

A Recording Project Featuring  
Five Newly Commissioned Works for Clarinet

by

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A Research Paper Presented in Partial Fulfillment  
of the Requirements for the Degree  
Doctor of Musical Arts

Approved October 2018 by the  
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ARIZONA STATE UNIVERSITY

December 2018

## ABSTRACT

This project features five new pieces for clarinet commissioned from three different composers including:

1. *Rasa* by Jeffrey Ouper
2. *Faerie Tale Dances* by Jeffrey Ouper
3. *Amalgamated Widget* by Tavia Sullens
4. *Faerie Suite* by Theresa Martin
5. *Time Lapse* by Theresa Martin

*Faerie Suite* and *Amalgamated Widget* are for unaccompanied clarinet; *Time Lapse* is a trio for clarinet, bass clarinet, and piano; *Faerie Tale Dances* is a trio for E-flat clarinet, soprano recorder, and toy piano; and *Rasa* is a quartet for E-flat clarinet, two A clarinets, and bass clarinet. These pieces challenge the performer in various ways, including complex rhythm, use of extended techniques such as glissando, flutter tongue, and circular breathing, and synthetic and non-traditional scales. The composers were given guidelines prior to the compositional process to create works with a thematic connection to mythology, folklore, or fairy tales, and inspired by dance and non-western or traditional harmonies and idioms. This document offers background information about the composers and the works, and a performance guide is included for each. This guide provides recommendations and suggestions for each piece. Also included are interviews with each of the composers. Accompanying this document are recordings of each of the five pieces, performed by the author.

DEDICATION

To My Mom

## ACKNOWLEDGMENTS

I would first like to thank my mom for her unwavering love and support of me through all my trials and tribulations during the past few years. Without her, I would never have been able to complete this project and would have lost several years of my life and the vast fortune I spent on my education in addition to so much more. She is a constant source of strength, inspiration, and motivation for me. I also thank the members of my committee, Robert Spring, Joshua Gardner, and Amy Holbrook, for helping to make this possible. I am grateful to my former teachers, Jeff Adams, Randy Nelson, Chad Hannah, Nancy Thiele, Peter Wright, Dennis Prime, Guy Yehuda, and most of all Eric Mandat, for inspiring me to love the clarinet and showing me its vast flexibility and possibilities and for making it fun. I would also like to thank my friends and colleagues who premiered and recorded the pieces with me: Gail Novak, Jeffrey Ouper, Curtis Sebren, Catherine Fraser, Celeste Case-Ruchala, and Emily McIvor. Finally, I would like to thank the composers of the five pieces I commissioned, Jeffrey Ouper, Theresa Martin, and Tavia Sullens, for adding five fun and challenging new works to the repertoire.

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## CHAPTER 1

### INTRODUCTION

Composers began writing for the clarinet soon after its invention in the early eighteenth century. The instrument's versatile sound and technical flexibility make it equally well suited to styles of music and musical playing ranging from Baroque to jazz, and to the most avant-garde with a wide range of extended techniques. It is undoubtedly important to study the music of the past as well as the music of today. It is also vital for musicians to experiment, explore, and help to create the music of tomorrow by expanding the literature, challenging performers, and continuing the instrument's development. The composers selected for this project were given guidelines prior to the compositional process to create works with a thematic connection to mythology, folklore, or fairy tales, and inspired by dance and non-western or traditional harmonies and idioms. The three composers chosen for this project composed music that challenges the clarinetist in range, rhythmic complexity, and technical artistry while incorporating non-traditional techniques such as glissando, flutter tonguing, circular breathing, and synthetic and non-traditional scales. The focus of this paper is to provide information on the five new works, give practice and performance considerations, provide a recording of each work performed by the author, and explore the ideas and opinions of each composer through a series of interview questions. The interview questions included:

1. When and in what way did you begin your musical studies?
2. How did you become interested in composition? What about your compositions differentiates you from other composers?

3. What are your musical influences, and from where do you draw inspiration?  
What was your inspiration for the piece?
4. Can you name a person or event that greatly influenced your musical life?
5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?
7. How did your compositional career develop into what it is today?
8. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?
9. How does this piece fit into your body of compositional works?
10. Did you take into consideration the qualities of individual performers when writing for them?
11. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?
12. What are some of the main technical concerns for the performer(s)?
13. Have you ever studied clarinet? If so, in what capacity?
14. What is your major instrument(s)?

15. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?
16. Did (do) you enjoy writing for the clarinet?
17. What instruments are your favorites to compose for?
18. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
19. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?
20. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?

These questions provide background information on each composer by showing their thoughts on the development of their career, their compositions, their individual style, and details on the specific works commissioned by the author.

The works discussed in this paper are Jeffrey Ouper's *Rasa* for clarinet quartet and *Faerie Tale Dances* for E-flat clarinet, sopranino recorder, and toy piano; Tavia Sullens' *Amalgamated Widget* for unaccompanied B-flat clarinet; Theresa Martin's *Faerie Suite* for Solo B-flat clarinet and *Time Lapse* for B-flat clarinet, bass clarinet and piano. The author knows the selected composers personally and each has studied and played the clarinet. Each of their pieces demonstrates a unique path for the clarinet in contemporary literature and enhances the development of the instrument. Except in specific instances dealing with a particular instrument's technical challenges, all pitches in the ensemble works will be referred to in concert pitch and all pitches in the

unaccompanied works will be referred to in the instrument's written pitch. All programmatic descriptions of musical incidents provided in the guide are the author's interpretations of the music rather than the composers', and are provided to help performers better visualize the programmatic content. The composers were consulted on the descriptions and did not disagree with any of the content. Performers may therefore consider the descriptions to be accurate and true to the composers' intentions, but feel free to create their own interpretations.

## CHAPTER 2

### *Rasa*

The clarinet quartet version of *Rasa* was commissioned from Jeffrey Ouper by James Applegate for his doctoral research project and was premiered on November 12, 2013, at Arizona State University's Recital Hall. The piece is a 12'30", semi-programmatic work originally written for string quartet. It uses different clarinets to highlight the colors of each voice. The soprano voice is given to an E-flat clarinet to create a bright and piercing effect, vaguely reminiscent of a sitar, allowing it to soar over the texture when needed. Unlike most clarinet quartets, *Rasa* uses A clarinets rather than B-flat clarinets for the two inner voices. The darker timbre of the A clarinet allows it to blend with the other instruments and works to counter the shrill brightness of the E-flat clarinet. The use of the A clarinet also allows a slightly larger range than the B-flat clarinet since it can descend a half-step lower. The bass clarinet is the only standard clarinet quartet member of this group and is also used for the dark color that it adds to the mix, further mitigating the brightness of the E-flat clarinet. Unlike many modern works for clarinet, *Rasa* was written with consideration for the range limitations of the more affordable bass clarinets, with a range down to D-flat<sup>2</sup>. The piece plays with timbre and focuses on the dark colors that the given instruments can produce, particularly together. In his program note, Ouper offers a brief explanation of the piece, saying:

*Rasa*, originally written for string quartet, acknowledges a bridge between east and west and was composed with a unique western perspective of various styles of East Indian music. Its content and character have been influenced by Indian rhythms, form, Bollywood dance, ornamentation, raga scales, and my own personal experiences of live performances held by the Indian cultural arts community of the Phoenix metro area. As the world constantly shrinks in our modern age, it is important to embrace other cultures.

The Sanskrit word *Rasa* translated directly means ‘essence.’ It is connected to a philosophy of emotional expression and how one connects with a work of art. In this tradition, there are different *rasas* for different emotions, colors, and even deities. Though this specific philosophy is not found in western culture, it is similar to the western view of the arts.

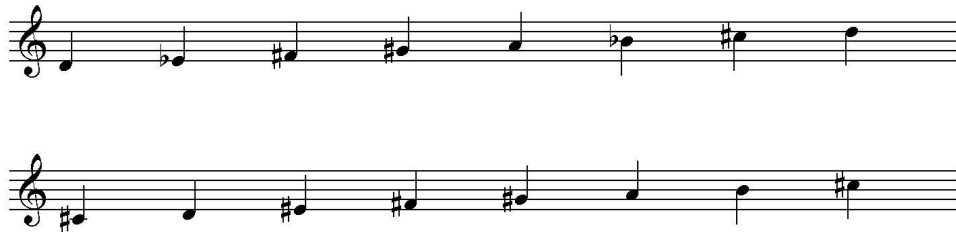
The popular saying among musicians is that ‘Music is a universal language,’ yet I find it would be better described as; ‘Music has a universal purpose’ – because *Rasa* uses a different musical language, yet it is written with the same intent to express what words cannot.<sup>1</sup>

The piece is divided into two large sections. The first section spans from the beginning to L, approximately halfway through the piece, and the second from L to the end. The opening section is a slow, free-flowing, transcendental improvisation. Though the specific rhythms are notated and measured, time should be tremendously flexible within this section. The rhythms provided should be treated more as guidelines rather than sacred writ until the more active portions of the section. The second section is a fast, exuberant dance characterized by constantly shifting meters and polymeters between the different instruments. The exotic eastern character is generated through the use of two synthetic scales (Fig. 1), with the first being the more predominant by far. The first synthetic scale draws its unique character from the initial minor second, the two augmented second intervals, and the leading tone seventh. The second of the synthetic scales draws its character from the initial minor second, the augmented second, and the major tetrachord beginning on the A. The non-traditional chords within the scales (Fig. 2) are used frequently throughout *Rasa* and usually create a strong dissonance to the western-trained ear. It is important for the ensemble to embrace the effect and for the player with the melodic line to emphasize the scale figure and to highlight the minor and augmented second intervals. For the sake of clarity and brevity, the instruments will be

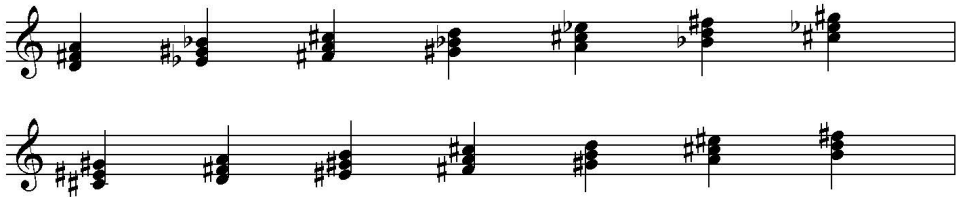
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<sup>1</sup> Jeffrey Ouper, *Rasa* (Tempe, AZ: www.jeffouper.com, 2013).

referred to as Clarinets 1 (E-flat clarinet), 2 (A-clarinet I), 3 (A-clarinet II), and 4 (bass clarinet). The composer has chosen to number measures in relation to each rehearsal letter in *Rasa*, for example, rehearsal letter B is labeled B-1 rather than m. 47.



**Fig. 1. *Rasa* Synthetic Scales**



**Fig. 2. *Rasa* Synthetic Scale Chords**

The first portion of the slow section includes a drone with slowly shifting harmonies. The harmonic shifts are accompanied by brief, flicked ornaments reminiscent of the pitch bends of a sitar. It is preferable, though not essential, for the instruments, particularly the drone, to circular breathe throughout the section in order to maintain the continuous, floating, and ethereal quality. As the improvisational melody is passed around the ensemble, all instruments should strive to match tone and timing to make the melody sound as if one person were playing it. The descending figure in Clarinet 2 establishes the synthetic scale and suspension theme, which also establishes the possible chords available in the synthetic scale. The note changes in the descending line enhance the freedom of time by shifting on ever changing locations in time and with changing ornamentations. In A-26 the ensemble starts trading thirty-second-note trill ornaments on

their drone notes, creating a series of elisions and suspensions while Clarinet 1 ascends to the tonic. The ensemble establishes D-major in A-30 before Clarinet 1 begins another ornamented descent to scale degree 3, where the harmony changes to D-major with a flat 5, creating a dissonant effect found in many of Ouper's compositions. Clarinet 2 should emphasize the flat 5 with a slight increase in dynamics and a shimmering *vibrato*. The entrances beginning in A-41 should not be accented; each instrument should strive to have a subtle, legato entrance as the range extends to two octaves above the starting point.

The B section is marked "with intensifying sadness" helped by shifting the primary voices down in tessitura from Clarinets 1 and 2 to 3 and 4. The harmonic movement slows and the theme reverses from the steadily descending figure seen in A to a steadily rising. As Clarinet 3 rises, the intensity increases and is marked "with quiet agitation." The harmonic movement accelerates as the chords begin changing on every beat accompanied by a rise in dynamic leading to a sustained, *forte* Faug7 chord in a high tessitura that cuts off abruptly without resolving. The silence of the grand pause after the chord should be almost deafening.

The music restarts at C, still on an augmented chord, but at a much softer dynamic level and in a lower octave as if all the energy was spent. The tempo slows, giving a lethargic feel enhanced by the narrow range of each instrument, as if the instruments are unable to stray far from their starting point. The music pushes one last time when Clarinet 1 takes the ornamental figure in C-6 leading the music into D where it slows further and begins to fade away with the instruments' ranges being even further limited.

Rehearsal E marks the first true solo of the piece as Clarinet 3 begins what sounds like an improvisation around what will eventually become a new synthetic scale. Clarinet 3 shifts from the F-sharp in the last chord down to E-sharp and establishes E-sharp as the new tonal center. A discrepancy between the score and parts at F shows F-3 as being one measure later in the score because of an error caused by the new page. While F has 7 measures, the score only goes to F-6 rather than F-7 as seen in the parts. To account for this, when referencing the score, the first measure of F will be referred to as F-0. Clarinet 3 continues its solo figure at F-0, firmly establishing the pattern of the new scale. For the first time, the music becomes strictly metered at F-2 when the ensemble becomes more rhythmically active. Clarinet 1 shifts to the upbeats, helping shift the meter from a quarter-note pulse to an eighth-note pulse. The meter changes to 5/8 in F-3 while Clarinet 3 continues to play its solo figure. The rest of the ensemble helps the transition and modulation by subdividing the beat in shifting meters while accentuating the harmonies on the downbeats.

The mood shifts at G, becoming “playfully provocative” when the transcendental drones and ornamentation accelerate and begin rising in register. The acceleration is marked in G-7, but can actually begin at G and steadily progress so that it can reach the final tempo at G-16 in a more gradual and natural sounding fashion than if the acceleration were confined to the measures between G-7 and G-16.

The H section is a freely rhapsodic duet between Clarinets 1 and 2 and draws its character from the pair trading melodic figures based on the synthetic scale and dovetailing in a very free rhythm. Although the performers can choose what pitches they play, all players need to enter together and agree on downbeats. Once the performers

become familiar with the scale, they can freely improvise with it. The ensemble pause after the Clarinet 1 solo in I-16 should allow the note to briefly decay in the hall, the music to settle slightly, and the energy level to slightly relax. The pause should not be held too long—approximately 3 seconds. The tension created by Clarinet 1’s ending note should still be palpable when the ensemble enters at J.

The second half of the piece is a fast dance in a Bollywood style characterized by shifting polymeters made of groupings such as 3+3+2, 3+2+3, 2+3+3, and 2+2+2+2, combining the patterns in different instruments simultaneously. The emphasis throughout this section should be on clearly articulating each subtle shifting of the groupings as it helps to both propel the music forward and create the fluctuations needed to help each repetition shift. A great emphasis should be placed on the accents by any player who has a pattern that contrasts with the rest of the ensemble, and when every voice in the ensemble has a different accent pattern, it is essential that they emphasize the accent and then “get out of the way” so that the others’ accents project through the ensemble.

