

Electronic Thesis and Dissertation Repository

6-3-2016 12:00 AM

Ethos

William T. Nicolaou, *The University of Western Ontario*

Supervisor: Dr. Omar Daniel, *The University of Western Ontario*

A thesis submitted in partial fulfillment of the requirements for the Master of Music degree in Music

© William T. Nicolaou 2016

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>



Part of the [Composition Commons](#)

Recommended Citation

Nicolaou, William T., "Ethos" (2016). *Electronic Thesis and Dissertation Repository*. 3850.
<https://ir.lib.uwo.ca/etd/3850>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

Ethos – meaning the characteristic spirit of a culture, era, or community as manifested in its beliefs and aspirations – is a piece that explores Greek music from the 3rd Millennium B.C.E. to the folk tunes and dances of the 16th century C.E. *Ethos* incorporates multiphonics, quarter tones, ancient tonal systems and folk scales to show the differences and similarities between ancient and folk styles. The piece also features the traditional Greek drum ‘Daouli’ and mimics ancient instruments with those in a traditional orchestra. As the piece develops, ancient musical fragments can be heard through the orchestra, chiefly in string and woodwind passages. The violin, harp, flute and clarinet depict the kithara, lyre, plogera and aulos, respectively. The ever present increase in tempo drives both virtuosic and drone like characters to develop and transform.

Keywords:

Ethos, Canadian music, ancient Greek music, Greek folk music, composition.

Acknowledgements

I would like to thank Dr. Omar Daniel for his role as advisor to the thesis and for all of his help and guidance along the way. I would also like to thank Dr. Paul Frehner for his role as second reader of the thesis.

Table of Contents

Abstract and Keywords.....	ii
Acknowledgements.....	iii
Table of Contents.....	iv
Title Page.....	v
Instrumentation and Performance Notes.....	vi-vii
Conductors Notes.....	vii-viii
Score.....	1
Curriculum Vitae.....	51

William Nicolaou

Ethos

(2016)

An exploration into the music of the Greeks
Ancient and Folk

Referencing Ancient Greek fragments of:

Athenaeus' 2 Delphic paeans
Song of Seikilos

Referencing Ancient/Folk Greek instruments:

Aulos
Lyre
Kithara
Floyera

Daouli
Toumbi Kythnos
Defi
Tsabouna
Gaida Kavala

Referencing Greek Folk Dances:

Pentozali: Folk Melody
Kalamatiano (Dance): Mantili Kalamatiano (Folk Song)
Pentozali: Male Cretan War Dance

Transposed Score

Duration: 10 minutes 30 seconds
Symphony Orchestra: 2221 | 4221 | 2 perc. + Harp | Strings

Instrumentation

Flute 1,2
 Oboe 1,2
 Clarinet in B^b 1,2
 Bassoon
 Horn in F 1,2,3,4
 Trumpet in C 1,2
 Trombone 1,2
 Tuba

Percussion 1: Timpani/Tambourine/Suspended Cymbal
 Percussion 2: Bass Drum/ Daouli/ Roto-toms/ xylophone

Harp

Violin I,II
 Viola
 Violoncello
 Contrabass

Performance Notes

Flute quartertones: Each quarter tone is to be played with the fingerings given. Quarter tone symbols are as follows:

Quarter tone flat – \flat
 Quarter tone sharp – \sharp
 Three quarter tone sharp – $\sharp\sharp$

Clarinet Multiphonics: Each multiphonic trill and tremolo has a fingering above the given passage. If the performer cannot achieve the given multiphonic, then use existing fingering to produce another multiphonic or figure out a different fingering to achieve said multiphonic.

Notation: The base note is always the fundamental. White notes represent the most audibly prominent pitches while black notes are generally considered to be of secondary prominence. A plus (+) or minus (-) in front of certain notes indicates that the pitch tends to be microtonally sharper or flatter respectively.

General Technique: Relaxation of the embouchure and oral cavity along with slightly less lip pressure (especially that of the bottom lip) will often allow greater sensitivity to reed vibration.

Specific Technique:

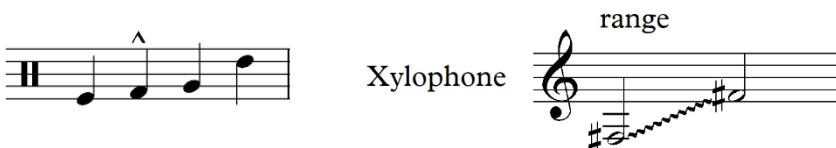
Bar 4 and 24: sustain lowest pitch; trill loudly but focus on lowest pitch; move bottom lip away from the reed; play all pitches equally.

Bar 56: sustain first pitch; trill loudly and focus on highest pitch; move bottom lip away from the reed; play all pitches equally.

Bar 101: Multiple timbre trill; similar to producing a multiphonic trill but does not involve an actual change in pitch of a chordal sonority. Executed in the same fashion as a multiphonic trill.

Percussion 2: If high and low Roto-toms are not available then use high and low tom-toms. If Daouli is not available then use Tenor drum (for the right side) and (for the left side) snare drum, using cross stick on the head of the drum, do not hit the rim.


