

A Commissioning and Recording Project
Featuring Four Works Addressing Identity Issues
within the LGBTQIA+ Community

by

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ABSTRACT

The purpose of this project is to bring attention to various social issues within the LGBTQIA+ community through commissioned works for clarinet. This project includes recordings, composer biographies, composer interviews, performance notes, and noted relevance of the social issues within the LGBTQIA+ community. The four commissioned works include *Mass for B-flat Clarinet and Organ* by Francisco Javier de Alba, *Scrap-drift* by Amelia Brey, *Queer Language* by Sarah Lucas-Page, and *Memoriam* by Taylor Hughes. Each composer uses their piece to address the pressures on an individual that can negatively impact gender identity, sexuality, mental health, or body image. For each work, I discuss the purpose of the piece, how this topic is communicated, how I approached the music, and how the piece benefits both the clarinet and LGBTQIA+ communities. Each piece has been recorded by Clarke Rigsby at Tempest Recording in Tempe, Arizona.

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CHAPTER 1

INTRODUCTION

Throughout history, the LGBTQIA+ community has been, and continues to be, a targeted population.¹ The community has been attacked by anti-LGBTQIA+ groups, forcing individuals to act and represent themselves in the manner that these groups desire, often ending with little queer representation. This has led to many people hiding or changing their identity to match what was deemed acceptable. In my case, I was forced to conform into an idea of a “normal man” in the Midwestern United States. The type of forced conformity caused, and continues to cause, much mental and physical harm to an unprecedented number of LGBTQIA+ individuals. As time progressed and representation of the LGBTQIA+ community increased, hypocritical infighting began to divide the LGBTQIA+ community.

Prejudices dealing with the LGBTQIA+ community are often derived from a lack of understanding and/or willingness to learn. Society has built an understanding of sex, gender, and sexuality through culture and various learned stereotypes, leading to expectations for each subject. In an interview study conducted by Janice McCabe, Amanda Tanner, and Julia Heiman, a sample group was formed to discuss people’s interpretations of sex and sexuality based on gender expectations. Participants were asked to define and express the importance of gender, sex, and sexuality. The researchers found that “gender permeated respondents’ meanings, understandings, and discussions of sex

¹ Glaad, “The Heritage Foundation,” GLAAD, April 21, 2023, <https://glaad.org/gap/heritage-foundation/>.

and sexuality” and “respondents described a social order in which men and women are expected to approach sex and enact sexuality differently.”² Several participants responded to questions using the key terms interchangeably, specifically sexuality and gender. Often, many people do not acknowledge the differences between gender, sex, and sexuality. This is derived from either de-humanizing opinions or misinformation. A lack of knowledge or references contributes to misinformation and can be alleviated by providing the public with material that normalizes conversations relating to LGBTQIA+ topics.

The purpose of this project is to bring attention to social issues within the LGBTQIA+ community. These issues include difficulties relating to gender identity, sexuality, mental health, and body image. Often, these issues can be difficult to talk about and are associated with trauma for individuals within the community. However, it is important to bring awareness to these issues in order to start conversations for improvement. Discussing these difficult topics brings attention to the views and ideas of many people who courageously choose to share their experiences. Many of the expressed ideas are based on personal experiences and generalized thoughts within the LGBTQIA+ community. Every individual’s experience is different, and this is not meant to assume every person experiences the same hardships or lack thereof. This is not a historical analysis of issues the LGBTQIA+ community has experienced. The history provided is meant to give context to the current social issues addressed by these pieces.

² Janice McCabe, Amanda Tanner, & Julia Heiman, “The Impact of Gender Expectations on Meanings of Sex and Sexuality: Results from a Cognitive Interview Study,” *Sex Roles*, 62(3-4), 259 (2010).

This project contains the detailed information about and recordings of four commissioned works for clarinet that specifically address issues within the LGBTQIA+ community dealing with identity. I chose the issues for these pieces to highlight the pressures on an individual that can negatively impact gender identity, sexuality, mental health, and body image. The works commissioned for this project include *Mass for B-flat Clarinet and Organ* by Francisco Javier de Alba, *Scrap-drift* by Amelia Brey, *Queer Language* by Sarah Lucas-Page, and *Memoriam* by Taylor Hughes. Each composer was asked to write a piece based on one or more issues that members of the LGBTQIA+ community experiences. *Mass for B-flat Clarinet and Organ* addresses the relationship between queer people and the Catholic and Baptist churches. *Scrap-drift* focuses on the importance of identity and the negative influences societal expectations have on the LGBTQIA+ community. *Queer Language* focuses on negative self-image and phobias. *Memoriam* addresses the importance of queer expression, safe spaces, and mental health awareness. This project acknowledges influences from hate groups in the past and present as well as diving into problems within the LGBTQIA+ community that further divide the already marginalized group.

I seek to share my own testimony, and the various experiences, ideas, and reflections of the composers involved to open a door for public discussion, introduced through music. Music is used as a tool for political expression, giving a voice to minorities when a shouting society can silence progress. For many LGBTQIA+ people, music provided an outlet for expression during a time when the presence of queer individuals was looked down upon. For example, during the late 20th century, the

LGBTQIA+ community developed *camp*, a form of over-the-top expression, in many art forms, including music.³ Camp is a term that has roots in Polari, a slang or secret language used in Britain by gay men or lesbians during the early 1900s, and was used to convey queerness in a place where outright expression could be punishable by law.⁴ Artists, such as David Bowie, Elton John, or Billy Porter, incorporated camp into their music to make statements of equality and presence to society. I intend to express my thoughts supporting positive change in a similar fashion in this project, expressing queerness in various ways through the four commissioned pieces. The LGBTQIA+ community still needs a lot of change, but by recognizing areas of improvement, it can begin to provide an environment where identities are positively recognized.

³ Joobin Bekhrad. 2019. "What does it mean to be camp?"

⁴ Lingua Obscura, "The Unspeakable Linguistics of Camp," Jstor Daily, accessed April 13, 2025, <https://daily.jstor.org/unspeakable-linguistics-camp/>.

CHAPTER 2

MASS FOR B-FLAT CLARINET AND ORGAN

Program Notes

Francisco Javier de Alba's program notes for *Mass for B-flat Clarinet and Organ*:

I was asked to write a piece that addresses the development of the relationship between the Church and the LGBTQIA+ community. As a cisgender, straight man, I had reservations about composing this piece because I did not want to offend or misrepresent the LGBTQIA+ community. After reflecting on my own experiences as a practicing Catholic with family in the LGBTQIA+ community, I decided to write this piece to urge others, especially Christians, no matter your religious beliefs, to just love one another. If you truly believe in the teachings to love your neighbor as yourself, then who are we to do anything otherwise? For anyone in my life that is LGBTQIA+, I love you completely with no ifs, ands, or buts.

Mass for B-flat Clarinet and Organ consists of five movements. Each movement draws on the melodies and chants used in a Catholic Mass. The first movement, Kyrie, begins with the chant melody, but it is interrupted with several improvisatory asides in the clarinet to symbolize the hate, disapproval, and negativity that needs to be expelled. The Gloria is a transitional movement. It points towards a hope that we can learn to embrace each other despite our differences. The middle movement, Credo, draws on the harmonies of gospel

music in the organ while the clarinet part lets loose. Perhaps, it is a taste of what could be if we all just loved each other more. This is followed by Sanctus, which begins harmonically ambiguous, as a way to ask the question, “How do we heal the scars of the past?” The piece ends with the chant melody of the Agnus Dei. Much like the text of this chant, my hope is that we can all forgive each other and move forward together to find peace.

All proceeds from sheet music sales from this piece will be donated to “The TrevorProject” (www.thetrevorproject.org) and/or other charities that support the LGBTQIA+ community.⁵

⁵ Francisco Javier de Alba, *Mass for B-flat Clarinet and Organ* (FJD Music, 2021).

Composer Biography

Francisco Javier de Alba's biography:

Dr. Francisco Javier Dudley de Alba, more commonly known as Paco, is a teacher, composer, performer in the Metro-Phoenix area. He formerly taught undergraduate clarinet lessons as a Faculty Associate at Arizona State University (ASU) Herberger Institute for Design and the Arts. Currently, Dr. de Alba seeks to spread his enthusiasm for music through private teaching and working with local music programs.

Dr. de Alba is an accomplished and award-winning performer. He performed across the United States and internationally, including Belgium, France, and the Philippines. In 2015, Dr. de Alba was awarded the Zodiac Music Academy and Festival Chamber Music Award. He was recently invited by the International Clarinet Association to premiere a solo work at ClarinetFest® 2023. Dr. de Alba was a member of several chamber music groups, which premiered works at international conferences. He also performs with large ensembles, such as Tempe Winds, Tempe Symphony Orchestra, and Chandler Opera Company.

Along with his passion for teaching and performing, Dr. de Alba is an avid composer and arranger. He was the former Vice President of the Columbus State University (CSU) Society of Composers and has had several of his pieces premiered across the United States and internationally. Drawing inspiration from

his diverse background, Dr. de Alba collaborates with performers to create unique pieces with varying styles and instrumentation. As an advocate of new music, he also performs works by other emerging composers and strives to amplify the voices of underrepresented and marginalized groups.

Dr. de Alba studied composition with Dr. James Ogburn, Dr. Matthew McCabe, and Dr. Fred Cohen during his time at CSU Schwob School of Music. Dr. de Alba received his Bachelor of Music degree at CSU under the instruction of Dr. Lisa Oberlander. He earned the Master of Music and Doctor of Musical Arts degrees, studying with Dr. Robert Spring and Dr. Joshua Gardner at ASU. His current research explores the use of linguistics to analyze various aspects of clarinet pedagogy.⁶

⁶ “Biography,” on Francisco Javier de Alba’s personal website, accessed February 2, 2025, <https://www.fjdmusic.com/about>.

Performer's Notes

Mass for B-flat Clarinet and Organ, composed by Francisco Javier de Alba, is meant to address the relationship between the LGBTQIA+ and the *Church*.⁷ This relationship is complicated and has caused physical and mental harms to people affected by the Church within the LGBTQIA+ community by influencing them to feel lesser, outcast, and/or ostracized based on the belief that they are unnatural and should be condemned. I acknowledge this belief is not held by every individual or denomination within the Church; however, this opinion speaks loudly and continues to influence the lives of many in society to this day. Overall, the relationship between the LGBTQIA+ community and the Church is seen as negative and is rooted in generations of exclusion. Marriage within the queer community, often thought of here as same-sex marriage, had been illegal in many states across the nation until recently. California, being historically thought of as a progressive state, faced this in 2008 when same-sex marriage was overturned by Proposition 8, stating marriage is only valid between a man and a woman.⁸ The fight for marriage equality continues, even as it was legalized nationally in 2015.

For myself, and many others growing up in the Midwest, I was told from a young age that being gay was a sin and taught to suppress any feelings that could lead to impureness. It seemed as if being gay was a worse sin than many other sins, many which

⁷ Hereafter, my use of the term “the Church” refers to the denominations myself and de Alba were raised in, which are the Catholic and Baptist sects of the Church.

⁸ “HUSL Library: A Brief History of Civil Rights in the United States: Proposition 8,” Proposition 8 - A Brief History of Civil Rights in the United States - HUSL Library at Howard University School of Law.

were neglected to be discussed or seen as irrelevant to modern times. The Christian community I was raised in preached love and positivity; however, an abundance of people were quick to resort to hatred when someone in the Church thought differently than they did. Numerous individuals who I looked up to when growing up turned their head the second someone mentioned being gay, as if being different would infect the Church. I was engrossed in this thinking and only began to acknowledge who I was when I forfeited any connection to the Church, assuming the negativity I experienced was the norm. Once I opened about my identity, I was able to connect with individuals to fill my need for a community of support. Many of these individuals shared trauma that came from their experiences from individuals within the Church, forcing some to feel unsafe and neglect their mental health to continue with a “normal” life. In the Midwest United States of America, it seemed more common than not for the Church to be seen as a negative influence for those within LGBTQIA+ community.

It has been common for religious groups to utilize their assumed moral high ground to implement barriers for the LGBTQIA+ across the United States, where queer individuals continue to be targets of hostile activism in local and national governments. For instance, more than 520 anti-LGBTQ laws have been introduced in state legislatures as of May 2023 in the United States, with more than 220 focusing on transgender and non-binary people.⁹ These laws focused on banning gender-affirming care for

⁹ Cullen Peele, “Roundup of Anti-LGBTQ+ Legislation Advancing In States Across the....” Human Rights Campaign, 2023, <https://www.hrc.org/press-releases/roundup-of-anti-lgbtq-legislation-advancing-in-states-across-the-country>.

transgender youth, allowing or requiring the misgendering of transgender students, censoring school curriculum related to gay history, and targeting drag performances. The introduction of these laws has progressed since the battle for marriage equality exploded in the 1990s when The Defense of Marriage Act was passed. This act allowed for marriage discrimination by outlining marriage as an act between a man and a woman.¹⁰ The fight for equality continued with the Supreme Court decision in *Obergefell v. Hodges*, granting same-sex couple marriage recognition.¹¹ Throughout the battle for marriage equality, those who oppose the marriage validation often say it is because same-sex marriage violates their religious beliefs, using the Christian religion to negatively impact the LGBTQIA+ community. This negative impact is made apparent in recent court cases in Texas where Christian individuals seek to use their religious beliefs to control LGBTQIA+ marriage as well as their viability for employment based on sexuality or gender identity.¹² Hearing about the Christian community attempting to discriminate against LGBTQIA+ people became a norm as the hate continued across the country, influencing various aspects of the queer community's lives.

For years, I heard many people condemn LGBTQIA+ individuals or express backhanded comments like “love the person, hate the sin” when, for many, that “sin” is an important part of their identity. Expressions like this pushed me and queer people even further from any hope of a connection to the Church. With so much negativity, it seemed

¹⁰ Defense of Marriage Act, H.R. 3396, 104th Congress, 1996.

