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## Playscapes for Piano Trio

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: Nolan, Catherine Dr., *The University of Western Ontario*

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

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## Abstract

*Playscapes* is a piano trio of an approximate duration of 43 minutes. It is in three movements: Playscape I, II, and III. The top range of the piano(G7-C8) is prepared in such a way that these notes become essentially a percussive effect. *Playscapes* explores a concept of “Musical Activity” – areas of music where simple rules are established and create a context wherein anomalies can occur. Playscape I is a series of these musical activities. In Playscape II, one musical activity goes on for a long time. In Playscape III, two musical activities alternate. In addition, a general trend towards noise occurs throughout *Playscapes*.

## Acknowledgments:

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Thanks to Annie Castillo for providing guidance with piano writing and generally providing emotional and editorial support.

Thanks to all my friends who show up to my contemporary music concerts, go with the flow, and remind me how fun and crazy all this contemporary music stuff really is.

Thank you to Dr. Andrew Staniland, Martin Arnold and Linda Catlin Smith who have all provided me with guidance that allowed me to write this piece.

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# **PLAYSCAPES**

**For Piano Trio**

**James Lowrie**



## **Playscapes** for piano trio

### **Ca. 43 Minutes**

Each movement has an alternate title if played alone

Playscape I – Ca. 21 minutes

Alternate title: Playscape

Playscape II – Ca. 14 minutes

Alternate title: Possessing a weapon has made me bashful in this economy of self-awareness

Playscape III – Ca. 8 minutes

Alternate title: Small Museum

### **Program note:**

I remember in my teens, growing up in Belleville, I hung out on playscapes because there was nothing better to do.

When I moved to Toronto for university I figured there would be no more playscapes. But, I was wrong. There were playscapes all around the downtown if you knew where to look. On summer nights, I would head out very late, with an audiobook to lay around in a playscape. Sometimes I ran into other adult playscapers (that's what you call them), who were usually couples. That annoyed me because I liked to think I was the only person who did this, also I didn't like that they were turning playscaping into some sort of couple's retreat. We had to keep the playscape sacred. On the other hand, when I did see someone by themselves, it was worrying, like, what's that guy's problem? Sometimes, the comedians and I would go hang out on playscapes and that was okay, they understood the spirit of the activity.

At some point in my thirties, it just got weird. I figured I would have to wait until I had my own children, who I would use as an excuse to build a playscape in the backyard, assuming I ever made enough money to have a backyard.

When I turned 50, I had to face the reality that I probably wouldn't have kids. Even still, I built a playscape in my backyard.

Even now, in my retirement, I still head out on summer nights with an audiobook (which I can barely hear over the damn tinnitus) and stare up into the night sky and think about what's left to be done.

### **Notes for performers:**

#### ***b.* dynamic**

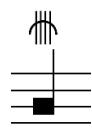
The ***b.*** dynamic is for when an instrument is to balance, in terms of psychoacoustics, with another instrument. This is used to account for the vagaries of dynamics when it comes to mixed modes of playing with extended techniques or pizzicato. For example, the cello is playing pizzicato starting at bar 188 to the end of Playscape I. The piano and violin are given the "***b.* Vc.**" instruction. This means, "the piano and violin are to play at a dynamic level so that the listener perceives them equally to the cello". As the cello is playing forte pizzicato, this will likely be around mezzo-piano.

**Accidentals:** Accidentals sustain through bar on selected pitch. Courtesy accidentals are sometimes included. These are presented without parentheticals.

## Piano

**Required Preparation:** The G7 -C8 range of the piano is to be blocked out with masking tape in order to create a sound that is about 25% pitch and 75% noise. Whenever these notes are played the sustain pedal should be down, unless otherwise specified. The making must be done accurately so that the F#7 should sound normally. This will NOT be notated in the score in any way.

## Strings



**Bow bridge:** This should be a quiet noise effect without any pitch. This can also be moved in and out of imperceptibly from regular bowing, as if the pitched material is being subsumed into the noise. The main example of this being the noise in the violin in bars 70-71.



**Noise on the strings:** This should be a quiet noise effect without any pitch. Cover all 4 strings high up with your palm, and then bow III and IV with a fast speed and light bow pressure (flautando). This effect can be combined with tremolo.



**Ghost flautando:** A technique that sounds 80% noise and 20% pitch. Closely related to the “noise on string” technique. Finger the written pitch at half pressure (like a harmonic), while also placing the other fingers behind that pitch to block any harmonic from being produced. Light bow pressure and fast speed should create the sound of a “ghost” note. Likely this will involve playing even lighter than you would think. It is an extremely quiet effect.

## Bow Positions

MSP: Multo Sul Ponticello, almost on the bridge.

SP: Sul Ponticello

norm. or N: Normal bowing position

ST: Sul Tasto

MST: Multo Sul Tasto

# Playscape I

James Lowrie

$\text{♩} = 66$  Getting ready for a long walk

Violin

Cello

Piano

Vc.

6

Vc.

11

Vc.

16

Violin

Cello

Piano

Vc.

6

Vc.

11

Vc.

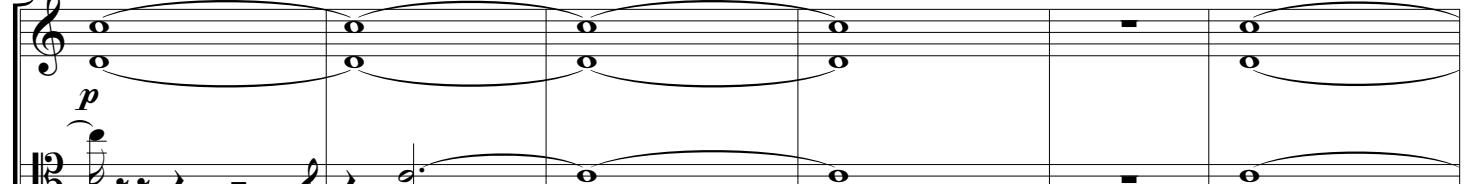
16

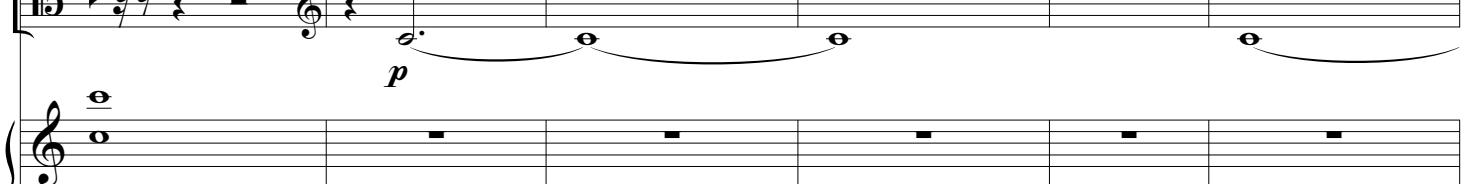
Playscape I

20 Vc.



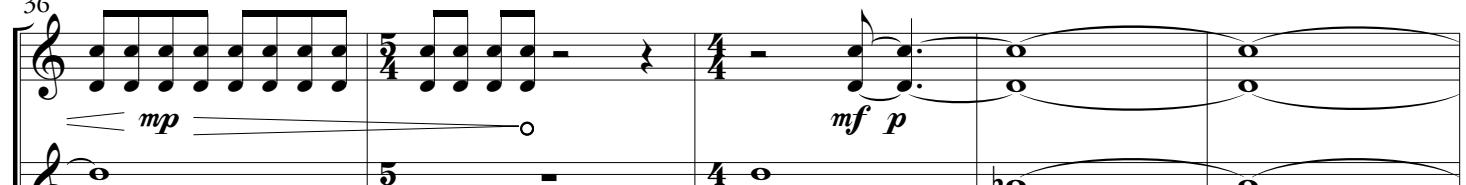
$\text{♩} = 132$  Maybe this is building to something, maybe it's just a place of rest

24 arco Vln. 

Vc. 

30 Vln. 

Vc. 

36 Vln. 

Vc. 

41

Vln. Vc.

Piano

47

Vln. Vc.