The music of L through N is comprised of seven repeating four-bar segments that change slightly with each repetition. The section is marked “with entrancing exuberance” and should be played with great energy; each alteration of the initial four-bar segment should be accentuated. The beginning of N changes character drastically from the previous section by shifting to a soft dynamic and thinning the texture to Clarinet 1 and a bass voice. The melody presented by Clarinet 1 at N is characterized by short musical ideas broken by pauses, as if imagined dancers are continuously holding poses before continuing. N-9 starts a textural development with staggered entrances, the effect of which feels initially imitative, but when the imitation never progresses beyond the first

measure of each entrance, the feel changes to one of designed discord, furthered by the constantly shifting accent patterns and groupings. Each voice should try to maintain its dominance and balance in this section as if trying to tell the other members of the ensemble “I am right. This is where the beat is.” The ensemble gradually joins until the music begins its forward progression again at Q-5, changing the dance from fast and exuberant to methodical and conscious of rhythmic groupings.

Rehearsal R presents a new melody using “dragging” two-beat triplets that creates a loose and seductive feel. Clarinets 1 and 2 can play a *portamento* between the last note of the third measure and the first note of the fourth measure of the two-beat triplet groupings to further contribute to the character. The character of new section at S is created by the running scale patterns in sixteenth-notes traded amongst the ensemble, building energy to a peak just before T. The S section can be treated similarly to the H section in that the players may freely improvise their pitches around the synthetic scale, provided they enter and exit where indicated. As if the rise in energy is too great to sustain, the section ends abruptly at the climax in S-12, which is followed by a “stinger” note several octaves lower and an ensemble rest that sounds as if it should be the end of the piece. A new section begins at U, characterized by repeating measures of a 3+3+2 grouping followed by a measure of 3+2+3, with the first measure containing two ascending arpeggios followed by a measure of a gradually descending pendulum-like figure containing a triplet sixteenth-note embellishment. These figures should have a decidedly seductive sway to them. The ensemble should change the indicated *mezzo-forte* in W-10 to a *subito piano molto crescendo* to heighten the dramatic effect. Clarinet 4 should place a slight accent on the first note in each of its eighth-note groupings to

heighten the sense of anticipation generated by Clarinets 1 and 2 playing their ascending figure on the upbeats. Clarinet 3 should play the trills as fast as possible to help propel the music into the *fortissimo* sixteenth-note figures, which should maintain the same dynamic throughout the measure. The players should place a slight breath accent on the seventh note in W-12, should clearly articulate and emphasize the accent on the eleventh note, and clip the end of the first note in W-13. The ensemble should also make the *staccato* eighth-note in W-13 as short and dry as possible to maximize the contrast and impact of the *tenuto* accented eighth-note that follows, which should be the loudest note of the piece.

## CHAPTER 3

### *Amalgamated Widget*

*Amalgamated Widget* was written by Tavia Sullens at the request of James Applegate for his doctoral research project and premiered on November 12, 2013, at Arizona State University's Recital Hall. The piece is a 3'45", semi-programmatic composition for unaccompanied B-flat clarinet made of ten distinct sections, each with its own character and representing individual components of a widget—a widget being any mechanical device whose name is either unknown or cannot be recalled. The title of the piece gives an excellent indication of the composer's desire for performance. It should be played in a mechanical fashion, and each section should be allowed to have its own character independent of the surrounding sections. In her general notes at the end of the piece, Sullens notes:

1. Dynamic shaping is left to the performer, unless otherwise notated.
2. Phrase shaping by the performer is also encouraged; just don't overdo it.
3. The breath marks indicate definite areas to pause; this doesn't mean not to breathe elsewhere.
4. Dynamic levels are intended "*subito*" except in measure 81.<sup>2</sup>

Any *rubato* should be moderate and work to serve this image, meaning that it should be simple and go along with the theme of a mechanical device. In general, the start of each section can accelerate, as if the machinery were being "wound up," and the ends of sections should slow down as if the components of the machinery were losing their momentum. Creating additional silences with breathing can be used to simulate something caught in the gears or slight irregularities in the mechanics of a section. If the performer wishes to adopt this interpretation of the piece, it is recommended to place

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<sup>2</sup> Tavia Sullens, *Amalgamated Widget* (Jacksonville, FL: taviassullens.com, 2013).

such breaths in places that would normally not make sense—to emphasize the “sticking” of mechanisms. In such a case, it would be appropriate to shift to a suddenly faster tempo immediately afterwards to simulate the gears rushing forward after the pent-up energy from the hold is released, so long as shortly afterward the tempo is brought back under control at the initial tempo marking.

Section 1 sets the mood and concept of the piece. It is careful, metric, and decidedly measured. The tempo is quarter-note equals 60 beats per minute (BPM)—equal to one second—reminiscent of the second hand of a clock, which is a common and familiar mechanical device for many people. Because the piece makes heavy use of modes and non-traditional scales, it can be difficult to decide which notes are important and should be accentuated. The piece opens with a six-measure section in E Phrygian mode (Fig. 3). E is an important pitch throughout the piece, particularly in the first section. Knowing this, the performer should bring out the pitches related to E. These are E, G, and B in the first section. The performer can do this either by playing these pitches *tenuto*, by leaning into them, by adding a slight *vibrato* to them, or any other way that the performer finds desirable. However, the performer should note the composer’s second instruction not to overdo any phrase shaping. The piece is meant to be subtle and cerebral. The clarinet’s tendency is to make the G4 respond too loudly and forcefully while the B4 will be delayed in responding. Regarding the pauses indicated in the score, the first pause should be approximately one second—or beat—long to avoid disrupting the rhythm and flow of the phrase. The pause after the *fermata* should be longer than the first and should allow the note to linger in the performance space and to completely decay, leaving two seconds of silence for the music to rest.

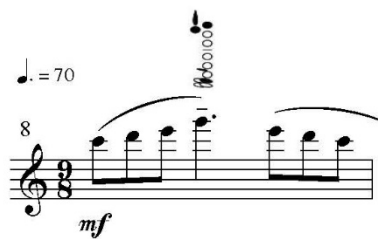


**Fig. 3. E Phrygian Mode**

Section 2 spans from the anacrusis to mm. 7-12. It has a drastic character change from the first section in that it is much freer, dance-like, and shifts to C pentatonic (Fig. 4). The swinging ascending and descending triplet figures are reminiscent of a pendulum and should be played as such. The added sixteenth-notes help to create this effect, but can be enhanced by adding a slight *crescendo* and *accelerando* into the direction changes and a slight *diminuendo* and *ritardando* coming away from them. The greatest challenge in this section is getting to and from the altissimo G in m. 8. The easiest way to play the figure is to stay in the same partial by using an alternate G6 fingering (Ex.3.1). The fingering is very stable and will respond easily at any dynamic without altering the timbre. It is also recommended that the clarinetist add some *vibrato* on the G6 to keep the note from appearing too static in the context of the surrounding faster notes. The *ritardando* in m. 12 can be thought of as that portion of the widget finishing its function and triggering the next portion into action.

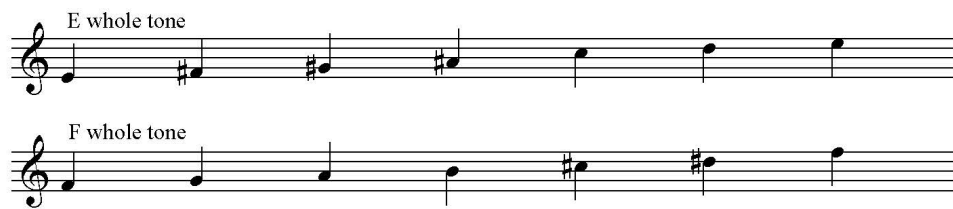


**Fig. 4. C Pentatonic Scale**



**Ex. 3.1. Tavia Sullens: Amalgamated Widget, m. 8.**

Section 3 spans mm. 13-20 and is characterized by a shift to whole-tone scales (Fig. 5) and octave displacements. The section is analogous to the winding of a music box mechanism. The slow start of each segment is the winding and the *accelerando* is the release of the turn key. This idea is further reinforced by the marked pauses after each segment as if the winding mechanism has stopped and needs to be rewound. The scale figures should be played as smoothly as possible to contrast with the following octave displacement portion, in which the first notes of the slur grouping should be slightly stressed and *diminuendo* into the following note. The second notes should be slightly clipped to create a jagged effect.



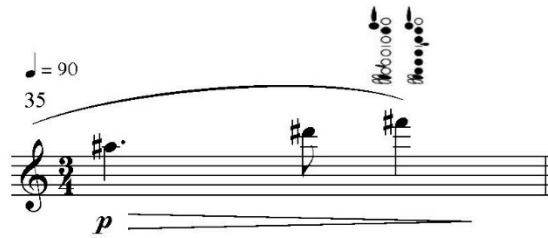
**Fig. 5. E and F Whole Tone Scales**

Section 4 spans mm. 21-30 and is a variation on the preceding section. It remains in the same tonal area due in part to the lack of a pause between the sections. The section is far more disjointed and is characterized by two voices moving at different speeds. The disjointed feeling is enhanced by the groupings of the notes, so the start of each grouping should be emphasized slightly and each note in the group should be slightly softer than the note before it. It is helpful to emphasize the lower voice more than the upper, since the upper will naturally project more since it is in a higher register, moves at a faster pace, and is less melodic than the lower voice. Like sections 1 and 2, this section ends with a notated *ritardando* and sustained note.

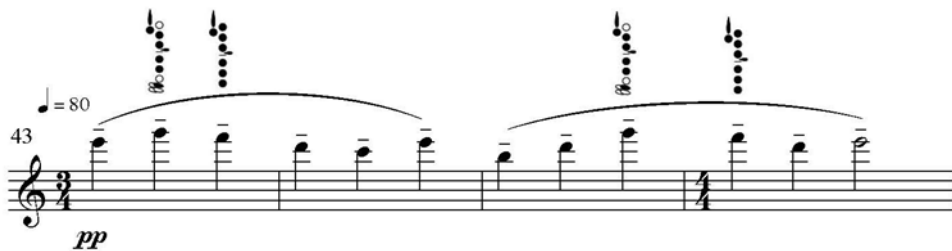
Section 5 spans mm. 31-46 and is reminiscent of section 1, having the same eighth-note speed and deliberate character. The section starts in the F-sharp Prometheus Neapolitan scale and shifts to the D Prometheus Neapolitan scale (Fig. 6) in m. 36. The greatest challenge in the first half of this section is reaching the F-sharp<sup>5</sup> in m. 35. It is important to slow slightly with the *diminuendo* to give the effect of the mechanism winding down and take a breath after the F-sharp to give the proper amount of space needed to complete the effect. The F-sharp needs to be very secure and not change pitch throughout the *diminuendo*. Depending on the player's instrument and pitch tendencies, either fingering in Ex. 3.2 may be used. The first fingering has a great deal of flexibility and is good if one is unsure of where the pitch is going to be and will need to change it rapidly. The second fingering is more stable and will respond better at the soft dynamic and will allow an easier fade. After the pause, the music shifts back to E Lydian mode for four measures while the dynamic softens to *pianissimo* and the tempo temporarily drops to 80 BPM. Great care should be taken in this section to keep the music as smooth and even as possible while putting the slightest touch of emphasis on each note to enhance the effect of mechanics. It may be beneficial to use the long F<sup>6</sup> and G<sup>6</sup> fingering shown in Ex. 3.3. These fingerings are very stable and can be played easily at a soft dynamic. The intonation of these two fingerings can present a challenge since intervallic inaccuracies will be heard easily in this context, so it is important to know the particular tendencies of your own instrument and adjust accordingly. Another option is to use the first finger G<sup>6</sup> and standard fingerings for the other notes so that all of the notes except B<sup>5</sup> and C<sup>6</sup> remain in the third partial.



**Fig. 6. F-sharp and D Prometheus Neapolitan Scales**



**Ex. 3.2. Tavia Sullens: Amalgamated Widget, m. 35.**



**Ex. 3.3. Tavia Sullens: Amalgamated Widget, mm. 43-46**

Section 6 spans mm. 47-53 and is a brief interlude in which the music goes through a flurry of action shifting to E Mixolydian mode, then to D-major, and finally to E Dorian mode (Fig. 7) in a series of micro-phrases. The effect generates a sense of impatience where the performer wants to keep pushing forward and get louder, faster, and more aggressive, as if tired of continuously having to wind the turn key back and instead just forces it forward. The figure beginning in m. 51, while not marked as such, should maintain the character of the repeated notes from before and end with clipped second notes. This effect will add to the sense of impatience and urgency and allow the performer to *accelerando* slightly towards the running sixteenth-notes in m. 53 and make

it seem more like an *accelerando* of the same note value and less like two disparate rhythmic figures.



**Fig. 7 E Mixolydian and Dorian Modes**

The pause following section 6 should be the longest and most significant of the piece to this point. The effect of the pause should seem to allow the performer to calm down, catch their breath, and allow the widget to reset itself. Section 7 spans mm. 54-63, and with the exception of the first note, is a direct repeat of mm. 31- 40, enhancing the reset effect. Unlike its analog in m. 41 though, the phrase at m. 63 ends, so the phrase should be executed with the same interpretation as m. 58.

Section 8, which spans mm. 64- 68, settles back to quarter-note equals 60 BPM and is a retrograde of section 1, starting on the D4 from m. 5. The only other difference between the sections is that this iteration eliminates the B3 from the end of m. 2, as its inclusion would throw off the rhythm that allows the next section to begin on the anacrusis, and so should be interpreted the same way, placing a slight emphasis on the same pitches; E, G, and B.

Section 9, spanning mm. 68-74, is a direct repeat of section two and should be played accordingly. Section 10, the rest of the piece, functions as a coda and is a retrograde of section 9 transposed up a third and with octave displacements to maintain the melodic flow without necessitating a prolonged stay in the altissimo, which would spoil the surprise ending on a C7. Ending the piece on the C7 and beginning on the

lowest note on the instrument showcases the clarinet's vast range. The C7 should be held for as long as the performer feels necessary and is able to maintain a steady pitch. Unlike every other ending in the piece, the final note should either maintain the same dynamic intensity or crescendo, depending on the performer's ability and comfort at this stage of the piece.

## CHAPTER 4

### *Faerie Tale Dances*

#### “Stroke of Midnight”

*Faerie Tale Dances* was written by Jeffrey Ouper at the request of the present author for his doctoral research project. It is an 8’40” programmatic piece in three movements for E-flat clarinet, sopranino recorder, and toy piano. The piece was premiered in the fall of 2013 by the *Toy Trio*, with James Applegate on E-flat clarinet, Jeffrey Ouper on recorder, and Gail Novak on toy piano. The group drew its name from the instrumentation, since all the instruments involved are the smallest versions in their respective families. The piece was initially conceived as a musical joke, combining the most obnoxiously difficult and stereotypically annoying instruments. Because of early life experiences and associations in general music classes, many people have a distaste for the soprano recorder, thinking that it is only capable of shrill and out of tune playing. The sopranino recorder takes all the qualities that make people cringe when thinking of the instrument and takes them to the extreme unless played by an experienced musician. The toy piano likewise, has a childhood connection, as it is mass-produced and sold cheaply as a toy for toddlers and young children, and that makes it lack the legitimate appearance of its larger relatives. The E-flat clarinet, while not an instrument played by children, is so small that it visually fits with the others and is surrounded by a similar image of annoyance and poor performance.

