

The Persistence of Art Music:
Creating Contemporary Clarinet Works Under COVID-19 Restrictions

by

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ABSTRACT

In the early part of 2020, musicians faced an unprecedented challenge. A novel coronavirus emerged, spreading throughout the world and creating a pandemic. To control the spread of this virus, local governing officials suspended large gatherings in public spaces, which meant that all live music performances were cancelled for the foreseeable future. As a response to these cancellations, many musicians turned to live streaming, sharing transmissions of live performances over the internet. However, as life under COVID-19-related restrictions continued, the internet quickly became oversaturated with live stream music performances. This led musicians to discover innovative ways to adapt their creative practices for virtual settings.

Through the process of commissioning, premiering, and recording new works, this research project explores how music practitioners can create music that is designed specifically for the imposed restrictions on the performing arts that accompanied the COVID-19 pandemic. To complete this project, I commissioned new works for clarinet and bass clarinet intended for performance under shelter-in-place conditions. The pieces included in this project are *Two Flights for B-Flat Clarinet* by Bill Clay (2020), *8 Months* by Jessi Harvey (2020), *R...v...rs...m oooiiiiii* by Gabo Champagne (2021) and *Od-ieu* by Kim Farris-Manning (2021). I presented these works in two virtual formats: (1) I staged a virtual concert of their premieres from my home studio space, and (2) released studio-quality recordings of them paired with extra-musical video footage. This document offers an account of the virtual concert, a description of the process of the video production component, and performance guides for each commissioned piece. An

audio/video recording of the virtual concert is included as a supplemental media file to this document, as are all music videos.

DEDICATION

This Research Paper is dedicated to every creative person who has found themselves
forced into a box - and chose to make that box feel like a home.

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CHAPTER 1

INTRODUCTION

In the early part of 2020, musicians faced an unprecedented challenge. A novel coronavirus emerged, spreading throughout the world and creating a pandemic. This highly contagious virus brought widespread anxiety, overwhelmed healthcare systems, and led to monumental death tolls. To control the spread of this virus, local governing officials issued social distancing measures and shelter-in-place orders. Large gatherings in crowded spaces were suspended, which meant that all live music performances were cancelled for the foreseeable future. In addition to anxieties about their own health, their families' safety, and the collective state of distress throughout the world, many musicians found themselves out of work, with no idea when their next performance would occur.

So, with all foreseeable shows cancelled, how could musicians continue to create and share their work? Many turned to live streaming, or transmissions of live performances distributed over the internet. At the beginning of the pandemic, many of the live streams shared were of content recorded and archived in previous times, shifting to content created during the pandemic as time passed. This was true for live streams shared by both the Seattle Symphony Orchestra and the Metropolitan Opera Orchestra.¹ Artists also shared live stream content of performances in their living rooms, such as cellist Yo Yo Ma's "Songs of Comfort" live streams, which received millions of views.² Live

¹ Brooke Jarvis, "House Music," *The New York Times Magazine*, March 29, 2020, *Gale Literature Resource Center*, accessed January 26, 2021, <https://link.gale.com/apps/doc/A618810709/LitRC?u=asuniv&sid=LitRC&xid=3d647084>.

² Ibid.

streams allowed musicians to perform scheduled recitals as planned and to recoup some of the financial losses associated with COVID-19.³ Additionally, live streams also offered musicians a creative outlet—a way to stay active during this time when live shows were paused. For many, musical live streams were more about the act of making and sharing something beautiful than they were about making money.⁴

As my Doctor of Musical Arts degree reached an apex during the COVID-19 pandemic, I chose to concentrate on the challenges of the pandemic in my final research project. To complete this project, I collaborated with composers to create works intended to exploit the parameters imposed by COVID-19 restrictions. All works included in this project are written for solo clarinet and bass clarinet, since these are the instruments I own. Any electronics used in these works are effectively operated by the performer, using common, easy to obtain equipment and software. When writing this music, my collaborating composers considered how clarinets sound on small speakers, working with sonic vocabularies that can be effectively experienced through computer speakers on the audience's end. All theatrical elements involved with these pieces were designed for effective staging within the confines of a living room. This project asks how we can turn circumstantial limitations into artistic strengths, how we can continue to create in a time where our work falls under the term “nonessential,” and how we can find opportunities to make something beautiful during a time when beauty is hard to see.

³ James Rendall, “Staying in, Rocking Out: Online Live Music Portal Shows During the Coronavirus Pandemic,” *Convergence (London, England)*, December 10, 2020, <https://doi.org/10.1177/1354856520976451>.

⁴ Brooke Jarvis, “House Music,” *The New York Times Magazine*, March 29, 2020, *Gale Literature Resource Center*, accessed January 26, 2021, <https://link.gale.com/apps/doc/A618810709/LitRC?u=asuniv&sid=LitRC&xid=3d647084>.

To demonstrate that all works included in this project can be effectively performed under shelter-in-place orders,⁵ I staged and produced a virtual concert from my home studio space on February 26, 2021. Chapter 3 of this document contains a detailed account of this digital premiere show, and a video recording of the virtual concert is included as well.

After the virtual concert, I produced music videos of the commissioned pieces. I did this for two reasons. Firstly, a common step in the commissioning process of new works is to produce a studio recording of the work after its premiere. This is a chance to preserve the first artistic interpretation of a piece in a high-quality format that can be shared by both the composer and the performer for whom the work was written. Secondly, I wanted to explore the avant-garde music video as another medium for sharing work under COVID-19 restrictions. If these pieces are truly designed for a digital listening experience, they will be suitable for both a live streamed concert and music video viewing. The music video is a chance to preserve high-quality versions of the first artistic interpretations of these pieces in a format that is engaging, easily distributable, and relevant to the current time.

Just as there has been an over-saturation of live streams on the internet, there has been an over-saturation of shared audio recordings. Recordings that successfully garner attention amidst this oversaturation have two important components: high-quality audio, and video content that involves more than images of musicians performing. This is why I recorded these pieces at Tempest Recording Studios, and why I chose a music video

⁵ That is, performed in isolation and viewed by a virtual audience

format to distribute these pieces—adding engaging, extra musical video content to high-quality audio recordings. I conceptualized and recorded extra musical video content myself, consulting my composers to ensure I visually represented their work in a way they preferred. I then edited these video elements using Adobe Premiere Pro. Chapter 4 of this document includes a description of this project’s music video component, and these music video files are also included.

CHAPTER 2

REVIEW OF RELEVANT LITERATURE

While adapting to the limitations associated with COVID-19, one would think musicians could glean survival strategies from studying the 1918 Spanish Influenza pandemic. Unfortunately, no such strategies are to be found—the 1918 pandemic did not have dire consequences for the music industry.⁶ While there are stories of symphony orchestras cancelling tours and individual musicians falling ill while performing, the 1918 pandemic moved through America swiftly enough to avoid affecting the music industry at the magnitude of COVID-19.⁷

COVID-19 related cancellations disrupted career momentum and income for performing musicians at every level. Full-time freelance musicians were impacted most significantly,⁸ but musicians with employment ties to institutions were affected as well. Without revenue coming in from concert sales, symphony orchestras were unable to pay musicians. Even the musicians of the Metropolitan Opera Orchestra, arguably one of the finest orchestras in the world, were encouraged to apply for unemployment benefits.⁹

⁶ William Robin, “The 1918 Pandemic’s Impact on Music? Surprisingly Little,” *The New York Times*, May 06, 2020, Late Edition (East Coast), <http://login.ezproxy1.lib.asu.edu/login?url=https://www-proquest-com.ezproxy1.lib.asu.edu/newspapers/1918-pandemic-s-impact-on-music-surprisingly/docview/2398967414/se-2?accountid=448>.

⁷ Ibid.

⁸ Angela Myles Beeching, “4 Phases of the arts recovery—for YOU!,” Musician’s Planning, last modified May 16, 2020, <https://angelabeeching.com/4-phases-of-the-arts-recovery-for-you/?fbclid=IwAR0hkO6d8L7bHs8cm9ASCp1X9QBfJRcfqRhahjdoG6sNk73-rvQAMoKT320>.

⁹ Joshua Barone, “Opera Has Vanished. So Have Their Dream Jobs at the Met.,” *The New York Times*, August 5, 2020, <https://www.nytimes.com/2020/06/19/arts/music/met-opera-orchestrajobs.html>.

Musicians employed or seeking employment in higher education faced challenges with several institutions suspending hiring searches, promotions, and tenure benefits.¹⁰

While streaming services experienced an increase in revenue from subscriptions and downloads, the recording sector of the music industry faced economic struggles.¹¹ This may seem counterintuitive—since live shows were cancelled, one would think that music consumers would purchase more records. However, a decrease in record sales seems sensible in the context of the recording industry’s recent history. Since the dawn of streaming services and resulting legal battles,¹² record sales have not been an economically lucrative facet of the music industry¹³. At the time of the pandemic’s onset, the main purpose of recorded albums was to promote tours and concerts.¹⁴ Without live music shows, record sales declined. Most consumers during the pandemic listened to music through digital streaming services rather than purchasing records.¹⁵

Physical music venues also faced hardships. In most of the United States, establishments primarily operating as performance spaces were not allowed to stay open

¹⁰ Brian Penick, “College Is About to Change Forever---And Music Education is Not Immune,” *Forbes*, May 27, 2020, <https://www.forbes.com/sites/brianpenick/2020/05/27/college-is-about-to-change-forever--and-music-education-is-not-immune/?sh=533e6acc4a6f>.

¹¹ Mark Sutherland, “The Old Normal,” *Music Week*, April 13, 2020, <http://login.ezproxy1.lib.asu.edu/login?url=https://www-proquest-com.ezproxy1.lib.asu.edu/magazines/old-normal/docview/2403113651/se-2?accountid=4485>.

¹² Elliott Obermaier, “Napster: The Black Market that Publicly Dominated the Music Industry,” Indiana University, accessed January 14, 2021, <https://iu.pressbooks.pub/perspectives3/chapter/napster-the-black-market-that-publicly-dominated-the-music-industry>.

¹³ Nor has revenue generated from streaming platforms.

¹⁴ Mark Sutherland, “The Old Normal,” *Music Week*, April 13, 2020, <http://login.ezproxy1.lib.asu.edu/login?url=https://www-proquest-com.ezproxy1.lib.asu.edu/magazines/old-normal/docview/2403113651/se-2?accountid=4485>.

¹⁵ Mark Sutherland, “The Old Normal.”

under strict shelter-in-place orders.¹⁶ While larger venues will likely be able to re-open once it is safe, smaller music venues may not survive this period of shuttered doors.¹⁷ Since many music venues bolster revenue of nearby establishments, these venue closures had consequences for adjacent economic sectors as well.¹⁸

As the pandemic continued, public health experts became versed in ways to mitigate risk associated with spread of the novel coronavirus. Restaurants, offices, and other public spaces began to re-open; this was largely possible as a result of mask mandates¹⁹. Unfortunately, most music venues were excluded from re-opening procedures. Music venues were, “the first businesses to close—and they will likely be the last to reopen.”²⁰ This was difficult for many musicians, both financially and emotionally. During phased reopening in the United States, many musicians felt that their life’s work was classified as non-essential, and thus, felt undervalued and unappreciated.²¹

¹⁶ “One to One with Michael Kaiser, Part 1,” interview by Susan Elliott, *Musical America—One to One*, May 14, 2020, https://www.musicalamerica.com/pages/?pagename=one_to_one.

¹⁷ “One to One with Michael Kaiser, Part 1,” interview by Susan Elliott, *Musical America—One to One*, May 14, 2020, https://www.musicalamerica.com/pages/?pagename=one_to_one.

¹⁸ Michael Schulman, “What the Coronavirus Pandemic Means for the Future of Broadway,” *The New Yorker*, August 24, 2020, <https://www.newyorker.com/culture/video-dept/what-the-coronavirus-pandemic-means-for-the-future-of-broadway>.

¹⁹ Rebekah E. Gee and Vin Gupta, “Mask Mandates: A Public Health Framework for Enforcement,” Health Affairs Blog, October 5, 2020, <https://www.healthaffairs.org/doi/10.1377/hblog20201002.655610/full/>.

²⁰ Patricia Cohen, “‘A Great Cultural Depression’ Looms for Legions of Unemployed Performers,” *The New York Times*, December 26, 2020, <https://www.nytimes.com/2020/12/26/arts/unemployed-performer-theatre-arts.html>.

²¹ Patricia Cohen, “‘A Great Cultural Depression’ Looms for Legions of Unemployed Performers,” *The New York Times*, December 26, 2020, <https://www.nytimes.com/2020/12/26/arts/unemployed-performer-theatre-arts.html>.

This continued halt on live music performance as other in-person activities resume has had grim consequences. A New York Times article describes losses to the performing arts industry as “staggering,” and predicts a “looming ‘Great Cultural Depression’ as a result of pandemic-related cancellations.”²² There is an industry-wide understanding that the effects of the COVID-19 pandemic will be felt for years to come. Adam Krauthamer, president of Local 802 of the American Federation of Musicians, states that, “My fear is we’re not just losing jobs, we’re losing careers.”²³

The timing of the COVID-19 pandemic was helpful to musicians in one regard: existing technologies could support virtual performance activities. Access to and knowledge of the internet allowed musicians to live stream performances, enabling artists to keep creating and sharing work with the general public. In the first month of the pandemic, these live stream performances were a welcome and comforting part of pandemic entertainment. However, as the pandemic continued, the internet became oversaturated with live streams.²⁴ In addition to focusing on creating artistic content at a high level, artists producing live streams needed to also consider ways to make their content stand out from the multitude of live streams on the internet, as well as other streamed media viewers enjoy. As Charles Wood states regarding the pandemic’s impact on the recording industry, “This is show business—You have to keep people excited,

²² Ibid.

²³ Ibid.

²⁴ Angela Myles Beeching, “4 Phases of the arts recovery—for YOU!,” Musician’s Planning, last modified May 16, 2020, <https://angelabeeching.com/4-phases-of-the-arts-recovery-for-you/?fbclid=IwAR0hkO6d8L7bHs8cm9ASCp1X9QBfJRcfqRhahjdoG6sNk73-rvQAMoKT320>.

because we're not just competing against Universal and Warner. At times like this, we're competing against Netflix, Disney Plus, talking books, everything."²⁵

In order to attract attention on the internet amidst the noise, musicians began seeking ways to use technologies to share performances in innovative ways. Ensembles and artists at various career stages experimented with ways to use virtual platforms to add to their work. Examples include loadbang ensemble hosting what they call "Power Chats" with composers,²⁶ Splinter Reeds producing a music video,²⁷ and the International Contemporary Ensemble sharing virtual concerts on their Vimeo platform.²⁸ My clarinet quartet, Madera Picante, explored this with, "Six Feet Apart: A Virtual Benefit Concert," where live stream and video conferencing platforms were used to encourage audience interactions.²⁹ Musicians experimented with home recording setups, sharing a body of work that combined quality audio recordings with engaging, often extra musical visual elements. The Égide Duo produced a series of successful home audio/video recordings while under shelter-in-place measures, including an arrangement of "Flight of the

²⁵ Mark Sutherland, "The Old Normal," *Music Week*, April 13, 2020, <http://login.ezproxy1.lib.asu.edu/login?url=https://www-proquest-com.ezproxy1.lib.asu.edu/magazines/old-normal/docview/2403113651/se-2?accountid=4485>.

²⁶ loadbang, "loadbang's Power Chats," September 9, 2020, video, <https://www.facebook.com/loadbang/videos/10151444214334969>.

²⁷ Splinter Reeds, "Splinter Reeds performs "Line & Length," produced by Jeff Anderle, August 31, 2020, video, <https://www.youtube.com/watch?v=Fo2a39XSEsg&feature=youtu.be>.

²⁸ "Digitice," Ice Ensemble, Vimeo, last modified on September 5, 2020, <https://vimeo.com/iceorg>.

²⁹ Madera Picante Clarinets, "Six Feet Apart: A Virtual Concert," May 22, 2020, video, <https://www.youtube.com/watch?v=M5yo9gexQa4>.

Bumblebee” that gained much attention in the clarinet community.³⁰ Many music conferences adapted their activities to virtual formats as well, with varying degrees of success. This led to the creation of WoodwindFest, a music convention designed for an entirely virtual platform.³¹ Ultimately, musicians learned to not only adapt their creative work to a virtual setting, but to innovate and design new ways to collaborate and engage with audiences in this context.

These offerings of pre-recorded, curated, and edited musical content raised previous standards for digital content in the world of art music and stood out amongst the oversaturation of live streamed media. However, a music video is not live music, and while a virtual concert of pre-recorded music is closer to a live show, it still lacks the energy that accompanies presentations of content that is truly live. This energy is felt by both audiences and performers alike, and is something deeply missed during the pandemic.³² In an attempt to re-create the energy and atmosphere of a live show in a virtual viewing environment, musicians began producing portal shows. Portal shows are “a [convergence] between traditional live gigs, screen media, and new media technologies.”³³

³⁰ Égide Duo, “Flight of the Bumblebee,” August 22, 2020, video, <https://youtu.be/NFdL3ObF0cI>.

³¹ “WoodwindFest: The World’s First Online Music Trade Show,” WoodwindFest 2020, econvention.org, last modified October 18, 2020, <https://econvention.org/woodwindfest>.

³² Elizabeth Nonemaker, “‘Get lost, and found, in music’ Now that coronavirus lockdowns have put an end to live music, we need it more than ever,” *Sun, The (Baltimore, MD)*, April 5, 2020: 1, *NewsBank: Access World News*. <https://infoweb-newsbank-com.ezproxy1.lib.asu.edu/apps/news/document-view?p=AWNB&docref=news/17A27544462209B0>.

³³ James Rendall, “Staying in, Rocking Out: Online Live Music Portal Shows During the Coronavirus Pandemic,” *Convergence (London, England)*, December 10, 2020, <https://doi.org/10.1177/1354856520976451>.

While these shows are not entirely new, their production increased during the pandemic.³⁴ Portal shows manipulate technological elements such as camera angles and lighting to re-create the visual experience an audience member would have at a live show.³⁵ Musicians cater their portal show performances to virtual audiences through choices regarding staging elements and programming choices.³⁶ Portal shows happen on platforms such as Twitch, StageIT, Instagram Live, YouTube, and Facebook Live.³⁷ During a portal show, audience members have the option to interact with one another in chat or comment sections on these virtual platforms, mimicking the type of interactions one would have at the back of a performance hall.³⁸ Since these shows occur virtually, there is an opportunity for audience members from around the world to interact with one another.

In addition to a strong internet connection and use of quality audio and visual equipment, a good virtual performance offers viewers something they would not be able to experience in a traditional live show. This can be increased interaction with performers, the ability to connect with fellow viewers from around the world, an engaging video element, or a “behind the scenes” look at a musician’s process.³⁹

³⁴ Ibid.

³⁵ Ibid.

³⁶ Ibid.

³⁷ Ibid.

³⁸ Ibid.

³⁹ Angela Myles Beeching, “4 Phases of the arts recovery—for YOU!,” *Musician’s Planning*, last modified May 16, 2020, <https://angelabeeching.com/4-phases-of-the-arts-recovery-for-you/?fbclid=IwAR0hkO6d8L7bHs8cm9ASCp1X9QBfJRcfqRhahjdoG6sNk73-rvQAMoKT320>.

Successful live stream shows are designed with the virtual concert medium in mind, rather than simply designing performances in usual ways and expecting this to work well in a new context. Essentially, musicians produce effective virtual concerts by answering the question: how can COVID-19 related restrictions function as opportunities for creativity, rather than limitations?

The notion of exploiting limitations as creative parameters is nothing new for musicians. An often-cited example of this way of creating is Oliver Messiaen's "Quartet for the End of Time". Messiaen composed this piece while he was imprisoned at Stalag VIII A during World War II, with instrumentation of this work determined by available musicians also imprisoned in the Stalag.⁴⁰ In the world of hip-hop, where sampling is a key component of the genre's aesthetic, artists have devised creative ways to circumvent copyright laws.⁴¹ In order to avoid expensive lawsuits, hip-hop artists add electronic effects and distortions to sampled material in their work, or sample obscure material from avant-garde music.⁴² The result is music filled with creative genre synthesis, and an opportunity for artists to develop their own signature sounds through the use of electronic sample manipulation.⁴³ Hip-hop music was improved because of the need to work around

⁴⁰ Sarra Elizabeth Hey, "Olivier Messiaen's "Quartet for the End of Time": A Look at "the Abyss of the Birds" and Socio-Political Issues, Religion and Performance Practice in Reference to the Bible and the Holocaust," (DMA diss., California State University, Long Beach, 2015), 41.

