

UNIVERSITY OF CALIFORNIA

Santa Barbara

A Bowl of Green Fire: Sonata for Electric Guitar, Piano and Vibraphone

A Thesis submitted in partial satisfaction of the
requirements for the degree Master of Arts
in Music

by

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Professor Curtis Roads

Professor Jeremy Haladyna

July 2006

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Curtis Roads

JoAnn Kuchera-Morin, Committee Chair

July 2006

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I would also like to thank my family, for supporting me in every imaginable circumstance, and for believing in me.

-David M. Shere

July 18, 2006

ABSTRACT

A Bowl of Green Fire: Sonata for Electric Guitar, Piano and Vibraphone

by

David Matthew Shere

The electric guitar has indisputably re-defined the world of contemporary music beyond all question for the past 60 years. It is an inspired creative resource of vast potential, a melodic vehicle capable of spectacular linear gymnastics and an incredible array of extended techniques, and a sonic medium which physically bridges the gap between acoustic and electronic music in the most direct, literal way possible.

The title of this trio is a reference to an H.P. Lovecraft story, "The Temple". The narrative takes place during WWI, 1917. A German U-Boat is mysteriously disabled by a dying sailor's curse, and eventually sinks. After a long descent, it comes to rest on the ocean floor amid the ruins of a sunken city. In total blackness, the U-Boat captain notices a growing phosphorescence coming from the magnificent remains of a nearby temple. "*...[T]he door and windows of the undersea temple hewn from the rocky hill were vividly aglow with a flickering radiance, as from a mighty altar-flame far within.*" The captain dons a diving suit and leaves his ship to find this source of light; he is never heard from again. I imagine him in his last moments finally standing before this altar-flame, perceiving it as a great carven-stone bowl filled with greenish phosphorescence, a "bowl of green fire".

The various movements are intended to visually depict or suggest various scenes from the Lovecraft story (for example, movement IV, also dedicated to John Cage, describes the cold desolation of the ocean floor and the immense canyon in

which the sunken city lies). The primary synaesthetic sound-colors intended to be conveyed by this piece are blues and greens.

The interplay between the piano, vibraphone and guitar is intended to suggest the juxtaposition of the dark blue of the deep-sea water, the flickering green of the mysterious radiance from the temple, and the gray-black stones of the ruined city. The harmonic language is a hybridization of modernism, post-Impressionism heavily influenced by Ravel and Messiaen, fusionistic jazz, and perceptually-distorted blues.

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I. INTRODUCTION

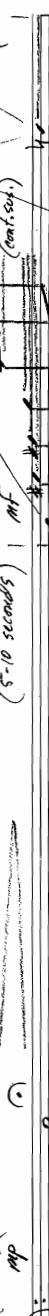
free time mf (flageolet delay)



on forte



mp (5-10 seconds)



mf (cont. soft)



ff (cont. soft)



ff (cont. soft)



ff (cont. soft)



ff (cont. soft)



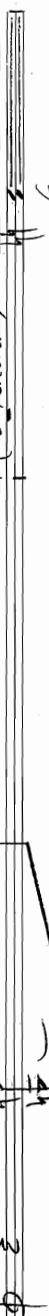
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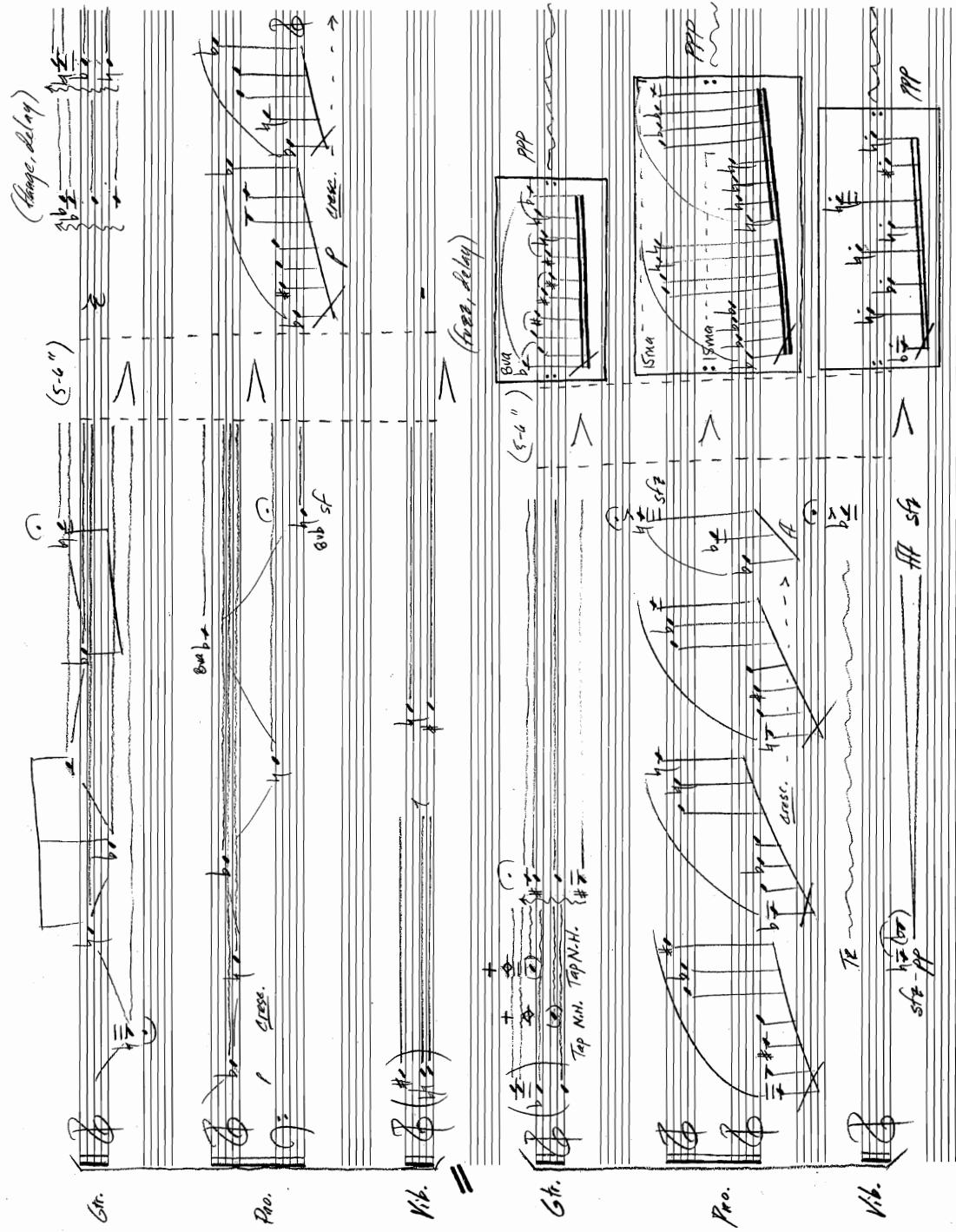
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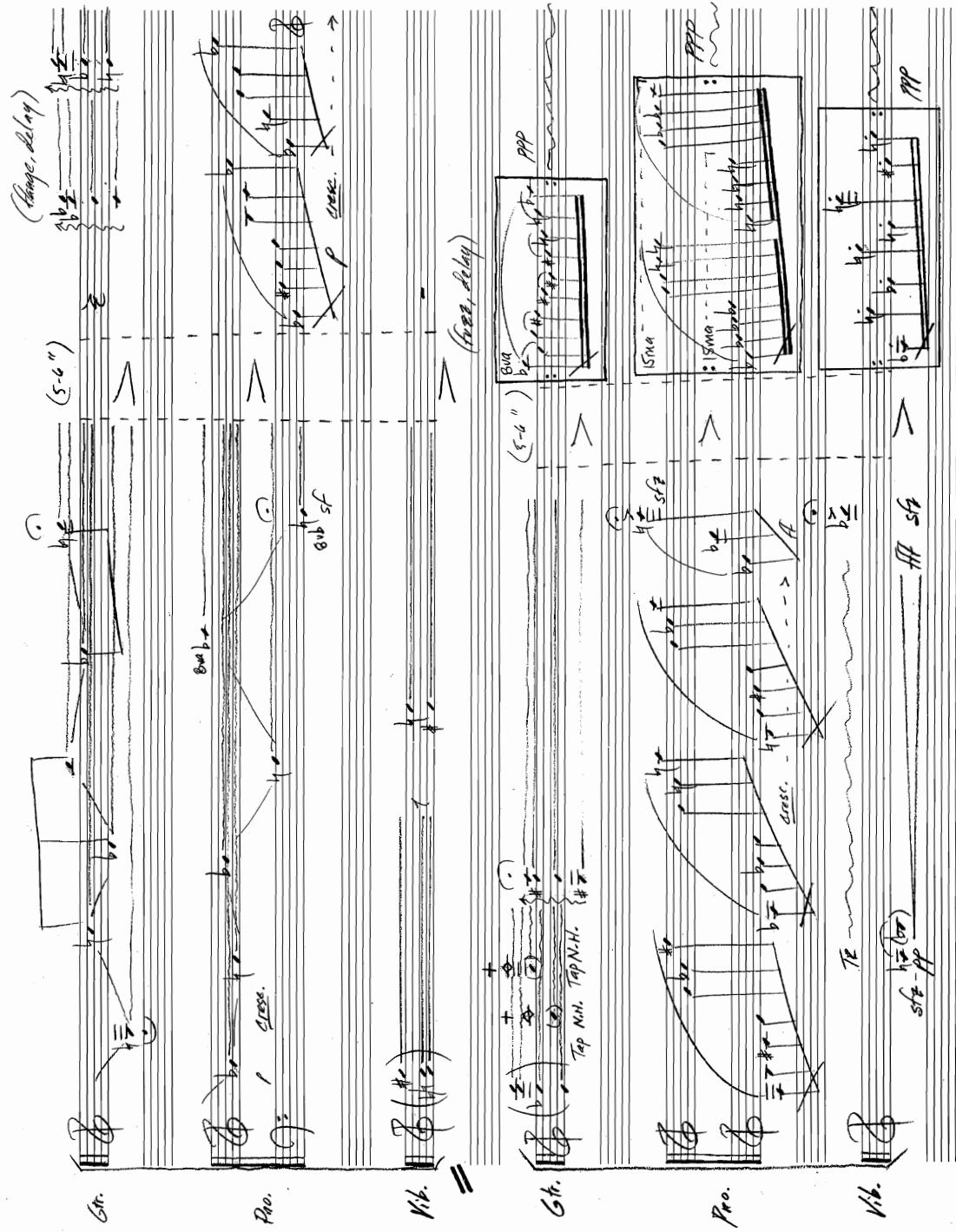