The piece draws on the child-like aura surrounding the instruments for inspiration and incorporates the cuteness and innocence associated with youth. To effect this idea visually, the *Toy Trio* performed the piece sitting in small children’s chairs with folding

music stands that were able to sit very low and close to the ground. The three movements are based on three iconic children's fairy tales: Cinderella, Snow White, and Peter Pan. Though technically novel and not a fairy tale, thanks to Disney's animated movie, Peter Pan is now considered by many to belong to the fairy tale genre along with many of the company's early works. The piece should maintain a cute and slightly "cheesy" character throughout. While notes, rhythms, and pitch are important, the conveyance of the character of the music should always take precedence in this piece. The clarinet and recorder should also hold back their dynamic levels since the toy piano is only slightly capable of altering its dynamic level. A general rule for the winds is to treat every dynamic marking as being two levels softer. If desired, the piece could be played with a piccolo substituting for the recorder and a synthesizer or celeste substituting for the toy piano, though this would detract from the character of the performance. The composer used a Schoenhut Traditional Deluxe Spinet Piano 37-key Mahogany/Black for the performances and recordings. It is a quality instrument with good sound, intonation, and response.

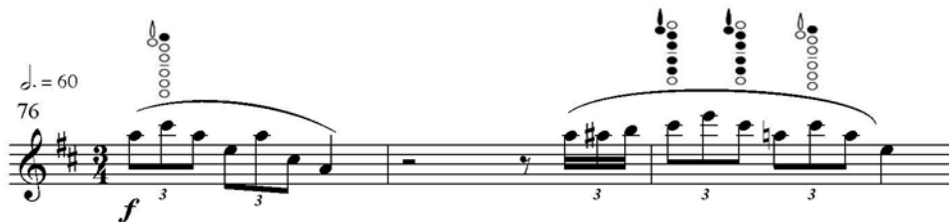
The first movement entitled "*The Stroke of Midnight*," is based on the ball scene from the Cinderella story. The movement begins with Cinderella dancing a lighthearted waltz with the prince. The dance continues until the clock begins to chime midnight and Cinderella rushes away. The movement is written in a three part form, with an introduction spanning mm. 1-9, the A section spanning mm. 10-56, a B section spanning mm. 57-81, a repeat of the introduction spanning mm. 82-90, and the return of the A theme from mm. 91-114. In m. 115, the clock begins to chime and the dance is completely abandoned as Cinderella flees the ball and the prince gives chase.

The waltz is a “high-class” dance used to depict the prince. Because of the more elevated association of the waltz, it uses a diverse and colorful harmonic language that the middle section lacks. Section B is a peasant dance used to represent Cinderella. The peasant character of the section is emphasized by a much more limited harmonic vocabulary that serves to show the social gap between the two characters.

The piece begins with cluster chords in the piano and close intervals and suspensions in the winds, further clouded by trills. The dissonance created by this effect is a predominant characteristic of Ouper’s music and should be embraced by the ensemble especially since in this instance it is used to depict the prince’s boredom with the ball. Rather than try to minimize the effect by playing softer, the ensemble should bring out dynamically such moments when they occur and then back off dynamically after the resolution. In this case, the clarinet and recorder should emphasize the down beats of mm. 2 and 3 and *diminuendo* slightly through beats two and three. This effect is helped further by the natural agogic accent of the waltz.

The A theme begins in m. 10 where the piano begins the waltz pattern. The section depicts the prince at the ball. When the winds enter in m. 14, they share the melody a ninth apart. Again, the dissonance should be embraced, but because of the registers involved and mechanics of the instruments, the clarinet should start at a *pianissimo* dynamic and *crescendo* rather than start at the written *mezzo-piano*. At m.21, the clarinet and recorder have a unison septuplet rhythm, and while it is not essential that every note be played at exactly the same time, it is vital that every note be heard equally. To this end, it is important that both players observe the *crescendo* to *forte* and continue this through the beat into the downbeat of rehearsal B.

The next section—a transition—begins in m. 38. The clarinet should stay beneath the recorder melody dynamically until m. 41 where it has a *crescendo*. The B theme begins in m. 57. It has a light and jovial character with more bounce to it than the first waltz theme. This peasant dance has a much simpler harmonic language than the first section, alternating between tonic and dominant. The emphasis also shifts from the downbeats of each measure to the second beat. The section depicts Cinderella’s arrival to and enjoyment of the ball. The active triplet rhythms represent Cinderella’s excitement. Measures 69-82 serve as a transition back to the A theme and is characterized by triplet arpeggio figures. In m. 76, it is beneficial to use the fingering for the C-sharp6 shown in Ex. 4.1 to facilitate the transition away from and back to A5. It is also helpful to use the same fingering for the third C-sharp6 in m. 78. It is, however, easier to use the standard fingering for the C-sharp6 for the first two in the measure.



**Ex. 4.1. Jeffrey Ouper: *Faerie Tale Dances- The Stroke of Midnight*, mm. 76-78**

The final A section is from mm. 82-114 and depicts the prince and Cinderella dancing together. The prince’s earlier boredom and agitation depicted by the dissonances in the winds are now eliminated as the two are thoroughly enjoying each other’s company. The two approach each other for a kiss, but are interrupted in m. 115, when the clock chimes the first stroke of midnight. The clarinet’s written trill on the final beat of the measure depicts Cinderella shaking herself out of her romantic daze. The subsequent

trill in m. 117 depicts her struggling to get away from the prince. The roles reverse in the next measure as the recorder takes the role of Cinderella as she flees the ball. The clarinet repeats the recorder's figure a measure later, depicting the prince chasing her. The prince loses Cinderella in m. 123, going off in the wrong direction, returning to a variation on the introduction theme. The recorder, as it continues to escape, switches to a variation of the theme from m. 38, similar enough to fool the prince while allowing Cinderella to increase the distance. The final trill by the clarinet depicts the prince's sigh as he watches Cinderella slip off into the distance, portrayed by the slowing and softening trill in the recorder.

## “Mirror, Mirror”

The second movement entitled “*Mirror, Mirror*,” depicts the evil queen from Snow White as she stands before her magic mirror. The movement begins with a soft toy piano introduction vaguely in C minor. The piano’s smooth ascending line is used to depict the smooth surface of the mirror reflecting the queen’s approach towards it and continues until m. 13. The long stately lines also help to depict the queen’s calm serenity. The added beat in measure three can be interpreted as the queen hiking up her dress and taking a quick catch step as she approaches the mirror. The brief trill flurries and disjunct lines by the clarinet depict the queen’s movements as she wanders through the chamber. The recorder’s descending line is used to offset the piano’s ascending line and show the queen’s swirling emotions. In m. 10, the clarinet suddenly increases its speed showing the queen’s emotions becoming more and more unstable as she gazes in the mirror and wonders about her beauty. The recorder’s more disjunct line depicts the queen’s physical actions as she searches her face in the mirror. The inspection seems to stop in m. 17 as the clarinet and recorder once again sustain notes in thirds and the energy dissipates as if the queen is satisfied with what she sees. Feeling satisfied, she summons the slave in the mirror and speaks the famous line in m. 20. The piano drops out for the narrative and the clarinet and recorder move in unison sevenths. The clarinet and recorder should play in a monotone style in m. 20 as if they are chanting “Mirror, mirror on the wall, who is the fairest one of all?”

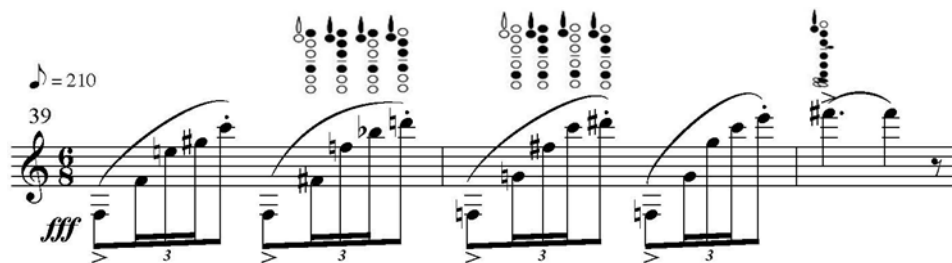
The scene changes in m. 24. The piano plays a smooth arpeggio depicting the surface of the mirror changing to show the queen the fairest in the land. The sixteenth-note arpeggios give the music a bright and gay feel that is a sharp contrast to the fluid and

mysterious character of the first section of the movement. The clarinet stops playing momentarily and the recorder takes a solo role briefly as it depicts Snow White. The bird-like chirping figures in the recorder depict birds in the garden where Snow White is sitting before the image fully resolves to show her in m. 26. The piano's figure changes in m. 26 to a more rhythmically accented figure of four sets of ascending arpeggios with accented triads above them as if driving home the image of Snow White being the answer to the queen's query. The image in the mirror dissolves in m. 28 when the recorder stops playing and the piano returns to the undulating arpeggio figure. The clarinet returns in m. 29 with a grumbling figure. The figure starts at a *mezzo-forte* dynamic and builds in intensity mirroring the queen's rage. The grumbling figure is made of short, fast, clipped ideas that help build the tension leading into m. 31. The *crescendo* in m. 30 needs to be very dramatic and reach a *fortissimo* dynamic level. The music is marked *forte*, but because of the low register and what comes after, needs to be played louder. The recorder's disjunct figure and trill help to build the intensity. Because the recorder cannot *crescendo* to a large degree, the trill should increase in speed as the clarinet *crescendos* to match the intensity level.

The next section begins in m. 31 and depicts the evil queen losing herself in her rage over Snow White becoming more beautiful than her image. The clarinet is used to depict the queen just as the recorder was used to depict Snow white. The queen's rage is emphasized by the clarinet playing at a *fortissimo* dynamic in its highest register. The ascending figures should sound like screams of rage that start low and work their way up both in range and dynamic. The growl in m. 33 is the first peak of the queen's fury. The growl can be performed either by humming while playing the pitch or by flutter-

tonguing. The clarinet continues to rage in m. 34 where it begins to go through the full range of the instrument with fluctuating arpeggios landing on the lowest note on the instrument. By m. 36, the clarinet's figures are full of intense atonal chromaticism and sudden leaps, depicting the queen's uncontrollable rage. The effect is heightened by the piano's figures changing from converging to diverging chromatic lines. The queen begins to control and focus her rage, however, as evidenced by the fully chromatic run in m. 37, which shows a sinister idea being formed in the queen's mind. The queen stops letting her emotions completely control her in m. 38, which has the longest chromatic passage in the movement. The intensity of the passage is magnified by its increasing dynamic level and velocity, which run into the second and most dramatic climax in the movement.

Measure 39 is marked triple *forte* and should be as loud as the performer can play, ignoring good tone, rhythm, and accuracy. The most important aspect of mm. 39-40 is volume and character. The section depicts the queen's exuberance at knowing that once she has Snow White killed, she will be the fairest in the land. The clarinet's rhythmic patterns in these two bars are all the same, so the piano can easily find the down beats for its expanding cluster chords to match. Example 4.2 includes fingering suggestions for mm. 39-41. The clarinet's descending chromatic figure in m. 45 should slow gradually and *diminuendo* so that the section ends *niente* and the figure feels like the rhythm remained the same despite slowing from triplet-sixteenths to triplet-eighths to a final sustained tone. The slowing is representative of the queen's wrath dying down and settling into the cold calculation leading to her murderous plot.



**Ex. 4.2. Jeffrey Ouper: *Faerie Tale Dances- Mirror, Mirror*, mm. 39-41**

After a brief pause, during which the queen fully collects herself, she settles back in front of the mirror and stares at her reflection. The piano moves in unison half steps with the recorder creating a dissonance representing the harshness of the queen. In the beginning, the figure was consonant because the queen was content as she contemplated her beauty. Now the figure has become ugly and harsh because of her jealousy. The clarinet makes the figure even more distorted when it enters one beat after the recorder and piano, moving in imitation and creating an even more dissonant harmony. In m. 51, the clarinet diverges from the opening melodic figure in favor of a more consonant one comprised of small leaps and steps that is used to show the queen's inner thoughts. After a brief written pause in m. 58, the queen has one final laugh, depicted by the unison note as if the queen is unable to let go of the joyous idea of murdering her stepdaughter.

## “Pixie Dust”

The final movement entitled “*Pixie Dust*” is a homage to all pixies, fairies, and similar creatures, but most especially Tinker Bell. The title “*Pixie Dust*” conjures images of Tinker Bell and the magical dust she exudes with the power to make people fly with a mere happy thought. The first measure begins a free improvisatory section for the recorder. The ornamentation provided is optional and can be changed to suit the performer’s taste and technical ability, though the figures provided are idiomatic for the instrument. The rhythms for the recorder in the section should be kept very free and elastic; the only restraints to the recorder’s musicality are the downbeats, which need to align with the rest of the trio. Great care should be taken to avoid letting any of the figures feel metric or forced. Every figure should flow into the next. The section depicts the pixie flitting about and landing softly then primping and posing a bit before flitting to the next improvisatory figure. In m. 20, it is important for the clarinet to *crescendo* through its sextuplet figure then to *decrescendo* to a *piano* dynamic for its trill on beat two so that it can *crescendo* without overpowering the recorder’s ascending trill figures. There are two options for pacing in m. 20. The recorder may slow on its ascending trills to draw out the phrase and allow the ensemble to prepare for the sudden tempo change at B, or the recorder may speed up through its trills making a smoother transition to the new tempo.

The next section begins in m. 21, where the tempo suddenly doubles, becoming lively and playful. The piano sets the tempo and begins the new dance figure, characterized by triplet arpeggios that are passed back and forth between the ensemble. It is important in this section to emphasize the first note of every other triplet to add to the

dance-like feel and keep the music buoyant. The pulse should be a slow two rather than a fast four. If needed, the recorder and clarinet can alter their articulation patterns to ensure that all the notes speak clearly, but great care should be taken that the articulations are kept light and smooth—hard articulations will likely cause the section to slow.

In m. 38, the swaying triplet figure remains the same, but the meter changes from 4/4 to 6/8. The pulse remains the same, with the quarter-note becoming the dotted-eighth-note. The change to 6/8 facilitates the next meter change in m.40. Each note of the triplet figure becomes a sixteenth-note in this metric modulation, so the performer can shift the groupings from three to two. In m. 40, the piano helps to establish the new tempo by maintaining the sixteenth-notes from the previous section but playing a decidedly duple figure that acts as a metronome. It is helpful for the clarinetist to think of this section as fast five and six pulses rather than a slow two pulse. This is made difficult by the recorder and piano emphasizing the slow two pulse with accents and long rhythms. The clarinet should avoid emphasizing any beats in particular throughout this section, keeping everything even, compact, and light (Fig. 4.3). The music firmly sets back in a large two feel for everyone in m. 57 after the clarinet's last fast triplet figure in m. 56, but it is still beneficial to maintain the eighth note subdivision to help set the next tempo change.

38 ← ♩ = ♩. → (♩ = 72) E (♩ = 216)

mf f

mf f

41 tr~~~~~

6 6 3 3 6 6

44 tr~~~~~

mf mf mf

**Fig. 4.3. Jeffrey Ouper: Faerie Tale Dances- Pixie Dust, mm. 38-46**

The meter changes once more to 3/4 in m. 88. The sixteenth note remains constant and is taken over by the piano. The articulation pattern remains in six, but the note groupings switch to four, emphasized by the clarinet playing down beats in 3/4. The piano passes its ascending running figure in m. 89 to the clarinet, which leads the *poco ritardando* into m. 90.