Piano

52

Vln. Vc.

Piano

57

Vln. Vc.

Piano

This musical score consists of four systems of music for three instruments: Violin (Vln.), Cello (Vc.), and Piano. The score is numbered from 41 to 57. The Violin and Cello parts are on the top two staves, and the Piano part is on the bottom staff. The Violin and Cello parts often play sustained notes or simple rhythmic patterns like eighth notes. The Piano part provides harmonic support with chords and eighth-note patterns. Dynamic markings include *p* (pianissimo), *mp* (mezzo-pianissimo), and *o* (open strings). Measure 41 starts with sustained notes on both staves, followed by eighth-note patterns. Measure 47 introduces a change in tempo or style with a different rhythmic pattern. Measure 52 features sustained notes again. Measure 57 concludes the piece with a forte dynamic.

Playscape I

4  
61

Vln. Vc.

pp

8va -----

66

Vln. Vc.

pp

pizz. #

f

(8va) -----

b. vln.

$\text{♩} = 104$  A Morton Feldman thing  
arco, con sord.

70

Vln. Vc.

pp arco, con sord.

pp 8va -----

8va -----

75

Vln. Vc.

8va -----

8va -----

79

Vln. Vc.

83

Vln. Vc.

87

Vln. Vc.

91

Vln. Vc.

Playscape I

8va - - - - -

pizz. arco

pizz.

8va - - - - -

arco

arco

(8va) - - - - -

arco

pizz. arco

8va - - - - -

arco

arco

8va - - - - -

arco

pizz. arco

8va - - - - -

arco

arco

8va - - - - -

arco

arco

## Playscape I

6

95

Vln. Vc.

103

Vln. Vc.

106

Vln. Vc.

Section: Playscape I

Musical score for Violin (Vln.) and Cello (Vc.) showing four staves of music. The score includes dynamic markings such as *p*, *mp*, and *pp*. Measure numbers 6, 95, 103, and 106 are indicated at the start of each staff. Measure 95 shows complex rhythmic patterns with grace notes and slurs. Measure 103 features sustained notes and dynamic changes. Measure 106 concludes with a dynamic of *pp*.

110

Vln. Vc.

*p* *pp*

114

Vln. Vc.

*p*

118

Vln. Vc.

arco via sord.

*pp*

122

Vln. Vc.

*8va* *8va* *8va*

*8va* *8va* *8va*

## Playscape I

via sord.

126

Vln.

Vc.

130  $\text{♩} = 104$  Mercurial

Vln.

Vc.

135 rit. a tempo

Vln.

Vc.

139

Vln.

Vc.

143 rit. a tempo

Vln. Vc.

*(8va)*

$\text{♩} = 128$  Intricate but relaxed, like someone building a watch as a hobby

pizz.

147

Vln. Vc.

*b. vln.*

154

Vln. Vc.

*pizz.*

$\text{♩} = 128$  *(8va)*

$\text{♩} = 128$  *(8va)*

159

Vln. Vc.

$\text{♩} = 128$  *(8va)*

Playscape I

Playscape I

Vln. Vc.

164 *ppp* < *ff* >

(8<sup>va</sup>)

Vln. Vc.

169 *ppp* — *ff* — *ppp*

(8<sup>va</sup>)

Vln. Vc.

174 *ppp* < *ff* > *ppp* < *ff* >

(8<sup>va</sup>)

Vln. Vc.

179 *ppp* < *ff* > *ppp*

(8<sup>va</sup>)

183

Vln. Vc.

(8<sup>va</sup>)

**= ♩ = 148 - 160 It's light and fun but it becomes hard work over time = ♩ =**

188 arco

Vln. b. Vc. (mp) pizz.

Vc. f

b. Vc. (mp)

193

Vln. Vc.

8<sup>va</sup>

198

Vln. Vc.

(8<sup>va</sup>)

## Playscape I

203

Vln. Vc.

208

Vln. Vc.

b. Vc.

f p

213

Vln. Vc.

216

Vln. Vc.

220

Vln. *pp* b. Vc.

Vc.

{

*pp* b. Vc.

225

Vln.  $\text{F}^{\#}$

Vc.  $\text{F}^{\#}$

{

230

Vln.  $\text{G}^{\#}$

Vc.  $\text{G}^{\#}$

{

235

Vln. *p* b. Vc.

Vc. *p* b. Vc.

## Playscape I

239

Vln. Vc.

8 6 4 8 6 4 8 6 4

244

Vln. Vc.

4 4 4 4 4 4 4 4

248

Vln. Vc.

8va----- 8 8 8 8

253

Vln. Vc.

8 8 8 8 8 8 8 8

(8va)----- 8 8 8 8 8 8 8

258

Vln. Vc.

*f*

*b. Vc.*

*f*

*b. Vc.*

263

Vln. Vc.

268

Vln. Vc.

*b. Vc.*

*b. Vc.*

273

Vln. Vc.

*b. Vc.*

*Reo.* \*

*Reo.* \*

16

Playscape I

278

Vln.

Vc.

*8va*

*b. Vc.*

283

Vln.

Vc.

*(8va)*

288

Vln.

Vc.

293

Vln.

Vc.

Playscape I

298

Vln. Vc.

302 ( $\text{d} = \text{d}$ ) Minimalista!

Vln. Vc.

lots of pedal to end of section

308

Vln. Vc.

313

Vln. Vc.

## Playscape I

18

318

Vln.

Vc.

323

Vln.

Vc.

329

Vln.

Vc.

334

Vln.

Vc.

Playscape I



360

Vln. Vc.

365

Vln. Vc.

369

Vln. Vc.

374

Vln. Vc.

## Playscape I

379

Vln. Vc.

384

Vln. Vc.

389

Vln. Vc.

394

Vln. Vc.

(8va)

22

Playscape I

399

Vln.

Vc.

(8va)

404

Vln.

Vc.

(8va)

408

Vln.

Vc.

(8va)

413

Vln.

Vc.

418

Vln. Vc.

423

Vln. Vc.

428

Vln. Vc.

433

Vln. Vc.

24

Playscape I

438

Vln. Vc.

443

Vln. Vc.

448

Vln. Vc.

453

Vln. Vc.

*like you just decided to add these in*

## Playscape I

25

458

Vln. Vc.

8va -

464

Vln. Vc.

8va -

469

Vln. Vc.

(8va) -

474

Vln. Vc.

8va - - -

The score consists of four systems of music for violin and cello. The first system (measures 458-463) features eighth-note patterns from both instruments. The second system (measures 464-468) has the violin in eighth-note patterns and the cello providing harmonic support. The third system (measures 469-473) includes eighth-note grace notes in the violin's eighth-note patterns. The fourth system (measures 474-478) concludes with eighth-note patterns. Measure 474 ends with a dynamic instruction '8va - - -'.

## Playscape I

479

Vln. Vc.

8va

8va

ff

ff

484

Vln. Vc.

(8va)

489

Vln. Vc.

(8va)

495

Vln. Vc.

500 Playscape I

Vln. Vc.

p ff ff

Vln. Vc.

p ff ff

Vln. Vc.

pp b. Vc. f ff

Vln. Vc.

pp b. Vc. ff

Vln. Vc.

b. Vc. f

Vln. Vc.

b. Vc.

Vln. Vc.

(b.)

515

Vln. Vc.

(b.)

Vln. Vc.

## Playscape I

Vln. 520

Vc.

8va -

Vln. 525

Vc.

Vln. 530

Vc.

Vln. 535

Vc.

This musical score page contains four systems of music for violin (Vln.) and cello (Vc.).

**Measure 520:** The section is labeled "Playscape I". The violin part consists of sixteenth-note patterns with grace notes. The cello part has sustained notes and eighth-note patterns. Measure numbers 520 and 521 are shown above the staves. Measure 521 starts with a repeat sign and continues the melodic line.

**Measure 525:** The section continues. Measure 525 starts with a repeat sign. Measures 526 and 527 follow, continuing the melodic line.

**Measure 530:** Measures 530 and 531 continue the melodic line. Measure 531 ends with a fermata over the cello's eighth note.

