

Alyssa Morris Forecast

A Commissioned Work for Oboe and Percussion

by

Caryn Creamer

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Graduate Supervisory Committee:

Martin Schuring, Chair
Gary Hill
Amy Holbrook
Albie Micklich
Robert Spring

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ABSTRACT

The purpose of this project was to commission, perform, and discuss a new work for an instrument pairing not often utilized, oboe and percussion. The composer, Alyssa Morris, was selected in June 2009. Her work, titled *Forecast*, was completed in October of 2009 and premiered in February of 2010, as part of a program showcasing music for oboe and percussion.

Included in this document is a detailed biography of the composer, a description of the four movements of *Forecast*, performance notes for each movement, a diagram for stage set-up, the full score, the program from the premiere performance with biographies of all the performers involved, and both a live recording from the premiere and the MIDI sound file. The performance notes discuss issues that arose during preparation for the premiere and should help avoid potential pitfalls. TrevCo Music, publisher of *Forecast*, graciously allowed inclusion of the full score. This score is solely for use in this document; please visit the publisher's website for purchasing information.

The commission and documentation of this composition are intended to add to the repertoire for oboe in an unusual instrument pairing and to encourage further exploration of such combinations.

Dedicated to my wonderful family: Mom, Dad, Doug, Tracy, and Joey.
They have always shown love and support for all I do. Most importantly,
they have shown faith in me when I nearly lost faith in myself. I am
eternally grateful.

ACKNOWLEDGMENTS

This project could never have come together without the hard work and dedication of several people. I am grateful to all who guided me through this process and joined me in bringing a new work of music to life. First, I thank my oboe professor and committee chair, Professor Martin Schuring, whose encouragement, knowledge, and supervision throughout my studies have proven invaluable. With his help I fulfilled my dream of playing in a professional orchestra and found my true dream in music education. Without his guidance, narrowing down all my ideas for this project would have been impossible. I also would not have found the talented composer to write this commission. I am also grateful to Alyssa Morris for showing the same passion and dedication to this project as I. With so much going on in her life, taking care of a toddler, composing a work for oboe and four percussion, and giving birth to her second child, it is incredible that she balanced all elements during a four-month period. I also would like to acknowledge all of the performers at the premiere of *Forecast*; Matthew Hand, Matt Coleman, Joe Millea, Yi-Chia Chen, and Eric Melley showed great enthusiasm for the chance to be a part of this project. They are all extremely talented musicians, and I am honored to have collaborated with them. They re-arranged schedules, arrived early, stayed late, and performed admirably; without such dedication, *Forecast* could not have been premiered. I also would like to thank my committee

members Professor Gary Hill, Dr. Amy Holbrook, Dr. Albie Micklich, and Dr. Robert Spring. Every member on this committee has given me a new perspective on how to approach this project. These committee members were also integral parts of my doctoral education at Arizona State University.

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INTRODUCTION

Although music for oboe and percussion is rare, the pairing of these forces can yield extraordinary results because the two complement each other so well. In 2002, Jill Westeyn compiled a list of 59 works for oboe and percussion¹. The original goal was to update and expand Westeyn's list. Since several pieces on the list did not include exact percussion instrumentation, performance times, or level of difficulty, it seemed worthwhile to investigate the missing information. However, communication with publishing companies proved extremely difficult, often leading nowhere. Recently, many publishing firms were forced into closure or bought out by different companies. Questions regarding specific instrumentations and performance times were asked via e-mail. However, these inquiries went unanswered. Since it was proving difficult to update Westeyn's list, I decided to add a composition to the list by commissioning a new work in this genre.

Finding a composer proved more difficult than originally imagined. However, after months of searching, a composer was located. Alyssa Morris is an oboist and composer located in Utah. She was eager to start on a work for this pairing, informing me that her husband is in fact a percussionist. Requirements I laid out for the work were minimal:

¹Jill C. Westeyn, "Music for Oboe and Percussion," *The Double Reed* 25 (2002): 113-116.

1. The piece should explore the different interactions and sound possibilities between the oboe and a multitude of percussion instruments.
2. The piece should be written in an accessible style and have a programmatic element.
3. The composer could write for any percussion equipment utilizing any number of percussionists.

These requirements were laid out in late June of 2009 with the score completed in October of 2009. Titled *Forecast*, the work is in four movements entitled: Clouds Descending, Rain Dance, Whirlwind, and Tempest and Resolution. With four percussionists required, Morris suggested that a conductor conduct the rehearsals but not necessarily conduct the performance. After three months of rehearsals, beginning in November 2009, the work was premiered on February 6, 2010, at Arizona State University in Tempe, Arizona.

BIOGRAPHY OF THE COMPOSER

Music became a part of Alyssa Morris' life at a young age. At six years of age, she began taking piano lessons. Composition almost immediately followed. Morris enjoyed composing melodies rather than practicing, forcing her parents to rule that if all goals for the practice session were accomplished, the last ten minutes could be spent as free time. At age nine, Morris began studying with Wayne Mayberry, who would become a source of musical inspiration for the young pianist. Mayberry encouraged Morris to participate in solo performances at school and also performances at local gatherings. His support of her love for composing led to entrances in the Reflections Art Competition, a K-12 competition in the public schools. She credits Mayberry with introducing her to the world of improvisation and jazz, as she felt he was gifted at improvisation. According to Morris, Mayberry favored Romantic sounds in his creations, often reminding her of Tchaikovsky's Sixth Symphony.

Though the piano was a great source of musical expression for Morris, she began to explore the oboe in the seventh grade. Her first teacher was Marci Sedgewick, followed a few months later by Kara Brunell. After only a year of studying with Brunell, Morris switched yet again to Susan Swidnicki. Swidnicki was very supportive of the passion for composing, going as far as encouraging a performance of an original composition at the studio recital. As a junior in high school, Morris changed oboe instructors again to Bonnie Schroeder who would remain

her teacher until college. Having changed teachers several times allowed Morris to be exposed to many different teaching and playing styles, which she viewed as a positive experience.

During her high school years, Morris came in contact with Dr. Thomas Root of Weber State University. Root, an adjudicator for the Reflections Competition in which Morris was competing, was impressed with what he heard from her. It was this meeting that would bring the young pianist, oboist, and composer to structured composition lessons. These lessons began while she was still in high school and continued while she attended college at Brigham Young University.

Morris entered Brigham Young University seeking a degree in music performance. While attending university, she was an oboe soloist with the BYU Wind Symphony as well as the Philharmonic Orchestra. She also received the Dean's Award for the School of Music. Morris graduated from BYU in 2007.

Though inspiration can be found in musical styles from 16th-century counterpoint to popular genres, Franz Liszt and Frederic Chopin are two specific composers cited as muses. Morris reflects back to lessons with Mayberry, crediting him with her introduction to these Romantic composers. While Morris was learning Chopin's *Fantasia Impromptu* in C# Minor, Mayberry passed away. She was asked to perform the work at her piano instructor's funeral. It is this specific memory that Morris reflects upon when stating that Chopin is one of her favorite composers. She

admires Chopin's use of complex chords and tender melodies. Another source of inspiration comes from jazz. Her favorite jazz musicians are John Coltrane and Dave Brubeck, especially the latter for use of irregular time signatures, most notably in *Blue Rondo à la Turk* and *Take Five*. Yet another genre that Morris greatly enjoys is that of Minimalism. Driving aspects from this style of music are sometimes incorporated into her works. The most influential piece to Morris is by John Adams: *The Chairman Dances* from *Nixon in China*.

TrevCo Music publishes four compositions by Alyssa Morris. The first of these publications, written for oboe, bassoon, and piano, is titled *Evolution*. In four movements, the work travels through four different styles of musical history: Baroque, Classical, Romantic, and 20th Century. Trevor Cramer of TrevCo Music describes the work as "accessible music for both the student and the professional musician."

The second publication, titled *Four Personalities*, is for oboe and piano. Also in four movements (Yellow, White, Blue, Red), this work is based upon the Hartman Personality Test. Cramer tells us it is "highly creative, tuneful, and inventive writing... written in a jazzy style... will win you over!" *Four Personalities* was written for Morris' senior oboe recital at Brigham Young University. Her oboe professor at the time, GERALYN GIOVANNETTI, enjoyed the piece so much that she sent it to Nancy Ambrose King at the University of Michigan. King was granted permission to

perform the work at the 2008 International Double Reed Society Convention in Provo, Utah.

