

Jessie's Well – Journal No. 5

Day 4 of scoring – April 8th 2005	First entry – 9.55 am	Just finished email and working through my response to Scott Harrison's authored response to the review of music education being done by the federal government
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Location and context:

So long to get started again! Even if I didn't have to do email I am sure there would be something come in the post or phone calls! They get me too because they always seem to be when you don't need to hear from anyone!

BUT – coffee cometh!

My intension is to finish this score today and to move through large slabs of it that have common orchestrational structures and only reflect on the broad application of skill and knowledge required and to spend a little more time reflecting on the intuitive and what could be creative.

9.59

Day 4 of scoring – April 8th 2005	2nd entry – 11.55 am	Coffee was good!
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Location and context:

I have to start again.

Yes, coffee was good but the discussion that was held over coffee was what has kept me from this for such a long time.

My eldest son Luke was arrested on Sunday and charged with a serious crime. I don't know what will happen (community service and fine a I hope) but it has meant a lack of focus to some extent but this morning was a time when Julie and I had to talk. It was a good chat and one that shows the measure of our relationship. I should write piece about her one day!!

So now to the score but before the dots a few simple rules of thumb on scoring an orchestral tutti, for that is what this is.

If the sketch is four parts (like mine is from bar 60) then the following will apply:

Be sure all the harmony is found in the brasses

Less on top and more on the bottom (One could count the number on each part if one wants but they may prove useless unless one knows how the sound works acoustically. I ask my students to do a numerical appraisal to check balance only to make them consider what they have written)

When expanding the sound to embrace the whole group as at 68 then the following will apply:

1. Take the soprano voice up an octave
2. If the soprano is elevated then take the alto and tenor parts up an octave also
3. If step 2 complete then take the bass down an octave
4. If step 1, 2 and 3 complete then the melody can be doubled an octave lower as long as it does not compromise the bass line in its original octave. That is, it does not go below the bass standing in its original octave.

Nine times out of ten this will produce a full and resonant tutti sounds. The tenth time and its manifestations will not be considered here. Nor the variations one might make to the above rules to accommodate the instrumental performance exigencies. This general landscape for 'tutti' will suffice in most places and how it is accomplished here will be considered in more details in the following entries – 12.11

Before I move on it would be beneficial to look at the sketch one more time and then consider how it relates to the score pages (noted below also...???) that follow as its orchestrated realisation.



To the score now: 12.26 (following a call from the Salvation Army officer who looked after Luke when he was last in a lot of trouble!)

Day 4 of scoring – April 8th 2005	3rd entry – 12.31 pm	Scoring
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So the process noted above is in play and given that there is not a full score with upper woodwinds in play now what I have done is adapt the 'rules' to suit the textural components I have to manipulate.

Some notes:

- Trumpets are on soprano and alto (First trumpet is resting with a cue only so that there is stamina left for the last chorus and last full version)
- 3rd tbn is on the bass part and I will double the tuba an octave below and I have doubled the melody an octave below also. These are variations of the 'rules' but this alignment of timbral resources produces a rich, full and sonorous tone here.
- Horns will double the alto and tenor voices with them being reduced to two and not four parts and an adaptation of the voicing to accommodate a range extension which will test an inexperienced 1st trombone player at bar 66 but which would prove problematic for the player's stamina anyway.
- I actually began to write the melody in 2nd trumpet and the bass in tuba but felt I should travel as I tell my students to and expand outwards in the extension of the four parts.

12.39

Day 4 of scoring – April 8th 2005	4th entry – 12.40 pm	Look at what I have found!
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As I read through the sketch locating the times of variation and manipulation I note that I actually wrote the bass voice for the 'song' that this section is for the tuba. It makes me wonder if I had this in mind for band all along. Consider this and see how the bass part from 68 is obviously an instrumental voice and not a vocal one:



I wonder what I did in the original harmonisation:

Jesse's Bell *Harmony 1*

The image shows a handwritten musical score for 'Jesse's Bell'. It consists of four systems of staves. Each system has two staves, likely representing a vocal line and an instrumental accompaniment. The notation is dense with notes, rests, and some markings like 'p' and 'f'. The handwriting is somewhat messy, suggesting a working draft or a composer's sketch. The first system has a treble clef and a 3/4 time signature. The second system has a bass clef. The third system has a treble clef. The fourth system has a bass clef and ends with a double bar line and a 'p' marking.

Well, it could be either way but my sense is that this was conceived as an instrumental setting located in a vocal landscape.

12.28

Day 4 of scoring - April 8th 2005	5th entry - 12.553 pm	Here is more on the timbral construction
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It is important to note here that when endeavouring to produce an homogenous sound that we blend or dovetail the parts as we extend out the four part rting. For example her at 60 I have blended like this:

S	2 ND TRUMPET		EUPHONIUM (8vb)
A	3 RD TRUMPET	1 ST AND 2 ND HORN	1 ST TROMBONE
T		3 RD AND 4 TH HORN	2 ND TROMBONE
B			3 rd TROMBONE
			TUBA (8vb)

This blends to conical and cylindrical bore brasses but that is getting so smart for my own good! 12.59

Day 4 of scoring – April 8th 2005	6th entry – 12.55 pm	And more!
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I have reached 68 and I have to now reorganise my resources to make a different type of tutti work. I will still use the dovetailing effect I related before and I will also utilise more fully the ‘rules’ presented previously. This will also produce a full and resonant sound but it will be a different sound because, though I have suggested above that I must have subconsciously perceived this as an instrumental work, the voices At 68 are vocal; they have an independence and space about them that is more like independent voices than blended and homogenous ‘kids band music’. That is another story completely isn’t it!