**Measure 535:** Measures 535 and 536 continue the melodic line. Measure 536 ends with a fermata over the cello's eighth note.

## Playscape I

29

540

Vln. b. Vc.

Vc. *8va*

545

Vln. *(8va)*

Vc. *8va*

549

Vln. *8va*

Vc. *8va*

554

Vln. *8va*

Vc. *8va*

Playscape I

## Playscape I

31

584

Vln. b. Vc.

Vc. *f* *8va*

*b. Vc.*

\*

589

Vln.

Vc.

*8va*

594

Vln.

Vc. *8va*

599

Vln.

Vc. *8va*

## Playscape I

604

Vln. Vc.

(8va) loco 8va -

609

Vln. Vc.

(8va)

614

Vln. Vc.

8va -

619

Vln. Vc.

(8va)

This musical score page contains six staves of music for violin (Vln.) and cello (Vc.). The score is divided into three systems by thick vertical bar lines. Measure 604 starts with a dynamic of 604. Measures 605-606 show the two instruments playing eighth-note patterns. Measure 607 begins a section marked '(8va)' for both parts, with a 'loco' instruction above the violin staff. Measures 608-609 continue this section. Measure 610 starts another section marked '(8va)'. Measures 611-612 continue this section. Measure 613 starts another section marked '(8va)'. Measures 614-615 continue this section. Measure 616 starts another section marked '(8va)'. Measures 617-618 continue this section. Measure 619 ends the section marked '(8va)'.

624

Vln. Vc.

8va 8va

629

Vln. Vc.

8va

634

Vln. Vc.

8va

f

mp

mp

mp

ff

b. Vc. perverse

perversion

f

b. Vc. perverse

## Playscape I

645

Vln. Vc.

*no longer perverse*

*no longer perverse*

*no longer perverse*

650

Vln. Vc.

*p*

*p*

655

Vln. Vc.

*f*

*ff*

*f*

*8va-----*

660

Vln. Vc.

*(8va)-----*

664

Vln. Vc.

*8va*

669

Vln. Vc.

*b. Vc.*

*(8va)*

*f*

*loco*

*b. Vc.*

674

Vln. Vc.

680

Vln. Vc.

685

Vln. Vc.

691

Vln. Vc.

696

Vln. Vc.

701

Vln. Vc.

Measure numbers 685, 691, 696, and 701 are positioned above their respective staves. Measure 705 is positioned below its staff. Measure 705 is also preceded by a double bar line and followed by a repeat sign.

706

Vln. Vc.

711

Vln. Vc.

717

Vln. Vc.

722

Vln. Vc.

## Playscape II

James Lowrie

 $\text{♩} = 56$  Flexible, rubato, cantabile, patient

Violin

Cello

Piano

*mp*

Some melodic fragments suggested throughout with slurs, these are just a starting point for shaping ideas. Dynamics are to be employed subtly. Feel free to add in more dynamic shaping and articulations throughout. Subtle pedaling is also encouraged.

*8va*

7

*pp*      *mp*      *mf*      *p*

*8va*

13

*mp*

*p*

19

*mp*

*pp*

*f*

*mp*

*8va*

25

*8va*

*8va*

31

*8va*

## Playscape II

2

37

*pp sub.*

*Reo.*

43

*mp*

*p*

*pp*

*mp*

\*

*8va*

48

*mf*

*p*

*mp*

*8va*

53

*pp*

*mp*

becoming a bit more urgent, push forward

pedal all As until bar 64

*Reo.*

59

*8va*

\*

*Reo.*

\*

*Reo.*

\*

*Reo.*

\*

64

Vln.

*pizz.*

*f* (sounding in volume closer to an *mp*)

*col legno*

*f* (sounding in volume closer to a *p*)

*15ma-----*

*ob:*

*p* reestablish a calm patience

*Reo.*

\*



92

Vln. Vc.

*8va*

98

Vln. Vc.

pizz.

*ppp* *mp*

104

Vln. Vc.

*col legno*

*8va* *~84 subito*

*f* *mp* *p* *mf*

110

Vln. Vc.

*mp* *8va*

116

Vln. Vc.

121 arco  
arco *mp*  
*f* *mp*

126 *d* = ~66 *col legno*  
*ppp* *p* *pp*  
*ppp* *p* *pp* *p* *b* *15<sup>ma</sup>*

132 pizz.  
*f* *f*  
*15<sup>ma</sup>*

*p* *ppp* *#8:* *mp* *mp* *ppp*

*Red.* \*

6

Playscape II

137

Vln. Vc.

arco norm.

*p* *mp* *p*

142

Vln. Vc.

MSP → MST

*ppp* < *mp* > *ppp* *15<sup>ma</sup>*

147

Vln. Vc.

arco norm.

(*15<sup>ma</sup>*) *15<sup>ma</sup>* *mp*

*pp* *b>* *mp* *b>*

152

Vln. Vc.

*b>* *8va* *pp*

*8va* \*

## Playscape II

7

*d* = ~72 subito

158 Vln. *pp* Vc.

*8va* *pp*

164 Vln. Vc.

*8va* *15ma*

170 Vln. Vc.

*15ma* *8va*

175 Vln. arco Vc.

*8va* *f* *p*

8

Playscape II

179

Vln. Vc.

184

Vln. Vc.

189  $\text{d} = \sim 66$

Vln. Vc.

pizz. l.v.  
mp  
 $15^{ma}$   
col legno  
 $15^{ma}$   
Ped.

194

Vln. Vc.

$15^{ma}$   
 $15^{ma}$

## Playscape II

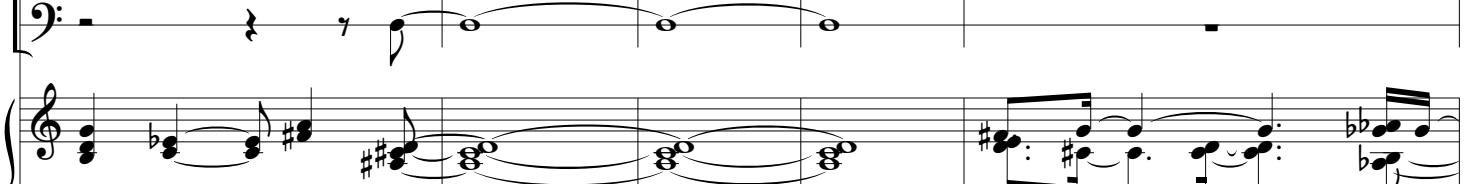
9

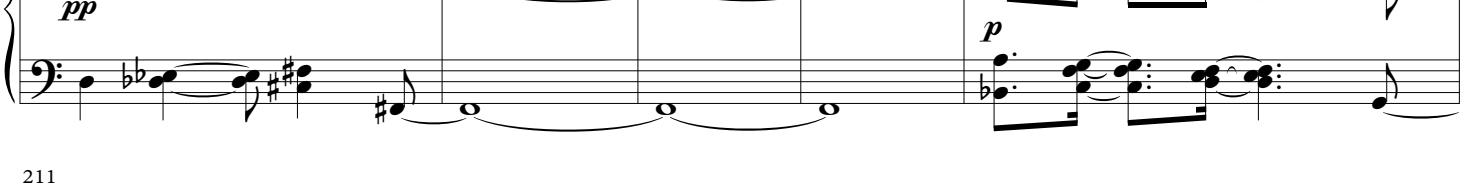
200

Vln. 