The third piece published through TrevCo Music, titled *Motion*, is for woodwind quartet. This work was commissioned by the Ocotillo Winds faculty quartet at Arizona State University and was premiered in spring 2010 at ASU. Cramer states that "this is a FANTASTIC new piece for Flute, Oboe, Clarinet, and Bassoon. Refreshingly inventive, challenging, and great fun for performers and audiences. Sure to be a hit on your next recital. Trust me!"

Forecast, as of January 2011, becomes the fourth publication through TrevCo Music. Both *Motion* and *Forecast* are to be reviewed in an upcoming issue of *The Double Reed*, journal of the International Double Reed Society, by Dr. Jacqueline Leclair, Oboe Professor at Bowling Green State University. *Forecast* was submitted and is currently under review for a Utah Composer's Guild competition.

Other works include an original composition for band, titled *Wormhole* and scheduled to be premiered by the Weber State University Wind Symphony. Morris has arranged both parade and competition music for a local marching band. The competition show, titled *War and Peace*, includes arrangements of J. S. Bach's *Tocatta and Fugue* in D Minor, *Mars* from Gustav Holst's *The Planets*, and Jean Sibelius' *Finlandia*. Her most recent project, still in progress, is for concert band. This work is about different mythical monsters: Loch Ness Monster, Abominable

Snowman, and Bigfoot. Morris is very passionate about gearing music toward high school students for their playing capabilities. When asked what kinds of stylistic elements are commonalities in her works, Morris responds, “I love to write music that is about feelings, events, stories – about something. I love rhythm and I love jazz... I often try to incorporate rhythms influenced by jazz. I also love to incorporate thick jazz chords and cluster chords.”² Currently, Morris lives in Orem, Utah, with her husband, Jared, and their two children, Kimball and Audrey.

² Alyssa Morris, interview by author, 8 October, 2010 (www.facebook.com).

FORECAST

Alyssa Morris depicts the life cycle of a storm in *Forecast*. For the work's many special effects, the complement of percussion used is quite large:

<u>Keyboard Percussion</u>	<u>Drums</u>	<u>Auxiliary</u>
5 Octave Marimba	Tom Toms	Rain Stick
Vibraphone	Conga Drums	Crotales
Xylophone	Timpani	Bell Tree
Chimes		Suspended
Celesta		Cymbal (2)
		Wind Chime
		Triangle
		Wood Block
		Claves

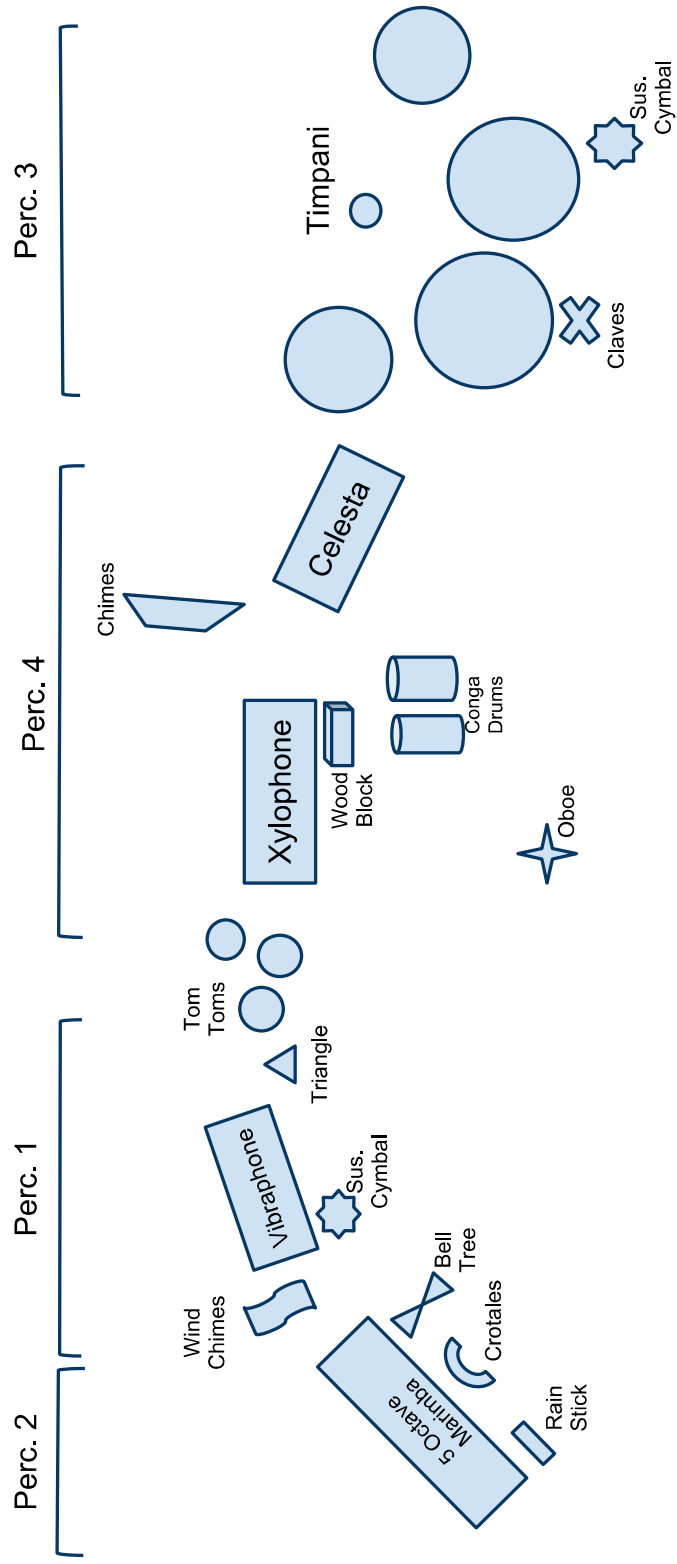


Figure 1. Percussion Set-Up for Forecast.

The percussion set-up was planned and sketched out by the composer (Figure 1). The only adjustment made was the addition of a conductor. In early discussions, it was strongly suggested by Morris to have a conductor present at the first few rehearsals.

The work depicts not only the life cycle of a storm, but also the feelings each part of the storm might evoke. Each movement has a title that explains where in the storm's evolution one is: Clouds Descending, Rain Dance, Whirlwind, and Tempest and Resolution.

Movement 1: Clouds Descending

The work opens as a storm approaches. Alyssa Morris states, "Clouds Descending is a distant, quiet, and reflective movement, depicting the feelings one might have noticing the storm is nearing."³

Marked "Ethereal" and written in an ABA¹ form, this movement opens with quarter-note equals 72. The first sound heard is the timpani, which begins with a *pianissimo* roll on D. This timpani roll represents the thunder of the oncoming storm (Figure 2).



Figure 2. Clouds Descending measures 1 through 5. "Thunder Motive."

³ Alyssa Morris, *Forecast Program Notes*, (October 2009).

This “thunder” motive is heard throughout the work, passing to the suspended cymbal as the apex of the storm arrives. This “thunder” motive begins *pianissimo*, grows slightly through a minimal *crescendo*, and then retreats back to *pianissimo*. Dynamic markings help to depict the thunder, a low rumble in the distance that grows louder and then fades away.

The oboe enters in the second measure, introducing a short, four-note motive (Figure 3).

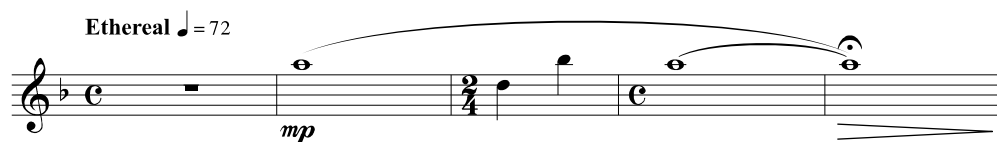


Figure 3. Clouds Descending measures 1 through 5. “Ethereal Motive.”

