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Indigiana

Elizabeth A. Knox
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Indigiana
for orchestra and ambient soundscape

by
Elizabeth A. Knox

Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Music in
Instrumental Conducting and Composition
in the School of Music, Jordan College of Fine Arts of Butler University

Thesis Defense: December 9, 2016

Committee:

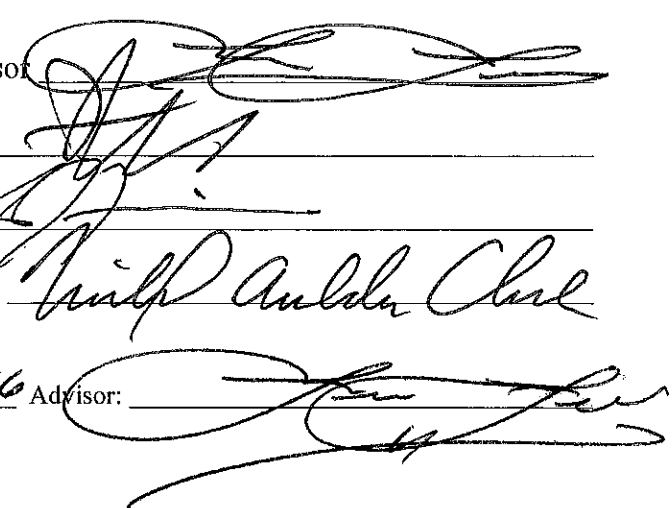
Frank Felice, Ph.D, Chair and Advisor

Michael Schelle, Ph.D Reader

Andrew Farina, Ph.D, Reader

Richard Auldon Clark, MM, Reader

Date of Final Thesis Approval: 12/15/2016 Advisor:

The image shows four handwritten signatures in black ink, each written over a horizontal line. The signatures are: 1. Frank Felice, Ph.D, Chair and Advisor; 2. Michael Schelle, Ph.D Reader; 3. Andrew Farina, Ph.D, Reader; 4. Richard Auldon Clark, MM, Reader. Below these, there is a date '12/15/2016' and the word 'Advisor:' followed by a signature that appears to be 'Frank Felice'.

Special Thanks

I would like to thank Mr. Squire Parsons for the melodic and quoted text of his gospel song, "*Sweet Beulah Land.*"¹

My warmest thanks goes to Dr. Frank Felice and Dr. Michael Schelle for their patience, unwavering guidance, and the affordance of so many wonderful opportunities during my time at Butler University.

I would like to thank and acknowledge Dr. Andrew Farina and Maestro Richard Auldon Clark for their commitment and input during the thesis review process.

1. See page 17 for endnotes.

Introduction

Indigiana, for orchestra and audio soundscape, is dedicated to the 2016 bicentennial celebration of the State of Indiana. The title is derived from the words, ‘Indiana,’ ‘Digital,’ and ‘Indigenous.’ Its programmatic style is based on the natural landscape and my reflections on four Indiana state parks. In addition to the state's bicentennial honor, Indiana celebrated its 100th anniversary of the purchase of its first two recreational facilities, *McCormick's Creek* and *Turkey Run State Park*.² To honor the state and my family’s longstanding heritage as Hoosiers, I used the natural landscape and environmental sounds of four Indiana state parks as the programmatic setting of the piece.

Form, Structure, and Programmatic Elements

This sound poem features four distinct sections transitionally connected within a single larger body of work. The term tone poem or *Tondichtung* was the preferred classification of Richard Strauss for his works within the symphonic poem genre, but the more accurate English translation of *Tondichtung* is sound poem.³ *Indigiana* features four sections but is through-composed, and the duration of the piece is shorter than a traditional symphony. These features combined with its programmatic nature makes the sound poem designation the best representation of the piece.

Each section is labeled according to its geographical inspiration: Indiana Dunes State Park on the shores of Lake Michigan; Turkey Run State Park in west-central Indiana; Brown County State Park, between the cities of Bloomington and Columbus; and Lincoln State Park, which is adjacent to the Lincoln Boyhood National Memorial in southern Indiana. Visiting each park will result in a journey that begins in one of the most northern locations of Indiana, ending in one of the most southern regions of the state. The programmatic nature of the music uses motives, themes, and ambient colors to musically represent elements of each state park. A graphic representation of the form and structure of the piece can be found in figure 1 on page 4. Each motive and theme will be explained in more detail in this section.

In addition to the programmatic qualities provided by the orchestra, *Indigiana* includes an audio soundscape consisting of recorded nature sounds. The instrumental music was composed to reflect my impressions of each region, but the audio serves as a direct element that brings a small portion of each location to the listener. These sound recordings consist of waves crashing on the shores of Lake Michigan, flowing streams, wind and blowing leaves, birdsongs, and other ambient sounds. All audio samples were recorded onsite from their respective locations.⁴ One exception exists in the work and is found in the third section or Brown County State Park. The audio beginning at m. 80 is a prerecorded low frequency sound.⁵ This contrasting element is used to reflect the more obscure nature of the section compared to the rest of the piece. Additional insights will be provided in Brown County's designated section of this analysis.

In keeping pace with the audio, the tempo of the piece remains the same throughout (quarter note equals 60.) Timer markings in minutes and seconds are provided in the score, but the instrumental and audio are designed to sync with the indicated tempo marking. The conductor may find a metronome or click track with headphones to be advantageous. The audio was assembled to provide a small cushion of freedom for the orchestra. Each new soundscape gradually fades in on its entrance and fades out on its exit. This gives some flexibility in case of any unintended variations in tempo from the orchestra. There is a slight tempo change in m. 134, and the audio is adjusted to accommodate this change.

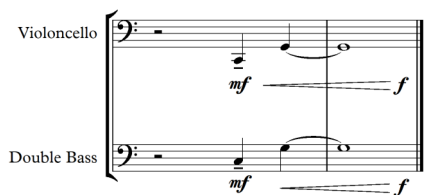
Orchestration and Texture

During the process of orchestration, I wanted to use each instrument as part of a sound palette to musically paint the landscape of each park. At times, I thought of large, indeterminate blocks of sound. An example of this is found in the *tutti* section of Indiana Dunes, and Brown County with the boxed figures of sixteenth notes. The piece features many solos that become focal points within the texture.