¹¹ Human Rights Campaign, “The Journey to Marriage Equality in the United States,” Human Rights Campaign, <https://www.hrc.org/our-work/stories/the-journey-to-marriage-equality-in-the-united-states>.

¹² Charles Kuffner, “Off the Kuff: There’s a Lot of Anti-LGBTQ Litigation Out there,” Singer Island: Newstex, 2022, <http://login.ezproxy1.lib.asu.edu/login?url=https://www.proquest.com/blogs-podcasts-websites/off-kuff-there-s-lot-anti-lgbtq-litigation-out/docview/2694321087/se-2>.

as if there was no hope for any positive interaction with a Christian individual. After much time, and leaving the area I called home, I was able to see Christian individuals who condemned the negativity coming from the Church, aimed at the LGBTQIA+ community. The idea that Christian individuals could support and validate members of the LGBTQIA+ community was so foreign that when I experienced this validation, it felt unnatural.

Through *Mass for B-flat Clarinet and Organ*, Francisco Javier de Alba communicates a possible relationship shift between the LGBTQIA+ and the Church. Society is beginning to see a glimpse of a positive shift in this relationship because practicing Christians, such as de Alba, who encourage love and peace rather than spewing hate. When asked about his inspiration for the piece, de Alba stated:

I was given the prompt “A piece that is about the positive shift in the relationship between the Church and the LGBTQ+ community” when commissioned. As a cisgender, straight man, I had reservations about composing this piece because I did not want to offend or misrepresent the LGBTQIA+ community.

After reflecting on my own experiences as a practicing Catholic with family in the LGBTQIA+ community, I decided to write this piece to urge others, especially Christians, no matter your religious beliefs, to just love one another.¹³

The desire for these communities to mend severed ties and move forward with love, however difficult, allowed de Alba to use his own experiences with friends and family to

¹³ Francisco Javier de Alba, Interview by Thomas Sanders, November 2022.

compose this Mass in support of the LGBTQIA+ community. This inspiration created the connection of two subjects that I previously thought highly improbable.

A Mass, in this circumstance, can be referred to in the liturgical definition or as a form of musical composition. Both aspects of a Mass are used as influences for de Alba while composing this piece. He expressed these connections in an interview, saying:

The title, Mass, has a double meaning for me. Thinking back to music history in my undergraduate studies, I learned the Mass as a form of sacred musical composition. However, I grew up learning about the parts of the Mass as they pertained to Catholicism. Learning about different composers who have written Masses, I have always dreamt of writing a Mass myself. This was a perfect opportunity to write my own Mass that had an important message. Each movement draws on the melodies and chants used in a Catholic Mass. The first movement, Kyrie, begins with the chant melody, but it is interrupted with several improvisatory asides in the clarinet to symbolize the hate, disapproval, and negativity that needs to be expelled. The Gloria is a transitional movement. It points towards a hope that we can learn to embrace each other despite our differences. The middle movement, Credo, draws on the harmonies of gospel music in the organ while the clarinet part lets loose. Perhaps, it is a taste of what could be if we all just loved each other more. This is followed by Sanctus, which begins harmonically ambiguous, as a way to ask the question, "How do we heal the scars of the past?" The piece ends with the chant melody "f the Agnus Dei.

Much like the text of this chant, my hope is that we can all forgive each other and move forward together to find peace.¹⁴

Even the title “Mass” is reflective of this dissonance between the Church and LGBTQIA+ people. The multiple movements express stages of regrowth between the communities by acknowledging the pain and expressing a path for a better future. These expressions can be identified within the music through the playing styles and techniques performed, such as the reference to Catholic chant in the first movement or to Southern Gospel choir in the third movement.¹⁵

Musically, *Mass for B-flat Clarinet and Organ* has many challenges including intonation, technical fluidity, expression, and ensemble details. For example, the clarinetist may not be accustomed to the tuning tendencies of the organ compared to the piano. Additionally, tuning tendencies vary from organ to organ. Performer positioning can affect communication between the musicians and the size of the organ can alter balance from one performance space to another.

The various movements of a Catholic Mass translate well for the clarinet in *Mass for B-flat Clarinet and Organ*. Each distinctive movement allows the performer to express a development within the mending process. The first movement, Kyrie, has sections asking to improvise various styles of extended techniques. The instructions require the performer to include aggressive, mournful, and fading away extended techniques, leaving room for

¹⁴ de Alba, Interview by Thomas Sanders.

¹⁵ Francisco Javier de Alba, *Mass for B-flat Clarinet and Organ* (FJD Music, 2021).

interpretation but requiring the capability to differentiate the feelings the techniques convey.¹⁶

2 *freely/chant-like* Last edited: January 24, 2021

p *sub. f* *aggressively improvise extended techniques* *p*

11

sub. mf *mournfully improvise extended techniques* *p* *sub. mp* *improvise extended techniques that die away* *p*

Example 2.1: Mass for B-flat Clarinet and Organ, mm. 1-16

For the measure asking for aggressive extended techniques, I performed a spectrum E3 multiphonic, leading to a glissando fall from one of the higher partials, and resolving with descending quartertones. I chose this as the E3 multiphonic distorts the quality of sound to be more pervasive. To provide mournful improvisation, I performed quartertones into a mid-register trilled multiphonic as these felt more reflective and pulled away from the previous aggression. In order to improvise extended techniques that die away, I performed low-register trilled multiphonics as these sound ominous and can be played to niente.

The second movement, Gloria, includes arpeggiated figures in the clarinet part supported by sustained chords on the organ. This challenges consistency throughout the range of the clarinet while needing to adjust with the pitch of the organ. The third movement, Credo, uses gospel influences to evoke the high energy and freeing atmosphere associated with gospel tradition. This *ad lib.* or with slight improvisation

¹⁶ de Alba, *Mass for B-flat Clarinet and Organ*.

movement is freeing yet requires much communication with the organist while performing the sixteenth note passages.

The image displays a musical score for a Mass for B-flat Clarinet and Organ, specifically measures 121 through 127. The score is presented in three systems. The first system (measures 121-123) includes a clarinet part with a 'fast fall' marking and a triplet of sixteenth notes. The organ part consists of two staves with complex chordal textures. The second system (measures 124-127) continues the clarinet's sixteenth-note passages and the organ's accompaniment.

Example 2.2: Mass for B-flat Clarinet and Organ, mm. 121-127

The technical aspect of Example 2.2 is further heightened as the space the organ is in typically allows sound to carry, both for the organ and clarinet, so physical body cues are more effective. The third movement also challenges the range of the clarinetist with the highest note being a written D7. The fourth movement, Sanctus, includes rhythmic unison between the clarinet and organ, each being in harmony in thirds or unison, which can highlight the tuning difficulty in performing with an organ as a solo clarinetist. The fifth and final movement, Agnus Dei, requires coordination during an accelerando

leading to loud dynamic chords, written *ffff*.¹⁷ During this, the clarinet's sound becomes part of the organ's sound as the organ overtakes the performance space, finishing with the full characteristic sound for which the organ is known.

Mass for B-flat Clarinet and Organ has both social and musical challenges. Socially, the topic of the piece can be difficult to discuss and, as de Alba said, “the performers should definitely know and account for the context of the piece. The topic is complicated, sensitive, and unfortunately, politically charged/heated.”¹⁸ The performer needs to understand the context of the piece and acknowledge the environment where it is played. This should include the audience since the topic may be triggering for some or cause negative backlash from others. *Mass for B-flat Clarinet and Organ* may cause more public discussion as the topic is highly relevant. The piece is meant to bring attention to the trauma that has come from the church while acknowledging an opportunity for change.

¹⁷ de Alba, *Mass for B-flat Clarinet and Organ*.

¹⁸ de Alba, Interview by Thomas Sanders.

CHAPTER 3

SCRAP-DRIFT

Program Notes

Amelia Brey's program notes for *Scrap-drift*:

I felt I was crushed under a snowdrift understanding I could never be others

I am crushed

Under the scraps

Of culture which make it to me today

And under the remains of a traumatic past

I hope in the same manner

The scrap heap will one day drift away¹⁹

¹⁹ Amelia Brey, *Scrap-drift* (Amelia Brey, 2020).

Composer Biography

Amelia Brey's biography:

The music of Amelia Brey (b. 1994) has been described as possessing “haunting beauty” and “a deep, disquieting power” (*National Sawdust Log*). Her works have received premieres by Ensemble Dal Niente, National Sawdust Ensemble, Carnegie Hall's Ensemble Connect, and members of Ensemble Intercontemporain and the New York Philharmonic, and have been recognized with honors from BMI and the Nashville Symphony Composer Lab. Her choral music is published by Hal Leonard.

In 2022 New Muses Project commissioned *All The Flowers Were Mine*, a song cycle on texts by Edgar Allan Poe to be presented at Cornell University. Other projects include *Hymnī Horatiī* for New York Virtuoso Singers, *Time Began* for Elgin Youth Symphony Orchestras, *META-BUSKING* for Metropolis Ensemble, and *They run as rain, clear*— for violinist Marié Schwalbach.

Dr. Brey's previous teaching engagements have included Luna Composition Lab (2020) and zFestival (2020-2021). She currently serves as a Data Curator for the Digital and Cognitive Musicology Lab at the École Polytechnique Fédérale de Lausanne in Switzerland in addition to maintaining a

private composition studio. Hailing from Tallahassee, Florida, Dr. Brey is a graduate of Vanderbilt University and The Juilliard School.²⁰

²⁰ “Biography,” on Amelia Brey’s personal website, accessed February 2, 2025, <https://ameliabrey.wordpress.com/>.

Performer's Notes

Scrap-drift, composed by Amelia Brey, was commissioned to encourage conversations dealing with identity and the various pressures that may be caused by societal expectations. A sense of identity allows for validation in the queer community. When a person experiences acceptance and becomes part of a community that is validated by society, that person is provided with the comfort to be themselves. Music continues to be a way to evoke social change and encourage suppressed communities to be heard because music has become an accessible part of artistic expression, advocating for individuals that may not have the ability to express their voices in the environments in which exist. Messages from the music about queer existence and validation reach both individuals within the LGBTQIA+ community and those who are not. Reaching heterosexual or cisgender people benefits all since societal norms are challenged and individuality is praised when others are introduced to new perspectives or ideas. The intent of *Scrap-drift* is to use music to express the need for a sense of identity and how relieving pressure-induced trauma by expectations is a positive change for the LGBTQIA+ community.

Music has a direct correlation with adolescent identity and influences their experiences relating to being part of the LGBTQIA+ community. Psychologist Becky Ann Newman found in her study that many queer youth individuals use music to assist in developing their identity. Newman states "Participants identified four ways that they used popular music in their queer identity development: 1) to evoke or enhance feeling states,

2) queer community, 3) modeling and validation, and 4) challenging norms and gaining acceptance.”²¹

They listened to the music to feel strength, support, liberation, or comfort with the idea that if the artist could tackle mental issues, so could the audience.²² Even when the music did not directly apply to situations the participants were facing, such as if the artist was heterosexual, the listeners were able to apply their own feeling to the words of the songs to fit the desired narrative. Music often encouraged the participants to express their emotions freely.

Participants in Newman’s study also listened to music to experience a sense of community within gay culture, reduce feeling isolated, and feel as if they belong. Many expressed that the music provided an idea of what it meant to be a member of the LGBTQIA+ community, through the exposure to camp ideals, and often experienced the historical perspective of where this group came from compared to where it is now.²³ Seeing themselves as part of a group of people that have taken numerous steps to being noticed in society evokes the idea of being part of something big and not alone.

The third reason for participants to listen to music involves validation. The listeners directly identified with the themes, songs, or artists, normalizing multiple aspects of being LGBTQIA+. The normalization of queer topics inspires heterosexual individuals to view queer people as valid members of society by compelling queer

²¹ Becky Ann Newman, “Queer Identity Development and Popular Music,” PhD diss., Alliant International University, San Francisco Bay, 2003.

²² Ibid., 28.

²³ Ibid., 36.

sexuality to be “part of the universal subconscious.”²⁴ Experiencing validation from heterosexual individuals ensures a safe environment for members of the LGBTQIA+ community to be themselves. Role models throughout the world presenting pro-gay messages or using camp in their music fights internalized homophobia. The advocacy sets the expectation for social reform to strengthen mental health for concerned queer individuals.

The last reason for queer individuals to listen to music was to challenge various topics such as heterosexual norms, mainstream ideas, heterosexism, and oneself.²⁵ Challenging heterosexual norms means addressing gendered and sexual roles applied to men and women which is meant to encourage the formation of different perspectives that reform negative stereotypes and produce acceptance. Even when acceptance is not directly expressed, many experience “unwitting acceptance” from popular music by supporting LGBTQIA+ artists who produce music with queer coded messages, messages that subtly imply queerness.²⁶ Artists are then motivated to continue producing the music given the success without backlash from the heterosexual community.

Music that provides representation for the queer community, either directly or indirectly, can encourage personal and social advocacy. Many individuals in the LGBTQIA+ community have experienced a sense of underrepresentation or the pressures of heterosexual norms being forced on their person. Validity in oneself can be halted when gendered or sexual roles are being forced upon them when their identity does not

²⁴ Ibid., 46.

²⁵ Ibid., 51.

²⁶ Ibid., 55.

match what others in society may assume. For some, knowing *Scrap-drift* was composed by a member of the LGBTQIA+ community could provide them with a sense of representation by experiencing the success of a piece by someone like them. Through hearing the piece, the listener may enjoy or relate to *Scrap-drift*—or the program notes included—without even knowing the association to queerness, providing the “unwitting acceptance” mentioned in Newman’s study.²⁷ By researching the piece or composer, listeners or performers can identify its connection to the LGBTQIA+ community and observe how these ideas can apply to queer, cisgender, and heterosexual people, normalizing queer topics for all people. In line with Newman’s study, *Scrap-drift* is meant to exist as a piece of queer music that addresses social pressures and provides representation for other members of the LGBTQIA+ community. Simply existing to provide a space for representation and exposure for queer people benefits society.