This statement, the “ethereal” motive, will be a point of imitation throughout the work. Marked *mezzo piano*, the oboe moves around the fifth scale degree of D-minor, a^2 , creating a sparse, open, and unresolved sound. The bowed vibraphone blends with the timpani. It represents the sounds of trees, street signs, houses, and many other objects creaking, moaning, and bending as the storm enters. The marimba introduces yet another motive, the “energy” motive (Figure 4).

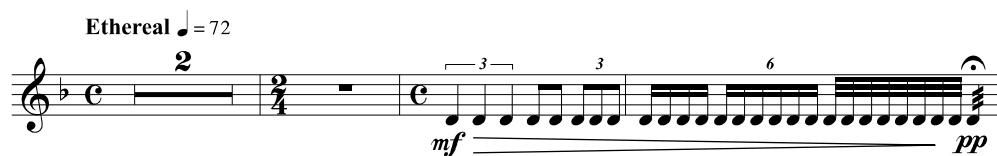


Figure 4. Clouds Descending measures 1 through 5. “Energy Motive.”

Its defining characteristic is its accelerating rhythm, which concludes with a roll under the fermata marking in measure 5. This motive begins *mezzo piano* and fades to *pianissimo* under the fermata, matching the *decrescendo* with other instruments. The entrance of the wind chimes is strategically placed at the end of this opening section, beginning as the “energy” motive reaches its most rapid point. This placement adds to the effects of the oncoming storm on the surroundings.

The D-minor key of the opening evokes the brooding of the storm. The quiet, pulsing unison D in the pitched percussion instruments supports the oboe’s melodic fragment, which expands in measures 7-10 to include more pitches. A bigger expansion of the ethereal motive begins in measure 11, introducing quarter-note and eighth-note triplets as well as the melody’s first grace note. The rhythmic shift from longer to shorter note values is a very natural way of reinforcing the image of the approaching storm.

The intensified oboe line and a four-bar *crescendo* lead into the main section of the movement, marked Reflective (quarter note equals 92). This B section of the ABA¹ form begins in 5/4 meter. Continuing the growth of the first section, the oboe’s “ethereal” motive becomes even more ornate, now with quicker rhythms and grace notes, and is joined by a delicate, ostinato-like accompaniment in the celesta. The D tonal center starts to drift beginning in measure 17. Here, the oboe takes on a modal quality while the celesta adds accidentals of Ab and Eb, hinting at C minor

as the new focus. The oboe's flourishes are in varying rhythms, sometimes duple and sometimes triple, marked with *crescendos* and *decrescendos* that contrast with the celesta's constant background. At measure 27 the meter changes to 3/4, the celesta changes to constant eighths, and the oboe's line moves into its low register. Modulating to F minor, the passage is one of relaxation. In measures 35 through 40, the instrumentation is reduced to just two instruments, oboe and celesta, sharing the eighth-note ostinato. However, other instruments quickly re-join starting in measure 41.

The peak of the movement arrives in measure 45 with a big *crescendo* from the suspended cymbal that supports the oboe's slow climb to its third-octave Eb. This *forte* arrival accompanies the only entrance of the bowed gong, adding a new color at this peak. Three measures later, the dynamic drops back to *piano* and the oboe returns to its low register with a slow passage that connects to the start of a closing section. At measure 53, both the meter and figures from the beginning of the Reflective section (measure 15) return, marking the arrival of the A¹ section. The material is similar to the opening A section, but also mixes in elements from the B section. The oboe joins this closing section in measure 56, bringing with it the "ethereal" motive. The tonality settles into C minor, a step lower than the opening tonal center. It is the oboe's melody that helps create a sense of closure, hovering around g^2 . The melodic material utilizes only nine different pitches from measure 53 to the

end, with four of these pitches being at a lower octave. The melody closes on g¹ with a long *decrescendo* and *ritardando*.

Performance Notes

In rehearsals, the most challenging task was to find dynamic balance, as dynamics play a key role in this movement. Morris takes great care notating dynamic markings and is very specific as to which instrument is playing what dynamic at what time. As with any performing group, relying on a conductor for dynamic balance is essential. Vibrato - how much and when to use it - was also explored as a way of enhancing the various tone colors. The decision was to reserve vibrato for the larger *crescendos* and the big dynamic rise in measure 45.

Movement 2: Rain Dance

“Rain Dance is the arrival of steady rainfall. The marimba featured in the beginning is the sparse beginning droplets of the rain. Then as the congas enter, the rain becomes steady. The instrumentation and feel were inspired by both the Caribbean Jazz Project and a piece for percussion, horn, and clarinet I heard once while at BYU, called *Ashfall*.”⁴

The first 17 measures of Rain Dance are for marimba solo. Marked *Vivace*, with the quarter-note c. 200, the marimba’s rapid eighth-notes create the impression of raindrops. Each segment of the marimba solo

⁴ Alyssa Morris, *Forecast Program Notes*, (October 2009). Mark Schultz composed *Ashfall* for clarinetist Robert Spring of Arizona State University.

starts very sparse, with bursts of eighth-notes in sprawling lines, long silences, and syncopated rhythms representative of how a raindrop does not fall in the exact same spot or on the same surface every time. The rapid lines alternate with measures of repeated notes that constitute the “rain” motive (Figure 5).

Vivace ♩ = c. 200

Marimba

mf

pp

Figure 5. Rain Dance measures 1 through 5. “Rain Motive.”

The solo conveys a lighthearted feeling as the bouncy, light rain is beginning. Later in the movement, when the “rain” motive appears in the oboe, the articulation of the eighth-note pairs is *tenuto-staccato*, which helps the oboe match the character of the marimba.

The conga enters in measure 18, making the rainfall slightly more intense and painting the picture of rainfall on numerous surfaces. The wind chimes, reminiscent of their appearance in *Clouds Descending*, enter in measure 25 and signal for the oboe to enter at measure 27 with a “running-water” figure (Figure 6).

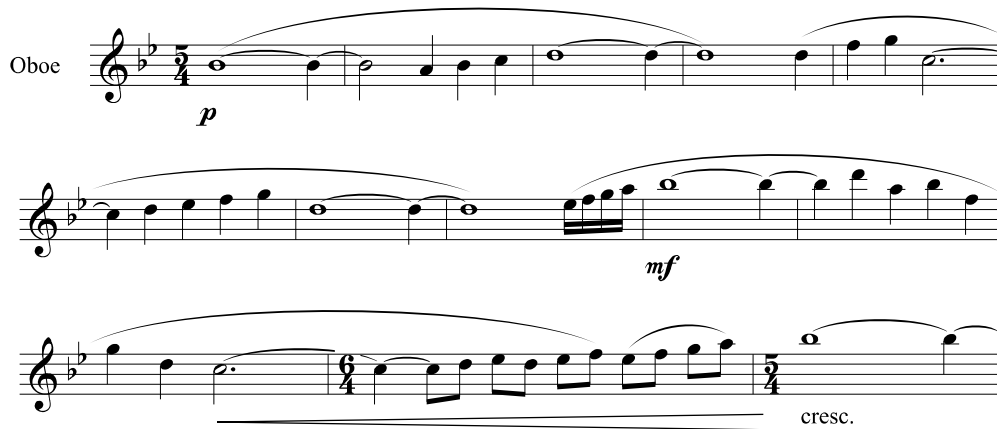


Figure 6. Rain Dance measures 27 through 39. “Running Water Motive.” For 17 measures, the oboe has a continuous melody that is smooth and flowing, very *sostenuto*, occasionally with short bursts of quicker rhythms. It soars over the rapid eighths in the percussion. In measures 47 through 70, the oboe alternates short melodies consisting of half-notes with single measures of its version of the repeated-note “rain” motive. One of the most effective compositional techniques in this movement is the juxtaposition of the bouncy rain motive against the sustained “running-water” motive.