How will achieve the sound I want here, again a variant on the garden variety tutti?

Firstly I should be noted from the sketch above (ex./?) that what is required here is for the full resources of the ensemble to be deployed and for the horns to join the melodic presentation. This will give a significant fullness to the sound and will produce a heroic effect. Listeners react to that sound and I am writing it because I have reacted to that sound as a listener!

Therefore the tutti will be much as related above but with horns o the melody in unison an octave below the original register. I would normally score euphonium and tenor saxophone to do something like this but this calls for the robust and resilient sound of the horns!

I will double and extend as usual here and if needs be I will reflect on that as I go or not any variation to my normal routine.

Day 4 of scoring – April 8th 2005	7th entry – 1.24 pm	It’s raining outside – I have the door open enough to catch the smell and the gentle breeze. It’s lovely!
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It’s all flowing well – like the water down the gutters outside!

The voicing has worked well – is that something intuitive or is it what Meyer calls a learned habit response? As I write am I influenced by what I know will work in this situation. I don’t think so – all the time! I believe that there are so

many variations and combinations and permutations that it would be a foolishness to suggest that the mind knows that it is writing this or that and leads the creativity. I think we do write in the language we can communicate best in though. I used to do a lot of arranging for shows and vocalists – it paid well and happened more often than my ‘classical’ commissions – and the language of pop and rock and swing was second nature. T needs to be prodded now of I have to do something in that style even if it is a workshop for school band. Interesting stuff that

1.28

Still no percussion!

1.29

Day 4 of scoring – April 8th 2005	8th entry – 1.35 pm	Here is more on the timbral construction
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Look at the score page 18 (manuscript – ex. ?) and note the doublings and extensions along the lines of the ‘rules’. This displays those doublings better than any graph on a page here. You can see where the voices are intermingled and you can see how the blending of sounds produces the orchestral tutti desired here.

Note also that the bass part is adapted as considered previously. What has been done from 69 onwards is to double that voice up an octave. This leads to a more full sound and just puts in place what would have been the situation if I had commenced from a ‘normal’ four part setting.

When the next section arrives (bar 76) I will need to reconsider the disposition of these resources because of the demand to balance the woodwind counter melody that enters.

1.40

How I love the rain!

Day 4 of scoring – April 8th 2005	9th entry – 2.07 pm	Bar 76
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Now look at bar 76 and see the apparent simple difference between there and 60. There is more here to consider than is at first obvious.

The matters in order are:

1. How to balance the woodwind counter melody
2. How to balance the remainder of the tutti given the resources devoted to the counter melody
3. How to score this now that the tonality is more chromatic

IN order of the above:

1 Counter melody impact

- Use trumpets more fully.
- 1st tpt rested before the final entrance
- 2nd tpt carries the melody with first here
- Upper woodwinds are balanced across the counter melody with attention given to the range demands and the capacities of the players.

2 Balancing the tutti

- As at 60, the 'rules' are adapted to suit the situation
- Brasses and lower woodwinds combine with saxes to make the sound full with the full harmony in the saxes as well as the cylindrical brasses

3 Chromatic implications

- The option to take the melody down an octave here will cause tonal ambiguity to an extent which will make it difficult or impossible for the amateur player to keep pitch and tonality under control so no lower octave doubling of the melody will take place
- This will allow for the saxes to double the cylindrical brasses as for the four parts in the original sketch
- Adjustments to this will take place when the music moves into five parts and the lower woodwinds particularly along with the euphonium will be deployed to thicken the texture there.

What does it mean to "thicken the texture"?

To give an example would be best in this situation. Consider the sketch from 87 – 91.

The image shows a handwritten musical score sketch for measures 87-91. It consists of two systems of staves. The top system has a grand staff (treble and bass clefs) with a circled annotation '(87) atempo I' at the beginning. The bottom system also has a grand staff with a circled annotation '193' and another circled annotation '160' with a double slash through it. Below the bottom system, there is a handwritten note 'Brass crescendo'. The score is filled with musical notation including notes, rests, and various markings, indicating a complex and dense texture.

Notice the added fifths in the bass staff. This is done in a chromatic environment here to ensure the tonality is secured. At bar 88 the sound is A flat on G flat and that implies D flat in the middle. The addition of the fifth of the lowest tonality ensures the securing of that tonal centre and also adds weight to the overall timbral mix, which is diminished by the spread of tonal centres.

Another way to thicken the sound is to add a fifth between the two octaves of the bass created when doubling the bass an octave lower. This works well in vocal settings and on the piano but when scored the correct instruments must be chosen or the affect will be problematic.

What also makes a full sound is the doubling of octaves in the melody. When we add octaves to the melody above we make it more sparkling and bright. If we then add an octave below (as we did at 69, then the brightness is mitigated to an extent and the vibrancy of the full orchestral tutti is achieved.

2.26

Off to see Luke!