Left side of Daouli
 Right side of Daouli
 Hit close to rim (on right side)
 Bass drum



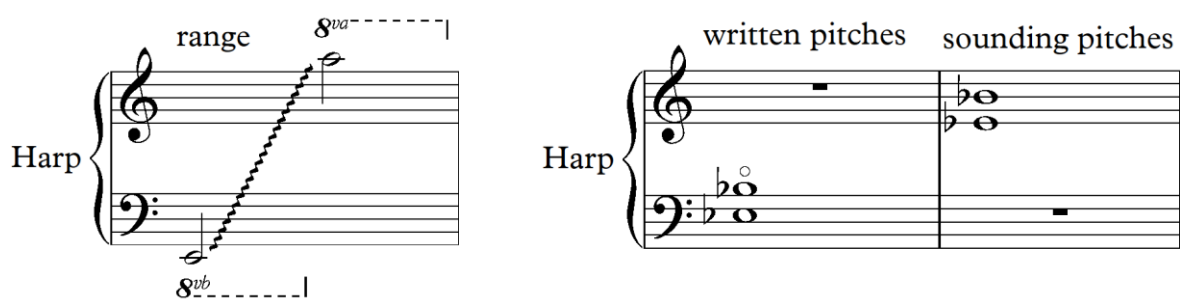
Xylophone

range

Roto-toms:
 High tom
 Low tom



Harp: Concert grand needed or 6 octave harp. Harmonics sound an octave higher than written



Conductors Notes

Beginning – Rehearsal B

During the 3rd and 2nd millennium BCE the Minoans were heavily influenced by instruments from Egypt like the sistrum and artifacts recovered which depict the double aulos and harp (oriental arched harp). Greece underwent many cultural changes in its development, to mirror their economic and/or musical development Ethos has an element of experimentation at the beginning. To emulate the beginnings of Greece’s music there is snap pizzicato in the strings which depict hitting sticks on wood but also rhythmic imbalances as they try to find their ‘Ethos’

Bar 25

Flute 1: referencing the 1st Delphic Paean. Composed in 127 BCE the lyrics in the fragment reads, “and on the sacred alters Hephaestus is burning the thighs of young bulls”. The fragment sounds Asiatic in origin from its more chromatic, more emotional and elaborate writing usually played by the Asiatic Flute.

Bar 28

Flute 2, Clarinets 1,2, Horn 1,2: referencing the 2nd Delphic Paean. Additionally composed in 127 BCE the vocal melody’s in the original fragment reads, “at the same time Arabian incense-smoke speeds up to heaven, and as the clear braying pipe weaves Shimmering tunes into the singing”. The 5 chromatic note passage references the words, ‘pipe weaves shimmering tunes’ or in ancient greek, ‘ai-o-lois’

Rehearsal B-C

Ancient Greece’s repertoire was mostly vocal based, rhythm, melody and pitch accent of a melody was depicted entirely by the rhythm of the words, which made purely instrumental music scarce. Instrumental music gained prominence in the latter half the 7th Century BCE to the end of the 5th Century BCE. During this time the great pipers’ competition at the Pythian Games in 586 BCE was the genres main event. The games, which happened every 4 years developed a set programme which each piper used. This was as follows:

1. *Peira*, ‘trying out’, in which Apollo surveys the ground to see if it is suitable for the struggle.
 - a. Elements of playing which auletes learn at the elementary stage. (The basics)
2. *Katakeleusmos*, ‘call of command’, in which he challenges the serpent.
3. *Iambikon*, in which he fights, this part includes trumpet-like notes and ‘tooth action’ to represent the shot of the serpent gnashing its teeth.
 - a. The reed is pushed up against the tooth
4. *Spondeion*, the stately libation music symbolizing the god’s victory.
5. *Katachoreusis*, a joyful dance of celebration.

Rehearsal mark B and D illustrate *Peira* and *Katakeleusmos*, the others however are not references as directly but are written in conjunction with the others.

Bar 48

The horns depict the writing on an urn retrieved from the Ancient Greek civilization dated back to the 5th Century BCE which said, “TOTE – TOTOTE”. In addition I reference the great trumpeter games of the 4th Century BCE was believed to be a competition of who could play the loudest.

Rehearsal E-F

Mainly in the Harp and accompanied by the Viola and cello, Song of Seikilos is considered to be the oldest complete musical composition ever found, dated between 200 BCE-100 CE. Seikilos was a lyric poet and musician during the Hellenistic period and his song is dedicated to his wife Euterpe. Traditionally this would be sung at the end of a symposium usually accompanied by a lyre or Cithara. Bars 75-83 in the Harp is a direct transcription of the love song which includes the ancient Greek lyrics.

Rēhçarsal F-H: Grēk folk bagpipēs

Tsabouna: which dates back 2000 years, is a bagpipe usually made of goat skin. The musician plays 2 chanter pipes at the same time which produces a slightly out of tune sound. Because there are no drone pipes it produces a movable drone sound for example bar 115-120. Traditionally the tsabouna would be accompanied by the toumbi kythnos: a small hand drum played under ones arm to cut through the heavy bagpipe sound. A high roto-tom or high tom-tom produces a comparable sound.

