

# Artistic Research Report

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**Title of the research:** Trombone Compositions Written by Modern Day Female Composers, Inspired by Amy Riebs Mills

**Artistic Research Question:** How can I expand my knowledge of the musical parameters glissando, articulation and dynamics as used in trombone compositions by Amy Riebs Mills and apply them creatively to co-create together with a female composer and to create my own composition to perform new pieces of music for the trombone?

**Keywords:** trombone, glissando, articulation, staccato, accents, Amy Riebs Mills, Megumi Kanda, rhythm, harmony, structure, composition, co-creation, own interpretation, performance

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# 1 Abstract

This research paper belongs to the Performance Practice area of study. It is to give more insight into a not so well known female composer, Amy Riebs Mills. It's also to understand why there is not so much brass music written by women. As well as finding new ways to compose and create unique pieces to add into the trombone repertoire whilst working with a female composer. Using research methods such as literature, interviews, reenactments, experiments, analysis of scores and recordings. I wanted to take time to explore an area that I'm passionate about and give another example to the future generation of female brass players, as nothing should change because of our gender.

I looked to find approaches that suited my playing when it came to the parameters of articulation, dynamics and glissando; as well as exploring the attributes it takes to compose a challenging but enjoyable piece influenced by the works of Amy Riebs Mills. Examples include: *Red Dragonfly, Golden, Catharsis, One More Mountain* and *Journey One: Hints of the Middle East.* Additionally, I worked alongside a talented female composer, creating a personal piece of music that explores interesting parts of the trombone.

I reached an artistic result of two new pieces for the trombone. Approaches to the parameters were explored, achieved and an analysis of Mills' works were organised and utilized. I used this creatively in pieces that show not only my intended outcome, but also a part of myself. I hope that this research now provides information in an area that was not so commonly known and can also show that women can be powerful.

# 2 Introduction

## 2.1 Motivation and goal

Behind my motivation is a dream to have better equal representation of works written by female and male composers and for both to be fairly acknowledged. Due to the lack of this, to this day there are still a lower percentage of works written by women compared to men. <sup>1</sup> The same can be said for female trombone players and the representation provided for younger generations, as there aren't as many female trombonists to look up to; it is harder to encourage young girls to pick up the trombone. My vision for my artistic future is to perform works with no criticism that are specifically associated with gender. I want to convey not only the stylistic qualities and the impact they can have, but also the equivalent challenging and expressive qualities to the standard chosen repertoire. I'd like to share these pieces worldwide and hopefully inspire new generations of composers and trombone players.

Being someone who plays the trombone, in my experience, seemed to be more of an instrument for boys and to this day it is mostly male dominated. Moving forward to my bachelor's, I discovered that there also isn't much repertoire for the trombone written by women, as well as the small amount of female representation in the music industry for those that play the trombone.

<sup>&</sup>lt;sup>1</sup> Matthew Scott Johnson, "Female Composers" (University of Lynchburg, 2005) 1.

I've always wondered how I can incorporate my experiences more into my personal playing as I've had some strong motivation from the works by Amy Riebs Mills. Mills implements the whole range of the trombone, bringing a different character to life in each section throughout the chosen musical parameters. Moreover, the use of fast changing dynamics allows the contrast of each important moment to come through, especially when passing the melody to and from the piano.

Coinciding with this, the trombone has developed a lot since it was first introduced. Therefore, I explored the newfound qualities deeper into my personal expression of pieces and saw how I can make them my own by examining the different ways parameters have been approached. I also worked with female composers of the modern day to enhance the newly composed repertoire with the parameters, glissando, articulation and dynamics. I experimented with the stylistic aspects of the trombone that make the instrument more unique, putting these elements more into the focus of a modern day composition alongside my strong interest in producing new works for the trombone with the help of female composers.

The goal of my research was to further understand and expand my knowledge of glissando, articulation and dynamics on the trombone, from the repertoire of Amy Riebs Mills. By using my expanded knowledge, I applied my own personal expression of these parameters into a newly written composition by a female composer of the modern day, showing my new found exploration and individuality of these parameters and implementing them into a new piece for the trombone. I also gathered a better understanding on why there are less compositions written by women for brass, especially for trombone.

## 2.2 Contextualization

As the pieces, *Red Dragonfly*, *Golden* and *Catharsis* by Amy Riebs Mills are quite new, there are no books or articles to work from. However, the recordings I have acquired have been recorded in the last decade and therefore allowed me to ask the composer and performers personally as they are still alive, qualifying for a broader understanding. I also had opportunities to gather information based on the origin of the parameter of glissando, articulation and dynamics, and explored the comparison between each performer.

As my goal was to have a co-created composition with a female composer, it was beneficial to discuss with established female composers to understand how they feel about writing for the trombone/ brass instruments. I did this by emailing female composers I have at my disposal, such as online or through friends/teachers. This gave me a wider response and was able to gather opinions from all aspects of life. There were also articles online and literature about the gender issues within composers and musicians that supported this matter. It is important for my research to ask the composer and premiere trombonist questions as they would know most about the repertoire, one reason being it makes me able to clarify other information I have found with a reliable source. Since there aren't a lot of people known to this specific area it may be challenging to find more opinions from people who have performed these works.

My work provided a focus into an understudied area for which I have a strong passion, mainly compositions written by women for brass but also more into Amy Riebs Mills works as a female composer. The outcome is for music by Mills to become more well known and her name to be more commonly mentioned, as well as showing attributes of the music that can be brought out on the trombone and be shown to have different musical approaches than originally taught.

# 2.3 Research question

How can I expand my knowledge of musical parameters such as glissando, articulation and dynamics as used in trombone compositions by Amy Riebs Mills and apply them creatively to co-create together with a composer and perform a new piece of music for the trombone?

# 2.4 Specific audiences and readers addressed

Here is a list of potential audiences and readers who would be interested in my work:

- Trombone players
- Female trombone players
- Female composers
- People interested in creating their own composition
- People interested in the composer Amy Riebs Mills
- 21st century compositions
- People interested in starting composing
- People looking for new repertoire
- How to make a co-created composition
- The different approaches of glissando, articulation and dynamics
- People interested in learning more about female composers' history.

# 3 Research Process

# 3.1 First research cycle

## 3.1.1 Overview of first research cycle

The focus of my first research cycle started with the third movement from *Red Dragonfly Sonata* by Amy Riebs Mills. Within this movement I centred on glissando, articulation and dynamics and how the approaches gathered from my research about the application of these musical parameters allowed me to reach my final outcome of a co-created composition. These are attributes that I believe provided a strong structure for a new composition to show the importance of the trombone, through the artistic style of Amy Riebs Mills.

Research strategies that I used in my research include: analysis of recordings; analysis of score; semi-structured interviews; parametric experiment, reenactment and literature review. I also used a mix of sources, primarily: books, websites, articles, interviews, research papers, scores and recordings.

The main outcome from my first research cycle was a new version of the piece with heavily annotated scores to show my decisions and new precise knowledge about chosen parameters from the composer, combined with reliable approaches gathered from interviews from the trombonists. I also gathered new insights from analysing the score as well as reenacting the recording, allowing a reflection from these research strategies to produce a more accurate interpretation of *Red Dragonfly Sonata*, 3rd Movement by Amy Riebs Mills.

## 3.1.2 Reference recording

Reference Recording #1 - <u>01 Reference Recording 01 (Katie Blackburn) (Red Dragonfly, Mvt 3)</u>
Name of Piece and Composer - Red Dragonfly Sonata for Trombone and Piano, 3rd Movement by Amy Riebs Mills

Performance Date - 11th May 2023, Trombone and Piano, Katie Blackburn and Joanne Sealey Recording Date - 11th May 2023, 6 Minutes and 26 Seconds

Explanation: This is a new piece that I only added to my repertoire list in the last year. It was one I came across when finding pieces for the final recital of my bachelor degree. I enjoyed all the different attributes it gave the trombone and it allowed me to show off things that I learnt. It includes modern trombone elements, for example glissando.

#### 3.1.3 Feedback and reflection

Analysing my reference recording allowed me to look closer into the musical parameters that I explored, as well as the general performance, allowing more accessibility to develop a performance that is more representative of Amy Riebs Mills style. Upon self reflection, as well as feedback received from Amos Miller, Megumi Kanda and Alexander Verbeek, the starting point of my research focused on glissando, articulation and dynamics that reached an outcome of performing a co-created composition representing the style of Amy Riebs Mills. My focus points included; glissando tempo, equal length of notes, wider range of dynamics, intonation between intervals including harmonies in relation to the piano as well as a more efficient air flow. To have a deeper personal performance, I used the research strategies of analysis, interviews and experiments.

## 3.1.4 Data collection & data analysis: my findings

From the data I collected I was able to gather more information on Female Composers, Female Musicians, Amy Riebs Mills, Composing, *Red Dragonfly* as well as Articulation, Dynamics and Glissando on the trombone.

### 3.1.4.1 Representation of Female Composers

Representation of female composers begins with a woman's job, to allow the man not to be distracted from his profession and to take care of the house and the children. The closest that women got to music was performing as entertainment in their own homes. As the piano was introduced in 1750, 'this served as the most important factor in the development of women as musicians and composers' (Reich, European Composers and Musicians, ca 1800-1890 159).

Many of the female composers that we know today had an advantage to their lifestyle or were 'born in the right place and time'. <sup>2</sup> Two examples of this are Lili Boulanger and Elizabeth Maconchy, who composed during the First and Second World Wars, as well as Fanny Mendelssohn who was born into a very wealthy family, where both her father and brother still believed that music was no place for women. (Johnson, 'The Recognition of Female Composers')

<sup>&</sup>lt;sup>2</sup> Criado-Perez, Caroline. <u>Sounds and Sweet Airs: The Forgotten Women of Classical Music by Anna Beer – review</u> Published 17th April, 2016

## 3.1.4.2 Performance of works by Female Composers

A yearly publicised list by 'Donne, Women in Music' collects data through the top chosen orchestra in the world, the ones that have the most influence on audiences when deciding their concert programme (Donne, 'Inequality in Music').

Year	Concerts	Concerts including pieces by Women Composers	Musical Works	Written by Women
2018-19	1400	76	3524	82
2019-20	1500+	123	3997	142
2020-21 (Covid)			14,147	747
2021-22			20,400	1564
2023-24			16,327	1219

(Donne, 'Research')

## 3.1.4.3 Representation of Female Musicians

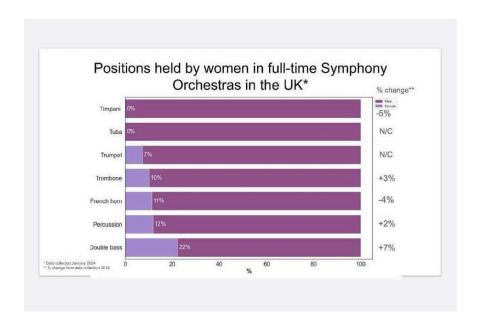
A very similar situation to female composers with the fact that it was not seen as a career path for women as it would take them away from motherly and wifely duties.<sup>3</sup> Leading into the 20th century, it became more accepted for women to enter the field of music professionally. It was a step in the right direction but still a long way to go for female composers. It was believed that women were less developed than men, meaning they couldn't begin to create the same standard of music as men, especially in the ways of understanding the music. Women were described as too emotional, therefore absorbing music and interpreting it was the best they could achieve. <sup>4</sup>

<sup>&</sup>lt;sup>3</sup> Matthew Scott Johnson, "Female Composers" (University of Lynchburg, 2005) 3.

<sup>&</sup>lt;sup>4</sup> Hannah Roberts. <u>'Inherently Deficient' or Created Equal? The Rise of the American Woman Composer</u> Published June/July 2023 Page 29

# 3.1.4.4 Representation of Female Brass Players

Relating to data collected by the British Trombone Society, it is clear to see that even in 2024, the positions held by women within 'unladylike' sections in orchestras in the UK are very few compared to men. As a more diverse country, it can be argued that this would be the case if not worse for other orchestras around the world.





(British Trombone Society, British Trombone Society, Accessed 18th April 2024)

## 3.1.4.5 Case Study: The music of Amy Riebs Mills

#### **Contextualization:**

Amy started composing in 2009. With a close connection in the Milwaukee Symphony Orchestra, this led to the commission of *Red Dragonfly*. The interest for pieces by women composers began increasing and once people listened to her works, there was more demand, so it became a regular process for her composing.

#### Amy Mills Composition Style:

Amy stated 'When I'm commissioned, whoever commissioned me, I do a full hour interview with them, to get to know them as an artist, as a musician and their instrument. Why did you choose your instrument? What do you do the best on your instrument? What makes you great at your instrument? What do you want me to avoid?'(Amy Mills Interview) Amy finds that having a story behind the piece is easier to gain musical inspiration, although she is very specific when writing tempos. She doesn't like to give too much away for the rest of the piece, she wants each performer to have their own version.

#### **Context of Red Dragonfly:**

Mills asked Megumi Kanda if there was a special Japanese melody she would like to have included in the piece. She immediately suggested her favourite <u>Red Dragonfly by Kosaku Yamada</u>. Miki Rofū wrote the lyrics, based on childhood memories, in 1921, and Yamada Kōsaku composed the music in 1927. Here is a translation of the lyrics by a native speaker:

'A red dragonfly flies in front of me at sunset.

When was the last time I looked at it while being carried on my back?

Now I can't go to see the terraced fields.

I wonder if the memories of picking the mulberries that were grown there and putting them in a small basket really happened?

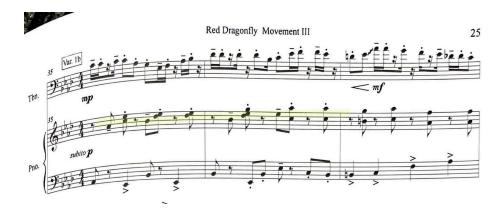
The maid who helped me(=neya) got married when she was 15 years old.

Since then, Letters from my parents' home no longer came.

A red dragonfly in the evening glow is perched on the tip of the pole'

#### Composing Red Dragonfly:

'The first 16 bars of the third movement can show the influence of American folk style coming from Irish dances from the 1800s' (Amy Mills Interview). In bar 5, the piano has an open fifth (F-C), imitating the sounds of country dance. At Bar 35 is where the New Orleans Jazz influence comes in, with the 'boom chick, boom chick chick' motion. (Amy Mills Interview)

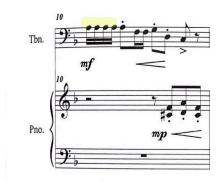


Mills' overall composition style with dynamics has an intention, choices are there to assist the player in seeing shape. This allows the soloist to get closer to an artistic performance faster. Amy is telling a story within her music so it accounts for the unpredictability of articulation, dynamics and glissandos. Taking note of the tempo markings in the cadenza, it is not common to see so many changes in one section. The glissandos give an idea of 'maybe this, maybe that', giving an introduction of a story that you can decide when performing. Mills also allows for own artistic input in the glissandos outside of the cadenza, but is adamant that the colour of sound used will make the piece your own. When looking at articulation, Mills finds it most useful to give as much information as she can. If an articulation is missing this comes across as a wrong note, therefore all her articulation markings are purposefully placed to create the right sound.

The choice of staccato at the beginning of the third movement is to link it to the American folk style, for example in bar 3 the staccatos are placed to make it quirkier and dance-like but also in bar 5 she uses accents to articulate the end of the sentence.



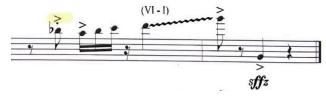
In bar 10 she chose not to place staccatos on the first set of 16ths, it's going too fast to achieve the desired effect.



In bar 129 the accents are placed to give the section more of a statement.



Within the penultimate bar there is a staccato placed with an accent, she uses it as a clue for the performer on what to do stylistically.



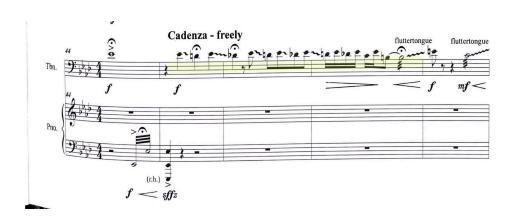
## 3.1.4.6 Score Analysis, Red Dragonfly, Third Movement

Amy incorporates the Japanese song into the melody. For example between Bars 1-5, although it's a different rhythm, the same notes are used. Amy uses this throughout the piece to give more cultural background for Japanese listeners, but different rhythm to keep to the 'joie de vivre' feel of the third movement of *Red Dragonfly*. <sup>5</sup>

■ 04 Comparing Lyrics to Score 'Red Dragonfly' (Sing a Japanese Song, Akatonbo)

#### Glissando

Where the glissandos introduce and end the themes, there is little freedom to adjust how these are played. The cadenza section allows the trombonist to decide how they want to perform as it's unaccompanied. With the use of consecutive glissandos in the first three bars, it's easier to entertain different styles/interpretations.



<sup>5</sup> Riebs Mills, Amy. Red Dragonfly, Sonata for Trombone and Piano. Virginia USA, Amy Mills Music 2013.

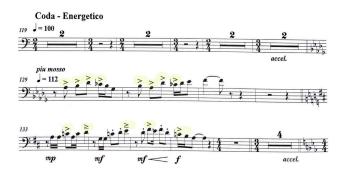
## **Articulation**

The use of staccatos on the shorter length of notes adds to the style of lightness, keeping the tempo from slowing down and potentially leading to a stylistic change. There are purposely written indications of the main themes, ranging in style. If staccatos were used more consistently, it would change the desired effect of the movement.





The accents placed in the Coda section increase the energy. Towards the end of the whole piece, the performer might be tired, so the choice of articulation keeps the energy of the sound.





Accents placed at the end of a phrase can keep the sense of direction. It can also help with a more consistent air flow, knowing where the phrase is ending, giving a more clear instruction and helping shape the phrase.



#### **Dynamics**

The third movement becomes an opportunity to explore what couldn't be done in the first two movements. With the constant change of dynamics, it has the freedom for the player to decide how they want to play the movement, as the dynamics are there to advise the performer.





## 3.1.4.7 Piano Relation in Score Analysis, Red Dragonfly, Third Movement

In this section, I explore the relationship between the piano and trombone to understand more about the compositional aspect of the piece, as well as the musical parameters, glissando, articulation and dynamics.

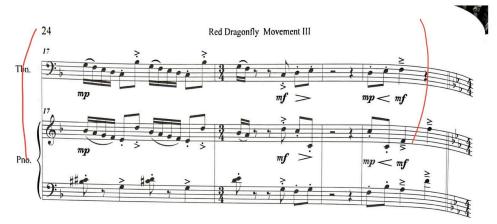
#### Glissandos

The trombone is one of the few instruments that can do a natural glissando, setting the sound of the piano and trombone apart. This piece was also written to enable a special character to be reached by the trombone line, therefore it is more clear that the glissandos would be placed in the trombone than the piano.



#### Articulation:

The use of articulation in both the trombone and piano part are near unison, emphasising specific points of the piece by both instruments.



If not played at the same time, the motif is copied from one part into the other, as the same character is to be achieved. However, it's more interesting from a compositional aspect to not have both instruments play everything at the same time all the way through.



Relating to the Score analysis, accents are the most used articulation in the third movement, especially towards the end where the energy still needs to be produced to keep the direction until the very end by both the piano and trombone. Without it, the character would be lost.



#### **Dynamics**:

Both the trombone and piano have very similar dynamics or where one dynamic is placed in one instrument it is repeated in the other. There will be a difference in dynamic when an instrument has the more important line to keep it in the right style of that section.

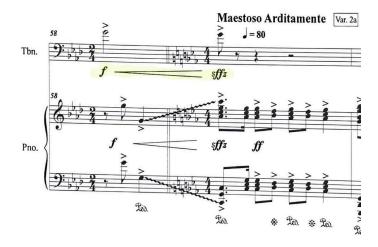


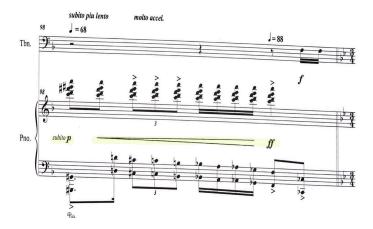
There can also be relations in whether the pitch is rising or falling. High notes on the trombone are more audible than low notes, therefore the piano can be louder when the trombone is higher. Lower notes need a larger amount of air but at a slower speed, which is harder to achieve if the accompaniment is louder. This can also be compared if both hands of the piano are playing at the same time as the trombone.



As well as repeated patterns of dynamics close to each other, dynamic ideas can be taken from previous sections in the trombone and can be used in the piano to allow the ear to introduce the same theme again.

For example at the end of each instrument's solo passages:





#### 3.1.4.8 Literature

To provide more reliable information to analyse the use of musical parameters, articulation, dynamics and glissando in the third movement of *Red Dragonfly* by Amy Mills, I used books, articles, research papers, reviews, interviews, websites and scores to understand different viewpoints and experiences.