The new section begins in m. 90 and is marked “brightly.” Despite the new meter and new character marking, the tempo remains the same as the previous section: eighth-

note equals 216. The clarinet needs to remain subdued throughout this section despite its active lines, and should strive to keep everything as smooth and even as possible to help the recorder seem even lighter and more graceful. The clarinet and piano's lines in this section should be more like ripples than runs to allow the recorder melody to be the dominant character. The piano in particular will find this difficult because of how inarticulate the action is on most toy pianos.

There is an ensemble rest on beats two and four of m. 100, and only the clarinet and recorder play on beat three. The silences in this measure should seem almost deafening and should be stretched—like the calm before the storm. Measure 104 is another calm section where the intensity builds, reminiscent of m. 89.

The final section begins in m. 106 and is marked “exploding with energy.” The music becomes much more raucous here but still needs to be controlled. The clarinet needs to shape every gesture to help convey the explosive energy. One way to do this is to let the line shape the dynamics, in other words, as the pitches get higher, the clarinet can get louder, and as they get lower, the clarinet can get softer. It is important for the clarinet and recorder to align and pay careful attention to intonation starting in m. 108 where they have a unison rhythm, which helps drive the energy forward to the end of the piece.

## CHAPTER 5

### *Faerie Suite*

#### “I. Titania”

The clarinet version of *Faerie Suite* was commissioned from Theresa Martin by the author for his doctoral research project. The work is a 12’ programmatic composition originally written for violin. In her program notes, Martin describes the work as:

...A glimpse into my search for artistic identity. Looking towards my Irish heritage for inspiration, I became interested in Celtic folklore. Each of the four movements of *Faerie Suite* depicts a different type of fairy.

Movement I describes Titania, the fairy queen in Shakespeare’s tale, *A Midsummer Night’s Dream*. Classified as a Pixie, Titania possesses a golden aura, delicate translucent wings, and a friendly yet capricious nature. Her mood and focus of attention are constantly changing due to her impulsive personality. The music describes this constant change of mood with a playful, whimsical spirit.<sup>3</sup>

The first movement is in four sections, each delineated by a proceeding pause.

Section 1: mm. 1-21

Section 2: mm. 22-32

Section 3: mm. 3-65

Section 4: mm. 66-89

Each section contains many characters and each character should be emphasized and allowed to shift suddenly like Titania’s moods.

The opening section is marked “majestic and shimmering” and evokes an image of a fairy flitting about with the driving *staccato* sixteenth-figures that *crescendo* from *piano* to *forte* within three measures. The *crescendo* seems to depict the fairy’s approach with slight zig-zags. Titania arrives in m. 3 with the longer sustained notes. The *portamento* between D5 to D6 should increase in both dynamic and intensity, and despite

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<sup>3</sup> Theresa Martin, *Faerie Suite* (Appleton, WI: Verdant Music Publishing Co., 2013).

the fast tempo should not feel rushed. The *portamento* should begin after remaining on the D5 for an half a beat and then smoothly ascend. The trill in m. 4 should begin immediately and *crescendo* through the beat and end on the downbeat allowing the top note of the descending figure to be slightly lengthened. The sixteenth-note figure that follows should start slightly slow and gain momentum as it pushes through to the next trill. Each trill is like the fairy hovering in one spot and the arpeggio figure depicts her flitting to the next place. After the *portamento*, the music suddenly breaks off in a *caesura* as if Titania lands.

The music suddenly slows from 68 to 50 BPM at the start of m. 12. No mathematical relationship between the two tempos helps set the new pace. It is necessary to simply make sure that the music is suddenly slower and *forte*. This sudden change is characteristic of Titania and should be embraced. The slow section shows a more serious and tender side of the fairy queen's personality.

The character immediately returns to the fast, flighty persona in m. 15. The grace notes in this piece are a remnant of a previous version written for violin. The figures were originally double and triple stops on the violin and so they can be played with a more flexible rhythmic interpretation than might otherwise be taken. The primary notes can be shortened according to how much time is taken to allow the harmonies of the grace notes to sound. The recommended interpretation of the grace notes is to lengthen the first note and speed up through the figure so that the whole figure is approximately one third the value of the primary note.

Measure 22 begins the new section and is marked "spritely." The sixteenth-note *staccato* figures should be played lightly and evenly, with minimal space between the

notes. The next two measures use a disjunct eighth-note figure and should be played as short as the previous *staccato* sixteenth-notes, with a great deal of space between each to further emphasize the sharp motions. The eighth notes in m. 28 are marked *staccato*, but in a previous version of the piece, the figures appear with a slur-two/tongue-two articulation pattern. For the recording, I chose to use the original articulation pattern since the slur-*staccato* figure seems to enhance the spritely character and add a sense of humor, fitting for the character. The articulation also seems to emphasize the disjointed and split natured character of Titania when taken in conjunction with the smooth and light sixteenth-note portions.

The next section begins in m. 33 and is marked “spinning” as well as “*legato* and *rubato*.” The metric modulation can be thought of as the half-note from m. 43 becoming the dotted quarter-note in m. 44. The character also changes to “passionately” to further emphasize the brief return to an earlier state of mind. The *ritardando* and silence in mm. 64-65 should have the character of Titania becoming distracted and her attention wandering until she is left staring into space. The rest should be maintained long enough to allow all echoes to decay and for the music to feel almost as if the movement has ended.

The final section of the movement begins in m. 66, and is characterized by much shorter character segments. The constant shifting to *subito forte* and back to *mezzo* dynamics shows the ever shifting nature of Titania. After a brief rest, the music continues on a different track, once again in the “passionately” character. The music slows 10 BPM, reminiscent of the first tempo change in the piece. The slower tempo allows the grace notes to be elongated and made very schmaltzy. The greatest difficulty in this

section is making the leaps from the B4 to the E6 in m. 85 and the leap from C-sharp5 to A6 in m. 86. The final character change in the movement lasts only two measures. The tempo is suddenly faster, going back to eighth-note equals 240 BPM. This section depicts Titania suddenly fleeing the scene in even greater haste than she arrived and with even less warning. The final *portamento* should be played as quickly, smoothly, and softly as possible. Like the other section endings in the movement, the final ending should soften almost to nothing as if the fairy queen has suddenly gotten so far away that she can no longer be heard or seen.

## “II. Eurydice”

In her program notes, Martin comments about this movement:

Movement II depicts Eurydice, the famous nymph from Greek mythology, and tells the unfortunate tale of Orpheus and Eurydice through her eyes. Classified specifically as a Dryad, Eurydice is playful and spontaneous and possesses a gorgeous, compelling voice. Eurydice’s tale of misfortune begins innocently as she is frolicking through the forest, stopping occasionally to sing to her lover. Suddenly, she is bitten by a serpent and dies. She weeps bitterly for her lost love, until she unexpectedly sees Orpheus standing before Hades, playing his lyre. For a small moment, she is hopeful that he will rescue her. But when Orpheus makes the fatal mistake of looking back at her, she is destined to remain there forever alone.<sup>4</sup>

The second movement is divided into seven sections, each marked with a distinct change in mood. Section 1 spans m. 1-29 and is marked “joyfully.” The light, lilting feel created by the duple against triple, dotted rhythms, and changing meters is used to depict the dryad’s joyous mood and whimsical nature. The capriciousness is further emphasized by the ever-shifting mixed-modal tonal centers. The triple feel makes it seem like Eurydice is dancing about as she and her lover travel through the woods. The shift to duple marks a shift in her mood as if she settles down for a bit and comes back to tease her beloved Orpheus. A moment of humor is added to the music in m. 18 with the use of flutter tongue, as if Eurydice is giggling at Orpheus.

Section 2 spans mm. 30-36, and depicts Eurydice’s love song to Orpheus. The tempo slows accordingly; moving from dotted quarter-note equals 72 BPM to the quarter-note 60 BPM. No mathematic relation between the two tempos aids the transition. The section should be played with a slow, wide *vibrato* to enhance the loving character.

Section 3 spans mm. 37-45 and returns to the opening tempo, this time with a “capricious” designator instead of “joyfully.” The section should be as light and dance-

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<sup>4</sup> Theresa Martin, *Faerie Suite* (Appleton, WI: Verdant Music Publishing Co., 2013).

like as possible. The capriciousness is generated by the short, fast segments of melody interrupted by brief rests, as if Eurydice is continuously stopping in her dance to turn around and flirt with Orpheus. The strong pushes in dynamics in m. 37 and 43-44 depict Eurydice rushing ahead of Orpheus as she laughingly dances through the woods. In her distracted flight she fails to notice her surroundings and disaster suddenly strikes her in m. 46 when a snake bites and kills her.

Section 4 spans mm. 46-57 and is marked “violently.” The section depicts a snake biting Eurydice and her fear at death approaching. The violent nature is captured by sharp dynamic contrasts, sudden silences, harsh accents, wide leaps, fast fluttered passages, and short fragmented melodic ideas. The section needs to maintain the *forte* intensity from the previous section, and the grace notes need to be sharp, fast, and strictly in time. There also needs to be a dramatic contrast between various articulation markings. The *tenuto* notes need to be slightly elongated and smooth to contrast with the sharp intensity of the grace notes preceding them. The accented notes need to be very dry and short. The flutter-tongued notes should be raucous and angry. All of the flutter-tongued quintuplets need to start softer than the previous melodic fragment and *crescendo* rapidly into the next grace-note burst. If possible, the flutter-tongue should start slightly slow and speed up as the dynamic increases in order to increase the effect. The greatest challenge in this section is smoothly and quickly arriving at primary notes after the grace notes, which switch registers. The dynamic level increases to the highest point in the movement in m. 57 on G6. The dynamic reaches triple *forte* and is marked *molto vibrato*. The *vibrato* should be as wide and fast as possible. Though not marked, the music should cut off abruptly and briefly after m. 57 as Eurydice’s life ends.

The next section spanning mm. 58-77 begins shortly after the G6 ends. The pause should be short but pronounced. The music continues as if Eurydice suddenly opens her eyes and is in the underworld. The music is suddenly much slower, almost half the tempo of the previous section and is marked “heavy, full of grief” and “*rubato*.” The music in this section depicts Eurydice’s lament at her being separated from her love and leaving the land of the living. To add to the grief-stricken portrayal of Eurydice’s stay in the underworld the longer notes should begin with a straight tone and then add a slow *vibrato* that speeds up as the note progresses. The grace notes in this portion of the movement should be in stark contrast to those in the “violent” section that preceded it. In this lugubrious context, the grace notes should be played as long appoggiaturas that take up at least half of the primary note’s value. In m. 66, Orpheus arrives in the underworld to lure Eurydice back to the land of the living. When the music fails to drop to *piano* in m. 78 the pressure of not looking back becomes too much for Orpheus and he makes his fatal mistake. The *fortissimo accelerando* figure in m. 80 depicts his turning and the *forte-piano* trill figure shows his panic and horror at what he has done.

The next section is very brief, spanning mm. 81-85. The tempo suddenly doubles and the articulation becomes *sempre staccato* with accents on the off-beats. The section depicts Eurydice’s flight back to the underworld. The music should be harsh and angry to convey Eurydice and cursing her own fate. The rage in the section is emphasized by the *forte-piano* trill and flutter-tongue in mm. 83 and 85. The accents should be marked and slightly longer than the surrounding *staccato* notes in order to propel the music forward.

The closing section, mm. 86-92, depicts Eurydice mourning her lost love and opportunity as she wanders back into the underworld. The music returns to the “lovingly”

theme, but transformed by the sorrow of the situation. Each note longer than a quarter-note is modified with *vibrato* with an added descriptor of an arrow driving to the next downbeat indicating that the *vibrato* should grow wider and faster. The decreasing dynamic levels depict Eurydice moving further and further away. The final G6 to G-sharp6 needs to fade to a true *niente* without losing the tone and pitch.

### “III. Lorelei”

The third movement, entitled *Lorelei*, is a fast and driving movement that Martin describes in her program notes:

Movement III portrays a Siren, aka, Lorelei, who is a lovely young woman fairy that sits on ocean cliffs and sings, luring sailors to their tragic deaths in the rocks below.<sup>5</sup>

Unlike the previous two movements which used different characters in the music to portray the many layered personalities of the fairies, this movement has only two characters, only one of which is used to depict the fairy. The first character is a bubbling, swelling figure used to depict the water crashing against the rocks below the cliffs; the second character is the seductive siren song. The water sections should maintain a constant, driving pulse and should swell dynamically in dramatic fashion. The dynamic levels are used to simulate the waves building and crashing against the rocks and should be overemphasized to heighten the effect. It is preferable to circular breath throughout the water sections, allowing the music to remain constant, simulating the continuous movement of the waves crashing against the rocks. The siren song portions should begin sweetly and seductively and grow wilder and more frantic as the movement progresses. The soft, sweet song is meant to draw the sailors in towards the rocks, while the wilder and more impassioned portions later in the piece depict Lorelei in a lustful frenzy as she makes the sailors forget reason and drive their ship onto the rocks.

The movement begins with the bubbling figure characterized by repeated F3 pedal tones with expanding and contracting lines of triplet-sixteenth-notes. The shifting of the moving lines and pedal tones' rhythmic placement is used to help simulate the ever shifting seas near the cliffs as the waves build. It is important to keep the sixteenth-note

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<sup>5</sup> Theresa Martin, *Faerie Suite* (Appleton, WI: Verdant Music Publishing Co., 2013).

constant through the changes in the music, as the music shifts rapidly between the wave theme and the siren song.

Lorelei's song presents itself in short segments amidst the swirling tumult of the crashing waves, briefly cutting through the surging surf when the waves recede. Each segment of the siren song should begin as it left off before being covered by the waves. The performer should strive to emphasize the connection between the song sections, making the transitions out of the wave sections seem as smooth as possible so that the effect is that the song never stops, but is temporarily covered by the sound of a waves building and crashing on the rocks. Lorelei's song begins in long slow notes in sharp contrast to the fast flurry of notes from the wave section. A wide *vibrato* should be used on the long notes, and each note should swell slightly as the voice does naturally while sustaining a note. The *vibrato* should start slow and accelerate on each note. It is also advisable to stop circular breathing in the vocal sections, since it is impossible to circular breathe while singing. This is particularly useful between measures 18 and 19. The greatest challenge in the siren song portions lies in the wide downward leaps through different registers. Swelling dynamically on the long notes, such as in m. 19, helps to make the *diminuendos* in, such as in m. 20, more dramatic by increasing the dynamic range.

The wave theme returns in m. 21 *subito forte*. The music pauses very briefly in m. 22 as if Lorelei is checking the effect of her song in the brief silence after a wave crashes before beginning again. The *staccatos* in mm. 23 and 25 should be emphasized and clipped to heighten the energy and depict an especially strong surge in the waves.