Gaida: this bagpipe is made up of a single chanter pipe like the highland bagpipes but only one drone pipe which can be tuned depending on the piece being played. In my depiction of the Gaida, the orchestra fills the roll of the drone pipe at letter 'G'. Traditionally accompanied by the Laouto (guitar), daouli/toumbi, Defi/daires, I depict these from the open strings pizzicato, roto-toms, and the tambourine paired with roto-toms.

General characteristics: Folk tunes frequently use grace figures to embellish the melodic outline and establish tonality. Other folk tunes including kalamatino could last up to 20 minutes long depending on how many repetitions/variations the band plays. Each time the original is repeated it gets more and more embellished and stretched.

Rēhçarsal H-J: Pēntozali folk mēlody

The difference between the folk melody and the war dance is just that of tempo. Where the folk melody isn't meant to be played with great haste, the War dance however is. It quotes the folk melody but does not repeat it ad. lib. like the previous section.

Rēhçarsal J-M :Kalamatiano (dance); Mantili Kalamatiano (folk song)

Kalamatiano is a 7/8 time dance made up of twelve steps which a group of people join their hands together and dance to the right in a semicircle. The leader of the circle/line usually sets the pace for the groups and most often does the most elaborate embellishments of the basic 12 step pattern. The leaders of this ensemble are the clarinet and violin or the Greek instruments Klarino and lyra.

Rēhçarsal M-End: Pēntozali; Malç Crētān War Dancē

It is said that the dance was invented by Daskalogiannis (the hero of the Cretan Revolution of 1770) and his chieftains who decided to create a new and warlike dance – to symbolize the revolution, the fifth to date. The fifth 'leap' against the Turks, so to speak. At length the revolution failed, Daskalogiannis met a most tragic end but the Pentozali remains as a remembrance of his attempt.

Ethos

(2016)
An exploration into the music of the Greeks
Ancient and Folk

William Nicolaou

♩=60 Mysterious
3rd Millennium B.C.E.

All quarter-tone notes use given quarter-tone fingerings for the remainder of the piece

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in B \flat 1

Clarinet in B \flat 2

Bassoon

Horn in F 1

Horn in F 2

Horn in F 3

Horn in F 4

Trumpet in C 1

Trumpet in C 2

Trombone 1

Trombone 2

Tuba

♩=60 Mysterious
3rd Millennium B.C.E.

Tune: E \flat , C, B, E \flat

flip tambourine on top of Timp. (Eb Timp.)
hit Timp. on either side of tambourine

Timpani/
Tambourine

Sus. Cymbal

Percussion 2
(drums, toms,
xylophone)

Harp

♩=60 Mysterious
3rd Millennium B.C.E.

Violin I

Violin II

Viola

Violoncello

Contrabass

8

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f p

f p

p

with nails

p

mf

f

mf

mp

mp

mp

mp

mp

mp

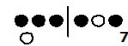
col legno battuto

col legno battuto

col legno battuto

col legno battuto

Syrinx esque: play with an airy sound
Very rigid



14

Fl. 1 *mf*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2

Cl. 1

Cl. 2

Bsn. *mf* *f* *mp*

Hn. 1 *p*

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1 *p* st. mute

Tbn. 2

Tba. *p*

Timp.

Cym.

Perc. with stick

Hp. *Ab* *Bb*

Vln. I

Vln. II

Vla.

Vc.

Cb.

19

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mp

p

mf

tr

scrape

mp — *mf*

p

mp

mf G#

29

Fl. 1 *mf*

Fl. 2 *p* *mp* *mp* *mf*

Ob. 1

Ob. 2

Cl. 1 *p* *mp* *mf*

Cl. 2 *p* *mf*

Bsn. *fp* *mf* *f*

Hn. 1 *p* *mp* *mf* *mp*

Hn. 2 *p* *mf* *mp*

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp. *mp* *f* *mp* *f* *F#* *C#*

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc. *pizz.*

Cb.

32

Fl. 1 G.P. *f* 3 3 3 3 3 *ff* *p*

Fl. 2 G.P. *f* 3 3 3 3 3 *ff* *p*

Ob. 1 *mf* *f* 3 3 3 3 3 *ff* *p* G.P.

Ob. 2 *f* 3 3 3 3 3 *ff* *p* G.P.

Cl. 1 G.P.

Cl. 2 G.P.

Bsn. *f* 3 3 3 3 3 *ff* *p* G.P.

Hn. 1 *f* 3 3 3 3 3 *ff* *p* G.P.

Hn. 2 *f* 3 3 3 3 3 *ff* *p* G.P.

Hn. 3 *f* 3 3 3 3 3 *ff* *p* G.P.

Hn. 4 *f* 3 3 3 3 3 *ff* *p* G.P.

C Tpt. *f* 3 3 3 3 3 *ff* *p* G.P.

C Tpt. *f* 3 3 3 3 3 *ff* *p* G.P.

