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HUZUNI

by

Bernard Kashmere Short

A thesis submitted in partial fulfillment
of the requirements for the Doctor of Philosophy
degree in Music in the
Graduate College of
The University of Iowa

December 2018

Thesis Supervisor: Professor David K. Gompper

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

_____

PH.D. THESIS

_____

This is to certify that the Ph.D. thesis of

Bernard Kashmere Short

has been approved by the Examining Committee for
the thesis requirement for the Doctor of Philosophy degree
in Music at the December 2018 graduation.

Thesis Committee: _____
David K. Gompper, Thesis Supervisor

_____
Zachary Stanton

_____
David Gier

_____
Christine Getz

_____
Robert Cook

To my mother Elaine Short,
the top of this ladder has been reached.
Thank you for always pushing me beyond my limits.

ACKNOWLEDGEMENTS

I would like to thank the following professors for their contribution to my education at the University of Iowa and to the creation of this document: David Gier, for seeing my potential; Zachary Stanton and Matthew Arndt for their amazing courses that introduced me to the Post-Tonal Analysis that helped to shape me as a composer; Zachary Stanton for his unwavering support and positivity; Christine Getz, for challenging me mentally, forcing me to reach my greatest potential; Lawrence Fritts, for introducing me to the world of electronic music, and changing me as a composer by pushing me beyond my musical limitations; David Gompper, for his patience, guidance, and for providing many opportunities for me to excel and grow as a composer, musician, and future educator.

ABSTRACT

Huzuni is a composition for a sinfonietta ensemble comprised of flute, clarinet, oboe, bassoon, horn, trumpet, trombone, two percussion instruments, piano, violin, viola, violoncello, double bass. The inspiration for it began when I was told that my music was too guarded and that a greater degree of emotion was needed. Such a critical response led me to reflect on compositional techniques, styles, and approaches that were outside of my comfort zone, all of which became the inspiration for this work.

Huzuni, Swahili for grief, , is a thirteen-minute single movement work in three sections that reflects the raw emotions in dealing with grief. The form of the composition exposes the five stages of grief-denial, anger, bargaining, depression and acceptance- first introduced in 1969 by Elisabeth Kübler-Ross who founded the Kübler-Ross Model. In *Huzuni,* we move through each stage slightly differently than in the grief model. The first section establishes denial that leads directly into the bargaining stage. Throughout this movement, g minor provides a sense of denial of truth, achieved in part because the traditional and expected g minor tonic-dominant-tonic progression is replaced with i-v-vi. This replacement weakens g minor and sets up different expectations for the listener.

The second section begins with “depression” and transitions to “anger.” Throughout this section, dissonance is emphasized and helps to suppress a clear and perceivable tonal center. “Depression” functions as a bridge that slowly and gradually simulates a sense of despair. When juxtaposed against the first section, it shows us that consciousness can be related to tonality and unconsciousness to atonality. Although the second section might be considered the lowest emotional point of the work, I attempted

to imbue it with a sense of humor that represents the working through of difficulties while never losing faith.

The third and final section exposes the idea of acceptance which is achieved by a juxtaposition of sections one (g minor) and three (B major). The ascending third relationship between their two keys suggests the triumphant climb from a depressed state into a state of acceptance that is finally resolved, in the coda, in the key of E major simulating the sense of moving on.

The work relies on processes drawn from electronic music in which sound masses are transformed by adding or subtracting discrete variables, or single parameters of sound and time: pitch, rhythm, and dynamics. For example, bars 111-127 contain a rhythmic figure in the piano that slows down and is transformed into a sound-mass. That sound-mass is then orchestrated throughout different instrumental groupings, creating a spatialized musical effect where the phasing of the sound mass from one instrumental group to the next changes the way the listener experiences the piece. Passing the main melody from one instrumental group to another quickly creates a three-dimensional listening space where the listener can experience a change in timbre in addition to the isolation of the harmonic series as the melody passes through each group.

Throughout the compositional process I attempted to incorporate the elastic properties of time and space made possible using the tools found in 8-channel electronic music. These tools were incorporated by manipulating both chordal progressions and orchestration as illustrated in the previous paragraph. Such a musical effect spatializes sound by diffusing energy evenly throughout a performance environment. The result is an immersive listening experience, in which sound is generated from specific directions at

precise times, different from the standard front and center direction we have come to expect.

PUBLIC ABSTRACT

Huzuni is a single movement musical composition for sinfonietta ensemble that formally reflects the five stages of grief. Using the Swahili word for sadness or sorrow and research from the Kübler-Ross Model, *Huzuni* lays out each of the five stages in the following order: denial and bargaining [section 1], depression and anger [section 2], and acceptance [section 3]. In section 1 the tonal center of g minor is implied but never fully realized, thereby providing a sense of the denial of truth. In section 2, dissonance is emphasized to suppress a clear sense of direction in order to project a state of depression. It functions as a bridge section that slowly simulates depression in real life. When juxtaposed against the first section we see that the piece shows us that consciousness can be related to tonality and unconsciousness to atonality.

In section 3 the principal melody returns, but within the key of B Major. Even here we see a denial of what the true tonal center is, due to the way that it is notated, but it is handled in a way that creates a sense of this reality being adequate, suitable, or acceptable. When juxtaposed against the first sections, an ascending third relationship is created giving the sense of climbing out of the valley and onto higher ground. The third and final section exposes the idea of acceptance and is achieved by juxtaposing the keys of the first and third sections. The ascending relationship between these two keys suggests the triumphant climb from a depressed state into a state of acceptance that is finally resolved, in the conclusion, in the key of E major simulating moving on.

Throughout the composition we tap into the natural continuum found in harmonic intervals, between consonance and dissonance. This continuum is then used to reflect each of the emotions as part of the grief model.

TABLE OF CONTENTS

INSTRUMENTATION……..ix

HUZUNI……..…1

INSTRUMENTATION

Flute
Oboe
Clarinet in B-flat
Bassoon

Horn in F
Trumpet in C
Trombone

Percussion I
Pedal Glockenspiel if available with bow

Percussion II
Vibraphone with bow

Piano

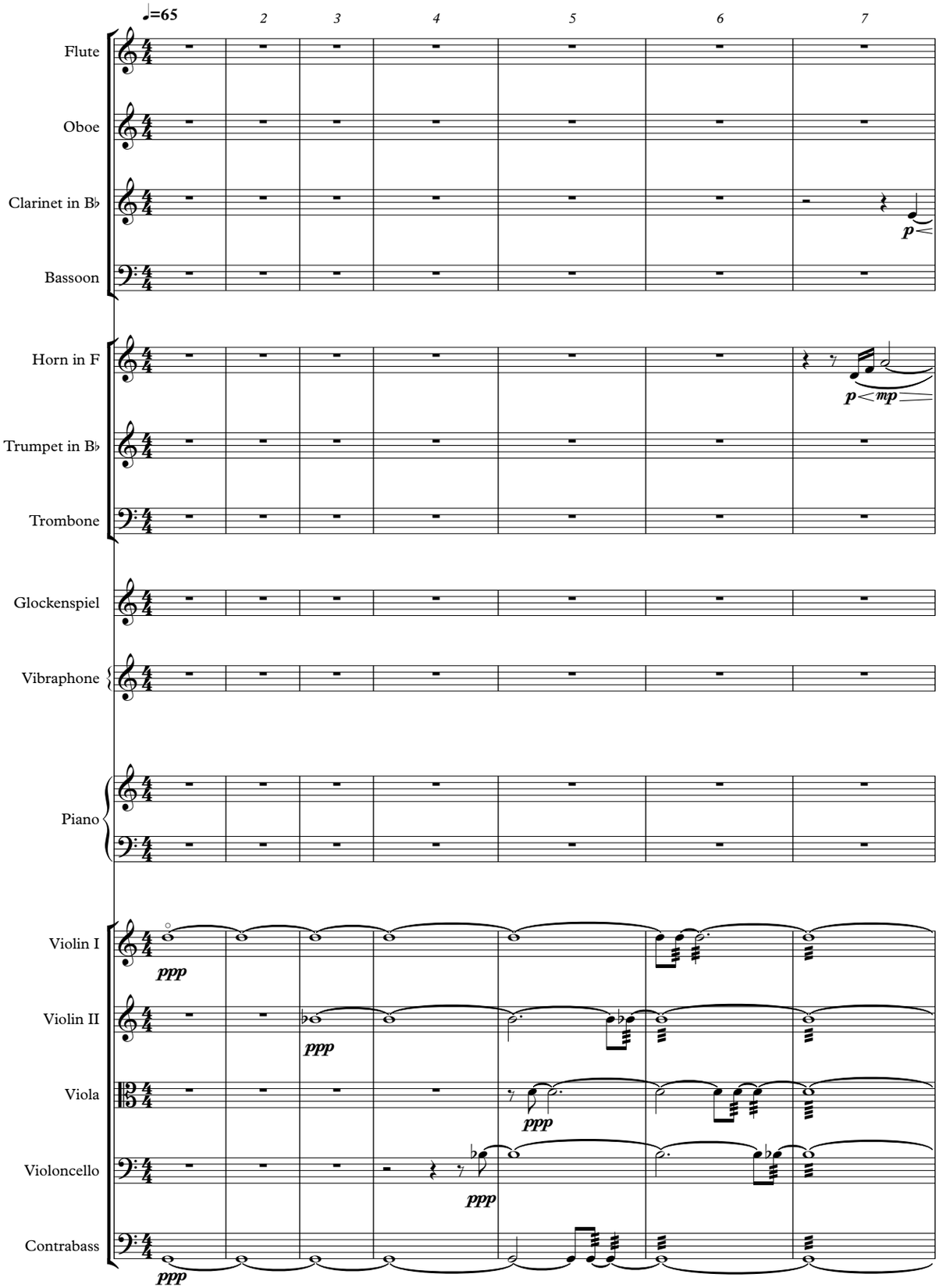
Violin I
Violin II
Viola
Violoncello
Contrabass

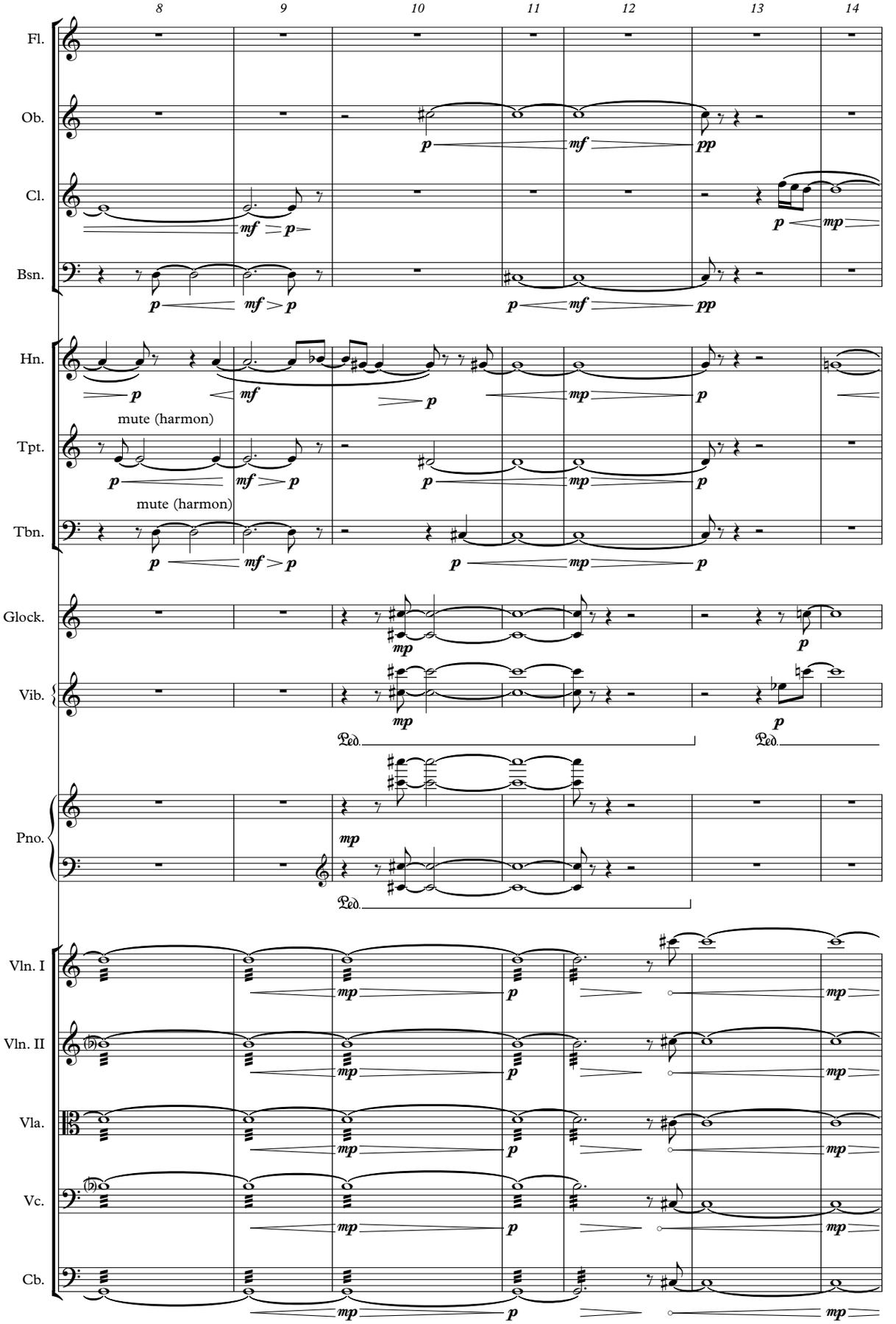
Duration: 13 minutes

Transposed Score

Huzuni

Bernard Short (2018)

