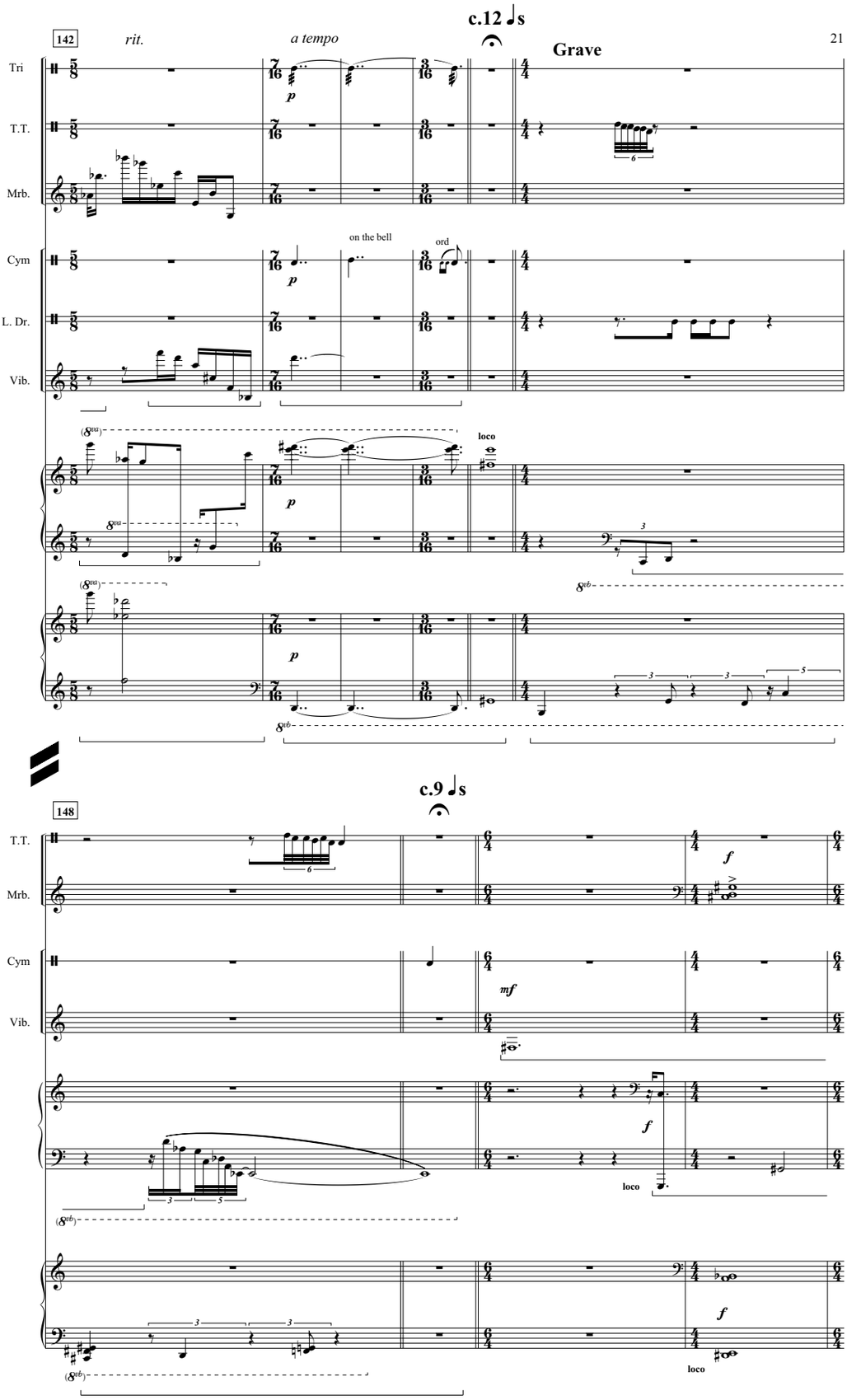

125
T. Bl.
T.T.
Mrb.
L. Dr.
loco

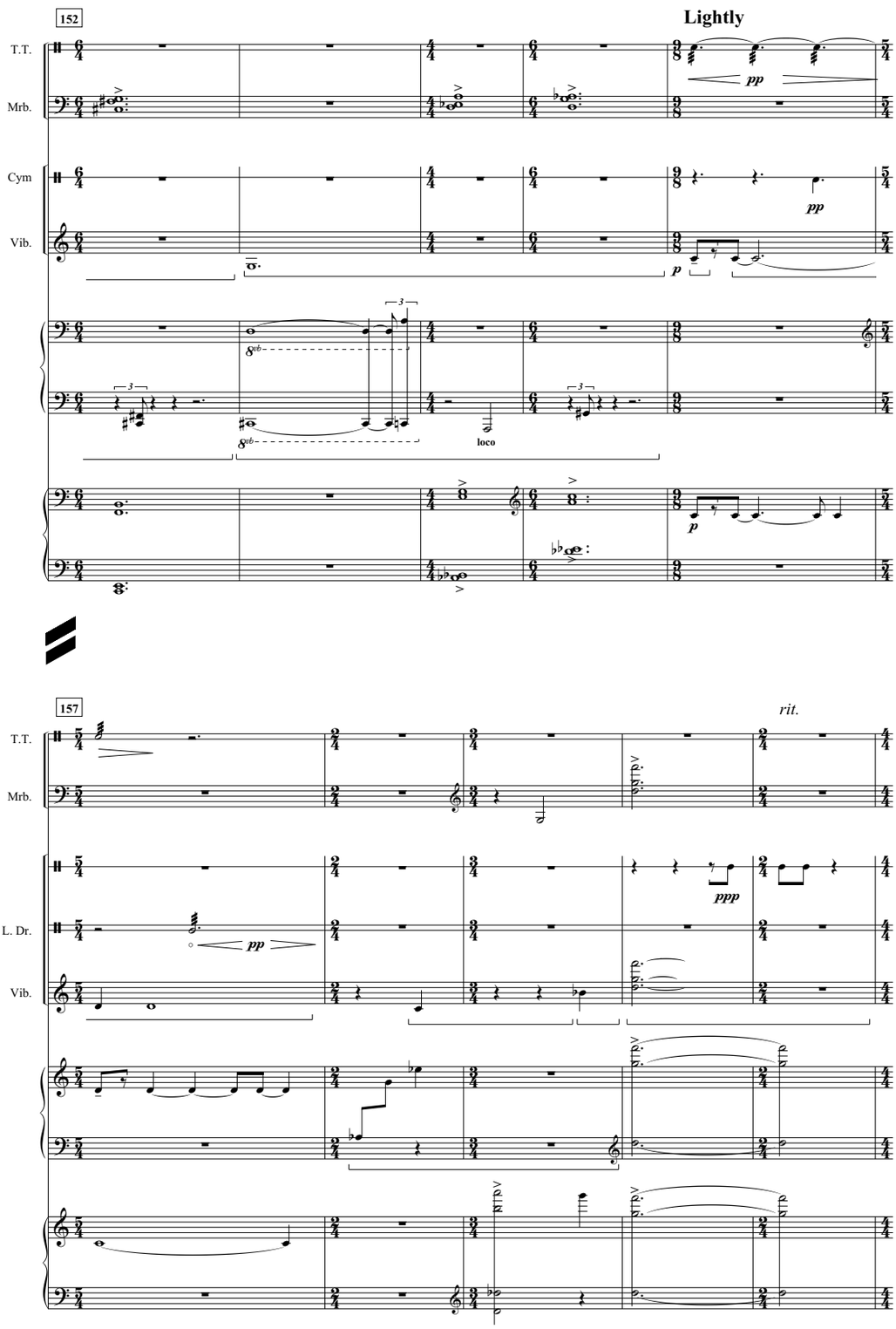

128
More relaxed
T. Bl.
Mrb.
L. Dr.
tom toms
log drums


131
Animated
Mrb.
L. Dr.
Vib.
(loco)

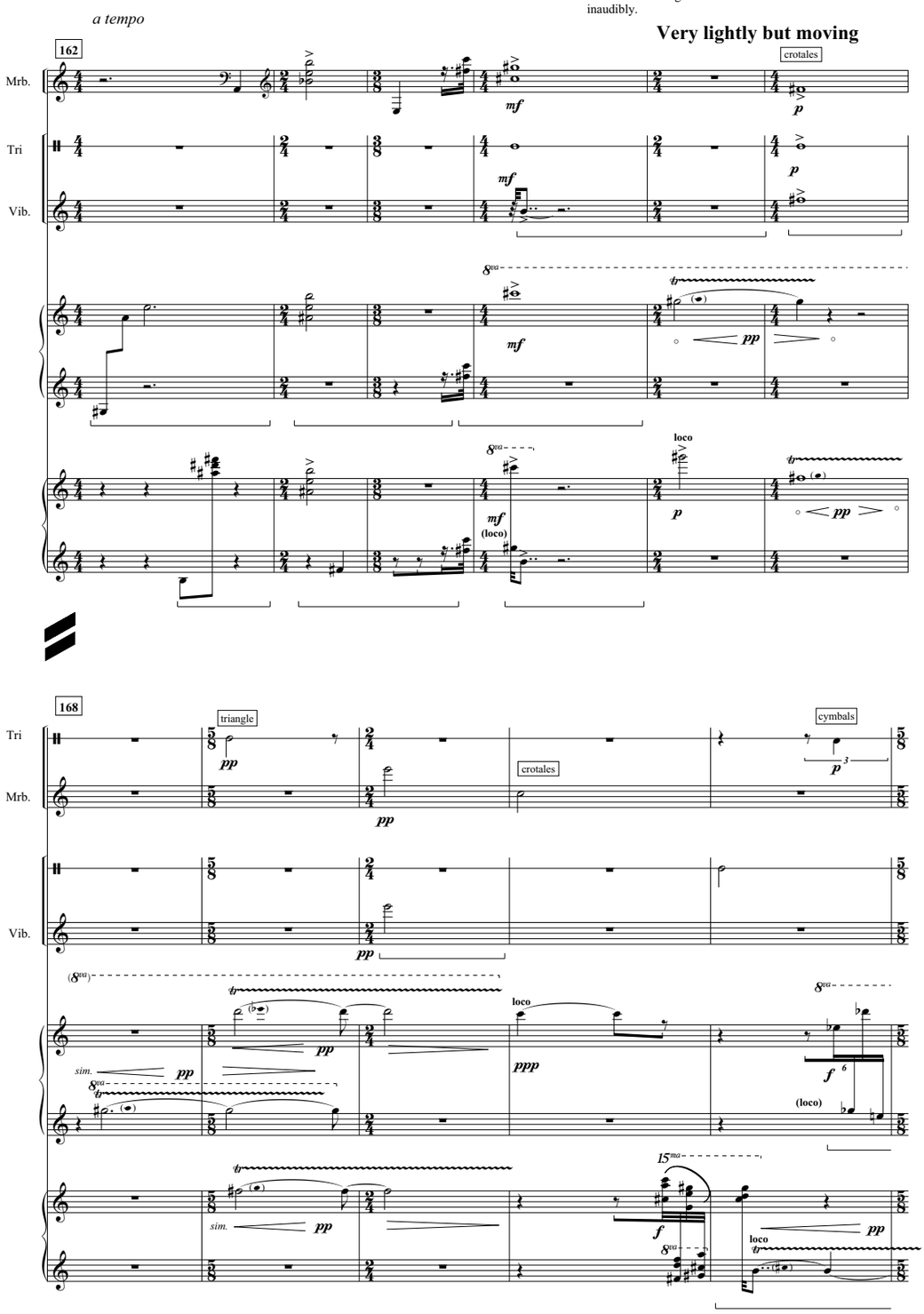

134
Mrb.
Crtls
Vib.
(loco)

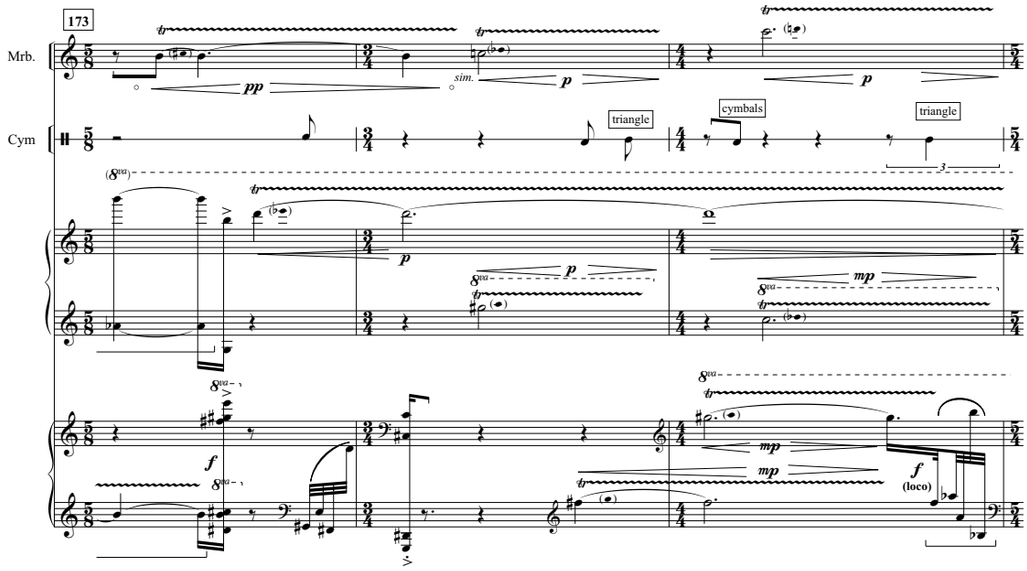

138
Mrb.
Crtls
Vib.

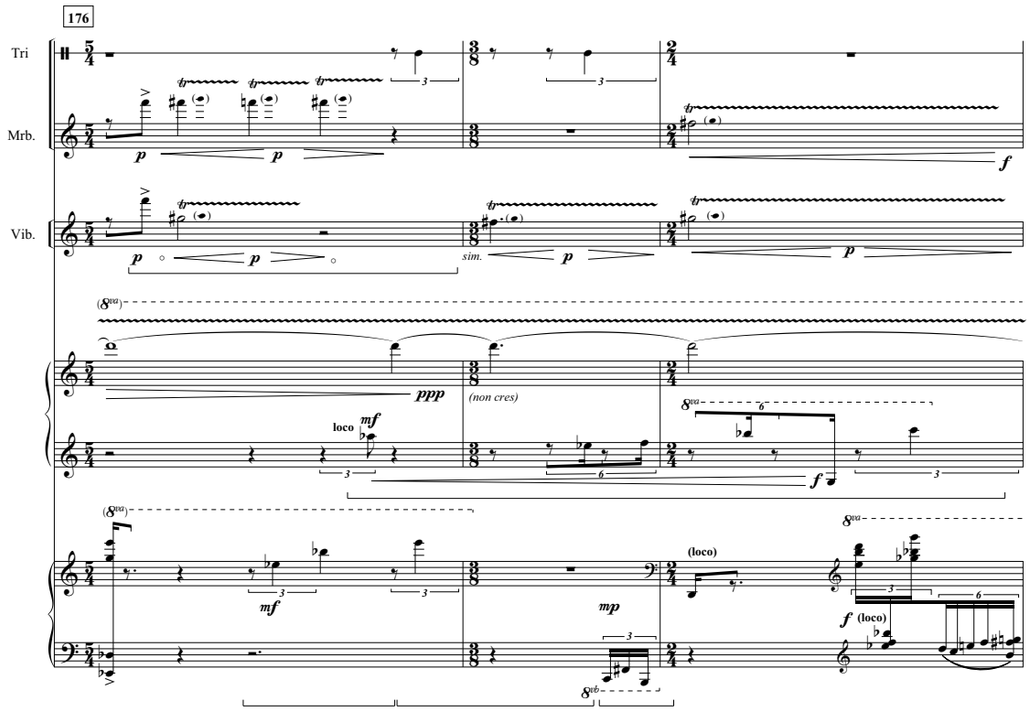

c.12 𝅗𝅥s
142
rit.
a tempo
Grave
Tri
T.T.
Mrb.
Cym
L. Dr.
Vib.
on the bell
ord
loco
c.9 𝅗𝅥s
148
mf
f
loco

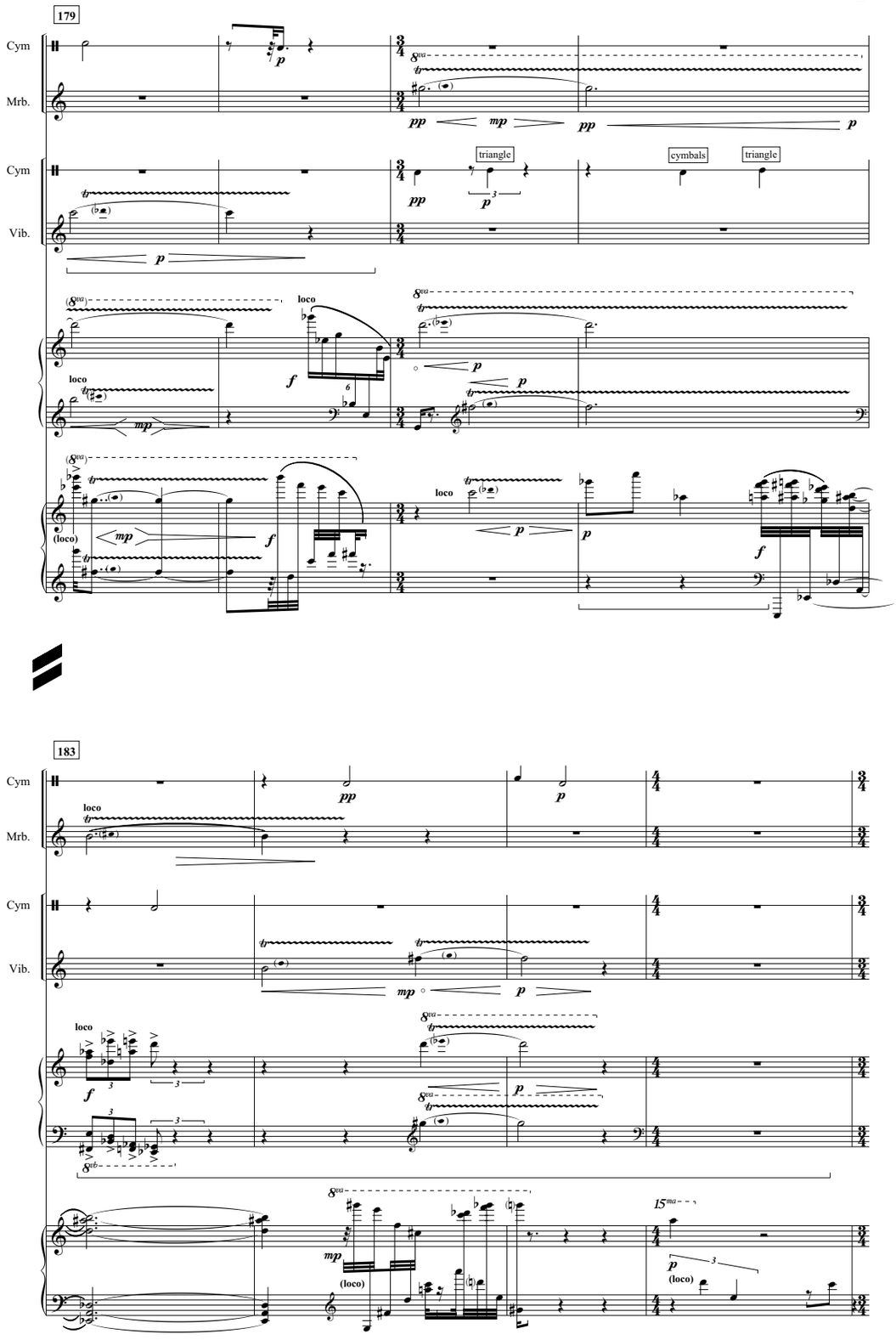

152
Lightly
T.T.
Mrb.
Cym
Vib.
pp
p
8vb
loco
157
rit.
L. Dr.
ppp

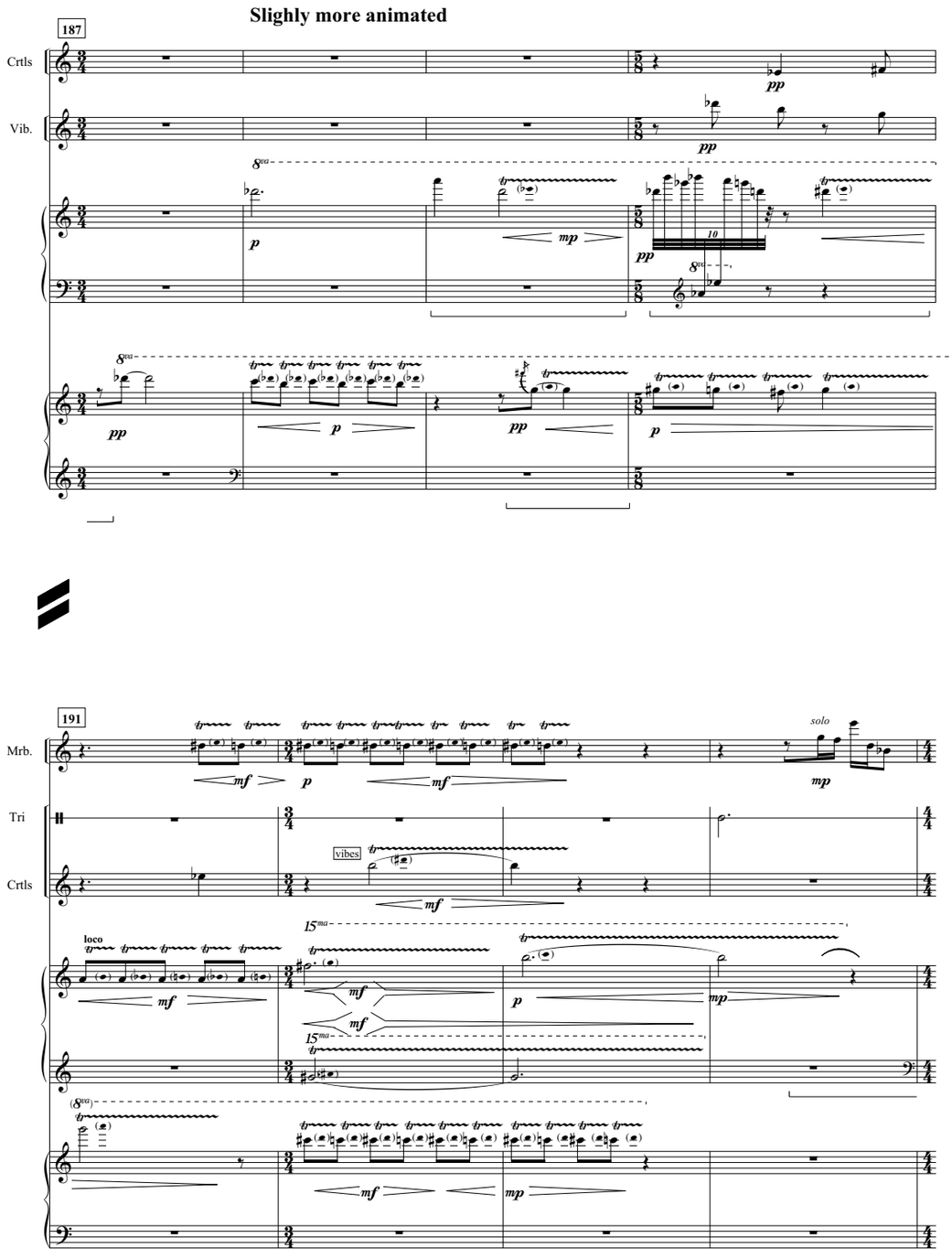
Trills in ms. 166- 231 should always be smooth and delicate. The trilled parts should create their own separate level and be kept out of the way of the more angular structures. Unless otherwise indicated, the trills in this section should begin and end inaudibly.

