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JULIE GIROUX'S SYMPHONY NO. 6: THE BLUE MARBLE BACKGROUND, ANALYSIS, AND CONDUCTOR'S GUIDE

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Josh Gillen, Student

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JULIE GIROUX'S SYMPHONY NO. 6*: THE BLUE MARBLE*
BACKGROUND, ANALYSIS, AND CONDUCTOR'S GUIDE

ABSTRACT OF MUSICAL ARTS PROJECT

A DMA project submitted in partial fulfillment of the
requirements for the degree of Doctor of Musical Arts in the
College of Fine Arts
at the University of Kentucky

By

Joshua M. Gillen

Georgetown, Kentucky

Director: Dr. John Cody Birdwell, Professor of Music

Lexington, Kentucky

2023

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ABSTRACT OF DMA PROJECT

JULIE GIROUX'S SYMPHONY NO. 6*: THE BLUE MARBLE*
BACKGROUND, ANALYSIS, AND CONDUCTOR'S GUIDE

Julie Giroux's Symphony No. 6: *The Blue Marble* (2022) is an original work for wind band that is quickly rising in popularity among instrumental conductors and ensembles throughout the world.

The purposes of this document are to 1) provide biographical details regarding Julie Giroux and her musical career; 2) provide a background of the work's conception from a musical and multi-media perspective through interviews with Giroux and the first conductors of the work; 3) provide a multi-parametric structural analysis of the work and its companion film; 4) provide conductors with useful information for programming and rehearsing the work.

Chapter one discusses biographical and historical details regarding Giroux and Symphony No. 6 that provide context for better understanding of the work. Chapter two, three, and four contain structural analysis that dissect elements of form, melodic structure, harmonic structure, textural structure, orchestration structure, rhythmic structure, temporal structure, and other important elements in movements 1, 2, and 3, respectively. Chapter five provides further context of *The Blue Marble* companion film alongside a thematic analysis of the film's scenes. Chapter six provides useful information for conductors who plan to program the Symphony.

An appendix of information provides further insight of the Symphony through interviews with composer Julie Giroux, and leading wind conductors Brad Genevro and Lowell Graham.

KEYWORDS: Julie Giroux, Symphony No. 6 *The Blue Marble*, Wind Band, Conducting

Joshua M. Gillen

April 25, 2023

JULIE GIROUX'S SYMPHONY NO. 6*: THE BLUE MARBLE*
BACKGROUND, ANALYSIS, AND CONDUCTOR'S GUIDE

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Director of Graduate Studies

April 25, 2023
Date

To my parents, Bennie and Mary Gillen, who worked hard their entire lives so their children could follow their dreams.

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TABLE OF CONTENTS

Acknowledgments.....iii

Table of Contents.....iv

List of Tables.....vii

List of Figures.....viii

Part I – Monograph

Chapter One: Introduction.....1

Julie Giroux Background.....1

Symphony No. 6: *The Blue Marble* Background.....5

Chapter Two: Movement I –"The Blue Marble".....12

Form.....12

Melody.....18

Harmony.....28

Texture.....36

Meter, Time, Rhythm and Orchestration.....41

Chapter Three: Movement II –"Voices in Green".....45

Form.....46

Melody.....47

Harmony.....50

Texture.....54

Meter, Time, and Orchestration.....57

Chapter Four: Movement III –"Let There Be Life".....61

Form.....62

Melody.....64

Harmony.....82

Texture.....96

Meter, Time, and Orchestration.....113

Chapter Five: An Analysis of *The Blue Marble* Film.....123

Background.....123

Overview.....128

Movement I.....128

Movement II.....130

Movement III.....132

Discussion.....136

Chapter Six: A Guide for Conductors.....143

Julie Giroux and Recommended Listening.....143

Theory, Meaning, and the Film.....145

Individual Instrumental Challenges.....146

Woodwinds.....146

Brass.....147

Piano and Strings.....149

Percussion and Strings.....150

Specific Conducting Challenges.....151

Media Synchronization.....156

Personal Study and Understanding 159

Conclusion 161

Appendices.....163

Appendix I: Copyright Permissions.....163

Appendix II: Museik Permissions.....164

Appendix III: Interview with Julie Giroux 165

Appendix IV: Interview with Dr. Brad Genevro 189

Appendix V: Interview with Dr. Lowell Graham.....196

Part II – Degree Recitals

Comprehensive Conducting Recital I 198

Comprehensive Conducting Recital II.....199

Program Notes 200

Lecture Recital.....212

Bibliography 219

VITA 222

List of Tables

Table 2.1, Movement I “The Big Blue Marble” Instrumentation.....12
Table 2.2, Movement I, Form Chart 13
Table 2.3, Movement I, Rehearsal numbers, tempos, and time signatures.....42
Table 3.1, Movement II “Voices in Green” Instrumentation.....45
Table 3.2, Movement II, Movement II form chart.....46
Table 3.3, Movement II, Movement II metric and tempo chart 58
Table 4.1, Movement III, “Let There Be Life” Instrumentation 61
Table 4.2, Movement III, Movement III Form Chart 63
Table 4.3, Movement III, Movement III Metric and Mensural Structure.....114
Table 5.1, Movement I, Movement I Film Analysis.....139
Table 5.2, Movement II, Movement II Film Analysis.....140
Table 5.3, Movement III, Movement III Film Analysis 141

List of Figures

Figure 2.1, Movement I, ethereal background, piano, harp, mallet percussion, and midi accompaniment, mm. 5–8 14
Figure 2.2, Movement I, Section B rhythmic percussion and chordal accompaniment mm. 82–90 16
Figure 2.3, Movement I, Similarities in piano, harp, and melodic percussion in sub-section a and sub-section e, mm. 10–19, 110–117 17
Figure 2.4, Movement I, Motif 1 first presentation, mm. 11–18 19
Figure 2.5, Movement I, Motif 1 second presentation (fragmented) mm. 19–21 19
Figure 2.6, Movement I, Motif 2 first presentation by horn 1, mm. 19–22 19
Figure 2.7, Movement I, Motif 2 second presentation in bassoon 1, mm. 23–24 20
Figure 2.8, Movement I, Motif 2 third presentation, mm. 24–25 20
Figure 2.9, Movement I, Motif 2 fourth presentation, English horn and clarinet 1, mm. 25–27 20
Figure 2.10, Movement I, Motif 2 fifth presentation, trombone 1, mm. 27–29 20
Figure 2.11, Movement I, Motif 2 sixth presentation, oboe 1, English horn, Eb clarinet, alto saxophone 1, mm. 29–31 20
Figure 2.12, Movement I, Motif 3 first presentation in piccolo trumpet, mm. 27–29 21
Figure 2.13, Movement I, Motif 3 second presentation in piccolo, mm. 29–31 21
Figure 2.14, Movement I, Motif 3 third presentation in piccolo trumpet, mm. 32–34 21
Figure 2.15, Movement I, Motif 3 development as quarter-note triplets, mm. 30–39 22
Figure 2.16, Movement I, choral melody (phrase 1), mm. 41–48 23
Figure 2.17, Movement I, heroic melody over brass chorale, mm. 49–55 24
Figure 2.18, Movement I, Motif 4 clarinet solo, mm. 64–70 24
Figure 2.19, Movement I, Theme 1, mm. 91–94 25
Figure 2.20, Movement I, Theme 1, mm. 95–100 25
Figure 2.21, Movement I, Motif 5, oboe 1 and alto saxophone, mm. 112–115 25
Figure 2.22, Movement I, comparison of Motif 2 (fourth presentation) with Theme 2 (first presentation), mm. 25–27, 121–127 26
Figure 2.23, Movement I, continuation of Theme 2, mm. 128–134 26
Figure 2.24, Movement I, Theme 1 third presentation, mm. 139–142 27
Figure 2.25, Movement I, Theme 1, mm. 95–100, 143–148 27
Figure 2.26, Movement I, Motif 6 and transformations, m.149, 150, 155 28
Figure 2.27, Movement I, Use of F Mixolydian in Theme 1 first presentation 29
Figure 2.28, Movement I, Bi-modality in sub-section e, mm. 112–119 29
Figure 2.29, Movement I, Modal borrowing in sub-section e, mm. 128–132 30
Figure 2.30, Movement I, Reduction, mm. 149–155 31
Figure 2.31, Movement I, Final resolution of Movement I, mm. 162–163 32
Figure 2.32, Movement I, Block chords in midi accompaniment, mm. 41–48 33
Figure 2.33, Movement I, Block chords in chorale, mm. 41–48 33
Figure 2.34, Movement I, Block chords in melodic percussion, mm. 83–90 34
Figure 2.35, Movement I, Chordal arpeggiation, mm. 41–48 34
Figure 2.36, Movement I, Motif 3 second presentation in piccolo, mm. 29–31 35
Figure 2.37, Movement I, Harmonic support provided within Theme 1, mm. 91–94 35
Figure 2.38, Movement I, Extended tertian chord sequence, mm. 49–62 36

Figure 2.39, Movement I, Solo lines over percussion vamps and wind drones, mm. 11–19 37
Figure 2.40, Movement I, Melodic monophony, mm. 95–100 38
Figure 2.41, Movement I, Homophony, mm. 104–107 39
Figure 2.42, Movement I, Harmonic rhythm, mm. 110–120 39
Figure 2.43, Movement I, Chordal accompaniment, mm. 64–70 40
Figure 2.44, Movement I, Rhythmic accompaniment, mm. 82–90 41
Figure 3.1, Movement II, Theme 1 first presentation, mm. 27–29 47
Figure 3.2, Movement II, Motif 4 comparisons in Movement I and Movement II, Mvt 1, mm. 64–70 (top) and Mvt 2, mm. 39–45 (bottom) 48
Figure 3.3, Movement II, Motif 4, mm. 57–61 48
Figure 3.4, Movement II, Comparison of Motif 4, Mvt. I, mm. 64–65 (top) and Motif 4 countermelody, Mvt. II, mm. 61–62 (bottom) 49
Figure 3.5, Movement II, Motif 4 melody and countermelody, mm. 61–65 49
Figure 3.6, Movement II, Chromatic ascension, mm. 21–26 51
Figure 3.7, Movement II, I-iv motion as important harmonic device, mm. 27–28 51
Figure 3.8, Movement II, I-iv motion compared to I-I+ motion, mm. 27–29, 32–33 52
Figure 3.9, Movement II, Chromatic ascension and resolution, mm. 34–36 52
Figure 3.10, Movement II, Monophonic development into polyphony, mm. 7–14 54
Figure 3.11, Movement II, Monophony and chordal accompaniment, mm. 34–35 55
Figure 3.12, Movement II, Harmonic rhythm and chordal accompaniment, piano, mm. 39–44 56
Figure 3.13, Movement II, Chordal accompaniment, harp and piano, mm. 71–79 57
Figure 3.14, Movement II, Layering of choirs of instruments, mm. 19–26 59
Figure 3.15, Movement II, Melodic lines in secondary instruments, alto saxophone 1 and 2, mm. 39–45 60
Figure 4.1, Movement III, Theme 1 First Presentation, mm. 25–28 64
Figure 4.2, Movement III, Theme 1 Canon, mm. 29–32 64
Figure 4.3, Movement III, Theme 1 Transformation in B Section, mm. 106–113 65
Figure 4.4, Movement III, Theme 1 and English horn countermelody, mm. 114–121 66
Figure 4.5, Movement III, Figure 4.6 Theme 1 fragmentation, mm. 130–136 66
Figure 4.6, Movement III, Theme 1 celeste solo and percussion accompaniment, mm. 139–146 67
Figure 4.7, Movement III, Fragmented diminution of Theme 1, English horn, mm. 215–217 68
Figure 4.8, Movement III, Fragmented augmentation of Theme 1, saxophones, mm. 214–215 68
Figure 4.9, Movement III, Lydian canon of Theme 1, mm. 230–233 68
Figure 4.10, Movement III, Theme 1 choral style, mm. 248–255 70
Figure 4.11, Movement III, Theme 1, dance-like development, Eb clarinet, mm. 299–306 71
Figure 4.12, Movement III, Theme 1 extension development, mm. 310–314 71
Figure 4.13, Movement III, Transformation of Theme 1 extension, mm. 314–315 71
Figure 4.14, Movement III, Theme 1 final presentation in choral style, mm. 327–333 72
Figure 4.15, Movement III, Comparison of Theme 2 in Mvt. I, mm. 112–119 and Mvt. III, mm. 195–198 73

Figure 4.16, Movement III, Theme 2 fragmentation, mm. 201–202 73
Figure 4.17, Movement III, Theme 2 development through fragmentation, mm. 210–211 73
Figure 4.18, Movement III, Movement I Theme 2 Melody Expansion in Movement III, mm. 219–224 73
Figure 4.19, Movement III, Horn, trumpet, and oboe melody, mm. 65–70 74
Figure 4.20, Movement III, Upbeat melody, oboe 1, mm. 156–157 74
Figure 4.21, Movement III, Motif 1 first presentation, m. 1.....75
Figure 4.22, Movement III, Motif 1 melodic inversion, mm. 3–4.....75
Figure 4.23, Movement III, Motif 1 as interjectory statement, m. 21 75
Figure 4.24, Movement III, Motif 1 augmentation and extension, mm. 22–23.....75
Figure 4.25, Movement III, Motif 2 first presentation, m. 4.....75
Figure 4.26, Movement III, Motif 2 melodic extension, m. 5 76
Figure 4.27, Movement III, Motif 2 hocket, mm. 16–17.....76
Figure 4.28, Movement III, Motif 2 rhythmic extension, m. 71.....76
Figure 4.29, Movement III, Motif 2 as transitional material, mm. 242–246.....77
Figure 4.30, Movement III, Motif 2 in trumpets, m. 281 77
Figure 4.31, Movement III, Motif 3, first presentation, Trumpet 1, m. 6.....78
Figure 4.32, Movement III, Motif 4 first presentation, m. 159.....79
Figure 4.33, Movement III, Motif 4 variation first presentation with repetition, low brass, mm. 165–173 80
Figure 4.34, Movement III, Motif 4 extension, m. 195 81
Figure 4.35, Movement III, Motif 4 melodic extension, m. 334 80
Figure 4.36, Movement III, Motif 4 rhythmic alteration, m. 342.....81
Figure 4.37, Movement III, Motif 5, m. 166.....81
Figure 4.38, Movement III, Motif 6, mm. 178–179 81
Figure 4.39, Movement III, Motif 6 fragmentation, m. 275 82
Figure 4.40, Movement III, Motif 6 extension, mm. 277–280 82
Figure 4.41, Movement III, Mvt. 1 Theme 1 final descent, Mvt. I, m. 94 (top) compared to Mvt. 3, Motif 6 extension, Mvt. III, mm. 277–280 (bottom).82
Figure 4.42, Movement III, shifting key centers, mm. 25–26 83
Figure 4.43, Movement III, dissonance in Theme 1 first presentation, mm. 25–28.....83
Figure 4.44, Movement III, Phrygian Flat 4, mm. 65–67.....84
Figure 4.45, Movement III, F Phrygian dominant scale, bassoon, mm. 75–76.....84
Figure 4.46, Movement III, F Lydian melody, mm. 104–109.....85
Figure 4.47, Movement III, Shifting harmony, mm. 122–129 86
Figure 4.48, Movement III, F Mixolydian melody, mm. 156–157.....87
Figure 4.49, Movement III, Stepwise movement of Mixolydian harmony, mm. 187–190 88
Figure 4.50, Movement III, F Lydian canon statement of Theme I, mm. 230–233 90
Figure 4.51, Movement III, Theme 1 presented in upper woodwinds, mm. 234–235 91
Figure 4.52, Movement III, Theme 1 bi-tonal canon, mm. 236–239 92
Figure 4.53, Movement III, Comparison of melody and harmony, mm. 284–286 and mm. 287–289 93
Figure 4.54, Movement III, Extended chords, mm. 347–348.....95
Figure 4.55, Movement III, English horn solo texture, mm. 195–197 96

Figure 4.56, Movement III, Solo with chordal accompaniment, mm. 219–224 97
Figure 4.57, Movement III, Duet with chordal and rhythmic accompainment, mm. 284–286 97
Figure 4.58, Movement III, Woodwind chamber scoring, mm. 195–206 98
Figure 4.59, Movement III, Brass chamber scoring, mm. 187–190 99
Figure 4.60, Movement III, Percussion only chamber texture, mm. 139–146 100
Figure 4.61, Movement III, Moderate texture, mm. 79–82 101
Figure 4.62, Movement III, Moderate texture with full instrumentation, mm. 71–74 103
Figure 4.63, Movement III, Full scoring, mm. 352–354 104
Figure 4.64, Movement III, Melodic monophony, mm. 65–67 106
Figure 4.65, Movement III, Melodic monophony, mm. 75–76 107
Figure 4.66, Movement III, Melodic homophony, mm. 187–190 108
Figure 4.67, Movement III, Theme 1 canon, mm. 230–233 109
Figure 4.68, Movement III, Theme 1 extension with countermelody, mm. 130–134 110
Figure 4.69, Movement III, Juxtaposition of Motifs 4, 5, and 6, mm. 165–180 (reduction) 110
Figure 4.70, Movement III, Chordal accompaniment, mm. 118–121 112
Figure 4.71, Movement III, Harmonic rhythm, mm. 122–127 113
Figure 4.72, Movement III, Hocket articulated 16th note passage, trumpets and horns, mm. 16–17 117
Figure 4.73, Movement III, articulated 16th note passage on strong and weak beats, mm.18–19 117
Figure 4.74, Movement III, Sixteenth note runs, woodwinds, mm. 341–343 118
Figure 4.75, Movement III, Syncopation in Theme 1, mm. 30–33 118
Figure 4.76, Movement III, Syncopation as harmonic rhythm, mm. 122–125.....119
Figure 4.77, Movement III, Temporal and tempo doubling alongside metric alternation, mm. 139–152 120
Figure 6.1, Museik computer interface 158
Figure 6.2, Museik remote iPad interface 159

Chapter 1

Introduction

Julie Giroux Background

Julie Giroux is considered by many to be one of the most important composers for winds today. While much of her current compositional output is written for wind band, Giroux has enjoyed a prolific career as a composer for commercial music. She has collaborated with some of the great names in Hollywood including Samuel Goldwyn, Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, and Harry Connick Jr.[1] Giroux holds the honor of being the youngest artist, and first woman, to win the Emmy Award for "Outstanding Individual Achievement in Music Direction," which she has won thrice.[2]

Julie Giroux was born on December 12, 1961 in Fairhaven, Massachusetts to A. Pete and Jeannie Ruth Giroux. She had a uniquely musical upbringing but was entirely self-taught as a composer. Giroux notes that in her early life, "Television was my teacher, and she had an endless repertoire to share with me."[3] She began piano lessons at the age of three and started writing her own music by age eight. In her chapter in the book *Composers on Composing for Band* volume two, Giroux explains the importance that her piano and television played in her development as a composer. She writes,

> My little piano went everywhere I went. I like to think of it now as the portable cordless synthesizer of the 1960s. As a young girl, I sat in front of the TV and played along with all my favorite shows. "Captain Kangaroo" was the first to teach me the octave leap and V-I progression. "Green Acres" was like a college

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[1] Julie Giroux, "Bio & Discography of Julie Giroux," Julie Giroux, Musica Propria, accessed October 13, 2022, https://www.juliegiroux.org/bio-discs.
[2] Giroux, "Bio & Discography of Julie Giroux."
[3] Julie Giroux, "Julie Giroux," in *Composers on Composing for Band*. Vol. 2, ed. Mark Camphouse (Chicago: GIA Publications, 2004), 64.

> Theory 101 voice-scoring assignment with its I-I-V-I-IV-V-I progression and an opening lick that spells out a major chord.[4]

Giroux's early music education also included learning and playing along with the compositions of master composers on her piano. She notes that,

> Mom has recordings of works by all the masters: Bach, Beethoven, Mozart, Chopin, Puccini, Verdi, you name it. They all taught me weekly. The music of composers long dead lived and breathed in our house, filling the air with sounds that, to me, bordered on godliness. They filled my soul with their passion and creativity.[5]

The works of master composers had a profound impact on the young Giroux. She notes "I composed my own music as well as countless variations and arrangements of all the music I had "absorbed." Just as with anything else, the more you do it, the better you get."[6] When reflecting on her early training, Giroux adds, "I know now that these were priceless lessons in not only composition, but in orchestration, arranging, ear training, and counterpoint as well."[7] Another large influence on Giroux was her junior high school band director Charles Minifield. She recalls that "he made up stories for everything that we played and related the music to us in that manner. That was right up my alley."[8] When Giroux began thinking about composing for band, she discussed it with Minifield. She recalls,

> It was in the early 1970s when I told him I wanted to write music for the band. He replied, "Great idea! Do your thing, girl, and just ask me whatever you want to know." I wrote my first full band work when I was in the eighth grade. He is a major reason that I was able to do it.[9]

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[4] Giroux, "Julie Giroux," 64.
[5] Giroux, "Julie Giroux," 65.
[6] Giroux, "Julie Giroux," 66.
[7] Giroux, "Julie Giroux," 66.
[8] Giroux, "Julie Giroux," 86.
[9] Giroux, "Julie Giroux," 86.

Her first piece for band, *Mystery on Mena Mountain* was published by the Southern Music Company at the age of 13.

Giroux attended Louisiana State University and graduated with a degree in music performance in 1985. During these years, Giroux met another of the major influences on her career. Frank Wickes, who came to LSU from the University of Florida in Giroux's third year of study, was the Director of Bands that Giroux worked under as a member of the university's wind ensemble. When reflecting on her time with Wickes, she notes,

> Frank B. Wickes. I have always been a handful, and what Frank got stuck with was exactly that. His personality and teaching techniques were good for me, although they were very different from what I had experienced before. I think of him when I write every piece. I ask myself, "Would he like it?" or "Would he play it?" It's like a creative barometer I use in my head.[10]

One of the most influential moments of Giroux's compositional career occurred during her time in college while a member of the Tanglewood Orchestra. She notes, "you're not just in the orchestra, you also have to take the classes and had work detail to run. So one of the courses I signed up for was orchestration and John Williams was my teacher."[11] Learning from the legendary Williams was critical to Giroux's development. She continues, "So that was my baptism in fire. The first day of class, he actually taught us about making sketches. And he gave us examples of his sketches."[12] Learning to compose with sketches was a new approach to composition for Giroux. She notes that the experience "changed for me the way that I wrote right then and there because I had been self-taught up to that point. And I was just going straight to the score. And when you do a sketch, it really helps you clarify your ideas."[13]

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[10] Giroux, "Julie Giroux," 86.
[11] Julie Giroux, interview by Josh Gillen, February 23, 2023.
[12] Giroux, interview.
[13] Giroux, interview.

Days after graduation, Giroux received an opportunity to arrange and conduct for a live broadcast of the 1985 National Sportsfest in Baton Rouge, Louisiana. Composer Bill Conti, who had also been hired to compose for the event, took notice of the young Giroux and invited her to join him in Los Angeles to work on the mini-series "North and South."[14] This chance-encounter led Giroux to the most important influencer of her career. She explains "My true mentor can only be William "Bill" Conti. He gave me my Hollywood "break" and taught me the dos and don'ts of film scoring. Bill is what I consider to be a master of the art. I will always be grateful for the wealth of knowledge he passed on to me freely with love and passion."[15] This encounter began a commercial career that spans nearly four decades and includes over one hundred film, television, and video game scores. Giroux notes that during her commercial career,

> I did quit writing for band for about seven or eight years. Maybe a little longer. Might have been all of the '80s from '83 or '84 on till '92 or '93. I didn't write for band during that time because I didn't- and those dates might not be exact, but that's close enough. I mean, I might have written something just for the fun of it, but I didn't publish anything else like that because I was just too busy.[16]

Giroux followed her dreams of being a commercial composer for several years, but eventually found her way back to writing largely for winds. When asked about her departure from Hollywood and return to wind composition, she reflected that the decision came after winning her third Emmy Award. She notes:

> I had kind of decided that I had seen enough of Hollywood to know what it was and what kind of a career that is. And it was almost ten years of that. It was more than ten years because I did continue to do it for another eight after I left there full time. It was my dream to do that, but the reality was not what I dreamed it was, you know? You sit there and you go, "Oh, how cool is this?" "How would you like to?," "Ohh, I'd love to do that.," "I'd love to do that." And then you see the

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[14] "Julie Giroux," Keiser Southern Music, accessed October 13, 2022, https://www.keisersouthernmusic.com/composers/julie-giroux.
[15] Giroux, "Julie Giroux," 87.
[16] Giroux, interview.

> job and you go, "Man, this sucks," because you're not really a composer anymore. You're just another person that's cashing a check.[17]

Giroux's success as a commercial composer is eventually what enabled her to return to writing for winds. She notes:

> The royalties I was getting from all the shows that I'd written for gave me the opportunity to look at writing for band full time, and professional orchestras, full time. So I did that for the first four years. And was doing both to a little bit of a degree. Then I decided that there was a lot more interest in writing for band, just because of how they work.[18]

In addition to her commercial work, Giroux's output includes six symphonies, works for symphony orchestra, chamber ensembles, brass quintet, woodwind quintet, and nearly one hundred works for wind band.[19]

Symphony No. 6: *The Blue Marble* Background

Symphony No. 6: *The Blue Marble* is a multi-media symphony that was commissioned by the Metropolitan Wind Symphony and premiered on May 1, 2022 at the Scottish Rite Masonic Museum in Lexington, MA. Lewis Buckley and the Metropolitan winds chose Giroux as part of a project to commission a piece to celebrate their fiftieth season as an ensemble. During the time of the commission, Giroux was already planning on beginning work on her sixth symphony. Giroux notes:

> They had asked me to write twenty plus minutes of music. Whenever anybody asks me for twenty plus minutes of music, I think "the only way I'm gonna make a piece of music twenty minutes long is if I break it up." I mean, no one on Earth wants to sit there and listen to a piece of music that lasts 20 minutes and doesn't stop. And again, because we live in this century, nothing in life lasts twenty minutes. You know? Everything for us happens much quicker than that. So, when they said that, I said, "Well, look, this is my next project. I'm writing a symphony and it's going to have a film. You don't have to pay for the film. You don't have to do any of that. But you know, if you would rather, if you want to have a

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[17] Giroux, interview.
[18] Giroux, interview.
[19] "Julie Giroux," Musica Propria, 2010, accessed October 12, 2022, http://www.musicapropria.com/julie_giroux.html.

> symphony, my next symphony, that's in the ballpark." They were like, "Ok, great! Yeah, we'll take your next symphony for our commission." So I gave him the option of it. That's how it happened.[20]

Symphony No. 6 was intended to premiere in 2021, but was delayed due to the outbreak of the Covid-19 pandemic. When asked how Covid-19 affected the piece's composition, Giroux noted that "it wouldn't be the same. I mean, none of us are the same since COVID. So, I wouldn't even know how to specifically say that this is how it would be different, but there's just no way that any of us are the same people we were three years ago."[21]

Symphony No. 6 is a groundbreaking work that creates an immersive experience by combining acoustic music, surround sound audio effects, video accompaniment, and scenting. Dr. Lowell Graham notes that "the music certainly stands on its own, but the video and surround sound effects take this work to an entirely different level."[22]
The premiere was conducted by Lewis Buckley with the composer in residence. Although this performance marks the official opening of the symphony, it did not include the immersive film display that was created by Giroux in collaboration with Ion Concert Media. The multi-media premiere of Symphony No. 6 was held at the Texas Bandmasters' Association convention on July 21, 2022 by the El Paso Winds with Dr. Bradley Genevro conducting. Between these two premieres, several changes were made to the score and parts. Most notably, a new ending was added to Movement Three that further expanded the work. Other changes were made during the piece's first recording

[20] Giroux, interview.
[21] Giroux, interview.
[22] Lowell Graham, email message to author, February 14, 2023

session with the El Paso Winds. Dr. Brad Genevro, who conducted for the symphony's recording and multi-media premiere recalls the recording sessions:

> So, with Julie present, there were a lot of things that we were working on. And then she'd say, "You know what, I don't like this." And Julie is somebody that's very hands on. As we went through the recording process, there were things that she was tweaking. She would change this articulation, change this, take these two bars out, add this down here. That was the process through the recording session. She'd say, "You know what I don't like all of that. It sounds too heavy. Let's take out these two parts. Play it again." And we actually rewrote some of that through the recording process.[23]

This re-composition process derives from Giroux's commercial experience. Giroux recalls that "during recording sessions, the producer is sitting there, and if he doesn't like it, you have to change it right there on the fly."[24] In this symphony, Giroux serves as both composer and producer.

Giroux is currently developing an orchestral arrangement of the symphony for Dr. Lowell Graham and the Greeley Philharmonic Orchestra that will tentatively premiere in March of 2024. [25] When asked about the appeal of an orchestral transcription, Dr. Graham noted:

> Anyone who has empathy for life will be impacted by this immersive event. It is first and foremost symphonic music. It is about the message, not the medium. It reaches deep into the human experience. One simply is in awe with life and the wonderment of its vastness.[26]

The Blue Marble is inspired by the planet Earth, its people, landscapes, and soundscapes. Each movement reflects on a different aspect of the Earth and humanity. Movement I was inspired by the photo "The Blue Marble" taken aboard the Apollo 17 on December 7, 1972. Giroux notes:

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[23] Brad Genevro, interview by Josh Gillen, February 17, 2023
[24] Giroux, interview.
[25] Graham, email message.
[26] Graham, email message.

> It is often said that the first full imagine of Earth, "Blue Marble," taken by Apollo 17 in 1972 was the first full picture of the planet Earth. The picture is actually upside down. It happened sometime between 4:59:05 and 5:08:14 hours after Apollo's launch as they traveled up to 25,000 miles an hour. It is the most reproduced picture in history. It became painstakingly clear to humanity, just how small and vulnerable our one and only home actually is. This movement celebrates that home in a variety of ways; think of it as an abbreviated introduction to planet Earth through music.[27]

Movement I, "The Big Blue Marble" serves as both an introduction to the symphony and an introduction to the planet, its people, and its places. Giroux aimed to "describe Earth to somebody that had never been to earth."[28] She began to research the Earth in an attempt to better explain the Earth in a few short minutes, much like a movie trailer does for a two-hour cinematic experience. Giroux notes:

> The more I did research on Earth, the more I fell in love with Earth. I really realized I had taken Earth for granted. And I guess we all do. I thought the first movement could be, If I had to capture it, it's like the theatrical trailer, only it's longer, of the Earth. Here's a 5 minute trailer about the 25 minutes of music you're about to hear.[29]

Giroux expands on this trailer idea and how the first movement can be compared to the first movement of a film. She explains:

> What a movie does is right in the first 15 minutes you get introduced to all the characters or most of the characters, and you get a feel for them, and you go "OK alright, now I'm ready to really experience something." So that was the 1st. Movement.[30]

Movement II, *Voices in Green*, is inspired by the soundscapes of the Amazon Rainforest. In this movement, Giroux "wanted to feature the most important thing on Earth. And the more I thought about it and the more I researched it- the rainforest is it.

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[27] Julie Giroux, "Symphony No. Vi The Blue Marble," Julie Giroux, Musica Propria, accessed October 13, 2022, https://www.juliegiroux.org/thebluemarble.
[28] Giroux, interview.
[29] Giroux, interview.
[30] Giroux, interview.

Because without them, this planet dies."[31] Originally, Giroux also considered writing Movement Two about Earth's oceans due to their vital importance to life. Several factors helped her decide on the rainforest including the difficulty of writing about life underwater and the difficulty of sourcing usable underwater footage for the film. Giroux notes, "That's why I went with the rainforest in the second movement. I could have gone with ocean too, but I really liked the rainforest because water is hard to write."[32] Giroux notes of her compositional process:

> If the piece is programmatic, I surround myself with as much reference material as I can, which may include pictures, essays, poetry on or hinting at the subject, books, printouts from the Web, everything that has anything to do with what I am thinking about.[33]

For "Voices in Green," Giroux went through an immersive compositional process that began by "simply listening to the recordings of the Amazon jungle by the world renowned sound engineer, George Vlad. The recordings were made during the rainy season when humidity is at its highest and birds are the most vocal. The sounds transport you into the heart of the jungle which feels incredibly, alive."[34] These recordings reflect a soundscape that permeates the listener's mind. Like a tone poem, it illustrates an unrevealed location with its sounds, creating an invigorating environment that can only be seen in the mind of the listener. Giroux notes the "exotic calls of the birds and the echoes from other birds of the same species, the insects, the frogs and the rain; you can practically feel and smell the rain. The rain forest has its own music. The density of

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[31] Giroux, interview.
[32] Giroux, interview.
[33] Giroux, "Julie Giroux," 67.
[34] Giroux, "Symphony No. Vi The Blue Marble."

growth with every shade of green, is the backdrop for this beautiful, strange opera."[35]

Vlad's recordings serve as the backdrop of second movement. She notes:

> I knew I wanted to write music to those sounds. I composed (it) with the Amazon jungle sounds playing as my audio backdrop. It influenced every note and phrase. In my mind and heart, I was there, adding my voice to theirs. Think of this movement as a concert taking place in the heart of the Amazon Rainforest.[36]

Movement III *Let There Be Life* is an examination of human life on Earth. Giroux chose to explore the shared humanity that exists across all borders, races, and ethnicities rather than focusing on the cultural differences found on the planet. The movement explores "violence, death, murder, birth, & life," as elements that transcend all aspects of humanity.[37] Giroux notes that "in the last movement, I wanted to show all the things that were bad about the planet, as well as the good about the planet: relationships and babies and so on."[38] While the first two movements focus on the beauty of the planet and its ecosystems, the third movement is more reflective and introspective in its commentary. Giroux's statement with this work is one of love, understanding, and conservation:

> The miracle of Earth is life. It is the fragile, silken thread that holds existence together. As with the famous Blue Marble photograph, I hope this symphony reminds people just how frail and beautiful Earth is. I hope (it) fills hearts & minds with a renewed loved for our planet, our one and only home. Earth is the one thing we all have in common. It does not belong to us. We belong to it. It is our only home and we should always treat it as such with every generation leaving it healthier & happier than the way they found it.[39]

Giroux's sentiment for the Earth matches that of American astronaut Harrison Schmitt. Just before capturing the photograph of "The Blue Marble" aboard the Apollo 17,

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[35] Giroux, "Symphony No. Vi The Blue Marble."
[36] Giroux, "Symphony No. Vi The Blue Marble."
[37] Giroux, "Symphony No. Vi The Blue Marble."
[38] Giroux, interview.
[39] Giroux, "Symphony No. Vi The Blue Marble."

Schmitt remarked "I'll tell you, if there ever was a fragile appearing piece of blue in space, it's the Earth right now."[40]

Symphony No. 6: *The Blue Marble* is approximately 23 minutes in length and may be performed with or without its multi-media accompaniment. Ion Concert Media offers both one screen and three screen options for displaying the symphony's film. Each movement may be purchased and performed separately or as a single unit. Symphony No. 6 is published and available for purchase from Music Propria. The film, surround sound media, and scenting effects are available for rent from Ion Concert Media.

The purpose of this document is to provide the first musical analysis of Symphony No. 6, an analysis of the ground-breaking film that accompanies the music, and a guide for conductors wishing to program this work. This study will include six chapters in the following format: Chapter One includes Julie Giroux's biographical information, the background of the symphony's creation, and an overview of the work. Chapters Two, Three, and Four provide a multi-parametric analysis of the symphony's three movements. Chapter Five contains an analysis of the symphony's film and its relation to the score. Chapter Six serves as a conductor's guide that will provide an in-depth analysis of the symphony's musical challenges. This document also includes interviews and input from the composer, the conductor of the multi-media premiere, Dr. Bradley Genevro, and the orchestral commissioner, Lowell Graham. Part II of the document contains program information and program notes for recitals presented during the author's tenure as a doctoral student at the University of Kentucky.

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[40] "Apollo 17 PAO Mission Commentary," Nasa, 2001. P. 106. accessed October 18, 2022, https://www.hq.nasa.gov/alsj/a17/AS17_PAO.PDF.

Chapter 2

Analysis of Movement I

Movement I of Symphony No. 6 is entitled *The Big Blue Marble,* a variation of the name of the overarching work. It has a duration of five and a half minutes. This movement is scored for a large wind ensemble with the following instrumentation:

Table 2.1: Movement I "The Big Blue Marble" Instrumentation

I. The Big Blue Marble	
Piccolo	Trombone 1,2,&3
Flute 1&2	Bass Trombone
Oboe 1&2	Euphonium
English Horn	Tuba
Eb Clarinet	Double Bass
Bb Clarinet 1,2,&3	Harp
Bb Bass Clarinet	Piano
Bb Contrabass Clarinet	Timpani
Eb Contra Alto Clarinet	Orchestral Bells
Bassoon 1&2	Marimba, Crotales
Contrabassoon	Vibraphone, Chimes
Eb Alto Saxophone 1&2	Percussion 1: Congas
Bb Tenor Saxophone	Percussion 2: Timbales
Eb Baritone Saxophone	Percussion 3: Cabasa, Tambourine, Wind Chimes, Crash Cymbals
Bb Piccolo Trumpet	
Bb Trumpet 1,2,&3	
F Horn 1,2,3,&4	Percussion 4: Taiko Drum, Bass Drum

Movement I also contains significant midi synthesizer accompaniment embedded in its film. These sounds will be referred to as midi accompaniment within this document.

Form

Movement I of Symphony No. 6 has two distinctive large sections: Section A is comprised of measures 1–81 while Section B consists of measures 82–163. Each section

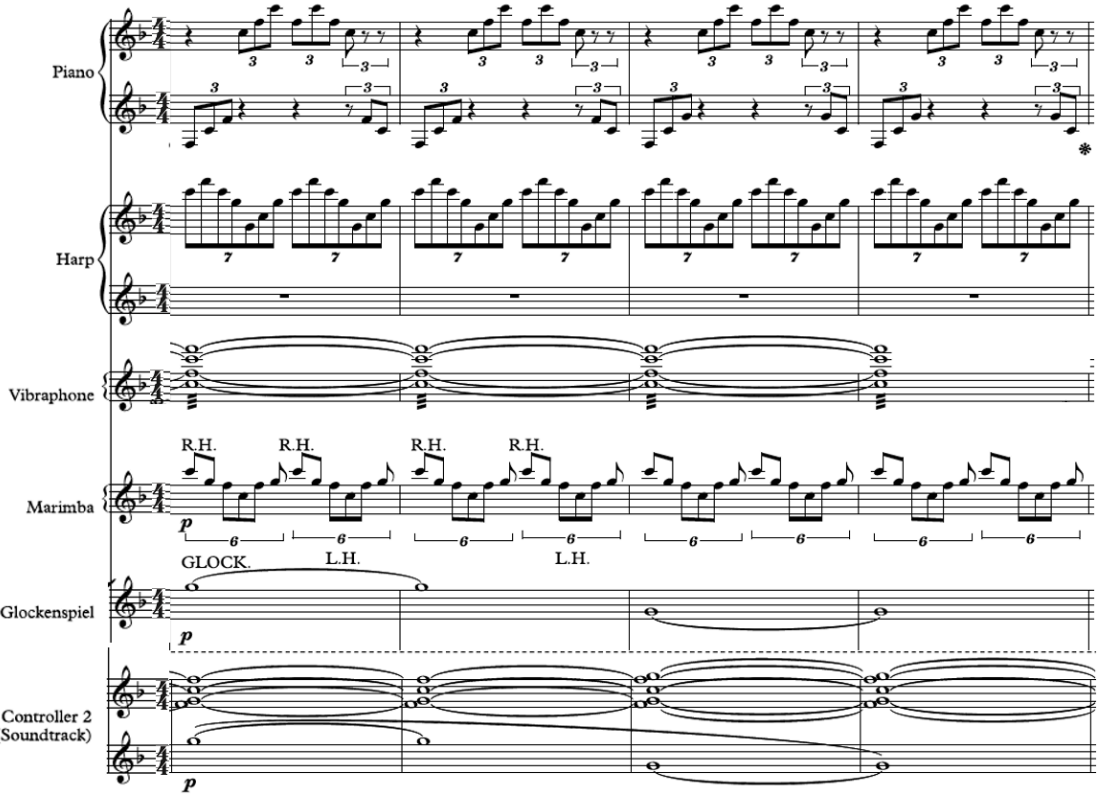
can be further divided into sub-sections a–g. Sub-section a is comprised of measures 1–40, sub-section b measures 41–58, sub-section c measures 59–81, sub-section d measures 82–109, sub-section e measures 110–134, sub-section f measures 135–148, and sub-section g measures 149–163. (see table 2.2) Each section is identified through substantial changes in music style while each subsection is derived from notable changes in melody, orchestration, tempo, time signature, and texture.

Table 2.2: Movement I Form Chart

Section	Sub-Section
A 1-81	a 1-40
	b 41-58
	c* 59-81
B 82-163	d 82-109
	e* (110-134)
	f(d1) 135-148
	g (coda) 149-163

Section A serves as an introduction to Movement One and the entire symphony. The beginning (sub-section a) is ethereal, representing the vastness of space, as seen aboard Apollo 17 on its journey to the moon. It is characterized by chamber scoring, sustained chordal drones in the woodwinds, and solo motific writing in the wind section. Piano, harp, and mallet percussion play a prominent role in this section and contribute heavily to the ethereal setting through arpeggiated chordal patterns over vibraphone and midi accompaniment chords. (See Figure 2.1)

Figure 2.1: Ethereal Background in Piano, Harp,
Mallet Percussion, and Midi Accompaniment
mm. 5–8



This ethereal effect gives way to a heroic brass chorale that is presented in the low brass and woodwinds in measure 41 (sub-section b). This section is distinct from sub-section a because of its full texture, addition of brass choir, and the transition from soloistic motific

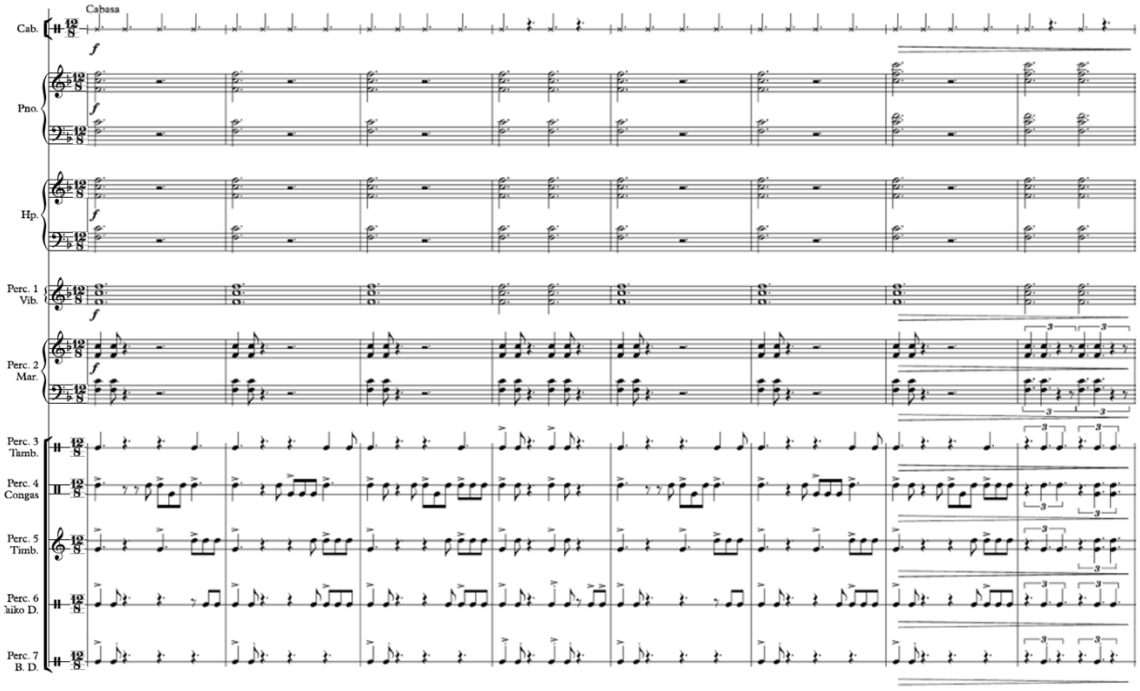
writing to full melodic writing. This section continuously builds to measure 55 when the full ensemble is scored at a fortissimo.

Sub-section c begins at measure 59 and is defined by an immediate change in texture and volume. This section returns to the thin chamber writing of sub-section a and likewise features solo writing. In this capacity, sub-section c is related to sub-section a. It also differs from the first sub-section in its percussion scoring and musical purpose. While the opening percussion writing is lively and creates an ethereal image through its chordal outlines, the writing for sub-section c is sparce and relies on the midi accompaniment for harmonic support. Sub-section a's musical purpose is to create a scene that builds to the heroic brass in sub-section b, while sub-section c remains relatively calm and only moves to a musical climax in its last five measures (mm. 77–81). While it is evident that sub-section a is building towards a large musical moment, sub-section c subverts this expectation by initiating a decrescendo in measures 80–81 with two beats of silence before the opening motifs of Section B.

Section B

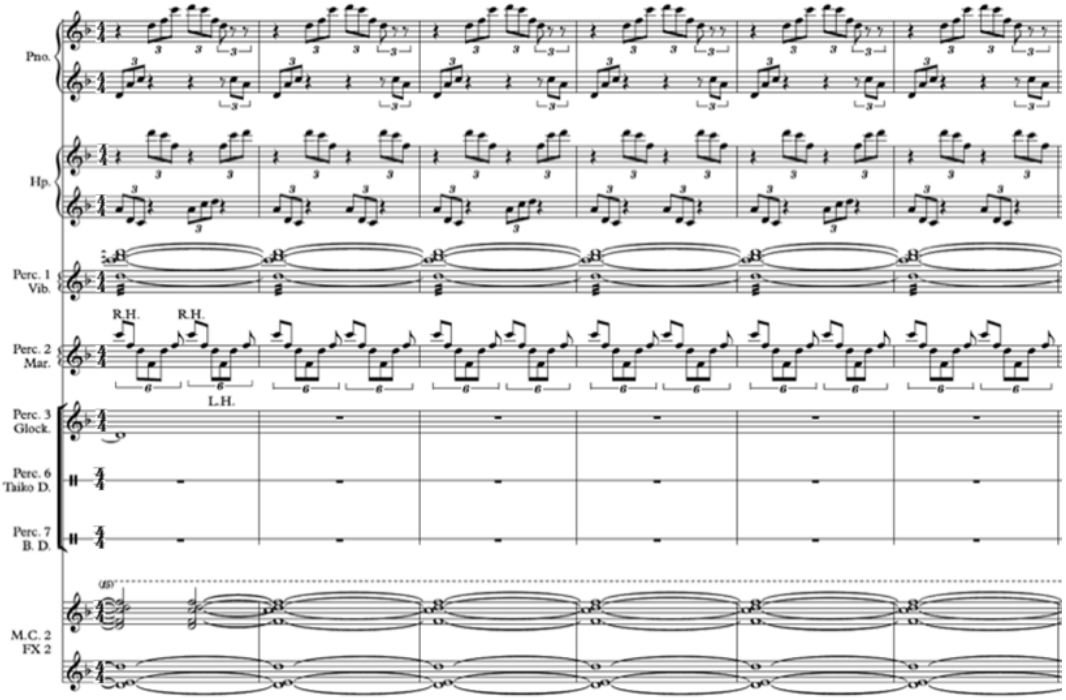
The time signature and tempo serve as a structural landmark that aids in identifying Section B of Movement I. The 12/8 time and quick tempo (dotted quarter = 136) contrast from the opening section. Section B begins with a rhythmic percussion introduction that heavily contrasts the melodic percussion featured in Section A. In this section, the textures and rhythms of the cabasa, tambourine, congas, timbales, taiko drum, and bass drum are prominent while the piano, harp, vibraphone, and marimba accompany with sustained chords. (See Figure 2.2)

Figure: 2.2 Section B Rhythmic Percussion and Chordal Accompaniment mm. 82–89

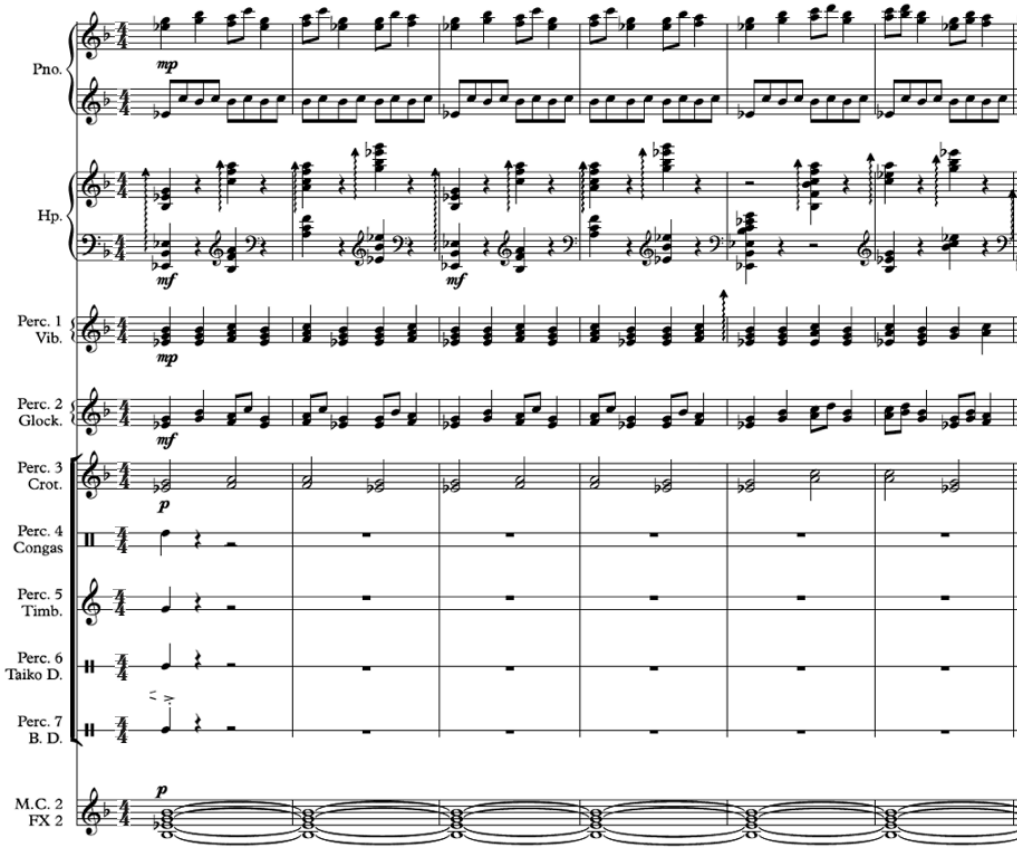


Section B's main melody is first presented in measure 91 after the nine-measure percussion introduction. Sub-section d consists of this melodic presentation and its development (mm. 82–109). Sub-section e (mm. 110–134) is marked by a return to simple meter. This section is also related to sub-section a in multiple aspects. The prominence of mallet percussion, piano, harp, and midi accompaniment return and provide a rhythmic and chordal outline that is reminiscent of the opening material found in measures 1–40. The harp furthers this connection by presenting a stepwise and arpeggiated line in measures 121–131 that relates to the chordal outlines provided by the harp, piano, and melodic percussion in sub-section a. (See Figure 2.3)

Figure: 2.3 Similarities in Piano, Harp, and Melodic Percussion
in Sub-section a and Sub-section e
Measures 10–15



Measures 110–115



Like sub-section a, subsection b contains chamber scoring elements that grow into full ensemble scoring. This section also contains prominent solos that grow and evolve into tutti scoring as the texture thickens. Sub-section e grows in textural size and dynamics and serves as a transition to sub-section f. This is similar to sub-section a growing as it transitions to sub-section b at measure 41.

Sub-section f (mm. 135–148), which can alternatively be identified as sub-section d1, returns the melody and percussive accompaniment of sub-section d. This return is abridged and appears in a new key centering around Eb. The section begins with a four-measure percussion introduction that is strongly related to the nine-measure percussion introduction presented in measures 82–90. This return of the melody is short and transitions to the coda at measure 149.

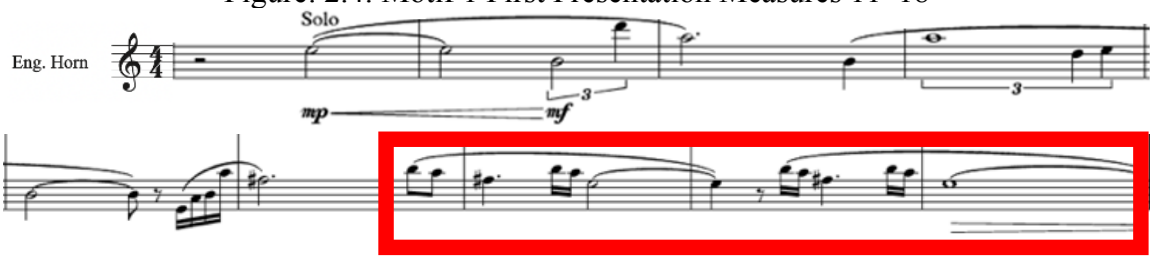
The coda section (sub-section g) returns to simple meter at a quick tempo (quarter equals 140). This section is comprised of mixed meter, loud dynamics, full scoring, rhythmic percussion, and homophony amongst instrument sections. There is a suggested V-I motion in the chord structure that reinforces the traditional ending of symphonic movements while remaining unique through Giroux's incorporation of modes.

Melody

Giroux utilizes several devices in her treatment of melody. In Section A, small instrumental solo motifs increasingly grow as the texture expands. These motifs serve as the melodic content in sub-section a. These solos, featured in the English horn (mm. 11–18), flute 1 and horn 1 (mm. 19–21), bassoon (m. 23), oboe and alto sax (m. 24), English horn and clarinet 1 (mm. 25–26), piccolo trumpet and trombone 1 (mm. 27–28), oboe 1, English horn, and alto saxophone 1 (mm. 29–30), and piccolo trumpet (mm. 32–33)

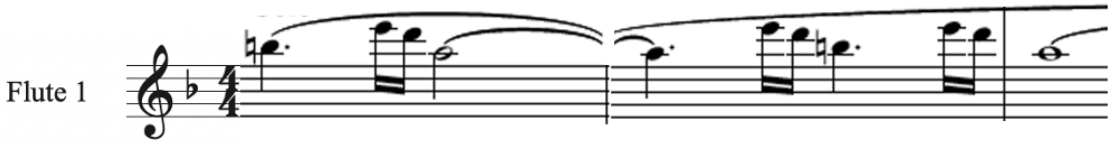
increasingly develop into two main melodic motifs. Motif one is first presented in the English horn in measures 11–18. (See Figure 2.4)

Figure: 2.4: Motif 1 First Presentation Measures 11–18



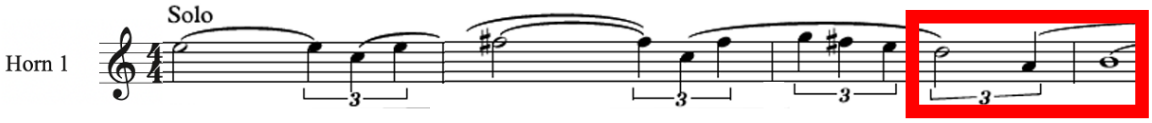
The second half of this motif is then repeated in turn by the flute 1 in measures 19–21 (See Figure 2.5)

Figure 2.5: Motif 1 Second Presentation (Fragmented) mm. 19–21



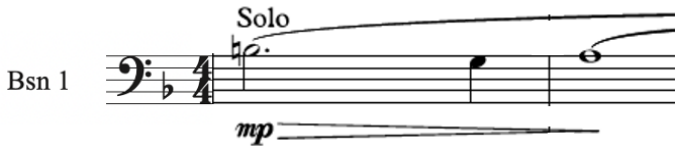
Motif 2 is first presented by the French horn 1 in measures 19–22 as a countermelody to motif 1. (See Figure 2.6)

Figure 2.6: Motif 2 First presentation by Horn 1 mm. 19–22



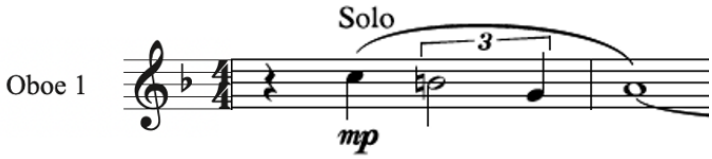
The most important feature of this motif are the last three notes which contain similarities through subsequent transformations. The final note of each motif 2 presentation is approached by an upward stepwise motion after a skip down from a note of longer duration. The second presentation of this motif by the bassoons in measures 23–24 is a fragment of the motif as seen in measures 19–22. This reinforces the importance of the skips and stepwise motion that characterizes motif 2. (See Figure 2.7)

Figure 2.7: Motif 2 Second Presentation in Bassoon 1 mm. 23–24



Motif 2 is presented again in in the oboe 1 and alto saxophone 1 in measures 24 and 25. This presentation augments the three-note motive with a downward stepwise motion before continuing the established three-note pattern. (See Figure 2.8)

Figure 2.8: Motif 2 Third Presentation, mm. 24–25



The augmentation of the third presentation is further augmented to its final form in its next three presentations, by the English horn and clarinet 1 in measures 25–27, trombone 1 in measures 27–29, and oboe 1, English horn, Eb clarinet, and alto saxophone 1 in measures 29–31. (See Figures 2.9–11)

Figure 2.9: Motif 2 Fourth Presentation, English Horn and Clarinet 1, mm. 25–27

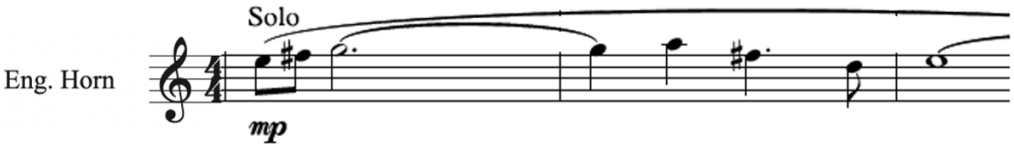


Figure 2.10: Motif 2 Fifth Presentation, Trombone 1, mm. 27–29

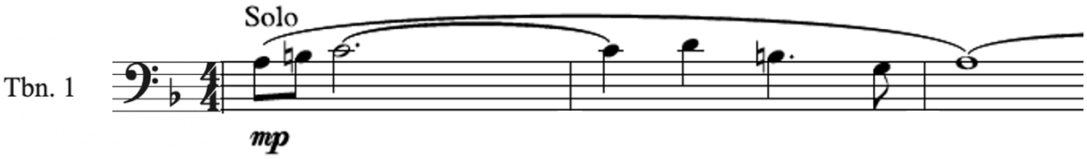
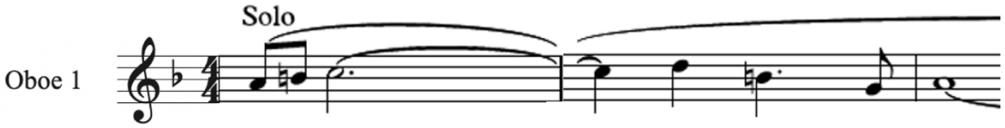


Figure 2.11: Motif 2 Sixth Presentation, Oboe 1, English Horn, Eb Clarinet, Alto Saxophone 1 mm. 29–31



Motif 3 is a rhythmic motif that consists of two half-note-quarter-note triplets followed by two sets of quarter-note triplets. It is first presented by the piccolo trumpet in measures 27–29, again by the piccolo in measures 29–31, and a third time in the piccolo trumpet in measures 32–34. (See Figures 2.12–14)

Figure 2.12: Motif 3 First Presentation in Piccolo Trumpet. mm. 27–29

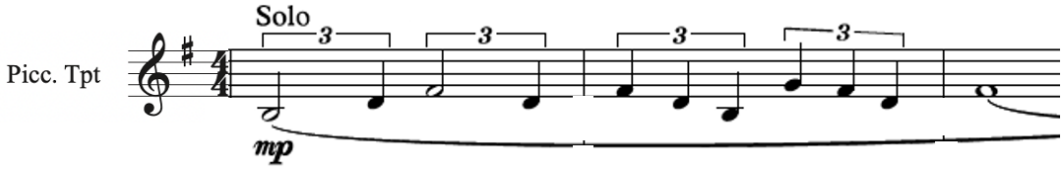


Figure 2.13: Motif 3 Second Presentation in Piccolo. mm. 29–31

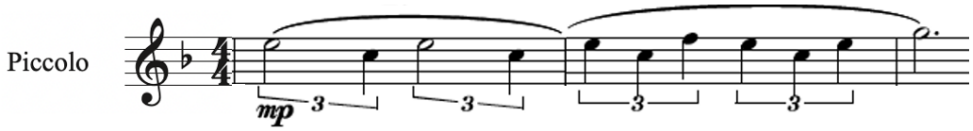
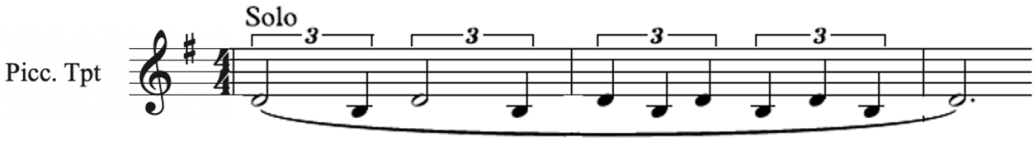
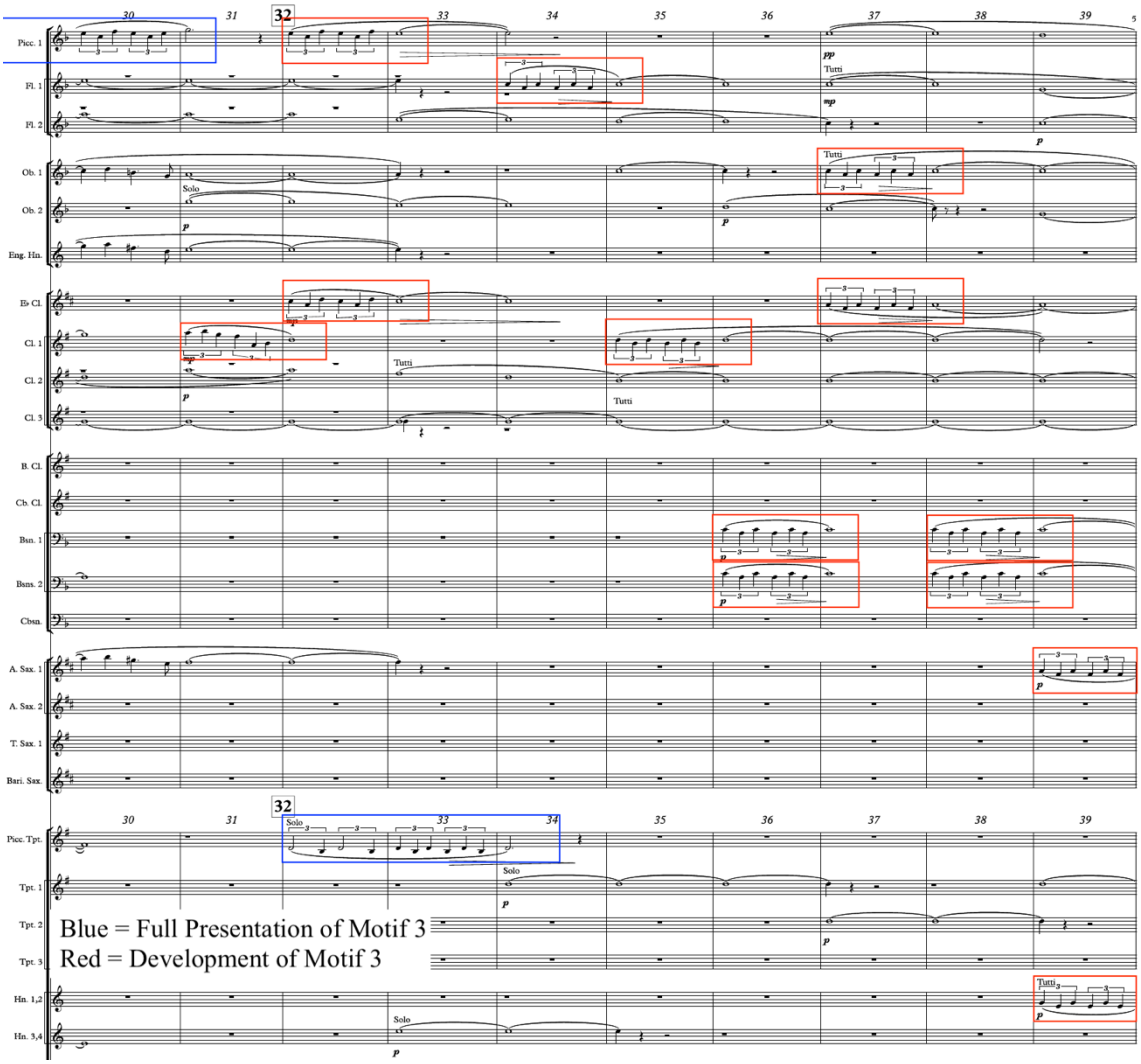


Figure 2.14: Motif 3 Third Presentation in Piccolo Trumpet. Mm. 32–34



After this motif's first presentation, it develops as a six-note triplet Figure that is used as transitional material while the piece moves into sub-section b. (See Figure 2.15)

Figure 2.15: Motif 3 Development as quarter-note triplets. mm. 30–39



Sub-section b begins with a chorale led by the trombones, clarinets, contrabassoon, and tenor and baritone saxophones in measures 41–58. (Figure 2.16) The French horns and euphoniums present a heroic melody during the second phrase of the chorale in measure 49 that grows to include trumpet 1 in measure 50, trumpet 2 in measure 51, and trumpet 3 in measure 52. In measures 53–54, this heroic melody is developed by diminution and presented by a large texture of woodwinds and brass. (Figure 2.17) Sub-section b begins at a piano dynamic and consistently crescendos until an apex fortissimo is achieved in measure 55.

