

PORTFOLIO OF PUBLISHED
COMPOSITIONS AND ARRANGEMENTS

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Submitted in partial fulfilment of the requirements of the degree of
Doctor of Philosophy by Published Works, September 2022

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Acknowledgements

I am most grateful to Brigadier (retd) David Allfrey MBE FRGS who, as CEO and Producer of The Royal Edinburgh Military Tattoo (REMT) commissioned all three works associated with REMT. *Kaleidoscope*, *The Sky's The Limit* and *The Ice* were all conceived as a result of David's infectious enthusiasm and imagination which knows no bounds. Also, his very positive attitude encouraged me to realise his understanding and ambitions. A special thank you should also go to Nicole Adamson who was so co-operative and inspiring whilst I was composing *The Ice* especially considering the situation she had been placed in during such tragic circumstances. I should also make mention of my good friend Doctor Nick Grace OBE, (Lt. Colonel Royal Marines. Retd) who commissioned *Remembering Gallipoli*. The piece gave me the opportunity to compose to a live film track, which Nick conducted. Horsepower International Ltd were responsible for organising HM The Queen's 90th Birthday Celebrations (HMQ90) in Windsor Great Park and I am most grateful to them for placing their trust in me to organise everything from the musical aspect. This was a truly remarkable event which provided me with the opportunity to compose and arrange for a host of international talent and, we were awarded a BAFTA for our efforts.

For the D-Day Celebrations event, my thanks must go to The BBC and in particular Claire Popplewell who contacted me at such short notice to organise the entire musical content for the programme. Claire and I have known each other for many years and I am flattered that she chose me to cover the event. On a more general note, it would be remiss of me not to mention the so many musicians both military and civilian who took part in the actual performance of each of the tracks submitted. Their professionalism and enthusiasm contributed in no small measure to the final outcome of each piece and for that I shall be forever grateful. Finally, my very special thanks go to Doctor Robin Dewhurst who was solely responsible for encouraging me to apply for the doctorate based on his knowledge of my work over the past 35 years as a professional Composer/Arranger/Conductor.

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CRITICAL REVIEW

SECTION 1

1.1 Abstract and framework of the research

The submission consists of a critical review to support the collection of compositions found within the portfolio of published works. The portfolio of published works (six in total) is comprised of three pieces for marching band, orchestra, choir and bagpipes, two pieces for full orchestra with choir and one piece for symphonic wind band. The portfolio provides evidence of my practice-led research and the evaluation enables me to explore some of the challenges and circumstances that have arisen during the pre- and post-production stages of the works.

The portfolio also examines the role of a musical director in the context of large-scale contemporary productions and the relationship between musical direction and all the various elements contained within those productions. Additionally, the portfolio highlights the contrasting challenges that present themselves during such large-scale events and seeks to demonstrate how those challenges may be approached, analysed and resolved when having to deal with varying levels of musical expertise that sometimes exist when organising events of this nature.

The collected work represents an addition to existing knowledge by highlighting how some assignments introduced pioneering steps forward within the wind band movement especially when combined with other musical ensembles and instruments including the Great Highland Bagpipe. Other original features of the work include the use of the wind band in combination with other musical ensembles such as the tri-service string orchestra and rock bands, exploiting professional and amateur vocal organisations and creating music to accompany the action taking place in an arena or on stage that involved hundreds of participants carrying out completely different stage instructions. Also, employing a methodology that allowed me to persuade producers and artistic directors that some elements of the performance they had initially considered to be challenging,

even unachievable, (either artistically or technically), were in fact feasible if approached from an alternative and sometimes more contemporary direction.

1.2 Aims and nature of the research

The portfolio of published works and critical review offer original contributions to knowledge by presenting insights into the artistic and collaborative practice when creating large-scale music productions for live performance. In some instances, the assignments produced pioneering steps forward in the wind band movement in that they were composed or arranged specifically to be performed by a live wind ensemble integrating with other instrumental combinations and in some cases included film footage. Other assignments outline the approach that I employed whilst acting in a consulting or advisory capacity.

This document sets out to source, identify, and provide rationale to some of the various challenges that present themselves when dealing with all the factions on large-scale events such as the ones described in the list of works. The statement also explores the numerous musical works submitted that have pursued the traditional and contemporary aspects of composition (or arrangement) for a given situation. Additionally, it demonstrates the need to remain flexible to the requirements of others such as producers, directors, choreographers, sound engineers and international artistes, whilst continuing to demonstrate the ability to conceptualise and coordinate any given situation or scenario using original material or adapting (arranging) existing works.

1.3 List of publications selected for the portfolio

Kaleidoscope (4'00") Composed 2019 published by REMT Music/BMS Publishing

The Ice (4'00") Composed 2019 published by REMT Music/BMS Publishing

The Sky's the Limit (4'00") Composed 2018 published by REMT Music/BMS Publishing.

Celebration of HM Queens 90th Birthday (2hrs.00") Composed 2016 Original music
Published by BMS Publishing

Remembering Gallipoli (15'00") Composed 2015 Published by BMS Publishing

75th Anniversary of the D-Day Landings (33'00") Composed or Arranged 2020

Original works published by BMS Publishing

History

I began my professional musical career by serving thirty-four years in The Band Of Her Majesty's Royal Marines and have, for the past sixteen years been involved with many civilian companies who have utilized the help of military organisations to stage their various events, more often than not on a grand scale. My role has developed from performing musician into composer/arranger/conductor and musical director. On reflection, I believe that two fundamental characteristics should be considered when contemplating the relationship between the musical director and producer (or production organisation). Firstly, the ability, proficiency and experience of the musical director, (fundamentally, are they up to the job?) Secondly, how compatible are they with the organisation that is producing the event? In order to be effective, a musical director recognises the need to be a good team player who is well versed and experienced in the production process and not just expert in all things musical. Ideally, from the very outset of the project to its successful conclusion, the musical director works in close collaboration with the producer and the production team, is able to offer expert work, advice and guidance at every stage and is an invaluable asset and contributor to the overall success of the production.

This submission for the PhD by Published Works outlines several assignments in which I played an integral role as composer/arranger/conductor and musical director responsible for providing music for a series of major festivals, films and events. More significantly, due to my long-standing military service and well-established civilian career, I was required on several occasions, to act as the intermediary for larger events that combined these military and civilian elements. Whilst it is not my intention to predispose these elements in either direction, the paper will discuss how my work as intermediary manifested itself in realising a positive outcome and how, in hindsight, certain situations may have reached an earlier or more appropriate conclusion, had an alternative approach been employed.

Challenges

One constant challenge that presents itself on a regular basis when dealing with the military in a musical context, is the interaction between the composer/arranger and the producer. It needs to be recognised that the producers of military-guided events are not usually drawn from the professional world of music and drama but more likely from that of the upper echelons of the military. As one could imagine, a producer with a military background might expect instructions and directions to be adhered and responded to

immediately and without question, which is how the process would have worked when such events were comprised entirely of military personnel as performers.

However, during the time that I was musical director, I noticed that there was a steady increase in the use of civilian performers who would not be familiar with this straightforward approach. I believe that my previous military background stood me in good stead in acting as mediator and clarifying the producer's thought process.

A second challenge arises when two producers are required for the event as it is being performed not only to a live audience but also simultaneously to a live television audience. On several occasions, I realised that what works for television will not necessarily work on stage and vice-versa. Inevitably, the creative thoughts of the television producer were not always in sync with those of the live show producer or artistic director. This sometimes generated an uncomfortable juxtaposition involving two conflicting approaches. In such circumstances, it was part of my role as music provider to act as arbitrator and try to ensure that an amicable and artistically acceptable result was arrived at, that not only suited the talent but also the television audience, live audience and, in the case of my previous commissioned works, HM The Queen. On these occasions, when producers could not agree, both myself and the choreographer would be drawn into the discussions to help establish a way forward. My suggestion would always be to organise a meeting with all the interested parties to make sure that ideas, including any changes/edits were well documented for future reference. I have found that a collaborative effort will always provide the best way forward in realising a solution that suits all parties.

SECTION 2

2.1 Scoring for the Great Highland Bagpipe

Considering that the Great Highland Bagpipe (bagpipes) features so prominently in three of the submitted works, I think it appropriate that some of the idiosyncrasies associated with this highly individual musical instrument are discussed. Whilst it is not my intention to describe in any great detail the workings or mechanics of the bagpipes - there are many in-depth works written on the subject – the bagpipes are unique in many ways and key elements of the structure, design and physics of the instrument need to be taken into consideration when endeavouring to compose or arrange for them.

The first thing to consider is the musical scale of the bagpipes. Only certain notes are available to the composer/arranger and they need some explanation. The notes on the bagpipes do not provide a recognisable major or minor scale but are more compliant with the Lydian mode. In all documentation that I have researched, the perception is that the range of notes available on the bagpipes are formed on the Mixolydian mode. This is based on the fact that when you see the notes written down, they look exactly like the scale of G major but with a flattened leading note. In short, the white notes on a piano from G to G, which quite correctly look like the Mixolydian mode. However, if you use all of the notes, in the correct order, the fourth and seventh notes of the scale sound as sharpened pitches when performed by the bagpipes. It could therefore be reasonably argued that the notes of the bagpipes are based around the Lydian mode. I do not intend to investigate any further on the matter of modes as this information is very well documented elsewhere and it may well be a matter of interpretation.

Figure 1 below describes in diagrammatic detail what some of the challenges and parameters are when writing for the bagpipes.

The notes of The Bagpipe as they are annotated

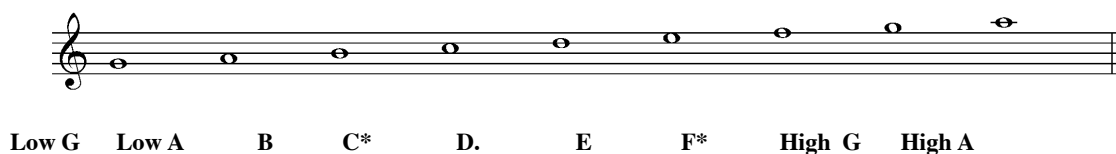


Figure 1

1. Although the C & F are written as naturals, they sound as C* (sharp) and F* (sharp) respectively. Bagpipe notation does not employ the use of accidentals.
2. This pattern of notes could be regarded as the scale of A major but with a flattened 7th and adding a lower flattened 7th before the home note.
3. Alternatively, they could be regarded as the scale of D major but starting on the sub-dominant. (G)

The notes of The Bagpipe as they sound in practice



Figure 1a

Once the transposed notes are used, it is just a case of transposing the various scale possibilities to the new key and starting from there. With such a limited range of notes available, any composer should consider in advance the structure, direction and shape of the melody so that it flows evenly and only uses the notes available. A conscientious musical director would become very familiar with the written notes of the bagpipe, as in my experience, bagpipers tend not to get involved with the vagaries of such things as transposition. It is therefore incumbent on the musical director, to be aware of the nature of the bagpipes as a transposing instrument when referring to a score, should questions arise. It would be very unusual for a conductor's score to have the bagpipe part in its own concert pitch. However, that is what a bagpiper will have in their mind; low A, B or high G and not; Bb, C or Ab therefore if the musical director is not familiar with the bagpipe notation, chaos can and probably will, follow. A conductor should also be aware that the bagpipers need to prepare the bagpipes before actually playing a melody. This preparation is known as the *strike* and it is the method by which the piper fills the bag full of air and takes a minimum of two to three seconds to achieve. The strike should be clearly annotated on the score so that the conductor has a clear reference point to indicate to the pipers when to prime their instruments. As an added precaution, when I conduct bagpipers, I look directly at them and conduct one complete bar (4/4 time) in preparation for the strike. Sometimes, the bagpipers will not have memorised where to strike as they would be concentrating on their marching. An example of the strike is referenced in chapter 3 in relation to the use of bagpipes in *The Sky's The Limit*.

Below is an example of what I would present to the bagpiper in normal musical notation (Figure 1b) and below that is the part that he/she would produce for the pipers to play. (Figure 1c). The example is taken from the 2015 REMT where the melody was used for the finale. (To become known as the *unveil* piece as described in section 2.2 of this chapter, below).

I first used this melody in 1997 in celebration of Her Majesty The Queen's golden wedding anniversary entitled, *Tribute to Her Majesty* for which I had also written the lyrics. The piece had been performed in front of Her Majesty and Prince Philip at the Royal Albert Hall, London during the annual *Festival of Remembrance* and I suggested to the producer that it would make a good finale piece if we used a different lyric which was more appropriate to the show.

This particular version of the song was renamed *Meet As Strangers – Leave As Friends* which was also the overall theme of the show. I was very privileged to have collaborated with Barry Mason on this project who provided the lyrics for the song.

It is worth noting in figure 1c that the transposition to bagpipe part appears to be written down a semi-tone into D major without the key signature as referred to in figure 1. Also, the transcription does not use semi-breves at the end but uses two tied minims instead. I believe this is so that the bagpiper is able to identify the beats in the bar as it is general practice for them to tap their feet whilst playing, which helps to keep them in tempo.

Bagpipes

Arrive As Strangers - Leave As Friends

Unveil Track Royal Edinburgh Military Tattoo 2015

Composed by Michael McDermott

A

7

Harmony if [possible]

B

12

C

19

24

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Figure 1b

Meet as Strangers Leave as Friends - P&D Finale March On (Unveil)

Drones at bar [A]

Bar 10 [B]

Bar 20 [C]

REMT Finale 2015

Figure 1c

Embellishments

Another very important aspect of writing for bagpipes is understanding the completely unique way in which bagpipers edit and alter the standard notation to suit their own methodology. By the use of certain grace notes, bagpipers can completely change the way in which a melody is delivered and it is down to the individual as to how they apply them. Bagpipers refer to the grace notes as *gracings* and *turnings* and these are known collectively as *embellishments*. The application and appropriate use of these embellishments is a completely separate discipline which I will not attempt to investigate in this paper as the subject delves into musical conventions and traditions as well as physical limitations. Examples of some of the embellishments available are shown in figure 1d.

Bagpipe Embellishments

G gracenotes D gracenotes E gracenotes Strikes on E Strikes on F Strikes on D Strikes on B

E doubling C doubling Low A doubling D doubling B doubling Low G doubling Low A doubling

Throw on D Birls

Lemluath Taorluath

Crunluath Crunluath A Mach

Figure 1d

2.2 The Royal Edinburgh Military Tattoo (REMT)

As three of the submitted works were commissioned for and performed during REMT, it would be useful to point towards some of the challenges that face the musical director, production staff and members of the cast when staging such a large event. The need for collaboration between these three elements of the show cannot be underestimated although it has to be said that the level of collaboration does vary from show to show and is dependent on the show content. During my tenure as musical director of REMT, I was instrumental in establishing at least two pioneering concepts which represent an original contribution to the knowledge in terms of the direction of the Tattoo as these were still in place when I left in 2019.¹

¹ I am indebted to my good friend and colleague, Major (retd.) Steven Small MBE, who provided me with the extracts for *Meet as strangers – Leave as friends* (figure 1c) and the Bagpipe embellishments (figure 1d). Steven was himself the Director of Army Bagpipe Music for seven of the REMTs whilst I was Musical Director

The Staged Orchestra

To put things into context, when I first started as Musical Director for REMT, the finales always used to include the use of a rock band to enhance the sound of the marching bands and be given the opportunity to play more modern music. Due to the amount of the electric cabling involved and the fact that a complete drum kit had to be assembled, which was both time consuming and looked unprofessional, it was decided to transport the whole 5-piece band on the back of a trailer into the arena, driven by a tractor. Although this idea did work in an ad-hoc sort of way, I kept suggesting that the rock band needed to be seen as a permanent part of the show and on permanent display. I knew that from my first show as a musician in 1975, there had always been a standalone choir, so why not have a dedicated off-stage orchestra as well, in much the same way that the West End uses pit orchestras? The musicality that the orchestra brought to the show was undeniable and the governing body were persuaded to construct a stage. The first orchestra and rock band were used in 2015 and housed on scaffolding inside a make-shift marquee. After the board of governors of the show realised how substantial the orchestra's contribution was, in both music and aesthetic terms, a purpose-built stage was constructed. Even to the extent that it was to be raised and lowered on hydraulic rams so that it was invisible during the day when Edinburgh Castle was open to the general public. They still use that same set-up to this day.

The Shetland Fiddlers - *Hjaltibonhoga*¹

These are a group of fiddle players who specialise in playing the traditional folk songs of The Shetland Isles. They are an animated group of people and it would be fair to say that belonging to the group is more of a passion than a hobby.

The producer of REMT visited the Shetland Isles in search of bagpipers and accidentally came into contact with the Hjaltibonhoga. Having heard them perform, he then invited them to take part in the show. The group of 40/50 players are very enthusiastic amateurs who always put 100% effort into whatever is asked of them which over the years of their involvement, turned out to be a great deal. Although, they were originally engaged to only play their own set, between 3 and 4 minutes long, I soon realised that a huge string section had become available for me to include in my orchestrations. This was before we had established the stage orchestra and they would be a perfect example of what could be achieved if given the opportunity. After some discussion between myself, the producer and the leader of the group, we all agreed that it was an opportunity not to be missed.

¹ Pronounced – *hel-tee-bon- hoga*

At first, the group were a little reticent to take part, but this was only based on their inexperience and not any lack of enthusiasm. I collaborated personally with the leader, Margaret Robertson, assuring her and her players that nothing would be written that would be too challenging as this was a brand-new innovation and needed to be proven. It is a known fact that at least as far back as the 1950's, since the start of the pop music scene, orchestras were used to accompany the songs in the charts and the same is true today. They were mainly employed to provide lush harmonies for sentimental songs or long legato string lines as an obligato to the main melody. I would accept that the orchestras are probably not used as much but they are used to some degree. This was the reason for my enthusiasm when explaining it to the producer, we had an instant orchestra available which would not only be suitable for playing within the orchestrations of the pop element of the show, but also for joining in with the bagpipe features where on several occasions, a ceildh band would be required.

One initial disadvantage was the fact that fiddlers tend to play mainly in the sharp keys such as G, D, A and E which is generally how most fiddle music is written. A compromise had to be reached so I made sure that everything that I wrote for *Hjaltibonhoga* took this into consideration. I did however, deliberately write some parts that challenged them by playing in the flat keys. For example, every Unveil piece was in Eb or Bb as it featured the bagpipes. As their confidence grew, I started to use them more and more and eventually, after five years of continually performing in 25 shows per year, Margaret Robertson thanked me for persuading and encouraging her and the group to play in the unfamiliar flat keys as they had learned so much from the experience.

It is undeniable that the introduction of the *Hjaltibonhoga* proved to be a brilliant innovation although I suspect the producer did not intend for them to be employed in such a diverse way. That said, I was the musical director and it was part of my job description to use all musical resources to the best of my ability. Figure 1e shows the Shetland fiddles playing a long obligato line over the French horn who has the melody and the piano creating movement with the arpeggios.

Figure 1e

By way of contrast, figure 1f below shows pizzicato Shetland fiddles against a legato piano and sustained chords in the brass. Once again, the melody is in the French horns.

By this time, the *Hjaltibonhoga* had become quite adept and came to relish the thought of meeting new challenges as they arose. I cannot take credit for introducing the *Hjaltibonhoga* to the REMT. However, I do feel that I made an invaluable contribution to their musical development and personally introduced the many diverse ways which in which they were able to be employed by REMT.