The instrumentation chosen for each solo was directly related to the ambient color of the instrument. The addition of the bass and alto flute is a primary example of this conscious choice. The first solo of the piece is presented in m. 31 by the bass flute, which is joined by the alto flute countermelody in m. 33. These two low, subdued voices are meant to invoke nostalgia and a slight sense of melancholy. The primary inspiration of this piece is the natural landscape of the state parks, but there are also elements of personal expression and interpretation included in the music. The audio soundscape is a direct representation of the landscape described, while certain motives and themes within the instrumental parts are of a more personal or reflective expression. This can be demonstrated by extracting the motives and themes to show their respective roles within the piece.

m. 13-14, low voices, *open motive* represents the expansiveness of Lake Michigan and the grandeur of the dunes.


mm. 13-14, *open motive*



Violoncello

Double Bass

m. 25-26, open motive expanded in register and added interval



Violin 1

Violin 2

bass flute solo, m. 31 - *farewell theme*, to invoke a sense of melancholy during transitional “leaving”. This theme consists of the *open* and expanded motives combined.

Bass Flute



violin solo, m. 43 - *playful theme*, main theme of Turkey Run, children playing, climbing rocks, splashing in Sugar Creek, etc.

Violin 1

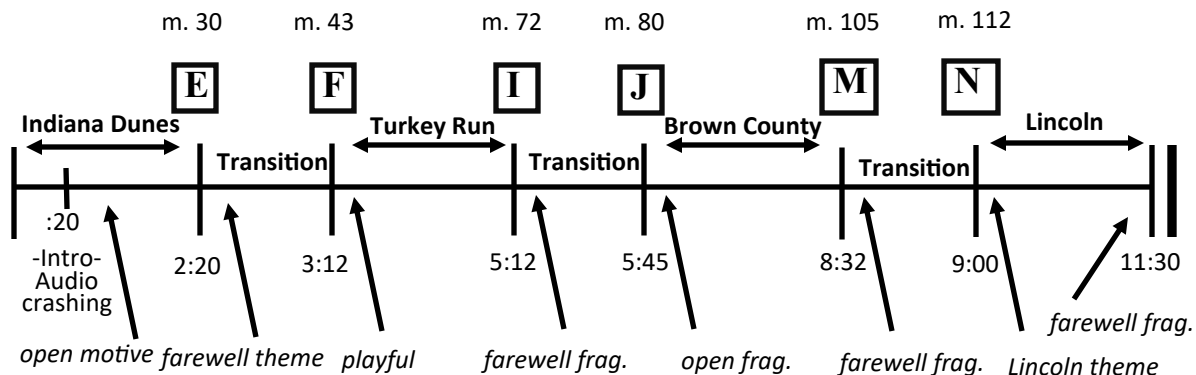


clarinet solo, pickup into m. 126 - *Lincoln theme*, main theme of Lincoln State Park, quotation of hymn melody with intervallic relationships and some similar motion to *farewell theme*

Clarinet 1



Fig. 1 - Graphic Representation of *Indigiana's* Large Form and Structure



The graphic above represents the large form structure of the piece. Expanded details regarding the use of motives and themes will be provided in their respective sections, but this graph provides an overview of each section. It reveals how fragments of the farewell theme play an important role in each transition. This validates the characteristics of the opening bass flute solo in m. 31, as each transition is meant as a “musical goodbye” or literally a farewell to that section as we transition to the next.⁶

Tonal Structure

Indigiana is pandiatonic, but a basic tone palette is represented throughout the piece. When choosing tone concepts for each section, I thought about key relationships in American hymnody and how the tonality of a hymn can complement the mood of the text. I wanted the first section to be all natural pitches. I associate this sound with being very open and clean.⁷ No traditional harmonic progressions or intentional tonalities were used, but a counterclockwise circle of fifth pattern was applied in choosing a tonal palette. The pattern is broken between Brown County and Lincoln; $G\flat$ was chosen for its rich, warm tone color.

Indiana Dunes - C | Turkey Run - F | Brown County - $B\flat$ | Lincoln - $G\flat$ |

Fig. 2 - "Indiana Dunes" Form in Graphic Representation

Timeline:	:20	:32	1:08	1:25	2:25	.31	m. 40
Tonal Palette:			C				
Instrumental focus:		tutti	hrp., pno.	low winds	tutti		bass fl., alto fl.
Motives/Themes:				"open" motive	Imitation		"farewell" motive
Ambient Effect:	Audio Crashing Waves	Wind Sounds	intro	Broad Expansive	Waves of Sound		Slight Melancholy

Indiana Dunes State Park

Upon entering *Indiana Dunes State Park*, Lake Michigan is not immediately in view, but wind-blown sand along the roadway suggests its nearby presence. To represent this image, the introduction incorporates both elements of wind and water. The sound of crashing waves by the accompanying audio opens the first 20 seconds of the piece, and the instrumentalists provide wind sounds by blowing air through their instruments. The strings are instructed to play directly on the bridge. This provides a wind-like sound effect and was simply added as another layer of sound to enhance the overall texture of the section.

Opening with the violin, harp, and piano, the violins begin on open strings, bowing continuously behind the bridge to create a very high register sound. (Ex. 1) Over this static foundation, the harp incorporates glissandi (Ex. 2) while the pianist is instructed to create glissandi inside the piano. (Ex. 3) Acting as introductory and background material, mm. 3–11 sets an ambient sound palette as we hear the crashing waves continue via the audio.

Ex. 1: m. 3 - vln. 1, 2 play behind bridge to produce continuous high pitch

Ex. 2: m. 3 - harp glissando with artic. first pitch

Ex. 3: m. 3 - internal piano glissando

Following a short journey through the entrance to the park, travelers ascend a slight incline; upon reaching the top, they are met with a breathtaking, panoramic view of Lake Michigan. In mm. 9-11 (Ex. 4) the harp and piano complete the introductory passage from the upper register figures by switching to their lower registers to present a long, 3 measure descending *glissando*.

Ex. 4: m. 9 - 11, harp, piano , extreme register change prior to entrance of low winds

The musical score for Example 4 consists of two staves: Harp and Piano. Both staves show a descending glissando over three measures. The Harp part starts in a high register and moves to a low register, marked with *mp* and *Ped.*. The Piano part also starts in a high register and moves to a low register, marked with *mp* and *f*, also with *Ped.*. Arrows indicate the register change in both parts. A small asterisk is at the end of the piano part.

The low winds and strings enter at m.12 (Ex. 5) in unison by playing a perfect fifth melodic interval. (C-G) This two-note figure will be referred to as the *open* motive. The perfect fifth interval and the low range of the instruments was chosen to represent the expansive view of the lake and the grandeur of the dunes. The varying dynamics between the open motives invoke swelling waves and tides of the lake.

Ex. 5 - m. 12 - low winds, strings open motive

The musical score for Example 5 consists of two staves: Bassoon and Contrabassoon. Both instruments play a perfect fifth interval (C-G) in unison. The Bassoon part is marked with *mf* and *f*. The Contrabassoon part is marked with *mp* and *f*.