Figure 2.16: Choral Melody (Phrase 1), mm. 41–48

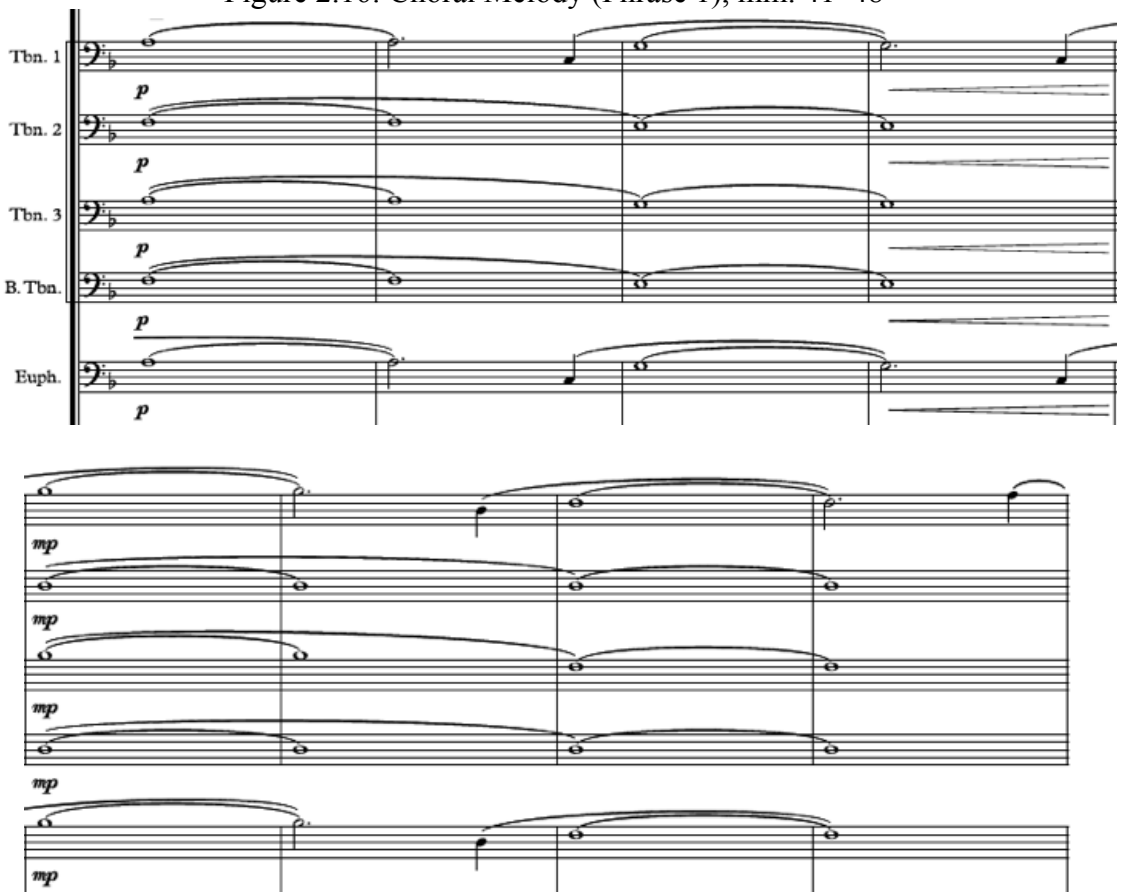
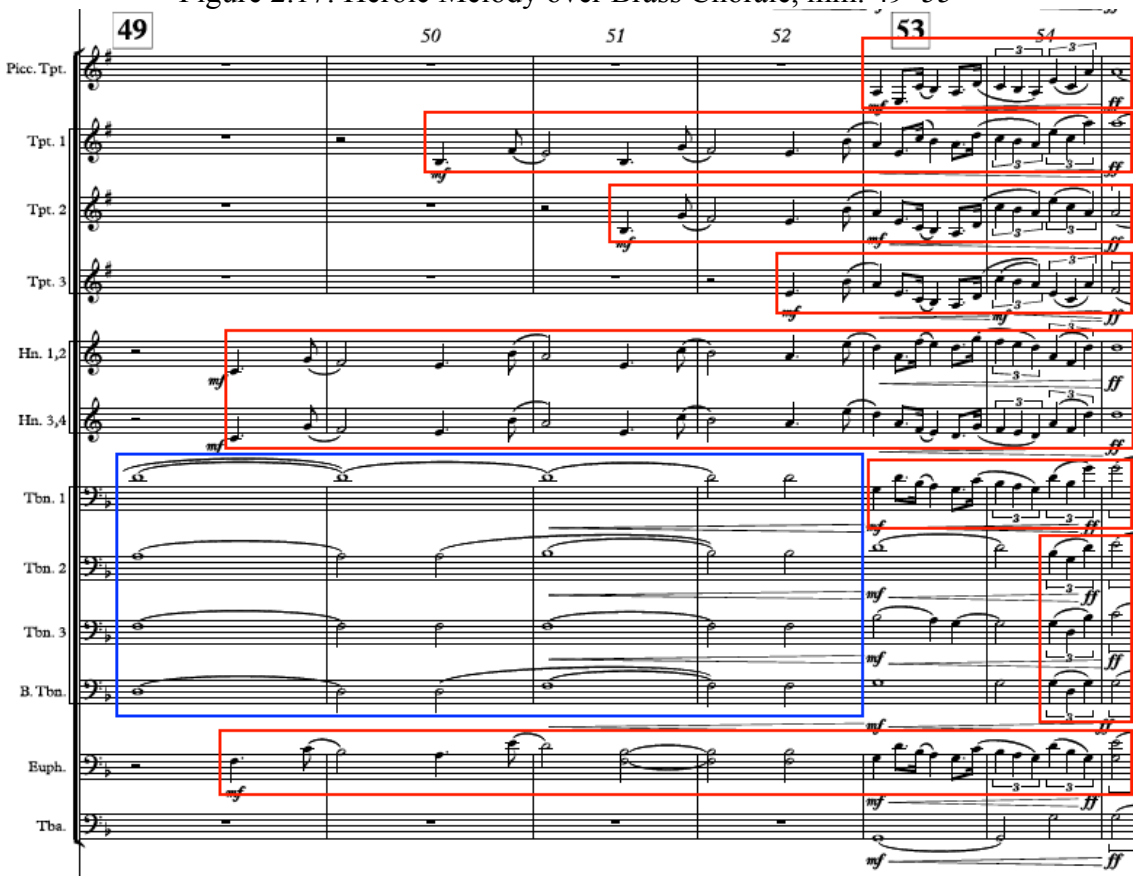
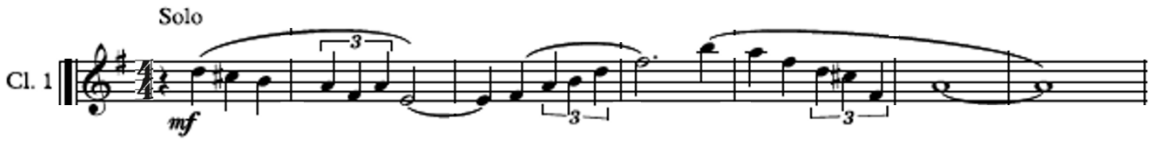


Figure 2.17: Heroic Melody over Brass Chorale, mm. 49–55



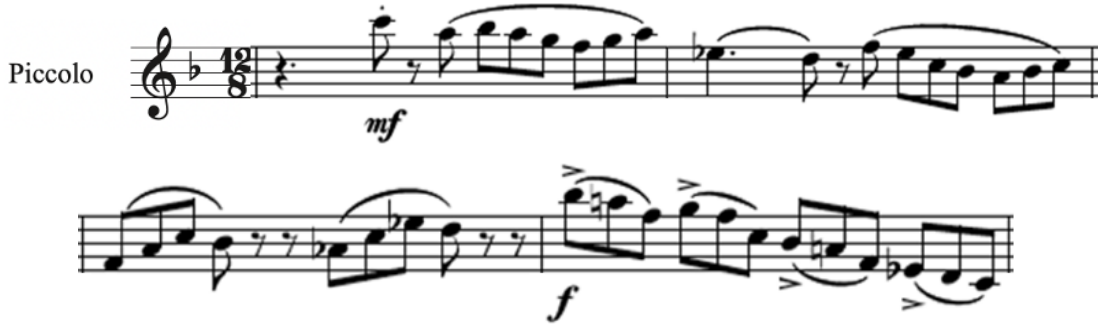
Solo melodic writing returns in sub-section c. Motif 4, which is the major theme that appears in the symphony's first and second movements, is first presented in the clarinet 1 in measures 64–70. (Figure 2.18) Its reliance on triplet rhythms creates unity within the movement by relating to the solo motifs in sub-section a.

Figure 2.18: Motif 4 Clarinet Solo, mm. 64–70



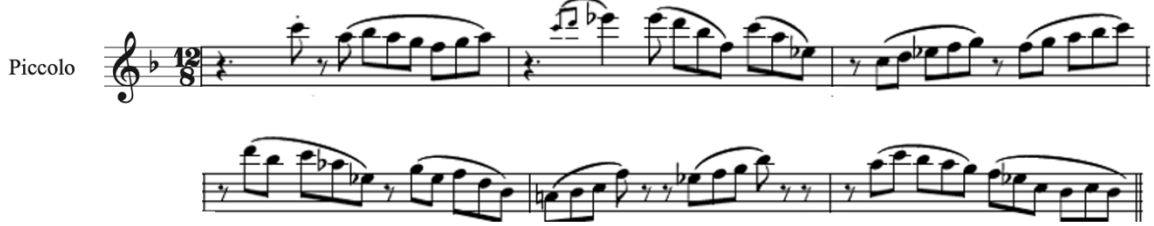
Section B contains the first presentation Movement I's major theme. The theme is first played by the piccolo, oboe 1, and piccolo trumpet in measures 91–94. The line is mostly conjunct, but contains several skips of thirds, fourths, and fifths. The entire melody spans two octaves. (Figure 2.19)

Figure 2.19: Theme 1, mm. 91–94



Theme 1 is immediately repeated and developed through ornamentation and extension in measures 95 through 100. This statement is presented by the piccolo, flutes, oboe 1, English horn, Eb clarinet, clarinet 1, and trumpet 1. (Figure 2.20)

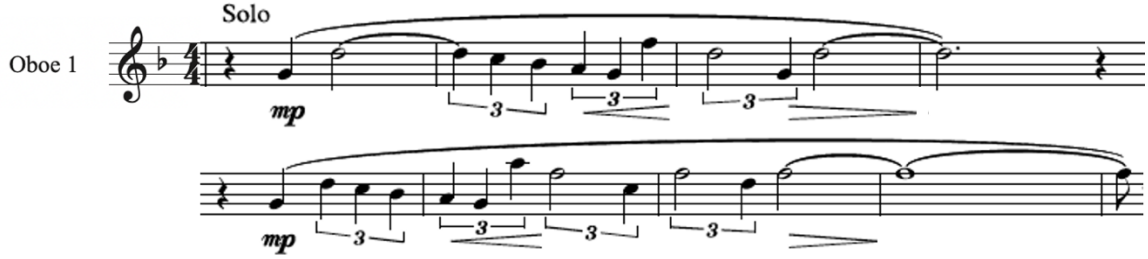
Figure 2.20: Theme 1, mm. 95–100



The extension of the Theme 1 is further extended in measures 101–109 This extension serves as transitional material to move sub-section d into sub-section e.

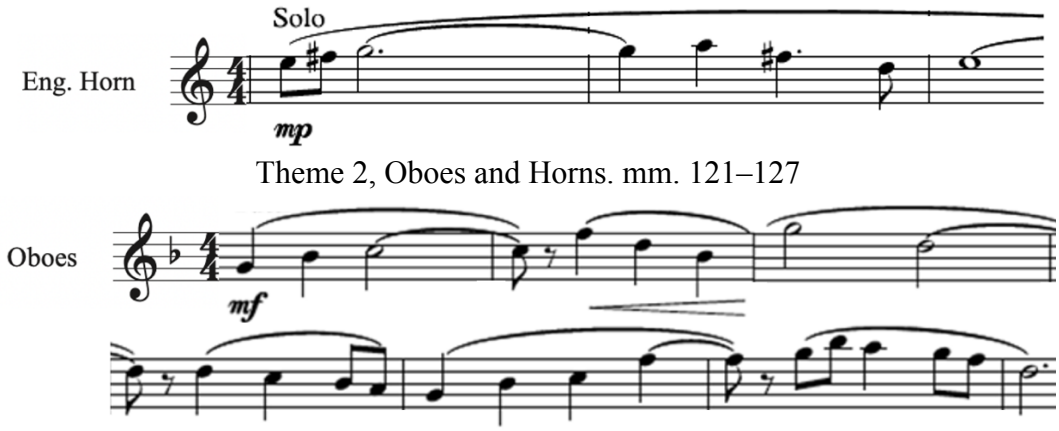
Sub-section e returns to a chamber texture in the wind scoring over a melodic percussion accompaniment. It begins with a tutti solo in the oboe 1 and alto saxophone 1. (Figure 2.21) This (motif 5) solo shows relation to motifs 2, 3, and 4 through its reliance on triplet rhythms and accompaniment by piano, harp, and mallet percussion.

Figure 2.21: Motif 5, Oboe 1 and Alto Saxophone, mm. 112–115



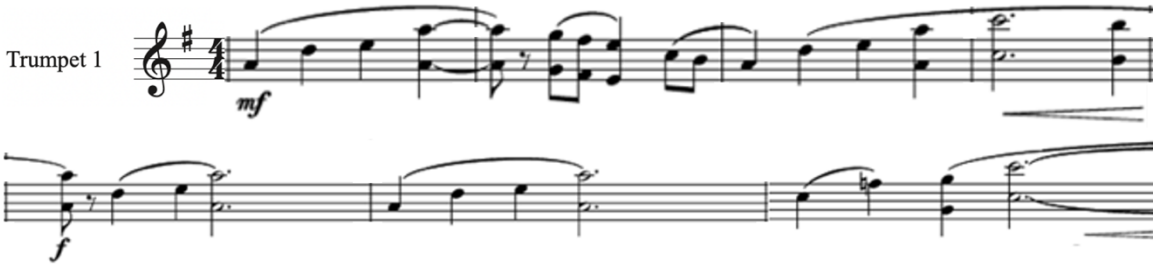
Further connection with sub-section a is suggested in measures 121–131as motif 2 returns as Theme 2 of the movement. Theme 2 is presented in an augmented and extended form of the fourth, fifth, and sixth presentations of motif 2. The theme is lyrical and first presented as linear passage in the tutti oboes, English horn, and French horns in measures 121–127. (Figure 2.22)

Figure 2.22: Comparison of Motif 2 (Fourth Presentation)
With Theme 2 (First Presentation)
Motif 2, English Horn, and Clarinet 1. mm. 25–27



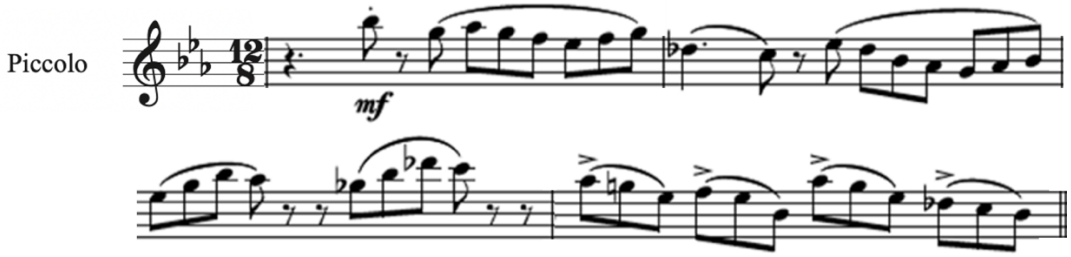
Theme 2 continues in measures 128–134 in tutti oboes, English horn, trumpets, and French horns. This presentation develops the theme through the extension and repetition of the ascension found at the beginning of the original passage. (Figure 2.23)

Figure 2.23: Continuation of Theme 2 mm. 128–134



Sub-section f is defined by Theme 1's return in measures 139–142. The theme now appears in Eb Mixolydian and is presented by a large force of piccolo, flutes, oboes, English horn, clarinets, and trumpets in unison. (Figure 2.24)

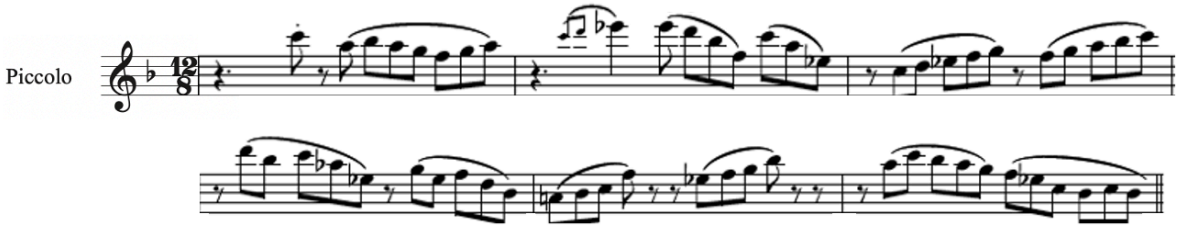
Figure 2.24: Theme 1 Third Presentation, mm. 139–142



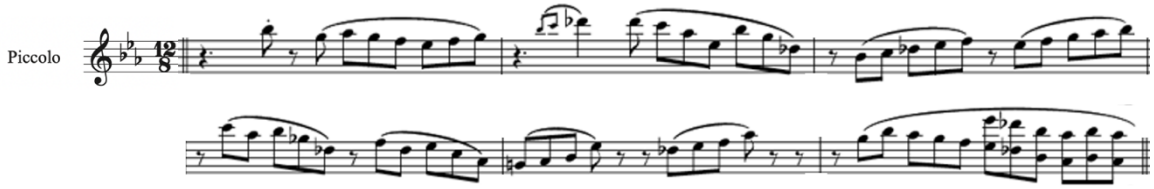
Theme 1's extension in measures 143–148 mirrors its extension in its second presentation in measures 95–100. Like the second presentation, the theme is extended and ornamented. The two presentations are essentially identical apart from the key change. (Figure 2.25)

Figure 2.25: Theme 1, mm. 95–100, mm. 143–148

mm. 95–100

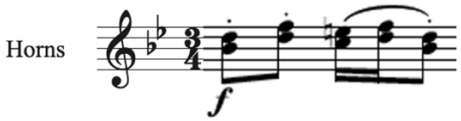


mm. 143–148

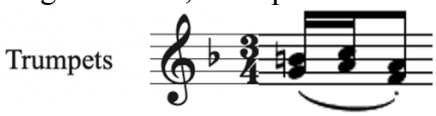


The Coda section introduces one final motif that is incorporated as closing material throughout the section. Motif 6 is a rhythmic motif that is first presented by the horns and trombones in measure 149. This motif is passed through the ensemble and developed through repetition, fragmentation, and rhythmic reversal. (Figure 2.26)

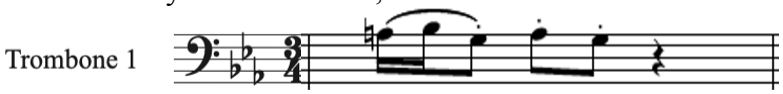
Figure 2.26: Motif 6 and Transformations
First Presentation, Horns and Trombones. m. 149



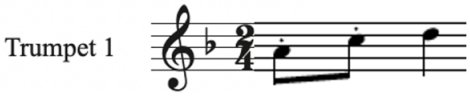
Fragmentation, Trumpets. m. 149



Rhythmic Reversal, Trombones. m. 150



Fragmentation, Trumpet. m. 155



Harmony

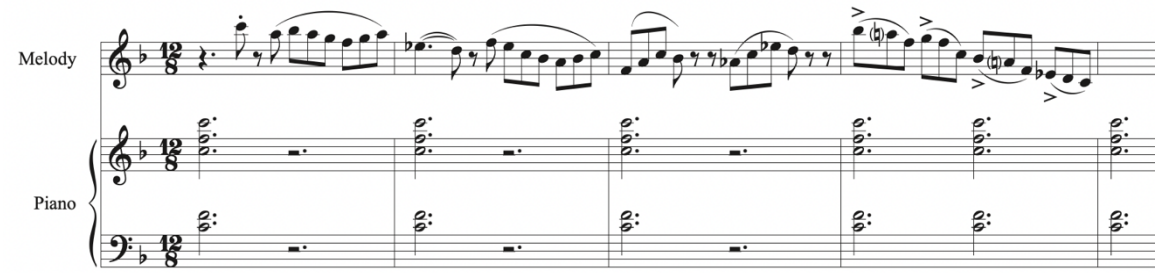
Giroux explores two major tonal areas in Movement I of Symphony No. 6. Measures 1–109 are centered around F while measures 110–163 are centered around Eb. Within these tonal areas, Giroux incorporates the use of modes that add harmonic complexity to the movement.

Sub-section a (mm. 1–40) is rooted in F Lydian and is characterized by an abundance of B naturals in solo lines. The accompaniment in this section consists of F major and D minor chords that fit within the harmonic palette of F Lydian. Sub-section b (mm. 41–58) is in F major and contains a common I-V-ii-IV-I chord progressions. Sub-section C (mm. 59–81) returns to F Lydian and the key changes in measure 58 during the transition to sub-section c and continues until measure 58. Measures 69–81 brings Section A (and sub-section c) to a conclusion in F major.

Section B introduces Mixolydian modes to Movement I. This can be observed in sub-section d (mm. 82–109), and sub-section f (mm. 135–148). In sub-section d, F is established as the key center by the piano, harp, and melodic percussion. The Theme 1

melody is established ten measures later (m. 91) and incorporates Eb as its main altered pitch, creating an F Mixolydian essence to the F5 drone in the piano, harp, and melodic percussion. This drone combined with harmonic reinforcement by the winds at cadence points at measures 95.1 and 101.1 show that Giroux intended for this section to be grounded in F while adding modal colors to the texture. (Figure 2.27)

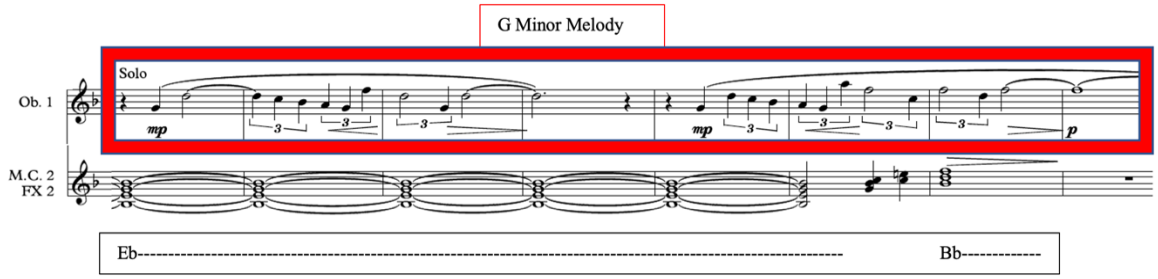
Figure 2.27: Use of F Mixolydian in Theme 1 First Presentation



This can also be observed in sub-section f, where the ground key is centered around an Eb5, and the re-presentation of Theme 1 contains an added Db bringing the localized key to Eb Mixolydian.

Sub-section e (mm. 110-134) adds further complexity to Giroux's overall harmonic structure in Movement I. The accompanying harmony of this section is rooted in Eb major, while the melodic content is in G minor. This bi-modal section creates a quality of fondness and nostalgia. (Figure 2.28)

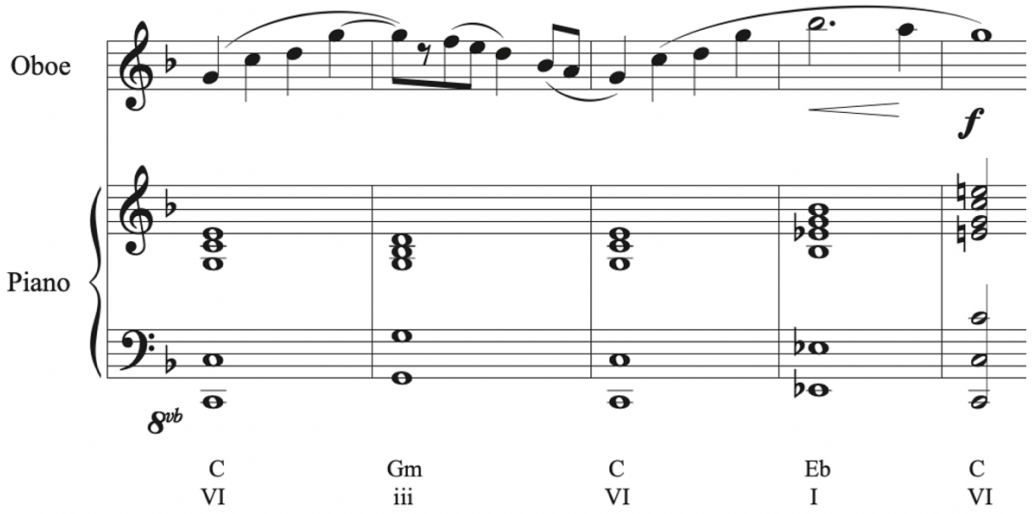
Figure 2.28: Bi-Modality in Sub-section e, mm. 112–119



In addition to the bi-modal texture created through the juxtaposition of melody and harmony, Giroux incorporates modal borrowing in the second half of this section through

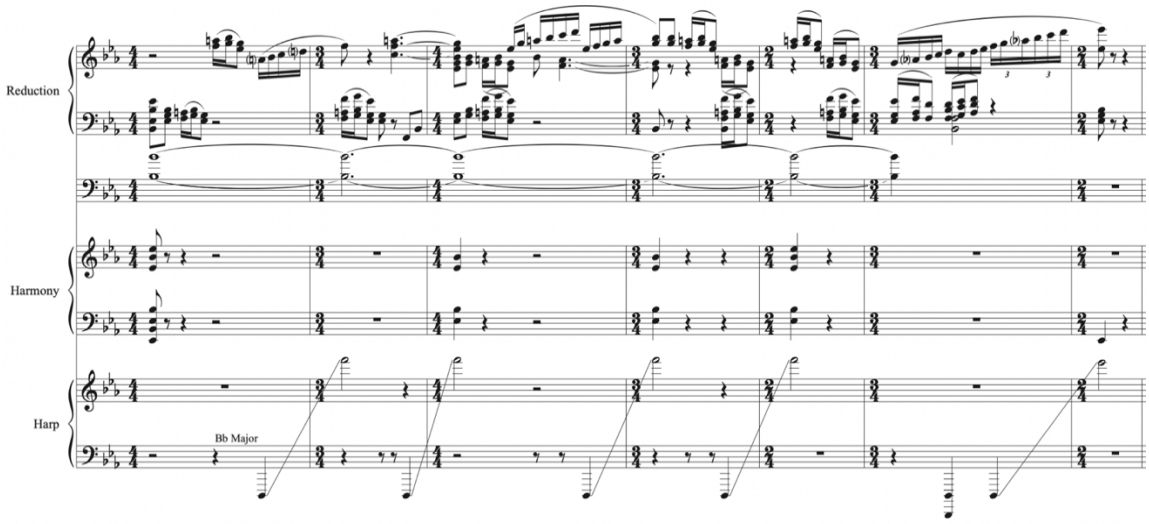
the incorporation of C major chords (VI). An example of this can be observed in measures 128–132. (Figure 2.29)

Figure 2.29: Modal Borrowing in Sub-section e, mm. 128–132



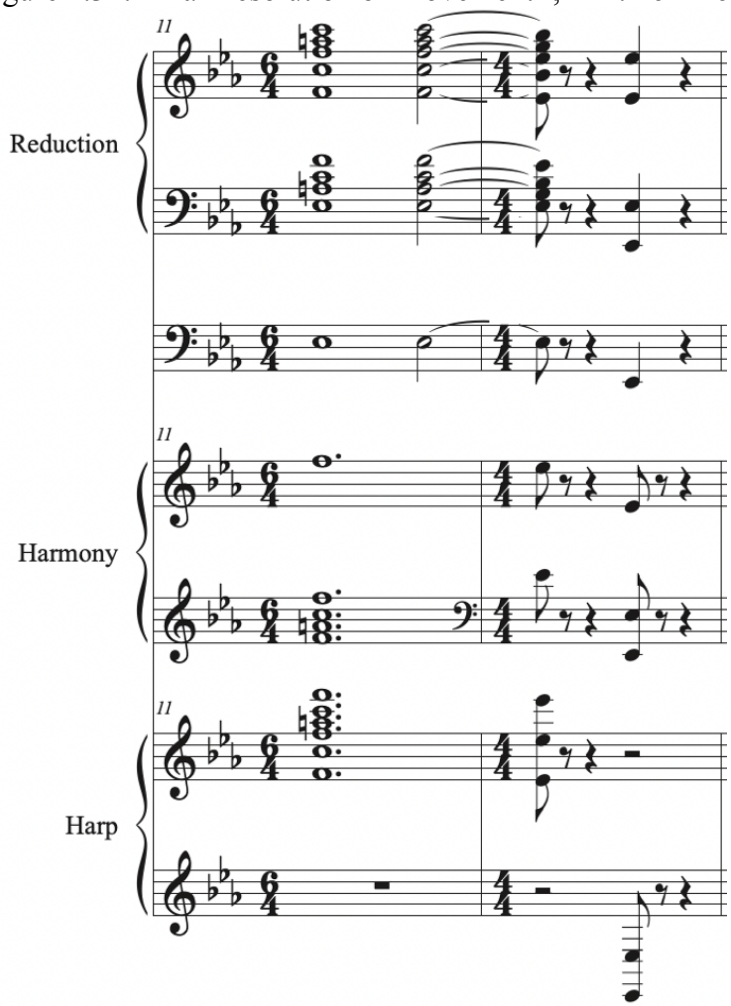
Giroux's use of modes can also be seen in the coda section. In measures 149–163, Giroux provides clues that show a traditional V-I relationship during the conclusion with the addition of modal interplay. The beginning of this section affirms Eb major as the key center with the inclusion of the 3rd in the horns and alto saxophones. V-I motion is suggested by the ground Bb in the bass clef of the midi accompaniment and Bb major glissando in the harp. The incorporation of Eb Lydian is suggested by the extended use of F major and F dominant 7 chords. The piccolo, flutes, and clarinets also perform an Eb Lydian scale in measures 151 over an F major triad trills in the alto saxophones, trumpets, and horns. (Figure 2.30)

Figure 2.30: Reduction, mm. 149–155



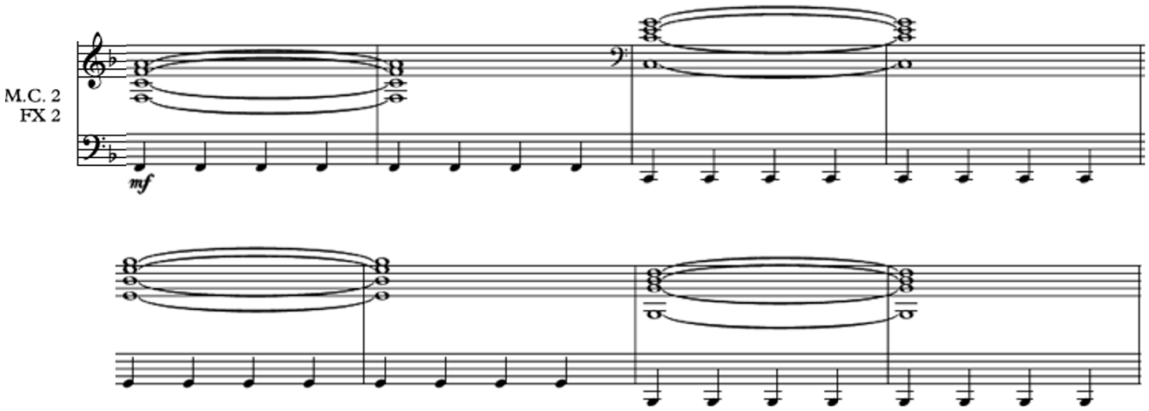
The final nine measures contain an interplay of Eb major and F7 before ending on a Eb major chord followed by a unison Eb. This subverts the traditional V-I motion that Giroux suggested in measures 149–154 and ends the movement with a modal II7-I resolution. (Figure 2.31)

Figure 2.31: Final Resolution of Movement I, mm. 162–163



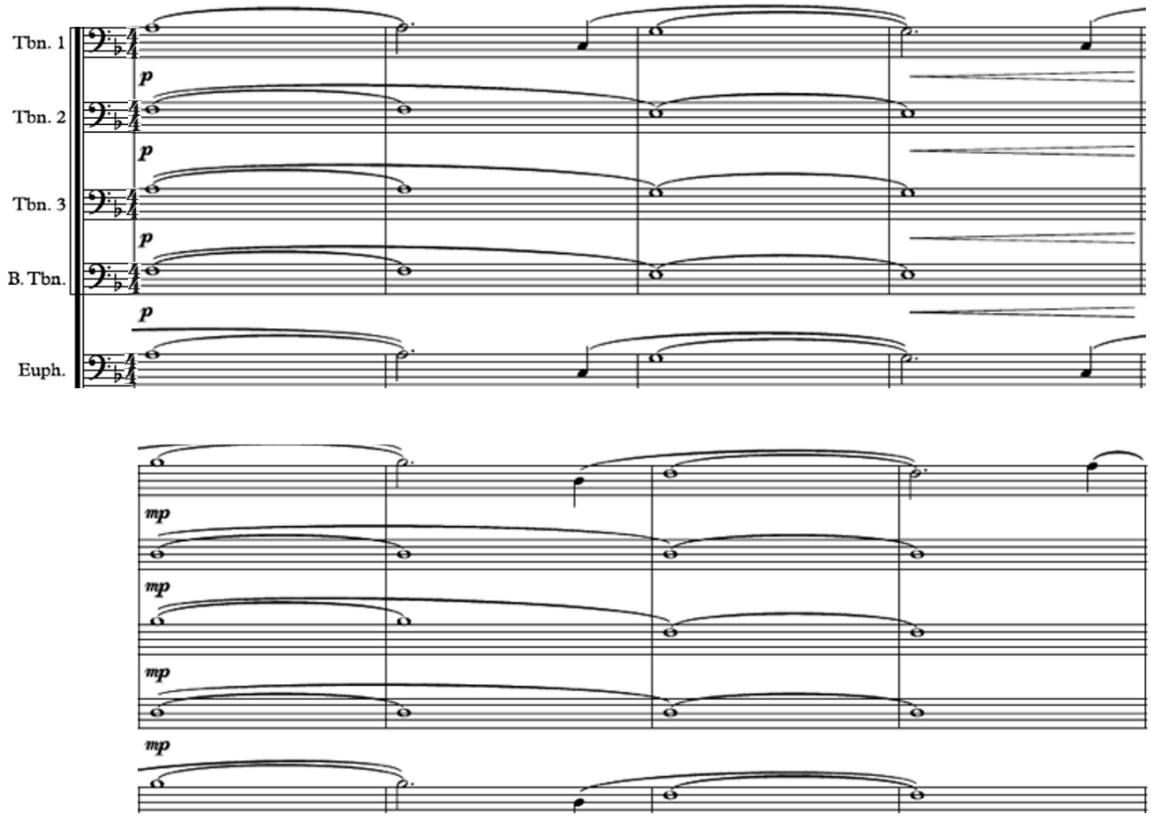
Giroux's harmonic sequences incorporate common chord structures and are enhanced through the incorporation of extended tertian harmony. Underlying chord structures are presented in several ways. They may be manifested as block chords, broken into arpeggiated Figures, or presented linearly in melodic lines. The most notable example of Giroux's incorporation of block chords can be observed in the midi accompaniment music. (Figure 2.32)

Figure 2.32: Block Chords in Midi Accompaniment. mm. 41–48



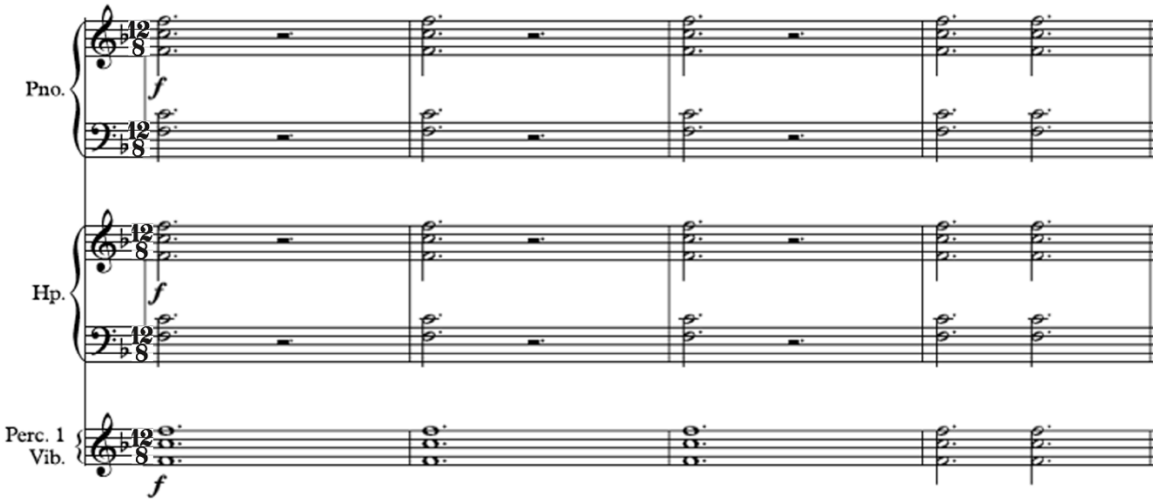
In this same section, block chords can be observed in the winds during the chorale of sub-section b. Figure 2.33 is an observation of block chords performed by the trombones and euphoniums in measures 41–48.

Figure 2.33: Block Chords in Chorale, mm. 41–48



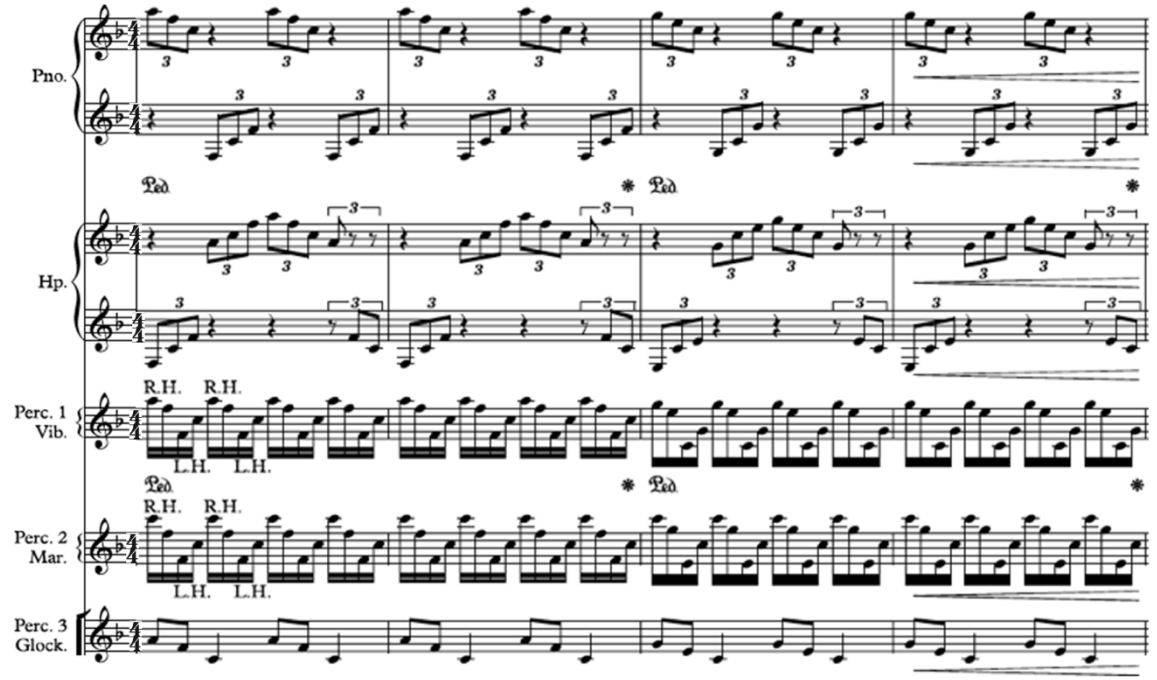
A third example that displays Giroux's use of block chords is located in the melodic percussion in measures 83–90. (Figure 2.34)

Figure 2.34: Block Chords in Melodic Percussion, mm. 83–86



Arpeggiated chords exist throughout Movement I and are especially prominent in the melodic percussion, piano, and harp. The following example displays Giroux's use of chordal arpeggiation in the piano, harp, and melodic percussion in measures 41–48. (Figure 2.35)

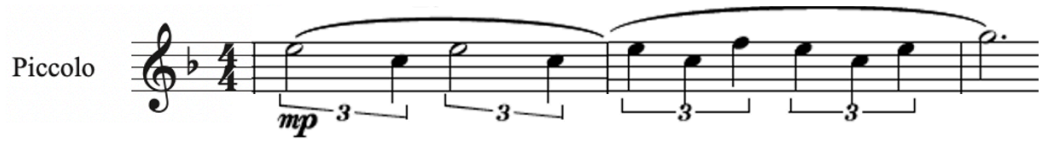
Figure 2.35: Chordal Arpeggiation. mm. 41–44



Giroux's use of melody also reveals the movement's underlying harmonic structure. This can be observed in the major motifs and themes throughout the work. One example can

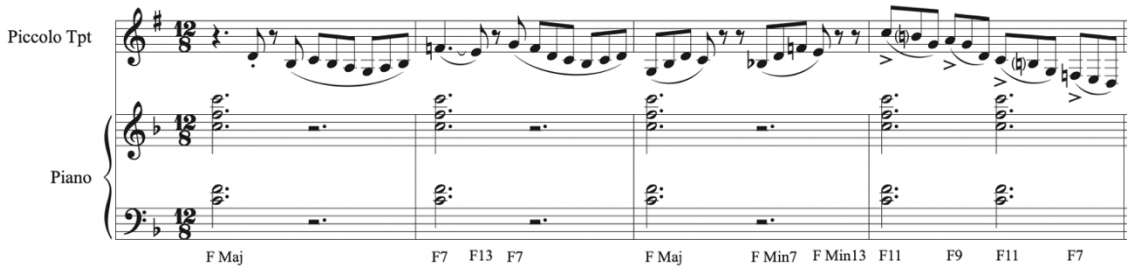
be observed in the piccolo in measures 29–31 in the second presentation of Motif 3. In Figure 2.36, the piccolo melody outlines the underlying D minor chord with added 7th and 9th.

Figure 2.36: Motif 3 Second Presentation in Piccolo, mm. 29–31



Another example can be observed in Theme 1, in its first presentation in section b. In this presentation, the linear theme reinforces the F key center and fills in harmonic context that is absent from the chordal accompaniment, revealing an underlying F Mixolydian tonality. (Figure 2.37)

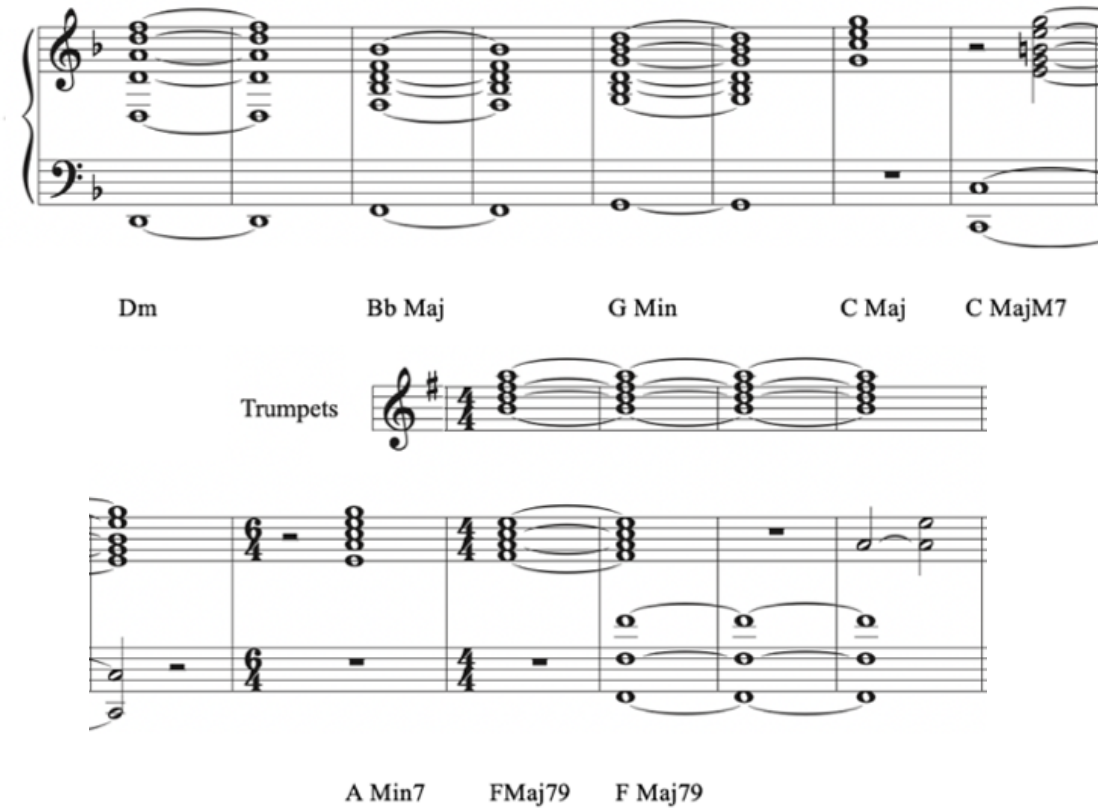
Figure 2.37: Harmonic Support provided within Theme 1, mm. 91–94



Giroux incorporates extended tertian harmony throughout Movement I. These extended chords add complexity to the harmonic structure and are used to create various effects within the movement. One way that she uses these chords can be observed in the chorale and heroic melody section (sub-section b) in measures 41–63. In this section, Giroux incorporates the extended chord sequence F major>C major>G minor>Bb major>D minor>Bb major>G minor>C major maj7>Amin7>F major+major7+9. The extended F major chord that begins in measure 59 retains most of the same pitches of the preceding A minor 7 chord. The entrance of pitches A, C, E, and G in the trumpets in measure 59 reinforces the feeling of the preceding a minor chord despite the F found in the treble clef

of the midi accompaniment. In measure 60, three octaves of an F pitch are added in the bass clef of the midi accompaniment to reinforce the root of the chord. While this excerpt begins and ends on F major, the final chord of this excerpt lacks finality by design. This extended tertian chord is used to return the piece to an ethereal timbre that relates to the introduction of the movement. The following reduction shows the chord sequence of measures 49–62. (Figure 2.38)

Figure 2.38: Extended Tertian Chord Sequence, mm. 49–62

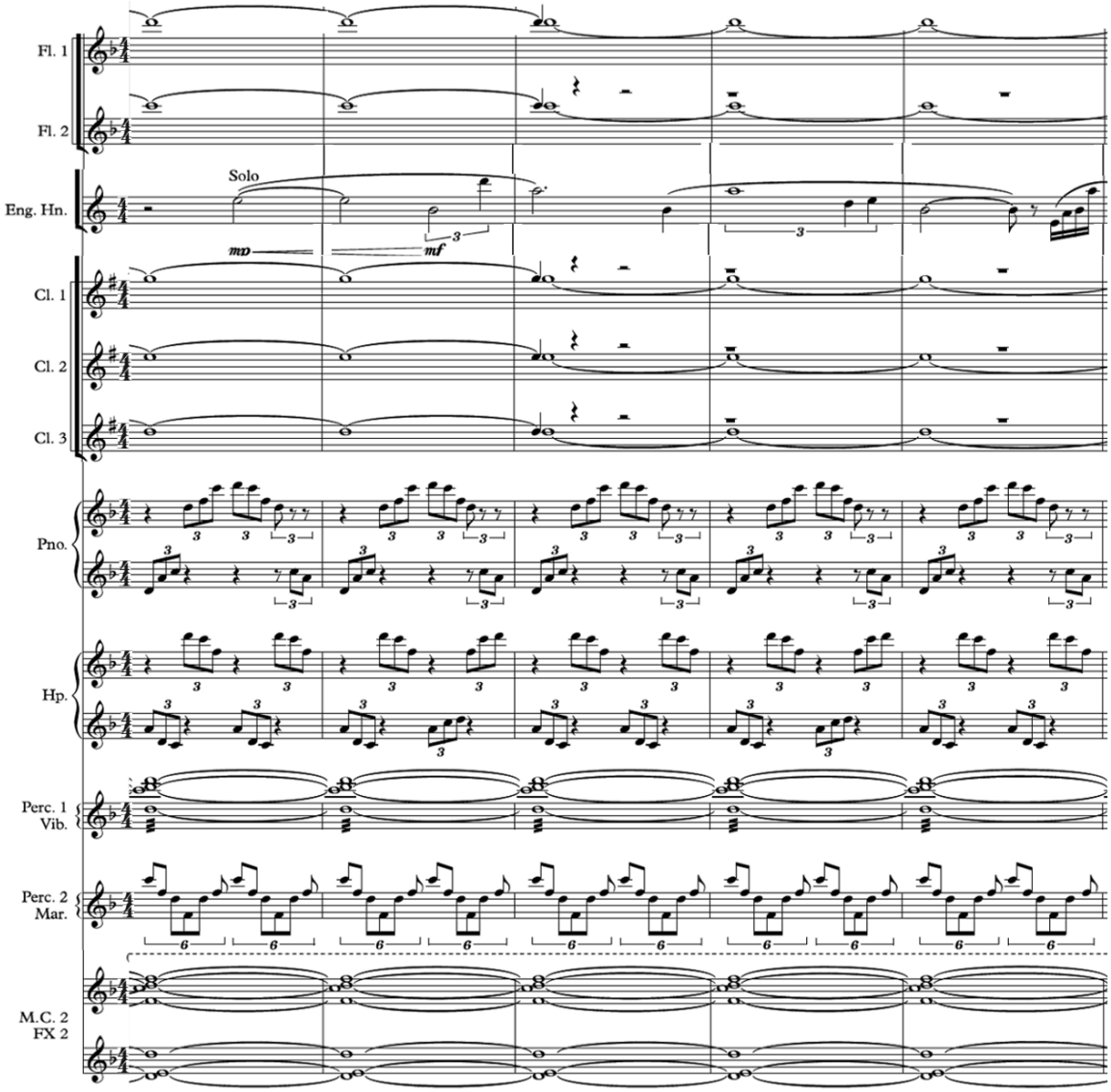


Texture

Giroux incorporates a variety of textural elements throughout Movement I. Much of the movement is written with chamber-like scoring and explores different timbral combinations of solo instruments. The use of thin textures is especially evident in sub-sections a, c, and e, where solo lines are layered upon energetic percussive vamps and droning whole notes in the winds and midi accompaniment. An example of this can be

observed in measures 11–19, where the English horn performs motif 1 over the percussion and wind elements. (Figure 2.39)

Figure 2.39: Solo Lines Over Percussion Vamps and Wind Drones, mm. 11–15

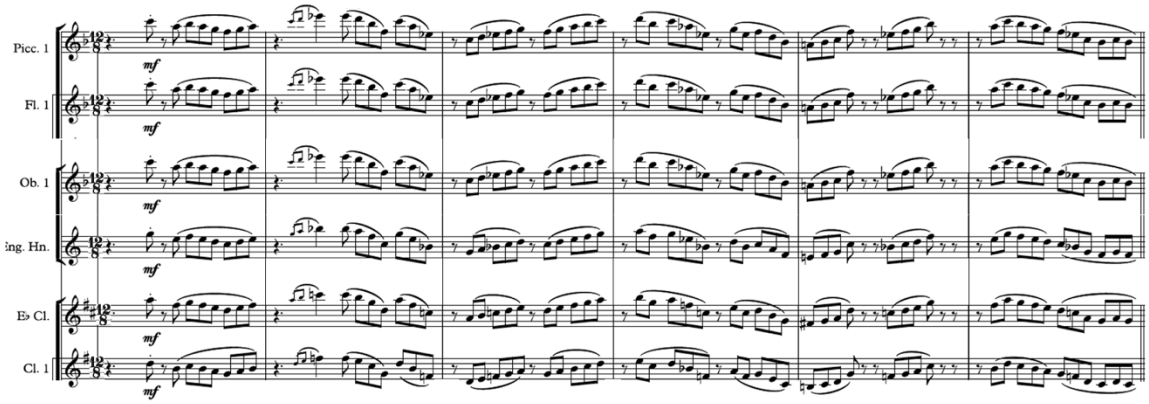


In these sections, Giroux uses the wind drones, midi accompaniment, melodic percussion, piano, and harp to create an ethereal setting that recalls the programmatic elements of space and the Earth. Timbral combinations in melodic solos are unique throughout the work and include flute and horn (mm. 19–22), clarinet and English horn (mm. 25–27), oboe, English horn, and alto saxophone (mm. 29–31), piccolo, oboe, and

piccolo trumpet (mm. 91–94), and oboe and alto sax (mm. 112–119). Giroux often uses these solo sections as a starting point in expanding the music to a full texture of winds and percussion. This continuous growth occurs on a large scale throughout the work, with examples including measures 1–58, measures 59–81, and measures 110–134. The introduction to Section B is similar but begins with a fuller texture. This section begins with percussion-only scoring in mm. 82–90 before adding a tutti solo of piccolo, oboe, and piccolo trumpet in measures 91–94. After Theme 1's first presentation, the texture becomes full and the entire ensemble is used.