#### **Articulation**

Staccato, although assumed, does not directly mean short. A clear staccato is also impacted by how the note is released, not in the way it's attacked (Farkas, *The Art of Brass Playing*, 47). The tongue is used to aid the articulation, stopping the airflow. This determines the length of the note, using only the tip of the tongue which is backed up by our 'cough muscles' (Kleinhammer and Yeo, *Mastering the Trombone*, 50). The use of the tongue can also determine the tone of an attack, such as the accent, but used at the beginning of the note in addition to cutting off the air flow. It is possible to use certain syllables to change the shape of the tongue to produce different sounds, examples such as too and doo. The 'oo' syllable allows the sound to stay more open rather than an 'ee' or 'ay' syllable. (Kleinhammer and Yeo, *Mastering the Trombone*, 47)

#### **Dynamics**

Quantity of air flow is the main attribute when discussing the range of volume produced by the trombone. For loud playing, a larger amount of air blown through the instrument at a faster speed with a contrast of quiet playing, where there is a smaller amount of air blown through the instrument at a slower speed (Kleinhammer *The Art of Trombone Playing*, 38) Moreso, when playing louder dynamics, due to the increase of air speed, the embouchure is forced open to accommodate this. (Kleinhammer and Yeo, *Mastering the Trombone*, 25)

#### Glissandos

'Trombone glissando can be described simply as the sound that emerges when a player blows a note and moves the slide without articulating the intervening pitches'. For some glissandos to work on the trombone, the use of alternate positions is put into place. The use of alternate positions needs to force into action the tone quality, as given to the original placement of the note (Kleinhammer, *The Art of Trombone Playing*, 61). When a glissando is also placed between two positions on the slide that are far apart, the length of the slide needs to be taken into consideration. (Kleinhammer, *The Art of Trombone Playing*, 58) The accuracy of the slide has to stay intact however far the distance between notes. This can be helped by keeping the focus of movement in the arm, not the body, whilst in a relaxed manner. (Kleinhammer, *The Art of Trombone Playing*, 58)

<sup>-</sup>

<sup>&</sup>lt;sup>6</sup> Trevor Herbert, *Trombone Glissando: A Case Study in Continuity and Change in Brass Instrument Performance Idioms* (The Open University, 2010) 16.

#### 3.1.4.9 Interviews

To gain more information and understand the approach each trombonist took to produce their final performance, as well as listening to their recordings, I conducted a semi-structured interview with Megumi Kanda, Natalie Mannix and Lauren Husting.

#### Megumi Kanda:

The first movement is about a young musician who is filled with joy, but then faces challenges, and shows the recovery process, and overcoming the challenges. The second movement is the Japanese folk tune *Red Dragonfly* which reflects her roots. The third movement is a joyful American dance, which is her current self. Megumi was taught by teachers Sumio Miwa and James DeSano who let students grow into their own unique style. 'When you try to copy someone, you will never be better than a good version of a copy, but when you discover what your strength is, and take that all the way, you are presenting something that has never been presented.' (Megumi Kanda Interview)

In the third movement, Megumi thinks of lightness when approaching the staccatos, the movement is joyful so she wants them to sound happy. She always keeps her tongue light regardless of articulation. She sees dynamics as a chance to change the colour of the music, the more contrast the better especially with piano and diminuendos. Although not provided with instructions, from Amy's guide she developed her own idea when placing each glissando: 'Bar 1- comically, 37-excited, 45+46- like a cat meowing, 47+48- determined, 50-plopping down, 51,52- building up, 53-with direction, 150- tossing out, 160 to 163- like a monkey sliding down a tree, 165- stomping, 173- triumphantly' (Megumi Kanda Interview)

#### Natalie Mannix:

Natalie Mannix was introduced to *Red Dragonfly* by friends who knew she was looking for pieces by women composers. When it came to learning *Red Dragonfly*, the main recording she listened to was by Megumi Kanda. What she liked most within this piece was the energy of the main theme in the first movement as well as the beautiful Japanese theme in the second movement. 'At the time it was hard to find tonal new music that was written in a neo-Romantic style. This really spoke to me. The contrast of styles was also a big draw. I never really embraced avant-garde music.' (Natalie Mannix Interview).

#### **Lauren Husting:**

When Lauren learnt this piece, they listened to Megumi Kanda's recording. The style of character Lauren took in the third movement was triumphant and a little mischievous, a mix of ideas gathered from the traditional elements of trombone solos with folk tunes.

# 3.1.4.10 Quasi-Experiment and Interview: Lesson with Alexander Verbeek (Main Subject Teacher)

I took *Red Dragonfly* to a lesson with my main subject teacher to interview him about his approaches to the glissando, articulation and dynamics.

#### **Dynamics**

'Not all dynamics are absolute'. Just because two places are both written as forte looking at the context that the dynamic is placed could suggest a different approach of the forte. Showing a difference between dynamics is making sure it's at the correct volume for the context, for example the mp written at Bar 35 and the mp written at Bar 129.

#### Glissando

In bars 160-163, 'make it sound like a continuous gliss' is written. The closest way to achieve that is to concentrate on the speed of the movement, while aiming for the first beat of the next bar. As the glissando is spaced out over each bar it would be noted as a slow gliss, therefore the time can be taken. To achieve the continuous gliss, making sure the slide movement is quick means that there is less time taking between the new notes in each bar.

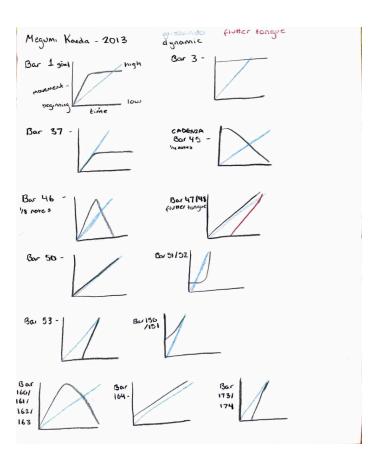
#### Articulation

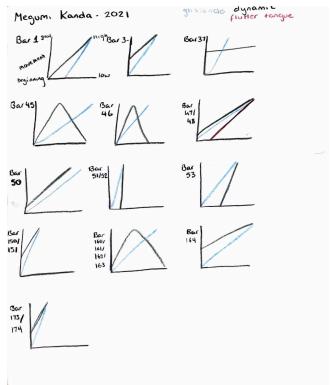
For notes that are articulated, a more active approach of air needs to be taken. Alex used the example of a snare 'When you hit the snare it immediately starts to sound, the movement of the snare is in the air, it's always moving already from the beginning'. From the placement of both the accents and staccatos, when the focus is given and the note centred you can hear a character start to form. A difference for the staccatos especially when placed on 8th and 16th notes, is using the tongue to stop the air flow to shorten the length of the note.

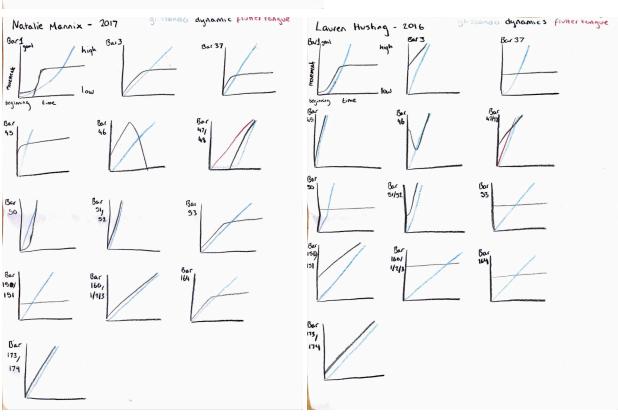
# 3.1.4.11 Comparison of Recordings by Megumi Kanda, Natalie Mannix and Lauren Husting

#### Glissandos

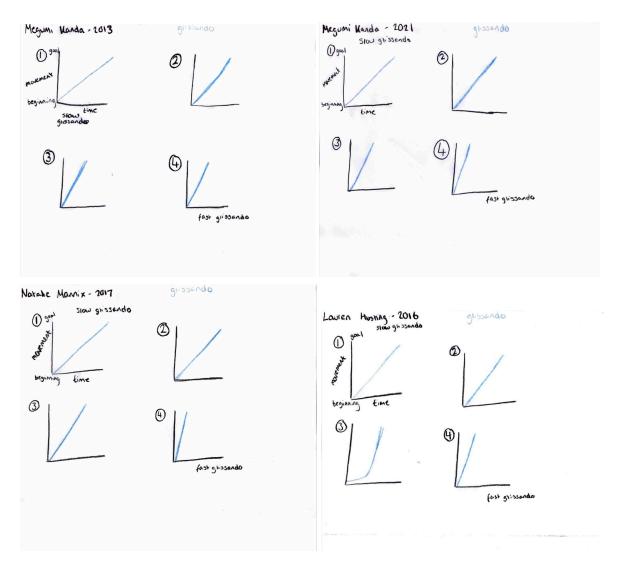
To understand the approach of each glissando, I created graphs to analyse the speed of each one. The graph contains the movement of the slide from beginning note to end goal note and the time it took to reach that position. Not including the tempo written in the score or length of start note and end note.







From my analysis, I ended up with a result of four different examples from each recording. Although slightly different, it surprised me to know there wasn't more variation throughout the piece.



What it does show is that it's the difference in tone quality that allows each performer to make it their own. Now having information from the interviews, it shows that as the piece was commissioned by Megumi, she had original intentions from how she wanted each glissando to sound, giving them a description. Whereas, Natalie and Lauren used Megumi's video for inspiration.

#### **Articulation:**

The staccato articulation in the beginning gives a style of lightness. I would use an accent in bar one to apply some bounce to the first glissando, but I would continue to use all the accents written throughout as they're placed at ends of phrases to help with direction.



The staccatos in Variation 1a don't want to be heavy. I would play the accents throughout the section, but without tenuto until bar 31. Using tenuto on the shorter notes would make them too long, however I would choose to use it in bar 31 to keep the notes full and not be too heavy with an attack on the accents.

I would play Variation 1b as written. The use of tenutos and staccatos start to give it a more dance-like feel which suits the change in style, as well as the accents that show a change in character.

I would not apply any articulation markings to bar 43. It's the beginning of the phrase where each soloist can show off their own tone quality instead of being instructed to play certain articulations.



In bar 49 I would keep the staccato on each 16th note, but I would not replace the accents with staccato since it allows the bar to be more unique. The accents in bars 51 and 52 gives it more direction, increasing the likelihood of a quick glissando, which would suit the style in these bars. Again, I would keep the accents on the end note of the glissandos in bar 53 but remove the accent on the 16th note, I find this more likely to give the note an unpleasant smack sound as the note is a very short length. The change of tempo from 54-57 needs to have more focus rather than articulating the notes in these bars.

In Dolce Ricardo the phrase should be more connected but not legato. Therefore, I would use tenuto on the quarter notes but as the 8th notes should lift, putting tenutos on them wouldn't provide the right sound.

I would also include tenuto on the 8th notes in bars 107 and 108. However, the direction leads to the G in bar 108 which shouldn't be linked, just left with the accent. With the increase in dynamic it is more likely to emphasise an accent on each note rather than on specific ones, although having accents on every note would make the rhythm too heavy so I would leave bars 109-114 as written.



Bars 129-131 need the fulfilment of accent markings. Showing the difference between the notes that are articulated would be hard at the tempo marking as they are at the end of falling and rising phrases.

Bars 142 and 143 I would leave as written, the accent alongside the tempo gives a crisp attack at the beginning of the 16th pattern. With the use of quick 16th's comes the tendency to add the pattern of accent followed by staccato. I would add this articulation in bars 146-148 because it allows each 16th to be heard more clearly and adds more character. I would play bar 149 as written but remove the accents on the quarter notes in bars 150-151. To achieve the glissando effect in these bars the slide needs to have a fast motion and keep the air flowing enough to articulate the endnote, which is not very achievable.



Due to the tempo, length of notes and the use of accidentals in bars 152 and 153, it is understandable not to hear the accented notes in the recordings as they are also not placed in a memorable pattern. I would play the rest as written, especially the accents in bar 158, it allows more clarity between each fast grouping.

Adding an additional accent on each glissando for me takes the effect of 'make it sound like a continuous gliss' away therefore I would choose not to include these. I would leave everything as written until bar 174 where I would also place accents on the additional 16th notes; it keeps the drive at the end as instructed by the composer.

#### **Dynamics:**

I would include a crescendo on both the glissando in the beginning bars, it adds more to the character of the music than leaving it at one dynamic. The dynamic stays around *mf* as it shouldn't be louder than where the music needs to go, especially as it's the last movement you wouldn't want to go too loud too quickly. The crescendo and diminuendo follow the high and lows offering shape and direction, therefore I would play the rest of the section as written.



Bar 25 is the end of a phrase, I would emphasise the accents more but not make them a louder dynamic. Whereas in Bar 31 I would grow towards the *f*, as I would need to blow more air through to make sure the Bb and Eb are heard clearly.

This is the first time *mp* is used at the beginning of a phrase and as the quieter dynamics are used less it is important to show use of lowered dynamics. As the phrase is falling in bar 38, a diminuendo would add more stylistic character but would need to go no lower than *mf*.

With starting a gradual crescendo at the beginning of bar 43 it would need a louder dynamic result in bar 44 as this is the high point of this first phrase. As well as the added instruction of accel in bar 43, it makes it more difficult to produce all the crescendos and diminuendos that are written. I would include the first diminuendo at the slower speed and then add a gradual crescendo to reach the *f* in bar 44.



The quarter notes allow more time for the glissando, so I would follow in the style of Megumi in applying a crescendo and diminuendo. As the note length shortens and a diminuendo at the beginning of bar 47, I would place crescendos on the 8th note glissandos in bar 46 to allow for an easier execution similar to Lauren. Similar to all recordings I would include crescendos on the glissandos bars 51 - 53, the rest of the section I would play as written.

Again in bar 68 the *mp* is important, therefore I would keep this lowered dynamic. The crescendos and diminuendos, still following the rise and falls of the phrase, are also important to give it shape. I would include the crescendo in both 100 and 104 to follow the rising phrase. As the section is 'Marcia Trionfale' the use of louder dynamics shows the character desired and it's the first place to include a *ff*.



Bars 129-131 are a statement with the use of accents as well as *mp* beginning, increasing the volume too soon would take away from this. Bars 133-136 are a great example of where Amy uses multiple dynamics within a short section, I would play them as written. Crescendoing on the glissandos in bars 150-151 can add to the dramatic effect of the *ff* already written in bar 150, as the next phrase also enters in at p it gives it more contrast.



I would follow all recordings and use *mf* at the beginning of 158 to allow more contrast in the crescendo.

Bars 161-163 is another place where dynamics can add character to make the piece more interesting, however focussing on making sure it sounds like one continuous gliss makes it difficult to add too much. I would follow Megumi and Lauren but crescendo on the final glissando. I would continue to play as written to the end of the piece but follow with an added crescendo on the glissando into bar 174, adding to the energy of the ending.

## 3.1.4.12 Reenactments

From this section, I understood more about how each trombonist approached *Red Dragonfly, Third Movement* and established how I would like it to sound. As the piece was commissioned by Megumi Kanda I found it in my best interest to observe the way she played and reenact sections first.

#### Bars 1-5:

#### ■ 06 Reenactment- Megumi Kanda 2013 Bars 1-5 'Red Dragonfly'.mov

I chose the first 5 bars as it introduces the theme of this movement as well as containing all the musical parameters I am researching. I found that within the first 5 bars it's already creating a character, which is hard to create at the very beginning. The staccato's add the lift to make it joyful and the accents are used to ground the end of phrases, the pacing of the first glissando also adds a powerful entry and security of the tempo.

#### Cadenza:

#### ■ 07 Reenactment - Megumi Kanda 2013 Cadenza 'Red Dragonfly'.mov

I used the description Megumi provided for each glissando from the interview. It allowed me to think more about the sound I wanted to create and take away the pressure from the technical aspect. I actually found it hard reenacting Megumi's articulation as she removes quite a few that I feel would naturally happen without thought, so making sure they weren't included was difficult. I feel having to be this focused takes away from the character.

#### Bars 99-114, focussing on articulation:

## ■ 08 Reenactment- Megumi Kanda 2013 Bars 99-114 'Red Dragonfly'.mov

My main focus was the addition of tenuto from bars 107-114 in Megumi's recording. It still allows the *f* dynamic to come through without sounding too harsh as well as providing a more sustained note. I found adding this articulation allowed me to relax more, concentrating more on the projection of my sound and helping my air flow better.

#### Bars 145-147, focussing on articulation:

## ■ 09 Reenactment- Megumi Kanda 2013 Bars 145-147 'Red Dragonfly'.mov

From approaching the accent with a front of air, my tongue is already positioned near the front of my mouth, so it's easier to stop the flow of air for the staccato sound. I liked how it also gave the bars so much energy and didn't let it get too heavy because of the accents.

#### Glissandos in bars 160-163:

#### ■ 10 Reenactment - Megumi Kanda 2013 Bars 160-163 'Red Dragonfly'.mov

Megumi uses a specific description to give variety to her glissandi. However, what I can hear is a crescendo-diminuendo phrasing over each glissando. I discovered that if I focus too much on the phrasing, the glissando no longer feels like one continuous gliss because it becomes too complicated. If I have an idea in mind, I can relate the sound to something I already know, also making it more enjoyable instead of being too focused.

Within Natalie Mannix's recording there were only a few sections that I felt I could hear her playing. The first being the cadenza section:

#### ■ 11 Reenactment - Natalie Mannix 2017 Cadenza 'Red Dragonfly'.mov

Natalie took the cadenza section much slower, although making it her own by exchanging articulations and adding variations of dynamics. I felt as though if more direction was made then the articulation and dynamics would come across clearer. It would also add more character and show off the trombone more.

#### Bars 145-147:

#### ■ 12 Reenactment- Natalie Mannix 2017 Bars 145-147 'Red Dragonfly'.mov

I felt as though the 16th notes needed a bit more movement and life to them. Including the written accents provided phrasing placement, still allowing the bars to have direction.

## Bars 160-163, focussing on the dynamics in the glissandos:

#### ■ 13 Reenactment -Natalie Mannix 2017 Bars 160-163 'Red Dragonfly'.mov

Natalie includes a crescendo-diminuendo on the first glissando and big crescendos on the next too but I felt that the dynamic got big too quickly. As the 'fall' still has another bar to go, I would leave a bigger crescendo until the last bar.

#### Bars 99-114:

## ■ 14 Reenactment - Lauren Husting 2016 Bars 99-114 'Red Dragonfly'.mov

Similar to Megumi, Lauren included tenutos from bars 107-114, they also included accents in bars 100 and 111 over the rising passage. The accent at the beginning allows the energy to be exerted, pushing through the rising phrase but to include accents on all three makes it sound too heavy.

#### Bars 145-147:

## ■ 15 Reenactment - Lauren Husting 2016 Bars 145-147 'Red Dragonfly'.mov

Reenacting the use of staccatos did provide me with some lightness but I wouldn't choose to place staccatos here. As the tempo is faster it is more likely that the staccatos make the notes get pecky or they can't be heard.

#### Bars 160-163:

#### ■ 16 Reenactment - Lauren Husting 2016 Bars 160-163 'Red Dragonfly'.mov

Reenacting the use of a late diminuendo before moving to the next note was difficult. The focus of making it a continuous gliss is taken away by the slight panic of moving my slide quickly enough if I leave my choice of dynamics this late. My reenactment results with me having a slight gap in between each glissando.

By reenacting all these sections from the recordings, to make the piece more relating to my style of playing, I would create a style and character similar to that of Megumi Kanda's recording.

## 3.1.5 Interventions / practical application

I took elements discussed from my main subject lesson, an interview with Amy Mills and Megumi Kanda, literature, score analysis and recording analysis to select specific sections of the piece and apply the different approaches to discover which one suits me the most, doing quasi experimentation. I documented the process by recording my experiments.

Staccato in bars 1-13 and 35-38:

- 17 Intervention Staccato Experiment Bars 1-13 'Red Dragonfly'.mov
- 18 Intervention Staccato Experiment Bars 35-38 'Red Dragonfly'.mov

I implemented four experiments when exploring staccato in these bars.

- 1. Quirky Amy Mills Interview
- 2. Light Megumi Kanda Interview
- 3. Tongue Interrupting Lesson/interview with Alexander Verbeek.
- 4. Focus on the release of notes Gathered from literature.

Having the description of quirky and the use of the tongue interrupting allowed me to come to my desired results. The description in my head allowed me to play the beginning section in a more joyful manner as well as the tongue to interrupt gave me more the style of lightness, with still a full sound.

Accents in bars 142-147:

■ 19 Intervention - Accent Experiment Bars 142-147 'Red Dragonfly'.mov

I implemented four experiments when exploring the accents in these bars.

- 1. Front of air (crisp) Megumi Kanda Interview
- 2. Active air (speed) Lesson/Interview with Alexander Verbeek
- 3. Too syllable Gathered from literature
- 4. Doo syllable Gathered from literature

I found that using a Too syllable as well as having more active air gives more of the effect I prefer. It allows my notes to be more full as well as the activity, to be heard more clearly.

Accents, staccatos and no articulation in bars 129-131 and 145-147:

■ 20 Intervention - Accents and Staccato Experiments Bars 129-131 and 145-147 'Red Dragonfly'.mov My conclusion was to use mainly accents in bars 129-131 to allow the statement to come through at the lowered dynamic marking, as well as using the accent-staccato pattern Megumi uses to bring more life to the character in bars 145-147.

Dynamics in bars 99-114 and 129-131:

- 21 Intervention Dynamic Experiment Bars 99-114 'Red Dragonfly'.mov
- 22 Intervention Dynamic Experiment Bars 129-131 'Red Dragonfly'.mov

I implemented four experiments when exploring the dynamics in these bars.

- 1. Larger amounts of air at a faster speed Gathered from the literature
- 2. More contrast between dynamics Feedback from Megumi Kanda
- 3. Deeper breaths Feedback from Alexander Verbeek
- 4. Direction towards high and low points Amy Mills' guide

I found that using larger amounts of air at a faster speed helps drastically with keeping the sustained and full sound of the louder dynamics. Using more contrast between dynamics as well as directions to the high and low points gives more shape and colour and is more entertaining for me as the performer.

Glissandos in the cadenza section:

23 Intervention - Glissando Experiments - Cadenza 'Red Dragonfly'.mov

I implemented four experiments when exploring the glissandi in these bars.