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Bagpipes

Piccolo

Flute

1st Clarinet in Bb

2nd Clarinet in Bb

3rd Clarinet in Bb

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophone

I+ III Horn in F

II Horn in F

IV Horn in F

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Euphonium

Tubas

Tin Whistle

Shetland Fiddles Stage Strings

School Choir

Piano

5-string Bass Guitar

Glockenspiel

Figure 1f

The REMT is an outdoor annual event and lasts for almost one month which consists of four days rehearsal (including press/dress rehearsal) and three weeks of performance (25 performances including three Saturday matinees). Performers number between 1000 & 1500 and the performances take place on the 3000m² esplanade (arena) of Edinburgh Castle during the first three weeks of August. The rehearsal schedule is very intense and exacerbated by the fact that the show is only allowed to rehearse on the esplanade between the hours of 6.00am – 7.30am (Massed Pipes & Drums only) and 6.00pm – 11.00pm (whole cast). The remainder of the rehearsals (8.30am – 4.30pm) are carried out at Redford Barracks and Dreghorn Barracks which are situated on the outskirts of Edinburgh roughly four miles from Edinburgh Castle. The challenges of REMT

are unique in their obligations and require a very positive, can-do approach from all of those who take part in the production. I have contributed to the musical direction of REMT on ten successive occasions and am typically involved in the scheduling of these rehearsals but not their locations, as they involve a great deal of logistical planning and coach travel, which would be organised by REMT. However, as rehearsals were being held simultaneously in several locations around the barracks, from 8.30am onwards, I had to make myself as available as possible to assist with the many challenges that arise and musical problems that develop, including matters of communication given that large numbers of the performers had travelled from other parts of the world. Attempting to prise such a rigorous rehearsal schedule into just three and a half days always proved to be a challenge, made worse if it rained, which it usually did at some point.

REMT consists of two categories of performer. Firstly, professional musicians assembled from the armed forces of the United Kingdom, the Commonwealth and other military organisations from all over the world. Secondly, enthusiastic amateurs (many of whom are world class) who, in most cases have made it their life's ambition to appear in REMT, usually at their own expense. As musical director, one of the responsibilities is to make the demanding rehearsal schedule as seamless and trouble-free as possible with two groups of people who have very differing views on how the rehearsals are approached.

On the one hand there are the professionals who generally arrive for rehearsal, perform and then leave, knowing that their contribution is show ready. On the other hand are the amateur musicians who will just keep playing through their routine until they are exhausted. Even if their act is perfect, they will always make use of all the allotted rehearsal time, after all, this is their 'once in a lifetime opportunity' so they tend to exploit every available chance they get to rehearse their act.

The British Armed Forces (Royal Navy, Army, Royal Air Force) take it in turn to be the *lead* contingent of REMT and the producer designs his show so that it reflects the various characteristics of that organisation. For example, in Royal Air Force year, the show was named *The Sky's The Limit*, which meant that all the acts were required to make reference to that title in their own display. One of the challenges that I faced each year was to ensure that there was no duplication of musical titles in the programming. This was usually avoided quite early in the planning of each show as the production team would start the process in October/November of the year preceding the show, that is,

eight months in advance. The leader of each organisation would be asked to submit their proposals for the show which would then be vetted by the management team to make sure that it fell within the allotted time frame, had relevance to the theme of the show and featured some traditional element of their own culture. The next time the leaders of the various acts met en masse would be in mid-March of the show year, four months in advance of the event. The fact that the planning had started in October would always ensure that there was a good chance of confirming final arrangements at the March meeting. If, however, some details needed changing for cultural, diplomatic or musical reasons, there would still be enough time to respond. I made it a stipulation for all British based bands to forward, before the meeting in March, mp3 recordings of their displays so that the producer (and myself) could guarantee that they aligned with our vision of the show.

The Unveil

In 2011, the producer of REMT introduced a ground-breaking concept for the finale and the entry of the cast. Before 2011, members of the cast filtered onto the arena to a series of melodies that were not necessarily linked to each other in any way. The producer's cutting-edge idea was to source one show or film and use melodies from that source to have some sort of connection with the show. At the time, the motion picture, *How to Train Your Dragon* was extremely popular, and it was noted that bagpipes were featured in the original score. Consequently, the producer asked me to create a twelve-minute version of the soundtrack without any pauses in the music. I approached the concept as if I were telling the story and by repeating the first and last tracks, the audience were taken on a journey through the various phases of the film, finishing where they had started. Unfortunately for the show, the producer who established this new concept, left the REMT before it was performed in July and it was the person who replaced him, Brigadier David Allfrey MBE who decided that this idea should be used for every future REMT. He also went a stage further and recommended that the serial should be known as *The Unveil*. Since then, every show has had a theme running through it and I have personally been responsible for sourcing, composing or arranging the *unveil* piece except for the one in 2017 when a film score was used. The reason it is known as the 'unveil' is because the music is designed to start quietly with the arena in total darkness whilst the Massed Pipes and Drums (MPD) enter the arena in silence. At a given point, the music crescendos, the lights are switched on and the MPD starts playing in complete brightness having been '*unveiled*'.

I was always under some pressure to provide many mp3 recordings well in advance of the show rehearsals for a variety of reasons. On the production side, there was always a need for a great deal of collaboration with the directors of lighting, sound and projection all requiring accurate recordings of the material I had prepared for the acts involved. This would provide them with a valuable insight as to what would be taking place on the esplanade, they could then plot the movements of the performers using their various computer programmes in advance. Once again, providing so much information in advance, afforded the directors the opportunity to fine-tune their part as the rehearsals progressed. From the performers' perspective, it should be recognised that open-air events such as the REMT requires many of the musicians to perform without sheet music. Playing compositions and arrangements that are completely alien to them means that they need weeks, sometimes months to memorise the works. Shetland Fiddlers, Bagpipers, Drummers and Buglers all read music yet cannot take the manuscript into the arena as it is not only impractical, but it would also impinge on the overall look of the show both artistically and aesthetically, so they are required to commit the music to memory. The exceptions to this are the musical acts that perform as an entity in their own right, arrive *show ready* and extremely well-rehearsed. This requires the various acts to have completed all discussions with the producer and the respective leaders regarding the content and arrangement of their pieces before they can be signed off for inclusion in the show. The eighty-strong troupe of Highland Dancers, need an exact recording of what they will be dancing to well in advance, so the mp3 of the music that will be used to feature the dancers needs to be with the Dance Director by mid- February. This particular scenario is unique in that it involves the Dance Director, The Bagpipe Director and The Musical Director all having to collaborate on the content of the piece yet never physically meeting each other in person until the gathering in March. Several draft music manuscripts and mp3s are passed around each other until the final solution is agreed and only then, is it passed on to the producer for final approval. By collaborating with all the various organisations on a regular basis, I was able to acquire an understanding of the challenges as they presented themselves.

SECTION 3

Portfolio of Published Works

Chapter 1

***Kaleidoscope* (4' 00") Composed 2019 published by REMT Music**

Kaleidoscope was composed as a commission to provide the unveil for the 2019 REMT. The musical forces consisted of 200 military musicians, 300 Bagpipers, 40 Shetland Fiddlers, a 40 -piece school choir, 250 dancers and a 30-piece off-stage orchestra with rock band.

In my capacity as Senior Composer/Arranger and member of the musical directing team of the REMT, I was commissioned to compose a work featuring the bagpipes, for the ubiquitous *Unveil*. For this commission, the limitations on writing for the bagpipe were further compounded as the producer required me to compose a piece whereby 'the melody should be based on Sir Isaac Newton's Colour Spectrum as, according to Newton, each colour represents a note in the musical scale-' (see Figure 2)



Figure 2

The way that pitches were aligned to the colours of the spectrum was informed by an article published in the magazine, *Music In Time* (10/09/2018) as follows:

“Newton equates the colour spectrum of visible light with musical pitches in his 1704 treatise, *Opticks*. Whereas the spectrum of pitches defined by an octave (the distance between two notes that sound "the same," for instance C to the C above it on a keyboard) recurs multiple times within the range of human hearing, we see only one spectrum of light. As red is the colour of light with the lowest visible frequency to humans, Newton equates it with the tonic of a scale starting on D (a Dorian mode). Newton equates the other primary colours of yellow and blue with F and A, forming a minor triad. The pitches B and E, forming semitones with the pitches above them, are considered mixtures of the primary colours (orange for E and indigo for B). Newton's musical colour spectrum is more an interesting observation than a testable scientific hypothesis.”

Newton’s proposal is that his colour spectrum should run parallel with, or be analogous to, the seven-note musical scale starting on D and using the Dorian mode. It transpires however, that, according to *Music in Time Magazine* (10/09/2018) the musical colour spectrum is “*more of an interesting observation than a proven scientific hypothesis*” which would, to some extent, conflict with the producer’s original thoughts of using a complete major scale for *Kaleidoscope* so it would need some slight alteration.

The brief was to compose a work using only the notes of the bagpipe scale to form the melodic line whilst at the same time, applying the theory of the Newtonian colour spectrum meaning that the notes of the melody should follow in sequential order. We know from the scale referred to in 2.3, the closest way to create a major scale would be to drop the melody down the octave half-way through the scale as described in Figure 3 below

The notes of The Bagpipe as they are notated

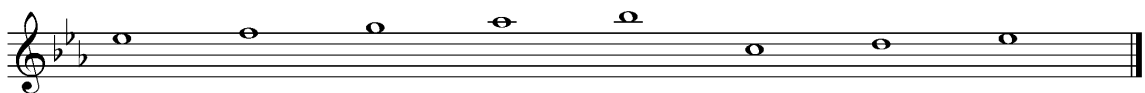


Figure 3

Other parameters were then set which required the whole piece to last as long as it would take for fifteen hundred members of the cast including the armed forces, pipes and drums, civilian dancers and musicians to enter and fill the esplanade and this was calculated to be 4 minutes.

Another aspect of the brief required the cast to form seven large circles in the arena to represent each colour of the spectrum. As the corresponding notes were played, E orange, F yellow, G green and so on, coloured lighting was focussed to the respective circle of dancers and with some clever circular movement in opposite directions, the illusion of a kaleidoscope was created. The producer also required each section of the bands to be featured, section by section and corresponding with certain colours.

The effect was realised by starting at the bottom of the band and working upwards, the top i.e., basses (red), trombones (orange), trumpets (yellow), French horns & saxophones (green), high woodwinds (indigo) and lastly the full ensemble (violet). Finally, the producer required an eight-bar feature to include the 100 strong ensemble of side - drummers which was easily achieved after some discussion with the senior drum major. To achieve all of these changes, I needed to collaborate closely with the lighting director and point out on the score where each section featured in the piece to highlight its respective colour. Figures 3a (i. ii. iii) below indicate the entries of each instrumental section. The increase in volume and tension is created purely by adding more and more instruments culminating in the loudest section of all being the bagpipes, being added. Also note, the position of the *strike* for the pipers to prepare the instrument. Some of the musical staves have been removed for clarity.

TRUMPET SECTION D FRENCH HORNS AND SAXES 7

66

Bagpipes

Piccolos

Flutes 1 + II

1st Clarinet in Bb

2nd Clarinet in Bb

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophones

1 + III Horns in F

II Horn in F

IV Horn in F

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Euphonium

Tubas

Side Drum

Tenor Drum

Bass Drum

Piano

5-string Bass Guitar

Figure 3a-ii

9

DRUMS SECTION

BAGPIPES
Strike

86 **E**

Bagpipes

Piccolos

Flutes 1 + II

1st Clarinet in Bb

2nd Clarinet in Bb

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophones

1 + III Horns in F

II Horn in F

IV Horn in F

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Euphonium

Tubas

Side Drum

Tenor Drum

Bass Drum

Piano

5-string Bass Guitar

Figure 3a-iii

Whilst the producer has the overall vision, part of the musical director's role is to make each section of the show become clear within its own parameters and make certain that the producer's vision is delineated in the music. The collaboration between musical director and producer is essential if a pioneering project such as this is to succeed. In light both of the brief and the musical limitations placed on my composition, I considered it to be ground-breaking not only for its originality but also for the magnitude of the project. One other example that uses the scale as the basis of its melody is *Do-Re-Mi* which featured in the film, *The Sound of Music*. However, the difference here was that the composers of that song had two advantages over my composition in that they were able to describe the song by adding lyrics and using the tonic sol-fah system to identify each note of the scale. Also, they were not restricted by having to centre the whole piece around the bagpipes' limited scale. There was not a great deal of collaboration required with the choreographer as the music was generally delivered in 8 and 16 bar phrases, which made it very flexible to edit if needed. As mentioned earlier, I had collaborated with the lighting director on the points of entry for the various lighting changes. I also needed to collaborate with the co-ordinator of the bagpipes. He was the man responsible for all of the bagpipes' contributions including performances, rehearsals and general organisation during REMT. I asked him to add the embellishments (as referred to in figure 1d) to the main bagpipe theme. As he was also the Director of The Army School of Bagpiping (DASB), his credentials for setting the embellishments were impeccable. To get the idea of the melody, the piece must be thought of as being pitched in D major, without the key signature.

Figure 3b shows the bagpipe part as presented to the DABM

Figure 3b(i) shows what the result is when the embellishments have been added

KALEIDOSCOPE

REMT Unveil 2019

Composed By
Michael McDermott

Musical score for Kaleidoscope, measures 14-50. The score is in 2/4 time with a tempo of 100. It features a single melodic line with various ornaments and repeat signs. Measure 14 is marked with a 'Strike' instruction. Measures 17 and 37 are marked with 'A' and 'B' respectively. The piece concludes with a double bar line and a fermata over measure 50.

Figure 3b

KALEIDOSCOPE. (With embellishments)

REMT UNVEIL 2019

Musical score for Kaleidoscope with embellishments. The score is in 2/4 time with a key signature of one sharp (F#). It consists of seven staves of music, each containing a single melodic line with various ornaments and repeat signs. The piece concludes with a double bar line and a fermata over the final measure.

Figure 3b(i)

Orchestration

When orchestrating band/orchestral parts for pieces featuring the bagpipe, it is important to realise that the bagpipe is the main instrumentalist and must be treated and accompanied as you would with any other solo instrument or voice. Simple chords with a rhythmic feel will usually provide the right balance. Figure 3c below shows the accompaniment for the beginning of the piece. The score is shown in concert pitch to demonstrate the actual notes that the bagpipes are producing. Also, the clarinets and piccolos have been omitted for clarity.

The musical score for Figure 3c is a multi-staff arrangement. At the top, the Bagpipes part is marked with a '1' and a box labeled 'A'. Below it are staves for 1st Alto Saxophone, 2nd Alto Saxophone, and Tenor Saxophones. The next section includes 1 + III Horns in F, II Horn in F, and IV Horn in F. This is followed by three trumpet staves (1st, 2nd, and 3rd Trumpet in Bb) and three trombone staves (1st, 2nd, and 3rd Trombone, plus Bass Trombone). Below these are staves for Euphonium and Tubas. The final staff is for Side Drum. The score includes various musical notations such as notes, rests, and dynamic markings like 'mf' and 'f'. Some trumpet and trombone parts have 'Play 2nd x Only' markings.

Figure 3c

Figure 3d, shows the French horns and saxophones doubling the melody. Light off-beat chords in the trombones and trumpets punctuated by a countermelody in the high

woodwind. No single section overpowers the other which creates a good balance. Doubling the French horns with the saxophones is not something that I would normally do in a concert situation as I believe that the “reedy” sound produced by the saxophones is not conducive to the orchestral sound that I am always trying to achieve. However, as this show is played entirely in the open air, I find it best to score them in unison to provide a more penetrating sound than either instrument could if they were playing as individual sections.

The image displays a detailed musical score for a large ensemble. The score is organized into systems, with each system containing staves for different instrument groups. The instruments listed on the left are: Picoles, Flutes 1 + II, 1st Clarinet in Bb, 2nd Clarinet in Bb, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophones, 1 + III Horns in F, II Horn in F, IV Horn in F, 1st Trumpet in Bb, 2nd Trumpet in Bb, 3rd Trumpet in Bb, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Euphonium, and Tubas. The score includes various musical notations such as notes, rests, and dynamic markings (e.g., *f*, *mf*, *ff*).

Figure 3d

Figure 3e below indicates the running order and breakdown of Kaleidoscope.

Phase	Bar Numbers	Action	Bars
I	01 - 16	Introduction by Massed Military Bands	16
II	17 - 48	Massed Pipes and Drums play main theme	32

III	48 - 52	4 Bars played to create key change	4
iv	54 - 61	Bass section plays melody	8
v	62 - 69	Trombone section plays melody	8
vi	70 - 73	Trumpets play Carillion style melody	4
vii	74 - 81	French Horns and Saxes play main theme	8
viii	82 - 85	Tutti band plays main theme	4
ix	86 - 93	Drums solo	8
x	94 - 103	Bridge passage to change back to E flat	10
X1	104 - 235	Recapitulation of the main theme with bagpipes	32
X11	136 - end	Main theme continues with fanfare -like trumpet sounds accompanying	32

Figure 3e

By focusing my creative energies on the unusual set of musical circumstances, I was able to produce this ground-breaking piece of work that satisfied the exacting demands of the producer whilst demonstrating the ability to collaborate, conceptualise, organise and deliver a satisfactory outcome.

Artefacts relating to this project can be found in Appendix 1 as follows:

Appendix 1A Kaleidoscope - Full Score

Appendix 1B Kaleidoscope - Video Footage

Chapter 2

***The Ice* (4' 00") Composed 2019 published by REMT Music /BMS Publishing**

The Ice was composed as a commission from REMT to provide the musical accompaniment for the Locheil Marching Drill Team (LMDT). The musical consisted of 120 military musicians in the arena, 40 Shetland Fiddlers, 20 Bagpipers, a 40-piece school choir and a 30-piece off-stage orchestra with rock band. This was a huge production number which required three conductors. One leading the arena band, a second directing the stage orchestra and a third conducting the choir. Each conductor wore a set of *in-ear monitors* (IEMs).

Marching drill teams compete globally to demonstrate their ability to march with great precision and accuracy to music. The LMDT consists of 24 female members and although they are not part of any military organisation, they dress in military fashion to emphasise their very precise movements.

The LMDT has won the world championships on 35 occasions and at the time of this publication were the current world champions. In the past, LMDT and all the other display teams have relied on pieces of music being drawn from all different musical genres and then edited together to support the display. However, for the first time in their history, and possibly in the entire history of the marching display organisation, *The Ice* was specially commissioned for LMDT. This remarkable innovation allowed the choreographer, complete freedom to create and develop the movements without having to concern herself with decisions concerning the musical arrangement. This meant that the display could be designed to start and end with the first and last note of the music which in the past, has been difficult to achieve with any great precision. It is important to note that whilst the piece is designed to accompany the movements of LMDT, it is not merely an accompaniment to the display but is an integral part of the display and as such, I was very aware of making sure that the piece would be designed to be a stand-alone work which could be performed on the concert platform without the display team or bagpipes.

The Music

The inspiration or guidance for this composition derived from the fact that in 2015, I had been commissioned to arrange a piece of music for LMDT that used melodies from the soundtrack of *Lord Of The Rings*, composed by Howard Shore. For *The Ice*, I was asked to use the same format as the *Lord Of The Rings* arrangement but to use newly composed melodies instead.