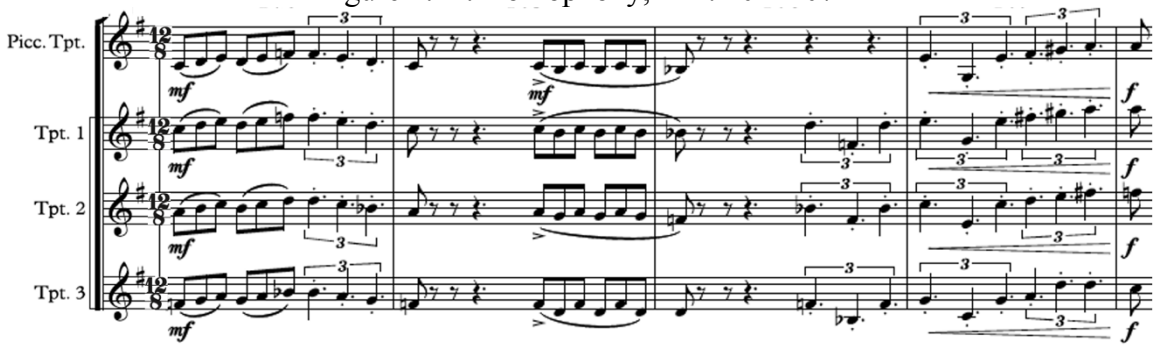
Giroux incorporates several textural devices throughout the movement, including an eclectic mixture of melodic monophony, homophony, harmonic rhythm, chordal accompaniment, and rhythmic accompaniment. An example of melodic homophony can be observed in measures 95–100 during the Theme 1's presentation. This theme is presented in unison by a force of piccolo, flutes, oboe, English horn, clarinets, and piccolo trumpet. (Figure 2.40)

Figure 2.40: Melodic Monophony, mm. 95–100



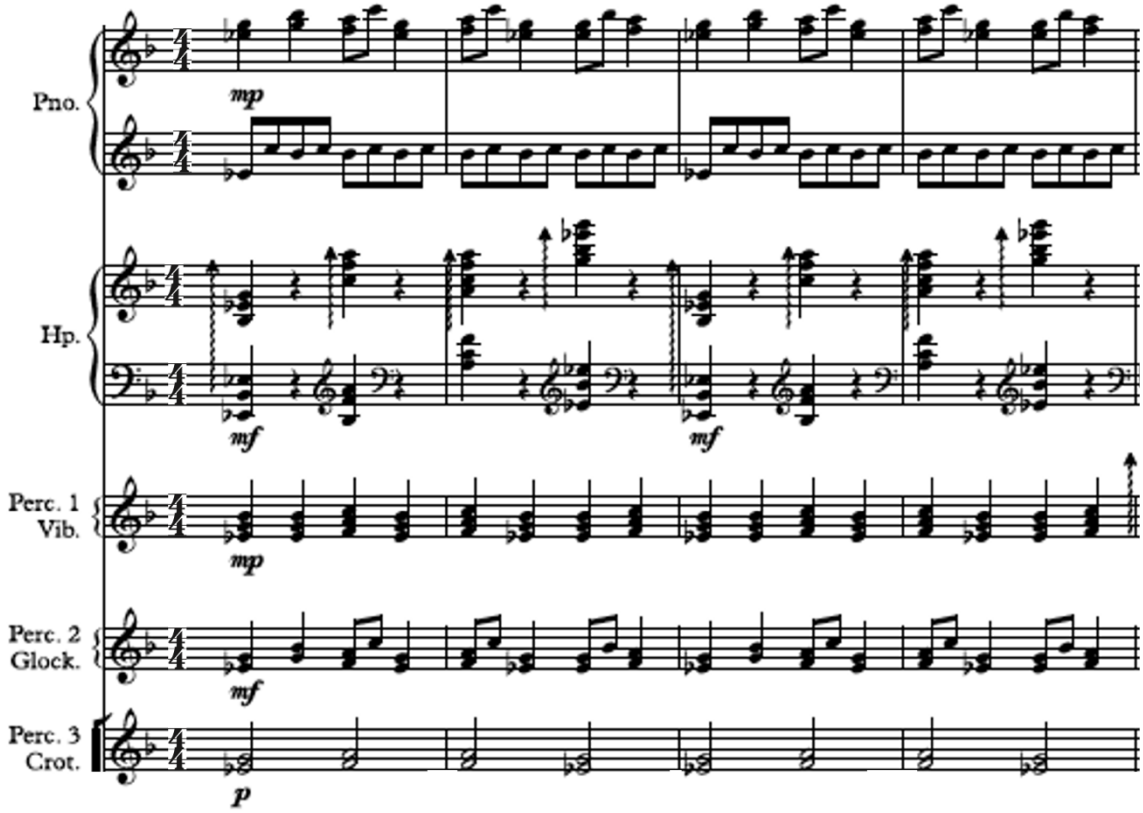
Homophony can be seen in the movement as melodic content is harmonized. An example can be observed in the trumpet passage in measures 104–107. (Figure 2.41)

Figure 2.41: Homophony, mm. 104–107



Giroux incorporates harmonic rhythm throughout the movement as an accompaniment device. An example can be observed in the piano and percussion in measures 110–120. (Figure 2.42)

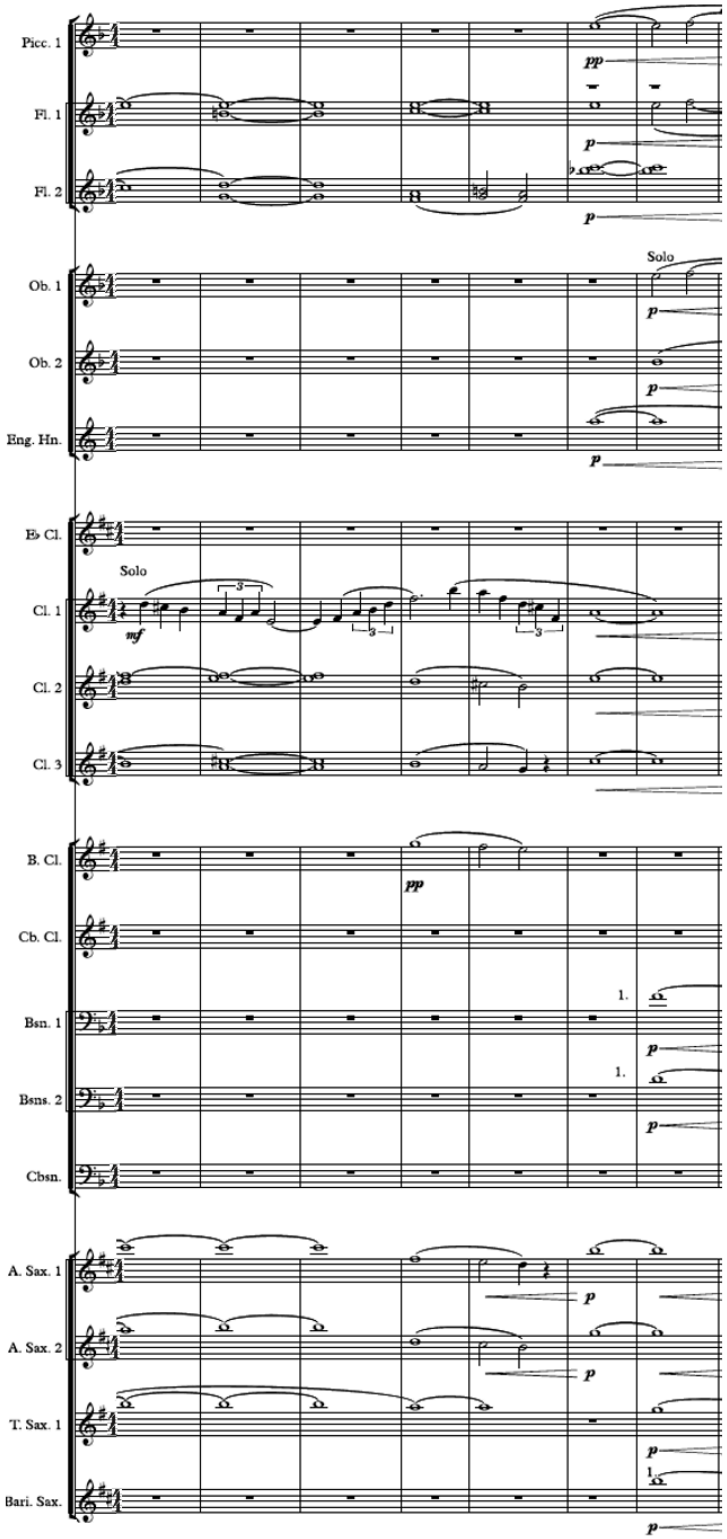
Figure 2.42: Harmonic Rhythm, mm. 110–113



Giroux incorporates chordal accompaniment throughout the symphony. The most evident use of chordal accompaniment can be seen in the midi accompaniment music, but can also be observed in the winds and melodic percussion. One example may be found in

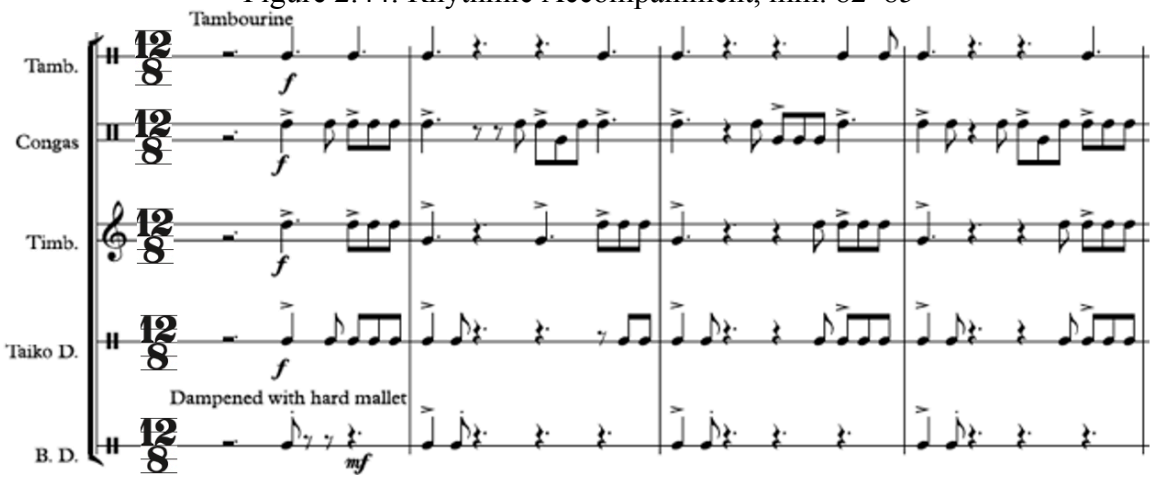
measures 64–70 in the woodwinds. In this excerpt, the flutes, clarinet 2 and 3, and saxophones accompany the clarinet 1 presentation of motif 4. (Figure 2.43)

Figure 2.43: Chordal Accompaniment, mm. 64–70



Rhythmic accompaniment by the percussion is an important element to the B section of Movement I. The two major rhythmic percussion presentations occur in measures 82–109 and 148. In these sections, musicians provide a percussive backdrop to the thematic presentation occurring in the winds. These instruments are also important in creating finality in the coda section. An example of rhythmic accompaniment can be observed in measures 82–90. (Figure 2.44)

Figure 2.44: Rhythmic Accompaniment, mm. 82–85



Giroux intermixes textural elements throughout the work. A section containing melodic monophony may contain elements of chordal accompaniment, harmonic rhythm, or both. Homophony can often be observed in the thick textures of transitional passages, and rhythmic accompaniment is prevalent throughout the B section of the movement.

Meter, Time, Rhythm, and Orchestration

Movement I of Symphony No. 6 contains a mixture of simple and compound meters at various tempos (see table 2.3). The A section consists of several simple meters including 2/4, 3/4, 4/4, and 6/4 times. The B section is primarily in 12/8 time but reverts to simple meters in sub-section e and the coda section. The tempos are clearly defined

within the Movement. Giroux provides rehearsal numbers in the score and parts for aid in rehearsal.

Table 2.3: Movement I Rehearsal Numbers, Tempos, and Time Signatures

Section	Sub-Section	Rehearsal Number	Measure	Tempo	Time Signature
A 1-81	a 1-40		1	Quarter= 120	4/4
		5	5		
		11	11		
		19	19		
		25	25		
		32	32		
	b 41-58	41	41		
		49	49		
		53	53		
			58		6/4
	c* 59-81		59		4/4
		63	63		
		71	71	Quarter= 56	3/4
			74		4/4
			75		3/4
			76		4/4
			77		2/4
			78		4/4
			79		3/4
B 82-163	d	82	82	Dotted Quarter= 136	12/8
		91	91		
		101	101		
	e* (110-134)	110	110	Quarter= 132	4/4
		115	115		
		121	121		
		128	128		
			132		6/4
	f(d1)	135	135	Dotted Quarter= 136	12/8
		139	139		
		143	143		
	g (coda) 149-163	149	149	Quarter= 140	4/4
			150		3/4
			151		4/4
			152		3/4
			153		2/4
			154		3/4
		155	155		2/4
			162		6/4
			163		4/4

Rhythm is an extremely important element of Movement I. The note durations used in this movement are expansive. The shortest duration is a sixteenth note, while the longest durations derive from tied whole notes that span multiple measures.

There is a strong emphasis on triplet rhythms throughout the movement that provide unity within the piece. These triplets exist in both the simple and compound sections of the work, but are heavily prevalent in the simple meters. Triplets are also a prevalent rhythmic device that can be seen throughout the accompaniment of the work and are presented both as linear compound lines and segmented Figures that are divided among sections of instruments. The use of eighth-note triplet rhythms in simple meters provide a relationship with the eighth-note runs found throughout the compound sections. Triplets are also incorporated as a major device within the music's motifs and can be observed in presentations of Motifs 2,3,4, and 5. Giroux incorporates septuplets rhythms within the work's introduction that create a 7:6 polyrhythm between the harp and piano. Giroux notes within the score, "don't worry-does not have to be exact rhythm"[41] on the harp staff, indicating that this polyrhythm is not rhythmically essential to the work. These heptuplets develop into triplet Figures as the movement progresses. An additional polyrhythm can be observed in measures 41–52 within the percussion staves. In this section, sixteenth note Figures in the vibraphone and marimba play against eighth-note triplet Figures in the piano and harp, creating a 4:3 polyrhythm.

Giroux incorporated various orchestration techniques that makes Movement I of Symphony No. 6 unique. The Movement Is scored for large wind band and include parts for English horn, Eb clarinet, Bb contrabass clarinet, contrabassoon, piccolo trumpet, piano, harp, and midi accompaniment. The use of substantial midi accompaniment embedded within the film is one of the most unique elements within the movement. The midi accompaniment was originally incorporated within instrumental ensemble and was

[41] Julie Giroux, *Symphony No. 6 The Blue Marble*, (San Antonio, TX: Musica Propria, 2022).

intended to be triggered by a midi controller but was transferred to the film's soundtrack during the editing and publishing process.[42] The accompaniment provides a spatial cinematic timbre to the piece. The incorporation of piccolo trumpet is another unique addition to Symphony No. 6's orchestration. The piccolo trumpet is prevalent and introduces many of the movement's main motifs and themes. The percussion score is expansive and includes timpani, cabasa, wind chimes, mark tree, vibraphone, marimba, glockenspiel, tambourine, crotales, cymbals, congas, timbales, chimes, taiko drum, and bass drum. The piece requires a minimum of eight percussion players. The use of percussion is notable within Movement I of the work due to Giroux's juxtaposition of melodic and rhythmic percussion. In section A of the movement, musicians perform on melodic percussion instruments and move to struck or hand percussion in the 12/8 sub-sections of the B section. Piano and harp are essential elements of Section A and sub-section e. These instruments contribute to the ethereal timbre of these sections alongside the midi accompaniment.

[42] Bruce Gilkes. (Owner, Musica Propria), in discussion with the author. December 2022.

Chapter 3

Analysis of Movement II

Movement II of Symphony No. 6 is entitled "Voices in Green" and has a duration of five minutes and ten seconds and requires a slightly reduced instrumentation compared to the first movement. The English horn, Eb clarinet, and piccolo trumpet are omitted while the percussion is reduced to timpani, vibraphone, marimba, gong, and bass drum. (See Table 2.1) The movement can be accompanied by its companion in *The Blue Marble* film, the rain forest audio available from Ion Concert Media, or as a stand-alone work without audio or visual accompaniment. Giroux provides a note at the beginning of the score that states "IF using the Rainforest Sounds, 6 blank bars. If not, just start at MEASURE 7," revealing that the media serves as the musical introduction in the first seven measures.[43]

Table 3.1: Movement II "Voices in Green" Instrumentation

II. Voices in Green	
Piccolo	F Horn 1,2,3,&4
Flute 1&2	Trombone 1,2,&3
Oboe 1&2	Bass Trombone
Bb Clarinet 1,2,&3	Euphonium
Bb Bass Clarinet	Tuba
Bb Contrabass Clarinet	Double Bass
Eb Contra Alto Clarinet	Harp
Bassoon 1&2	Piano
Contrabassoon	Timpani
Eb Alto Saxophone 1&2	Marimba
Bb Tenor Saxophone	Vibraphone
Eb Baritone Saxophone	Percussion: Gong & Bass Drum
Bb Trumpet 1,2,&3	

[43] Giroux, score.

Form

Movement II "Voices in Green" incorporates two themes that are introduced, repeated, and woven throughout. The overarching movement can be broken down into several sections based on thematic content and tempo. Section A, measures 1–18, features introductory solos that represent the soundscape of the rainforest. Section B, measures 19–26, is a chordal introduction to the movement and features a chromatic ascension that transitions into the first theme. Section C, measures 27–35, contains Theme 1 and a harmonic transition. Section D, measures 36–49, features Theme 1 and the return of motif 4 from Movement I. Section E, Measures 50–79, contains Theme 1 and Motif 4 and concludes the movement. Table 3.2 shows Movement II's form.

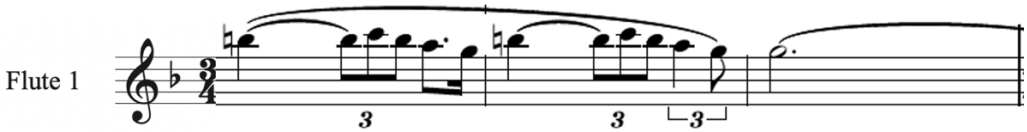
Table 3.2: Movement II Form Chart

Section
Section A "Solos" M. 1-18
Section B "Chordal Introduction and Chromatic Ascension" M. 19-26
Section C "Theme 1 and Harmonic Transition" M. 27-35
Section D "Theme 1 and Mvt 1, Motif 4" M. 36-49
Section E "Theme 1 and Mvt 1, Motif 4" M. 50-79

Melody

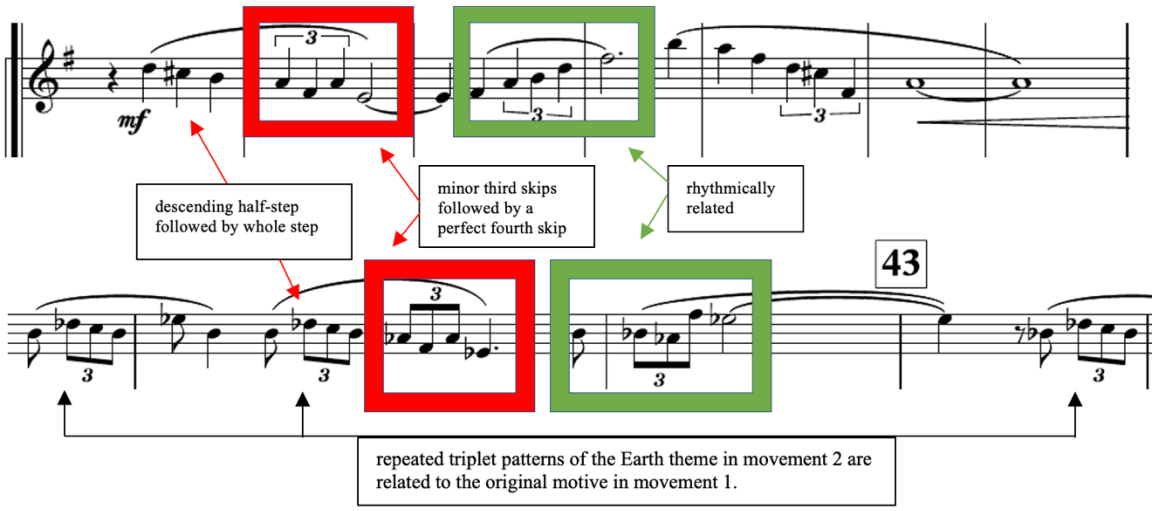
"Voices in Green" features two main themes that are presented and interwoven throughout the movement. Theme 1 is first introduced by the flute 1, oboe 1, and piano in measures 27–29. (Figure 3.1) This romantic theme is short and conjunct. After the first presentation, it is immediately repeated in the piccolo, flute 2, oboe 1, bassoon 1, alto sax 2, horn 1, and euphonium in measures 32–33.

Figure 3.1: Theme 1 First Presentation, mm. 27–29



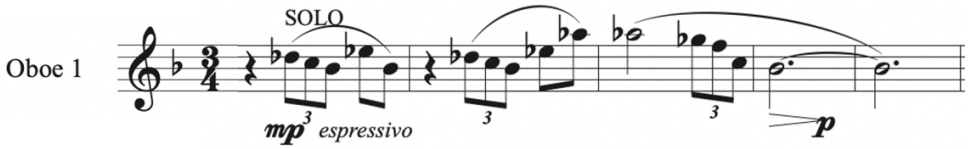
In measure 36, Theme 1 is presented again and developed through extension. In this presentation, the melodic extension contains motif 4 from Movement I. Motif 4 appears here in a transformation that is melodically and rhythmically related to its original presentation in Movement I. The theme emphasizes a minor third triplet skip before descending a perfect fourth, as notated in measure 65 of Movement I. These triplets are approached by three notes in a descending half-step-whole-step motion in both presentations. Other portions of the transformed theme are related to its original presentation through a rhythmic relationship. The transformed theme also contains a repetition of triplet figures that are related to its original presentation in Movement I. Figure 3.2 shows a comparison of motif 4 in its original presentation in Movement I and its introductory statement in Movement II.

Figure 3.2: Motif 4 Comparisons in Movement I and Movement II
Motif 4 Movement I, mm. 64–70 (Top) and Movement II, mm. 39–45 (Bottom)



Theme 1 and motif 4 are again combined in their presentation in measures 50–57 as a trumpet solo. While the continuous melodic line suggests that these two themes exist as one full melodic idea in Movement II, the underlying key change at measure 54, which coincides with the presentation of motif 4, provides context that a degree of separation exists within the two themes. The subsequent thematic presentation by the oboe 1 in measures 57–60 contain only an extended version of motif 4 with no reference to Theme 1. (Figure 3.3)

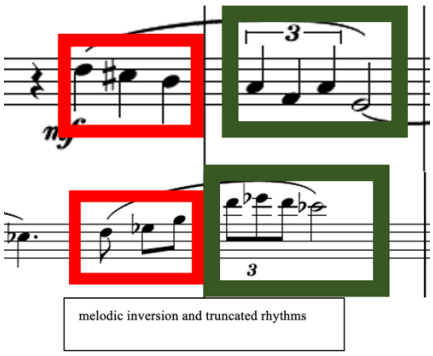
Figure 3.3: motif 4, mm. 57–61



In the next presentation of motif 4 in measures 61–64, Giroux incorporates an interesting countermelody in the bassoon which is based on the first six notes of motif 4 in Movement I (Mvt. I, mm. 64–65). This new transformation of motif 4 is melodically inverted and contains half of the rhythmic duration of its source material in Movement I.

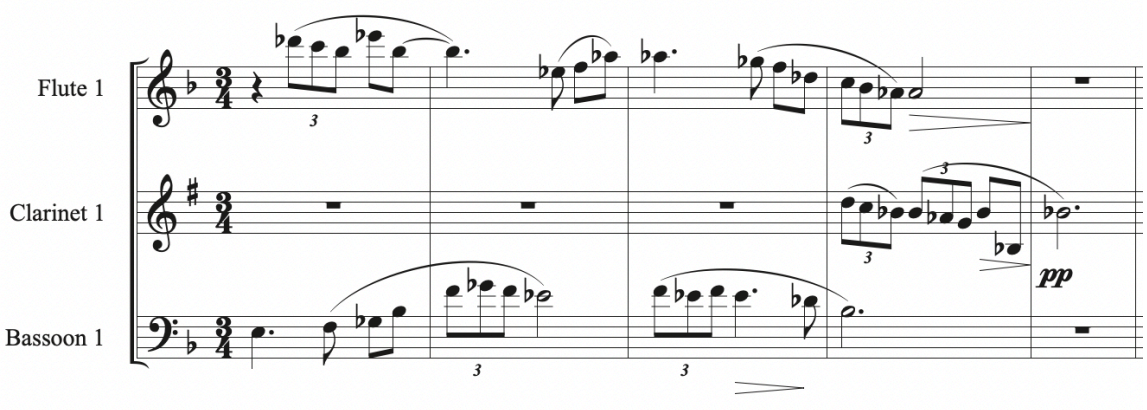
Figure 3.4 displays the similarities of the motif 4 countermelody in Movement II with its source material in Movement I.

Figure 3.4: Comparison of Motif 4, Mvt. I, mm. 64–65 (top) and Motif 4 Countermelody, Mvt. II, mm. 61–62 (bottom)



Within the full context of measures 61–64, the two transformations of the original motif 4 melody intertwine within flute 1 and bassoon 1. A continuation of this melody is provided by the clarinet 1 in measure 64–65. A reduction of this melody and countermelody statement can be observed below. (Figure 3.5)

Figure 3.5: Motif 4 Melody and Countermelody, mm. 61–65



The movement ends with fragments of motif 4 passing through bassoon 1, horn 1, oboe 1, and clarinet 1 before a final presentation of Theme 1 by the solo horn 1 (mm. 65–79).

Harmony

Harmonic content is a major component of Movement II. This movement departs from the relatively harmonically stable first movement and explores key areas in a way that more closely resembles the romantic composers of the 19th century. Giroux notes, "I've gone full blown rainforest romantique, letting my French composer genetics run free!"[44] When asked why she chose this setting for the movement's harmony, Giroux noted "I guess it's because the French composers are my favorites. I mean Debussy. I mean, Oh my God!"[45] Movement II's key signature is consistent throughout and contains one flat. Giroux supplements the key signature with a multitude of accidentals as the music expands into a complex harmonic structure.

Section A does not open with any obvious key centers. The three solo voices use the notes of the C major scale, but begin the movement with harsh harmonies, including an augmented fourth and minor seventh in measure 8, and become more consonant as the music develops. By measure 18, these voices resolve to a G5 dyad that leads into the chordal introduction of the movement.

Section B (mm. 19–26) begins with a key center of G major and incorporates suspended chords and modal borrowing within its first six beats. Measures 21–26 feature a chromatic ascension in which each passing chord shares two tones with its prior beat. (See Figure 3.6) This effect creates a chromatic lifting motion through a network of

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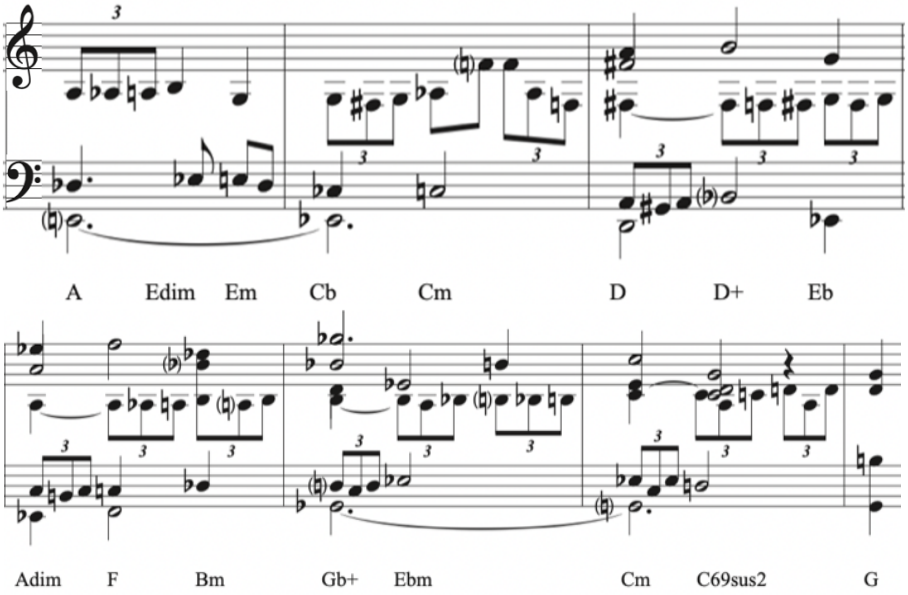
[44] Julie Giroux. 2021, "I guess nobody would be surprised if I told you it's raining here." Facebook, September 14, 2021. https://www.facebook.com/633381253/posts/pfbid031nVkJWLGUow8gwxS4SiVy1o5oCRRzJChQNH3V1RP5kfKBkhqHQQstsRmKZ6NJWUAl/?mibextid=gkx3sN.

[45] Giroux, interview.

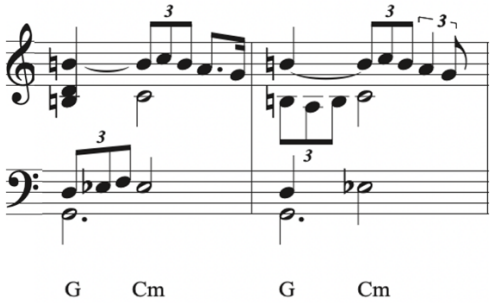
minor, augmented, and diminished chords that lead to an extended C suspended chord in measure 26 that resolves back to G major in measure 27.

Figure 3.6: Chromatic Ascension, mm. 21–26



Section C (mm. 27–35) continues the G major key center established in Section B. Giroux repeats the I-iv motion of G major to C minor three times as Theme 1 is introduced in the upper woodwinds. This progression is suggested earlier in measures 19–20, and the subsequent presentation aids in establishing the chord motion as an important harmonic trait within Theme 1 and the larger movement. (Figure 3.7).

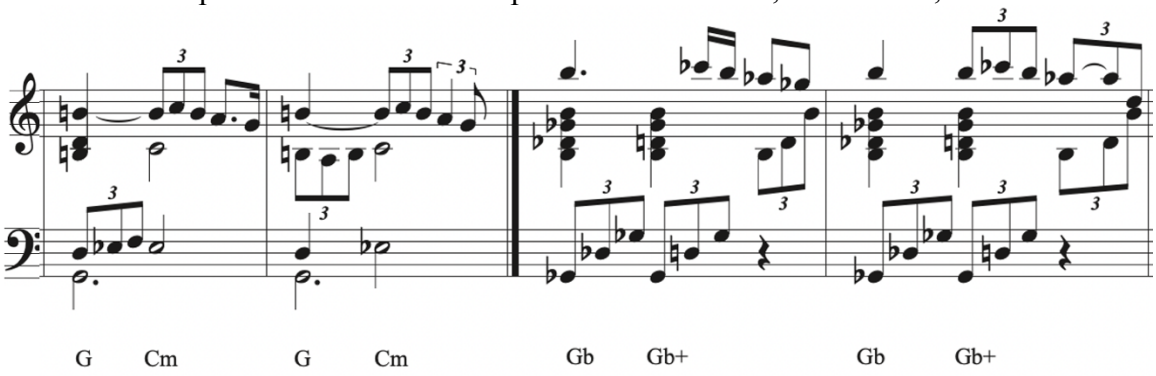
Figure 3.7: I-iv motion as important harmonic device, mm. 27–28



In measure 31, Giroux uses the chromatic mediant chord Bb major to transition the section from G major to Gb major. Measures 32–33 feature another presentation of Theme 1 with added development to its harmonic accompaniment. In this presentation,

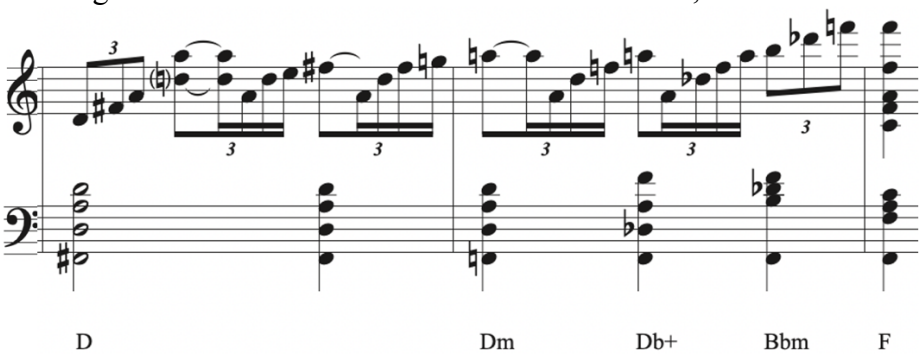
the I-iv motion that was previously associated with Theme 1 is altered to a I-I+ motion. This move to the augmented tonic has a similar function to the I-iv previously established due to both chord progressions featuring a move of the tonic fifth (sol) to the minor sixth (le). The second presentation, however, creates a more harmonically unstable chord in which tension is heightened due to the stacking of major thirds. (Example 3.8)

Example 3.8: I-iv motion compared to I-I+ motion, mm. 27–29, 32–33



Measures 34–35 feature another harmonic ascension, similar to measures 21–26. In these two measures, the chord progression moves from D major to D minor, Db augmented, and Bb minor before landing on F major in measure 36. (Figure 3.9) The movement of these four chords before the resolution is interesting due to each passing chord altering only one pitch. While the movement from Bb minor to F major itself alters two pitches by one half step, the resolution that is achieved creates a iv-I motion that relates back to the I-iv motion presented in the original presentation of Theme I.

Figure 3.9: Chromatic Ascension and Resolution, mm. 34–36



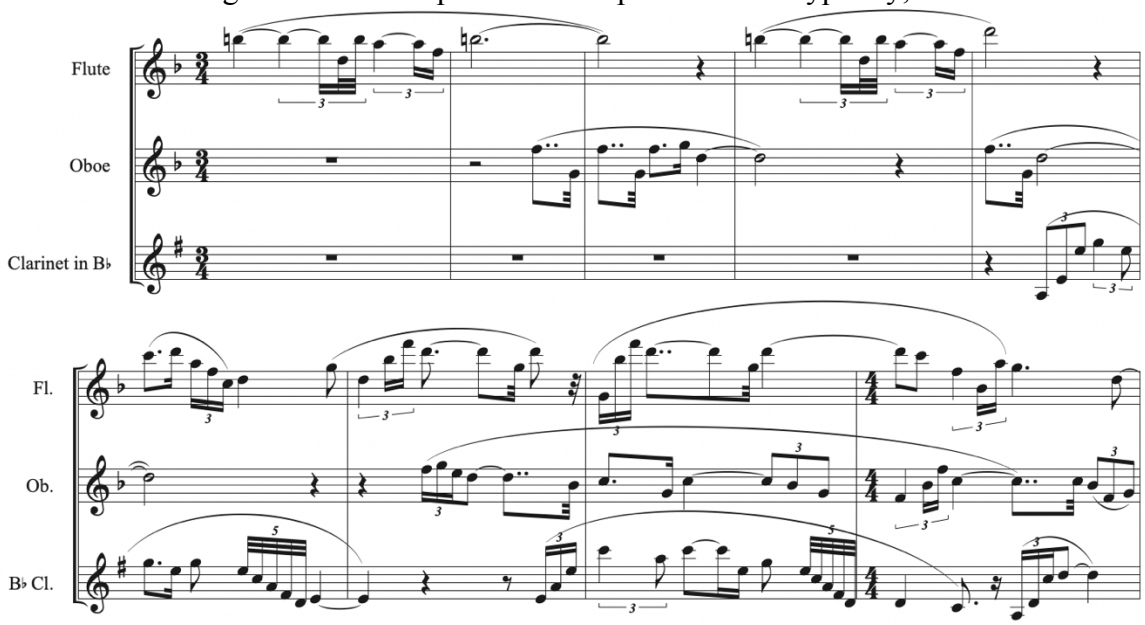
Section D (mm. 36–49) only remains in F major for two measures (36–37) before moving to Bb minor in measures 38–44. In these measures, the key area is easily defined by the scale content and cadence points of motif 4 upon a foundation of prominent Db major (III), F minor (v), and Eb minor (iv) chord. The Bb minor key area moves to Bb major in measure 45 and is preceded by another iv-I movement as the Eb minor chord resolves into Bb major. This sudden change into Bb major is brief, and at measure 47, the pitch center pivots to F major as Theme 1 is presented in the new key.

Section E (mm. 50–79) begins as the key pivots to center around F major. The underlying chords in this presentation, F-F+-F-F+, reinforce the key signature by returning the I-I+ motion that has become associated with Theme I. Measures 52–53 are a set of transitional measures in which the chord progression moves to Bb major (IV in F major) before alternating with its chromatic mediant Db major. This IV chord is used to pivot the harmony into Db major, which remains the key center until the end of the movement. The Db major portion of the Section E features a progression of ii-I chords, often with extensions. Giroux provides variety in the progression through these extensions, but also includes several variations including an Eb half-diminished 7 chord (ii half dim7) in measure 63, and a deceptive cadence (Bb min/vi) in measure 68. The last nine measures of the movement see more variation, with the substitution of the I chord (Db major) with the iii chord (Fm). The final cadence of the Movement is a progression of ii7-iii chords that progress to a V chord in measure 77. The movement resolves to a final Db major chord in measure 79.

Texture

Movement II features a various textural devices in a relatively short seventy-nine measures. The piece begins with thin chamber scoring of solo flute, oboe, and clarinet. This section (section a) features a solo flute voice that forms a hocket with the oboe and clarinet before becoming contrapuntal in measure 12. The movement of monophony to polyphony can be observed in Figure 3.10.

Figure 3.10: Monophonic development into Polyphony, mm. 7–15

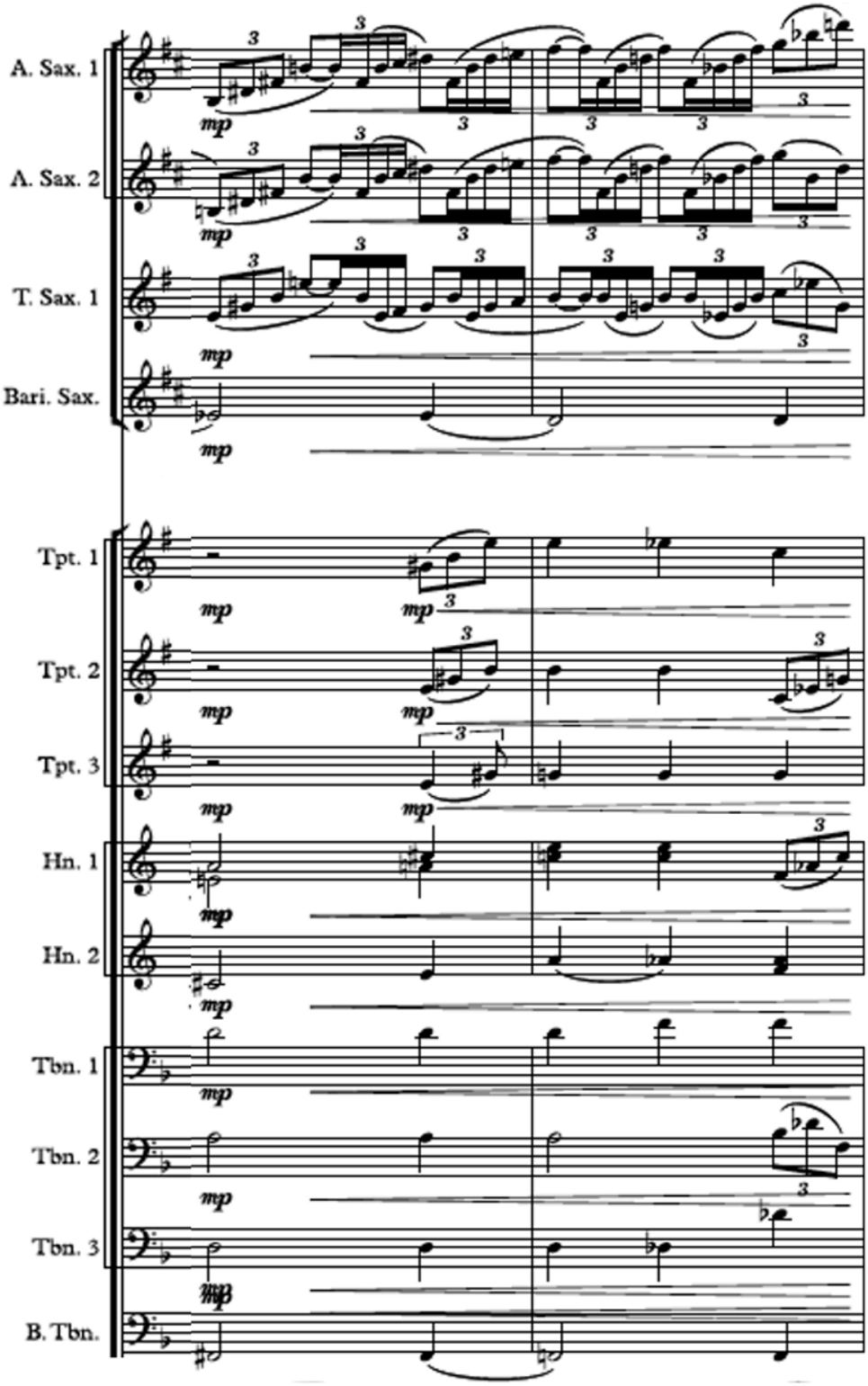


Section B (mm. 19–26) contains a texture of woodwind choir, percussion choir, and horn choir. The piano dynamics, solo saxophones, and lack of upper woodwind and brass forces aid this section in retaining a degree of chamber-like texture.

Section C (mm. 27–35) begins with the same medium scoring featured in Section B and builds its forces until dense full ensemble scoring is achieved in measure 34. This section features triplet countermelodies that intertwine with piccolo, flute 1, oboe 1, and horn 1. Measures 34–35 display a change in texture as the upper woodwinds, saxophones,

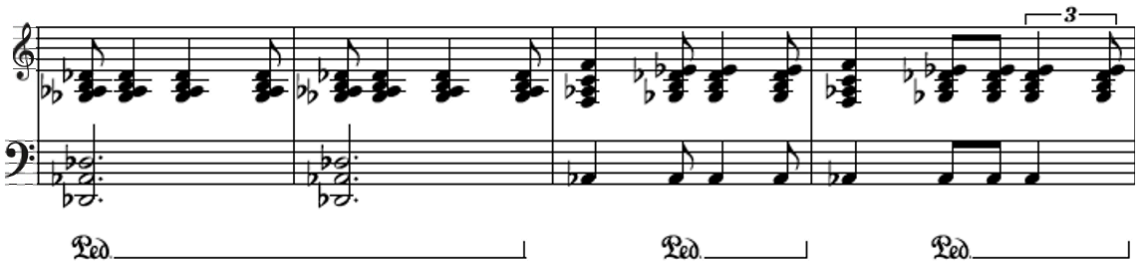
and euphoniums begin playing a unison (octaves) triplet sequence over bassoon and brass and chordal accompaniment (Figure 3.12)

Figure 3.11: Monophony and Chordal Accompaniment, mm. 34–35



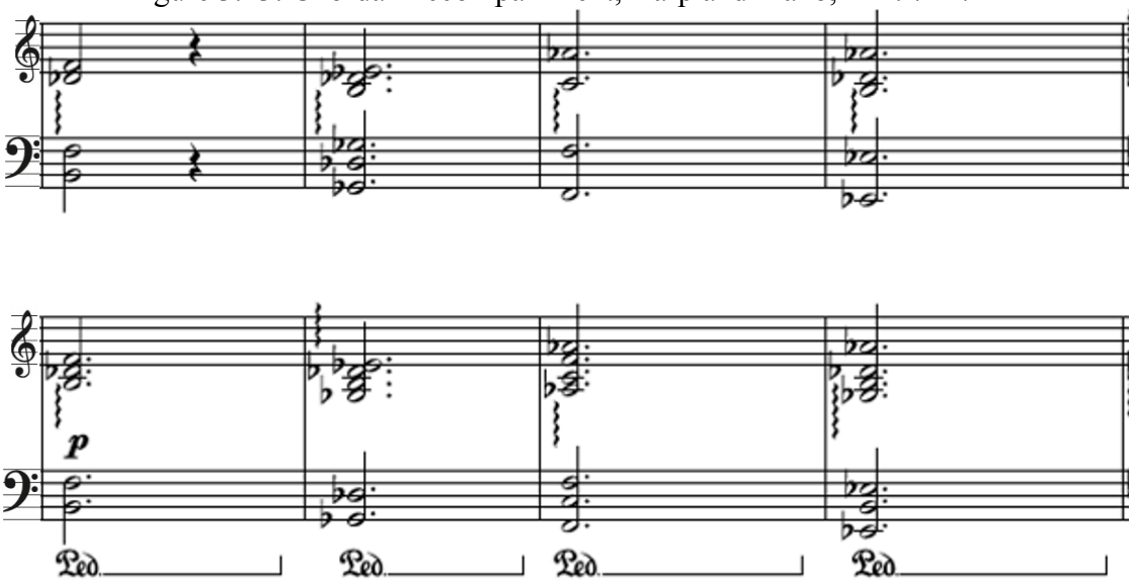
Section D (mm. 36–49) also features counter-melodic triplet Figures that are juxtaposed with presentations of the two major themes. The bass clarinets, bassoon 1, trombones, piano, and percussion offer harmonic support here through a syncopated harmonic rhythm ostinato. The bassoon 2, contrabassoon, baritone saxophone, tuba, string bass, and left hand of the piano offer additional harmonic support through sustained chordal accompaniment. A reduction of this harmonic rhythm and chordal accompaniment can be observed in the piano line in measures 39–42 (Figure 3.13)

Figure 3.12: Harmonic Rhythm and Chordal Accompaniment, Piano, mm. 39–42



Section E (mm. 50–79) returns to chamber scoring with solo melodic presentations performed over chordal accompaniment and triplet countermelodies. Interjections of the triplet countermelodies occur in this section with a much smaller density of texture than preceding sections (see Figure 3.5). The harmonic support in this section is primarily provided by the piano, harp, and percussion, with small forces of woodwinds and horns intermixed. Figure 3.14 shows this harmonic support in the harp and piano in measures 71–74.

Figure 3.13: Chordal Accompaniment, Harp and Piano, mm. 71–74



Meter, Time, and Orchestration

The metric structure of Movement II is entirely in 2/4, 3/4 and 4/4, with the majority being in 3/4. The tempo of the movement is slow and ranges between 45–58 BPM. Giroux provides rehearsal numbers within the score. Table 3.3 illustrates metric and temporal information in Movement II.

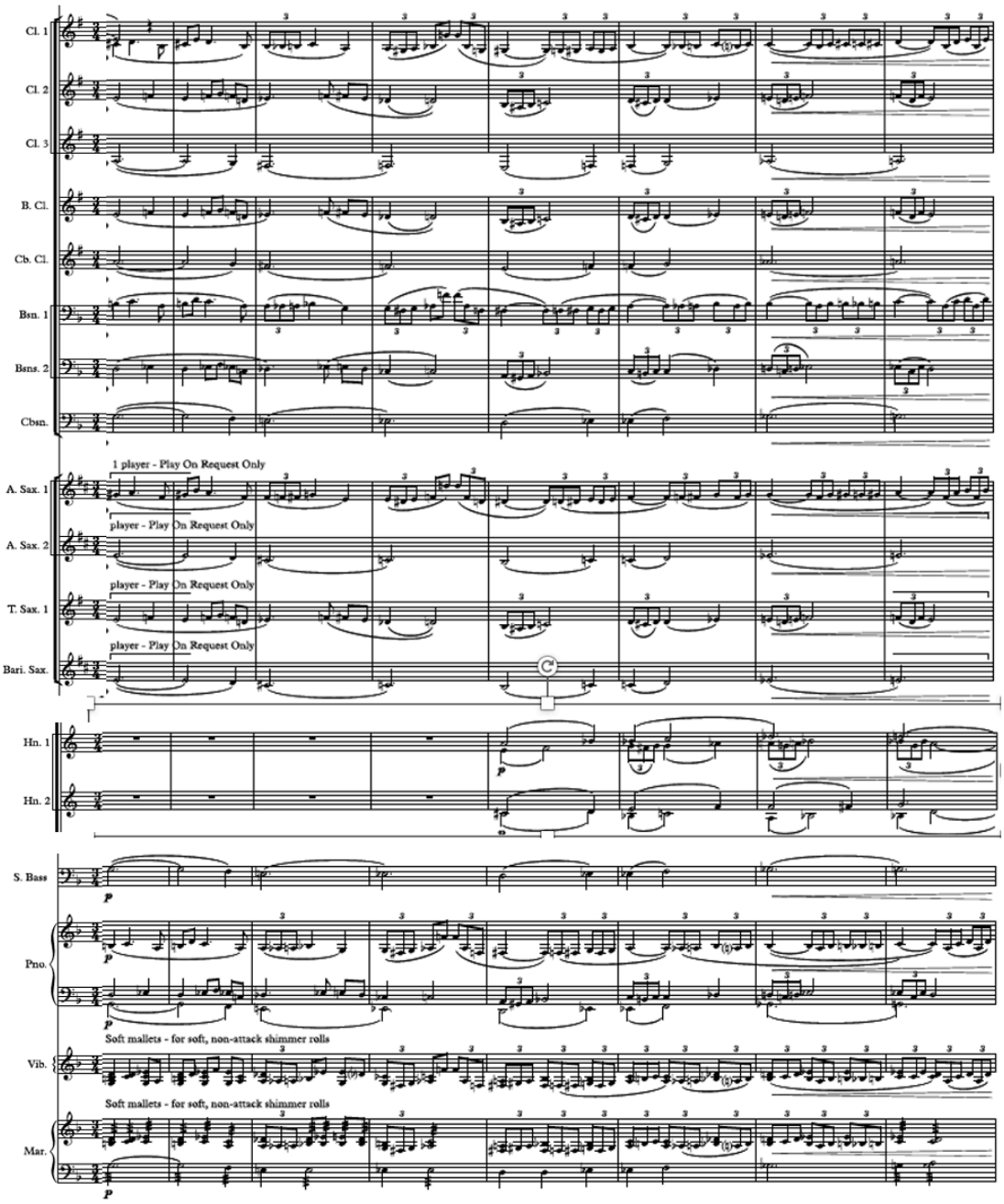
Table 3.3: Movement II Metric and Tempo Chart

Section	Rehearsal Number	Measure	Tempo	Time Sig
Section A "Solos" M. 1-18	1	1	Quarter= 50	3/4
	7			
	11			
	15			4/4
		16	poco rit.	3/4
		18		2/4
Section B "Chordal Introduction and Chromatic Ascension" M. 19-26	19		Quarter=56	3/4
		25	rit	
Section C "Theme 1 and Harmonic Transition" M. 27-35	27		A Tempo (56)	
		30		4/4
		31		3/4
	32			
Section D "Theme 1 and Mvt 1, Motif 4" M. 36-49	36		Quarter=58	
		37		4/4
		38		3/4
	43			
		45	rit	
	47		Quarter= 53	
		49	rit	
Section E "Theme 1 and Mvt 1, Motif 4" M. 50-79	50		Quarter= 46	
		51	molto rit	4/4
		52	Quarter= 54	3/4
	54			
	57			
	61			
		64	poco ritard	
	65		Quarter= 54	
		69	rit	
		70	Quarter= 45	
	71		Quarter= 52	
		75	rit	
	76		Quarter= 50	
		77	rit	4/4
		78	Quarter= 40	3/4

Giroux's instrument combinations are an important element of Movement II. The solo instruments in the first eighteen measures, the flute 1, oboe 1, and clarinet 1, remain important throughout the movement and often present themes as solos. Other important melodic voices within the movement are the piccolo, bassoon, trumpet, and French horn. Giroux often splits statements of melodic lines among these solo instruments and

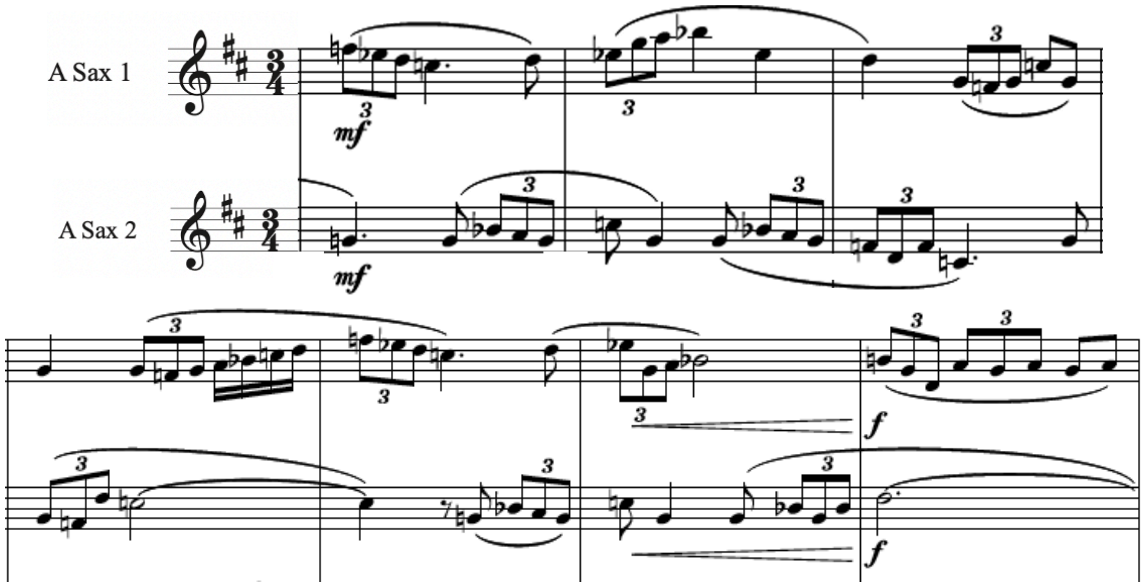
explores interesting instrumental timbres through the combination of instrument choirs. An example of this can be observed in Section B, in which the mid and low woodwind choir is joined by the French horn choir, piano, and melodic percussion (Figure 3.15). Mid-range instrumental timbres in this section aid in creating a sense of musical warmth during the chordal introduction to the movement.

Figure 3.14: Layering of Choirs of instruments, mm. 19–26



Like the first movement, there are moments within Movement II in which the secondary instruments in each instrument family may play the melodic line while the first part plays a countermelodic line. An example of this can be observed in the alto saxophones in measures 39–45 in which the first alto saxophone plays a countermelodic line to motif 4 in the second alto saxophone. (Figure 3.16)

Figure 3.15: Melodic Lines in Secondary Instruments,
Alto Saxophone 1 and 2, mm. 39–45



Giroux's use of harp, piano, and percussion aid in creating a warm romantic setting throughout the movement. The use of piano, marimba, and vibraphone as melodic instruments mesh with the timbres of the mid-range woodwinds and brass while their harmonic capabilities support solo lines in the mid and upper woodwinds in thinner textures. In their first entrance at measure 19, Giroux notes to the percussion, "Soft mallets- for soft, non-attack shimmer rolls"[46] which reinforces the soft and warm timbres that Giroux envisions for Movement II.

[46] Giroux, score.

Chapter 4

Analysis of Movement III

Movement III of Symphony No. 6 is entitled "Let There Be Life" and has a total duration of twelve minutes and thirty seconds. This movement requires the same wind instrumentation as Movement I and re-establishes the English horn, Eb clarinet, and piccolo trumpet as important melodic instruments. This movement requires eight percussionists and adds the celesta as a vital melodic and solo instrument. The percussion instruments required by this movement include timpani, celesta, marimba, vibraphone, xylophone, chimes, hi hat, snare drum, bass drum, gong, crash cymbals, triangle, orchestral bells and shaker. The movement also requires a pianist and harpist. Table 3.1 shows the complete instrumentation of Movement III. "Let There Be Life" can be accompanied by its companion Movement in *The Blue Marble*, or as a stand-alone piece without audio or visual accompaniment.

Table 4.1: Movement III "Let There Be Life" Instrumentation

III. Let There Be Life	
Piccolo	Trombone 1,2,&3
Flute 1&2	Bass Trombone
Oboe 1&2	Euphonium
English Horn	Tuba
Eb Clarinet	Double Bass
Bb Clarinet 1,2,&3	Harp
Bb Bass Clarinet	Piano
Bb Contrabass Clarinet	Timpani
Eb Contra Alto Clarinet	Celesta, Orchestral Bells, Chimes
Bassoon 1&2	Xylophone
Contrabassoon	Marimba
Eb Alto Saxophone 1&2	Vibraphone
Bb Tenor Saxophone	Percussion 1: Crash Cymbals
Eb Baritone Saxophone	Percussion 2: Triangle, Hi-hat, & Gong
Bb Piccolo Trumpet	Percussion 3: Egg Shaker, Snare Drum, Bass Drum
Bb Trumpet 1,2,&3	
F Horn 1,2,3,&4	

Form

Movement III of Symphony No. 6 is divided into three large sections primarily based on presentations of the major theme. Each of these sections is further divided into sub-sections based on thematic content, style, texture, and tempo. Section A consists of measures 1–86 and is stylistically dark. It contains five sub-sections, a (mm. 1–17), b (mm. 18–36), a^1 (mm. 36–48), b^1 (mm. 49–62), and c (mm. 63–86). Section B starts in measure 87 and ends in measure 155. This section is a ballad that reimagines the main theme presented in Section A. Section B is divided into sub-section d (mm. 87–103), e (mm. 104–136), f (mm. 137–146), and g (mm. 147–155). Section C begins in measure 156 and ends in 356. In this section, Giroux continues to develop the main theme in a brighter, faster context. This section contains twelve sub-sections that shorten as the movement progresses. This is due to Giroux's increasingly quick alteration of textures, styles, and motific content. These sub-sections include h (mm. 156–194), i (mm. 195–229), j (mm. 230–239), k (mm. 240–247), l (mm. 248–261), h^1 (mm. 262–280), k^1 (mm. 280–294), h^2 (mm. 295–313), m (mm. 314–320), h^3 (mm. 321–326), l^1 (mm. 327–333), and n (mm. 334–337). The final section of the movement is the coda that begins in measure 338 and continues to the end of the work. A detailed form chart outlining the major sections, sub-sections, and defining characteristics may be found in table 4.2.

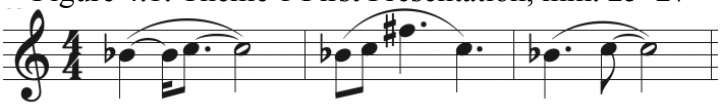
Table 4.2: Movement III Form Chart

Section	Sub-Section	Defining Characteristics
A (m. 1-86)	a (m. 1-17)	D Minor, driving rhythms, motifs 1, 2, and 3.
	b (m. 18-36)	Complex dissonant harmony, disjunct melodic content, introduction of Theme I.
	a^1(m. 36-48)	D Minor, driving rhythms, motifs 1, 2, and 3.
	b^1 (m. 49-62)	Complex dissonant harmony, disjunct melodic content,Theme I.
	c (m. 63-86)	New Melodic Content.
B (m. 87-155)	d (m. 87-103)	Transition: new tempo and texture. Moves away from dissonance and minor keys.
	e (m. 104-136)	Ballad. Re-presentation of Theme I as subject of ballad.
	f (m. 137-146)	Massive change in texture. Becomes extremely delicate. Percussion melody and harmony.
	g (m. 147-155)	Transition from ballad to faster upbeat style. Tempo doubles.
C (m. 156-356)	h (m. 156-194)	New upbeat style. Introduction of motifs 4, 5, and 6.
	i (m. 195-229)	Return of Theme 2 from Movement 1.
	j (m. 230-239)	New presentation of Theme I.
	k (m. 240-247)	Driving rhythms that build texture towards a climactic moment. Transitional material that returns after its presentation.
	l (m. 248-261)	Theme 1 in powerful choral style.
	h^1 (m. 262-280)	Return of upbeat style and motifs 4,5,and 6.
	k^1 (m. 280-294)	Driving rhythms return. Section is expanded with Theme 1 solos.
	h^2 (m. 295-313)	Return of motif 4. Development of Theme I melody.
	m (k^3) (m. 314-320)	New transformation of Theme I Melody.
	h^3 (m. 321-326)	Return of motifs 4 and 5.
	l^1 (m. 327-333)	Theme 1 chordal style returns.
	n (m. 334-337)	Transition: fast driving tempo.
Coda	(m. 338-356)	Fast driving rhythms, heavy articulations, and complicated technical demands.

Melody

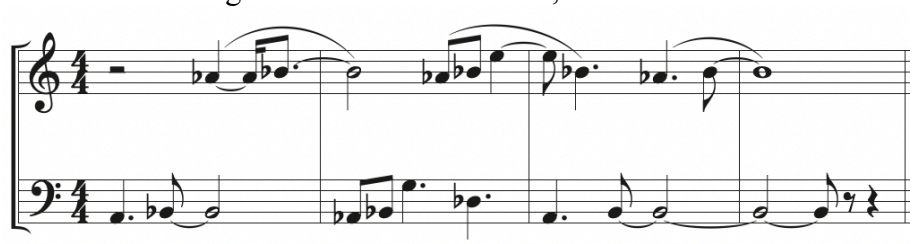
Movement III of Symphony No. 6 contains one major theme that is presented in numerous transformations throughout three large sections. Theme 1 of Movement III first appears within sub-section b of Section A in measures 25–28. This first presentation is stylistically dark, created by an augmented fourth between its second and third pitches. In this first presentation, the entire theme consists of only three pitches and spans sixteen beats. The theme mixes conjunct and disjunct movement and spans an augmented fifth. It first appears in the bass clarinet, bassoons, alto saxophones, and euphonium. (Figure 4.1)

Figure 4.1: Theme 1 First Presentation, mm. 25–27



Giroux begins developing Theme 1 immediately following its first presentation. In measures 29–32, the theme is developed through repetition and canon. In these measures, a full texture of winds and piano play the diminished melody offset by two beats. An excerpt of this canon can be observed in Figure 4.2.

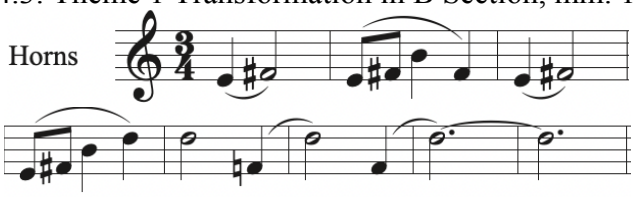
Figure 4.2: Theme 1 Canon, mm. 29–32



This presentation and canon of Theme 1 is repeated in sub-section b[1] of Section A. A single presentation is made by the bass clarinet, bassoons, alto saxes, horns, and euphoniums in measures 54–57 before the melody is again presented in a large textured canon in measures 58–61.

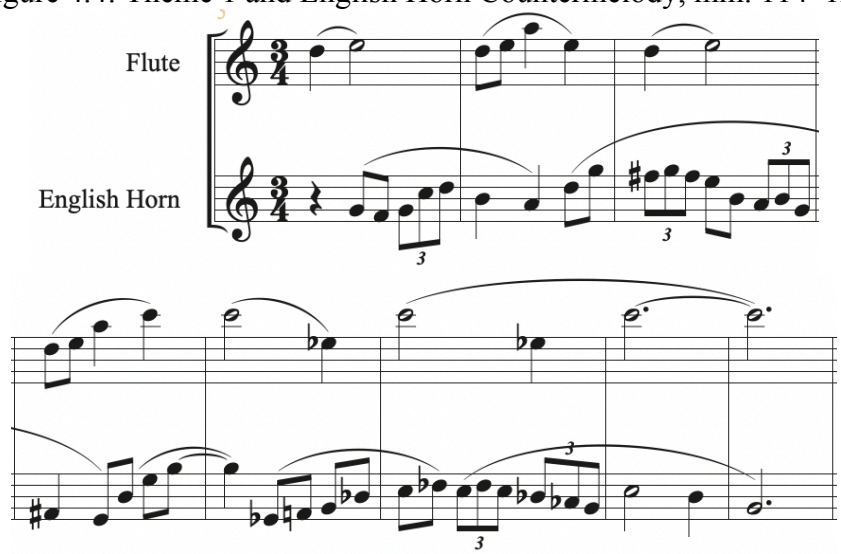
Section B of the movement (mm. 87–155) is primarily defined by a new transformation of Theme 1 as a slow Lydian melody that is stylistically distinct from its presentations in the Section A. Section A presentations contain a foreboding quality created through augmented 4th and 5th intervals while the presentations in Section B are slower with a major (Lydian) quality. The first presentation of the Section B occurs in measures 106–113 in the horns and euphoniums. The presentations in the Section B are mixed with conjunct and disjunct skips, similar to Section A. In this new presentation, the melody is extended with a new series of major sixth skips. Here, the melody contains five pitches due to the addition at the end of the theme. This new presentation of Theme 1 can be observed in Figure 4.3.

Figure 4.3: Theme 1 Transformation in B Section, mm. 106–113



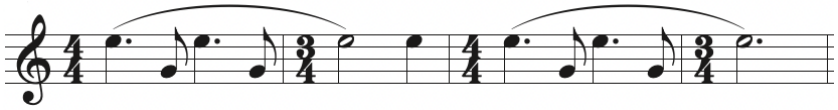
Giroux begins developing the new transformation of the melody in measures 114–121 by juxtaposing its performance in the flute 1 with a countermelody in the English horn. The countermelody is reminiscent of the English horn solos found in the first movement. This melody and countermelody combination can be observed in Figure 4.4.

