Convergences Op.28a for Woodwinds, Brass, Percussion and Piano

by Marlos Nobre:

A New Performance Edition and Analysis

by

Diogo Ahmed Pereira

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Graduate Supervisory Committee:

Gary W. Hill, Chair
Wayne Bailey
Caio Pagano
Rodney Rogers
Timothy Russell

ARIZONA STATE UNIVERSITY

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ABSTRACT

Convergences, one of the best known orchestral pieces by Marlos Nobre, was originally written in 1968 and scored for winds, percussion and piano; however, that version was neither performed nor published. Upon contacting the composer, the author learned that there was no performance-ready edition available.

The purpose of this project, therefore, was to create a performance edition of *Convergences* Op. 28a by Marlos Nobre; to lead the premiere performance of the original version of the work; and to provide potential future performers with a descriptive analysis of the work, along with biographical information about the composer. After receiving revisions from the composer, the author created a new score, using a music notation program; the score appears at the end of this document. Additionally, performance parts were extracted from the new score. The analytical portion of this paper discusses the structure of the three movements (Vivo, Adagio, Vivo), their interrelationships, and the organic use of motivic transformation that binds the movements together.

The work is approximately twenty-one minutes long and is scored for a small wind ensemble comprising: flute/piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, bass trombone, six percussionists, and piano.

ACKNOWLEDGMENTS

Foremost, I would like to thank Marlos Nobre, who honored me with his generosity by collaborating actively with this project. In the course of this project, I have become dearly indebted to all members of the committee for all their time and kindness.

Special thanks to my advisor, Gary W. Hill, for his mentorship and confidence throughout my studies and Rodney Rogers, whose support made this project possible. I would like to extend my gratitude to Timothy Russell and Wayne Bailey for enlarging, through their examples and advice, my view of conducting. I am also thankful to Caio Pagano for sharing his knowledge and insights.

Last, but not the least, my most heartfelt thanks go to my parents for all their love and encouragement over the years.

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CHAPTER 1 INTRODUCTION

Purpose

The first version of Marlos Nobre's *Convergences* was written for winds, percussion and piano in 1968. It was commissioned by Arthur Mitchell, a North-American dancer and choreographer, who was at that time the director of Teatro Novo, a Brazilian ballet company. Mitchell requested from the composer a waltz-like piece, with the subtitle BALLET IN ONE ACT AND THREE SCENES that was to be performed on the same program with Nobre's celebrated ballet for percussion, *Rhythmetron*. Although ternary meter is present in all three movements, Nobre deviated from the original idea of a suite of waltzes and conceived a piece full of rhythmic variety and energy. This author could not find evidence of why the work was never performed.

In 1977, Marlos Nobre reused some of the material from the 1968 commission to create an orchestral version that carried the same name. This orchestral version, which became one of his best-known works, was commissioned by the First Festival of Contemporary Music of the City of Maracaibo, Venezuela, 1977. Since then, three commercial recordings have been released: CD Delos DE 1017 (Paraíba Symphony Orchestra, conducted by Eleazar de Carvalho) CD Lemán Classics LC 44100 (Musica Nova Philharmonia, conducted by Marlos Nobre), and CD Dorian XCD

90254 (Simon Bolívar Symphony Orchestra, conducted by Keri Lynn Wilson).[1]

In spite of the success of the orchestral version, the original ballet version of *Convergences* Op.28a for woodwinds, brass, percussion and piano was not performed until December 1, 2011, when the author led the premiere. Until the realization of this project, the only available score was a draft manuscript without individual parts. In 2011, forty-three years after its conception, Marlos Nobre made revisions to the original version, resulting in a work of greater complexity than originally conceived. Essentially, the revised *Convergences* Op.28a for woodwinds, brass, percussion and piano is a work of more density that employs a richer harmonic language and incorporates the extensive use of polytonal techniques. As a result, the intent of this project—to create a performance score and premiere of the first version of the work—was expanded to encompass the composer's revisions.

Biographical Information

Marlos Nobre resists the idea of being considered a nationalist, an *avant-garde* composer, or having any other label related to twentieth-century music attached to his compositional style. Nobre's aesthetic position embodies his early musical experiences, the confluence of popular art, and the tradition of concert music.

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[1] Marlos Nobre, Personal Website. http://marlosnobre.sites.uol.com.br/catalogoi/02.html (accessed on March 2012).

Nobre's first contact with music came at home during his childhood. He was born in 1939 into a family of amateur musicians and was reared in one of the most fruitful cities for popular music in Brazil, Recife. He started his studies at the age of four, having piano lessons at home with his cousin, Hylda Nobre, who went on to become a distinguished pianist.

Marlos Nobre lived in the center of Recife, where the Carnival parades took place. The influence of the syncopated rhythms and melodic motives of dances, heard during childhood, later appears in his compositions and foreshadows the spontaneity of his compositional process.

> *En mi infancia escuché, dance y vibré con los Maracatus, los Frevos, los Caboclinhos, los Bumba-meu-boi, la Nau Catarineta. Pero, sobre todo, eram los Maracatus y su percusión alucinante y mística los que desarrollaron en mí un sentido rítmico profundo e inconsciente que luego alimentaron, hoy y siempre, mi creación musical. La polirritmia, los grandes crescendi sonoros, los contrastes dinámicos, los acentos irregulares, sometidos siempre a una poderosa pulsación métrica constante, los profundos toques graves de enormes ganzás, agogôs, bombos, atabaques, son impresiones sobresalientes de mi infancia que están vivas en mi sangre y en mi corazón, más que en*

mi cabeza.[2]

> During my childhood, I listened to, danced, and was thrilled by Maracatus, Frevos, Caboblinhos, Bumba-meu-boi, and the Nau-Catarineta. But, above all, the Maracatus, with its incredible mystic percussion sounds, unconsciously developed my rhythmic sense and always nourished my musical creation. The polyrhythm, the long crescendos, the dynamic contrasts, the syncopation, always under a powerful pulse, the deep low sound of *ganzás, agogôs, bombos, atabaques* are impressions from my childhood that are much more alive in my blood and in my heart than in my head.