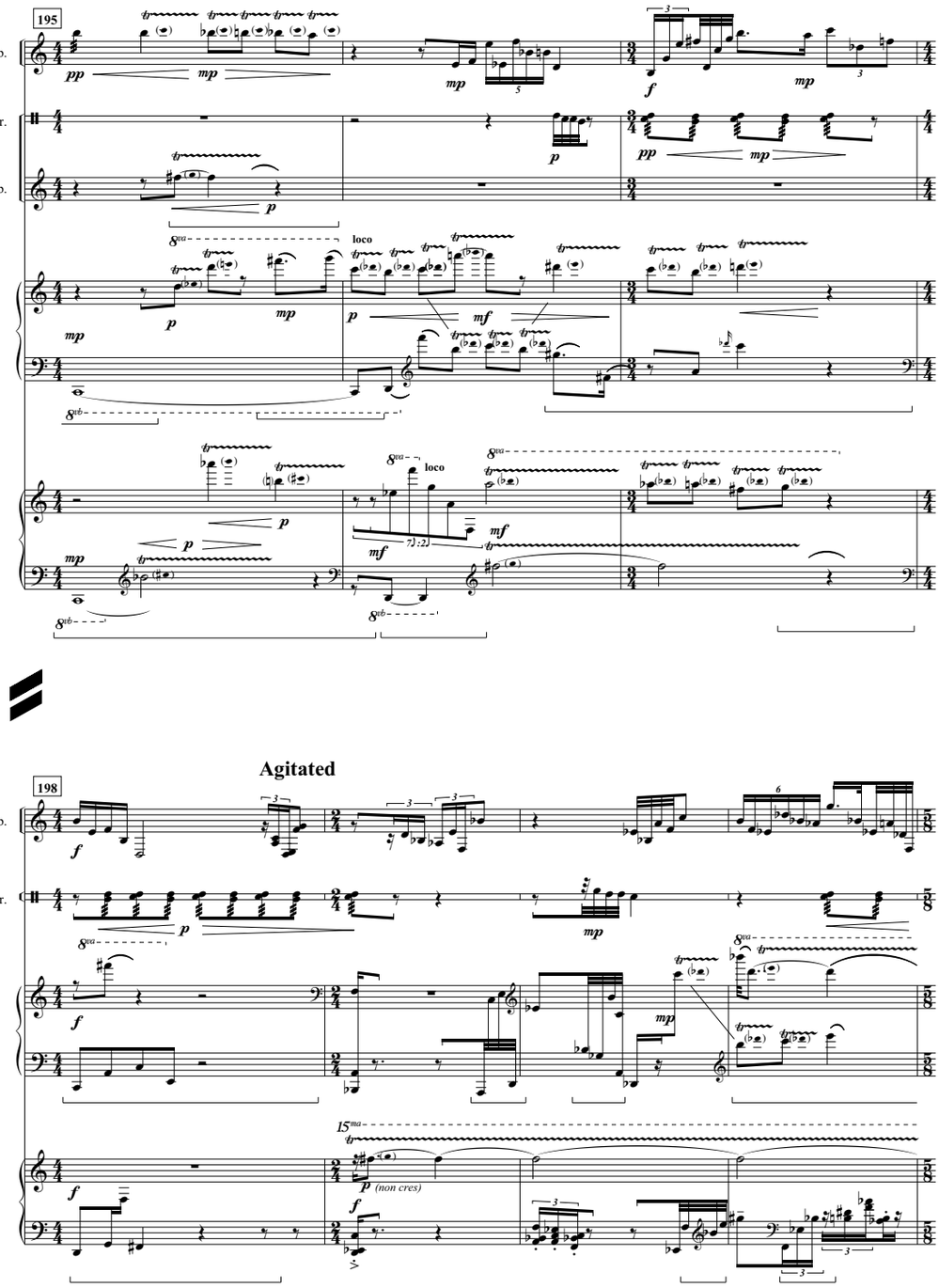


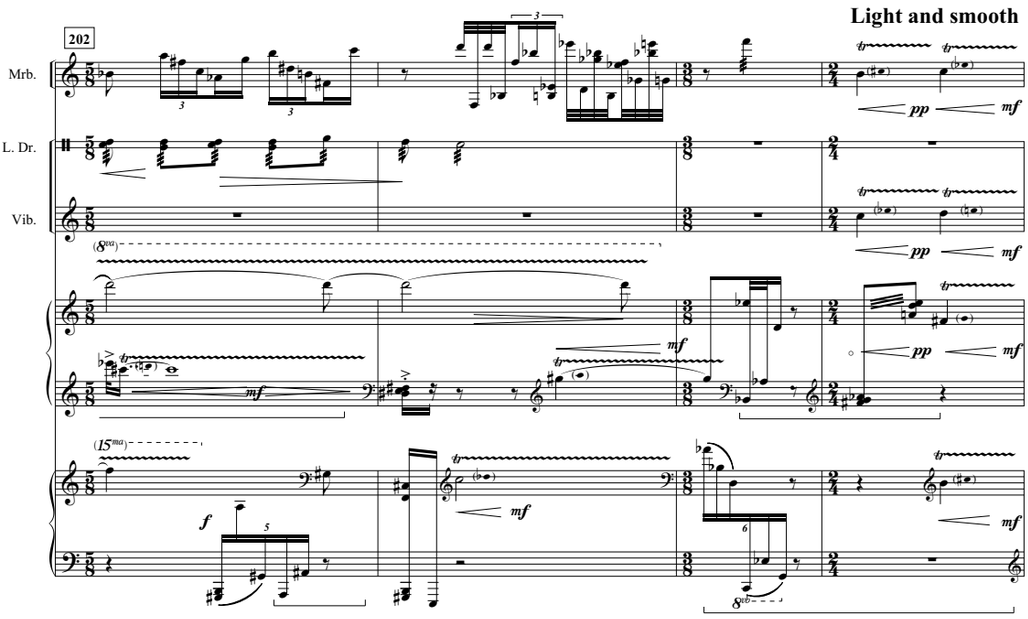

173
Mrb.
Cym
triangle
cymbals
triangle
sim.
(loco)

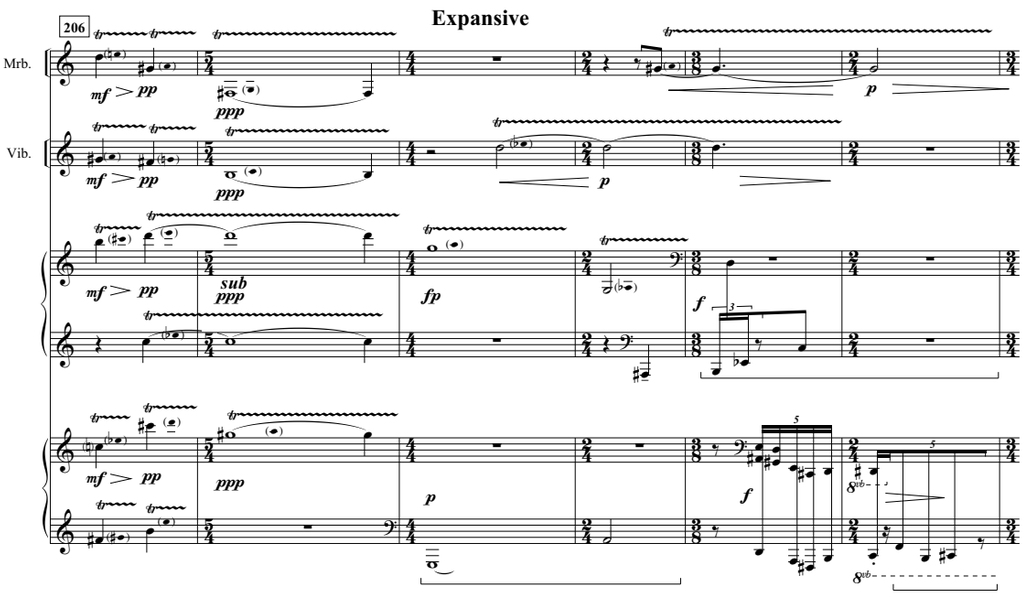

176
Tri
Mrb.
Vib.
sim.
(non cres)
loco
(loco)

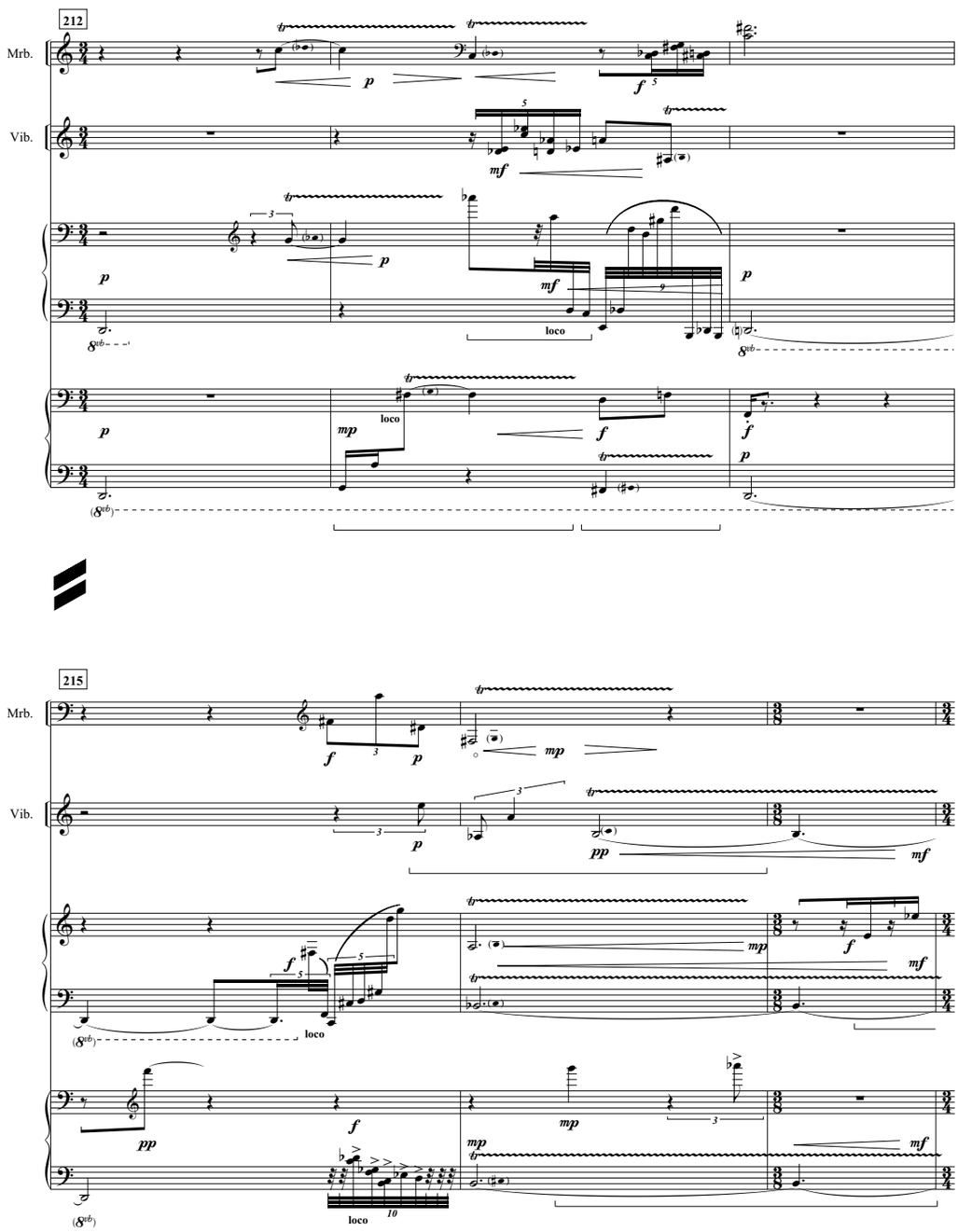

179
Cym
Mrb.
Cym
Vib.
triangle
cymbals
triangle
loco
(loco)
183
Cym
Mrb.
Cym
Vib.
loco
(loco)
(loco)

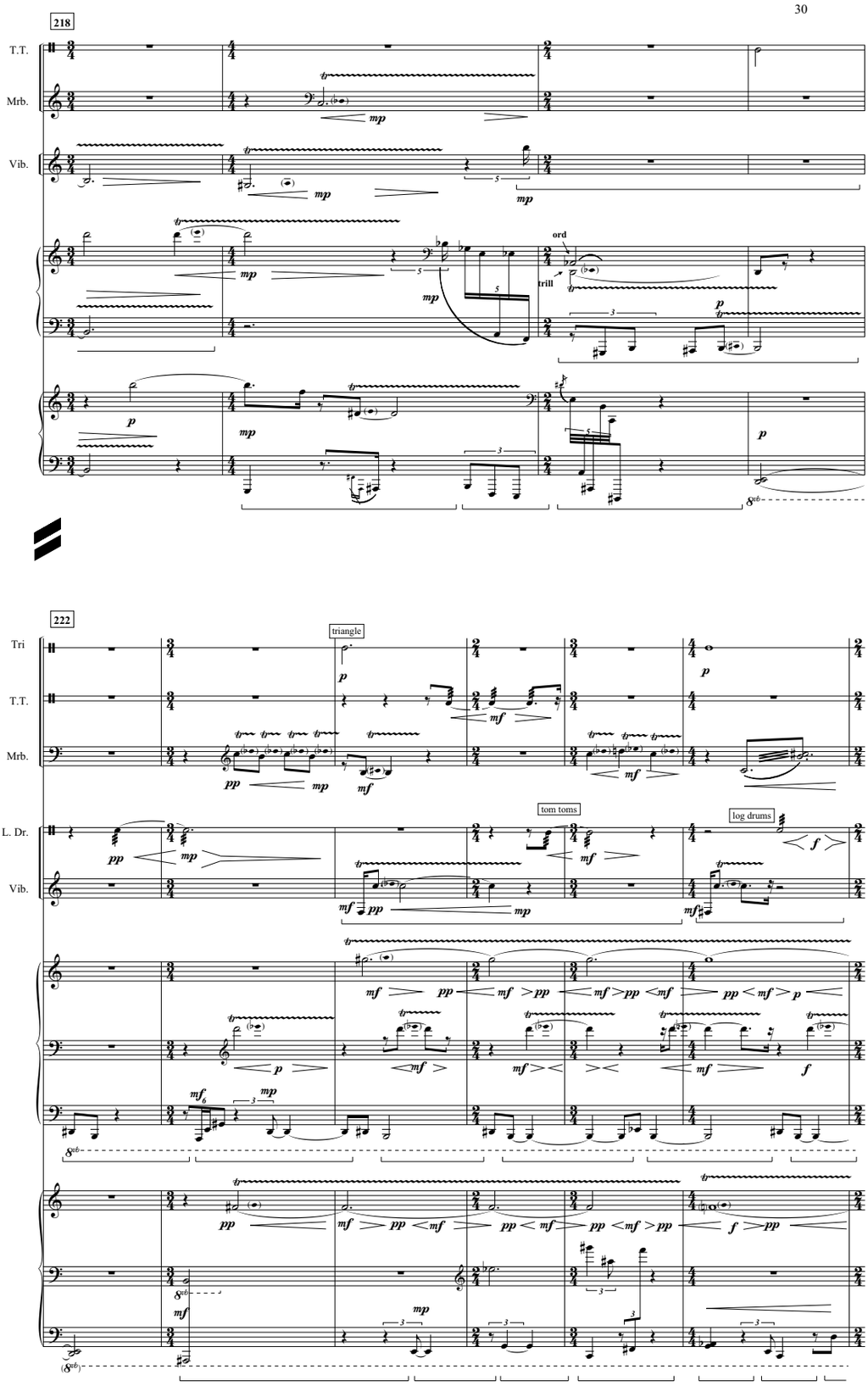

Slighly more animated
187
Crtls
Vib.
191
Mrb.
Tri
Crtls
vibes
solo
loco

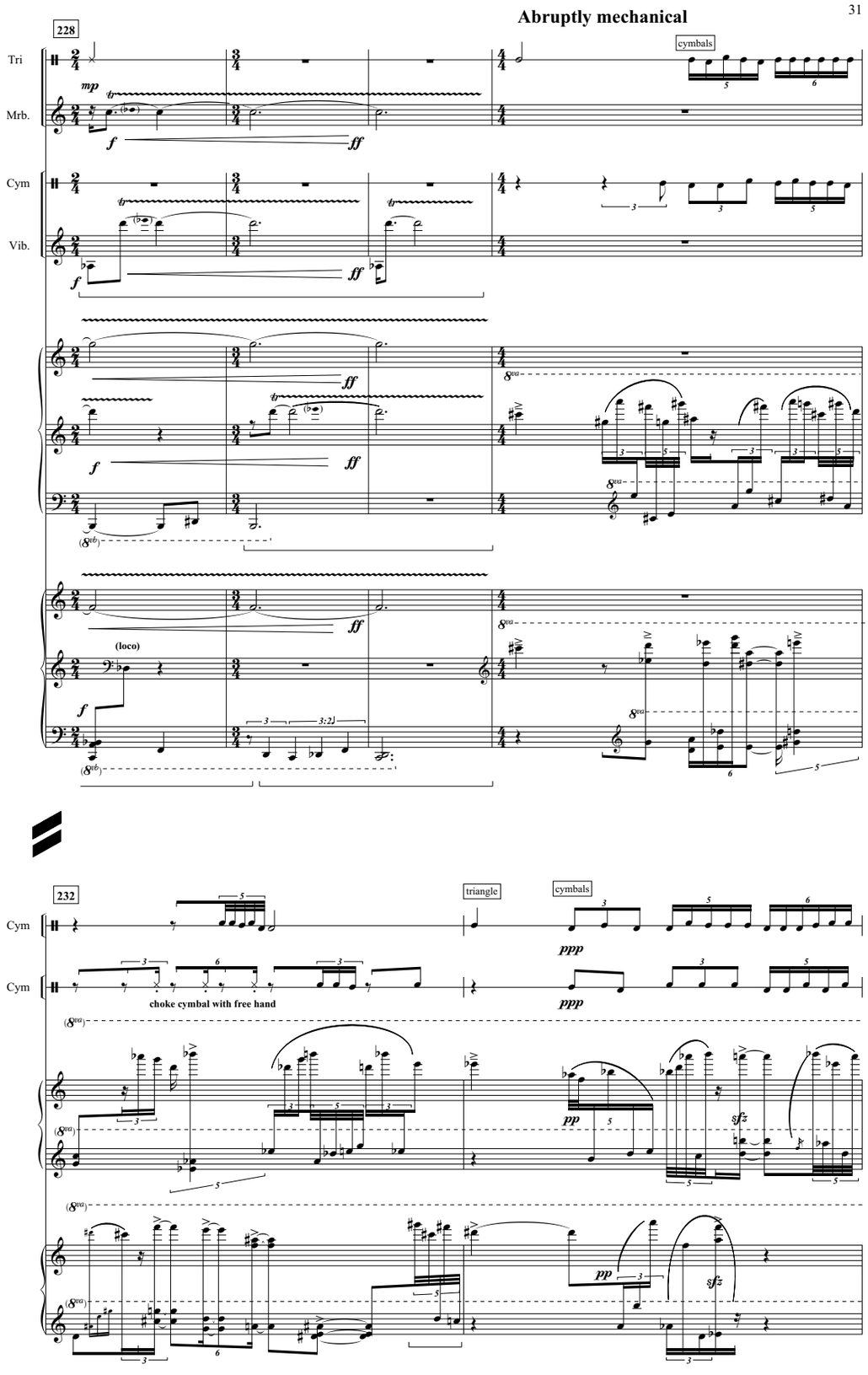

195
Mrb.
L. Dr.
Vib.
loco
198
Agitated
(non cres)

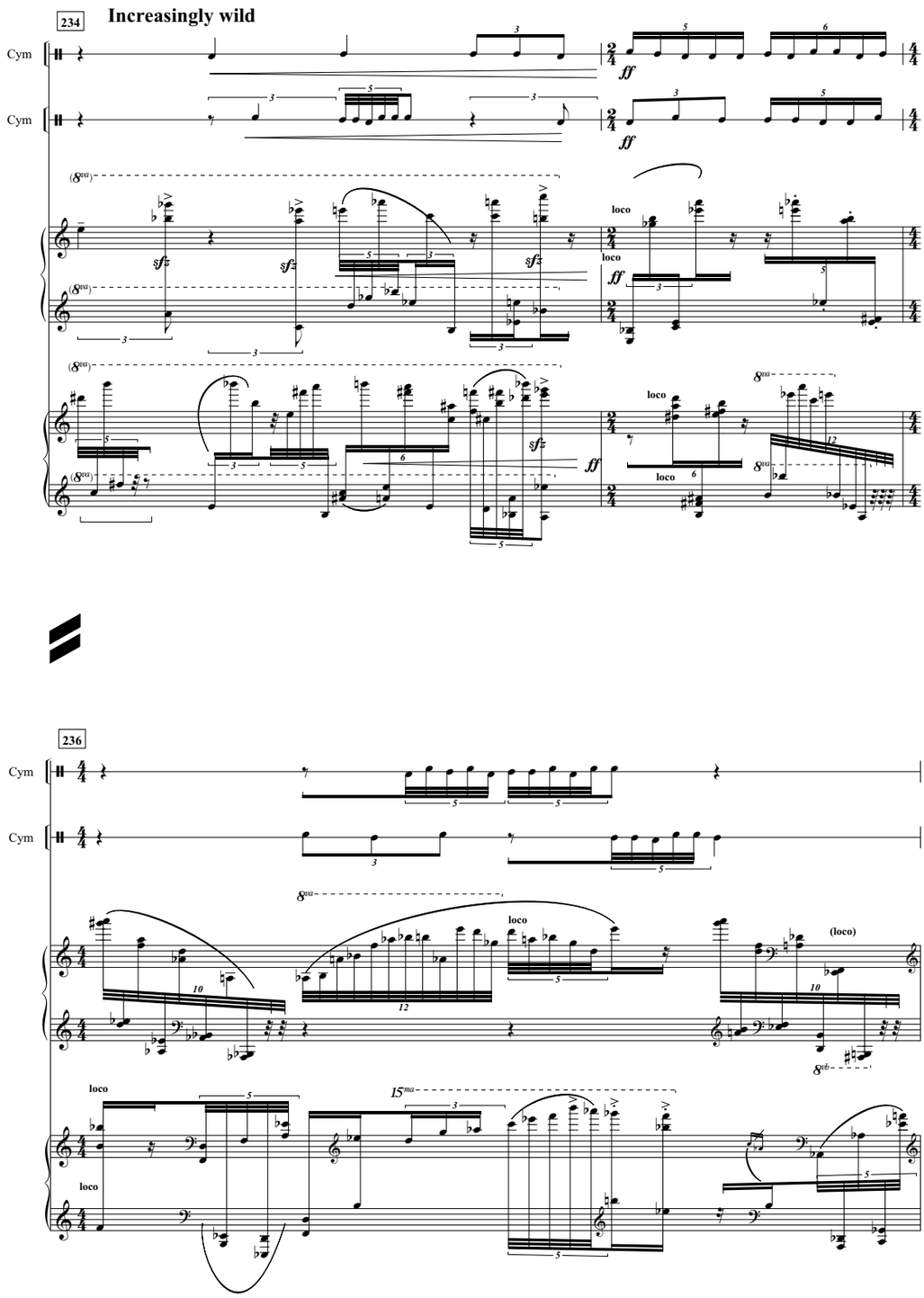

Light and smooth
202
Mrb.
L. Dr.
Vib.
pp
mf
f

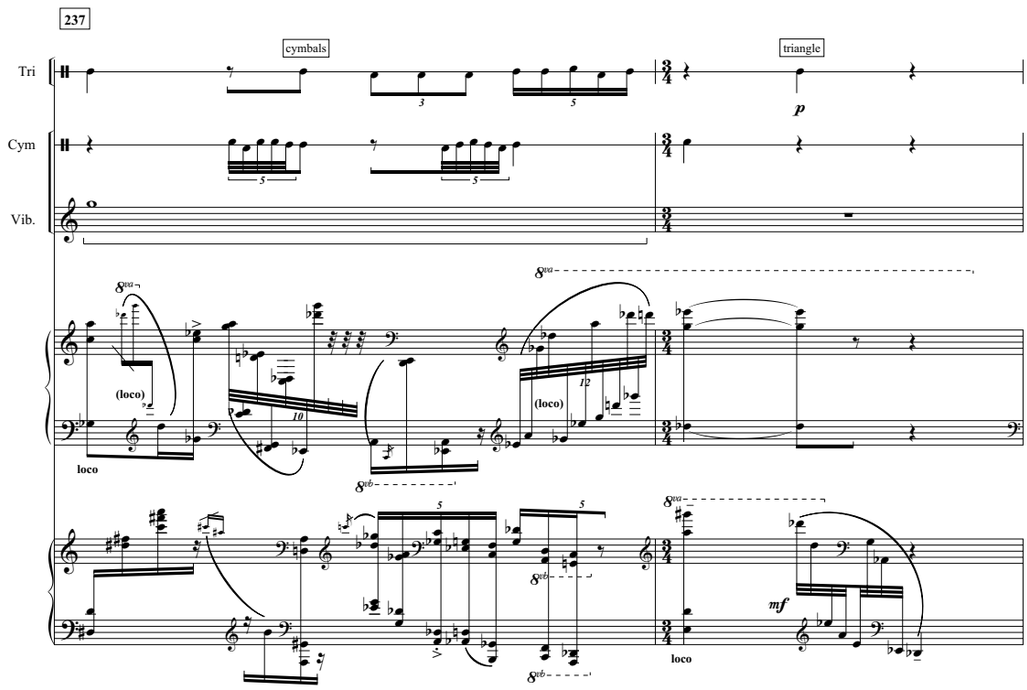

Expansive
206
Mrb.
Vib.
mf > pp
ppp
sub ppp
fp
p
f

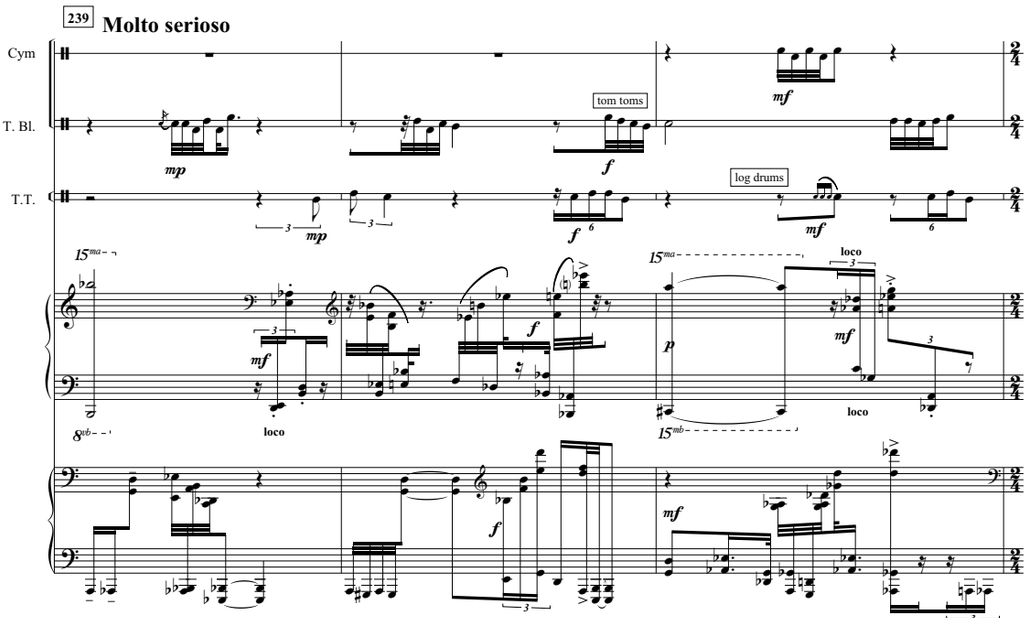

212
Mrb.
Vib.
loco
215
Mrb.
Vib.
loco
loco

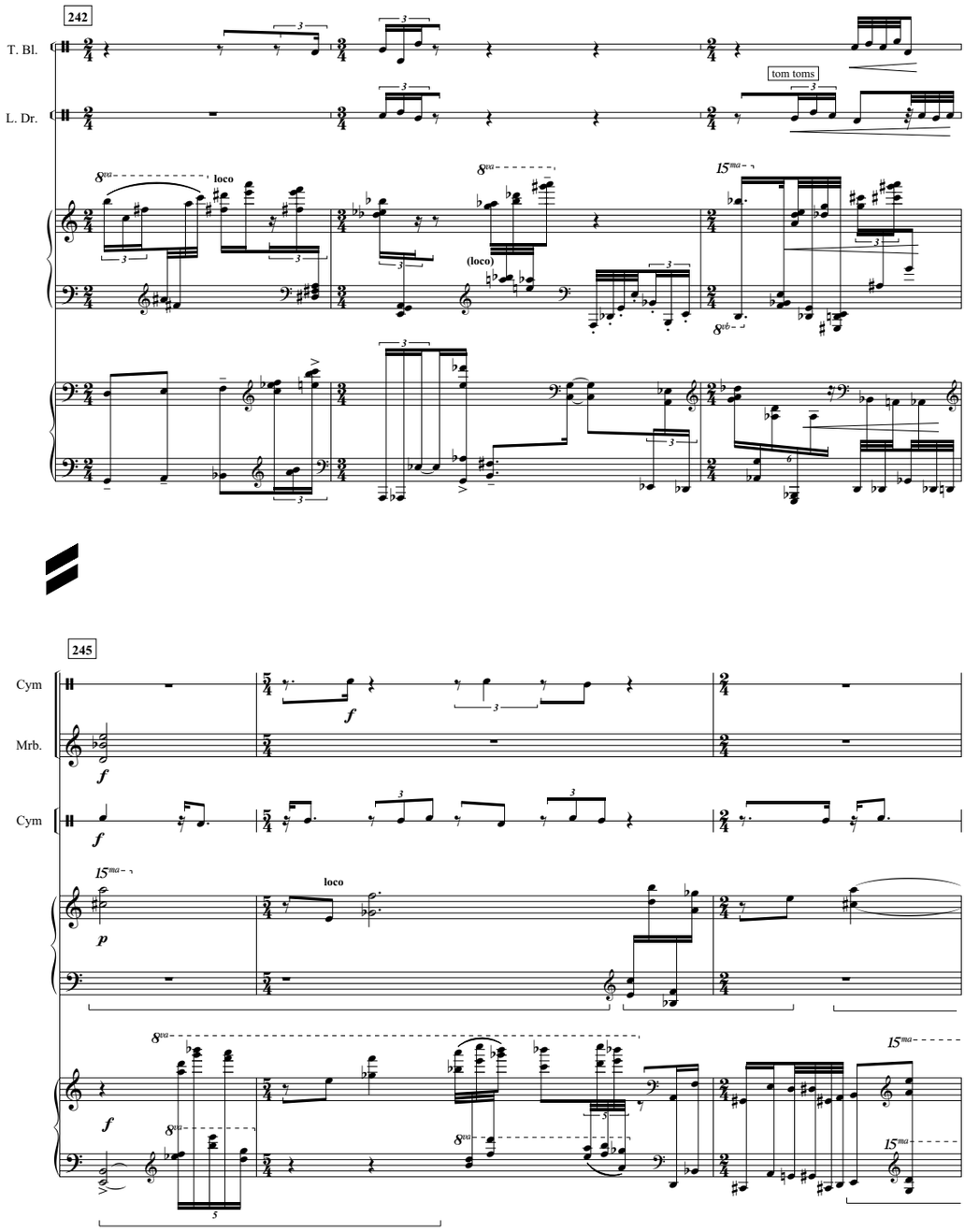