Scrap-drift is meant to begin conversations about identity and existence of pressures that may cause individuals to feel crushed beneath societal expectations. As this is a sensitive topic, it is imperative that the performers understand the individuality the piece encourages. Much of the piece indirectly communicates the individuality and pressure of society but rather allows for interpretation by both the performers and audience members. This interpretation is expressed through thematic ideas, as said in an interview with Brey, stating:

This particular work unfolds in textural blocks of repetitive gestures related to distortions of the initial unmetred ostinato. This type of narrative is rather

²⁷ Ibid.

unusual for me; the image of dragging out of the junk heap suggested a gestural type of treatment, and the heavy mood it evoked prompted an extensive use of almost stagnant repetition. More often, I base the form of a work upon various events within a long line (expansion of the ambitus, backfilling a prominent leap, shifting of a tetrachord, etc. – a Boulanger- or Schenker-type approach), and treat the resultant textural phenomena (blocks or otherwise) as incidental to linear unfolding ... I find themes before I start to compose – not melodic themes, rather moods and extramusical topics.²⁸

Example 3.1: *Scrap-drift*, mm. 29-30

The thematic ideas and gestures in Example 3.1 relate back to the program notes of the piece, however, these can also allow further exploration into various thoughts *Scrap-drift* may evoke, such as “dragging out of the junk heap” or “stagnant repetition” mentioned above.²⁹

Much of the social influence or conversations that may be encouraged by *Scrap-drift* come from the musical material and the interpretations of the performers. The

²⁸ Brey, Amelia, Interview by Thomas Sanders, December 2022.

²⁹ Ibid.

notation of the piece is one source that allows for personal flexibility in performance.

Brey mentions this in an interview, saying:

Several places in which the musical material is metered (e.g. after measure 30) nonetheless call for the performer to hold notes as long as possible and later metrical events hinge upon these durations. I could have either approximated this length by adding bars of metered material or provided a fermata to taste, but for me, a fermata implies a hesitation that I did not want to use; moreover, I was interested in the rustic sounds that would result when a note was held to its longest possible extent.³⁰

Example 3.2: *Scrap-drift*, mm. 34-37

The durations and sounds of these moments, such as in Example 3.2, will be different for each performance of the piece. Another example of this occurs during unmetered measures containing ostinatos; these are not meant to have or imply a consistent beat in the measure.³¹ The postlude of *Scrap-drift* is exclusively the clarinet and is written “Quasi improvisando,” again, encouraging the performer to create their own performance that differs each time.³²

³⁰ Ibid.

³¹ Ibid.

³² Brey, *Scrap-drift*.

I interpret the compositional techniques used by Amelia Brey to contribute to the social issues addressed by the commission. Various techniques or ideas do not correspond with what is often seen as “traditional” newer music. Brey discusses not following “traditional” ideas in an interview, saying:

In this particular work, the important techniques are the previously discussed unmeasured ostinatos, which are difficult to render without implying a meter (with minimal metrical hierarchy), as well as non-tonal modal harmony, in which the various weights of pitches are distributed according to diatonic principles but in which tonic-dominant relations are deliberately not fleshed out... It is important to me that performers not assume that music should act tonal just because it uses conventional diatonic modes. The phrases I imply behave very differently than those of the common practice do.³³

This way of going against what is traditional or not presenting as what some may see at first glance in the music is comparable to a situation many in the LGBTQIA+ community experience when gendered or sexual roles are forced upon them; just because the music was written one way does not mean that is exactly how it was intended. In both instances, the pressures one may feel hinder individuality.

When approaching *Scrap-drift*, it is important to acknowledge and become comfortable with areas that allow for personal interpretation. The performers should have an idea for how they want to pace themselves through moments such as the unmeasured

³³ Brey, Interview by Thomas Sanders.

ostinatos or postlude. Once this is established and communicated between the clarinetist and pianist, the performers may begin working on the technicality *Scrap-drift* requires. While there is freedom within the interpretation of the unmeasured measures, the music should still feel consistent with each figure. Communication and understanding of each part will make the unmeasured or rhythmically complex moments feel like a conversation rather than two voices that start and end at the same point. This is especially observed when various patterns are passed between the piano and clarinet. The dramatic dynamic changes add to the feel of this diverse conversation and can require flexibility of the players to alter the feel of the music almost immediately while still being able to respond to the other; mimicking the difficulties that can occur when having conversations relating to identity in society. Overall, *Scrap-drift* is a piece full of interpretation and dynamic energy that means to encourage conversations that address the effects societal expectations have on identity.

CHAPTER 4

QUEER LANGUAGE

Program Notes

Sarah Lucas-Page's program notes for *Queer Language*:

When approached by Thomas Sanders to write this piece he told me how important it was to him to have this piece about LGBTQIA+ issues in the community. As a person who is a part of the community, I was ecstatic to bring light to some of these issues that are never talked about. Issues in the community that are given more attention in this piece are; Body Dysmorphia, Inner homophobia/biphobia/transphobia/panphobia, beauty and personality standards in the community, and how the community keeps growing and the acceptance we need moving forward. Throughout the piece, there are interviews with different members of the LGBTQIA+ community about these topics and how it affects them.³⁴

³⁴ Sarah Lucas-Page, *Queer Language* (2022).

Composer Biography

Sarah Lucas-Page's biography:

Sarah Lucas-Page is an award-winning composer who has dedicated her life to the art of music, activism, and continually pushing the boundaries of her creative expression. She has been creating and performing new clarinet music with a purpose to help fight injustice and bring awareness to issues within the LGBTQIA+ community, as well as women and neurodivergent people. Lucas-Page also holds a passion for education and creating music for educational purposes. She strives to help create and promote new music for solo clarinet that is accessible for new clarinetists as well as undergraduate students.

Lucas-Page has written many pieces for different musicians and groups including the Arizona State University Wind Bands, Thomas Sanders, Yareli Bailon, and Dr. Julia Lougheed. In 2018, she won the Maricopa Artist of Promise composition for her piece *The Four Seasons: Movement IV From Green to Orange*. This movement was then premiered in April 2019 at the Herberger Theatre in Phoenix, Arizona. Lucas-Page was selected to be a composer in residence in the Arizona State Wind Band program for the 2021-2022 school year. This collaboration made way for a new wind band piece *Waves*, which she composed working with (at the time) graduate conducting assistant Dylan Maddix.

The amazing collaboration with Thomas Sanders created the new piece Queer Language. This piece is written for a unique clarinet quartet of E-flat, B-flat, basset horn, and bass clarinet. Sanders commissioned this piece to be a part of his doctoral dissertation work by commissioning new music by queer composers about queer topics. This piece premiered at the 2021 International Clarinet Association conference in Reno, NV. In 2023, Dr. Julia Lougheed commissioned a new piece by Lucas-Page, Women's Rights Are Human Rights. This piece is for a solo clarinetist (playing B-flat clarinet and bass clarinet) with fixed audio and visual media. Lougheed premiered this piece at the 2023 International Clarinet Association conference in Denver, CO. Lougheed is also touring this piece during the 2023 – 2024 school year at different colleges and universities across the country. The premiere of this piece led to the 2023 consortium by Morii Duo of her new piece Synchronizing Personas for bass clarinet duo with fixed media. This consortium currently has ten members including; Henry McNamara, Margali Grenier, and the duos Quantum Spawn and Egide Duo.

Lucas-Page completed an associate's degree of art at Glendale Community college studying clarinet with Dr. Stefanie Gardner and composition with Dr. Thomas Breadon. She finished her bachelor's in music composition at Arizona State University where she studied with Dr. Jody Rockmaker, Dr. Alex Temple, and Dr. Gabriel Bolanos. While at ASU, she also did extensive studying of the clarinet with Dr. Joshua Gardner and Dr. Robert Spring. Lucas-Page is currently

pursuing her master's degree in composition at Western Washington University studying with Dr. Charles Halka.³⁵

³⁵ "Biography," on Sarah Lucas-Page's personal website, accessed February 2, 2025, <https://www.lucaspagemusic.com/>.

Performer's Notes

Queer Language, composed by Sarah Lucas-Page, is meant to address personal issues and phobias within the LGBTQIA+ community, including body dysmorphia, self-identity and acceptance, and the effects of stereotypes within the queer community. Issues relating to a person's perception of themselves can cause a lack of a sense of belonging or self-worth, leading to a decline of mental health.³⁶ While these are broad topics to address, specific instances are used in *Queer Language* through interviews of individuals who have dealt with one or many of the topics. The goal of this piece is to bring personal stories forward into a space to spark conversations that lead to the betterment of the LGBTQIA+ community.

The issues discussed through *Queer Language* are prominent in the LGBTQIA+ community and focusing on these problems has the potential to provide more members of society a place to learn or develop an understanding of pressures they may not experience. Phobias are often thought to occur from outside the queer community toward those within the community; however, many phobias persist within this group or are often pressed on oneself. Homophobia, transphobia, biphobia, panphobia, and fatphobia are only a few of the many phobias experienced within the LGBTQIA+ people. These intolerances cause both issues within the community and in self-identity, belonging, and/or worth.

³⁶ Spencer Hardy and Juniper Monypenny, "Queering Queer Spaces," *Voices: a World Forum for Music Therapy*, 19(3), 1, (2019), <https://doi.org/10.15845/voices.v19i3.2687>.

In the queer community, standards for how a person is thought to look or act based on idealistic stereotypes (such as not being femme enough to be flamboyantly gay) can cause someone to think they are not good enough as an individual to represent an identity. This idea can take form in many ways, often differing depending on the environment a person is in; however, the negative effects can still impede personal growth. The Mayo Clinic defines body dysmorphia as “a mental health condition in which you can’t stop thinking about one or more perceived defects or flaws in your appearance.”³⁷ Whether by the media or the community surrounding them, some individuals are made to think they must meet a specific body image to be seen positively. Many people are pressured into thinking they must match a mold to fit in, regardless of how detrimental this can be to a person’s mental health.

Attempting to change oneself to meet expectations limits an individual’s expression and comfortability in an often already difficult social environment. Places where individuals can express themselves freely, challenging societal norms and expectations relating to the LGBTQIA+ community, are shown to be beneficial for these people. Having conversations that bring this into the eye of society and normalize queerness will positively impact self-identity and encourage understanding for those outside of the queer community. In “Queering Queer Spaces,” Spencer Hardy and Juniper Monypenny express the importance of providing programs and spaces for the LGBTQIA+ community, specifically transgender and gender creative youth, within creative arts to provide more mental health services and places where they can freely

³⁷ Mayo Clinic. “Body dysmorphic disorder - Symptoms and causes.” 2022.

express themselves.³⁸ As occupational and music therapists, the authors explore the possibility of merging mental health services and community center spaces to give voice to non-cisgender identities. Hardy and Monypenny address the importance of positive experiences and self-discovery for their clients, especially the LGBTQIA+ youth. Members that participate within the safe spaces are encouraged to interact and build closeness in the gay community, providing a sense of unity.

In “Queering Queer Spaces,” the authors use queering to challenge and destabilize gender-normative implications and to conceptualize freedom from detrimental narratives for the youth.³⁹ The LGBTQIA+ focused spaces allow individuals to express themselves surrounded by people who are trying to do the same. Music produced in the queer spaces can exude camp and wit without the musicians being worried about heterosexual reception. Reinforcing the importance of being comfortable with oneself and realizing that gender or sexual identity is not the only characteristic that defines a person allows people to begin to further accept themselves and enjoy their surroundings. Queer spaces for LGBTQIA+ youth reduce the pressure to connect an identity to one’s personality and encourage growth, enjoyment, and validation. Being able to express various characteristics without having to fit into a mold built by identity stereotypes permits the queer individual to develop a persona without restrictions. The authors note many forms of therapy still express microaggressions toward the gay community by attributing most mental health issues to their identity, reinforcing that heterosexuality is normative.⁴⁰

³⁸ Hardy, “Queering Queer Spaces,” 2-3.

³⁹ Ibid., 4.

⁴⁰ Ibid., 6.

*Queering*⁴¹ queer spaces provides clarity and starts conversations that not only provide comfort for LGBTQIA+ youth but also minimizes hetero-normative hierarchies. These detrimental hierarchies are often pushed on the queer community by individuals outside of this group but can also be exhibited by other queer individuals. *Queer Language* exists to begin the process of tearing apart negative hierarchies and/or microaggressions that impact the lives of LGBTQIA+ people and is meant to encourage the safe spaces the authors of “Queering Queer Spaces” describes.

Beginning conversations that address difficulties in the queer community and normalizing talk of the pressures one can face being in this group will positively impact societal growth. These conversations start with vulnerability, which is expressed in *Queer Language*. In an interview with Sarah Lucas-Page, she states:

Queer Language came from the central idea of the piece. The music and tapes get personal and very deep for some people who are in the community. Everyone that was interviewed for this piece is a part of the community in one way or another.

This was their way to get some of the pent-up feelings out, it was all of their own queer language. Each movement title comes from an issue in the community:

LGBTQIA – Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual

In the Mirror, Through My Eyes – Body Dysmorphic Disorder

Is This Me? – Personal phobias

⁴¹ On the concept of *queering*, see Hardy, “Queering Queer Spaces,” 4-6.

The Gay Standard – Stereotypes and physical/personality standards in the community.