Figure 4.4: Theme 1 and English Horn Countermelody, mm. 114–121



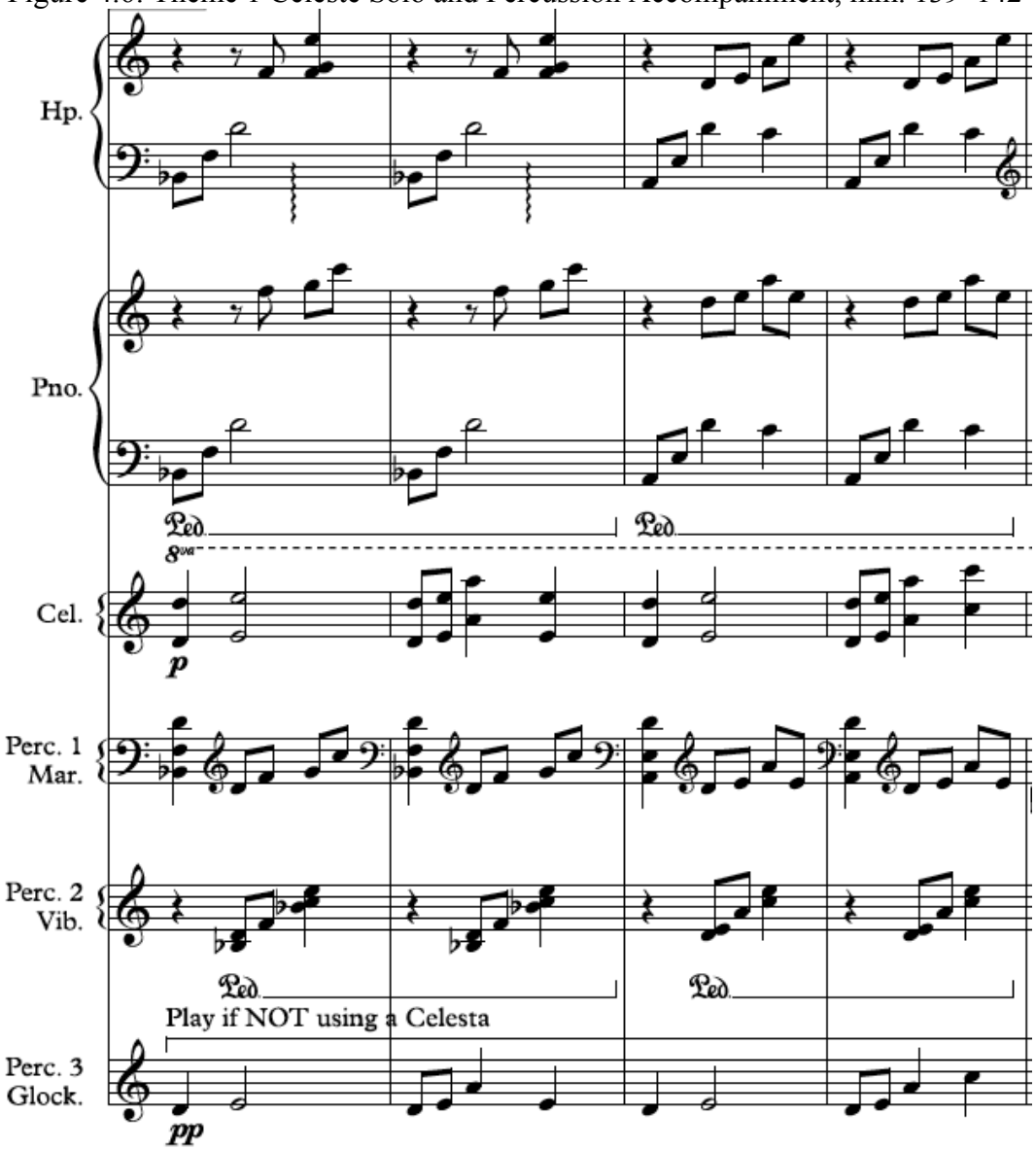
Another instance of Giroux's Theme 1 development can be observed in measures 130–133. Here, the second-half extension of the melody is fragmented and repeated in the trumpets and horns against a texture of harmonic rhythm from the low winds and arpeggiated eighth note triplets from the upper woodwinds. The fragment is also slightly diminuted from its first presentation and is now presented as leaps of dotted quarter and eighth notes rather than the half notes and quarter notes of its original presentation. This fragmentation and diminution can be seen in Figure 4.5.

Figure 4.5: Theme 1 fragmentation, mm. 130–136



The final presentation of Theme 1 in the Section B is developed through an exploration of timbre and orchestration. In measures 139–145, the melody is extremely delicate and presented by a solo celesta with accompaniment in the mallet percussion, piano, and harp. (Figure 4.6) This light texture and soft accompaniment by the percussion create a floating and delicate timbre that drastically contrasts with the original presentations of the theme.

Figure 4.6: Theme 1 Celeste Solo and Percussion Accompaniment, mm. 139–142



Giroux continues to explore new transformations of Theme 1 in Movement III's C section. (156–356) During sub-section k (mm. 240–247), diminuted fragments of the theme are presented in solo voices by the English horn, flute, and alto saxophone. Augmented fragments are performed underneath as part of the harmonic accompaniment. An example of the fragmented diminution and fragmented augmentation can be observed in Figure 4.7 and 4.8, respectively.

Figure 4.7: Fragmented Diminution of Theme I, English Horn, mm. 215–217

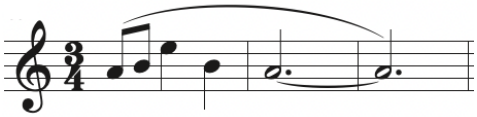
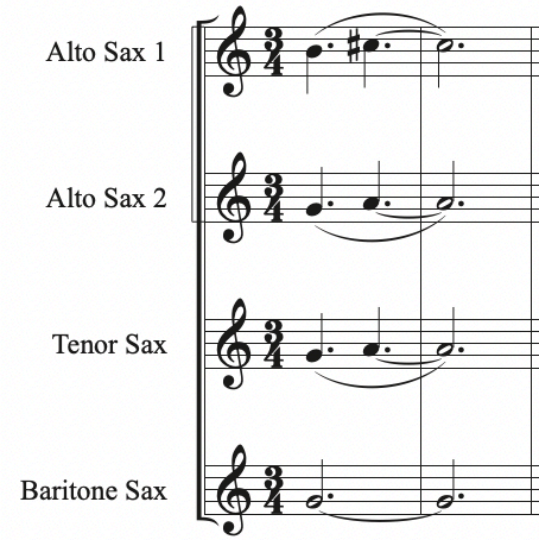
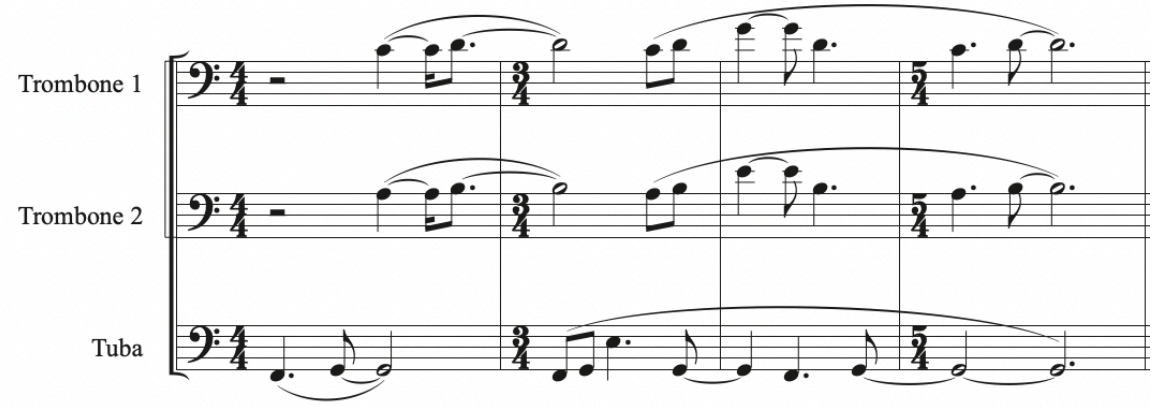


Figure 4.8: Fragmented Augmentation of Theme 1, Saxophones, mm. 214–215



These fragments aid in transitioning the music into sub-section j, which begins with a statement of the theme in canon with itself. This presentation is rhythmically identical to the canon first performed in sub-section b (mm. 18–36) but is now in a Lydian mode that stylistically separates it from its first canon appearance in the Section A. The new canon presentation of Theme 1 is initially performed by the brass in mm. 230–233 and appear below in Figure 4.9

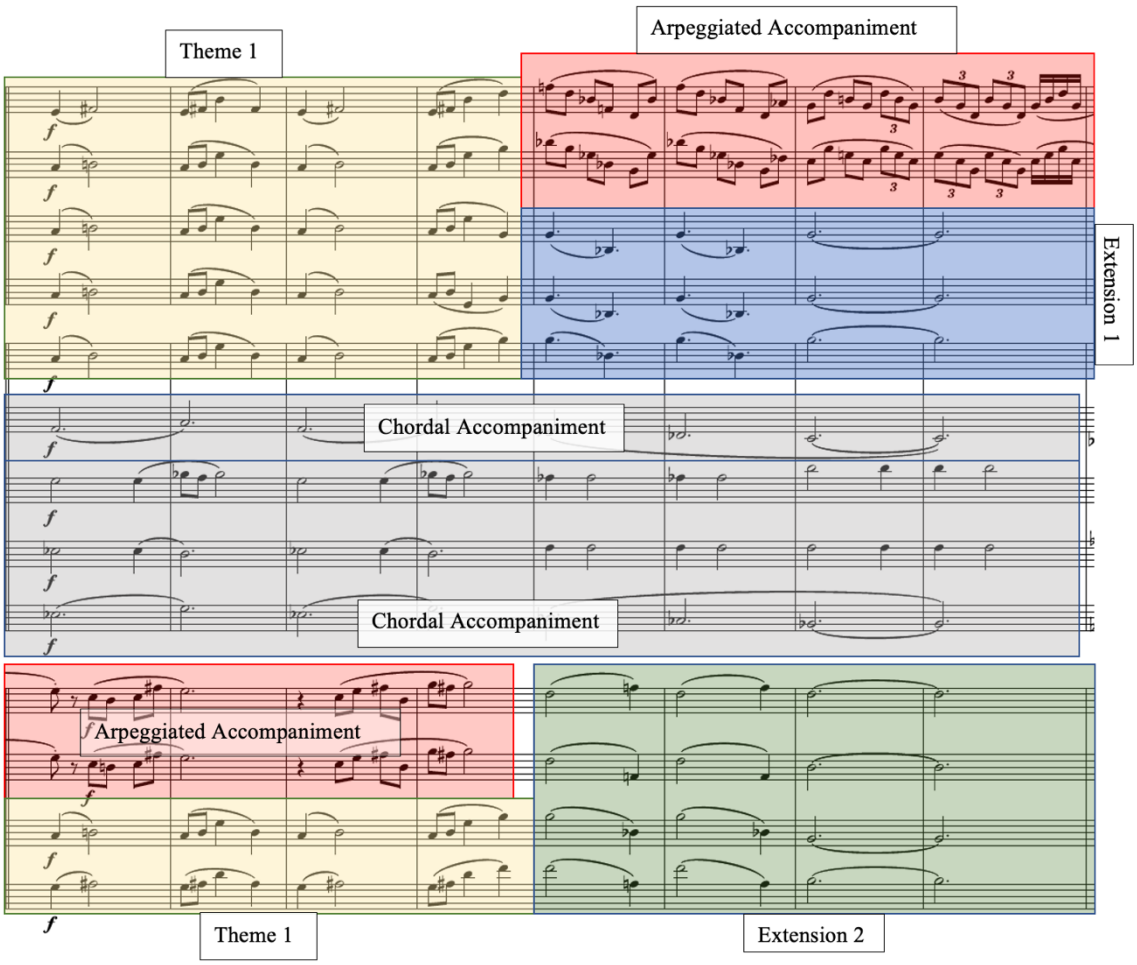
Figure 4.9: Lydian Canon of Theme I, mm. 230–233



After this canon presentation, a diminuted fragment of the theme is again presented by the upper woodwinds in measures 234–235 before a bi-tonal canon is performed by the brass and low woodwinds in measures 236–239.

Sub-section L (mm. 248–261) features a new transformation of Theme 1 in a powerful choral style with a full ensemble texture. The theme is accompanied by arpeggiated eighth note runs in the upper woodwinds and chordal accompaniment in the low winds. The rhythm of the theme is slightly altered and consists of half, quarter, and eighth notes until the thematic extension. In this version of the extension, upper voices perform the interval skips as dotted quarter note rhythms and lower voices perform the skips as half note and quarter note rhythms. The layering of the two rhythms creates the momentary presence of a hemiola as notes change on the and of two and beat three in measures 252–253. These thematic elements can be observed in the clarinet and saxophone parts in measures 248–255. (Figure 4. 10)

Figure 4.10: Theme 1 Choral Style, mm. 248–255



Sub-section k^1 (mm. 280–294) features several statements of the melody in solo and tutti section voices before transitioning into sub-section h^2 (295–313). In sub-section h^2 the theme begins to transform again and appears as a dance-like figure that moves through 5/8 and 6/8 time signatures in the Eb clarinet and Clarinet 1. (Figure 4.11) The theme's extension is developed through repetition and the adoption of a new quarter-note-eighth-note lilting rhythm. The lilting rhythm is further developed in the Eb clarinet, clarinet 1, piccolo, flute 2, oboe, English horn, and flute 1 in measures 310–313. (Figure 4.12)

Figure 4.11: Theme 1, Dance-like Development, Eb Clarinet, mm. 299–306

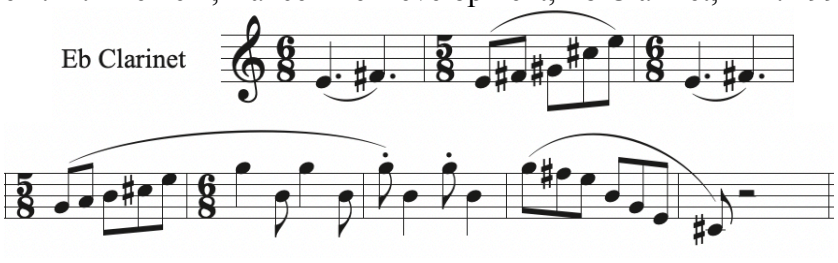
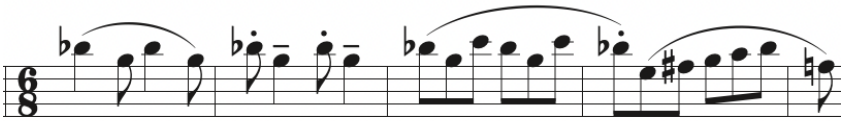
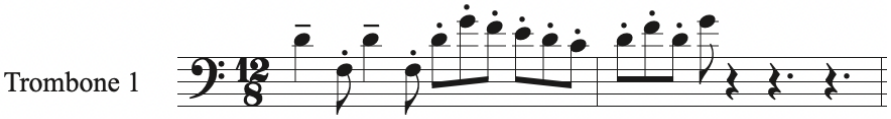


Figure 4.12: Theme 1 Extension Development, mm. 310–314



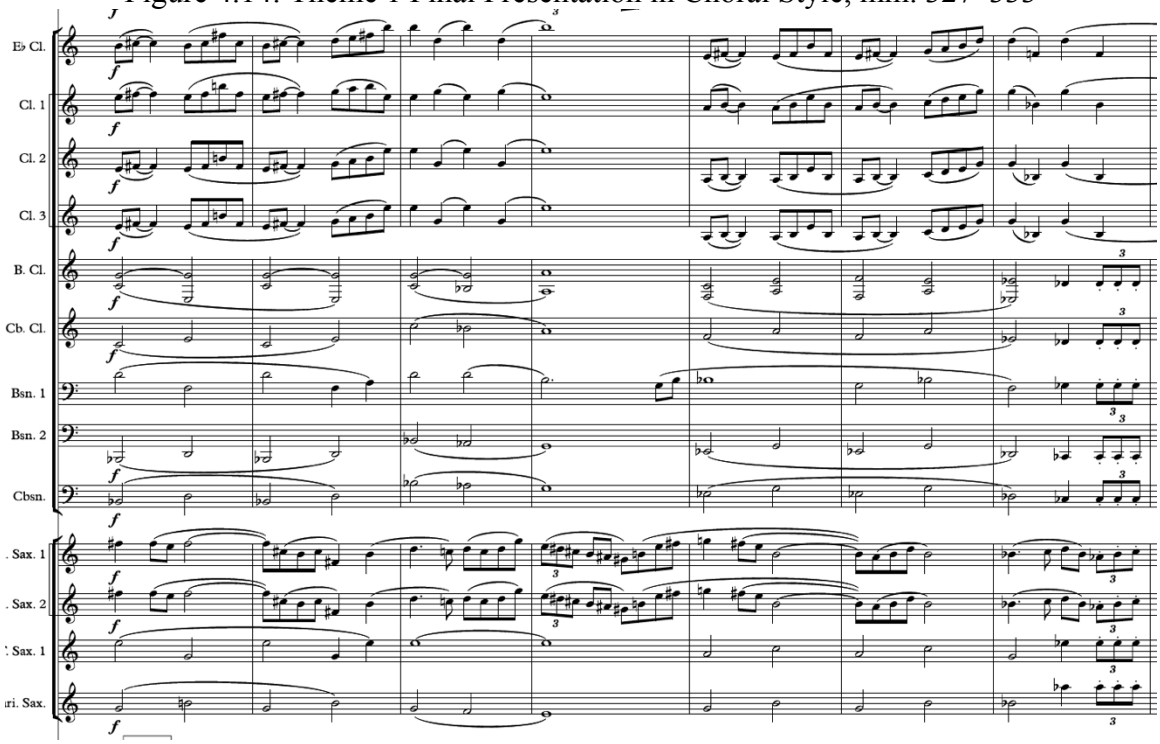
The development of the theme's extension in sub-section h^2 leads to a new transformation in sub-section m (mm. 314–320). This new transformation is presented by solo trombone 1 in measures 314–315 and immediately developed alongside other fragments of Theme 1 in measures 316–320. The light articulations of the transformation's accompaniment appear in the Theme 1 development in measures 318–320. The extension transformation can be observed in Figure. 4.13.

Figure 4.13: Transformation of Theme 1 Extension, mm. 314–315



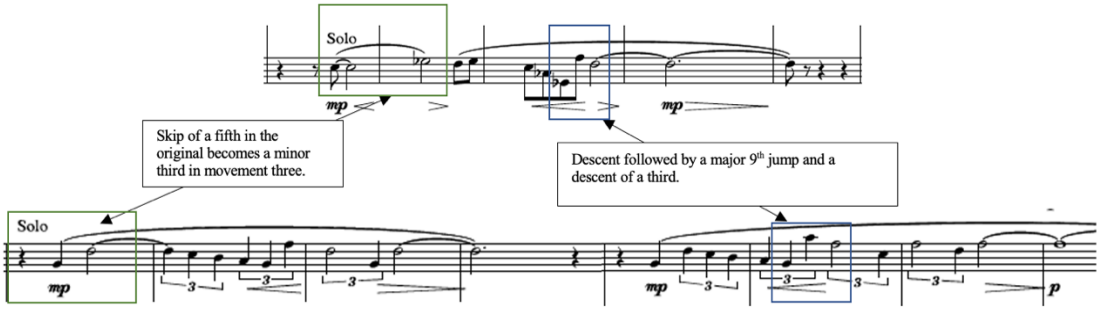
Theme 1's final presentation appears in sub-section l' (mm. 327–333). This presentation is a return to the powerful choral style that was first seen in measures 248–261. The melody is presented here in Bb Lydian and accompanied by a countermelody and chordal accompaniment. These elements can be observed in the clarinets, bassoons, and saxophones in Figure 4.

Figure 4.14: Theme 1 Final Presentation in Choral Style, mm. 327–333



Giroux incorporates other melodies throughout the movement in addition to Theme I. Some of these melodies are thematic and return from other movements, while others are only presented once or twice in the entire movement. The largest example of a major theme returning in the third movement can be observed within sub-section i (mm. 195–229) of Section C (156–356). During this section, Theme 2 from Movement I returns in the solo English horn in measures 195–198. This new presentation is condensed and slightly altered in the third movement. The perfect fifth skip at the beginning of the original is altered to a minor third skip in its return in movement three. The stepwise descent of the original is now arpeggiated downwards. Both versions of the melody feature a major ninth jump before descending a third. In the original presentation, this is a major third descent while it is presented as a minor third descent in movement three. Figure 4.15 shows a comparison of the theme in its first presentation in Movement I (Movement I, mm. 112–119) and Movement III (mm. 195–198).

Figure 4.15: Comparison of Theme 2 in Mvt. I, mm. 112–119 and Mvt 3, mm. 195–198



After its first presentation in movement three, the Theme 2 melody is developed through fragmentation (Figure 4.16) in the oboe and English horn, and fully repeated in the solo clarinet. It is combined with the beginning rhythm of Theme 1 in measures 210–211 in the oboe. (Figure 4.17) Further statements and fragments can be found in the piccolo (212–214), clarinet 1 (216–218), and alto saxophone 1 (217–219).

Figure 4.16: Theme 2 fragmentation, mm. 201–202

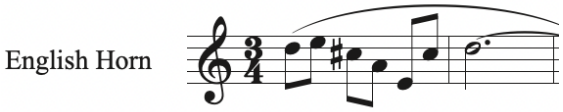
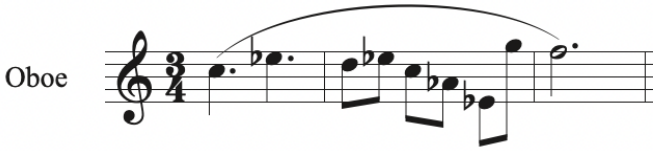
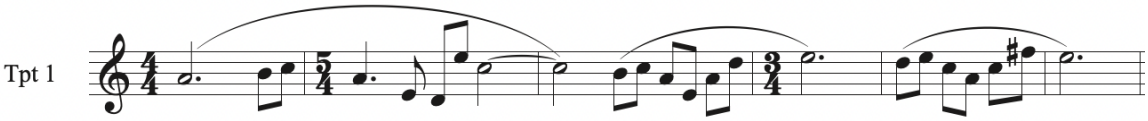


Figure 4.17: Theme 2 development through fragmentation, mm. 210–211



In measures 219–225, Giroux further develops Theme 2 through expansion in a solo trumpet 1 melody. This version of the theme is longer and slightly altered (Figure 4.18)

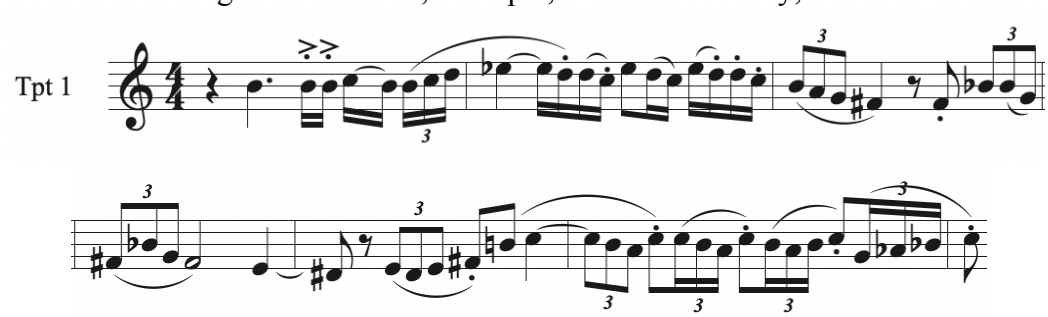
Figure 4.18: Movement I Theme 2 Melody Expansion in Movement III, mm. 219–224



Giroux provides several non-thematic melodies within Movement III. These melodies are often used in transitional sections or between statements of Theme 1 and the movements major motifs. One example can be observed in measures 65–70, where a

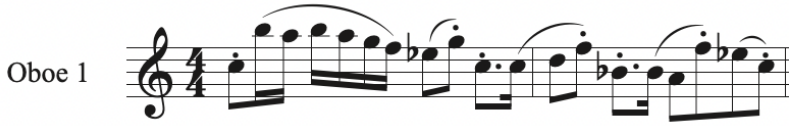
powerful melody outlined by sixteenth notes and triplet Figures is presented in the trumpets, horns, oboes, and marimba. (Figure 4.19) This melody is presented after the final presentation of Theme 1 in the Section A as the music transitions into the Section B. After being presented, this melody does not reappear in the symphony.

Figure 4.19: Horn, Trumpet, and Oboe Melody, mm. 65–70



Another example of Giroux's non-thematic use of melody can be observed in the oboe 1 in measures 182–183. (Figure 4.20) This melody is part of the new "upbeat" style that is established in sub-section h (156–194) and is surrounded by presentations of motifs 4, 5, and 6 (see below). This melody is performed again by the oboe 1 and piccolo in measures 182–183. While this repetition shows the importance of the melody to sub-section h, it is not re-used compared to the other major motifs of the C Section.

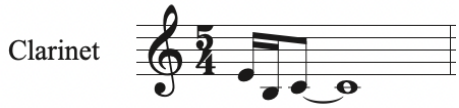
Figure 4.20: Upbeat melody, Oboe 1, mm. 156–157



Giroux incorporates six major motifs that recur throughout the movement. Three of these motifs are first presented and primarily used in the A section (mm. 1–86**).** The other three motifs are first presented and primarily incorporated in the C section (156–356). Motif 1 consists of two sixteenth notes followed by an eighth note tied to a half

note. It appears as the first pitches of the movement in the winds in measure 1. (Figure 4.21)

Figure 4.21: Motif 1 First Presentation, m. 1



Motif 1 is used throughout the A section and appears in various transformations as the introduction develops. It is developed through melodic inversion (Figure 4.22), used commonly as an interjectory statement, (Figure 4.23) and is augmented and extended (Figure 4.24). It is the most prevalent of the introductory motifs.

Figure 4.22: Motif 1 Melodic Inversion, mm. 3–4

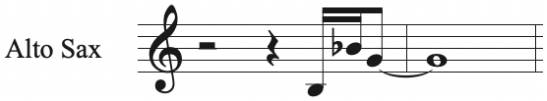


Figure 4.23: Motif 1 as Interjectory Statement, m. 21

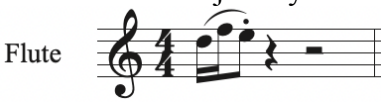
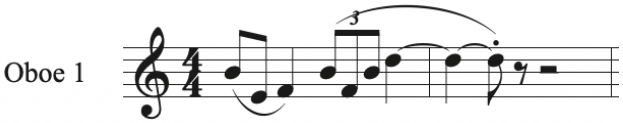
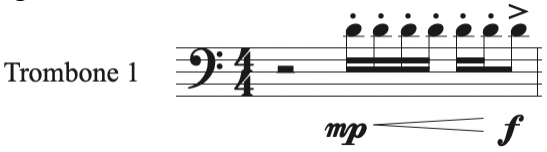


Figure 4.24: Motif 1 Augmentation and Extension, mm. 22–23



Motif 2 is rhythmic and consists of driving 16th notes that are used in various contexts throughout the movement. It first appears in measure 4 in the third trumpets and trombones (Figure 4.25).

Figure 4.25: Motif 2 First Presentation, m. 4



These rhythmic 16th notes are developed in several ways including melodic extension (Figure 4.26), hocket (Figure 4.27), and through rhythmic extension. (Figure 4.28)

Figure 4.26: Motif 2 Melodic Extension, m. 5

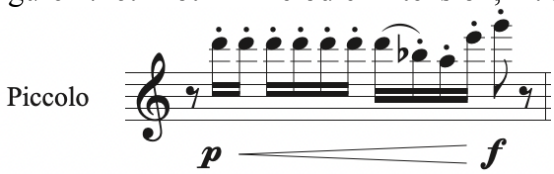


Figure 4.27: Motif 2 Hocket, mm. 16–17

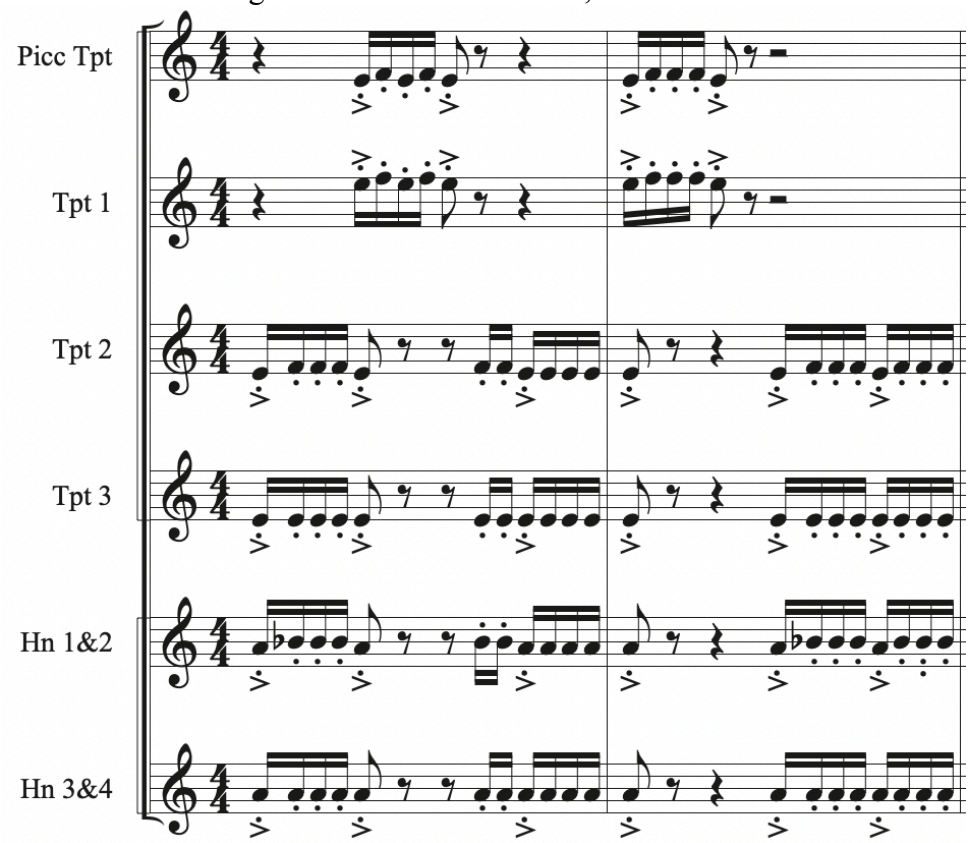
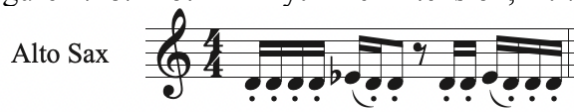
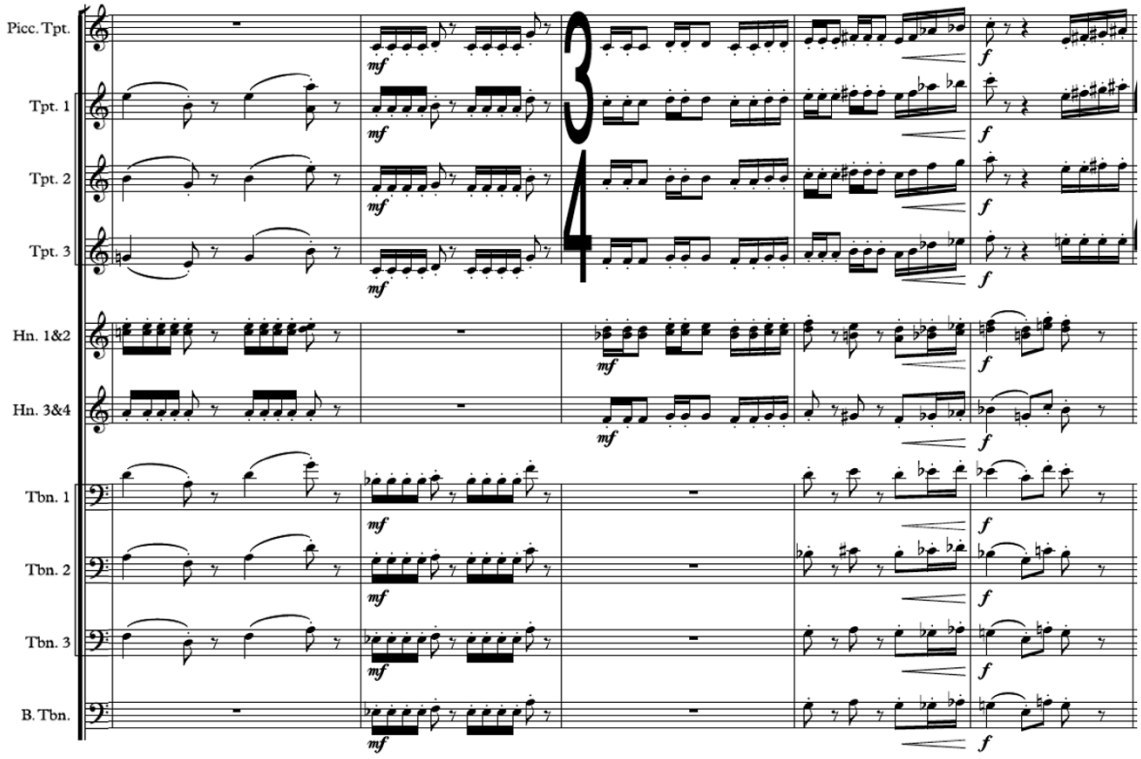


Figure 4.28: Motif 2 Rhythmic Extension, m. 71



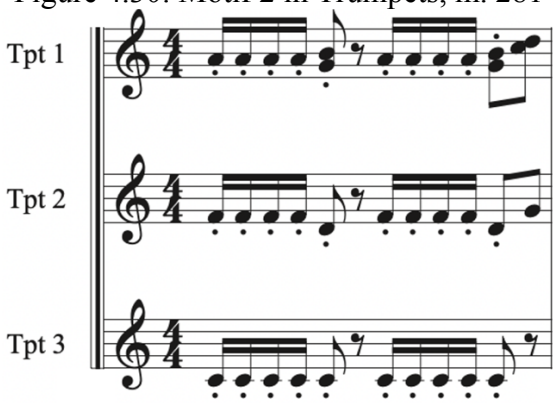
Although Motif 2 primarily appears in Section A, it can also be found in Section C (mm. 156–356). Two examples of Motif 2's use later in the movement can be seen in measures 242–246 and 281, respectively. In measures 242–246, the motif is used as transitional material between statements of Theme 1 in measures 230–239 and 248–261. Here, the driving 16th notes ascend, raising the tension as the music approaches the powerful Theme I choral statement (Figure 4.29)

Figure 4.29: Motif 2 as Transitional Material, mm. 242–246



In measure 281, Motif 2 is presented in a similar driving articulative style as it is in the movement's beginning. Here, the motif holds mezzo piano dynamic and is presented in a Lydian melodic section that vastly contrasts the dark and aggressive style presented in the introduction (Figure 4.30).

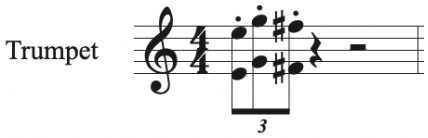
Figure 4.30: Motif 2 in Trumpets, m. 281



Motif 3 is a three-note eighth note triplet motif that only appears in the A section (Figure 4.31) It is often used as an interjection on beats one and two of measures in sub-sections a

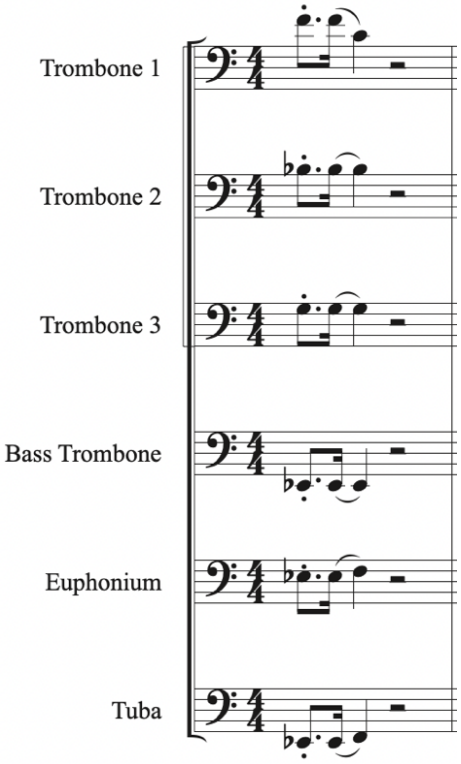
and a[1]. The three notes are exclamatory and provide a sense of angst. They also constitute D (Doh), F (Me), E (Re) in D minor and provide tension by failing to resolve to D (Doh). Rhythmically, motif 3 is related to motif 1. Both motifs consist of three notes and are a similar rhythm. Motif 1 consists of two sixteenth notes and an eighth note while motif 3 consists of three eighth note triplets. However, motif 1 is developed in various ways (see above) while motif 3 remains relatively unchanged.

Figure 4.31: Motif 3, First Presentation, Trumpet 1, m. 6



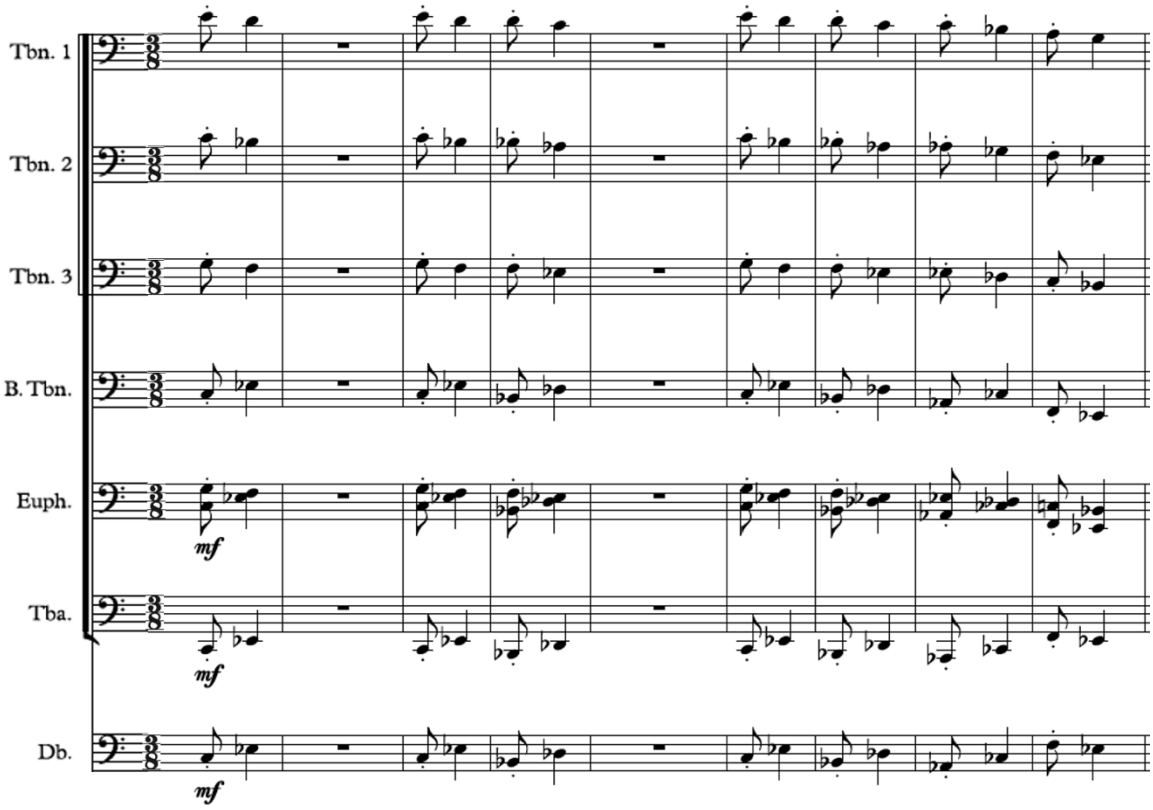
Motif 4 is the first major motif that is first presented in the C Section in measure 159. The motif is rhythmic and harmonic, consisting of a staccato dotted eighth note followed by a sixteenth note slurred to a staccato quarter note. The motive is typically harmonized in several voices. In its first presentation, the localized key signature is F Mixolydian. The first two notes of the motive are an Eb major 9 chord (VII9) that resolve to the pitches F, G, Bb, and C. These pitches can be viewed as a I chord with an extended 9th and 11th, which gives the progression a weaker resolution. (Figure 4.32). Giroux often repeats the motif several times during a statement or incorporates it as a device to interrupt other musical ideas.

Figure 4.32: Motif 4 First Presentation, m. 159



Motif 4 has one rhythmic variation that is commonly used in the final movement. It first appears in the 3/8 section in measure 165 (sub-section h). This variation contains two notes, a staccato eighth-note followed by a quarter note. In its first presentation, this variation of the motive is continuously repeated, and only briefly pauses for interjections of motif 5 in measures 166 and 169. (Figure 4.33)

Figure 4.33: Motif 4 Variation First Presentation with Repetition, Low Brass, mm. 165–173



After motif 4's introduction in measure 159, it is consistently used throughout the remainder of the movement. It is present in sub-sections h, i, h^1, h^2, m, h^3, n, and the coda. Other variations occur in these sections including extension in measure 195 (Figure 4.34), melodic extension in measure 334 (Figure 4.35), and rhythmic alteration in measure 342 (Figure 4.36)

Figure 4.34: Motif 4 Extension, m. 195

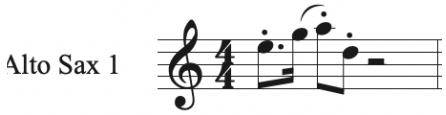


Figure 4.35: Motif 4 Melodic Extension, m. 334

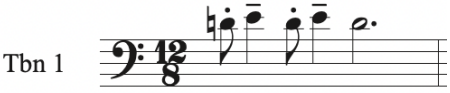
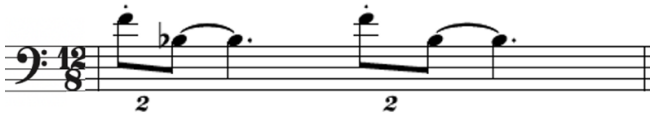
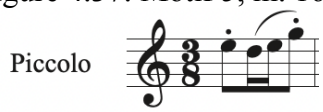


Figure 4.36: Motif 4 Rhythmic Alteration, m. 342



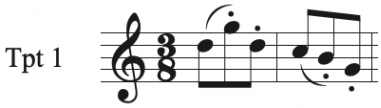
Motif 5 is first presented in measure 166 (sub-section h) and is prevalent in sub-sections h, and h^1. The four-note motif consists of an eighth note followed by two sixteenth notes and a final eighth note. (Figure 4.37) Within the two sub-sections in which the motif appears, it is juxtaposed with motif 5 and appears only in the woodwinds.

Figure 4.37: Motif 5, m. 166



Motif 6 also appears only in sub-sections h and h^1. It is a series of six eighth notes skipping up then descending in a slur-two-staccato-one pattern. Its first appearance is in the piccolo trumpet and trumpet 1 in measures 178–179 (Figure 4.38).

Figure 4.38: Motif 6, mm. 178–179



In sub-section h^1, motif 6 is developed through fragmentation in measures 270, 272, and 275. (Figure 4.39). In measures 277–280, the motif is developed through extension. (Figure 4.40). This extended version of motif 6 bears resemblance to the final eighth note descent in Theme 1 of Movement I (Mvt. I, m. 94). Both the motif 6 extension and the eighth-note descent of Movement I Theme 1 exist in compound meters and feature a general descent towards a tonic. The descent of the Movement I theme contains three more pitches than the motif. While no other similarities exist in these two sections, the comparison of the two excerpts reveal commonalities among the symphony's movements. (Figure 4.41)

Figure 4.39: Motif 6 Fragmentation, m. 275

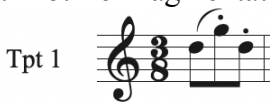


Figure 4.40: Motif 6 Extension, mm. 277–280

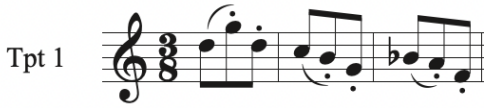
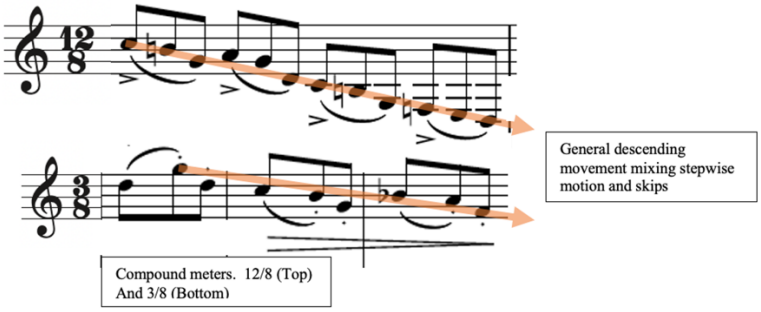


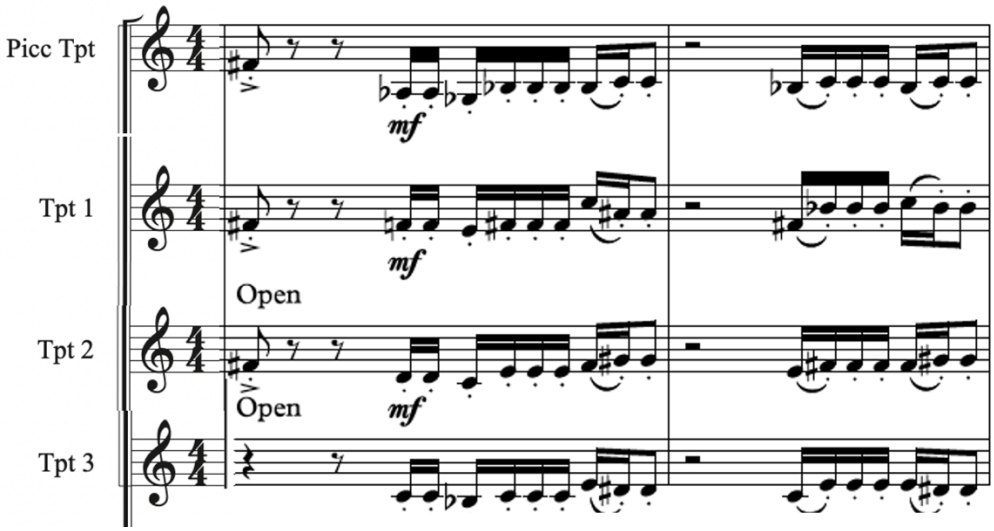
Figure 4.41: Mvt 1 Theme 1 Final Descent, Mvt. I, m. 94 (Top) compared to Mvt 3, Motif 6 Extension, Mvt. III, mm. 277–280 (Bottom)



Harmony

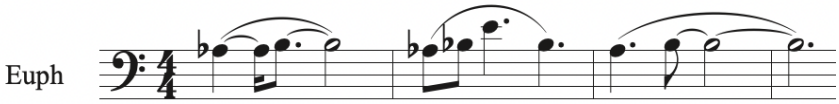
Giroux's use of harmony in the Symphony No. 6's third is expansive. Like the second movement, Giroux writes in a variety of key areas that last for only measures at a time. The piece begins in a foreboding D minor that continues until the end of sub-section a in measure 17. Sub-section b (18–36) is highly chromatic and creates tension through the extended use of augmented and diminished chords. The harmony of sub-section b is linear and carried by the melodic lines instead of supporting chords. Motific melody lines often change key center. These key centers can move by half steps, whole steps, and leaps. Shifting key centers can be observed in the running 16th notes that shift the pitch center in the trumpets in measures 25–26. (Figure 4.42)

Figure 4.42: Shifting Key Centers, mm. 25–26



During this section, the main theme of the movement is first presented and enharmonically outlines an E major chord with a diminished 5th. (Figure 4.43) This chord contains a dissonance between the three pitches Ab, Bb, and E. The intervals created includes a major 2nd, minor 6th, and augmented fourth (between the Bb and E). This dissonant theme is then put into canon with itself in measures 29–33.

Figure 4.43: Dissonance in Theme 1 First Presentation, mm. 25–28



When asked about this section's shifting harmony, Giroux notes that the harmonic complexity of the movement largely derives from what sounds good to the composer rather than a theoretical basis. Giroux notes that:

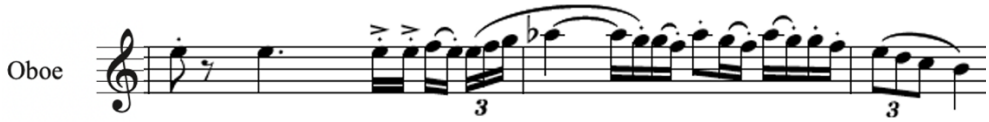
> Composers write what they write because it feels good. And then you guys come along and give it a name. Because we don't think of names when we're writing-most of us don't. Some do. I mean, some academics really do think of that. They go "ok. I want to have this chord here" and they're thinking specifically of what it is. I don't ever think that. I don't even know what key I'm in half the time. I don't really pay any attention to it and it's the same thing with like odd-metered bars a lot of times.[47]

[47] Giroux, interview.

Sub-section a[1] (mm. 36–48) returns to the ominous D minor from the beginning of the movement before returning to the diminished section again in measures 49–62 (sub-section b[1])

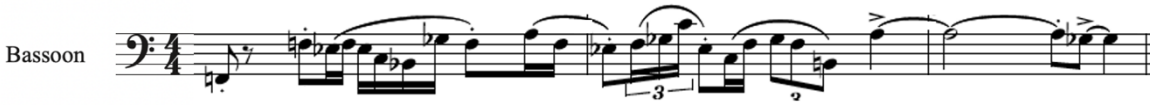
Sub-section c (mm. 63–86) is based in the Phrygian mode. Measures 63–70 are rooted in the altered scale E Phrygian flat 4 and utilizes the pitches E, F, G, Ab, B, C, and D. An example of Giroux's use of Phrygian flat 4 can be seen in the oboe music in measures 65–67. (Figure 4.44)

Figure 4.44: Phrygian Flat 4, mm. 65–67



Measures 71–82 are primarily based around the F Phrygian dominant scale which contains the pitches F, Gb, A, Bb, C, Db, and Eb. This can be observed in the bassoon music in measures 75–76. (Figure 4.45)

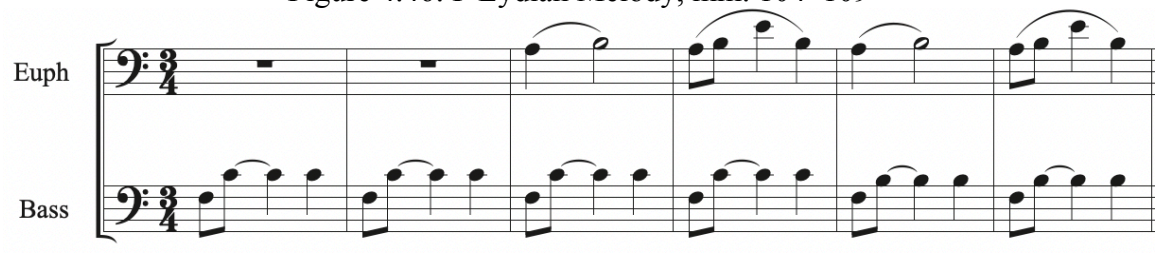
Figure 4.45: F Phrygian Dominant Scale, Bassoon, mm. 75–76



This exploration of Phrygian harmony continues until measure 87, which begins the transition into the B section of the movement. Measure 87 begins with a fully orchestrated D major chord that immediately contrasts with the previous harmonies of Movement III. This new major harmony moves through a chord progression of D major, Bb major, G minor, D diminished, G major, Eb major, and C major, before settling on an F major chord in measure 95. This section transitions to the F Lydian mode used in sub-section e.

Sub-section e (104–136) reimagines Theme 1 within a beautiful harmony rooted in F major (Lydian) with the Bb altered to B natural. Figure 4.46 displays this Lydian melody in the euphonium with harmonic context provided by the string bass.

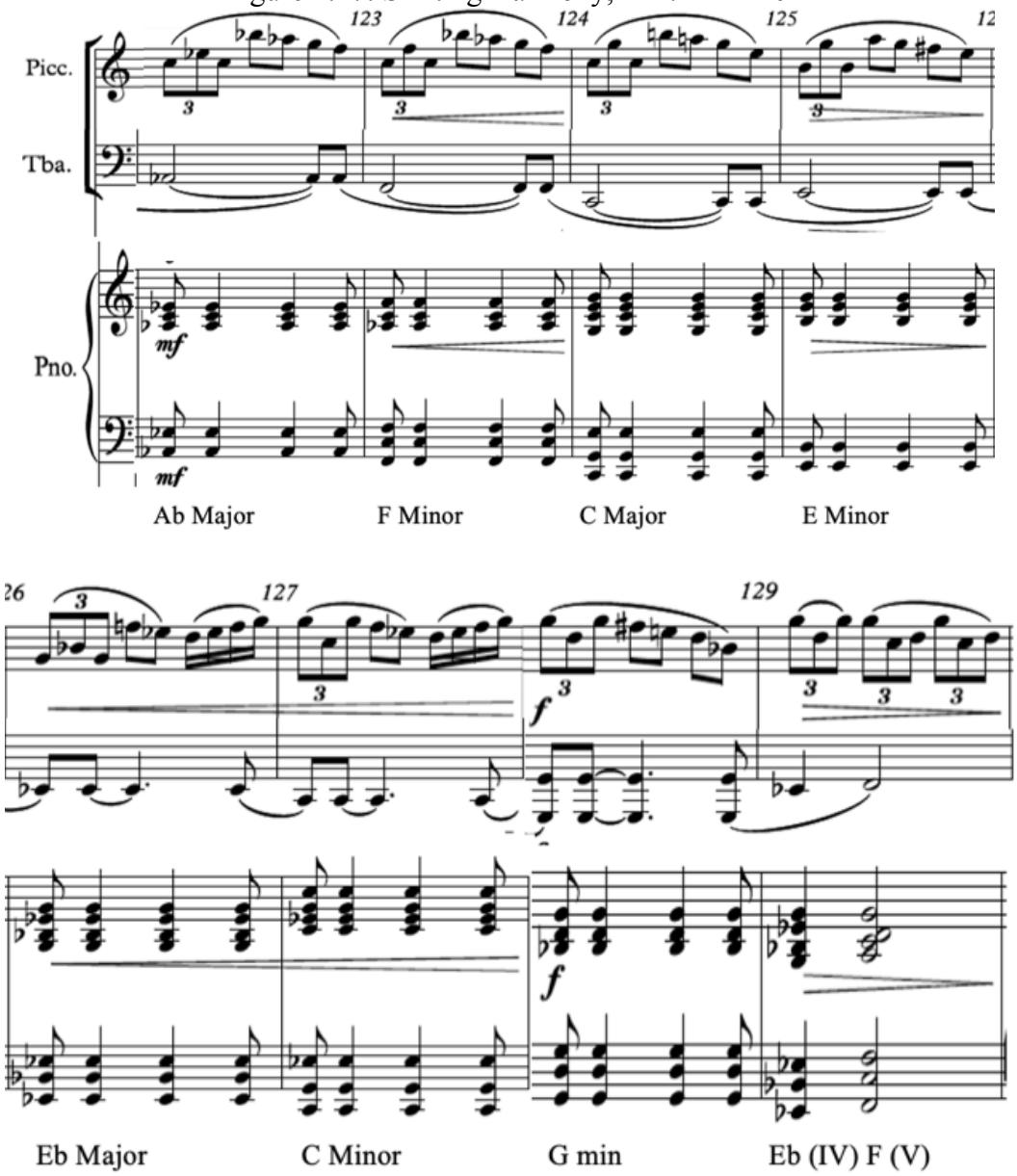
Figure 4.46: F Lydian Melody, mm. 104–109



This F Lydian harmony only lasts until measure 109 before a chordal transition occurs in measures 110–113. The resulting key of measures 114–121 is Bb Lydian.

Measures 122–129 contain an interesting chord progression that transition back to Bb Lydian in measure 130. This chord progression consists of Ab major, F minor, C major, E minor, Eb major, C minor, G minor, Eb major (IV), and F major (V) before resolving back to Bb major in measure 130. Each chord in this progression maintains at least one common pitch with its predecessor, creating a harmonic shifting motion that is comparable to Movement II's chromatic ascensions.. The harmony shifts occur in the melody, harmonic rhythm, and underlying chordal accompaniment. A reduction of this excerpt can be observed in Figure 4.47

Figure 4.47: Shifting Harmony, mm. 122–129

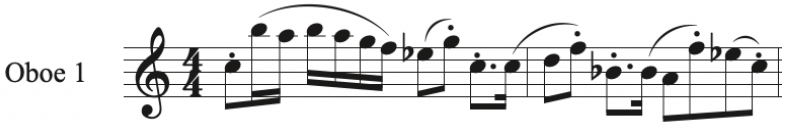


The remainder of sub-section e and sub-section f (137–146) are in Bb Lydian.

Sub-section g (mm. 147–155) transitions from Bb Lydian to F Mixolydian. The sub-section begins with repeated F major to G major chords in the choral accompaniment. In measures 153–155, this progression transitions to F major and Eb major (I-VII). This F-Eb progression is reinforced in sub-section h (mm. 156–194). The first melody of this section is presented by the oboe 1 and reinforces the F Mixolydian

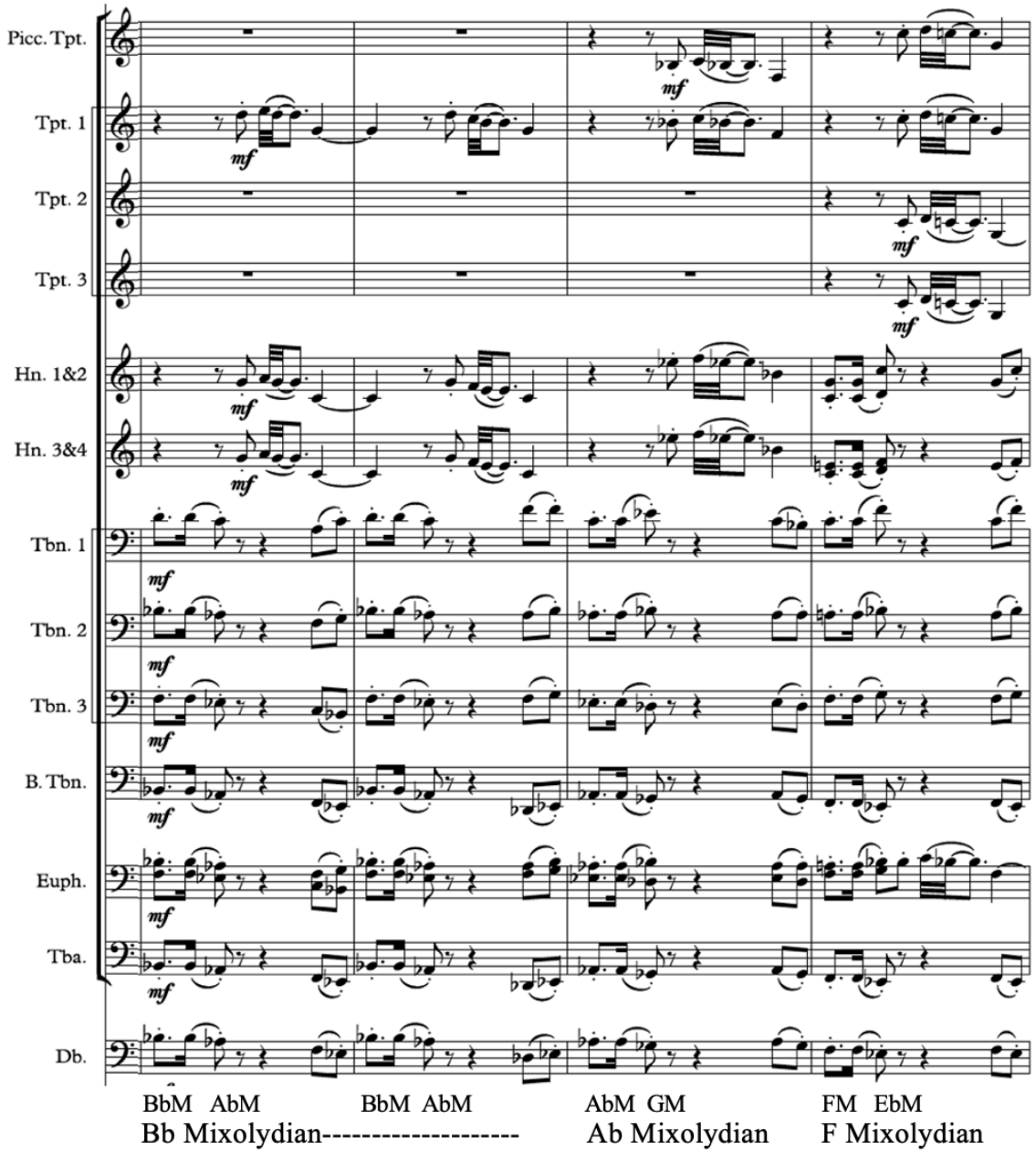
harmony by incorporating the pitches Bb, and Eb in measures 156–157. This melody can be observed in Figure 4.48.

Figure 4.48: F Mixolydian Melody, mm. 156–157



Overall, the h sub-section harmony remains in F Mixolydian. One exception to this occurs in measures 165–181, which take the I-VII motion previously established and begins shifting through several different Mixolydian modes. These modes shift mostly step-wise and include C Mixolydian, Bb Mixolydian, C Mixolydian, Bb Mixolydian, Ab Mixolydian, F Mixolydian, Eb Mixolydian, F Mixolydian, and Eb Mixolydian, before returning to F Mixolydian. The other exception to the overall F Mixolydian harmony occurs between measures 187–190. In these measures, the localized key signatures are B Mixolydian (187–188) and Ab Mixolydian (189) before returning to F Mixolydian in measure 190. Figure 4.49 shows this stepwise mixolydian movement in the brass section.

Figure 4.49: Stepwise Movement of Mixolydian Harmony, mm. 187–190



Sub-section i (195–229) contains rapidly changing key areas. Theme 2 from the first movement appears in Db Lydian in measures 195–197 in the English horn before an Eb Lydian interjection of eighth notes appear in the clarinets in measure 198. In measures 199–200, the piccolo and flutes perform a short line in C major with harmonic support provided by the French horns. Measures 202–229 continue the presentation of modal

harmony including Eb Lydian (mm. 202–203), F Lydian (m. 204), Eb Lydian (206–208), Ab Lydian (210–211), Bb Lydian (mm. 212–218), G Dorian (219–225) and C Lydian (mm. 226–229)

Sub-section j (230–239) contains three statements of the Theme 1 melody. The first and third statements are in cannon. The melody's first presentation of this appears to be bi-tonal, with the canon statement of the theme appearing a fifth higher (C) than the original (F). This presentation is completely in F Lydian because the canon voice only uses the pitches of F Lydian despite being presented a fifth higher. (Figure 4.50) The second presentation of Theme 1 in sub-section j is performed by the piccolo, flutes, oboe, and English horn. This presentation is in C Lydian. (Figure 4.51). The third presentation, again in canon is presented by the brass, saxophones, and contrabass clarinet. This presentation of the theme is bi-tonal, with the lower voices performing the melody in F Lydian while the canon voices perform in C Lydian. (Figure 4.52) In measure 238, the bass voices alter written F pitches to F# and transform the ending of the statement completely into C Lydian.