The marimba and congas constantly maintain that light, bouncing, slightly detached style in their depiction of the falling rain. To stand out, the oboe is notated with slurs and *tenuto-staccato* for its repeated notes. The suspended cymbals, which enter in measure 34, reiterate the “thunder” motive throughout the movement. Much as in a storm, one can hear thunder in the distance, but it does not yet disturb the calm rain that is falling. At measure 61, the claves enter in rhythmic counterpoint to the

oboe, which adds an additional layer to the storm. The addition of the vibraphone under the “running-water” motive in the oboe at measure 47 also makes for a nice pairing, as the vibraphone can sustain with the oboe and match its use of vibrato. The start of the alternating section at measure 47 is marked also by a change of key signature from two flats to one, and the tonal focus changes from Bb-major to D-minor. The vibraphone drops out at measure 71 and the oboe returns to the long, *sostenuto* lines from measures 27 through 43. This reappearance differs slightly, as it is syncopated in rhythm (measures 71 through 75).

As the storm continues to build, the use of grace notes and accidentals propel this intensification while dynamics further strengthen the storm. A *crescendo* from *piano* to *forte* in measures 75 through 85 accompanies a gradual rise in the oboe to its e^3 in measure 87. This *forte* climax continues through measure 94 as the oboe descends. Immediately following, accidentals added to the flowing eighth-notes of the oboe in addition to the bouncing notes of the marimba in measures 95-110 generate a sense of instability, as tonalities shift every two to three measures. Another long *crescendo* from *piano* to *forte* takes place in measures 95 through 104 while the oboe plays constant eighth-notes. At the peak of this *crescendo* the marimba re-introduces the repeated-note “rain” motive, which then returns in all the instruments in measure 110. Beginning in measure 112, the eighth-notes in all the instruments are marked with accents, perhaps representing the arrival of a new type of

precipitation, hail. This arrival is supported with a large *crescendo* building to *fortissimo* in measure 114. The percussion abruptly stops here, and a ten-measure cadenza for the oboe begins.

This cadenza is created from both the “running-water” and “rain” motives and emerges out of the heaviest rainfall. With a new tonal center based on G natural minor, the pace slows before gaining momentum through acceleration as the oboe rises to a peak at measure 124, where the percussion re-enters. The oboe recalls its “running-water” motive at measure 128 with a more active variation of its slow line from measure 27. This time, the vibraphone sustains various chords underneath, predominantly seventh chords. The oboe’s melodic gestures grow larger, reaching upward to a long d^3 in measure 144. Another long rise takes it to a *fortissimo* g^3 in measure 154. The rain motive makes one last appearance as the marimba and congas join the oboe in unison in measures 151 through 153. A last rumble of thunder is heard through the suspended cymbal roll. Together, all parts are reinforced by a large *crescendo* from *piano* to *fortissimo* in measures 151 to measure 154. The movement ends only three measures later with the marimba, congas, and oboe in rhythmic unison, joined by the vibraphone. The accented eighths and *fortissimo* dynamic create a strong and brilliant ending in which the motion stops abruptly.

Performance Notes

The overall tempo, which is marked at quarter-note equals ca. 200 with the predominant rhythmic value is the eighth-note, was the most difficult aspect for the performance. The meter switches between 5/4 and 6/4, with the occasional 4/4. With these meter changes, it was difficult to keep the *Vivace* tempo steady, especially when the oboe was feeling the 5/4 as a two plus three pattern, but the marimba and congas were feeling a three plus two pattern. With the marimba and congas playing steady eighths, the conductor favored showing the oboe's two plus three. Generally, the performers tended to rush the tempo, perhaps because of the many syncopations. Slowing the tempo slightly yielded a steadier tempo and created contrast with the next movement, Whirlwind. At the slower tempo, the smooth, calm oboe melody could soar above the falling raindrops in the marimba and conga without sounding rushed. However, breath support and embouchure endurance became a concern for the oboist. For example, starting with the oboe entrance in measure 79, the next logical place to breathe would be at the end of measure 94. At a slower tempo, this makes for a long phrase, with a lot of register jumps and a wide range. To get through this section at a slower tempo, the oboist should take great care in tapering notes to create places to breathe. The results are a solid tempo and a smooth, calm melody, but the trade-off is a very fatigued sound from the oboe by the end of the movement. Because this movement is the second of four, it might be better to work up

a faster tempo to reduce fatigue and boost the overall performance. That would be an individual issue for each performer to decide: fast and perhaps unsteady, or slower and taxing.

Movement 3: Whirlwind

“Whirlwind depicts the more chaotic aspects of a storm – the whipping wind and darkness.”⁵ The shortest of the four movements, Whirlwind is the evolving chaos of the storm.

Like the storm, the form of this movement is constantly evolving. Marked as the Calm Before the Storm (quarter note equals 72), Whirlwind begins with a reminiscence of Clouds Descending: “thunder” motive in the timpani, “ethereal” motive in the oboe, and a variation of the “energy” motive in the xylophone. This ten-measure initial section, like the opening of Clouds Descending, is in D minor, but quickly diverges from this path as preparation for the upcoming tempo change. A two-bar acceleration in the xylophone’s rhythm and a *crescendo* to *forte* end the introduction and swoop into the main tempo of the movement, *Molto Vivace* (quarter note equals 170). It is in 7/8 meter, with the groupings two plus two plus three. The main “whirlwind” motive of this movement is introduced in measure 11 by the xylophone (Figure 7).

⁵ Ibid.



Figure 7. Whirlwind measures 11 through 14. “Whirlwind Motive.”

This motive is characterized by a relatively slow, repeated-note beginning that accelerates into eighth-notes and then sixteenth-notes. The sixteenth-note figure in measure 14 will be further developed later in the movement; it never appears the same way twice. The xylophone is joined by the tom toms, which are accented on every other eighth-note, complicating the pulse. The opening of the *Molto Vivace* is a perfect depiction of the chaotic wind. The oboe’s entrance at measure 15 matches the rhythm of the xylophone and parallels this “whirlwind” motive at the interval of a tritone above. It is the tritone, heard both vertically and horizontally, that creates dissonance and agitation while making a clear tonal center unidentifiable.

One of the most expressive effects in this movement is introduced in measure 19, where the placement of the oboe one eighth-note before or after the xylophone suggests the chaos of the storm. A fully developed form of the sixteenth-note figure is launched in measure 20 and leads to a *fortissimo* climax at measure 22. The next eight measures drop back to *piano* and work to another *forte* arrival at measure 31. Introduction of the woodblock in measure 23 reinforces the short, dry, and detached sounds of the mallet percussion and *staccato* oboe articulation. Like big gusts of

wind, two more long *crescendos* follow, with *forte* arrivals in measure 42 and measure 56. In the approach to the last of these, the oboe and xylophone in measures 53 through 56 move together in triplets (eighth-note triplets in 9/8) while the marimba moves in duplets beneath them (dotted eighth-notes in 9/8). After this build-up in the oboe, xylophone, and marimba, the most diatonic section of the movement unfolds. Rather than playing a tritone against one another, in this section the oboe, xylophone, and marimba are in unison. However, they do not stay in unison for long, moving instead to open fifths.

To finish the movement, beginning in measure 76, the “whirlwind” motive is displaced by one eighth-note, so rather than coming in on the downbeat of the measure, it starts on the second eighth-note. All instruments are in *fortissimo* unison in this offset “whirlwind” motive. The last two measures bring the movement to a loud and forceful close with the 7/8 motive placed again on the downbeat, all instruments playing in unison, and accented.

Performance Notes

Difficulty in this movement lies in keeping the ensemble together. Once the *Molto Vivace* begins, it is a wild ride until the end. With a tempo of quarter-note equals 170, it is fast and does not stop. This movement was the primary reason for keeping a conductor for the final performance. The conductor provided a point of reference, allowing the musicians to relax and listen more to the ensemble.

Movement 4: Tempest and Resolution

Staying true to its title, this movement begins violently. “Tempest and Resolution is the peak of the storm – the drums and cymbals at the beginning of the movement evoke the thunder and lightning, and then after an oboe cadenza, the rain becomes steadier in a style more like Rain Dance. At the end, the oboe plays *forte* long tones and the chimes sound *fortissimo*. This is where the sun comes out and the storm begins to subside. The work ends with a reflection of the beginning theme, a reflection of the storm.”⁶ The longest of the four movements, its form is driven by the reappearance of motives from the previous movements. The storm reaches its peak and then finally starts to dissipate and move on.

