Homecoming at an old country church

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HOMECOMING AT AN OLD COUNTRY CHURCH

A Thesis

Submitted to the Graduate Facility 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
Lindsey M. Jacob
B.M., Murray State University, 2006
May 2010
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ABSTRACT

In numerous communities in the United States, church congregations gather once a year for a special homecoming service that includes food, fellowship, worship, and exceptional music. Homecomings at Cana Baptist Church, an old country church in rural Southern Illinois, hold some of my fondest childhood memories. The special musical performances were the highlight of the day’s festivities, and to this day remain an integral part of my musical identity.

This thesis exposes elements of southern gospel music, in particular bluegrass gospel. I explore stylistic tendencies of up-beat accents, prominent five-one bass progressions, and pitch bending. I also include several melodic quotations from traditional music, such as *When we all get to Heaven*, *Down to the river to pray*, *Daniel Prayed*, and *Working on a Building*. In preparation for writing this piece, I studied music by composers Charles Ives, Béla Bartók, Igor Stravinsky, Witold Lutosławski, Arvo Pärt, John Tavener, and Julia Wolfe.
INSTRUMENTATION

1 Piccolo
2 Flutes
2 Oboes
1 English Horn
2 B-flat Clarinets
1 Bass Clarinet
2 Bassoons
1 Contrabassoon
4 Horns in F (with mute)
3 Trumpets in C (with straight mute)
2 Tenor Trombones (with straight mute)
1 Bass Trombone (with straight mute)
1 Tuba (with mute)

3 Percussion

Timpani

Perc. 1 (Xylophone, Vibraphone, Glockenspiel, Suspended Cymbal, Tambourine, Lion’s Roar (String drum))

Perc. 2 (Marimba (down to A2), Tom-toms: 4 sizes, Tubular bells, Triangle, Cabasa, Wood Blocks: 5 sizes)

16 Violins I (with mute)
14 Violins II (with mute)
12 Violas (with mute)
10 Cellos (with mute)
8 Contrabasses

The score is written in C and is non-transposed, except for Piccolo, Contrabassoon, Xylophone, Glockenspiel, and Contrabasses, which are written in their normal octave transpositions.
Duration: approximately 21 minutes.
VITA

Lindsey M. Jacob (b. 1983) is an acoustic and electro-acoustic composer and saxophonist currently residing in Baton Rouge, Louisiana. Her recent compositional interests include folk music, improvisation, indeterminacy, and granular processes. She is an avid performer of contemporary works and is a current member of the Laptop Orchestra of Louisiana.

She has studied composition with Dinos Constantinides, Stephen David Beck, and John Steffa and saxophone with Griffin Campbell and Scott Erickson. She graduated summa cum laude with a Bachelor of Music from Murray State University in Murray, Kentucky, and is currently a master’s candidate at Louisiana State University in Baton Rouge, Louisiana.

Lindsey is currently the president of the Mid-South Chapter of the National Association of Composers/USA, an organization devoted to the promotion and performance of American concert hall music.