Figure 4.50: F Lydian Canon Statement of Theme I, mm. 230–233

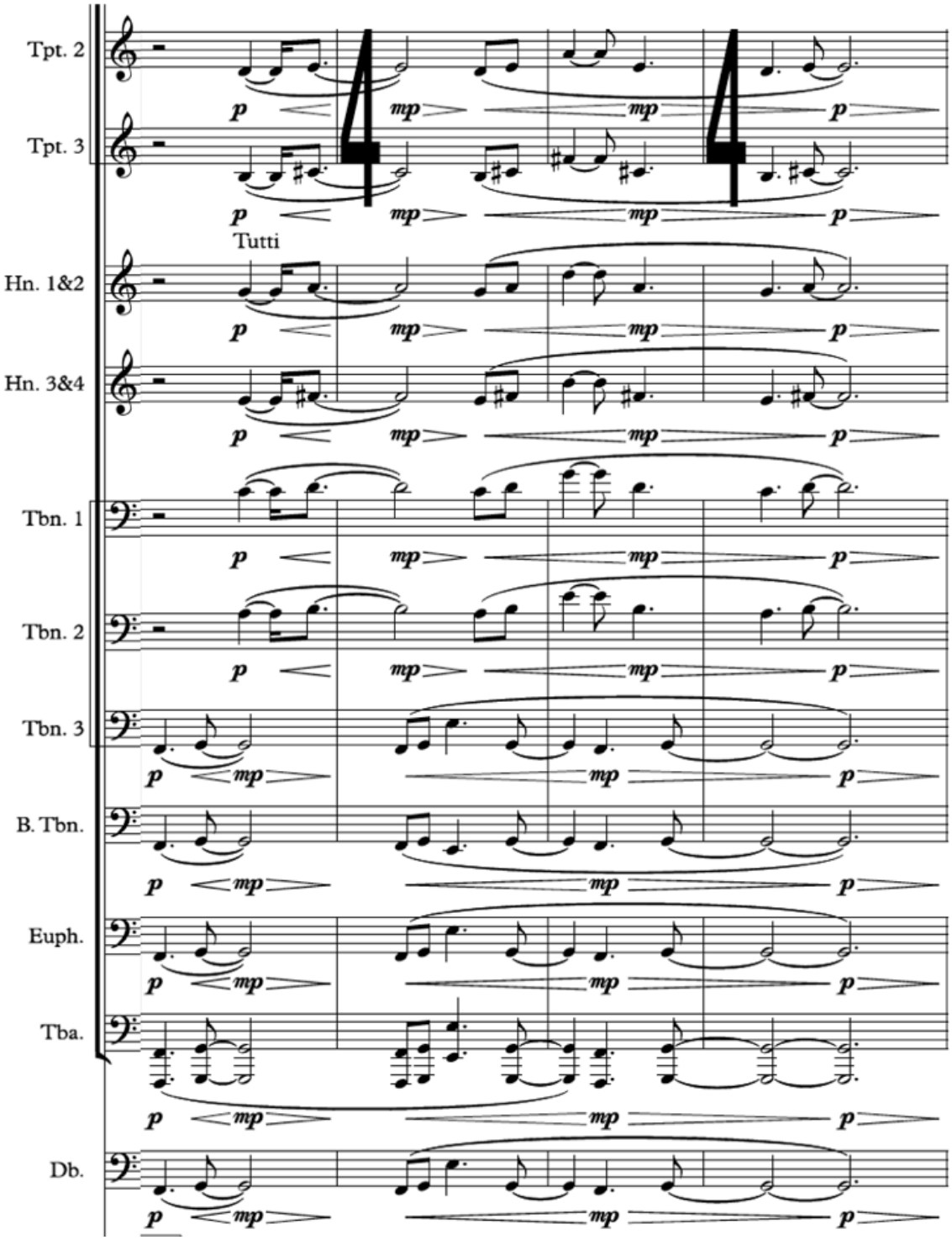


Figure 4.51: Theme 1 Presented in Upper Woodwinds, mm. 234–235

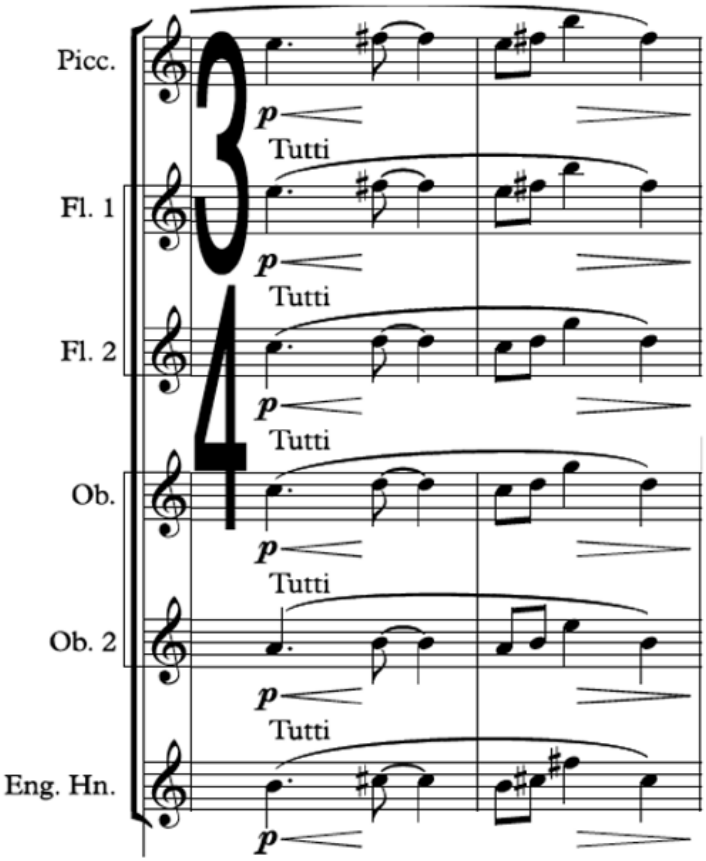
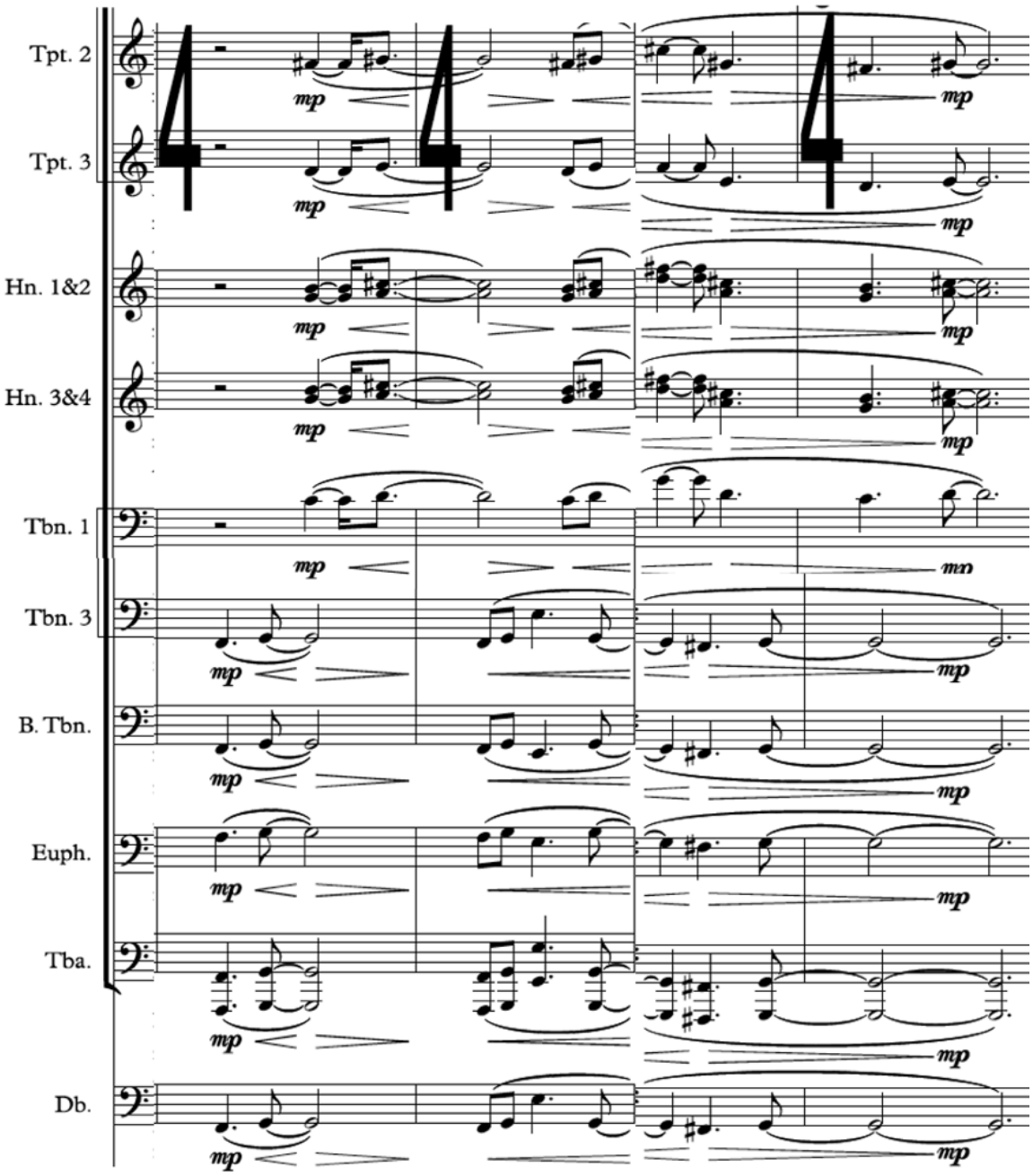


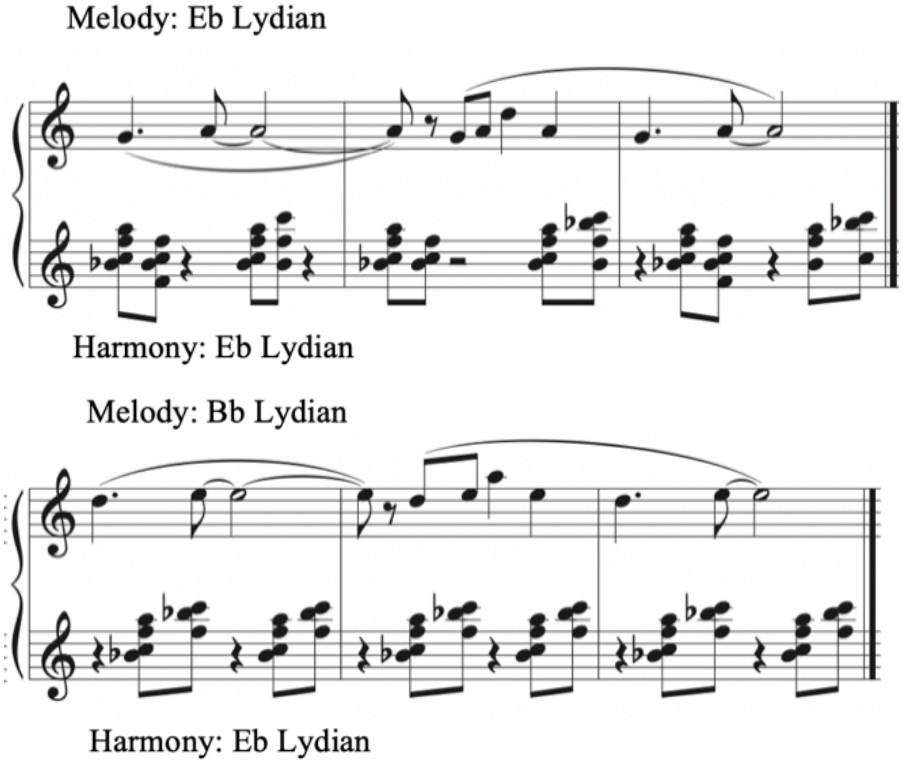
Figure 4.52: Theme 1 Bi-tonal Canon, mm. 236–239



Sub-section k (mm.. 240–247) is a harmonic transition that uses stepwise or nearly related chords to ascend to Eb Lydian in measure 248. These chords include C major (mm. 240–241), D minor (242), Eb major (243), Eb major, F major, Bb major (244), G minor, A major, G minor, Cb minor, Db minor (245), and Eb major (246).

Sub-section l (mm. 248–261) begins in Eb Lydian and moves to Ab Lydian in measure 256. Sub-section h^1 (262–279) contains shifting Mixolydian key centers, similar to measures 165–181. The Mixolydian centers used here are C, Db, Ab, Gb, F, Eb, and Cb. The section resolves to an Eb major chord in measure 280. Sub-section k^1 (mm. 280–294) begins in Eb Lydian and continues until measure 286. In measures 287–289, the harmony continues in Eb Lydian while the Theme 1 Melody in the French horns is presented in Bb Lydian. Although the horn line contains the concert E natural of Bb Lydian, there is no dissonance created in these measures due to the lack of the Eb pitch in the harmonic accompaniment. A comparison of the melody and harmony of measures 284–286 and 287–289 can be observed in Figure 4.53. Measures 290–294 close sub-section k^1 in F Lydian.

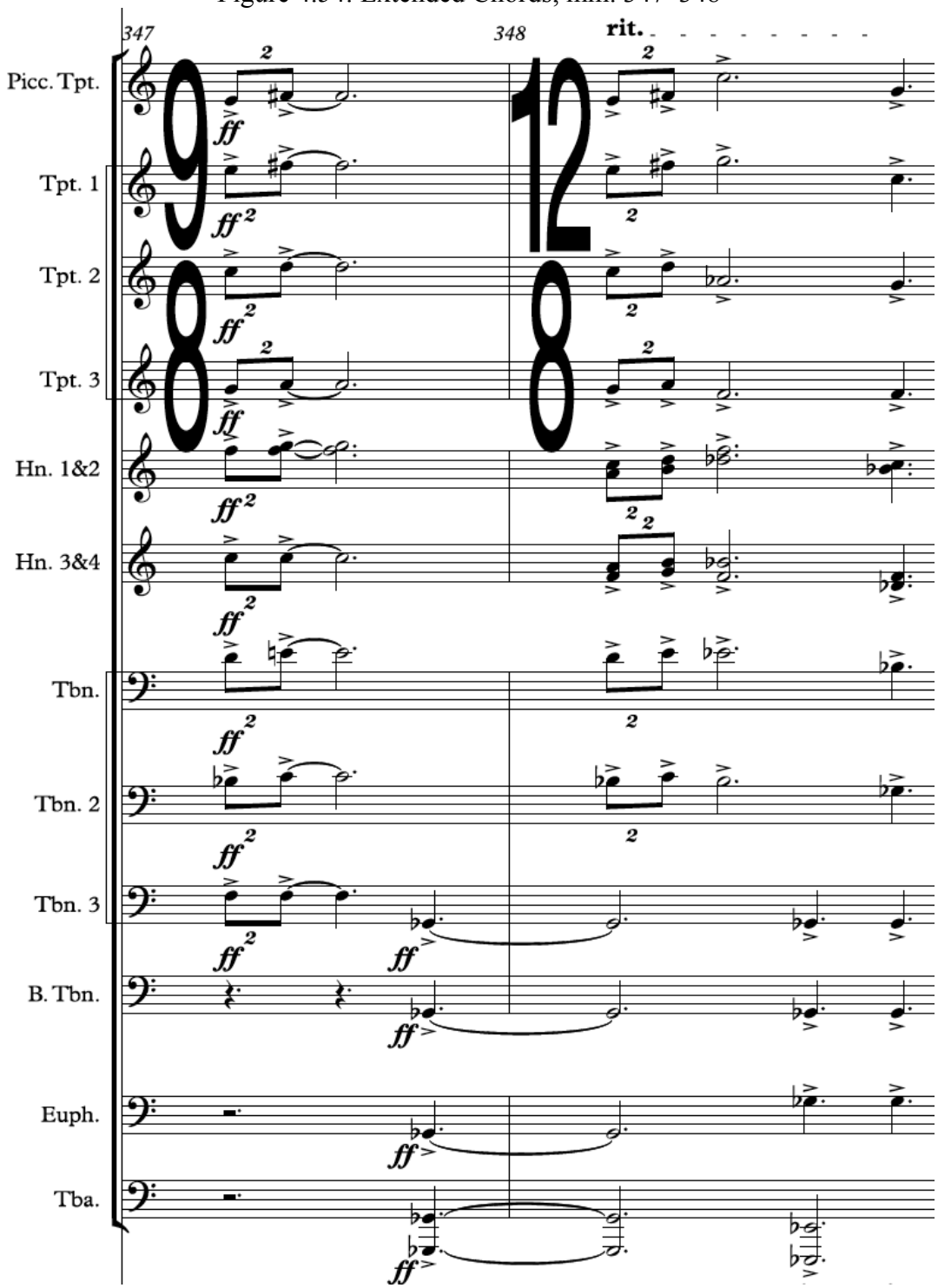
Figure 4.53: Comparison of Melody and Harmony, mm. 284–286 and mm. 287–289



Sub-section h^2 (mm. 295–313) begins with another Mixolydian transition in measures 295–298 that leads to the establishment of Eb Lydian in measure 299. Measures 299–302 are in Eb Lydian, but interjections of G Melodic minor are presented in measure 300 and 302 in the Eb clarinet and clarinet 1. These interjections foreshadow the establishment of G minor and G melodic minor as the key in measures 303–317. After beginning in G minor, sub-section m (mm. 314–320) ends in Bb Lydian (mm. 318–320).

Sub-section h^2 (mm. 321–326) continues in Bb Lydian until measure 322. The key center moves to Db Lydian in measures 324–326 before returning to Bb Lydian in measure 327. The key center remains in Bb Lydian for sub-section l' (mm. 327–333), n (mm. 334–337) and the coda (338–356). In measures 347–348, Giroux increases the tension of the coda by incorporating extended tertian chords. In measure 347, The Bb major chord on the downbeat moves to a sustained C11/Gb chord, comprised of the pitches F, C, E, Bb, and G, with a Bb adding in the bass voices on beat 3. This could alternatively be viewed as a bi-chordal moment of F major with C major stacked before the dissonant Gb is added in the bass voices. In the next measure (348), another Bb major chord moves through a C major chord to Eb minor with an added 7th and 9th (iv79). This moment creates incredible tension. The implied resolution to a Bb major chord could occur through traditional voice leading due to the bass Gb's tendency to resolve to F (5th of the I chord, Bb major), the 7th and 9th leading to D and F, respectively, and the Eb and Bb of the chord resolving to D and Bb. Figure 4.54 displays this complex moment in the brass.

Figure 4.54: Extended Chords, mm. 347–348

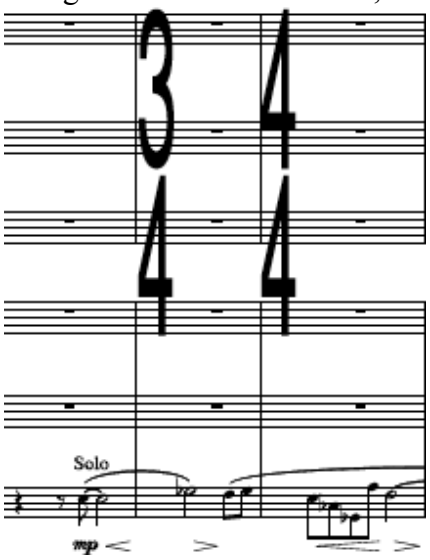


Texture

Movement III explores a plethora of textural elements and spans the lightest of densities to the most powerful of full ensemble moments. Giroux explores five prevailing densities within movement three. Sections may contain unaccompanied soloistic textures, accompanied solo or duet textures, chamber-like textures, moderate textures, or full scoring textures.

Moments of unaccompanied solos are brief and typically associated with a larger section of chamber-like scoring. An example of this can be observed in measures 195-197. In these measures the solo English horn is the only musician playing within the ensemble until other voices of the chamber texture enter in measure 198. While the entirely of the section between measures 195–218 contain a chamber texture, the two solo measures of the English horn (mm. 195–197) are significant due to its reintroduction of Theme 2 from the first movement. (Figure 4.55)

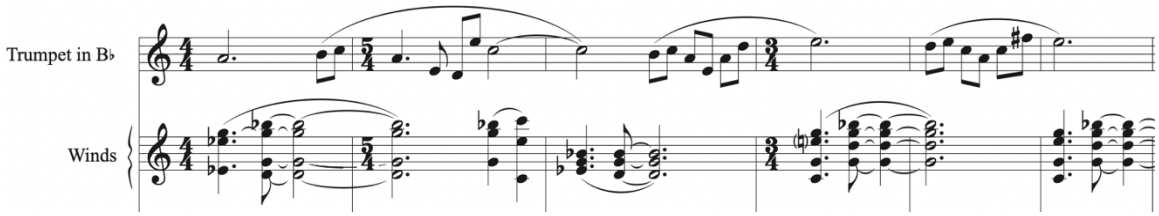
Figure 4.55: English Horn Solo Texture, mm. 195–197



Solo textures with accompaniment are more common within Movement III. An example can be observed in measures 219–224. In these measures the solo trumpet 1

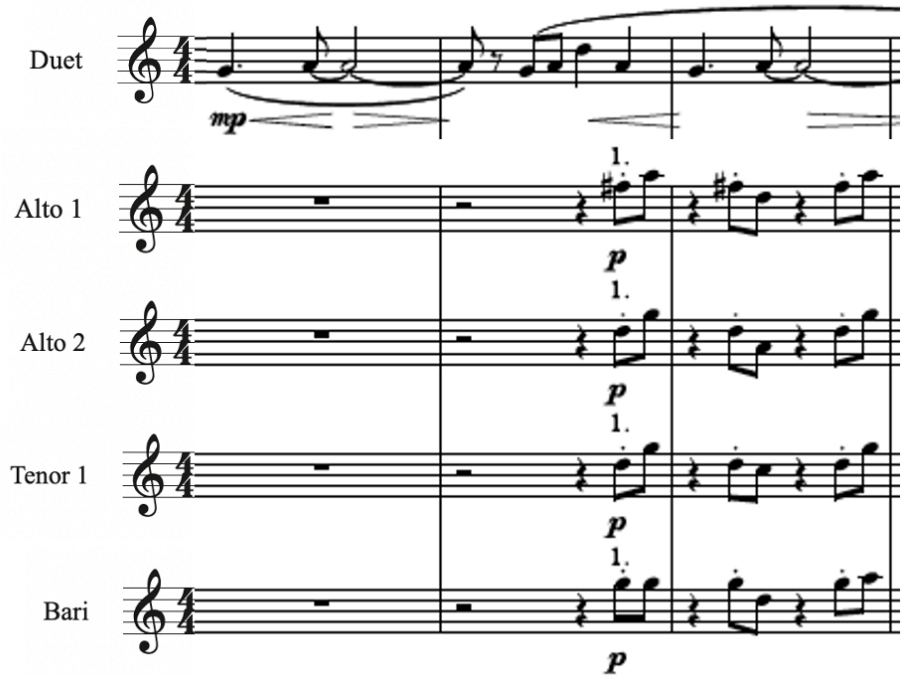
receives chordal (and motific) accompaniment in the clarinets, bassoons, and saxophones. (Figure 4.56)

Figure 4.56: Solo With Chordal Accompaniment, mm. 219–224



Similarly, an example of a duet texture with rhythmic and chordal accompainment can be observed in measures 284–286. In these measures, the oboe 1 and euphonium share a solo with 8th note chordal accompainment occuring across the ensemble. (Figure 4.57)

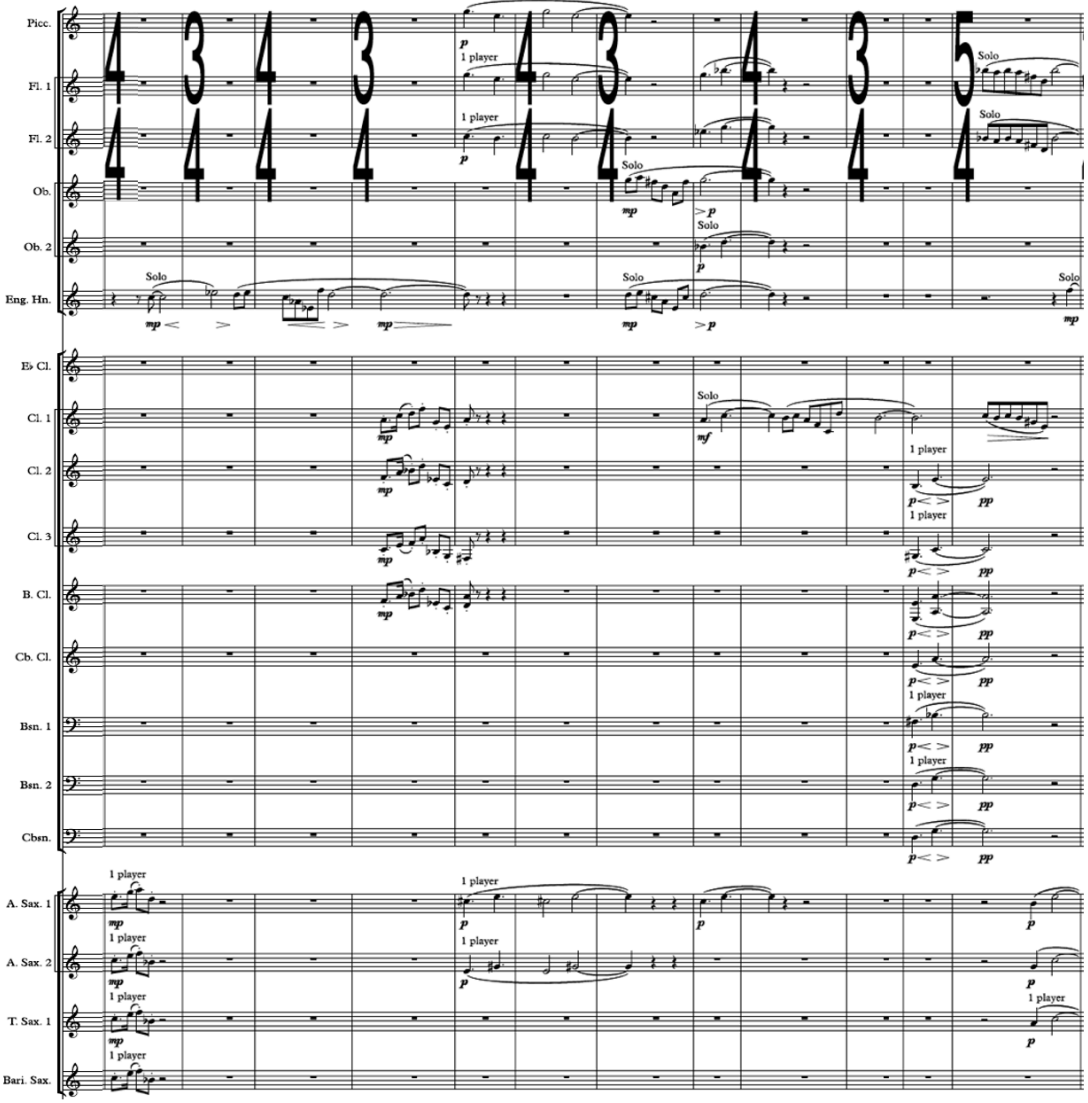
Figure 4.57: Duet with Chordal and Rhythmic Accompainment, mm. 284–286



Chamber-like density is the most common type of texture used in Movement III. Giroux explores chamber textures in a viariety of ways. She explores timbres of instrumental sections using only groupings of woodwinds, brass, or percussion. She also composes sections in which different instrument types have separate roles in the texture.

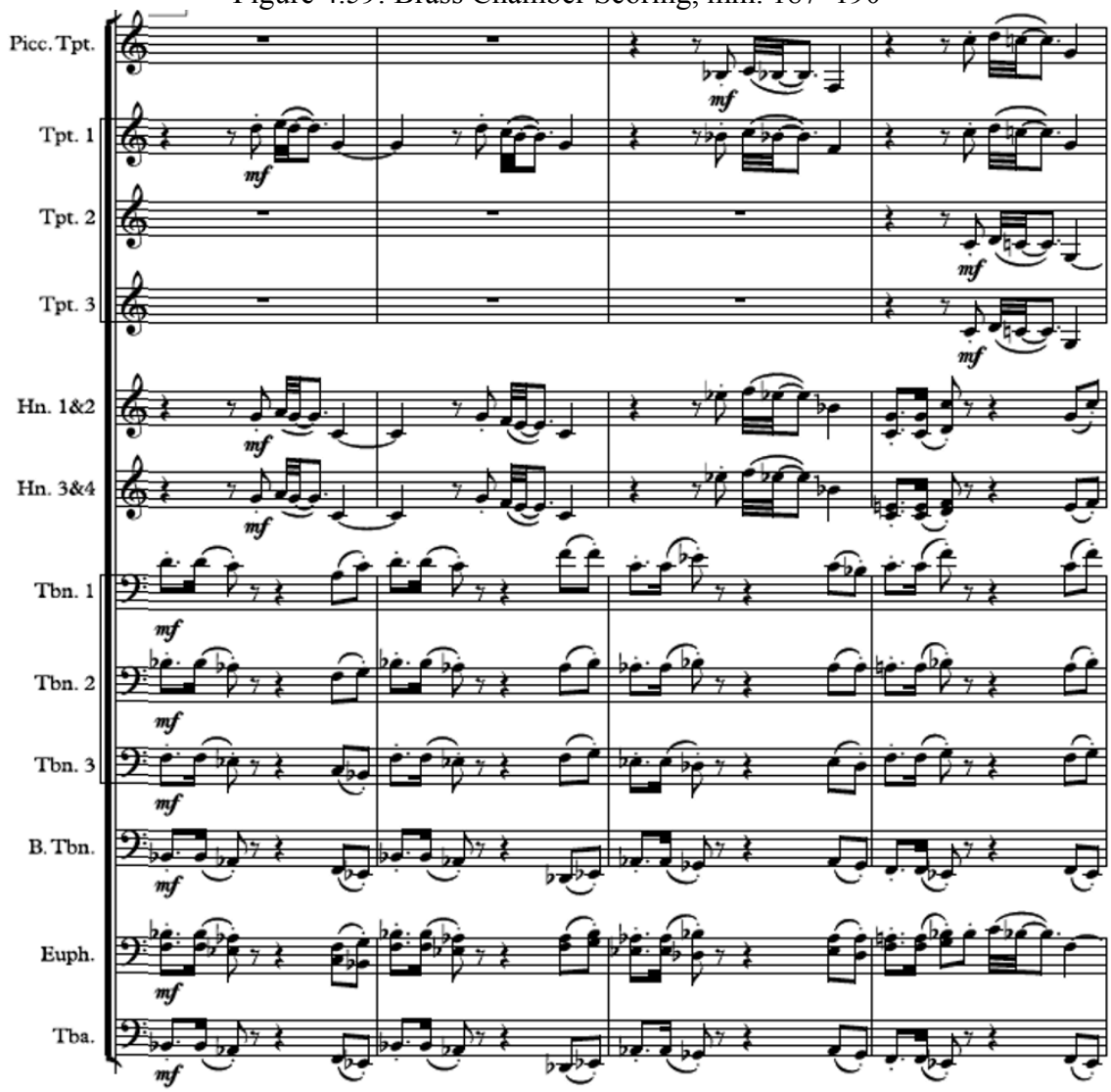
This includes juxtaposing high and low instruments and assigning instruments to specific techniches within the texture. An example of a woodwind only texture can be observed in measures 195–218. With the exception of small interjections of horn chordal accompainment in measures 200–201 and 216–217, these measures display thin chamber scoring with melody and chordal accompainment in the woodwinds. A portion of this section can be observed in Figure 4.58.

Figure 4.58: Woodwind Chamber Scoring, mm. 195–206



An example of a brass only chamber texture can be seen in measures 187–194. In these measures, the low brass, performing the motif 4 fragment, is juxtaposed with the high brass who perform an answering statement to the motif 4 melody (Figure 4.59)

Figure 4.59: Brass Chamber Scoring, mm. 187–190

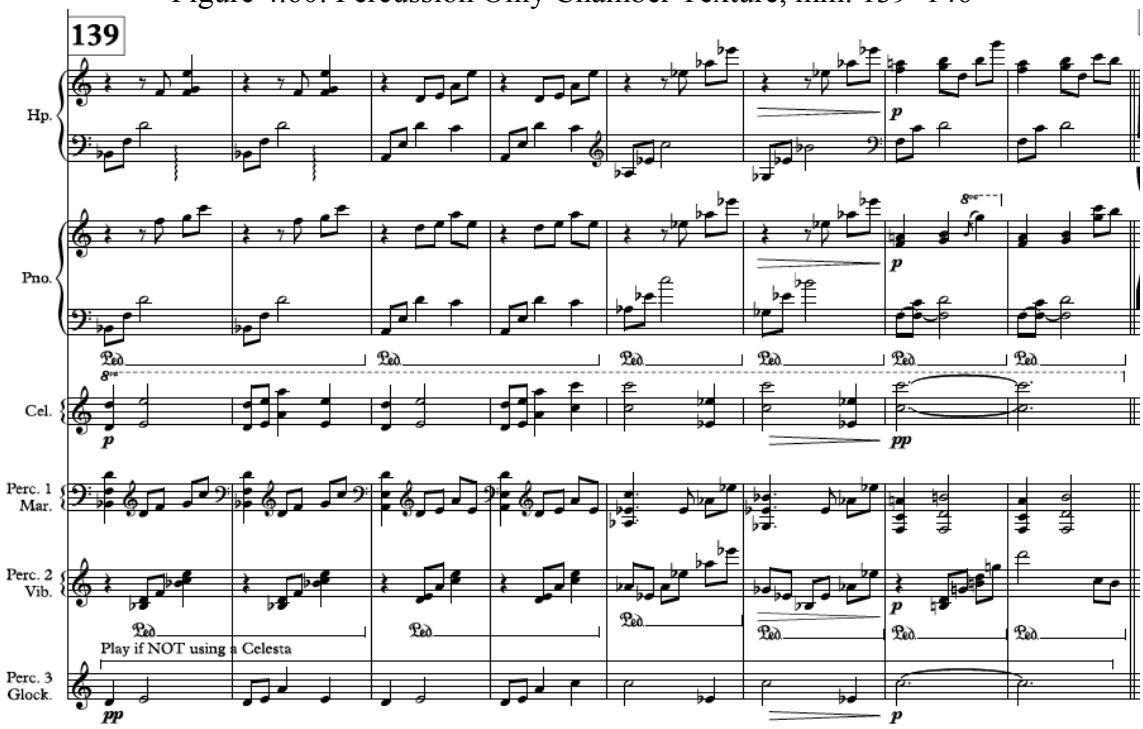


The most notable example of percussion only scoring can be found in measures 139–155 (sub-section g). These measures feature only the melodic percussion, harp, and piano. The melody is presented in the celeste. This creates an incredibly delicate timbre for the melody and its accompaniment. This is purposeful and part of the programmatic nature of the symphony. Giroux notes:

> And so I had the story, and if you're going to describe children or babies, baby turtles, I mean, it's that music box sound. It's that tiny sound when we hear celeste. You immediately think of that. I don't know why, but you think of that. You think of babies, you think of something tiny or something cute.

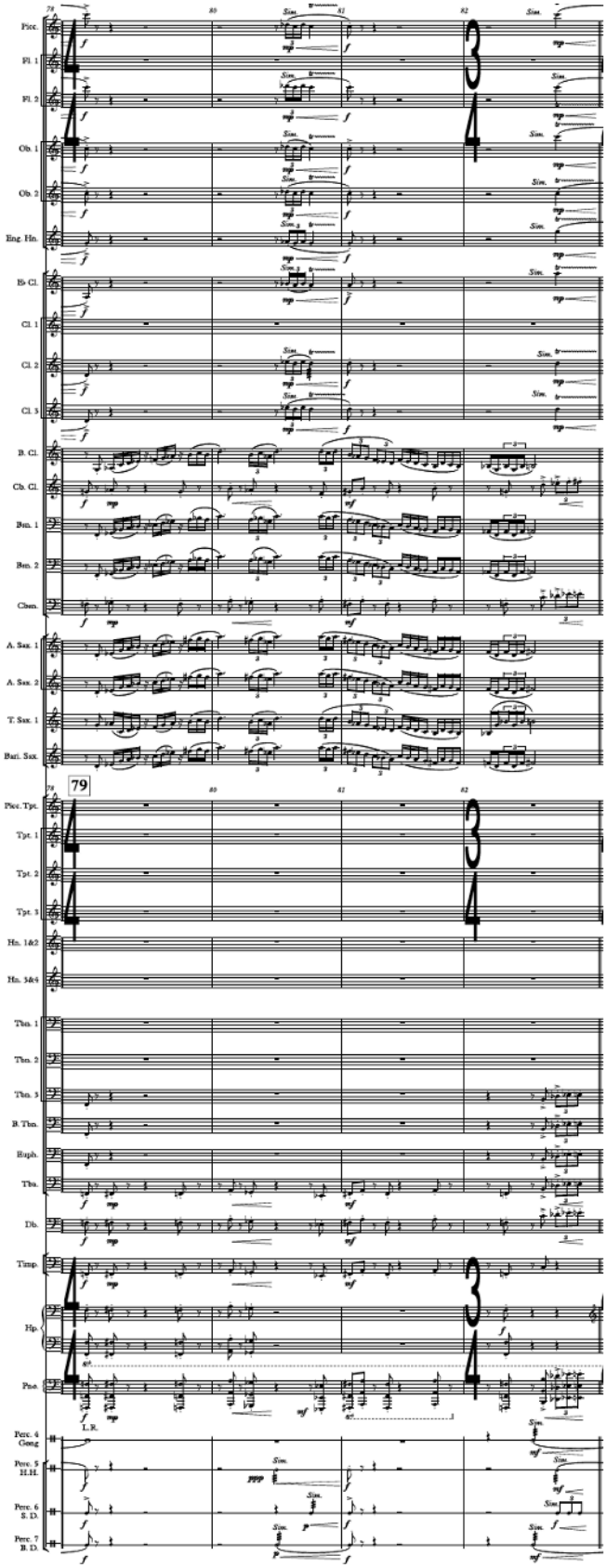
Figure 4.60 shows a portion of this section from measures 139–146.

Figure 4.60: Percussion Only Chamber Texture, mm. 139–146



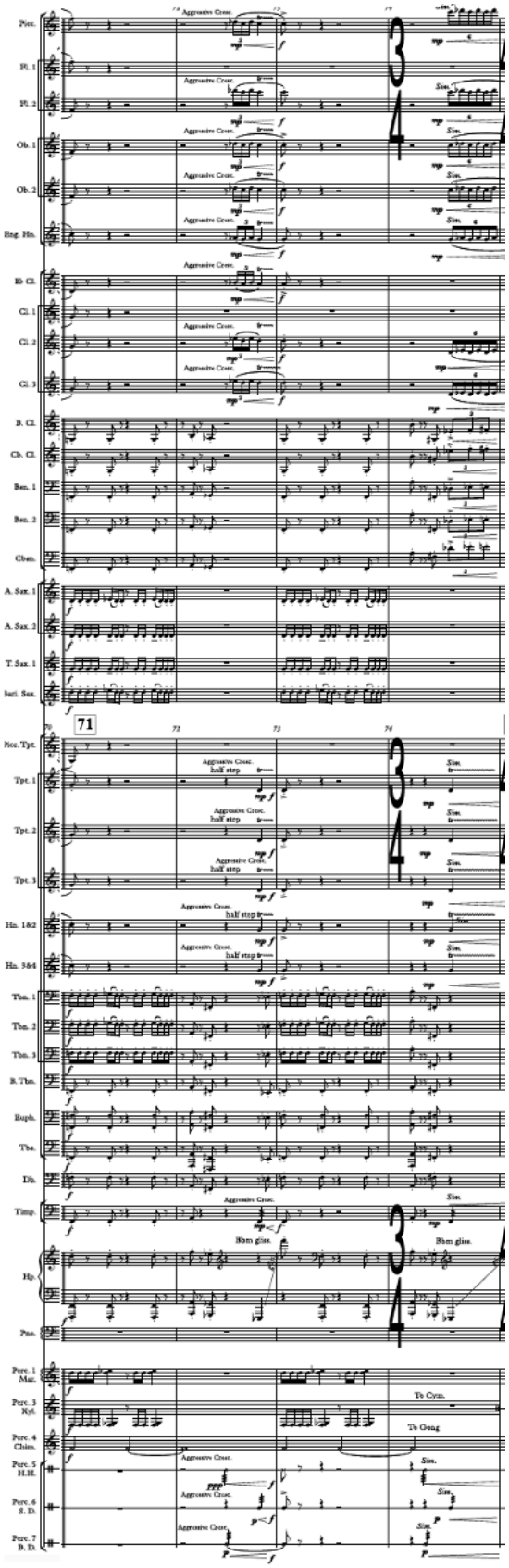
Moderate textures are also widely used throughout Movement III. Giroux mainly explores two types of medium texture. The first type of moderate texture contains more voices than a chamber texture, but not enough of the ensemble to be considered full scoring. An example of this type of texture can be observed in measures 79–82. In these measures, the low woodwinds and saxophones perform the melodic material while the upper woodwinds, trombones, euphoniums, tuba, bass, and percussion provide accompaniment and harmonic support. The high brass and trombones 1 and 2 are not used within this section. This excerpt can be observed in Figure 4.61

Figure 4.61: Moderate Texture, mm. 79–82



The other type of moderate texture that Giroux incorporates into Movement III uses all the ensemble's voices. In this type of texture, voices are alternated so the full ensemble never performs simultaneously. This creates an interesting timbre that combines all the ensembles voices but lacks the power of all instruments sounding simultaneously. An example of this type of texture can be observed in measures 71–74. In this section, each instrumental group is assigned a specific role in the ensemble. The piccolos, flutes, oboes, English horn, clarinets, hi hat, and bass drum perform a ripping trill effect that is juxtaposed with the harshly articulated 8th notes of the low woodwinds, euphoniums, tuba, bass, timpani, and harp. The saxophones, trombones, marimba, and xylophone perform a rhythm of driving articulated 16th notes (motif 2) that sound with the saxophones and low brass and are also juxtaposed against the upper woodwinds. While the assignments for the instrumental sections change in measure 75, this alteration of instrumental parts continue until measure 78. Although all instruments are used in this section, a considerable number of rests occur as voices are juxtaposed against one another. The result is a timbre that is thinner than full ensemble scoring while using all instruments of the ensemble. This excerpt can be seen in Figure 4.62.

Figure 4.62: Moderate Texture with Full Instrumentation, mm. 71–74



The final type of texture density that is incorporated with Movement III is full scoring. Giroux is sparing with this type of orchestration, using it for impactful moments throughout the movement. Examples of full scoring can be observed in measures 87–103, 122–134, and 248–261. The most extended use of full scoring occurs in the coda of the movement (mm. 338–356). Figure 4.63 displays the full scoring of measures 352–354 in the coda.

Figure 4.63: Full Scoring, mm. 352–354

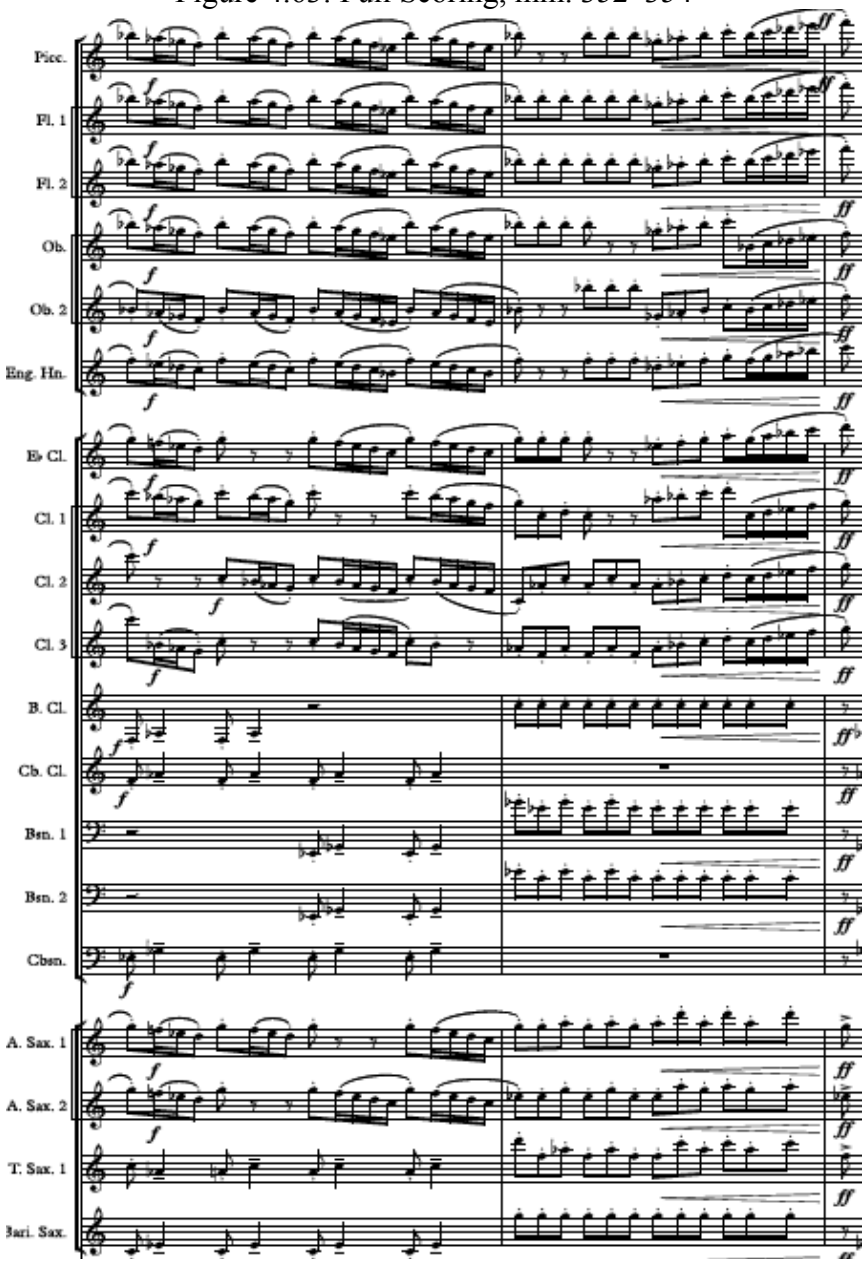
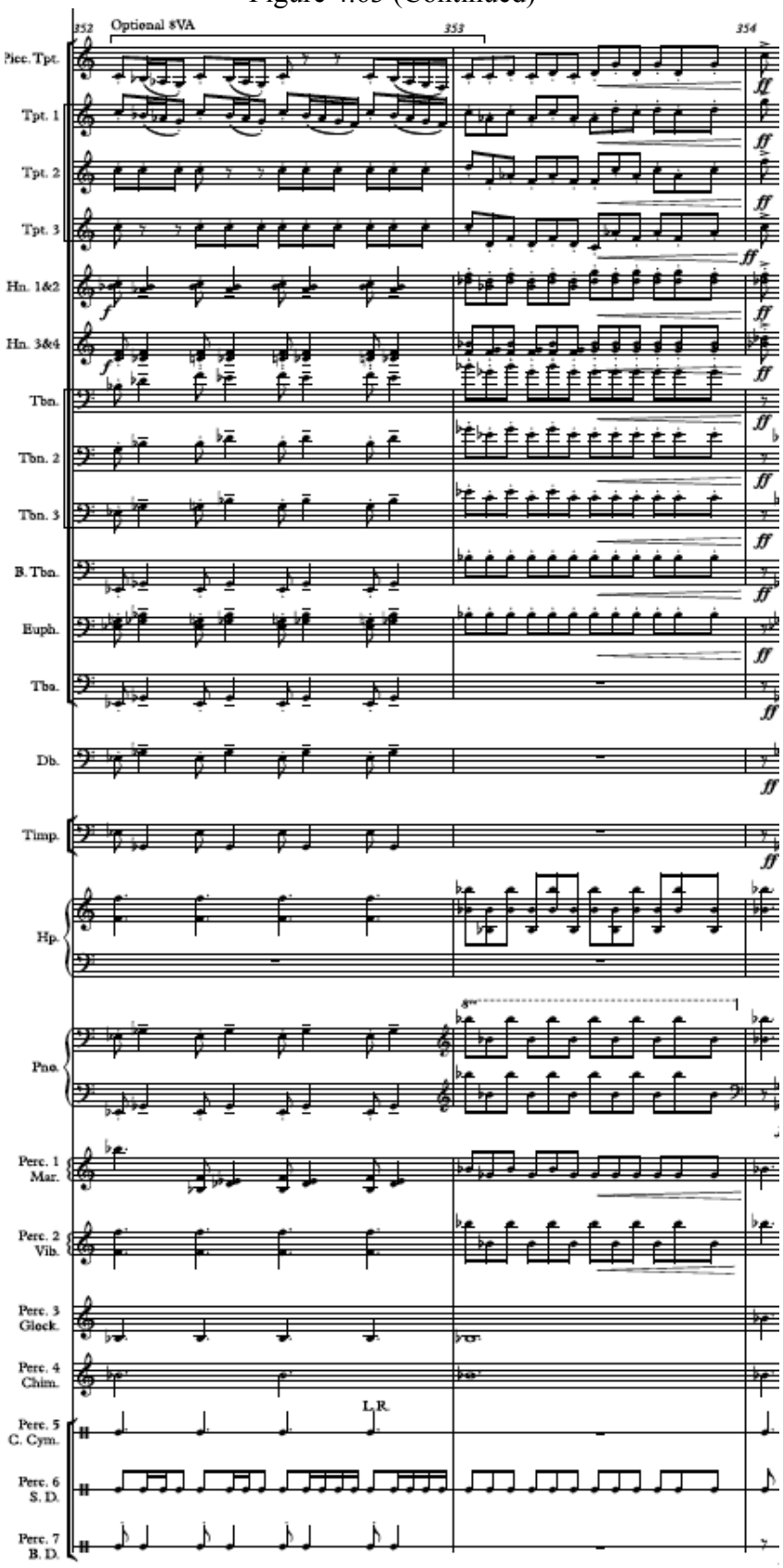
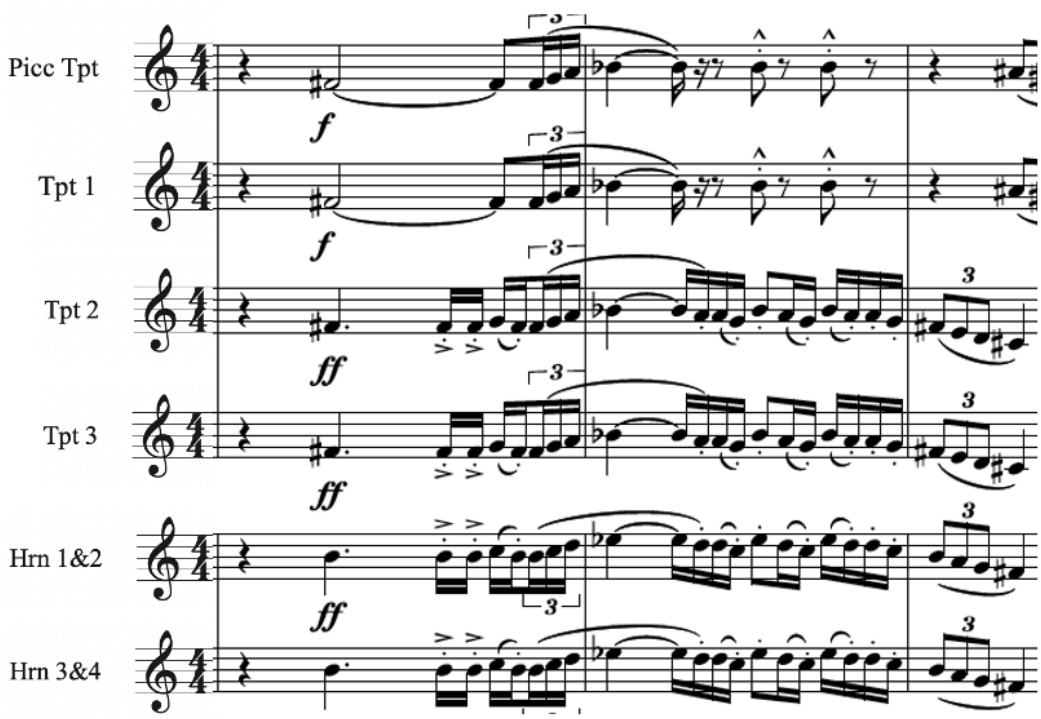


Figure 4.63 (Continued)



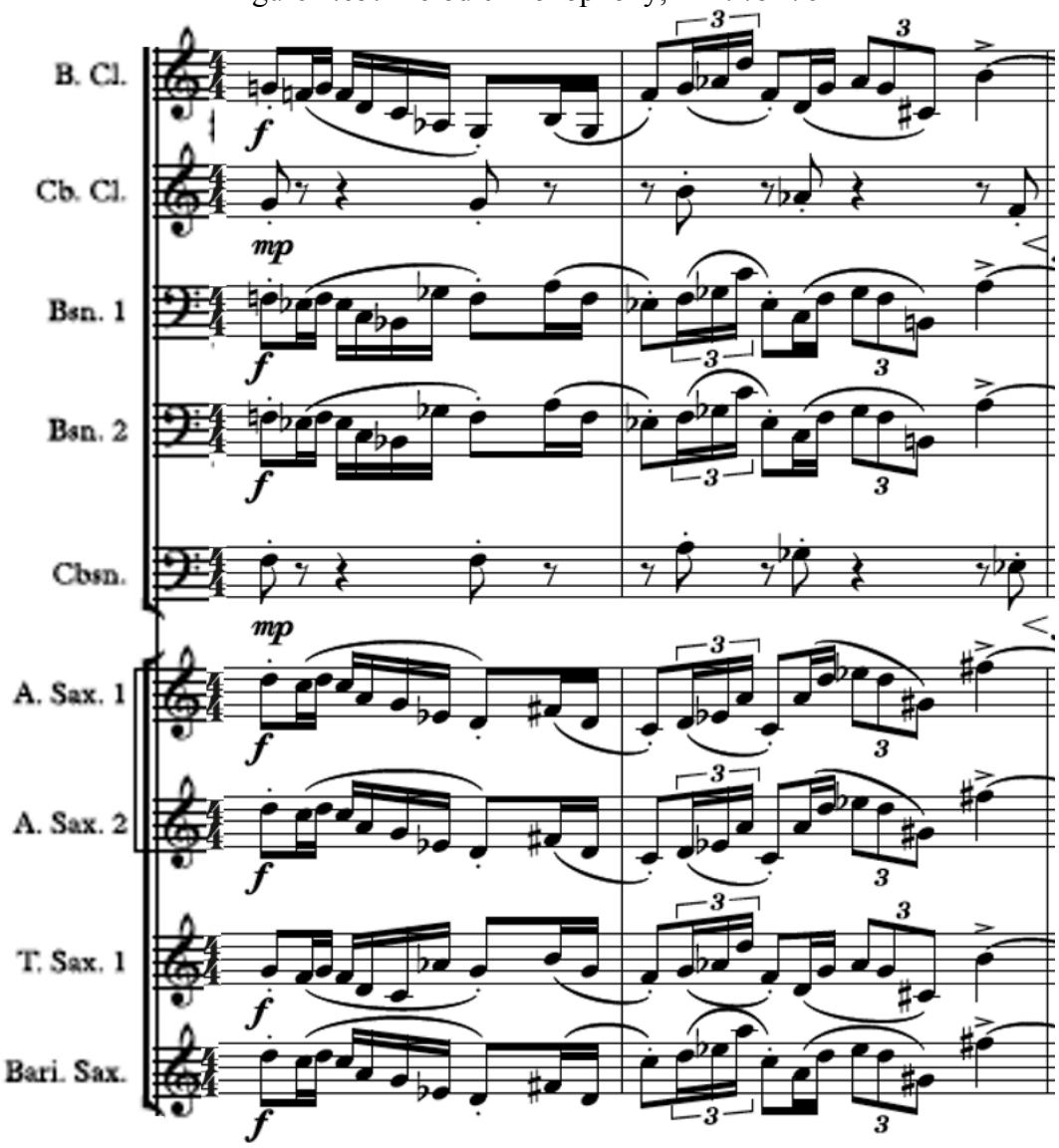
Giroux incorporates various textural devices throughout Movement III. These devices include monophonic and polyphonic treatment of melody, chordal accompaniment, and harmonic rhythm. Giroux's monophonic and homophonic treatment of melody refers to a large instrumental force presenting a melodic line in unison or harmonized within the larger texture. An example of a monophonic melody can be observed in measures 65–70. In these measures, the trumpets, oboes and English horn present the melodic content in unison, with small variations. This melody can be observed in Figure 4.64.

Figure 4.64: Melodic Monophony, mm. 65–67



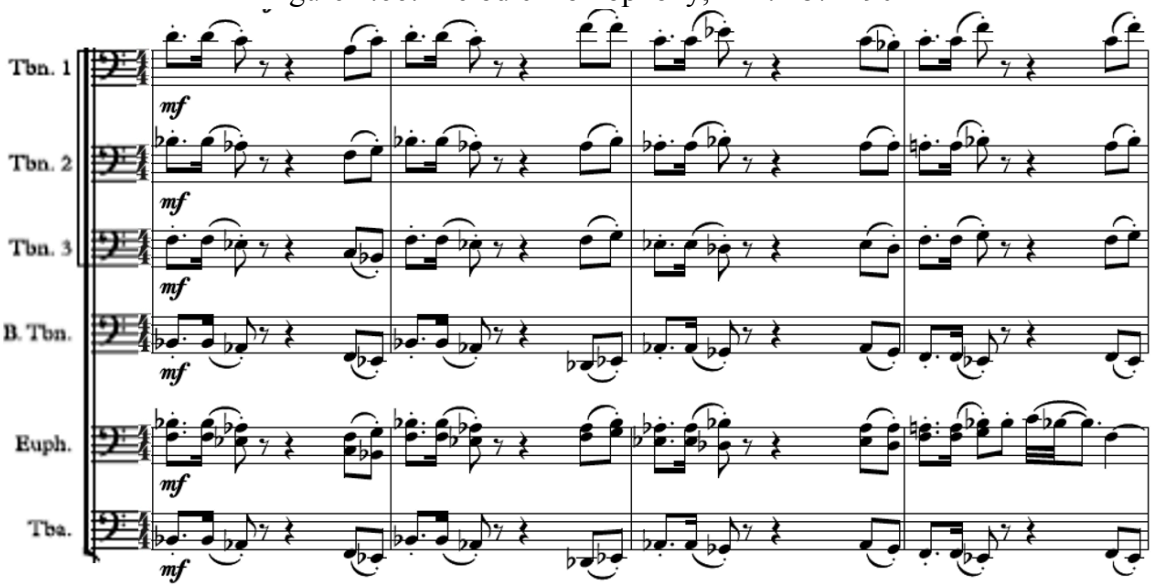
Another example of melodic monophony can be observed in measures 75–75 in the bass clarinet, bassoons, and saxophones. (Figure 4.65)

Figure 4.65: Melodic Monophony, mm. 75–76



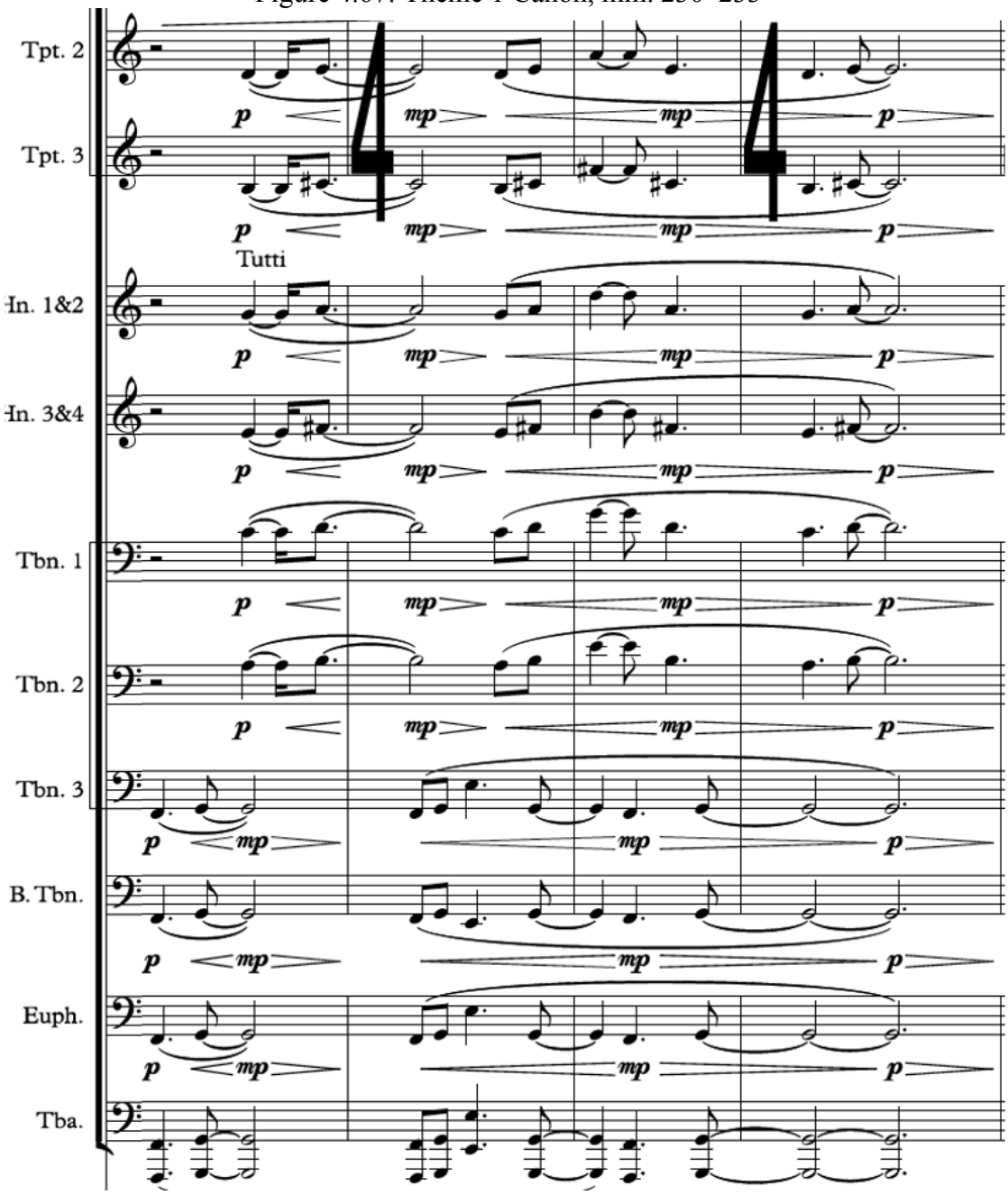
An example of melodic homophony can be observed in measures 187–194. In these measures, the low brass performs motif 4 in harmony. (Figure 4.66)

Figure 4.66: Melodic Homophony, mm. 187–190



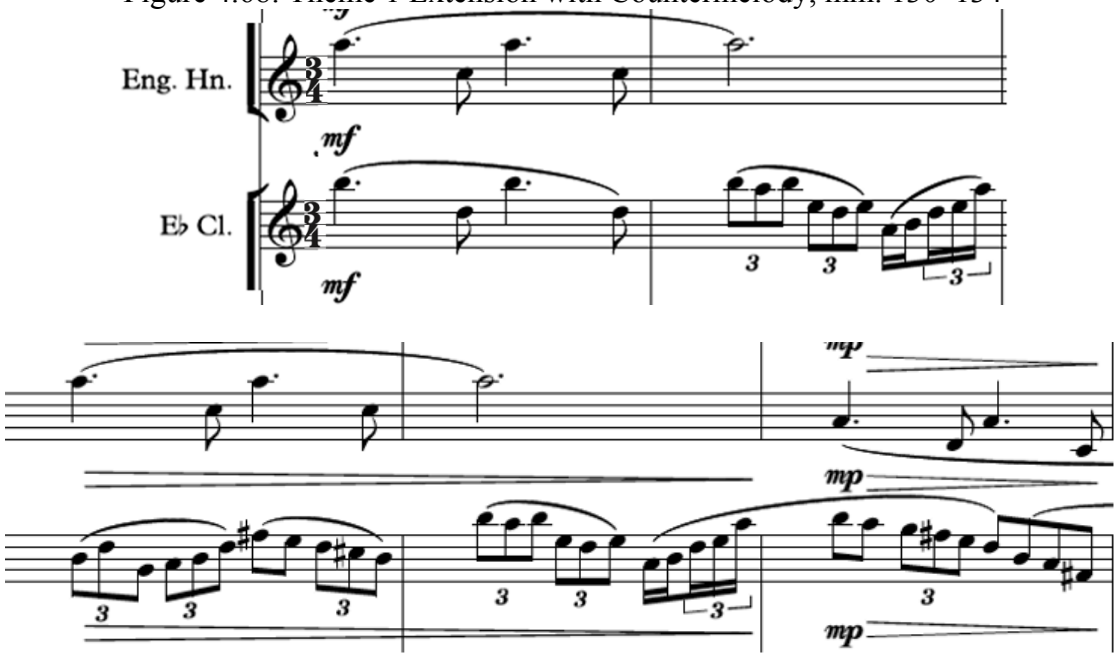
The most notable of Giroux's polyphonic writing is the use of canons with the major theme of the work. This occurs several times throughout the movement. The first occurrence is directly after Theme 1's first presentation in measures 29–32. In this context, the canon is repeated in measures 58–61. While the melody is altered in the C section to be less menacing than its first presentations, the same type of canon occurs in measures 230–233 and 236–239. Figure 4.67 shows the canon of Theme 1 in measures 230–233.