218
T.T.
Mrb.
Vib.
ord
trill
222
Tri
T.T.
Mrb.
L. Dr.
Vib.
triangle
tom toms
log drums

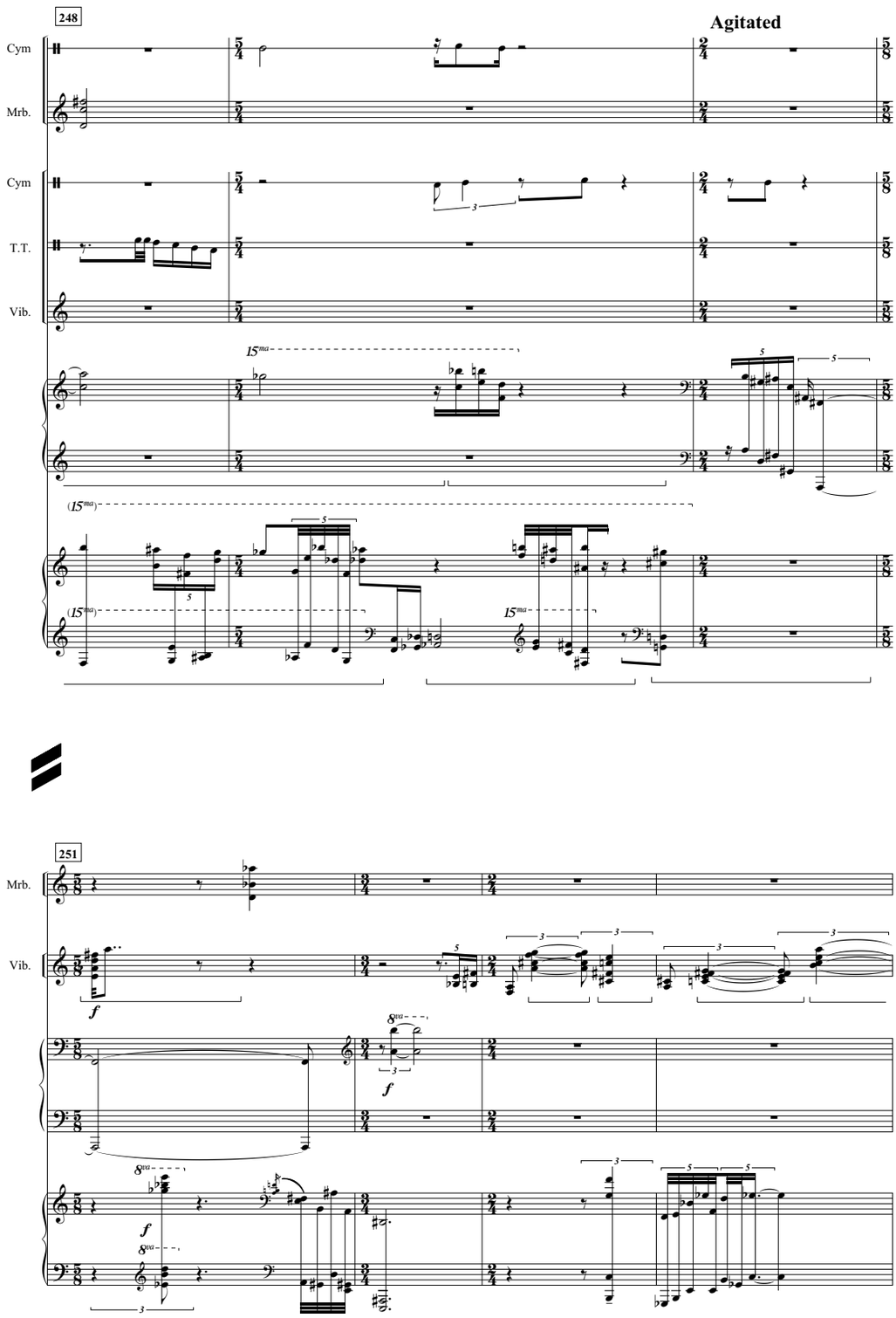

228
Tri
Mrb.
Cym
Vib.
cymbals
(loco)
232
triangle
cymbals
choke cymbal with free hand

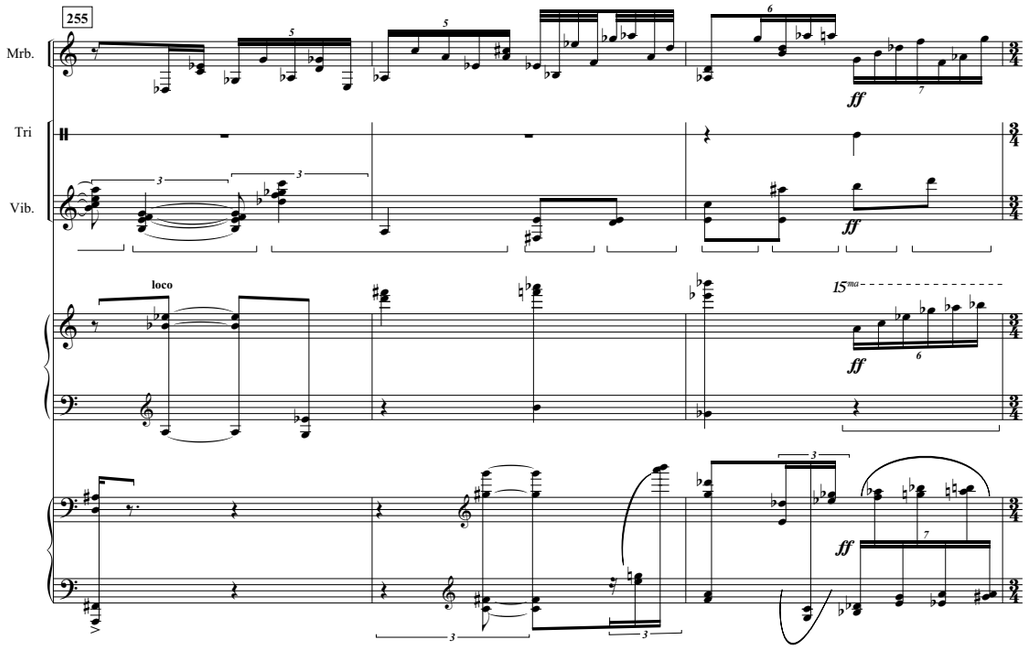

234
Increasingly wild
Cym
Cym
loco
loco
loco
loco
236
Cym
Cym
loco
(loco)
loco
loco

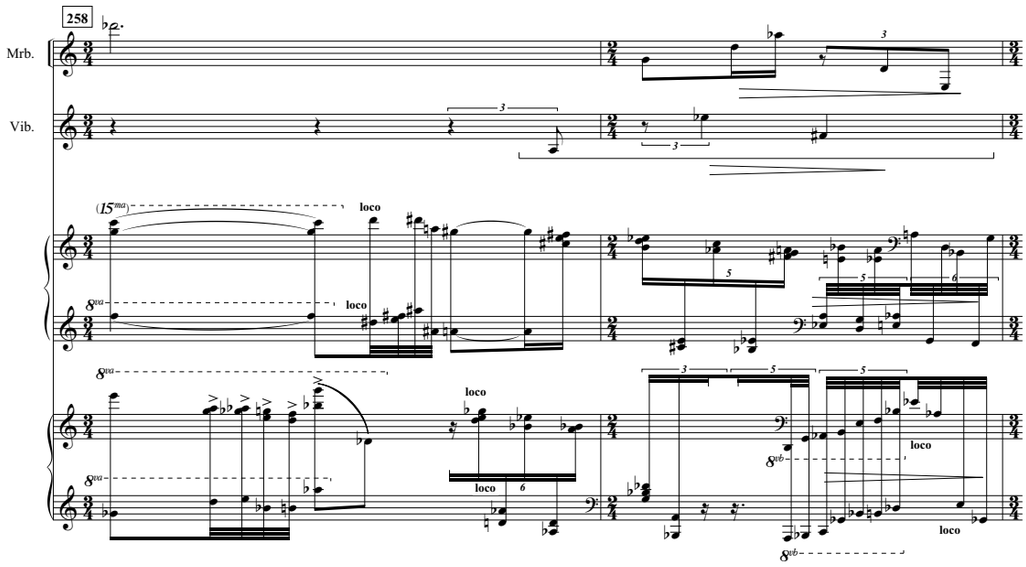

237
Tri
Cym
Vib.
cymbals
triangle
p
(loco)
loco
mf

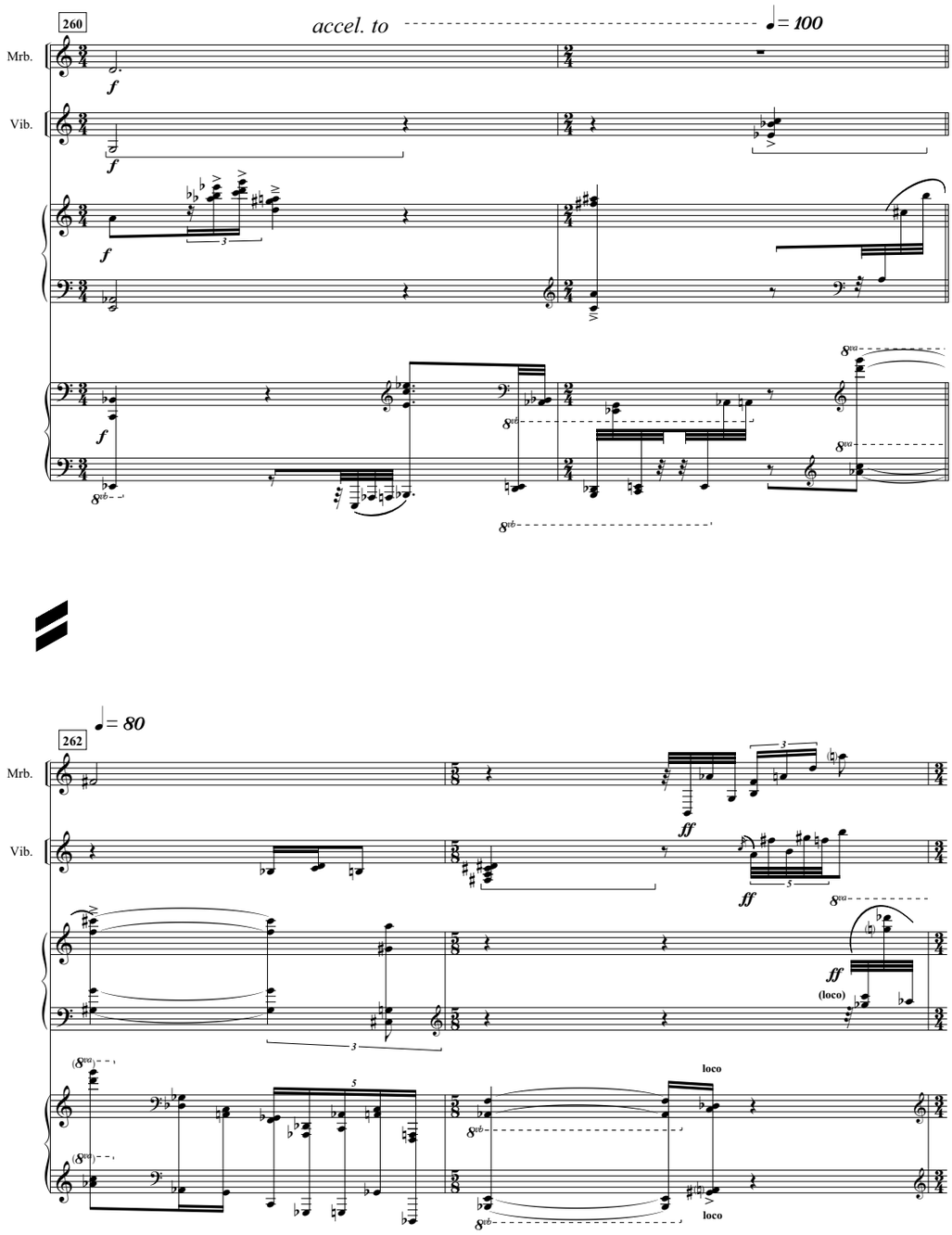

239
Molto serioso
Cym
T. Bl.
T.T.
tom toms
log drums
mp
mf
f
p
loco

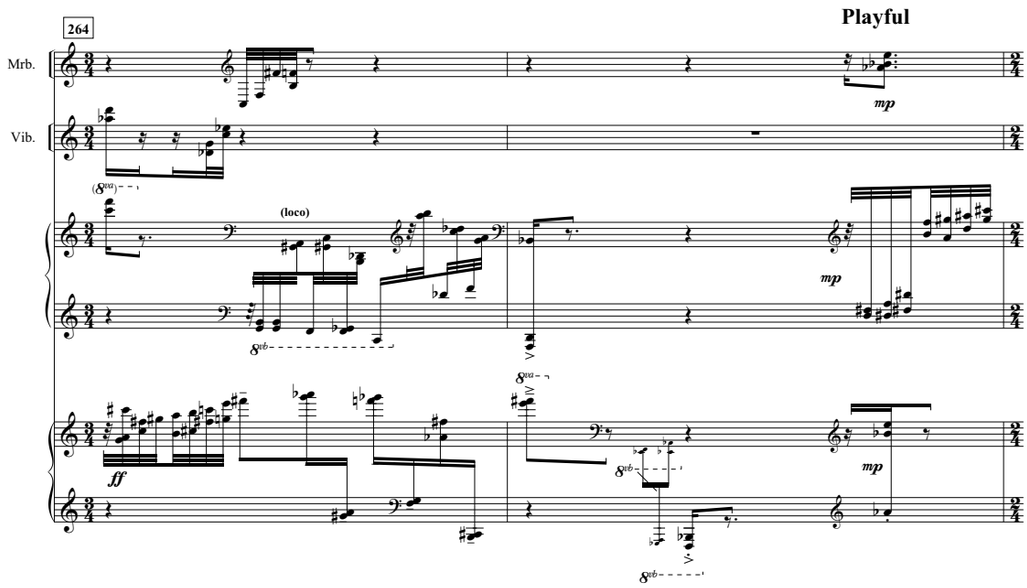

242
T. Bl.
L. Dr.
tom toms
loco
(loco)
245
Cym
Mrb.
Cym
loco

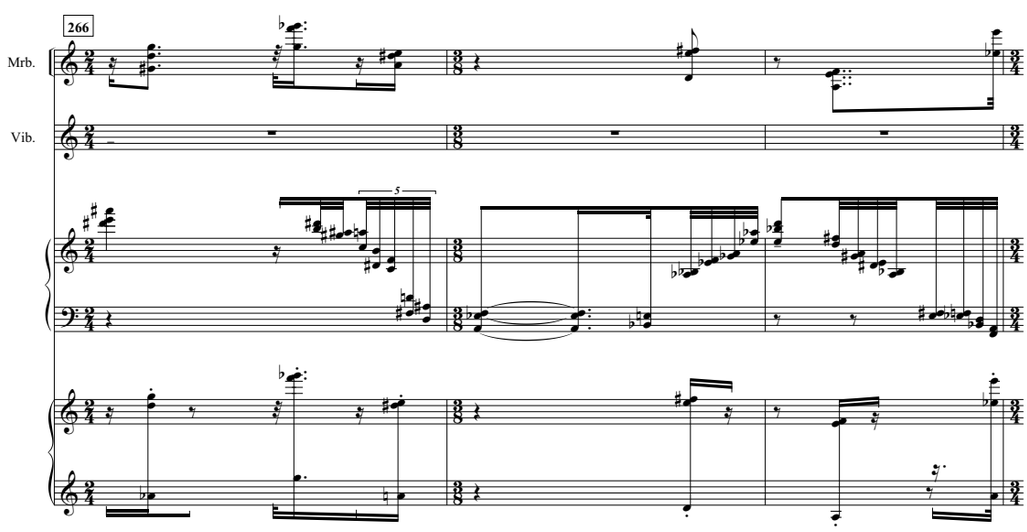

248
Agitated
Cym
Mrb.
Cym
T.T.
Vib.
15ma
(15ma)
251
Mrb.
Vib.
f
8va

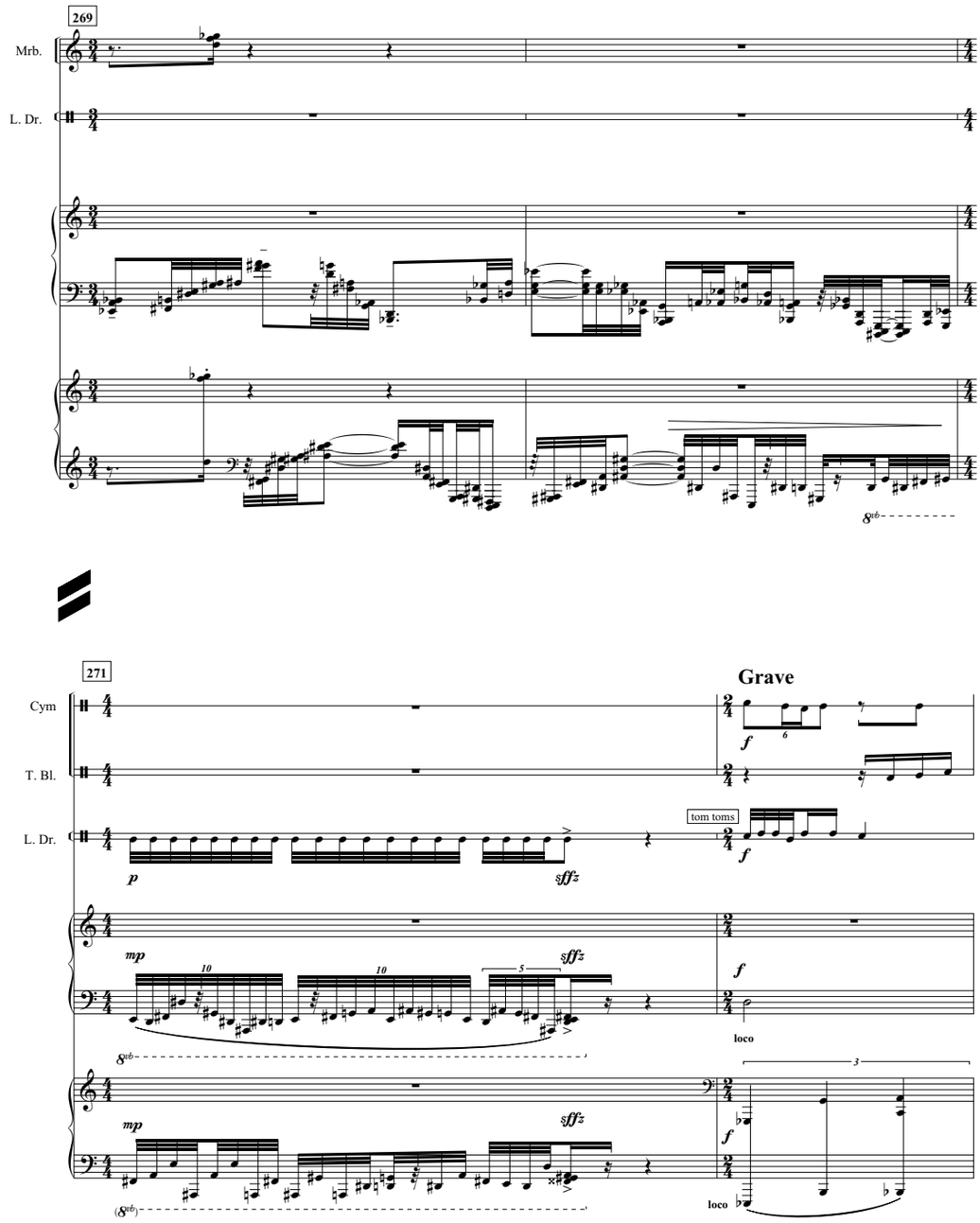

255
Mrb.
Tri
Vib.
loco
15ma
ff

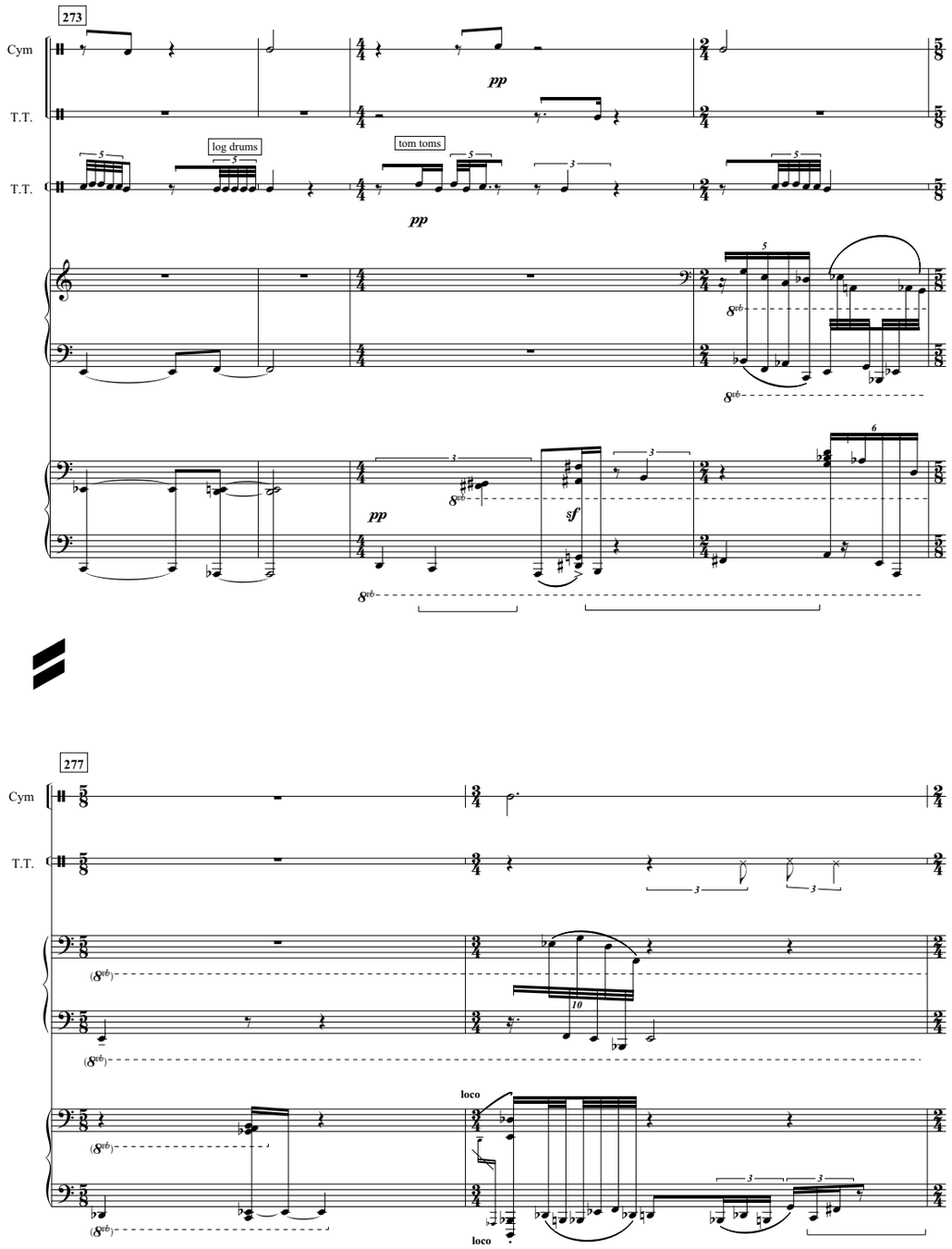