⁴¹ Joanna Demers, *Steal This Music: How Intellectual Property Law Affects Musical Creativity* (Athens: University of Georgia Press, 2006), 114, ProQuest Ebook Library.

⁴² Joanna Demers, *Steal This Music: How Intellectual Property Law Affects Musical Creativity* (Athens: University of Georgia Press, 2006), 119, ProQuest Ebook Library.

⁴³ Joanna Demers, *Steal This Music: How Intellectual Property Law Affects Musical Creativity* (Athens: University of Georgia Press, 2006), 119, ProQuest Ebook Library.

copyright limitations when sampling. The genre of punk rock fosters a spirit of adaptable, do-it-yourself creativity that lends itself to adapting content to current times as well. Kevin Douch says of punk rock musicians, “the DIY spirit, resilience, entrepreneurship instilled in this sector of the industry has primed everyone to do anything they want and now’s the chance to shine.”⁴⁴ In communities that encourage creative entrepreneurship, such as Baltimore, Maryland, musicians are well-practiced in thinking of alternative ways to present concerts. At the beginning of the pandemic, Susan Zhang and Nick Luby had just started to see success with their project, The Concert Truck—a Baltimore-based small business that delivers pop-up concerts of classical piano music staged on a converted food truck.⁴⁵ While the pandemic cancelled a planned twenty-state tour for The Concert Truck, Susan and Nick remained optimistic as they strategized ways to adapt their musical offerings to the conditions of the pandemic.⁴⁶ They trusted their creative thinking skills that led to the launch of their small business in the first place. The art world at large is well-versed in the use of restrictions as creative

⁴⁴ James Rendall, “Staying in, Rocking Out: Online Live Music Portal Shows During the Coronavirus Pandemic,” *Convergence (London, England)*, December 10, 2020, <https://doi.org/10.1177/1354856520976451>.

⁴⁵ Elizabeth Nonemaker, “‘Get lost, and found, in music’ Now that coronavirus lockdowns have put an end to live music, we need it more than ever,” *Sun, The (Baltimore, MD)*, April 5, 2020: 1, *NewsBank: Access World News*. <https://infoweb-newsbank-com.ezproxy1.lib.asu.edu/apps/news/document-view?p=AWNB&docref=news/17A27544462209B0>.

⁴⁶ *Ibid.*

parameters;⁴⁷ this is the premise of the film ‘Five Obstructions’,⁴⁸ and an integral part of the writing of a sonnet.⁴⁹ While the performing arts may be in danger of a “great cultural depression”, performing artists are a group of people with the resilience and creative problem-solving skills to not only survive these current trying times—but to make great art in the process.

⁴⁷ I had an experience playing an improvisational gig with an instrument that had been knocked off stage during the sound check, resulting in a broken lower joint. Rather than give up and go home without playing the show that night, I chose to use the notes that would not sound as an artistic parameter for my improvisation, resulting in an effective performance.

⁴⁸ *Five Obstructions*, directed by Jorgen Leth and Lars von Trier (2004), <https://asu.kanopy.com/video/five-obstructions>.

⁴⁹ A. D. Cousins and Peter Howarth, *The Cambridge Companion to the Sonnet* (Cambridge: Cambridge University Press, 2011).

CHAPTER 3

DESCRIPTION OF VIRTUAL CONCERT

On February 26, 2021, I produced and performed a live stream concert consisting of the virtual premieres of the pieces involved with this project. I staged the concert in my home studio space and broadcasted the live stream through YouTube.

The program for the concert was as follows:

Two Flights for B-Flat Clarinet by Bill Clay

8 Months by Jessi Harvey

R....v....rs...m oooiiiiii by Gabo Champagne

Od-ieu by Kim Farris-Manning

Between pieces, my collaborating composers spoke to the audience about their music. This gave me time to change setups between pieces, and allowed viewers an additional experience beyond my offerings of musical performance. I facilitated this conversation with collaborating composers through the Zoom web conferencing application. To do this, I hosted and streamed a Zoom meeting, including my collaborating composers as participants. I asked them to mute themselves and turn off their cameras while I was performing. I broadcasted my Zoom meeting to YouTube using

Open Broadcaster Software,⁵⁰ an open-source software designed to broadcast views of a computer screen through live streaming platforms.⁵¹

Equipment involved with this virtual concert included my personal computer, my personal computer's built-in web camera, a Blue Yeti USB microphone, a JBL Bluetooth Sound Tube speaker, and a Peavey Escort Portable Audio system. Because the audio quality of my performance was of high importance to me, I purchased the USB microphone specifically for this virtual concert—I owned all other equipment prior to this project.⁵²

The JBL Bluetooth speaker and Peavey Escort system were both used to play electronic accompaniment. I found it challenging to set the accompaniment level played through these speakers; it seemed that the levels I heard live were always much louder than the levels coming through a live stream video. Apparently, this is common when performing through YouTube, and can be corrected by adjusting proximity of the speakers to the microphone used for live streaming.⁵³ To play electronic accompaniment at appropriate levels, I placed my speakers a few inches away from my microphone, and

⁵⁰ Open Broadcaster Software is also known as OBS Studio.

⁵¹ I experienced quite a learning curve while gaining comfort with OBS Studio. Performers seeking to use this software to live stream performance should be aware of various help forums and resources on the OBS website. Before downloading this software, performers should verify that their computer's operating system is compatible with this software. I ended up needing to update my operating system, and needing to transfer almost all of my files to an external hard drive to free up enough memory to do so.

⁵² I often use the JBL Sound Tube for pieces with fixed media, and the Peavey Escort belongs to the presenting organization where I am Production Manager.

⁵³ Carolyn Braus, email with the author, Jan. 18, 2021.

stood about two feet away from the microphone while playing. This achieved my desired balance.

In order to achieve a camera angle that framed me in the best light, I placed my computer on an elevated surface so that my web camera captured imagery from a higher angle.⁵⁴ I performed in front of a plain-colored wall in my home studio space, arranging art on my walls in a way that framed my space as a performer. These are all staging decisions made to ensure live stream viewers could see me clearly, and that the visual background of my performance was inviting and non-obstructive. Additionally, I arranged my home studio space in a way that allowed a corner of the room to function as a green room, giving me a space to store items for efficient set changes, and creating a space for me to mentally feel as if I was off stage between pieces.

Setting aside a space to use as a green room, designing my background in a way that was in service of my music, and framing my camera angle in a flattering way were all choices that helped this performance feel authentic. The performance decisions I made during this live stream were all identical to decisions I make in front of live audiences in concert halls. Likely because of this, I was very pleased with my playing during this virtual concert, and truly feel it was one of my most effective performances.

Unfortunately, I cannot say the same for my technical abilities associated with controlling the live stream. I faced some technical challenges, including OBS Studio not correctly syncing with YouTube at the start of my show, composers' microphones muting

⁵⁴ Had my project budget allowed, I would have liked to purchase a higher-quality external camera, but the web camera on my computer was acceptable.

when they should have been live, and some fumbles with Zoom meeting controls. Some of these technical difficulties were due to my inexperience with live streaming, but many were due to the increased cognitive load of producing the live stream while performing. Best practice for virtual concerts should have someone who is not performing running the live stream controls, allowing the performer to focus on the music and the producer to focus solely on operating the technology. I fulfilled both the roles of performer and producer during this live stream to respect the shelter-in-place parameters of my project. While I am not pleased that I ran into technical difficulties, I am proud of the way I reacted to them. I solved all technical problems with poise and efficiency, working to ensure they detracted from my performance as little as possible. I handled technical mishaps in my live stream the same way I would handle any small mishap on stage. Experiencing this was encouraging to me since I feel it demonstrated the resilience and problem-solving skills that one cultivates throughout a career as a performing musician.

During this live stream, the audience interacted with each other using the YouTube comment section. The conversation in these comments appeared to mimic banter amongst audience members that occurs between pieces at a live show. The virtual format of this concert allowed audience members from around the United States and Canada to interact with each other, something everyone seemed to appreciate. Following this concert, I shared the URL of the Zoom meeting I was using to stream in the comment section, and invited audience members to join my collaborating composers and me for a post-concert virtual happy hour. Those in attendance seemed to appreciate this offering.

To promote this virtual concert, I created and distributed a digital flier through social media platforms and email invitations. The week before the show, I also posted a recorded video excerpt of each piece to my Facebook and Instagram accounts, and accompanied these excerpts with biographical information about my collaborating composers. These daily posts were designed to mimic word-of-mouth advertising, something that has always proven effective for me when promoting live concerts. The night of my show, my live stream boasted 124 views; this number grew to 213 during the week following the concert.⁵⁵ These view numbers lead me to believe that my promotional materials were successful. Additionally, these view numbers are higher than the attendance I would expect at a traditional in-person concert; this demonstrates one advantage of performing in a virtual setting.

⁵⁵ To preserve exclusivity of this event, I changed the visibility of this video to “unlisted” after one week. This allowed interested viewers who were unable to watch the show in real time experience it, but still captured the temporal and fleeting nature of live music performance.

CHAPTER 4

DESCRIPTION OF MUSIC VIDEOS

Producing a live stream concert out of my home studio allowed me to share these pieces with the public in a format that felt authentic to live performance for everyone involved. Just as typically seen in live performance, some moments were effective, and there were moments where things did not go as planned. Part of the appeal of live performance is the expectation of imperfection that accompanies it. This does, however, mean that the archived video of my live stream concert preserves versions of these pieces that are imperfect. While perfection in music is not something that can be truly achieved, the controlled setting of a recording studio facilitates this ideal more than a live stage.

In order to preserve a pristine version of my interpretations of these pieces, I recorded each at Tempest Recording Studios. I worked with audio engineer Clarke Rigsby to record these pieces and edit the recordings, completing this part of my project with audio files showcasing a high level of musicianship preserved at a high level of production value.

I wanted to share these pristine versions of these pieces with the general public in a format that is engaging, easily distributable, and is a substantially different offering than my live stream concert. I chose to pair my studio recording audio files with artistic, extra-musical video footage. This allowed me to further explore and solidify my interpretations of the commissioned pieces using a new visual medium. It also transformed my audio recordings into components of avant-garde music videos. In 2021, music consumers have grown accustomed to experiencing music through social media outlets such as YouTube or Instagram, which both highlight a combined

audio/visual product⁵⁶. As a result, individual recordings released on social media without a visual component do not garner the same level of attention as audio/visual offerings.⁵⁷ The music video is an effective way to show a visual interpretation of a musical work, offering artists a chance to reach more audiences and connect with viewers on an additional level. Popular and commercial musicians have been producing and releasing music videos for years—it is exciting to think about this becoming more common practice in avant-garde art music.

Video content for this project component is unique to each piece, and artistic ideas for visuals came to fruition through conversations with my collaborating composers. For Bill Clay's piece *Two Flights for B-flat Clarinet*, all footage involves objects in motion. I captured video of airplanes, birds, cars, spinning wheels, and other objects I saw that whirred, flitted, spun, hovered, or rolled. Objects in motion seemed to visually match the idea of flight and energy portrayed in *Two Flights*. Jessi Harvey and I agreed that the visual component of *8 Months* was so integral to a realization of the piece's score that the performance art visuals needed to stand alone, so I recorded video as well as audio at Tempest Recording studio for this piece.

Gabo Champagne's *R...v...rs...m ooiiiiii* is such a visceral work—we discussed ideas for visual stimuli that would elicit visceral responses in viewers. I explored ominous-looking public art installations around my neighborhood in downtown Phoenix

⁵⁶ This was another development that musicians needed to adapt to in the wake of the COVID-19 pandemic.

⁵⁷ James Rendall, "Staying in, Rocking Out: Online Live Music Portal Shows During the Coronavirus Pandemic," *Convergence (London, England)*, December 10, 2020, <https://doi.org/10.1177/1354856520976451>.

and created some ominous-looking scenes of my own by placing skulls, dolls, mannequins, and teeth in unexpected places.⁵⁸ I staged a sinister, quasi-ritualistic scene in my bathtub, visually representing the sinister ambience created by the audio recording. I also filmed waste and debris I found in the street, furthering the prominent idea of decay in this video. In a sense, *R...v...rs...m oiiiiii*'s music video is a visual representation of the sense of apocalyptic dread that many felt during the pandemic.

The video for Kim Farris-Manning's *Od-ieu* conveyed another strong emotion prevalent during the pandemic: grief. This piece was originally written as an expression of Farris-Manning's grief associated with moving away from Montréal. I broadened this expression to include grief that I was experiencing: grief for the energy and connection that comes with living as a young person in an urban area. To visually represent this, I paired my recording of *Od-ieu* with shots of city streets, public transportation, and other visuals associated with urban life. I then interspersed these with scenes of empty city streets in Phoenix and visual stills of poetry Kim Farris-Manning wrote while composing this piece.

Peter Gerdes edited video of *8 Months* captured at Tempest Recording Studios, and Kim Farris-Manning worked collaboratively with me to edit *Od-ieu*'s video.⁵⁹ I completed the rest of the required video editing using Adobe Premiere Pro. While this part of the project was not completed in total isolation, all collaborations took place

⁵⁸ All objects filmed in this video were either previously owned by me, available for public viewing, or borrowed from friends.

⁵⁹ Kim Farris-Manning works with video media often, and wanted to be involved with this process because this piece was so personal to her.

virtually, or in settings where viral spread could be safely mitigated. Thus, producing these music videos still took place in conditions realizable under shelter-in-place orders.

I published these videos on YouTube, Instagram TV, and Facebook. To avoid oversaturating the newsfeeds of my social media audience and subscribers, I released these videos over a two-week period, beginning on March 29, 2021, and concluding on April 12, 2021. At the time of this document's defense, these videos were released too recently to allow for accurate evaluation of their reception and impact on viewers. One conclusion I can draw at this point is that approaching this music from a visual perspective solidified my artistic interpretations of these pieces.

CHAPTER 5

TWO FLIGHTS FOR B-FLAT CLARINET

Two Flights for B-Flat Clarinet by Bill Clay is a piece for unaccompanied B-flat clarinet in two movements. This piece is quite difficult technically, with many fast passages that are not always idiomatic to the clarinet. While seeing dozens of notes on a page often leads performers to conceptualize music as gestural in nature, that is not the case for this work. Content for this piece was largely generated by creating and manipulating pitch class sets, meaning that all of the individual pitches in this work are important, and need to be executed accurately.⁶⁰ When writing for individual players, Bill tends to write for their strengths, often resulting in difficult music⁶¹. Additionally, he is primarily a guitarist, so musical ideas involving ornamentation and rapid finger movements often find their way into his music⁶².

Bill Clay does not typically write solo works, preferring to write for ensembles with three or more instruments, generating musical interest through rhythmic interplay and timbral color changes.⁶³ As a way of adapting his usual composition style to fit within the shelter-in-place parameters of this project, Bill wrote for clarinet alone, exploiting timbral color changes that occur as the instrument sounds in different registers,

⁶⁰ William Clay, interview with author, Feb. 3, 2021.

⁶¹ Ibid.

⁶² Ibid.

⁶³ Ibid.

and adding rhythmic interest through subdivision shifts within the clarinet's single musical line.

As the title implies, *Two Flights* depicts images and sensations of different types of flight for the listener. The first movement, "Transonic," presents two characters: a graceful character and a turbulent character. This movement was inspired by the image of a plane in flight, transitioning from smooth, subsonic flight to supersonic flight, and then back again.⁶⁴

The inspiration for the second movement came from a desire of Bill's to play with some of the motifs from the first movement.⁶⁵ The result is a fast, very technically demanding movement built around thirty-second note gestures traveling through different registers of the instrument. This movement highlights the agility of the clarinet, a quality Bill has always found particularly attractive.⁶⁶ "Trembling Ornithopter" is the title of the second movement. An ornithopter is an aircraft that flies by flapping mechanical wings—a machine that mimics a bird.⁶⁷ Ornithopters are mentioned often in the science fiction book series "Dune," which is where Bill first heard this word and partly what he was imagining when titling this movement.⁶⁸

The overall character of *Two Flights* is playful. Performers can emphasize this character by exaggerating changes in dynamics, emphasizing accents and *staccato*

⁶⁴ William Clay, interview with author, Feb. 3, 2021.

⁶⁵ Ibid.

⁶⁶ Ibid.

⁶⁷ "Ornithopter," Encyclopedia Britannica, <http://www.britannica.com/technology/ornithopter>

⁶⁸ William Clay, email message to author, Feb. 12, 2021.

articulation markings as they occur. Overall, this music should sound joyful, light, and effortless as it progresses—which requires the performer to have a strong command of the required technique.

Biographical Sketch: Bill Clay

William “Bill” Clay is a composer, guitarist, and music educator who lives in Tempe, Arizona. Bill is passionate about new music and has worked with many different groups in the region, including the Arizona Flute Society, Arizona Chamber Opera, the Tasting Notes Contemporary Music Concert series, the ASU SCI Student Chapter, and The Harmony Project. Bill’s passion for new music extends into pedagogy, emphasizing theory, composition, contemporary music, and Heavy Metal.⁶⁹

Performance Guide

The first movement of *Two Flights* communicates the idea of flight through the use of bustling musical gestures featuring rapid technical passages and trills. As previously stated, there are two musical characters to embody in this movement: a graceful character, and a turbulent character. It begins with a graceful character, which is introduced in measure 1 and continues through measure 27. The most difficult aspect of this section is the dynamics. Bill Clay includes dramatic dynamic changes, with shifts from *forte* to *piano*, as well as *subito piano* markings. Example 5.1 demonstrates these dynamic changes.

⁶⁹ “Biography,” Bill Clay Music, Accessed January 8, 2021, <https://billclaymusic.com/>.

♩ = ca. 100, Perky Flitting that Flows

Clarinet in B \flat

grace notes always precede beat

1

5

9

14

Example 5.1: Measures 1-16 of *Two Flights for B-Flat Clarinet: I. Transonic*

In measure 23, a motif his figure, marked “p as possible”, shown in Example 5.2.

23

Example 5.2: Measures 23-26 of *Two Flights for B-Flat Clarinet: I. Transonic*

Clay wants these notes to speak at a true *piano* dynamic, and to “bubble up, pop out of the texture a bit.”⁷⁰ I accomplished this by emphasizing the articulation marking shown in Example 5.2 a *staccato* over a *tenuto*.

⁷⁰ William Clay, email message to author, Feb. 12, 2021.

The movement's turbulent character begins in measure 28. Bill intended for this section to depict the turbulence involved with an aircraft's shift into supersonic flight⁷¹. He uses asymmetrical meters, accents, and grace notes to highlight this character. Starting in measure 37, this piece features slurred septuplet gestures that travel between the throat tones and clarion registers of the clarinet. I advise performers to use the crescendo underneath these septuplets to their advantage to help keep the tone consistent between these two registers. The finger motions required to accurately play these runs are awkward. Performers could benefit from adding a bit of rubato to these beats.. Similar *rubato* can be used for the material in measures 39 and 42. Example 5.3 shows these gestures that benefit from added rubato.

Example 5.3: Measures 37-42 of *Two Flights for B-Flat Clarinet: I. Transonic*

When first learning this piece, measures 44 through 51 felt consistently inelegant. In a conversation with me, Bill explained that he meant for this section to show the final

⁷¹ William Clay, conversation with author, Feb. 5, 2021.

push into supersonic flight—it is supposed to “slingshot” into the material at measure 52. Examples 5.4 and 5.5 show this “slingshot” gesture.

44 **accel.**
(not too short or long)

5

5

$\text{♩} = \text{ca. } 120$

fp

f (subito)

46

3

3

3

3

Example 5.4: Measures 44-47 of *Two Flights for B-Flat Clarinet: I. Transonic*

50

3

ff

tr

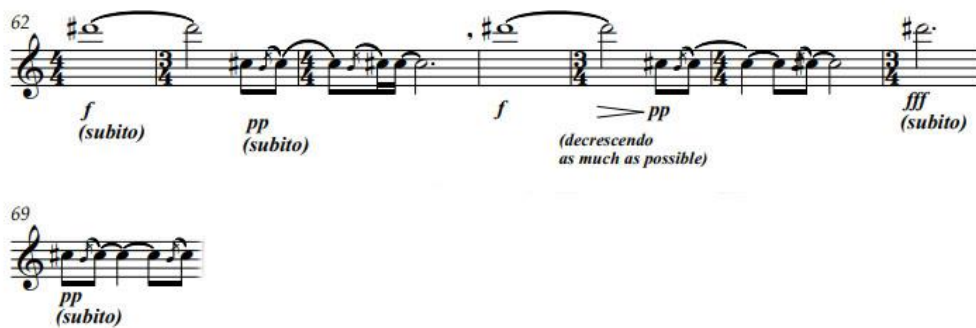
Example 5.5: Measures 50-51 of *Two Flights for B-Flat Clarinet: I. Transonic*

Measures 52-57 contain a passage of sixteenth notes that transitions to quintuplets in measure 54. In a conversation with me, Clay explained that he means for this passage to represent the final push of an aircraft’s engine before supersonic flight is achieved. This passage looks cumbersome, but feels idiomatic. The tempo here should be around 120 beats per minute to the quarter note. Example 5.6 contains this passage.