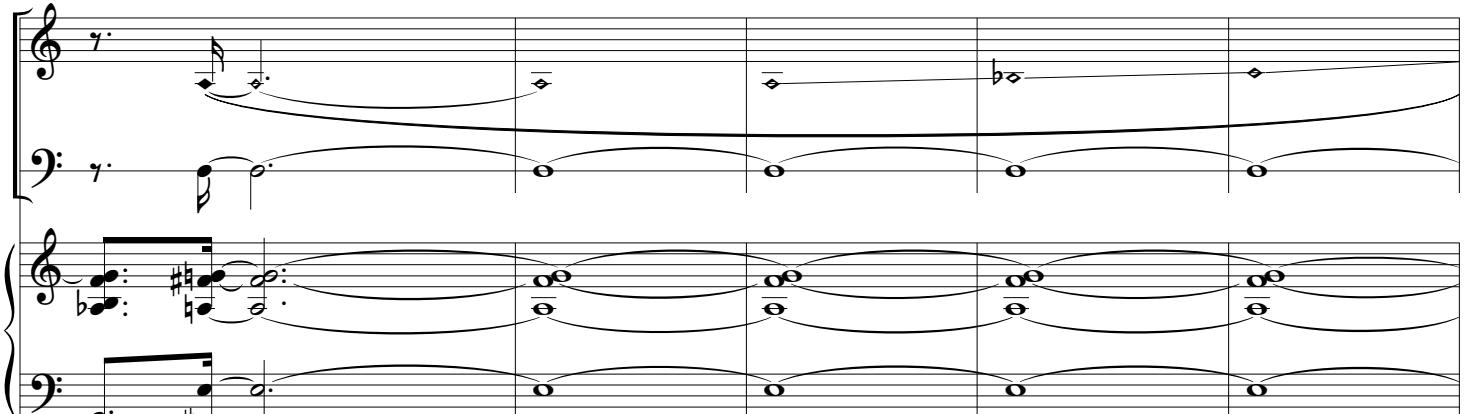
Vc. 

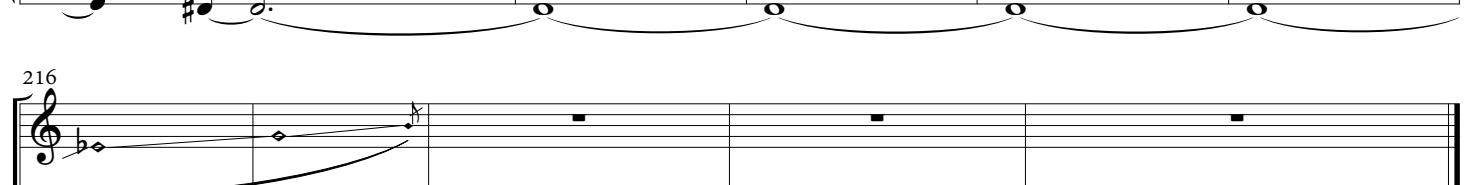
206

Vln. 

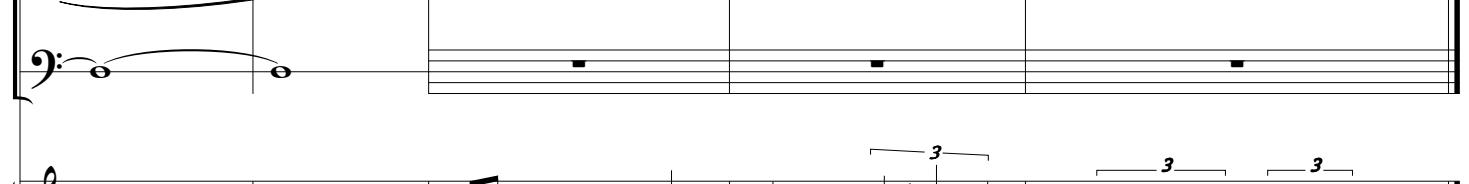
Vc. 

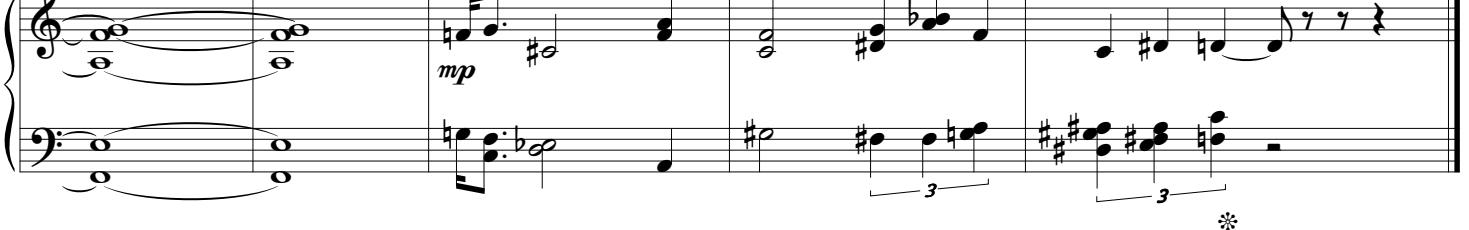
211

Vln. 

Vc. 

216

Vln. 

Vc. 

# Playscape III

James Lowrie

$\text{♩.} = 72$  Reserved, exacting, somewhat cute  
Con sord, non vib.

Violin

Cello

Vln. vib.  
Vc. non vib.

5

5

Vln. vib. → non vib.

Vc. n — p

10

10

## Playscape III

(♩.=♩.)  
♩ = 80

15

Vln. Vc.

15ma

pp

mf 5

6

20

Vln. Vc.

ESP

ESP

(15<sup>ma</sup>)

5 3

p

25

Vln. Vc.

(♩.=♩.)

♩ = 72

N

p

f

ff

N

p

\*

31

Vln. Vc.

31

Vln. Vc.

36

Vln. Vc.

36

Vln. Vc.

41

Vln. Vc.

41

Vln. Vc.

46

Vln. 

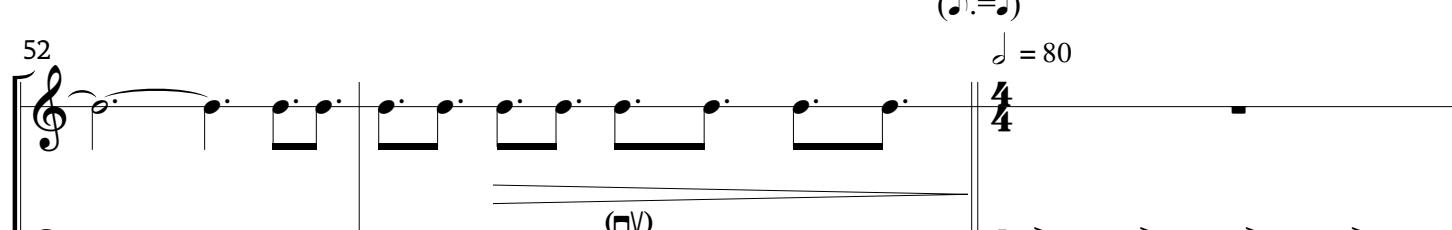
Vc.

46

Vln. 

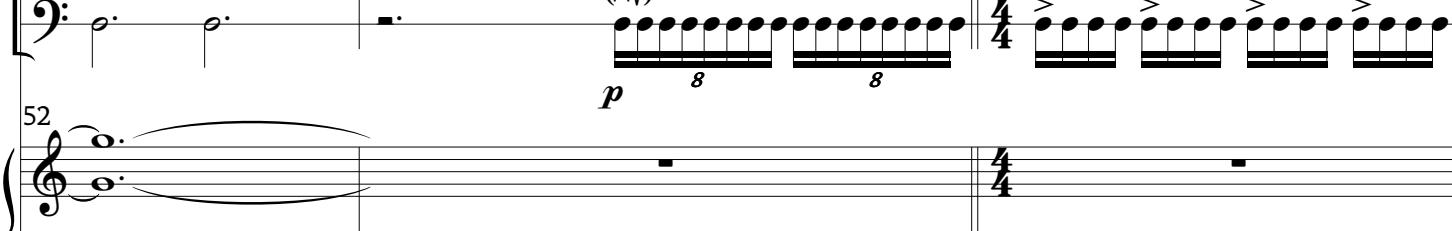
Vc.

52

Vln. 

