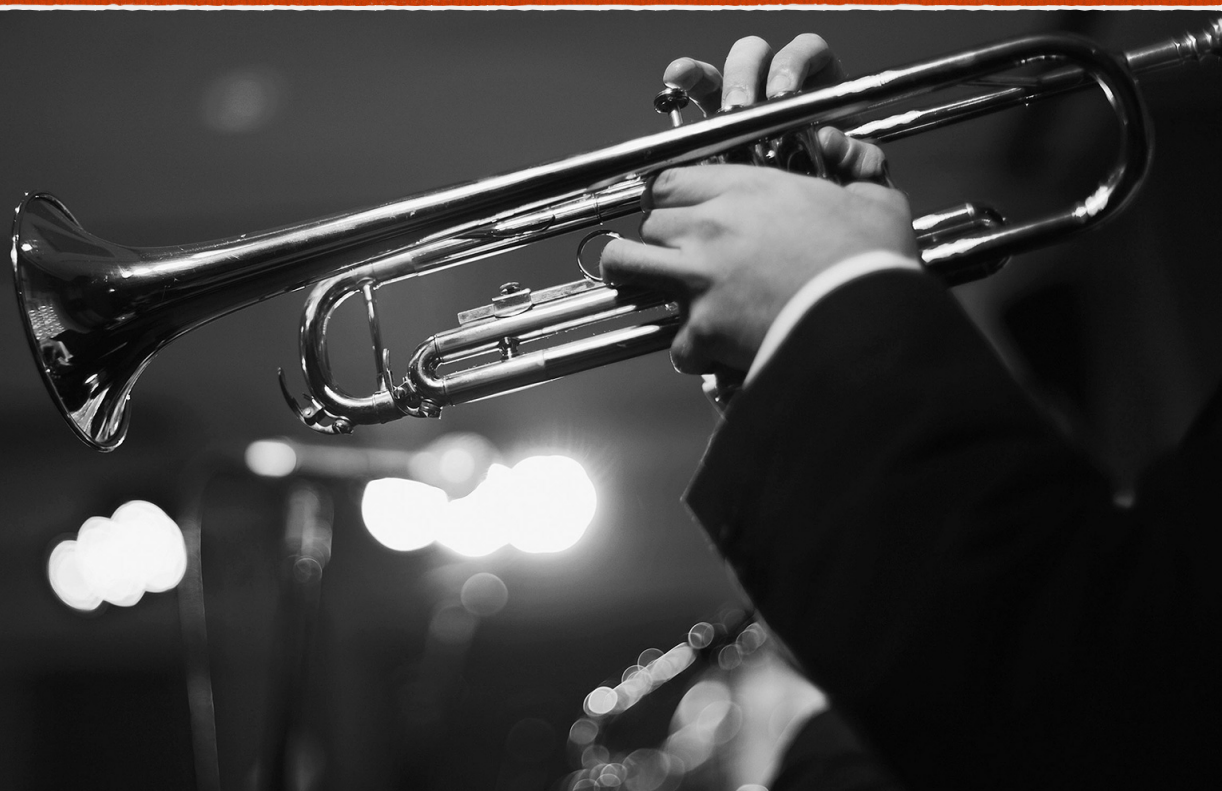


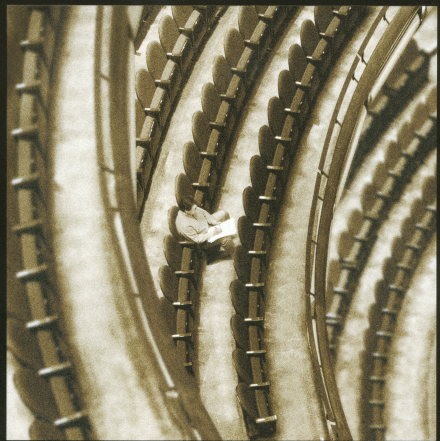


**RESEARCH IN THE CREATIVE
AND PERFORMING ARTS**



**What is research
for a composer?**

**How do I
disseminate my work?**



Commissions

Normally I'm approached by an artist, or an ensemble, to compose a piece of music.

The commissioner specifies:

- 1) The number of players**
- 2) The length of the piece**
- 3) The date of the premiere**

Commissions

1) The number of players

This can range from solo piano to symphony orchestra.

From a piece of electronic music to an opera or musical.

From beginner band to some of the best performers in the world.



Commissions

2) The length of the piece

Length of the piece and the number of players involved are the primary factors I use to calculate the cost of the commission.



Commissions

Canadian League of Composers - Commissioning Rates

Chamber Ensembles

One or two \$425

Three or four \$475

Five to eight \$535

Nine to fifteen \$615

Orchestra Fee

Chamber orchestra up to 15 parts \$615

Orchestra over 15 parts \$790

Chorus Fee

A cappella (or with piano) up to seven parts \$475

A cappella (or with piano) eight parts or more \$535

Stage works

Opera, ballet,: to be negotiated

Commissions

2) The length of the piece

This can be quite loose, or quite rigid.



Commissions

3) The date of the premiere

**Then you agree on a delivery date,
apply for arts funding and then the
real work begins.**

Commissions

This is now where the research begins.

In order to compose a successful piece you need to know who you're writing for and their strengths and weaknesses.

A successful commission is one where everyone comes away feeling good.