Tbn. 1 *f* 3 3 3 3 3 *ff* *p* G.P.

Tbn. 2 *f* 3 3 3 3 3 *ff* *p* G.P.

Tba. *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Timp. *f* 3 3 3 3 3 *ff* *p* G.P.

Cym. with mallets *p* *f* G.P.

Perc. *p* *f* G.P.

Hp. *mp* *f* *ff* G.P.

Vln. I *arco* *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Vln. II *arco* *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Vla. *arco* *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Vc. *normale arco* *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

Cb. *arco* *mp* *f* 3 3 3 3 3 *ff* *p* G.P.

B ♩=54 Deliberatly
586 B.C.E. Pythian Games

Pirea: trying out, Apollo surveys the ground to see if it is suitable for the struggle

35

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

B ♩=54 Deliberatly
586 B.C.E. Pythian Games

Timp.

Cym.

Perc.

Hp.

B ♩=54 Deliberatly
586 B.C.E. Pythian Games

Vln. I

Vln. II

Vla.

Vc.

Cb.

39

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f

mp

tr

3

2

φ

42

Fl. 1 *f* *mf*

Fl. 2

Ob. 1 *mf* *f* *tr* *mf*

Ob. 2 *mf* *mf* *mp* *f* *mf*

Cl. 1 *mf* *mp*

Cl. 2 *mp* *f* *mp*

Bsn. *f* *f*

Hn. 1 *mf* *mp* *p*

Hn. 2 *mf* *mp* *mf* *p*

Hn. 3 *p* *mp*

Hn. 4 *p* *mp*

C Tpt. (st. mute) *p* *mp*

C Tpt. (st. mute) *p* *mp*

Tbn. 1 *mp* *f* *open*

Tbn. 2 *mp* *f* *open*

Tba.

Timp. *mp* *f*

Cym.

Perc.

Hp.

Vln. I *pizz.*

Vln. II *mf*

Vla.

Vc.

Cb.

Tune: (E \flat , A), C, (E \flat)
without tambourine

This musical score page, numbered 11, is for the piece "Katakaleusmos: 'call of command' the piper challenges the serpent". The score is written in 4/8 time and begins at measure 45. The instrumentation includes Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Horns 1-4, Trumpets 1 & 2, Trombones 1 & 2, Tuba, Timpani, Cymbals, Percussion, Harp, Violins I & II, Viola, Violoncello, and Contrabass. The score features various musical notations such as dynamics (p, mf, f, ff, fff), articulation (tr, pizz., arco), and performance instructions (open). The key signature has one flat and the time signature is 4/8. The score is divided into systems, with a double bar line and a 'C' time signature symbol indicating the start of a new section at measure 45. The piece concludes with a final measure in measure 50, marked with a fermata and a double bar line.



52

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f, *ff*, *fff*, *mp*, *f*, *mp*, *tr*, *pizz.*, *1st stands only*, *pp*

Tune: F#2, (A, C, Eb)

Detailed description: This is a page of a musical score for a symphony orchestra, page 12. The score is in 4/4 time and features a variety of instruments. The woodwind section includes two flutes (Fl. 1, Fl. 2), two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), a bassoon (Bsn.), and four horns (Hn. 1-4). The brass section consists of two trumpets (C Tpt.), two trombones (Tbn. 1, Tbn. 2), and a tuba (Tba.). The percussion section includes a timpani (Timp.), cymbals (Cym.), and a snare drum (Perc.). The string section includes two violins (Vln. I, Vln. II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The score is marked with dynamic levels such as *f* (forte), *ff* (fortissimo), *fff* (fortississimo), *mp* (mezzo-piano), and *pp* (pianissimo). It also includes performance instructions like "heavy/wide vibrato solo" for the flutes, "tr" (trills) for the horns, and "pizz." (pizzicato) for the strings. A tuning instruction "Tune: F#2, (A, C, Eb)" is present above the timpani part. The page number "12" is in the top left, and the measure number "52" is at the start of the first staff.

62

Fl. 1 *mf* **D** natural vibrato

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1 *pp* cup mute

Tbn. 2

Tba.

D

Timp. *mp*

Cym.

Perc. To Xyl.

Hp.

D

Vln. I *ppp* 1st stands only pizz. *pp* tutti

Vln. II *ppp* 1st stands only pizz. *pp* tutti

Vla. *pp* arco tutti

Vc. *pp* arco tutti

Cb. *pp* tutti

71

Fl. 1 *f* *mf*

Fl. 2

Ob. 1 *mf* *f* *mf*

Ob. 2

Cl. 1

Cl. 2 *pp*

Bsn. *pp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Hn. 3 *p* *pp*

Hn. 4 *p*

C Tpt.

C Tpt.

Tbn. 1 *p*

Tbn. 2

Tba. *p*

Timp. *mf* *mp*

Cym.

Perc.

Hp. *mf* *f*

Vln. I *p* div.

Vln. II *p*

Vla. *p* *f* pizz.

Vc. *p* *mf*

Cb. *p*

* English and ancient greek lyrics for aesthetic purposes, not to be s
 * Translation: While you're alive, shine, man; don't be the least bit bl

E Dolce
Song of Seikilos (Love song)
200 B.C.E. - 100 C.E.

