

***The Moon Glistens: A New Work for Band* by Joni Greene**

**A CONDUCTOR'S ANALYSIS**

**BY**

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**Submitted to the graduate degree program in the School of Music and the Graduate Faculty of the University of Kansas in partial fulfillment of the requirements for the degree of Doctor of Musical Arts.**

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**Date Defended: April 28, 2014**

**The Lecture Recital Committee for CHAD P. SIMONS certifies that this is the approved  
version of the following document:**

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## ABSTRACT

This document serves as an examination of Joni Greene's (b. 1981) piece, *The Moon Glistens* (2014). Included within this paper are chapters dedicated to: biographical information of the composer, information about the commission of the work, a conductor's analysis including references to the original choral work *Autumn Reflections*, rehearsal considerations, and final thoughts regarding the composer's music.

## **Acknowledgements**

I would like to offer my sincere gratitude to the University of Kansas Wind Ensemble for their tireless effort and great musicianship; to Joni Greene for her creativity, knowledge, and work ethic; the members of my committee for their guidance; and Paul Popiel for his inspiration. Most importantly, I'd like to thank my wife Rebecca for her endless patience and support.

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## **Chapter One**

### **Joni Greene Biography**

Joni Greene is an American composer of music for voice, winds, percussion, and strings. Greene was born on September 26, 1981 to Jack and Judy Scholl of Round Rock, Texas. The third of four children, Greene began her music studies early, along with her sister and brothers. In 1996 the family moved to Lake Travis, Texas where Joni entered high school and eventually enrolled as a concurrent student at Austin Community College. Upon graduation from Lake Travis High School in 2000, Greene entered the University of Texas as a saxophone major. In the fall of 2001, she transferred to The Indiana University to pursue composition. Greene met her husband, David, while working on her undergraduate degree in Bloomington. The two were married on May 26, 2007. Greene completed her graduate work at IU in 2009 and the couple moved back to Austin in 2011 after the birth of their son, Cameron. They currently reside outside of Austin in Dripping Springs, Texas.

### **Musical Background and Development**

Joni Greene does not come from a family of professional musicians. Members of the Scholl family possess particularly strong aptitudes in science, computers, and engineering. At the behest of their mother, however, the Scholl children were all educated at a fundamental level in the art of music. Joni began studying the piano in 1986 at the age of five, after insisting she be allowed to accompany her brother, who was taking lessons with a neighbor down the street. Lessons played an important role in her early development, but fell from her focus when she joined her middle school band in 1993 as a saxophonist. The saxophone remained her main musical vehicle throughout high school and the first part of her college experience. While still a high school student, she enrolled concurrently at Austin Community College in 1998, where she took lessons in piano, violin, euphonium, voice, and percussion. She played extensively in the ACC jazz ensemble while continuing to maintain a high level of participation in the Lake Travis High School bands, conducted by Kenny Vise.

Greene's interest in composition, while planted at a young age, did not fully germinate until her high school years. In 1996, several years after she had stopped playing the piano, her interest was renewed when she heard themes from a popular movie played at a social function. The young composer was inspired to acquire a copy of the work (*Theme from Forrest Gump*). Over a six-month period, she re-taught herself how to play piano. From this point forward, Greene spent three to four hours per night composing works at the piano. She also performed publically, with piano improvisation becoming a major source for ideas, relaxation and inspiration.

Her new commitment to playing and writing music did not go unnoticed. Throughout her high school career, Greene had intended to become a physician. However, during her senior year her father suggested that she consider focusing on composition and music as a career. Greene states "he saw it before I did."<sup>1</sup> Once her father made the suggestion, Joni considered this possibility, eventually enrolling as a saxophone major at the University of Texas in the fall of 2000.

Greene's time at UT furthered her musical education when she enrolled in the music common core, studied saxophone with Harvey Pittel, and played in the various ensembles within the UT band program. During the spring semester of 2001, Greene met Rafael Hernandez, a master's candidate and a teaching assistant in the UT composition department. After submitting some short works for Hernandez' review, she soon began taking weekly composition lessons with him. This was Greene's first formal training in musical composition and lead to the completion of her first piece: *Wave*.

After meeting with some success studying with Hernandez, Greene auditioned and was accepted into the Indiana University composition department in the summer of 2001. Her composition teachers at IU included both visiting and full time professors such as Kevin Putz, Don Freund, David Dzubay and Sven-David Sandstrom, among others. Greene graduated with a BM degree in composition in 2007 and an MM in composition in 2009. She was accepted to pursue the DMA at the New England Conservatory

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<sup>1</sup> Joni Greene interview by Chad Simons, March 20, 2014, Skype, Albuquerque NM.

and UMKC following her time at IU, but she decided to turn her full attention to the many commissions that had begun to arrive, and also to raising her newborn son.

### **Compositional Process**

“Writing for me has always been an emotional release. I never set out to be a composer. I never listened to music growing up and thought, “I love music, I want to be a composer.” I’d say it came out of the process of being a musician. Over time I learned I expressed myself best through music.”<sup>2</sup>

Joni Greene’s compositional process is highly structured but emotionally guided. The linear structure she describes is flexible enough to allow the music to develop organically. The composer never hesitates to follow a musical "rabbit trail" to retrace her steps if she gets “stuck.”<sup>3</sup> An important consideration is that the piano is, and has been, her primary tool when giving voice to musical ideas, exploring motives and melody, and developing her harmonic/textural language. Greene’s intimate relationship with the piano permeates her music. She orchestrates at the computer, following notes/comments written in an initial piano score. This is not to suggest that orchestration is a subservient component of her creative process. On the contrary, orchestration is central to her ideas of organized color (to be discussed in detail later in this paper). However, her relationship with the piano has sonic repercussions that translate to pedagogical challenges, especially for wind bands. There is a natural tension held between Greene’s intimacy with the piano and her depth-full knowledge of the colors available through imaginative orchestration. Wind and percussion instruments cannot create all of the effects available to a player of the piano (such as the *sostenuto* pedal), but neither can the piano supply all of the sonorous characteristics of wind and percussion instruments. Therefore, the choices that this composer makes when bringing her music to life through the wind band medium illustrate a delicate balance between these two forces. It is through the study of this balance that one may develop a consummate understanding of the composer's seminal voice and the result of her musical intent.

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<sup>2</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>3</sup> Ibid.



During interviews that occurred over the span of this project, the composer discussed her compositional process in great detail. Those transcripts are included in the appendices of this document.

Greene's description of her compositional process is summarized as follows:

#### Greene's Compositional Process<sup>4</sup>

1. Presentation of an opportunity to write a work
2. Fermentation of ideas. "Stewing about how the piece could sound"
3. Answering pragmatic questions regarding difficulty, commissioned instrumentation, ideas of the commissioner, abilities of the target ensemble, other sanctions / constraints
4. Improvisation at the piano
  - a. Simple motives
  - b. Finding the overarching emotional tone of the piece e.g., groovy, delicate, traumatic, etc.
5. Sketching ideas
6. Listening to a bank of inspirational pieces, as this assists with tone
7. Start writing
  - a. Piano reduction
  - b. Brainstorm a timeline for the piece
  - c. Create motives, melodies and harmonies
  - d. Begin with measure one and follow the music
  - e. Sing melodies/motives while accompanying at the piano
  - f. Begin score in Sibelius after a good deal of the piece has been written in a piano score format

### **Musical Style**

Greene's musical style, while still evolving, is highly unique and deeply rooted in her ideas about "organized color."<sup>5</sup> Much of her output is slow and lyrical. These characteristics enable great emotional expression. Greene describes faster music as "more of an intellectual thrill,"<sup>6</sup> a statement that reflects not only a high degree of intellectual content, but music that is often technically demanding.

A review of her works for winds reveals several common characteristics:

Greene often organizes sound through the use of texture and timbre. These elements become more than simple observations of sonic layering, or darkness and light; they become potential drivers of musical form and motivic structure.

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<sup>4</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

Her music demonstrates a distinct ability to build and unravel musical motives and melody. The composer credits this skill to exercises she performed while studying with Freund and Dzubay.<sup>7</sup>

Longer melodies often “include multiple phrases that respond to each other.”<sup>8</sup> These melodies are generally segmented into various voices, then they are "colored" by additional material. This additional material often takes on a musical life of its own, mimicking characteristics of counter melody.

“After I’ve segmented the main melody into each subsequent voice, I then shade that line even more by adding secondary phrases... The counterpoint that is created makes a new musical idea which may partially bury the original melodic idea, and that’s ok.”<sup>9</sup>

Green's harmonic language features colorful dissonances, resulting from stacking thirds into complex chords covering a broad tessitura. Quite often, the initial third of these “stacks” can be found in the bass voice. Hiding the “tonic” (loosely used), in the middle or top of the “stack” aides in masking tonal processes, delivering a wider range of possible harmonic resolutions for any given chord than can be found in common practice harmony. Simply put, her harmonic language is *pandiatonic*. It is reminiscent of a pianist holding down the *sostenuto* pedal while striking as many notes as necessary to attain the *color* desired by the performer.

The composer makes extensive use of “hairpin dynamics” (*crescendos* and *diminuendos*).<sup>10</sup> These dynamic indications are very deliberate and must be performed with extreme precision. Within any given texture, her use of intricate *crescendi* and *diminuendi* designates which voice should be most important. Greene continually changes the color of melodic and harmonic material through the use of these "hairpin dynamics," as she calls them.

Greene’s use of motive, orchestration and rhythm often lead performers, conductors, and audiences to feel as though they are hearing extensive *hocket*. Although rather challenging to perform, the

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<sup>7</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>8</sup> Ibid.

<sup>9</sup> Ibid.

<sup>10</sup> Ibid.

result is music that constantly provides the ear with colorful, unexpected turns of motives, harmony, and rhythm.

Finally, Joni Greene is a musical storyteller; much of her compositional output includes programmatic, extra-musical references. These references take advantage of literary structures that produce non-conventional musical forms. Programmatic music meshes well with Greene's stylistic traits (emphasis on color) that tend to create atmospheric, rather than direct musical statements.

### **Organized Color**

“All music creates a color to our ears, and we (the composers) organize it in a million ways. And once we string enough of these colors together (with all their detours and developing growth) we culminate them into a finished piece. But it's really just organized color.”<sup>11</sup>

Greene's thoughts on color and orchestration do not necessarily conform to established “norms” in wind band writing. They are very much reminiscent of early twentieth century French composers, particularly Messiaen. Her use of the term “organized color” describes not only her approach to orchestration, but how she actually visualizes the music she is writing. The quotes below offer important insight into how/why many of her works function as musical landscapes. In all her works, these characteristics separate her voice from many emerging composers for wind band.

“I think of composing like painting a picture. And in my mind I compose a lot of sunsets. As I write, the colors I want to hear come to me. Generally these colors can be thought of as warm, bright, and dark.”<sup>12</sup>

The composer claims that she perceives specific colors as she is composing:

“Specific groupings of instruments and harmonies will always sound warm, bright, or dark to me (or orange, yellow, or purple if we are speaking visually). I literally see these colors when I compose.”<sup>13</sup>

Greene creates various colors in the following ways:<sup>14</sup>

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<sup>11</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>12</sup> Ibid.

<sup>13</sup> Ibid.

<sup>14</sup> Ibid.

1. Writing for instruments which possess specific sonic characteristics (high-low, dark-light)
2. Utilizing different tessituras within the range of an instrument
3. Combining different tessituras across a given instrumentation
4. Writing for collections of instruments that she interprets to have a specific color
5. Spacing harmonies (i.e., stacked open fifths offer a warmer color than thirds, especially in the lower registers)

It stands to reason, then, that Greene's attention to orchestration and her perception of musical color, effect motivic development and other small-scale musical events. Those developments then influence the form, pace, and technical challenge of an entire work. However, thoughts about organized color also permeate her thinking on a much more extensive level.

“When I organize a piece, I can think about the work from numerous perspectives. I will certainly consider how the work melodically and harmonically develops, but (when considering) how the music moves through this development, I think in terms of color.”<sup>15</sup>

This last quote explains why much of Greene's compositional output functions in extensive linear formal constructions that develop through her use of texture, timbre, and “organized color.” *Moonscape Awakening*, one of her works for band, is an obvious example of this approach; the work functions in an arch form that is distinguished by texture. It begins with a solo voice, climaxes with the sound of the full ensemble (stacked in thirds) and then reduces again to a solo voice. Within this form, unique combinations of instruments and tessituras combine to add varying colors to the music that reflect Greene's vision of the moon reaching its zenith. Her instrumental combinations can be challenging to balance, blend and tune, but they create dynamic, sonorous landscapes for the listener and performer. Greene's new work, *The Moon Glistens*, shares many of these characteristics.

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<sup>15</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

## List of Works

### Joni Greene

#### **Opera**

*Collaboration with librettist and theorist Dr. Robert Hatten*  
In progress

#### **Harp Concerto**

*Collaboration with Marina Roznitovsky Oster*  
In progress

#### **Lake Travis Middle School Fight Song & School Song**

Marching and Concert Band  
*Commissioned by Lake Travis Middle School*  
2014  
(In progress)

#### **The Moon Glistens**

Wind Ensemble  
17:00  
*Consortium led by The University of New Mexico, Chad Simons*  
2014

#### **Cameron's Dream**

Concert Band  
3:30  
2013

#### **Enigma Machine**

Concert Band  
4:00  
*Commissioned by The University of Kansas, Paul Popiel*  
2012

#### **Net Luck Soaring**

Concert Band  
8:00  
*Commissioned by Leander High School*  
2011

#### **Event Horizon**

Wind Ensemble  
9:00  
*Written for ACCBDA Grant*  
2010

#### **COLORBURST**

Wind Ensemble  
8:00  
*Commissioned by the Atlantic Coast Conference Band Directors Association (ACCBDA)*  
2010

#### **MESSAGE IN BLUE**

Soprano and Piano  
5:00  
*Commissioned by the Lotte Lehmann Foundation/ASCAP*  
2010

#### **UN ALIENTO DE COLOR (A Breath of Color)**

Flute, Viola, Harp  
6:00  
*Written for Marina Roznitovsky*  
2009

#### **SHINING FAINTLY**

SSAATTBB Chorus  
4:00  
*Written for the Essentially Choral Readings*  
2009

#### **CIRCEAN WATERS**

Wind Ensemble  
12:00  
*Written for Paul Popiel and the Indiana University Concert Band*  
2009

#### **LUCRETIA**

Soprano and Piano Trio  
18:00  
*Commissioned by Angelique Zuluaga*  
2008

#### **MOONSCAPE AWAKENING**

Concert Band  
7:00  
*Commissioned by the West Laurens High School Wind Ensemble*  
*Dublin, Georgia*  
2007

**BAJRA KOTAK**

Gamelan Ensemble

5:00

2007

**INTERMEDIATE PIECES FOR PIANO,***Mvt. 1*

Piano

3:00

2007

**EPHEMERA**

Pierrot Ensemble

7:00

2006

**TOPOLOGIES**

Electronic Music (Digital Performer, MACH 5)

