JOHN MACKEY: THE COMPOSER, HIS COMPOSITIONAL STYLE AND A CONDUCTOR'S ANALYSIS OF *REDLINE TANGO* AND *TURBINE*

A Monograph

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ABSTRACT

The purpose of this monograph is to present the first formal analysis of John Mackey and his music. Through substantive firsthand interaction with the composer, this document details Mackey's unique compositional development through computer-based learning and includes a conductor's analysis of *Redline Tango* and *Turbine*. Mackey's compositional style includes simplistic forms using melodies and harmonies that do not readily demonstrate the difficulties conductors and performers may find within his well-crafted compositions. Mackey's work emphasizes the element of rhythm and his orchestration typically utilizes the conventional instrumentation for wind ensemble with prominence placed on percussion. *Redline Tango* has been awarded two significant band awards and has received international performances. *Turbine* is unique in comparison to Mackey's earlier works, relying even less on melodic material and more on rhythmic complexity for its content, establishing it as Mackey's most rhythmically complicated band work to date. A distinctive characteristic of *Turbine* is Mackey's percussion scoring, which includes the use of non-traditional percussion instruments and may cause conductors to consider alternative score preparation and rehearsal techniques. Both *Redline Tango* and *Turbine* display balance in form between repetition and contrast, consistency and originality in style, a creative design that exhibits craftsmanship and unique rhythmic vitality. Although technically demanding, conductors and performers should find rehearsals and performances of both pieces to be enjoyable. To be assured, audiences continue to be captivated by Mackey's distinctive compositional style, unique rhythmic creativity and imaginative percussion scoring.

CHAPTER 1

JOHN MACKEY: A BIOGRAPHICAL SKETCH

INTRODUCTION

Rationale and Purpose

John Mackey is a contemporary American composer who received considerable success with his initial composition for wind ensemble, *Redline Tango*. This work was recognized with two significant wind band awards, sparking the interest of the band community in furthering Mackey's career. As a result, Mackey has been awarded numerous commissioning projects from secondary school bands, university bands and professional wind organizations in the United States and Asia.

There is little reference material on Mackey and no published analyses of his work. Thus, conductors have been dependant on program notes, the composer's remarks on his scores and information from Mackey's personal website (ostimusic.com) for rehearsal preparation. Therefore, the purpose of this monograph is to contribute to scholarship in wind band literature and performance by presenting the first formal analysis of John Mackey and his music. Based on substantive firsthand interaction with the composer, this document details his compositional style and includes a conductor's analysis of two selected, single-movement works for wind ensemble, *Redline Tango* and *Turbine*.

Chapter One, *John Mackey: A Biographical Sketch*, contains personal information, a summary of his educational background and a listing of commissions and awards to date. Chapter Two, *Mackey's Compositional Process and Language*, outlines influences on Mackey's unique compositional development through computer-based learning and a detailed description of his compositional style. Chapter Three, *Redline Tango*: *Conductor's Analysis,* gives the

historical background of *Redline Tango* and a structural and rehearsal analysis of the piece based on the preparation and performance of the work with the Louisiana State University Wind Ensemble. In similar fashion, chapter four focuses on Mackey's recent composition, *Turbine*.

Collaboration Between Composer and Conductor

In order to better prepare compositions for rehearsal and performance, conductors often consult composers for invaluable insight into the meaning of their creation. Gary Green, Director of Bands at the University of Miami writes, "By entering into the dream world of the composer, we are better prepared to understand the beauty and the humanity that he or she expresses within the limitation of musical notation."[1] The inspiration and compositional process of the composer can enlighten the conductor and performers in their pursuit of an expressive performance. Timothy Salzman, Director of Bands at the University of Washington writes, "Composers have had much to say regarding the construction process of their works, the way in which they would like to hear them, the sources for the inspiration of their music and other intriguing information that has illuminated my own attempts at performance."[2]

Music performance is a collaborative process between composer and performer. Mallory Thompson, Professor of Conducting and Ensembles at Northwestern University writes, "As we gain experiences with composers through commissioning, speaking with them, hearing them speak at conventions or reading their words in books, conductors will become more fully invested in the collaborative process."[3] In his book, *The Composer's Advocate,* Erich Leinsdorf writes, "Great composers knew what they wanted. The interpreter must have the means at his

[1] Gary Green, forward to *Composers on Composing for Band,* Vol. 2, ed. by Mark Camphouse (Chicago: GIA Publications, Inc., 2004).

[2] Timothy Salzman, ed., preface to *A Composer's Insight* (Galesville, MD: Meredith Music Publications, 2003).

[3] Mallory Thompson, forward to *Composers on Composing for Band,* Vol. 1, ed. by Mark Camphouse (Chicago: GIA Publications, Inc., 2002).

disposal to grasp the composers' intentions. Music must be read with knowledge and imagination."[4]

The Interview Process

In his book, *Qualitative Evaluation and Research Methods*, Patton says the purpose of interviewing is to discover the feelings, thoughts and intentions of a person.[5] His three basic approaches to collecting information through open-ended interviews are the informal conversational interview, the general interview guide approach, and the standardized open-ended interview. In the informal conversational interview, questions are generated spontaneously from the natural flow of the conversation. In the general interview guide approach, topics to be explored are outlined prior to the interview, but do not need to be discussed in any particular order. The standardized open-ended interview does not allow for as much flexibility, and questions are carefully worded and arranged so that each respondent answers questions in the same sequence.

Conductors in Conversation is a collection of interviews by Jeannine Wagar, Music Director and Conductor of the North Arkansas Symphony. She used a general interview guide approach to gather the thoughts of fifteen professional conductors concerning thirteen specific topics ranging from views on interpretation and performance to rehearsal technique and score preparation.[6] In the series *Composers on Composing for Band*, Mark Camphouse used a variation of the general interview guide approach by inviting eleven composers to write their thoughts on twelve topics that range from biographical information to the creative process and the future of the wind band.

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[4] Erich Leinsdorf, preface to *The Composer's Advocate* (London: Yale University Press, 1981).

[5] Michael Q. Patton, *Qualitative Evaluation and Research Methods* (Newberry Park, CA: Sage Publications, Inc., 1990), 278.

[6] Jeannine Wagar, *Conductors in Conversation* (Boston: G.K. Hall & Co., 1991).

Likewise, the general interview guide approach was used in this document to gather information from John Mackey. Topics discussed were derived from the Camphouse series, *Composers on Composing for Band*. The first chapter of this paper includes matters surrounding Mackey's background and compositional output. Chapter two focuses on individuals who have influenced his development and includes his thoughts concerning the creative process, compositional style (i.e. his use of form, melody, rhythm, harmony, texture and orchestration) and conductors' interpretations.

BIOGRAPHICAL INFORMATION

John Mackey was born on October 1, 1973 (New Philadelphia, Ohio) into a family of professional and amateur musicians. His father, David Mackey (b. 1942), was a trumpet player in the Treasure Island Navy Band (San Francisco, California) during the 1960s and later was in the Naval unit bands out of Coronado. He continues to play saxophone in local bands in and around the New Philadelphia area.[7] His mother, Joan Todd Mackey (b. 1946) was a flutist and, although she no longer performs, continues to be a music patron. For many years she served as a secretary for the Ohio State University School of Music. Mackey's maternal grandfather, John Harvey Todd (1923-mid 1990s), owned a music store in Mansfield, Ohio (Harvey's House of Music) and was a clarinetist and flutist. Both his mother and grandfather performed regularly in both the Mansfield and Ashland Symphonies, regional orchestras in central Ohio.

Mackey's parents introduced music to his older sister with formal clarinet and piano lessons. However, she disliked the experience, which helped convince the parents to forego any

[7] Unless otherwise noted, the author obtained all biographical information from a phone interview with John Mackey, October 2006.

formal musical training for their son. They feared that he, like his sister, would not enjoy the experience. Thus, Mackey claims no formal instrument except "one-hand piano."[8]

By the age of nine, Mackey was introduced to music notation by his grandfather (John Harvey Todd) through the computer program *Music Construction Set,* using an Apple IIe® computer. Equipped with a basic lesson about music meter from his grandfather, Mackey began to experiment with inputting music notation into the computer. Within months, he was given his own computer for Christmas and a copy of the *Music Construction Set* software.[9]

Mackey began using his mother's Ohio State University staff identification card to obtain scores from the university music library. He entered various scores into the computer and found great enjoyment in listening to the computer play back the notation. By the age of twelve, Mackey was inputting works such as Dvorak's *Cello Concerto*, all six of Bach's *Brandenburg Concertos* and selections from Bach's *Well Tempered Clavier*. Although he entered a vast amount of music into the computer, Mackey believes his first *original* composition on computer was *Lacrimosa for Clarinet and String Quartet*.

While attending Westerville South High School, Mackey was not involved in the band, orchestra or choral program; however, he enrolled in the music theory class during his junior year. Having read his mother's theory books several years earlier, he found the class to be largely a review. Mackey was president of his school drama club and, as he began to consider his collegiate choices, he was unsure whether his major should be theater or music. Late during his junior year, the Columbus Symphony performed music by Russell Peck[10] and the local

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[8] John Mackey, interview with the author, October 2006.

[9] Mackey was given a Commodore 64 computer, developed by Commodore Business Machines (CBM) in 1982. Chapter Two will address more specifics with Mackey's computer hardware and software usage.

[10] Russell Peck (b. Detroit, 1945) received his Master and Doctoral degrees in composition from the University of Michigan. His teachers include Leslie Bassett, Ross Lee Finney and Gunther Schuller. Peck performs as narrator of his own orchestral works and appears as guest artist with orchestras throughout the United States. Information obtained from http://www.russellpeck.com (accessed on 5 February 2007).

performing arts magnet school, Fort Hayes Center for the Performing Arts, invited Peck to be a guest lecturer. Mackey attended the lecture and asked the composer how to proceed with college applications and auditions since he did not play an instrument. Peck informed him that he would not be accepted into a music school without a successful instrumental or vocal audition. Thus, Mackey began private piano study during the fall of his senior year. After four months, he found his attempt to prepare a college audition to be unsuccessful and terminated his lessons.

Mackey then began searching for schools that would accept him into the composition program without a performance audition, ultimately applying to the Cleveland Institute of Music. He submitted recordings of his early compositions, including a choral piece called *Gloria,*[11] written for and performed by his high school choir and *Fantasie* for violin and piano. Unable to find a violinist, Mackey used two piano players for the sonata. He was accepted into the studio of Donald Erb[12] and began his undergraduate degree in composition during the fall of 1991. He spent the next four years studying at Cleveland and graduated in the spring of 1995.

Pertaining to *Fantasie*, Mackey composed the work when he was fifteen and planned on utilizing the piece as the third movement of a sonata for violin and piano. He completed another work for violin and piano during freshmen orientation week at the Cleveland Institute of Music. Mackey combined the two pieces to form the piece *Elegy and Fantasie*. Of this work, Mackey says, "Unfortunately, *Elegy* doesn't sound much like me anymore. The same rhythmic sound is there, but the harmonies are much more interesting than what I come up with now. I think my ear

[11] Mackey set the piece to the standard Latin text used in the *Gloria* of the mass. At the time, the only setting he knew of the *Gloria* was Poulenc's arrangement because his mother's church choir had recently performed the work. Poulenc had placed accents in unorthodox places in his setting. Mackey's arrangement mirrored Poulenc's accents, and he later changed his setting to better reflect the accents of the text.

[12] Donald Erb (b. Youngstown, OH, 1927) received his degrees from Kent State University (BS 1950), the Cleveland Institute of Music (MM 1952) and Indiana University (DMus 1964). His composition teachers include Marcel Dick at CIM, Boulanger in Paris and Heiden at Indiana University. He has been part of the composition faculty at the Cleveland Institute since 1953. Information obtained from John Seuss, "Donald Erb." *Grove Music Online* ed. L. Macy http://www.grovemusic.com (accessed on 12 February 2007).

actually lost ground after writing this work. *Fantasie* on the other hand, sounds more like my current style, including insistent *ostinati*."[13]

During his Cleveland Institute years, Mackey was hired to serve as an usher for the concerts of the Cleveland Orchestra. Typically, the ushers were students at the Cleveland Institute and annually, the Cleveland Orchestra sponsored a chamber concert performed by the ushers of Severance Hall. Mackey premiered pieces during two consecutive years of these performances. The first work was the premiere of *Elegy and Fantasie* in December of 1991 by violinist Soovin Kim[14] and pianist Ning An,[15] both only fifteen years old at the time. The other was *Piano Trio in Two Movements*. In addition, the Cleveland Youth Orchestra held an annual competition for Cleveland Institute of Music composition majors. In 1993, Erb selected several students to submit works for the competition and Gereth Morell, conductor of the youth orchestra, selected Mackey's *Do Not Go Gentle Into That Good Night*. This marked the first time that Mackey received monetary compensation for his work and heard one of his large ensemble pieces performed. The piece was premiered on May 15, 1994 in Severance Hall (Cleveland, Ohio).[16] Mackey says the following:

> This work, composed when I was 19, is based on a few short motives that are transformed rhythmically and texturally throughout the piece. My intention with *Do Not Go Gentle* was to write a piece that would be challenging for young

[13] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

[14] Soovin Kim, a native of the United States, began playing violin at age 4. At 15, he was accepted to the Cleveland Institute of Music, where he studied with David Cerone and Donald Weilerstein and then the Curtis Institute of Music, where he worked with Victor Danchenko and Jaime Laredo. In 2005 Soovin Kim won the prestigious Borletti-Buitoni Trust Award and has won the Avery Fisher Career Grant, the Henryk Szeryng Foundation Career Award, and first prize at the Paganini Competition. In addition to his concert career, he teaches at Yale University and Bard College.

[15] Ning An has studied with Russell Sherman and Olga Radosalvjevich, making his concerto debut at the age of sixteen with the Cleveland Orchestra. He is winner of the 2006 Tivoli International Piano Competition and 2003 William Kapell Piano Competition. He is currently Artist in Residence at Lee University, Tennessee.

[16] In addition to the premiere, the Portland Youth Philharmonic, the Greater Twin Cities Youth Symphony, the Greater Baltimore Youth Orchestra, the Lubbock Youth Symphony Orchestra, the Etowah Youth Symphony, the North Idaho Youth Symphony, the Mansfield Symphony, and various college symphony orchestras have performed this work.

> musicians to play - it's rather difficult in some sections - without presenting seemingly impossible technical demands. The piece takes its title from the Dylan Thomas poem of the same name, although my work has no direct programmatic connection to the Thomas poem. In fact, I decided on the title after the piece was complete. One of my teachers, John Corigliano, argued that I should change the title, given that Thomas's poem is so well known. Following the premiere performance, an older woman approached me. Inspired, and perhaps a bit frightened by the great dynamic contrasts in *Do Not Go Gentle*, she suggested that I call the piece *And the Walls Came Tumblin' Down*! Although her suggestion is quite fitting, the piece has since developed an identity of its own with its current title, and I think it's best to leave well enough alone.[17]

Donald Rosenberg, music critic of *The Plain Dealer* (Cleveland, Ohio), wrote the following review:

> For good measure, Morell even slipped a commissioned work onto the program, John Mackey's *Do Not Go Gentle into That Good Night*, to give his charges experience in music they couldn't have seen before.
>
> Mackey, a junior at the Cleveland Institute of Music, has devised a 9-minute fantasy that juxtaposes lyrical and dramatic gestures. The writing is concise and clear in intent, with some lovely thematic ideas that are transformed into dark statements evoking a menacing and chilly atmosphere. Mackey's harmonic language, rhythmic energy and textural sense show hints of noted models (Ravel, Barber and Holst come to mind) without spilling over into imitation. *Do Not Go Gentle* is an appealing first orchestral work from a composer whose touch is gentle and craftsmanship solid. The world-premiere performance revealed the piece's fine qualities.[18]

His second commission came from Hood River Valley High School in Oregon. Although the Internet was not a widely used source for information in 1993, a Hood River local news group used the Internet to post a call for scores. Mackey's entry was selected as the winner and he was commissioned to compose a "grade 3" wind ensemble work.[19] Mackey, being unfamiliar with secondary school music grading systems, wrote a work with aleatoric sections, exposed solo

[17] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

[18] Donald Resenberg, "Players Rise to Merrell's Challenge," *The Plain Dealer*, 17 May 1995, E10.

[19] Grade 3 was indicated by Mackey and suggests a standard medium-level work for ensemble.

parts and difficult intervallic leaps. Although the piece proved too difficult for the local high school ensemble, Mackey was paid $250 for the commission.

The Cleveland Orchestra frequently brought in guest conductors and composers and the Cleveland Institute would often invite these composers to visit its composition classes. Mackey distinctly remembers lectures by John Adams[20] and was significantly influenced by John Corigliano's visit.[21] In April of 1994, the Cleveland Orchestra performed Corigliano's *Concerto for Clarinet and Orchestra* (1977), inviting Corigliano as their guest lecturer. Mackey had previously studied his music and thought highly of his work. After interacting with Corigliano at the rehearsals of the clarinet concerto and the Cleveland Institute composition seminar, Mackey decided that Corigliano would be an excellent teacher and mentor for his graduate degree. While still at the Cleveland Institute, Mackey sent completed compositions to Corigliano. As Corigliano found time to listen to Mackey's work he returned comments on what he liked about the works and where he felt Mackey needed to improve.

After graduating with the Bachelor of Fine Arts degree (spring of 1995), Mackey attended Juilliard to study with Corigliano (fall of 1995) and graduated with the Master of Music degree in composition (spring of 1997). A crucial experience during this period was his participation in the Composers and Choreographers Workshop. This integrated arts course was a one-year requirement for composition majors but Mackey participated during both years of his

[20] John Adams (b. Worcester, MA, 1947) is the 2002 Pulitzer Prize winner for his string work *On the Transmigration of Souls*, premiered by the New York Philharmonic on September 19, 2002 at Avery Fisher Hall. A freelance composer and conductor, Adams received his Master of Art degree from Harvard University (1972). His compositional teachers include Leon Kirchner, Earl Kim, Roger Sessions, Harold Shapero and David Del Tredici. Information obtained from Sarah Cahill, "John Adams." *Grove Music Online* ed. L. Macy http://www.grovemusic.com (accessed on 12 February 2007).

[21] John Corigliano (b. New York, 1938) is a Pulitzer Prize winner for his work *Symphony No. 2 for String Orchestra*, premiered by the Boston Symphony Orchestra on November 30, 2000 at Symphony Hall in Boston. He studied with Luening at Columbia University, receiving his Bachelor of Art in 1959. Corigliano is professor of composition at The Juilliard School in New York City. Information obtained from Mark Adamo, "John Corigliano." *Grove Music Online* ed. L. Macy http://www.grovemusic.com (accessed on 12 February 2007).

degree program. The class consisted of six graduate composers and six undergraduate junior level choreographers (dance majors). Each choreographer was paired with one composer and assigned to create a six-minute work. Performances were at the end of each semester in Lincoln Center's Alice Tully Hall and included live music, dance and costumes.[22]

Mackey struggled during his first year in the Composers and Choreographers Workshop in part because he was overwhelmed. Mackey said, "I had writer's block and thought that I could not come up with anything worthy of Juilliard."[23] Weeks into the semester, the choreographer was unable to wait on Mackey's composition and wrote choreography in a 4/4 time signature with standard four bar phrases. Mackey used these guidelines and composed the entire score, titled *Star Rockin' Dance*, during the final two weeks before the performance. The score was full of complicated rhythms and, although it was capable of standing alone musically, the composition did not compliment the choreography. This work, scored for amplified piano and drum set, served as a recital piece for percussionist Damien Bassman,[24] Mackey's roommate at Juilliard. Mackey describes Bassman as a drummer who can "Do anything! Whenever I write percussion parts, this is the person I work with."[25] Bassman introduced Mackey to a wide range of "rock and jazz music with mixed meters." Although Mackey notated the piano part, he allowed the percussionist to improvise throughout. For the performance of this piece, Mackey

[22] The chamber music hall setting did not allow for special lighting.

[23] John Mackey, interview with the author, October 2006.

[24] Damien Bassman is from Fairfax, Virginia, and attended The Juilliard School of Music. He arranged and performed the African/classical-percussion book for the Broadway production of *The Color Purple*. He is a member of the *Absolute Ensemble* and has appeared with orchestras throughout the United States and Europe. Currently, Bassman is on the faculty at Marymount Manhattan College and accompanies dance studios throughout New York City.

[25] John Mackey, interview with the author, October 2006.

secured an outstanding pianist, Steven Gosling.[26] Mackey says, "I managed by chance to get the best new music pianist at Juilliard. He is the 'go-to' guy in New York – he can do anything. He is the kind of person who will play something flawlessly, sight-reading at tempo while explaining how difficult the music is to perform."[27] In 1999, *Star Rockin' Dance* became Mackey's last movement of a four-movement suite for drum set and amplified piano, titled *Mood Indigo*. Robert Battle[28] choreographed the work through a commission by the Alvin Ailey Repertory Ensemble. In September of 2001, Gerald Casel choreographed the same score for his work *Make Way for Dragons*, which was premiered at Martha's Vineyard.

Mackey enrolled in the Composers and Choreographers Workshop the second year and had a more profitable experience. During the summer, he and a choreographer agreed to collaborate during the course. In addition, he wrote a piece for senior choreographer Bradon MacDonald. Annually, senior choreographers presented a final work during a spring graduation concert. For this event, Mackey wrote *Quilted Rhythms* for accordion, mandolin, string bass, violin, and hand drum. The work was premiered in April 1997 at the Clark Studio Theater in the Lincoln Center, New York. About the work, Mackey says, "At the time, it was my longest continuous work, and it incorporated everything from mandolin and accordion to an extended tap dance section, with all sorts of mixed-metered rhythms performed by a trio of tap dancers."[29] The finale was later re-choreographed by Robert Battle in a work called *Irish Ghetto*.

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[26] Steven Gosling is a New York pianist originally from Manchester, England. He attended Juilliard for his Bachelor's, Master's and Doctoral degrees. His involvement in contemporary music brought him a number of performance opportunities at Juilliard, including four appearances as a concerto soloist with school orchestras in works by Stravinsky, Schnittke, John Corigliano and Paul Schoenfield.

[27] John Mackey, interview with the author, October 2006.

[28] Robert Battle is a graduate of the New World School of the Arts where he studied under the direction of Ms. Gerri Houlihan. Mr. Battle holds a BFA in dance from the Julliard School where he studied choreography with Bessie Schoenberg, Elizabeth Keen, and Doris Rudko. As a member of the Parsons Dance Company (1994-2001), Battle's choreography has been performed across the United States, Italy, Chile, Latvia, Columbia, Germany, Japan, and for seven-weeks at the Sydney Opera House. Battle founded the Battleworks Dance Company in 2001.

[29] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

After graduating from Juilliard, Mackey left with the belief that "everyone was going to commission me for a work."[30] Although it did not start as he had expected, Mackey received a call from the choreographer professor of the Composers and Choreographers Workshop. The class needed one additional composer for that year and she asked if Mackey would come back and participate in the class a third and final time. Mackey commented, "It was nice to go back to Juilliard and have the chance to write something that I knew would be played well."[31] For that project, he wrote *Strange Humors* for string quartet and *djembe*[32] – his most successful work of the three from that course. The work was premiered in January 1998 at Alice Tully Hall, New York. Robert Battle took the score and, as Mackey says, "gave it a whole new spin." The Parsons Dance Company has performed this work over 150 times around the world, and it remains part of their active repertoire. Mackey says, "Stylistically, this sultry piece attempts to merge pseudo-African hand drumming and pseudo-middle eastern folk music."[33]

After Juilliard, Mackey remained in New York City for eight years, working in various temporary office jobs and writing for dance companies. Mackey's first collaboration with choreographer Robert Battle was through a commission by the choreographer himself. In May of 1998, Mackey's piece *Damn*, for amplified clarinet and four percussionists, was premiered at the Pace Downtown Theater in New York. Mackey says the following about the work:

> Robert's request was for a short, dark, rhythmic, angry piece, and this was the result. It was great fun to write, although I failed to consider that whatever rhythms I wrote would have to be learned not only by the musicians, but also by the dancer. (Robert's choreography is extremely musical, and nearly every movement matches the music). This piece is a short, exhausting virtuosic trip for both the solo clarinet and the solo dancer. If you listen closely to the very end of

[30] John Mackey, interview with the author, October 2006.
[31] Ibid.
[32] A *djembe* is a skin-covered hand drum, which originated in West Africa.
[33] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

> the live recording, you'll actually hear the dancer gasp her last breath before collapsing to the floor. Robert is pretty dramatic.[34]

The United States Synchronized Swim Team used this work for their bronze medal performance at the 2004 Olympics in Athens.

Later that spring, the Parsons Dance Company commissioned Mackey to write a short work, fitting choreography already set by Robert Battle. The result was *Variation*, scored for two *djembes*, which was funded by the Mary Flagler Cary Charitable Trust and premiered on May 25-30, 1999 in The Joyce Theater of New York. On the same concert, Mackey was commissioned to write *Rush Hour* for amplified string quartet, clarinet, and drum set, also funded by the Mary Flagler Cary Charitable Trust. Mackey describes this work as, "very pop music inspired. The musical phrases are all 4 or 8 bars long, and there's a strong backbeat, played on a steel pipe."[35] Mackey eventually revised and orchestrated this piece as the last movement of his Percussion Concerto. Later that fall, Mackey arranged the piece for a third time, now for electric string quartet and drum set. The original score, orchestrated for five percussionists, was prohibitive for touring, thus prompting his arrangement for a single drum set player.