76

Fl. 1 *mp* *mf*

Fl. 2 *pp* *mp* *pp*

Ob. 1 *p* *pp* *mp* *pp*

Ob. 2 *p* *pp* *mp* *pp*

Cl. 1 *mp* *mf*

Cl. 2 *p* *pp*

Bsn. *p* *pp*

Hn. 1

Hn. 2

Hn. 3

Hn. 4 *pp*

C Tpt.

C Tpt. *pp*

Tbn. 1

Tbn. 2

Tba.

E Dolce
Song of Seikilos (Love song)
200 B.C.E. - 100 C.E.

Timp. *mp*

Cym.

Xyl.

*Hó - son zês, Phái - nou; me - dén hó - los...

E Dolce
Song of Seikilos (Love song)
200 B.C.E. - 100 C.E.

Vln. I

Vln. II

Vla. *f* *mf*

Vc. *mp*

Cb. *mp* *p*

melody with harp
div.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp. *with tambourine*

Cym.

Xyl.

Hp.

Vln. I

Vln. II

Vla. *tutti*
f
with Harp+Viola

Vc. *mf*

Cb.

Tune instrument
1 quartertone flat

Tune instrument
1 quartertone flat

open

pp

mp

p

mp

pp

mp

pp

mp

Xylophone

sy ly - pou... pors o-lí-gon és - ti to - zzên: to té-los ho chró-nos a - pai - teí.

90

Fl. 1 *p* *mf* *p*

Fl. 2 *p* *mf*

Ob. 1

Ob. 2

Cl. 1 *mf* *p*

Cl. 2 *mf* *p*

Bsn. *p*

Hn. 1 *p* *mp* *pp* *p*

Hn. 2 *p*

Hn. 3 *pp* *mp* *p*

Hn. 4

C Tpt. *p*

C Tpt. *p*

Tbn. 1 *p*

Tbn. 2 *mp* *p*

Tba.

Timp.

Cym.

Xyl.

Hp. *ff* G \sharp

Vln. I *arco* *pp* *mp* *pp*

Vln. II *arco* *pp* *mp* *pp*

Vla. *pp* *mf*

Vc. *pp*

Cb.

96

Fl. 1 *mf* *mp*

Fl. 2 *mp*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 *p* *mf* *p*

Bsn. *p* *mf* *p*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

Hn. 3 *p* *mf* *mp*

Hn. 4 *p* *mf* *mp*

C Tpt. *mp* *mf* *mp*

C Tpt. *mp* *mf* *mp*

Tbn. 1 *mp* *mf* *mp*

Tbn. 2 *mp* *mf* *mp*

Tba. *p* *mf* *p*

Tim. *mp* *mf* *mp*

Cym.

Xyl. *mf* *p*

Hp. *mf* *f* *mf*

Vln. I *p* *mf* *p*

Vln. II *p* *mf* *p*

Vla. *mp* *p* *mf* *p*

Vc. *mf* *mp* *p* *mf* *p*

Cb. *p* *mf* *p*

Multiple timbre trill

Tr

E

G#

(with tambourine)

To Tamb.

To Roto-t.

A \flat

F ♩=90 Driving
Greek Bagpipes: Tsabouna

104

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.

Musical score for woodwinds (Flutes, Oboes, Clarinets, Bassoon) in 2/4 time. The oboe parts (Ob. 1 and Ob. 2) feature a driving melody starting at measure 104, marked with a forte (f) dynamic. The melody includes triplets and is supported by the other woodwinds.

Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.

Musical score for brass instruments (Horns, Trumpets, Trombones) in 2/4 time. All parts are currently silent.

F ♩=90 Driving
Greek Bagpipes: Tsabouna

Timp.
Cym.
Roto-t.
Hp.

Roto-toms (pitch high R.tom at B \sharp if possible)
If Roto-Toms not available then use high and low Tom-Tom

Musical score for percussion (Tympani, Cymbals, Roto-toms, Harp) in 2/4 time. The Roto-toms part features a driving pattern marked with a mezzo-forte (mf) dynamic. The Harp part is currently silent.

F ♩=90 Driving
Greek Bagpipes: Tsabouna

Vln. I
Vln. II
Vla.
Vc.
Cb.

Musical score for strings (Violins, Viola, Violoncello, Contrabass) in 2/4 time. All parts are currently silent.

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Roto-t.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pitch low Tom at B \sharp if possible
octave lower than high R.tom

f

124

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Roto-t.

Hp.

Vln. I

Vln. II

Vla. arco *f*

Vc. arco *f*

Cb. arco *f*

ff

G ♩=104 A Little More Movement
Greek Bagpipe: Gaida Kavala

133

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.

G ♩=104 A Little More Movement
Greek Bagpipe: Gaida Kavala

Timp.
Cym.
Roto-t.
Hp.

G ♩=104 A Little More Movement
Greek Bagpipe: Gaida Kavala

Vln. I
Vln. II
Vla.
Vc.
Cb.