- 1. Tempo Amy Mills' Guide
- 2. Focus on Alternate Slide Positions Gathered from literature
- 3. Use of more air/Deeper breaths Feedback from Alexander Verbeek
- 4. Specific Description Megumi Kanda's Interview

I preferred having a specific description for each glissando to allow me to achieve the sound I wanted, by relating it to something I already knew. I also focussed on the alternate slide positions, if more air is blown through to centre the notes it's easier to add character to the glissandi.

#### Bars 160-163:

■ 24 Intervention - Glissando Experiment Bars 160-163 'Red Dragonfly'.mov

I implemented three experiments when exploring the glissandi in these bars.

- 1. Quick movement of the slide arm between positions Lesson/interview with Alexander Verbeek
- 2. Relaxed movement of the slide arm Gathered from literature
- 3. Specific Description Megumi Kanda's Interview

Having a description in mind helped me have a faster movement on the slide arm. Having the image in mind reminded me that there are no gaps in between.

I experiment with slow and fast speeds as well as a variety of tempi in between.

■ 25 Intervention - Glissando Experiments - Bar 1 'Red Dragonfly'.mov

I found that with the beginning glissando, holding the note for a few seconds and then increasing the tempo as the slide moves has the best impact. Especially at the beginning of the piece as it brings a lively comedic feel into the movement.

#### 3.1.6 Outcomes

Reference Recording #2 - • 01 Reference Recording 02 (Katie Blackburn) (Red Dragonfly, Mvt3)

Name of Piece and Composer - Red Dragonfly Sonata for Trombone and Piano, Third Movement by Amy Riebs Mills.

Performance Date - 15th April 2024, Trombone and Piano, Katie Blackburn and Alla Libo Recording Date - 15th April 2024, 7 Minutes and 21 Seconds

Outcome Score: Outcome Score - Third Movement, Red Dragonfly Sonata by Amy Riebs Mills

## 3.1.7 Feedback, reflection and conclusion

I gained a lot of vital information in regards to how I wanted to play the *Third Movement, Red Dragonfly Sonata by Amy Riebs Mills*. One of which was having more context to the story behind the piece, not only the involvement of Megumi's life but also the original *Red Dragonfly* song. I focussed a lot of my original recording on interpreting Megumi Kanda's premiere recording, as well as what previous teachers had told me to play. However, from doing this research, especially my interview with Amy Mills, the way I proceeded with my outcome recording was from my own choices. Amy provided instructions to guide the player through, but the final choices were left up to me, the performer.

Analysing the approaches behind glissando, articulation and dynamics gave me different avenues to experiment with the sound I wanted. Also, gaining insight from trombonists who have performed this piece allowed me to understand why they performed it a certain way and decide if it would work in my performance. Feedback I received from Megumi was a lot less than what I received from my first recording, the main point being that I had good character on the glissandi in the cadenza section. I thought about the data I collected throughout my research and decided how I would want things to sound instead of trying to sound like somebody else.

## 3.2 Second Research Cycle

## 3.2.1 Overview of second research cycle

The focus of my second research cycle moved to understanding the compositional style of Amy Mills. Continuing with the piece *Red Dragonfly*, I focused on all three movements. I looked at structure/form, narrative, rhythms and harmonies to see if the approaches gathered about the application of her style would allow me to reach my final outcome of a co-created composition. I then compared this to her other pieces, following the same analysis, to see if they followed a similar pattern of style. The pieces included: *Golden, One More Mountain, Catharsis* and *Journey One: Hints of the Middle East*.

I also started working with Juliette Romboti, introducing to her the harmonic range, range of articulation and dynamics on the trombone as well as accessories including mutes. It wasn't a conscious choice to choose someone that didn't have a lot of knowledge about the trombone, but to find a female composer who had the passion to work with me. Research strategies that I included were: comparative analysis of recordings; score analysis, including rhythmic and harmonic analysis; literature review; and experimentation. I used a mix of sources, primarily: specialised websites, original scores and relevant artist recordings (YouTube).

The main outcome of this cycle was a short recording of a melody I wrote, influenced by Mills, also applying the outcomes I reached in my first research cycle in regards to articulation, dynamics and glissando accompanied with an annotated score. As well as heavily annotated scores to show my decisions and my new understanding of my chosen topics related to composing in Mills' style. I also discovered more of what I like in my music and how I can portray more of myself in my performance.

## 3.2.2 Reference recording

Reference Recording #3 • 26 Reference Recording 03 (Katie Blackburn) (Red Dragonfly, Mvt 2)

Name of Piece and Composer - Red Dragonfly Sonata for Trombone and Piano, Second Movement by Amy Riebs Mills.

Performance Date - 6th November 2024, Trombone and Piano, Katie Blackburn and Alla Libo Recording Date - 6th November 2024, 3 Minutes 40 Seconds

## 3.2.3 Feedback and reflection

I felt that more direction was needed when leading to the highlight moment of the phrase as well as more focus on dynamics and articulation. To also have a stronger connection to the cultural aspect, that relates to the compositional side of my research. The repeated rhythms can show the importance of the line, providing a story within the composition. From the feedback I received, knowing where to breathe would allow for better direction. The phrasing would flow, as well as the correct dynamic markings. The melody may be delicate, but the piece needs somewhere to go with pushes and pulls instead of staying at one level throughout.

## 3.2.4 Data collection & data analysis: my findings

## 3.2.4.1 Case Study: Red Dragonfly

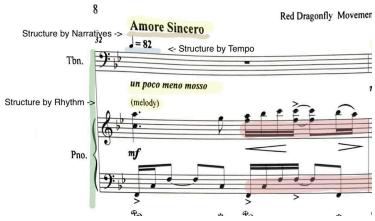
#### Structure/Form:

I analysed the structure of each piece into three sections, naming these sections at the top of each score:

- 1. Structure by Tempo Blue
- 2. Structure by Narrative Orange/Brown
- 3. Structure by Rhythm Green



Here is an example of how I use these colours in the score of *Red Dragonfly*:



I proceeded to do this in each score. There is a lot of information within the pieces; it could be that the pianist and trombonist have different ideas on how it should be played. It also makes it hard to perform, as once you have learned one rhythm it can dramatically change.

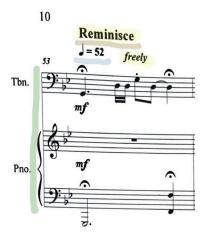
The narratives in the music are the point where the composer has given instructions, for example how the style of playing needs to come across. At the beginning of each section there is a new word given in bold, giving a clearer sign of how Mills would like her music to be performed. I have underlined these words in an orange/brown colour. It also allowed me to understand the approach I would need to have when performing the next section, in advance. It would also be accompanied by a tempo change which I counted into the Structure by Tempo which is underlined in blue.

## For example:

Bar 1 -

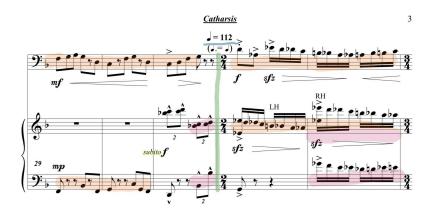


Bar 53 -



Here is also an example of Structure by Rhythm. This green line shows how often I saw that the rhythm is changing within each piece. I established that within Mills' pieces there was no main structure of 4/8/12 bar phrases. The rhythm, especially in the piano, changed quite frequently.

# More examples from *Catharsis* include: Bar 29 -



Bars 70-77 -





Below are the tables where I documented how many of each structure I noticed within each piece.

## Red Dragonfly:

Structure - Red Dragonfly	Movement 1 -149 bars	Movement 2 - 59 bars	Movement 3 - 174 bars
Sections by Narrative	12	5	10
Sections by Tempo	16	6	19
Sections by Rhythm	15	4	25

## Golden:

Structure - Golden	Movement 1 - 143 bars	Movement 2 - 88 bars	Movement 3 - 193 bars
Sections by Narrative	6	9	9
Sections by Tempo	14	10	15
Sections by Rhythm	36	16	39

## Catharsis:

Structure - Catharsis	Movement 1 - 209 bars	Movement 2 - 81 bars	Movement 3 - 100 bars
Sections by Narrative	11	8	6
Sections by Tempo	16	3	12
Sections by Rhythm	21	12	10

## One More Mountain:

Structure - One More Mountain	Whole Piece - 373 Bars
Sections by Narrative	10
Sections by Tempo	11
Sections by Rhythm	49

## **Journey One: Hints of the Middle**

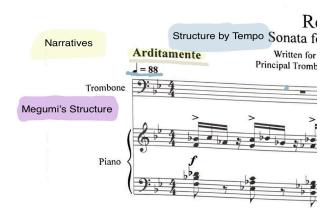
Structure - Journey One	Whole Piece -
Sections by Narrative	13
Sections by Tempo	17
Sections by Rhythm	47

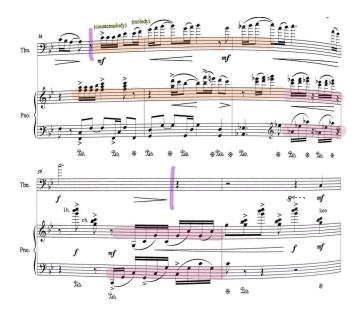
I learnt there was a similar theme from each of her compositions, even pieces with more than one movement. The rhythm was the structure changing the most, which led me to think how this would affect the performer and if the rhythm structures were performed differently by each musician.

Therefore, I compared each table to each corresponding recording and listened to where the performer was phrasing. To show that the composer's intentions are not always the same as the performer. Linked are the recordings that I used: Megumi Kanda Red Dragonfly, Megumi Kanda Golden, Brian Hecht Catharsis (4.54.18), Zach Cooper and Nathan Dishman One More Mountain, Dennis Najoom Journey One: Hints of the Middle East.

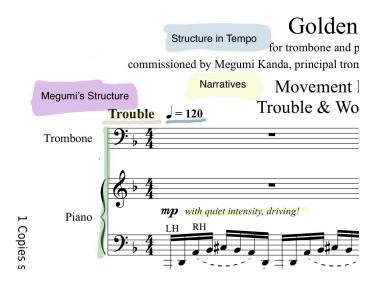
I documented this by annotating each score. I wrote the performer's name and structure in purple, this corresponded with a purple line to show where I heard the performer placing the structure of phrasing. Here is an example from each score:

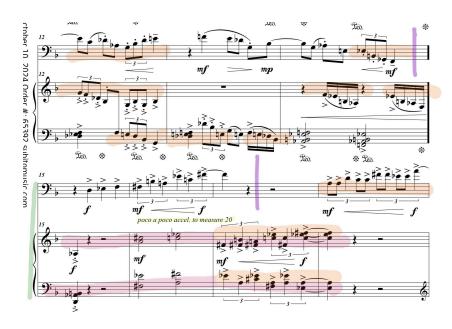
## Megumi Kanda - Red Dragonfly





## Megumi Kanda - Golden





## **Brian Hecht - Catharsis**

Structure in Tempo

# **Catharsis**

Structure in Rhythm

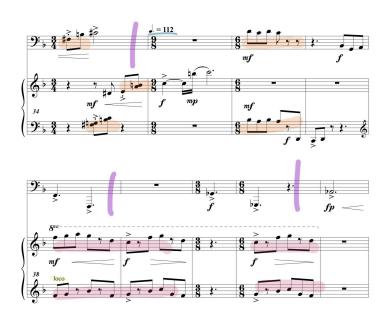
Bass Trombone Amy Riebs Mills

Concerto for Bass Trombone (Version for Piano) Commissioned by Brian Hecht dedicated to

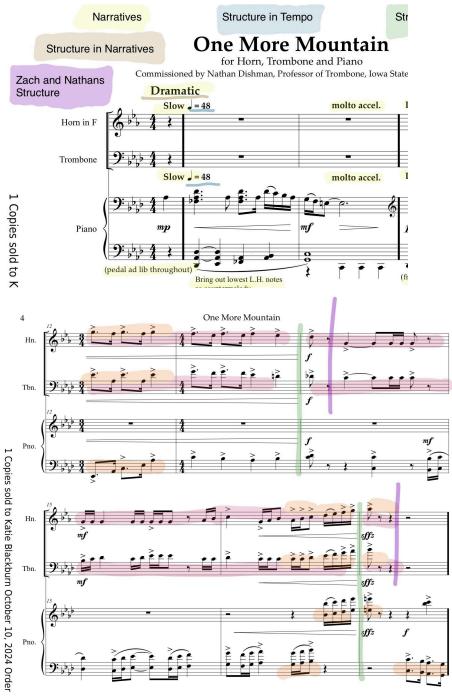
Brian's Structure

omen of the United States Armed Forces and their Families

## I. Memories



## Zach Cooper and Nathan Dishman - One More Mountain



## **Dennis Najoom - Journey One: Hints of the Middle East**



Within this table I documented how many sections I heard while listening to each recording.

Structure	Movement 1	Movement 2	Movement 3
Megumi - Red Dragonfly	37	12	31
Megumi - Golden	31	20	26
Brian - Catharsis	39	34	33
Zack and Nathan - One More Mountain	32		
Dennis - Journey One	70		

Comparing each table, there are quite a lot of different instructions given throughout each piece. This can make it difficult for the performer to establish what is first most important. However, having more of one structure could prove that that is the key element in the piece.

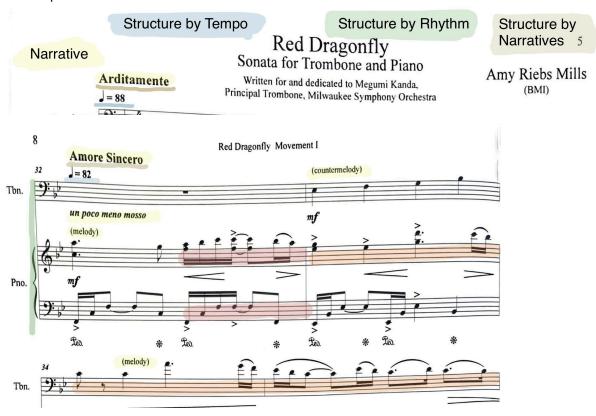
Although, when it comes to performing, each musician has a clear way of phrasing that doesn't always correspond to where the structure is. Using each structure can help determine where they should phrase, but from a previous interview, Mills states that 'I want each musician to have their own interpretation, no one should sound the same as another musician, what I write in the score is merely for guidance'. Therefore, it's fair to understand that all these pieces were composed with each musician in mind, modifying the structure.

## **Narratives**

The detailed description explains why Mills uses narratives, but I wanted to know if that was similar in all her pieces and if I would use the same approach in my own composition. Within Mills' pieces, she also uses a range of languages, such as Spanish, Italian and English. It is necessary to understand the language to perceive the style, as this might affect how the performer interprets it.

At the top of the score I wrote the word 'Narratives' highlighted in yellow, corresponding with each, also in the same color.

For example:



It's good to note what words I found most interesting. As a performer what do I find most useful when playing and how can I implement that into my own composition? In the following tables, I gathered the information mentioned above.

## **Red Dragonfly:**

Narratives in Red Dragonfly	Movement 1	Movement 2	Movement 3
How many narratives are used?	40	16	35
Most used narrative?	Poco accel	Slower	Piu mosso
Least used narrative?	Ritenuto	Loco	Pull back
Most interesting narrative ?	Gioia	Imitate fluttering wings	Lontano
Least Interesting narrative?	Freely	A tempo	freely

## Golden:

Narratives in Golden	Movement 1	Movement 2	Movement 3
How many are used?	48	55	26
Most used narrative?	A tempo	Poco accel	Goldfinch, Lily
Least used narrative?	Sighs, moan, gruff	Molto rall	Freely
Most interesting narrative?	Forlorn , downcast	Goldfinch, Robin, Red Winged Blackbird	Re-emerge
Least interesting narrative?	Slower	Relax	Majestic

Within *Golden*, there are narratives that are not so commonly used, for example: Forlorn, Downcast, Goldfinch, Robin, Red Winged Blackbird and Re-emerge. Forlorn and Downcast are used as deeper meanings for melancholy, similar to miserable and disheartened. Re-emerge is similar to repeat or to be seen again, therefore a much stronger meaning used in a musical manner. Goldfinch, Robin and Red Winged Blackbird are all breeds of bird. This is interesting, as they are used to describe certain rhythms that have emphasis on imitating the chirp of the bird. For that reason, they can be compared to a slower, relaxed and majestic movement. I feel as though the narratives chosen throughout the piece would either need to fit the same eccentric style or all be more understandable in usual musical terms.

## **Catharsis:**

Narratives in Catharsis	Movement 1	Movement 2	Movement 3
How many are used?	54	42	27
Most used narrative?	Accel.	Poco accel and ritenuto	Faster, Accel
Least used narrative?	Subito	Bell tones	Legato
Most interesting narrative?	Superheroes	Morendo	Cool Breeze
Least interesting narrative?	Splat	Angry	Andante

## **One More Mountain:**

Narratives in One More Mountain	Whole Piece
How many are used?	39
Most used narrative?	Rit and accel
Least used narrative?	Presto
Most interesting narrative?	Honor
Least interesting narrative?	Dramatic

## **Journey One: Hints of the Middle East**

Narratives in Journey One	Whole Piece
How many are used?	49
Most used?	Freely, poco rit
Least used?	Rubato, cantabile
Most interesting?	Risoluto
Least interesting?	Drammatico

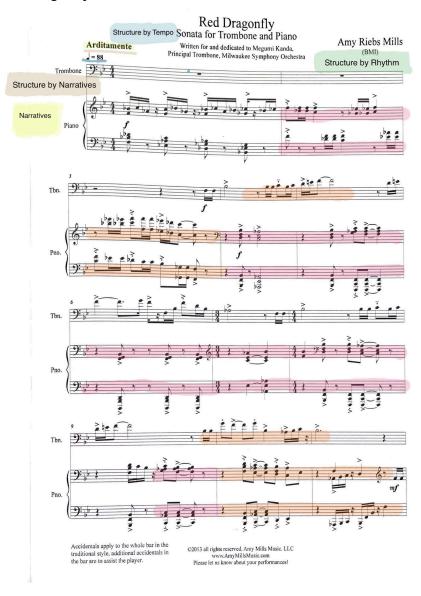
There was minimal correlation between each piece. They were written specifically for each musician, therefore the narratives were specifically chosen for each piece. What was interesting to note was how often the words were used and the connection it had with each chosen description. I found that within each piece, Mills selected the correct narratives to show the story, however unique the word(s).

## **Rhythmic Analysis**

I analysed the connection of the rhythms between the piano and trombone and noticed the similarities between the RH and LH of the piano. Starting with *Red Dragonfly*, I then compared with the other chosen pieces of Mills. Orange is used to show that the trombone and piano have a rhythm at the same time or the melody is taken from one and put into the other. Pink is used to show that the RH and LH are playing similar, if not the same rhythm.

Below are examples from each score:

## **Red Dragonfly**



## <u>Golden</u>



## **One More Mountain**



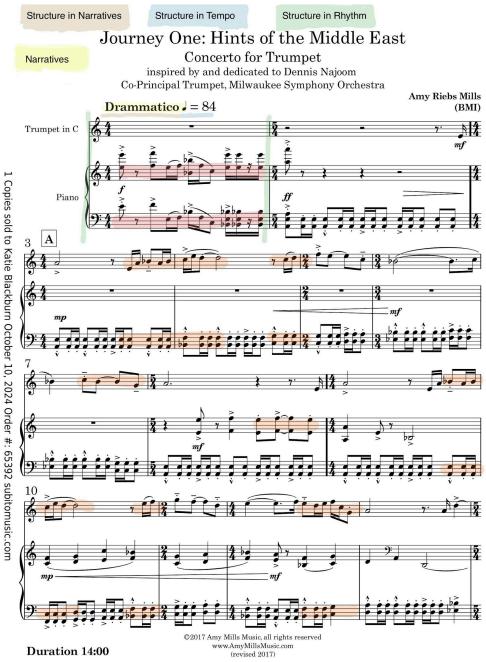
59

## **Catharsis**



60

## **Journey One: Hints of the Middle East**



The piano and trombone often had similar rhythms and melodies, I believe this is because the main focus was on the choices of articulation, dynamics and narratives. For a composer who has such specific intentions, it's not necessary to have such exuberant melodies and rhythms, as the piece would be more challenging to perform, rather than amusing. The chosen melody and rhythms help tell the story but not specifically define it.

## Harmonic Analysis

I analysed how often Mills changed the key signature for the compositional aspect. The choice of key can determine how the performer plays the music as well as how the listener interprets.

## **Key Signatures**

	Movement 1	Movement 2	Movement 3
Red Dragonfly	4	4	12
Golden	4	4	7
Catharsis	6	2	9
One More Mountain	4		
Journey One	5		

It was also interesting to discover the chosen keys that she moved to in relation to the original key signature.

## Change of Keys

	Movement 1	Movement 2	Movement 3
Red Dragonfly	Bar 1 - Bb Major Bar 98 - D Major Bar 106 - C Major Bar 130 - F Major	Bar 1 - F Major Bar 15 - C Major Bar 24 - Ab Major Bar 38 - Gb Major	Bar 1 - F Major Bar 21 - Eb Major Bar 35 - Ab Major Bar 59 - C Minor Bar 68 - F Major Bar 99 - Bb Major Bar 115 - G Major Bar 119 - C Major Bar 129 - Db Major Bar 133 - D Major Bar 142 - Eb Major Bar 159 - Bb Major
Golden	Bar 1 - F Major Bar 27 - Db Major Bar 54 - A Minor Bar 91 - Db Major	Bar 1 - C major Bar 46 - Bb Major Bar 57 - C Major Bar 65 - D Major	Bar 1 - F Major Bar 6 - C Minor Bar 27 - D Minor Bar 113 - Eb Major Bar 117 - F Major Bar 127 - G Major Bar 140 - A Minor
Catharsis	Bar 1 - Eb Major Bar 29 - F Major Bar 100 - D Major Bar 126 - C Major Bar 162 - Ab Major Bar 193 - Bb Major	Bar 1 - C Major Bar 44 - D Minor	Bar 1 - F Major Bar 11 - G Major Bar 19 - Ab Major Bar 30 - A Major Bar 47 - F Major Bar 72 - Ab Major Bar 76 - A Major Bar 80 - F Major Bar 88 - C Major
One More Mountain	Bar 1 - Ab Major Bar 51 - Bb Major Bar 163 - C Major Bar 274 - Ab Major		
Journey One	Bar 1 - C Major Bar 164 - Eb Major Bar 217 - G Minor Bar 255 - C Major Bar 304 - Ab Major		

It's clear to see that the pieces that contain three movements have the most key changes in the last movement, this can be credited to it being the finishing section of each piece. These sections not only keep the performers attention but also to show what the trombone can do and make it a more impressive performance.

