AN AID IN THE PROCESS

A THESIS IN

Music Composition

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by

Zane Winter

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AN AID IN THE PROCESS

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ABSTRACT

an Aid in the Process is a work featuring an unusual orchestral configuration, making use of two distinct groups, each with their own conductor. Programatically, the work addresses aid-in-dying legislation and contemporary political rhetoric. The work particularly deals with the legal and personal battles of Brittany Maynard, a 29-year-old California woman whose plea for aid-in-dying legislation sparked a tense legal battle which, by its' end, had involved lobbies from the Roman Catholic Church, which staunchly opposed the law, and Compassion and Choices, a prominent aid-indying advocacy group. The orchestral configuration mirrors this; although an Aid in the Process does not attempt to portray any exact timeline of Maynard’s dying process, the larger, brass-heavy orchestra serves to represent the forces opposing her choice, while the smaller orchestra, comprised primarily of woodwinds and solo strings, serves as a vehicle for portraying Maynard and her family’s final months together. This configuration serves as an allegory for the diametrically opposed voices so often heard in contemporary politics. an Aid in the Process was composed for Dennis Friesen-Carper and the Valparaiso Symphony Orchestra.
The faculty listed below, appointed by the Dean of the Conservatory of music,

have examined a thesis titled "an Aid in the Process" presented by

Zane Winter, candidate for the Master of Music Degree, and certify that in their

opinion it is worthy of acceptance.

Supervisory Committee

Paul Rudy, DMA, Committee Chair
Conservatory of Music

William Everett, DMA
Conservatory of Music

James Mobberley, DMA
Conservatory of Music
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an Aid in the Process

for two orchestral groups

composed for Dennis Friesen-Carper
and the
Valparaiso University Symphony Orchestra

by Zane Winter
This work is dedicated to my friend and mentor Dennis Friesen-Carper,
and to the memory of Brittany Maynard.

Composed from June, 2016 to April 2016,
in Kansas City, Missouri.

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An explanation of notation in an Aid in the Process

General considerations.
an Aid in the Process requires two conductors.

Division of the orchestra notwithstanding, the orchestra required is 3.3.3.2.4.3.3.1, 5 percussion (or four percussion, with one floating between groups), strings.

Tempo marks are only flexible, general indicators. About a 10% variance from the indicated tempo is perfectly acceptable. Generally speaking, “wet” spaces will allow for slower tempi, and “dry” spaces, faster tempi.

Rhythm and tempo in ametric passages are not absolute—performers should interpret their material freely and expressively.

Rehearsal marks and cue arrows.

Sections are marked by number, and important cues, or groups of cues, are marked by letter. In sections where one or both orchestras calls for standard coordination, measure numbers are given every five bars from the beginning of the section. All cues, lettered or not, will be listed in all parts for the orchestra to which they apply.

The score utilizes four kinds of cue arrows to indicate various types of coordination. Larger variants of the single conductor cue arrows appear at sectional markers or other important events.

Single-conductor cue.

↓

Single-conductor cutoff.

Simultaneous cue from both conductors.

Simultaneous cutoff from both conductors:

Box/Indeterminate Rhythm notation.

Various kinds of indeterminate coordination appear in an Aid in the Process. Any part that does not contain bar lines should be coordinated independently of all other parts, following either an alternate tempo or general performance description.

Material contained within a box, with a horizontal line extending from it, should be repeated ad lib. In such passages, strings should play without coordinating within their section. Repeats should be taken without a break:

Ex. 1

...unless one is indicated:

Ex. 2

If multiple instruments share a box, the metered passage contained therein should be repeated as a traditional “vamp,” coordinated by the conductor, until the designated cutoff. In individual parts, vamps are indicated with repeat signs. In this example, the top box containing multiple instrumental parts is a vamp; the bottom box, containing only one line, is another example of the previously described coordination, a freely repeated passage for solo instrument.

Ex. 3

In passages without bar lines and no box, where a single line extends from the rightmost edge of the phrase, performers are to hold their final note until the conductor cuts them off. (Note: this is generally indicated by either a fermata or a tie extending from the final note of a phrase.) In passages without a horizontal line, performers should finish their line without regard to any cutoffs or other indications from the conductor. The rare exception is explained in the score. This example combines the two techniques.

Ex. 4

Most sections are marked with an approximate start point, relative to some conducted section of the music.

Many passages do not contain exact markings of elapsed time. In sections where this is the case, or where any detail of exact or approximate timing is ambiguous, the coordination is at the conductor’s discretion. This is so that the conductor may take into account the resonance of the room and his/her own artistic preferences.
Singing Bowl notation and specifications.

The singing bowl intended for use in this work, pitched at E quarter-flat with a strong partial at A natural, is available on loan from the composer. Please email zanewinter@gmail.com to arrange a loan. The performer should use a medium wooden beater, 6"-8" long with a ¾"-1" diameter, without felt. This is also available on loan.