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12
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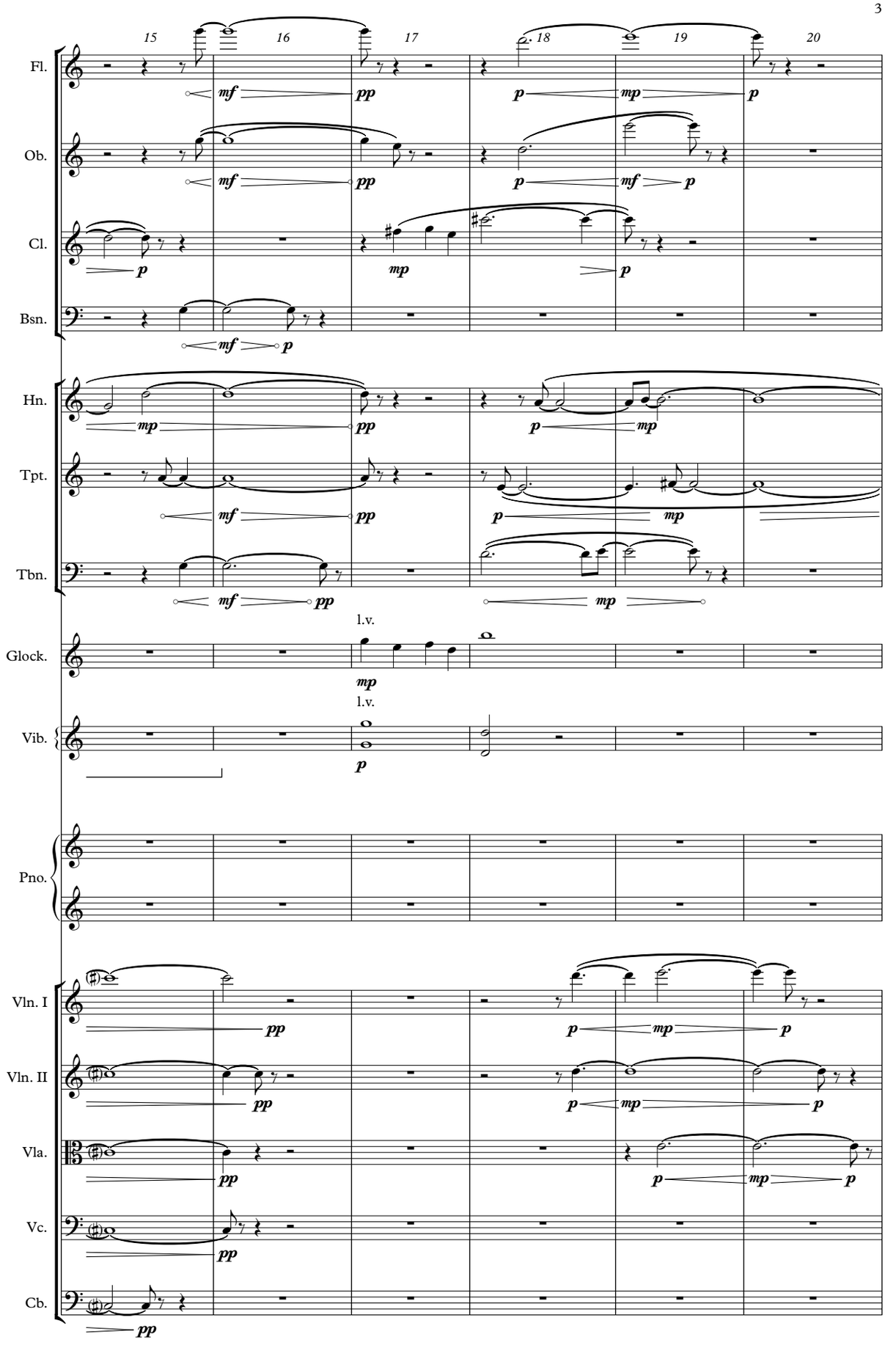
Cl.
Bsn.
Hn.
mute (harmon)
Tpt.
mute (harmon)
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.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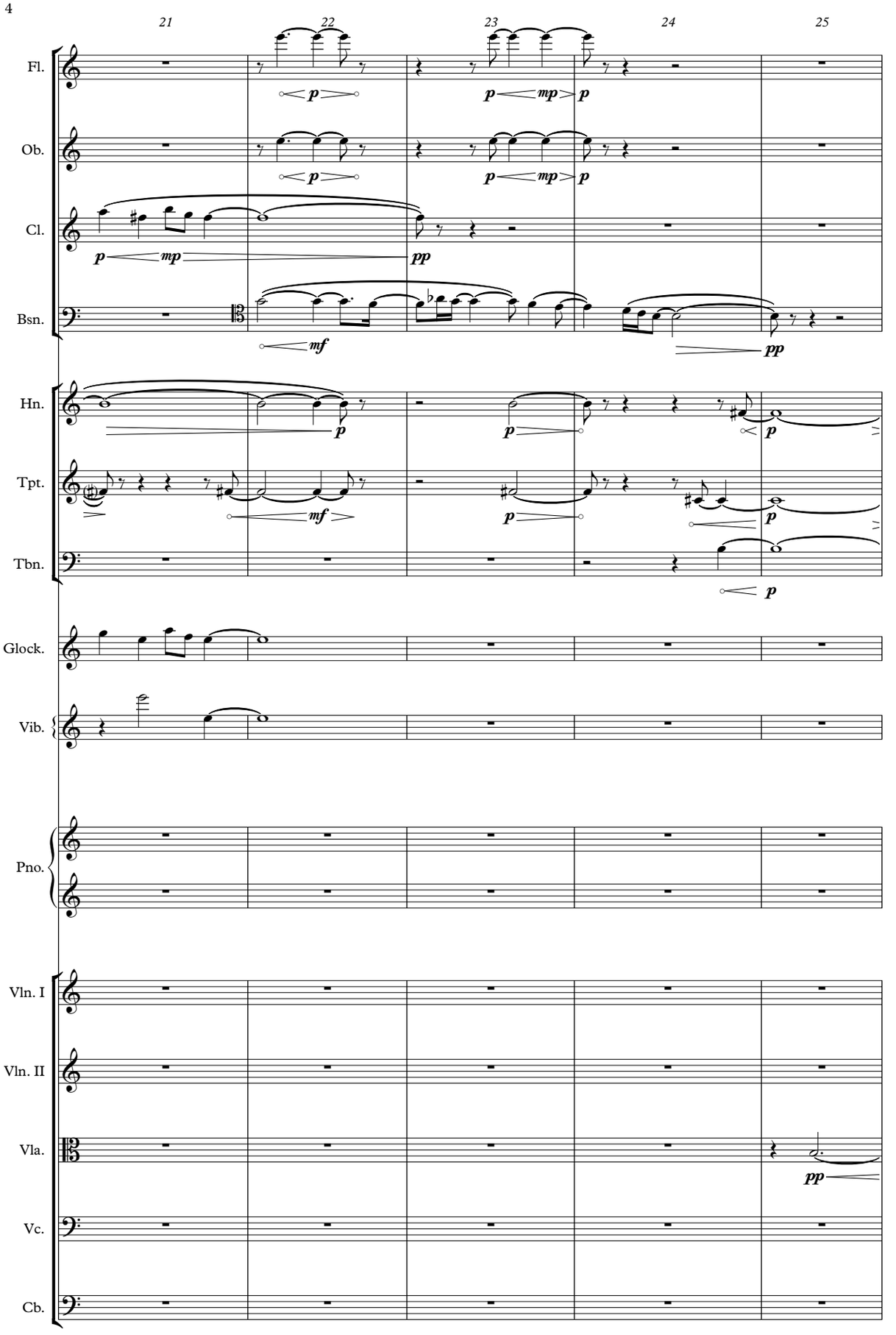
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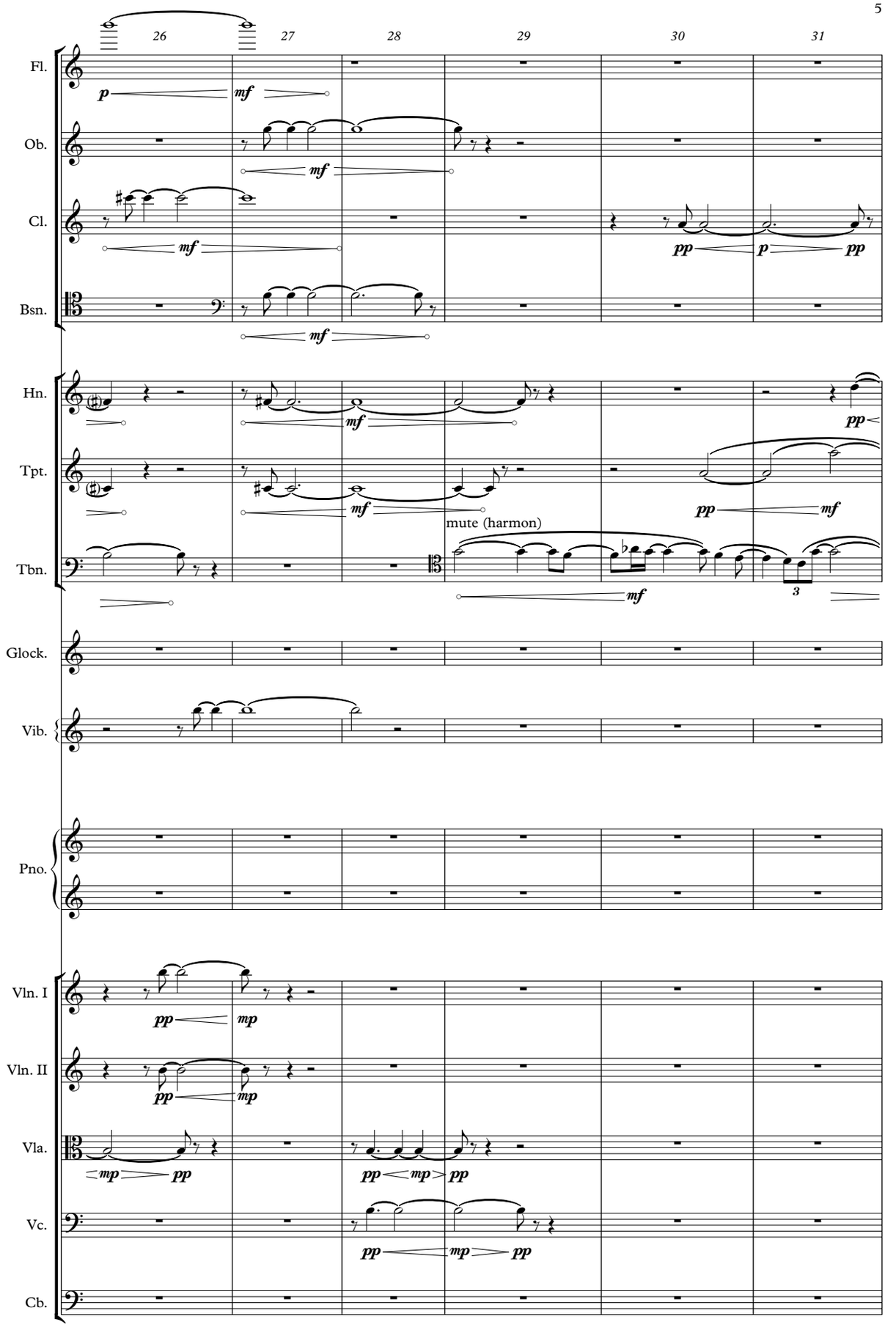
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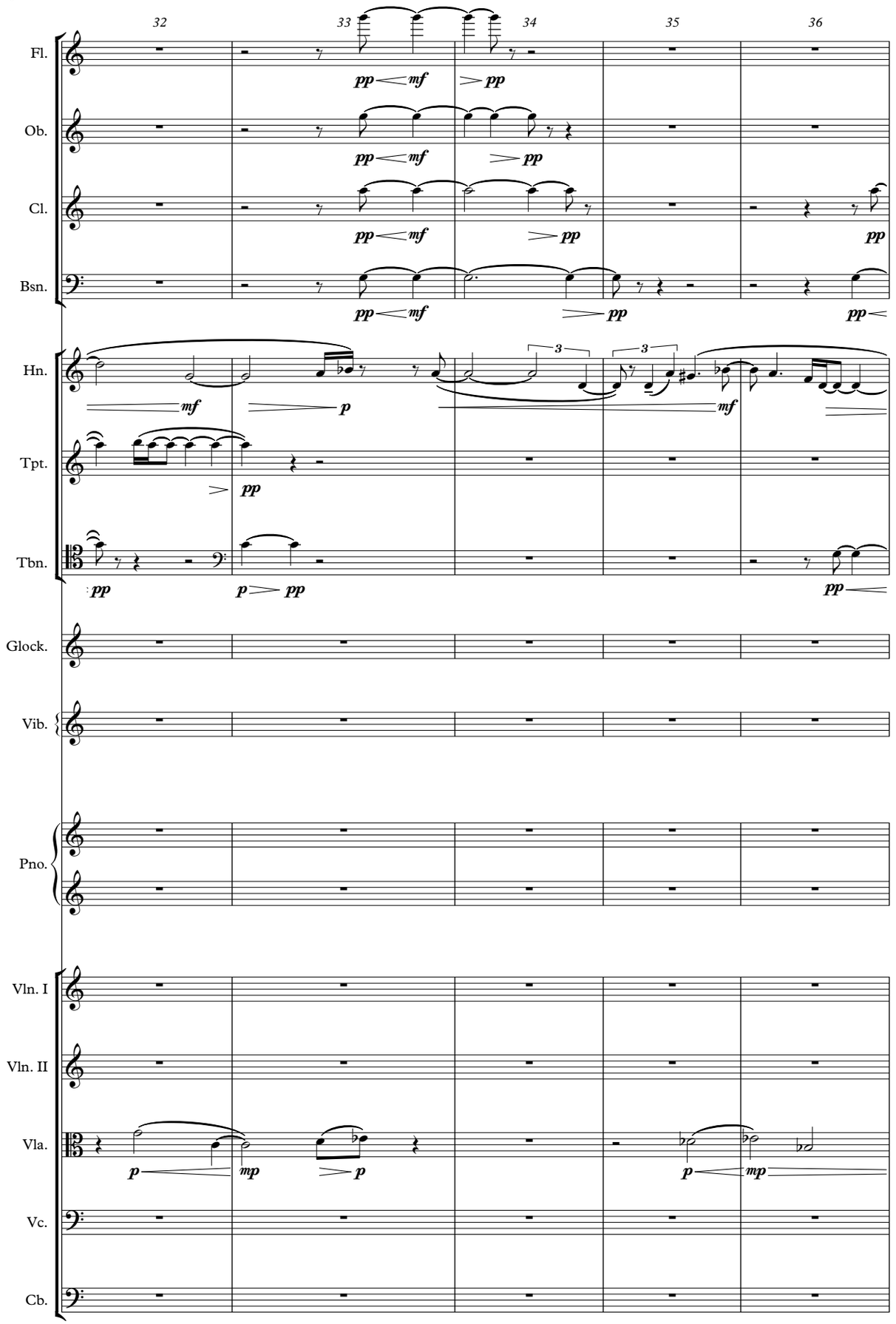
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Vc.
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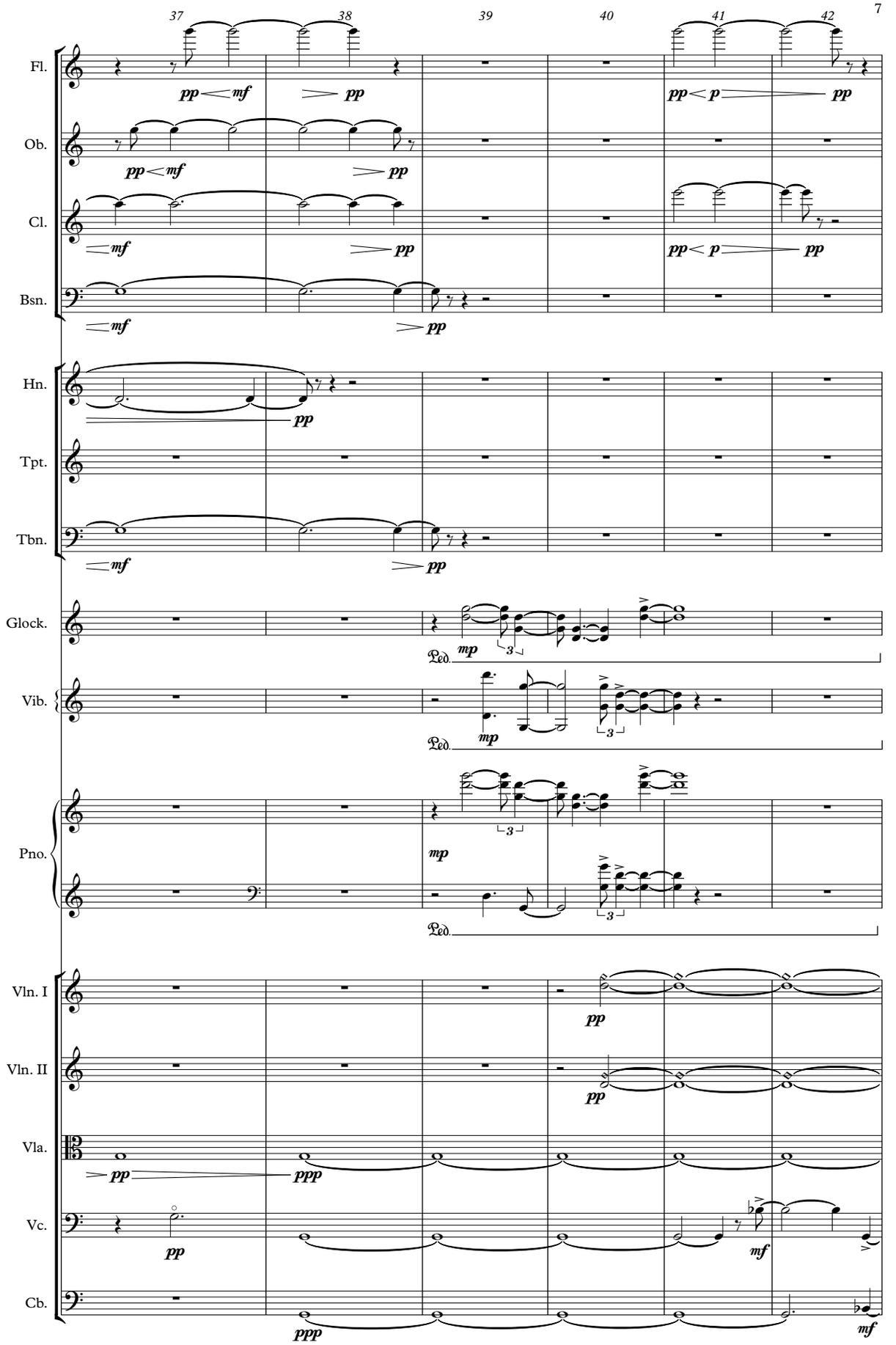
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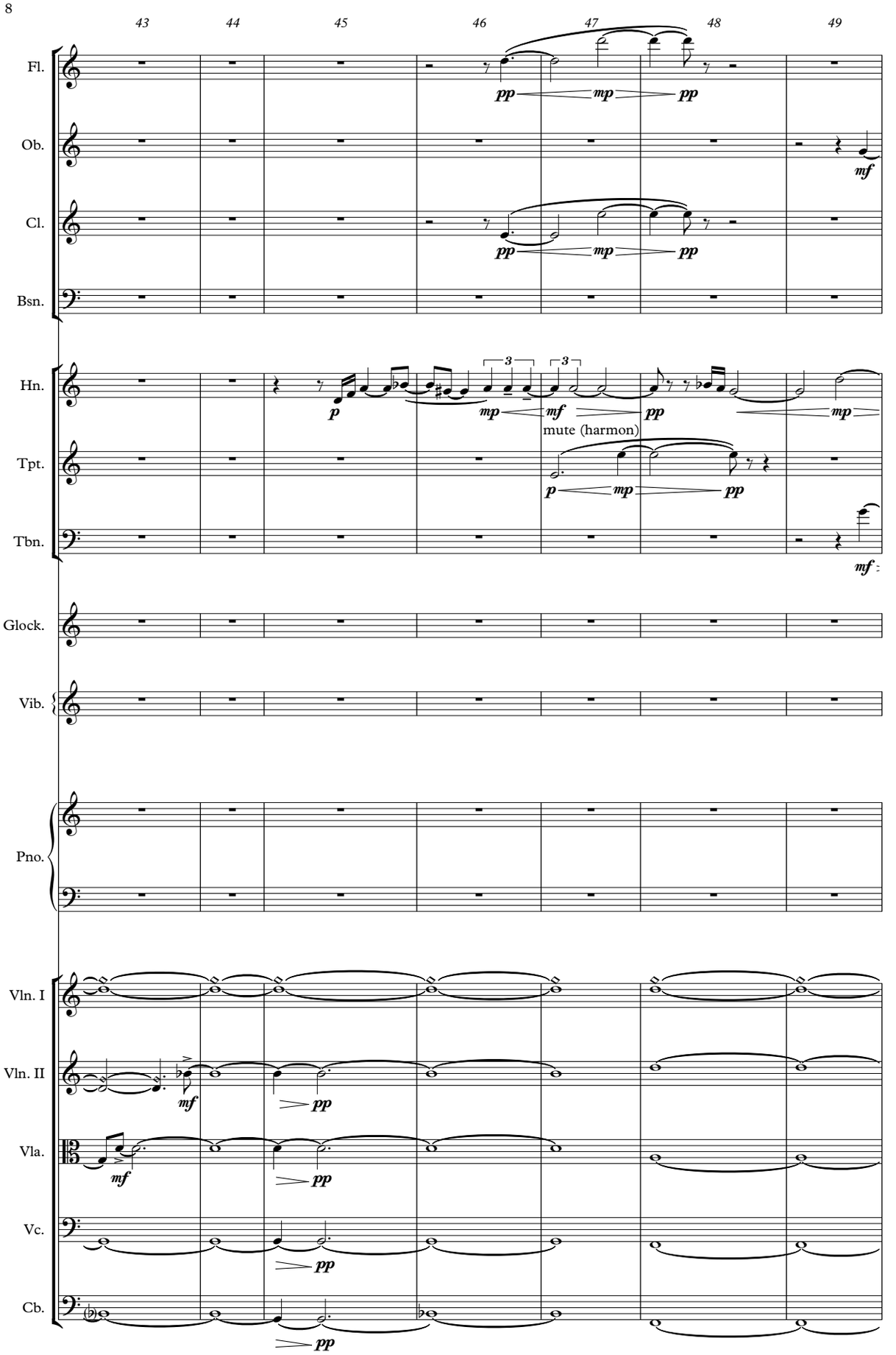
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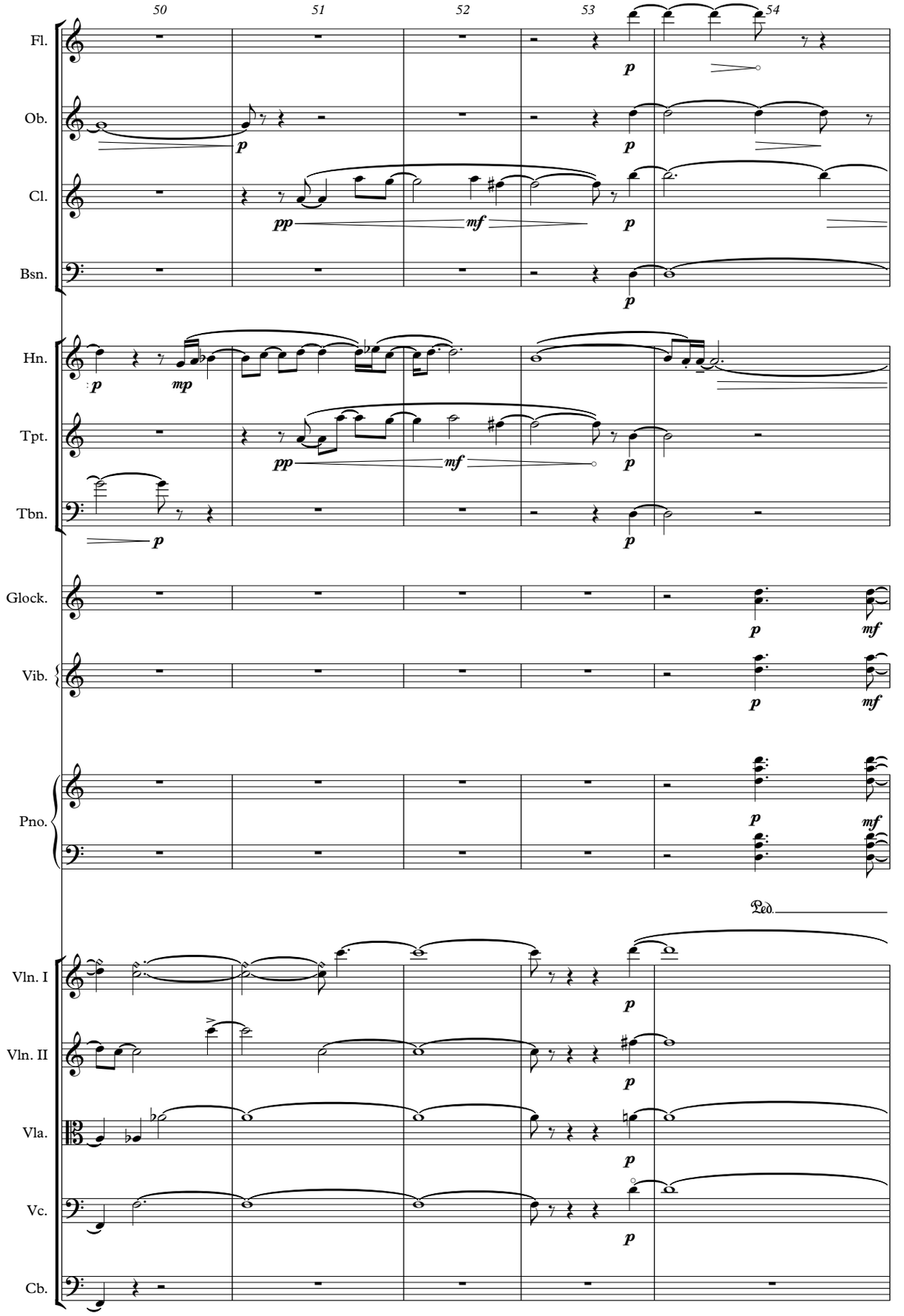
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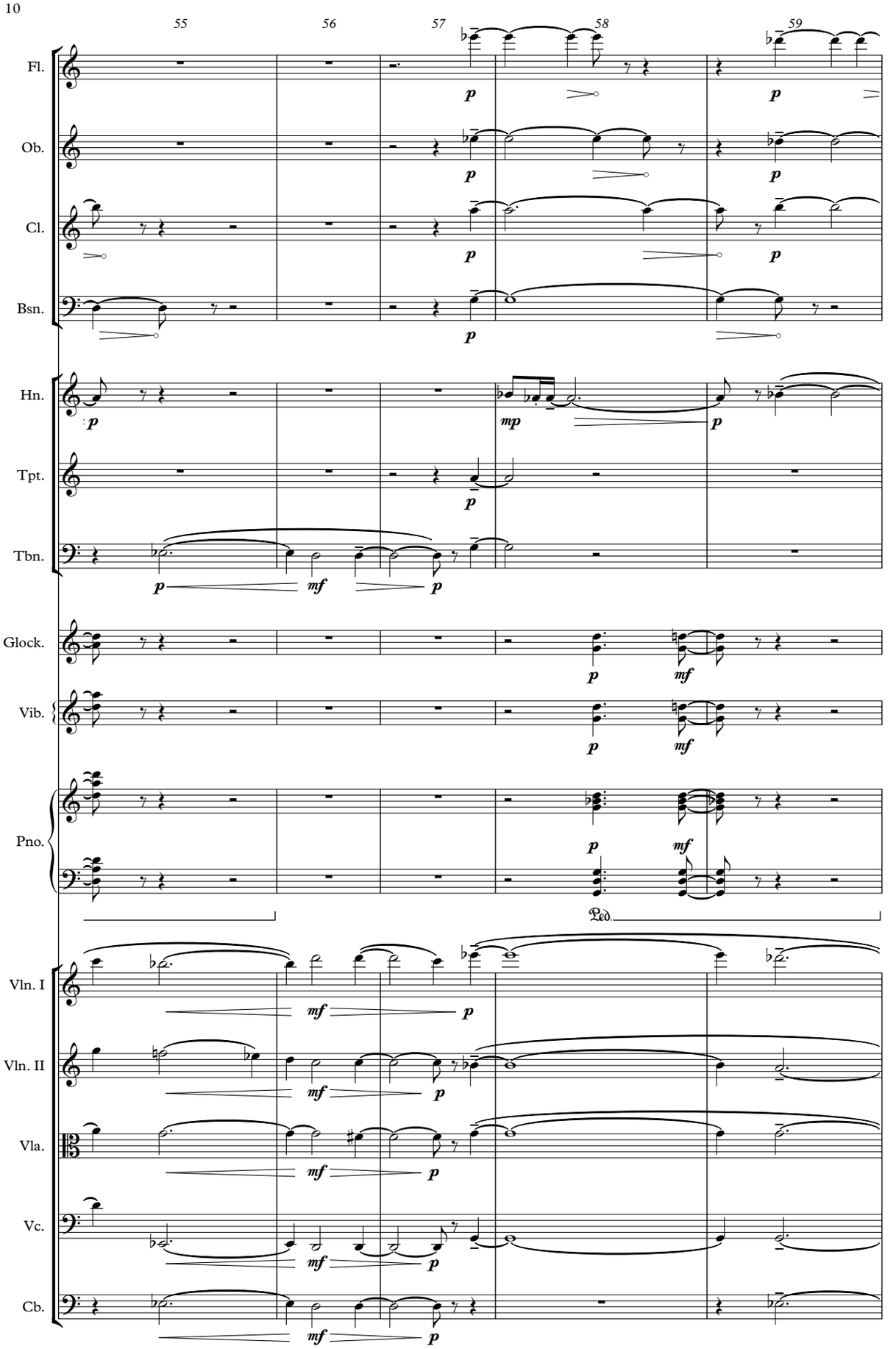