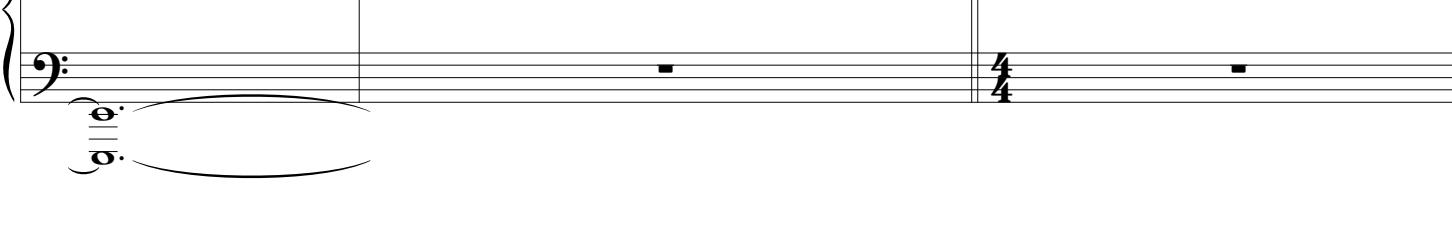
Vc.

52

Vln. 

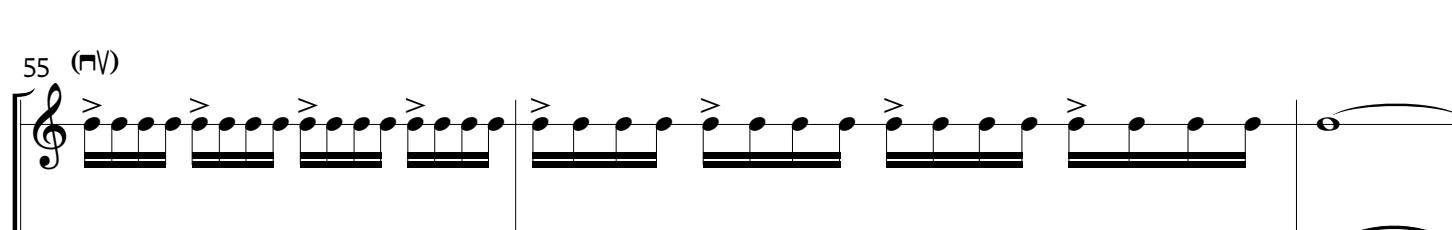
Vc.

55 (rit.)

Vln. 

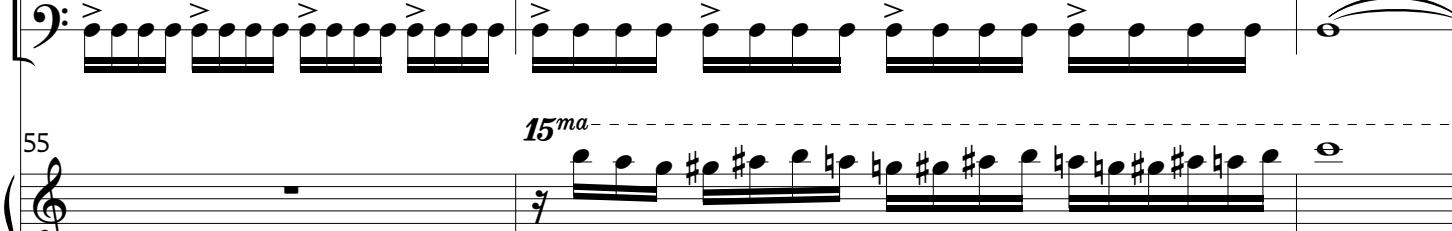
Vc.

55

Vln. 

Vc.

15ma-

Vln. 

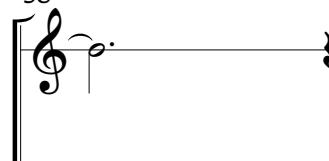
Vc.

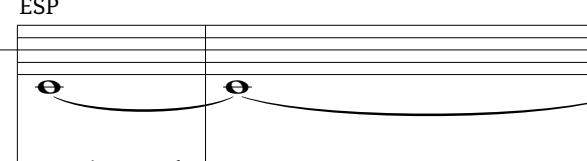
p

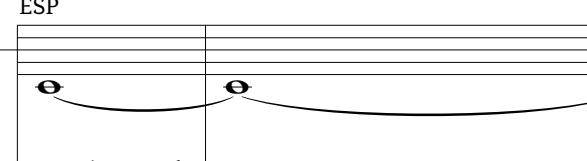
6

f

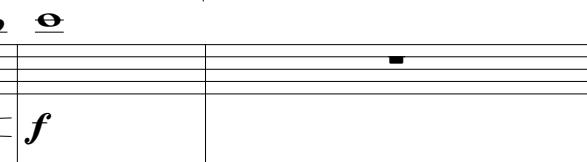
58

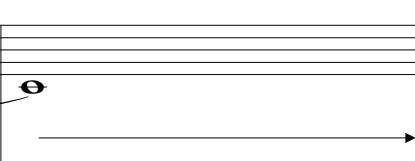
Vln. 

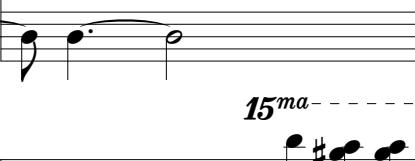
Vc. 

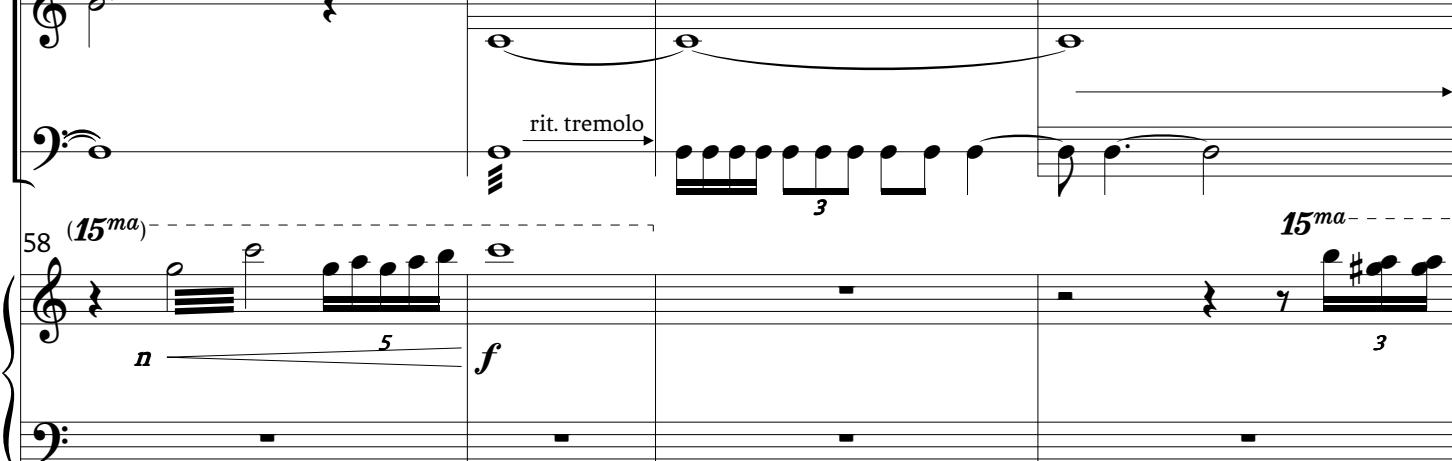
ESP 

(15<sup>ma</sup>) 

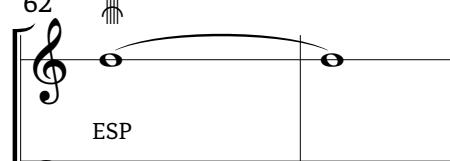
58 

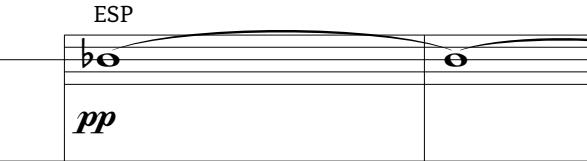
*rit. tremolo* 

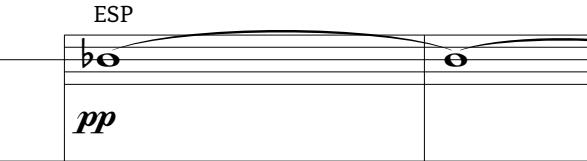
15<sup>ma</sup> 

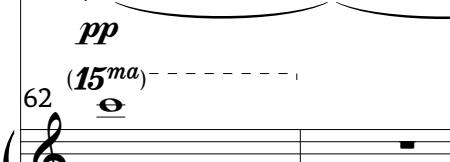


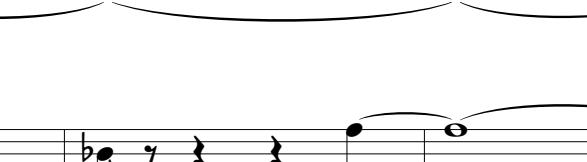
62

Vln. 