Example 5.6: Measures 50-54 of *Two Flights for B-Flat Clarinet: I. Transonic*

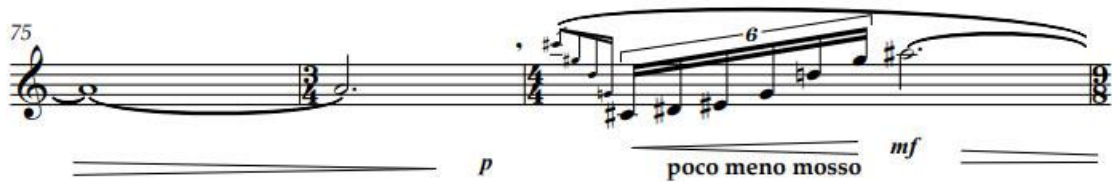
At measure 58, this movement begins its supersonic section. The high D-sharps should be loud and piercing. A figure is introduced in measure 63 that alternates between C sharp and B natural; this is repeated in measures 66 and 69. For this passage, I closed the E/B key the whole time, and pressed the F-sharp/C-sharp key to produce the C-sharp grace note. This produced a more elegant gesture than switching between the B and C-sharp normally. Example 5.7 shows this figure.



Example 5.7: Measures 62-69 of *Two Flights for B-Flat Clarinet: I. Transonic*

Shown in Example 5.8, measure 77 begins a recapitulation of this piece's opening material. This music should sound graceful again, slowing down and getting

progressively heavier as it moves to the ending. This is a musical depiction of a plane landing.



Example 5.8: Measures 75-77 of *Two Flights for B-Flat Clarinet: I. Transonic*

The movement ends with two whole notes under *fermatas*, marked “Grave, pesante.” These both decay to nothing. In the live stream performance, I played with my proximity to the microphone during these notes, moving closer to the microphone as I got softer. This ensured that I was consistently heard, and offered a moment of connection with the audience—a practical application of findings in the literature about portal shows.

In this piece’s second movement, “Trembling Ornithopter,” there are, once again, two musical ideas to convey. The first, shown in Example 5.9, is fast, active, and marked with sixteenth notes and thirty-second notes.

♩ = ca. 75 With Agility

1 *p* (*subito*) *mp*

3 *p* *mp* *p* *mf* *pp* (*subito*)

5 *mp* *p* *mf* *pp* (*subito*)

7 *p* *f*

Example 5. 9: Measures 1-9 of *Two Flights for B-Flat Clarinet: II. Trembling Ornithopter*

The second character is comprised of eighth-note triplets, and has a pulse that feels off-kilter. This off-kilter sense is created through the placement of pitches and rests within the beat; sounding pitches often occur on the second or third triplet of one beat. This distorts the steady sense of pulse previously established in this movement. Example 5.10 shows these off-kilter triplets.

25

pp-mp pp *mf-f* *pp (subito)* *mf* *f* *p (subito)*

29

pp *mp* *pp*

Example 5.10: Measures 25-31 of *Two Flights for B-Flat Clarinet: II*.

Trembling Ornithopter

Since this section follows more active musical material, the series of frequent rests beginning in measure 29 is unexpected. While this introduction of silence defies listeners' expectations, the pitch content in this section is pulled from the preceding musical material—the silence is unexpected, while the sounding pitches fulfill listeners' expectations of what this piece sounds like. This juxtaposition of surprise and fulfillment of expectation contributes to the playful quality of this movement⁷². In performance, players can exaggerate this by standing perfectly still during these moments of rest.

Shown in Example 5.11, measures 23 and 24 act as transitional material between these two musical ideas. A shift in rhythmic pulse and meter change mark this measure as transitional material.

⁷² David Huron and Elizabeth Hellmuth Margulis, "Musical Expectancy and Thrills," in *Handbook of Music and Emotion: Theory, Research, Applications*, edited by Patrik N. Juslin and John A. Sloboda, (Oxford: Oxford University Press, 2010), 575-604.

Example 5.11: Measures 23-24 of *Two Flights for B-Flat Clarinet: II*.

Trembling Ornithopter

Measure 34 begins another section of active, rapid musical material, beginning with a *sforzando* low E following by a string of *subito piano* thirty-second notes, as seen in Example 5.12. This drastic shift in dynamics contributes to the playful character of the piece.

Example 5.12: Measures 32-34 of *Two Flights for B-Flat Clarinet: II*.

Trembling Ornithopter

In measures 42-51, the music changes, generally slowing down in activity. Syncopations occurring over quarter-note triplets create an off-kilter feeling reminiscent of the material in measures 24 through 33. I view these sections as belonging to the same musical idea. Example 5.13 displays this shift in musical ideas.

41 *ff sf sf sf*

43 *sf sf sf p sf sf sf f p sf sf sf*

48 *sf sf sf f pp sf sf*

Example 5.13: Measures 41-51 of *Two Flights for B-Flat Clarinet: II*.

Trembling Ornithopter

This movement returns to the active, rapid material in measures 54 through 58, shown in Example 5.14.

poco meno mosso
♩ = ca. 65

Example 5.14: Measures 52-58 of *Two Flights for B-Flat Clarinet: II.*

Trembling Ornithopter

Performers should take care to observe the tempo change in measure 54. As was the case with the first movement of this piece, the overall activity level of the music is slowing as the performer approaches the ending.

Measure 59 is another measure of transitional material, once again marked by a shift in rhythmic pulse. Example 5.15 shows this transitional material.

Example 5.15: Measures 59-60 of *Two Flights for B-Flat Clarinet: II.*

Trembling Ornithopter

Measures 61-70 return to the off-kilter, humorous musical idea expressed in measures 25-31, in some cases using identical pitch and rhythm material from these earlier measures. As seen in Example 5.16, musical material in measures 61-70 is elaborated upon until the *fortissimo* high A in measure 69, which is the piece's climax. Bill offers an ossia note an octave lower; I would advise performers to choose the higher note since it is a more dramatic gesture.

Example 5.16: Measures 61-70 of *Two Flights for B-Flat Clarinet: II. Trembling Ornithopter*

This piece's ending material begins in measure 71. This section condenses and combines the two musical characters explored throughout the movement. The ending material alternates between a series of staccato eighth notes and rests and a flurry of thirty-second notes. As seen in Example 5.17, these thirty-second note gestures are

probably the least idiomatic in the entire movement. Fortunately for the performer, both of these passages are marked *Andante* and should be the slowest thirty-second note passages played in this piece.

Andante, piu mosso from initial tempo

71

p < *sf-mf* *ff*

Andante, piu mosso from initial tempo

$\text{♩} = \text{ca. } 65$

73

p < *sf-mf* *ff*

Example 5.17: Measures 71-74 of *Two Flights for B-Flat Clarinet: II.*

Trembling Ornithopter

CHAPTER 6

8 MONTHS

8 Months, Jessi Harvey's piece for acting bass clarinetist, portrays what it felt like to try to continue working as a musician during the first eight months of the COVID-19 pandemic. This piece combines musical motifs with spoken word and performance art. All of the spoken word text is taken directly from news headlines during the months of March through October 2020. Structurally, *8 Months* has eight short movements, but the time duration of each movement is left largely to the performer. Each movement is named after a different month, with the first movement being "March" and the last movement being "October." Harvey composed this piece by beginning with this structural idea, then researching news headlines to include, then outlining musical motifs that she felt embellished the news headline text.⁷³ All musical motifs are free to be embellished, repeated, adjusted, and improvised upon according to the performer's preference.⁷⁴

The score to *8 Months* uses three notational components: (1) a bass clarinet part, which is often short motifs written on a treble staff, (2) a spoken word part with text written out, and (3) stage directions, which are represented with visual symbols. Harvey chose to communicate the stage directions with symbols rather than words to avoid any confusion between which text is a stage direction and which text is meant to be

⁷³ Jessi Harvey, interview by author, Feb. 11, 2021.

⁷⁴ Jessi Harvey, "8 Months," score, 2020.

spoken.⁷⁵ She provides a key to her symbols in the performance notes at the beginning of the score, as seen in Figure 6.1.

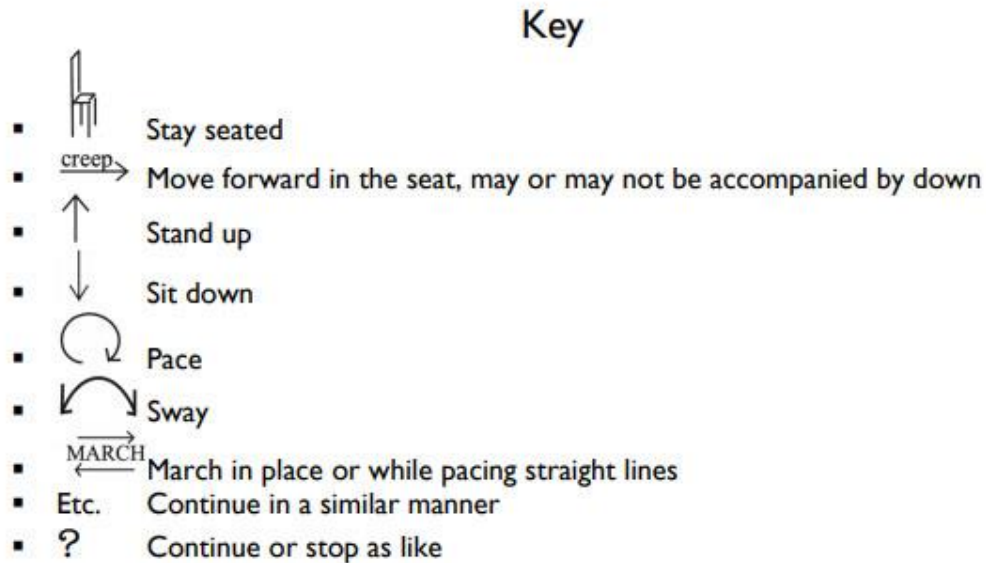


Figure 6.1: Stage Direction Notation for *8 Months*

The text is largely what drives this piece, just as news updates from the first eight months of the pandemic significantly impacted what daily life looked and felt like for many of us. Jessi did her best to pull news headlines not only from the United States, where both she and I reside, but from around the world as well. The headlines largely centered around the updates of the pandemic, natural disasters such as the California wildfires, and the racial unrest and civil rights demonstrations that followed the murder of George Floyd.⁷⁶ However, Jessi also included some headlines that are mundane (“millipede is now the oldest land animal”) and some that are absurd (“Pentagon releases

⁷⁵ Jessi Harvey, interview by author, Feb. 11, 2021.

⁷⁶ Jessi Harvey, “8 Months,” score, 2020.

UFO videos”). These interjections lighten the mood a bit and show a contrast between what one might consider normal news and the news surrounding the intense events of 2020. These lighter interjections are also in line with Jessi Harvey’s compositional style, often using humor to explore serious human experiences.⁷⁷ As some of the text involved with this piece may be disturbing for listeners, I would advise prefacing performances of *8 Months* with a short content warning.

Jessi Harvey did quite a bit of research for this piece; this is the only piece I have commissioned that came with a bibliography. She provides a text bank at the beginning where she lists all text that made it into the score as well as additional texts performers can substitute if they wish.⁷⁸ In addition to this substitution option declared at the beginning, there are several moments in the score where performers can choose which words to include in their performance.

Harvey allows the performer a great deal of freedom throughout most of her body of work.⁷⁹ She became a composer after first pursuing career interests as an orchestral violinist, and made this choice because she felt composing would offer more freedom than practicing audition excerpts and concertos.⁸⁰ Thus, she seeks to use her music to offer performers some freedom she feels other music may restrict. Even with this freedom, however, this is still not an improvised piece—Harvey’s framework and

⁷⁷ Jessi Harvey, interview by author, Feb. 11, 2021.

⁷⁸ Jessi Harvey, “8 Months,” score, 2020.

⁷⁹ Jessi Harvey, interview by author, Feb. 11, 2021.

⁸⁰ Ibid.

musical ideas are communicated clearly enough that performers have a sense for what she intends, and are free to embellish or adjust it according to their own taste.

Biographical Sketch: Jessi Harvey

Jessi Harvey, also known as George, is a Minnesota-based composer with degrees from Bryn Mawr College and University of New Mexico. She takes a great deal of inspiration in her work from her home state of Montana, trying to keep her work authentic to her personality by adding sonic shocks and moments of dry humor. *Seattle Mag* described Jessi’s work as “full of surprises and consistently attention holding.” Jessi’s work focuses on integrating creation with social and environmental causes. She was commissioned by Karin Stevens Dance in 2019 to create music for *Sea Change Within Us*, a project based on water, climate change, and humanity’s relationship with both. Her 2018 project, THINGS THAT BREAK, partially supported by a 4Culture grant, was a collaboration with three other female-identifying artists, all creating works based on the theme of breaking. As a Teaching Artist with the Seattle Symphony, she was a composer and arranger for the Lullaby Project and co-facilitated a collaborative composition project with students from Path With Art. Works have been commissioned by the Art Song Collaborative Project, Seattle-trio Onomatopoeia, Strange Interlude, among others. Jessi has had works performed throughout the United States and Canada including at the Waterloo Contemporary Music Sessions, Music By Women Festival, and the Montréal Contemporary Music Lab.⁸¹

Performance Guide

To stage *8 Months*, performers will need a chair, their instrument case on stage, and a music stand. Performers will also need to wear either a bass clarinet neck strap or harness since stage directions require standing up, sitting down, walking around, and swaying. The chair is an important part of the piece, with stage directions involving it in each movement.⁸² I began this piece with my case closed, the bell of my instrument

⁸¹ “About,” Jessi Harvey Music, Accessed January 8, 2021, <https://www.jessiharveymusic.com/about.html>.

⁸² At one point, this piece was actually titled “The Chair.”

assembled and to one side of my case, and the mouthpiece, reed, and neck of my instrument assembled and placed to the other side of my case.⁸³

The first movement, “March,” is marked “Anxious Anxiety.” It begins with the bass clarinet loudly and slowly opening their case, mimicking a drum roll, while speaking the word “Pandemic!” in a drawn-out proclamation. After opening the case, the performer is instructed to sit in a chair. The bass clarinet part in this movement has no notated pitches—it solely consists of rhythmic key clicks. I executed this movement by picking up the lower joint of my instrument and carrying it to the chair with me, tapping on keys as I spoke the text part. Performers can choose to use the upper joint of their instruments for this movement, or to assemble both the upper and lower joints and use them together. Example 6.1 shows the notation used for musical material in the opening of “March”.

Score

8 Months

Anxious Anxiety Jessi Harvey

The score consists of three staves:

- Voice:** Features the text "PÂ ——— NDEMIC!" with a hat over the 'A'. Below this, it says "118,000 cases, 114 countries, 4,291 dead".
- Bass Clarinet:** Starts with a treble clef and a key signature of one flat. It includes dynamic markings *mf-f* and instructions: "unzip case" (represented by a dense cluster of vertical lines), "open case" (represented by a chair icon), "tap keys" (represented by vertical lines with 'x' marks), and "etc. creep" (represented by a right-pointing arrow).
- V. (Violin):** Includes text instructions: "Global stocks crash.", "Video Conferences rise!", and "Mount Everest: Closed. Eurovision: Cancelled. Olympics: Rescheduled." Below this, it shows rhythmic notation with vertical lines and 'x' marks, and a "creep" arrow.

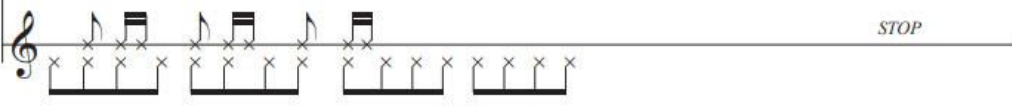
Example 6.1; Excerpt from *8 Months: I. March*

⁸³ During the third movement, “May,” the score instructs performers to assemble their instruments—I was never able to achieve this during that movement, so I needed to prepare some parts of the instrument beforehand.

A challenge of this movement is coordinating speech with rhythmic key clicks. I found I had to think like a percussionist, planning out the rhythm of my speech and learning to combine this rhythm with the notated rhythm of the key clicks. This became especially challenging in the last system of the movement, where the bass clarinetist is instructed to tap a two-part rhythm while speaking the names of countries on lockdown in March. Example 6.2 shows this two-part rhythm.

pick a multiple of 8

V.	Albania	Cyprus	Honduras	Nepal	
	Andorra	Czech Republic	India	Netherlands	South Africa
	Angola	Denmark	Iran	New Zealand	Spain
	Argentina	Djibouti	Ireland	Pakistan	Switzerland
	Aruba	Domenica	Italy	Panama	Trinidad and Tobago
	Austria	East Timor	Kenya	Paraguay	Uganda
	Bahamas	Ecuador	Laos	Peru	United Kingdom
	Bangladesh	El Salvador	Lesotho	Poland	Uzbekistan
	Barbados	Eritrea	Liechtenstein	Portugal	Venezuela
	Belgium	Estonia	Lithuania	Romania	Zimbabwe
	Bolivia	France	Luxembourg	Russia	
	Bulgaria	Germany	Malaysia	Rwanda	natural reprieve
	Colombia	Greece	Mauritius	Saint Kitts and Nevis	
	Congo	Grenada	Moldova	Serbia	
	Costa Rica	Guinea-Bissau	Monaco	Slovakia	
	Croatia	Haiti	Montenegro	Slovenia	

B. Cl. 

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Example 6.2: Excerpt from *8 Months, I. March*

To execute this, I used the index finger of my right hand for the lower line, touching the top key on the lower joint with the first finger of my right hand, and used my right pinky for the higher rhythmic line, touching the E/B pinky key. This was the finger motion combination that felt most comfortable to me; performers should plan out a way to execute this section in a way that is most comfortable for their individual hands. It is not important which part of the bass clarinet is used to make this rhythm happen, it is only important that the rhythm happens accurately.

The spoken text during this two-part rhythm section is an example of a place where the performer has a choice to make with the text. The score presents a list of seventy-three countries and instructs performers to “pick a multiple of 8.”⁸⁴ Out of consideration for the length of my live stream concert, I chose to only speak eight countries, spoken in alphabetical order, including Argentina, Belgium, Congo, Colombia, Eritrea, France, Italy, and Venezuela—these are all countries to which I have some personal connection. Both of these choices aided me in text memorization, something I found that I needed to do in order to accurately execute this section. The two-part key click accompaniment created too great of a cognitive demand for me to be able to read text in the score while performing.

The “creep” stage direction in the “March” movement (and other movements) is another where the performer has freedom to exercise choice. In an email conversation, Harvey indicated that this stage direction meant “move around, shift positions as if you are trying to get more comfortable, do something with the chair.”⁸⁵ Since I was performing with a swivel chair, I interpreted “creep” to mean “spin around.” I interpreted it slightly differently each time, but always incorporated some sort of swivel motion. Occasionally, “creep” will be substituted with a picture of a chair—I interpreted these stage directions in the same way.

The second movement, “April,” asks the performer to speak the text through a part of the instrument using a piece of the instrument as a megaphone. I chose to switch

⁸⁴ Jessi Harvey, “8 Months,” score, 2020.

⁸⁵ Jessi Harvey, email message to author, Feb. 24, 2021.

from my bass clarinet’s lower joint to its upper joint during this movement because I preferred the timbre of my voice coming through the upper joint. I chose to only speak through the upper joint, although I am sure performers could effectively perform this movement by speaking through multiple parts of the instrument.

Several lines of text lines were difficult to enunciate clearly through the upper joint of my instrument. These included “540 billion pound loan package for Europe” and “New York State states more cases than counties.” Since the text is such an integral component of this piece, I wanted to make sure all of it would be understood, and chose to speak some of the text outside of the instrument to ensure it was intelligible. I also chose to speak the last word of this movement, “unemployed,” outside of the instrument. This was a choice made to increase dramatic effect rather than functionality.