Measure 29 begins a new phrase in Lorelei's song. The new phrase increases tension for the siren as she begins to make the transition from a sweet seductress, luring sailors towards the rocks. The last notes in each triplet grouping in mm. 30 and 32 are accented with a triangle point, indicating that the notes should be even more marked, clipped, separated, and heavily accented than previous notes. Measure 33 is where the siren begins to lose control, and the music reaches its loudest point thus far. The music is notated "intensely" and "*molto vibrato*" to emphasize the dynamic and emotional intensity. The pitch on the *vibrato* should be allowed to go wide and wild on the E6 and C-sharp6, as if Lorelei has lost herself in her lust and desire to wreck the ship as the waves get higher and higher. The performer may even wish to use semitone trills to simulate the wide *vibrato*. Each figure in mm. 34 and 35 should be an isolated incident starting *forte* and crashing down like a wave to a *fortissimo* dynamic. Putting a slight separation between each slur figure can help to convey and execute this effect. The sustained notes in mm. 36 and 46 should not be considered part of the siren song, but should be thought of as the waves draining away from the cliffs as the notes soften to *piano*.

Measure 47 begins a new section that presents the siren song uninterrupted and should be played sweetly and seductively. The performer may wish to take extra time and stretch the phrases in this section. The *forte-piano* whole note in m. 57 can be either flutter-tongued or growled depending on the performer's preference.

The new version of the siren song, presented in m. 58 is faster, and should be filled with wild abandon. Measure 60 is an even faster version of the song transposed up a half-step from the original, as if Lorelei has completely abandoned reason and is lost in

her sinister desires for destruction. The music should slow slightly, allowing for a wide and distinct *vibrato*. Great care should be taken to ensure that the G3, F-sharp3, and E3 in mm. 63, 65, and 67 are not associated with the siren song, but are heard as connected to each other and as an extension of the wave character from m. 62 (Ex. 5.1). This can be accomplished by placing great weight on the notes—emphasizing the *subito fortissimo* dynamic, and placing a slight lift and *diminuendo* on the end of each note. The image that each note is a physical thing and has a spring under it that pushes back slightly after weight has been added may be helpful to the performer. Measures 76-79 should be treated the same (Ex. 5.2). In mm. 79-81, the song slows and the low wave notes merge with the song as grace notes attached to the slow descending figure. The image is that the siren has successfully wrecked the ship, and lust and hate slaked, lets her song merge gently with the waves as the tide goes out and the seas temporarily calm.



**Ex. 5.1. Theresa Martin: Faerie Suite- Lorelei, mm. 63-67**



**Ex. 5.2. Theresa Martin: Faerie Suite- Lorelei, mm. 76-78**

The movement ends as it began. The tide continues to go out in m. 82 as the bubbling figure from m. 1 returns, lacking the dynamic energy of the opening, with the

fluctuations leading towards *pianissimo*. The intervals become smaller as if the waves are calming, leaving the waters still and quiet. The final *ritardando* and *diminuendo* should be very dramatic, bringing the energy slowly to a complete stop.

#### “IV. Lugh’s Dance”

The final movement of *Faerie Suite* is a fast, fiery jig of which Martin says in her program notes:

Movement IV, *Lugh’s Dance*, describes the leprechaun. The ancient origins of what we know today as the leprechaun was a Euro-Celtic god named Lugh (pronounced “Luck”). Lugh was the great Sun God of the Irish and Euro-Celts and patron of Arts and Crafts. A leprechaun’s favorite pastimes include music, dancing, and drinking Irish whiskey. It is said that once a leprechaun begins dancing to a human’s song, he cannot stop until the tune ceases. His exhausted state may cause him to make outlandish offers, including his crock of gold.<sup>6</sup>

Rhythmic interest is created by alternating duple and triple groupings amidst mostly step-wise motions and turn figures. The jig is comprised of eight musical ideas that repeat throughout the movement with slight variations. Each idea is designated by letters A through H (Ex. 5.3). Idea A is characterized by an ascending octave leap followed by a descending figure in a 2+4 articulation pattern followed by a three-note grouping and a dotted eighth note. B is a 3+3+3 turn figure and a dotted eighth note. C is characterized by a 4+2+4+2 grouping of four ascending fifths grouped together followed by an ascending octave leap and a descending fourth leap. The figure is then repeated a whole step higher. D is characterized by a notated trill figure. E is characterized by a descending three-note sequence. F is comprised of a leap-step sequence beginning with a *tenuto* sixteenth note followed by two tied sixteenth notes a half-step apart. G is characterized by anchor notes in a pattern reminiscent of measure 66 of the first movement. H is characterized by groupings of three-note descending triads moving in sequence. Only m. 67 does not fall into one of the eight groups listed. Measure 67 is a pair of descending arpeggios in D major. It is beneficial when first learning the movement to isolate all of the similar measures and then practice them together. Figure 8 shows all of the measures

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<sup>6</sup> Theresa Martin, *Faerie Suite* (Appleton, WI: Verdant Music Publishing Co., 2013).

sorted into the eight musical ideas for convenience while practicing. Figure 9 places the musical ideas in order to aid in memorization.

The image displays eight musical staves, labeled A through H, representing thematic sections of a piece. Each staff is in 6/8 time and contains a single melodic line. Section A begins with an accent (>) over the first note. Section H includes dynamic markings: 'sf' (sforzando) under the first measure and 'f' (forte) under the second measure.

Ex. 5.3. Theresa Martin: *Faerie Suite- Lugh's Dance*, Thematic Sections

Fig. 8 Thematic Sections by Measure

- A- 1, 3, 7, 10, 12, 16, 21, 22, 23, 25, 27, 45, 47, 55, 56, 57, 58, 71
- B- 2, 4, 6, 11, 13, 15, 19, 24, 46, 51, 52, 53
- C- 5, 14, 24
- D- 8, 9, 17, 18, 49, 50
- E- 20, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 48, 52, 59, 60, 61, 64, 68
- F- 26, 28, 43, 44, 53, 54, 62
- G- 63, 65, 66, 69, 70, 72, 73, 74
- H- 75, 76, 77, 78, 79

**Fig. 9 Thematic Sections in Order**

A B A B C B A D D A  
B A B C B A D D B E  
A A A B A F A F E E  
E E E E E E E E  
E E F F A B A E D D  
B E B F B F A A A A E E  
E E F G E G G 67 E G G  
A G G G H H H H H

The main characteristic of the movement is the subtle, ever changing groupings of notes. The groupings throughout the piece should be emphasized by placing a slight accent on the first note of every group along with the indicated articulations. The accents should be enough to differentiate the beginnings of each slur pattern from the notes around them, but should be decidedly less than the notated accents on the down beats of the measures. It is best to circular breathe throughout the movement except where rests are indicated to enhance the feel of a fast and furious jig intended to leave Lugh breathless and exhausted. If the performer is unable to circular breathe, they may breathe after any of the dotted eighth-notes without grace notes.

It is important in mm. 29-42 to place a strong emphasis on all of the *sforzando* notes, a slight emphasis on the first notes of each triplet grouping, and to ghost the other notes (indicated by parentheses in the example) to establish a swing feel that helps the jig groove (Ex. 5.4). The pauses in this section serve two purposes, one practical and the other thematic. From a practical standpoint, the pauses are an excellent place for the performer to catch their breath. From a programmatic standpoint, the pauses are an indication of the level of excitement in the dance reaching a frenzy point where the phrases become incredibly short and focused, depicting the leprechaun beginning to stumble and struggling not to miss steps of the dance in his weariness. With this image in



inordinately long, as it depicts the slow topple of the leprechaun, culminating with the soft final grace notes depicting the final collapse of Lugh as he hits the ground and bounces slightly. The grace note should be short and humorous to help convey this.

The musical score is written on a single staff in treble clef. It begins at measure 75 with a tempo marking of quarter note = 76. The music is in 6/8 time and features a series of sixteenth-note patterns with grace notes. The first two measures are marked *sf f*. A hairpin crescendo spans measures 3 through 6, which are marked "As fast as possible". The piece concludes in measure 7 with a *sf* dynamic, followed by a final measure marked *p* containing a grace note.

**Ex. 5.5. Theresa Martin: *Faerie Suite- Lugh's Dance*, mm. 75-79.**

## CHAPTER 6

### *Time Lapse*

Time Lapse is a 6'40", single movement, semi-programmatic work written for clarinet, cello (or bass clarinet), and piano by Theresa Martin for the present author's doctoral research project. The piece was premiered at Arizona State University's Recital Hall on November 12, 2013. Due to a close friendship with bass clarinetist Curtis Sebren and the unavailability of a cellist, the piece was premiered and recorded with bass clarinet instead of cello. In her program notes Martin says:

Time lapse photography is a technique used to make a slow event appear as if it was moving at a much faster speed. I wrote this piece two weeks after the birth of my daughter, Alaina, during which time I felt as if I was in a "time lapse." Days and nights felt very foggy and blurry, and as if in slow motion, even though life had not slowed at all. During the next six weeks, Alaina almost doubled her birth weight and had started growing out of her newborn clothes. It felt as though in just the blink of an eye she was growing by leaps and bounds. You can probably recall a period in your life when you have experienced this phenomenon of a seemingly quick passage of time.

In this piece, a juxtaposition of slow and fast sections, and a layering of longer note melodies over rapidly moving accompaniment, depicts my shifting awareness of real time verses the sensation of slow motion. The opening theme transforms each time it recurs, representing a slow change over time, and the sections with perpetual motion evoke the true passage of time.<sup>7</sup>

The piece uses primarily consonant sounds with a general tonal center gravitating around E. The disguised tonality is used as a programmatic effect to help evoke the image of blurring time and space, where events are taking place in a haze of perception. To further help the effect of ever shifting perceptions of time, Martin employs constantly changing meters to expand and contract ideas. The piece begins slow and mysterious at quarter note equals 70 BPM in 4/4. The time lapse image is created from the onset as the ensemble trades melodic figures in changing rhythms and is enhanced by the ever

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<sup>7</sup> Theresa Martin, *Time Lapse* (Appleton, WI: Verdant Music Publishing Co., 2013).

shifting meter and piano's syncopated figures. The time lapse effect creates a feel of perpetual motion as it places action on every beat. The effect is modified in m. 5 when three melodic ideas are presented simultaneously as if everything is happening all at once in a blur.

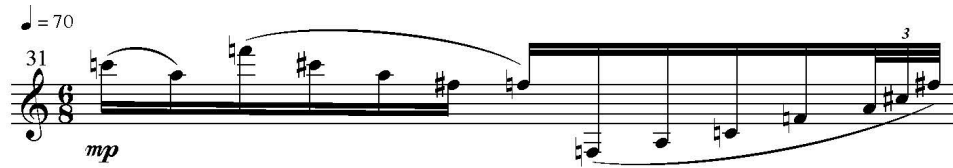
Measure 9 begins a new section that is slightly more than twice the opening tempo. There is no direct mathematical relation between the two sections. The speed of the opening eight-note is 140 BPM, while the new speed of the eighth note is 300 BPM. The new section has an "*agitato*" character generated by a lack of slurs, accents on the downbeat of each grouping of notes, and the ensemble playing unison notes and rhythms in octaves. In m. 13, the bass clarinet abandons the ensemble unison eighth notes and instead accentuates the shifting downbeats as if to ground the section in reality and offer some stable presence amidst the tumult of events. Switches in melodic instrumentation throughout the piece are used to depict the ever-shifting norms in the composer's life after having her baby and how her perception of normality continuously changes. Figures often change, in both context, speed, and association. The clarinets begin playing a set of suspensions in m. 21 trying to lock into each other but only occasionally and briefly succeeding. In m. 24, the clarinets manage to join in harmony, though still slightly offset from the piano's groupings. It is important to begin slowing the tempo at this point to prepare the transition to the next slow section. The piano and bass clarinet sustain at the end of m. 25, allowing the clarinet to finish the *ritardando* with a graceful flourish into the next section.

The next section beginning in m. 26 finds the balance that the previous section wound up striving for when it reverts to 4/4 and slows to the opening tempo. The section

is marked “*dolce*.” The effect can be helped by the winds playing with as pure a tone as possible and using a slight *vibrato* on the longest notes. The section should be seen as a brief moment of calm reflection and tenderness in the new mother’s life—the children are asleep, the chores are all complete, work is over, there is nowhere to go and nothing to do but relax for a moment. The feeling is almost surreal in the context of the previous section. The tonality focuses for a moment as the clarinets shift into perfect unison harmony and rhythm. The piano’s left hand softly plays long notes adding to the peaceful effect, while the right hand plays delicate arpeggiated figures transitioning to the next section.

The next section begins in m. 29, returning to the 6/8 time signature, and is marked “*tranquillo*.” The *tranquillo* effect is generated by the smooth, constant sixteenth-note figures presented by the clarinet and the right hand of the piano floating between E minor and E-flat major, and slightly undermined by the *staccato* bass clarinet and left hand piano figures that float between triple and duple groupings within each measure. The *staccato* figures should be performed *non-secco*. Like plucked cello strings, the *staccatos* should be resonant and full of life. The section is characterized by interplay between duple and triple figures. Because of the bass clarinet’s *staccato* figures, it is essential that the clarinet and piano’s right hand execute their figures as smoothly as possible and use only the slightest articulation where marked to separate the note groupings which also are continuously shifting. The constantly changing groupings in this section depict the worried undercurrents swirling through any new mother’s mind in her quieter moments. The clarinet’s line in m. 31 that leaps up to F6 needs to be as smooth as possible, both approaching and departing the note. Every note must be as

smooth as the ones before and after regardless of the intervals between. Measures 44-47 serve as a cadential extension and have all three voices outline the same melodic figure in different rhythms—the piano in sixteenths, the clarinet in triplets, and the bass clarinet in eighths. It is important to avoid letting the tempo slow in this section since it serves as a transition to the next section where the tempo doubles.



**Ex.6.1. Theresa Martin: *Time Lapse*, m. 31.**

The next section begins in m. 48 and is “*marcato*,” suddenly faster, louder, in a new meter, and reminiscent of the first “*agitato*” section. The section begins with a 7/8 and a 5/8 measure, but because of the tempo change, the performer may find it beneficial to treat the two measures as two 3/4 measures in the new tempo and to place a slight accent on each grouping to ensure the notated meter is felt. Once the new tempo is firmly established in those two measures, it becomes easier to switch to 5/8. The section is characterized by a repeating ascending eighth-note figure. The *marcato* style is enhanced by the heavy accents on every beat. The repeating segments depict the monotony and frenzy of everyday life. It is important to keep the dynamic low in this section and ensure that it never gets above a *mezzo-forte*.

The new “*misterioso*” section begins in m. 77 and lasts a scant three measures, similar to the “*dolce*” section from m. 26. The section is a repeat of the beginning with the clarinet and bass clarinet reversing roles. The next section, marked once again as “*tranquillo*,” begins in m. 80, and unlike the previous section which had been characterized by *staccato* notes showing unrest and worry, this section is full of smooth

flowing lines that creep in and out of the texture. Until m. 91, the piano plays a simple figure of *legato* open fifths in both hands, the left hand playing on the downbeats and the right hand playing on the upbeats, both outlining the harmonies created by the clarinets. The clarinet and bass clarinet begin in unison rhythm and then begin passing triplets back and forth with a sixteenth-note figure moving constantly throughout the section. The primary effect is to have one voice constantly coming out of the texture as if competing for attention, so that as one voice *crescendos*, the other voice *diminuendos*. The piano further enhances the effect by continuously increasing intensity for a measure then getting softer for another. The section should be utterly serene and smooth. If possible, it is best for the two clarinetists to circular breathe throughout the section in their softer moments to avoid any disruptions to the continuous melodic line. It is also useful to *crescendo* through each three-note figure leading to the highest notes. The section is marked *forte* and should be played as a generous *forte* to help the notes to speak clearly and smoothly. This *tranquillo* section as a whole seems to depict the calm serenity that comes of accepting the hustle and bustle and constant changes and committing oneself to living in each individual moment and squeezing the most out of it. The bright and broad figures in the clarinet that start in m. 89 are pure love bursting out of the tranquility. The figures in the clarinets fade to nothing in m. 94 and the piano returns to the “*misterioso*” theme.