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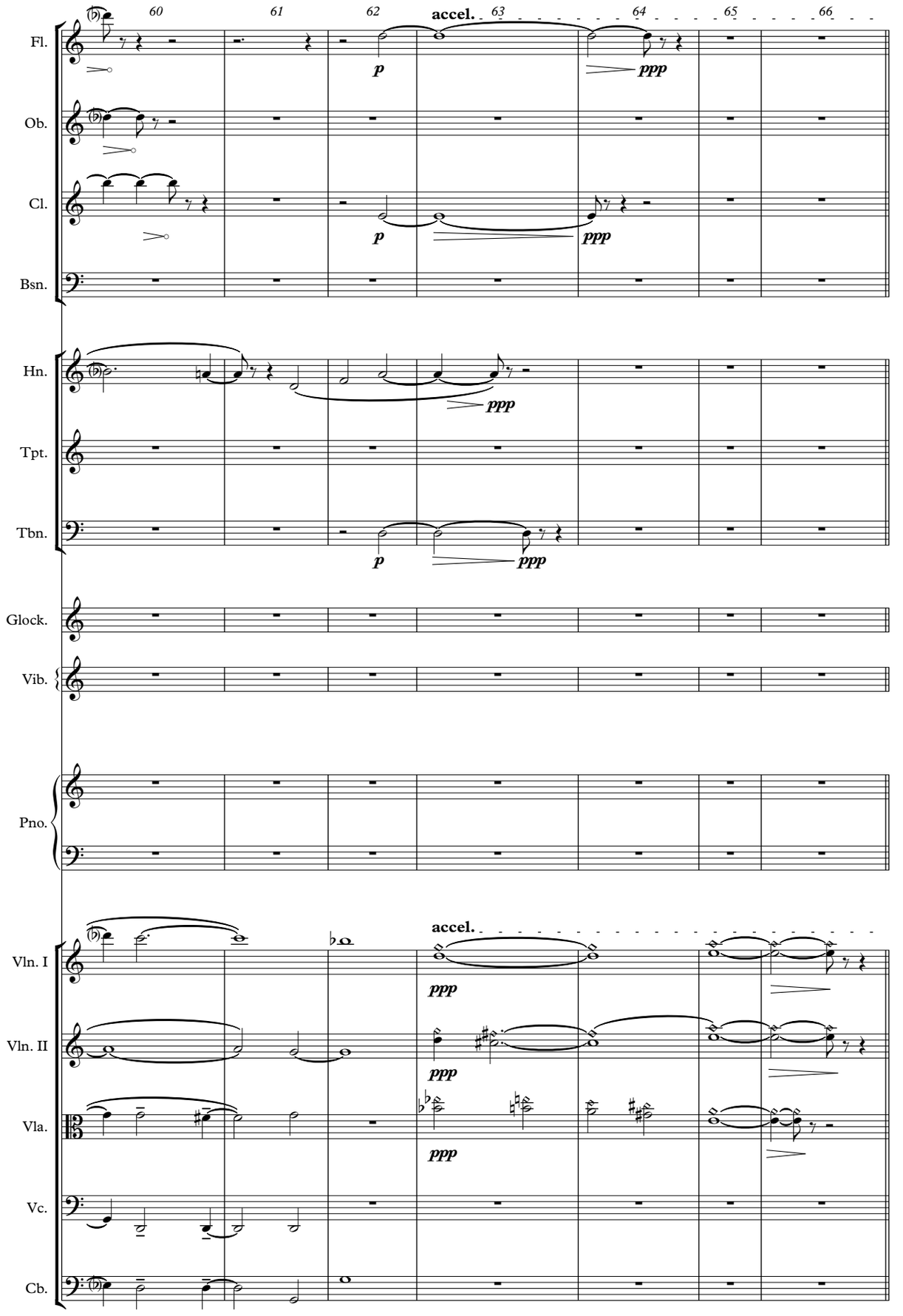
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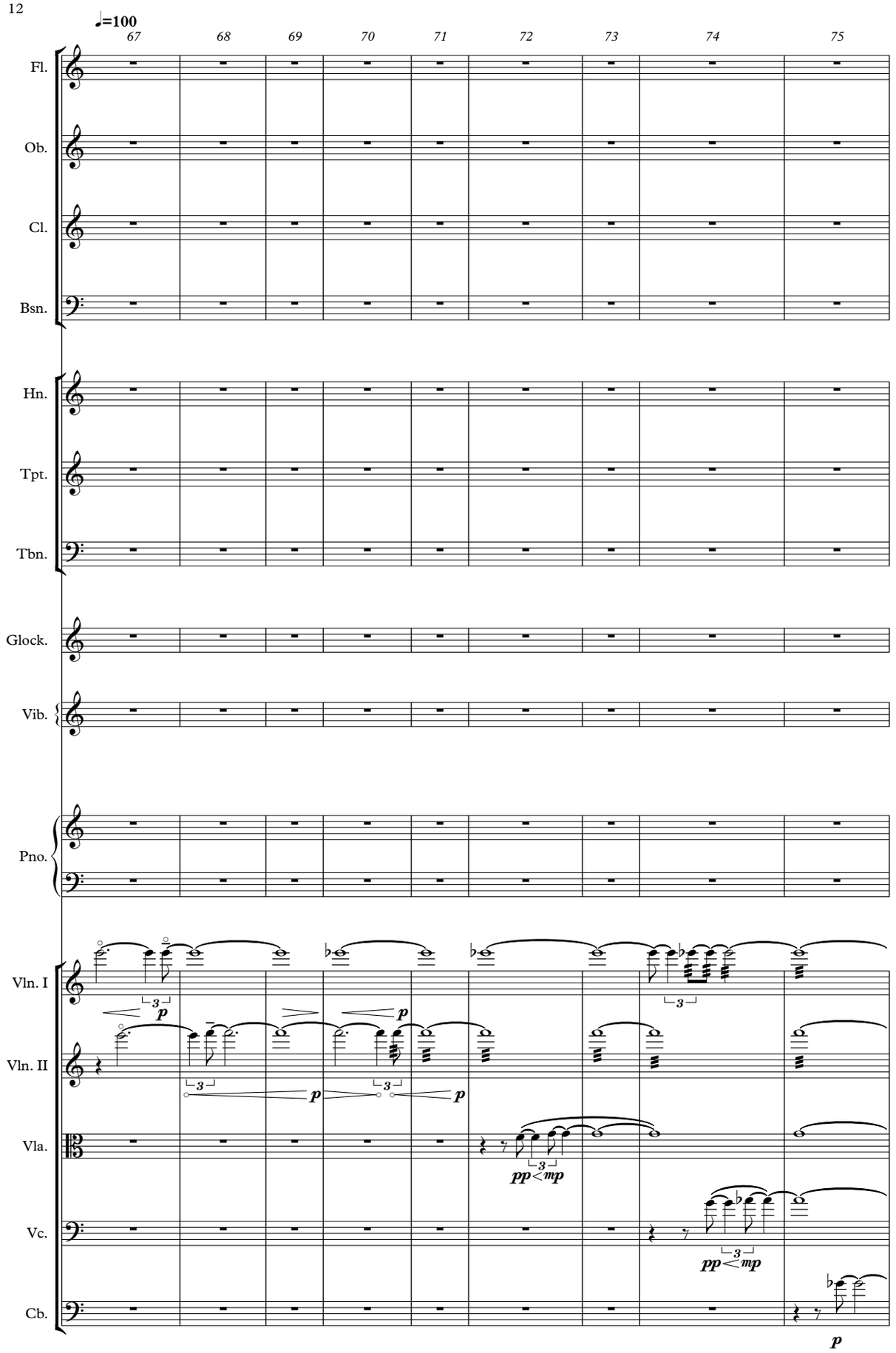
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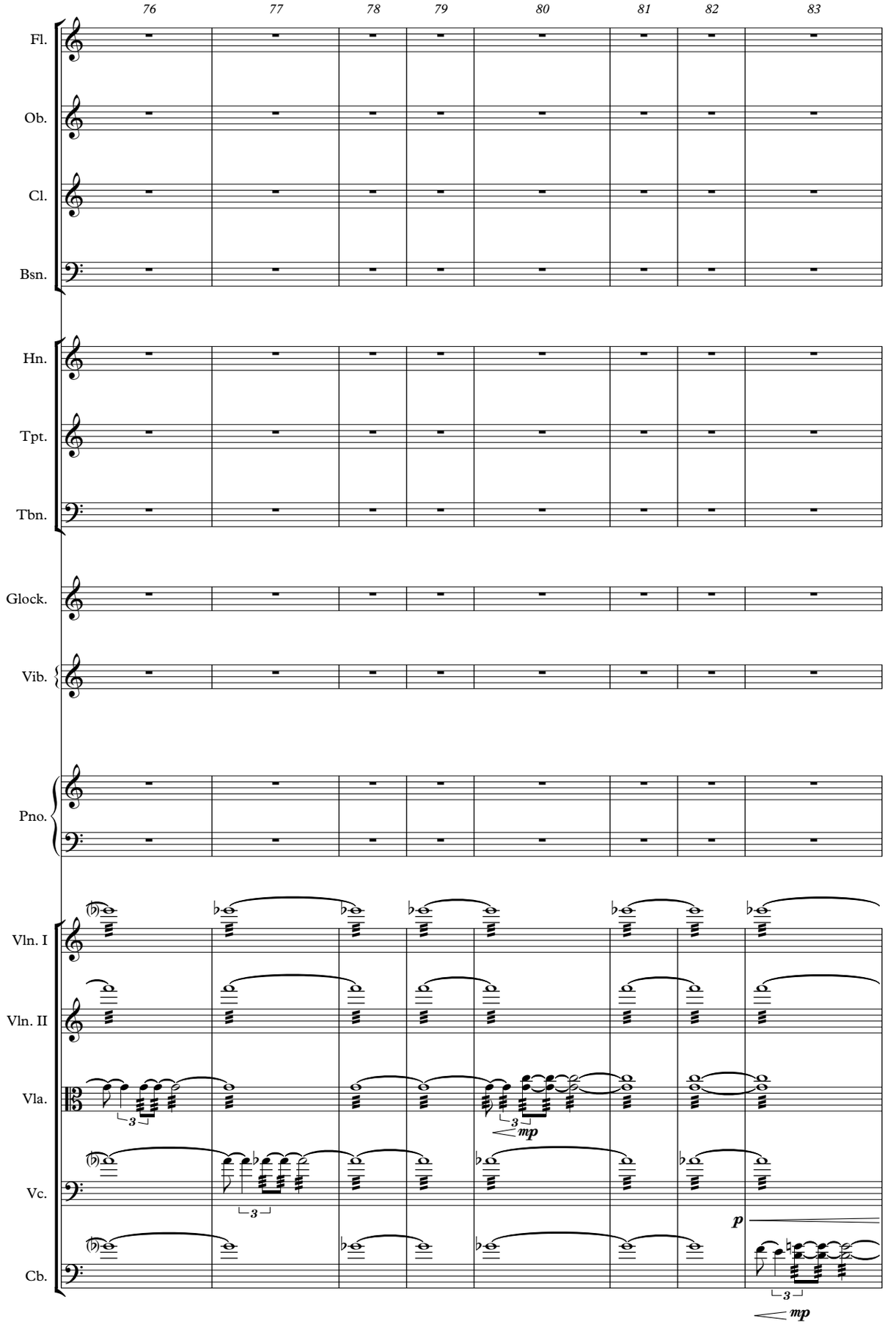
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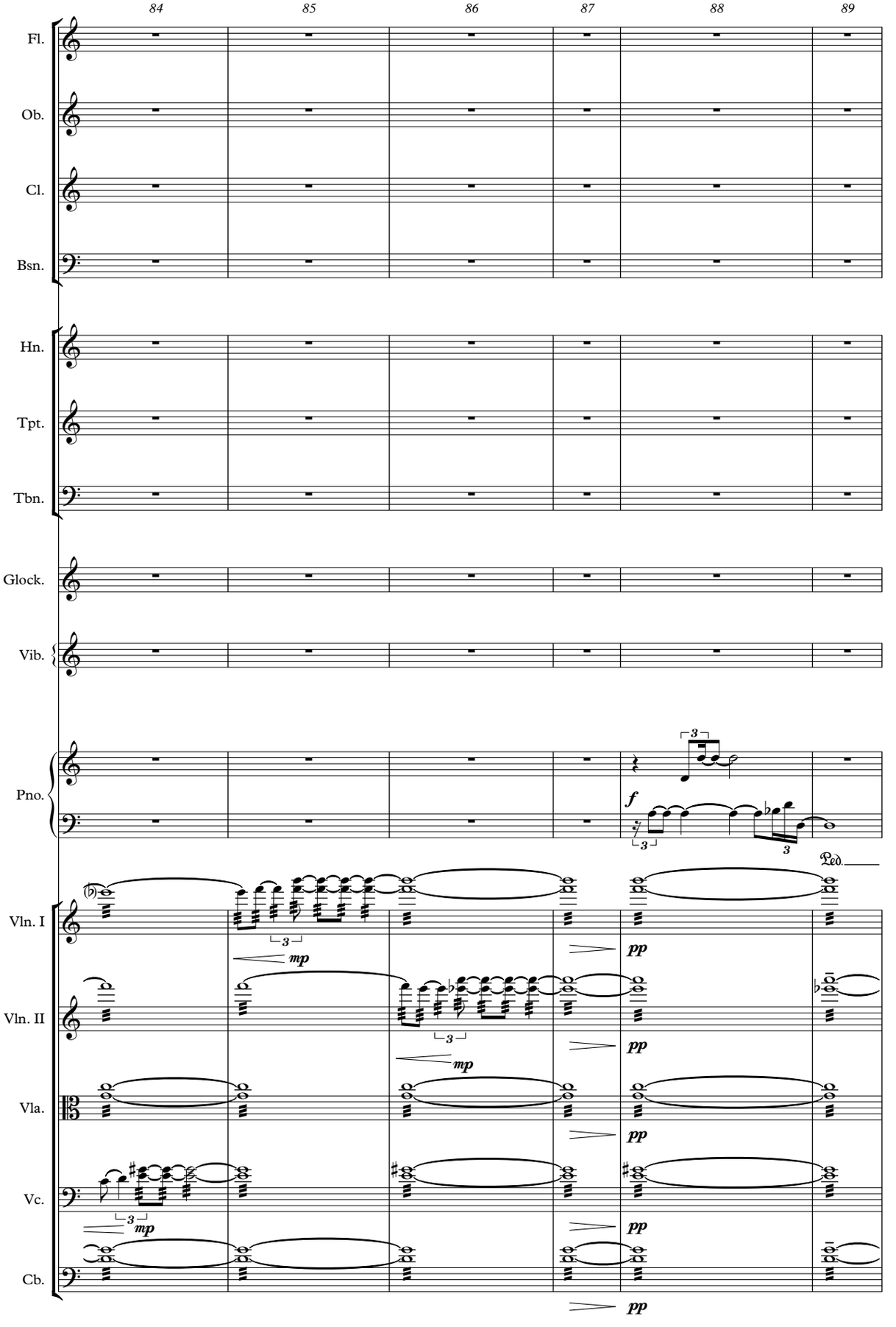
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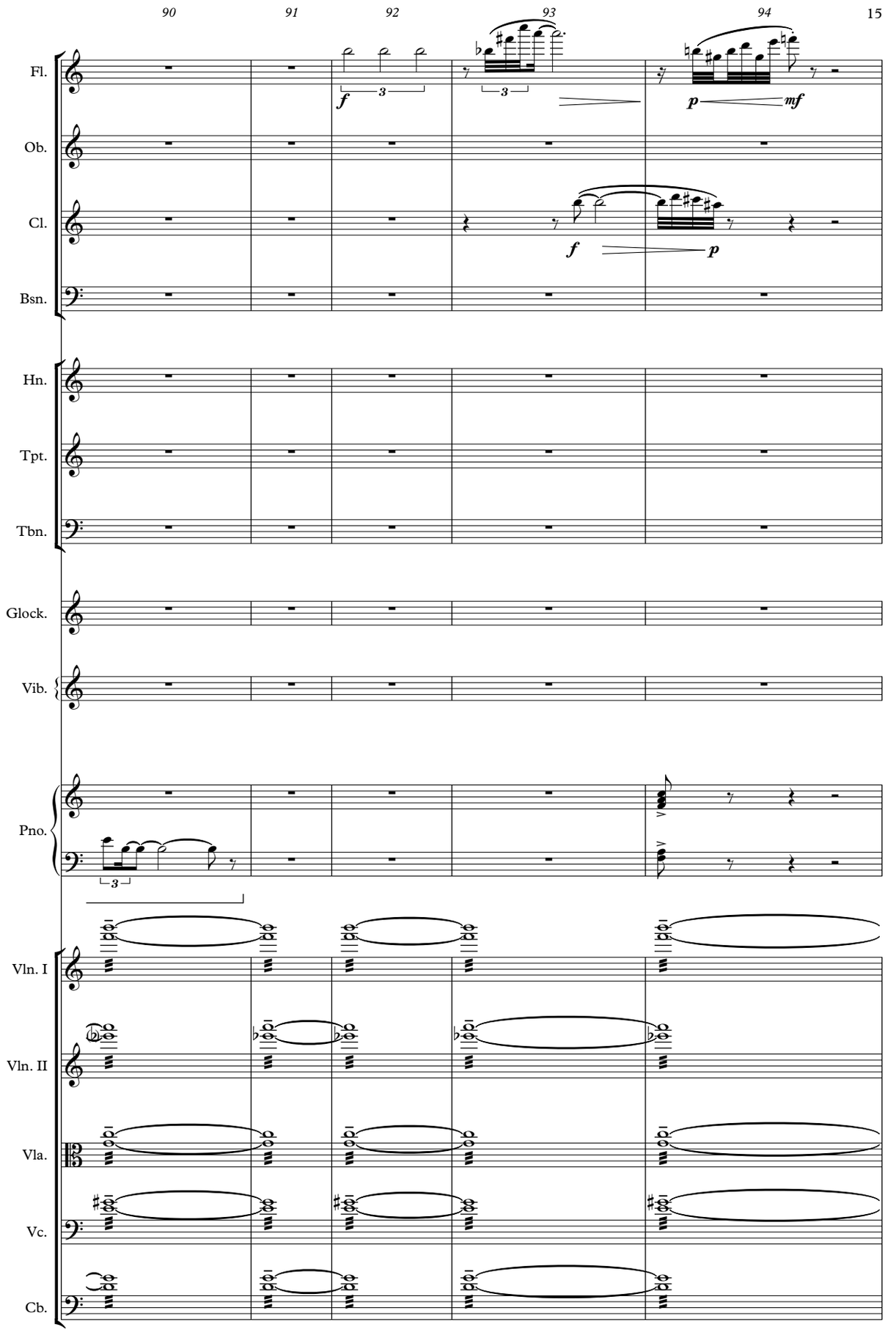
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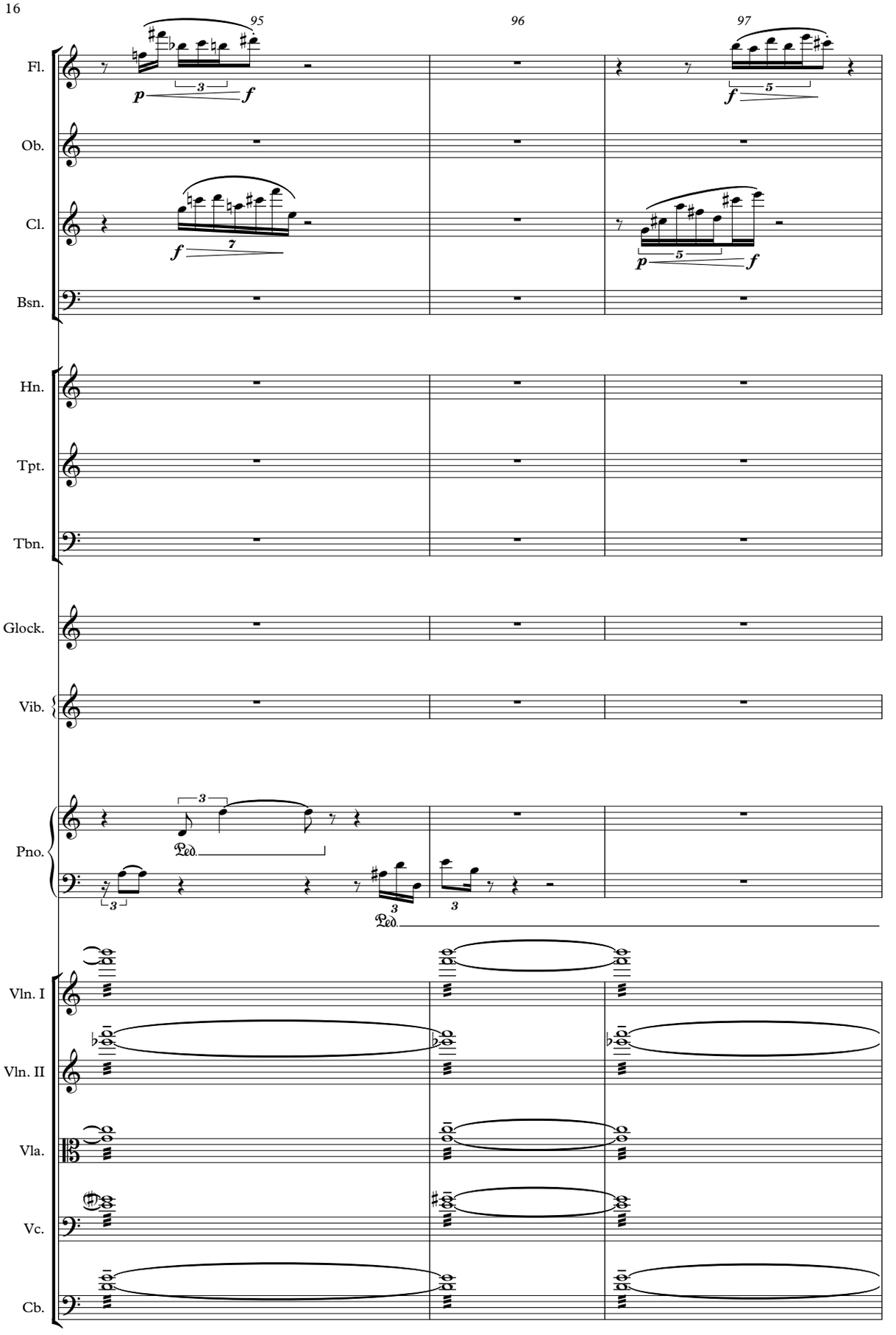
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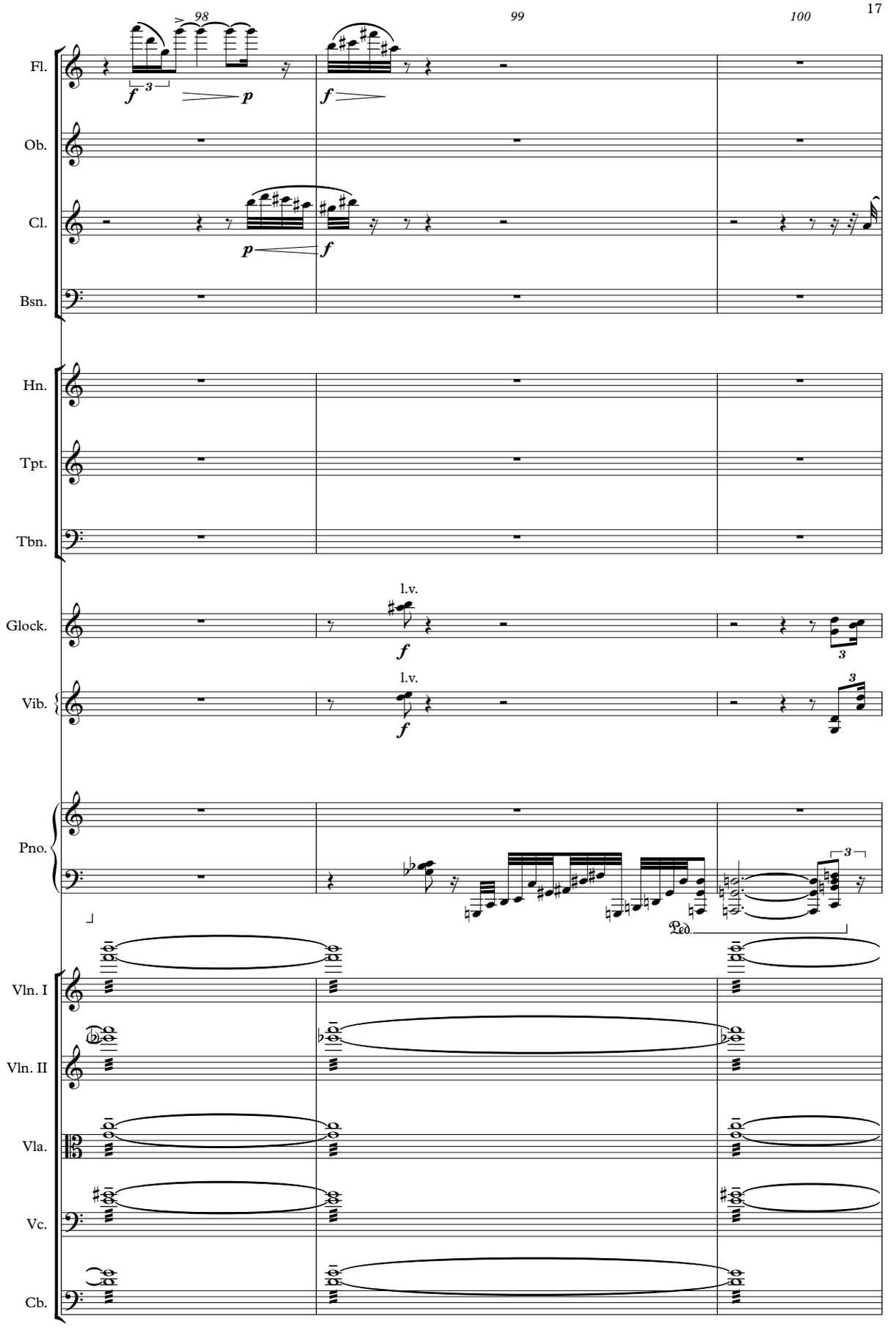
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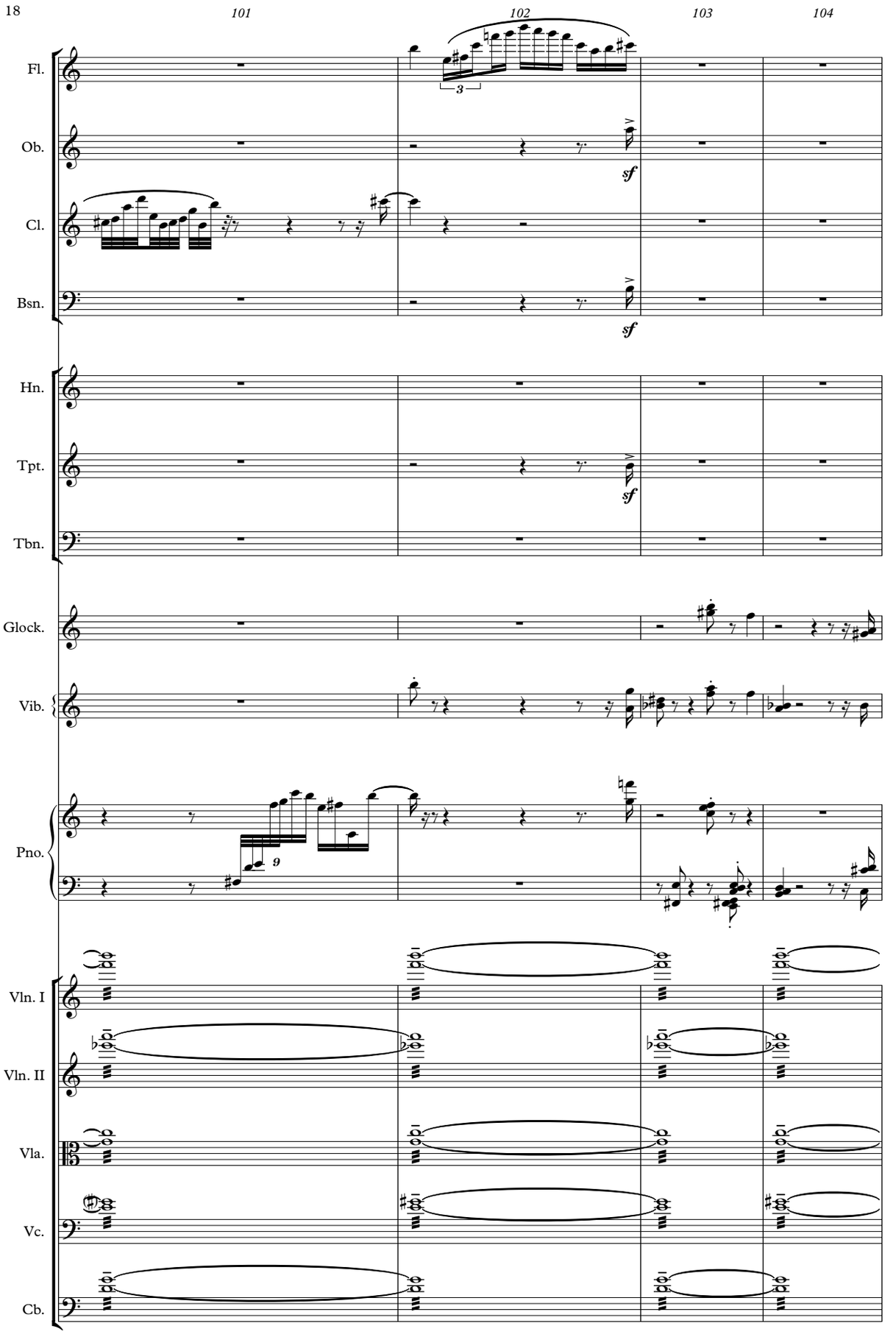
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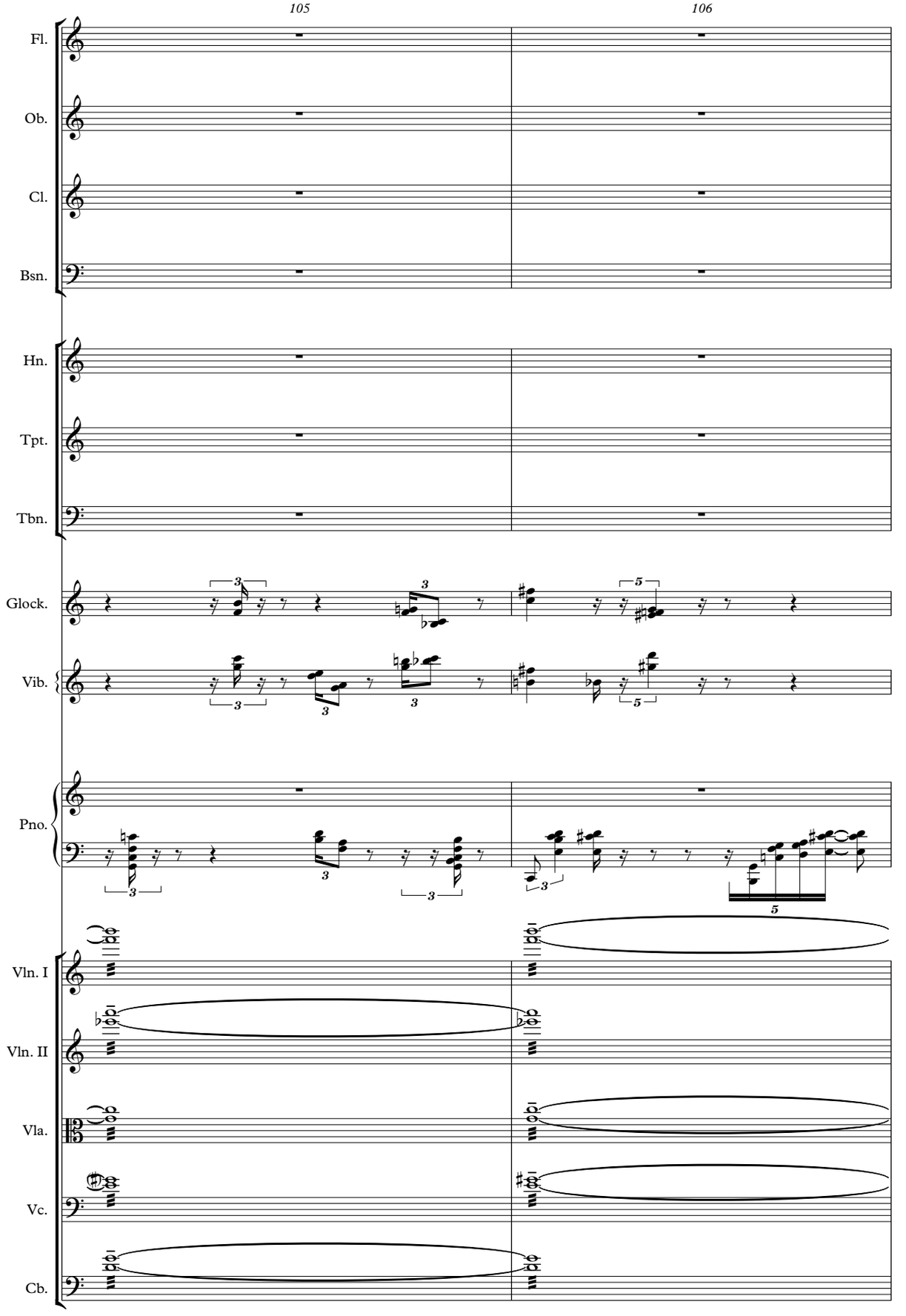