The texture begins to grow as the *open motive* from m. 12 is echoed by imitation throughout the orchestra. Gradually, various instruments present an expansion of the *open* motive by shifting from the perfect fifth to a major sixth. (C–A) This slight expansion was incorporated to add color and dimension within the *tutti* section at m. 22. The pandiatonic treatment of these intervals combined with the imitated use of the *open* motive and the aforementioned staggered dynamic shading results in a rising and falling tide of sound from mm. 12–29.

In m. 31, the perfect fifth and major sixth intervals of the expanded *open motive* are combined to form the first and main theme of the piece, the *farewell* theme. (Ex. 6) The alto flute joins in m. 33 on E4, creating a short diatonic countermelody to the bass flute line.

Ex. 6: m. 31–37, *farewell* theme = combined intervals of the *open* and *expanded motives*

The musical score for Ex. 6 shows two staves: Alto Flute (top) and Bass Flute (bottom). The Alto Flute staff has a treble clef and a key signature of one flat. The Bass Flute staff has a bass clef and a key signature of one flat. The score spans measures 31 to 37. In measure 31, the Bass Flute plays a half note G3 (mf) followed by a quarter note F3 (f). In measure 32, the Bass Flute plays a half note E3 (f). In measure 33, the Alto Flute enters with a half note E4 (mf) followed by quarter notes D4, C4, B3, and A3. In measure 34, the Alto Flute plays a half note G3 (mf). In measure 35, the Alto Flute plays a half note F3 (mf). In measure 36, the Alto Flute plays a half note E3 (mf). In measure 37, both flutes play a half note D3 (mf) with a pitch bend to air release indicated by a curved arrow above the note.

The strings join the flutes in m. 36 on the descending intervals and on the pitch bend note of the alto and bass flute in m. 37. The pitch bend was added as a symbolic gesture of melancholy within the solo. The texture of this section is intentionally thin to ensure that the alto and bass flute will be heard above the ensemble and through the return of the crashing waves in the audio.

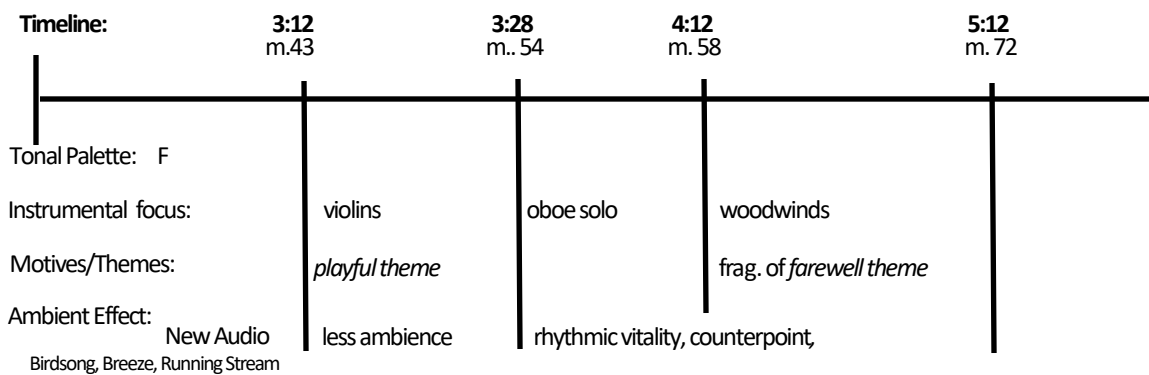
The *farewell* theme consists of elements that influence the entire piece. The *open* motive foreshadows the *farewell* theme, while the remainder of the piece is connected by elements of this theme through fragmentation and imitation, as well as intervallic and melodic motion similarities.

Transition from Indiana Dunes to Turkey Run State Park

To end the farewell feature of Indiana Dunes, the vibraphone imitates the preceding descending bassoon figure in m. 37 but rests on D4 instead of C4 in m. 38. The harp foreshadows this pitch by articulating the first note of its upcoming glissando in the same measure. The vibraphone continues under the harp glissando on repeated alternating sixteenth notes, incorporating the first accidental of the piece, B \flat . This establishes a new tonal palette that includes the pitches of the F major scale but continues in the original pandiatonic fashion.

Turkey Run State Park

Fig. 3 - Graphic Representation of Turkey Run



The landscape of *Turkey Run* is rich with winding paths, large rock formations for climbing, and the lazy Sugar Creek. Influenced by images of children chasing one another around these features on a hot summer afternoon, the theme provided by the violins will be referred to as the *playful* theme. The following paragraph explains additional qualities associated with this label.

Ex. 7 - m. 45-47, vln. 2 joins vln. 1 in unison for *playful* theme, articulations are altered.
Interval relationships consistent but varied through octave displacement.

In lieu of incorporating several dotted rhythms, I thought about Bach's use of rhythm in simple meters and his treatment of fugue material. To accommodate the playful concept of the theme, the Scotch snap rhythm is used for its off-kilter skipping quality. Consideration was given in assigning articulations and the effects the Scotch snap rhythm would have on the harmonic interpretation to the listener. Some of the articulations indicated beginning in m. 45, are in direct opposition with the articulations in the corresponding unison line. The desired outcome in altering the articulations between the unison lines would be a very slight sense of aural difference as opposed to both lines being played in perfect unison.

In m. 58, the *open* motive from the Dunes section returns in the woodwinds, and the Scotch snap rhythm transforms into a hemiola in the violas, joined by the basses in m. 60. This activity builds to a *tutti* crescendo and the climax of the section at m. 70, immediately falls away to the violins finishing out the remainder of their theme.

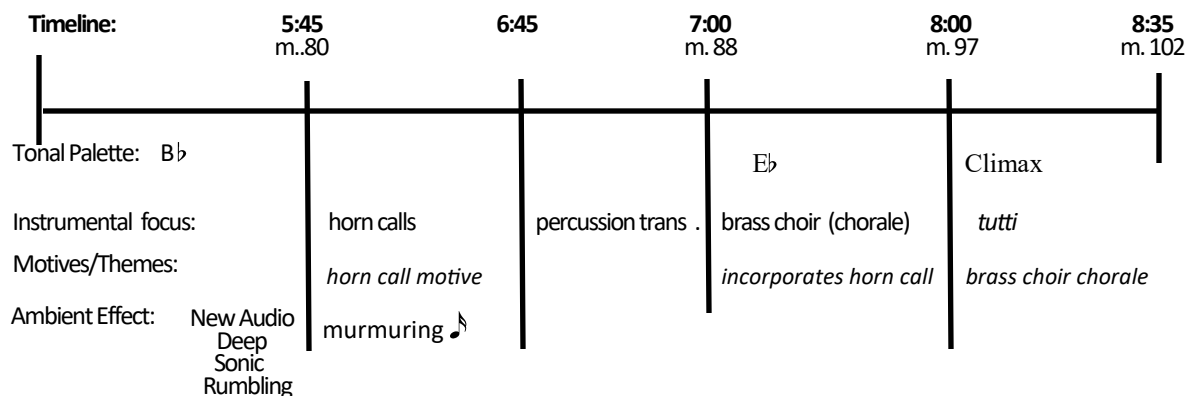
Transition from Turkey Run to Brown County