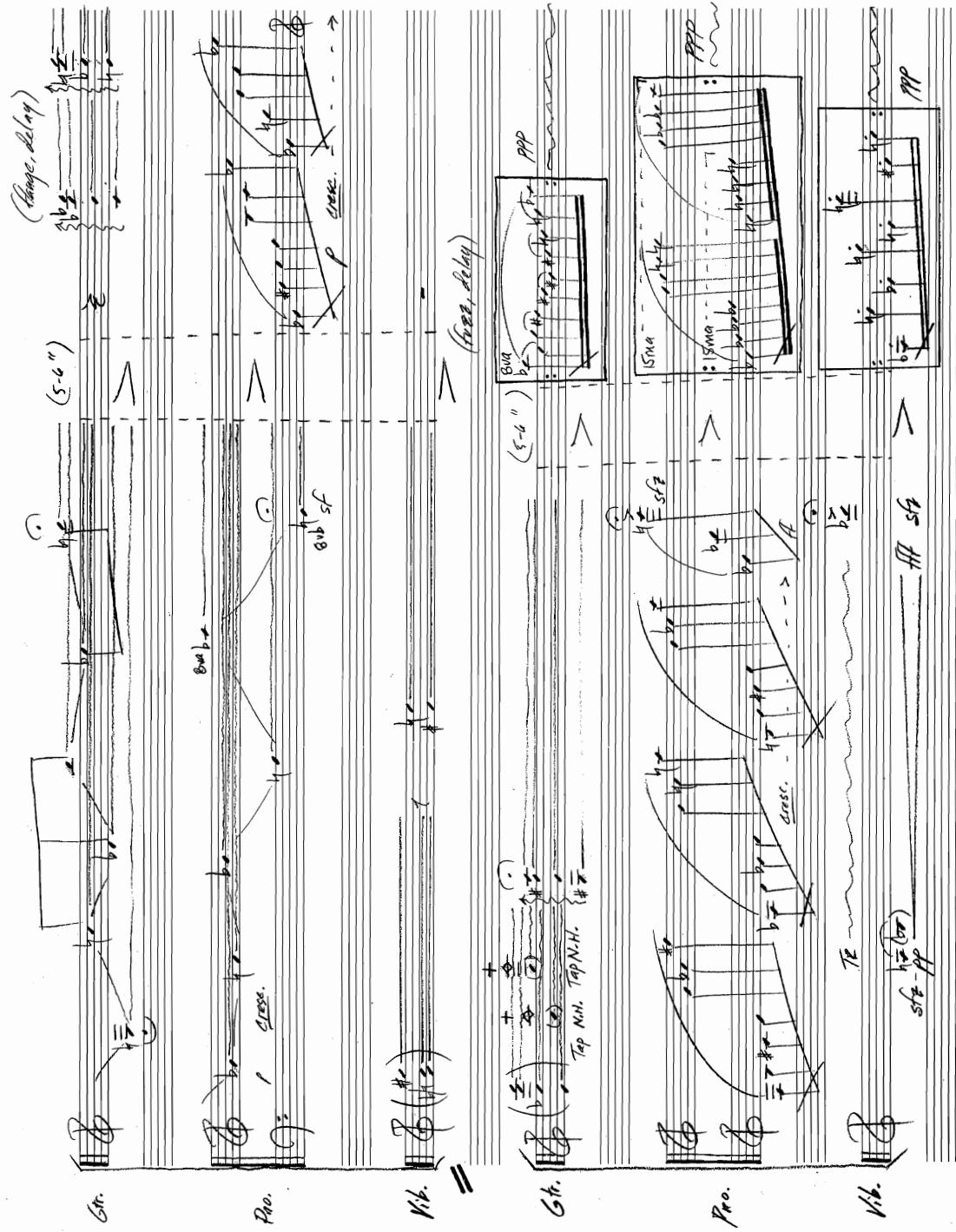
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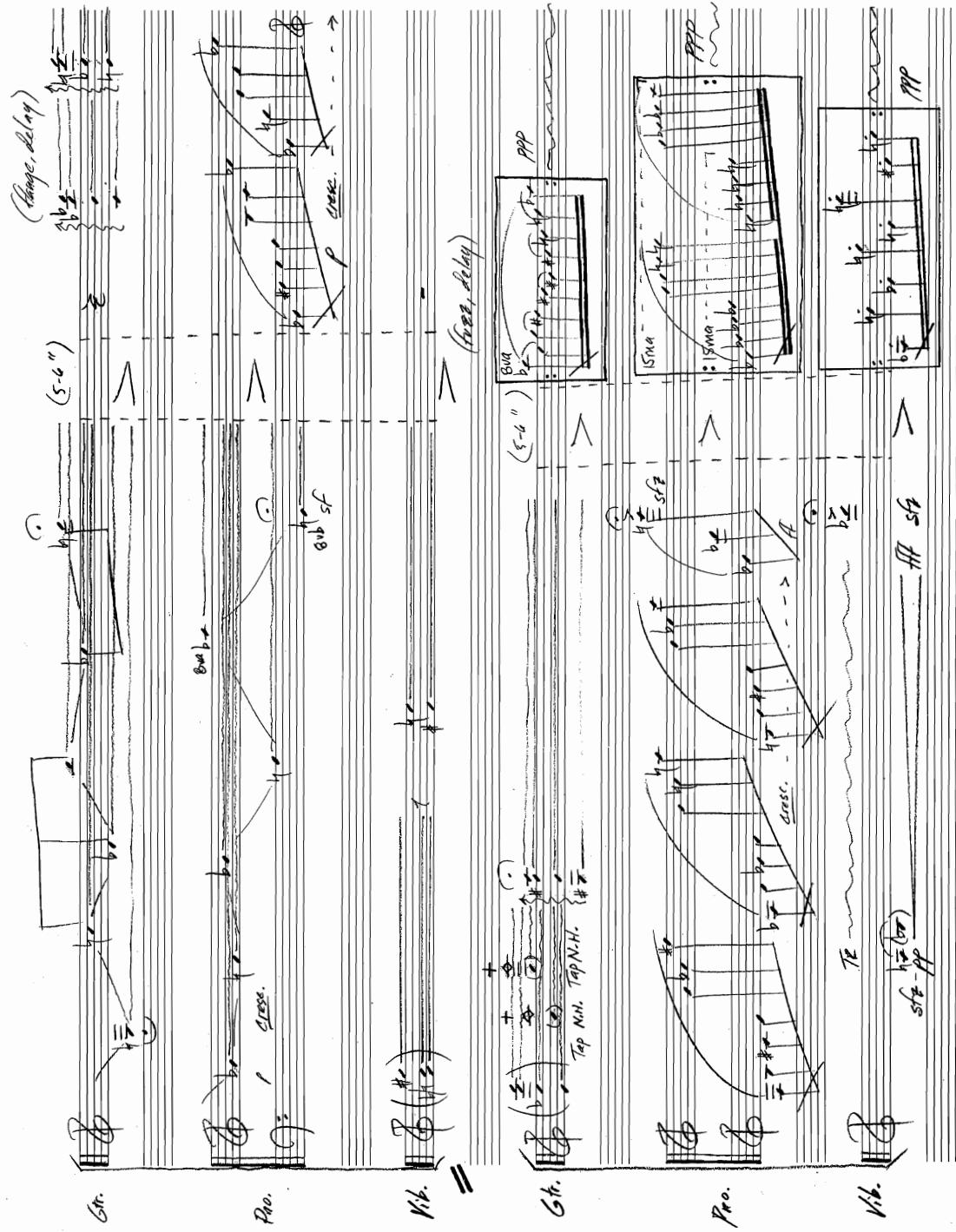


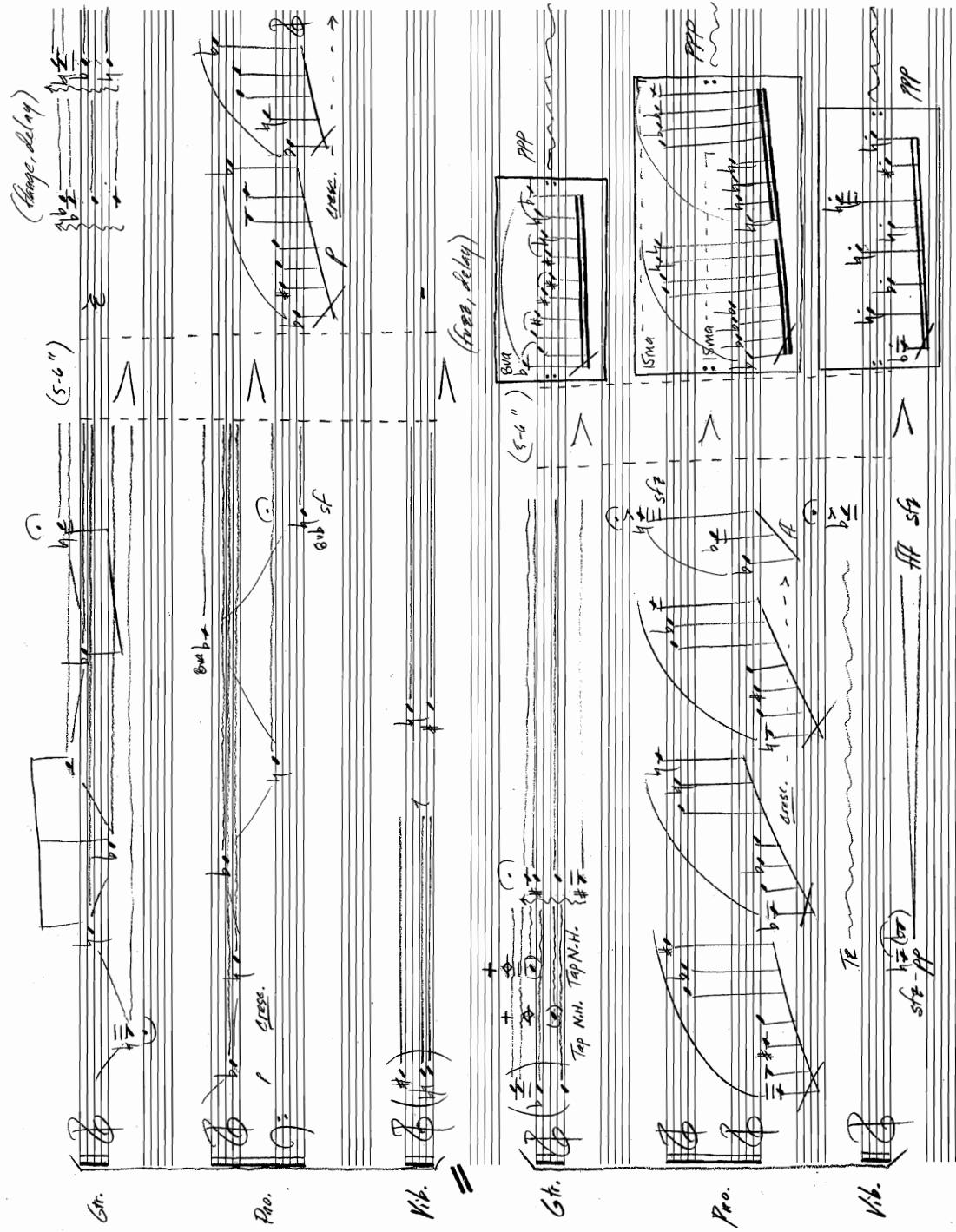
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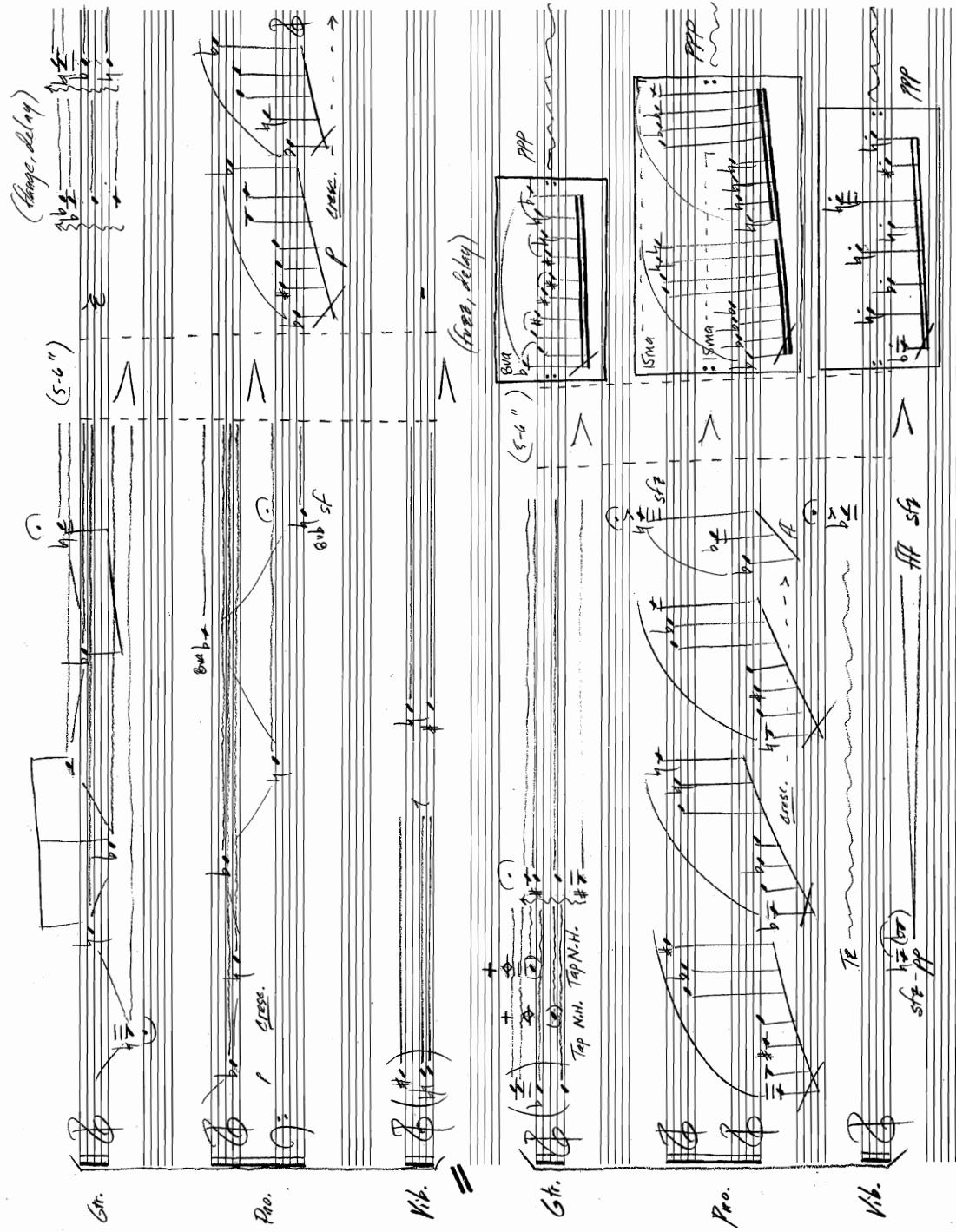
(Haug, Delay) 