In 1955 he graduated from the Music Conservatory of Pernambuco with a degree in Piano Performance; four years later he earned a degree in Composition from the Instituto Ernani Braga in Recife. At the age of 21, in 1960, only months after Villa-Lobos' death, Marlos Nobre won first prize in the most prestigious competition in Brazil, *Música e Músicos do Brasil* (Rio de Janeiro, 1960) with his *Trio*, Op. 4; consequently, he received nationwide public and critical recognition. One day after the competition's award ceremony a music reviewer wrote in the *Diário de Notícias*: "...Marlos Nobre enters in the Brazilian music scene like a luminescent

[2] Marlos Nobre in an interview. "Nueve Preguntas a Marlos Nobre" in *Revista Musical Chilena*, 33, no. 148 (1979): 37-47. Translation by the author.

star; it seems that Villa-Lobos passed the scepter of Brazilian musical creation to him."[3]

After Villa-Lobos' death in 1959, the concert music scene in Brazil seemed to reflect the same aesthetic dilemma that many other countries were facing, the polarization between *avant-garde* and neo-romanticism/nationalism. Marlos Nobre studied under the most renowned composition professors in Brazil: Hans-Jochim Koellreutter, a representative of the dodecaphonic movement, and Camargo Guarnieri, an advocate of nationalist music. Marlos Nobre, however, never saw himself on either side and sought to build his own musical personality.

In 1963, Nobre received a scholarship as winner of a competition sponsored by the Rockefeller Foundation; that prize supported his studies for two years at the Center of Higher Studies of Torcuato di Tella Institute in Buenos Aires, Argentina. During this period, he attended composition classes with Alberto Ginastera, Olivier Messiaen, Luigi Dallapicolla, Bruno Maderna, and Aaron Copland. Contact with these renowned composers supported the development of his own voice and launched his international career.

Since then, Nobre has been an active participant in Brazilian musical life garnering many awards and decorations, such as: Cultural

[3] Araujo, Ilka Vasconcelos. "The Musical Language of Marlos Nobre through His Orchestral Works."University of Florida, 2007, p. 39 Translated by the author from original in Portuguese: **"...***Marlos Nobre é como uma estrela de intensa luminosidade a quem Villa-Lobos parece haver entregue o cetro da criação musical brasileira*."

Merit Gold Medal of Pernambuco (1978); Great Official of the Order of Merit of Brasilia (1988); Official of the Order of Rio Branco of the Itamaraty, Brazil (1989); Official of the Order of Arts and Letters of France (1994); Gold Medal of Merit of the Joaquim Nabuco Foundation of Pernambuco (1999). During his career, he has also gained international acclaim; recently, he was declared the winner of Tomás Luis de Victória Prize, in Spain. Additionally, he was President of the International Music Council of UNESCO (1986/1987) and has held visiting professorships at Indiana University (1981), Yale (1992), the Juilliard School (1996), and the University of Arizona (1997).

Composer's Revisions (2011)

The original goal of this project was to create a performance edition of the original version. However, as the composer prepared the manuscript for the author, the composer revised the composition, substantially changing the work's original color pallete. This added a valuable new element that was unforeseen when the project was initiated. Even though the structure of the three movements was kept intact, some new layers were superimposed. The following two examples demonstrate some compositional procedures used by Nobre in his revision.

Figure 1. *Convergences*, op.28a, Movement I, overlapping, mm.32-34

This example shows the addition of a new layer in which Marlos Nobre superimposes a 4/4 meter that carries the main voice in the trumpet part, on to the 12/8 meter of the movement.

A second example shows Nobre's reinterpretation of a passage that was previously based on a diatonic scale. Without changing its melodic shape, he explores the technique of chromatic saturation to provide more intensity.

Figure 2. *Convergences*, op.28a, Movement I, mm. 63-65, chromatic saturation

In conclusion, this project not only resulted in a performance edition, but also in a reconstruction of the original piece by a world-renowned composer, Marlos Nobre.

CHAPTER 2

ANALYSIS

Convergences is a three-movement work in a *fast-slow-fast* format, in which each movement is in ternary form (ABA'). Although each movement has a distinct character, the movements are bound together by the use of the same germinal elements. The central interconnecting idea is the *BACH* motive (B-flat, A, C, B-natural), from which most of the thematic and motive material of the work is generated. The Bach motive is often used in a fragmented form that is embedded in the predominant melodic material of the piece.

Synopsis

Movement I

Table 1. Movement I, Overall Structure

A Section	**B Section**	**A' Section**
mm. 1 – 97	mm. 98 – 137	mm. 138 – 155

A Section

The A Section contains two main motivic elements. The first, the *x* motive, opens the piece and has the character and rhythm of a *valse macabre.*

Figure 3. *x* motive, flute, Movement I, m.1

The second motivic idea, the *y* motive, features a lyrical melody that is presented for the first time at measure 20 in the trumpet solo and is developed throughout the first movement.

Figure 4. *y* motive, trumpet, Movement I, m.20

The whole A Section is built from fragments and variations of these two motivic ideas and can be divided into twelve sub-sections.

