

## **Summary of the Doctoral Journal – Commenced 21 March 2005**

This journal has been edited with consideration given to the advice from my supervisor, Stephen Emmerson. Edits include the use of examples from the scanned images of sketch and pencil score. There has also been an attempt to annotate the entry details more fully from the commencement of the addition of notes to the page of the score itself (i.e. from the 5<sup>th</sup> of April). Previous entries have been noted as fully as possible.

### **Scoring *Jessie's Well***

Stephen and I had a great chat today and he expressed his concerns about my lack of focus. We talked on that and I told him my aim to really focus on My Sister's Tears (MST) and that in doing so I would draw together much of what I was discussing previously etc. Well, one of his concerns was that I didn't give a real unpacking of craft in the 3<sup>rd</sup> chapter draft. I told him it was my intention to do so in respect of MST and he understood. I have given that thought during the day and I have decided to act on something that has been in my mind for some time.

*Jessie's Well* was written over the last part of 2004 but has never been fully scored. I began doing so in Finale and I had wanted to do a portion of it that way and then compare by doing the same portion on manuscript, given a suitable delay to 'rid' my mind of what I had done on the computer.

Given Stephen's concerns I have decided to use the scoring of *Jessie's Well* as a laboratory.

Without trying to concern myself with what I may or may not have said about scoring in the MST journals, I will describe this process as fully as possible, even if a little dryly.

#### **First entry:**

I have sat down to score the work now and my first comment is not about craft – sorry Stephen! It's about the physical act of putting pencil on paper. I enjoy it, the touch of the pencil, the feel of the paper and the act of writing the key signatures and time signatures and all the associated instructions. It is related to the craft as I am preparing the template to receive the information I have to place on it but it is something more than that!

Placing the instructions and other notes and directions as noted above, not only gives me a template to write on unhindered but it also allows me to check structure, to re visit form and to consider once again the resources I have conceived the work for.

Unpacking those points:

1. A template means I do not become bogged down in drawing up pages with writing the key signatures and time signatures etc. I can just write notes and concern myself with the orchestration.
2. Structure is not form in the sense that we might consider it in a musicological way. It is more to do with coherence of flow and fullness of concept. It seems logical that it leads to form though.
3. Form here is as we would conceive of it in the theory room. This work is like a song form with an introduction and a coda. I have reviewed that to see that it is what I want it to be and I am satisfied that it can present my ideas well.
4. The wind ensemble is the resource here but how large or small is it to be? I am sure there is no piccolo and that there is little bombastic percussion. Am still a little unsure about double reeds but.....

### **Second entry:**

I am reminded of conversations I have had with both Stephens (Emmerson and Cronin) about the amount of annotation on my sketch. I don't write much about instruments, it seems, unless I am a little (or a lot!!) unsure about what is to play in a particular place. As I peruse this sketch I see the same thing. I have given scant direction here and yet I look and know that this or that voice will be playing this or that line and sense when I was unsure. The sketch is like an *aide memoir* at that time, both of when I was and wasn't quite sure of what I was doing (c.f. ex. 1).

Interestingly, the reminders of lack of surety are more potent and I can only assume that is because I had to consider them and decide. It was about decision then and that is why they appear to stand out for me now. This is also compelling and that I want to read on as I prepare the score. I seem to go forward and then have to bring myself back to prepare the score pages yet again. I am drawn forward but I don't edit, except for tempi. I have not put a great deal of instruction in about tempi. I wonder if that is because it is decided to. I shall see.

### **Third entry:**

I'm not getting much done! I have reviewed the tempi markings and variations and I was drawn in again. I have read through and even reconsidered orchestration instructions and form but rejected anything new. It's getting late (for me!) and I want to spend time talking with the kids before bed so I will leave this to do more in the morning.

Ex. 1

James Bell

Slow and Considerate  $\text{♩} = 72-76$

The musical score is written on ten staves, organized into five systems of two staves each. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked "Slow and Considerate" with a metronome marking of 72-76. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like "mf" and "f". There are also circled numbers 5 and 13, and a circled "1" in the top right corner. The handwriting is somewhat messy and includes some corrections and scribbles.

## Jessie's Well Journal (revised) – 4 April 2005

Day two – 22 March 2005	First entry – approx 8.00 am	I have been thinking about this all night!
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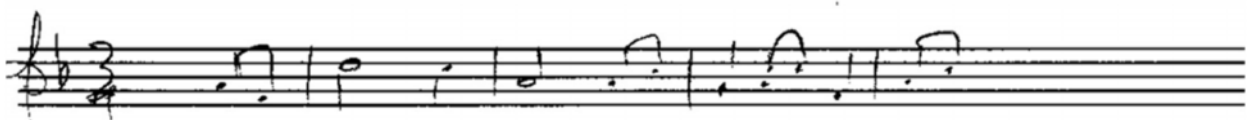
I have been thinking about this process all night and now that I have sat down to score and journal again I am lead to consider the process of composition from the beginning more fully. If not I have then considered only the final part, the scoring of the work onto manuscript – what of the fullness of creativity in the musing and dallying over thoughts and things?

As I peruse the sketch (in this I mean the complete work in sketch not the jottings done to note down the melody) I am reminded of when it began its journey into being. I was adjudicating at the Australian Academy Festival of Music (High School C grade bands, if I remember correctly. It was October 23<sup>rd</sup>. A contest heat in the afternoon and the final of the whole section in the late afternoon, early evening) and the melody began to overwhelm me. I barely recollect that I had a sense of wanting to write before I went to adjudicate but time took over and I set out for the festival.

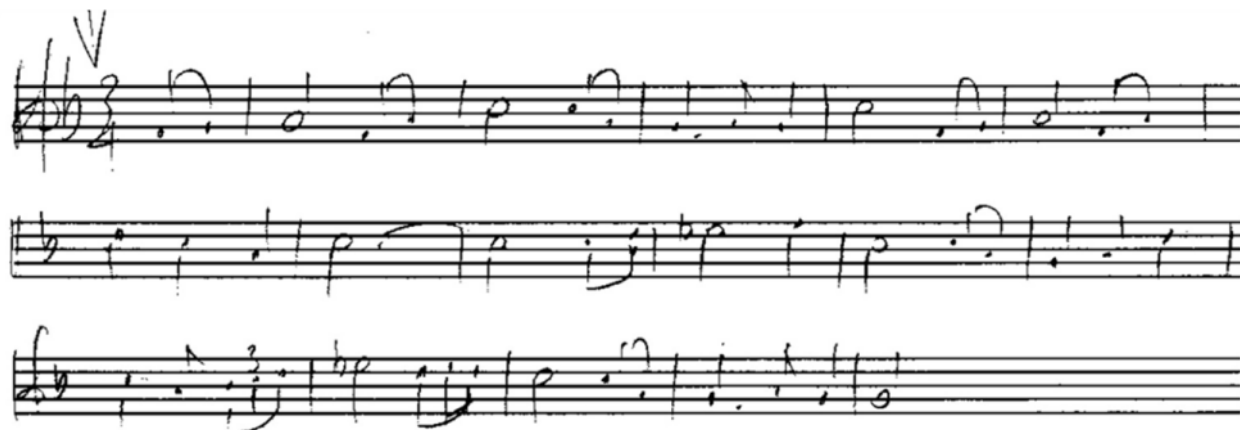
I am not usually one to sketch ideas to come to a final draft; I usually write the final draft and make little alteration. Given the nature of the environment I found myself in (High School C grade bands) I found that I could not get the melodic idea down the first time as I wanted. The sketch displays evidence of a number of workings through. In fact, there are two attempts at a melody (ex. 2 and 3) and then the final melody (ex. 3), as I wanted it, with no alterations.

Ex. 2

Jessie's Well



Ex. 3



Then there are three versions of the melody. Two with harmony – see ex. 4 and 5:

Ex. 4

*Jesse's Well*                      *Harmony 1*

Ex. 5

Jessie's Well Harmony 2.

Handwritten musical score for 'Jessie's Well Harmony 2.' The score consists of four systems of two staves each. The first system is in 3/4 time. The second system is in 4/4 time. The third system is in 4/4 time. The fourth system is in 4/4 time. The notation includes various notes, rests, and accidentals, with some notes marked with a 'p' for piano.

The third with counter melody is actually two presentations of the melody with a variant of counter melody each time. Ex. 6

Jessie's Well Counter melodies?

Handwritten musical score for 'Jessie's Well Counter melodies?'. The score consists of two systems of two staves each. The first system is in 3/4 time. The second system is in 4/4 time. The notation includes various notes, rests, and accidentals, with some notes marked with a 'p' for piano.

Ex. 6 (cont)

The image shows a handwritten musical score for two voices. The score is written on four staves, with two staves for each voice. The top two staves are for the voice 'BOLOCA MANUKETOU' and the bottom two staves are for 'CATHE BIRDA'. The music is written in a sketchy, handwritten style. The top staff of 'BOLOCA MANUKETOU' begins with a treble clef and a key signature of one flat. The music consists of various note values, including quarter, eighth, and sixteenth notes, with some rests and phrasing slurs. The bottom staff of 'BOLOCA MANUKETOU' has a bass clef. The top staff of 'CATHE BIRDA' has a treble clef and a key signature of one flat. The bottom staff of 'CATHE BIRDA' has a bass clef. The music is written in a sketchy, handwritten style. The names 'BOLOCA MANUKETOU' and 'CATHE BIRDA' are written in capital letters below their respective staves.

As can be seen in example 4 and 5, the harmonised versions display scant evidence of ‘working out’ and though the counter melodic version is similar I have used only small portions of it in the final piece where as the fullness of both of the harmonised versions is quoted in their entirety.

I sense that what is at work here is not my “normal” process and the alien action of writing sketches and ‘working out’ came about because of the situation I found myself in as it had not allowed me to ‘hear’ it internally. It seems I have endeavoured to write it down before I lost it and thus have committed more to paper than I normally would at that stage of the compositional process.

Yet, having done that and having produced the basic material for what has become the song form of the work, I am aware that the process from then on is as I have usually done. I have mused and mulled over the ideas and fiddle with the harmony at the margins and then I sat down and wrote the work in two or three short sittings.

What then of craft in this activity?

I know that it underpins the thoughts and I know that I have conceived this work so it can be played by high school students; so the construction of lines, harmony, and even motivic and structural considerations are such that the music is not only approachable by the players and conductor but approachable at a level that allows them to engage with it musically and not just technically. Too often I have heard high school groups who are scrabbling to execute the notes and thus execute the music! I cannot allow that to happen to this.

But, this is not a conscious phenomenon. It happens and I can record it after the event. Consider for a moment the song like nature of the first harmonisation (ex. 7).

Ex. 7

*Jesse's Well*                      *Harmony 1*

The image shows a handwritten musical score for a piece titled "Jesse's Well". The score is labeled "Harmony 1" and consists of four systems of staves. The first system is in treble clef with a 3/4 time signature. The second system is in bass clef. The third system is in treble clef. The fourth system is in bass clef and includes a "p" dynamic marking. The notation is handwritten and includes various musical symbols such as notes, rests, and accidentals.



The lines are 'singable' the harmonies similarly so. On reflection here I may well have written the bass a little less wide in tessitura but I am aware that what I am hearing in my mind's ear here is breadth of ensemble sound and not a close vocal scoring or a need to accommodate an immature bass voice. This would be approachable by a school or community choir without much effort. It then makes for similar acquittal by a school or community based ensemble, when thoughtfully scored.

Why would I worry about the acquittal and the performance? I want the music played but I also want to ensure that it is "wanted" to be played. It must sound good and it must be enjoyable to play. Stretching the capacities of the amateur musician will lead to instant disinterest. Though the professional player may not like a work they will play it because it is their job. The amateur will just discard the music that does not engage them or exceeds the parameters of their performing abilities.

A consideration of the full score will highlight the areas of orchestration that take into account the performance parameters of the amateur and school based musician.

### **Where did *Jessie's Well* come from?**

Here is the autobiography that again defines a work of mine!