The first section of this movement is marked Forcefully, quarter-note equals 106. With *fortissimo* entrances in the timpani, suspended cymbal, and chimes, the percussion instruments set the stage for the arrival of the apex of the storm. The timpani reiterates the “thunder” motive, though this time with rhythmic variation and *forte-piano* markings. The oboe melody, entering in measure 5, is *fortissimo* and accented, creating a duet with the thunderous timpani. A new dimension added to the music is the martial quality of the melody, created by its dotted rhythms. The oboe’s forceful opening gesture returns in measure 9, this time followed by a descending line in quarter-notes marked *tenuto*, an

⁶ Ibid.

articulation whose recurrences will help keep the oboe line sounding emphatic. The chimes and suspended cymbal occasionally join the oboe-timpani duet. Though it begins to deviate in measure 42 as an oboe cadenza arrives, the forceful oboe melody from measures 5 through 14 reappears in measures 32 through 41 in an exact quotation of the first appearance. The “wind” motive, a long roll in the gong and timpani, and a gigantic *crescendo* thrust the movement into the extended oboe cadenza in measure 48. In recitative style, this eleven-bar cadenza develops the “wind” motive, the “rain” motive, and the martial quality of the forceful opening melody.

As the cadenza begins to wind down, the tempo changes to *Allegro* in measure 55, quarter-note equaling 160. The establishment of a steady tempo prior to the end of the cadenza allows the marimba player to feel the pulse in preparation for re-entering in measure 59. The key signature changes to six-flats and the marimba plays a pentatonic ostinato that accelerates into the new tempo in measure 65, marked *Vivace*, quarter note equaling 220. This next section brings back material from Rain Dance. The marimba recalls its light, bouncy, running eighth-notes while the oboe restates the smooth, *sostenuto*, “running-water” motive. The suspended cymbal provides glimpses of thunder, though this time the *crescendos* are not as large, signaling that the storm is dissipating or moving along its path. The overall dynamic hovers around *mezzo forte*.

Although there are many metric shifts throughout this calm reflection back to Rain Dance, the pulse is consistently with the quarter-note.

In measure 90, a variation of the “rain” motive enters in the oboe and vibraphone as the piece shifts to a 5/8 meter and a four-flat key signature with hints of Ab major. The smooth, “running-water” motive returns in the vibraphone and oboe with a steady rain motive in the xylophone and marimba. The calm is interrupted yet again with a rumble of thunder in the suspended cymbal and a large *crescendo* in all parts. This brings back the “whirlwind” motive at measure 113 in a 7/8 meter, as well as a change of key signature to one sharp, implying but never fully expressing E minor. The calmness of the “running-water” motive is combined with the rapidly repeated eighths of the “rain” motive until eighth-note figures take over in measure 113. The running-water melody returns at in measure 129 in the vibraphone against an oboe obbligato. The marimba continues bouncing along with its constant eighth-notes. The repeated eighths of the rain motive begin again in measure 151 in the oboe, with support from the vibraphone playing dotted-quarter notes beneath. As this rain begins to subside, the “wind” motive comes back, this time as quarter-note triplets in the oboe, with a *ritardando* that slows the pace for the moment that marks the arrival of sunshine.

The arrival the whole work has been building toward occurs in measure 159. Marked Broadly, quarter-note equals 86, the vibraphone and timpani retain the “thunder” motive, but the marimba has broad

arpeggiations of C-Major and A-Major triads that sound very bright, as though the sun suddenly breaks through the clouds. The *fortissimo* entrance of the chimes reinforces the glory of the moment. In measure 169, the passage begins to die away through both a *ritardando* and a *decrescendo*. The timpani has been sustaining, through a roll, a low E for four measures, while the oboe has been sustaining a high b^2 . It is out of this note that the "ethereal" theme emerges. Immediately following this re-appearance, the "energy" motive sounds in the marimba. The timpani continues its roll as the "ethereal" theme continues. All parts are marked with a *decrescendo*, signifying the passing or dissipation of the storm. The last sound heard is the "energy" motive in the marimba, diminishing from a *mezzo piano* to *pianississimo*.

Performance Notes

For the performers, balance was a challenge from the very beginning. Specifically, the percussionists playing in this performance were concerned about covering the oboe. The composer took great care in writing dynamic markings to ensure that the oboe remains at the forefront. Although the *Vivace* section at measure 65 is marked with the quarter-note getting the beat, choosing to follow the half-note for the beat not only allowed the *sostenuto*, "running-water" motive to be highlighted, but also encouraged smoothness of lines. With the conductor giving the performers a half-note pulse, sections with the eighth-note getting the beat must be anticipated. Slightly slowing the opening of this movement

allowed for more deliberate placements to support the stylistic marking of “forcefully.”

The most challenging aspect of this movement was overall endurance. It is the longest of the four, with many dynamic shifts for the group and register shifts in the oboe. With such demands, the greatest of which are in the final moments of a fifteen-minute work, it would be advantageous to program this piece near the beginning.

World Premiere

Forecast was premiered at 5:00 p. m. on February 6, 2010, at Arizona State University in Katzin Concert Hall. The performers were Caryn Creamer, oboe, Yi-Chia Chen, Matt Colman, Matt Hand, and Joe Millea, percussion, and Eric Melley, conductor. See Appendix B for the world premiere program and Appendix C for biographies of performers.

CONCLUSION

Forecast for oboe and four percussionists is a wonderful addition to the repertoire for this instrumental pairing. Alyssa Morris took into consideration all of the criteria provided for the work, and the end result is the story of a storm told through music. Overall, *Forecast* is very accessible and, though the piece tells a story from start to finish, many of the movements could stand alone or be paired should the performer choose not to do the entire work. The composer was asked the question, "Should the work be performed in its entirety, or could individual movements stand on their own for a smaller performance?" Morris responds, "...a lot goes into the interpretation of the performer. *Forecast* is a programmatic work, but there are parts of it, in my opinion, that could be performed alone. I think the most appropriate movement to perform on its own would be Rain Dance. The movement does not begin or end with the beginning theme of [Clouds Descending] that reoccurs throughout the work. Also, I believe the length and form of Rain Dance allow it to stand alone better..."⁷

There are challenging runs and difficult passages for all instrumentalists. Trevor Cramer states that the work requires two

⁷ Alyssa Morris, interview by author, 14 April, 2011 (e-mail).

“proficient mallet players.”⁸ The marimba part is arguably the most challenging of the percussion parts. Furthermore, the fourth percussion part requires someone to play the celesta. With a capable conductor, many ensemble issues can be resolved quite easily. Believing the tempo markings were open to interpretation and not set in stone, the conductor and performers adjusted some of these.

There is a large array of instruments in this work and each plays an important role in the depiction of the evolving storm. The colors and effects from the various instruments are not only essential to the programmatic framework, but they also bring out the elements inspired by jazz and music of the Caribbean. Now that *Forecast* has been published through TrevCo Publications and is up for review in an upcoming issue of *The Double Reed*, the journal of the International Double Reed Society, it is hoped that many more performances of this work will occur. Perhaps its publication and review will bring attention to the musical possibilities of the pairing of oboe and percussion and encourage the creation of more works for non-standard instrument groupings.

⁸ Trevor Cramer, <http://www.trevcomusic.com> (accessed January 24, 2011).

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APPENDIX A
BIOGRAPHIES OF PERFORMERS

Yi-Chia Chen began collegiate studies at the National University of Tainan, Taiwan, from where she received a Bachelor's degree in Music Education in 2006. She received a Master's degree in percussion performance in 2008 from Arizona State University and currently pursuing a doctorate there. While attending Arizona State University, she has studied with J. B. Smith, Mark Sunkett, and Simone Mancuso. She has performed with the Kaohsiung City Symphony Orchestra and was principal percussionist in the Percussion Ensemble of the Kaohsiung City Symphony Orchestra from 2005 to 2006. She won first prize at the 2007 Percussive Arts Society International Convention (PASIC) International Marimba Competition and the 2009 Classical Marimba League International Marimba Artist Competition.