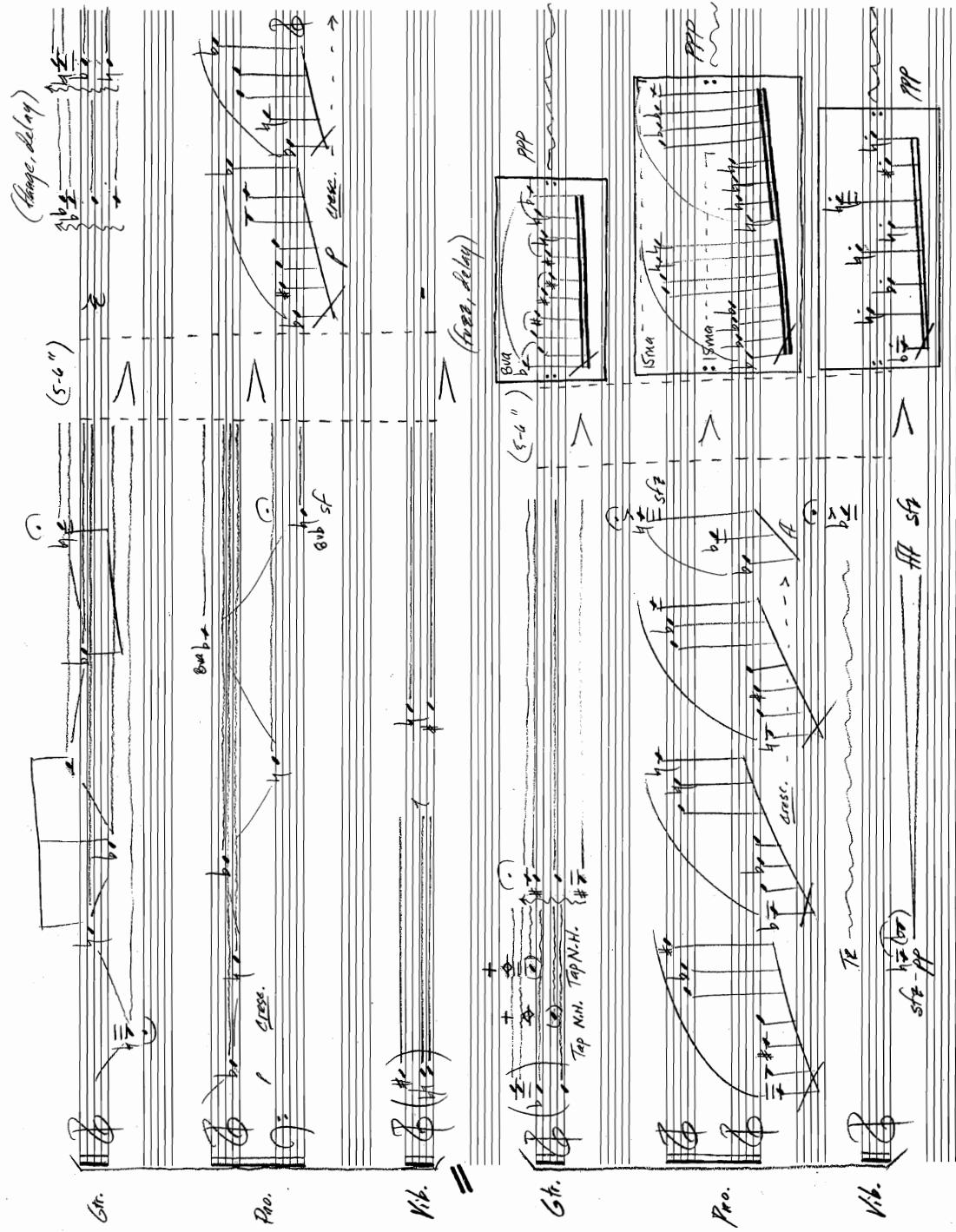
 C. (5-6'') 

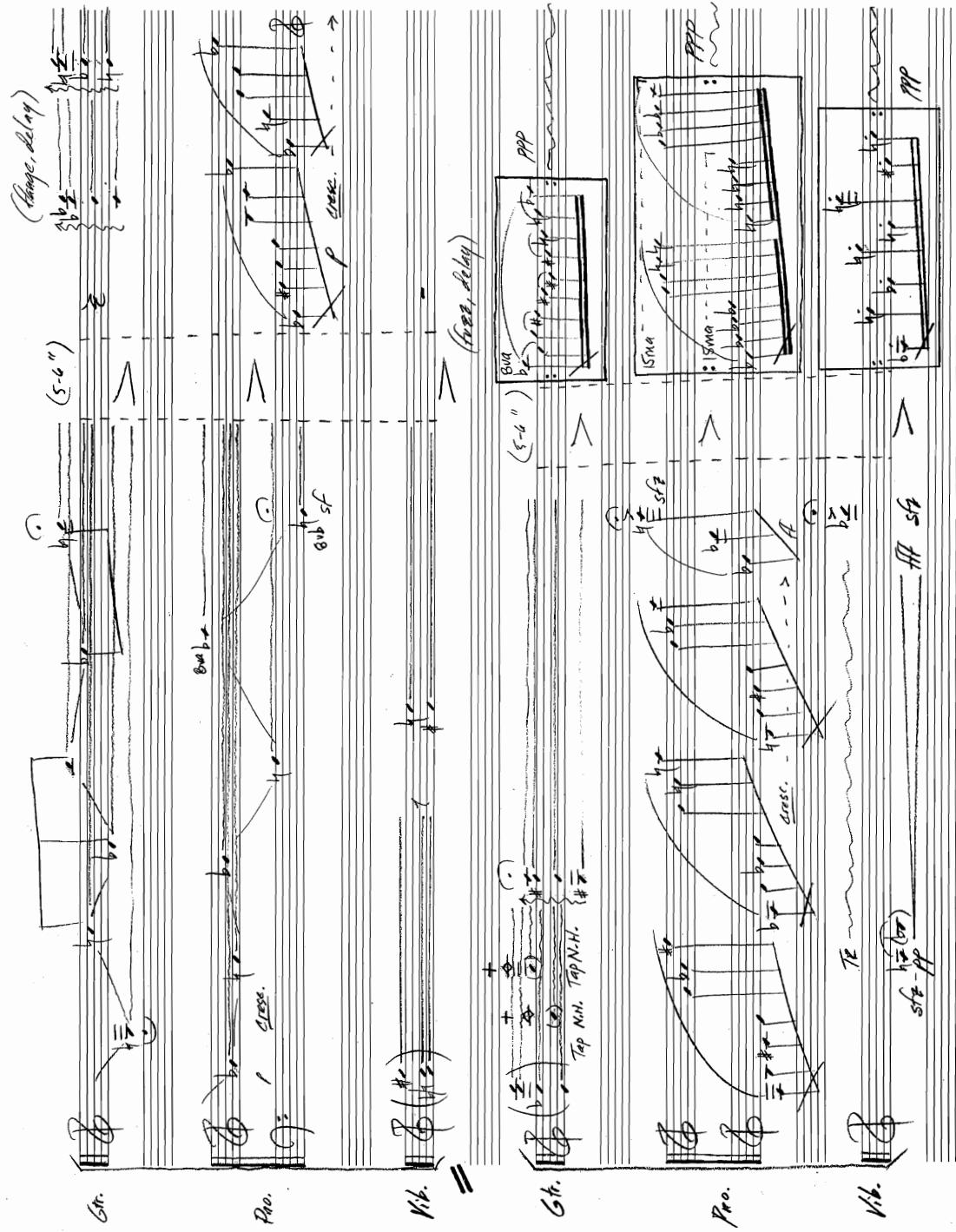
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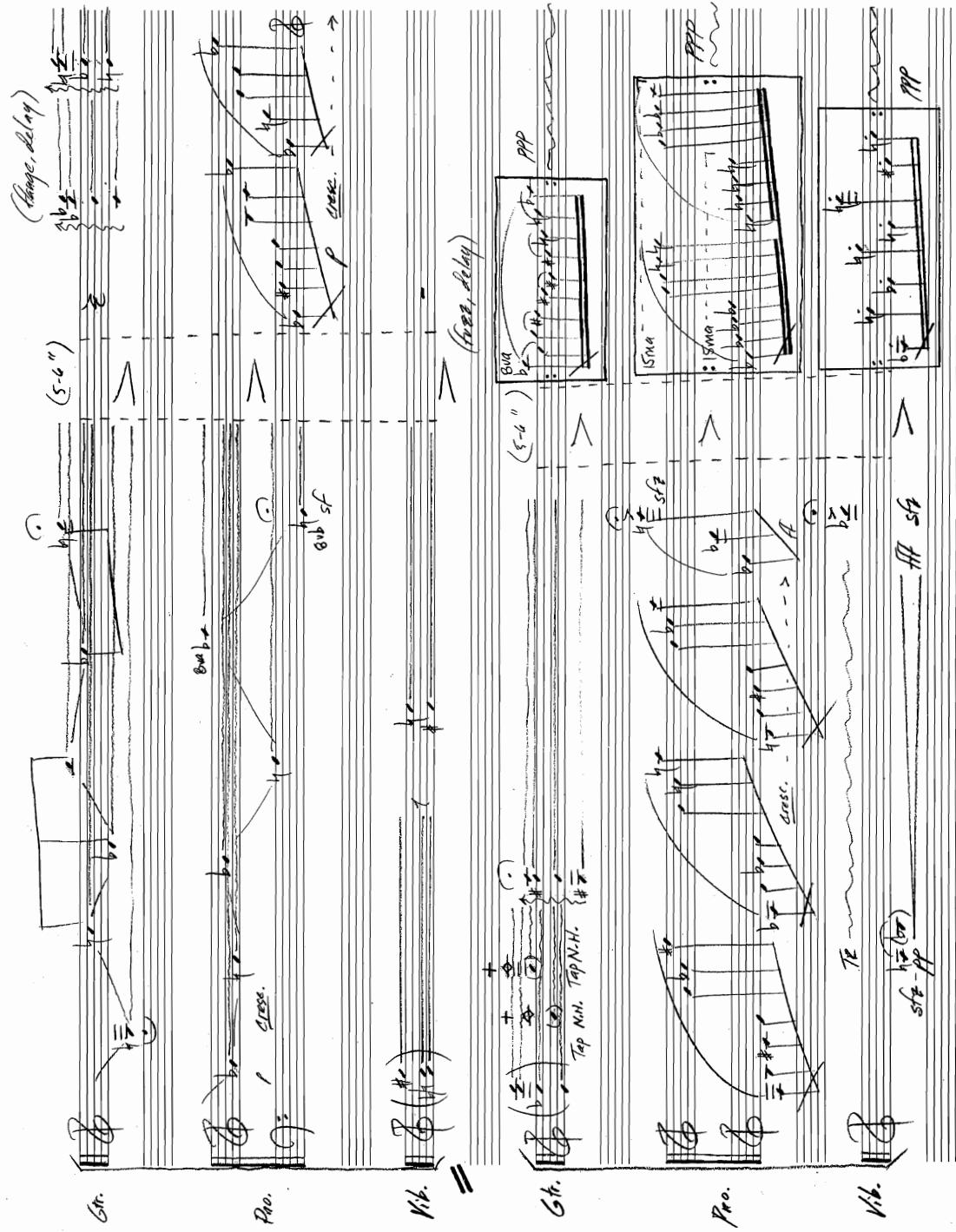
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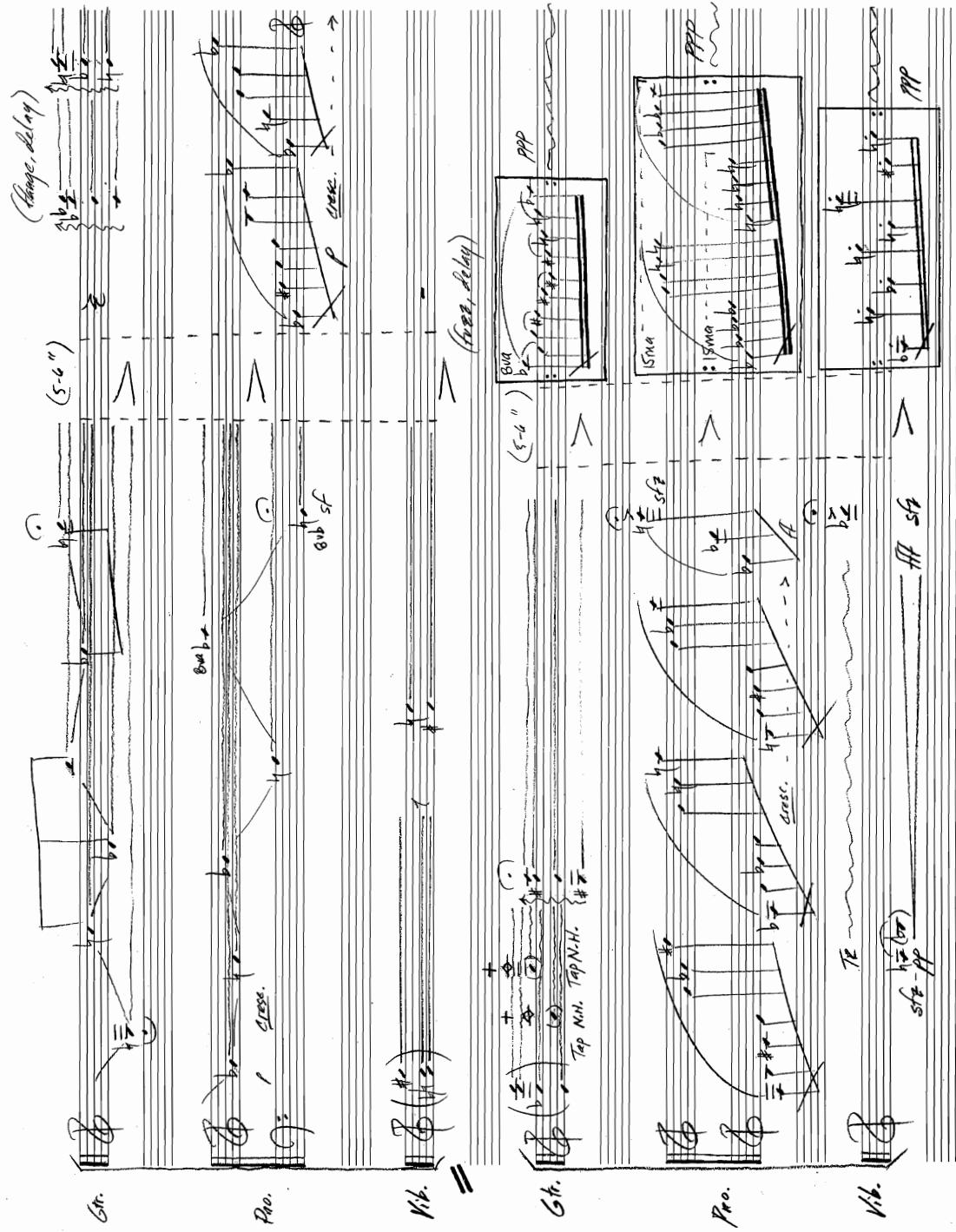
 116. 