Plus – Comes from the LGBTQIA +

The meaning of each movement I believe comes across a lot in the tapes, but if the emotional backing behind each idea is represented correctly in the music performance, then it all ties together very well.⁴²

The personal interviews included throughout *Queer Language* communicate to the listener an insight into the lives of those in the community that have struggled and are meant to prompt various emotions caused by the negative impact of societal pressures. The recorded interviews contribute to the idea that each movement expresses and provides guidance for the players, both in timing and expression. The piece is meant to expose both LGBTQIA+ and cisgender heterosexual people to the conversation. Both groups benefit from hearing these stories because each has contributed to the societal pressures the individuals recorded have faced.

Queer Language deals with sensitive topics that may trigger either performers or listeners, therefore individuals should be warned prior. While this piece deals with issues members of the LGBTQIA+ community may face, one does not have to be a member of this community to participate with the piece. Lucas-Page says: “To anyone preparing this piece I highly suggest talking to LGBTQIA+ members in their life (if they are not a part of the community themselves) and seeing how these struggles affect the people the

⁴² Lucas-Page, Sarah, Interview by Thomas Sanders, November 2022.

performer has in their life. Some of these ideas, non-community members might identify with, like stereotypes and body dysmorphia, but to get the central idea on how (they) personally affect queer people.”⁴³ It is important for the performer to understand the context and purpose of this piece to ensure it is properly communicated.

Musically, *Queer Language* has many challenges to offer the performers. The piece is written for E-flat clarinet, B-flat clarinet, basset horn, and bass clarinet. While a quartet is common, this instrumentation is not. Eb clarinet in a quartet is not common and including a basset horn is rare. This instrumentation is used because each instrument offers its own unique sound and abilities to the ensemble, while staying within the clarinet family; comparable to individuals within the LGBTQIA+ community. Throughout the piece, the quartet is challenged to alter from providing individuality for each instrument and matching each other for a cohesive sound.

Each movement offers challenges for the ensemble as a whole and the individual performers. The first movement, *LGBTQIA*, consists of call-and-response figures, passing various figures around the ensemble, challenging each performer to match the last. As shown in Example 4.1, the E-flat clarinet introduces a melodic figure in measure 10 that is then repeated by each part through the movement. In measures 15-18, each part

⁴³ Lucas-Page, Interview by Thomas Sanders.

matches the previous in articulation and style.

The image displays two systems of musical notation. The first system, starting at measure 8, features a treble clef staff with a melodic line marked *mf* and a piano staff with a rhythmic accompaniment marked *p*. A circled number '9' is positioned above the first measure of the first staff. The second system, starting at measure 14, continues the melodic and rhythmic lines, with the piano staff ending in a *mf* dynamic marking. The notation includes various note values, rests, and articulation marks such as slurs and accents.

Example 4.1: *Queer Language*, LGBTQIA: mm. 8-19

This forms the idea of a unit working together as a whole, mimicking the idea of the LGBTQIA+ community coming together, being the end goal while supporting the many differences. The movement has each performer match articulation, volume, and expression as each line is passed to the next.⁴⁴ The second movement, *In the Mirror, Through My Eyes*, is harmonically challenging, requiring delicacy and flexibility from

⁴⁴ Sarah Lucas-Page, *Queer Language* (2022).

the quartet across the range of each instrument.

The image shows a musical score for four staves, likely representing a string quartet. The score is in 3/4 time and begins at measure 12. The tempo is marked as quarter note = 32 (♩ = 32). The dynamic is marked as *ppp* (pianissimo) for all four staves. The notation includes various note values and accidentals, with some notes being tied across measures. The staves are arranged vertically, and the music is written in a standard musical notation style.

Example 4.2: *Queer Language, In the Mirror, Through My Eyes*: mm. 12-14

The differing tuning tendencies for each instrument add to the difficulty, especially as seen in Example 4.2 as each instrument moves across the throat tones while needing to maintain a desirable tone in the soft dynamic. The third movement, *Is this me?*, is similar to the first movement, with unison excerpts and melodic ideas passing between each instrument. This movement also features the basset horn, having a solo that explores a range from B3 to F6, accompanied by an interview. The fourth movement, *The Gay Standard*, begins with each instrument introducing a melodic figure in varying ranges with different articulations, expressing stereotypical sounds of the instrument.

Example 4.3: *Queer Language, The Gay Standard*, mm. 1-8

The E-flat clarinet introduces this figure, seen in Example 4.3, beginning in the altissimo range with staccato articulation, exhibiting the high and bouncy sound the E-flat clarinet is often used for. The basset horn then performs this melody in the middle, throat tone of the instrument, highlighting its role between the soprano and bass instrument. The B-flat clarinet takes this melody into the clarion range with slurred articulation, providing the warm and smooth sound for which the clarinet is known. The bass clarinet finishes with the melodic excerpt in the lowest range of the instrument with “Play at your leisure” noted in the part.⁴⁵ This melody in the bass is meant to express the dark and rich sound

⁴⁵ Lucas-Page, *Queer Language*.

for which the bass clarinet is known. The movement continues with an energetic, complicated rhythmic section, with each part switching between duple and triple subdivisions over each other. The last movement, *Plus*, is a culmination of ideas across the other movements, offering idiomatic playing for each instrument while challenging individuality and unity as an ensemble. This movement brings together all ideas and ends with a solemn look forward toward acceptance.

When approaching this piece, the first step I recommend is to understand the purpose of the piece as a whole and then apply this to each individual movement. This can be done by speaking to members of the LGBTQIA+ community, researching the terminology used in *Queer Language*, and listening to the interviews throughout the piece. Once this is done, the social ideas in each movement can be better understood for each player and the ensemble. For example, the first movement, titled *LGBTQIA*, is meant to represent the unity the queer community has while acknowledging the importance of self-identity. The musicians are meant to focus on that sense of self-identity, maintaining individuality while being able to create one sound within the ensemble. From here on, this piece is like other ensemble preparation with a focus on solidifying individual parts and bringing them together with the ensemble to incorporate blending and matching each other. Once the music is prepared, the group must ensure that timing with the interviews is accurate since many moments start and end during specific words in the interview. These audio tracks require a queue by a member of the ensemble using a pedal to begin each interview or an additional person outside the ensemble knowing the score and timings. Upon rehearsing with the timing of each

interview, the ensemble must establish pacing with the interviews to ensure fluidity throughout the movements, changes in energy, and stamina requirements. Overall, *Queer Language* needs a strong social understanding of the topics within the piece to apply the technical and ensemble expectations to so the piece can be performed at the highest level.

CHAPTER 5

MEMORIAM

Program Notes

Taylor Hughes' program notes for *Memoriam*:

When creating *Memoriam*, it was an exceptionally difficult time in American History. The COVID epidemic continued at full strength and institutions around America were crumbling. Taylor lived in a small apartment in Phoenix, freshly moved from Missouri. Teaching music from behind a webcam, he began to experience a semblance of dread and a yearning for the way things used to be before the epidemic.

As the time passed, the piece evolved from a somber introspection on recent changes into a reflection on the state of American Society as a whole.

In significant remembrance of the PULSE Nightclub shooting on June 12, 2016, *Memoriam* is dedicated to all those who have lost their lives, families, friends, and rights due to espoused hatred and ignorance throughout America. It was written to celebrate the world that continues to exist despite the horrible event. Though underserved and marginalized people continue to experience hardship and indifference, they can create art, exude positivity, and celebrate life. This piece is a celebration of the continuation of life and the power that people of all walks of life continue to have in the face of oppression.⁴⁶

⁴⁶ Taylor Hughes, *Memoriam* (2022).

Composer Biography

Taylor Hughes' biography:

Taylor Hughes is an electroacoustic composer from Phoenix, Arizona who champions the cause of uniting sounds from chamber music and popular music to explore a fusion of two walks of musical life. He is also a full-time band director who encourages compassion and understanding in the modern classroom.⁴⁷

⁴⁷ "Biography," on Taylor Hughes' bandcamp website, accessed March 3, 2025.
<https://taylorhughes.bandcamp.com/>.

Performer's Notes

Memoriam, composed by Taylor Hughes, was commissioned to bring attention to mental health awareness, the importance of safe spaces, and the benefits of queer expression. The piece uses electronics inspired by nightclub music, accompanying the clarinet to tell a story of the progress of the queer community and how mental health has been affected. The LGBTQIA+ population is one of the most targeted communities, facing rejection, abuse, social trauma, substance abuse, homelessness, and attempts of suicide—more than that of the cisgender-heterosexual community. These targeted members are twice as likely to struggle with mental health and are often not provided with adequate mental health care.⁴⁸ A lack of mental health awareness has caused many LGBTQIA+ individuals to struggle in silence, continuously feeding into trauma.

Being a targeted community, queer individuals sought comfort and safety in places where they could participate in their expression of queerness. The encouragement of *vogue*⁴⁹ and camp attracted many to local club scenes where society was less likely to hinder their expressive performance. Due to the Stonewall riots in 1969, the gay community joined together to strengthen havens where art could be unapologetically expressed. These clubs existed to be a place where gay people could avoid public scrutiny and interact with one another, often being the only place where many felt comfortable being openly gay. During a time when many in society avoided or even attacked LGBTQIA+ individuals due to an unending number of stereotypes, many

⁴⁸ NAMI, *LGBTQI*, <https://www.nami.org/Your-Journey/Identity-and-Cultural-Dimensions/LGBTQI>.

⁴⁹ A stylized form or dance created by black and Latino people. Tsione Wolde-Michael, A Brief History of Voguing, accessed April 13, 2025, <https://nmaahc.si.edu/explore/stories/brief-history-voguing>.

associated with morality or AIDS, gay people desired places where a harmonious community could be at ease. Regardless of a person's presentation or life outside the closed doors, in these nightclubs, acceptance was key.

The nightclubs not only encouraged personal growth but also allowed many genres of music to cultivate themselves to support LGBTQIA+ culture. Genres such as disco, hip hop, funk, soul, and reggae gave way to electronic dance music in the 1980s and 1990s. House music gained popularity in gay clubs due to the four-on-the-floor, 'masculine' beat and various sounds with 'feminine' attributes that motivated crowds to swarm the dance floor.⁵⁰ Amico notes that aspects of the beat, such as the synthesized bass and kick drum, are often associated with masculinity while the vocals used in house music were feminine and often done by black, female singers.⁵¹ Numerous sounds utilized in house music were playful and most often pushed the local club speakers to the limits. Complex repeated rhythms blared over the club, making verbal communication difficult and causing the predominantly male participants to speak using their bodies.⁵² This physical communication incorporated many aspects of vogue from the Latino and black communities and evolved the art even further to become an individual's expressive performance.⁵³ A person's sexuality or gender was disclosed through dance. The loud clubs with strobe lights and smoke became a place where the masses were driven by individuality. The gay community found sanctuary in places that many would avoid.

⁵⁰ Stephen Amico, "I Want Muscles': House Music, Homosexuality and Masculine Signification," *Popular Music*, 20(3)(2001): 362.

⁵¹ *Ibid.*, 362-367.

⁵² *Ibid.*

⁵³ Wolde-Michael, A Brief History of Voguing.

Memoriam is meant to showcase the journey the LGBTQIA+ community has experienced, both positive and negative, and exhibit the resilience and strength queer people have built to exist. In an interview, Hughes said “this piece is meant to unapologetically represent the LGBTQIA+ community. This piece is a rebellion against hate crimes and anti-LGBTQIA+ sentiments.”⁵⁴ *Memoriam* is a statement that the queer community has always been here and is not going to leave or back down, no matter what troubles they face.

Memoriam includes sections of tragedy, lament, and confidence, all representing responses to the treatment of the LGBTQIA+ community. The tragedy expressed in this piece is based on the invasion of safe spaces that put queer people in danger, specifically the Pulse nightclub shooting. On June 12, 2016, the lives of 49 individuals were ended when the Pulse nightclub fell victim to one of the deadliest mass-shootings in American history.⁵⁵ This safe-space was struck by violence and left scars across the community. The feeling of lament in *Memoriam* is meant to represent looking back at tragedies that have impacted the LGBTQIA+ community and the growth that occurred afterward. The confidence in this piece is meant to represent the overcoming nature of the queer community, where, no matter what, the people persevere. Hughes explains the application of these feelings through the music, stating:

The beginning of the piece is meant to invoke the aftermath of the PULSE

Nightclub mass shooting from the perspective of the victim. Thus, the bass drum

⁵⁴ Hughes, Taylor, Interview by Thomas Sanders, October 2023.

⁵⁵ Zambelich, Ariel, and Alyssa Hurt “Orlando Shooting: What Happened At The Pulse Nightclub Attack : The Two-Way.” NPR. 2016.

is meant to symbolize a fading heartbeat, and the clarinet a cry for help. The harmony in this opening is weak dynamically, which symbolizes just how far from humanity the situation was. The wavelengths and slow pulsation of the drone symbolizes fading into and out of consciousness. The second part is a lament for the victims of the tragedy, and all similar tragedies around the world. The heartbeat is used again in the second part, this time stronger and closer to life. The heartbeat accentuates the harmony in this section and grows stronger as the music progresses. The heartbeat is more regular, symbolizing a return to consciousness and growing strength. As the pulse of the heart increases in tempo, so too does the music. Eventually, the heartbeat changes timbre into that of an 808 electronic bass drum. This is meant to symbolize the safe space that clubs are in the LGBTQIA+ community. The last section of the piece is aggressive and confident. The club section is meant to show that the community does not shy away or lose confidence when faced with horrible situations. The ending is a triumphant accelerando that says: “There is nothing you can do to stop us”.⁵⁶

The progression of this piece highlights a social process that is known too well by many members of the LGBTQIA+ community; one of personal and community development after hardship.