## **Descriptions**

All of Mills' larger works have a description attached - this is to show the in depth story and her inspiration. I looked at the key words in the description and followed along with the recordings to see if I could hear what she was describing. I chose some of her words for each piece that I found the most descriptive of the way they could come across. I was interested in how Amy portrayed such strong atmospheres in her music.

## Red Dragonfly -

Recording reference: Red Dragonfly

Score: Red Dragonfly Score (with description).pdf

Original Description: Red Dragonfly

Chosen Description:	What can I hear and where?	Why does it sound like the
		chosen description?
Bold Statement	00:12 - 00:32: The pitch of the melody is going towards a high or low note. The dynamic is loud. Separation between notes, some are emphasised.	Articulation, the accents help with separating the line to show each note is important. The melody is moving and has direction to the end of the phrase. Dynamics are loud, showing more of a statement.
Cry of the heart	3:02 - 3:30: Syncopated rhythms with large intervals. Crescendos followed by a slow lyrical melody line. Tempo slows before the melody changes to a higher pitch. Long held last note.	Crying isn't one steady stream, it can be on and off as well as getting louder. Followed by tiredness, meaning you're less reactive and start to move slower. Our heart rate can become quicker and chest tighter, relating to the higher pitches.
Ruptures and Crashes	3:31 - 3:52: Quiet trills, with space. Sudden change in dynamic. Emphasis on the lower notes. Last note being held.	The trills imitate shaking, gaining speed as the trill is played.
Dramatic Cadenza	6:00 - 6:25: The music has moved on from a building passage to a sudden break that starts with the trombone. Within each bar there are similar rhythms but with different pitches. Accelerando throughout. Big intervals. Finish with a loud dynamic.	There is more freedom in this passage. Bigger intervals and faster rhythms allow the instrument to show off. Finishing with a louder dynamic also would indicate that it's leading into another section.
Japanese Folk Song	7:21 onwards: Slow moving melody line. It has a warm and soulful sound with slight vibrato on long notes.	It's provided on the melody line where the dynamic is louder. The vibrato adds colour showing me that it needs to be interesting.

The sound of fluttering wings	7:28 throughout: Use of trills, mostly in the higher register. The use of a quick run from low to high notes. Speed of trills are fast in both piano and trombone.	Each flourish for me makes it sound dream-like, light. The fast speed of the trills sounds like fluttering. The dynamic is soft as to replicate wings.
American folk dance style	11:22 - 12:24: Loud glissandos, big crescendos. Staccato with accents at the end of phrases. Use of 8th and 16th notes. Fast tempo.	In folk dance style they use a lot of quick motion. It's more lively and attention is shown in the little details. Therefore, a faster tempo is needed.
Taste of New Orleans Jazz	12:25 - 12:40: The change of articulation on each 16th note pair. Small glissandos 'scoops' to the next note in a quick tempo.The glissando having a crescendo. Rhythms going down and up in pitch.	The small glissandos can also be used in jazz passages. Jazz is based on improvisation therefore the rhythms going down and back up in pitch can imitate this.
Triumphant	15:44 - 16:17: Accents, louder dynamic, rising melody entrance. Use of crescendos. 17:44 - 17:58: loud dynamic, fast rhythms, accents, rising melody, big glissando.	Prominent entrance with the use of accents. Triumphant playing is in the louder dynamics. It's the moment to show off the trombone.

## <u>Golden</u>

Recording reference: Golden

Score: Golden - Amy Riebs Mills (Score).pdf

Original Description: Golden

Chosen Description:	What can I hear and where?	Why does it sound like the chosen description?
Trouble and Worry	00:06 - 1:03 Fast tempo, low register 16ths in the piano. Trombone playing long notes over the top in the high register. Use of triplets with accents. Constant change in dynamic. 1:35 - 1:55: quiet glissandos, followed my loud accented triplets 3:08 - 3:25: Slow glissandos going down 3:55 - 4:07: low register, melody using long note	Glissandos sound like sighs. 16ths in a low octave can portray a grumberling sound. Trombone line can portray moaning. The quick change of dynamic shows that the piece is up and down. Accents can show more fear.
Joy	9:33 - 10:30: Faster tempo, moving 16ths, middle register. Rising melody lines. Legato. Middle range of dynamics.	16ths sound like running around/skipping/jumping. Sense of direction, going towards the high point, relating to joy
Peace	6:47 - 7:28: Quiet, long notes, slow tempo, major key 8:28 - 8:53: Slow, large intervals with notes of larger value	Peace can be related to quiet or silence, this shows in the dynamics and tempo. Nothing is moving too fast to show that it's peaceful.
Dances	12:55 - 14:34: Syncopated rhythms, time signature. Detached and then legato phrases. The skip of a 16th onto an 8th note. Use of staccato on 8ths notes. Melody going up and down. Phrases finishing with a long note.	The rhythm suggests something more lively as well as the grouping of rhythm/phrases. The different use of articulation shows that it's changing styles. Dances means that there are multiple styles that need to be shown.
Bold faithfulness	14:48 - 15:06: Separated, accented notes of longer lengths, accents used at the ends of phrases, louder dynamic, big crescendos. Melody leading to higher pitches as the crescendo gets bigger.	Longer notation can relate to taking strides. Loud dynamics can be associated with being bold, more prominent in a statement linked with the accents.

## <u>Catharsis</u>

Recording reference: Catharsis (4.54.18)

Score: Catharsis - Amy Riebs Mills (Score).pdf

Original Description: Catharsis

Chosen Description:	What can I hear and where?	Why does it sound like the chosen description?
Playful	4:54:37- 4:55:23: Syncopated rhythms, soft articulation, dynamic, use of 16th runs.	Lifting and light makes it sound more fun, not heavy dynamic overall therefore not a triumphant sound.
Super Heroes	4:56:11- 4:56:48: Use of crescendos, louder dynamic, use of accent and 16th at the end of each beat. The theme contains a line where the trombone plays for a few bars and then accompaniment. 4:59:12 - 4:59:35	To reinforce the idea. Crescendos can help the direction of phrases. Accents allow more emphasis. Loud dynamic to show that it is a strong melody.
Youthful Adventures	4:57:30 - 4:58:46: Glissandos changing in dynamic, accelerando. Goes into a less structured melody line. Then the melody starts rising and falling in pitch. 4:59:35: Change in key, cadenza, glissandos, louder dynamic at the end.	Playing a game of chase, it's describing a situation happening from the interrupting sequences. Sound is 'falling'.
Angry	5:01:58 - 5:02:33: Use of short glissandos and flutter tongue at a louder dynamic. Syncopated melody in trombone. Use of sf on some 16th beats	Short outbursts, yelling. Syncopated melody, when angry nothing comes out exactly how you want.
Mournful	5:00:32 - 5:01:19: Quieter dynamic, long notes in melody line, tempo slowing down. 5:03:08 - 5:03:44: Repeated melody from first movement at a quieter dynamic.	It takes a lot more time, as if the body is tired from the loss. There isn't much movement in the melody line. Revisiting a memory.
Peace	5:06:00 - 5:06:56: Use of mute, full chords, slow tempo, not a lot of difficulty in melodic rhythm. More fermatas, held last note, with quiet dynamic.	The mute allows for a different timbre, more quiet sound. Simple rhythm to allow focus of quietness.

Joyful	5:08:31 - 5:09:27: multiple key changes. Faster tempo, louder dynamic, use of accents, use of 16ths. Range of rhythms.	Quick changes can implement playing around. A fast tempo like running, loud dynamic like shouting with joy.
Go Forth	5:10:24 - 5:10:49: Key change. Melodic line going higher with a crescendo. It then goes lower with a louder dynamic towards the next section.	Shows direction, heading towards something, 'going forward'.

## One More Mountain

Recording Reference: One More Mountain

Score: One More Mountain - Amy Riebs Mills (Score).pdf

Original Description: One More Mountain

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Chosen Description:	What can I hear and where?	Why does it sound like the chosen description?
Dramatic	0:00 - 00:40: Low register, unison rhythm for trombone and horn, accents on certain notes, crescendo towards the end of phrase. Loud dynamics.	Creates a bigger impact when playing the same thing. Low registers are also more impactful at louder dynamics.
Waltz	1:40 - 2:55: Time signature. Syncopated rhythms, canon effect between trombone and horn, long notes, crescendos and diminuendos in phrases, articulation. 4:38 - 5:06	Having a similar melody flow between the trombone and horn is like they're dancing together. The melody is in groupings of three which allows it to move more dancelike.
Triumphant	3:29 - 3:42: Very loud dynamic, rhythmically unison, accents.	Very direct, shows the importance that the rhythmic feature has.
Peace	5:45: Slow moving long notes, low register, slight crescendos, harmonies.	The harmonies between the instruments shows the beauty that the timbres can combine. Slow moving melody allows space for tranquility.
Heroic	6:58 - 7:54: Faster tempo, slight variation in rhythm, accented notes, canon effect, loud dynamic, rise and fall of melody line, glissandos in horn.	Heroes move at a fast pace as if to save something, they are in a rush moving through ups and downs.

## **Journey One: Hints of the Middle East**

Recording Reference: <u>Journey One: Hints of the Middle East</u>

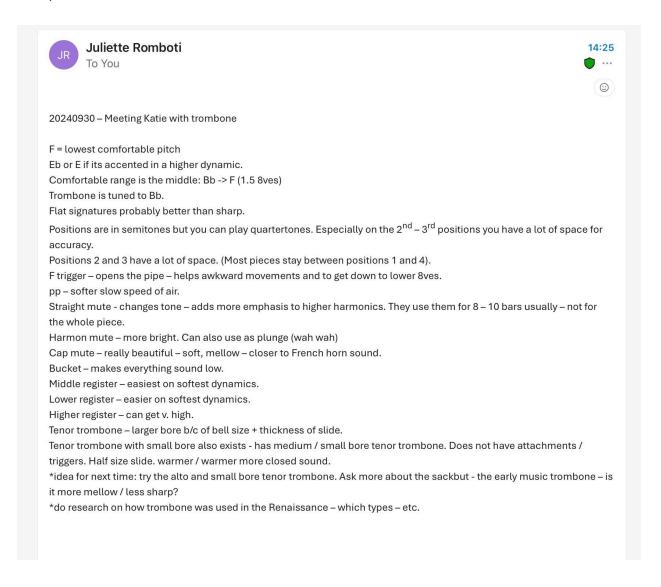
Score: Journey One: Hints of the Middle East - Amy Riebs Mills (Score).pdf

Original Description: Journey One: Hints of the Middle East

Chosen Description:	What can I hear and where?	Why does it sound like the chosen description?
Dramatic	0:06 - 1:10: Loud dynamic, accented notes, long phrases, repeated rhythmic melody with different pitches.	Statement. Loud dynamics allow the melody to be heard more clearly.
Modal	1:25 - 1:49: Small intervals, repeated scales with same notes then a change of scale. No specific key.	Use of a scalic pattern not related to a key. Repeatedly done so.
Echoing horn calls	6:37 - 7:04: Long notes a fifth apart, using crescendo. Slow tempo.	Air attack, slow tempo to take time to hear the intervals.
Beautiful pastoral melody	7:28 - 7:56: Soft phrasing, quieter dynamics. Small rests. Small intervals 8:27 - 9:45: Variations on the first melody line, a little louder in dynamic. Slowing of tempo. Repeat of first pastoral melody	Delicate, calm quality. Not too much of the melody at once, time has been taken to take in the rhythm pattern and intervals. Ends of phrases are played softly, allowing for no disruption.
Vibrant	10:39 - 11:24: Fast moving 16ths, range of pitches, range of articulation, use of extended technique, crescendos.	Shows some energy in the piece. Adding more attention to the rhythm with the accents. Extended technique to show off the instrument.
Triumphant	12:52 - 13:03: Loud dynamics, accents, quick notes leading to long notes. 13:53 - 14:27	Open air sound. Having fast notes at a loud dynamic accompanied with accents shows that this melody line has a style that needs to be heard.

## 3.2.4.2 Composition

At the beginning of this cycle I had a one to one session with Juliette Romboti. As explained in my previous cycle, there are not a lot of people who understand how to compose for the trombone, therefore I found it was in both of our interests to explain the basics of the instrument as well as what I'm used to in other pieces.



#### 3.2.4.3 Quasi-Experiments

I first started improvising on the piano. I didn't want to be thinking about my technique and just wanted to listen to what I was playing. It also allowed me to understand the intervals with the correct intonation to make sure I found the things I liked and disliked. When I first started, I realised I fell towards minor intervals. Linking to Amy's work, her melodies, rhythms and harmonies didn't stay the same for so long, so I didn't limit my exploration to things that sounded simple.

#### **Piano**

- 27 Quasi-Experiment: Improvising.m4a
- 28 Quasi-Experiment: Improvising 2.m4a
- 29 Quasi-Experiment: Improvising 3.m4a
- 30 Quasi-Experiment: Improvising 4.m4a

I then moved to improvising on my trombone. I focussed on allowing myself to be free, exploring the different ranges on the instrument, as well as what I liked and disliked, mainly related to key and intervals.

#### **Trombone**

- 31 Quasi-Experiment: Improvising on the Trombone.m4a
- 32 Quasi-Experiment: Improvising on the Trombone 2.m4a
- 33 Quasi-Experiment: Improvising on the Trombone 3.m4a

In 'Improvising on the Trombone 2' I looked specifically at applying dynamics, articulation and glissando into my improvising with no instructions, to see what would happen with each parameter.

A final summary of this data collection shows a clearer insight into the compositional aspects of Mills' works. I established that there are a lot of options for the performer to follow through rhythm, tempo and narratives, but making their own decisions when it comes to phrasing. The choices of narratives are specifically made to fit how the music should be played, so to portray the description of each piece. Unfortunately, it often adds into the confusion accompanied by the rest of the instructions on the music. Rhythms were very similar between piano and trombone, which shows that that wasn't the main focus to provide the story of the piece. The most key changes would happen in the last movement of the piece to have more impact and create focus towards the end. I found that Mills' description was the main element that had an impact on her works; she had a very detailed decision in every other area. I used this to experiment within my own style of composing and what works best for me.

## 3.2.5 Interventions / practical application

I took motivation from Mills' works, having descriptions, to show her inspiration. Instead of just improvising, I had a thought in my head of the sound I wanted to create that would express the description. This can also relate to what I learnt in my first research cycle about how Megumi would perform certain phrases. Having a description in her head would allow her an easier route to perform her desired sound.

#### 3.2.5.1 Improvisation followed by Description

I wanted to see if the process of how I composed would change the outcome. I first looked at improvising and then described what I had done to see if I had played something I would include in my composition.

#### ■ 34 Intervention: Improvising to create a description.m4a

Walking through a mysterious forest late at night, the silence all around, the feeling of someone following you. In your hopes you stumble across a light but only to be mistaken. You meet an interesting figure, all dark and menacing trying to entice you. You agree reluctantly but it was all a horrible mistake.

Key words: Mysterious, stumble, menacing, entice, horrible mistake

#### ■ 35 Intervention: Improvising to create a description 2.m4a

Making a grand entrance, suddenly all eyes are on me. 'They must be in awe of my magnificent ballgown' I continue on with my path but am stopped suddenly by two familiar faces. They lead me away from the ball and down an eerie path when suddenly, silence. Where have they gone, where am I? I look around, nothing but darkness. I scream and cry for help... nothing. I am lost, I wonder what will become of me.

Key words: grand, awe, magnificent, eerie, silence, darkness, scream and cry

I liked that I was creative with each story, that I didn't need to have an idea in my head to already generate something musical. However, it didn't always include musical ideas that I liked because I was guessing. It was possible to create a lot of different scenarios when listening to music, but I believe the one the composer intended is the most important.

#### 3.2.5.2 Description followed by Improvisation

I wanted to see what would come out of improvising if I had a story in my head. I first started with my home county, Cornwall.

Walking along the windy beaches with the sand between my toes. The blustering waves crashing against the shore. Placing the colourful seashells onto my magnificent sandcastles, as I thought they were at such a young age. Giggling and smiling as the sun gleams onto my skin.

#### ■ 36 Intervention: Improvising on a Cornish theme.m4a

I broadened my thinking and reached into how I could describe England as a place to grow up.

The march of the drum as the royalty marches through. A bold thick fog filling the air. Growing up watching the brain melting reality tv as a means to relax from the societal expectations of high school. An anthem.

#### ■ 37 Intervention: Improvising on an English theme.m4a

I then focussed on emotion and atmosphere, what to me does calm but sinister sound like. Use of slow tempo, long notes in the low register. Taking the main words out of the description to give it more focus.

#### ■ 38 Intervention: Improvising using the words Calm and Sinister

On the other end of the spectrum I looked at how I would interpret a lively atmosphere and what I could use on my trombone to portray this, using quick rhythms and notes that have larger and short intervals mixed with a short articulation.

#### ■ 39 Intervention: Improvising on the word Lively

My life has had a lot of ups and downs. A main part being a big family loss a few years ago. This inspired me to use the emotions of sadness, fear and confusion and improvise some music on how they would sound to me.

#### ■ 40 Intervention: Improvising on the words Sadness, Fear and Confusion

Having a description before playing allowed me to have a better goal to achieve the musical sound I wanted. It provided a clearer goal, thinking of a melody as well as articulation. Although I found it hard to focus on things close to me, I played out how certain words or situations would sound to me and made it personal. I also wanted to portray a story into how I play, create my own ideas through a description and focus on the analysis I did of Amy's pieces. I included whether it works having a structure of bars and a set idea, for example: changing key signature, or going with what comes to mind in the moment without a structure.

I also took the motivation from having a description in writing something that has a structure. That structure being 16 bars of trombone melody. My description entailed having fun and jumping around, sparking some joy into the music.



### ■ 41 Intervention: Structure and Description 1

I compared this to the same structure, but allowing the music to just flow with no specific description.



#### ■ 42 Intervention: Structure and Description 2

With both choices I found that more detail came into the music when I had a structure, as well as a description of what needed to come across in the music. However, allowing the music to come across at that moment in time felt personal for me, but also meant that anything could be written down. I prefer the idea of allowing myself to write something 'at random' and describe what it is. If I liked the description, I would continue with that idea to make the piece.

When thinking of descriptions, I wanted to write something a bit closer to me. When Amy creates her pieces, she focuses on what the person who commissioned this piece intended to portray, whether a significant moment in their life or cultural background. With this information she is able to compose. Here are some examples of text I have written that brought me closer to a description to determine how I would like my piece to sound.

- life is full of ups and downs

sometimes it stops and sometimes it goes

there are things we can't control and things we can

there are emotions that we feel and can control

there are emotions that we feel but can't control

is this a stop or a go

- love comes in all shapes and sizes

it may not be shown all the time but it is still there

but sometimes actions speak louder than words

i need it to be there

life keeps on moving

while others stand still

we cannot stop what we can't control

but yet we still try

the pain the anger the heartbreak

it takes over

will the peace ever come

#### 3.2.6 Outcomes

Description: When somebody passes away it leaves a big hole in your heart. It takes time to heal and love from people around you to do this. There won't ever be a moment when they're not in your heart but they won't always be in your mind and for this you feel guilt, you try and reach out but it's finding your own way of doing this.

- 43 Reference Recording 04 (Katie Blackburn) (Start of a new composition)
- 44 Reference Recording 05 (Katie Blackburn) (New composition with parameters)

In this cycle I was exploring the structure/form, narrative, rhythms and harmonies of Mill's music, discovering what I preferred best and would potentially use to influence my work. The main element that I liked of Mills' compositions was using a description to help create the story. As to me, this was the main element that I felt helped me compose more personal short melodies. Therefore, this was the first element I focussed on before moving on to implementing the other areas I explored of Mills' music. The added dynamics, phrasing and articulation were choices that I found helped the story come across.

## 3.2.7 Feedback, reflection and conclusion

I discovered a lot of added detail in this cycle. Doing a thorough look into Mills' piece allowed a much bigger understanding of myself as a performer but also when it comes to composing. The skills it takes as well as the personal motivation behind creating a composition. I feel that I completed what I set out to in this cycle, but I feel that there could have been some clearer decisions in why I needed certain information. Javier added that it presented a theme, it could have had a stronger connection to my description to really have that personal touch. However, it's a good start into composing.

## 3.3 Third Research Cycle

## 3.3.1 Overview of third research cycle

In my third cycle I focussed on the compositional aspect of my research, working with Juliette to create a piece that showcased her unique style and combining it with what I felt comfortable in performing. I explored where I could make the piece my own by attaching a personal description and phrasing. I also composed an unaccompanied piece for trombone that highlighted reasons why I did or did not include choices from Mills' compositional style, along with a personal story and parameters that would bring across the correct character. I also implemented my chosen approaches when it came to articulation, dynamics and glissandos within both pieces. I reached a focussed conclusion on how I compose best in my second research cycle and so I continued experimenting with this and created a piece that uniquely showed something personal to me. I also added a description to Juliette's piece to explain how it makes me feel and what I think it expresses.

