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Meditation and awakening: An exploration of the wind music of Eric Guinivan

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Meditation and Awakening: An Exploration of the Wind Music of Eric Guinivan

Henry Carl Hess, Jr.

A research project submitted to the Graduate Faculty of

JAMES MADISON UNIVERSITY

In

Partial Fulfillment of the Requirements

for the degree of

Doctor of Musical Arts

School of Music

May 2016

FACULTY COMMITTEE:

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Committee Members/ Readers:

Andrew Connell, Ph.D.

Eric Guinivan, D.M.A.

Dedication

To Mom and Dad

Joshua 24:15

“I think, most simply, [be] passionate and proactive. Infuse everything you do with passionate integrity, believe in it, and be proactive and creative in finding ways to share your work with others.”

-Eric Guinivan

Acknowledgements

First and foremost, I am most grateful to Eric Guinivan, who, in addition to writing exquisite music, gave so willingly of his time and talent to make this project a success. A heart-felt thank you is also due to Dr. Stephen Bolstad for his guidance, support, and positivity throughout my degree. I simply could not imagine a better mentor for a student to have. To Dr. Andrew Connell for his guidance during this project and throughout my time at JMU. I am equally indebted to Dr. Jo-Anne van der Vat Chromy for her words of wisdom (of which they are too numerous to count) and for the superb standard of excellence which she exudes to all who know her. I am grateful for Jess who willingly and joyfully tolerates my idiosyncrasies and shortcomings—of which there are many—and balances me in every possible way, and finally to my parents Carl and Lorine, who encouraged and supported me when I said that I wanted to become a professional musician. All that is good in me emanates from what I learned from you; love, patience, virtue, kindness, work ethic, joy, and most importantly, devotion to God.

If I have seen further than others, it is by standing upon the shoulders of giants

-Sir Isaac Newton

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Abstract

American composer and percussionist Eric Guinivan is a rising star in the world of composition. He is the recipient of several major awards including the Morton Gould Young Composer Award, the BMI Student Composer's Award, and was nominated for a Grammy Award for Best Small Ensemble Performance for his work with the Los Angeles Percussion Quartet. His work *Meditation and Awakening* was hailed by the New York Times as “engaging,” and commented on the work’s “shimmering colors” and “frenetic energy.” His pieces for wind band have been performed around the country, including at national and regional conferences of the College Band Directors National Association (CBDNA). The purpose of this document is to explore and elucidate the current compositions for wind band by the composer. Three works will be studied in depth: *Fractured Light* (2012), *Vicious Cycle* (2014), and *Meditation and Awakening* (originally composed in 2010 but transcribed for wind band in 2016 by the author). Biographical information, theoretical analyses, performance considerations, and information regarding the transcription process will be discussed.

Chapter 1. Biographical Information and Juvenilia

If music was to be Eric Guinivan's life's work it was not overtly apparent early on. Born to Richard and Phyllis Guinivan on January 21st, 1984 in Wilmington Delaware, Guinivan's early life trajectory seemed to point to a career in math or science. His parents, both scientists, supported their son in his musical endeavors, but even in his final year of high school Guinivan began planning for a career in the sciences by preparing college applications for science programs. He excelled in percussion in middle and high school, but throughout his formative years Guinivan never had a formal composition teacher. His only exposure to the art of composition was the music he played in his high school wind and jazz bands. As a percussionist, he was often assigned to play the timpani, and as is the typical nature of writing for that instrument, ending up counting rests more than he played—thereby leading the budding musician to seek out scores for the music the band was playing.¹

Abram's Celebration

As Guinivan continued to follow the wind band scores, he developed quite an affinity for David Holsinger's music. According to Guinivan, rhythm and texture have always come naturally to him while melody and harmony have been more elusive.² It is possible that Guinivan's affinity for rhythm and texture derive at least in part from Holsinger's hallmark style. While Guinivan had performed several works by the

¹ Eric Guinivan, *Interview with Eric Guinivan*, November 23, 2015.

² *Ibid.*

composer, *Abram's Pursuit* (1998) had the greatest impact on him. While a student at Brandywine High School, Guinivan's band director James Satcher asked several of his students to arrange a holiday song for the instrumentation of their choice. While many of the students opted to create MIDI versions of the songs (without a specific performance in mind), Guinivan orchestrated his version for wind band. He also took the assignment one step further by taking *Abram's Pursuit* and extracting the main thematic and melodic material so he could insert the Christmas carols in their place—a work he titled *Abram's Celebration*. His band director was so impressed by this project that he allowed Guinivan to conduct the piece at his high school band concert. While this early work should properly be placed in Guinivan's juvenilia phase, it shows awareness of Holsinger's signature style—highly rhythmicized melodic material, shifting key centers and harmonies, and a dynamically balanced formal structure (see figures below).

Figure 1. Eric Guinivan, *Abram's Celebration*, mm. 1-6

ABRAM'S CELEBRATION
A Christmas Arrangement Based on *Abram's Pursuit* by David R. Holsinger Arranged by Eric R. Guinivan

The image shows the first six measures of the musical score for *Abram's Celebration*. The score is written for six parts: Piccolo, Flute 1/2, Oboe 1/2, Clarinet 1, Clarinet 2, and Clarinet 3. The key signature is one flat (B-flat major/D minor) and the time signature is 4/4. The music features a highly rhythmic and melodic theme. The Piccolo part starts with a triplet of eighth notes. The woodwind parts (Flute, Oboe, and Clarinets) play a similar melodic line, often with triplets and slurs. Dynamics include *sfz* (sforzando) and *mf* (mezzo-forte). The score includes various musical notations such as slurs, triplets, and dynamic markings.

Figure 2. Eric Guinivan, *Abram's Celebration*, mm. 13-18³

Guinivan begins thematic manipulation very early in the piece (measure 3), and he retains the basic rhythmic and motivic material of the original but modifies the end of the motive to fit “Jingle Bells.” He also follows the original harmonic rhythm of *Abram's Pursuit* throughout the beginning of the work, but as the piece progresses he makes small changes to it to accommodate the differing harmonies of the carols. In addition to the aforementioned Holsinger style characteristics, certain aspects of what would become Guinivan's later compositional style are latently present—chief among these a strong sense of rhythmic drive and complexity, and an affinity for contrapuntal writing. While Guinivan readily admits that the counterpoint in *Abram's Celebration* and (later *Tribute and Celebration*) is full of youthful inaccuracies, these pieces represent a significant starting point from which Guinivan later matured.⁴

³ In measure 13 of this figure the reader should note Guinivan's clever combination of Holsinger's original rhythmic motives with the interpolated Christmas tune *Jingle Bells*.

⁴ Eric Guinivan, *Interview with Eric Guinivan*, April 12, 2016.

Tribute and Celebration

An original work that proved to be quite influential to Guinivan's later style and output was *Tribute and Celebration*. Composed in 2002 while the composer was still in high school, the piece was Guinivan's first major work. The composer states that he had very little help during the compositional process. He would bring a draft of the work to his band director who would in turn make small suggestions regarding possible revisions.⁵ According to Guinivan, the piece is filled with the influences of film composer John Williams—a fact which can easily be heard in the first few measures of the work.⁶ While the piece rightly occupies Guinivan's juvenilia phase, there are certain aspects of the piece that should be noted. The keys of the piece—B-flat, C, and E-flat, are all approachable keys for young musicians. Additionally, the piece is very idiomatic for each instrument in regards to range, facility, and technique. The form of the work is in a stylized rondo (ABACA), complete with a small quasi developmental section and a codetta at the end of the piece. Being an early piece from the composer, there are of course some idiosyncratic quirks present in the work. For example, the previously mentioned development section occurs after the restatement of the A section and only develops for eight measures, the notation of certain rhythms could perhaps be accomplished in a more efficient way, and certain sections of the form are seemingly unbalanced. While many of the previously mentioned elements constitute youthful decision making on the part of Guinivan, five measures of the piece stand out as forward looking—giving the listener a glimpse of some compositional ideas yet to come.

⁵ Eric Guinivan, *Interview with Eric Guinivan*, April 1, 2016.

⁶ *Interview with Eric Guinivan*, November 23, 2015.

Beginning in measure 183 and directly before the codetta begins, Guinivan composed a written out accelerando in the woodwinds (see figure 3). While this may not seem to be of the utmost significance—after all, composers use this device often, Guinivan has retained the use of this method to the present day.

Figure 3. Eric Guinivan, *Tribute and Celebration*, mm. 183-187

Figure 4. Eric Guinivan, *Meditation and Awakening*, m. 187

College Years

Guinivan entered Indiana University in 2002 to study composition and percussion performance. His primary composition teacher was Don Freund and according to Guinivan, he was a very nurturing and patient teacher—instilling in him the importance of fundamentals in his compositional approach. One of the exercises Guinivan remembers best was assigned to him early in his study at Indiana. Freund instructed all of his students to write a chorale using only one type of chord (diminished seventh, etc.), and this helped Guinivan focus his energy on one single compositional element. Freund also strongly encouraged his students to use pen and paper instead of a computer for their compositions and since his sophomore year at Indiana, Guinivan has always used this method.⁷

During his freshman and sophomore years at Indiana, Guinivan struggled to find his voice as a composer. Though he composed several pieces during that period, he ended up not liking them with the exception of one work—a waltz for flute and string quartet (unpublished). He spent most of his sophomore year trying to find a voice outside of the film score influenced compositional world he had previously known, and this breakthrough took place the summer after his sophomore year. *Like a Diamond* (2004) was the first piece that he wrote in, according to Guinivan, “a decidedly different harmonic world.”⁸ Based on *Twinkle, Twinkle, Little Star*, the piece is written for SSAATTBB chorus along with piano, celesta, harp, and three percussionists. It combines serialism, an octatonic vernacular, and is based around open intervals of the 4th and 5th

⁷ Ibid.

⁸ Eric Guinivan, *Interview with Eric Guinivan*, April 21, 2016.

sounding at the same time. Overall the work is everything that Guinivan claims it to be—harmonically exploratory, a strong departure from his film score past, and forward looking in terms of what would become his signature melodic style. As Guinivan ended his time at Indiana he composed a work that perhaps best displays the immense amount of growth he had undergone. *A Shade of Gray* (2006) is scored for solo flute, 4 horns, 2 percussionists, piano, celesta, and strings and displays a remarkable level of maturity.

Regarding the work Guinivan states:

A Shade of Gray is the product of a musical goal of mine to create beauty through simplicity. The piece is built on a fleeting, lonely melody and a soft, starry four-note gesture, both of which tend to stray from the harmonic framework that accompanies them. The melody ventures through several emotional atmospheres while the starry motif lingers in the background. The music receives a colorful brightness from the piano, celesta, and vibraphone as well as a rounded warmth from four horns. Originally conceived as the middle movement of a flute concerto, *A Shade of Gray* was written for flautist Lissie Okopny, whose playing has always inspired me.⁹

Premiered by the Indiana University Chamber Orchestra, Cliff Colnot, conductor, the work typifies Guinivan's future style. In this piece Guinivan manipulates tonality while also using non-functional harmonic progressions—an incipient compositional trait that will become more significant later in Guinivan's career. While the relatively short concerto often functions in a standard way, Guinivan's use of the orchestra is particularly important. Instead of relegating the ensemble to mere accompanimental gestures, Guinivan treats them as equals—often creating a dialogue between the soloist and orchestra.

⁹ "A Shade of Gray," Eric Guinivan, composer, accessed April 22, 2016, <http://www.ericguinivan.com/a-shade-of-gray.html>.

In 2006, after completing his degree at Indiana University, Guinivan applied to and was accepted as a Master's student at the University of Southern California. While at the University of Southern California Guinivan studied with Tamar Diesendruck, Dan Crockett, and noted composer and Distinguished Professor of Composition, Stephen Hartke. Hartke's musical style and pedagogical techniques had a definitive impact on Guinivan. According to Guinivan,

Dr. Hartke was an immensely important and influential mentor during my time at USC. His comments on my work were consistently thoughtful, concise, and nuanced. His input often quickly and directly addressed core conceptual considerations in my work as well as my broader compositional style. The manner in which Dr. Hartke encouraged me to rework or reconceive melody, harmony, and form significantly elevated and tuned my ability to critically self-evaluate and improve my work. His vast knowledge of the repertoire was an equally valuable resource, as he could not only quickly draw attention to compositional issues that needed to be addressed but also point to several great works from the repertoire that successfully tackled these same issues.¹⁰

After the completion of his Master of Music degree, Guinivan again enrolled at the University of Southern California to pursue a doctoral degree. For three years he was a teaching assistant at the university where he taught undergraduate theory and aural skills courses, and after the completion of his coursework was hired as an adjunct professor. In this capacity he taught freshman theory, aural skills, and orchestration. While in Los Angeles Guinivan also taught for three years at the Renaissance Arts Academy in Eagle Rock, California—a position that Guinivan claims had an enormous impact on his philosophy of teaching.¹¹ His responsibilities at the school were primarily centered

¹⁰ Eric Guinivan, April 10, 2016.

¹¹ Eric Guinivan, April 21, 2016.

around teaching music theory. All students at the academy were required to enroll in a music theory class every academic year.¹²

Awards and Accolades

Guinivan has also been the recipient of several major awards in the field of composition. In 2008 and 2011 he was awarded the Morton Gould Young Composer Award, given annually in honor of American composer (and the first president of ASCAP) Morton Gould. In 2011 over 750 scores were submitted to the organization, with the applicant ages ranging from 10 to 29. Regarding compensation for prizewinners, the organization says the following on its website:

The award-winning composers share prizes of approximately \$45,000, including the Leo Kaplan Award, in memory of the distinguished attorney who served as ASCAP Special Distribution Advisor, the Charlotte V. Bergen Scholarship for a composer 18 years of age or younger, and grants from The ASCAP Foundation Jack and Amy Norworth Fund. Jack Norworth wrote such standards as "Shine On Harvest Moon" and "Take Me Out to the Ballgame." Award recipients receive complimentary copies of Sibelius software, generously donated by Avid, the company that creates technology that people use to make the most listened to, most watched and most loved media in the world.¹³

In the years 2007, 2010, and 2011 Eric Guinivan was also named a recipient of the BMI Student Composer's Award. The winners of this competition received grants that could only be applied toward their music education. In 2011, upwards of 500 scores were submitted to the competition, and each one was then judged under an assumed name.