4:30

2006

**T'CHINA LEMA'AN HAIFA (Haifa's Plea)**

Saxophone Quartet

5:00

2006

**AUTUMN REFLECTIONS**SATB *a cappella* Choir

2006

**SEPIA TONES for Orchestra**

Orchestra

7:00

2005

**SEPIA TONES**

Piano

6:30

2004 – 2005

**AGAINST THE ODDS**

Solo Clarinet and String Quartet

5:00

2004

**LACRIMAL HUES**

Piano Trio

3:15

2004

**RACINES**

Piano

1:15

2003

**NOON, NIGHT, AND DAWN**

Flute, Clarinet, Bassoon

4:00

2003

**CRACKED**

Alto and Tenor Saxophone

6:30

2002

**VISCOSITY**

Solo Violin and Brass Quartet

7:00

2002

**INTERVENTION**

Flute

4:30

2001

**WAVE AND IMPULSE**

Cello and Piano

6:30

2000-2001

**WAVE**

Tenor Saxophone and Piano

2:30

2000

## Chapter Two

### Analysis of *Autumn Reflections*

Joni Greene's choral setting, *Autumn Reflections* provides the musical basis for the work for band: *The Moon Glistens*. In the program notes for *Autumn Reflections*, Greene provides a short explanation of its origin:

Autumn Reflections is a collection of six movements which were written between 2001 and 2009. Each movement features a separate Haiku poem from traditional Japanese poetry (14<sup>th</sup> – 17<sup>th</sup> century) written by the poets Matsuo Basho, Kyorai, Monk Zenna, Takarai Kikaku, and Venerable Senjun. Although each poem contains only three lines of text, the rich imagery conveys short narratives on the beauty of the autumn season.<sup>16</sup>

*Autumn Reflections* was written as a series of short pieces that were eventually combined into a cycle. *Evening Shower* and *Lightning Flash* (Movements IV and VI) were both composed during a choral workshop held at the Indiana University in the summer of 2001. Serving as an auditor during the event, Greene was given the opportunity to write a short work over the span of one evening to have it included in the following day's schedule. The result was movement six of *Autumn Reflections*, *Evening Shower*. A haiku by Takarai Kikaku serves as a text for the movement:

Evening shower-  
and gazing out into it,  
a woman alone.<sup>17</sup>

Upon successful completion and positive reception of this miniature, Greene was given the same instructions the following night. The result was what we now know as Movement IV of *Autumn Reflections*. *Lightning Flash* is based on a haiku by Matsuo Basho:

A lightning flash-  
and into the gloom it goes;  
a heron's cry.<sup>18</sup>

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<sup>16</sup> Greene, Joni. *Autumn Reflections*. ColorWorks, 2006. Music Score. Bloomington, IN.

<sup>17</sup> Carter, Steven D. *Traditional Japanese Poetry: An Anthology*. Stanford, CA: Stanford UP, 1991.

<sup>18</sup> Ibid.

These two miniatures lay idle until 2005 when the composer decided to add three more movements, creating a cycle depicting a full autumn day. Movements I, III and V; *Moon*, *Blue Sky*, and *Autumn Rain*, were composed for and performed at her undergraduate composition recital in January of 2007. Haiku by Matsuo Basho, Kyorai, and the monk Zenna, were chosen as texts:

Moon at the full-  
round and round the pond I walk,  
the whole night through.<sup>19</sup>

In the wide blue sky  
the moon still remains shining  
at break of day.<sup>20</sup>

The clouds have left;  
and the wind has settled down-  
for the autumn rain.<sup>21</sup>

The last movement included in the full cycle, *Shining Faintly*, was composed for a reading session to be held at the *Vocalessence Essentially Choral Workshop Readings* that occurred in April of 2009. The new miniature became Movement II of *Autumn Reflections*. It is based on a Haiku by Venerable Sejun:

Shining faintly in the haze,  
the moon  
before break of day.<sup>22</sup>

The completed cycle was premiered by a choir at the composer's graduate recital at the Indiana University in September of 2009. Their final order is:

- I. *Moon*
- II. *Shining Faintly*
- III. *Blue Sky*
- IV. *Lightning Flash*
- V. *Autumn Rain*
- VI. *Evening Shower*

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<sup>19</sup> Carter, Steven D. *Traditional Japanese Poetry: An Anthology*. Stanford, CA: Stanford UP, 1991.

<sup>20</sup> Ibid.

<sup>21</sup> Ibid.

<sup>22</sup> Ibid.



The work is intended to depict the natural cycle and beauty of the 24-hour period between midnight of two autumn days. The composer provides the following guidance in the program notes of *Autumn Reflections*, as well as the program notes of *The Moon Glistens*:

The story travels from night to day, changing from clear skies to lightning storms and ending in a light evening rain shower.<sup>23</sup>

Text painting permeates the work, serving to guide the development of all musical content within these measures. While general aspects of Greene's compositional style are always present, the texts of the haiki focus her musical taste and compositional characteristics. Greene's penchant for pandiatonic writing and her employment of clusters are a perfect pairing with the chosen poems. This pairing culminates in the unique sonic experience in *Autumn Reflections*.

Since the use of text painting is fundamental to the overall format and musical content of *Autumn Reflections*, the remainder of this narrative will provide examples and explanations of text painting within the work, as explained by the composer. Examples referred to in the narrative can be found in the full motivic analysis located in the final pages of this chapter.

### **Movement One**

*Moon* is divided into three sections, corresponding with the three lines of Basho's haiku. This formal model is utilized to varying degrees in all three movements of the work. MM. 1-8 (section one) are firmly rooted in E Flat major, expanding from the secundal harmony at the beginning of the work to over three and a half octaves by measure eight. This musical expansion corresponds with the arrival of the word "full." The section is her musical depiction of the moon rising and arriving in the night sky (Example 1).

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<sup>23</sup> Greene, Joni. *Autumn Reflections*. ColorWorks, 2006. Music Score. Bloomington, IN.

Section two of *Moon* is cast in E flat major and F minor, mm. 9 – 41 (Examples 2 and 3.) It reflects line two of the haiku. The word “round” is the centerpiece of these measures; it dictates the form of the entire section. Greene casts the text of line two in a canon or musical “round,” representing the swirling inner voices of a “pensive person”<sup>24</sup> caught up in their own thoughts. The tempo and pacing of this section is steady, representing the continually rhythmic, unbroken pacing of this imaginary person. Eventually in the third section of the movement, mm. 42-59 (Examples 3 and 4), the voices dissipate to reveal a solo bass voice that brings the movement to a close. The text “the whole night through” revisits the opening idea of an expanding moonrise, but this time over a smaller vertical span (Example 4).

### **Movement Two**

*Shining Faintly* is also cast in three sections; it is slightly more subtle and sophisticated in its use of text painting. Within section one (cast in various modes centering around pitch class F, mm. 1-20,) the performers have special instructions, indicating how to verbalize the word “shine.” The “SH” that initiates the word is exaggerated and distinct while the consonant “N” sound that closes the word is to be long (Example 5). The combination of these sounds, with the underlying “MMMMM” (Example 9) provided by other voices in the choir, are meant to create a “shimmering effect” in the musical texture. The word “faintly” (Example 6) is thinly scored, written at a lesser dynamic than the texture that surrounds it. It is always accompanied by a *diminuendo*. This clever use of texture and dynamic is a hallmark of Greene’s approach to text painting as well as to her compositional style.

The second section of the movement, mm. 21-26 (Examples 7, 8, and 9), features closed clusters and the melding of the keys A major and A flat Major. The composer accentuates the word “haze” by avoiding any hint of a traditional progression that could anchor the ear of the listener in either key. The effect is intended to be unsettling and “murky.”<sup>25</sup> Measure 23 introduces the “moon” motif (Example 8), recognized by a large upward leap followed by a smaller leap down. This is what the composer refers to

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<sup>24</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>25</sup> Joni Greene interview by Chad Simons, March 20, 2014, Skype, Albuquerque NM.

as a “sigh” figure, whose size is reminiscent of the opening expansion in movement one which depicts the rising moon. The figure can be seen in a number of different movements throughout the work . It is related to the previously discussed “MMMMM” figure (Example 9). Section three, mm. 27-30 (Examples 10 and 11), brings the movement to a close with the words “break of day.” The composer intentionally wrote a rest (a break) before the word “day” to help depict the final line of the haiku.

### **Movement Three**

*Blue Sky* is cast in F dorian. It begins with the first homophonic setting of text in the work, beginning at mm. 1-7 (Example 12). This homophonic setting, coupled with rhythmic content that features long quarter notes, is intended to reflect the vast expanse of the sky. The second half of the first section, mm. 8-15 (Example 13), depicts the full palette of color one can find in the morning sky. This music features very clear, “sigh-like”<sup>26</sup> figures that subtly alter the color of the passage as it progresses.

The second section of movement three, mm. 16-42 (Examples 14, 15 and 16), shifts to a combination of A minor and E minor pitch collections. The composer features the continual pulsation of clusters throughout this section. These pulsations create a shimmering effect that is intended to be reminiscent of moonbeams. A new motive is introduced in measure 22 and the “moon” motif makes a return in measure 31. Measure 39 is an important example of text painting. The word “shining” is left in a single soprano voice so it will “clearly shine through the texture.”<sup>27</sup> The pulsation returns in measure 44 , only to be broken down with "dropped words", a decreasing dynamic and a gradual slowing of tempo, resulting in a shimmering pulsation on the syllable “ning” by the end of the middle section in measure 49.

The third section of movement three, mm. 51-63, features the final line of the Haiku, “at break of day” (Example 17). The composer depicts this scene with “gentle, organized growth”<sup>28</sup> which represents a

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<sup>26</sup> Joni Greene interview by Chad Simons, March 20, 2014, Skype, Albuquerque NM.

<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

steady sunrise. The concert G located in the soprano voice in the final two bars of the movement signals the full arrival of the sun in a clear sky.

### **Movement Four**

The first section of *Lightning Flash*, cast in F dorian, mm. 1-24 (Examples 18 and 19), contains some of the most vivid text painting within the work. The composer explains:

The process I used for this line of text (up to mm. 25) was stacked thirds. Sometimes minor (as we see in m. 1) and then later major. Then I expanded the thirds into stacked triads. For instance, our first chord is in m. 7, beat 2 with F Ab C E creating a minor-major 7<sup>th</sup> chord. I then play with entrances of major and minor thirds (and their subsequent 7ths) as a way to use dissonance as text painting. Here we are seeing the lightning. But we are also hearing the thunder, which is why I have staggered entrances. So see the lightning, then boom, hear the thunder.”<sup>29</sup>

The word “Flash” is treated with highly rhythmic clusters building from a low to high tessitura. This motive is percussive, loud, and violent.

The movement continues in E major, mm. 25-26 (Example 20), with “into the gloom it goes.” This text is set in a chorale-like texture. The composer highlights the word “gloom” with dynamic indication, as well as dark, lush scoring. The word “goes” drifts away with a *diminuendo*, effectively “going” from the texture.

The movement concludes in B flat major, mm. 27-31 (Example 21) with “A heron’s cry.” While the harmony is rooted in B flat, the final chords are quartal in nature. This bit of text painting is quite obvious to most listeners as the motive actually depicts exactly what the text says.

### **Movement Five**

Sections one and two of *Autumn Rain*, mm. 1-6 (Examples 22 and 23), return the listener to a homophonic, chorale-like setting, cast in A minor and B flat Lydian, respectively. The opening line is set in a style reminiscent of “the wide blue sky.” Shifting harmony slightly destabilizes the texture and

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<sup>29</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

accentuates the second line of the haiku, particularly “the wind.” The word “down” is also resolved by a whole step down in mm. 6.

Section three of the movement returns to A minor, mm. 7-18 (Example 24.) It is intended to be an aural representation of a light rain shower or “sprinkle.”<sup>30</sup> It begins with just three notes, and then is expanded to five as the “sprinkle” increases in scope. The G located in the soprano voice is intended to be a “hard rain drop, like rain hitting a window.”<sup>31</sup>

### **Movement Six**

*Evening Shower* is grounded in F dorian and begins with the rain pulse motive, mm. 1-4 (Example 25). While the movement was the first to be written, the rain motive seems to continue the “autumn rain” setting in the previous movement. The dissonance on the first pulse of measures 3-6 again adds a shimmer to the texture. The word “evening” (Example 26) is cast in extended low notes meant to depict a darkened atmosphere. Out of that atmosphere leaps the word “shower” mm. 5 (Example 27), only to be resolved in measure 7, a whole step down accurately reflecting the falling nature of the word.

Section two of the movement, mm. 7-12 (Example 28) serves to clear the sonic space and prepare for the entrance of the final line of the work, mm. 13-15 (Example 29). “A woman alone” is painted by a disappearing texture that leaves a solo soprano to finish the work in the final measure. The pitch bend rising to F in measure 14 is intended to stress the “vulnerability”<sup>32</sup> of the word “alone.”

### **Conclusion**

Green’s use of text painting throughout *Autumn Reflections* is a primary reason this work is so attractive to both performer and listener. Importantly, the composer comes to this practice quite naturally. While composing the work, she says that she did not consciously make trite or cliché references within the music. Once the piece was completed, articulating the moments of text painting within the work

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<sup>30</sup> Joni Greene interview by Chad Simons, March 20, 2014, Skype, Albuquerque NM.

<sup>31</sup> Ibid.

<sup>32</sup> Ibid.

required her to go through a detailed thought process. Greene's fluidity in the technique of text painting allows the piece to flow in a naturally linear fashion. The flow of the work, along with its unique harmonic structure and colorful imagery, made *Autumn Reflections* a prime candidate for use as source material in a work for winds and percussion.

## Autumn Reflections

### I. Moon

#### MM. 1-8 “Moon at the Full”

E Flat Major Collection

#### Example 1

Mm. 4-8, Texture expands to arrive on “Full” Outer voices shown below. Over a three octave distance from top to bottom. This motion is an example of text painting. Depicting the rise of the moon.

The image shows a musical score for the piece "Moon at the Full". It consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The music is in 4/4 time. The lyrics are: "Moon At the full" on the top staff and "Moon Moon Moon the full" on the bottom staff. A red arc is drawn over the top staff, starting from the first measure and ending at the fourth measure, indicating a three-octave rise in the upper voice.

#### MM. 9 – 41 “Round and Round the Pond I Walk”

E Flat major persists throughout the beginning and end of the movement. F minor is highlighted throughout the center portion (mm. 9-42).

#### Example 2

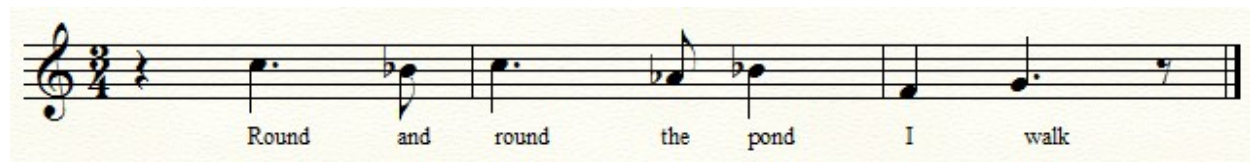
Rhythmic material distinguishes the unit. Music unfolds in a round. Tied note at the end of the unit is diminished at measure 17 (a form of *stretto*).

The image shows a musical score for the piece "Round and Round the Pond I Walk". It consists of a single treble clef staff. The lyrics are: "round and round I walk". The music is in 3/4 time. A tied note is shown at the end of the unit, which is diminished at measure 17.

