FIT TO LIVE
A FLEXIBLE FORM CONCERTO FOR TRUMPET AND WIND ENSEMBLE

A DISSERTATION IN
Music Composition

Presented to the Faculty of the University
of Missouri-Kansas City in partial fulfillment of
the requirements for the degree of

DOCTOR OF MUSICAL ARTS

by
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FIT TO LIVE

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Leah Sproul Pulatie, Candidate for the Doctor of Musical Arts Degree

University of Missouri-Kansas City, 2014

ABSTRACT

This work is a flexible form concerto for trumpet and wind ensemble. It consists of several fixed sections, or modules, that can be put together in several specific pre-determined ways to create various versions of the piece depending on a soloist or ensemble's desires or logistical needs.

The inspiration for the piece comes from two visits: one to the American Museum of Natural History (AMNH) in New York, and one to the Perot Museum in Dallas.

At the AMNH, four quotes from Teddy Roosevelt encircle the main rotunda as you enter the building. These marble-etched words infuse the experience of the subsequent exhibits with the adventurous spirit and sense of wonder that Roosevelt had for the natural world. The pacing, rhythm and contour of these words serve as the basis for all of the musical material in the piece.

At the Perot Museum in Dallas, the entire experience as a visitor is carefully crafted via the architecture of the building itself. There are two choices in how to
experience the museum: taking the stairs up each of the four floors one-by-one, or taking an escalator to the top floor and working downwards. The form or 'route' of the music is drawn from the architecture of this building. Each portion of the piece represents a different set of exhibits on each floor of the building, but there are only two main 'route' choices. By limiting some of the formal possibilities, the piece achieves a balance of stability and flexibility.

While the pieces resulting from these various routes are strikingly different, they each draw a similar musical conclusion overall, which is to say, a sense of wonder and awe. This music is intended to be hopeful, optimistic, if not a little unsettling. Whichever route is taken through the piece, there is always something left to explore and to learn within the music—much in the same way as the pursuits of scientific and historical knowledge.
The faculty listed below, appointed by the Dean of the Conservatory of Music, have examined a thesis titled “Fit to Live, a flexible form concerto for wind ensemble” presented by Leah Sproul Pulatie, candidate for the Doctor of Musical Arts Degree, and certify that in their opinion it is worthy of acceptance.

Supervisory Committee

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Gabriel DiMartino, for whom this work was written, for being my sounding board, collaborator, and friend.
INSTRUMENTATION

Trumpet in Bb Solo

Piccolo
Flutes 1-2
Oboes 1-2
Clarinet in Bb 1-2
Bass Clarinet in Bb
Bassoons 1-2
Contrabassoon
Soprano Saxophone in Bb
Alto Saxophone in Eb
Tenor Saxophone in Bb
Baritone Saxophone in Eb
Trumpets in Bb 1-3
Horns in F 1-4
Trombones 1-2
Bass Trombone
Euphonium
Tuba
Timpani (4)

Percussion 1: Bass Drum, Triangle, Tambourine, Marimba, Xylophone, Crash Cymbals
Percussion 2: Tom toms (4), Tam-tam, Splash Cymbal, Medium Suspended Cymbal, Snare Drum, Crash Cymbals (share w/ Perc. 1)
Percussion 3: Medium Suspended Cymbal (share w/ Perc. 2), Sleigh Bells, Cabasa, Cowbell, Glockenspiel, Woodblock (1), Vibraphone, Splash Cymbal (share w/ Perc. 2), Sizzle Cymbal, Temple Blocks (3)
Percussion 4: Crotales, Triangle, Claves, Bass Drum (share w/ Perc. 1), Log Drums (2), Tambourine, Chimes
PERFORMANCE NOTES

Flexible Form:

This piece consists of five main modules (1, 2, 3, 4a and 4b) and three tropes (T1, T2, and T3).

The main modules may be performed in the following orders:

1 – 2 – 3 – 4a – 4b
1 – 4a – 4b – 3 – 2
1 – 4a – 3 – 2

*Note: 4b is the only main module which may be omitted, but only if 4a is performed as an internal section.

