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DETERMINING WHAT'S NEXT A Slow Movement For Chamber Orchestra

A Thesis

Submitted to the Graduate Faculty of the University of New Orleans in partial fulfillment of the requirements for the degree of

> Master of Music in Music Composition

> > by

Matthew Golombisky

B.A. University of North Carolina-Asheville, 2001

May, 2006

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Introduction

This piece was started during the spring semester of 2005. The original conception was to write something that was both emotionally and mentally moving.

The tempo is very slow, 54 beats per minute. The underlying theme is the harmonic movement of an E minor triad (E G B) moving to a F major 7th chord (F A C E). This chord is often approached using deceiving the listener with a do - re - ma - do melody in E minor, but when the final E is heard, it has become the 7th degree of the cadence chord, F major 7th. This theme is carried through several colors. The first time it is heard is in the strings. Then, primarily stated in the middle register, we hear it in a wind trio consisting of clarinet, bassoon and horn. The next section is a low rumbling effect where the low strings and bass clarinet make the statement. Lastly, before a quasi-development section, the statement is heard in highest register with the flute, oboe, clarinet, and violins.

This last statement peaks and the piece begins to slightly accelerate and make use of eighth notes in a polyphonic exploration in E minor. After this is established the tonality becomes blurred and cadences are delayed. The first violin and flute seem to be behind a couple measures even though they are considered of the fastest instruments in the orchestra. Eventually the orchestra collides and unites again to build strength, but it is of no use because they seem to have hard trouble finding the original tonality. When they final reach the E minor tonality again, they are exhausted and gradually fade away to the final cadence where we hear the two thematic chords simultaneously: strings – E minor, high winds – F major.

Determing what's next a slow movement for chamber orchestra



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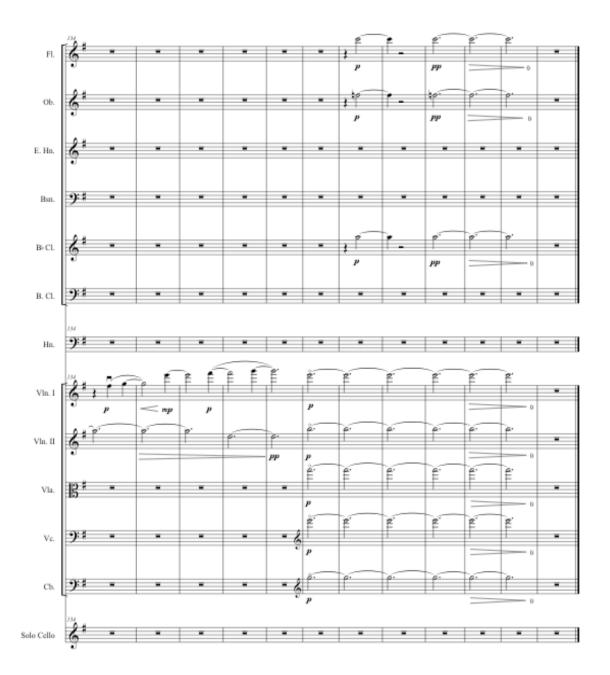












Matthew Golombisky attended the University of North Carolina at Asheville where he studied bass performance, jazz, and classical music, emphasizing 20th century classical music and modern jazz studying with Eliot Wadopian, Greg Alewine, Dr. Joyce Dorr, and Tim Haden. At UNC-A, he became the music department's hired music theory tutor. He graduated with the award of *Distinction in Music* in May of 2001. He was an instructor and event organizer at The Asheville Music School where he taught private and group trumpet, bass, music theory and improvisation courses.

In October of 2001, he relocated to New Orleans to explore an even more diverse environment. He quickly became a full-time working musician, eventually finding himself in twelve different groups at a time, several of which recorded full-length CDs and have played all over the country and even Germany. In the spring of 2004, he started the M.M. program with Dr. Jerry Sieg at the University of New Orleans. In August of 2005, after hurricane Katrina, he moved to Chicago, and Northwestern University for a semester. Currently in Chicago, he is a steadily performing bassist and composer.