 (Haug, Delay) 

 C. (5-6'') 

 Str. 

 Pno. 

 116. 

[pno, GTR.
cont. est. from prev. pg.]

Gtr.

trill
 cresc. - ff

Gtr.

cresc. - ff

Gtr.

cresc. - ff

Gtr.

cresc. - ff

Gtr.

ff

pno.

16.

ff

(P=5)

GTR + PNO, NO DRUMS (Delay, delay)

Gtr.

delay

pno.

taut (5-10 sec) | every - sempre forte

Gtr.

delay - sempre forte

pno.

taut (5-10 sec) | ff

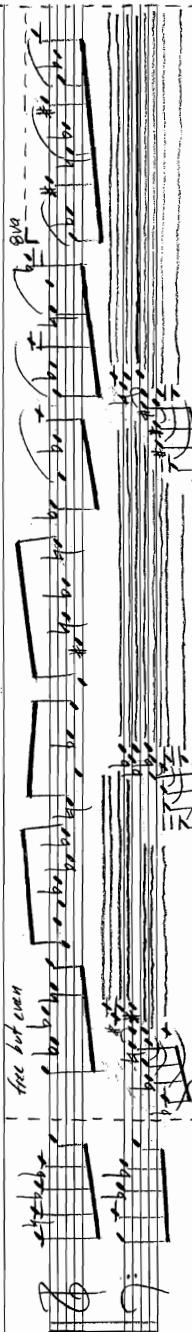
Hib.

(Gtr. fine splits here)

far but even



pno.



4

(fades out)

II. ANDANTE MISTERIOSO

Adagio (clarinet/piccolo range)

Adagio (clarinet/piccolo range)

LET HORN EING (see fing. chart)

(softly)

1 2 3 4 5 6 7 8

3/4

2/4

3/4

3/4

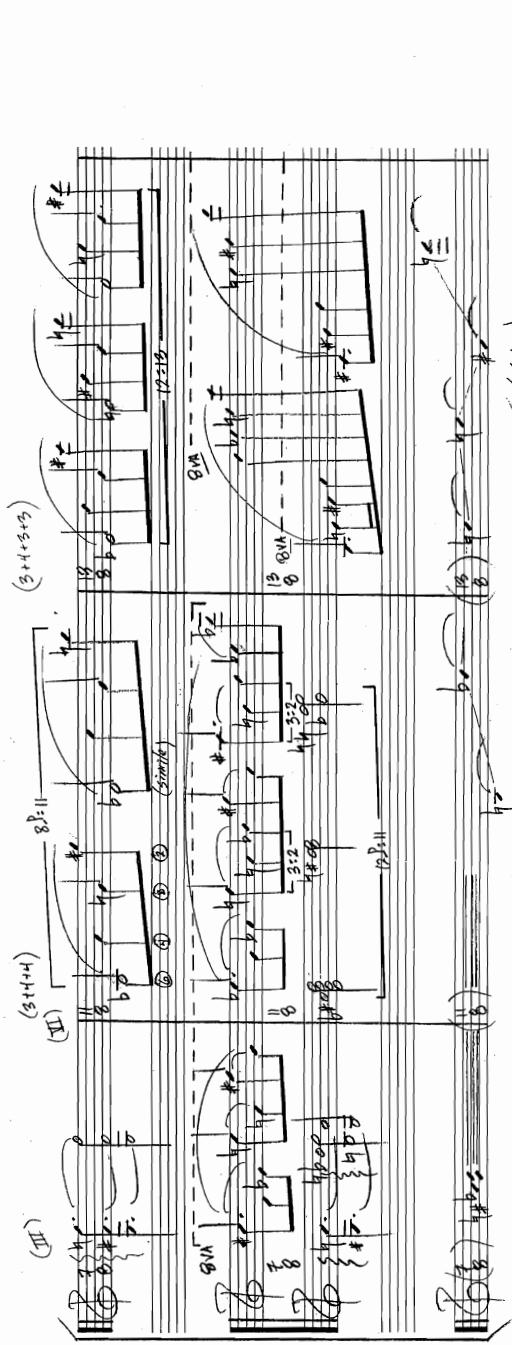
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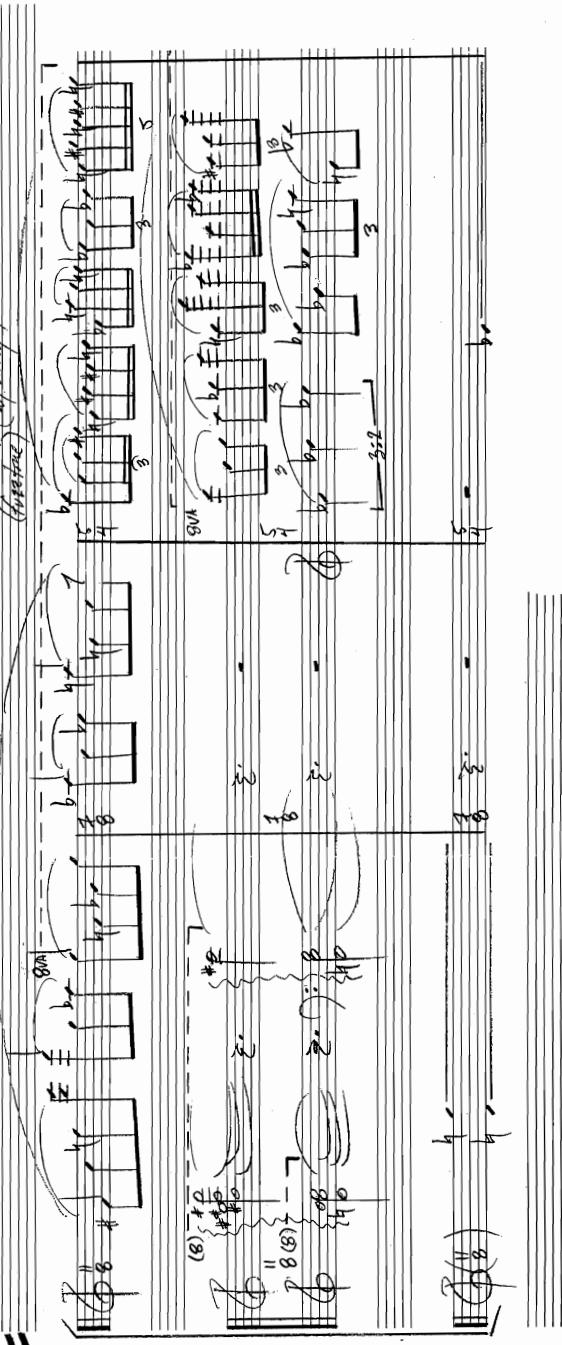
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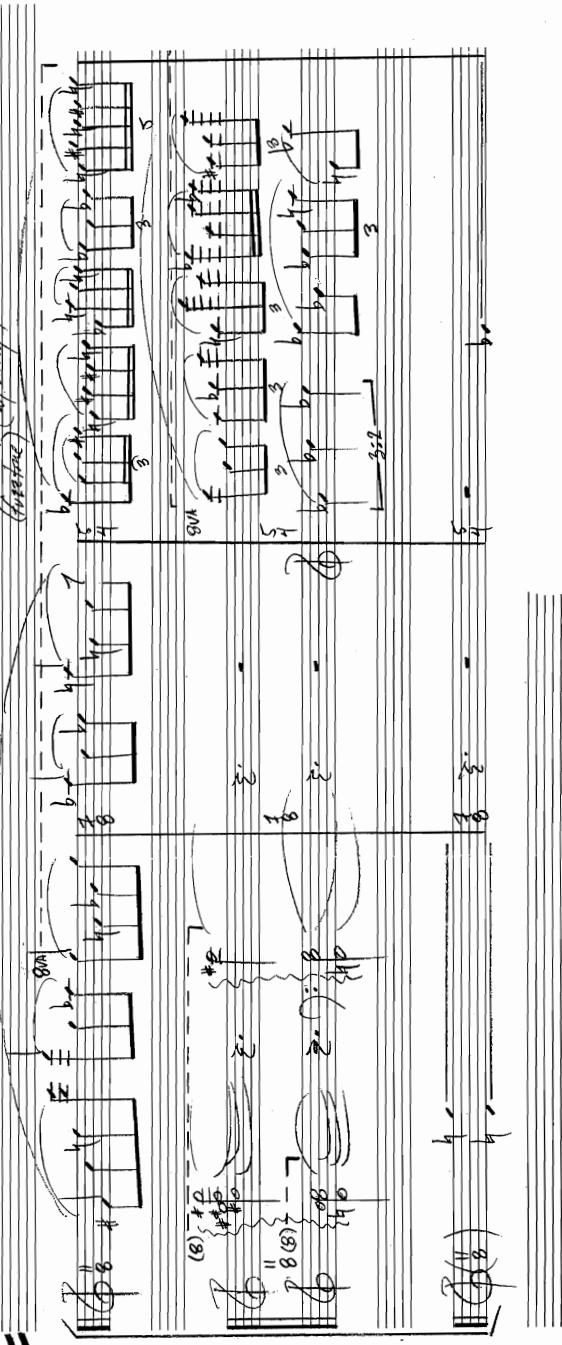
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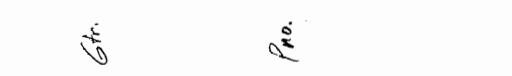
5

A handwritten musical score for guitar (Gtr.) consisting of six staves. The score includes various musical markings such as dynamic changes (e.g., f , p , mf), articulations (e.g., stacc , slur), and performance instructions (e.g., "change control", "melody acc.", "N.W.S."). The score is written on a grid with vertical dashed lines and horizontal solid lines.

(III) 

 Gtr. 

 Pno. 

 (IV) 

 Gtr. 

 Pno.