Table 2. Movement I, A section, outline

Sub-Section	**Measures**	**Motivic Element**	**Content**
A_1	1-13	x Motive	Overlapping of Octatonic and Whole-Tone Scales
Transition_1	14-19	x Motive	Sequence Perfect Fifth Up
A_2	20-31	y Motive	First Statement of the l*yrical theme*
A_3	32-43	y Motive	Three-layers Texture
Transition_2	44-49	y Motive – Diminished Rhythm and Inverted Version	
A_4	50-58	y Motive (Augmented Rhythm)	Canon
Transition_3	58-61	y Motive – Diminished Rhythm	
A_5	62-70	x Motive	Sequence Perfect Fourth Up
Transition_4	70-81	y and x Motives	Three-part transition
A_6	82-90		Three Layers
Transition_5	90-94	y Motive	Canon between Oboe and Clarinet
A_7	94-98	Y motive	Three layers

1-13 A_1

The first two measures of the first movement present an overlapping of scales. The highest voice (in the flute) contains the pitches from the whole-tone scale, while the lowest voice (in the horn and piano) contains fragments of the octatonic scale. These scales foreshadow the harmonic content of the B section.

In measures 5 and 6, the tenor trombone introduces the contour of the *y* motive in augmented rhythm. Similarly, the piano and flute in measure 7 present a version of the *y* motive in diminished rhythm. They function as introductory material for the *lyrical theme* derived from the *y* motive.

14-19 Transition_1

The first transition functions as a bridge between the *valse macabre* and the *lyrical theme*. The transition consists of a sequence of *x motives* up-by-fifth: D-flat (piano), A-flat (bassoon), E-flat (tenor trombone), B-flat (horn) and F (clarinet).

20-31 A_2

The *y* motive generates the *lyrical theme* that has its first statement at measure 20 in the trumpet.

32-43 A_3

The texture of the sub-section A_3 is built with three layers. The first is the restatement of the *lyrical theme* in rhythmic augmentation, where the trumpet has an independent meter (4/4), while the rest of the ensemble remains in the original meter (12/8). The second layer consists of an ostinato in the woodwinds based on the chromatic scale. The third layer is also an ostinato formed by the piano, trombones, horn and bassoon.

44-49 Transition$_2$

The oboe and clarinet act as soloists and play a melodic cell derived from the *y* motive in an inverted version with the rhythm in diminution.

50-58 A$_4$

The *lyrical theme* is presented in canon between trumpet and woodwinds, in which the *y* motive is augmented.

58-61 Transition$_3$

Just as in the previous transition, the clarinet is featured as soloist with another variation of the *y* motive.

62-70 A$_5$

The rhythmic "drive" of the *x* motive returns with a different melodic outline. This section is developed in sequence moving down by fifths.

70-81 Transition$_4$

This transition is divided into three parts. The first (mm.70-73) is similar to the previous transitions in which one instrument is featured as soloist, the piano now develops melodic variations of the *y motive*. In the second part (mm.74-77), the *x* motive functions as a bridge to the third part of the transition (mm. 78-81), which, despite its thematic material, is short enough to be considered a sub-section.

82-90 A_6

Sub-section A_6 mirrors sub-section A_3: the main difference is the transposition of the trumpet up a perfect fifth and the addition of new ostinato in the percussion part.

90-94 $Transition_5$

Once again the oboe and clarinet are featured as soloists in a canonic-melodic design with the two voices only one beat apart.

94-98 A_7

Sub-section A_7 restates the last four measures of sub-section A_3.

B Section

The B section presents a homophonic texture in fast-moving rhythmic patterns, in which Nobre explores triadic harmonies and quartal chords in parallel motion.

Table 3. Movement I – B section, outline

Sub-Section	**Measures**	**Content**
B_1	98-107	Parallel Major Triads
B_2	108-111	Parallel Minor Triads
Transition1	112-115	Chromatism
B_3	116-119	Parallel Quartal Harmony
$Transition_2$	120-125	Chromatism
B_4	126-131	Parallel Quartal Harmony

Transition_3	132-137	Chromatism

98-107 B_1

Parallel major triads create the harmonic atmosphere of this sub-section. The roots of these chords are pitches of the whole-tone scale.

Figure 5. Piano, Movement I, m.98

108-111 B_2

Sub-section B_2 follows the same structure of the previous sub-section. However, Nobre switches the major triads to minor and, instead of the whole tone scale, uses a fragment of the octatonic scale as the roots of the chords.

Figure 6. Movement I, Piano, Movement I, m.108

112-115 Transition_1

Its harmonic material is derived from the chromatic scale. The texture is built with two main layers: an ostinato in the upper and lower voice and hemiola with the chromatic scale in the middle voice.

116-119 B_3

As in some of the previous sub-sections, the roots of the chords in B_3 are pitches of the octatonic scale. The chords are based on quartal harmony.

120-125 $Transition_2$

Like the preceding transition, this one also uses the chromatic scale as the melodic material.

126-131 B_4

In comparison to other sub-sections, the main alteration of this subdivision is the rhythmic displacement of one eighth note.

132-137 $Transition_3$

Although this transition also uses the chromatic scale, it presents a new rhythmic element in the trumpet solo.

A' Section

This last section reestablishes the main motives of the A section, conveying the idea of arch form.

Table 4. Movement I, A' section, outline

Sub-section	**Measures**	**Motivic Element**	**Content**
A'_1	138-143	X Motive	Sequence 5^{th} up
A'_2	144-147	Y Motive	Sequence 4^{th} up
Codetta	148-155	Y Motive	Variations

138-143 A'_1

Sub-section A'_1 is built with the *x* motive in a sequence up by fifth.

144-147 A'_2

The second sub-section of A' is a short return of the *lyrical theme*.

148-155 Codetta

Variations of the *y* motive are used as basic thematic material for the closing section of the first movement.

Movement II

Overall Form

Table 5. Movement II, Overall Structure

A Section	**B Section**	**A' Section**
mm. 1 - 17	mm. 18 - 52	mm. 53 - 77

A Section

The A section is comprised of a *cantabile* theme structured as a two-phrase period with a clear antecedent/consequent relationship.