The following month, Mackey completed a commission from Jeanne Ruddy titled *Voices and Echoes* for string quartet. The work was choreographed by Igal Perry and premiered June 20, 1999 in the Merriam Theater (Pennsylvania,). Mackey says:

> With this work, I attempted to write a dance score that didn't depend on percussion, or on strong rhythmic drive at all. (The last of the three movements is driving, but the other two are slow and much more lyrical than many of my other scores.) My personal favorite is the first movement, which remains largely in 6/8 but tries to sound rhythmically disorienting by shifting individual entrances away from strong pulses. The dancers in the premiere prefer the second movement, which is inspired by the music of David Lang and Arvo Part. Someday I hope to

[34] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

[35] Ibid.

> arrange the last movement for a large string orchestra, as I think it would be much more effective in that setting.[36]

Mackey's final work of 1999 was *Corridors* for piano, violin, viola, cello, and *djembe*. Commissioned by Peridance Ensemble, this work was also choreographed by Igal Perry and was premiered in December 1999 at the Sylvia and Danny Kaye Playhouse (New York City).

Mackey wrote two works in the year 2000, the *Concerto for Percussion* and *Breakdown Tango.* The concerto, dedicated to Damien Bassman, was commissioned by the New York Youth Symphony and premiered on February 6, 2000 in Carnegie Hall. The two-movement concerto begins with "Groove," with the soloist primarily providing rhythmic accompaniment for the orchestra. Mackey says the following about the piece:

> "Groove" is largely inspired by Indian and African folk music. Melodically, the movement is extremely simple and uses a modal folk scale consisting of only five pitches. As the title suggests, the second movement, "Steady Rock," owes a lot to rock music. The movement maintains the same meter, tempo, and phrase length throughout and demands that the soloist play a large percussion setup with the ease of a much smaller trap set. The soloist must also play timpani with drumsticks rather than standard timpani mallets. I didn't realize it when I made this demand, but drumsticks should never be used on timpani, as the sticks cause serious damage to the heads of the instrument. As a result, this is the only concerto of which I am aware that, if played "correctly," requires the soloist to damage his own instrument. It seems that this movement owes even more to rock music than I originally intended . . . I wrote this piece to showcase the amazing gifts of Damien Bassman, percussionist and drummer extraordinaire.[37]

Breakdown Tango was the second piece completed and premiered by Mackey in 2000. This work will be discussed further in chapter three. It is significant to note that Mackey was working for the general manager of the New York Philharmonic at this time and a friend from the marketing department became the general manager of the Brooklyn Philharmonic. This

[36] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

[37] Ibid.

connection would later be influential in the process that resulted in Mackey's commission of *Redline Tango*.

Mackey published two works in 2001, titled *Twelfth Night* and *Annuals*. *Twelfth Night* was written for accordion, mandolin (doubling on violin) and guitar. The score was incidental music for a work by William Shakespeare and was commissioned and produced by the Dallas Theater Center,[38] premiering on February 28, 2001 in the Arts District Theater (Dallas, Texas). This work was Mackey's first and only professional theater production work. Mackey describes the event as follows:

> It was a fantastic experience, and I fear that I may have become a bit spoiled. The production had music played live every night by some great musicians from the Dallas area. The show also featured four songs with texts by Shakespeare and music by me. I admit to being rather nervous about accepting this project, as writing music to Shakespeare is a daunting task, and one that would aggrandize my inadequacies to a large audience night after night, but now I can't wait to do it again.[39]

Annuals is orchestrated for violins (2), viola, cello, B-flat trumpet (2), horn in F, tenor trombones, tuba, percussionist and an antiphonal brass choir of three trumpets and two horns, instructed to spread around the theater. The work was commissioned by the Parsons Dance Company and funded from the Parsons Dance Foundation for the opening of Kay Theater at the Clarice Smith Performing Arts Center on the campus of the University of Maryland (College Park). The piece was choreographed by David Parsons and was premiered on September 21-22, 2001 at The Clarice Smith Performing Arts Center. Mackey explains:

> The concept was to create a work that could be performed live by a college-level ensemble, allowing the piece to tour to universities at a nominal cost. This would also allow the music department at the various colleges to participate in a large

[38] Richard Hamburger directed *Twelfth Night* with original music and songs by John Mackey, set design by Michael Yeargan, costume design by Anna Oliver and lighting design by Marcus Doshi.

[39] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

> dance performance. The snag with this idea was that the abilities of music departments vary greatly from school to school, which meant I couldn't write anything overly virtuosic. My solution was to create a work for a significant number of college players (in this case, a brass sextet, a brass choir, and a percussionist) and augment that ensemble with a professional string quartet. The string quartet would be given the most virtuosic music, as those players would be selected by me and brought with the dance company to each college performance. The other concept -- due to the premiere coinciding with the opening of a new hall with fantastic acoustics -- was to place several of the brass players antiphonally, that is, surrounding the audience, creating a true "surround-sound" effect. This work is in 5 sections, with the first two joined together. The first section is primarily a cello solo, introducing the theme of the second movement. The second movement is jazzy and very mixed-metered, rarely remaining in the same meter for more than two bars in a row. The third movement is in a simple A-B-A form, with a big build right at the end of the "B" section. The fourth movement is very slow and features a back-and-forth dialogue between the strings, the brass sextet, and an antiphonal trumpet. (The effect is intentionally similar to Ives' "The Unanswered Question.") The fifth movement is the big "barn burner" movement in which the antiphonal brass really get going. The effect, when live, is very dramatic.[40]

In 2003, Mackey wrote a work called *Antiphonal Dances*, a transcription for full orchestra comprised from three of the movements of *Annuals*. In 2003, Mackey also composed *Juba* for electric string quartet and percussion. The work, choreographed by Robert Battle, was commissioned by Alvin Ailey American Dance Theater and premiered on December 10, 2003 at the City Center (New York City). Of this work, Mackey says:

> Robert wanted something aggressive. His only specific musical request was that the work should have a "Rite of Spring" sort of nastiness, with repeated eighth notes and featuring syncopated accents. Robert also wanted percussion, and although I was initially reluctant to incorporate it - almost all of our works have featured percussion - I relented. The first movement is full of "power chords," with those repeated eighth notes that Robert requested. The second movement allows the dancers to catch their breath briefly before the final movement, a rhythmically dense and virtuosic 7-minute crescendo of raw energy.[41]

In 2004, Mackey completed four commissions. The first was *Redline Tango* for wind ensemble. Scott A. Stewart of Emory University and Scott Weiss of Lamar University organized

[40] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

[41] Ibid.

the consortium that commissioned the work. The Emory University Wind Ensemble, conducted by Scott Stewart, premiered the work on February 26, 2004. Details concerning this work will be discussed in chapter three. Roy G. Niederhoffer of the Concert Artists Guild commissioned Mackey to write *Under the Rug* for the Park Avenue Chamber Symphony. The piece was premiered on June 22, 2004 at Merkin Concert Hall. Mackey gives the following description:

> *Under the Rug* is inspired by the picture-perfect world of 1950s suburbia - or, at least, how that world was portrayed on television. Imagine, if you will, a 1950s housewife, dressed in pearls, vacuuming her seemingly immaculate house. Her *pas-de-deux* with her beloved vacuum is interrupted by the appearance of a little dust bunny, stirred up by her movement. She chases it with the vacuum, but it blows away, always just ahead. Her pursuit becomes more and more urgent until she hurtles into madness. And just when, at last, she captures her quarry, many more appear, a legion of dust bunnies, stirred up by her frenzy. The more obsessed she becomes in her efforts to stamp out imperfection, the more she summons the chaos that will overtake her, and you can dance to it![42]

On July 13, 2004, Mackey's *Wrong-Mountain Stomp* for violin, viola, and cello was premiered at the Vail Valley Music Festival. The commission was from the Vail Valley Music Festival. Mackey describes the programmatic piece as follows:

> *Wrong-Mountain Stomp* tells the story of Jenny, a young girl who has spent her whole life growing up in the hills of Appalachia. Jenny has tired of her life there, and she decides to move to "bigger mountains," specifically, the mountains of Vail, Colorado. In the first movement, "Mama, I'm Leavin'," Jenny gets in a fight with her mama and, well, leaves, slamming the door on her way out. In the second movement, "Billy, I'm Leavin'," Jenny breaks the news of her departure to her boyfriend, Billy. Jenny (played here by the violin) and Billy (played here by the cello) are both terribly sad that Jenny is leaving, but Billy takes the news especially hard. (Billy tends to wear his emotions on his sleeve.) In the final movement, "This Train's Leavin'," Jenny boards the train and heads for Vail. I realize that there is no train service between Appalachia and Vail, but it's a lot easier to write music that sounds like a train than music that sounds like a Greyhound Bus.[43]

Mackey's final composition while living in New York City was *Mass*, written for

[42] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

[43] Ibid.

percussion sextet (three mallet parts and three drum parts). Commissioned by The Juilliard School's Dance Division with choreography by Robert Battle, the work was premiered on November 11-14, 2004 at The Juilliard Theater (New York). Mackey says, "It was my first whole-hearted attempt at writing a minimalist piece, and I learned that it's a difficult style to do well! It starts extremely slowly and quietly, and builds to one final explosion at the end. Robert's choreography was, I think, his best yet."[44]

In January 2005, Mackey resigned from his office job at the Lincoln Center to become a full-time composer. His next project was *Sasparilla* for wind ensemble. Scott Weiss of Lamar University organized the consortium for this work. The commissioning universities included Lamar University, California State University-Stanislaus, Emory University, Florida State University, University of Kansas, Louisiana State University and Michigan State University. Scott Weiss conducted the premiere on April 17, 2005 at Lamar University. *Sasparilla* was Mackey's first original, non-transcribed piece for wind ensemble and the cartoon-like music tells the story of an Old West saloon. In September 2005, Mackey re-located to Los Angeles.

In 2006, Mackey completed two commissions for wind ensemble titled *Turbine* and *Strange Humors*. The Southeastern Conference Band Directors Association commissioned *Turbine*. The University of Kentucky Wind Ensemble, under the direction of Cody Birdwell, premiered the work February 24, 2006, at the Southern Division Convention of the College Band Directors National Association, held on the campus of Vanderbilt University (Nashville, Tennessee). (Details concerning this work are included in chapter four.) Commissioned by the American Bandmasters Association, *Strange Humors* for wind ensemble was originally orchestrated for string quartet and *djembe*. The Baylor University Wind Ensemble, conducted by

[44] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed on 14 September 2006).

Richard Floyd, premiered the work on March 1, 2006, at the ABA convention in Richardson, Texas.

In 2007, Mackey completed *Turning* for wind ensemble, which was commissioned through a consortium of high schools, organized by Josh Thompson, Director of Bands at Lake Zurich High School (Lake Zurich, Illinois) and high school friend of Mackey. *Turning* includes a prominent part for "waterphone."[45] Mackey states:

> The overriding idea when writing the piece was to convey "strong" beauty as well as loss, rather than traditional "pretty" lyricism. I chose the title *Turning* for this piece because the word can mean any number of things, all of which might be heard in the piece itself. It could refer to the turning of a massive, prehistoric planet, as the first signs of life begin to bubble up from cracks in the ground. It could refer to the turning of leaves in the fall, a beautiful, but melancholy thing to see.[46]

Becoming aware of the need to protect his work and interests early in his career, Mackey established OstiMusic in 1994, his American Society of Composers, Authors and Publishers (ASCAP) publishing company. Mackey decided on the name OstiMusic several months after Corigliano described him as "*ostinato*-crazy."[47] Mackey said, “After struggling to think of a name that wasn't taken, I shortened Corigliano's criticism from *Ostinato* to Osti, and that's been my publishing company's name ever since.”[48]

AWARDS AND UPCOMING COMMISSIONS

Mackey was selected as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer-In-Residence for the 2002-2003 season with the Greater Twin Cities Youth Symphony and the 2004-2005 season with the Seattle Youth Symphony Orchestra.

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[45] The Waterphone was invented and is patented by Richard Waters and the sound of this percussion instrument is similar to the sounds made by the Humpback Whale. Other names for Waterphones include Waterharps and Whalephones.

[46] John Mackey, “OstiMusic.com: The Website of Composer John Mackey.” http://ostimusic.com (accessed on 14 September 2006).

[47] Ibid.

[48] John Mackey, interview with the author, October 2006.

During the summer of 2004, Mackey was Composer-In-Residence at the Vail Valley Music Festival (Vail, Colorado) where he was commissioned to write *Wrong-Mountain Stomp*. In August of 2005, he was Composer-In-Residence at the Cabrillo Festival of Contemporary Music (Santa Cruz, California). Mackey has been awarded the ASCAP Concert Music Award every year from 1999 through 2006 and the Morton Gould Young Composer Award (2002, 2003). In addition, he has received grants from the American Music Center (2000, 2002) and awards from the Mary Flagler Cary Charitable Trust (1998, 1999, 2000, and 2005).

Kingfishers Catch Fire is a twelve-minute work for wind ensemble, commissioned by a consortium of Japanese wind band organizations. The completed work was premiered in March 2007 (Kurashiki, Japan) and performance rights are exclusive for the consortium members until December 2007. *Clocking* for wind ensemble is a completed eleven-minute piece, commissioned by The Central Oklahoma Directors Association Honor Band. The premiere was originally scheduled for January 13, 2007 under the baton of Richard Clary, Senior Band Conductor at the Florida State University. However, the premiere was postponed until 2008 due to an ice storm in Oklahoma that cancelled the concert. As of April 2007, Mackey has been commissioned by Jerry Junkin, conductor of the Dallas Wind Symphony and Director of Bands at the University of Texas who is leading the consortium to compose a twenty minute *Concerto for Soprano Saxophone and Wind Ensemble*, to be completed by the Fall of 2007. Hill Country Middle School in Austin, Texas has commissioned a five-minute work for wind ensemble that has not yet been titled and should be completed in the spring of 2008.

CHAPTER 2

MACKEY'S COMPOSITIONAL PROCESS AND LANGUAGE

INFLUENCES ON MACKEY'S COMPOSITIONAL PROCESS

Family Influence

John Mackey believes that his most significant career influence has been his family who, except for not providing music lessons, was very supportive.[49] His father, David Mackey, attended the Navy School of Music (Anacostia, Maryland) in the early 1960s. After graduating, David Mackey was assigned to the Treasure Island Navy Band (San Francisco). Later, he played in the naval unit bands out of Coronado.[50] Today, Mackey's father continues to play saxophone in local bands in and around the New Philadelphia (Ohio) area. Mackey is grateful for the support of his father, who often travels great distances to hear concerts and premieres of his compositions.

His mother, Joan Todd Mackey, and maternal grandfather, John Harvey Todd, performed regularly in the Mansfield and Ashland Symphonies, both regional orchestras in central Ohio. When asked who his single greatest influence was, Mackey stated that the most obvious answer is his grandfather, who taught him how to read rhythms and music.[51] Of even greater importance was that his grandfather introduced him to computer music notation. Computers were a hobby of John Todd and starting in 1980, he owned a personal computer. Mackey said that until he passed away, his grandfather always maintained a better computer system than Mackey.

Computer-Based Learning

Mackey was introduced to the computer music notation process through *Music Construction Set*, a software program originally developed in 1982 by Will Harvey and

[49] John Mackey, interview with the author, October 2006.
[50] John Mackey, correspondence with the author, May 2007.
[51] John Mackey, interview with the author, October 2006.

published by Electronic Arts™ in 1984 for use with the Apple IIe®. It was considered to be an "edutainment" program because it was classified as entertainment software that could also be used for learning music notation.[52] The program allowed the user to compose and play a musical score using a graphical interface and a simple toolkit. Designed to utilize a joystick, the user would drag notational elements from the toolkit to a music staff and then play back the notation. This simple program allowed for cutting, copying and pasting portions of music as well as printing. It was ported[53] to other systems of the era, such as the Commodore 64 computer.

Mackey initially experimented with his own compositional ideas and later entered musical examples from theory books to copy into the computer software. The software allowed Mackey to play back three monophonic lines of music simultaneously through his stereo. Eventually, he was given a second computer, allowing him to connect each computer to separate channels on his stereo via cassette decks for the playback of up to six monophonic lines of music at once. He used trial and error to learn many aspects of the art of arranging and reducing scores. Through this process, Mackey determined the six most important lines presented in the score at each moment and which voice was the most important. "Without realizing it, I was learning how to arrange music."[54] Mackey began studying the scores in the Norton anthologies.[55] One important feature in these anthologies was that the melody was highlighted. Mackey says the highlighted melodies assisted in the process, allowing him to focus on selecting five other parts.[56]

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[52] Information obtained from http://www.answers.com/topic/music-construction-set (accessed on 15 October 2006).

[53] Porting is the process of converting software to run on a computer other than the one for which it was originally written.

[54] John Mackey, interview with the author, October 2006.

[55] The composer specifically remembers using *The Concerto 1800-1900: A Norton Music Anthology* edited by Paul Henry Lang.

[56] John Mackey, interview with the author, October 2006.

Mackey did not receive formal training on a conventional instrument or in a traditional school music program. The computer became his instrument and the majority of his musical learning occurred in his own home using the technology of the time. At the time, only a few schools, such as The Cleveland Institute and Juilliard, accepted students into compositional degree programs without an instrumental audition. Mackey has developed strong opinions concerning this difficult issue facing composers who do not study formally on symphonic instruments and commented that it is "hilarious that Christopher Rouse,[57] who won the Pulitzer Prize, could not get into most schools because he does not play an instrument! There are obviously ways to compose music without playing a formal instrument."[58]

Creation and Distribution of Mackey's Compositions

Mackey currently uses an Apple PowerMac® G5 computer system and inputs instrumental parts using *Finale*™ 2007c music notation software with a keyboard controller (M-Audio™ Prokeys 88sx) and a synthesizer (Kontakt™ 2.1).[59] At times, Mackey creates sound files of his works prior to their first live performance. When first presenting his completed work *Turbine*, Mackey created a Musical Instrument Digital Interface (MIDI) file of the score, enabling directors to hear a representation of his work.[60] Music representation is one of the most common uses of MIDI today and is the format of the audio in many personal computer games.

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[57] Christopher Rouse (b. Baltimore, 15 Feb 1949) is a graduate of the Oberlin College Conservatory of Music (BM 1971), and Cornell University (DMA 1977). His teachers include Crumb, Husa and Palmer. He has taught composition at the University of Michigan (1978–1981), Eastman School of Music (1982-1997), and the Juilliard School (1997- present). In 1992, Rouse's *Trombone Concerto* (1991), commissioned by the New York Philharmonic, was premiered and won the Pulitzer Prize in 1993. Information obtained from Laurie Shulman, "Christopher Rouse." *Grove Music Online* ed. L. Macy http://www.grovemusic.com. (accessed on 5 February 2007).

[58] John Mackey, interview with the author, October 2006.

[59] Mackey's current system contains a dual 2.3 GHz processor, 4.5 GB RAM with 1110 GB hard drive (internal and mounted external total). The operating system is Mac OS® 10.4.6. His current monitor is an Apple® 30" Cinema Display. Information obtained from John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).

[60] Information on MIDI obtained from www.midi.org (accessed on 12 May 2007).

MIDI files can be made available on the Internet for personal use and most personal computers are equipped to play MIDI files. MIDI files contain a list of events that determine how and when certain sounds are generated. The sound quality of MIDI files can vary based on factors such as available timbres, manipulation of balance and blend and ultimately the electronic equipment (amplifiers, speakers, etc.) used to playback the file. Mackey combined sounds for both standardized acoustical instrumental and non-traditional instruments to recreate an audio representation of the music that he intended. The process of creating the MIDI file for *Turbine* was very complicated and Mackey was proud of the final product. For distribution to conductors, he transferred the MIDI file to digital audio format, which helped to maintain the quality of his sound preferences during the playback. With reference to commercial recordings of his music, Mackey says:

> I retain all copyrights, which can cause me trouble. Many small recording engineers are used to working with composers who are simply thrilled to be included on a compact disc project. With my music, I feel that because I own the copyright and I am trying to make a living off of my work, the recording engineer needs to purchase the rights if they wish to include my compositions on a compact disc.[61]

The ensemble parts to all of Mackey's compositions can be obtained through rental contracts. Mackey says that orchestra rental fees are typically higher because there are far fewer performances.[62] He sells the scores outright because conductors like to get them ahead of the parts for study purposes. Because he personally controls who rents the music, he says "I know when a piece is being performed and try to call and send well wishes to the conductor. Sometimes I suggest that the school bring me to campus for the final rehearsal and performance.

[61] John Mackey, lecture to LSU composition class, 6 November 2007.
[62] Ibid.

The top collegiate conductors seem to find educational value in having the composer on-site to speak to the ensemble."[63]

Computer Technology for Promotion

Computer technology has influenced the development of Mackey's compositional language (discussed later in this chapter) and has played and important role in the development of his publishing company, OstiMusic. Mackey says, "I decided early on that music composition would not be my hobby and the best way to make a living by writing music would be to self-publish. As the owner of the copyright, it is important to know how to exploit the copyright in order to make a living. If a composer works with a publishing company, they pay the company to publicize and protect their work. I choose to do that myself."[64]

Mackey uses his website (ostimusic.com) for the promotion, rental and sales of his work. The website contains recordings of Mackey's music in digital audio file formats (MP3). MPEG-1, Audio Layer 3 (MP3) is a format that compresses music without noticeably affecting the quality of sound for most listeners. This format allows Mackey to offer recordings of his music on his website that the listener can obtain almost instantly and the files do not take up an unreasonable amount of storage space. In addition, he offers a Portable Document Format (PDF) of his scores so that conductors can look at the instrumentation and technique required for the performance of his work. PDF is a document file format that can include any combination of text, fonts, graphics and images in device-independent and resolution-independent format. Mackey controls the printing of his scores from his website in order to protect the rental/sale rights. His website also contains a short autobiography, a list of his published works-to-date,

[63] John Mackey, lecture to LSU composition class, 6 November 2007.
[64] Ibid.

rental prices for parts and purchase prices for scores, contact information and links to other websites.

Compositional Opportunities for Orchestral, Wind and Choral Genres

Mackey has experienced a difference in the attitude toward young composers between orchestra and band conductors. Band conductors more readily appreciate the young composer and are willing to and excited about performing new music. He gives the following description of his perception concerning the acceptance of composers by orchestra and band:

> If you are a composer who grew up wanting to write orchestra music and you listened to Barber rather than Grainger, you probably start with the attitude that you should be writing orchestra music and that band is not the goal. So, you marry *Orchestra*. *Orchestra* is, at the very least, very pretty. She's really smart, speaks seven languages and knows everybody (but she only ever wants to talk about Beethoven). However, you quickly realize that *Orchestra* thinks she's better than you, and she acts like every minute she spends with you is some kind of charity work. You [buy] her gifts and shower her with attention, but you soon realize that she does not appreciate you at all. She is neglectful and, at worst, abusive. And then one day, you meet *Band* at a party.
>
> *Band* is loud and she is not quite as pretty as *Orchestra*. She is a bit, shall we say, "bigger-boned". But, she has that "hot" aspect to her that *Orchestra* never had. Most importantly, *Band* loves what you do. Whereas it was like pulling teeth to get *Orchestra* to look at your new music (and if she looked, she was generally not impressed, often comparing you unfavorably to one of her many ex's like Dvorak), *Band* thinks your music awesome. *Band* tells you things like "You're special! I'll appreciate you and your music like *Orchestra* never has, and never will."
>
> What is *Composer* supposed to do?! Did I mention how loud and boisterous *Band* is? Totally your type! You have a blast when you're with her and your friends agree that she's a lot cooler than *Orchestra*. They see how she treats you--much, much better. How can *Composer* not be expected to stray?
>
> Luckily for *Composer*, he figured this out around the age of 30 and not much later. He just feels bad for all of the other composers who haven't yet caught on and left their dysfunctional, abusive relationships.[65]

[65] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).

Mackey says that he has not found a way to entice symphony orchestras to perform his music except by being in the right place at the right time. With wind compositions, he has found that band conductors help promote new music amongst themselves. Mackey says, "If certain wind conductors decide to perform your music, everyone will follow. For me, Robert Reynolds and Frank Wickes have been good examples of this."[66]

Mackey believes that if one desires to make a living writing classical music, they should consider composing for the choral or band genre. He claims, "I would love to write choral music, however my best style is fast, rhythmic music. Choral music calls for just the opposite--lyrical and harmonically based music. I would like to write more lyrical music, but I am currently booked for two years with requests for fast, rhythmic pieces and, while that is a great position to be in, it means that I do not develop in new mediums right now."[67] Mackey fears that he may be categorized exclusively as a "band composer." He says, "The problem is that you spend an inordinate amount of time composing for symphony orchestras that will only perform your work one time, maybe twice if you are lucky. The band may perform your work many times. I sometimes feel that I have to apologize for making a good living by composing for band. I do not understand why that stigma is still associated with band."[68]

Regarding the use of his music for purposes other than concert performances, Mackey says:

> Several Drum Corps have used my music, including the Blue Devils Drum Corps in 2005. They obtained the rights for *Redline Tango* and because of this contract, I received monetary compensation from ESPN for the national broadcast and compact disc and video licensing fees from Drum Corps International. Prior to this contract I was getting approximately forty hits on my website per day. When the Blue Devils announced that they would be performing Redline Tango, my website immediately began receiving up to 400 hits per day for several weeks.

[66] John Mackey, lecture to LSU composition class, 6 November 2007.
[67] Ibid.
[68] Ibid.

