ON THE MOVE

Incorporating movement, visuals, and compositional techniques derived from the marching arts into non-marching contemporary solos and ensembles

LINDSEY VINCENT

Supervisor:
Dr. Evangelia Rigaki

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31 March 2021
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Lindsey Vincent
Marching band has a rich history. It was the original mode of communication and transportation for the military, has shown respect or support for a political stance, and has provided entertainment value. Since the 1970s, the marching arts have flourished in participation, instrumentation, and creative expression. The largest aspect that differentiates this activity from other musical endeavours is movement of the performers. It provides the listener with a visual to accompany the music, providing an extra-sensory experience.

The existence of solos, duets, mixed chamber, choir, strings, and orchestra is minimal in the marching community. It is unclear why these performance groups (or soloists) have not been previously composed with movement in mind. However, one culprit for lack of repertoire for choirs and strings could be the absence of a regimented etiquette; although voice would be rather straightforward concerning marching, there are many things to consider when asking a string instrument to march, such as upper body movement and transportation of the cello and double bass. The use of contemporary-style composition and extended techniques is also very limited in this type of performance atmosphere.

The six compositions in this portfolio were carefully constructed to acknowledge the physical limitations of instruments and performers while considering the properties of sound on which marching shows are based to provide a unique marching experience. These works are also a reflection of the direction in which the marching arts community can travel, such as the inclusion of soloists and ensembles and with contemporary compositional approaches.
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Tunnel Vision (2018)
For two marching voices and harpsichord — 6 minutes

Just One… (2019)
For marching horn in F + tape — 7 minutes

Spiralis (2018)
For marching flute with glissando headjoint and vibraphone — 5 minutes, 45 seconds

Tempered (2020)
For marching alto flute, bass clarinet, cello, and vibraphone — 6 minutes

Apex (2020)
For marching string quartet — 11 minutes, 45 seconds

Requiem (2020)
For marching orchestra, choir, drumline, and colour guard — 55 minutes, 30 seconds

  Requiem Aeternam — 4 minutes
  Kyrie Eleison — 3 minutes, 30 seconds
  Dies Irae — 3 minutes
  Tuba Mirum — 4 minutes
  Recordare, Rex Majestatis — 3 minutes, 45 seconds
  Confutatis — 2 minutes, 30 seconds
  Lacrimosa — 2 minutes, 30 seconds
  Domine Jesu — 3 minutes, 45 seconds
  Sanctus & Benedictus — 2 minutes, 30 seconds
  Pax Aeterna — 5 minutes
  Quaeram Animam — 5 minutes, 45 seconds
  Agnus Dei — 5 minutes
  Lux Aeterna — 6 minutes
  Requiem Aeternam — 4 minutes, 15 seconds

Total duration of all compositions: 1 hour, 32 minutes
Performance of *Tunnel Vision*
Performed by Michelle O’Rourke, Siobhra Quinlan, and David Adams
Royal Irish Academy of Music Organ Room in Dublin, Ireland
5 July 2018

Performance of *Just One…*
Performed by Cormac O’hAodáin
Bewley’s Café Theatre Dublin, Ireland
24 May 2019

Performance of *Spiralis*
Performed by Bill Dowdall and Richard O’Donnell
Samuel Beckett Theatre at Trinity College Dublin in Dublin, Ireland
31 May 2018

Performance of *Quaeram Animam, the 11th movement from Requiem* *
Performed by Isabelle O’Connell
Lutherhaus (St. Finian’s Church) in Dublin, Ireland
11 October 2018

* Please note that later I decided to change the instrumentation from a tape part to a mallet ensemble feature, and this performance was the first sketch of the piece.

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22 May 2019
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Marching band has a rich history. It was the original mode of communication and transportation for the military, has shown respect or support for a political stance, and has provided entertainment value.\(^1\) Today, many marching activities are heavily weighted on parade band and conceptual shows for entertainment and/or competition.

The largest aspect that differentiates this activity from other musical endeavours is movement of the performers. It provides the listener with a visual to accompany the music, providing an extra-sensory experience. Author of *The Student’s Guide to Marching*, Chris Previc, stated that music has always been ‘in partnership with motion’:\(^2\)

> ‘Sound, music, and speech have always been in partnership with motion - the marching has been a vehicle; an agent to emphasize words, embellish music, and carry messages to realms that individual things could not reach on their own.’

As someone who is an active member in the marching and concert band community, I have experienced a noticeable rift between the two communities. The goal of this research and these compositions is to be all-inclusive, despite ensemble size, instrumentation, and style of composition (within reason). The compositions in this portfolio are composed in such a way that they allow characteristics from the marching

arts to exist within them, such as marching, visuals, drill, and compositional techniques that are commonly used in the genre with a contemporary approach.

There have been notable instrumentation changes to marching ensembles in the last decade, such as the addition of trombones, synthesizers, string players, and vocalists. String players and/or vocalists are often placed in the front or on a prop during the show and not marching. The rules of organisations that host competitions often prohibit these performers from marching because they are not considered standard instrumentation. In addition, a standard marching etiquette and fundamentals for these performers do not exist, though there is one marching band, Rice University in Houston, Texas, USA, that has attempted to integrate strings.

Forms of choreography in orchestral pieces have been done previously. For example, Hersch’s arrangement of *Blue Danube* (2013) requires the orchestra to methodically stand and sit. This and similar compositions often lack changing the physical location while playing. I discovered one performance where string players change location; however, my contemporary music is tailored to specified drill, and the movement and visuals I incorporate are considerably more complex.

Similarly, there are pieces for choir or vocalists that ask the ensemble to perform visuals. Some even include instructions for the ensemble to move around the stage while singing (i.e., *Scraps of a Madman* [2015] by Cathy Likhuta). However, this is often at each performers’ discretion; there is little to no structure. My compositions require

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structure and uniformity (i.e., left foot step-offs, counts to steps, etc.) and contain a different approach to visuals.

Activities in the marching arts can be found in both indoor and outdoor venues. Although traditional marching bands originally performed outdoors, this changed when Winter Guard International (WGI) became an organisation in 1977. WGI’s purpose is to hold regulated competitions with a set of standardised rules for winter guard (colour guard that performs indoors), percussion (indoor drumline), and quite recently, winds (indoor marching wind ensemble). These performances are often held in school or church gymnasiums.

It is possible that the compositions created during my research could be performed outdoors in the future. However, current technology would not provide an ideal marching performance atmosphere because of balance issues, natural elements such as humidity and rain, as well as the logistics for sound that would need to be taken into consideration because of the way that marching band sound functions (in particular, for string instruments). Therefore, my research has been conducted indoors to be introduced in a climate and sound-controlled environment, and focusing on logistics, music, balance, and visuals.

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1.1. Research Overview

The investigation approaches for this research encompass a large array of sources and materials. It is important to consider all forms of existing marching arts groups, different facets of these ensembles, the history, and the practicality of logistics for all performers involved. The inclusion of such resources and knowledge exposes the need to embrace other marching ensembles and soloists into the marching arts, increasing its already diverse existence.

Marching is an experiential activity. Although there are texts such as *Techniques of Marching Bands* by Judy Garty and *The Student’s Guide to Marching* by Chris Previc, these and similar sources focus on the fundamentals of marching (i.e., responsibility of the feet, posture requirements, etc.) and drill. The lack of literature regarding aspects of marching beyond fundamental technique confirms that one cannot experience all concepts in the marching arts by reading, but must immerse themselves into the marching community. Therefore, my research is practise-based; I was extremely active in the marching community while composing my portfolio. I taught and composed music for marching bands in the United States of America (USA), taught drum corps front ensemble and mallet technique masterclasses in the United Kingdom (UK), and travelled around Europe and the USA to experience marching band culture. Some activities included attending parades, Drum Corps International (DCI) Preliminary Competitions (three instances), as well as participating in rehearsals and the Drum Corps Europe (DCE) European Music Games Finals.
To further enrich my research, I travelled to several countries including Ireland, Austria, England, Scotland, and the USA to attend various performances of Requiems and other pieces that were highly influential on my work. Some of these pieces include: *Requiem in D minor, K.626* (1791) by Mozart (Vienna), *Veni, Veni, Emmanuel* (1991) by MacMillan (Edinburgh), *Lux Aurumque* (2000) by Whitacre (London), and *Carmina Burana* (1847) by Orff (Nashville, TN).

I interviewed a broad scope of participants that have relative experience regarding my research, including (but not limited to): band and drum corps directors, brass/percussion/colour guard/dance instructors, visual and sound designers, award winning Winter Guard International (WGI) composers, string players, vocalists, contemporary composers that use movement, and directors of unique types of marching activities (specifically, the Caribbean). I also interviewed Mike Block – the creator of the Block Strap – which largely enables the marching cello portion of my research.

Individual workshops were held with string players that were willing to test limitations and logistics that I planned to use throughout my compositions. There were several video meetings with Sebastian Adams (viola), Martin Johnson (male cellist), Maeve Kelly (female cellist), and Tom Peters (double bassist), where the limitations were explored and performed to the best of their ability, often ending without issues after some trial and error.

I attended various workshops, masterclasses, and discussions regarding my compositions. This includes performers such as David Adams (harpsichord), Bill Dowdall (flute), Richard O’Donnell (percussion), Elizabeth Hilliard (voice), Fintan

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5 The comprehensive list can be found in the *Sources* section under ‘Experiences and Travel’.
6 A synopsis of interview participants can be found in Appendix A and under ‘Interviews’ in *Sources*. 
Sutton (clarinet/saxophone), Martin Johnson (cello), Cormac O’hAodáin (French Horn), Isabelle O’Connell (piano), and Ian Grom (front ensemble).  

Paying particular attention to the approaches to music, visuals, and instrumentation changes, I viewed a multitude of marching shows on YouTube. These shows included but are not limited to Spartacus by Phantom Regiment (2008, drum corps), Tilt by The Bluecoats (2014, drum corps), The Uninvited by Pulse Percussion (2017, winter drumline), and A-Muse-ing by Avon High School (2006, winter guard).

I travelled to Scotland frequently to conduct further research in several of their libraries. Investigation included the in-depth history of marching band, Requiems (and other related concepts), as well as composers such as Denisov, MacMillan, and Geddes.

There is a movement of Requiem for which I wrote original text: Pax Aeterna. I was determined to maintain traditional integrity by using Latin. I studied Dr. John F. Collins’s Primer of Ecclesiastical Latin, composed the words, and participated in discussions with Dr. Andrew Becker, a Latin and Ancient Greek professor at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, USA.

Finally, I studied and listened to a multitude of scores, including but not limited to works by: Mozart, Xenakis, Berio, Britten, MacMillan, Whitacre, Ligeti, Ring, Wilson, Mulvey, and Rigaki.

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7 A comprehensive list can be found in Sources under ‘Workshops and Masterclasses’.
1.2. COMPOSITIONAL APPROACH

The compositions within this portfolio were thoughtfully written and constructed around producing a visually appealing product, equipment and moving logistics, specific properties of sound and balance, and a collaboration of drum corps and contemporary composition techniques. This approach allows movement to exist within them, such as change of physical location, drill, choreography, and effectiveness of the compositional techniques that are used in the works.

The popular function of a marching arts show is to be musically and visually entertaining in an attempt to provoke an emotional response from the listeners. A visual stimulus can be portrayed through the use of colour guard equipment (including flags, rifles, sabres, ribbons, and props), colourful uniforms, drill (where performers create ‘pictures’), and choreography in, around, and in front of the audience. There are areas throughout my compositions that allow for visual implementation via thin scoring, thick scoring, and holds.

A primary entity for my compositions and implementing movement is logistics. Especially regarding string players and wind instruments, it is important to be mindful of what is being asked of each performer at any given moment during a piece. What are the musical demands? Is there marching involved, or is it a hold? Is there choreography? What are the other performers’ responsibilities? Every aspect of each performer’s movement, for every beat, in all works, have undergone comprehensive and methodical examination and consideration in this portfolio. This is not only to be mindful of what is
humanly possible (physically and musically) and to have a successful performance, but also for the safety of the performers.

In a typical marching arts performance, when performers are asked to move from one location to another, the balance and physical intervals of the ensemble are constantly changing – the performers are required to shift their listening accordingly. If the performance is indoors, the balance of the room is also constantly changing. While taking all of these aspects of sound and balance into consideration, I have also used the audience and entire venue as a medium of performance and composition tactics, particularly in *Tunnel Vision, Just One...*, *Tempered, Apex*, and *Requiem*. For example, in *Apex*, the piece is inspired by a cathedral and the pitch and rhythmic figures echo that of the exterior architecture. The drill asks for the performers to also create pointed images and movement, but the placement of the performers using the entire venue allow the audience to be immersed in the composition as well as the ensemble. The result is a constant shift of balance and central point of sound, allowing the drill and music to mimic acoustics of the cathedral through a horizontal platform. The movement mimics the music.

Due to the attention to detail given in each composition for the placement of each performer, the stationary amplification factor (no change in venue balance) and the results of the interviews with string players (Figure 1), I intend for the compositions that contain string instruments to be performed with acoustic instruments. In some instances, the piece may call for wireless or stationary microphones to enhance amplification, but this, overall, is unnecessary.

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8 It is acceptable to perform the piece with electric instruments provided that the amplification source moves with the instrumentalist. However, balance will need to be taken into appropriate consideration.
One of my compositional and logistical goals is to provide the audience with a unique and immersive experience, appealing to the visual and auditory senses with music that is a mixture of contemporary and marching band techniques. According to Dr. Meg Collins Stoop, this was achieved with my marching choir piece, ‘Lux Aeterna’, which was premiered at the National Concert Hall on 22 May 2019 by the Mornington Singers directed by Dr. Orla Flanagan.⁹

‘I was privileged to see a live performance of [Lux Aeterna] three times: twice in rehearsals and then the premiere performance. The piece sounded slightly different each time, as some of the movement of the performers was aleatory. This added an element of immediacy to the work in that no two performances would sound the same.

The harmonies of the piece alternate between sparse and lush, and this too adds to the kinetic aspect of the piece. Long melodic lines and silences are skilfully punctuated through the exploitation of final consonants ‘x’ and ‘s’. This effect was heightened by the ‘surround sound’ result of the moving choristers.

During the premiere performance, the chance movement of the singers resulted in two choristers singing right next to each other and just beside where I was seated in the audience. I heard a bass singing a D2 positioned just behind a soprano singing a D5. The effect was thrilling, not only because of the juxtaposition of the registral extremes, but because the effect allowed a third listening to sound just as fresh and exciting as the first.’

⁹ Photos of the performance and rehearsal can be found an Appendix B.
According to *Marching Band Arranging* author William Spencer-Pierce, there are six guidelines that marching band composers typically abide by when composing a show:

1. It is suggested that marching band [music is] composed in flat keys due to the average intonation of every instrument. The best keys for small bands are B-flat, E-flat, A-flat, and their relative minors, c, g, and f. If modulations occur in a marching band work, it is generally modulated up a Major 2nd, minor 3rd, or Perfect 4th.
2. The most powerful acoustic combinations are unison and octave.
4. Something new or interesting should happen around every 20 seconds.
5. ‘Writing 3rds in the lower portion of the bass clef can sound muddy, except maybe at the end of a ballad.’
6. For the end of a show, use repeated statements, unexpected harmonic shifts, and augmented note values.

In *Marching Band Techniques*, M. Gregory Martin states that there are four common approaches to marching arts shows: concept, storyline, musical thread, and no-concept.

While minding the traditional parameters set by Spencer-Pierce and Martin, I approached the music using tactics that prove beneficial for memorisation. There are a considerable number of pitch center changes throughout the compositions, but several pieces remain in the original key. The compositions are repetitive in nature; there is extensive use of repeated ideas, variations, and call-and-response. The works should be performed from memory; however, the music and drill does allow music stands to be distributed around the venue if needed. There will be moments that will be required to be performed without sheet music. The final option, which is only available for certain instruments, would be to obtain a lyre or flip folder.

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Marching can be defined as ‘[walking] with regular and measured tread; advance in step in an organised body’.\textsuperscript{13} Modern marching stemmed from the military to promote uniformity and organisation amongst a sizable group of individuals. When adding a music layer to this motion, the result is a marching art form.

According to Vincent Scuro, marching band was first documented around the Middle Ages (fifth to fifteenth century). The bands contained musicians that roamed the European countryside. They performed for the peasant population to maintain their livelihood and often hoped the crowds were generous with food and board.\textsuperscript{14} Although there is evidence of marching bands since this time, the activity began to grow and evolve substantially in the eighteenth and nineteenth centuries.

During the eighteenth century, marching bands accompanied French and English military into battle by playing music, which involved copious amounts of ear training and memorisation.\textsuperscript{15} During the American Revolution (1775-1783), many of the militaristic fife and drum corps began incorporating trumpets and an array of percussion instruments. In 1783, the first civilian marching band was established in Boston, Massachusetts, USA (Massachusetts Band of Boston).\textsuperscript{16}

\textsuperscript{15} The principle melodic instrument at this time was the cornet and percussion section entailed bass drums and cymbals.
\textsuperscript{16} Scuro. \textit{Presenting the Marching Band}, 15.
In the nineteenth century, USA composer-conductors such as Sousa, Herbert, and Gilmore composed pieces for their military-based ensembles and were intended to be performed while marching.\(^{17}\) Between World War I (1914-1918) and World War II (1939-1945), college American football gained recognition and marching bands were asked to perform during halftime. These shows typically consisted of march-style compositions (commonly Sousa’s works), and block-based formations (inspired by the military).\(^{18}\)

Marching band shows added specified concepts and themes when it started gaining popularity by the 1960s. Light prop and gimmick usage rapidly became widespread as it increased the entertainment value of the show. A type of drill called *patterns of motion* was prevalent; it is a movement series constructed on consecutive squad pinwheels and rotation.\(^{19}\)

One of the largest contributing growth factors of the activity was the establishment of Drum Corps International (DCI) in 1971. This organisation inspired ensembles to form and participate in a well-structured competitive atmosphere.\(^{20}\) The cultivation of this association encouraged other organisations around the world to come into fruition and is now internationally recognised as one of the most popular marching arts activities. Today, there are various types of marching activities that are based on distinctive marching techniques, musical styles, instrumentation, and visual aesthetics.


2.1. MARCHING ENSEMBLES: A DEFINITION

The marching arts community encompasses a diverse group of ensembles, ranging from all-brass bands to indoor percussion to marching steel pans. Though they are similar with being based on a form of marching, these ensembles adhere to different instrumentation (or lack thereof), competitive facets (if applicable), styles of marching, purposes, and styles.21

One internationally recognised type of marching band is the parade band. This ensemble type usually marches in a block formation and marches straight forward. There are some groups that experience frequent and prolonged stops, be that naturally in a parade route or to stop to perform; these bands sometimes perform a miniature field show, lasting no more than two minutes upon command. The instrumentation for a parade band is vast and unlimited, as it can contain woodwinds, brass, pipes, colour guard, and an array of percussion and steel pans.

Another primary and popular type of marching band (especially in the USA) is referred to as secondary and/or college marching band. These marching bands consist of woodwind, brass, percussion, and colour guard.22 They are able to accompany a variety of performance types, including pep band (playing music for a sports team), parade band, and field shows. A field show is a musical performance on an American football field that

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21 Scuro. *Presenting the Marching Band*, 2; interviews with professionals in the marching arts (*Interviews*).
consists of a certain length of time (an average of eight to thirteen minutes) and meets certain compositional and visual requirements.\textsuperscript{23}

Drum corps, consisting of brass, percussion, and colour guard, is also popular. Shows that modern drum corps provide vary in themes and concepts, are typically more abstract and aesthetic, and are approximately eleven to thirteen minutes in duration.\textsuperscript{24} Recently, the occasional violinist or vocal quartet have been included in shows, an example being The Cadets 2016 show \textit{Awakening}. However, they maintained their position either on the front sideline of a field or standing on a prop – not marching.

In 2013, DCI created a sub-section of the organisation called SoundSport, which allows ensembles with different instrumentation, smaller budgets, and fewer performers to participate under a less-intensive competitive atmosphere.\textsuperscript{25}

Since the 2000s, indoor instrumental ensembles such as \textit{winter winds} and \textit{winter} (or \textit{indoor}) \textit{drumline} have gained popularity in Winter Guard International (WGI). They perform shorter shows (averaging around eight minutes) on a tarp in a gymnasium. These shows are often more detailed, aesthetic, and logistically demanding than outdoor field shows. Though not associated with WGI, the indoor marching ensemble \textit{Blast!} has also maintained a fruitful history of captivating audiences with marching around a stage and visuals, for example, their drill to Ravel’s \textit{Bolero}.\textsuperscript{26}

The performers responsible for visual aesthetics (but not playing instruments) are called the \textit{colour guard}. Historically called the \textit{auxiliary}, this group in the marching arts

\textsuperscript{23} New World Encyclopedia. \url{https://www.newworldencyclopedia.org/entry/Marching_band}. Accessed 14 November 2017; Field shows can use elaborate props and staging, dancing, synthesizers, and sounds.
\textsuperscript{24} The Cadets Drum and Bugle Corps. \url{https://cadets.org/about/}. Accessed 5 February 2021,
\textsuperscript{25} SoundSport, ‘About SoundSport’.
is responsible for portraying the storyline or enhancing a concept. Many drill writers use this part of the ensemble to fill visually empty (or negative) areas in a performance space. Though visual balance is important, it is also imperative that each member of this visual team has purpose.

There are three primary pieces of equipment that are standard within a colour guard: the flag (general use, ‘flashy’ moments), rifle (intense, rhythmical moments), and sabre (lyrical and emotional moments). It is possible to incorporate other pieces of equipment into the work, such as ribbons boxes, pieces of metal or PVC pipe. The props and utensils chosen for the colour guard should have a specific purpose and relevance to the show. The colour guard is also responsible for choreography and dance. Though the line between choreography and dance is thin and often crossed, both are often found and encouraged for the enrichment of the show.

Similar to choreography, many aspects and approaches to colour guard can be seen as a form of theatre since it relies so heavily on visuals. Though theatrics can be a large part of a field show, this aspect of colour guard flourishes when they perform at WGI, which is indoors (typically in a gymnasium) and often contains only colour guard performers. There have been a few winterguard and indoor percussion ensembles that have implemented strings within a show, for example, Pulse Percussion’s Guarded (2018); however, the string players are sitting on props, not marching.

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2.2. MARCHING TECHNIQUES

Accuracy, uniformity, and organisation are crucial within the marching setting. There are various marching styles an ensemble may choose to incorporate. Regardless of the style that is chosen, the goal of the performers is still identical; to move effectively, efficiently, and maintain uniformity without sacrificing the visuals and sound. In order to achieve this, one must become familiar with marching fundamentals.

This section of Chapter 2 will briefly examine traditional marching techniques that are still in place for modern marching ensembles. Then, I will provide detailed experimentation approaches and solutions regarding new marching techniques for vocalists and string instruments. This will create a marching etiquette for these performers and allow the movement and theatrical aspects of my compositions to be achievable.
There are three primary step styles for instrumentalists: *traditional*, *straight leg*, and *high*. *Traditional* marching was created as the average comfortable stride of the marchers’ steps and is commonly used today. In the northeast USA, marchers desired to reduce the motion of the leg by keeping it straight to gain momentum for more rapid transportation; thus, *straight leg* marching was created. In the 1940s, the *high* step gained popularity in the southern USA with show bands – the knee raises up to create a 90° angle and the toes point downward until replaced for the next step. Ankle control is an essential element to achieve fluent movement in any of these traditions. In both marching band and colour guard, it is traditional to step off with the left foot, although there are some ensembles that choose step off on the right.

Performing on the move requires the marchers to keep the upper half of the body, particularly the sternum, as still as possible. When the foot meets the ground, the step will reverberate through the entire body – the lighter the step, the smaller the impact, the smoother the sound production. In order to create a light step and even sound, the marcher must *roll their feet*. This move occurs when the performer’s heel touches the

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30 Previc. *The Student's Guide to Marching Band*, 94, 97; It is typical to step off with the left foot because when you are performing in front of an audience, it will look as if the right side of your body is beginning the movement. This is sought after because of right-hand dominance and it looks natural to most people. An example of an ensemble that steps off on their right foot is The Cadets Drum and Bugle Corps.
ground and the rest of the foot gently rolls forward. This is very important no matter the step style, however, for some it provides difficulty when performing the high step.

The front part of the foot is called the hub. The hub is the primary focus when jazz running or marching backwards. Jazz running is typically performed by the colour guard and does not require the steps to be in time with the music due to its primary function – rapid transportation. A jazz run is performed by running and landing on the hub, but not letting the heel touch the ground. This keeps the ankles on a hinge; this in addition to keeping the knees slightly bent, makes them shock absorbers and promotes visual stability and cleanliness. When marching backwards, the performer lifts onto the hub (colloquial: the platform). To perform this manoeuvre correctly, the heel should not touch the ground; to do so will create inconsistencies in the sound being produced (‘hearing your feet in your sound’).31

If the performer is asked to march left, right, or at an angle, the approach to marching depends on the instrument. Wind players perform slides when marching these directions. When sliding, marchers should strive to keep the torso and upper body parallel to the sidelines (if marching left or right) or toward the audience (if marching at an angle). This movement does not hinder proper breathing technique. Drumlines are the exception to this rule, as the drum carrier rests on the torso.32 Therefore, they use marching technique called crab stepping.33 The body remains parallel to the sideline, while the feet cross over and behind each other.34

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31 Few ensembles choose straight leg marching. When marching backward, the feet slide along the ground without being lifted. This creates an audible sound on asphalt; therefore, this approach is not common.
32 In some cases, the carrier may also rest on the top of the legs.
33 The name of this step is in reference to the performer appearing like a crustacean when conducting this maneuver.
34 Appendix C contains a comprehensive list of marching elements under the ‘Marching Band Glossary’.
2.2.2. Marching Voice(s)

The marching etiquette I have determined to be most beneficial and logistically savvy for vocalists is similar to that of a wind player; this applies to both a solo vocalist and a vocal ensemble setting. Naturally, marching forward will feel the most normal of the manoeuvres, as the focus would only be to step off on the correct foot and to roll the feet to help stabilise the sound. Moving backward will not be an issue, as they have the ability to lift onto the hub without difficulty. Vocalists can also perform slides because nothing is preventing this action. It is possible to hold sheet music (either a folder or a tablet) and perform a slide movement simultaneously if they have not memorised the music. This would not impede diaphragm usage.

Vocalists are capable of performing an array of visuals. If they are not using sheet music, they can perform any visual that is physically possible, such as arm, leg, or dance visuals. Although using sheet music limits capabilities, it is possible to use it as a visual. For example, if an ensemble is marching with tablets, they can move their tablets in a box shape for an angular and rigid visual, or turn the tablet around to create a ‘flash’ visual.

Noting that vocalists can only perform to a certain dynamic level as they are producing the sound from their body, vocal health is of major concern. Performing solo, with limited instrumentation, or an a capella choir is most ideal for marching. However, if there are a large number of instruments with voice(s), amplification such as a wireless microphone should be implemented. Vocal health and intonation should not be sacrificed in order to perform a marching piece.
Attempts to incorporate strings into a marching structure have been rare. The String Ovation Team at Connolly Music published the article *What to do with your string players in a marching band* in 2017. They recommend strings remain stationary or move when they are not playing. Connolly provides solutions to ‘play louder’ if electric instruments are unaffordable. They mention that Rice University has attempted to integrate (acoustic) marching strings, however, they only have drill when they do not play or have minimal movement while playing, such as marching forward with one note. In December 2019, the Irish Chamber Orchestra incorporated ‘choreography’ while performing Albinoni’s *Adagio in G Minor* (1945; reconstructed by Remo Giazotto). However, this performance was Baroque Era in nature and only uses forward marching techniques. Through extensive investigation and experimentation, I found that strings are capable of adapting to modern marching techniques with proper drill and music.

In the string instrument family, the violin and viola are most adaptable to a marching atmosphere without exterior implementations. They have the ability to march forward and backward with ease. Sliding is possible for these performers, as shown by violist Sebastian Adams (Figure 2). Violinists and violists are, however, required to

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37 Sebastian Adams. Video meeting to discuss viola movement and logistics. Zoom. 4 June 2020.
maintain a consciousness of finger and position placement when marching from left to right. Even though sliding (similar to a wind player) is possible while playing texturally simple passages, there is a chance that the performer would lose pitch and timbre qualities. To combat this, it is recommended that the slide manoeuvre is performed, but not to the extreme of maintaining a parallel body with the audience. This position should be offset by approximately 20°, or a specified degree which is determined by a majority of the string ensemble – provided uniformity has been maintained. It is imperative to consider that when incorporating visuals for these performers that include laying down that the bow will eventually meet the floor, impeding possible playing requirements unless otherwise composed with this in mind. The instrument may be held at a different angle (closer to the torso); however, this would inhibit use of the upper fourth of the finger board.  

Figure 2

Image is a screenshot from the experimentation meeting with educator, composer, and violist Sebastian Adams. Permission has been granted from Adams to use this photo.

Investigating marching cello yielded interesting results, particularly regarding logistics. There are some solutions that would allow the performer to move but would

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38 Sebastian Adams. Video meeting.
limit them physically, while others limited the playing ability but allowed for easy movement. For example, the first approach utilizes a box with an indentation in which the endpin is placed and allows the cellist to stand and align themselves visually with the other performers. Though this would prove to be the most stable for the cello, it provides obstacles when moving (which would directly affect the music) and could present height concerns when playing.

The ideal solution for marching cello is implementing the Block Strap V2 (Figure 3). Created by educator, composer, and Grammy Award-winning cellist Mike Block, this strap functions similar to a guitar strap but is scientifically tailored to the cello and allows performers to move freely without limitation and the endpin requiring stability.39 Although it moves slightly when bowing, it does not prohibit proper playing technique, including extended techniques.

Figure 3


I interviewed professional cellists and experimented with the Block Strap (male and female participants to confirm that the strap acclimated to both body types) and

confirmed that the installation, though it required time, was achievable. Both participants also mentioned that it took longer to install the strap than physically getting used to it; the process of becoming comfortable with the strap took approximately ten minutes.\textsuperscript{40}

The average time of wearing the strap before it became uncomfortable was approximately 45 minutes, but this was only due to the rubbing of the material against the neck.\textsuperscript{41}

The Block Strap allows performers to ‘walk around’, as seen in the Irish Chamber Orchestra’s performance and in Block’s promotional video for the strap where he performs Bach’s \textit{Cello Suite No. 1 in G Major (Prélude)} in a variety of locations, including on bridges, in gardens, changing rooms, in the toilet, and lying down.\textsuperscript{42}

However, through extensive experimentation, we found that it also allows performers to perform slides and crab steps. Marching manoeuvres are demonstrated by RTÉ National Symphony Cello Section Leader Martin Johnson below (Figure 4).

\textbf{Figure 4}

\textbf{Parade Rest} \hspace{1cm} \textbf{Attention} \hspace{1cm} \textbf{Horns Up} \hspace{1cm} \textbf{Slide Left} \hspace{1cm} \textbf{Slide Right}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{march.jpg}
\caption{Marching manoeuvre photos of and by Martin Johnson.\textsuperscript{41}}
\end{figure}

\textsuperscript{40} Step by step instructions can be found in Appendix C (‘Supporting Marching and Drill Materials’).


\textsuperscript{43} Martin Johnson. ‘Re: Sketches/Questions (Tempered)’. Message to author. 18 February 2020.
The double bass was the most challenging logistically. Although movement will be minimal, it is possible for the performers to move location. There are three typical recommendations: a travel wheel, The Bass Buggie, or the bass can be carried.\textsuperscript{44}

A travel wheel is simply a wheel for the bass and is inserted into the endpin hole (Figure 5).\textsuperscript{45} However, this option not only proves unstable when playing unless time is allotted to remove the wheel and replace the endpin, but the travel wheel exerts pressure and torque onto the bass. Below is the example provided on the The Bass Buggie website:\textsuperscript{46}

\begin{quote}
  ‘How do you remove the husk from a coconut? You jam a tapered stick into the husk and twist. The same type of force is applied to the block of a bass by an end pin wheel: wedge on a lever + torque + shock. […] With the Bass Buggie there is [no] force put on the edges of a bass than is put on the bass when it is laid on its side on the floor.’
\end{quote}

\textsuperscript{47} Upton Bass, transport wheel.
The *Bass Buggie* (Figure 6) is a form of dolly for the double bass; it contains a strap that wraps around the neck and hugs the bass down to the bottom, where the other end of the Buggie connects to the endpin. This places the wheels to the side of the bass versus underneath.\(^4\) This approach works; however, it could restrict some visuals and movement.\(^5\)

The third solution mentioned is to carry the bass. Even though it requires muscle from the performer, this is likely the most ideal solution when considering overall logistics and budget. I believe that it is possible to create a custom-built apparatus that would allow the bass to rest on a platform and connect to the performer with a specialised carrier that wraps around the waist and possibly the shoulders; however, this currently does not exist beyond a theoretical idea.

Finally, the Connolly Music article, and to an extent the information page for the string section at Rice University, say that no matter the approach, performers are able to play one held note at most while changing location.\(^5\) However, through an all-encompassing investigation with Grammy Nominated Performer and composer Tom Peters, it was determined that it is possible to perform a limited number of effects while moving. These things can include: Bartók pizzicato, usage of the top string, and tapping or knocking on the body of the instrument. If playing is required while moving, the drill and/or music writer should be mindful of what is being asked of the performer during those sets.\(^5\)

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51. Connolly Music, ‘What to do with your string players in a marching band’; Rice University, ‘String Section’
52. Tom Peters interview.
2.3. Writing and Reading Drill

One of the first documented forms of movement on stage was called estampie, an ‘instrumental dance of the 13th and 14th centuries and is performed with one of the oldest forms of instrumental music.’ The term estampie comes from the Provençal word estamper, meaning ‘to stamp’.\(^{53}\) The dance is said to have been derived from the vocal sequence called puncta, where each section contains a repeated statement. Unlike puncta, each estampie statement has a different ending or cadence, the first being ouvert (open) and the second being clos (closed). This corresponds to modern-day use of half and full cadences, respectively. In a treatise written in approximately 1300, theorist Johannes de Grocheo stated that estampie consists of 5-7 puncta. Dances with fewer than 5 puncta were called ductia.\(^{54}\) This could be considered the early stages of drill that is used in modern marching art forms.

Drill depicts a story or concept via visuals and pictorial forms. The units of measurement in the marching arts are time and space; time being counts or beats, and space meaning spatial reasoning between performers and incorporating a method of transportation to a different specified location. According to Precvic, there are four execution-based elements that contribute to drill difficulty level: step size, tempo, frequency of moves, and exposure.\(^{55}\) When writing drill, the designer must cogitate these

\(^{53}\) Carl Parrish and John F. Ohl. 2001. Masterpieces of Music Before 1750 (Garden City, NY: Dover Publishing), 33; Estampie has also been referred to as stantipes, estampida, stampita, and istanpitta.

\(^{54}\) Ibid.

properties, all physical demands of the performer, and the logistical limitations for each instrument. For example, a trumpeter would be able to navigate a greater distance using larger steps easier than a tubist, or that it is possible to include more clarinetists with equal intervals in five yards than tonal bass drums.

Typically, the preferred method of shifting physical location is via specified predetermined step sizes between Point A and Point B. The correlation of the number of steps per five yards (standard lines found on an American football field; a standard unit of distance used in outdoor marching band) and the width of the stride using traditional gliding steps are shown below (Figure 7).  

Figure 7

<table>
<thead>
<tr>
<th>Number of Steps</th>
<th>Step Size (inches)</th>
<th>Step Size (cm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>36</td>
<td>91</td>
</tr>
<tr>
<td>6</td>
<td>30</td>
<td>76</td>
</tr>
<tr>
<td>7</td>
<td>26.5</td>
<td>67</td>
</tr>
<tr>
<td>8</td>
<td>22.5</td>
<td>57</td>
</tr>
<tr>
<td>12</td>
<td>15</td>
<td>38</td>
</tr>
<tr>
<td>16</td>
<td>11.25</td>
<td>28.5</td>
</tr>
</tbody>
</table>

Figure 7

56 Martin, *Marching Band Techniques*, 24; Previc, *The Student's Guide to Marching Band*, 76. An elaboration regarding this information can be found in Appendix C with the glossary and step sizes.
Using various step sizes, performers create assorted shapes, angles, and movement (during moving sets and holds) to construct visuals that correlate with the music. There are ten basic types of drill forms, including (but not limited to): open, closed, stationary, and in-motion. More than one type may be used at any given point. The speed at which one form changes to another should also be ruminated; this refers to both the tempo of the music and the frequency of changes in form. A mainstream approach is to generate a new form in the performance area every 8-16 counts (or beats). Attention should be given to the visual effect of the formations and the movement between formations. Martin provides a cohesive list of visual design attributes that should be under consideration when writing drill.

As previously mentioned, the visuals should portray the music in an appropriate manor. For example, loud, fast, and driving music should render hard, closed, static, and symmetrical forms, while soft, lyrical sections should depict soft, open, and moving visuals. Symmetrical forms are considered stronger than asymmetrical, and open forms are weaker than closed; therefore, these types of drill should be considered for the climactic and impactful moments. The progression of movement from one formation to another is signified as the flow and should also be taken into consideration. There are nine common transitions that occur within the flow, which include but are not limited to stack up, follow-the-leader, flex, flank, rotation, and kaleidoscope.

Drill contains a collection of sets, or individual moments where the form changes. These sets are usually written on drill charts, which contain a birdseye 2D version of the

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57 A comprehensive list, descriptions, and pictorial examples can be found in Appendix C.
59 Ibid., 19–24; A comprehensive list and descriptions can be found in Appendix C.
60 Ibid., 12, 25–30; A comprehensive list and descriptions can be found in Appendix C.
performance area, directions that instruct performers if applicable, and information about the set (set number, number of counts, and bar numbers). \(^{61}\) Drill sets rely on approximations of performance area, intervals between performers, and prop size; therefore, it should only be used as a guide.

When creating drill, a letter and a number are given to the participants for the duration of the piece. For example, in the drill chart image below (Figure 8), the letter *T* is used for trumpet, *R* for trombone, and *U* for tuba.\(^{62}\)

Figure 8

![Drill Chart](image)

In the first example (Figure 8), we are given the information for Set 2, such as location for each performer, that there are 48 counts (beats), and that the ensemble moves (instead of holds) for the 48 beats. Therefore, each performer must march to the

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\(^{62}\) This image is Set 2 of a show that the author composed in 2016, called *Pandemic*. 
subsequent set (Figure 9) using all 48 counts while maintaining the step size needed to reach their next destination and playing the appropriate music. Each set may require different step sizes and types in order to be achieved.

Figure 9

Although there are software programs that generate drill, the charts that are similar to these (Figures 8 and 9) would not be appropriate for my work. This approach works for outdoor marching bands that perform field shows; however, the works created for my research demanded a new drill chart approach, as the venues are not only indoors, but have different characteristics that need to be considered such as audience placement and the dimensions of the room. Inclusion of a flexible form of drill (the lack of an 8 to 5 grid) allows for acclamation to a multitude of venues and ensembles, allowing for more performances of my work and convenience to the performers and directors. My approach to drill can be seen in Figure 10 on the next page, which illustrates Sets 4 and 5 of
Tempered. Although this drill was written with a specific room in mind, these forms could be applied to any room that has a stage at the front of the room and rows of audiences. I have also included the set numbers throughout the music, which is unusual for marching band compositions. They can be found above the bar in which the set begins, as displayed in Figure 11. Marching in between sets is to be approached similarly to that of indoor drumline and winterguard, with the uniformity of marching band.

Figure 10

![Diagram of set numbers and audience layout]

Notes: C maintains 8 counts toward the edge of the audience, then on count 9 marches forward down the side of the audience until they are in between the middle two rows. BC and A glide to the edges of the audience.

Figure 11

![Musical notation]

Notation: Set 1 (17) Lux aeterna

(1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17)
2.4. Acoustic Considerations

There are compositions as early as the Romantic era that use ‘special theatrics’. In Berlioz’s ‘Tuba Mirum’ from his 1837 Requiem, four brass ensembles enter from separate areas. In 1874, Verdi’s Manzoni Requiem required off-stage brass usage, which was amalgamated into Mahler’s Symphony No. 2 in 1895. In 1910, Ives composed Symphony No. 4 (for Orchestras and Pianos), which asked performers to reside in the tiers of a concert hall. This inspired many established avant-garde composers such as Berio and Stockhausen to create spatial works, though mostly electronic in nature. Brant focused heavily on spatial works with acoustic instruments. However, as stated on Brant’s website, both he and Ives engaged in this concept to challenge harmonic norms:

‘Ives’s simultaneous presentation of wide spatial separation of performing forces, unrelated harmonic materials, colliding and violently contrasted melodic formations and rhythmic combinations of unpredictable irregularity have been points of departure for everything I’ve done since 1950. Few composers care how the instruments are placed in the hall—it’s a matter of conventional routine. For me, it is an expressive requirement.’