¹² Ibid.

¹³ "The ASCAP Foundation Names Recipients of the 2011 Morton Gould Young Composer Awards," April 4, 2011, accessed April 10, 2016, http://www.ascap.com/press/2011/0404_Morton_Gould.aspx

Guinivan's winning of this competition in 2011 also created the opportunity for him to write his first work for band, *Fractured Light*. While all of these awards are important to Guinivan, perhaps the most significant recognition he has received to date took place in 2013 when he was nominated for a Grammy Award for Best Small Ensemble Performance for his work on *Rupa-Khandha* with the Los Angeles Percussion Quartet. Recorded at Skywalker Sound in Marin County, California, this commercially released recording also included Guinivan's *Ritual Dances*. Reviewer Blair Sanderson of AllMusic Review had the following to say about the project:

The moods evoked by Eric Guinivan's *Ritual Dances*, Sean Heim's *Rupa-khandha*, Joseph Pereira's *Repoussè*, and Jeffrey Holmes' *Occasus* range from the mysterious and eerie to the most explosive and violent, and all four works suggest ceremonial or ritualistic music of distant times and places. The frequent use of bells and gongs lend these pieces the colors of gamelan music, especially in the third and fourth pieces in Pereira's *Repoussè*, which shows the influence most clearly. While there are some shockingly loud passages, most of the album is calming and suitable for reflection or for creating an exotic background setting.¹⁴

Composers Circle

One of the most important aspects of Guinivan's work is the creation of a sense of community, and he decided to create an online center where composers of all ages and ability levels could come together to exchange both their music and ideas. Guinivan spends a great deal of time, on average four or five hours a week, curating this online community called *Composers Circle*. Regarding *Composers Circle*, Guinivan states:

As I approached the end of my doctorate in 2011, I realized that I wasn't listening to much music outside of my own small circle of friends and colleagues, and I felt a need to branch out in my listening. I was living in Los Angeles, and I wasn't very

¹⁴ Los Angeles Percussion Quartet and Blair Sanderson, *Rupa-Khandha - Los Angeles Percussion Quartet | Songs, Reviews, Credits*, n.p.: AllMusic, February 19, 2012, <http://www.allmusic.com/album/rupa-khandha-mw0002305050>.

familiar with what composers were doing in other parts of the country aside from LA and New York. I wanted to expand my horizons by listening to more music from a wider geographic area. That was coupled with another desire: I wished that there were more platforms and opportunities for composers to share their work aside from competitions.¹⁵

The website to date has featured around 1,350 compositions by over 800 composers with 73,382 unique visitors.¹⁶ In addition to the composer features the website provides there is also a composition competition database where visitors can submit and revise competition announcements. Regarding the selection process, Guinivan states, “Composers fill out a form with all the information needed for a feature including a head shot, short biography, link to their website, and a recording they’d like to be featured. I review the materials and usually get back to them within a few weeks.”¹⁷ *Composers Circle* has proven to be a valuable resource for thousands of composers around the world—most especially for those composers that otherwise may have gone unnoticed by the music world at large. Composers have submitted music for orchestra, wind band, chamber ensemble, and most other performance mediums.

Current Academic and Professional Affiliations

In the fall of 2013, Eric Guinivan became an Assistant Professor of Composition at James Madison University in Harrisonburg, Virginia—the first full-time university position he has held. His responsibilities at the school include teaching undergraduate and

¹⁵ Michael Torres. "Composers Circle: An Interview with Eric Guinivan." *The SCI Newsletter* XLV (January/February 2015): 1; 4-6.

¹⁶ Eric Guinivan, February 25, 2016.

¹⁷ Torres. “Composers Circle.”

graduate courses in theory and composition, orchestration, counterpoint, form and analysis, and applied composition lessons. Guinivan has also remained active as a percussionist, often being featured in faculty and student recitals, and plays an active role in organizing school's Contemporary Music Festival (CMF). Guinivan founded the Virginia Sinfonietta in 2015 which is an ensemble currently comprised of faculty members from Virginia Tech, James Madison University, the University of Richmond, and the University of Virginia. The mission of the Virginia Sinfonietta is to perform music written in the past 50 years, but as Guinivan confirms, the ensemble prefers to perform the music of living composers. Guinivan leads the ensemble as their conductor, and the group currently rehearses at James Madison University and has performed at Bridgewater College, James Madison, and the University of Virginia.

Compositional Process

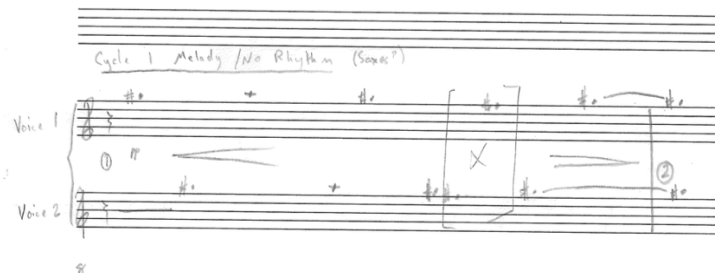
“The most important thing for conductors to grasp about my music is for them to understand the narrative each piece presents. I try to hold myself to using only one idea – hopefully a relatively simple one – as the core of the piece.”

-Eric Guinivan

In spite of quickly approaching deadlines, Guinivan always takes time to begin each piece with sketches of his musical ideas. Although *Fractured Light* and *Meditation and Awakening* were written in about two months, and *Vicious Cycle* was completed in about one month, Guinivan prepared detailed sketches for all three pieces.¹⁸

¹⁸ The complete primary source musical sketches of *Fractured Light*, *Vicious Cycle*, and *Meditation and Awakening* can be found in Appendix III.

Figure 5. Eric Guinivan, Sketch from *Meditation and Awakening*



As can be seen from the figure above, Guinivan often writes in his sketchbook using a “short score.” Basic melodic, harmonic, and orchestrational ideas are quickly jotted down but other elements of the music such as rhythm and form are often omitted. Below is an additional example of Guinivan’s compositional process from *Vicious Cycle*. In just one page of the sketchbook, it is interesting to see the level of detail Guinivan has already set forth even though the actual writing of the piece has not yet begun.

Figure 6. Sketch from *Vicious Cycle*

♩=96 (Opening Guitar)

Sketches + Ideas

- Experiment of converted scale collections based on triads related by P/L/R/Slide etc., experiment of progression possibilities
- Let Cycle / Chorus / Cycle Progression?
- Initially use chords that create their sustain
- Initially alternation of 2 chords, grows to 3 after 3-5x cycle
- At first repeat they eventually start to overlap
- 1-2-1-2-1-2-3-1-3 etc.
- OR, start soft, hold to first
- single part with chord hits
- fill chord contain some of perc. complex but with effects?

Alto Sax (under chord hits)

Fiddle-In / Fiddle Out Ideas

Triangle in Corner

Walking bass, str...

This kind of short-hand writing helps him move the compositional process along quickly while also staying true to his “musical morality.” According to Guinivan, he never uses the computer early in the process, but does often orchestrate at the computer via Sibelius. Again, looking at early sketches of *Vicious Cycle* can provide additional insight into Guinivan’s process. In the figure below four layers are present. The first, labeled A and B respectively, represent what will become the main thematic material of the first section of the work (see figure 7).

Figure 7. Oboe sketch from *Vicious Cycle*

The sketch shows four staves for Oboe (Ob), Oboe 1 (Ob1), Oboe 2 (Ob2), and Clarinet (Cl). The top two staves (A and B) are for the Oboe. The bottom two staves (C and D) are for the Clarinet. The sketch includes dynamic markings such as *p*, *f*, and *sf*. There are also performance instructions like "fade layers against each other" and "pulsing". The sketch is in 4/4 time and shows a melodic line with some rhythmic patterns.

Figure 8. Oboe realization of sketch, mm. 1-3

The score shows two staves for Oboe 1 and Oboe 2. The music is in 4/4 time. The Oboe 1 part starts with a *mf* dynamic and a *Soli* marking. The Oboe 2 part starts with a *mf* dynamic and a *Soli* marking. The score includes dynamic markings such as *mf*, *f*, and *ff*. There are also performance instructions like "Soli" and "pulsing". The score shows a melodic line with some rhythmic patterns.

Below the sections marked A and B in the sketch are two additional layers to the score. The layer marked with an eighth note (representing the rhythmically active layer) was,

according to the sketch, originally conceived for clarinet and harp, though as can be seen below, only harp was utilized for this gesture.

Figure 9. Rhythmically active layer, mm. 1-2



The final layer of the short-score represents what will become the chordal basis of the entire composition.

Another feature present in Guinivan's compositional procedure is the anthropomorphism of chords, rhythms, and melodic gestures early in the process (see figures below).

Figure 10. Meditation and Awakening sketch, anthropomorphism of chords

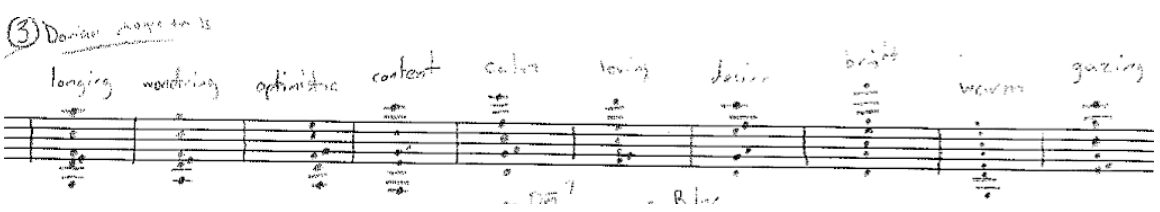


Figure 11. Vicious Cycle sketch, anthropomorphism of chords



In both of the above figures Guinivan has attached adjectives to each chord. While these descriptors are subjective, many of the chords in figure 10 derive their descriptive meaning from pitch register and the spacing of chords. For example, the chord labeled “bright” in figure 10 begins on a D4 and ends on F6 while the adjacent chord, labeled “warm,” begins much lower on a G4 and ends on a G5.

According to Guinivan, he tries to hold himself to one central idea or concept per piece, and this economy of motivic and thematic material is emblematic of Guinivan’s style. In the pieces to be analyzed in this paper, each of them contains one compositional idea that is developed over the course of the work. For *Fractured Light*, motivic manipulation is predominately used. In *Vicious Cycle*, the cycle of seven chords is manipulated throughout the piece, and in *Meditation and Awakening*, the manipulation of diatonic collections is the genesis of the piece.

Chapter 2. Analysis of Composer's Works for Winds

Fractured Light Background Information

Writing for the College Band Directors National Association national conference program, Guinivan states:

Fractured Light is inspired by the imagery of sunlight "fractured" into rays of light that slowly shift, shimmer, and sparkle. The piece is centered on a descending six-note motive heard first in the trombones at the beginning of the piece. As the piece progresses, this motive is gradually expanded and "refracted" through various harmonies, timbres, and textures. The initial ominous trombone theme evolves into a series of lyrical solos for the saxophones, oboes, and horns as the orchestration and harmony shifts kaleidoscopically around them. Eventually the trombones return to the foreground, but with new material: a brighter, optimistic chorale-like melody that propels the piece to its first major climax. However, the energy of the climax is quickly subdued, and the piece launches into a brisk tempo as the lyrical solos return, now set against a starry and shimmering percussive background. From this point forward, *Fractured Light* unfolds as a dialogue between constantly evolving thematic transformations of the opening motive, spanning a wide breadth of emotional qualities from apprehensive to foreboding to joyous. Towards the conclusion, the chorale melody returns to carry the music to its radiant conclusion.¹⁹

In 2010 Guinivan entered the ASCAP Student Commissioning Contest with his twenty-minute work for percussion ensemble, *Ritual Dances*. He won the competition in 2011, and as a result had the opportunity to write a piece for winds to be performed by the Ohio State University Wind Symphony under the direction of conductor Russel Mikkelson. The concert took place at Ohio State as part of the SCI (Society of Composers, Inc.) National Student Composer Conference. This was a formative moment in the composer's life as his music for wind band had not, until this point, been featured on a national stage. *Fractured Light* once again received national attention when the James Madison University Wind Symphony performed the work at the national

¹⁹ Eric Guinivan. "Fractured Light." Program notes. College Band Director's National Association. Nashville. 27 March. 2015.

conference of the College Band Directors National Association on March 27, 2015 in Nashville, Tennessee.

In the preface to the score, Guinivan gives detailed instructions to the performers—most especially the percussionists—regarding the way in which the piece is to be performed. Below is a reproduction of this preface.

Figure 12. Eric Guinivan, Score Preface, *Fractured Light*

- FRACTURED LIGHT -

Notes

In measure 236, the horn glissandos should be produced by inserting the hand into the bell to move towards stopped position.

If possible, Percussion 1, Piano, and Harp should be stationed in close proximity to one another to assist rhythmic clarity in measures 49-82.

Percussion 4 and 5 should be stationed in close proximity to one another to allow for easy sharing of the tam-tam.

Percussion 5 and 6 should be stationed on opposite sides of the ensemble to create a stereo/antiphonal effect with the two sets of chimes. If possible, similar separation should be used for Percussion 2 and 4 to place the sounds of the bowed suspended cymbals in the introduction.