A fragment of the *farewell* theme returns within two measures for one final statement from the woodwinds, while the bass voices continue the descending perfect fifth pattern as transitional material. (Ex. 8) The harp and percussion return to carry out the transition. The addition of bowed crotales adds to the transitional material by introducing a new tone color, and is a precursor to the ambient nature of the upcoming section. The descending harp is a reference to the earlier glissandi. (Ex. 9)

Ex. 8 - m. 72 vln, vla - frag. of *farewell*, low strings desc. P5 ostinato

Ex. 9 - m. 73 - descending harp pattern as transition material

Fig. 4 - Graphic Representation of Brown County State Park




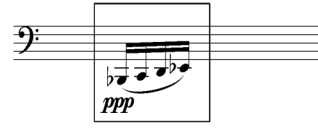
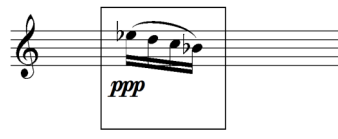
Brown County State Park

Known for its rolling hills and majestic landscape, this region has been referred to as the “Little Smoky Mountains”. Covered in the thickness of the Hoosier National Forest, Brown County State Park's *Weed Patch Hill* is the highest point in the area, at 1,058 feet above sea level. The region is part of the Knobstone Escarpment land form, which consists of steep hills and valleys located between northern Brown County and the Ohio River.

Compared to the flat lands of northern Indiana, this section of the state seems to be out of place. This has an important influence on the third section, as the form and structure of this movement is different from the rest of the piece.

The audio consists of a very deep, sonic rumbling. It does not contain live sounds as the other sections, but conveys a deep, underground sonic concept.⁵ This is inspired by the idea of plate tectonics and its relation to geographical features. The following instrumentation adds the box figures to this effect.

Ex. 10

<p>Group 1 mod. ♩=60</p> 	<p>Group 2 mod. ♩=100</p> 	<p>Group 3 mod. ♩=180</p> 
bass fl, eng. horn, cbsn, vc	alto fl, cl, bsn, vla	fl, ob, hrp, vln, dbass

*some figures inverted between instruments

The sixteenth note murmurings in Ex. 10 are staggered and unmetred. To add continuity to this section in relation to the rest of the piece, the horn call feature at c. 6:05 incorporates the open fifth concept that has been used throughout. The calls represent the height and vastness as one looks across the landscape, with the sonic element as a foundation below. The horns alternate in the call and response style, with instructions to align as indicated.

As an interior transition approaches, the upper winds and strings (group 3) begin their box figures at 6:30, and a *tutti crescendo* begins. With a *crescendo* indication, the percussion enter with traditional timpani and bass drum rolls, providing a proclamation of the upcoming brass chorale in m. 88. The woodwinds are given box figures with waxing and waning whole notes, while the strings continue their staggered sixteenth note figures. The brass choir returns to conducted time in the example below.

Ex. 11 - mm. 88-96, brass choir over unmetred ambient figures.

The musical score for Ex. 11 consists of five staves for the brass choir. The key signature has one flat (B-flat) and the time signature is 4/4. The score is divided into two systems, each with a first and second ending. Dynamics are indicated as *pp* (piano) and *ff* (fortissimo). The Horns 1 & 2 staff has a melodic line with a slur and a triplet of sixteenth notes. The Horns 3 & 4 staff has a similar melodic line. The Trumpets 1 & 2 staff has a rhythmic pattern of eighth notes with a triplet of sixteenth notes. The Trombones 1 & 2 staff has a rhythmic pattern of eighth notes with a triplet of sixteenth notes. The Tuba staff has a rhythmic pattern of eighth notes with a triplet of sixteenth notes. The score includes first and second endings and various articulations like triplets and slurs.

The chimes enter on the repeat, joining the horn 1 melodic line. The sixteenth note triplet in the trumpet (m. 88, 89, 92) will have a significance later in the section.

As the brass choir ends, the music suspends as the same bass drum and timpani roll returns, signifying another event. With a *molto crescendo*, the strings continue the box figures as the percussion supplies a deafening roar into the climax of the piece (m. 97). *Tutti* winds present the brass chorale theme, while the violin and viola are given a new box figure with the descriptions “wild, brilliant.” All are now in conducted time with the exception of the violin and viola. As mentioned, the trumpets feature the sixteenth note triplet (Ex. 11) adding ornamentation to the legato line of the chorale theme.

Ex. 11
Trp. 1, 2

The climax material is repeated between mm. 97–103. In m. 104, a transition out of the climax begins, and the entire ensemble is now conducted in time.

Transition from *Brown County* to *Lincoln State Park*

Three familiar elements make up this transition beginning in m. 105. (Ex. 12) The sixteenth note triplet from the chorale returns in the harp, the first two measures of the climax is passed around the orchestra, all superimposed over the bass voices bringing back the descending P5 ostinato. The texture and dynamics diminish, leaving only soft violin, viola, and a piano figure for the opening of the last section.