It was with some sadness we had learned the news that the founder and choreographer of the LMDT, Colleen Pobar, had passed away in February as she had been preparing for the show in July of that year. As a special tribute, the producer asked me to provide a melody within the display music in honour of her memory, to be known as *Colleen's line*. In a strange ironic way, this provided me with the inspiration to write a piece that I would include in the display at some point but more importantly, to revisit the melody and use it as a very stirring and emotional conclusion to the display. As I had decided to use *Colleen's line* as the big finish, I knew that I had to consider the one constant in all of these production numbers, i.e. the bagpipes. The melody needed to be within the range and scope of the bagpipes as the producer insisted on their involvement in the piece.

Figure 4 below shows *Colleen's line* being introduced by unison woodwind, Shetland fiddlers and glockenspiel. Sostenuato chords by the full brass section bind everything together and produce an aura of solemnity. The tuba, euphonium and bass guitar provide a fragmented bassline whilst the piano maintains momentum with harp-like arpeggios. This is in complete contrast to figure 4a which is the same melody played at full volume and features the bagpipes, high woodwind and Shetland fiddlers playing the melody in triumphal style with the drum kit providing a heavy rock after beat whilst the LMGT march backwards!

Figure 4

Bagpipes Strike !! P

243

Figure 4a

Collaboration

Until this point, I had been collaborating with Colleen through many Facetime discussions and phone calls between the UK and New Zealand. As she decided how each 16, 24 or

32 bar phrase was choreographed she would email a video for me to look at so that I could capture the atmosphere of her choreography and gradually the display would come together. However, due to Colleen's untimely death, we had only managed to put together roughly one quarter of the display. To replace Colleen, Nicole Adamson, was appointed as the new choreographer and I immediately set about collaborating with her on the work that Colleen had already designed. I thought it best to let Nicole steer the direction of the piece given the emotions that she and her colleagues were experiencing at the time. The only thing that I was keen to keep in place was the idea of finishing with *Colleen's line* as a big finale which Nicole agreed to.

The transition from working with Colleen to working with Nicole went very smoothly and I was fortunate in that Nicole seemed quite happy to continue with Colleen's original concept and was equally cooperative. As I was sent each serial on video, I was able to offer a reduced version of the score and that would be discussed until we were absolutely certain that the result was exactly what we wanted. All the time bearing in mind that once the team arrived in Edinburgh, we had only three rehearsal days to correct anything that had gone wrong. Fortunately, it did go very smoothly and once again, this can be attributed to the amount of cooperation, collaboration and teamwork that we brought to the event.

The choreography

One of the main challenges with composing for LMTD is that the choreography is extremely precise and meticulous so the music must change accordingly and exactly at the right moment to support the various marching configurations. There is a distinct correlation here between writing for LMDT and The Band of Her Majesty's Royal Marines in that they both use precision marching to music 'techniques, intricate choreography skills and even march at the same tempo of 116 beats per minute. I would suggest that my thirty-four years serving with The Royal Marines Band Service stood me in good stead in being able to produce a piece that not only showcases LMDT's unparalleled marching skills, (they even march backwards!) but is also able to express empathy with their requirements and expose their proficiency in the best possible light.

The piece is divided into very specific sections, each of which contributes in its own way to the construction and variety of the display. The choreographer sets out her display knowing how many steps each phase of the display it will take to complete and then list

them in chronological order so that the composer would know when the mood of the music should change.

The first four bars were played on timpani so that the LMDT members were able to settle themselves and each conductor received a click-track through his IEMs, letting him know the exact tempo of the piece. At the beginning of bar five, LMDT stepped-off and marched forward through the band who were already stationary in the arena. These opening sixteen bars were depicting the enormity of icebergs in Antarctica (*The Ice*) so did not contain a rhythm or a pulse but was more of an ethereal effect. This section was designed to enable LMDT to get into position before starting. Bars 21 – 24 set the tempo and mood for the audience before the team stepped off at bar 25. The piece worked through the various *mood swings* using several contrasting motifs, and I was always aware that the final crescendo needed to involve the relevant key change to accommodate the inevitable bagpipes for the grand finale.

The LMTD performed the piece at Edinburgh and later in October in Sydney, Australia. It was after that performance that the team disbanded by mutual consent, and I feel very humbled and privileged to have been asked to compose this unique piece as it was the first time in LMTD's 53-year history that a work had been commissioned specifically for them and what turned out to be their final display .

The direction was documented along the following lines: (see Figure 4b below)

Phase	Bar Numbers	Action Taking Place	Bars
I	0 -24	Introduction to get into the arena	24
II	25 - 56	Strong, opening dynamic theme to start the display	32
III	57 - 104	Second theme, more subdued (Colleen's them)	48
IV	105 - 128	Third theme – dynamic melody different to Phase 1	24
V	129 - 144	Recapitulation of opening chords in the introduction	16
VI	145 - 162	Recapitulation of phase IV in different keys	18
VII	163 - §80	(Note: two extra bars are required to allow for the preparation of 6/8 Texture)	18
VIII	181 - 204	New melody with 6/8 texture – same tempo exactly	24
IX	205 - 224	Recapitulation of phase II	20
X	225 - 238	238 Recapitulation of Colleen's Theme – more ebullient	14

		(Note that two extra bars are required to allow for preparation of movement)	
XI	239 - 246	Diminution of opening chords, preparing final phase 8 bars and changing key to suit the bagpipes	8
XII	247 - EN	Bagpipes start playing; Massive (triumphal) orchestration of Colleen's Theme using a 'half-tempo' rhythm section texture to accentuate the emotion.	44

Figure 4b

Conclusion

The Ice and the accompanying methodology applied whilst creating it, became ground-breaking work that validates the requirement to remain flexible and open to the suggestions and requirements of the commissioning agent. Also, to deliver a work that will portray the end-user in the best possible light. Furthermore, the work demonstrates how the collaborative process operates in that it unlocks endless possibilities for both choreographer and composer in pursuit of providing something of an epiphany in the process.

Artefacts relating to this project can be found in Appendix 2 as follows:

Appendix 2A *The Ice* - Full Score

Appendix 2B *The Ice* - Video Footage. Australia Tattoo. 2019

Chapter 3

***The Sky's the Limit (4' 00")* Composed 2018 published by REMT Music.**

The Sky's The Limit was composed as a commission to provide the *unveil* piece for the 2018 REMT. The musical forces consisted of 200 military musicians, 200 Bagpipers, 40 Shetland Fiddlers, a 40-piece school choir, a 30-piece off-stage orchestra with rock band and 250 dancers.

In 2017, the *unveil* for REMT was a piece called *Flight of The Silver Bird*, composed by Thomas Bergersen & Nick Phoenix who are known colloquially as *Two Steps From Hell*. These two men are very well-respected composers who have created a large catalogue of music that is frequently used in film trailers and other promotional material.

Flight Of The Silver Bird is the only *unveil* piece that I did not arrange or compose during my tenure as musical director for REMT. It was arranged by a member of The Royal Marines Band, Mr. Ivan Hutchinson. However, I was asked by the producer to work with Ivan on the arrangement and offer any advice and guidance that I thought necessary. This was collaboration in a different context as I was now required to let the general direction of the piece be governed by someone else.

The REMT producer's plan was to commission a work based on the same format as *Flight Of The Silver Bird* but using original melodies. It was also the producer's intention to engage the services of a well-known film composer who had several major film scores to his credit and ask him to compose the work. As the resident musical director, I would be available to collaborate and co-compose the work. Also, provide any assistance that was deemed necessary and peculiar to the REMT. This seemed to make sense due to my understanding of the musical and logistical challenges that are unique to REMT.

The producer and I visited the composer in February 2018. This early collaboration was designed to allow sufficient time to exchange ideas, views and thoughts through various methods of communication such as social media, telephone and email. However, as the deadline for submitting scores and recordings approached, we hadn't received anything from the composer and it was becoming clear that we were going to be provided with very little, if anything at all. I started to compose a work of my own in preparation for the

plans not coming to fruition, I would then be able to offer an alternative solution. Unsurprisingly, this turned out to be the case and with just two weeks to go before the first rehearsal, I was asked to complete the piece that I had been working on. The safest response in this situation, in view of the two-week deadline, would have been to cancel my composition and choose an already well-established work which would require the least amount of rehearsal time. However, after a great deal of encouragement from the producer, I completed the work, always conscious that there would be very little time to make edits and alterations. The timeframe also meant there was very little time for collaboration with the bagpipes, side drums and Shetland fiddlers who, as explained in 2.4. are the first consideration as they needed to commit their music to memory.

Flight of The Silver Bird consists of two melodies, the first being somewhat plaintive and busy whilst the second, in stark contrast, is both dramatic and aggressive. This was the format that I was asked to use for composing *The Sky's The Limit* and, once again, using only the notes available on the bagpipe scale as it was the *unveil* piece. My intention was to take the listener on a journey in an aircraft by passing through the various stages of reaching the sky, taxiing down the runway, take-off, soaring to the sky, encountering bad weather or contact with the enemy. Finally, the impression of soaring well about the clouds and *levelling-off* the aircraft.

The piece begins with a short introduction played by staccato orchestral strings and low woodwind to set the atmosphere. A solo tin whistle starts at bar 5 and the melody is played once through in a very *matter of fact* style whilst simultaneously the massed pipes & drums are marching in silence through the darkened arena. (Figure 5 below) After the tin whistle solo, the piano enters using flamboyant arpeggios (bars 21 & 22), to create more movement before modulating up from C minor to D minor. The French horns continue the melody at bar 23 providing a more regal sound and the orchestration becomes much broader and thicker. At the same point, the strings orchestration changes completely to provide a more industrious effect and is doubled by the woodwind. To maintain the intensity of the moment, the snare drum continues with the same rhythm that the violins had been playing previously from the very beginning (see Figure 5a below).

CONDUCTOR SCORE

THE SKY'S THE LIMIT

Unveil REMT 2018

Composed By Michael McDermott

With Intrigue (♩ = 138)

2 3 4 5 **A** 6 7

The score is for a 4/4 piece in B-flat major, marked 'With Intrigue' with a tempo of quarter note = 138. It features a variety of instruments. The Bagpipes and Tin Whistle parts are marked with a '2' above the first measure and a '3' above the second measure. The Tin Whistle and 1st Piccolo parts have a 'SOLO' section starting at measure 5, marked with a box containing the letter 'A'. The Tin Whistle solo is marked *mf* and the Piccolo solo is marked *mf*. The 1st, 2nd, and 3rd Clarinets in B-flat, Euphonium, Tubas, 5-string Bass Guitar, Shetland Fiddles, Violin I, Violin II, Viola, Violoncello, and Contrabass parts are marked *mf* for the first four measures and *mp* for the last three measures. The 1st Piccolo part is marked *mf* for the first four measures and *mp* for the last three measures. The Tin Whistle and 1st Piccolo parts have a 'Tin Whistle Solo' section starting at measure 5, marked *mf*. The Euphonium and Tubas parts are marked *mf* for the first four measures and *mp* for the last three measures. The 5-string Bass Guitar part is marked *mf* for the first four measures and *mp* for the last three measures. The Shetland Fiddles, Violin I, Violin II, Viola, Violoncello, and Contrabass parts are marked *mf* for the first four measures and *mp* for the last three measures. The Violoncello and Contrabass parts are marked 'Pizz' for the first four measures and *mp* for the last three measures.

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Figure 5

4

C

21 22 23 24 25 26 27 28

1st Piccolo
2nd Piccolo
1st Clarinet in Bb
2nd Clarinet in Bb
3rd Clarinet in Bb
I + III Horns in F
II Horn in F
IV Horn in F
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Euphonium
Tubas
Piano 1
5-string Bass Guitar
Snare Drum
Shetland Fiddles
Violin I
Violin II
Viola
Violoncello
Contrabass

Figure 5a

Orchestration

I divided the second theme into two distinct parts: *intimidation* and *declamatory*.

Intimidation was influenced by Thomas Newman's score for the James Bond film, *Spectre*. In a particularly tense, action scene, Newman reiterates one note seventeen times, resting for one bar then repeating the same effect. This remarkable piece of

scoring seems almost innocuous when seen written down on a manuscript, as it lasts for three and a half minutes. However, when played in support of the action, it is extremely effective. Rather than copy the excerpt verbatim, I adapted the rhythmic idea and added some discordant chromaticism to create the effect. Figure 5b below draws examples from the two contrasting scores.

For clarity, I have used only a very short extract from *The Sky's The Limit* purely to demonstrate the similarity between the two ideas. The focus here is not necessarily placed on any thematic or lyrical connection but more of a rhythmic association. By combining intensity, speed, aggression and hostility into the motif, the audience is left in no doubt as to the emotions being expressed.

The full score for *The Sky's The Limit* can be viewed at Appendix 3A

Skyfall
Original by Thomas Newman

Very aggressively
♩ = 140

The Sky's The Limit
Intimidation motif

With intensity
♩ = 135

Figure 5b

Declamatory provides a complete contrast to *Intimidation* with vociferous descending passages played by the trombones and basses, answered by a very crisp and well-articulated triplet motif played by the trumpets and French horns. It should be noted that I have included the trombones in the triplet passage. This is a style of orchestration that I have developed over many years of composing and arranging and has been made possible only by studying the scores of Erik Korngold, Elmer Bernstein, John Williams and Alfred Newman. Also, it is probably likely that they too have studied the

orchestrations of composers such as Holst, Stravinsky and Rimsky-Korsakov. etc to develop a similar methodology when composing their scores.

Orchestral French horns deliver a truly orchestral texture to the motif. However, by design, it is more difficult, even impractical, to provide a punchy, brassy sound from French horns when performing outdoors without amplification. To rectify this, the saxophones or better still, the trombones are doubled with the French Horns. Due to their shape and structure, the trombones project their sound more directly and powerfully and provide the punctuation necessary to enhance the French horn's contribution, whilst still delivering a genuine orchestral texture. At that point in the orchestration, the trombones are not there to be recognised as an individual entity but more importantly to blend with the French horns and provide a musical sub-text to the overall effect.

The *orchestral texture* of a band refers to the notion of continually striving to achieve a more orchestral (rather than a military) band or marching band sound for all my compositions. Historically, Military Bands were established to march in front of troops going to war whilst boosting morale in the process. Stringed instruments were never employed as they would be inaudible if played in the open air and marching with a violoncello or string bass would be impractical if not impossible. As the bands developed, they would provide concerts where the audience could sit and listen, and the band would be using a full percussion section, playing outdoors without strings. The modern-day military band, sometimes referred to as a concert or symphonic wind band, has advanced notably in its instrumentation. Accordingly, its musical repertoire has expanded immeasurably ensuring that virtually any orchestral piece can be transcribed or adapted to be performed by a wind band. These major developments have not only enabled wind bands to perform music that is current and instantly recognisable, (such as film, television and pop music), they have also fostered and encouraged both established and aspiring composers to write for the medium which in turn, has widened the repertoire even further. Also, with the meteoric rise in the availability of social media resources, almost everyone has some form of access to a device that produces music. Therefore, audiences have become more musically aware when considering the production of music and have come to expect adaptations and arrangements of original pieces should sound as close to the original as possible. To that end, I have always favoured an orchestral approach to my compositions and arrangements and by using the *orchestra without strings* philosophy, the expectation of being true to the original is more readily achievable. Ideally, a harp will be available as this makes an excellent addition to any

wind ensemble, large or small; I usually score my pieces with harp and/or piano whenever possible. If no harp is available, most modern stage keyboards are able to produce a reasonable harp sound so these may be used as an alternative.

The excerpt below (Figure 5c) identifies the *declamatory* motif and demonstrates the advantages of doubling the trombones with the French horns, the orchestra *without strings*. Note also the ways in which the piano plays a pivotal role here by punctuating the brass and high woodwind lines whilst contributing variety and colour to the orchestral texture.

The image displays a musical score for a brass ensemble and piano. The brass section includes: I + III Horns in F, II Horn in F, IV Horn in F, 1st Trumpet in Bb, 2nd Trumpet in Bb, 3rd Trumpet in Bb, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Euphonium, and Tubas. The piano part is labeled 'Piano 1'. The score is written in a key signature of one flat (Bb) and a common time signature (C). It features a 'declamatory' motif characterized by short, rhythmic phrases. The piano part provides a rhythmic and harmonic foundation, often punctuating the brass lines. The score includes various musical notations such as dynamics (ff, f), articulation (accents), and phrasing slurs.

Figure 5c

Figure 5d below indicates:

- i The key change at letter H to C minor to accommodate the Bagpipes
- ii The circle at bar 82 to let the conductor know when to direct the bagpipers to *strike*
- iii All bars are numbered for quick rehearsal reference
- iv The octave Bbs at bars 82/83 represent the drone of the bagpipes
- v At bars 76-77, the re-iterated woodwind notes are staggered to create the illusion that the whole section is playing continuous semi-quavers.

**BAGPIPES
STRIKE**

The musical score is titled "BAGPIPES STRIKE" and covers measures 75 to 83. The instruments listed are Bagpipes, Tin Whistle, 1st Piccolo, 2nd Piccolo, 1st Clarinet in Bb, 2nd Clarinet in Bb, 3rd Clarinet in Bb, 1st Alto Saxophone, 2nd Alto Saxophone, and Tenor Saxophones. The Bagpipes part features a long, sustained note starting at measure 82. The other instruments play complex, rhythmic patterns throughout the section.

Figure 5d

The piece continues using the various motifs with contrasting orchestrations and tone colour which contribute significantly towards holding the attention of the audience. Merely repeating the same three motifs verbatim for four minutes is not advisable considering that you have been commissioned to compose a piece for a specific event, in this case, the unveil. This is the opportunity for the composer to develop the motifs and to employ devices such as shifts in orchestration, augmentation, diminution, sequencing and variation to elongate the piece to its full potential, ensuring audience engagement and satisfying the commissioning requirements.

Artefacts relating to this project can be found in Appendix 3 as follows:

Appendix 3A The Sky's The Limit - Full Score

Appendix 3B The Sky's The Limit - Video Footage

Chapter 4

Celebration of HM Queen's 90th Birthday (2hrs.00mins)

Composed 2016 Published by BMS Publishing

The music for this event was commissioned to provide original and existing music to celebrate the 90th birthday of HM The Queen. The musical forces consisted of full symphony orchestra, 5-piece rock band, 12 professional singers, and a 200-piece amateur choir. Other musicians and dancers were also involved who had travelled from across the globe and performed as individual acts (referred to as *standalone*) in their own rite without local musical support.

Introduction

The two-hour concert was performed on four consecutive evenings in the grounds of Windsor Castle in May 2016 in front of audiences exceeding six thousand people, the culmination of which was a performance for live television to an estimated audience of thirteen million. To begin to understand the enormity of this event it is worth considering the size and scale of the venue. The arena itself measures 115m x 55m, a total area of 6325 m², slightly larger than a British football pitch. The size of the arena needed to be large enough to allow the King's Troop Royal Horse Artillery (RHA) enough room to manoeuvre at great speed, six teams of six horses with each team pulling a thirteen-pound saluting gun, weighing 1.5 tons around the arena. Behind both ends of the arena was a holding area, each area covering approximately half a square mile, where participants and their animals would wait to be called forward to make their entrance.

The first three concerts were treated as full dress rehearsals in preparation for the final night in front of HM Queen and live television. The artistes would only appear on the final night which meant that members of the professional twelve-piece choir were required to deputise for the artistes in their absence. These performances would allow the technical side of the production such as the lighting, sound and projection directors, the opportunity to fine tune their settings and levels in time for the final night's performance. The concert also celebrated the relationship that HM Queen has developed with the commonwealth and the rest of the world. The Queen's knowledge and passion for animals in general and horses in particular is well documented and as part of the production directive, the concert was to involve as many equestrian participants, horses and their handlers, as

possible. The equestrian participants performed in the arena whilst the musical elements of the concert took place on the stage.