## Example 3

The motive ends on G, which directs attention to F. “It sounds like a second that wants to fall to F.”<sup>33</sup>

Most melodic of the motives in the first movement



**MM. 42-59 “The Whole Night Through”**

## Example 4

E Flat major, reminiscent of introductory material. Expands over a smaller span (a thirteenth if one considers the G in measure 52).

whole night through

the whole night through

**II. *Shining Faintly***

**MM. 1-20, “Shining Faintly”**

F Lydian, F major, F Mixolydian

## Example 5

The collection of pitches is more important than the rhythmic outline, the word “shining” appears in different presentations throughout the section. Singers are instructed to emphasize the “sh” at the beginning of the word.

shin - - - - - ing

<sup>33</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.



## Example 6

Musical notation for Example 6, showing a vocal line in 4/4 time. The lyrics are "faint -- ly". The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

**MM. 21-26 “in the haze, the Moon”**

A major, A Flat Major

## Example 7

Rhythmic structure aids in distinguishing the motive. The shift between A major and A Flat Major are another example of text painting on the word “haze.”<sup>34</sup>

Musical notation for Example 7, showing a vocal line in 3/4 time. The lyrics are "in the haze". The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a quarter note G2, a quarter note F2, and a quarter note E2.

## Example 8

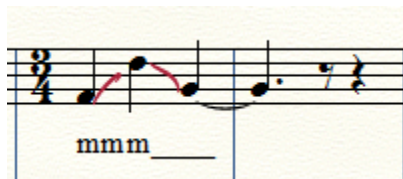
Upward leap followed by a smaller downward interval is characteristic of the Moon motive. Rhythmic structure also distinguishes the motive (short-short-long).

Musical notation for Example 8, showing a vocal line in 4/4 time. The lyrics are "the moon". The melody consists of a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The bass line consists of a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

<sup>34</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

## Example 9

Text painting: Reflective of “The Moon” motive. Meant to suggest the moon still out of sight, below the horizon. “I imagine a glistening murmur that evokes the shining atmosphere.”<sup>35</sup>



## MM. 27-30 “Before Break of Day”

## Example 10

B Flat harmony. Contrast of pitch collections (B Flat Major, A Minor, F Lydian)

## Example 11

Movement ends on a cluster suggesting a half cadence in F. However, the composer views the last section as a “mix of three pitch collections.”<sup>36</sup>

<sup>35</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>36</sup> Ibid.

### III. *Blue Sky*

#### MM. 1-15 “In the Wide Blue Sky”

F Dorian

Example 12

Musical score for Example 12, showing piano accompaniment for the first 15 measures of "In the Wide Blue Sky". The score is in 3/4 time and F Dorian mode. The lyrics "In the wide blue sky" are written below the treble clef staff. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

Example 13

Musical score for Example 13, showing a vocal line for the words "blue" and "sky". The score is in 3/4 time and F Dorian mode. The lyrics "blue" and "sky" are written below the treble clef staff. The vocal line features a melodic phrase with a red bracket and the syllable "ahh" above it.

#### MM. 16-50 “the moon still remains shining”

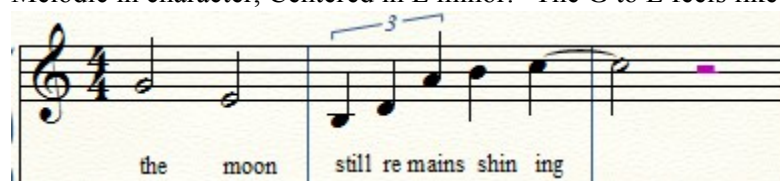
Example 14

A minor and E minor pitch collections.

Musical score for Example 14, showing piano accompaniment for the first 50 measures of "the moon still remains shining". The score is in 4/4 time and features A minor and E minor pitch collections. The lyrics "moon still re mains shin ing moon still re mains shin ing moon still re mains" are written below the treble clef staff. The piano accompaniment consists of chords in the right hand and bass notes in the left hand.

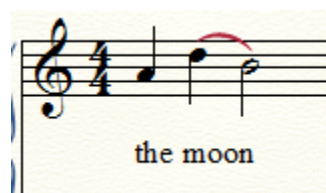
## Example 15

Melodic in character, Centered in E minor. “The G to E feels like a sigh gesture to me.”<sup>37</sup>



## Example 16

Reminiscent of Previous “The Moon” motive found in Movement II. Centered around pitch class B, utilizes E minor harmony.



### MM. 51-63 “At Break of Day”

## Example 17

A Flat Lydian

<sup>37</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

#### IV. *Lightning Flash*

##### MM. 1-24, A Lightning Flash

##### Example 18

Clusters based in F minor. Rhythmic structure aids in distinguishing the motive. “The process I used for this line of test was stacked thirds. Then I expanded the thirds into stacked triads. I then play with the entrances of major and minor thirds as a way to use dissonances as text painting. Here we are seeing the lightning. But we are also hearing the thunder which is why I have staggered entrances. So see the lightning, then boom, hear the thunder.”<sup>38</sup>



##### Example 19

Clusters on the word “Flash”.

<sup>38</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

### MM. 25-26 “And into the gloom it goes”

Example 20

E major

*mf* *rit.* (♩ = 44) *n*,

And in - to the gloom it goes\_\_\_\_\_

*mf* *n* ,

And in - to the gloom it goes

*mf* *n* ,

And in - to the gloom it goes

*mf* *n* ,

And in - to the gloom it goes\_\_\_\_\_

### MM. 27-31 “a herons cry”

Example 21

B Flat Major, Quartal harmonies.

A Her- ons Cry

V. *Autumn Rain*

MM. 1-4 “The clouds have left”

Example 22

A minor

The clouds have left

MM. 5-6 “and the wind has settled down”

Example 23

B Flat Lydian

and the wind down

set-tled down

has down



**MM. 7-18 “for the autumn rain”**

Example 24

A Minor

aut - umn rain for the      aut - umn rain for the

**VI. Evening Shower****MM. 1-6 “evening shower”**

F Minor

Example 25

Rain Pulse Motive

mm mm mm mm      sim.

Example 26

Eve - - ning



## Example 27

Most common representation of the word “shower” utilizes a whole step down.

Musical notation for Example 27. The score is in 4/4 time and G major. It consists of three measures. The first measure contains the notes G4 (quarter), A4 (quarter), and B4 (quarter), with the lyrics "show - er" above. A red arrow points from the G4 note to the A4 note. The second measure contains a whole rest, with the lyrics "mm" above. The third measure contains the notes A4 (quarter), G4 (quarter), and F#4 (quarter), with the lyrics "show er" above. A red arrow points from the A4 note to the G4 note, illustrating a whole step down.

## MM. 7-12 “And gazing out into it”

## Example 28

Musical notation for Example 28. The score is in 4/4 time and G major. It consists of six measures. The first measure contains the notes G4 (quarter), A4 (quarter), and B4 (quarter), with the lyrics "And ga - - - zing out" below. The second measure contains the notes A4 (quarter), G4 (quarter), and F#4 (quarter), with the lyrics "in - - - - - to it" below. The third measure contains the notes E4 (quarter), D4 (quarter), and C4 (quarter), with the lyrics "in - - - - - to it" below. The fourth measure contains the notes B3 (quarter), A3 (quarter), and G3 (quarter), with the lyrics "in - - - - - to it" below. The fifth measure contains the notes F#3 (quarter), E3 (quarter), and D3 (quarter), with the lyrics "in - - - - - to it" below. The sixth measure contains the notes C3 (quarter), B2 (quarter), and A2 (quarter), with the lyrics "in - - - - - to it" below. The dynamic marking *mf sub.* is written above the first measure.

## MM. 13-15 “A woman alone”

## Example 29

Musical notation for Example 29. The score is in 4/4 time and G major. It consists of three measures. The first measure contains the notes G4 (quarter), A4 (quarter), and B4 (quarter), with the lyrics "A wo - - man" below. The second measure contains the notes A4 (quarter), G4 (quarter), and F#4 (quarter), with the lyrics "a lone" below. The third measure contains the notes E4 (quarter), D4 (quarter), and C4 (quarter), with the lyrics "a lone" below.

### Chapter Three

#### The Commissioning Project

**“No, the problem is not how they play. It's what they play.”<sup>39</sup>**

This quote appeared in the Washington Post on January 30<sup>th</sup>, 2005. It was written by an exasperated parent of a public school music student, but is reflective of a challenge that wind band conductors, performers and musicologists have struggled with (or ignored) for at least one hundred years. The issue centers on the fact that the commonly known repertoire written for winds and percussion has not been perceived as the equal of the commonly known examples from other performing media.

While undeniable gems such as the Mozart serenades, or the wind settings of Richard Strauss illustrate the artistic potential and evolution of wind ensembles since the 18<sup>th</sup> century, a review of the historical, technological, and social phenomena that have contributed to the development of the “band” repertoire suggests that due to its comparatively short history, this medium is at a disadvantage when one counts the number of so called “masterworks” found in its library. Further, the wind band’s association with military, civic, or incidental music potentially devalues—mostly in academic circles—the perception of its repertoire.

In the United States, the creation of a repertoire for amateur players participating in school band programs has promoted a pragmatic approach to much of the writing done for the ensemble. Composers for the band are not, and have never been, incapable of producing grand works for winds and percussion. However, the contemporary structure that supports their work (publishing) is subject to the demands of a market driven by school bands. This has had negative consequences for the advancement of more artistic, mature, aesthetically challenging literature for the wind band canon as a whole. While the orchestral and choral repertoire has also been permeated with “pragmatic” works for school ensembles, their canons, and the public perception of them, is less affected because of their size, variety, and lengthy history.

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<sup>39</sup>Budiansky, Stephen. <http://www.budiansky.com/wpost.html>, January 30, 2005.

Fortunately, since the mid-20<sup>th</sup> century, recognition of the wind band's need for artistic repertoire has spawned a great deal of collaboration between wind conductors and composers. It was in the spirit of these collaborations that, in the spring of 2013, the University of New Mexico decided to underwrite a new project and form a consortium tasked with commissioning a quality work for band from composer Joni Greene.

### **The Commissioning of *The Moon Glistens***

In the fall of 2012 Greene travelled to the campus of the University of Kansas to work with Dr. Paul Popiel and the KU Wind Ensemble. The ensemble was preparing a new work by Greene entitled “*Event Horizon*.” While visiting, Greene was invited to lecture Popiel’s graduate conducting studio during their weekly seminar in literature. Upon hearing a recording of *Autumn Reflections*, the writer of this document asked the composer why she hadn’t written a piece like this for band. In hindsight, the compositional characteristics developed in *Autumn Reflections* are absolutely obvious in Greene’s other works for winds. However, the narrative, flow, imagery and use of color in *Autumn Reflections* seemed highly unique, personal, emotive and worthy of recreation in a medium that bursts with potential color combinations: the wind band.

A commissioning contract, signed in February of 2013, achieved the following results:

1. A rough outline of instrumentation
2. A target grade level for the work (5-)
3. Rules governing the creation of a consortium to assist with paying for the commission
4. Establishment of principles regarding performance rights
5. Establishment of principles regarding recording rights
5. Agreement on composer compensation
6. Agreement on timeline for completion of the work
7. Acknowledgement of the source material, *Autumn Reflections*

A copy of the contract is included in the final pages of this chapter.

### **Creation of the Greene Consortium**

Following the agreement between UNM and the composer, the completion of the project required the creation of a commissioning consortium that would not only assist with paying for the piece, but ensure the work received several performances from high quality bands to promote its acceptance into the contemporary repertoire. Three main sources were used to create a list of possible participants in the consortium:

1. A list of contacts provided by the composer
2. A list of contacts provided by the lead commissioner, UNM
3. The CBDNA membership list-serve

The first two sources proved to be the most fruitful. All eventual members of the consortium were contacts of the composer or lead commissioner. No members were gleaned from the CBDNA list-serve. As is often the case, personal networking and conversation were the most useful tools employed in the creation of the consortium. The contract used to secure membership in the consortium is provided at the back of this chapter along with the list of participating members.

The work was completed in February of 2014 and distributed to consortium members on March 1, 2014. The world premiere of the work occurred at the University of Kansas on April 28<sup>th</sup>, 2014, with Chad P. Simons guest conducting the KU Wind Ensemble. The UNM Symphonic Band premiered the work in New Mexico on May 6<sup>th</sup>, 2014 with the composer present. Other state premieres were scheduled for the late spring and fall of 2014. The composer and lead commissioner would like to express their gratitude to all of the members of the Greene Commissioning Consortium.

University of New Mexico Symphonic Band, Chad P. Simons, conductor

Belmont University Wind Ensemble, Barry Kraus, conductor

Eastern Illinois University Concert Band, J. Corey Francis, conductor

Eastern New Mexico University Wind Symphony, Dustin D. Seifert, conductor

Indiana University Wind Ensemble, Stephen W. Pratt, conductor

Iowa State University Bands, Michael Golemo and Steven Smyth, conductors

Michigan State University Wind Ensemble, John Madden, conductor

Pacific Lutheran University, Ed Powell, conductor

University of California Los Angeles Bands, Travis Cross, conductor

University of Kansas Wind ensemble, Paul W. Popiel, conductor

University of Mary Hardin-Baylor Wind Ensemble, Nils Landsberg, conductor

Washburn University Wind Ensemble, Michael W. Mapp, conductor

### Commission Agreement

AGREEMENT made as of February 1, 2013 between the University of New Mexico Bands and Joni Greene (composer), *address redacted*

1. Composer agrees to orchestrate a composition based on “*Autumn Reflections*” of approximately 10 minutes duration comprising instrumentation not to exceed:
 

1 Piccolo	5 Trumpets
2 Flutes	4 Horns
2 Oboes	3 Trombones (2 plus Bass)
English Horn	2 Euphoniums
1 Eb Soprano Clarinet	2 Tubas
6 Bb Clarinets	1 Piano
1 Bb Bass Clarinet	1 String Bass
1 Bb Contrabass Clarinet	6 Percussion (including timpani)
2 Bassoons	**Optional, Harp, Voice, Contrabass (ad lib)
4 Saxophones (2 alto, 1 tenor, 1 bari)	
  
2. Composer covenants and warrants to UNM Bands that the work will be wholly created and written by her and that it does not infringe upon any copyright of another and that she has the authority to enter into this agreement.
  
3. UNM Bands will have the right to form a commissioning consortium with other concert bands to help pay for the expense of commissioning this work. UNM Bands will have the right to sell up to 16 shares in the commissioning consortium at *redacted* each. Payment from Consortium Members will be made directly to UNM Bands and will include certain rights that will be specified in this contract. Composer will have no other contract regarding this work with other Consortium Members other than what is specified in this agreement.
  
4. Composer agrees to deliver one full score and full set of parts to UNM Bands not later than February 1, 2014. Composer agrees to allow UNM Bands to make one copy of score and parts for each Consortium Member at the expense of UNM Bands for delivery not later than March 1, 2014. UNM Bands and Consortium Members will be permitted to keep as their property one full score and one set of parts.
  
5. As consideration for this Agreement, UNM Bands agrees to pay Composer a total fee of *redacted* that will include all copying costs incurred by the Composer. Payment will be made as follows:
  - a. *redacted* within 30 days following UNM Bands’ receipt of original copy of this agreement from Composer, and
  - b. *redacted* within thirty days following the timely delivery of full score and parts to UNM Bands, as specified in paragraph 4 above.
  