> This project exposed many people to my work that might not otherwise attend wind band concerts. I was excited about the opportunity.[69]

In addition, the United States Synchronized Swim Team used material from *Damn* for their bronze medal performance at the 2004 Olympics in Athens. Mackey recalls the event as follows:

> A member of the team went to a modern dance concert where my music was being performed. After he heard my work, he e-mailed me a request for a recording of the music. The coach of the team had an arrangement made of *Damn* without permission, which they used for their Olympic performance. A couple of days prior to the Olympics, I ran into a friend who informed me that the team was using my music. Eventually, the team filed the proper paperwork and obtained the rights to *Damn*. This can become a serious matter. It is illegal to use music without licensing, although this happens with film soundtracks all the time.[70]

Although Mackey did not originally intend his compositions to be performed for field shows or at sporting events, he admits, "I have to pay the rent and sacrifices must be made. I believe that there will be pieces someday that I will not want represented in venues other than the concert stage."[71]

Compositional Teachers and Influential Composers

Mackey's composition teachers have included Donald Erb and John Corigliano. Donald Erb (born in 1927, Youngstown, Ohio) has an extensive background in electronic music, chamber, and jazz. His most important compositional element is timbre, focusing on new colors including electronic sounds in conventional music and extension of traditional instruments with regard to range or unconventional performance techniques (e.g. brass mouthpieces buzzed without the instrument or percussive effects on piano strings). Concerning formal structure, Erb's compositions always have a distinct form although he sometimes incorporates freedom within the formal structure through alaetoric techniques. Erb writes, "A craftsman can create entertainment, but you need more than that to create art. You need an emotional, inspirational

[69] John Mackey, lecture to LSU composition class, 6 November 2007.
[70] Ibid.
[71] Ibid.

quality, because in and of itself craft means nothing."[72]

During his study with Donald Erb, Mackey received group lessons that alternated weekly with private lessons. Erb placed a great deal of emphasis on motivic development and its importance in connecting a piece of music together. "Erb taught me to be better at what I did rather than become a *little Erb*."[73] Mackey would often bring ideas or pieces to lessons, however he found that Erb would rarely comment at the first showing. After Mackey returned the following week with a revised edition, Erb once commented, "I thought that you might change that section; it was not very good."[74] Mackey noted, "He would not give me his opinions in my lesson. Instead, I was required to figure out which of my ideas were bad on my own. In this way, he was an inspirational teacher."[75]

Mackey's other compositional teacher was his "hero," John Corigliano,[76] professor of composition at The Juilliard School in New York City. Corigliano (born 1938, New York) has been awarded a Guggenheim Fellowship (1968), two Grammy awards for Best Contemporary Composition (1991, 1996), the Academy Award for his score to the film *The Red Violin* (1999) and the Pulitzer Prize for his score to *Symphony No. 2 for String Orchestra* (2000) to name a few. Corigliano intentionally focused his compositional style on clarity, thus his early tonal works sometimes overshadow his progressive instrumental technique.[77] He uses dramatic elements in his work to engage the audience.

Corigliano's dramatic writing opportunities during the mid-1990s influenced Mackey's initial professional interest to compose for the dance genre. Mackey says, "Corigliano works

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[72] Information obtained from http://www.presser.com/Composers/info (accessed on 12 December 2006).
[73] John Mackey, interview with the author, October 2006.
[74] Ibid.
[75] Ibid.
[76] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).
[77] Mark Adamo, "John Corigliano." *Grove Music Online* ed. L. Macy http://www.grovemusic.com. (accessed 30 November 2006).

have been extremely influential on my own writing. For example, my new piece *Turning* shows that I was really listening to *Circus Maximus - Symphony No. 3 for Large Wind Ensemble* (2004) while composing that piece."[78]

Besides his two compositional teachers, Mackey sites several other composers who have influenced his writing. Early in his development, Mackey recalls that he input a large amount of J.S. Bach's music into the computer. During his undergraduate years, Mackey says, "Barber was my favorite composer. Everything that I wrote during this time was extremely lyrical and sounded like a bad rendition of Barber with slight influences by Brahms and Shostakovich. It is amazing how different my compositional language is now."[79] Recently, Mackey has been studying the music of Warren Benson, Steve Reich and John Adams. Of these composers, Mackey says:

> I recently purchased scores and obtained recordings to Benson's *Passing Bell.* If you listen to my new piece, *Turning*, you can hear the influence of Benson's *Passing Bell* and Corigliano's *Circus Maximus*. I also purchased Steve Reich's *Music for Eighteen Musicians*. I want to know how he structures a piece with such few sections that is one hour in length and somehow never gets boring. I also have been studying two pieces by John Adams. *Harmonielehre* is a forty-five minute piece with hardly any melody. I want to know how he structured a piece of that length that utilized such good pacing with melodic material that is insignificant or uncomplicated. This piece shows the greatness of his orchestration technique. His use of texture serves to thicken and thin out the orchestration at just the right moments and his changes of harmonization help with his compositional pacing. *Slonimsky's Earbox* is the other work by Adams that I am studying and this work influenced my writing of *Turbine*. Adams based this work on a composer who used unusual scales. [80]

Mackey also listens and learns from popular artists. The rock band *Tool* germinated rhythmic ideas for *Turbine*.[81] In their title track *Lateralis*, the different instrumental parts sound as if they are in different meters simultaneously. The vocal part features duplets over the

[78] John Mackey, interview with the author, October 2006.
[79] Ibid.
[80] Ibid.
[81] Ibid.

accompaniment, which includes pitched instruments (guitar and bass) in 6/8 meter layered over drum set in 5/16 meter. Mackey says, "I like listening to music that is rhythmically complicated. When I figure out the structure, it is really satisfying. *Lateralis* feels rhythmically correct and rhythms do not seem awkward to me. Structurally, this rock song is nine minutes in length, which is long for a popular tune. However the material and structure do not become mundane."[82]

MACKEY'S COMPOSITIONAL LANGUAGE

Formal Design

Mackey's formal designs are simple and straightforward. In his early compositions, he typically used traditional forms (binary, ternary) and focused on motivic development. When he began studying at Juilliard, Mackey states:

> Corigliano required more specific structure based on the big picture. He would ask questions such as why this structure, what are you trying to accomplish with the piece, why this length and what is unique about the orchestration. All of these questions would dictate the form. This was different from my early writing. Early on, I wrote until I was "done" and did not have a specific form in mind. However, I had a good instinct for pacing[83], so my compositions were intuitive although lacking a plan. Now, I have an idea in mind before I ever begin writing. I did not figure out how to approach a piece as a large concept until several years after Juilliard.[84]

During his time at Juilliard and in the following years, Mackey frequently wrote for choreography. In these works, Mackey was not responsible for determining the story or theatrical line. The choreographer developed the projects, determined what shape the work would take and determined the narrative when necessary. Mackey would write something to fit their structure. Mackey says, "When I stopped writing for dance, I had to come up with my own source for structure. It was the same process, however I was now the one who was supposed to come up

[82] John Mackey, interview with the author, October 2006.

[83] Pacing in this context refers to the concept of dramatic ebb and flow created by climaxes within a musical work.

[84] John Mackey, interview with the author, October 2006.

with the ideas for the work."[85] That structural transition took time and was first successfully seen in his composition *Sasparilla*. This work utilized a story and was almost theatrical in approach.

In *Turbine*, Mackey continued with a programmatic approach, however the structure did not follow a specific storyline. In this work, Mackey utilized a sectional form in which material was recapitulated and layered. Mackey describes *Turbine's* structure as a large, two-part form. He states, "I know the structure within the parts, but I did not concern myself with basing structure on the return of material. The more important emphasis for me in composing this work was shape and pacing."[86] Mackey does not gravitate toward free form or complex aleatoric sections in his music. Good pacing is a strong characteristic of Mackey's formal design.

Melody

Mackey readily admits that melodic and harmonic materials are not priorities in his music. However his melodies are tonal and emphasize characteristics such as beauty, serenity, power, energy, anger and passion. He believes that if a melody works within his rhythmic structure, it is useful. Mackey says, "My music is about tune and rhythm, and rhythm is the most important thing. Pitch material is too difficult to retain to my memory."[87] Mackey attributes this lack of pitch emphasis to his lack of formal training on a traditional instrument.

Typically, Mackey presents one or two lyrical melodies and repeats at least one melody several times throughout the work. At times, his melodies do not end with a resolution or elide with material following the melodic presentation. Structurally, his melodies typically contain an antecedent and consequent phrase, each with identifying motives. Mackey tends to use material from the melodies to develop and unify his works through a series of variations that include fragmentation, augmentation and diminution.

[85] John Mackey, interview with the author, October 2006.
[86] Ibid.
[87] Ibid.

Rhythm

Rhythm is the salient element in Mackey's writing. Concerning rhythm, Mackey says:

> It is nice to learn that there are theories being developed concerning meter and rhythm. When I was writing for Corigliano, I would get concerned that my music did not seem to have elements that could be categorized by traditional theory, such as interesting pitch material or harmonic development. However, Corigliano would say that my music was rhythmically complex and that is what makes it interesting. It was not until recently that I was able to develop more harmonic material over my rhythmic lines.[88]

The overall subject of rhythm can be divided into three temporal modes of rhythmic organization: pulse, meter and rhythmic grouping. Tempo is used to modify these modes, and changes in tempo are used to alter the character of Mackey's works but not the structural organization. Pulse is defined as regularly reoccurring units that mark equal divisions in the temporal continuum and may exist through objective stimuli (sound) or subjective stimuli.[89] Pulse is clearly established in Mackey's wind works and is typically unaffected as it passes through changes in meter. This clear pulse reinforces the rhythmic passages of his music.

In Mackey's early works, meter is not independent of rhythm and assists in defining rhythmic organization. Therefore, changes in melodic or harmonic rhythm are emphasized by metric changes. The bar line is indicative of an established metric organization in orchestration for each instrument that is performing. Groups of sonorities occasionally stray from the established pulse and meter, creating rhythmic dissonance. These instances allow for a greater perception of syncopation, however these temporary irregularities occur without destroying the sense of metric organization.

In Mackey's more recent works, he utilizes composite meters, a combination of simple and compound meters within single measures, to obscure perceived metric organization. In these

[88] John Mackey, interview with the author, October 2006.

[89] Grosvenor Cooper and Leonard B. Meyer, *The Rhythmic Structure of Music* (Chicago: The University of Chicago Press, 1960), 3.

works, meter is independent of rhythm and does not always assist in defining rhythmic organization. When rhythmic grouping strays from the established meter, metric dissonance occurs and these temporary irregularities obscure the sense of metric organization. It cannot be assumed that the bar line indicates established metric organization in Mackey's recent works, most notably *Turbine*.

Meter assists in defining structural aspects of Mackey's work on a higher architectonic level. Thus, what initially seems like many loosely-organized metric changes, in many instances, are regulated patterns. Meters that define the beat in a similar fashion can assist in delineating the formal divisions of the work. Aspects of phrasal structure are many times emphasized by metric changes. The significance of meter in determining structural features of form, melody, harmony, and rhythm is an important aspect of Mackey's compositional style.

The use of meters has evolved throughout Mackey's transition from chamber and dance music to orchestra and band music. When Mackey originally wrote *Breakdown Tango*, he employed more complicated meters, such as 12/16 instead of 3/4. This was no problem for a quartet with ample rehearsal time to learn. Andrew Litton, champion of Mackey's orchestra version of *Redline Tango*, told Mackey that his metric use was too complicated for an ensemble that had forty-five minutes to learn two hours of music for a concert. Mackey said that he really wanted a change in the pulse to emphasize the dotted eighth note and says that Litton replied, "The orchestra does not care what pulse you want, they have fifteen minutes to put your piece together. If you re-notate *Redline Tango*, I will tour with it."[90] Mackey found that it was much more accessible if the players read the less complex notation. (e.g., re-write a sixteenth note followed by a sixteenth rest as an eighth note with a staccato marking). Mackey comments, "The reality is that you will never get two hours of rehearsal with a professional orchestra on a piece

[90] John Mackey quoting Andrew Litton in interview with the author, October 2006.

that is nine minutes long, so notate it in such a way that a piece can be successful in short rehearsal periods. I wish that I had figured that out earlier. Clean notation is good!"[91]

Mackey's work with choreographers and dance companies influenced his rhythmic writing. He states, "When writing for dance, rhythm is the most important element."[92] Mackey uses both polyrhythms and cross-rhythms to increase energy and forward momentum. Polyrhythms are the result of the simultaneous presence of two or more concurrent rhythmic structures and occur more frequently in his recent works. Cross-rhythms result from the shifting of some of the beats in a rhythmic pattern to points ahead of or behind their normal positions in that pattern. Although these rhythms are somewhat standard for percussionists, they are less frequent for wind and string players. Mackey's use of polyrhythms and cross-rhythms was developed in a class at Juilliard called *Eurhythmics I* and *II*. Mackey describes the class as follows:

> The goal of the course was to put rhythm in our bodies. The professor would play a rhythm and the class would begin clapping the rhythm a measure later while the professor presented a new rhythm. This process taught the class to hear and feel rhythms and forced us to spend time on cross-rhythmic techniques. Now, if I go to concerts and become bored, I will try to come up with cross-rhythms within the music I am hearing, such as eight against six, four against three and other basic polyrhythms. In the more advanced classes, they were learning rhythms such as seven against five. I will not write something that I cannot count myself! I am very comfortable with base level cross-rhythms and offsetting these rhythms by one or two pulses.[93]

Mackey says that there is one standard rhythm, four against three, included in almost every piece, including *Redline Tango* and *Turbine*.

O*stinati* are crucial rhythmic devices used frequently by Mackey to delineate form and phrasal structure. *Ostinato* is a term used for passages that repeat a musical pattern many times in

[91] John Mackey, interview with the author, October 2006.
[92] Ibid.
[93] Ibid.

succession while other musical elements are generally changing. *Ostinati* give Mackey's music a sense of stability while maintaining rhythmic vitality, and the identification of *ostinati* within his music assists in the analysis process. Several types of *ostinati* exist in Mackey's music according to the elements involved. At minimum, the regular repetition of a pattern requires the existence of a rhythmic structure. There are three common types of *ostinati*. The first type of *ostinato* is either purely rhythmic (non-pitched percussion) or uses a single pitch of the work's modal system. The second type of *ostinato* may contain a second element in addition to rhythm, such as melody or harmony. The third type of *ostinato* may contain all three elements, including rhythm, melody and harmony. At times, Mackey superimposes *ostinati*, creating polyphony. Imagery may also be derived from his *ostinati*, such as the redlining of an engine in *Redline Tango* or the sound of an aircraft engine in *Turbine*. Mackey's use of polyrhythms, cross-rhythms and *ostinati* challenge the technique of the ensemble and the aural capacity of the listener.

Harmony

Harmony is a developing aspect of Mackey's music and, until *Turning* (2006), harmony has not been a priority of the composer.[94] Of his own work, Mackey says, "My pieces have no harmony! They are not about harmony." He states that expanding his harmonic language is one of his current compositional goals.[95]

In reality, Mackey's music does contain harmony. Harmonic accompaniment to melodic lines is typically tonal with simple tertian harmonies. In sections without a melody, he utilizes clustered tonal and atonal harmonies. These harmonies serve to conclude, extend or link phrases and provide dramatic effect as phrasal interruptions. They also provide harmonic direction in transitions and codas. Harmonic tension is typically built through material that includes half-step

[94] John Mackey, interview with the author, October 2006.
[95] Ibid.

relationships above or below tonic or dominant pitches. Many times, Mackey tends to establish the tonic through a sixteenth-note repeated pitch that functions as a pedal point.

Texture and Orchestration

Mackey uses various textures in his compositions, including monophony, homophony and polyphony. Typically, he incorporates monophonic textures when emphasizing a new *ostinato*. Homophony is more common in sections of his music that contain a theme or melodic line. Polyphony is one of the most common textures used by Mackey because of his predilection for polyrhythms and layered *ostinati*.

Mackey defines his use of texture in terms of "thick and thin," and is actually referring to orchestration. He does not readily use the traditional terms when describing texture (monophony, homophony and polyphony), but determines his desired textures through changes in orchestration that contrast transparent with more densely scored orchestration. Pertaining to orchestration, Mackey says:

> There is no intellectualizing in what I am doing. When I approach my composition, I listen and decide if a section should be thick or thin, and change the orchestration accordingly. One of the problems with composing on the computer is that you get very misled by MIDI recordings. The music can be so crisp and clear, even when densely orchestrated, because of the lack of overtones. When I finally hear it with real musicians, it can sound like mud instead of a thick texture.[96]

While Mackey states that his most important element is rhythm, his greatest compositional development has been orchestration. His evolution from chamber, dance and orchestral writing to the wind band genre has forced him to experiment with the balance issues of the wind band. He has developed orchestration techniques through the use of extra percussionists, often available in the wind band. He continues to develop realistic balances and feasible timbres for the ensemble through his computer-based compositions.

[96] John Mackey, interview with the author, October 2006.

Mackey's close friend, Wataru Hokoyama, is a composer who has helped him with scoring ideas in the wind band genre. According to Mackey:

> *Turbine* required a big brass revision because it sounded great on computer but was not very thick when first performed. That is hard to believe in a piece like *Turbine.* Balances were not right and brass needed rescoring. You would think that I would know how to score for band since I have done four wind ensemble works, however I still was developing in this area. I worked with Wataru, who writes big cinematic scores for Hollywood and had studied orchestration at the University of Southern California. We went through the big climaxes in *Turbine* because I did not understand why they were not working. He showed me how to rewrite for a bigger sound in the brass. Wataru also worked with me on revisions to *Turning*.[97]

Mackey worked with his former roommate, percussionist Damien Bassman, in the selection of non-traditional percussion for both *Turbine* and *Turning*.[98] Of the percussion in *Turning*, Mackey said, "Tan Dun[99] composed a percussion concerto for orchestra that used water phone, an instrument with a creepy Halloween sound. When I received some new percussion midi samples, water phone was one of the sounds. I really found the sound interesting and loaded *Turning* with these samples. The only issue is that a water phone is expensive and I know of only one other band work, Whitaker's *Ghost Train*, that uses that instrument."[100] Incorporating percussion that is not readily available has been a compositional technique of Mackey's recent pieces.

Mackey's Thoughts on Conductor's Interpretation

Regarding a conductor's interpretation of his work, Mackey says:

> I enjoy working with fine conductors, and some have given me ideas that have caused me to change marked tempo and orchestration. Sometimes my tempos might not be marked the way that I would like to hear them because they sound different on the computer as opposed to live musicians. I rarely want things

[97] John Mackey, interview with the author, October 2006.
[98] Ibid.
[99] Tan Dun is a Chinese-American composer who also wrote the score for *Crouching Tiger, Hidden Dragon.*
[100] John Mackey, interview with the author, October 2006.

> slower than marked, however faster is usually fine. For example, *Turbine* is marked at 185 and I have heard the piece at 204, which may be a little too quick and almost out of control for performances. By the time certain percussion instruments sound at that tempo, the sound should have already ceased. However the piece works great at 190 and, in fact, I prefer it at that tempo. If it technically is not working, then it is obviously too fast![101]

Mackey also appreciates when conductors bring out the unmarked musical lines of the melody. He says:

> Frank Wickes' early performance of *Redline Tango* with the Louisiana State [University] Wind Ensemble may be the most beautiful version of my piece. Wickes enhances the long lines of the melody and balances the melodic line over the continuous *ostinato*. They are not shaped like that in the score, however it is conductor's interpretations like that that I love. It makes the tune so different and balanced, and rarely does that happen in band performances. It is more natural in the orchestras, however I do not think that is because of the conductors. That is because of the thirty-year veteran string players taking care of the musicality. Younger players need assistance with melodic shaping from conductor.[102]

Mackey attributes several ideas pertaining to modifications in scoring to Robert Reynolds. According to Mackey, "Many of Reynolds' changes are now included in the score. For the final revision of *Redline Tango*, I e-mailed him the score and asked what he had changed during his performance of the work. He created the dovetails between the saxophones in the Redline Ostinato, creating a less awkward passage for the players. Reynolds also re-voiced the last chord of the piece. Conductors get to know my pieces better than I know them, and they can catch errors and correct awkward parts for the players. Reynolds does what he likes and he is usually right!"[103]

[101] John Mackey, interview with the author, October 2006.
[102] John Mackey, lecture to LSU composition class, 6 November 2007.
[103] John Mackey, interview with the author, October 2006.

CHAPTER 3

REDLINE TANGO: CONDUCTOR'S ANALYSIS

INTRODUCTION

Approaches to Conductor's Analysis

There are a variety of approaches that a conductor uses for score analysis, many which have been described by professional conductors themselves. Elizabeth Green writes, "Score study deals with the mental approach to the music and with the musicianship of the conductor."[104] H. Robert Reynolds, former Director of Bands at the University of Michigan, states that different works might require unique approaches to the process of analysis.[105] In Jeannine Wagar's book, *Conductors in Conversation*, several established orchestral conductors were asked about their approach to score study.[106] Andre Previn explained that if he is familiar with the composer, he understands stylistically how to solve most of the problems. After leafing through the score, he plays through the composition at the piano and completes a structural, motivic and harmonic analysis. Leonard Slatkin begins with an overview of the score, determining the overall shape and style of a composition. He says, "I just want to get a rough impression. It's like getting a first look at a painting."[107] Slatkin focuses on form, sonority and orchestration.

Although different approaches exist, several expert conductors have developed well-defined steps for the task of score study. Frank Battisti, Conductor Emeritus of the New England Conservatory Wind Ensemble and Robert Garofalo, Director of Instrumental Conducting at The Catholic University of America, advocate a four-step process of orientation, reading, analysis

[104] Elizabeth Green, *The Modern Conductor* (New York: Praeger Publishers, 1975), 136.
[105] H. Robert Reynolds, "Band Conducting as a Profession," *The Instrumentalist* 28 (May, 1973).
[106] Jeannine Wagar, *Conductors in Conversation* (Boston: G.K. Hall& Co., 1991), 211.
[107] Quoted in Jeannine Wagar, *Conductors in Conversation* (Boston: G.K. Hall& Co., 1991), 264.

and interpretation.[108] During the orientation step, the conductor overviews the introductory material in the score and leafs through the entire work, determining questions that need to be answered. The second step involves a reading of the score, using aural images to create the sounds within the mind. Score analysis is the next step, including analysis of melody, harmony, form, rhythm, orchestration, texture, dynamics and style. Important to the Battisti and Garofalo method is the flow chart, a schematic diagram illustrating the relationship of the musical elements within the composition. The final step is score interpretation, which involves historical research about the composer, composition and stylistic period.

Donald Hunsberger, conductor emeritus of the Eastman Wind Ensemble, approaches the score with a checklist that is to be used "as a means of stimulation for the conductor, a quick-reference process which lists techniques that may be included in the score under consideration."[109] The checklist includes melody, form, harmony, rhythm/meter, orchestration and interpretation. Hunsberger notes that each element does not exist in every work and it is possible to encounter new techniques; however his checklist provides a starting point.

While the exact process of the conductor's analysis differs among the aforementioned expert conductors, there appears to be agreement concerning the overall content of the analysis. First, each method includes an interpretation step based on historical research about the composer, composition and stylistic period. It is during this step that a composer's biographical sketch is outlined and their individual compositional style is uncovered. Second, experts agree that an analysis of structure and musical elements, including form, melody, harmony, rhythm/meter and orchestration, is an important part of the process. A clear understanding of these musical elements allows a conductor to plan efficient rehearsals in which assessment and

[108] Frank Battisti and Robert Garofalo, *Guide to Score Study* (Ft. Lauderdale, FL: Meredith Music Publications, 1990).

[109] Donald Hunsberger, "Score Study and Preparation," *The Instrumentalist* 35 (Aug, 1980): 17-25.

adjustments are made throughout the process of preparation for performance. Battisti and Garofalo write that the conductor must first obtain an understanding of the score "to communicate the expressive potential of a musical composition to an ensemble in an effective and efficient manner. Interpretative decisions are based on insight and knowledge gained through thoughtful and imaginative study of the score."[110]

Process of Analysis for Mackey's *Redline Tango* and *Turbine*

Recognizing the similarities in approach as evidenced in the practice of experts, the conductor's analysis used in this document begins with the historical and factual background of each work, including information pertaining to programmatic material, instrumentation, publisher, consortium, premiere and dedication. Next, structural elements address issues important from a conductor's perspective for rehearsal and performance of each piece. These issues include formal design, melody, rhythm (including tempo, pulse, meter, and rhythmic grouping), harmony, texture and orchestration.