The bass clarinet part in “April” is comprised entirely of percussive key clicks, without any notated pitches, with two rhythmic motifs notated in the score (as seen in Example 6.3).

April *Unquiet Motion*
use separate clarinet pieces as megaphone

V. Asymptomatic carriers Over one million cases

B. Cl. *pp-mp* etc. ↑

V. First white supremacist group labeled a terrorist organization. Japan states a state of emergency.

B. Cl. ↓

Example 6.3: Excerpt from 8 Months, II. April

I interpreted these as ostinato figures, working to keep the rhythm consistent throughout the movement. I organized the rhythm of my speech so that it fit into this ostinato.

I tried to use body movement to do some text painting in this movement. This was not indicated in the score, but was my own interpretation. The text line “United States exits World Health Organization” is accompanied by the stage direction meaning “pace.” I exited the frame of my computer right as I said the word exit. The line “Pentagon releases UFO videos” is accompanied by a chair symbol; I chose to spin around in my chair and point the upper joint of my clarinet at the sky as I spoke into it, aiming for it to look like a telescope. Example 6.4 shows the stage directions to which I added text painting.

The image shows a musical score for Bass Clarinet (B. Cl.) with stage directions and dynamics. The score is written on a single staff with a treble clef. Above the staff, there are three text lines: "United States exits World Health Organization.", "Over 2 million cases", and "Pentagon releases UFO videos." Below the staff, there are three stage directions: a curved arrow pointing right, a downward-pointing arrow, and a chair symbol. The dynamics *mf-f* are written below the staff between the first and second text lines.

Example 6.4: Excerpt from 8 Months, II. April

These text painting interpretations served to add a humorous element and somewhat lighten the mood. This is a piece that engages with serious subject matter, but it is not necessarily a serious piece. It brings out the privileged absurdity that came with life during a global pandemic; how horrifically absurd it felt that I was still able to put my bass clarinet together and practice each day with so much distress going on in the world.

In the third movement, “May”, the performer’s priority needs to be assembling their entire instrument. The performer needs to have their instrument assembled in time to play the notated musical motifs, and will need to have their instrument assembled correctly in order to play subsequent movements. These musical motifs are intended to function as interjections, or short reactions to this movement’s text.⁸⁶ I found it too difficult to speak the text while assembling my instrument, and nearly impossible to perform the speaking part once I began playing, so I pre-recorded the text.

I found it to be incredibly helpful to have parts of my bass clarinet pre-assembled. I start the piece with my bell on one side of my case, and my reed, mouthpiece, and neck fully assembled and placed to the other side of my case. This pre-set staging allowed me to have my instrument assembled in time to play the notated musical gestures included on this page. Once I had my instrument fully assembled, I then began incorporating the stage directions into my body movement.

While performing this movement, the bass clarinetist should avoid covering any of the text with their instrument sounds. Between news headlines are all the names of individuals who were killed from police brutality in 2020. Speaking these names acknowledges them,, honors them, and calls attention to the injustice of their deaths. Obscuring these names with bass clarinet playing would be disrespectful and in poor taste.

In addition to these names, it is important that the audience clearly hears “PROTEST—over 2,000 cities and towns in over 60 countries,” since that line leads into

⁸⁶ Jessi Harvey, email message to author, Feb. 24, 2021.

the themes and material of the next movement. Another advantage of pre-recording the text is that the recording can be played at higher volumes than the performer's voice, which improves intelligibility of the text.

The fourth movement, "June," focuses on the series of civil rights demonstrations that occurred in the wake of George Floyd's murder. The message behind these protests was that George Floyd's killing was horrific and unjust, but was not unique—police in the United States have been targeting and killing black people for years, often without consequence. These protests declared that enough is enough, and protesters called for defunding and abolition of police forces, as well as an overall call to dismantle white supremacy. As this movement is all about this important and sensitive subject material, the absurdity and humorous play included in earlier movements would be inappropriate in this movement—"June" is a moment of heavy, serious music.

"June" begins with a list of names of victims of police brutality, visually situated above a long, loud, low F-sharp with "SCREAM INTO CLARINET!" marked above it. Example 6.5 shows the opening of this movement.

June

Righteous Anger

*pick 40 total of names and places,
say them separately and/or intermixed with the month*

V.	AARON BAILEY	DYZHAWN PERKINS	MICHAEL NOEL	TYREE CRAWFORD
	AKAI GURLEY	ELIJAH MCCLAIN	MICHAEL SABBIE	VICTOR MANUEL LAROSA
	ALBERT JOSEPH DAVIS	ERIC GARNER	MICHELLE CUSSEAU	WALTER SCOTT
	ALEXIA CHRISTIAN	ERIC HARRIS	MIGUEL ESPINAL	WENDELL CELESTINE
	ALONZO SMITH	ERIC REASON	MYA HALL	WILLIAM CHAPMAN II
	ALTERIA WOODS	EZELL FORD	NATASHA MCKENNA	WILLIE TILLMAN
	ALTON STERLING	FELIX KUMI	NATHANIEL HARRIS PICKETT	
	ANTHONY ASHFORD	FRANK SMART	PAMELA TURNER	
	ANTHONY HILL	FREDDIE GRAY	PATERSON BROWN	
	ANTRONIE SCOTT	GEORGE MANN	PAUL O'NEAL	
	ANTWON ROSE II	INDIA KAGER	PETER GAINES	
	ASSHAMS PHAROAH MANLEY	JAMAR CLARK	PHILANDO CASTILE	
	ATATIANA JEFFERSON	JANET WILSON	PHILLIP WHITE	
	BENNI LEE TIGNOR	JERAME REID	QUINTONIO LEGRIER	
	BETTIE JONES	JOHN CRAWFORD III	RANDY NELSON	
	BILLY RAY DAVIS	JONATHAN SANDERS	RAYSHARD BROOKS	
	BOTHAM JEAN	JORDAN EDWARDS	RICHARD PERKINS	
	BRENDON GLENN	JOSEPH MANN	RONELL FOSTER	
	BRIAN KEITH DAY	JUNIOR PROSPER	RUMAIN BRISBON	
	CALIN ROQUEMORE	KEITH CHILDRESS JR.	SALVADO ELLSWOOD	
	CARLOS CARSON	KEITH HARRISON MOLEOD	SAMUEL DUBOSE	
	CHRISTIAN TAYLOR	KEVIN HICKS	SANDRA BLAND	
	CHRISTOPHER DAVIS	KEVIN MATTHEWS	STEPHON CLARK	
	CHRISTOPHER MCCORVEY	LA'VANTE BIGGS	SYLVILLE SMITH	
	CHRISTOPHER WHITFIELD	LAMONTEZ JONES	TAMIE RICE	
	DANTE PARKER	LAQUAN MCDONALD	TANISHA ANDERSON	
	DARRIUS STEWART	MARCO LOUD	TERENCE CRUTCHER	
	DAVID JOSEPH	MARY TRUXILLO	TERRILL THOMAS	
	DAVID MCATEE	MATTHEW A.JIBADE	TONY MCDADE	
	DEMARCUS SEMER	MICHAEL BROWN	TONY ROBINSON	
	DOMINIC HUTCHINSON	MICHAEL LEE MARSHALL	TORREY ROBINSON	
	DOMINIQUE CLAYTON	MICHAEL LORENZO DEAN	TROY ROBINSON	

B. Cl. *SCREAM INTO CLARINET - do not cover up the names*

Example 6.5: Excerpt from 8 Months, IV. June

Shown in Example 6.6, the following page of the score shows a list of cities where Black Lives Matter protests took place, above the “MARCH” motif, low F-sharp eighth notes marked with a slap tongue articulation direction.⁸⁷ This “MARCH” motif is accompanied by a stage direction that directs the performer to march back and forth across the stage.

⁸⁷ If the performer cannot slap tongue, the composer found it acceptable to articulate short, percussive staccato eighth note.

total names and places; say them separately and/or intermixed within the month.”⁸⁸ I chose to recite forty names from the first list, and subsequently, forty places from the second list, and then continue to the rest of this movement. This method made the structure of the movement a bit easier to follow as a performer, and ensured that the names of police brutality victims were heard as distinct from other news headlines.

To achieve an effective “screaming” sound at the beginning of the movement, I played a raucous multiphonic with a low F-sharp as its fundamental pitch. I held this multiphonic for one full breath, allowing the pitch of the multiphonic to rise upwards and become more unstable as I ran out of air. This mimics what it sounds like when I scream with my voice, and is a sound that definitely demands the attention of the listener.

I started the pre-recorded text after I completed the multiphonic. As the pre-recorded names began, I also began performing the “MARCH” motif—staccato low F-sharps in eighth notes, occurring in time with steps I took as I marched across the stage. While I was recording the names and places, I tried to keep my voice rhythmically even, accelerating as my recitation progressed. I kept both my march steps and my articulated eighth notes in time with my pre-recorded spoken words, accelerating as necessary to stay in time with the track. This felt reminiscent of my experiences at some of the Black Lives Matter protests in Phoenix during the summer of 2020, where organizers used chants and words spoken through megaphones to keep everyone moving together. Words are a powerful part of protests—they are included to communicate demands, remind

⁸⁸ Jessi Harvey, “8 Months,” score, 2020.

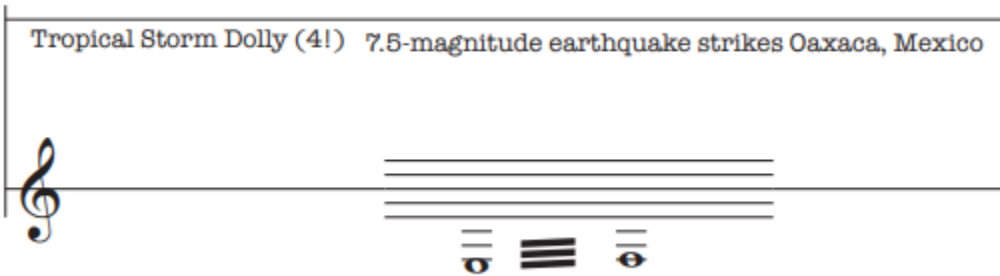
protesters of the reasons for participating, and to keep folks moving and energized during a march. This is what Harvey intends the spoken word part of this movement to portray.⁸⁹

Following recitations of forty names and places, the text includes excerpts from news headlines about the protests. Musical motifs introduced in this section should all be executed rapidly and aggressively, near the limits of the performer’s abilities. This music needs to sound chaotic, angry, and as if it is reaching a breaking point. Approaching the musical material from this standpoint captures the “Righteous Anger” called for in the stylistic marking at the beginning of the movement, and the emotion that has fueled civil rights demonstrations not just in June 2020, but throughout history.

This piece ends with a low E trill. I played this low E trill in three long breaths, adding a growl and transitioning into a multiphonic to end the movement⁹⁰. This ends the movement as it began, with a screaming sound, inviting the “Righteous Anger” to continue past this movement, and past June 2020. Example 6.7 shows the ending of this movement.

V. Tropical Storm Dolly (4!) 7.5-magnitude earthquake strikes Oaxaca, Mexico

B. Cl.



⁸⁹ Jessi Harvey, conversation with author, August 12, 2020.

⁹⁰ This was not indicated in the score, but was my own artistic interpretation.

Example 6.7: Excerpt from *8 Months, IV. June*

It is important to acknowledge that both Jessi Harvey and I are white and consulted with black activist artists on the best way to approach this movement.⁹¹ White artists have an unfortunate history of telling the stories of black people—and doing so in distasteful ways—and neither Jessi nor I wanted this piece to perpetuate this history⁹².

The fifth movement, “July,” is marked “Exhausted” and reacts to the “Righteous Anger” of “June.” There is no text in this movement, and the only stage direction is a curved arrow, meaning “Sway.” The musical content is a singing, rhapsodic melody in B minor, played both in the lowest octave available to the bass clarinetist and repeated two-octaves higher. I conceptualize this movement as a sort of elegy—a moment for the audience to reflect on the events of the previous movement and catch their breath for a moment.

In the sixth movement of this piece, “August,” the score once again has spoken word, stage directions, and musical motifs. These musical motifs interject and react to the spoken words, similar to what happened texturally in “May.” As such, I treated this movement as I treated “May,” by pre-recording the spoken word part. It is difficult to speak clearly through a bass clarinet mouthpiece, and even more difficult to switch between speaking and playing quickly enough to effectively execute these musical interjections.

⁹¹ AJ Brown, my consultant, advised me to make sure all names could be heard clearly, and that I sounded physically exhausted by the end of this movement to effectively portray the emotions involved here.

⁹² Scarlet Harris, “White Writers Telling Black Stories,” SBS, last modified Oct. 12, 2016, <http://www.sbs.com.au/guide/article/2016/10/12/white-writers-telling-black-stories/>.

After playing through all musical interjections, Harvey instructs performers to cycle through these motifs. To interpret this, I played through all musical motifs a second time, with less space between them. This musical direction is shown in Example 6.8.

Example 6.8: Excerpt from 8 Months, VI. August

The penultimate movement of this piece, “September,” focuses mostly on hurricanes and tropical storms that formed in 2020. To further depict this, the stage directions in this movement call for the performer to spin in slow circles, like a hurricane.⁹³ Example 6.9 shows this stage direction. This movement returns to the idea of pairing serious news with absurd and humorous movements.

Example 6.9: Excerpt from 8 Months, VII. September

⁹³ During the studio recording session of this piece, the humor in this staging was exacerbated by needing to wear headphones in order to hear the pre-recorded part—I became tangled in the headphone cord, and had to untangle myself on the next spin.

Musically, the motifs in “September” are largely in F-sharp major, with a brief moment of D major. The movement ends with an articulated, descending minor third, a gesture listeners familiar with Western European music will associate with humor.⁹⁴ This concluding motif is shown in Example 6.10.

Example 6.10: Excerpt from *8 Months, VII. September*

This humorous musical idea is paired with depressing news headlines: “California Fire season: 4,197,628 acres burned...1 million dead. Gone.” Performers should emphasize this juxtaposition of serious text and humorous music. I feel this section is most effective if the performer takes care not to cover the serious text, to let its solemnity ring—and to play the musical motif as humorously as possible, letting two extremes exist in the listeners’ ears at once.

The final movement of this work, “October,” emphasizes stillness. The score includes minimal stage direction,⁹⁵ a text line, and a musical line of arpeggiated chords. The arpeggiated chords act as accompaniment for the text, occurring simultaneously and phrasing around the spoken words. I chose to pre-record this movement as well. I played this whole movement sitting still in my chair, shifting my position slightly to observe the few stage directions that are included. I tried to keep the music as steady as possible as

⁹⁴ This is the motif we hear as the “cuckoo” of a cuckoo clock.

⁹⁵ The only stage directions included in “October” are three “creep” instructions.

well, aiming for a style similar to Philip Glass's work. This still and steady aesthetic gives the movement a sense of continual motion—the idea that it will not end. In fact, the text of this movement ends with an ellipsis, implying continuation.

In order to adapt this piece for studio recording, I needed to wear headphones while playing so I could hear the pre-recorded parts. All video elements for the piece were recorded in the studio as well.⁹⁶ Thus, headphones became part of my staging and costume for this piece. As a way of artistically interpreting this visual element, my studio engineer and I added static effects and radio frequency tuning sounds to my pre-recorded vocals, making it sound as if I was listening to a news broadcast through an old radio.

Overall, the piece is most effectively performed if all performance decisions come from a place of authenticity. Each performance will be a bit different, and each performer will make different staging, speaking, and musical decisions. I have three points of advice for future performers. Firstly, performers should always ensure the text comes through clearly in this work, and all of their musical and theatrical decisions are in service of the words, rather than detracting from them. Secondly, performers should make sure that no matter what they choose to do in terms of theatrical body movement, they are consistently producing a high-quality bass clarinet sound. Thirdly, performers should lean into the affects involved with this piece—be serious when the content is serious, and be humorous during the humorous moments. Harvey encourages all performers to take

⁹⁶ Since extra-musical visual content is already such a big part of this piece, I felt it was unnecessary to add additional visuals.

ownership of this work, and to have fun while they are at it—these are her criteria for a successful performance of *8 Months*.⁹⁷

CHAPTER 7

R...V...RS...M OOOIIIII

Bornout of conversations between the composer and myself about our loneliness and frustration during the pandemic, *R...v...rs...m oooiii* by Gabo Champagne is a work for bass clarinet and fixed media meant to depict a musician struggling with isolation. Unlike other fixed media works, it is not imperative that the bass clarinetist align exactly with the fixed media. In some sections of *R...v...rs...m oooiii*, the performer is encouraged not to align with the electronics at all, but rather execute their own separate and competing line. These are notated with a solid black line in the score, as seen in Example 7.1:

The musical score for Example 7.1 consists of three staves. The top staff, labeled 'Key clicks', has a tempo marking of ♩=135 or ♩=90 and a solid black line with a box containing 'loud key clicks corresponding to the played notes' and 'fff'. The middle staff, labeled 'Clarinette basse en Sib', has a 6" duration and 'fff'. The bottom staff, labeled 'Electroacoustique', has a 4" duration and 'fff shouting'. A 2" duration is also indicated below the Electroacoustique staff.

Example 7.1: Measure 1 of *R...v...rs...m oooiii* as an example of its notation.

⁹⁷ Jessi Harvey, interview by author, Feb. 11, 2021.

Since the fixed media functions as a second musical voice, audio levels should be evenly balanced between the fixed media and the bass clarinet playing. Sometimes the fixed media part overtakes the bass clarinet part, sometimes these two parts are competing voices, sometimes the electronics part blends with the bass clarinet sound and functions as ambient accompaniment. Performing this piece feels similar to performing with another musician in contexts where responding to sonic events is prioritized over synchronizing parts metronomically. Champagne successfully created an electronics part that functions as a second musical voice.

Note that the fixed media track is quite loud, and a bit brutal. Timbres involved include screaming, sobbing, singing with distortion, growling, and slurping. If rehearsing with headphones, take great care to ensure the track is playing at a safe level in your ears. If rehearsing in an apartment building with neighbors, as I was, perhaps provide a warning to your neighbors about this piece.⁹⁸

The score contains three staves, as seen in Example 7.1—one for the bass clarinet part, one for the fixed media part, and one for key clicks, which are a prominent timbre throughout the work. The bass clarinet part is notated precisely in the score, using standard Western European music notation. The key clicks are noted with “x” noteheads, placed in contoured shapes on the staff that represent rhythmic figures. In general, the bass clarinetist can execute these effectively by allowing the physical sound of the instrument to come through; simply playing without concern for the sounds of the key mechanism. At times, the key clicks take on a more prominent, independent role, and

⁹⁸ My downstairs neighbor voiced concern for my safety after hearing this piece through her ceiling. She said it sounded like a domestic dispute or physical altercation.

should be executed aggressively and frantically. These sections are marked clearly in the score, as shown in Example 7.2.

7

135

mf

K. C.

Cl. B.

É. L.

0'43''

uh

argh!

u

8

K. C.

random, afap

mp

Example 7.2, Measures 7-8 of *R...v...rs...m ooiiiiii*

The electronics part is notated mostly graphically, with significant moments notated precisely as cues (Example 7.3).

mp

Cl. B.

É. L.

0'50''

m gn gz z ah z - g

ff

slurping sounds

9

K. C.

Cl. B.

p

É. L.

0'55''

Ah

1'00''

strangled sounds, struggling

Example 7.3: Measures 8-9 of *R...v...rs...m ooiiiiii*

Champagne intended for this piece to be an allegory for someone's experience quarantining during the pandemic.⁹⁹ The fixed media part represents technology's increased presence and integration into our daily lives. The key clicks represent the inner, often anxious mental dialogue that accompanies time spent in isolation. The bass clarinet part represents humanity and humans' honest attempts to navigate life during the increased isolation experienced during the COVID-19 pandemic.

The idea of using key clicks to represent an anxious inner voice was not Champagne's original idea—it was mine. While exchanging emails with me about the piece, Champagne asked me to send them some recordings of improvisations I performed after meditating on the pandemic. I sent an improvisation where I intentionally used key clicks as an accompanying, second musical voice. Champagne found this idea captivating, transcribed my improvisation, elaborated on my phrasing, and used this material for measures 23-30 in the score (Example 7.4).

⁹⁹ Gabo Champagne, email with author, July 10, 2020.