6. If Composer fails to fulfill the terms of this commission for any cause beyond her control, including but not limited to illness or accident, Composer’s sole liability to UNM Bands shall be the refund, upon demand, of any sums previously paid to Composer in accordance with paragraph 5 above.
  
7. UNM Bands and Consortium Members will have exclusive right to the world premiere performance on or before March 1, 2015.

8. UNM Bands and Consortium Members will have exclusive rights to subsequent performances of the work for the period of March 1, 2014 through March 1, 2015. Consortium members will determine the date and occasion for presenting their premiere performance within the designated time period. In addition, UNM Bands and each Consortium Member shall be entitled to continued performances without payment of rental fees if the work is subsequently available on rental terms from the Composer of another publishing agent.
9. UNM Bands and Consortium Members will have the right of first refusal with respect to making the first commercial recording of the work on a record label acceptable to the Composer for a period of two years following the world premiere performance of the work and agree to negotiate accurately with the Composer of her publisher for any required licenses needed for the recording. Composer may acquire non-commercial recording from consortium member for promotional uses, including use on the composer's website, or publisher's website should the work be published within the two year exclusivity period.
10. The manuscript and all published editions of the full score shall include the following inscription:  
     "Commissioned by the (TBD) Consortium"  
     In addition, a list of Consortium members and their conductors will appear as part of the inscription.
11. The manuscript, original work sketches, and all other material of the commissioned work shall be the property of the Composer.
12. Composer warrants that nothing contained herein contravenes any pre-existing agreement with a publisher or any other party. Composer agrees that any subsequent agreement with a publisher shall be subject to the rights granted by the UNM Bands herein.
13. All rights not granted to the UNM Bands or Consortium Members are reserved to Composer.
14. This agreement shall not become effective until it is executed by UNM Bands and Composer and shall be interpreted and governed by the laws of the State of New Mexico.

ACCEPTED AND AGREED

\_\_\_\_\_  
 Chad P. Simons  
 Associate Director of Bands, UNM

\_\_\_\_\_  
 Joni Greene

Consortium Contract

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 UNM '

*UNM Bands Department of Music*

### Commission Consortium

AGREEMENT made as of \_\_\_\_\_ between the University of New Mexico

Bands and \_\_\_\_\_

1. Joni Greene (composer) will be commissioned by the University of New Mexico Bands and a Commissioning Consortium of up to 16 other members to compose a work for band based on "*Autumn Reflections*" of approximately 10 minutes duration; comprising instrumentation not to exceed: 1 Piccolo 5 Trumpets 2 Flutes 4 Horns 2 Oboes 3 Trombones (2 plus Bass) English Horn 2 Euphoniums 1 Eb Soprano Clarinet 2 Tubas 6 Bb Clarinets 1 Piano 1 Bb Bass Clarinet 1 String Bass 1 Bb Contrabass Clarinet 6 Percussion (including timpani) 2 Bassoons \*\*Optional, Harp, Voice, Contrabass (ad lib) 4 Saxophones (2 alto, 1 tenor, 1 bari)
2. University of New Mexico Bands will act as the sole agent between the Composer and the Consortium, collecting fees from Consortium members and making timely payments to the Composer.
3. Consortium members will be provided one full score and set of parts by March 1, 2014 through the UNM Bands
4. UNM Bands and Consortium members will have exclusive rights to performance through March 1, 2015.
5. UNM Bands and Consortium members shall be entitled to continued performances without payment of rental fees if the work is subsequently available on rental terms from the Composer of another publishing agent.
6. UNM Bands and Consortium Members will have the right of first refusal with respect to making the first commercial recording of the work on a record label acceptable to the Composer for a period of two years following the world premiere performance of the work and agree to negotiate accurately with the Composer or her publisher for any required licenses needed for the recording. Composer may acquire non-commercial recording from consortium member for promotional uses, including use on the composer's website, or publisher's website should the work be published within the two year exclusivity period.
7. The Manuscript and all published editions of the **full** score will list consortium members and their conductors as part of the inscription.
8. Consortium members agree to pay the University of New Mexico Bands the sum of \$000 for membership in the commissioning consortium no later than March 1, 2014, assuming the timely delivery of score and parts. Consortium members will have financial liability only to UNM Bands.



## Chapter Four

### Conductor's Analysis of *The Moon Glistens*

When Joni Greene was commissioned to write a new work for winds based upon *Autumn Reflections (AR)*, there was extensive conversation about how the wind work should be more than a literal transcription of the choral piece. At first, the idea of featuring small consorts within the wind ensemble that reflected the original movements of AR was suggested. As the piece evolved in the mind of the composer, however, the work began to take on a larger form reflecting the size of the forces involved, and presenting the opportunity to further develop the original material by adding new music that would reflect the text and intent of AR. The most daunting challenge of this project, according to the composer was, “how to make the instruments “sing.”<sup>40</sup>

“How was I going to preserve the story of the text in the band work? The solution fortunately was already there in the way that I composed *Autumn Reflections (AR)*. The goal of AR was to create an environment for the listener that sounded like rain, like thunder, like a sunrise, or walking under a full moon. I set out to achieve the feeling of the story of AR without relying on text. The text was a vehicle for getting words to the listener, not the images that I wanted the listener to see. The images I portrayed through the sound of the voices, not their words. This is text painting.”<sup>41</sup>

The composer's commitment to musically painting the tests of the haiki guided the development and form of the new work for band, just as it did in AR. However, the first decisions she made about the new piece necessarily answered questions, such as: which music should and could be directly transcribed and which passages/sections of AR were the most flexible or in need of further development.

The following analysis provides a formal outline of each movement of the new work for band, examines specific instances of test painting that the composer thought noteworthy, and draws attention to material or compositional techniques different from the original setting (especially important in the eyes of the composer.)

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<sup>40</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>41</sup> Ibid.

## Movement One

A formal diagram comparing movement one of *The Moon Glistens* (TMG) to the content and structure of *Autumn Reflections* (AR) is provided in Chart One. The use of text painting in *Moon Viewing*, is, for the most part, identical to the corresponding movements in AR. The composer makes note of the following examples:

1. Like AR I used orchestration as a means to create the sound of a full moon (in the opening bars)
2. Using an actual round in the music to portray “round and round the pond I walk”
3. Using bright instruments (like crotales, glockenspiel, high harp, bowed instruments) to create shimmer in the atmosphere (moon, sunset/sunrise)
4. Cymbal scrapes in *Shining* that imitated the voice saying “sh” at the start of (the word)<sup>42</sup>

Substantive adjustments in the original music occur in the second section of (TMG), mm. 12-45, where the composer utilizes her ideas of segmenting melodic lines (discussed in Chapter 1) to add counterpoint and texture to the original round. She provides two important examples below:

“While AR has straight 8<sup>th</sup> notes that fall in each bar (mm. 11-12 for instance) the band work highlights small phrases which when put together, create the same descending 8<sup>th</sup> note effect. (For instance) instead of just doubling the descending 8<sup>th</sup> notes, I gave flute 1 (m. 14) a distinct line of 3 quarters descending down then up to a dotted half. It’s set delicately, and enhances the vertebrae of the 8<sup>th</sup> note descent. Meanwhile, alto sax has another component to the descending 8<sup>th</sup> notes line, but it highlights an entirely different melodic idea at m. 14. I treated each instrument as a different variation of the 2 bar unit from AR (mm. 11-12). When I put everyone together it’s similar to the choral version, but I find it more interesting than just a homophonic presentation. The movement of some instruments before or after creates a special counterpoint while maintaining the original choral material.”<sup>43</sup>

“Another (example to consider is) mm. 22-23 in the piccolo. This line does not exist in the choral piece, at least not clearly. I pulled the line from the available pitches in m. 19-20 of AR. The piccolo line is Eb, G, Ab (all quarters) followed by Bb (half) then Ab (quarter). In the choir version, those notes are from downbeat on 1, 2 and 3 of the soprano in m. 19, followed by the downbeat of 1 and 3 in soprano in m. 20. In m. 24 in the band work, I hold over the Ab (there is not an Ab on the downbeat of 21 in AR) and then highlight Eb, F and C from the conglomerate of pitches in the choral version (mm. 21-22). So while I didn’t really change the pitches, the presentation is very different.”<sup>44</sup>

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<sup>42</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>43</sup> Ibid.

<sup>44</sup> Ibid.

Her approach to the band work offers the conductor opportunities to emphasize melodic ideas not contained in AR. The flexible nature of the music offers ample opportunity for personal interpretation, a trademark of any well-conceived work. Care should be taken, however, to preserve the original motives within the texture. Careful observance of individual "hairpin dynamic" indications is crucial to any sound interpretive decisions while conducting this work.

### **Movement Two**

A formal diagram that compares movement two of *The Moon Glistens* (TMG) to the content and structure of *Autumn Reflections* (AR) is provided in Chart Two. The composer began writing TMG at the beginning of *Wide Blue Sky*, utilizing text painting from movement three of AR, *Blue Sky*. During her sketching process, the composer broke free from the miniature ABC structure of the haiku in order to create a larger form that would provide additional space to include a climax within the movement.

“I chose to start the movement with “the moon still remains shining.” I kept the idea of repeated pitches, but introduced tiers of repetitive sound (pyramid 16<sup>th</sup> note entrances and exits). I sped up the repeated notes so that the work had more momentum and would carry us to a climactic point (m. 70). I then kept what I felt was important in the original movement (AR 3) which was the harmony shifts, the alto and bass solos (given to clarinet at m. 13), and the interchange between thick and thin textures on the word “Shine.” I gave myself free reign as far as how quickly I had to develop this content. I allowed myself the option to repeat where necessary and to introduce entirely new sections. So the result is a new movement with reflections of the original.”<sup>45</sup>

Instances of text painting permeate movement two. The composer began with the repeated 16<sup>th</sup> note pyramid passages (intended to aurally represent the pulsation of moonbeams) in the first section of the movement, mm 1-30. From there, she took special care to create “shining sounds,”<sup>46</sup> throughout the following sections. Specific examples of text painting in *Wide Blue Sky* include

1. M. 25, high woodwinds and mallets (bright colors)
2. M. 47-51 in piano and harp. Rapid gestures, tremolos, later trills accompanies text of “still remains shining”
3. M. 70: Brighter key (scoring of chord), cymbals, tremolos/trills, instrumentation – bells, high winds (climax)
4. Mm. 79-100: homophonic rhythm that has punctuated outbursts, high registers, change in texture

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<sup>45</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>46</sup> Ibid.

5. Creating a sense of longing and thoughtfulness through use of solos, sparse textures
6. A sense of the sun rising through ascending harmonies and staggered layering at the end of mvt. 2.<sup>47</sup> (mm. 103-119)

Since this movement was written to reflect AR, not to literally transcribe it, special attention should be paid to thematic and harmonic ideas the composer did retain intact. This material includes the harmonic shifts within the pulsating 16<sup>th</sup> notes, the alto and bass solos (scored in clarinet in mm. 13) and the interchange between thick and thin textures intended to reflect the word “shine.”<sup>48</sup>

### **Movement Three**

A formal diagram that compares movement three of *The Moon Glistens* (TMG) to the content and structure of *Autumn Reflections* (AR) is provided in Chart Three. As with movement two, the composer immediately departs from the miniature structure of the haiku. The first 80 bars of movement three are especially noteworthy because they contain a considerable amount of material not found in AR. The composer explains:

“How do you make a thunderstorm in a large work with only 24 bars of music? You don’t. I tried to transcribe measures 1-24 of AR movement 4 in its original form. It wasn’t effective. While the choir piece was able to convey the storm, the lack of text just left the band work confused and stagnant. I spent more time on the first 80 measures of mvt 3 (TMG) than any other spot in the work.”<sup>49</sup>

Thus the composer began this movement by inserting new material that simulated a rain burst, then added musical motives developed throughout the first 80 measures of the movement. The additional material propels the work while still remaining true to the character of *Lightning Flash*, (movement four in AR.) Examples of the new motives are provided below.

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<sup>47</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

<sup>48</sup> Ibid.

<sup>49</sup> Ibid.

*Autumn Rain*, MM. 1-12, 88-97, 134-140

**Rain Burst Simulation**

Example 30

MM. 13 – 80

**Feathered Beam Motive**

Example 31

MM. 53-71

**Lip Gliss Motive**

Example 32

**MM. 38-39****Additional Rhythmic Motive**

## Example 34

The rest of the movement (mm. 80 – 140) reflects source material found in movements four through six of AR, but in a slightly different order than found in the original choral work. The final insertion of new music occurs in measures 114-123, consisting of a transition featuring new “floating music,”<sup>50</sup> leading to a final statement of the “at break of day,” the motive located in mm. 124-125.

Specific occurrences of text painting within TMG include the following:

1. Instruments creating the sound of thunder: thundersheet, timpani and drums
2. Anxiety of an approaching storm indicated with flute and trumpet flutter tongue agitations (m. 13). Also repeated triplets in brass (such as m. 41 forward). Fluttertongue in flute at m. 9
3. Using bowed instruments and glockenspiel to create a tinkling rain sound at m. 88
4. Pulsing rain with vibes and flute at m. 97 (rain Motive)
5. Solitary feeling created with solos (clarinet m. 111; flute m. 114)
6. Simulated rain burst, use of snapping, patting and stomping

<sup>50</sup> Joni Greene interview by Chad Simons, February, 6, 2014, Email, Albuquerque NM.

**Chart One****The Moon Glistens****I. Moon Viewing**

- A. MM. 1-11, “Moon at the Full”  
E Flat Major
  - 1. Example One
- B. MM. 12-45, “Round and Round I Walk” F Minor
  - 1. Example Two, 12-35
  - 2. Example Three, 36-45
- C. MM. 46-65, “The Whole Night Through” E Flat Major
  - 1. Example Four, 46-61
  - 2. Transition, 62-65
- D. MM. 66-84, “Shining Faintly”  
F Lydian, F Major, F Mixolydian
  - 1. Example Five
  - 2. Example Six
- E. MM. 88-93 “In the haze, the moon” A Major, A Flat Major
  - 1. Example Seven
  - 2. Example Eight
  - 3. Example Nine
- F. MM 94-99, “Before Break of Day”  
B Flat Major, A Minor, F Lydian
  - 1. Example Ten
  - 2. Example Eleven

**Autumn Reflections****I. Moon**

- A. MM. 1-8 “Moon at the Full”
- B. MM. 9 – 41 “Round and Round the Pond I Walk”
- C. MM. 42-59 “The Whole Night Through”

**II. Shining Faintly**

- A. MM. 1-20, “Shining Faintly”
- B. MM. 21-26, “In the Haze, the moon”
- C. MM. 27-30, “before break of day”

Chart TwoThe Moon Glistens*II. Wide Blue Sky*

A. MM. 1-30, “the moon still remains shining”

A Minor and E Minor

1. MM. 1-30, Example 14
2. MM. 13-15, Example 15 (E minor)

B. MM. 31-76, “In the wide blue sky”

F Dorian

1. MM. 31-36, Example 12
2. MM. 39-46, Example 13
3. MM. 46-54, Examples 15, 16
4. MM 55-76, Examples 15, 17
5. MM77-102, examples 12, 14  
(B Major)

C. MM. 103-119, “at break of day”

A Flat Lydian

1. MM. 103-119, Examples 17, 12

Autumn Reflections*III. Blue Sky*

B. MM. 16-41, “the moon still remains shining”

A. MM. 1-15, “In the wide blue sky”

C. MM. 51-63, “at break of day”



**Chart Three**  
**The Moon Glistens**

**III. Autumn Rain**

- A. MM. 1-16, A Storm Approaches  
F Minor  
1. New Music, Simulated Rain Burst  
2. Example 30
- B. MM. 17-80, Lightning Flash (F Minor)  
1. Examples 18, 19  
2. New Instrumental motives, mm. 13-80  
a. Feathered Bem Motive  
Example 31  
b. Lip Gliss Motive  
Example 32  
c. Rhythmic Motive  
Example 33
- C. MM. 81-85, "The Clouds Have Left"  
A Minor  
1. Example 22
- D. MM. 86-89, "and the wind has settled down"  
B Flat Lydian  
1. Example 23
- E. MM. 90-98, "for the autumn rain"  
A Minor  
1. Example 24  
2. Example 32
- F. MM. 99-104, "Evening Shower"  
F Minor  
1. Example 25, mm. 99-106  
2. Example 26, mm. 100-104  
3. Example 27, mm. 103-105
- G. MM. 105-110, "and gazing out into it" (F Minor)  
1. Example 28, mm. 107-108
- H. MM. 111-113, "A woman alone" (F Minor)  
1. Example 29
- I. MM. 114-123, Floating, New Music, transition,  
(F Minor) relates to "A woman alone"
- J. MM. 124-125, based on "At break of day"  
1. Example 17 (A Flat Lydian)
- K. MM. 128-133, "A heron's cry"  
1. Example 21 (Quartal Harmony)
- L. MM. 134-140, simulated rain burst, new music  
1. Example 30

**Autumn Reflections**

**IV. Lightning Flash**

Not found in original setting

- A. MM. 1-24, "Lightning Flash!"