Rehearsal analysis will focus on both interpretive considerations and technical issues that confront the conductor in the preparation of these works. Interpretative considerations include tempo, desired sound (including timbre, blend, balance and dynamics) and style (including articulation and phrasing). Technical considerations include rhythmic complexity and note accuracy, which at times, can be compounded by intonation problems. Additionally, the chapter on *Turbine* will focus on the challenges faced by the composer's selection of non-traditional percussion instruments and will outline the need for careful study of the MIDI sounds selected by the conductor in order to duplicate specifically requested sounds. The culmination of these

[110] Battisti and Garofalo, 1.

rehearsal analyses resulted in a performance of *Redline Tango* and *Turbine* by the Louisiana State University Wind Ensemble.[111]

FACTUAL INFORMATION

Historical Background

In 2000, the Parsons Dance Company commissioned John Mackey to write a chamber work for the ballet "Promenade." The result of this commission was *Breakdown Tango* for clarinet, violin, cello, and piano. Premiered on June 13, 2000 at the Joyce Theater in New York City, the work was dedicated to Garrick Zoeter of the Elm City Ensemble.[112] The *New York Times* hailed the work as "darkly dramatic"[113] and *Gramophone Magazine* writes, "Certainly one would be hard pressed to find a better piece than John Mackey's *Breakdown Tango*."[114]

Earlier in his career, Mackey had been the executive assistant to the general manager of the New York Philharmonic. During this period, a friend working in the marketing department of the New York Philharmonic became the general manager of the Brooklyn Philharmonic Orchestra (BPO) and when the executive board of the BPO along with Robert Spano, Music Director, decided to commission a new work for symphony orchestra, the general manager became the connection that helped Mackey receive his first major orchestral contract.[115] *Breakdown Tango* was the source material for his new work, *Redline Tango*, and the BPO

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[111] Mackey attended the Louisiana State University Wind Ensemble's dress rehearsal and performance of *Redline Tango* and *Turbine*, under the direction of the author (Louisiana State University Union Theater, November 6 & 7, 2006).

[112] Garrick Zoeter (b. 1972) is an American clarinetist who received his Bachelor's degree from the Juilliard School and his Master's degree from Yale University. His clarinet teachers include William Wright, Charles Neidich and David Shifrin. Zoeter serves on the clarinet and chamber music faculty of Wesleyan University (Middletown, Connecticut). The Elm City Ensemble was formed in 1996 (New Haven, Connecticut) as a quartet including violin, cello, clarinet and piano. Now the group is called Antares and is dedicated to commissioning and promoting new works.

[113] Jack Anderson, "Nervous Tics and Wonderment From a Protégé." *The New York Times*, 15 June 2000.

[114] Ken Smith, "Antares' debut album, *Eclipse*." *The Gramophone Magazine*, July 2005.

[115] Actually, the board thought that they had commissioned Steve Mackey, music composition professor at Princeton University. It was signed off without inspection by Robert Spano, music director and the board did not realize their mistake until John Mackey had already been paid and had completed the work.

premiered the piece on February 21, 2003 at the Brooklyn Academy of Music Opera House, Kristjan Jarvi conducting.[116]

Following the premiere, the Dallas Symphony performed the work on June 26, 2004 in the Meyerson Symphony Center (Dallas, Texas) under the direction of Andrew Litton.[117] The Dallas Morning News reported the following:

> The concert got off to a rousing start with *Redline Tango* by American composer John Mackey. Appearing onstage, the boyish composer explained that the title refers to "redlining" an engine, pushing it to the limit. Sure enough, the outer sections of the eight-minute piece cut loose with violin chattering and jagged punctuations from brasses and percussion. The tango surfaces in the middle, a sultry, surrealist send-up that doesn't hesitate to get down and dirty. The orchestra gave a virtuoso performance.[118]

While Mackey was Composer-In-Residence at the Vail Valley Music Festival, Litton and the Dallas Symphony performed the work for a second time on July 9, 2004 at the Gerald R. Ford Amphitheater (Vail, Colorado). Litton conducted *Redline Tango* for a third time with the Minnesota Orchestra during their Sommerfest on July 30, 2005 at Orchestra Hall (Minneapolis, Minnesota). The Star Tribune of Minneapolis reported the following:

> The juiciest nine minutes of Saturday's Sommerfest double-header came at the beginning, courtesy of 31-year-old John Mackey, an Ohio-born New Yorker. Mackey's *Redline Tango* (2003) is a streetwise orchestral showpiece. The music is pleasantly in-your-face. Mackey's handling of large forces is assured, his timing unerring. The piece's middle section, a kinky coupling of klezmer and tango, would not sound out of place in a red-light district. The composer's shifty rhythms

[116] Kristjan Jarvi (b 1972, Tallinn, Estonia) is chief conductor of the Vienna Tonkünstler Orchestra. He studied piano and conducting at the Manhattan School of Music. In 1993, Jarvi founded the Absolute Ensemble of New York City, an award-winning chamber ensemble. From 1998 to 2000 he was assistant conductor of the Los Angeles Philharmonic and since the 2000–01 season, he has been Principal Conductor of the Norrlands Operan and Symphony Orchestra in Sweden.

[117] Andrew Litton is currently the first American Music Director of Norway's Bergen Philharmonic. Previously, he was the Music Director of the Dallas Symphony for twelve seasons in which he led the orchestra on three European tours, four visits to Carnegie Hall, and produced six nationally broadcasted television programs and 28 recordings. He continues as Music Director Emeritus of the Dallas Symphony, Conductor Laureate of Britain's Bournemouth Symphony and Director of the Minnesota Orchestra's Sommerfest.

[118] Scott Cantrell, "'Classics' Push the Limit." *The Dallas Morning News*, 27 June 2004.

> posed no obstacle to conductor Andrew Litton and the Minnesota Orchestra, who swept through the score like a well-regulated hurricane.[119]

Litton conducted *Redline Tango* for a fourth time on October 5 and 6, 2006 with the Bergen Philharmonic in Bergen, Norway, and has programmed and performed the work more than any other conductor.

On August 13, 2005 Marin Alsop conducted Mackey's *Redline Tango* at the Cabrillo Festival of Contemporary Music in Santa Cruz, California.[120] The San Francisco Chronicle's review read, "John Mackey's zippy, amusing *Redline Tango* made a nice curtain-raiser for Saturday's program, with edgy, caffeinated rhythmic sections framing a deliciously languorous central tango."[121] The San Francisco Classical Voice gave the following review:

> *Redline Tango* is a true dazzler, eliciting a powerful audience response. "Redline" refers to a limit marked on gauges by engineers. In Mackey's case, the engine is the orchestra, and it gets pushed into the danger zone right away by frantic pacing, with only hints of a tango to come. The hell-bent engine segues into a flamboyant tango of great inventiveness and humor. Although Mackey introduced himself to the audience as the "least ethnically interesting person in America," his tango abounds with Latin and klezmer references. The swooping melody is carried on a virtuoso violin part. The theme gets ever more sleazy as it progresses before the piece ends with a reprise of the infectious chase music. John Mackey is a composer whose next visit to California is eagerly awaited.[122]

Scott A. Stewart, Director of Bands at Emory University and Scott Weiss, Director of Bands of Lamar University commissioned Mackey to transcribe *Redline Tango* for wind ensemble. Scott Stewart describes the process of the project in the following words:

> I was hired at Emory in 1999 as the Director of Instrumental Music, so I conducted both the Wind Ensemble and the Orchestra. I was accustomed to doing new music with wind ensemble, but like most orchestras, the Emory orchestra

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[119] Larry Fuchsberg, "Concert Review." *Star Tribune*, 1 August 2005.

[120] The Cabrillo Festival of Contemporary Music is located in the Santa Cruz Civic Auditorium (Santa Cruz, California) and is America's preeminent contemporary music festival, winning the American Symphony Orchestra League's national ASCAP Award for Adventuresome Programming of Contemporary Music every year since the award's inception twenty-three years ago in 1982. Marin Alsop is in her fifteenth season as director of the festival.

[121] Joshua Kosman, "Where Golden Oldie is Only 20." *San Francisco Chronicle*, 16 August 2005.

[122] Jeff Dunn, "Good bye, Secret." *San Francisco Classical Voice*, 14 August 2005.

> typically did only Classical and Romantic repertoire. I had performed *Early Light* by Carolyn Bremer in my first concert, and started to contact composers about sending me accessible recent pieces to perform at Emory. Among the many scores I received was John's *Redline Tango*, which caught my eye. Robert Spano, who had recently been appointed Music Director of the Atlanta Symphony, had commissioned it. I heard the premiere recording and immediately thought, "Now, that's a band piece!" It was clear that John had great talent and wrote extremely well for winds; in fact, most of the interest in the piece was in winds and percussion. I knew that *Redline Tango* would meet the same fate as so many other orchestra premieres---one performance followed by a quick death. But, in the wind band world, a good piece like this would receive a great deal of performance.
>
> I contacted John and asked him what he thought of transcribing the piece for wind ensemble. He was extremely receptive, had many questions, and our relationship began! I ended up sending him six pages of suggestions for the transcription, which included basic wind ensemble instrumentation and "options," suggestions for instrumentation (the addition of saxophones and euphoniums, for example) for various passages, including my urging to have the tango solo in the middle section played by a soprano saxophone (in place of the violin). I also suggested a number of measures to be re-barred to make the reading more navigable for the players. John sent several drafts to both Scott Weiss (at Lamar University at the time) and to me before it was ready for the premiere. As it happened, Emory was hosting the Southern Division CBDNA/NBA conference in February 2004, so we decided to do the premiere then.[123]

This would be Mackey's first work for wind band. Stewart and Weiss, to whom the transcription is dedicated, organized a consortium for the project, which included Emory University, Lamar University, Arizona State University, Florida State University, Louisiana State University, Illinois State University, University of Kansas, and Mercer University. The Emory University Wind Ensemble, under the baton of Scott Stewart, premiered the work on February 26, 2004.

In its first three years, *Redline Tango* for Wind Ensemble has been performed over 100 times and in eight countries including the United States, Scotland, Norway, Singapore, Australia, China, Japan and Canada. It has been performed at state, regional, national and international conventions, most notably the College Band Directors National Conventions in New York (2005) and Ann Arbor, Michigan (2007), the World Association of Symphonic Bands and

[123] Scott Stewart, correspondence with the author, May 2007.

Ensembles in Singapore (2005), the Music Educators National Conference in Salt Lake City, Utah (2006), The Midwest Clinic: An International Band and Orchestra Conference in Chicago, Illinois (2006) and the American Bandmasters Association Convention in Richardson, Texas (2006). *Redline Tango* is winner of the 2004 Walter Beeler Memorial Composition Prize and the 2005 Ostwald Award sponsored by the American Bandmasters Association. The University of Kansas Wind Ensemble has commercially recorded the work under the direction of John Lynch (Naxos label).

Overview

Redline Tango is a single-movement work for wind band, approximately 9½ minutes in duration. The overall form is ternary (A-B-A′) with the outside portions contrasting the middle part in tonal center, tempo and mood (see Figure 3-1). The piece is 303 measures in length and is scored for the following instrumentation: piccolo, flute (2 parts), oboe (2 parts), E-flat soprano clarinet, B-flat clarinet (3 parts), bass clarinet, bassoon, contrabassoon, soprano saxophone, alto saxophone (2 parts), tenor saxophone, baritone saxophone, B-flat trumpet (4 parts), horn in F (4 parts), tenor trombone (2 parts), bass trombone, euphonium, tuba, piano, harp, double bass, timpani, percussion (6 parts).[124]

A	B	A'
mm. 1-159	mm. 160-213	mm. 214-303
Tonal Center: E	Tonal Center: F	Tonal Center: E
♩ = 132	𝅗𝅥 = 56 Tango, somewhat freely	♩ = 132

Figure 3-1. Overall Form of *Redline Tango*

[124] Percussion instruments include hi-hat, 6 toms, splash cymbals, china cymbal, bass drum, 2 brake drums, finger cymbals, tam-tam, suspended cymbal, xylophone, glockenspiel, vibraphone and marimba. The harp part is a recent addition and not currently included in the available score.

The work is published by OstiMusic and does not require an errata list. The score is transposed with both score and parts lacking specific key signatures. While the full score may be purchased, parts are rental and are only available from the composer. Concerning *Redline Tango*, Mackey writes the following:

> *Redline Tango* takes its title from two sources. The first is the common term of "redlining an engine," or, pushing it to the limit. In the case of this score, "redline" also refers to the "red line," or the Interborough Rapid Transit (IRT) subway line (2 & 3 trains) of the New York subway system, which is the train that went between my apartment on the Upper West Side of Manhattan and Brooklyn Academy of Music, where this work was premiered.
>
> The work is in three sections. The first section is the initial virtuosic "redlining" section, with constantly driving 16th-notes and a gradual increase in intensity. After the peak comes the second section, the "tango," which is rather light but demented, and even a bit sleazy. The material for the tango is derived directly from the first section of the work. A transition leads us back to an even "redder" version of the first section, with one final pop at the end.[125]

STRUCTURAL ANALYSIS

Formal Design

Part A of *Redline Tango* includes an introduction, five sections and a transition (see Figure 3-2). There are three primary ideas presented, including two *ostinati*, and a melodic theme. Mackey describes the first *ostinato* as the "virtuosic redlining section," and for the purpose of this paper, it will be called the "Redline Ostinato." The second *ostinato* is a rhythmic bass line composed in a tango-style and will be called the "Tango Bass Ostinato." The melodic theme is a tango-style melody and will be called "Tango Theme 1," differentiating from a second melodic theme introduced in Part B. Tonal centricity throughout the opening is E with the initial tempo (♩. = 132) immediately changing during a brief transition (♩ = 60 "slower, *poco rubato*").

[125] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).

The tonal center of this transition shifts from E to F. Meters change frequently throughout Part A and the use of compound meters give the listener a perception of momentum.

FORM (A)	DESCRIPTION	SUB-SECTIONS					
Introduction (1-47)	Fragments and motives of the Redline Ostinato, Tango Ostinato, and Tango Theme 1	a (1-17)	b (18-23)	c (24-47)			
Section 1 (48-79) Reh Letter A	Tango Ostinato and Tango Theme 1	Intro (48-51)	a (52-59)	b (60-63)	Intro (64-67)	a′ (68-75)	b (76-79)
Section 2 (80-104) Reh Letter B	Variant of introduction	a (80-96)	b (97-104)				
Section 3 (105-128) Reh Letter C	Redline Ostinato	a (105-108)	a′ (109-114)	a′ (115-120)	a (121-124)	a (125-128)	
Section 4 (129-140)	Tango Theme 1 over Redline Ostinato motives and Tango Ostinato	a (129-136)	b (137-140)				
Section 5 (141-154) Reh Letter D	Redline Ostinato	a (141-144)	a (145-148)	a′ (149-154)			
Transition (155-159)	Tonal center shift from E to F						

Figure 3-2. Form of Part A, *Redline Tango*

The Introduction (mm.1-47) presents fragments and motives[126] of the Redline Ostinato, Tango Ostinato and Tango Theme 1, which Mackey develops in later sections. The first sub-section (mm. 1-17) contains fragments of the Redline Ostinato accompanied by a constant sixteenth-note pulse. Throughout this sub-section the orchestration increases, building to the first *tutti* moment in the piece (m. 15). The second sub-section (mm. 18-23) introduces motives of the

[126] A motive is a short musical idea that is melodic, harmonic, rhythmic, or any combination of these three. Motives vary in size, and are typically regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea. For the purpose of this document, a fragment will be defined as an incomplete portion of any motive.

Tango Ostinato as the rhythmic motor continues. Trumpet and flute lead the shift to a dominant tonal center for the third sub-section (mm. 24-47). Fragments of the Redline Ostinato continue to increase in orchestration as horn (mm. 26-27), oboe and B-flat clarinet (mm. 37-39), euphonium (mm. 39-41) and a trio including E-flat soprano clarinet, trumpet and horn (mm. 41-43) introduce fragments and motives of Tango Theme 1.

Section 1 (mm. 48-79) introduces the full presentation of Tango Theme 1, beginning with an introduction (mm. 48-51) featuring the Tango Ostinato. The first statement of this melodic theme (mm. 52-64) is divided into two phrases, an antecedent phrase (mm. 52-59) and consequent phrase (mm. 60-64). The introduction and theme are repeated (mm. 64-80) with the soprano saxophone presenting an improvisational variant of the antecedent phrase (mm. 68-74) followed by the alto saxophone and flutes playing the consequent phrase (mm. 76-80), which elides with the next section.

Section 2 (mm. 80-104) returns to the material presented in the introduction. Fragments become motives and orchestration builds throughout this section, anticipating the full statement of the Redline Ostinato. A shift to a dominant tonal center in the second sub-section (mm. 97-104) increases tension and serves as a transitional passage.

Section 3 (mm. 105-128) features the complete Redline Ostinato, presented five times, in four- and six-measure statements. This section is the culmination of material introduced in previous sections and is a unifying factor in Part A. Significance of this *ostinato* can be justified by the composer's choice to repeat the passage five times.

Section 4 (mm. 129-140) foreshadows the layering technique that will be presented in the final part of the work. The antecedent phrase juxtaposes Tango Theme 1 over motives of the

Redline Ostinato (mm. 129-136). The consequent phrase of Tango Theme 1 is layered over a variation of the Tango Ostinato (mm. 137-141) and elides with the next section.

Section 5 (mm. 141-154) presents the complete Redline Ostinato three times. The first two statements are four measures in length and the final statement (mm. 149-154) includes a two-measure extension. Each presentation of the *ostinato* increases in orchestration. The Transition (mm. 155-159) incorporates a sudden change in tempo, meter and orchestration and includes a shift in tonal center from E to F. These abrupt changes forecast the relaxed mood of Part B.

Part B includes three sections followed by a transition (see Figure 3-3). These sections consist of two melodic themes: Tango Theme 2 and the original theme, Tango Theme 1. Tonal centricity throughout this part is F and the tempo and mood are both marked as "Tango, somewhat freely" (♩ = 56). Tempo changes in the Transition (mm. 207-213), accelerating back to the original tempo (♩. = 132) and includes a tonal center shift back to E. Metric changes are less frequent throughout Part B and are typically used to extend phrases.

FORM (B)	DESCRIPTION	SUB-SECTIONS					
Section 1 (160-189) Reh Letter E	Tango Theme 2; 3-phrase melody with linking bars between phrases	Intro (160-165)	a (166-170)	a′ (171-175)	b (176-179)	c (180-183)	c′ (184-189)
Section 2 (190-200) Reh Letter F	Tango Theme 1; 2-phrase melody with elision into next section	Intro (190-191)	a (192-195)	b (196-200)			
Section 3 (201-206) Reh Letter G	Phrase 1 of Tango Theme 2 followed by phrase 2 of Tango Theme 1	a (201-205)	b (206)				
Transition (207-213)	Phrase 2 of Tango Theme 1 continues from previous section; tonal center shift from F back to E; tempo pulse change						

Figure 3-3. Form of Part B, *Redline Tango*

Section 1 begins with an introduction (mm. 160-165), presenting an augmented Tango Ostinato and featuring an E-flat soprano clarinet interruption (mm. 65), in which the composer requests the soloist to "milk it; pseudo-Klezmer[127] style." Soprano saxophone presents the first of three phrases of Tango Theme 2 (mm. 166-169) and then repeats this passage with a slight variation (mm. 171-174). Both statements by the soprano saxophone are followed with interjections from the E-flat soprano clarinet (mm. 169-170, 174-175). The second phrase of Tango Theme 2 (mm. 176-179) begins with solo B-flat clarinet (mm. 176-177) and is answered by muted solo trumpet (mm. 178-179). A soprano sax interruption (m. 177) links the clarinet solo to the trumpet solo and a piano exclamation (mm. 179) links the trumpet solo to the third phrase of Tango Theme 2. Soprano saxophone presents the final phrase of this melodic theme (mm. 180-183) and repeats the phrase (mm. 184-189), joined by flute and trumpet. The repeated phrase ends with a cadenza featuring the soprano saxophone, which serves as a phrasal extension and concludes this section.

Section 2 (mm. 190-199) begins with an introduction (mm. 190-191), presenting the tango-style rhythms by the piano. *Tutti* clarinets present the antecedent phrase of Tango Theme 1 (mm. 192-195). First clarinet and bass clarinet present the consequent phrase (mm. 196-199). During the consequent phrase there is a two-measure change in the underlying pulse, creating a double-time perception led by the piano and mallet percussion (mm. 197-198) and featuring a fragment of the Redline Ostinato.

Section 3 (mm. 201-206) features a soprano saxophone statement of phrase one from Tango Theme 2 (mm. 201-203). This is followed by an interjection from the E-flat soprano clarinet (m. 204), which serves as a linking measure to the next phrase. Beginning in measure 206, clarinets, soprano saxophone and flutes present the consequent phrase of Tango Theme 1 in

[127] Klezmer-style is an instrumental tradition of music, originating in the culture of eastern European Jews.

unison, which is then layered over a combination of fragments from the Redline Ostinato and the original rhythmic motor (mm. 207-213). This combination, along with the tonal center shift from F back to E, serves as the Transition to the final portion of the piece.

Part A′ includes an introduction, five sections, transition and a coda (see Figure 3-4). Similar to the opening portion, the Redline Ostinato, Tango Ostinato and Tango Theme 1 are the primary ideas utilized in this part. Tonal centricity throughout this portion is E and the tempo remains fast (♩. = 132) until interrupted by a brief interlude (mm. 296-298), which calls for an immediate tempo change (♩ = 60). A short, energetic coda in the original tempo concludes the work (mm. 299-303).

FORM (A′)	DESCRIPTION	SUB-SECTIONS			
Introduction (214-239) Reh Letter H	Fragments and motives of the Redline Ostinato and Tango Ostinato	a (214-226)	b (227-231)	c (232-239)	
Section 1 (240-255) Reh Letter I	Tango Theme 1 over Redline Ostinato and Tango Ostinato	a (240-243)	a (244-247) Phrase 1 of Tango Theme 1	a (248-251)	b (252-255) Phrase 2 of Tango Theme 1
Section 2 (256-267) Reh Letter J	Redline Ostinato variant	a (256-259)	a (260-263)	a' (264-267)	
Section 3 (268-279) Reh Letter K	Tango Theme 1 over Redline Ostinato motives	a (268-275)	b (276-279)		
Section 4 (280-295) Reh Letter L	Redline Ostinato	a (280-283)	a (284-287)	a' (288-295)	
Transition (296-298)	Interlude utilizing two augmented Tango Ostinato motives				
Coda (299-303) Reh Letter M	Redline Ostinato fragments				

Figure 3-4. Form of Part A′, *Redline Tango*

The Introduction (mm. 214-239) to Part A′ recalls fragments and motives of the Redline Ostinato and Tango Bass utilized in the opening of the work. The first sub-section (mm. 214-

226) contains fragments of the Redline Ostinato with the accompanying sixteenth-note rhythmic motor. The second sub-section (mm. 227-231) includes motives of the Tango Ostinato. The third sub-section (mm. 232-239) has the original transition-like characteristics, beginning with a shift to the dominant tonal center combined with an increase in orchestration.

Section 1 (mm. 240-255) is one of the major climax points in this work, showcasing Tango Theme 1 juxtaposed over the Redline Ostinato and the Tango Ostinato. The first sub-section (mm. 240-243) contains the Redline Ostinato juxtaposed over the Tango Ostinato and is utilized as an introduction to Tango Theme 1. The second and third sub-sections (mm. 244-247, 248-251) present the antecedent phrase of Tango Theme 1 in combination with two statements of the Redline Ostinato accompanied by the Tango Ostinato. The fourth sub-section (mm. 252-255) takes momentary relief from the Redline Ostinato and includes the consequent phrase of Tango Theme 1 over the Tango Ostinato, eventually eliding with the next section.

Section 2 (mm. 256-267) incorporates a variant of the Redline Ostinato, repeated three times. Orchestration increases with each statement and the compound meter creates a sense of momentum. Section 3 (mm. 268-279) contains the antecedent phrase of Tango Theme 1 with accented brasses (mm. 268-275) followed by the consequent phrase (mm. 276-280), eliding with section 4.

Section 4 (mm. 280-295) is similar to measures 141-154. The complete Redline Ostinato occurs three times. The first two statements are four measures in length and the final statement (mm. 288-295) includes an extension. Orchestration increases with each presentation of the *ostinato* and tempo accelerates during the extension of the third *ostinato*. The Transition (mm. 296-298) links the main body of the work to a short coda with two motives of the Tango Ostinato. This section incorporates a sudden change in tempo, meter and orchestration, however

this time without the shift in tonal center. The Coda (mm. 299-303) returns to the original tempo and includes fragments of the Redline Ostinato, which drive to the work to its conclusion.

Melody

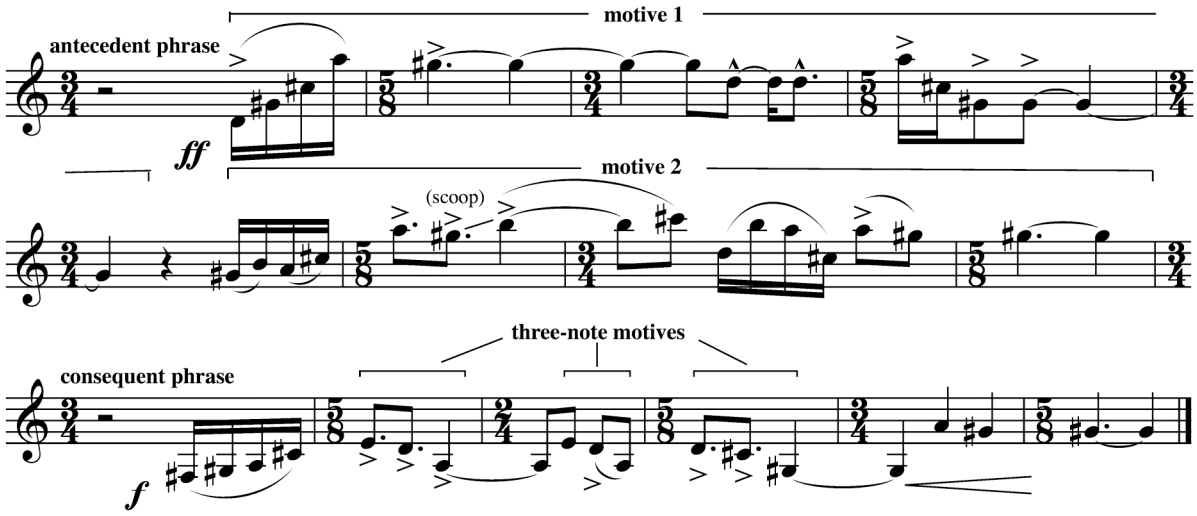
Melodic themes in *Redline Tango* are composed in the tango style, described as a Latin American song and dance genre, adapted after the Cuban *habanera*. The themes utilized by Mackey most closely relate to the "tango-romanza," which is characterized as "an instrumental or vocal melody that is typically lyrical in nature with romantic text. The postures and gestures of the tango reflect some of the mannerisms and style of the *compadrito*, a popular hero in the early Buenos Aires *barrios* (districts), similar to Don Juan."[128] The theme of the tango-style dance calls for couples to perform a series of steps in a highly suggestive close embrace that characterizes the domination of male over female.[129]

In Mackey's piece, Tango Theme 1 is structurally similar to the tangos popularized after 1915, which were in two-part form. Tango Theme 2 is similar to earlier tangos, which typically were in three-part form. Traditionally, the second phrase of tango melodies is in the dominant or relative minor/major of the main key, and both of Mackey's themes follow this pattern. The Tango Ostinato follows the rhythmic characteristics of the traditional tango accompaniment, and will be discussed later in this chapter.