This music would often incorporate the use of polytonality, polyrhythms, and polytempi. This phenomenon was later referred to as collage music, because of the approach being viewed as a collage of musical ideas to create a cohesive piece.

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Brant’s *Space is an Essential Aspect of Musical Composition* experiments with different locations for the performers in order to achieve ‘optimum directional, acoustical, and balance effectiveness’.  

Brant provides sketches of the placement of performers with his pieces, for example, in *Millennium II* (1954) and *Voyage Four* (1964); a comparison can be viewed below and on the next page, where the location of performers is represented by circles (Figure 12).

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67 Brant, ‘Space as an Essential Aspect of Musical Composition’, 222–42.

Although there are some spatial characteristics, all of the aforementioned compositions do not require movement. By asking my performers to move while playing in an enclosed space, the balance of the ensemble as well as the room will change often.\textsuperscript{69} Because of this, applying drill to (most) pieces that were composed without the intention of marching will likely prove ineffective.

In addition to the physical demands that marching may impose on performers, there are several important characteristics of sound that one should recognise when considering composing for a displaced ensemble such as the reflection of sound and placement of audience members. Using and experimenting with this information, I strategically placed certain instruments for optimal balance, especially in *Apex* and *Requiem*, acknowledging that, for example, a brass instrument is going to be louder than a string instrument or that a snare’s timbre has the ability to mask woodwinds. Also, in *Requiem* specifically, I adjusted the number of musicians in each section to accommodate each instrument’s natural acoustic properties to help combat balance issues. These properties of sound also influenced my decision regarding which way the performers were facing in particular moments of time.

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Previc once stated that ‘marching has never been a solo activity’.\textsuperscript{71} The lack of repertoire for soloists and small marching ensembles compared to large ensembles implies that his statement is accurate. One of my goals with this portfolio is to invalidate Previc’s statement by providing marching opportunities for soloists and duets.

Although these compositions are not able to produce the ‘wall of sound’ that is often sought with a marching band performance, these works allow the audience to experience an intimate routine that provides the listener with an opportunity to appreciate the amount of coordination and dedication that is required to execute such a piece. These works require the musician to interact with the audience in several ways, such as: means of integration via marching through aisles or sitting in the audience, marching around the venue, and performing dramatic visuals.

Solo and duet movement performances could be misconstrued as dance performances. Although there are some elements that are derived from or include dancing, the purpose of these pieces is about using the space’s acoustics to create a visual representation of the music. Stockhausen’s \textit{Harlekin} (1975) for clarinet is likely the most recognized theatrical solo performance; however, this piece specifically focuses on qualities from dance versus a rigid structure.\textsuperscript{72}

\textsuperscript{71} Previc. \textit{The Student’s Guide to Marching Band}, 132.
\textsuperscript{72} Michele Marelli. \texttt{http://www.michelemarelli.com/Harlekin.htm}. Accessed 12 February 2021.
3.1. TUNNEL VISION: FOR TWO MARCHING VOICES AND HARPSICHORD COMMENTARY

The intention of Tunnel Vision is to depict a personal interpretation of anxiety and acquiring solace through the portrayal of love. This composition is the most dramatic piece within this portfolio, as it can be viewed as having ‘characters’: Voice 1 as the ‘outside appearance’ – keeping one’s composure, relaxed, occasional stress, and reserved; Voice 2 symbolises the thought process of someone with anxiety – chaotic, sporadic, paranoid, overworked; and the harpsichord that portrays the subconscious.

Tunnel Vision was workshopped and performed by Michelle O’Rourke, Siobhra Quinlan, and David Adams. During the composition process, communication with the performers was prominent as this piece consists of complex layers symbolically and musically. O’Rourke and Quinlan provided insight regarding vocal interpretation, limitations, and notation. Experimentation on the harpsichord with Adams led to compositional decisions regarding sustain and dynamics, particularly at the beginning of the piece and the approach to the middle section.

Dissonance and indeterminate pitch are primary characteristics of Tunnel Vision. This is symbolic in that one with anxiety may often experience instability or tension. Unspecified pitches depict anxiety through uncertainty; unstable key signatures, chromaticism, possible unresolving phrases, and undetermined pitch intervals.

There are three sections of this piece that use unspecified pitches. These sections will be referred to as Tarakhe 1, Tarakhe 2, and Tarakhe 3, respectively. The term
takhe is Greek for ‘disorder’ and was one of the first documented words that implied ‘utter confusion’, predating khaos (chaos), circa 1530.\(^\text{73}\) Throughout these sectors, words such as ‘despair’, ‘worry’, and ‘why’ as well as visual instructions for the performers to depict disorder through movement around the venue will lend these segments to be chaotic. The A and A’ sections, which allow the music to flow with natural speech melodically, provide a stark contrast to these sections.

The score eliminates standard notation in these areas, allowing performers to portray their own interpretation of Tarakhe. While seeking routes to express disorder regarding notation, attention was paid to scores such as Andriessen’s *Workers Union* (1975), Berio’s *Sequenza III* (1965), and Hamilton’s *O’Rourke* (2013). Andriessen’s piece removes specified pitch, but provides relative pitch and rhythms, as shown below:

![Figure 13](image13)

Berio’s *Sequenza III* also has undetermined pitch; however, rhythmic freedom is incorporated, as opposed to Andressen’s strict rhythm structure. Berio also provides timbral instructions within the score (Figure 14).\(^\text{74}\)

![Figure 14](image14)

\(^{73}\) Online Etymology Dictionary. [www.etymonline.com/word/chaos](http://www.etymonline.com/word/chaos). Accessed 5 June 2019; Around 1600, the word *khaos* gained the meaning of ‘utter confusion’, however, its original definition in the 14\(^{\text{th}}\) century was ‘a gaping void; empty immeasurable space; abyss’.

This quote by Berio demonstrates that while the concept varies, the approach is similar:

‘In Sequenza III I tried to assimilate many aspects of everyday vocal life, including trivial ones, without losing intermediate levels or indeed normal singing. In order to control such a wide range of vocal behaviour, I felt I had to break up the text in an apparently devastating way, so as to be able to recuperate fragments from it on different expressive planes, and to reshape them into units that were not discursive but musical. The text had to be homogeneous, in order to lend itself to a project that consisted essentially of exorcising the excessive connotations and composing them into musical units. [...] In Sequenza III the emphasis is given to the sound symbolism of vocal and sometimes visual gestures, with their accompanying “shadows of meaning”, and the associations and conflicts suggested by them. For this reason, Sequenza III can also be considered as a dramatic essay whose story, so to speak, is the relationship between the soloist and her own voice’.  

The final piece that was studied regarding notation was O’Rourke by Hamilton (Figure 15). This piece was dedicated to Irish vocalist Michelle O’Rourke in 2013.  

O’Rourke was the largest inspiration not only for notation, but for form and rhythms of the Tarakhe sections. In his piece, Hamilton separated the syllables of hallelujah and added extended techniques, similar to Berio’s thoughts on ‘[reshaping of words] into units that were not discursive but musical’. Hamilton’s score and Berio’s quote inspired the syllabic verbiage to represent disorder and anxiety. Requiring several dissimilar words sung at random enhanced this endeavour.

Figure 15

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75 Ibid.
The chosen notation of the Tarakhe sections allows precise interlocking rhythms across parts and indeterminate pitch simultaneously (Figure 16). The tempo and cues from the harpsichord are crucial within the piece regarding the drill because each Tarakhe section increases in tempo and will affect the pace at which they move and perform visuals.

Figure 16

In January of 2018, Michelle O’Rourke stated that the articulators for the voice are the tongue, teeth, soft palate, jaw, and lips; the shape of the mouth is also something to consider when writing for vocalists. Extended techniques and specific articulations to place emphasis on certain syllables were incorporated using this information, adding a timbral layer to the chaos.

The overall form of *Tunnel Vision* can be summated by Willi Reich’s explanation of Berg’s opera *Wozzeck*: ‘Symmetry and proportion are given to the individual scenes so a […] balanced drama is evolved from a naturalistic sketch’. Although technically through-composed by classic form analysis standards, there are references to ternary and binary forms found within the composition. Each section in *Tunnel Vision* between the A section and the A’ section/coda is symmetrical regarding time signature and counts. The binary form reference can be found primarily in the B section, as displayed below (Figure 17).

**Figure 17**

<table>
<thead>
<tr>
<th></th>
<th>A Section (bars 1–18); slow</th>
<th>B Section (bars 19–72); fast-slow-fast</th>
<th>A’ Section/Coda (bars 73–103); slow</th>
</tr>
</thead>
<tbody>
<tr>
<td>Binary</td>
<td>N/A</td>
<td>A (19–32)</td>
<td>N/A</td>
</tr>
<tr>
<td></td>
<td></td>
<td>B (33–5)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’ (36–50)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>B’ (51–3)</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>A’’ (54–72)</td>
<td></td>
</tr>
<tr>
<td>Ternary</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The tables on the next page exhibit the progression of the interpretation of angst, symmetry, as well as proportion of notes (Figures 18 and 19). One may be able to infer the symmetrical properties by observing the measure numbers throughout the B Section, which can be found within the brackets (Figure 18).

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79 The ending cannot be referred to as a recapitulation, as it is a completely different idea from the introduction despite similar characteristics such as tempo, syllabic-based motifs, and strong use of chromaticism. It would also imply sonata form, of which this could not be considered.
### Figure 18

<table>
<thead>
<tr>
<th>Section</th>
<th>Bars</th>
<th>Symmetrical Aspects</th>
<th>Pitch/Notation Interpretations</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Section</td>
<td>1-18</td>
<td>None, though ends on a 2/4 bar consisting of a while rest with a fermata, exactly like the end of Tarakhe 1, Fear, Tarakhe 2, Solitude, and Tarakhe 3</td>
<td>Chromatic, notated, $j = 60\text{BPM}$</td>
</tr>
<tr>
<td>Fear</td>
<td>33-35</td>
<td>Rhythm, pitch, rests same as Solitude:</td>
<td>Chromatic, notated, $j = 50\text{BPM}$</td>
</tr>
<tr>
<td>Tarakhe 2</td>
<td>36-50</td>
<td>Same as Tarakhe 1</td>
<td>Approximately 25% more notes/rhythms than Tarakhe 1 for all performers, undetermined pitches, $j = 220\text{BPM}$</td>
</tr>
<tr>
<td>Solitude</td>
<td>51-53</td>
<td>Same as Fear</td>
<td>Chromatic, notated, $j = 40\text{BPM}$</td>
</tr>
<tr>
<td>Tarakhe 3</td>
<td>54-72</td>
<td>Same as Tarakhe 1</td>
<td>Approximately 50% more notes/rhythms than Tarakhe 2 for all performers, undetermined pitches, $j = 250\text{BPM}$</td>
</tr>
<tr>
<td>Darkness</td>
<td>73-93</td>
<td>References the introduction</td>
<td>Chromatic, minor seconds and minor thirds present, notated, $j = 60\text{BPM}$</td>
</tr>
<tr>
<td>Hope</td>
<td>94-103</td>
<td>None – could be considered a coda</td>
<td>Stepwise motion, major seconds, major chords (except last chord), ritardando</td>
</tr>
</tbody>
</table>

### Figure 19

<table>
<thead>
<tr>
<th>Tarakhe 1 (sadness)</th>
<th>Tarakhe 2 (fear)</th>
<th>Tarakhe 3 (solitude)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anxiety</td>
<td>Atychiphobia (fear of failure)</td>
<td>Alone</td>
</tr>
<tr>
<td>Depression</td>
<td>Autophobia (fear of abandonment)</td>
<td>Fret</td>
</tr>
<tr>
<td>Despair</td>
<td>Fear</td>
<td>Isolated</td>
</tr>
<tr>
<td>Loneliness</td>
<td>Monophobia (fear of being alone)</td>
<td>Pain</td>
</tr>
<tr>
<td>Why</td>
<td>Panophobia (fear of everything)</td>
<td>Solitude</td>
</tr>
<tr>
<td></td>
<td>Topophobia (fear of certain places or situations)</td>
<td>Worry</td>
</tr>
<tr>
<td></td>
<td>Xenophobia (fear of the unknown)</td>
<td></td>
</tr>
</tbody>
</table>
In his analysis of *Wozzeck*, Reich mentions that Berg intended for each scene to be approached differently: 80

‘Berg’s desire for musical variety and the avoidance of *durchkomponieren* —the common characteristic of music-drama since Wagner’s day—led him to devise a different form for every one of the many scenes.’

*Tunnel Vision*’s form is comparable in that each stylistic change can be viewed as a different scene and interpreted with a distinctive attitude (solemnness, darkness, fear, etc). The emotional descriptions are present within the score; however, these interpretations can also be expressed by observing the vernacular of Voice 2, timbre and tone of both vocalists, diminished and augmented rhythms and intervals in the voices, and the chord clusters from the harpsichord.

In addition to the symmetric features regarding form and note frequency, each Tarakhe section also augments in pitch for the harpsichordist and tessitura for the vocalists. The rise in pitch is a personal interpretation of frustration; the higher the pitch, the higher the frustration level. The tone and timbre of the voices also modulate from ‘calm and soft’ to ‘frustrated and obnoxious’. The table on the next page demonstrates this quality from an overall point of view (Figure 20). Please note that the left hand in the harpsichord part does not rise in pitch and remains constant in the lower register. This is to provide depth and symbolism for a ‘wrenching gut feeling’.

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**Figure 20**

<table>
<thead>
<tr>
<th>Item</th>
<th>Tarakhe 1</th>
<th>Tarakhe 2</th>
<th>Tarakhe 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest for V1</td>
<td>Bar 23:</td>
<td>Bar 48:</td>
<td>Bar 71:</td>
</tr>
<tr>
<td>Highest for V2</td>
<td>Bar 25:</td>
<td>Bar 41:</td>
<td>Bar 71:</td>
</tr>
<tr>
<td>Highest for Harpsichord</td>
<td>Bar 23 (right hand):</td>
<td>Bar 37 (right hand):</td>
<td>Bar 64 (right hand):</td>
</tr>
<tr>
<td>Lowest for V1</td>
<td>Bar 24:</td>
<td>Bar 37:</td>
<td>Bar 59:</td>
</tr>
<tr>
<td>Lowest for V2</td>
<td>Bar 26:</td>
<td>Bar 39:</td>
<td>Bar 60:</td>
</tr>
<tr>
<td>Lowest for Harpsichord</td>
<td>Bar 27 (left hand):</td>
<td>Bar 46 (left hand):</td>
<td>Bar 62 (left hand):</td>
</tr>
</tbody>
</table>

*Tunnel Vision* begins with an arpeggiated pandiatonic chord in the harpsichord, consisting of a D minor diminished (omitting the seventh), and its Neapolitan chord, D-flat Major. This superimposed cluster is followed by alternating D and E trills, foreshadowing the chromaticism in the vocal parts. The first system for the harpsichord is seen below (Figure 21).

**Figure 21**
The initial melodic ideas contain intervals that are either minor or half steps, the exception being ‘non-existent core’ found in Voice 1. This leap of a perfect fifth from A to D is a subliminal flicker of peace (contrastingly sung over a clashing B-flat major with a minor 7 [second inversion] in the harpsichord).\(^8\) The harpsichord echoes the ‘hope’ motif with an augmented rhythm but ending on an E-flat minor Major 7 add 2, with an omitted fifth in third inversion (Figure 22).

Figure 22

In bar 15 (Figure 23), the timbre changes to ‘light and airy’, as instructed on the voice parts. This section before Tarakhe 1 is thinly scored, includes augmented rhythms, contains chromaticism that creates tight harmonies, and alternates articulations (tenutos and staccatos); this is to give the listener an impression of something that is ‘delicate and twisted’. The drill reflects these qualities of the score by minimising the number of movements for the performers, though there are a few visual requests such as ‘look slightly toward the ground as if deep in thought’ and ‘stand expressionless’. The lyrics ‘a chance – for a breath – of fresh – air’ are ironic and symbolic, providing a stark contrast before the beginning of the first Tarakhe sector.

\(^8\) LL. S. Lloyd. 1940. ‘The Perfect Fifth’, *The Musical Times*, Vol. 81, pp. 298–300; According to LL. S. Llyod, the perfect fifth is pleasing to the ear due to the consonance of its intonation.
As Tarakhe 1 begins, the drill and music become frantic compared to the opening statement. This and the increasing level of chaos in the Tarakhe sections are inspired by scenes four and five in *Turn of the Screw* (1954) by Britten. In these scenes, there are only two characters: a boy and a ghost. The ghost is trying to grasp the attention of the boy by rapidly repeating phrases using different variations with distinctive tones, timbres, rhythmic patterns, and syllable stresses. During these repeated phrases, the boy continues to ignore the ghost, facing the audience with a blank stare. These characters can relate to Voice 2 and Voice 1, respectively.

For an optimal Tarakhe experience, the audience has been placed in a diamond shape for the drill. This permits the vocalists to use the entire venue, including the corners and areas behind the spectators for dramatic affect. There is also a split between rows to provide a visual ‘tunnel’, as well as a pathway so that the performers may exit the center with ease. The drill shows the setup of the performance area as well as the first use of scatter drill (outlined by dashed boxes) within the piece for Tarakhe 1 (Figure 24).

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83 With the exception of the harpsichordist, who will not participate with drill due to the restrictions of the instrument. For a definition of scatter drill, please see the Marching Band Glossary in Appendix C.
Between the frantic sections, Voice 1 sings chromatic solos that allude to fear (after Tarakhe 1), solitude (after Tarakhe 2), and darkness (after Tarakhe 3), and decrease in tempo respectively. After Voice 1 sustains the last word in the stanza for nearly three beats, Voice 2 sings the last syllable a half step above to help create tension. After the vocalists fade out, there is a moment of silence (fermata consisting of rest) before the next Tarakhe section begins with the cue from the harpsichord. An example from the score can be found below (Figure 25).

Figure 24

Set: 6  Counts: 48 + 2 (50)  Measures: 30 - 32

Notes: Confined scatter drill. V1 and V2 have designated boxes through which he or she may travel at random. It is important that V1 and V2 return to the initial starting point by count 48 — V1 should have their back to V2, with V2 facing V1's back. This set includes a 2 count hold for the fermata in m32.

V1: Try to visually ignore Voice 2 — make minimal eye contact.
V2: Step somewhat close to Voice 1 within the scatter drill designated area, and (weakly) try to get his or her attention. This can be done by waving the arms, trying to force eye contact with wide eyes, or acting as if you are going to chase them.

Figure 25
Set 8, or the beginning of the second Tarakhe section, increases in spatial freedom within the scatter drill for the vocalists. This set also includes the audience in the area that is available for them to move and trace – this is the first opportunity for theatrics to begin to dominate the performance (Figure 26).

Figure 26

In Set 10, or Tarakhe 3, the performers are able to run around the entire venue, with Voice 2 causing distress for Voice 1, as they have ‘nowhere to hide’ since the entire venue is now included in the scatter drill (Figure 27). In this set, Voice 2 corners Voice 1, not allowing them to escape.

Figure 27

84 The definition of tracing can be found in the Marching Band Glossary in Appendix C.
Suddenly, in bar 73 (Figure 28), the texture changes by referencing the A section with chromaticism and elongated syllable structure. As time progresses, Voice 1 exhibits characteristics of inner peace and begins to coexist with Voice 2. This is interpreted by singing major harmonies of a perfect fourth, perfect fifth, and major third. However, after five beats, Voice 2 quietly sings a D-sharp, creating a minor third; this is a personal interpretation of a tension-filled resolution (Figure 29).

Figure 28

Figure 29
In the staging instructions for *Wozzeck*, Berg states:

‘It should not be necessary to say so, but changes of scene here, as everywhere in the work, must be managed strictly within the time allowed by the continuous and uninterrupted music between the scenes. These changes must be clearly recognisable.’

Similar to Berg’s specific staging requests for *Wozzeck* regarding the lighting, *Tunnel Vision* has lighting instructions that outline the parameters of the performance area in which vocalists may travel at a given moment. The changes in amount of lighting should be obvious throughout the performance. At the start of *Tunnel Vision*, the lighting focuses on the center of the venue where the first area of scatter drill takes place but is bright enough where the harpsichordist can read the music; the rest of the venue should be dark. At bar 37, the lighting expands to include the edges of the audience, or the second section of scatter drill. The entire venue should be lit at bar 55, as the scatter drill includes the entire space. At bar 94, the lighting should return to the center as it was at the beginning of the piece.

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86 It is acceptable for the lighting to be of a different shape than the diamond of the audience.
3.2. *JUST ONE… : FOR SOLO MARCHING HORN IN F + TAPE COMMENTARY*

*Just One…*, a piece for solo marching horn in F + tape, is also quite a theatrical spectacle and has unique notation. However, due to the nature of the piece, this work is considerably less rigid regarding visuals and allows the piece to push the boundaries of what constitutes a marching composition. This work was inspired by an invitation from friends to accompany them for a drink and was initiated by the statement, ‘Let’s go for a pint. Come on, just one.’ As with many social gatherings, people rarely have *just one* drink, and that night was no exception. The storyline of this piece consists of the performer having the intention of going out for one ‘quiet pint’, but as predicted, does not stop at just one. This piece goes through various styles and approaches of composition; the method is based on the number of ‘drinks’ the performer ingests.

The French Horn was chosen for this piece because I feel that it is one of the most diverse timbral instruments through use of embouchure, which would be affected if/when actually consuming alcohol. The frequent number of partial changes and the difficulty of distinguishing them allow this piece to be abstract. Although the other brass instruments have the ability to change partials in an instant, it would prove difficult, if not impossible, with the amount and type of glissandi and slurs that I wanted to include for general effect. The tape (and drill setup) was created to mimic a pub-like atmosphere.

The notation and logistics for this piece were carefully considered by consulting French Horn technique handbooks, score study, and having multiple in-depth discussions
with educator and RTÉ Concert Orchestra French Hornist Cormac Ó hAodáin. Meetings with Ó hAodáin influenced extended techniques and notation that proved conducive for the performance, as well as the vocal cues that have been incorporated into the tape part. The two scores that were discussed and studied in depth were Trębacz’s *Minotaur* (2005) and Geddes’ *Étude d’execution transcendante* (1995). Trębacz’s piece included a variety of extended techniques that I felt would be beneficial to the concept of *Just One*..., such as valve glissandi and ‘dirty sound’ flutttertongued notes (Figure 30).  

Figure 30

Geddes’s composition is considerably closer in concept; the performer is to consume whiskey throughout the sections, becoming more inebriated as time progresses. This leads to equally interesting and appropriate notation (Figure 31).

Figure 31

The theatrics and approach to *Just One*... was inspired by Geddes. Gary Mortenson gives a brief synopsis of the piece in the International Trumpet Guild Magazine, discussing an intensive trumpet-filled concert that allowed all of the pieces to seamlessly transition to one another:

‘O’Keeffe began taking shots of strategically placed bottles of whiskey and hard liquors on stage to help him make it through the next selection. *Étude d’Execution Transcendante*, a theatre piece, by John Maxwell Geddes required not only virtuosic

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playing but also creative acting skills. It ended with O’Keefe falling to the floor drunk, as the program segued into *Orbit* by Eddie Maguire performed by John Wallace […] *Orbit* requires both players to spin around while playing. As the piece develops, the musical lines intertwine and revolve around each other. The work ended with John Wallace exiting from the front of the stage and [the trumpet player] walking through the audience and exiting from the back of the stage.’

Geddes did not write drill in his music for the theatrical aspect. Instead, he wrote notes to the performer throughout the score. For example, under the title, there is a note to the performer that reads ‘On stage L. a chair, table, bottle of whisky and a large tumble. Performer enters stage R…….’. Later in the piece, he directs the performer to ‘pour a little; smells’ (Figure 32). *Just One*…’s drill layout mimics a pub where the audience is sitting at round tables and there are pints located on pre-determined tables. This arrangement allows adequate space for the horn player to exaggerate the visuals (Figure 33).

*Figure 32*  

*Figure 33*

*Just One...* starts with the performer exclaiming they need a drink. Immediately after the declaration, a section called *walking to the pub!* begins, where the performer plays a ‘traditional sounding’ horn part. This opening sentence consists of a primarily stepwise melodic line, a scale in thirds, and ends with a I-V-I progression. Once the
performer ‘finds’ a pub, the performer has an exclamatory statement that would be similar to trumpet calls during the Medieval times. The performer proceeds to ‘enter’ the pub and places an order for their favourite drink.

After a quick sip of their first drink, the performer begins to play a response at bar 26 to the opening phrase which has considerably more notes and faster rhythms. However, after two bars, they cease playing to take another hasty drink – presenting the first note of two changing tones, which could also arguably be a IV and the D in bar 31 be a non-chord tone – before the final changing tone is played and the phrase arrives on a half cadence (V; Figure 34). The hornist is required to take two more sips before ordering their second drink.

For the second drink, I incorporated a jazz-like section to imply a relaxed and fun atmosphere (Figure 35). In bar 44, the performer ‘struggles’ to sustain the F5 and plays the motivic material ‘on the wrong partial’, ending on an E5 instead of a C5. Suddenly, a brief pitch-approximated note out of frustration for missing the end of the motif occurs.
After a few unsuccessful tries, the performer ‘laughs off’ not being able to finish the phrase properly, exclaiming ‘it will resolve itself eventually’ (bar 59). The musician attempts to move on to the second motivic idea, and despite mistakes, ends the phrase on an approximate pitch that will likely be far from the tonic (F Major).

Figure 35

Moments before letter D, the performer visibly displays the moment where they obtained ‘inebriated status’. After the anacrusis to the third drink’s motif, the performer has trouble staying on pitch as well as resolving the phrase. Though the drill requires visuals from the beginning of the piece, the dramatic elements are truly divulged in Set 17 (Figure 36).
Figure 36

The fourth drink, which is the quickest consumed, initiates the final section where the musician consumes alcohol. This part of the piece is very demanding of the performer, as it encompasses a large assortment of extended techniques being portrayed as playing a horn for the first time. There is inclusion of stopped horn, embouchure and mouthpiece glissandi, rhythmic air, flutttertounge, growls, rips, blats, pitch bends, and whinnies.

Letter E is tonally and rhythmically unstable. Tonally, one could argue that the piece is still in F Major with the runs ending on the second scale degree in bar 90 and ending the phrase on an F4 (eventually) in bar 93. Rhythmically, the goal was for the
section to sound random and unstructured. This is achieved by syncopation, an arbitrary mixture of slow and fast rhythms, emphasis on weak beats, and asking the performer to play bars 91–3 out of time.

The penultimate section, *nap time*, depicts similar characteristics to the previous segment regarding tonality and rhythm in the horn part, but there are fewer extended techniques. It begins with a variation of the opening theme, but the performer is unable to stabilise their pitch and end on a C-sharp 5 instead of C5 (Figure 37). As the lullaby progresses, the performer is inconsistent in pitch and key to where neither one of them are distinguishable by the time they ‘fall asleep’. However, the vibraphone alludes to a momentary pitch center of G minor, despite the sentence ending on the mediant (E-flat).

Figure 37

Opening statement:  

Variation:

After the vibraphone ends, a few seconds later, an alarm clock is sounded from the tape part. This is the (out of time) cue for the final section where the performer ‘wakes up’, and miraculously does not have a hangover. An ornamented version of the original motif returns for an eight-bar phrase, ending with a strong cadential statement of I-V-I.
3.3. SPIRALIS: FOR MARCHING FLUTE WITH GLISSANDO HEADJOINT AND VIBRAPHONE

COMMENTARY

*Spiralis* is a duet for flute with glissando headjoint and vibraphone. Workshops were conducted with the performers (Bill Dowdall and Richard O’Donnell) and primarily focused on notation for the glissando headjoint and physical movement for the flutist. Discussions included body movement from the torso up (*slides* in marching band) as well as bending over to aid the pitch with microtones. After deliberation, it was agreed that bending over and twisting from side to side did not render a noticeable enough pitch change and therefore was removed from the piece for the recording; however, it may be used as a visual without the intention of altering a pitch alongside the glissando headjoint.

The *glissando headjoint* is a very distinctive instrument accessory; it is a sliding headjoint that allows the C flute to use microtones and pitch bends. Created by Robert Dick in 1992, it was inspired by a guitar’s whammy bar. It has since been used in blues, jazz, rock, and modern music. Dick describes it as a ‘[telescope] with a high-performance contemporary cut silver headjoint sliding inside a carrier tube […] Moving the flute to your right slides the headjoint from its ‘home position’ (all the way in) and extends the length of the flute.’\(^9^0\)

Dick goes on to explain the range expansion using the attachment:

‘[any] given note [that] may be glissed is between a major third and a major second, depending on the length of the air column. Short air columns, such as first finger C-natural, will gliss the farthest, down to A-flat. The longest air column, low B, can be glissed a whole step, down to clear and strong low A.’

When inquiring about notation for glissandi with Dowdall, he suggested three constructive ways: pitch and rhythm approximation with glissandi as seen in Wilson’s piece *Lios na Gaoithe* (2008; Figure 38), using a single line ossia staff for indicating if the headjoint would be *in* or *out* which is used in Buckley’s *Sea Echoes* (2008; Figure 39), or by using *I* and *O* notation, as exhibited in Rigaki’s *Playthings* (2018; Figure 40).91

For *Spiralis*, I chose the *I* and *O* notation. The *I* and *O* indicate the slide direction of the headjoint; *I* referring to ‘in’ or ‘home position’ (‘normal’ pitches), and the *O* representing ‘out’, or at the outermost edge of the headjoint where the flute’s length is extended, resulting in lower pitches. The decision to use this system over the rhythmic indeterminate pitch notation was because of my belief that the rhythms would not only be visually distracting since the pitches are always going the same direction (up or down),

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but also because the specific starting pitch that I purposefully wrote directly correlates to the vibraphone part. Though the ossia staff notation could have been effective, I believe the I and O are more exact. For example, when reading bars 59–60 for the flute in *Spiralis* (Figure 41), it is clearly indicated that the fluttetongued A-flat 5 is the specific point when the pitch shifts from *out to in*.

![Figure 41](image)

Although it does not have a detailed dramatic element or storyline similar to the other compositions in this chapter, this composition focuses on the concepts of spirals musically and visually — hence the name *Spiralis*, the Medieval Latin term for *spiral*. The Latin term also has the Greek root of *speira*, meaning ‘coil, twist, or wreath’.¹² Compositonally, *Spiralis* explores basic extended techniques for both instruments, as well as focuses on pitch and timbre through use of bowing and muting of notes on the vibraphone and the glissando headjoint for the flute.

*Spiralis* was inspired by Deane’s microtonal piece *Seachanges* (1993) and Wilson’s *Lios na Gaoithe*. I was also entranced by three electronic ambiance composers during the compositional process: Eno, Aphex Twin, and Biosphere’s Geir Jenssen. Even though electronic-related ambiance is not a focus in *Spiralis*, these composers’ attention to pitch detail and use of harmonic delay grasped my attention; in particular Eno’s *An Ending (Ascent)* (1983), Aphex Twins’s *Stone in Focus* (1994), and Jenssen’s *Poa Alpina*

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Experimentation regarding microtones and harmonic delay and anticipations resulted in this piece having the characteristics of ternary form. The A and A’ section hone in on the microtones with small ‘spiral-esque’ motifs. The B section, which includes solos for both the flute and the vibraphone, has a significantly faster harmonic rhythm once the groove from the vibraphone is established and focuses more on rhythm and spiral-based pitch patterns.

Acknowledging that the glissando headjoint alters the flute’s pitch, the overall beginning is visually based on the F Super Locrian Scale, also known as the *Altered Scale*. Typically used in jazz, this scale is the seventh mode of melodic minor with a scale pattern of H-W-H-W-W-W-W (where $H =$ half step and $W =$ whole step). When this scale is used to improvise, the fifth is typically omitted.$^{93}$ However, in *Spiralis*, the fifth scale degree ($C$) is integrated.

In the first bar of *Spiralis*, the very first pitch heard by the listener is an A4 for both the flute and bowed vibraphone. However, the flutist begins to move toward the O over the next four counts, therefore, the pitch would be approximately F/F-sharp by count five. The slower tempo and consistent bowing of the A4 from the vibraphone will allow the listener to experience every microtone between the A4 and the approximate F/F-sharp (reminiscence of the introduction to Deane’s *Seachanges* and Jenssen’s *Poa Alpina*; Figure 42).

In Eno’s *An Ending (Ascent)*, as pitches are introduced, they ‘collide’ into the previous pitch, creating a moment of natural dissonance. This occurrence inspired the use of bowed vibraphone for *Spiralis*; the opposite effect of slight moment of initial

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consonance gradually slipping into dissonance, exposing the microtones produced by the glissando headjoint. In Apex Twin’s *Stone in Focus* (1994), the pitch changes appear seamless with a focus on what could be considered melodic anticipations that gradually fade, using delay and reverb.\(^4\) This influenced my approach to the beginning and A’ section of this piece and can be viewed below (Figure 42).

Figure 42

In *Stone in Focus*, a new layer appears after 1’40’’ – there is a response to the chord progression that appears to be played from a distance. This inspired the conversation that the vibraphone and flute begin to have in bars 6–11. Despite not being a related transposition, both motifs are scalar in nature, end on B-flat or D-flat in opposing octaves and are headed in inverse directions in bars 6–10. The ascending and descending aspects of each sextuplet, though overall ascending in pitch, is the first ‘circular’ motif. The excerpt on the next page displays the relationship and conversation between the parts (Figure 43).

Ten seconds into *Stone in Focus*, a rhythmic tapping fades in. This tapping inspired the timbre modulation in the vibraphone part by using the wooden tip of the mallets, beginning in bar 12 (Figure 44), which also maintains an outline of the Super Locrian scale, ending on an unusual (in jazz) bowed half cadence. These bars are an augmented foreshadowing of the next musical statement, which begins at bar 20.

After the caesura in bar 19, the flute and the vibraphone have contrasting parts for the beginning of the B section. The flute’s harmonic function is almost exclusively chromatic and microtonal in the first five bars of letter B using the glissando headjoint. However, the flute part introduced an A-flat 4 on the first count, rendering a modulation to A-flat Major encompassing chromatic passing tones.
The vibraphone has repeated previous figures with faster rhythms, maintaining the first four counts and providing a short interlude on beats five and six that interlock with the flutist. The interlude foreshadows motivic ideas, gradually phasing into an eighth note groove (that is fully established by bar 42). Then, at bar 25, the vibraphone part becomes progressively more chromatic and the interval jumps taper for beats three and four, eventually spanning within an octave by bar 30. During this time, the flute maintains its usual temperament. This allows the dissonance of the equal temperament from the vibraphone to shimmer against the flute’s timbre, as it is likely that the listener’s ear has adjusted to the routine microtones for this piece.

After the groove is established in the vibraphone, there is a noticeable timbral modulation at bar 38 from the use of the yarn end of medium-hard mallets and the flutist muting some of the notes on the vibraphone while playing with one hand. Also, the use of chromaticism enabled the piece to gradually phase to G Lydian with a flat seventh during this section. The flutist begins on a rhythmic G, momentarily leaps up to B, then down to an A for four counts, where they are asked to go out and back in over four counts. When the flutist plays the A, it provides a leading tone effect with the supertonic; however, as the headjoint slides and bends the pitch down, it plays the role of the following progression, similar to a turn (Figure 45).

Figure 45

\[
\text{~} = \text{approximate pitch} \\
\text{ii} \rightarrow \sim I \rightarrow \sim \text{vii} \rightarrow \sim I \rightarrow \text{ii} \rightarrow I \\
I \xrightarrow{} O \xrightarrow{} I
\]
Seven bars into the flute’s melodic idea, there is a descending scalar passage that is immediately answered by the vibraphone, both ending on B4 (the mediant of G Lydian). This is to be interpreted as a dramatic pause and a cue to the performers, initiating the small solo section. First, the vibraphone repeats figures that were present at the beginning of the piece, immediately re-introducing the B-flat into the key signature. The flute solo begins with a timbral trill, fading into an ordinario trill. The flute solo has variations on figures that were exhibited by the vibraphone, and are demonstrated through octave displacement, ornamentation, inversions, and transpositions.

Visually this piece has proved minimal so that attention is not drawn from the novelty of the glissando headjoint as well as guaranteeing the flutist close proximity to the vibraphone for muting purposes. The largely spiral-inspired drill begins at the solos (bar 51) since the flutists’ responsibility of muting the vibraphone has been lifted. The flutist marches around the vibraphone, using slides (approximately 30°) as necessary, keeping the torso parallel with the audience. As the music progresses, the spirals around the vibraphone increase (Figure 46).
Once the solos have been completed, the melodic groove returns momentarily, prompting a short conversation between the instruments (Figure 47). The flutist continues to expand the spiral around the vibraphone, portraying the visual of coil inspired music and shapes (as seen above). The phrase ends abruptly after descending scalar sextuplets in the vibraphone on a stately E-flat spanning two octaves.

Figure 47

At letter G, the initial idea of the piece is reintroduced and returns to the Super Locrian scale (with the C included). In the last three bars, there is another short conversation with familiar short motivic ideas but with faster rhythms. The piece ends with a descending F Mixolydian scale with a flat sixth from the flute, declaring the ‘final spiral’, which concludes with a major second.
C H A P T E R  4

M A R C H I N G  S T R I N G  C O M P O S I T I O N S

As previously mentioned, there have been composers as early as the 1910s that used performer displacement in their pieces, where the ensemble was divided and placed into specific areas within or outside of the room in which the performance was taking place. There have also been shows from the marching arts community that implemented strings into their shows, but only allotted the string player(s) to remain stationary or were navigated through the performance area on a prop. The Irish Chamber Orchestra also attempted to implement choreography in a Baroque piece in late 2019. However, none of these compositions had the intention of having the performers regularly moving, especially while playing.

The compositions and accompanying drill in this chapter are composed with moving string players, sound, and specific placement of performers in mind. I wanted to incorporate marching cello under different circumstances than that of a traditional string quartet, hence Tempered, my piece for marching alto flute, bass clarinet, cello, and one percussionist. However, I also wanted to experiment with strings only, thus I composed Apex for marching string quartet.
4.1. **Tempered**: For Marching Alto Flute, Bass Clarinet, Cello, and Vibraphone

**Commentary**

*Tempered*, my composition for marching alto flute, bass clarinet, cello, and vibraphone, has the most unique instrumentation throughout my portfolio as well as instrumentations found within the marching arts. In addition to the cello, the alto flute usually does not march. This is due to the low frequency of the sound waves in the lower register, especially against brass and even other lower woodwinds (such as the bass clarinet). If approached incorrectly, such as consistently composing in the low register or placing the performer behind louder instruments, there is a chance it will not be heard. Bass clarinets are found in some marching ensembles to reinforce low brass parts; although there are no brass instruments in this composition, I felt the low timbre of the instrument would complement the low register of the alto flute and cello, while being able to provide contrast in its upper register and with the higher octave of the vibraphone.

One of the goals of this composition, in addition to encompassing marching cello and alto flute, is to communicate a melodic idea that contains microtones using glissandi with an equal temperament-based instrument and using dissonance as a method of transportation from one note to another. *Tempered* also contains a groove section that, though a faster tempo, maintains a sequenced motif that also uses glissandi to expose
dissonance and microtones as part of the melodic idea. These concepts inspired the title of the composition.

One of the primary inspirations for using this approach for the melodic idea, particularly the initial motif (bar 8), is Xenakis’s *Kottos* (1977) for solo cello. Xenakis used two staves in his composition to separate the drone from the melodic idea (Figure 48). However, in *Tempered*, the drone is only in the beginning and end; therefore, I did not feel that a second stave was necessary.

Figure 48

The first eight bars of *Tempered* consist of two bar entrances, each exhibiting a unique timbre. The cello enters first, introducing the circular bowing timbre. Next, the vibraphone begins with glissandi from the bottom to the top of the instrument, which are played with brushes instead of mallets. Finally, the last two entrances are the bass clarinet and alto flute respectively, introducing a low and high timbral trill that is unique to each instrument.

After establishing G as the initial tonal center, the cello introduces a motif that begins with F-sharp as an anacrusis on beat three, causing a shift of the emphasis from beat one to beats two and four. The major third glissando from F-sharp to D also implies a tonal shift to the D Aeolian Dominant scale, also known as the Hindu scale (major

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third, flat sixth; the scale incorporates a minor seventh, hence Aeolian Dominant).  