**V. Autumn Rain**

- A. MM. 1-4, "The Clouds Have Left"

- B. MM. 5-6, "and the wind has settled down"

- C. MM. 7-18, "for the autumn rain"

**VI. Evening Shower**

- A. MM. 1-8, "Evening Shower"

- B. MM. 9-12, "and gazing out into it"

- C. MM. 13-15, "A woman alone"

Not found in original setting

**III. Wide Blue Sky**

- C. MM. 55-63, "At break of day"

**IV. Lightning Flash!**

- C. MM. 27-31, "A heron's cry"

Not found in original setting

## Chapter Five

### Rehearsal and Performance Considerations

#### Instrumentation and Notational Considerations

Notes provided in the score regarding instrumentation and notation are included below:<sup>51</sup>

- ♩ While preference is given to performing *The Moon Glistens* in its original instrumentation, cues have been thoroughly provided throughout. Instruments which may be omitted if necessary include: English Horn, Eb Clarinet, Contrabass Clarinet, Crotales, Pitched Gongs, Contrabass, Harp, and Piano. Bass Trombone may be omitted if absolutely necessary; however, some minor excerpts are not cued and will thus not be represented. Because heavy cuing is necessary to facilitate the omission of these parts, secondary cue parts have been provided for Piccolo, Tuba, Contrabass, and Percussion 3.
- ♩ Instrument sections may have more than one player per part; however, please follow indications in the score where “1 only” is requested. Sections which may have several players per part (i.e. Bb Clarinet) tutti is used to bring in the full section; whereas, instruments such as Euphonium which should be less section heavy, a2 is indicated.
- ♩ Decrescendo hairpins are employed often as an expressive device for phrase endings. In instances where a release dynamic is not indicated, players should decrescendo delicately so that they disappear into the textural background. Niente (*n*) release dynamics are not necessary unless indicated.
- ♩ Instruments that ring should always *l.v.* (let vibrate) unless dampen sign  $\oplus$  is indicated.
- ♩ All grace notes occur before the beat.
- ♩ Arco indicates to bow instrument. In order to hear bowed sound at notated point, please request player to anticipate entrances by starting slightly before the beat. Always *l.v.* unless dampen sign is indicated.
- ♩ Mutes needed: *Straight mutes*: Trumpets, F Horns, Trombones, and Euphonium (mutes may be omitted for Euphonium if not available), *Cup Mutes*: Trumpets.
- ♩ A minimum of 5 Clarinet players is required to perform the work (Eb, Bb 1, Bb 2, Bb 3, and Bass Clarinet). Contrabass Clarinet may be omitted if unavailable. Bb clarinet parts may have more than one player; however, please follow indications in the score where “1 only” is requested.
- ♩ If a second Tuba is unavailable, the Tuba part may be played by one only. In instances where *divisi* is indicated, player should play the bottom line.
- ♩ Harp is cued into two cue versions. The first, and preferred replacement, is piano. If piano is unavailable, harp cues are provided as a split part between the piccolo part and percussion 3. If the piccolo player is playing Harp cues in movement three, Piccolo player will need a Flute.
- ♩ If Crotales are unavailable, instances without arco may be played on glockenspiel. Where arco is indicated, the excerpt(s) may be bowed on Vibraphone two octaves below (when possible), otherwise one octave below. When playing arco on Vibraphone, always use pedal. In order to avoid confusion, Crotales are not cued into the Glockenspiel or Vibraphone parts. If a second Glockenspiel is unavailable, and sharing one Glockenspiel is not possible due to simultaneous playing instances, Crotale part *excerpts* may be omitted. Anticipated locations include: Movement one, measures 78 & 84.
- ♩ If Contrabass player does not have C attachment, notes below E2 may be played one octave higher.

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<sup>51</sup> Greene, Joni. *The Moon Glistens*. 01 Feb. 2014. Music Score. Austin, TX.

## MOVEMENT I

- ♩ *Flz.* (Flute) indicates to flutter-tongue.
- ♩ (Broken) above tremolo markings in Piano and Harp indicates to play a broken tremolo as opposed to a blocked tremolo. The effect creates a fluttery sound.
- ♩ Eb Clarinet and English Horn are only required for measures 66-99 of movement one.
- ♩ In instances where English Horn is played by cued parts, only one player is required.
- ♩ Measures 66-99 of movement one, require 5 female singers (more may be added if necessary). Careful compositional consideration has been given so that ensemble members may sing in lieu of bringing in outside vocalists. A separate vocal part is provided and should be passed out to those who will perform this part. The vocal music is not cued in instrumental parts.

## MOVEMENT II

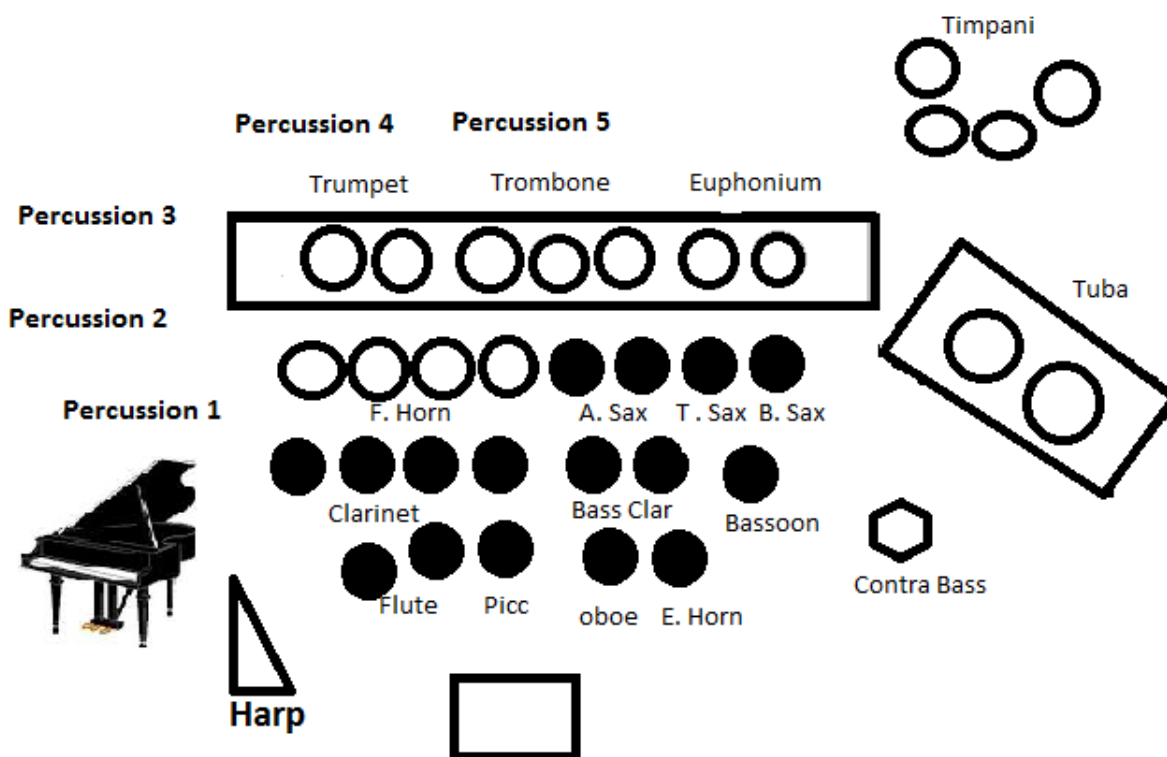
- ♩ Jet Whistle (ex. Flute 1, mvt. 2, measure 9) indicated by diamond note-head. Effect creates a breathy sound which produces a sudden shriek when player places mouth over the embouchure hold and blows airstream into flute. Player should experiment with fingering, breath pressure, and vowel shape of the mouth to obtain the most volume possible at the end point of the whistle sound.

## MOVEMENT III

- ♩ Movement three features snapping, patting and stomping to create the effect of a rain storm. Players are given indications to snap approximately 6 times per beat, while those patting or stomping are suggested approximately 8 times per beat. Please feel free to request players to perform effect faster or slower depending on requested dynamic during those passages. Players are given the notation for these effects as "x" note-heads which are then followed with a wavy line through remaining measures. Players are given assistance counting, (1), (2), (3), etc., above each subsequent bar where the effect is repeated for several bars. For an example of this effect, please visit [www.jonigreene.com](http://www.jonigreene.com) for a youtube demonstration.
- ♩ Measures 17 and 53 in movement 3 request timpanist to place a large inverted cymbal on head of timpani and then strike (roll) on cymbal.
- ♩ If Piano is not heard through rain storm effect during the start of movement three, please amplify.
- ♩ Slash through ligature (i.e. Percussion 4, mvt. 3, measure 79) indicates to play figure as fast as possible.
- ♩ If Thundersheet is unavailable, comparable metal may be used, e.g. bell plate.
- ♩ Feathered beam (ex. Trumpet 1, mvt. 3, measure 13) indicates to gradually accelerate to 32<sup>nd</sup> note pace over two beats. Pitches without note-heads indicate to repeat previous notated pitch. Player should focus on creating the effect more than how many pitches occur.
- ♩ Lip gliss in F Horn (mvt. 3, measure 61 forward): Pitches without note-heads should ascend, but are left to player's discretion. Combined with feathered beam, this effect should start audible and rapidly burst through the texture.

### Suggested Seating Chart

The physical arrangement of the ensemble is an important consideration when performing *The Moon Glistens*. Physical placement of the percussion section as an equal partner to the winds is desirable. Crotales and vibraphone should be placed as far forward as possible, but behind the piano and harp. The harp and contrabass are most effective when placed toward the front of the ensemble. A suggested seating chart is included below:



### General Stylistic and Technical Considerations

Several general guidelines aid in the performance and interpretation of *The Moon Glistens*:

1. Special attention should be paid to the duration of all note values. Greene's slow, lyrical writing is often very sparse texturally. Increasing players' attention to the sustained quality of all note values (right side of the note) assists the flow of the music. Since Greene tends to score motivic material in a hocket-like fashion, ensuring that voices exiting any part of the motivic structure support their sounds until they "touch" the next voice entrance is imperative when performing slow segments of the work. Conversely, the fast, more technical sections of *The Moon Glistens* require short, athletic notes that must not be held too long.
2. Greene's utilization of pandiatonic writing requires the conductor to choose when the ensemble should employ "just" intonation, and when they should employ equal temperament. The key to this decision can be found in the scoring of any given chord. Obviously, the basic chord structures found in common harmony, no matter the span they cover, should employ a "just" approach. Clusters scored in seconds or clusters (often including the 13<sup>th</sup>) are most effective when the ensemble employs equal temperament.
3. Special attention should be paid to the root of every chord. Pandiatonic writing generally allows the root of the chord to dictate harmonic motion and resolution of complex structures. However, much of Greene's writing makes use of the third of the chord in the bass voice, *NOT* the "tonic" of the collection. In such instances equal temperament tuning is faster to teach, sonically forgiving, and more accurately reflects the sound (color) that the composer had in mind when creating the work (on the piano).
4. Tracking the text of the haiku throughout each piece will assist any ensemble with balancing a given texture. Since *The Moon Glistens* relies heavily on text painting, providing the group with specific knowledge about where and how the music reflects the text is an efficient way to direct listening and improve aural sensitivity. It also adds to the players understanding and enjoyment of

the work. Assisting audiences with tracking the haiku throughout the piece can be achieved with a simple slideshow that displays the texts with the corresponding music. Projecting the haiku onto a screen behind the performing ensemble (along with an appropriate photo) greatly enhances the atmospheric nature of the work.

### **Movement One**

The most significant challenges in the first movement of *The Moon Glistens* are balance and blend, note length, pitch control and tempo. Most of these issues can be addressed by applying the suggestions mentioned in the previous section of this chapter. The singing (mm. 66-99) can be especially challenging to balance. Assigning all female members of the ensemble to sing these notes will help this color be heard through the instrumental texture. If there are not enough female singers in the ensemble, the conductor should consider bringing in extra voices for the performance of the work.

Other suggestions include:

1. The contrabass glissando in measure 78 is more effectively heard when played by a muted euphonium.
2. Harp and piano tremolos should be played as fast as possible to increase their shimmer.
3. The percussion entrance in measure 36 is often underplayed. Encourage players to produce a full sound on their instruments.
4. Clarinets can easily dominate the texture in the penultimate bar. Careful balance with the flute and voice parts is essential.

### **Movement Two**

The most challenging aspects of *Wide Blue Sky* include achievement of proper articulation of repeated notes and adjusting the balance of the harp, piano, and percussion within the rest of the ensemble. Articulation can be addressed by explaining to the ensemble that these notes represent the pulsations of moonlight. Repeated sixteenth notes (eighth notes from mm. 77) must be played as legato as possible, with a minimal amount of articulation. Brass instruments employing mutes (which dry their

sound) must be especially diligent about producing a smooth, connected, pulsating sonority. Special attention should be paid to mm. 98-100, where these notes need to be more dry and shorter than before.

Balancing the harp, piano and keyboard percussion can be especially challenging in mm. 27-30, 32, 54, and 70. Drawing the ensemble's attention to these critical voices while encouraging the small consort (especially the harpist) to employ a big sound is key to a successful performance. Other suggestions include:

1. Requesting the flutes to play with a more aggressive dynamic than indicated when employing a flutter tongue.
2. Encouraging the flutes to perform the "jet whistle" at a *fortissimo* dynamic level.
3. Selecting appropriate mallets (not too soft) in the keyboard percussion.
4. Drawing attention to crescendos and diminuendos within the texture. When precisely executed, these timbral changes are wonderfully pleasing to the ear.
5. The tempo at the beginning of this movement, especially at mm. 77, must be very accurate to avoid allowing the players to rush the repeated notes.