## 3.3.2 Reference recording

I used my outcome recordings from my second research cycle to start my third research cycle.

- 43 Reference Recording 04 (Katie Blackburn) (Start of a new composition)
- 44 Reference Recording 05 (Katie Blackburn) (New composition with parameters)

#### 3.3.3 Feedback and Reflection

I agreed heavily with the feedback Javier gave on my lack of connection to the piece. As I was moving forward to the application process of my research, I knew it was in my best interest to first continue experimenting with Mills' style and then add what I liked into my composition. I also was seeking a closer connection that felt more like my own, while providing the story of the piece.

## 3.3.4 Data collection & data analysis: my findings

## 3.3.4.1 Quasi-Experimentation: Freedom of Composing

In this cycle, I first focussed on the piece I created. Starting with the quasi-experiment I created at the end of my second cycle, by having no description in mind. Here are the results of this experiment.

- 45 Quasi-Experimentation: Idea 1
- 46 Quasi-Experimentation: Idea 2
- 47 Quasi-Experimentation: Idea 3
- 48 Quasi-Experimentation: Idea 4
- 49 Quasi-Experimentation: Idea 5

## 3.3.4.2 Quasi-Experimentation: Description followed by Composing

I then tried the method of writing with a description/poem in mind. These are descriptions that I wrote at the moment I was feeling a certain way. I took my time to establish what I wanted to compose to match that feeling, this also allowed me to begin including specific articulation and dynamic markings. Here are my five examples:

1. strength, will, power pain. goals, passion, future pain. truth, honesty pain. ■ 50 Quasi-Experimentation: Desciption 1 2. mind racing, body still heart racing, body still smile on my face, body still happiness in my voice, body still crying, body still ■ 51 Quasi-Experimentation: Desciption 2 3. through the highs and lows push yourself you can do this you're enough you've got this

52 Quasi-Experimentation: Desciption 3

4.

the joy that music brings, the expression, the communication.

the output for anger, sadness and happiness, amongst the rest.

Working with others in something that excites all of us is something that's hard to come by.

I am grateful

■ 53 Quasi-Experimentation: Desciption 4

5.

to release these burdens i must come into my own

to acknowledge my own worth

to respect myself enough to know i deserve this

■ 54 Quasi-Experimentation: Desciption 5

I reached a similar outcome to that of my second cycle, although this time I felt more connection when creating these poems than just having a description. It's nice to have fewer words, allowing freedom when writing but still have a focus of what I want the music to express.

## 3.3.4.3 Applicable Findings on Amy Mills' Music

My next step was to establish what I had learnt from Amy Mills' compositional style and what I would like to implement into my own composition. As Mills attaches descriptions to each of her pieces, I knew this was the first step for me to take.

Here is the description of the piece I composed:

'I wanted to focus on the stages of my life up to where I am now. Not just as a musician, but who I am as Katie Louise Blackburn. I am a daughter, a sister, an aunt and a friend amongst many other things. My journey through adolescence, as a teenager and me now as an adult. I found that this resembles a butterfly. A caterpillar starts to eat (Adolescence) until it's had so much that it's ready to turn into a cocoon (Teenager), where it stays for weeks until it flourishes into a butterfly (Adult). This also follows a similar theme of *Red Dragonfly*, the culture of Megumi Kanda's Japanese heritage.

Comparing this to my life. As a child I loved to learn but I was also very observant of my surroundings with emotions and atmosphere. I am the youngest of three, with an older brother and sister. We were taught to get messy and enjoy the outdoors, to eat the crusts on our toast because it will grow hair on our chest and to eat carrots because it will let us see in the dark. Nothing is ever perfect but it's the little things that we remember.

Life for me as a teenager wasn't my happiest moment in life. I was learning a new part of myself in a new environment with new people. I also dealt with quite a few family heartbreaks but was never taught how to deal with it. Struggling to find out where I fit in at school. I wasn't popular, I wasn't sporty and I didn't have a lot of money. Learning to be independent but still relying on my parents.

Moving away from home for the first time, getting to know people from all different backgrounds. It was now time to take care of myself and live how I would like to. As I grew into my 20s I started to develop a sense of belonging, making my own decisions and knowing my worth. It's never easy but I'm still growing everyday. Doing what's best for yourself is the most amazing thing you can discover as an adult. To where I am now, finishing my masters degree, in a different country on the way to starting my career. Who knows what the future holds.'

Following along the same lines of structure as Mills, I first looked at tempo. From the analysis of Mills' scores, I noticed that the tempo changed quite frequently in each of her pieces. Since I wrote a one movement piece, I didn't feel as though it would fit my style. I focussed more on accelerando and rallentando, as I wanted there to be space for the atmosphere to come across as well as any repeated phrases. Within the structure of rhythm, I used repeated phrases inspired from the second movement of *Red Dragonfly*. I also included the use of repeated rhythms in the higher and lower octaves to keep the relationship that the trombone and piano had.

I used narratives to establish the character at the beginning of each section, accompanied with the change in tempo. I notated the narratives in a bold font, as used in Mills' composition and each section is described in an understandable manner. The structures conclude at one point, where I, as the performer, decide when playing through the piece, adding phrases to what is written. Harmonically, there is only one key change used to not distract from the atmosphere that is being created from the structure of phrases. It is an unaccompanied trombone piece; there is not much worry with chord changes and unusual chord structures that would interfere.

The main element I seeked from Mills' compositional style was creating a description that was meaningful to me. I first wrote the description and then allowed time to process, deciding what rhythms would work with each feeling or moment. I then moved onto applying the correct articulation, dynamics and glissandos that matched the atmosphere/emotion created.

## 3.3.4.4 My Own Composition Influenced by Mills' Style

I started building my piece from learning what I preferred from Mill's compositional style. I started with my poem, based on the description I gave, to allow not only focus on my work but also the freedom as a result of my experiments.

#### 'When will the butterfly bloom...'

'As she starts to grow, She watches and waits, Until it's her turn to go, Following the sun.

Crawling along the branch, She stumbles, she trips, But with a smile on her face, Nothing to fear.

But the wind comes too strong, She tumbles, she falls Off the branch she goes, Onto the floor.

Here is where she will rest, For a time where she can think, Is she safe here? Only time will tell.

The days go by, So much has happened, But so much she has missed, Waiting for her time.

As she builds the courage, Her wings start to form, Off from the ground she goes, Off to explore.

The wind is her friend, Helping her fly, But she must gain the strength, To discover her mind.

The world may be tough,
But she takes it day by day,
With other insects she trusts,
Holding her up when she's not ok.

Off she goes, With dreams in her reach, Where is she going? To find freedom and peace.' The first three stanzas describe adolescence, the middle three describe being a teenager and the last three for adulthood.

Firstly I wanted to discover a melody that fit each section of the music starting with Adolescence.

■ 55 Melody Composition - Adolescence

#### Next Teenager.

■ 56 Melody Composition - Teenager

#### Finally Adult.

■ 57 Melody Composition - Adult

I implemented my research by using repeated rhythms throughout, as well as the higher and lower octaves. I additionally used the description I had written to guide me. Below are examples from each section to show the rhythms that are repeated.

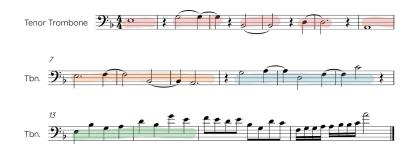
#### Section 1:

Pink/Red = Quarter notes Green = Eight notes Orange = Syncopated



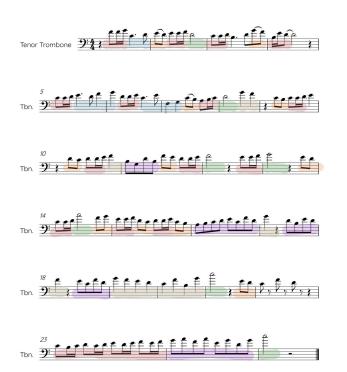
#### Section 2:

Pink/Red = Note lengths of four beats Orange = Note lengths of three beats Blue = Note lengths of two beats Green = Note lengths of one beat



#### Section 3:

Pink/Red = Eighth note attached to sixteenths
Blue = Syncopated
Orange = Two eighth notes
Green = Half notes
Cream/Brown = Quarter notes
Purple = Multiple eighth notes



As I wanted to change the mood of the middle section, I decided to do a key change to C major, that being the only point of the piece that changes in that aspect.

Tenor Trombone

Once I was happy with the rhythm and melody, I wanted to focus on articulation and dynamics but I first wanted to choose a word for the narrative that fit each section best.

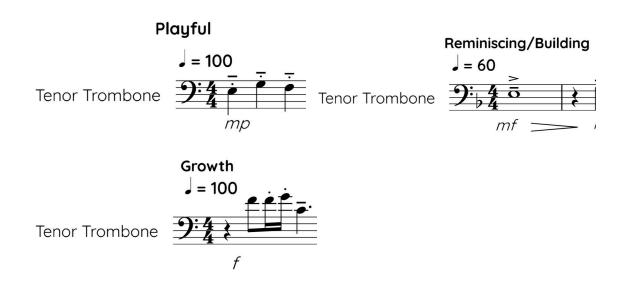
The narratives I chose for each section were:

Section 1 - Playful

Section 2 - Reminiscing/Building

Section 3 - Growth

As I specified before, I didn't want the tempo to change constantly, therefore I only included two tempos to change the mood of the middle section. This then further helped determine articulation and dynamic choices. It also gave me the option to include accelerando or rallentando that suited the phrase and following section. Both the tempo markings and narratives were placed together.



## 3.3.4.5 Working with Juliette

Alongside this, I also started working with Juliette to build the co-composer piece. I did this by creating a journal, using the strategy of self-critical practice in the form of reflective writing, to notate what occurred in each of our meetings and conversations.

Meeting with Juliette 20/01/25:

- Juliette uses inspiration from Gregorian melody, which is linked to her master research.
- From this she discovered her interest in the use of microtonal aspects within her pieces.
- We spoke about the better accessibility of using the trombone for this genre of music, as the trombone has a slide that allows more accuracy

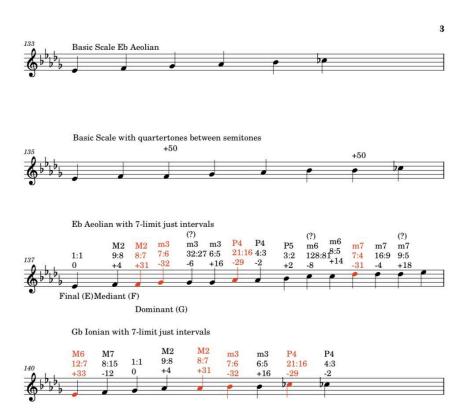
Below is the Gregorian melody that Juliette took inspiration from:



This inspired her to make a rough example with the microtonal aspect on the trombone. I learned a lot through Juliette since I didn't have much microtonal knowledge, which led to a better collaboration on decisions.



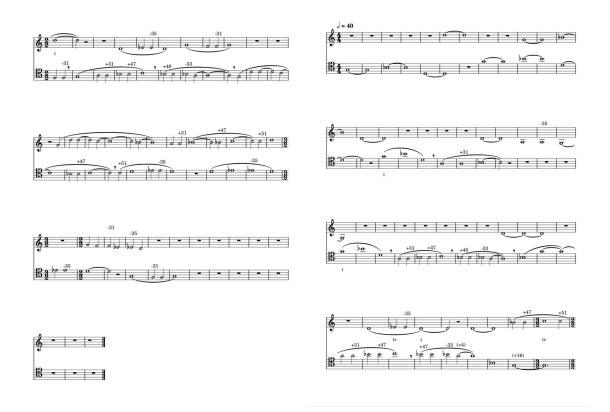
Here, Juliette has shown the specific details that go into understanding the microtonals. She created this score as a guide:



#### Meeting with Juliette 10/02/25:

- It will be a part of a bigger piece, with trombone solo as main feature
- Possible duet with flugelhorn, to have more opportunities with accompaniment to explore the microtonals
- Will be able to use the microtonals properly instead of it just sounding wrong
- Figuring out what I like and Juliette would be happy to change

Here is an example of what the piece would look like if accompanied with flugelhorn:



Before our next meeting, I wanted to choose the way I would approach performing the piece. I wanted to create a description on how the piece made me feel to reach my ideal character when performing. This also influenced the decisions I made when working together.

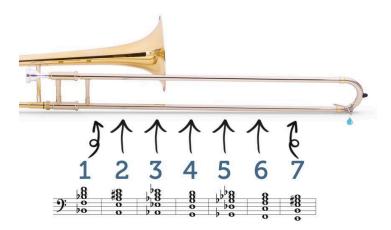
'The feeling of silence but there's still something there. The flourish of the wind passing by or the sound of your heart going thump, thump, thump. Waves as they crash along the shore or the sound of your breath going in....and out. Finding peace within oneself, the sense of calm that we're all longing for. Taking our time, why do we need to rush ourselves? The feelings go up and down, but there is a choice to stay quiet'

#### Meeting with Juliette 17/02/25:

- Trying out the microtonals to understand them better as there is a lot of space between each position on the slide.
- Establishing the effect it would have, rather than it sounding like a wrong note.
- Understanding how special this effect has when playing it in a solo context.
- Using an alternate position to allow the correct microtonals.
- Learning through playing alongside a drone that plays the regular pitch as well as the microtone.
- Notes, as the tempo is quite slow, making it hard to focus on the microtones.
- More interested to see how the trombone can work on this alone or with a drone, not dependent on another instrument. Allows more space for the atmosphere and emotions created.
- Exploring the use of trombone mutes: Cup, Straight, Harmon, Plunger and Bucket. To explore the change in timbre that would fit the mood of the piece.

#### 20/02/25:

I sent this image to Juliette for her to understand more where each note can be played, whether that is in the original or alternate position. This is to keep the legato phrase as clear as possible. Some positions are far away from each other and even when relying on fast slide movement it doesn't always show the legato phrasing clearly.



#### 06/03/25:

Below are two examples from Juliette's new version of the piece written for solo trombone. Using the added drone to make sure I included the right microtonals. I found the music very interesting to play but as it's an area I don't have a lot of knowledge in, that made it very important to focus on the effect of the microtonal to make sure they were correctly placed. I wasn't able to grasp a full performance aspect on the piece just yet.

- 60 Trombone Melody (1st Draft)
- 61 Juliette's Score First Draft- First Part
- 62 Juliette's Score First Draft- Second Part

#### 12/03/25:

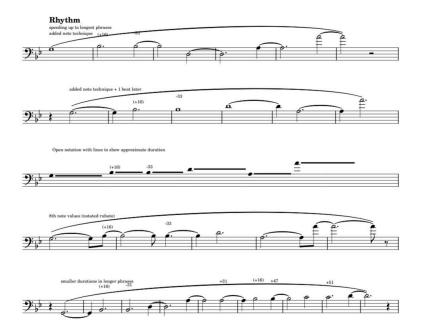
I wanted to give Juliette feedback before our next meeting. Here are the topics I mentioned:

- To add more variation between the intervals instead of just using mostly thirds.
- Enjoyed the microtones in the lower register, to try using more in the higher register to see how it adds to the atmosphere.
- More movement in the phrases. Will make it easier to play as the tempo is slow.
- Dynamics are up to me to decide in relation to the phrasing, but also discuss with Juliette if this is something she would like to come across.
- Send her more recordings of the mutes to discuss the tones.

In conclusion we established that having more changes in intervals, rhythm, pitches and phrasing worked well with the piece. Also using the positions that are as close to each other as possible, created more legato phrasing.

#### Meeting with Juliette 18/03/25:

Juliette arrived at the meeting with potential ideas of how the rhythms could work and how I would prefer to see it written on the page.

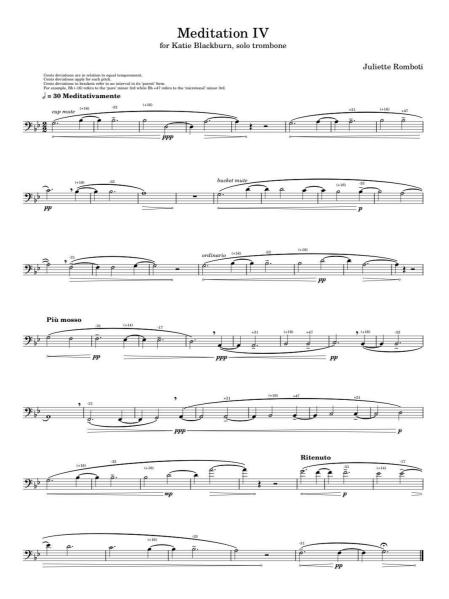


We also discussed these further points:

- Explaining specific microtonals, about the equal temperament.
- Use of quick breaths or shortening the length of notes to keep the phrasing
- Trying different positions to keep notes of the phrase closer together
- Not too many big intervals but adding just a couple extra
- First and last notes are moments of arrival whereas the notes in the middle are moments of tension
- As a classical musician I don't like the notation used on the third line of this example.
- Use of tenuto to make the difference between microtonal and original notes.
- Not to have too much syncopation in the rhythm written down from a performers perspective.
- Able to take more space between the formati.
- Finding a description of how this piece makes me feel.

#### 20/03/25:

The next version of the piece with the added feedback I had given her. She also attached the drone for me to hear clearly the desired microtonals:

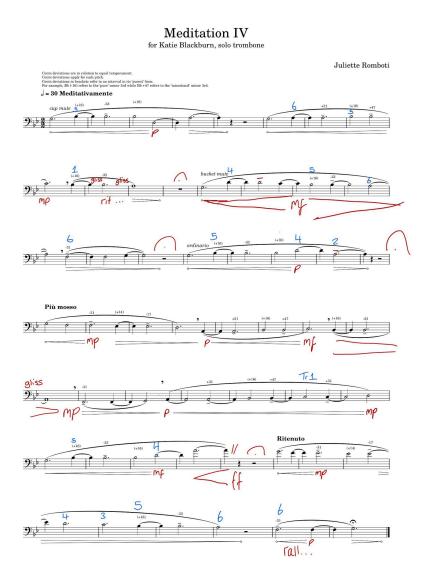


#### ■ 64 Trombone Melody (2nd Draft)

Below is an example of me playing parts of the piece that include using the mutes:

■ 65 Juliette's Score Second Draft

I then worked on the phrasing in relation to how I felt where the music was going. The red marks my suggestions and the blue marks the uses of alternate positions.

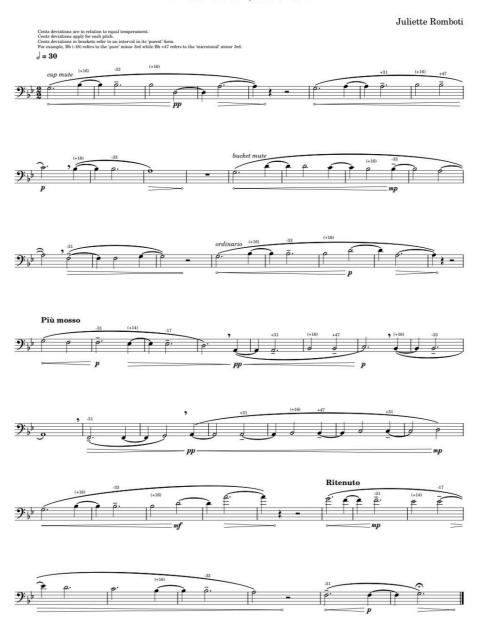


#### ■ 66 Composition Feedback

We made a decision that the dynamics shouldn't be too loud, as we're exploring the quieter dynamics, but a conclusion was made that it needed to be louder than originally chosen. However, including a moment of loudness to allow the piece to move somewhere as well as showing the range of the trombone.

#### Meditation IV

for Katie Blackburn, solo trombone



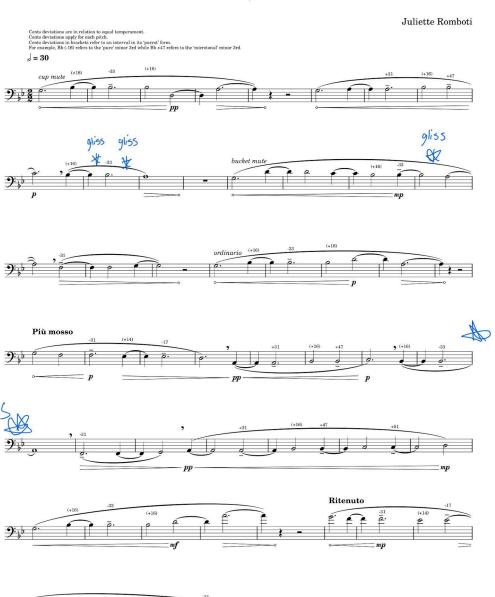
Once dynamics were in place, we discussed the option of using glissandos, as there was an opportunity to add extra warmth to the atmosphere when some of the positions were close together, even with the microtonals. I experimented with the idea and marked where I could picture a glissando happening.