(V) 

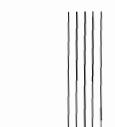
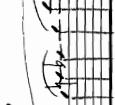
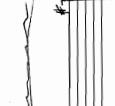
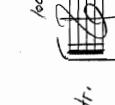
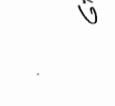
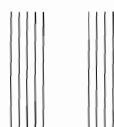
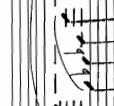
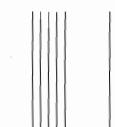
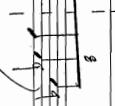
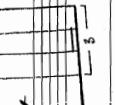
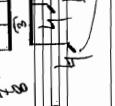
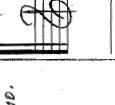
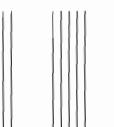
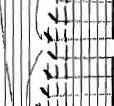
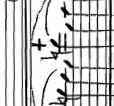
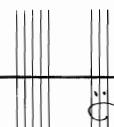
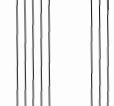
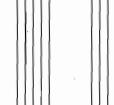
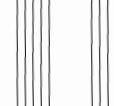
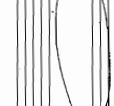
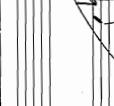
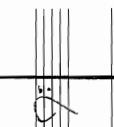
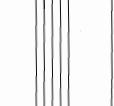
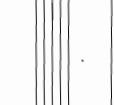
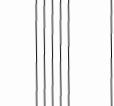
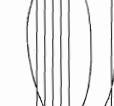
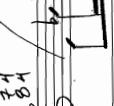
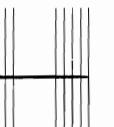
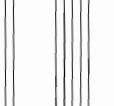
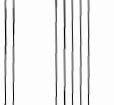
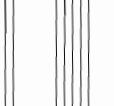
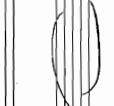
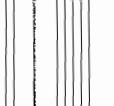
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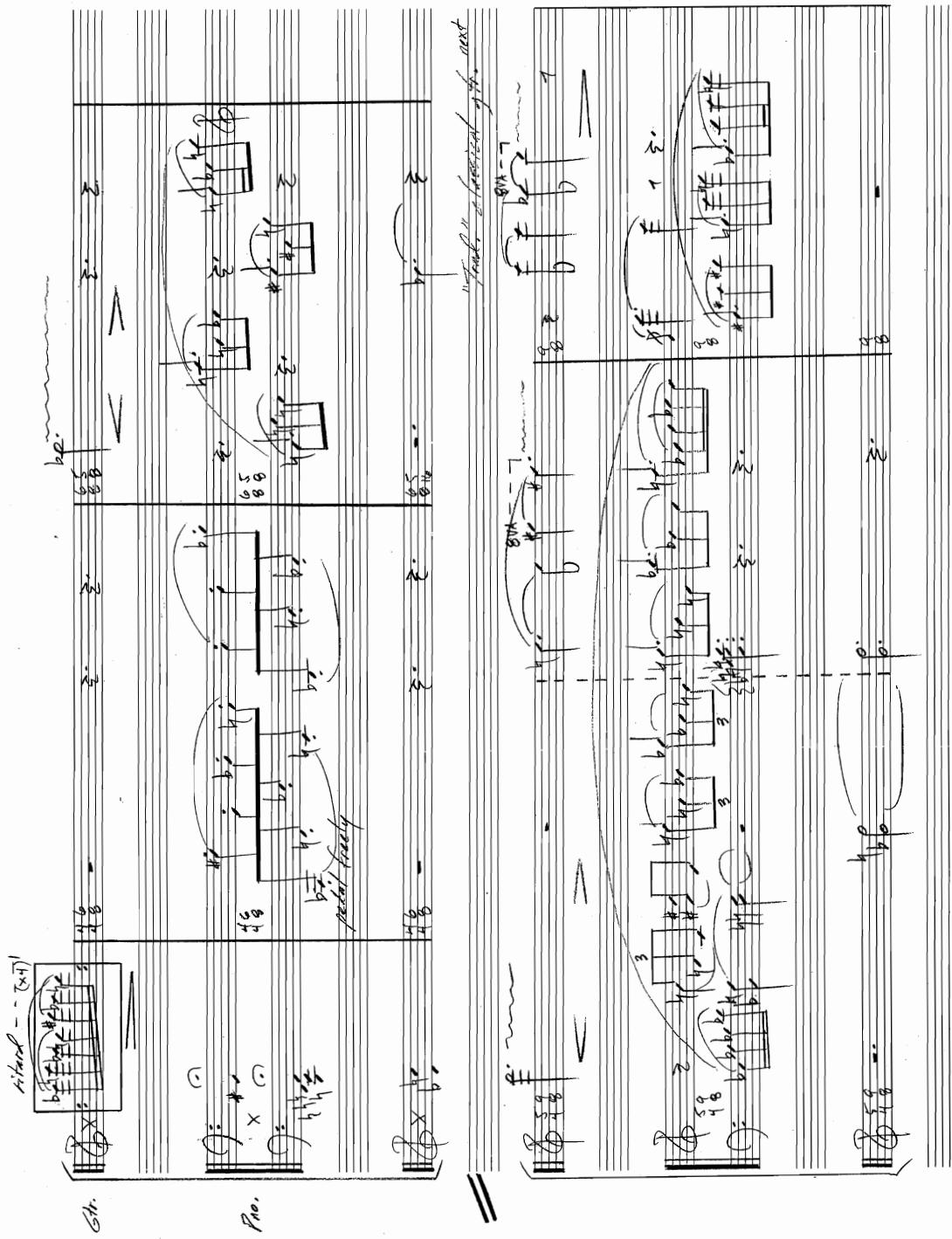
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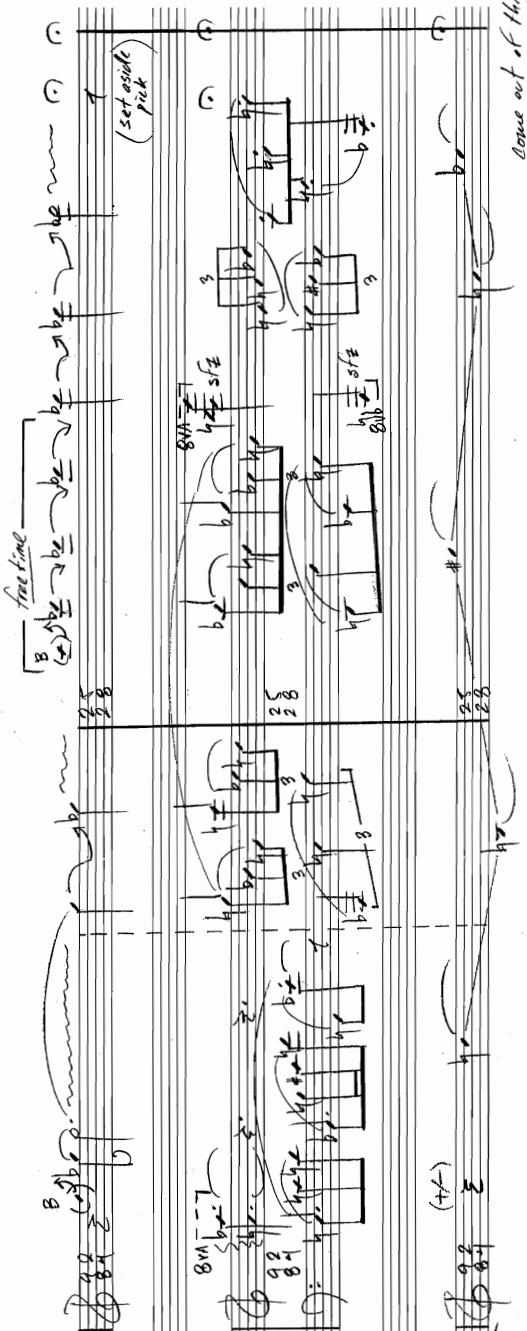
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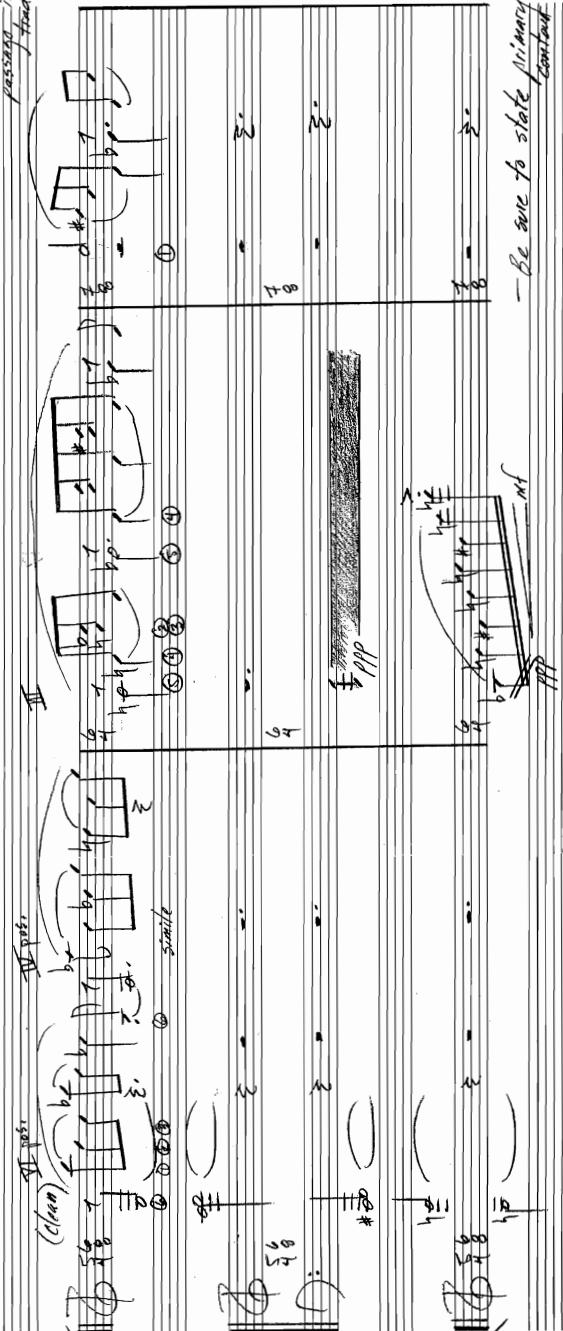
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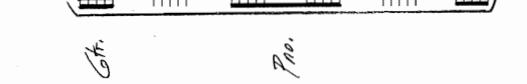
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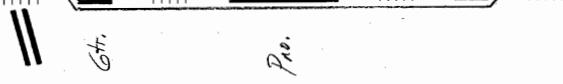
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Ctr. 

 Pno. 

Ctr. 

 Pno. 

Done out of this to pass to reading 15

- Be sure to state primary contact

Gtr.

 Pno.

Gr.

 Pro.

 =

 (8)

 (2=4x)

 (gr. ritornello)

 slightly
 cross.

Gtr. 1

Gtr. 2

Bass

7:10

Take off pick

X

f

p

2:2:2

8va -

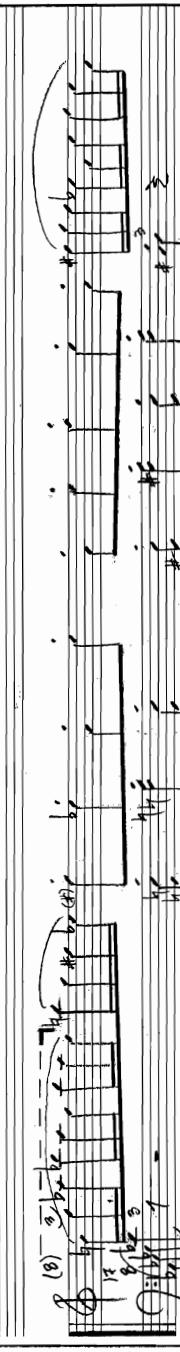
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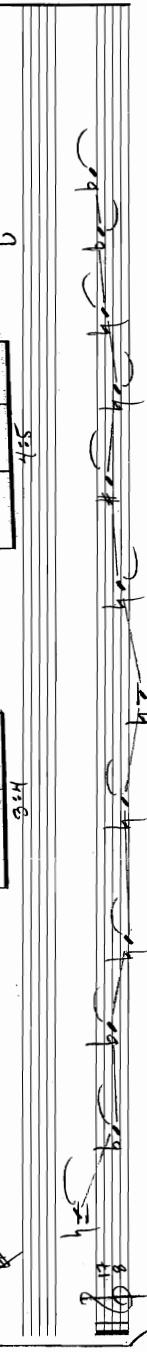
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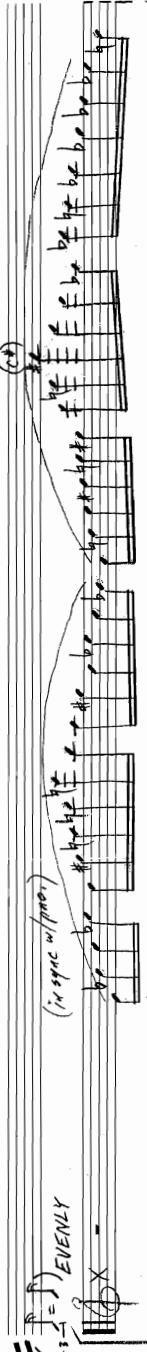
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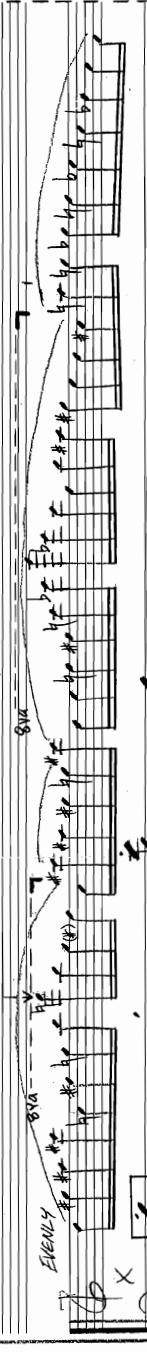
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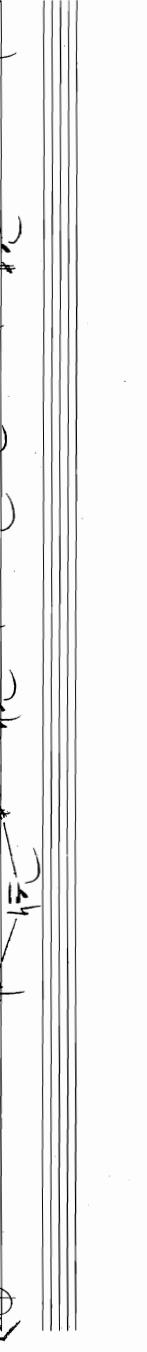
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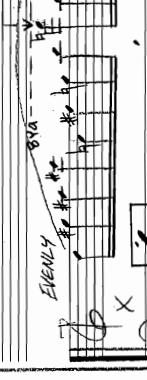
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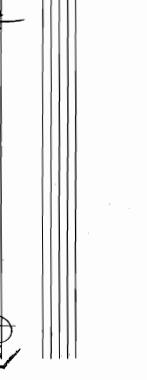
 Pno. 