258
Mrb.
Vib.
(15ma)
loco
8va
8vb

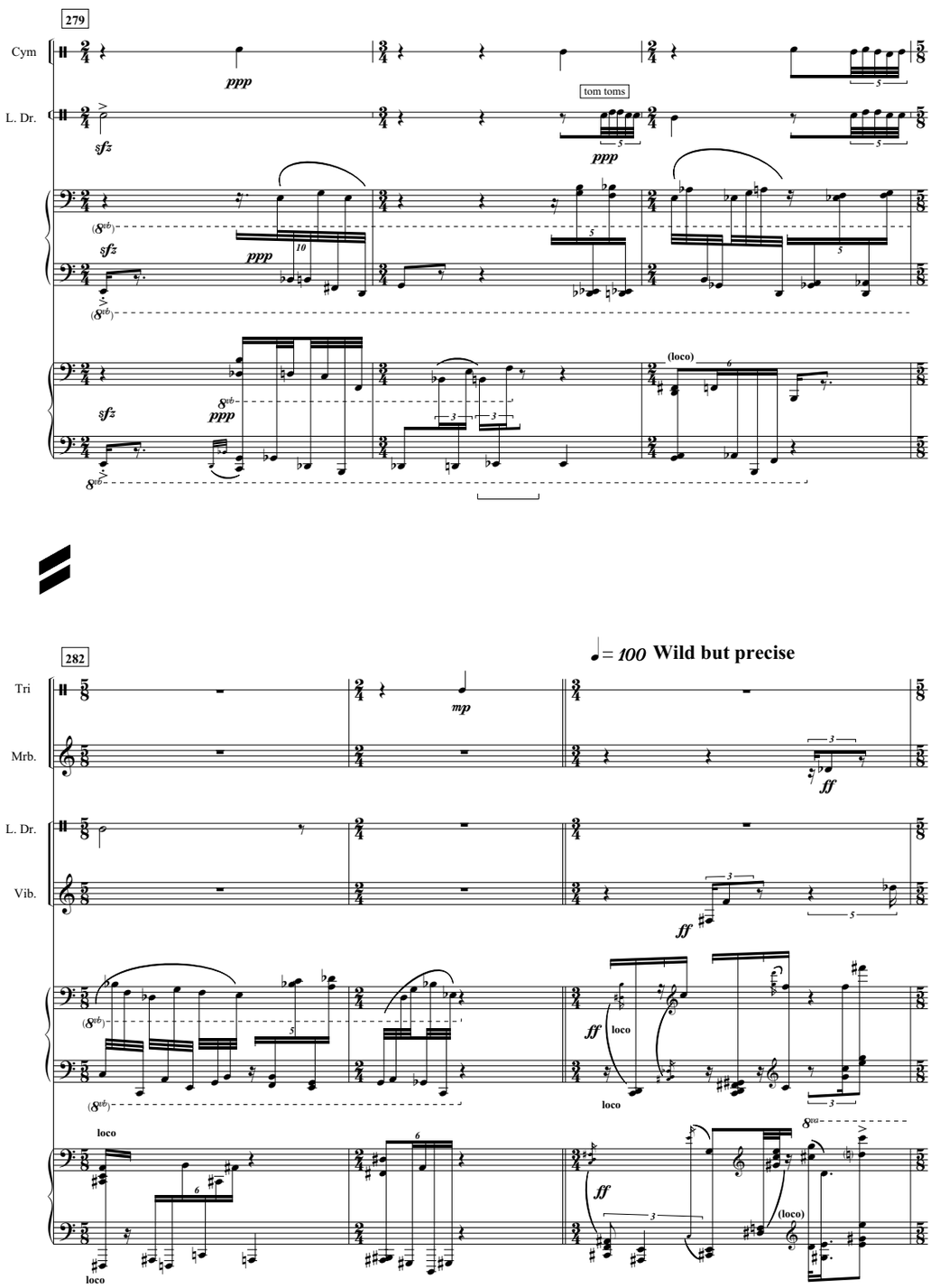

260
accel. to
♩= 100
Mrb.
Vib.
f
262
♩= 80
ff
(loco)
loco

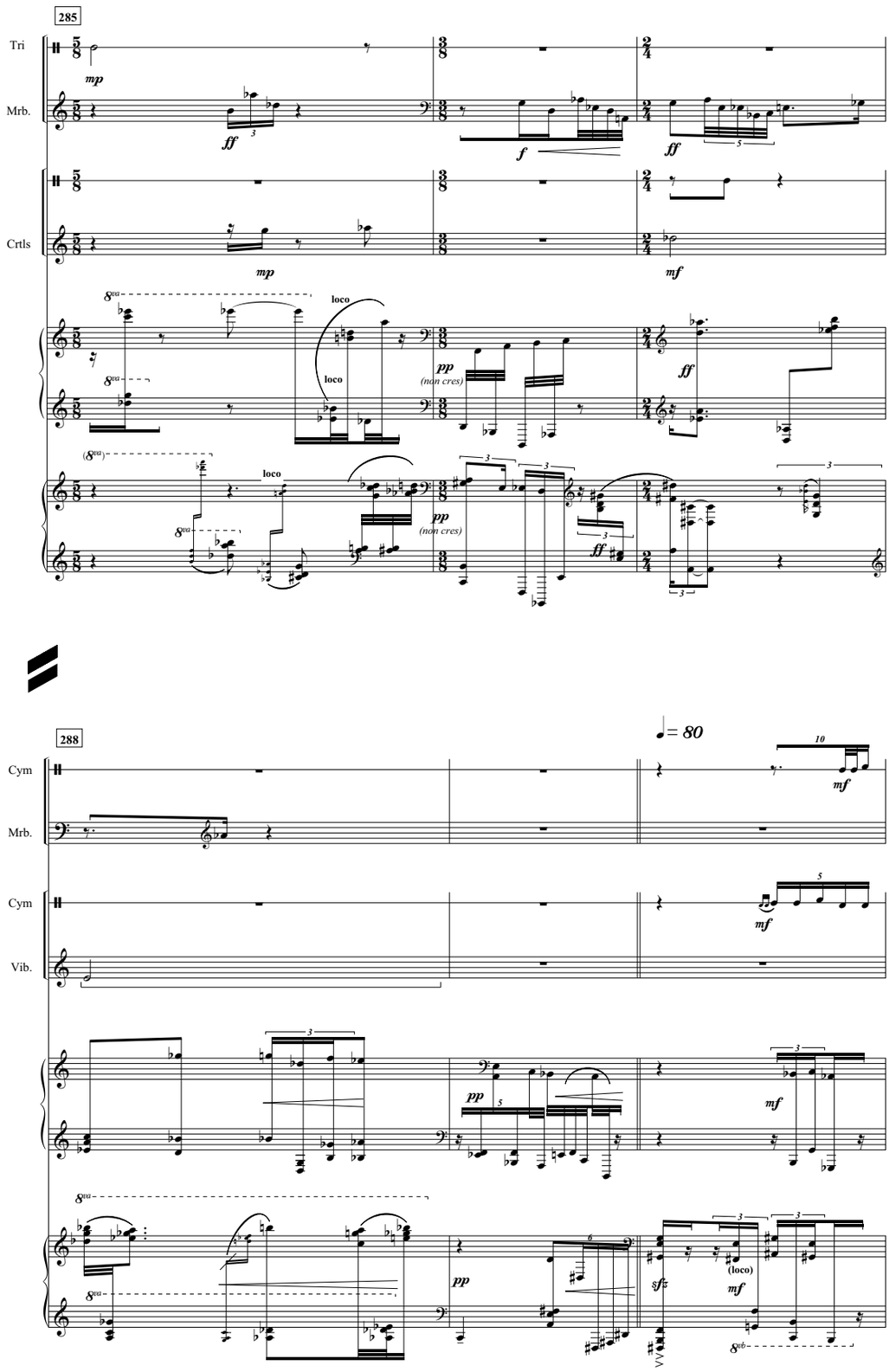

Playful
264
Mrb.
Vib.
(loco)
mp
ff
mp
mp

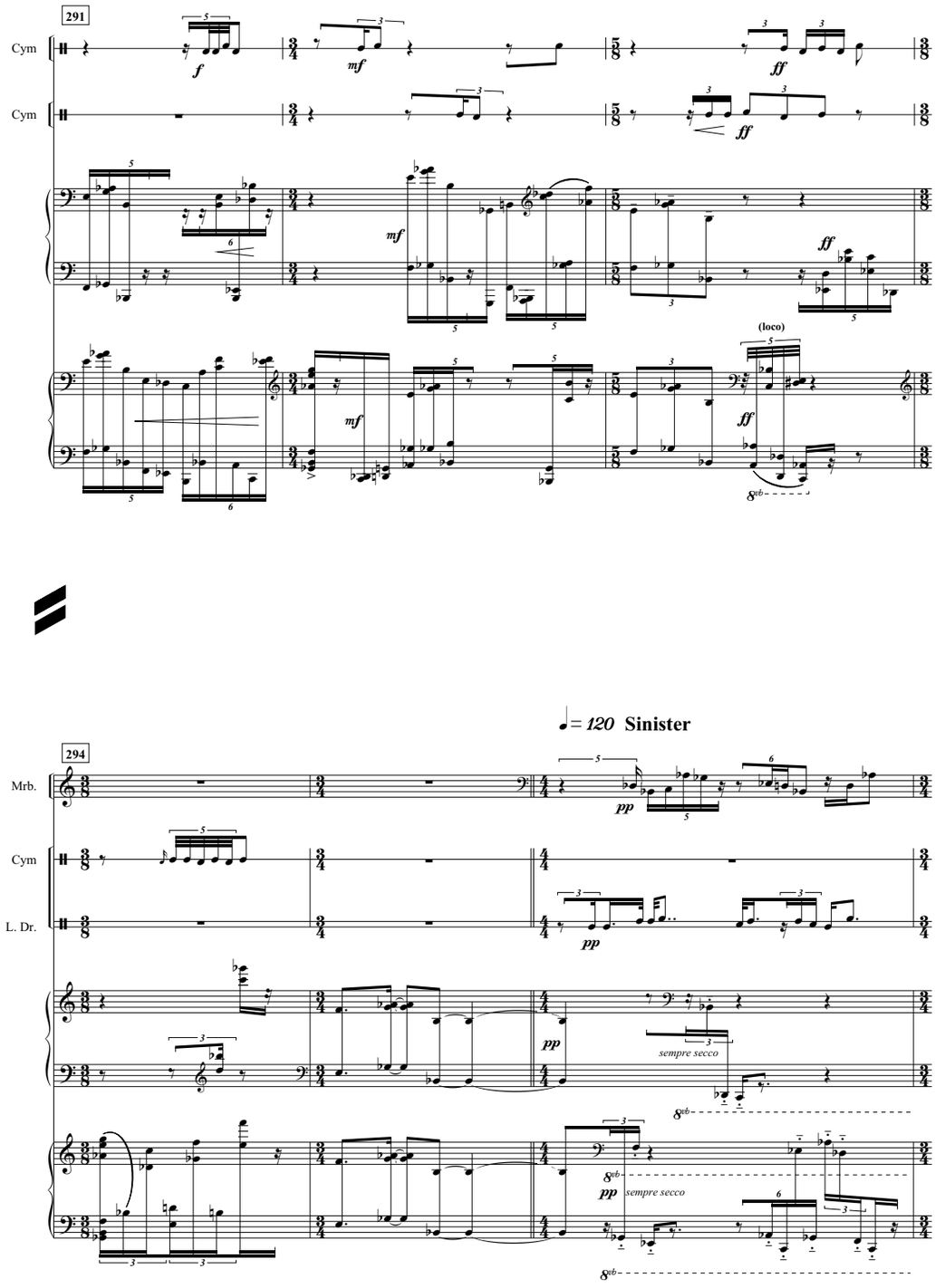

266
Mrb.
Vib.
5

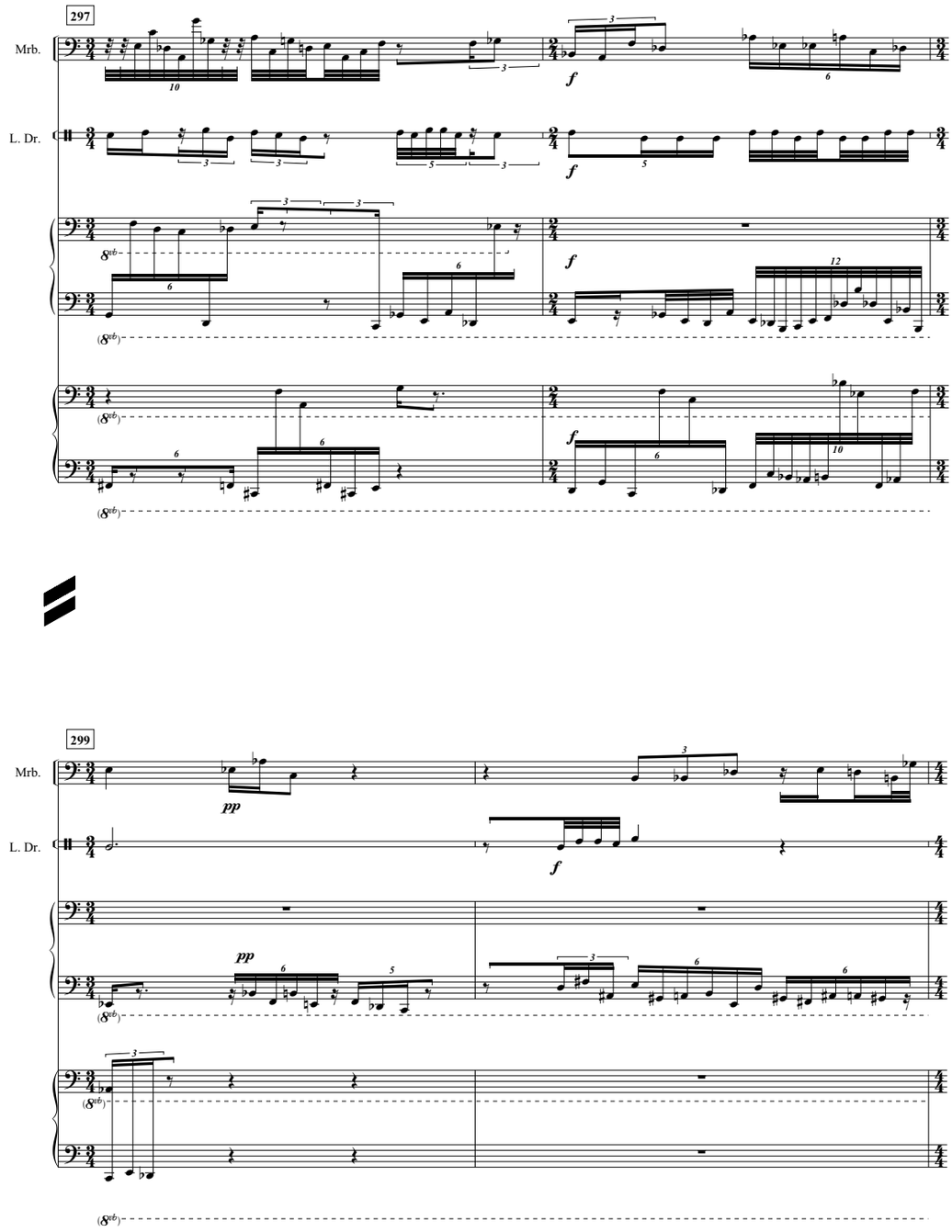

269
Mrb.
L. Dr.
8vb
271
Grave
Cym
T. Bl.
L. Dr.
tom toms
p
sffz
f
mp
10
5
loco
3

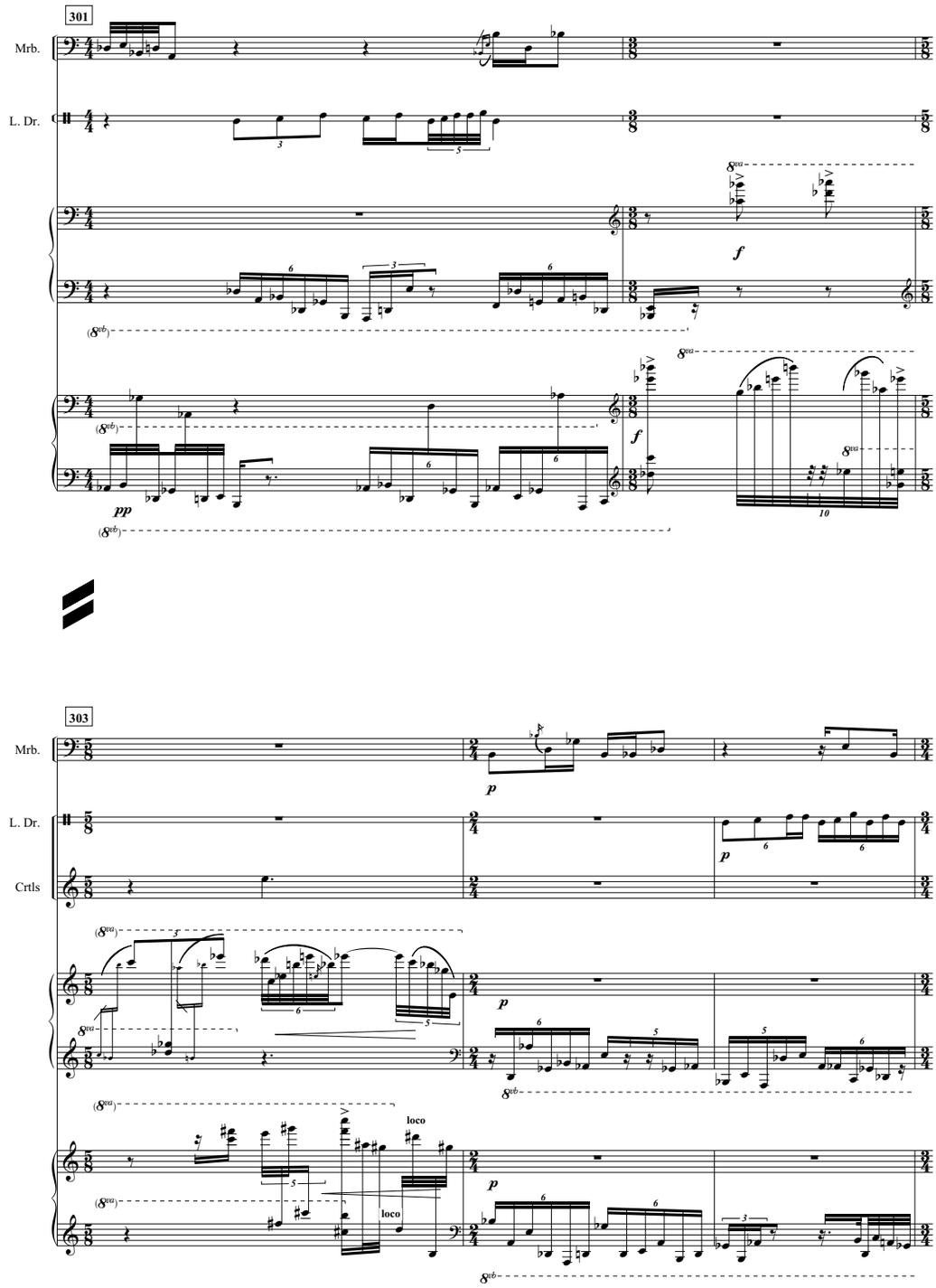

273
Cym
T.T.
T.T.
log drums
tom toms
pp
pp
pp
sf
277
Cym
T.T.
loco
loco

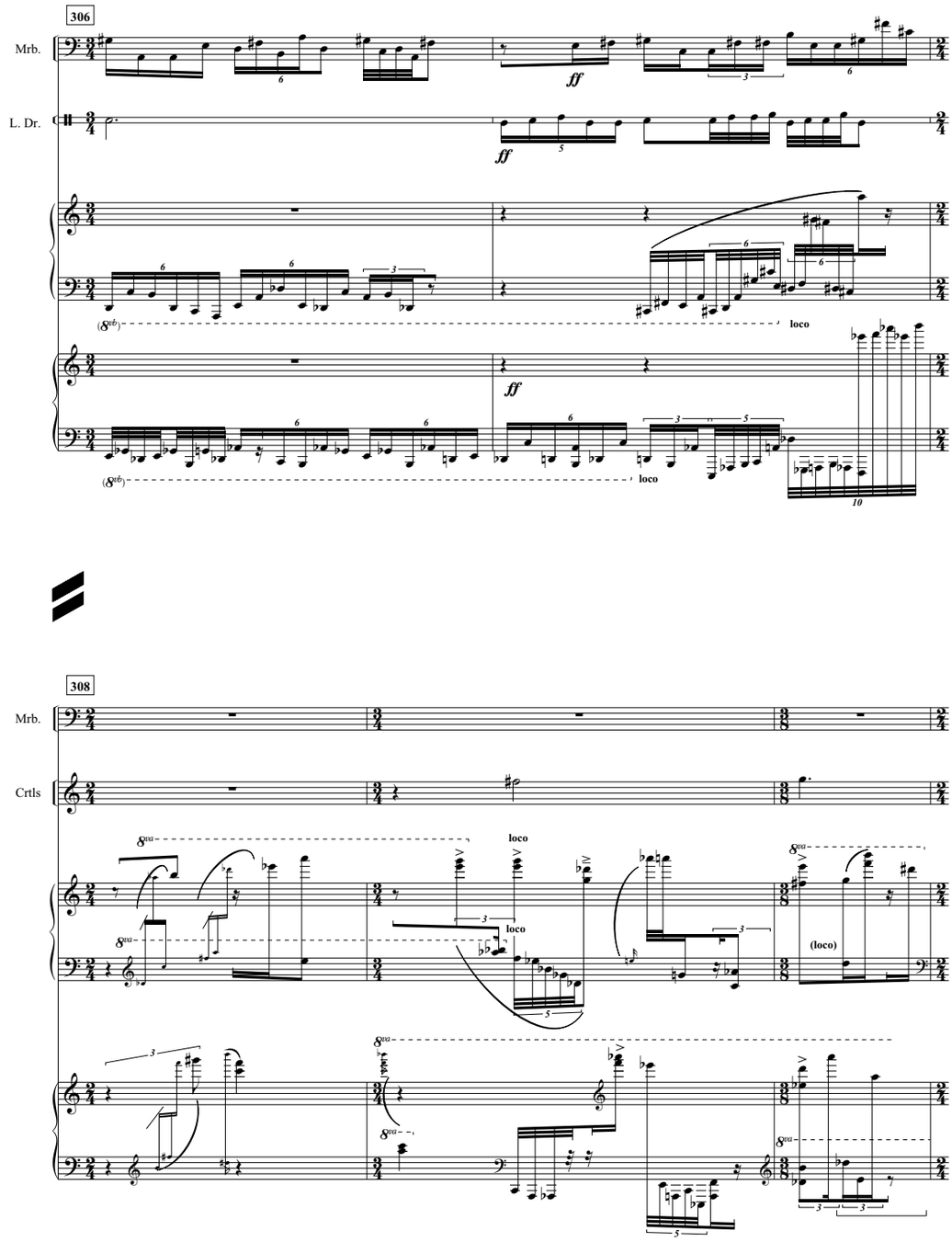

279
Cym
L. Dr.
tom toms
282
Tri
Mrb.
Vib.
♩= 100 Wild but precise
loco

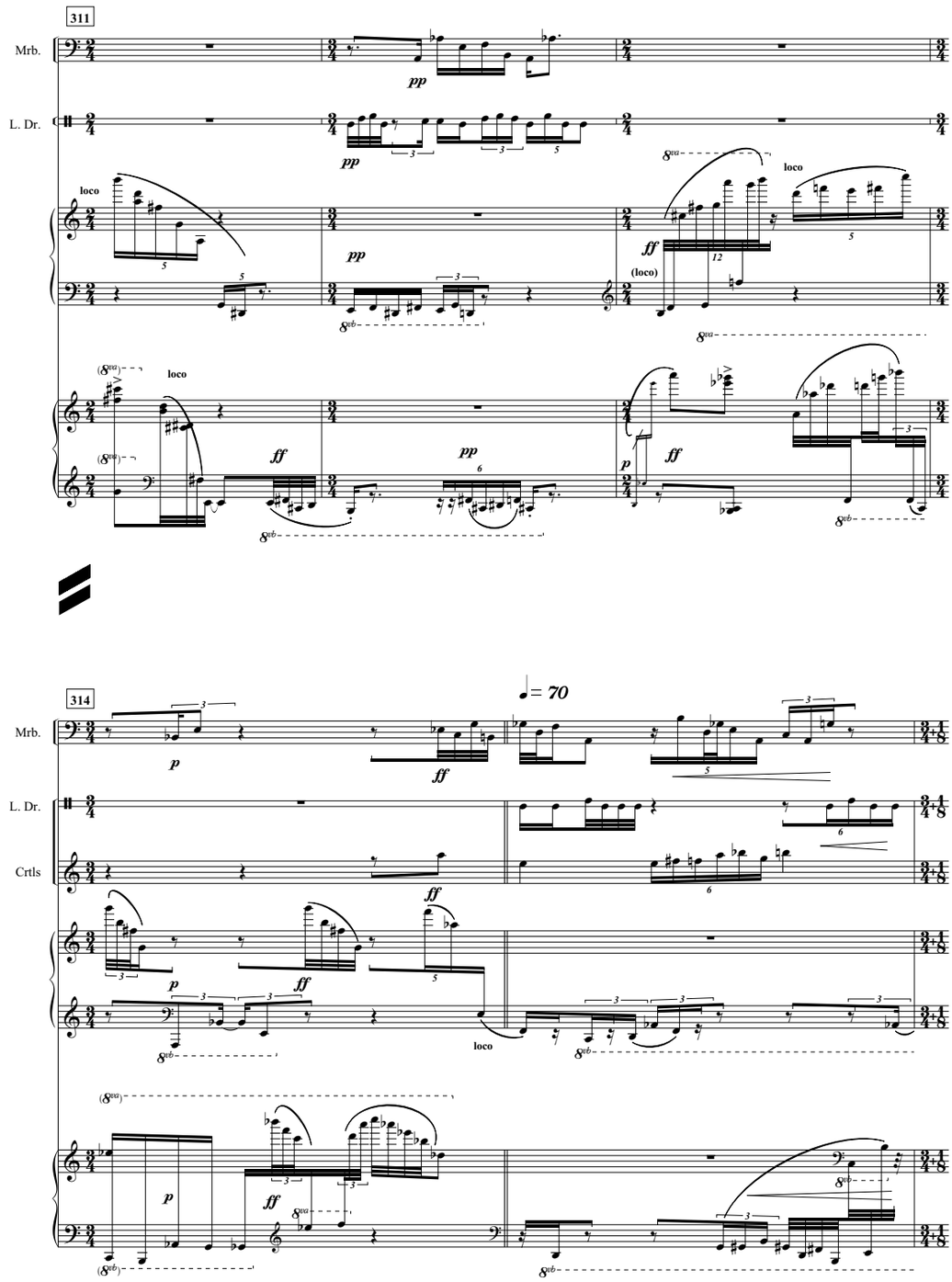

285
Tri
Mrb.
Crtls
mp
ff
f
mf
loco
pp
(non cres)
288
Cym
Mrb.
Cym
Vib.
= 80
sfz
(loco)

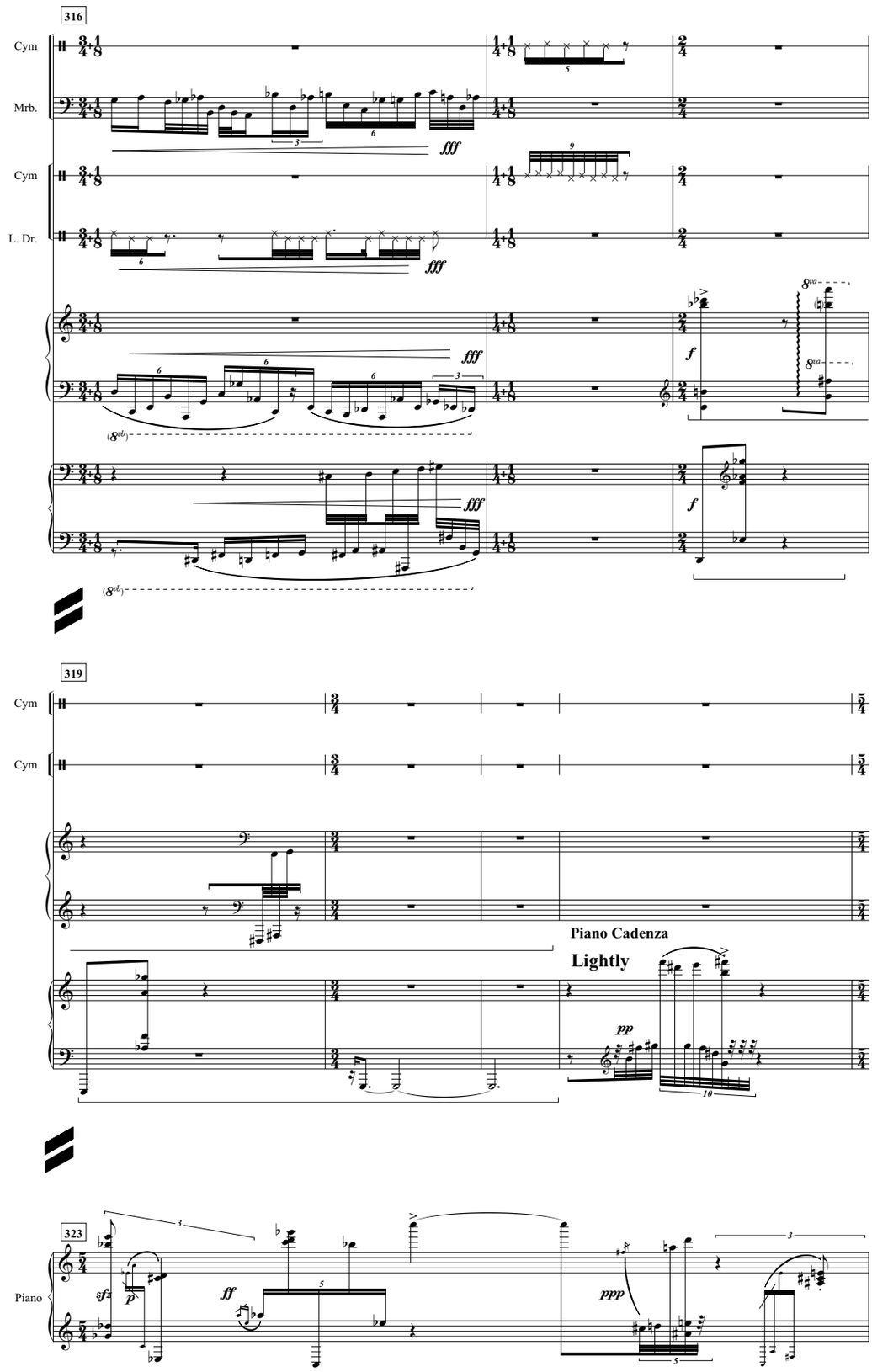

291
Cym
Cym
(loco)
294
Mrb.
Cym
L. Dr.
♩= 120 Sinister
sempre secco