■ 67 Quasi-Experiment: Glissando 1

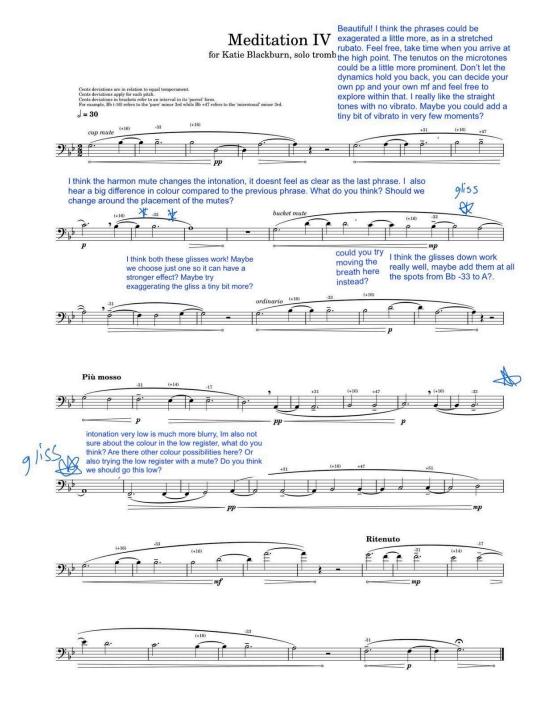
■ 68 Quasi-Experiment: Glissando 2

■ 69 Quasi-Experiment: Glissando 3

# 

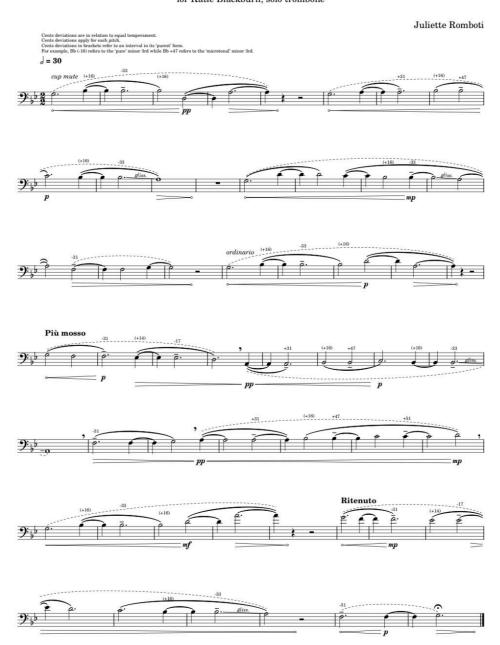


#### From this experiment and feedback received from Juliette, shown below:



We agreed to place glissandos on every Bb-A passage. As well as changing the lower section to bring across a better colour.

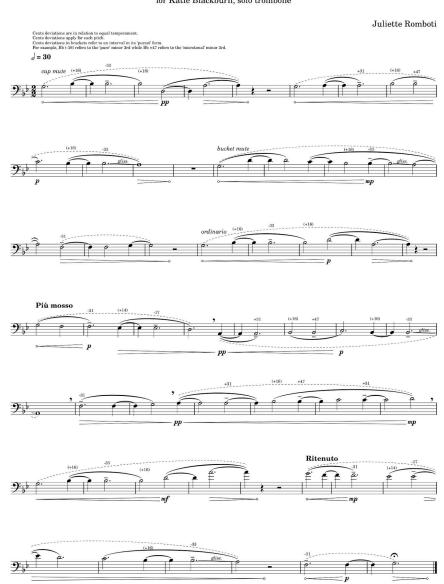
## 



This also gave me an opportunity to experiment with the choice of mutes at the beginning of the piece.

- 70 Quasi-Experiment: Mutes 1
- 71 Quasi-Experiment: Mutes 2
- 72 Quasi-Experiment: Mutes 3

Which resulted in the final version as seen below.



## 3.3.5 Interventions / practical application

## 3.3.5.1 Parameter Approaches in my Composition

I returned to the articulation preferences from the first cycle to reach the same approach when performing each section. For example, when it came to articulation, for the staccato, I preferred to have a description in my head, as well as using the tongue to stop the stream of air. I used accents with the 'Too' syllable as well as more active air. In terms of dynamics, I used larger amounts of air and different air speeds for both loud and quiet dynamics, changing also the contrast and direction. Lastly, about the glissandi, the concentrated air was crucial for the change in note, which varied the character.

#### Section1:

■ 73 Intervention - Parameter Approaches: Adolescence

#### Section 2:

■ 74 Intervention - Parameter Approaches: Teenager

#### Section 3:

■ 75 Intervention - Parameter Approaches: Adult

After I played through each section, I wanted to place an easier phrasing for performance. This is notated by a double bar line, which is highlighted in blue in the below examples.













## 3.3.5.2 Juliette's Composition

During the process of working with Juliette, I focussed on what I wanted to come through in the piece, combining what she desired and also included what I had learnt in my first cycle. Having the final version of the piece meant that this now allowed me time to turn it more into my own. As there wasn't much articulation used, I focussed mainly on how the choice of words can help me perform the piece. Choosing main words, from the description I wrote, helped me come to a closer idea of how I would like certain parts of the piece to be played. This also had an influence on phrasing and tempo.

Words that Juliette used to describe the intentions for her piece were: subtle, soft and mellow as well as the choice of *Meditation* for the title of the piece. Therefore, I used this in collaboration with my description. Main words taken from my description are: breathing in and out, waves crashing, finding peace, calm, mellow, flourish of the wind.

I first wanted to give an example of what the piece sounded like before I added any of the descriptive qualities, to give a better comparison when I have the final performance.

■ 76 Meditation IV - No Parameter Approaches

The next step I took was applying the outcomes I collected in my first cycle in relation to articulation, dynamics and glissando. As there is not much articulation I started with dynamics. My approach when it comes to dynamics is to have large amounts of air, more contrast and direction.

Here are some examples:

Bars 1-5:

■ 77 Intervention - Air Approach 1

Bars 13-19:

■ 78 Intervention - Air Approach 2

Bars 28-31:

■ 79 Intervention - Air Approach 3

Bars 40-44:

■ 80 Intervention - Air Approach 4

For glissandi, my approach was using a specific description for the character I wanted to go for as well as centered air. Another thing to add into this piece is that the tempo is slow throughout, therefore that will also affect the glissandi, so my main focus was the different choice of words I had given each glissando that I believed fit that phrase and the feeling of the piece.

Here are some examples:

Bar 10:

■ 81 Intervention - Glissando Approach 1

Bar 16:

■ 82 Intervention - Glissando Approach 2

Bar 32:

83 Intervention - Glissando Approach 3

Bar 50:

■ 84 Intervention - Glissando Approach 4

To have a better flow of the piece, I used the main words that I collected from my description and applied them to each section of the piece, making it easier to create the sound I want when I perform.

**Meditation IV** 

for Katie Blackburn, solo trombone Juliette Romboti 'the flourish of wind passing by' 'sounds of breathing' 'finding peace' ordinario 'no rush, but a gentle pace' 'waves crashing' +31 'finding peace'
Ritenuto

#### 3.3.6 Outcomes

- 85 Reference Recording 06 (Katie Blackburn) (Meditation IV)
- Outcome Score Meditation IV by Juliette Romboti
- 86 Reference Recording 07 (Katie Blackburn) (When Will The Butterfly Bloom)
- Outcome Score When Will The Butterfly Bloom... By Katie Blackburn

## 3.3.7 Feedback, Reflection and Conclusion

Trying to find a personal goal for me during composing was difficult. I found it easier to take inspiration for rhythms and melodic lines from what I had learned from my research, but taking it to a personal level made me feel very vulnerable. However, I did appreciate the effort it takes to compose. All the little elements that draw the whole piece together to make each character come across and the sound you want to create. There are so many things throughout my life that I would love to portray through music so I'm glad I chose a broader spectrum to give just an idea to start with and who knows where this may lead. I have also found a new passion in writing descriptions and poems. When experimenting with writing poems to create the music, I found it very fulfilling to be able to express myself in a short stanza of writing.

When working with Juliette, I found it very interesting to immerse myself into a new style, something that comes so naturally to my instrument but that I've not explored before. My only regret within this work is not adding myself more into the compositional aspect. I was very focussed in allowing her style to come across, even working very well together and respecting each other's opinions. I don't see as much of myself in the piece as I would have hoped for. If I was to work in this way again, I think I would have a clearer idea of what I would want to come across in the piece, as well as enjoying the composer's style of writing.

From feedback I received through main subject teachers and composers, it was seen that I had a strong connection to my way of composing, the methods I took through exploring my research showed this clear connection and process. I had clear intentions when it came to each aspect of the piece however I would need to pay closer attention with dynamic and articulation to really show each character in my piece. As it was a journey of life through three stages, it could also be a choice to show a deliberate action in there being three short movements instead of one whole piece as the connection to each part didn't flow as well as it could have. In my performance to also focus more on what I had specifically chosen and be more leggero. In relation to the co-collaboration with Juliette, I need to understand more of the intention I wanted to come across and spend more time listening to each note to make sure they are equal quality or deliberately choose to highlight the microtonals more. The use of mutes can be explored more as there is an impact on dynamics and on the microntonals.

## 4 Research findings and outcomes

## 4.1 Documentation and explanation of the research outcomes

This journey has allowed me to discover many things about Amy Riebs Mills and myself. Starting from my first cycle by using strategies of analysis of recordings; analysis of score; semi-structured interviews; parametric experiment, reenactment and literature review. I managed to establish the kind of approach I would like to have when using articulation, dynamics and glissando to fit the style of playing in that moment and have a more personal attachment when playing. My outcome being a new recording of *Red Dragonfly, Third Movement by Amy Riebs Mills*, as well as an annotated score to notate my findings.

- 01 Reference Recording 02 (Katie Blackburn) (Red Dragonfly, Mvt3)
- Outcome Score Third Movement, Red Dragonfly Sonata by Amy Riebs Mills

In my second cycle, I started looking at compositional aspects of Amy Riebs Mills' compositions starting with *Red Dragonfly* with things such as structure/form, narrative, rhythms and harmonies. Then compared to a few of her other compositions: *Golden, One More Mountain, Catharsis* and *Journey One: Hints of the Middle East.* I did this through comparative analysis of recordings; score analysis, including rhythmic and harmonic analysis; literature review; and experimentation. My outcome was a short melody written by me, attached with a description.

Description: When somebody passes away it leaves a big hole in your heart. It takes time to heal and love from people around you to do this. There won't ever be a moment when they're not in your heart but they won't always be in your mind and for this you feel guilt, you try and reach out but it's finding your own way of doing this.

- 43 Reference Recording 04 (Katie Blackburn) (Start of a new composition)
- 44 Reference Recording 05 (Katie Blackburn) (New composition with parameters)

In my third cycle, I did a lot of practical application in working with Juliette, as well as creating my own piece. I looked back to my findings from the second cycle and implemented what I liked from Mills' style of composing into my work, also including my chosen parameter outcomes from my first cycle. My outcome was a piece written in collaboration with Juliette Romboti with score, as well as my composition with score.

- 85 Reference Recording 06 (Katie Blackburn) (Meditation IV)
- Outcome Score Meditation IV by Juliette Romboti
- 86 Reference Recording 07 (Katie Blackburn) (When Will The Butterfly Bloom)
- Outcome Score When Will The Butterfly Bloom... By Katie Blackburn

# 4.2 Self-assessment of the research outcomes and expert feedback

Looking back at the end of my first cycle, a lot of the feedback I received was based on the technical side of playing and what the specific intentions were written down on the music. Although at this point there was more to improve in my playing, I hadn't reached yet what I felt was a personal connection, since that was still other people's point of view. It was within my interview with Amy Riebs Mills that I understood how to have freedom in her piece. I could choose what I preferred, exploring parameters while supporting it with technical approaches.

Moving forward to my second cycle, I learned more about Mills' style of composing and the comparison of her other pieces. Having more indepth conclusions on her decisions and analysing her scores opened my eyes to see what I would like to include in my own compositions, as well as what didn't fit my style of playing. I allowed myself to trust my artistic ideas and apply my research findings all together. Experimenting led me to an outcome of a short melody that was a result of how I felt after creating a description. I found a way to express myself in my work whilst following the same method as Mills' compositions. However, from feedback I received, it seemed that I was yet to explore this area enough to really discover what I wanted to compose about.

The outcome of my third cycle highlighted all of the conclusions I had gathered throughout my research process. My main reflection would be to have taken more time in the composition process of my final outcome, to be more specific in my choices and gain more advice throughout. I was not initially a composer, but I explored this field by personal connection with poems and descriptions for each piece. I strongly believe that this came across in my piece. It was agreed from feedback that this was the case, as well as to be more careful with the articulation and dynamic choices to clearly show the character I intended. Also to explore my personal composition style more thoroughly.

Within my work with Juliette I found I was more concerned with creating a piece of music that allowed her creativity to come across more than my own. Although when attaching a personal connection, I felt it was too late in the stage than it should have been. My opinion of mutes and phrasing, dynamics and articulation came from more of a technical background. It is clear that, from Juliette's feedback, we didn't have a full understanding of what we wanted to come out of the piece. Choices that I intentionally made didn't always fit her ideal outcome of the piece. There was also more room to explore each microtone in detail to fully understand how I would like to perform them, also according to their own resonance. Whether the microtone needed to be more special or just included more into the phrasing.

## 4.3 Conclusion

When it came to my research I hoped there would be more that I could have explored in terms of female composer history and created more surveys for my outcomes but nevertheless I still carried the passion of working with a female composer to create new works which I achieved, successfully.

Within my first cycle I was still in a very technical mindset; I didn't explore my creativity as much, as there was influence from Megumi Kanda, Amy Mills and my main subject teachers. However, I did manage to create an outcome of approaching articulation, dynamics and glissando in a way that suits my style best and what I like to hear when performing. In my second cycle I was very focussed on understanding the style of Mills' work, slowly connecting it to mine. There were a couple of occasions where I focussed on areas that weren't particularly useful when linking to my composition, but I did eventually find inspiration. I started to find a place to implement what I wanted and liked but still combine my research.

In my third cycle I implemented what I had found from Mill's work, but still included what I would like in a piece. I went through a journey to include challenging but enjoyable elements in the piece. Within working with Juliette, I found the experience enlightening but also challenging. Trying to discover what I wanted to come across in the piece while facing personal doubts. This was my first time personally working with a composer to create a piece that shows what we both wanted. Luckily for me, working together with Juliette was a very nice experience and I feel as though we created an outcome that shows what we wanted.

The outcome of two new pieces for the trombone had a personal link on description and expression. Besides that, there was also a connection regarding such unique styles. Mill's work influenced my composition, which then linked within myself working with Juliette.

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## 6 Network

Alexander Verbeek - Current trombone teacher.

Amos Miller - Previous trombone teacher who could potentially put me in contact with other people.

Amy Riebs Mills - In demand for commissions. Not stuck to one specific genre. World renowned living female composer. American. Composer of multiple trombone pieces that I will be exploring, including: Red Dragonfly, Golden and Catharsis Concerto.

Brian Hecht - Commissioned and premiered (2016) Catharsis Concerto by Amy Riebs Mills when he was bass trombonist with the Atlanta Symphony Orchestra. Now a utility trombonist with the Dallas Symphony Orchestra. American trombone player. <a href="mailto:bassbonebrian@gmail.com">bassbonebrian@gmail.com</a>

British Trombone Society - An organisation originally formed in the UK made up of trombonists from all over the UK. Existing to promote the trombone and trombone repertoire in all musical styles.

International Trombone Association - An organisation formed of over 4000 trombonists from 74 countries. Their mission is to promote the trombone and all trombone related activities all across the world.

Lauren Husting - A female trombonist from America, played Red Dragonfly as part of her doctorate.

Megumi Kanda - Commissioned and premiered the piece Red Dragonfly and Golden by Amy Riebs Mills. Current Principal Trombone of the Milwaukee Symphony Orchestra. Female trombone player. Originally from Japan, moved to America in 1994 for her bachelors. Japanese trombone player.

Natalie Mannix - Female trombonist from America, included 'Red Dragonfly' in her album recording of music by female composers.

Rommert Groenhof - Current trombone teacher.

Javier Rodríguez García - Composition Student at Codarts

Juliette Romboti - Composer I worked with for my co-collaborated composition. Also a composition student at Codarts.

# 7 Appendices

## Appendix 1: List of all self-produced AV media included in report

### First Research Cycle:

- Reference Recording#1 Red Dragonfly Mvt 3 (Katie Blackburn)
- 01 Reference Recording 02 (Katie Blackburn) (Red Dragonfly, Mvt3)
- 02 Interview with Amy Mills (28/03/24)
- 03 Interview with Amy Mills 2 (28/03/24)
- 04 Comparing Lyrics to Score 'Red Dragonfly'
- 05 Interview with Alexander Verbeek (26/03/24)
- 06 Reenactment- Megumi Kanda 2013 Bars 1-5 'Red Dragonfly'.mov
- 07 Reenactment Megumi Kanda 2013 Cadenza 'Red Dragonfly'.mov
- 08 Reenactment- Megumi Kanda 2013 Bars 99-114 'Red Dragonfly'.mov
- 09 Reenactment- Megumi Kanda 2013 Bars 145-147 'Red Dragonfly'.mov
- 10 Reenactment Megumi Kanda 2013 Bars 160-163 'Red Dragonfly'.mov
- 11 Reenactment Natalie Mannix 2017 Cadenza 'Red Dragonfly'.mov
- 12 Reenactment- Natalie Mannix 2017 Bars 145-147 'Red Dragonfly'.mov
- 13 Reenactment -Natalie Mannix 2017 Bars 160-163 'Red Dragonfly'.mov
- 14 Reenactment Lauren Husting 2016 Bars 99-114 'Red Dragonfly'.mov
- 15 Reenactment Lauren Husting 2016 Bars 145-147 'Red Dragonfly'.mov
- 16 Reenactment Lauren Husting 2016 Bars 160-163 'Red Dragonfly'.mov
- 17 Intervention Staccato Experiment Bars 1-13 'Red Dragonfly'.mov
- 18 Intervention Staccato Experiment Bars 35-38 'Red Dragonfly'.mov
- 19 Intervention Accent Experiment Bars 142-147 'Red Dragonfly'.mov
- 20 Intervention Accents and Staccato Experiments Bars 129-131 and 145-147 'Red Dragonfly'.mov
- 21 Intervention Dynamic Experiment Bars 99-114 'Red Dragonfly'.mov
- 22 Intervention Dynamic Experiment Bars 129-131 'Red Dragonfly'.mov
- 23 Intervention Glissando Experiments Cadenza 'Red Dragonfly'.mov
- 24 Intervention Glissando Experiment Bars 160-163 'Red Dragonfly'.mov
- 25 Intervention Glissando Experiments Bar 1 'Red Dragonfly'.mov

## Second Research Cycle:

- 26 Reference Recording 03 (Katie Blackburn) (Red Dragonfly, Mvt 2)
- 27 Quasi-Experiment: Improvising.m4a
- 28 Quasi-Experiment: Improvising 2.m4a
- 29 Quasi-Experiment: Improvising 3.m4a
- 30 Quasi-Experiment: Improvising 4.m4a
- 31 Quasi-Experiment: Improvising on the Trombone.m4a
- 32 Quasi-Experiment: Improvising on the Trombone 2.m4a
- 33 Quasi-Experiment: Improvising on the Trombone 3.m4a

- 34 Intervention: Improvising to create a description.m4a
- 35 Intervention: Improvising to create a description 2.m4a
- 36 Intervention: Improvising on a Cornish theme.m4a
- 37 Intervention: Improvising on an English theme.m4a
- 38 Intervention: Improvising using the words Calm and Sinister
- 39 Intervention: Improvising on the word Lively
- 40 Intervention: Improvising on the words Sadness, Fear and Confusion
- 41 Intervention: Structure and Description 1
- 42 Intervention: Structure and Description 2
- 43 Reference Recording 04 (Katie Blackburn) (Start of a new composition)
- 44 Reference Recording 05 (Katie Blackburn) (New composition with parameters)

## Third Research Cycle:

- 45 Quasi-Experimentation: Idea 1
- 46 Quasi-Experimentation: Idea 2
- 47 Quasi-Experimentation: Idea 3
- 48 Quasi-Experimentation: Idea 4
- 49 Quasi-Experimentation: Idea 5
- 50 Quasi-Experimentation: Desciption 1
- 51 Quasi-Experimentation: Desciption 2
- 52 Quasi-Experimentation: Desciption 3
- 53 Quasi-Experimentation: Desciption 4
- 54 Quasi-Experimentation: Desciption 5
- 55 Melody Composition Adolescence
- 56 Melody Composition Teenager
- 57 Melody Composition Adult
- 58 Meeting with Juliette (17-02-25)
- 59 Meeting with Juliette Mutes (17-02-25)
- 60 Trombone Melody (1st Draft)
- 61 Juliette's Score First Draft- First Part
- 62 Juliette's Score First Draft- Second Part
- 63 Meeting with Juliette (18-03-25)
- 64 Trombone Melody (2nd Draft)
- 65 Juliette's Score Second Draft
- 66 Composition Feedback
- 67 Quasi-Experiment: Glissando 1
- 68 Quasi-Experiment: Glissando 2
- 69 Quasi-Experiment: Glissando 3
- 70 Quasi-Experiment: Mutes 1
- 71 Quasi-Experiment: Mutes 2
- 72 Quasi-Experiment: Mutes 3
- 73 Intervention Parameter Approaches: Adolescence
- 74 Intervention Parameter Approaches: Teenager

- 75 Intervention Parameter Approaches: Adult
- 76 Meditation IV No Parameter Approaches
- 77 Intervention Air Approach 1
- 78 Intervention Air Approach 2
- 79 Intervention Air Approach 3
- 80 Intervention Air Approach 4
- 81 Intervention Glissando Approach 1
- 82 Intervention Glissando Approach 2
- 83 Intervention Glissando Approach 3
- 84 Intervention Glissando Approach 4
- 85 Reference Recording 06 (Katie Blackburn) (Meditation IV)
- 86 Reference Recording 07 (Katie Blackburn) (When Will The Butterfly Bloom)

## Appendix 2: Critical media review

## Megumi Kanda, Red Dragonfly Sonata

Here is a performance of the piece *Red Dragonfly* by Amy Riebs Mills, performed by Megumi Kanda who commissioned the piece. This is a piece of music I will be exploring by Amy Riebs Mills, containing the extended technique glissando. It shows me how the first interpretation was taken of this piece and allows me knowledge of who I could contact for potential interviews. Although each performance may be different, I have not come across the premiere of this piece yet so this is the closest I can get to what the main expression of this piece could be as it was specifically commissioned by Megumi and was performed close to the publish date. Megumi would have had close contact with Amy whilst composing this piece so it's just as much her influence as well as Amy's. It is an important part of my research as something I can listen to. What is interesting about her performance is that she fully embodies each movement and takes care to show each unique musical element.