Russell Bauer was the band teacher at Kingaroy State High School and a very capable and efficient teacher he was. He has now moved on to another school in Toowoomba. Russell, for some reason known only to him, thought I did not like him and that I actively worked against him and his success. This angered me no end! Much to my amazement, when I became a Christian my anger turned to sadness. What had I done that would turn a fine young musician so viciously against me? I was moved to deal with this problem but had no understanding of how I might do so. I was deeply distressed by this.

Circumstances were that I had the chance to adjudicate his group (something that had caused him angst in the past – little did I realise that) in May of 2004. At the conclusion of the performance, which was first class, we chatted and I broached the subject of the apparent division between us. We talked haltingly that night about matters around and about that problem.

I visited his school twice after that. In June I conducted a workshop with his fine band. Russell spent the whole time I worked with them taking notes. He said he had learned a great deal as he watched me work with his students. We shared dinner in a restaurant during that visit and he invited me to his home for dinner with his family when I returned in July. It was a wonderful night of openness, frank discussion and much joy and some tears. His second child, Jessie, made

me a place mat for my position at the table. It said how it was good that I was there with them and especially with her Daddy. It was an honest child's comment on what had been a sad adult's dilemma.

We spoke of me writing something for his group that first night. We spoke more the second time we met, when I worked with his ensemble and I decided that I would write something about places on the journey from Brisbane to Kingaroy, his town. One such place is off the road, a little after Blackbutt – Jessie's Well. The title created itself that day as I drove past and thought of a pure child's simple and gentle summation of what is now a lasting friendship and a blessing to both families.

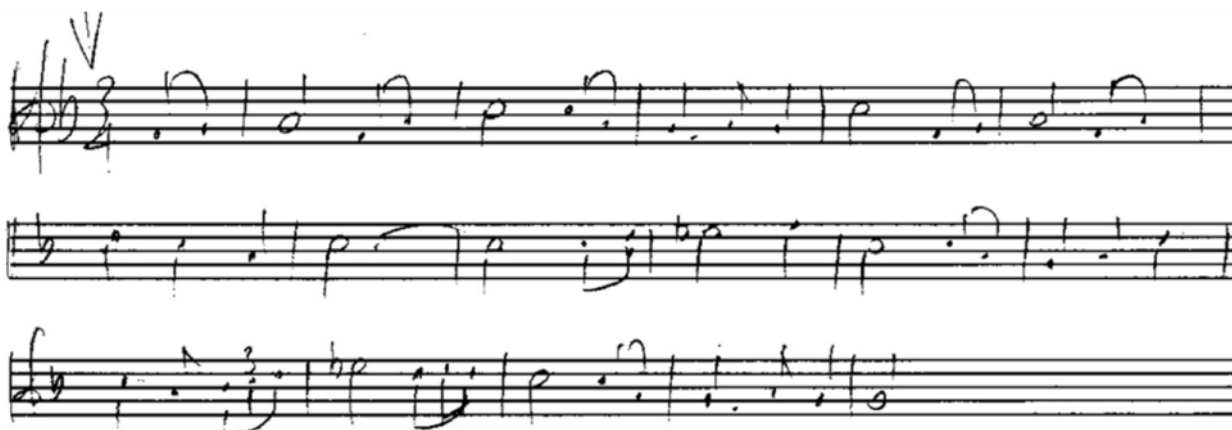
Enough of this tear jerking tale! But, it will be interesting to see if the music represents the story in any major way – in any way actually.

Back to the score!

I have told of the works genesis but how is craft emergent in that tale?

Simplicity is represented in the melody, without a doubt! This is Jessie, the teller of joy and answered prayer? Investigate the melody again with me here (ex. 8):

Ex. 8



The music is lyrical and singable, so it is approachable. My wife sings and plays it now and is taken by it. Consider its lack of tonal and rhythmic complexity, its gentle shape and line and its consistent phrase length. See that the stretch to the second octave is once only and is positioned in the middle and it gives the line a simple arch and a simple folk like quality.

Harmony may well be evidence of a number of things. The simple harmony of the complete first version (ex. 7) is mostly diatonic with non-offensive and approachable chromaticism that is related to the modality present in the melody.

It is to be found two thirds of the way through the complete work, at bar 60 (ex. 9)  
Ex. 9

The image shows a handwritten musical score for Example 9, consisting of three systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. The first system includes the annotation "mp subito cresc" and "Brass". The second system has a circled number "68" at the beginning. The third system continues the musical notation. The score is written on a light-colored background with dark ink.

Note that what can be seen in example 7 is replicated here almost exactly.

The second version (ex. 10) is more divergent in nature and might well be representative of something else in the narrative but I think it is just lushness I was after. "What was the composer striving to produce here" I can hear the

teacher asking. The answer might be fraught with conjecture and supposition when what he was trying to produce was a lovely sound!

Ex. 10

The image shows a handwritten musical score on a page with a grid background. The score consists of several systems of staves. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- "Having along here" written at the top right.
- "cresc" (crescendo) written above the first system.
- "Block" written above the second system.
- "atempo I" circled in the third system.
- "Bris morendo" (Bris morendo) written below the fourth system.
- Handwritten numbers 70, 93, and 10 are circled.

The score is written in a cursive, handwritten style, suggesting it is a composer's sketch or a student's work.

You can see two things here; one is the inclusion of counter melodic ideas filling out the score to an extent and the second thing is the insertion of a 'fifth' part between the tenor and the bass. Such an addition to the harmonisation here can add depth and richness to the sound but only if well scored.

It can also be seen that the sketch has been "written" a number of times. Not only is the second harmonisation in evidence but the counter melodic ideas have been inserted and the working through is evidenced by the variation of shading in the pencil notes.

Architecture and other components might be dealt with as I journey through the scoring process. Let's see!

<b>Day Two – 22 March 2005</b>	<b>2<sup>nd</sup> entry – time not recorded</b>	<b>Am I reading too much into this simple piece?</b>
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I alluded above to the fact that the first entry of the complete melody, based on the first version of the 'song' is found at 60 (c.f. ex. 9), two thirds of the way through the piece. Fractured or partial statements of the theme happen previously and incomplete settings or settings as precursors of later things present themselves as well. Is this the relationship between Russell and me? Is this incompleteness in relationship or is it just development in a musical sense?

I wonder at this potential to be autobiographical in a more complete way here. I am sure that the composer inside me mulls and muses over these things at a subconscious level but is this development or organic growth of an idea actually representative of something other than craft based cleverness?

<b>Day Two – 22 March 2005</b>	<b>3<sup>rd</sup> entry – time not recorded</b>	<b>This is an intriguing time!</b>
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I am working my way through the middle and into the first full presentation of the theme (bar 60 – ex.9) and I find that I am revisiting the concepts of scoring. It must be remembered I have not actually begun to score the work, only to mark up the pages to facilitate scoring later.

I am not deciding against any former ideas more confirming them in my mind and adding dynamics to ensure the intensity is well represented. It cannot be over stated how much the sketch is almost a complete realisation of my idea and therefore a representation of my craft based knowledge. I am looking at concepts realised in all manner of musical construct. For example:

- I see melodic ideas made to suit both narrative and instrumental idiosyncrasy – e.g. the full blossoming of the melodic ideas at 60 (ex. 9)
- I observe harmony that is both relevant and approachable by listener and player at this level of ability and combinations of sounds to produce

affective communication and not just intellectual appreciation – e.g. the harmonisation from 60 to the end (ex. 9 and 10)

- I consider orchestration that is transparent and complex and which is evidence of my understanding of the acoustic capacities of the instruments I utilise – e.g. not only simple antiphony or counter melodic orchestration (bar 76 – ex. 10) but complex mingling of timbres (portions of the score found in the examples throughout this paper)
- There is simple structure that allows for telling a simple story. The form is song like and there is little evidence of major developmental ideas outside those alluded to above – e.g. the two versions of the ‘song’ are presented from 60 onwards to 93 (ex. 9 and 10), and represent the full essence of the work with previous and following sections alluding to and not completely presenting the narrative.

Craft I had thought of as just how to harmonise and how to develop but it is all of these matters and more, interwoven into the vast tapestry that is composition.

<b>Day Two – 22 March 2005</b>	<b>4<sup>th</sup> entry – time not recorded</b>	<b>I have finished the drafting of the score pages and I will begin to write the orchestration now.</b>
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The moment by moment consideration of all of these matters is somewhat distracting. I find myself thinking of what I am doing and at times second guessing. Is that wrong for this purpose? I think not, but still it distracts.

Now this is like the colouring in. It is not that the piece hasn't been conceived with the instrumental timbres in place it is more that the act of orchestrating is like I described at the beginning about pencils and paper, it is a satisfying emotional experience and it is more a visceral mission than an intellectual accomplishment.

I am not sure what others find and it is difficult to verbalise. I am not sure what it is about this but the visceral best describes it. Or does it? Maybe it's more than that; it could be an act of communion beyond the page. Hang on!!! This is getting a little too 'spiritual' now!

So, some objectivity; what is it that is enthralling, because that's what this process is.

I find there is almost a pushing of me into to writing the score. I want to get to it quickly. I am entranced with the interweaving of the instruments, the balance and blend and the contrast of timbres and the colours that can be created and manipulated. I don't think in terms of 'if I put this with this I get that' it's more an intuitive decision. I write X, Y or Z because it will work.

My background lacked theory and orchestration training. I listened to music and then looked at scores to see what had been done so I had no instruction in how to blend colours to make other colours. So, I guess the sound I make is unique. There have been many conductors who have said that. In fact, on my recent US trip Larry Gookin at Central Washington University said that very thing. Along with John Bell (Southern Illinois University) and Marvin Eckroth (University of Saskatchewan) he noted that there was a unique quality in the timbre and the musical language.

It makes me think of what makes the music different now if craft is the same all over the world then how does my music sound different? That's another PhD, not this one!

What it leads to though is, that without a background in orchestration and theory how can I make those judgements that allow the music to sound "OK" and to be accepted?

I know certain sounds will work. For example:

- If I have four part harmony I can double all of the top three parts an octave above and it will sound more full.
- I can take the top part down an octave without crossing the bass (I call it not compromising the bass when I teach composition) it will add fullness and depth.
- If I do the second change (top part down an octave) it can add a sense of integrity to the sound. It's like the timbre of a confident voice (the tenor in an opera)
- I know that when I add the bass in two octaves it can sound full and resonant or lumpy and stodgy. It depends on the tonal context
- The use of orchestral timbres can mitigate the effectiveness of all of the above methods!

There will be more on this in the orchestration process and journal.

But, I am not aware of any of those things being specifically Australian or un-American in sound or intent!

It must be said that I am aware of acoustic properties that also impact on the effectiveness of orchestration. For example:

- Placing flutes below trumpets in a loud section will render them unhearable
- Adding bass drum rolls to tuba and double bass fortissimos can produce depth of sound or obscurity in tonality, depending on context
- Adding oboes to violins can aid in cutting through the texture but with young players can aid in destroying the intonation

The list could go on. These matters are all about awareness and as Denisov notes, alluding to mathematical creativity, it is about the judicious selection of what to add or take out.

### **Jessie's Well – Journal No. 2**

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>First entry – 12.29 pm</b>	<b>I have dealt with a number of administrative matters and had lunch so I could sit and work solidly on this project. I would assume I will spend a few hours today and then work fully through Wednesday and Thursday. I am very keen to finish this and hear it acoustically and not just in my head!</b>
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**Location and context:**

I am sitting in the front office of my house. I have my personal computer set up here – not my work laptop but the home computer where personal email arrives and kid's home work is attacked. I have my compositional desk here too. I am very fortunate to have a number of work spaces in my home. Julie has decorated a beautiful study where I sit and write my doctoral notes but this is a much more utilitarian space. The kids have their desks here and there is a Brolga computer and as I can write on the A3 manuscript here it is a perfect place to do the scoring and keep this journal.

My endeavour here is to more fully document this scoring/orchestration process for Jessie's Well. I am sure that the 'flow' will not be as constant given the demand to document as I go and the requirement to make that documentation at a level that makes all things understandable to the musical reader who may not be a composer.

Let's see how I go!