Ex. 12 - transitional elements, mm. 105-112

Harp

sixteenth-note motive
from chorale

Viola

frag. of climax, imitated with *diminuendo*

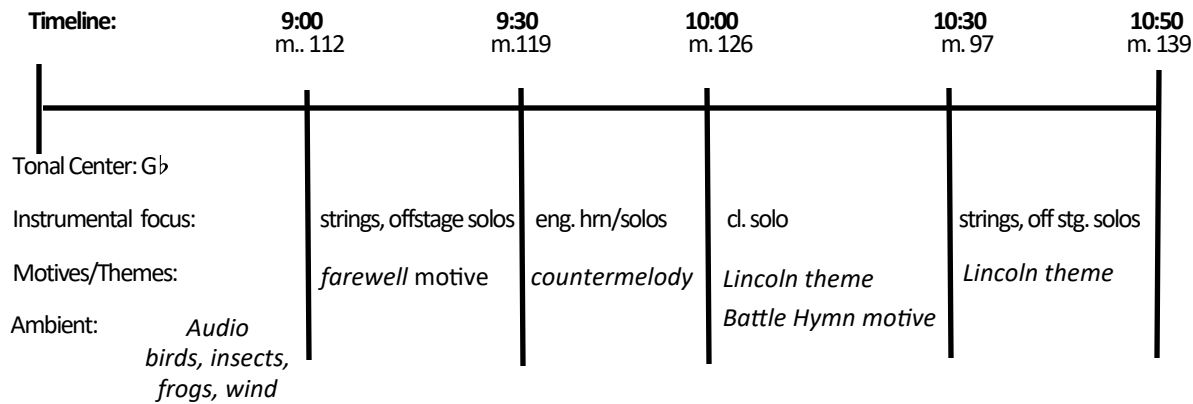
Violoncello

Double Bass

developed version of
farewell motive

Lincoln State Park & Lincoln Boyhood National Memorial

Fig. 5- Graphic Representation of Lincoln State Park



The final section features a very thin texture with distinct solo passages. Prior to m. 126, horns 1, 2, and flutes 1, 2 are instructed to exit the stage on opposite sides (stage left and right respectively.) The violin and viola begin a long tonal passage while the audio reenters with a new soundscape of birdsong, blowing wind, and sounds of insects.

The thematic and motivic material of the final section incorporates borrowing and quotation (examples to follow). The key of G \flat major for the melody was chosen for its warm, colorful quality. Breaking the previous circle-of-fifths pattern by skipping the keys of A \flat and D \flat , G \flat is also the key opposite to C major (used in the first section) in the circle. This detail influenced the harmonic choices of certain offstage responses. An example can be seen in m. 115 in the first trumpet part. Not offstage but muted, this short call of a P4 is in contrast with the harmonic activity in the strings and piano. (B \flat /D \flat) Similar to the rhythm of the Scotch snap, the rhythm of the first two measures of “*Battle Hymn of the Republic*” was extracted, but the harmonic indications kept ambiguous. (Ex. 13)

Ex. 13 - m. 115, beat 3, Tpt. 1 (sounding pitch) on stage response

It was impossible to keep the influence of Copland's *Lincoln Portrait* at bay, but the true inspiration for this section was the music of Charles Ives.⁸ Viewing this entire section as a closing to the work, the decision was made to keep the texture minimal. The motives and their placement are personally symbolic. In response to the previous trumpet example, the offstage flute (Ex. 14) responds with a fragment of the *farewell* theme with the original C tonality.

Ex. 14 - m. 117, Fl. 1 off stage response to on stage trumpet

The English horn then begins the *Lincoln theme* with the pickup into m.119. The theme is represented in rhythm only, with a different melodic structure. It is truly a countermelody but in *solo* form. With the harp accompaniment on simple chordal arpeggios (G \flat) the harmonic structure is tonal with a slight dissonance created by the solo interjections. The offstage horn (Ex. 15) presents a more direct quotation of the *Battle Hymn* motive in m. 121 (beat 3).

1. off stage

Ex. 15

The English horn solo ends in the next measure, and the off stage flutes respond with an “Amen” motive, as if to end a hymn (m. 25). During this activity the *tutti* strings are continuing their original long but shifting lines, seemingly unaffected by the solo responses.

With the pickup into m. 126, the full evidence of the *Lincoln* theme appears. (Ex. 16) This tune is quoted and slightly modified (with permission by the original composer) from a gospel song, “*Sweet Beulah Land*”, written by Squire Parsons in 1981. ¹ On a more personal note: In my childhood, the song was occasionally performed by my father in Sunday morning church services. The small country church was located in the heart of the woods of Lincoln State Park.

Ex. 16 - m. 126-131, Lincoln Theme (verse of “*Beulah Land*”)

1.

Clarinet 1 

mf

The woodwinds respond by imitating the *open* motive from the Dunes section. These serve as a short transition into m. 134 where the strings pickup the *Lincoln* theme but the melodic line is the “chorus” to *Beulah Land*. In this measure, the off stage flute plays a new “fife and drum” response, incorporating an E natural into the line. The offstage horn adds yet another quotation, the first four notes of *Back Home Again*. In m. 139, the audio returns as violin 1 offers one more melodic line of the chorus. The final two measures are given by the harp and strings. (Ex. 17, 18)

Ex. 17 - final 2 mm., harp, “*Back Home Again*”


Harp 

mf

ⓧ

*

Ex. 18 - farewell motive

Double Bass 

pp

Notes

1. "Sweet Beulah Land" was written by Squire Parsons in 1981. Parsons is a prominent figure in southern gospel, receiving nominations for the DOVE award, and was inducted into the Southern Gospel Hall of Fame in 2009.
2. Indiana Department of Natural Resources. <http://www.in.gov/dnr/parklake/5901.htm>
3. "Symphonic Poem." *The Oxford Dictionary of Music*, 2nd ed. rev.. *Oxford Music Online*. Oxford Press, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e10011> accessed: Dec. 13, 2016
4. With the exception of the subsonic sound in the Brown County section, I personally recorded all of the nature-sounds within each state park. I capture my audio samples with a Sony High Definition camcorder that has a built-in zoom microphone. While enjoying the video footage of my labor, I use a transcoder tool to extract the audio from the video and convert the mp4 file to an mp3. Using Digital Performer and Audacity, I then edit the mp3 audio files by trimming, adding fade in/out, echo, reverb, amplification, and other general "cleaning" effects. When recording sounds in nature, I prefer to use the least amount of editing possible as to not obscure the foundation of the sound source.
5. This sound was used in laboratory testing at the University of Salford, (Manchester, UK) and is available for download on their website: <http://www.salford.ac.uk/computing-science-engineering/research/acoustics>
6. The decision to create the *farewell motive* and use it in each transition and at the end of the piece was very symbolic. Although the work is dedicated to the state and is based on a natural landscape concept, it is also my "farewell" piece as my husband, children, and I prepare to move out of Indiana for the first time in 2017.
7. An 18th and early 19th Century concept of "key moods" was recorded in a book by Christian Schubart titled, *A History of Key Characteristics in the 18th and Early 19th Centuries*. This book was translated from its original German version to English by Rita Steblin. This resulted in "Affective Key Characteristics". C major was considered completely pure, innocent, naïve. The key of F was associated with complaisance and calm. An affect was associated with all 12 major and minor keys.
8. Ives's use of quotation inspired *Lincoln State Park*. The use of the hymn tune, the polytonality, and the offstage instruments were incorporated to strengthen the sense of nostalgia within this section. Like Ives's style, these elements are combined to create a dream-like state, or the act of recalling of a distant memory.