These outdoor events always prove to be logistically challenging as everything must be erected on site and purpose built. The arena, stage and seating all had to be erected in the grounds of Windsor Castle so effectively, we were providing an open-air event in the middle of a very large group of fields and having to start everything from scratch. The production team were housed in a large portacabin known as the production unit which was located 120 metres away from the stage. (See figure 6)

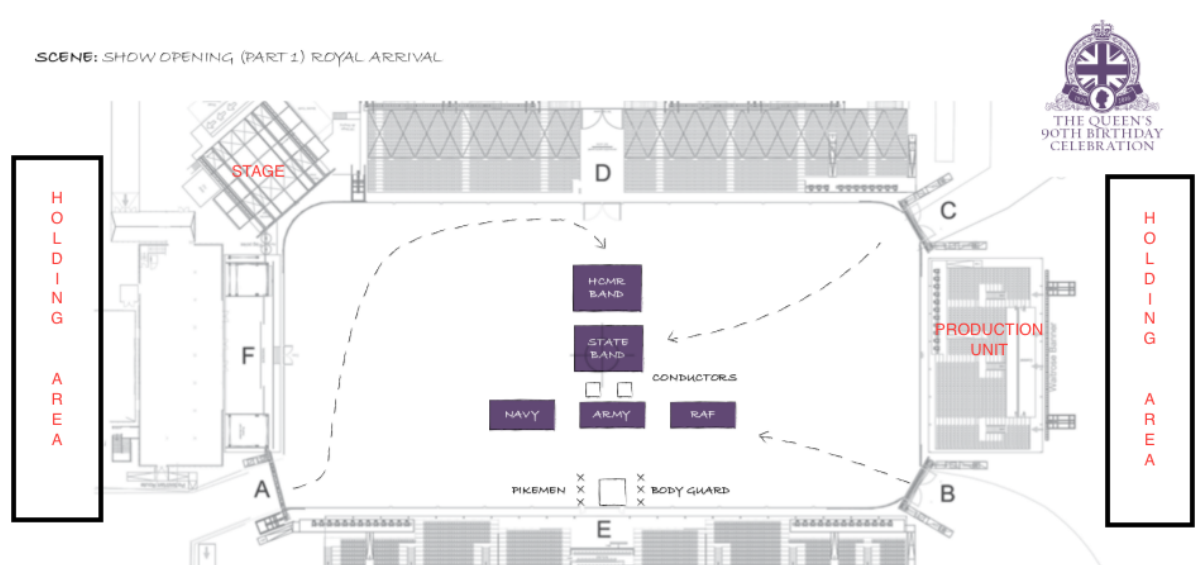


Figure 6

The concert featured a multitude of international vocal artistes collectively known as the talent. The talent included: Shirley Bassey, Andrea Bocelli, Gary Barlow, Kylie Minogue, James Blunt, Katherine Jenkins, Jess Glyn, Beverley Knight, Alfie Boe and Imelda Staunton. All these artistes performed their own particular brand of musical entertainment and each one had their own idiosyncrasies and personal preferences vis-à-vis their performance that sometimes challenged the music production team. Generally speaking, the talent were co-operative and helpful, fully appreciating that they were not necessarily the main act but more realistically, part of a great ensemble that had been gathered to say happy birthday to HM Queen.

A Pioneering Orchestra

As I had also been the musical director for the golden (2002) and diamond (2012) jubilees, I had learned to accept that it was the practise to employ civilian string players to support the brass, woodwind and percussion of the armed forces orchestra. This was because historically, the quality of string playing in the armed forces was not considered to be of sufficient standard to cope with the complexity of the string writing. However, over the past two decades, the armed forces have radically transformed the way in which they recruit and train their string players which has resulted in a meteoric rise in the standard of playing. Thus, the idea of using a tri-service orchestra, that is, musicians provided by all three of the armed forces and conducted by the Principal Director of Music Royal Marines, Lt. Colonel Nick Grace OBE, proved to be a ground-breaking initiative as it was the first time in history that an orchestra such as this had been created at this level. As I had once served as a musician in the Band of Her Majesty's Royal Marines, I fully understood the value of such an unprecedented enterprise and was personally instrumental in encouraging and supporting the conductor by promoting this pioneering initiative.

The television producers were responsible for sourcing, funding and contracting the talent which understandably resulted in them ensuring, sometimes insisting, that the concert was produced under their guidelines. Inevitably, the television production ideas did not always work in parallel with those of the producer for the live show, consequently, as referred to in the Critical Review section 1, an uncomfortable juxtaposition would develop whereby artistic concepts and ideas would be left wandering in different directions. My role as musical director would inevitably involve me in the mediation process and justifying both sides of the argument. This required me to look at things not only from a musical standpoint but also from a more objective viewpoint. With so many variables contributing to one show such as live music, pre-recorded music, horses, dancers and the fact that it was an outdoor event, it was predictable that challenges would have to be met along the way. The fact that the event was extremely complex in design, would be in the presence of HM The Queen and be performed to a live television audience was the justification for staging three full dress rehearsals.

Communication

It is important to mention the role of the person who coordinates shows of this nature as they are pivotal in making sure that the show flows seamlessly from one scene to the next. Known as *the* 'show caller', they have total control of communicating with all the departments simultaneously and the responsibility is immense. If this role were likened to an orchestra, the show caller would be the conductor and orchestral manager combined. In short, the show caller controls the show and requires ultimate authority for its duration. Having to cue every entry or exit for any department and being able to react when things go awry is a huge undertaking even in a normal situation. As this show was so complex, I suggested that a separate individual should call the musical cues directly to the conductor, to relieve the pressure on the show caller. The conductor was on the stage 120 metres away from the production unit and it needed someone who could not only read a music score (some show callers do read music scores but unfortunately this one did not) but was also someone who was able to communicate the various musical instructions as they presented themselves. The obvious choice was myself as I had written 100% of the score, not including the standalone acts which performed in their own rite. It was agreed then, I was to be the only person who would communicate directly with the conductor which proved to be invaluable throughout the show. I had already carried out the role of *music cue caller* whilst acting as Musical Director for HM Queen's Diamond Jubilee Pageant in 2012 at the same venue. As far as I am aware, that was the first time in history that the idea of the composer calling the music cues had been used and in hindsight, it proved to be the most practical way forward for this show.

Film Composers

In Chapter 3 I allude to some of the composers who have influenced my train of thought when composing or arranging (Korngold, Bernstein, *et al*). To add to that list I should mention Carl Stalling and Scott Bradley. These were just two of the brilliant unsung composers and arrangers of the cartoons that were produced from the 1930s-1950s with such characters as *Tom & Jerry*, *Bugs Bunny* and *Daffy Duck*. I find it interesting to listen to a Scott Bradley or Carl Stalling cartoon without watching the pictures. The soundtrack is a reflection of the action and provides the conduit that holds everything together. The important thing to remember though is that it never interferes with the action, the music only accentuates or enhances it.

Scoring for film

Considering the information mentioned in the narrative, it becomes clear that there are similarities when writing for this show, The D-Day Landings (Chapter 6) and a film score. The film score requires a composer to create music that spans a whole range of dynamics across the musical spectrum.

Whether it is thematic or objective, descriptive or illustrative, the music needs to be capable of supporting any genre of music as required by the action. The music may be a massive romantic gesture with a large orchestral score or simply a solo instrument playing an undefined melody, either one is as important as the other in terms of supporting the action on film.

The show, just like a film, needs to be connected by linking each scene seamlessly, usually with fairly innocuous music that does not interfere with the action or dialogue.

The Requirement

Composing underscore music for the dialogue, incidental music for the action, arranging complete songs, re-writing/editing existing scores and writing music to link the scenes are all facets of the composer's role in helping the score to flow seamlessly. The role of musical director in a nutshell is to provide whatever the requirement demands, even if that means just offering advice and encouragement to less experienced ensemble leaders. For this show, there were 47 serials per performance, plus two that were added but too late to make the programme. Figure 6a, below, shows the complete running order for the event.

D54		HMQ. 90TH BIRTHDAY CELEBRATIONS. - RUNNING ORDER							
Serial	Composer	Performer	Composer	Composer	Composer	Duration	Notes	Performer	Notes
4	Something About This Night	Orchestra & Singers	Gary Barlow	Michael McDermott	Sony/ATV Music Publishing	00' - 30"		Gary Barlow Entrance	Played Live
5	Something About This Night	Gary Barlow	Gary Barlow	Gary Barlow	Sony/ATV Music Publishing	03' - 00"	Queen's Colour Squadron		BACKING TRACK/ORCH
6	Something About This Night	Orchestra & Singers	Gary Barlow	Michael McDermott	Sony/ATV Music Publishing	00' - 30"	Gary Barlow leaves in Jaguar		Played Live
7	Boys and Girls Come Out To Play	The Orchestra	Traditional	Michael McDermott	BMS Publishing	00' - 30"	Underscore	Jim Carter	Played Live
8	Sing, Sing, Sing	Imelda Staunton	Prima	Michael McDermott	EMI Robbins Catalogue	02' - 45"	Pony Club Games		Played Live
9	Everywhere	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	01' - 30"	Underscore	Jim Carter	Played Live
10	Musical Drive - The King's Troop	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	07' - 00"	RHA Musical Drive		Played Live
11	We Are At War	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	01' - 30"	Underscore	Helen Mirren	Played Live
12	A Nightingale Sang In Berkeley Square	Affie Bee	Sherwin/Maschwitz	Michael McDermott	Peter Maurice Music Co. Ltd	03' - 00"	WWII Activity		Played Live
13	Drum Link	The Orchestra	Traditional	Traditional	Traditional	00' - 15"	Underscore	Helen Mirren	Played Live
14	In The Mood	The Orchestra	Garland/Razaf	Michael McDermott	BMS Publishing	01' - 00"	Dancers Jive		Played Live
15	Doin' The Jive	Beverly Knight	Miller/MacGregor	Michael McDermott	BMS Publishing	02' - 10"	Dancers Jive		Played Live
16	Zadok The Priest	Windsor & Elton Choral Society	Handel	Michael McDermott	BMS Publishing	01' - 05"	Underscore/Postage	Helen Mirren	Played Live
17	I Vow To Thee My Country	Katherine Jenkins	Hale/Spring	Michael McDermott	BMS Publishing	02' - 35"	State Coaches in Arena		Played Live
18	Dubai Harbour	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 45"	Underscore	Marin Clunes	Played Live
19	Charge of The Camels	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 30"	Oman Cavalry Enter Arena		Played Live
20	Lancers to The Fore	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 30"	HCMR Enter	Marin Clunes	Played Live
21	Seasons change	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 30"	HCMR Display		Played Live
22	Remembering Gallipoli	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 30"	HCMR Display		Played Live
23	Bonfire Heart	James Blunt	James Blunt	James Blunt	James Blunt	02' - 45"	HCMR Display		BACKING TRACK
24	Land Of Hope & Glory	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 30"	HCMR Display		Played Live
25	International salute	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	00' - 30"	Underscore	Jennifer Saunders	Played Live
26	Traditional	Top Secret Drum Corps	Traditional	Traditional	Traditional	03' - 00"	Omn Act		
27	Traditional	Chilean Hassos	Traditional	Traditional	Traditional	05' - 00"	Omn Act		
28	I Believe In You	The Orchestra	Mingoue/Sellam/Hoffman	C. Masterson/S. Anderson	EMI Music Publishing	00' - 15"	Pignon Enters Arena	Jennifer Saunders	Played Live
29	I Believe In You	Kylie Minogue	Mingoue/Sellam/Hoffman	C. Masterson/S. Anderson	EMI Music Publishing	04' - 00"	Pignon Enters The Arena		Played Live
30	I Believe In You	The Orchestra	Mingoue/Sellam/Hoffman	C. Masterson/S. Anderson	EMI Music Publishing	00' - 15"	Pignon Exits The Arena		Played Live
31	Traditional	Azerbaijan Karabakh Horses	Traditional	Traditional	Traditional	04' - 00"	Omn Act		
32	Sing	The Orchestra	Barlow/Lloyd Webber	Michael McDermott	Sony/ATV Music Publishing	01' - 00"	Underscore	Damian Lewis	Played Live
33	Traditional	Fijian Army Band	Traditional	Traditional	Public Domain	05' - 00"	Omn Act		
34	Upton Funk	South Australia Police Band	Lawrence/Hernandez/Bhasker	Ronson	New Songs Administration	00' - 20"	Omn Act		
35	The Maple Leaf Forever	The Tenors	A. Muir	V. McCalliff	Public Domain	01' - 42"	RCMP Enter Arena		Played Live
36	Nelle Tue Mani	Andrea Bocelli	Hans Zimmer	C. Walden	SKG Songs	03' - 17"	RCMP Perform		Played Live
37	Royal Ascot	The Orchestra	Debbie Wiseman	Debbie Wiseman	Copyright Control PRS/ASCAP	03' - 00"	Ascot Races	Alan Titchmarsh	Played Live
38	Buckingham Palace	The Orchestra	Debbie Wiseman	Debbie Wiseman	Copyright Control PRS/ASCAP	03' - 00"	Marching Military Bands	Alan Titchmarsh	Played Live
39	Balmoral & Braemar	The Orchestra	IMQ. 90TH BIRTHDAY C	Debbie Wiseman	Copyright Control PRS/ASCAP	01' - 00"	Braemar Gathering	Alan Titchmarsh	
40	Sandringham & Windsor	The Orchestra	Debbie Wiseman	Debbie Wiseman	Copyright Control PRS/ASCAP	04' - 00"	Farming & Sporting Pursuits	Alan Titchmarsh	Played Live
41	Commentary only	*****	*****	*****	*****	01' - 00"	*****	Ant & Dec	
42	Hold My Hand	Jess Glynne	Wroldsen, Glynne, Bennet, Patterson		Reverb Music Ltd	02' - 25"	Cast Enter		
43	We Have all The Time In The World	The Orchestra	Barry : David	Michael McDermott	EMI Catalogue Inc. USA	00' - 40"	Underscore	Ant & Dec	Played Live
44	Diamonds Are Forever	Dame Shirley Bassey	Barry : Black	Michael Alexander	United Artists Music Ltd.	03' - 00"	Birthday Cake is Lit		Played Live
45	Happy Birthday To You	The Whole Ensemble	Bill	Michael McDermott	BMS Publishing	00' - 10"	Underscore		Played Live
46	The National Anthem	Orchestra & Singers	Traditional	Michael McDermott	BMS Publishing	00' - 40"			Played Live
47	Woodbury Castle	The Orchestra	Michael McDermott	Michael McDermott	BMS Publishing	02' - 15"	HM Meets the Artists		Played Live

Figure 6a

Below is a brief explanation of some of the serials and the role they played. The list is not exhaustive as some of the serials are repeated, for example 'underscore music' is used several times and requires the same method of approach each time but using a different melody. I have however, omitted the 'standalone' acts as they were completely self-contained and required no musical support from myself or the orchestra.

Serials A&B *Nessun Dorma & Drowsy Maggie*.

These pieces were arranged by me as pre-show music for the audience to listen to 15 minutes before the show started.

Nessun Dorma is the famous Puccini Aria from the opera *Turandot* and *Drowsy Maggie*, is a very quick Irish dance piece played by a solo violin and ceildh band with orchestra. It was performed by Lettuce Rowbotham who had appeared on *Britain's Got Talent* as one of the contestants. The producer had been so impressed by her performance that he signed her almost immediately to perform in the show. However, in all the excitement

of having accepted the engagement, both the producer and Miss Rowbottom completely forgot that if she required orchestral accompaniment, an arrangement was needed. I was not told of this extra item until two days before the event which proved to be just enough time to complete the arrangement. This type of response to last minute changes does prove the old maxim that *flexibility is the key to indecision*.

Serial 1 ***The Overture 2' 00"*** was commissioned for a separate composer

Serial 2 ***The National Anthem***

Serial 3 ***Woodbury Castle 1' - 30"***

At my suggestion, music was required whilst HM The Queen walked from the car to Her seat in the Royal Box, which would take approximately 90 secs. My advice was that we needed something stately and dignified, the consensus was that we should play *Pomp and Circumstance No1* or *Land of Hope and Glory*. I explained that the disadvantage of using that piece, would be that the audience would recognise it and might start singing, which was not what we wanted. I suggested that we needed a piece similar in style and dynamic and mentioned *Woodbury Castle* which I had written as a special commission a few years earlier. It had the right ambience of ceremony and grandeur and fitted the occasion perfectly.

Figure 6b below is an excerpt from the score

Underscore Music:
Woodberry Castle
Her Majesty is
taken to Her seat

HMQ90 WOODBURY CASTLE

Composed By
Michael McDermott

Largamente e Maestoso $\text{♩} = 95$

Figure 6b

Serial 4 **Something About This Night (excerpt). 0' - 30"**

This was an excerpt from the original score which I arranged for singers and orchestra to get Gary Barlow on to the stage and into position.

Serial 5 **Something About This Night. 3' – 00"**

For this serial, I was required to make an arrangement of the whole song.

This was the most complex and logistically demanding piece of the entire show featuring Gary Barlow singing the very aptly named song *Something about This Night*. The arrangement was provided but, after some scrutiny, I had to re-write some of the string parts. As musical director, it is essential that I leave nothing to chance and it is always worth checking parts, provided by others, which could save valuable time in the long run. I also added vocal lines for the professional backing singers. Several conditions were set by the television producers which required the strings to play along with the guide track whereas the brass, woodwind and the rhythm section were required to mime their music. The twelve professional singers sang live. This whole serial was completely groundbreaking in that it had three distinct elements to it. Whilst Gary Barlow was singing his song, two completely separate serials were taking place in the arena which had no bearing whatsoever with the events on stage.

The first of these serials was provided by The Queen's Colour Squadron (QCS) from the Royal Air Force (RAF), who were to perform a marching display in the centre of the arena whilst the song was being performed at a completely unrelated tempo. Under normal circumstances, The QCS performs its marching displays at a tempo of 116 beats per minute (bpm) which is the standard quick March Tempo for the Army and RAF. However, Gary Barlow's piece was to be performed at 136bpm. The disparity in tempo markings and the fact that they bore no relation to each other provided a challenge that was overcome with technology. The Gary Barlow track was being performed through a very large sound system, so it was clear that each individual member of the QCS would require *IEMs* which would not only help to block the sound of Gary Barlow's song but also provide them with the click track being played at 116 bpm to keep them in step with each other.

The second separate serial was provided by five racing car stunt drivers who were required to drive Jaguar racing cars around the arena at incredibly high speed. The cars were totally oblivious to the music being played and probably, although unwittingly, stole the show as they were both very loud and extremely impressive. Once all the safety parameters had been put in place regarding the direction of the vehicles, we were then

able to present the opening of the show with three world-class acts all performing at the same time and completely unrelated yet expertly organised and choreographed.

Serial 5a *RAF March past.* 0' - 30''

This was a complete change of dynamic. The producer wanted recognition for the QCS as they left the arena so we played the regimental march past of the RAF, a stark contrast to what had just gone before. This also allowed enough time for Gary Barlow to get into one of the Jaguars to make a fast, *James Bondesque* style exit.