 Gtr. 

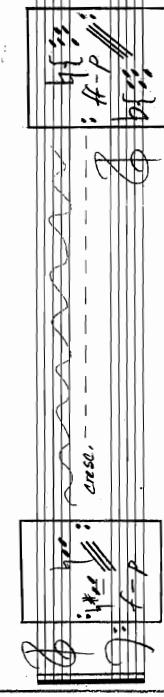
EVENLY *(in sync w/mo.)*

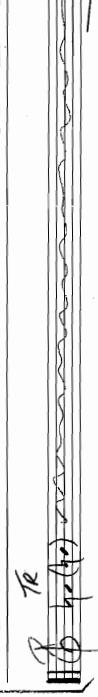

EVENLY *(sync'd with mo.)*


 Pno. 

(sync'd with mo.)
(voiced appr. as written)


(well round $\int \rightarrow \mathbb{F}$) Hardly

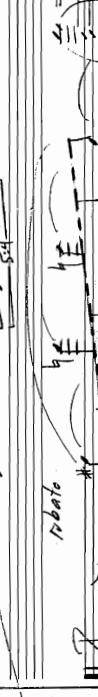

 Gtr. gradually release → fingers


 Pno. (+) →


 Tr. (+) →


 = rolling ($\mathbb{F} = \mathbb{f} =$) fade into a sustained note


 Gtr. (p) →


 Pno. (sustained) vib.


 Tr. (sustained) vib.


Durations are proportional

6th.
 Pno.
 11.
 Gth.
 12.
 Pno.
 13.

Gr.
 Pno.
 Vln.
 Cello
 Pno.
 Vln.

Bassoon
 Piano
 Violin
 Cello
 Piano
 Violin

LH rapid RH
 pick/hand scrapes

III. PIANO CADENZA

Bnd. Vibro. B. Vib. B_1 . Vib.
 G_1 G_2 G_3 G_4 G_5 G_6 G_7 G_8 G_9
 G_{10} G_{11} G_{12} G_{13} G_{14} G_{15} G_{16}

PRESTO, fantastico e joyeux!
 (Somewhat rubato; florally)

Cello
 (ff)
 ff
 ff
 ♩ = 120

Pno.
 ff
 ff
 ff
 ♩ = 120

$\frac{1}{16}$ (1st harmonic)

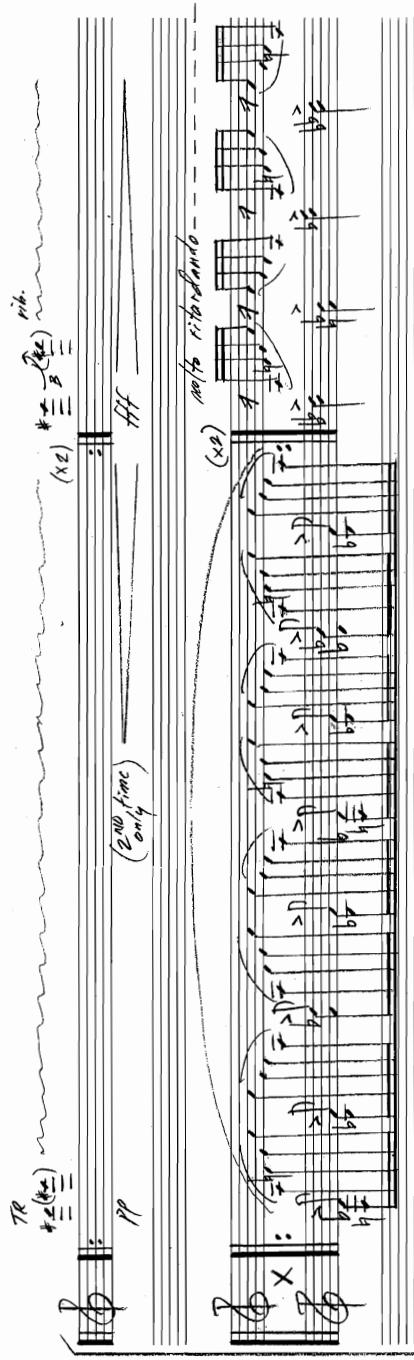
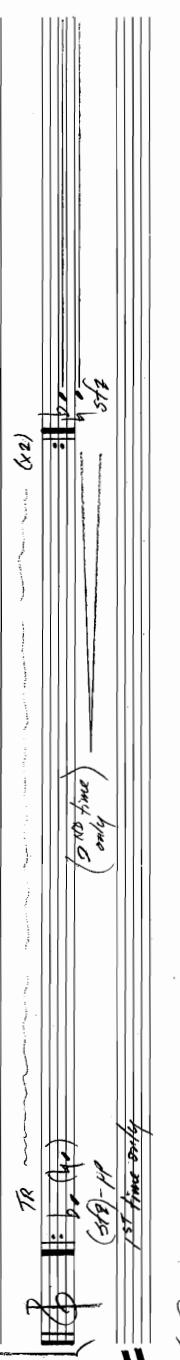
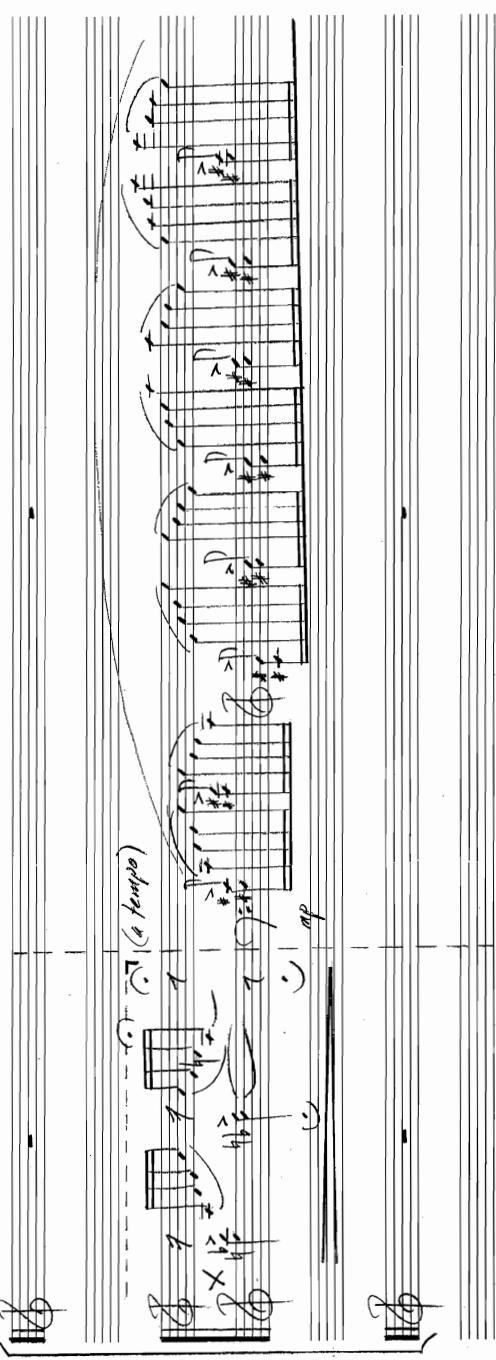
(last ringing)

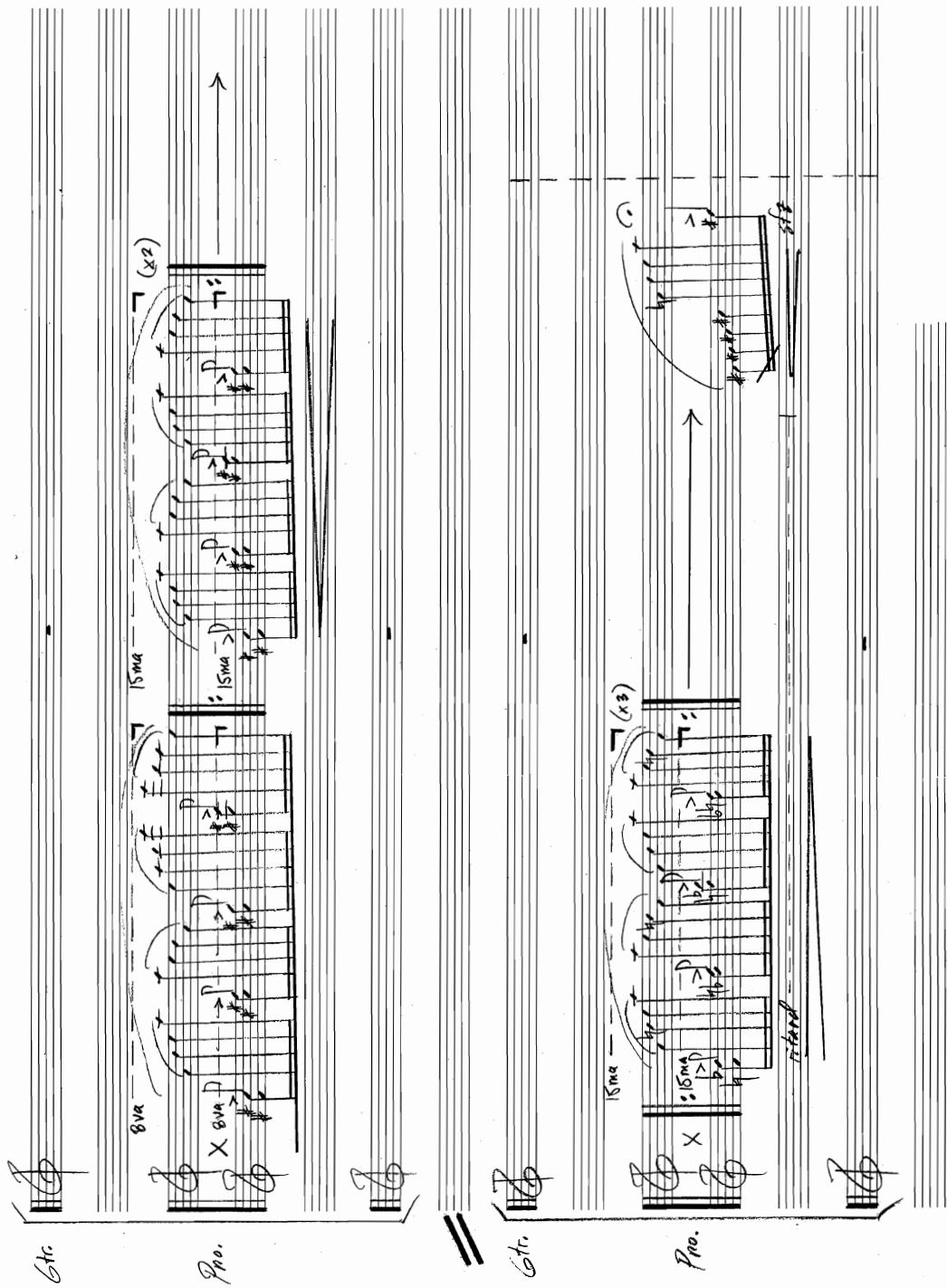
Gtr.