Indigiana

for orchestra and audio soundscape

20. K ←

50 km

30 mi

Program Notes

Indigiana, for orchestra and audio soundscape, is dedicated to the 2016 bicentennial celebration of the State of Indiana. The title is a play on the words, 'Indiana,' 'Digital,' and 'Indigenous'. The style of the piece is based on the natural landscape and nostalgia associated with four of Indiana's state parks. In addition to the state's bicentennial honor, Indiana State Parks celebrated 100 years of existence in 2016, honoring the purchase of its first two areas in 1916, McCormick's Creek and Turkey Run State Park. In addition to these historical milestones, I was blessed to celebrate 40 years as a Hoosier on November 1st, 2016, just prior to the completion of the work. I spend most of my leisure time in our state parks; their beauty and natural refuge has served as an important part of my family's life. If you wish to learn more about the features of each park, visit the Indiana Department of Natural Resources website. Each section of the piece is labeled by its regional inspiration, beginning at the most northern location, Indiana Dunes State Park on the shores of Lake Michigan. Between each section is a transitional moment as the music moves to the next location. From Indiana Dunes, traveling south to Turkey Run, and Turkey Run to Brown County State Park. The final park featured is Lincoln State Park and the Lincoln National Boyhood Memorial. This park was the early homestead of Abraham Lincoln and the region has served as home to many generations of my family.

Performance Notes

The two channel fixed media contains recorded nature sounds from each location, combined with other ambient sounds, which is started at the beginning and plays continuously throughout. The piece is labeled with time markers in minutes and seconds, and all metered sections are $\text{♩} = 60$. The conductor will need a timing device and/or a metronome with headphones for accuracy. The audio is timed to be very ambient and unobtrusive, allowing for flexibility between the orchestra and audio. The entire work is based on fragments of a southern gospel song that is eventually presented in full at m. 126. Credit is hereby given to Mr. Squire Parsons, for this tune from his beloved song, "Sweet Beulah Land", written in 1981. During my childhood, this song was occasionally performed by my father as "special music" in our Sunday church services. The text speaks of being homesick for a land never visited (Heaven). The melody carries a very nostalgic and ethereal quality that compliments the message.

m.80/5:20

Strings should hold over from m. 79, with vln. 1 & 2 changing to Bb with the piano in m. 80, entrances from each group should be staggered, each player alternates to sixteenth note patterns, as before, this should be a bubbling, underground quality, not melodic. Hrn. calls should be in time ($\text{♩} = 60$) and begin shortly after Group 1 enters, the alignment of the calls are indicated.

m. 88/6:30

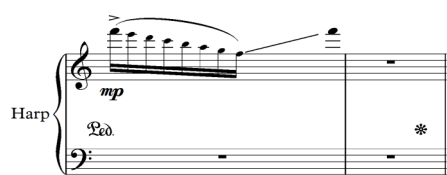
Strings cont. the previous effect, the brass chorale is played in conducted time, over the ensemble, Chimes should align with Hrn. 1 on repeat. WW add with the tied whole note swells by simply playing the figures throughout the section, staggered entrances as before. Strings grad. return to metered time beginning at m. 97, this is the climax of the entire piece. Vln. should continue in a wild fashion using the indicated boxed figures.

m. 107

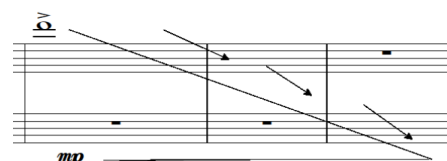
Soloists - fl. 1, 2, hrn. 1, 2 leave stage, 1 fl./hrn on each side, stage L/R, soloists remain off stage until the piece has ended, solo passages are Civil War references and should be played as a distant memory yet still audible to the audience in the back row. Off stage solos are contained in boxes. m. 112/9:00 All parts are metered, most are muted or should have a very distant, dream-like quality $\text{♩} = 60$.

Notation Legend

Harp



m. 3 - articulated 1st note, with gliss. to follow



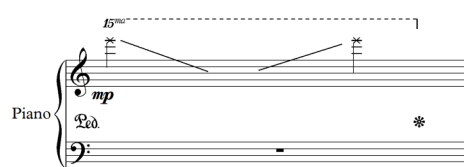
m. 5 - L.H & R.H. alternating glissandi over 2 mm., accel. on descent, artic. 1st note, non-specific for gliss.

General

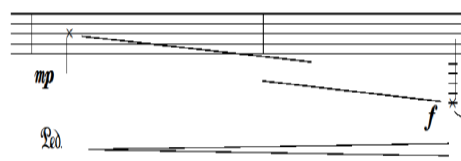


all boxed figures with arrows indicate continuous repeat until change is indicated

Piano



inside piano with fingernail, highest section between piano struts

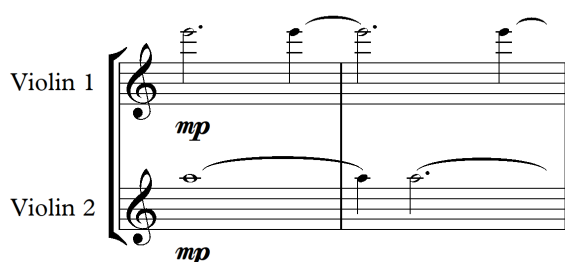


m. 10-11 inside piano with (2) metal triangle beaters, when piano strut is approached, cont. desc. gliss with LH, continuous sound, no break

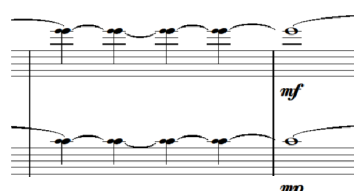


m. 41 -on white keys, sixteenth note hand clusters, incorporate as many notes as possible.

Piano



m. 3 -arco behind bridge on indicated open string, staggered bowing, no reartic. on q continuous sound *noteheads appear smaller



m. 13 - strings staggered change to actual pitch in m. 14 subtle, least possible articulation



m. 80 - all strings continue boxed figures, this is an effect, not necessarily a focus on pitch, but a "wall of sound", staggered entrances, a bubbling, sonic quality

Instrumentation

(Transposed Score)

Flute 1, 2

Alto Flute

Bass Flute

Oboe

English Horn

Clarinet 1, 2 in Bb

Bassoon

Contrabassoon

Horn 1,2,3,4

Trumpet 1,2 in Bb (straight mutes)

Trombone 1, 2

Tuba

Timpani

Percussion 1

Chimes (hard mallet), Glass Wind Chimes, Crotales (bowed only)

Percussion 2

Triangle/metal beater, Largest avail. Sus. Cymbal (2 yarn mallets), Largest avail.