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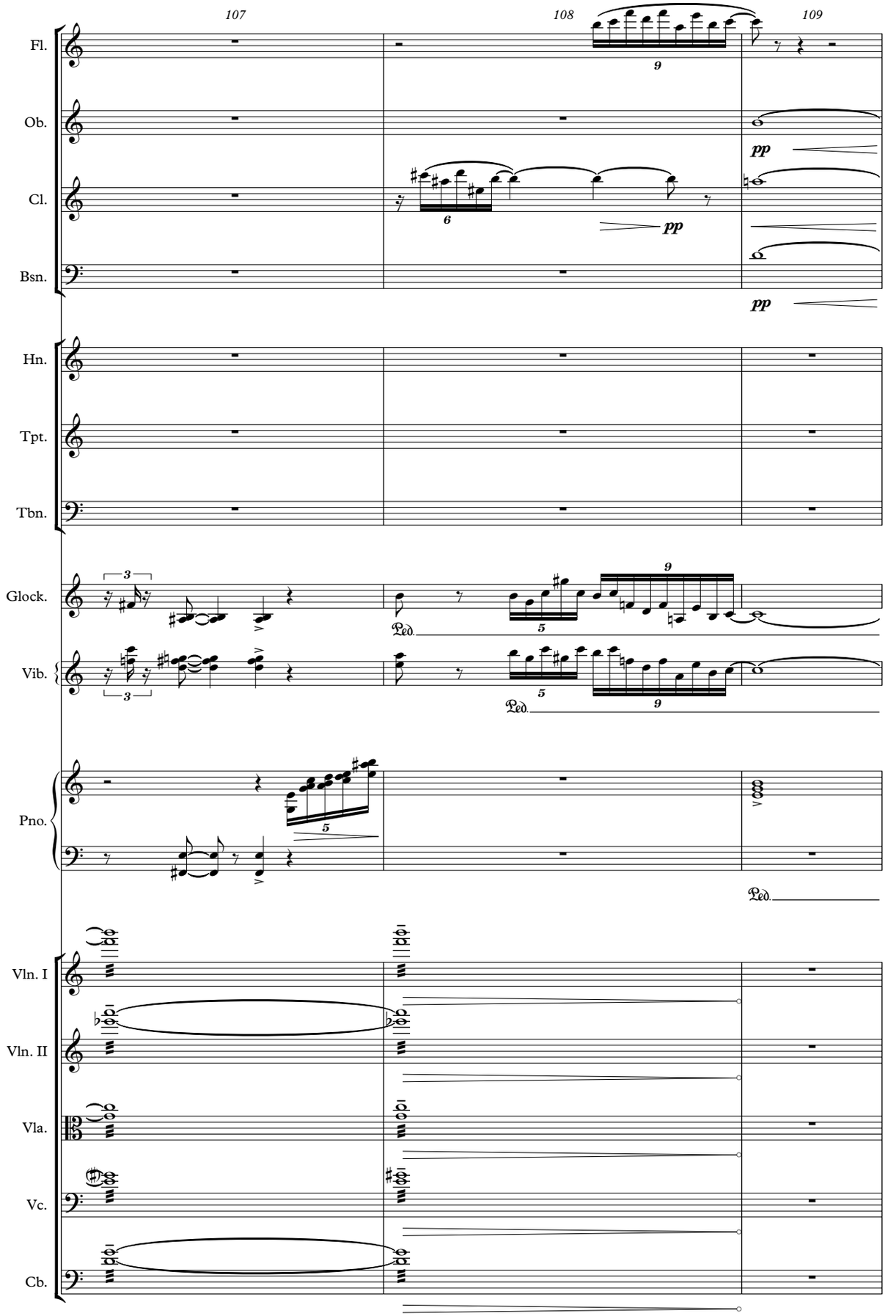
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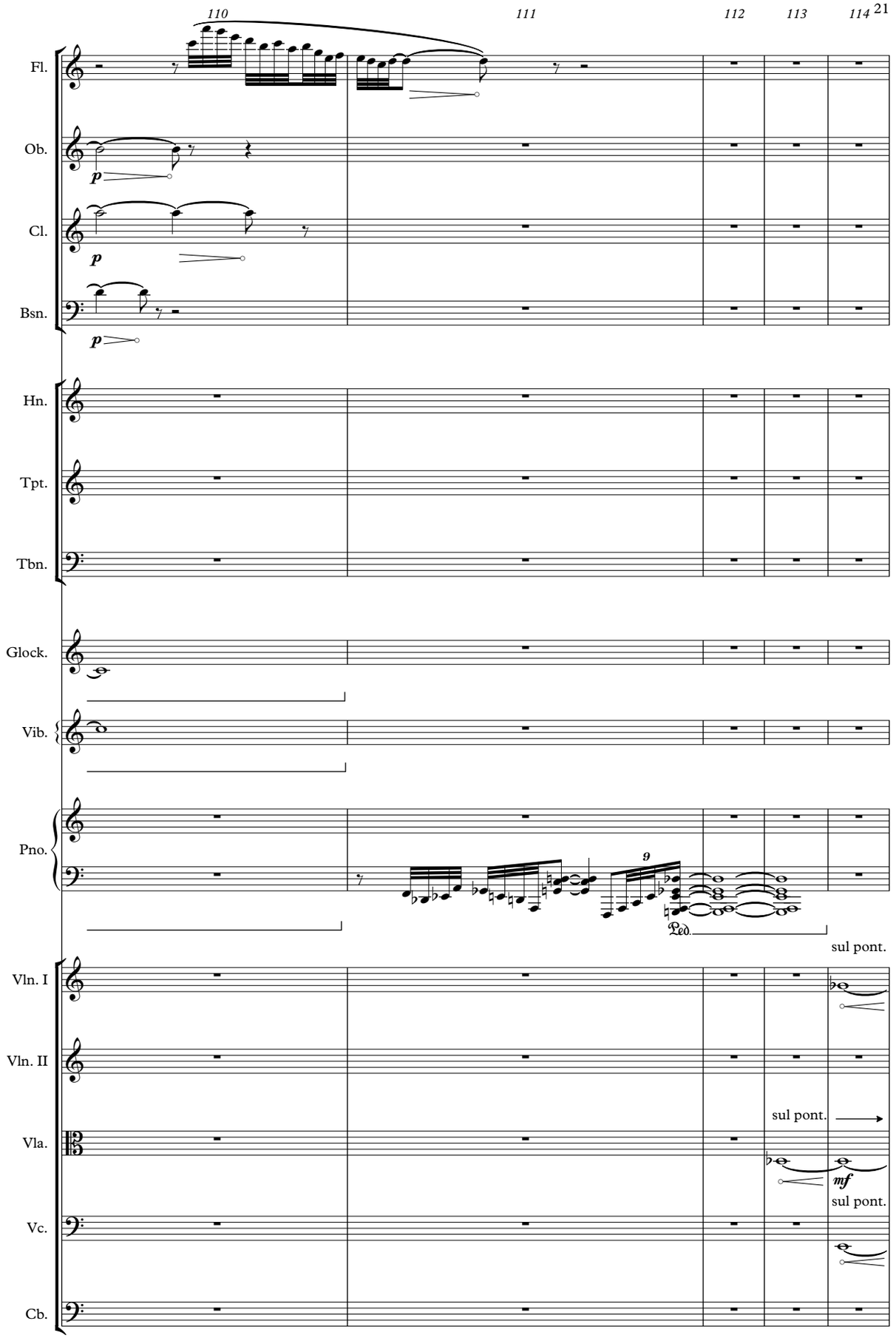
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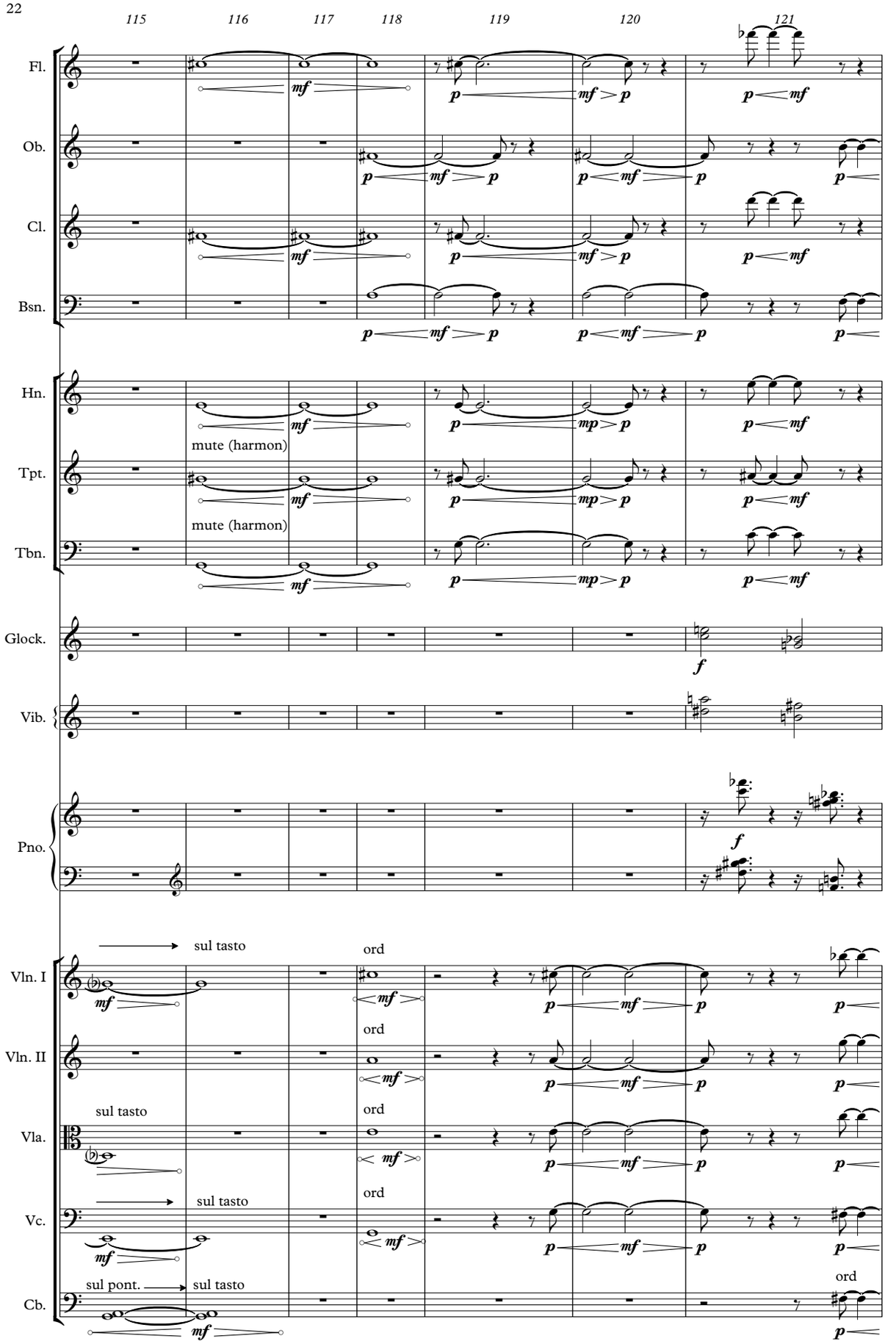
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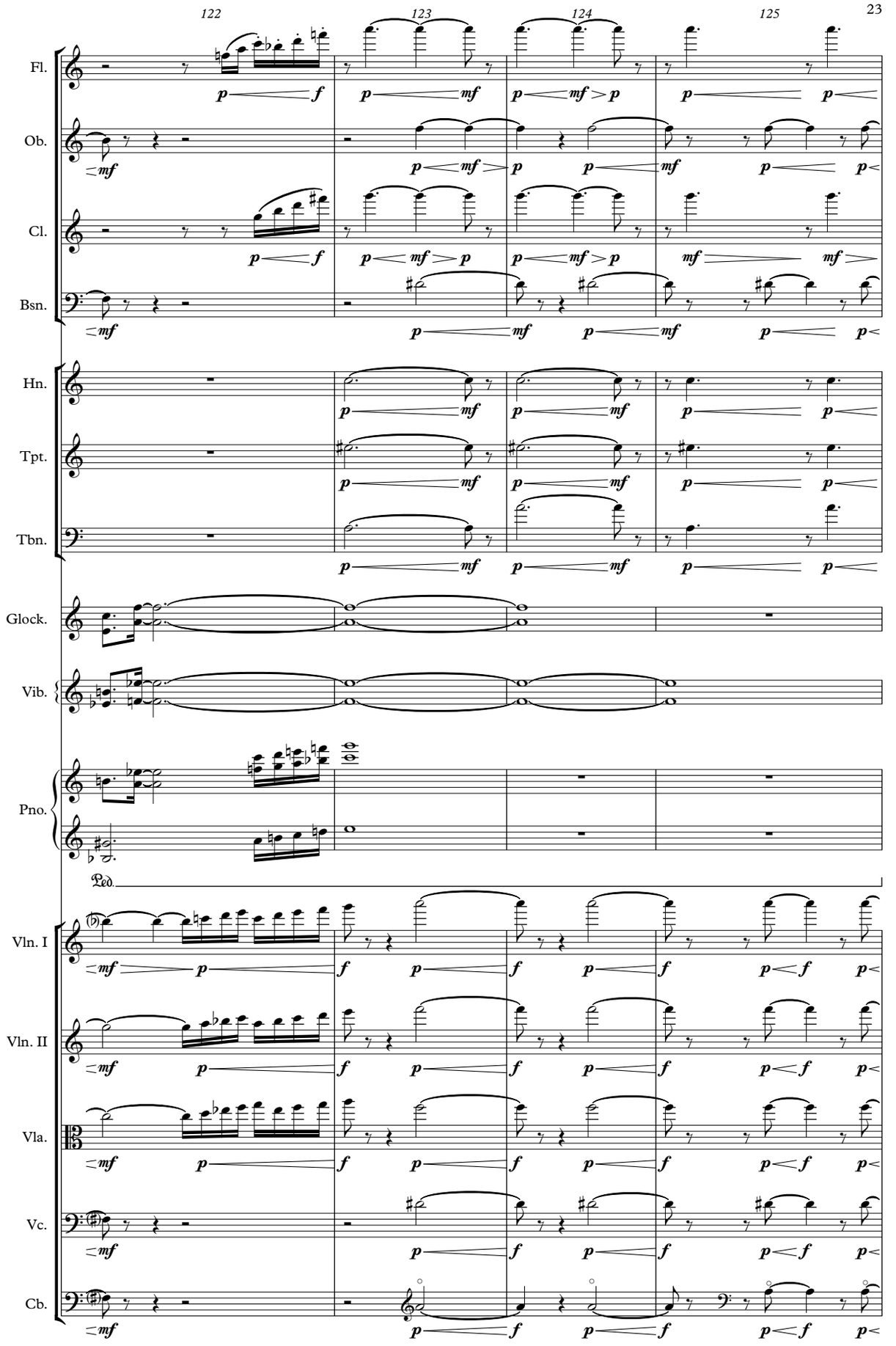
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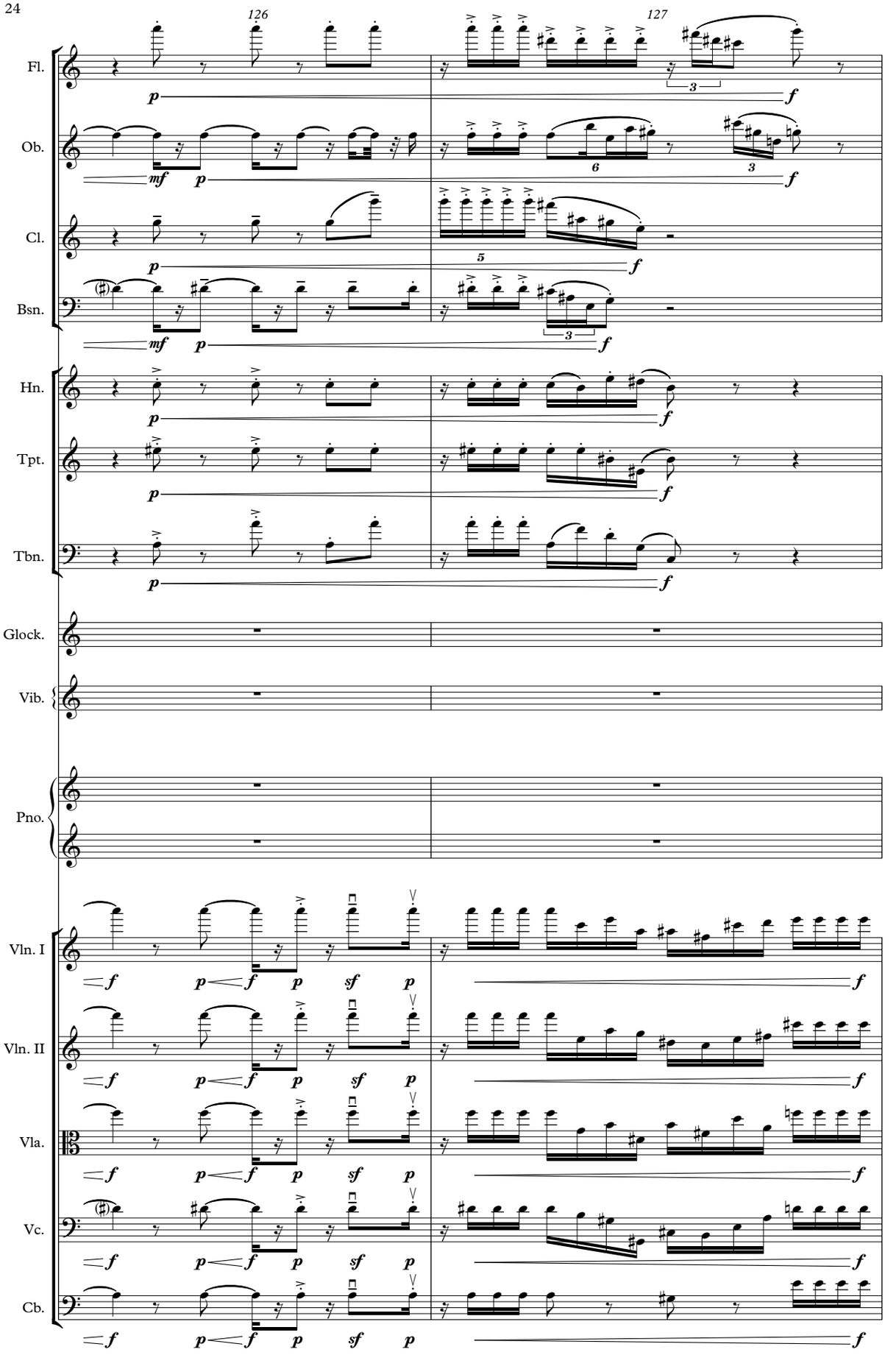
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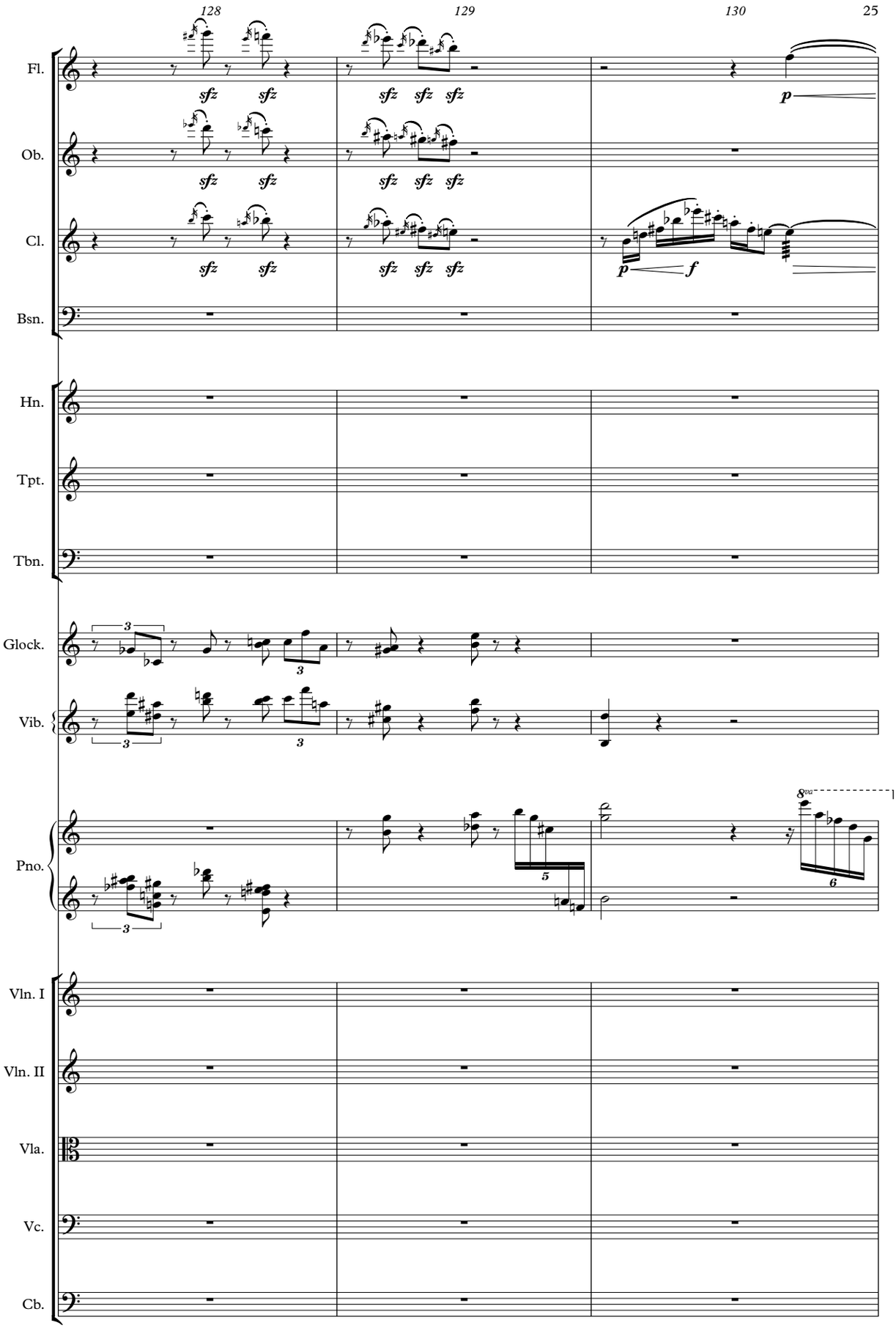
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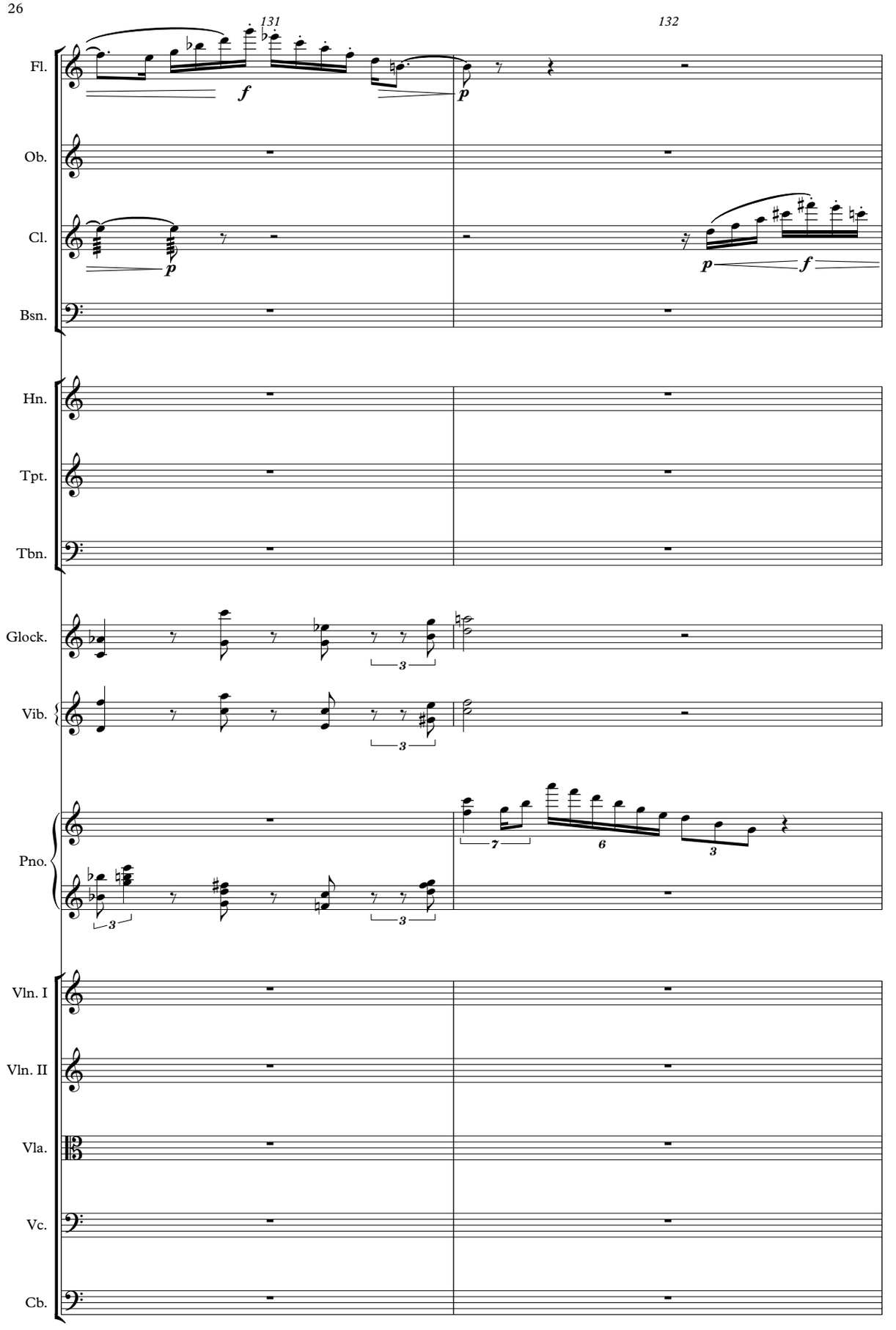
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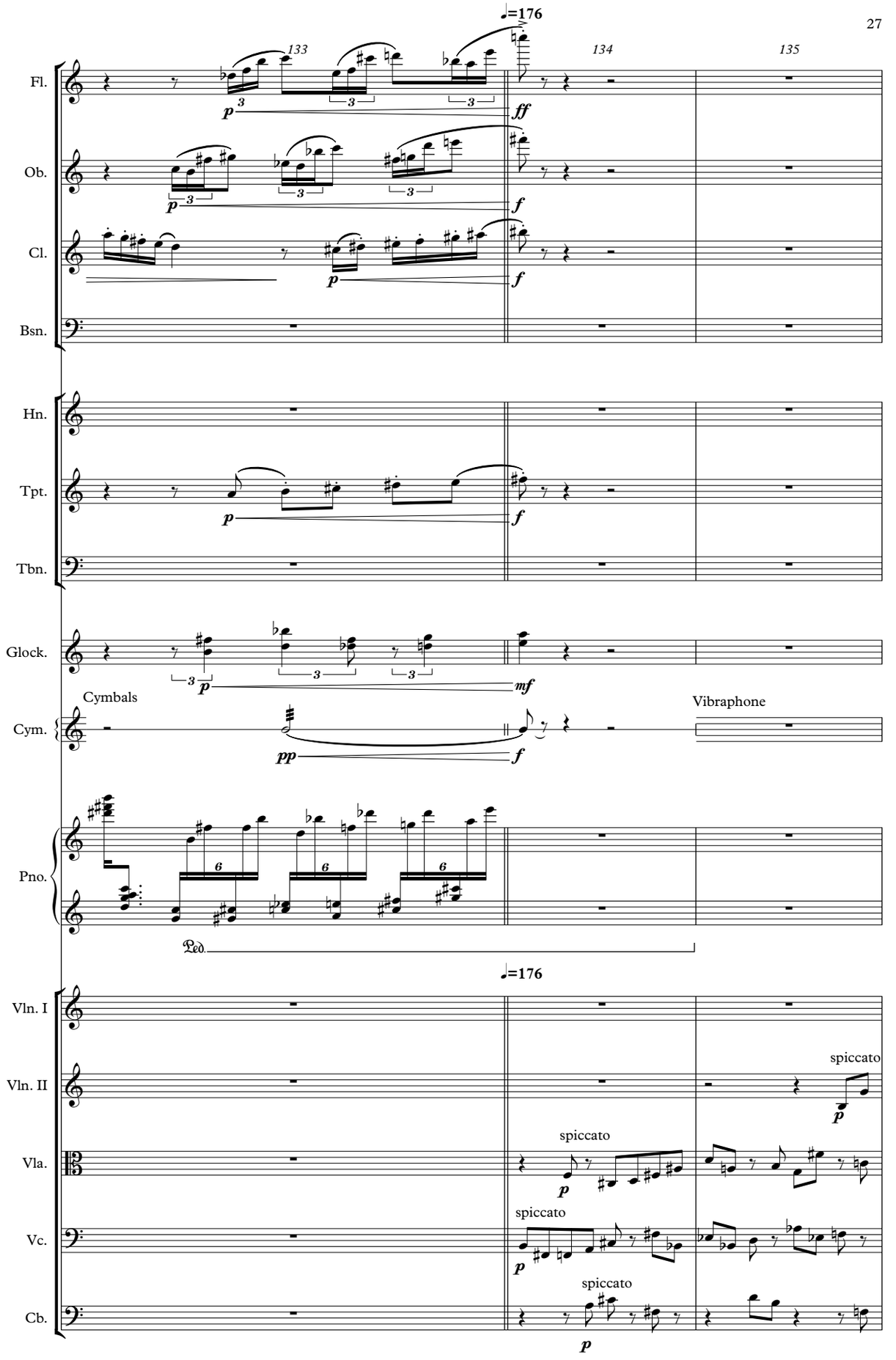
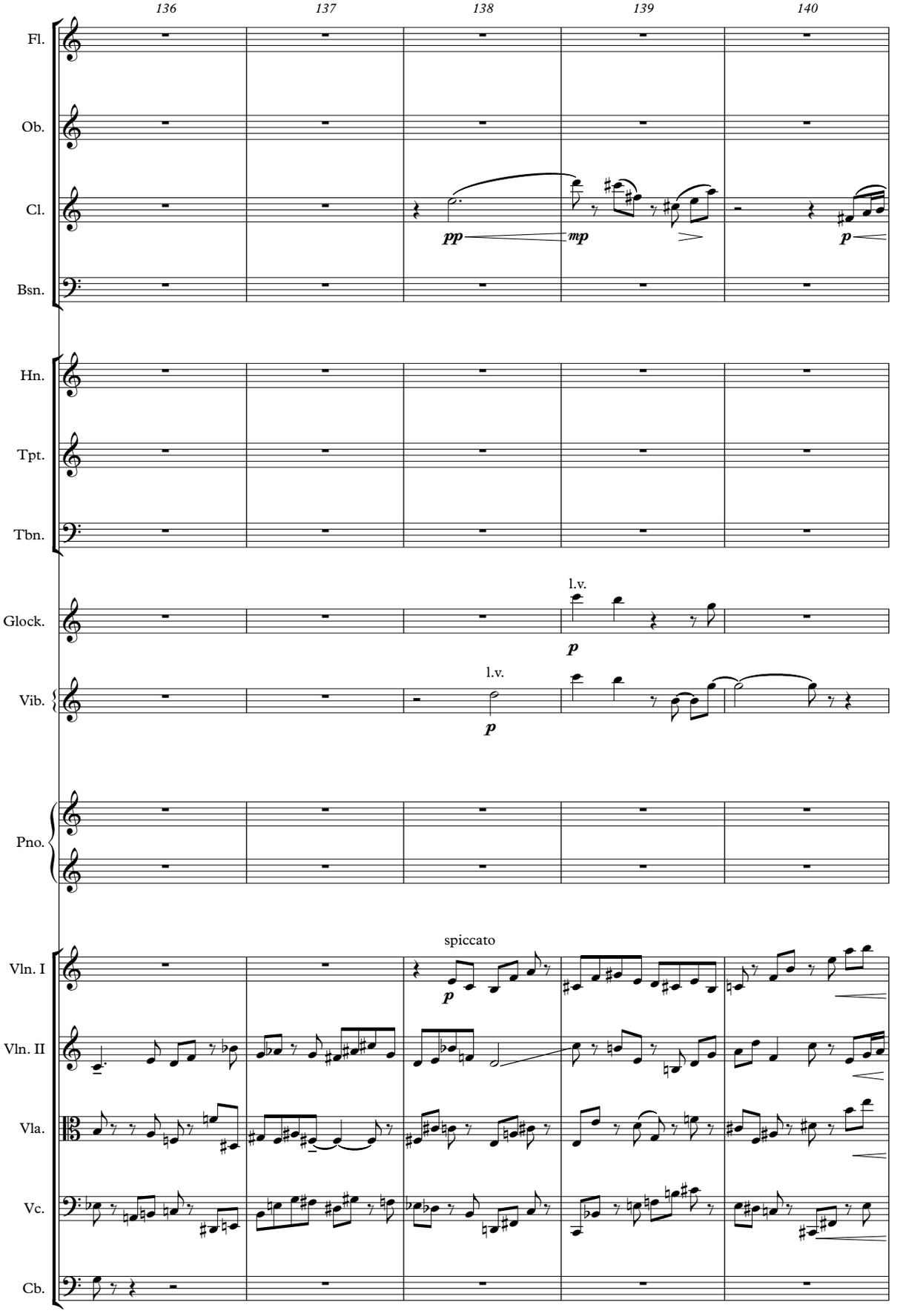
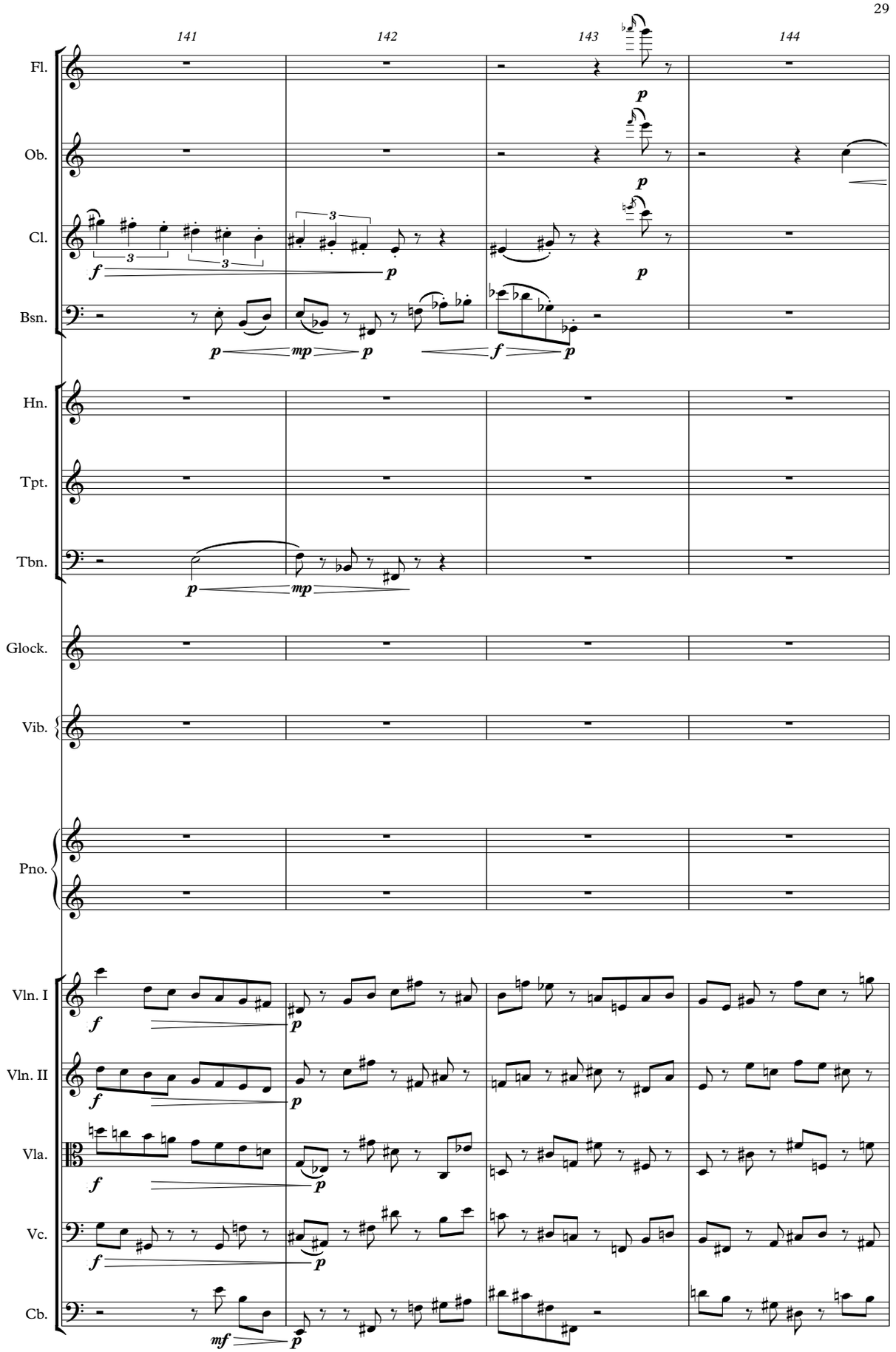
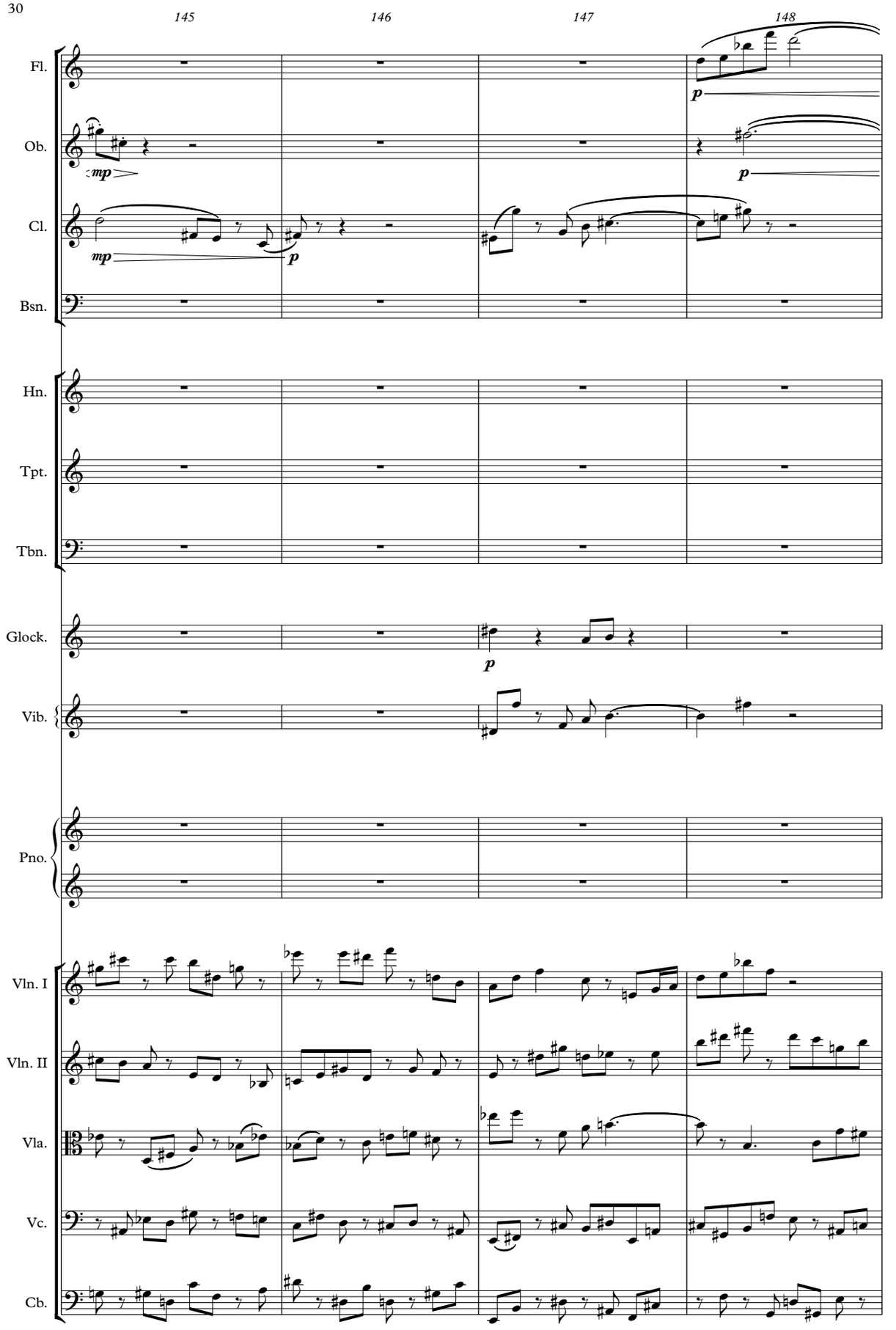
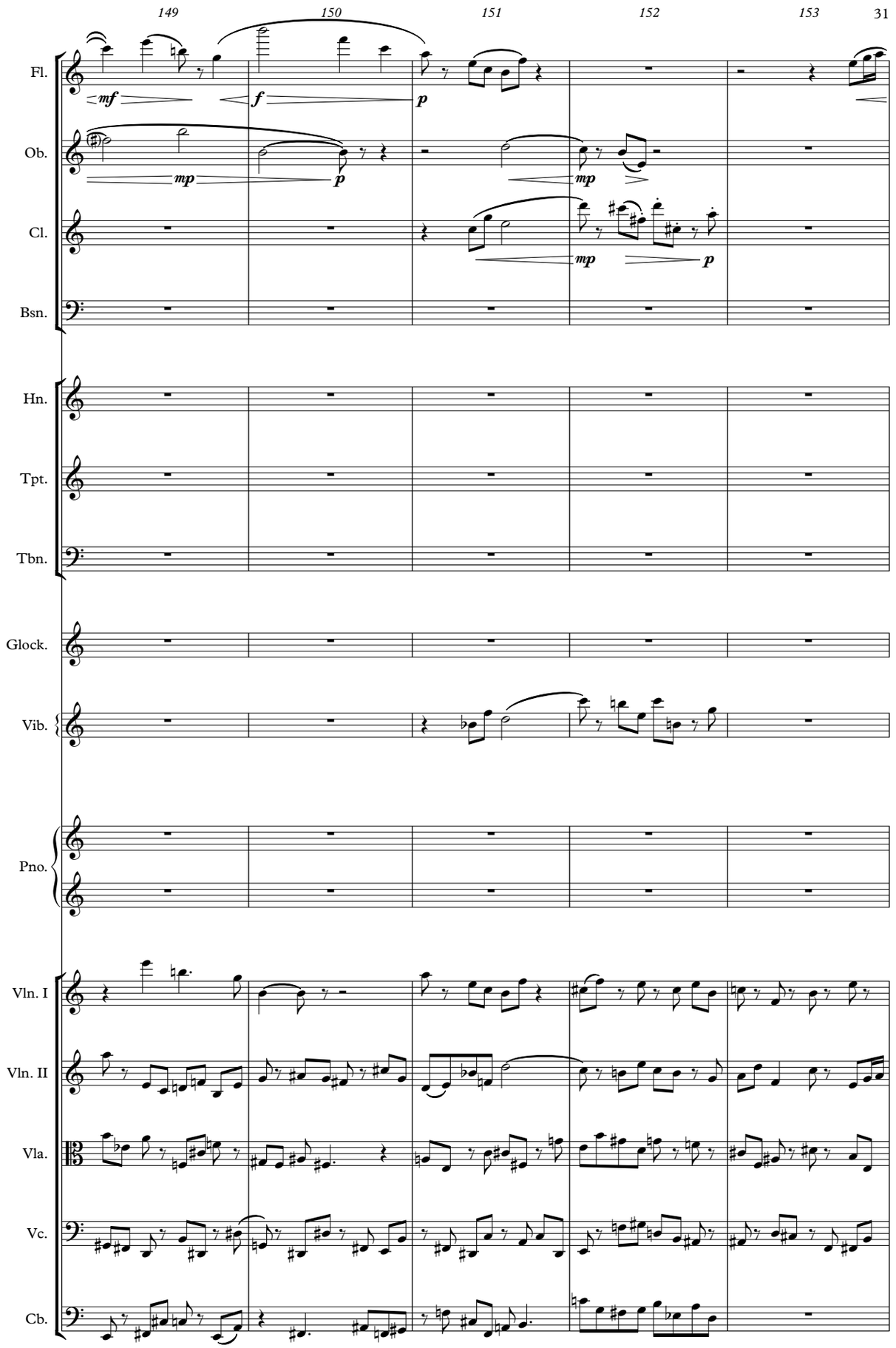
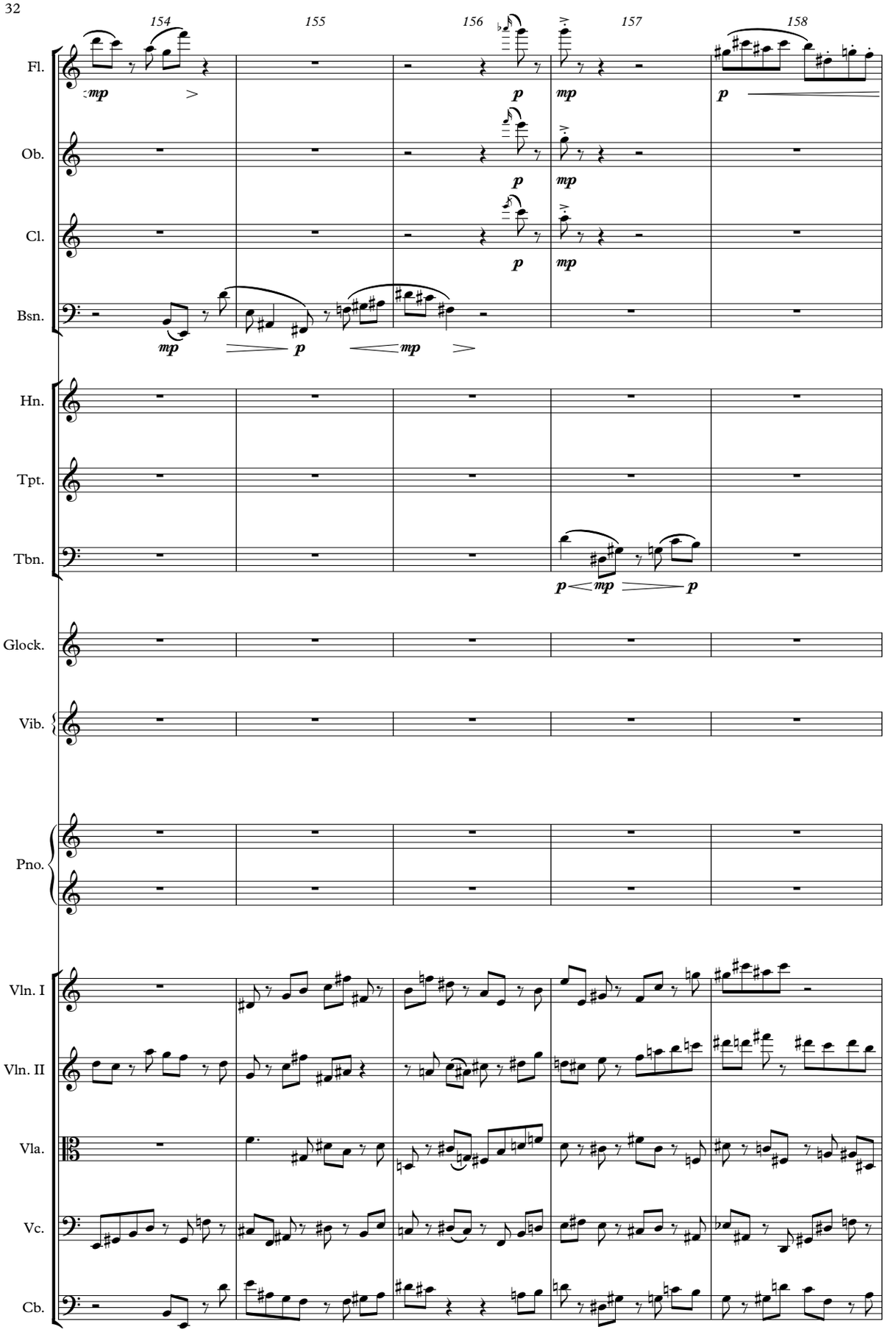