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Second entry – 12.36 pm</b>	<b>Seven minutes later!!! I haven't spent much time on the score because it took at least</b>
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		<b>4 minutes to write what I did above!</b>
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I am second guessing here! I noted in a previous journal I had scored the first 30 odd bars of this onto Finale top make a comparison between soft and hard copy/process etc. Well, I am trying to remember what I wrote instead of letting the intuitive take it course! It's frustrating and I can see that it may well become more so over the next few hours!

But I do find that the gliding across the page I can do here and the ability to see the whole score and not just segments of it is much more satisfying. I am enjoying this already – page 1!

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Third entry – 12.45 pm</b>	<b>Here I find some of the intuitive coming back</b>
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This is a rewarding moment because the mechanical and desire to do as I did in the Finale score has gone. It's like it is all coming back now. The sketch is becoming again an *aide memoir* (c.f. ex. 1). The opening is for solo voices but that isn't noted. The tuttis are not noted either but I know them. Also the instrumentation and dynamics fascinate me here. I haven't noted many instrumental names (my standard practice) but I sense that the dynamics here are more for me to ensure that the phrases are shaped by the players/conductor than as an indication of definitive dynamic variation. Am I explaining that well?

Well, if "everything is in the music except that which is essential" (Mahler) why do I need to note dynamic variation (like the first entry of the horn)? I think it is because I want to advise the amateur player. I will think more on this. Recommence writing at 12.50 (I hate this laboratory Stephen!!!)

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Fourth entry – 12.56 pm</b>	<b>Considering the on going proofing of the score</b>
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Here I pause to note some simple structural matters I engage in when I write the score. For example, I enter a bars rest before an entry and after a completed statement by an instrument or group of instruments. I do so to make my self consider whether they should have been playing before or at all then! It also makes me consider whether I want them to stop when I write the end of the entry. Often, if I haven't written in a bars rest to begin or conclude it prompts me to consider these matters and most often it is a sign that what I had written was somewhat incomplete. By incomplete I don't mean I hadn't decided what to do with it but more that I had been drawn to write another note, entry, doubling etc. I had been engaged in the colouring of the sketch one might say. Recommence writing at 1.01

Day 1 of scoring – April  
5<sup>th</sup> 2005

Fifth entry – 1.13 pm

Short note

I also place the rests in at times to stop me writing in something that would be a 'normal' orchestration or a 'given', something that would work 99 times out of a hundred. It makes me leave out the standard scoring at times so that I will write something different. Not an unexpected difference but one that does not always reflect the 'safety' of amateur scoring. For example, the horns are not doubled by the alto saxes to begin (ex. 11 and 12). Ex. 11

Handwritten musical score for Ex. 11. The score is written on five staves. The first three staves are for saxophones: E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The fourth staff is for three B♭ Trumpets (1, 2, and 3). The fifth staff is for four F Horns (1, 2, 3, and 4). The tempo is marked "Slow and Considerate" with a metronome marking of ♩ = 72-76. The key signature has one flat. The saxophones and trumpets have rests. The horns have a melodic line starting in the third measure, marked with a dynamic of *mf*.

Ex. 12

Handwritten musical score for Ex. 12. The score is written on five staves. The first three staves are for saxophones: E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The fourth staff is for three B♭ Trumpets (1, 2, and 3). The fifth staff is for four F Horns (1, 2, 3, and 4). The key signature has one flat. The saxophones and trumpets have rests. The horns have a melodic line starting in the first measure, marked with a dynamic of *mf*. There is a circled 'S' in the first measure of the Baritone Saxophone staff.

That just drives me crazy when the Yanks do that all the time!! How are horn players going to develop strength and confidence if every time the 'go out by themselves' the saxes are holding their hands! I know this may not be well explained and time in reflection will help so I will move on. 1.17

Day 1 of scoring – April 5 <sup>th</sup> 2005	Sixth entry – 1.24 pm	Simple note again
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I am starting to use 'col' now (bass clar bar 11 – ex. 13).

Ex. 13

The image shows a handwritten musical score for four saxophone parts. The parts are labeled on the left: B♭ Bass Clarinet, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The notation includes various note values, rests, and dynamic markings such as *mf* and *f*. There are also some handwritten annotations, including the words "Paris" and "Jazz" written above the staff lines.

This is a sign that the pace is picking up!

I have “enjoyed” the gentle placing of the notes on the page and now it has to happen more quickly because the ideas are flowing more quickly, the *aide memoir* is vibrant in its refreshing of the story for me. 1.26

Day 1 of scoring – April 5 <sup>th</sup> 2005	Seventh entry – 1.42 pm	Lots happening!
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So, the end of the third page and no percussion yet!! I know there may be something but I am sick of all the new age tinkle, tinkle that composers litter their pieces with these days. Yes, I have done my share of ‘littering’ but I must be careful. So does that mean I am holding back for fear of cliché or because I haven’t decided or because I don’t want anything yet?

And – a battle about what to do in bar 12! I want it to fade and I want it to linger and then ‘breathe’ and then large in the next bar (forte) but how do I say that? Make it a four-four bar? Make it a *rallentando* or assume the astute conductor will be aware of what I want, given the landscape? Hhhmm!! I am unsure – consider ex. 14

Ex. 14

Flute I-II  
Recorder

Oboe

Bassoon

Bb Clarinet 1  
2

Eb Alto Clarinet

Bb Bass Clarinet

Eb Alto Saxophone 1  
2

Bb Tenor Saxophone

Bb Baritone Saxophone

Bb Trumpets 1  
2  
3

F Horns 1  
2  
3  
4

Trombones 1  
2  
3

Euphonium

Tuba (String Bass)

Mallets

Drums

Aux. Percussion

Timpani

And Julie has phoned about Stephen Cronin's interview and we have talked about some of his compositional contexts and she is smiling because he could have been describing me! 1.46

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Eighth entry – 2.13 pm</b>	<b>Working a longer time this time</b>
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Yes, a longer time taken here, engrossed in the scoring of the bars 13 – 18. The richness here is a combination of the contrast in orchestration (flutes etc against the brasses) and the location of the voices within their own timbres.

For example, consider the trombones and the horns. The trombones sit low in the register and enrich the sound and the horns call out at the top of their mid range. If I consider what is happening here and compare it to real voices I am lead toward what I teach in conducting. The sounds here are located in parts of the instrumental timbre that give rise to affective reaction from the listener – I am talking about bars 13 and 14).

The listener hears the depth and therefore the reflective 'accomplished' tone of the trombones juxtaposed with the 'call' of the horns. That register in the human voice, upper mid range, is where we are making statements; statements of various kinds are located there. Frenzy is higher; stentorian modes of proclamation are here and a little higher; making a point in teaching is here and a little lower. The equilibrium here tonally can be likened to the emotional equilibrium we might find in hearing a proclamation in a location of assuredness. This is the composer using the instrumental voices to 'speak' as the human voice does (c.f. ex. 15). 2.26

Ex. 15

The image shows a musical score for four brass instruments: F Horn, Trombone, Euphonium, and Tuba (String Bass). The score is written in a single system with four staves. The F Horn part is in the treble clef, while the Trombone, Euphonium, and Tuba parts are in the bass clef. The music features a mix of quarter and eighth notes, with some notes beamed together. There are dynamic markings such as 'f' (forte) and 'fz' (forzando) throughout the score. The notation includes stems, beams, and note heads, with some notes having flags or beams indicating eighth notes. The overall style is that of a handwritten or early printed musical score.

I really do have to go to the loo now! Aching back – age or poor posture or both!

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Ninth entry – 2.31 pm</b>	<b>The connection with the narrative and autobiography?</b>
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The section from 18 – 26 and onwards is very thinly scored and seems to me to be meandering not so much in a ‘not knowing where to go’ mode but more a ‘not having any where to go’ mode.

The melody is stated completely across trumpet and clarinet soloists at 18 and then after 26 it isn’t completed, though the correct number of bars to make the phrase are there it does get finished (c.f. ex. 3 above and ex. 16 that follows).

Ex. 16

The image shows a handwritten musical score for three clarinet parts: B♭ Clarinet (1), E♭ Alto Clarinet (2), and B♭ Bass Clarinet (3). The score is written on three staves. The B♭ Clarinet part starts with a treble clef and a key signature of one flat. The E♭ Alto Clarinet part starts with a treble clef and a key signature of two flats. The B♭ Bass Clarinet part starts with a bass clef and a key signature of two flats. The music is in 4/4 time. The score includes dynamic markings such as *mf* and *f*. There are some handwritten annotations and corrections throughout the score, including a 'rake' mark at the bottom left and a 'Bsn' mark above the Bass Clarinet staff. The music consists of several measures of music, with some notes being tied across measures.

Is this the lack of connection with Russell I noted previously?

Is this the simple wondering of his child?

Is it Jessie not going anywhere because she is in no need of being somewhere else?

She wanders around her home singing and not finishing the song (like Julie and Emma often do here) and the song drifts in and out as can be seen around 26 – 30 (ex. 17), but comes back like it had never been the intention to leave it dangle.

Gee, I can ramble! 2.37

Ex. 17



Another more concrete note before I move on – I have cross cued the 3 and 4 horn part before 26 because a young band might not have any! Now, the purist might say that if the instrument is not there then the music is incomplete but I would not like this piece to sit and not be used for lack of 3rd and 4<sup>th</sup> horn players. Cross cueing is an integral part of orchestration at this level. The most difficult thing is to have the cued parts not played if you have the full instrumentation. Amateurs love to play and so they will play every note, without question and often without thought!

2.40

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Tenth entry – 3.02 pm</b>	<b>The weaving of lines!</b>
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I just love doing this!!!

Why?

The weaving of lines is something that has always intrigued me but it is not the satisfying of some intellectual awareness I am satiating here it is more the dialogue – no that is not enough – not complete – the language isn't enough

here. Well, I believe it is the interweaving of ideas that are related. It's like some form of working out, not like mathematics – heaven forbid – but more like the working out of thoughts by an individual or a small group. I suppose that's what chamber music playing is like and this section is very chamber music like.

I enjoy how the lines weave in and out and the music is very horizontal then. It's that the lines carry the meaning and the consequent harmonies, which I love greatly, are just that, consequent.

Look at 26 – 32 (ex. 17 above and ex. 18 and 19 below). The lines are moving and falling often. When the melody reaches a peak it ebbs away again and that flow to the peak and subsiding is evident in the scoring and the use of the instrumental timbres. Look at the reaching up in the low woodwinds.

### Ex. 18

The image shows a musical score for measures 26 through 32, labeled 'Ex. 18'. The score is written for a woodwind ensemble and includes the following parts: Flute Piccolo, Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The music is in a key with one flat (B♭ major or E♭ minor) and a common time signature. The notation is characterized by horizontal, weaving lines across the staves. Handwritten annotations include a circled '26' at the beginning of measure 26, and dynamic markings such as 'mf' and 'f'. The bassoon part has a handwritten '26' and 'mf' at the start of measure 26. The E♭ Alto Clarinet part has a handwritten 'mf' and 'f' at the start of measure 26. The E♭ Baritone Saxophone part has a handwritten 'mf' and 'f' at the start of measure 26. The music features a mix of eighth and quarter notes, with some rests and slurs. The overall texture is dense and intricate, typical of chamber music.

Yes, I know it is reaching up because it is an ascending part but consider the way it sounds not the way it looks! Hear the voice! Just seeing the voice misses what the composer wants. This is linear writing that crosses the registers and therefore gives the affect it does.

Look at bar 30 (Ex. 19) and see how the ascending line is linked together.



Ex. 19

The image shows a handwritten musical score for Ex. 19, consisting of eight staves. The instruments are listed on the left: Flute/Piccolo, Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, and B♭ Baritone Saxophone. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, dim). There are also handwritten annotations, including a circled '31' at the top right and another circled '31' at the bottom right. The notation is dense and appears to be a working draft.

This is not clever scoring to facilitate performance in that the less experienced player may not be able to play across registers; this is timbral variation to affect the listener. This is *calling out* and this is *lifting up* and it is all accomplished by the use of the voices. But it is done unconsciously, I am sure of that. This is craft as the servant here, its correct place!

