2008

Sound Frames

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SOUND FRAMES

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by

Maíra Cimbleris
B.M., Universidade Federal de Minas Gerais, 2004
August, 2008
DEDICATION

I dedicate this thesis to the composer Claudia Cimbleris, my mother, who has always been a model for me, both in life and in music.
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INSTRUMENTATION

Transposed Score

Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
2 Clarinets in Bb (Bb Cl.)
2 Bassoons (Bsn.)

4 Horns in F (F Hn.)
3 Trumpets in Bb (Bb Tpt.)
3 Trombones (Tbn.)
1 Tuba (Tuba)

Timpani (Timp.)

Percussion I (Perc. I)
(Marimba, Glockenspiel, Crash Cymbal)
Percussion II (Perc. II)
(Snare Drum, Triangle, Tam-tam, Crash Cymbal, Marimba)
Percussion III (Perc III)
(Vibraphone, Tam-tam, Crash Cymbal)

Celesta (Cel.)

Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Violoncello (Cello)
Contrabass (Cb.)
ABSTRACT

Sound Frames is a one movement piece for orchestra. Its formal structure is free. As the title demonstrates, each section of this composition is “framed” side by side with the next one. The piece is organized in a non-traditional way, with contrasting sections one being followed by another and occasionally they are recollected throughout the work.

The music of the well known 20th Century composer György Ligeti was the primary inspiration for this composition, specially his “Zehn Stücke Für Bläserquintett”. One of the techniques used in the first movement of this Ligeti’s work is the disguising of the beat using different rhythmic figurations for each voice. This kind of rhythmic material is present in all of the slow sections and some other sections of Sound Frames.

However, the composer who has influenced this composition the most is Igor Stravinsky, both rhythmically and harmonically. All the rhythmic/ostinato patterns were based on how these materials are organized in his music. Harmonically, the mixture between tonal and atonal sonorities was highly inspired by Stravinsky. These characteristics can be found in his Russian ballets.

There is a different aspect of the 20th Century’s music that is also present in Sound Frames. The rock n’ roll music from the 70’s, known as progressive rock, was another inspiration for this piece. The formal structure of Sound Frames resembles the form of those long progressive rock songs, where the music atmosphere changes completely in each of its sections. Although the progressive rock is considered popular music, it has suffered a lot of influence of Igor Stravinsky.

Another influence concerning the compositional process and control of the form is that of the French composer Claude Debussy. This composer has always been the one whose works instigate me the most as a musician.

With Sound Frames I have experienced a totally new way of composing. I have explored different harmonic, melodic, and rhythmic characters from those I was habituated to use in my previous work.
SOUND FRAMES
### Sound Frames

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<tr>
<td>Contrabass</td>
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Transposed Score

Maïra Cimbleris
Picc.
Fl.
I
Ob.
I
B-Cl.
I
Bsn.
I
Bn.
I
Hn.
I
Hn.
I
B-Tpt.
I
Tbn.
I
B-Tpt.
II
Tuba
Timp.
Perc.
I
Perc.
II
Perc.
III
Cel.

Vln. I
Vla.
Vc.

Cello

Tutti-forte
VITA

Maíra Cimbleris was born in a music environment. Her mother, Claudia Cimbleris, is a composer and a conductor who had initiated Maíra into the study of music. Maíra had officially begun her music studies by the age of 7 at the School of Music of the Centro de Formação Artística of Clóvis Salgado Foundation. She has integrated the school’s choir and also studied the violin and the cello.

In 1999 Maíra Cimbleris enrolled in the bachelor program at the School of Music of the Universidade Federal de Minas Gerais, majoring in composition. She has studied composition under the orientation of Oiliam Lanna, Sérgio Freire and Rogério Vasconcelos. During her undergraduate degree she has had two scholarships sponsored by the National Research Council (CNPq). For the first one she worked in the university recording studio and the second one was a research project in Brazilian Electroacoustic Music. On her last year in that university she began studying the bassoon. She received the Bachelor of Music degree in composition in 2004.

Maíra Cimbleris is now a candidate for the master’s degree in composition at the Louisiana State University as a student and assistant of Boyd Professor Dinos Constantinides.