Tam-tam (2 soft BD mallets)

Percussion 3

Vibraphone (2 yarn mallets), Concert Bass Drum (2 soft mallets), Harp Piano
(2 metal triangle beaters for inside playing)

Audio - two channel fixed media

(all strings with mutes)

Violin 1

Violin 2

Viola

Cello

Double Bass

Duration: 11:30

Indigiana

for orchestra and electronic soundscape

Liz Knox (b.1976)

BMI

Indiana Dunes State Park

00:00

Crashing Waves (Lake Michigan)

00:20

10-12 sec. total

3x

Flute 1, 2

Alto Flute

Bass Flute

Clarinet 1, 2 in B \flat

Oboe

English Horn

Bassoon

Contrabassoon

Horn 1, 2 in F

Horn 3, 4 in F

Trumpet 1, 2 in B \flat

Trombone 1, 2

Tuba

Timpani

Reeds, blow air through instruments - 2nd & 3rd time only

All brass, blow air through instruments - 2nd time only

Percussion 1

Percussion 2

Percussion 3

Harp

Piano

Chimes l.v.

00:00

Crashing Waves (Lake Michigan)

00:20

10-12 sec.

Crashing Waves Cont.

3x

Violin I

Violin II

Viola

Violoncello

Double Bass

3x - all strings, arco on bridge (white noise, no pitches)

3 $\text{♩} = 60$ Mysterious Fog

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

c. 00:35

Timp.

Percussion 1

Percussion 2

Percussion 3

Chimes bring out, warm tone

Hp.

Pno.

articulated first note with glissando to follow

L.H & R.H. alternating glissandi over 2 mm., accel.

inside piano with fingernail, highest section between piano struts

inside piano with fingernail, next lowest section, between struts

loco

$\text{♩} = 60$ Mysterious Fog

A Audio/Crashing Waves dim.

Audio

Vln. 1

Vln. 2

Vla.

Vc.

Db.

all strings arco behind bridge on indicated open string, staggered bowing, continuous sound, no articulation on ♩ bow change

9 1:00

B Broad, Expansive

Fl. 1, 2

A. Fl.

B. Fl.

Cl.1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

1:00

Timp.

Percussion 1

Percussion 2

Percussion 3

Hp.

Pno.

Audio

Vln. 1

Vln. 2

Vla.

Vc.

Db.

chm.
f
To Susp. Cymbal
Sus. Cymbal/yarn mallets edge of cymb.
pp < f

pp
f
mp
f
pp
f
pp
f

as before
artic. lowest string, allow to ring
as before, 1 m.

inside piano, one long glissando (2 mm.) descending, two lowest sections, begin with RH, pass strut using LH, no break in gliss.
mp
f
as before, 1 m.
f

B Broad, Expansive

m. 13 - vln. smooth, slow, staggered transitions to actual pitch, free staggered bowing

mf
mp
mf
f

C

1:30
(beat 2)

Fl. 1, 2
A. Fl.
B. Fl.
Cl. 1, 2
Ob.
Eng. Hn.
Bsn.
Cbsn.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.

1:30
(beat 2)

Timp.
Percussion 1
Percussion 2
Percussion III

Hp.
Pno.

C

Audio
Vln. 1
Vln. 2
Vla.
Vc.
Db.

22

Fl. 1, 2
A. Fl.
B. Fl.
Cl. 1, 2
Ob.
Eng. Hn.
Bsn.
Cbsn.

2:00

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.

Timp.
Percussion 1
Percussion 2
Percussion III

Hp.
Pno.

Vln. 1
Vln. 2
Vla.
Vc.
Db.

22

Fl. 1, 2

A. Fl. *f* pitch bend to air release

B. Fl. *mf* *f* *mf* pitch bend to air release

Cl. 1, 2

Ob.

Eng. Hn.

Bsn. *mf*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp. *p* *mp*

Percussion 1 To Glass Wind Chimes *mp* Glass Wind Chimes softly agitate

Percussion 2 *p* *mp*

Percussion 3 Vibraphone *mf* *

as before, gliss. over 3 mm. to lowest octaves, any lowest approx. pitch

Hp. *mp*

Pno.

Crashing Waves Return

Audio

Vln. 1 *pp* *f* *port.* loco

Vln. 2 *pp* *f* *port.*

Vla. *p* *f* *port.*

Vc. *pp* *mf* *port.*

Db. *mf* *port.*

Turkey Run State Park

3:30

F no tempo change, light, somewhat playful

41

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

solo

f

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

3:30

Timp.

Percussion 1

Percussion 2

Vib.

Hp.

Pno.

To Crotales

Triangle w/metal beater

mf

p

mp

f

l.v.

keep damper pedal engaged while strings play melody

F

Audio: Birds, babbling brook, wind in trees

Vln. 1

Vln. 2

Vla.

Vc.

Db.

solo

mp

mf

mf

no tempo change, light, somewhat playful

Fl. 1, 2 *f* a2

A. Fl. *f*

B. Fl. *f*

Cl. 1, 2 *p* *mp* *f* a2

Ob. *y*

Eng. Hn. *p* *mp* *p* *mp*

Bsn. *mp* *mf* *mp* *mf*

Cbsn.

Hn. 1, 2 *pp* *mp*

Hn. 3, 4 *pp* *mp*

Tpt. 1, 2 *pp* *mp* *p* *mp*

Tbn. 1, 2 *pp* *mp* *mp* *mf*

Tba.

Timp.

Percussion 1

Percussion 2

Vib. *p* *f* *Vib.* *Ed.* *

Hp. *bisbigl.* *mf*

Pno.

Audio

Vln. 1 *mf* *tutti* *p* *mp* *unison*

Vln. 2 *tutti* *mp* *mp*

Vla. *p* *pp*

Vc.

Db.

Fl. 1, 2
A. Fl.
B. Fl.
Cl. 1, 2
Ob.
Eng. Hn.
Bsn.
Cbsn.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.

Timp.
Percussion 1
Percussion 2
Percussion 3
Hp.

Pno.

Audio
Vln. 1
Vln. 2
Vla.
Vc.
Db.

H

5:00

63

Fl. 1, 2
A. Fl.
B. Fl.
Cl. 1, 2
Ob.
Eng. Hn.
Bsn.
Cbsn.

Dynamic markings: *f*, *mf*, *mp*, *ff*

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.

Dynamic markings: *mp*, *mf*, *f*, *ff*

Articulation: *a2*

5:00

Timp.
Percussion 1
Percussion 2
Percussion 3

Dynamic markings: *pp*, *ff*

Text: with soft BD mallets center roll, Tam-tam l.v.

Hp.
Pno.

H

Audio
Vln. 1
Vln. 2
Vla.
Vc.
Db.