Notation

/ Play the bowl as usual, with a clear tone and no breaks.

| Stroke the bowl on the rim.

When the previous two signs are combined, strike the bowl and sustain the tone by playing normally afterward.

Releases for the singing bowl are L.V.

General notes: strings.

Natural harmonic glissandi are notated as a series of unbeamed solid note heads with an open harmonic articulation. The performer may speed up and slow down their glissandi at their own discretion, in the spirit of the moment. Except in the first 1-2 minutes of the piece, glissandi should always be a secondary part of the texture. The groups of notes indicate a general range and contour for the gliss. An example may be seen Ex. 1.

Instrumentation specifics.

All clarinets are in B♭.

All trumpets are in C.

The incipit in the following column demonstrates the division of the orchestra.

Percussion List

Orchestra I: Brake Drum, Bass Drum, Temple Blocks, 4 Congas, Djembe, Medium Gong, Tam Tam, 4 Toms, Singing Bowl, Timpani. Orchestra II: Djembe, Temple Blocks, Vibraphone with bass bow.

Brake Drum: Use a very heavy metal beater.

“Staccato sticks” in the timpani part refers to the hardest mallets available, preferably wooden mallets. All other passages, use medium-hard mallets.

Toms, Temple Blocks: Use hard yarn mallets.

Medium Gong: Use medium yarn mallets.

All other parts, use standard mallets.

Other.

Gliss. between: glissando between the two pitches indicated. Each up-and-down should encompass all or most of the range.

Program Note.

an Aid in the Process is a meditation and commentary on a number of subjects, some of which are deeply personal, and some of which are directed toward important sociopolitical issues. At its absolute core, it is a lamentation; an expression of sadness at the state of communication in the contemporary American political realm. This core concern is not directed at any political entity in particular, but the message of the work is simple: we have, as a society, become very comfortable with expressing our emotions and views in very hurtful ways. It is an unstable, terrifying time for many of us. This piece was written in the sincere hope that we may, some day, extend olive branches to one another, and in doing so, heal some of the wounds the last half-century has inflicted on us.
Singing Bowl (Ed d d d)

Violin I
Violin II
Viola
Cello
Cello
Bass
Bass
Flute I
Oboe I
Oboe I
Clarinet I

Orchestra I

Orchestra II

Glistening, Veiled

26-30°

0.5

A

Soft

E

20-24°

D

E

G

Ch. I

(p)

(p)

(p)

(p)

(p)

(p)

(p)

Ch. II

(p)

Very slow, almost jazzy

very slow, almost jazzy

(p)

Free, asynchronized natural harmonics glissandos. Long, legato bow. Low intensity to begin, speed generally increases with volume.

F

Zane Winter (1990)

an Aid in the Process

for orchestra
D: Full, content, but not grandiose ($\lambda = 70$) [10]

Ob. I
Ob. II
Cl. I
Cl. II
Bsn. I
Bsn. II
Hn. I
Hn. II
Tpt. I
Tpt. II
Tpt. III
Tbn. I
Tuba
B. D.
Gongs
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Ob. I
E. Hn.
Cl. I
Hn.
Vibes
O. I
O. II

noticeable increase in speed of gliss.

G.P. <2"
Pastorale $q = 75$

Ad lib - witty, but not sarcastic
Bounce; live a little!

Tricky, silly
Halting, confused, dry \( \frac{\text{tempo} = 120}{\text{dotted tempo} = 90} \)
**: Realize as a chaotic combination of two note slurs and harsh staccato. Feel free to make slight changes in rhythm.
*** glissandi begin with a coordinated down-bow re-take; strings should not attempt to coordinate the end of their glissandi. The destination pitch should be reached before the brass cut off.
Take your time; Don't rush ~ 90

Aftershock \( \approx 50 \)

Slow, with great freedom
Brazen, uncouth $\frac{3}{4}$ - 120 $\frac{1}{8}$ - 90
as fast as possible
It's Complicated

18

36
Zane Hugo Winter is a Kansas City based composer, collaborator, curator and copyist. He made curating a focus of his career, a path which began while curating concerts as an undergraduate at Valparaiso University. His work is driven by close collaboration, alternate venues, and non-traditional concert models, and works to bring together his diverse musical interests, which include hip-hop, progressive metal, Renaissance music, and contemporary composers of art music. He has served as Vice President and President of the University of Missouri-Kansas City Composer’s Guild, where he is currently pursuing a Master of Music Degree. In 2014, he co-founded FuseBox New Music, a Kansas City collective dedicated to non-traditional concert models which showcase the music of Kansas-City based composers. He was recently named to the newEar Contemporary Ensemble Board of Directors, where he serves on the artistic and grant-writing committees.