The next “*agitato*” section begins in similar fashion to the first, with an *accelerando* leading into it, a tempo that is slightly more than twice as fast as the previous section, and the ensemble moving in unison notes and rhythm. Also like the previous *agitato* section, the tempo changes once again shortly after beginning, this time

becoming slower with the eighth-note slowing from 312 BPM to 180 BPM, and once again with no direct mathematical relationship between the tempos in the sections. This section, though fast, should not seem frantic. To help this effect, the clarinet should use *vibrato* every time it sustains a double-sixteenth note and should emphasize the first note of each articulation grouping. The clarinet should also *crescendo* as it rises through the registers working its way up to the phrase's climax in m. 108. In m. 110, the three instruments align with unison notes and rhythms. The clarinets should make their notes' decays match the piano decay in m. 115. Though not marked, there should be a slight pause to allow the last echoes of the chord to dissipate in the hall.

The penultimate section of the piece begins in m. 116 and is suddenly slower, returning to the tempo from the beginning, though now the meter is changed to 6/8. The music is also marked "*tranquillo*" and "*dolce*," which is complicated by the 2-3 polyrhythm. It is important for the ensemble to maintain a soft dynamic and smooth, legato lines to minimize the tension created by the mixed meters. The four-measure phrase beginning in m. 128 introduces a new *leggiero* melody in the clarinets, with the bass clarinet repeating a version of the clarinet's melody displaced by an eighth-note. Despite the *staccato* markings on the notes and syncopation, the *leggiero* description should take precedence and the music should remain soft and light.

The final section begins in m. 137 at the slowest tempo of the piece. The time lapse is further reflected by the meter changing to 15/16, which shifts the "*misterioso*" theme slightly as the events come more into focus. The piece ends in m. 149 with the instruments running out of time, sustaining the last note from their previous set before resolving one at a time through suspension and fading to nothing.

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APPENDIX A

INTERVIEW WITH JEFFREY OUPER

**1. When and in what way did you begin your musical studies?**

I started general music studies as a child in first grade in public schools, recorder probably in third grade, and beginning band in fifth grade with clarinet as my chosen instrument. This was back in the early 90's. I think my first band concert playing clarinet was in 1993. Our general music teacher prepared us with the basics of reading rhythm and the staff so that we could go on to beginning band with a good foundation. I played in band on clarinet, bass clarinet, and BBb contrabass clarinet in junior high school.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

I wrote my first melody in 8th grade (1997) on the back of a hallway pass as part of my final eighth grade culminating gifted class project. It was titled "*Detention March*" and was influenced by a Sousa march we had just played in band (with a partial theme similar to "*Semper Fidelis*"). It described my annoyance of a class detention that I felt I didn't deserve that was brought on by our gifted teacher. We had a substitute band director at the time and he guided me through proper march form with the introduction and trio with key change. I performed the melody on clarinet in front of the band and my gifted teacher as part of the project. I think the melody went into minor key as part of getting the detention.

After that, I had been given this computer program that I discovered allowed me to write music on the computer. It was part of this package called "Sound Explorer." This was a huge influence because I could easily click in music notes into the computer and hear it played back. I could not print the music, but some of the music I created was

saved as MIDI files and then could be opened in later years in a more usable program like Finale or Sibelius. I still remember one or two of the pieces I created very vividly.

In high school, Junior year (1999-2000), I was lucky to have a music theory course that prepared me with skills for college and culminated in a project where every student wrote a piece for band. This time I wrote another march but for full scored band. This one was called "*Follow the Leader*" and didn't follow a traditional form. We held a special concert at the end of the year during school where the student works were played by the band.

I didn't consider following a career path into composition until college. My clarinet teacher Dr. Christian Ellenwood at the University of Wisconsin Whitewater was very supportive of my original pieces that I would bring to clarinet choir and clarinet quartet. I was hooked once I experienced the music being rehearsed and performed at a real public concert. I think the first decent music notation software I had was Finale 2002.

The second part of the question is difficult to answer because I am of the frame of mind that we all use the same notes and there is very little that is original these days. Sometimes, I think it is my creativity and desire to think outside the box and do something unusual. For example, I have composed my own work for music box, hazed a pianist onstage as an "etude," and of course the toy trio with the unusual instrumentation. Otherwise, I don't try hard to be original or too academic. I think I have a good sense of "neo-romantic" melody and harmony, which many living composers seem to be afraid to use because it's not "modern" or "competitive."

### **3. What are your musical influences, and from where do you draw inspiration?**

#### **What was your inspiration for the piece?**

I have a musical vocabulary stuck in my head of all the music I've heard. The music I like best (and specific moments from these pieces) are at the forefront of my mind. This can range anywhere from Fleetwood Mac to Ravel. I can draw inspiration from anywhere and anything. It could be a person, a performance, walking down the street, a squeaky door, chirping crickets, a memory, a beautiful moment on vacation—so interesting sounds or feelings can get me in the mood. Sometimes the desire to get outside of the box and deal with pure creativity can get me going.

I knew of the Uncaged Toy Piano Festival started by Phyllis Chen and I noticed there had been a specific request for new works to be written for toy piano and toy instruments. I think one of the selected winners was a piece for toy piano and toy glockenspiel. For me, it seemed more obvious to write something for miniature instruments that appeared to be toys (like the E-flat clarinet). That way the instruments are a little more standardized. The trio instrumentation seemed to be best because there would be more options for storytelling. Plus, if I wrote for the recorder, I knew I would get to be involved in performing it!

It also seemed natural and obvious to write music that was involved with children's stories given the instrumentation. I also liked the idea of writing a collection of miniatures. The harmonic and melodic language is influenced by composers like Stravinsky, Ravel, and Rorem.

For *Rasa*, I was inspired by my love for Indian Carnatic music and Bollywood movie music. It features Indian scales and dance rhythms. Specific Bollywood movie

influences are: *Devdas* (2002) and *Lagaan*. I have been to several Indian Classical Carnatic music concerts in the Tempe area. There is a large Indian population and they sponsor excellent musicians to come and perform locally.

**4. Can you name a person or event that greatly influenced your musical life?**

If I had to pick one, it would Dr. Christian Ellenwood. He really helped me transition from adolescence to adulthood as a musician and as a person. He supported me as a clarinetist and a composer. He guided me to the path that was best for me.

**5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?**

I have no unifying themes or motives (and I didn't want any because I wanted each movement to be a separate story and entity). How the instruments portray different characters and tell the story musically is the unifying feature. There are certain musical "events" of each movement that enhance the imagery of the story. For example, when the clock strikes midnight (played by the toy piano).

In *Rasa*, I use a particular scale that is one of my favorites (because of how exotic it sounds). In concert pitch the notes are: D, E-flat, F-sharp, G-sharp, A, B-flat, C-sharp, D. On the piano, the scale contains a perfect fifth between D and A while using all of the black keys to fill in the steps between. Easy on piano, but unusual for clarinet. There are three main parts to *Rasa* and the outer sections use the scale, while the inner section contrasts with a different scale and key center. You might also say the ornamentation and emphasis of the augmented second interval unifies the piece in a small way. I tried to

replicate the type of ornamentation, and drones I heard in Indian music. The final section of the piece has a pretty clear rondo-like form.

**6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

This is always a touchy subject for composers! 98% of the time, the music comes first. How soon the sketches get a finished title or a working title varies greatly. I could write two measures and know an exact title right away, but sometimes the piece can be completed and I am still throwing around titles in my mind. The title *Faerie Tale Dances* didn't come to mind right away because I had to first examine my sketches of the different movements and figure out how they were all tied together.

The titles help the listener understand what they're hearing. I think it greatly enhances their experience and it helps the performers communicate the music. I definitely would want them to know the titles and explanation of the programmatic elements of the piece.

My answer for *Rasa* is essentially the same. While it's not entirely programmatic, I think it's helpful to include the program notes so the audience understands the style and origin of the music. I did a little research on the title because I am not fluent in Hindi. I searched Hindi words until I found one that sounded like a good title and had a meaning that reflected the piece. At that point, I had probably written sketches for at least one minute of music.

**7. How did your compositional career develop into what it is today?**

I have three degrees in music: BM Music History/Theory MM Music Composition and DMA Music Composition. Pursuing music composition in college was a big help in learning the craft. I think the power of the internet has been the most helpful making connections and getting my music out to strangers.

**8. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

I want to offer a competitive alternative to the usual overplayed pieces by the usual overplayed composers, which I think is called “standard rep” (by the top 1% composers). These composers are dead and not writing music anymore. For example, Mozart wrote only one clarinet concerto. I would love to write a competitive alternative in the classic style just for variety’s sake. Other composers like Ravel, Haydn, and Beethoven never wrote concerti for the clarinet. I’ve considered writing a clarinet concerto in the style of Haydn for clarinet in A.

With *Rasa*, I haven’t heard much of any Western classical music influenced by India in a big way.

**9. How does this piece fit into your body of compositional works?**

*Faerie Tale Dances* fits into a collection of pieces inspired by the experimental music course I took at Arizona State University, done by Sabine Feisst. I’ve done two works using toy piano (including the toy trio), the piano hazing “etude” and an original music box theme. All of these are my more unusual and creative pieces.

*Rasa* is one of two pieces I have finished that are influenced by Indian music. *Rasa* was originally a string quartet and it is probably my best and most substantial

chamber work for that instrumentation. The transcription for clarinet quartet is just another addition to the many chamber pieces I've written for clarinet chamber groups.

**10. Did you take into consideration the qualities of individual performers when writing for them?**

Typically, but not in your case. I don't think I knew you or Gail well enough musically speaking. I just wanted to write something that I knew you would enjoy. When we discussed the instrumentation, you really liked the idea. I wrote a recorder part that I knew that I could play, but then I wanted to make the E-flat clarinet part challenging because you are a doctoral student, and are the commissioner of the work.

*Rasa* was originally written for a St. Lawrence String Quartet composition competition. Since they are a professional group, I wrote the piece free from any difficulty concerns while following their duration requirement. Since it did not win, I rewrote it for clarinets because I knew it would be played. I have a feeling the string quartet version will not be played (in my lifetime anyway) because strings don't play much new music and are picky when they do. The string quartet translated well into clarinets (though using an unusual quartet instrumentation) because it didn't have many double-stops, string extended techniques, or important pizzicato.

**11. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?**

The style of *Faerie Tale Dances* is clearly unusual due to its instrumentation, but its storytelling nature is not. Performers need to know the character of each movement, think of the musical imagery, and express the story and characters they interpret from the

music. The performers can think of themselves as musical storytellers telling a musical story.

Having quality instruments and having a good sense of the instruments' intonation quirks, tone, and mechanical abilities is important. When it comes to recorders there are so many variances in tone, fingering (Renaissance vs. Baroque), and intonation discrepancies between instruments. Do not settle for a recorder that doesn't do what you need it to do. The same goes for toy pianos. I have three different toy pianos and they all sound different, and have different touch sensitivity. I would use them for different reasons and occasions. I also recommend substituting a soprano recorder for the sopranino in movement two. I imagine a piccolo can be substituted for the recorder if one isn't available, but it hasn't been tried yet.

With *Rasa*, musicians might want to listen to some Indian and Bollywood music. This can include musicians like Ravi Shankar and Mandolin Srinivas, and movies like *Devdas* (2002) and *Lagaan*. Incorporate the scale (concert pitch) D, E-flat, F-sharp, G-sharp, A, B-flat, C-sharp, D into daily scale warm-up routines. The rhythms and meter are particularly challenging in the final dance section. The groupings of eighth-notes in the odd meters don't line up between all the musicians because of the syncopations and occasional polymeters that occur. Performers will probably want to make their own markings in the music to help them execute this.

## **12. What are some of the main technical concerns for the performer(s)?**

There are some technically challenging passages for the E-flat clarinet and toy piano, especially in movement three. In some cases the toy piano music is very easily played on piano, but having an unpredictable plastic simple toy piano action may make

the execution of rapid passages difficult. I remember movement three also being difficult with transitions and tempo changes. You also asked me to rewrite a section in a different meter. Mostly, it is intonation challenges between the recorder and clarinet. This occurs in the first movement where recorder and clarinet harmonize tonally together and also in the third movement, especially when the harmonies are extremely high towards the end. I remember getting a headache recording that final passage.

*Rasa* wasn't originally written for clarinet, nor was it written for an instrument that breathes. Performers might get tired, so stamina may be a technical concern. It utilizes an unusual scale with virtuosic ornamentation. As I noted earlier, the dance section has tricky syncopation in changing odd meters with changing eighth-note groupings.

**13. Have you ever studied clarinet? If so, in what capacity?**

Clarinet is my primary instrument. I have played it since 5th grade and studied clarinet in undergraduate college and some during my masters studies. I wasn't a performance major, but I did three recitals during my undergraduate years that consisted of clarinet, piano, organ, and original compositions. I have played all of the clarinets from the A-flat sopranino to the BBb Contrabass (except basset horn).

**14. What is your major instrument(s)?**

Clarinets, piano, organ, and recorders.

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?**

There's some canonic imitation between the clarinet and recorder in the first movement. It symbolizes the prince running after Cinderella as she runs away from the

ball. Mainly, the piece features instrumental “text-painting,” a musical storytelling. Performers need to know the character of each movement, think of the musical imagery, and express the story and characters they interpret from the music.

The augmented seconds and ornaments can be expressive or emphasized in *Rasa*. As I mentioned earlier, *Rasa* and most Indian music is very linear and based on the scale. They will ornament a simple scalar melody very vividly over a drone without harmonic progressions as we know them in Western music. *Rasa* adds more counterpoint than what is typically found in their music. This leads to an interesting, thick, and dissonant texture in the elegiac climax of the first section of the piece.

**16. Did (do) you enjoy writing for the clarinet?**

Yes, it’s my primary instrument. I prefer the timbre, range, and expressive possibilities.

**17. What instruments are your favorites to compose for?**

Clarinet because I know it well. Organ because I enjoy the sound of the instrument. Harp because it is a unique instrument to compose for with many special effects and pedaling to consider.

**18. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

I was shocked when my composition teacher greeted me with a big enthusiastic hug after hearing the piece. He loved it! While I wasn’t writing it for him per se since he is more academically minded, I do consider my audience often. That could be only one person, or it could be many. Sometimes my audience is just me. I don’t let audience

judgment get in the way because there will always be listeners who liked and didn't like what they heard. Their reception can change with their own lives and moods.

**19. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?**

Finding players who can manage the instruments and level of difficulty is half the battle. After that, intonation is the biggest challenge, especially harmonies at high frequencies. How much time do musicians spend working on tuning at high frequencies? Musicians really have to be acquainted with the intonation imperfections of their instruments and know how to listen and correct pitch when needed. I had to buy three different sopranino recorders until I found one that had the best intonation and sound I needed (one had a terrible airy tone, and one had very odd intonation quirks with Renaissance fingering). I also substituted the soprano recorder for the 2nd movement because it was suited better for the soprano vs. the sopranino. Having a quality toy piano that sounds good and responds well might also be an issue. If you need to buy one, I recommend buying a Schoenhut.