Table 6. Movement II, A section, outline

Introduction	mm. 1-2
Antecedent Phrase	mm. 3-6
Repeated Antecedent Phrase	mm. 7-10
Consequent Phrase	mm. 11-14
Bridge	mm. 15-17

Comments

The content of the first two measures of the second movement is the pitch set of the *BACH* theme, which reappears as a frame for the movement as a whole. The A section is written in an organic form that features a simple accompanied melody.

B Section

Table 7. Movement II, B section, outline

Giocoso$_1$	mm. 18-23
Interruption$_1$	mm. 25-26
Giocoso$_2$	mm. 27-32
Giocoso$_3$	mm. 33-37
Interruption$_2$	mm. 39-44
Giocoso$_3$	mm. 45-48
Transition$_2$	mm. 49-52

Comments

The B Section begins with an abrupt shift of mood and tempo. The melodic material that constitutes this *giocoso* theme is structured around small atonal cells. The "interruptions" are short reminiscences of the *cantabile* theme within a choral texture. The *BACH* theme returns at the end of the B section and prepares the return of the *cantabile* theme.

A’ Section

Table 8. Movement II, A’ section, outline

Antecedent Phrase	mm. 53-56
Consequent Phrase	mm. 57-60
Varied Antecedent Phrase	mm. 61-64
Varied Antecedent Phrase	mm. 65-68
Varied Antecedent Phrase2	mm. 69-72
Codetta	mm. 73-77

Comments

In the A' Section Nobre adopts the same thematic material of the A Section with some textural variations. For instance, the *Varied Antecedent Phrase* (mm. 61-64) reproduces the *Antecedent Phrase* with the addition of a doubling voice at the perfect fourth and a contrapuntal voice, which is also stated in parallel harmony. From measure 58 to the end, the percussion section deceptively overlays a colorful *tremolo effect* that is juxtaposed and functions independently. As a frame for the whole second movement, the *BACH* theme appears again in the *Codetta*.

Movement III

Table 9. Movement III, Overall Structure

A Section	**B Section**	**A’ Section**
mm. 1-81	mm. 82-112	mm. 113-132

A Section

Table 10. Movement III, A section, outline

a_1	mm. 1-9
$Episode_1$	mm. 10-17
a_2	mm. 18-25
$Episode_2$	mm. 26-41
b_1	mm. 42-53
$Episode_3$	mm. 54-67
a_3	mm. 68-75
Transition	mm. 76-81

1-9 a_1

The one-bar introductory gesture that opens the third movement outlines the pitches A-D, foreshadowing the germinal interval for the whole movement. For instance, the *motto continuo* motive *a*, is articulated as a sequence of two-bar phrases moving up by fifths. Each two-bar phrase is also comprised of chromatic-melodic ascending motion. Therefore, the first nine bars not only reveal the *toccata-like* atmosphere but also prefigure its predominant interval relationship: perfect fifths and minor seconds.

Figure 7. Xylophone, Movement III, mm. 2-3

$10\text{-}17$ Episode$_1$

The first disruption passage splits into two parts. Bars 10 to 13 are built with canons that feature the minor seconds (or its inversion, major sevenths), while bars 14-17 are concerned with the perfect fifth interval relationship. Obviously, this passage recalls the two predominant intervals of the previous sub-section.

18-25 a$_2$

Nobre reiterates the *motto continuo* sequence chain, by this time, starting on the pitch G.

26-41 Episode$_2$

The first eight bars of the second disruption are a transposed version (a minor second higher) of the first one. The following eight bars present new and freely dodecaphonic melodic material.

42-53 b$_1$

The passage b_1 functions as a link between the A and B sections, containing elements of both. From the A section the link takes the phrase structure (two-bar phrases) and the interval material (perfect fifth and chromatic scale). These eight bars also introduce the melodic ostinatos in eighth-notes that will reappear as the *motto* of the B Section.

54-67 Episode$_3$

This passage may be divided in three parts. Measures 54 to 57 feature minor triads, in an open voicing, in the piano while a version of the Bach motive appears in the upper parts. The second part (mm. 58-63) consists of a repeated and transposed version of disruption$_2$. It presents a canon between the left hand of the piano and flute/xylophone. In the third part (mm. 64-67) the clarinet is featured as soloist and prepares the return of the *motto continuo* motive.

68-75 a_3

Although the a_3 sub-section begins as a reprise of the first appearance, at this time the sequence is moving by fifth down instead of up.

76-81 Transition

The fervent ostinato of the transition contains the skeleton of the melodic elements of the A Section: the minor second and perfect fifth.

Figure 8. Flute, Movement III, m.78

B Section

Table 11. Movement III, B section, outline

B1	mm. 82-89
B2	mm. 90-97
B3	mm. 98-106
B4	mm. 107-120

82-89 B_1

The overall structure of the B Section is linked with the A Section. The B_1 sub-section, for example, consists of a sequence of two-bar phrases that rise by a perfect fourth (the complement of a perfect fifth down which was used at the beginning of the A Section). It also restores the parallel triads that first appeared in the B section of the first movement. Harmonically, there is a superimposition of two remote diatonic scales, which, as a result, creates a polytonal effect. The first layer consists only of white notes, while the second layer uses only black notes as the roots of triads. Rhythmically, a cross relation is created by a pattern of four eighth notes in layer one while the piano and percussion of layer two maintain the regular three-note groupings of 12/8.

90-97 B_2

The ostinato in parallel triads in B_2 is scored for the woodwinds, xylophone and piano.

98-106 B_3

The upper and bottom voices of the woodwinds and brass present sets of chromatic pitches in contrary motion that recall the chromatic scale of a_1.

107-112 B_4

The four-note ostinato is inverted in m. 107 and a new voice, placed one fifth up, is added in each subsequent bar. A similar procedure of accumulation of parallel voices is observed in the second part of B_4 (mm.

113-120). At this time the four-note ostinato is accelerated by rhythmic diminution in sixteenth-notes. Gradually, this process increases the density that culminates with the return of the A Section.