Serial 6 *Something about this night. (Reprise).* 0' - 30''

This is a good example of keeping the show “tight” by making it continuous. The reprise serves two purposes: it congratulates the artist leaving the stage and distracts the audience from watching the arena staff preparing for the next act. We had to be aware also the piece was being played live after having the pop song played completely through the sound system. It was always going to be tricky to achieve this balance dynamic between a live band and a backing track each evening but we did manage to do it.

Serial 7 *Underscore: Boys and Girls Come Out To Play.* 0' - 30''

This was to be played whilst the narrator spoke about Queen Elizabeth II childhood. Figure 7 below shows an excerpt from the score.

Underscore
Boys & Girls Come Out To Play

HMQ90
ACT 3
Toddler To Teenager

Arranged By
Michael McDermott

Playfully $\text{♩} = 116$

Figure 7

Serial 9 Underscore: *Everywhere*. 0' - 30''

Played under the narrator whilst the history of The King's Troop Royal Horse Artillery is explained. Harp, strings, guitar and French Horn, are all that are needed to provide the right ambience. Figure 7a below shows the whole score.

QM90
ACT 3
THE KING'S TROOP ROYAL HORSE ARTILLERY
MUSICAL DRIVE

Composed By
Michael Mmott

Underscore
"Everywhere"

Andante e semplice
♩ = 48

The musical score is written for a variety of instruments. The top staves include Horn in F, Harp, 12-string Guitar, Violin I, Violin II, Viola, Violoncello, and Double bass. The bottom staves include Horn, Harp, Guitar, Violin I, Violin II, Viola, Violoncello, and Double bass. The score is marked with a tempo of 'Andante e semplice' and a metronome marking of '♩ = 48'. Dynamic markings include 'mp espress.' and 'p molto espress.'. Performance instructions include 'poco rall. e rubato'.

Figure 7a

Serial 10 ***The musical Drive of The King's Troop Royal Horse Artillery.***

7' – 00"

This is a shortened version of the musical drive. The full version is 15' –00" long. Notice that there is no subtlety in the scoring here. The orchestration is basically a four-part harmony exercise and many of the parts are doubled. This is entirely deliberate as The Kings Troop require the whole orchestra to be playing all of the time as it is the "traditional way of performing the piece. Regardless of this and based on my own experience I still added an instruction to the trumpets stating: "when all trumpets have the melody line, divide the playing as you see fit", no more than two players are required. As a trumpet player, I understand how playing constantly without a break can be quite tiring on the embouchure so I knew that the trumpet section would appreciate the gesture. *Figure 7b shows an excerpt of the score.*

HMQ90
Royal Horse Artillery
Musical Drive

The image displays a comprehensive musical score for the piece "HMQ90 Royal Horse Artillery Musical Drive". The score is arranged in a standard orchestral format with multiple staves for each instrument family. At the top, a common time signature 'C' is indicated. The instruments listed on the left include Flute 1 & 2, Oboe 1 & 2, Clarinet in Bb 1 & 2, Bass Clarinet in Bb, Bassoon 1 & 2, 1st and 2nd Alto Saxophones, Tenor Saxophone, Baritone Saxophone, 1+III Horns, II+IV Horns, Trumpet in Bb 1 & 2, Trumpet in Bb 3, Trombone 1, 2, & 3, Bass Trombone, Tuba, Timpani, Cymbals (three staves), Violin I & II, Viola, Violoncello, and Contrabass. The score contains various musical notations such as notes, rests, and dynamic markings. A specific section of the score includes lyrics for the trumpet parts: "When all eyes have suddenly seen / When the plumes no more are seen / (Do not move! Do not move!) / When all eyes have suddenly seen / When the plumes no more are seen / (Do not move! Do not move!)". The score concludes with a final common time signature 'C'.

Figure 7b

Serial 11 ***We are at War. 0' - 30''***

For this serial, I was required to compose an underscore.

The announcement and narration described the way in which the country felt about the impending situation and were both stoic and patriotic. For the underscore, I was clearly

influenced by the writings of Sir William Walton and his *Crown Imperial*, a noble legato melody punctuated by an ostinato bass line. I also used an extended version of this in a later work, *Remembering Jutland*, some years later. Figure 8 below is an excerpt from the score.

HMQ90 ACT 1V

Compose by
Michael McDermott

19.9" 2.4" 24.9" 4.9" 27.4" 7.4" 29.9" 9.9" 32.4" 12.4" 14.9" 17.4"

♩ = 96

Legato Throughout

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophones

1+III Horns

II+ IV Horns

Timpani

Percussion 1

Percussion 2

Mallets

Violin I

Violin II

Viola

Violoncello

Contrabass

Figure 8

Serial 12 ***A Nightingale Sang In Berkley Square 3' – 00"***

This was an arrangement of the whole song. I had assumed (incorrectly) that this piece would require a romantic and slow ending much in keeping with the original which was written in 1939. However, when the artist, a high tenor, heard the arrangement, he asked if it could be changed to include a big Hollywood-style ending with a *fortissimo* top Ab, which was at the top of his range and so I obliged. This re-working of the ending is a good illustration of how the collaborative process can be put to good use in the pursuit of keeping everyone happy. Figure 8a is my original effort with the slow ending and figure 8b is the version we actually used with the big ending.

HMQ90
A NIGHTINGALE SANG
IN BERLLEY SQUARE

Colla Voce $\text{♩} = 82$ **Molto rall**

Flute 1
Flute
Oboe 1
Oboe 2
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet in Bb
Bassoon 1
Bassoon 2
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophone
Baritone Saxophone
1st III Horn
2nd IV Horn
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Tuba
Timpani
Wind Chimes
Percussion 2
Glockenspiel
Piano/Keyboard
Bass Guitar
Rhythm Guitar
Drum Kit
Harp
Alfie Boe
Soprano
Alto
Tenor
Bass
Orchestral Piano
Violin I
Violin II
Viola
Violoncello
Contrabass

That night in Berlley Square

Cap mite
Cap mite
Cym roll with Stick

112

Figure 8a

HMQ90
A NIGHTINGALE SANG
IN BERLEYS SQUARE

This musical score is for the piece "A Nightingale Sang in Berkeley Square" (HMQ90). It is a full orchestral score with a vocal soloist. The score is divided into two systems, each spanning 10 measures. The tempo is marked "A tempo".

Instrumentation:

- Flute 1
- Oboe 1
- Oboe 2
- Clarinet in Bb 1
- Clarinet in Bb 2
- Bassoon 1
- Bassoon 2
- 1st Alto Saxophone
- 2nd Alto Saxophone
- Tenor Saxophone
- Baritone Saxophone
- I+II Horn
- II+IV Horn
- Trumpet in Bb 1
- Trumpet in Bb 2
- Trumpet in Bb 3
- Trombone 1
- Trombone 2
- Trombone 3
- Bass Trombone
- Tuba
- Timpani
- Wind Chimes
- Percussion 1
- Glockenspiel
- Piano/Keyboard
- Base Guitar
- Rhythm Guitar
- Drum Kit
- Harp
- Orchestral Piano
- Violin I
- Violin II
- Viola
- Violoncello
- Contrabass

Vocal Soloist: Alfie Boe

Lyrics:
I love you I was there
That night in Berkeley Square

The score includes detailed musical notation for all instruments, including dynamics (e.g., *mf*, *pp*, *ff*) and articulation. The vocal line features a melodic line with lyrics and a piano accompaniment. The orchestration is rich, with various woodwinds, brass, strings, and percussion contributing to the texture.

Figure 8b

Serial 15 *Doin' The Jive. 3' – 00"* This was an arrangement of the whole song.

The Arranger as a Composer

When arranging music to accompany a singer or singers, it is important to remember that the arrangement is just an accompaniment and should only serve to enhance what is being delivered vocally and not to overwhelm or encroach too much on the singer. However, should the opportunity arise for an instrumental interlude, it should be seized and exploited to enhance the arrangement in any way possible and sometimes resulting as the arranger being a composer. Such a situation made itself known during the playing of the original version of *Doin' The Jive*. The original featured firstly a soft toned tenor saxophone and then a clarinet, each playing a mellow jazz solo for eight bars. The solos appeared after two verses of the song and provided me with the chance to arrange (or compose) something more in keeping with my livelier arrangement. To that end I completely restructured the solos by scoring the very strong brass team to take the lead with excellent results.

For this part of the arrangement, I had been inspired and influenced by not only Nelson Riddle, who in my view is one of the finest arrangers of all time, but also the likes of Billy May and Bill Finnegan, who were both at some time, staff arrangers with the Glen Miller Orchestra. In his book, *Arranged By Nelson Riddle*, the concept of *the arranger as a composer* was best expressed by himself.

"I also cannot avoid including a reference to composition, since the arranger hopes to achieve that enviable quality called 'individuality' must be inventive - in his introductions, his countermelodies and, hardest of all (at least for me) his endings!"

My intervention into the original arrangement worked exceptionally well as it was designed and created to match the style and dynamic of the rest of the music. I did retain some of the original track by including some vocal activity by members of the orchestra who were required to shout: *"it may be somethin' but it's not the jive"*. This came by way of a special request from the choreographer who had trained 12 young dancers to jive along with the song as part of the performance. By using members of the orchestra to shout the line, the use of microphones for the dancers was negated. This pleased not only the choreographer but also the sound team who didn't have to go through the time-consuming process of fitting twelve individual microphones to the dancers. Once again collaboration is key if you are attempting to satisfy all parties of interest.

Figure 9 below indicates the original concept with tenor sax and clarinet solos, whilst Figure 9a below indicates the *Billy May* style brass team instead of the solos.

E

238° 219° 240° 221° 243° 224° 245° 226° 248° 228° 250° 231° 233° 236°

7

Flute 1

Flute 2

Oboe 1

Oboe 2

Clarinet in Bb 1

Clarinet in Bb 2

Bass Clarinet in Bb

Bassoon 1

Bassoon 2

1st Alto Saxophone

2nd Alto Saxophone

1st Tenor Saxophones

2nd Tenor Saxophone

Baritone Saxophone

1+III Horns

II+IV Horns

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

Trombone 1

Trombone 2

Trombone 3

Bass Trombone

Tuba

Solo Girl Vox

Piano/Keyboard

5-string Bass Guitar

Rhythm Guitar

Drum Kit

Vibraphone

Violin I

Violin II

Viola

Violoncello

Contrabass

SOLO (2 x only) Play Swing

SOLO (1 x only)

Heavier with Brass

Shout!

It may be some-thin' but it's not the jive

E

Figure 9

E 7

Flute 1 *ff*

Flute 2 *ff*

Oboe 1 *ff*

Oboe 2 *ff*

Clarinet in Bb 1 *ff*

Clarinet in Bb 2 *ff*

Bass Clarinet in Bb *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

1st Alto Saxophone *ff*

2nd Alto Saxophone *ff*

1st Tenor Saxophones *ff*

2nd Tenor Saxophone *ff*

Baritone Saxophone *ff*

1+III Horns *ff*

II+IV Horns *ff*

1st Trumpet in Bb *ff*

2nd Trumpet in Bb *ff*

3rd Trumpet in Bb *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Trombone 3 *ff*

Bass Trombone *ff*

Tuba *ff*

Solo Girl/Vox

Piano/Keyboard *ff*

5-string Bass Guitar *ff*

Rhythm Guitar *mf*

Drum Kit *ff*

Vibraphone *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff*

Contrabass *ff*

Lyrics: Shout! It may be some-thing but it's not the live

Chords: Fm D**9** C**7** Fm D**9** C**7** Fm D**9** C**7**

Dynamic markings: *ff*, *mf*

Performance instructions: Heavier with Brass, Lift!

Figure 9a

Serial 20. **Lancers To The Fore. 0' – 30"** This was an underscore for the introduction. I knew that I was going to arrange the tune *Viva!* (which is based on Vivaldi's Seasons) for the start of the display so this fragment acted as a pre-cursor for what was to come. Figure 10 below shows the general idea with only strings and bassoons being employed which creates great tension. The first piece glides into *Viva!*, two bars after letter A which is also where the whole orchestra joins in.

Underscore Music $\text{♩} = 130$ **HMQ 90**
Lances To The Fore **Household Cavalry Musical Ride**

Composed By Michael Mc.
Composed By Michael Mc.

Figure 10

Serial 21/22. **Seasons Change (Viva!) 0' – 30"** and **Remembering Gallipoli 1' 00"**

In chapter 5, I describe the thought process and contribution to knowledge that I documented for *Remembering Gallipoli*. It was to that piece that I turned one year later when I needed a theme for the Household Cavalry to canter around the arena. The cavalry had entered the arena to a modernised version of Vivaldi's four Seasons and from that point in the display I wanted to bring the piece up-to-date with symphonic French horns and Trombones being accompanied and motivated by Hans Zimmer style drums. Hans Zimmer is another film composer who has influenced the way that I create my scores and I have quite regularly drawn ideas from his very unique library of drum patterns, contained within films such as *Pirates of The Caribbean*. In *Gallipoli*, the piece

was used to depict very graceful horses galloping along the beach and I believe that using the same theme here for HMQ 90 was equally successful. Figure 10a below describes the action

B

Slightly slower $\text{♩} = 130$ **Very dignified**

The musical score is a complex orchestration for a large ensemble. It features a variety of instruments, each with its own part. The score is marked with dynamics such as *ff* (fortissimo) and *mf* (mezzo-forte). There are also performance instructions like "Hard and Aggressive" and "Zimmer Drums". The score is divided into two sections: "Slightly slower" (♩ = 130) and "Very dignified". A box labeled "B" is placed above the score at the beginning of the "Very dignified" section. The instruments listed include Flute 1 & 2, Oboe 1 & 2, Clarinets (1st, 2nd, Bass), Saxophones (Alto 1 & 2, Tenor 1, Baritone), Bassoons (1 & 2), Horns (1st & 2nd in F), Trumpets (1st, 2nd, 3rd in Bb), Trombones (1st, 2nd, 3rd, Bass), Tubas, Timpani, Percussion 1, 2, and 3, Keyboard Strings, 6-string Bass Guitar, Drum Set, Harp, Piano, Violin I & II, Viola, Violoncello, and Contrabass. The score includes various musical notations such as dynamics (*ff*, *mf*, *f*, *mf*), articulation (accents, slurs), and performance instructions like "Hard and Aggressive" and "Zimmer Drums".

Figure 10a

Serial 23 **Bonfire Heart** . 3' – 00" This was an arrangement of the whole song.

James Blunt was chosen to perform his composition as he used to serve in the Royal Household Cavalry as a soldier. As is in many film productions, music sometimes needs to be created to run seamlessly from one serial or scene to another and here, *Bonfire Heart* presents the perfect example to demonstrate how that is achieved.

Although it is not absolutely necessary, it is helpful if the first theme ends in the same key as the recorded track. On this occasion, it was relatively easy as I had composed the first track and chose my own key which was the same as the recorded track. This is not always possible however as the producer may have selected a track that bears no key relation whatsoever. In that case, I composed a musical phrase that extends the piece and modulates smoothly into the recorded track.

At the end of the preceding piece of music, (in this case, *Gallipoli*) a pause is placed on the last note. The pause has two purposes: firstly to bring the first piece of music to an end and secondly to indicate when to start the click track

The click track can be started at any time during the pause. The important thing is that it is audible so that the new tempo is very obvious. When quicker tempos are set, it is sometimes useful to have 2 bars from the click track rather than just one.

Figure 10b below shows the instructions as they appeared on the score.

After the final chord is played for the pause and at an agreed time between the conductor and sound engineer, the click track starts in the new tempo and the piece moves seamlessly into the introduction of the recorded track as shown at letter E

The *Royal Household Cavalry Musical Ride* came to a conclusion by them galloping out of the arena accompanied by a one-minute version of *Edward Elgar's Land Of Hope and Glory* that I had arranged specially for the event. (serial 24)

Click Track
(Starts during pause)

1, 2, 3, 4
♩ = 100

Introduction to:
Bonfire Heart by
James Blunt

Figure 10b

Serial 25 **International salute – 0’ – 30”**. This was an underscore for narration.

The next four acts paid tribute to the countries visited by HM Queen during her reign. Although I was only required to provide music for one of these acts, (serial 28) I was required to create some reflective music to underscore the narration. For this, I re-visited a melody that I had written for the BBC series *Shipmates* in 2004. Once again, very light though emotive orchestration using only harp, strings, horns and some woodwind.

Serial 28 ***I believe in You 0’ – 30”*** This was an underscore for the introduction.

The song was to be performed by Kylie Minogue whilst the world-famous Horse whisperer, Francois Pignon, performed in the arena with a group of horses which was a demonstration in controlling their actions. The arrangement had been provided by Miss Minogue’s musical director and I was required to provide a suitable underscore to the introductions as well as a piece of exit music. The two pieces were almost identical in orchestration, until the last few bars as they were designed to accompany completely different scenarios. The first piece was very similar to the James Blunt piece in that it ends on a fading pause which morphs into the click track for the pre-recorded song, in this case, *I Believe In You*. The second piece required a completely different ending as it was designed to congratulate the artistes for their performance.

To save time, both scores were set-up identically then I just altered the endings to suit both instances. Figure 11 shows the ending leading into the pre-recorded track and Figure 11a shows the big ending to congratulate and thank the performers.

Note that in 11a, I have added the full choir to sing the rephrase that had been the germ of the song. A live chorus is a massive “tool” in an arranger’s armoury which I believe should be used at every opportunity. It provides another musical resource to realise the orchestral and classical sound that I am always striving to achieve. As a footnote, I had to gain special permission from the composers to use the lyrics with the choir at the very end as they were not contained in the original song.

Underscor
to I Believe
I(m You

HMQ90
I Believe In You
Kylie Minogue

Click Track
1, 2, 3

♩ = 90

The image shows a detailed musical score for the song "I Believe In You" by Kylie Minogue. The score is presented in two columns. The left column contains the main musical notation for various instruments, including Piano, Clarinet in Bb, Saxophone (Tenor, Alto, Baritone), Trumpet in Bb, Trombone (Tenor, Baritone), Drums (Drum Set, Snare, Bass, Cymbals), and Guitars (Lead, Rhythm, Electric Bass). The right column contains a "Click Track" section, which is a series of empty staves for each instrument, with a blue highlight on the first staff. The score includes tempo markings such as "Solid Rock" and "Moderato". The title "I Believe In You" and the artist "Kylie Minogue" are prominently displayed at the top. The score is numbered with measures and includes various musical notations like notes, rests, and dynamics.

Figure 11

I believe in You
Exit Muasic

HMQ90
I BELIEVE IN YOU
KYLIE MINOGUE

Solid Rock

The musical score is for the song "I believe in You" by Kylie Minogue, arranged in a "Solid Rock" style. It features a large ensemble of instruments and a vocal quartet. The score is written in 4/4 time with a tempo of 59 BPM. The key signature has one flat (Bb). The score is divided into measures, with measure numbers 07, 27, 47, 67, 87, 107, 127, 147, 167, and 187 marked at the top. The instruments included are Flute 1, Piccolo, Oboe 1, Oboe, Clarinet in Bb 1, Clarinet in Bb 2, Bass Clarinet in Bb, Bassoon 1, Bassoon 2, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophones, Baritone Saxophone, 1-III Horns, II-IV Horns, Trumpet in Bb 1, Trumpet in Bb 2, Trumpet in Bb 3, Trombone 1, Trombone 2, Trombone 3, Bass Trombone, Tuba, Timpani, Percussion 1, Percussion 2, Tubular Bells, Piano/Keyboard, Bass Guitar, Rhythm Guitar, Drum Kit, Harp, Solo Vocal, Soprano, Alto, Tenor, Bass, Orchestral Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The vocal parts for Soprano, Alto, Tenor, and Bass are shown with lyrics: "I believe in you, I believe in you, I believe in you, I believe in you, I believe in you, I believe in you, I believe in you, I believe in you, I believe in you, I believe in you." The score includes various musical notations such as dynamics (p, mf, f), articulation (acc), and performance instructions like "With horns section" and "Rit. con".