The challenge in some areas is how to make high-pitched instruments sound good without sounding too shrill. Know when to choose tone over intonation when it is difficult to discern intonation. The toy pianist doesn't have this issue, but the touch and feel of a toy piano compared to a concert grand can be disconcerting and problematic.

Knowing the style and sound of Indian Bollywood and Carnatic music is important for executing Rasa. The scale is unusual, so scalar and ornamented passages will be difficult without practicing the specific scale regularly. The odd meter and rhythmic syncopation is very challenging in the final Bollywood dance section.

**20. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?**

Clarinet quartet. It's very easy to compose for clarinet quartet and then rearrange it for other instruments, or orchestrate that for wind ensemble. For example my clarinet quartet Dancing Devil has been arranged for clarinet quintet, clarinet choir, saxophone quintet, flute choir, and now wind ensemble. New ensemble formations like the toy trio can be interesting, but can lead to limited performances depending on how odd the instrumentation is. I am trying to establish a flute, clarinet, and piano trio format with lots of arrangements for sale on [sheetmusicplus.com](http://sheetmusicplus.com). There's a big market for that. I really do not like traditional woodwind quintets. I have never liked the sound of them because there is too much diversity.

APPENDIX B

INTERVIEW WITH TAVIA SULLENS

**1. When and in what way did you begin your musical studies?**

I studied classical/fingerstyle guitar in middle school and high school. Later, I became interested in music in college, for the challenge.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

I was unusually good at music theory in college, and found it interesting. I became interested in composition as a broader (and more fun) extension of that gift.

**3. What are your musical influences, and from where do you draw inspiration? What was your inspiration for the piece?**

Most of my pieces use combinations of the Church modes and some of the less typical scales (hexatonic, etc.). The fascination with the modes comes from my Christian faith and the history of music in the Church. This piece used at least one mode and one scale that I chose because I liked the name, Prometheus Neapolitan, and it sounded ok.

**4. Can you name a person or event that greatly influenced your musical life?**

Dr. Orval Oleson, late professor of Music at Presbyterian College: an excellent clarinetist, a kind mentor, and a person of great faith.

**5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?**

As discussed question 2, I tend to use one or more Church modes in most of my pieces. In ensemble pieces, I'm told I tend to write fairly interesting bass lines. I'll also tend to use some repetition of themes or motifs that can become familiar to the performer(s)/audience.

**6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

Titles are usually (but not always) determined after the piece is written. Most titles reflect some combination of what was going on in my life at the time the composition was written and the character of the piece. The meaning(s) of the titles can/should be manifested in performance to the extent they have meaning to the performer.

**7. How did your compositional career develop into what it is today?**

I studied Sacred Music and Religion as an undergraduate, wrote an ensemble piece on “The Beatitudes” using leitmotifs created based on translation from the Koine Greek as my honor’s project. I went on to study composition and theory to earn a Master of Music degree. I realized that success in music is largely based on luck and academic politics and chose to study mechanical engineering.

**8. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

In an ideal world, I’d like my compositions to not merely be some of the many, many works that are played once or twice and then completely forgotten; though I suspect that result is unlikely. I don’t really see my work filling any specific missing area.

**9. How does this piece fit into your body of compositional works?**

This is one of the last pieces I wrote when I was regularly composing music.

**10. Did you take into consideration the qualities of individual performers when writing for them?**

Yes. If the performer requests something difficult or “flashy”, he or she will likely get what they ask for. I took into account that I was writing for a university trained clarinetist (i.e. fairly high level performer as opposed to amateur).

**11. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?**

Have Fun! If the performer doesn't enjoy playing the piece it will show. Enjoy the piece even if it means missing a few notes. It is unlikely that failure to play the piece (or any piece) exactly as written will cause permanent harm or cause the composer to rain down his/her wrath upon the performer.

**12. What are some of the main technical concerns for the performer(s)?**

This piece calls for a cold (isolated) approach to softly playing notes in a fairly extreme, upper range of the clarinet: such notes are much easier to play loudly and as part of a run.

**13. Have you ever studied clarinet? If so, in what capacity?**

Yes. I studied clarinet for 4 years while pursuing a mechanical engineering degree after earning my M.M.

**14. What is your major instrument(s)?**

Classical Guitar and later Clarinet

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?**

Most of my pieces use a dynamic of “m” intended to fall between “mp” and “mf”. This dynamic consideration is meant to be respected by the performer.

**16. Did (do) you enjoy writing for the clarinet?**

Yes, very much so.

**17. What instruments are your favorites to compose for?**

Clarinet, Bassoon, and Cello

**18. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

Since I no longer rely on music for income, I give relatively little weight to broad audience reception. It is, however, my hope that most audiences will find my work enjoyable. Some academic circles have called my music “Church Music” or “Folk Music”, meaning that as slight. I take it as a compliment though and think that it tends to make my music more accessible to normal (non-music academic) people.

**19. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?**

The main concern is being aware of the technical challenges and being willing to work on them before committing to the piece. I don’t think this piece is one to just pull off the shelf and play cold.

**20. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?**

I prefer to write for wind quintet or solo instrument with/without piano. I typically use standard instrumentation since such a piece is more likely to gain a repeat performance or to be programmed in the first place.

APPENDIX C

INTERVIEW WITH THERESA MARTIN

## **1. When and in what way did you begin your musical studies?**

I started playing piano when I was five. I began lessons at the YMCA and I loved it. I didn't have a piano of my own, so I had to practice at my grandma's house. I got my own piano when I was ten or eleven and I remember it because I came home from school and it was there in the living room! My grandpa was an engineer and he refinished it so it looked gorgeous. I had that piano in my house until recently, when I gave it to a piano student of mine who needed one. Piano was a constant for me while growing up.

I started clarinet when I was nine (fourth grade). Initially I wanted to play trumpet, because that's what my brother played. But then I heard a clarinet at one of his solo ensemble competitions and fell in love with the sound. I took clarinet lessons until high school with the band director, and then in high school I started taking private lessons. At the University of Wisconsin-Milwaukee, I auditioned for both clarinet and piano and got accepted for both. My clarinet teacher at University of Wisconsin Milwaukee was very encouraging and I remember a lesson with him where he encouraged me to become a performance major.

I also discovered I had an interest in composing. So my sophomore year of undergrad I was both a composition major and a clarinet performance major, and I was taking piano lessons because I still didn't know if I wanted to do piano performance too. The deciding factor between piano and clarinet was the piano performance faculty said the practice requirement was six hours per day and it was only three hours per day for clarinet. I realized that composing would be a time-consuming effort, and I didn't have six hours to devote to piano and be able to compose as well. It has always been a struggle to balance clarinet and composing. Both my undergraduate and masters' degrees

(Arizona State University) were in both composition and clarinet performance. In my doctoral studies (University of Michigan), I received a DMA in composition and studied clarinet as my cognate, or second area of study.

**2. How did you become interested in composition? What about your compositions differentiates you from other composers?**

My freshman year, there was a theory assignment to write a melody. I absolutely loved the assignment, and discovered I was good at it. The teacher thought I did a good job, too, so I asked what I needed to do to get into the composition program. They told me that I had to have a portfolio, and I didn't have one. So I spent that semester writing a few things, some basic piano stuff. This is nothing that I consider anything now, but it was to get into the program. They thought I had potential, so I got accepted and that is how I started the composition program there.

Another thing that drew me in was I felt I had something different to offer. I wanted to write interesting, rhythmically complex music that was still pleasing to the ears. At the time, I was learning about all sorts of nasty twentieth-century music that was dissonant and disjunct. Now, I have appreciation for that type of music, too, but at the time I was turned off by it. I felt that new music had a bad reputation, and I wanted to change that, to draw audiences in. My music also has a personal touch to it, like a musical journal of some sort. It has many different layers of meaning, which I think are fun to keep hidden and sometimes reveal. That's why I share my program notes.

Audiences can more deeply appreciate it when they feel connected to the music. I have discovered over the years that my music allows me to connect with others through our shared human experience.

### **3. What are your musical influences, and from where do you draw inspiration?**

#### **What was your inspiration for the piece?**

I strive to write pieces that both grab and maintain the listener's attention and are interesting and fun for performers to play. I am drawn to writing pieces which evoke imagery, realize an overall concept, and/or contain an underlying melodic line, because I feel it gives the listener something to hold on to, and I think it is important with new music to connect to the audience. My pieces frequently contain a rhythmic drive, often intricately woven between parts, which can make my music challenging to perform, but interesting and exciting for the listener. Imagery in my music is often drawn from life experiences, nature, literature, art, and photography.

*Time Lapse*: I wrote this piece two weeks after the birth of my daughter, Alaina, during which time I felt as if I was in a "time lapse." Days and nights felt very foggy and blurry, and as if in slow motion, even though life had not slowed down at all. In six weeks' time, Alaina almost doubled her birth weight and had started growing out of her newborn clothes. It felt as though in just the blink of an eye she was growing by leaps and bounds.

In this piece, a juxtaposition of slow and fast sections, and a layering of longer note melodies over rapidly moving accompaniment, depicts my shifting awareness of real time verses the sensation of slow motion. The opening theme transforms each time it recurs, representing a slow change over time, and the sections with perpetual motion evoke the true passage of time.

*Faerie Suite*, written for violin solo in 2005 and arranged for clarinet in 2013, gives you a glimpse into my search for artistic identity. Looking towards my Irish

heritage for inspiration, I became interested in Celtic folklore. Each of the four movements of *Faerie Suite* depicts a different type of fairy.

Movement I describes Titania, the fairy queen in Shakespeare's tale, *A Midsummer Night's Dream*. Classified as a Pixie, Titania possesses a golden aura, delicate translucent wings, and a friendly yet capricious nature. Her favorite pastimes are dancing and playing pranks.

Movement II depicts Eurydice, the famous nymph from Greek mythology, and tells the story of Orpheus and Eurydice through her eyes. Classified specifically as a Dryad, Eurydice is playful and spontaneous and possesses a gorgeous voice, which is very compelling to humans. Eurydice's tale of misfortune begins innocently as she is frolicking through the forest, stopping occasionally to sing to her lover. Suddenly, she is bitten by a serpent and dies. She weeps bitterly for her lost love, until she unexpectedly sees Orpheus standing before Hades, playing his lyre. For a small moment, she is hopeful that he will rescue her. But when Orpheus makes the fatal mistake of looking back at her, she is destined to remain there forever alone.

Movement III portrays a Siren, aka Lorelei, who is a lovely young woman fairy that sits on ocean cliffs and sings, luring sailors to their tragic deaths in the rocks below.

Movement IV, Lugh's Dance, describes the leprechaun. The ancient origins of what we know today as the leprechaun was a Euro-Celtic god named Lugh (pronounced "Luck"). Lugh was the great Sun God of the Irish and Euro-Celts and patron of Arts and Crafts. It is said that once a leprechaun begins dancing to a human's song, he cannot stop until the tune ceases. His exhausted state may cause him to make outlandish offers, including his crock of gold.

#### **4. Can you name a person or event that greatly influenced your musical life?**

Yes, I've thought of a couple. Bob Spring is a huge influence. Just the fact that I was accepted into his studio gave me huge confidence boost. Everything that he's done for me has given me more and more confidence. He has commissioned me and played my pieces and so many of his students have commissioned me and helped to get my name out there. I can't thank him enough; he's done so much for me.

Another person that helped build my confidence and teach me perseverance was Michael Daugherty, one of my composition teachers at University of Michigan. I just love his attitude and picture myself that way sometimes, which might surprise people. I also picture myself the way Bob is, you know I try to imagine that I'm this person and I can do anything. So they give me a lot of confidence, just thinking about them and their successes.

My composition teachers and Michigan were very influential in my style and the way I write today. I am attracted to Michael Daugherty's bold and colorful style, which also contains much imagery, rhythmic drive, and lyricism. Through his example, I learned the importance of having a concept for a piece, connecting with the audience and performers, and the appeal of interesting titles. He also frequently uses brass and percussion in ways that I strive to emulate in my pieces for large ensemble. Evan Chambers' music and teaching style is very intuitive, and I, too, write very intuitively. From his teaching, I learned more intimately about phrasing and transitions, and the importance of composing each musical gesture to its fullest potential. He was such a great a speaker, the way he so eloquently phrases things. I think a lot about him when I'm teaching.

**5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?**

Three elements that are most important to me in my music are rhythm, melodic line, and energy. In addition to that, contrast is a big thing. I loved learning about Stravinsky's music; *the Rite of Spring* in particular is a favorite example. I've always liked the idea of juxtaposing different musical elements next to each other and also abrupt changes. I don't think I'm as abrupt as I used to be. I like to bring elements back, those are things that the listener can recognize and grab onto. I also like playing with rhythm and even hemiolas come to mind. In that way, Brahms is a big influence. Lately, I've been thinking a lot more about texture and overlapping ideas.

**6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?**

Earlier in my career, I came up with the titles second to the music. Now I usually come up with the titles first. I've come up with a system where I spend one or two entire days just thinking about the piece, what I want to write. I don't write any musical notes, but take lots of 'word' notes. I have a lot of word sketches and that is how music comes to me, through words. I will have a whole page of different titles ideas and won't stop until I get the right title that is trying to describe the feeling that I'm trying to portray through the music. It's funny because I feel so limited with words and feel so free with music but I'm obsessed with finding the right words to describe this thing that you can't really portray through words. That's how I've been going about it lately and it seems to

really be working for me. It really inspires me to narrow down what I'm trying to accomplish in the music. This piece is called this title, and this is what it has to live up to. It sets a standard for the piece. The title could be specific but it also could be ambiguous to let the listener hear what they want to hear, give them the opportunity to create whatever story in their mind that they want to create. The title needs to be provocative, to make an audience member or potential performer want to hear the piece or play the piece. The program notes and title are meant to help the performer and audience connect with the music, so they can use it if it helps them accomplish this.

### **7. How did your compositional career develop into what it is today?**

I could simply say that it has all been due to networking and using who I know, having contacts. I could go through some of the pieces on my website and that will explain how the career unfolded. Let's start with my early compositions. My first piece that I actually consider a piece is *Caricature*. I have a good recording, but it is not played a lot. It is for clarinet, piano, and percussion. I think it is pretty good for a first attempt.

My first commission was a piece that a friend of mine wanted for her wedding. So I took a text by Percy Bysshe Shelley and set it for mezzo-soprano, alto, and piano. It is called *Love's Philosophy*. Then I did a jazz ensemble arrangement of *Un Poco Loco*. I had a lot of encouragement in my undergrad. So then I wrote a trumpet solo called *Little Voices*. This was my experimentation of trying to write atonal music that was also melodious. I wanted to create new music that was interesting, intellectual, exciting, and enjoyable to listen to. My first clarinet quartet was *Autumn Art* and I played that on my senior clarinet recital. It was inspired by autumn, but it was first called *Quartet Number 1*. I also wrote *Imprints*, written in response to 9/11. It was originally for wind ensemble

and was written as my senior thesis. Later, during my master's degree, I reworked it for orchestra, and it was chosen for the composition competition at ASU and performed by the ASU orchestra. That was the first large ensemble performance, which was exciting for me. The pieces that I wrote in my undergraduate showed enough potential that I got into Arizona State University with a teaching assistantship.