The piano plays hand-stopped notes in measures 1, 13, and 24, indicated by a + over the note. The string should be firmly dampened with the hand, and the note should be played as loudly as possible with the pedal depressed. Ideally, these notes should sound as if they are the sound "origin" of the brass notes that emerge from behind them.

Some accidentals (E-sharps, F-flats, etc.) are respelled in the parts to allow for easier reading for the performer.

Theoretical Analysis of *Fractured Light*

According to Guinivan the title of the piece, which came at the end of the compositional process, derives from the idea of light slowly refracting as it passes

through a kaleidoscope.²⁰ This kaleidoscope is represented by set class (013478), and is first found near the beginning of the piece and played by the trombones (see figure 13).

Figure 13. Eric Guinivan, Trombones using (013478) *Fractured Light*, mm. 3-6

Dark ♩ = 60

The musical score for Trombone 1 and Trombone 2 shows a descending melodic line in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'Dark ♩ = 60'. Trombone 1 starts on a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a whole note B-flat. Trombone 2 starts on a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a whole note B-flat.

Though Guinivan states that he was not thinking of set theory when he composed this motive (for him the main idea is three descending half steps), it is none the less helpful to use this method of analysis when studying the score due to the fact that this motive is presented throughout the piece at different pitch levels and in varying orders.²¹ The next figure further illustrates the importance of the (013478) motive.

Figure 14. Eric Guinivan, Clarinets using (013478) *Fractured Light*, mm. 9-

The musical score for Clarinets shows a descending melodic line in 3/4 time. The key signature has one flat (B-flat). The tempo is marked 'mf'. The top part starts on a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a whole note B-flat. The middle and bottom parts start on a whole rest, followed by a half note B-flat, a quarter note A, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a whole note B-flat.

²⁰ Eric Guinivan. "Fractured Light." Program notes.

²¹ Eric Guinivan, February 25, 2016.

This time it is found in the clarinets and is somewhat disguised from the original iteration. Instead of using descending half steps as he did in the original, Guinivan instead inverts the interval of a minor second which then becomes a major seventh. Though this example of the motive seems visually unrelated to the original, each and every note of the above figure is set class (013478). The following figures demonstrate how Guinivan takes this very simple motive and manipulates it throughout the entire piece.

Figure 15. Eric Guinivan, Glockenspiel, *Fractured Light*, m. 12

Figure 16. Eric Guinivan, Chimes, *Fractured Light*, mm. 9-10

Figure 17. Eric Guinivan, Flute Dovetailing, *Fractured Light*, m. 17

The image shows a musical score for two flutes, labeled Fl. 1.2 and Fl. 3. The music is in 4/4 time and features complex rhythmic patterns. The Fl. 1.2 part starts with a dynamic marking of *ff* and includes slurs and dynamic markings of 10. The Fl. 3 part also includes slurs and dynamic markings of 10. The two parts are written in a way that they dovetail, meaning they play together in a way that creates a continuous, overlapping texture.

Figure 18. Eric Guinivan, Bassoon Solo, *Fractured Light*, mm. 25-26

The image shows a musical score for a bassoon solo in 4/4 time. The music features a rhythmic pattern with slurs and dynamic markings of *mf* and *f*. The score is written in a way that emphasizes the rhythmic manipulation of the piece.

Rhythmic manipulation plays an integral role in *Fractured Light*. While this is true of all sections of the piece, it is perhaps most important beginning in measure 49. Starting in the piano part, Guinivan begins what is termed in this paper as the “Guinivan groove”—termed such because of its prevalence in much of his music for wind band.

Figure 19. Eric Guinivan, Piano Solo, *Fractured Light*, mm. 49-53

The image shows a musical score for a piano solo in 4/4 time. The music features a rhythmic pattern with slurs and dynamic markings of *p*. Above the staff, the rhythmic grouping is indicated as 5-5-5-7 (felt as 2-3 / 2-3 / 2-3 / 2-2-3). The score is written in a way that emphasizes the rhythmic manipulation of the piece.

The rhythmic grouping of this figure is 5-5-5-7 (felt as 2-3 / 2-3 / 2-3 / 2-2-3), and this grouping is the most important rhythmic gesture in the piece. Another example, beginning in measure 121, shows how this rhythmic grouping is further manipulated in the piece. Here the groove is presented under the muted trumpet gesture (see figure 21).

Figure 20. Guinivan Grove below muted trumpets, mm. 121-123

The musical score for Figure 20 consists of four staves. The top two staves are for muted trumpets, each marked with a 'harmon mute*' and playing a melodic line with triplets. Dynamic markings include *pp* and *mf*. The bottom two staves are for percussion, with the first staff marked *p* and the second staff marked *mf* and *f*. A '2. ord.' marking is present in the second staff of the percussion section.

According to Guinivan, the groove achieves its logical conclusion by measure 72, when percussion 1, harp, and piano join the groove at differing pitch levels.²² When these grooves are looked at as a whole, the initial hexachord (013478) can be observed (see figure 22).

Figure 21. Hexachordal combination of set class (013478)

The musical score for Figure 21 shows three parts: Percussion 1 (Perc. 1), Piano (Pno.), and Harp (Hp.). Percussion 1 plays a rhythmic pattern of eighth notes. The Piano and Harp parts play a hexachordal combination of set class (013478) across five measures, with the piano part marked with a circled 6 and the harp part marked with a circled 6.

²² Eric Guinivan, February 25, 2016.

The groove dissipates around rehearsal 93, giving way to a re-introduction of the original theme, this time presented in the horns. The groove returns again at rehearsal 109, but at this point the ensemble must place difficult triplet rhythmic figures on top of the groove.

Performance Considerations

Like many composers, Guinivan prefaces each of his scores with a series of notes for the conductor and the ensemble members. In many cases, the majority of the text written by the composer centers around percussion instruments—including placement, extended techniques, etc. In performance it has been found that these notes, most particularly those regarding placement, should be followed as prescribed. Another indication in the preface is for extended techniques for the piano. In this case the composer requires the performer to hand-stop certain notes in order to get a particular effect. This can first be seen in measure one of the piece, and the overall effect is the production of a very interesting timbral color not often heard in the music of the wind band.

As stated previously, the rhythmic grouping of 5-5-5-7 (2-3 / 2-3 / 2-3 / 2-2-3) plays an important role in the development of the piece. The musicians performing this work should spend a good amount of time developing an understanding of how Guinivan constructs this groove and how he manipulates it throughout the piece. In rehearsals it was found helpful to have the ensemble members say the groupings out loud (1, 2, 3, 4, 5 / 1, 2, 3, 4, 5 / 1, 2, 3, 4, 5 / 1, 2, 3, 4, 5, 6, 7) while clapping the quarter note pulse. If this foundation is secured early in the rehearsal process it is more likely that the players will understand the more difficult permutations of the groove present later in the piece.

Perhaps one of the most perplexing elements of Eric Guinivan's music is that of texture. Many times there are several differing rhythmic layers of the music occurring simultaneously, and as such, it is often difficult for ensemble members to understand their role in the texture. As a general rule, it is always best to isolate these different layers in rehearsal so each person can hear how their respective part interacts with the others. An example of this is in measure nine of *Fractured Light*, where the clarinets have seemingly unrelated sextuplet and quintuplet figures over top of the chimes and other more sustained instrumental lines. As mentioned in the analysis, all of these layers are directly related to each other and ensemble members may find that this knowledge helps them understand the music in a more meaningful way. Additionally, the conductor must mark a clear line of delineation between "gestures" in the music and important rhythmic elements. This is not to say that the gestural elements are unimportant—on the contrary they represent some of the most important and interesting aspects of the music. But, citing the above mentioned case of sextuplets being played over quintuplets (and like cases elsewhere in the music), the overall effect is more important than perfect execution.

Another important element to consider is that of dynamic temperance. Again citing the beginning of the work, the conductor will find numerous cases of the "mesa di voce" figure. Measure three represents the first entrance of the actual "fractured light" motive, and as such should be the most important element in the texture. In rehearsals of this and other works by Guinivan with the composer present, it was repeatedly asked that the "blossoming" of the crescendo in this figure occur later in the measure rather than earlier. The rate of decrescendo in that part of the figure, however, must be determined on a case by case basis. If held notes are obstructing moving melodic material, they must

decrescendo sooner rather than later. Beginning in measure 25, the oboe, English horn, and bassoon lines can easily be obscured by the sextuplets and quintuplets in the upper woodwinds.

Figure 22. Sextuplets over Set Class (013478)

The image displays a musical score for five staves. The top three staves are filled with dense rhythmic patterns, primarily consisting of sextuplets and quintuplets. The first staff begins with a dynamic marking of *p* and contains several sextuplets. The second and third staves also feature complex rhythmic figures, with the second staff marked *p* and the third staff marked *p* and *a 2*. The bottom two staves are more melodic, with the fourth staff marked *mf* and *f*, and the fifth staff marked *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

While the composer has marked the dynamics accordingly, special care should be taken to ensure these lines can be properly heard. As the texture becomes more and more dense as measure 45 approaches, this problem becomes even more challenging. Measure 45 also represents the climax of the piece thus far, and in many ways is the first big arrival. In rehearsals with the composer the horn section was asked to put their bells up on beat one of measure 45 and leave them up until measure 47. The effect was striking, and future performances should include this performance practice addition.

Measure 105 represents yet another device that Guinivan employs in many of his compositions for wind band—chord stacking (see figure 20).

Figure 23. Chord Stacking, *Vicious Cycle*, mm. 105-108

The musical score for Figure 23, titled "Chord Stacking, *Vicious Cycle*, mm. 105-108", consists of six staves. The first three staves are in 7/8 time, and the last three are in 4/4 time. The score features complex rhythmic patterns and articulation marks. Dynamics include *ff*, *fp*, and *p*. The score shows complex rhythmic patterns and articulation marks, including accents, slurs, and triplets. The first three staves are in 7/8 time, and the last three are in 4/4 time. The score features complex rhythmic patterns and articulation marks, including accents, slurs, and triplets. Dynamics include *ff*, *fp*, and *p*.

In this case the brass section is responsible for the stacking and the conductor may find that each player has to over-articulate each entrance in order for the chord stacking to function properly. Guinivan appropriately marks a forte piano in the majority of the parts and this must strictly be observed in order for the musical line to work. In performance it was found that the woodwind fanfare-esque lines should also be exaggerated when it comes to articulation and dynamics, and the conductor may find it useful to “anchor” beat three of the 7/8 measures with a different kind of gesture than perhaps he or she is used to giving. This will greatly improve accuracy on the part of the ensemble, and will give the brass section the necessary rhythmic security to place their bell-tone figures in the correct place. If the ensemble continues to have issues with this section, further isolation of musical layers should take place with the option of having the sections of the ensemble who are not currently playing “sizzle” or clap the rhythmic groupings. Measure 210 of the piece contains similar problematic rhythmic figures.

***Vicious Cycle* Background Information**

Regarding *Vicious Cycle*, Guinivan states the following in the preface to the score:

Vicious Cycle is a six-minute overture for Wind Ensemble in the form of a chaconne, structured around the repetition and gradual variation of a progression of seven chords. Each harmony in the central progression has a distinctly different emotional pull ranging from contemplative and anxious to uplifting and optimistic, and the progression undergoes a series of transformations that unfold the musical narrative through a series of blossoming colors, gentle cascades, forceful swells, and percussive fanfares. The piece illustrates the emotional arc of seeking to overcome a problem that inevitably remains in need of a solution in the end, and in this sense, it is a reflection on the futility of some larger issues that persist in society today, seemingly without end. *Vicious Cycle* was commissioned by the James Madison University Wind Symphony.²³

Like *Fractured Light*, Guinivan bases *Vicious Cycle* (2014) on one main idea—a cycle of repeating chords (see figure 23). These chords progress one to another in somewhat of a chaconne-like way, with the final chord seeming to inevitably lead back to the first. Guinivan notates these chords in the preface to the score with the following admonition:

Figure 24. Eric Guinivan, Cycle Chords, *Vicious Cycle*, Score Preface



It is recommended that both conductor and performer play the progression shown above several times at a piano to learn the “sound” of the piece, as doing so will undoubtedly lead to amore intimate understanding of the piece and an accelerated realization of each individual’s role in the prevailing harmony at any given moment.²⁴

²³ Eric Guinivan, *Fractured Light* (2010).

²⁴ Eric Guinivan, *Vicious Cycle* (2014).

Guinivan's desire for the conductor and ensemble to understand his music likely stems from his work as a theory professor and therefore emanates from his understanding of the importance of connecting scholarship and performance.

While one may struggle to identify or label the chords shown above, an early sketch completed by the composer shows that each chord does in fact have a root and a function—although quite untraditional (see figure 24).

Figure 25. Eric Guinivan, Sketch from *Vicious Cycle*

The sketch shows a chord progression on a staff with the following chords and character descriptions:

- Chord Progression: $D^7(\#4)$, $E^7(b6)$, $C\#7/R$, $A^b7(\#4, \#8)$, $D-M\#7(9)$, $E-M\#7\#2$, $E^b7(\#4)$
- Character: Tenuous, Bright, Gritty, Tense Reaching, Sad, Calm, Bright/Optimistic, Pulling upwards

Additional notes include: "(close to $E^b7/2$)", "(+ *) = for scale fill-in", and "Allig. neosness".

Additionally, even in this early stage of composition, Guinivan has associated each chord with a particular character (tenuous, bright, gritty, etc.) While he did not retain these descriptive adjectives in the final version of the score, each cycle does have its own character which is in turn identified in the score.