Pno.



25

Ctr. 
TR $\frac{2}{4}$ (pp) $\frac{2}{4}$ (x2) $\frac{2}{4}$ (pp) *pianissimo*
 Pro. 
TR $\frac{2}{4}$ (pp) $\frac{2}{4}$ (x2) *mezzo ritardando*
 Ctr. 
TR $\frac{2}{4}$ (pp) $\frac{2}{4}$ (x2) *mezzo ritardando*
 Pro. 



II. SARCO e molto grave (In Memoriam John Cage)

Gtr. 1 f met

(No vibrato) n. mp n. n. n. n. n.

petal for sweets

Gtr. 2 p fecet

Vib. p b

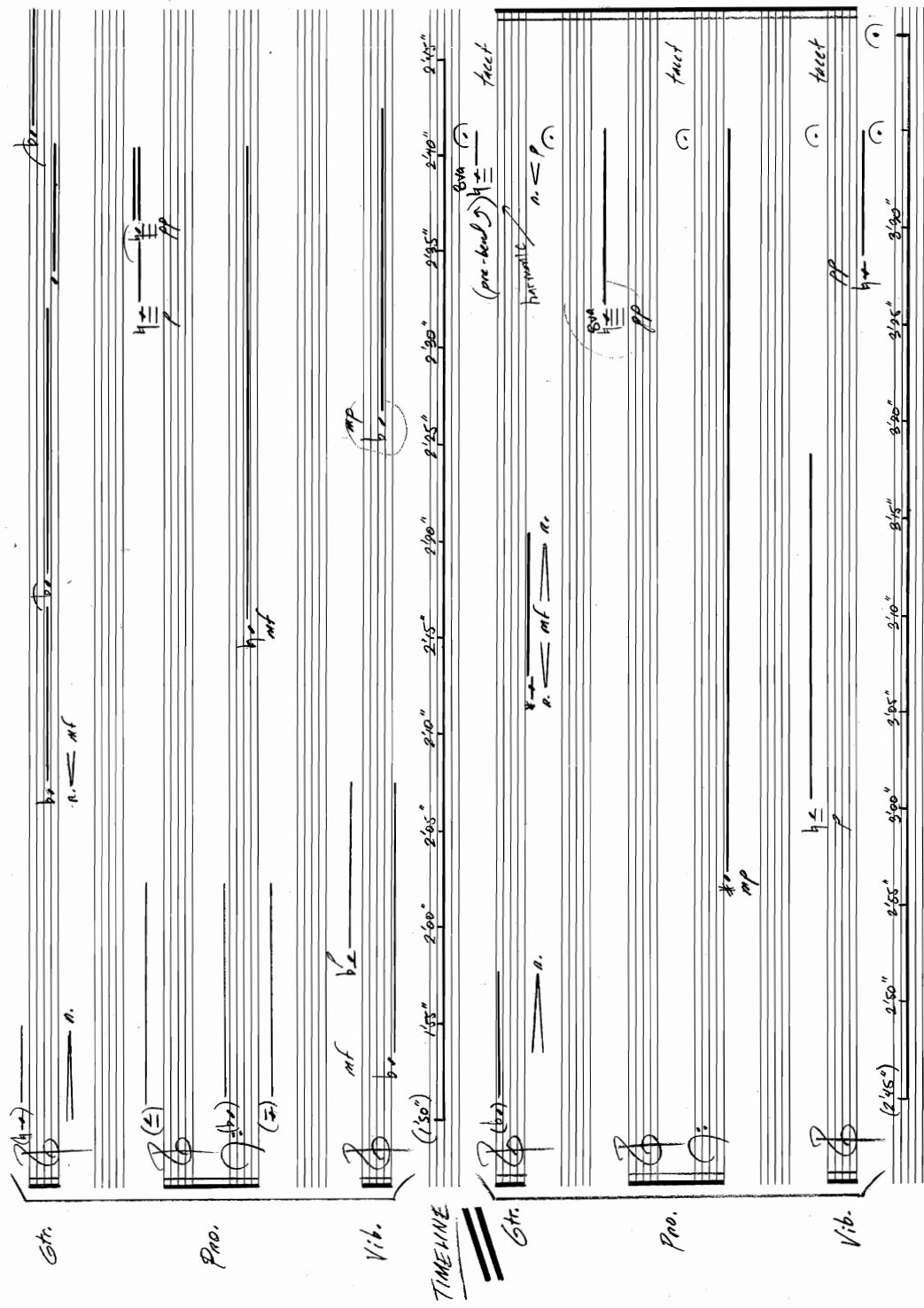
TIMELINE

Gtr. 3 f bra b

Gtr. 4 f f

Vib. f f

(ss) f' f' f' f' f' f' f'



I. BLEU et Appassionata

(clean) (noz)

Gtr. Pno.

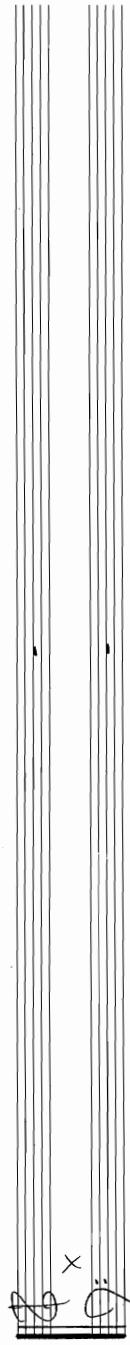
Vcl. Pno.

(Concertino)

1 2 3 4 5 6



Pno.



Vib.



31

(2-4x)
(3-6x)

Gtr. *Pno.* *Vib.*

b2 *b7*

sempre poco staccato
(Eight notes note)

Gtr. *Pno.* *Vib.*

SCREEN PICKING
 Gtr. X Sub

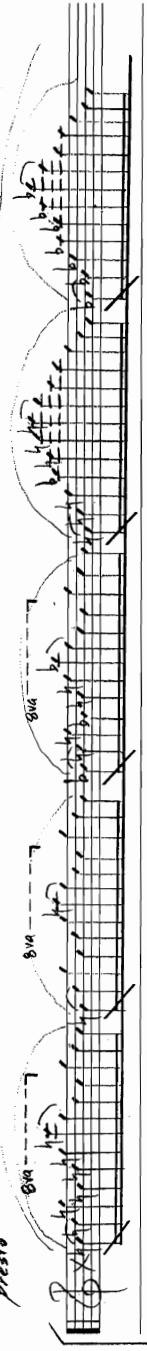
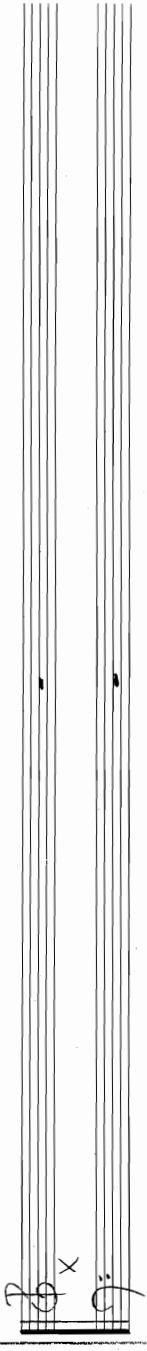
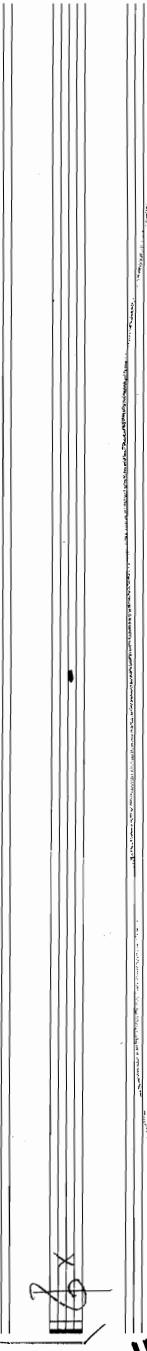
Pno. X *(let ring until total decay)*

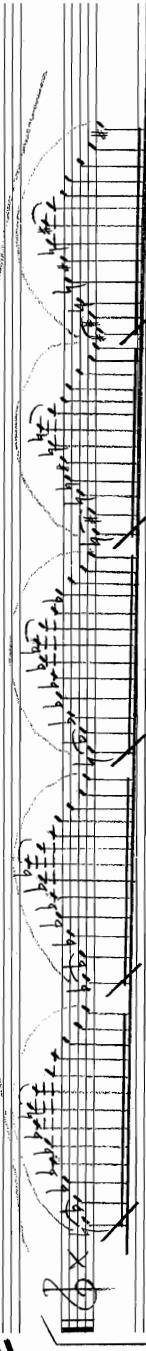
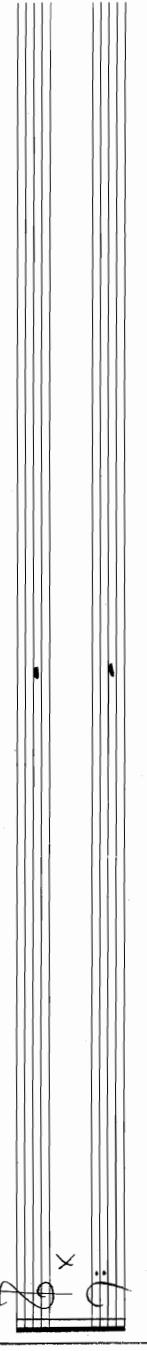
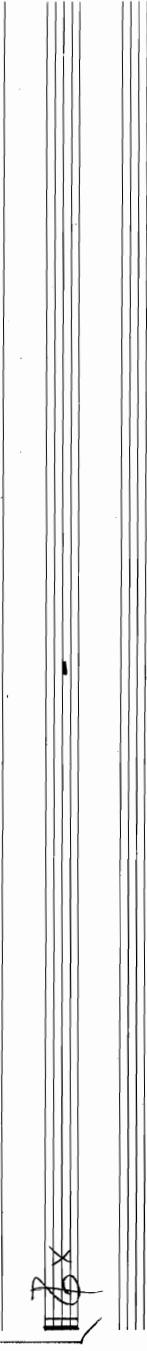
H.b. f *(bowed)*

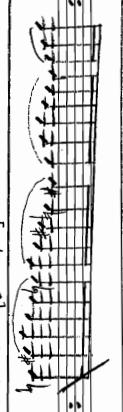
Gr. X *(pizzicato)*

Pno. X

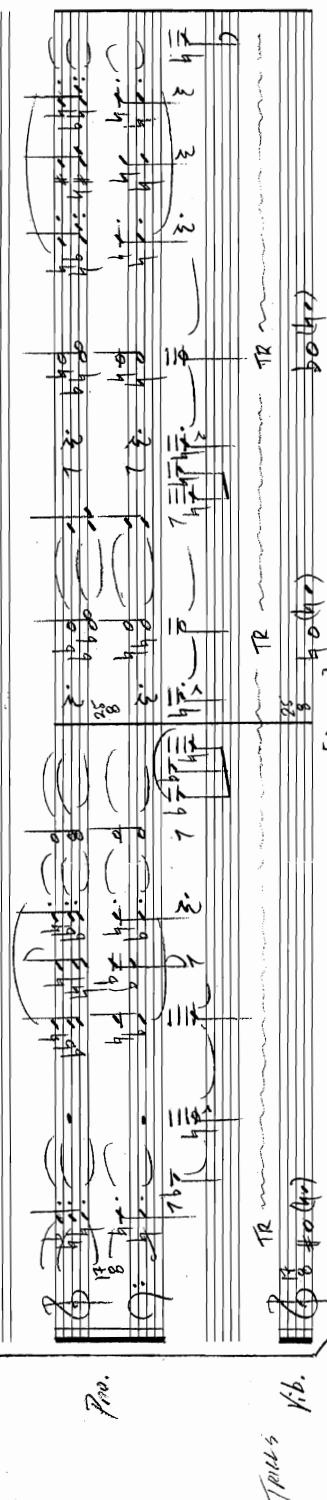
Vib. X

presto
Gtr. 
Pno. 
fif. 