The tropes may be performed or omitted as desired by the soloist or ensemble:

T1 may be played after module 1
T2 may be played after module 3
T3 may be played between module 4a and 4b

Score:

For a modular conductor's score, please contact the composer at leah.sproul@gmail.com
Bari. Sax.
Ten. Sax.
Sop. Sax.
Tbn. 1-2
Tpt. 1-2
Bsn. 1-2
Hn. 1-2
Ob. 1-2
B. Tbn.
Cl. 1-2
Fl. 1-2
Tpt. 3
Timp.
Sop. Sax.
Aio Sax.
Ten. Sax.
Bar. Sax.

Tpt. 1-2
Tpt. 3
Hn. 1-2
Hn. 3-4
Thn. 1-2
B. Thn.
Euph.
Thn.

Timp.

Pref. 1
Pref. 2
Pref. 3
Pref. 4

B.D. hard mallets
Tam-tam
Med. Snare
(Cymb.) strappo, l.v.
Sleigh-bells
Spoot Pelute - Fit to Live

Tpt. 1-2
Fl. 1-2
Ob. 1-2
Cl. 1-2
B. Cl.
Bsn. 1-2
Cbsn.
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tpt. 3
Hn. 1-2
Hn. 3-4
Tbn. 1-2
B. Tbn.
Euph.
Tha.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4

harmon mute, stem out
stopped
soft mallets, warm sound, lv.

(p. 7)

\( \text{rit.} \)
Spool Pelate - Fit to Live

20

a tempo

faster \( (\nu = 66), \text{uneasy} \)

Tpt.

Perc.

Fl. 1-2

Tpt.

B. Tbn.

Timp.

C. Bells

Crotales, warm sound

(Crotales)

Sproul Pulatie - Fit to Live

a tempo

faster \( (\nu = 66), \text{uneasy} \)

Tpt.

Perc.

Fl. 1-2

Tpt.

B. Tbn.

Timp.

C. Bells

Crotales, warm sound

(Crotales)
3. Spirit of the Wilderness

\[ \text{\textit{Spoul Pulatie - Fit to Live}} \]

\[ j = 120, \text{ cautious} \]

\[ \text{Xylophone, hard mallets, articulate sound} \]

Woodblock, hard mallets, articulate sound
\( \text{\textit{Spool Pelote - Fit to Live}} \)

\( \text{\textit{j = 50, expansive}} \)

4a. Eyes on the Stars

\( \text{\textit{Chimes}} \)

\( \text{\textit{Sproul Pulatie - Fit to Live}} \)
4b. Fit To Live

\[ j = 50, \text{assured} \]

Tpt.

Perc.

Fl. 1-2

Ob. 1-2

Cl. 1-2

B. Cl.

Bsn. 1-2

B. Tbn.

Cbsn.

B. Cl.

Ord.

Tpt. 1-2

Tpt. 3

Hn. 1-2

Hn. 3-4

B. Tbn.

Euph.

Thu.

Timp.

\[ j = 50, \text{assured} \]

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tam-tam, soft mallet dampen

Glock., warm brush mallet, sound, lv.

Cymb. scrape lv.
(Attacca)
VITA

Leah Sproul Pulatie (b. 1986, Dallas, TX) is a composer, songwriter, performer, and educator. The Kansas City Star has described her music as able to "carry itself with confidence and to spark a sense that concert music might have a future after all."

Leah's works have been performed at the IUP Festival of Women Composers, the Manchester New Music Festival, the Exchange of Midwestern Collegiate Composers, the Kansas City Fringe Festival, and at Interlochen Center for the Arts. She has won awards and grants from New Horizons International Music Association, the KC Arts Council, the board of curators of the University of Missouri, the Kansas City Symphony, and the grammy award-winning KC Chorale. She has been artist-in-residence at Kimmel-Harding Nelson Center for the Arts and Brush Creek Foundation for the Arts and has performed as a pianist and soprano at Lilith Fair, the Louisville Experimental Music Festival, and at the Charlotte Street Foundation's open studios. Her primary teachers include composers Edward Knight, Steve Rouse, Krzysztof Wolek, James Mobberley, Chen Yi, and Zhou Long.

Leah has taught composition at and Interlochen Center for the Arts and at the University of Missouri-Kansas City's Summer Composition Workshop. She holds a BM from Oklahoma City University, an MM from the University of Louisville, and a DMA (ABD) in composition from the University of Missouri-Kansas City Conservatory. Leah currently teaches music theory and composition at Avila University.