Table 1. *Vicious Cycle* Character Description

Cycle #	Character Descriptor
1	Steady
2	Pushing Forward
3	Anxious

4	Resolved
5	Triumphant
6	Reserved
7	With Growing Intensity
8	Triumphant
Coda	N/A

Table 2. *Vicious Cycle* Pitch Centers²⁵

Cycle #	1	2	3	4	5	6	7	8	Coda
Measures	1- 26	27- 42	43- 59	60- 73	74- 92	93- 110	111- 124	125- 139	140- 151
Cycle Pitch Center	C	C	G	D	B	G	A	C	C

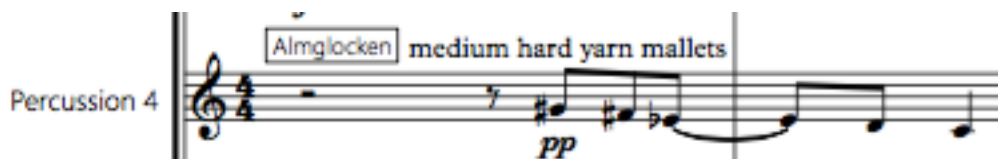
Theoretical Analysis

Regarding the harmonic makeup of *Vicious Cycle*, each section of the work is based on one of the aforementioned chords which is listed in the preface to the score. For the most part, Guinivan chooses to use the “cycle” chord members to constitute melodic and motivic gestures throughout the piece. Notes not included in these gestures should be considered non chord tones in the texture, and as such, often resolve to more “consonant” members of a chord. An example of such a phenomenon is in the first measure of the piece in the almglocken part (see figure 25). Here it can be seen that when compared with

²⁵ This chart appears in extended form in the preface to the score.

the first cycle chord (spelled C, D, F-sharp, G-sharp, A) the non chord tone E-flat is in fact acting as a type of non-chord tone—moving directly to the concert D and C chord tones.

Figure 26. Eric Guinivan, Percussion 4, *Vicious Cycle*, mm. 1-2



According to Eric Guinivan there are two basic stylistic ideas that constitute the piece. The first, called “amorphous and flowing” by the composer, occurs at the very beginning of the piece by way of textural density. The opening section is so rhythmically active that it is difficult for the listener to actually perceive downbeats at the beginning of each measure. Instead, the listener is drawn to each chord of the cycle—an event that occurs irregularly and thus creates a feeling of tension and suspension in the music. This element of the music is then counterbalanced by what Guinivan calls “rhythmic syncopation.”²⁶ Rehearsal 27 in the score is an excellent example of this concept. Here the clarinets, accompanied by the amglocken and marimba, perform pulsing eighth notes preceded by grace notes in a style reminiscent of Stravinsky. Even though the rest of the ensemble has different melodic material the basic style is the same. By using the term “rhythmic syncopation” in direct opposition to “amorphous and flowing,” the reader should not reason these descriptions to mean that one is not present in the other at times

²⁶ Eric Guinivan, *Interview with Eric Guinivan*, April 1, 2016.

(for example, the beginning of the work contains both character elements). Instead, the phrases are used to highlight the overall stylistic character of the particular section being analyzed. Regarding form in the piece, the basic construction is that of a chaconne. Initially the phrases and sub-phrases are of irregular length (see phrasal and formal diagram in the appendix) which can develop in the listener a sense of tension—as each phrase group is different. The first section is an excellent example of this. It represents the longest cycle in the piece, and the phrase structure of the section is 5-4-4-4-3-2-4. As can be seen from this figure, the sub-phrases, for the most part, shorten as the section progresses. This produces a type of acceleration for the listener, thereby increasing the degree of tension. However, not every section has this *accelerando*. The next section, beginning in measure 27, consists of a mostly symmetrical phrasal structure—mostly two measure sub-phrases. Also, this combination of symmetrical and asymmetrical phrases could be seen as a type of tension and repose. While this can have the effect of stability for the listener, when it is juxtaposed with the previous section the affect can be disorienting.

Until measure 43 is reached, the cycle of chords has been fairly consistently applied to the music (it always appears in the piano and percussion parts, for example). However, measure 43 represents the first major departure from the normative process. Instead of presenting a series of progressing chords, Guinivan chooses to momentarily stop the cycle in favor of ascending dyads (see figure 26).

Figure 27. Eric Guinivan, Progressing Dyads, *Vicious Cycle*, mm. 46-48

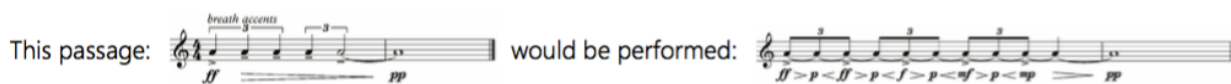
While the chord cycle has been abandoned, these dyads have a very similar affect of the listener and the music. Although the sub-phrases are all two measures in length, Guinivan alters the actual metrical placement of each of the entrances—thus giving each appearance of the dyads a slightly startling genesis. The cycle is not used again until measure 125, marked *Triumphant* in the score. Although the music is different, and therefore could not be called an actual return in the classical sense, the affect on the listener is that of a return to primary material.

Performance Considerations

While there are many similarities between Guinivan's *Vicious Cycle* and his other works for wind band, this piece represents a significant evolution for the composer and the way he writes for the band. Like his other works, Guinivan has created a preface to the score where he explains his intentions to the performers. In *Vicious Cycle* however, Guinivan uses several new techniques not found in his earlier wind scores. Included among these is a series of breath accents that he asks some clarinets, saxophones, trombones, and

euphoniums to execute. Guinivan clearly marks in the score how he wants these effects to be performed (see figure 27).

Figure 28. Eric Guinivan, Breath Accents Examples



Special attention must be paid to these accents, and it is likely that the musicians who are required to perform them will have to spend some time outside of the ensemble rehearsal to figure out how best to achieve them. It is recommended that the players use a metronome in their practice, first setting the tempo quite a bit slower than written and then gradually increasing the tempo until the original indication has been reached.

Another extended technique used in *Vicious Cycle* is the “sock mute” used in the piano part. While perhaps not the first to use this device, Guinivan’s teacher Stephen Hartke has called for this mute in some of his works. The details of a sock mute’s construction are perhaps best illustrated by Hartke.

Soft piano mutes are required beginning in movement III. These are made by filling a child’s cotton sock with about four pounds of BBs, sewing the end of the sock closed, then enclosing it in two more socks, each of them sewn shut as well. The mute is roughly a foot long and when laid across the strings near the tuning pins and gently tamped down, produces an effect similar to that of individually hand-muting the strings, but has the advantage of muting about an octave and a half.²⁷

Like with the other wind works of Eric Guinivan, special attention must be paid to the layering of the work. For example, at the beginning of the piece all three layers are rhythmically and melodically active, and as such care should be taken to identify the most

²⁷ “Meanwhile,” April 28, 2011, accessed April 2, 2016, <http://stephenhartke.com/Hartke/Meanwhile.html>.

important layer of the music—in this case the oboe soli. Guinivan has also gone to great lengths to specify individual dynamics and articulations for each instrument, and if followed, the hierarchy of each layer will become more obvious. Tenuito markings, often found attached to quarter note triplet figures, should be interpreted as “weight” designations as opposed to length designations. Guinivan often asks the woodwind and brass players to play with a “crisp and very short” style of articulation in the louder sections of the piece and these notes should be executed with a good amount of front of each of the notes with little to no decay in the sound. In measure 43, Guinivan requires the saxophones to perform in the following way (see figure 28):

Figure 29. Articulation in Saxophones, *Vicious Cycle*, mm. 43-44

The figure shows a musical score for three saxophone parts: Alto Sax. 1-2, Ten. Sax., and Bari. Sax. The score covers measures 43 and 44. Each part is written in 4/4 time and features a rhythmic pattern of eighth notes and dotted eighth notes. Above each staff, there is a performance instruction: "1. each note crisp and equally short". The notes are marked with accents and stems with flags, indicating a short, crisp articulation. The Alto Sax. 1-2 part is in the treble clef, the Ten. Sax. part is in the treble clef, and the Bari. Sax. part is in the bass clef.

As can be seen in the above figure, Guinivan asks the saxophones to play “each note crisp and equally short.” Common notational performance convention would hold that the dotted eighth note on beat three of measure 43 should be played full length, but here each note must be played the same length.

***Meditation and Awakening* Background Information**

“[...] *But when riffs break out on the vibraphone, the frenetic energy and intensity of the music grow steadily, until the work ends in a whirling rush*”

-The New York Times

Regarding *Meditation and Awakening*, Guinivan states:

The musical ideas that unfold in *Meditation and Awakening* stem directly from my own experimentation with a set of seven Tibetan singing bowls that I acquired a few years ago. Entranced by their rich, complex sound and beautiful, timeless resonance, I imagined the sounding of each bowl being the origin of a wave of orchestral color, an opulent beam of light gradually rotating kaleidoscopically around the fundamental tone of the bowl.

Most of the orchestral gestures in *Meditation and Awakening* are crafted as such around the sounding of the singing bowls, which are further enriched by the Vibraphone, played with both bow and mallets. In two sections, the piece begins in a peaceful, meditative trance and later "awakes" into a dance of transcendence. *Meditation and Awakening* was commissioned by the New York Youth Symphony for their 48th concert season.²⁸


Meditation and Awakening for Percussion and Orchestra was premiered in May of 2011 by the New York Youth Symphony with the composer as soloist in Carnegie Hall. The orchestra, made up of 18-23 year-old musicians also performed Tchaikovsky's *Sixth Symphony* and a Wagner overture. The solo instrumentation of meditation bowls and vibraphone may seem curious at the outset, but practicality played an important role in the compositional process. Days before he began writing this work, Guinivan received a set of meditation bowls in the mail that he had ordered. His order was a bit unusual in that he had not asked for specific pitches, but had just ordered a set at random. The opening pitches of the piece (see figure 29) are the pitched bowls that he received.

²⁸ Eric Guinivan, *Meditation and Awakening* (2011).

Figure 30. Eric Guinivan, Bowl Pitches, *Meditation and Awakening*, Score Preface

Percussion Solo
 Vibraphone, Seven Pitched Singing Bowls
 Four hard yarn mallets, one bow

Required
Bowl Pitches



Additionally, his roommate at the time in Los Angeles owned a vibraphone—thus making home practicing much more practical. As Guinivan confirms, rehearsal time was at a premium as he was living in Los Angeles at the time, and on three different occasions flew from Los Angeles to New York City for a 25-minute rehearsal with the orchestra.²⁹ The fact that he only had to travel cross country with a set of meditation bowls was the main reason for the work’s instrumentation.

The New York Times had the following to say about the work:

Thanks to the orchestra’s admirable First Music program, every New York Symphony concert includes the premiere of a work by a young composer. On this program the composer, Eric Guinivan was the soloist in his own “Meditation and Awakening,” scored for percussionist (Tibetan bowls and vibraphone, played with bows and mallets) and orchestra. In the opening of this engaging eight-minute piece the delicate bell-like sounds of the bowls are caressed by the orchestra in waves of shimmering colors and murky harmonies. But when riffs break out on the vibraphone, the frenetic energy and intensity of the music grow steadily, until the work ends in a whirling rush.³⁰

In *Meditation and Awakening* the percussion solo often oscillates between solo activity and textural accompaniment—a fact that pushes the piece more into the realm of concertante than concerto. To further this point, Guinivan later rescored the work for

²⁹ Eric Guinivan, *Interview with Eric Guinivan*, January 26, 2016.

³⁰ Anthony Tommasini, “New York Youth Symphony, Ryan McAdams Conducting - Review,” *Music* (The New York Times), May 23, 2011, http://www.nytimes.com/2011/05/24/arts/music/new-york-youth-symphony-ryan-mcadams-conducting-review.html?_r=3&.

orchestra alone—accomplished by dividing the solo percussion role between already existing percussion parts.³¹ Since Guinivan was writing a piece for himself he used the opportunity to expand his own percussion technique. He aimed for a higher level than he was currently able to play. By doing this he pushed himself as a performer and composer, and he has discovered interesting compositional ideals this way.

Guinivan stated that he wanted *Meditation and Awakening* to be understandable enough to latch onto without a huge investment of time on the part of the performers and listeners. However, he also wanted to put “enough in there” so to make repeated listening’s interesting.³² Additionally, experimentation was also an important aspect of the piece. As a result of this composition, Guinivan was forced to develop new techniques to solve problems that the piece presented. For example, in the opening section the soloist is required to hold a bow and mallet in the same hand (and use both almost simultaneously).

Theoretical Analysis

On first glance, the harmonic vocabulary of *Meditation and Awakening* may seem daunting, but upon closer inspection, it can be seen that the majority of harmonic events in the piece are based on diatonic collections—or more precisely, scalar modal variations. These diatonic collections were not chosen at random, but were created by using each of the singing bowls as the root of a collection. During the introduction, the singing bowls

³¹ As of the writing of this treatise, no performances of this rescored version have occurred.

³² Eric Guinivan, February 25, 2016.

and harp sound a concert D, and the complexity of this vocabulary increasingly grows as the first section spins out. The first dyad, D and E, is followed after four measures by another dyad—D and F. This brief sounding of a minor third (one measure) is altered slightly in measure six when the F is changed to an F-sharp. The pitch center, in this case D, is based on the pitch of the meditation bowl. This first iteration of what will become a diatonic collection is used in the introduction as a means of foretelling future harmonic events—namely the use of scalar modal variations. The diatonic hexachordal collection occurs in measure 12 (G, A, B, C, D, E). It can be seen from the figure below that the percussion solo part in measure 12 is derived not only from this initial collection of notes but also from the pitches of the meditation bowls.

