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Symphony III

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SYMPHONY III

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
Michael Berthelot
B. M., Louisiana State University, 2000
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LIST OF INSTRUMENTS

Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
2 Clarinet in b-flat (B.Cl.)
2 Bassoons (Bsn.)
2 Horn in f (Hn.)
2 Trumpet in b-flat (B.Tpt)
2 Trombones (Tbn.)
1 Tuba
Percussion I
Timpani
Percussion II
Xylophone (Xylo)
Chimes (Chm.)
Percussion III
Suspended Cymbals (Sus. Cym.)
Cow Bell (C.b.)
Triangle (Tri.)
Brake Drum (Br. Drum)
Snare Drum (Sn. Drum)
Bass Drum (B. Drum)
Harp (Hp.)
Violins I (Vln.1)
Violins II (Vln.2)
Violas (Vla.)
Cellos (Vc.)
Contrabass (Cb.)
PERCUSSION EXPLANATION

Percussion I: 2 Timpani tuned to E and A

Percussion II: Bass Drum 1st space
  Brake Drum 2nd space: play with snare sticks
  Snare Drum 3rd space
  CowBell 1st line: play with snare sticks
  Suspended Cymbal 2nd line: play with snare sticks
  Triangle 3rd line

Percussion III: Chimes and Xylophone
ABSTRACT

In the summer of 2003 in the outskirts of Portland, Oregon, inspiration was found, and Symphony III is the result. It was here that two conflicting ideas became clear. The juxtaposition of these two ideas is evident throughout this work. Symphony III is a one-movement piece of twenty minutes in duration that consists of five different sections in the arch form ABCBA. One idea is very lyrical, as in Section A, while the other is very rhythmic, as in Section B. The lyrical inspiration can be heard in the opening flutes, and in the piccolo trio, which perfectly reflects the sounds wafting over my balcony from the tree-covered valleys below. The accompanying harp also represents the lyrical effect the Northwest had on me, a native Louisianan, with its delicate sound and clear accents, which truly are perfect for the triplet figures. Section B, or idea two, was inspired by the upbeat tempo of Portland and its people whom I found easy to talk with and refreshingly intellectually stimulating. The use of the xylophone echoes the energy of our lively discussions about Stravinsky and other modern composers over the pubs’ wooden-topped tables. In Section C the lyrical idea of Section A is layered upon the rhythmic idea of Section B to create a dissonance forming a unison of the ideas leading to the symphony’s climax. The climax marks the beginning of the recapitulation in Sections B and A. Yet, in this recapitulation, the ideas are again separated. After further development of the original two ideas in their separate forms, they are again combined to form a coda that is both lyrical and rhythmic helping to reach the final climax.
Per. 1

Tbn. 1

Fl. 1

Fl. 2

Vln. I

Vln. II

Ob. 1

Cl. 1

Hn. 1

Bsn. 1

Vla.

Hp.

Cb.

Vc.

Picc.

Perc. 1

Perc. 2

Perc. 3

Bass.

Hs.

Vla.

Vla.

Vla.

Ch.
VITA

Michael Joseph Berthelot was born February 9, 1977, in Baton Rouge, Louisiana, to Albert and Jackie Berthelot, the youngest of three children. The first ten years of his life were spent in a typical South Louisiana childhood in Brusly, Louisiana, until the untimely death of his mother, Jackie, in 1987. Her final years were spent composing religious hymns for a small local Southern Baptist church, which broadcast several of these songs statewide on their local affiliated radio station. Listening to her compositions is what first inspired Michael to compose. Private piano lessons began at age twelve with Miss Sharon Bergon, as well as trumpet lessons in the Junior High School Band. Because of his positive experiences with music education, Michael is now owner and Head Master of Westside Music, an academy for youth in the study of percussion, woodwind, brass, piano, vocal, theory and composition. His formal education began at Louisiana State University with study in the trumpet studio of Professor James West eventually leading to the completion of the Bachelor of Arts in trumpet performance. Currently he studies with Boyd Professor Dinos Constantinides and is scheduled to complete his master’s in May 2006. Michael has already partially fulfilled degree requirements for his Doctor of Philosophy in Composition, with Dinos Constantinides at Louisiana State University. Michael and his fiancée, a fellow musician and cellist, plan to marry June 3, 2006.