sempre secco

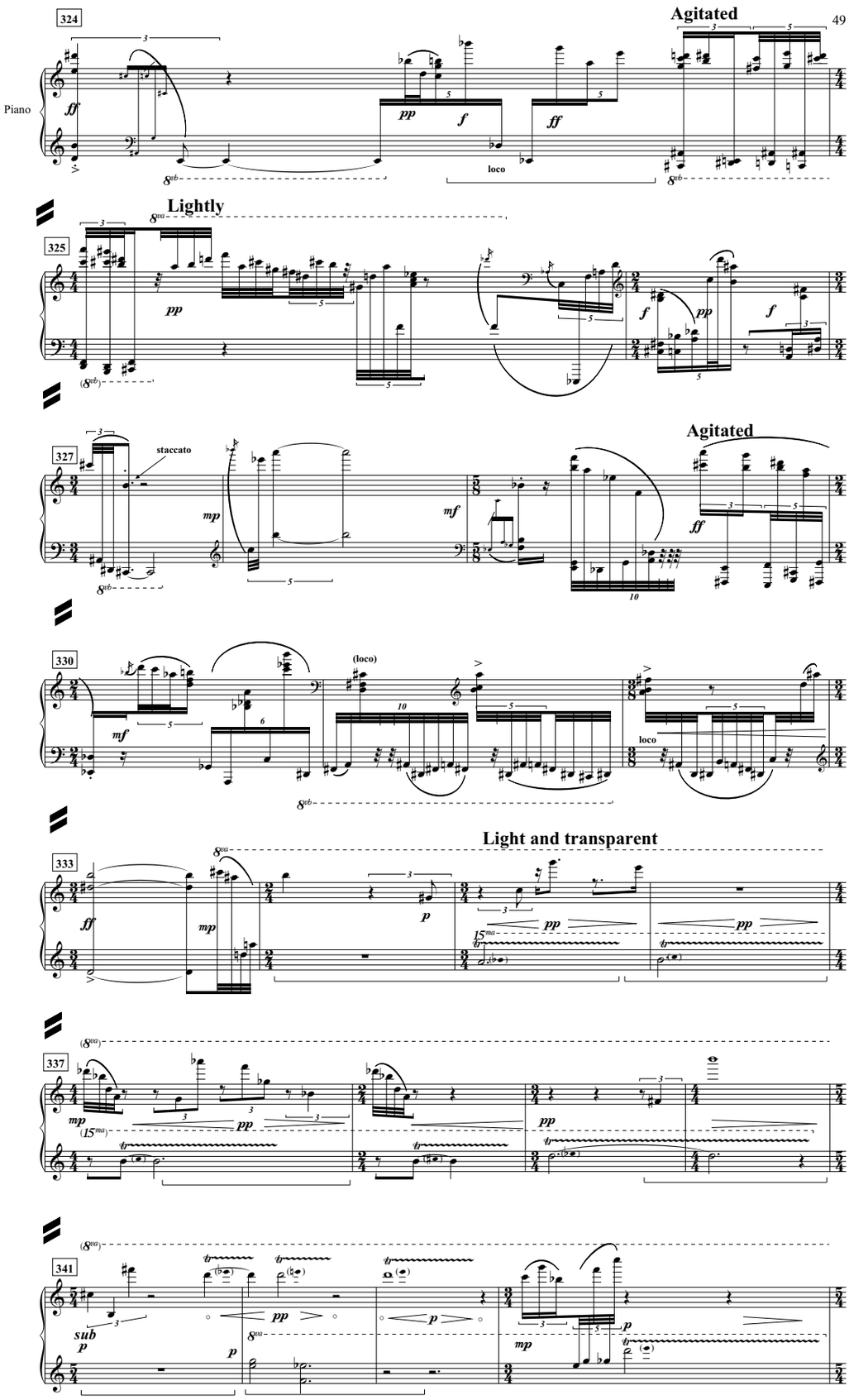

297
Mrb.
L. Dr.
f
299
pp

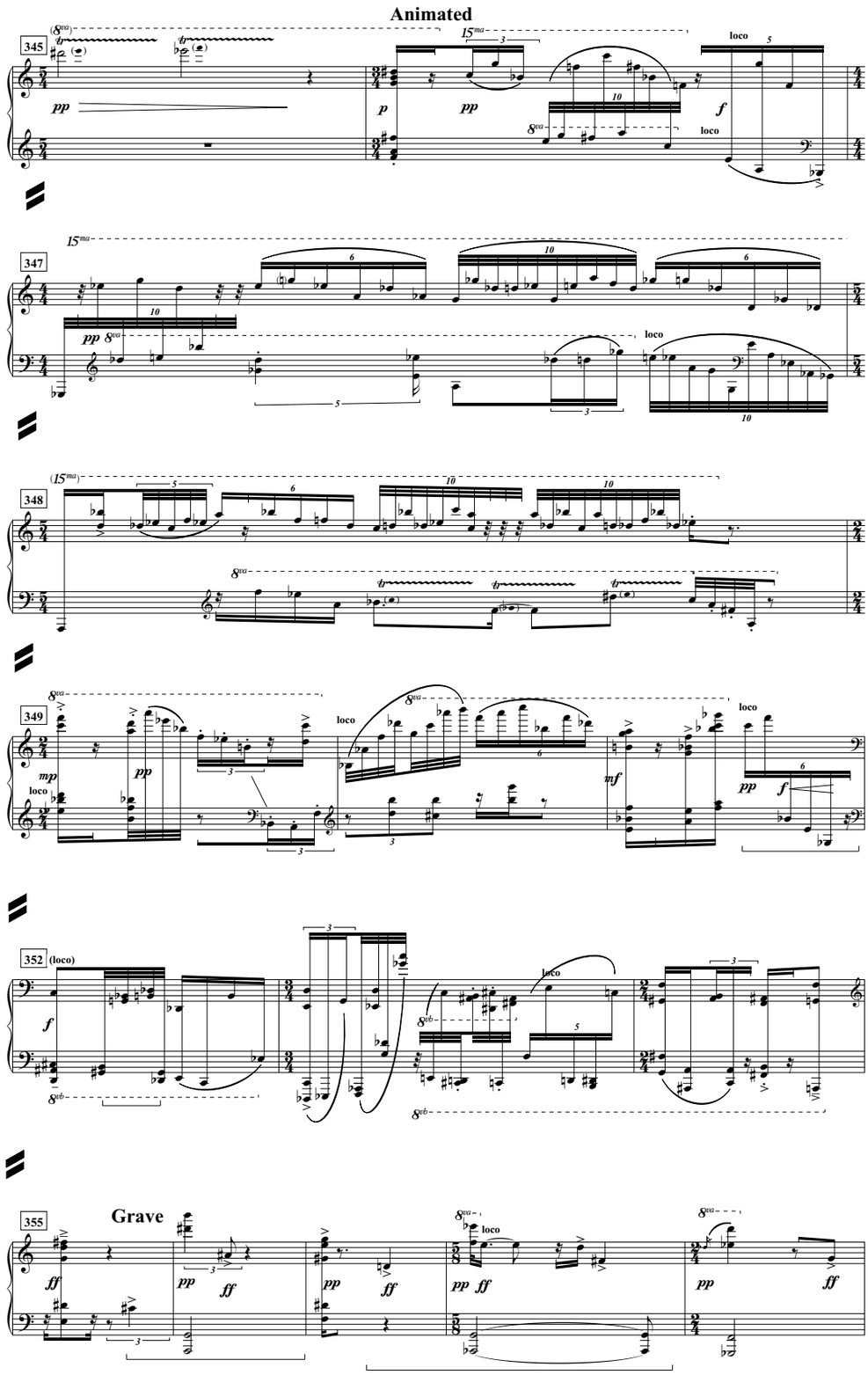

301
Mrb.
L. Dr.
303
Crtls
loco
loco

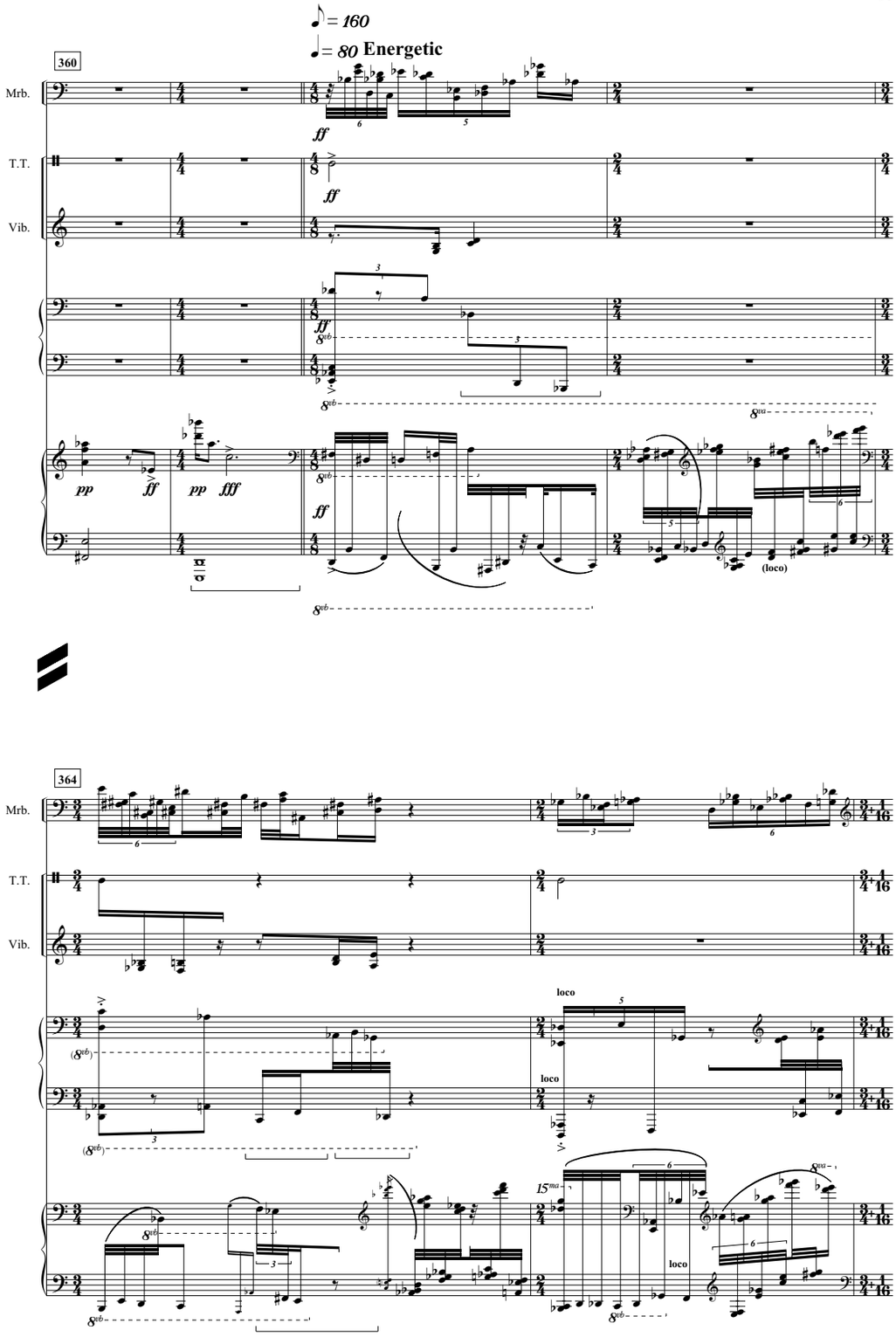

306
Mrb.
L. Dr.
ff
loco
308
Crtls
8va
(loco)

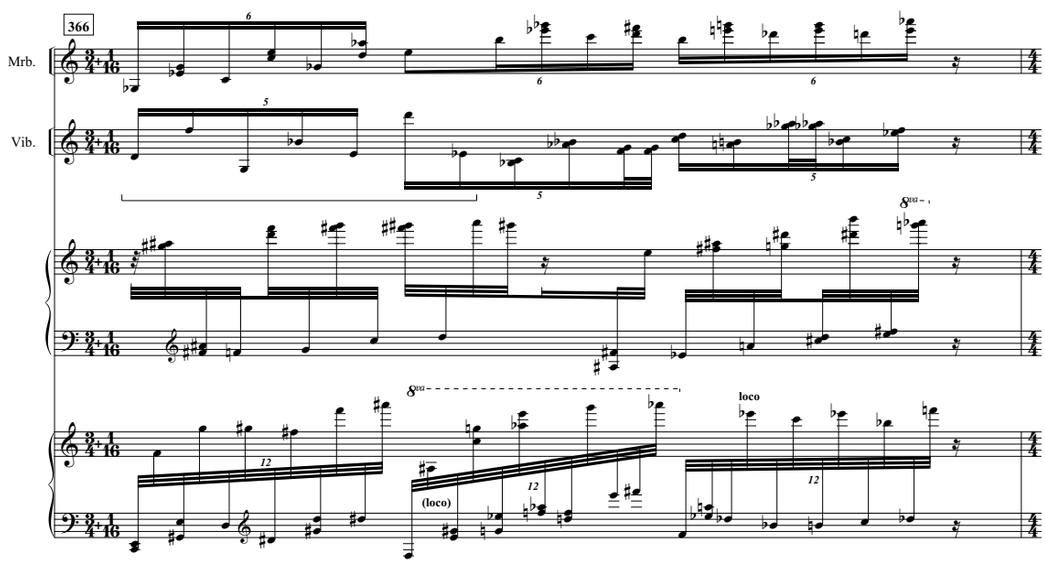

311
Mrb.
L. Dr.
pp
loco
ff
(loco)
314
Crtls
= 70

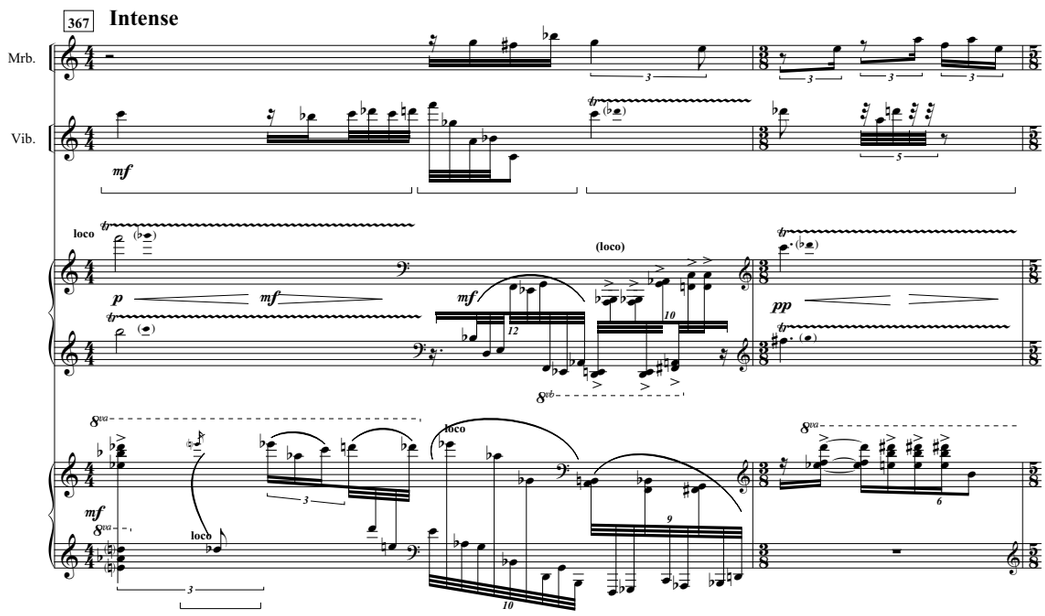

316
Cym
Mrb.
Cym
L. Dr.
fff
fff
fff
f
f
8va
8va
(8vb)
(8vb)
319
Cym
Cym
Piano Cadenza
Lightly
pp
323
Piano
sf
p
ff
ppp

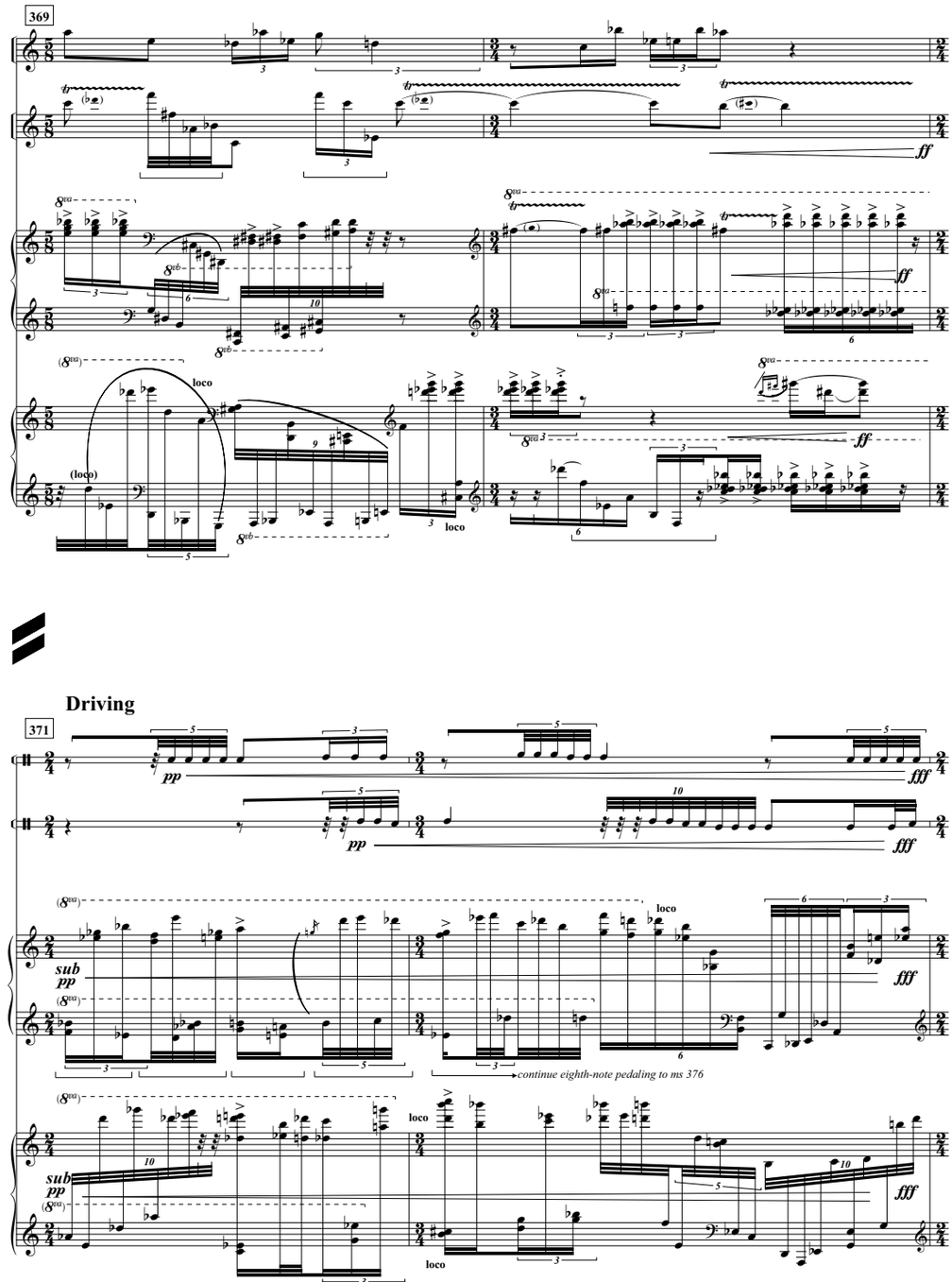

Piano
324
Agitated
325
Lightly
327
staccato
Agitated
330
(loco)
loco
333
Light and transparent
337
341
sub

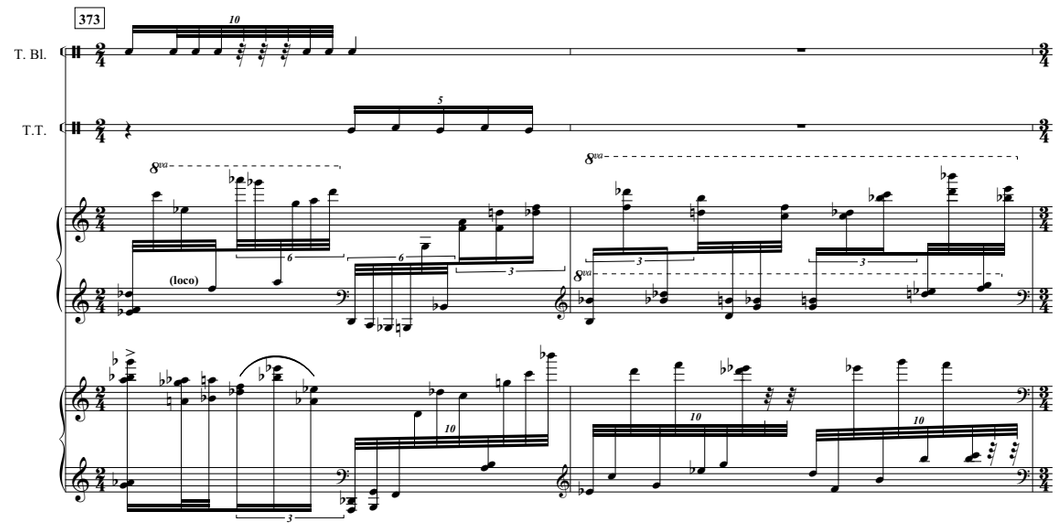

Animated
345
347
348
349
352
(loco)
355
Grave
loco

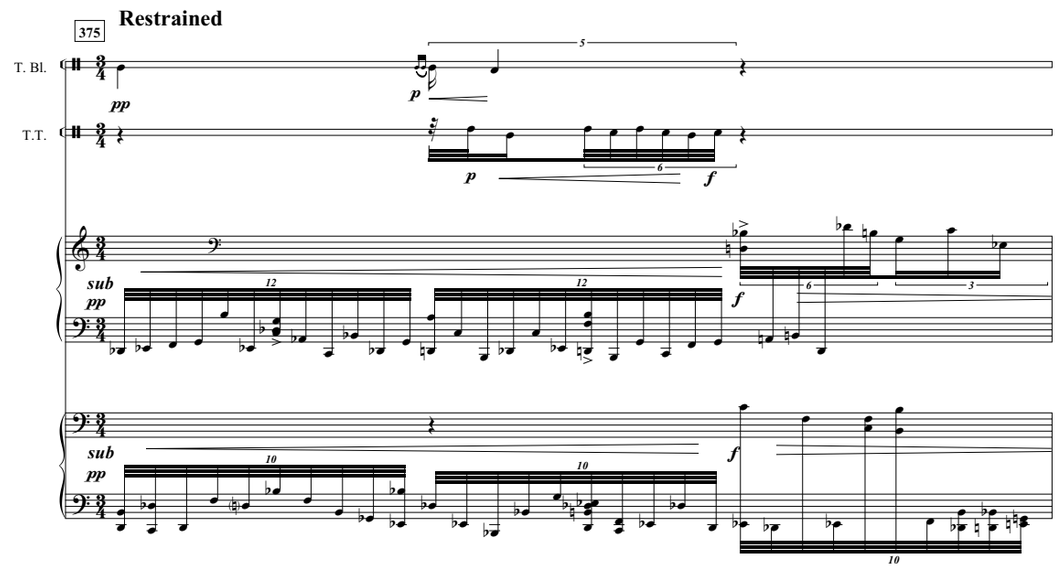

♪ = 160
♩ = 80 Energetic
360
Mrb.
T.T.
Vib.
ff
pp
fff
8vb
8va
(loco)
364
loco
15ma