While maintaining the drone on what is now the fourth scale degree (G), the cellist plays the motif that foreshadows the rest of the piece; the concept of using the notes within a glissandi as a melodic idea and the blueprints of the motif, which is cultivated on the following general motion (Figure 49):

Figure 49

![General direction of motif](image1)

Glissandi as melodic idea

At bar 26, the characteristics of the piece change drastically; the tempo increases, the key changes, and the rhythms gain density. There is also a timbre modulation with the vibraphone by preparing it with a bungee cord. The first note for the vibraphone in this section is a bungee cord pop, which is performed by hooking a bungee cord across certain bars (the preparation), grabbing the middle of the cord, raising it up, and letting it go; this results in a ‘pop’ cluster chord. The inspiration to include a small portion of prepared vibraphone in *Tempered* was based on Weinberg’s prepared vibraphone piece *Table Talk* (2016).  

A portion of the motif is introduced in the cello in bar 27 and is echoed throughout each instrument, including whistling from the cellist (Figure 50). This is to foreshadow the groove section, where the entire melodic idea is unveiled (bar 34).

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Visually, the ensemble has remained stagnant since the beginning, as to not distract from the intricacies of the motif from the cello in the beginning and to maintain a ‘shock factor’ for the audience when the cellist rises to begin marching in bar 30. A lot of the drill for this portion of the music is quite angular; however, it is also integrated with the audience to provide a more intimate performance – for the cello in particular.

Figure 50

After the cello completes the phrase, there is a crescendo into a small rhythmic development section. The alto flute and the bass clarinet provide accompaniment using both extremes of the high and low registers, depending on the melody. For example, when the cello is portraying the melodic line, the mid/lower registers are being utilized; after the Bartók pizzicato, the alto flute and bass clarinet play a note (or two) in the high register to provide contrast in their parts as well as mimic the rigid characteristic of the Bartók pizzicato (Figure 51).
In the next eight bar phrase, the accompaniment thickens in texture and has offset rhythms from the melody. This not only implies a conversation but provides a unique visual and audible aesthetic due to the placement of the performers in the room (cello: center, bass clarinet: top left, alto flute: top right, vibraphone/low tom: stage left). The section ends with an overblown timbre, asking each instrument to have a ‘harsh’ downbeat despite intonation (overblowing for the alto flute and bass clarinet, a bungee pop for the vibraphone, and a Bartók pizzicato from the cello) and is followed by a descending glissando. For the remainder of the bar, the low tom has a solo that is reminiscent of the recent rhythms.

The low tom solo cues the next section, which uses common development tactics in reverse. The accompaniment becomes dense in texture (diminishes rhythms) and continues to use multiple registers; the low tom establishes a groove that places emphasis in the areas that the accompaniment line uses the lower registers (Figure 52), and the melodic line in the cello encompasses the two primary motifs used in *Tempered* as if a conversation were taking place but is only voiced by one instrument. Each motif is rhythmically augmented throughout these phrases.
The last seven bars of this section (bars 70–6) embody several standard marching band compositional techniques that are used to initiate dramatic musical and visual moments. In bar 70, a sudden and drastic crescendo to fortissimo leads to a sustained note (alto flute and vibraphone bungee pop) with short and ‘punchy’ unison rhythms (bass clarinet, low tom, and cello). The dynamic instantly drops to mezzo-piano and crescendos to forte over the span of two beats. In bar 74, there is another crescendo to fortissimo, which would typically imply the loudest part of the piece; however, referencing the marching band music tactic, the loud dynamic is held for several beats and then increases to the ensemble’s maximum volume possible.

During the final ‘loud push’, the low tom conducts a ritardando with a powerful rhythmic solo, which also cues the cut off on beat five for the other instrumentalists. To have the sound cease before the downbeat of the next bar is another tactic used in marching band as a transition to a contrasting soft and thinly textured section. The drill
throughout this section has been widespread, not so much as to create a ‘wall of sound’ that is typically sought with a marching ensemble, but rather to create a room of sound.

At bar 77, the final section begins. The drill asks the performers to circulate the room, allowing each corner to consist of one instrumentalist, reinforcing the idea of a room of sound. This section is nearly identical to the beginning until bar 103, which is reminiscent of bar 26; however, the runs cue a ritardando versus a faster tempo. The vibraphone has a variation of a previous motif with augmented rhythms, before the cellist concludes the piece with a timbre modulation to whistling, matching the delicacy of the last chord.
4.2. **APEX: FOR MARCHING STRING QUARTET**

**COMMENTS**

*Apex* is a composition for marching string quartet. This piece was musically and visually inspired by the acoustics and architecture of cathedrals, in particular the acoustics of the St. Stephen’s Cathedral in Vienna, Austria, and the architecture of the Duomo di Milano (Milan Cathedral) in Milan, Italy. The title, *Apex*, is a Latin term meaning *point*, *tip*, and *peak*; this is a prominent feature in the Duomo di Milano architecture.

Architecture has inspired numerous composers, especially during the Baroque era:

> ‘Architecture as well as music [in the Baroque Era] was concerned with brilliant exhibition and affect – not only representing passions, but also in agitation. Claudio Monteverdi was heavily criticized for using unlawful harmonies or licentious modulations and mountainous collections of cacophonies.’ – Stuart Isacoff

Albert Bregman, a researcher in perceptual organisation of sound, believes that ‘once new auditory data reveals itself to one’s range of hearing, the auditory streams of sound affect the listener’s mental representation of reality.’ One objective of this composition is to provide the illusion (auditory and visual) of being inside the top of a

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98 Images of these cathedrals can be found in Appendix D; The Duomo di Milano can be seen on p. 78 (Figure 55).
barrel or groin vault in a cathedral. To further support this goal, *Apex* was written with the intention of being performed in a very *live* room; therefore, it does not have to be performed in a cathedral itself but should imitate the natural acoustics of such a space.

The pitch and rhythmic figures echo the architecture by rising and declining in pitch and register, or in angular or smooth textures. The drill asks the performers to create pointed images and angular movement while being immersed in the venue and the audience; consequently, the audience should be spaced in such a way that the performers are able to move in between listeners. These circumstances cultivate a constant shift of balance and central point of sound, allowing the drill and music to mimic acoustics of the cathedral through a horizontal platform for members of the audience. This music is tailored to this property of sound.

A large compositional inspiration was Mulvey’s *Entropy* (2009). While studying Mulvey’s piece, I noticed that depending on where the rhythm was placed, the note’s beams reflected the position, particularly in the Violin I part (Figure 53). This led to experimentation of using angular shapes, such as those found on the exterior of the Duomo di Milano, as an influence of the melodic lines and motifs.

Figure 53

In my original sketches of this piece, I observed that if angular motifs were desired audibly and visually on the sheet music, this would prove difficult to achieve on a

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string instrument with a fast tempo because of positions and locations of the notes. Being a percussion instructor and having marched bass drum in drumline for several years, my passion for tonal bass drum passages reminded me that it is possible to exhibit a melodic idea by passing rhythms as short as one note. This encouraged the use of hockets and Klangfarbenmelodien; the beginning is Klangfarbenmelodie as it focuses on timbre, whereas in bar 31, it becomes a hocket for melody transference.

The decision to use Klangfarbenmelodien and hockets to depict the external appearance of the Duomo di Milano caused the beginning of Apex to simultaneously appear textually and harmonically minimalistic (nearly ambiguous at times) as well as restricting choice of pitches to maintain the ‘apex’ concept. The shape and auditory effect regarding the sheet music and positioning of the instrumentalists were of utmost importance versus the harmonic structure and progression. This method also resulted in an overall unrestricted structure regarding melody and form, though the piece does reference ternary form as the introduction and ending are similar. Also, to maintain the visual integrity of the apexes on the sheet music, there are no accidentals in Apex; however, there are tonal centers. The first center is F.

The initial idea is shared among the cellist and the violist (Figure 54). In bar 3, the second violin is added for a higher timbre, then the first violin is added in the fourth bar for the highest voice in the beginning. The influence for the motivic development can be attributed to the left side of the Milan Cathedral (Figure 55).

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Figure 54

Figure 55
Although the music immediately gives the impression of the apexes within the cathedral’s structure, the performers remain stagnant in a straight line in front of the audience until Set 2 (bar 6). This is to give the audience an opportunity to engage with the Klangfarbenmelodie-based melodic idea, as it is a rather unusual introduction. In Set 2, the drill asks V1 (Violin I) and V2 (Violin II) to move forward and backward respectively, as to initiate the depiction of the angular architecture. By Set 4, the quartet forms a diagonal through the audience (Figure 56). This form allows the music to ‘pass through’ the audience and direct the sound almost as if it were an echo in a cathedral.

![Diagram](image)

Figure 56

At bar 20, the texture of the piece progressively changes. The cello introduces a thin natural harmonic texture, coinciding with the exterior texture of the Milan Cathedral, where there is space in between two spires. The second violin adds another timbral texture in bar 22, supporting the transition into the next section. In bar 23, the first violin introduces the first rhythmic figure that portrays the short motivic idea by ‘rapidly’ (what would be quick for a string player) displacing octave Gs. The viola echoes this idea one beat later.

As the piece progresses, the sustained notes and change in texture become more prominent, especially with the addition of the viola in bar 27. The cellist incorporates a
new texture of short glissandi in bar 30, providing ascending and descending moments that would imply the short apexes on the Milano Cathedral’s exterior. Notes that initially created the apexes simultaneously become augmented and diminished, and the use of Klangfarbenmelodie becomes less frequent, as the melodic lines gradually move to one instrument by bar 47 (Figure 57).

Figure 57
In addition to the glissandi texture incorporated by the cellist in bar 30, the foreshadowing of a hocket-like ostinato is demonstrated by Violin I. This short rhythmic figure feigns being an added texture, as it becomes apparent in bar 45 that it is an ostinato. Violin II retains the ostinato on G until bar 49, which incorporates octave Ds. The octave D bar is to be used as a cue to the other performers so that the music is easier to follow, especially when marching. Hearing these cues should trigger muscle memory, allowing the instrumentalists to play the piece successfully.

The new melodic idea that is introduced in the viola part (bar 47, however, one could view the glissando in bar 46 as an anacrusis) contains some characteristics of minimalism. For example, there are instances that occur when one new quality is introduced per bar, ranging from a rhythmic change to increasing an apex (pitch or frequency). There are also instances of phasing, where a motif is slightly shifted or is only partially played. These characteristics are exhibited below (Figure 58). This melodic line develops liberally.

Figure 58
Visually, the drill for this section projects architecture and the ridged apexes in the score by upholding crisp and pointy edges, using lines, triangles, and squares. These forms rotate, compress, and expand frequently, similar to a kaleidoscope, as to allow the listener to experience different timbres as well as distinguish the different areas from which resonance may occur. The body visuals during this time are also linear; they include lunges and contorting the body to an angular shape (either during rests, or in such a way that the performer is still able to play with correct technique). Examples of the forms from this section can be seen below (Figure 59).

Figure 59

In bar 69, the melodic line revisits the hocket-like melodic approach with the Viola initiating the idea and Violin II continuing the (apex) phrase. On beat three of bar 70, there is a scalar descent that is almost unison (Violin I retains the octave G ostinato), resolving on a unison G in bar 71. This indicates and justifies that the tonal center has completely shifted to G. Violin I introduces an apex-like texture that imitates the small and larger spires, which creates a texture with overlapping apexes (Figure 60).
The music slowly ‘unravels’ through diminution of rhythms and note frequency, containing figures that reference the beginning bars. However, the cellist slowly implements Bartók pizzicatos that last for two beats instead of a crotchet, showing contrast and progression against the other rhythmic ideas that are being played around them. The harmonic and sul ponticello sustained notes return, however, the melodic lines are portrayed as ‘directional’ glissandi; there are only defined beginning and ending pitches. These concepts of ‘unravelling’, contrasting pizzicato motifs, and short melodic glissandi lines continue through bar 122.

The drill up to bar 122 maintains the kaleidoscope effect by expanding and suppressing intervals. The angles are still sharp; however, these sets focus on diamond shapes and rotation. The rotation applies to the individual as well as the ensemble and
overall shape of the drill. This approach to movement will enhance the echo and timbral modulation effect, as well as create a central aural point for the first time throughout the piece (the center). By bar 122, the marching aspect requires all instruments except for the cello to march to the front of the room. The situation implies call and response, almost to the point of delay.

The first seven bars of the next segment of the section (letter ‘G’) are reminiscent of the introductory section of *Apex*, however, they should be treated as an echo from the previous section, as if one were to hear an echo in a live room or cathedral. The tone of the piece changes by bar 131; all performers maintain a sustained note for nearly four bars. In 134, the viola cues the next phrase via tremolo and a small stepwise progression that ends on F. This verifies that the tonal center has now shifted to D.

The apexes in this section are considerably more abstract visually and aurally. For example, in bar 137 the cellist plays an ascending glissando that spans eight counts; then in bar 193, the first violinist plays a very short descending scale as a response. Also, by bar 139, the second violinist and violist have faded out, allowing the violin to be heard until it too has faded out in bar 140. There is a slow build up once more, which also creates an apex (which, admittedly never descends; however, it does morph into more apexes later around letter ‘M’). After bar 143, every six counts there is a glissando that descends but then ascends after bar 152. This provides a gradual (instrument by instrument) modulation to a tonal center of A by bar 158.

Once the new tonal center has been established, the apexes are depicted via another abstract form using glissandi; however, these glissandi have multiple directions in which they move in each instrument. There are also hocket-like glissandi to allow
chordal progressions to transpire, such as the transition from bars 162–4 (Figure 61), as well as other glissandi with harmonically driven intentions. The drill for this section alternates between triangular, square, and diamond-shaped forms using the perimeter of the room.

Figure 61

A new texture is introduced in bar 176; ricochet bowing. This technique allows the bow to bounce an indeterminate number of times over the span of the note’s duration. Combining this texture with glissandi is to be achieved in bar 177, allowing a multitude of apex references to be exhibited at one time: the notated melodic line, the direction of the glissandi, the movement of the bow, the angular marching, and the sharp body visuals.
Signifying another transition, there is a sudden tempo change to 100BPM in bar 202, which is cued and established by the cellist. Due to the faster tempo, the apexes will be perceived as shorter distances. Throughout this section, the apexes are depicted rhythmically across the parts (Figure 62). The cellist performs four beat long glissandi as the violist plays glissandi that are rhythmically twice as fast; in addition to this, the cellist presents tremolos that are demisemiquavers and the violist plays semiquaver tremolos in alternating bars. The violins perform a unison apex across two bars that are based on quavers. This segment incorporates the linear portion of the drill. All of the performers line up in front of the audience, then the line slowly expands.

Figure 62

In Set 33 (bars 220–4), the viola and cello exchange parts; the cellist has two beat glissandi while the violist has four beat glissandi. The violins begin to phase by two counts until they are four counts (one bar) apart, appearing as call-and-response apexes. In bar 230, the viola is added to the texture as if it were a delay. Instead of sustaining an A like the violins, the violist resumes the glissandi accompaniment conversation with the cello between violin apexes. The cello contributes to the apex conversation in bar 240, however, this only occurs once as a cue for the next section, which contains apexes that are twice as fast and have twice the number of pitches.
In bar 244, the musical line is still classified as a hocket, however, this bar also reintroduces the Klangfarbenmelodie section. This portion is heavily reliant on timbre, separation of notes, and distance; these concepts are shown visually by maintaining linear drill that embodies the audience and large intervals (Figure 63).

Figure 63

Referencing the first section of the piece, familiar passages and figures return and continue to the end of Apex. Angular drill and body visuals also return for the A’ section. The last measure and the last bar are equivalent, which provides an exciting and upbeat ending to the composition (Figure 64).

Figure 64
CHAPTER 5

MARCHING ORCHESTRA

COMPOSITION

My final composition is for an orchestra. Mark Hensley, author of several band-related articles in the Music Educators Journal, mentions the similarities and differences of marching band and concert band in his article ‘Band Pageantry’. I found this quote to be inspirational for my endeavours, as this can easily be applied to orchestra as well:

‘The marching band should retain to a large degree the dignity and character of the concert band. [Just] imagine a band doing an artistic [version] of a high-class overture on the stage and then going out-of-doors to gallop across the field, preceded by a swarm of legs and batons, and playing Tiger Rag? […] I have yet to learn of a band that goes to both these extremes.’

As mentioned in the introduction, the inclusion of string instruments within a marching ensemble has been attempted (outdoors), but the results did not contain an idealistic situation for the string players. The large-scale composition in this chapter, Requiem, is written with a goal that all performers and their logistic requirements and limitations are acknowledged and respected, which include woodwind, brass, percussion, strings, choir, piano, and colour guard. The compositional approach to this piece is to be particularly mindful of the instrumentation; to remain all-inclusive and sensitive to the (delicate) balance between all sections physically and musically. Each section is appropriately featured at least once.

5.1. *REQUIEM: FOR MARCHING ORCHESTRA, CHOIR, DRUMLINE, AND COLOUR GUARD*

**COMMENTARY**

The last piece in this portfolio is *Requiem*, composed for marching orchestra, choir, drumline, and colour guard. Traditionally, the role of a Requiem was to be performed during a Mass after a loved one passed and contains music and lyrics that describe the day of judgment and exemplifies terror for those that are bound for Hell. Goodall, composer of *Eternal Light: A Requiem* (2008) for orchestra, choir, and dance, described well-known Requiems such as those by Mozart, Verdi, and Fauré:

‘[They] follow the structure and language of the *Missa pro defunctis* in the Catholic faith. [The content often] emphasizes the wickedness of humankind, praying for salvation and mercy, and the terror of hell; [this is a] medieval way of looking at death.

He also states that the common themes of Requiems are peace, everlasting light, grief, comfort, and afterlife; these concepts are intended to guide one through suffering and recovery after the loss of a loved one. Goodall also poses the question, referencing his Requiem that incorporates dance (but not marching):

‘A bespoke Requiem for choir, orchestra, and dance is I believe a world first and perhaps unsurprisingly it has not been without its challenges. For me the most fundamental [question] is, what – in the 21st century – is a Requiem for, who is it for, and what does it mean?’


The answer to Goodall’s question changed radically throughout history, as there are Requiems that have been composed for family members, famous historical figures, reactions of moments in history, and some that are not fundamentally religious.¹⁰⁹

Though it was common to have ceremonies for the departed, what is classified as a *Requiem Mass* was not recognised until the close of the tenth century.¹¹⁰ The first documented Requiem was composed by Ockegham, and music historians believed that the first polyphonic Requiem was composed in 1474 by Machaut.¹¹¹ In addition to the inclusion of polyphony and specified instructions for text, a standard for Requiem Masses was liberal metric freedom; strong and weak beats based on syllabic structure were of no concern by the late 1500s. In the seventeenth and eighteenth centuries, composers began experimenting with counterpoint, fugue, independent bass lines, and flexible interpretations of Requiem Masses (and sacred music).¹¹² Throughout the nineteenth century, Requiems were composed using more unusual instrumentation, such as Cherubini’s *Requiem in D minor* (1836), which was composed for three-part male chorus (TTB) and orchestra.¹¹³ The purpose of the Requiems also began to expand; though all relating to death, composers were being commissioned to write for specific people and events, and other religions were being considered.¹¹⁴

¹⁰⁹ A brief historical synopsis will be provided in the following paragraphs, however, a chronological table and additional historical information on notable Requiems can be found in Appendix E.
¹¹¹ *Ibid.*, 25, 29, 213–4; The lack of polyphonic Requiem Masses is believed to be a result of the idea that polyphony was viewed as a ceremonial approach and to use it for a grim affair would prove contradictory. It was more common during this time to write a lament for musicians and composers that borrowed plainsong Requiem Mass quotes; it is believed that this originated from local madrigalists.
¹¹⁴ *Ibid.*, 176–7; Houston Symphony. https://houstonsymphony.org/brahms-german-requiem/. Accessed 8 March 2021; Regarding new settings, Berlioz received a commission from France’s Master of Interior to commemorate the victims of the Revolution. Entitled *Grande Messe des Morts* (1837), it was composed strictly for concert hall use and was not to be used as a functional Mass. In 1868, Brahms composed *A German Requiem* with religion as
Twentieth and twenty-first century composers have taken a liberal stance on a Requiem’s text; some are liturgical, lack faith, contain poetry or lyrics from other writers, or are grammatically incorrect and based solely on what the composer felt the piece needed during the compositional process.\textsuperscript{115} Also in the twentieth century, Brant created the first special-based Requiem where all performers were not solely on stage (\textit{An American Requiem} [1973]).\textsuperscript{116} Similar to Berlioz, Verdi, and Britten, the Requiem that I composed for this portfolio is more for effect (focusing on the acknowledgement of the soul’s journey to the afterlife, with a religious foundation that is not restricted by traditions), rather than to be used for legitimate spiritual practice and purposes.\textsuperscript{117}

In addition to being written with elements from the marching arts in mind, all movements in this composition have been created with the intention of being performed either as one cohesive performance or standalone pieces. The intended overall form can be compared to a mixture of nineteenth-century Requiems as well as Carl Orff’s (1895-1982) \textit{Carmina Burana} (1936) regarding the circle of fortune (ending where you begin).\textsuperscript{118} Although there are concepts and qualities that are consistent throughout the work, when these characteristics appear, they will not be perceived to be ‘out of place’ as they correlate with the style of the movement from which they are associated.

\begin{flushright}
being the fundamental element, however, it was based on Protestant standards, as it focused on the resurrection using text from the Lutheran Bible.
\end{flushright}

\textsuperscript{115} Concerning instrumentation, a particular standard has not been upheld through these centuries (for example, there are orchestral, percussion ensemble, and a capella Requiems). Also, historians believe that Stravinsky and Berlioz incorporated incorrect passages. This technique is also common in television and film music, as the affect is prioritized over legitimacy. An example can be found in Appendix F: Ruth Zinar. 1978. ‘Stravinsky and His Latin Texts’, \textit{College Music Symposium}, vol. 18, pp. 176–88; Robertson, \textit{Requiem}, 91.

\textsuperscript{116} Cope. \textit{New Music Notation}, 107.


\textsuperscript{118} \textit{Carmina Burana} originally had movement and pantomime as part of the piece, however, these are often not performed. Stein, Jack M. 1977. ‘\textit{Carmina Burana} and Carl Orff’, \textit{Monatshefte}, vol. 69, 121–130.
Much like Ligeti’s *Requiem* (1965), my work consists of contrasting movements that exhibit complex as well as simplistic styles, approaches, and visuals.\(^{119}\) This also includes using dynamics to create contrast and symbolism and split words to create uncertainty and depth. However, similarly to Taverner’s *Celtic Requiem* (1969), I also frequently reference one key or tonal center and have a small number of concepts throughout the piece. For Taverner, the center was predominantly E-flat and certain intervals for melodic lines (and their related retrogrades and inversions) – for my Requiem, it is primarily D minor, the use of alternating chromatic steps on the fourth scale degree (or the use of specifically G-sharp – G-natural), and leaps of a Perfect Fifth within the span of a crotchet.\(^{120}\) These elements are introduced in the first movement (‘Requiem Aeternam’), developed in the middle sections, and recapitulated in the final movement (also called ‘Requiem Aeternam’, as it is nearly a direct transposition of the first movement with the exception of the last twelve bars).

The instrumentation of *Requiem* changes within each movement; this is to aid in emotional effect as well as appropriate representation of the text. Requiring different instrumentation for each movement also prevents the performers from having to memorise over one hour of consecutive music (if being performed as a cohesive work) and allows performers time to recuperate between sections in which they are needed to perform during the show. For example, the cellos are not compulsory for ‘Tuba Mirum’, therefore, they will be offstage for that movement and not required to wear the Block

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Strap.\textsuperscript{121} In addition, it is customary during marching band field shows to feature sections within the band; I have adapted this custom to meet my instrumentation list requirements (the addition of piano, the string section, etc.) and have given each section a featured movement, including the colour guard.\textsuperscript{122}

According to Hensley, in order to achieve a ‘satisfactory’ volume level outside, a marching band should consist of larger of brass and percussion sections.\textsuperscript{123} When composing and writing drill for this piece, it was important to remember that strings are comparable to most woodwinds regarding sound and projection. Therefore, the small number of brass and percussion instruments (in particular, the drumline) and the larger number of woodwind and string instruments included within this ensemble was deliberate.

It is important to mention that the inclusion of acoustic instruments, especially concerning the string instruments, was also a conscious decision. Electric instruments were considered; however, when composing a piece that requires changes in room balance, it is difficult to achieve a similar effect when amplification is often stationary. If performers were to use small wearable amplification, it is likely that the device would impede body visuals. Should amplification be desired, the implementation of stationary and dangling microphones is suggested.

In addition to drill for visual representation, \textit{Requiem} incorporates a colour guard. These members of the ensemble are not instrumentalists; however, they are instrumental

\textsuperscript{121} The (male and female) interview participants that experimented with the Block Strap provided information stating that there was an average of ten minutes to acclimate to the sensation of the strap and a maximum duration of forty-five minutes of wearing the strap before experiencing discomfort from friction on the neck.

\textsuperscript{122} This information is based on experience as well as viewing hundreds of marching band shows. Examples of shows can be found in the sources under Videos.

in music portrayal by using choreography, props, sabres, flags, and rifles. During my interviews and meetings with professional and experienced colour guard instructors and performers, it was often mentioned that, when including colour guard, writing their routine is similar to composing music. For example, there are some limitations on tosses (instrument registers), faster tempos require more energy (more notes), and it is possible to have multiple visuals happening simultaneously (polyphonic textures). Also, typically a fast tempo should result in faster choreography and tosses; however, if the music is more lyrical, then movements and instructions should be slow.

A vitally important role needed to properly achieve this type of performance is a versatile conductor (and, at times, more than one). It is of the utmost importance for the conductor to be able to control and properly execute a multitude of conducting styles, as it will be a requirement to alternate between instrument sections in, at times, under one beat. They would need to appeal to each section as needed while taking style of the music under consideration. For several parts of Requiem, I have requested that more than one conductor be present for multiple movements to provide a cohesive visual element; this is particularly important when the musicians are dispersed around the venue.\textsuperscript{124}

\textsuperscript{124} Brant’s piece \textit{Voyage Four} contained three conductors for three ensembles; please consult page 33 for reference.
‘Requiem Aeternam’ is the first movement of Requiem. This movement, often referred to as the Introit, is a common beginning of traditional and modern-day Requiems.\textsuperscript{125} This movement consists of a prayer for the recently departed and often contains an immediate transition into the Kyrie (second movement). The text is thought to be a combination of 2 Esdras 2:34-37 and Psalm 65:1-2, which can be read below:\textsuperscript{126}

\begin{itemize}
\item \textbf{2 Esdras 2:34-37 (RSV)}
\begin{itemize}
\item \textsuperscript{(34)} Therefore I say to you, O nations that hear and understand, “Await your shepherd; he will give you everlasting rest, because he who will come at the end of the age is close at hand. (35) Be ready for the rewards of the kingdom, because the eternal light will shine upon you for evermore. (36) Flee from the shadow of this age, receive the joy of your glory; I publicly call on my Savior to witness. (37) Receive what the Lord has entrusted to you and be joyful, giving thanks to him who has called you to heavenly kingdoms.
\end{itemize}
\item \textbf{Psalm 65: 1-2 (NIV)}
\begin{itemize}
\item \textsuperscript{(1)} Praise awaits you, our God, in Zion; to you our vows will be fulfilled.
\item \textsuperscript{(2)} You who answer prayer, to you all people will come.
\end{itemize}
\end{itemize}

The two lines of the Latin prayer, ‘Requiem aeternam dona eis, Domine; Et lux perpetua luceat eis’ is often repeated in the last movement of a Requiem.

The first set of drill for ‘Requiem Aeternam’ is particularly important, as it sets the tone and style for the duration of the movement (Figure 65). Despite the slower tempo, the form changes drastically and quickly; one line moves at a time to surround the audience to prepare for the climax of the movement. These particular sets of drill were inspired by a quote from Eno and can be applied to the first movement of Requiem:

‘[We/Eno and friends] wanted to use music in a different way – as a part of the ambience of our lives – and we wanted it to be continuous…a surrounding.’\textsuperscript{127}

\textsuperscript{125} Robertson. \textit{Requiem}, 12–3.
\textsuperscript{127} Christoph Cox and Daniel Warner. 2004. \textit{Audio Culture: Readings in Modern Music}, 2nd ed. (New York: Continuum), 94.
Figure 65

Set in D minor, this movement begins with an overall low timbre and unison D (in respective registers) and a chime note to resemble a church bell. In bar two, the drumline and auxiliary percussion come in on beat three and play fast rhythms that crescendo to cue in the male voices and mid-voices (mid-low brass, viola, and violin 2) in bar 3. Conducting fast rhythms in the drumline during a slow tempo and sustained notes is commonly used in modern-day marching band compositions, especially in drum corps.

As mentioned at the beginning of Section 5.1, there are several concepts and motivic ideas that can be found throughout the entire requiem. The first can be found in bar 3 at the end of a small phrase sung by the tenors and basses, which consists of an augmented fourth immediately followed by a descending semi-chromatic step, resolving as a Perfect Fourth (Figure 66). The use of these intervals in the chromatic melody
approach was inspired by the top line of Bartók’s *Mikrokosmos, Vol. VI, No. 144 (Minor Seconds, Major Sevenths)* (1939), as seen below (Figure 67).\footnote{Béla Bartók. 1939. *Mikrokosmos, Vol. VI., No. 144 Minor Seconds, Major Sevenths*. Boosey & Hawkes. Music manuscript.}

In the next bar, on beat 2, the piccolo and Violin I have quavers that leap up a Perfect Fourth (A–D). This short idea is another consistent characteristic that can be found throughout *Requiem*. After the first complete sentence, ‘Requiem aeternam dona eis, Domine!’, the mid-lower instruments (cello, baritone horn, and trombones) have a turn that begins and ends on the tonic, with a raised seventh (C-sharp) to emphasize D minor. However, the chord that follows the turn is an A major chord – a major dominant (V) in D minor. This chord lasts for two beats and is symbolic for a shimmer of hope that eternal rest will be given. The second line, ‘Et lux perpetua luceat eis!’ is followed by another turn to signify the end of a phrase. However, to cue the woodwinds, trumpets, sopranos, and altos, there is a scale starting on the fifth scale degree that descends down to the tonic and a Perfect Authentic Cadence.

The tone of the movement gradually changes from bar 16 by implementing faster rhythms in the drumline, sustained notes from the winds and strings, and a descending D
minor scale that includes the first conceptual motif (G-sharp – G-natural) down to the super tonic. Before the resolution in bar 19, the scale is interrupted by a leap to the fifth scale degree, concluding the progression: ii°–V–I (Figure 68).

Figure 68

Bar 21 resets the tone of the movement similar to what was found at the beginning by strongly emphasizing D minor; however, this section is texturally more dense in the percussion (specifically the drumline) and the quaver motif returns with the leap of a Perfect Fourth. On beat four, the next small idea that can be found within the entirety of the Requiem is introduced; the ‘response’ to the Perfect Fourth quaver leap – a semi-tone half step down from the tonic, which results in a dissonant phrase between the tonic and the minor seventh scale degree (Figure 69). This section, however, is an introductory five bar phrase to the ‘Exaudi’ section.

Figure 69

The ‘Exaudi’ section consists of several contrasting textures, including arpeggiated tonic triads that move up and down (whether over the span of two beats or four), figures based on harmonies in upward and downward intervals, bass parts that stabilise progressions and the winds reflecting the voice’s melodic lines. Each voice sings ‘Exaudi’, but after the soprano, the voices build an imperfect authentic chord starting
with A, adding D–F–D respectively from the lower voices. Coming together for the ‘orationem meam’, it ends on a tonic chord with the third omitted. The texture then returns to a similar version of the beginning once more, once again gaining texture density. However, the density comes primarily in the form of ornamentation.

The last page of ‘Requiem Aeternam’ begins with a D minor scale that progressively diminishes in pitch, rhythm, and dynamics. A poco ritardando starts at bar 41 and the only musicians that remain are the strings, choir, pedal tone (played on a synth or organ), and chimes; this concluding section can be subdivided into three small sectors that contribute to the ‘finalised feeling’ of the movement (especially in the voices). Each section becomes one dynamic marking lower than the previous section. Also, with each section, the vocal tessitura becomes gradually lower; the softer dynamics assist with cultivating a darker tone than the previous section. Finally, the number of pitch changes become less frequent. These alterations are demonstrated below (Figure 70).

Figure 70
The second movement of the piece, ‘Kyrie Eleison’, is thinly scored, consisting of a chant-inspired alto solo and tenor duet. I chose to begin this movement with minimal texture for several reasons; the first movement is dense, a large portion of this ‘Kyrie Eleison’ is also thick in texture, and I felt this approach would be an appropriate ‘nod’ to monophonic fourteenth century Requiems.

As previously mentioned, Requiems were originally plainchants regardless of movement content. Pre-dating organum, this lament was often called *plantus*. It was praised for its simplicity and cleanness; this was not only for ease of learning, but also for orally teaching the tradition. Harmony was integrated as Pythagoras found ‘perfect ratios’ (modern-day Perfect Fourths and Perfect Fifths); this was the birth of organum. After a short entrance of delicate circular bowing from the cellos and double basses, the four-bar alto solo (plantus-inspired) followed by an alto and tenor duet highlights Perfect Fourths and Fifths harmonies (organum-inspired).

Much like Ligeti’s contrast between his ‘Requiem Aeternam’ and ‘Kyrie’, after the introductory solo and duet, a ‘wash of sound’ expands across the room, producing one of the thickest textures that my Requiem has to offer (although Dies Irae is also a strong contender). Also similar to Ligeti’s ‘Kyrie’, I provide contrasting differences between the ‘Kyrie eleison’ (rich texture) and the ‘Christe eleison’ (chant-like). The lush section of the movement begins with a quick tempo change, fortissimo sustained notes, and triplet-based rhythms.

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129 Iscaoff, *Temperament*, 49.
This also initiates the form of the movement. ‘Kyrie elei-’ is repeated twice by the sopranos and altos, echoed by a four bar ‘instrumental phrase’ that is reminiscent of the alto and tenor duet in the woodwinds and features the mallet keyboards with semiquaver runs. These relationships can be viewed below (Figure 71). The ‘Kyrie’ lyric and instrumental phrase are repeated three times, which follows the tradition of singing ‘Kyrie eleison’ three times. It is important to note that the final syllable for both lines, ‘-son’, is not sung until the final bar of the movement. This is to build anticipation as well as to give variety to the traditional ‘Kyrie’. While the woodwinds have the echo of the duet phrase, the brass mimic the female voices (Figure 72).

Figure 71

Duet

Instrumental phrase

Figure 72

Voices

Instrumental phrase
After the last repetition of the instrumental phrase, the tone of the piece instantly changes to a light and thinly scored chant-like section. This ‘chant’ is sung by unison male voices to provide contrast to the high tessitura and dissonant section sung by the female voices; the exception being the last note of the chant phrase, where the voices are dissonant. This is to create tension and enhance the lack of resolution. The line ‘Christe elei-’ is sung twice: the first with a dynamic marking of fortissississimo, the second with mezzo-piano, acting as if it were a distant echo. In addition to the line being sung in half time, the malleted instruments switch to brushes that are to be run from one end of the instrument to the other, and the string instruments are using circular bowing on open strings; together, these create a ‘light and airy’ atmosphere.

The A section returns suddenly with a one bar crescendo into a forte line and repeating previous sections with the exception of the last ten bars. This is a common transition and attention-grabbing tactic used in marching band and field show compositions in an attempt to surprise the audience. In the last few bars of the movement, another marching band tactic is implemented: for the last line of the music, the last lyrical line from the sopranos, ‘elei-’, is augmented rhythmically and is sustained for a multitude of bars while a phrase from another area of the movement is being sung under it (in this case, the ‘Christe elei-’), and percussion playing fast rhythms.

Related to the modern marching band composition tactic, the chord is abruptly cut off on beat three in bar 138 to expose a moment of silence; the last four bars result in a ‘wall of sound’ with powerful sustained and cued chords. This is also where the voices finally reveal the final syllable of the movement: ‘-son’ (Figure 73).
Visually, this movement is very similar to ‘Requiem Aeternam’, in that the forms are primarily circular. However, this movement has potential to be significantly more visual concerning the colour guard and body visuals from the instrumentalists.
5.1.3. Dies Irae

The third movement of my Requiem, ‘Dies Irae’, consists of the fastest tempo within the piece, as well as the tightest harmonies across all sections. A lively tempo and tone clusters aid in depicting the original Latin text, which narrates the Last Judgement in some religions. As previously mentioned, this movement was not a recognised part of the traditional Requiem Mass until the fourteenth century and did not gain popularity until the Renaissance period (the first one was composed by Brumel). It is of interest that the Dies Irae, though often composed with a hellfire-and-brimstone tone today, was originally written in plainchant.131

My ‘Dies Irae’ was greatly inspired by Verdi’s ‘Dies Irae’ (1874), Taverner’s ‘Dies Irae’ (1969), and Stravinsky’s Les Augures Printaniers Danses des Adolescentes (1913). I used an approach that references Verdi and Taverner’s use of call and response for the first eight counts between the winds, strings, and singers versus the drumline as well as Verdi’s usage of chromaticism over a sustained pitch (Figure 74). In bar 148, the semitone motivic idea returns, progressing from G-sharp – G-natural in the flute, clarinet, trumpet, soprano, tenor, violins, and double bass; this function is to provide a chromatic progression (or lack thereof) to a major seventh (C-sharp) diminished chord (VII°).

The first line of the movement is syllabically symmetrical (‘Dies irae, Dies illa’); therefore, the musical material for ‘Dies irae’ is repeated for ‘Dies illa’ after a two-bar fill from the drumline. However, on beat three of the sustained chord, the low voices introduce transition material to the cluster chord section of rapid and repetitive quavers.

131 Robertson, Requiem, 30–6.
Figure 74
This cluster build up in my Requiem (Figure 75), was inspired by the introduction of Stravinsky’s *Les Augures Printaniers Danses des Adolescentes* (Figure 76). Author David Cope describes Stravinsky’s work as:

> ‘a sound-mass, in contrast to serialism, minimises the importance of individual notes and their order, while maximising the importance of texture, rhythm, dynamics, and/or timbre of broad gestures. This refocusing is of great significance in the development of the avant-garde movement [...] [it is a] driving and repetitive string [mass] of sound’.

The goal for this section of my ‘Dies Irae’ was not necessarily to diminish the importance of individual notes, but to maximise the significance of texture, rhythm, and dynamics within the ‘[repetitive] sound mass’. The increasingly tight and chromatic harmonies, extreme use of high and low registers, repetitive rhythm, and building crescendos are intended to cultivate emotions of tension and despair. Immediately after the build-up, the dynamic level drops dramatically, only to repeat the ‘sound mass’ once more with the next line of the movement.

After the repetition, a two-bar transition phrase that consists of a fast sequential pattern in thirds and a D natural minor scale are performed throughout the flute, clarinet, first trumpet, marimba, and violin parts. The end of the D natural minor scale is the downbeat to the next section, which is a replication of the opening statement consisting of lyrics from the next stanza. Due to the stanzas being almost syllabically equal, the movement is able to maintain a binary form; therefore, the contents that have been presented reappear.

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133 Please note that this excerpt for Figure 75 consists of drumline, mallet percussion, choir, piano/synth, and string parts only – the brass, woodwind, and auxiliary percussion parts correlate with at least one voice part displayed within this example.
‘Dies Irae’ is the most instrumentally and texturally dense movement within my Requiem. To reflect this visually, with the exception of the transition from the final ‘Kyrie Eleison’ and opening sets, the forms and choreography instructions within the drill maintain swift and tight characteristics. By bar 170 (Set 27), the musicians are condensed to the front of the room (with the exception of the tenors, basses, and stationary percussion) and maintain minimal space between them; however, there is enough room to properly perform on their instruments (Figure 77). During the cluster build ups, the vocalists travel from one side of the audience to the other to allow each area to experience all voice parts as well as provide depth and diversity in the overall balance.

The colour guard should use rifles for this movement, as the music for all instruments sustains percussive elements throughout. These facets are continued throughout the remainder of the movement. After the final phrase of ‘Dies Irae’, there is a short transition to ‘Tuba Mirum’.
Set: 27  Counts: 25  Measures: 170–175

Notes: Hold.
After the highly dissonant and energetic ‘Dies Irae’, is the first movement of my Requiem that is in B-flat Major, ‘Tuba Mirum’. The instrumentation for this movement consists of just three trumpets, one soprano, one alto, and one tenor. The lack of a bass voice was deliberate, as my intention for this movement was to be thinly scored and contain light bright notes. I chose trumpet specifically because *tuba* is the Latin term for trumpet; *mirum* translates to ‘wondrous’, providing an opportunity to portray my personal interpretation of the word using spatial aspects inside and outside of the room. This was also similarly used in Berlioz, Verdi, and Brant’s works, with the exception of the marching.