A' Section

Table 12. Movement III, A' section, outline

a_1	mm. 121-126
Codetta	mm. 127-132

121-126 a_1

The shortened reprise of the *moto continuo* functions as a point of balance for the arch design of the movement.

127-132 Codetta

The codetta condenses the melodic material of the disruptions, the rhythmic cell of the transition (mm. 78-81), and the eighth-note ostinato of the B Section. Because of its density, the codetta conveys more than a sense of resolution; it creates an intense climax that compresses the energy of the whole piece.

Strategies of Integration

> "In my works, what I am aiming for is a balance between spontaneity and conscious logic, between economy of means and richness of material, without ever allowing rigor, concentration and precision to damage the ease, expansion and continuity of the flow of sound."[4]

Nobre makes use of an alliance between lyricism and abstract scale patterns. This apparent dichotomy is mediated by a clear sense of motivic integration that permeates the sections of the piece and forges his organic notion of form. The basic process of integration in *Convergences* is found in the intervallic relationships shared by the motivic ideas.

A cyclic element that binds the movements together is the use of the BACH motive. This motive appears in many forms throughout the work.

Figure 9. *BACH* theme

In the first movement both motives (*x* and *y*) start with a major second.

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[4] Marlos Nobre, Personal Website, http://marlosnobre.sites.uol.com.br/index1_i.html (accessed on March *2012*).

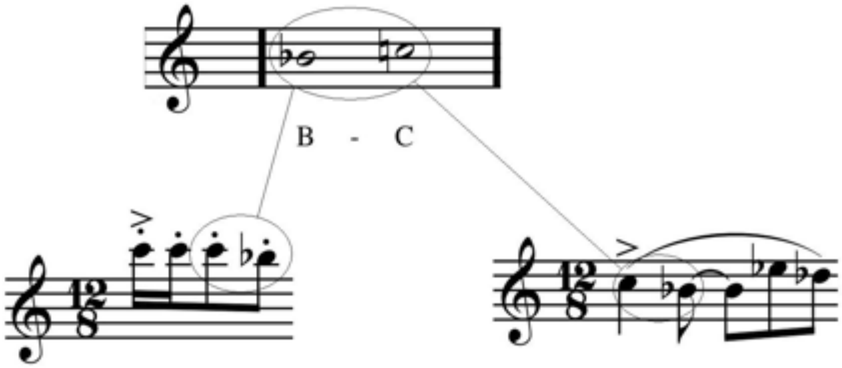


Figure 10. *BACH* theme and motives *x* and *y*

The *cantabile* theme in the second movement is formed by a sequence of two minor seconds.

Figure 11. *BACH* theme and the *cantabile* theme

Yet another trait observed in Nobre's work is his tendency to reconcile some motivic elements of the A section in the B section in the first and third movements. For instance, as stated in the Synopsis, the opening of the first movement contains a superimposition of the whole-tone and the octatonic scales (mm. 1-2). Both scales reappear in the B section as the roots of the parallel triads. The whole-tone scale constitutes the roots of the triads in subdivision B_1 (mm. 98-107) and the octatonic functions similarly in B2 (mm. 108-111).

The outline of the roots of the triads in B2 contains the same melodic contour as the *y* motive.

Figure 12. Movement I, *y* motive in the B section

There is a similar procedure in the second movement. The cantabile theme has the same shape as the *y* motive. In addition, the theme also contains six of the eight notes of motive *y* embedded within it.

Figure 13. Melodic outline of *y* motive and the cantabile theme

CHAPTER 3 REVISED SCORE OF *CONVERGENCES OP.28A FOR WOODWINDS, BRASS, PERCUSSION AND PIANO*


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mf
sf
f
secco


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
change to piccolo
più f
sf
f
cresc.
mf
mf subito
(metal)
mp
8va


10
change to flute
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
sf
dim.
(metal)
cresc.
f


13
Fl.
Ob.
Cl.
Bsn.
mp
cresc. poco a poco
Hn.
C Tpt.
Tbn.
mp
B. Tbn.
mp
Cym.
pp
cresc. poco a poco
S.Dr.
T.T.
Timp.
p
cresc. poco a poco
B. Dr.
p
cresc. poco a poco
Xyl.
Pno.
mp
cresc. poco a poco


17
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mf
mp
f
cresc.


21
Fl.
Ob.
più f
Cl.
Bsn.
Hn.
f
C Tpt.
più f
Tbn.
f
B. Tbn.
f
Cym.
S.Dr.
T.T.
Timp.
mf
f
mf
B. Dr.
f
Xyl.
Pno.
più f


24
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
ff
più f
mf
sf
sff

8


24
Fl.
ff
Ob.
ff
ff
Cl.
più f
ff
Bsn.
più f
ff
Hn.
più f
ff
C Tpt.
ff
ff
Tbn.
più f
ff
B. Tbn.
più f
ff
Cym.
mf
ff
S.Dr.
più f
sff
T.T.
più f
sff
sff
Timp.
sf
più f
f
B. Dr.
sf
più f
sff
Xyl.
ff
Pno.


27
change to piccolo
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
dim.
f
secco
mf
mp
8vb


30
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
cresc.
solo
più f
glissando
8vb


33
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
(8vb)


36
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.


39
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
glissando
sf
3
glissando
(8vb)


42
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
sff
mp
in relieve
sf
p
mp subito
12
8


45
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mp
in relieve
p
secco
na madeira
(on the wood)


48
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mf
f
mp
secco
cresc.
8va
8vb


51
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
f in relieve, cantabile
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
(8va)
Pno.


55
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
(8va)
Pno.