Some Examples

Transposed
Score

for Dean McNeill

Kalla

for Trumpet and Wind Ensemble

Allan Gilliland
(2009)

Furiously ♩ = 132

Freely ca. ♩ = 84

The musical score is presented on a white background with a red border. It features a transposed score for a Trumpet and Wind Ensemble. The score is divided into two sections: 'Furiously' (♩ = 132) and 'Freely' (ca. ♩ = 84). The instrumentation includes Piccolo, Flute III, Oboe III, Bassoon I, B♭ Clarinet I, D♭ Clarinet II, B♭ Clarinet III, B♭ Bass Clarinet, and E♭ Alto Saxophone III. The score shows complex rhythmic patterns and dynamics, with large numbers 3 and 4 indicating specific measures or sections. The 'Freely' section includes markings for 'stagger breathe'.

Some Examples



Dean McNeill wanted a piece that showcased his abilities as both a classical and jazz trumpet player. Specifically he wanted me to feature the plunger mute.



Early on he send an mp3 of him playing with the plunger.

Some Examples



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Some Examples

Score

for Paul Schieman
**Concerto for Oboe
Strings and Harpsichord**

Mvt. I - *Albinology*

Allan Gilliland
(2004/5)

Moderately fast ♩ = 100

The musical score is for a concerto in B-flat major, 4/4 time, marked 'Moderately fast' at 100 beats per minute. It features a Solo Oboe, Violin I, Violin II, Viola, Cello, Bass, and Harpsichord. The Solo Oboe part is mostly rests. The Violin I and II, Viola, Cello, and Bass parts play a rhythmic pattern of eighth and sixteenth notes, starting with a forte (f) dynamic. The Harpsichord part plays a similar rhythmic pattern, also starting with a forte (f) dynamic.

Some Examples



ABE is an ensemble that specializes in performing music from the Baroque period 1600-1750

Being asked to write a piece of new music for an ensemble that specializes in old music was a unique challenge.

Some Examples

The research for this piece was extensive.

Many days studying the oboe and listening to great works written for that instrument. Also learning about the harpsichord, an instrument unique to Baroque music.



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Some Examples

Violin I

On the Shoulders of Giants

Allan Gilliland
(2000)

Slow and unsettled ♩ = ca. 69

div.
a2

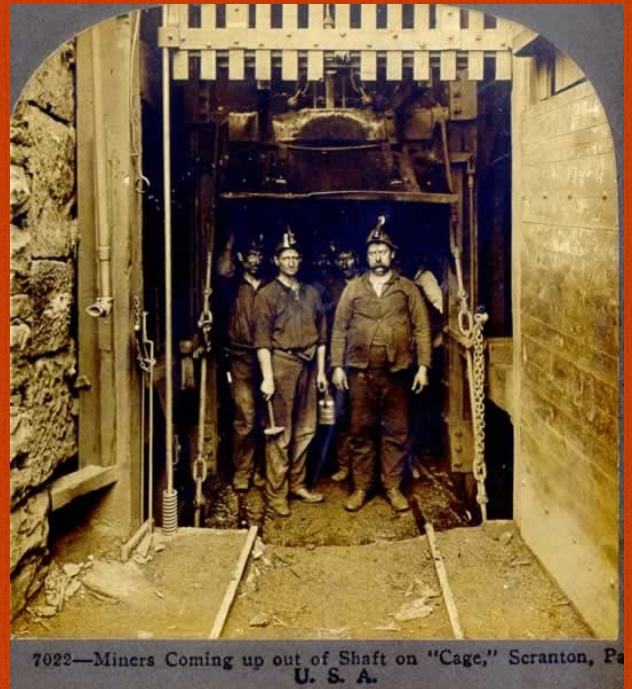
Measures 1-4 of the Violin I part. The first staff is in 4/4 time. The first measure has a *ffz* *sub* *ppp* *very agitated* marking. The second measure has a *ffz* *sub* *ppp* marking. The third measure has a *sim.* marking. The fourth measure has a *pp* *ffz* *sub* *pp* *sim.* marking. The second staff is in 4/4 time and has a *ffz* marking in the first measure.

Measures 5-8 of the Violin I part. The first staff is in 4/4 time. The first measure has a *p* *ffz* *sub* *p* *sim.* marking. The second measure has a *sim.* marking. The third measure has a *sim.* marking. The fourth measure has a *sim.* marking. The second staff is in 4/4 time and has a *sim.* marking in the first measure.

9

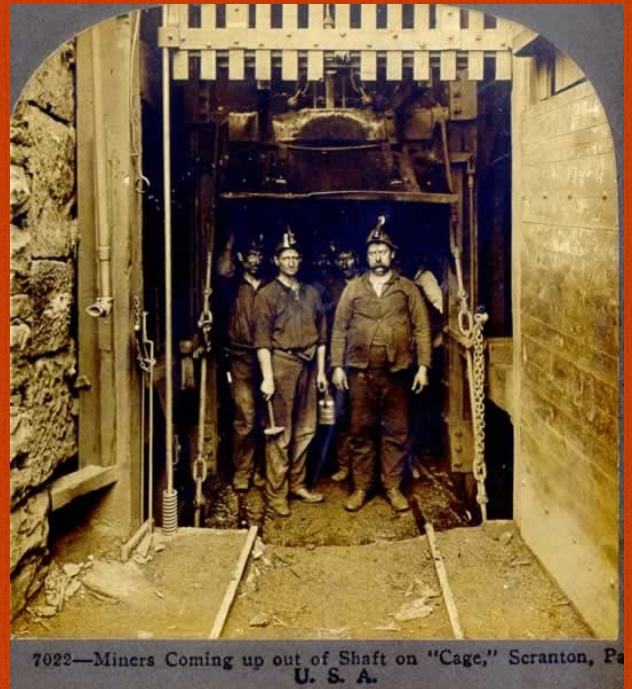
Some Examples

A programmatic work that uses music to represent some of the jobs that my parents have done.



Some Examples

A programmatic work that paints in music, some of the jobs that my parents have done.



Dissemination



Dissemination