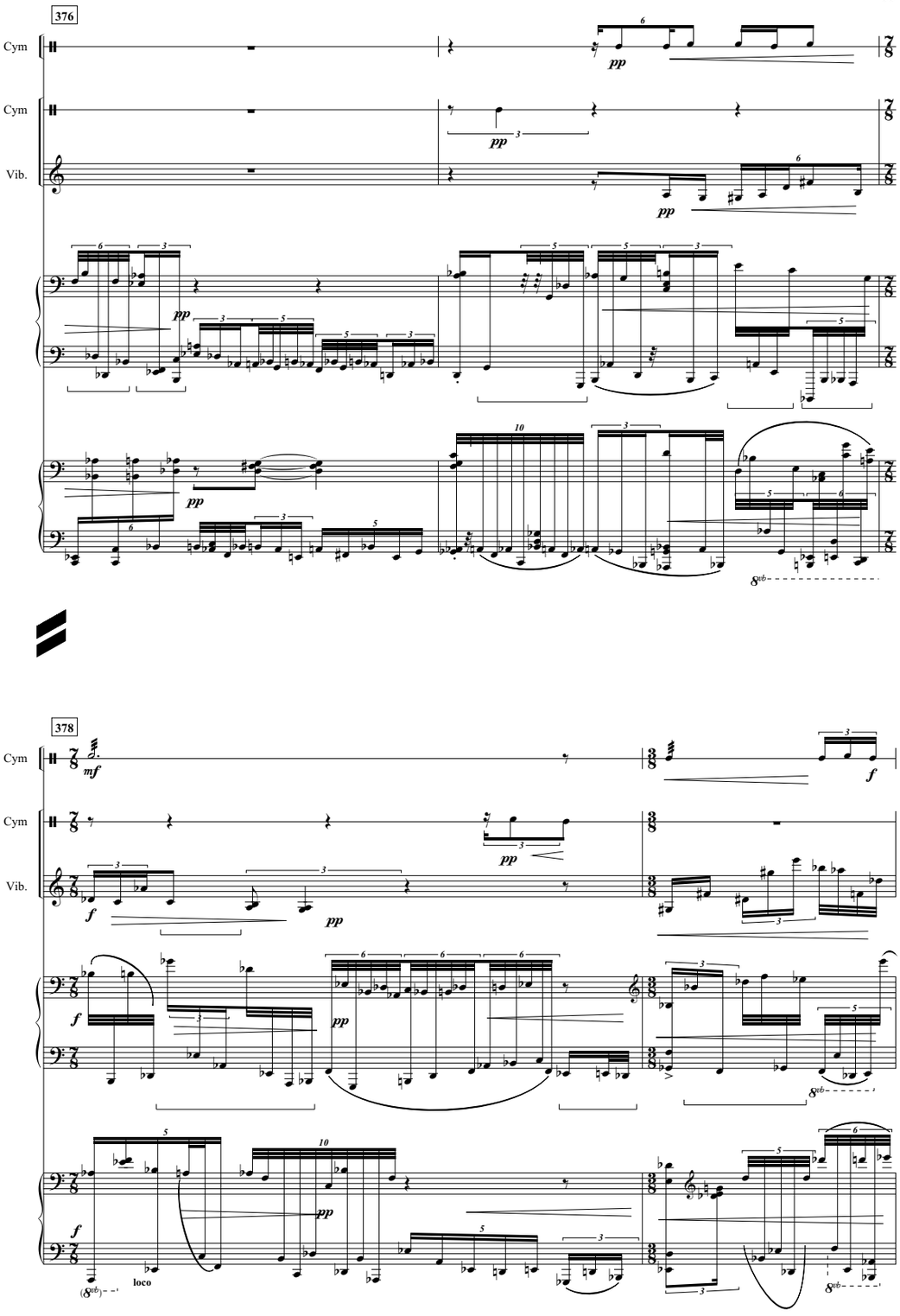

366
Mrb.
Vib.
8va
loco
(loco)

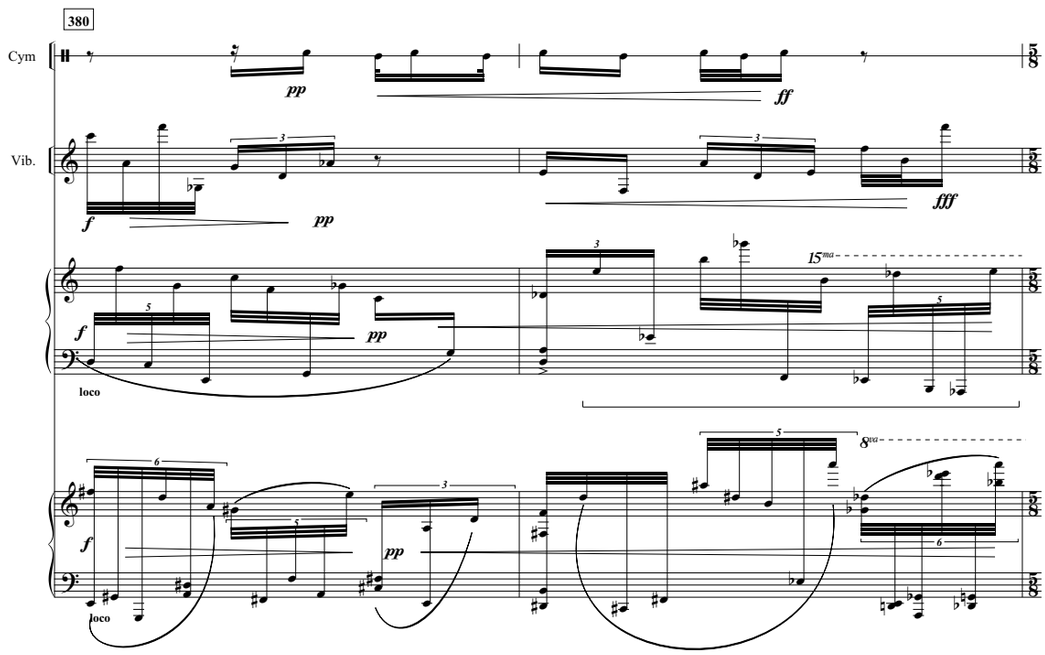

367
Intense
Mrb.
Vib.
mf
loco
p
mf
(loco)
pp
8va
8vb

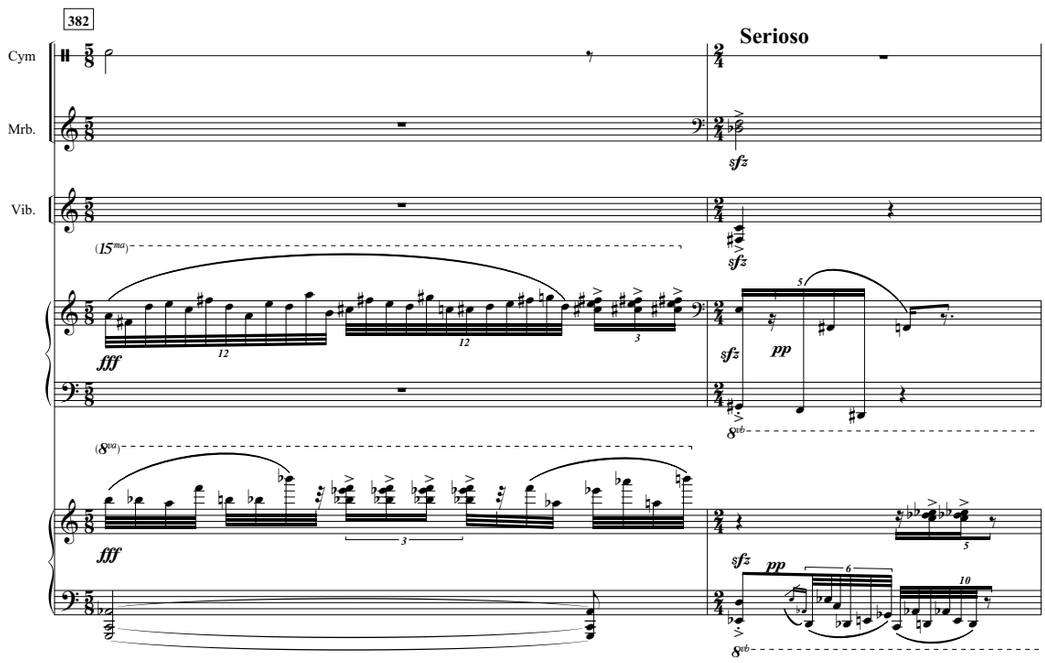

369
Mrb.
Vib.
ff
loco
(loco)
371
Driving
T. Bl.
T.T.
pp
fff
sub
pp
continue eighth-note pedaling to ms 376

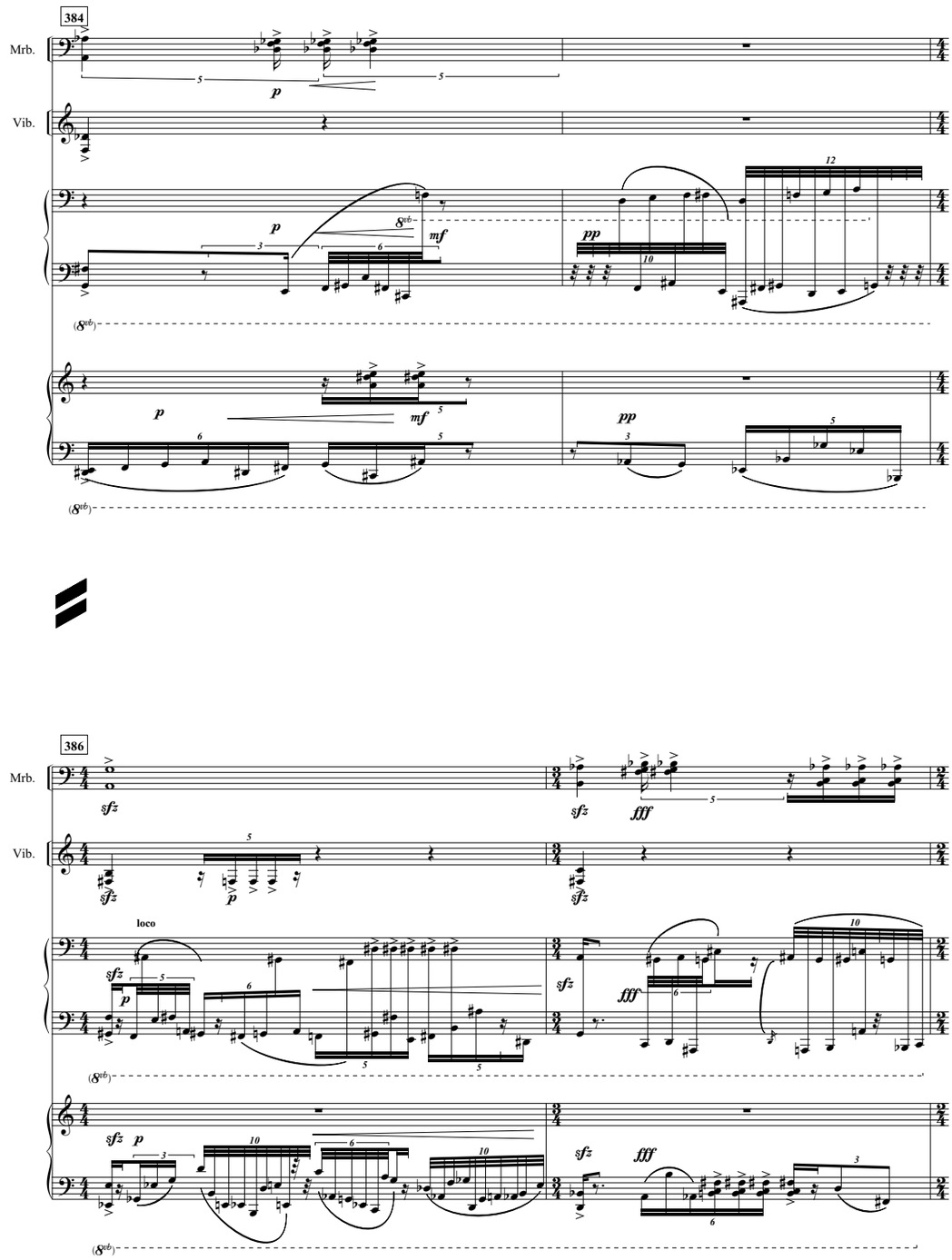

373
T. Bl.
T.T.
8va
(loco)

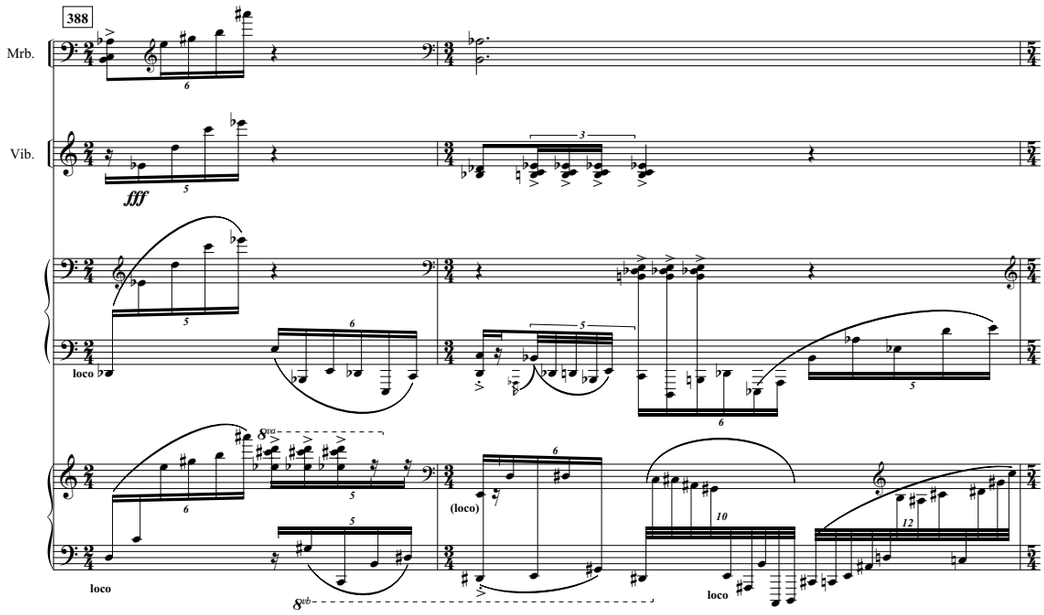

375
Restrained
T. Bl.
T.T.
pp
p
f
sub
pp

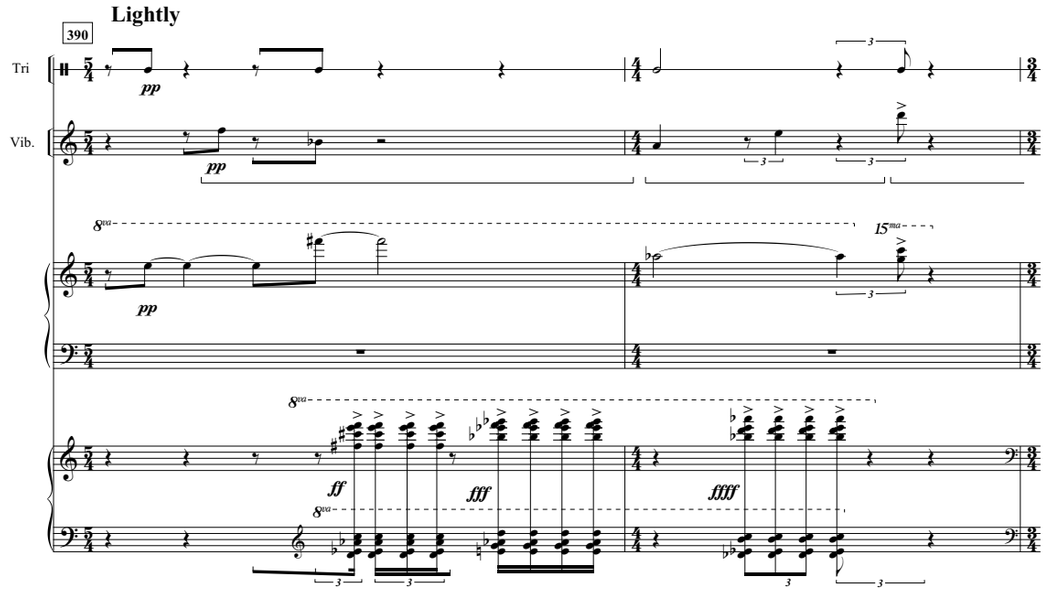

376
Cym
Cym
Vib.
pp
8vb
378
mf
f
loco

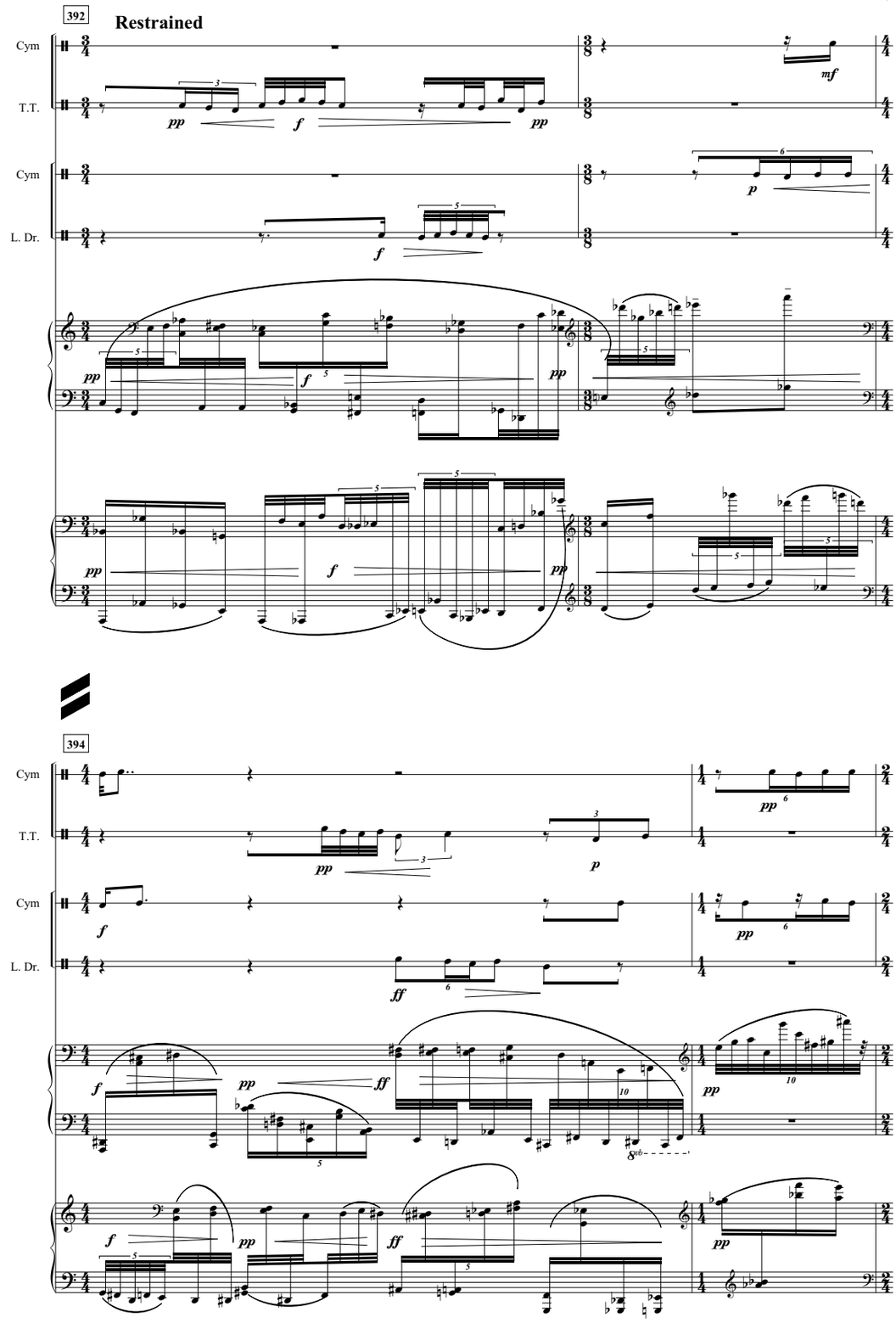

380
Cym
Vib.
pp
ff
fff
f
loco
15ma
8va

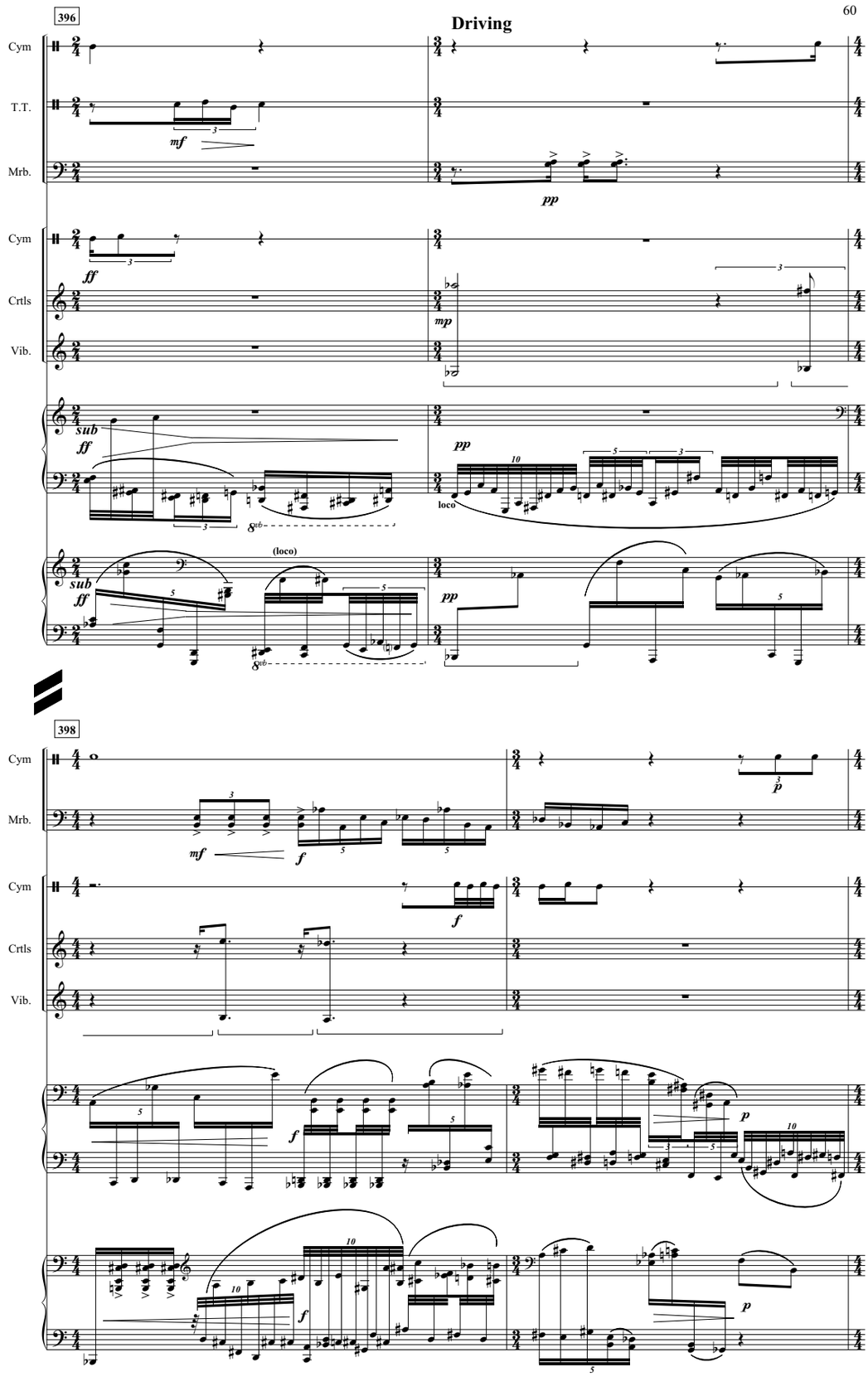

382
Serioso
Cym
Mrb.
Vib.
sfz
fff
pp
(15ma)
(8va)
8vb

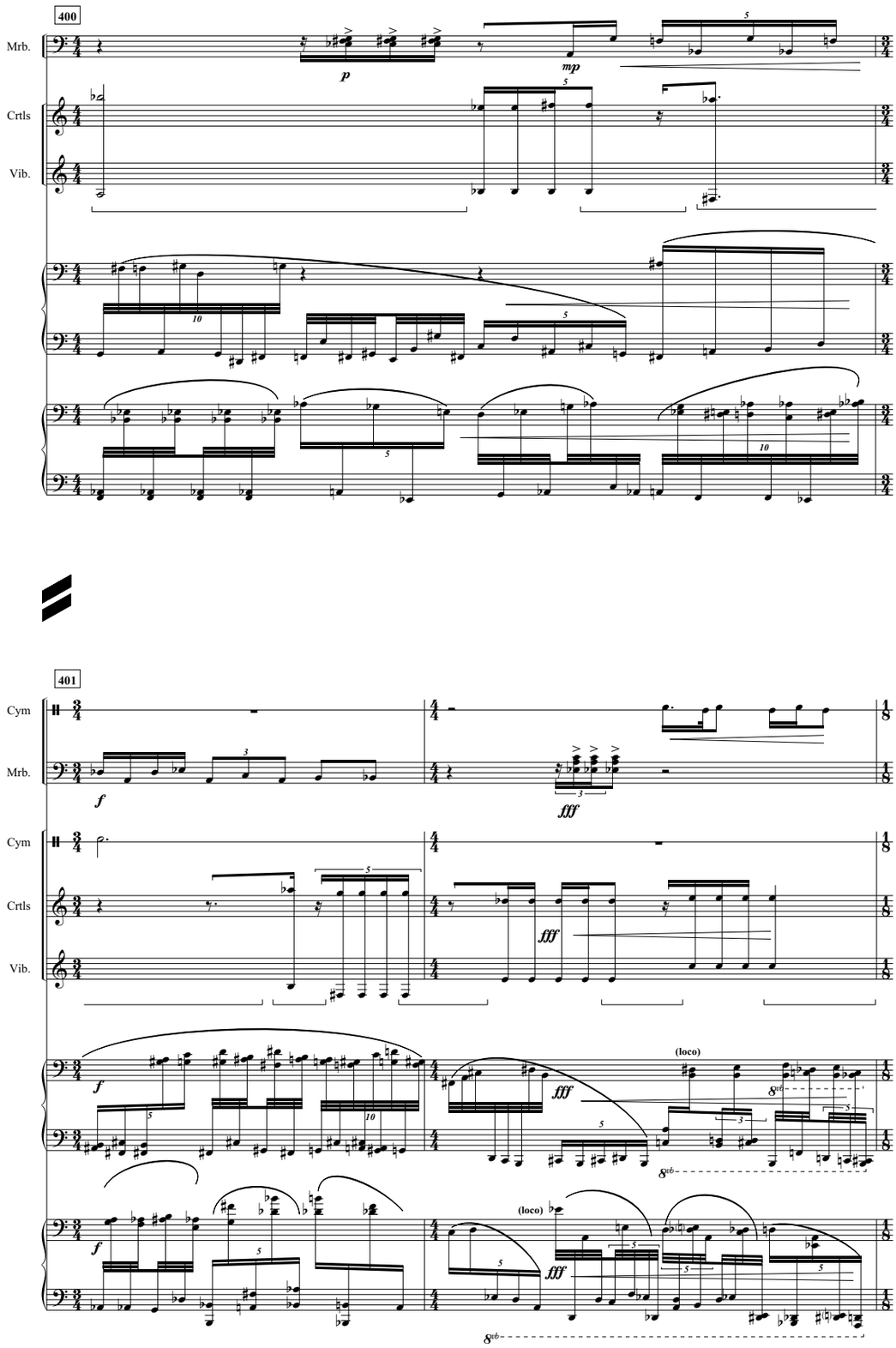

384
Mrb.
Vib.
p
8vb
mf
pp
386
sfz
fff
loco

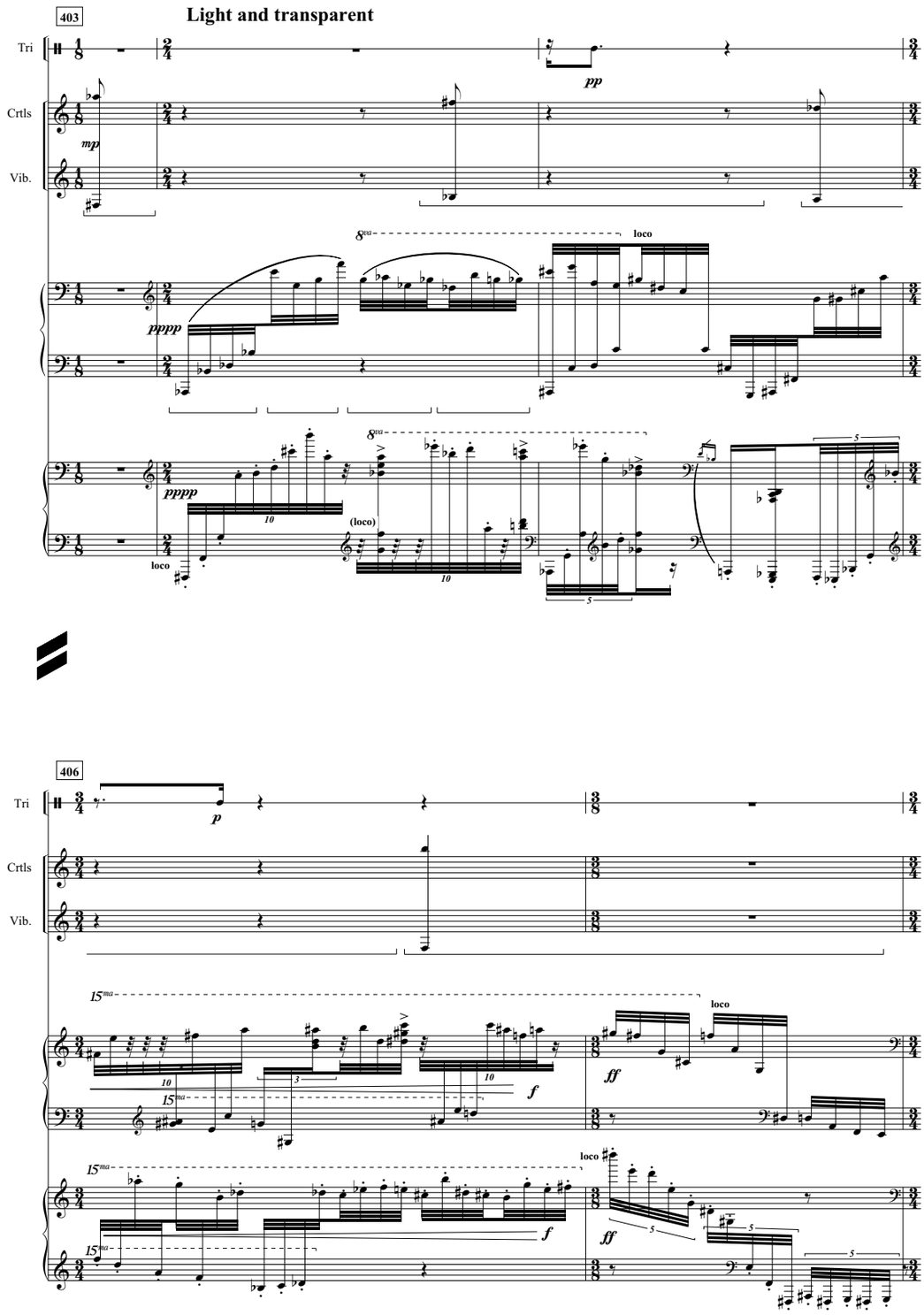

388
Mrb.
Vib.
fff
loco
8va
8vb
(loco)
loco
loco

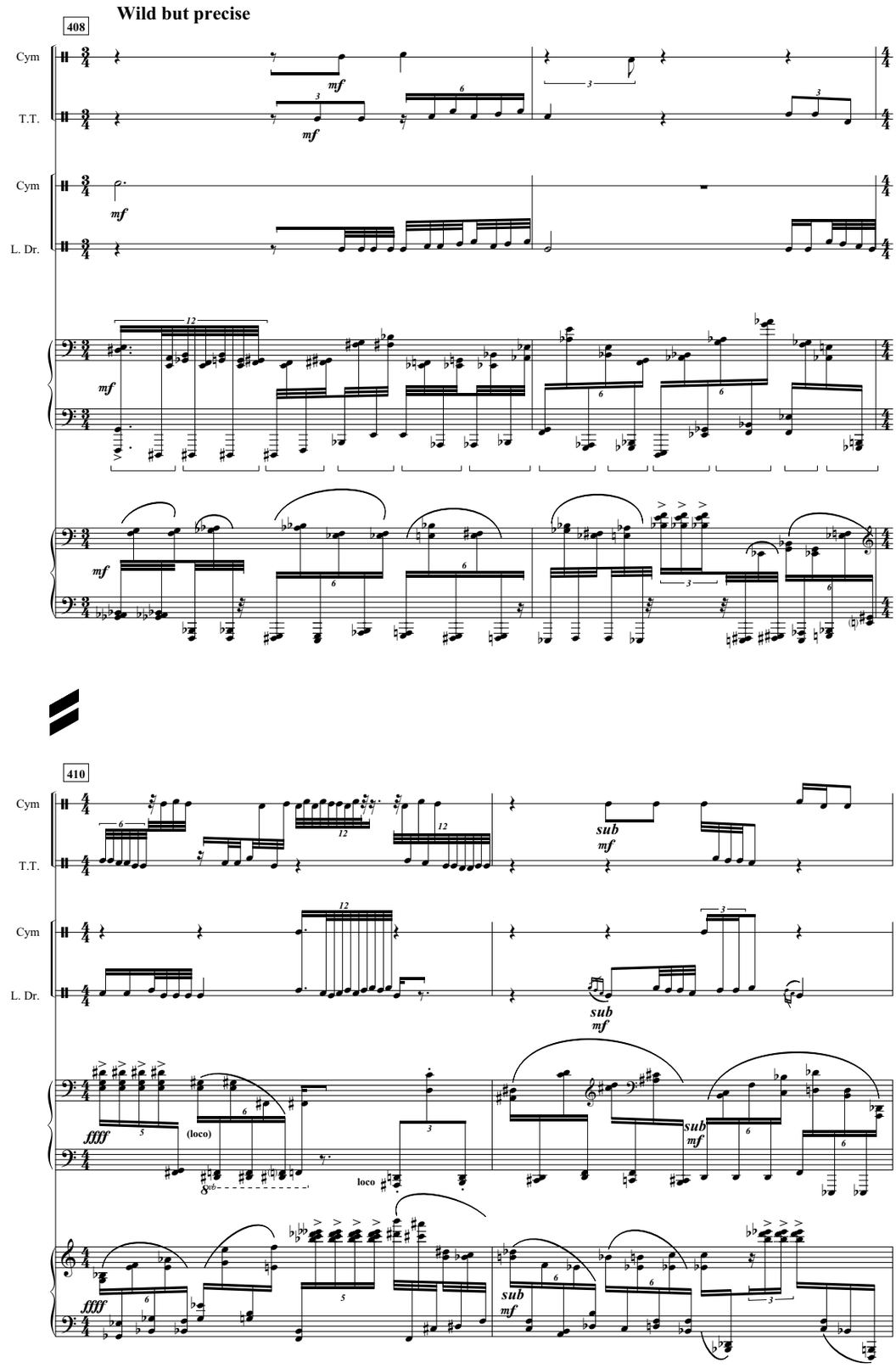

Lightly
390
Tri
Vib.
pp
pp
8va
15ma
pp
8va
ff
fff
8va
ffff

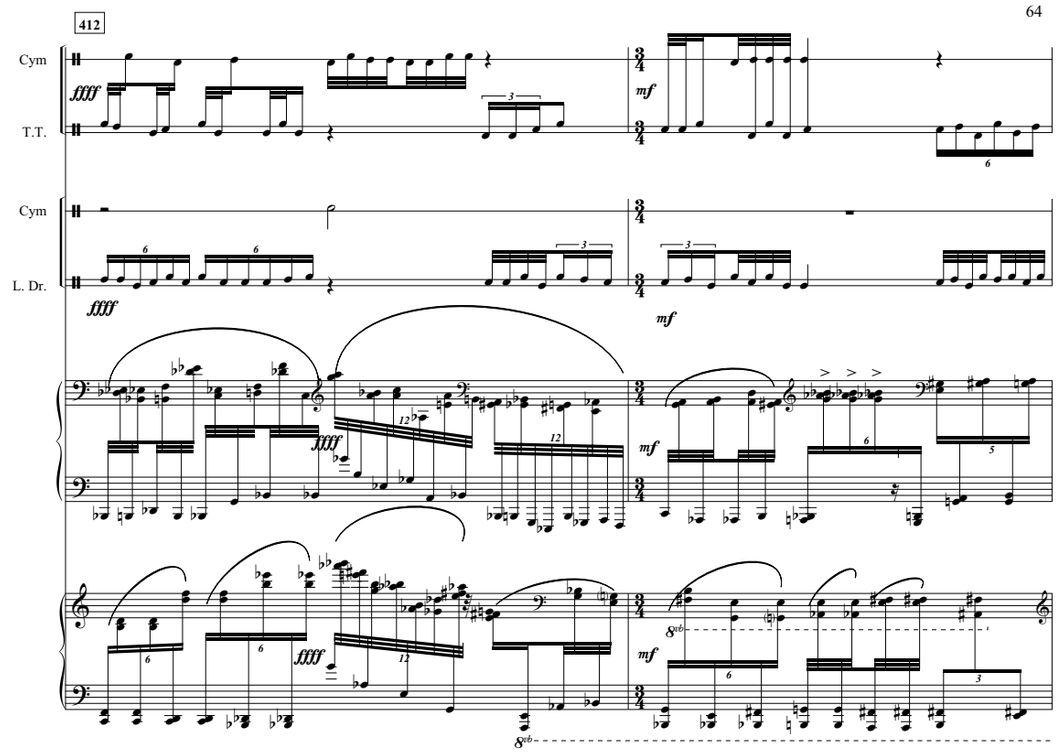