Tango Theme 1 (Example 3-1) is set in the natural form of E minor (Parts A and A′) and the natural form of F minor (Part B). Emphasis of this theme is on the second scale degree, creating melodic tension with the tango harmonic rhythms in the bass line. The resolution of the theme occurs with the elision of the material following each presentation. The range of this disjunct yet lyrical theme spans two octaves and the contour of the line ascends and descends in

[128] Behague Gerard, "Tango." *Grove Music Online* ed. L. Macy http://www.grovemusic.com (accessed on 12 April 2007).
[129] Ibid.

the sweeping motion characteristic of the tango-style dance. The complete Tango Theme 1 is presented six times in the composition (mm. 52-64, 68-80, 129-141, 192-199, 244-256, 268-280).



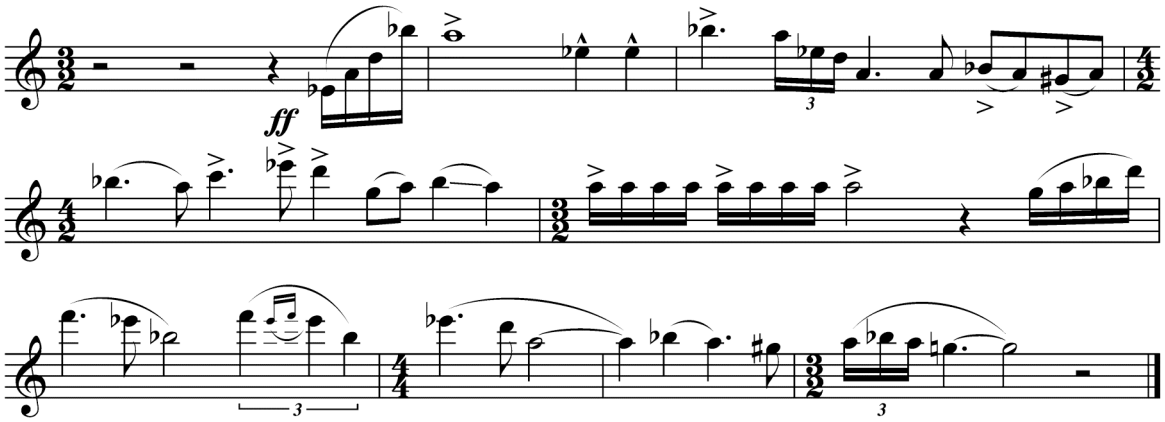
Example 3-1. Tango Theme 1
Redline Tango (mm. 51-64), clarinet

The melodic structure of Tango Theme 1 contains three parts, with a two-part antecedent phrase and a one-part consequent phrase, each with identifying motives. The antecedent phrase encompasses approximately two-thirds of the theme with emphasis on the second scale degree. The antecedent phrase can be divided into two motives. Both motives have similar contour, beginning with ascending sixteenth notes and descending from the peak of the motive back to the second scale degree. The consequent phrase is four measures in length and contains a series of three-note motives, which outlines descending melodic fifths. Both parts of the antecedent phrase and the consequent phrase begin with an anacrusis consisting of four ascending sixteenth notes, which is used to embellish the melody.

Mackey uses material from Tango Theme 1 to develop and unify the piece. Development occurs through a series of fragments, variations and augmentations, beginning in the Introduction

of Part A. Initially, the composer loosely derives fragments from both the antecedent and consequent phrases (mm. 5-6, 12-13, 26-27, 37-38, 39-41, 41-43). After a complete presentation of the theme (mm. 52-63), the melody continues to evolve utilizing a variation of the antecedent phrase, presented by the soprano saxophone in a quasi-improvised style (mm. 68-74).

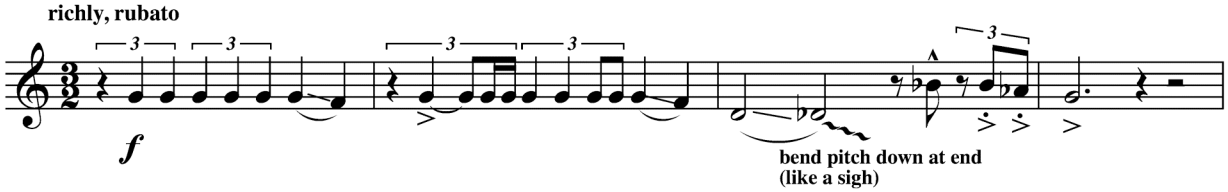
In Part B, Mackey presents an augmentation of Tango Theme 1 (mm. 192-199), which captures the *compadrito*-like characteristics and tango-style dance mood described earlier (Example 3-2). During the Transition of Part B, the augmented consequent phrase of Tango Theme 1 is featured (mm. 206-213) with a lengthy extension that eventually incorporates fragments from the antecedent phrase (mm. 210-213). During the final portion of the piece, Tango Theme 1 primarily exists in its complete form.



Example 3-2. Augmented Tango Theme 1
Redline Tango (mm. 191-199), clarinet

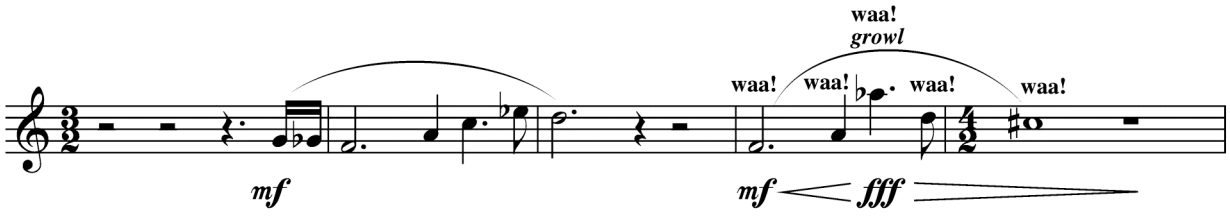
Tango Theme 2 is a tonal melody, beginning in the natural form of F minor, modulating to A-flat major and returning to F minor. The theme is accompanied by underlying harmonic-rhythm created by the Tango Ostinato. The range of this conjunct and lyrical theme spans two octaves with a soprano saxophone bend descending an additional whole-step. The mood created by Tango Theme 2 is described by the composer as "demented, and even a bit sleazy" and is characterized by the "schmaltzy" bending of pitches throughout. The composer instructs the

performer to imitate a "sigh" in these passages. The E-flat soprano clarinet links phrases of the theme with "pseudo-Klezmer style" interjections, which enhance the sultry mood of the theme. Tango Theme 2 is only utilized in Part B of *Redline Tango.*



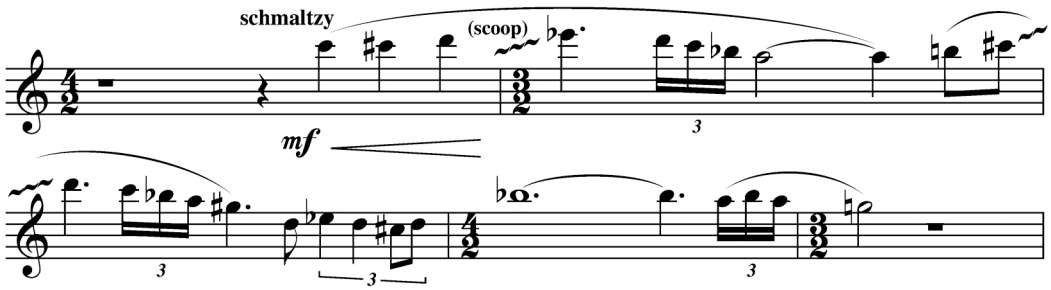
Example 3-3. Tango Theme 2, Phrase 1
Redline Tango (mm. 166-169), soprano saxophone

The melodic structure of Tango Theme 2 is in five parts, containing three different phrases (a-a′-b-c-c′). The first phrase is presented by the soprano saxophone and is four measures in length. This phrase is repeated and is linked by an E-flat soprano clarinet interjection (Example 3-3). The second phrase begins with a two-measure statement by the solo B-flat clarinet, which is answered by the muted solo B-flat trumpet and linked by a soprano saxophone



Example 3-4. Tango Theme 2, Phrase 2
Redline Tango (mm. 175-179), Bb clarinet, Bb trumpet

interjection (Example 3-4). The third phrase is structured like the first, with a repeated four-measure statement (Example 3-5). The repeated statement is extended with a soprano saxophone cadenza (mm. 186-189). The composer instructs the soloist to perform "very dramatically, almost over the top" during this passage. The first phrase of this theme is presented one last time (mm. 201-204), marking the final appearance of Tango Theme 2 in the piece.



Example 3-5. Tango Theme 2, Phrase 3
Redline Tango (mm. 179-183), soprano saxophone

Mackey uses melodic fragments throughout *Redline Tango* to emphasize specific points of melodic, harmonic and rhythmic interest. Important moments in the melodic themes are accented or ornamented with supporting melodic fragments (mm. 71-72, 128-129). In addition, melodic figures are used to delineate harmonic tonal center shifts (mm. 23-24, 96-97) and to reinforce metric changes (mm. 96, 231). Melodic fragments, whether for developmental purposes or for emphasis, serve as an important unifying factor in *Redline Tango*.

Rhythm

Typical of Mackey's music, rhythm is the most important element in *Redline Tango* and is crucial to the structure and character of this work. Tempo changes alter the character of *Redline Tango*, but not the structural organization. Pulse is not merely perceived in this work, but clearly established and supported through continuous sixteenth-note rhythmic motor, typically from the hi-hat and mallet instruments, which persist for the initial 104 measures of the piece. This pulse continues in the mind of the listener subjectively when the Redline Ostinato enters. The removal of the rhythmic motor during these presentations of the Redline Ostinato allows for clarity of that important rhythmic figure. Pulse is unaffected as it passes through changes in meter and serves to reinforce the rhythmic passages of the piece.

In this early work of Mackey, meter is typically not independent of rhythm and assists in defining rhythmic organization. Therefore, changes in melodic or harmonic rhythm are emphasized by metric changes. The bar line is indicative of an established metric organization in orchestration for each instrument that is performing. Groups of sonorities occasionally stray from the established pulse and meter, creating rhythmic dissonance (mm. 35, 56, 171). At times, the entire orchestration performs in groupings that are different from the defined meter (mm.12, 14, 89). For example, measure 12 is metered in 3/4, yet grouped in 12/16. These instances allow for a greater perception of syncopation through the underlying duple beat. These temporary irregularities occur without destroying the sense of metric organization.

While meter seems irregular in *Redline Tango*, it actually serves to define structural aspects of this work on a higher architectonic level. Thus, what initially seems like 197 loosely organized meter changes are, in actuality, regulated patterns. Meters that define the beat in a similar fashion can assist in delineating the formal divisions of the work. The outer portions utilize time signatures that distinguish the beat with the eighth and quarter note (3/8, 5/8, 6/8, 7/8, 9/8, 2/4, 3/4, 4/4). The interior portion uses meters that emphasize the half note (2/2, 3/2, 4/2). Aspects of phrasal structure are also emphasized by metric changes. The phrasal extensions in the outer portions of the work are notated with a meter shift to 6/8 (mm. 46-47, 103-104, 113-114, 119-120, 152-154, 238-239, 291-295).

Harmonic changes from the tonic to the dominant in the Introduction sections (for Part A and Part A′) are notated with a change in meter from 3/4 to 6/8 (m. 24, 97, 232). The rhythmic structure of the Redline Ostinato and Tango Ostinato are characterized by specific metric organizations. The Redline Ostinato alternates between compound and simple meters in a four-measure pattern. Even when altered, the *ostinato* utilizes both meters, creating unity in metric

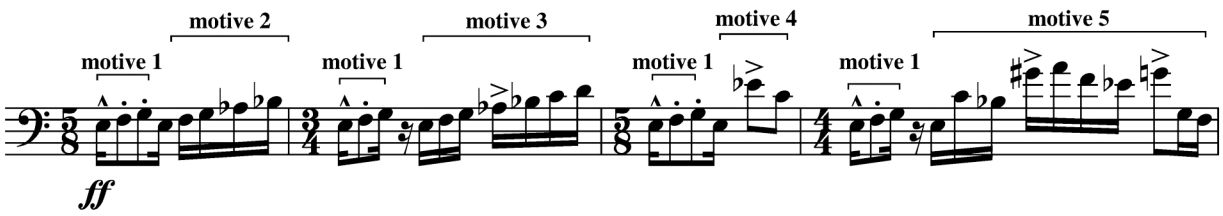
form yet contrast in material (mm. 109-111). The Tango Ostinato is altered in the outer portions of the work to fit the metrical design of the melodic theme. The significance of meter in emphasizing and sometimes even determining structural features of form, melody, harmony, and rhythm cannot be overstated.

Rhythm in *Redline Tango* is typically based on two important ideas: rhythms from the tango dance style and fragments and motives derived from *ostinati*. The traditional tango dance rhythms are characterized by a prevailing duple meter (2/4) and standard accompanying rhythms (Example 3-6). *Ostinato* is a term used for passages that repeat a musical pattern many times in

Rhythm *a* Rhythm *b*

Example 3-6. Traditional Tango Dance Rhythms

succession while other musical elements are generally changing. The Redline Ostinato is persistent in melody and rhythm. It is four measures in length and consists of five different motives (Example 3-7). The first motive is a three-note statement, which is repeated three times during the full presentation of the *ostinato*, at the beginning of each measure. The second and third motives consist of ascending sixteenth notes. The fourth motive includes a sixteenth note and two eighth notes, which incorporates the descending melodic interval of a minor third. The fifth motive is an improvisational-like riff of sixteenth notes, usually performed by the alto saxophone. The piano plays the composite rhythm each time the complete *ostinato* is presented. Other instruments duplicate parts of the *ostinato*.



Example 3-7. Redline Ostinato
Redline Tango (mm. 105-108), piano

Mackey uses fragments and motives of the Redline Ostinato as developmental material in this work. The piece starts with a single note (E) from the first motive, adds the minor second (F) (m. 2) and progresses to complete the three-note cell (m. 9) by incorporating the minor third (G). In Section 2 of Part A (mm. 80-104), the composer reintroduces the first motive and presents additional motives of the Redline Ostinato, building in orchestration, dynamics and frequency until the complete *ostinato* is presented (mm 105-128). The Redline Ostinato serves as unifying material throughout the work. Fragments and motives of this *ostinato* permeate the A portions of the piece. In Part B, motive one of the *ostinato* is recalled (mm. 197-198) and then repeated twenty-four times in the Transition of Part B (mm. 207-213).

The Tango Ostinato is presented in the bass voices and is persistent in both harmony and rhythm. The tempo and character change between the exterior and interior portions, requiring this *ostinato* to be presented in two different forms. The form of the Tango Ostinato used for Part A and A′ is two-measures in length, utilizing a version of standard tango rhythm *a* mentioned above (see Example 3-6*a*), altered to fit the meters of Tango Theme 1. Mackey uses fragments of this Tango Ostinato (mm. 18-19, 21, 23, 231) to foreshadow the upcoming complete presentation of the Tango Ostinato in Part A (mm. 48-49) and Part A′ (mm. 240-241). At times, Mackey further alters portions of the *ostinato* to comply with changes in the melodic line (mm. 61, 77, 271-272) or to create a linking passage (mm. 67, 74-75).

The form of the Tango Ostinato used for the interior portion is one measure in length and is metrically altered to fit with the meters of the themes presented in Part B. During the transition from Part A to Part B, a descending minor-second fragment of the *ostinato* is presented twice (m. 159) and serves as an introduction to the first complete statement of the *ostinato* (m. 160). The Tango Ostinato is first presented utilizing tango rhythm *a* (see Example 3-6*a*). The second phrase of Tango Theme 2 (mm. 176) juxtaposes tango rhythm *b* (see Example 3-6*b*) over tango rhythm *a* (Example 3-6*a*). Both rhythms are presented simultaneously for the majority of Part B, beginning in measure 176. Exceptions are found in short passages that contain the Redline Ostinato fragments (mm. 197-198, 207-213) or the first phrase of Tango Theme 2 (mm. 201-204).

Harmony

Harmonic material in *Redline Tango* is consistent with Mackey's harmonic compositional style, simple and diatonic. Harmonic tension is typically built through material that includes half-step relationships above or below tonic or dominant pitches. Parts A and A′ begin in the tonal center of E, clearly establishing the tonic through a sixteenth-note repeated rhythm that functions as a pedal point. During the introductory sections (mm. 1-47, 80-105, 214-239), brief motives, which function as both harmonic and rhythmic material, interrupt the persistent tonic (mm. 7-8, 10, 87-89, 219-220, 222) As the sections develop, the dissonant pitch C is added to the B-F# harmony and is performed as a percussive accent (mm. 17, 20, 91, 94, 226 229).

Following a shift to the dominant area (mm. 23-24, 96-97, 231-232), dissonant pitches are added to the previous harmony, including F (mm. 25, 28), and A-sharp and G (m. 37) and A (mm. 98, 233). The pedal point changes to B in this dominant area and harmonic rhythm in the brass and piano, which is combined with sixteenth-note passages in the woodwinds, increase

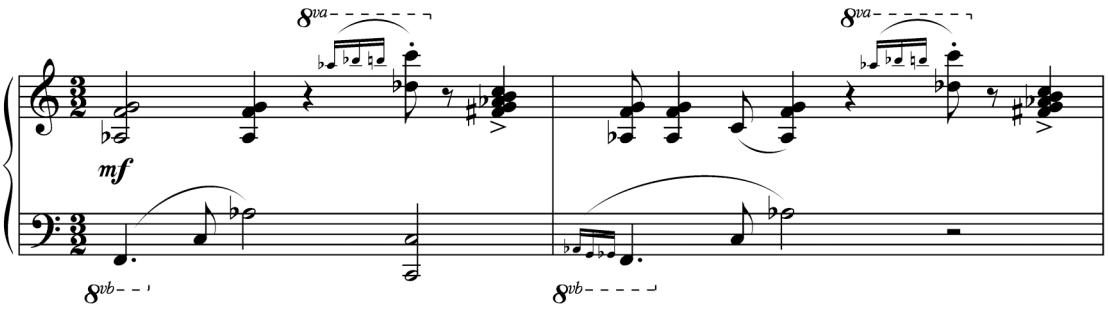
harmonic tension (mm. 32-47, 99-104, 235-239). The additional dissonant pitches (F, G, A, A#/Bb, C#), along with increased density in orchestration and enhanced dynamics, continue the harmonic tension through the completion of these introductory sections.

Tango Theme 1 is presented in the key of E minor in Part A and A′ and F minor in Part B. The melody contains two phrases, each with harmonic progressions that are realized through the bass *ostinato*. Phrase one remains in the tonic throughout. Phrase two moves to the sub-mediant and resolves through the Neapolitan before concluding in the tonic, which elides with the next phrase. Dissonances are created within these thematic sections through percussive accents presented by trumpets, horns and later with the addition of horns.

Tango Theme 2 has three phrases, with phrase one beginning in F minor, progressing to the dominant and returning to the tonic. Phrase two begins on the dominant of A-flat major and progresses between the tonic and dominant, eventually ending on the tonic. Phrase three begins on the dominant of G-flat (D-flat), progressing to G-flat and continuing chromatically upward to the dominant of F minor before a final cadence on the tonic.

In Part B, the traditional harmonies of both tango themes include added adjacent tones that serve as harmonic dissonances. These dissonances are most clearly shown in the piano (Example 3-9) and mallet percussion parts, but are also evident in other chordal accompaniment parts (e.g. saxophones, horns, clarinets, trumpets). At the climax of the work (mm. 291-295), the composer instructs mallet percussion, B-flat clarinets and soprano saxophone to "play rhythm, random pitches, toward top of range" while the piano plays clusters. This addition of all possible dissonances creates one final surge of harmonic tension. According to the composer and as evidenced in this work, harmony is the least significant structural element in *Redline Tango*.[130]

[130] John Mackey, telephone interview with the author, October 2006.



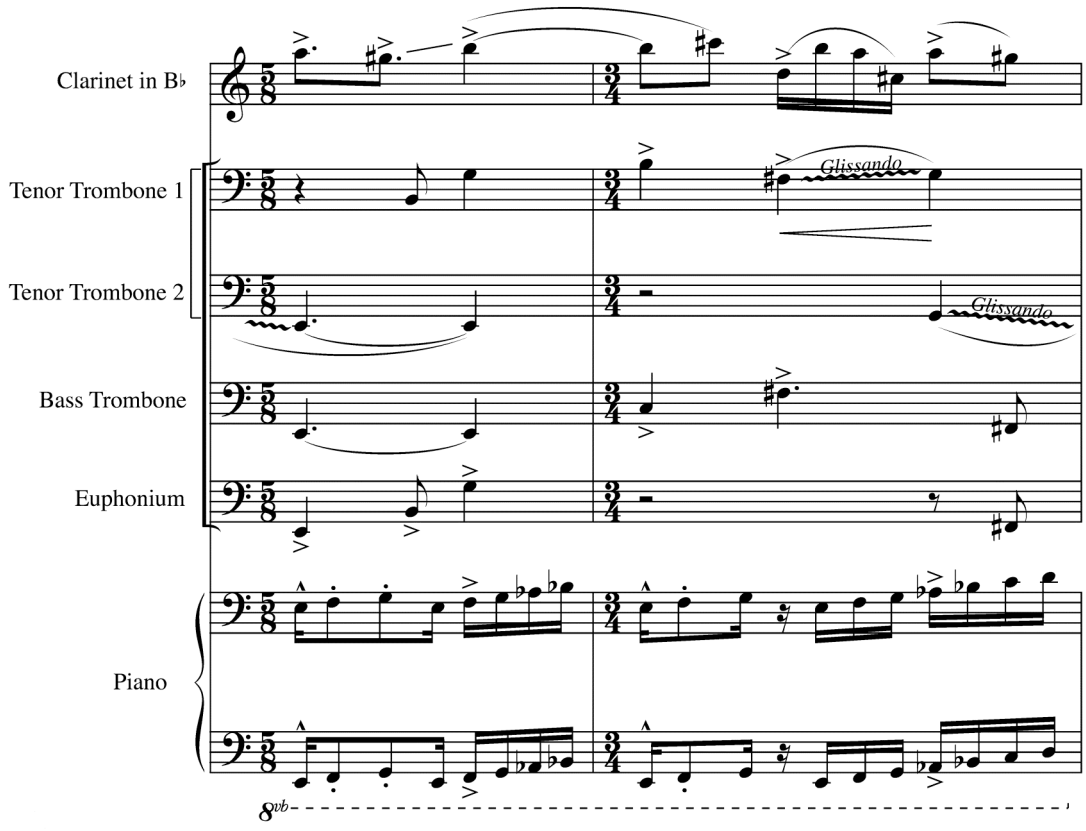
Example 3-9. Harmonies with Added Adjacent Tones
Redline Tango (mm. 190-191), piano

Texture

In *Redline Tango*, Mackey utilizes multiple textures, including monophonic, homophonic and polyphonic techniques. Introductory sections contain sporadic monophonic passages (e.g. mm. 1, 3, 6, 80, 82, 85, 232). Otherwise, these sections are homophonic, with a rhythmic pulse underlying percussive accents, theme fragments and *ostinati* fragments. Other monophonic passages present the Redline Ostinato as a unison statement without accompaniment (mm. 105-110, 121-124, 142-144, 256-267, 280-295).

Sections that include a melodic theme accompanied by the Tango Ostinato are displayed as a homophonic texture (mm. 52-63, 68-79, 137-140, 166-189, 192-196, 199-206). The *ostinato* creates the harmonic progressions for the melodies. When the Tango Ostinato, which is both rhythmic and harmonic in nature, accompanies the Redline Ostinato, the result is a homophonic texture (mm. 240-243).

Polyphonic passages include sections with Tango Theme 1 and fragments or complete statements of the Redline Ostinato (mm. 129-135, 197-198, 207-213, 269, 273). Another polyphonic passage combines Tango Theme 1 and the Redline Ostinato, moving independently over the Tango Ostinato (mm. 244-250). Dense sonorities are created during this polyphonic passage (Example 3-10).