The performer should consider the various technical aspects when approaching *Memoriam*. It is important to understand the role of the clarinet and electronics in this

⁵⁶ Hughes, Interview by Thomas Sanders.

piece to ensure relative dynamics are understood and rehearsed. When asked to describe the roles of the clarinet and electronics together, Hughes expressed:

They are two equal entities. Allowing the electronics to reach high volume in climactic sections is essential to the general effect of the piece. Especially when the clarinet is playing lengthy notes in a high tessitura over chords, the clarinet should sit comfortably on top slightly above the texture. The role of the electronics is to introduce motifs and key changes. The harmony and forward motion of the piece is driven by the electronics. The clarinet is meant to play melodically and elaborate on techniques introduced through the electronics.⁵⁷

Once the technical demands of the work are satisfactory, I recommend rehearsing *Memoriam* with large speakers in an open space to become comfortable with dynamics and the stamina required to support these volumes throughout the piece. To get to that point, it is important to practice each section louder than anticipated while building consistency in all the phrases through various tempos.

Beginning with the first 32 measures of the piece, the performer should conceptualize an idea for when they want to perform the descending glisses and multiphonic and how these should sound.

⁵⁷ Hughes, Interview by Thomas Sanders.

Perform falls and multiphonic randomly and out of time, repeating as desired.

$\text{♩} = 72$

A 1:50

Example 5.1: Memoriām, mm. 1-32

As shown in Example 5.1, the instructions at the start of the piece says “Perform falls and multiphonic randomly and out of time, repeating as desired” as to mimic the cries and unknowingness of a tragic situation.⁵⁸ The falls should be bent notes, performing a fluid glissando down without break, that taper as the note descends. The multiphonic is not meant to sound aggressive, but rather exist as an ambient effect, and should speak softly. This may be done by focusing on the bottom note of the multiphonic and allowing the top note to speak by gently adjusting voicing. It is most appropriate for this section to fade away as the bass resembling a heartbeat fades away as well.

The next portion of the piece, from measure 33 to 94, is lyrical lament, illustrated by its dramatic and harmonic density which can be interpreted as looking back at tragedy.⁵⁹ The difficulty of this expressive section includes delicacy and tuning while having the most dynamically diverse moments.

⁵⁸ Taylor Hughes, *Memoriām* (2022).

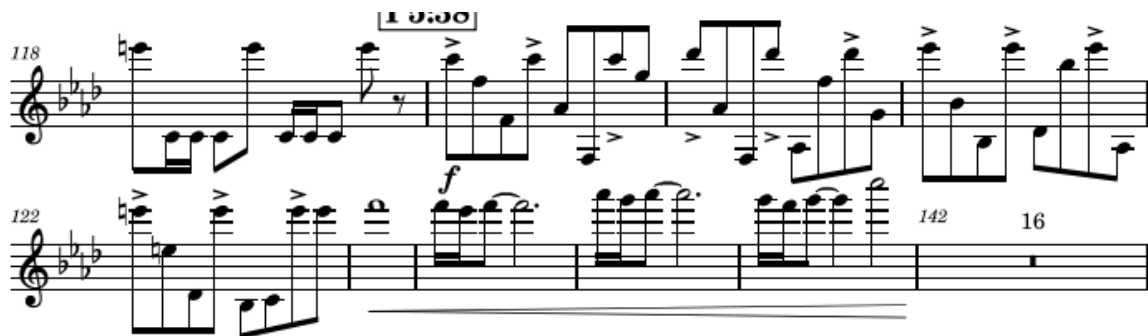
⁵⁹ *Ibid.*



Example 5.2: Memoriám, mm. 35-53

This part resides in the clarion and altissimo range and is balanced by chords in the electronics. Flexibility is imperative for adjusting tuning against the chords and suspensions that lead to a climax where the electronics take over as the prominent voice. The electronics then lead into an accelerando to establish the tempo for the next section.

The four-on-the-floor section of *Memoriám*, from measure 94 to the end, is meant to resemble electronic dance music that exists in the safe haven of nightclubs.⁶⁰ From here, the electronics are harmonically repetitive while the clarinet acts as a soloist with rhythmic embellishment to ideas introduced by the electronics. This energetic section requires the performer to maintain stamina as each phrase pushes forward.



Example 5.3: Memoriám, mm. 118-126

⁶⁰ Taylor Hughes, *Memoriám* (2022).

The challenge of this section comes from the emphasis on articulation patterns and arpeggiations with large interval leaps because, while the finger patterns are intuitive, the tempo tests the technique of the player. Maintenance of stamina persists through the end where an *accelerando* pushes the quarter note equal to 174 beats per minute, ending in arpeggiated figures.⁶¹

When approaching the performance, the physical and social space in which *Memoriam* is performed should be accounted for. The physical space should be able to accommodate electronics by ensuring there are speakers for the audience's experience and a monitor speaker for the performer. A monitor speaker pointed toward the performer helps them hear the track without the delay created by reflections from the main speakers, therefore helping the performer play in time with the track. The dynamics of audience speakers should be balanced to account for some of the high-intensity moments because these are meant to be almost overbearing, similar to what you may experience in a nightclub setting. Hughes said, "when sound checking, use the heartbeat at the start of the piece to determine whether the bass volume needs to be heightened or lowered" and "the bass can stay at the same level from there and does not need to be adjusted during the piece."⁶² By balancing the volume around this, the louder moments present as intended.

When considering the social environment *Memoriam* is performed in, one should understand the social ideas the piece is meant to address since the topics may cause distress for audience members. Prior to the performance, the audience should be

⁶¹ Ibid.

⁶² Hughes, Interview by Thomas Sanders.

presented with a trigger warning however the performer sees fit. These topics are portrayed throughout the piece in various ways and the performer should understand the emotions behind each section to adequately communicate them to the audience through the music, body language, and presentation of performance atmosphere. Through this communication, *Memoriam* establishes a queer presence that is meant to encourage conversations about mental health, safe-spaces, and expression for the LGBTQIA+ community.

CHAPTER 6

CONCLUSION

Through these four commissioned works, each composer brought attention to social issues within the LGBTQIA+ community. These social issues are often difficult to discuss; however, by using music as a catalyst to start important conversations, hopefully these vulnerable moments are made more accessible. The negative pressures of society create an environment where people may not feel safe to be themselves, which causes them to hide what makes them special. The social change communicated through the commissioned works by Francisco Javier de Alba, Amelia Brey, Sarah Lucas-Page, and Taylor Hughes evoke important discussions about these sensitive topics.

The process of commissioning works continues the collaboration between composer and performer. In this instance, these collaborations allowed each composer to express their connection with the LGBTQIA+ community, discuss some of the social issues that exist, and approach a way to begin the process of bettering the lives of queer people. Recording these works provides the clarinet and LGBTQIA+ communities access to pieces that address social issues in a safe environment to insight conversation. Without conversations meant to encourage social change, society will continue to hinder the freedoms of many of our diverse communities.

If we fail to allow marginalized voices to be heard, we begin to lose the diversity that makes society unique when those voices are eradicated or forced to be silent. The queer community should be able to thrive and express the differences that make everyone

themselves without negative pressures or stereotypes holding them back. Through validation, supporting mental health, and compassion, LGBTQIA+ people will be given a space to be themselves and freely express their identity.

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APPENDIX A
COMPOSER INTERVIEWS

Francisco Javier de Alba Interview Questions:

1. When and in what way did you begin your musical studies?
 - a. I took general music from kindergarten through 8th grade (1999-2008). I started playing the clarinet in 6th grade in 2005. I began taking private clarinet lessons around the same time. I later did band and youth orchestra through high school (2008-2012). I was a self-taught pianist through my childhood because my family could not afford private lessons at the time. I took a few piano lessons in high school alongside clarinet when we had the money. My formal musical studies began in fall of 2012 when I started My bachelor's degree for clarinet performance at the Schwob School of Music at Columbus State University in Columbus, Georgia. I studied with Dr. Lisa Oberlander. During this time, there was no composition degree offered, but we had a composition studio where I took composition lessons from several composition/music theory teachers, attended master classes from visiting composers, attended composition conferences, and premiered my works during my undergraduate studies.
2. How did you become interested in composition? What about your compositions differentiates you from other composers?
 - a. Joining band in 6th grade was my first time playing an instrument with other instruments. Prior to this, I had only sung in church choir. Hearing all the different colors of the band instruments and the way different musical lines can stack onto each other and work in unison to create music was what really sparked my want to create my own music. I began writing music in middle school for myself and my friends who would come over to my house and play my very primitive pieces. Our band teacher got whiff of my compositions and ended up programing one of my pieces on our final concert before we all went off to high school – one of my favorite memories as a young composer.
 - b. I definitely think my music has a certain sound, but I have yet to pinpoint a good way to describe it. When I think of my work as a composer, I pride myself as a composer that collaborates with performers to create unique pieces with varying styles. I draw inspiration from my diverse background as an American who grew up in a household with immigrant parents. I was surrounded by a lot of different music growing up. For example, I grew up listening to traditional Spanish music in my grandpa's restaurant, OPM (which is Original Pilipino Music), Catholic hymns and Christian praise songs, as well as American popular music (i.e. "80's, 90's, and Now radio"). When I started composing as a career after completing my

undergraduate degree, I was heavily inspired by the genres of the 20th Century and later, such as neoclassicism, impressionism, modernism, expressionism, minimalism, electronic music, etc. As for clarinet compositions specifically, I definitely am influenced by the works of Eric Mandat, Theresa Martin, Jonathan Russell and William O. Smith, to name a few.

3. What are your musical influences, and from where do you draw inspiration? What was your inspiration for the piece?
 - a. Like I previously mentioned, the variety of music I grew up listening to definitely influences my compositions. Also, the music I enjoy playing and listening to as a clarinetist really inspires me. I would say I draw my inspiration when composing from improvisation. Improvising is a huge part of my compositional process. When I first started composing when I was younger, I sat in front of an inexpensive electric keyboard that my parents bought me when I was a kid, and I would just noodle around trying to figure out what sounded good. To this day, I still start most of my sketching for pieces by just improvising at a piano and trying to find sounds that I like.
 - b. I was given the prompt “A piece that is about the positive shift in the relationship between the Church and the LGBTQ+ community” when commissioned. As a cisgender, straight man, I had reservations about composing this piece because I did not want to offend or misrepresent the LGTBQIA+ community. After reflecting on my own experiences as a practicing Catholic with family in the LGBTQIA+ community, I decided to write this piece to urge others, especially Christians, no matter your religious beliefs, to just love one another. Each movement draws on the melodies and chants used in a Catholic Mass. The first movement, Kyrie, begins with the chant melody, but it is interrupted with several improvisatory asides in the clarinet to symbolize the hate, disapproval, and negativity that needs to be expelled. The Gloria is a transitional movement. It points towards a hope that we can learn to embrace each other despite our differences. The middle movement, Credo, draws on the harmonies of gospel music in the organ while the clarinet part lets loose. Perhaps, it is a taste of what could be if we all just loved each other more. This is followed by Sanctus, which begins harmonically ambiguous, as a way to ask the question, “How do we heal the scars of the past?” The piece ends with the chant melody of the Agnus Dei. Much like the text of this chant, my hope is that we can all forgive each other and move forward together to find peace.

4. Can you name a person or event that greatly influenced your musical life?
 - a. Picking one is so difficult. There are so many influential people in my musical life. All of my clarinet teachers, Allison Blackburn, Dr. Lisa Oberlander, Dr. Joshua Gardner, and Dr. Robert Spring, really helped me find my path through music. My composition teachers, Dr. Fred Cohen, Dr. Matthew McCabe, and Dr. James Ogburn, all really helped develop my compositional process and hone my skills as a composer. All of the amazing performers who commission me and collaborate with me to bring my music to life always inspires me to keep writing.
5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
 - a. I've been told that my music tends to have an "ear-worm" quality. I love writing a piece that gets stuck in my head. I also attempt to write music that is fun to play for the performer and also enjoyable to listen to for the audience.
 - b. For Mass, I wanted to use the melodies and chants used in a Catholic mass as the source material for each movement. Harmonies, texture, and other musical components were chosen to help the programmatic aspect of the piece.
6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?
 - a. I usually draw on the idea or topic from the commissioner and the "feel" of the music to come up with a title for my compositions.
 - b. Unless I am given a strong idea or topic from the commissioner, I tend to come up with titles after writing pieces.
 - c. The title, Mass, has a double meaning for me. Thinking back to music history in my undergraduate studies, I learned the Mass as a form of sacred musical composition. However, I grew up learning about the parts of the Mass as they pertained to Catholicism. Learning about different composers who have written Masses, I have always dreamt of writing a Mass myself. This was a perfect opportunity to write my own Mass that had an important message.
 - d. I would like this manifested during the performance by understanding the parts of the Mass not only as a foundation for musical form, but also as a different perspective of the spiritual connotations.
7. How did your compositional career develop into what it is today?

- a. As I mentioned, I began writing music in middle school for myself and my friends who would come over to my house and play my very novice pieces. When I first started composing during this time, we couldn't afford music lessons, so I taught myself and "invented" my own music theory for the sounds I was improvising on piano. Additionally, I went to Catholic school for kindergarten through 8th grade so music class was primarily focused on learning hymns and songs for Christmas pageants. The internet was also not like it is today, so I really only had my own imagination and vague understanding of music notation from music class/band to rely on. Not until I was formally taught music theory in college did I understand that I actually didn't invent anything, I was just discovering music theory for myself as a kid. For example, I thought I was doing something so cool and new by not using any half-steps for one of my early compositions. Years later, in a theory class, I could only chuckle at my naivete because I had just stumbled across whole-tone scales as a kid, and I did not in fact invent anything new. In high school, I was very insecure and shy as a composer so I hid the fact that I composed all through high school and only focused on being a clarinetist. When I started college, one of my clarinet studio-mates found out I composed and encouraged me to join the composition studio. This really opened up the flood gates, and I finally was able to harness my interest for composition. The more I composed and put my music out there, the more connections I made with people who liked my music and wanted to collaborate with me. Attending conferences, performances, and other music events led to meeting amazing performers who inspire me. After a while, I had built up a repertoire of my own compositions. This led me to put together my website, www.FJDmusic.com, and self-publish my works.
8. Do you take into consideration the qualities of an individual performer when writing for them?
 - a. Yes, when writing a commissioned work, I put a lot of consideration on what type of piece and/or the topic of the piece that the commissioner is requesting. I want them to really enjoy playing the piece, so I ask for examples of pieces they like to listen to, play, etc. so that I get a clear sense of what they have in mind and their musical preferences. I try to write music that is challenging yet fun to play. As a composer who is also a performer, I know the frustration of playing music that seems hard to play for no other reason than to be hard to play. I usually meet with the performer(s) and discuss ranges, techniques, limitations, etc. to ensure I'm writing music they can and want to play.

9. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?
- As an advocate of new music, I aim to create unique pieces with varying styles and instrumentation by drawing inspiration from my diverse background. Additionally, I am fortunate to have been surrounded by musicians, collaborators, and colleagues who have included me and embraced me. But, I understand that I have been lucky, and I strive to amplify the voices of other underrepresented and marginalized groups.
 - Honestly, I have never really thought about this, but I've always had this dream for at least one of my clarinet pieces to become a "standard" in the clarinet repertoire. However, as long as there is someone who enjoys my music and wants to collaborate with me, I am always excited to write new music.
10. How does this piece fit into your body of compositional works?
- This piece was started during the pandemic so collaboration for this piece occurred entirely online. Prior to this, I was always able to bounce ideas and hear previews of my music in-person and with live performers. Zoom and email became our mode of communication, which posed a set of challenges. Additionally, this piece was my first composition for organ and clarinet together. I had written for organ alone prior, but only as assignments for composition lessons. I wasn't sure how the balance, blend, etc. would work for the two instruments together because I couldn't test anything in-person. I had to rely on my imagination, midi sounds as well as my general understanding of both instruments. The performance was in-person for a handful of people and livestreamed for the rest. Nothing could describe the experience of hearing this piece live with a beautiful organ and amazing playing from the clarinetist. It was exactly what I envisioned, which was a pleasant surprise given the circumstances surrounding its creation. As far as timeline of my compositional works, I started composing professionally around 2016 after completing my bachelor's degree. I finished writing this piece at the beginning of 2021.
11. Did you take into consideration the qualities of individual performers when writing for them?
- Yes, I usually meet with the performer(s) and discuss ranges, techniques, limitations, etc. to ensure I'm writing music they can and want to play. I knew the clarinetist as a very capable and virtuosic player, so all cards were on the table when writing the clarinet part. I was less familiar with the organ available for the premiere and was able to work out the organ part thanks to the amazing help of the organist. We came up with a part

that was able to show off the specific organ being used for the premiere, but also be a flexible enough organ part so it can be played on other organs.

12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?
 - a. The only concern I have is the improvised parts in the first movement. I knew the clarinetist to also be a skillful improviser, and I trusted him to capture the emotion of the improvisatory sections with ease. I would suggest other performers to consult the commissioner for advice on the improvisational portion and how to accomplish what he did.
 - b. If comfortable, I would suggest the musician attend a Catholic Mass with an organ just to hear first-hand the inspiration for the melodies and musical language of the piece. Alternatively, they can research the original melodies/chants that were used in the piece online. The organ part does not have stops listed, but I encourage the organist to be creative and collaborate with the clarinetist on a blend of sounds that helps represent the programmatic aspect of the piece. Additionally, I recommend listening and researching Gospel music to better understand the style of the third movement.
13. What are some of the main technical concerns for the performer(s)?
 - a. As I mentioned earlier, all cards were on the table when it came to the clarinet part. The highest note in this piece is written D7 for the clarinet. Intonation can be a concern because the organ is a fixed pitch instrument. Ensemble playing can also be affected depending on the orientation of performers and line of sight. Size of the organ and the hall may also affect balance.
14. Have you ever studied clarinet? If so, in what capacity?
 - a. Yes, I received my bachelor's, master's, and doctoral degrees in clarinet performance.
15. What is your major instrument(s)?
 - a. Clarinet
16. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?
 - a. I do a lot of sketching and improvising when I compose. I think a lot about the shape and progression of different moments in my music. I also aim to make every note, rhythm, gesture, dynamic, etc. have a reason or meaning. I encourage performers of my music to not only play what is on the page,

but to look for a reason for why it is on the page and how to make that reason apparent.

17. Have you ever written for the clarinet and/or electronics before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the clarinet?
 - a. Yes, I have written for clarinet and electronics before.
 - b. The biggest problem usually boils down to technology failing when you need it the most. There have been countless performances where there are technological difficulties that interrupt the piece.
 - c. Nothing comes to mind immediately. However, the internet is so powerful. A little bit of diving down the rabbit hole usually helps solve anything I am not sure about.
 - d. Yes, I love writing for the clarinet, and integrating with electronics is so fun.
18. For what instruments are your favorite to compose?
 - a. Although I enjoy writing for any instrument, writing for clarinet in any capacity is my favorite. My true passion is for teaching, performing, and composing for the clarinet.
19. Are the electronics meant to blend into the clarinet sound, or to be heard as two different entities? What is the role of the clarinet and the electronics?
 - a. It depends. Sometimes you want both to blend. In other cases, the clarinet is a soloist with electronic accompaniment or the electronic takes over and the clarinet is accompaniment. It's sometimes no different than writing for clarinet and piano or clarinet and orchestra – just a different set of sounds available.
20. What, if anything, did you learn about writing for clarinet/electronics while writing this piece? Anything the performer should keep in mind while performing?
 - a. The piece I wrote was for clarinet and organ, but I have written other pieces for clarinet and electronics. Always keep the technology set up in mind, and always have a backup (and a backup to that backup) if technology fails.
21. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
 - a. Yes, I aim to write music that the audience will enjoy. However, I am happy if at least one person enjoys the piece.
22. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?

- a. The performers should definitely know and account for the context of the piece. The topic is complicated, sensitive, and unfortunately, politically charged/heated. My hope is that the performers are in a safe environment when performing this piece and can use its message to generate productive conversation and progress when dealing with its subject matter.
23. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?
- a. I don't really have a preference. I am happy to write for any instrumentation.
24. How, if at all, have you adapted your work to make it suitable for online performances?
- a. Most, if not all, of my music can be recorded and spliced together with video editing for online performances. Because musicians were forced to invent ways to give online performances during the pandemic, a few of my pieces have been premiered online as well.
25. Can you describe choices you made regarding notation in this piece?
- a. Notation for this piece was fairly standard, excluding the improvised section mentioned earlier. Organ stops are not marked because performers are free to decide the stops that best suit the program of the piece based on those available to the specific organ used.
26. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?
- a. It is really up to the discretion of the performers. There are no staging or other dramatic elements notated, but performers are free to add them as long as they only enhance the program of the piece.
27. What are the challenges with writing a commissioned work compared to a noncommissioned work?
- a. I do not typically write music that is not commissioned. If it is not commissioned, it is usually for myself to play. There is definitely more pressure when composing commissioned works because I want to ensure that the commissioner is happy with the piece I deliver.
28. What advice would you give to people who are interested in commissioning a composer?
- a. As someone who has been on both sides, it is the most rewarding experience to be part of the reason why a piece exists.
 - b. Now for the nitty gritty after going through this process many times on both sides. Firstly, do not take advantage of younger composers, student composers, or those just starting out. Insist on paying them, even if they

offer to do it for free. Not only will paying them make them more excited and motivated to write the music, but they will also take it more seriously because they are getting paid. Have a budget in mind, but be realistic. A longer piece is more expensive. More instruments in the instrumentation is going to be more expensive. If a composer quotes you higher than your budget, seek out grants or other funding first to bridge the gap. Also, be ready to offer extra performances, professional recordings, and/or shorter periods of exclusivity to help stay within budget. Have deadlines in mind, but again, be realistic. Set a clear expectation of when you need the piece to have ample time to rehearse. Composers usually have multiple other projects with deadlines. Think at least a year in advance when commissioning. Communication is key. Respond quickly, especially with contracts. Time is money. Less time to work on your piece is going to be more expensive and most often leads to loss of creativity/compositional quality. Things come up and composers may ask for extensions. Having a well-planned deadline will ease any heartache and give the composer peace-of-mind, which in turn makes for better music. Be ready to answer technical questions about your instrument, skill level, things that are possible or difficult to execute, etc. Make sure you do your research on their compositional style. Make sure it is similar to the kind of piece you want. Voice what you like about their music, but be careful when critiquing their compositional choices. Make sure to offer suggestions or changes in a respectful manner. Good communication makes for a smoother process.

29. What type of research do you do on instruments for which you are preparing to compose?
- a. There are tons of instrumentation and orchestration resources out there, and I review a lot of them when preparing to compose. However, nothing beats talking to performers. They usually know their instrument the most and can help not only avoid any bad writing but also spark new ideas.
30. How did you communicate the intended idea/concept in your work?
- a. I thought it was fitting for the piece to be structured as a Mass, especially because of the content and subject matter. The program notes express how I think about the flow of the piece. For example, the beginning of the piece is fairly dark and includes improvisatory sections that are dissonant. And by the end of the piece, we get a joyous resolution that contrasts what happens in the opening. This harkens back to the original idea of a negative relationship between the Church and the LGBTQIA+ community developing into to a more positive one.

Amelia Brey Interview Questions:

1. When and in what way did you begin your musical studies?
 - a. I had piano lessons all through childhood, but I did not begin to make music a serious part of my life until I was about 15 years old and was teaching myself to write songs on guitar.
2. How did you become interested in composition? What about your compositions differentiates you from other composers?
 - a. It is not so much that I became interested in composition as a discrete practice – rather, the songs I was writing, which were not composed, became complicated enough that I had to write every note of them down on the staff, and at that point it seemed simple enough to call myself a composer. I am not, however, differentiated by this history as much as it might imply: if anything, I am more beholden to the classical canon than my peers are. This is simply a function of an interest in history and in looking at it through many directions at once, and thus in composing things that do not sound new but nonetheless could not have been written by anyone else.
3. What are your musical influences, and from where do you draw inspiration? What was your inspiration for the piece?
 - a. My stylistic referents are few, at this point: Ravel, Carter, Berg, contemporary noise rock. All of these have in common a practice of warping somewhat conventional tonal harmony such that it is acting in service of something much more ineffable. Scrap-drift was a vision I had one day of being covered by junk metal and so the piece attempts repeatedly to drag itself suppressed from a kind of morass.
4. Can you name a person or event that greatly influenced your musical life?
 - a. I was not able to comprehend harmony and counterpoint intuitively whatsoever until I took a summer course at the Schola Cantorum in Paris. This was a style-neutral reframing of the species counterpoint principles which was far more logically rigorous than conventional counterpoint training, beholden as it is to accounting directly for everything Palestrina intuitively did. It took some time after to assimilate the ideas completely into my practice, but now everything comes from counterpoint, and everything can be reduced to it, and yet nothing is necessarily a style-mimicry in that way.

5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
 - a. This particular work unfolds in textural blocks of repetitive gestures related to distortions of the initial unmetred ostinato. This type of narrative is rather unusual for me; the image of dragging out of the junk heap suggested a gestural type of treatment, and the heavy mood it evoked prompted an extensive use of almost stagnant repetition. More often, I base the form of a work upon various events within a long line (expansion of the ambitus, backfilling a prominent leap, shifting of a tetrachord, etc. – a Boulanger- or Schenker-type approach), and treat the resultant textural phenomena (blocks or otherwise) as incidental to linear unfolding.
6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?
 - a. I find themes before I start to compose – not melodic themes, rather moods and extramusical topics – but titles usually come later, after at least a little bit of the music is written, and I am sometimes quite obsessive about the way in which they are styled, even if irrelevant to their pronunciation. These titles are often either found in words that keep coming up around me, or emerge in my personal journals – but even if this thought implies a certain kind of profundity of meaning, I consider them quite peripheral to the music itself and prefer it speak independently.
7. How did your compositional career develop into what it is today?
 - a. There has been a recurrent theme of doubling down on inexplicable intuitions and of de-conscioning my work: not in terms of eliminating its intellectual underpinnings but of eliminating them from my creative thought process. This is necessary to balance the many demands of the contrasting media I work in and is moreover helpful in organizing my teaching practice.
8. Do you take into consideration the qualities of an individual performer when writing for them?
 - a. As much as possible I like to know about their personal tone production: it is more exciting to write when I have a unique personal sound in my head. It is interesting then to see what they will do confronted with extended and unorthodox writing which is otherwise difficult to audiate.
9. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?
 - a. I feel in the present moment a relative lack of music which is tonal and lyrical but not particularly accessible – in the manner of late Brahms or

early Schoenberg. It is not easy to gain much recognition this way but it is what I value.

10. How does this piece fit into your body of compositional works?
 - a. The extended solo postlude and the lack of prominent reprise give it a certain asymmetry which I rarely engage in.
11. Did you take into consideration the qualities of individual performers when writing for them?
 - a. See 8.
12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?
 - a. In the case of the rapid recurrent ostinatos the performer has to consider the clarinet's potential as an unusual type of accompanying instrument, playing a single busy line which is nonetheless meant to fade into the background, a sort of a fog, and a treatment which is more characteristic of the piano in general. The flourishes and filigrees that exist in the clarinet's foreground material must conversely be taken as essential parts of the melody rather than extraneous ornaments.
13. What are some of the main technical concerns for the performer(s)?
 - a. Both instruments must maintain an extraordinary degree of consistency within each of the unmetered ostinatos, whilst not having a consistent beat within the measure, and indeed whilst avoiding implying one.
14. Have you ever studied clarinet? If so, in what capacity?
 - a. I took Woodwind Methods as an undergraduate and spent several weeks learning the basic tone production and scale patterns on the clarinet in particular.
15. What is your major instrument(s)?
 - a. My proficiency is somewhat equally split between piano, jazz guitar, and classical voice, although I have played the piano for the longest of these.
16. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?
 - a. In this particular work, the important techniques are the previously discussed unmetered ostinatos, which are difficult to render without implying a meter (with minimal metrical hierarchy), as well as non-tonal modal harmony, in which the various weights of pitches are distributed according to diatonic principles but in which tonic-dominant relations are deliberately not fleshed out.
17. Have you ever written for the clarinet and/or electronics before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the clarinet?
 - a. I have used the clarinet in several other works: EX-pastoral for clarinet and string quartet, Rise Inward Infinitely for Pierrot, Becoming Tangible for Pierrot and chorus, and AR(i/e)AS for wind quintet. The inspiring

strengths of the instrument are its extreme speed and its full range of dynamic control. The difficulties I have had have emerged when fitting melodic material across the instrument's three registers, as I do not want to torture the performer by requiring too many rapid shifts, especially within scalar material.