One of the unique characteristics of this movement, other than the stark contrast of the instrumentation and visual change, is the use of phrase-based hockets. Using the three lines found in the Latin text, I created three four-bar phrases that are distributed among different musicians, beginning with the soprano, alto, and tenor (Figure 78).

The key of B-flat Major is clearly established in the first phrase by starting on the tonic (B-flat) and ending on the fifth scale degree (F). However, the second phrase contains one of the overall motivic ideas of the Requiem: a raised G-sharp immediately followed by a G-natural (the sixth scale degree instead of fourth).

Figure 78
Exact transpositions of the melodic lines are then transferred to solo trumpets, taking advantage of the high, middle, and low registers. Due to the contour of the melodic line and the limitations of the trumpet, the tessitura of the second system differs from the beginning; the phrase-based hockets do not descend as the line progresses. Instead of high, middle, and low voice, it is portrayed as middle, high, and low voice. Visually, the performers expand to the perimeters of the form, creating a larger ‘wondrous’ space.

The fourth system maintains the phrases performed by the trumpets but is accompanied by two harmonic lines, creating traditional chord progressions. This, in addition to being the first movement in a consistent major key, is to provide the listener with hope and wonder, as alluded by mirum. To create depth and dynamic contrast, the trumpet playing the melody is to cup the bell with their hand to act as a mute and the trumpets with the harmonisation are to place their bells flat on the floor. It is important to note here that the performers are not to push the bell into the floor as it will completely impede the sound; mastery of this technique provides a muted and distant trumpet sound.

During these phrases, the vocalists are to use this time to exit the back and sides of the room and move to their placement for the ‘spatial’ solos (one performer at each door, but not inside of the main room), forming cori spezzati.\(^{134}\) This will provide solos that sound distant from the audience’s point of view. If only one door is available, it is acceptable for the vocalists to sing into microphones and for speakers to be placed in the corners of the venue. The timbre and volume will be the responsibility of the sound technician.

\(^{134}\) This technique is defined as having ‘singers divided into distinct groups, sometimes in different parts of a building’; Valerio Morucci. 2013. ‘Reconsidering “Cori Spezzati”: A New Source from Central Italy’, *Acta Musicologica*, vol. 85, pp. 21–41.
The fifth movement of the Requiem, ‘Recordare, Rex Majestatis’, is the brass feature. Though it includes choir halfway through, they are not introduced musically or visually until absolutely necessary to allow the brass section to establish the harmonies, tone, and melodic line of the movement. This section was inspired by multiple drum corps ballads, such as Phantom Regiment’s *Juliet* (2011), The Blue Devils’ *Ink* (2015), The Bluecoats’ *Downside Up* (2016), and Santa Clara Vanguard’s *Babylon* (2018).

‘Recordare, Rex Majestatis’ begins with all musicians outside of the venue. The brass players are to enter the room two bars (eight counts) after their musical entrance. This not only enhances dynamic contrast but allows an appropriate alteration where the visual aspect and drill can gradually rebuild versus an abrupt transition. This foreshadows the dynamic growth for the duration of the movement; it begins with piano entrances, proceeds to get louder until it ends with a fortississimo marking. In addition to the steady increase in dynamics and visuals, each musical entrance also constructs more harmonies, introducing new pitches as they occur. The final brass instrument to enter the movement and establish the melodic line is the mellophone.

In the fifth bar of the mellophone solo, Trombone 1 plays a suspension-based response to the initial sub-phrase, which is consistent throughout the section (Figure 79). During this bar, there is considerable distance between the mellophone and trombone players, providing depth, dynamic contrast, and appropriate visual representation of the music (Figure 80).
After the completion of the mellophone solo, one person from each section of the choir enters from the front of the room. The Latin text is a combination of the traditional ‘Recordare’ text as well as ‘Rex Tremendae’. The approach to this movement was similar to composers who chose to create a collage of text versus accuracy. The goal of this movement was to create a strong sense of begging (for mercy) and lament (the performers under the impression that they might not be worthy of Heavenly salvation). To portray this, I placed emphasis on weak syllables and minimal harmony, but provided
enough to establish a tonic. The music for both the instrumentalists and the choir is repeated for the next line, as the lyrics are syllabically similar.

The brass and singers are to be staged in two arc-based forms for Set 50 and the dramatic half-time-feel bar cues the final phrase of the movement. During this set, the remainder of the choir quietly enters the back of the room; this will offer a surround-sound choral phrase with depth as well as evident dynamic changes for the audience in the next dramatic bar of music (Figure 81).

Figure 81

135 Placing emphasis on the weak beats of text was a common practice in the early Requiem settings; Robertson, Requiem, 33, 37.
For intense musical effect and beat clarity for the ensemble, the conductor should conduct each beat of bar 324 in a fast three, then resume the traditional pattern for common time in bar 325 (Figure 82). The 3/8 bar also cues the final stanza of the text and the final additional harmonies, which can be found in Trumpet 2 and the trombones. This technique, as well as the rip in the mellophone/trumpet and the crescendo of a semibreve in the last four counts, are common in marching band field shows.

Figure 82

136 Please note this is a condensed excerpt.
‘Confutatis’, the sixth movement of the Requiem, features the drumline and non-malleted front ensemble instruments (such as the tom-toms, timpani, and cymbals), with vocalists and colour guard to enhance the tone of the movement. The term *confutatis* has several English translations, such as ‘confounded’ or ‘condemned’; however, regardless of exact translation choice, the overall purpose of the movement is to beg the Lord not to send the [singer or departed one] to the ‘searing flames’.\(^{137}\) Many composers, including myself, approach this movement with intensity in all respects; tempo, harmonies, instrumentation, and extended techniques. When writing aggressive music, percussion – especially drumline – is often associated with being rigid and powerful. Therefore, I felt this movement would be appropriate for the drumline and non-malleted instruments to be featured.

This movement was inspired musically and visually by the drumline feature in The Cavaliers Drum and Bugle Corps’ 2002 field show *Frameworks*; it encompasses a lively tempo, short rhythmic motifs before the entrance of the solos, and underlying staccato ‘pops and accents’ from high pitched instruments such as splash cymbals and brake drums during the solos. In between the solo sections, the brass enters with a short phrase as a transition into the next solo. This, in addition to Mozart’s ‘Confutatis’, influenced the overall musical form. Visually, the drill requires the performers to appear frantic and hostile toward other sections of the ensemble. Physically, this movement requires running, sudden movements, and unusual rigid shapes.

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In the first four bars, the drumline establishes a groove that foreshadows the motivic rhythm of the movement. In the tonal bass drums, the rhythm is outlined by unison hits surrounded by demisemiquavers; this is typical writing when composing for tonal bass drums (Figure 83).

After the groove is established, a timpani solo is introduced. As the solo progresses, it becomes more aggressive through dynamics and articulations (such as accents and marcatos); there is also the addition of unison hits from the bass drums, toms, and cymbals. This composition tactic, often used in front ensemble writing, provides the illusion of ‘fire and brimstone’ (similar to the traditional approach of ‘Confutatis’ movements). The solo ends with the timpani reiterating the established groove.

The choir’s entrance is similar to that of ‘Dies Irae’. It includes short syllables, loud dynamics, and tight harmonies, as well as the chromatic fourth concept for the overall Requiem (G-sharp – G-natural). In ‘Dies Irae’, the fast tempo and tight harmonies were to such extremes that the pitch was not the priority – just the driving rhythms; however, in ‘Confutatis’, the pitches are important because the chromaticism is not as concentrated. The vocalists execute the verses in the same rhythm previously outlined by
the drumline, followed by a glissando on the last syllable. After the second line of the text, the word ‘flamis’ (‘flame’ in Latin), contains the most texturally diverse composition in this movement, followed by a pronounced D minor bar with one chromatic line interwoven by the Soprano 2 section (Figure 84).

Figure 84

The drill for this section requires the performers to appear on opposing sides – the choir versus the colour guard. After crossing paths over an eight-count move, hostilities between the two sections remain. However, before the ‘Voca me’ stanza, the colour guard creates a chevron-based form, followed by a toss that will result in a percussive sound and coincides with the final downbeat from the drumline before the rest.

Similar to Mozart’s interpretation of ‘Voca me cum benedictis’, I incorporate a light texture that is fundamentally different from the other lyrics of ‘Confutatis’. This section involves whispering at specific pitches as well as indeterminate spoken time periods at minimal dynamic levels. The drill and movement for this section also reflect the minimal and delicate atmosphere. The line is repeated once more, followed by a slow build of the motivic rhythm as if it were returning from a distance.
The remainder of the music is a repetition of the first choir entrance but uses the next stanza of traditional ‘Confutatis’ text. This is not only for form purposes, but for musical symmetry that will aid performers when memorising the music. The movement ends with the choir sustaining the consonant ‘s’, foreshadowing a characteristic of a later movement: ‘Lux Aeterna’. By the end of ‘Confutatis’, the vocalists are split into male and female voices on opposite sides of the room; this prepares the form for the first set in the next movement, as the male voices are not required for ‘Lacrimosa’.
5.1.7. LACRIMOSA

The seventh movement of Requiem, ‘Lacrimosa’, features the string section. The Latin term *lacrimosa* (occasionally misspelled as *lacrymosa*) translates to ‘weeping’ or ‘tearful’. This movement, like many others within the Requiem, is a prayer for eternal rest. ‘Lacrimosa’ is typically found after the *Confutatis [Maladictis]* movement as a contrast from the hellfire-and-brimstone characteristics.

This section begins with a light texture that mimics the end of the previous movement. The strings are introduced with a sul ponticello timbre to portray the delicacy of the end of ‘Confutatis’, but to also transition to the string instruments and establish the continuation of D minor. The daintiness of the initial bars of this movement are mimicked visually by the strings re-entering the room one by one with as little movement as possible. After the strings move the rhythmically augmenting tremolo to ordinario, the violins introduce the contrasting F-sharp, implying D Major, and foreshadow the rhythm and harmony of the melodic line of the first stanza, with a decrescendo to piano.

Referencing the sudden dynamic change from Mozart’s ‘Lacrimosa’, the following bar drastically changes to fortissimo and powerful minor chords (Figure 85).

The sopranos enter with ‘Lacrimosa’, but the altos complete the stanza, forming aocket-based melody. Placing words on weak beats, emphasising syncopated rhythms, and the use of glissandi are intentional, as it lacks stability – much like one who laments. The inclusion of E-flat and C-flat in the alto and cello lines are also used to create an additional layer of darkness and sadness; this juxtaposes the lighter-sounding D Major.

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138 W. Sidney Allen. 1978. *Vox Latina: A Guide to the Pronunciation of Classical Latin*. 2nd ed. (Cambridge, UK: Cambridge University Press), 53; Allen discusses that from the second or third century, there was some confusion over the spelling translation of Greek speech. One of those instances was using *y* instead of *i*.
The second line of text, ‘Qua resurget, ex favilla’, contains the same musical texture as ‘Lacrimosa, dies illa’. During this section, the form of the ensemble begins to properly take shape; straight lines created by the voices and strings begin to expand and eventually collate into one long line, also known as a company front in the marching community. These forms are effective for the climax of a movement. Although the next section is technically the climax, this is approached as a transition to the final form of the movement (an arc; Figure 86).
After the second line of text, there is a crescendo into the next line of the prayer: ‘Huic ergo parce, Deus’, which translates to ‘Therefore spare him, O God’. This is the loudest section of ‘Lacrimosa’ (using dynamics, unison rhythms, and high registers). In addition to the impressive dynamic marking, the syncopation slowly phases out and into a slow half-time feel using quavers. The rhythm for the next line augments again, using minims but decrescendos instead; this is to create an echo effect before completing the prayer with the request of granting eternal rest. Unlike Mozart (or Süssmayr), the ‘Amen’ is performed in the last bar of the Requiem, per tradition of Christian-based prayer format. The movement ends with a solo soprano (S5, according to the drill) whispering ‘Requiem’ (Figure 86).

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139 Theoretically, Mozart only completed the first two movements of his Requiem before his untimely death; however, he left sketches of voice parts for ‘Dies Irae’ through ‘Hostias’. Süssmayr, a pupil of Mozart’s, completed a majority of the work. There are multiple beliefs, such as Süssmayr attempted to pass the work as his own, he ‘stole’ from other composers, and he ignored Mozart’s sketches. Concert Vienna. https://concert-vienna.com/blogs/viennese-things/the-history-of-mozart-s-requiem. Accessed 9 March 2021; These facts were also discovered during a visit to Mozart’s birthplace and residence in Salzburg and Vienna respectively (can be found in ‘Travel and Experiences’ in Sources).
Following ‘Lacrimosa’ is ‘Domine Jesu’, or ‘Lord Jesus’. This text asks for the souls of believers to be freed from the ‘profound abyss’ and may they ‘not disappear into darkness’; but be led to the Holy light, like Jesus promised Abraham. I approached this movement with a few elements in mind: majestic energy (but not overshadowing the ‘Sanctus & Benedictus’), characteristics of an echo effect (like an abyss), and falling into the abyss, but not reaching the bottom (as if being saved by the Holy Light).

‘Domine Jesu’ begins with a plainchant baritone solo, who is placed in the middle of the arc – this is a tribute to traditional Requiem styles. There is an immediate transition to dotted quaver-based rhythms in the male voices providing the majestic trait, performed by singers placed around the audience. This is followed by an entrance from the strings that simultaneously foreshadows and responds to the male voices (Figure 87). Also found within the figure is the relationship between the strings and male voices; the singers sustain pitch while the string players have the pizzicato articulation.

Figure 87
This phrase continues to descend chromatically until ‘De poenis inferni’, where the baritones have a soli that is also reflected through the strings via Klangfarbenmelodie, and each syllable is emphasised. The drill for this section requires the baritones to be front and center with the string instruments in a line behind them; this is not only to maintain accuracy for the Klangfarbenmelodie but to permit depth in the musical passage. ‘Et profundo lacu’ immediately follows using semitones to express the literally translated ‘profound abyss’. As each voice fades out over the remainder of the phrase, the pitches become increasingly dissonant; this is visually accompanied by choreography from the musicians and sabre work from the colour guard. The next stanza of the text is performed using similar music to help aid memorisation for the performers.

The final stanza of text prays that the Lord lead [them] to the Holy Light, like he promised Abraham and his descendants. Beginning with ‘Sed’ (‘But’ in English), the voices and strings glissando upwards; this is to signify hope within the prayer. The remainder of the text is sung in rhythmic unison until the mention of the promise to Abraham, where the texture begins to thin; this is to portray humbleness from the sinner. The musicians use this opportunity to set up the form for the transition into the next movement, which includes the largest number of performers to be in the room performing at the same time.
The brightest and most triumphant-sounding movement of the Requiem is the ninth movement, ‘Sanctus & Benedictus’. This movement is traditionally viewed as a celebration and is full of praise. ‘Sanctus’, the Latin term for ‘Holy’ is repeated three times when it is sung. To render a majestic movement, various composition techniques from fanfares were incorporated, such as scalar anacruses, dotted rhythms, using high registers of each instrument, lengthy trills, and using the brightest key, G Major. Fast rhythms that accent the melodic line within the drumline were also integrated, as well as the powerful combination of the tam-tam and bass drum hits; these are common marching band composition tactics for triumphant pieces.

The movement begins with a cue from the trumpets on beat one; this entrance triggers scalar anacruses to the next bar that reveals the very bright G Major. Per Requiem and liturgic tradition, the word ‘Sanctus’ is repeated three times. The progression between the repetition is based on hockets, in that notes change in specific parts on specific beats and emphasised downbeats (such as Bartók pizzicato and unison bass drum hits); a condensed example can be found below within the string section (Figure 88). The third repetition of ‘Sanctus’ is sustained in the alto, tenor, and basses while the sopranos finish the phrase with ‘Dominus Deus Sabaoth!’

Figure 88

\[\text{Observed through score study.}\]
The remainder of the text retains the use of dotted-based rhythms where appropriate; if a note or word is sustained, the fill bar in the percussion places accents on dotted-based rhythms as well. Examples can be seen below (Figure 89).

Figure 89
In bar 547, the conceptual motif of G-sharp – G-natural can be found in the piccolo, flute, clarinet, piano, vibraphone, and sopranos. A reference to ‘Requiem Aeternam’ can also be found in bar 552 when the voices sing ‘Domini’; it is the same progression as ‘Domine’ in the first and last movement of *Requiem*. These instances can be viewed below (Figure 90).

Figure 90

The drill for the ‘Sanctus & Benedictus’ is fairly simple, as the music lends the visual aspect to be slow and gestural. Therefore, the forms and visuals are minimal (with the exception of the *press box* visual, which is often used), and the colour guard work is ‘tall’ (high tosses and large flags). The musicians begin at the front of the room and slowly circle the audience, similar to the first movement of *Requiem*. Scatter drill is used at the end of the movement to allow the audience to experience unique voicings; the voicing integrity of the final chord allows this to be successful. The drumline is the exception from this rule, as they are the stable reference point during this type of drill.
The tenth movement of my Requiem, ‘Pax Aeterna’, is not a standard movement in the traditional style or form of Requiems and consists of original text written by the author of this research. This movement was inspired by the realisation that, in addition to the lack of attention given to the soul’s journey to the afterlife, a prayer for peace of the soul, specifically, does not exist; the prayers are often regarding location of the soul in the afterlife (Heaven or Hell).

The text for ‘Pax Aeterna’ is a prayer and hope for the soul, asking for internal peace for things that cannot be changed, are out of [our] control, or what ‘might have been’. This quote by writer David Greene – originally written about Britten’s War Requiem – was also quite inspirational regarding the text:

‘Our deepest need is deliverance –
Not from eternal death, but from the “undone years”
we have cost one another.’

Using resources such as Dr. John F. Collins’ A Primer of Ecclesiastical Latin and articles and conversations with Dr. Andrew Becker, a Latin and Ancient Greek professor at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, USA via email, I made informed decisions regarding the grammatical structure and integrity of the stanza found within this movement.

Another Requiem that consists of a related movement, simply entitled ‘Pax’, is J.C Foulds’ (1880-1939) A World Requiem (1923). A unique characteristic of this

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141 Greene, ‘Britten’s War Requiem’, 98.
142 The alternative options can be found in Appendix F.
predecessor to Britten’s *War Requiem* (1962) is found within the fifth and ninth movements: for *Audite*, the fifth movement, Foulds requests that the music be played in a specific direction (north, south, and west ends of the venue), and in *Lux Varitatis*, the ninth movement, the boys’ choir is to be placed ‘in a distant gallery’ outside of the performance area.\(^{143}\) The text for Foulds’ ‘Pax’ is a compilation of English scripture collated with original material; my interpretation, ‘Pax Aeterna’, is solely in Latin, but incorporates a contemporary perspective.

Two primary musical characteristics found in this movement are short articulations and quick repetitive rhythms. The decision to consider these features with this movement was inspired by Mendelssohn’s *Violin Concerto in E minor, Op. 64* (1844). During the cadenza, the violin soloist is to perform double stop quavers using ricocheted bowing. I thought it would be unique to examine the ricochet in depth, especially on a manageable repeated consonant for vocalists such as ‘p’. This could be considered the inverse of Berio, who focuses on articulation and repetition based on vowels in *Sequenza III* (Figure 14).

These articulate and repetitive features are immediately established in the opening measures by the woodwinds via random key clicks. The strings then enter with ricocheted bowing on a single note that imply the key of D; however, D Major or minor is not revealed until the seventh bar of the movement in the bass clarinet (concert F-natural; therefore, D minor). Each ricochet bow should allow as many bounces as possible. The first form of this movement allows the articulate features to appear dispersed around the room, creating a unique affect compared to the lush ‘Sanctus & Benedictus’ (Figure 91).

\(^{143}\) Robertson, *Requiem*, 260.
Once a string player from each section has played a feather-beamed figure, an augmenting rhythm is introduced, starting with the higher treble voices. Every two beats, another voice is added, creating phased rhythms and subphrases. These subphrases are performed four times. After the completion of the fourth rhythmic motif (and the vocalists completing the word ‘pax’), a glissando transitions the musicians into a short rhythmically unison phrase to provide cohesiveness before the vocal and two string player solos. All musicians march to the front of the room for the next segment of the movement.

The next three lines of text are sung by one voice section at a time, with two string players providing an underlying ricochet bowing-inspired accompaniment under the sustained notes. During the tenor and alto solis, some musicians are asked to exit.
through the side door. This is in preparation for the end of the movement as it requires an ensemble inside and outside of the room; there is also limited instrumentation for the next movement.

The last two lines of the movement are more traditional and sustained; the penultimate line being a repetition of the phrase before the solos, providing a nearly ternary structure within the movement. However, after a grand pause, the two ensembles (in and outside of the room) perform a call-and-[exact]-response chord progression for the last three words: ‘Interna’ (internal), ‘aeterna’ (eternal), ‘pax’ (peace). This is to provide an echo-chamber effect as well as a smooth transition that is appropriate for the next movement, which commences with sustained chords.
Another unique movement of my Requiem is ‘Quaeram Animam’, translated from Latin as ‘search for the soul’. This movement is composed for piano, front ensemble keyboards (marimbas and vibraphones), and colour guard. During my score and text studies, I noticed minimal attention was given to the soul and its journey to the Heavens; this could be considered the opposite of ‘Dies Irae’. Many believe that the journey of the soul is completed by oneself; therefore, there is no text to accompany this movement and features the dramatic arts found within the colour guard.

This instrumental movement was originally called *Elliptical Galaxy* and performed with the instrumentation of piano + pre-recorded tape (included flute and bass guitar) by New York-based professional pianist Isabelle O’Connell. This would have allowed for more choreography and visuals; however, after hearing the piece live, I decided live instruments would be more effective than a tape part (and only having one movement contain a tape part may be considered inconsistent). Instead, I incorporated malleted keyboards due to their timbral ability to portray space – they also were not featured until this movement. Since these instruments do not march, I was still able to incorporate some visuals from my original idea. I worked thoroughly through the piano part with O’Connell, discussing fingerings, possibilities, and limitations; the part is quite involved for the performer.

The introductory bars of ‘Quaeram Animam’ are light and minimal, outlining A natural minor (iv) as well as one of the conceptual motifs in the left hand of the marimba. The following measure contains demisemiquaver runs by the malleted instruments, which end on F-sharp; the diminished seventh of the tonic. This is the leading tone to establish
the home key of E minor, exhibited on the downbeat of the next bar and bar 617 (Figure 92).

After the resolution to E minor, the texture changes to a semiquaver note sextuplet-based pattern that is faintly introduced by the vibraphone using brushes (to match the texture of the beginning of the movement and gradually fade into ordinario). This section was inspired by Crumb’s *Makrokosmos: Twelve Fantasy-Pieces after the Zodiac for Amplified Piano* (1972), especially with the use of two pedals required by the pianist in bar 622. The conceptual motif that was introduced in bar 3 also returns in the vibraphone (Figure 93). This section heavily portrays the four chord with the occasional raised seventh (D-sharp).
After a few sequential repetitions of the conceptual motif, a demisemiquaver breaks the sextuplet pattern. This is to cue the next section, which is considerably livelier and thicker in rhythm and harmony; one could perceive this as the climax of the soul’s journey, full of wonder and excitement. There is an ascending E minor scale with a raised seventh scale degree in bar 637, reaching the highest register used within the movement (and referenced again at the end). Two bars later, there is a descending scale, almost as if the ‘search’ was spiralling to an end and is met with an abrupt and approximately notated cluster chord (Figure 94).
The cluster chords are followed by a ballad with minimal scoring, which are initiated by the conceptual motif of the movement. During the new melodic section, there is a one-person colour guard solo surrounded by sparkly galaxy-inspired flags. Once the melodic line is completed, the conceptual motif returns again in the vibraphones. This signifies the final repetition of the ballad melodic line, which involves accompanying harmonies. The short motif is repeated with augmented rhythms as a cue to the final section of the movement (or journey).

Bar 673 holds the first ‘flicker’; a visual cue for a colour guard member to exit the room (Figure 95). This action is repeated each time a flickering motto is performed by the pianist. The last system of the movement should be performed with delicacy, as the visuals become more elusive, the scoring becomes thinner, and the register of the piano (particularly the finger glissandi) are on the higher end of the instrument. At the end of the movement, eight colour guard members should remain at the front of the room to begin the next movement in a chevron-based form.

Figure 95
‘Agnus Dei’, translated as ‘Lamb of God’, is often viewed as an exclamatory phrase, as it is shortly followed by ‘who takest away the sins of the world, have mercy upon us!’ Several composers, including Mozart, Fauré, Penderecki, and Britten, composed their Agnus Dei movements in a major key. Instead of using a major key, which would offer contrast between this and the previous movement that focused on for the search of the soul, I thought it would be more appropriate to employ a peaceful, nearly haunting approach to the Agnus Dei and modulate back to D minor.

The movement is initiated with airy sounds from the winds and strings, as well as a reference to the previous movement using demisemiquavers in the vibraphone (Figure 96). The ‘flickering’ motif is deconstructed and augmented (using longer rhythms and ritardandos) across metal sounds found within the front ensemble: vibraphone, crotales, chimes (played with a drumstick instead of a mallet), an array of pitched suspended cymbals, and a bell tree. The piano is included for consistency from ‘Quaeram Animam’.

Figure 96
The drill for the first phrase of the movement requires performers to begin at the back of the room, with the exception of the colour guard at the front. The colour guard performs delicate work with their body and flags in order to set the visual tone for the movement, while instrumentalists establish the ambiance. The winds march down either side of the audience, allowing their contribution to be perceived as a peaceful breeze.

After four repetitions of the deconstruction of the flickering motif, the choir enters in a round, beginning with the altos. Each section and subsection of the choir is introduced every two beats. This canon is sung over a longer deconstruction of the flickering motif using rhythm augmentation in each bar across all metallic voices (Figure 97). The brass and woodwinds continue using only air at specified times and is coordinated with the drill to maintain a breeze-like role.

Figure 97

I approached the next line, ‘Qui tolis pecata mundi’, as a grand entrance for the winds and the opening ordinario notes for the strings. This entails quaver-based leaps of a Perfect Fifth up to the tonic (D minor), staggered entrances, and a natural increase in dynamics (as sections are added). The tone changes once the choir mentions ‘mundi’; there is a molto ritardando where each note found in an F Major seventh with an
augmented fifth is cued. It is important to note here that the conceptual motif of G-sharp – G-natural emerges in the alto sax, Trumpet 2, mellophone, alto (voice), and Violin 2 parts. In the next bar, the tempo is re-established at 60BPM and the winds and choir re-enter with ‘Dona eis, Requiem’; this phrase is a reference to the first movement of Requiem, as it is used in the second line in ‘Requiem Aeternam’. Following the choir’s line, the metal voices begin to diminish rhythms – an exact transposition – of the flickering motif and the winds return to air-based roles.

The music is then repeated, but with different drill and visual requirements. The musicians encompass the audience in an inverted arc, where the listeners are in the middle of the ensemble. They march to the front of the room, creating sections based on their musical role. This form is held for the remainder of the movement in order to perform the remaining choreography. The side door will need to be accessible for the non-vocalists to exit in order to complete the transition to the next movement.

For the second ending and culmination of the movement, the music continues to augment rhythmically (in addition to another molto ritardando) as the choir concludes the text with the traditional ‘Sempiternam’. It is often that composers would end their Requiem with ‘Agnus Dei’, or at times would repeat the line ‘Requiem aeternam, Dona eis, Domine, Requiem aeternam’ within the movement. Fauré was one of the first composers to not include ‘Sempiternam’; this is directly related to his lack of faith and religion. However, I chose to refrain from ending my Requiem with ‘Agnus Dei’ due to the inclusion of ‘Lux Aeterna’, the desire to maintain the Wheel of Fortune approach, as well as concluding the piece with ‘Amen’ (as per tradition of the Christian faith).

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144 Robertson, Requiem, 120.
The penultimate movement of *Requiem*, ‘Lux Aeterna’, is the a cappella choir feature. This movement was performed by The Mornington Singers directed by Dr. Orla Flannagan. I had the privilege of attending a general choir rehearsal with the singers before the note-writing process began. Taking note of how each section sounded, I incorporated aspects that I appreciated during the rehearsal into the music, such as the tone of the sopranos (some light and airy, some full), strong altos, impressive dynamics of the tenors and baritones, the ranges of the basses, and the choir’s ability to successfully maintain complex polyphony. During the first workshop of my music, the choir experimented with marching around and singing my work simultaneously. After a successful attempt of the first few sets, I maintained the style of drill throughout ‘Lux Aeterna’, leading to a successful and effective performance.

Translated as ‘eternal light’, the text for this movement contains a prayer asking for the Lord to shine a light on the recently departed, and through His graciousness, to grant them eternal rest. My a cappella interpretation and accompanying drill were inspired by *Lux Aurumque* (2010) by Whitacre, Pizzetti’s *Messa di Requiem* (1922), and *The Pregnant Box* (2014), a multi-movement miniature opera installation by Rigaki.

The beginning of the movement reflects the form of Whitacre’s *Lux Aurumque*, in that the dissonant opening statement is repeated three times, with the remainder of the phrase continued after the third recurrence. With each repetition of the line ‘Lux aeterna’, pitches are added to create delicate-sounding cluster chords over the sustained A in the basses. The second reiteration consists of the raised fourth concept that has been consistent throughout the Requiem (G-sharp – G-natural). During the third reiteration, the
alto line also contains the fourth motto during ‘luceat’; however, the progression is reversed (G-natural – G-sharp). The phrase is resolved by the basses (‘eis’) after a beat of silence but is extended by all voice parts sustaining the ‘s’ of ‘eis’ (Figure 98).

Figure 98

The drill during the sustained ‘s’ asks the vocalists to circle around the audience; this produces a ‘travelling and surround sound’ experience (the ‘travelling’ portion contributed by the hocket texture of the ‘s’). This tactic can also be found in Rigaki’s *The Pregnant Box*, which includes a hocket-based melodic idea for ‘wandering choir’; Requiem contains one sustained syllable while Rigaki’s piece uses individual words to complete one cohesive idea (Figure 99). Following the elongated ‘s’, the choir whispers ‘Domine’ underneath a chant-inspired soprano solo, which is another characteristic featured within the third and fifth movements of Rigaki’s installation piece (*This Girl/Box III* and *This Girl/Box V*). This is with the exception of the use of sprechstimme and specified rhythms in the beginning of the third movement until bar 14, which requires murmurs amongst the choir and the specified rhythms of the fifth movement; the whispered portions of ‘Lux Aeterna’ are always indeterminate (Figures 100 and 101).
After the soprano solo, there is a repeat of the first line with completed harmony, establishing D minor and highlighting the conceptual G-sharp – G-natural once in each voice part (over four bars). In bar 733, the rhythms become progressively augmented to complement the ritardando in bar 736; the first bar in the movement to consist of a completely unison rhythm. To complete the phrase, there is an additional 5/4 bar that allows an extension for the resolution from the G minor chord to a D minor chord with an added major second (E) in the sopranos (IV-i + M2) to produce a ‘shimmer chord’, as well as the typical marching band composition tactic of a ‘final push’ crescendo on beat three (Figure 102).
Following another soprano solo are the transitional phrases – in that they are transitioning to the visually indeterminate section, also known as the scatter drill section. Throughout this section, the choir’s forms begin to slowly unravel and become less cohesive. This section also references the first and last movements of the Requiem; the sopranos and altos sing ‘Lux’ on the same intervals that the piccolos and violins play at the beginning of the movement while the tenors and baritones echo the motifs that are also found in the beginning of the Requiem. These references can be found below (Figure 103). In between the sopranos and altos singing the Perfect Fourth and minor second intervals, they are whispering ‘Lux, Domine’, referencing the start of this movement.

Figure 103
A soli bass bar provides a transition into the next section, which was inspired by Pizzetti’s *Messa di Requiem*. This portion of ‘Lux Aeterna’ consists of the same text with a variation in rhythmic and harmonic structure but comes together in rhythmic unison for a second repetition of the ‘shimmer chord’ (G minor chord to a D minor chord with an added major second [E] in the sopranos [IV-i + M2]). A comparison between the ‘Requiem Aeternam’ movement from Pizzetti’s *Messa di Requiem* and my interpretation of ‘Lux Aeterna’ can be seen below (Figure 104). Throughout this section, the soprano soloist is asked to sing what could be considered an alternate harmony to the section, however, it may also be viewed as another layer of texture due to the contrasting glissandi and harmonisation. This addition was also inspired by Pizzetti; historians believe there was (and may still be) an old custom of wailing at funerals in southern parts of Italy, and it is thought that Pizzetti had this in mind when he vocalised the ‘Oh’ amongst his Requiem in the *Kyrie* and *Dies Irae* movements (Figure 105).145

The drill for this section transitions into complete indeterminacy by applying the ‘scatter drill’ method. Each performer is asked to move arbitrarily around the room to create a unique balance (or lack thereof). This tactic will also result in a different experience each time that the movement is performed. Scatter drill will apply to the end of the movement; performers should use this opportunity to travel to their first set of the next movement.

The last sung phrase of the movement, ‘Luceat eis’, references traditional voice leading harmonies, progressing from the minor tonic to the dominant before returning to the minor tonic and creating a Perfect Authentic Cadence. On beat three, the Bass 2 section is given the option to perform a D2 if possible. The inclusion of this note will add depth, regardless of where they are standing within the venue. The last ten seconds of the movement are whispered by the choir and gradually decrescendo to silence.
5.1.14. REQUIEM AETERNAM

The final movement of Requiem, ‘Requiem Aeternam’, can be considered the end of a cycle, similar to the ‘Wheel of Fortune’ theme of Carmina Burana (1937), as it reflects many facets of the first movement such as the drill, music, and title. However, the last twelve bars provide a sense of finality through instrumentation choices, octave displacement, a ritardando, and augmentation of rhythm duration and harmonic rhythm.

In bar 811, the (poco) ritardando is implemented during the first D minor scale-based sub-phrase of ‘Ad te omnis caro veniet’. This is an exact transposition from the first movement; however, the dynamics are increasing instead of decreasing. In the final repetition, the sopranos complete the D minor scale (starting on the fifth scale degree) and sustain the note. The dense texture underneath the sustained note is created by the drumline and front ensemble; this is to provide contrast and anticipation for the last two bars (Figure 106). The piece is concluded with the traditional Plagal Cadence (IV – I), and the choir singing ‘Amen’. This is unusual in that many Requiems often end with a reiteration of ‘Requiem aeternam, Dona eis, Domine’ or ‘Requiescant in pace’.

Visually, drill of the last piece is very similar to the first movement; this is to not only reinforce the idea of the ‘Wheel of Fortune’ (or ‘Life’), but for memorisation purposes. Once the ritardando begins, the instrumentalists turn away from the audience and arbitrarily disperse for the last scatter drill. This indeterminacy of drill provides an opportunity for the audience to experience multiple pitches and registers in the last chord (‘Amen’).

146 Please note that the excerpt in Figure 106 for ‘Requiem Aeternam’ (2) is a condensed score.
Participation in the marching arts encourages a strong work ethic, strengthens skills (ensemble performance, multi-tasking, observation, and time-management), and gives a unique approach to music composition and performances. Through these attributes and new-found knowledge for composing for this type of soloist or ensemble, my passion for this art form and inclusion of all instruments has only grown stronger.

The existence of solos, duets, mixed chamber, choir, strings, and orchestra is minimal in the marching community. It is unclear why these performance groups (or soloists) have not been previously composed with movement in mind. However, one culprit for lack of repertoire for choirs and strings could be the absence of a regimented etiquette; although voice would be rather straightforward concerning marching, there are many things to consider when asking a string instrument to march, such as upper body movement and transportation of the cello and double bass. Through the use of the Block Strap and Bass Buggie, transportation of the cello and double bass is possible. The inclusion of these performers would lead the activity to ‘somewhere new’, as alluded to by Chris Previc: 147

> ‘I [am] in awe of this art form. I have marvelled at its structure, order, and complex simplicities […] I have been engrossed by its potential and limitless capacity to lead us somewhere new.’

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The compositions in this portfolio were carefully constructed to acknowledge the physical limitations of instruments and performers while considering the properties of sound on which marching shows are based. In addition to being an experienced musician, performing this type of work takes dedication, endurance, and passion; it would only suit a performer or ensemble that is willing to commit to the requirements necessary for these pieces to be successful.

When composing for a soloist or a duet, it is important to be mindful that they are the only performer(s); every note and movement must serve a purpose and be constructive to the piece. With marching string ensembles, a string quartet for example, it is important to consider the instrumentation, physical limitations, acoustic versus electric instruments, as well as amplification options (if applicable). In addition to the logistical considerations, balance is a primary concern when composing for an orchestra, especially with one that incorporates a dominating force such as a marching drumline.

These attributes, though considered when designing an outdoor marching band show, are heightened and require a different approach when performing indoors and with ensembles of instrumentations found within this portfolio. Through comprehensive discussions with string players regarding playing logistics, I was made aware of qualities that should be avoided or emphasised, such as placement of the instrument, and if in a different placement, how this affects the sound as well as tone and note accessibility. For example, if a violist were to lie on the floor, the bow will eventually encounter the floor, impeding possible playing requirements unless otherwise composed with this in mind.
However, another option is to place the viola at a different angle (closer to the torso), however, this would inhibit use of the upper fourth of the finger board.\textsuperscript{148}

During the research and experimentation component of research, I conducted recorded interviews with an array of professional performers, educators, and composers (both active and non-active within the marching community). The conversations with these professionals made a profound difference regarding the approach and decisions that I made within my compositions and drill writing – in particular, the string instruments. There were discussions on proper composing technique for each instrument, (typical) playing logistics, physical limitations, instrument options, and pitch quality.

Among the participants, there was a unanimous desire to one day witness indoor and outdoor marching string ensembles, choir, and orchestra.\textsuperscript{149} The initial concern raised during these interviews regarding outside performances was the ability for the acoustic string instruments to perform under certain natural circumstances, such as rain, heat, and humidity. Although these circumstances are not ideal for woodwind and some percussion instruments (such as a marimba or concert snare drumheads), these conditions would prove particularly harsh to wood-based instruments.

I believe that current technology will not produce a conducive performance; however, with technology rapidly advancing, a solution can one day be achieved, allowing these instruments to perform under such extreme circumstances. Considerations for these technologies could include heat-resistant material in which the instruments could be constructed as well as heat-resistant strings; ideally, these solutions would not sacrifice tone or playing ability.

\textsuperscript{148} This information can be found in Appendix C.
\textsuperscript{149} These interviews can be found in the Sources section.
In addition, future technologies that would help a marching string or orchestral performance could focus on further development of electric versions of the instruments (allowing for amplification to either move with the performer or allow for the range to expand between the instrument and the speaker) and a more ideal mode of transportation for the double bass. This could include a lighter version of the instrument similar to the electric cellos, or perhaps a contraption that safely allows the double bass to lean while it is on the move.

There is evidence that multiple marching activities are expanding their instrumentation and participation while allowing a multitude of abstract expression to convey a concept or storyline; the future of the marching arts is vast, all-inclusive, and substantially creative. *Music Educators Journal* writer Robert Cantrick stated, ‘let no one be frightened away by the thought of turning our bright and happy half time shows into something esoteric or avant-garde.’150 This research provides thorough and logistic-appropriate approaches to incorporating the marching arts into typically non-marching contemporary solos and ensembles, as well as providing an opportunity for small marching ensembles found within an indoor setting. I plan to continue this course of research throughout my compositional career, as I believe the marching arts have an immense power on performers and audience members alike; they can provoke passion, energy, a storyline or concept, and creative expression. Now is the time to expand the marching arts community and its repertoire – one soloist, string quartet, choir, and orchestra at a time.

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A P P E N D I C E S

The following pages contain additional materials that support this research.

A: INTERVIEW PARTICIPANT INFORMATION AND STATISTICS

Depending on the type of marching ensemble, it is common to require educational or logistical assistance from a professional in a specific area. Some of these positions include the drumline, front ensemble, drill writer, colour guard (flags and weapons), and visual designer. I have conducted interviews in these areas.

Please note that some professionals do have more than one title, therefore, some of the interview participants may be counted twice in some areas. For example: Emily Murphy is a brass instructor, vocalists, and a general music teacher and will be counted in those three categories; however, she will only be counted once regarding the total number of participants. All participants have given permission to use their answers and certain details for research purposes.