## Excelcia Music Publishing, Meet the Composer with Amy Riebs Mills

Above is an audiovisual recording of an interview between Amy Riebs Mills, composer/conductor and Kathryn Buchanan, music educator. Within this interview the questions covered include: who inspired you to write, how to approach a piece and advice for composers. This is the composer whose repertoire I will be exploring in my first research cycle with the outcome of my research to work together with a composer to co-create a composition for trombone. As well as researching this composer to gain insights into my chosen musical parameters it is also in my best interest to understand her way of composing to be able to use the parameters more to her style in the co-create composition with a composer. Having a better idea of how she composes also allows me to understand the reasoning behind how she chooses the musical parameters she will include in her compositions depending on which instrument she is writing for. I will use this interview to understand more about Amy and know how to approach her when potentially having my own interview with her. I can use this interview to help me when I reach the point of creating the composition.

## Caitlin Elftman, Living life musically: A conversation with the MSO's Megumi Kanda

This is an article published by Caitlin Elftman, an Art and Entertainment Contributor at OnMilwaukee. OnMilwaukee had an interview with Megumi Kanda, principal trombone of the Milwaukee Symphony Orchestra, covering questions such as: Who are your musical inspirations, what does it feel like to be the only female principal trombone player in a major U.S. orchestra and walk me through your journey to achieve this accomplishment. Megumi Kanda commissioned and premiered the pieces Red Dragonfly and Golden by Amy Riebs Mills with the third movement of Red Dragonfly being the focus for my first research cycle. Gathering information about Megumi's background allows me to understand how she plays as a performer from environmental factors as well as teachers she had growing up influencing the way she played the trombone. Therefore, relating to how she performed Red Dragonfly from previous experiences as well as the composer. I would use this article due to the reputable manner of the publication company. A publication service in Milwaukee where Megumi is located and is their job to be up to date on current events.

## Johnson, *The Recognition of Female Composers*

Here is a section of a research paper conducted by Matthew Scott Johnson published by University of Lynchburg. Within this section he discusses present day recognition of women composers and the history of women in music and the connection between. The recognition of female musicians and composers is a strong motivation of mine for this research, having a reliable source can give more of a fact for readers

rather than just my opinion. Also, within this paper there are also sources that may be of use to further my knowledge on this research topic as well as potential routes I can follow that I hadn't acknowledged.

### Composer's Trombone Resource, *Aiden Hartery*

Aiden Hartery is a composer and trombonist as well as educator, this gives him enough knowledge to know what works best for composers when working with the trombone. From this website resource it gives a very well detailed insight into the art of writing for the trombone. It includes sections such as: positions, range, dynamics, vibrato, glissandos and trills. Although I already know a lot about the trombone, having a detailed guide will make sure I haven't forgotten anything when working with a female composer. This resource not only provides information about composing for the trombone, it also allows me to learn more of the different aspects that can affect dynamics and glissando, two of the musical parameters I am researching. With the positions of the trombone, coinciding with the harmonic series, this can determine whether a glissando will work so knowing this information beforehand will not hinder the composition process. As well as the range of the trombone, depending on which note is chosen can alter choices of dynamic as it potentially won't be comfortable for the trombonist.

#### Trevor Herbert, *Trombone Glissando*

Trevor Herbert is a Professor of Music Research and Doctoral Supervisor at the Royal College of Music in London, he was a trombone player for many of the big ensembles and orchestras in the UK. He also has developed a global reputation as an expert on the history and performance practices of brass instruments. From the website link of a research paper it focuses on the continuity and change of performance idioms such as the trombone glissando. Although providing me with some great background information on the glissando for example how it was introduced into different genres, peoples opinions on glissando being used in music, there wasn't a lot of information for me to advise me on how to play the glissandos, which is my main focus. The best I can achieve is assumptions but for my research I need more reliable information in the way to perform glissandos.

Brass Chicks, *Five Subtle Sexist Things You'll Encounter in Your Career (and how to address them)* — Brass Chicks is a blog for and by women who play brass instruments. Part of its aim is to perpetuate discussion of what it means to be a woman in this male-dominated industry. This data became important for my research as it is written by Lauren Husting, one of the people that I interviewed due to their recording of *Red Dragonfly* but also because it discusses things that female musicians deal with in their career. This helps me relate to how things have changed or stayed the same for female musicians over the years by gathering information from experienced and professional women.

#### Takuya Saibara, *Translated Japanese Lyrics*

Takuya Saibara is a musician who was born and grew up in Japan, so would have an almost correct translation of these lyrics. Knowing that *Red Dragonfly* was based on a japanese melody, it wasn't until I started doing my research that I realised knowing the lyrics of the original would bring a lot more ideas to the character when I am performing. From this website it not only gives me a translation of the lyrics but a video to hear them put into context so I can relate it to the melody written in the trombone piece *Red Dragonfly*. Understanding the lyrics more gives me a better idea of the mood being set at each point and how Amy has put her own ideas into the piece from which sections are different, allowing me to understand her compositional style better.

## Donne Women In Music, Female Composer Performance Research

Donne Women In Music is a charitable foundation dedicated to achieving gender equality in the music industry. Connected to my research is learning more about female composers and where they started out

to where they are now. One of the things attached to this is how much music by women composers is being played. Data collected by Donne Women In Music allowed me to explore this through the years of 2018 to 2022, however the results are still similar to that of a century ago. The change however is the difference in the accessibility to this information and allowing it to be more public. With female composers' music becoming more of an interest and more freedom to share this, having information like this to share publicly on social media can have a very big impact on improving the performance rate of music by women composers.

## Kleinhammer and Yeo, Mastering the Trombone

A collaboration of work from teacher Edward Kleinhammer and former student Douglas Yeo, *Mastering the Trombone* represents Edward Kleinhammer most up to date thinking of the most essential elements of playing the trombone before his death in 2013. Edward Kleinhammer had a distinguished career as bass trombonist for the Chicago Symphony Orchestra from 1940-1985. From this book it allowed me to take a step back and fully analyse how I do certain things in my playing and process suggested changes to certain aspects. In this book there wasn't a lot of information about glissandos but I was still able to look at articulation and dynamics which are two of the musical parameters I am researching.

## Jill Halstead, The Woman Composer

Jill Halstead is herself a woman composer. Using this book to advance my knowledge on women composers, the chapter I focus on is 'Sex, Gender and Music'. It reviews a number of findings in relation to sex and gender, the main point being that any gendered musical associations are imposed from other, outside influences on composers and listeners. It allows me to explore the theme of 'masculine' and 'feminine' and how its societal imposition on musical phrases forces the ideals of whether a piece could potentially be written by a male or female. It's an aspect of female composers that I've not followed before that I find a vital part of the acceptance process in society.

## Hannah Roberts, *The Rise of the American Female Composer*

Hannah Roberts is a teacher of piano and piano pedagogy, as well as an avid performer of solo and collaborative projects. Her article provides information that I have learnt before about societal aspects in the 19th century but it allows a reliable source to support my argument in my research. Her article focuses on both female musicians and composers covering two aspects of my research that I am highly interested in. However, her article does cover the American female composer so it can only be assumed that the same situations were happening elsewhere in the world. Therefore, it has relation to that of the location of where the composer of my research piece comes from but it doesn't allow for a whole global discovery.

Stevie Feliciano, <u>Women Composers: From the Middle Ages to the Present | The New York Public Library</u> Within this article it covers both the societal issues thrown upon both female musicians and composers and also going through each period of time showing the change for women. I was able to focus on the information including the growth of conservatories permitting women to begin studying professionally as musicians and composers, showing the change over the years. It also shows how long this small change took to happen, providing relevant information for me to understand the representation of female composers and female musicians.

## Appendix 3: Full feedback on reference recordings

### Reference Recording #1 -

1) Ruth Molins - 'You captured the playful quality from the outset; your articulation was clear and well defined and phrases were carefully shaped. Perhaps some of the louder dynamics towards the end could have been fuller but this was nonetheless an exciting performance.'

### 2) Megumi Kanda -

- -The first gliss is too quick. Think about why composers are asking for us to use gliss. We are unique, and we must highlight the uniqueness.
- -16th notes are way too short. Regardless of using double tongue or single tongue, the 16th notes need to have just as much body as a longer note.
- -I would like to hear more dynamic differences in places, such as measure 31,37,44,and 111-112(the composer told me she really wanted a lot at 112).
- -At 45, take much more time on the glass. Think of a cat meowing. Whenever a composer asks for a Gliss from a trombone, we must milk it.
- -At 51 etc., digging in more on the starting note of the gliss will sound better.
- -make the accents clearer at measure 142 etc. It will match the piano better.
- -The 16th note at measure 146 etc. needs a much more full body.
- -At 160 etc, when you have seventh position, consider angling the trombone to the right to add a few centimetres to your reach. Being a shorter person, I do this all the time. 7th are sounding too sharp now.
- 3) Amos Miller This is a convincing account, demonstrating a wide range of dynamics. Your articulation is largely very clear, although be sure to keep it as clean in the quieter dynamics as it is in the mezzo ones (and above). In the jazzier sections, you can afford to be lighter and crisper, especially in such a resonant acoustic: just very occasionally it felt a tiny bit orchestral for what is a piece in a "light" genre. Phrasing is convincing and committed, and glissandi are largely effective, although do make sure that they always land with solid intonation; re the latter point, although overall intonation was largely excellent, just be careful around the 3rd position Ebs above the stave (one or two were very slightly high). Tone quality is excellent throughout.

#### 4) Alexander Verbeek -

- Enjoyable performance, as the piece seems to be known quite well.
- Articulation: short double tongue or single tongue need way more air, to hear melody clearer and have more sound and not so much only tongue. Slow passages,the slide needs to be later and faster so there is no 'wah wah' sounds in legato
- Glissandos: good air,
- Phrasing:crescendo and diminuendo done quite well, need to phrase within the larger melody more but also with small phrases in larger melody there should always be direction in music, little crescendos or little diminuendos that are not written in the part to make sure when i start it leads into something or comes out of something. Slow passages need more phrasing, where am I going? It stays too much the same so you don't hear the deliberate phrasing
- Little boring.

- Recording piano occasionally louder than trombone
- More air overall

#### Reference Recording #2 -

### 1) Megumi Kanda -

- -articulation at the opening is too heavy. It needs to be lighter and more joyful sounding.
- -you are taking too much time between different sections. There are no indications to take time between different sections.
- -seventh position often gets sharp. When you can't quite reach it, angle your slide to the right side, and it will add another few centimetres to your reach.
- -good character on the Glissandi in the credenza section.
- -The last big gliss( the one that has four glisses in a row) sounds too careful. Go for a more dynamic character, like a waterfall.

## 2) Amos Miller -

Sounds good (still the same lovely Katie noise!)

Articulation is basically good, just be careful that your slide synchronises with your tongue: the bits where it wasn't as clean were to do (In my humble opinion) with that more than the tongue itself.

Dynamics great, nice piano in quiet slow section.

Glisses good in cadenza and at the end. For me the one at the very start was possibly a bit macho for mf? Think it needs to be a bit more playful if possible, rather than too burlesque?

Careful of tuning round high F (has very slight tendency to stray sharp especially in the Marcia trionfale section and towards the end).

Nice projection of musical intentions.

## 3) Alexander Verbeek

In general I like the cresc you make one the gliss. so that's very good.

What I think you need to work on is phrasing and articulation. Start with doing what she writes, because often you forget that .....

To give some examples:

Tempo in the beginning is really slower than asked, so therefore the character is not Giocoso enough.

Although a small cresc on the gliss is good, there is no accent on the downbeat. But there are accents on the third bar beat 3 and 4 and on beat 3 is tenuto.

This you don't do.

Bar 10 - 13:

I miss cresc. and decresc. and some of the accents.

Bar 14-20, you can exaggerate the dynamics and articulations more....

From bar 21 it would be great if you already feel the directions towards bar 31. Now (also because of the slower tempo) everything is heavy and vertical.

Bar 35 can be lighter and should be only mp. What you do now changes the character I think.

I won't mention everything that I notice throughout the whole recording, but......

In this way you can listen and compare with the sheet music if what you do is what the composer asks and how it influences the character compared to your interpretation.....

Reference Recording #3 -

#### 1) Alexander Verbeek

It would be good to check your different tempos again.

Beginning is slower than marked and that influences the mood in the music. Maybe then you don't need to breathe after bar 10 ... .with a bit more tempo you could also feel an 8 bar phrase with 2 times 4 in it instead of only 2 times 4 bars.

Try to make a 4 bar phrase from the first entrance....

I like the tempo the pianist takes from bar 15.

The breath in bar 24 disturbed the line.

Your sound there can be warmer (more full of warm air) and don't make the dim. earlier that bar 29 4th beat.

Please practice the trills and make sure to use more air (and direction in your air) to maintain a good sound and forte in bar 39, 42, 44.

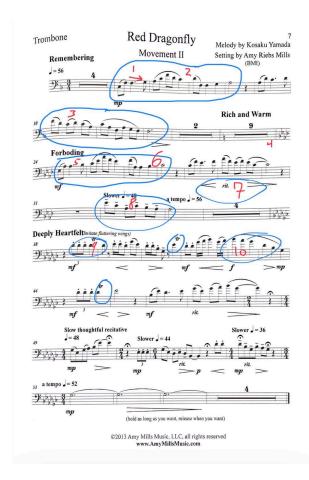
When this is more "heartfelt" the softer passage going to the end can be more special.

#### 2) Rommert Groenhof

- 1, more phrasing, much softer and keep the tension in the longer note (f) it will automatically give you more direction.
- 2, try not to breathe and make 1 long phrase. In general it can be more floating, more stable way of giving air because now, specifically in the legato it can sound a bit too much wha wha, so maybe more horizontal thinking.
- 3. The last note of bar 10 should not be shorter than the rest, if you breathe try to keep the tension in the music, it's in general also, but this place i take as an example. Also the way that the legato's are written i can not really hear.
- 4, take a big relaxed breath and make it a little more interesting, it's more less the same as the beginning, Play mf.
- 5, don't breathe there;)
- 6, phrase more. Give it more horizontal stability and try to play more clean in slurs that are more difficult.
- 7, make crescendo
- 8, more length i think.
- 9, find a trill that is playable for you. Maybe a more easy trill, like play as decoration instead of a lip trill, maybe find some inspiration from a baroque kind of trill.
- 10, intonation

In general you play it very beautiful and how you play it can fit the piece very well. I think it's a good start and you can work it out more.

Some things are just basic trombone stuff, some things are about direction and phrasing. A more horizontal/stable way of playing is just more my taste in this piece but I would like you to try it also and listen to it back. It can help you also with the air support by giving the music continuous air.



## Reference Recording #4/5 -

## 1) Javier Rodríguez García

As the start of a longer composition is quite nice, it presents a clear 'theme', bars 1-2, which can lead to further development. I miss a little of this 'hole in your heart' but it might come later in the composition.

## Reference Recording #6 -

#### 1) Javier Rodríguez García

Composition: I quite like the idea of long simple phrases in order to reflect this feeling of waves and of something passing by. The decision about using cent deviations is quite niche but it also fits nicely with the idea of meditation and it fits the trombone. When it ends you can really feel like it was a meditation but there is something about the "Più mosso" that feels a little bit strange in such a short piece. It is

interesting that she starts the piece with mutes but then after the first third of the piece they disappear, maybe if the piece was a little longer it would give room to take them back, they give a quite pleasant change of timbre.

Performance: The beginning is really beautiful and feels calming with a clear sound and very well relation between pitches, meaning the deviations from 12TET (12 tone equal temperament), I can only see a couple of points for improvement: first, the dynamics in relation with the use of mutes, the piano in ordinario feels louder than the mezzo piano with bucket mute, and second, the deterioration of quality of sound by the end of the piece, is not that the timbre is bad or unpleasant but you can feel how clear and stable it is at the beginning and after the Più mosso is a little bit more shaky, maybe because you are more tired?

### 2) Juliette Romboti

- I feel that your interpretation brought out the piece's delicacy while still creating direction and contrast within the very stripped-down material.
- The way you opened the piece with the first phrases invites the listener into a space where the music unfolds slowly and subtly. Your careful shaping of the glissandi created expressive moments, especially the first time a glissando was heard. I wonder if a bit more space, whether taken in performance or composed into the piece, could have helped emphasise these even more?
- I think you adjusted dynamics and blended the colours of the mutes very carefully to create smooth transitions and a cohesive flow. The moment where the full colour of the trombone was heard worked very well, which you then carried naturally into the più mosso section by slowly building up more movement, creating a type of dialogue between the melodies, especially when the registers contrasted.
- The subtle additions of vibrato also worked very well in adding tension and expressivity to the melody lines. I wonder if this aspect could be explored even further?
- To my feeling, I think the phrasing could have had even more rhythmic flexibility and rubato than you already brought to it. I do feel that this is not only an interpretive aspect but also compositional. It made me think that beginning the phrases on a weak beat could have given the melodies more of a floating feeling which I feel the ambiguous atmosphere of the piece requires. I also felt that phrase endings, especially the final notes fading into al niente, might have benefited from being stretched a little more. Would longer note values or more freedom in phrasing (to allow for more breath), have opened up space to shape these more? I also wondered about the rests. Could they carry a bit more weight as musical events in themselves? Of course, the changing of mutes makes this difficult, but it felt like this could have added a deeper layer of stillness within the music.

#### 3) Rommert Groenhof

#### Composition:

- Possibility of microtones standing out more, having more emphasis.
- Use of easier/more phrasing?
- Use of mutes is a good idea but then the focus is drawn away from the microtonals. You need to listen to the overtones in notes so with a mute this may affect the microtonals more.
- Interesting piece
- Phrasing is even more important in music like this
- Difficult to play with other instruments?
- Exploring/experimenting with a drone?
- Possibly it works better when played with another instrument?

#### Performance:

- Sometimes when I am making changes to the tone it sounds like I'm doing it with my lips and not my slide.
- Possibly trying to correct the note as your used to hearing the correct pitch
- The sound quality is not as good because of this.
- Using the alternate position as well as the microtone affects the quality of the note even more.
- More possibly for Bb in fifth position, makes it more legato.
- Can do more things with colour when you take the mute out. Start from normal positions and create atmosphere, normal notes play as nice as possible, notes with microtones a little more different.
- Use more phrasing with the microtones.
- If there is a clear perfect note, this note should be where the phrase is going to.
- Meditation, people should be relaxed, has to be a convincing performance.
- Think more about what it is about, what do you want to show?

## Reference Recording #7 -

#### 1) Javier Rodríguez García

Composition: The three parts are clear and the rhythms are simple but they represent the three stages, that being said and only musically speaking the whole piece feels more three pieces rather than one, it's way too separated to feel as a whole unit. The use of articulation is nice and varied. The build up of a couple of culminating moments (37-40 and 63-65) is a bit rushed and doesn't allow the emotion to be built.

Performance: Not much to say, you know clearly where the phrases go and how to convey them. I will highlight the clear articulations, especially in the third part of the piece.

## 2) Rommert Groenhof

- Definitely sounds like the description and poem that was written.

### Composition:

- Change articulation for something that's more similar to a child in the beginning
- It says what you want. Maybe too impressive for a child at the beginning, not so loud of a dynamic
- Melody in the middle section is nice.

- Can see that the middle section wants to be different from the other two sections.
- Create more things around the piece. Use of poem in between as each section is quite short

## Performance:

- To exaggerate more of the whole piece, to really show what you want.
- Beginning needs to be more leggero, it's too heavy to replicate that of a child.
- More light, more small
- Use more of the crescendo, show more difference
- Thinking of how to connect the rhythm more, it may have a simple rhythm but there is a lot to say.
- Make some more resonance in the middle section.
- Don't wait too long between playing, rests are a part of the phrasing.
- Tempo could be affecting that feeling, explore this.
- More connection
- Play with the acoustic of the room.
- Play it into the open lid of the piano for more resonance?
- Could experiment with using the fans on a vibraphone
- Third section is similar to the first in performing
- Make the articulation light, Leggero
- Use of air is good, just more active.
- Sounds sometimes like you are working too hard.

## Appendix 4: Transcription of interviews

International Trombone Association
Katie Blackburn (03/03/24)
To Whom It May Concern,

My name is Katie Blackburn and I am a classical trombone player, originally from England, currently in my first year of master's at Codarts University for the Arts in Rotterdam, The Netherlands. For my masters research I am focusing on a couple of pieces by female composers, one of which being Red Dragonfly Sonata by Amy Riebs Mills.

I am emailing you today as I noticed that this piece was used in the Robert Marsteller competition final in 2021. I wanted to ask why this piece was chosen to be used, are there specific parts of the piece that are thought to be difficult for the trombonist to perform? Any information along these lines would be very useful to my research.

I look forward to hearing from you. Many thanks Katie Blackburn

## Hana Beloglavec (03/03/24)

Hi Katie,

Nice to hear from you - We chose the piece because it is a professional piece that has been recorded by several artists (Megumi Kanda, Jemmie Robertson, and Natalie Mannix).

It covers a wide range of the instrument, there are some quicker slurs/trills throughout that add difficulty in the second movement, the 3rd movement requires clarity and lightness in the opening in quick scalar passages. It also offers an opportunity to show ability to perform in multiple styles with some New Orleans jazz moments. Musicality is required in pacing of the cadenza.