### **Movement Three**

The first 80 measures of *Autumn Rain* are the most technically challenging bars of the work. The hocket writing, which is a hallmark of Greene's style, comes into full view at this point in the score. Rhythmically challenging measures (ie. mm. 73-78) are most effectively performed when the ensemble becomes more aware of the "big picture." Singing, even if by rote, the composite of these measures quickly aids performers to understanding how their seemingly unrelated note or notes fit into the larger whole.

Special techniques used to portray the thunderstorm are easily mastered. The feathered beam motive, first occurring in trumpet and flute at mm. 13, is most effective when played as a flutter-tongue that increases in intensity and speed. Players need to be encouraged to interpret this effect at slightly louder dynamic levels than indicated in the score. The lip glissando motive (F. horn, mm. 53) should be

played as aggressively as possible. Neither of these effects is intended to be pretty; they are intended to portray a violent storm. Players need to be reminded of that intent.

Other recommendations include:

1. The “rain shower” effect in mm. 1-17 and mm. 90-96 is best realized when performers snap as fast as possible. The composer has written in an overall crescendo by adding and subtracting players in this section. Players should not speed up the rate of their snapping as they progress, but they should commence at full force when cued.
2. The “rain shower” effect at the end of the work is most effective when the ensemble performs a diminuendo together, rather than exiting as indicated. While this may seem at odds with the previous suggestion, the lack of other musical material in mm. 136 to the end provides a blank canvas on which the conductor should feel free to take some liberty. Extending the final “rain shower” provides a quiet sense of finality to the work.
3. Trombonists must pay special attention to glissandos. Figures ending with a staccato eight note should be stopped abruptly, and with a slight accent. Glissandos indicated with two quarter notes (mm. 64) are most effective when held as long as possible.
4. The tom-tom part in Percussion 4 should be played loud enough to be heard through the texture.
5. The bowing of vibraphone and crotales (mm. 88-98) requires attention in rehearsal. Achieving a proper tempo and steady pulse requires each player to develop a “touch” that will ensure instant response from their instrument. Starting the bow motion slightly before the sound is desired is essential to achieving a steady tempo through this section.



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Simons, Chad. Joni Greene Interview, 20 March, 2014, Skype, Albuquerque, New Mexico

Simons, Chad. Joni Greene Interview, 6 February, 2014, email, Albuquerque, New Mexico

## Appendix

### Joni Greene Interview Transcripts

#### BIO Details and Timeline

September 26 1981, Born to Jack and Judy Scholl, Round Rock Texas

Third of four children, others include, Jenny, Jeremy and Jaime

Mother is a professor of Computer Science, Father is a semi-conductor engineer

(1996), Family moved from Round Rock to Lake Travis.

2000, Graduate HS from Lake Travis High School

2000, Enter UT as a saxophone Major

2001, Enter IU as a composition major, primary instrument saxophone

2007, Undergraduate degree, IU; BM Composition

Married, David Greene May 26, 2007

Computer software engineer, met at IU (Bloomington, IN)

2009, Graduate Degree IU; MM Composition

2010, Son Cameron was Born

Move to Austin Texas 2011

Currently resides in Austin (near Dripping Springs, but I would say Austin is good enough), Texas, works as a composer, clinician, composition teacher (private) and mother

#### Musical Background and Development

Parents are not musicians. However, mother encouraged piano lessons, father (later), encouraged music as a possible career.

(1986), Started with piano at the age of five when brother was taking them from a neighbor. Switched to saxophone in 6<sup>th</sup> grade (12 years old, 1993). Played piano less and less as focus switched to saxophone. Played in band from 6<sup>th</sup>-12 grade, then continued at UT and IU. Took piano when she was older and enrolled in courses at Austin Community College.

(1990) First piece composed at age of nine. "Imagine That I'm in Jamaica"

(1993, 6<sup>th</sup> grade) Joined the band in middle school, played saxophone

(1996 – 2000) Played all the way through high school, Kenny Vise, Lake Travis High School.

Devoting time to saxophone, forgot how to read bass clef.

1996: Freshman in HS, saxophone in marching band, concert band and jazz band (all at Lake Travis High School). Also devoted equal time to sports. Varsity softball, freshman volleyball and basketball (at LTHS)

1996: Had not played much piano since 1993. Was a Christmas party in 1996 and heard someone playing Forrest Gump theme song on the piano. Got a copy of the piece and retaught myself bass clef. Then started playing again everyday (see your notes below this)

Heard themes from Forrest Gump played on a piano at a party. Rekindled interest in piano and sparked interest in composition. Through a six month period, retaught herself how to play piano. Found an E major nine chord (no seventh) which inspired me to compose a piece that night based off that chord. Wrote for about 2 hours and had my first piano piece since “Imagine I was in Jamaica”. Wrote her first piece that night (piano). From this point forward she would write 3 – 4 hours every night. Would get in trouble for spending too much time on the piano. Had to be told when to quit. Learned to improvise and started playing piano at events (graduations, talent shows, back ground music for parties/receptions). Piano improvisation is a source of ideas and relaxation.

Fall 1998 – Spring 2000 (Junior and Senior in HS, age 17 and 18): co-enrolled at ACC and played with the ACC Jazz Band (performed with ACC jazz band on weekends in Austin jazz clubs; local galas and fundraisers. Also took private violin, piano, euphonium, voice, and percussion lessons at ACC during this time. (your comments: classroom music lessons (like pedagogy courses).)

1999-2000 Was drum Major in the HS Band as senior

(1999)

Was going to be a physician. Wanted to be a brain surgeon.

Father loves music, had a conversation, father suggested composition when she was a senior in high school. “He saw it before I did”

Fall 2000

Entered UT as a saxophonist not a comp major (UT did not allow you to declare until sophomore year). Began study of common music core. Played alto saxophone in Longhorn Marching Band.

Harvy Pittel, saxophone instructor at UT.

Meets Rafael Hernandez who was a master’s student and the composition department teacher’s assistant. My theory TA (teacher’s assistant) suggested I contact Rafael. I made a tape of piano improvisation and gave it to Rafael. We soon began weekly lessons. At first we just discussed how to write a melody and harmony. For weeks I brought in only a couple bars of music. Then after about 4 lessons I wrote a full melody for saxophone in one night. This is now the melody of my first piece “Wave”. At the lesson Rafael asked me to spend the week transcribing it for cello and adding piano accompaniment. I completed the assignment that week and there were only minor changes needed. The work is currently on my website.

Sent him her compositions (piano improvisations). He suggested lessons upon receiving the improvisations.

First formal training in composition. Wrote a saxophone piece. Continued with a piano accompaniment, then transcribed it for cello. *Wave* was the title. Piece was based on a wavelength. First trained composition. Is on the website.

## Spring 2001

Hernandez suggested that JG enroll at IU. Began work on the second movement to Wave which is now Impulse. Finished the second movement over the summer with Kevin Puts. Rafael suggested I request a jury with the composition faculty to pass out of the sophomore composition course (group class "Introduction to Composition" which Rafael also taught. I passed the jury and placed out of the Intro course which admitted me to Junior level lessons which I took over the summer with Kevin.

## Summer 2001

Studies with Kevin Putz. He was shocked I didn't know how to end my piece because I'd never completed a serious work before.

### Composes *Impulse*

Submits *Impulse* to Don Freund, IU over the summer. I visited the campus and met privately with Dr. Freund who on the spot accepted me. This is very unusual for IU. They typically require students to visit during audition weekends which are held in the spring. During this time students have to bring a portfolio of works (three works, diverse instrumentation) and meet with a panel of composition faculty. Following the interview they have to pass an instrument audition. I had my audition on saxophone with Dr. Otis Murphy a couple days after meeting with Dr. Freund and also passed on the spot (Harvey Pittel prepared me well).

## Fall 2001

Enters IU as a sophomore in Composition. Passed out of all piano requirements (no core piano needed). Participate in concert band with Doug Stotter in 2001. Symphonic band with Stephen Pratt in 2002. Played in saxophone choir, studied saxophone with Michael Duke, Adam McCord, and Otis Murphy. Participated in composition festivals (see list of awards and festivals – sending separate).

Graduate spring 2007 with Undergraduate degree in Composition, IU

September 2009 have master's recital – coursework finished. Dec. 2009 officially receive MM composition.

### Graduate Degree IU

Accepted to study doctorate (DMA composition) with Michael Gandolfi at New England Conservatory and also at UMKC. Decided not to pursue DMA because I had commissions lined up and wanted to devote time to raising Cameron and writing.

### **Compositional Training and Major influences: (dates?)**

2000-2001 - Rafael Hernandez

2001 – Kevin Puts

2001-2003; 2009 - Don Freund

2003-2005 - David Dzubay

2005 - Claude Baker

2006-2008 – Sven-david Sandstom (still meet with him when in Bloomington)

2008 – Michael Gandolfi (visiting professor at IU)

Most influential teacher was/is Sven-David Sandström. Most influential works by Sandstrom: Requiem, From Molna Elegy, Staden (Opera in 2 Acts), Batseba (Opera in 2 Acts), Ordet

See CV for more teaching influences (festival and workshop lessons)

### **General Musical influences**

When I'm starting a new project I tend to study works that inspire me. So my influences tend to be specific works rather than one composer's collection of works. While I am familiar with each composer's catalog of works below, these specific pieces are currently offering the most inspiration in my writing process. I will include more on how I seek inspiration in the writing process essay.

### **Contemporary influences (most influential graduate work through today)**

Currently most influential composers and works:

Takashi Yoshimatsu: Piano Concerto, Saxophone Concerto, Cello Concerto, various works for orchestra

Michael Gandolfi: In the Garden of Cosmic Speculation

Michael Colgrass: Winds of Nagual, Old Churches, Arctic Dreams, Dream Dancer

John Corigliano: Circus Maximus, Mr. Tambourine Man: Seven Poems of Bob Dylan

David Maslanka: Concerto for Alto Saxophone and Wind Ensemble, A Child's Garden of Dreams

Sven-David Sandstrom: Requiem, From Molna Elegy, Staden (Opera in 2 Acts), Batseba (Opera in 2 Acts), Ordet

Joseph Schwantner: And the Mountains Rising Nowhere, Black Anenomes

Eric Whitacre: Water Night, When David Heard, October, Cloudburst

Samuel Barber: Adagio for Strings, Adagio: Summer of 1915

John Tavener: The Protecting Veil

Aaron Jay Kernis: Air for Violin and Piano

Frank Ticheli: An American Elegy, Shenandoah, Sanctuary, Earth Song

John Adams: Harmonielehre, Shaker Loops, Phrygian Gates

Marc-André Dalbavie: Color

Stravinsky: Rite of Spring, Petrushka

Steve Reich: Tehillim

Arvo Part: spiegel im spiegel

Early Influences:

Film music

Alan Silvestri, Forrest Gump Theme

James Horner, Titanic, Braveheart

John Williams, John Barry, Thomas Newman, Tan Dun (Hero, Crouching Tiger, Hidden Dragon)

Steven Gutheinz (still a go to for inspiration)

Alex Wurman (still a go to for inspiration)

Michael Nyman

### **Jazz influences (early influences – high school)**

Listening heavily to jazz at the end of high school

Saxophone: Charlie Parker, Coltrane with Duke Ellington, Sonny Rollins, Cannonball Adderley

Frank Sinatra, Miles Davis, Louis Armstrong, Ella Fitzgerald, Herbie Hancock, Billy Holiday, Harry Connick Jr.

### **Impressionist influences**

More influential during undergraduate study

Maurice Ravel : Pavane pour une infante défunte for piano (extremely influential when I first began writing), String Quartet in F, Le tombeau de Couperin, Bolero

Claude Debussy : Most notably the piano preludes, nocturnes, and La Mer early on

Eric Satie: Gymnopedies

Tonal centers and the French concept of tonality ring true with what she does today.

### **Others:**

Bach, Beethoven, Vivaldi, Purcell (Dido and Aeneas), Shostakovich (String Quartets, Festive Overture is also a favorite – I learned it for my drum major audition in 1999), Bartók, Messiaen, Glass, Ginastera, John Harbison, Kevin Puts,

*Autumn Reflections*, Thoughts, Analysis

I. Movement 1:

A. "Moon at the Full" - Looks good

B. "Round and Round the Pond I Walk": Harmonic movement: Eb-F-G (Eb persists throughout).

a. E flat major collection throughout which persists in a harmonic composite while pitch class F is highlighted. Measures 9-32.

- i. After I went back and played this movement I think F is highlighted more than G until we get to measure 32. Specific sections which support F are:
    - 1. Measure 9-10 segment (which is then repeated).
      - a. While the soprano falls from G the arrival pitch is F creating a resting chord of F minor between soprano and alto (m. 9, beat 3).
      - b. There is then a strong pull back to Eb with the arrival of a diminished triad (D, F, Ab) on beat 3 of m. 10.
      - c. Bass falls from C to F (m. 10).
    - ii. Continual resting on F minor triad until m. 42 where Eb is primary focus.
    - iii. While the alto and bass lines does end on G I think it serves more as a second that wants to fall into F. The shape of the phrase in mm. 20-22 highlights F minor again (starting/apex on c, lowest point is F). Also, a good spot check that I do with harmony is to play the passage and then put the possible tonal center in the bass. G does not sound resolved to me in that context.
  - b. Pull to G pitch class begins with introduction of A natural in m. 33. Harmony reads a Bb in 4/2 inversion at beat two of m. 33. Then re-entrance of motive in altos (m. 33) and basses (m. 34) now moves from Ab to A natural (through transposition, motive from m. 20 now taken down P5; adjustment made on pitch class Ab of original).
- C. “The Whole Night Through”: From your notes

“E flat collection, reminiscent of introductory material, Expands over a smaller scale (ninth).”

- a. Perhaps “a smaller span”? Not sure if scale could be interpreted literally.
- b. An argument for expansion can be made harmonically when building out the thirds in m. 52 which like m. 8 is our final peak harmony in this section. Chord from bass up at beat 3 of m. 52 is G C A Bb C Eb A D. Put into closed and root position we get: Eb G Bb D (omit 9<sup>th</sup>) A (raised 11<sup>th</sup>) C – so a 13<sup>th</sup> spread.

## II. Movement 2: Big text painting with this movement

### A. Shining Faintly

- a. I would argue that the harmony here begins in F Lydian, then at beat 3, m. 6 moves to F major, and then goes to F mix at m. 9.
  - b. Want to point out text painting that I transferred to “The Moon Glistens.” The singers are instructed to emphasize the “sh” in shining. I’ve tried to transfer this effect in the band piece by using cymbal scrapes.
  - c. Mmm lines with glissandos are also text painting. I imagine a glistening, murmur that evokes the shining atmosphere.
- B. In Example Six, I think my explanation of organized color could be helpful with the way I add and then subtract color through use of rhythm. I will try to get that question answered first with my process.
- C. In the Haze (mm. 21-26)
- a. I would say A major and Ab major at m. 21-22.
  - b. Side note on text painting: Haze accentuated through use of clusters in mm. 21-22 and shifting from keys A to Ab. Continued until end by shifting harmonies into A minor (m. 26, 28) and then F Lydian again at m. 29. ( I know the B isn’t emphasized by Bnatural would have been in my pallet at those measures before Bb).
  - c. Example nine I might add that “the moon” motive and mmmms are also illustrative of the haze mood and shining from the text.
- D. Before Break of Day (mm. 27-30)

- a. Bb harmony if you want to include it.
- b. Continued contrast of pitch collections (Bb Major, A minor, F Lydian)
- c. I see the argument for a half cadence ending harmony. Because I see the last section as a mix of three pitch collections I probably did not write it thinking I was really in Bb at that point. But, I'm not a theorist!