Matt Coleman, a native of Seattle, Washington, received his Bachelor of Arts degree from Eastern Washington University and his Master of Music degree from Arizona State University, where he currently is pursuing a Doctorate of Musical Arts degree. He has studied with J. B. Smith, Mark Sunkett, and Dom Moio, and also has performed with jazz artists such as Eric Alexander, Steve Annibale, Mike Crotty, Liam Teague, Mike Kocour, and Jerry Bergonzi. He has performed at the Chandler Arizona Jazz Festival, Arizona Percussive Arts Society Festivals, and the Percussive Arts Society International Convention, among others. Coleman also has a passion for building his own drums, the most recent product being a Padauk Stave Drum, a type of snare drum.

Matthew Hand holds a Bachelor of Music degree from the University of South Florida and an Associate of Arts degree in music performance from Chipola College. He is currently pursuing a Master of Music degree in percussion performance at Arizona State University. Accolades include the Outstanding Musician Award at Chipola College in 2006 and the Percussion Merit Award at the University of South Florida in 2009. Most recently, he was a guest clinician at the Magic Marimba Festival in Tampa, Florida. Matthew Hand is an active performer of contemporary music, premiering a number of works as a soloist, chamber, and orchestral musician. In addition to being a section percussionist with the Flagstaff Symphony Orchestra, he serves as worship leader at CrossPoinTempe Church.

Joe Millea received a Bachelor's degree in music performance and music education from the University of Minnesota-Twin Cities and currently is pursuing his Master's degree in percussion performance from Arizona State University. He is a faculty associate with the Sun Devil Marching Band percussion section at Arizona State University and the percussion coordinator of the Bands of America (BOA) Champion Rosemount High School Marching Band in Rosemount, Minnesota. He has performed with the Bloomington Symphony Orchestra, Minneapolis Percussion Trio, Kenwood Symphony Orchestra, and the Cavaliers Drum and Bugle Corps.

Eric Melley holds a Bachelor of Music degree in trumpet performance and music education from the University of Massachusetts and a Master of Music degree from Louisiana State University in wind conducting. He is currently pursuing the Doctor of Musical Arts degree in conducting from Arizona State University. He has served as the Assistant Director of the Maudslay Arts Center Concert Band in Newburyport, Massachusetts, and as Director of Bands at Belmont High School (Massachusetts). Currently, he is in his first year as Assistant Director of Bands at Louisiana State University. There he teaches undergraduate conducting, directs the Symphonic Winds Ensemble and Bengal Brass Basketball Band, and works with the Tiger Marching Band. In 2007, Melley was selected to take part in the National Band Association International Conducting Symposium in Canford, England. In 2009, he conducted the United States Military Academy Band at the First Annual West Point Conductors' Symposium. As a trumpet player, Melley has performed for Pope John Paul II, won the Downbeat Award three times, and was a 1995 Grammy All-American.

A biographical sketch of oboist Caryn Creamer can be found on page 81.

APPENDIX B
WORLD PREMIERE PROGRAM

Caryn Creamer, oboe

Katzin Concert Hall
Doctoral Recital Series
Saturday, February 13, 2010
5:00PM

Program

Irish Spirit

Ballad

Celebration Dance

Matthew Hand, Marimba

Bill Douglas

(b. 1944)

Le Tombeau de Mireille

Joe Millea, Percussion

Henri Tomasi

(1901-1971)

Hubbub

A Commotion for Oboe and Percussion

Yi-Chia Chen, Marimba

Matt Coleman, Tambourine

Joe Millea, Vibraphone

William Wallace

(b. 1933)

INTERMISSION

Forecast:

Clouds Descending

Rain Dance

Whirlwind

Tempest and Resolution

World Premiere

Percussion: Yi-Chia Chen, Matt Coleman,

Matthew Hand, Joe Millea

Conductor: Eric Melley

Alyssa Morris

(b. 1984)

Piece for Oboe and Improvisatory Percussion

Joe Millea, Percussion

Alec Wilder

(1901-1980)

APPENDIX C
FULL SCORE OF *FORECAST*

FORECAST

CLOUDS DESCENDING

ALYSSA MORRIS

Ethereal $\text{♩} = 72$

Oboe *mp*

Perc. 1 Bowed Vibraphone *mp*

Perc. 2 Marimba *mf* *pp*

Perc. 3 Timpani *pp*

Perc. 4 Wind Chimes

9

Ob. *pp*

P1

P2 Marimba *mf* *pp*

P3 *pp*

P4 Wind Chimes

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4750a

15 **Reflective** (♩ = 92)

Ob. *mf* *p*

P1 **Reflective** (♩ = 92)
Bowed Vibraphone *mp* *mp*

P2 **Reflective** (♩ = 92)
Marimba *mf* *pp*
Bowed Crotales *mp*

P3 **Reflective** (♩ = 92)

P4 **Reflective** (♩ = 92)
Celesta



20

Ob. *mf* *mp*

P1 **Bowed Vibraphone** *mp* *mp*

P2 **Bowed Crotales** *mp* *mp*

P3

P4

25

Ob. *mp*

P1 Bowed Vibraphone *mp* Vibraphone: motor on and with mallets *mp*

P2 Bowed Crotales *mp* Wind Chimes

P3 Cymbal-Scrape with Triangle Beater *mp*

P4



32

Ob. *pp* *p*

P1

P2

P3

P4

4

40

Ob.

Vibraphone: motor on and with mallets

P1

P2 Bowed Gong

P3 Suspended Cymbal

P4

f

mf

mf

f



48

Ob.

P1

P2 Marimba

P3 Timpani

P4

mp

p

mf

pp

4750a

54

Ob. *mp*

P1 Bowed Vibraphone *mp*

P2 6 *pp*

P3

P4



59

Ob. *rit.*

P1 Bowed Vibraphone *mp* Bowed Vibraphone *p* Triangle *p*

P2 Rain Stick *p*

P3

P4 *rit.*

FORECAST

RAIN DANCE

Vivace (♩ = c. 200)
Marimba

ALYSSA MORRIS

Oboe

Perc. 2

mf

mf

5

P2

pp *mf*

10

P2

f *pp*

15

P2

mp

P4

mp Slap

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4750b

20

P2

P4

Slap

sim.

25

Ob.

Wind Chimes

OBOE

P1

Wind Chimes

P2

P4

p

p

p

30

Ob.

P2

P3

P4

Sus. Cymbal

p

Musical score for measures 35-39. The score includes parts for Oboe (Ob.), Piano 2 (P2), Piano 3 (P3), and Piano 4 (P4). The Oboe part starts at measure 35 with a *mf* dynamic and a long melodic line that ends with a *cresc.* marking. The Piano 2 part has a *mf* dynamic. The Piano 3 part has a *mf* dynamic and includes a *l.v.* (left hand) marking. The Piano 4 part has a *mf* dynamic. The time signature changes from 3/4 to 6/4 and then to 5/4.



Musical score for measures 40-44. The score includes parts for Oboe (Ob.), Piano 2 (P2), Piano 3 (P3), and Piano 4 (P4). The Oboe part starts at measure 40 with a *f* dynamic and a long melodic line. The Piano 2 part has a *f* dynamic. The Piano 3 part has a *f* dynamic and includes a *Claves* marking. The Piano 4 part has a *f* dynamic. The time signature changes from 6/4 to 5/4.

45

Ob.

P1

P2

P3

P4

p

Vibraphone

p

p



49

Ob.

P1

P2

P3

P4

mf

Cymbal- scrape with Triangle beater

p

53

Ob. *mp*

P1 *mp*
Vibraphone

P2 *mp*

P3 *f*
Claves

P4 *mp*

57

Ob. *mf*

P1

P2 *mf*

P3 *mf*
Cymbal-scraps with Triangle beater

P4 *mf*

47506

61

Ob. *mf* Vibraphone

P1 *mf*

P2 *mf*

P3 Claves

P4 *mf*



65

Ob.

P1

P2

P3 Sus. Cymbal *p* *mf* lv.

P4

69

Ob. *f* *p* *mf*

Vibraphone

P1 *f* *p*

P2 *f* *p* *mf*

P3 Sus. Cymbal *p* *mf* l.v.

