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THE THIRD TRUTH

A Master’s Thesis
Presented to
The Graduate College of
Missouri State University

In Partial Fulfillment
Of the Requirements for the Degree
Master of Music

By
John Paul Chapman

May 2020
THE THIRD TRUTH

Music

Missouri State University, May 2020

Master of Music

John Paul Chapman

ABSTRACT

This composition, scored for a full symphonic orchestra, is based on the theory of truth discussed by Bertrand Russell. Objective truth, he states, must satisfy three criteria. The first element of truth is to acknowledge that it has an opposite. The second element of truth is a property of belief, statement, and perception. The third requisite is to acknowledge that truth consists in coherence. The introduction to this composition invokes the confluence of the three elements by utilizing discordant harmonies. In the next two movements, a theme is developed for each element. The First Truth, representing conflict, possesses a dark character that culminates in an accelerated intensity. The Second Truth invokes the warm inner beauty of a person’s own cherished beliefs. The final movement, The Third Truth, juxtaposes these themes to illustrate the confluence of both principles, suggesting that the commonalities of the human race serve to illuminate a truth that can be shared by all.

KEYWORDS: music, orchestra, symphonic, instrumental, composition
THE THIRD TRUTH

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A Master’s Thesis
Submitted to the Graduate College
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May 2020

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In the interest of academic freedom and the principle of free speech, approval of this thesis indicates the format is acceptable and meets the academic criteria for the discipline as determined by the faculty that constitute the thesis committee. The content and views expressed in this thesis are those of the student-scholar and are not endorsed by Missouri State University, its Graduate College, or its employees.
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OVERVIEW

Human conflicts are rooted in diverging viewpoints. Perspectives are based on belief structures, which are usually influenced by life experiences and further developed among like-minded peers. However, in his book *The Concept of Truth*, Richard Campbell points out “...a debate requires a common understanding of the topic under debate, and there must be significant overlaps in how they understand the central terms used to frame their arguments. While disputants might not even agree on the appropriate ways to name and describe the topic of their dispute, at very least they must each identify the other side as talking about much the same.”¹

In *The Problems of Philosophy*, Bertrand Russell states “There are three points to observe in the attempt to discover the nature of truth…

(1) Our theory of truth must be such as to admit of its opposite, falsehood.

(2) ...truth and falsehood are properties of beliefs and statements: hence a world of mere matter, since it would contain no beliefs or statements, would also contain no truth or falsehood.

(3) The third of the above requisites leads us to adopt the view … that truth consists in some form between belief and fact.”²

This composition is based on Russell’s theory. The Introduction incorporates 3/4 time and narration to establish the premise. Harmonies are staggered in succession to illustrate the three points, and a theme is introduced that will reoccur later in the piece.

In the next movement, The First Truth, a theme is established to symbolize conflict and opposition. This movement has a rigid and dark character, with strident rhythms in a brisk 4/4 meter and neoclassical flavors. The intense nature of this music builds and accelerates to the end.
The theme created for The Second Truth depicts the personal nature of one’s beliefs and possesses a deeply emotional character. It is the only movement written in a major key. Solo voices are used to convey the individual’s internal belief structure.

The final movement, The Third Truth, depicts a clash of these elements while reintroducing the Introduction theme. The meters and rhythms depict groupings in 3, such as 9/8 and 3/4 + 3/8. The conflicted nature of the movement gradually gives way to a joyous resolution, as the narrator explains that there is unity that binds us together to realize “our truth”. Following this transition, the themes for the First and Second Truths are placed on top of each other to symbolize that the third element of truth lies somewhere between the first two. The piece concludes with a final crescendo that is emotional and uplifting.

All narration segments are pre-recorded as sound files that will be made available upon request. It is recommended for live performance to utilize a sampling machine such as a Roland SP-404, connected to stereo speakers placed on opposite ends of the stage. A live narrator may be used instead, if desired.

Introduction

The piece begins with a pre-recorded electronic sample of overlapping conversations. This sample fades in and lasts approximately 15 seconds before fading out. The listener should be able to surmise that the nature of the discussions are all driven by conflict and hearsay. As the conversations fade out, soloists introduce the introduction melody in altered form. The original melody is shown in Figure 1 below.
A solo trumpet plays the first two bars of this melody in D minor, sustaining the last pitch. An oboe takes over the next part of the melody, transposing it to G minor. A bassoon soloist then restates a variation of the first part of the theme, this time in B-flat minor, under which a pedal A rises in the basses.