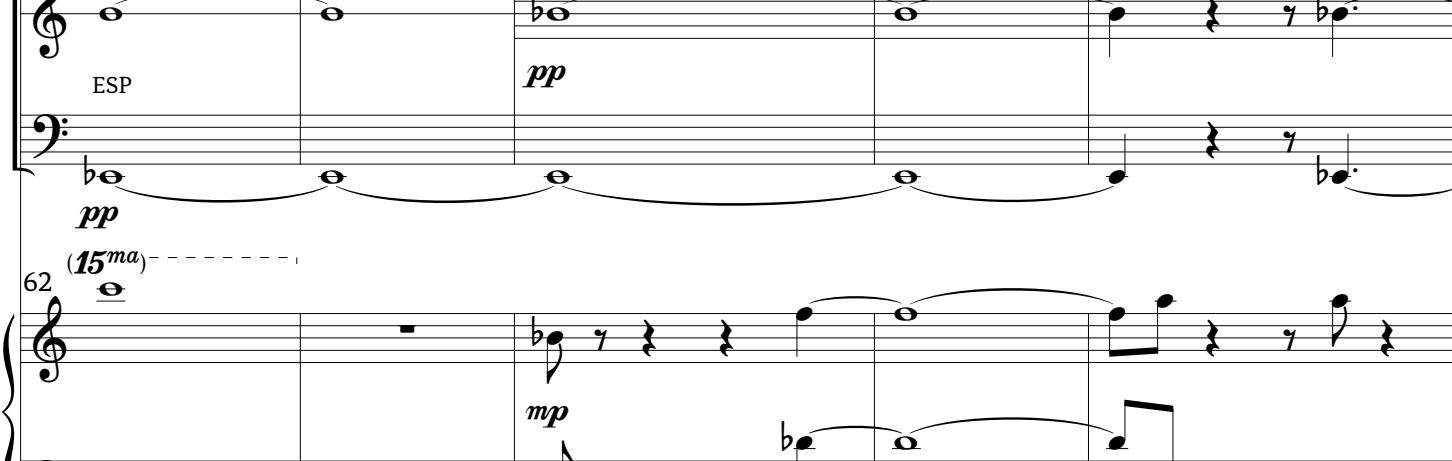
Vc. 

ESP 

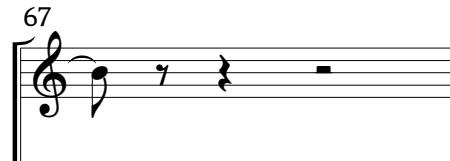
(15<sup>ma</sup>) 

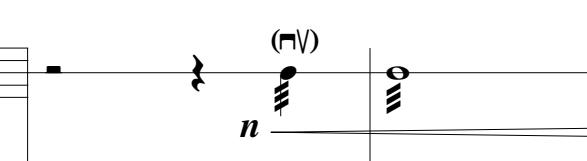
62 

*\** 

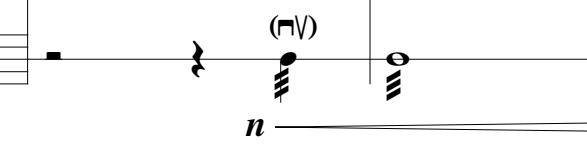


67

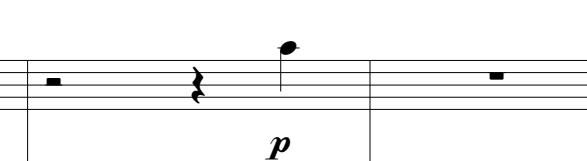
Vln. 

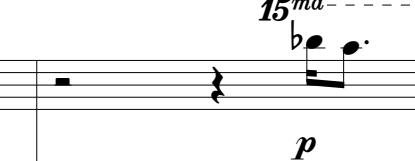
Vc. 

(n\!) 

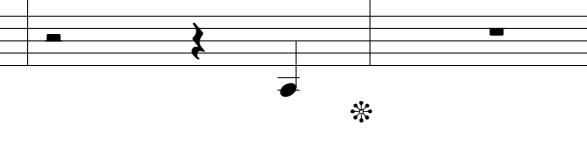
(n\!) 

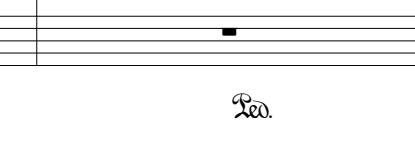
15<sup>ma</sup> 

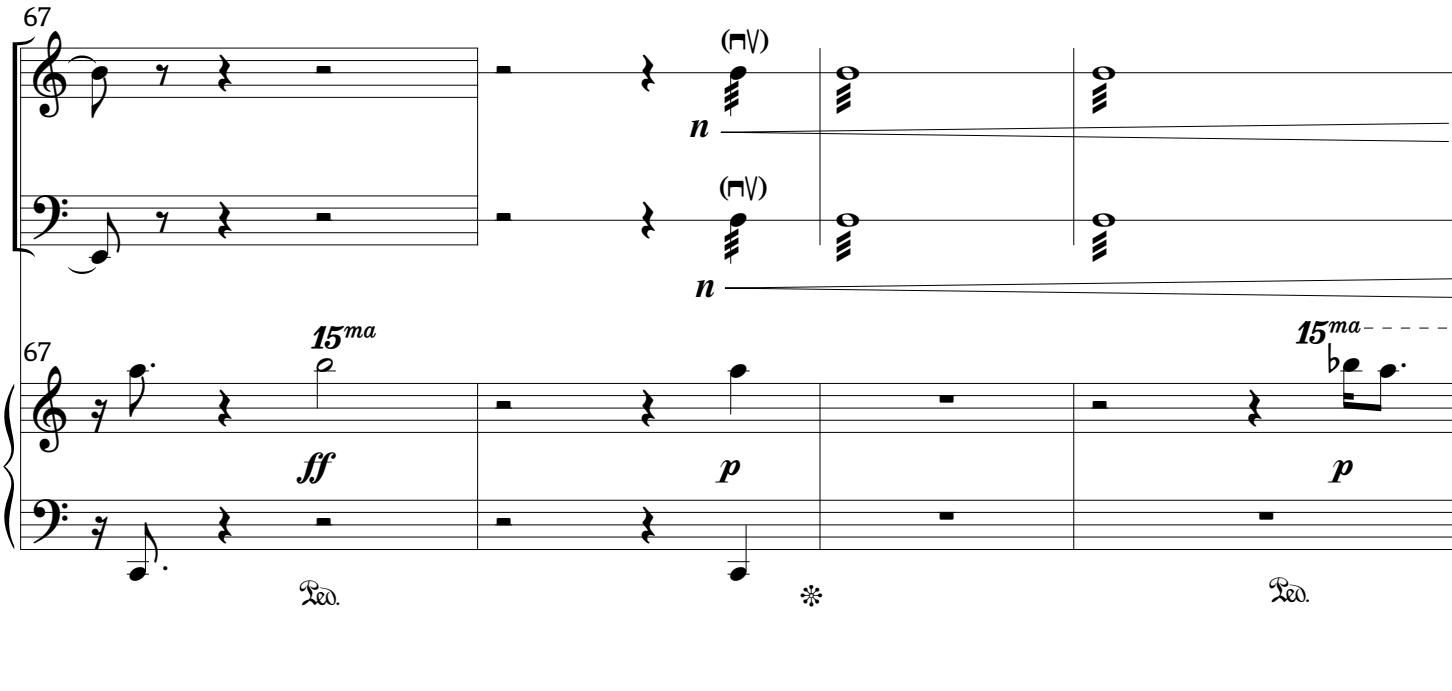
p 

p 

*Reo.* 

\* 

*Reo.* 



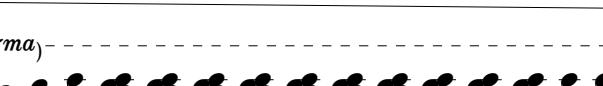
71

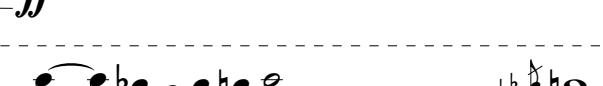
Vln. 