58
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
secco
secco


61
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mf
f
cresc.
stacc.
mp


64
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
ff
8va


67
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più ff
(8va)
sff


70
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
sff
mf
(8va)
8va
f subito sonoro
più f


change to flute
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
stacc.
cresc.
cresc. poco a poco
p subito


77
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mf
f
molto cantabile
mf
cresc.
8va
8vb

80
change to piccolo
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
mp
cresc.
mf
f
più f
glissando
(più f.)
solo
p
8va
8vb


83
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
(8va)
(8vb)


87
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
(8va)
Pno.
(8vb)


90
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
cresc.
cresc.
secco
secco
na madeira
(on the wood)


93
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
cresc.
glissando
com a palma da mao
(with the palm hand)
15ma
8vb


Più Vivo (♩. = 112)
Accelerando.............
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
mf rúvido
f rúvido
glissando


100
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
f
(8vb)


104
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
f


(piccolo)
107
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
ff
pp
cresc. poco a poco


110
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
glissando

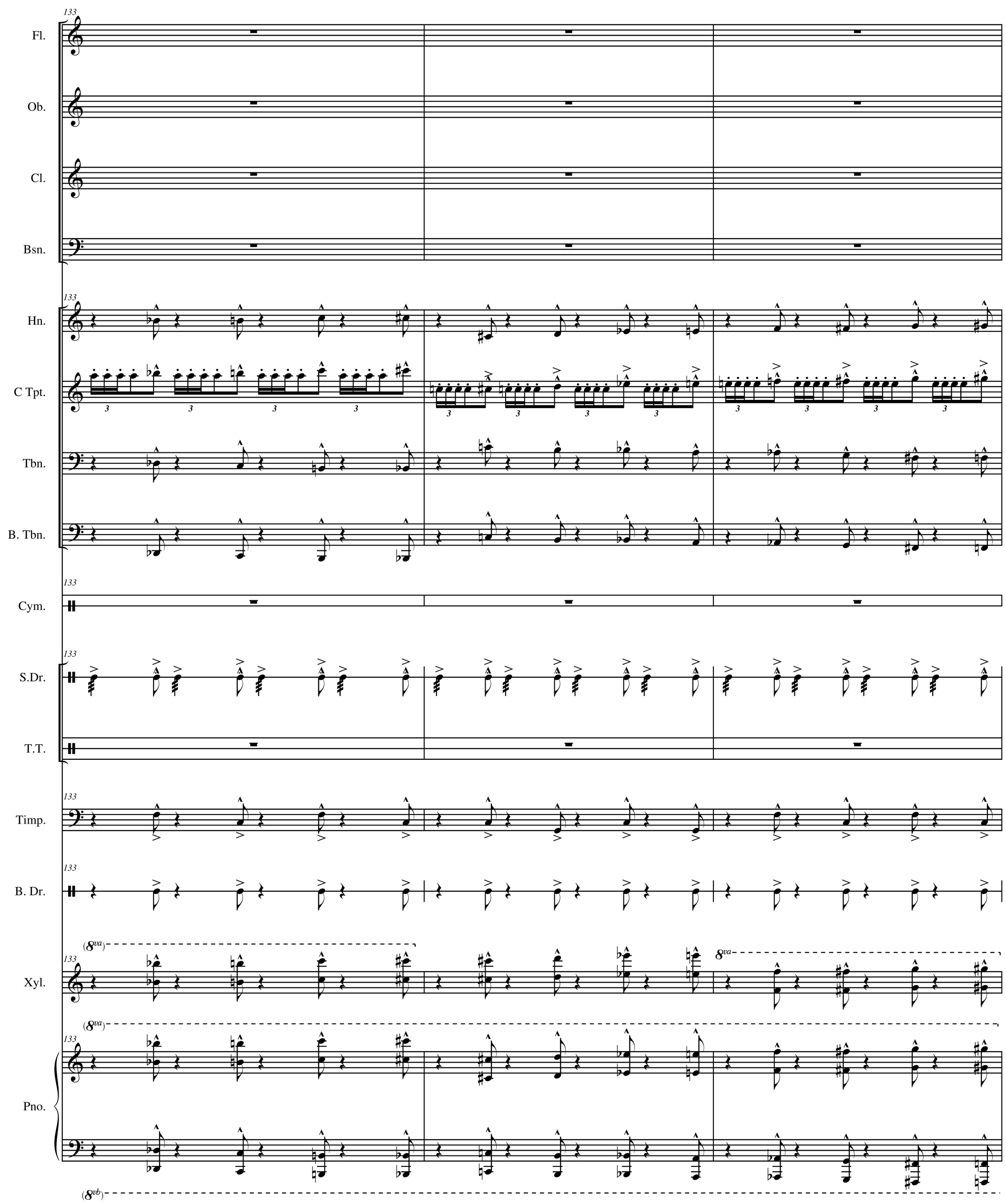

114
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
più ff
sffz
f
gliss.
8va


118
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
glissando
ff
sffp
f
mp
sf
p
sffz
8va
8vb


121
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
stacc.
secco
na madeira
(on the wood)
cresc.
glissando
mf subito
più ff
8va
8vb


125
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
8va
(8vb)


129
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
f subito
(sim.)
sffz


133
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.

Tempo I (♩. = 92)


136
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
ff
dim.
change to flute
mp
cresc. poco a poco
p
(8vb)


140
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
cresc.
cresc.