3.15

It's time for a coffee – 3.23

Day 1 of scoring – April 5 <sup>th</sup> 2005	Eleventh entry – 3.47 pm	Back from coffee, refreshed and keen to keep moving
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When I look at some of the comments above it reminds me how our language often lacks the words to describe many things. I think of love and how inadequate our language is in describing all of the various manifestations of love there are. The Greeks have 3 or 4 words for love I believe. So what of the language problems above; most marked is the inability I have in describing the *calling out* and *lifting up*. In rehearsal I would allude to what it feels like to do that. With younger children I may even have them call out in some way to sense the meaning in the music. Language often lets us down but I also sense here that my command of it may well be problematic. Enough of this – back to the score. 3.53

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>Twelfth entry – 4.08 pm</b>	<b>Fifteen minutes later!!! I haven't spent any time on the score because of a phone call from work. Why is not important really.</b>
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I feel little dislocated after that call. I feel like people need to get themselves sorted out and not be so self focused. They worry about such unimportant things and they assume so much negative stuff!! Why do they not place the student first and their ego second? Back to the score – 4.11

No – not yet. Trying to find my place and focus I have noticed that this section I have just worked on (18 – 32 c.f. ex. 17 - 19) is as open and transparent to begin and becomes more intense and then ebbs away very quickly (Ex. 20) to reflect on the beginning again. It's like it has transited through the wandering thoughts of Jessie and is now going back to consider how her Dad and I are getting along. Let's see. 4.14 Ex. 20

Day 1 of scoring – April  
5<sup>th</sup> 2005

13<sup>th</sup> entry – 4.25 pm

A long bow?

I'm at bar 36 (ex. 21), it's a brass choir setting here and it starts as trumpet and trombone in dialogue.

Ex. 21

The image shows a musical score for three brass sections: 3 B♭ Trumpets, 4 F Horns, and Trombones. The score is in 4/4 time with a key signature of one flat. The trumpet staff begins with a melodic line starting at bar 36, marked 'tutti' and 'mf', followed by a 'ritardando' and 'allargo' section. The horn and trombone staves are mostly silent, with some notes appearing in the trombone staff at the end of the excerpt.

Is it Dad and the composer – Dad is a trombone player and the composer a trumpet player.

No – that's ridiculous!

But the dialogue again here is about the intersection of lines. The music is solidly contrapuntal and that says again that though the work is based on a song (a song first or just producing the melody first, given the circumstances I worked in I wonder) and these first two presentations of melodic material (18 and 36 – c.f. ex. 17 above Ex. 22 below) are full, yet fractured.

Here, though the melody is presented fully in the trumpets to begin it is still drawn to a halt.

At 46 there is a pause and then a *luft pausen*. The music here is stopping to reflect, as can be seen by the allusions to the opening motif. This is not casual or consciously constructed; this is intuitive and creatively based. It is not some striving after development in some theoretical construct but it is seeking emotional consolidation I sense. 4.32

Ex. 22

Handwritten musical score for Ex. 22, consisting of seven systems of staves. The notation includes notes, rests, and various performance markings. Key annotations include:

- System 1: *Tempo* (circled), *allegro*, *Brass choir*, circled measure 36.
- System 2: *crac.*, *Brass* (circled), circled measure 44, *Rall.*
- System 3: *stacc.*
- System 4: *mf*, *Brn*
- System 5: *allegro* (circled), *mf*, *3rd clar.*
- System 6: *mf*, *mf*
- System 7: *Br. cl.*, *f*, *mf*

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>14<sup>th</sup> entry – 4.40 pm</b>	<b>Process – the scoring notes that are missing</b>
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As I reflect on where I am with this I notice that I often will look forward in reading the sketch to see what is coming next. It's as if I am noting the road ahead and therefore gleaning information about the orchestrational intent of the present section with what comes next.

For example, as I work through this section at 36 with the brass choir, I consider what comes after the fermata at 46 and see the tutti coming up (c.f. ex. 22 above). In the context here I am seeing the placement of instrumentation. I can see that the brasses must be used sparingly. Obviously from a stamina point of view at this level they need to rest but it is more than that again.

Knowing the capacities of the players is one thing but wanting a particular sound is another. I know that here it is a striving for the antiphony between woodwinds and brass where as before there was the interweaving I alluded to previously. This antiphony can only work when it is not over used. I am thinking with a listener's ear now. It's worth noting that there is still no percussion. That is very unusually for me because percussion is very much part of my aural image as I compose.

Hhhmm! 4.45

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>15<sup>th</sup> entry – 4.53 pm</b>	<b>The melody's character. What am I trying to say here</b>
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I am at 42 and have just written the trumpets up to 44. I placed accents on the melodic notes and reacted swiftly to that.

It's not right!

This melody is never to be accented! It may have accented accompaniment but the melody is the child's melody commented on above. It's Jessie's story and it needs to be told with that love. Maybe it requires loudness and also some dislocation but she is finding a pure motive and love cannot be harsh like an accent. It can be firm and strong but not harsh!

I will bother this some more now. 5.01

Just a question Stephen; from a layman's view as a composer, does this seem all too quick for you? Is it worth commenting on 'quickness'? 5.02

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>16<sup>th</sup> entry – 5.03 pm</b>	<b>That wasn't long again</b>
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At 42 there is an *accelerando*. I have just added *poco* to it because I can only imagine how fast some conductors will go! 5.04

<b>Day 1 of scoring – April 5<sup>th</sup> 2005</b>	<b>17<sup>th</sup> entry – 5.15 pm</b>	<b>Times up!</b>
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I am really enjoying this but the exigencies of family life press in on me. Emma needs to use the computer and even without that the kids around doing their homework will cause some disruption. I think a glass of wine with the woman of my dreams is called for! (I hope you are sharing a glass with Nancy too Stephen!)

### **Jessie’s Well – Journal No. 3**

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>First entry – 8.42 am</b>	<b>About to go and have coffee with Julie!</b>
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**Location and context:**

The ideas from yesterday and the musing and the thinking and mulling over have been intense and consistent!

I have thought much about the melody being Jessie herself. I have given it consideration and then dismissed it and then it comes back and seems indisputable now. It is simple and unaffected and speaks openly and without fear. I am not concerned about others reaction to this piece. It stands without question as an open and honest account. It is a musical journal of the journey from antipathy to friendship, which is the measure of Jessie’s Dad and me.

More to muse on after coffee – I just had to write this!

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>2<sup>nd</sup> entry – 11.04 am</b>	<b>I’ve done so much email and..... aaaahhhh!!</b>
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<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>3<sup>rd</sup> entry – 11.24 am</b>	<b>And more!!!!!! I’ll turn the connection off now!</b>
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<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>4<sup>th</sup> entry – 1.41 pm</b>	<b>After all the email and phone calls etc.....</b>
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It was best to have lunch and get my head out of the calls and problems and to give it a fresh start.

Before getting to the writing it would be prudent to reflect on some comments made by me about such things.

I have just looked at an article about me and my work that has just been published in *Winds* from the UK. Martin Ellerby wrote the article and he and I shared a very long and in depth conversation to provide material for it.

In talking about the compositional process and sketching Ellerby noted:

“Hultgren’s compositional process is of interest. Nothing is committed to paper until the work is ready to be realised. Sketches are made mentally and the act of notation, a rapid act, is carried out when the white intensity of the work demands its realisation.”

He then cites me:

*“The nine months are up; the baby is to be born. For all the will in the world you can’t stop contractions, and composition is, I assume, the same sort of thing”*

Ellerby talks of my spirituality and says:

Perhaps further insight is evidenced by the passionate spirituality Hultgren openly embraces. He does this in an affectionate and non-converting fashion, though his evangelism is intoxicatingly observed:

*“It is beholden on us that have a capacity to help change society to be involved in it. Some people do so by working as missionaries overseas or with volunteer aid projects abroad. My belief is that music has such a phenomenal capacity to change lives, and as the gift I have been given it is part of my evangelism. I don’t seek to change the world – I’m not a musical Billy Graham – but I can make a small, continued effect over time. As composers, we lay bare our souls and give them to the performer as an intimate act”*

It goes on to discuss me, my relationship to conductors and notes that:

Hultgren also has some interesting thoughts on the subject of conductors and composers and their masculine and feminine traits:

*“You speak in a much more intimate way as a composer than you do in words, allowing a greater fragility and sensitivity to emerge. With words it is possible to keep one’s distance. We might check the way we speak but when we play music that is not so in real life – men are inclined to be more objective and stand aloof from a situation whereas women tend to be in there getting their hands dirty and being subjective: making emotional decisions. I think the composer gets in and gets his or her hands dirty,*

*while the conductor stands off objectively. Conductors should try to get their hands dirty more often!*

*If they do a Schenkerian analysis and explain to you what the score is, they think they've done the right job – they haven't even scratched the surface of it. They talk about architecture but not about soul. They've got the structure but not the spirit. The will of the conductor is to breathe life back into the score, to return the soul to the work, to put the composers' flesh and blood and his soul and spirit back, not to just paint by numbers."*

Interesting stuff - for me to 'hear' that again. It makes for informative reading especially that I say things slightly differently (he has 'edited' to some extent in the turn of phrase manner) than I write them.

Well, time has moved on and I need to write music not ramble! 1.13

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>5<sup>th</sup> entry – 1.23 pm</b>	<b>Scoring bars 42 – 44 f.f.</b>
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When I write in this part of the process I leap around the page. Let's see if I can remember the sequence of that meandering: 1.24

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>6<sup>th</sup> entry – 1.55 pm</b>	<b>Gordon Sellar, a colleague from my Air Force Central Band days has just phoned. He has a recording for me of the first film score I did for the ABC. He is sending it up</b>
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So, another attempt!

I'm considering the section from 36 – 50 (c.f. ex. 22 above) and how I am relating the dots on the sketch to filling out dots on the full score.

I don't go from the top left hand corner to the bottom right hand corner. It seems that what I am doing is writing the principal lines first. That would seem an obvious thing to do but it's not as straightforward as it might seem.

Emma has come home from school for study period and is throwing me off my own computer!! I will get the laptop set up in here so I can continue. 2.00

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>7<sup>th</sup> entry – 2.32 pm</b>	<b>Set up the laptop.</b>
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I have the computer on my writing desk now and it might be easier or more difficult.

So, considering the matters alluded to above; scoring is not a straight forward process even when it seems there are logical processes that should be followed. For example, I am considering the steps I have taken to write this section from 36 – 50 and in doing so I am aware that this is a consistent process in sections like this particularly. The landscape here is contrapuntal (c.f. ex. 22) and the choice of principal lines are not notated on the sketch at all.

Bar 36 sees the principal line not doubled in any way and the selection of what plays which simplified by this situation. 1<sup>st</sup> trumpet, 1<sup>st</sup> trombone and then lines added separately but not doubled up until the end of bar 39. The choice of what will play the principal part has been made for me up to this point with the instruction from the sketch, “Brass choir” (Ex. 22 above and ex. 23).

Ex. 23

The image shows a musical score for five brass instruments: Bi Trumpets, F Horn, Trombone, Euphonium, and Tuba (String Bass). The score is written in a sketchy, handwritten style. The Bi Trumpets part is in the top staff, with three lines. The F Horn part is in the second staff, with four lines. The Trombone part is in the third staff, with three lines. The Euphonium part is in the fourth staff, with one line. The Tuba (String Bass) part is in the fifth staff, with one line. The music is in 4/4 time and features a complex, contrapuntal texture with various rhythmic patterns and dynamics. Handwritten annotations include 'mf' (mezzo-forte) and 'f' (forte) markings, as well as some numerical indicators like '3.' and '2.'. The score is divided into measures by vertical bar lines.

One can see by the nature of the sketch (ex. 22) the counter point, which is in evidence here, and the scant instruction for who or what should play which line. The next portion requires more consideration in scoring because now doublings come into play.

My concept of the brass choir begins with the trumpets and trombones (my experience in the Australian Brass Choir in the early 70's?) so the selection of voicing noted (ex. 23) above is possibly very self referential. The adding of horns

and tuba that occurs at 39 onwards is an expansion of sound and timbre (ex. 23). As the intensity increases toward 44 my mind is taken to two things; one is the need to *lift up* the sound in the bass voice that ascends from the tuba and ends in the 1<sup>st</sup> trombone at 44 and the second is to selection again of the primary voices and the adding to them that comes with the filling out of the score (ex. 24).