Figure 11a

Serial 32 **Sing 1' – 00"** This was an underscore for narration.

The subject for serial 32 was *Salute To The Commonwealth*. In celebration of HM Queen Elizabeth's Diamond Jubilee celebrations, Andrew-Lloyd Webber and Gary Barlow had composed a song known as *The Commonwealth Song* or *Sing*. I was particularly attracted to the subtlety and calmness of this work so decided to use it as the underscore for Damian Lewis' narration. I was of course required to obtain permission from the copyright holders to arrange and play the work which was granted without objection. The only instruments used are shown on the score at figure 12 below

Underscore music
Salute To The Commonwealth

HMQ90
Sing
Song For The Commonwealth

Comp. Lloyd-Webber/Barlow
Arr. McDermott

Legato Throughout ♩ = 80

The musical score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are as follows:

- Flute 1 & 2:** Both flutes play a melodic line starting in the latter half of the piece, marked with a *p* dynamic.
- Oboe 1 & 2:** Oboe 1 has a *Solo* section in the middle of the piece, marked with a *p* dynamic.
- Clarinet in Bb 1 & 2:** Clarinet in Bb 1 has a *Solo* section in the middle of the piece, marked with a *p* dynamic.
- Mallets:** Play a vibraphone part, marked with a *pp* dynamic.
- Piano/Keyboard:** Play a Polysynth GM 90 part, marked with a *pp* dynamic.
- Bass Guitar:** Play a part in the latter half of the piece, marked with a *pp* dynamic.
- Rhythm Guitar:** Remains silent throughout the piece.
- Drum Kit:** Remains silent throughout the piece.
- Harp:** Remains silent throughout the piece.
- Orchestral Piano:** Play a *Solo* part in the latter half of the piece, marked with a *pp* dynamic.
- Violin I & II:** Play a *Solo* part in the latter half of the piece, marked with a *ppp* dynamic.

Figure 12

Serial 34 **The Maple Leaf Forever 1' – 42"** For this serial I was required to arrange *The Maple Leaf Forever* for the entrance of The Canadian Mounted Police.

Canada was the final country to be recognised in the Commonwealth section and to accompany their 3' – 17" display, Andrea Bochelli was to perform *Nelle Tue Mani*, which was composed by *Hans Zimmer* for the film *Gladiator*. On this occasion, the producers did not require a link between *The Maple Leaf Forever* and *Nelle Tue Mani* but instead opted for a silent segue. Figure 12a below describes how the two pieces followed each other.

THE MAPLE LEAF FOREVER (ending) **3J** **Slowly with with great passion** **NELLE TUI MANI**

Maestoso

1st Flute
Flute 2
1st Oboe (English Horn)
Oboe 2
1st Clarinet
2nd Clarinet
Bass Clarinet
1st Bassoon
2nd Bassoon
1+III Horns
II+ IV Horns
1st Trumpet in Bb
Trumpet in Bb
3rd Trumpet in Bb
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Tuba
Timpani
Cymbals
Snare Drum
Bass Drum
Piano/Keyboard
Bass Guitar
Rhythm Guitar
Drum Kit
Harp
Solo Vocal
Soprano
Alto
Tenor
Bass
Orchestral Piano
Violin I (Maestoso)
Violin II
Viola
Violoncello
Contrabass

Lyrics:
 leaf for e-ver. E - in des tho tu Sol tan te, un seg - no
 leaf for e-ver. leaf for e-ver. leaf for e-ver.

Figure.12a

Serials 37 – 40 were separate items that were not under my remit but were organised by a different composer. I was, however, required to act as musical advisor/consultant to the composer as I had acquired a great deal of experience in working with this kind of multi-faceted enterprise and they had not. By collaborating with the composer, I was able to help define the style and direction of what I felt was required to best serve the show’s dynamic.

Serial 43 **We Have All The Time In The World 0’ – 40”** For this serial I had to write an underscore for Dame Shirley Bassey.

As Dame Shirley Bassey was going to perform *Diamonds Are Forever*, I was required to provide suitable underscore music for the narration and rather than simply create an extract from “Diamonds”, I decided that the obvious connection would be one of the James Bond Movie themes, so I used *We Have All The Time In The World*. The original piece was performed by Louis Armstrong for the film *On Her Majesty’s Secret Service* and I considered it to be ideal to be used under the narration.

The original version does have a fairly prominent drum kit line which needed to be omitted as it would only interfere with the narration. The whole point of an underscore is that it sets a mood to the narration without interfering with it. I also noticed that the original piece is in A major and *Diamonds Are Forever* is in A minor, this provided a natural route to a faultless linking of the pieces.

Figure 13 below, denotes the drum guide that has been removed from the arrangement to maintain clarity in the narration.

Drum Guide

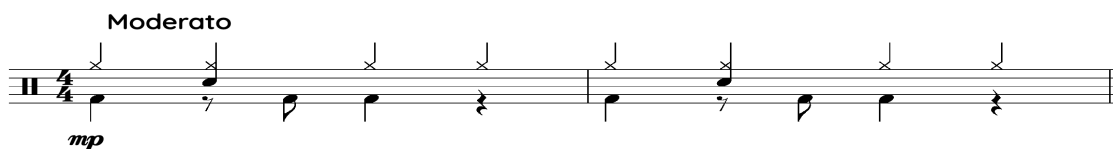


Figure 13

Figure 13a below shows the entire underscore music.

**Underscore music for
Shirley Bassey**

HMQ90
WE Have All The Time In The World

Composed Barry/David
Arranged McDermott

Slowly ♩ = 70 **Molto rall e dim**

Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet in Bb 1
Clarinet in Bb 2
Bass Clarinet in Bb
Bassoon 1
Bassoon 2
1+III Horns
II+IV Horns
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trombone 1
Trombone 2
Trombone 3
Bass Trombone
Tuba
Timpani
Percussion 1
Percussion 2
Mallets
Harp
Dame Shirley Bassey
Violin I
Violin II
Viola
Violoncello
Contrabass

Figure 13a

Serial 44 **Diamonds Are Forever 3' – 30"** For this serial, I was required to broaden or expand the arrangement so that it is balanced within the context of the show.

Balancing the arrangement, is an attempt to place the arrangement in context with the rest of the show. Shirley Bassey's musical director made the original arrangement for a much smaller orchestra. When I mentioned to him that we had an eighty-piece orchestra available he was delighted and welcomed my suggestion for me to broaden and balance the arrangement. He had originally scored the piece for single woodwind, four brass, rhythm section and strings so he was more than happy for me to add the extra parts. This is another instance of the musical director collaborating with outside agencies to provide the best possible support for each individual act. It would have been very easy for me to simply use the original arrangement claiming that "there wasn't enough time to change things". However, as I have continuously mentioned throughout this submission, being able and available to provide these extra items, for the benefit of the production, is precisely the reason why we are engaged as musical directors in the first place.

Serial 45. **Happy Birthday To you 0' -30"**. I needed to provide an arrangement of the standard work for every member of the cast who played a musical instrument. I pointed out to the producer that we needed to standardise the arrangement otherwise, there was a distinct possibility of individual bands turning-up to the event with their own version of the piece. This meant that their arrangements may not only be in different keys, but may also have different harmonisations, which would be disastrous. The producer agreed and I made an arrangement of the piece which dealt with the challenge admirably.

A second challenge which needed to be addressed was: how to refer to Her Majesty during the song when naming the recipient. This may seem trivial at first but if everyone was left to their own devices, you could end up with all sorts of variants. Once again, the producer agreed and it was decided to sing :

"Happy birthday to you

Happy birthday to you

*Happy birthday **your majesty***

Happy birthday to you"

Fortunately for me, I was spared the embarrassment explaining the routine to the entire cast. That privilege was left to one of the Directors of Music from the army.

Serial 45. **The National Anthem 0' -30"**. I was required to provide an arrangement of the whole piece. As with *Happy Birthday*, the producer and I agreed that I should arrange

The National Anthem just to be absolutely certain that the harmonies were all the same. By arranging the piece specially, this had the added advantage of being attached to the score as a whole rather than a separate document which meant less page turning for the musicians on parade and making things easier to handle.

Serial 45. **Woodbury Castle 2' -30"**. This was a recapitulation of the piece that was played at the beginning of the show to accompany HM Queen Elizabeth to Her seat. For this serial however, the music accompanied Her Majesty from Her seat and on to the arena. Whilst in the arena, HM was introduced to members of the cast including the international artistes and performers. In the show business world, this gathering of celebrities with royalty is sometimes referred to as the meet and greet line. This final serial signified the end of the show and was an indication for the audience to leave the showground.

Extra serial. **Windsor Fanfare. 1' – 30"**. This was a separate commission to be played whilst HM was driven round the arena to drive past and be greeted by all of the participants.

Extra serial. **Big Party Bash 6' 00"** This was a request, (and not a requirement) from the producer who asked me if I wouldn't mind arranging a medley of some of the best songs of the evening to entertain the public as they left the showground. At first, this seems like a daunting task. However, considering that everything contained in the medley, had already been performed in the show, it was a case of "copying and pasting" the score lines directly on to another score which automatically generated the parts. The parts were then edited to be to be playable by the orchestra and I shall be forever grateful for the help that was given to me by The Band Of Her Majesty's Royal Marines Portsmouth, Central Music Library for their help and co-operation in achieving this last-minute request. The *Big Party* consisted of the following pieces:

Something About This Night

I Believe In You

Sing! Sing! Sing!

In The Mood

Doin' The Jive

Nightingale Sang In Berkley Square

Something About This Night.

The production was awarded a BAFTA for best TV Outside Broadcast Production of 2016

Artefacts relating to Chapter 4 can be found in Appendix 4 as follows:

Appendix 4A. Show running Order – Serials 1 – 30. Screen shot

Appendix 4B Show running Order – Serials 31 – 61. Screen shot

Appendix 4C Gary Barlow - Video Footage

Appendix 4D Beverley Knight - Video Footage

Appendix 4E HCMR music before James Blunt - Video Footage

Appendix 4F HMQ90 The Whole Show - Video Footage

Appendix 4G Pre-show music Besame Mucho – Full Score

Appendix 4H Pre-show music Hallelujah – Full Score

Appendix 4I Pre-show music Drowsy Maggie – Full Score

Appendix 4J Opening – Act 3 Full Score

Appendix 4K Act 4 – Act 5 Full Score

Appendix 4L Act 6 – Act 9 Full Score

Chapter 5

***Remembering Gallipoli* (15mins – 0secs) Composed 2015 Published by BMS Publishing**

The music was composed to commemorate the 100th anniversary of the Gallipoli Campaign which took place in the first world war. The musical forces consisted of a 140-piece wind ensemble, a string group, a rock band and an actor reciting a poem. Whilst the commissioners emphasized that the work was to be original in content and construction, it also requested that the work should include “thematic and musical military references appropriate to the period”. The work was to have its world premiere performance at The Royal Albert Hall London, as a grand finale to the annual Mountbatten Festival of Music (MFM), performed to film footage by The Massed Bands of Her Majesty’s Royal Marines.

Introduction

In the film and television industry, the customary practice requires film footage to be supplied to the composer in advance of the composition. However, whilst this methodology supports the composer in accumulating inspiration for the work, it can also be construed as being somewhat restrictive in that the composer is required to follow a very specific storyline with limited room for creativity. Unusually however, I was required to compose this piece prior to the film footage being produced which, whilst providing me with the opportunity to develop a storyline and experiment more freely with melody, harmony, rhythm and orchestration, it also presented several interesting challenges, most notably that I was now required to be the storyteller. A commission of this nature, whereby several nations on both sides of a conflict are paying tribute and honouring their own countrymen, demands a sensitive, compassionate and sometimes pragmatic approach with a requirement to be conscious of the need to contribute musical acknowledgments and references to combatants from all sides of the conflict. It was equally important not to confine the work to the memory of those for whom I had a particular loyalty. Australia & New Zealand (known collectively as *The Anzacs*), Britain, France, India and the countries of The Ottoman Empire, all warranted equal recognition.

The composition made a valuable contribution in establishing me as a composer in a more contemporary role. Also, by providing me with carte blanche to develop my own storyline, I was allowed the opportunity to be as creative and innovative as I wished, with the proviso that I worked within the parameters of an accurate account regarding the story line. I was able to experiment with different and unusual tone colours within the wind band environment and perhaps more importantly, this was a live music event with no opportunity to re-record any inaccuracies that took place. In the narrative below, I have sought to describe the musical landscape for each movement and where appropriate, emphasized what I consider to be original concepts regarding alternative and original methods of orchestration. Clearly, not all serials would necessarily contain the alternative approach, so I shall only make reference to those that do.

Narrative

I developed the musical score of Gallipoli by researching the story of the campaign and dividing the work into thirteen separate scenes. The narrative below sets out the sequence of events as described in the music. It also attempts to bring to light some of the unusual orchestration techniques that I employed for some of the movements. As I had been given complete freedom regarding the compositional elements, I was able to experiment and involve ground-breaking techniques which contribute to an alternative approach to orchestration within the confines of the wind band movement.

Scene 1 - *Aftermath*. The piece starts by capturing the end of the campaign, describing the horror and devastation that takes place after such an action.

Orchestration

A series of French Horn entries using discordant semi-tones supported by an ostinato bass line and punctuated by a series of tri-tones by the brass creates a scene of complete carnage and devastation. A solo violoncello expresses these sentiments with a soulful melody, which is re-introduced at the end of the piece. The solo violoncello, in my view, is the perfect instrument to depict the emotion of the score. It is used here in a contemporary style as it is placed not only within the wind band environment, but it is also featured as the lead element. It is pertinent to mention that I decided to use the cello even before I had composed the melody. In other words, it was the cello that influenced the shape and direction of the melody, rather than the other way round. Figure 14 below, shows the orchestration accompanying the solo cello.

A
Sadly ♩ = 85

The score is a comprehensive orchestral arrangement. It begins with a tempo marking of 85 and a dynamic of *pp*. The woodwind section, including Clarinets, Saxophones, Bassoons, and Horns, has several parts with melodic lines and dynamics. The brass section, including Trumpets, Trombones, Euphonium, and Tubas, provides harmonic support. The strings, including Violins, Viola, Violoncello, and Contrabass, play a steady accompaniment. The Violoncello part includes a 'Solo' section and a 'With Anger!' instruction. The Percussion section includes a 'Bass Drum' part. The score is marked with various dynamics and articulations throughout.

Figure 14

Scenes 2/3a - Seaborne invasion – Battle for supremacy – Allied ships sunk. The Gallipoli land campaign was preceded by a combined British and French naval action in the Dardanelles and therefore warranted recognition in my musical landscape.

Scenes 4/5 - Alternative plans. As the naval campaign had failed, alternative plans were required, hence Gallipoli.

Orchestration

I introduced a unique element to the wind band here with the inclusion of the string section which provides the pizzicato cello and string bass, supported by harp and piano. In my continuous efforts to create an orchestral sound wherever possible, the excerpt in Figure 14a, below, is precisely that. The instrumentation represents that of a small orchestra. Two clarinets, two bassoons, two French horns, trumpet, harp, piano, strings and percussion. The exception is the use of keyboard strings which are there to add weight to the very small section of live string players. Note that the four bars before letter F, the flutes and oboe play a lyrical melody accompanied by pizzicato strings and a busy accompaniment by the lower woodwind. At letter F, the whole dynamic changes with a key change to E minor and the orchestra taking over with the new orchestration. The string section now uses reiterated detached semi-quavers which is a device very often found in modern-day film and television writing. The effect is quite deliberately percussive rather than lyrical concentrating on movement as opposed to melody.

The musical score for Figure 14a, page 15, is a full orchestral score. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems of staves. The woodwind section includes Flute 1 and 2, Oboe 1 and 2, Cor Anglais, 1st and 2nd Clarinets, Bassoon 1 and 2, 1st and 2nd Horns in F, three Trumpets in Bb, and Tubas. The brass section includes three Trumpets in Bb and Tubas. The string section includes Violin I and II, Viola, Violoncello, and Contrabass. The piano section includes Piano, Harp, String Ensemble, Vibraphone, and Snare Drum. The score features various dynamics such as *mf*, *mp*, *pp*, *ppp*, *f*, and *ff*. There are also articulations like *acc*, *stacc*, and *pizz*. A section marked "Solo" appears for the Cor Anglais and 1st Horn in F. The score is written in a standard musical notation with clefs, notes, rests, and other musical symbols.

Figure 14a

The staccato semi-quaver figures in the violins and violas are perfectly matched to the physical design of the instruments and are relatively easy to play, even for a prolonged period. (14a) Although the bassoons are probably capable of playing the reiterated semi-quavers using the double-tonguing technique, I felt it safer to divide the phrase between the two instruments by dovetailing them. See figures 14b and 14c below.

The two bassoons as annotated on the score.



Figure 14b

And the effect that is created by the dovetailing is shown in Figure 14c.



Figure 14c

Scene 6 - *Horses at Peace*. As I had been given free rein on the story line, I decided to make mention of the 30,000 horses that died during the campaign. To depict the strength and beauty of dozens of horses galloping along a beach on the edge of the sea, I composed a stirring melody using French horns, trombones and trumpets. During my research for this section, I had been drawn to the scores of Erich Korngold, John Williams and Dmitri Shostakovich who all employed the technique of doubling the French horns with the trombones and 2nd and 3rd trumpets. The first objective was to add volume to that particular section of the work, the second objective, to create a slightly different tone colour and by using French horns in their mid-register, trumpets in their lower register and trombones in their higher register, the uplifting and triumphal sound was created (see Figure 15).

The image shows a musical score for an orchestral arrangement. It consists of ten staves. The top four staves are for Horns: 1st Horn in F, 2nd Horn in F, 3rd Horn in F, and 4th Horn in F. The next three staves are for Trumpets: 1st Trumpet in Bb, 2nd Trumpet in Bb, and 3rd Trumpet in Bb. The following three staves are for Trombones: 1st Trombone, 2nd Trombone, and 3rd Trombone. The final two staves are for Euphonium and Tubas. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' and 'f'. There are also annotations like 'Orchestral tone (with Horns)', '2+3 Trips cue', and 'W/ Band'.

Figure 15

Scene 8a – O Valiant Hearts. This is an arrangement of the evening hymn. During war time, if it was possible, and practical, church services were sometimes held in the field of battle before troops went into action. This would offer them comfort and reassurance that they were not alone in their endeavours. For this scene I used the Cor Anglais and added the string section to the orchestration to draw attention to the mood of reflection that is invariably created by an evening hymn. Using the freedom and innovation I had been given to create the piece I decided that rather than use the words of *O Valiant Hearts*, I would have a poem recited whilst the melody for the hymn was played *sotto voce* as an underscore. To secure the elements of this ground-breaking initiative, I researched poems that had been written by Australian poets about World War One and I discovered that Leon Gellert was one such poet who served in the Gallipoli campaign. His poem, *The Attack at Dawn* is recognised below (see Figure 16).