P4 *f* *p* *mf*



73

Ob.

P2 *p*

P3 Claves *f*

P4 *p*

77

Ob. *mf*

P2 *mf*

P3 *mf*

P4 *mf*



81

Ob. *f*

P1 Wind Chimes

P2 *f*

P4 *f*

4750b

86

Ob.

P1

P2

P4



97

Ob.

P2

P4

f *mp* *mp*

10

96

Ob.

P2

P3

P4

p *cresc.*

p *cresc.*

cresc.



100

Ob.

P2

P3

P4

p

p Sus. Cymbal

p

4750b

104

Ob. *f*

P2 *f*

P3 *f* l.v.

P4 *f*



109

Ob.

P1 Vibraphone

P2

P3 Claves

P4

12

113

Ob. *rit.* *ff* *p* *rit.*

P1

P2 *ff*

P3 *rit.* *rit.*

P4 *ff*

118 **Slower** *pp* **accel.**

Ob.

123

Ob. *f*

P2 *f*

P3 *Sus. Cymbal* *p* *f* *lv.*

P4 *f*

4750b

128

Ob. *p*

Vibraphone
P1 *p*

P2 *p*

P4 *p*



133

Ob. *mf*

P1 *mf*

P2 *mf*

P4 *mf*

14

138

Ob.

P1

P2

P4



143

Ob.

P1

P2

P4

4750b

148

Ob. *mf*

P2 *mf*

P3 Sus. Cymbal *p*

P4 *mf*

153

Ob. *ff*

P1 Vibraphone

P2 *ff*

P3 1.v. *ff*

P4 *ff*

FORECAST

WHIRLWIND

Calm Before the Storm $\text{♩} = 72$

ALYSSA MORRIS

Oboe

Xylophone

Perc. 1

Perc. 2

Bell Tree

Perc. 3

Timpani

Perc. 4

Calm Before the Storm $\text{♩} = 72$

p

p

pp

p

7

Ob.

P1

P2

P3

P4

Tom Toms

p

mf

accel.

accel.

accel.

accel.

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4750c

11 **Molto Vivace** (♩ = 170)

Ob. *f* *p*

P1 *f* *pp* *p*

P3 *f*

P4 **Molto Vivace** (♩ = 170) *pp* *p*



17

Ob. *mp*

P1

P3 Sus. Cymbal *p*

P4 *mp*



22

Ob. *ff* *p* *cresc.*

P1 Wood Block *f* *p* *cresc.*

P2 Marimba *f* *p* *cresc.*

P3 *f*

P4 *f* *cresc.*

Musical score for measures 29-33. The score includes parts for Oboe (Ob.), Percussion 1 (P1), Percussion 2 (P2), and Percussion 4 (P4). The Oboe part features a melodic line with a dynamic marking of *f* and a trill-like figure in the final measure. The Percussion 1 part has a rhythmic pattern of eighth notes. The Percussion 2 part has a melodic line with a dynamic marking of *f*. The Percussion 4 part has a rhythmic pattern of eighth notes with a dynamic marking of *f*. A double bar line is present after measure 33.



Musical score for measures 34-38. The score includes parts for Oboe (Ob.), Percussion 1 (P1), Percussion 2 (P2), Timpani (P3), and Percussion 4 (P4). The Oboe part has a dynamic marking of *mf*. The Percussion 1 part is labeled "Xylophone" and has a dynamic marking of *p*. The Percussion 2 part is labeled "sub. p". The Timpani part is labeled "Timpani" and has a dynamic marking of *p*. The Percussion 4 part is labeled "sub. p".

Musical score for measures 40-44. The score is for five parts: Oboe (Ob.), Piano I (P1), Piano II (P2), Bassoon (P3), and Percussion (P4). The key signature has one flat (B-flat), and the time signature is 4/4. The music is marked with a forte (*f*) dynamic. The Oboe part features a melodic line with grace notes and slurs. The Piano parts provide harmonic support with chords and moving lines. The Bassoon part has a melodic line with slurs. The Percussion part plays a rhythmic pattern of eighth notes.



Musical score for measures 45-49. The score is for five parts: Oboe (Ob.), Piano I (P1), Piano II (P2), Bassoon (P3), and Percussion (P4). The key signature changes to two sharps (D major), and the time signature changes to 3/8. The music is marked with a piano (*p*) dynamic. The Oboe part has a melodic line with slurs. The Piano parts provide harmonic support with chords and moving lines. The Bassoon part has a melodic line with slurs. The Percussion part plays a rhythmic pattern of eighth notes, with a triangle indicated above the staff.

50

Ob.
P1
P2
P4

Musical score for measures 50-53. The score is for four parts: Oboe (Ob.), Piccolo (P1), Piano (P2), and Percussion (P4). The key signature has one sharp (F#) and the time signature is 8/8. The Oboe part has a melodic line with slurs and accents. The Piccolo part has a rhythmic accompaniment. The Piano part has a complex rhythmic pattern. The Percussion part has a steady eighth-note accompaniment.

54

Ob.
P1
P2
P3

Musical score for measures 54-57. The score is for four parts: Oboe (Ob.), Piccolo (P1), Piano (P2), and Percussion (P3). The key signature has one sharp (F#) and the time signature is 8/8. The Oboe part has a melodic line with slurs and accents, marked with a forte (*f*) dynamic. The Piccolo part has a rhythmic accompaniment, also marked with a forte (*f*) dynamic. The Piano part has a complex rhythmic pattern, marked with a forte (*f*) dynamic. The Percussion part has a steady eighth-note accompaniment, marked with a forte (*f*) dynamic.

58

Ob.
P1
P2
P3
P4

Musical score for measures 58-61. The score is for five parts: Oboe (Ob.), Piccolo (P1), Piano (P2), Percussion (P3), and Percussion (P4). The key signature has one sharp (F#) and the time signature is 8/8. The Oboe part has a melodic line with slurs and accents, marked with a fortissimo (*ff*) dynamic. The Piccolo part has a rhythmic accompaniment, marked with a fortissimo (*ff*) dynamic. The Piano part has a complex rhythmic pattern, marked with a fortissimo (*ff*) dynamic. The Percussion (P3) part has a steady eighth-note accompaniment, marked with a fortissimo (*ff*) dynamic, and includes a suspended cymbal (Sus. Cymbal) in the final measure, marked with a piano (*p*) dynamic. The Percussion (P4) part has a steady eighth-note accompaniment, marked with a fortissimo (*ff*) dynamic.

64

Ob.
P1
P2
P3
P4

mf *ff*
ff
ff

This system contains measures 64 through 70. The Oboe (Ob.) part begins with a melodic line in measure 64, marked *mf*, which then transitions to *ff*. The P1 part provides harmonic support with chords and some melodic fragments. The P2 part features a steady eighth-note accompaniment. The P3 part is mostly silent. The P4 part plays a consistent eighth-note rhythmic pattern throughout the system.

71

Ob.
P1
P2
P4

This system contains measures 71 through 74. The Oboe (Ob.) part continues its melodic line. The P1 part follows with chords and melodic fragments. The P2 part continues its eighth-note accompaniment. The P4 part maintains its eighth-note rhythmic pattern.

75

Ob.
P1
P2
P4

This system contains measures 75 through 78. The Oboe (Ob.) part continues its melodic line. The P1 part follows with chords and melodic fragments. The P2 part continues its eighth-note accompaniment. The P4 part maintains its eighth-note rhythmic pattern.

FORECAST

TEMPEST AND RESOLUTION

ALYSSA MORRIS

Forcefully (♩ = 106)

Oboe

Sus. Cymbal
I.v. I.v. *ff* *ff*

Perc. 1
ff sim.

Perc. 2

Perc. 3
Timpani
ff *fp* *ff* *fp* *ff* *ff*

Perc. 4
Forcefully (♩ = 106)
Chimes
f

Detailed description: This block contains the first nine measures of the score. The Oboe part features a melodic line with dynamic markings of *ff*. The Percussion 1 part includes a cymbal roll and a snare drum pattern with dynamics *ff* and *sim.*. Percussion 3 plays a complex rhythmic pattern on the timpani with dynamics *ff* and *fp*. Percussion 4 plays a chime line with a dynamic of *f*. The tempo is marked as Forcefully with a quarter note equal to 106 beats per minute.