♩=176
133
134
135
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Cymbals
Cym.
Vibraphone
Pno.
Ped.
♩=176
Vln. I
Vln. II
Vla.
Vc.
Cb.
spiccato
spiccato
spiccato
spiccato

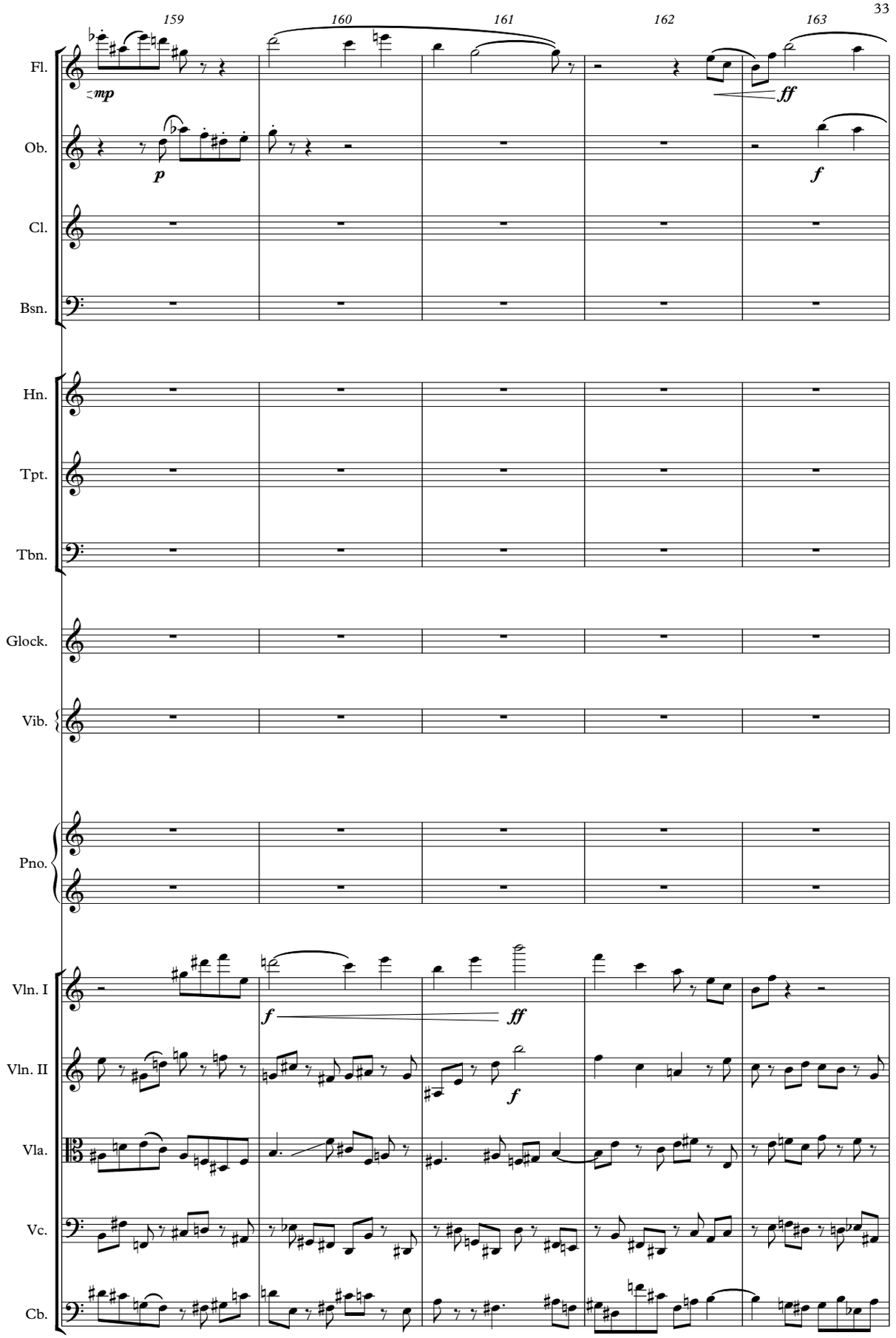

136
137
138
139
140
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
p
l.v.
spiccato

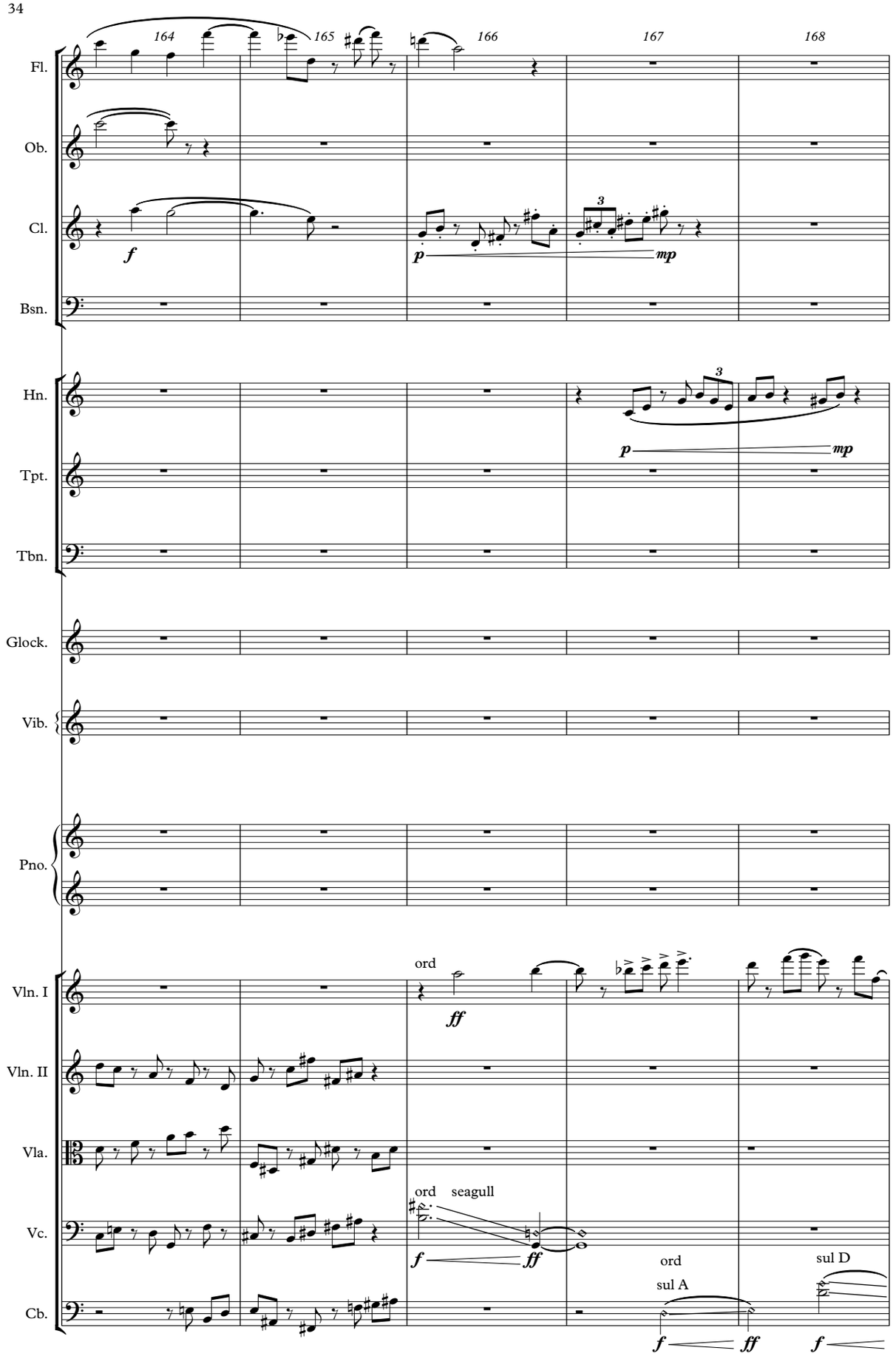

141
142
143
144
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

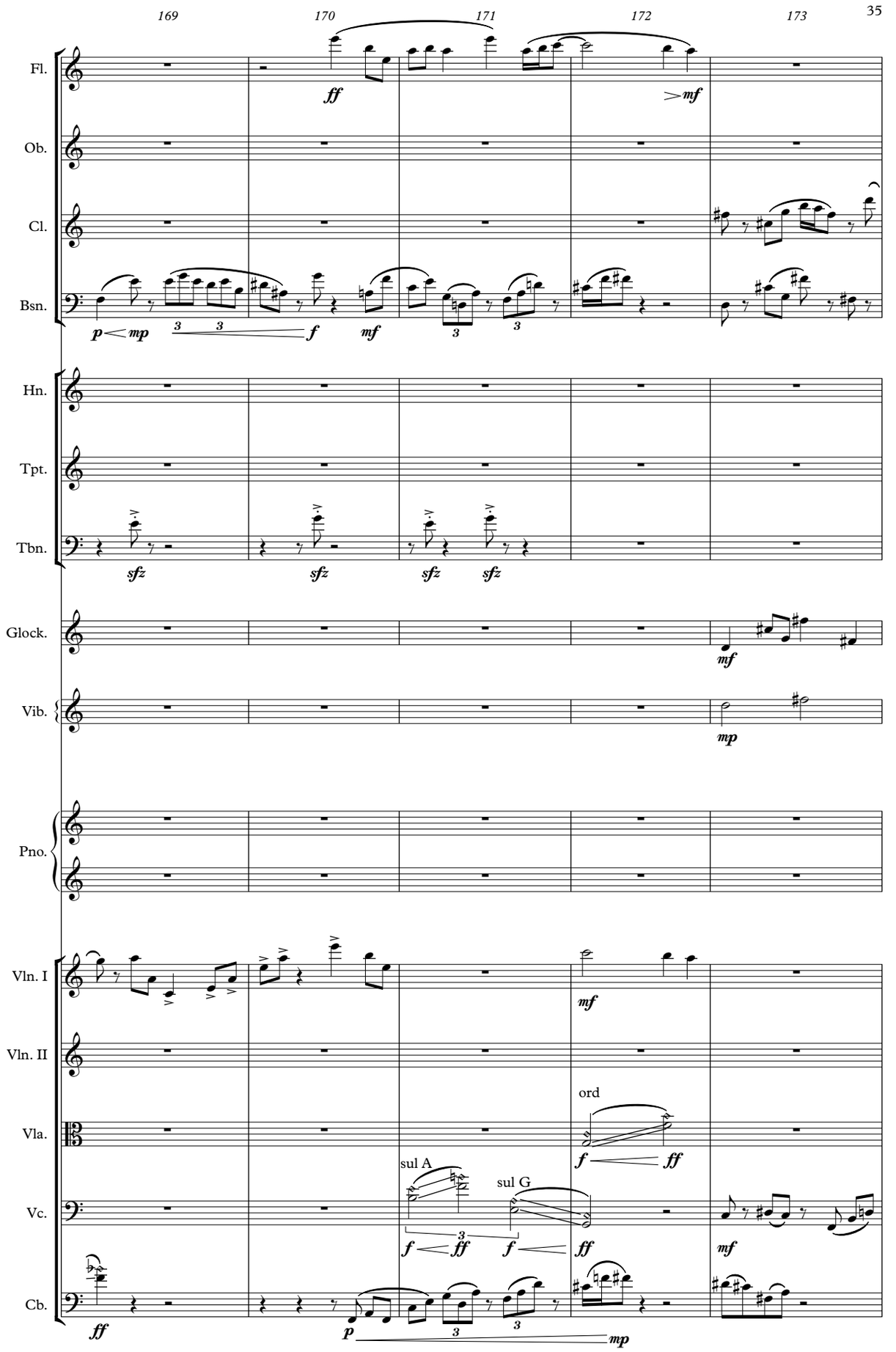

145
146
147
148
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p

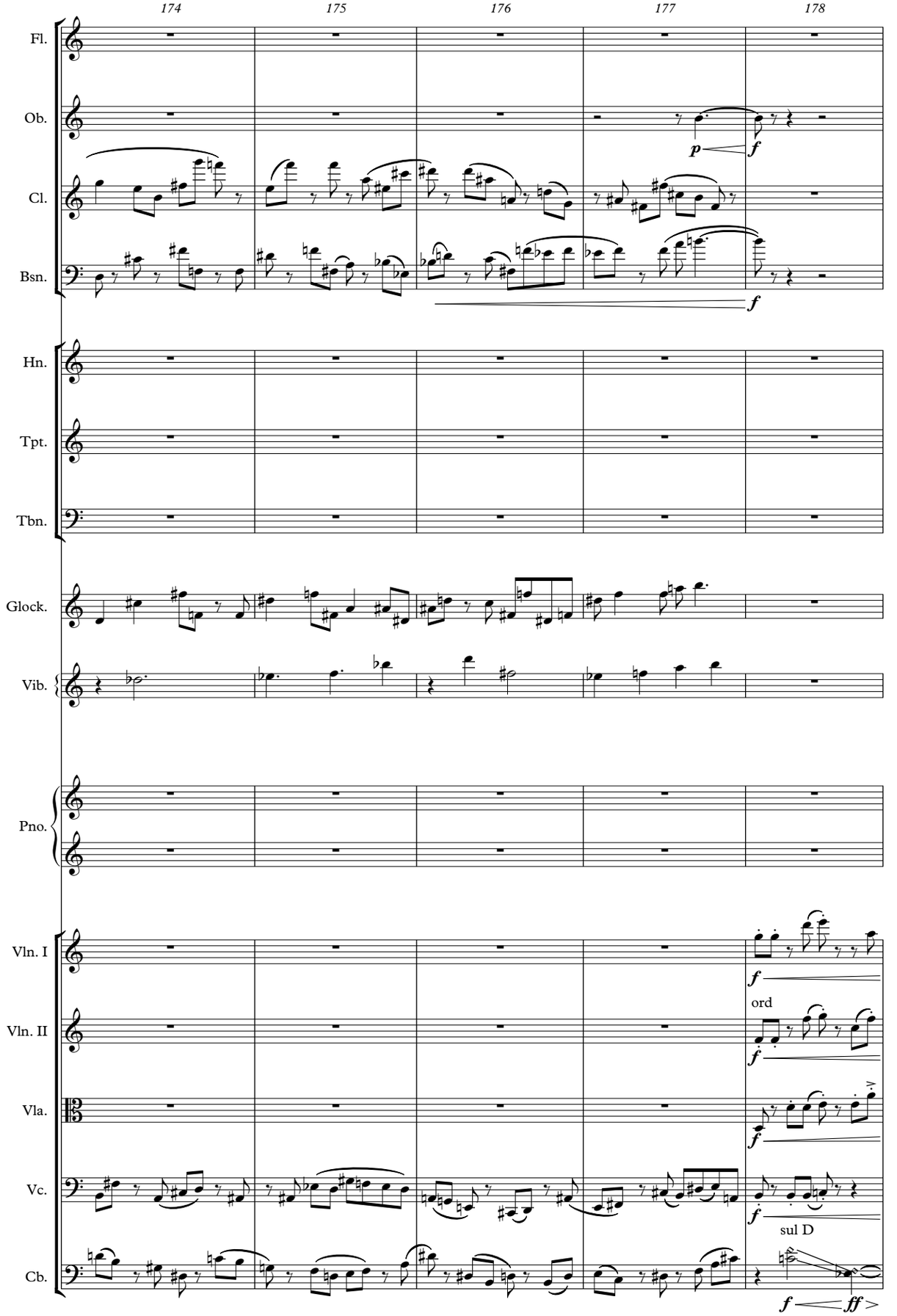

149
150
151
152
153
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
p
mp
mp
mp
p

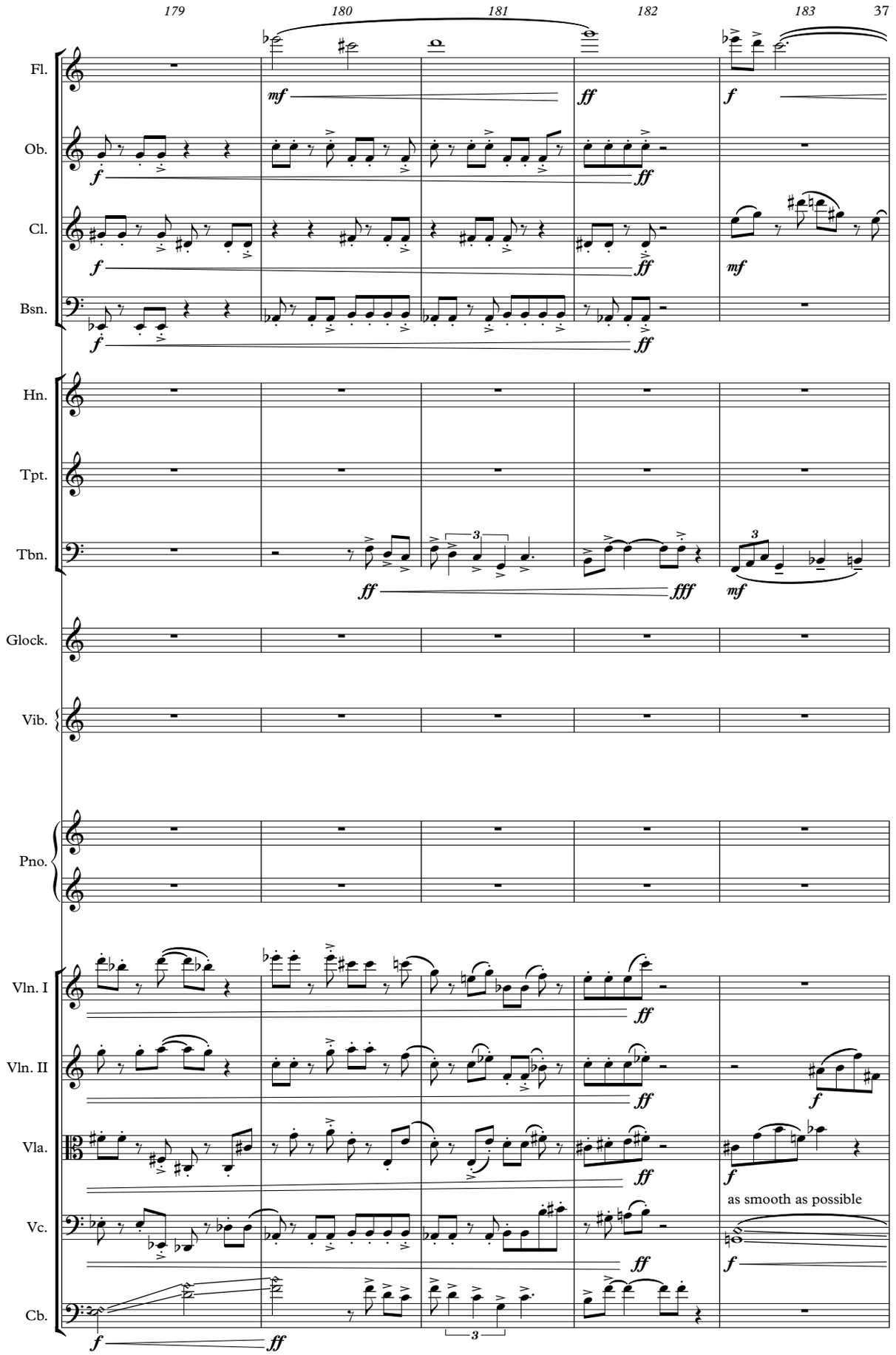

154
155
156
157
158
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p

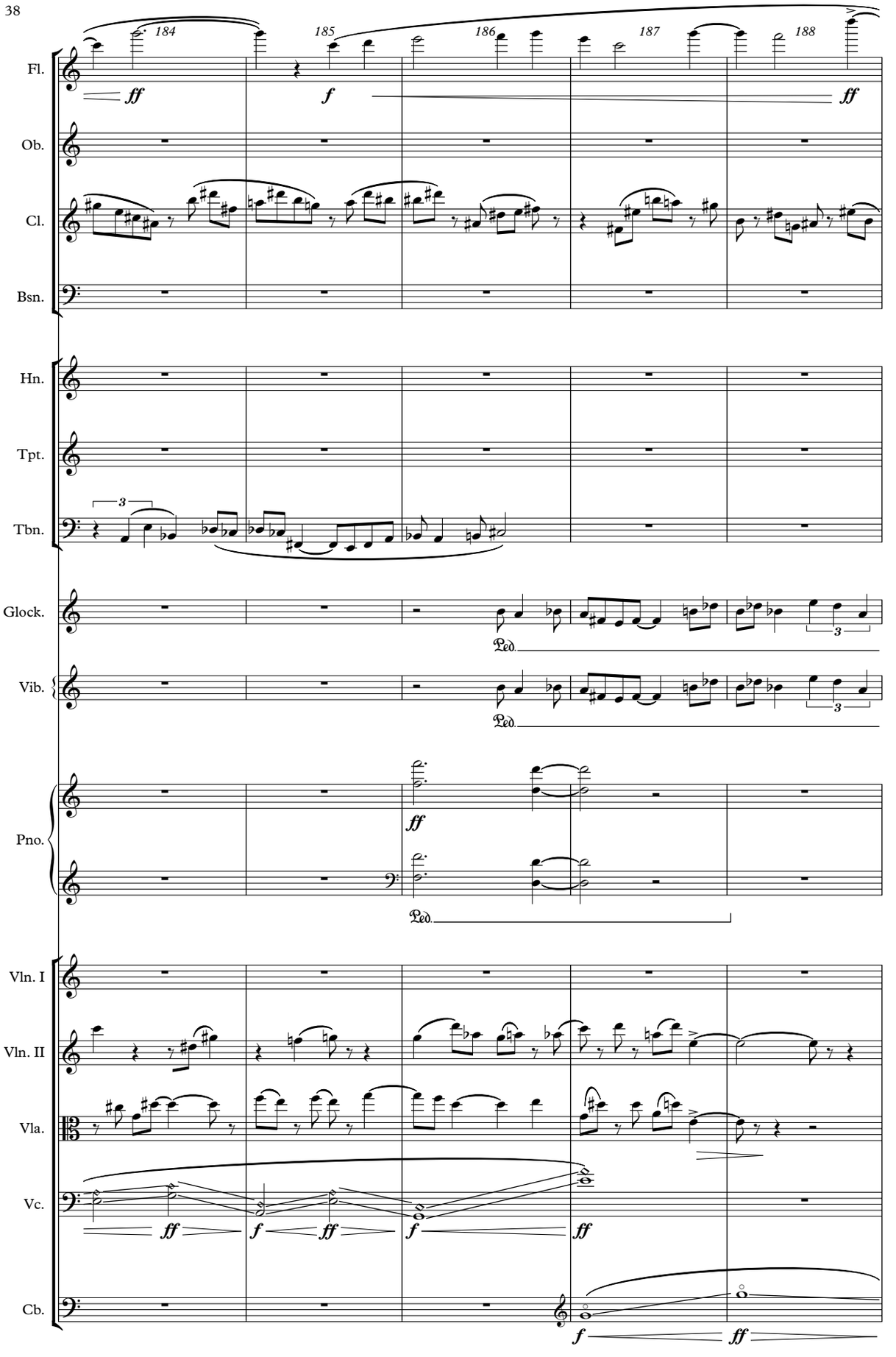

159
160
161
162
163
Fl.
mp
Ob.
p
f
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
f
ff
Vln. II
f
Vla.
Vc.
Cb.