18. For what instruments are your favorite to compose?
 - a. I do not find any one instrument more exciting than others: rather, what I seek out is the ability to use as great a variety as possible across successive works; it is the contrasts that greatly interest me. If I am to be more specific than that, I would say: I have written the most music for solo voices, and I am most knowledgeable about techniques on the violin.
19. Are the electronics meant to blend into the clarinet sound, or to be heard as two different entities? What is the role of the clarinet and the electronics?
20. What, if anything, did you learn about writing for clarinet/electronics while writing this piece? Anything the performer should keep in mind while performing?
21. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
 - a. If I am concerning myself with audience reception, I am not composing. This is not to say that I do not engage in such concerns, but that they are antithetical to my intuitive creative process.
22. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?
 - a. It is important to me that performers not assume that music should act tonal just because it uses conventional diatonic modes. The phrases I imply behave very differently than those of the common practice do. It was a relief that this issue never came up in rehearsing this specific work.
23. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?
 - a. I am most commonly writing for an unaccompanied solo instrument, but if I have the choice of ensemble, I prefer standard instrumentations because they enable me to draw on the works that inspire me most directly. I am most attached to string quartet and combinations involving it, but I consider it to simply be one of many favorites.
24. How, if at all, have you adapted your work to make it suitable for online performances?
 - a. In some cases I have taken an interest in how the music will be mixed and mastered in order to sound present in home speakers. I find integration with visual media is also particularly important in online contexts, and if I do not have something like an engaging concert video or an accompanying film to present with the work, I usually at least will prefer to show the score.
25. Can you describe choices you made regarding notation in this piece?

- a. Several places in which the musical material is metered (e.g. after measure 30) nonetheless call for the performer to hold notes as long as possible and later metrical events hinge upon these durations. I could have either approximated this length by adding bars of metered material or provided a fermata to taste, but for me, a fermata implies a hesitation that I did not want to use; moreover, I was interested in the rustic sounds that would result when a note was held to its longest possible extent.
26. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?
- a. I do not consider these in my compositional process, although I greatly appreciate when performers take the time to make a composition of their own out of these elements.
27. What are the challenges with writing a commissioned work compared to a non-commissioned work?
- a. I find a commissioned work much easier, in fact, because basic compositional decisions such as length and instrumentation are already made for me. When I do not have a commission, it is much more difficult to commit to such factors.
28. What advice would you give to people who are interested in commissioning a composer?
- a. It is important to find someone from whom you would be happy to play anything: someone you respect in that way. This requires a certain intimacy with that person's language and technique which I hope will be an inspiring process.
29. What type of research do you do on instruments for which you are preparing to compose?
- a. It is important to me to have in my head a few pieces of standard repertoire for the instrument in question: in this case, it was Tower's Wings, Bartok's Contrasts, and the first-movement solos in Beethoven's Sixth Symphony. Having a sense of the instrument's character has more of an impact on my fluency than any calculations I could have made. If possible, as a kind of extension of this character study, I like to have some recordings of the specific performer in question: this provides a sense of fit, for me if not for the performer directly.
30. How did you communicate the intended idea/concept in your work?
- a. I don't believe this is a good way to compose. If I am setting out to communicate something I am virtually guaranteeing that it will 1) not come across in the finished product and 2) hinder the product from ever becoming finished in the first place. I would prefer that the work show me a meaning that I never would have thought of to begin with – the results are much more interesting that way.

Sarah Lucas-Page Interview Questions:

1. When and in what way did you begin your musical studies?
 - a. My musical studies began when I picked up the clarinet in fourth grade. Since then I have learned other instruments like saxophone, flute, piano, and ukulele. I began taking private lessons for music as a freshman in High School from Dr. Michael Hernandez. After the four years in high school I went to Glendale Community College and began to take clarinet lessons with Dr. Stefanie Gardner and composition lessons with Dr. Thomas Breadon. After four years at GCC I transferred to ASU for music composition.
2. How did you become interested in composition? What about your compositions differentiates you from other composers?
 - a. I started becoming interested in composition when I was in high school. I discovered the online notation program called Noteflight. From there I was able to create different musical ideas and had my friends play the music. I would compose band pieces, piano solos, and chamber pieces. I wrote a lot of music before taking lessons at GCC.
3. What are your musical influences, and from where do you draw inspiration? What was your inspiration for the piece?
 - a. I am very inspired by composers like; Jennifer Bellor, Eric Whitcare, Alex Temple, Kenji Bunch, Michael Lowenstern, Ian Clarke, Randal Standridge, Francisco Javier De Alba, Kevin Day, Alyssa Morris, and Thomas Breadon. I am also inspired by musicians like Kim Cole (clarinet), Stefanie Gardner (clarinet), Joshua Gardner (clarinet), Robert Spring (clarinet), Julia Loughheed (clarinet), Jeff Anderle (clarinet), Michael Hernandez (saxophone), Sierra Hoaglund-Guevara (flute), Doug Nottingham (percussion), Teresa Hulihan (flute), and Chuck Hulihan (guitar). I draw a lot of inspiration from their performances, pieces they have had commissioned, and their overall view of music and advocacy in music.
4. Can you name a person or event that greatly influenced your musical life?
 - a. I have had many people in my life who have heavily influenced my musical journey. Stefanie Gardner really pushed me to become a better musician and clarinetist. Thomas Breadon pushed me really hard to explore new composition routes and helped me build up my voice as a composer. Thomas also really helped me figure out that composition was the best route for me in music.

5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
- a. Pitch is one of the most important aspects of this piece. I created the main motif based off of LGBTQIA. I created a chart that would give me a pitch based off the letter. LGBTQIA; L I, G (Gb), B (Bb), T I, Q (B), I (B), A (Ab) (concert pitch). This chart is a technique called Cryptogram.

	A	B	C	D	E	F	G	
Flat	A	B	C	D	E	F	G	
Natural		H	I	J	K	L	M	N
Flat	O	P	Q	R	S	T	U	
Sharp	V	W	X	Y	Z			

I would use these pitches in this specific order all throughout the five movements. Movements LGBTQIA and Plus, these are the only pitch class sets used throughout the whole movements. The last movement the basset horn specifically plays E B at the end. This puts emphasis on the identity Queer which has been a systematically less accepted by people in the community.

6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?
- a. Queer Language came from the central idea of the piece. The music and tapes get personal and very deep for some people who are in the community. Everyone that was interviewed for this piece is a part of the community in one way or another. This was their way to get some of the pent up feelings out, it was all of their own queer language. Each movement title comes from an issue in the community.

LGBTQIA – Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual
 In the Mirror, Through My Eyes – Body Dysmorphic Disorder
 Is This Me? – Personal phobias
 The Gay Standard – Stereotypes and physical/personality standards in the community.
 Plus – Comes from the LGBTQIA +

The meaning of each movement I believe comes across a lot in the tapes, but if the emotional backing behind each idea is represented correctly in the music performance then it all ties together very well.

7. How did your compositional career develop into what it is today?
- a. My compositional career has progressed mainly within the last couple of years. It starts mainly when I started at Arizona State University. I was pushed into new compositional directions where I gathered the tools to be able to create Queer Language.

8. Do you take into consideration the qualities of an individual performer when writing for them?
 - a. I take into consideration the performers all the time when I compose music. A lot of the time I would break out my own instrument and play through it to make sure it would work and was playable. Some things might be technical and take a lot of practice but I knew the level of performer I was composing for would take the time to really learn it.
9. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?
 - a. I believe this piece would just fit into the modern genre that is classical music. What I think we are heavily missing in modern music today is music that is not super heavily experimental. I want to add music with atonal/modal sounds into the modern music genre but that still have melodic and motivic ideas.
10. How does this piece fit into your body of compositional works?
 - a. Queer Language is the piece that defines my style and aesthetics of composition.
11. Did you take into consideration the qualities of individual performers when writing for them?
 - a. Same answer idea as question number 8.
12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?
 - a. To anyone preparing this piece I highly suggest talking to LGBTQIA+ members in their life (if they are not a part of the community themselves) and seeing how these struggles affect the people the performer has in their life. Some of these ideas, non-community members might identify with, like stereotypes and body dysmorphia, but to get the central idea on how the personally affect Queer people.
13. Have you ever studied clarinet? If so, in what capacity?
 - a. I have been studying and playing clarinet for about 16 years. I started in 4th grade at the age of 9. I have taken lessons since I was a freshman in high school.
14. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?
 - a.
15. Have you ever written for the clarinet and/or electronics before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the clarinet?
 - a. This is the first piece I have done that is electroacoustic. I was worried about the balance between the quartet and the media. It is important that both blend well together but also to allow the media to come forth
16. For what instruments are your favorite to compose?

- a. I really enjoy writing for flute and vibraphone. They are my two favorite instruments to listen to and write for. Both instruments have a wide range of what it can do and the effects and music it can create.
17. Are the electronics meant to blend into the clarinet sound, or to be heard as two different entities? What is the role of the clarinet and the electronics?
- a. The two blend together but mainly so you don't hear one more than the other at some points. In some movements I want the electronics to stand out more with the quartet softer in the background and vice versa.
18. What, if anything, did you learn about writing for clarinet/electronics while writing this piece? Anything the performer should keep in mind while performing?
- a. Something to keep in mind is how to perform it. Getting software to where one person can use a foot pedal to start all the tracks at the correct time or have an extra person to play the media.
19. Are you concerned with audience perception of your music? To what extent do you consider audience reception?
- a. This piece is meant for a certain kind of listener, someone who is open minded and can listen to struggles of others before judging. I think if a closed minded person were to listen to this that the piece would not be perceived well.
20. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?
- a. I am concerned about people performing it who do not understand the meaning. I feel like the performers should do research before performing this if they do not go through these problems themselves
21. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?
- a. Reed quintets are my favorite to compose for. The instrumentation allows for a lot of depth as well as the option for different tone colors and timbres.
22. How, if at all, have you adapted your work to make it suitable for online performances?
- a. I have written pieces in the past couple years that are made to be played with click track with others online. My string quartet DREAMERS was written for the 2021 Fresh Inc Festival online. I wrote it so that the four musicians can play their parts and record it and easily put it all together.
23. Can you describe choices you made regarding notation in this piece?
- a. I made a lot of choices to make this piece easily readable. In my cryptogram I at first had double sharps and flats to give me the weirdest combinations possible but I knew seeing that kind of notation for the performer would be awful and not feasible for them to play.
24. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?

- a. The piece itself is filled with a lot of deep emotion, personal stories, and hard topics. The musicians have to feel and understand the piece for it to be performed correctly. At some points in the piece there are moments where the performers need to speak and say lines in their part. In The Gay Standard I want the performers to really project their single line. Even though it's short, it is letting the audience grasp on what the movement is about. In the movement In The Mirror, Through My Eyes, the musicians are explaining the condition of Body Dysmorphia and Body Dysphoria. I would like if they would memorize their line and look at the audience while they are speaking so they can connect with the audience more.
25. What are the challenges with writing a commissioned work compared to a non-commissioned work?
- a. Some challenges that can arise with commissioned works are the deadlines. When creating a piece that was not asked of you, then you have all the time you want to really create what you have in your head. Sometimes with commissioned works you have to push ahead to complete it when needed.
26. What advice would you give to people who are interested in commissioning a composer?
- a. Have a concept in mind of what you want the piece to be. I feel like if I have a starting point then it's so much easier to start creating the music around it.
27. What type of research do you do on instruments for which you are preparing to compose?
- a. When starting to write a piece for an instrument I am less familiar with, I start first with listening to a lot of different pieces for that instrument. I like to hear what the instrument can do and the tone colors it presents. Then I'll look into range, extended techniques, and the best way to notation for this instrument.
28. How did you communicate the intended idea/concept in your work?
- a. I feel like the piece speaks for itself on a lot of different levels. There's the electronic component that gives the piece emotional depth and a look inside both the composer and Commissioner.

Taylor Hughes Interview Questions:

1. When and in what way did you begin your musical studies?
 - a. I began my musical studies in 2007, around the time when my older brother joined a concert band in middle school. I started on piano, but quickly lost interest. It wasn't until I tried playing the 79reate horn that I found a true interest in the craft. Although music was important to me, I

was a very competitive younger brother, and it was much more important for me to find something through which I could match my older brother.