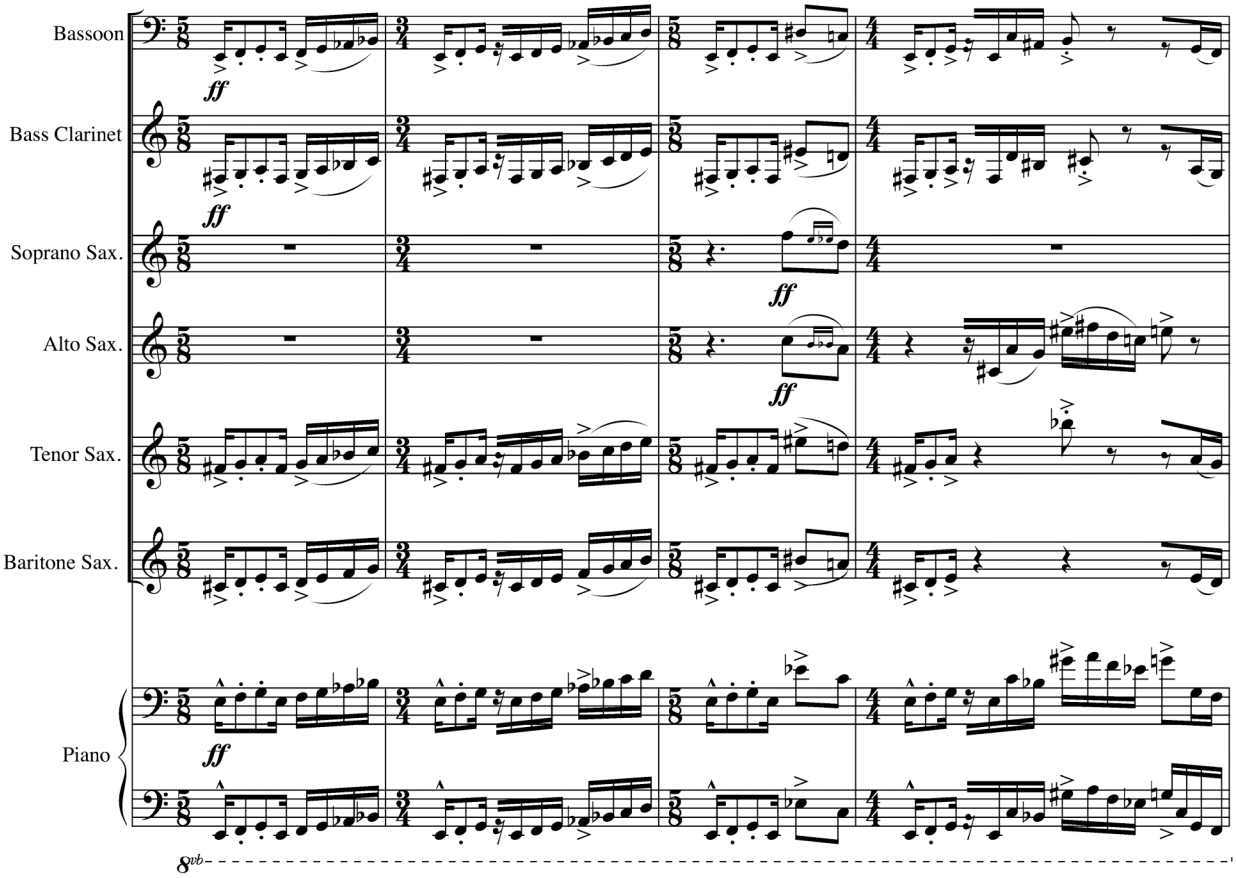


Example 3-10. Polyphonic Texture
Redline Tango (mm. 248-249), various instruments

Orchestration

Mackey utilizes the conventional instrumentation for wind ensemble. His innovations are restricted to pitched and non-pitched percussion instruments, piano, harp and the less utilized members of woodwind family, such as the contrabassoon, E-flat clarinet and soprano saxophone. The addition of the soprano saxophone to the wind orchestration requires the ensemble to use five saxophonists. The instrumentation of *Breakdown Tango*, the source material for *Redline Tango*, is clarinet, violin, cello and piano. The orchestral adaptation includes: piccolo, flute (2 parts), oboe (2 parts), E-flat soprano clarinet, B-flat clarinet, bass clarinet, bassoon, contrabassoon, horn in F (4 parts), C trumpet (3 parts), tenor trombone (2 parts), bass trombone, tuba, timpani, percussion (4 parts), piano, harp, strings. The transcription for band is somewhat

true to the orchestral adaptation. Originally, the wind transcription did not include harp, however Mackey added this part in 2006 at the request of Jerry Junkin, Director of the Dallas Wind Symphony.[131] Mackey's idiomatic scoring for wind and percussion instruments in *Redline Tango* minimizes problems of blend and balance for the conductor in most passages of this work.



Example 3-11. Orchestration of the Redline Ostinato
Redline Tango (mm. 105-108), various instruments

Mackey's orchestration includes a prominence of percussion color in this piece. Two mallet percussion parts were added to the wind transcription to replace some original string passages. Low woodwinds are emphasized in the Redline Ostinato, with importance placed on the saxophone family, bassoons, bass clarinet and piano. In these passages, the only interruption

[131] The composer has no plans to add harp to the wind score, as of this writing.

of the low tessitura is the one measure improvisational riff (mm. 124, 128, 144, 148, 283, 287) performed by alto saxophone and piano (Example 3-11).

Changes in orchestration in Part B shift the accompaniment to emphasize darker timbres. The composer's choice to utilize a soprano saxophone, which is inherently bright, allows for projection of the soloist. The bright E-flat clarinet interruptions in the *Klezmer*-like passages also contrast with the accompaniment written for euphonium, bass clarinet and bassoon.

REHEARSAL ANALYSIS

Due to the complexity of *Redline Tango*, both interpretive considerations and technical issues confront the conductor in the preparation of this work. Interpretative considerations include tempo, desired sound (including timbre, blend, balance and dynamics) and style (including articulation and phrasing). Technical considerations include rhythmic complexity and note accuracy that, at times, can be compounded by intonation problems.

Tempo is used to alter the character between the "redlining" outer portions (Parts A and A′) and the "demented, and even a bit sleazy" inner portion (Part B) of *Redline Tango*. Originally, the beginning of *Redline Tango* was scored at (♩. = 120), allowing for the Redline Ostinato to flow somewhat easily from the performers. However, Mackey found that performances increased in excitement and captured the "redlining" effect more appropriately when the tempo was increased to (♩. = 132) in these sections. Subsequently, he revised the score and parts to include this new tempo.

Although exciting, this quicker tempo may create technical difficulties for the conductor and performers. The conductor should maintain a strict pulse throughout Parts A and A′, and tempo should not be altered due to metric changes. Performers may encounter technical issues (articulation, rhythmic precision, note accuracy, etc.) due to tempo when performing the Redline

Ostinato, especially low woodwind instruments. Every conductor should decide on the appropriate opening tempo, with the understanding that the composer prefers the tempo of Parts A and A′ be the same.[132] Recordings sent by the composer have shown that conductors have pushed tempos as high as (♩. = 138). While this tempo is exciting, it creates technical limitations in low woodwind articulation. The orchestra version features the cello section, and Mackey has found that the low strings have difficulty performing the *ostinato* cleanly.[133] Pertaining to the original tempo requested by the composer (♩. = 120), conductors who choose to perform the work at this slower tempo might find that their performances lack excitement.

Examination of early performances of the piece shows performance tempo variations in Part B have ranged from (𝅗𝅥 = 46) to (𝅗𝅥 = 60). The tempo indicated is (𝅗𝅥 = 56). Conductors may have difficulty achieving their desired tempo because of the shift from the high-energy, fast pace of Part A to the slower, lyrical tempo of the Transition to Part B. While the slower tempo more appropriately captures the mood of the tango, wind players may find it more difficult to properly control the length of phrases (due to breath control) at this slower tempo. Overall, orchestral performances of Part B have more aptly portrayed the tango feel because of the ability of string players to stretch slow tempi.

In an attempt to capture Mackey's intended sound palate for *Redline Tango*, conductors must be concerned about achieving appropriate timbre, blend, balance and dynamic contrast. Timbre in Mackey's music is a synthesis of factors surrounding a bright versus dark tone quality. The composer refers to a series of images captured through the programmatic material of the work, including brighter timbres associated with the "redlining of an engine" and the rich and velvety timbre attached to the sultry tango.

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[132] John Mackey, interview with the author, October 2006.
[133] Ibid.

Careful choices when selecting equipment may help the ensemble to achieve appropriate timbres. Conductors should select percussion instruments and mallets that properly fit the character of the piece. The hi-hat cymbals selected should be bright and light in quality, set tightly for clarity. Conductors may wish to consult with percussionists with regard to mallet choices, emphasizing equipment that is articulate and bright for Parts A and A′. The selection of a concert grand piano that is crisp and bright in timbre should be considered for performances. With regard to brasses, the composer typically calls for trumpets and trombones to play with bright tone qualities while euphoniums and tubas function in darker capacities. Horns are utilized in both roles, depending on the overall character of the section for which they are playing. Mutes used by the trumpets may want to be the brightest available, selecting uniform brands that are made of metallic material for projection, balance and blend.

The conductor should encourage the soprano saxophone to be uninhibited in the solo passages of Part B, executing these dark and seductive statements with ease and finesse. In the cadenza, soprano saxophonists may wish to vary *rubato* tempo changes and timbre, complementing the dark colors of the lower tessitura with bright colors at the peak of the cadenza. The Klezmer-like E-flat soprano clarinet interjections must be bright and intrusive to the dark lines being created by the other instruments. A performer who is effective in portraying this Klezmer-like style will be a valuable asset to the performance of Part B. It is worth noting that the second phrase of Tango Theme 2 changes in character, and may be presented as a light and playful contrast to the dark and seductive character of phrase one and three.

Regarding balance, the Redline Ostinato fragments interrupt the theme in Part B (mm. 197-198). However, the underlying piano and keyboard instruments should remain distant to Tango Theme 1. During the transition from Part B to Part A′ (mm. 207-213), one possible

interpretation is to have the Redline Ostinato begin as background material, overtaking Tango Theme 1 as the passage continues, and finally covering the melody entirely by the end of the transition. When textures become complex in Parts A and A′, percussive accents played by the trumpets should remain secondary in dynamic importance to the melodic themes and *ostinati* being presented. Because this music is on the louder end of the dynamic spectrum, conductors may want to employ at least two B-flat clarinet players for each part to assist with inherent balance issues found in the pure wind ensemble instrumentation of one to a part.

Stylistic considerations of articulation and phrasing create diversity within *Redline Tango* for which the performer bears the most direct responsibility. Mackey relies on the stylistic intuition of performers to achieve correct articulation and phrasing. The intricacies of articulation within the work are sometimes difficult to notate, especially in the solo passages of Part B, and the conductor should be prepared to assist soloists in achieving stylistically appropriate articulation.

Articulation issues may be formidable for low woodwinds in this work, especially in the Redline Ostinato. Difficulty of woodwind articulation in the lower register may present precision problems, which affect tonal response. Conductors may need to spend extra time rehearsing the Redline Ostinato and assisting performers with this prevalent technical issue found in *Redline Tango*. Other technical issues in *Redline Tango* are caused by rhythmic complexities. Common in contemporary wind band literature, the mixed meters and complex rhythms will require careful study and planning by the conductor before rehearsals begin.

CONCLUDING REMARKS

Typical of Mackey's compositional style, the simplistic form of *Redline Tango* (A-B-A′) does not give a true picture of the difficulties conductors and performers may find within this

composition. Due to the actual complexity of *Redline Tango* and the quick tempo required, both interpretive and technical issues confront the conductor in the preparation of this work. Stylistic considerations of articulation and phrasing create a mixture of diversity and difficulty. Melodic themes, composed in the tango style, reflect the contrasting moods between the outer and inner portions of the work and fragments of these melodies serve as an important unifying factor. Also characteristic of Mackey's compositional style is the importance of rhythm in *Redline Tango*, most often based on two important ideas: rhythms from the tango dance style and fragments and motives derived from *ostinati*. Harmonic material in *Redline Tango* is consistent with Mackey's harmonic compositional style, simple and diatonic. His orchestration utilizes conventional instrumentation for wind ensemble with the addition of a soprano saxophone and his idiomatic scoring for wind and percussion instruments minimizes problems of blend and balance for the conductor. Due to the prominence of percussion color in this piece, careful selection of equipment may help the ensemble to achieve appropriate timbres.

The series of events that eventually enabled John Mackey to transcribe his first work for wind band, *Redline Tango*, started his transition toward wind band writing. Mackey achieved immediate success with this work and members of the consortium quickly made plans to perform the piece, promoting both Mackey and *Redline Tango*. Within a year, the work was awarded two significant band awards and within three years, *Redline Tango* had been performed all over the world. This work demonstrates balance in form between repetition and contrast along with a style that displays consistency and originality. It is creative in design, exhibiting both craftsmanship and unique rhythmic vitality. Although technically demanding, conductors should find rehearsals and performances of *Redline Tango* to be both enjoyable and stimulating for performer and listener alike.

CHAPTER 4

TURBINE: CONDUCTOR'S ANALYSIS

FACTUAL INFORMATION

Historical Background

After the considerable success and popularity of *Redline Tango* for Wind Ensemble, Mackey began receiving commissions for original works for wind band from various institutions and organizations. *Sasparilla* for Wind Ensemble (2005) was Mackey's first original composition for wind band, with instrumentation involving similar forces to *Redline Tango*.[134] Mackey writes, "I approached the piece with the goal of writing something that took advantage of the wonderful sounds that only a concert band can make."[135] The piece was commissioned through a consortium organized by Scott Weiss, Director of Bands at Lamar University and commissioning universities included Lamar University, California State University-Stanislaus, Emory University, the Florida State University, the University of Kansas, Louisiana State University and Michigan State University. *Sasparilla* was premiered on April 17, 2005 at Lamar University under the direction of Scott Weiss.

Turbine was Mackey's second original work for wind band. In this work he continued to explore the possibilities of the concert band utilizing sound sources from non-traditional percussion instruments. David Waybright, Director of Bands at the University of Florida, originated the commission to Mackey, requesting a single movement, original work for wind band. The project was transferred to the Southeastern Conference Band Directors Association (SECBDA) during their 2004 annual business meeting held at The Midwest Clinic: An

[134] Differences in orchestration included removal of the soprano saxophone part and addition of the contrabass clarinet and accordion parts. Like *Redline Tango*, percussion was written for six performers utilizing standard pitched and non-pitched instruments.

[135] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).

International Band and Orchestra Conference (Chicago, Illinois). The consortium included Auburn University, Louisiana State University, Mississippi State University, the University of Arkansas, the University of Florida, the University of Georgia, the University of Kentucky, the University of Mississippi, the University of South Carolina, the University of Tennessee and Vanderbilt University. At the 2005 SECBDA meeting, Mackey presented the completed score and midi sound recording of *Turbine* for Wind Ensemble (2006). Plans were announced for the University of Kentucky Wind Ensemble and its Director of Bands, Cody Birdwell, to premier the work on February 24, 2006 at the Southern Division Convention of the College Band Directors National Association (Nashville, Tennessee).

In its first year, *Turbine* has been performed over 30 times throughout the United States. It has been programmed at state, regional, national and international conventions, most notably The Midwest Clinic: An International Band and Orchestra Conference in Chicago, Illinois (2006), the 50th Annual California Band Directors Association Convention (2007), the American Bandmasters Association Convention (2007) and the College Band Directors National Convention in Ann Arbor, Michigan (2007). Recordings of *Turbine* can be heard on Mackey's website, performed by the Florida State University Wind Orchestra, Richard Clary conducting.[136]

Overview

Turbine is a single-movement work for wind band, approximately 8 ¾ minutes in duration. The 303-measure piece[137] maintains the same tempo (♩ = 184) throughout and is scored for the following instrumentation: piccolo (1 part - 2 players), flute (4 parts), oboe (2 parts), bassoon (2 parts), contrabassoon, E-flat soprano clarinet, B-flat clarinet (4 parts), bass clarinet (2 parts), contrabass clarinet, alto saxophone (2 parts), tenor saxophone, baritone saxophone, B-flat

[136] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).

[137] Coincidentally, *Turbine* is the exact same number of measures as *Redline Tango.*

trumpet (4 parts), horn in F (4 parts), tenor trombone (3 parts), bass trombone, euphonium, tuba (2 parts), piano, double bass, percussion (8 parts).[138]

OstiMusic publishes *Turbine* and a short errata list is necessary.[139] The score is transposed with both score and parts lacking specific key signatures. The full score may be purchased, however parts are rental and are only available from the composer. Mackey writes the following about *Turbine*:

> "I'm afraid of flying. This piece was my way of dealing with that. The first three minutes are rough, grinding, and tense, as the jet engine builds up speed (through texture, not tempo), and eventually goes racing down the runway. Once the jet takes off, though, the music changes, and we realize that flying really isn't so bad. In fact, it can be beautiful once the plane is airborne. But in the back of my mind, I'm always aware that we're up quite high -- and our lives (and that beauty) depend on these massive pieces of machinery. If that machine (in this case, the percussion) should fail, we'd all be in serious trouble, so I just keep my knuckles gripped to the armrest, look out at the clouds, think pretty thoughts, and hope that the pulse of that engine never lets up."[140]

Concerning the performance of this work, Mackey says, "Since I do not enjoy flying, I thought this piece would make me feel better about the experience. However, audience members will come up to me after performances and explain that they are also afraid of flying and will proceed to tell me their scariest flying story. That does not help!"[141] Mackey has dedicated this work to Frank B. Wickes, Director of Bands at the Louisiana State University, stating that Wickes been an important advocate of his wind band compositions.[142]

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[138] Percussion instruments include hi-hat, 3 splash cymbals, large china cymbal, 2 china cymbal, 3 large suspended cymbals, 3 suspended cymbals, triangle, triangle, crotales (E, F, B), 4 tom-toms, 4 suspended steel plates, tambourine, thunder sheet, 2 large bass drum, bass drum, 2 large tam-tams, 2 marimbas, 4 timpani, crash cymbals, whip, vibraphone, glockenspiel.

[139] Errata list is as follows: Measures 3-4, the contrabass clarinet should have a written D natural (in both score and parts). Measure 39, the first note of the second bass clarinet part should be a written C natural (in both score and part). Measure 184, the first note of the contrabassoon part should be C natural (in both score and parts).

[140] John Mackey, "OstiMusic.com: The Website of Composer John Mackey." http://ostimusic.com (accessed 14 September 2006).

[141] John Mackey, lecture to LSU composition class, 6 November 2006.

[142] John Mackey, telephone interview with the author, October 2006.

STRUCTURAL ANALYSIS

Formal Design

With regard to the formal structure of *Turbine*, Mackey states, "I know the structure within the parts, but I did not concern myself with basing structure on the return of material. The more important emphasis for me in composing this work was shape and pacing."[143] The overall form of *Turbine* is in two parts (A-B). Part A (mm. 1-110) is approximately one-third of the work and includes an introduction, four sections and a transition (see Figure 4-1). Melody is not prominent in this part, thus phrasal structure must be determined by other factors. Elizabeth Green writes, "In instrumental music, phrases are distinguished by melodic contour, changes in instrumentation, repetition of motif, dynamic groupings and harmonic sequences."[144] Therefore, phrasal structure for Part A will be determined by significant changes in orchestration, rhythmic or melodic motives, changes in dynamics, or shifts in tonal center. The eighth note pulse is consistent throughout Part A, and is unaffected as it passes through metric changes.[145]

There are two primary motives presented in Part A. Motive 1 outlines the first three pitches of the Aeolian scale and Motive 2 outlines the first four pitches of the Lydian scale. Both motives are presented melodically and harmonically and Motive 2 is derived from the Primary melody, introduced in Part B. Woodwind flourishes and trombone glissandi are utilized throughout the work to capture Mackey's image of flying. Tonal centricities throughout Part A emphasize Aeolian and Lydian modes.

There are two primary *ostinati* presented in Part A. Ostinato 1 is described by Mackey as "rough, grinding and tense" and is a one-measure rhythm presented in the 5/8+2/4 passages with

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[143] John Mackey, interview with the author, October 2006.

[144] Elizabeth Green, *The Modern Conductor,* 3rd Ed. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1987), 136.

[145] As stated in chapter 2, pulse is defined as regularly reoccurring units that mark equal divisions in the temporal continuum.

accents emphasizing grouped eighth notes (2+3+2+2) (mm. 1-6). Ostinato 2 is a one-measure rhythm presented in the 5/4 passages with accents emphasizing grouped quarter notes (3+2) (mm. 7-8). In addition to these two primary rhythmic figures, Mackey occasionally uses metric consonance and dissonance[146] to delineate phrasal structure through a series of polyrhythms.[147]

FORM (A)	DESCRIPTION	PHRASES				
Introduction (1-18)	Ostinato 1 & 2, flourishes and glissandi	a (1-4)	b (5-11) Shift to F	transition (12-18) Non-Pitched		
Section 1 (19-45) Reh Letter A-B	Ostinato 1 & 2, Motive 1, flourishes, glissandi, and metric dissonance	a (19-25) A Aeolian	b (26-36) A Aeolian	extension (33-36)	c (37-39) A centricity	transition (40-45) Shift to F
Section 2 (46-66) Reh Letter C-D	Ostinato 1 & 2, Motive 1, flourishes, glissandi, metric dissonance	a (46-52) A Aeolian	extension (52)	b (53-58) G centricity	transition (59-66) Shifting	
Section 3 (67-78) Reh Letter E	Flourishes, glissandi, metric dissonance, dissonant clusters	a (67-72) A centricity	b (73-78) G centricity			
Section 4 (79-88) Reh Letter F	Ostinato 1 & 2, metric dissonance, flourishes, glissandi	a (79-84) Shifting	b (85-88) F Lydian			
Transition (89-110) Reh Letter G-H	Ostinato 1, Ostinato 2, Motive 2	a (89-95)	extension (96-99)	b (100-106)	extension (107-110)	

Figure 4-1. Form of Part A, *Turbine*

The Introduction (mm. 1-18) includes two phrases and a transition. The first phrase (mm. 1-4) includes Ostinato 1 presented by non-pitched percussion followed by dissonant tutti clusters. Woodwind flourishes (m. 4) shift all dissonant pitches to a unison F for phrase two (m. 5-11) which features a more transparent orchestration. Descending trombone glissandi clusters are combined with Ostinato 1 and Ostinato 2 (mm. 5-10), which resolve to a unison F. A bass

[146] Metric dissonance occurs when various musical factors combine to create a metrically ambiguous passage.

[147] Polyrhythms result from the superposition of different rhythms or meters.

drum pulse (mm. 10-11) links the second phrase to a transition (mm. 12-18), scored for non-pitched percussion in decreasing dynamics.

Section 1 (mm. 19-45) is comprised of three phrases and a transition. The first phrase (mm. 19-25) begins with Ostinato 2 and is interrupted by a bass clarinet and piano presentation of Motive 1 in A Aeolian (mm. 21-23). Ascending flourishes and glissandi are presented over Ostinato 1 and a 6/4-measure, which links phrase one to phrase two (m. 25). Phrase two (mm. 26-36) begins with Ostinato 2 accompanied by percussion accents (mm. 26-29). This passage is interrupted by a second presentation of Motive 1, performed by muted trombones in A Aeolian (mm. 30-32). A phrasal extension (mm. 33-36) includes sustained clusters centered on F over percussion performing Ostinato 1. The eighth note marimba pulse remains on the tonic throughout this phrase. Phrase three (mm. 37-39) begins with Ostinato 2 and concludes with ascending and descending woodwind flourishes and clustered trombone glissandi. A six-measure transition completes Section 1 (mm. 40-45) with a tonal shift to an F centricity. Flutes, bassoons, piano and percussion perform Ostinato 1 (mm. 42-44). Metric dissonance in percussion and piano (m. 45) serves as linking material, creating a 12/8 rhythmic pattern within a 6/4-meter.

Section 2 (mm. 46-66) contains two phrases and a transition. Metric dissonance becomes an increasingly important structural device in this section. The first phrase (mm. 46-52) is in A Aeolian and contains Motive 1 in bass clarinets (mm. 48-51) over Ostinato 1 and 2. This phrase concludes with a one-measure phrasal extension (m. 52). Phrase two (mm. 53-58) has a sudden tonal center shift to G and a shift from metric consonance to dissonance. The transition (mm. 59-66) utilizes four layers, each two measures in length. Layer one (mm. 59-60) includes Ostinato 1 and fragments of Motive 1 with increasingly dissonant pitches. Layer two (mm. 61-62) increases tension through metric dissonance over a one-measure percussion link. Layer three (mm. 63-64)

includes increased dissonant pitches and cross-rhythms. The final layer (mm. 65-66) relieves metric dissonance with a tutti presentation of Ostinato 1 in clustered harmonies.

Section 3 (mm. 67-78) includes two phrases with increasing metric and pitch dissonance. The pulse is presented by marimba throughout this section, emphasizing the tonic. The first phrase (mm. 67-72) has a tonal center of A and percussion, piano, bassoons, trumpets and saxophones present cross-rhythms throughout this phrase with increasing dissonant pitches. The second phrase (mm. 73-78) begins with a tonal shift to G. Clustered pitches, most apparent in the piano part, increase the dissonance and obscure the tonal center.

Section 4 (mm. 79-88) consists of two phrases and begins by briefly re-setting the tonal center to A. The first phrase (mm. 79-84) includes brass clusters in increasing dissonance (mm. 79-82) and is followed by a resolution to a G7 dominant chord, with extended tertian harmonies (mm. 83-84). The second phrase (mm. 85-88) includes a return to Ostinato 2 with increased cross-rhythms. Expanding harmonic combinations utilize all pitches of the F Lydian scale.