<table>
<thead>
<tr>
<th>Participants</th>
<th>45 Violas</th>
<th>45 Cellos</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marching band professionals (instructors, directors, and designers)</td>
<td>15 Double basses</td>
<td>2</td>
</tr>
<tr>
<td>Visual designers</td>
<td>2 Electric Instruments Specifically: x</td>
<td></td>
</tr>
<tr>
<td>Brass players</td>
<td>5 String players that have used electric versions of their instruments</td>
<td>7</td>
</tr>
<tr>
<td>Woodwind players</td>
<td>2 Performers who enjoyed the electric instrument</td>
<td>5</td>
</tr>
<tr>
<td>Percussionists</td>
<td>7 Performers who did not enjoy the electric instrument</td>
<td>2</td>
</tr>
<tr>
<td>Other Instrumentalists: Bagpipes (1), Steel pan (1)</td>
<td>2 Performers that said it felt like learning a new instrument</td>
<td></td>
</tr>
<tr>
<td>Colour guard instructors</td>
<td>13 Performers who had issues with lack of vibration from instrument</td>
<td>5</td>
</tr>
<tr>
<td>Vocalists</td>
<td>4 Performers who had issues with the difference of attack</td>
<td>6</td>
</tr>
<tr>
<td>String players</td>
<td>10 Performers who had issues with the sound coming from a separate source</td>
<td>5</td>
</tr>
<tr>
<td>Violins</td>
<td>3 Other interviews: Inventor of the Block Strap, Composer that uses space as a factor in their compositions</td>
<td>2</td>
</tr>
</tbody>
</table>

Location of Participants

**North America**
- Ciudad de México, México
- USA: Arizona (Phoenix), California (Los Angeles [3], San Jose), Indiana (Normal), Kentucky (Beaver Dam, Bowling Green, Lexington), Massachusetts (Boston), New Jersey (city redacted per request of the participant), Ohio (Cleveland), Oregon (Eugene), South Dakota (Sioux Falls), Tennessee (Clarksville, Dickson [2], Gallatin, Knoxville, Milan, Nashville, Springfield, Spring Hill), Texas (Austin [2], Dallas)

**Caribbean**
- Trinidad and Tobago (Port of Spain)
- Saint Lucia (Castries)

**Europe**
- Ireland (Arless, Bray, Dublin [4])
- UK: England (Birmingham [4], Lichfield, London [2]), Northern Ireland (Belfast), Wales (Cardiff)
- The Netherlands (Utrecht)
1. Rehearsal of *Lux Aeterna* with The Mornington Singers, directed by Dr. Orla Flanagan

Photos by Nathan Hoctor
2. Performance of Lux Aeterna in the National Concert Hall in Dublin, Ireland at the 2019 Composition Graduate Show through the Trinity College Dublin Music Composition Centre.

Photos by Dr. Simon Tresize
**C: SUPPORTING MARCHING AND DRILL MATERIALS**

1. Marching Band Glossary

These terms are used throughout the marching band setting and can be found in Chris Previc’s *Student’s Guide to Marching Band* and *The Complete Marching Band Resource Manual* by Wayne Bailey, Cormac Cannon, and Brandt Payne.

*About face:* to turn immediately 180 degrees to the left in one fluent motion.

*Adjusted step:* If the set requires a step other than 8 to 5 or 16 to 5, the marcher must adjust the step size in which they must take to reach the specified destination.

*Attention:* Sharp and stable posture from which any command may follow.

*Back marching:* moving in a backward direction, on the hub (front half) of the foot - the heel never touches the ground so that the sound does not waiver. The ankles and the knees (slightly bent) become shock absorbers.

*Body carriage:* The way in which a marcher must carry his or her body while marching. This consists of feet together, toes approximately 45 degrees apart, hips slightly back, chest slightly forward, shoulders relaxed, head facing forward and raised approximately 10 degrees.

*Company front:* Drill organization in which all marchers on the field are in a straight line facing the audience. Considered one of the most powerful and impactful drill sets. Often referred to as ‘the wall of sound’.

*Cover down:* To align oneself to another marcher, despite being on the correct spot or not.

*Crab stepping:* Marching technique used by the drumline. The body faces the sideline while the feet cross over and behind each other. Called “crab stepping” because one will be walking very similarly to a crustacean.

*Dress _____ (right, left, side-to-side, to front):* Command to guide to the person in the specified direction. Example: if forming a vertical line on the 50-yard line, whomever is the person in front is the person in which the band should dress to; this may be portrayed as “dress to front”.

*Drill:* The “blueprints” of a field show; an approximation of the form in which the drill writer has artistically designed to match the integrity of the music being performed.

*Drum Major:* Person responsible for the tempo and communication during performances and rehearsal. They stand on podiums between the sideline and the audience (however, for effect, some directors have placed the drum majors in the stands or in the press box).

*Flank:* Marcher moves in a direction that is 90 degrees from the original direction from which they came.

*Follow-the-leader:* all marchers follow one leader to a new position.

*Glide step:* Type of step that wind marchers perform when marching left or right. The upper half of the body is facing the audience while the lower half is facing the direction in which the marcher intends to go.

*Halt:* Stopping the motion of marching.

*Interval:* Space between two marchers.
**Jazz run**: marching style that requires one to land on the front of the foot (called the “hub”), often performed at a brisk tempo.

**Marking time**: A motion of the legs that keeps tempo while the rest of the body remains stationary. The two popular ways to mark time are: lifting the entire foot from the ground approximately 2 in (entire foot articulates the downbeat) and keeping the front half of the foot stationary while lifting only the heel (only the heel articulates the downbeat). The issue with raising the entire foot from the ground is if executed incorrectly, the sound from the horn would be inconsistent due to disrupted airflow. However, the method of marking time with the entire foot was created because drumlines often had issues with their drums bouncing if they kept the front part of the foot stationary.

**Oblique**: Standing or facing at an angle, which is generally specified (i.e., 90, 45, etc). It is possible to march oblique.

**Open position**: Heels together, toes apart approximately 45 degrees (please note that this is a stylistic preference; some choose to have heels together, toes together).

**Parade rest**: Used when the group has come to attention, but the activity (marching, commands, etc) has stopped. This position is commonly feet shoulder width apart, with the instrument at rest with both hands in front of the stomach.

**Press Box**: Usually on the home side of a football field, there is a structure that is built above the bleachers where the audience resides. Generally, it is used for announcers, photographers, videographers, and judges to occupy so that they are able to have a clear view of the entire field. In marching band, press box means to raise the horn at a 45-degree angle higher than the usual playing position to give the visual effect of “playing to the press box”. Commonly used for climax of field shows.

**Set**: A specific set of coordinates in drill.

**Slide**: Marching to the left or the right. The torso/upper body should be facing the audience whereas the pelvis/lower body would be facing the direction in which the marcher would be marching (left or right).

**8-5, 16-5, 6-5**: Size of steps. The first number indicates how many steps are to be taken every 5 yards (line to line).

### 2. Basic Drill Types

<table>
<thead>
<tr>
<th>Form</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hard</td>
<td>Straight lines and sharp angles</td>
</tr>
<tr>
<td>Soft</td>
<td>Curvilinear and rounded edges</td>
</tr>
<tr>
<td>Open</td>
<td>Lines are not all connected</td>
</tr>
<tr>
<td>Closed</td>
<td>No breaks between segments of the form</td>
</tr>
<tr>
<td>Static</td>
<td>Does not direct the audience’s eye, but ‘points’ to one spot on the field – these forms are often closed and hard</td>
</tr>
<tr>
<td>Moving</td>
<td>Pulls the viewer’s eyes around the shape of a form in a particular direction</td>
</tr>
<tr>
<td>Symmetrical</td>
<td>A symmetrical form</td>
</tr>
<tr>
<td>Asymmetrical</td>
<td>An asymmetrical form</td>
</tr>
<tr>
<td>Stationary</td>
<td>No movement within the form</td>
</tr>
<tr>
<td>In-Motion</td>
<td>Movement within the form</td>
</tr>
</tbody>
</table>
3. Visual Design Attributes

<table>
<thead>
<tr>
<th>Attribute</th>
<th>Reference</th>
</tr>
</thead>
<tbody>
<tr>
<td>Line</td>
<td>Formations created in the performance area – They can guide the viewer’s eye and direct attention to or away from a focal point</td>
</tr>
<tr>
<td>Form</td>
<td>Density, or lack thereof – Use of filled-in formations versus outlined formations</td>
</tr>
<tr>
<td>Balance</td>
<td>How the formations relate to one another when used in conjunction</td>
</tr>
<tr>
<td>Dimension</td>
<td>Size of formations as they relate to the overall field</td>
</tr>
<tr>
<td>Space</td>
<td>Where the form is located</td>
</tr>
<tr>
<td>Texture and Contrast</td>
<td>Relationship of the formations to one another and how they are layered; If the drill is all blocks and filled in forms, there is no contrast, but there is texture)</td>
</tr>
<tr>
<td>Mass</td>
<td>Layering of the formation to be able to see the form clearly from front to back</td>
</tr>
<tr>
<td>Dynamics</td>
<td>‘Loud’ and ‘soft’ appearances</td>
</tr>
<tr>
<td>Colour</td>
<td>Colours displayed on the field during performances; this may also affect the dynamic aspect</td>
</tr>
<tr>
<td>Movement</td>
<td>The entire basis of marching; Stagnant forms may also incorporate movement</td>
</tr>
<tr>
<td>Development and Direction</td>
<td>The progression of the “pictures”, but also the movements in between; this may present the opportunity to create interest during parts in which there is no marching (holds)</td>
</tr>
</tbody>
</table>

4. Common Flow Transitions

<table>
<thead>
<tr>
<th>Name</th>
<th>Affect</th>
</tr>
</thead>
<tbody>
<tr>
<td>Float Movement</td>
<td>Changes the shape of a formation by moving all marchers from one point to another in the same number of counts but with different step sizes</td>
</tr>
<tr>
<td>Stack-Up</td>
<td>Shift from diagonal lines to vertical or horizontal lines</td>
</tr>
<tr>
<td>Follow-the-Leader</td>
<td>Marchers follow (and typically face) the marchers in front of them to the new form</td>
</tr>
<tr>
<td>Flex</td>
<td>An arc reverses the shape of its curve</td>
</tr>
<tr>
<td>Flank</td>
<td>Marcher moves in a direction that is 90° from the original direction</td>
</tr>
<tr>
<td>Sequential Movement</td>
<td>Marchers perform the exact same move but at different times – this often produces a ripple affect; can be performed individually or in groups</td>
</tr>
<tr>
<td>Kaleidoscope</td>
<td>Forms expand and/or contract and look the same from any direction</td>
</tr>
<tr>
<td>Rotation</td>
<td>Keeping the same form but rotating it</td>
</tr>
<tr>
<td>Duplication</td>
<td>Keeping the same form, but moving it to another location</td>
</tr>
</tbody>
</table>
4. Cello Strap Installation Instructions

According to Mike Block’s YouTube Installation Tutorial of the Block Strap V2, the installation process is as follows:

1. Lay the cello across the lap with the strings facing up.
2. Hold the strap with the logo facing toward you. This allows the long end of the strap to have the eyelet by the endpin.
3. Thread the eyelet under the tailpiece.
4. Wind the end with the eyelet back under the wires on the bottom of the cello.
5. Wrap the eyelet once more to reach the endpin. This will create a backward ‘S’ shape with the strap around the wires on the bottom of the cello.
6. Place the eyelet over the endpin and pull the excess material from the top of the ‘S’.
7. Sit the cello down as if you were going to play it and grab the other end of the strap. Unbuckle the hook.
8. Drape the longest end of the neck extension over the A string tuning peg.
9. Lay the neck extension alongside the neck, then thread the end under the area where the neck is connected to the cello body.
10. Buckle the two ends of the neck extension back together.
11. Take the chest cushion and unzip the pouch to reveal two pads.
12. Sit the pads on top of each other where the angled part of the pad creates an incline.
13. Place the cushions back into the bag with them maintaining the incline. Zip the bag back up.
14. Connect the small strap from the bag around the main body of the stap toward the top (where the finger board meets the body of the cello). This should allow the cushion to hang against the backside of the cello body. When held up, it should reflect the top of the cello body.
15. Make sure the logo on the back is facing the performer’s stomach; this is to help support the grip!
16. Put right arm and head through the strap.
17. Properly place the chest cushion.
18. Stand up.

Video instructions are also available on his YouTube channel. This is the direct link to the video: https://www.youtube.com/watch?v=7na8Q5UF1KM
1. Image of Duomo di Milano (Milan Cathedral)

Photo by Benjamin Voros

2. Image of St. Patrick’s Cathedral in Vienna, Austria

Photo by Lindsey Vincent
1. Traditional Settings of a Requiem Mass

<table>
<thead>
<tr>
<th>Section</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introit</td>
<td>This is the initial processional chant with psalm verses. Attendants move toward the altar. In large churches, cathedrals, and abbeys, if the distance is longer than the music, a sufficient number of verses of the psalms are sung until the procession reaches the Sanctuary. The Introit was then repeated once more (p. 12).</td>
</tr>
<tr>
<td>Kyrie</td>
<td>Traditionally, this movement continues in the same peaceful manner as the Introit. The opening statement is to be repeated but should be varied for the last statement of the movement (p. 13).</td>
</tr>
<tr>
<td>Gradual</td>
<td>This word is derived from the Latin <em>gradus</em> (step) and was first used in the ninth century. This (now optional) section contains excerpts instead of entire verses as it was in the ninth century (p. 15).</td>
</tr>
<tr>
<td>Tract</td>
<td>Originally sung after the second of the three lessons (the Epistle) and consisting of an entire psalm, this section was chant only. In modern Masses, this has been replaced with the <em>Alleluia</em>, except under special circumstances, such as Lent (p. 15).</td>
</tr>
<tr>
<td>Sequence</td>
<td>In this section of the Mass, one can find the <em>Dies Irae</em>; however, this was not introduced until the fourteenth century and was originally not universally accepted. It is believed that it was originally written by Franciscan Thomas of Celano. The first liturgical use of the <em>Dies Irae</em> was for the first Sunday in Advent. (p. 15–7).</td>
</tr>
<tr>
<td>Offertory</td>
<td>This section contains Psalms that were sung while people brought gifts of bread, wine, wax, etc. to the altar steps. Though the origin isn’t known, it is said to not be of Roman influence. This became an official part of the Requiem Mass somewhere between the ninth and eleventh centuries (p. 20–21).</td>
</tr>
<tr>
<td>Communion</td>
<td>The words of the chant recapitulate the leading motives of the Mass, [though was originally ended with ‘Requiescant in pace. Amen.’ (p. 23).</td>
</tr>
</tbody>
</table>
2. Chronological Requiem History

<table>
<thead>
<tr>
<th>Composer / Dates of Birth and Death</th>
<th>Date of Composition</th>
<th>Composition Title</th>
<th>Purpose</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johannes Ockeghem (c.1420-1495)</td>
<td>Unknown</td>
<td>Requiem</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Additional Information: Ockegham is credited with composing the first documented Requiem, however, historians believe that Guillaume Dufay (c.1397-1474) composed the first original Requiem, but the music was destroyed.(^\text{151})</td>
</tr>
<tr>
<td>Guillaume de Machaut (1300-1377)</td>
<td>1474</td>
<td>Requiem</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Additional Information: This was the first polyphonic Requiem.(^\text{152})</td>
</tr>
<tr>
<td>Josquin des Prés (c.1450-1521)</td>
<td>1497</td>
<td>La Déploration de Jehan Ockeghem</td>
<td>Lament for Ockegham’s death</td>
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<td></td>
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<td></td>
<td>Additional Information: The text uses a poem by Jean Molinet. This piece depicts Ockegham in Heaven alongside esteemed composers such as Guillaume Dufay (c.1397-1474), and John Dunstable (c.1385-1453). The lament begins with a quote from the beginning of a Requiem Mass: ‘Requiem aeternam, Dona eis Domine, Et lux perpetua luceat eis’.(^\text{153})</td>
</tr>
<tr>
<td>Giovanni Pierluigi da Palestrina (c.1525-1594)</td>
<td>Unknown</td>
<td>Missa Pro Defunctis</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Additional Information: This Requiem consists of only five parts but adhered to traditional Catholic standards.(^\text{154})</td>
</tr>
<tr>
<td>Cristóbal de Morales (c.1510-c.1565)</td>
<td>1544</td>
<td>Officium Defunctorum</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Additional Information: Included cantus firmus within his Requiem.(^\text{155})</td>
</tr>
<tr>
<td>Tomás Luis de Victoria (c.1548-1611)</td>
<td>1603</td>
<td>Officium Defunctorum</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Additional Information: Included cantus firmus within his Requiem and had the unusual instrumentation of six voices.(^\text{156})</td>
</tr>
<tr>
<td>Michael Haydn (1732-1809)</td>
<td>1771</td>
<td>Missa pro Defunctis</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
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<td></td>
<td>Additional Information: This was the first flexible interpretation of a Requiem Masses. It is believed that Michael’s Requiem was more ‘successful’ than Franz’s, as it had multiple performances and is thought to have inspired Mozart’s Requiem – especially the ‘Dies Irae’.(^\text{157})</td>
</tr>
</tbody>
</table>


\(^{153}\) Britannica. https://www.britannica.com/biography/Josquin-des-Prez. 16 January 2021; Robertson, *Requiem*, 213–4; The original poem and translation can be found in Appendix F.


\(^{157}\) Robertson, *Requiem*, 60.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Year Range</th>
<th>Work Details</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Franz Joseph Haydn</td>
<td>1737-1806</td>
<td>Requiem Solemne</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td>1771</td>
<td>Additional Information: Another flexible interpretation of a Requiem Mass, and was composed for the funeral of Sigismund von Schrattenbach, Archbishop of Salzburg.</td>
<td></td>
</tr>
<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>1756-1791</td>
<td>Requiem in D minor, K.626</td>
<td>Commissioned by a stranger</td>
</tr>
<tr>
<td></td>
<td>1791</td>
<td>Additional Information: Mozart’s Requiem is overall peculiar in initiation, composition, and execution. The piece was originally commissioned by a purposefully vague ‘important man’, later assumed to be another composer with the intention of selling Mozart’s work as his own. Shortly after accepting the commission, his health began to deteriorate and lead to death at the age of 35. The first two movements were the only completed sections, however, he did have sketches of voice parts from Dies Irae through Hostias. Franz Xaver Süssmayr, a pupil of Mozart’s, completed a majority of the piece. There are multiple theories regarding this, such as Süssmayr attempted to pass the work as his own, he ‘stole’ from other composers, he ignored Mozart’s sketches, etc.</td>
<td></td>
</tr>
<tr>
<td>Luigi Cherubini</td>
<td>1760-1842</td>
<td>Requiem in C minor / Requiem in D minor</td>
<td>Concert Hall / Funeral</td>
</tr>
<tr>
<td></td>
<td>1815 / 1836</td>
<td>Additional Information: Cherubini’s Requiem in C minor was composed in 1815, not for liturgical use, but as a commission for the commemoration of Louis XVI’s execution; unlike his predecessors, the composer incorporated syllable-based chords instead of polyphony throughout the work. Cherubini composed a second Requiem (this time in D minor) in 1836 with the intention of it being performed at his own funeral, with the unusual instrumentation of a three-part male chorus (TTB) and orchestra.</td>
<td></td>
</tr>
<tr>
<td>Hector Berlioz</td>
<td>1803-1869</td>
<td>Grande Messe des Morts (The Grand Mass)</td>
<td>Concert Hall</td>
</tr>
<tr>
<td></td>
<td>1837</td>
<td>Additional Information: Approximately six months after the completion of Cherubini’s Mass, Berlioz received a commission from the Master of Interior in France to commemorate the victims of the Revolution (an annual celebration). The Master of Interior wished to raise the standard for sacred music in France, therefore, he was contracted at the Governor’s expense. Entitled Grande Messe des Morts (1837), the Grand Death Mass was composed strictly for concert hall use and are not to be used as a functional Mass. Berlioz’s biographers state that his Requiem is ‘devoid of religious feeling, that it is merely a dramatization of the melancholy end of man, unlit by any gleam of hope [...] liturgical considerations were not in Berlioz’s mind.’ A unique aspect of this piece, other than being large-scale and sounding triumphant, is that it ends with ‘amen’ instead of the traditional ‘Requiem aeternam’ or ‘Requiescat in pace’.</td>
<td></td>
</tr>
<tr>
<td>Johannes Brahms</td>
<td>1833-1897</td>
<td>A German Requiem</td>
<td>Liturgical</td>
</tr>
<tr>
<td></td>
<td>1868</td>
<td>Additional Information: This composition was composed with religion as being the fundamental element, however, it was not based on Catholic standards. The primary basis of the Requiem was Christianity and the resurrection, using text from the Lutheran Bible; however, Brahms stated the Requiem was for mankind, not just Christians and does not mention Jesus in the text. It is believed that the work was titled A German Requiem to avoid confusion or association with a Latin Requiem.</td>
<td></td>
</tr>
</tbody>
</table>

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159 Concert Vienna. https://concert-vienna.com/blogs/viennese-things/the-history-of-mozart-s-requiem. Accessed 9 March 2021. This was also discovered during a visit to Mozart’s birthplace and residence in Salzburg and Vienna respectively.
160 Robertson, Requiem, 82.
<table>
<thead>
<tr>
<th>Name</th>
<th>Year</th>
<th>Work</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Gillespie Verdi</strong></td>
<td>1874</td>
<td>Requiem</td>
<td>Concert Hall</td>
</tr>
<tr>
<td>c.1813-1901</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Antonín Dvořák</strong></td>
<td>1890</td>
<td>Requiem</td>
<td>Liturgical</td>
</tr>
<tr>
<td>1841-1904</td>
<td></td>
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<tr>
<td><strong>Gabriel Fauré</strong></td>
<td>1890</td>
<td>Requiem</td>
<td>Liturgical</td>
</tr>
<tr>
<td>1845-1924</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td><strong>Frederick Delius</strong></td>
<td>1916</td>
<td>A Pagan Requiem</td>
<td>Concert Hall/ Tribute</td>
</tr>
<tr>
<td>1862-1934</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Ildebrando Pizzetti</strong></td>
<td>1923</td>
<td>Requiem</td>
<td>Liturgical</td>
</tr>
<tr>
<td>1880-1968</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>J.C Foulds</strong></td>
<td>1923</td>
<td>A World Requiem</td>
<td>Concert Hall</td>
</tr>
<tr>
<td>1880-1939</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Herbert Howells</strong></td>
<td>1936</td>
<td>Requiem</td>
<td>Tribute</td>
</tr>
<tr>
<td>1892-1983</td>
<td></td>
<td></td>
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</tbody>
</table>

Additional Information:
- Verdi composed his Requiem for the concert hall instead of the church. Although he was not considered a religious man (or at times, a doubtful one), there are movements during this work that historians consider spiritual; some believe that he had his dear friend who passed (composer Alessandro Manzoni) on his mind. Verdi, unlike other composers, begins Requiem *sotto voce*, or ‘in a quiet voice; under the breath’ and ends with the words from the *Absolution* (‘libera me’).\(^{163}\)


- Robertson, Requiem, 117–9.


- Robertson, Requiem, 126.

- Ibid., 260.


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\(^{165}\) Ibid., 117–9.

\(^{166}\) Ibid., 260.
<table>
<thead>
<tr>
<th><strong>Benjamin Britten</strong></th>
<th>1913-1976</th>
<th>1940 / 1962</th>
<th><strong>Sinfonia de Requiem / War Requiem</strong></th>
<th><strong>Liturgical/ Tribute</strong></th>
</tr>
</thead>
</table>
| Additional Information: Britten composed *Sinfonia de Requiem* in 1940 as a commemoration to his parents, according to the score. The titles of the three movements that are found in the work are from the Requiem Mass – ‘Lacrimosa’, ‘Dies Irae’, and ‘Requiem Aeternam’.

In 1962, Britten composed *War Requiem* as a reaction to the destruction of St. Michael’s Cathedral in Coventry, UK from a German air raid in 1940 (rebuilt two decades later) and dedicated it to four servicemen in memoriam; three of which were friends, the other his long-time partner Peter Pears (for whom one of the tenor solos was written).

Britten’s Requiem was composed with the intention of being performed in a church and contains all traditional parts of a Requiem; however, Britten stated that the purpose of this piece was not intended for religious observance or use. Select poems by Wilfred Owen, a twenty-five-year-old soldier who lost his life one week before the end of World War I, are integrated into the Requiem amongst the liturgical texts. There is a stylistic difference between the traditional text and the poems to provide contrast between the texts, almost like a call-and-response between traditional plainchant and Renaissance Requiem music and a person who disagrees with the concept of religion.

Some believe he was too theatrical and disrespectful toward religion. In addition, the two-note motif found in the piece is based on the tritone, which was historically referred to as ‘dangerous and demonic’ and originally forbidden in polyphony. Throughout the piece, Britten depicts rifle shots in the vocal and orchestral parts.\(^{170}\)

<table>
<thead>
<tr>
<th><strong>Paul Hindemith</strong></th>
<th>1895-1963</th>
<th>1945</th>
<th><em>When Lilacs Last in the Door-yard Bloom’d (Requiem for those we love)</em></th>
<th><strong>Concert Hall/ Tribute</strong></th>
</tr>
</thead>
</table>
| Additional Information: The text in Hindemith’s version of a Requiem is based on a poem by Walt Whitman and was composed to commemorate former U.S. President Franklin D. Roosevelt.\(^{171}\)

<table>
<thead>
<tr>
<th><strong>Maurice Duruflé’s</strong></th>
<th>1902-1986</th>
<th>1947</th>
<th><strong>Requiem</strong></th>
<th><strong>Liturgical</strong></th>
</tr>
</thead>
</table>
| Additional Information: This Requiem was composed for Duruflé’s father and meets all traditional requirements for a Requiem Mass.\(^{172}\)

<table>
<thead>
<tr>
<th><strong>Tōru Takemitsu</strong></th>
<th>1930-1996</th>
<th>1957</th>
<th><strong>Requiem for String Orchestra</strong></th>
<th><strong>Concert Hall/ Tribute</strong></th>
</tr>
</thead>
</table>
| Additional Information: Takemitsu composed this piece for a friend and thoroughly exhibits characteristics from the Second Viennese School.\(^{173}\)

<table>
<thead>
<tr>
<th><strong>György Ligeti</strong></th>
<th>1923-2006</th>
<th>1965</th>
<th><strong>Requiem</strong></th>
<th><strong>Concert Hall</strong></th>
</tr>
</thead>
</table>
| Additional Information: It was common knowledge that Ligeti wanted to compose a Requiem for political reasons. After it was composed, he dedicated it to ‘Jews, Catholics, and all people who vanished in Hungary [and is not] related to a person or event; [it is] a funeral mass for the whole of humanity’,\(^{174}\)

<table>
<thead>
<tr>
<th><strong>Igor Stravinsky</strong></th>
<th>1882-1971</th>
<th>1966</th>
<th><strong>Requiem Canticles</strong></th>
<th>‘Liturgical’</th>
</tr>
</thead>
</table>
| Additional Information: This modern lament consists of compositional techniques from the teachings of Webern, organum, and Gregorian and Byzantine chant. However, in its short duration of six movements in just fourteen minutes, research shows that Stravinsky’s approach to both serialist as well as Latin grammar both contained ‘mistakes and inconsistencies’.\(^{175}\)

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\(^{171}\) Robertson, *Requiem*, 252.

\(^{172}\) Ibid., 122–3.


<table>
<thead>
<tr>
<th>Composer</th>
<th>Year</th>
<th>Work</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>John Tavener</td>
<td>1969</td>
<td>Celtic Requiem</td>
<td>Concert Hall</td>
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<tr>
<td>Frank Martin</td>
<td>1971</td>
<td>Requiem</td>
<td>Concert Hall</td>
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<tr>
<td>Henry Brant</td>
<td>1973</td>
<td>An American Requiem</td>
<td>Concert Hall</td>
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<td></td>
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<tr>
<td>Krzysztof Penderecki</td>
<td>1984</td>
<td>A Polish Requiem</td>
<td>Concert Hall</td>
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<tr>
<td>Erkki-Sven Tüür</td>
<td>1994</td>
<td>Requiem</td>
<td>Concert Hall</td>
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</tr>
<tr>
<td>Will Todd</td>
<td>2003</td>
<td>Mass in Blue</td>
<td>Concert Hall</td>
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</tr>
<tr>
<td>Sir James MacMillan</td>
<td>2015</td>
<td>A European Requiem</td>
<td>Concert Hall</td>
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</table>

Additional Information:
- Tavener’s commissioned Requiem uses text from the traditional Missa pro Defunctis, children’s rhymes about death, poetry by Blathmac mac Con Brettan, Henry Vaughan, and a hymn by Cardinal Newman. Its duration is twenty-three minutes and has three sections: Requiem Aeternam, Dies Irae, and Requiescat in Pace. Tavener’s piece is theatrical, as it has scenes of children playing on a playground participating in games such as Ring-Around-the-Rosie and Hopscotch as well as children entering two-by-two from the back, chatting among themselves until they made it to the stage.\(^{176}\)
- Composed toward the end of his life, Martin was determined to incorporate an influence of serial music (but not 12-tone) into this piece for four soloists, mixed choir, orchestra, and organ.\(^{177}\)
- Brant’s Requiem uses spatial composition with six separated groups and four individual (also separated) soloists, and one optional voice. There is one primary ensemble of sixteen woodwinds that are in a semicircle facing away from the audience and sitting on the ground.\(^{178}\)
- This Requiem consists of a mixture of Latin and Polish.\(^{179}\)
- This Requiem is to be performed as a single work, not a string of movements. Tüür includes elements of Russian Orthodox church music and mid-twentieth century avant-garde compositional techniques.
- The piece is a collaboration of sacred choral music and jazz, composed by Will Todd. In this mass, Todd used traditional Latin text with jazz chords/progressions, improvisational moments, and the twelve-bar blues. Todd mentions in the performance notes that he often referenced plainsong chants as inspiration throughout the mass, and it can be heard in chant-like areas that consist of unison male voices singing in chant-like intervals, shortly echoed by the female voices.\(^{180}\)
- MacMillan stated: ‘[This] is not a memorial for a loved one, but rather a general response to this vivid text, coloured by a realism and wistfulness at the passing of deep cultural resonances.’ He also stated it is non-liturgical and it was a conscious decision to avoid plainchant.\(^{181}\)

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\(^{178}\) Cope, New Music Notation, 107.


1. Translation of Latin and French Text Example: *Nymphes des bois* (*La déploration de Jehan Ockeghem*) by Josquin des Préz

Requiem aeternam dona eis Domine et lux perpetua luceat eis.  
Eternal rest grant unto them, O Lord,  
and let perpetual light shine upon them.

Nymphes des bois, deesses des fontaines,  
Wood-nymphs, goddesses of the fountains,  
Chantres expres de toutes nations,  
Skilled singers of every nation,  
Changes vos voix fors claires et haultaines  
Turn your voices, so clear and lofty,  
En cris trenchans et lamentations  
To piercing cries and lamentation  
Car Atropos tres terrible satrappe  
Because Atropos, terrible satrap,  
Votre Ockeghem atrappe en sa trappe,  
Has caught your Ockeghem in her trap,  
Vray tresorier de musiqe et chef doeuvre,  
The true treasurer of music and master,  
Doct elegant de corps et non point trappe  
Learned, handsome and by no means stout,  
Grant domaige est que la terre le couvre.  
It is a source of great sorrow that the earth must cover him.

Acoultres vous dhabis de doeul,  
Put on the clothes of mourning,  
Josquin Pierrsson Brumel Comper,  
Josquin, Pierre de la Rue, Brumel, Compère,  
Et ploures grosses larmes doeul,  
And weep great tears from your eyes,  
Perdu aves votre bon pere.  
For you have lost your good father.

Requiescant in pace.  
May they rest in peace.  
Amen.

2. Examples of Sacrificing Latin Grammar for the Sake of Musical Effect in Film Music

*Vale Decem* is a piece by film and television composer Murray Gold for the show *Doctor Who*. The piece, appropriately translated as ‘Farewell Ten’, was written for David Tennant’s regeneration scene to welcome Matt Smith as the Eleventh Doctor in *The End of Time Part 2*; and it was composed strictly for effect. The lyrics of *Vale Decem* are, in fact, grammatically horrendous.\(^\text{182}\) This error is often overlooked due to the music being appropriate for the scene, and ‘vale’ clearly meaning ‘farewell’.

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\(^{182}\) Translation provided by Dr. Andrew S. Becker via email correspondence with the author.
### VALE DECEM TRANSLATION

<table>
<thead>
<tr>
<th>Vale Decem Lyrics</th>
<th>Average Translation Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vale Decem</td>
<td>Farewell, Ten</td>
</tr>
<tr>
<td>Ad aeternam</td>
<td>On to eternity</td>
</tr>
<tr>
<td>Di meliora</td>
<td>The fates be with you</td>
</tr>
<tr>
<td>Ad aeternam</td>
<td>On to eternity.</td>
</tr>
<tr>
<td>Vale Decem</td>
<td>Farewell, Ten</td>
</tr>
<tr>
<td>Di meliora</td>
<td>The fates be with you.</td>
</tr>
<tr>
<td>Beati</td>
<td>Oh, blessed he</td>
</tr>
<tr>
<td>Pacifici</td>
<td>Who brought us peace.</td>
</tr>
<tr>
<td>Vale Decem</td>
<td>Farewell, Ten</td>
</tr>
<tr>
<td>Alis grave</td>
<td>Lay down your burden</td>
</tr>
<tr>
<td>Ad perpetuam memoriam</td>
<td>We will remember you forever more.</td>
</tr>
<tr>
<td>Vale Decem</td>
<td>Farewell, Ten</td>
</tr>
<tr>
<td>Gratis tibi ago</td>
<td>We give you thanks.</td>
</tr>
<tr>
<td>Ad aeternam</td>
<td>On to eternity</td>
</tr>
<tr>
<td>Nunquam singularis</td>
<td>You are not alone</td>
</tr>
<tr>
<td>Nunquam</td>
<td>Never</td>
</tr>
<tr>
<td>Dum spiro fido</td>
<td>Trust to the last</td>
</tr>
<tr>
<td>Vale… (x10)</td>
<td>Farewell… (x10)</td>
</tr>
</tbody>
</table>

### LITERAL TRANSLATION

Translated by Dr. Andrew S. Becker, Latin and Ancient Greek Professor at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, USA on *Pax Aeterna* Lyrics

Vale Decem: “Farewell Ten.”

Ad Aeternam: “into eternal”: eternal is just an adjective. ‘aeternitatem’ would be the noun.

Di Meliora: "gods better things". I think they were trying to say Propitious Gods or Favorable Gods (Gods be propitious/favorable). So, meliora (misspelled as meliora—correct word has no i) is neuter plural (“better things”), which can't agree with the masculine plural “di” ("gods"). Maybe they were trying to say Gods [grant] better things? Then it's ok, except for the extra mistaken i in melior(i)a.

Beati: “Beati” is plural and masculine, so it would mean "blessed ones" and refer to more than just him.

Pacifici: Same with “beati.” Plural and masculine, so it means "peaceful ones".

Alis grave: that would mean "you nourish/foster/cherish/care for a heavy thing." They were probably trying to say something like "ponis opera" ("you lay down your burdens") or something.

Ad perpetuam memoriam: "into everlasting memory." All good.

Gratis tibi ago: it should be gratias (need an -a-), which means “I give you thanks.”

Nunquam singularis: weird, but comprehensible as meaning "never alone." “Solus” would be way more idiomatic than “singularis.”

Dum spiro fido: "As long as I breath, I trust/I have faith"
3. Discussion with Dr. Andrew S. Becker, Latin and Ancient Greek Professor at Virginia Polytechnic Institute and State University in Blacksburg, Virginia, USA on *Pax Aeterna* Lyrics

LINDSEY:
Hi Dr. Becker! I hope that you and Mrs. Dr. Becker are safe and well during these strange times! I have completed the lyrics to the new movement that I would like to include in my Requiem. Would you still mind taking a look at them? It is one stanza in length.

DR. ANDREW S. BECKER:
I’m definitely game to look at the Latin lyrics. Should be big fun

LINDSEY:
Thank you, I really appreciate it! I hope I didn't butcher the language too much!

Pax –
Domine, internum pacem dona eis
Propter quod mutare non possunt
Propter quod illi non potestatem habeant
Potuit enim
Domine, pacem dona eis;
Internum, aeternum, pax

Translation:

Peace –
Lord, grant them internal peace
For that which they cannot change For that which they have no control
For what might have been
Lord, grant them peace;
Internal, eternal, peace

DR. ANDREW S. BECKER:
This is beautiful, and only needs a few tweaks here and there to make it reasonable Latin. I assume that the rhythm of the words is important, so I don’t want to change the syllabification too much. Here are my suggestions. If I had complete freedom, w/o regard for syllabification:

1. Pax –

2. Domine, pacem internam dona eis
   [ASB – the adjective internam feminine (to agree w/pacem), and maybe after the noun (though either order ok). Or if you want it to recall “dona nobis pacem”, then maybe dona eis pacem internam (or internam pacem, either order ok)]

3. Propter hoc quod mutare [three syllables] non possunt
   [ASB – adds a syllable [hoc], not absolutely necessary, but might make the next two propter clauses more parallel]

4. Propter hoc cuius potestatem non habent
   [ASB – adds a syllable, but reflects what you want it to say]

5. Propter quod accidisse [four syllables] potuit
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[ASB – literally “what was able to happen”, but maybe better Propter quod fuisse [three syllables] potuit, or Propter quod fuisse possit. Hmm.]

6. Domine, pacem dona eis
[ASB – or, if you want the recollection, dona eis pacem]

7. Internam, aeternam, pacem
[ASB – the noun pacem needs to be in the cse of a direct object (accusative), but if you want it to reprise the nominative form Pax from the beginning, maybe, have a pause after Internam, aeternam pacem and then say “Interna Aeterna Pax” or “Pax Interna Aeterna” or have a pause after “internam, aeternum”, and then just an interjection “Pax!”]

Let me know what you think of the options and other possibilities—I want it to be accurate, but also want to respect the artistic flow that you’ll be looking for. I want to play with it a little more, knowing your constraints and wishes.

LINDSEY:
Good afternoon! I have taken some time to decide which direction I would like to go regarding recall etc, and I think I’ve had more stable ideas with the length of those lines than my previous stanza (though, as I said before, I have flexibility and have not written anything yet, I’m just talking about general ideas/how I would phrase things musically). I have also restructured the ending in hopes to provide clarity in how I would approach them musically, which hopefully excuses the grammar........ Anyway, here's my second attempt!

1. Pax –
2. Domine, dona eis pacem internam,
3. Propter hoc quod mutare non possunt –
4. Propter hoc eius potestatem non habent –
5. Propter quod fuisse potuit –
6. Domine, dona eis pacem;
7. Internam,
8. Aeternam,

DR. ANDREW S. BECKER:
This looks good. As you know, there's no such thing as an exact match between languages, so there are always going to be more options and ideas, so just cut me off when it seems like you've had enough. below are some new ideas. Not necessarily superseding those before, but new thoughts for precision or flow. All just suggestions.

1. Pax –
2. Domine, dona eis pacem internam,
[ASB - maybe intieriorem would also work instead of internam, but it seems that interna(m) and aeterna(m) flow so well at the end, that I'd probably stick with internam here]

3. Propter hoc quod mutare non possunt –

4. Propter hoc cuius potestatem non habent –
   [ASB - maybe Propter hoc cuius potentes non sunt]

5. Propter quod fuisse potuit –
   [ASB - maybe better Propter quod accidisse poterit or even a hoc if you want Propter hoc quod accidisse poterit]

6. Domine, dona eis pacem;
   [ASB - if you have even a slight pause here, the next two adjectives could agree with Pax at the end]

7. Interna,

8. Aeterna,


Let's do as many more rounds as you have time and energy for.

**LINDSEY:**
The problem is I find it fascinating, so it would be really hard to say that I've had enough! And unfortunately, I have more energy than time, but I still have some time left to explore options, so as long as you have the time, I'm good to keep going!

1. Pax –

2. Domine, dona eis pacem internam,
   [LV - I do like the flow at the end and I think it would be easier musically if it matches at the beginning and end!]

3. Propter hoc quod mutare non possunt –

4. Propter hoc cuius potentes non sunt –/Propter hoc cuius potestatem non habent –
   [LV - I keep going back and forth on this one... I think the ending 'sunt' fits nicely with 'possunt', but do you think they would sound too similar when sung? I'll be giving more thought to this one...]

5. Propter hoc quod accidisse poterit–
   [Oh, I like the 'hoc' in this, it almost keeps the same structure regarding 'for which... for which... for what...' in the English translation]

6. Domine, dona eis pacem;
   [ASB - if you have even a slight pause here, the next two adjectives could agree with Pax at the end
   LV - Perfect, that's what I'll be going for!]