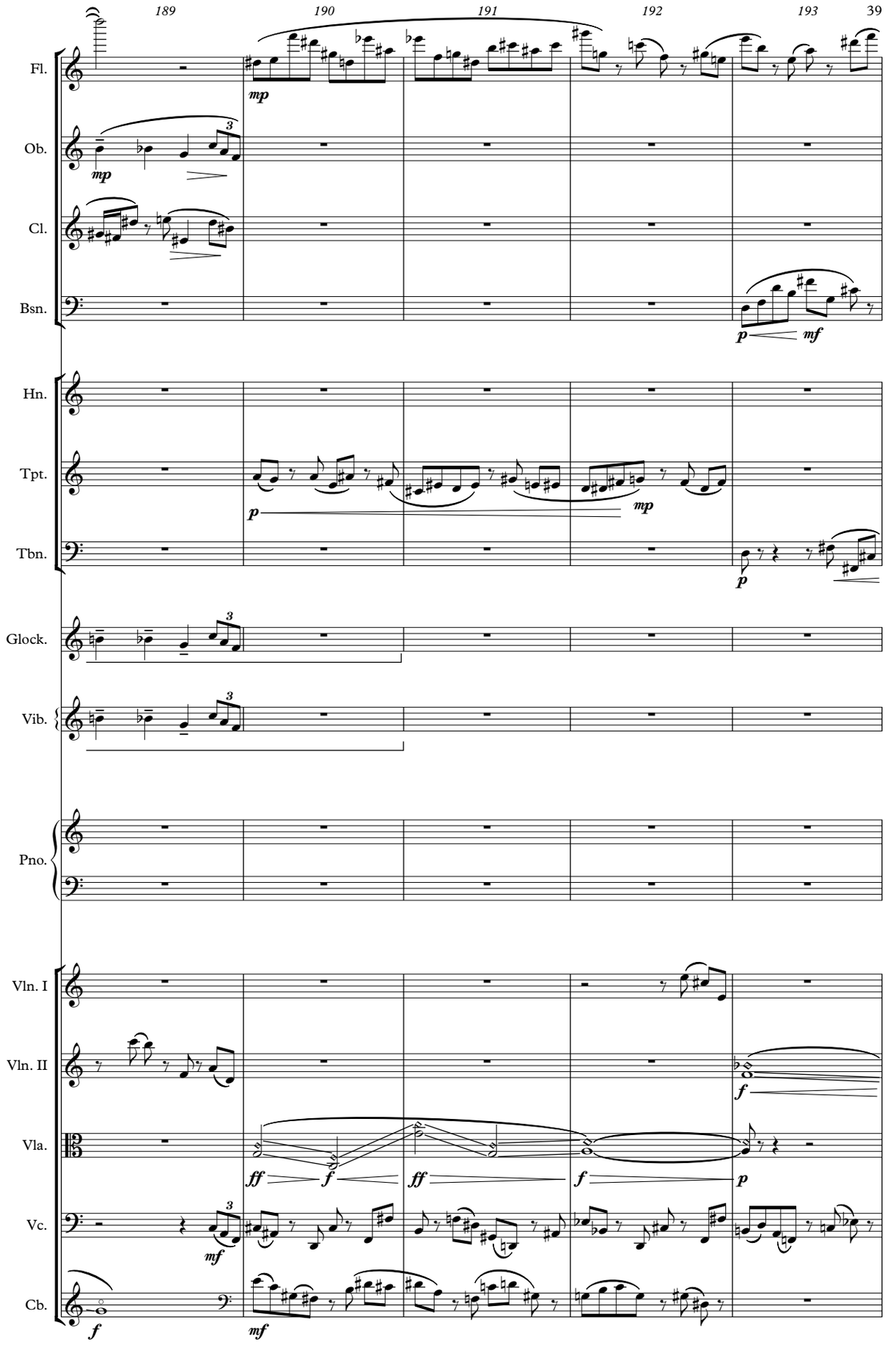

164
165
166
167
168
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
mp
3
ord
ff
ord seagull
ord
sul A
sul D

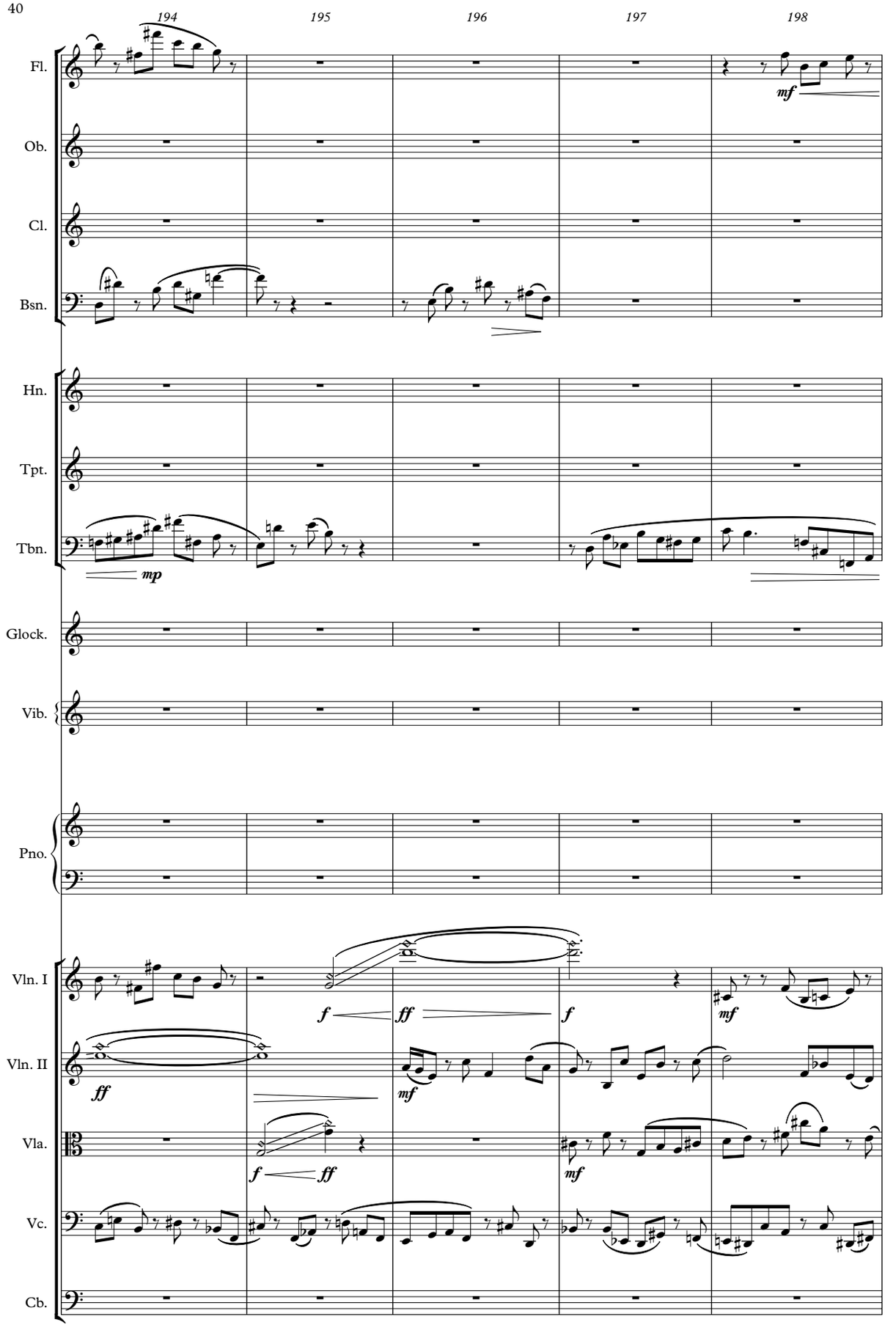

169
170
171
172
173
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ord
sul A
sul G

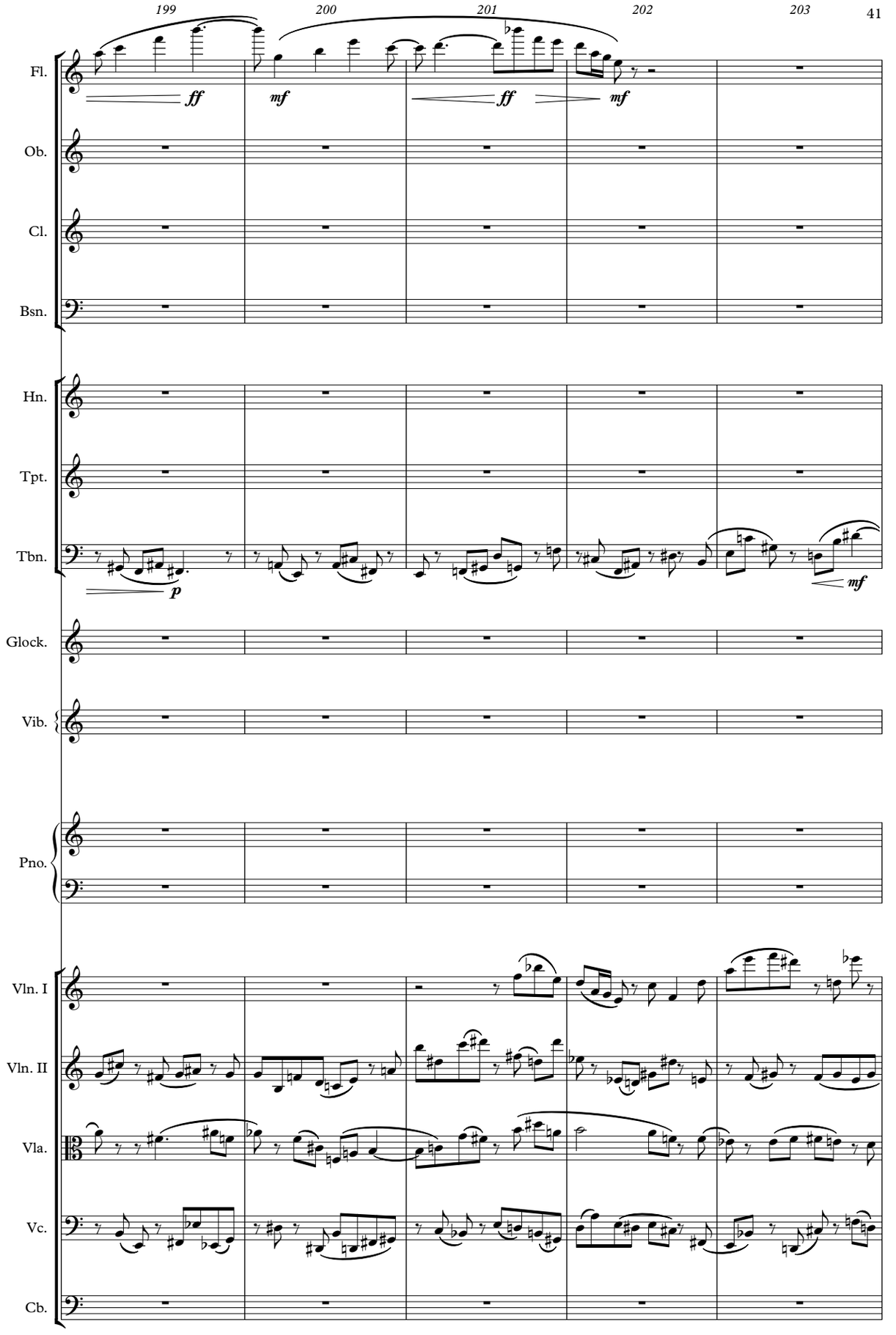

174
175
176
177
178
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f
ord
sul D
ff

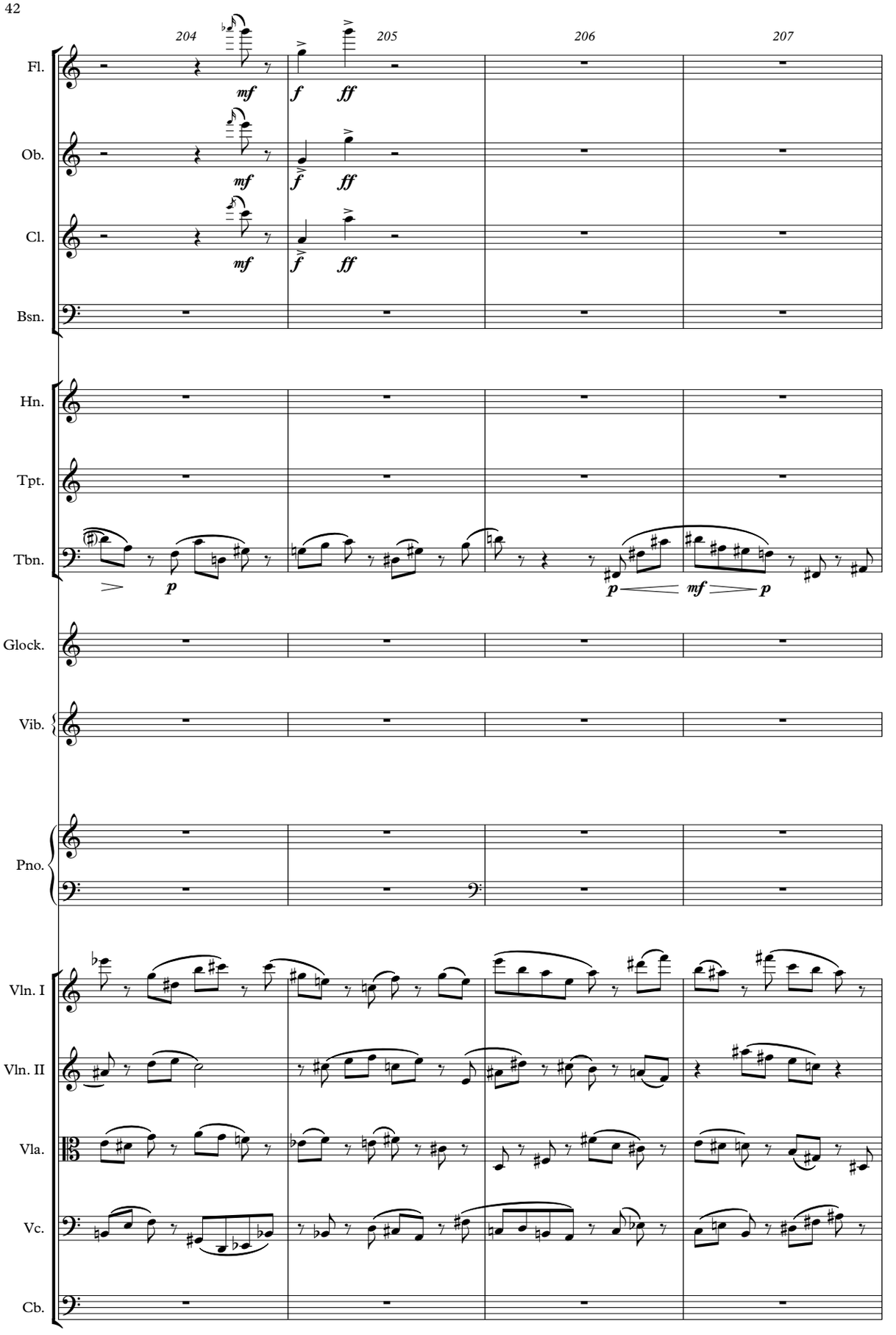

179
180
181
182
183
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
as smooth as possible

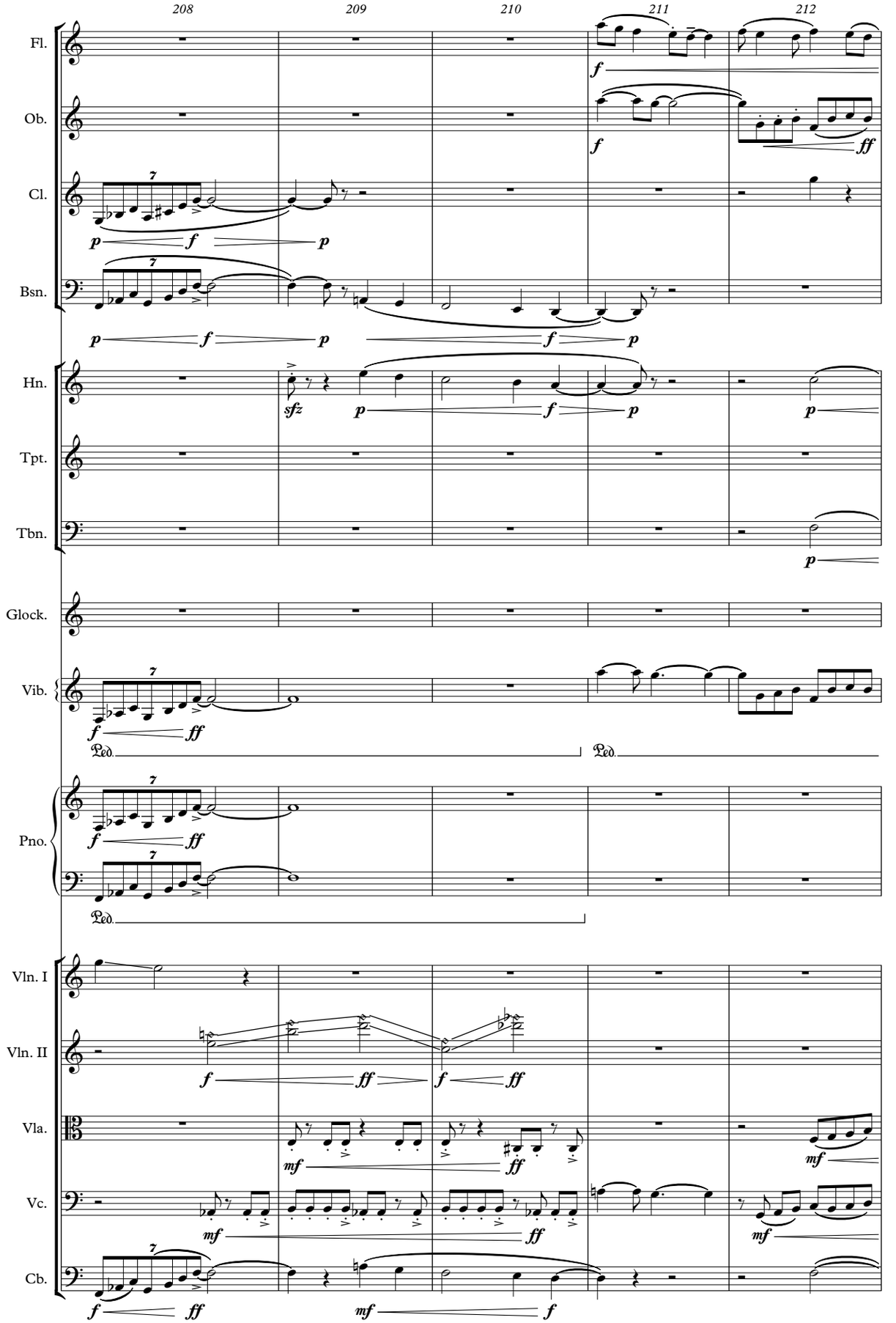

184
185
186
187
188
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
Ped.

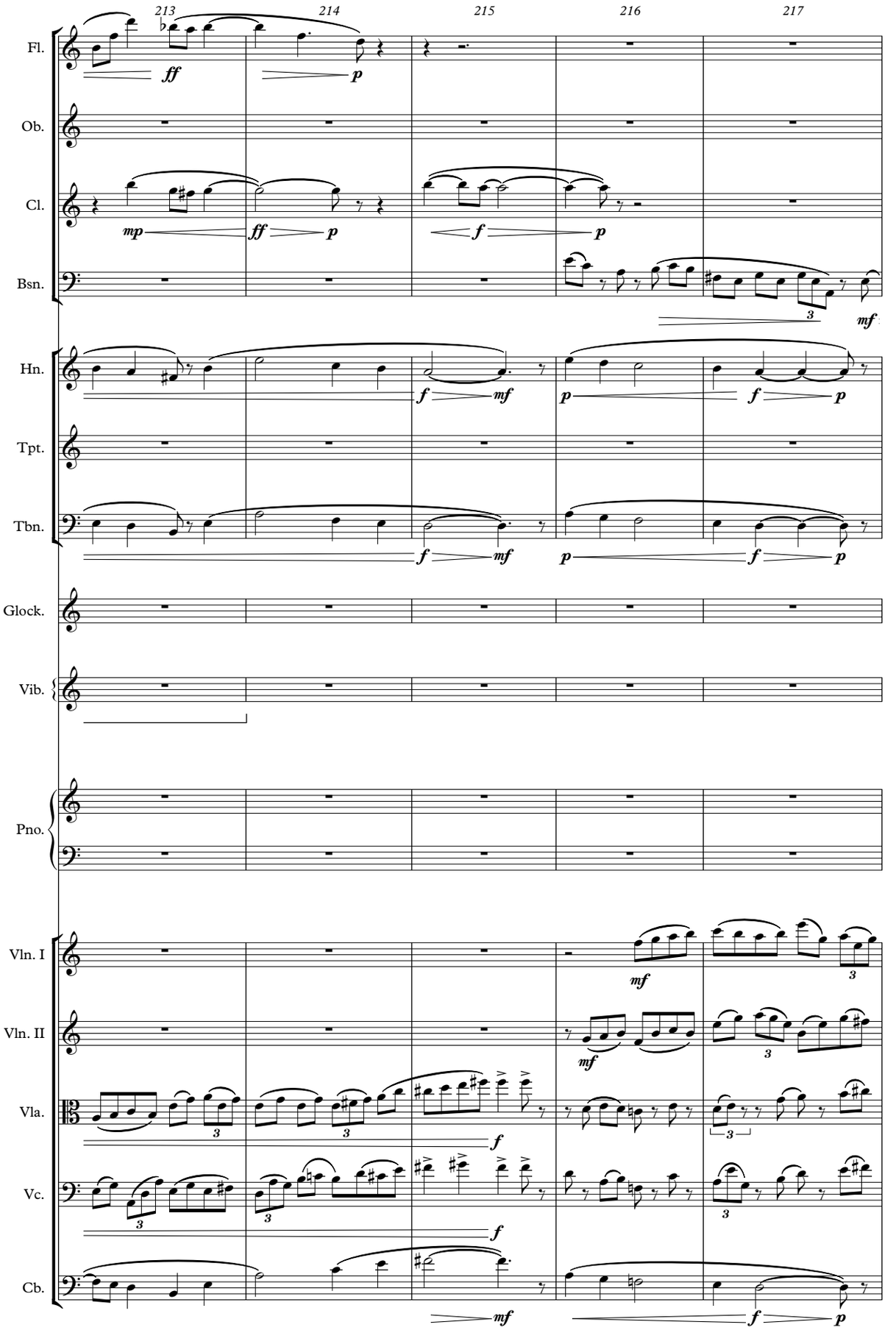

189
190
191
192
193
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mf
p
ff
f

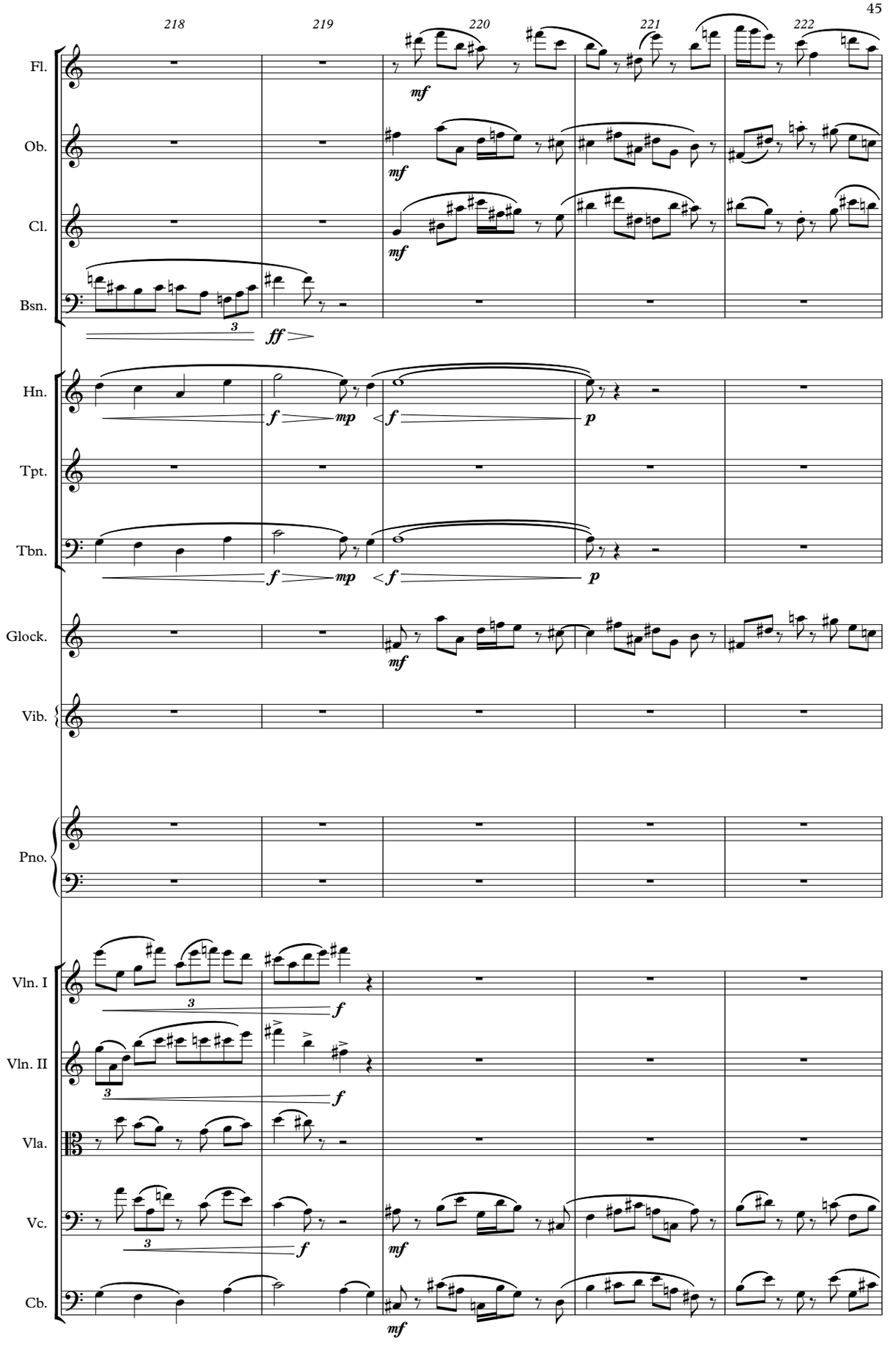

194
195
196
197
198
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
f
ff
f
mf
ff
mf
f
ff
mf

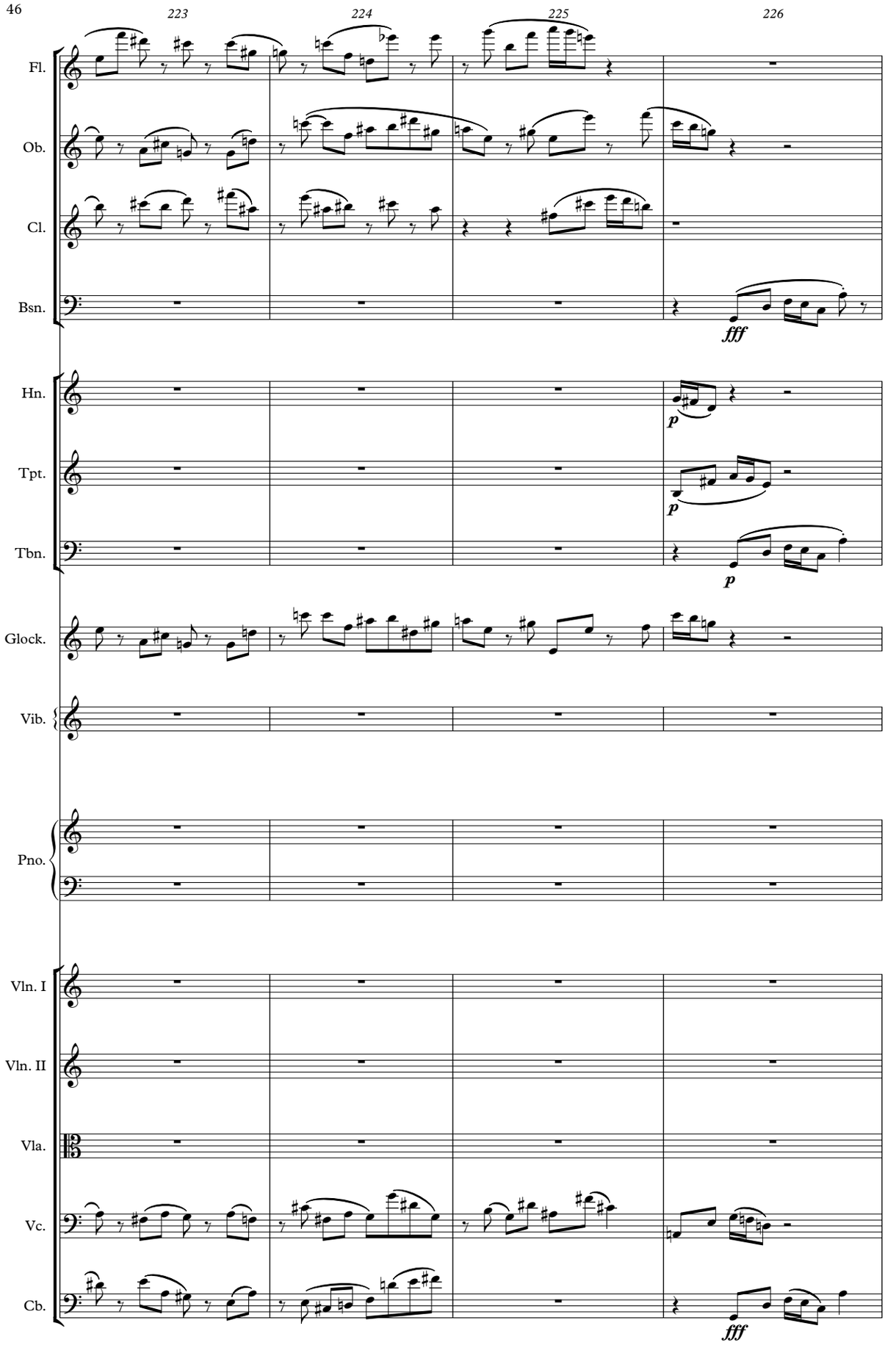

199
200
201
202
203
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
mf
ff
mf
p
mf

