

June 2nd, 2021

“I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of \$900.00; that all costs claimed have been incurred for the Project in accordance with the Agreement between All Score Urbana and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.”

A handwritten signature in cursive script that reads "Ralph Lewis".

Ralph Lewis

All Score Urbana at Urbana High School - Post-Project Evaluation

During Spring 2021, All Score Urbana collaborated with Urbana High School students through Urbana High School Orchestras and Bands to introduce music composition ideas and support the creation of new student works. This program was open to all Urbana High School students and was advertised to them with support from Ms. Tamra Gingold, director of orchestras, and Mr. Darren Hicks, director of bands.

In the pre-pandemic version we initially planned, the program was meant to follow up in person like the previous series of All Score Urbana sessions with the high school orchestras. Due to safety concerns, this program was presented online through Zoom. In addition, All Score also took concrete steps to reduce project stress during this unprecedented time. This included giving all present students access to join in on the composition opportunities and guest presenter composer/Society of Composers Inc. Student Representative Brittany J. Green, approaching the composing from an opt-in perspective, and extending initial deadlines. Weekly composing/feedback session accommodated student schedules throughout February and March, happening Tuesdays for some and Thursdays/Fridays for others. (In addition to these 16 hours of coaching, teaching artists have spent another 25 hours planning the program and recording the student works).

Student composers were given a number of choices of teaching artists to write for, including Alyssa Tong (violin), Nathan Balester (clarinet), Michael McAndrew (piano), (Geoffrey Schmelzer) voice, and Ralph Lewis (electronics). We received eight responses and paired the composers off with their teaching artists, who were available in session as frequently as possible. Rather than being a typical music composition program, All Score's aim is as much to encourage creativity and foster awareness of community resources. So, for example, when one student wanted to switch projects to complete a marching band program for another opportunity, we paired them with composition teaching artist Kayla McComb who has a deep experience with this style of music.

Ms. Gingold coordinated the sessions, which involved individual instruction on participants' works, coaching through different stages of the creative process. These coachings included examples of demonstrations on the instruments they were writing for, relevant music

theory to support the student composers' vision, troubleshooting electronic music software, composition techniques such as developing a melody, music notation, and online resources to support people's needs. Composers were welcome to choose to write during the session hours and to check in with questions as needed. A quieter but important upside to the inconveniences of Zoom was that for some student composers, they particularly thrived hearing other one-on-one coachings.

In March, Brittany J. Green visited to discuss her compositional practices, including her recent commissioned composition for JACK Quartet and her use of electronics in her compositional practices. In addition to discussing her work and playing musical examples, she took questions and comments from students, including ones that discussed electronic music workflows from one of the participating composers.

The funding All Score received from this Arts in the Schools grant allowed us to expand on the instruments we could offer, expand the time we spent with students, and reach out throughout existing relationship with Urbana High School Orchestras to include students beyond those ensembles. Through the opt-in approach we developed with Ms. Gingold, I believe we found a balance that respected the difficult situation everyone (and especially students) have been in during the pandemic. For the participating composers, we were able to support two works for violin, violin and electronics, a portfolio of marching band works, a duo for clarinet and piano, a trio for violin, clarinet, and piano, and a solo for double bass. This balance of building general awareness of possible avenues and resources with the opportunity to bring consistent attention to the longterm nature of creating new music is something we aim to explore this coming year with All Score Urbana: Community of Song.

All Score Urbana at Urbana High School - Documentation

We have included six images (three photos/three scores) at the end of this pdf and three audio/video links

The first three are photo stills from Zoom sessions.

“ASU at UHS - working on clarinet piano duo” - Here in the Thursday/Friday group, we discussed and problem solved questions around how to move the composer’s ideas for harmony toward a more nuanced piano part.

“ASU at UHS - initial drafting solo” - In the Tuesday group we demonstrated using various means (singing, an instrument we know, notation software playback, etc.) to work through ideas. While this particular melody was left behind, the composer found another one through the processes we discussed that day.

“ASU at UHS - Last Minute Problem Solving” - In the Thursday/Friday group we worked through what we can do when previously well laid plans do not work out. We discussed taking what the composer liked from the previous work and some effective ways to work out the material when time has run short on a project (this is one of the few near-universal experiences a composer encounters regardless of style, experience level, or age).

Score Samples:

Mvt. 3: Dr. Malicious' Evil Base of Ultimate Dastardlyness by Aaron Rosenstein

Violin solo by Beatrice Ebel

Trio in Eb by Dimitrios Glaros

Audio/Video Links:

Violin solo by Beatrice Ebel

Clarinet and Piano Duo by Owen Robinson

Amazing Piece of Art by Nicholas Lehman

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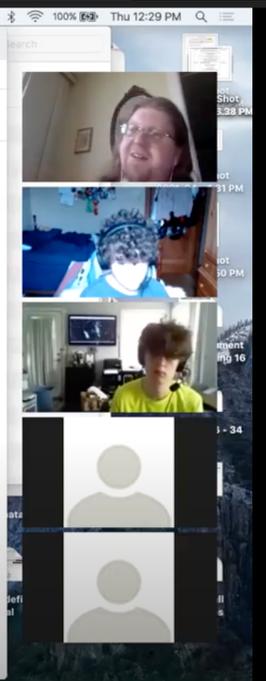
Musical score for Bb Clarinet (Bb Cl.) and Piano (Pno.). The score is divided into three systems. The first system (measures 22-24) shows the Bb Cl. playing a melodic line while the Pno. provides accompaniment. The second system (measures 25-27) continues the melodic development. The third system (measures 28-37) features a more complex texture with the Bb Cl. playing a melodic line and the Pno. playing a dense, chordal accompaniment. Dynamics include *p* (piano) and *dim.* (diminuendo).



Screenshot of the Sibelius software interface. The main window displays a musical score for Violin. The score includes a staff with notes and rests, and a piano accompaniment staff below it. The interface includes a toolbar with various editing tools, a sidebar with a list of editing options (Score, Edit, Duration, Rhythm, Pitch, Tempo, Text, Measure, Layout, Repeat, Dynamics, Articulation, Ornamant, Note, Voice), and a top menu bar. The score is labeled with (Lyricist), (Subtitle), and (Composer). The tempo is marked as $\text{♩} = 114$. Dynamics include *dim.* and *cresc.*



Screenshot of the Google Drawings interface. The drawing shows a red horizontal bar divided into three segments labeled "m. 1-8", "m. 9-16", and "m. 9-16". A yellow starburst shape with the text "Contrast!" is positioned over the second segment. Three blue arrows point from left to right, indicating a sequence or flow. The interface includes a top menu bar (File, Edit, View, Insert, Format, Arrange, Tools, Help) and a toolbar with various drawing tools.



Flute $\text{♩} = 150$
Oboe
B♭ Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
B♭ Trumpet
Mellophone
Trombone
Sousaphone
Snare Drum
Tenor Drums
Bass Drums
Cymbals
Concert Bass Drum
Timpani
Vibraphone

beatrice ebel

♩ = 120

Moderato //

Violin

Clarinet in Bb

Piano

4

poco rit.

p

8

, a tempo

poco rit.

pp

pp