143

Fl. 1 *f* *mp*

Fl. 2 *f* *mp*

Ob. 1 *mf*

Ob. 2 *mf*

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2 *mp*

Tba.

Timp. *f* *mp*

Cym.

Roto-t.

Hp.

Vln. I

Vln. II *col legno battuto*

Vla. *mf* *col legno battuto*

Vc. *mf*

Cb.

160

This page of a musical score contains measures 160 through 164. The score is for a full orchestra and includes the following instruments and parts:

- Flutes:** Fl. 1 and Fl. 2 (both silent).
- Oboes:** Ob. 1 and Ob. 2 (both silent).
- Clarinets:** Cl. 1 and Cl. 2 (playing a melodic line with *ff* dynamics, featuring triplets in measures 162-164).
- Bassoon:** Bsn. (playing a rhythmic accompaniment with *mf* dynamics).
- Horns:** Hn. 1, 2, 3, and 4 (playing a melodic line with *ff* dynamics).
- Trumpets:** C Tpt. (two parts, playing a melodic line with *ff* dynamics).
- Trombones:** Tbn. 1 and 2 (playing a melodic line with *ff* dynamics).
- Tuba:** Tba. (playing a melodic line with *ff* dynamics).
- Timpani:** Timp. (silent).
- Cymbals:** Cym. (silent).
- Rototom:** Roto-t. (silent).
- Percussion:** Hp. (silent).
- String Section:** Vln. I, Vln. II, Vla., Vc., and Cb. (all silent).

The score is written in 3/4 time and ends with a double bar line in measure 164. Dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). The key signature has one sharp (F#).

♩=100 Light and Playful

Pentozali - Folk Melody

1547 C.E.

H

168

Fl. 1 *mp*

Fl. 2

Ob. 1

Ob. 2

Cl. 1 *mp*

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

♩=100 Light and Playful

Pentozali - Folk Melody

1547 C.E.

H

Tune: F,A,C,F

Timp.

Cym.

Percussion

Daouli with sticks *mp*

Hp.

♩=100 Light and Playful

Pentozali - Folk Melody

1547 C.E.

H

Vln. I

Vln. II

Vla. *pizz.* *mp*

Vc. *mp* *pizz.*

Cb. *mp*

181

Fl. 1 *mf* ³

Fl. 2 *mp* ³

Ob. 1 *mp* *mf* *mp* ³

Ob. 2

Cl. 1 *mf* ³

Cl. 2 *mf* ³

Bsn. *mf*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba. *mf*

Timp.

Cym.

Perc.

Hp.

Vln. I *pizz.* *mp*

Vln. II

Vla. *arco* *mf* ³

Vc. *arco* ³

Cb.

190

Fl. 1 *f* 3 *mf* I

Fl. 2 *mf* *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* 3 *mf* 3

Cl. 2 *f*

Bsn. *f*

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt. *mf* 3

C Tpt.

Tbn. 1 *mf*

Tbn. 2 *mf*

Tba.

without tambourine I

Timp. *mf*

Cym.

Perc.

Hp. +++|+++ *mf* I

Vln. I

Vln. II

Vla. *pizz.*

Vc. *f* 3 *mf*

Cb.

198

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Flutes 1 & 2:** Treble clef, starting with a triplet of eighth notes and a dynamic marking of *p*.
- Oboes 1 & 2:** Treble clef, starting with a dynamic marking of *mf*.
- Clarinets 1 & 2:** Treble clef, starting with a dynamic marking of *mf*.
- Bassoon:** Bass clef, starting with a dynamic marking of *mf*.
- Horns 1-4:** Treble clef, starting with a dynamic marking of *mp* and *fp* later.
- Trumpets 1 & 2:** Treble clef, starting with a dynamic marking of *mf* and *cup mute*.
- Trombones 1 & 2:** Bass clef, starting with a dynamic marking of *mf* and *cup mute*.
- Tuba:** Bass clef, starting with a dynamic marking of *mf*.
- Timpani:** Bass clef, starting with a dynamic marking of *mf*.
- Cymbals:** No notation.
- Percussion:** No notation.
- Harp:** Grand staff, starting with a dynamic marking of *mf* and including chord markings *B \flat* , *E \sharp* , and *B \sharp* .
- Violins I & II:** Treble clef, starting with a dynamic marking of *mf* and *arco*, and ending with *f*.
- Viola:** Alto clef, starting with a dynamic marking of *f*.
- Violoncello:** Bass clef, starting with a dynamic marking of *mf*.
- Contrabass:** Bass clef, starting with a dynamic marking of *mf*.

207

Fl. 1 *mp* *mf* *mp* *mp* **molto accel.**

Fl. 2 *mp* *mf* *mp* *mp*

Ob. 1 *mp* *mf* *mp* *mf* *mp*

Ob. 2 *mf* *mp*

Cl. 1 *mp* *mp* *mf* *mp*

Cl. 2 *f* *mp* *mp* *mf* *mp*

Bsn. *f* *mp* *mf* *mp*

Hn. 1 *f*

Hn. 2 *f*

Hn. 3

Hn. 4

C Tpt. *mf*

C Tpt. cup mute *mf* open. *f*

Tbn. 1 *f*

Tbn. 2

Tba.