23
K. C.
Cl. B.
Élec.

24
K. C.
Cl. B.
Élec.

25
K. C.
Cl. B.
Élec.

26
K. C.
Cl. B.
Élec.

Example 7.4: Measures 23-26 of *R...v...rs...m ooiiiiii*

The end of the improvisation I sent included a descending gesture that utilized the keys I was touching to create my key click sounds. Champagne transcribed these gestures as well, using a direct quote from my improvisation in measures 10 and 11 (Example 7.5).



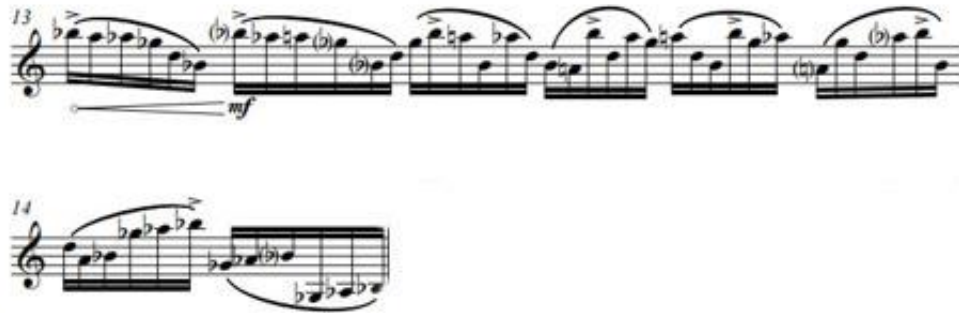
Example 7.5: Measures 10 and 11 of *R...v...rs...m oooiiii*

Gabo elaborated on my improvised gestures in measures 1-4 and 13-14 (Examples 7.6 and 7.7, respectively).¹⁰⁰



Example 7.6: Measures 1-4 of *R...v...rs...m oooiiii*

¹⁰⁰ Interestingly, these measures were the spots in the score that required the most practice time from me. One would expect an improvisation to be idiomatic—mine became cumbersome after Champagne altered only a few notes.



Example 7.7: Measures 13-14 of *R...v...rs...m ooiiii*

This piece is completely unmetered. Gabo made this choice to encourage the performer to prioritize musical phrasing over metronomic accuracy.¹⁰¹ Coming from a theater background, Champagne always composes music from a dramaturgical starting point.¹⁰² They usually ask performers to act, recite text, and play with body language and staging during performances of their work. Champagne did not believe the theatrical side of their music would come through in a virtual performance. Instead of honoring the theatrical side of their compositional voice through stage directions, Gabo chose to use dramaturgical ideas to structure this piece.

This is the first piece Gabo Champagne has written for bass clarinet, and they feel it is their most effective piece yet.¹⁰³ This piece may be a challenge for some listeners, but Gabo embraces that fact, claiming that they always want their music to elicit strong

¹⁰¹ Gabo Champagne, interview with author, Feb. 17, 2021.

¹⁰² Ibid.

¹⁰³ Ibid.

reactions in listeners— “Hate it or love it, but please don’t be indifferent!”¹⁰⁴ Champagne plans to incorporate motifs and phrases from this piece into a larger chamber opera they are working on, entitled “Naissances,” in which each instrument used in the orchestra acts as a character representing a human emotion.¹⁰⁵ The bass clarinet will represent the emotion of solitude.¹⁰⁶

Biographical Sketch: Gabo Champagne

Gabo Champagne is a Montréal based multidisciplinary artist working in the fields of theatre, performance art, dance, and music. After studies in dance, music, and theatre, they worked for two and a half years as the co-artistic director of an experimental theatre company, with who they toured in Europe and trained with renowned groups such as Odin Teatret in Denmark. Wishing to deepen their musical approach, Gabo then undertook studies in composition at Université de Montréal under the tutelage of Denis Gougeon and Ana Sokolovic. They nevertheless stayed active in their other fields of practice through various collaborations and the organization of artistic events. In summer 2016, Gabo went to Japan to study gagaku music, noh theatre and butoh dance with six Japanese institutions throughout the archipelago. This experience allowed them to find new ways to connect all their artistic disciplines in musical contexts. Gabo’s works explore the possible connections between theatrical elements and music composition. With a focus on experimental music theatre, dramaturgy is at the core of their pieces, in which the sounds embody symbolic signification and the musicians act, talk, communicate to members of the audience. Gabo’s music has been performed across Canada, the United States and in Singapore. Currently finishing a master’s degree with Professor Pierre Michaud, their ongoing projects include a cycle of solo pieces inspired by the *Sequenzas* by Berio, a chamber opera as well as an *in situ* ensemble piece to be performed in Darmstadt in the summer of 2021.¹⁰⁷

Performance Guide

The piece begins with a low C, the lowest note for which there is a fingering on the bass clarinet. This note symbolizes a low point in the performer’s psyche—a rock

¹⁰⁴ Ibid.

¹⁰⁵ Gabo Champagne, interview with author, Feb. 17, 2021.

¹⁰⁶ Ibid.

¹⁰⁷ All biographical text provided by composer in an email with author, Feb. 17, 2021.

bottom moment. The piece starts from silence and swells in volume, getting interrupted by loud, dissonant sounds in the electronics part. A flurry of sextuplets are interspersed with moments of singing while playing, multiphonic trills, and a harmonic glissando. All of these extended techniques add sensory dissonance to a bass clarinet sound, and tend to make the instrument sound more electronic than acoustic. It sounds like the bass clarinet and electronics part are fighting with each other from measures 1-4—a loud, dissonant, frantic battle (Example 7.8).

The musical score for Example 7.8 consists of three systems, each with three staves: Key clicks (K. C.), Clarinette basse en Sib (Cl. B), and Électroacoustique (Él.).

- System 1:**
 - Key clicks:** A staff with a tempo marking of $\text{♩} = 135$ or $\text{♩} = 90$. It features a series of 'x' marks representing key clicks, with a box above them labeled "loud key clicks corresponding to the played notes" and a *fff* dynamic marking.
 - Clarinette basse en Sib:** A staff with a 6" measure bracket. It contains a series of notes with slurs and a *fff* dynamic marking.
 - Électroacoustique:** A staff with a 4" measure bracket and a 2" measure bracket. It starts with a $\text{♩} = 100$ tempo marking and includes a *fff* dynamic marking with the instruction "shouting".
- System 2:**
 - Clarinette basse en Sib:** Continues the melodic line with a 2 measure bracket.
 - Électroacoustique:** Starts with a $\text{♩} = 130$ tempo marking.
- System 3:**
 - Clarinette basse en Sib:** Continues with a 3" measure bracket.
 - Électroacoustique:** Starts with a $\text{♩} = 117$ tempo marking.

Example 7.8: Measures 1-4 of *R...v...rs...m ooiii*

At measure 4 (Example 7.9), the clarinet part follows the electronics part through traded sixteenth note gestures that gradually get slower and slower. This phrase symbolizes technology's increased authority in our lives during the pandemic.¹⁰⁸ These gestures create a chromatic sequence; their tonal ambiguity paired with heavy breath sounds in the electronics part create an air of nervousness.

The image shows a musical score for three parts: K. C., Cl. B, and É. L. The score is divided into two systems, measures 4 and 5. In measure 4, the K. C. part has a tempo marking of $\text{♩} = \text{ca. } 150$ and the instruction "follow elec. tempo". A box labeled "as before" shows a rhythmic pattern of sixteenth notes. The Cl. B part has a $5''$ marking and a fff dynamic. The É. L. part has a $0'26''$ marking. A dashed line labeled "rall." indicates a tempo change starting in measure 4. In measure 5, the Cl. B part continues with a fff dynamic and the É. L. part has a $0'30''$ marking.

Example 7.9: Measures 4-5 of *R...v...rs...m ooiii*

¹⁰⁸ Gabo Champagne, email with author, January 25, 2021.

In measure 7, aggressive key clicks enter, symbolizing persistent intrusive thoughts that accompany humans' experience in isolation¹⁰⁹. Flutter tonguing, air sound, and a multiphonic are also used here—extended techniques that make the bass clarinet sound more mechanical in nature, particularly when paired with key clicks, a literal sound of the instrument's mechanism. Example 7.10 shows notation for these sounds.

The image shows a musical score for three staves: K. C. (Klarinetten), Cl. B. (Clarinete Bass), and ÉL. (Électrique/Lecteur). Measure 7 starts with a tempo marking of ♩=135. The K. C. staff features a series of key clicks (marked with 'x') and flutter tonguing (indicated by a wavy line) over a melodic line. The Cl. B. staff has a single note. The ÉL. staff shows a waveform for 'uh' (0'43''), followed by 'arg!' and 'u'. Measure 8 begins with a 'random, afap' (ad libitum) section in the K. C. staff, marked 'mp'. The Cl. B. staff has a melodic line starting with a 'f' dynamic. The ÉL. staff shows a waveform for 'm' (0'50''), followed by 'gn', 'gz', 'z', 'ah' (marked 'ff'), 'z - g', and 'slurping sounds'.

Example 7.10: Measures 7-8 of *R...v...rs...m oooiiii*

¹⁰⁹ Gabo Champagne, email with author, February 1, 2021.

As seen in Example 7.11, sextuplet gestures from the beginning of the piece are re-introduced in measures 10-14, and then elaborated upon.

The image shows a musical score for measures 10 through 14. Measure 10 is marked 'air' and features a long, sweeping line with a flat sign. Measure 11 is marked 'mf' and contains a sextuplet of eighth notes. Measure 13 is marked 'mf' and features a complex sextuplet with various accents and flat signs. Measure 14 continues the sextuplet pattern with a final flourish.

Example 7.11: Measures 10-14 of *R...v...rs...m oooiiii*

This continues until halfway through measure 14, at 1'29" in the electronics part, where the bass clarinetist performs F major arpeggios and the electronics part transforms into consonant ambience (shown in Example 7.12). This motif represents

optimism.¹¹⁰ Champagne writes that these arpeggios should be executed elegantly and with soloistic liberty. This is a flicker of light in the allegory—a moment where the performer experiences hope in the midst of pandemic-induced mental chaos.

♩=70
with soloistic liberty

15

sempre *fff*

16

Example 7.12: Measures 15 and 16 of *R...v...rs...m ooiii*

This moment of hope is short-lived: measures 17-23 return to aggressive, chaotic, and dissonant timbres in both the bass clarinet part and the electronics part, shown below in Example 7.13.

¹¹⁰ Gabo Champagne, email with author, December 9, 2020.

clicks should have their own phrases and musical shapes to them, rather than merely functioning as an adornment on the printed pitches. It can be helpful to work out a separate key-click part before combining this with the printed melodic material.

The image displays a musical score for measures 23-26, featuring three staves per system: K. C. (Kampong Chhing), Cl. B (Clarinete Basso), and Élec. (Electronics).
 - **Measure 23:** K. C. has a tempo marking 'ca. 15' and a dynamic 'mf'. Cl. B has a dynamic 'mf'. Élec. includes 'sobbing strangled sounds' with a time signature of 3'56" and another of 3'13".
 - **Measure 24:** K. C. has a dynamic 'mp'. Élec. has a time signature of 3'16".
 - **Measure 25:** K. C. has dynamics 'pppp' and 'mf'. Cl. B has a dynamic 'f' and a tempo change from 'slow' to 'very slow'. Élec. has a time signature of 3'25" and 'madi sytnh'.
 - **Measure 26:** K. C. has dynamics 'p' and 'mf'. Cl. B has dynamics 'p' and 'mf'. Élec. has a time signature of 3'46".

Example 7.14: Measures 23-26 of *R...v...rs...m ooiii*

Performers should take care that the figure in the second half of measure 29 (shown in Example 7.15) happens precisely when the electronics part becomes silent.

This phrase is meant to fill space, similar to how we often fill time with small tasks to avoid engaging with anxious thoughts.

29
K. C.
Cl. B
Elec. 4'35"

*accents played *ff*
p

30
K. C.
Cl. B
Elec. 4'44"

p
molto rall.

Example 7.15: Measures 29-30 of *R...v...rs...m ooiii*

In measures 31-32 (Example 7.16), both the bass clarinet part and the electronics part sound delicate and ethereal, accomplished by pianissimo dynamics, high register sounds, and a soft multiphonic.

Cl. B
Elec. 4'54"

10"
sempre ppp
5'23"
digital clarinet

32
K. C.
Cl. B
Elec. 5'35"

mp
ppp
digit. clarinet f/o
synth f/o

Example 7.16: Measures 31-32 of *R...v...rs...m ooiii*

In measure 33, the fixed media part includes about a minute and a half of spoken word text. This text is all spoken in French, in a voice that sounds somber and ominous¹¹². This section is followed by a few seconds of silence—the only true moment of rest in the piece.

This rest is short lived—a loud electronic sound signals the bass clarinet's entrance in measure 34, which is the beginning of the most furious section in this piece. As shown in Example 7.17, the bass clarinetist travels rapidly throughout the full range of their instrument. The fortississimo dynamics, piercing timbres of the high bass clarinet sound, and rapid runs between extreme registers, all contribute to the furious affect in this section. The climax occurs at the end of measure 36, which is followed by a slow, descending line that leads to a fermata on a low E-flat in measure 37.

¹¹² Champagne later explained that this text was a passage they wrote about loneliness, read backwards and intended to be non-sensical.

Example 7.17: Measures 35-37 of *R...v...rs...m oooiiii*

This descending line should sound free, but needs to more or less align with the fixed media part. To achieve this, performers should follow the fixed media part as one would follow a colleague singing in a choir, rather than as one would follow a conductor. The bass clarinetist should hold the low E-flat fermata for as long as they possibly can.

A loud note in the fixed media part at 9'08" cues the bass clarinet entrance in measure 38 (Example 7.18). The next two bars are transitional material, combining musical ideas from both the furious section and the beginning of the piece.

Example 7.18 Measure 38 of *R...v...rs...m oooiii*

Measure 40 features a harmonic glissando on a low C, shown in Example 7.19. Performers should make this glissando last a full six seconds, following the contour of the dotted line and spending about four of these seconds in the higher partials of the instrument.

Example 7.19: Measure 40 of *R...v...rs...m oooiii*

The piece ends with a long, slurred phrase, symbolizing yearning.¹¹³ This is accomplished compositionally by wide, slurred intervals, and glissandi, as seen in Example 7.20.

¹¹³ Gabo Champagne, email with author, February 5, 2021.

The image shows a musical score for two instruments: Clarinet in B-flat (Cl. B) and Electric Clarinet (Elec. Cl.).

Measure 41:

- Cl. B:** Starts with a whole rest, then plays a melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The tempo/mood is marked *solemn* and *molto legato*. Dynamics include *mf* and a *rit.* marking.
- Elec. Cl.:** Plays a rhythmic accompaniment of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Dynamics include *mf* and a *rit.* marking. A box containing "9'45''" is present.

Measure 42:

- Cl. B:** Continues the melodic line with notes G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. Dynamics include *mf* and a *rit.* marking.
- Elec. Cl.:** Continues the rhythmic accompaniment. The piece ends with a final note on C4, marked with a *rit.* and a fermata.

Example 7.20: Measures 41-42 of *R...v...rs...m ooiiii*

As seen in Example 7.20, this last phrase begins in roughly E major, modulating to C major in the final measure. The piece ends as it began, with a low C that fades to silence.

CHAPTER 8

OD-IEU

Od-ieu is largely inspired by Kim Farris-Manning's experience living in Montréal, where she moved in 2013 and lived until the pandemic's economic effects led her to move in with family in Ottawa, Ontario.¹¹⁴ Kim lived in The Village neighborhood of Montréal, situated in the St. Catherine Street area. This neighborhood is known for drag shows, unconventional coffee shops, punk rock shows, and many free-spirited characters.¹¹⁵ The accompanying loop of *Od-ieu* is based on the "St. Catherine Strut," a groove-based melody Farris-Manning composed while humming to herself as she walked down St. Catherine Street.¹¹⁶ When Kim left Montréal, she experienced a whirlwind of emotions and some degree of culture shock, since life in suburban Ottawa is quite different from life in The Village. This piece is an expression of Kim Farris-Manning's grief and nostalgia associated with memories of her old life.

Kim's music often includes textual elements, either displayed visually or spoken from the stage during performance.¹¹⁷ The score for *Od-ieu* includes text, with instructions for the clarinetist to utter this text through their instrument while playing. *Od-ieu's* text came from a video project Farris-Manning and I collaborated on while she was composing. Kim asked me to record videos of myself whispering five words a day for ten consecutive days. The words I chose were supposed to be "as though whispered to

¹¹⁴ Kim Farris-Manning, interview with author, Feb. 15, 2021.

¹¹⁵ Ibid.

¹¹⁶ Kim Farris-Manning, email with author, December 29, 2020.

¹¹⁷ Kim Farris-Manning, interview with author, Feb. 15, 2021.

someone far away, perhaps to your past self.”¹¹⁸ Farris-Manning then took words from this collection of videos and used them to construct a narrative. The resulting work communicates nostalgia, frustration, celebration, feelings of closeness and distance all at once.

Biographical Sketch: Kim Farris-Manning

Kimberley “Kim” Farris-Manning is a trained musician and sculptor, who completed her degree in Music Composition at the University of Victoria in 2018. Over the past few years she has enjoyed designing, installing, and performing various multimedia works. She is interested in how relationships between objects are manifested through material changes over time. More specifically, she is interested in the process of inscription: that is, how objects hold and convey experience and time. She makes art as a form of inquiry: to pose or construct a space in which to contemplate the fragility and contradictory nature of equilibrium.¹¹⁹

Overview of Required Equipment

Primarily an organist, Kim Farris-Manning rarely writes for solo, single-line instruments, preferring instrumentation that offers more harmonic possibilities.¹²⁰ To adapt these preferences to the shelter-in-place parameters of this project, Farris-Manning wrote a piece that allows clarinetists to accompany themselves using a loop pedal.¹²¹

¹¹⁸ Kim Farris-Manning, email with author, July 8, 2020.

¹¹⁹ “About,” Kim Farris-Manning, <http://kim.farris-manning.ca/about.html>

¹²⁰ Kim Farris-Manning, email with author, December 29, 2020.

¹²¹ One of the parameters of this project was that any electronic equipment used needed to be able to be operated by the performer and had to be equipment I already owned. I have played some electronic music, but am far from describing myself as an electro-acoustic artist. As a result, all of the equipment I own is basic, easy to operate, and accessibly priced.

Od-ieu was composed for use with the Boss Loop Station RC-1, Boss's most basic loop pedal model. All loop pedal operating cues are represented graphically in the score, shown in Figure 8.1.

Record symbol:



Play symbol:



Stop symbol:



Figure 8.1: Loop Pedal Notation for *Od-ieu*

To use a loop pedal, clarinetists need a microphone or pickup. I used a Piezo barrel pickup that is inserted directly into the barrel through a drilled hole.¹²² The pickup microphone connects directly into the loop pedal. Performers also need an output source. I used the Peavey Escort Portable Audio system owned by Oh My Ears New Music, a Phoenix-based presenting organization I work for as production manager.

One distinct feature of the piezo barrel pickup is how sensitive it is; it captures the clarinet sound at a high output level. It is sensitive enough to pick up key clicks, breath sounds, and other timbres associated with the physical act of playing the clarinet that are

¹²² This was a piece of equipment I had from previous performances of live electronics pieces.

usually unwanted in electro-acoustic music. *Od-ieu* exploits this feature. The piezo pickup catches some of the spoken word part, adding that timbre to the looped layers. It also effectively captures key clicks as they are called for in the score.

The piece also uses bass clarinet¹²³ prepared with aluminum foil. Performers should cover the bell of the bass clarinet with aluminum foil prior to beginning a performance of this piece.

Performance Guide

Od-ieu begins with the “St. Catherine Strut,” a 16-measure looped melody in the key of B Major. It outlines the ii chord (C sharp minor) for 8 measures, then switches to a V chord (F-sharp major) for six measures, then a diminished vii chord (A-sharp diminished) for two measures. The melody’s rhythm remains constant regardless of harmonic content—it is a quarter-note triplet tied to an eighth note, followed by three eighth notes (Example 8.1). The “St. Catherine Strut” loop, from measure 1 to measure 16 in the score, should be pre-recorded by the performer and stored on the loop pedal prior to performance.

¹²³ I should note that I do not currently own a pickup for my bass clarinet, and the condenser microphone I have used for bass clarinet and live electronics pieces does not work with the Boss RC-1 Loop Station because it lacks phantom power. Due to the parameter of my project that stated all pieces needed to use equipment I already owned, Farris-Manning was limited to only using the B-flat clarinet for looping material rather than writing looped material for both B-flat and bass clarinets.