392
Restrained
Cym
T.T.
Cym
L. Dr.
394
Cym
T.T.
Cym
L. Dr.

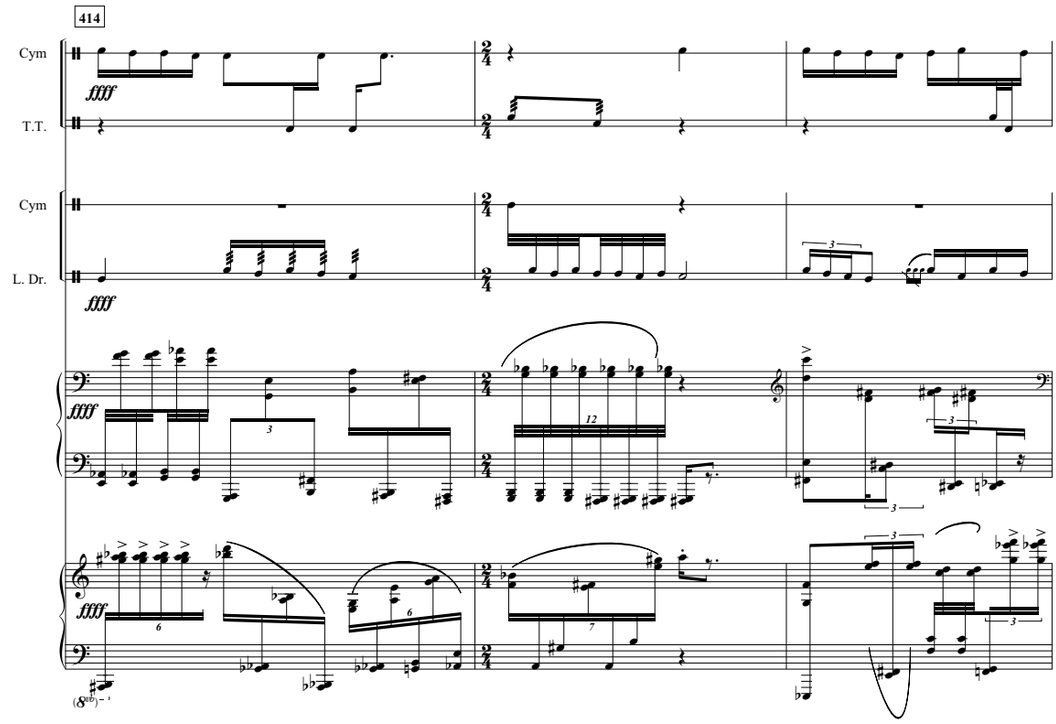

396
Driving
Cym
T.T.
Mrb.
Cym
Crtls
Vib.
sub
loco
(loco)
398
Cym
Mrb.
Cym
Crtls
Vib.

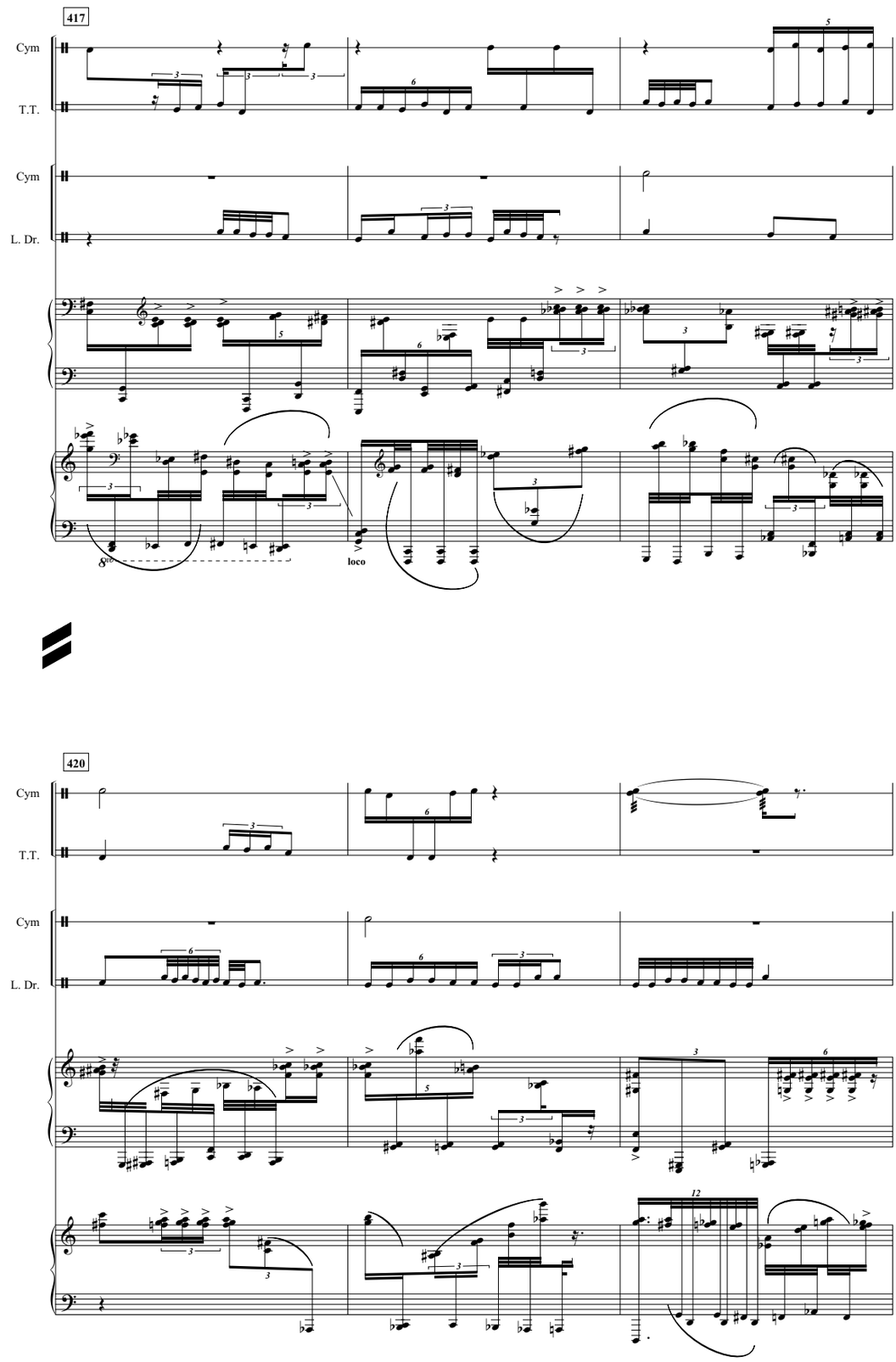

400
Mrb.
Crtls
Vib.
401
Cym
Mrb.
Cym
Crtls
Vib.
(loco)
(loco)

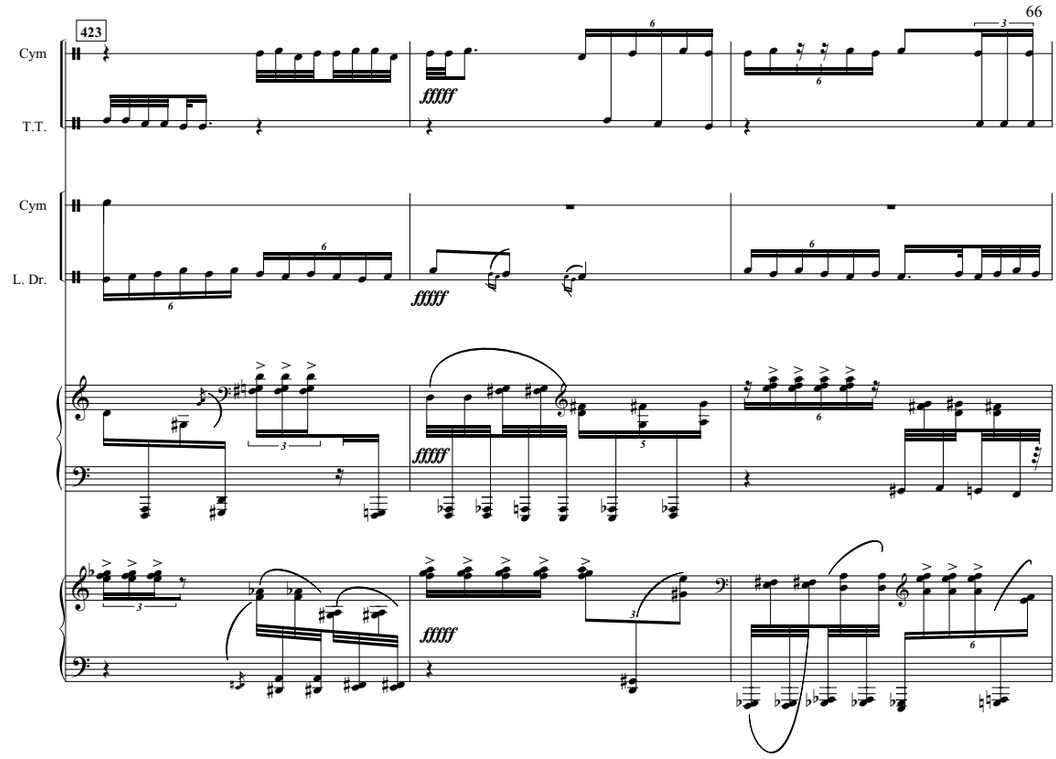

403
Light and transparent
Tri
Crtls
Vib.
mp
pp
pppp
8va
loco
(loco)
406
p
15ma
f
ff

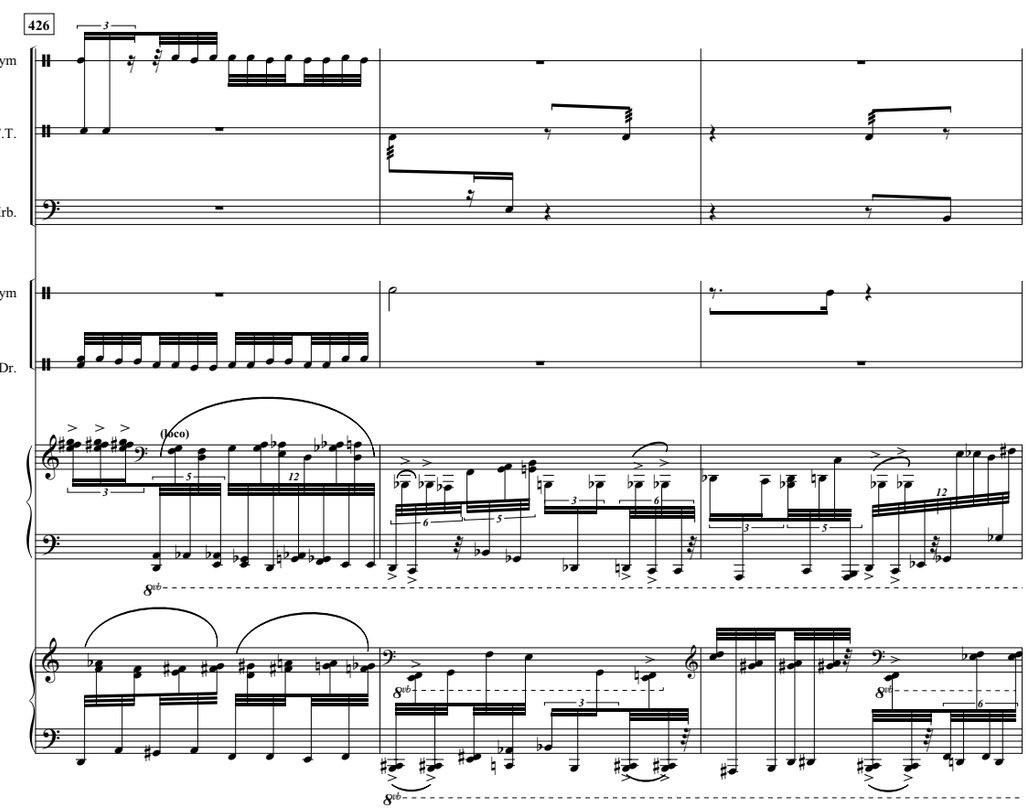

Wild but precise
408
Cym
T.T.
Cym
L. Dr.
mf
410
sub
(loco)
loco
ffff

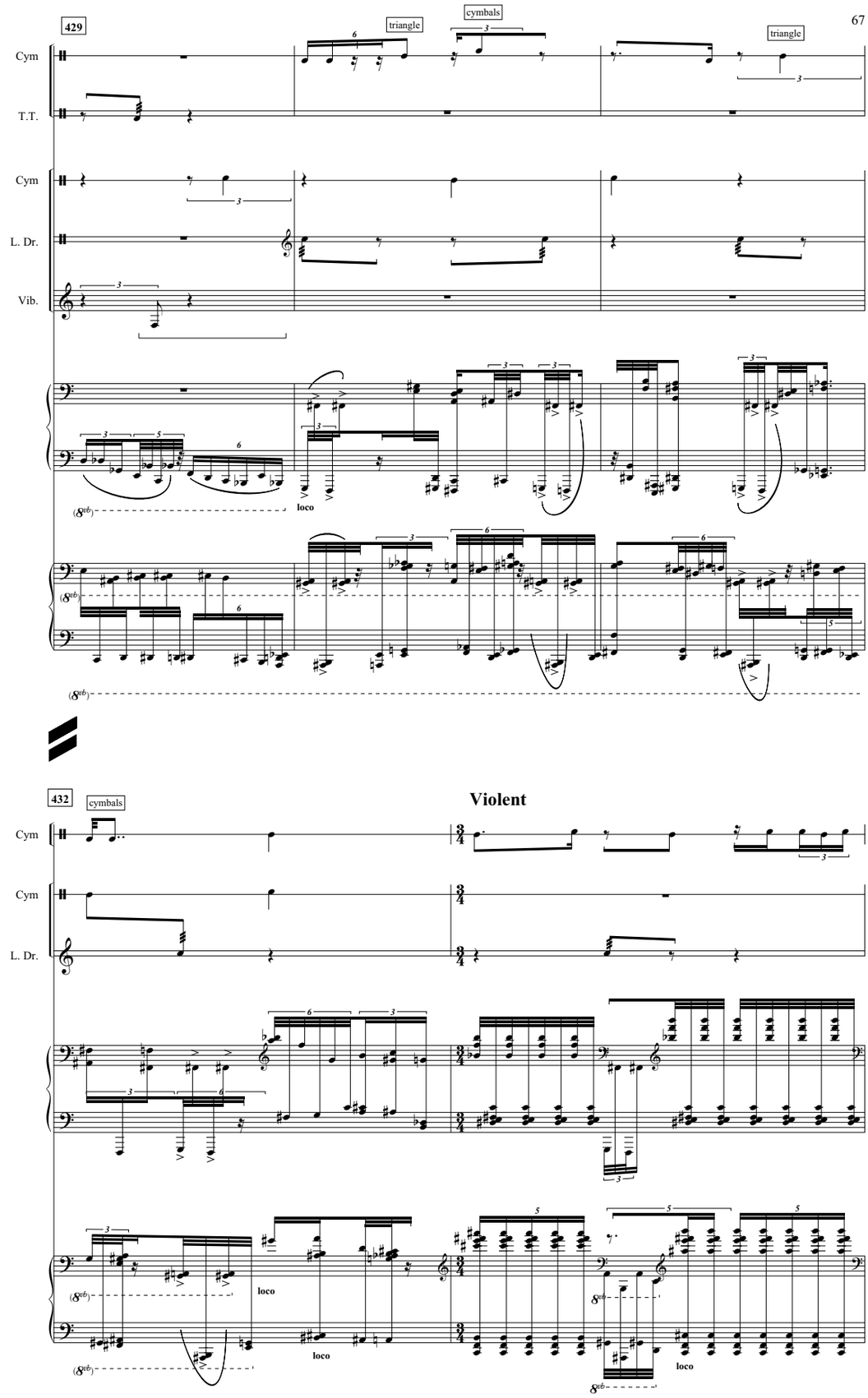

412
Cym
T.T.
Cym
L. Dr.
ffff
mf
8vb

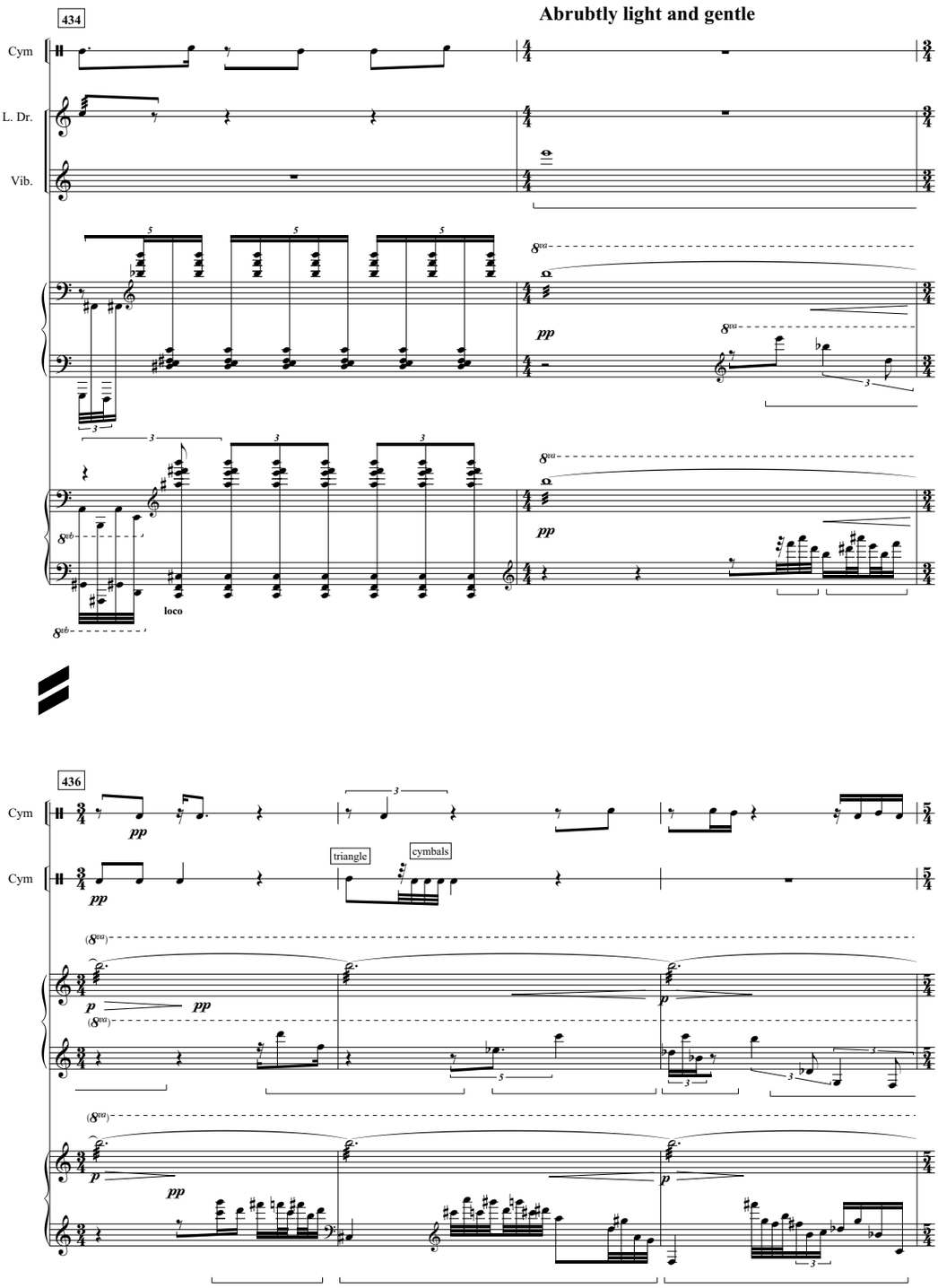

414
Cym
T.T.
Cym
L. Dr.
ffff
fff
8vb

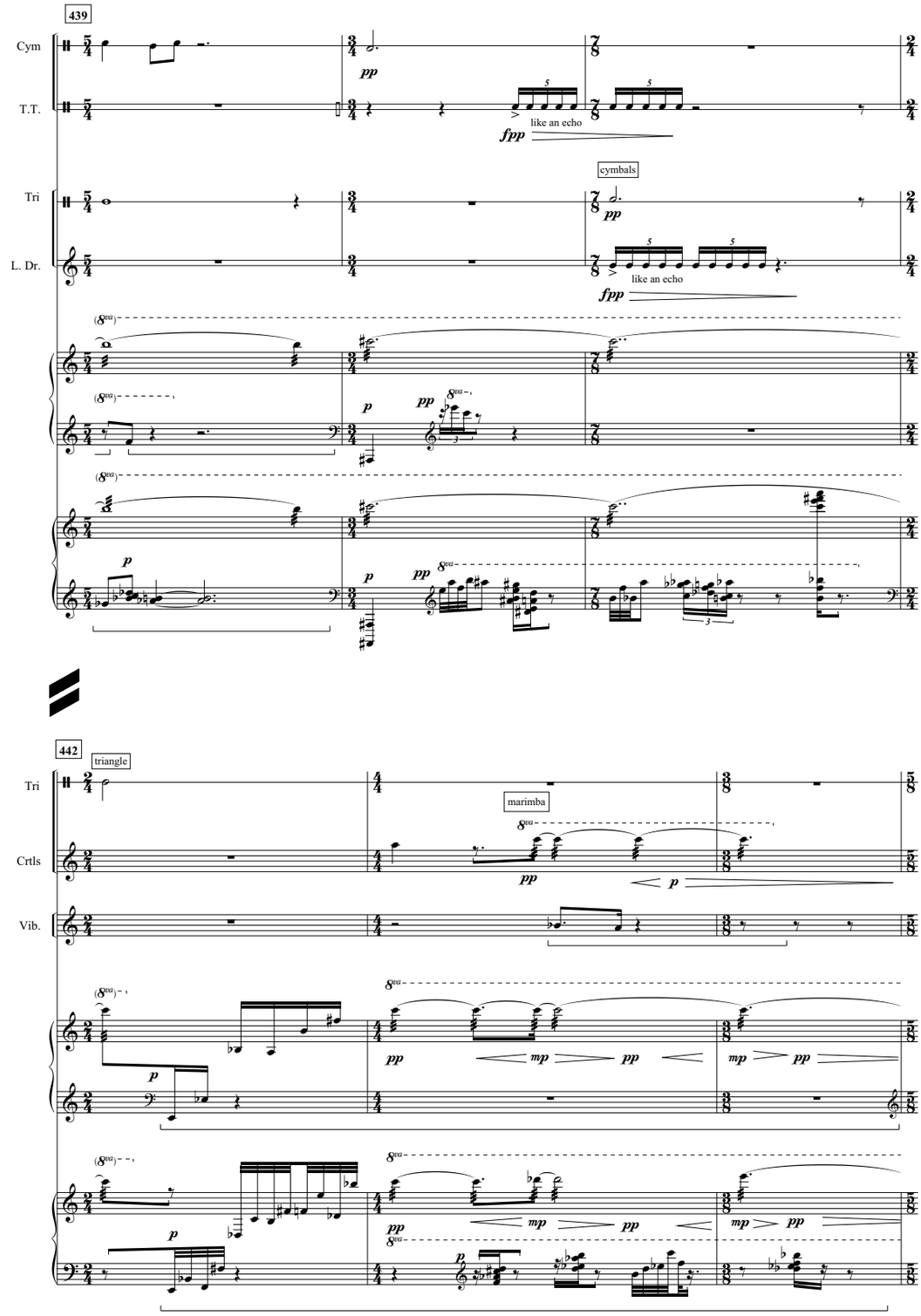

417
Cym
T.T.
Cym
L. Dr.
8va
loco
420
Cym
T.T.
Cym
L. Dr.

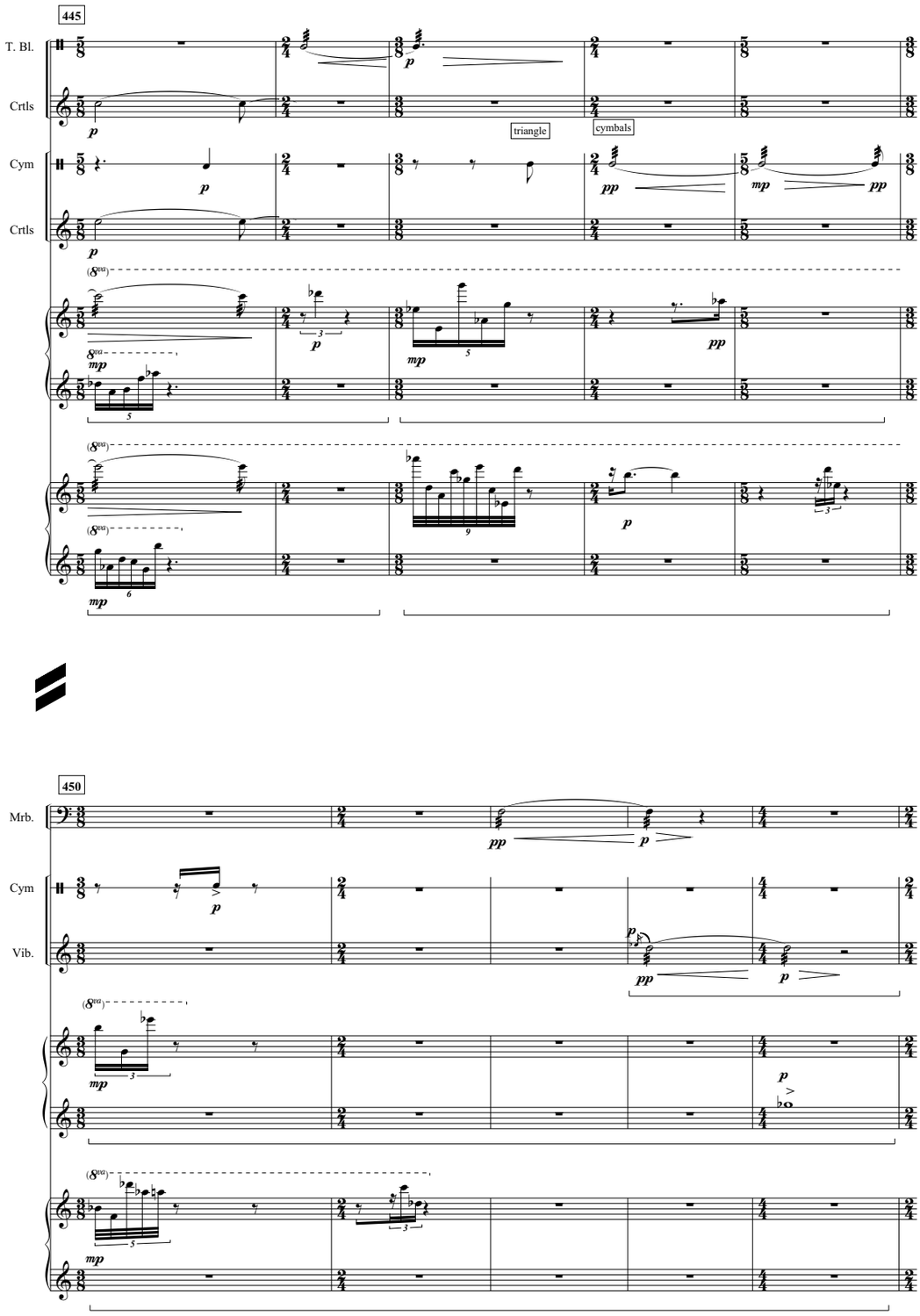

423
Cym
T.T.
Cym
L. Dr.
fffff
fffff
fffff

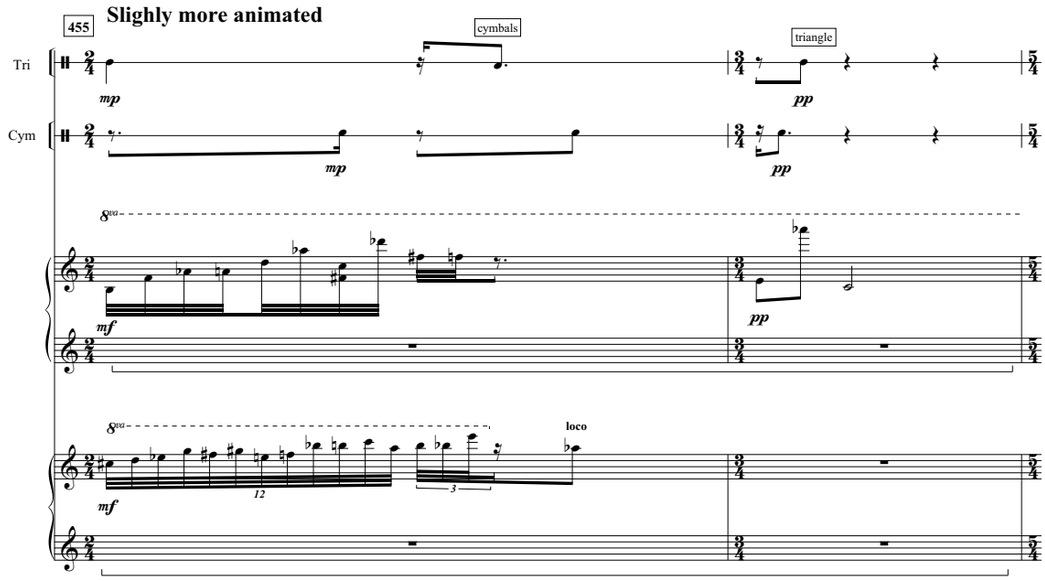

426
Cym
T.T.
Mrb.
Cym
L. Dr.
(loco)
8vb
8vb
8vb
8vb

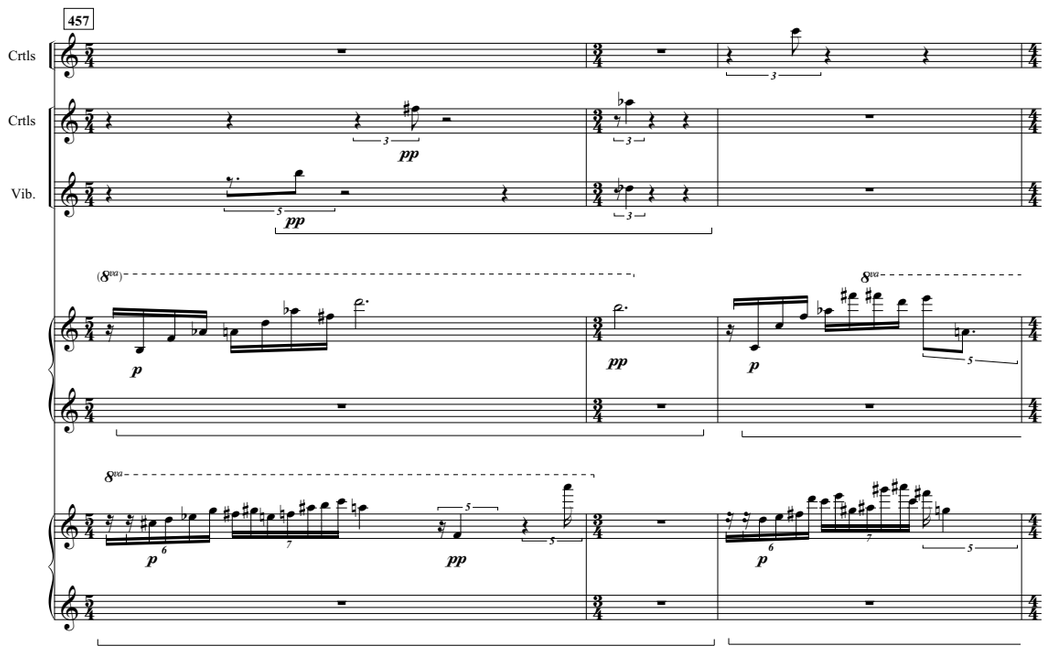

429