143
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
ff
sf
8va
8vb


Poco a Poco accelerando
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più ff
p cresc.
sf
pp cresc. poco a poco
sff
ff
mf
pp subito


149
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
change to piccolo
mp
mf
cresc.
8vb

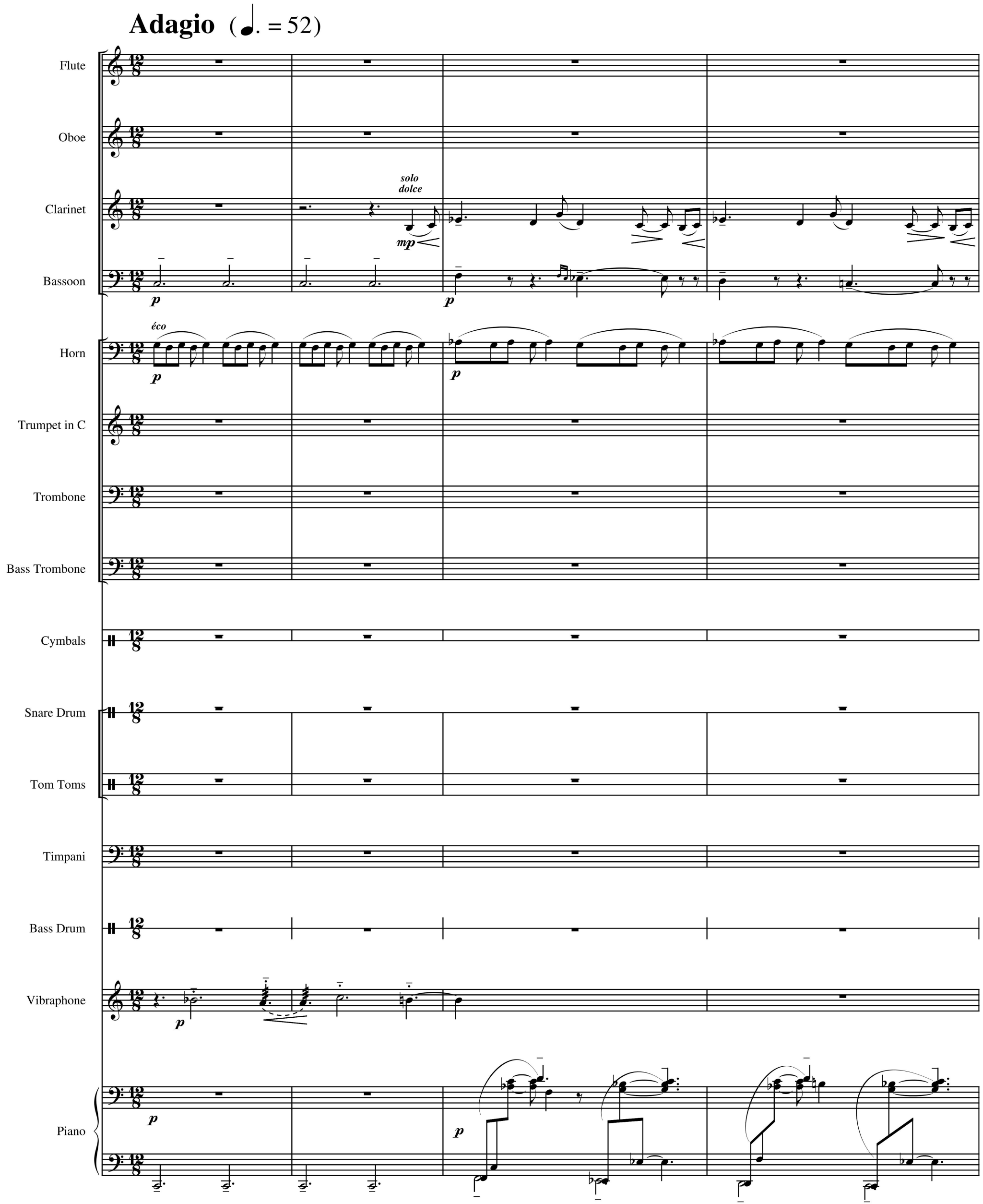

Più Vivo (♩. = 112)
151
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
cresc. molto
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
glissando
8va
Pno.
(8vb)


153
Fl.
Ob.
Cl.
Bsn.
Hn.
glissando
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più ff
sfff
ff
sf
sffp
mf

CONVERGENCES Op.28a
for woodwinds, brass, percussion and piano

MOVEMENT II

Score in C




Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
mf
molto espressivo
p
mp
pp
con sord. (cup mute)
p
con sord. (cup mute)
normal
ppp

MOVEMENT II


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
normal
con sord.
con sord.


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
11
mf
p
mp
con sord.


15
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
f
mp
dim.
mf
p
motor on
sfz
l.v. col Ped.

MOVEMENT II


Poco Più Mosso (♩ ca. 66)
18
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
(metal)
(metal)
T.T.
Timp.
B. Dr.
poco
Vib.
Pno.


20
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
mp
f
mp
mf
mp
p
p
mp
p


22
Fl.
Ob.
mp
Cl.
mp
Bsn.
mp
Hn.
p
mp
C Tpt.
Tbn.
B. Tbn.
Cym.
(metal)
S.Dr.
mp
mp
T.T.
mp
Timp.
mp
mp
B. Dr.
p
poco
mp
p
Vib.
Pno.
cresc.

MOVEMENT II


Con Ampiezza
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
motor on
Pno.
più f

MOVEMENT II


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
mf subito


30
Fl.
f
Ob.
Cl.
Bsn.
f
Hn.
mf
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
sf
sf
Timp.
mp
mp
B. Dr.
mp
mf
Vib.
Pno.


32
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
più f
motor on
l.v.


34
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
mf
subito
f
cresc.
sf
p
l.v.


36
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
più f
cresc.
sf
p
l.v.


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
flatterzunge
flatterzunge
seco
seco
cresc.


Fl.
mf subito
Ob.
mf subito
Cl.
mf subito
Bsn.
mp subito
Hn.
mf subito
C Tpt.
mf subito
Tbn.
B. Tbn.
Cym.
S.Dr.
f
T.T.
Timp.
ff
mp
B. Dr.
f p ff
mp
Vib.
mf subito
Pno.
mf subito


45
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
f
mf
mp seco
mp


47
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
f
p subito
cresc.
pp cresc. poco a poco
mf na madeira
(on the wood)
mp
cresc. poco a poco
8vb

MOVEMENT II

Rit.
più express.
Tempo I (♩. = 52)
express.
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
cresc.
(cresc.)
l.v.
subito


54
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
più f
mp
f
mf
pp
con sord. (straight)


57
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
change to piccolo
f in relieve
cresc.
bouché
con sord. (straight)
pp subito
l.v.