ST. CATHERINE STRUT

♩ = 84

Loop 1

Bb clar.

Example 8.1: Measures 1-16 of *Od-ieu*

Performers begin this piece at Letter B, letting the loop play for four measures before entering at measure 21. Farris-Manning then asks performers to record and add harmonic layers to this loop. The score for *Od-ieu* includes instructions for this, using graphic notation shown in Figure 8.1. Example 8.2 shows these instructions as they appear in the score.

Example 8.2: Measures 16-32 of *Od-ieu*

As seen in Example 8.3, Measures 29-32 consist of transitional material—performers should let the loop play and begin to improvise over it, recording their improvisation beginning at Letter C (measure 33). This improvisational material should outline the harmonic content of the “St. Catherine Strut” loop, and fit comfortably into the rhythm of the looped accompaniment. Farris-Manning provides some ideas and starting points for improvisational material between Letter C (measure 33) and Letter D (measure 49).

Nm

C

outline g# and a#dim chords (w/ occasional A)
within indicated range, ad. lib

g# a#dim7

Bb clar.

37 (with overtub)

g# a#dim7 g#

41 a#dim g# A g#

45 a#dim7 grab Bass clar. go to 3

The musical score consists of four systems of staves. Each system has a top staff with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff is for the Bb clarinet. The first system (measures 33-36) includes a red circle on the first staff and a red dot on the second staff. The second system (measures 37-40) includes the instruction '(with overtub)'. The third system (measures 41-44) includes the instruction 'grab Bass clar. go to 3' at the end. The fourth system (measures 45-48) includes the instruction 'grab Bass clar. go to 3' at the end.

Example 8.3: Measures 33-48 of *Od-ieu*

At Letter D, Farris-Manning introduces two new timbres: vocal sounds and flutter tonguing. The performer should speak text printed in the score directly into their clarinet between sequences of flutter tonguing.¹²⁴ Farris-Manning uses graphic notation here to show the distorted nature of the spoken word text and the gestural nature of the flutter

¹²⁴ Performers record and overdub this material starting at Letter D and stopping at measure 61.

tongued material. Describing the distorted vocal timbre she intends, Farris-Manning writes, “Masticating through the mouthpiece, breathe inwards while whispering these words, tight throat. Keep words unintelligible: some consonant sounds but half unspoken” and later in measure 57, “choking/gasping.” These descriptions, combined with graphic cloud-like notation, show that the composer wants these words to be obscured and distorted.

Farris-Manning provides text directions at Letter D (Example 8.4), writing “Flutter tongue melodic improv. w/in g-sharp minor world. Create an acoustic version of an audio delay sound. Nothing too memorable, but nostalgic nonetheless.”¹²⁵ I interpreted this to mean thinking of my flutter tongue as a loose melodic, mostly gestural line, using pitch content from Farris-Manning’s notated starting point. To achieve the “acoustic version of an audio delay sound,” I tried to make each note speak and then add a growl, resulting in a passage where the listener hears clarinet timbre with distortion added to it, similar to sounds coming through a distortion pedal.¹²⁶

¹²⁵ Kim Farris-Manning, “Od-ieu,” score, 2021.

¹²⁶ We frequently see effects pedals like this used in electric guitar playing.

D Masticating close to mic: breathe inwards while whispering these words, tight throat.
Keep words unintelligible: some consonant sounds but half unspoken

wow r-sh rade her you see

Vc. / live

1

2

3

Flutter tongue melodic improv. w/in gl minor world.
Create an acoustic version of an audio delay sound.
Nothing too memorable, but nostalgic nonetheless

something like: *8m* continue ad lib

Bass clar.

Od-ieu

nice fine extra furthering yeah

Vc. / live

1

2

3

33

choking/gasping

soothing dumb win can happy? that's true

Vc. / live

1

2

3

37

Example 8.4: Measure 49-57 of *Od-ieu*

The material from Letter D to measure 61 should be recorded and layered onto the already existing loop, stopping at some point in measure 61. Farris-Manning writes in measure 61, “some words becoming more intelligible,” and adds a teal color to her graphic notation, implying a timbre change in the vocal line. I interpreted this as speaking

more forcefully through the mouthpiece, making a stronger effort to have my words understood while speaking through my instrument.

A new section begins at Letter E. Titled “Complexe Sky (High),” this section was inspired by the sounds of Montréal’s night clubs.¹²⁷ At Letter E (Example 8.5), the clarinetist should record a four-measure loop of staccato downbeats, creating a “pulsing dance beat.”¹²⁸ These downbeats should be percussive, but still have substance to them—they should mimic the downbeats heard in music played at night clubs. This pulsing dance beat is overdubbed onto the pre-existing loop material, adding yet another sonic texture.

The score includes a spoken word part here, still notated graphically. This graphic notation contrasts strikingly with the graphic notation used at Letter D. In this section, the text is written in larger print with a less-obscuring background. This makes the words easier to read. I interpreted this to mean that the words should be easier to understand, and consequently spoke these words without the mouthpiece inside my mouth, enunciating clearly. I transitioned back to speaking through my instrument in measure 73, after the word “princess” (shown in Example 8.6).

In measure 69, the word “wow” is repeated 9 times (shown in Example 8.5). I tried to say the word “wow” with a different inflection each time, demonstrating the semantic variety of this word in the English language. At the end of this measure, I spoke the word “fair” in a monotone voice with an apathetic shrug, contrasting this with my

¹²⁷ Complexe Sky is the name of a nightclub Kim frequented in Montréal.

¹²⁸ Kim Farris-Manning, “Od-ieu,” score, 2021.

delivery of the word “fight!” in measure 73 (Example 8.6), which I said emphatically while aggressively grabbing my instrument.

E COMPLEXE SKY (HIGH)

Vc. / live

1

3

Bass clar. *mf* *8va* pulsing dance beat

go to 3

69

Vc. / live

1

3

wow wow wow
wow wow wow
wow wow wow

fair

Example 8.5: Measures 68-69 of *Od-ieu*

In measure 73 (Example 8.6), the flutter tongue gesture returns, this time marked “Re-record same idea, growing louder, more intense/worked up. Add voice to get distorted multiphonics.” I start the clarinet line here as I had previously executed it, but then add dissonant singing while playing to add intensity and achieve the desired “distorted multiphonics.”

Example 8.6: Measure 73 of *Od-ieu*

In measure 85, the graphic notation of the vocal line changing background color, text color, and text size. Farris-Manning intends this change in graphic notation to reflect a change in clarity of the spoken words, vocal timbre, and volume.

After the word “can” in measure 85, another dance-like pulsing motif is recorded and overdubbed, added to the already existing looping layers. This time, the pulse happens on key clicks and off-beats (as seen in Example 8.7).

Example 8.7: Measures 84-85 of *Od-ieu*

At letter F (Example 8.8), we have a new section, “Matchbox Staircase,” alluding to Montréal’s punk rock scene.¹²⁹ Farris-Manning describes what she wants to hear in the spoken word part by writing, “vocalizing gaspy, out of breath (jumping), summon your inner punk.” Instrumentation also changes here, transitioning from B-Flat clarinet to bass clarinet at Letter F. I use the time I need to change instruments to transition into this “inner punk” vocal timbre. I facilitate this timbre transition by first exhaling heavily and loudly, gradually transforming my loud exhales into guttural growls. Once my bass clarinet is in my hands, I speak the text through the mouthpiece of the instrument, doing my best to yell past the mouthpiece, which adds to the “inner punk” vocal aesthetic. Here, the score incorporates graphic notation as it did at Letter E, with some words easier to read than others. I speak most clearly on the words that are easiest to read, and add more vocal distortion to the words that are more difficult to read.

F **MATCHBOX STAIRCASE**
 vocalizing gaspy, out of breath (jumping)
 summon your inner punk

Example 8.8: Measure 92 of *Od-ieu*

In this section, the bass clarinet part is also notated graphically, with a bright red contoured line. I associate the color red with anger, aggression, and passion, so I tried to play a melodic line that sounded angry (this also contributes to the punk-inspired aesthetic). As shown in Example 8.9, Farris-Manning writes that the performer should

¹²⁹ The inspiration for this section is actually a story about someone throwing a matchbox at Farris-Manning from underneath a staircase at a punk rock venue.

“use only pitches from the lowest third of [the clarinet]. Off-balance; unsettling sounds, rising fury.” Performers should emphasize low C and low C-sharp in their improvisation, highlighting the buzzing effect that comes from wrapping the bass clarinet bell with aluminum foil.

93 MORNING THOU LOSE BROTHER

Vc. / live

1

2

3

Use only pitches from lowest third of clar.
Off-balance; unsettling sounds, rising fury

Bass clar.

97 stalker open joke

Vc. / live

1

2

3

Example 8.9: Measures 96-97 of *Od-ieu*.

In Measure 101, the performer changes back to their B-flat clarinet. I treat this transition between instruments as I did the previous one, exhaling audibly and shifting my vocal sounds from exhales to guttural growls as I change instruments. Letter G employs more graphic notation, featuring pointillistic clouds of black ink blots. According to the description in the score, the clarinet part should include “Squeals,

growls, breathless Clarino/high range only (B4->) erring towards noise, fragmented and frantic.”

The written text in this section is placed inside the pointillistic cloud figure but printed so that it can be read clearly. To interpret this, I spoke the written text during the breaths I took in this section, working to speak as clearly as possible through my instrument. One moment in this section is marked “scream into the clarinet!,” in which the performer should do just that. Example 8.10 shows notation used throughout this section.

The image displays musical notation for two systems of measures. The first system, labeled '105', features a vocal line with lyrics 'remember', 'exhausted', and 'scream in clarinet!'. The second system, labeled '109', features a vocal line with lyrics 'soon', 'next', 'neighbour', and 'trust'. A time signature of 0:36 is indicated on the left, and 1:00 is indicated on the right. The notation is pointillistic and graphic, with lyrics placed inside the notation.

Example 8.10: Measures 105-109 of *Od-ieu*.

Farris-Manning titles a new section of music beginning at Letter H “Anonymal,” and describes it as “naked & aimless; lifeless // dying; no real pitches, all noise’ going wild.” I interpret this section as a visceral expression of grief. As show in Example 8.11, Farris-Manning graphically notates growls in the vocal part at the beginning of the section. In measure 116, the bass clarinet part begins, notated entirely graphically with

pointillistic blue, purple, and black spots. Farris-Manning adds, “sing as high as possible and play (distorted pitch).” I interpret this section similarly to the material at Letter G—pointillistic and screaming. The graphically notated growls continue in the vocal line throughout the section, showing that the performer should intersperse vocal growls within the distorted bass clarinet sound.

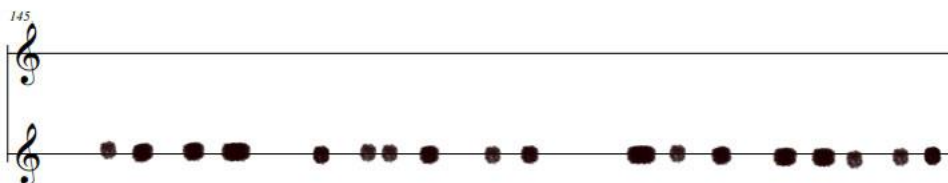
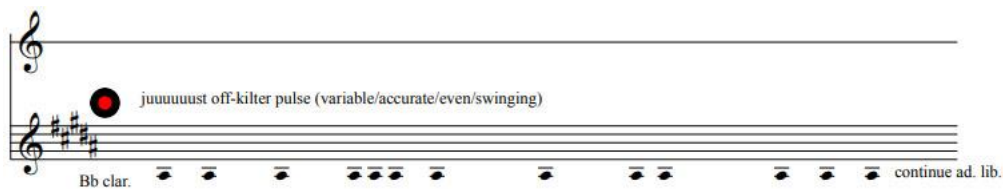
The image shows a musical score for measures 116-117 of *Od-ieu*. It consists of several staves. The top staff is for Bass clarinet, with a red dot and the instruction "sing as high as possible and play (distorted pitch)". Below it are three staves for Vocals (Vc. / live), with a black square and the instruction "start and stop ad.lib.". The score is graphically notated with purple and black spots.

Example 8.11: Measures 116-117 of *Od-ieu*

At Letter I, the performer switches back to B-flat clarinet. Letter I (Example 8.12) begins with an outlined set of pitches and instructions for the clarinetist to hum along with their playing. I composed a short melody using these pitches and repeated it three times, humming along the contour of my line as I played. To facilitate a transition into this material at Letter I, I softly sing this melody to myself while I exchange instruments.

Example 8.12: Measures 125-129 of *Od-ieu*

At Letter J, a new section begins, entitled “Od-ieu.” The clarinetist presses record on the loop pedal, adding one last layer to the looped material. This final layer consists of a series of low A sharps, marked “juuuuuuuuuuuuuust off-kilter pulse (variable/accurate/even/swinging)”. This material continues through measure 149, notated graphically after it is introduced in standard Western European notation. Example 8.13 shows this shift in notation.



Example 8.13: Measure 144-145 of *Od-ieu*

After measure 149, the performer should let the loop play until measure 159. At this point, the performer is instructed to speak into their clarinet while clicking their keys. Performers should ensure that these spoken and clicking sounds are heard distinctly, with the looped playback acting as accompaniment here. This continues until the performer stops the loop in measure 159, right before the clarinetist speaks “cannot” into their clarinet.¹³⁰ The last spoken word of the piece occurs in measure 160, and the piece ends on the downbeat of measure 161 with a single key click at a piano dynamic. This soft, sparse ending to a sonically dense piece adds poignancy and weight to the last spoken word of this work: “grieving.”

¹³⁰ A loud click occurs when the performer stops the loop pedal. This timbre blends well with the sound of key clicks and is welcome here.

CHAPTER 9

CONCLUSION

When I began this project, I really had no idea what the music involved with it would look like. This is, on some scale, true for any commissioning project, but was especially true when working with composers to create works designed for online performance—something no one involved with this project had done before.

Overall, I believe this endeavor was successful. All of the pieces composed for the project are creative and engaging. They work well on their intended instruments, highlight my strengths as a player, and elicit strong audience responses. These are all pieces I will perform again and can do so in a variety of performance settings, both online and in-person. Over 200 people viewed my live stream concert, and my music videos have increased both the visibility of these pieces and my online presence as an artist. This project also added meaning to my collaborators' and my experiences during the COVID-19 pandemic.

All composers involved approached the parameters of this project uniquely. Bill Clay took the activity and rhythmic interplay he normally includes in chamber music and incorporated these musical characteristics into a solo piece.¹³¹ Jessi Harvey shrunk her usual theatrical approach to center around a single desk chair and fit into the frame of a web cam.¹³² Gabo Champagne abandoned their usual theatrical approach altogether, and

¹³¹ William Clay, interview with author, Feb. 3, 2021.

¹³² Jessi Harvey, interview with author, Feb. 11, 2021.

instead constructed a piece based on a dramatic narrative.¹³³ Kim Farris-Manning explored timbral combinations using a loop pedal, spoken word, and extended techniques that add distortion. She also provided a score with much more direction and precision than she normally uses.¹³⁴ All composers' approaches resulted in new, innovative, exciting music.

Similarly to how my collaborators had to adapt their approaches to music composition, I needed to adapt my usual approach to concert production. Prior to this project, I have staged concerts in collegiate concert halls, church basements, warehouses, art galleries, natural habitat restoration areas, coffee houses, beer gardens, and museums—I had never staged a concert out of my computer. I now have some working knowledge of technology involved with live streaming and of what elements contribute to an engaging virtual concert. My virtual concert faced some technical difficulties, largely due to a steep learning curve associated with OBS Broadcasting software and fulfilling roles of both producer and performer at this event. In future live stream shows, I will plan to have someone who is not performing controlling the required production software. I also have ideas on how to improve both my setup and use of OBS Broadcasting software.

One major improvement I will implement in my next virtual concert is the use of a second screen, allowing me to view the concert as the audience does. I experienced a lot of anxiety while I was operating OBS Studio; I was never completely confident that my audience was able to see what I was doing. Having a second device available to view the

¹³³ Gabo Champagne, interview with author, Feb. 17, 2021.

¹³⁴ Kim Farris-Manning, interview with the author, Feb. 15, 2021.

concert as the audience would alleviate this anxiety, and allow me to respond more quickly to any technical difficulties. Other ideas for future live streams include setting my Zoom meeting to Speaker view if I include guests on the live stream, and testing audio levels of all Zoom meeting participants on an unlisted live stream prior to performance. These ideas for improvement are similar in nature to reflections I have about live shows I produce. It is interesting that the concert format can change so drastically and require adaptation, but the producer's mindset is still essentially the same.

My mindset as a performer also remained essentially unchanged. All musical performance choices I made, from where to sit to which reeds to use, to when I would swab my instrument, were the same choices I have made in every performance setting I have experienced. I was surprised at how authentic this performance felt. I had expected it to feel like a sham, to some degree—I expected to struggle with stage presence, and to feel more like a practice session than a true performance. Instead, I found myself playing to my audience with ease.¹³⁵ I believe having my composers on the Zoom call with me helped facilitate this, as did watching for YouTube comments at the beginning of the live stream. Since I knew people were watching, it felt natural to perform for them. Performing this virtual concert felt so natural, I found I did not miss the stage—after all, I do not have room for an audience in my home studio anyway.

Creating music videos using studio-quality recordings of this music allowed me to share high-quality interpretations of this innovative music in a format that is entertaining, accessible, and easily distributable. For both my collaborating composers and myself,

¹³⁵ I was able to truly actualize as a performer during this virtual concert; I had not felt that much like myself since the beginning of the pandemic.

these music videos contribute to online presences and increase visibility of our work. This is especially helpful to the group of artists involved with this project, since all are emerging artists, and this increased visibility can lead to further career opportunities.

While this project had many successes, it was not without limitations. The biggest limitation was the budget. During the months I spent preparing to begin this project, I earmarked a budget for equipment, commission fees, and studio time. This budget allowed me to create quality work—but did not allow me to purchase external cameras for multiple angle shots during my live stream, nor did it allow me to hire a production crew for music videos, as commercial musicians often do. However, the whole impetus of this project was creating art under limitations, so my financial limitations simply added an additional parameter to exploit and explore.

Another major limitation I faced was expertise and comfort with the technology involved, both for my virtual concert and my music videos. This was my first experience working with both OBS Studio and Adobe Premiere Pro. While I had an expert on these software programs with whom to consult and access to a wealth of online resources, I still felt stretched out of my comfort and ability zone in these areas. The pandemic has been a time of growth and discovery with many music technology programs; increasing working knowledge of this technology will help musicians create and share work in the future.

This project added unquantifiable meaning to my existence as an artist during the pandemic. Preparing to perform these pieces gave me a great sense of purpose, immense fulfillment, and provided a healthy distraction from the chaos in the world during the latter half of 2020 and early part of 2021. It also highlighted for me how difficult it is to produce work during unprecedented times. I experienced grief, fear, anxiety, depression,

and outrage at the state of the world throughout the past year, and managing all of these emotions made bringing my best self to my musical practice a staggering challenge.

I recognize that I was able to complete this project because I exist in a position of privilege. I am in the demographic with the lowest risk for complications from COVID-19; I am able to afford my living expenses through remote teaching activities; the color of my skin allows me to experience civil rights demonstrations with empathetic distance. All of the intense emotions I experienced during the past year were valid and warranted, but my circumstances allowed me enough mental capacity to manage those emotions while continuing to create art. This is not possible for everyone. In fact, I had initially engaged with three additional composers about this project, hearing a few months later that fulfilling a commission deadline was simply too difficult at this time. My position of privilege does not diminish my successes in this project, but it is something I want to acknowledge when discussing art-making during a global pandemic.

To summarize, this project was an exploration of how to create effective music performance under shelter-in-place conditions. I commissioned new pieces designed for virtual performance and collaborated with composers to create these works. I found myself more involved with the composition process than I expected to be, weighing in on compositional decisions and sharing my strengths as a performer as well as my knowledge of my instruments. My collaboration with these composers continued as I prepared to stage my virtual concert, with composers sharing thoughts on camera angles, microphone placement, and other staging decisions. Additionally, my collaborating composers spoke about their pieces during my virtual concert, adding an engaging element to the audience's experience. Collaboration continued as I produced music

videos of these pieces, with composers sharing ideas about both video footage and editing techniques. Rather than developing into the exploration of working in isolation that I expected it to be, this project showcased the artistic magic that occurs when interesting, creative people work together. Through participating in the creation, performance, and studio production of new music for clarinet and bass clarinet, I learned that art music will persist through unprecedented times—and will do so because of the resilient community that comes together to make it happen.