While at ASU, Bob Spring paid me to arrange *Moto Perpetuo* for oboe, clarinet and bassoon. *Character Sketches* was also written early on, in 2003 for Anne Watson. Her commission fee paid for half of my wedding dress. It was played in New York City in 2004 for the American Composer's Association Music Festival and went really well. It was a momentous occasion for me. That trip to New York may have inspired a piece I later wrote, *City of Ambition*. Bob Spring's second commission was *Solar Flair*, which was written in 2004 and won honorable mention at the ASCAP Morton Gould Memorial Competition, which was a very prestigious award. My master's thesis was called *Aspirations* for chamber orchestra. It had two performances, both by the ASU Chamber Orchestra. It was for the Society of Composers (SCI) Student National Conference in 2006. That was my second large ensemble piece. Right before I left Arizona, Sam Pilafian commissioned me to write *Zero Infinity*, which is a really tough piece for tuba and percussion. He premiered it with J.B. Smith a couple years later. I reworked some parts later to make it more playable.

While at Michigan, I was commissioned by Walt Nielsen to write *Sonata for Clarinet and Piano*. He played it on a master's recital at ASU, I believe. I've actually performed the piece three times. That was the first time that I had ever performed anything of my own. *Surrender* is a short, interesting piece that I wrote as an assignment

for a class at University of Michigan. It is for soprano, flute, violin, clarinet, cello, and piano. It is a hybrid of popular and classical music. I wrote the piece for a “cultural” class that I took. I even wrote the lyrics for the piece. The teacher thought it was the best presentation he had ever had and was very impressed. I wrote the piece for the class and had it performed for the class.

*Fairy Suite* is a violin solo that I wrote in my first year at U of M, while studying with Bill Bolcombe. I studied with him one of the last years he was teaching. I feel like I was still searching for my voice at this point. I went back to my Irish roots and used some Irish mythology about these mythological creatures, or fairies. It is four movements. Years later, I transcribed it for clarinet for James Applegate’s DMA research project at ASU.

*Gryphon* was commissioned by Yen-Ting Cheng. She went to ASU and it was written in 2006. I really enjoy playing it, and have performed it several times in the past few years. *Calcipher* was written for Wesley Ferreira and it is for E-flat Clarinet. *Growth Spurt* was written in 2007 and commissioned for an International Instrumental Performance Competition that a doctor in Chicago held every year. She chose a different instrument each year. She commissioned a composer to write a piece and performers from all over would send in recordings and then well-known people would judge the recordings. The finalists would do a recital at her house in downtown Chicago, and I got to go to it. They would have three different concerts three weeks in a row. The commissioned piece was played on all three concerts and the performers could also choose other pieces as well. It was neat to hear the piece played several different ways. Larry Combs was on the committee and there was a winner that played my piece the best.

I wrote the piece right after my son was born because he was born in October and the due date for the piece was December 1. That was the first time that I had to ask for an extension and she could only give me a couple of days. I had to write very quickly and it was really hard to write that piece at that moment in time but it actually turned out really great.

*Chasing Daylight* for violin, cello, and percussion and is one of my favorite pieces. I love writing for percussion, it is one my favorites to write for, besides clarinet of course.

My dissertation from University of Michigan was *City of Ambition* for full orchestra. It is three movements and was inspired by historic photographs of New York City. I've had a reading of the piece done by the Detroit Symphony, and I reworked it for band and have had it performed twice by the University of Wisconsin Fox Valley Concert Band. There is a lot of percussion in it. The third movement calls for junk metal percussion. The third movement is called "*Stealing the Sky*" because it is about the building of the Empire State Building.

Then I have this piece that was written right after that and hasn't been played a lot and I'm kind of disappointed about that. It is called *Dark Life of the Night Girl* and that is the title of a text by a professor at the University of Michigan. She is a Pulitzer Prize winning author and very well-known, Thylia Moss. The piece is for narrator and orchestra. It was commissioned by the Ann Arbor Symphony but they haven't played it. I recently rewrote it for band, and it has been played by UW Fox Valley. I forgot to mention, I play clarinet in this band (it is a community/university band, or

“communiversity” band), and I even teach class piano there now. They have played my pieces often in the last six years.

Then I wrote a whole bunch of clarinet stuff after that, and all were commissions: *Riptide*, *Fire and Ice*, *Live Wire*, *Peaches at Midnight* (originally oboe and piano), *Dark Embers*, *Monstress*, *Cyclops* (tuba-euphonium quartet), *Grit and Grind*, *Pulse Break*, *Radiance* (for wind ensemble), and *Light and Shadow*. *Visionary* was written for clarinet, a string instrument and piano. There are three versions: viola, cello, and violin. It was played at a Memorial for a doctor that was a Harvard Professor. He passed away a few years ago at the age of sixty-two and was a leading AIDS researcher, extraordinary person, and virtuoso clarinetist.

Recent pieces (last 5 years) include: *Postcards from Belgium* (2013), of course *Time Lapse* (2013), *Solstice* (2013), *Double Take* (2014), *Oasis* (2014), *Sweet Feet* (2014), *Paragon* (2015), *Destiny* (2016), and *Altitude* (2017). I also transcribed *City of Ambition* for band in 2016 and *Dark Life of the Night Girl* for band in 2015. A highlight of my career is premiering *Double Take* with Bob Spring at UW Fox Valley in 2014.

Currently, I’ve been commissioned to write a clarinet, oboe, and bassoon trio and a woodwind quintet. I think I will write another quintet so that my own quintet can play it, too. We always need more repertoire. I also want to write another band piece. I’ve been big into writing band pieces lately and have been trying to get them performed more. I think they’re pretty good; we just have to get the word out to band directors. *Radiance*, written in 2012, has been performed 5-6 times already. *City of Ambition* (the band version), my dissertation piece, has been done twice. I enjoy writing for band because I feel I can reach more people at once, and the audiences are usually larger, too.

**8. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?**

There are a lot of good pieces that have been written, so that's tough to answer. I think my pieces fit a niche of being accessible to audiences while being interesting and challenging for the performers.

**9. How does this piece fit into your body of compositional works?**

*Time Lapse* is one of 29 pieces I have written including clarinet, but who's counting? It includes cello and piano, and only one other of my pieces has that combination (*Visionary*). It is versatile and has been performed at IDRS in Japan in 2015 with bassoon in place of cello, and will be performed in 2018 at ICA in Belgium with tuba in place of cello. I wasn't sure about that combination at first, but I heard it recently and it really works.

*Faerie Suite* is really a unique piece in my output in that it is the only piece I have written for a solo string instrument. I transcribed it for clarinet at James Applegate's request, but also so it would get played more. It is difficult as a violin solo, but it does have some violinistic techniques written specifically for that instrument. I feel like the clarinet is such a chameleon, and it can replicate the violin techniques easily.

**10. Did you take into consideration the qualities of individual performers when writing for them?**

Yes, the better that I know the person, the more it affects the piece. The more information that a commissioner will give me about themselves or what they're looking for, the better I can tailor it to them. Sometimes it is important to people and sometimes it's not. I don't prefer one way or the other, I can work either way. A lot of how I write is

very intuitively. I let whatever is going to come out, come out and mold it from there. I do what sounds good and feels right at the time. I try to get it out of my mind first of all, and write it down. Once I have something to work with, I start molding it, and then I'm using my logic to put it together.

For example, with Anne Watson, I was thinking about her personality for *Character Sketches* and she plays it with her personality. So the piece really does fit her. But then for Bob Spring and *Solar Flair*, I was thinking about the first recital that I heard him perform and his ability to play gorgeous, sweet high notes. I also think about his technical ability, and as I got to know him better I also thought about his personality, for example *Live Wire*. His fiery personality really shows in *Live Wire*. He can play anything so I can write anything for him.

**11. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?**

**12. What are some of the main technical concerns for the performer(s)?**

For questions 11-12, here are some notes on *Faerie Suite*

I. *Titania*: Beginning should be majestic, second page should be sprightly (light *staccatos*), and third page, "spinning" motive should be misterioso. The music bounces back and forth between those three styles for the remainder of the piece, so try to make subito changes to the style when that happens.

II. *Eurydice*: follow the descriptions in the score (joyfully, lovingly, capricious, heavy, full of grief, etc.) The transition in mood from beginning to end should be very contrasting.

III. *Lorelei*: Make the most of the dynamic contrasts. The 16th notes are representative of the waves of the ocean. The high melodic notes are like the Lorelei's sweet singing.

IV. *Lugh's Dance*: Try to maintain a consistent 16th note drive. It is fast and furious, but should also sound light-hearted and fun if possible.

For *Time Lapse*, I answered it in question 19.

**13. Have you ever studied clarinet? If so, in what capacity?**

I studied with William Helmers (Milwaukee Symphony) at the University of Wisconsin-Milwaukee, Bob Spring at ASU, and Deborah Chodacki at the University of Michigan.

**14. What is your major instrument(s)?**

clarinet and piano

**15. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?**

I liked to overlap things in this piece, which made it kind of blurry sounding (that was the intention). I think, just play the ink. Bring out the accents, follow the dynamics, etc. Just general musicality and the piece will work. I would say, the music was written from the heart and is dear to me. So play with a certain amount of dolce quality.

**16. Did (do) you enjoy writing for the clarinet?**

Clarinet is one of my favorite instruments to write for. It is the most familiar instrument to me and I know what it is capable of doing. I know the range really intimately and what parts of the range sound what way. I write at least two pieces for

clarinet a year and that is because I know so many clarinetists. I also think clarinetists are some of the coolest people and some of the best musicians.

**17. What instruments are your favorites to compose for?**

One of my greatest strengths for writing for clarinet is that I know the instrument so well. Trumpet is one instrument that I really enjoy writing for and you can do some cool things with the mutes. (My husband, brother, and son all play trumpet, go figure). I also really like writing for strings because they sound so human and they have some really cool techniques. Another favorite is percussion, which I feel has so much color to add. I always love when I hear pieces that include percussion. *Pulse Break* was really fun to write. I do like writing for instruments that I'm unfamiliar with because then I learn them more intimately.

**18. Are you concerned with audience perception of your music? To what extent do you consider audience reception?**

Yes, I do think about audience perception. I would say, however, my top priority is creating music that I like. What is good about that is that I think I can relate to a lot of people most of the time. I am not far off center if that makes sense. I also want my performers or commissioner to like it. I'm always eager to hear how they like a piece after I've written it. If the audience likes it, that is also great. I do strive to write things that are pleasing. I think if they're pleasing to me and to my performer, they're going to be to my audience. Especially if they are to my performer because my performer will pull it off. And so I've been really pleased with how my music has been performed. I've written, thankfully for so many good performers. And the pieces come off really well and they get good recordings, and I think that helps my career move right along.

**19. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?**

*Faire Suite*: Bring out the contrast. Think in colors. Always listen for the underlying melodic line and connect it. The piece is programmatic, so I think it's good to connect with that aspect of it before playing it.

*Time Lapse*: At times it is important to trade of melodic gestures, and other times it is important to blend and become part of a texture.

**20. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?**

I really don't have a preference. I like writing for all instruments. My favorite chamber combo is clarinet, string, and piano (the Brahms trio, for example, was inspirational to me). It is interesting to write for quartets and quintets, because you can do some more interesting things contrapuntally and texturally. I also really enjoy writing for large ensembles, i.e. band or orchestra. Band pieces get played more, so they're more practical to write for.

APPENDIX D  
LETTERS OF PERMISSION



EXEMPTION GRANTED

Joshua Gardner  
Music, School of  
-  
Joshua.T.Gardner@asu.edu

Dear Joshua Gardner:

On 12/1/2017 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	Recording/Commission Research Projects
Investigator:	Joshua Gardner
IRB ID:	STUDY00007379
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"><li>• Commission-Recording_recruitment.pdf, Category: Recruitment Materials;</li><li>• Commission-Recording Interview Questions.pdf, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);</li><li>• IRB Protocol_Commission-Recording Interview Umbrella.docx, Category: IRB Protocol;</li><li>• Commission-Recording Consent_able adult.pdf, Category: Consent Form;</li></ul>

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 12/1/2017.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

Sincerely,

## Consent Form

*Title of research study: Commission/Recording Interview*

*Investigator: James Applegate, Dr. Joshua Gardner*

*Why am I being invited to take part in a research study?*

We invite you to take part in this interview because of your assistance in the composition and/or recording of 2 new pieces. You will receive interview questions (attached), which help towards writing a performance guide as well as helping others perform these new pieces. You must be 18 years or older to participate.

*Why is this research being done?*

The goal of the performance guide is to help others prepare and perform these new commissions successfully. The interview questions will assist in this process. You are free to decide whether you wish to participate in this study. You may skip questions or withdraw from this research at any time.

*How long will the research last?*

We expect that individuals will spend 1-2 hours answering interview questions.

*How many people will be studied?*

3 people will participate in this research study.

*Will being in this study help me in any way?*

We cannot promise any benefits to you or others from your taking part in this research. However, possible benefits include adding valuable information to a performance guide that may help enable other musicians to successfully perform these new compositions.

*What happens to the information collected for the research?*

The results of this study may be used in reports, presentations, and/or publications. Given the nature of this research, your participation necessitates disclosing your name. By signing this form, you agree to participate in the interview and grant us permission to disclose your name.

Participant responses will be stored on a password protected computer that will be available only to the researchers. However, interview question responses will be included in the final publication.

*Please return your interview questions and Consent Form via email to [j\\_apple86@yahoo.com](mailto:j_apple86@yahoo.com).*

By completing and returning the interview, you are agreeing to be part of this project.

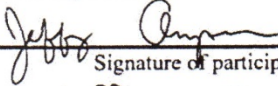

*Who can I talk to?*

If you have questions, concerns, or complaints, talk to the research team: James Applegate, [j\\_apple86@yahoo.com](mailto:j_apple86@yahoo.com) or (850) 240-7311; Dr. Joshua Gardner, [joshua.T.Gardner@asu.edu](mailto:joshua.T.Gardner@asu.edu) or (480) 965-0324

This research has been reviewed and approved by the Social Behavioral IRB. You may talk to them at (480) 965-6788 or by email at research.integrity@asu.edu if:

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

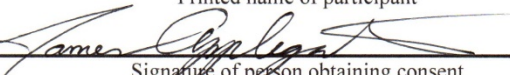
**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

 _____ Signature of participant	<u>2/13/18</u> _____ Date
<u>Jeffrey Ouper</u> _____ Printed name of participant	
 _____ Signature of person obtaining consent	<u>2/13/18</u> _____ Date
<u>James Applegate</u> _____ Printed name of person obtaining consent	

This research has been reviewed and approved by the Social Behavioral IRB. You may talk to them at (480) 965-6788 or by email at [research.integrity@asu.edu](mailto:research.integrity@asu.edu) if:

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- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

<u>/Tavia Sullens/</u>	<u>5 March 2018</u>
Signature of participant	Date
<u>Tavia Sullens</u>	
Printed name of participant	
<u></u>	<u>3/15/18</u>
Signature of person obtaining consent	Date
<u>James Applegate</u>	
Printed name of person obtaining consent	

- Your questions, concerns, or complaints are not being answered by the research team.
- You cannot reach the research team.
- You want to talk to someone besides the research team.
- You have questions about your rights as a research participant.
- You want to get information or provide input about this research.

**Your signature documents your permission to take part in this research and disclosure of your name in research publications.**

<u>Theresa Martin</u>	<u>3/2/18</u>
Signature of participant	Date
<u>Theresa Martin</u>	
Printed name of participant	
<u>James Appleate</u>	<u>3/2/18</u>
Signature of person obtaining consent	Date
<u>James Appleate</u>	
Printed name of person obtaining consent	