2. How did you become interested in composition? What about your compositions differentiates you from other composers?
 - a. I was interested in composition from a very young age. Like many, I was inspired by the musical writing in the movies I saw. To me, music adds depth to emotion. It is indescribable. My compositions are an attempt to merge popular music with that of the elite musical world. Many of the pieces that I write are based on the belief that the general listener and casual audience are incredibly important to the musical world, but are often shunned in the pursuit of innovation. My compositions are built on the premise that the limitations of popular music are oftentimes set based upon the emotion they evoke from the listener. It is my goal to create music that sets itself apart, despite using composition techniques that are hundreds of years old.
3. What are your musical influences, and from where do you draw inspiration? What was your inspiration for the piece?
 - a. Star Wars, Lord of the Rings, and other iconic film franchises gave me an appreciation for music that bled into my very core. I draw inspiration from any piece of music that makes me feel deeply. Oftentimes, these are movie scores. Other times, they are chamber pieces. When writing this piece, I drew from my love for my friend Thomas Sanders and his struggles as I knew them. I drew from the horror of those involved in anti-gay hate crimes. Although I can't possibly imagine what it is like to be killed for who you are, I wrote this piece with the intent to honor their memory and struggle.
4. Can you name a person or event that greatly influenced your musical life?
 - a. Paul Baur was my band director in high school. The passion he wielded for his students birthed a desire to be better than we knew we could be. We had no idea what we were capable of until he showed us.
5. What elements do you find to be the most important within your musical compositions? Are there any particular motives or thematic ideas that you use throughout the piece?
 - a. Electronics and including popular sympathies in my writing are both very important to me. Thematically, yes. This piece is based on the fight against Anti-LGBT sentiments and the atrocities that come with them. The piece starts with a great sadness and lament for those who have suffered. The latter half celebrates the tenacity of the community through the sounds of dance music.

6. Where do you find ideas for the titles of your compositions? Do you usually come up with a title first or the music? Does the title have any special meaning? If so, how would you like that meaning manifested during performance?
 - a. I usually come up with a theme and the title or music comes with time. In the case of this piece, I came up with general motifs for the piece before the name was created. The name “memoriam” is in reference mainly to those who have perished due to hate crimes. I think the piece speaks for itself in terms of its tendency to reflect the meaning of the word memoriam in this context.
7. How did your compositional career develop into what it is today?
 - a. Connections, mostly. This project was my first publicly performed work outside of college. Thomas Sanders offered the opportunity to me during his doctoral pursuit and I agreed that it would be meaningful to write a piece for him. I ended up writing this piece and one other, both of which were performed at the International Clarinet Society. *Memoriam* was performed in 2022, while the second piece, *Apatheosis*, was performed in 2023.
8. Do you take into consideration the qualities of an individual performer when writing for them?
 - a. Absolutely. It is very important for me that the individual qualities of a performer are allowed to be shown through a specific piece. Everyone has different strengths as performers.
9. How do you want your compositions contribute to the classical world? Is there a missing area of classical music that you desire your compositions fill?
 - a. The classical world has a tendency to ignore casual audiences. Many of the pieces that I have played and heard would be considered unlistenable by general audiences. Although I believe exploring sonority and open form writing are important, the sounds created through these writing styles are often disliked by general audiences. The belief that the audience is wrong for disliking certain musical styles is one that can be argued indefinitely. I believe that catering to an audience while continuing to uphold your own musical identity and innovating within the bounds of casually listenable music is a skill in its own. Including the casual audience in the classical world is also the best way to help with economic support and other such real world problems. In general, I want my work to be inclusionary, and not exclusionary.
10. How does this piece fit into your body of compositional works?
 - a. It is my first full piece. This piece was the very start to my writing career, and thus set a standard for me going forth. This piece heavily influenced my second piece because I learned how to use FL Studio from my experimentation with this one. This piece was incredibly difficult and took

over 6 months of work for me to write. At times, it was very frustrating because I had no formal training in writing electronic music. In relation to my compositional works thus far, this piece serves as the inception of my ability to write the way that I have always wanted.

11. Did you take into consideration the qualities of individual performers when writing for them?
 - a. I wrote both pieces with the help of my performers. Though I did most of the heavy lifting, my performers would help me to understand what felt good to play on the clarinet and what was challenging, but doable. They helped me to avoid writing impossible or unwieldy clarinet parts.
12. Do you have any stylistic concerns or considerations for this piece? What performance suggestions can you provide the musician when preparing your piece?
 - a. I would definitely suggest monitors of some sort for the musician. The electronics should be projected outwards towards the audience, but also inwards toward the performer so they are better able to tune and stay in time. When sound checking, use the heartbeat at the start of the piece to determine whether the bass volume needs to be heightened or lowered. The bass can stay at the same level from there and does not need to be adjusted during the piece. In terms of articulation and volume, being slightly louder than the electronic part is recommended. Articulation needs to match that of the accompanying track, especially if the motif is one that is being simultaneously sounded in the electronics.
13. What are some of the main technical concerns for the performer(s)?
 - a. Generally, the piece was written to be rather comfortable for the clarinetist. As a standalone clarinet piece, the most difficult sections are in the latter half. The main technical concern is keeping tempo with the track and understanding when entrances are. Additionally, the musician may experience fatigue towards the end of the piece, where the most difficult material is.
14. Have you ever studied clarinet? If so, in what capacity?
 - a. I studied clarinet in a single reed class in college. I was never very good at it.
15. What is your major instrument(s)?
 - a. Horn is my major instrument, but I am a music educator. My degree is in instrumental music education.
16. Do you use any particular compositional techniques when writing your music, and if so, do you think they should be brought out by the performers?
 - a. I often write extended techniques in the instrumental parts. There is a free form section at the beginning of the piece where the clarinet is meant to sound like a voice calling out for help. Multiphonics are used as well. Timing is free there and the clarinetist is free to make some individual

decisions with tone and tempo. Beyond that, the harmony and melodic logic is rather straightforward and tonal.

17. Have you ever written for the clarinet and/or electronics before? What problems did you run across? What aspects weren't you completely sure about? Did (do) you enjoy writing for the clarinet?
 - a. This is my first time writing for a solo clarinet. Typically, I have written for large ensembles. I found writing for clarinet very comfortable and easy. Writing for the electronics took up a bulk of my preparation and writing time. This piece took me nearly 8 months from start to finish, the first two months of which were spent attempting to develop an understanding of FL Studio. I had no personal references or training with this program, so everything I learned was through independent research and trial and error practices. I wasn't sure how to edit the sounds of the drums to make them sound appropriate in certain sections. It took me a long time to figure out how to edit sound files and change the length, depth, and timbre of the electronics. I very much enjoy writing for the clarinet. It may be my favorite instrument to write for, given how versatile it is.
18. For what instruments are your favorite to compose?
 - a. I very much enjoy composing for brass sections. Soloistically, I find woodwinds much more interesting. Particularly the clarinet, as I feel the timbre blends more readily than other wind instruments.
19. Are the electronics meant to blend into the clarinet sound, or to be heard as two different entities? What is the role of the clarinet and the electronics?
 - a. They are two equal entities. Allowing the electronics to reach high volume in climactic sections is essential to the general effect of the piece. Especially when the clarinet is playing lengthy notes in a high tessitura over chords, the clarinet should sit comfortably on top slightly above the texture. The role of the electronics is to introduce motifs and key changes. The harmony and forward motion of the piece is driven by the electronics. The clarinet is meant to play melodically and elaborate on techniques introduced through the electronics. This piece can be thought of as a concerto for Clarinet and Electronics, rather than solo clarinet with electronic accompaniment.
20. What, if anything, did you learn about writing for clarinet/electronics while writing this piece? Anything the performer should keep in mind while performing?
 - a. Everything I know about writing for electronics was something I learned in the process of writing this piece. The performer needs to keep in mind the balance of the bass, mid, and treble balance when practicing this piece. These levels should stay consistent and sound checks should be used to fine tune the levels through event staff or personal equipment.
21. Are you concerned with audience perception of your music? To what extent do you consider audience reception?

- a. Audience reception is very important to me. I want my piece to be enjoyed by casual audiences first and foremost. Though there are some modern practices in this piece, the majority of it is written in a tonality that is generally pleasant and comprehensible for casual audiences.
22. What are your general concerns regarding this piece? What do you think performers should know and account for when learning and performing it?
 - a. One of my main concerns is that the message behind the piece is conveyed to the audience. This piece is meant to unapologetically represent the LGBTQIA+ community. This piece is a rebellion against hate crimes and anti-LGBTQIA+ sentiments. Mentioning that this piece first and foremost honors that group is very important. Additionally, when learning this piece, the performer should make note of what happens in the electronics before their entrances to make sure they can consistently enter in time.
23. For what ensemble formations are your favorite to compose (e.g., wind quintet, saxophone quartet, solo with piano, etc.)? Do you prefer standard instrumentation or writing for new ensemble formations?
 - a. I enjoy composing for marching band and concert band. After writing this piece, I feel I have the most freedom writing for chamber musicians and/or soloists. I prefer standard instrumentation when it comes to large ensembles, but I find a lot more interest in electronics when writing for smaller groups.
24. Can you describe choices you made regarding notation in this piece?
 - a. In regards to the notation signifying use of extended techniques, I had help from members of the ASU clarinet studio.
25. How important are dramatic elements, such as staging, performer body language, and props/costumes in your work?
 - a. This piece has never been performed using dramatic elements such as these, but I think multi-colored lighting would bring great effect. In the beginning, a somber blue lighting would do well. The middle section I would recommend a purple or pinkish lighting scheme. The ending would do well with red lighting. If the performer were able to provide proper seizure and flashing light warnings and disclaimers, a strobe light during the accelerando section at the end would also serve to elevate the performance. Performer body language should envelop the feeling of each section of the piece. At the beginning, weak and somber. The middle should be resilient and brooding. The ending should be strong and steadfast. I would love to include these elements in the composition notes in the future.
26. What are the challenges with writing a commissioned work compared to a non-commissioned work?
 - a. Generally, a commissioned work requires research on a topic that the composer may not be entirely familiar with. When I commission for a performer, I also take into consideration their strengths when writing parts for them. Both of these things can add time and work to the composition process.

27. What advice would you give to people who are interested in commissioning a composer?
- a. If you can find a composer who has interest or stakes in the topic about which you want them to write, do so. If the composer shares beliefs or sympathizes with your cause, it is much easier for them to draw inspiration.
28. What type of research do you do on instruments for which you are preparing to compose?
- a. I make sure I know what keys and registers are comfortable and resonant for that instrument. Additionally, I am interested in understanding extended techniques for each instrument. I want the instrument to be used to its full potential. I answer the questions with the help of instrumentalists whom I know personally. Some of these instrumentalists are doctoral students, some master's students, and some of them are instrumental professors.
29. How did you communicate the intended idea/concept in your work?
- a. The beginning of the piece is meant to invoke the aftermath of the PULSE Nightclub mass shooting from the perspective of the victim. Thus, the bass drum is meant to symbolize a fading heartbeat, and the clarinet a cry for help. The harmony in this opening is weak dynamically, which symbolizes just how far from humanity the situation was. The wavelengths and slow pulsation of the drone symbolizes fading into and out of consciousness. The second part is a lament for the victims of the tragedy, and all similar tragedies around the world. The heartbeat is used again in the second part, this time stronger and closer to life. The heartbeat accentuates the harmony in this section, and grows stronger as the music progresses. The heartbeat is more regular, symbolizing a return to consciousness and growing strength. As the pulse of the heart increases in tempo, so too does the music. Eventually, the heartbeat changes timbre into that of an 808 electronic bass drum. This is meant to symbolize the safe space that clubs are in the LGBTQIA+ community. The last section of the piece is aggressive and confident. The club section is meant to show that the community does not shy away or lose confidence when faced with horrible situations. The ending is a triumphant accelerando that says: "There is nothing you can do to stop us".

APPENDIX B

TRACK LIST

[Consult Attached Files]

	Title	Composer
Track Number		
1	<i>Mass for B-flat Clarinet and Organ</i>	Francisco Javier de Alba
2	<i>Scrap-drift</i>	Amelia Brey
3	<i>Queer Language</i>	Sarah Lucas-Page
4	<i>Memoriam</i>	Taylor Hughes

This recording was made at Tempest Recording Studio in Tempe, AZ. The recording engineer was Clarke Rigsby and the producers were Robert Spring, Joshua Gardner, and Francisco Javier de Alba. *Mass for B-flat Clarinet and Organ* was recorded with Erik Goldstrom on a four-manual, 71-rank Schantz pipe organ installed in the choir at Trinity Episcopal Cathedral in Phoenix, AZ. *Scrap-drift* was recorded with WanTing Yu on piano. *Queer Language* was recorded with Michael Robinson on E-flat clarinet, Trisha Bacalso on B-flat clarinet, and John Harden on bass clarinet.

APPENDIX C
PURCHASING INFORMATION

Mass for B-flat Clarinet and Organ, 2021, by Francisco Javier de Alba. It is published by FJD Music and available for purchase at <https://www.fjdmusic.com/>

Scrap-drift, 2020, by Amelia Brey. It is published by the composer and available for purchase at <https://ameliabrey.wordpress.com/>

Queer Language, 2022, by Sarah Lucas-Page. It is published by the composer and available for purchase at <https://www.lucaspagemusic.com/>

Memoriam, 2022, by Taylor Hughes. It is published by the composer, who can be contacted at <taylorleehughesmusic@gmail.com>

APPENDIX D
IRB EXEMPTION LETTER



EXEMPTION GRANTED

Joshua Gardner
HIDA: Music, Dance and Theatre, School of (MDT)
480/965-0324
Joshua.T.Gardner@asu.edu

Dear [Joshua Gardner](#):

On 11/30/2022 the ASU IRB reviewed the following protocol:

Type of Review:	Modification / Update
Title:	Recording/Commission Research Projects
Investigator:	Joshua Gardner
IRB ID:	STUDY00007379
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> • Commission-Recording Consent_able adult_Bonilla.pdf, Category: Consent Form; • Commission-Recording Consent_able adult_Sanders.pdf, Category: Consent Form; • Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions);

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (2) Tests, surveys, interviews, or observation on 11/30/2022.

In conducting this protocol you are required to follow the requirements listed in the INVESTIGATOR MANUAL (HRP-103).

If any changes are made to the study, the IRB must be notified at research.integrity@asu.edu to determine if additional reviews/approvals are required. Changes may include but not limited to revisions to data collection, survey and/or interview questions, and vulnerable populations, etc.

Sincerely,

IRB Administrator