7. Interna,

8. Aeterna,

DR. ANDREW S. BECKER:
You're going to have to stop me when you have to settle it, or I'll keep going.

1. Pax

2. Domine, dona eis pacem internam

3. Propter hoc quod mutare not possunt

4. Propter hoc cuius potentes non sunt [ASB - literally "over which they are not powerful"
   or Propter hoc cuius potestatem non habent (literally "over which they do not have power")
   or Propter hoc cuius nullam potestatem habent (literally "over which they have no power")
   or Propter hoc cuius potestatem nullam habent ("")

Hmm. If you want to preserve more parallelism, some options with the word quod:
   Propter hoc quod in potestate sua non habent (literally "which they do not have in their power")
   or Propter hoc quod in sua potestate non habent ("")
   or Propter hoc quod in potestate non habent (literally "which they do not have in [their] power")
   (Latin tends to leave things out, so perfectly ok without sua "their")

All are legit Latin, especially since the range of good Latin extends from the 4th century BCE
through Medieval, Renaissance, early modern, even now....
Thinking about the rhythm and the flow (n.b. - cuius is two syllables, "koó-yuss")

5. Propter hoc quod accidisse poterit
   [ASB - Latin is very flexible, but here that flexibility gets in the way: the range of things my Latin phrase
   could mean includes what you're looking for ("what could have happened") but has so much else it could
   mean. I want to narrow it if poss. I am thinking of accidere potuísset--this would be more precise, but
   would it be rhythmically ok?]

6. Domine, dona eis pacem.

(PAUSE)

7. Interna

8. Aeterna

9. Pax

LINDSEY:
Haha!! Well, maybe one more round then I will get started on the music, but if we come up with something
else that is better later, I can always go back and change it!

1. Pax

2. Domine, dona eis pacem internam

3. Propter hoc quod mutare not possunt
4. Propter hoc cuius potentes non sunt
   [LV - I think I'm leaning more in the direction of ending with 'habent', and including 'quod' and 'sua' - this
   way it gives a little flavor to my time signatures! Perhaps 'Propter hoc quod in sua potestate non habent'
   - for some reason I'm getting a strong Yoda vibe from this line also]

5. Propter hoc quod accidisse poterit
   [ASB - I am thinking of accidere potuísset--this would be more precise, but would it be rhythmically ok?]
LV - Yes!

6. Domine, dona eis pacem.
7. Interna

(PAUSE)

8. Aeterna

(PAUSE)

9. Pax

So now we have:

1. Pax

2. Domine, dona eis pacem internam

3. Propter hoc quod mutare not possunt

4. Propter hoc quod in sua potestate non habent

5. Propter hoc quod accidere potuisset

6. Domine, dona eis pacem.

7. Interna

8. Aeterna

9. Pax

**DR. ANDREW S. BECKER:**
Looks good. I look forward to hearing it someday.

**LINDSEY:**
Wonderful! Thank you again so much for your help - I really enjoyed these discussions!! I will let you know if any performances happen for sure!
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**INTERVIEWS**

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**MARCHING BAND**

Atchley, Scott. Assistant Band Director at Summit High School in Spring Hill, Tennessee, USA, and professional trumpet player. White House, Tennessee, USA. Personal interview over Zoom, 29 November 2020

Bolton, Robert. Founder of Drum Corps United Kingdom (DCUK), band director, instructor, performer. Lichfield, England, UK. Personal interview over Facebook Messenger Video, 4 October 2020


Hall, Destiny. Former Phantom Regiment conductor, secondary school band director, drum major instructor. Milan, Tennessee, USA. Personal interview over Zoom, 6 October 2020

Hobbs, Joe. Drumline instructor at The Cavaliers Drum and Bugle Corps and secondary school percussion instructor/drumline composer. Austin, Texas, USA. Personal interview over Zoom, 12 October 2020

Lawrence, Thomas. Music Teacher at Guild Elementary School in Gallatin, Tennessee, USA, Assistant Band Director at Westmoreland High School, and ensemble member at Music City Chorus. Gallatin, Tennessee, USA. Personal interview over Zoom 30 December 2020


Murphy, Emily. Music and theatre teacher at Dickson Middle School in Dickson, Tennessee, USA, and former secondary school band director and brass instructor. Dickson, Tennessee, USA. Personal interview over Zoom, 7 October 2020

Peters, Sheldon. Director of the Ministry of National Security Trinidad and Tobago Bands. Port of Spain, Trinidad and Tobago. Personal interview over Zoom, 15 October 2020

Ryan, Selena. Primary school teacher, professional contemporary performer (clarinet and mezzo-soprano), composer, and dancer. Phoenix, Arizona, USA. Personal interview over Zoom, 5 December 2020

Smith, Dr. Joshua D. Professional percussionist, drumline instructor at Western Kentucky University, educator, and composer. Lexington, Kentucky, USA. Personal interview over Zoom. 30 November 2020


Wilson, Tracy. Pipe Major of the Knoxville Pipe and Drum Band. Knoxville, Tennessee, USA. Personal interview over Zoom, 16 October 2020

**COLOUR GUARD**

Andreatta, Alicia. Colour guard instructor at a secondary school, performer, has a degree in dance, and dance instructor. San Jose, California, USA. Personal interview on Zoom, 14 December 2020

Bird, Reagan. Performer at Austin Peay State University and colour guard instructor at Harpeth High School in Kingston Springs, Tennessee, USA. Clarksville, Tennessee, USA. Personal interview over Zoom, 20 November 2020

Cabrera, Sammie. Colour guard instructor at Torrance High School in Torrance, California, USA and former performer at Pacific Crest Drum Corps. Torrance, California, USA. Personal interview over Zoom, 18 December 2020

Cravens, Bonnie. Colour guard at Glasgow Scottie Band. Bowling Green, Kentucky, USA. Personal interview on Zoom, 22 December 2020

Montford, Allin. Former performer and colour guard instructor at Project Imagination Winter Guard. Eugene, Oregon, USA. Personal interview over Zoom, 27 October 2020


STRING PLAYERS

Violins

Davidson, Caleb. Composer and violinist. Dickson, Tennessee, USA. Personal interview on FaceTime, 14 December 2020


Stewart, Dr. Emily. Director of K-12 Strings/Eлизabeth Mandell Music Institute at Crossroads School for Arts & Sciences and professional performer. Los Angeles, California, USA. Personal interview on Zoom, 5 January 2021

Violas


Kipp, Erin. Violist in orchestras in Cleveland, Ohio, USA and Highland, Utah, USA. Cleveland, Ohio, USA. Personal interview on Zoom, 21 December 2020


Cellos


Double Basses

Cole, William. Principal double bassist at the Ulster Orchestra. Belfast, Northern Ireland, UK. Personal interview on Zoom, 8 December 2020

Peters, Tom. Grammy nominated bassist and composer. Los Angeles, California, USA. Personal interview on Zoom, 1 December 2020

OTHERS

Block, Mike. Inventor of the Block Strap, professor at Berklee College of Music, Grammy Award winning cellist, and composer. Boston, Massachusetts, USA. Personal interview on Zoom, 28 November 2020


Hi Hannah, thank you so much for taking the time to do an interview with me! I am looking forward to hearing your thoughts and experiences. Would you prefer a written or video interview?

Hi Lindsey! No problem. It’s a cool project you’ve got going. I think written would be ok.

Thank you! And that sounds good to me! Would you prefer to stick with messenger or switch to email?

This is fine.

Perfect! Before I begin asking the questions, for transparency and data protection purposes, do I have your permission to use any information that you disclose in this written interview for research purposes?

Yes

Thanks! So, can you tell me a little about yourself and your involvement in the marching arts?

I started in Texas high school marching band. Took to it quickly and became section leader after two years, then went to Commerce for a degree in percussion studying with Brian Zator. I did drum corps for the education, primarily. I wanted to be well-rounded and felt that since I have played quads for several years already, I should get more experience with keyboards.

I went to Southwind because a few people I knew were already marching there, so we could all ride together for camps - 2004, 2005, took off 2006.

In 2007, I didn't March, but I heard band from my apartment window one day in Dallas and realized the DCI Dallas show was that week. I had heard crossmen rehearsing in the high school stadium across the street.

I went to the show and afterwards, went to the lot to say hello to all the people I knew. Turns out they had a hole to fill on marimba and asked me to fill it for the last couple of weeks of tour.

Most of the staff was also on staff with MCM, and told me I should try out for them in October to age out of WGI.

I drove to Nashville from TX every weekend for a month and a half in my little VW beetle I converted to run on used vegetable oil for auditions and made it, so moved!

That's where Tim and I met, btw.

Wow, that's a really neat story (I started band in high school too)! So cool to be asked to fill in for the last bit of tour for the Crossmen, was that stressful or closer to an adrenaline rush? I cannot imagine doing the drive from TX to TN every weekend, I barely make it to Ohio and back (Nashville) once every other year! Also, converting your beetle to run on used veggie oil is totally awesome! Such a sweet story with you and Tim.

Switching back to drum corps for a moment (I will come back to WGI questions too!), what do you think a good marching band performance consists of? This could include performance techniques, use of props, logistics, show concept, etc.

Oh sorry! To clarify, I heard Crossmen across the street, but I marched with Southwind 04, 05, and the last few weeks of 07. I should have specified

It was both. I kind of thrive on pressure/stress, so I liked it.

Oh! It's quite alright... That's still fantastic though!

So, what do you think a good marching band performance consists of? This could include performance techniques, use of props, logistics, show concept, etc. This can be for indoor and/or outdoor.

Ok, first and foremost, an easily identifiable theme. So many people have shows that are either difficult concepts to put on a field or aren’t adequately introduced. From there, staging lends itself largely to effect. Your flutes could be amazing, but if they are in the back of the field with no amplification, who would know? Then, showcasing strengths. Weak baritones and awesome trumpets? Make that clear to the arrangers.
Fantastic points, I totally agree!! Especially about the presentation of the concept. Complexity does not equal quality. Next, what is the most unique performance you have been involved in? This can be as a performer, instructor, director, anything. And it can be more than one if you really can’t choose just one!

Well, drumming on a sling drum in heels with a mask on was ... Treacherous 😅
https://m.youtube.com/watch?v=QqeuBOsSwtE

Wow, that’s... something! 😐 It’s still a pretty neat concept though, incorporating the sling drums with pop music. At least you didn’t have to march around! Interesting use of electric cello in that performance, I haven’t seen one that had screens (?) on (in?) it before...

Do you have any advice on writing drumline/percussion music? And what about drill?

Yeah the cello is neat I think. On the writing - don’t over-fill space. Space can be very effective and you have to remember to step back and think about what the audience will experience, not just what the performers will play. I used to have a primary focus on the students development, which is fine and part of being an educator with the long game in mind, but they will play the beats better if they can experience something when they look back on the performances. Showing the students regular videos of their performances is paramount to this. Drill is not my forte, but we always had to move the drummers around within the broader drill, so if I were discussing drill with someone who wasn’t very familiar with drum line, I would tell them to pay close attention to which players are next to each other on each move. Sometimes they don’t pay attention to that, but when we audition drum line members, we place them in the line based on where they sound best. We wouldn’t want a freshman newbie to become the Center of sound.

If any of that is convoluted, I can expand

It all makes perfect sense to me! I love the way you put it - "don't over-fill space". Silence can absolutely be effective, just like if it's too complex, things get lost. Balance. 😊
Have you ever worked abroad? As a performer, instructor, otherwise?

Balance, indeed. Everything for me has been in texas, tennessee, and england (other than drum corps tours and college/high school performances). The video I sent was england. Tim and I are subs on a drumline for hire here in London.

Oh that's neat! Have you noticed or experienced a difference between the US and the UK regarding their approach to marching/music/drumline? Or is the drumline for hire a different situation?

Very different, but I think it’s multi-faceted. Lots more “marching” style drummers in the US. It’s like a fun quirky thing in the UK - rehearsals for paid gigs are a bit less professional, but it’s fun. Writing styles for the beats are VERY different. Level of ability of the players is very different, but that’s largely to do with no school marching band in uk

That sounds like a lot of fun! So the rest of the questions that I have relate to my research. Has Tim told you about it? I will be happy to provide a quick synopsis if needed!

He did mention it, but I'd be happy to hear it from you

That's great because I love talking about it! Also I’m going to apologise, this will be a long message!
Basically, I am incorporating marching techniques and movement/visuals into non-marching ensembles (such as choir and string quartet); the music is a combination of drum corps style composition techniques with some contemporary aspects (such as use of extended techniques and overall form of the piece). I am wanting to establish and incorporate a marching etiquette for choirs and string ensembles, in particular the cello. I found a strap that would allow the cellist to move about while standing. I have worked with a couple of professional performers to test out this strap, and they acclimated to it within about 10 minutes! It was very cool to watch. My large-scale piece is a Requiem, composed for a small orchestra, choir, drumline, and color guard and is about an hour long, to be performed indoors. I am trying to be as cautious, thoughtful, and logistical as I can about the execution of these pieces. Though it is quite lengthy, I have implemented what I think would be useful tactics in both the drill and the music. For example, I have quite a few repeated phrases/motifs/sections. Sometimes it is an exact transposition, sometimes it's a call-and-response - but it's "been heard before" somewhere in the movement. Also, each movement has its own instrumentation, so not every performer is in every movement. Regarding drill, there are a LOT of holds, but they are strategically placed in sections that would have needed a hold anyway (fast passages, ritards/accels, sudden tempo changes/etc) or in particularly long movements.

That sounds awesome!!
Thank you!! I have also had a choir march and sing successfully so it’s been quite encouraging all around!

So before I ask questions about my research, do you have any questions for me?

That's awesome. Marching cello. What is the plan for wooden instruments with bad weather? Or is it strictly for indoor settings?

And you know how wind instruments "slide"? Do string instruments have similar projection or would they be easily heard if not facing forward?

The pieces that I am submitting for my portfolio are all indoors - originally I was going to research outside as well but they considered the research "too vast" at that point so I've kept everything indoors and will probably defend on my viva indoor "but only for now" (even though I think outside is totally doable). But the adaptation I was originally considering for outside performances when there were unfavorable weather conditions (extreme southern heat mostly) was primarily electrical/wireless instruments - a lot of these are still made of wood but some are made of solid pieces (no hollow body) and I could only assume they would react like marimba bars in the sun (except you wouldn’t hit it!). You would also likely have to keep retuning the strings. But for a performance length of time I think it would be okay. Or indoor stadium but even then it would technically be indoors... If I were the director of one of these ensembles, I would probably limit their time with the instrument outside but still have them march, maybe with a cello-sized pole and their bow or something and only bring out the instruments for the final runs. Again this is just me thinking in terms of band camp in southern heat, not so much October/later when it's "less humid" and hot. And they told me half way though not to do outside so that's about as far as I have gotten with that thought! However I think a rehearsal/performance outside in somewhere like Ireland/UK would actually be more favorable for this type of ensemble as long as it’s not raining. Though now that I have said that I might need to rethink that because when is it not at least damp 😅. Based on the experiments that I have completed so far, the performers were able to slide with their instruments comfortably once we tried it a few times (just something they weren't used to) so I would recommend sliding like the winds for sound balance. However, if a performer were not comfortable or the director wanted a different approach/no sliding, it can be heard about 3/4 normal volume, so the music would have to be appropriately written if you did not want the strings to slide and you want them to be heard. That would be difficult unless you had the electric/wireless instruments.

👍

Thank you for your questions about my research! Would you have any other concerns about a marching orchestra?

Not that I can think of, only projection, but so much is amplified outdoors now.

Very true! One way I plan to combat this indoors is being mindful of the balance of the room, but also in a lot of cases the performers are right next to an audience member so keeping in mind as well what each member of the audience is hearing at all times. I also plan on there being a sound person (if it's ever performed), so they would also be able to balance the sound with suspended microphones and speakers. The only things I really considered when thinking about outdoors was electrical instruments or having a very large number of string players and keeping them at the bare minimum in front of the front hash when playing. But even then you would have to be mindful of how the music is written! Or who knows, maybe cover the field with just string players! 😃

👍

So, do you think a marching orchestra would be ‘too much’ or ‘too far’? If yes, why? If it included a colour guard as well, would this affect your answer?

I don’t think it would be too much. I think it could very well be the next step. It’s a constantly growing genre. To make it relevant in the growth, I would make sure it incorporated effect and purpose rather than just a show with strings. I’m sure your show does that perfectly, but sometimes the best genre stretches happen from shows that just couldn’t make sense done another way. I think colour guard adds so much to performances and I have always through dance collaborations are fantastic. It could easily contribute to the quality of the performance.

I think a lot of the marching arts are transitioning into a bit of a “stroll” type of moving performance rather than rigid marching, so that very well could lend itself to a modern transition/expansion

Like Blast. But With strings. Is that sort of the setting for your show if it’s on a stage versus outside?
I agree with you, a lot of the marching arts are less rigid now! I think this is because it is commonly being recognized as an art form now, versus solely a militaristic activity where every movement had a logistical purpose. Although, each movement still has purpose... It's just an artistic one! Yes it is similar to Blast but with strings. The difference between what I am doing and Blast is I am also tailoring the music and visuals to the entire room, not just the stage. I actually have the first two movements completed (music and drill - the only thing I have left for it is color guard logistics like equipment changes etc), I can send it to you if you would like!

Please do!

I have included the first two movements, but I have also included my set list and instrumentation list to show that not every movement is as big as these. The first 3 are pretty thick, but the instrumentation "thins out" until the last movement or so. I hope you like it! Would you like the MIDI renditions also? They are overall pretty terrible, but do give kind of an idea of what things would sound like. Requiem and Kyrie Score and Drill.pdf.

Awesome. I will check it out after work

Hi Lindsey, I checked it out and that's pretty awesome! Yes please send the midi. So each audience member will have completely different experiences since it's so immersive. That's cool! how does balance factor in to that equation?

Here is a link to the MIDI, sorry it's so sketchy. I haven't had a time to download/import my sound libraries yet, so it's the really bad Sibelius playback (I always think of the marimba rolls in particular when I type that out). Yes, each member of the audience will have a different experience! (and thank you!) When I premiered the marching choir piece in 2019, that was probably one of the coolest things - people coming up to me afterwards telling me what they experienced (and they all had different comments of course). Now that I think about it, I can send you that stuff too. I only have audio though because the concert hall wouldn't let me video it (and they only had two mics so the balance is weird in some spots). And I have one picture. Haha. So balance has to be addressed in each set (in my opinion). Depending on the music, one of four things happen: you either get a mini version of the overall idea (i.e. an instrument or voice that has the motif/ melody), you get an earful of what is hopefully a really neat part that is interesting and can stand on its own, the ensemble is in one place so the sound comes from the same area (just like if they were on the stage), or the room is silent and you only hear one performer at a time.

Cook, Nicole. Beeches Performance Ensemble Colour Guard Caption Head and Visual Designer and Oracle Colour Guard Caption Head and Designer, former performer in the Crossman Drum and Bugle Corps. Birmingham, England, UK. Personal interview over Facebook Messenger. Transcript:

Can you tell me a little about yourself and your involvement with the marching arts?

Yep! So my names Nicole cook, I’m 24 years old and have been performing since I was 3 years old.

I first performed in Winterguard with Guardsmen which then rebranded in 2013 to become oracle. Achieved several titles within cadet, junior, a and open class by performing all over the UK and competing in WGUk. Started performing in drum corps in 2012 with black knights for 2 years, then performed with the company for 2 years where I then became involved in teaching and designing beeches (2015-present). In 2016 I ventured across the pond to audition for crossmen in dci where I was successful, toured all over America and came 10th in world class. I then furthered my education by doing this all again in 2017 for my age out. Upon return from dei I then joined kids grove scouts and performed with them and went on their dca tour for championships. Throughout all my drum corps years I was lucky enough to compete in Europe and come in the top 3 5 times out of 8 times including being crowned champions and being awarded with the High colourguard trophy.

I started teaching Winterguard in 2010 with educating the younger units assisting the guard directors. In 2013 I started helping with designing and writing the younger units shows. In 2015 I was the lead designer of the younger units. In 2016 I became guard director for Oracle and am still carrying out this role now and now training younger members of staff to design shows.

I’ve been teaching in drum corps since 2015 where myself and my partner design the visual/Colourguard shows for beeches and we still continue to do this to this day.

What is the biggest difference between colour guard in the UK and the US that you have experienced?

The biggest difference is probably the seriousness of the activity in the UK we do it for ‘fun’. In the US it’s such an incredible craft that everyone wants to work with the same work ethos to get stronger and better day by day and
everyone just wants to be the best they can be. It’s also a lot cooler because you get to live together for the entire time whereas in the UK you don’t.

**What do you think a good colour guard performance would consist of?** This could include performance techniques, use of equipment, simple things like smiling, logistics, show concept, etc.

So I think as long as there is a strong concept/story it will always make the colourguard performance stronger. Having a variety of performance styles throughout to keep the audience and performers interested and committed throughout. And personally I always take a lot of care about how a Colourguard would look, costumes, hair and make up etc. Because I feel that if they do not feel comfortable/confident and happy with how they look then they won’t perform to their fullest.

Absolutely!! The little details and how the performers feel make all the difference. What do you mean by ‘performance styles’?

It’s more about the way the music makes you feel and how you need to perform for example facial expressions and the way your body moves etc.

**What is your approach or process when writing work?** I understand this can be highly dependent on the music and the group, but is there an overall process that you have?

The main process for me is I listen to the music over and over and over t fully visualise what I see. Decide what equipment I see working where, Write the staging first then fill the major hit moments first but then generally work from the top and work my way through, but always try and learn the biggest moments first so they are filled.

**What would you consider ‘extremes’ in colour guard?** This can include things such as extreme tosses, props, uniforms, drill, etc. Just anything that you think is on the edge of ”too much”.

Tosses/tricks definitely- I like to do things that haven’t really been done before and make people sit on the edge of their seats not knowing if it’s going to be made or not... and props ridiculous props that are so over the top.

**What equipment or type of work would you recommend for indoor performances and why?**

For indoor performances you can use all the usual flags, sabres rifles, preferably king sabres as you have a life time warranty and plastic dsi rifles because they are classed as indestructible when being used on hard floorings it’s what I find works best. And obviously endless amount of props you could even spin!

**What do you believe is the safest distance between a performer and a spectator?** And what about in between performers?

Between us and an audience member at least 6ft tbh... although most of the time we perform closer... but you know we defo perform a lot closer at Times...

In between performers again normally at a least a 6ft flag pole apart is safe however if you trust in your members you should be able to stand as close as possible and it always be considered safe.

**What would you consider the minimum height requirement of a ceiling for tossing indoors?**

Definitely! It’s always about finding the right size hall with the right height for a good price! Oh god... I don’t know what the exact height is but basically I like to know that we would be able to toss a 7 in there with no concerns.

**Any advice on writing work or drill for colour guard?**

With writing work I would suggest listening to the music over and over again and it naturally comes to you. I personally don’t do it with counts I always go with the music, but I then have other instructors who would help with putting counts to the work. But getting lost in the music is the best way! Staging again, go with your gut with the big moments first of what you want to see and then fill the in between!

**Getting lost in the music is my favorite part! What was the most unique performance that you have been a part of?** This could be as a performer, instructor, director, anything!

Mine too!! Unique... probably CO 2015 Voyage Spectacle circus show! As a performer. And Oracle 2013 a truthful warning or Oracle 2019 Hell on earth as a director writer and performer!

Oooo very cool, do you have links to those shows by any chance?
If you have dcuk/WGUK fan network they’re in there

I don’t, but I will have to check that out! Would you be interested in seeing a colour guard perform with an orchestra, or do you think that would be ‘over the top’/‘too much’?

Yeah I think that would be very interesting and actually something I’ve thought of before with performing to classical music and the thought of having a live piano player etc. Nothing is ever too much!

It really would take things to the next level!! I would LOVE to see a live piano with guard in particular. It has the potential to be so powerful and awesome!!

Final question! Where do you think colour guard is headed? This could be in drum corps, WGI, or just the marching arts in general. :) 

So so good! Erm I don’t really know, I’m hoping it’s evolving into something bigger and better. But in the current circumstances I’m not too sure sadly. I’m hoping it gives some more youngsters a greater life.

Yeah, I understand what you mean. Hopefully it will come back even stronger after the virus is under control! It definitely does make life better! So that’s all the questions that I have for you, do you have any for me? :)

For sure! No problem at all no I think I’m all good thank you :)

Alrighty. Thank you again for talking with me, it’s been great and I’ve learned a lot! I hope to see you guys soon!!

Hardeman, Kaylie. Percussion instructor, former member of Blast! Japan, Santa Clara Vanguard, and Mavs drumline. Dallas, Texas, USA. Personal interview, emailed questions and received answers.

Transcript:

Can you tell me a little about yourself and your involvement in the marching arts?

My name is Kaylie Hardeman, I'm from the Dallas Texas area, and I started playing percussion when I was 10. I received formal training beginning in middle school through my public school band programs, and after high school went on to study percussion in college. I graduated with a percussion performance degree from the University of North Texas, and then took a year off in between my undergraduate and graduate degree where I started freelancing and teaching marching band in the Dallas area. I graduated with a masters in percussion performance from Texas A&M University-Commerce where I studied with Dr. Brian Zator. After completing school, I took a few auditions here and there, and eventually landed a job performing with Blast! and have been touring with the show since 2017.

My involvement in the marching arts started in high school at L.D. Bell in Hurst, Texas back in the early(ish) 2000s where I marched on the snare line in the marching band. I continued playing snare drum in college with the UNT Green Brigade marching band, and in the spring of 2011 I performed with the UNT Indoor Drumline as a member of the Front Ensemble. I marched with the Santa Clara Vanguard Drum Corps in 2011 playing vibraphone and went on to teach marching band at various high schools and indoor drumline groups in Texas after aging out of Drum Corps.

My professional involvement in the marching arts as a freelance performer has allowed me to play marching drums in some pretty unique settings that I would never have expected. I’ve played for corporate company seminars in arena stadiums, professional sporting teams like the Dallas Mavericks, FC Dallas Soccer, and the San Antonio Spurs, for pop artists like Meghan Trainor and AR Rahman, for liquor companies at night clubs, for TV commercials, stage shows, and now my involvement is primarily with the Broadway show, Blast! where I march everything from cymbals to snare drum to even marching xylophone and bells! It’s been a wild ride these past 10 years to say the least, and I'm so grateful for all of these opportunities that the marching arts has allowed me to be a part of!

What are some of the differences between the way Japan approaches marching band versus the US?

My experience with marching band in Japan has been primarily tied to a show thats brought over from the US, so unfortunately I haven't had the opportunity to observe the rehearsal process of a traditional Japanese marching band. I have during my time in Japan over the last 3 years however, seen some of the most unique marching performances and show concepts take place that I have yet to see in the States. I think the parts that stood out to me the most were the opportunities that an indoor space like a theater brought to the design of these shows, and the integration of multimedia, like projection mapping for example, as well as the different style of music that was being played
which was primarily more pop influenced. I think it is a bit more common, or if anything has typically been common practice for the US to select classical literature for their marching programs, with the occasional arrangement of a pop tune here and there, but I actually don’t recall hearing any classical literature, Eastern or Western, in these Japanese marching performances that I saw. The J-Pop genre alone has a unique ability to create a super high energy performance, and it was exciting to watch that blend of musical genre with shows based in the marching arts.

How was drill taught in Blast?

Drill was taught differently than a typical marching band or DCI setting. The approach was solely a process of Staging, which is similar to how some WGI groups learn drill, and even some DCI groups these days. Our stage floor consisted of a 3x6 box grid with an upstage second level that we call our “band bridge.” This is where all of the on-stage percussion instruments are kept. We worked mostly with a couple of choreographers, Michael Rosales and Kaysey Thompson, and our staging director, JC Caceres. Some of the larger musical numbers that involved the full cast would take up to 4 or 5 days, and others we could knock out in one rehearsal and move on.

What was the most difficult thing about Blast?

For me personally, the most difficult thing was coming into the gig with such little experience in the theater world. As instrumentalists, we have become so accustomed to the idea of our role as humans behind the instrument being seen as secondary. We see this as normal in a typical Broadway show setting where the musicians are tucked away from the audience and they play their role in a pit, or, as drummers in a band, we are the backup to the vocalist, or even if musicians are on stage like in a symphony orchestra, the instrument and music is still seen as the main feature. Blast is unique in many ways, but this concept of being both the “lead actor” in a Broadway style show AND the musician at the same time was something none of the instrumental cast members had much training in aside from our involvement in DCI and WGI. I’ll never forget my first rehearsal process with Blast feeling like 2 months of me in pure “catch up” mode when it came to acting and dancing. I had taken a couple of dance classes prior to Blast, but this gig was the first time I was ever paid to dance and act, and so the last thing I wanted was for it to look that way! I’m incredibly thankful for the world class training we received led by amazing dancers like Kaysey Thompson and Michael Rosales, and the acting classes that were influenced by George Pinney.

What was the most difficult logistical thing about Blast?

Blast merges the entire theatre world with the marching arts world, and with that comes an entirely new set of logistics that we typically do not deal with in a marching show setting. Tech week, for example, is when both the technical and artistic aspects of the show are all put together. It is very much a process of “hurry up and wait” for the performers, but requires a lot of hard work for the design team, lighting team, costume department, sound, and stage crew. I think a difficult element for the logistics of a show like Blast is the process the sound engineers go through when dealing with live, mic’d instruments and mixing each number. There are so many ensemble combinations throughout the show, a lot of instrument changes with brass and percussion, and so each number of the 2 hour show requires a different type of audio mix. Some numbers require click tracks, some require visual cues from our conductor at the back of the house, and some even require video monitors of our conductor that are placed backstage and on different props, so there are a lot of moving parts when it comes to sound!

What do you think a good marching band or drum corps performance consists of? This could include performance techniques, use of props, logistics, show concept, etc.

I think a clearly communicated message to an audience is what I always appreciate the most after seeing a good performance. Some show designs incorporate props to communicate, some by using different performance techniques, but if the vision is clear among everyone involved in a show, then it usually comes across that way to the audience. I think its also important to be willing to shift and adjust the vision of the final product if necessary. Sometimes ideas read a lot more clearly in our minds than they do in real life, or sometimes concepts just dont hit with an audience like we expect them to, or sometimes just the collaboration process with our team will lead to even better ideas, so its important to remain open during the process of building a show.

What do you think a good winter/indoor drumline performance consists of?

The same as everything I mentioned in a good marching band or drum corps performance, as well as taking advantage of the space and different capabilities that being indoors can bring to the product. I guess just being mindful of what you have to work with, how to use those things to your advantage, and to make sure everyone understands the focus points of the performance at all times makes for a successful performance. Lastly, I think it's important to find performers that really gel with one another and have a “team player” mindset. It's so much more fun and rewarding both as a performer and staff member when everyone is on the same page and is in the "we" mindset.
What is the most unique performance you have been involved with and/or seen?

There is a show that originated in Argentina called “Fuerza Bruta” that I was able to see while I was in Tokyo, and it was by far the most unique performance I have ever seen. The show takes place around the audience, literally 360 degrees total immersion. At times there are numbers that take place above the audience, sometimes in the middle separating the audience into two crowds, and sometimes in a more traditional stage setting. It features acrobats from all over the world, as well as musicians, gymnasts, and dancers. It even involves water at times!

The most unique performance I have ever been involved with was a collaborative dance and music performance called “There Might Be Others” written and directed by Rebecca Lazier and Dan Truman, along with So Percussion and Mobius Percussion. There Might Be Others is a work inspired by Terry Riley’s “In C” and the idea of indeterminacy and collective decision making in both dance and music. The performers, who consisted of percussionists from around the country and freelance contemporary dancers from NYC, composed this performance in real time with predetermined content. This was the first time I had ever performed a work with this type of form and had collaborated with contemporary dancers. It was a life changing experience for me in so many ways.

Do you have any advice for writing for drumline?

I think it’s super important to study the score of the piece that is being used and try to write/arrange in a way that enhances what’s already written in the original piece rather than just add to it. I believe you will have more success at upholding the integrity of the original work if you can do this. Some of the most musical writing for drumline that I’ve heard will always be the writing of Paul Rennick. It’s like you can actually hear the score study he’s does because of how thoughtful he is when writing for each instrument in the drumline.

Do you have any advice for writing drill and visuals for drumline?

I have little experience in writing drill, but from the conversations I’ve had with friends and colleagues who do a lot more of this than I do. I would say to make sure your point of focus in your product is always clear. This is something that I always admired about the way the designers and choreographers of Blast would work. Sometimes there will be so much happening on stage or on a field or floor that it’s easy to get lost or overwhelmed as an audience member, so it’s crucial to write in a way that creates visual clarity.

Do you think a marching orchestra would be ‘too much’ or ‘too far’? If yes, why? If it included a colour guard as well, would this affect your answer?

I don’t believe anything would be too much or too far. There are so many creative minds around the world that continually push the performing arts forward, and so I think if we want the marching arts in particular to evolve, we should be open to trying anything and using the talents of other performers in other areas whether that be dancers, colorguard, actors, singers, acrobats, classically trained musicians, contemporary musicians, etc to create something totally original!

What would be your concerns with a marching orchestra (indoor and outdoor settings)?

I have zero experience as a string player, but I would imagine being outdoors one would have to be mindful of the weather in order to protect the instrument.

Would you be interested in seeing a marching orchestra in a concert/indoor setting? Why or why not?

Yes, simply because I have never seen it before!

Where do you think the marching world is headed? This can include anything related to the marching arts, and pre-/post-Covid (i.e. big props will die out, massive colour guard flags will take over the world, etc)

My short answer would be I have no idea where the marching world is headed. It’s a peculiar time we are living in right now with all the chaos we are surrounded by, and I think the unpredictable nature we currently exist in could lead to any possibility in regard to the marching arts specifically. My hope is that this art form will evolve in a way that we’ve never seen before, but I of course have concern for the longevity of this art form as well.

I also hope that in the future there will be more opportunities for performers to earn a living in this field. As of now, young musicians that play and move at a professional level are being asked to pay to take part in activities like WGI and DCI, and when they reach the young age of 22 are essentially asked to retire. As someone who has landed one of the only jobs performing in a Drum Corps style show that actually pays, I want nothing more than to see this market open up to more performers. We always tell kids to “find a job you love,” yet for so many, the job they love won’t pay the rent. I hope this changes.
Hines, Toni. Colour guard instructor at Dyersburg High School, former instructor and performer at Project Imagination Winter Guard. Nashville, Tennessee, USA. Personal interview over Facebook Messenger. Transcript:

**Can you tell me a little about yourself and your involvement with the marching arts?**

My name is Toni Hines I love all things art, horses, and outdoors. I have been involved in the marching arts since 2006, participated in one winter seasons at Milan middle school, and two winter seasons and 5 fall season at Milan high school. I then received a scholarship for marching band at bethel university and marched 5 fall and winter seasons there. While in college I was invited to march my age out year with an independent group called project imagination for one winter season, and the years since then I have been on their staff teaching their new recruits. After leaving college I was hired at bethel university as the color guard instructor for the marching band and I worked there for 2 years. I took one year “off” where I just helped project imagination and then found work as the color guard instructor at dyersburg high school and I’ve been there from 2018 to present.

**What was the biggest difference you experienced between performing/instructing with a school group and Project Imagination?**

Almost everything was completely different but the main thing was staff. Normally in college sectionals for the guard consisted of all of us in the same room working on the same thing away from the band with 1 or no instructors, but in project imagination they had enough staff we could break the guard down into further section and have them individually working with a staff member and rehearsals were a lot more intimate.

**What do you think a good colour guard performance would consist of?**

As far as show concepts go, they can be just about any theme or genre and color guard is just close enough to theater to be able to present the story to the audience in a comprehensive way. Themed pop culture shows that are easily recognizable and abstract shows that just move through a range of emotions with no real concrete theme can all be very effective at captivating an audience, as long as the other components are there. Arguably the most important component of any given performance is the ensemble's equipment and movement technique. As a general rule there is no wrong way to spin or move, and there is no set technique that is used across the board. There have been a few people try to document and set a standard using moves that are easy to make consistent and build upon, but no rules are put in place that those have to be followed. It is only required that the ensemble show a consistent technique throughout the performance, any deviation spotted by a judge will be points off. This includes the way the equipment is handled (hand positions on the equipment, release points under tosses, equipment angles during movement, ext.) and the way the performer's body moves across the space (marching, running, jazz running, ballet moves, modern dance, gymnastic moves, ext.)

The second most important component is facial performance. This is where theater training comes in handy, especially working with younger guard groups. It is important that the ensemble is able to portray the emotion of the music they are performing to or the story could be lost to the audience. Sometimes moments are written in especially to give the performers a chance to push their emotions to the audience, but it is still important that they keep expressions consistent throughout the performance (this can also fall under consistency in technique).

The use of equipment in a performance is usually going to be dictated by the experience of the members, flag (of any size) being beginner, rifle being intermediate, and saber being an advanced piece of equipment. I’m not sure about world wide but, in the Eastern US, where I have most of my experience, only the 3 pieces listed above are counted as equipment in a judged performance setting and at least one must be used for the performance to count, anything else is considered a prop. Of course the more variety you can bring to the show the more interesting, but some equipment just doesn’t flow with some themes. Generally rifles are considered a “masculine” piece of equipment and is used more for hard hitting numbers, and saber more “feminine” used more in ballads or soft music but I’ve seen them both used very well either way if the work is well written.

The “book” of a show is what is written for the performers to do with their equipment for their show, I sometimes call it the sheet music that never gets written down, in most cases it is taught and memorized on the spot. It is the job of the instructor to write to the groups achievement level (not too easy, not too hard) and also make sure that the equipment is covering a variety of plains. Ideally the equipment should, at some point
in the book, be in front, behind, high, low, flat, straight up and down, and at 45 degree angles or variations of angles during the performance to show the judges the variety of moves the guard can achieve.

Props in a show can add a whole other level to a performance if they are well thought out, just like they can in a theater performance. I would go so far as to say good props are more important in a guard performance than a theater performance because the guard can not use words to help the audience understand. It’s because of this, bad props can hurt a performance more than help. It’s best if the ensemble can interact with the props, move them, climb on them, hide behind them, get inside them, perform around, or even on top of them, that is when you get the most out of them.

Uniforms add an important element to the show so it’s best if the color and cut match closely with the theme and they do not hinder the equipment as the performers spin.

Overall a well executed performance will have consistent technique, an achievable “book” written for the performers, well planned props and uniforms, and a group that understands their facial and technical responsibilities for their show.

**What is your approach or process when writing work?**

I like to listen to the music a couple of times then talk with the other instructors and see how we want the story to flow and figure out a rough idea of drill. As I listen before I even touch equipment, I like to visualize different tricks and moves that I would go well with the music. I will usually not write anything for the very beginning and very end of the song to leave room for equipment changes, or if there are props I want the performers to interact with I will write around those places as well to start.

My style of writing is trying to fit the work to the music as perfectly as I can, when the music is faster the work has faster moments, when there’s a crescendo the work mimics it, when there’s a lull in the music the work gets lower and slower.

Ex. If I get writer's block I try to think of moves that I could take in different directions (have I gone up or back in the past few moves, could I go down?), I will also watch videos of other people writing to inspire some new ideas.

I try not to write the same move in the same way more than once because it’s very easy to fall into the wrong phrase in the work in the middle of the show if they are too similar. This makes it even more challenging for an experienced performer to write a show for newer groups because there’s a fewer number of moves that are achievable to them. So while I’m thinking about what works best I also have to make sure I’m writing achievable work for the group.

**How often would you say that you make changes in the work in a show?**

That depends on the group and whether they are in competition or not. When I was in high school and project imagination those shows tended to change some throughout the year mainly because of suggestions made by judges. Another reason for the show to change is losing or gaining members mid season. The one year I competed with project imagination we had 2 girls get injured really bad and I went from just spinning saber to being the only member on rifle and saber line to fill the holes, the show changed drastically about 3 times before the end of the season just to make it all work. On the opposite end of the spectrum in college, where we didn’t compete, what was written at the beginning of the year was what we used all season and no changes were made usually.

**What is the safest distance between a performer and a spectator? What about in between performers?**

The safest distance between performers and spectators would probably be 15 to 20 feet. The safest distance between performers will vary but 11ft, this is roughly the same size as six 8 to 5 steps on the football field, is the most common interval drill writers keep guard from one another. There are a lot of factors that go into distance between members, like the equipment they are spinning, the moves being performed, and if the instructor is wanting to create tension or release in the number. To create tension they will move members closer together and may also make the work faster, this requires a lot of practice on the performers part because if anyone is out of sink someone is getting hit, but when executed correctly can be beautiful and earn more points from judges. To create release the instructor will put the members farther apart and have more flowing work.
That makes perfect sense! Other people that I have talked to about color guard said approx 6 ft apart because that is the length of a pole (if you have any thoughts on this, feel free to elaborate!). What equipment or type of work would you recommend for indoor performances and why? Would your previous answer change if I told you the performance area was carpeted?