### III. Blue Sky

- A. MM. 1-15
  - a. Example 12 –F dorian.
- B. Example 14
  - a. I see harmony as an expansion on the A minor collection which moves to E minor at m. 24. I'm not sure I can make a case for being centered around pitch class G. I guess it depends on how you are defining "centered around." This might be worth discussing by phone if you want.
- C. Example 15 – This melody falls to E in my opinion. The G to E feels like a sigh gesture. The harmony at this point is shifting into e minor (5<sup>th</sup> of where we could say this motive starts).
- D. Example 16. Centered around pitch class B for this segment looks fine. Not sure if you want to add e minor harmony surrounding it.
- E. Example 17 – perhaps Ab Lydian?

### IV. Lightning Flash

- A. The process I used for this line of text (up to m. 25) was stacked 3rds. Sometimes minor (as we see in m. 1) and then later major. Then I expanded the thirds into stacked triads. For instance our first chord is in m. 7, beat 2 with F Ab C E creating a minor-major 7<sup>th</sup> chord.
  - i. I then play with entrances of major and minor 3rds (and their subsequent 7ths) as a way to use dissonance as text painting. Here we are seeing the lightning. But we are also hearing the thunder which is why I have staggered entrances. So see the lightning, then boom hear the thunder.
- B. Example 19 – not sure I have a full motive, but that might be the easiest way to talk about it.
- C. Example 20 – this is a tricky harmony because it can be either in E major or B mixolydian. I favor E major although we don't ever really get a nice presentation of the tonic chord. You could analyze the progression in E major this way:

Measure 25:

Beat 1 = V 6/4

Beat 2 = vi 4/3 (this is the closest we get to our tonic chord which is very clear in the soprano and alto voices)

Beat 3 = V 7 with added 11

Beat 4 = V with added 11

Measure 26:

Beat 1 = V7 +cluser

Beat 2 = switch to F Lydian clusters

- D. Example 21 – harmony in Bb, then Quartal harmonies



- V. Autumn Rain
  - A. Example 22 looks good, tenor needs to move down an octave.
  - B. Example 23 – Bb Lydian
  - C. Example 24 – yep
- VI. Evening shower - Looks fine

Were there challenges that you faced when transforming *Autumn Reflections* into a work for band?

Yes! There were practical challenges along with exciting artistic challenges.

### 1. Perhaps the hardest challenge was how to make the instruments “sing.”

How was I going to preserve the story of the text in the band work? The solution fortunately was already there in the *way* that I composed *Autumn Reflections* (AR). The goal of AR was to create an environment for the listener that sounded like rain, like thunder, like a sunrise, or walking under a full moon. I set out to achieve the feeling of the story of AR without relying on text. The text was a vehicle for getting words to the listener, not the images that I wanted the listener to see. The images I portrayed through the sound of the voices, not their words. This is text painting. Specific examples of text painting that translated well when writing *The Moon Glistens* are:

#### Movement 1 of *The Moon Glistens*

- 5. Like AR I used orchestration as a means to create the sound of a full moon.
- 6. Using an actual round in the music to portray “round and round the pond I walk”
- 7. Using bright instruments (like crotales, glockenspiel, high harp, bowed instruments) to create shimmer in the atmosphere (moon, sunset/sunrise).
- 8. Cymbal scrapes in *Shining* that imitated the voice saying “sh” at the start of shining.

#### Movement 2

- 1. Using a constant rhythm to create “moon still remains shining”. I saw exciting potential with repeated 16<sup>th</sup> notes in the band piece. Singers get tired after singing repetitively after awhile. Of course instrumentalists do too, but you can fade sections in and out so that everyone gets a break. And repeated 16<sup>th</sup> notes is an everyday occurrence for instrumentalists.
- 2. Creating a shining sound on the word “shine”. In the choir piece this was actually somewhat challenging. But with so many instruments in the wind ensemble, I was able to create a shining sound in multiple ways. Such as:
  - a. M. 25, high woodwinds and mallets
  - b. M. 47-51 in piano and harp. Rapid gestures, tremolos, later trills.
  - c. M. 70: Brighter key, cymbals, tremolos/trills, instrumentation – bells, high winds.
  - d. Mm. 79-100: homophonic rhythm that has punctuated outbursts, high registers, change in texture
  - e. Creating a sense of longing and thoughtfulness through use of solos, sparse textures (seen at the end of Mvt. 2 and end of 3).
  - f. A sense of the sun rising through ascending harmonies and staggered layering at the end of mvt. 2

#### Movement 3

- 7. instruments that create the sound of thunder: thundersheet, timpani and drums
- 8. creating anxiety of approaching storm with flute and trumpet flutter tongue agitations (m. 13). Also repeated tuplets in brass (such as m. 41 forward). Fluttertongue in flute at m. 9.
- 9. using bowed instruments and glockenspiel to create a tinkling rain sound at m. 88

10. pulsing rain with vibes and flute at m. 97
11. solitary feeling with solos (clarinet m. 111; flute m. 114)

## 2. How was I going to reinvent the piece when it seemed unchangeable after so many years in its current form?

After a piece is finished, it is hard to imagine it any other way. The first movement I wrote in AR was movement 6, that was in 2001. My brain couldn't imagine a different setting after 12 years. I also knew that I wanted this piece to stand on its own. I didn't want it to be a straight transcription, so how was I going to be true to the original work while creating a new one?

The answer was to decide which sections could not be changed, and which ones were flexible or allowed the most room for development. This actually happened more or less on its own since the melodies and harmonies are so deeply engrained in me (unlike a new piece where you are learning them as you go, I have lived with AR for years). I knew that movements 5 and 6 of AR were right in their original form. To change them would lose their special character. So for spots like this I simply orchestrated the material into the best version I thought possible. There were other spots though that I was never quite satisfied with in AR. Particularly mm. 9 -41 in mvt. 1 of AR with the "round" music. After hearing the outcome of the round at concerts, I felt that there wasn't enough variety musically. It felt predictable after a few measures. It was effective and I still like the setting, but I knew I wanted to do it differently in *The Moon Glistens* (TMG). The changes I made for this challenge:

1. In the band work, I let the phrases fall more organically, bringing out internal melodies. While AR has straight 8<sup>th</sup> notes that fall in each bar (mm. 11-12 for instance) the band work highlights small phrases which when put together, create the same descending 8<sup>th</sup> note effect. So instead of just doubling the descending 8<sup>th</sup> notes, I gave flute 1 (m. 14) a distinct line of 3 quarters descending down then up to a dotted half. It's set delicately, and enhances the vertebrae of the 8<sup>th</sup>-note descent. Meanwhile alto sax has another component to the descending 8<sup>th</sup> notes line, but it highlights an entirely different melodic idea at m. 14. I treated each instrument as a different variation of the 2 bar unit from AR (mm. 11-12). When I put everyone together it's similar to the choral version, but I find it more interesting than just a homophonic presentation. The movement of some instruments before or after creates a special counterpoint while maintaining the original choral material.
2. Another spot similar to the one above is in mm. 22-23 in the piccolo. This line does not exist in the choral piece, at least not clearly. I pulled the line from the available pitches in m. 19-20 of AR. The piccolo line is Eb, G, Ab (all quarters) follow by Bb (half) then Ab (quarter). In the choir version, those notes are from downbeat on 1, 2 and 3 of the soprano in m. 19, followed by the downbeat of 1 and 3 in soprano in m. 20. In m. 24 in the band work, I hold over the Ab (there is not an Ab on the downbeat of 21 in AR) and then highlight Eb, F and C from the conglomerate of pitches in the choral version (mm. 21-22). So while I didn't really change the pitches, the presentation is very different. I enjoyed bringing out different lines in the band work; whereas, in the choral setting it was more like homophonic harmonies.

At first it was rather difficult to get into writing movement 2. That's actually the first part of the piece I wrote. I pretty much knew that choral movements 1, 2, 5 and 6 would be close to the original. But movement 2 of TMG needed to add a formal climax to the piece. I didn't want 6 separate scenes in the band piece. Don't get me wrong, I love that aspect of the choral piece, but I wanted a more unified work for TMG. The size of the ensemble and the length of the piece told me that there needed to be an arrival

point about halfway through the work. So the second movement of TMG had to be new music that was influenced from movement 3 of AR.

The first answer to the problem of creating something new out of something old was to abandon the original form of the haiku. In the second movement the original haiku is “in the wide blue sky/the moon still remains shining/at break of day.” I chose to start the movement with “the moon still remains shining.” I kept the idea of repeated pitches, but introduced tiers of repetitive sound (pyramid 16<sup>th</sup> note entrances and exits). I sped up the repeated notes so that the work had more momentum and would carry us to a climactic point (m. 70). I then kept what I felt was important in the original movement (AR 3) which was the harmony shifts, the alto and bass solos (given to clarinet at m. 13), and the interchange between thick and thin textures on the word “Shine.” I gave myself free reign as far as how quickly I had to develop this content. I allowed myself the option to repeat where necessary and to introduce entirely new sections. So the result is a new movement with reflections of the original

### **3. How do you make a thunderstorm in a large work with only 24 bars of music?**

You don't. I tried to transcribe measures 1-24 of AR movement 4 in its original form. It wasn't effective. While the choir piece was able to convey the storm, the lack of text just left the band work confused and stagnant. I spent more time on the first 80 measures of mvt 3 (TMG) than any other spot in the work. I rewrote it about 4 times. The hardest challenge by far was when I ran out of track. I wrote those original 24 measures from AR, but then what? I had to put my brain back in time to when I originally wrote movement 4 (it was a long time ago). Finally I had to trust that the piece needed a new direction. I no longer knew how to develop the old material. My brain just wasn't there anymore. So once I granted myself that option, I introduced new ideas which essentially gave birth to yet another new movement with reflections of the choral piece.

#### **1. Please describe your compositional process.**

Writing for me has always been an emotional release. I never set out to be a composer. I never listened to music growing up and thought, “I love music, I want to be a composer.” I'd say it came out of the process of being a musician. Over time I learned I expressed myself the best through music. At first it was about learning an instrument. I suppose early on (around age 7 or 8) I had an early glimpse of my connection to music through playing piano (which is how I compose all my music now). I remember playing a piece called Pastoral in an etude book. I can still remember the room around me, the way the piano bench felt, and the feeling of the keys below my fingers. I wasn't an exceptionally gifted pianist. I just loved to play. I played that piece over and over, just feeling the way the notes fell into each other. I didn't find that same sort of “lost in the moment” passion for composing until I picked up piano again when I was 16.

Composing to me is actually painful. A sweet pain though. It's like when you listen to something so beautiful you can't contain your emotions. That experience is different for everyone, but for me, that's how I feel whenever I write. Well, when I write slow or lyrical music that is. Fast music is more of an intellectual thrill. Slow music though is my passion, which is why so much of my body of work is lyrical.

My process from start to finish is really organic. I studied for about 8 years at IU and during that time numerous teachers taught me how to compose logically. Some things stuck, some didn't. At the end of the day I just go with what works now. It's turned into a mix of just going with wherever the music takes me, and some planning techniques at the start of a piece.

David Dzubay taught me how to map out a piece before I start writing. He had me take large sheets of paper and create a timeline and at the top break down a piece into 30 second segments. He had me then graphically write down when musical events happen.

Don Freund taught me how to write 10 versions of the same motive. We started this in my first lessons at IU. This has carried over to today and is something I love to do when I write. I've taken this exercise farther so that now I'll unravel a motive as the piece progresses. I'll start with a segment of the full motive and slowly build to a point in the work where it is fully presented. I do this in *Moonscape Awakening*. The flute starts out with a segment of the main motive (or melody in this case). The full motive is brief and given only a couple times in the piece, the main presentation occurring at m. 34 in the bass clarinet. I had that melody when I started the piece, but I took my time giving it to the listener. I like the process of building to something.

Other teachers have of course contributed to the logical side of composing. Things I put into the logical category are like creating harmonic chord progressions which are mapped out on a global and localized scale (for instance I could plan a set of 10 chords to take me through the entire piece, and then locally I could expand on the first two chords from measures 1-10 creating small harmonic detours). Other logical concepts that I keep in mind as I work are motives. How many motives do I need in a piece? Perhaps I need a main motive and then several smaller ones to get me to a climactic point. So I'll write those out and tweak them and develop them on a separate sheet of staff paper as I write a piece. I try to create a form in the beginning, often using Dzubay's timeline exercise. I'll also try to think of categories for development. This creates endless possibilities for organization. For instance:

- Using texture as a way of organizing sound. I define texture by the mass of sound. Few instruments = thin texture, more instruments creates a thicker texture. Often dynamics, range, and how long a phrase is (which can create overlapping instruments) contributes to how thick a texture is. *Moonscape* uses an arch form which is achieved on many levels. One of those is texture. It starts out with solo instruments and small combinations of instruments to create a thin texture. It slowly builds by adding more instruments and thickening the texture with dynamics of added instruments. By the climax it is very full with everyone playing and leading to a dynamic peak. It then goes in reverse (with a few surprise tangents built in) heading towards the thin texture again.
- Motives and melodies. I may choose to present a piece of a motive and then build it into a longer fully realized melody. I define motive as a melodic segment; whereas, a melody is more developed, often with multiple phrases that respond to each other. *Moonscape* and *Net Luck* both utilize this device. I also introduce motives/melodies at different points in a piece. This is often on my mapped timeline.
- Harmonies – mentioned above
- Instrumental color. Each instrument offers a unique color sound. I think of color as: bright, dark, rich, lush, warm. I'll go into more depth on organized color later, but I often map out a piece based on the instrument combinations that give me the amount of brightness or darkness I'm going for at that particular point in the piece.

So my timeline might look like this:

	0"	30"	1'	1.30"	2'
<b>Motives</b>	Segment of A motive	2 <sup>nd</sup> segment of A motive	Full B Motive	Developed first segment of A	A motive in full presentation
<b>Texture</b>	thin	Gradually thicker	thick	thin	Mixed (alternate choirs)
<b>Dynamics</b>	pp	mp	f	p	Mf/p/hairpins
<b>color</b>	warm	Warm and bright	Rich and dark	Bright and wispy	Bright and Rich, Full
<b>Instrument options</b>	Horns and 1 clar/1 flute	Fl/ob/mallet perc/horns/euph/A Sax	Low reeds, horns, Euph/Tba, clars	Medium range flutes with oboe and alto sax, light mallet percussion and sus cym.	Full Brass choir, high woodwinds, piano, mallet percussion, cymbals
<b>Solo/tutti</b>	One soloist	Alternate small choirs with soloist	two choirs together, no solo	Duet or trio over WW choir	Tutti

Before I'm emotionally attached to a piece I sketch for days. I'm trying to find the piece and create the emotion at this point. I've learned to not force this process because it discourages me if I don't connect to what I'm writing. I'll attempt to work if I have hours set aside to write, but if it's not coming to me naturally and I'm having to resort too much to my compositional tool belt (I'll define this below) I know that it's time to walk away. I then nourish my brain with anything but composing. That could be gardening, cooking, watching tv, cleaning my house. During this time I'll often be listening to music that inspires me, and more often than not I'll be hit out of nowhere with inspiration, and have to drop everything and run to the piano. I can't tell you how many movies I've stopped halfway through because of an idea in the soundtrack that jumpstarts a piece. So once the inspiration finds me - that could be from personal score study, pieces that I fall back on (see bank of inspirational music I go to below), or something I hear inadvertently like on tv - I'm off and running with the piece.