Letter A introduces a brisk harp and vibraphone ostinato, over which syncopated pizzicato strings complete the palette. The narrator states “There are three sides to every story: your truth, my truth, and the Third Truth”. The three elements placed in coordination with this text include horns, high woodwinds, and trumpet. The section concludes with a crescendo in B-Flat Major.

At letter B, percussion and strings invoke a higher level of rhythmic intensity, moving between A and B-Flat chords. Horns invoke a new melody, then pass on to trumpets and oboe. A B diminished chord in measures 66-67 leads to a transition on a C chord, further building to A Major at measure 74. A timpani roll leads into letter C, where the unaltered Introduction Theme is stated by horns and violas. Forte-piano staggered entrances by high brass and woodwinds cut through in measures 81-82, followed by G Major chords by harp, glockenspiel, and vibraphone.

Some developmental conversation occurs in the strings at letter D, moving from B-flat minor to D minor, G minor, C-sharp minor, then F, over which mallets and harp lay down fully-diminished arpeggios. At letter E, a three-note motive is passed around in aggressive fashion
underneath a wandering bass line. The turmoil builds to measure 113, when staggered *forte*-piano chords are place in groups of three atop narration. The movement resolves in D minor.

**The First Truth**

There is no key signature in this movement due to the absence of a consistent tonal center. In A minor, it begins with motives as shown in Figures 2 and 3.

![Violin](image)

Figure 2. First Truth sub-theme a, m.1-3

![Clarinet](image)

Figure 3. First Truth sub-theme b, m.3-5

The tonality travels around before settling on a G fully-diminished 7th chord, which serves as a subdominant cadence, resolving to D minor at letter A. Woodwinds and strings establish the new tempo. At measure 25, a syncopated section occurs on a V-I relationship to D minor, leading to letter B. The main theme for The First Truth is shown in Figure 4.

![Oboe](image)

Figure 4. First Truth main theme, m.31-32
The narrator states “The First Truth exists in opposition to yours”. At measure 38, the theme is placed in G minor, amid unstable harmonic traveling. A brief stopping point occurs at measure 46 on a D Major fermata, setting up a V-I cadence to G minor at letter C. As the theme resumes, a secondary melody in the cello section moves the harmonic progression further away.

At measure 53, a solo trumpet melody moves from C-sharp minor to C major, followed by more development in the horns and woodwinds. Viola and harp take a secondary melody into D major before the full ensemble establishes E major at letter D in a slower tempo. The I-iv progression transitions to iv-I in F minor concluding with a crescendo.

As the tonality moves to G Major, letter E features a solo oboe and horn restating the Introduction Theme. Strings move around the circle of fifths to settle in B-Flat major, followed by a statement of sub-theme a over a moving bass line. A C minor chord with non-harmonic tones transitions into G minor for the final push.

At letter F, a quicker tempo is initiated over a driving harp and timpani ostinato. The theme and motives in are now in development while weaving in and out of 3/4 syncopation. Tonic moves from G to B-flat, A, and E-flat. A transitional section occurs at measure 119, building up to a G-flat major chord that crescendos into G minor, keeping the B-flat as a common tone.

The tempo continues to increase at letter G as the chords move between G-minor and E-flat minor. A final crescendo leads into letter H, featuring unison syncopated accents over triplets in the strings. Measure 145 moves through E-flat, A-flat, D-flat, and G-flat before ending on G minor, where the horns state a fragment of the main theme one last time.
The Second Truth

The movement opens in the key of A Major. As shown in Figure 5, the theme for the Second Truth portrays a relatively higher level of emotional content.

![Violin staff notation](image)

Figure 5. Second Truth theme, m.7-10

Clarinets and bassoon open with the first measure of the theme, followed by a fermata chord on D and a harp glissando. The trumpets and horns continue with the rest of the theme, ending with a fermata on the dominant chord. The narrator states “The Second Truth is created by you. This truth is formed around your beliefs.”