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APPENDIX A
INTERVIEW WITH BILL CLAY

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

I started playing the guitar when I was eleven but I only really got serious as a teenager. I got excited about the instrument when I discovered I enjoyed writing music on it. This really made me start playing a lot more. This might sound strange but it's completely true: it was only until I was in my early 30's that I enjoyed sight reading, practicing, and generally, learning other works on guitar. Before then I enjoyed playing other works but I found the process of learning them unpleasant.

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

I became interested in composition around the age of 15 or 16 (writing on guitar). I would say my style results from a love for old school counterpoint, the genre of metal, modernism, and, recently, spectral music, combined. Of course, there are lots of composers out there who are influenced by these genres. But, I feel that a composer's particular combination of influences is one of the things that makes a their voice unique. My personality also factors into my compositional voice. I have a whimsical and humor-loving side to my personality, but I also have a very serious side. Whatever mood I'm in, there is usually an undercurrent of intensity inside me. All of these features definitely affect my voice. Finally, to get very honest, my style also has artifacts from a lifelong struggle with form. I feel that only recently I've been able to really approach form in a way I find satisfying. However, I do draw inspiration from many of the quirks I've discovered along the way, especially when it comes to the juxtaposing and combining of different sections of music.

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

Besides being influenced by my love for the genres I've mentioned, each one of my teachers were musical influences on me for sure. I'll leave the details about this for the next question. I'm inspired by things from almost any facet of life: pieces of music, moods, and ideas about a musical process that I would love to hear play out. Finally, I'm often inspired by lots of things from the senses: images like the city at night, or the lights on South Mountain, the sound of coyotes in the desert, and even flavors of food or beverages. Inspiration for an entire piece usually comes to me in a very vivid split-second flash of an idea. In that moment of inspiration it feels like I could just sit down and write out the entire piece, but of course you have to do a lot of thinking before that can actually happen. The inspiration for this piece had two parts. For the first movement, I thought it would be interesting to try to capture what I remembered about the transition of normal flight to supersonic flight and back in musical form. I felt that it had a lot of potential because there were three distinct characters to the process—gliding and lilting, very turbulent, and even and smooth. The second movement was inspired by the potential I saw in the fast, doodly gestures from the first movement. I saw a lot of potential with them but it didn't make sense to try to incorporate them in the first movement.

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

Of course, all my teachers and colleagues have greatly influenced my musical life. Here I'd like to provide a few snapshots of significant musical interactions that have influenced my style—a teacher who opened up my imagination to realize that there was almost an infinite amount of ways to write a gesture, and helped me realize that my way of writing gestures was, at the time, too restricted in styles of the past—a teacher by whom I first became entranced with electronic music—a teacher who helped me see how important it was to understand my compositional instincts—three memories about being instructed about form: one, a literal friendly whack on the knee with a stake of papers, followed by a kind rebuke about the disparate nature of the sections of a piece...another teacher who said “I couldn't tell what form it was,” and the “I” stood out in my mind, as I thought anew about how important it was for the form to be clear to the listener...and one small moment when going over a piece “you need to decide what you want this section to do.”—I've had colleagues and teachers who encouraged me and gave me positive feedback and support about my music—and finally, both positive and enthusiastic and critical feedback from performers. Finally, my grandmother...she used to send me CD's of classical music in the mail when I was young. I didn't listen to them for a long time, but I distinctly remember putting in a Beethoven Moonlight Sonata CD (can't even remember why) and immediately being floored by the first movement. It was so fast, exciting, “dissonant,” and the clear structures made the whole piece ring with this feeling of a kind of towering intellect. SO METAL.

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 this piece?

In terms of priorities, I of course have many goals for the experience of listening to my music. However, the primary importance is that the main character of each section translates to the listener—whether it is intended as brutal, gentle, sad, graceful, angry, etc., and then that these characters evolve in a coherent way throughout the piece. I would say these stated goals line up with my intentions for Two Flights.

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?

The working title usually comes to me when I am sketching the piece out. To create a title, I simply try to sum a main idea of the piece in a succinct and poetic way. I don't put a very large amount of time into coming up with a title, as long as I feel that it has “done its job.” For Two Flights, I would hope that the different characters of flight come across in the performance—graceful gliding, the jarring bumps of turbulence, the energetic fluttering of a small flying machine, etc.

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

I got a Bachelor's and Master's degree in Music Composition, and right after that the arrival of our first two children definitely altered the course of my life. I'm thankful though, because my kids are all wonderful and amazing and are really just a blessing in so many ways. After we had our twins, I ended up taking what turned into a ten year break from seriously pursuing music composition. I lived life, had three more children, worked as a music teacher for elementary, middle, and high school, learned to cook, learned to make beer, and had some great times. Throughout this time, however, I found that I wanted to return to studying music. To keep this plan alive I participated in some musical endeavors —I was able to attend a reasonable amount of festivals, had some publishings, and, towards the end of my break from academia, I started producing and co-producing local new music events, many of them with my friend Charles Zoll. It was a blast. Finally, my wife ended up finding a career that she was passionate about and was able to work part time. I went back to school at ASU to pursue my doctorate when I was 34, and I kept pursuing similar activities on the side. I'm not sure what will happen next because I'm just starting up again in earnest as a composer, and also the job market is of course in shambles right now. I'd like to end up teaching at a college level, but if I have to start down a more circuitous route by staying in the valley and making music here, I'm sure that will be a great time too.

8. Do you take into consideration the qualities of an individual performer when writing for them?

I do try to consider the performer I am writing for. I often consider what they emphasize in their playing (if they like to play in a certain style, or use particular techniques, etc.). Of course I'll also consider what their strengths are, although sometimes I can take this a bit too far! I think it's very interesting to consider the issue of difficulty. There are so many different kinds of difficulty. Some passages are difficult because they work against the strengths of the instrument, and they will pretty much always sound bad. Some are difficult because they ask the performer to give a really quintessential representation of a special ability the instrument has (ex. writing a melody in the high register of the bassoon). Some things are difficult but fun, like an unusual fast accent pattern in a melodic line. Sometimes there is a very small detail that the composer would have to be trained on an instrument to know about that makes something difficult, and a small change would make a world of difference. Some things are easy on their own, but are difficult in the context of the piece. I want to write music that sounds impressive, but avoids all kinds of unreasonable difficulty unless it is 100% necessary. I think that if a piece makes sense to a performer and they can find an aesthetic reason to invest in it, this goes a long way to softening the impact of difficult passages.

9. 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 think it's really tough to start out writing a piece with a goal of affecting the world of music in a certain way, and be successful, because I could see that being very distracting to all the other things you have to write about. Of course, that being said, I

do hope that in some way I can come up with some worthwhile and lasting ideas as a composer. I think that the more creative you are at applying your true unique voice, the more potential you have to contribute something substantial to classical music.

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

I really enjoyed writing this piece because I hadn't written a solo for a long time. It means a lot to me in terms of my body of work because it's important to have works that are smaller in scale but still try to have an expressive world unto themselves. Also, this piece contains expressions that I don't often go for, such as gracefulness and especially in the last movement, earnest playfulness. It's important to me to try to explore a range of emotions, and this piece really helps round out my body of work.

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

For this piece, I think the important interpretive elements center around coloring the different sections. Both movements are concerned with moving between different states of being and the performer should try to reflect this in the colors they choose. My other concern is that the intensity of the faster sections, with their challenging gestures and subdivisions, does not overwhelm the concerns of the performer for the lighter aspects of the interpretation. For example, lots of lyrical parts of the first movement should breathe and have rubato. The second movement is hard, but its mood is ultimately playful. So, the performer needs to be extra strong to be able to take on the technical challenge and have enough presence of mind to exert control that will expose the playfulness. (That's why I'm really happy that you're playing it Julia!)

12. What is your major instrument(s)?

Guitar is my major instrument. And, I must confess, there are a lot of tendencies in my music that relate to guitar playing. I think of things harmonically and texturally first, and I have a fondness for motor rhythms and ornaments. All of these things are instinctive artifacts from playing the guitar for many years.

13. 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?

This is actually a really interesting question that, to me, is deeper than it might first seem. I think that there is a series of layers concerned with the techniques composers use to accomplish their work. The layering is with respect to the level of consciousness of the technique. For example, composers often instinctively (not consciously) compose in a certain style by utilizing a pitch or rhythm system. I instinctively used the technique of creating and manipulating pitch collections in this piece. There are a lot of things that might not be on the composer's radar, like using something like a twelve tone system, or a system of harmonic progression. Of course, these types of techniques have the potential to be fully conscious, but it all depends

on what is important to the composer, and what technique is the object of the composer's intent manipulation and focus. Other techniques are semi-conscious. For example, in the first movement there are two moments where an ornamented ostinato sounds for quite a while and is broken up by intrusions of another ostinato that is in a different register. The two moments are obvious inversions and transpositions of each other. When I was writing this part, I was only dimly aware of these sections as being inversions of each other—I was mostly thinking of the two ideas as being complimentary, but different. Finally, there are fully conscious techniques. For example, in the second movement I wanted to create the sensation of a fast transition to a different rhythmic dimension, so I purposefully subdivided the beat into triplets, and did that consistently for the duration of the section. I think that generally, composers want the techniques they are most aware of to be exhibited by the performer in some way. At least this is usually the way it is with my music. However, I am sure there are other ways of composing where this is not the case.

14. Have you ever written for the clarinet before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the clarinet?

Yes, I have written for the clarinet. I really like writing for the clarinet because it is a very agile instrument with a broad range of colors. Most of the challenges for me lie in the high register. I am always fighting with the fact that the high register is very intense tone colorwise, and it is a less agile area for the player. I am getting better at utilizing the high register in a more appropriate way, but this is still the aspect that I am most uncertain of when I approach writing for the clarinet.

15. For what instruments are your favorite to compose?

I like composing for whatever instrument strikes me with an idea that seems like a new, interesting, and fun challenge. If it feels like I am approaching an instrument in a completely standard way, I tend to have much less inspiration and I usually have to pause and think a lot about that instrument before continuing to compose.

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

I am definitely concerned with audience perception, in some ways. Of course, I absolutely feel the need to be convinced that I am presenting a cohesive, and clearly perceivable vision of whatever my musical intentions are, by whatever logical construction the piece exists in. The piece itself has to be a completely open book that has the potential to be wholly accessed on one level or another if the listener pays attention. I simply can't stand hearing my music performed otherwise. Also, I hope very much that the audience "gets" and enjoys my music and that it edifies them in some way. On the other hand, I don't have much emotionally invested in this, for several reasons. For one, I'm convinced that the actual range of preferred musical styles for most folks is even more narrow than one might think. I think it's pretty rare on average to encounter a person who prefers to hear more than one or two specific styles of music. I think this preference even exists at an early stage of development. I

remember when I taught elementary school, I tried to see if a class could collectively decide on an artist to listen to for a classroom reward. They struggled for quite a while to decide on one, and finally they compromised by choosing Beyoncé (who I really like too). However, when I went to play some for the class, there was even extreme division as to what Beyoncé song to listen to. I notice this level of division among my friends too, at least the ones who don't seriously study music. While this condition is of course totally fine and natural, it does mean that it is 100% not worth trying to write in a style that will please an audience, at least to me. On the other hand, I do want to try to put an honest face about my music to audiences. For example, when I was trying to publicize an opera of mine, I put out videos beforehand that had little clips of music that showed how "crazy" the music was compared to pop music. For a concert I co-produced with Charles Zoll, we put out posters that showed silly, intense facial expressions in a simple black and white motif to try to reflect the artistic spirit of the concert. To finally round out my view of how to approach an audience, I don't believe that there should be a division in audiences between contemporary classical music and other more "popular" styles. I believe that even a totally unfamiliar style can stimulate, edify, and even excite someone who doesn't seriously study music, and that we as musical artists should think this way when we create music.

17. How, if at all, have you adapted your work to make it suitable for online performances?

I have adapted my works in only the most basic ways, by carefully planning concerts to be social distanced / screened for Covid dangers and live streaming them. Of course, this means I haven't actually changed the way I compose due to the pandemic...but I actually find this a really interesting proposition (I just haven't had time to really dig into this). I am interested in creating works that are more feasible to produce using electronic resources. I'm not quite sure what this would look like. Maybe it just looks like me recording multiple parts for a piece at home, or creating more aleatoric works, or something else. Overall, I'm actually a little excited to see how the innovations musicians have to create now in order to keep making music will affect music making in the future.

APPENDIX B

INTERVIEW WITH JESSI HARVEY

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

My start to music was violin lessons in the 4th grade. I heard a violin while listening to an old record in general music class and pestered my mom for lessons until she caved. The next year I started clarinet in band. The original plan was to go into violin performance.

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

I discovered composition during my first music theory class the first year of my undergrad. After learning the terrors of juries and auditions and the joys of writing music, there was no going back. As far as what differentiates me from other composers, I would probably say my approach to it – I approach composition like I approach building projects. My compositions are literally built from the ground up. I first do the research into the source behind each piece and slowly translate that information into parts of the musical structure with each part turning into a segment of time. I always enjoyed the old-school definition of composers which place them in the same category as craftspeople and I derive my process from there.

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

Musical influences come from anywhere and everywhere. There's no particular person or style that I aspire to write like though I enjoy the word play of John Cage. I try to learn and listen from as many differing sources, classically and otherwise, as possible. Where I find inspiration is the natural world – I grew up in “the sticks”, so to speak, of Montana, on 11-acres on the side of the mountain and that laid the foundation for my lifelong interest in the wild. As I've gotten older, that inspiration in nature has been supplemented with an urge to bring attention to the need to care for it.

This piece, 8 Months, is a bit of an aberration as it goes beyond the natural world for its inspiration. When asked to write a work about the pandemic what developed instead is an intimate look into how I've processed information during those 8 months; the increased awareness and influx of news, the overwhelming amount of information about not just Covid, but politics, social justice, climate change, world events, etc, and the point of shutdown that happens in response.

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

At the end of 2013, I finally got out of a severely abusive relationship. While on the surface having nothing to do with music, the event that spurred my leaving was the attempt to take and destroy that last piece of my musical life that I had left – my violin. That event and the recovery from it gave me the start to my truly musical life and unprecedented dedication to its growth.

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 this piece?

Structure is by far the most important aspect of my compositions. Before I write any sort of melody or motive, I laid out my foundational structure. The other large aspect is a complement to that which is an openness for the performer having freedom within that larger structure. Both of those are apparent in 8 Months.

Actual melodic motives are uniquely tied together as they all derive from a single pitch set which isn't complete until the last month. The tonal center of each section moves in the same progression that occurs in the last month as well, tying together large-scale and small-scale motion.

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?

I'm a huge reader and lover of words so titles come relatively quickly once I have the subject of the piece and definitely before the music. They generally pop in my head while doing to mulling and research process. This particular title, like most of mine are, is straightforward and gives the structure of the piece. I don't believe there's any need to forcibly bring it out as that might cause it to be overdone unless just a walking calendar walks across the stage at key points. (I wouldn't be made at that.)

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

Roundabout-edly. Short version would be I went into undergrad thinking I was going to become a professional violinist and came out knowing I was going to be a composer. Had an unproductive gap year, then went to graduate school for theory and composition. However, due to the classic combo of anxiety and depression and life circumstances, didn't really take advantage of my Master's. After graduation, had a year and a half that, in a wild understatement, wasn't great.

After the aforementioned leaving of my abusive relationship, I crash landed in Seattle at the age of 26 and started to rebuild my life and make it one filled with music. I started my teaching studio and managed to get a job as a Teaching Artist with the Seattle Symphony. I composed a lot of bad music to regain my compositional skills, explored the musical scene in and out of Seattle, found my niches and slowly started getting commissions. Jobs evolved, I worked non-stop and became entirely self-employed. Once I was able, I started travelling to different festivals and meeting people, continued working, and that's about where we are!

8. Do you take into consideration the qualities of an individual performer when writing for them?

Yes.

9. 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?

Good question. I don't have a concrete answer.

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

It's a bit of an outlier since it is not specifically about nature, though there is an awareness of it within the work; and is incredibly personal to my experience of the pandemic and how my brain functions and processes information.

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

Yes! I played clarinet in band 4th – 12th grade.

12. What is your major instrument(s)?

Violin.

13. 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?

Their own experience of this time period. I wrote the piece to be flexible and customizable so that each time a different performer plays it, it's a recognizable but different work.

14. Have you ever written for the bass clarinet before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the bass clarinet?

Yes. No problems per se. Extended techniques and their notation are always thing I like to check in on to ensure clarity. And yes, very much so.

15. For what instruments are your favorite to compose?

Actually, bass clarinet is one of my favorites. Others are cello and piano. I enjoy instruments with a large range and availability for a diversity of potential sounds.

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

Yes and no. In my music that doesn't involve words, I do hope people enjoy the piece, think about the subject matter behind it, but I'm not going to change what I'm writing to please the audience. Never mind the fact that you aren't going to please everyone no matter what you write. For compositions that involve words, I am aware more of audience perception as I am aiming to get a particular message across and I want the intention to be clear. This is of particular interest with 8 Months.

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

I'm hoping the perception of the words is clear as it touches on many highly volatile issues. Performers should know that this piece is just a map and guide and they are free to interpret it in their own image.

18. How, if at all, have you adapted your work to make it suitable for online performances?

This one I wrote specifically with the option of online performances in mind to would make it engaging, no matter what the setting it was performed in. My compositions as a whole are designed to be flexible so I believe that people can be creative for an online format.

19. Can you describe choices you made regarding notation in this piece?

Since this piece is mostly consisting of text, stage direction, and very few notes, I wanted it to read almost like a newspaper with some flare. Due to the large amount of text as part of the work, I wanted to keep stage directions more visual rather than textual and keep other technique instructions as simple as possible.

20. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?

IMPORTANT. Most of the works I wrote in 2020 have a theatrical element to them and it's a feature that I like performers to have fun with it.

APPENDIX C

INTERVIEW WITH GABO CHAMPAGNE

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

I began my musical studies in a leisure music school at the age of 14. My instrument was piano.

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

I started getting interested in music composition after working in an experimental theatre company. Every member of the company had an artistic discipline in which they were more trained, and even though I had trained in theatre all my life and had studied in dance, music was the one subject that I knew better than the others. Encouraged by a colleague, I attempted the entrance examination in a music composition program and got accepted. I think what distinguishes my art from other composers is the great influence other performing arts have on my creations. I indeed specialize in music theatre, but rather than bringing theatre to music, I feel like I'm using musical elements in a theatrical way, notably by using dramaturgical structures to establish a musical form.

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

I am very inspired by Japanese music, which I studied in Japan in summer 2016, especially Gagaku music. My first Western inspiration has always been Beethoven, more particularly the extreme dynamics, the brutality in his music. I am also very much influenced by French music, which is a heritage that I feel culturally quite close to as I live in Montréal. Another great composer for me is without a doubt Stockhausen, and especially the Licht cycle, which is as of yet the example closest to the "ultimate" artform I would like to create. My music has evolved in a very intuitive way, creating what I felt was right for me, with less musical concerns than most composers, and without a specific composer or inspiration leading my path.

Nowadays, I find not so much inspiration as connection to the work of composers that I discover. I currently find my musical style to be somewhat in between that of Kajia Saariaho and Julia Wolfe, with a music theatre approach. My inspiration for the piece came from Julia's own experience of the pandemic and of her desire to continue making music despite the lockdown, as well as an ongoing creation for a chamber opera that I'm working on. Julia wanted to express the image of a musician in a total isolation, but also find a way to laugh about it. I was able to connect this with my chamber opera and used its storyline to establish a dramaturgical structure from which the musical form would be traced. So, for me, this project is a bridge between Julia and I, a combination of what we both want to say and what both inspires us.

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

I would say Rémy Bélanger de Beauport, a cellist working in experimental and improvised music in Québec and in Canada. I met Rémy when I was 16 and it was kind of a date but not really, and he made me listen to Pierrot Lunaire as well as Carré by Stockhausen. That's what opened me to contemporary music. I only met Rémy for a second time in February 2020, by chance, at the exact same place I had met him the first time.

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 this piece?

To me, as opposed to most composers, the musical matter isn't the most important thing. Musical matter is a means to express an underlying sense, just as scenography is used to represent symbolically the dramaturgy in dance or in theatre. Hence, I use sonic poles (harmonies and/or modes, etc.) that I attach to a particular concept, meaning or even character of a dramaturgical arch that I created. I then make these sounds evolve following the what happens to this concept, meaning or character in my storyline.