Figure 4.67: Theme 1 Canon, mm. 230–233



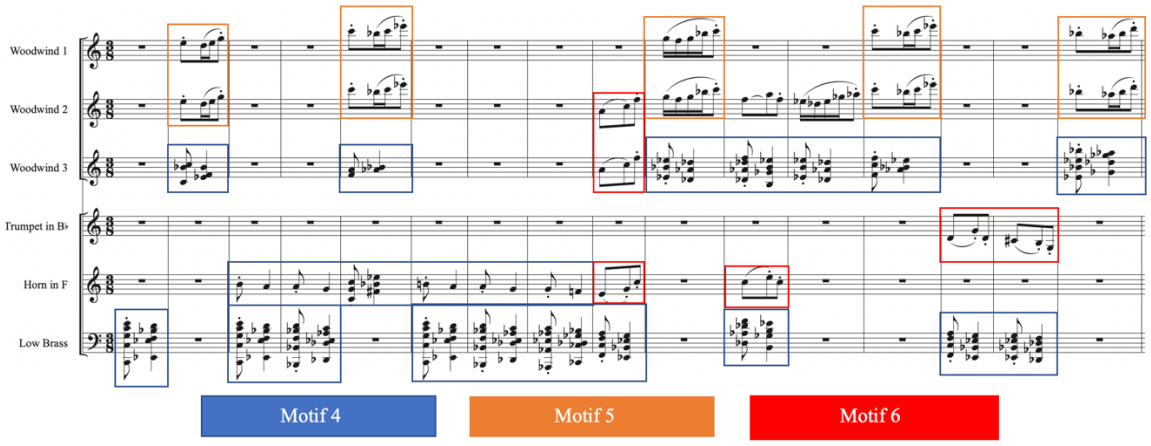
Another type of polyphonic device used within Movement III is countermelody. An example of this can be seen in measures 130–134. In these measures, the Theme 1 extension is presented with an 8th note triplet countermelody. (Figure 4.68)

Figure 4.68: Theme 1 Extension with Countermelody, mm. 130–134



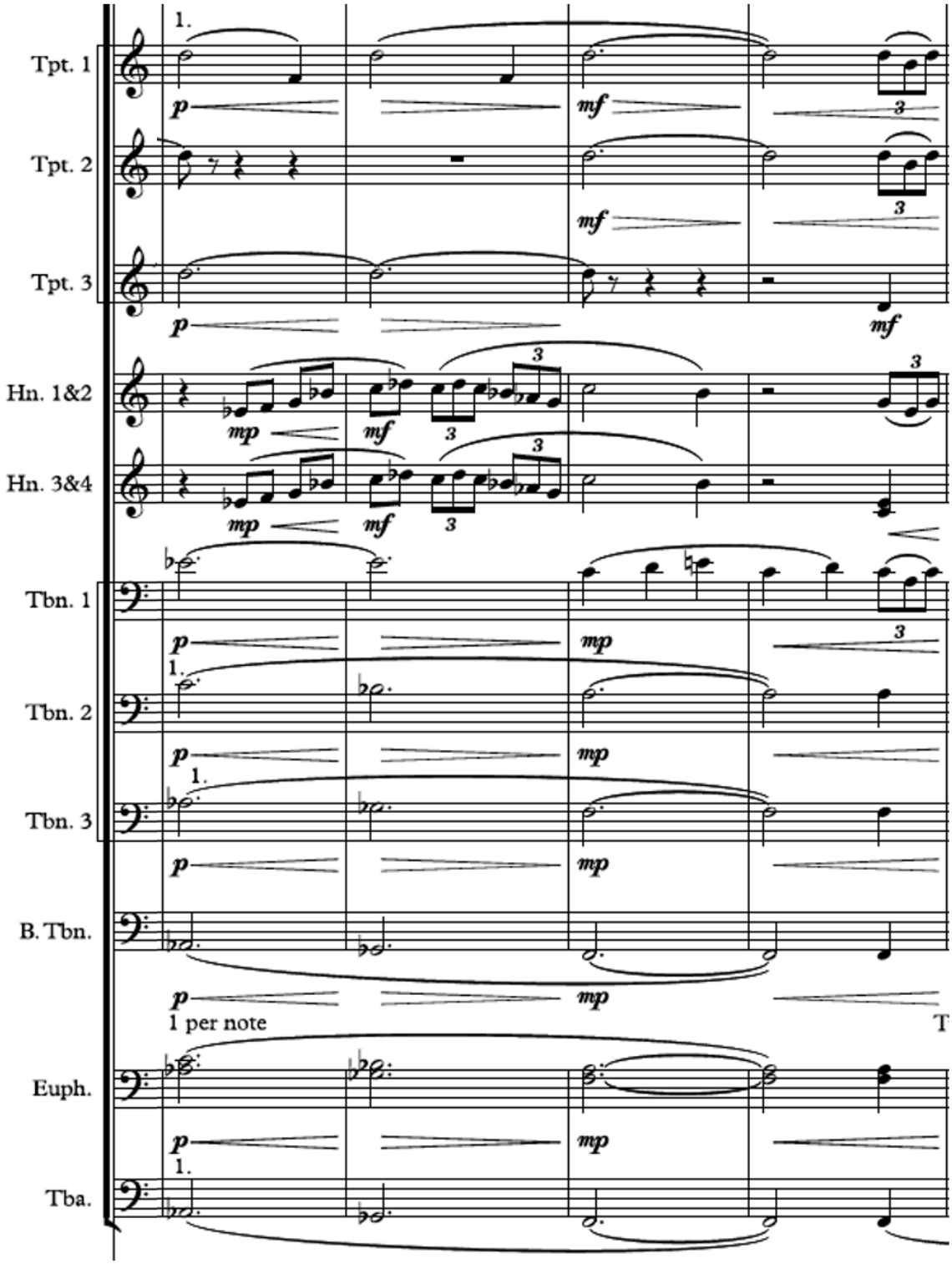
Giroux uses the juxtaposition of melodic content as a textural device in Movement III. The most notable example of this juxtaposition can be found in the introduction sections (sub-sections a and a[1]) and sub-sections h and h[1], in which the six major motifs are introduced and most prominent. Figure 4.69 shows the juxtaposition of motifs 4, 5, and 6 in measures 165–180.

Figure 4.69: Juxtaposition of Motifs 4, 5, and 6, mm. 165–180 (Reduction)



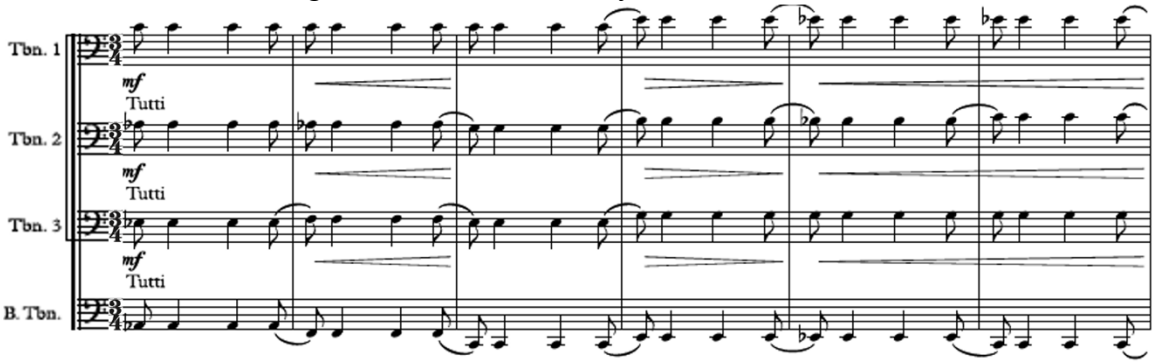
Two of the most common textural devices used in Movement III are chordal accompaniment and harmonic rhythm. These devices are often used as layers of the broader texture. They are also able to stand alone as the primary textural device in their section. One example of Giroux's chordal accompaniment use may be observed in measures 118–120. In this section the English horn, horns, upper woodwinds and trumpet 1 present the melody and countermelody while the other voices of the ensemble provide harmonic support through chords. Figure 4.70 shows a portion of these measures in the brass.

Figure 4.70: Chordal Accompaniment, mm. 118–121



Harmonic rhythm may also be seen throughout Movement III. An example of Giroux's use of syncopated harmonic rhythm can be observed in the trombone music in measures 122–127. (Figure 4.71)

Figure 4.71: Harmonic Rhythm, mm. 122–127



Meter, Time, Rhythm, and Orchestration

Movement III of Giroux's Symphony No. 6 contains a complex metric structure interweaving simple and compound meters. The entire movement utilizes 2/4, 3/4, 4/4, 5/4, 3/8, 5/8, 6/8, and 12/8 time signatures with seventy-eight meter changes over 356 measures. The movement features thirteen unique tempo markings that range between 60 and 140 beats per minute. Giroux provides rehearsal and measure numbers in the score and parts. The complete metric and mensuration structures of Movement III can be observed in Table 4.3.

Table 4.3: Movement III Metric and Mensural Structure

Movement III Section A					
Section	**Sub-Section**	**Rehearsal Number**	**Measure**	Tempo	Time Sig
A (m. 1-86)	a (m. 1-17)		0	Quarter= 104	5/4 (3+2)
			2		4/4
	b (m. 18-36)	18			
		25			
		29			
		34			
	a^1 (m. 36-48)	39			
	b^1 (m. 49-62)	49			
		54			
		58			
	c (m. 63-86)	63			
		71			
			74		3/4
		75			4/4
			78		3/4
		79			4/4
			82		3/4
		83			4/4
			86		3/4

Movement III Section B					
Section	**Sub-Section**	**Rehearsal Number**	**Measure**	Tempo	Time Sig
B (m. 87-155)	d (m. 87-103)	87		90-101 Rit	3/4
		96			
			101		4/4
			102	molto Rit	3/4
	e (m. 104-136)	104			
		114			
		122			
		130			4/4
			131		3/4
			132		4/4
			133		3/4
			134		4/4
		135			3/4
	f (m. 137-146)	139			
	g (m. 147-155)	147		Quarter= 120 (Twice as Fast)	5/4 (2+3)
			149		4/4
			150		3/4
			151		4/4
			152	poco accel to 156	3/4
			154		4/4
			155		3/4

Table 4.3 (Continued)

Movement III Section C					
Section	**Sub-Section**	**Rehearsal Number**	**Measure**	Tempo	Time Sig
C (m. 156-337)	h (m. 156-194)	156		Quarter= 124	4/4
		165			3/8
			181		4/4
		182			
			184		2/4
			185		4/4
		187			
	i (m. 195-229)	195			
			196		3/4
			197		4/4
			198		3/4
			200		4/4
			201		3/4
			203		4/4
			204		3/4
			206		5/4
			207		3/4
		209			
		219			4/4
			220		5/4 (3+2)
			222		3/4
			225		4/4
			226		3/4
			229		4/4
	j (m. 230-239)	230			
			231		3/4
			233		5/4 (2+3)
			234		3/4
			236		4/4
			237		3/4
			239		5/4 (2+3)
	k (m. 240-247)	240		Quarter= 132	4/4
	l (m. 248-261)	248			3/4
		256			
			260		5/8
	h^1 (m. 262-280)	262			3/8
		280		Quarter= 140 (Dotted Quarter=Quarter)	4/4
	k^1 (m. 280-294)		283		3/4
		284			4/4
			289		5/4 (2+3)
		290			3/4
	h^2 (m. 295-313)		295	Dotted Quarter= 93)	3/8
		299		Dotted Quarter= 104	6/8
			300		5/8 (2+3)
			301		6/8
			302		5/8 (2+3)
			303		6/8
		306			
			307		5/8 (2+3)
			308		6/8
			309		5/8 (2+3)
			310		6/8
	m (k^3) (m. 314-320)	314		Dotted Quarter = 108	12/8
		318			
	h^3 (m. 321-326)	321			
			323		6/8
			324		12/8
			325		6/8
			326		12/8
	l^1 (m. 327-333)	327		Molto Rit	4/4
	n (m. 334-337)	334		A Tempo Dotted Quarter= 112	12/8

Table 4.3 (Continued)

Movement III Coda					
Section	**Sub-Section**	**Rehearsal Number**	**Measure**	Tempo	Time Sig
Coda (m. 338-356)	(m. 338-356)	338		Dotted Quarter= 112	12/8
		344			
			346	Rit	
			347	Dotted Quarter = 84	9/8
			348	Rit	12/8
		349		Dotted Quarter= 112	
			356		

Giroux's use of rhythm in the third movement creates a massive technical demand for musicians in the ensemble and the conductor. Within this movement, there is an increased demand for articulated 16th notes and technical 16th and 32nd note running passages. Like the first and second movements, "Let There Be Life" contains a heavy reliance on dotted rhythms and triplet patterns that blur the separation of simple and compound meters. This is further exacerbated by the extensive alteration of simple and compound meters within the movement.

Articulated 16th notes are a particular challenge in Giroux's third movement. These notes may be presented as a hocket between instrumental parts (Figure 4.72) or accented on strong or weak beats (Figure.4.73). Consideration is necessary during the rehearsal process to ensure that hocket 16th note figures are even and articulative style is consistent among instrumental sections.

Figure 4.72: Hocket Articulated 16th Note Passage, Trumpets and Horns, mm. 16–17

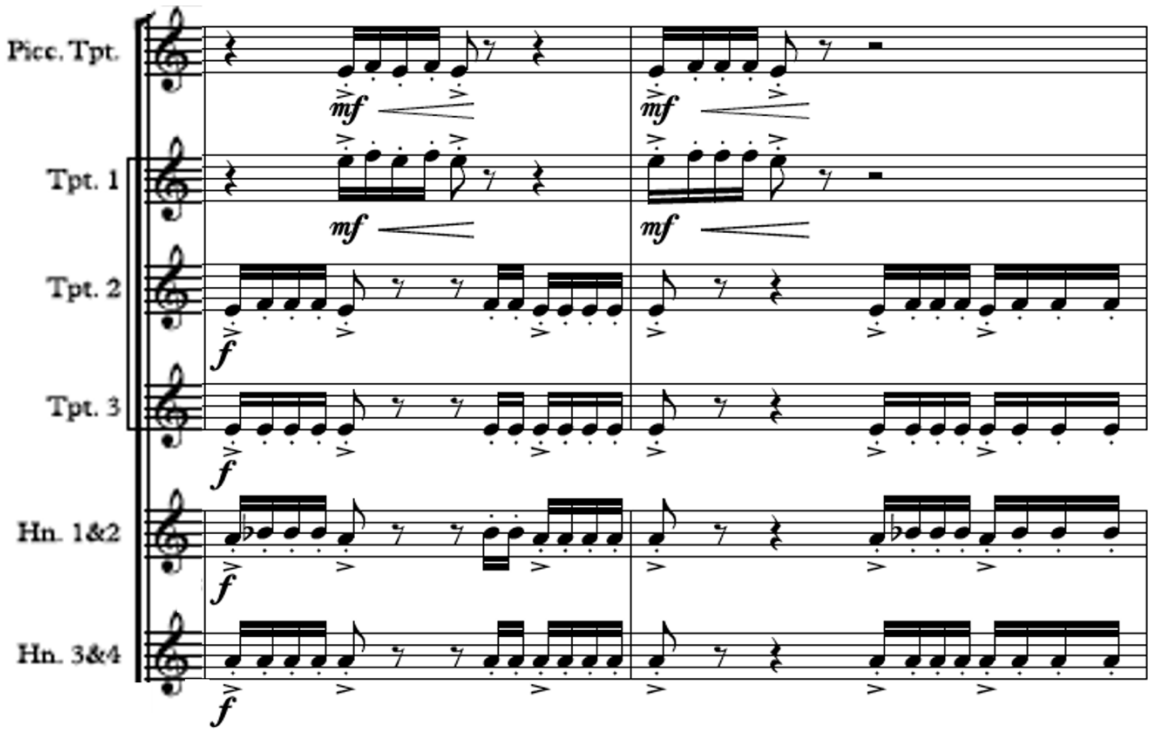
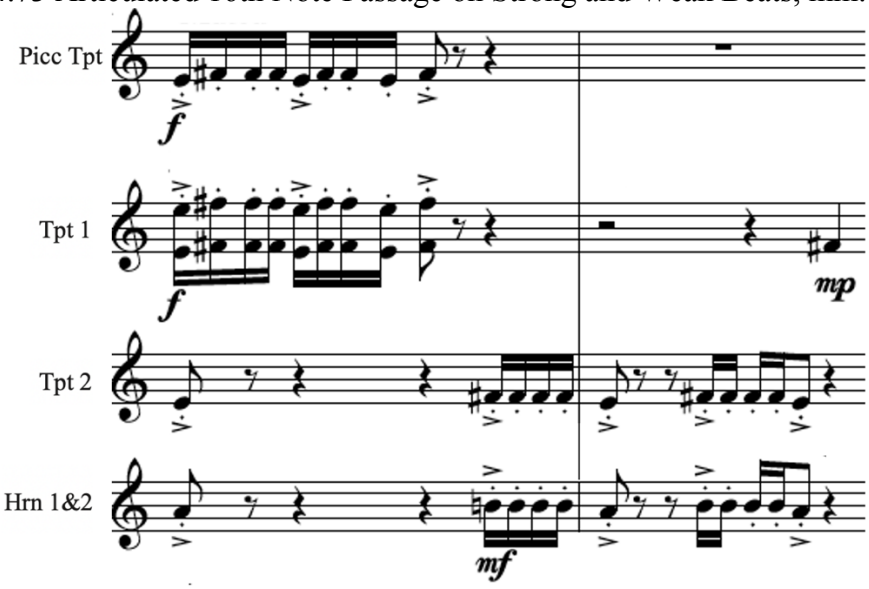
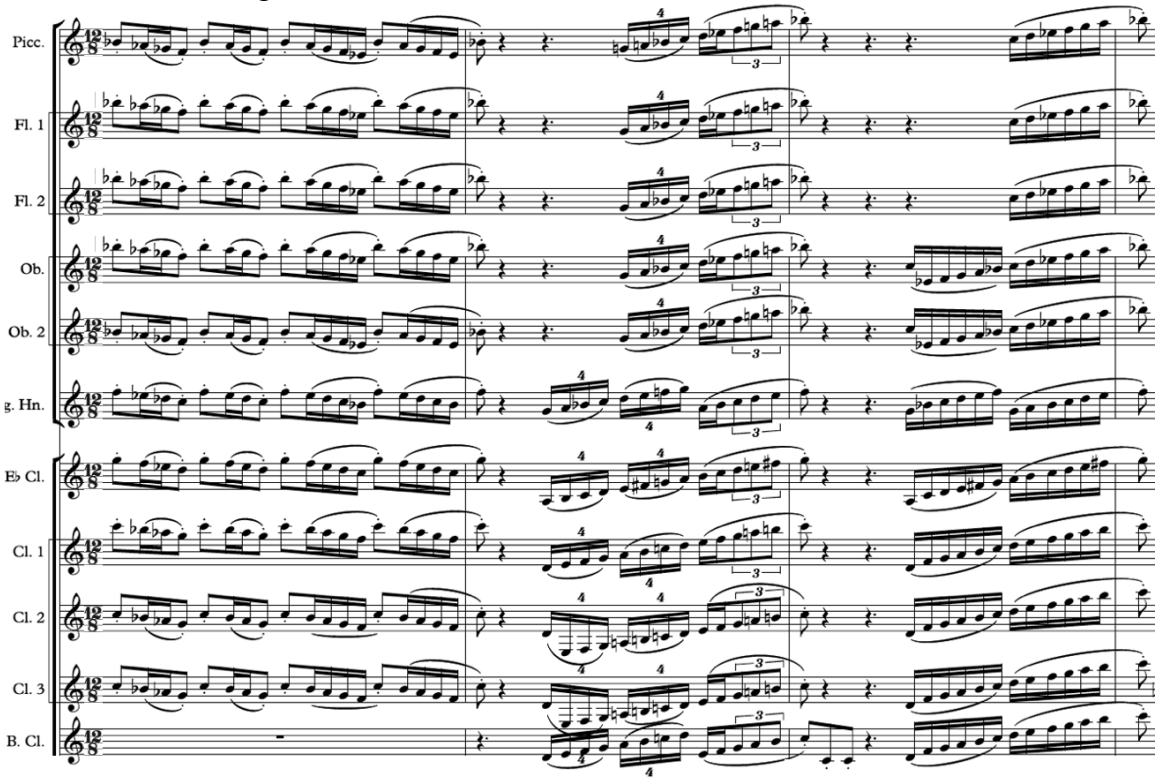


Figure 4.73 Articulated 16th Note Passage on Strong and Weak Beats, mm. 18–19



16th note runs within the movement are technically challenging, particularly in the coda section. Figure 4.74 shows an excerpt measures 341–343 in which the woodwinds perform three distinct running patterns at Dotted Quarter = 112BPM.

Figure 4.74: Sixteenth Note Runs, Woodwinds, mm. 341–343

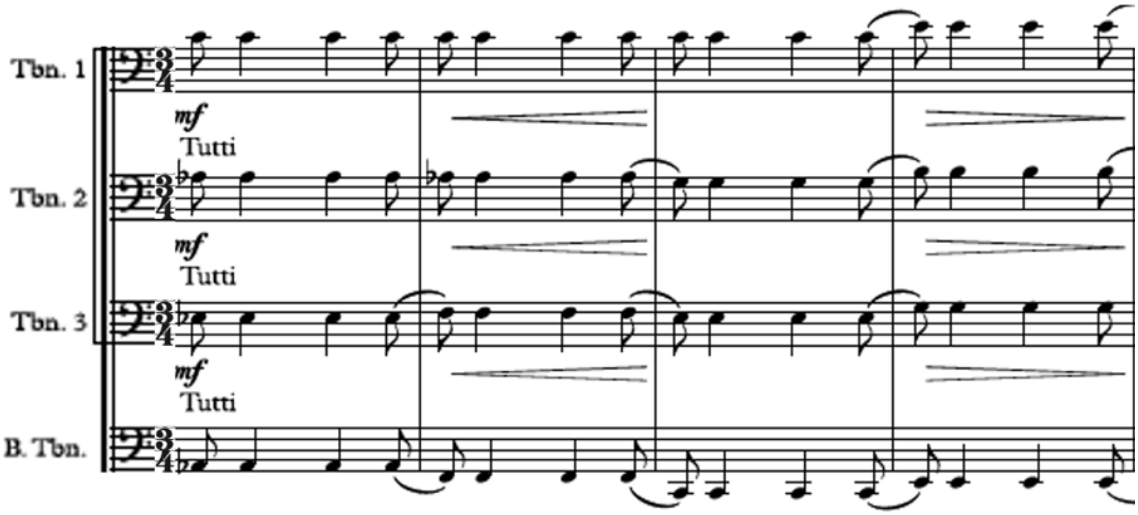


Other rhythmic devices that Giroux uses include syncopation and hemiola. Syncopation occurs in the movement as a device applied to melodic content and as harmonic rhythm in the accompaniment. Theme 1 is an example of the movement's melody that is often presented in a syncopated form. This can be seen in Figure 4.75 which shows a presentation of Theme 1 in 4/4 time in measures 30–33.

Figure 4.75: Syncopation in Theme 1, mm. 30–33

Syncopation used within the harmony can be observed in measures 122–125. In this section the low winds perform a driving harmonic rhythm that provides a sense of motion underneath the melodic content in the upper woodwinds. (Figure 4.76)

Figure 4.76: Syncopation as Harmonic Rhythm, mm. 122–125



The relationship between the rhythmic and metric structure is unique within Symphony No. 6. All three movements contain a blurring of compound and simple meters through the consistent use of triplet Figures. Additionally, the first and third movements alternate sections of compound and simple meters. The third movement expands on the relationship between rhythm and metric structure using tempo during sub-section g (which transitions the movement from Section B to Section C). Section B is almost entirely composed at quarter note = 60 bpm as Theme I's ballad variation is presented and further explored. At the start of the transition into the C section at measure 147, Giroux maintains the delicate timbres of the melodic percussion, but doubles the tempo (120BPM) and begins alternating time signatures. Concurrently, she doubles the note values presented in the percussion which creates the illusion of the tempo remaining steady. (Figure 4.77) The alternating time signatures display that something new is occurring in the ballad section. It is not obvious that a temporal transition has occurred until measure 156, when the oboe presents a new melody of 16th notes while the texture

changes from a delicate melodic percussion presentation to a chamber-like wind instrument presentation.

Figure 4.77: Temporal and Tempo Doubling Alongside Metric Alternation, mm. 139–152

Giroux's orchestration techniques in Movement III encompass a wide instrumental color palette . Like the other movements, Movement III incorporates solo, chamber, and full instrumental scoring in its exploration of themes and melodies. The return of piccolo trumpet and English horn, alongside the continued use of melodic percussion, piano and harp, create many of the instrumental timbres that are explored in the work. Giroux often uses low brass and low woodwind instruments in the A section of the piece to create ominous, foreboding timbres during the introduction and first presentations of Theme 1. In this section, trumpets are used for powerful articulative 16th note interjections, but are later used as beautiful melodic instruments. Like the first movement, percussionists are assigned to both mallet percussion and non-pitched percussion that are alternated through sections. The pitched percussion, piano, and harp are featured prominently in Movement III and comprise the entirety of sub-section f (mm. 137–146). Giroux often uses small groupings of like instruments to present melodic ideas which are either traded to other sections of the ensemble or expanded into the full ensemble.

In many respects, Movement III is an exploration of a major theme within different styles. The A section introduces Theme 1 as a dark and ominous melody accompanied with pointed articulations. The B section reimagines the theme as a slow and delicate ballad with an enlarged role for the melodic percussion. The C section explores a jolly and up-beat variation of the melody and juxtaposes chamber and full ensemble scoring. These effects are created through Giroux's extensive knowledge of instrument timbres and orchestration techniques. Giroux provides instructions throughout the music to achieve desired timbres from the ensemble. Some of these include "Not

overpowering-ambience" in the percussion 2 in measure 29, "With small bundle of sticks or wire brush (something light & high pitched)" in the percussion 2 in measure 38, "With as little attack as possible please" in the vibraphone in measure 104, and "For Wagner!," "For Strauss!," and "For Bruckner!" in the horns in measures 338–340. The use of mutes, one-to-a-part instructions, solos, solis, and tutti voicing also contribute to the scenes that Giroux sets in Movement III.

Chapter 5

Analysis of *The Blue Marble* Film

Background

Combining live music performed by a large ensemble with surround sound effects and a film accompaniment has been a goal of Giroux for many years. Although many ensembles across the world perform with films and videos, the technology available to create these performances has historically lagged behind ensembles. Click tracks and metronomes are useful but dictate an exact tempo that detracts opportunities for conductors and musicians to create authentic music. After learning of the Museik software developed by Ion Concert Media, Giroux immediately began investigating how the technology could be used in her music. She notes that she began working on a multi-media project "As soon as I heard it was possible to sync film without a click track."[48] The software, while not able to sync a movie within 1/100th of a second, was still far more musical and adaptable than a click track. Giroux continues, "once I realized that it could do it fairly well, I knew I wanted to do it. I mean, absolutely wanted to do it because I'm a very visual composer."[49] Giroux had never intended on creating the full film of the symphony herself. Originally, her ideas and program sketches of the film were given to Ion Concert Media. To better understand her vision, Ion requested that Julie make a film mock-up for the company to work from. Giroux notes:

> I did a mock-up at first and I sent it to them. They said, "Look, Julie, there's nothing we're going to come up with that is better than this because it really fits the music and you know what you were thinking of when you were writing it. I mean, we'd be glad to do it, but it really makes more sense if you do it. And I was like, "Oh, Jesus, I don't want to make films." But then I just said ok. Then I just

[48] Giroux, interview.
[49] Giroux, interview.

> did it after the first movement. I knew the third movement. I saw it in my head when I was writing it. I knew in the second Movement I saw what I heard. The second movement doesn't really rely on the film that much. It just shows you the Amazon Forest. And I did want it to be loose like that. I felt the more loose it was with the film, the more relaxed an audience would be because if it was just not really highly synced, you would just sit and enjoy being in the Amazon Forest with music and the video. The other two are not that way, but that second Movement I knew that's the way I wanted it. So then all of a sudden I became a filmmaker.[50]

Giroux made the film "using one of the free programs that you basically get whenever you buy everything that Microsoft does. And then I think on one of the movements I used the software that was synced with Xbox because it was good too."[51] Giroux sourced stock footage available on the internet for the film. While much of the collected footage was available for free, Giroux reveals that "For the big shots, the ones that I needed that were really important, I paid for."[52] The endeavor proved to be anything but simple. Giroux notes:

> I swear to God, I had to look all over the place because there's just not very much footage that you can buy that is of nature that doesn't feel like it was somebody sitting there with a camera shooting it on their vacation. When I had to do the underwater stuff, it became really specific. I had to use certain people that sold that type of footage.[53]

The full premiere of the symphony with its film companion was originally intended to be held with the Metropolitan Winds in Lexington, MA. This occurred in the summer of 2022 as Covid-19 related restrictions were in-place in many areas of the United States. Due to these circumstances, along with technological issues with the venue, the full media premiere was unable to be held on May 1, 2022 in Lexington. Dr. Bradley Genevro notes:

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[50] Giroux, interview.
[51] Giroux, interview
[52] Giroux, interview.
[53] Giroux, interview.

> How I got involved with the piece was that Covid- and coming out of Covid- They were having problems with the hall. They were going to premiere it with all the technology that they were planning on using. They were having problems with the hall approving the technology and having the right people be there to be able to offer the technology.[54]

After conferring with Giroux, alternative plans were made to ensure that Symphony No. 6 would receive its multi-media premiere. Genevro continues:

> What we ended up deciding to do is to just do the musical premiere there because of all of the technical issues that they were having. And then I said, "If you would like, I have a professional group, the El Paso winds. If you want a recording session recording of this, the El Paso winds would be willing to do this." And then we had an invitation to play at TBA that summer. And I said, "More importantly, we could actually premiere the symphony with the tech side of things at TBA.[55]

The full premiere of Symphony No. 6 occurred at the Texas Bandmaster's Association Conference on July 21, 2022 by the El Paso Winds with Dr. Bradley Genevro conducting.

Like all of Giroux's works, there are programmatic elements that exist in *The Blue Marble*. When discussing program music in *Composer on Conducting for Band*, Giroux states the following: "Programmatic music," you ask? "Is there any other kind?" will always be my reply. In my book, there are only two types of music: intentional and unintentional programmatic music."[56] The *Blue Marble* revolutionizes programmatic wind music through its companion film, and other sensory effects. Dr. Lowell Graham notes that the symphony "is a new way of thinking and presenting our art using our existing skills. Performance is about production in the here and now. Being impacted by sight, smell and sound enhances the experience. Our goal in music should be that it is

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[54] Genevro, interview.
[55] Genevro, interview.
[56] Giroux, "Julie Giroux," 65.

meaningful to the performer and listener."[57] The revolutionary sentiment of the symphony's sensual ingenuity is shared among other leading conductors in the field. Genevro notes of a conversation between him and Giroux:

> I told her that I don't believe there's anything in our medium that's like this. With all the little branches that we have, as far as our profession goes and our medium. She's going out on a branch she's made. She's made a right turn. And I think there are going to be a lot more people exploring this performance medium. This is the next step for us.[58]

From its inception, Symphony No. 6 was designed to be a fully immersive experience. Giroux had planned to connect the sights and surround sound of the film with the music. Originally, scenting was also meant to be included in the full premiere experience. This would involve releasing scents that match scenes of the film during performance. Dr. Genevro notes:

> They were initially going to do something that they ended up not doing. Because there was so much technology that we were working on at TBA, We decided to not do the scent thing. But the scent thing was going to be- we got to move the audience into in the rain forest. You were going to be able to smell like you were in a rain forest. Disney does that now with some of their rides where you're flying through an orange grove and you can smell orange. That's part of what their plan is, to add scenting to this also. So you're using all of your senses. You're using your visual senses, your aural senses, the smell, just trying to make this a complete immersion of your senses when you're exposed.[59]

The first use of scenting in performance occurred on February 6, 2023 by the University of Minnesota Wind Ensemble.[60]

Symphony No. 6 is not the first work for winds that includes multi-media or video accompaniment, but its rising influence is notable. The symphony is programmatic in an

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[57] Graham, email message.
[58] Genevro, interview.
[59] Genevro, interview.
[60] Scott Winters, phone call to author, February 24, 2023.

unconventional way because the music and the film represent the specific thought process Giroux went through while composing the symphony. Each scene and its accompanying music reflect Giroux's compositional thoughts. Genevro notes:

> I think the marriage between the video and the audio is pretty fascinating. This is something that our profession has never seen. It's not a movie. It's not like we're putting music to a movie, right? We've actually written the music first. Reversed that process. She told me during the recording that "everyone can see what was going on in my mind when I was composing the music." The video is her thought process when composing the music.[61]

Giroux further clarifies the relationship between the music and the film. She explains that "I wrote all the music before I put any film to it. I just wanted it to be able to stand alone, and it does."[62] She continues, noting "I don't think anybody's missing anything by just hearing the music any more than any other piece of band music, you know. But I think once you see it with the film, you get a better idea of what I was thinking when I was writing it."[63] Giroux and the team at Ion Concert Media collaborated on the symphony's film to create an experience that reflects her compositional intentions while also giving conductors the freedom to create organic performances. This was accomplished by the new video technology created by Ion. With their new Museik software, conductors are allowed a degree of temporal independence while retaining the ability to remain synced with the film. Genevro notes of his premiere performance:

> Because of the technology, I knew that as long as we were within the guidelines-you know, as long as we were within the pocket of tempos, there was some flexibility. It's not like we were having to prepare this for a click track, which is the great thing about the technology. The video is adapted to the band. The band plays and the video plays along with the band versus the band playing along with the video. They can push the video forward, they can slow the video down, so it syncs up. Whereas normally if we'd be doing these pieces three or four years ago,

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[61] Genevro, interview.
[62] Giroux, interview.
[63] Giroux, interview.

> you had a conductor and a click track, or had a metronome or something on stage to help them stay in time.[64]

Rather than attempt to synchronize the music to the media by strictly adhering to a metronome or click track, a conductor now only needs a musically inclined assistant to synchronize the video to the music. Genevro continues:

> To be able to adjust the video with the conductor, there was somebody on stage with an iPad. You can hire Ion and they will come in and do this for you. Or if you have a kid or an adult that is tech savvy you can do that. All they're doing is sitting back and they're keeping track. They were doing everything back there on the iPad. They had the music and the video on the iPad. So they could see where the ensemble was within the audio. They just made sure that the video was being synced up.[65]

This new technology creates more freedom for conductors who program works with media components. Symphony No. 6 is the first major example of a multi-media work in the wind band medium in which the music leads, and video is synchronized.

Overview

Movement I

Movement I opens with a silhouette of the planet Earth in space. A slight glow can be seen along the edge of the dark oval. As the first note of the piccolo sounds in measure 5, the sun peaks above the dark horizon, lighting the earth as it revolves. As the musical introduction continues, captions appear on the screen. The top text introduces the movement, "I. The Blue Marble" and the secondary text is a quote by Louis Armstrong exclaiming "I think to myself, what a wonderful world"[66] While this text is on screen, the video of the Earth dissolves into a new view of the Earth, seen from a greater distance. This view is similar to the *Blue Marble* image taken by astronauts on the Apollo 18

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[64] Genevro, interview.
[65] Genevro, interview.
[66] Giroux, "Symphony No. Vi The Blue Marble."

mission. The camera begins zooming in on this revolving Earth before cross-fading into moving images of clouds from the perspective of the sky. This gives way to waves in an ocean crashing.

As the music approaches the heroic chorale section at measure 41, the video transitions into lush green forests, oceanside cliffs, open prairies, and desert mountains. At measure 49, the film begins to focus on human ingenuity, showing the great pyramids of Egypt, massive skyscrapers, and the bustling night traffic of a major city. Motif 4 is presented in the clarinet in measure 64 while the film focuses on life by featuring visuals of ultrasound photos depicting fetuses being viewed by the soon-to-be parents.

As the music approaches measure 71, the focus is turned to human religion and sacred architecture. Visuals in these measures show a religious conversation between a Rabbi and a Jewish man, a religious text, a nun kneeling, and beautiful cultural architecture from around the world.

As the film approaches measure 91, it begins to focus on humans and animals on earth, their relationships with one another, and their activities. The section opens with a group of humans dancing while roller-skating, a group of penguins travelling as a pack, sea lions splashing and swimming together, and humans swimming and surfing. At measure 110, the video again changes focus to a flock of birds flying near a pier and features a close-up of a seagull flying. The seagull image fades into images of human flight including a paraglider, a group of hot air balloons, skydivers, and astronauts. As the music arrives at measure 135, the focus of the video turns to life's ecosystems and landscapes including a bustling city, an ant community, a dessert plateau, historic city buildings, and a rocky ocean coast.

The coda section (155) shows snowy forest scenes and atop a mountain before visiting a hilly green pasture, a large and beautiful estate, desert dunes, and a valley community near a mountain waterfall. The video ends with another celestial image of the Earth spinning. As the image returns, the words "What a wonderful world" appear in the screen's bottom right corner.

Movement II

Movement II begins with bird sounds in a three-dimensional audio rainforest soundscape. The screen remains black with "II. Voices in Green" appearing as the title text.[67] Under the title is a quote by Aristotle reading "In all things of nature there is something of the marvelous"[68]. The film visual slowly fades from the black title screen to the interior of a dimly lit rainforest. The wildlife soundscape is supplemented by the image and sounds of a small waterfall. As the sounds of birds and the waterfall mix, the instrumental music begins with the solo flute in measure 7. Here, the camera pans up from the waterfall to show the rainforest trees. The sounds of the trio flute, oboe 1, and clarinet combine with the birds and other wildlife, showing that these instruments represent the additional life within the rainforest.

The next scene of the video shows three individual animals- a sloth, an iguana, and a snake, in their rainforest habitat before transitioning to a ground perspective looking through dense trees toward the bright sky. Small primates can be seen moving through the tree branches as the music reaches measure 19. The film transitions to an aerial view of a mountainous rainforest at dusk. As clouds permeate the top of the foggy

[67] Giroux, "Symphony No. Vi The Blue Marble."
[68] Giroux, "Symphony No. Vi The Blue Marble."

forest background, the camera pans toward the horizon, showing only a glimpse of the waning sun.

At measure 23, the scene changes to an aerial perspective facing directly towards the rainforest below before splitting into three camera views that zoom into separate areas of the rainforest. The peripheral views dissolve into darkness while the middle screen zooms toward a dark hole in the treetops.

At measure 27, the scene changes again. The film displays a closeup of the rainforest ground turning into mud as the sounds of heavy rain and the main theme are added to the wildlife soundscape. The peripheral screen dimly lights up sporadically, imitating far-off lightning. At measure 32, the image of a soaked tree leaf appears and the scene transitions to another areal visual aimed straight down through the forest trees revealing a small river with the human silhouette canoeing across the screen. In measure 38, this scene transitions to a large waterfall followed by ground-level pan through the trees of the forest.

At measure 45, a yellow bird with a long black and yellow bill appears on the center screen. It is surrounded by tree leaves while its chirps are added to the soundscape. This is followed by the image of a monkey sitting in the brush, ants carrying portions of leaves on a tree branch, and the silhouette of a panther walking by a body of water. On the peripheral screens, the silhouette of cranes standing in a shallow body of water accompany the center images.

As the music approaches measure 50, the camera perspective moves from behind a moss-covered tree and reveals another section of densely packed forest. At measure 54, three images appear on the screens. The left screen contains a green frog with orange

eyes, hands, and feet, the middle screen displays a hummingbird feeding from a red flower, and the right screen shows a blue butterfly slowly opening and closing its wings. Measures 57–60 shows a close view of a forest tree covered in vines and leaves before panning up to show an incredible amount of foliage.

Measures 61–65 continue focusing on the green landscape of the rainforest before fading to complete darkness in measures 66–67. In measure 68, the video slowly fades back in, showing a dark rainforest scene. The video fades back to black by measure 73 and fades in once more at measure 76. The final image is a high altitude shot of a rain forest that displays the sun setting over the horizon, leaving much of the green texture dark except for a long forking river that cuts through the trees. The camera zooms out and fades into black while the wind ensemble performs its last chord of the movement. After the video and instruments fade, the wildlife soundscape remains for several seconds, leaving the audience alone with the invisible sounds of the forest's life.

Movement III

The film companion to Movement III begins with a title screen that starts slightly before the music. The title screen reads "III. Let There Be Life" before a quote by Wendell Berry appears on the screen's right side stating "Earth is what we all have in common. It does not belong to us. We belong to it."[69] The first scene of the film begins in measure 3 where an image of a burning asteroid appears hurling through grey clouds on a path towards the Earth. Measures 7–10 shows a zoomed-out view of the Earth, with the glow of the approaching asteroid. Beginning in measure 11, a new zoomed out angle of the Earth shows the asteroid crashing into the surface of a continent, resulting in a large

[69] Giroux, "Symphony No. Vi The Blue Marble."

fireball covering the hemisphere and a shockwave shooting into space. Another view of the collision is shown next from an aerial perspective facing a large city. The asteroid strikes the ground, creating a large explosion and shock wave.

The next visuals show large forest fires and the charred remains of a fire's aftermath. While Theme 1 is presented at measure 25, a visual of a large volcano exploding is shown followed by a river of lava. During the canon at measure 29, the film shows a large hurricane from an outer-space perspective before a ground level view of a hurricane flood disaster fills the screen at measure 34. In measure 37, a house falls off its eroded foundation into flood waters before footage of a giant tornado and images of tornado destruction appear. In measure 46, The three screens show an aerial view of a flooded city with military aircraft flying across the field of view. Natural disaster wreckage can be seen including an image of "Pray For Us All" painted on the remnants of a house.

The image of blood running down the screen appears as Theme 1 is reintroduced in measure 54. During the canon at measure 58, the film transitions to an under-water view of a large shark swimming, followed by an alligator lying at the top of a body of water. At measure 63, a sequence of dangerous animals can be seen including swimming piranhas and zebra and wildebeest being chased by cheetahs. At measure 71, the middle screen shows a den of snakes with the peripheral screens showing smeared blood. This transitions to human war including the marching of military troops, ballistic missiles striking, injured civilians caught within the conflict, falling machine gun shells, protests, and militant reactions to protest. This section ends with images of children standing behind a fence in a war-torn area followed by a woman holding a candle as a vigil. At

measure 99, the striking images dissolve into a mountainous river landscape followed by an image of mountains seen from low hanging clouds. This section is a transition that moves the music and film from the bad of the Earth to the good. Giroux notes of this transition:

> So I sat there and thought, "Ok, if I hit hard for the first four minutes: war, pollution, murder, Armageddon, Earth being taken out by meteor, floods, tornadoes- all that. So I throw all that in the first few minutes. How am I going to get out of that? And I thought of a great segue. So that girl comes out with the with the candle and then we go to the babies. One of the most fun and beautiful things about our planet, you know?[70]

At measure 106, Theme 1 is presented and footage of baby sea turtles appears on the screen followed by a baby monkey nursing on its mother and several other baby animals. At measure 122, the theme of new life transitions to large animal herds including wild horses, birds, fish, and four legged animals. The last of these visual occurs in measures 137-138 and shows a flock of birds traveling in a V formation together. Beginning at measure 139, infant animals return as the focus of the film, featuring a mother and baby whale, a mother and baby polar bear, a baby sea lion, a mother and baby panda, and a mother and baby cheetahs. At measure 159, the focus sets back on animal groups including a cowboy herding cattle and a herd of sheep moving together. Human groups are added into this theme at 172 with a group of children running together towards the camera. At measure 182, insects are added to the animal groups of featured as a swarm of bees fly across the screen.

Animal groups continue to be the focus until measure 186 where individual animals begin to take the screen including dolphins and whales jumping from bodies of water and a clown fish swimming in an anemone. Beginning at measure 199, the film

[70] Giroux, interview.

shows red flowers, a church choir in red robes, a paraglider sailing through the dusk sky, jellyfish, ultrasounds of a baby moving in their mother, a musician on the piano, an underwater view of air bubbles moving towards the surface, and the watery valley of a glacier.

At measure 219, scenes are displayed of flowers opening, trees blooming, the sun setting over a body of water, tall grass blowing in the wind, a lion resting and a herd of buffalo moving across a prairie. In measure 230, as the canon of Theme 1 returns, the film begins showing historical pieces of human civilization including hieroglyphics, historical Chinese buildings and artifacts, Mayan temples, historical castles, ancient Greek ruins, Machu Picchu, and Stonehenge. At measure 256, the film's theme changes again. Between measures 256–261, the film shows a sea anemone opening, the aurora borealis, and sunflowers growing in a field.

At measure 262, the film begins to focus on human systems including manufacturing, business, advanced mathematics, and medicine. This is followed by a newborn baby, baby toys, a mother holding her young child up, children's art, and a child wandering through a maze of flowers. At measure 295, the film incorporates visuals of graduations, an artist sculpting, an artist painting, a musician playing the violin, runners participating in a color run, a man with paint on his face, an architect, and a businessman. The film progresses to imagery of international culture including women balancing items on their head as they travel, a Hindu woman wearing a Bindi, and cultural headdresses and hairstyles of the world at m. 314. Imagery of human culture continues with a western musician playing trombone, people praying at a religious monument, and chefs preparing food. At measure 327, vast cityscapes are shown, showing human intellect and ingenuity

followed by images of engineers and architects working on new building projects. In measures 331–333, the film shows the skeleton of a tyrannosaurus rex on the left screen, a re-creation of dinosaurs moving animated in the middle screen, and archeologists discovering bones on the right screen.

The film begins showing a culmination of the movement's visual themes beginning in measure 334 and remaining until the end of the work. This includes, aspects of culture, humans, animals, human advancement, architecture, images of the Earth, a LGBTQ+ pride flag, and bustling cityscapes. Beginning in measure 367, the film closes with images of manned rockets launching into space and an astronaut on the moon looking at the camera. Subsequent images show an astronaut emerging from a lunar capsule and a video of the revolving planet Earth being played on a tablet before the camera zooms out into outer space. While this zooming out motion occurs, the peripheral screens show more cumulative visual themes until the middle screen is completely zoomed out on Earth from outer space. During the first two beats of the last measure (m. 356), the image cuts to a person standing in a bathtub and staring directly upward at the camera. On 356.3, the image cuts back to the Earth rotating in outer space. The words "The Blue Marble" appear overlayed on the revolving Earth as the piece closes. This image fades into black prompting the end of the symphony.

Discussion

The relationship between Symphony No. 6 and its companion film is spectacular. The music is quasi-programmatic and exists in the same realm as a tone poem. Giroux cites this as a major compinent of her style. She notes that "I'm a programmatic writer, you know. I have to have a story of some kind in my head. A story makes you stick to the

story, and stories are perfectly laid out."[71] Her use of programmatic elements can be seen prominently in all three movements. One example is the heroic section of Movement I (mm. 41–58) which uses a strong chordal structure lead by mid and low brass to introduce the planet and its locations to the audience. The music here is like a musical score for a heroic movie in its use of chords and brass timbres. The devices Giroux uses here creates a powerful moment for the listener as the Earth is introduced. The music aids the film in creating a sense of the enormity and wonder of the Earth.

Another example of the music's quasi-programmatic role can be seen in the beginning of Movement I. In the opening measures (mm. 1–40), the film shows celestial images of Earth in space, the sunrise, and clouds in the sky. These images are reflected in the music. The piano, harp, and percussion timbres reinforce heavenly imagery. The thin texture, droning pitches, and soloistic voices reinforce the vastness of space and the fragility of the Earth.

A programmatic example from the second movement can be seen in the very beginning of the music. The use of bird sounds and rainforest soundscapes begins before the instrumental music or video begins. Giroux's use of solo flute, oboe, and clarinet as individual voices in measures 7–18 alludes to the many voices that create the rainforest soundscape. By becoming part of Giroux's soundscape, the music further blurs the division between film and music.

The most obvious example of the music's semi-programmatic nature in Movement III occurs in the opening section between measures 1–86. The overarching themes of this section are "violence, death, and murder"[72]. Images of natural and human-

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[71] Giroux, interview.
[72] Giroux, "Symphony No. Vi The Blue Marble."

caused disasters are shown on the screen and reflect these themes. These disturbing images are matched by music that heavily contrasts the generally modal and joyous music of the first two movements. Here, minor modes, altered modes, and dissonance become a central part of the harmony. Rhythms are fast and driving while articulations are heavy and pointed. Melodic lines are often disjunct. This style illustrates a musical scene that matches the film's content. Giroux's experience as a commercial composer is on display throughout the symphony as she explores the major themes through music. For the first movement, this is an introduction to Earth and its life. For the second movement, it is the rainforest. For the third movement, it is the miracle of life.

An analysis of *The Blue Marble* film reveals sub-themes within each overarching theme of the symphony through the similarities between scenes. Themes often change between the score's sections and sub-sections, showing that transitions in music can be reflected in the film. In Movement I, the film's major theme of "An Introduction to Earth" can be seen through several different lenses. In the A section (mm. 1–81), these are the planet Earth, Earth's landscapes, human ingenuity, Life, and Culture. In the B section (82–163) they are animals (including humans), social behaviors of animals, animal activities, flight, ecosystems, civilization, and landscapes. Table 5.1 shows an analysis of the sub-themes of Movement I, the specific scenes that these themes are explored in, and the musical sections in which they appear.

Table 5.1: Movement I Film Analysis

Movement 1			
Section	**Sub-Section**	**Film Imagery**	**Film Themes**
A 1-81	a 1-40	-The Earth floating in space. -The Sun rises over the corner of the Earth. -Image of the Earth comparable to the Blue Marble photograph. -Clouds moving in the sky. -Ocean waves crashing.	The Planet Eath Earth's Landscapes Human Ingenuity Life Culture
	b 41-58	-Scenes of Earths landscapes including green forests, oceanside cliffs, prairies, and dessert mountains. -Scenes of human ingenuity including pyramids of Egypt, massive skyscrapers, and bustling night traffic of a major city.	
	c* 59-81	-Birth and Life is major theme. Features ultrasound photos of babies and young parents. -Human religion and cultural architecture.	
B 82-163	d 82-109	-Humans and animals on earth and their activities. -Humans rollerskating, penguins traveling together, sea lions swimming, humans swimming and surfing.	Animals (Including Humans) Social Behaviors of Animals Animal Activities Flight Ecosystems Civilization Landscapes
	e* (110-134)	-Birds flying near a pier. -Closeup of a seagull flying. -Human Paraglyding. -Group of hot air balloons. -Skydivers. -Astronauts.	
	f(d1) 135-148	-Ecosystems and landscapes. -Blustling city. -Ant community. -Dessert plateau. -Historic city buildings. -Rocky ocean coast.	
	g (coda) 149-163	-Scenes on Earth. -Snowy scenes of forest and mountain. -Large estate. -Dessert dunes. -Valley community near a mountain waterfall. -Zoomed out image of Earth spinning. -"What a wonderful world".	

Movement II's overarching theme is the rainforest. Section A (mm. 1–18) focuses on the music and rainforest soundscape created by nature and its many inhabitants. Section B (mm. 19–26) utilizes aerial views to show the vastness of the rainforest. The focal point of Section C (mm. 27–25) is the rain and its contribution to the rainforest soundscape. Section D (mm. 36–49) focuses on landscapes within the rainforest, the rainforest animals, and animal contributions to the rainforest's soundscape. Section E (mm. 50–79) centers on life within the rainforest before returning to the theme of the

rainforest's vastness. Table 5.2 shows an analysis of Movement II's sub-themes of, the specific scenes in which they are explored, and the musical sections in which they appear.

Table 5.2: Movement II Film Analysis

Movement 2		
Section	**Film Imagery**	**Film Themes**
Section A "Solos" M. 1-18	-Bird sounds and rainforest soundscape begin before instruments. -Solo instruments join rainforest soundscape. -Individual animals: sloth, iguana, and snake. -Camera zooms through trees towards the sky. Primates running through the trees.	"The Rainforest Has Its Own Music"
Section B "Chordal Introduction and Chromatic Ascension" M. 19-26	-Scenic landscapes of rainforest. -Aerial view of a mountainous rainforest at dusk. -Aerial perspective of rainforest directly below. Camera zooms in towards the ground.	The Vastness of the Rainforest
Section C "Theme 1 and Harmonic Transition" M. 27-35	-Sound of rain is added to the rainforest soundscape. -Closeup of the rainforest ground becoming mud as the rain falls. -Periphial screens creating lightning effect. -Closeup of a soaked leaf.	Rain in the Rainforest
Section D "Theme 1 and Earth Theme" M. 36-49	-Scenic landscapes of the rainforest and animals. -Large waterfall. -Ground level pan through the trees of the forest. -Yellow bird with black and yellow bill chirping. -Monkey sitting in the brush, ants carrying leaves, a panther walking by a body of water, and cranes.	Landscapes Within the Rainforest Animals of the Rainforest Animals as Part of the Rainforest's Soundscape
Section E "Theme 1 and Earth Theme" M. 50-79	-Animals and rainforest images. -Green frog with orange eyes and feet. -hummingbird feeding from a flower. -Butterfly opening and closing wings. -Tree covered in vines and moss. -Rainforest landscapes. -high altitude shot of rainforest. Sun setting on the horizon. River runs through the forest. -As video and music stops, the rainforest soundscape continues for several seconds and fades.	Life in the Rainforest The Vastness of the Rainforest

Movement III's overarching theme is life. Giroux states in her program notes that the this movement's major themes are "Violence, death, murder, birth, and life" which are common among everyone.[73] These themes are manifested in the film in several ways. The A section (mm. 1–86) focuses on violence and death. After a brief transition in measures 87–103, Section B (mm. 87–155) centers on new life, animal packs, family, and connection. The C section explores many different areas of life and the Earth. These are often divided by sub-section. Sub-section h (156–194) continues the focus on animal packs and social connection before transitioning to individual animal life. Sub-section I (mm. 195–229) centers on life, the living experience, and Earth's natural scenery. Sub-section j (mm. 230–239) and sub-section k (mm. 240–247) revolve around human history

[73] Giroux, "Symphony No. Vi The Blue Marble."

and culture. Sub-section l (mm. 248–261) spotlights life and Earth's natural scenery. Sub-section h^1 (mm. 262–280) focuses on human ingenuity. Sub-section k^1 (mm. 280–294) returns to the theme of new life while sub-section h^2 (mm. 295–313) investigates human traditions and human art. Sub-sections m (mm. 314–320), h^3 (mm. 321–326), and l^1 (mm. 327–333) explore human culture, intellect, and ingenuity. Sub-section n (mm. 334–337) and the coda (mm. 338–356) revisit and culminate the entire symphony's themes. These themes together construct the symphony's greatest meaning that "The Miracle of Earth is Life"[74] Table 5.3 shows an analysis of Movement III's companion film, its themes, and the specific ways and metric locations in which these themes are explored.

Table 5.3: Movement III Film Analysis

Movement 3			
Section	**Sub-Section**	**Film Imagery**	**Film Themes**
A (1-86)	**a (m. 1-17)**	-Quote before the music begins: "Earth is what we all have in common. It does not belong to us. We belong to it."	Violence and Death Disaster
	b (m. 18-36)	-Long Sequence of an Asteroid hitting the Earth. Includes two views of Earth from outer space and an aerial view of the asteroid striking a city. This includes a shockwave and massive fireball. -Forest fires and their aftermath.	
	a' (m. 36-48)	-During Theme 1 presentation at m. 25, a large volcano explodes, followed by a river of lava.	
	b' (m. 49-62)	-During canon at m. 29, a large hurricane is seen from outer space. -Images of hurricane damage, flood disasters, and tornado destruction.	
	c (m. 63-86)	-M. 54, blood runs down the screen. -Beginning at m. 58, the film shows dangerous animals including: shark, alligator, puranas, cheetas, and snakes -Beginning at m. 71, images of human war including: marching troops, ballistic missles, injured civilians, machine gun shells, protests, militant reactions to protests.	
B (87-155)	**d (m. 87-103)**	-Children standing behind a fence in a war-torn area. -Woman holding a candle as a vigil. -Mountanious river lanscape. -Mountains shown from the top of low-hanging clouds.	(Transition)
	e (m. 104-136)	-Baby sea turtles moving towards the ocean. -Baby monkey being nursed by its mother. -Several baby animals. -Large herds of animals including: wild horses, birds, fish, various four legged animals.	New Life Animals Packs/Family/Connection
	f (m. 137-146)	-Flock of Birds travelling in a V formation. -Mother and young whale.	
	g (m. 147-155)	-Mother and baby polar bear -Baby sea lion -Mother and baby panda -Mother and baby Cheetahs	

[74] Giroux, "Symphony No. Vi The Blue Marble."

Table 5.3: Movement III Film Analysis (Continued)

C (m. 156-337)	h (m. 156-194)	-Groups of Animals featured: a cowboy herding cattle, a herd of sheep, a group of human children running together, insects flying around in a swarm. -individual animals: dolphins, whales, clownfish.	AnimalsPacks/Family/Connection Individual Animals
	i (m. 195-229)	-Red flowers -A church choir in red robes. -A paraglider sailing through the dusk sky. -Jellyfish -An ultrasound showing a baby in the womb. -A musician playing the piano. -An underwater view of air bubbles moving towards the surface. -Valley of a glacier -Flowers opening -Trees blooming -The sun setting over a body of water -Tall grass blowing in the wind. -A lion resting -A herd of Buffalo moving across a prarie.	Life The Living Experience Nature/Earth's Scenery
	j (m. 230-239)	-Historical pieces of human civilization: hieroglyphics, historical Chinese buildings and artifacts, Mayan temples, historical castles, ancient Greek ruins, Machu Picchu, and Stonehenge.	Human History Human Culture
	k (m. 240-247)		
	l (m. 248-261)	-Sea anemone opening -Aurora borealis -Sunflowers growing in a field	Life Nature/Earth's Scenery
	h' (m. 262-280)	-Human systems including manufacturing, business, advanced mathematics, an	Human Ingenuity
	k' (m. 280-294)	-Newborn baby, baby toys, a mother holding a yound child, children's art, and	New Life
	h" (m. 295-313)	-Graduations -An artist sculpting -An artist painting -A musician playing the violin -Runners participating in a color run -A man with paint on his face -An architect -A businessman	Human Traditions Human Art
	m (k'''') (m. 314-320)	-Imagery of international culture including women balancing items on their heads as they travel, a Hindu woman wearing a Bindi, cultural headdresses and hairstyles, a western musician playing trombone, individuals praying at a religious monument, and chefs preparing food. -Cityscapes -Engineers and architects working on new building projects. -The skeleton of a tyrannosaurus rex, the animation of dionosaurs, and architects discovering dinosaur bones.	Human Culture Human Intelect and Ingenuity
	h''' (m. 321-326)		
	l' (m. 327-333)		
	n (m. 334-337)	-Visual coda revisiting themes of the symphony.	
Coda (338-356)	(m. 338-356)	-Aspects of culture, humans, animals, human advancement, architecture, images of Earth, an LGBTQ+ pride flag, and bustling cityscapes. -Manned rockets launching into space, an astronaut on the moon, an astronaut emerging from a lunar capsule. -An image of planet Earth on a Tablet. This image begins zooming out from the ipad, through the house and atmosphere until the entire Earth is in view. -A person standing in a bathtub looking up at the camera before cutting back	"The Miracle of Earth is Life" Revisits Symphony's Themes

Chapter 6

Symphony No 6. The Blue Marble

Conductor's Guide

The purpose of this chapter is to provide conductors with resources in their preparation for rehearsing and conducting Julie Giroux's Symphony No. 6 *The Blue Marble*. To understand a piece of this magnitude, a conductor must understand the symphony and composer from many perspectives. This includes understanding Julie Giroux, her experiences, and her compositional style. It also includes a theoretical knowledge of the piece, an understanding of the piece's deeper meanings, the importance of the companion film, an understanding of individual instrumental challenges provided throughout the work, and personal study and preparation. Giroux notes in *Composers on Composing for Band* that "To know and interpret a score, you have to understand every element of the music."[75] (76)

Julie Giroux and Recommended Listening

Chapter 1 of this document provides biographical and stylistic details to facilitate a better understanding of Giroux and her music. Giroux writes music on topics which she is passionate about. Her passion for Earth, animals, humanity, and life is very apparent in Symphony No. 6 and can also be seen in her other works. A list of suggested listening prior to preparing Symphony No. 6 follows:

Symphony No. 5 *Elements* explores life and the Earth from a different perspective from that of Symphony No. 6. In this symphony, Giroux explores the elements of the Sun, Rain, and Wind. The Sun provides "the joy of life that the Earth enjoys, for without the

[75] Giroux, "Julie Giroux," 76.

sun, life on Earth would not exist."[76] Movement II focuses on "the miracle of life water gives to all living things on Earth, without which, life would not survive."[77] Movement III focuses on the duality of the wind by noting both its magical and destructive abilities.[78]

One Life Beautiful is a single movement work that is written in memorial of Heather Cramer Reu. The piece's title refers to "one life that was beautifully lived."[79] *One Life Beautiful* explores the "frailty and strength of life" and what makes life "so sacred, tragic and so very precious."[80]

Our Cast Aways is a piece written about animal rescue and reflects her love for animals. In her program notes, Giroux notes "We are all shepherds. Every living creature is in our care. Hopefully mankind will someday uphold his responsibility and become caretaker of all living things on earth. Maybe someday all humans will be humane, and mankind will be kind."[81]

Other recommended listening includes Symphony No. 4: *Bookmarks from Japan, My Soul to Keep*, *In My Father's Eyes, Of Blood and Stone,* and *To Walk with Wings*. While this list is not exhaustive, it shows common themes including humanity, history, empathy, culture, and animals. All these themes are important aspects of life which Giroux explores in Symphony No. 6. They also further reveal Giroux's passions and beliefs. An understanding of the composer and her works is vital to understanding Symphony No. 6.