Ex. 24

The image shows a handwritten musical score for a large ensemble, labeled "Ex. 24". The score is written on multiple staves, each representing a different instrument or section. The instruments listed on the left are: Flute (Piccolo), Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba (String Bass). The score includes various musical notations such as notes, rests, and dynamic markings. Key markings include "poco accel" written above the Flute and Trumpets staves, and "mf cresc" and "f" markings throughout. A circled "44" is present in the upper right area of the score, indicating a specific measure. The notation is dense and includes many accidentals and articulation marks.

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>8<sup>th</sup> entry – 3.30 pm</b>	<b>Disappeared for coffee and chat with the kids after school</b>
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I continue with my consideration of the section noted above.

I have chosen the third trombone as the principal bass voice at 42 (c.f. ex. 24 above). Other voices are *col* this part and thus have followed it in the scoring done. Next are the trombones 1 and 2. That is evident in the *col* found in clarinets.

This bolstering of the sound here is considered. It would have been more logical to add weight to the trombones with the saxes but the sound of the trombones is less affected by the addition of the clarinets here and therefore remains more pure 'brass choir' until the tutti of 44 is achieved.

What can also be seen here when comparing the score (ex. 24) and the sketch (ex. 22) is that the ascending voice that emanates from the third trombone moves through the texture and becomes the line/s that lead to the melody in the flute. The judicious selection of instruments here ensures that the lines comes through fully without there being a sense of adding and subtracting instruments.

It is worth noting here that this aural/timbral awareness is not something easily garnered from books or class. It is a sensitivity born of immersion in an acoustic environment. I can tell my arranging and compositions students any number of 'rules' that will allow for a full and solid tutti for example but it is in the hearing of such a tutti that awareness is inherited.

The construct at 42 follows from what is considered above, the brass choir, the principal voice is still the first trumpet and weight is added here through the saxes and then they give weight to the line emerging from the 1<sup>st</sup> trombone and originally the 3<sup>rd</sup> trombone. This crossing of lines is further proof of the non-principal roles of the saxes here. They are party to projection and support. Their use then moves from the line (42 – 43) leading to the melodic and then harmonic (44 – c.f. ex. 24).

The divergence of role here is not the 'role' of the saxophone in general but serves to illustrate the point of principal and secondary utilisation in orchestration. I tell me classes that if the brasses are playing in a tutti then they must have all the harmony, if that is the style of that section, because you will hear all their parts. One could not put the three parts of a chorale, soprano, alto and bass, for example, in the brasses and then expect the woodwinds to balance those forces in the tenor.

I am aware that this seems logical but in this day of digital realisation such vital acoustic realities are lost and at times dismissed.

I will move back to the score now hoping I have addressed this situation solidly.  
3.46

No – just one small thing to add; now that I have established who plays what I am comfortable when the tutti of 44 – 46, beat one arrives to start at the top left hand corner. It doesn't last for long because bar 46 beat two is coming and that is a landscape that is an amalgam of the opening statements and 18 – 32 (ex. 17, 18 and 20).

3.50

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>9<sup>th</sup> entry – 4.05 pm</b>	<b>Moving on from the tutti</b>
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I contemplate this next chamber music like section and reflect on what Martin Ellerby said of my music in the article mentioned above.

What impresses me most about Hultgren's music is his will to embrace transparent textures in orchestration and the courage to write as he hears rather than compromise as a result of the often commercial necessities imposed by publishing houses worldwide.

Others can make that judgement more objectively than me but as I gaze on this section (and I have looked at it many times in the last 36 hours) I see the confluence of lines again, the dialogue, the communion and possibly the coming together of Jessie's ideas. Single voices merging and diverging but moving toward a fullness that might tell the story completely. Hhhmm... 4.11

Still no percussion!!!!

<b>Day 2 of scoring – April 6<sup>th</sup> 2005</b>	<b>10<sup>th</sup> entry – 4.24 pm</b>	<b>Just writing!</b>
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I find here that the section I am moving into is different. Yes, it's obviously tonally different but there is a reason why it is. Is this the migration from incomplete presentation of the theme or something else? It is too easy and passé to say that what is happening is development. It is transition but not in a musical sense. I always thought of transition happening musically when "he couldn't think of anything else to say" but demonstrably he can here! The music is growing outwards. It is organic and it is ruminating over past observations and musings. I will come back to this because there is another pause for my eldest daughter's arrival – a cup of tea!!

## Jessie's Well – Journal No.4

<b>Day 3 of scoring – April 7<sup>th</sup> 2005</b>	<b>First entry – 8.36 am</b>	<b>About to take the kids to school</b>
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### **Location and context:**

I find myself in the same state of mind as yesterday. I just want to get on with this but 'life' gets in the way. The last journal talks of me having to move off this machine to allow Emma to do an assignment and then I had to move again because she needed my laptop to be reset in its cradle so she could do her printing and.....

And now, off to school!!

How could one possibly idealise the life of a composer! 8.38

<b>Day 3 of scoring – April 7<sup>th</sup> 2005</b>	<b>2<sup>nd</sup> entry – 9.36 am</b>	<b>Back from school and a hair cut</b>
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I must ruminate on the above thoughts for a little longer. I will be interrupted a couple of times this morning as I pick up Julie from a meeting she is at (and have coffee of course!) and then pick up a couple of computer bits and pieces after that so to ramble on a little longer on this is not to take me away from the score.

There is a tendency to glorify the act of composition and some even say of all the musical pursuits it's the most intense or most important etc. I know it is the act that I find the most rewarding in making music though the act of teaching music ranks very highly for me. I think that they are different things though. Each composer I have interviewed so far and those I have read about, the majority state there is something beyond description in the act of composition but I also think we still imbue it with something mystical and in some way then deny it a rightful place in the every day. Yes, it is a spiritual act for me and part of my spiritual journey but the spiritual is in my every day not separated from it.

Maybe Francis McBeth says it better for the composer and the non composer.

“...if to experience this gift of art is so grand, to create the experience is a state that is even more beyond description. If the passive recipient of art is so affected, just triple, quadruple, quintuple it for the active participant in its creation. In music, the performer is exalted to a higher plane, the conductor to an even higher plane, and the composer to the highest. The creation of art may be the highest level of personal satisfaction that is achievable. I have never found any other endeavour that supersedes it.”

The process of autobiography is potent for me, given his comments. The chance to tell a story, mine or about those around me and my relationships (like Jessie's Well) allows me to understand and to help others become more aware and to be able to understand too. The listener, the player, the conductor and even the conducting and composition students can be more informed in a palpable way by this autobiographical pursuit that is my composition work.

Just wondering!

I will write some music - 9.52

<b>Day 3 of scoring – April 7<sup>th</sup> 2005</b>	<b>3<sup>rd</sup> entry – 10.00 am</b>	<b>Reviewing the sketch before proceeding</b>
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Yesterday I got to bar 54 and made the following observation:

*I find here that the section I am moving into is different. Yes, it's obviously tonally different but there is a reason why it is. Is this the migration from incomplete presentation of the theme or something else? It is too easy and passé to say that what is happening is development. It is transition but not in a musical sense. I always thought of transition happening musically when "he couldn't think of anything else to say" but demonstrably he can here! The music is growing outwards. It is organic and it is ruminating over past observations and musings. I will come back to this because there is another pause for my eldest daughter's arrival – a cup of tea!!*

Well, I didn't come back because a cup of tea moved into chats about the new grandbaby growing inside my eldest and then more chats about 'life' and then dinner.

A composers' life is so stretched!!!

Now I am reviewing that same spot and I know the phone will go any minute and I will have to pick up Julie but this needs to have time taken over it.

Over the last few days and before hand, as I have written about this whole work, the narrative idea in the piece has been discussed and various positions presented (I assume, I would have to look over what I have written to be sure). The most compelling position is that the melody is Jessie herself and her story telling is the basis of the piece. I have looked at the simplicity of the melodic construction and reflected on the inability to complete that occurs in the first two presentation of the tune; the melody appears in a fractured state.

Here, at 54 the music is more chromatic and the hints and sniffs of what has gone before are vibrant. This is not development in a conscious compositional sense. It may well be development in a theoretical sense but there is no memory

here about an attempt to manipulate materials, to manoeuvre or play with tonality or such. What is here, between 54 and 60, is a working out that may be leading us to the musical dénouement.

Look at it!

Ex. 25

The image shows a page of handwritten musical notation on a five-line staff system. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include: a circled number '54' at the top left; 'mf' (mezzo-forte) and 'f' (forte) dynamic markings; 'brass' written in several places; and the phrase 'mp subito, clear' with a long horizontal line underneath. There are also some scribbled-out notes and other markings like 'with resonance and conviction'. The handwriting is somewhat messy, reflecting a 'working out' phase of composition.

There are other sections of the sketch that display a rough form of 'working out' but this is the most scribbled on portion. It is also the most chromatic, which is significant for a folk type song. The instructions are also more abrupt – *mp subito, with resonance and conviction* and the pencil marks are darker and more firmly placed in the 'working out'. Here the composer has made an attempt to define clearly, like he acted swiftly to expunge accents from the melody the other day.

There is more here than just writing a transition; here is the movement from wondering to surety. 10.33

Day 3 of scoring – April 7<sup>th</sup> 2005

4<sup>th</sup> entry – 10.38 am

Reviewing the scoring again

It may be valuable to unpack this process again in a different environment and also before I complete it and then rely too much on memory – current memory but memory still. I am working on the section from 54 – 60 (ex. 25 above and ex. 26 below), which has formed the basis for some solid discussion about compositional process. Ex. 26

Handwritten musical score for Ex. 26, featuring various instruments including Flute, Oboe, Bassoon, Clarinets, Saxophones, Trumpets, Horns, Trombones, and Tuba. The score is written in a single system with multiple staves. The Flute part is marked with a circled '54' and includes dynamic markings like *mf* and *f*. The Oboe part has a *mf* marking and a *tutti* marking. The Bassoon part has a *f* marking. The Clarinet parts (B♭, E♭, and B♭) have *mf* markings. The Saxophone parts (E♭ Alto, B♭ Tenor, and E♭ Baritone) have *f* markings. The Trumpet parts (B♭) have a circled '54' and a *f* marking. The Horn parts (F and E♭) have *mf* and *f* markings. The Trombone parts (E♭) have *mf* and *f* markings. The Euphonium and Tuba parts have *f* markings. The score includes various musical notations such as notes, rests, and dynamic markings.



What I am doing now in scoring it is leaping around the page, as noted above, but here it is an incomplete 'leaping'. I am not finishing any part completely in the line that is the second stage in the first system from the above sketch excerpt.

Note the ascending and descending lines. I wrote the 1<sup>st</sup> line complete in the 1<sup>st</sup> horn up to the tie across 55/56 then added the 1<sup>st</sup> trumpet as the last two beats of 56 in quavers. The line from the horn that descends was given to second trombone from the dotted B flat at 55

Julie called 10. 46

<b>Day 3 of scoring – April 7<sup>th</sup> 2005</b>	<b>5<sup>th</sup> entry – 1.28 pm</b>	<b>I am back!</b>
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I will move on from the above notes.

Third trombone came next and then tuba (c.f. ex. 26).

You can follow the principal line idea but this is very much to do with the horizontal nature of the compositional process here BECAUSE, I will go back and add to those parts where they fill out or compliment other parts or instruments. I will do so now – 1.32

<b>Day 3 of scoring – April 7<sup>th</sup> 2005</b>	<b>6<sup>th</sup> entry – 1.36 pm</b>	<b>I will attempt to note this process step by step</b>
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I won't bother to write separate headings like the one just above but will add time annotations as I go.

Next phase (still referring to ex. 26):

- Add 1<sup>st</sup> trombone to the horn and have it move independently in bar 55.
- The second and third trumpets take up the line with the horns and then divide in 56
- Add weight to the woodwind line at 55 ff
- Enhance 3<sup>rd</sup> tbn with bass clar
- Add bsn and bar sax to tuba – this could be a problem with range because some school groups will not have a bar sax with a low A – should I change that?
- Considering the leap to the next register for first and possibly second clarinets between 56 and 57

(I've got the keyboard on my knees now!!) – 1.43

OK – now I have more doublings going on. This is a strengthening process and it has also shown me something about the sound I want here.