I hope that helps!

Best, Hana Beloglavec

#### Megumi Kanda - Questions Sent (07/03/24) - Response Given (08/03/24)

1. How did you go about learning the 'Red Dragonfly'? What do you first look at?

I first think about what the composer's intention was in each section. Why did they write this, what were they trying to express? Then, I try to be their messenger, and try to express what they wanted to express.

2. Why did you want to commission a piece by Amy Riebs Mills?

Trombone solo repertoire is not very big, and can use more great pieces. It has always been my mission to be a part of bringing more quality pieces into the trombone world.

3. What did you like from her previous compositions that made you approach her?

I was introduced to Amy's music by the then Associate principal trumpet player of the Milwaukee Symphony, Dennis Najoom. She wrote a piece for trumpet and piano for Dennis called Journey One, which has some Middle Eastern influence, since Dennis has a Lebanese heritage. I thought that was neat and that she could write a piece for trombone that had a Japanese influence.

4. Do you have influences in the way you play from previous teachers?

I've always been blessed with teachers who focused on beautiful sound and music making. Both Sumio Miwa (formerly of the NHK Symphony), and James DeSano (formerly the Principal of the Cleveland Orchestra) always focused on colourful music, and voice-like sound. They were both the type of teachers who let the best part of the student grow, so I always felt free to be who I am, and I think that resulted in a unique player.

5. Do you take inspiration from any other trombonists playing/style?

There are so many wonderful trombone players out there, and I think what makes them great is their uniqueness. When I hear something great, I may try to take some aspect of it as an inspiration, but for the most part, I think being unique and original is more important. When you try to copy someone, you will never be better than a good version of a copy, but when you discover what your strength is, and take that all the way, you are presenting something that has never been presented. Each player being the best version of themselves is what makes the music world so interesting.

6. Did you have to change your style of playing when you moved to America?

The only difference that I found is how much more focus the US music schools put on orchestral excerpts. I was used to focusing more on solos in Japan, so learning the appropriate style for each excerpt was new. However, I did not change the style of my playing itself.

7. How would you describe the piece?

This piece is a musical autobiography of mine. The first movement is about a young musician who is filled with joy, but then faces challenges, and shows the recovery process, and overcoming the challenges. The second movement is a Japanese folk tune "Red Dragonfly" which reflects my roots. The third movement is a joyful American dance, which is my current self.

8. Why did you choose the melody from Red Dragonfly?

Red Dragonfly by Kosaku Yamada has always been one of my favourite Japanese folk songs. It's about how every time he sees a red dragonfly at the time of sunset, the memories from his childhood come back to him, and take him back to his hometown.

9. Did Amy have specific ideas for how she wanted each section of the third movement to be played?

Opening section- joyfully

68-reflection of the second movement(the past).

99-triumphantly

Coda-looking forward to the future (we've never actually discussed the coda idea, but I'm pretty sure looking forward to the future is what she was thinking)

10. When working with Amy on this piece, did you ever have to get her to change anything to fit the trombone better?

On this particular piece, I did not have to have her change anything. We did discuss beforehand what the priorities needed to be, though. I wanted a piece that was enjoyable to the listeners, and also playable by many people. The aim was that a graduate level music student, or a very good undergraduate student would be able to play with no problems. There are many pieces that are nice, but not reasonable enough to program in a recital setting. I wanted to make sure that people could program this piece in a recital comfortably while having enough fun challenges.

11. How did you approach the glissandos in the third movement, did you have a specific intention for each one or plan for some to be similar, would you be able to describe each one?

I think of all glissandi being different. Here are some descriptions of what I think of when I play them. (My ideas, not based on directions from Amy)

Measure 1- comically

37-excited

45,46- like a cat meowing

47,48- determined

50-plopping down

51,52- building up

53-with direction

150- tossing out

160-163- like a monkey sliding down a tree

165- stomping

173- triumphantly

12. How did you approach the articulations in the third movement with there being more accents than staccatos?

I think of the staccatos in this movement as lightness. The accents are emphasized in a crisp manner.

13. What is your opinion on the use of tongue on the articulations in the third movement, in relation to the staccato and accents?

I always keep the tongue light regardless of the articulation. Clarity of articulation comes from immediate and forward air, so that's what you need on the accents, not more tongue.

- 14. How did you approach the dynamics in the third movement?
- 15. The majority of the dynamics in the third movement are above mf, did you make more of the piano because there were fewer of them?

I always go for colorfulness in dynamics. The more contrast you have the better, so I try to take a lot of risks. I believe piano and decrescendo are what makes music really special.

16. How do you feel about being a female brass player/musician/trombonist?

I think it's pretty neat. I believe anyone of any gender should feel free to play whatever they want to play. Don't be afraid to be yourself. I am all

for male harp players, and female brass players. If I can inspire anyone to be uniquely themselves, I would be honored.

17. Have you ever felt discouraged, have you ever found it hard being a female musician?

Not really. Thanks to the ladies who came before me and laid a path, I've had it pretty easy. The only thing I might have faced are assumptions, but once people get to know you, the assumptions are gone. It may just take a little longer for people to get to know you based on who you are, not what you are. I've always found that if you work hard, and treat others with respect, you get treated with respect eventually.

#### Natalie Mannix - Questions Sent (07/03/24) - Response Given (09/03/24)

1. How did you go about learning the 'Red Dragonfly'? What do you first look at?

Megumi Kanda premiered it at ITF in 2013 at Columbus State. I missed the performance, but friends who know I was looking for pieces by women composers mentioned how great it was. It was for sale at the conference, so I bought it!

2. Did you listen to other recordings before or after learning the piece?

Yes, It was actually a live recording of Megumi's premiere on youtube.

3. If so, which recording was your favourite?

Hers was the only one and my favorite still!

4. Did you contact Amy Riebs Mills to understand the style she wanted from the piece before you performed it?

Yes, I got to know her really well. She is very generous and came to my first performance of it when I played it at IWBC in Rowan, NJ. While recording it, I sent her some of the rehearsal recordings for her to comment on as well.

5. What inspired you to record an album of all female compositions?

Someone asked me in 2010 if I knew any pieces written by women for trombone. I was embarrassed that I didn't! I immediately started searching and asking friends. That's how I found Ages by Susan Mutter. It wasn't published or recorded yet. Then I found the Giffels Sonata, also from a friend, and decided to commission a piece by Lauren Bernofsky. She had already written a piece called Devil's Dermish, which was really difficult, but I liked the style. She wrote Two Latin Dances for the project. I really wanted to find pieces by women, record them, and bring them to light in our community. It became the focus of my research for over a decade. I'm still finding new pieces. Recently I recorded five pieces for intermediate-level students that I'll be putting online soon.

6. Was it hard to find enough repertoire written by women for the trombone?

Yes, but I just kept searching the internet for any women composers. If they had a piece for a brass instrument, I contacted them to see if they had any pieces for trombone. This led many composers to send me new pieces along the years. I had just enough music to record a CD in 2016. Now, there are so many more pieces! I think my database has close to 350.

7. Was there something specific about 'Red Dragonfly' that you liked most?

Megumi is such a musical player – she can make anything sound wonderful. I really like the energy and main theme of the first movement, as well as the beautiful Japanese theme in the 2nd movement. At the time it was hard to find tonal new music that was written in a neo-Romantic style. This really spoke to me. The register was really comfortable for me – I loved playing low, and was comfortable playing up to a high D, which is the highest note. The contrast of styles was also a big draw. I never really embraced avant-garde music.

- 8. What made you want to perform 'Red Dragonfly' other than it being written by a female composer? Most of the above, but especially because of Megumi's recording.
- 9. How would you describe the piece? How would you describe the third movement?

The first movement is a programmatic story of Megumi's career journey through her injury, recovery, and success. The 2nd movement is a beautiful tribute to Japanese folk music, and the 3rd movement is a showcase of all of the styles and skills capable on the trombone. You hear jazz, dixieland, classical, multiple tonguing, flutter tongue, glissandi, etc.

10. Do you have influence from previous teachers in your playing, if so which ones?

Oh definitely! My first college teacher, Dennis Smith, played with a beautiful, lyrical sound, but could also really turn on the technique for Pryor solos. He always stressed musicality, being unique, and a beautiful sound. I can still hear it! I studied with Joe Alessi after that. He has a tremendous ability to play just about anything, but still has an incredible sense of singing a musical phrase from the influence of his mother, an operatic singer. His playing is an amazing fusion between technical prowess, power, and lyricism.

### 11. How did you get into trombone playing?

I played clarinet in the 5th grade but didn't really take to it. I knew I loved music though. My mom suggested she thought trombone was cool (and made the glissy sound), so I mentioned it to my band director who had one in my hand in the next few days. She was a great music educator who really encouraged me from day one. The instrument felt like it belonged to me immediately. I always liked taking a different path than others and this fit the bill. I was the only girl and loved it!

12. Do you have inspiration from any trombone players, which ones?

So many! My first female role model was Ava Ordman, since I grew up in Michigan. I always looked up to any woman trombonist: Debbie Taylor, Heather Buckman, Becky Cherian, JoDee Davis, Vivian Lee were players I knew about. In undergrad, I really idolized Joe Alessi prior to studying with him. I asked myself who the best orchestral player was and made it my mission to study with him during grad school. Of course, in my early years, I listened to every classical trombone album I could get my hands on, and remember Christian Lindberg and Branimir Slokar. I also really loved the Canadian Brass when I was young. I listened to one of their CDs constantly and cried when I saw them in concert!

13. What did you find most difficult in the third movement?

I remember shedding m. 150-161 endlessly. The speed of the multiple tongue, dynamics, accents, then the flutter tongue made it challenging!

## <u>Lauren Husting - Questions Sent (07/03/24) - Response Given (18/03/24)</u>

- 1. Why did you choose to play 'Red Dragonfly?
- a. I attended the International Women's Brass Conference in 2017 and bought it after hearing a performer do it beautifully. I chose it for my first doctoral recital as an example of excellent composing for trombone by a contemporary women composer. In my recitals I hoped to include at least one piece by a woman or GNC individual to help strengthen these works in the collective repertoire.
- 2. What did you think about the piece?
- a. I love the selection of colors and techniques one can use on each movement. It's fun to play and to put together with piano- it can really emphasize what the versatility of trombone as a solo instrument
- 3. Was there something specific about 'Red Dragonfly' that you liked most?
- a. In particular I love the longingly, slightly haunting second movement. It is evocative of the piece's inspiration and its cultural references.
- 4. Did you listen to recordings before you learnt the piece?
- a. Yes- Megumi Kanda's was the only one recorded at the time, I believe.
- 5. If so which ones, which one did you find the closest to how you wanted to perform?

- a. See above
- 6. How did you approach learning the third movement?
- a. Slow practice = fast progress has always been my motto with tricky technical elements. I took everything way down tempo and made sure all the elements were present before moving the metronome up slightly, rinse & repeat. The cadenza took some time!
- 7. What style were you going for in the third movement?
- a. Triumphant and a little mischievous.
- 8. How would you describe the piece? How would you describe the third movement?
- a. It's very much a piece that allows for some traditional elements of trombone solos to mix with folk tunes & extended technique, and the result is something unique and accessible to modern audiences.
- 9. What did you find most difficult in the third movement?
- a. I'm not sure I remember! I think the cadenza was tricky- long and complex to keep the idea throughout. The ensemble from the last Piu Mosso at 142 to the end took a chunk of rehearsal.
- 10. Do you take influence from any specific trombonists or teachers? If so, which ones?
- a. Megumi Kanda is definitely a modern sound I strive for. I also love Jorgen Van Rijn and the sound of the New Trombone Collective. Everything I am as a player now I owe to two teachers: Jan Kagarice and Sean Reusch.
- 11. How do you feel about being a female brass player/musician/trombonist?
- a. Most of the time, it's great! I've been doing this a long time and they haven't stopped me yet. I love being a voice for representation. However, I also identify as non-binary, and it can be hard to navigate only being perceived as female/being a token for that concept when I'd love to be seen for my skills and experiences more than anything.
- 12. Have you ever felt discouraged, have you ever found it hard being a female musician?
- a. Oh, of course. Feeling left out of the boy's club has always been the hardest for me. Knowing that opportunities and acceptance passes you by while men collaborate and extend gigs to one another without questioning it really was hard for me, especially in my 30s when I was really trying to make it work and thought I had paid my dues. But I've found respect in my community and now try to advocate for other non cis-male performers in my area whenever I can!

### Katie Blackburn (24/03/24)

#### Hi Natalie,

Thank you for your response to my questions, it's very interesting to get to know the context first, finding and then learning this piece from another perspective.

I have just one follow up question for you. You mentioned that your difficulties in the third movement included dynamics and accents. I made note that this movement has a lot of dynamic changes as well as accents. If you found these moments difficult I was just wondering how you went about improving and making these moments feel more comfortable for you to perform?

#### Natalie Mannix (24/03/24)

Hi Katie,

I started with very slow, detailed practice and gradually increased the tempo. Lots of short chunks with repetition too. Outside of the piece, I worked on multiple tonguing fluency every day with Arbans exercises.

## Brian Hecht - Questions Sent (24/03/24) - Response Given (30/03/24)

1. Why did you commission a piece by Amy Mills? Was there something specific in her previous compositions that you liked that made you approach her?

I met Amy at the premiere of her work Red Dragonfly, a piece which I really enjoyed. I had been wanting to commission a piece for my best friend that died in the Army fighting in Iraq. This seemed like the perfect opportunity. Amy's music, energy and approach to composition just locked in with who I was hoping to work with to write this piece.

2. Did Amy have to change anything to fit the Bass Trombone better?

My memory of the process is a little hazy but if I remember correctly, most of what she wrote worked great on the bass trombone and we only altered a couple of things to match glisses that were possible within a partial.

3. What inspired the basis of the piece?

My home town best friend, SPC Adan Garcia.

- 4. How would you give a description of the piece when it comes to performing it? Thrilling, like being on a roller coaster! Her music is so programmatic. It's so much fun to use music to mimic real life events.
- 5. Where did you first hear about Amy Mills? American Trombone Workshop
- 6. What do you find unique in her writing style?

Her energy and ability to capture real life moments with her music, like falling out of a tree or riding bikes.

7. Did you find space within Catharsis to bring out the composers' intentions as well as feeling free to bring out your own style as a performer?

Absolutely. Amy and I had many conversations during the process. She wanted to make sure that your question was taken care of in the writing process rather than after.

8. Did Amy mention before how she wanted Catharsis to be played/sound come across or did she let you decide?

We worked together to bring Catharsis to life. It was a mutually artistic collaboration.

9. As I've only done an aural analysis of the piece does the dynamic change a lot, more so in the free passages?

There are a lot of changes in the dynamic the performer must accomplish, from forte-pianos to quick crescendos and dims to sustained dynamics all across the spectrum. It's a very energetic piece.

### Katie Blackburn (24/03/24)

Hi Megumi,

Thank you for your response to my questions. It was super insightful; I very much appreciated it! I just have a handful of follow up questions.

- 1. When it comes to composers' intentions do you find there is room to add your own style into it when performing, or does it take a while to find a balance?
- 2. What were the main challenges you wanted to include in Red Dragonfly? Was it easy to describe them to Amy?
- 3. With the glissandos in the third movement, you're thinking of them each with a different approach. Do you find this affects the sound, speed, front of note or a combination?
- 4. How do you approach the lightness of the staccato in the third movement?
- 5. If possible, could you describe how you emphasise the crisp accents?

#### Megumi Kanda (25/03/24)

Hi Katie.

Here are the answers to your questions.

- 1. Of course, there is room to add my interpretation on the piece. I do look for the composer's intention, and I add my take on it. That's what makes music fun. Collaboration of the composer and performer.
- 2. I told Amy that I wanted a piece that was playable for graduate school level students at their recital. There are too many pieces that are not programmable in a recital setting out there, and I wanted to make sure it was challenging enough to make it fun, but not too out of reach. All the fun and challenges are of Amy's creative talent, so all credit to her!
- 3. Of course, having different ideas for each glissandi changes the sound, speed, and pacing of each glissandi.
- 4. Third movement is a joyful movement, so I tried to make the staccato sound happy.
- 5. Crisp accent can only happen when the air is forward and ready to go. I do a lot of breath attack practice, playing an accent without tongue, and making it indistinguishable from when I'm using tongue.

I hope these are helpful. Good luck with your project! Megumi

### Amy Riebs Mills (Interview 28/03/24)

- 1. From the description you use the term 'joie de vivre' to explain the third movement, what do you mean by this?
- 2. In the third movement you make a reference to American Folk Dance and New Orleans Jazz, as someone who doesn't know much about these genres would you explain what you meant from these terms?
- 3. In the third movement the cadenza section has the most glissandos. Did you want the glissandos to sound different in this passage compared to the glissandos in the other sections?
- 4. In relation to the previous question, did you have a desired effect for each glissando or did you want to leave it up to the performer?
- 5. There are less uses of staccato than accents in the third movement. Was there a specific reason for this?
- 6. In the third movement the use of staccato is used mostly on 8th and 16th notes, what sound did you want to create by placing these staccatos on notes with a small value?

- 7. In the third movement there doesn't seem to be a regular pattern of where the accents are placed, they are different in each variation/section. Did you want a different style of accents in each section? Did you want the use of accents to largely affect this third movement and why?
- 8. In the third movement the least used dynamic is p, when it is used did you want it to create a dramatic effect, if not why?
- 9. There is a lot of variety of dynamics in the third movement, the longest a singular dynamic stays is 8 bars, what is the reasoning behind this?
- 10. Had you ever thought about writing for the trombone before each piece was commissioned? If so, what stopped you?
- 11. What are your thoughts about the representation of female composers?
- 12. Did you receive any negative feedback when you first became a composer related to your gender?
- 13. Were there things that you had to change in 'Red Dragonfly' as you realised they didn't work? In what way did they not work?
- 14. What did you first think when you were asked to write for the trombone?
- 15. You asked Megumi if there was a special Japanese melody she would like to be included in the piece, why was this? Did it make composing for the trombone harder or easier?

## Javier Rodriguez Garcia (Interview, 19/09/24)

- Red Dragonfly doesn't stand out as a trombone piece, other than the glissandos.
- No mutes?

### 2nd Movement:

- Nothing that makes it stand out, movement is here for the story.
- Composition wise is nothing special, not interesting
- The melody in the second movement is based on a mode mixed from the original song. This is traditional japanese with western.
- It is more of a japanese gesture

#### 3rd Movement:

- harmony is modern, f major phrases finish on the dominant c-f (example)
- Eb major accents on Bb and Eb (dominant and tonic)
- Stuck to traditional writing
- 3rd mvt bar 81 onwards, so pianistic
- Based more on story than technique, written in a more traditional style, it's hard to tell what it's written for as there isn't any extended technique
- First version for piano, you can hear wind band already, style of piano is based on wind band playing
- Clearly written for piano but not so much the trombone, no typical trombone characteristics, nothing pops out
- As red dragonfly is was written recently you should be able to see 'more' that its written for the trombone
- Can tell: 1 mvt bar 26 low register
- Range of the trombone is a characteristic, trumpet on a low register is not so good, horn more subtle with attacks. Can definitely tell its written for trombone
- 'Counter melody' (thinking of wind bands) why there is a counter melody in the trombone and only for a small amount but it doesn't make much sense on placement.
- Make a trombone piece sound like a trombone piece everywhere
- Use trombone as rhythmic and melodic, in orchestral it's usually just rhythmic.
- Common to see what's written used for horns not for trombone.

- Little use of double or triple tonguing, common in brass writing.
- Still in a tradition style of writing
- Beginning, if the tempo was faster it would need the use of double tongue, to make it more interesting.
- Not many composers that focus on brass, hard for trombone to move into specialized composition for them
- Saxophone is newer but has more focussed material, more popular
- Some countries cannot study composition before bachelor's degree.
- Not many trombone or brass players that go into composing
- Composition students that don't have a specialism in brass playing

## Appendix 5: Transcriptions, (annotated) scores, analyses

## **Transcriptions**

- Transcription of Score, Third Movement Red Dragonfly
- Transcription of Score, Third Movement Red Dragonfly

## **Analysis of Recordings**

■ Analysis of Recordings, Red Dragonfly

#### Analysis of Glissandos

Analysis - Third Movement, Red Dragonfly: Glissandos

## **Annotated Scores**

- Annotated Score Third Movement, Red Dragonfly (Megumi Kanda 2013)
- Annotated Score- Third Movement, Red Dragonfly (Megumi Kanda 2021)
- Annotated Score- Third Movement, Red Dragonfly (Natalie Mannix 2017)
- Annotated Score Third Movement, Red Dragonfly (Lauren Husting 2016)
- Full Annotated Score Red Dragonfly, Amy Riebs Mills.pdf
- Fully Annotated Score Golden, Amy Riebs Mills.pdf
- Full Annotated Score Catharsis, Amy Riebs Mills.pdf
- Fully Annotated Score One More Mountain, Amy Riebs Mills.pdf
- Fully Annotated Score Journey One, Hints of the Middle East, Amy Riebs Mills.pdf
- Megumi Kanda Structure Red Dragonfly, Amy Riebs Mills.pdf
- Megumi Kanda Structure Golden, Amy Riebs Mills.pdf
- Brian Hecht Structure Catharsis, Amy Riebs Mills.pdf
- Zach Cooper and Nathan Dishman Structure One More Mountain, Amy Riebs Mills.pdf
- Dennis Najoom Structure Journey One, Hints of the Middle East, Amy Riebs Mills.pdf

## **Outcome Score**

- Outcome Score Third Movement, Red Dragonfly Sonata by Amy Riebs Mills
- Outcome Score When Will The Butterfly Bloom... By Katie Blackburn
- Outcome Score Meditation IV by Juliette Romboti