Vc. 

(15<sup>ma</sup>)

71





(♩ = ♩.)

75 ♩. = 72

Vln. 12/8

Vc. 12/8

*n* *p* *N*

75 *ff* *p* *b* \*

Vln. 80  
  
 Vc.  
 80

85

Vln. vib. pizz. arco

Vc. non vib.

85

Vln. Vc.

\*

90

Vln. Vc.

90

Vln. Vc.

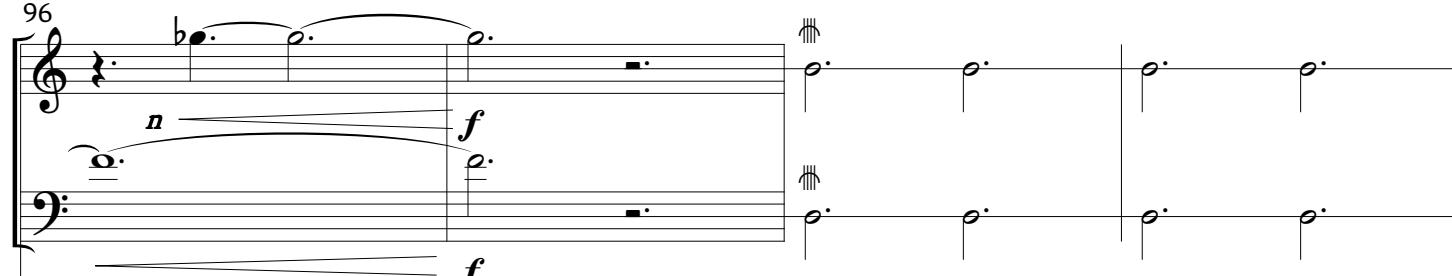
93

Vln. Vc.

93

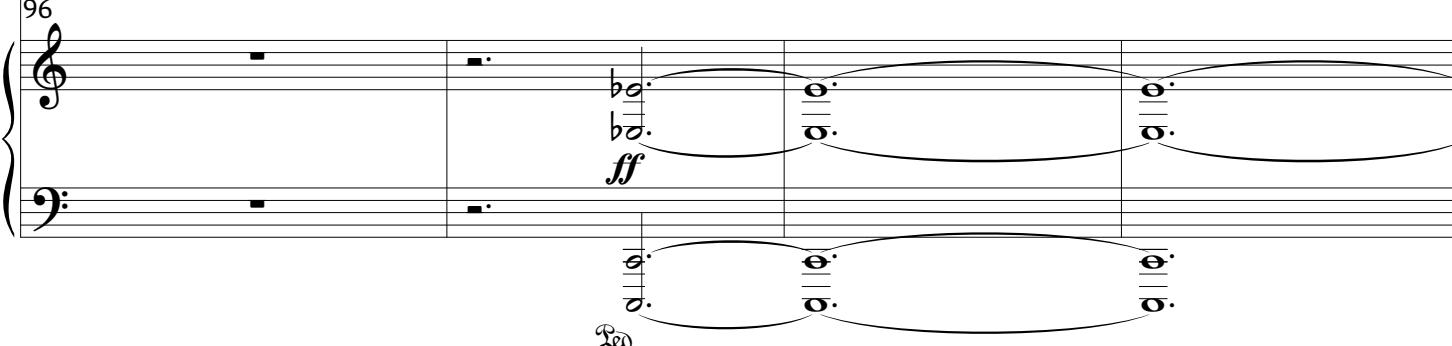
Vln. Vc.

96

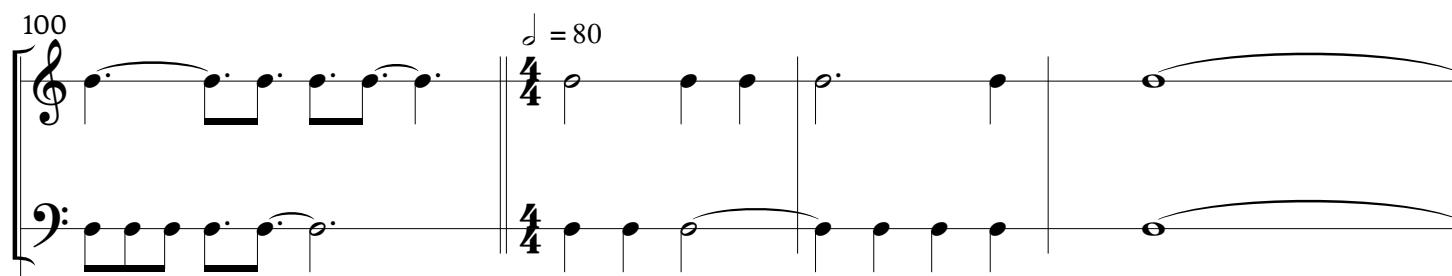
Vln. 

Vc.

96

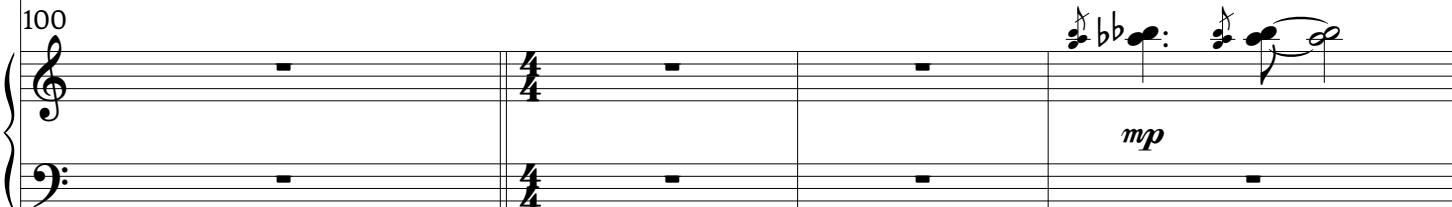


100

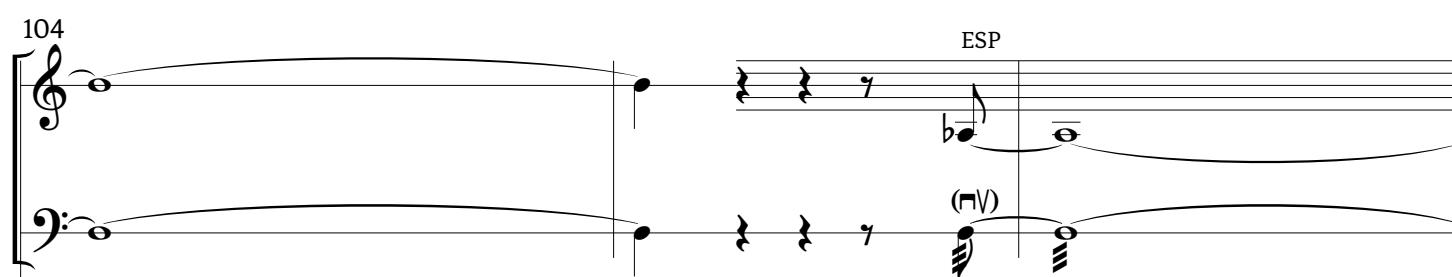
Vln. 

Vc.

100



104

Vln. 

Vc.

104



## Playscape III

55

107

Vln. Vc.

(15<sup>ma</sup>)

107

*pp*

ESP

*p*

110

Vln. Vc.