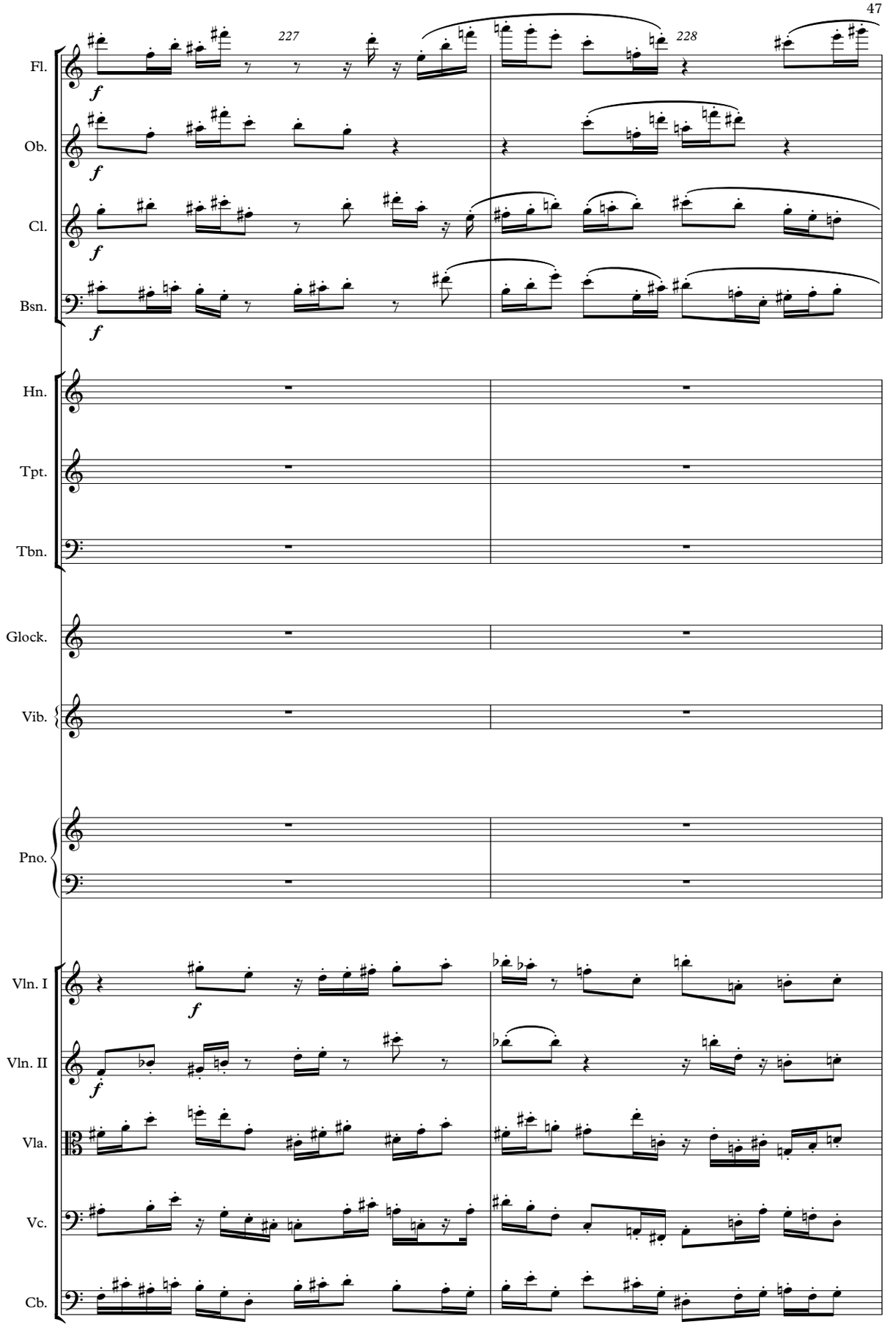

204
205
206
207
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
f
ff
p

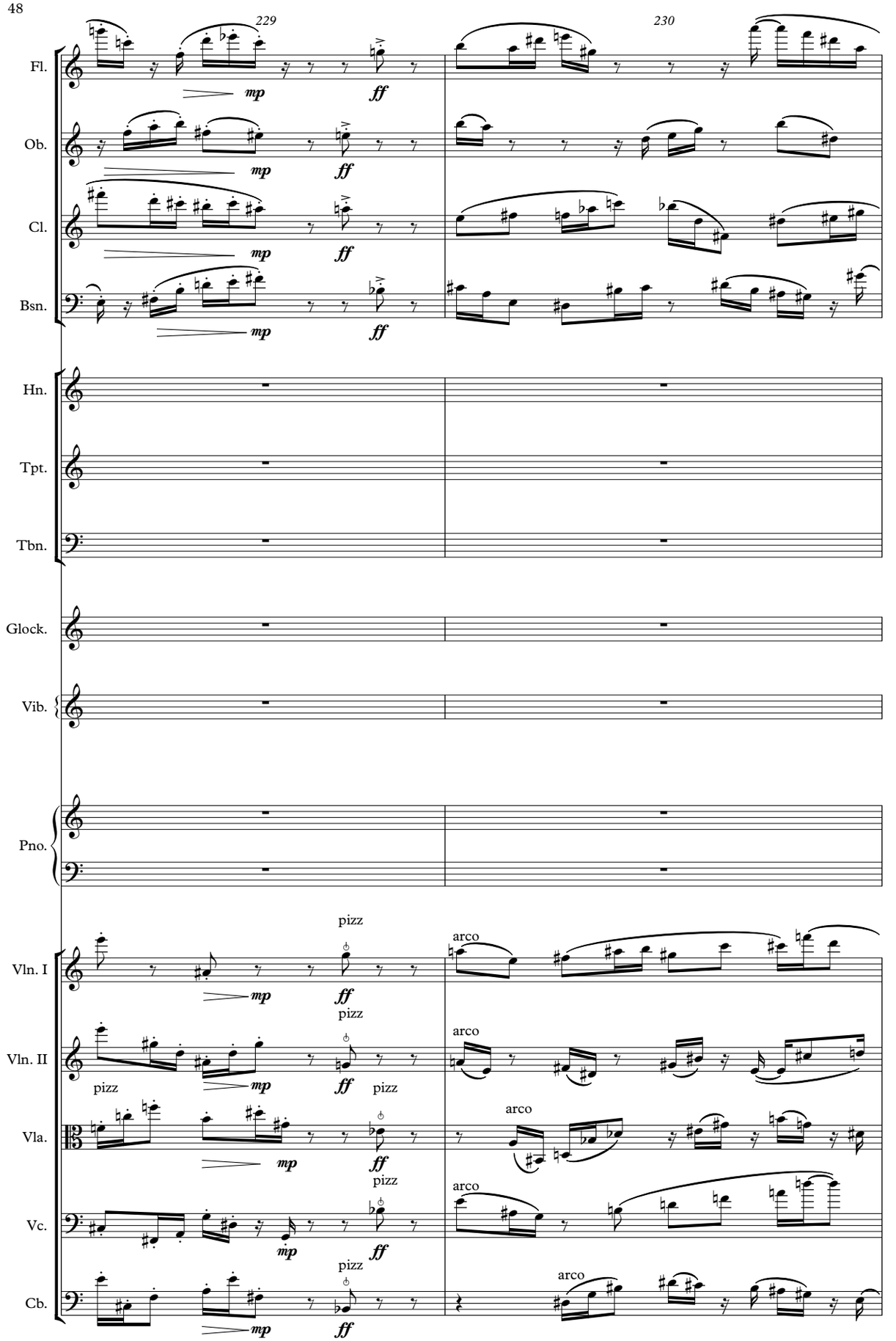

208
209
210
211
212
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Ped.

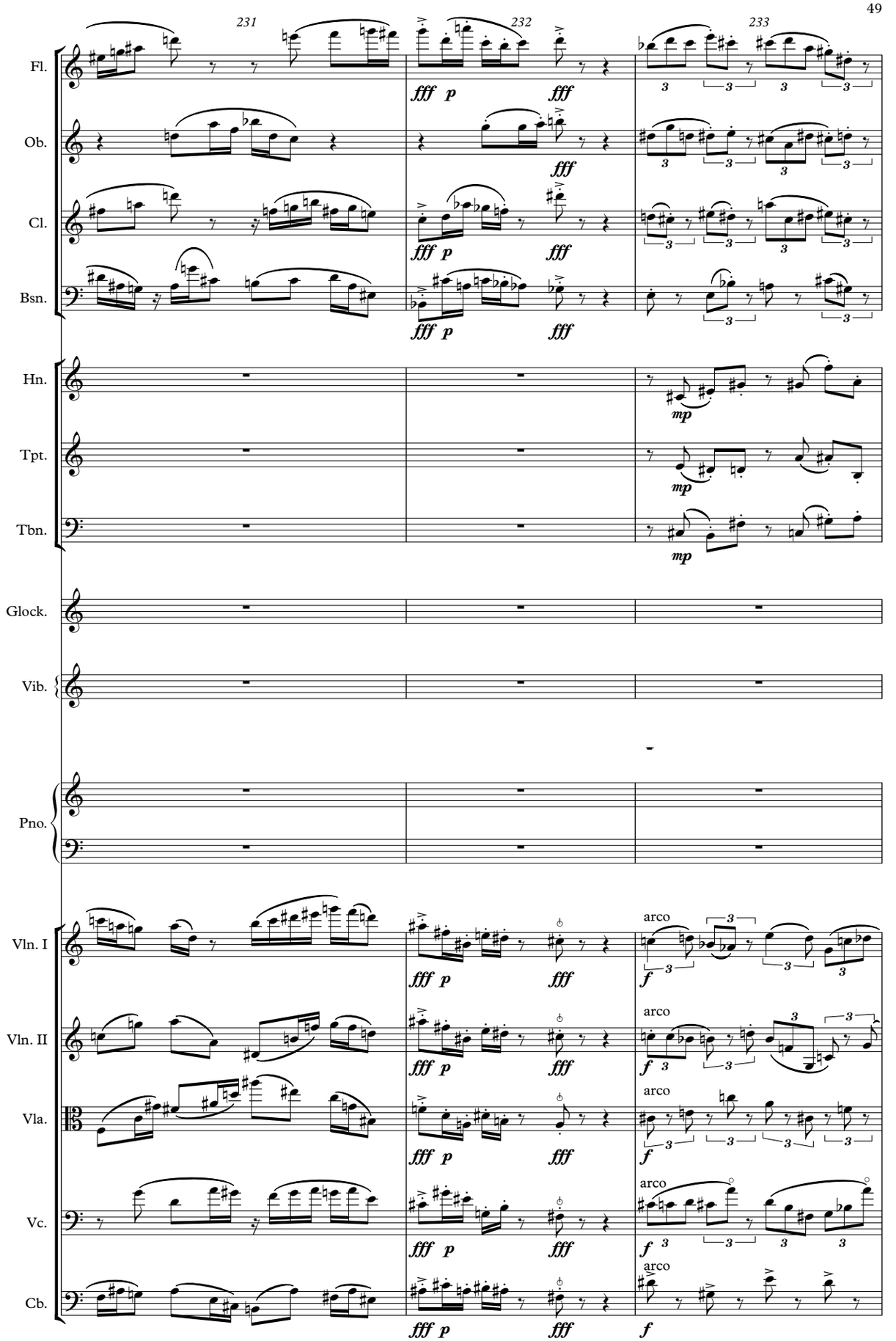

213
214
215
216
217
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
p
mp
f
mf
3

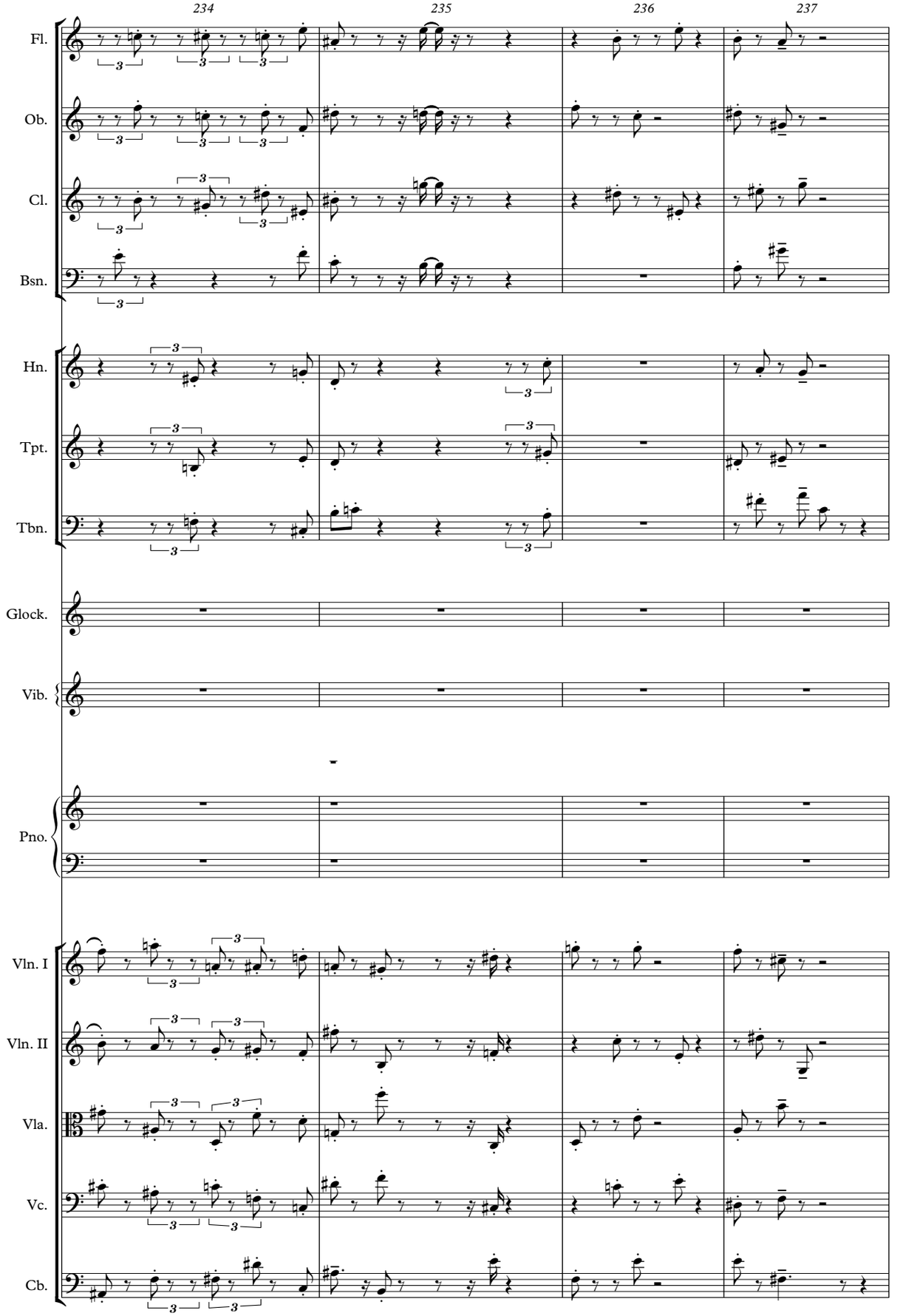

218
219
220
221
222
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
ff
f
mp
p
3

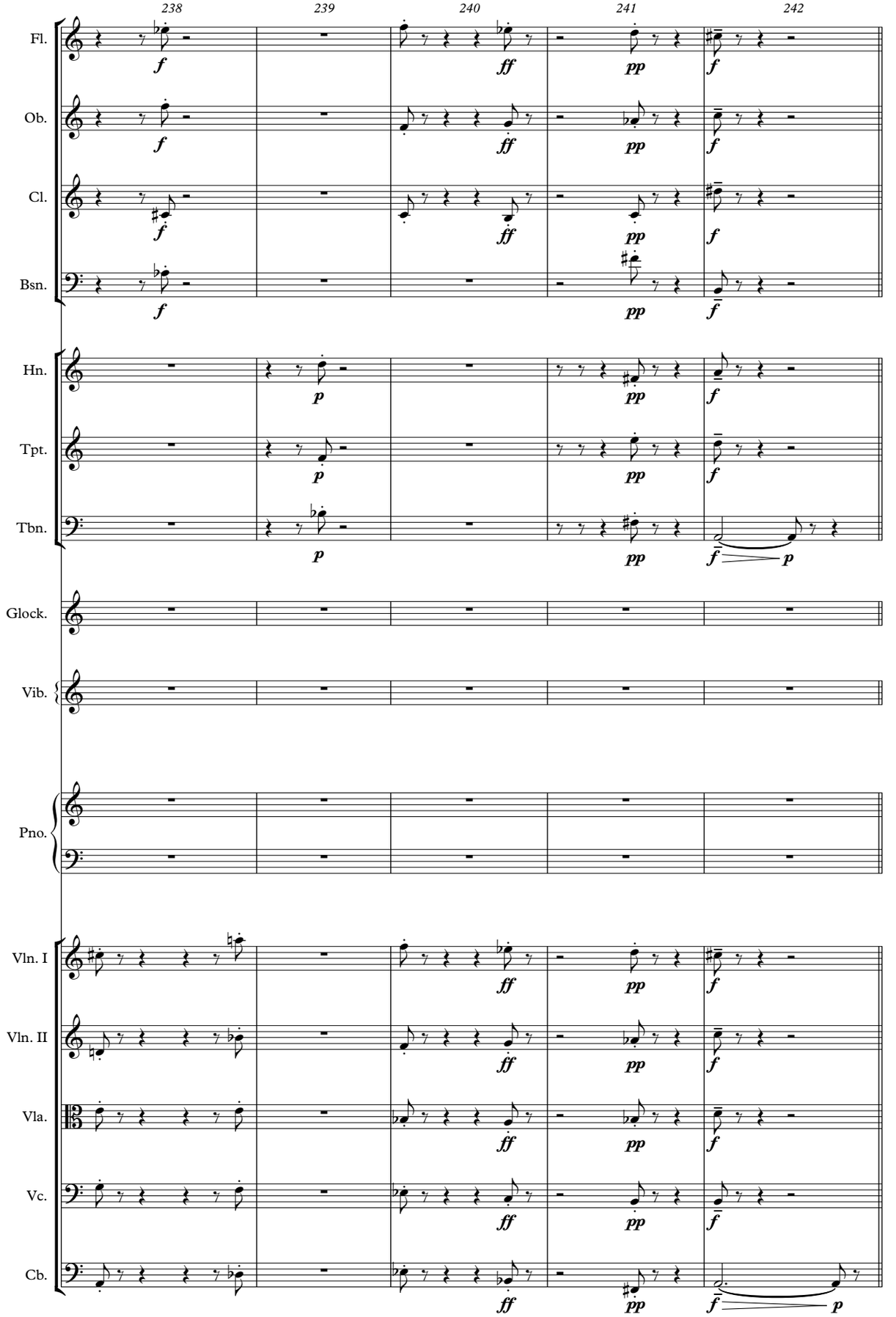

223
224
225
226
Fl.
Ob.
Cl.
Bsn.
fff
Hn.
p
Tpt.
p
Tbn.
p
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff

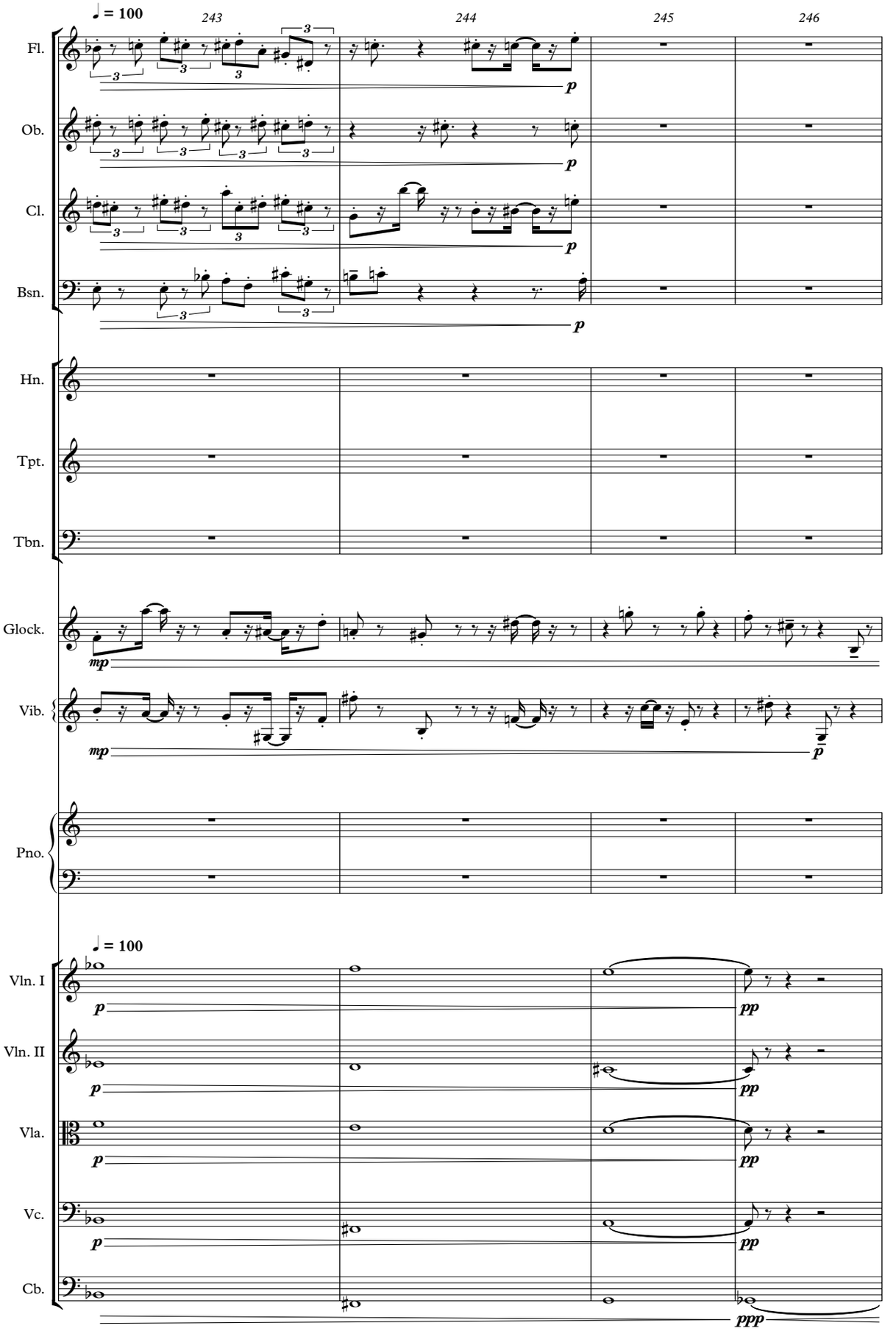

227
228
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

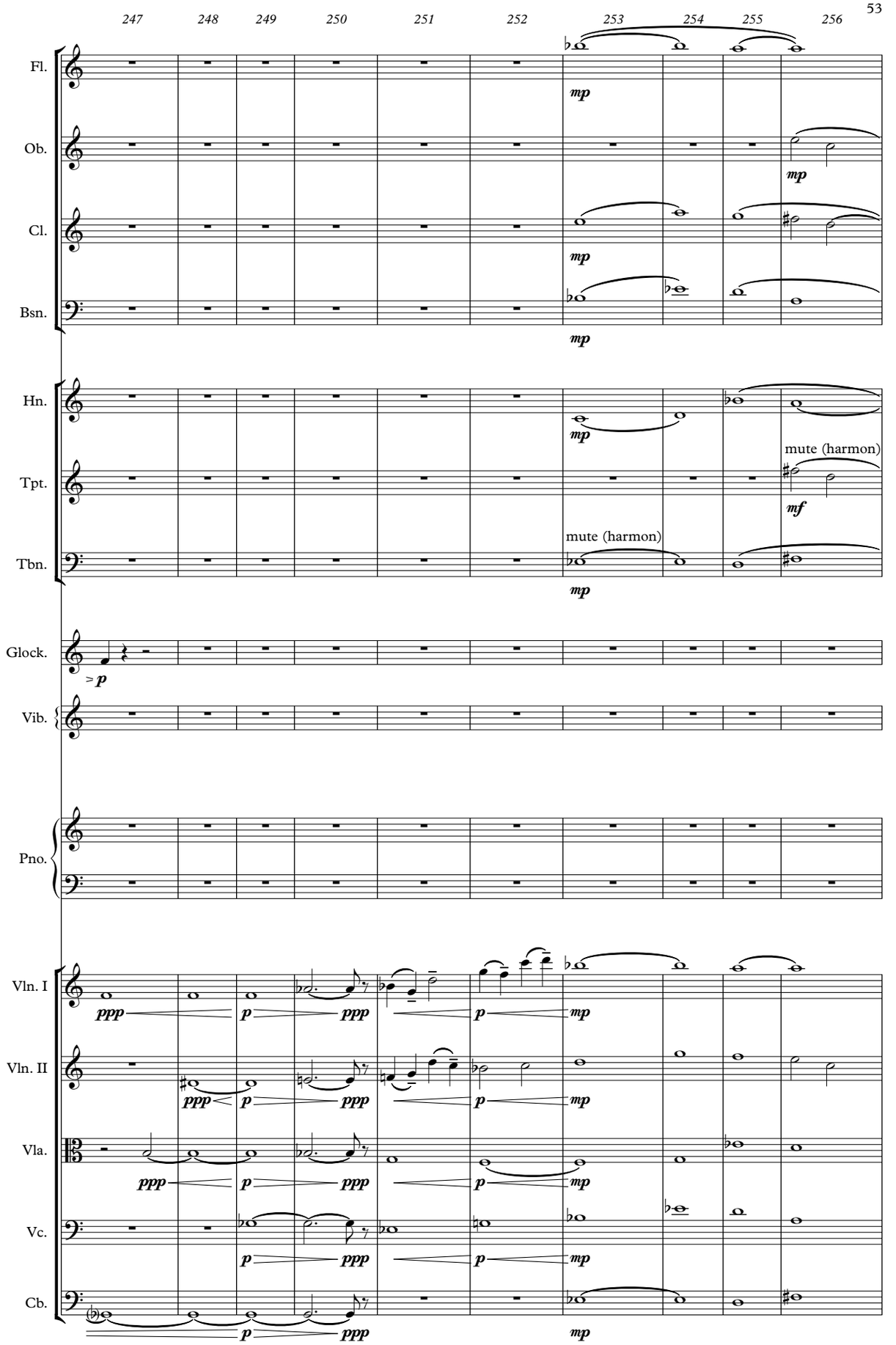

229
230
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
ff
pizz
arco

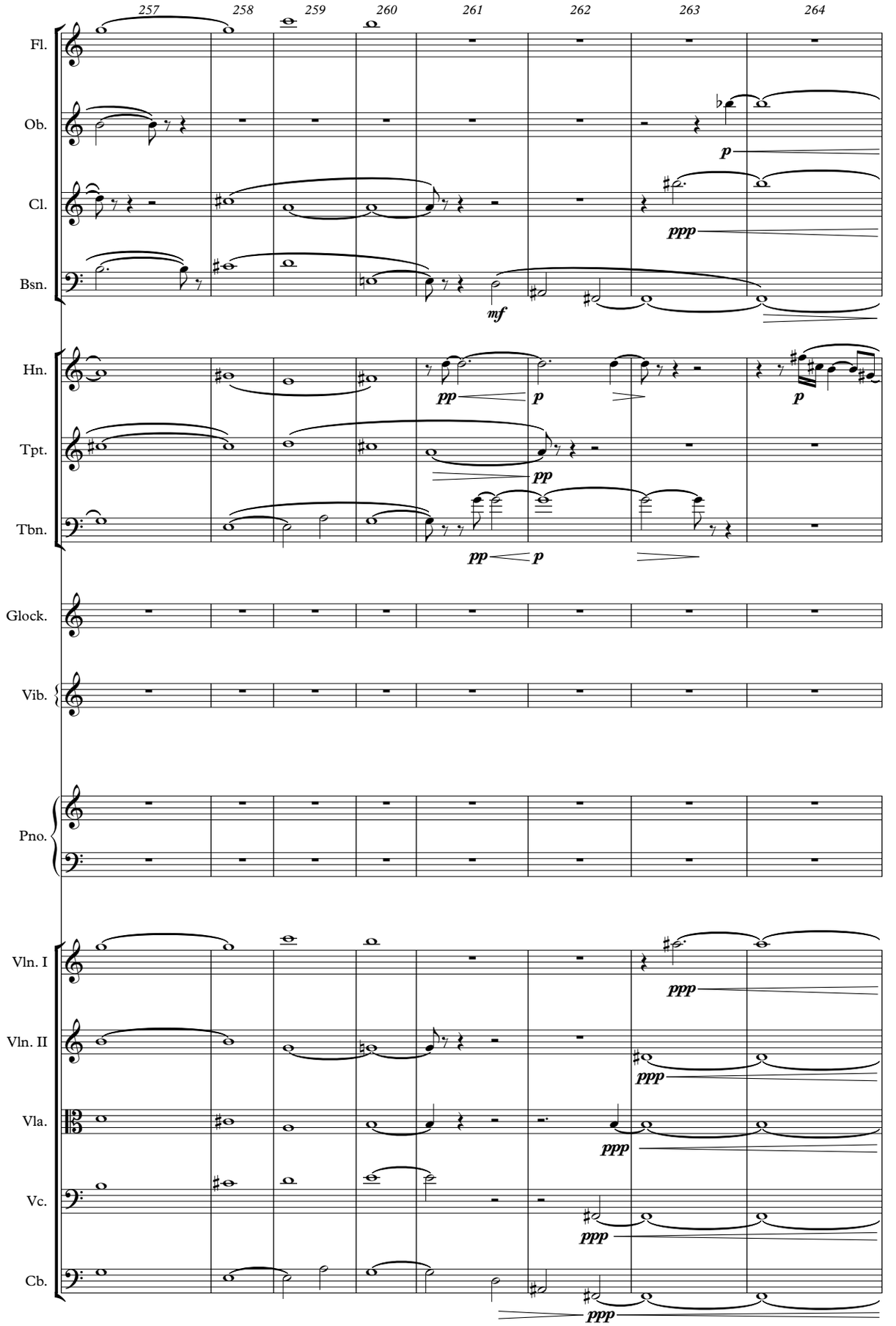

231
232
233
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
fff p
fff
mp
f
arco