Figure 31. Eric Guinivan, Diatonic Collection, *Meditation and Awakening*, mm. 12-13



According to Guinivan the form of the piece is bipartite (hence the title, *Meditation and Awakening*).³³ However, as can be seen in the phrasal and formal chart in the appendix of this paper, the form is actually much more complex. It is difficult to put any conventional label on the form because it does not follow the normative conventions most analysts are used to using. In many ways the form could be seen as through-composed, but with the

³³ Eric Guinivan, *Interview with Eric Guinivan*, January 26, 2016.

application of thematic motivic material that recurs throughout the piece. One such motive, a rising scalar motive, can be seen below as it transforms from one iteration to another throughout the work.

Figure 32. Eric Guinivan, Scalar Motive, *Meditation and Awakening*, mm. 33-34

In the above figure, the horn is the first to announce this ascending motive that is also part of a diatonic collection.

Figure 33. Eric Guinivan, Dorian Scales, *Meditation and Awakening*, m. 41

In measure 41 the trumpets take on a similar role as the horn did initially, but this time the diatonic collection is centered on D dorian, and is presented here in canonical fashion.

Figure 34. Eric Guinivan, Climax, *Meditation and Awakening*, mm. 54-56

In the figure above, the diatonic collections are still heavily in use as the climax of the piece, measure 55, quickly emerges. Every moving line in this section, from the 16th notes of the horns and saxes to the eventual climax figure in the horns is made up of a diatonic collection.

Performance Considerations

Perhaps the most obvious consideration for the conductor or soloist would be where to procure the meditation bowls. Finding bowls with these exact pitches may be problematic and the composer has offered several solutions. Guinivan encourages interested parties to contact him directly to either rent the bowls or to obtain a high quality digital patch with which the sounds can be manipulated via a drum pad. The first option is the most desirable if at all possible.

Another issue is the balance between soloist and wind band. Unlike the original orchestral version, where the string section can play extraordinarily soft when required, the wind version will require the musicians of the ensemble to support the sound more, and thus, alters the balance levels. Care has been taken in the transcription to reduce original dynamic levels where appropriate (e.g. forte often becomes mezzo-forte), and the

soloist should plan to use hard enough mallets to cut through the ensemble. However, the conductor may still find the balance unsatisfactory, and if so, it could be best to *slightly* amplify the percussion soloist as was done in the world premiere of the wind version. The overall impression should be one of clarity—the soloist must be heard, but in this case subtlety is paramount.

At the beginning of the piece, the ensemble members are asked to sing on “ah” to produce an ethereal sound.³⁴ Each player that has not been assigned a playing part is asked to sing in the correct concert octave. Often the part will indicate two different layers of music, and the conductor should use his or her discretion regarding the balance of these two layers. In general, the parts should be well balanced with the overall effect being well within the pre-existing texture and therefore not over-balanced. Additionally, all major solos within the ensemble texture have been retained from the original orchestral version—a fact that can present some balance issues. An example of this is in measure 13 of the score. The clarinet solo has been preserved from the original orchestration, but in the wind version, the flutes, oboes, and clarinets are asked to play what were string harmonics. When compared with the clarinet these instruments have similar timbres and are in similar registers, and thus it is easy for the clarinet solo to be masked. Therefore, it is best to ask the flutes, oboes, and clarinets to play one on a part in this section—thereby giving the clarinet soloist a chance to be heard without having to play so loudly that the sound is distorted.

³⁴ See section on the transcription process below for more information about the singing section.

In measure 32, the clarinets are asked to play mostly tertian 32nd notes in the midst of an *accelerando*. Originally written for the violins, some clarinet sections may find this line to be most difficult to execute properly. Two amendments to the score, and sanctioned by the composer, may prove to be helpful in finding a solution to this problem. First, it is not imperative that the *accelerando* reach the new tempo by rehearsal 33—the tempo may be changed directly at rehearsal 33. Secondly, while in preparation for the world premiere of the wind version, the composer asked that the section at rehearsal 33 go slower than the original indication of quarter note=120. Both of these solutions should aid in the clarinet section's performance of the part. However, if this second tempo indication of 120 is slowed then the final tempo indication of quarter note=160 at rehearsal 70 should be adjusted accordingly as well. In addition to these amendments, it should be noted that the part in question is a gesture, and therefore perfect execution of the line is not necessary for the gesture to be endowed with meaning.

Chapter 3. The Transcription Process

“I approach transferring mediums not as covering parts but as reconceiving intent”
-Eric Guinivan

Perhaps one of the most important aspects of creating an effective transcription is finding the right piece to transcribe. Certain works lend themselves better to the transcription process than others, and thus it is important to take into account several considerations before beginning the process. First, pieces written in the late 20th and early 21st centuries tend to lend themselves well to transcription. In many cases the extravagance of the late Romantic period is no longer in style and thus the melodic phrases tend to be shorter and perhaps more percussive in nature—thereby working well when given to the winds. Second, the piece must either be in the public domain or rights from the publisher and composer must be secured. Since many composers are transcribing their own works for various mediums it can be difficult to find an adequate piece to transcribe. Before any work was completed on *Meditation and Awakening* the author met several times with the composer to determine the best piece to transcribe as well as the best way to conceive of the transcription. Early in the determination process the author met several times with the composer to discuss possible works to be transcribed. It was suggested by the author that either the composer’s *Concerto for Percussion and Orchestra* or *Meditation and Awakening* might work best for this project, and it was decided that the *Concerto* was too “string dependent” to work well in this context. After *Meditation and Awakening* was chosen, the author kept regular correspondence with Guinivan—sending several drafts of the transcription to him on a regular basis for his input. According to the composer, he sees the transcription process

as “reconceiving intent” as opposed to just, in his words, “covering parts.”³⁵ This is an important concept to understand with any transcription, but is especially valid in regards to *Meditation and Awakening*—a gesturally conceived piece. Gestures that work well in an orchestral setting will not necessarily transfer appropriately when given to winds alone.

At the beginning of the orchestral version of *Meditation and Awakening*, Guinivan uses the string section to produce an eerie, voice-like texture underneath the meditation bowls. There are no instruments available to the wind band that could remotely sound similar to this texture. As a result, the band is instructed to sing the melodic material originally given to the strings on “ah.” In many cases, the players have the option to sing one of two different melodic lines, and these two vocal lines should be well balanced and a part of the macro texture. The audience should not necessarily be able to ascertain exactly what they are hearing. These pitches, written in concert pitch in the musicians’ parts, must be sang in the written octave due to the fact that the composer is doubling the meditation bowls during this section. This will mean that men should use falsetto as they sing.

Not all transfers from the orchestral version to the wind version are as easily achieved. One of the problems that many transcribers encounter as they transfer music from strings to winds is the question of what to do about harmonics. Harmonics, in the purest sense, are exclusive to stringed instruments. While the harp and flute *can* play harmonics, the sound produced is not akin to the string version and are thus virtually unusable as a harmonic substitute. Measure 12 of *Meditation and Awakening* is a perfect

³⁵ Eric Guinivan, *Interview with Eric Guinivan*, January 26, 2016.

example of this. The first figure shown is of the original version, while the second figure is the transcription.

Figure 35. Eric Guinivan, String Harmonics, *Meditation and Awakening*, mm. 12-13

Figure 35 shows a musical score for string harmonics, divided into two systems. The first system consists of two staves. The top staff is marked "div." and the bottom staff is marked "P". Dynamics include *p*, *f*, and *pp*. The second system also consists of two staves. The top staff is marked "div." and the bottom staff is marked "P". Dynamics include *p*, *f*, and *pp*. The key signature has two sharps (F# and C#).

Figure 36. Eric Guinivan, Wind Version, *Meditation and Awakening*, mm. 9-13

Figure 36 shows a musical score for the wind version, divided into four systems. The first system includes parts for Cl. 1.2, Cl. 3, B. Cl., and two Alto Sax. parts. Dynamics include *p < f*, *pp*, and *ppp*. The second system continues with similar dynamics. The third system includes a *p* dynamic. The fourth system includes a *p* dynamic and a first ending marked "1. SOLO".

As the transcription was being prepared, Guinivan was adamant that correct octave placement be used when transferring parts from the orchestral to the wind version. As mentioned in the performance considerations section of this paper, this can create a problem of balance, especially during the opening section of the piece. In subsequent post-performance visits with the composer he expressed some degree of doubt as to

whether or not this was the best idea, especially during the first section of the piece. As such, a second critical version of the score will be available soon to address these issues.

Another aspect for the transcriber to consider is the difference between wind and string instruments when it comes to phrasing and the need to breathe. Rehearsal 41 proved to be a difficult section of the piece to transcribe effectively for winds for this reason (see figure 36).

Figure 37. Flowing 16th Notes from Original Version, mm. 42-44

The image shows a musical score for three string parts: Violin I, Violin II, and Viola. The score is for measures 42, 43, and 44. The time signature is 4/4. The music consists of continuous sixteenth-note patterns. The Violin I and II parts are in treble clef, and the Viola part is in alto clef. The music is marked *mf* (mezzo-forte). The notes are slurred across measures, creating a flowing effect. The key signature has one sharp (F#).

These flowing 16th notes in the violin I, violin II, and viola parts begin in measure 41 and end on the downbeat of measure 49. Even at the tempo indicated, quarter note=120, no wind player would be able to play the entire eight measure motive with the requisite crescendi and decrescendi that the piece requires. The solution chosen to address this problem was to divide the lines every two measures between multiple families of instruments. Since the harmonic rhythm changes every two measures, the overall effect of the gesture remains intact. Additionally, new colors not heard in the original version of the work were created by using this approach (see figure 37).

Figure 38. Flowing 16th Notes from Transcription, mm. 40-43

Likewise, rehearsal 169 presented a similar problem in that the music written for the strings was not idiomatic for wind instruments (see figure 38).

Figure 39. Driving 16ths in the Original Version, mm. 169-171

While it may seem that one solution could include the trumpets, as they are able to rapidly double tongue at this speed, the accents in the parts make this solution less than ideal. Additionally, had the trumpets been used for this section the low register horn line in measure 171 would likely have been masked. The chosen solution was to use a log drum for the rapid 16ths while giving the flugelhorns and tenor sax the original viola “groove” line (see figure 39). Although the actual pitches are discarded using this method, the composer and transcriber feel that the overall effect of the gesture has been preserved.

Figure 40. Driving 16ths in the Transcription, mm. 169-171

The image shows a musical score for a transcription of a piece, specifically measures 169-171. The score is arranged in a multi-staff format. The top staff is for Flage 1, 2, followed by Tbn. 1, 2, 3, Euph., and Tbn. The next staff is for Hp. (Harp). Below that is Perc. Solo, and then Timp. (Timpani). The bottom staff is Perc. 1, which includes a large '4' and the number '169' in a box, indicating the starting point of the transcription. The Perc. 1 part is marked 'hard yarn mallets' and 'Pedal ad lib. to end'. The score shows a driving 16th-note pattern in the Perc. 1 part, with other instruments providing accompaniment.

During the transcription process every attempt was made to ensure the piece was true to Guinivan's style and compositional voice, and it was the author's desire to orchestrate in such a way that it would be difficult to discern that the composer did not transcribe the piece himself. The final product was approved by Guinivan, and he served as the percussion soloist in the world premiere of the wind version with the author conducting the James Madison University Wind Symphony on February 7th, 2016.

Conclusions and Closing Remarks

Blending intellectualism with populism, Eric Guinivan combines stylistic elements of the past with more forward looking compositional ideas to produce a voice of his own. His reimagining of older devices such as the chaconne in *Vicious Cycle* is combined with his own vernacular to create interesting forms, harmonies, textures, and colors. In works like *Fractured Light*, the intellectual component of Guinivan's music

can be witnessed by observing how he effectively manipulates and develops the smallest compositional elements in the music to create a sense of tension and repose. Often limiting these compositions to one central idea, the resultant economy of material helps to make Guinivan's music approachable and understandable.

Though only in his early 30's, his music has already received national acclaim as evidenced by the awards and commissions he has received. From major awards and nominations to performances by ensembles like Alarm Will Sound, Guinivan's music shows great promise for the future. In addition to the performances his music has received by professional organizations, an increasing number of colleges and universities are programming his music and he is presently receiving additional commissions to write new music for the wind band.

His music is fresh and energetic, and his two original works for wind band, *Fractured Light* and *Vicious Cycle*, are a welcomed addition to the repertoire. While these works are certainly rhythmically driven, Guinivan's focus on melodic invention helps these pieces stand out as an increasing number of composers begin to write for the wind band. Guinivan's composition *Meditation and Awakening*, originally scored for percussion and orchestra, now augments his wind band oeuvre in the form of a new transcription prepared by the author and sanctioned by the composer.

- MEDITATION AND AWAKENING -

Eric Guinivan

(2010)

Transcribed by H. Carl Hess (2016)

Meditative, ♩ = 52

This page of the musical score includes the following parts and markings:

- Flute 1 & 3:** Includes large time signature changes (4/4, 3/4, 4/4, 7/8, 4/4, 3/4, 4/4) and dynamic markings like *pp*, *f*, and *mf*.
- Oboe 1 & 2:** Features *div.* (divisi) markings and dynamic markings such as *pp*, *f*, and *mf*.
- Clarinet in E♭, Clarinet 1 & 2, Bass Clarinet in B♭ 1 & 2, Alto Saxophone, Tenor Saxophone, Baritone Saxophone:** Various parts with dynamic markings including *pp*, *f*, *mf*, and *ppp*.
- Bassoon 1 & 2:** Includes *div.* markings and dynamic markings like *pp*, *f*, and *mf*.
- Horn 1 & 2:** Features large time signature changes and dynamic markings such as *pp*, *f*, and *mf*.
- Trumpet 1 & 2, Flugelhorn 1 & 2, Trombone 1 & 2, Euphonium, Tuba:** Includes *div.* markings and dynamic markings like *pp*, *f*, *mf*, and *ppp*.
- Harp:** Marked with *Ly. sempre* and *pp*.
- Percussion Solo:** Includes *slow motor* and dynamic markings like *mf* and *p*.
- Timpani:** Marked with *Ly. sempre* and dynamic markings like *pp*.
- Percussion 1 & 2:** Includes *with soft yarn mallets* and *Chimes* markings, along with large time signature changes and dynamic markings like *pp*.
- Percussion 3:** Includes *Marimba* marking and dynamic markings like *pp*.
- Contrabass:** Includes dynamic markings like *pp*.