triangle
cymbals
triangle
Cym
T.T.
Cym
L. Dr.
Vib.
loco
loco
loco
loco
loco
432
cymbals
Violent
Cym
Cym
L. Dr.

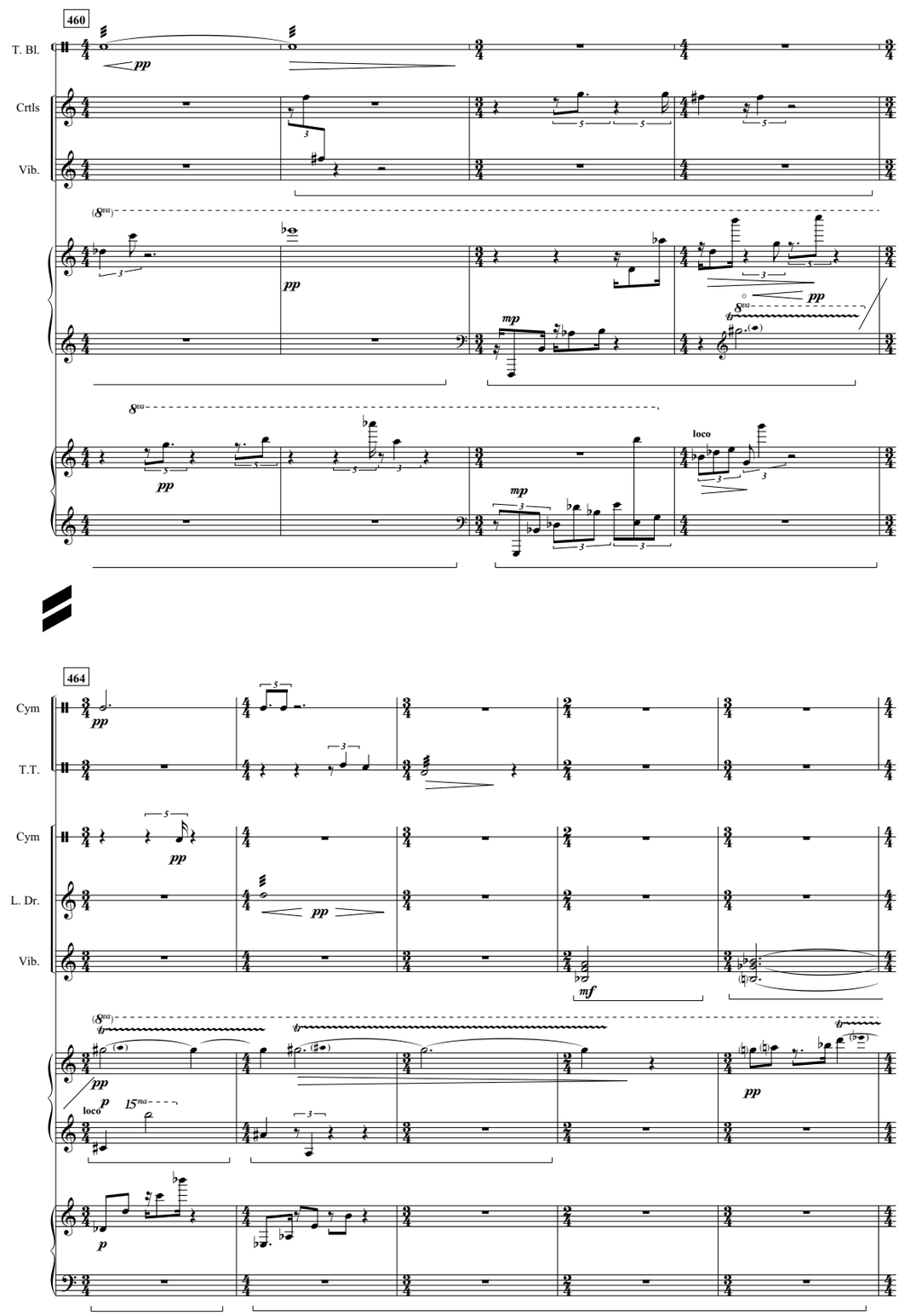

434
Abrubtly light and gentle
Cym
L. Dr.
Vib.
pp
loco
436
Cym
Cym
triangle
cymbals
pp
p

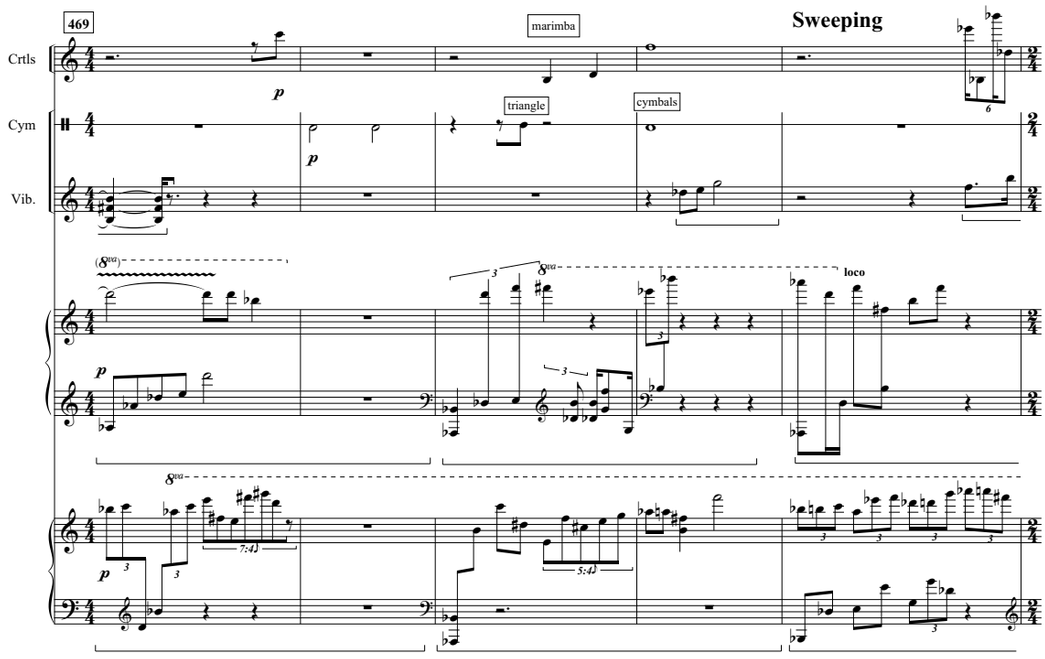

439
Cym
T.T.
like an echo
cymbals
Tri
L. Dr.
like an echo
442
triangle
Tri
marimba
Crtls
Vib.

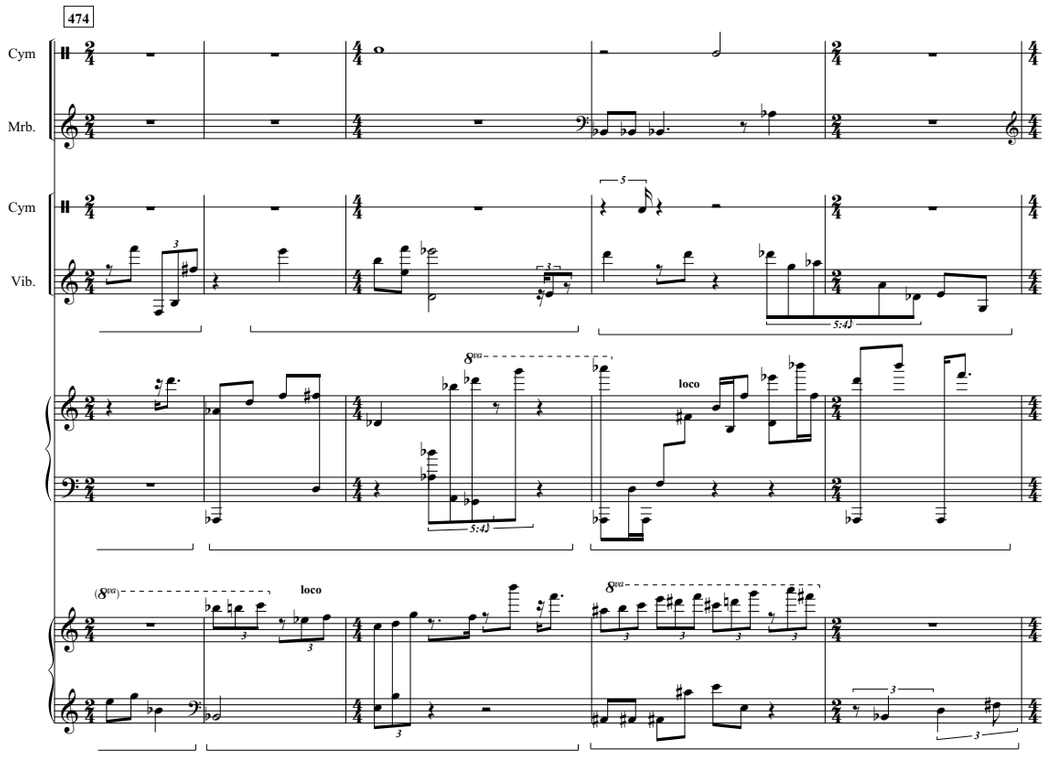

445
T. Bl.
Crtls
Cym
Crtls
triangle
cymbals
450
Mrb.
Cym
Vib.

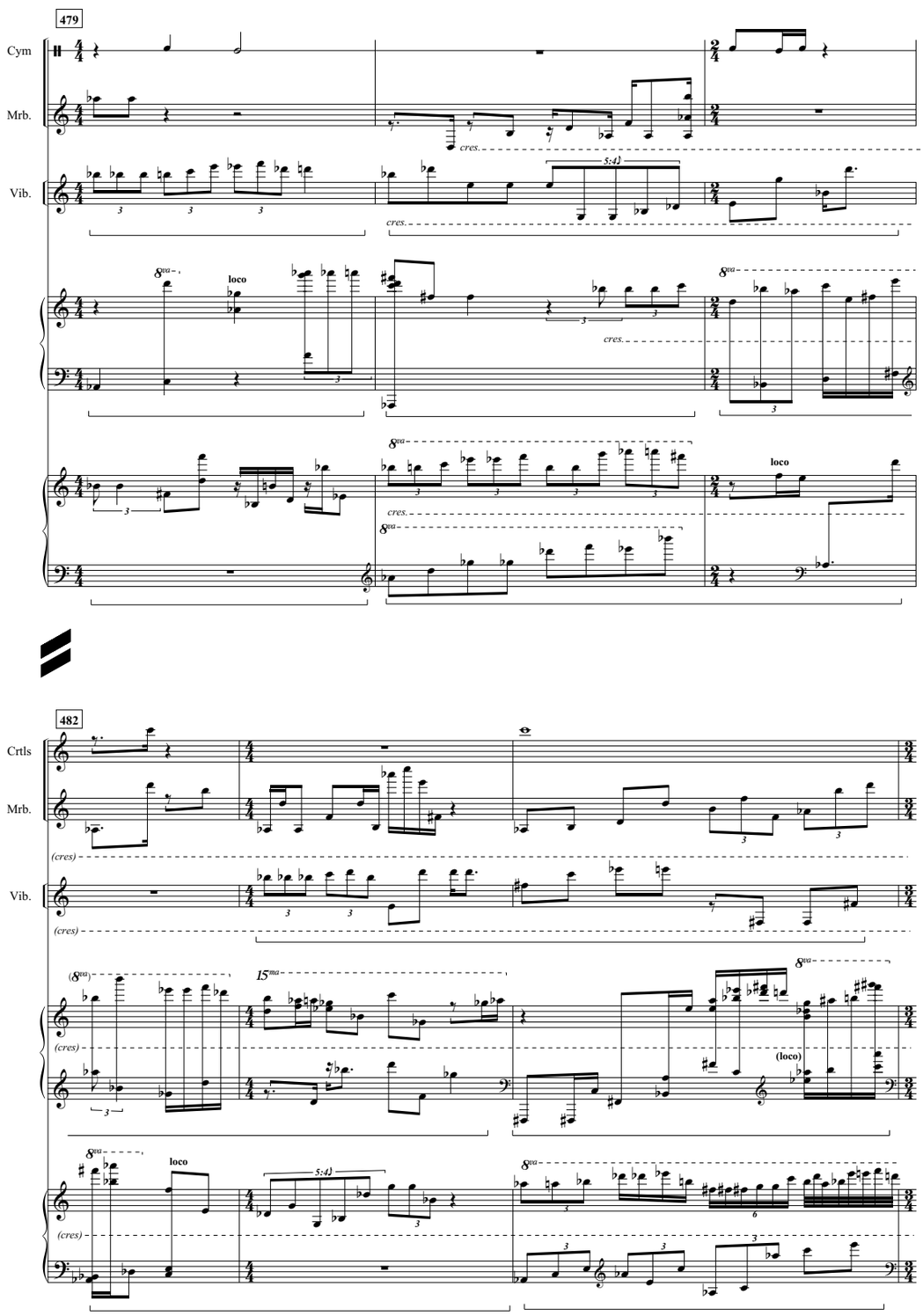

455
Slighly more animated
Tri
Cym
cymbals
triangle
mp
pp
mf
loco

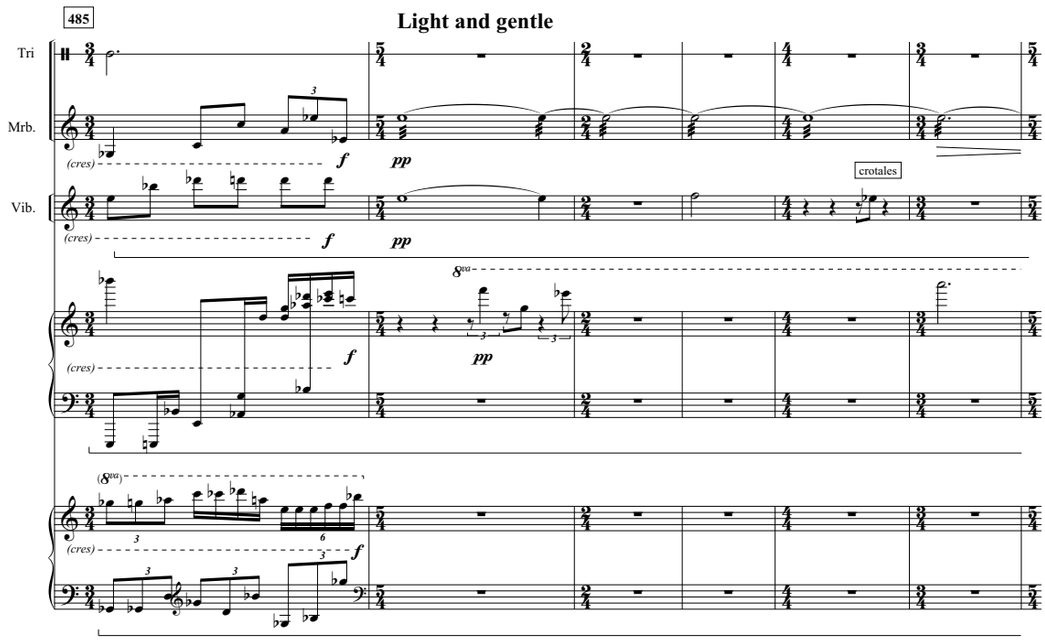

457
Crtls
Crtls
Vib.
pp
p

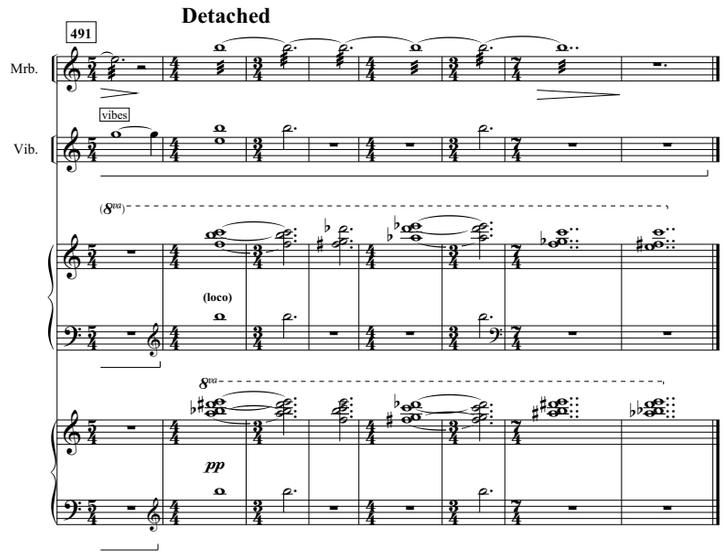

460
T. Bl.
Crtls
Vib.
pp
8va
mp
loco
464
Cym
T.T.
L. Dr.
mf
15ma
p


469
marimba
Sweeping
Crtls
triangle
cymbals
Cym
Vib.
loco


474
Cym
Mrb.
Cym
Vib.
loco
loco


479
Cym
Mrb.
Vib.
cres.
5:4
8va
loco
482
Crtls
(cres)
15ma
(loco)


485
Light and gentle
Tri
Mrb.
Vib.
crotales
(cres)
f
pp
8va


Detached
491
Mrb.
Vib.
vibes
(8va)
(loco)
pp