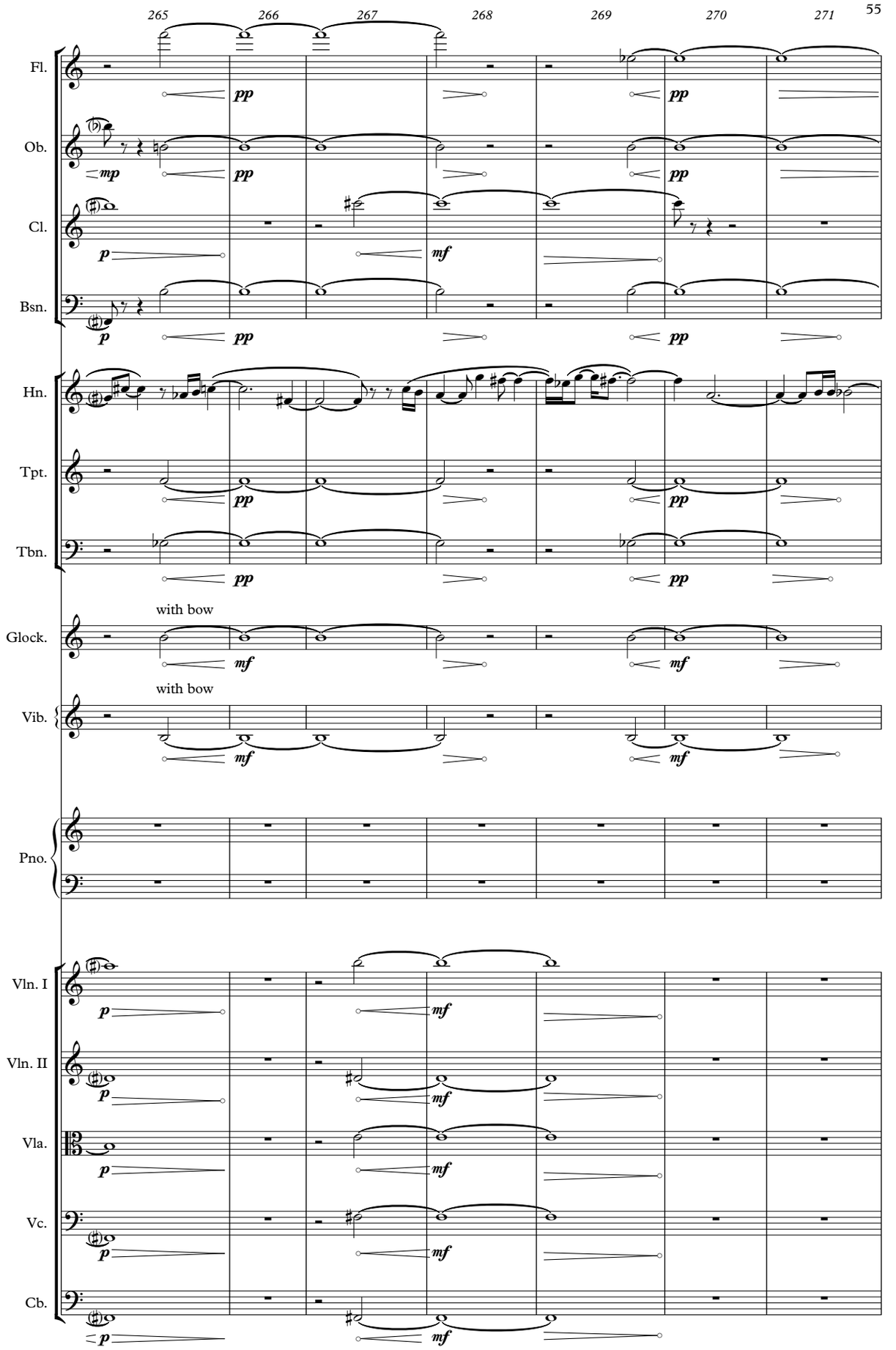

234
235
236
237
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

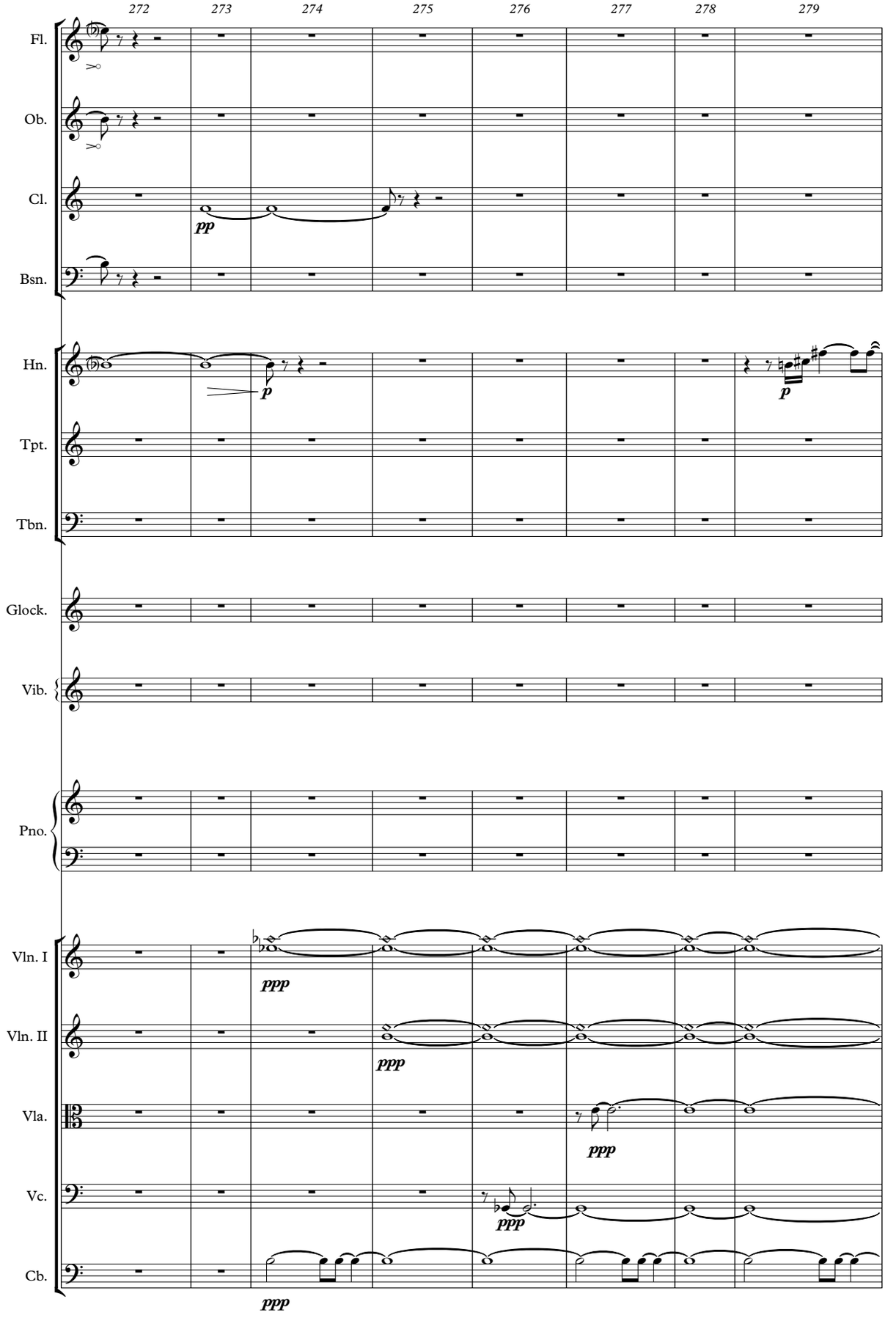

238
239
240
241
242
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

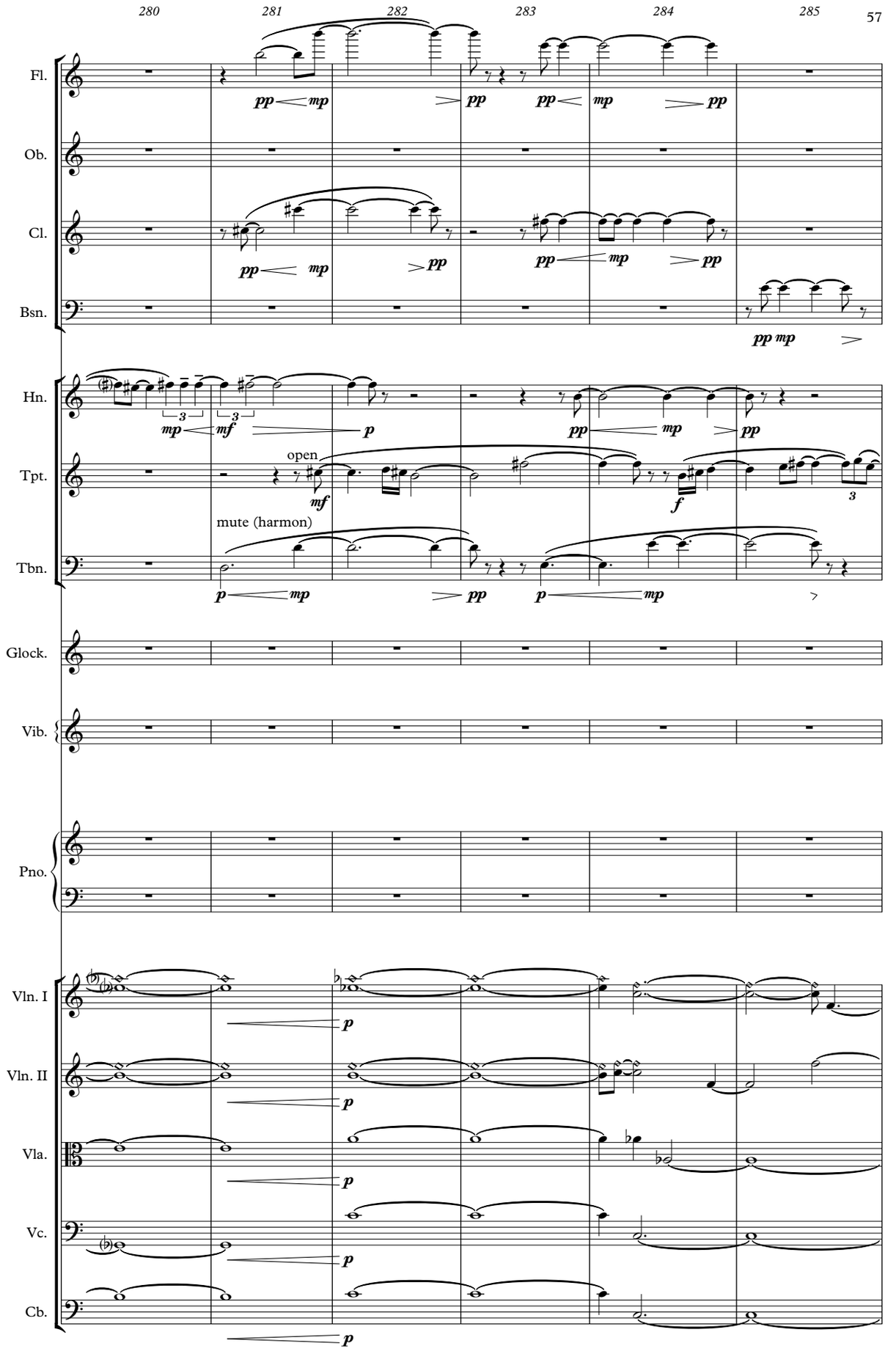

♩ = 100
243
244
245
246
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
♩ = 100
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
pp
ppp

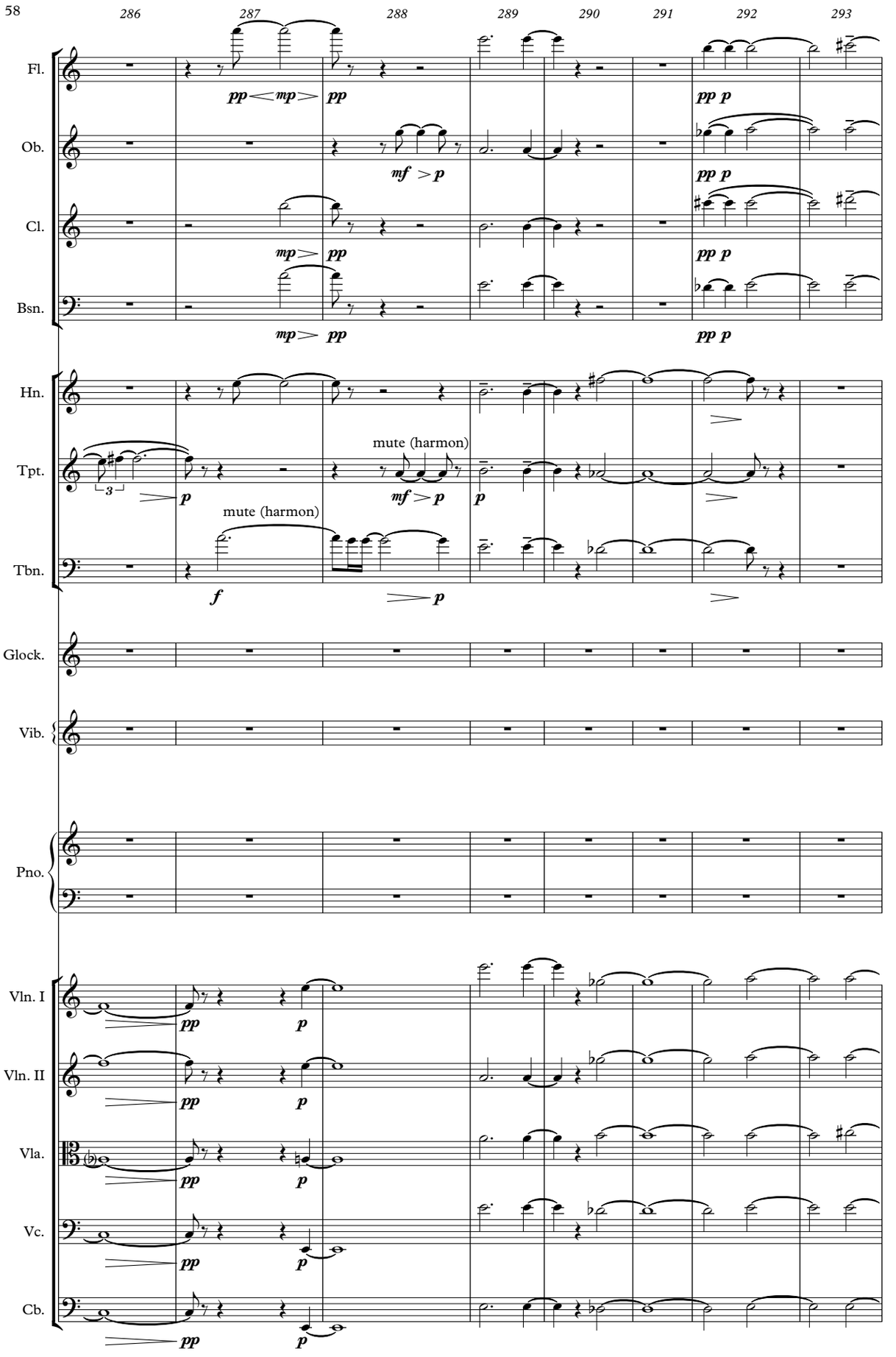

247
248
249
250
251
252
253
254
255
256
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mute (harmon)
mf
p
ppp

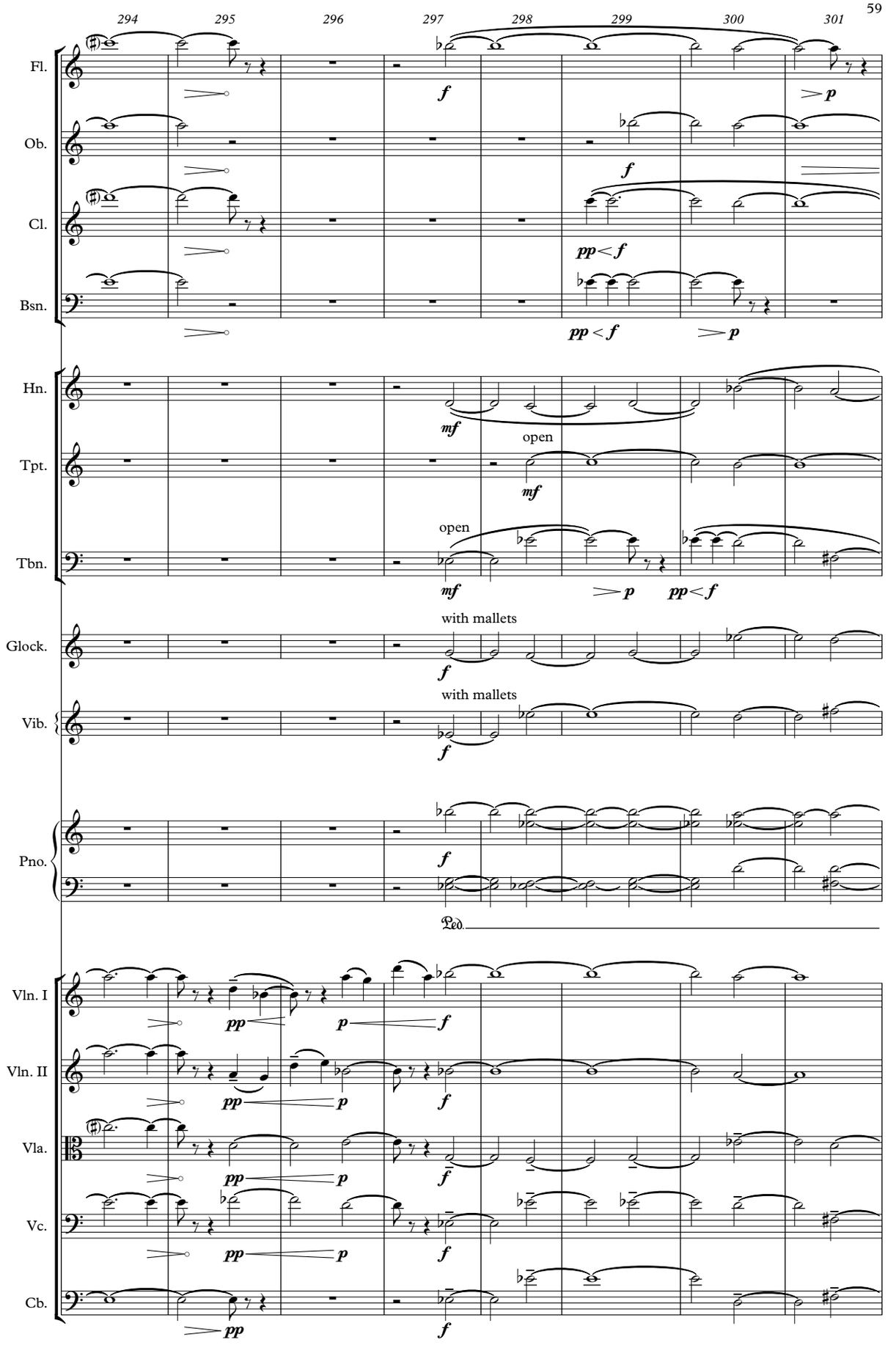

257
258
259
260
261
262
263
264
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ppp
mf
pp
p
pp
p
p
ppp
ppp
ppp
ppp
ppp

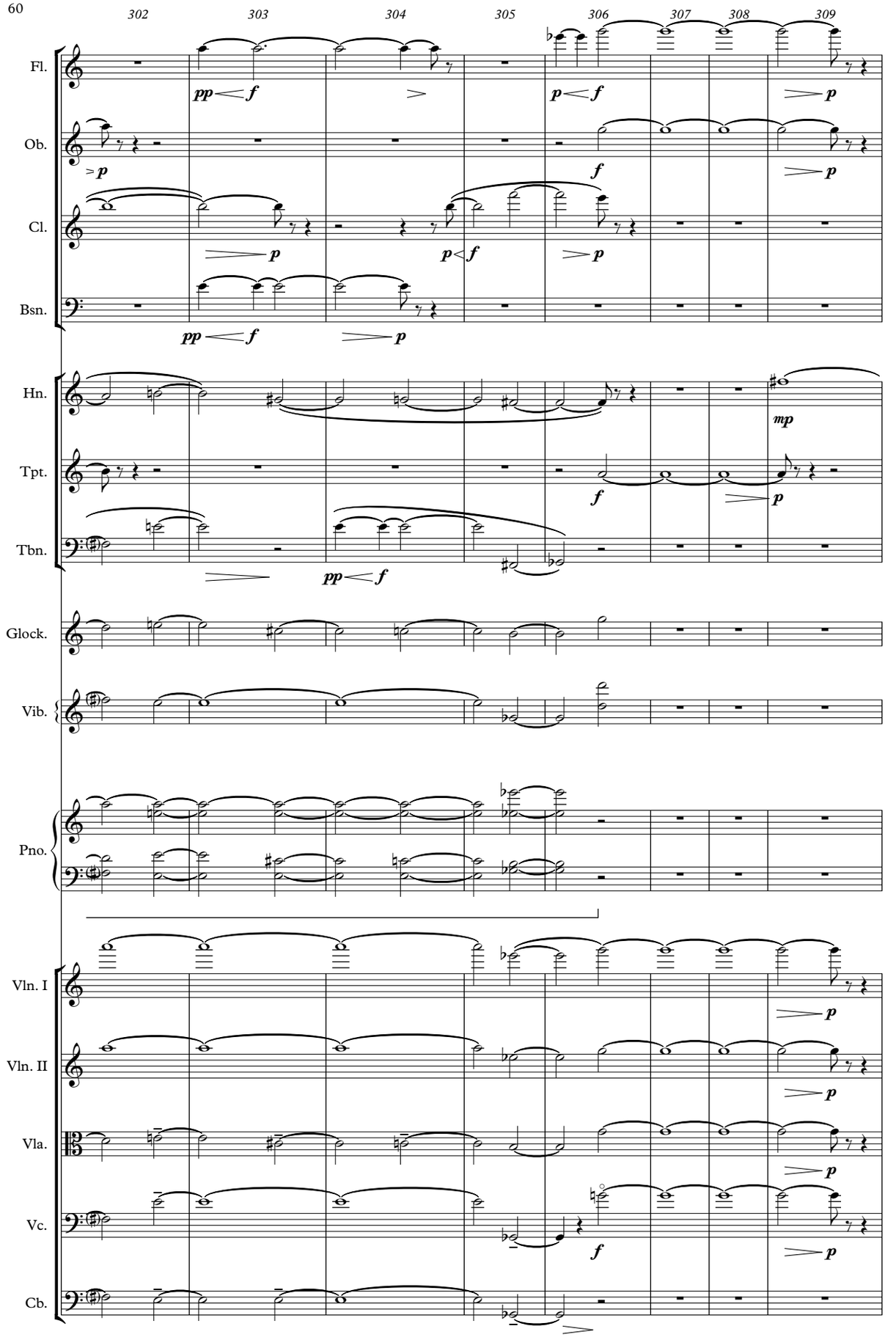

265
266
267
268
269
270
271
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
mp
p
mf
with bow

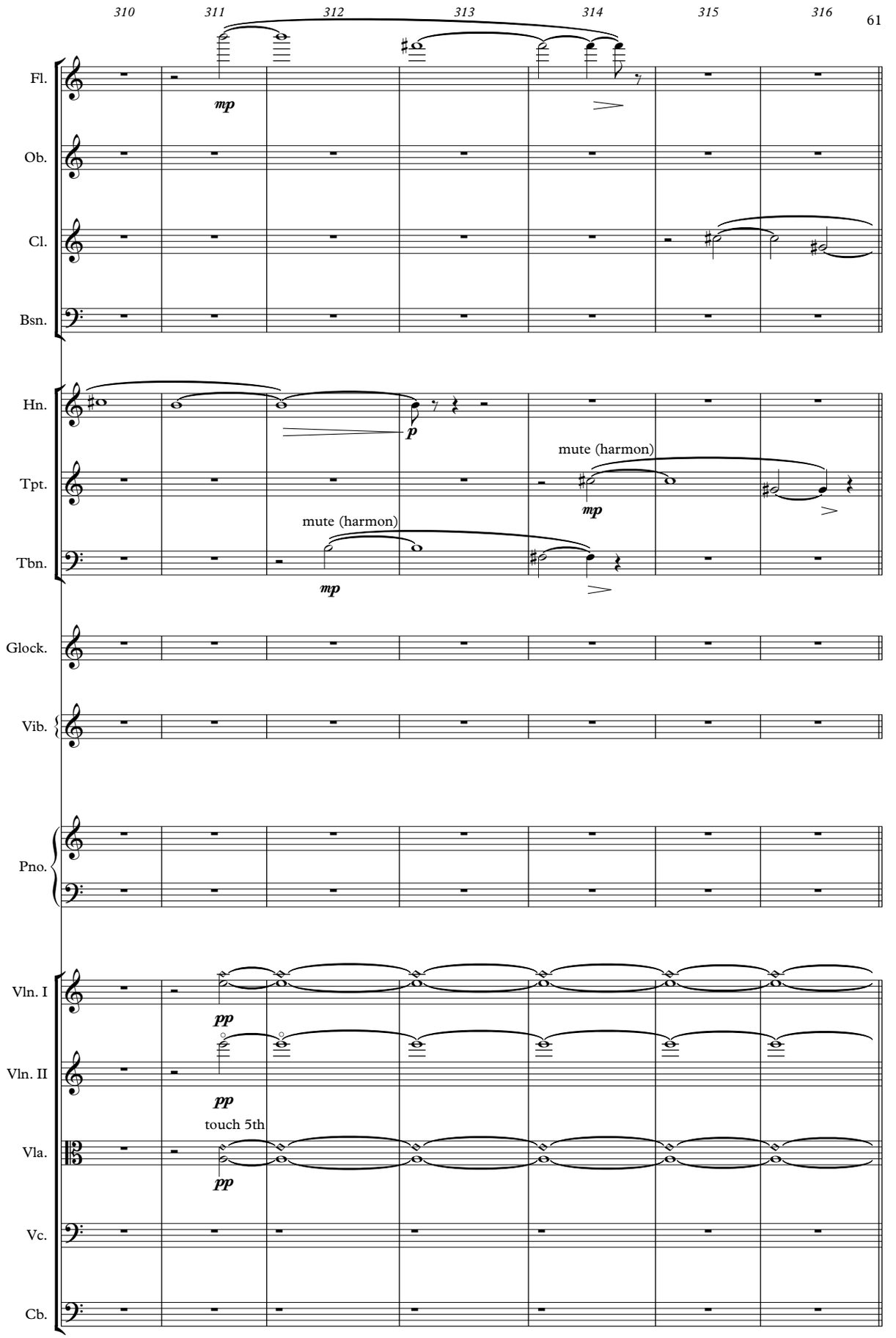

272
273
274
275
276
277
278
279
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
p
p
ppp
ppp
ppp
ppp
ppp

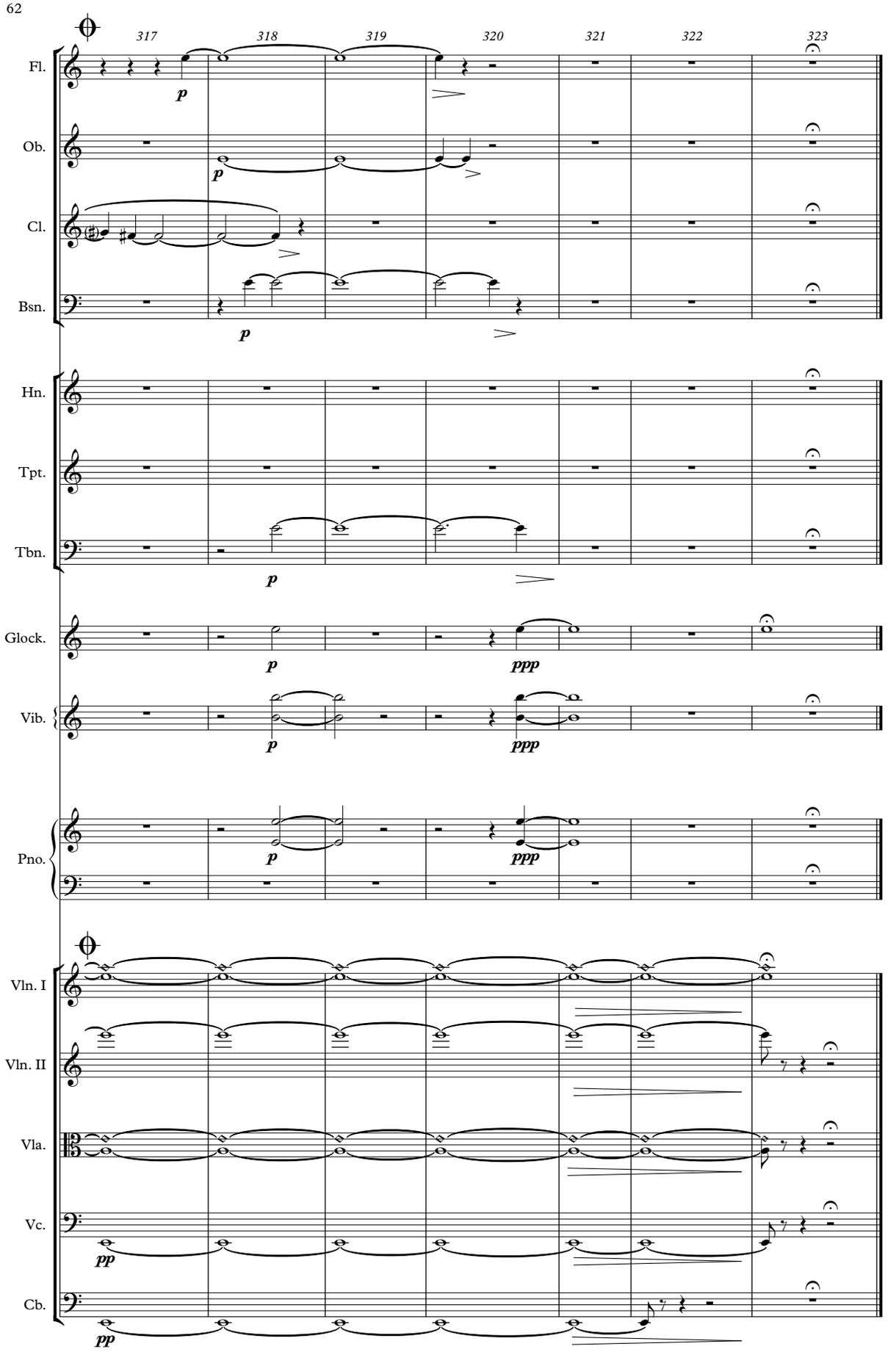

280
281
282
283
284
285
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
mute (harmon)


286
287
288
289
290
291
292
293
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mute (harmon)
mute (harmon)


294
295
296
297
298
299
300
301
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
open
with mallets
Ped.


302
303
304
305
306
307
308
309
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.


310
311
312
313
314
315
316
Fl.
mp
Ob.
Cl.
Bsn.
Hn.
p
Tpt.
mute (harmon)
mp
Tbn.
mute (harmon)
mp
Glock.
Vib.
Pno.
Vln. I
pp
Vln. II
pp
Vla.
touch 5th
pp
Vc.
Cb.


317
318
319
320
321
322
323
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Glock.
Vib.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ppp
pp