Firstly, the strengthening (and I won't go on about this too much any more because it's now 'more of the same')

- The 3<sup>rd</sup> and 4<sup>th</sup> horns move with 1 and 2 at 55 and then with trombone. They need to support 1<sup>st</sup> trombone because trumpets have moved into help 1<sup>st</sup> and 2<sup>nd</sup> horns
- Saxes come in to work with trumpets. I have kept them out because there is too much 'wailing' sax in the amateur band – too much!!!

Second point was what I found here.

Look at how much space there is between the horns and the trombone! It's mad really BUT that is part of what is happening here. There is no a narrative in this voicing but it just serves to display that this is not just a transition but something more significant.

The sound I will get from this will be of clear depth, from the trombones et al, and resonance in the upper parts. It's the timbre thing I alluded too earlier; the sounds of the 'voice' in its different registers. Some are calling out and some are sounding heroic and some are providing strength - 1.50

Yes – next register for the clarinets – 1.51

Bar 56 now - Fill the low brass sounds here euphonium and 3<sup>rd</sup> trombone and then tuba and then horns and trumpets BUT – clarinet in the next register went in first because I followed my instinct that this ascending suspension pattern will be best scored in the horns/trombones and saxes, then doubled an octave up in the woodwinds.

Have I mentioned the foolproof – works 99% of the time way to score a tutti sound and how I vary it I situations like this? 2.01

<b>Day 3 of scoring – April 7<sup>th</sup> 2005</b>	<b>7<sup>th</sup> entry – 2.05 pm</b>	<b>Another change I orchestration</b>
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This section coming up at 60 – and one needs be mindful of this as one travels through the bars leading to it because the scoring of 60 has to work also and large leaps at this ability level may cause some trouble – should be fully scored in a traditional and substantial tutti effect. It's like I was alluding to above but it's going to be brass and some saxes and lower woodwinds and then the full tutti at 68.

It means that the sound has to be a sound that the listener and the players will be used to and associate with subconsciously; expected and accepted. How that scoring is done I will discuss as I get to there completely but it is important to

note that I am on the way there and mindful of the impact that has on voice leading and the fullness of the timbre of the ensemble - 2.10

Day 3 of scoring – April 7 <sup>th</sup> 2005	8 <sup>th</sup> entry – 2.24 pm	Scoring the tradition tutti
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You know, this must be so unsatisfying to read all of this!

Here we are at 60 and the first matter to deal with is the compromise of voice leading. Consider example 27:

Ex. 27

The image shows a handwritten musical score for a large ensemble. The instruments listed on the left are: Flute Piccolo, Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba (String Bass). The score is written in a single system with multiple staves. It includes various musical notations such as notes, rests, and dynamic markings. Key markings include 'mp cresc' (mezzo-piano crescendo) and 'f' (forte). A circled '60' is present, with the handwritten note 'with resonance of conviction' written next to it. The score appears to be a study or rehearsal version, given the handwritten nature and the inclusion of performance instructions.

I suggested above that I needed to be mindful of the consequences of not 'watching where I was going' and what I have done is to write the voices fully from 54 onwards and place almost a dovetailing into the first bar of the full presentation of the melody, at 60.

What I have done here is to make the first minim scored as for the line that has come from 54 and then I will revert to my more traditional mode of scoring the tutti sound here. I will come back and discuss that as I move into it. I would feel more comfortable doing that than attempting to do some now because I may well do some thing different to what I think I do!

I am going to take a little break now before launching into this next fully scored section. 2.29

### **Jessie's Well – Journal No. 5**

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>First entry – 9.55 am</b>	<b>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</b>
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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

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>2<sup>nd</sup> entry – 11.55 am</b>	<b>Coffee was good!</b>
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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 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 in four parts (like mine is from bar 60 ff – ex. 28) 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)

Ex. 28



Consider example 29, which is bar 69 – 72 fully scored, and how the ‘rules’ noted above have been applied.

Ex. 29

When expanding the sound to embrace the whole group, as at 68 (ex. 30 – the sketch) 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 are complete then the melody can be doubled an octave lower as long as it does not compromise the bass line. That is, it does not go below the bass standing in its original octave.

Ex. 30

Example 31 is the fully scored realisation of example 30, with the above 'rules' applied (the doublings noted via the use of *col*).

Ex. 31

The image displays a handwritten musical score for Example 31, a fully scored realization of Example 30. The score is written for a large ensemble of instruments, including woodwinds, brass, and strings. The instruments listed on the left are: Flute (with Piccolo), Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba (String Bass). The score is written in a single system with multiple staves. The notation includes various musical symbols such as notes, rests, dynamics (e.g., *f*), articulation marks, and performance instructions. Handwritten annotations in blue ink are present throughout the score, including circled numbers (e.g., 62, 63, 64) and specific performance directions like 'col' (colore) and 'Obso' (Oboe). The score is set in a key signature of one flat and a 4/4 time signature. The music features complex rhythmic patterns and dynamic contrasts, with some passages marked with accents and slurs.

Nine times out of ten this will produce a full and resonant tutti sound. The tenth time and its manifestations will not be considered here. Nor will 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 detail in the following entries – 12.11

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!)

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>3<sup>rd</sup> entry – 12.31 pm</b>	<b>Scoring</b>
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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 strength left for the last chorus and last full version)
- 3<sup>rd</sup> 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 a variation 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 1<sup>st</sup> trombone player at bar 66 but which would prove problematic for the players stamina anyway.
- I actually began to write the melody in 2<sup>nd</sup> 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.

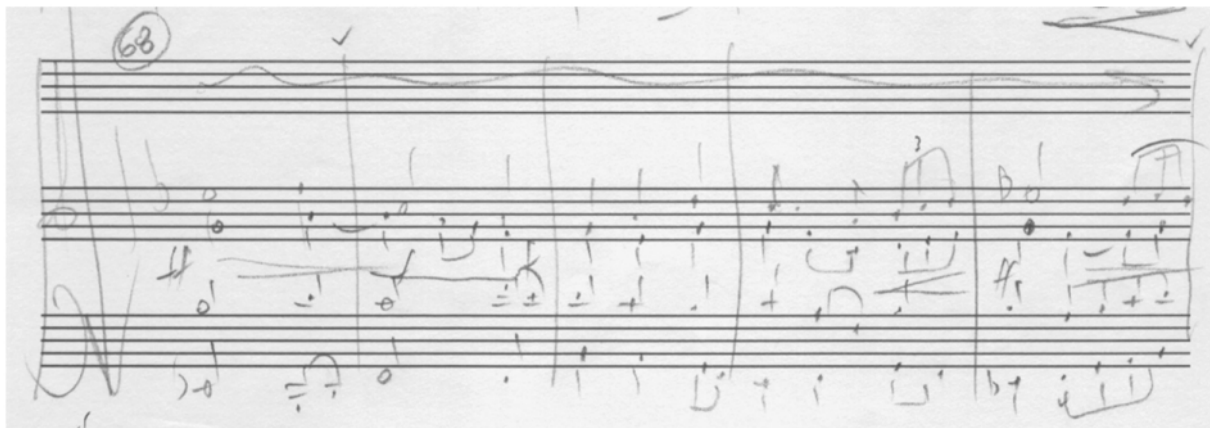
12.39

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>4<sup>th</sup> entry – 12.40 pm</b>	<b>Look at what I have found!</b>
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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 (ex. 32) is obviously an instrumental voice and not a vocal one:



Ex. 32



I wonder what I did in the original harmonisation (ex. 33):

Ex. 33

Jesse's Well                      Harmony 1

A photograph of a handwritten musical score titled "Jesse's Well" and "Harmony 1". The score is written on four staves. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and rhythmic patterns. The fourth staff shows a continuation of the harmonic accompaniment. The notation is dense and includes various musical symbols such as stems, beams, and accidentals.

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

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>5<sup>th</sup> entry – 12.553 pm</b>	<b>Here is more on the timbral construction</b>
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It is important to note here that when endeavouring to produce a homogenous sound that we blend or dovetail the parts as we extend out the four part writing.

For example, here at 60 I have blended like this:

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

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

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>6<sup>th</sup> entry – 12.55 pm</b>	<b>And more!</b>
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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 above and I will also utilise more fully the ‘rules’ presented previously (c.f. ex. 31 and ex. 34 below). 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. 30) 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 on 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 on any variation to my normal routine.

Ex. 34

The image shows a handwritten musical score for a woodwind and brass ensemble. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are:

- Flute 1-2 (Piccolo)
- Oboe
- Bassoon
- B♭ Clarinet (1, 2, 3)
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- E♭ Alto Saxophone (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1, 2, 3)
- F Horn (1, 2, 3, 4)
- Trombone (1, 2, 3)
- Euphonium
- Tube (String Bass)

The score is written in a key signature of one flat (B♭) and a common time signature (C). The music is in a tutti dynamic. The woodwinds and strings play a melodic line, while the brass instruments provide a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings. There are some handwritten annotations in the woodwind parts, including "Col 1st Flute" and "Col 2nd Flute (Solo)".

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>7<sup>th</sup> entry – 1.24 pm</b>	<b>It's raining outside – I have the door open enough to catch the smell and the gentle breeze. It's lovely!</b>
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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 though that we do write in the language we can communicate best in. 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. It needs to be prodded now if 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

<b>Day 4 of scoring – April 8<sup>th</sup> 2005</b>	<b>8<sup>th</sup> entry – 1.35 pm</b>	<b>Here is more on the timbral construction</b>
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Look at the score page 18 (ex. 34) 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 - 9<sup>th</sup> entry - 2.07 pm  
April 8<sup>th</sup> 2005

Bar 76

Now look at bar 76 onwards (ex. 35 and 36) and see the apparent simple difference between there and 60. There is more here to consider than is at first obvious.

Ex. 35

The image displays a handwritten musical score for Ex. 35, spanning from bar 76 onwards. The score is arranged in a standard orchestral format with multiple staves for different instruments. The instruments listed on the left are: Flute (1-2), Oboe, Bassoon, Oboe (1), B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba (String Bass). The score includes various musical notations such as notes, rests, and dynamic markings like *mf cresc*, *f*, and *mp cresc*. There are several handwritten annotations in blue ink: "(76) moving along here" appears at the top right and bottom right of the page; "Flouring along here" is written above the Trumpets staff; and "1st Ct (1st Flute)" and "2nd Ct (2nd Flute)" are written above the Clarinet staves. The score is written in a clear, legible hand, showing the composer's working draft.

Ex. 36

This musical score, labeled Ex. 36, is arranged for a large ensemble. The instruments and their parts are as follows:

- Flute 1, 2 - Piccolo:** The top staff, featuring complex rhythmic patterns with many beamed notes and rests.
- Oboe:** A melodic line with some grace notes.
- Bassoon:** A melodic line with some grace notes.
- B♭ Clarinet:** Three staves (1, 2, 3) with various parts, including rests and melodic lines.
- E♭ Alto Clarinet:** A staff with a melodic line.
- B♭ Bass Clarinet:** A staff with a melodic line.
- E♭ Alto Saxophone:** Two staves (1, 2) with parts including rests and melodic lines.
- B♭ Tenor Saxophone:** A staff with a melodic line.
- E♭ Baritone Saxophone:** A staff with a melodic line.
- B♭ Trumpets:** Three staves (1, 2, 3) with parts including rests and melodic lines.
- F Horn:** Four staves (1, 2, 3, 4) with parts including rests and melodic lines.
- Trombone:** Three staves (1, 2, 3) with parts including rests and melodic lines.
- Euphonium:** A staff with a melodic line.
- Tuba (String Bass):** A staff with a melodic line.

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.
- 1<sup>st</sup> tpt rested before the final entrance
- 2<sup>nd</sup> 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 wood winds 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 (ex. 37).

Ex. 37

Handwritten musical score for Ex. 37. The top staff is marked with a circled '84' and 'allegro 1'. The bottom staff is marked with a circled '93' and 'basso morendo'. The notation includes various rhythmic values, accidentals, and dynamic markings. The bass staff shows a chromatic environment with added fifths.