This page of a musical score contains 24 staves for various instruments. The top staff is for Flute 1 (Fl. 1.2), which has a solo part starting at measure 17. The score is divided into four measures with time signatures of 4/4, 3/4, 5/4, and 7/8. Measure 15 is marked with a box containing the number 15, and measure 17 is marked with a box containing the number 17. A bracket labeled [3-2] spans measures 16 and 17. Dynamic markings include *f*, *pp*, *mf*, and *fz*. The Percussion Solo part is also present, with dynamic markings *mf* and *f*. The Percussion 1 and 2 parts are at the bottom, with Perc. 1 having a *pp* marking in measure 17. The bottom-most staff is for Cymbals (Cb.).

[2-2-3]

7/8 4/4 22

Fl. 1.2 *mf* *ff* *pp*

Fl. 3

Ob. 1.2 *p* *pp*

Ob. 3 *p* *pp*

Es Cl.

Cl. 1.2

Cl. 3

B. Cl.

Alto Sax. *pp*

Alto Sax. *pp* *pp*

Ten. Sax.

Bari. Sax. *pp* *pp*

Bsn. 1.2 *p* *pp*

Bsn. 3 *p* *pp*

Hr. 1.3 *f* *pp* 22

Hr. 2.4

Tpt. 1.2 *f* *pp* insert straight mutes

Tpt. 3 *pp* harmon. mute

Flugel 1, 2

Tbn. 1.2 *f* *pp*

Tbn. 3 *f* *pp*

Euph.

Tba.

Hp.

Perc. Solo *f* *p* *f* *pp*

Timp. 7/8 4/4 22

Perc. 1 7/8 4/4

Perc. 2

Perc.

Cb.

23

Fl. 1.2 $\frac{7}{8}$ [2-2-3] pp $\frac{4}{4}$ mf $\frac{7}{8}$ (1. Solo) [3-2-2] p ff

Fl. 3

Ob. 1.2 *1. Solo* *espress.* f ff p

Ob. 3

Es. Cl.

Cl. 1.2 pp

Cl. 3

B. Cl. mf pp mf pp

Alto Sax. mf pp mf pp

Alto Sax. mf pp mf pp

Ten. Sax. mf

Bari. Sax. mf

Bsn. 1.2 ff pp

Bsn. 3

Hn. 1.3 $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Hn. 2.4

Tpt. 1.2

Tpt. 3 mf

Flugel 1.2 pp mf pp

Tbn. 1.2

Tbn. 3

Euph.

Tba.

Hp.

Perc. Solo f p f p mf

Timp.

Perc. 1 $\frac{7}{8}$ $\frac{4}{4}$ $\frac{7}{8}$

Perc. 2

Perc.

Cb.

FL 1.2 **4/4** *ff* *p* *mf* **3/4** *f* **4/4** *pp* *p* **2/4** *f* *p* **4/4** *pp* *p* **accel.**

FL 3

Ob. 1.2 *p* (div.) *p* *ppp* *p*

Ob. 3

Es Cl. *mp* *ppp* *pp*

Cl. 1.2 *mf* *f*

Cl. 3

B. Cl. *mf* *f*

Alto Sax *mf* *f*

Alto Sax *mf* *f*

Ten. Sax

Bari. Sax

Bsn. 1.2

Bsn. 3

Hr. 1.3 **4/4** **3/4** **4/4** *p* *pp* **2/4** *pp* **4/4** **accel.**

Hr. 2.4 *p* *pp* *p*

Tpt. 1.2 **4/4** **3/4** **4/4** **2/4** **4/4**

Tpt. 3

Flugel 1.2 *mf* *f* *p* *ppp* *p*

Tbn. 1.2

Tbn. 3

Euph.

Tba.

Hp. *f*

Perc. Solo *mf* *f* *p < f* *p < f*

Timp.

Perc. 1 **4/4** **3/4** **4/4** (Chimes - soft yarn) *pp* **2/4** **4/4** **accel.**

Perc. 2

Perc.

Cb.

36 [3-2]

FL 1.2 **4/4** **5/4** **4/4** **6/4** **5/4**

FL 3

Ob. 1.2

Ob. 3

Es Cl

Cl. 1.2

Cl. 3

B. Cl.

Alto Sax

Alto Sax

Ten. Sax

Bari. Sax

Bsn. 1.2

Bsn. 3

Hn. 1.3

Hn. 2.4

Tpt. 1.2

Tpt. 3

Flugel 1.2

Tbn. 1.2

Tbn. 3

Euph.

Tba.

Hp.

Perc. Solo

Timp.

Perc. 1 **4/4** **5/4** **4/4** **6/4** **5/4**

Perc. 2 (Tam-tam) **4/4** **5/4** **4/4** **6/4** **5/4**

Perc.

Cb.

44

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Es Cl.

Cl. 1, 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2

Bsn. 3

Hr. 1, 3

Hr. 2, 4

Tpt. 1, 2

Tpt. 3

Flugel 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Hrp.

Perc. Solo

Timp.

Perc. 1

Perc. 2

Perc.

Cb.

6/4 4/4 5/4 [3-2] 6/4

6/4 4/4 5/4 6/4

6/4 4/4 5/4 6/4

48 **6/4** **5/4** [3-2] **4/4** **5/4**

Fl. 1, 2 *p*

Fl. 3 *p*

Ob. 1, 2 *p*

Ob. 3 *p*

Es. Cl. *p*

Cl. 1, 2 *p* *mf*

Cl. 3 *p* *mf*

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2 *p*

Bsn. 3

Hn. 1, 3 *mf* *p* *f* *gloss.*

Hn. 2, 4 *mf* *p* *f* *gloss.*

Tpt. 1, 2 *p* remove mutes

Tpt. 3 *p* remove mute

Flugel 1, 2

Tbn. 1, 2 *mf* *p* *f*

Tbn. 3 *p* *f*

Euph.

Tba.

Hp.

Perc. Solo *p* *f* *p*

Timp.

Perc. 1 (Log Drum) **6/4** **5/4** **4/4** **5/4** *p* *f* *p*

Perc. 2 (Bass Drum) *p*

Perc.

Cb. *p*

[3-2] **5/4** **6/4** **5/4** [3-2] **4/4**

Fl. 1.2 *f* *p*

Fl. 3 *f* *p*

Ob. 1.2 *f* *p*

Ob. 3 *f* *p*

Es. Cl. *f*

Cl. 1.2 *f* *p*

Cl. 3 *f* *p*

B. Cl. *f* *p*

Alto Sax. *f*

Alto Sax. *f*

Ten. Sax. *f*

Bari. Sax. *f*

Bsn. 1.2 *f*

Bsn. 3 *f*

Hn. 1.3 *f*

Hn. 2.4 **5/4** **6/4** **5/4** **4/4** *f* *p*

Tpt. 1.2 *f* without mutes

Tpt. 3 *f* without mute

Flugel 1.2 *f*

Tbn. 1.2 *f* *p*

Tbn. 3 *f* *p*

Euph. *f*

Tba. *f*

Hp. *f*

Perc. Solo *f*

Timp. *mf* *p*

Perc. 1 **5/4** **6/4** **5/4** **4/4** *f* *p* (Log Drum)

Perc. 2 **5/4** **6/4** **5/4** **4/4** *mf* *p* (Bass Drum)

Perc. *f*

Cb. *f* *p*

This page of a musical score features a variety of instruments and complex time signatures. The score is divided into three main sections by time signature changes: 4/4, 3/2, and 5/4. The instruments listed on the left include Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Bassoons 1 & 2, Horns 1 & 2, Trumpets 1 & 2, Trombones 1 & 2, Euphonium, Tuba, Harp, Percussion Solo, Timpani, Percussion 1 (Log Drum), Percussion 2 (Bass Drum), and Cello.

Key features of the score include:

- Time Signatures:** The score transitions between 4/4, 3/2, and 5/4 time signatures. The 3/2 section is marked with a box containing the number 55.
- Dynamic Markings:** Various dynamics are used, including *p* (piano), *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte).
- Performance Instructions:** Specific instructions like "arco" (arco) and "a 2 frassy g" are present.
- Rehearsal Markers:** The number 55 is enclosed in a box, indicating a rehearsal mark.
- Complex Passages:** The woodwind and brass sections feature intricate, often sixteenth-note passages, particularly in the 5/4 section.

This page of a musical score, page 63, contains the following instruments and parts:

- Flutes:** Fl. 1.2 and Fl. 3.1. Both parts feature complex rhythmic patterns with slurs and dynamic markings of *f*, *mf*, and *p*.
- Clarinets:** Cl. 1.2 and Cl. 3. Both parts have similar rhythmic patterns to the flutes, with dynamics *f*, *mf*, and *p*.
- Woodwinds:** Ob. 1.2, Ob. 3, Es Cl., B. Cl., Alto Sax., and Ten. Sax. are present but have no notation on this page.
- Brass:** Bsn. 1.2, Bsn. 3, Hrn. 1.3, Hrn. 2.4, Tpt. 1.2, Tpt. 3, Flugel 1.2, Tbn. 1.2, Tbn. 3, Euph., and Tba. The brass section has dynamic markings of *p*, *pp*, and *f*.
- Strings:** Hp. (Harp) with a dynamic marking of *p* and a performance instruction *to trill*.
- Percussion:** Perc. Solo, Timp., Perc. 1, Perc. 2, and Cb. (Cymbal). Perc. 1 and 2 have dynamic markings of *mf*, *p*, and *pp*.

The score is characterized by complex rhythmic patterns, often in 3/2, 4/4, and 5/4 time signatures, indicated by large numbers above the staves. Dynamic markings range from *pp* (pianissimo) to *f* (forte). A rehearsal mark [3-2] is located at the top right of the page.

[3-2]

65

5/4

Fl. 1.2 *p*

Fl. 3 *p*

Ob. 1.2

Ob. 3

Es Cl.

Cl. 1.2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1.2 *unis.*

Bsn. 3 *f*

Hn. 1.3 *p*

Hn. 2.4 **5/4** *p*

Tpt. 1.2

Tpt. 3 *div. fp*

Flugel 1.2 *fp*

Tbn. 1.2 *f* *p* *remove mute* *fp div.*

Tbn. 3 *f* *p* *remove mute* *fp*

Euph. *fp* *fp*

Tba. *p*

Hp.

Perc. Solo *mf* *f*

Timp. *cresc. poco a poco*

Perc. 1 **5/4** *p* *(Log Drum)* *cresc. poco a poco*

Perc. 2 *p* *(Bass Drum)* *cresc. poco a poco*

Perc.

Cb.

accel.

70 Bright, ♩ = 160

The musical score for page 66 is arranged in a standard orchestral format. It begins with a 4/4 time signature and a tempo marking of 70 (♩ = 160), with the instruction "Bright". The score includes parts for the following instruments:

- Flutes:** Fl. 1, 2 and Fl. 3.
- Oboes:** Ob. 1, 2 and Ob. 3.
- Clarinets:** Cl. 1, 2 and Cl. 3.
- Bassoon:** Bsn. 1, 2 and Bsn. 3.
- Horns:** Hn. 1, 2, 3 and Hn. 4.
- Trumpets:** Tpt. 1, 2 and Tpt. 3.
- Timpani:** Tbn. 1, 2 and Tbn. 3.
- Other Percussion:** Euph., Tba., Perc. Solo, Perc. 1, Perc. 2, and Cb.
- Strings:** Alto Sax., Ten. Sax., Bari. Sax., and Hp.

Key performance instructions include "accel." (accelerando) and "Bright, ♩ = 160" at the top. A large "4/4" time signature change is prominently displayed in the middle of the page. Dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte) are used throughout. The score concludes with a "dampen" instruction for the timpani.

78 **5** [3-2] **80** **6**

Fl. 1, 2
Fl. 3
Ob. 1, 2
Ob. 3
E♭ Cl.
Cl. 1, 2
Cl. 3
B. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn. 1, 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tpt. 3
Flugel 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
Hp.
Perc. Solo
Timp.
Perc. 1
Perc. 2
Perc.
Cb.

dim. *pp* *p* *mf* *mf* *mf*

div. *p* *mf* *mf*

dim. *pp* *p* *mf* *mf*

dim. *pp*

div. *p* *mf* *mf*

div. *p* *mf* *mf*

a 2 *p* *mf* *mf*

p *mf* *mf*

2. *f* *1.* *p* *mf* *mf* *2.* *mf*

secco *mf* *f*

mf *p* *mf* *mf*

mf *p* *mf* *mf*

pizz. *p* *mf*

81

Fl. 1, 2 **6/4** **5/4** [3-2] **4/4** **5/4** [3-2]

Fl. 3

Ob. 1, 2

Ob. 3

E♭ Cl.

Cl. 1, 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2

Bsn. 3

Hr. 1, 3 **6/4** **5/4** **4/4** **5/4**

Hr. 2, 4

Tpt. 1, 2

Tpt. 3

Flugel 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Hp.

Perc. Solo

Timp.

Perc. 1 **6/4** **5/4** **4/4** (Log Drum) **5/4**

Perc. 2

Perc.