61
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
f
mf
più f
ff
ppp subito
senza cresc.
sff
l.v.


64
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
dim.
cantabile
mf
cresc.
f
mp
p
cuivré
pp
con sord.
cresc. molto
ff
ppp
subito
senza cresc.
sff
subito senza cresc.
l.v.


68
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
mp
cantabile
mf in releive
p
con sord. (straight)
mp
senza sord.
cresc. molto
ff
ppp subito
senza cresc.
cresc.
mf


morendo
Rit. .....
72
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Vib.
Pno.
p subito
rit.
cuivré
p
pp
con sord. (straight)
mf
f
mp
ppp
motor on
dim.
l.v.
mp subito
8vb

CONVERGENCES Op.28a
for woodwinds, brass, percussion and piano

Score in C

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III


33
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
mp sub.
mf
f
p sub.
p seco
p
p subito
8vb

MOVEMENT III


38
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
8va
più f
mf
f
ff

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III


Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
gliss.
8va

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III


66
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
cresc.
cresc.
cresc.
gliss.
gliss.
gliss.

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III


stringendo!
Poco Più Mosso (♩. = 112)
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
più f
cresc.
ff
sff
mf
rúvido
gliss.

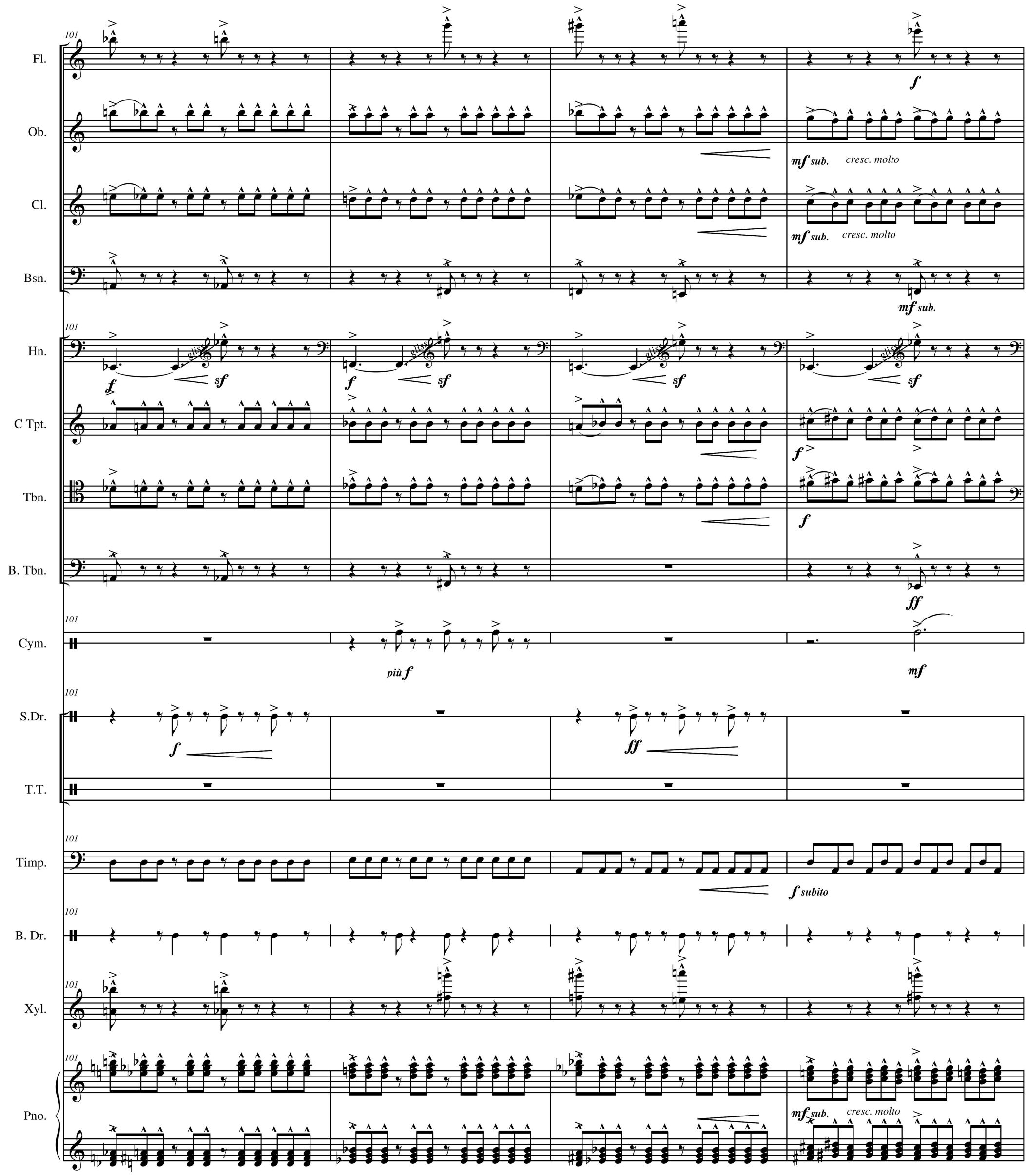

83
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
seco
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III



MOVEMENT III


109
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
f
più f
cresc. molto

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III

MOVEMENT III


131
Fl.
Ob.
Cl.
Bsn.
Hn.
C Tpt.
Tbn.
B. Tbn.
Cym.
S.Dr.
T.T.
Timp.
B. Dr.
Xyl.
Pno.
ff
cresc.
sfff
gliss.
pp
cresc. molto
rúvido
8va
15ma
8vb

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Diogo Pereira
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