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[76] Julie Giroux, "Symphony No. V Elements," Julie Giroux, Musica Propria, accessed February 17, 2023, https://www.juliegiroux.org/Symphony-no-v-elements.
[77] Giroux, "Symphony No. Vi The Blue Marble."
[78] Giroux, "Symphony No. Vi The Blue Marble."
[79] Julie Giroux, "One Life Beautiful," Julie Giroux, Musica Propria, accessed February 17, 2023, https://www.juliegiroux.org/one-life-beautiful.
[80] Giroux, "Symphony No. Vi The Blue Marble."
[81] Julie Giroux, "Grade 3," Julie Giroux, Musica Propria, accessed February 17, 2023, https://www.juliegiroux.org/grade-3.

Theory, Meaning, and the Film

Chapters 2, 3, and 4 provide great detail on Symphony No. 6's formal, harmonic, temporal, textural and orchestration structures. Understanding these elements is essential in the rehearsal and performance of this work. However, a structural analysis alone will not provide the tools necessary to present an informed and inspired performance. The conductor and the musicians must discover the underlying meanings within each movement through study of the music and the film. Genevro notes that the conductor and musicians:

> need to be very aware of the video side of things, how it interfaces and interacts with the audio, then figuring out ways from there to go. Because if you don't know what the video is showing while you're playing, how are you going to allow that to inform you as a player to interpretate the music. And I think the interpretation needs to be based more on the video, and what the video is saying, because I think the video is a more accurate representation of what Julie was hearing in her head sometimes than even the music might be.[82]

Giroux notes that for the conductor, performers, and audiences, its preferable to show the film "because I live in this century."[83] She elaborates, noting,

> What emotions they attach to the music is definitely going to be highly influenced by seeing it, just like when you're in a movie. It's almost impossible until you're watching the film- it's impossible for you to experience anything else when you're watching the film other than what you're meant to. So it's kind of a way for a composer to go "This is what I want you to feel right here, right now. Exactly this." And you don't get that when you just listen to music.[84]

Chapter 5 analyzes and derives meaning from the visual images provided by the film and shows the complexity in which Giroux explores the major themes of Earth, the rainforest, and life. This chapter also shows several examples of the music's pseudo-programmatic

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[82] Genevro, interview.
[83] Giroux, interview.
[84] Giroux, interview.

role in accompanying the film. It is important for conductors who wish to conduct the symphony without any multi-media to study and understand the film before rehearsals begin. Similarly, the musicians who perform this symphony, who do not experience the film's visual imagery during performance, should also become aware of the film's content. It is important that the thematic complexity is communicated with performers during the rehearsal process. Dr. Genevro agrees, noting:

> I think that they would only enhance their ability to play even more- more appropriately. Knowing the video and having seen the video- it would be silly to not allow the students to be aware of and see the video when it's there. Whether you use it or not in the performance is one thing, but using it as a resource, or trying to create the closest representation to what was in Julie's mind at the time. I think it's a necessity.[85]

Individual Instrumental Challenges

Symphony No. 6 is an approachable piece for upper-level high school ensembles and collegiate ensembles, but contains numerous logistical and musical challenges for the musicians. This section aims to identify many instrument-specific challenges of the work to aid the conductor in the planning and rehearsal process.

Woodwinds

Woodwind parts can be technically challenging in all three movements of Symphony No. 6. Fast tempos, technical runs, and large interval jumps are abundant throughout the work. The use of chamber and solo textures often expose the woodwind section. The piccolo, flute, oboe, and clarinet are particularly exposed in thin textures which are featured in all three movements. This may pose a challenge for young players whose part may be completely unaccompanied in solo sections. Range and intonation

[85] Genevro, interview.

may be an issue for the English horn, particularly in the opening solo section.[86] Range and intonation may also be a challenge for the contrabassoon, who plays as high as a G3 in the symphony.[87] The bass clarinet music contains splits and at least two players should be assigned to the part.[88] The Eb clarinet is only present in movements 1 and 3. The musician assigned to the Eb clarinet should be reassigned to Bb clarinet 1 or 2 in Movement II.

Brass

The trumpet instrumentation of Symphony No. 6 features Bb piccolo trumpet and trumpets 1–3. This instrumentation is uncommon in wind band pieces and provides dynamic and intonation challenges when balancing the section. The piccolo trumpet part contains several challenges that must be considered before beginning rehearsals. It is recommended that the piccolo trumpet player use alternate fingerings for positive adjustments in tuning throughout the work while blending with the other trumpets and the ensemble.[89] The instrument has an exposed timbre that is heavily featured in the first and third movements. Due to the endurance required in the first and third movements, it is recommended that the musician playing the piccolo trumpet rest in the second movement rather than covering an additional trumpet part.[90] In the third movement, the musician should also be aware of pedal notes present in the music. The pedal note E (concert D)

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[86] Camilla Yoder. (DMA Oboe Student, University of Kentucky), in discussion with the author. February 2023.
[87] Kyla Stevens. (University of Kentucky Wind Symphony Bassoonist), in discussion with the author. February 2023.
[88] Chasity Taylor Thompson. (University of Kentucky Wind Symphony, Principal Clarinetist), in discussion with the author. March 2023.
[89] Adiel Nájera. (DMA Trumpet Student, University of Kentucky), in discussion with the author. February 2023.
[90] Nájera, discussion.

occurs at the beginning of Movement III and in the solo of measure 158.[91] Mutes are required for all trumpet parts in the symphony. The piccolo trumpet player must be aware that standard Bb trumpet mutes will not fit the Bb piccolo trumpet. [92] Specific piccolo trumpet mutes must be bought or borrowed. All trumpet players should be prepared for quick mute changes.

The French horn music also requires the use of straight mutes in movements I and III. The pace at which these mutes are place in and removed from the instrument may become a rehearsal challenge due to the limited amount of time provided to the player.[93] Giroux notes in the first thirty-two measures of the second movement that the horn parts should be played by conductor request only. This information will need to be communicated to the players by the conductor. Likewise, an instruction at the end of the movement to "hang off slightly on cutoff" must be defined by the conductor in rehearsal.[94] The euphonium music of Symphony No. 6 is very active and may pose an increased technical demand on the musician.[95] A particular challenge for the euphonium begins at measure 104 in the first movement as the music calls for a quick slurred triplet succession of C and Eb above the staff. If this excerpt remains a challenge, the musician may use an alternate fingering for the C (1+3) to perform the triplet figures. Like the other brass members, the euphonium requires a mute that may be difficult to source if not

[91] Nájera, discussion.
[92] Nájera, discussion
[93] Ben Humphries. (University of Kentucky Wind Symphony, Principal Horn), in discussion with the author. February 2023.
[94] Humphries, discussion.
[95] Ellen Lee. (University of Kentucky Wind Symphony, Principal Euphonium), in discussion with the author. February 2023.

purchased prior to rehearsals. The trombone and tuba music is generally very achievable.[96]

Piano and Strings

The piano music of Symphony No. 6 is easily playable by most high school and collegiate musicians. Technical challenges occur in the third movement in measures 154–157, 262–270, and 349–356 due to consistent intervallic leaps being present in the part.[97] Other moderate technical challenges can be found in the various triplet and 8th note runs throughout the symphony. The symphony contains two large sections where the piano is both prominent and exposed. The first occurs in the introduction to Movement I in measures 1–52. In these measures, the piano, harp, and vibraphone begin the symphony with arpeggiated chords under sustained drones by the upper winds. The piano part remains exposed as the soloistic texture transforms into a chamber texture followed by a moderately full texture by measure 41. The motion that is provided by the piano is vital to the introduction and care must be taken to balance the piano as voices are added to the texture. The second exposed section occurs in Movement II in measures 137–155. In this section, the piano presents important harmonic accompaniment to the solo celesta along with the melodic percussion. The music here is not difficult but is prominent in the extremely thin texture. The piano music contains one eccentric element of which the conductor and pianist should be aware. In Movement III, the piano contains a G_0 pitch in measures 32 and 61. This pitch is five semi-tones lower than C_1 and is not found on a standard 88-key piano. There are four possible solutions for playing this note. The first

[96] Samuel Salazar. (DMA Tuba Student, University of Kentucky), in discussion with the author. February 2023.
[97] Caleb Weber. (University of Kentucky Wind Symphony, Piano), in discussion with the author. March 2023.

two options include playing the passage up an octave or omitting the passage entirely. Either option would work as the piano passage is doubled in several wind instruments. An additional option includes using a function to shift the piano down an octave if being played on an electric keyboard. The fourth (and least recommended) option is to procure a special piano with the added notes to perform the G0[98].

The string bass music is well written and very achievable for moderate and advanced players. Challenges may arise for orchestral bass students who are unfamiliar with wind music's common key signatures that favor flat keys over the orchestral sharp keys.[99] Symphony No. 6's range will not be an issue for the bassist, with the exception of the pitch D below the staff, which can be found in measures 7, 36, and 42 of Movement III. If students have an E string extension, this pitch will be possible. Otherwise, the bassist should just play this pitch up an octave.[100]

Percussion

This piece requires a minimum of eight percussionists, with doubling suggested for percussion 3 and percussion 4. All parts are essential to performing the work. Ensembles with a fewer number of percussionists will need to enlist aid from additional musicians to ensure that all parts are covered. If additional players are available, parts can easily be divided to allow more playing opportunity and minimizing logistical issues. Set-up logistics are massive and will create a time challenge for percussionists. This should be taken into consideration when planning rehearsals. Four mallet playing will be required by the marimba, vibraphone, and orchestral bell musicians. These parts will

[98] Weber, discussion.
[99] Eva Reyes-Smith. (DMA Bass Student, University of Kentucky), in discussion with the author.
[100] Reyes-Smith, discussion.

incorporate double-lateral and triple-lateral techniques and outside preparation prior to rehearsals may be needed.[101] The percussion parts call for celesta and taiko drum, which are often not available in rehearsals. It is preferable to rent, borrow or buy these instruments to replicate the sound Giroux is intending through their use.[102] The featured celesta music is doubled in the orchestral bells if a celesta cannot be found. A floor tom, surdo, or other low-pitched percussion should only be used in place of the taiko if the instrument cannot be sourced.[103] The timpani music explores the lower range of the instrument in movements 1 and 3, going as low as a D below the staff. Great attention and care must be taken to ensure that these lower pitches are achieved with good tone and clarity, which may present a challenge to the percussionist.[104] Giroux also provides an important melodic role for the timpani that is similar to the tuba role in Movement III. When discussing her timpani writing, Giroux notes,

> I use timpani as another bass instrument nearly equal to the tuba." "When balanced correctly, this technique is truly one of my favorites and adds not just a nice spice to the music, but gives the listener a break from the typical tuba-on-the-bottom sound. (73)

The percussion music calls for an assortment of sticks and mallets including bundle sticks (or a bundle of sticks), soft, medium-soft, medium-hard, and hard mallets. The percussion section will need to plan personnel, stick and mallet requirements, and setup logistics prior to rehearsals.[105]

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[101] Robby Childers. (Director of Bands, Excel High School, Excel, AL), in discussion with the author. February 2023.
[102] Childers, discussion.
[103] Childers, discussion.
[104] Austin Shoupe. (DMA Percussion Student, University of Kentucky), in discussion with the author.
[105] Childers, discussion.

Specific Conducting Challenges

The three movements of Symphony No. 6 each have unique conducting and rehearsal challenges. One important element in all three movements is the interpretation of tempo. From a pragmatic view, the conductor must consider tempos with regard to the film. Small fluctuations and artistic interpretations of tempo are welcome by the conductor and the film can easily be adjusted to these changes. However, major disregard for the written tempos will render the film useless because the Museik software is not intended for these changes and will be unable to be synchronized with the music. From an artistic view, Giroux notes that "I like to compare musical tempos to one or a combination of human emotional states. This method works for me, and it is how I decide tempo in the first place. Of course, all the other elements play a factor, but if the tempo is wrong, everything comes across wrong… Tempo is also a huge factor in the "storytelling."[106] The conductor must consider the composers intentions when taking liberties in their interpretation,

Movement I

Movement I contains several elements that should be observed for successful performance of Symphony No. 6. The metric structure is moderately complex with constant alterations through the simple meters of 2/4, 3/4, 4/4, and 6/4 and compound meter of 12/8. The two large compound sections occur between measures 82–109 and 135–148 and are not interrupted by meter changes. The sections of simple meters consistently change and include quick successions of 4/4, 3/4, and 2/4 in measures 59–81 and 149–163. Tempos remain generally consistent but do include several changes over

[106] Giroux, "Julie Giroux," 80–81.

the course of the movement. It begins at quarter note = 120 and remains constant for the first seventy measures before a substantial retard in measures 69 and 70. The resulting tempo at measure 71 is quarter note = 56. At the beginning of the B section (m. 82) the tempo suddenly jumps to dotted quarter note = 136. This tempo remains relatively consistent for the remainder of the piece with slight alterations in measures 110–134 (quarter = 132) and measure 149–163 (quarter = 140).

The focus in this movement should be on the accurate juxtaposition of the two major styles presented. The first style, which is the ethereal legato style presented at the beginning, returns throughout the movement, and is juxtaposed by the bouncing style of the 12/8 sections. Within the 12/8 sections, special attention should be given to the accent patterns of the percussion and melodic lines which typically fall on the beats. Attention should also be given to dynamics within this section. Due to the full scoring, balance may become an issue as large forces of instruments challenge the written mezzo dynamics. Great attention will be required in organizing and monitoring the percussion due to the large number of instruments required and the constant shift between pitched and non-pitched percussion. Ensure that a percussion layout is established as soon as possible in the rehearsal process. Due to the large number of instruments required, communication with the percussionists regarding rehearsal plans will be greatly appreciated.

Movement II

Movement II is the least complex movement from the conductor's perspective. The movement begins with rainforest audio that continues through the first six measures. Giroux notes here "If using the rainforest sounds, once you hear the birds, start conducting

6 blank bars, If not, start at measure 7."[107] The solo section in measures 7–18 is texturally thin and care should be given to provide cues at instrument statements including: Flute 1 in measure 7, oboe 1 in measure 8, flute 1 in measure 10, oboe 1 and clarinet 1 in measure 11, flute in measure 12, and oboe and clarinet 1 in measure 13. Movement II alternates textural density from powerful full scoring to extremely thin soloistic scoring. This massive juxtaposition of forces and volume should be well balanced with particular focus given to balancing changes in dynamics.

Movement II is not metrically complex but does contain several metric alterations in simple meters that should be well observed by the conductor. While the entire Movement is slow, attention should be paid to several slight tempo alterations that occur throughout. The most complex element of Movement II occurs in the harmony. During rehearsals, attention should be given to chord balancing and pitch accuracy. Like the first and third movements, key changes are imposed through accidentals in individual parts and not the key signature.

Movement III

Let There Be Life is the most complex movement in its conducting and rehearsal challenges. The movement starts at a relatively fast 104 bpm and remains quick until the transition section. The quick tempo begins to slowly ritard in measure 90 until the slower 60 bpm tempo marking is achieved in measure 102. Several other tempo alterations occur throughout the rest of the movement. The tempo doubles in measure 147 to quarter note = 120 bpm. This tempo slightly accelerates in the following measures, but remains largely unchanged until measure 240 when the tempo jumps to 132bpm. At measure 280, the

[107] Giroux, score.

tempo moves to the slightly faster 140. Other important tempo marking include dotted quarter= 104 in measure 299 after accelerating 10 bpm. This increases to 108 bpm at measure 314. At measure 334, the tempo is set to Dotted Quarter= 122, which remains until the end, apart from a ritard to 84bpm in measure 347. These tempo markings are approximate and show the way that Giroux attempts to notate the music "breathing."[108] Giroux remarks that "Music has to breathe, and if it isn't breathing, then its dead."[109] Regardless of the actual tempos chosen by the conductor, the increases and decreases of pace suggested throughout by Giroux should be acknowledged.

The metric structure in Movement III is the most complex of the symphony. The A section (mm. 1–86) and B Section (87–155) are relatively metrically simple and consist of an alteration of 3/4, 4/4, and 5/4 measures. Giroux includes a "3+2" in the score for 5/4 measures clarifying the accent structure. The most difficult conducting challenge in these sections occurs in 147–155. In these measures, the time signatures alternate 5/4, 4/4, 3/4, 4/4, 3/4, 4/4, and 3/4, respectively. This occurs where the tempo is doubled (120) from the previous tempo (60) creating the illusion that these measures are in 5/8, 4/8, and 3/8. Due to the abrupt change in tempo, the conductor should work to ensure that the style conducted and performed by the percussion matches the ballad heard prior. This section accelerates to the new tempo at 156, but style should remain unchanged until the next section begins at 156.

The C section (mm. 156–337) and coda (mm. 338–356) contain a constant alteration of time signatures. These include 2/4, 3/4, 4/4, 5/4 (2+3), 3/8, 5/8 (2+3), 6/8, and 12/8. In this section, simple and compound meters do alternate, but the greatest

[108] Giroux, interview.
[109] Giroux, "Julie Giroux," 82.

challenge occurs in the alternation of 5/8 and 6/8 meters in measures 299–313. The conductor must ensure that conducting patterns of 5/8 measures are not expanded into 6/8 and that 6/8 measures are not crushed into 5/8 due to the conductor rushing or dragging, respectively. This section creates a significant rehearsal challenge for the ensemble. In 3/8, 5/8, and 6/8 measures, ensemble musicians may drag the tempo which detracts from the light and fast style intended by Giroux. Sub-division and attention to the conductor will be required by the musicians to ensure that the music is portrayed accurately. A study of the metric structure is vital to the third movement's success.

In faster sections, Giroux often features interjections of instruments that occur on weak beats or on the "ands" of beats. This can prominently be seen in the A section of the work (mm. 1-86). Conductors must identify these interjections, and other awkward entrances in the score to plan their instrumental cueing accordingly.

Media Synchronization

The film, audio, and scenting effects must be rented from Ion Concert media. After purchase, representatives from Ion will email a coupon code to redeem the film and media. These will be downloaded as a special .ion file that will include the selected media package. Ion provides several options for conductors to choose from. These include a one-screen and three-screen options. Three-screen options require the purchase of special hardware that syncs three projectors. Ion also provides an option for a large single-screen that meshes the three-screen option into one. Audio is available in stereo and surround sound formats for the audience. The surround sound option requires two extra speakers placed in the back of the audience area during performance.

The .ion file will be imported into the Museik program, which is available for mac or windows computers for free on Ion Concert Media's website. Additionally, an iPad can be used along with apple computers to create a more simplistic interface. Within the computer interface, users have the ability to create a playlist of multiple projects if other films are being used during the concert in addition to *The Blue Marble*. The main interface contains a reduced score that scrolls along as the music is performed. This score, which is synced to the video and sound effects, is set to Giroux's marked tempos. Two large horizontal faders control tempo adjustment immediately beneath the scrolling score. The offset fader, which is immediately beneath the score, can be used to adjust tempos that are consistently fast or slow by the conductor. This fader will adjust the overall speed of the film and effects to match any consistent alternate tempos taken by the conductor. The thick fader beneath the offset fader is the tempo fader. This fader is used constantly to sync the video and effects to the conductor on a measure-by-measure scale. This ability to constantly adjust the video's speed and effects allow the program to be used like another instrument in the ensemble. Giroux notes of the program, "how much it syncs with the conductor, it really just depends on whoever's running the software."[110] Beneath the two faders are tabs for the mixer and settings. The mixer is used to balance the film's audio media with the ensemble and the performance venue. To the left of the faders is a preview screen that shows the film in real time with the audience's view. The actual film that the audience is shown appears as a separate window on the computer. This window is meant to be dragged onto the projector as a separate display. Any alterations to tempo made within the Museik program will reflect in the

[110] Giroux, interview.

film. Figure 6.1 displays the Museik computer interface and Figure 6.2 displays the Museik Remote app for iPad.

A continually updated planning guide producing Symphony No. 6 is available on Ion Concert Media's website in addition to a help center. After renting *The Blue Marble* film and media, Ion will provide an intuitive training session with the conductor on the Museik software. While this guide is meant to aid conductors, the Ion Concert Media website will always show the most current information.

Figure 6.1: Museik Computer Interface

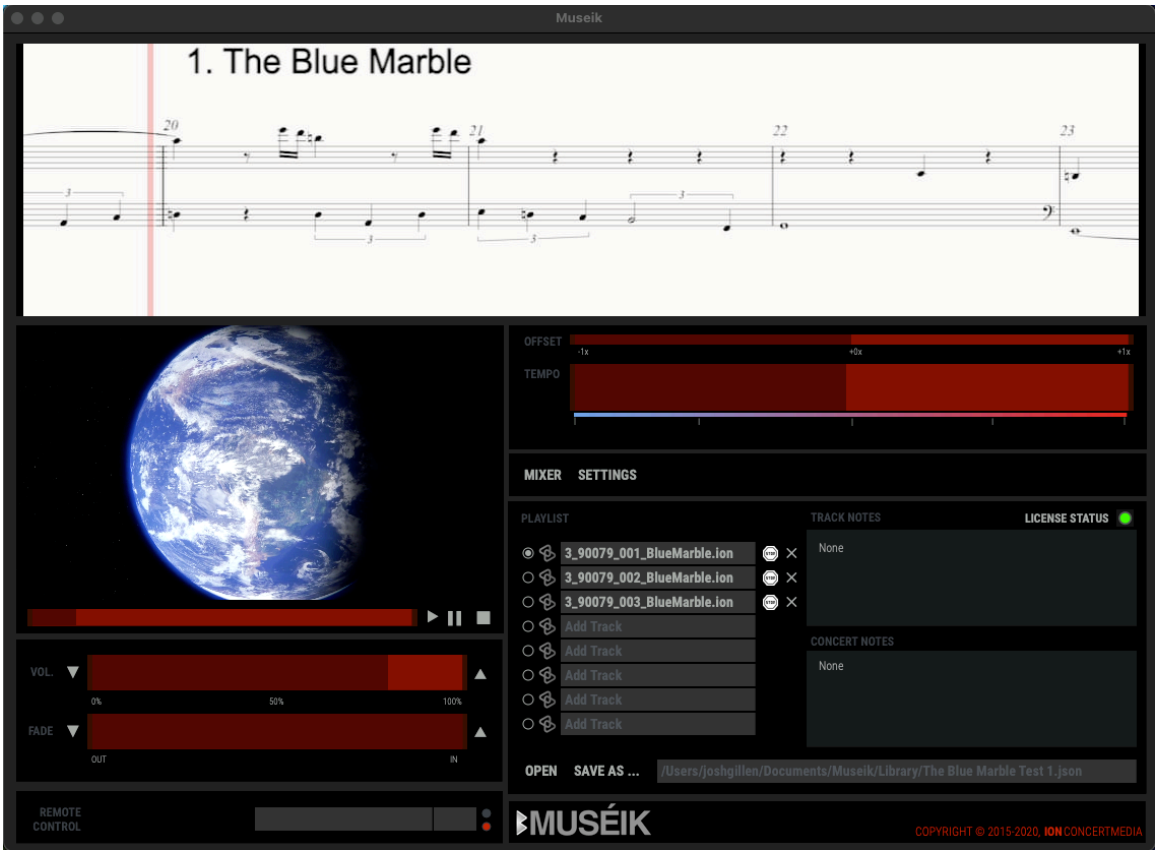
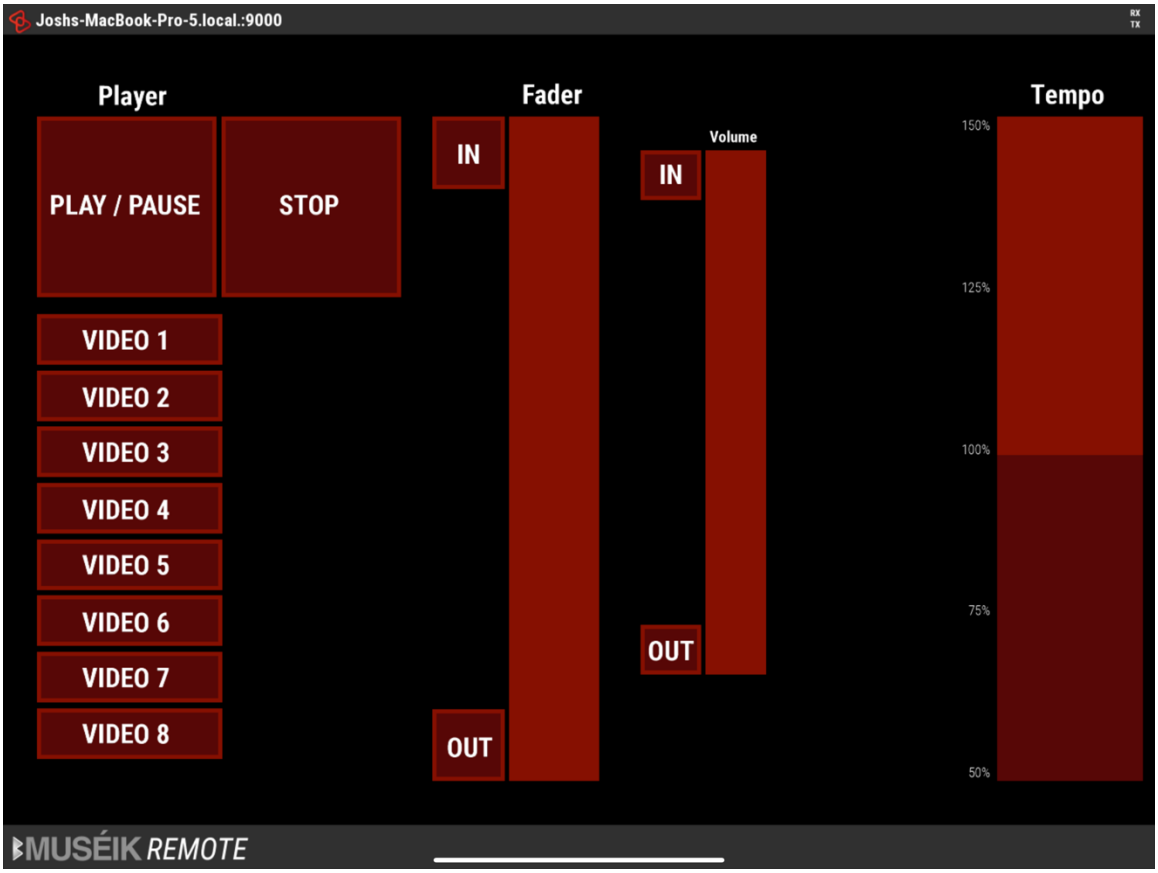


Figure 6.2: Museik Remote iPad Interface



Personal Study and Understanding

The most important step a conductor can take prior to programming Symphony No. 6 *The Blue Marble* is personally studying of the score and film. While this document is intended to foster greater understanding of the piece through interview and analysis, it does not replace the individual work that must be put into *The Blue Marble*. Dr. Lowell Graham, one of the most accomplished conductors of the 21st century, notes that "The guide is simply the music. There are no shortcuts. Do diligent study and that is the beginning."[111] Giroux expands in her chapter of *Composers on Composing for Band,*

> The ability to identify elements in a piece of music is the key to learning and knowing a score. You know what everybody does at all times and how or what

[111] Graham, email message.

> they contribute to the music and can adjust and balance them accordingly. Every note is on the page for a reason.[112]

Access to *The Blue Marble* film is available for viewing on Julie Giroux's website. Program notes and the professional recording by the El Paso Winds may also be found in this location. Other recordings and performances by top ensembles are now available on YouTube and other video sharing platforms. Scores can be ordered directly from Musica Propria and retailers such as Midwest Sheet Music.

Once the conductor develops their theoretical understanding of the symphony, they must address the nuances that transform the notes into music. Giroux notes that

> Everything in the score is there for a reason. It takes time to add all those dots, lines, and markings, and to have them ignored or butchered is painful for any composer…All these markings have meaning and greatly contribute to the mood or emotion of a note or group of notes.[113]

Understanding the nuances of the work will aid in informing the conductor's vision for performance. Despite Giroux's plead for conductor's to adhere to written musical directions, she does encourage conductors to create inspired and individualistic performances. She notes,

> If the message is understood the way it is originally marked but could be played in a different way and reach the same result, I'm game, and chances are so is (any) composer in question. Understanding, interpretations, and personal touches vary from piece to piece and conductor to conductor, and that makes for a lot of interesting music. It also makes for a lot of musical "obituary" pages.[114]

Giroux ends her chapter in *Composers on Composing for Band* with encouragement for the conductor. She explains, "Most music "lives" in a certain place, and it is up to a good

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[112] Giroux, "Julie Giroux," 78.
[113] Giroux, "Julie Giroux," 79.
[114] Giroux, "Julie Giroux," 80.

musician to find that place…Don't be afraid to experiment. If you know in your soul that it works, then do it. If the composer didn't mark it, who cares."[115]

Conclusion

This piece contains themes of humanity and conservationism that far outweigh the musical enrichment of musicians alone. It is the composer's intent to teach conductors, musicians, and audiences more about the planet and its fragility. Giroux notes that "Earth isn't bionic- we can kill it, and we're the ones that would kill it."[116] She elaborates that "You don't realize how fragile our world is until you go out into space and look back at it and see how small it is in the scheme of things and how delicate it is. I think that's really what I'm hoping- People watch it and just go, "You know, Earth is beautiful."[117] When asked what she would like audiences to take away from Symphony No. 6, Giroux replied, "I think if they watch the symphony, my only dream would be that they learned more about Earth."[118]

Symphony No. 6 is a valuable addition to the wind band repertoire. The meaning behind the music is significant to all humans that share the planet Earth. The piece is a call for conservation to protect the Earth for all that inhabit it. For the wind band medium, the piece is revolutionary through its immersive multi-media and multi-sensory elements. The piece is well suited to the technological age of the 21st century and provides a production value that will continue to fill audiences for years to come. The symphony's long-term impact and place within the wind repertoire is yet to be seen as it begins its test of time. It is the opinion of the author that ensembles should program this work due to its

[115] Giroux, "Julie Giroux," 80–81.
[116] Giroux, interview.
[117] Giroux, interview.
[118] Giroux, interview.

accessibility, meaning, and production value. The multi-media genre that has expanded from this work contains the potential to continually grow and integrate with the wind music of the 21st century.

Appendix I: Publisher Permission

Monday, November 28, 2022 at 09:58:47 Eastern Standard Time

Subject: Fwd: Re: Dissertation Update
Date: Monday, November 21, 2022 at 8:54:22 PM Eastern Standard Time
From: info
To: Gillen, Joshua M.

CAUTION: **External Sender**

Hi Josh,
You have our permission to use excerpts from Symphony No. 6, "The Blue Marble" by Julie Giroux in your dissertation at the University of Kentucky. This use is without fee.
Best wishes as you complete your project.

Best regards,
Bruce

---------- Original Message ----------
From: Julie <girouxmusic@yahoo.com>
To: "Gillen, Joshua M." <joshgillen@uky.edu>, Bruce Gilkes <info@musicapropria.com>
Date: 11/18/2022 2:38 PM EST
Subject: Re: Dissertation Update

Julie Giroux
Sent from my iPhone
601[redacted]

On Nov 18, 2022, at 10:31 AM, Gillen, Joshua M. <joshgillen@uky.edu> wrote:

Good Morning Julie,

I hope you are doing well! I wanted to give you an update on my dissertation of *Symphony No. 6*. I have completed the (very rough) first draft of the first two chapters and am about to start my analysis on movement 2. I hope to be able to share the first three chapters of the document with you before our semester break for your reading pleasure! Right now, I was hoping you would be able to tell me who I should write at Musica Propria to ask permission to use excerpts within my document. Any information or contact information would be greatly appreciated!

Thank you again for allowing me to write my document on your piece. With the exception of yourself and Sam, I may have listened to it more than anyone else in the world at this point! It has already been an awarding experience learning and analyzing your music! Please let me know if there is anything I can ever do for you!

Page 1 of 2

Appendix II: Museik Permission

Muséik Permissions

SW

Scott Winters <scott...

Wednesday, April 5, 2023 at 3:15 PM

To: Gillen, Joshua M.

CAUTION: External Sender

Joshua,

With this email I am granting permission to use images of the Muséik software, Ion website, and/or Ion Content Library interface in your doctoral dissertation. Thank you for including us in your research!

--

Scott Winters

President & CEO

Ion Concert Media

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Eden Prairie, MN 55344

612.999.1119

www.IonConcertMedia.com

Josh Gillen: I know you were in the band with Frank Wicks at LSU and then afterwards, you pretty much jumped into the professional world. Could you talk a little bit about that transition from college going into the commercial composing world?

Julie Giroux: Now, during college I was in the Tanglewood Orchestra for two years. So you're not just in the orchestra, you also have to take the classes and had work detail to run. You had to take your shift working in the kitchen and all that sort of stuff. Cleaning up plates and stuff. So one of the courses I signed up for was orchestration and John Williams was my teacher.

Josh Gillen: Oh wow.

Julie Giroux: So that was my baptism in fire. The first day of class, he actually taught us about making sketches. And he gave us examples of his sketches. Since then, I've collected quite a few sketches of his over the years. His original sketches. Because when you write for a film, they take all. They take everything from you and you don't get it back. You can always ask to have copies made of the score, but there isn't one since nobody writes a score. You know, the composer writes a sketch and then the orchestrator does the score. The only real original piece of music is the sketch that the composer makes. And John, Bill Conty, Bill always did four-line sketches, and John Williams always does. 6 to 8. Most of them are six, though. Most of the ones I've seen are 6. So that that changed for me the way that I wrote right then and there because I had been, like you said, self-taught up to that point. And I was just going straight to the score. And when you do a sketch, it really helps you clarify your ideas. When you go to make changes, because you always make changes, once you're finished with something, only having to change it on, you know, up to six staves and not 34 or more. So that was really a big thing that really changed everything for me and changed how I wrote. It never fails, a lot of times you'll write your opening, and then you'll come to the next part, and then you'll come to the next part, and then by the time you get towards the end, you realize that the intro has nothing to do with what's going on. And then you have to go back and rewrite the

first part. That's probably the most common change that composers will make. It's just like if you paint your walls, then all of a sudden your floor looks like hell and you got to get a new rug or a new carpet or new-you know, it's the same thing. As you finish one thing, everything else looks kind of out of place.

Josh Gillen

Is that the process that you went through when you were working on the symphony?

Julie Giroux

If I'm writing, I'll start with the sketch and then go from there. But a lot of times, if I come to a place where I know it's just flute with this or that, I'll just go straight to the staff. It's just easier because it's very thin, you know. But if it's really thick, no. I'd rather go from a sketch just because it keeps you focused. A lot of composers I know are attention deficit. When you have a sketch, it really keeps you focused on what you're doing. You also can look at things you need to change once they're on paper without them being all over the score. So yeah, I absolutely did it. But in the small solo sections and of that piece- No, there's no sketch because once it breaks down, if I'm only using six or seven instruments, I won't. I won't sketch that. I'll just go straight to the paper because I'm thinking of it as I go and I'll just throw it where it needs to go. Definitely always thinking about what instrument it is. Before you write the sketch itself, you have to know what the instrument is going to be that you think you're going to use right there- what you're hearing in your head. Which is why I always require my students to use sounds as they compose, for playback, that aren't in the band. So they don't let the program decide for them what instruments they are going to use later. So they always have a clear head of: This is what I want to have happen here. I usually use strings, because I'm not using strings in band compositions. Like the piece I'm writing right now for Steven Gage. I had to change where I was going several times, because I knew at that point that I wanted the horns to start it, and it would have been too low for the horns, right? So sometimes you have to think about what an instrument is playing before write something. It's a time saver because if I know that I'm going to use the horns right here, that's too low. I have to change how I got where I'm going. I think what's so cool about John Williams's sketches is that there's no erasing. I mean there isn't, and it is so detailed. His sketches are so detailed, right down to- you'll see a little triangle with a

with a partial slur behind it that says “triangle.” I mean, everything is in his sketch and it's absolutely stunning. I heard that he scores this way and not this way, which is- you have everything already decided in your head and you're just doing it. Most people don't do that, and most people don't have the brain power to do that. He’s absolutely incredible. His sketches. I've worked for composers as an orchestrator. And they give you- Sometimes it's like one finger piano, you know, and you've got to blow that up into some kind of- with chord changes and you have to decide everything. And then sometimes They don’t give you anything. I mean, I've ghostwritten for many composers- but you get paid for that, so you know- I mean James Horner didn't compose. I mean everybody loves James and it's like, uh sorry. Greg Mcritchie wrote everything for him until he died, and then I wrote everything for him for five years until I quit. And then there's just all kinds of lessons to be learned in that. My sketches aren’t pretty like that because I know nobody's ever going to look at them. They're on my computer, they're not on paper. I don't sketch everything like he does. Some of it I don't need to. I know it's here and it just goes straight to the score.

Josh Gillen — Got you. If I could ask you one more biographical question, I'm curious: After so much success in your career as a commercial composer- I know you never really stopped writing for band, but what led you? What led you to composing largely for band later in your career?

Julie Giroux — I did quit writing for band for about. 7-8 years. Maybe a little longer. Might have been all of the ‘80s from ‘83 or ‘84 on till ‘92 or ‘93. I didn't write for band during that time because I didn't- and those days might not be exact, but that's close enough. I mean, I might have written something just for the fun of it, but I didn't publish anything else like that because I was just too busy. Especially once I started doing Dynasty, because that was a seven-day job. That was a 10-hour seven days a week job. There was no doing anything with that. And Bill (Conti), he always kept me busy too. And then, if I was writing or ghostwriting for somebody else. There wasn't any time, so I hope that answers that question.

Josh Gillen — What brought you back?

Julie Giroux

The third Emmy. I had kind of decided that I had seen enough of Hollywood. To know what it was and what kind of a career that is. And it was almost 10 years of that- It was more than 10 years because I did continue to do it for another eight after I left there full time. It was my dream to do that, but the reality was not what I dreamed it was, you know? You sit there and you go, “Oh, how cool is this?” “How would you like to?,” “Ohh, I'd love to do that.,” “I'd love to do that.” And then you see the job and you go, “man, this sucks,” because you're not really a composer anymore. You’re just another person that's cashing a check Every once in a while, you know, like the seriously famous- like John Williams is obviously the top one of- Gets to write what he wants to now. I mean, he writes whatever he wants to, but for most people, that's not it. You're meeting with the director and producer. And they tell you what they want. So you're more of a tailor than you are a designer. It is that kind of job, and it's really thankless with those two people because it's just you. You're just a hired help and you don't have the liberty of just writing whatever you want. You can't. It all has to be timed down to the 100th of a second. And during the recording sessions, the guy is sitting there, and if he doesn't like it, you have to change it right there on the fly. It is composing, but there's so much of it that isn't, you know. The percentage of that job that isn't composing is huge. And I just got to the point where I thought, you know, I just don't care. Plus, I had the luxury of having the money to be able to say screw this. I've had enough. The royalties I was getting from all the shows that I'd written for gave me the opportunity to look at writing for band full time, and professional orchestras, full time. So I did that for the first four years. And was doing both to a little bit of a degree. Then I decided that there was a lot more interest in writing for band, just because of how they work. You know, band is absolutely 100% “What have you done for me lately?” And orchestra is not that. Orchestra is slow. They have a whole different mindset and approach when it comes to new music. They might do one or two. They're not going to do a whole season of it. I mean, you'd be lucky if they do a new piece on every concert. Mostly they don't do that. So there's not much call for it when you think about it. Unless you can be internationally known, you're not going to make a living writing for orchestra. So I thought I could probably make a living writing for band because, again, “what have you done for me lately?” They'll play this piece by you. This

year, a different piece by you next year. And the only thing. I hate about band is that you can't be yourself. You cannot sound like yourself. Or else band people go “uh, that's from her other piece” and they look down upon it. It takes away one thing that makes the composer a composer. If somebody said, “hey look, Copland, that sounds just like this other piece.” You know, because he always sounded like himself. And in band, they don't. If you sound like yourself too much, they- oh, been there, done that. So you have to keep reinventing yourself literally every year pretty much. You have to keep growing, which is fine. That fits how I am because I want to keep growing too. So every band piece, I try and do things that I haven't done before. Come out in a different direction. I think the best thing about music is that you never learn it all. I mean, I'll die only learning a very small percentage of it, and that's cool with me. The other one of the other things I absolutely hate about band is the low drums. This is a pet peeve of mine. Low drums. You have one bass drum. That's it. Even marching bands have Figured out that you need a few more than just that one great big one. You know, we’ve got all of these different and sounds and it's just not. That's why I use the Taiko drum all the time. And that's why everybody bitches at me all the time. “Oh, my God.,” “We don't have a taiko drum.,” “They're so expensive” and then blah, blah, blah, blah, blah. And you're like “oh my God.” You guys need more and nobody is worse than that than the professional orchestras. They always have the worst. They don't have crap back there. It's always the same old crap back there that Mozart used. That's what's back there. And so that's one of the things that bothers me about concert bands. And then with wind ensembles to me that- Frederick Fennell did the wind ensemble because they had a cut in the budget. That's why he came up with it. “Alright, well, we're only going to have this many scholarships. So this is my top group now.” It's much smaller and in no world do 6 clarinets equal 6 trumpets. In no world does that work when you start as a composer. Unless this is for film and I can mic everybody, this doesn't ball. And in no way did the brass balance with the woodwinds. So constantly the conductor is like. “You see my hand? No brass. That's too loud.” They don't ever get to sound like what they could sound like. You never get to hear them just ripping paint off the walls back there, because there's no balance there. and. But I don't have any choice. I have to write for them, because that's what everybody's doing.

Josh Gillen

I want to ask you a couple of questions about the film specifically before we talk about the commission and the actual technical details. I heard you mention this in your TBA presentation, but could you tell me a little bit about when you first had the idea of syncing media to winds and percussion and how this became such a vital part of your symphony?

Julie Giroux

As soon as I heard it was possible to sync film without a click track. And I knew really looking at the software that you couldn't sync it within 1/100th of a second. It's not going to be like film. Because it's just not. After working with it, I realized that there was a lot that you could do that is going to be very, very close to it. And then how much it syncs with the conductor, it really just depends on whoever's running the software. Yeah, unless the band director is inconsistent every time he gets up there, and does something different. But yeah, I once I realized that it could do it fairly well, I knew I wanted to do it. I mean, absolutely wanted to do it because I'm a very visual composer.

Josh Gillen

I was going to ask why the first piece that you did with it was the symphony?

Julie Giroux

I know, right? If you're going to jump in, why on Earth did you jump in the middle of the ocean with no safety net. But, why not? I thought, why not? I knew it would be ok. I didn't realize that it would be as good as it worked out technically. But also it's not as good as it should be. Eventually it'll be as good as it should be. I might commission someone to write video software- much like how we play games only in the opposite. Like when you're using virtual reality so that you just point a camera that's attached to the software to the conductor. And it syncs it that way.

Josh Gillen

That would be incredible.

Julie Giroux

Well, that would be the level that it would need to be so everything syncs perfectly. There's no mistakes and we already have the technology going in the opposite direction. I'm pretty sure it could be reengineered to use it backwards. Because right now it follows you as you move around, but it's going into the program and it's using just as much

physical as it is, visual. It would have to, it would have to have a few updates, but I think that that would be the best software. And that would really replace click tracks in films too.

Josh Gillen — I was actually going to save this question for later, but now I'm thinking about it. Are you still planning on adding the scenting to the symphony?

Julie Giroux — Oh yeah, a lot of people have already done that. I haven't. I haven't witnessed it myself. I think they've used it in five or six performances so far. They said that that the crowd really loved it too. I do know that the reason I wasn't so crazy about it was because the scenting they were using was evergreen, and there aren't any evergreens in the in the Amazon jungle. I always overthink everything, so if you don't think about it, you go "oh man, I smell feel like I'm in the woods," you know? Yeah, that's exactly it. You feel like you're in the woods, but not in the Amazon. Which I don't know what it smells like, because I've never been there, but I'm sure it smells a lot like dirt and a lot like decaying wood and a lot like our wood smells, but they're not evergreen. I mean, it's not, it's not a Christmas tree, you know. But everybody seems to really enjoy it. I think there's another group coming up next week using it.

Josh Gillen — Oh, OK.

Julie Giroux — So it has been used several times and people seem to like it.

Josh Gillen — Very cool. I was unaware of that. Is it true that you made the film in Windows? I guess it's Windows Movie Maker or something like that.

Julie Giroux — Absolutely, yeah. That was the only thing I had. I was like, "well, I don't have time because my schedule." I originally wasn't even going to do the film. I was going to let Ion do the film. And they were like, "do you want to throw together kind of a mock-up of what you want?" And I'm like, sure. Then I did a mock-up at first and I sent it to him. They said, "Look, Julie, there's nothing we're going to come up with that is better than this because it really fits the music and you know what you were thinking of when you were writing it. I mean, we'd be glad to do it, but it really makes more sense if you do it. And I was like, oh,

Jesus, I don't want to make films. But then I just said ok. Then I just did it after the first movement. I knew the third movement. I saw it in my head when I was writing it. I knew in the second Movement I saw what I heard. The second movement doesn't really rely on the film that much. It just shows you the Amazon Forest. And I did want it to be loose like that. I felt the more loose it was with the film, the more relaxed an audience would be because if it was just not really highly synched, you would just sit and enjoy being in the Amazon Forest with music and the video. The other two are not that way, but that second Movement I knew that's the way I wanted it. So then all of a sudden I became a filmmaker.

Josh Gillen

Oh, you've inspired me. I'm working on one for *Niagara Falls* right now, and I'm doing it in iMovie for Mac. We'll see how that goes.

Julie Giroux

Yeah, I used- It was one of the free programs that you basically get whenever you buy everything that Microsoft does. And then I think on one of the movements I used, the software that was synced with Xbox because it was good too. Xbox has a great movie maker. I wasn't really worried about it because I knew when I sent it to Ion, they were going to do the transitions and I was going to tell them the 100th of a second where I wanted these things or where the beat was. And so their entire contribution to the film were the transitions because I didn't want to. And I said "don't do anything tacky. Don't make this a PowerPoint show. Just fade one into the next, just like it would be a movie." The first try, they sent me back all these stupid transitions. You know like shutters and tiny little pixels that explode and all these things. And I'm like, "No, no. I said this is a film. You don't go to a movie and see any of that ever. No matter what kind of thing they're doing on this film, it's always straight shot." And that's it. Because we're so used to it. We don't even think about it, you know. You're watching a movie and you go clipping. There's no transition, it's just boom, boom, boom, you know, and within 10 seconds you can be watching dialogue for a character that they've shown talking from three different cameras. And we don't even feel it, you know. But they didn't. They were like, "well, you know we-" I'm like, "No." I said, "This makes it feel like a film." And they did. They kept on doing it. I let them keep a few of them in there, but the rest of them, I said, "Man, you got to get rid of that. Just hard cut to everything

because that's what a film is. Film's hard cut." So while you're making yours do hard cuts.

Josh Gillen Got you. Got you.

Julie Giroux Or the fades. The fades are great too. No one thinks about the fades. We're all ok with the fades and they feel very natural. You know, fade in and fade out when they do the inverted thing. Or just hard cut because that's what films are. They're all hard cuts.

Josh Gillen Where did all the footage come from? Was it all just stock footage that you found on the Internet?

Julie Giroux Yes, but I swear to God, I had to look all over the place because there's just not very much footage that you can buy that is of nature that doesn't feel like it was somebody sitting there with a camera shooting it on their vacation. When I had to do the underwater stuff, it became really specific. I had to use certain people that sold that type of footage. So I used pexels. Pexels, I guess that's how you say it. Now I'm not even going to remember which ones I used because they used so many of them. I used all the free ones. And then I used the ones that you had to pay for stock X amount. For the big shots, the ones that I needed that were really important, I paid for. Well, since you're making a film, you probably want to know, but Pexel has some good stuff and it's free. And then there was another one that I used that was free.

Josh Gillen Let me see if I can figure out which one I've been using. Because I paid a subscription and I was just going to try to get all of the videos that I needed in one month before I paid another $60.00.

Julie Giroux Yeah, exactly. I don't remember how much money I spent. It was a lot though. OK, let me go on down here to. Master folder. For every shot that I used, I named. I renamed each shot so that it would say what measure. Kind of like films. Films are in 10 reels, and then all of the music is numbered by the reel. So you have 1-1 is the first real, the first take 1-1, 2-1, 3-1 and 4-1. Then 2-1. You know, it goes like that. So that's how I did all of my footage so that they could look at it and know what order it went in. They could go "Oh, this is second movement. And it's goes in measure 38 on the second beat." So everything was named that way.

Josh Gillen Right.

Julie Giroux Seriously, stock footage. It is the most popular company out there. And as soon as I see the name of it- Shutterstock is one of them. Shutterstock is one. Yep, that was one that I used. There is another one that. Starts with a K that I used a lot.

Josh Gillen Story Blocks is what I've been using.

Julie Giroux I just saw that! You know, I didn't use story blocks. I don't think I even knew about story blocks. I think I used Vimeo too. Pexel's the free one, and it's amazing how much is on there. If you haven't checked that one out.

Josh Gillen Pexel. OK.

Julie Giroux Let me see. It's called Pexel, I believe.

Josh Gillen While you're doing that, I'll ask you my last question about the film, and it's really more about the relationship between the film and the music. What is that relationship and what is one missing without the other?

Julie Giroux Well, I wrote all the music before I put any film to it. I just wanted it to be able to stand alone, and it does. Especially the third movement. The third movement's enough that I think you can just listen to it and know that's all. But, I would prefer to see it with the film only because I live in this century and, let's face it, you know. I mean everybody out there, especially gamers, I mean- my God, you're playing the game, you're in a headset, you're talking to people that aren't even where you are in the game. They were just having another discussion, and watching TV, and got music playing, and playing on our phones all at the same time. I mean, that's how we live. And I think that it's going to be harder and harder to get students to just do music because they don't do that anywhere else. They're not asked to do that anywhere else. And if they're listening to their playlist. Chances are they're not doing what I did when I was their age, which was laying on the floor in the dark with my headphones on, listening to just music, because that was all we had, you know.

Josh Gillen Right.

Julie Giroux So I think that orchestras and bands need to go ahead and pick up some of this new technology in order to not let their art form die. I mean, let's face it. Most professional orchestra these days, the only way that they're making a living is by offering concerts like Harry Potter. Live with the film or Indiana Jones or whatever. Or Star Wars, whatever it is. Come hear it and see it. And that's where they make all their- I mean, World of Warcraft concerts, for crying out loud, they sell out in the first five minutes.

Josh Gillen Oh my God, I didn't know that was a thing.

Julie Giroux Yeah, I mean, it's ridiculous. And I mean literally, they do sell out every show in 5 minutes. Just for people to go to play the game, go hear the music live. That's it. There's not even a movie or video with it. They're basically just hearing the music, which is kind of crazy. Yeah, it's a big deal, especially in Europe. It's a great big deal to write new Film scores for silent pictures. Instead of that cocaine enhanced organ player that's playing 90 miles an hour to the entire film. I don't know if you've ever seen those- or a piano player at 90 miles an hour. The music has nothing to do with the film. So it's pretty cool to take, you know- I think Hitchcock's first three movies were silent pictures. To go back in and write a score for that that actually fits what's happening on the screen, I think that's absolutely cool. I'm going to definitely do some of those with some of the big comedians. Charlie Chaplin and- well, there's so many of them. I couldn't even sit here and name them all. And that's all stock footage. You don't have to pay for that either, pexels.

Josh Gillen I saw that yesterday when I was looking through public domain films. That's incredible.

Julie Giroux Yeah, but go to pexels. P-E-X-E-L-S.

Josh Gillen OK.

Julie Giroux Oh my God. It's just ridiculous, the amount of footage there. But I don't think anybody's missing anything by just hearing the music any more than any other piece of band music, you know. But I think once you see it with the film, you get a better idea of what I was thinking when I was writing it. And it really helps you when you listen to music and there's no video, you attach your own experiences, your

own emotions, your own everything to what you're hearing. That's what is the best part about art. No matter what art form it is, you re-create it yourself. And same thing with music. I mean, it's re-created every time a different person gets up there and a different group plays it. It's always different. I mean, you know how it is with band. Today's rehearsal won't sound anything like tomorrow's. You know it's crazy, but that's what that's to me. What makes music an art form. Otherwise, we just play it once and that's it. Burning music. Because that's the way it goes. But that's not what music is. I do believe that when they see the film, it more specifically says this is the emotion that this is. This sounds exciting, but I mean it in an angry way. You know, as in war, as in children being kept in cages. You know those kind of things. It's a little bit more specific, I think. What emotions they attach to the music is definitely going to be highly influenced by seeing it, just like when you're in a movie. It's almost impossible until you're watching the film- it's impossible for you to experience anything else when you're watching the film other than what you're meant to. So it's kind of a way for a composer to go "This is what I want you to feel right here, right now. Exactly this." And you don't get that when you just listen to music. I wouldn't be able to choose between either or, but because I do have an attention deficit, I'd rather see the film than just listen to it. That's just me, you know.

Josh Gillen

I have two questions about the history of the commission. I attempted to get in contact with Lew Buckley, but we haven't been able to get a time setup yet for an interview. Could you tell me about the background and the details of planning and commissioning of the symphony?

Julie Giroux

They had asked me to write twenty plus minutes of music. And I whenever anybody asks me for twenty plus minutes of music, I think "the only way I'm gonna make a piece of music twenty minutes long is if I break it up." I mean, no one on Earth wants to sit there and listen a piece of music that lasts 20 minutes and doesn't stop. And again, because we live in this century, nothing in life lasts twenty minutes. You know? Everything for us happens much quicker than that. So, when they said that, I said, "Well, look, this is my next project. I'm writing a symphony and it's going to have a film. You don't have to pay for the film. You don't have to do any of that. But you know, if you would rather, if you want to have a symphony, my next symphony, that's in the

ballpark." They were like, "Ok, great! Yeah, we'll take your next symphony for our commission." So I gave him the option of it. That's how it happened.

Josh Gillen — I didn't realize the plan for the symphony was already in place before the commission. That's incredible. How did COVID affect the piece? I know that there was obviously a year or two delay on the premier, but how did COVID- I mean, would it have been the same piece if COVID had never happened?

Julie Giroux — No it wouldn't be the same. I mean, none of us are the same since COVID. So,I wouldn't even know how to specifically say that this is how it would be different, but there's just no way that any of us are the same people we were three years ago.

Josh Gillen — Right.

Julie Giroux — Because we lived through something that people haven't had to live through in a long time. Most generations of human beings don't experience plagues. I think when you look at history and plagues, it's just a small percentage of the humans that had to live through a plague- and we basically lived through a plague. It is still going, so you know, you kind of go "Oh. Yeah, I'm not the same." None of us are the same, you know. Bands aren't the same.

Josh Gillen — Right.

Julie Giroux — And that's also been my feeling that- when I commission pieces, sometimes it's years ahead of time. But they'll say, "I've got this band and we can play this." And then here we are this year and the year before, and I'm writing their commissions and they're like, "Oh, God, please, no. We can't play like that anymore. I don't have that band anymore. I don't need a grade five piece. I need a grade 3 1/2 please." And I'm like, "Ok, that's what you're getting." So this year I've had to write a bunch of 3 1/2, 2 ½ and Grade 4 pieces because no one has a Grade 5 band anymore that is back to the level that it was that it was before COVID.

Josh Gillen — Can you tell me a little bit about the background of each movement? Obviously, through study with the music and

film, I know what all the pieces are about, but how did they come about?

Julie Giroux

The first Movement I knew once I started thinking about it, I just took the approach of "what if you had to describe Earth to somebody that never been to earth?" Because it was COVID and everything was so negative. Everything was so scary. I started thinking about- because I do a lot of research on whatever I'm writing about because it helps me stay focused again, attention deficit. I'll have my head full of all kinds of fun and and crazy facts and visuals of everything that I've read and researched. So I knew that if that was my approach- let's just say so many of us, and myself included, forget how beautiful our world is. And that's what I really felt like I needed to see, and what I really wanted people to see and feel after COVID and during COVID. So that you didn't forget that. Yes, there's all these terrible things that are happening, but what a beautiful world we live in. The more I did research on Earth, the more I fell in love with Earth. I really realized I had taken Earth for granted. And I guess we all do. I thought the first movement could be, If I had to capture it, it's like the theatrical trailer, only it's longer, of the Earth. Here's a 5 minute trailer about the 25 minutes music you're about to hear. So it was all the good stuff and the fun stuff and- It's just boom, boom, boom, boom, boom. That's the first moment about Earth. We have people, we have religions, we have- so it was that. Basically what a movie does is right in the first 15 minutes you get introduced to all the characters or most of the characters, and you get a feel for them, and you go "OK alright, now I'm ready to really experience something." So that was the 1st. Movement. Second movement- I loved the second movement. I wanted to feature the most important thing on Earth. And the more I thought about it and the more I researched it- The rainforest is it. Because without them. This planet dies. Our oceans, without that being pristine, the way they are now- If something happens catastrophic to our oceans, we all die. And as I did that research, I knew it was fragile. I didn't realize that it was- No, it's not just fragile. It is inevitable that we will all die if the if the oceans die, we die. If the Amazon and all the rainforests go away, we die. There's no even discussion. I didn't realize it was like that. And once you realize that, you realize how fragile our world is. You just go "Oh, my God." You know who thinks that way? I don't think that way. I didn't even know that until I did the

research. So that's why I went with the rainforest in the second movement. I could have gone with ocean too, but I really liked the rainforest because water is hard to write. It just is hard to write and it's hard to have a game underwater. You know there's just so much that happens with water. I'm like, "Oh man, it's so fluid and it's so whatever." And it's just "No. I'll go with rainforest." So that was the 2nd movement. And then the last movement, I wanted to show all the things that were bad about the planet, as well as the good about the planet: relationships and babies and so on. So I sat there and thought, "Ok, if I hit hard for the first four minutes: war, pollution, murder, Armageddon, Earth being taken out by meteor, floods, tornadoes- all that. So I throw all that in the first few minutes. How am I going to get out of that? And I thought of a great segue. So that girl comes out with the with the candle and then we go to the babies. One of the most fun and beautiful things about our planet, you know? And I love baby turtles. So I went right off with the baby turtles, which I think is funny, and then after I did the babies that I wanted to, we pick it up and go. Then I just started. I knew that I would be able to- Alright, here's this, and here's this, and here's this, and then boom, boom, and just keep making it go faster and faster until we got to the end. With or without film, that is how I sit there and decide how I'm going to write too. There was no different process at all. Because I always think that that hard on how I'm going to lay out a piece of music too.

Josh Gillen

In terms of compositional styles, in each movement there are a couple of things that really stick out to me that, you know, obviously it's all brilliant. I really noticed in the first movement the way you use percussion. The way they move from mallet percussion to the struck percussion. In the second movement, it's that beautiful, beautiful harmonic structure that you use. In the third movement, what struck out to me, that touched me the most was the use of the celeste and the mallet percussion in the middle. Can you talk a little about how you've used those timbres and what led you to use timbres like that in in the symphony.

Julie Giroux

I'm always- I'm a programmatic writer, you know. I have to have a story of some kind in my head. A story makes you stick to the story, and stories are perfectly laid out. Once I got to be friends with Diana Gabaldon, who wrote the Outlander series. Now I have to think of the film Outlander.