The Transition (mm. 89-110) contains two phrases and the introduction of Motive 2. Orchestration and dynamics become more transparent during the transition. The first phrase (89-99) begins with the return of Ostinato 1, creating metric consonance and featuring pitches of the F Lydian upper tetrachord (C-D-E-F) (m. 92-99). The most characteristic pitch of the F Lydian scale (B) is added (m. 95). A phrasal extension (mm. 96-99) includes a shift in orchestration from piano to marimba, performing Ostinato 1. During this extension, trombones perform notes of the F Lydian upper tetrachord (C-D-E-F). The second phrase (mm. 100-110) shifts to Ostinato 2, performed by a second marimba on the pitches (E-F). Bassoons, supported by trumpets, present Motive 2 (mm. 105-106), which is based on C Lydian (C-D-E-F#). Addition of the pitch (F#) serves as an anticipation of the upcoming G centricity found in Part B. The phrasal

extension (mm. 107-110) shifts the marimba pitch to D, serving as a dominant-like anticipation of the new tonal center. The final measure of the Transition adds dissonant pitches (F# and C#), again anticipating the upcoming G centricity.

Part B (mm. 111-303) includes nine sections and a coda (see Figure 4-3). The eighth note pulse is consistent throughout Part B and tonal centricity emphasizes G and D Lydian. There are three melodic themes presented, including the primary melody (Lydian), secondary melody (Ionian) and the countermelody (Lydian). The antecedent and consequent phrases determine phrasal structure in sections that include the primary melody and countermelody.

The phrasal structure in sections that do not contain these melodic themes are determined by significant changes in orchestration, changes in rhythmic, harmonic or melodic motives, changes in dynamics or shifts in tonal center. There are three primary motives presented in Part B, including Motive 2 from Part A and two additional motives, Motive 3 and 4. Motive 2, described earlier, is a melodic and harmonic motive outlining the first four pitches of the Lydian scale. Motive 3 is a melodic motive that outlines the sixth, seventh and eighth degrees of the Lydian scale (mm. 180-181). Motive 4 is a melodic motive outlining the fifth, sixth and seventh degrees of the Lydian scale (mm. 199-202).

There are four primary *ostinati* presented in Part B. These rhythms sometimes include melodic or harmonic elements and, at times, are used as layering material. Ostinato 1 and 2 were introduced in Part A. Ostinato 3 (mm. 203-204) is a two-measure eighth-note rhythm set in a 6/4-meter and is highlighted by piano accentuation. Ostinato 4 is a four-measure eighth-note rhythm set in a 6/4-meter, which is first presented in its complete form (mm. 248-251).

FORM (B)	DESCRIPTION	PHRASES					
Section 1	Ostinato 1 & 2,	a	b	c	transition		
(111-139)	Secondary Melody,	(111-122)	(123-127)	(128-135)	(136-139)		
Reh Letter I-J	Motive 2	G centricity	F centricity	F centricity			
Section 2	Primary Melody,	a (ant)	b (con)				
(140-148)	Motive 2	(140-143)	(144-148)				
Reh Letter K		C Lydian	C Lydian				
Section 3	Ostinato 2, fragment	a	b	c	transition		
(149-184)	of the Primary	(149-159)	(160-170)	(171-179)	(180-184)		
Reh Letter L-N	Melody, Motive 2 & 3	F Lydian	G Lydian	A-Bb centricity			
Section 4	Primary Melody	a (ant)	b (con)				
(185-192)		(185-188)	(189-192)				
Reh Letter O		G Lydian	G Lydian				
Section 5	Motive 2 as *ostinato*,	a		b			
(193-202)	Motive 2 & 4	(193-194)	(195-198)	(199-202)			
Reh Letter P	D Lydian	Layer 1	Layer 2	Layer 3			
Section 5 (cont.)	Removal of Motive 4,	c		d	transition		
(203-213)	Addition of Ostinato	(203-204)	(205-208)	(209-210)	(211-213)		
	3 and Motive 3 - F Lydian	Layer 4	Layer 5	Layer 6			
Section 6	Primary Melody,	a (ant)	b (con)				
(214-221)	Countermelody	(214-217)	(218-221)				
Reh Letter Q		Ab Lydian	Ab Lydian				
Section 7	Interlude: Ostinato 1,	a	b	c	d	e	f
(222-241)	Motive 2 w/ dissonances,	(222-225)	(226-229)	(230-231)	(232-236)	(237-239)	(240-241)
Reh Letter R	flourishes, glissandi,						
Section 8	Layering: Motive 2 as	a	b		c	d	e
(242-263)	*ostinato*, Motive 2 & 4	(242-245)	(246-247)	(248-251)	(252-255)	(256-259)	(260-263)
Reh Letter S	Ostinato 4 – F Lydian	Layer 1	Layer 2	Layer 3	Layer 4	Layer 5	Layer 6
Section 8 (cont.)	Removal of Ostinato 4	f		transition			
(264-276)	& addition of Ostinato	(264-265)	(266-217)	(272-276)			
Reh Letter T	3 - Tonal Shift returns to F	Layer 7	Layer 8				
Section 9	Primary Melody,	a (ant)	b (con)				
(277-284)	Countermelody	(277-280)	(281-284)				
Reh Letter U		F Lydian	F Lydian				
Coda	Ostinato 1 & 2, fragments	a	b	c	d		
(285-303)	of themes, motives and	(285-289)	(290-293)	(294-297)	(298-303)		
Reh Letter V-W	*ostinati*						

Figure 4-3. Form of Part B, *Turbine*

Section 1 (mm. 111-139) is comprised of three phrases and a transition, featuring an extended marimba duet and a presentation of the secondary melody by bassoon. The first phrase (mm. 111-122) presents the marimba duet performing Ostinato 2 with melodic and harmonic elements that shifts between G Ionian and Lydian. This duet performs in close intervallic relationships, creating fluctuating harmonic consonance and dissonance throughout the phrase. Phrase one is linked to phrase two by a 6/8-measure (m. 122). Phrase two (mm. 123-127) continues with the marimba duet performing Ostinato 2 and a tonal center shift to F Lydian. The third phrase (mm. 128-135) layers the secondary melody in F Ionian by bassoon over the continuing marimba duet. The transition (mm. 136-139) serves as a linking phrase between Sections 1 and 2, beginning with a non-pitched presentation of Ostinato 1 by the percussion. The pitch (G) and the dissonant pitch (F#) are introduced by trombones (m. 139), creating a dominant relationship to the new tonal center of Section 2 (G).

Section 2 (mm. 140-148) consists of the first presentation of the primary melody, performed by bass clarinet in C Lydian. Marimbas perform an eighth-note pulse under a bassoon, contrabassoon, string bass and piano bass line. The antecedent phrase (mm. 140-143) includes a melodic fragment by the baritone saxophone utilizing pitches of the C Lydian scale (C-D-E-F#). The consequent phrase (mm. 144-147) is extended by a single linking measure (m. 148), which features a sudden, non-pitched percussion presentation of Ostinato 1.

Section 3 (mm. 149-184) includes three phrases and a transition, featuring the marimba duet performing Ostinato 2 and a fragment of the primary melody. The first phrase (mm. 149-159) features the marimba duet performing Ostinato 2 in F Lydian. A fragment of the primary melody, played by bassoon interrupts the marimba duet (mm. 155-158). This melodic fragment elides with Motive 2, presented by the flutes (mm. 157-158). Piano links the first phrase to the

second phrase (m. 159) and utilizes pitches from the F Lydian scale (G-A-B-C). The second phrase (mm. 160-170) shifts the marimba duet to G Lydian. Short interruptions, featuring notes from the G Lydian scale, are performed by solo clarinet (mm. 161-162), euphonium (mm. 163-164), piano (mm. 164-165) and alto saxophone (mm. 169-170). Motive 2 is presented by clarinets and accentuated by flutes (mm. 167-168). The third phrase (mm. 171-179) begins in A Lydian and shifts to B-flat Lydian (mm. 177-179). Fragments of Motive 2 are performed by trumpets in A Lydian (mm. 171-174), accompanied by increased metric dissonance in the piano. Flutes and alto saxophone present Motive 2 in A Lydian (mm. 175-176) followed by trumpets in B-flat Lydian (mm. 177-178). The final measure of phrase 3 (m. 179) elides with the transitional phrase (mm. 180-184). The transitional phrase features the first presentation of Motive 3 (mm. 180-181), performed by the bass clarinet. Tonal centricity shifts to C.

Section 4 (mm. 185-192) incorporates the second presentation of the primary melody, this time in G Lydian. The melody of the antecedent phrase (mm. 185-188) is presented by solo piccolo and bassoon. Melodic fragments in oboe, alto saxophone and trombone utilize pitches from the G Lydian Scale. Clarinets and euphoniums present the melody of the consequent phrase (mm. 189-192) with increased metric dissonance through oboe, piano, and marimba accents.

Section 5 (mm. 193-213) includes four phrases and a transition that layer motives and *ostinati*. The first phrase (mm. 193-198) includes layers one and two in D Lydian. Layer one (mm. 193-194) begins with an *ostinato* on the pitches of Motive 2 in the upper marimba and harmonized at the interval of a tenth in the lower marimba. A pulse performed by the flutes supports the passage. Layer two (mm. 195-198) features an augmentation of Motive 2 presented by tenor saxophone and horns. The second phrase contains the third layer (mm. 199-202), which introduces Motive 4 performed by bass clarinet. B-flat clarinets join tenor saxophone and horns

in the presentation of Motive 2. Phrase three (mm. 203-208) feature layers four and five in F centricity. Layer four (mm. 203-204) introduces Ostinato 3 in flutes, oboes and marimbas. The *ostinato* is accentuated by piano and tambourine. Vibraphone assists with the pulse and alto saxophone performs melodic fragments of the F Lydian scale (m. 204). Layer five (mm. 205-208) features sustained pitches of the F Lydian scale (A-B). Baritone saxophone, euphonium and piano perform fragments of the primary melody (mm. 206-208). The fourth phrase contains the sixth layer (mm. 209-210), which features Motive 3 performed by alto saxophone, trumpets and piano. The transition (mm. 211-213) builds intensity into the next section through metric dissonance, increased orchestration and dynamics.

Section 6 (mm. 214-221) contains the third presentation of the primary melody, this time in A-flat Lydian and performed by oboes, alto saxophone and trumpets. Tenor saxophone, trombones and euphonium perform the countermelody. A constant eighth-note pulse and woodwind flourishes support the antecedent phrase (mm. 214-217) and metric dissonance increases during the consequent phrase (mm. 218-221).

Section 7 (mm. 222-241) is an interlude, featuring six phrases, each beginning with material derived from the marimba duet and concluding with dissonant tutti interruptions featuring Motive 2. The first phrase (mm. 222-225), second phrase (mm. 226-229) and third phrase (mm. 230-231) feature bassoons performing Ostinato 1 and utilizing the harmonic relationship established in the marimba duet. The fourth phrase (mm. 232-236) features bassoons for a single measure shifting to alto saxophones for the remainder of the duet. Phrase five (mm. 237-239) features horns and the final phrase (mm. 240-241) features oboes and trumpets.

Section 8 (mm. 242-276) includes six phrases and a transition, featuring layers of motives and *ostinati* in F Lydian. The first phrase contains layer one (mm. 242-245), and begins with an

ostinato on the pitches of Motive 2 in the upper marimba and harmonized at the interval of a tenth in the lower marimba. A vibraphone pulse supports the passage. The second phrase includes layers two and three. Layer two (mm. 246-247) introduces the first two measures of Ostinato 4, a four-measure passage presented by piano. The complete *ostinato* is then repeated four times (mm. 248-263). Layer three (mm. 248-251) re-introduces the augmented Motive 2 in flutes. The third phrase includes the fourth layer (mm. 252-255), which re-introduces Motive 4 performed by bass clarinet. Phrase four contains layer five (mm. 256-259), which adds horns to the augmented presentation of Motive 2 and introduces the sustained dominant pedal (C), performed by bassoons, contrabassoons, trombones, tuba and string bass. This pedal accent is reinforced by the bass drum. The fifth phrase presents the sixth layer (mm. 260-263), which includes a shift in timbre, with trumpets and horns performing an augmentation of Motive 2 while flutes join piano in the presentation of Ostinato 4. Orchestration increases in support of previously introduced motives and *ostinati*. Non-pitched percussion adds accentuation to this layering. Phrase six (mm. 264-271) features two additional layers and a sudden shift in tonality and meter. Layer seven (mm. 264-265) includes a shift to A-flat Lydian with a truncated version of Ostinato 3 performed by piano, flutes, oboes, E-flat clarinet, tenor saxophone, vibraphone and marimba. Low woodwinds, low brasses and string bass perform a sustained dominant pedal (Eb). Layer eight (mm. 266-271) features sustained clusters performed by brasses, utilizing notes from the Ab Lydian scale (Bb-C-D). The transition (mm. 272-276) increases in intensity and shifts the tonal center t F Lydian.

Section 9 (mm. 277-284) features the fourth and final presentation of the primary melody in F Lydian, performed by piccolo, trumpets and upper horns. E-flat clarinet, upper clarinets, alto and tenor saxophones join in the consequent phrase. Bassoons, bass clarinet, tenor saxophone,

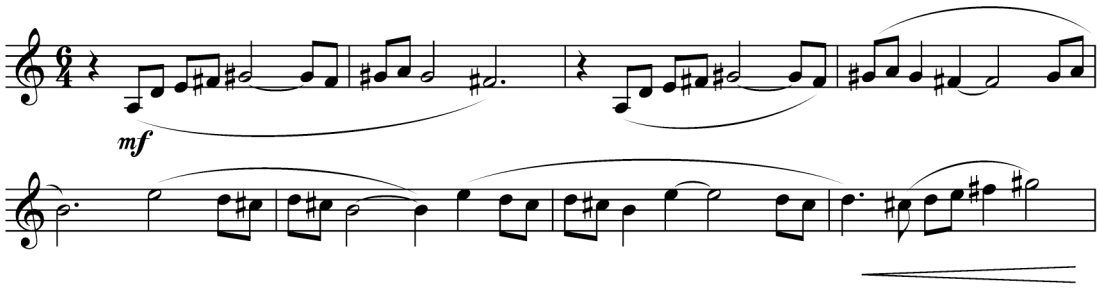
baritone saxophone and euphonium perform the countermelody. A constant eighth-note pulse accompanies the antecedent phrase (mm. 277-280) and consequent phrase (mm. 281-284).

The Coda (mm. 285-303) includes four phrases utilizing fragments of motives and *ostinati.* The first phrase (mm. 285-289) is in G Lydian with dissonant sustained clusters over a pedal D, followed by a pedal A. The second phrase (mm. 290-293) presents Motive 2 in E-flat Lydian over shifting brass clusters. The third phrase (mm. 294-297) incorporates Ostinato 1 over shifting tonal centricity. Trombone clusters descend (mm. 294-295) and ascending woodwind, trombone and piano lines complete the phrase (mm. 296-297). The final phrase (mm. 298-303) layers the final presentation of Motive 2 in D Lydian over Ostinato 2 (mm. 300-301). The piece concludes on the unison pitch (D).

Melody

Melodic themes are introduced in Part B of *Turbine* and include the primary melody, secondary melody and a countermelody. The primary melody (Example 4-1) utilizes the Lydian scale set in a 6/4-meter and is accompanied by a simple bass line and an eighth-note pulse. The melody begins on the fifth scale degree and on the second beat of the first measure. The melodic structure contains an antecedent phrase and a consequent phrase, both four-measures in length. The antecedent phrase is a two-measure passage, which is repeated and incorporates Motive 2. The consequent phrase does not resolve, concluding with the characteristic raised fourth scale degree of the Lydian scale. The range of this lyrical and tonal theme spans the interval of an octave and a major seventh with the overall contour of the melody ascending. The complete melodic theme is presented four times in the composition (mm. 140-147, 185-192, 214-221, 277-284). The repetition of the primary melody in Sections 2, 4, 6, and 9 is one of the unifying

factors in this composition. In addition to these four complete appearances of the primary melody, fragments of the primary melody are presented (mm. 155-156, 206, 208).



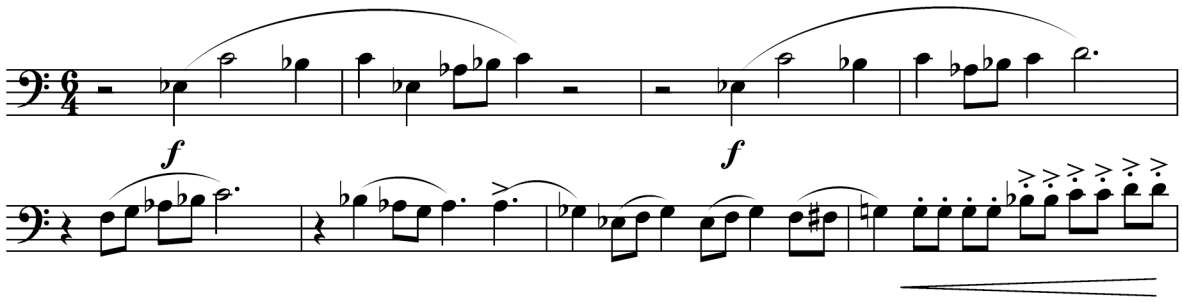
Example 4-1. Primary Melody
Turbine (mm. 140-147), bass clarinet

The secondary melody (Example 4-2) is an eight-measure theme, which utilizes F centricity set in a 5/4-meter. The melodic structure includes a single phrase that concludes without resolution on the dominant scale degree. The range of this lyrical theme spans the interval of two octaves and a fourth and the overall contour of the line is descending. The complete secondary melody only appears once in the composition (mm. 128-138).

Example 4-2. Secondary Melody
Turbine (mm. 128-135), bassoon

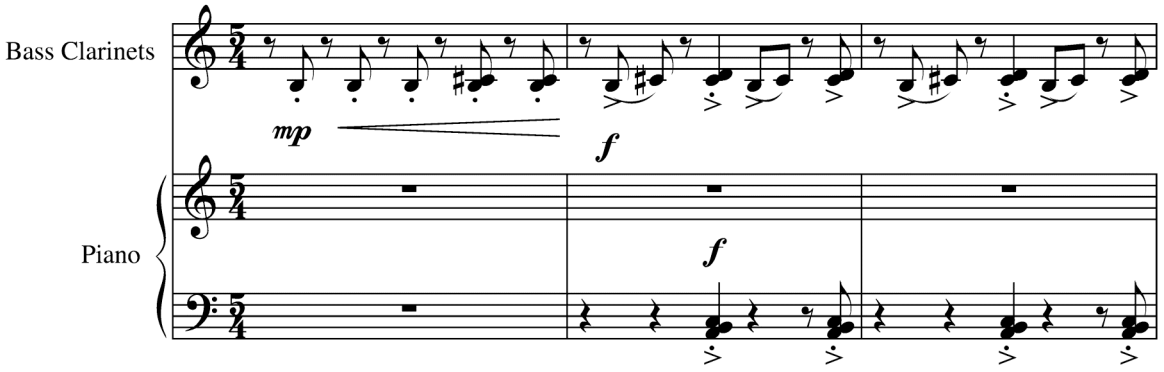
The countermelody (Example 4-3) incorporates the Lydian scale set in a 6/4-meter and accompanies the primary melody. This countermelody begins on the fifth scale degree and starts on the third beat of the first measure. The melodic structure contains an antecedent phrase and a consequent phrase, both four-measures in length. The antecedent phrase has a two-measure repeated passage. The consequent phrase imitates fragments of the primary melody. Range of

this lyrical theme spans the interval of a major seventh and the overall contour of the line is ascending. This complete countermelody is presented two times in the composition (mm. 214-221, 277-284) and the second presentation includes pitches from the bass line on the downbeats of some measures.



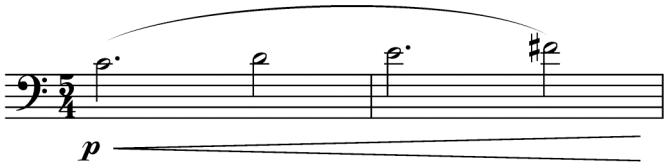
Example 4-3. Countermelody
Turbine (mm. 214-221), euphonium

There are four primary motives in *Turbine*. Motive 1 (Example 4-4) outlines the first three notes of the Aeolian scale. This motive is presented four times as a rhythmic eighth-note figure with melodic and harmonic elements. The motive begins as a melodic figure, introducing the first scale degree and becomes harmonic when the second and lowered third scale degrees are added. Bass clarinets introduce the figure (mm. 21-23), followed by trombones (mm. 30-32), bass clarinets (mm. 48-50) and saxophones (mm. 59-64). Motive 1 is only utilized in Part A of this work.



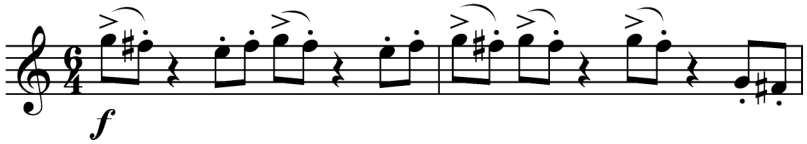
Example 4-4. Motive 1
Turbine (mm. 22-23), bass clarinet and piano

Motive 2 (Example 4-5) outlines the first four pitches of the Lydian scale, typically as an ascending linear melodic passage derived from the Primary melody (mm. 105-106, 157-158, 167-168, 175-176, 177-178, 294-295, 300-301). This motive is the most important melodic figure in *Turbine* and is utilized in both parts of the work. Motive 2 is also presented through diminution (mm. 135, 193- 202, 225, 229, 231, 236, 239, 241, 242-263), augmentation (mm. 195-198, 199-202, 248-251, 252-255, 256-259, 260-263), and fragmentation (mm. 173-174).



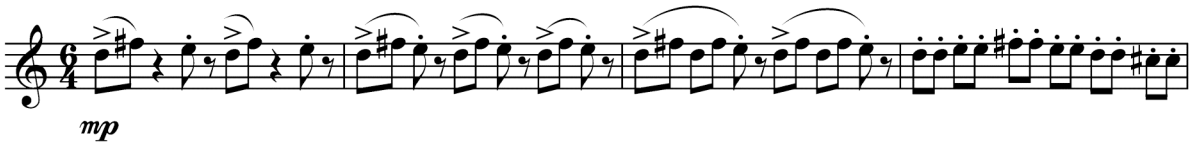
Example 4-5. Motive 2
Turbine (mm. 105-106), bassoon

Motive 3 (Example 4-6) is a two-measure melodic motive that outlines the sixth, seventh and eighth degrees of the Lydian scale (mm. 180-181, 209-210). This motive is set in a 6/4 meter and incorporates the interval of a minor third.



Example 4-6. Motive 3
Turbine (mm. 180-181), bass clarinet

Motive 4 (Example 4-7) is a four-measure melodic motive outlining the fifth, sixth and seventh degrees of the Lydian scale (mm. 199-202, 252-255, 256-259, 260-263). This motive is set in a 6/4-meter and incorporates the interval of a major third.



Example 4-7. Motive 4
Turbine (mm. 252-255), bass clarinet

Rhythm

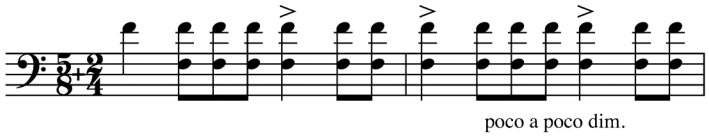
Rhythm is the most important element in *Turbine* and is crucial to the structure and character of this work. Pulse is clearly established in *Turbine* and is supported through a continuous eighth-note stimulus that is both sounding and subjective. Pulse is unaffected as it passes through changes in meter and serves to reinforce the rhythmic passages of the piece.

Meter seems irregular in *Turbine* for several reasons. First, 78 metric changes occur in the work, many with duration of a single measure. Second, Mackey utilizes a composite meter, combining a simple and compound meter within a single measure (5/8+2/4), obscuring apparent metric organization. Third, meter can be independent of rhythm and does not always assist in defining rhythmic organization. When rhythmic grouping strays from the established meter, metric dissonance occurs. Polyrhythms are caused by the simultaneous presence of two or more concurrent rhythmic structures and occur often in the 6/4 meters of *Turbine*. For example (m. 9), percussion 1 and 2 perform figures that pivot to 12/8 meter while percussion 4 and 7 remain in the 6/4-meter. In another example (m. 25), flutes, oboes, B-flat clarinets, piano and percussion 2 have figures that imply even eighth notes in 4/4 meter (appearing as dotted eighth notes) while other instruments support the 6/4-meter. This allows for a greater perception of syncopation through the underlying duple versus triple beat. In a third example (m. 45), three rhythmic organizations are combined, adding even greater metric complexity. Mackey also restructures note grouping within compound meters (m. 57), taking the established quarter-note organization in the 5/4 meter (3+2) and changing the grouping to an eighth note organization (3+3+2+2). The complexity of his writing increases (m. 70-71) with the displacement of accented pulses while simultaneously utilizing polyrhythms (saxophones and trumpets). In this case, it cannot be

assumed that the bar line indicates established metric organization. These temporary irregularities are examples of how Mackey obscures the sense of metric organization in *Turbine*.