At letter A, the strings introduce the full theme under a stable harmonic progression. Tuba and bass trombone are added at the end of the phrase to move to letter B, where part of the theme is developed in G Major. At measure 19, a conversation occurs between solo flute and oboe. Melodic treatment occurs over a similar progression at measure 23. The horns restate the opening of the theme at measure 27 over C-sharp minor and a dominant over that pedal tone. The second measure of the theme is stated by strings and high woodwinds at measure 29, leading to a crescendo over second inversion E major, to A major, G major, and finally to F major triads, which becomes the subdominant in the key of C major.

A solo bassoon takes a turn with the theme in the new key at letter C. Meters are mixed to elongate certain sub-phrases. Cello is added to the melody as the underlying harmonies thicken. In the following phrase, high woodwinds take part of the theme, with which a solo trumpet
continues. At measure 43, the basses play a G over an F chord in the strings and low brass. Harp and vibraphone return to A as a tonic, incorporating B and D but no C-sharp.

At letter D, a trombone restates the introduction theme in a Major key, with harmonic support from horns and trumpets. At measure 33, flute, oboe and clarinet respond with a rhythmically-altered version of this theme in F-sharp minor. The darkest point of the movement occurs at measure 57, with stepwise eighth notes traveling downward. A half rest at the end of the section provides a moment of silence before the next section.

At letter E, a solo flute provides a lighter melody over the a similar progression used at letter B (subdominant chord with secondary dominant interchanges). The textures thin out with primary use of harp and vibraphone as the narrator states “In your eyes, this truth is pure and beautiful.” The oboe soloist provides a melody that has even greater harmonic range at letter F. The key of F-sharp minor moves briefly outside into non-harmonic chords (B major and G major) before setting up a final transition. Measure 74, moves from F-sharp minor to C-sharp major seventh (1st inversion), then A major (2nd inversion), which serves as a dominant to D major. The ensuing crescendo also includes the seventh to help stabilize the transition.

The full theme is produced in full voicing at letter G, creating the emotional high point for this movement. Cascading stepwise tones are provided by mallets and harp. At measure 82, unison horns play the theme over B minor followed by G minor (1st inversion – E added) to provide tension on a forte-piano crescendo. Resolution occurs at measure 86 by the bassoons and horns as the movement ends on a D major fermata.
The Third Truth

The final movement opens with the overlap of 3 chords: D in open 5ths, A major, and F major, as shown in Figure 6.

Figure 6. Third Truth harmonies, m.1-12

The entrances are accented in *forte-piano* and grouped from low to high voices. The intended effect here is to depict the three elements of truth, as the dynamics taper down to *mezzo forte*.

At letter A, the cellos state the Introduction Theme in B-flat minor. The horns provide a variation of the theme in D minor (the tonic moved up a major third). A further variation is given by the strings as tonic is shifted up another major third to F-sharp minor. Harmonic traveling resolves to F, which serves as a lowered scale degree 2 before setting into e minor.

The meter changes to 9/8 at letter B. Beginning at measure 37, the phrasing is generally structured into three measures at a time as the meter moves in and out of 6/8. Figure 7 illustrates the melody used.

Figure 7. Third Truth melody, m.37-39

Tonic moves from E minor down a major 3rd to C major in the 6/8 measures. At letter C, this melody moves to B-flat minor and G-sharp minor. The harmonic cycle restarts at letter D
with greater frequency. The major third progression, coupled with the consecutive phrase a whole step lower, creates a tritone relationship that allows the sequence to start over.

The intensity of this section starts to build beginning at measure 67. This time the G-flat is used as a fully-diminished ensemble chord, which resolves to F. At letter E the material returns to a similar idea used at the beginning of this movement. The three staggered chords are used as *sforzando-piano* entrances by the whole ensemble.

A new meter and tempo is established at letter F. Each measure contains three beats in 3/4 and 3/8, or “threees within threes”. This time the harmonic cycle moves downward in minor thirds (A-flat, F, D, and B). At letter G a solo trumpet plays a smooth melody over this progression, now in 3/4. Syncopated woodwinds and strings create the background. At measure 94, trombone and cello state a melody over the minor third progression (this time E, D-flat, B-flat, G). The response is given by violins and trumpets at measure 100, over a traveling progression that does not resolve.