You know, the television show- we became really good friends because she was using my music to write her books. We had great conversations about writing. And it really struck me how similar they are. I mean, there's really almost no difference as far as the brain process of how you think of things and it's just amazing. It struck me really hard that there's almost no difference other than obviously she has a talent for words and I have a talent for notes. Other than that, the process is identical. And so I had the story, and if you're going to describe children or babies, baby turtles, I mean, it's that music box sound. It's that tiny sound when we hear celeste. You immediately think of that. I don't know why, but you think of that. You think of babies, you think of something tiny or something cute. You know, it's just that's the way it is. And it's like when you hear a xylophone, it's almost impossible to not hear- Because they use, especially Warner Brothers and Mickey Mouse and the Disney cartoons, they used xylophone only for comedy or comic relief. I have a hard time writing for xylophone, because to me, it always feels like "All right, here comes the cartoon big top section." I really think hard about what instruments I'm going to use, what colors I'm going to use, and what combinations I'm going to use. I'm just a storyteller, so if I'm doing babies, I'm going to come up with something that's delicate and light and whatever else. And if you're thinking about armageddon, it's obviously not quiet. That's what always chooses it for me. The formula of a good piece of music is identical to a good movie or a good book. You have your first theme, you introduce your first character, and you go "alright, I'm going to develop him a little bit." Then in the middle you have conflict, death, whatever it is you know. Then we have to resolve it and, in some way, make us feel good about what we just went through. So a big fun ending. That's a film, that's a book. It's the exact same thing. So when you have a story, it pretty much tells you that this is the way it needs to go to keep the viewer entertained. We've been telling stories for as long as we've been humans. That storytelling feel is in our genetics. It just is. It's in our genetics as well as minor music is in our genetics. If you play a minor chord for a two year old, they're going to go. "That's sad." Well, why is it sad? You know, I don't know why it's sad, but it's sad. It's that kind of obvious thing. I use that. I use it to the n'th degree because it's good storytelling. The way you develop characters is

the same way you develop musical themes. Exactly the same.

Josh Gillen — When I was younger, I really wanted to be in Northwestern's music cognition program just to understand those things like- I think that's really, really neat. Just understanding why we feel the way we do about sounds and chords and timbres.

Julie Giroux — Oh yeah! Right! Especially chords, right? And then there are some things, like an augmented 4th, that really just set us off like, “oh, that's painful.” And it's like, well, was that what a mammoth sounded like? You know, why does this scare us? Why does it make us feel bad? And yeah, you can just go down that rabbit hole. I think it's cool. Look at that, yeah.

Josh Gillen — I do too. I have a couple of structural questions and my final questions and I'll be done. Two of these are a little specific. Did you name the themes of the work? I just want to make sure that if you named anything major, I reflect it properly in the document.

Julie Giroux — Sometimes I do name them. Sometimes I absolutely do name them. I don't think I named these specifically. Other than the baby theme, I mean, I knew it was going to be baby animals, baby people. All of that in that middle section of the third movement.

Josh Gillen — Ok.

Julie Giroux — I didn't name the themes much. I think maybe because it was such a big amount of music. I'm not sure why I didn't, but I didn't and a lot of times I do. Sometimes they even publish it. During Kahn, I was like “this is Kahn's theme” and “this is them riding horseback” and “this is when they decimate a poor little village.” And this is when- you know, those were the themes. “Horseback theme,” “Kahn's theme.” I had themes and that's everything I write a lot of times, but I don't always name them. I think the reason I didn't name them on the symphony was just because there was so much of it, you know. That's so much music, it's like. “Oh, you can't even keep track of all the characters in this.”

Josh Gillen

Let me know if you ever change your mind. After all you've done for me, I will write it up in a big document, and send it to Bruce and let him take care of it. This one's a very specific little question- and I've noticed this in some other pieces that I've done by you. Every so often you'll write a series of tempos that are just ever so slightly altered. Going from 96 to 94 to 92 beats per minute. Do you have a specific reason why you make those small alterations? I have an idea, but I I'd rather not speculate.

Julie Giroux

Because in films, we make those tiny little shifts all the time, so that was in my background when I came back to writing for band. That was in my background, and a lot of things for films I brought back to band, which makes me orchestrate not like other band orchestrators. I mean, that's all of us. We all approach things because of our life and it reflects in our work. I don't really think about that for a second. I just know that music can't be stagnant. And a lot of people will go- and actually I meant to tell Bruce that, and I will tell him the next time I talk to him, that I want to have a statement upfront in the scores so people understand that I don't mean you have to play that exact tempo. I just mean that I want you to change whatever tempo you have. To slightly here. Because I think pieces have to breathe.

Josh Gillen

Right.

Julie Giroux

And we breathe, you know. There's this constant breathing that we do. And so it's that. It gives it life and then I'll have a lot of people say "Well, how come you wrote it this way in this measure, but later it's this way and then later it's this way." And I'm like "that is because I want it to feel more like life." We don't do anything identically the same way. If I change it a little bit each time you hear it, it feels more natural to us than to hear it exactly the same way every single time. I hate hearing the exact same thing over and over and over. It feels more ad lib. You know, it feels more natural. So I do a lot of that. Like I said though, I overthink things. So probably no one notices that except for that one band director. "This is different here than you did it over there, and I'm going to make everybody play it this way. The first time you did it." And I'm like "no, don't, that." Yes, that's actually not a typo. That's the way I want it. But that's just me. It just does sound to me more natural.

Josh Gillen I feel like I remember at some point, maybe two years ago, you had posted on Facebook about all the different sounds and the animals that you were listening to when you were writing movements two.

Julie Giroux Oh geez, yes.

Josh Gillen Does that list still exist somewhere?

Julie Giroux Yeah, I'm sure I have it somewhere. I mean that was when I bought that footage from, I think his name was Dan. When I bought that footage it was listed. Sometimes it was in order, sometimes it wasn't. But I was like, “geez.” I didn't realize I just heard all that. So, yeah. Do you need that list?

Josh Gillen I would love to have that list. You know, obviously don't take all your time trying to find it, but I remembered it and I think that it would be something amazing to at least have as an appendix in the document.

Julie Giroux Yeah, it is a good idea. I'll look for it. I know I have it. It's just a matter of- I know I have it because I bought the whole Amazon Rainforest sound library that he had and each piece of footage is listed. So I have the list for the one that I ended up using. I used one because it became really evident that I couldn't use different ones because you would hear the differences in where he recorded it and how far they were away from the sounds. It was even hard to cut it. It's in one piece of footage that was like 25 minutes long. And if you made a cut here and you wanted to come in over here, it was very obvious that it was different animals and different time of day or night. It becomes very difficult to make breaks so I didn't make very many for the film because it was too obvious when we would cut to something else.

Josh Gillen Yeah, I got you. So I'm only going to ask you one theory question. By the way, through this process, I've gotten really good at identifying altered Phrygian modes and all my modes in general. There's one thing that for my life, I cannot Figure out. It's in movement three in the first big section. The only way I know how to describe it is the atonal section because I can't figure out what's going on. I don't even know how to explain it well. There's a lot of horizontal writing and the tone center seems to be shifting in the in the 16th notes in the trumpets and trombones. I

can't quite figure it out. Where we have some non-thematic melodies that aren't major themes. How it fits into the overall movement.

Julie Giroux

I don't think there is. I don't think you can define it. I mean you probably could, but I certainly wasn't thinking it. In fact, I have this argument all the time with my old music history professor who likes to put a label to everything. And they're like, it's not which came first, the chicken or the egg. I said it definitely is. Composers write what they write because it feels good. And then you guys come along and give it a name. Because we don't think of names when we're writing- most of us don't. Some do. I mean, some academics really do think of that. They go "ok. I want to have this chord here" and they're thinking specifically of what it is. I don't ever think that. I don't even know what key I'm in half the time. I don't really pay any attention to it and it's the same thing with like odd-metered bars a lot of times. Like *One Life Beautiful*. They're like, "Oh my God, why did you put it in 5/4." Well, first of all. I didn't know it was in 5/4 when I wrote it. I just knew how the melody sounded. So I was just as shocked as you were when I looked at it on the paper that it was in 5/4, because a lot of times I'll just write and not worry about where the bars are falling. I just kind of ignore them and just write. I mean you can remove them in the programs. But that feels too alien to me. I'm like, oh shit, I don't know what I'm looking at if there's no bar lines. So I use the bar lines and I usually either have the bar, it's 4/4 or 3/4 and that's it. And then I just write and then I go back and go, "Oh God, that's 5/8," you know. And it's amazing that even though if you don't write down the time signatures as you're writing it, you still are notating it correctly, which is weird. Because it feels that way. You group them correctly. It's always shocking when you go back and you look at it and go, "oh shit, that is a lot of odd meters. I don't even remember thinking that it was that many odd meters." So when I was writing that I was not thinking anything in particular.

Josh Gillen

You know how much better that makes me feel?

Julie Giroux

Oh, no. Most of us don't. I can probably I can absolutely promise you that John Mackey doesn't even know the names of it. I'm serious. He doesn't. But you wouldn't know when listening to his music that he didn't know that. He's just writing what feels good because he's heard all of that.

He's heard the major and the minor and how we get around. So no, I'm never thinking like that. In fact, after I graduated from LSU, I spent a good portion of the next 10 years trying to unlearn everything I had learned, because you don't want that handle, you know. You don't want that thing that you grab on to when you write. Even to this day, I'm horrified of writing parallel fourths or fifths, because its so drummed into you. But there are times when you want that, on purpose. You want that feel, you know. I mean, I don't think there'd even be a soundtrack that can come if you took away the parallel fourths and fifths. The same thing with *The Hobbit* and *Lord of the Rings*. I mean, my God, how many parallel fourths and fifths are there in that score? It's ridiculous, but there are times when you want to do it. But when you come out of college, even your first degree you go "I can't do that." You know, it's like, "Oh shit! Yes, you can do that! You can do that! There are no rules here." So you have to go through a long big process of unlearning all the rules so that you feel comfortable writing whatever it is that's coming in your head and not shy away from it. So don't worry about it. I don't know it. I don't know the answer to that. So if I don't know it, I don't think you need to know it.

Josh Gillen — Perfect. When we do my defense, I'm quoting you.

Julie Giroux — Because I truly believe that most composers don't think that at all when they're writing. Just write what feels good!

Josh Gillen — Perfect. My final questions, and I'll keep them brief. What do you want an audience to understand about you through this symphony?

Julie Giroux — Nothing really. I don't really think they need to know anything about me. Obviously in this business you have to have some kind of an ego. You have to because you'll be sitting at Midwest and the guys behind you will be talking shit about the piece that's being played. That's yours that is being played, right then you know. They don't know what you look like, so they're sitting right by you, or behind you, or beside you, or in front of you, and they're saying shit about your piece right there in front of you and it's very painful. The rejection is a big thing when you're any artist. But for me? I prefer to be anonymous, really. I really do. I don't think that there's anything in that symphony you need

to know about me. I think if they watch the symphony, my only dream would be that they learned more about Earth.

Josh Gillen — My last question is what did you learn from writing this piece?

Julie Giroux — Oh, so much! Better if I didn't know so much about it. And then of course, William Shatner goes up into space, right during all of that. And you know, that was basically what he came back and said. You don't realize how fragile our world is until you go out into space and look back at it and see how small it is in the scheme of things and how delicate it is. I think that's really what I'm hoping. People watch it and just go, "You know, Earth is beautiful. It's a beautiful place and it's worth making the decision over. And you know that's not the way the world works- the mighty dollar comes before everything else. And I think that's what's going to kill this planet. You know, I think that the next generation, the younger generation knows that. I think they know that and they've grown up knowing that. Just think if you were a kid and you're hearing about climate change and you're going, "what's climate change," and then you go, "oh, so Earth isn't bionic- we can kill it, and we're the ones that would kill it." So I think that's all I want them to take away is how beautiful Earth is and that the ugliest animal on it is humans. Well, that's really the truth. Of all the animals, we're the scariest, the ugliest, and the meanest. No other animal is as scary as human.

Josh Gillen — Thank you so much for writing this symphony, and thank you so much for sharing your gift with the world. You know, I can't think of a time where we needed it more. Especially coming out of COVID. It's meant a lot to me as the person that has been studying it for so long. We need people like you in our profession. That second movement is my favorite one. I'm a sucker for romantic French harmonies.

Julie Giroux — Yeah, I don't know why I write like that, but. I do. I guess it's because the French composers are my favorites. I mean Debussy and I mean, Oh my God, *The Carnival*. And Tchaikovsky, that was also my- He was the first one I heard that I just fell in love with because I was little, you know. I started writing when I was little, and I started playing. I was playing the piano, along with all the Disney films, and the first thing I really heard that was Tchaikovsky in, I

think, Sleeping Beauty. I just fell in love with it. And then of course *The Nutcracker*. He's still my favorite, and the fact that he's gay is even cooler. I didn't know that either. So it was like, "oh, well, that's kind of fun" because, I just don't think about it. I prefer not to really think about the artist when I'm listening to their art, you know, or looking at their art, because I think that's two separate things. God forbid, Michael Jackson has some of the best music, but you don't want to think about Michael Jackson while you're listening to it, right? Some people can't draw that line. They can't go, "I love the art, but I hate the artist." You know. Why not? I mean, just because he's probably an asshole, or she's probably an asshole. Who they are in real life, that's the whole of the conversation, You know? That's not their art because- I can promise you when I'm sitting there writing, I'm not a lesbian. I'm not a woman, I'm not a Caucasian. I'm none of those things. You know people think I'm just that, I'm just that, that, that. So I really don't like to think of that, you know. Nothing pisses me off more than for somebody to say you're a great female composer. Oh please. Did you have to say that? I'm just a composer. I'm not a female composer. I'm just a composer, period. But yeah, I guess that's why I don't really want anybody to think about me when they're listening to music. Because I don't feel it's important. You know, I mean you can look at some of these dead composers' picture and know that- Oh my God, you know, he was an asshole. You could just tell by looking at him. You know that you would not want to go to dinner with this person.

Josh Gillen — Yeah, I'm not going to dinner with Wagner.

Julie Giroux — Oh, God, can you imagine? He would probably just wear on your last nerve instantly. He has to be somewhat insane too. To a certain degree I don't want them to think about me at all. Whatever the music is about, that's all I want them to think about. God forbid, I don't want them to think about me.

Josh Gillen — Right. Well, I cannot thank you enough. You are amazing and I am really honored that that you took the time to talk to me because basically every day since May 1st has been me doing this.

Julie Giroux	Sure! If you have any other questions, just send it to me in an e-mail and I'll answer it for you.
Josh Gillen	Thank you so much again for this and your time. Just thank you. I really appreciate it.
Julie Giroux	You're welcome. I'm glad to do it. And if you have any questions, just send it. Send me an e-mail or a text, It doesn't matter, and I'll answer it for you if you need.
Josh Gillen	Will do. Thank you so much.
Julie Giroux	You're welcome. Goodnight.
Josh Gillen	Goodnight.

Appendix IV: Interview with Dr. Brad Genevro

Brad Genevro: How I got involved with the piece was that Covid- and coming out of Covid- They were having problems with the hall. They were going to premiere it with all the technology that they were planning on using. They were having problems with the hall approving the technology and having the right people be there to be able to offer the technology. So how we got the ability to actually do the first premiere with all of the tech was because the people that actually commissioned the work weren't able to solidify all the technology that needed to happen in the space that they had. I don't know if it was a union hall- There were issues with not being able to get the screens and all of that stuff in there. But I will answer anything that I can.

Joshua Gillen: That was actually my first question. I attended that very first premiere. It was in a Free Mason Hall. And I was curious at that time why they weren't doing the film. So I never got to see the premiere of the film. Can you explain the timeline of when you first heard Julie was writing a new symphony all the way through its full premiere at TBA?

Brad Genevro: Well, I had heard that she was doing this. And like I said, I wasn't involved on the front side of things. But you know, she had reached out to me, she and I have done a lot of recording together. So, she had reached out to me, and I had just completed a recording session of her Symphony No. 5: *Elements* with the Eastern Wind Symphony that went really well. Great recording. She said that this group was going to be premiering it, whatever the group is that you went to see. This was in the fall of '21. And she said she's working with these folks. She had concerns about the tech. And the people from Ion were trying to get answers. Is this available? Are screens available? Can we have access to this, and they were having some problems with communication between the tech guys in the hall, Ion, and Julie. So she was getting concerned. What we ended up deciding to do is to just do the musical premiere there because of all of the technical issues that they were having. And then I said, "If you would like, I have a professional group, the El Paso winds. If you want a recording session recording of this, the El Paso winds would be willing to do this." And then we had an invitation to play at TBA that

summer. And I said, “More importantly, we could actually premiere the symphony with the tech side of things at TBA.” So this was back in probably February or March that Julie and I were talking and we decided to go ahead and do the recording sessions. We recorded it in June. She came in, the recording engineer came in, and we recorded everything in June. Then we came back in in July and prepared to go to TBA. We didn't meet the Ion guys, the tech guys, until we got to San Antonio. Now, they had been already setting up in San Antonio before we came on stage. We did our rehearsal on Wednesday night. Kind of a sound check to make sure everything was working. Then we premiered it the next day.

Joshua Gillen

Oh, wow! Bruce (Gilkes) told me that between the original premiere and the full premiere, a lot of the changes that were made for the published parts happened at the those recording sessions. Can you tell me a little bit about the rehearsal or recording process with Julie there?

Brad Genevro

Yeah! Dennis Fisher, myself, and Julie had been friends for a long time. And Dennis and I do a lot of work in recording together. So, with Julie there, there were a lot of things that we were working on. And then she'd say, “You know what, I don't like this.” And Julie is somebody that's very hands on. As we went through the recording process, there were things that she was tweaking- changed this articulation, change this, take these two bars out, add this down here. That was the process through the recording session. She'd say, “You know what I don't like all of that- sounds too heavy. Let's take out these two parts. Play it again.” And we actually rewrote some of that through the recording process. And that happens with a lot of composers when you get into recording. If it's one of the first times they've had a chance to really sit down and listen to it. There's always certain composers that will rewrite and tweak. And that's what we did through the recording session. Really tweaked it to the point where we'd get there and we'd say, “Okay, is this is just the way you want it for the performance in San Antonio, or just the way you want it for now for the recording.” And for most part, all of the tweaks were something that she kept. And then she ended up going home in June and updating the score in Finale. She updated the score and parts, although we played off the same parts from the recording session, since we already had everything marked.

Joshua Gillen Right. Oh, that explains a lot. I had been working off the original score. Then when I got to Midwest and saw the published score…

Brad Genevro There are some differences. Yes.

Joshua Gillen Could you speak a little bit about your process for preparing to conduct and rehearse the piece, since there hadn't really been a full recording made before you got to it.

Brad Genevro Because of the technology, I knew that as long as we were within the guidelines- you know, as long as we were within the pocket of tempos, there was some flexibility. It's not like we were having to prepare this for a click track, which is the great thing about the technology. The video is adapted to the band. The band plays and the video plays along with the band versus the band playing along with the video. They can push the video forward, they can slow the video down, so it syncs up. Whereas normally if we'd be doing these pieces three or four years ago, you had a conductor and a click track, or had a metronome or something on stage to help them stay in time. So for me it was just preparing it like any other piece. I knew that she had a tempo, like this tempo. It might say quarter note equals this, but we had a range. As long as we stayed within the range we were good to go. I was preparing it with a professional group. We did two rehearsals on our cycle before we played a concert in May. We came in and we did a rehearsal with Julie. And then we recorded the next three days. So we did a rehearsal with Julie for an afternoon. Then that evening, we started to record the first movement that evening. And then the rest of the movements and those subsequent days.

Joshua Gillen Wonderful! Wow! So I'm still learning a little bit about the new technology that Ion has done with this video. What is Ion's actual role in all this?

Brad Genevro Well, they created all the videos and created the technology that's used to be able to play the video. To be able to adjust the video with the conductor, there was somebody on stage with an iPad. You can hire Ion and they will come in and do this for you. Or if you have a kid or an adult that is tech

savvy you can do that. All they're doing is sitting back and they're keeping track. They were doing everything back there on the iPad. They had the music and the video on the ipad. So they could see where the ensemble was within the audio. They just made sure that the video was being synced up. And they have the ability to tweak that. Now obviously, if we missed our mark all together with tempos, they didn't have the ability to make major changes, but there was enough of a range that they could line that up as they went through. But you know, it's one of those things. Have you been able to contact anyone at Ion and talk to them?

Joshua Gillen — I haven't talked to them yet. I'm talking to Julie next week and I was going to try to find someone from Ion to talk to after that.

Brad Genevro — Sure. We prepared it like we would any other piece we were performing. So when I got to San Antonio, I had no idea how this tech was going to work. Julie and the guys at Ion kept saying, "You don't worry about us. We got this all squared away." So as a conductor, and for all conductors out there that are doing this, there was nothing different that I did. We got there, we got set up. The band did what they did and the guys from ION did what they did. I was surprised at how smooth it worked and how easy it was.

Joshua Gillen — Right. So now that you've seen the video, how do you feel about its relationship to the music? In some ways, I don't think the music is fully programmatic. But now that I know the video and I know the music, it's almost like a tone poem, where the music describes it. The music is illustrating.

Brad Genevro — I think the marriage between the video and the audio is pretty fascinating. This is something that our profession has never seen. It's not a movie. It's not like we're putting music to a movie, right? We've actually written the music first. Reversed that process. She told me during the recording that "everyone can see what was going on in my mind when I was composing the music." The video is her thought process when composing the music. So when she was composing the music, this is what she was thinking about- what she saw in her head. So it really gives some pretty fantastic insight- What we're seeing on the video reflects what she was seeing in her head when she was composing this from the beginning.

Joshua Gillen That's amazing. Do you think that's going to change the way that we that we create performances in the future?

Brad Genevro I told her that I don't believe there's anything in our medium that's like this. With all the little branches that we have, as far as our profession goes and our medium. She's going out on a branch she's made. She's made a right turn. And I think there are going to be a lot more people exploring this performance medium. This is the next step for us. Because society and attention spans are changing. You know that orchestral audiences are getting old. You go on to catch the major symphony orchestra concert. I'm one of the youngest people in the room, and I'm in my 50s. But we've had so many people come up to us after the performance at TBA saying, "Oh, my goodness, this is amazing, because you are 100% immersed." The thing that they hadn't established was the scenting yet. I don't know if that's something that they've started to work on. They were initially going to do something that they ended up not doing, because there was so much technology that we were working on at TBA. We decided to not do the scent thing. But the scent thing was going to be- we got to move the audience into in the rain forest. You were going to be able to smell like you were in a rain forest. Disney does that now with some of their rides where you're flying through an orange grove and you can smell orange. That's part of what their plan is, is to add scenting to this also. So you're using all of your senses. You're using your visual senses, your aural senses, the smell, just trying to make this a complete immersion of your senses when you're exposed.

Joshua Gillen That's absolutely incredible. What was your musician's and the audience's reaction to this full immersive experience?

Brad Genevro We so enjoyed it, but you're not an audience member. So you really don't know- you can't see the videos, you can't hear the surround sound, you can only feel the surround sound. We did watch the videos for all of the movements so they saw what we were doing during one of our rehearsals. I played the video up on the screen behind us, just so they had an idea of what the video looks like. Here, here's what the video looks like. From a standpoint of the performer, all you can do is what's on your plate. That is- I'm going to play this at the best of my ability, the conductor is going to do what they can to make sure we're hitting our marks, and

the person running the videos makes sure the video works the way it needs to. Ion also has a backup. So if something were to happen in the middle of performance, and the computer or file would crash, there was an immediate backup that would have gone right to something else. And you wouldn't have even noticed there was a hitch. Now in our performance at TBA, we didn't need to access that. So it wasn't a big deal. But there's also those backups that are happening. It'll be fascinating for you. I didn't have enough time in San Antonio to talk to the Ion guys about the technology- what it is, what that looks like and all that. So that would be a great conversation that I think you're going to enjoy having with those guys. You know, how did you come up with this technology? How's it going be applicable to other things in the future? I really see this becoming a branch-off medium. Ion has several videos out there from several wind band works already. You can get videos to kind of play with- pieces that normally don't have a video.

Joshua Gillen

That's incredible. I'll kind of wrap this up, because I know you need to need to get out of here soon. But if I can ask my little follow up here: Do you have any thoughts regarding *The Blue Marble* in terms of a conductor's guide or information you'd like to share with conductors or musicians learning the piece about any of the challenges or anything that would help them be successful in preparing the work?

Brad Genevro

I think the biggest thing is that the performer needs to know- the performer can prepare the notation. But until they see the video, they really don't know what the notation is trying to create. I think the marriage of preparing the notation and preparing the technical side of the music is great. But then they also need to be very aware of the video side of things, how it interfaces and interacts with the audio, then figuring out ways from there to go. Because if you don't know what the video is showing while you're playing, how are you going to allow that to inform you as a player to interpretate the music. And I think the interpretation needs to be based more on the video, and what the video is saying, because I think the video is a more accurate representation of what Julie was hearing in her head sometimes and even the music might be.

Joshua Gillen

I agree with you. And that's actually something I've been writing about the dissertation. I'll ask you if you agree with

me that- I know Julie has written the symphony so it can be be played without the video, I believe it's really, really important that even if conductors aren't going to show the video during performance that that the students still see it and understand it before attempting to perform it.

Brad Genevro: I think that they would only enhance their ability to play even more- more appropriately. Knowing the video and having seen the video- it would be silly to not allow the students to be aware of and see the video when it's there. Whether you use it or not in the performance is one thing, but using it as a resource, or trying to create the closest representation to what was in Julie's mind at the time. I think it's a necessity.

Joshua Gillen: Thank you so much for your time. We're actually going to perform this here in Lexington in a couple of weeks. I'm excited to put all this information to use.

Brad Genevro: Okay, well, I hope all goes well. Awesome.

Joshua Gillen: Thank you again so much!

Appendix V: Email Interview with Lowell Graham

Josh Gillen: What is your view of The Blue Marble as a well-known conductor and close friend of Julie Giroux.

Lowell Graham: It is a marvelous symphonic work that has many facets. I did not say Band or Orchestra. It is MUSIC of the highest order. I saw the work in its development through to the band premier in Texas. The music certainly stands on its own, but the video and surround sound effects take this work to an entirely different level.

Josh Gillen: What was your reaction to hearing this work? What is it about this work that makes you want an orchestral transcription?

Lowell Graham: Anyone who has empathy for life will be impacted by this immersive event. It is first and foremost symphonic music. It is about the message, not the medium. It reaches deep into the human experience. One simply is in awe with life and the wonderment of its vastness.

Josh Gillen: Do you think this multi-media symphony will change the way audiences experience music?

Lowell Graham: Again, it is about the human experience. People come to concerts to be entertained and enriched. They do not pay money for a ticket to obtain a two-hour university credit! This work invites exploration on all fronts.

Josh Gillen: What challenges do you perceive this work will provide for band and orchestra students and their conductors?

Lowell Graham: It is a new way of thinking and presenting our art using our existing skills. Performance is about production in the here and now. Being impacted by sight, smell and sound enhances the experience. Our goal in music should be that it is meaningful to the performer and listener.

Josh Gillen: Who is the commissioning body for the orchestral transcription of *The Blue Marble*?

Lowell Graham: I asked Julie how I should answer this one. She provided me this quote for use, and I could not be more humbled.

"Julie loves me. She loves my conducting and musicianship as well as my sense of humor. I didn't Have to commission it. She wanted me to have it because she knows I will give it a great performance as well as improve it with my mastery."

Josh Gillen: When will the Orchestral transcription of the piece premiere?

Lowell Graham: The tentative date for its premier is March 2024 with the Greeley Philharmonic Orchestra.

Josh Gillen: Do you have any thoughts regarding The Blue Marble that you would like to see in a conductor's guide to this piece?

Lowell Graham: I wished I had some wisdom in answering this question. The guide is simply the music. There are no shortcuts. Do diligent study and that is the beginning.

Josh Gillen: Do you have any thoughts regarding *The Blue* Marble that you would like to share with conductors preparing this piece?

Lowell Graham: Preparation for any work is the beginning. Life experience and maturity are the elements that will refine concepts. This is not a puzzle, it is music! If one treats it as auto mechanics 101, then that will be the result. What does the music say? What do you bring to the performance? What do you want the audience to experience, not understand? These are some of the basic questions conductors should be asking and tackling. Simply, of what value is life if we do not experience it?

Comprehensive Conducting Recital #1

University of Kentucky Concert Band, Symphony Band, and Wind Symphony

Singletary Center for the Arts

Concert Hall

PROGRAM:

Songs of Old Kentucky (2007) Brant Karrick (b. 1960)
University of Kentucky Concert Band,

Second Suite in F (1922) Gustav Holst (1874-1934)
University of Kentucky Concert Band

Festal Scenes (1986) Yasuhide Ito (b. 1960)
University of Kentucky Concert Band,

Symphonic Dance No. 3 "Fiesta" (1967) Clifton Williams (1923-1976)
University of Kentucky Concert Band,

The Solitary Dancer (1970) Warren Benson (1924-2005)
University of Kentucky Symphony Band

Early Light (1999) Carolyn Bremer (1957-2018)
University of Kentucky Wind Symphony

Dance of the Jesters (1873/1997) Pyotr Tchaikovsky (1840-1893)
Arr. Ray Cramer (b. 1940)
University of Kentucky Wind Symphony,

Epinicion (1972) John Paulson (b. 1948)
University of Kentucky Concert Band

Diamond Tide (2015) Viet Cuong (b. 1990)
University of Kentucky Concert Band

Comprehensive Conducting Recital #2

University of Kentucky Concert Band and Wind Symphony

Singletary Center for the Arts

Concert Hall

Program

Hands Across the Sea (1899) John Philip Sousa (1854-1932)
University of Kentucky Concert Band

Mysterious Village (2007) Michael Colgrass (1932-2019)
University of Kentucky Concert Band

My Soul to Keep (2019) Julie Giroux (b. 1961)
University of Kentucky Concert Band
Cynthia Lawrence-Calkins, Soprano Soloist

Galop (1909/2012) Arthur Bird (1856-1923)
Arr. James Syler (b. 1961)
University of Kentucky Concert Band

Shenandoah (1999) Frank Ticheli (b. 1958)
University of Kentucky Concert Band

Mayflower Overture (1958/1997) Ron Nelson (b. 1929)
University of Kentucky Concert Band

Xerxes (2010) John Mackey (b. 1973)
University of Kentucky Concert Band

Starlight (2019) Katahj Copley (b. 1998)
University of Kentucky Concert Band

Niagara Falls (1997) Michael Daugherty (b. 1954)
University of Kentucky Wind Symphony

Program Notes

Songs of Old Kentucky (2007)
Brant Karrick (b. 1960)

Brant Karrick's *Songs of Old Kentucky* was commissioned by the Kentucky Music Educators Association District IX All-District Band in 2005. The piece consists of folk music collected and transcribed by Josephine McGill and Loraine Wyman during their travels in the Cumberland Mountains. While these songs represent a distinct heritage found in the mountains of the southeastern United States, many are rooted in old Scottish and English folk songs brought to the new world by settlers. The folk songs used in Karrick's collection include *John Riley*, *The Lonesome Scenes of Winter*, *Sourwood Mountain*, *Frog Went-A-Courting*, and *Loveing Hannah*. The piece also contains small fragments of Stephen Foster's *My Old Kentucky Home*.[119]

2nd Suite in F for Military Band (1911/22)
Gustav Holst (1874-1934)

Second Suite in F is the last suite for band by English composer, Gustav Holst. While the composer originally penned the work in 1911, it premiered over a decade later at Royal Albert Hall in London. The piece is comprised of English Folk Songs, which were a popular setting for band and orchestral music during the early years of the 20th century. The first movement, "March," includes the songs *Morris Dance*, *Swansea Town*, and *Claudy Banks*. The second movement, *Song Without* Words features the song *I'll Love my Love*. The third Movement, *Song of the Blacksmith* uses the folk song *A Blacksmith Courted Me* and features the programmatic element of an anvil being struck

[119] Brant Karrick, *Songs of Old Kentucky*, Van Nuys, CA: Alfred Publishing Company, 2007.

in the percussion section. The final movement, *Fantasia on the Dargason*, includes *Dargason* with the folk song *Greensleeves* woven throughout. This work is among the most important pieces in the wind band literature. The composer, Gustav Holst, was not only a champion of the emerging band movement, but was a major orchestral composer of the era, whose compositions for winds brought artistic legitimacy to the military band movement that was beginning to find its place in the concert halls. His other major works for band *First Suite in Eb* and *Hammersmith* are also considered masterpieces in the wind repertoire.

Festal Scenes (1986)
Yasuhide Ito (b. 1960)

Festal Scenes is a collection of Japanese folk songs arranged for band by composer Yasuhide Ito. The piece was commissioned by the Ominato Band of the Japan Maritime Self-Defense Force and received its premiere on October 28, 1986. The American premiere occurred one year later by the University of Illinois Concert Band at the American Bandmasters Association convention in Knoxville, Tennessee. The four songs used in the work derive from the Aomori Prefecture: "Jongara-Jamisen," "Hohai-bushi," "Tsugaru-aiya-bushi," and "Nebuta-festival." Ito notes that the inspiration for *Festal Scenes* derived from a friend who told him "Everything seems like paradise blooming all together. Life is a festival indeed."[120]

[120]Nancy m. Golden, Larry R. Blocher, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles, "Festal Scenes," In *Teaching Music Through Performance in Band* 2, ed. Richard Miles (Chicago, IL: GIA Publications, 2000) 2:340–343.

Symphonic Dance No. 3 (1964/67)
Clifton Williams (1923-1976)

Symphonic Dance No. 3: Fiesta is one of five symphonic dances originally composed for orchestra by Clifton Williams. These *Symphonic Dances* were written to commemorate the 25th anniversary of the San Antonio Symphony Orchestra. After its premiere, Williams rescored the piece for winds and percussion, which received its premiere in 1967 by the University of Miami Band. The piece pays homage to the vibrant Latin American culture present in the city of San Antonio and illustrates the "pageantry of Latin American celebrations—street bands, bullfights, bright costumes, the colorful legacy of a proud people" through its orchestration.[121] The piece incorporates brass fanfares, syncopated rhythms, running 16th note passages, trumpet solos, and expanded percussion writing to create this imagery.

The Solitary Dancer (1969/1970)
Warren Benson (1924-2005)

Warren Benson's *The Solitary Dancer* was commissioned in 1966 by Norbert Buskey and the Clarence, NY Senior High School Band. One of the few fast and quiet works for band, *The Solitary Dancer* is a minimalist piece that presents all melodic material within the first fifteen measures. Through this work, Benson illustrates the "quiet, poised energy that one may observe in a dancer in repose, alone with her inner music."[122] This quiet energy is reflected within the music with a consistent quick tempo, conservative dynamics, muted brass, and syncopated rhythms throughout. *The Solitary*

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[121] John Wojcik, "Bitonal Harmonies in Clifton Williams' Fiesta," *The Instrumentalist,* May 1996, 28.
[122] Andy Pease, "The Solitary Dancer by Warren Benson" Wind Band Literature, August 15, 2012, accessed February 22, 2023, https://windliterature.org/2012/08/15/the-solitary-dancer-by-warren-benson/.

Dancer stands among Benson's substantial works for band, which also include *The Leaves are Falling* and *The Passing Bell*.

Early Light (1999)
Carolyn Bremer (1957-2018)

Carolyn Bremer's *Early Light* was originally composed for orchestra in 1995 and rescored for band in 1996. The piece was premiered by the Oklahoma City Philharmonic in July of 1995. *Early Light* was inspired by the composer's love for baseball and the childhood memories associated with attending games. Much of the thematic material of the work is derived from the *Star-Spangled Banner*, whose melody is fragmented and interwoven into the score. Children's songs, including *Row Row Row Your Boat* can also be heard in fragments throughout the score, alluding to the composer's childhood wonder attending ball games. A slapstick is featured towards the end of the piece which signifies the cracking of a wooden bat on a baseball. The piece ends with a bombastic coda section featuring the final strain of the *Star-Spangled Banner*.[123]

Dance of the Jesters (1873/1997)
Tchaikovsky (1840-1893) /Cramer (b. 1940)

Dance of the Jesters was originally written in 1873 by Piotr Tchaikovsky as incidental music to the play *The Snow Maidens*. The selection now known as *Dance of the Jesters* was originally known as "Number 13" in Act Three.[124] This piece is a prime example of Russian Music during the Romantic era with its strong sense of nationalism, intense pace, marathon of running 16th notes and bombastic coda section. Although originally written for orchestra, the modern adaptation for band by Ray Cramer is based

[123] Carolyn Bremer, *Early Light* (New York: Carl Fischer, 1999).
[124] Jeff Emge et al., "Dance of the Jesters," in *Teaching Music through Performance in Band*, vol. 2 (Chicago: GIA Publications, 1998), 438.

off an early Russian military band transcription of the work. Cramer's transcription captures the intensity and energy of the original work with the string parts dispersed amongst the winds. This piece is a beautiful supplement to the ever-growing wing band repertoire that pays homage to the great romantic orchestras of the 19th century.

Epinicion (1972)
John Paulson (b. 1948)

Epinicion is a piece for band by American composer, John Paulson. The piece shares its name with an ancient Greek "song of victory sung at the conclusion of a triumphant battle," during which soldiers would sort their wounded from their dead.[125] (TMTPIB). The piece is strikingly different from many traditional works for band because of its brash dynamics, twelve-tone techniques, and eerie melodic lines. Much of the work is aleatoric in nature, allowing individual performers to decide when and how to perform musical lines. According to the Teaching Music Through Performance in Band series, Epinicion is Paulson's "personal abstraction of war in general and the Vietnam War in particular."[126] The piece is Paulson's "attempt to portray the inevitable insanity, despair, and absolute horror of war."[127]

Diamond Tide (2015)
Viet Cuong (b. 1990)

Diamond Tide was commissioned by Cheryl Floyd and the TMEA Region 18 Middle School Bands. The piece was inspired by an article published in *Nature Physics* in 2010 which detailed the extreme heat and pressure needed to melt a diamond. Scientists believe that these elements exist as the natural state in the Jovian planets,

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[125] L. Kevin Kastens et al., "Epinicion John Paulson," in *Teaching Music Through Performance in Band*, vol. 4 (Chicago: GIA Publications, 2002), pp. 470–473.
[126] Kastens, 470
[127] Kastens, 471

Uranus and Neptune, leading to a theory that the Oceans of these planets are composed of liquified diamond with icebergs on solid diamond floating throughout. While this theory remains unproven, the principle of an ocean of diamond serves as the backdrop of *Diamond Tide*. Cuong uses extended percussion technique, notably the use of percussion instruments dipped into water, muted brass, woodwind arpeggios and trombone glissandi to illustrate the waves of diamonds on these distant planets.[128]

Hands Across the Sea (1899)
John Philip Sousa (1854-1932)

Performed October 17, 2022 by The University of Kentucky Concert Band

Hands Across the Sea is one of the most popular pieces in the American March King's repertoire. Composed in 1899, the piece is directed towards America's overseas allies at the turn of the 20th century. The mostly likely source for the name of the march came the line "A Sudden thought strikes me,-let us swear an eternal friendship" which appeared in a play Sousa was reading at the time.[129] Thus, *Hands Across the Sea* exists as a homage to friendship amongst America and its foreign allies. The piece was premiered by Sousa's Band at the Philadelphia Academy of Music in April of 1899, only months before the Sousa Band's 1900 European tour. The positive reception to the piece was immediate, which led the bandmaster to repeat it three additional times.[130]

[128] Viet Cuong, "Diamond Tide," Viet Cuong | Composer. Viet Cuong, September 15, 2021, https://vietcuongmusic.com/diamond-tide.
[129] Paul Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 60.
[130] Bierley, 60.

Mysterious Village (2007)
Michael Colgrass (1932-2019)

Performed October 17, 2022 by The University of Kentucky Concert Band

Mysterious Village was commissioned by the Colorado Wind Ensemble and the 2007 CWE Commissioning Project Consortium. This piece is non programmatic but is characteristic of a tone poem through its musical illustration of a fictional village. Colgrass notes that "The village I envision is pure fantasy and could exist anywhere in the world. It's a place I've never been and reflects a kind of life I've never experienced. This sense of the unknown is what inspired *Mysterious Village*."[131] The composer implements chord clusters, polychords, elision, multiple split woodwind parts, muted brass, and non-traditional percussive techniques to invoke a mysterious aura intertwined with traditional harmony. The composer's rationale for this expansive writing is to invoke sounds that suggest ancient cultures and emotions that are common today. Colgrass writes that "in spite of differing customs, values, and beliefs, people everywhere and all through time seem to share the same feelings. So, it is not through the intellect that we connect with people far away and long ago, but through emotions that never change."[132]

My Soul to Keep (2019)
Julie Giroux (b. 1961)

Performed October 17, 2022 by The University of Kentucky Concert Band

My Soul to Keep is a commission by the Lesbian and Gay Band Association, Central Sounds of Freedom Band, the Tampa Bay Pride Band, and the South Florida Pride Wind Ensemble in commemoration of the 50th Anniversary of the Stonewall Riots.

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[131] Michael Colgrass, *Mysterious Village*. (Colgrass Music, 2007).
[132] Colgrass.

The work premiered on October 13, 2019 at the Plaza LIVE Orlando by the LGBA national convention band featuring Soprano Soloist Mendy Cumberledge and conducted by the composer. *My Soul to Keep* is a reaction to gun violence in America, with the Pulse Nightclub shooting and the Parkland School shooting serving as major influences in its composition.[133] Giroux Writes, "Gun Violence has become a plague in America. Mass shootings and deaths by guns in this country have become common. As musicians, besides voting, music can be our loudest, strongest voice. Music can help us remember those we have lost and those who are forever impacted. Music can help us remember those we have lost and those who are forever impacted. Music is a bridge across all ethnic, social, racial & religious divides. Music can heal. Music can help bring about the changes we so desperately need. The time for change is now." [134]

Galop (1909/2012)
Arthur Bird (1846-1923)/James Syler (b. 1951)

Arthur Bird was an American composer and music critic who spent much of his life abroad in Europe. Bird, who served as the Berlin correspondent for the Chicago journal *Musical Leader*, only composed three works for military band. Two of these works, *French Overture* (1878) and *March* have been lost to history. The third piece *Galop* was resurrected by James Syler in 2012 through his research of old out-of-print band works. The music itself is unchanged with the exception for modification for current

[133] Christine DiMattei, "A Lament For The Dead, A Vow To The Living: A Composer Sets Her Sorrow Over Gun Violence To Music," *WLRM.* Accessed September 21, 2022, https://www.wlrn.org/culture/2019-10-17/a-lament-for-the-dead-a-vow-to-the-living-a-composer-sets-her-sorrow-over-gun-violence-to-music.
[134] "My Soul to Keep," Julie Giroux, *Musica Propria*, Accessed September 21, 2022, https://www.juliegiroux.org/my-soul-to-keep.

wind band instrumentation. The style of *Galop* matches the popular dance of the same name that was popular in 19th century France, Vienna, Berlin, and London[135]

Shenandoah (1999)
Frank Ticheli (b. 1958)

Shenandoah was commissioned by Cheryl Floyd, Brad Smith, and the Hill Country Middle School Band in memory of Jonathan Paul Cosentino, a horn player at the school. *Shenandoah* is an American folksong about the Shenandoah River and Valley in Virginia. Ticheli notes that "I was inspired by the freedom and beauty of the folk melody and by the natural images evoked by the words, especially the image of a river. I was less concerned with the sound of a rolling river than with its life-affirming energy—its timelessness. Sometimes the accompaniment flows quietly under the melody; other times it breathes alongside it. The work's mood ranges from quiet reflection, through growing optimism, to profound exaltation."[136]

Mayflower Overture (1958/1997)
Ron Nelson (b. 1929)

Mayflower Overture is an original tone poem for band by Ron Nelson. The piece was originally written in 1958 but was revised to its current version by the composer in 1997. The work depicts the journey of the Pilgrims to the new world in three sections. The first section, "Departure," gives the impression of being at Plymouth for the launch of the Mayflower. The second section, "Storm," represent the heavy storms that raged the Mayflower on her voyage. The final section, "Arrival in the New World," represents the

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[135] Michael Burch-Pesses, Larry Blocher, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles. "Galop," In *Teaching Music Through Performance in Band* 10, ed. Richard Miles (GIA Publications, 2015) 579–85.
[136] "Shenandoah," Manhattan Beach Music, Manhattan Beach Music, accessed February 18, 2023,, https://www.manhattanbeachmusic.com/html/shenandoah.html

first sighting of land in 1620. The themes used in this work are all hymns the pilgrims would have known including *Psalm 3, Psalm 136,* and *Psalm 100* (Old Hundredth). This piece is Ron Nelson's first significant work for band.[137]

Xerxes (2010)
John Mackey (b.1973)

Xerxes takes its name from Xerxes the Great, the King of Persia from 485 to 465 BC. The music, unexpectedly, is a concert march. Whereas most marches for comcert band- at least the ones with which I'm familiar- are cheerful and in many cases patriotic (usually either American or British), I wanted to write a sort of anti-march: an angry, nasty march, that still follows the traditional structure one would expect from a military march. Xerxes, as the music hopefully suggests, was one of your nastier rulers, even by ancient standards. His claim to fame was invading and burning Athens to the ground. Xerxes was assassinated by Artabanus, who in turn was murdered by Xerxes' son, Artaxerxes I. Program note By John Mackey.[138]

Starlight (2019)
Katahj Copley (b.1998)

When looking up in the sky, the stars are ever so freeing. Filled with wonder and filled with hope, they are the sketches of the universe. With this lyrical piece, a melody is brought and it evolves into something stellar. I've written many pieces about the sky and this one has a different theme to it this time: What joys and wonders can a star and its light bring to a night sky. The opening clarinet is our first star and from the opening motif more stars beginning to show up until the climax where the sky is at its brightest. After

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[137] Rodney Schueller, Larry R. Blocher, Eugene Migliaro Corporon, Ray Cramer, Tim Lautzenheiser, Edward S. Lisk, and Richard Miles, "Mayflower Overture." In *Teaching Music Through Performance in Band* 7, ed. Richard Miles, (Chicago, IL: GIA Publications, 2009), 7:394–400.
[138] "Xerxes," John Mackey, John Mackey, 2023, https://www.johnmackey.com/music/xerxes.

the climax the sky begins to settle in for the end of the night- the stars begin to fade as the sun appears. This piece is an ode to the colors, the worries, and the joys of wonder. Program note by Katahj Copley.[139]

Niagara Falls (1997)
Michael Daughtry (b.1954)

Michael Daugherty Niagara Falls Niagara Falls (1997) was commissioned by the University of Michigan Symphonic Band in honor of its One Hundredth Anniversary and is dedicated to its conductor H. Robert Reynolds. The work was premiered by that ensemble on October 4, 1997 at "Bandarama," conducted by H. Robert Reynolds at Hill Auditorium, Ann Arbor, Michigan. The composer writes: Niagara Falls, a gateway between Canada and the United States, is a mecca for honeymooners and tourists who come to visit one of the most scenic waterfalls in the world. The Niagara River also generates electricity for towns on both sides of the border, where visitors are lured into haunted houses, motels, wax museums, candy stores, and tourist traps, as well as countless stores that sell "Niagara Falls" postcards, T-shirts, and souvenirs. This composition is another souvenir, inspired by my many trips to Niagara Falls. It is a ten-minute musical ride over the Niagara River with an occasional stop at a haunted house or wax museum along the way. Its principal musical motive is a haunting chromatic phrase of four tones corresponding to the syllables of Niagara Falls, and repeated in increasingly gothic proportions. A pulsing rhythm in the timpani and lower brass creates an undercurrent of energy to give an electric charge to the second motive, introduced in musical canons by the upper brass. The saxophones and clarinets introduce another level

[139] "Starlight," Katahj Copley, Katahj Copley Music, 2023. https://www.katahjcopleymusic.com/starlight.

of counterpoint, in a bluesy riff with a film noir edge. My composition is a meditation on the American Sublime. Michael Daugherty.[140]

[140] "Niagara Falls," Faber Music, Faber Music, 2023. https://www.fabermusic.com/music/niagara-falls-3018.

Josh Gillen
Lecture Recital
April 19, 2023

Outline

Introduction

- The purpose of this lecture recital is to give a better understanding of Julie Giroux's Symphony No. 6 "The Blue Marble." This is a new piece for winds and percussion that has already become a popular part of the repertoire and received many performances.
- Because this piece was recently composed, prior research and analysis has yet to be conducted. This presentation represents a small portion of my Doctoral dissertation "Julie Giroux's Symphony No. 6*: The Blue Marble* Background, Analysis, and Conductor's Guide." That I believe will give musicians and director's a better understanding of the work. By the time this presentation is published, this dissertation will be available online via the University of Kentucky Libraries.

Part 1: Biography and Background of Symphony (5 Minutes)

a. Julie Giroux
- Born December 12, 1961 in Fairhaven, Massachusetts to Pete and Jeannie Ruth Giroux.
- Musical from a young age. Began piano lessons at the age of three and writing her own music at 8 years old.
- Learned music theory, orchestration, and composition by learning tv themes and classical music by ear.
- First piece for band published when she was 13 years old.
- Attended LSU and received her BA in Horn performance.
- During college she was a member of the Tanglewood Orchestra. Received orchestration classes from John Williams.
- Following Graduation, Giroux was hired as a composer for the 1985 National Sportsfest in Baton Rouge, LA which was broadcast on national television. Here she met composer Bill Conti who invited her to work with him in Hollywood.
- Immediately moved to LA and began work on the Mini-Series "North and South" which began a 40-year commercial composition career.
- Composition output includes six symphonies, works for symphony orchestra, chamber ensembles, brass quintet, woodwind quintet, and nearly 100 works for band.
- Has composed for celebrities including Martin Scorsese, Clint Eastwood, Madonna, Liza Minnelli, Celine Dion, Paula Abdul, Michael Jackson, Paul Newman, and Harry Connick Junior.
- Youngest artist and first woman to receive the Emmy Award for "Outstanding Individual Achievement in Musical Direction" which she has won thrice.

b. The Blue Marble Background

- Since the Early 2000s, Giroux wanted to blend film, multi-media, and live musical experiences, but believed click track syncing created inauthentic musical experiences. When she first heard about Ion concert media and the new museik software that syncs videos to the conductor (not the other way around), she immediately began plans to create a multi-media work.
- She began planning a new symphony that celebrated the Earth and its life and would incorporate multi-media and film.
- During the planning process for the symphony, Giroux received a commission from the Metropolitan Wind Symphony, based in Lexington, Massachusetts, to celebrate the ensemble's 50th anniversary. They specifically asked for twenty minutes of music. Giroux shared her symphonic idea with the commissioner and the two parties decided to compose the symphony as the commission.
- The composition of the piece was halted by the Covid-19 pandemic, which drastically changed the way Giroux thought about Life and Earth.
- Premiered on May 1, 2022 after a delay caused by the Covid-19 Pandemic. First conducted by Lew Buckley, the director emeritus of the Metropolitan Wind Symphony.
- The multi-media premiere with the film and surround sound effects premiered at the Texas Band Association Conference by the El Paso Winds, Dr. Brad Genevro conducting, on July 21, 2022. This premiere featured musical updates and an extended ending that has become the official published version of the work.
- The orchestral transcription of the symphony is currently in construction by Giroux and will be premiered in March 2024 with the Greeley Philharmonic Orchestra, Dr. Lowell Graham, Conducting

<u>Part 2: Movement I (5 Minutes)</u>

a. Inspiration
- Serves as both an introduction to the symphony and an introduction to the planet, its people, and its places.
- Goal was to describe the Earth to someone that had never been to it.
- Movement 1 is a trailer for the entire symphony in the same way a theatrical trailer showcases a movie.
    - Musical Example can be seen in in measure 41. Only part of the symphony that uses very traditional chord sequence motions.
    - Mvt 1 Full Ensemble, mm. 41-59
- Scored for full wind ensemble, including piccolo trumpet and 8 percussionists. Include important harp, piano, and celesta parts.
- Synthesizer parts were included in the original score of the work but have been embedded in the film in the published version.

b. Form
- Two distinct large sections and coda. These sections can be further divided into sub-sections a-g.

c. Themes
- Two major themes and six motifs

- Theme 1 is first presented in piccolo, oboe 1, and piccolo trumpet. The line is mostly conjunct, but contains several skips of thirds, fourths, and fifths. The entire melody spans two octaves.
    - Mvt 1 Piccolo, mm. 91–94.
    - Mvt 1 Full Ensemble, mm. 95–100 (F Mixolydian)
    - Mvt 1 Full Ensemble, mm. 143–148 (Eb Mixolydian)
- Theme 2
    - Mvt 1 Oboes and Horns, mm. 121–127
    - Mvt 1 Trumpet 1, mm. 128–134
- Motif 1 (Show & development)
    - Mvt 1 English Horn, mm. 11–18
    - Mvt 1 Flute 1, mm. 19–22
- Motif 2 (Show & development)
    - Mvt 1 French Horn, mm. 19–22
    - Mvt 1 Bassoon 1, mm. 23–24
    - Mvt 1 Oboe 1 and Alto Sax 1, mm. 24–25
    - Mvt EH, CL 1, TBN 1, Ob 1, Eb Clar, Alto 1, mm. 125–131
    - Compare Motif 2 EH and Clar 1. 25–27 with theme 2 Ob and Horns 121–127
        - Mvt 1 Oboe 1, mm. 24–25
        - Mvt 1 Oboe 1, mm. 29–31
        - Mvt 1 Oboe 1, mm. 121–128
- Motif 3 (Show)
    - Repeated and developed in piccolo and piccolo Tpt 27–34
        - Mvt 1 Piccolo Trumpet, mm. 27–29
        - Mvt 1 Piccolo, mm. 19–31
        - Mvt 1 Piccolo, mm. 32–34
- Motif 4 (Show)
    - Mvt 1 Clarinet 1, mm. 64–70
    - Further developed in Mvt II
- Motif 5 (Show)
    - Mvt 1 Oboe 1 and Alto Sax, mm. 112–120
- Motif 6 (Show)
    - Shows up only in the coda section but is immediately developed.
        - Mvt 1 Horns and Trombones m. 149
        - Mvt 1 Trumpets, m. 149
        - Mvt 1 Trombone 1, m. 150
        - Mvt 1 Trumpet 1, m. 155

<u>Part 3: Movement II (5 Minutes)</u>

- Inspiration
    - Inspired by the Amazon Rainforest recordings by sound engineer George Vlad.

    - These recordings serve as the backdrop of the symphony and are synced with the film.
    - Movement II was completely re-written three times in 2022 but the final version of the movement came during an intense thunderstorm at Giroux's home in Jackson, Mississippi.
    - In this movement, the voices of the winds are added to the depth of the rainforest's soundscape.
- Form and Themes
    - Movement II is characterized by five short sections and two major themes.
    - Sections of Movement II are delineated by its thematic content.
    - Show Form Chart
    - Theme 1 is first introduced by the flute 1, oboe 1, and piano in measures 27-29. (Figure 3.1) This romantic theme is short and conjunct. After the first presentation, it is immediately repeated.
        - Mvt 2 Flute 1, Oboe 1, and piano, mm. 27-29
    - Second Thematic area is derived from motif 4 of the first movement (show chart).
    - Motif 4 appears here in a transformation that is melodically and rhythmically related to its original presentation in Movement I. The theme emphasizes a minor third triplet skip before descending a perfect fourth, as notated in measure 65 of Movement I. These triplets are approached by three notes in a descending half-step-whole-step motion in both presentations. Other portions of the transformed theme are related to its original presentation through a rhythmic relationship. The transformed theme also contains a repetition of triplet figures that are related to its original presentation in Movement I.
        - Mvt 1 Clarinet 1, mm. 64–70
        - Mvt 2 Flutes, mm. 39–45
    - Theme II develops and diverges from Theme I.
        - Mvt 2 Oboe 1, mm. 57–61
    - Giroux incorporates an interesting countermelody in the bassoon which is based on the first six notes of motif 4 in Movement I (Mvt. I, mm. 64–65). This new transformation of motif 4 is melodically inverted and contains half of the rhythmic duration of its source material in Movement I. The figure below displays the similarities of the motif 4 countermelody in Movement II with its source material in Movement I.
        - Mvt 1 Clarinet, mm. 64–65
        - Mvt 2 Bassoon, mm. 61–62
    - Measure's 61–65, Giroux uses two developed conjugations of motif 4 as melody and countermelody together.
        - Mvt 2 Flute 1 and Bassoon 1, mm. 61–65
- Harmony
    a. "I've gone full blown rainforest romantique, letting my French composer genetics run free!"

- The harmony of Giroux's second movement is particularly interesting. It is inspired by the French romantic composers of the 19th century (particularly Debussy). Key center is constantly shifting.
- Complex harmonies (show harmony chart)
- Chromatic Extension
    - Mvt 2 Full Ensemble, mm. 21–26
- I-iv and i-9+ as important harmony element
    - Mvt 2 Full Ensemble, mm. 27–29
    - Mvt 2 Full Ensemble, mm. 32–33
- Extended use of augmented and diminished chords, chromaticism, chord extensions, key changes by nearly related key, stepwise, and chromatic mediant.
- She wasn't thinking about theory, she wrote what she heard in her mind.

<u>Part 4: Movement III (5 minutes)</u>

a. Inspiration
- Movement III is an examination of life on Earth.
- Explores shared humanity that exists across all borders, races, and ethnicities rather than cultural differences.
- Main themes according to Giroux are "violence, death, murder, birth, and life"
- More introspective of life on Earth. What separates this movement from the others is its focus and commentary on the terrors of humanity along with its beauty.

b. Form
- Movement III can be divided into three large sections primarily based on presentations of the major theme.
- Each section can be further divided into sub-sections. There are 22 sub-sections in total.
- Show form chart.

c. Major Theme and development
- Movement III of Symphony No. 6 contains one major theme that is presented in numerous transformations throughout three large sections.
- Theme 1 first appears within sub-section b of Section A by the bass clarinet, bassoons, saxophones, horns, and euphoniums in measures 25–28. It appears in this section as a dark, augmented melody.
    - Mvt 3 Bass clarinet, bassoons, saxophones, horns, and euphoniums, mm. 25–28
- Theme 1 reappears as a Lydian ballad in Section B. (Example, Horns mm. 106–113) (example 4.3)
    - Mvt 3 Horns, mm.106–113
- Theme 1 is often presented in a full textured choral style in Section C (mm. 248–255) (327–333)
    - Mvt 3 Full Ensemble, mm. 248–255
    - Mvt 3 Full Ensemble, mm. 327–333

- Theme 1 is developed through canon in sections A and C.
    - Mvt 3, Full Ensemble, mm. 236–239
- Theme 1 dance-like development in Eb Clarinet, mm. 299–306
    - Mvt 3, Eb Clarinet, mm. 299–306
- Theme 1 extension development, Trombone 1, mm. 314–15
    - Mvt 3, Trombone 1, mm. 314–315
- Theme 2 from movement I reappears in movement III in a new transformation. (show example) This new presentation is condensed and slightly altered in the third movement. The perfect fifth skip at the beginning of the original is altered to a minor third skip in its return in movement three. The stepwise descent of the original is now arpeggiated downwards. Both versions of the melody feature a major ninth jump before descending a third. In the original presentation, this is a major third descent while it is presented as a minor third descent in movement three.
    - Mvt 1 Oboe 1, Alto Sax 1, mm. 112–119
    - Mvt 3 English horn, mm. 195–198
- Theme 2 expansion in trumpet solo, mm. 219–224
- There are several developmental statements of the Theme II melody. The most notable occurs in the Trumpet 1 in measures 219–224.
    - Mvt 3 Trumpet 1, mm. 219–224
- Six thematic motifs and several non-thematic melodies
    - Motifs 1–3 are primarily used in Section A
    - Motifs 4–6 are primarily used in Section C
    - These motifs develop and appear in many transfigurations.
    - The motifs are typically juxtaposed with one another. Sections that include motifs 1–3 and 4–6 typically repeat, alternate, and superimpose motifs.
        - Mvt 3 Clarinet, m. 1 (motif 1)
        - Mvt 3 Trombone 1, m. 2 (motif 2)
        - Mvt 3 Trumpets, m. 6 (motif 3)
        - Mvt 3 Low Brass m. 159 (motif 4)
        - Mvt 3 Piccolo, m. 166 (motif 5)
        - Mvt 3 Trumpet 1, m. 178–179 (motif 6)
        - Mvt 3 Full Ensemble m. 1–25 (motifs 1–3)
        - Mvt 3 Full Ensemble m. 165–195 (motifs 4–6)

Part 5: Film

a. Meaning (5 minutes)

- The symphony is programmatic in an unconventional way. The music and the film represent the thought process Giroux went through while composing the symphony. Each scene and its accompanying music reflect Giroux's compositional thoughts.
- "I think once you see it with the film, you get a better idea of what I was thinking when I was writing it."
- An analysis of the film's themes in relationship to the musical structure of the symphony gives insight to the work's greater meanings.

- Show visual themes chart.

b. <u>Logistics (5 minutes)</u>

- Museik Software developed by Scott Winters and Ion Concert media
- The software was designed with the purpose of creating an experience that reflects her compositional intentions while also giving conductors the freedom to create organic performances.
- New software syncs a digital score with the video and sound effects. The pace of the scrolling score can be sped up or slowed down. The video and audio effects speed up or slow down with the score. This can be controlled on a computer or the iPad remote app. Essentially, the iPad becomes another instrument in the ensemble and its user is another musician watching the conductor.
    - *Display video of Josh running the Museik Software in rehearsal
    - The film options include
        - 1 screen/1 projector
        - 3 screen/1 projector
        - 3 screen/3 projector
        - Surround Sound
        - Stereo Sound
        - Scenting

<u>Part 6: Questions (With Any Remaining Time)</u>

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Vita

Joshua M. Gillen

Education

Master of Music Education, GPA 4.0 — May 2020
Auburn University — Auburn, Alabama

Bachelor of Arts in Music Education, Magna Cum Laude May 2015
Auburn University — Auburn, Alabama

Teaching Experience

University of Kentucky — August 2020–May 2022
Graduate Associate, University of Kentucky Bands — Lexington, Kentucky

Auburn University — June 2018–May 2020
Graduate Associate, Auburn University Bands — Auburn, Alabama

Shaw High School — June 2016–May 2018
Director of Bands — Columbus, Georgia

Dorothy I. Height Elementary School — August 2015–May 2016
General Music Teacher — Columbus, Georgia

Presentations

What is My Leadership Style?, Presented to student leadership of the University of Kentucky "Wildcat Marching Band" August, 2022
Teaching Effective Sectionals, Presented to student leadership of the University of Kentucky "Wildcat Marching Band" August, 2021; August, 2022

Honors & Awards

Kappa Kappa Psi National Honorary Band Fraternity (Undergraduate Member and Graduate Honorary Member)
Outstanding Senior in Music Education– Auburn University
Tau Beta Sigma National Honorary Band Sorority (Honorary Member)
Phi Mu Alpha International Music Fraternity
Pi Kappa Lambda Music Honor Society
Marching Drill featured on the Ultimate Drill Book Facebook page, September 22, 2022

Related Professional Experience

Music Arranger	2009–Present
Drill Designer	2015–Present
Wind Band Conductor	2015–Present
Saxophonist	2015–Present