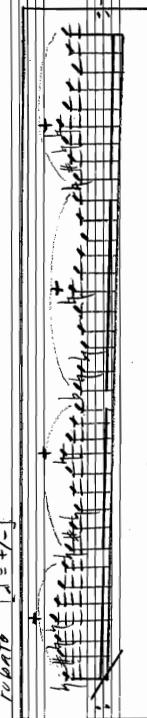
Gtr. 
Pno. 
fif. 

vibrato [$f = +/-$] 

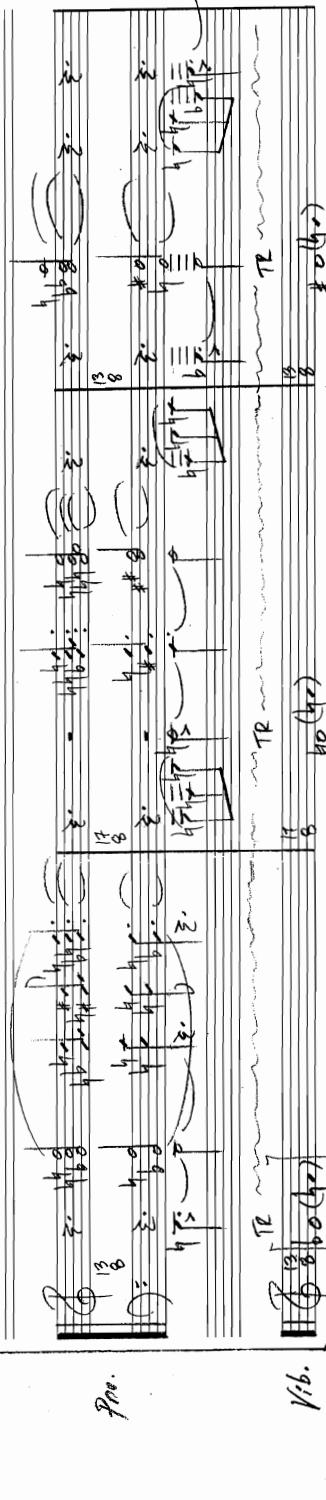
 Gtr. 



 Pno. 

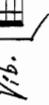
vibrato [$f = +/-$] 

 Gtr. 



 Pno. 

vibrato [$f = +/-$] 

 Vib. 

Gtr.
 Pno.
 1/4
 Gtr.
 Pno.
 1/4.

64. Pno. Lib.

65. Pno. Lib.

66. Pno. Lib.

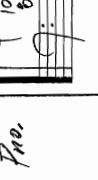
67. Pno. Lib.

68. Pno. Lib.

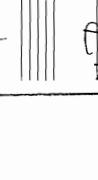
Last this page
 to repeat
 Use preceding
 11/11/03 material

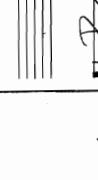
Gr.
 Pno.
 1/8.

Gr.     

Pno.    

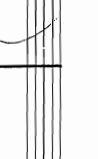
1/16. 

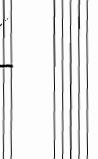
Gr.     

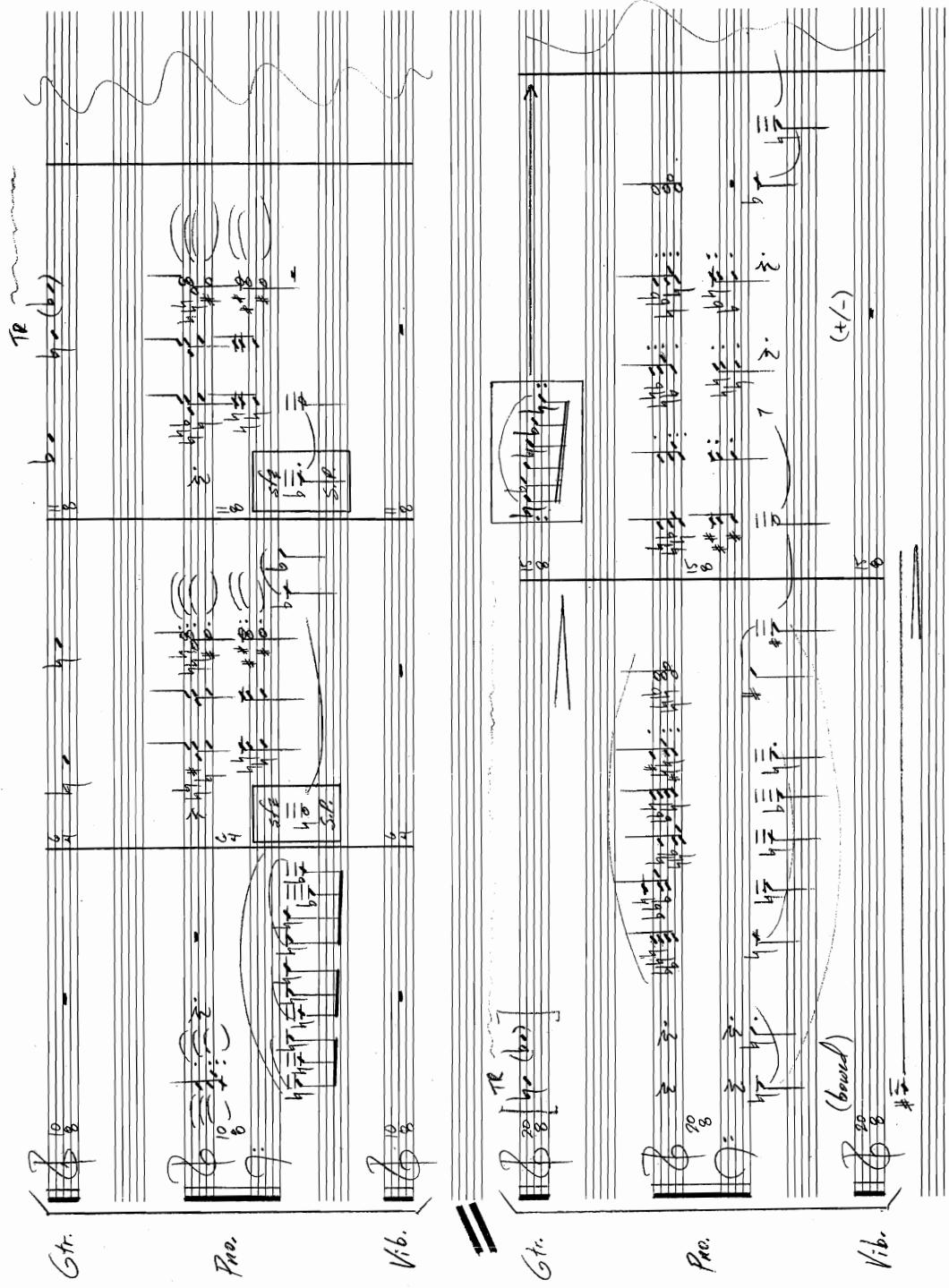
Pno.    

1/16. 

(Tremolo) 

(Bowed) 

(+/-) 



6th. Pno. Vib. Harp. Pno. Vib.

(bowed)
Note
 (12^{th}) $\frac{2}{3}$ $\frac{2}{3}$
 (2) (4)

staccato & sustained

M.M. (f.) $\frac{4}{2}$

Gtr.

Pno.

(boxed)

$\frac{1}{16}$

Gtr.

Pno.

(boxed)

$\frac{1}{16}$

7th  \rightarrow 

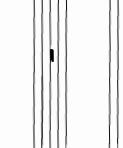
 Gtr. 

 (palm mute)

7th  \rightarrow 

 Pro. 

 (board)

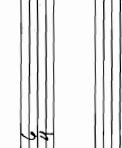
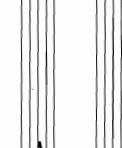
Vib. 

 vibrato

7th  \rightarrow 

 Gtr. 

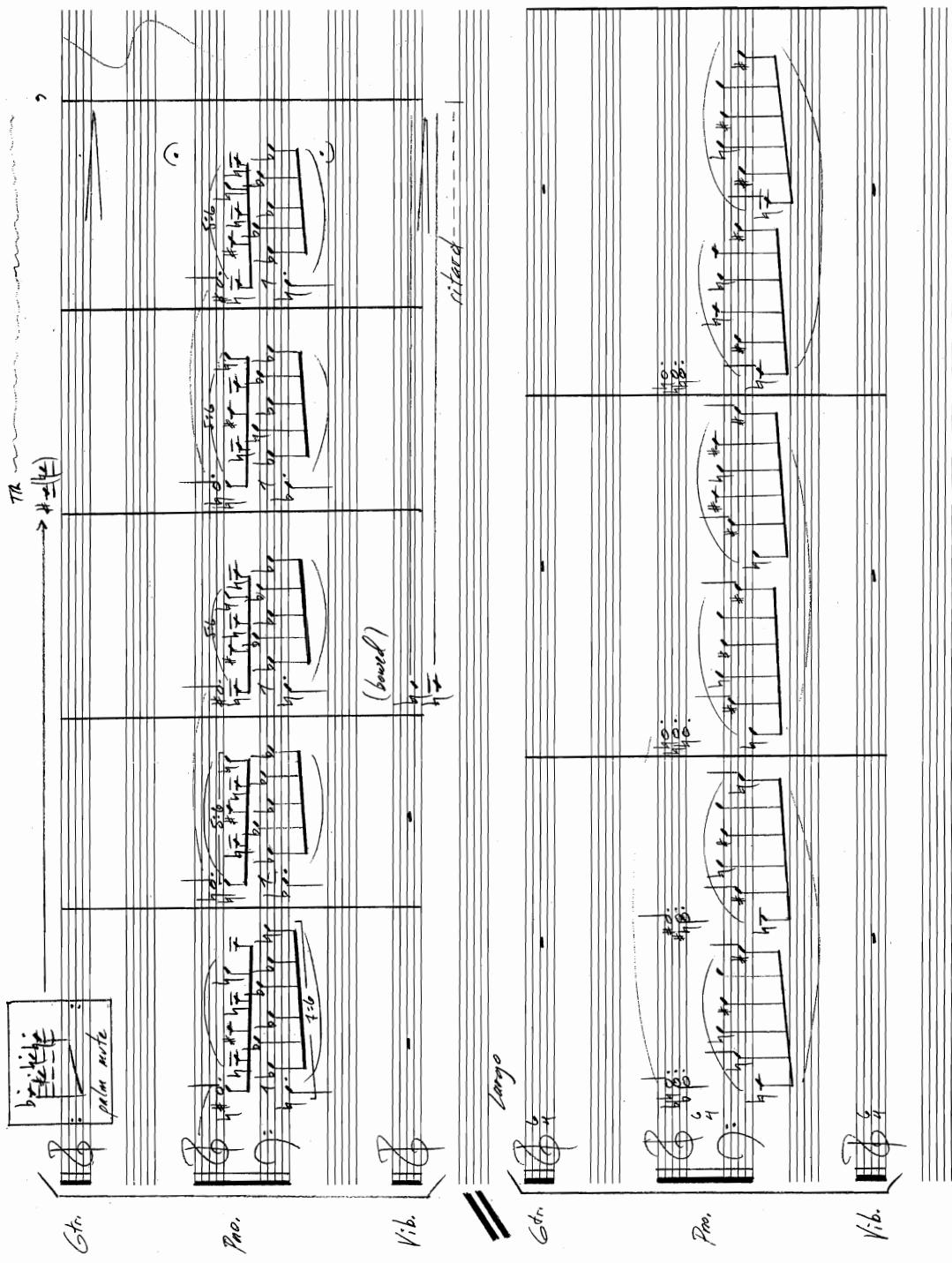
 (palm mute)

7th  \rightarrow 

 Pro. 

 Vib.

ritard.



A handwritten musical score consisting of three staves. The top staff is labeled "Gtr." and features a treble clef with a key signature of one sharp. The middle staff is labeled "Pno." and has a treble clef with a key signature of one sharp. The bottom staff is labeled "Vib." and has a bass clef. The music is divided into measures by vertical bar lines. Measure 1: Gtr. has a single note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 2: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 3: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 4: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 5: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 6: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 7: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 8: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 9: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 10: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 11: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 12: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 13: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 14: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 15: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 16: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 17: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 18: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 19: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 20: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 21: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 22: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 23: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 24: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 25: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 26: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 27: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 28: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 29: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note. Measure 30: Gtr. has a sustained note, Pno. has a sixteenth-note pattern, Vib. has a sustained note.

REFERENCES

1. Benjamin, Thomas, Michael Horvit and Robert Nelson. **Techniques and Materials of Tonal Music, With an Introduction to Twentieth-Century Techniques: Fourth Edition.** Wadsworth, Inc.: Belmont CA, 1992.
2. Jay, Stephen, Donald J. Rauscher and Justine Shir-Clif. **Chromatic Harmony.** The Free Press/MacMillan: New York NY, 1965.
3. Lovecraft, Howard Phillips. "The Temple." **The Transition of H.P. Lovecraft: The Road to Madness.** Ballantine Books/Random House, Inc.: New York NY, 1996.
4. Slonimsky, Nicholaus. **Thesaurus of Scales and Melodic Patterns.** Schirmer Books/Amsco Publications: New York NY, 2003.
5. Straus, Joseph N. **Introduction to Post-Tonal Theory: Second Edition.** Prentice-Hall, Inc.: Upper Saddle River NJ, 2000.