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 here 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 as in the last bar of the piece (ex. 38 and scored as ex. 39).

Ex. 38

Handwritten musical score for Ex. 38. The top staff has a tempo marking of '♩ = 54'. The notation includes various rhythmic values, accidentals, and dynamic markings such as 'mf', 'p', and 'pp'. The bass staff shows a chromatic environment with added fifths.



Ex. 39

The image displays a musical score for a large ensemble, labeled 'Ex. 39'. The score is arranged in a vertical stack of staves, each representing a different instrument or section. The instruments listed on the left are: Flute 1 & 2 (Piccolo), Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba (String Bass). The music is written in a single system with a common time signature. The notation includes various notes, rests, and dynamic markings such as 'f' (forte) and 'p' (piano). The score is presented in a clear, professional layout with a vertical bar line on the right side.

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 – ex. 31 and 34 above), then the brightness is mitigated to an extent and the vibrancy of the full orchestral tutti is achieved.

2.26

Off to see Luke!

### **Jessie's Well – Journal No. 6**

<b>Day 5 of scoring – April 9<sup>th</sup> 2005</b>	<b>First entry – 6.17 pm</b>	<b>It's Saturday evening and I have just taken the kids to youth group</b>
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#### **Location and context:**

I would have done some work on this today but this room has been very busy with home work and such and this morning was a workshop on how to be a good listener in counselling (I called it the, "Sit down, Shut up and Listen" workshop) and this afternoon did have the pull of the Saturday paper.

My aim is to have this done for Monday and that means I might not get the whole score finished to a fine standard of proofing but it will be sufficient to give illustration to what I am discussing here.

That said, I will continue where I left off yesterday afternoon – scoring the section from 76. I have presented my thoughts on the orchestration of the changed tutti and also on the implications of counter melody and chromaticism and the thickening of the texture.

It would be informative to view the score pages 19, 20 (ex. 35 and 36 above) and 21 (ex. 40 below) to see how that extension orchestration process proceeds and compare it with bars 60 (ex. 27 and 29 above) and 68 (ex. 31). The use of *col* is prolific again! 6.24

Ex. 40

Flute 1 & 2 Piccolo  
Oboe  
Bassoon  
B♭ Clarinet 1  
B♭ Clarinet 2  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
E♭ Alto Saxophone 1  
E♭ Alto Saxophone 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpets 1  
B♭ Trumpets 2  
F Horn 1  
F Horn 2  
F Horn 3  
F Horn 4  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba (String Bass)  
Mallets  
Drums  
Aux. Percussion

roll  
tempo  
B♭  
Tempo I  
roll  
B♭  
Tempo I  
roll  
B♭  
Tempo I  
p.

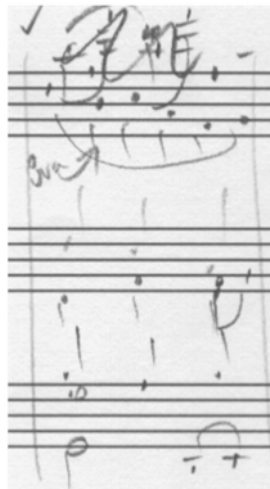
2nd clarinet  
3rd clarinet  
1st horn  
2nd horn  
Bari Sax  
Bari Sax  
Bari Sax  
roll

Day 5 of scoring – 2<sup>nd</sup> entry – 6.30 pm  
April 9<sup>th</sup> 2005

Just getting into this

So what has come up so quickly? The bass voice is quite changed from the first harmonisation and that has an impact on the voice leading, especially for the lower woodwinds, so I will manipulate some register crossing for them. I also had not finalised the counter melody as can be seen in the sketch at bar 81 (ex. 41)

Ex. 41



I have since done so and the complete counter melody can be seen in the score (ex. 42). This description could all be done more quickly if I could manipulate these computer programs more efficiently! 6.38

Ex. 42

A printed musical score for Ex. 42, showing seven staves for different instruments. The instruments listed on the left are: B♭ Clarinet (1 and 2), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1 and 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, and B♭ Trombone (1). The score is in a key signature of one sharp (F#) and a 4/4 time signature. The music consists of a single melodic line that is distributed across the staves. The B♭ Clarinet part has a 'B♭' marking. The E♭ Alto Clarinet part has a 'B♭' marking. The B♭ Bass Clarinet part has a 'Bari Sax' marking. The E♭ Alto Saxophone part has a '1st part' and '2nd part' marking. The B♭ Tenor Saxophone part has a 'Tenor Sax' marking. The E♭ Baritone Saxophone part has a 'roll' marking. The B♭ Trombone part has a 'roll' marking. The score ends with a double bar line and a sharp sign (#).

Day 5 of scoring – 3<sup>rd</sup> entry – 6.42 pm  
April 9<sup>th</sup> 2005

Writing

If one takes a look at the sketch at 76, (as above in ex. 10 and noted again here for ease of investigation, as ex. 43) then one can see that examiners would belt the voice leading!!! So what is the 'logic' behind the false relations and the unresolved dissonance and unprepared dissonance etc?

Ex. 43

The image shows a handwritten musical score on ten staves. The notation is dense and includes various notes, rests, and dynamic markings. Key annotations include:

- At the top right, the text "Having along here" is written above a circled measure number "76".
- On the second staff, the word "cresc" is written with an arrow pointing to the right.
- On the fourth staff, the word "Brev" is written above a measure.
- On the fifth staff, the circled number "84" is followed by "allegro I".
- On the eighth staff, the word "dim" is written at the beginning.
- On the ninth staff, the circled number "93" is followed by "MP" and "10" in a circle, with "brass crescendo" written below.

It's really hard to explain what I have done here because I just know it works. I am aware that the sound of the F and E flat in alto and bass in 77 can sound awkward and unsettled and that is what I want. It's the breaking of rules to make a statement if one can say that. I know that the movement between the alto and the bass in that bar and into the next is a 'big red cross' for me but such ambiguity builds tension in a constructed and controlled manner and therefore when the release comes (as it does at 93 to an extent and then the end) then the meaning of the tension building is understood musicologically, and is satisfying for the listener and player. This section abounds with these devices.

I would have finished this score two days ago if all I had to do was write music!

6.52

<b>Day 5 of scoring – April 9<sup>th</sup> 2005</b>	<b>4<sup>th</sup> entry – 7.01 pm</b>	<b>Writing</b>
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I have been working on page 21 of the score and I have adapted parts as I go to suit the ranges of the instruments. This may seem like a very simple matter to bring up but when registers are changed in an instrumental part then it should be done where there is a leap in the voice leading (like the bass – baritone sax et al at bar 81, ex. 41) or it is a natural place to be able to leap (like in a dominant 7<sup>th</sup> type situation as in the oboe and 1<sup>st</sup> clarinet in bar 83 – ex. 41). That is more like an examination 'rule' BUT why it is important is because the dislocation that is happening here comes from the tonal ambiguity. To dislocate other things would be to make the sound more fraught than it needs be.

Also added a *rallentando* in bar 83

7.07

<b>Day 5 of scoring – April 9<sup>th</sup> 2005</b>	<b>5<sup>th</sup> entry – 7.12 pm</b>	<b>Thinking about percussion</b>
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The mind moves around so much. I am leaping around the sketch watching where I am going, following lines to points of repose and tension and beginning to think about percussion. At present there are no percussion parts but today in all the wondering about kids and youth group and chocolate cake with coffee my mind has been dwelling on the percussion issue!

I am sure there will be no snare drum but there will be a bass drum, a large gentle bass drum with depth and resonance. I am sure there will be no tinkling new age stuff but there may be the occasional triangle with small beater and maybe even a gentle cymbal roll or soft scraping of the ridges across the instrument. There will be something now and not a blank score for them. But it will be subdued and concise. 7.16

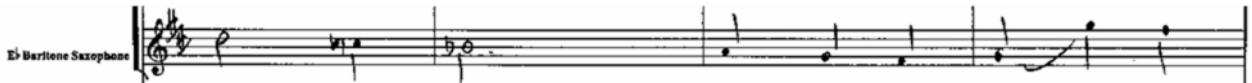
Day 5 of scoring –  
April 9<sup>th</sup> 2005

6<sup>th</sup> entry – 7.18 pm

The leaping about  
from above

I have talked of the bass voices changing registers (bar 81) and that came because I moved the baritone sax to accommodate range problems for those who move with it. BUT, I followed the bass line and I had already noted on the sketch when it should move and it was the bar before (bar 80 – ex. 43). The move here is different in that it is not a leap or a 7<sup>th</sup> type movement but an octave displacement and the rationale remains constant as for the other register leaps.

Ex. 44



Interestingly, what I have done is not in the original sketch (ex. 45) as can be seen above (and compared with the score parts for baritone sax et al) but is an addition that has been added as I have transited through numerous times considering the progress and process of the orchestration. I can't remember when but it is one of very few changes to notes on the sketch.

It should be said I have added some dynamic variation since completing the sketch and some of that is not in the original sketch reproduced here but is evident in the score (e.g. bar 84 – 93 – ex. 43 above compared with ex. 45).  
7.23

Ex. 45

A page of musical score for the woodwind section. It includes staves for Flute (Piccolo), Oboe, Bassoon, E♭ Clarinet (1 and 2), E♭ Alto Clarinet, and B♭ Bass Clarinet. The score is in G major and 4/4 time. It shows a complex orchestration with various dynamics (p, f) and articulations. The Flute part has a 'Piccolo' marking. The Bass Clarinet part has a 'Bass Sax' marking. The score is handwritten and includes many performance markings.

<b>Day 5 of scoring – April 9<sup>th</sup> 2005</b>	<b>7<sup>th</sup> entry – 7.25 pm</b>	<b>Percussion arrives!</b>
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The first percussion note is placed as a bass drum at 84, l.v. (ex. 40)

It is opportune to note here what is going to happen with the scoring, as the tonality becomes more multi tonal. The ‘rules’ noted previously will not apply across the board because to extended the tonal centres that locate various parts of the orchestral timbre will adversely impact on the effect of largeness and depth.

Some examples being (and noted for observation as ex. 46 and 47):

- Not having a melody 8vb ensures that the tonality is not compromised downwards. For example, at 87 – 90 there would be a great ambiguity between the bass and baritone voices (centred in G flat etc) if the melody (centred in F natural minor and related keys) crossed over those lines.
- Not taking the bass staff parts (tenor and baritone voices) up an octave, as would happen in a ‘normal’ tutti situation, will work in the reverse of what has just been described. Here we will not have the tonality of the bass staff infecting the treble lines. A perusal of the sketch will illustrate matters here (ex. 43).
- It is reasonable to take the treble voices up at 84, as per the ‘rules’, and when the tonality broadens to make the three treble parts that become available at 88.

7.33

<b>Day 5 of scoring – April 9<sup>th</sup> 2005</b>	<b>8<sup>th</sup> entry – 7.39 pm</b>	<b>That dissonance and orchestration concerns</b>
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If I take the tenor up an octave at 84 I will cause some major tonal concerns that the octave distance mitigates to some extent. If it stays where it is it produces the beginnings of the ambiguity to come.

Is there narrative here? Yes, that which was discussed the other day.

Day 5 ends - time to go and get the kids!! 7.43



Ex. 46

Musical score for Ex. 46, featuring a full orchestral ensemble. The score is written for the following instruments: Flute 1 & Piccolo, Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, Tuba (String Bass), Mallets, Drums, Aux. Percussion, and Timpani. The score includes dynamic markings such as *f*, *mf*, *pp*, and *ppp*, and articulation like accents. The music is in a 4/4 time signature and features a complex melodic line in the woodwinds and brass, with a steady bass line in the Trombone and Euphonium sections.

Ex. 47

Musical score for Ex. 47, featuring a full orchestral ensemble. The score is written for the following instruments: Flute 1 & Piccolo, Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3), Trombone (1, 2, 3), Euphonium, Tuba (String Bass), Mallets, Drums, Aux. Percussion, and Timpani. The score includes dynamic markings such as *dim.*, *mf*, *f*, and *pp*, and articulation like accents. The music is in a 4/4 time signature and features a complex melodic line in the woodwinds and brass, with a steady bass line in the Trombone and Euphonium sections.