As close to step-by-step of what my writing process looks like:

1. Desired piece I want to write is presented (by a commissioner or something I just want to do).
2. Stew about how the piece could sound, what it's about, what type of piece is it? At this early point I'm not writing anything. Just thinking. This can take weeks if I'm finishing up another project or have real life commitments (such as watching my child!).
3. Is it a concert opener or a lyrical piece? Or whatever else...
  - a. Is it hard or easy? Who is going to play it?
  - b. What are the constraints of the instrumentation?
  - c. What does the commissioner want?
4. Start improvising on the piano so that my mind relaxes. My best writing is done when I don't have to think. The music just goes straight onto the page as I sit at the piano. I do the thinking later. Things I think about while improvising:

- a. simple motives, such as the idea of a descending third in a ton of different ways. This can be rhythmic or melodic motives at this point.
  - b. Finding the tone of the piece as I improvise. Is it groovy? Is it simple and delicate? Is it traumatic and deeply emotional like Lucretia? Is it fun and whimsical like Message in Blue? I'm not actually writing much at this point, just improvising how these things might sound.
5. Sketch ideas
6. Listen to my bank of inspirational pieces for days while trying not to saturate my brain with one piece too much. I don't want to steal the music I'm inspired by (this is much harder than it might seem!). Once I have the inspirational hook I don't listen again during that entire piece. I don't want someone else's idea to weave too much into what I'm creating. I find that the piece I'm listening to will give the inspiration I'm looking for, and then after I'm away from it for a day it turns into something completely new and unique.
7. Start writing. I tend to write the most early on and then slow down as time goes on. This process is like a mini process
  - a. Sit at piano and create a piano reduction (section by section) of the music while simultaneously hearing what instruments play which lines. Write in the margins who is playing what. Think of organized color at this point.
  - b. Brainstorm a timeline for the piece (Dzubay's exercise)
  - c. Figure out my motives and melodies and harmonies.
  - d. Start writing measure 1 and see where it goes. It's almost like walking in the dark at this point. I just write what comes to me.
  - e. Sing motives/melodies while I accompany myself. Find the pacing. It's really easy to not account for time to let a phrase breath. Try to not get too excited for where I'm going and let a section develop.
  - f. Once I have about a minute of music I start a score in sibelius. I always write at the piano at this stage and then at the end of the day transfer it into Sibelius. I don't orchestrate until I get to the computer, but I've already made comments to myself of what I want. I'll then use playback and see if I need to flush it out.
  - g. Write in this way until I'm stuck which happens a lot during a piece.
8. I'm now stuck. This is probably because I don't know how to do what I'm ultimately going for. So for instance, if it's a fast part of the piece (fast music is harder for me) I go to scores where other composers have succeeded. In *The Moon Glistens* I was really stuck in the third movement in the lightning storm. I would work until nothing was right and then I'd pull out a score (Circus Maximus was used a lot as reference) and see how that composer created intensity. How did they develop one idea into something exciting? What did they do with the orchestration? How does the rhythm change? What is the pacing? The next day I then sit down at the piano again and try some things that I learned from score study. This process continues indefinitely until the piece flows again. Then I can leave the studying behind.
  - a. Often when I'm stuck I will leave a section and jump somewhere else. Then often when I return, I find that a solution that I wasn't expecting will present itself. I can then piece together my sections.
9. Truck along through the piece often referring to my timeline and adjusting it as needed. I almost always divert from all the small details I've mapped out. The music decides where it needs to go;

however, the planning that I do early on pays off. My brain remembers the timeline so I am able to create a balance between structure and creativity. I've learned to just let the music come to me and not really think about what I did until after the fact. It's like a trance. I really have no idea where it comes from. At the end of a piece I think an alien must have possessed me because I don't remember doing it.

- a. There comes a point when the piece is about  $\frac{3}{4}$  finished that I can switch to composing at the computer. By this point I've worked out so much material at the piano I don't want anything new. In fact sometimes I just rework material after half the piece is finished. I get to a point where introducing more takes away from the progression of the work. It needs to be clear of where the piece is heading and how it will resolve. So only half the writing is at the piano and then the rest is reworking all my material at the computer. I'll jump back to the piano for voicing and harmonies constantly.

### Compositional tool belt

Like most composition students, early on I learned the fundamentals of how to write music. This is a huge topic, but part of developing fundamentals is creating a compositional tool belt. To explain this, imagine teaching composition to someone who has never written a bar of music in their life. Take my husband, he played trumpet until college at which point he focused on his career, which was not music. He understands music but he does not have the drive to write it. But say he needed to write a small piece, how would he do it? He would need to know what mechanics make up music. How does a line progress? How does harmony change? How does rhythm affect linear and harmonic motion? These are scientific concepts on their own. He could be taught this, as most students learn in their theory courses.

Now for a second, imagine that I, a composer, am mentally drained and low on inspiration. How will I write that day? On days like this, I feel like my husband, someone who does not have the drive or intuitive feeling to write. So I go to my tool belt. Here I have tricks to composing. It takes years to learn these tricks as they are the building blocks to writing. It's like looking at music from a purely theoretical standpoint. How does the line develop? Transposition? Inversion? Elongation? Repetition? These are devices composers use to create development. We are specifically taught to do this in early composition classes. "Take melody A and lengthen it through repetition of its primary motive." Or "take this measure and turn it into three measures by using an inversion and repetition of these three intervals..." As composers we have been taught how to mechanically create music. We know you can create more music by manipulating it. We store these options in our tool belt.

My tool belt generally consists of ideas of how to: develop a motive using elongation, inversion, repetition or a similar device; create a conversation between two or more voices using layering, and ultimately counterpoint; develop interest through harmonic movement, either slight, over time, or drastic (basically how many common tones do I have and how abruptly do I change keys or introduce accidentals?); use rhythm to stir up interest in a possibly boring or momentum lacking section. I have other devices which were drilled into my brain early on in my studies, but these are common ones.

I think of the tool belt as a place to go when my inspiration is dry. I will at some point during a piece have a dry day. I may even have a dry month. During these times I think of Neil Gaiman's advice to young writers (<http://neil-gaiman.tumblr.com/post/18848712919/reposted-as-something-that-can-be-reblogged-on>). He tells you to turn off your inner critic and keep working. So that's what I do, even if it means writing by rote, resorting to the tricks in my tool belt. Sometimes my brain needs to be more involved than my heart and I have to look at my music from a purely analytical place. The section of

music I'm writing that day may feel like an exercise. "How will I get from measure 35 to measure 45?" Perhaps I'll try transposing the motives I'm working with and then stacking it in 5ths between 3 instruments. "Did that work?" No, it still sucks. So how about I'll try a flashback to earlier in the piece and use old material in a new setting. It can be in a different instrument, a different key, a different order of intervals. The list goes on, but before I know it, I've reenergized the music and I'm excited to keep working. And then the inspiration comes back.

So the point is, while I feel like I write mostly from my heart, without fail, I always have to step back and work the material. It goes together, feeling where the music guides me *and* using my brain as a theorist would, analyzing each angle of the music. Together a piece will be born. And it's always a tumultuous process with days of elation and others of pure frustration!

### Organized Color

I think of composing like painting a picture. And in my mind I compose a lot of sunsets. As I write, the colors I want to hear come to me. Generally these colors can be thought of as warm, bright and dark. Other adjectives can then be added such as lush and rich. There are several ways to create these colors:

1. writing for a specific instrument.
2. The range with which that instrument is written.
3. The range of that instrument as compared to the other instruments being used at that time.
4. The collection of instruments (low reeds with low brass will generally create a dark and rich color; whereas, piccolo, oboe and trumpet will have a bright color).
5. Harmony (either linear or vertical).
6. The spacing of the harmony being used. (Open fifths tend to offer a warmer sound than thirds – especially in the lower register).

So as I write I imagine painting on a canvas. Orange is the warmest color to me – just like sunset. [A great warm color for me is an open spaced MM7<sup>th</sup> (stacked in two 5ths, perhaps Db Ab F C).] Once I have this warm color, I'll then think about what other brush strokes of color I need. Perhaps just a hint of something bright – this could translate into one high flute or horn. I'll then perhaps think of a contrasting color, dark and lush let's say, so perhaps something in the brass section, like m. 82 of Net Luck Soaring. Here range is key, with each starting in their mid-low range.

These colors do not really vary when I write. Specific groupings of instruments and harmonies will always sound warm, bright, or dark to me (or orange, yellow, or purple if we are speaking visually). I literally see these colors when I compose. Instances of colors in my writing:

1. Net Luck Soaring – M. 11, flutes, oboe, and clarinet in higher register is inevitably bright.
2. Net Luck Soaring – M. 41-46 has a dark richness in the low reed and low brass spacing
  - a. 10ths and 6ths offer both warm and dark stability (depending on the tessitura) – in this case the use of bass clar, bassoon, tuba, and trombones in a low register darkens the color.
  - b. There are several colors at work here: a rich darkness in the bass and warm colors in the melody (clars and horns).
3. Mooncape Awakening – m. 108 beat 3. This open chord is a great example of a warm color presented through harmony and instrumental spacing. I think of this particular chord as a money chord – or at least that's the goal. It should melt the listener's heart (assuming I've succeeded in my orchestration). Chords that radiate the warm color offer a level of satisfaction to the listener.



The more you yearn for that resolution, the warmer the chord sounds when it is finally presented. Warm colors carry the characteristics of: resolution, finality, calm, and sometimes sorrow.

4. Circean Waters – intro: here I wanted to create the sound of a dark and ominous ocean so I was going for the darkest sound possible. I wanted a richness to pervade though. For this effect, the most important choices were to select low reeds and low brass with harmonies that were not too muddy.
  - a. Primarily low reeds to allow a richer color: low Bb clarinet, bass clarinet, contra-alto clarinet, bassoon, contrabassoon, baritone saxophone, and tuba.
  - b. Harmonic intervals move from a point of more open spacing (7<sup>th</sup> in contra-alto and contrabassoon, and 4<sup>th</sup> in contra-alto and bassoon/contrabassoon and bassoon) to closer spacings of 2nds and 3rds. When closer spaced harmonic intervals are used the texture helps avoid an over muddy sound by use of staggered layers and diminuendos.

When I organize a piece, I can think about the work from numerous perspectives. I will certainly consider how the work melodically and harmonically develops, but how the music moves through this development I think of in terms of color. I could organize the color in a work by let's say, a deep rich dark beginning into progressively brighter colors. I might want this to occur over 20 bars in which case I will think of how the color shifts over time. Which instruments can I paint onto my canvas to create that rich purple sound? Which ones do I add to slowly create a warm orange? Which do I remove to create a resultant pure warm gold? And then finally how do I transition to a bright color? All music creates a color to our ears, and we (the composers) organize it in a million ways. And once we string enough of these colors together (with all their detours and developing growth) we culminate them into a finished piece. But it's really just organized color.

**The lecture recital may feature *Moonscape* and *Net* as well as your new work. Are there particular aspects of your compositional style that you feel those two works epitomize? What's special (from a comp standpoint) about each one? This answer will assist me with demonstrating specific points that you feel are unique about your approach.**

- I. I like to think my compositional style is always evolving. Since *Moonscape Awakening* was my first work for band, I think my stylistic goals were less known to me from the outset. By the time I wrote *The Moon Glistens*, I had heard my band works performed several times, so I had a better idea of how to get specific sounds.
- II. The first thing I consider when writing is the feeling the piece should evoke. Then I paint the colors onto the page (see organized color). I like to overlap instrument sounds (or their colors), which I believe is why I like to layer phrases. Examples of layered phrases:
  - A. *Moonscape*
    - i. mm. 85-92. There is one composite melodic line running through this section. When I wrote this section, I composed that line first, and then I broke it down into different woodwind instruments. The line is thus segmented into different instrumental color. I think of the line as a line of color that is shaded differently along its path. The composite melodic line is:

m. 85 (clar. 1)—86, bt. 1 (flute 1)—86, bt 2 (flute 2)—86, bt 4 (clar 1)—87, bts. 1-3 (clar 1)—87, bt 4 (clar 2)—88 (clar. 1)—89, bts. 1-2 (clar.1 )—89, bts. 3-4 (oboe)—90 (flute 1)—91, bts. 1-2(clar. 1)—91, bts. 3-4 (clar. 2)

- a. After I've segmented the main melodic line into each subsequent voice, I then shade that line even more by adding secondary phrases in the music. This accounts for each melodic event that is taking place at the same time as that main line. The counterpoint that is created makes a new musical idea which may partially bury the original melodic idea, and that's ok. Often the end result to all those staggered melodic lines creates the feeling and color shading I envisioned more than one melodic line would have done.

- ii. mm. 36-41 (Brass only). Here the original line is:

pick-up to m. 36 (Tbns)—38, bts. 1-3 (tpts)—38, bt 4 through m. 40, bt 2 (tbns)—m. 40, bts. 3-4 (euphonium)—41 (hrns)

- III. Another component to my style is hairpin dynamics. This developed from my studies with Sven-David Sandström. Since he is primarily a choral composer, he always thinks about the phrasing. For years he marked up every phrase I wrote with hairpins. A line (synonym for phrase in this usage) has to be expressive. Where does it go? And almost always, lines in sensitive settings have to decay – as the voice naturally does. I find that composing in this way creates much more evocative music, although it is more challenging to play.

I use dynamics to show the importance of what should be heard at any given time. Like the continuous line at mm. 85-92 from *Moonscape*, mm. 10-14 has melodic instances that shift from background to foreground in each instrument. The answer to who is most important is given in the dynamics. The part of the composite melodic line that I wish to be heard in the foreground, is whoever is marked loudest. So at m. 10 that would be an emergence of flute 2 which transitions to flute 1 (piccolo doubles) in m. 11. Measure 12 is the 16<sup>th</sup> notes in oboe and flute 2. Trumpets then take over in m. 13, and so on. Everyone else who plays softer is part of the overall shading of the section. The linear harmony creates a color. And like a painter I can tweak this color with every instrument entrance and exit.

- IV. I like to write staggered harmonic entrances. Specifically what Paul Popiel has coined a “sting entrance.” This effect is created by combining overlapping entrances that are then sustained. Accents are given at each entrance and are usually combined with soft dynamics. It is common for me to then have each instrument crescendo or decrescendo. The explanation for how to perform a sting entrance is as follows: “notes which enter at a soft dynamic yet contain an accented articulation should be played with a “sting,” creating a precise attack to the front of the note followed immediately by a soft sustain.” Examples of this effect can be seen at:

A. Net Luck Soaring

1. Mm. 9-10, brass
2. m. 23, bass clar, bsn, brass

3. Mm. 53-54, brass
  4. Mm. 80-82, brass
- B. Moonscape Awakening
1. mm. 25-28, brass
  2. mm. 47-48, brass
  3. m. 98, brass