A Discourse in Strength: Suite for Orchestra

Thomas Yackimec, The University of Western Ontario

Supervisor: Frehner, Paul, The University of Western Ontario
: Franck, Peter, The University of Western Ontario

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Abstract:

A Discourse in Strength is a nineteen-minute, five movement suite for full orchestra. Its five movements are entitled Adagio, Andante, Moderato, Allegro and Presto. Through the five movements, the work aims to aurally depict a pyramid of strength training-based concepts that would be found in a typical strength training program. A Discourse in Strength utilizes sounds from the orchestra and numbers from the Fibonacci sequence and the sequence itself to simulate the following concepts of muscular growth and strength building. The first movement explores neuromuscular control and balance, the second looks at muscular endurance and the third portrays muscular hypertrophy. The fourth movement portrays muscular strength and the fifth and final movement is an explosive finale that showcases pure muscular power and the feeling of showcasing the power and the success that comes of it.

Lay Audience summary:

A Discourse in Strength is a suite for full orchestra with five movements that depict strength in musical form. A suite is an ordered set of individual pieces or movements, tied together by themes or tonalities. The five movements depict different facets of strength building that are often found in a typical strength training program such as muscular strength, power, hypertrophy, endurance and neuromuscular control. A Discourse in Strength utilizes the timbres of the orchestra, dynamics and colour to explore different strength training concepts. The music is also controlled by length and tempo as each movement gets shorter and is built upon neuromuscular control as the base of the work.

Keywords:

Twenty-first century music, Composition, Orchestra, Strength, Power.
A Discourse in Strength: Suite for Orchestra

Composed by Thomas Yackimec

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Instrumentation:

Orchestra:
2 Flutes
2 Oboes
2 Clarinets in Bb
2 Bassoons

2 Horns
3 Trumpets in C
1 Timpani

2 Percussion
- 4 Piece Drum Set,
- 1 crash cymbal,
- 1 ride cymbal,
- 1 pair of hi-hat cymbals
- 3 Roto-Toms
- Vibraphone
- Brake Drum

Violin 1 Section
Violin 2 Section
Viola Section
Cello Section
Double Bass Section
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength

(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)

121

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

Vib.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
A Discourse in Strength
(I-Adagio)
(II-Andante)

Andante \( \frac{4}{4} \) = 88

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F 1
Horn in F 2
Trumpet in C 1
Trumpet in C 2
Trumpet in C 3
Timpani
Drum Set
Violin I
Violin II
Viola
Cello
Contrabass
(II-Andante)
(II-Andante)
(II-Andante)
(II-Andante)
(II-Andante)
(II-Andante)
(II-Andante)
(II-Andante)

108

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

D. S.

Vln. I

Vln. II

Vla.

Vc.

Cb.
(II-Andante)
(III-Moderato)
(III-Moderato)
(III-Moderato)
(III-Moderato)
(III-Moderato)
(III-Moderato)
(III-Moderato)
(III-Moderato)
(IV-Allegro)
(IV-Allegro)

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.
(IV-Allegro)
(IV-Allegro)
(IV-Allegro)
(IV-Allegro)
(IV-Allegro)

Fl.
Ob.
B♭ Cl.
Bsn.

Hn. 1
Hn. 2
C Tpt. 1
C Tpt. 2
C Tpt. 3

Timp.
Vib.

Vln. I
Vln. II
Vla.
Vc.
Cb.

pizz.

105
(IV-Allegro)
(IV-Allegro)
(IV-Allegro)
Instruments to play highest note possible.
2 Fl.

2 Ob.

2 B-Cl.

2 Bsn.

Hn. 1

Hn. 2

C Tpt. 1

C Tpt. 2

C Tpt. 3

Timp.

D. S.

Vln. 1

Vln. II

Vla.

Vc.

Cb.

(V-Presto)

122