(15<sup>ma</sup>)

110

*f sub. p* *6*

*7* *7* *7* *ff*

112

Vln. Vc.

ESP

*n*

*n*

*pp*

*ff*

(15<sup>ma</sup>)

*3* *4* *b>* *(P)*

*3* *4*

117

Vln. Vc.

(P)

*f* *6*

*5* *6* *6*

(15<sup>ma</sup>)

119

Vln. -

ESP      6      6

*pp*

Vc. -

ESP      5      5

*pp*

(15<sup>ma</sup>) -

119

Vln. -

Vc. -

*p*      7      6      *f*

121

Vln. -

Vc. -

(15<sup>ma</sup>) -

121

Vln. -

Vc. -

*p*

124

Vln. -

Vc. -

→ ESP      6      →      6

→ ESP      5      5

(15<sup>ma</sup>) -

124

Vln. -

Vc. -

*f*      *mp*      *f*

126

Vln. Vc.

(15<sup>ma</sup>) 126 8<sup>va</sup> 15<sup>ma</sup>

*ff* 5 *pp* 5 *ff* 5

129

Vln. Vc.

ESP

*n* *mf* *ppp* *f*

129

*d. = 72*

12 8 12 8

*pp*

133

Vln. Vc.

N *p* *mp*

*n* *p* < *f*

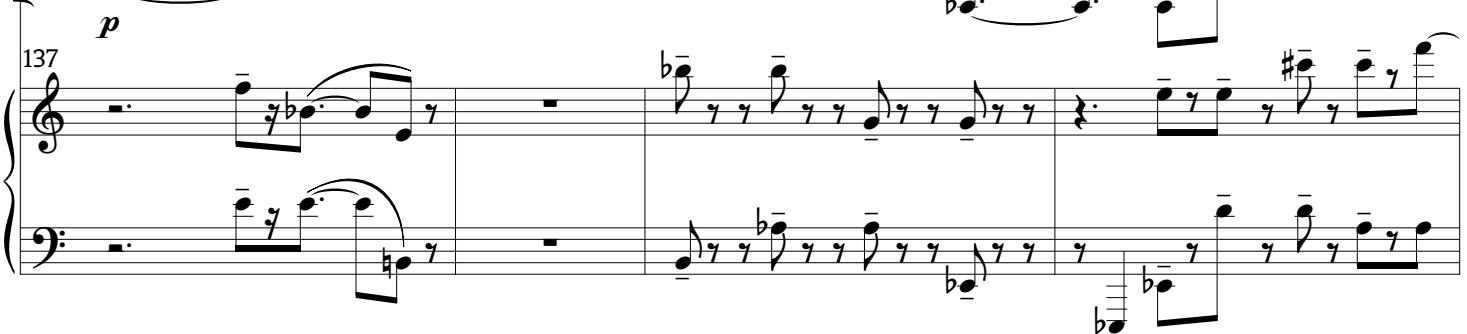
133

*p* *f* *p*

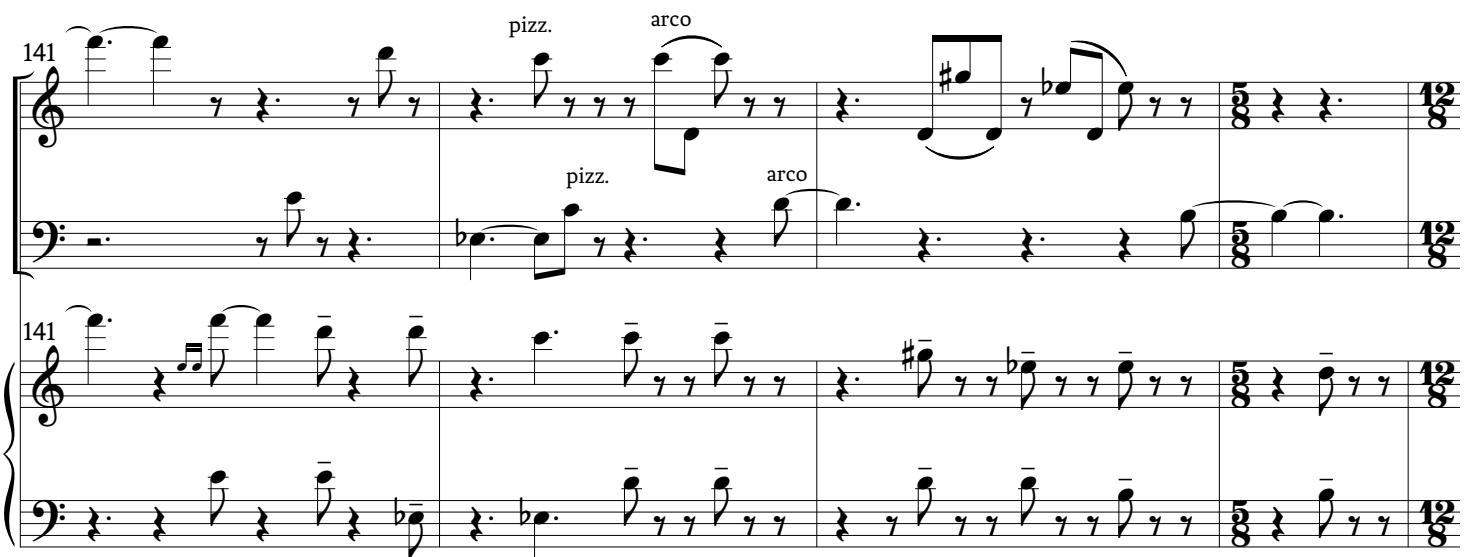
\*

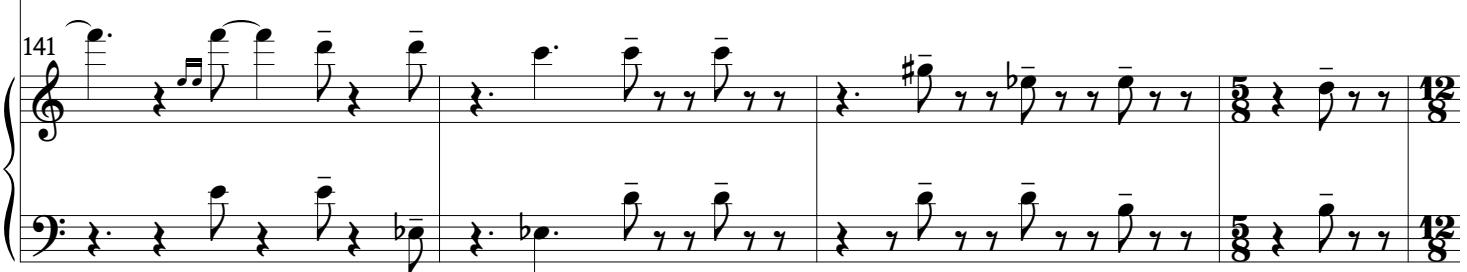
137

Vln. 

Vc. 

141

Vln. 

Vc. 

145

Vln. 

Vc. 

149

Vln. Vc.

149

Vln. Vc.

154

Vln. Vc.

154

Vln. Vc.

157

Vln. Vc.

157

Vln. Vc.

15ma

ff

pp

p

ff

157

n

ff

p

pp

mp

mp

## Curriculum Vitae

**Name:** James Lowrie

**Post Secondary Education:**

University of Toronto  
Toronto, Ontario, Canada  
2009-2013 BMus

University of Western Ontario  
London, Ontario, Canada  
2017-2019 MMus

**Related Experience:**

Soundstreams Emerging Composer Workshop  
Soundstreams, Toronto, 2019

Array Music Young Composers Workshop  
Array Music, Toronto, 2018

Tuckamore Young Composers Workshop  
Memorial University, Toronto, 2018

Montreal Creative Music Lab  
Montreal, 2018

**Conferences:**

2019 North American Saxophone Alliance  
University of Western Ontario, 2019, Presentation of New Work

The 21<sup>st</sup> Century Guitar  
University of Ottawa, 2019, Presentation of New Work

**Related Experience:**

Graduate Teaching Assistantship  
University of Western Ontario  
2018-2019