Cb.

p *mf* *f* *unis.*

88 [3-2]

Fl. 1, 2
Fl. 3
Ob. 1, 2
Ob. 3
E♭ Cl.
Cl. 1, 2
Cl. 3
B. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn. 1, 2
Bsn. 3
Hn. 1, 3
Hn. 2, 4
Tpt. 1, 2
Tpt. 3
Flugel 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
Hp.
Perc. Solo
Timp.
Perc. 1
Perc. 2
Perc.
Cb.

88

4/4 5/4

ff

p *mf* *f* *p*

sim.

mf *f* *p*

88

4/4 5/4

p *mf* *f* *p*

a2

p *f* *p*

88

p *mf* *f* *p*

[3-2]

The musical score is arranged in a standard orchestral format. The top section includes Flutes (Fl. 1, 2, 3), Oboes (Ob. 1, 2, 3), Clarinets (Cl. 1, 2, 3), Bassoons (B. Cl., Alto Sax., Ten. Sax., Bari. Sax.), and Horns (Hn. 1, 2, 3, 4). The middle section includes Trumpets (Tpt. 1, 2, 3), Trombones (Tbn. 1, 2, 3), Euphonium (Euph.), and Tuba (Tba.). The bottom section includes Percussion (Perc. Solo, Timp., Perc. 1, Perc. 2, Perc., Cb.).

The score is divided into three measures with time signatures 4/4, 5/4, and 6/4. The first measure is in 4/4 time, the second in 5/4, and the third in 6/4. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The percussion section includes a Log Drum and various percussion instruments.

Key features of the score include:

- Time Signatures:** 4/4, 5/4, and 6/4.
- Tempo/Character:** [3-2] (likely 3/2 time).
- Dynamic Markings:** *mf*, *f*, *p*, *pp*.
- Articulation:** Slurs, accents, and breath marks.
- Performance Instructions:** (Log Drum) for Perc. 1.

96 [3-2]

Fl. 1, 2
Fl. 3
Ob. 1, 2
Ob. 3
E. Cl.
Cl. 1, 2
Cl. 3
B. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn. 1, 2
Bsn. 3
Hr. 1, 3
Hr. 2, 4
Tpt. 1, 2
Tpt. 3
Flugel 1, 2
Tbn. 1, 2
Tbn. 3
Euph.
Tba.
Hp.
Perc. Solo
Timp.
Perc. 1
Perc. 2
Perc.
Cb.

96

4/4 3/8 5/4 3/4 3/8 4/4

96

4/4 3/8 5/4 3/4 3/8 4/4

96

4/4 3/8 5/4 3/4 3/8 4/4

This page of a musical score contains 25 staves. The top section includes woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones, Tenor Saxophone, Baritone Saxophone, Bassoons 1 & 2, and Horns 1, 2, & 3) and strings (Violins 1 & 2, Violas, Cellos, and Double Basses). The bottom section includes Percussion 1 & 2, and a Conductor's part. The score is divided into five measures, each with a different time signature: 4/4, 6/4, 5/4, 3/8, and 5/4. The first measure is marked with a rehearsal mark 102. Dynamic markings include *fp*, *f*, *p*, *ff*, and *mf*. The Percussion 2 part includes a section labeled "(Bass Drum - muted) Solo" with a *ffz* marking. The Percussion 1 part includes a section labeled "(dampening)".

FL 1.2 **6/4** **4/4** **6/4** **2/4** **5/4**
 FL 1.3
 Ob. 1
 Ob. 2
 Ob. 3
 E. Cl.
 Cl. 1.2
 Cl. 3
 B. Cl.
 Alto Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Bsn. 1, 2
 Bsn. 3
 Hn. 1.3 **6/4** **4/4** **6/4** **2/4** **5/4**
 Hn. 2.4
 Tpt. 1.2
 Tpt. 3
 Flugel 1, 2
 Tbn. 1, 2
 Tbn. 3
 Euph.
 Tba.
 Hp.
 Perc. Solo
 Timp.
 Perc. 1 **6/4** **4/4** **6/4** **2/4** **5/4**
 Perc. 2
 Perc.
 Cb.

This page of a musical score features a variety of instruments and complex time signatures. The woodwind section includes Flutes 1 & 2, Flute 3, Oboes 1, 2, & 3, English Horn, Clarinets 1 & 2, Bass Clarinet, Alto Saxophones, Tenor Saxophone, and Bass Saxophone. The brass section includes Horns 1, 2, & 4, Trumpets 1 & 3, Flugelhorn, Trombones 1, 2, & 3, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1 & 2, and Cymbals. The score is divided into four measures with time signatures of 5/4, 4/4, 3/4, and 5/4. The first measure is marked with a rehearsal mark [2-3]. The second measure is marked with a rehearsal mark [3-2]. The score includes dynamic markings such as *p*, *ff*, *mf*, and *sfz*. The percussion part includes a note for the Bass Drum to be *dampened* and a *sfz* marking. The score also includes a rehearsal mark *to repeat* and a *Mamba* marking at the bottom right.

FL 1.2 **6/4** **5/4** [3-2] **4/4** **5/4** [3-2] **4/4** **130**

FL 3

Ob. 1.2

Ob. 3

En. Cl.

Cl. 1.2 *ff* *f* *ff* *fp* *ff*

Cl. 3 *ff* *f* *ff* *fp* *ff*

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1.2

Bsn. 3

Hn. 1.3 **6/4** **5/4** **4/4** **5/4** **4/4** **130** *a2* *ff*

Hn. 2.4 *f* *p* *f* *p* *f* *ff* *a2* *ff*

Tpt. 1.2 *p* *mf* *ff* *ff* *ff*

Tpt. 3 *p* *mf* *ff* *ff* *ff*

Flugel 1.2 *p* *mf* *ff* *ff* *ff*

Tbn. 1.2 *ff* *p* *f* *ff* *ff* *insert mutes*

Tbn. 3 *ff*

Euph. *p* *mf* *ff* *ff* *sfz*

Tba.

Hrp.

Perc. Solo *f* *ff* *ff* *ff* *ff* *secco* *ff*

Timp. *dampen* *sfz*

Perc. 1 **6/4** **5/4** **4/4** (Log Drum) **5/4** **4/4** **130** *f*

Perc. 2 (Bass Drum) *p* *dampen* *sfz* *sfz* *dampen* *remove mute* *sfz* *sfz*

Mar. *p* *mf* *ff* *ff* *sfz* *sfz*

Cb. *p* *mf* *ff* *ff* *sfz* *sfz*

131

Fl. 1, 2 *ff*

Fl. 3 *ff*

Ob. 1, 2 *ff*

Ob. 3 *ff*

Es Cl. *ff*

Cl. 1, 2 *ff*

Cl. 3 *ff*

B. Cl. *ff*

Alto Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

Bsn. 1, 2 *ff*

Bsn. 3 *ff*

Hn. 1, 3 *p*

Hn. 2, 4 *p*

Tpt. 1, 2 *ff* straight mutes remove mutes

Tpt. 3 *ff* straight mute remove mute

Flugel 1, 2 *ff*

Tbn. 1, 2 *f* with mute remove mutes

Tbn. 3

Euph.

Tba.

Harp *f* to *lllllrrrll*

Perc. Solo *secco*

Timp.

Perc. 1

Perc. 2

Mar.

Cb. *sf*

142 **4/4**

Fl. 1, 2 *pp* *ff*

Fl. 3 *pp* *ff*

Ob. 1, 2 *pp* *ff*

Ob. 3

1. Solo *mf* *f*

Engl. Cl.

Cl. 1, 2 *p sempre*

Cl. 3 *p sempre*

B. Cl.

Alto Sax. *p*

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2 *pp* *ff*

Bsn. 3

Hr. 1, 3 *p* *f* *ff*

Hr. 2, 4 *p* *f* *ff*

Tpt. 1, 2 *p* *f* *ff*

Tpt. 3 *p* *f* *ff*

Flugel 1, 2

Tbn. 1, 2 *p* *f* *ff*

Tbn. 3 *p* *f* *ff*

Euph.

Tba.

Hp. *to + + + + +*

Perc. Solo *minimal pedal; ad lib.* *p* *f*

Timp. *p* *f* *dampen* *ff*

Perc. 1 *replace mute* *p* *mf* *ff* *mallets*

Perc. 2

Mar.

Cb. *div.* *pp* *ff*

145

148

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

E♭ Cl.

Cl. 1, 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2

Bsn. 3

Hn. 1, 3

Hn. 2, 4

Tpt. 1, 2

Tpt. 3

Flugel 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Hp.

Perc. Solo

Timp.

Perc. 1

Perc. 2

Mar.

Cb.

ppp

p

mf

f

pp

mf

p

f

p

153 [2-3]

FL 1.2
FL 3
Ob. 1.2
Ob. 3
E♭ Cl.
Cl. 1.2
Cl. 3
B. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Bsn. 1.2
Bsn. 3
Hn. 1.3
Hn. 2.4
Tpt. 1.2
Tpt. 3
Flugel 1, 2
Tbn. 1.2
Tbn. 3
Euph.
Tba.
Hp.
Perc. Solo
Timp.
Perc. 1
Perc. 2
Mar.
Cb.

f *ff* *mf* *p* *sempre* *a2* *(*)* *f* *p* *a2* *p*

5/4 4/4 5/4

153

5/4 4/4 5/4

p *mf* *p*

FL 1.2 ¹⁵⁸ **5/4** [2-3] **4/4** **161**

FL 3

Ob. 1.2 *f*

Ob. 3

Es Cl.

Cl. 1.2 *f* *mf* *f* *mf*

Cl. 3

B. Cl.

Alto Sax

Alto Sax

Ten. Sax

Bari. Sax

Bsn. 1.2 *mf* *a2*

Bsn. 3 *mf*

Hn. 1.3

Hn. 2.4 **5/4** **4/4** *f* *p* **161**

Tpt. 1.2

Tpt. 3

Flugel 1, 2

Tbn. 1.2

Tbn. 3

Euph.

Tba.

Hp.

Perc. Solo *f* *p* *p* *f*

Timp.

Perc. 1 **5/4** **4/4** **161**

Perc. 2

Mar. *mf* *p*

Cb. *pizz. unis.* *p*

163

Fl. 1, 2

Fl. 3

Ob. 1, 2

Ob. 3

Es Cl.

Cl. 1, 2

Cl. 3

B. Cl.

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Bsn. 1, 2

Bsn. 3

Hr. 1, 3

Hr. 2, 4

Tpt. 1, 2

Tpt. 3

Flugel 1, 2

Tbn. 1, 2

Tbn. 3

Euph.

Tba.

Hp.

Perc. Solo

Timp.

Perc. 1

Perc. 2

Mar.

Cb.

f

mf

pp

p

[3-2]

5
4

4
4

5
4

4
4

169

4/4

Fl. 1.2 *ff*

Fl. 3 *ff*

Ob. 1.2 *ff*

Ob. 3 *ff*

Es. Cl. *ff*

Cl. 1.2 *ff*

Cl. 3 *ff*

B. Cl. *mf*

Alto Sax.

Alto Sax.

Ten. Sax. *mf*

Bari. Sax.

Bsn. 1.2

Bsn. 3

Hn. 1.3 *f* *a2*

Hn. 2.4 *f* *a2*

Tpt. 1.2

Tpt. 3

Flugel 1.2 *mf* *a2*

Tbn. 1.2

Tbn. 3

Euph.

Tba.

Hp. *ff*

Perc. Solo *ff* *pedal ad lib. to end*

Timp. *f*

169 *hard yarn mallets*
(Log Drum)

4/4

Perc. 1

Perc. 2

Mar.

Cb.

This page of a musical score, numbered 89, contains the following parts and markings:

- Flutes:** Fl. 1, 2, and 3. Fl. 1, 2, and 3 parts feature complex rhythmic patterns with slurs and accents.
- Oboes:** Ob. 1, 2, and 3. Ob. 1, 2, and 3 parts feature complex rhythmic patterns with slurs and accents.
- Clarinets:** Cl. 1, 2, and 3. Cl. 1, 2, and 3 parts feature complex rhythmic patterns with slurs and accents.
- Bassoons:** Bsn. 1, 2, and 3. Bsn. 1, 2, and 3 parts feature complex rhythmic patterns with slurs and accents.
- Brass:** Horns (Hn. 1, 2, 3, 4), Trumpets (Tpt. 1, 2, 3), and Trombones (Tbn. 1, 2, 3). Horns and Trombones have dynamic markings of *ff*. Trumpets and Trombones have dynamic markings of *p*.
- Strings:** Violins (Vln. 1, 2), Violas (Vla. 1, 2), Cellos (Cb.), and Double Basses (Cb.). The Double Bass part includes the instruction "arco" and a dynamic marking of *f*.
- Percussion:** Perc. Solo, Timp., Perc. 1, Perc. 2, and Mar. The Timp. part includes dynamic markings of *ff*, *f - ff*, and *f - fp*. Perc. 1 includes a "Log Drum" section with a dynamic marking of *p*. Perc. 2 includes a "(Bass Drum - muted)" section with a dynamic marking of *p*.
- Other:** Hp. (Harp) part includes the instruction "to ++++ + + + +".