Ok so to the people that answered 6ft they must not have read the word safe or they must be planning on only doing drop spins. Standing at a 6ft interval while doing a flourish to my right only gives the person to my right a foot and a half of clearance (I’m in my kitchen with a flag and a tape measure right now 😊), if I were to lunge right and flourish that could close that gap completely. You have to take into account the average length of a person’s arm (mine is 2 ft from fingertip to arm pit), plus the length of the flag (can be from 5 to 7 or 8 ft), the full range of motion the body will be taking (even standing relatively in one place), to be able to gauge a SAFE interval between performers. Most all general flag warm up blocks take up more than 6ft intervals, and especially when members are learning new tricks and tosses they will get further away from one another for their own safety. 😊

There’s really not anything you can’t use or do for indoor performances as long as the ceilings are high enough. Usually the only restrictions for the guard comes from the head of the facility being used not wanting equipment dropped and the floor banged up, so carpeting might be an advantage. I have performed on grass, turf, concrete, asphalt, tarps, carpet, and hardwood and it only takes small adjustments getting used to performing on each so it wouldn’t change my answer at all.

To be honest I thought that sounded a bit close myself (but never questioned it because this isn’t my thing! haha), so thank you for giving me measurements, that’s really helpful! What would you consider a good minimum height requirement of a ceiling for tossing indoors?

Medium height for a ceiling would be 12 feet. You can do most tricks just not high tosses. I think that’s how tall the ceiling was in turner hall at bethel.

Makes sense! Any advice on writing work or drill for colour guard?

My advice for writing work would be the same I use when I get writers block. Try to think of moves that you could take in different directions that fit well with the music and it’s good to watch videos to inspire some new ideas. But as far as drill goes I’m at a loss, mentally it’s hard for me to get a group moving together and making it look fluid. I can fix places in the drill that need adjusting but as far as writing it from scratch, I would need to hire someone to do it!

What was the most unique performance that you have been a part of? This could be as a performer, instructor, director, anything. And it’s okay if you can’t narrow it down to just one!

I guess the most unique show I’ve ever been apart of was for project imagination and I was an instructor that year. I have wracked my brain and searched Facebook for the name of the show but can’t find it anywhere, but the show used only 6 performers, two construction scaffolding, 3 ladders and the music was very abstract. The performers climbed all over that scaffolding the whole show and we as instructors had to get up there and do it first to see what would work and what was safe. We went that whole season without anyone getting hurt it was one of the coolest things I’ve ever been a part of.

Wow that sounds awesome! If you think of the name please let me know! Would you be interested in seeing a color guard perform with an orchestra, or do you think that would be ‘over the top’/’too much’?

A few years ago I would have said no it would be too busy but now I think if the staging was done well and all the elements we incorporated just right it could be pulled off nicely!

That’s pretty cool that your view has changed! Do you know what has influenced the changes in your thoughts?

Watching different performance groups pull off unconventional shows. The last few years I taught winter guard SCGC started incorporating competing indoor band, and some of those shows surprised me with how well they were done. Finally getting around to watching Hamilton helped sway me that way too, a “rap” musical about the founding fathers, even the actors themselves were skeptical, and now I am such a fan I can quote most of the show. After that I’m never doubting anything again!
That's awesome! Final question: Where do you think colour guard is headed? This could be in drum corps, WGI, or just the marching arts in general.

Unfortunately the view from my side of the fence isn’t good. I really don’t see the guard industry making any major improvements in the near future at least not in a big way. It’s been stagnant for over a decade and there isn’t anything in the works around here to change it.

What do you mean by "improvements"?

I guess the root improvement I’m referring to is how most education systems here have defunded art programs. Because music education programs do not teach directors anything about guard, when they get their own programs they know how to allocate tight funds to keep their band functioning at a basic level but guard often takes a back seat (understandably because no one knows anything about them). There’s less money for quality instructors, equipment, and directors usually end up hiring last years seniors to run the program. This ends up being like a generational curse because usually those now freshman in college have not furthered their guard education so they have nothing new to bring back to their high school program and it never progress (McKenzie high school was a prime example of this, their instructor marching there in the 80s and never did anything else and now their guard almost seems stuck back in time). Continuing education in guard is expensive, marching drum corps, winter guard, and finding clinics to learn at all cost huge amounts of money that a lot of people can not afford (students still mostly relying on their parents for money, or have even picked up a job themselves to help pay the bills). The only time being in guard can make a person money is to march for a scholarship in college and in cases where students come from competitive high school programs they will perform at a lower level than they had before because there’s no push for colleges to be better since they do not compete. And in the case that a guard student who’s furthered their education comes along to these high school and college programs to teach they are not paid very well and in some cases not treated very well because of a lack of communication (I have horror stories from Bethel) so they don’t stay in the industry long making for terrible turn over rates.

Then when band directors are out looking for guard instructors there’s really no book on what to look for or what questions to ask, a lot of times they rely on fellow directors to tell them if a person is worth hiring and often the hearsay just spreads roomers and perpetuates the poor work environment.

Yeah that totally makes sense, and I agree, I don’t really see that changing any time soon unfortunately, especially with Covid.

Yes the group in dyersburg I was working with ended their season before the whole show was on the field.

I believe it - Harpeth didn’t even get around to handing out music.

Oh dang!!

Yeah, it’s crazy! Do you have any questions or concerns for me regarding my research?

Nope I don’t think so!

Awesome! Thank you so much for taking the time to talk to me, I really enjoyed hearing what you have to say and I learned a lot!

You’re welcome! I’m so glad I got to be a part of this!
SURVEY INTERVIEWS

COLOUR GUARD

Carr, Shanae. Saxophonist and colour guard instructor at a secondary school. New Jersey, USA. Personal interview via Google Form. 21 December 2020

Clapper, Jenny. Color guard instructor at University High School in Normal, Indiana, USA. Personal interview via Google Form. 12 December 2020

Fulton, Samantha. Colour guard instructor at a secondary school, performer. Beaver Dam, Kentucky, USA. Personal interview via Google Form. 11 December 2020

Jensen, Katie. Colour guard instructor at a secondary school. Sioux Falls, South Dakota, USA. Personal interview via Google Form. 23 December 2020

STRING PLAYERS


EXPERIENCES AND TRAVEL

These experiences are in chronological order.

St. Patrick’s Day Parade – observed marching bands. Dublin, Ireland. 17 March 2018

Visit to Mozarthaus. Vienna Austria. 22 April 2018

Visit to Mozart Museum. Salzburg, Austria. 26 April 2018

Mozart’s Requiem concert, St. Stephen’s Cathedral, Vienna, Austria. 28 April 2018

Carmina Burana concert in the National Concert Hall Dublin, Ireland by Tallaght Choral Society, Belfast Philharmonic, and Dublin Percussion Ensemble. 9 June 2018

Drum Corps International. Drum corps competition and tour. Vanderbilt University, Nashville, Tennessee, USA. 27 July 2018

Balatón Wine Weeks Festival – observed marching bands. Balatonfűred, Hungary. 20 October 2018
Duruflé and Fauré Requiems. Performed by Jubilate Choir directed by Amy Ryan. St. Bartholomew’s Church, Dublin, Ireland, 10 November 2018

James MacMillan rehearsal with the Scottish Chamber Orchestra of *Veni Veni Emmanuel* in Edinburgh, Scotland, UK, 20 February 2019

St. Patrick’s Day Parade – observed marching bands. Dublin, Ireland. 17 March 2019

Drum Corps International. Drum corps competition and tour. Middle Tennessee State University, Murfreesboro, Tennessee, USA. 26 July 2019


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**PRESENTATIONS / PERSONAL INTERVIEWS**

These presentations and interviews are in chronological order.

Presentation on *Spiralis*. Music Composition Centre at Trinity College Dublin. Boydell Recital Hall, Trinity College Dublin, Dublin, Ireland. 17 May 2018

Interview on research with Kevin Free for the Irish Composers’ Collective Podcast. Trinity College Dublin, Dublin, Ireland. 11 June 2018

Presentation of research: incorporating marching methods into non-marching ensembles. School of Creative Arts Research Forum. Trinity College Dublin, Dublin, Ireland. 4 February 2019

Presentation of research: contemporary marching ensembles. Dublin City University’s *Contemporary Approaches to Composition and Sonic Arts: Practise as Research Symposium*. 20 March 2019

Interview on research with David Kozak from deMars Entertainment on deMars Live. 23 July 2020


Interview on research with David Kozak from Phoenix FM, Blanchardstown, Dublin, Ireland. Date TBD, 2021


SCORES AND DRILL

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TUNNEL VISION
FOR TWO MARCHING VOICES AND HARPSCICHORD

LINDSEY VINCENT

APPROXIMATE DURATION: 6 MINUTES
2018
A multitude of tiers within my mind
Result in a perpetual decent
To my nonexistent core
Desperately clinging to faith and love
For they are my only solace
A chance
For a breath of fresh air
Ah (broken syllables of the following words: despair, what, why, loneliness, depression, anxiety)
Until fear sets in
Ah (broken syllables of the following words: fear, monophobia, autophobia, xenophobia, panophobia, topophobia, atychiphobia)
I feel so alone
Ah (broken syllables of the following words: alone, isolated, fret, pain, worry, solitude)
But!
These crevices coated with darkness
Are but a symptom of my tunnel vision
To burst through these walls
Of despair and disdain
I need a force so vigorous
That this enclosure becomes obliterated
And the rays of immense illumination
Fill my pulsating heart
Each beat symbolizing purpose
And love
Love is vigorous
Love is the rays I feel
Ah yes,
Love.
Love.
Love.

— Lindsey Vincent

Phobia list:
Monophobia – fear of being alone
Autophobia – fear of abandonment
Xenophobia – fear of the unknown
Panophobia – fear of everything
Topophobia – fear of certain places or situations (i.e. stage fright)
Atychiphobia – fear of failure
NOTATION

Voices

Half spoken, half sung; spoken with notated pitch

Pitched laughter

Audible inhalation with distressed timbre

‘Wobble’ effect; wide inconsistent vibrato

Stomp

Airy gasp

When music is notated on two lines, it is up to the performer to determine the pitch. The two lines are to be treated as guidelines for the pitch: anything written above the top line should be toward the top of the performer’s range, music notated in the middle of the two lines should be in a comfortable range, and anything below the line should be in the lower range/chest voice.

Harpsichord

When music is notated on two lines, it is up to the performer to determine the pitch. The two lines are to be treated as guidelines for the pitch: anything written above the top line should be toward the top of the harpsichord’s range, music notated in the middle of the two lines should be in the mid-range, and anything below the line should be in the lower range.
OTHER PERFORMANCE NOTES

Please note that though memorization of certain sections, if not the entire piece, may prove helpful to the performer regarding drill and visuals.

Throughout the piece, the lighting of the venue is to be taken into consideration as the amount of light changes throughout the piece based on drill. In the beginning, the lighting is to be focused on the center of the venue, where the first area of scatter drill is to take place (but also bright enough to where the harpsichordist is able to read their music). At bar 37, the lighting should expand to include the edges of the audience, or the second section of scatter drill. The entire venue should be lit at bar 55, as the scatter drill includes the entire venue. At bar 94, the lighting is to return to the center as it was at the beginning of the piece.

Finally, the use of uneven or unusual syllables is intentional, as the unique distribution of emphasis adds to the characteristic of the overall piece.
TUNNEL VISION
for two marching voices and harpsichord

LINDSEY VINCENT

Harpsichord

\[ \begin{array}{c}
\text{Set 3 (10)} \\
mp \\
\text{Set 4 (7)} \\
\text{rit. light and airy} \\
\text{Set 5 (10)} \end{array} \]

V1

\[ \begin{array}{c}
\text{Set 2 (16)} \\
mf \\
\text{mf} \\
\text{mp} \end{array} \]

V2

\[ \begin{array}{c}
\text{Set 2 (15)} \\
dark mp \\
\text{Set 1 (25)} \end{array} \]

Voice 1

A multitude of tiers within my mind result in a perpetual descent to my

Voice 2

Lethargic, rubato

Desperately clinging to faith and love

For they are my only

Desperately clinging to faith and love

For they are your only

Harpsichord

\[ \begin{array}{c}
\text{Set 4 (7)} \\
\text{rit. light and airy} \\
\text{Set 5 (10)} \end{array} \]

V1

solace.

A chance for a breath of fresh air.

V2

solace.

A chance for a breath of fresh air.

Rit.

Harpsichord

\[ \begin{array}{c}
\text{Set 4 (7)} \\
\text{rit. light and airy} \\
\text{Set 5 (10)} \end{array} \]

2018
Ah

possessively

spuh-hair, de, what, why, why, why, why? Ugh! Ness - lone li mm ha-ha-ha

Press deep, deep, deep, press on de - a - spair, why?

Chromatic ascent

molto rit.

set 6 (42)
dark

frustrated

mf

V1

Hpsd.

mf

V2

Hpsd.

Chromatic descent

V1

Mmm

V2

(audibly inhale - throat tone)

Press deep, deep, deep, press on de - a - spair, why?

Chromatic ascent

Hpsd.

_set 7 (13)
dark

mf

V1

mf

V2

Hpsd.

mp

Set 7 (13)

mf

mp

V1

mf

V2

Hpsd.

until fear sets in

In
I feel so alone.

A - lone

Ah, helpless.

Worried, worried, worried, eee!

Isolate, ha ha! ah ha! a ugh!
V1

dark

lone so-li-tude i-so wor-ry fret a-lone sol-i fret, fret! Ugh!

Hpsd.

rit.

possessively (optional ad-lib/evil laugh)

BUT!

V2

ha ha ha ha ha ha ha ha ha!

Ah!

rit.

Hpsd.

Chromatic decent

---

75

with dark - ness are but a symp-tom of my tun-nel vis-ion

V2

p airy gasp

Vis-ion

---

79

Set 12 (12) mf

To burst through these walls of de-spair and dis-dain,

(airy gasp) I need a force so vi-gor-ous

Set 13 (38) determined

V1

V2

Hpsd.

mf
That this enclosure becomes obliterated, and the rays of immense illumination fill my pulsating heart, each beat  

V1

That this enclosure becomes obliterated, and the rays of immense illumination fill my pulsating heart, each beat

V2

PP

Set 14 (6)

V1

symbolising purpose and love,

V2

PP

Set 15 (10)

hopeful

Set 16 (24)

mf

Ah, yes.

soft

rit.

Ah, yes.

Love.

Love.

Love.

Audible breath in out

Set 15 (10)

mf

Set 16 (24)

mf

Love.

Love.

Love.

Set 16 (24)

mf

Ah, yes.
Notes: 1 = 60 (lethargic, rubato). Hold. Since this piece is particularly dramatic, after the drill instructions will be the visual instructions for each voice part during a specific set if applicable.

V1: Look slightly toward the ground, as if in deep thought.

V2: Stand expressionless.

Set: 1  Counts:  25  Measures:  1 - 6

Notes: V1 holds, V2 intimidatingly moves toward V1, but stops about 8 steps away.

V1: With a determined look.

Set: 2  Counts: 16  Measures:  7 - 11
Notes: Hold.

V1: Turn head toward the right when singing ‘solace’.

Set: 3  Counts: 10  Measures: 12-14

Notes: Ritardando. V1 holds, V2 moves one step closer to V1 when singing ‘a’, ‘for’, ‘of’, ‘fresh’, and ‘air’.

V1: Face forward, with confidence.
V2: Look mischievously at V1.
Notes: Hold. Includes 2 counts, fermata, and 2 counts of the new tempo: \( \frac{3}{4} = 200 \).

**Set:** 5 Counts: \( 2 + 2 + 2 \) (6) Measures: \( 17 - 19 \)

Notes: Confined scatter drill. V1 and V2 have designated boxes through which he or she may travel at random. It is important that V1 and V2 return to the initial starting point by count 48. V1 should have their back to V2, with V2 facing V1’s back. This set includes a 2 count hold for the fermata in m32.

**V1:** Try to visually ignore Voice 2 – make minimal eye contact.

**V2:** Step somewhat close to Voice 1 within the scatter drill designated area, and (weakly) try to get his or her attention. This can be done by waving the arms, trying to force eye contact with wide eyes, or acting as if you are going to chase them.

**Set:** 6 Counts: \( 48 + 2 \) (50) Measures: \( 20 - 32 \)
Notes: \( \frac{1}{4} \) = 50. Hold. Includes fermata and 2 counts of the new tempo: \( \frac{1}{4} = 220 \).

V1: Appear less confident, as if you are worried and uncomfortable. On count 4, turn head toward V2.

V2: Appear mischievous. On count 4, turn head toward V1.

---

Set: \( \square \) Counts: \( 9 + 2 + 2 \) (13). Measures: \( 33 - 36 \)

Notes: \( \frac{1}{4} = 50 \). Hold. Includes fermata and 2 counts of the new tempo: \( \frac{1}{4} = 220 \).

V1: Try to visually ignore V2 – but with some difficulty. Difficulty may be shown by facial expression, hands over the ears, trying to turn away from V2, etc.

V2: Position yourself a bit closer to V1, and strongly try to get his or her attention. The same methods as before may be used if chosen but should be a bit more prominent and pose difficulty for V1 to ignore. Also, the scatter drill allows the performer to now include the audience and the circumference of the audience in the area in which you may travel/chase V1. While saying “tych”, tick the head from side-to-side and with wide eyes.

---

Set: \( \square \) Counts: \( 48 + 2 \) (50). Measures: \( 37 - 50 \)

Notes: Confined scatter drill, with slightly bigger scatter areas that include the perimeter of the audience. Drill should be more scattered and frantic. V1 and V2 should end back-to-back once again. This set includes a 2 count hold for the fermata in bar 50.
V2: Sing these notes as if you were breathing down V1’s neck.

Set: 9  Counts: 9 + 2 + 2 (13)  Measures: 51 - 54
Notes: = 40. Hold. Includes 2 counts of the new tempo: = 250.

V2: Position yourself VERY close to V1, and aggressively try to get their attention. This may be done by a collaboration of the actions chosen before, while chasing V1 around the venue. This may include screaming, scaring, trapping them in a corner, or whatever the performer feels necessary.

V1: Try to physically and visually ignore V2 – but you are unsuccessful most of the time. Options include, but are not limited to: running around the audience, curling up in a ball, hiding behind the harpsichord/in a corner/in the audience, hands over the ears, etc.

Notes: Unconfined scatter drill, scatter area includes entirety of venue. Drill should be severely scattered and frantic. V1 and V2 should end in between the audience on either end. This set includes a 2 count hold for the fermata in bar 72.

V2: Try to physically and visually ignore V2 – but you are unsuccessful most of the time. Options include, but are not limited to: running around the audience, curling up in a ball, hiding behind the harpsichord/in a corner/in the audience, hands over the ears, etc.

V2: Position yourself VERY close to V1, and aggressively try to get their attention. This may be done by a collaboration of the actions chosen before, while chasing V1 around the venue. This may include screaming, scaring, trapping them in a corner, or whatever the performer feels necessary.
Notes: \( \frac{1}{2} = 60, \) rubato.

V2: Stare at V1 intensely.

---

Set: _11_ Counts: _34_ Measures: _73 - 79_

Notes: \( \frac{1}{2} = 60, \) rubato.

V2: Stare at V1 intensely.

---

Set: _12_ Counts: _2 + 10 (12)_ Measures: _80 - 82_

Notes: 2 count hold, 10 count move.
Set: 13  Counts: 38  Measures: 83 - 91
Notes: Move 38.

Set: 14  Counts: 4 + 2 (6)  Measures: 92 - 93
Notes: Hold, includes 2 counts for fermata.
Notes: Move 8, includes 2 counts for the fermata.

Set: 15 Counts: 8 + 2 (10) Measures: 94 - 97

Notes: Move 3, hold 18. Ritardando starting on count 14 (bar 102).

V1: When V2 sings the D#, turn your head slightly in their direction – acknowledge that they are there, but do not look at them. When performing the breaths, the performer should appear to be at peace, relaxed, and comfortable, as if a huge weight was taken off them.

V2: Look at V1 as if you were saying, “I may have subsided, but I will still linger”.
Just One...

FOR (LEGAL DRINKING AGE) MARCHING HORN IN F + TAPE

LINDSEY VINCENT

APPROXIMATE DURATION: 7 MINUTES

2019
PERFORMANCE NOTES FOR

Just One...

NOTATION

Words under brackets are to be spoken normally unless otherwise instructed.

Semi-circle: Take a sip of your drink. Some are sipped, chugged, or finished in one gulp – each are specified on the score.

Note approximation: notated as a rhythmic slash, this note can be any note the performer chooses in the general area of the slash.

Inconsistent gliss: it is important to note that, in this piece, all glisses are to be inconsistent, whether that means uneven rhythm, pitches skipped, starting to gliss down then abruptly changing directions, etc. Most of these are up to the performer.

Flutter tongue

‘Blatty’ tone: build up air behind the tongue, then release the tongue to play the note.

Rhythmic breathing

Growl. These notes can be approached in two ways, whichever is easier for the performer. They can be created via growling in the throat or humming a low pitch.

Inconsistent shake. These notes can also be approached different ways, whichever the performer sees fit or is most comfortable. It may be approached as shaking the actual instrument, a rapid lip gliss, or rapid movement on all triggers.

Stopped horn with pitch bend: play stopped horn on the notated pitch, but for the duration of the note, adjust the hand to where all of the microtones are exhibited. Almost like you’re “tuning”.

Audibly breathe in and out.

(Take a sip of drink)
Mouthpiece slur (pitches are approximate)

Rhythmic air

Whinny: to create a whinny, three things need to happen simultaneously. Bend the pitch up and down in the same slur, valves are to be pressed down half way, and carefully shake the instrument while playing. The pitch bending (up and/or down) may be left to the performer.

OTHER PERFORMANCE NOTES

It is up to the performer regarding the outcome of the visuals for this piece. He or she may choose to perform the directions that are listed in the drill, incorporate their own, pick and choose the ones that are performed, or choose to not participate in the visuals at all. If the performer chooses the latter of the options, the composer would like to kindly remind them that this piece was composed with visuals in mind, and lack of this aspect would diminish the impact of the piece tremendously.

The performer may also decide how the drink will be portrayed. It may be an actual drink, such as a mixed drink or a beer – something one can sip. The use of water or something that looks like a drink but contains no alcohol is also acceptable. If the performer chooses to use alcohol, DO NOT CONSUME FOUR ACTUAL-SIZED DRINKS THROUGHOUT THE DURATION OF THIS PIECE. The performer is to consume a significantly smaller amount for each drink if using actual alcohol and should be of legal drinking age in the country of the performance.

A live bartender is optional but is recommended for a more realistic performance.

The tape part has spoken cues in time that can be heard through wireless headphones or earbuds, should the performer choose to have them.
I don't know about you guys, but I need a pint! walking to the pub!

Set 1 (28)

Hn. mf
Set 2 (20)

Hn. mf
Set 3 (12)

Hn. mf
Set 4 (12)

Hn. mf
Set 5 (8)

Hn. mf
Set 6 (20)

Hn. mf
Set 7 (8)

Hn. mf
Set 8 (16)

Hn. mf
Set 9 (12)

Hn. mf
Set 10 (8)

Hn. mf
Set 11 (16)
fluttertongue

Set 18 (12)  

fourth drink - silly but struggling, as if you were discovering your horn for the first time

Set 19 (24)  

Chatter: very high, very muddy
Bartender brings another drink

Set 20 (12)  

replace mouthpiece

Set 21 (32)  

(Vibraphone: rubato)

Set 22 (40)  

nap time  

Very rubato
Hn.

Tape

Hn.

Tape

Hn.

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Tape

Hn.

Tape

Hn.

Tape

Hn.

Tape

Hn.
Notes: Set up. $\downarrow = 120$. Performer is advised to wear wireless headphones to hear the click track and cues for the tape.

Notes: Performer may walk around as they see fit near the front of the stage (but not on the stage until Set 2); this will be viewed as the ‘walking to the pub’.
Notes: The performer marches onto the stage and over to the 'pub'. Dramatics are at the discretion of the performer.

Set: 2  Counts: 20  Measures: 8-12

Notes: Performer arrives at 'pub' and celebrates. \( \downarrow = 60 \) after 4 counts.
Notes: Walks into 'pub'.

Set: ___ Counts: ___ Measures: ___

Notes: Hold. Performer orders a drink of their preference. Live bartender is optional, but preferred.
Set: 6  Counts: 20  Measures: 21 - 25
Notes: Hold. Performer is to take a sip of their drink.

Set: 7  Counts: 8  Measures: 26 - 27
Notes: Performer marches to next table.
Notes: Hold. Performer takes a quick sip.

Set: 8 Counts: 16 Measures: 28 - 31

Notes: Performer marches down to the next table with a pint.
Notes: Hold. Performer takes a sip.

Notes: Performer marches to the next table (crab stepping) – dramatically avoiding the table that separates the two tables.
Set: 12  Counts: 12  Measures: 41-43
Notes: Hold. Performer takes a sip of their drink.

Notes: \( \downarrow = 120 \) (swing). Performer begins to act silly drunk, and ‘mistakenly’ goes to back to the previous table.
Notes: Hold. Performer takes a sip of their drink.

Set: 14  Counts: 20  Measures: 51 - 55

Notes: Performer quickly rushes back to the table in the bottom left corner, this time facing the table, taking about 6-5 steps.

Set: 15  Counts: 16  Measures: 56 - 59
Set: 16  Counts: 16  Measures: 60 - 63
Notes: Hold. Performer finishes drink if possible.

Set: 17  Counts: 40  Measures: 64 - 73
Notes: \( \uparrow \) = 60 (straight). Performer dramatically stumbles to the final table in the front left of the room. Steps do not have to be rigid or in time.
Notes: Hold. Performer drinks as much of their drink as possible.

Set: 18  Counts: 12  Measures: 74 - 76

Notes: Performer walks up on to the stage, out of time, up to the table at which they originally began.
Notes: Hold. The performer finishes the first drink that they had.

Set: 20  Counts: 12  Measures: 83 - 85

Notes: Performer stumbles around wherever they desire or see fit. By the end of this set, they should be lying down (but in a position that would allow them to still play the horn for the next set).
Notes: Hold (lying down). By the end of the set, the performer should be in a position that will allow them to take a ‘nap’ in the next set.

Set: 22  Counts: 40  Measures: 24 - 103

Notes: Hold. Performer is to act like they are taking a nap. They are free to twitch or act like they are dreaming through this time. In the last eight counts of this set, there is an alarm clock, which is out of time and should not be used as a cue for the next tempo. The performer must wake up quickly and stand, ready to move for the next set. Last four counts ♩ = 120.
Notes: During this set, the performer is to make their way to the center of the stage, by count 32, use the next 3 counts to turn towards the audience, and the last count (beat 4) to bow.

Set: 24 Counts: 36 Measures: 116-124

Notes: End.
Spiralis

FOR MARCHING FLUTE WITH GLISSANDO HEADJOINT
AND VIBRAPHONE

LINDSEY VINCENT

APPROXIMATE DURATION: 5 MINUTES, 45 SECONDS

2018
PERFORMANCE NOTES FOR

Spiralis

NOTATION

Flute

begin on the notated pitch, then gradually gliss down to approximately one half tone to one tone away from the original pitch

begin approximately one half tone to one tone away from notated pitch, then gradually gliss up to the notated pitch

Flutter tongue

Mute the notated pitch on the vibraphone by pressing down firmly on the bar using the right hand to create a “thunk” sound

Lift the hand from the bar that is being muted for the duration of the rhythm indicated

Blow air through the flute, but wait to produce tone until standard notation

Vibraphone

Bowed note

Played with the wooden tip of a mallet
for marching flute with glissando headjoint and vibraphone

LINDSEY VINCENT

Set 1 (28 + 2)

LH | RH: soft mallets

Set 2 (20 + 1)

LH: bow | RH: hard mallet

Set 3 (16 + 2)

RH | LH: hard mallets

Set 4 (19)
Set 5 (24 + 2)

Set 6 (32)

Set 7 (20)

Set 8 (8)
Setting up.  \( \leftarrow \) \( \uparrow \) \( \rightarrow \) \( \downarrow \)  

**Notes:**
- Set up. \( \downarrow \) = 70.
- Move 28, hold 2 (fermata). On beat 29, step out with the left foot and lunge toward the audience. As the flutist is about to cut off the fermata, they are to return to the ready playing position (do not drop the flute). 

**Audience**
Notes: Move 20, hold 1 (fermata). The release on count 20 should include a body visual of taking the flute in the right hand, extending it above the head and completing a circular motion before returning to playing position.

Notes: Move 16, hold 2. On beat 17, step out with the left foot to where feet are should width apart. On beat 18, the performer squats. As the flutist is about to cut off the fermata, they are to return to the ready playing position with feet together by sliding their left foot to meet the right foot as they rise up from the squat.
Notes: Flutist moves backwards and to their left approximately 8 8-5 steps.

Set: 4 Counts: 19 Measures: 15 - 19

Notes: Hold 24, move 2. Every measure (6 counts each), the flutist should sway to one side as far as they can manage. During the last two counts (fermata), the performer should march to the other side of the vibraphone in their own time. They should end close enough to the vibraphone to be able to hold the E4 bar down starting in Set 9.
Notes: Hold 32. Every measure (6 counts each), the flutist should sway to one side as far as they can manage.

Notes: Hold 20, poco accelerando.
Notes: Hold 8. After count 5, lean over to the vibraphone and mute the E4 bar.

Set: 8 Counts: 8 Measures: 36-37

Notes: \( \text{\textbullet} = 120 \). Hold 8. After count 5, lean over to the vibraphone and mute the E4 bar.

Set: 9 Counts: 32 Measures: 38-45

Notes: Hold 32 (and the E4).
Notes: Hold 18, move 4. The flutist also lifts their hand from the Db3 bar on count 1.

Set: 10  Counts: 18 + 4 (22)  Measures: 46 - 50

Audience

Notes: Hold 18, move 4. The flutist also lifts their hand from the Db3 bar on count 1.

Set: 14  Counts: 30  Measures: 51 - 56

Notes: \( \downarrow = 100 \). Over these 30 counts, the flutist should complete a semi-circle around the vibraphonist while marching with the horn down and their body facing toward the audience the entire time (glide steps).
Notes: Hold for flute solo. Performer is permitted to create and perform visuals as they see fit.

Set: 12  Counts: 43  Measures: 57 - 68

Notes: Flutist creates another semi-circle around the vibraphonist, but this time in front, still keeping their body parallel with the audience.
Notes: Move 12, hold 2. Flutist should continue marching around the vibraphonist in a circular motion, still maintaining a perpendicular body with the audience. On count 13, the flutist should hold.

Set: 14  Counts: 12 + 2 (14)  Measures: 74 - 77

Notes: Flutist should continue marching around the vibraphonist in a circular motion, gradually getting farther away from the vibraphonist and creating a spiral, while maintaining a perpendicular body with the audience. The two notes with the fermatas should be marched by taking one step for each note when the flutist changes pitch.

Notes: Flutist should continue marching around the vibraphonist in a circular motion, gradually getting farther away from the vibraphonist and creating a spiral, while maintaining a perpendicular body with the audience. The rest with the fermata on count 21 should get one step in the flutist's own time.

Audience


Notes: Flutist should continue marching around the vibraphonist in a circular motion, gradually getting farther away from the vibraphonist and creating a spiral, while maintaining a perpendicular body with the audience. The rest with the fermata on count 21 should get one step in the flutist's own time.

Audience

Set: 17  Counts: 17 + 2 (19)  Measures: 89 - 91

Notes: $\down$ = 70. Flutist should continue marching around the vibraphonist in a circular motion, gradually getting farther away from the vibraphonist and creating a spiral, while maintaining a perpendicular body with the audience. The half note with the fermata should be marched by taking a minimum of two steps during the duration of the fermata (at the performer's discretion).
Notes: Move 16, hold 4. Flutist should continue marching around the vibraphonist in a circular motion, gradually getting farther away from the vibraphonist and creating a spiral, while maintaining a perpendicular body with the audience. On count 17, the flutist holds for the last 4 counts of the set.


Notes: End.
Tempered

FOR MARCHING ALTO FLUTE, BASS CLARINET, VIBRAPHONE/LOW TOM, AND CELLO

LINDSEY VINCENT

APPROXIMATE DURATION: 6 MINUTES

2020
PERFORMANCE NOTES FOR

Tempered

NOTATION

Alto Flute and Bass Clarinet

Timbral trill

Tremolo between different fingerings of the same pitch, resulting in a ‘color’ trill.

Fluttertongue.

Overblow

Play the notated pitch with aggression and with the intention of overblowing, producing a ‘dirty’ tone or tones, then gliss down to a pitch of the performer’s choice. The written pitch should be the most heard, but other notes, such as harmonics or octaves, are welcome (even during the gliss).
Vibraphone/Low Tom

Suggested Setup and Preparation

It is suggested by the composer for the percussionist to have the following setup –

For the “bungee pop”, the vibraphone is to be prepared in the following fashion with a bungee cord, with the ends hooked around the outside of the last notes of the thick line, or somewhere near the notes, so long as D5 is in the middle of the cord –

A note played with a violin or bass bow.

Play the glissando with the wooden end of a yarn mallet.

Lift the bungee cord up as far as possible, with the center hovering over D5, and let it drop, creating both a “pop” and a cluster chord.
Cello

Move the bow in a circular motion across the string. Frequency of circles per beat/bar may be determined by the performer.

Creating a melody or motif without picking up the finger and sliding from one note to another. This is to be played on a single string and can be found umbrellaed by a slur. The notated notes/motif should be discernable through the glissandi.

Whistle.

Play the notated rhythm on the body of the cello. In some instances, it may be requested to play the rhythm with one hand.

Tremolo played with extra pressure, providing a “gritty” sound.

Snap/Bartók Pizzacato: Pulling the string upwards and allowing it to 'snap' sharply against the fingerboard.
Notes: Set up. \( \text{♩} = 90. \) All performers except for Vibes should be sitting in chairs.

**Set:** 0  Counts: 0  Measures: 0

Notes: Hold. On count 92 (2 bars/8 counts before letter C), everyone slowly starts to stand. Ritardando and fermata included.

**Set:** 1  Counts: 100  Measures: 1 - 25
Notes: = 100. Hold while standing. On count 1, C should quickly turn their body toward the BC. On count 2, BC quickly turns their body toward A. On count 3, A quickly turns their body toward Vib. Everyone should hold the direction in which they are facing until count 9. For counts 9-16, all performers should slowly turn their bodies back toward the audience.

Set: __ Counts: __16__ Measures: __26 - 29__

Notes: A, BC, and C should march off the stage to make a line in front of the audience. This will result in inconsistent step sizes for each performer throughout this set.
Notes: C crab steps 8 counts toward the edge of the audience, then on count 9 marches forward down the side of the audience until they are in between the middle two rows. BC and A glide to the edges of the audience.

Set: 4 Counts: 16 Measures: 38-41

Notes: BC and A hold, C moves to the middle of the room by crab stepping and facing the back wall.

Set: 5 Counts: 16 Measures: 42-45
Set: 6  Counts: 28  Measures: 46 - 52
Notes: Hold. Body visuals may be added by the performers.

Set: 7  Counts: 16  Measures: 53 - 56
Notes: BC marches forward, C and A hold.
Notes: BC continues to march down, A begins to march down. C holds.

Set: 8 Counts: 16 Measures: 57 - 60

Notes: Everyone moves. No matter the direction, the performers should always face the audience. If in between rows, face the back wall.
Notes: Everyone moves with the same instructions.

Set: \textbf{10} Counts: \textbf{24} Measures: \textbf{66-71}

Notes: Move 20. A, BC, and C are to follow the low tom part for the tempo during the ritardando on counts 18-20.
Set: 12  Counts: 36  Measures: 77 - 85
Notes: \( \text{♩} \) = 70. BC and A hold, C moves to the top right corner of the audience in half time steps.

Set: 13  Counts: 6  Measures: 86 - 89
Notes: BC and A face the direction they are marching, C slide marches to their next set.
Notes: BC and A hold. C continues to slide march to the next set.

Set: 14  Counts: 16  Measures: 90 - 93

Notes: BC and A hold. C continues to slide march to the next set.

Set: 15  Counts: 16  Measures: 94 - 97

Notes: C and A hold. BC crab steps to their next set.
Notes: BC and C hold, A backward marches to their last set.

Set: 16 Counts: 20 Measures: 98 - 102
Notes: BC and C hold, A backward marches to their last set.

Set: 17 Counts: 17 Measures: 103 - 106
Notes: Ritardando and fermata on the 4 counts. Everyone holds.
APEX
FOR MARCHING STRING QUARTET

LINDSEY VINCENT

APPROXIMATE DURATION: 11 MINUTES, 45 SECONDS
2020
PERFORMANCE NOTES FOR
APEX

NOTATION (FOR ALL INSTRUMENTS)

sul pont.
\[ \text{\footnotesize Play on the bridge} \]

\[ \text{\footnotesize Bartók pizzicato} \]

Artificial harmonics

Natural harmonics

Gliss that is to be performed in the general direction(s) in which the lines indicate

\[ \text{\footnotesize With the wood of the bow} \]

\[ \text{\footnotesize Ricochet bowing} \]

Tremolo with two lines; tremolo at the speed of 16\textsuperscript{th} notes

Tremolo with three lines; tremolo at the speed of 32\textsuperscript{nd} notes
Notes: Set up.

Set: 0  Counts: 0  Measures: 0

Notes: Hold.

Set: 1  Counts: 13  Measures: 1-5
Set: 2  Counts: 12  Measures: 6 - 9
Notes: V1 and V2 move, CE and VO hold.

Set: 3  Counts: 13  Measures: 10 - 14
Notes: VO and CE move, V1 and V2 hold.
Notes: Hold.

Set: 4 Counts: 15 Measures: 15 - 19

Notes: V2 moves to the back of the room, V1 moves forward 4 steps. VO and CE hold.
Notes: VO moves to the back left corner (opposite of V2). Everyone else holds.

Set: 7  Counts: 13  Measures: 31 - 34
Notes: CE moves to the top left corner. Everyone else holds.
Notes: During the accelerando, VO moves to the middle of the room. They may either march in time (as accurately as they can), walk, or perform visuals in order to get to the next set.
Notes: Hold. During VO's gliss, as a visual, lift one foot and do a small stomp on beat 1 of bar 47 ending with feet shoulder width apart and at a slight lunge to the left (lean into playing).

Set: 10  Counts:  8  Measures:  45 - 46

Notes: Hold.
Notes: Everyone but VO moves.

Set: 12  Counts: 32  Measures: 53 - 60

Notes: V1, V2, and CE move in toward VO. VO stands up straight and in a normal playing position.
Notes: V1, V2, and CE ‘expand’ back to where they were in the previous set.

Set: 14  Counts: 16  Measures: 65 - 68
Notes: V1, V2, and CE ‘expand’ back to where they were in the previous set.

Set: 15  Counts: 36  Measures: 69 - 77
Notes: Move 36.
Notes: Everyone move and face toward the center of the room.

_set: _____
counts: _______
measures: __________

Notes: Everyone holds. Uses the first 4 counts to turn and face the wall behind them.
Notes: Hold. Ritardando. Everyone uses these 8 counts to turn toward the right and face the center.

Set: 18 Counts: 8 Measures: 88 - 89

Notes: V1 and V2 hold. VO and CE march toward the center. When they meet in the middle, they will turn their backs to each other (just close, not necessary literally back-to-back) and rotate until they are facing the isle down which they are supposed to march. They will then march down the isle and make it to their spot by count 30. They will use the remaining 4 counts to turn to the right to face the center.
Notes: All performers move closer to the center, as close as possible but still allowing for playing room.

Notes: All performers rotate in a tight circle until beat 30. The circle/performers should end where they began.
Notes: Everyone moves. CE moves, only stepping on the downbeats (1 step per bar).

Set: 22  Counts: 35  Measures: 141 - 149

Notes: Hold.
Notes: CE moves toward the back of the room. Everyone else holds while tempo is re-established.

Set: 24  Counts: 32  Measures: 123 - 130
Notes: CE moves toward the back of the room. Everyone else holds while tempo is re-established.

Set: 25  Counts: 16  Measures: 131 - 134
Notes: Hold.
Notes: V1 and V2 move down the sides of the audience, and VO takes a few steps forward. CE holds.

Notes: V1 and V2 move down the sides of the audience, and VO takes a few steps forward. CE holds.

Set: \( \text{\#6} \) Counts: 16 Measures: 135 - 138

Notes: \( \downarrow \) = 70. Hold.
Notes: V1, V2, and VO march to their designated corners. CE moves to the center of the room.