The complex meter returns at letter H, as well as the harmonic progression in minor thirds. Horns play a melody on top of these textures at measure 111. Letter I contains mixed meters (three measures in 2/4, one measure in 3/4), moving eighth notes in upper woodwinds and strings, and *sforzando* entrances by brass and low voices. The tension deflates as the progression works its way down to F.

Letter J marks the beginning of the end. A bassoon reintroduces the First Truth theme in a slow tempo. At measure 139, horns state the Second Truth Theme. A fading timpani rhythm on B-Flat creates a moment of pause. The narrator states “Real truth is discovered in a unity of belief and fact.” The momentum begins to pick up at letter K, as an *accelerando* occurs under a moving chord progression that resolves into E-flat major.
A fast 3/4 section takes place at letter L. The harp and vibraphone return to material reminiscent of the introduction as the trumpets and horns play accented dotted quarter notes in an uplifting tonality. Strings follow with a similar phrase at measure 167. The winds and strings fade out at measure 173 and the percussion take the rest of the phrase. The narrator explains that the heart, blood, and love within represent the unifying truth for all of humanity. “This is the Third Truth. This is OUR truth.”

At letter M, a B-flat crescendo moves into E-flat major. The themes for the First and Second Truths are played simultaneously, as shown in Figure 8.

![Figure 8. Thematic juxtaposition, m.188-191.](image)

The moment is majestic and joyous. The contrasting elements of the two themes are brought together to illustrate a positive resolution. Following this, letter N provides a final moment of introspection, as the ensemble rests on the tonic chord.

The composer keeps faith that the human race, given the perspective that there is more in common than not, could find ways to resolve conflict by understanding both sides of an argument.
References


FULL SCORE
Introduction

John Paul Chapman

[Transposed]

Flute 1-2
Oboe 1-2
Clarinet in A 1-2
Bass Clarinet
Bassoon 1-2
Horn in F 1-2
Horn in F 3-4
Trumpet in C 1-2
Trombone 1-2
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Percussion 3
Harp

Violin 1
Violin 2
Viola
Cello
Double Bass

[gossip, chatter, rumors] - ~10 sec. before m.1

q = 120

[q = 160]

vibrato}

 ride cymbal

pizzicato

John Paul Chapman

FULL SCORE
Introduction

John Paul Chapman

[Transposed]
"There are 3 sides to every story."

"Your truth..."
"And the Third Truth."
Introduction
Introduction
"One as strong as the other."

"Different truths lead us to reality."

Introduction
Introduction
The First Truth

[Sheet music notation of various instruments, including Flute, Oboe, Clarinet, Bass Trombone, Horn, Bassoon, Violin, Viola, Cello, Harp, and percussion instruments.]

Q = 90
The First Truth
"The First Truth exists in opposition to yours."
"You cannot see or fully understand this version of the truth."
The First Truth
The First Truth
The First Truth

Fl.

Ob.
solo

Cl.

B. Cl.

Bsn.

Hn.1-2

Hn.3-4

Tpt.

Tbn.

B. Tbn.

Tuba

Timp.

Pc.1

Pc.2

Pc.3

Hp.

Vln.1

Vln.2

Vla.

Vc.

D.B.
The First Truth
The First Truth
The First Truth
The Second Truth

"The Second Truth is created by you."

freely

a tempo

"This truth is formed around your beliefs."

The Second Truth

"This truth is formed around your beliefs."

The Second Truth

46
The Second Truth
The Second Truth
The Second Truth
The Second Truth
The Second Truth
The Third Truth

Clarinet in A 1-2
Bass Trombone
Bass Clarinet
Double Bass
Percussion 3
Percussion 2
Percussion 1
Flute 1-2
Violin 2
Viola
Cello
Double Bass

Your truth...
My truth...
The Third Truth...

\( \text{\textasciitilde} \)
\( \text{\textasciitilde} \)
\( \text{\textasciitilde} \)
The Third Truth
The Third Truth
The Third Truth
In the end, it's all true.
The Third Truth

“No one is lying.”

“Real truth is discovered in unity of belief and fact.”

...
The Third Truth

"The blood that flows through us."

"The heart inside us."

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The Third Truth

"The love within."

"This is the Third Truth."

"This is OUR truth."