Timp. **molto accel.**

Cym.

Perc.

Hp.

Vln. I *mp* **molto accel.**

Vln. II

Vla. *mp*

Vc.

Cb.

J Kalamatiano (folk dance)
Mantili Kalamatino (folk song)

215

Fl. 1 *mf* *f* *f*

Fl. 2 *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

Cl. 1 *f* bend pitch

Cl. 2 *mf*

Bsn. *mf* *mf* *f* *f*

Hn. 1

Hn. 2

Hn. 3 *f*

Hn. 4 *f*

C Tpt. *f* open

C Tpt.

Tbn. 1 *f*

Tbn. 2 *f*

Tba. *f*

feel in 7/8 time

J Kalamatiano (folk dance)
Mantili Kalamatino (folk song)

Timp. *mf*

Cym.

Perc.

Hp.

J Kalamatiano (folk dance)
Mantili Kalamatino (folk song)

♩=126

Vln. I *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f*

Cb. *f*

feel in 7/8 time

227

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
mp
mp
f
mf
f
mf
mp
mp
arco

237 K

Fl. 1 *f*

Fl. 2 *mp* *f*

Ob. 1 *mp* *f*

Ob. 2

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. *mf*

Hn. 1 *f* *mp*

Hn. 2 *f* *mp*

Hn. 3

Hn. 4

C Tpt. *f*

C Tpt.

Tbn. 1 *f*

Tbn. 2 *f*

Tba.

Timp. *mf*

Cym.

Perc. *mp*

Hp.

Vln. I *f*

Vln. II *f*

Vla.

Vc. *pizz.* *mf*

Cb. *mf*

243

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp. Tune: G,Bb,Eb,G

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

f

arco

249

FL. 1
FL. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *mp* *f* *mp* *mf* *mp* *cup mute* *mf* *mp* *cup mute* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *f* *mf*

Detailed description: This page of a musical score covers measures 249 to 253. It features a large ensemble of instruments. The woodwind section includes two flutes (FL. 1, 2), two oboes (Ob. 1, 2), two clarinets (Cl. 1, 2), and a bassoon (Bsn.). The brass section consists of four horns (Hn. 1-4), two cornets (C Tpt.), two trombones (Tbn. 1, 2), and a tuba (Tba.). Percussion includes timpani (Timp.), cymbals (Cym.), and a general percussion part (Perc.). The keyboard section (Hp.) is present but mostly silent. The string section includes two violins (Vln. I, II), a viola (Vla.), a cello (Vc.), and a double bass (Cb.). The score is written in a key with one flat and a 2/4 time signature. Dynamics range from *mf* (mezzo-forte) to *f* (forte). The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support and rhythmic patterns. The percussion part features a steady eighth-note accompaniment. The strings play a rhythmic pattern of eighth notes. The woodwinds have various melodic lines, some with slurs and accents. The brass parts are mostly block chords or simple rhythmic patterns. The overall texture is dense and orchestral.

255

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

p

mp

p

mp

mp

p

p

f

mp

mp

pizz.

mp

open

mp

mp

f

L

260

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *mf* *f*

Cl. 2 *f*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3

Hn. 4 *mf*

C Tpt. *f* *mp* *mf*

C Tpt. *f*

Tbn. 1 *ff* open

Tbn. 2 *ff* open

Tbn. 3 *ff*

Tbn. 4 *ff*

Timp. *ff*

Cym.

Perc.

Hp. *ff* *f*

Vln. I *f* *mp*

Vln. II *mf* pizz.

Vla. *mf*

Vc. *ff* arco

Cb. *ff*

L

L

L

265

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc. (bass drum)
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
f
f
f
f
ff
ff
f
mf
mf
mf
mf
f
f
mf
mf

arco
arco

Detailed description: This page of a musical score, numbered 38, contains measures 265 through 270. The score is for a large orchestra and string ensemble. The woodwind section includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoon, Horns 1-4, and Trumpets and Trombones. The brass section includes Trumpets, Trombones, and Tuba. The percussion section includes Timpani, Cymbals, and Bass Drum. The keyboard section includes Harp. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). The woodwinds and strings play complex rhythmic patterns, while the brass and percussion provide a steady accompaniment. The harp plays a delicate accompaniment. The score is written in a key with one flat and a 4/4 time signature.

271

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Ob. 2 *mp*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn.

Hn. 1 *fp* *ff*

Hn. 2 *fp* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. 1 *ff* *fp*

Tbn. 2 *ff* *fp*

Tba. *ff* *fp*

Timp. *ff*

Cym.

Perc. *f*

Hp. *ff*

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *tr*

Vc. *ff* *fp* *tr* *mf*

Cb. *ff* *fp* *tr* *mf*

Tune: (G),C,Eb*(G)

275

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff
ffp
f
tr
mp
mf
fp

279

Fl. 1 *f* *ff*

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

Cl. 1 *f* *ff*

Cl. 2 *f* *ff*

Bsn. *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *ff*

C Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

Timp. *ff* *fp*

Cym.