Dynamic markings: *f*, *mf*, *ff*

63

5:30

I

70

Fl. 1, 2 *mp*

A. Fl. *mp*

B. Fl. *mf*

Cl. 1, 2 *f*

Ob. *f*

Eng. Hn. *f*

Bsn. *mf*

Cbsn. *mf*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

5:30

Timp.

Percussion 1 *f* Crotales (bowed) l.v.

Percussion 2 tam-tam *pp* *mf*

Percussion 3

Hp. *f* *mp* gliss.

Pno.

I

Audio: Birds, babbling brook, wind in trees

Audio *mp*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf*

Vc. *mp*

Db. *mp*

J

Group 2 - 6:15

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

Cue Group 1 - 6:00

mod. ♩=60

quicker ♩=100

fast ♩=180

ppp

* Horn calls begin between Group 1 & 2 - c. 6:05

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

1. + *fp* *ffp*

2. + *fp* *ffp*

3. *fp* *ffp*

4. *fp* *ffp*

5

5

5

5

1x repeat horn calls

This section = c. 1:10

Tpt/Tbn/Tba Tacet to m. 88

not conducted in strict time - each player - staggered entrances - very legato - soft and bubbly - continuous wall of building sound-pitches are less important than overall sound effect

6:45 - perc. announces upcoming brass fanfare and horn stage entrance

Timp.

Crot.

Percussion 2

Percussion 3

Hp.

Pno.

5:45 To Chimes

To Sus. Cymbal

Bass Drum w/soft mallets

Sus. Cymbal 6:40

6:45

6:30

6:30

p

mf

fff

pp

mf

mf

pp

mp

Piano begins immediately following bass figure in previous meas.

Audio: Low, sonic rumbling, "underground sound"

J

Group 3 - 6:30

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Group 2 - 6:15

quicker ♩=100

Group 1 - 6:00

mod. ♩=60

fast ♩=180

mf

mp

p

pp

bass holds to 5:30

K 7:00

88 This section = 1 min.

All WW ad lib/repeat figures, staggered entrances, not aligned

All whole note figures stop on or before percussion rolls

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

♩=60 brass ensemble conducted in time

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

7:00

Timp.

Cue brass cut off, perc. & strings continue with molto cresc. c. 10 s.

Chimes with brass ensemble melody - 2x only

timp & BD signals upcoming metered section/tutti fanfare downbeat should align with final note of brass

Percussion 1

Percussion 2

Percussion 3

Tam-tam

B.D.

slow gliss. on brass chorale, 2nd repeat only

Hp.

Pno.

K

Audio cont. as before, staggered

Vln. 1

Vln. 2

Vla.

Vc.

Db.

88

Winds, Perc. In Time, ♩=60

L

97

Fl. 1, 2 *ff*

A. Fl. *ff*

B. Fl. *ff*

Cl. 1, 2 *ff*

Ob. *ff*

Eng. Hn. *ff*

Bsn. *f* *fp*

Cbsn. *f* *fp*

Hn. 1, 2 *ff* *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *f* *ff*

Tbn. 1, 2 *ff* *ff*

Tba. *f* *fp*

8:00

8:00

Timp.

Percussion 1 *f* chm.

Percussion 2 *lv.*

Percussion 3

Hp. *ff* unmetered

Pno. *ff* *ff* loco

L

Audio

Vln. 1 *ff* vln, vla unmetered wild, brilliant

Vln. 2 *ff*

Vla. *ff*

Vc. *ff* *fp* In time with winds

Db. *ff* *fp* In time with winds

101

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Percussion 1

Percussion 2

Percussion 3

Hp.

Pno.

Audio

Vln. 1

Vln. 2

Vla.

Vc.

Db.

8:30

M

101

Fl. 1 & 2 to offstage (opposite sides)

105

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

Hrn. 1 & 2 to off stage (opposite sides)

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Timp.

Percussion 1

Percussion 2

Percussion 3

Hp.

Pno.

Audio

loco

Vln. 1

Vln. 2

Vla.

Vc.

Db.

105

112

N

offstage

Fl. 1, 2
A. Fl.
B. Fl.
Cl. 1, 2
Ob.
Eng. Hn.
Bsn.
Cbsn.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Tbn. 1, 2
Tba.

9:00

Timp.
Percussion 1
Percussion 2
Percussion 3
Hp.

Pno.

as before, all black keys

N

Audio: birds, wind, distant church bells

Vln. 1
Vln. 2
Vla.
Vc.
Db.

112



offstage

Fl. 1, 2

A. Fl.

B. Fl.

Cl. 1, 2

Ob.

Eng. Hn.

Bsn.

Cbsn.

1. *mf* *mp*

2. *mp*

"Beulah Land" 1. *mf*

1. offstage



mf

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

9:30

Timp.

To Glass Wind Chimes

W.Ch.

Percussion 2

Percussion 3

Hp.

mf

Pno.



Audio

Vln. 1

Vln. 2

mp

Vla.

mp

Vc.

Db.

P

10:00

offstage

126

Fl. 1, 2 *mf* 1.

A. Fl. *p*

B. Fl. *p*

Cl. 1, 2 *mp*

Ob.

Eng. Hn.

Bsn. *p*

Cbsn.

2. offstage

Hn. 1, 2 *mf* +

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

10:00

Timp.

Percussion 1 Glass Wind Chimes - softly agitate

Percussion 2 Sus. Cymb., yarn mallets *pp*

Percussion 3 Tam-tam, soft BD mallets *p*

Hp.

Pno. as before, all black keys

P

Audio

Vln. 1

Vln. 2

Vla.

Vc.

Db. *p*

20 10:30 Slightly Slower

134

2. offstage

offstage

Fl. 1, 2 *p* *pp*

A. Fl.

B. Fl. *mf*

Cl. 1, 2 *mf*

Ob. *p*

Eng. Hn.

Bsn. *mf*

Cbsn.

1. *pp*

2.

1. offstage

Hn. 1, 2 *mf*

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

Percussion 1

Percussion 2

Percussion 3

Hp.

Pno.

10:30 Slightly Slower

Audio

Vln. 1 *p* *con sord.*

Vln. 2 *mp* *con sord.*

Vla.

Vc.

Db.

134

a2 offstage

rit.

Fl. 1, 2 *p*

A. Fl. *p*

B. Fl. *p*

Cl. 1, 2

Ob. *p*

Eng. Hn.

Bsn.

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Tbn. 1, 2

Tba.

l.v.

Timp. *p*

Percussion 1

Percussion 2

Percussion 3

l.v.

Hp. *mf*

Pno.

10:50 - Audio: birds, wind, babbling brook, distant church bells

rit.

Vln. 1 *p*

Vln. 2 *mp*

Vla. con sord. *mp*

Vc. con sord. *mp*

Db. *pp*