Notes: CE marches to the remaining corner.
Notes: Hold. Performers are encouraged to perform visuals that can also be used as visual cues to fellow performers throughout the rubato section – almost like an act/react section. In the last 4 counts, the new tempo of $\text{♩} = 100$ is established by the cellist.

Set: 30 Counts: 180 Measures: 158 - 202

Notes: ($\text{♩} = 100$). All performers create a line at the front of the room. CE and VO move toward the center, while V1 and V2 march to the corners to complete the line.
Set: 32  Counts: 32  Measures: 212 - 219
Notes: Hold.

Set: 33  Counts: 20  Measures: 220 - 224
Notes: The line expands using half time steps.
Notes: Move 16.

Set: 34 Counts: 16 Measures: 225 - 228

Notes: V1 and V2 should go in between the audience side-by-side on the way to the next set. VO and CE hold.
Notes: V1 and V2 should meet again in the center and march down side-by-side to the next set.

Notes: Performers march to the corners of the room.
Set: 36  Counts: 16  Measures: 241-244
Notes: Move 16.

Set: 39  Counts: 15  Measures: 245-248
Notes: Move 15.
Notes: V1 should follow V2 along the side of the wall; interval does not need to remain consistent as long as each performer successfully makes it to the next set.

Audience

Audience

Audience

Audience

Audience

Audience

V1

V2

Set: 40  Counts: 28  Measures: 249 - 255

Notes: Hold.
Set: 42  Counts: 19  Measures: 258 - 264
Notes: Move 19, except for V2.

Set: 43  Counts: 13  Measures: 265 - 269
Notes: Hold.
Notes: Move 15, except for CE.

Set: 44  Counts: 15  Measures: 270-274

Notes: Move 15, except for CE.

Set: 45  Counts: 11  Measures: 275-277

Notes: Move 11, except CE.
Set: 46  Counts: 15  Measures: 278 - 282
Notes: Hold.

Set: 47  Counts: 0  Measures: 0
Notes: End.
REQUIEM
FOR MARCHING ORCHESTRA, CHOIR, DRUMLINE, AND COLOUR GUARD

LINDSEY VINCENT

APPROXIMATE DURATION: 55 MINUTES, 30 SECONDS
2020
INSTRUMENTATION

Piccolo
Flute
Clarinet 1
Clarinet 2
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Mellophone (Horn in F alt)
Trombone 1
Trombone 2
Baritone
Tuba

Timpani
Aux 1 (High Tom, Mid-High Tom, Mid-Low Tom, Low Tom, Bell Tree)
Aux 2 (High Suspended Cymbal, Mid Suspended Cymbal, Low Suspended Cymbal, Splash Cymbal)
Aux 3 (Chimes, Suspended Cymbal [any pitch])
Aux 4 (High Suspended Cymbal, Low Suspended Cymbal, Splash Cymbal, Tam Tam, Bass Drum, Crotales)

Vibraphone 1
Vibraphone 2
Marimba 1
Marimba 2

Marching Snare
Marching Tenors (5)
Marching Tonal Bass Drums (5)

SSSAATTBBB Choir

Piano/Synthesizer

Violin 1
Violin 2
Viola
Cello 1
Cello 2
Double Bass 1
Double Bass 2

11 Colour Guard
LYRICS AND TRANSLATIONS

REQUIEM AETERNAM

Requiem aeternam dona eis, Domine!
Et lux perpetua luceat eis!
Cum sanctis mis in aeternum,
Quia pius es.
Requiem!
Exaudi orationem meam!
Ad te omnis caro veniet.

Grant them eternal rest, O Lord!
And may perpetual light shine on them!
With Thy saints forever,
Because Thou art merciful.
Rest!
Hear my prayer!
Unto Thee shall all flesh come.

KYRIE ELEISON

Kyrie elei -
Christe elei -
Kyrie eleison!

Lord have mercy upon -
Christ have mercy upon -
Lord have mercy upon us!

DIES IRAE

Dies irae, dies illa,
Solvet saeclum in favilla,
Teste David cum Sibylla.

Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus.

Mors stupebit et natura,
Cum resurget creatura
Judicanti responsura.

Day of wrath, that day,
Will dissolve the earth in ashes
As David and the Sibyl bear witness.

What dread there will be,
When the Judge shall come
To judge all things strictly.

Death and Nature shall be astonished,
When all creation rises again
To answer to the Judge.

TUBA MIRUM

Tuba, mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

A trumpet, spreading a wondrous sound
Through the graves of all lands,
Will drive mankind before the throne.

RECORDARE, REX MAJESTATIS

Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis!

Recordare, Jesu pie,
Quod sum causa tuae viae,
Ne me perdas ilia die!

O, Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salve me, fons pietatis!

King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness!

Remember, blessed Jesu,
That I am the cause of Thy pilgrimage,
Do not forsake me on that day.

O, King of awful majesty,
Who freely savest the redeemed,
Save me, O fount of goodness!

CONFUTATIS

Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis…
Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis…

When the accursed have been confounded,
And given over to the bitter flames,
Call me with the blessed…
I pray in supplication on my knees,
My heart contrite as the dust,
Safeguard my fate…

LACRIMOSA

Lacrimosa dies illa,
Qua resurget ex favilla
Judicandus homo reus.
Huic ergo parce Deus,
Pie Jesu Domine!
Dona eis requiem.

Mournful that day,
When from the dust shall rise
Guilty man to be judged.
Therefore spare him O God,
Merciful Jesu!
Lord grant them eternal rest.
DOMINE JESU

Domine Jesu Christe,
Rex Gloriae! Rex Gloriae! Rex Gloriae!
Liberas animas omnium fidelium defunctorum.
De poenis inferni
Et ed profundo lacu!
Liberas eas de ore leonis,
Ne absorbant eas tartarum,
Ne cadant in obscurum,
Sed signifer sanctus Michael
Repraesentet eas in lucent sanctam,
Quam olim Abraham promissisti
Et semini ejus.

Lord Jesus Christ,
King of Glory! King of Glory! King of Glory!
Free the souls of all believers defeated.
Into the sorrow of hell
And of profound abyss!
Free them from the mouth of the lion.
May they not disappear into the darkness,
But may Saint Michael
Lead them into the holy light,
Like you promised to Abraham
And his descent.

SANCTUS & BENEDICTUS

Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.
Benedictus qui venit
in nomine Domini.
Osanna in excelsis.

Holy, Holy, Holy,
Lord God of Sabaoth!
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who cometh
In the name of the Lord.
Hosanna in the highest.

PAX AETERNA

Pax -
Domine, internum pacem dona eis
Propter quod mutare non possunt,
Propter quod illi non potestatem habebant,
Potuit enim.
Domine, pacem dona eis;
Internum, aeternum, pax.

Peace -
Lord, grant them internal peace
For that which they cannot change,
For that which they have no control,
For what might have been.
Lord, grant them peace;
Internal, eternal, peace.

QUAERAM ANIMAM

(Instrumental)

AGNUS DEI

Agnus Dei,
Qui tollis peccata mundi,
dona eis requiem.
Agnus Dei,
Qui tollis peccata mundi,
dona eis requiem sempiternam.

Lamb of God,
Who takest away the sins of the world,
grant them rest.
Lamb of God,
Who takest away the sins of the world,
grant them everlasting rest.

LUX AETERNA

Lux aeterna luceat eis, Domine,
Cum sanctis tuis in aeternum,
Quia pius es.
Requiem aeternam dona eis, Domine,
Et lux perpetua luceat eis.

May eternal light shine on them, O Lord.
With Thy saints forever,
Thou art merciful.
Grant the dead eternal rest, O Lord,
And may perpetual light shine on them.

REQUIEM AETERNAM

Requiem aeternam dona eis, Domine!
Et lux perpetua luceat eis!
Cum sanctis mis in aeternum,
Quia pius es.
Requiem!
Exaudi orationem meam!
Ad te omnis caro veniet.
Amen!

Grant them eternal rest, O Lord!
And may perpetual light shine on them!
With Thy saints forever,
Because Thou art merciful.
Rest!
Hear my prayer!
Unto Thee shall all flesh come.
Amen!
PERFORMANCE NOTES FOR WINDS

Flutter tongue

Gliss from first position to sixth position (trombone)

Random key clicks

Play the note with a lot of air pressure, which should result in a timbral change (flute)

Slap tongue

Play only air through the instrument - no specified pitch

PERFORMANCE NOTES FOR PERCUSSION

Begin the passage at the edge of the drumhead and slowly make your way to the center – this should result in a natural crescendo

Rim/Rim Shot – if just ‘x’ it is rim, if ‘x’ with marcato it is a rim shot

Bowed note (vibraphone)

All notes in the bracket are to be played on one drum and changed with the pedal (timpani only)

Played on different areas of the drumhead; bottom space is the area of the drumhead closest to the performer, second space is left side of the drumhead, third space is right, and top space is the top of the drumhead

Flutterpedal; pedaling is at the discretion of the performer
PERFORMANCE NOTES FOR CHOIR

Words under brackets are to be spoken for the duration of bars that are included under the brackets

Breathy tone

Approximate low note (no specified pitch)

PERFORMANCE NOTES FOR PIANO/SYNTH

Finger and nail gliss; run finger or nail across the strings inside of the piano as described above the note heads

Cluster chord

PERFORMANCE NOTES FOR STRINGS

Circular bowing

Gritty tone; created by applying slightly more pressure to the bow when playing

Ricocheted bowing; allow the bow to bounce as many times as possible

OTHER PERFORMANCE NOTES

There are to be a minimum of two to three conductors for the duration of Requiem; there should be one lead conductor.

Electronic instruments (electric violins, electric bass, etc) are not recommended for this piece.

This piece requires a sound person(s) and technician(s) in order to execute this piece properly.

The ideal room for this piece is The Studio in the National Concert Hall in Dublin, Ireland, as this piece was composed with that room in mind. However, it may be performed in other rooms that consist of the proper doors and facilities (moveable chairs, low stage, etc).
TUBA MIRUM

Set 1 (18 + 18)

Note

glass with ball
flat on the floor

glass with ball
flat on the floor

glass with ball
flat on the floor

glass with ball
flat on the floor

glass with ball
flat on the floor

Set 2 (18 + 18 + 18)

Tutt.

play with bell
hand to mute

cup bell with
from offstage

Set 40 (18 + 18 + 18)

Solo

hand to mute

cup bell with
from offstage

Set 43 (18 + 18 + 18)

TUTTI

hand to mute

cup bell with
from offstage

Set 42 (18 + 18 + 18)

Solo

hand to mute

cup bell with
from offstage

Set 41 (18 + 18 + 18)

TUTTI

hand to mute

cup bell with
from offstage

Set 40 (18 + 18 + 18)

Solo

hand to mute

cup bell with
from offstage

Set 43 (18 + 18 + 18)

TUTTI

hand to mute

cup bell with
from offstage

Set 42 (18 + 18 + 18)

Solo

hand to mute

cup bell with
from offstage

Set 41 (18 + 18 + 18)

TUTTI

hand to mute

cup bell with
from offstage
LUX AETERNA

Set 136 (17)

Lux, Domine,

Set 140 (12)

Lux, Domine,

Set 143 (26)

Lux, Domine,

Set 144 (9)

Lux, Domine,
Notes: *Requiem Aeternam.* \( \downarrow = 60. \) Set up. C1 establishes tempo.

Set: \( \_ \_ \) Counts: \( \_ \_ \) Measures: \( \_ \_ \_ \_ \)

Notes: Everyone except CG hold.
Notes: Front line does a follow-the-leader down the left side of the room, following P1. Everyone else holds.

Notes: The BC1 – CE2 line does a follow-the-leader down the right side of the room, following CE2. The P1 – V9 line angles themselves toward the audience in 4 counts but does not move location.
Notes: Of the DB1 – DB2 line, DB1 and DB2 hold, the drumline comes forward 4 8-5 steps. Everyone else holds. The CE2 – BC1 line turn toward the audience to match the other side in 4 counts.

Set: _____ Counts: _______ Measures: __________

Notes: Tenors and Basses come off the stage – Tenors follow-the-leader off the left side of the stage and Basses follow-the-leader off the right side, evenly spacing themselves in front of the audience by the time T1 and B5 meet in the middle. Everyone surrounding the audience rounds the edges of the shape to create a rounded-edge square and faces towards the audience. Drumline marches back to their original spots.
Notes: Everyone hold except CG.

Set: 6  Counts: 44  Measures: 26 - 36

Notes: Voices follow the leader to the middle row, creating two rows facing the front. The lines on the two sides expand to all four sides. The drumline moves forward and expands.
Notes: Everyone holds but turns away from the audience (voices turn inward to face each other).

Set: 8 Counts: 44 Measures: 41-51

Notes: *Kyrie Eleison.* $\uparrow = 70$. P1 changes from piccolo to flute, but for consistency will remain as P1 on the drill chart. TR3 exits while marching in time during the first 32 counts being as discrete as possible. Everyone holds. At count 40, everyone will use the remaining 8 counts to turn back toward the audience and the front line will adjust to accommodate TR3’s spot.
Notes: Sopranos and altos turn toward the audience. Tenors and Basses form a line in the middle of the row that will be led by CG3.

Set: 10  Counts: 12  Measures: 64 - 65

Notes: The tenors, basses, and CG3 will march down the middle of the row and split back into their respective sections (CG3 will take normal-size steps until the woodwind line, where they will then take small steps until in line with CG1 and CG5), while sopranos and altos will slide as they expand their line from the front to the back.

Set: 11  Counts: 28  Measures: 66 - 71
Notes: Hold 12, move 16. During the move 16, tenors and basses should crabstep split to their respective sections and follow-the-leader up the sides of the audience, always facing them. Sopranos and altos crabstep toward the front of the stage to create a line.

Notes: Hold except for CG1, CG3, and CG5. CG1 should use the first 12 counts to march forward between AS2 and AS1 and arrive in front of CG3. The remaining 16 counts are to be used with follow-the-leader up the middle row toward the stage, but CG3 would be responsible for maintaining the correct interval. Once they have reached their sets, CG1 and CG5 face the audience on the right, CG3 faces the audience on the left.
Notes: Hold. All voices sway in half time, leaning toward the right first.

Set: \(32\) Counts: \(14\) Measures: \(88\ - \ 95\)

Notes: Hold. Tenors and basses use the first 8 counts to turn their body toward the wall (they may face the wall or the nearest drum major for timing purposes). The remaining 4 counts of the set, the tenors and basses slowly lower their head so that the sound is directed toward the floor.
Notes: Hold. Voices begin to sway again in half time, starting toward the right.

Set: 16  Counts: 32  Measures: 100 - 107

Notes: Hold. Tenors and basses use the last 4 counts to turn back toward the audience and raise their head to the normal position.
Notes: Hold 12, drumline, CG, and back line move 16. Sub sections of the back line move back/forward for 4 counts, then over for 12. Drumline follows the leader down the middle, with basses facing the back wall so they can fit between the audience. CG 1, 3, and 5 rejoin the line with CG 2 and 4 after the drumline has moved. If needed, the counts from the next set may also be used.

Set: 18  Counts: 12 + 16 (28)  Measures: 113 - 120

Notes: Hold 12, drumline, CG, and back line move 16. Sub sections of the back line move back/forward for 4 counts, then over for 12. Drumline follows the leader down the middle, with basses facing the back wall so they can fit between the audience. CG 1, 3, and 5 rejoin the line with CG 2 and 4 after the drumline has moved. If needed, the counts from the next set may also be used.

Set: 19  Counts: 12 + 16 (28)  Measures: 121 - 128

Notes: Hold 12, move 16. Back line splits between AS2 and VO1 to move up the sides as the drumline comes down to create a line behind the audience.
Notes: Hold except CG. CG2 and CG4 climb on to the stage, while CG1, CG3 and CG5 expand.

Set: 20  Counts: 16  Measures: 129-132
Notes: Hold except CG. CG2 and CG4 climb on to the stage, while CG1, CG3 and CG5 expand.

Set: 21  Counts: 40  Measures: 133-142
Notes: Hold.
Notes: *Dies Irae.* $\uparrow = 150.$ Everyone holds. CGs toss on every other beat, producing a ripple effect (CG2 on count 1, CG1 on count 3, etc).

Set: 22  Counts: 25  Measures: 143 - 149

Notes: *Dies Irae.* $\uparrow = 150.$ Everyone holds. CGs toss on every other beat, producing a ripple effect (CG2 on count 1, CG1 on count 3, etc).
Set: 24  Counts: 25  Measures: 151 - 156

Notes: Hold.


Notes: Everyone moves and ‘crunches’ the form.
Notes: All performers should take short but indirect paths to their next set, but also being mindful of where other performers are headed.

Set: 26  Counts: 30  Measures: 162-169

Notes: Hold.
Notes: CG moves. CG3 performs a solo, creating a unique way to get up onto the stage and a contrast to the other CGs.

Notes: S’s and A’s march back and expand around the corner of the audience, while T’s and B’s follow-the-leader in front of the S’s and A’s, creating a windowing effect. All vocalists perform side-to-side visuals to create an ocean wave effect; S’s and A’s going one way, T’s and B’s going the other. It is acceptable to perform this in A Group and B Group fashion versus simultaneously.
Set: 30  Counts: 20  Measures: 184 - 188

Notes: Hold.


Notes: Voices move to the other side of the room, instrumentalists hold. Everyone holds the last 8 counts.
Notes: Hold.

Set: _____ Counts: _______ Measures: __________

Notes: Vocalists perform a windowing visual; S’s (except S1) and A’s march forward 7 16-5 steps while T’s and B’s march backward 7 16-5 steps. On count 8, S’s and A’s take 1 8-5 step to the right (except S1), T’s and B’s take 1 8-5 step to the left. Everyone else holds. Body visuals may be implemented into this set.

S1: Mark time.
Notes: Vocalists move to the front of the audience.

Set: __________ Counts: _______ Measures: __________

Notes: Scatter drill for everyone.
Notes: Scatter drill; however, performers should be mindful of their positioning and should navigate toward next set.

Set: 36  Counts: 22  Measures: 246-221
Notes: Move 16. Everyone except drumline condenses the form.
TR2

Notes: Drumline only: move 8, hold 3. Drumline condenses and turns toward the stage/conductor during the 8 count move.

Set: _____ Counts: _______ Measures: __________

Notes: Hold. During this set, the drumline (including the bass drums) should be facing the stage for optimal viewing of the conductor. All performers except TT1, TT2, TT3, S1, A1, T1, CG 1, CG 2, and CG 3 exit the venue after the release of the fermata through the nearest door. When the drumline exits, they should only rotate and move one at a time, starting with BD5; this is to avoid harming the drums as a result of the tight intervals.
Notes: "Tuba Mirum," ♩ = 70. First set of 18, S1 moves to the front right of the audience. The second set of 18, A1 moves down the middle row in line with S1. The third set of 18, T1 will complete the row across the audience.*

*If there is not a door on either side of the stage or behind it, the vocalists may hold this set and exit out of the back in the next set.

Notes: During the first set of 18, all vocalists exit (in a line and keeping their intervals) as discreetly as possible and TT1 backwards marches to the edge of the stage. During the second set of 18, TT2 marches directly backwards toward the stage. TT3 back marches to the corner of the stage in the last 18 counts.
Notes: Vocalists sing from outside of the room. The trumpets will exit through the same door, one at a time. TT1 exits in the first 18 counts, TT2 in the second set, and TT3 in the third set.
Notes: Recordare, Rex Majestatis. $ \downarrow = 60$. Each performer required for this movement marches in from the side door one at a time 4 counts after their entrance (in the score) facing the stage/back wall, except M1, who will march out with T1.

Example: TR2 plays on count 17 and will enter from the side door on count 21 facing the back wall.

Notes: Trumpets enter from the side door and voices enter from the back. Please note that T1 and M1 will enter together (M1’s solo).
Notes: TT1 joins M1 on stage. The rest of the brass form an arc behind the vocalists, who form a smaller arc.

Set: 46  Counts: 20  Measures: 208 - 302

Notes: TT1 joins M1 on stage. The rest of the brass form an arc behind the vocalists, who form a smaller arc.

Set: 47  Counts: 19  Measures: 303 - 307

Notes: TT2 and TT3 join TT1 and M1 on stage. TT1 and M1 lyrically move to the other side of the stage (while the feet stay in time). The brass on the floor expand the arc. Vocalists hold.
Notes: Hold. This set should contain lyrical, smooth, and soft body choreography that allows musicians to remain in the form. Performers should prepare to snap their feet together on count 1 of the following set.

**Set: 49** Counts: **24** Measures: **308 - 313**

Notes: Hold. Snap feet together on count 1 of this set. Everyone should begin to sway in half time once feet come together, starting with a lean to the left. The sway should cease on count 18. On count 19, all performers should lift their left leg straight up to where the arch of the foot is level with the knee of the right leg and hold (prepare to plant foot shoulder width apart on count 1 of the next set).
Notes: Hold. On count 1, performers should step out with their raised leg shoulder width apart. Swaying should resume, once again beginning on count one when the foot is planted and starting with a sway to the left. The rest of the vocalists for this movement subtly enter from the back.

Set: 50  Counts: 20  Measures: 319 - 323

Notes: Hold. Performers should cease swaying.
Notes: Hold. Brass should resume swaying, and vocalists perform a lyrical dance.

Set: 52 Counts: 19 Measures: 325-329

Notes: Hold. Swaying and choreography should end before the end of the movement. Feet for all performers should end shoulder width apart. Drumline and colour guard members quietly and uniformly enters after a few moments of silence.
Notes: *Confutatis*. $\downarrow = 140$. The brass frantically exit, as if they were in distress or running away from something. Everyone else holds.

Notes: Vocalists and colour guard from the back of the room move to the middle of the front of the room at random, performing body visuals as each performer sees fit; they should be contained within the borders of the approximate shape in the next set.
Notes: The vocalists move to the opposite side of the room of the colour guard; they face each other as if about to battle. Drumline moves back to the edge of the stage.

Notes: Hold 8, move 8. The two groups still look toward each other. During the move 8, the two groups run to the opposite side of the room, as if it were a really quick battle. It is important to note that when the performers are in clusters, it is acceptable for the vocalists and colour guard to be in an unorganised form; the above is only an example. This drill can be classified as partial scatter drill.
Notes: Hold 16, move 6, hold 2. During the move 6, the colour guard expands to a chevron-based form in 4 counts. On count 5 of the move 6, the colour guard should toss rifles and catch them on count 1 of the hold 2 (number of spins determined by group’s ability level). Lay down sabres on count 2 of the hold while simultaneously squatting down. For the move 6 for the vocalists, they are to scatter as far out as they can in 6 counts (approximately within one quarter of the room).

Set: 58
Counts: 16 + 6 + 2 (24)
Measures: 355 - 364

Notes: Hold. Colour guard slowly stands back up and performs a unified delicate dance.
Notes: 10 seconds, 2 counts/beats. Hold – no one moves (no body work for the colour guard; however, they may hold a pose).

Set: 60 Counts: 10 + 2 Measures: 374 - 375

Notes: Continue to hold. Body work for colour guard may resume.
Notes: Move 36. Scatter drill at the front of the room for the vocalists—however, men should be in the front and the women should be in the back (closer to the stage). Colour guard moves up on to the stage and creates another chevron-based form.

Notes: Vocalists move, colour guard hold.
Notes: Female voices condense, and male voices create two lines in between the audience, with B5 as the leader. Drumline and colour guard hold.

Set: 64  Counts: 16  Measures: 392 - 395

Notes: Female voices condense, and male voices create two lines in between the audience, with B5 as the leader. Drumline and colour guard hold.


Notes: Move 22, hold 2. Male voices march down the center aisle while drumline moves next to the door next to the stage. Female voices and colour guard hold and repeat the same toss from the last hold 2.
Notes: Vocalists hold. Drumline exits one at a time through the side door.

Set: _66_ Counts: _20_ Measures: _403 - 412_

Notes: Vocalists hold. Drumline exits one at a time through the side door.

Set: _67_ Counts: _10' + 2_ Measures: _413 + 414_

Notes: 10 seconds, 2 counts/beats. Hold.
Notes: Hold. Double basses quietly enter.

Set: 68  Counts: 20  Measures: 415 - 419

Notes: *Lacrimosa*. $\downarrow$ = 60. Move 30, hold 6. Strings enter from the side door during the move and follow the leader behind the vocalists. C2 should make their way to the center of the room to be clearly visible to the ensemble during the first fermata.
Notes: The strings begin to expand while the voices come forward and slightly expand, just enough to fit through the gaps created in the strings.

Set: 70 Counts: 6 Measures: 427

Notes: The voices come forward and the strings move back to create a company front.
Notes: Everyone moves back.

Set:   Counts: 6   Measures: 431

Notes: Everyone moves to an arc form. The form breaks in two places to allow for the double basses to be a part of the arc. Colour guard expands, and big, bold ballad flags should be used. C2 should make their way to the center of the room to be clearly visible to the ensemble.
Notes: Hold, but tenors and basses enter as discretely as possible and march onto the stage and sit on the edge. S5 whispers ‘Requiem’. After a few moments of silence, C2 returns back to their podium. As C2 returns, the B1 moves to the center in front of the arc.

Notes: *Domine Jesu* $\downarrow = 60$. T4 should perform as a baritone during this movement if possible. Everyone holds.
Notes: String players that are involved in this movement move toward the front middle of the room. The rest of the ensemble marches toward the back (with the exception of DB1, who can exit through the side door to sit around the corner of the stage behind Mar 1). Tenors and basses stand up (on the floor) and march forward three steps on the last three counts of this set. B5 will need to march around DB2.

Set: 76 Counts: 15 Measures: 450-454

Notes: The colour guard expands, vocalists move forward, and strings move back; after the strings take 5 steps back, they are to march to the order laid out in the next set. The other instrumentalists march to the back and exit the room.
Notes: Hold. Body work that appropriately portrays the tone and staggered exits should be performed. CG5, CG4, and CG3 should catch rifle tosses that coincide with the double bass Bartók pizzicatos and the Baritone melodic line.

Set: 78 Counts: 61 Measures: 460 - 475

Notes: Strings should march forward for 7 counts and the vocalists should march backward for 7 counts; this will create a line. After holding the line for 1 count, the strings should move back for 7 counts and the vocalists move forward for 7 counts. This form will end where it started.
Notes: ‘Bouncy’ scatter drill for the musicians; each performer should move around and visually represent the ‘bouncy’ atmosphere created by the string instruments. This can include walking on tip toes, dramaticised bending at the knees, etc. This can also be approached like a dance/waltz feel (despite being in 5 instead of 3). Performers should end where they started.


Notes: Hold. Body work that appropriately portrays the tone and staggered exits should be performed. CG5, CG4, and CG3 should catch rifle tosses that coincide with the double bass Bartók pizzicatos and the Baritone melodic line.
Notes: Move 4, hold 2. The vocalists expand and march forward. The colour guard moves backward and diminishes their form; Jazz running for this section is recommended.

Set: 52 Counts: 4 + 2 (6) Measures: 503 - 504

Notes: The colour guard moves to the stage. The vocalists also move to the stage via breaking into two lines (sections) and following-the-leader (T1 and B5). Strings move to the right side of the room. The drumline and DB1 quietly enter to set up for S&B.
Notes: Hold (fermata).

Set: 84  Counts: 4  Measures: 511

Notes: Hold. Vocalists perform legato visuals that coincide with their entrances of text. Female voices enter from the back door of the room.
Notes: Hold. After the last note, the remainder of the performers enter the room whispering ‘Sanctus’. The string players that were in this movement should mimic those who enter as they walk to their next set.

Set:  
Counts:  
Measures:  

Notes: Sanctus & Benedictus. \( \frac{3}{8} \) = 80. Hold. Large bright flags will be used by the colour guard, and the choreography will match the halftime feel portrayed by the music.
Notes: Hold. Press box is to be executed on count 1.

Set: 88 Counts: 6 Measures: 521 - 522

Notes: The form at the front expands for three counts, except for the double basses and drumline. The sopranos and altos move forward in double time down the middle isle.
Notes: Hold. Sopranos and Altos step out with one foot and turn in alternating directions; altos face the left side of the audience while sopranos face the right. On count 6 they reposition themselves to face the front of the room.

Set: 30  Counts: 6  Measures: 524 - 525

Notes: The form expands again, but the middle line and drumline march forward slightly (but not the drumline). Sopranos and altos continue down the middle isle in double time.
Notes: Hold. Colour guard continues to perform tall work with large bright flags.

Notes: Sopranos and altos continue down the center. All strings move forward, all brass move toward the back. Drumline heads toward the right side.
Notes: Drumline and high brass move closer to the door on the right side of the room. Low brass creates a line connected to the high brass form. TS1 moves down to the low woodwind line, and strings and high woodwinds move toward the middle of the room. Sopranos and altos condense the lines with the sopranos out in front.

Notes: Scatter drill.
Set: __ Count: __ Measures: __

Notes: The front two straight lines move toward the side door, and the side lines + F1, C1, and C2 move toward the back of the room.

Set: __ Count: __ Measures: __

Notes: The side lines continue to move down, everyone else holds.
Notes: Hold. Everyone performs body visuals.

Set: 92 Counts: 6 Measures: 549 - 550

Notes: Hold.
Notes: Hold. The work for the colour guard should be the largest during this set. A few moments after the last note, those not associated with the next movement should leave quietly. The double basses should also take this time to relocate.

Set: 100  Counts: 19  Measures: 553 - 558

Notes: Pax Aeterna. $\downarrow = 60$. Hold.
Notes: Winds and strings move to the back and the voices come forward. This should be done via passthroughs (in most instances).

Set: 102  Counts: 20  Measures: 570 - 574

Notes: Winds expand, and voices come together.
Notes: Woodwinds hold. S1, S2, V9, and V8 march toward the front (paths will be indirect; this will be at each performer’s discretion); S1 or S2 should have the soprano solo. The voice line expands. V5 and V6 should march around DB1 to fill in gaps at the other end of the line. CE2, CE1, and V3 should move closer to DB1.

Set: 104  Counts: 16  Measures: 580 - 583

Notes: Woodwinds hold. S3, S4, S5, V1, V2, and DB2 exit through the side door.* Conductor 2 will be on the other side of the doorframe within view of the lead conductor, and they will communicate this way for the duration of the movement. T1 and T2 move forward; one of them should have the solo. A’s and B’s expand. V7 and V4 adjust intervals after V2 moves.

*Please note that it is okay for DB2 to not play during transportation to the next set; they may resume playing when they are properly situated outside the door. However, they should remain in step during transport.
Notes: Woodwinds hold. A1 and A2 move forward; one of them should have the solo. B’s move to their right, CE2 moves next to DB1, and CE1 marches over to the VO’s. T3, T4, V3, V4, and V7 exit through the side door.

Set: \text{106}  \quad \text{Counts: 20}  \quad \text{Measures: 590 - 594}

Notes: In the first 9 counts, B1 and B2 move forward and the voice line adjusts to equal intervals, V8 and V9 move back. A3, A4, A5, B3, B4, B5, VO1, and CE1 exit through the side door. Ritardando and fermata in the last 8 counts.
Notes: Everyone holds for the ritardando. Everyone that remains inside of the main area exits as quickly and quietly as possible except for CG after the final measure.

Notes: *Quaeram Animam.* $\text{♩} = 60.$ CG moves off the stage.
Notes: CG1 – CG5 hold. CG6 – CG11 enter from the back, evenly splitting the sides.

Set: 110  Counts: 16  Measures: 618 - 621

Notes: Scatter drill for CG. CG1 performs a dance solo, while the remainder of the CG perform interpretive dance at their own discretion, while each performer be assigned to a certain count to throw a 3 (toss) every 5 counts. The distance from the audience should be kept in mind when the time comes for a performer to toss.
Notes: Hold. Intense sabre work consisting of tosses are performed in this set.

Set: 112  Counts: 21  Measures: 635 - 639

Notes: Hold. CG performs ripple effect sabre toss visual (CG5 and CG6 toss on count 1, CG4 on count 2, CG7 on count 3, CG3 on count 4, etc. until the end of the set)
Notes: Hold. Another ripple effect coincides with the piano’s block chords; performers throw down sabres dramatically two at a time except CG11, who will hold on to their sabre for a solo in the next set.

Set: 114  Counts: 14  Measures: 643 - 645

Notes: CG11’s solo, to be performed with the sabre at the performer’s (or director’s) discretion, as long as they end up in their spot for the next set and with a sparkle flag. The remainder of the CG’s use this time to perform small movements of interpretive dance that will not take away from CG11’s solo. However during this time they would be responsible for clearing the front of the sabres and re-entering with sparkle flags at random. The sparkle flag should not be revealed until the next set.
Notes: Everyone moves.

Set: 117  Counts: 16  Measures: 669 - 672
Notes: Everyone moves.
Notes: Everyone holds. When the piano plays the ‘flicker’ on beat 5, CG11 holds their flag straight up in the air and jazz runs through the door on the side of the room. They may use counts from the next set.

Notes: Everyone holds and performs light and delicate body work.
Notes: Everyone holds. When the piano plays the ‘flicker’ on beat 3, CG5 holds their flag straight up in the air and jazz runs through the door on the side of the room. They may use counts from the next set.

Notes: Everyone holds and performs light and delicate body work.
Notes: Everyone holds. When the piano plays the ‘flicker’ on beat 3, CG5 holds their flag straight up in the air and jazz runs through the door on the side of the room. They may use counts from the next set.

Notes: Everyone holds and performs light and delicate body work.
Notes: Everyone holds. When the piano plays the ‘flicker’ on beat 3, CG5 holds their flag straight up in the air and jazz runs through the door on the side of the room. They may use counts from the next set.

Notes: Everyone holds and performs light and delicate body work. On count 9, all CG rest the tip of the flag on the floor in the right hand at a 45° angle and on count 11 delicately lift the left hand into the air creating a diagonal with the flag and reaching toward the sky.

During this time, the woodwinds, brass, strings, and voices will enter quietly through the back door for the next movement.
Notes: *Agnus Dei.* $\frac{\text{♩}}{} = 60$, but immediately transitions into a ritardando. This repeats for every bar in this set. Hold. At the start of every bar, the CGs on the stage will toss a 3 on count 1, and catch on count 3, and create a ripple affect.

Notes: The winds slowly march along side the wall toward the front of the room, facing the conductor at the front. Strings, voices, and CG hold.
Notes: Hold. These two counts are to be used as a horns up.

Set: __2__ Counts: ___2____ Measures: __696__

Notes: Hold. The last bar (4 counts) are to be conducted in 8.
Notes: Move 10, hold 10. The voices follow the wind players down the side of the audience against the wall. S1 stays at the back of the room (moves behind C2) and is tacet until Lux Aeterna.

Notes: $J = 60$, but immediately transitions into a ritardando. This repeats for every bar in this set. Hold. At the start of every bar, the CGs on the stage will toss a 3 on count 1, catch on count 3, and create a ripple effect.
Set: 132  Counts: 25  Measures: 691 - 695
Notes: CG7 and CG8 step or climb up on to the stage while performing body visuals, and the rest of the CGs expand.

Set: 133  Counts: 2  Measures: 696
Notes: Hold. These two counts are to be used as a dramatic horns ups and/or press box.
Notes: Hold. When a section enters and plays their second note (the one they hold for several bars), the performers should move their feet to shoulder width apart with their left foot by lifting their foot up to their knee (almost like a high step) on the first note then planting it on the second note. For example, F1 plays a G on beat 1 then a D on beat two. When they play the G, they lift their left foot to the height of their knee, then when they play the D, they plant their left foot shoulder width apart.

Set: 134 Counts: 48 Measures: 697 - 700

Notes: Hold except for CGs, who move back up on stage. When the movement as completed, each performer will move at random to their next set whispering ‘Lux’. During this time, all malleted instruments are to be moved against a wall as shown in the next set.
Set: 136  Counts: 17  Measures: 710 - 713

Notes: *Lux Aeterna.* $\text{♩} = 70.$ S’s and A’s should step off on their first note; this will create a staggered entrance. Loosely follow the leader to the next set. T’s and B’s hold. S1 moves in front of C2.

Set: 137  Counts: 6  Measures: 714

Notes: $\text{♩} = 60.$ Hold.
Set: 138  Counts: 13  Measures: 715 - 717
Notes: ↓ = 70.

Set: 139  Counts: 6  Measures: 718
Notes: ↓ = 60. Hold.
Notes: $\downarrow = 70$.  

Set: 140  Counts: 12  Measures: $\overline{719-721}$  
Notes: $\downarrow = 70 \rightarrow \downarrow = 60 \rightarrow \downarrow = 70$.  Hold except for S1, who moves to the front to join the other sopranos as she sings her solo (count 17).
Notes: S’s (except S1) and A’s move to create two lines in front of the stage; A’s in front, S’s windowing behind them except S7, who will be directly behind A5. S1, T’s and B’s hold.

Set: __________ Counts: _______ Measures: __________

Notes: Everyone holds.
Notes: S1 solo. Everyone holds except S1, who moves to the center of the room. General facing direction and body visuals are at the discretion of the performer.

Set: 144 Counts: 9 Measures: 735-739

Notes: S’s and A’s hold. T’s and B’s begin to fully line the sides of the audience.
Notes: T’s, B’s and S1 hold. A’s migrate to the back of the audience; A1-A4 in one line, A6-A9 beside them. A5 will be the ‘leader’ by remaining in the middle and walking before the lines, carefully stepping around S1 and holding in the destination spot as needed. A’s may use the next 16 counts if needed. S’s move forward and adjust their intervals to be even.

Set: 146  Counts: 16  Measures: 744 - 747

Notes: T’s, B’s and S1 hold. A’s migrate to the back of the audience; A1-A4 in one line, A6-A9 beside them. A5 will be the ‘leader’ by remaining in the middle and walking before the lines, carefully stepping around S1 and holding in the destination spot as needed. A’s may use the next 16 counts if needed. S’s move forward and adjust their intervals to be even.

Set: 147  Counts: 16  Measures: 748 - 751

Notes: Hold; extra counts for A’s if needed.
Notes: Hold. First bass soli.

Set: 148 Counts: 4 Measures: 52

Notes: Scatter drill. All performers except S1 may move about the venue as they please. Performers are not required to stay within sections (highly encouraged to mix).
Notes: Hold while basses have another soli.

Set: _______ Counts: _______ Measures: _______

Notes: Scatter drill – performers may move about the venue as they please, except S1.
Notes: Final bass soli.  

Set: 152  Counts: 4  Measures: 760

Notes: Final scatter drill. Wherever the performers end on count 13, this will be their final spot until the end of the movement. Ideally, the performers would be scattered about the entire venue. Hold till the end. When the conductor cues, performers may whisper things such as ‘lux’, ‘requiem’, and ‘aeternam’ while performing body visuals until everyone is at their next set. All performers for the final movement will enter through the side and back doors at random, also whispering ‘lux’, ‘requiem’, and ‘aeternam’. Percussionists move their instruments to the proper position.
Set: 154  Counts: 8  Measures: 771-772
Notes: *Requiem Aeternam*. $\downarrow$ = 60. Set up. C1 establishes tempo. Everyone except CG hold.

Set: 155  Counts: 30  Measures: 773-780
Notes: Front line does a follow-the-leader down the left side of the room, following P1. Everyone else holds.
Notes: The BC1 – CE2 line does follow the follow-the-leader down the right side of the room, following CE2. The P1 – V9 line angles themselves toward the audience in 4 counts but does not move location.

Notes: Of the DB1 – DB2 line, DB1 and DB2 hold, the drumline comes forward 4 8-5 steps. Everyone else holds. The CE2 – BC1 line turn toward the audience to match the other side in 4 counts.
Notes: Tenors and Basses come off the stage – Tenors follow-the-leader off the left side of the stage and Basses follow-the-leader off the right side, evenly spacing themselves in front of the audience by the time T1 and B5 meet in the middle. Everyone surrounding the audience rounds the edges of the shape to create a rounded-edge square and faces towards the audience. Drumline marches back to their original spots.

Notes: Everyone hold except CG.
Notes: Voices follow the leader to the middle row, creating two rows facing the front. The lines on the two sides expand to all four sides. The drumline moves forward and expands.

Notes: Poco ritardando. Everyone holds but turns away from the audience (voices turn inward to face each other).
Notes: Scatter drill except CG. The path/spots that the performers choose should not interfere with the CG work.

Set: 162  Counts: 16  Measures: 815 - 818

Set: 163  Counts: 8  Measures: 819 - 820

Notes: Scatter drill except CG. The path/spots that the performers choose should not interfere with the CG work.
Notes: Scatter drill except CG. The path/spots that the performers choose should not interfere with the CG work.

Set: 164 Counts: 8 Measures: 821-822

Notes: End.