Perc. *ff*

Hp.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *ff*

Cb. *ff*

$\text{♩} = 60$ Ad lib.

281

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

solo

f

3

3

mp < f

ff

mp

tr

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

$\text{♩} = 60$ Ad lib.

Timp.

Cym.

Perc.

Hp.

$\text{♩} = 60$ Ad lib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

solo

f

♩=60 Straight time

283

molto rall. . . ♩=40

Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bsn.

Hn. 1, Hn. 2, Hn. 3, Hn. 4, C Tpt., C Tpt., Tbn. 1, Tbn. 2, Tba.

♩=60 Straight time

molto rall. . . ♩=40

Timp., Cym., Perc., Hp.

♩=60 Straight time

molto rall. . . ♩=40

Vln. I, Vln. II, Vla., Vc., Cb.

M Pentozali - Male Cretan War Dance
molto accel. $\text{♩}=112$ $\text{♩}=138$ Quick

287

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f* *mf*

Cl. 2 *f* *mf*

Bsn. *f* *mf*

Hn. 1 *ff*

Hn. 2 *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *ff* open

C Tpt. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Tba. *ff*

M Pentozali - Male Cretan War Dance
molto accel. $\text{♩}=112$ $\text{♩}=138$ Quick

Tune: A

Timp. *ff*

Cym.

Perc. *f* *mf*

Hp.

M Pentozali - Male Cretan War Dance
molto accel. $\text{♩}=112$ $\text{♩}=138$ Quick

Vln. I *f* *mp* *f*

Vln. II *f* *mp* *f*

Vla.

Vc. *f* *mf*

Cb. *f* *mf*

arco *sim.*

298

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
C Tpt.
C Tpt.
Tbn. 1
Tbn. 2
Tba.
Timp.
Cym.
Perc.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f
f
st. mute
st. mute
arco
sim.
sim.

308

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

open

open

316 N

Fl. 1 *f*

Fl. 2 *f*

Ob. 1 *p* *f* *ff*

Ob. 2 *p* *f* *ff*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Bsn. *f* *ff*

Hn. 1 *fp* *f* *ff*

Hn. 2 *fp* *f* *ff*

Hn. 3 *ff*

Hn. 4 *ff*

C Tpt. *f* *ff*

C Tpt. *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tba. *mp* *f* *ff*

Timp. N flip tambourine on top of Timp. (A Timp.) *ff*
with tambourine (for the remainder of the piece)

Cym.

Perc. *ff* *mp* *f* *ff*

Hp. *ff* *ff*

Vln. I *f* *f* *ff*

Vln. II *f* *f* *ff*

Vla. *f* *p* *f* *ff*

Vc. *f* *p* *f* *ff*

Cb. *f* *p* *f* *ff*

327

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

ff

f

mf

ff

f

mp

ff

f

mf

ff

mp

ff

choke

f

f

ff

f

mf

ff

f

ff

f

f

ff

f

mf

ff

f

f

mf

ff

f

f

mf

ff

f

f

f

ff

f

mf

ff

f

337

Fl. 1 *mf* *f* *ff*

Fl. 2 *mf* *f* *ff* *f*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff* *f*

Cl. 1 *mf* *f* *ff* *mp*

Cl. 2 *mf* *f* *ff* *mp*

Bsn. *mf* *f* *ff* *mp*

Hn. 1 *mf* *f* *ff* *f*

Hn. 2 *mf* *f* *ff* *f*

Hn. 3 *f* *mf* *f* *ff*

Hn. 4 *f* *mf* *f* *ff*

C Tpt. *mf* *f* *ff* *mp*

C Tpt. *mf* *f* *ff* *mp*

Tbn. 1 *mf* *f* *ff* *mp*

Tbn. 2 *f* *mf* *f* *ff* *mp*

Tba. *mf* *f* *ff* *mp*

Timp. *mf* *f* *ff* *mp*

Cym.

Perc. *mf* *f* *ff* *mp*

Hp. *mf* *f* *ff* *f*

Vln. I *mf* *f* *ff*

Vln. II *mf* *f* *ff* *mf* *sim.*

Vla. *mf* *f* *ff* *mp*

Vc. *mf* *f* *ff* *mp*

Cb. *mf* *f* *ff* *mp*

345

FL. 1

FL. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

C Tpt.

C Tpt.

Tbn. 1

Tbn. 2

Tba.

Timp.

Cym.

Perc.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

fff

f

tr

3

Curriculum Vitae

Name: William Nicolaou

Post-secondary Education and Degrees: University of Western Ontario
London, Ontario, Canada
2014-2016 M.Mus. (Music composition)

Wilfrid Laurier University
Waterloo, Ontario, Canada
2010-2014 B.Mus.
(Honours Bachelor of Music, Contemporary Music: Composition)

Honours and Awards: Western Graduate Research Scholarship
2014-2015, 2015-2016

Related Work Experience Graduate Teaching Assistant
The University of Western Ontario
(General Integrated Musicianship: dictation and sight singing)
2014-2016