The Attack At Dawn by Leon Gellert (1892 –1977)

'At every cost,' they said, 'it must be done.'
They told us in the early afternoon.
We sit and wait the coming of the sun
We sit in groups, — grey groups that watch the moon.
We stretch our legs and murmur half in sleep
And touch the tips of bayonets and yarn.
Our hands are cold. They strangely grope and creep,
Tugging at ends of straps. We wait the dawn!
Some men come stumbling past in single file.
And scrape the trench's side and scatter sand.
They trip and curse and go. Perhaps we smile.
We wait the dawn! ... The dawn is close at hand!
A gentle rustling runs along the line.
'At every cost,' they said, 'it must be done.'
A hundred eyes are staring for the sign.
It's coming! Look! ... Our God's own laughing sun!

Figure 16

O Valiant Hearts, Cor Anglais and String section is below in figure 16a.

I consider the concept of using a well-known hymn as an underscore to an emotive poem to be a most innovative concept considering it was performed live at The Royal Albert Hall in London at its world premiere. The ceremony took place at The Cenotaph in London in the presence of Her Majesty Queen Elizabeth II and was broadcast on live television throughout the world. The whole event was made even more unique for the fact that it was my son James who delivered the poem accompanied by the massed bands of the British armed forces.

P With pathos

The Attack at Dawn is recited

Scene 8a Eve Of The Battle

13

Cor Anglais Solo *mp*

Violin I Quartet Soli *mp*

Violin II Quartet Soli *mp*

Viola String Quartet Soli *mp*

Violoncello *mp*

Contrabass *mp*

Piano Harp Cue *mp*

Harp Solo with strings *mp*

Keyboard Strings String Quartet *mp*

At every cost, they said, 'it must be done.' They told us in the early afternoon. We sit and wait the coming of the sun We sit in groups, -- grey groups that watch the sleep moon. We stretch our legs and murmur half

Figure 16a

Scene 9 – Over the top. This is a huge, cinematically styled orchestration of the hymn, *O Valiant Hearts* with a countermelody by the French horns` designed to inspire the troops as they go over the top of the trenches. The concept was to imagine what must have been the troops' innermost thoughts as they prepared to go over the top. It is possible that the hymns played in the church service would still be echoing in their minds and this very stoic and patriotic version of the hymn would conceivably provide some psychological if not physical reassurance inspiring them to push forward and achieve their objective.

Figure 16b below is an extract from the score and demonstrates the huge difference in orchestration between this section and that of Figure 16a although it is still, ostensibly, the same tune. All four French horns in unison with the strings provide the melody whilst the unison trumpets in octaves couple with the high woodwind provide an emotional obligato. The composition is bound together with close harmony chords played by the trombones and punctuated by an ostinato rhythm played by the percussion.

S Triumphantly

This musical score, titled "Triumphantly", is arranged for a large ensemble. The instrumentation includes:

- Flute 1 & 2
- Oboe 1 & 2
- Cor Anglais
- 1st, 2nd, & 3rd Clarinet
- Bass Clarinet in Bb
- Alto Saxophone 1 & 2
- Tenor Saxophone 1 & 2
- Saxitone Saxophone
- Bassoon 1 & 2
- Contrabassoon
- 1st & 2nd Horn in F
- 1st, 2nd, & 3rd Trumpet in Bb
- 1st, 2nd, & 3rd Trombone
- Bass Trombone
- Euphonium
- Tuba
- Violin I & II
- Viola
- Violoncello
- Contrabass
- Piano
- Harp
- Keyboard Strings
- Cymbals
- Tenor Drum
- Snare Drum
- Bass Drum

The score is written in a common time signature (C) and features a variety of musical notations, including dynamics (e.g., *f*, *ff*, *mf*), articulation, and phrasing. The piece concludes with a final cadence marked with a double bar line and repeat dots.

Figure 16b

Figure 16c below, describes the timeline of the work, documenting the amount of time assigned to each scene.

Cue Sheet: Remembering Gallipoli

Scene	Time in	Time out	Duration	Action described
1	0' – 00"	1 – 53	1 – 53	Aftermath
2	1 – 53	2 - 27	0' – 34"	Seaborne Invasion
3	2 - 27	3 - 19	0' – 52"	Battle For Supremacy
3a	3 - 19	3 - 38	0' – 19"	Allied Ships Sunk
4	3 - 38	4 - 46	1' – 08"	Alternative Plans (British)
4a	4 - 46	5 - 17	0' – 31"	Alternative Plans (Turkish)
5	5 - 17	6 - 01	0' – 44"	Eager For Action
6	6 - 01	6 - 40	0' – 39"	Horses At Peace
7	6 - 40	7 - 02	0' – 22"	Happier Times (Young Mare with Foal)
7a	7 - 02	7 - 37	0' – 35"	Worrying Times
8	7 - 37	8 - 02	0' – 25"	Horses At War
8a	8 - 05	9 - 13	1' – 08"	O Valliant Hearts - With poem voice over
9	9 - 13	10 - 41	1' – 08"	Over The Top
10	10 - 41	12 - 07	1' – 26"	Counting The Cost
11	12 - 07	12 - 58	0' – 49"	Remembering The Fallen
12	12 - 58	13 - 21	0' – 41"	New Zealand National Anthem
13	13 - 21	14 - 00	0' – 39"	Australian National Anthem

Figure 16c

Remembering Gallipoli was performed on three consecutive nights at the Royal Albert Hall in London during April 2015 to capacity audiences of 5,000 for each performance. The performances were extremely well received by both the audience and the media who were very generous in their comments and feedback.

With any multimedia production such as *Remembering Gallipoli*, it is the construction and delivery of the component parts that determine whether or not the piece is destined to be successful. Live music, performed by different combinations of musical instruments, narration, live action, film footage and still photography all contributed to the final product that is *Remembering Gallipoli*. The thought of researching and collating all the information and then presenting it in this form could have been quite daunting at first. However, one year earlier than the Gallipoli piece, (2014) I was fortunate enough to have been commissioned to provide a work of similar standing to celebrate the 350th anniversary of The Royal Marines. This piece chronicled the history of The Royal Marines from its inception in 1664 to the present day and, understandably required the relevant periods

of music to be represented throughout its history. More importantly, the requirement was for it to be a multimedia production with all the component parts as described above so it conveniently provided me with the catalyst to convince the commissioning agents that *Remembering Gallipoli* would also be a suitable subject to produce in a similar way. If more evidence were needed to prove the idea of using multimedia projects at the Mountbatten Festival Of Music was successful, I was asked to produce a third piece the following year to commemorate the 100th anniversary of The Battle of Jutland, aptly named *Remembering Jutland*. It too was well received and it is interesting to note that each year at The Mountbatten Festival Of Music, the concert invariably concludes with a multimedia production which commemorates an anniversary of some description and it could be argued that the three pieces which I produced in consecutive years for The Mountbatten Festival Of Music, are the forerunners of a conceptual idea that is now put in to practice on a regular basis.

All three multi-media productions that I have just illustrated can be justifiably equated to that of a film production in that they all require many different facets and genres of music to be moulded together, in order to shape one large piece that typically, is attempting to tell a story. The similarities are undisputable.

Artefacts relating to this project can be found in Appendix 6 as follows:

Appendix 6A Remembering Gallipoli - Full Score

Appendix 6B Remembering Gallipoli – Live Concert Recording (MP3)

Appendix 6C The Attack at Dawn – Video Footage

Chapter 6

***75th Anniversary of the D-Day Landings (33' 00'')* Composed or Arranged 2020**

Original works **published by BMS publishing.**

The music was composed as a commission to provide musical support for an event on Southsea Common, Portsmouth, United Kingdom, to pay tribute and commemorate the events that took place on 6TH June 1944, referred to as The D-Day Landings. The musical forces consisted of an 80-piece Symphony Orchestra, the 70-piece London Bach Choir, 14 Royal Marines Fanfare Trumpeters, 24 Royal Marines Drummers, 3 professional female singers and 12 dancers.

Introduction

The event was unique and ground-breaking in that it attracted several world leaders not only to attend the occasion, but also to be persuaded to speak on behalf of their country's involvement and contribution to the D – Day campaign.

The programme was broadcast live in the United Kingdom, in the presence of Her Majesty Queen Elizabeth II and several world leaders including President of The United States of America Donald Trump, President of France Emmanuel Macron, Canadian Prime Minister Justin Trudeau, German Chancellor Angela Merkel and British Prime Minister Theresa May. Approximately seven million viewers saw the programme in the United Kingdom and it was shown at some point in Australia, Canada, The Netherlands, France, Germany and The United States of America. World leaders from the United Kingdom, the United States of America, France and Canada all made verbal contributions to the event which lasted for ninety minutes. The 80-piece symphony orchestra comprised entirely of musicians from the United Kingdom Armed Forces. Internationally acclaimed artistes Sheridan Smith (actor and singer) and Sir Willard White, (Operatic Bass/Baritone) performed specific pieces for the event. The musical content for the whole event was selected through collaboration between the producer, the assistant producer and myself.

The musical programme demanded many different genres and styles of composition and arrangement and was required to be written to a strict timeline as, typically, the pieces were set to film footage or to support the various actors that took to the stage. The

commission required me to create twenty-one individual pieces of which fourteen were original compositions, the remainder being arrangements of existing works. The event was extremely well received both nationally and internationally and I believe that this was, at least in part, due to the very eclectic range of music performed which afforded all the international elements of the event to be rightfully honoured for the part they played on D-Day.

Historical testimonial

For an event which contains so much emotional subject matter, great consideration is needed when deciding the content and, given the performance was entirely live on stage and television, there would be no opportunity to re-record any inaccuracies. This consideration is further compounded by the amount of diversity required to fulfil the very exacting demands of collating film footage, script reading, storytelling and general commentary. The music manifests itself in any genre, style or character that the producer needs to realise their vision and it is imperative that the composer remains flexible and responsive to those challenges. The musical score is certainly important, though the intention should be to drive the narrative, to place the listener inside the action and to express emotions but, perhaps most importantly, to be devoid of triumphalism.

I am fortunate enough to have been employed to oversee as musical director, three other events of this magnitude. They were HM The Queen's Golden Jubilee Celebration 2002, HM The Queen's Diamond Jubilee Celebrations 2012 and of course, HM The Queen's 90th Birthday Party Celebrations 2016, which has been discussed in chapter 4 of this submission. Given the uniqueness of these occasions and, knowing that they were without precedent, it would indicate that I am probably the most qualified and experienced person to describe and explain the intricacies of what is required, musically, to create such a show. All the shows, D-Day included, require a very similar approach and skill sets that one would need to compose for a full-length film. Describing an action, composing underscore and incidental music, composing soundtracks as individual items for commercial release, composing leitmotifs and referencing already established tracks are all part of the required skills needed for the task. The format and content of the shows are changed on a daily basis and sometimes even by the hour.

Figure 17 below, is a copy of part the running order for the show.

It is interesting to note that in the top left-hand corner of the document, the number V34 is showing. This indicates that it is version 34 of the script and gives some idea as to how so many changes are made on a regular basis whilst the show is being created.

SEQ	ITEM	LOC	NOTES	DUR	CUM	OUT
MAIN SHOW						
	THE NATIONAL ANTHEM			0:02:00		11:25:00
1	Royal Marine fanfare team on B Stage - Gordon Jacob fanfare HM The Queen arrives in the Royal Box Guard of Honour Present Arms The National Anthem - Gordon Jacob arrangement	Main Stage				
	MUSICAL INTRO			0:00:30	0:00:30	11:27:00
2a	Music: Hymn to the Fallen - John Williams	Main Stage				
	VETERANS DRUMMERS ENTRANCE			0:01:20	0:01:50	11:27:30
2b	Guard of Honour part to reveal RM Drummers 17 Royal Marine drummers march onto the stage and join in with 'Hymn to the Fallen'. They create two fanned lines from front to back of the stage.	Main Stage				
	VT 1: TESTIMONIES			0:02:30	0:04:20	11:28:50
2c	Testimonies of a British veteran, an American veteran and a Canadian veteran describing their D-Day landings. At the end, the screens change to show three still photographs (with gfx) of the veterans as they were in the war.	Screens				
	ENTRANCE			0:01:00	0:05:20	11:31:20
2d	RM Drummers part to reveal the veterans The three veterans featured in the film appear from the back of the stage and walk forwards through the Royal Marine drummers to be front and centre. As the veterans enter, the RM Drummers stop drumming, turn and face forward	Main Stage				
	WELCOME			0:02:30	0:07:50	11:32:20

Figure 17

As I alluded to in the Historical Testimonial, in terms of organisation, artistic continuity and the variety of musical content, the *D-Day Commemoration* and *HM The Queen's 90th Birthday celebrations* are both akin to creating a score for a feature length film. For the D-Day engagement, which was produced by the BBC, a synopsis (this was really a group of initial thoughts) was compiled and developed as time progressed.

Before any music was written, I was asked to attend a meeting to discuss musical content and provide advice regarding military protocol and how best to utilize the musical forces available. All the original tracks proved to be challenging in their own rite as they were composed to specific timelines and aimed at very definite subject matter. I was required to be innovative, original and swift to respond to the producer's requirements as only six weeks had been assigned to create the script and provide

music for the event. The final synopsis is shown below (figure 17a) and for clarity, I have described in detail, only the serials that were musically significant and warrant recognition because of their uniqueness.

Synopsis

75th Anniversary of the D-Day Landings

SERIAL	TITLE	COMPOSER	DURATION	ARRANGER	Stage/screen
1 – 2e	Hymn To The Fallen	Williams	6' – 30"	M. McDermott	Stage
2f	Hymn To The Fallen Reprise	Williams	0' – 15"	M. McDermott	Stage
3a – 3c	Elegy For Dunkirk	Marianelli	4' – 00'	M. McDermott	Stage
4a	The Coalition	McDermott	0' – 50"	M. McDermott	Screen
4c	The Plan	McDermott	0' – 40"	M. McDermott	Screen
6	When The Lights Go On Again	Seiter/Marcus/ Benjamin	2' – 30"	M. McDermott	Stage
7a	USA Joins	McDermott	0' – 40"	M. McDermott	Screen
7c	Cultural Impact	McDermott	1' – 30"	M. McDermott	Screen
7d	Boogie Woogie Bugle Boy Trumpet Blues And Cantabile	Prince/Raye	3' – 30"	M. McDermott	Stage
8a	First Aid Nursing Yeomanry	McDermott	0' – 20"	M. McDermott	Stage
8b	SOE Testimony	McDermott	2' – 30"	M. McDermott	Stage
9a	Introduction to Resistance	McDermott	0' – 50"	M. McDermott	Screen
9c	Resistance VT	McDermott	0' – 30"	M. McDermott	Screen
9d	Les Chants Des Partisans	Marly/Kessel/ Druon	3' – 30"	M. McDermott	Stage
10c	South Coast	McDermott	1' – 30"	M. McDermott	Screen
11b	Telegram	McDermott	0' – 15"	M. McDermott	Stage
12a	Weather Introduction	McDermott	1' – 00"	M. McDermott	Stage
14	Eve Of Battle	McDermott	2' – 30"	M. McDermott	Stage
15b	Eisenhower	McDermott	1' – 50"	M. McDermott	Stage
16c	Veteran Arrives	McDermott	0' – 30"	M. McDermott	Stage

Figure 17a

Serials 1 – 3c *Hymn to the Fallen – Elegy for Dunkirk* – To be used as underscore *Hymn to the Fallen*, (from the motion picture *Saving Private Ryan*) and *Elegy for Dunkirk* (from the motion picture *Atonement*) were specifically requested by the producer and were not up for negotiation. This meant that I only needed to place the original music into the score as it was being used as underscore. However, *Elegy for Dunkirk* did have a vocal line in the original which involved several British soldiers singing *Dear Lord And Father Of Mankind* in loud voices as if they had just left a party. I brought to the producer’s attention that whilst subdued music played as an underscore to narration is very effective, it becomes quite a different dynamic if the music contains a vocal line, as this invariably overpowers the narration and the audience are pulled in two different directions as to what is being portrayed.

Rather than disappoint the producer by omitting the vocal line completely, I suggested playing the melody on one half of the cello section which should go some way to at least replicating the desired effect. The producer did understand the logic behind the thinking and agreed to using the cello line. Figure 17b below, shows how the effect was achieved.

The image displays a musical score for five string instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is divided into two systems. The first system starts at measure 48 and ends at measure 52. It features a 5/4 time signature at the beginning, which changes to 4/4 at measure 50. The second system starts at measure 53 and ends at measure 57. It begins with a 6/4 time signature, which changes to 4/4 at measure 55, 3/4 at measure 56, and 6/4 at measure 57. The Violoncello staff includes dynamic markings of 'p' (piano) and 'mp' (mezzo-piano). The Viola staff has a 'solo voce' marking above it. The score uses various musical notations including slurs, ties, and rests.

Figure 17b

Serial 7a - The USA joins the war. Here, I was required to compose music to film footage.

The producer requested that the music should be very American, similar to *America The Beautiful* but a little more up-beat. This gave me enough information to work from and I composed a melody with a heroically styled orchestration which I would describe as stoic, with a pulsating beat. As the music was to underscore film footage, I was influenced by the scoring of Edward Elgar's *Pomp and Circumstance No.1*. The legato melody and harmonies are played by the French horns and all the strings (except the contrabass) supported by the trombones. The pizzicato contrabass, tuba, bass trombone and several low woodwind instruments provide the pulsating bass line which creates a musical juxtaposition between the two contrasting elements.

Figure 17b below is an extract of the conductor score for serial 7a. Trumpets, flutes, piano and harp have been removed for clarity.

CONDUCTOR SCORE

UNDERScore 7a.
USA joins(40 secs)

Composed By
Michael McDermott

Sempre legato ♩ = 100

Figure 17b

Serial 7d - *Boogie Woogie Bugle Boy / Trumpet Blues and Cantabile*. I was required to arrange the whole piece for orchestra and singers.

Boogie Woogie Bugle Boy was suggested by the producer so that the show could feature the twelve professional dancers and three female vocalists singing the parts of the famous Andrews Sisters who recorded the song in the 1940's. As this was being staged as a tribute to the Americans, I suggested that we add *Trumpet Blues and Cantabile* to

create a medley of American songs that would hopefully impress the Americans. I explained to the producer that as the singers were singing about bugle boys, it was entirely appropriate for us to feature three trumpet players at the front of the stage to play the *Trumpet Blues and Cantabile*. Not only was this a solid musical idea but it also provided us with the opportunity of showcasing three trumpet players from three different arms of the tri-service orchestra, i.e.: HM Royal Marines, Army and Royal Air Force. The two pieces blended very well together as they were both written in the same up-beat jive or 'jump' tempo as it was sometimes referred to in the 1940's. The innovative step that I took in encouraging the producer to use the two songs was a completely original thought and made a sizeable contribution in assuring the legitimacy and validity of the tri-service orchestra, which was still in its embryonic stage.

Figure 18 below, shows the last few bars of *Boogie Woogie Bugle Boy* and bar 64 shows the anacrusis to *Trumpet Blues and Cantabile* where the three solo trumpeters make their entrance into the piece. Although the original orchestration played by The Harry James Big Band required four trumpets, it was considered prudent to use only three trumpets so that none of the armed forces had more than one representative. Below Figure 18 is Figure 18a which shows the next bars in the arrangement and illustrates the similarity in orchestration which led to the idea of combining the two pieces in the first place.