## Jessie's Well – Journal No. 7

Day 6 of scoring – April 10 <sup>th</sup> 2005	First entry – 2.52 pm	It's Sunday afternoon
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### Location and context:

I have come down to do what I hope will be the last of the scoring work. I might have to come back and review percussion but even that was coming into the thoughts process last evening.

It's Sunday afternoon and we have been to church today (a beautiful double baptism of two delightful little boys) and then lunch and since then we have been watching "The God's Must Be Crazy". The kids love it!

So to the score; there is nothing major to carry over from yesterday. It seems that it is just to be completed. Maybe the coda will bring some discussion.

Day 6 of scoring – April 10 <sup>th</sup> 2005	2 <sup>nd</sup> entry – 3.11 pm	P 23 of the score
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I am now moving through the end of this last substantial tutti and considering the transition into the coda at 93 (ex. 48 - 51). I have begun to not automatically double and strengthen as I had before and I will begin to see how the transition commences timbrally.

### Ex. 48

The image shows a page of handwritten musical notation for Example 48. It consists of four staves. The top staff is a vocal line with notes and rests, accompanied by dynamic markings such as *mf*, *f*, and *ct. f.*. Above the staff, there are handwritten annotations: "Slower" with a tempo marking of  $\text{♩} = 60$ , and "03 fl." with an arrow pointing to a note. A circled word "Roll" is written at the end of the staff. The second staff contains a melodic line with notes and rests, with a circled *mf* marking. The third staff is a bass line with notes and rests, including a circled *mf* marking and the word "Tutti." written below. The bottom staff is a percussion line with notes and rests, including a circled *mp* marking. The notation is dense and includes various musical symbols and handwritten notes.

Ex. 49

Flute 1-2  
Oboe  
Bassoon  
B♭ Clarinet 1  
B♭ Clarinet 2  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
E♭ Alto Saxophone 1  
E♭ Alto Saxophone 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpets 1  
B♭ Trumpets 2  
F Horn 1  
F Horn 2  
F Horn 3  
F Horn 4  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba (String Bass)  
Mellophone  
Drums  
Aux. Percussion  
Timpani

Handwritten annotations: *rall*, *Slower ♩=60*, *mf 2. solo*, *mf*, *pp*.

Ex. 50

Flute 1-2  
Oboe  
Bassoon  
B♭ Clarinet 1  
B♭ Clarinet 2  
E♭ Alto Clarinet  
B♭ Bass Clarinet  
E♭ Alto Saxophone 1  
E♭ Alto Saxophone 2  
B♭ Tenor Saxophone  
E♭ Baritone Saxophone  
B♭ Trumpets 1  
B♭ Trumpets 2  
F Horn 1  
F Horn 2  
F Horn 3  
F Horn 4  
Trombone 1  
Trombone 2  
Trombone 3  
Euphonium  
Tuba (String Bass)  
Mellophone  
Drums  
Aux. Percussion  
Timpani

Handwritten annotations: *rall*, *♩=54*, *molto rall. in D♯*, *mf*, *dim*, *pp*, *mp*.



Ex. 51

The image shows a page of a musical score for a concert band or orchestra. The instruments listed on the left are: Flute 1 & 2 (Piccolo), Oboe, Bassoon, B♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombone (1, 2, 3), Euphonium, and Tuba (String Bass). The score is written in 4/4 time and features a dynamic marking of *mp* (mezzo-piano) at the beginning. The woodwind section has a melodic line, while the brass section provides harmonic support. The score is divided into three measures, with a vertical bar line at the end of the third measure.

I am looking at the instruction for brass to be *morendo* and considering how the saxes have been an intensifier for them up to now (4 before 93) and how they will soon become part of the woodwind sound again. 3.14

<b>Day 6 of scoring – April 10<sup>th</sup> 2005</b>	<b>3rd entry – 3.28 pm</b>	<b>Into bar 93 ff.</b>
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I am moving into the coda proper without finishing the tutti before hand so I must check to make sure I do not write the *col* as it was and not take the opportunity to utilise the instruments in other ways. They may well double as they have but I have cut the *col* moving through from 84 at 92 so that it reminds me to rescore or to consider such a move.

3.30

<b>Day 6 of scoring – April 10<sup>th</sup> 2005</b>	<b>4<sup>th</sup> entry – 10.54 pm</b>	<b>Some concerns</b>
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**Location and context:**

At about 3.40 this afternoon my son in law Rick, called and said my eldest son, Luke was in trouble and had tried to hurt himself. I have been at the hospital for most of the time since. He is out of danger now and he will be in until a mental health assessment is done tomorrow. I have just walked in from the hospital and I thought it would be therapeutic to sit here and finish this piece.

Stephen, I will call you in the morning and cancel our meeting as I have to be back at the hospital between 8 and 9 am.

I hope I never have to write a piece about Lukey!!

The score - 10.58

<b>Day 6 of scoring – April 10<sup>th</sup> 2005</b>	<b>5<sup>th</sup> entry – 11.21 pm</b>	<b>Finished</b>
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I have completed the coda and made some minor changes to what is in the sketch, such as (c.f. ex. 48 – 51):

- The trombone chords at 98 – 100 have been revoiced to give the sound more openness. It will create a similar tension but with less presence.
- A couple of notes have been added into the last chords also and I have actually scored them more fully than I had thought I might.
- The flutes do not play right to the end because the pitch will fall as the run out of breathe and even if it doesn't drop the quality of the tone will diminish. Clarinets cover that lone to the end.
- The sustained tonic pedal point is also orchestrated to get best effect from amateur players by splicing together notes as in the clarinets and horns

Also, I have considered the scoring of the coda and have been influenced by (c.f. ex. 48 – 51):

- I really love that low flute sound in the last four bars. The tone in the second flute line can be so rich.
- The blend of timbres in the last chords is rich too. It must be noted that the discussion about thickening the sound previously had me orchestrate the added fifths in the bass by giving the fifth to the bass clarinet. In these last chords though I have given it to the baritone saxophone. With the softer sound here, the thickening can be made more lush by reversing their roles
- Dynamics are different to some extent from the sketch and that is as much to do with refinement as to do with balance and blend at this dynamic level.

I will now work my way through and consider the percussion scoring. 11.42

<b>Day 6 of scoring – April 10<sup>th</sup> 2005</b>	<b>6<sup>th</sup> entry – 11.45 pm</b>	<b>Not finished</b>
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I am doing the percussion and as I work my way through the score I notice that there is less erasure through those sections I had to think more about (the chamber music like sections of 18, 36 and so forth) than in the tuttis which I would have considered to me my staple orchestrational strength. Is it like being very careful about teaching articulation because you had trouble with it but not as careful with teaching sight reading because you found it easy? I wonder!

To percussion – 11.49

- Bass drum at 13, 14 and 16
- Timpani and bass drum at 33 and 34
- Timpani and crash cymbals at 44. Percussion could have been so overplayed at 44. Large sound and full scoring but it does not require that, it demands subtly (ex. 52)
- Timpani at 58 – a subtle roll required here. It enhances the sound but it is not THE sound.
- 68 could be another place that percussion could be overplayed and it is important for me here to consider what the essence of using orchestral colours is – less is more!
- The same again at 76.
- But 84 has to have something and it already does because that is the place I said I had added percussion I believe (I must check that) at 93 the addition of a timpani roll actually accentuates the brass *morendo* and gives it clarity. The sound should change there from tutti to woodwind and the added roll will help establish that change.
- Simple bass drum notes to round out the coda (ex. 50 above).



I have real sense of the percussion enhancing sounds here and not just sounds but intent and affective intent at that. 12.04

Ex. 52

The image shows a handwritten musical score for a symphony orchestra, spanning 12 measures. The score is written in a single system with multiple staves. The instruments listed on the left are: Flute (Piccolo), Oboe, Bassoon, E♭ Clarinet (1, 2, 3), E♭ Alto Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone (1, 2), B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Trumpets (1, 2, 3), F Horn (1, 2, 3, 4), Trombones (1, 2, 3), Euphonium, Tube (String Bass), Mallets, Drums, Aux. Percussion, and Timpani. The score is heavily annotated with handwritten notes and markings. At the top, the word "poco a poco" is written above the Flute staff. In the middle, "poco a poco" is written above the Trumpets staff. At the bottom, "poco a poco" is written above the Tube staff. There are numerous dynamic markings such as *p.*, *mf*, *mf cresc.*, *f*, and *f cresc.*. There are also performance instructions like "Col. 1st Fltn", "Col. 2nd Fltn", "Col. T. Sax", and "roll". A circled "AA" is present in the Trumpets staff. The notation includes various rhythmic values, accidentals, and articulation marks. The overall style is that of a working draft or rehearsal score.

Ex. 53

This is a handwritten musical score for a large ensemble, titled "Ex. 53". The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute Piccolo
- Oboe
- Bassoon
- B♭ Clarinet (1, 2, 3)
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- E♭ Alto Saxophone (1, 2)
- B♭ Tenor Saxophone
- E♭ Baritone Saxophone
- B♭ Trumpets (1, 2, 3)
- F Horn (1, 2, 3, 4)
- Trumpbone (1, 2, 3)
- Euphonium
- Tuba (String Bass)
- Mallets
- Drums
- Aux. Percussion
- Timpani

The score includes numerous performance markings and annotations:

- Flute Piccolo:** Starts with a dynamic of *mp* and a *cresc.* marking.
- Oboe:** Starts with a dynamic of *mp* and a *cresc.* marking.
- Bassoon:** Starts with a dynamic of *mp* and a *cresc.* marking.
- B♭ Clarinet:** Starts with a dynamic of *mp* and a *cresc.* marking.
- E♭ Alto Clarinet:** Starts with a dynamic of *mp* and a *cresc.* marking.
- B♭ Bass Clarinet:** Starts with a dynamic of *mp* and a *cresc.* marking.
- E♭ Alto Saxophone:** Starts with a dynamic of *mp* and a *cresc.* marking.
- B♭ Tenor Saxophone:** Starts with a dynamic of *mp* and a *cresc.* marking.
- E♭ Baritone Saxophone:** Starts with a dynamic of *mp* and a *cresc.* marking.
- B♭ Trumpets:** Starts with a dynamic of *mp* and a *cresc.* marking. A circled "60" is present with the handwritten note "w. m. resonance & conviction".
- F Horn:** Starts with a dynamic of *mp* and a *cresc.* marking.
- Trumpbone:** Starts with a dynamic of *mp* and a *cresc.* marking. A circled "60" is present with the handwritten note "w. m. resonance & conviction".
- Euphonium:** Starts with a dynamic of *mp* and a *cresc.* marking.
- Tuba (String Bass):** Starts with a dynamic of *mp* and a *cresc.* marking. A circled "60" is present with the handwritten note "w. m. resonance & conviction".
- Timpani:** Starts with a dynamic of *pp* and a *cresc.* marking, ending with a dynamic of *f*.

The score concludes with a final dynamic of *f* and a circled "60" with the handwritten note "w. m. resonance & conviction".

## **Notes on the process comparing pencil and computer – 13 April 2005.**

I have just reviewed the four pages of score that I had done on the journey to the USA last December and compared them to what I had written in this last week or so.

I note that:

- Of the fourteen entries in the first 12 bars eight were different in the computer score
- Much of the fine interweaving is not as obvious in the computer score
- Entries may have entered differently but at some point many of them came to resemble the pencil score notation
- Half to two thirds of the scoring at 13 to 16 is the same in both scores
- The chamber music section from 18 is very similar BUT the orchestration leading into 31 from 26 evolves away from the pencil sketch ideas
- The section at 31 is half and half
- The brass choir at 36 is almost exactly the same in both scores
- The lead up to 44 in the computer score lacks direction, intensity and colour.
- Half the score at 44 varies considerably from the pencil.

That's as far as I got.

My sense is that the problem with the computer is that you cannot see the whole score. I am not as disposed against the technology as I was but the opportunity to view the whole page, easily flick back and forward and to add and edit so comfortably leans me toward my old trusty pencil and paper – for the moment at least!