Appendix II

ORCHESTRA AND WIND ENSEMBLE

Shadow Dances (2015)
Full Orchestra

Vicious Cycle (2014)
Wind Ensemble

Fractured Light (2012)
Wind Ensemble

SOLOIST WITH ORCHESTRA

Meditation and Awakening (2010)
Percussion and Orchestra

Meditation and Awakening (2016)
Percussion and Wind Ensemble

Concerto for Percussion and Orchestra (2007)
Percussion and Orchestra

A Shade of Gray (2006)
Solo Flute, 4 Horns, 2 Percussionists, Piano, Celesta, and Strings

LARGE CHAMBER ENSEMBLE (8 to 16 players)

Pocket Concerto (2013)
Sinfonietta

Avalerion (2011)
Flute, Clarinet, 2 Percussionists, Piano, Violin, Viola, and Cello

Mie: Caprice for Eight Musicians (2009)
2 E-flat Clarinets, 2 Trombones, 2 Percussionists, Viola, and Cello

Continuum (2007)
2 Flutes, 2 Clarinets, 2 Percussionists, Harp, Piano, 2 Violins, Viola, Cello, and
Contrabass

CHAMBER MUSIC (2 to 5 players)

String Quartet No. 1 (2014)
String Quartet

Incantations (2014)
Trombone Quartet

Push (2013)
Tuba and Piano

Autumn Dances (2010)
Flute and Percussion

Winter Meditations (2010)
2 Clarinets and Cello

Ritual Dances (2009)
Percussion Quartet

Aspen Winds (2009)
Clarinet, Violin, and Piano

Twelve (2006)
Percussion Duo

Dream Suspended (2005)
5 Vibraphones and Crystal Glasses

SOLO

Prelude: Hymn and Snowfall (2014)
Piano

Bharata's Music Box (2011)
Piano

Episodes (2007)
Timpani

Distance (2006)
Timpani and Electronic Playback

Ambiences (2006)
Cello

Silver Horizon (2004)
Piano

CHORAL

Two Love Songs (2007)
SATB Chorus

Like a Diamond (2005)

SSAATTBB Choir with Piano, Celesta, Harp, and Three Percussion

SONGS

Explaining the Sea to my Daughter (2010)

High Voice and Piano

Cradle Song (2005)

Soprano, Piano, and Vibraphone

FILM SCORES

The Red Cape (2012)

Orchestra

The Stranger (2006)

Orchestra

The Audition (2005)

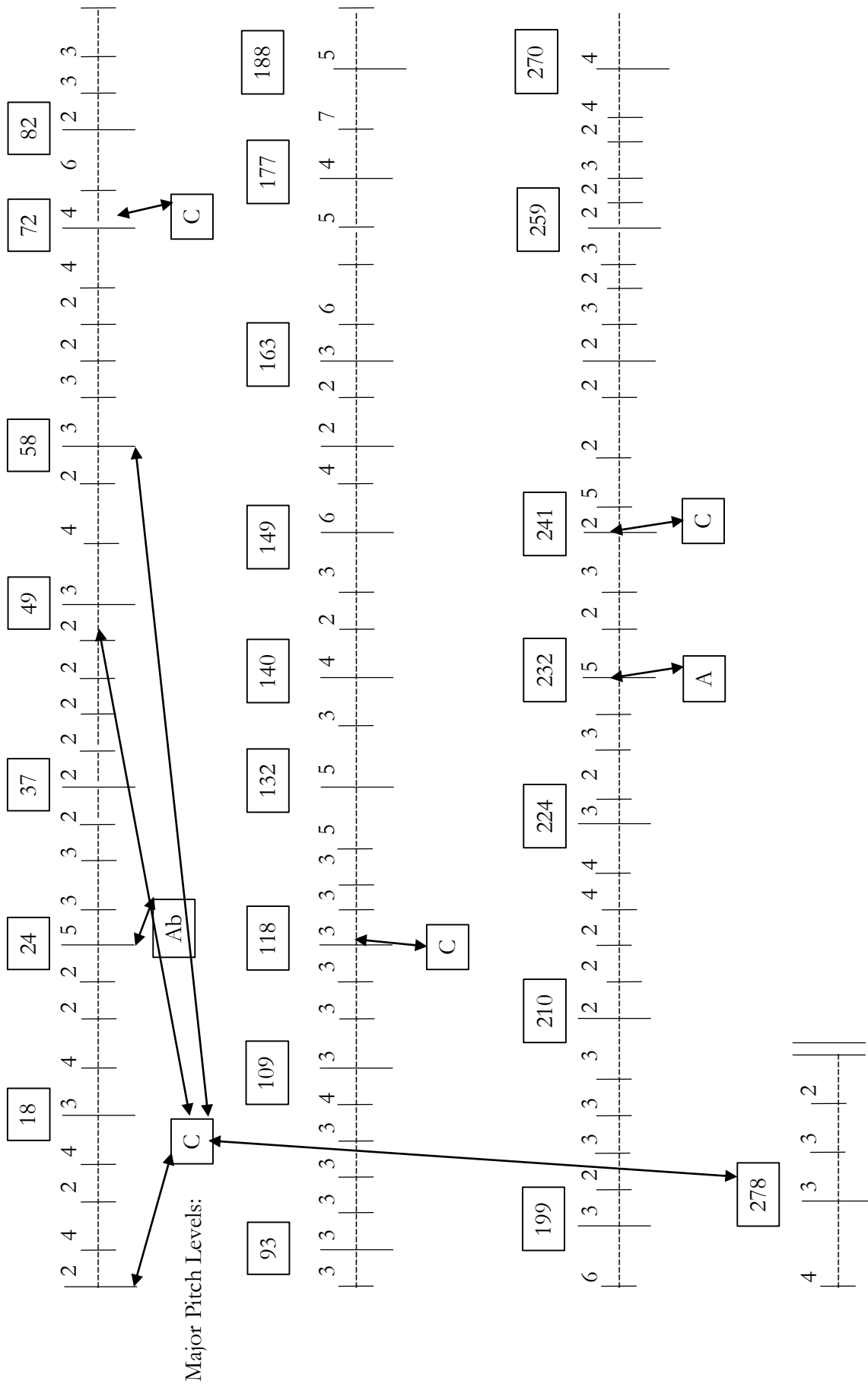
Orchestra

Avery's Doll (2005)

Orchestra

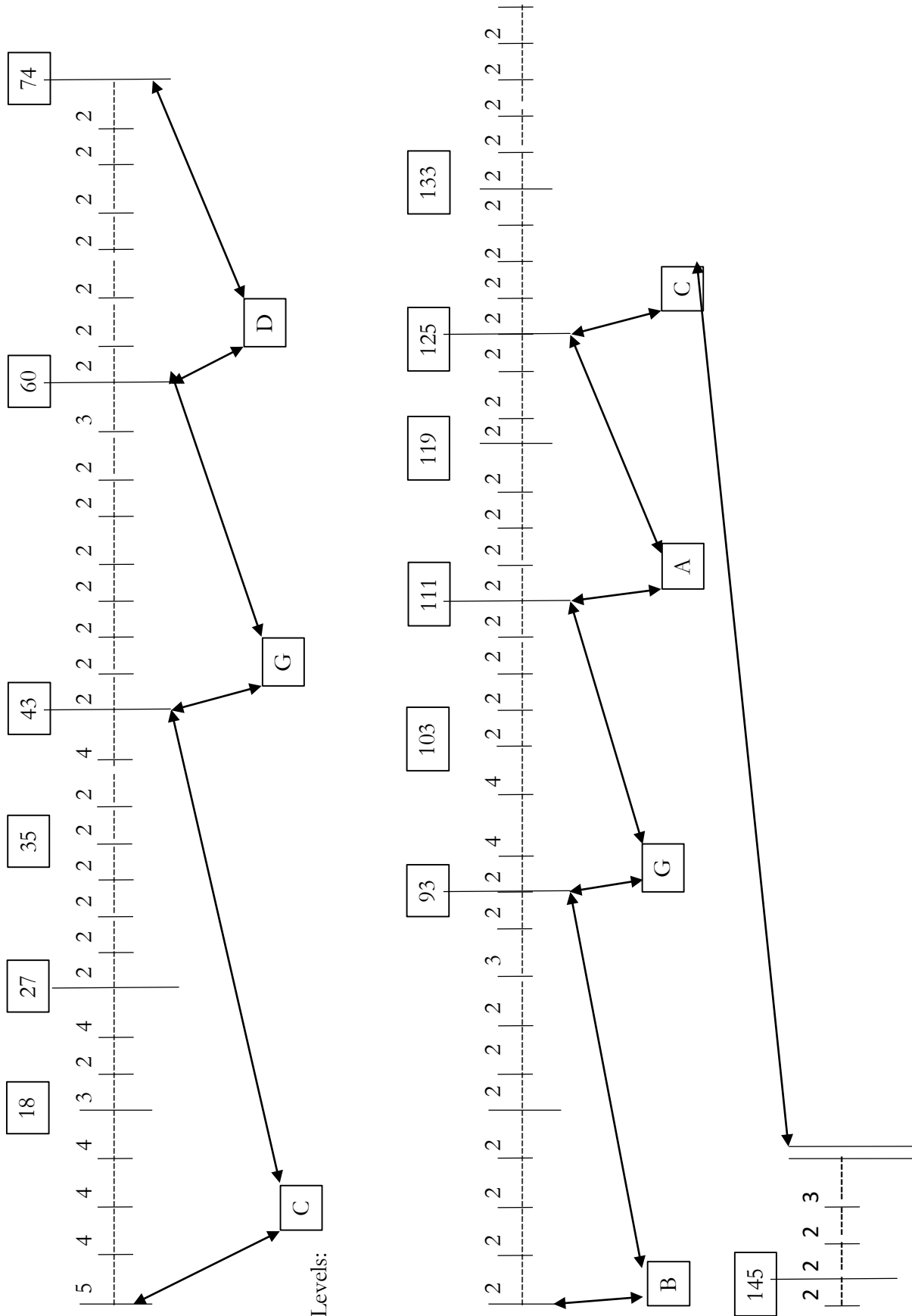
Fractured Light Phrasal and Formal Analysis

(Arabic numerals indicate sub-phrases, small straight lines indicate phrases, large straight lines indicate sections)



Vicious Cycle Phrasal and Formal Analysis

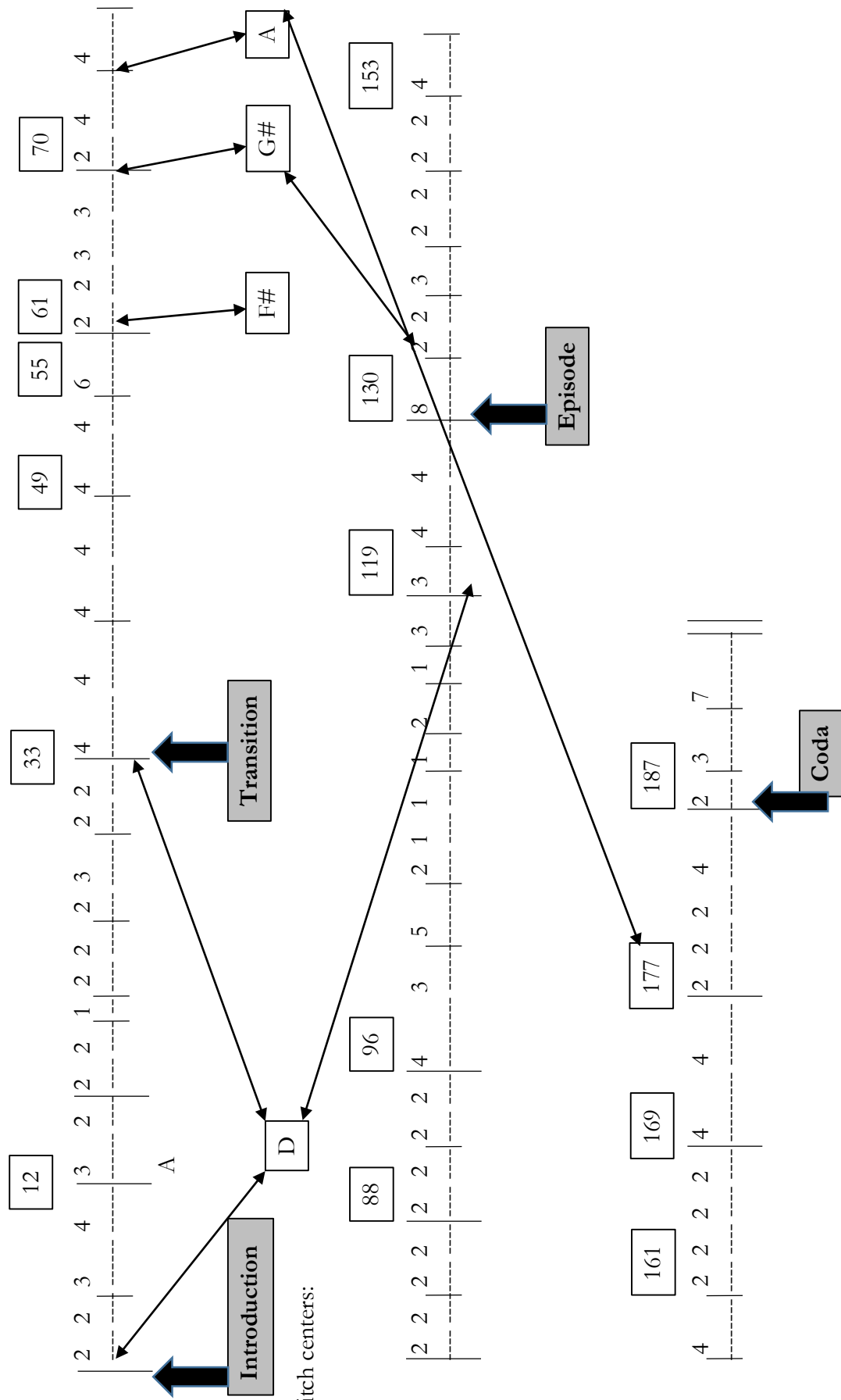
(Arabic numerals indicate sub-phrases, small straight lines indicate phrases, large straight lines indicate sections)



Major Pitch Levels:

Meditation and Awakening Phrasal and Formal Analysis

(Arabic numerals indicate sub-phrases, small straight lines indicate phrases, large straight lines indicate sections)



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