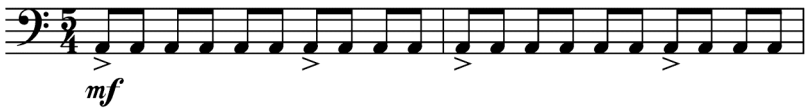
Characteristic to Mackey's work, *ostinati* are crucial rhythmic organizational devices that are utilized to delineate form and phrasal structure. Several types of *ostinati* exist according to the elements being utilized. At minimum, the regular repetition of a pattern requires the existence of a rhythmic structure. There are three types of *ostinati* used in *Turbine*. The first type of *ostinato* is either purely rhythmic (non-pitched percussion) or uses a single pitch of the work's modal system. The second type of *ostinato* may contain a second element in addition to rhythm, such as melody or harmony. The third type of *ostinato* may contain all three elements, including rhythm, melody and harmony.

There are four significant *ostinati* used in *Turbine*. Ostinato 1 (Example 4-8) is a combination of a compound and simple meter within a single measure (5/8+2/4). This *ostinato* is presented in four different forms, including a non-pitched rhythm (mm. 1-2), single pitch rhythm (mm. 5-6), harmonic rhythm (mm. 96-97) and a melodic-harmonic rhythm (mm. 111-121).



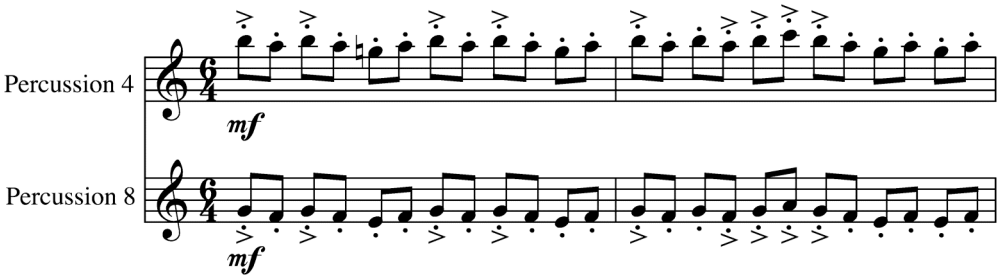
Example 4-8. Ostinato 1 presented as a single pitched rhythm
Turbine (mm. 5-6), marimba (percussion 4)

Ostinato 2 (Example 4-9) is a one-measure rhythm presented in the 5/4 passages with accents emphasizing grouped quarter notes (3+2). The rhythmic structure of Ostinato 2 is a combination of two simple meters (3/4+2/4) that create a 5/4-meter. The *ostinato* is presented as a non-pitched rhythm (m. 16), a single pitch rhythm (m. 19), a harmonic rhythm (mm. 100-106) and a melodic-harmonic rhythm (mm. 128-134).



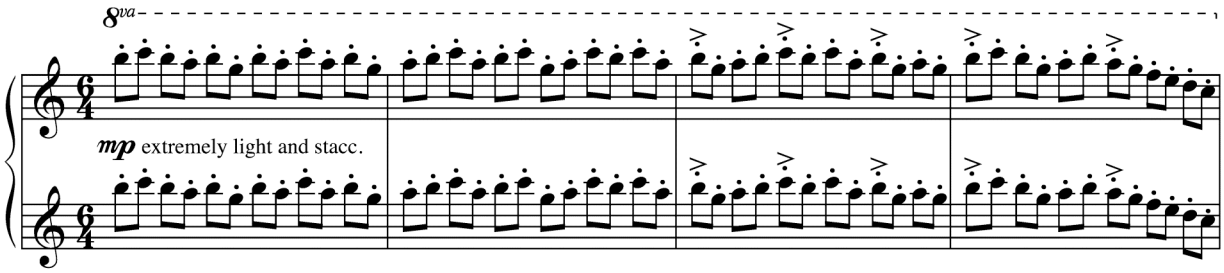
Example 4-9. Ostinato 2 presented as a single pitched rhythm
Turbine (mm. 19-20), marimba (percussion 4)

Ostinato 3 (Example 4-10) is a two-measure eighth-note rhythm set in a 6/4-meter and is highlighted by piano accentuation. The rhythmic structure of Ostinato 3 is a combination of two simple meters (3/4+3/4) that combine to create a 6/4-meter. The *ostinato* is presented as a melodic-harmonic rhythm (mm. 203-208) and as a truncated figure with extensions (mm. 264-271).



Example 4-10. Ostinato 3
Turbine (m. 203-204), marimbas (percussion 4 & 8)

Ostinato 4 (Example 4-11) is a four-measure eighth-note rhythm set in a 6/4-meter. The form of this *ostinato* is (a-b-c-d). The rhythmic structure of Ostinato 4 utilizes the 6/4-meter in two different structures. The rhythmic structure of parts (a, b, d) is a combination of two simple meters (3/4+3/4) that creates a 6/4-meter. The rhythmic structure of part (c) is a combination of three simple meters (2/4+2/4+2/4) that creates a 6/4-meter. The first two measures (a-b) of this melodic-harmonic rhythm are presented (mm. 246-247) followed by four repeated statements of the *ostinato* in its complete form (mm. 248-263).



Example 4-11. Ostinato 4
Turbine (m. 248-251), piano

Accents create rhythmic counterpoint throughout *Turbine,* which enhances drama at the conclusion of phrases and sections and assists in creating dynamic contrast. Similar to formal design, Mackey's use of rhythmic material creates good pacing and maintains interest throughout this work. *Turbine* is Mackey's most complex rhythmic band work to date.

Harmony

In *Turbine*, Mackey's harmonic language includes simple tertian harmonies and clustered tonal and atonal harmonies. These harmonies serve to conclude, extend or link phrases and provide dramatic effect as phrasal interruptions. They also provide harmonic direction in transitional sections of the work. The four presentations of the primary melody, which occur in Part B, use simple functional harmonies and conclude on the dominant without resolution to the tonic. In the first presentation (mm. 140-147), the melody is paired only with a bass line, with mallet instruments performing a harmonic pulse, which utilize pitches of C Lydian scale. In the second presentation (mm. 185-192), flutes, horns, piano and mallet percussion present a harmonic pulse to the melody and bass line in G Lydian. In the third (mm. 214-221) and fourth (mm. 277-284) presentations, harmony is further emphasized through the countermelody layered over a continuation of the bass line and harmonic pulse.

Sustained and rhythmic clusters are featured throughout the work and typically display pitches of the mode being utilized. These harmonic clusters occur as dramatic tutti presentations

and are used as extensions, links, accentuations or conclusions to phrases. The first clustered harmony (mm. 3-4) is centered on C with dissonant half step and whole-step relationships to the tonic and dominant. The second harmonic cluster is centered on A and contains all of the pitches of the A Aeolian scale. The third harmonic cluster (mm. 33-36) utilizes all notes of the F Lydian scale. This harmonic cluster is the source material from which the primary melody and the most important motive (Motive 2) are derived. Bb is added to the F Lydian cluster, which increases dissonance (mm. 42-45). Dissonant harmonic clusters are used both as phrase links and for dramatic effect (m. 225, 229, 231, 236, 239). Smaller harmonic clusters outline the notes of Motive 1 (mm. 22-25, 30-32, 48-52, 59-64). Motive 2 is presented as harmonic fragments (mm. 172-174, 205), a sustained complete cluster (m. 207) and as a linear harmonic device (mm. 105-106, 157-158, 167-168, 175-176, 177-178, 182-183, 195-198, 199-202, 248-251, 252-255, 256-259, 260-263), which outlines the lower tetrachord of the Lydian scale.

Other examples of harmony are found in the extended marimba duet, the layering sections and the coda. During the extended marimba duet (mm. 111-184), harmonies are derived from pitches of the Lydian and Ionian scales and include harmonic intervals ranging from seconds to tenths. In sections five and eight (mm. 193-213, 242-276), melodic and harmonic material of the various motives and *ostinati* are layered and create harmonic tension. In the coda, descending harmonic clusters (mm. 290-293) provide a harmonic direction toward the concluding tonality of the work, D Lydian.

Texture

With the exception of one example of monophony (m. 14), Mackey utilizes homophonic and polyphonic textures in *Turbine*. Homophonic and polyphonic textures are defined

melodically and rhythmically in this work.[148] Melodic texture is homophonic during the first two presentations of the primary melody (mm. 140-147, 185-192), which include harmonic progressions created by the bass line and harmonic rhythm established in flutes, horns, piano and mallet percussion. In the second two presentations of the primary melody (mm. 214-221, 277-284), the countermelody is added, creating polyphony.

Rhythmically, texture is homophonic in sections where rhythmic groupings are similar or a single motive or *ostinato* is being presented (mm. 1-3, 26-38, 59-61, 111-127, 193-194, 222-224). The most prevalent rhythmic texture in *Turbine* is polyphony, which is found in sections that contain groupings that do not align or in sections that contain layered material. Flourishes that create polyrhythms establish polyphony (mm. 4, 24-25, 80-84, 211, 231, 285-302). Both homophonic and polyphonic melodic textures contain polyphonic rhythmic textures in the form of flourishes (mm. 192, 192, 215, 217, 221, 278, 280, 282). Polyphonic texture is also found in sections that layer rhythmic material, such as *ostinati*, in unique combinations (mm. 195-213, 246-271).

Orchestration

Orchestration in *Turbine* is standard wind ensemble scoring, with the exception of flutes, Bb clarinets and trombones, each of which are scored for four parts. The most unique characteristic of Mackey's orchestration in *Turbine* can be found in his percussion scoring. *Turbine* was written for eight individual percussion parts, but is facilitated with nine performers (two players on percussion 8) because of quick equipment changes. Mackey says, "If you love writing for percussion, which I do, wind ensemble is a great genre because there are no complaints about having eight percussion parts. The only complaint is that the piece calls for two

[148] In their book *The Rhythmic Structure of Music*, Grosvenor and Cooper describe rhythm as existing in a clear texture (homophonic) or ambiguous texture (polyphonic).

five-octave marimbas, which is not available to some groups."[149] Concerning *Turbine*, he describes his concept for percussion orchestration as follows:

> When you are flying, the only thing keeping you in the air is the engine, and I made the percussion the engine. The piece begins with three minutes of grinding, scary music, which depicts my terrified feeling of the concept of flying, beginning with the purchase of the ticket on the computer, continuing with thoughts about the upcoming flight and culminating with the loud, crunchy sound of the engines when the aircraft prepares for takeoff. This is one of my images during the flying process.[150]

While creating the percussion parts, Mackey included sound samples in his score, which required translation into specific instrument requests. In the score, he writes the following instructions:

> Four steel plates should be of different sizes and struck with large brass orchestra bell mallets wrapped in eight to ten layers of electrical tape. Alternately, they may be substituted with comparably loud, clanging metallic objects. Think big, offensively loud and creatively – like an empty scuba tank. [Sounds] should be rich, not too tinny. Be careful of balance. (It doesn't take much force to create "*ffff*" with suspended steel plates.) Choke whenever possible.
>
> The piece calls for many tam-tam scrapes. All scrapes last [through the] entire notated duration, requiring a circular scraping motion at times. Although the default object for scraping is a triangle beater, the nastier the better, and substitutions are encouraged. The composer prefers the use of a threaded drill rod - approximately three feet long, used almost like a bow, scraped against the tam-tam edge. The stronger and more grotesque the sound, the better. Use different objects for different scrapes throughout the piece.
>
> Although large China cymbals are requested, feel free to substitute with other quick-decay, trashy cymbals – or literally, trash can lids.[151]

Mackey re-emphasized and commented on the following specifics pertaining to percussion equipment:

> Absolutely do NOT use brake drums instead of steel plates. Brake drums have too high a pitch - too much "ping," not enough "clang" - and are incredibly fatiguing to listen to for 8 plus minutes. Some performances have used huge pieces of scrap metal. Again, what I need is a huge, rich, clanging sound - not anything too bright, which becomes fatiguing.

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[149] John Mackey, lecture to LSU composition class, 6 November 2006.
[150] Ibid.
[151] John Mackey, *Turbine for Wind Ensemble*. Los Angeles: OstiMusic, 2006.

> Marimba mallets need to be pretty hard so as to allow for a very clear and secco articulation in the constant 8th-notes.
>
> Bass drum mallets in the beginning of the piece and in letter "H" need to be hard -- maybe even wood. [Similar to matching marimba mallets] it's important that [the bass drum mallets] sound matched.
>
> The suspended cymbal roll in percussion 7 (m. 134-135), should crescendo quite quickly. It's the main transition between the winds and the percussion break [which begins at m. 136], so [the cymbal should] get loud quickly, and continue to crescendo.[152]

REHEARSAL ANALYSIS

Due to the complexity of both rhythm and orchestration in *Turbine*, interpretive considerations and technical issues confront the conductor in the preparation of this work. Interpretative considerations include tempo, desired sound (including timbre, blend, balance and dynamics) and style (including articulation and phrasing). Technical considerations include rhythmic complexity, note accuracy and percussion staging.

Tempo helps to create momentum and excitement in *Turbine*. Mackey scored the tempo at (♩. = 184), which worked well when creating the MIDI sound file. However, Mackey found that performances increased in excitement and the melody flowed more appropriately when the tempo was increased to (♩. = 190). Even at the marked tempo, technical difficulties exist for both conductor and performers. The conductor should maintain a strict pulse throughout the work and tempo should not be altered due to metric changes. Performers may encounter technical issues due to tempo when performing complex rhythms. Conductors should decide on the appropriate tempo for their ensemble, with the understanding that the composer prefers the tempo to be slightly faster than marked.[153] Regarding tempo, Mackey comments:

[152] John Mackey, correspondence with author, October 2006.
[153] John Mackey, interview with the author, October 2006.

> I rarely want things slower than marked, however faster is usually fine. For example, *Turbine* is marked at (♩ = 184), and I have heard the piece at (♩ = 204), which may be a little too quick and almost out of control for performances. By the time certain percussion instruments sound at that tempo, the sound should have already ceased. However the piece works great at (♩ = 190), and, in fact, I prefer it at that tempo. If it technically is not working, then it is obviously too fast![154]

In an attempt to capture Mackey's intended sound palate for *Turbine*, conductors must be concerned with achieving appropriate timbre, blend, balance and dynamic contrast. The conductor may wish to refer to the composer's images that are captured through the programmatic material of the work, including brighter timbres and metallic grinding sounds associated with the "jet engine."

Careful choices concerning equipment selection may help the ensemble to achieve appropriate timbres. Conductors should select percussion instruments and mallets that properly fit the character of the piece. Conductors might face challenges due to the composer's selection of non-traditional percussion instruments, specifically the four suspended metal plates and use of drill rods for tam-tam scrapes. Careful study of the MIDI sound file created by the composer may help with the duplication of Mackey's specifically requested sounds on acoustic materials. The conductor may also wish to elicit assistance from experienced percussionists to find creative ways to choose appropriate sounding steel plates, mallets and drill rods for the tam-tam scrapes that meet the composer's requests, emphasizing equipment that is articulate and bright.[155] The hi-hat cymbals selected should be bright and light in quality, set tightly for clarity.

If possible, the selection of a concert grand piano that is crisp and bright in timbre should be considered for performances. Pertaining to the piano, Mackey requests "The piano should be

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[154] John Mackey, interview with the author, October 2006.

[155] Earlier in this chapter, the section on "Orchestration" outlines Mackey's specific written requests in the score concerning the four suspended steel plates and tam-tam scrapes. In the author's performance of *Turbine* with the Louisiana State University Wind Ensemble (November 2006), two empty propane tanks and two large pieces of iron scrap metal were suspended to replicate the four steel plates. In Richard Clary's performance of *Turbine* with the Florida State University Wind Orchestra (March 2007), large metal flower pots were placed up side down on suspended cymbal stands to replicate the four steel plates.

played as dryly as possible, particularly in places like rehearsal letters G, N, and S." With reference to brasses, the composer typically calls for trumpets, horns and trombones to play with bright tone qualities while euphoniums and tubas function in darker capacities. Mutes used by the brasses should be the brightest available, selecting uniform brands that are made of metallic material for projection, balance and blend.

Mackey's scoring in *Turbine* creates blend and balance issues for the conductor in some passages of this work. Concerning balance and dynamics, Mackey states, "The trick with this piece is achieving balance with eight percussionists playing over flutes. You can see the flutes playing, but you wonder if they are actually sounding." In the layering sections, (rehearsal letters P and S), the conductor should clearly establish the new material parts being presented. Mackey emphasizes low woodwinds, using bassoon or bass clarinet to introduce the primary and secondary melodic lines and all four motives. The conductor will need to encourage the bass clarinet to be uninhibited when presenting the first statement of the primary melody, executing this theme with as much projection as possible. The underlying percussion and bass line instruments should remain distant to this theme. Although the initial presentation of this primary melody is cued in the euphonium part, the composer specifically instructs, "Cues in parts are for rehearsal only and should never be played. They are provided only as visual landmarks."[156] Brass parts are scored in extreme registers. Trumpets parts require players to perform written high E (m. 221) and trombones are required to perform parts marked "as low as possible," (m. 46).

As to the extreme dynamics called for in *Turbine*, the composer says the following:

> The first measure contains all percussion parts playing at *ffff*, which sounds cool in the MIDI file, but it is really loud with live performers. Actually, it is an assault, which becomes even louder when the band enters in the third measure. Recording engineers might be concerned about blowing out their equipment. I sat behind the recording engineer at the University of Kansas performance and when

[156] John Mackey, *Turbine for Wind Ensemble*. Los Angeles: OstiMusic, 2006.

> the piece began, all the lights went into the red and the engineer jumped to adjust his input volumes. Although the piece is really loud, it eventually becomes softer so that the louder sections are appreciated when they arrive again.

Because percussion parts are on the louder end of the spectrum, careful staging of this equipment is crucial. Placement of percussion two and three on outside-opposite sides of the stage will eliminate the steel plates from being directly behind the wind performers in the back row. This placement will also assist with hearing the thunder sheet (percussion 3).[157]

Concerning specific dynamic changes, Mackey says, "The dynamics at rehearsal letter R are marked *piano* for bassoons and saxophones (m. 232), but that's wrong. They should play quite loudly. The perceived dynamic contrast between the bassoons and the tutti 'wall of sound' that interrupts them will still be enormous. Bring bassoons and saxophones parts up to forte."

Stylistic considerations of articulation and phrasing in *Turbine* are the direct responsibility of the performer. Mackey relies on the stylistic intuition of performers to achieve correct articulation and phrasing. These issues may be formidable for performers of this work, especially due to the quick tempo considerations discussed earlier. Conductors may need to spend extra time rehearsing at slower tempi but should be advised that approaching desired tempo must occur early enough in the rehearsal process to allow the final product to be properly achieved. Accented articulations and proper staccato style should be exaggerated, even at preparatory tempi, in order to create the desired effect of the final product.

Other technical issues in *Turbine* are caused by rhythmic complexities. Common in contemporary wind band literature, the mixed meters and complex rhythms will require careful study and planning by the conductor before rehearsals begin. Some performers may struggle with the rhythmic independence required to successfully perform the polyrhythms in this work.

[157] Concerning staging, percussion four and eight (marimbas) perform a lengthy duet that requires precision between the performers. Placement of these two parts on direct-opposite sides of the center percussion station (percussion one) may assist with the accuracy issues prevalent in these parts.

Because of the complexity of the percussion parts, conductors may wish to spend extra time rehearsing these performers without the complete ensemble.

CONCLUDING REMARKS

The quick tempo, complexity of rhythms and unique percussion scoring found within *Turbine* may create technical issues for the conductor during preparation of this work. While tempo helps create momentum and excitement in *Turbine*, this composition is Mackey's most rhythmically complex band work to date and a slower tempo may be required during the initial learning process. Mackey uses mixed meters and complex rhythmic material to maintain interest throughout, creating metric dissonance through the use of cross-rhythms and polyrhythms. Some performers may struggle with the rhythmic independence required to successfully perform these rhythms.

The most unique characteristic of *Turbine* is found in Mackey's percussion scoring. Conductors may face challenges due to the composer's selection of non-traditional percussion instruments, however careful study of the MIDI sound file created by the composer should help with the duplication of Mackey's specifically requested sounds on acoustic materials. Although difficult to achieve, careful balance and dynamic control is crucial to achieving a quality performance of this work.

Mackey realized immediate success for *Turbine* and numerous members of the consortium scheduled performances of the piece, once again promoting both Mackey and his most recent composition. Within a year of the premiere, this work received national attention, with performances at major conventions throughout the United States. *Turbine* is unique in comparison to Mackey's earlier works, relying even less on melodic material and more on rhythmic complexity for its content. Similar to *Redline Tango*, this work demonstrates balance in

form between repetition and contrast along with a style that displays consistency and originality. It is a creative design that exhibits craftsmanship and unique rhythmic vitality. Although technically demanding, conductors and performers should find rehearsals and performances of *Turbine* to be enjoyable. To date, audiences have been captivated by Mackey's distinctive compositional style, rhythmic ingenuity and originality in percussion scoring.

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APPENDIX I

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John C. Mackey

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June 13, 2007

Dear Rebecca,

Pursuant to your request, as said use is solely for educational purposes as a doctoral candidate at the Louisiana State University, *a gratis* use is hereby granted; said rights are solely applicable to usage of the excerpts obtained from the pieces below in your dissertation entitled *John Mackey: The Composer, His Compositional Style and a Conductor's Analysis of Redline Tango and Turbine.* Please retain a copy of this letter as validation of said rights granted.

With kind regards,

John Mackey

Redline Tango by John Mackey

Turbine by John Mackey

APPENDIX II

JOHN MACKEY: LIST OF PUBLISHED COMPOSITIONS

BAND/WIND ENSEMBLE

Title (Publishing Date)	Instrumentation
Clocking (2007)	wind ensemble
Concerto for Saxophone and Wind Ensemble (2007)	sop sax and wind ensemble
Kingfishers Catch Fire (2007)	wind ensemble
Redline Tango (2004)	wind ensemble
Sasparilla (2005)	wind ensemble
Strange Humors (2006)	wind ensemble
Turbine (2006)	wind ensemble
Turning (2007)	wind ensemble

COMMERCIAL/INTERNET

Title (Publishing Date)	Instrumentation
MetLife (2004)	sampled gtr

INSTRUMENTAL CHAMBER ENSEMBLE

Title (Publishing Date)	Instrumentation
Annuals (2001)	2 vn, va, vc, 5 trp, 3 fh, 2 tbn, tba, perc
Breakdown Tango (2000)	cl, vn, vc, pf
Corridors (1999)	pf, vn, va, vc, djembe
Damn (1998)	amplified cl, 4 perc
Elegy and Fantasie (1989, 1991)	vn, pf
Irish Ghetto (1997)	bodhran, vn, mandolin, accordion, db, perc, voice
Juba (2003)	electric str quartet, perc
Mass (2004)	6 perc
Mood Indigo (1996, 2000)	amplified pf, drum set
Rush Hour (1999, 2000)	electric str quartet, drum set
Strange Humors (1998)	str quartet, djembe
Variation (1999)	2 djembes
Voices and Echoes (1999)	str quartet
Wrong-Mountain Stomp (2004)	vn, va, vc

ORCHESTRA

Title (Publishing Date)	Instrumentation
Concerto for Percussion (2000)	solo perc and orchestra
Do Not Go Gentle Into That Good Night (1994)	symphony orchestra
Redline Tango (2003, revised 2005)	symphony orchestra
Under the Rug (2004)	chamber orchestra

THEATER

Title (Publishing Date)	Instrumentation
Twelfth Night (2001)	accordion, mandolin, vn, gtr

VITA

Rebecca L. Phillips is a native of the Washington, D.C., area. She earned her Bachelor's Degree in Music Education from the Florida State University. After teaching secondary school in Florida, Phillips attended the University of South Florida where she earned Master of Music degrees in wind conducting and trombone performance. At South Florida, she also taught brass technique courses, applied trombone, assisted with the USF Marching Band and directed the basketball pep band. In addition, she was an adjunct instructor of low brass at Manatee Community College. From 2001-2004, Phillips served as Director of Bands at Howard W. Blake Performing Arts High School in Tampa, Florida where she developed an award-winning concert band program.

Phillips was accepted as a candidate into the DMA wind conducting program at Louisiana State University where she served as a graduate assistant with the Tiger Marching Band and the Bengal Brass basketball pep bands. In addition, she served as guest conductor of the Wind Ensemble, the Symphonic Winds, and the Symphonic Band. Under her direction, the LSU Wind Ensemble performed the school's premiere of John Mackey's *Turbine* and David del Tredici's *In Wartime*, the latter of which was produced on the Louisiana State University Band's 2005 Compact Disc project. She also conducted the world premiere of Brett Dietz's *Crop Circles* with the LSU Symphonic Winds.

Phillips' conducting teachers have included Professor Frank Wickes, Dr. James Croft, Dr. William Wiedrich and Dr. Patrick Dunnigan. She has been a clinician throughout the Southeastern United States and has served as guest conductor of the FSU Symphonic Band, the USF Wind Ensemble and various high school honor bands. As a trombonist, she has performed with the National Symphony Orchestra, U.S. Navy Band, U.S. Army Band (*Pershing's Own*),

the Tallahassee Symphony and the Tampa Bay Opera Orchestra. She has also performed internationally in England, Mexico, the Caribbean, Russia and Sweden, and has toured in Florida as a trombonist with Johnny Mathis and Barry Manilow.

As of August 1, 2007, Miss Phillips has been appointed Assistant Professor and Associate Director of Bands at the University of South Carolina at Columbia. Her responsibilities will include conducting the Symphonic Band, teaching undergraduate instrumental conducting, supervising student teachers and serving as director of the USC summer band camps.