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?

The way I find titles is different from one piece to another. I think they are very important. For instance, the title of one of my pieces was a whole poem that the performer has to read in the dark at the beginning of the piece. In the case of *R...v...rs...m-----ooooiiiiii* the title has been picked from something that happens in the electronic part of the piece and encompasses the general feeling of the piece indeed.

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

It has mostly evolved to what it is because I worked extremely hard, and that involved a lot of sacrifices and indebtedness to access higher education and pay for summer intensives and such. But even though I think my efforts greatly helped me trace my professional path, I must also say that I am extremely privileged compared to a lot of people. I come from a middle-class family, I live in a place where higher education is relatively cheap and I have had a lot of financial support from my province, my university and my piano teaching. This all allowed me to have the flexibility and the money to travel and attend summer intensives, as well as time to write festival and grant applications.

8. Do you take into consideration the qualities of an individual performer when writing for them?

Definitely. Even more so, I ask the performer what they want the piece to be about and I'm greatly inspired by their involvement in the process.

9. 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 think classical music is very elitist, very cis male centered. In my opinion, this has led to a whole tradition of very intellectual music. But at the same time, there is another branch of music composers who want to rebel against this and want to use popular music elements as a means of reaching broader audiences. But I think there is a third way of making music, which is not hermetic or overintellectual, nor blandly incorporating elements from popular music. I don't know if I'm able to do that... But I try as much as I can to create music that is unequivocal, that triggers a reaction to the audience. The reaction doesn't have to be good, as long as the audience does not feel bored, or doesn't feel like they aren't given the keys to understanding my music.

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

My piece is inspired from another piece, Naissances, which also is part of a broader cycle, Les chemins obligés vers la transparence de l'âme. I am currently writing pieces of different instrumentation that are sort of exploratory compositions on subjects that will be evoked in Naissances. In this piece, instruments will each represent a different concept or affect, and when in the storyline a specific affect is brought up, the associated instrument will be playing. In other words, my current compositions are sort of études to create allegoric characters. R...v...rs...m-----ooooiiiiii is a piece which explores the feeling of solitude, and so in Naissances the bass clarinet will represent solitude.

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

In my approach, I like giving freedom to the musician. So in that way, I don't think I have a lot of concerns. I want the musician to feel free, to have fun, to make it so that the composition really becomes theirs.

12. What is your major instrument(s)?

Piano

13. Have you ever written for the bass clarinet and/or electronics before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the bass clarinet?

It's my first time composing something specifically for the bass clarinet. I think in general woodwinds are quite hard to write for because there are so many parameters that I can't think about as a composer, such as mouth and throat placement, for instance. Being able to work with Julia had a great impact on me understanding better the practice of bass clarinet. All the instruments of the clarinet family are my favorite and I definitely enjoy writing for them.

14. For what instruments are your favorite to compose?

Clarinets! Cello, piano. And the voice of course!

15. Are the electronics meant to blend into the bass clarinet sound, or to be heard as two different entities? What is the role of the bass clarinet and the electronics?

I am quite unsure about this matter. Sometimes I wasn't convinced as to whether they should blend or not. Maybe something in between? There is some kind of underlying story to my composition, and the clarinet and the electronics were at first supposed to be two entities dialoguing. But now that the piece is finished, I see it more as if the clarinet becomes the electronics and vice versa. They also sometimes bear the role of accompaniment or simple atmosphere.

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

I think it's very important, because to a certain extent, I'm making my music for people that will hear it. But I'm not concerned as to whether they will like it or not. If someone hates my music, I still see that as a reaction and think I have done a good job. What I absolutely don't want is having someone feeling neutral about my work. Hate it or love it, but please don't be bored!!

17. How, if at all, have you adapted your work to make it suitable for online performances?

I haven't really had to adapt.

18. Can you describe choices you made regarding notation in this piece?

I chose to write a piece with no meter and three staves: key clicks, clarinet, and electronics. The key clicks have a freer aspect than that of the clarinet. The electronics part is mostly graphically notated. The absence of meter allowed for more flexibility with the electronics. The rest of the music is rather precisely notated.

19. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?

Usually they are extremely important. In fact, I specialize in music theatre. But for this piece, I kept the theatrical aspects in the underlying dramaturgy as well as in the

electronics. That's because the piece will most likely be performed in an audio only format, so I decided to shift my usual practice to keep dramatic elements solely in the sound.

APPENDIX D

INTERVIEW WITH KIM FARRIS-MANNING

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

I studied piano privately from around age 8/9 and all through high school, at which point I started taking theory and music history privately, as well. Piano became my main instrument when I went on to the University of Victoria for a Bachelor of Music with a major in Composition from 2013-2018. My mom was a music therapist and choir director until I was about 8 years old, and often used to bring me with her to choir rehearsals and song circles at local retirement homes and group homes. I've sung in choirs my whole life – in fact I think I was in 7 at once at one point! Perhaps some of the most influential learning in terms of ear training and collaboration came from my time with the Ottawa Children's Choir and Cantiamo Girls Choir. While I have since mostly moved away from this traditional style of choral music, I am extremely grateful for the impact that they had on my musical, personal and professional upbringing.

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

I was a very creative kid – always crafting and making things up – and I was lucky to have a lot of adults in my life that nurtured and supported this. I would bring little tunes that I had written to my piano lessons and my teacher would listen and ask questions and prompt me to try something new: “what if you changed one thing here” or “what else sounds like__”. No one ever put a name to this practice, so I didn't ever think of them as compositions or analyze what I was doing: I just did it because it was fun, and I liked the way it made me feel when I was in that mode of creation. When I was 14, I wrote what I vaguely thought was an “end-of-year card” for my choir director and accompanist. It was only when the director called me later that week to ask if the choir could perform it at an upcoming festival that I realized I had in fact composed a piece of music.

Two of my favourite things have always been collaging and writing; back when I was growing up (☺) I often thought I was going to be an author or poet. I often think of composing as a sort of collage; of bringing together different people and sounds and musical elements to create something different. I don't know if I can really say anything global about my compositional output because it's always changing and I don't like to analyze these things, but I can say that my actual compositional approach is a lot more visual/interdisciplinary than it is sound-based. I'm not too sure how to say this clearly yet, but basically the sound is the centre of the work, and that's why I call myself a composer; but I'm not one of those people who hears things in their head and then works to put them down on paper. I usually start with a concept, an image, some text, a space, and/or some people, and slowly try to learn what is intrinsic to each of those elements, and how I can tie them together to make this artistic collage. It's more a process of discovery and of bringing together than of creation out of nothing, I think.

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

The first half of this question is pretty broad for me, so I'll focus on what inspired this piece.

When Julia approached me to write this piece, it was quite early in the pandemic of 2020, and I can say at least for myself that I was bit shell-shocked and hyper-focused on the amount of suffering, political tension, and shift in day-to-day reality that was taking place globally.

On a personal note, I had come home to Ottawa in March to stay with my sister for "the weekend" to get some respite from a somewhat tenuous living situation. This turned into a week, then a month, now nearly a year... I'm lucky in that I am close with my family and felt supported and loved throughout this whole time; however, it was still a massive shift that I was not prepared for and it took some serious reckoning to come to terms with this new reality, with friends scattered across the globe behind closed borders, and an arts world fading into the shadows amidst political divides. Like everyone, I tried to adjust quickly to this new way of living but it wasn't until later that I realized how much loss I was grieving, and how much of an impact some of these changes really had on me.

So. All that whining to say that I missed Montreal - I missed the spontaneity and love that you can find in community - and I found myself staging these silent conversations in my head whenever I was missing people or things from "the time before". I asked Julia to humour me with a "Distant Whispering Challenge", and to record herself silently whispering 10 words each day to someone far away who couldn't hear her (these later became the words that are spoken aloud during the piece). I then wrote 10 short poems in response to each of these entries, which will be projected in the video when we make that in the next stage of this project.

Before I started writing I also asked Julia what types of music she was into, what poets she liked, what she was doing to pass the time during lockdown, etc. and made a big MindMap of all things "Julia". We talked about how our relationship to the different rooms/areas of our houses had changed, and how each of these spaces had become distinct. While I was listening to Belle & Sebastian (one of her fav. bands), I was brought back to some of the extended "rooms" of my old life in Montreal (St. Catherine Street, Complexe Sky (a gay club), the staircase under my apartment where a guy tried to punch me with a metal matchbox, and the general feeling of being both anonymous and an animal) and decided to write this Ode to Montreal.

I'm not sure if that answered your question.

OH and *breath*. Breath is really important.

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

Christopher Butterfield.

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 this piece?

In general, I hope that performers don't take my scores too seriously. As much as I love writing it always feels a bit like a lie, or like a poor replica of itself – the performer actually has a pretty huge role in translating and transforming the piece into life. I try to balance giving enough direction and information that the performer feels comfortable and has enough tools in their belt to play with, but that they are confident in their freedom to stretch, create and discover new parts of the piece (and maybe themselves) as well.

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?

It always comes sporadically mid-composition, towards the latter half of writing the piece. In this case, it's a bit of a play on words of an "Ode" and the French "Adieu". It's my dramatic goodbye (for now) to a time and a place that I love(d) dearly.

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

Ohhhhhhhhh who knows, really. Most of it has to do with Christopher Butterfield, and a thousand other people. Lots of love, lots of collaborations, a tremendous amount of support and opportunities. I cannot speak highly enough of the people and my time spent at the University of Victoria and St. John the Divine (where they let me learn organ on the job during my undergrad). Workshops like TCML, LMCML, Bozzini Lab, Ostrava Days, Class Axe, etc. were all huge learning leaps for me. For the past two years I've worked for Montreal contemporary string quartet Quatuor Bozzini, who have taught me so much about composition, collaboration, how to survive as an artist, how to cook, etc. I lean on and learn a lot from my friends. I'm a firm believer in community structures and sharing economies.

8. Do you take into consideration the qualities of an individual performer when writing for them?

I take the whole person into consideration, and generally ask them what their interests are, what they like doing with their instrument, what they're interested in exploring, if they have a propensity for electronics or other media, how they move with their body... Then I think about what their character is like and what might suit them - or if they're into it - what might be fun to put on and try out. It's really like developing and nurturing a friendship that just so happens to be communicated through sound.

9. 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 mean, I'm sure most of this already exists in some form or another. But I do hope to bring people together and ask questions/share ideas in some sort of communal way so that artists and audiences might come upon each other and ideas differently. I think it's really exciting to experience things with other people!

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

This is one of my first attempts at making clearer notated scores; I often kind of bail halfway through and write down enough that people get the idea and then just chat and do the rest in a workshop or residency; however, that makes it pretty un-repeatable and hard to learn from a distance. I had already been interested in honing this a bit and then the long-distance nature of this project kind of solidified that for me. I had fun mixing graphics and standard notation, and think I'm going to continue exploring how I might do this in other pieces.

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

I think it would be really great to perform this in a bar one day. I see it as a pretty casual yet emotionally heavy piece that would be paired well with beer and some light dancing.

12. What is your major instrument(s)?

Piano, organ and voice

13. 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?

Maybe experimentation? Similar to above; what's written down in a score is just my current best attempt at communicating an idea, but communication is hard and things are always getting misinterpreted so feel free to read between the lines! It's also maybe important to note that 9/10 times I completely re-write my pieces with new notation or by adding another element in different "versions" or stages - so roll with that, and don't hesitate to reach out if you have a bright idea. I'll probably love it.

Use the score as a cue to guide your own inspiration and approach it more as a map than a step-by-step guidebook or instruction manual. You've gotta look up while you're out to see the view!

14. Have you ever written for the clarinet and/or electronics before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the clarinet?

I've written for clarinet once before, in a chamber ensemble. I still found it quite daunting, but I asked Julia a bunch of questions and read and re-read Heather Roche's entire blog many times. I had a hard time visualizing the range of each clarinet and choosing what should be played on which instrument, but most of that I could work out easily enough. The hardest part was keeping track of all the loops and logistics! I've never used a loop pedal myself, so that also took a lot of googling to try and figure out what was actually possible.

15. For what instruments are your favorite to compose?

I like writing for [instrument] + voice – I like the raw sound that “non-vocalists” bring to the performance, and how this shifts their relationship to the body and can interact with the rest of their performance practice.

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

Maybe not audience perception or reception of the piece per se, but audience experience, yes. I want the audience to be involved in as much of the experience and process as possible; I used a loop pedal, tinfoil etc. so that the audience can see what the performer is doing, and how/why certain sounds are happening. A certain amount of illusion is fun but as much as the audience can be part of/privy to the creation, the better.

17. How, if at all, have you adapted your work to make it suitable for online performances?

Well I wouldn't say I adapted it at all since it was conceived as an online piece. I like to write pieces in versions, so I can imagine how it might be performed live in the future, but for this edition we planned for it to be online which is why I wrote that text that will be part of a video later on. We both agreed that if you were watching this at home alone it would be better to have an artful visual imagining of the piece than just a standard livestream.

18. Can you describe choices you made regarding notation in this piece?

I mentioned this already above, so I'll just briefly say that I tried to give context and structure with traditional notation, but used graphic notation to outline melodies/sounds/shapes for more open/improvisatory sections, and colour and texture to embody tone, quality and intensity.

19. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?

Depends on the work but they almost always have some sort of visual or dramatic element. I think I "see" pieces more than I "hear" them, if that makes sense.

If it's there though it's usually pretty central; prop sounds kind of like an add-on or a background element to me so it's more like "how important are other mediums in your work" and then I would say if they're in it, very.

20. What musical advice would you give a performer before they begin to learn this/these part(s)?

Have fun! And try to surprise yourself. And us! 0_o

APPENDIX E
PERMISSION AND CONSENT FORMS

LETTER OF PERMISSION FROM BILL CLAY:

Dear William Clay:

I am completing a doctoral dissertation at Arizona State University entitled "The Persistence of Art Music: Creating New Clarinet Works Under COVID-19 Restrictions." I would like your permission to reprint in my dissertation excerpts from the following:

Your musical work, *Two Flights for B-Flat Clarinet*.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my research paper available for free internet download at my request. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above- described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me through an email. Thank you very much.

Sincerely,



Julia Lougheed

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:

William Clay

William Clay

3/26/21

Date: _____

LETTER OF PERMISSION FROM JESSI HARVEY:

Dear Jessi Harvey:

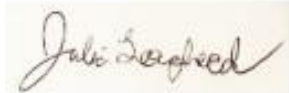
I am completing a doctoral dissertation at Arizona State University entitled "The Persistence of Art Music: Creating New Clarinet Works Under COVID-19 Restrictions." I would like your permission to reprint in my dissertation excerpts from the following:

Your musical work, *8 Months*.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my research paper available for free internet download at my request. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above- described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me through an email. Thank you very much.

Sincerely,



Julia Loughheed

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:



Jessi Harvey

Date: 3/27/2021

LETTER OF PERMISSION FROM GABO CHAMPAGNE:

Dear Gabo Champagne:

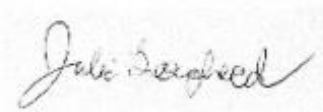
I am completing a doctoral dissertation at Arizona State University entitled "The Persistence of Art Music: Creating New Clarinet Works Under COVID-19 Restrictions." I would like your permission to reprint in my dissertation excerpts from the following:

Your musical work, *R...v...rs...m oooiiiiii*.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my research paper available for free internet download at my request. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above- described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me through an email. Thank you very much.

Sincerely,



Julia Lougheed

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:



Gabo Champagne

Date: 28/03/2021

LETTER OF PERMISSION FROM KIM FARRIS-MANNING:

Dear Kimberley Farris-Manning:

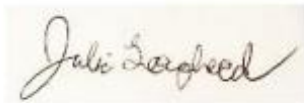
I am completing a doctoral dissertation at Arizona State University entitled "The Persistence of Art Music: Creating New Clarinet Works Under COVID-19 Restrictions." I would like your permission to reprint in my dissertation excerpts from the following:

Your musical work, *Od-ieu*.

The requested permission extends to any future revisions and editions of my dissertation, including non-exclusive world rights in all languages, and to the prospective publication of my dissertation by ProQuest through its ProQuest® Dissertation Publishing business. ProQuest may produce and sell copies of my dissertation on demand and may make my research paper available for free internet download at my request. These rights will in no way restrict republication of the material in any other form by you or by others authorized by you. Your signing of this letter will also confirm that you own the copyright to the above- described material.

If these arrangements meet with your approval, please sign this letter where indicated below and return it to me through an email. Thank you very much.

Sincerely,



Julia Lougheed

PERMISSION GRANTED FOR THE
USE REQUESTED ABOVE:



Kimberley Farris-Manning

Date: March 26 2021

CONSENT FORM FROM BILL CLAY:

Consent Form

Title of research study: The Persistence of Art Music: Creating Contemporary Clarinet Works Under COVID-19 Restrictions

Investigator(s): Julia Lougheed, 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 of four new piece for clarinet. 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?

Four composers 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 jloughee@asu.edu.

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: Julia Lougheed, jloughee@asu.edu or (407) 920-3477; Dr. Joshua Gardner, 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.

2

- 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.

William Clay	2/9/18
_____ Signature of participant	_____ Date
William Clay	
_____ Printed name of participant	
<i>Julia Longheed</i>	02/03/21
_____ Signature of person obtaining consent	_____ Date
Julia Longheed	
_____ Printed name of person obtaining consent	

CONSENT FORM FROM JESSI HARVEY:

2

- 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><i>Jessi Harvey</i></u>	<u>2/11/2021</u>
Signature of participant	Date
Jessi Harvey	
Printed name of participant	
<u><i>Julia Loughheed</i></u>	<u>02/03/21</u>
Signature of person obtaining consent	Date
Julia Loughheed	
Printed name of person obtaining consent	

CONSENT FORM FROM GABO CHAMPAGNE:

2

- 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>17-02-21</u> Date
<u>Gabo Champagne</u> Printed name of participant	
 _____ Signature of person obtaining consent	<u>02-03-21</u> Date
<u>Julia Longhead</u> Printed name of person obtaining consent	

CONSENT FORM FROM KIM FARRIS-MANNING:

2

- 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.

Kim Farris-Manning March 26 2021
Signature of participant Date

Kim Farris-Manning
Printed name of participant

Julia Loagheed 02/03/21
Signature of person obtaining consent Date

Julia Loagheed
Printed name of person obtaining consent

APPENDIX F
MEDIA FILE LIST

Media File	Title	Composer	Video Artist
1	Music Video: <i>Two Flights for B-Flat Clarinet</i>	Bill Clay	Julia Lougheed
2	Music Video: <i>8 Months</i>	Jessi Harvey	Peter Gerdes
3	Music Video: <i>R...v...rs...mooiiiiii</i>	Gabo Champagne	Julia Lougheed
4	Music Video: <i>Od-ieu</i>	Kim Farris- Manning	Julia Lougheed
5	Full Virtual Concert Recording	All Listed Above	N/A

The Virtual Concert of these pieces was streamed through YouTube on February 26, 2021, from an apartment in Phoenix, AZ. *Two Flights for B-Flat Clarinet* was recorded on March 6, 2021, at Tempest Recording in Tempe, AZ. *8 Months* was recorded on March 13, 2021, at Tempest Recording in Tempe, AZ. *R...v...rs...m ooiiiiii* was recorded on March 7, 2021, at Tempest Recording in Tempe, AZ. *Od-ieu* was recorded on March 14, 2021, at Tempest Recording in Tempe, AZ. The recording engineer was Clarke Rigsby and the producer was Robert Spring.

BIOGRAPHICAL SKETCH

Julia Lougheed is a sought-after clarinetist and bass clarinetist in Phoenix's growing new music community. Julia performs as a soloist, chamber musician, and large ensemble collaborator. Described as an adventurous musician and an artist "ahead of her time", Julia plays in a variety of styles, improvises, and often performs in non-traditional concert venues. She is a passionate advocate of new pieces written for her instrument, and actively commissions and co-composes new works for clarinet and bass clarinet. Julia's musical voice is not only heard in Phoenix--she has been a featured guest artist at concerts in several United States and Canada, and recently returned from a new music residency program at the Banff Centre for Arts and Creativity. In addition to her active performance schedule, Julia teaches at both Paradise Valley and Mesa Community Colleges, and serves as Production Manager for Oh My Ears. Throughout all of her work, Julia strives to use music to bring people closer together. She holds graduate degrees from Arizona State University and undergraduate degrees from Virginia Commonwealth University.