10

E

65

Flutes

Oboes

Clarinets in Bb

Bass Clarinet

Bassoons

I+III Horns in F

II+IV Horns in F

1st Alto Saxophone

2nd Alto Saxophone

1st Tenor Saxophone

2nd Tenor Saxophone

Baritone Saxophone

1st Trumpet in Bb

2nd Trumpet in Bb

3rd Trumpet in Bb

4th Trumpet in Bb

1st Trombone

2nd Trombone

3rd Trombone

Bass Trombone

Tuba

Soprano Solo

Piano

Rhythm Guitar

Bass Guitar

E

Drums

Violin I

Violin II

Viola

Violoncello

Contrabass

Figure 18a

Serial 9d – *Les Chants Des Partisans*. Here I was required to arrange the whole piece for solo baritone. *Les Chants Des Partisans* presented me with a different kind of challenge in that it I was only able to source a copy of the melody with the words in French and there was no harmony provided. To harmonise and orchestrate the piece, I realised that it would be helpful to understand the lyrics as this would indicate the various emotions

that were being expressed. I had the lyrics translated which proved to be invaluable in arriving at the final orchestration. Again, due to the emotional content of the production as a whole, it was essential that there was no ambiguity, and nothing left open to interpretation in case it were to cause offence. Although I had had the words translated into English for my benefit, the piece was performed in French as both the soloist and most of the choir were fluent. I decided to arrange the piece as a musical patrol, whereby the beginning is quite sparse in accompaniment and as the piece journeys through each of the four verses, the intensity is increased quite dramatically by using wide-ranging orchestration. The format of the song is illustrated with the following descriptions (see Figure 19).

Verse 1 – Features a solo voice accompanied by military side drum, ostinato bass and sparse harmony to introduce the piece and generally set the tone. French horns provide a distant warning of what may be ahead. Note that although the French horns are marked as *mezzo-piano*, I still insisted that all four players play. Some conductors would ask for reduced numbers in the to create the effect but by using only one or perhaps two French horns, I believe the whole ambience and sonority would be lost.

Music Performance 9d
LES CHANTS DES PARTISANS

2

Patriotically

A ♩ = 116

Traditional Russian Melody
Arranged By Michael McDermot

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: 1st Flute, Oboe I, 1st Clarinet in Bb, Bass Clarinet in Bb, 1st Bassoon, 2nd Bassoon, 1+III Horns in F, II Horn in F, IV Horn in F, 1st Alto Saxophone, 2nd Alto Saxophone, Tenor Saxophones, Baritone Saxophone, Bass Trombone, Tuba, Timpani, Side Drum, Bass Drum, Harp, SOLO BARITONE, Piano, 5-string Bass Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mp* and *mf*. The Solo Baritone part includes the following lyrics: "A - mi en-tends tu le vol noir des cor-beaux sur nos plai - nes? A - mi en-tends tu les cris sourds du pas-ys qu'on en chai ne? Fr. Hns".

Figure 19

Verse 2 – The solo voice continues with trombones in close harmony. Muted trumpets emulate bugle calls and high woodwind punctuate the triplet motif. The strings create movement by playing staccato duplets in opposition to the woodwind triplet motif.

B

28 29 30 31 32 33 34 35

1st Flute *mp*

2nd Flute/Picc *mp*

Oboe 1 *mp*

Oboe 2 *mp*

1st Clarinet in Bb *mp*

2nd Clarinet in Bb *mp*

Bass Clarinet in Bb *mp*

1st Bassoon *mp*

2nd Bassoon *mp*

1+III Horns in F *mp*

II Horn in F *mp*

IV Horn in F *mp*

1st Alto Saxophone

2nd Alto Saxophone

Tenor Saxophones

Baritone Saxophone

mpet in Bb (Two Players) *Muted* *mp* *Open quickly*

2nd Trumpet in Bb

3rd Trumpet in Bb

1st Trombone *mp*

2nd Trombone *mp*

3rd Trombone *mp*

Bass Trombone *mp*

Tuba

Timpani

Side Drum

Bass Drum

Harp

SOLO BARITONE

tee de la mine de-seco - der des col-lines es-tes - se - des! Sur - ter de la paille les fi - sils la mi-traille les gre - es - des. O -

Piano

5-string Bass Guitar

Soprano

Alto

Tenor

Bass

B

Violin I *mp*

Violin II *mp*

Viola *mp*

Violoncello *mp*

Contrabass *mp*

Figure 19a

Verse 3 – Much fuller orchestration with solo voice, full orchestra and full choir in harmony. Ravel’s *Bolero* provided the inspiration for this setting (see Figure 19b).

C Much more intense **D** Less Intense

44 45 46 47 48 49 50 51 52 53 54

1st Flute
2nd Flute/Picc
Oboe 1
Oboe 2
1st Clarinet in Bb
2nd Clarinet in Bb
Bass Clarinet in Bb
1st Bassoon
2nd Bassoon
1-III Horns in F
II Horn in F
IV Horn in F
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophones
Baritone Saxophone
1st Trumpet in Bb (Two Players)
2nd Trumpet in Bb
3rd Trumpet in Bb
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Tuba
Timpani
Side Drum
Bass Drum
Harp
SOLO BARITONE
Piano
5-string Bass Guitar
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

Cout vous qui les-vez les barreaux des prisons pour moi. Fi- rai-

let's only **pp**
O - he Sa-be-tour at-ten-tion a ton far-dieu O - he
let's only **pp**
O - he Sa-be-tour at-ten-tion a ton far-dieu O - he
let's only **pp**
O - he Sa-be-tour at-ten-tion a ton far-dieu O - he
let's only **pp**
O - he Sa-be-tour at-ten-tion a ton far-dieu O - he

C

pp
pp
pp
pp

arco

Figure 19b

Verse 4 – Here, there is a change of key and the entire ensemble is employed for maximum effect with a very strong brass section playing with very strong brass. Figure

E Triumphantly

This musical score, titled "Triumphantly", is a large-scale orchestral and vocal work. It features a wide array of instruments and a vocal soloist. The score is divided into several systems, each containing multiple staves for different instruments or voices. The instruments listed include woodwinds (flutes, oboes, clarinets, bassoons, saxophones), brass (trumpets, trombones, tuba, horns), percussion (timpani, side drum, bass drum), strings (violin I, violin II, viola, violoncello, contrabass, 5-string bass guitar), and piano. A SOLO BARITONE part is also included, with lyrics in French. The score is marked with various dynamics and articulations, and includes a rehearsal mark 'E' at the beginning of the section. The tempo is indicated as 'Triumphantly'. The score is written in 4/4 time and spans from measure 68 to 77.

Figure 19c

To conclude the work, I doubled the brass parts by added 14 Fanfare Trumpets parts from The Royal Marines which helped to create an extremely triumphant climax to the piece. Figure 19d

78 79 80 81 82 83 84 85 86 87 88 89 9

1st Flute
2nd Flute/Picc
Oboe 1
Oboe 2
1st Clarinet in Bb
2nd Clarinet in Bb
Bass Clarinet in Bb
1st Bassoon
2nd Bassoon
I+II Horns in F
II Horn in F
IV Horn in F
1st Alto Saxophone
2nd Alto Saxophone
Tenor Saxophones
Baritone Saxophone
1st Trumpet in Bb (Two Players)
2nd Trumpet in Bb
3rd Trumpet in Bb
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Tuba
Timpani
Side Drum
Bass Drum
Harp
SOLO BARITONE
Piano
5-string Bass Guitar
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

tu au grand so-let sur les rou-tes. Sif - fler com-po-gross dans la nuit la Li-ber-te nous e-coco- te. La lib-er- et- te.

tu au grand so-let sur les rou-tes. Sif - fler com-po-gross dans la nuit la Li-ber-te nous e-coco- te. La lib-er- et- te.

tu au grand so-let sur les rou-tes. Sif - fler com-po-gross dans la nuit la Li-ber-te nous e-coco- te. La lib-er- et- te.

tu au grand so-let sur les rou-tes. Sif - fler com-po-gross dans la nuit la Li-ber-te nous e-coco- te. La lib-er- et- te.

Figure 19d

Serial 11B – The Telegram – Required to compose underscore to narration and film archive.

The telegram was read on stage by the British Prime Minister at the time, Teresa May. These were the last words that an army officer had written to his wife when he knew that he would probably not return from the conflict. Solo oboe, solo clarinet, harp and strings were used to underscore the narrative whilst archive film footage was also being shown. (Figure 20)

**Underscore 11b.
Telegram** Composed By Michael McDermott

Very Sadly ♩ = 64

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: 1st Flute, 2nd Flute/Picc, Oboe 1, Oboe 2, 1st Clarinet in Bb, 2nd Clarinet in Bb, Bass Clarinet in Bb, 1st Bassoon, 2nd Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 1+III Horns in F, II Horn in F, IV Horn in F, 1st Trumpet in Bb, 2nd Trumpet in Bb, 3rd Trumpet in Bb, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Tuba, Timpani, Side Drum, Bass Drum, Harp, Piano, 5-string Bass Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as 'Solo', 'mp', and 'p'. The tempo is marked as 'Very Sadly' with a quarter note equal to 64 beats per minute.

Figure 20

Serial 15b - Eisenhower. – Required to compose underscore music.

The serial refers to the message that General Dwight D. Eisenhower delivered to the allied forces the day before D-day. The message was replicated verbatim on stage and was read by a professional actor. The influence for providing the piece came from a film called *The Amistad* featuring Sir Anthony Hopkins, playing the role of John Quincy Adams, former sixth president of the United States of America and lawyer. In the film, Hopkins delivers an emotional and inspirational speech to the Supreme Court defending the rites of slaves that had been brought to America on the ship known as *The Amistad*. In the film, the speech was accompanied by an underscore composed by the film composer John Williams.

Obviously, I did not use any of the thematic content of John Williams' underscore, it was there as a guide as to the style of writing that I wanted to use. I find it best not to use a melody for this style of writing as there is always the danger that it could conflict with the narrative. After all, this was a live performance, and any balancing issues would be virtually impossible to rectify on the spot. I composed a series of chords to provide the underscore and decided to reference the very beginning of the show by using a motif similar to that of *Hymn To The Fallen* which was played by the trumpets; however, I used clarinets instead as I thought they provided a more fitting atmosphere to the moment. The opening can be seen at figure21. I did revert to using the trumpets later on in the piece as they provided a suitable alternative to the clarinets and helped to reference once again, the beginning of the show. (Figure 21a)

Underscore 15b

Eisenhower

With reverence

♩ = 65

Composed By Michael McDermott

The musical score is arranged in a standard orchestral layout. The instruments listed on the left are: 1st Flute, 2nd Flute/Picc, Oboe 1, Oboe 2, 1st Clarinet in Bb, 2nd Clarinet in Bb, Bass Clarinet in Bb, 1st Bassoon, 2nd Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, 1+III Horns in F, II Horn in F, IV Horn in F, 1st Trumpet in Bb, 2nd Trumpet in Bb, 3rd Trumpet in Bb, 1st Trombone, 2nd Trombone, 3rd Trombone, Bass Trombone, Tuba, Timpani, Side Drum (with Solo Muffled drum), Bass Drum, Harp, Piano, 5-string Bass Guitar, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *pp*, *p*, and *mp*, and features a solo section for the Side Drum. The tempo is marked as quarter note = 65.

Figure 21

213 21

1st Flute
2nd Flute/Picc
Oboe 1
Oboe 2
1st Clarinet in Bb
2nd Clarinet in Bb
Bass Clarinet in Bb
1st Bassoon
2nd Bassoon
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
I-III Horns in F
II Horn in F
IV Horn in F
1st Trumpet in Bb
2nd Trumpet in Bb
3rd Trumpet in Bb
1st Trombone
2nd Trombone
3rd Trombone
Bass Trombone
Tuba
Timpani
Side Drum
Bass Drum
Harp
Piano
5-string Bass Guitar
Violin I
Violin II
Viola
Violoncello
Contrabass

pp
ppp

Figure 21a

Artefacts relating to this project can be found in Appendix 7 as follows:

Appendix 6A America enters the war - Video Footage

Appendix 6B Les Chants Des Partisans - Video Footage

Appendix 6C Eisenhower's Address - Video Footage

Appendix 6D 75th Anniversary of the D-Day Landings - Video Footage

Appendix 6E Individual song When The Lights Go On again – Full Score

Appendix 6F Individual song Boogie Woogie Bugle Boy – Full Score

Appendix 6G Individual song Les Chants Des Partisans – Full Score

Appendix 6H Individual song We'll Meet Again – Full Score

Appendix 6I Show serials 1 – 4c Full Score

Appendix 6J Show serials 7 – 7d Full Score

Appendix 6K Show serials 8a – 9c Full Score

Appendix 6L Show serials 10b – 15c Full Score

Conclusion

Throughout this paper, I have sought to demonstrate the significant contributions to knowledge in the areas of composition, arranging and musical directing that I have made. In all cases there is evidence of esteem, reach and impact. I have highlighted and discussed many aspects of the music industry and in particular the wind band movement when used in support of multi-media, unique and contemporary productions. I have also explored the contribution and relevance of the musical director when employed in such circumstances and based on personal experience, I have sought to demonstrate some of the methods and techniques that may be harnessed to exact a successful conclusion to those situations.

I have discussed some of the challenges that may arise when employing the *Great Highland Bagpipe* in conjunction with the *Wind band*. I have also demonstrated what great musical advantages maybe gained from using the instrument and suggested ways and a methodology for meeting those challenges.

The project also discussed the similarity between composing for films and large-scale live productions from a continuity perspective. Both mediums use thematic, foreshadowing and incidental music that operate as the musical conduit to the performance as a whole.

I have also been able to provide at least three examples whereby my innovation and original thought have brought about changes to large scale productions that have been used to long-standing traditions. As a result of these ideas, I have been able to put into context what the original procedure was and what has now become the established practice. (REMT & MFM)

Throughout the project I have demonstrated the many different styles of orchestration that I have employed as a matter of course because of the unusual, sometimes unique combinations of instrumentation that have been employed. I have also alluded to the 'orchestra without strings' concept which I consider to be unique and have demonstrated it in several excerpts within different scores. Whilst I consider myself to have made significant contributions to knowledge by presenting insights into creating large-scale music productions, it could be argued that my submissions have lacked certain elements

of production as I did not utilize some of the existing technology. Digital Audio Workstations (DAWs)¹ or Digital Sound Libraries (DSLs)² were not used on any of my projects as I was not conversant enough to exploit their attributes so was left with an analogue rather than digital solution. Assuming then that my submissions have been successful (in that they have all been published), I would suggest that for the future, the reader should consider projects of a similar nature and be advised to embrace the technology available, DAWs & DSLs, as I feel sure that this would only serve to improve and enhance the final outcome of any new project. For myself, I am considering re-scoring many of my works for other musical ensembles such as brass band or full orchestra. This has become a possibility due to the amount of exposure that the works have been given and members of other musical organisations have shown an interest in performing the works.

I continue to be active in the music industry both professionally and semi-professionally in my hometown. I was recently commissioned to arrange an original work for soprano and orchestra which will be presented to King Charles III as a gift for His coronation. One of my other musical pursuits is as the conductor of the local community choir. The choir is “non-auditioned” and attracts varying standards of singing and musical ability. The role is probably the very antithesis of what I have been involved with in my professional life and presents its own musical challenges, not least because I have chosen to provide all the musical arrangements myself rather than purchase standard library arrangements. The reason for this is that I can tailor each individual arrangement or composition to suit the exact needs of the choir, playing to both their strengths and weaknesses.

I also remain on the database for Netflix Movies as a composer/arranger.

¹ Pro-Tools or Logic Pro X are examples

² East West Quantum Leap: Vienna Symphonic Library: Spitfire Audio are examples

Performances of Works

McDermott, M. (Composer). 2019. *Kaleidoscope*.

25 performances at The Royal Edinburgh Military Tattoo 2 – 24 August.

McDermott, M. (Composer). 2019. *The Ice*.

25 performances at The Royal Edinburgh Military Tattoo 2 – 24 August.

McDermott, M. (Composer).2018. *The Sky's The Limit*.

25 performances at The Royal Edinburgh Military Tattoo 1 – 23 August.

McDermott, M. (Composer).2015. *Remembering Gallipoli*.

Three performances at The Royal Albert Hall 16-18/04/2015 and one performance at the Cenotaph memorial in London on 25/04/2015, for live TV.

McDermott, M. (Composer).2019. 75th Anniversary of The D-Day Landings.

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Nationality: British

EMPLOYMENT

Previous Appointments

Composer/Arranger and Musical Advisor to The Royal Edinburgh Military Tattoo. (Ten years)

Composer/Arranger/ Consultant: HM The Queen's Platinum Jubilee Pageant 2022

Musical Director/Composer/Arranger: 75th Anniversary D-Day Commemorations 2019

Musical Director/Composer/Arranger: HM The Queen's 90th Birthday Celebrations 2014

Musical Director/Composer/Arranger: HM The Queen's Diamond Jubilee Pageant 2012

Musical Director/Composer/Arranger: Windsor Castle Royal Tattoo (2010 – 2014)

Musical Director/Conductor/Composer/Arranger: HM The Queen's Golden Jubilee Pageant 2002

Composer/Arranger/Consultant: Royal Military Tattoo 2000

Present Commissions Celebratory Composition for VE/VJ Day. Held in abeyance due to Covid 19

Previous Commissions

Arrangements for Netflix Film **Three Christmas Carols** (10 min)

Composition to archive film: **Remembering Jutland** (20 mins)

Composition to film with narration **The Maritime Regiment** (27 mins)

Composition to film with narration **England Expects** (20 mins)

Composition to film with narration **Daedalus** (20 mins)

Musical Composer/Conductor for BBC Television series, ten-part documentary:
Shipmates

Compositions/Arrangements for BBC Television/Radio, Sky Television, Classic FM
Radio

Musical Consultant for **The Queen's Story**, Channel 4 Television.

2013 – 2013 Artistic Director to The Royal Oman Symphony Orchestra

2009 – 2013 Head of Music at King's Hall Independent Boarding School, Taunton,
Somerset.

2005 – present day Freelance Composer/Arranger/Conductor/Song Writer

SERVICE CAREER

Previously employed for 34 years in The Band of Her Majesty's Royal Marines
Retired in the rank of Warrant Officer 1 Class as the appointed Corps Bandmaster and
staff arranger/composer

Trained on Pianoforte and Trumpet

Academic Qualifications

Currently studying for PhD in Published Works with Salford University

Master of Music Degree (Distinction) Composing and Arranging

Licentiate of The Royal Academy of Music

Ordinary National Certificate Structural Engineering

O' Level Mathematics: English: Mathematics: Music: General Studies.

Awards

BAFTA Awarded for HM Queen's 90th Birthday Celebrations

Commandant General's Commendation for Outstanding Work Projects

Meritorious Service Medal (MSM) from The Royal Marines

Silver Medal by The Worshipful Company of Musicians

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Appendix 6E Individual song When The Lights Go On again – Full Score

Appendix 6F Individual song Boogie Woogie Bugle Boy – Full Score

Appendix 6G Individual song Les Chants Des Partisans – Full Score

Appendix 6H Individual song We'll Meet Again – Full Score

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Appendix 6J Show performance serials 7 – 7d - Full Score

Appendix 6K Show performance serials 8a – 9c - Full Score

Appendix 6L Show performance serials 10b – 15c - Full Score