10

Ob.
mf

P1

P3
ff *ff* *ff* *gliss.*

P4

Detailed description: This block contains measures 10 through 13. The Oboe part continues with a melodic line, marked *mf*. Percussion 3 plays a complex rhythmic pattern with dynamics *ff* and a glissando effect. Percussion 4 continues with a chime line. The tempo remains Forcefully at 106 beats per minute.

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47504

35

Ob. *ff* *mf*

P1

P3 *ff* *ff* *ff*

P4

42

Ob. *rit.* *ff* *l.v.*

P1 *Gong* *ff* *l.v.*

P2

P3 *gliss.* *ff* *ff*

P4 *rit.*

48

Ob. *11* *12* *p*

52

Ob. *mp* *mf* *f* *p* **Allegro** (♩ = 160)

57

Ob. *p* *p*

Marimba *pp*



63

accel. Vivace ♩ = 220

Ob.

P2 *p*



67

Ob. *p*

P2 *p*

Sus. Cymbal *pp*



71

Ob.

P2

P3 *mf* *pp*

P4

76

Ob. *mf*

P2 *mf*

P3 *f* *p* *Timpani*

P4



81

Ob. *mf*

P2 *mf*

P3 *p* *p*

P4



86

Ob.

P2

P3 *p*

P4

90

Ob. *p* *p*

P1 *mp* *p*

P2 *p*

P4

100

Ob. *f*

P1 *f*

P2 *f*

P3 Sus. Cymbal *p* *f* l.v.

P4 Xylophone *mf*

107

Ob. *mf*

P1 *mf*

P2 *mf*

P4 *mp*

111

Ob. *f*

P1 *f*

P2 *f*

P3 *p* *f* Lv. Timpani *f*

P4 *f*



117

Ob. *p* *cresc.*

P2 *p* *cresc.*

P3 *p* *mp*

P4 *p* *cresc.*

125

Ob. *f*

P1 Vibraphone *f*

P2 *f*

P3 Sus. Cymbal Lv. *p* *f*

P4 *f*

131

Ob.

P1

P2

135

Ob. *mf*

P1 *mf*

P2

P3 Sus. Cymbal Lv. *p* *f*

140

Ob.

P1

P2

mp



145

Ob.

P1

P2

mp



150

Ob.

P1

P2

Sus. Cymbal

L.v.

P3

Chimes

P4

mf

p

f

f

153

Ob.

P1

P2

P4 Xylophone *mf*

156

Ob. *cresc.* *rit.*

P1 *cresc.* Sus. Cymbal *p*

P2 *cresc.*

P4 *cresc.* *rit.*

159

Ob. *ff*

P1 *f* *p* *f* *p* *f* *p*

P2 *ff*

P3 Timpani *fp* *f* *fp* *f* *fp* *f*

P4 Chimes *ff*

Broadly (♩ = 86)

165 11

Ob. *ff* *rit.*

P1 *f* *p* *ff*

P2 *ff*

P3 *fp* *f* *f*

P4 *rit.*

171

Ob. *mp*

P2 *mf* *3* *3* *6*

P3 *p*

175

Ob. *p* *ppp*

P2 *mp* *3* *3* *6* *ppp*

P3 *ppp*

47504

APPENDIX D
RECORDING OF *FORECAST*
WITH CARYN CREAMER AS PERFORMER

- Track 1 – Mvt 1: Clouds Descending - 3:42 min (LIVE)
- Track 2 – Mvt 2: Rain Dance – 5:33 min (LIVE)
- Track 3 – Mvt 3: Whirlwind – 2:17 min (LIVE)
- Track 4 – Mvt 4: Tempest and Resolution – 7:23 (LIVE)
- Track 5 – Mvt 1: Clouds Descending – 3:04 min (MIDI)
- Track 6 – Mvt 2: Rain Dance – 4:18 min (MIDI)
- Track 7 – Mvt 3: Whirlwind – 2:07 min (MIDI)
- Track 8 – Mvt 4: Tempest and Resolution – 5:38 min (MIDI)

APPENDIX E

PERMISSION FROM PUBLISHER TO INCLUDE FULL SCORE

Trevor Cramer
TrevCo Music
P O Box 4 Tallavast, FL 34270

tel/fax: 941-907-6944
email: trevcomusic@msn.com website: www.trevcomusic.com

February 2011

Caryn Creamer
DMA Oboe Performance Candidate
4545 W Beardsley Rd Apt 1088
Glendale, AZ 85308

Dear Caryn:

I, Trevor Cramer, am the publisher of the copyrighted work *Forecast*, composed by Alyssa Morris. I hereby grant you full rights to include any musical examples from the published edition (TrevCo stock #4750) and a copy of the full score in your doctoral research paper. I am aware that the score you will likely include is the original, prepublication edition. I also will allow the inclusion of the recording of the world premiere performance of the work from February 2010.

As publisher, I hereby waive any and all fees that might accrue to TrevCo Music as publisher for this one-time use.

Should you require any additional information, please call me at 941-907-6944. Congratulations and thanks for bringing to life this new work of music.

Sincerely,



Trevor Cramer
Owner

APPENDIX F

PERMISSION FROM COMPOSER TO USE FULL SCORE

Alyssa Morris
1265 West 1520 North
Orem, UT 84057
February 2011

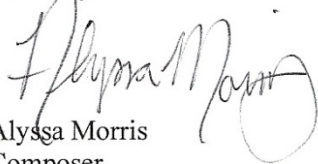
Caryn Creamer
DMA Oboe Performance Candidate
4545 W Beardsley Rd Apt 1088
Glendale, AZ 85308

Dear Caryn:

It is with great enthusiasm with which I write to you. The work that you commissioned back in June 2009 is now published! Trevor Cramer of TrevCo Music is the publisher. I know you will be writing a research paper to accompany the commissioned work, *Forecast*. I grant you permission to use any and all parts to the work in your research paper, including the full score, individual parts, and any recordings you may have. I also grant you permission to use any information I have provided you about my life and my music. You may need to contact Trevor Cramer as he is now the publisher to get permission from him to include the score. It is my understanding that you would consider including the original, pre-published score.

Should you require any additional financial information, please e-mail me at alyssaoboemorris@gmail.com. Thank you for including me in bringing a new work of music for oboe and percussion to life.

Sincerely,



Alyssa Morris
Composer

BIOGRAPHICAL SKETCH

Caryn Creamer received a Bachelor of Music Degree in Music Education with a Performance Certificate from the University of South Carolina. She also holds a Master of Music Degree in Oboe Performance from the University of Cincinnati College-Conservatory of Music. This paper completes her requirements for the Doctor of Musical Arts Degree in Oboe Performance from Arizona State University. Creamer was a featured performer at the Midwest Clinic in 2006, where she performed with the Lakota West High School Symphonic Winds, of which she is an alumna. She was a featured soloist with the Southwestern Ohio Symphonic Band in 2006. Creamer was Principal Oboist of the Great Falls Symphony Orchestra and Associate Principal Oboist of the Helena Symphony, both in Montana, for the 2008-2009 season. Among the groups with whom she has performed are the Palmetto Concert Band, South Carolina Philharmonic, Fiato Quintet, Phoenix Bach Choir, and Chinook Winds Quintet. She also was a part of the Burgos Chamber Music Festival in Burgos, Spain and the 4° Doble Caña Festival de Centroamérica Mexico y el Caribe in Panama City, Panama. Creamer has had the honor of studying with Julie Fuqua, Rebecca Nagel, Mark Ostoich, John Dee, and Martin Schuring, as well as participating in master classes given by Nancy Ambrose King, Dan Ross, Liang Wang, Doris DeLoach, Alex Klein, and John Mack. Currently, Creamer teaches general music and chorus at Mountain Shadows Elementary and Bellair Elementary of the Deer Valley Unified School District in Phoenix, Arizona, and is on staff with the Deer Valley High School Marching Band. Creamer is also Principal Oboist of the Tempe Symphonic Wind Ensemble.