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COMPOSITION PORTFOLIO

A thesis
submitted in fulfilment
of the requirements for the degree
of
Master of Music in Composition
at
The University of Waikato
by
Jeremy Mayall

The University of Waikato
2006

Jeremy Mayall

MMus Portfolio 2006

Abstract

The works in this portfolio of original compositions cover a wide spectrum of genres, styles, approaches, and musical techniques. The aim was to demonstrate mastery of the various musical languages and techniques characteristic of each genre. The calculatedly low-fi ‘alt.rock meets computer games’ approach of the concept album *They No Longer Sleep Alone* is of folk-like simplicity, deliberately eschewing the various polishing processes available to producers now in the digital mastering situation. The intention was to preserve a naturalness of sound and song making. On the other hand, live electronic effects are utilised to expand the sonorities and textures obtained from a solo bassoon in *The Effect of Bundled Sticks on Sounds*. *Today is the Tomorrow* takes this idea further, being a completely electronic work mixing live musical performance (turntables) with pre-recorded sounds, these interacting with live video and prepared animation. *De Feo*, inspired by graffiti artists, was written for a virtuoso pair of performers in the unusual combination of alto saxophone and viola, with no electronics being required. The *Big Fat Jazz Bastard Theme Song* and *Espacio* were written for particular performers and approaches to music making, while *Saturday Afternoon* and *Late Night Specials* are film scores. *Swamp Treasures* and *Bungamucka – the Alarmist* were commissioned for theatrical productions and thus were designed to fulfil specific functions determined by the stage directors. By way of contrast, *...seconds unwind...generated noise...racecar...* is an abstract work that utilises the sophistication and subtleties of timbre, rhythm and texture available from a professional chamber orchestra.

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- portfolio CD
- portfolio DVD
- *They no longer sleep alone* by ...howard

CD Track listing

1. *Adventures of a Hero* – orchestral fanfare
 - (MIDI)
2. *De Feo* – Alto Sax and Viola
 - (MIDI)
3. *The Effect of Bundled Sticks on Sound* – Bassoon and FX
 - (MIDI)
4. *Late Night Specials* – Short Film (string quartet)
 - Performed by Rosalind Hill, Liz Gerkhy, Alison Hepburn and Joanne Caine
5. *Saturday Afternoon* – short horror film
 - Performed by the University of Tulsa Orchestra
6. *Loss of Control in Chaotic Moisture* – orchestra and soundscape
 - (MIDI)
7. *Subconscious Industrialisation of the Rationalist Experience* – Theatre
 - Performed by Jeremy Mayall
8. *Espacio* – guitar ensemble
 - Performed by James Hannah and Jeremy Mayall
9. *Today is the Tomorrow* – Multimedia
 - Performed by Jeremy Mayall

DVD Track listing

1. *The Big Fat Jazz Bastard Theme Song*
 - Performed by The Big Fat Jazz Bastards at Turtle Lake, Hamilton Gardens
2. *Late Night Specials*
 - Short Film
3. *Saturday Afternoon*
 - Short Film
4. Scene from *Swamp Treasures*
 - Theatre production for 2006 Fuel Festival in Hamilton
5. Scene from *Bungamucka: The Alarmist*
 - Theatre production at University of Waikato
6. *Today is the Tomorrow*
 - Live performance at Lilburn Trust Composition Competition Awards

Introduction

This portfolio contains a selection of works composed in 2006. It features a range of works that span a variety of genres, from orchestral music with the experimental *...seconds unwind...generated noise...racecar*, moving into a flamenco guitar ensemble piece *Espacio*, big-band funk, chamber group pieces, solo instrumental pieces, and even the combination of styles and cultures heard in *Loss of Control in Chaotic Moisture* and the alt.rock meets computer game album *They no longer sleep alone*.

This portfolio also covers music for a wide range of functions. The simple, yet rousing orchestral fanfare of *The Adventures of a Hero* is intended as a concert opener for a youth orchestra. It utilises crisp, punchy rhythmic writing, and a story line that young people can relate to – that of the superhero. It takes inspiration from a film genre that is widely understood and enjoyed, but condenses the narrative length to that of concert overture. This makes for rapid thematic changes, and clashes of motive and sonic imagery, that all can relate to.

Music for live theatre performance and film also plays a large part in this portfolio. There are two pieces written for the premiere performances of the new plays: *Swamp Treasures* and *Bungamucka – the Alarmist*, which both feature pre-recorded soundscapes, but differ in style. One combines soundscape with a ‘German-industrial-techno’ dance track and the other with a live performance piece for orchestra. The film section of this portfolio covers two short films. First a short surrealist love fantasy in a supermarket – spawning from the idea of the awkward side-step performed when two strangers bump into one another. Then there is the twisted horror of *Saturday Afternoon*, with its underplayed horror scoring, making for a more psychological horror than a physical emotional one (the music playing opposite to the blatant pain on the screen). (All films can be seen on the enclosed DVD).

Popular music has an influence on the majority of the portfolio either through stylistic approach, compositional technique, or technical sound manipulation. Composing

following a stylistic approach influences the structure (both harmonically and rhythmically) and the timbre used. This can be seen in the flamenco *Espacio*, written for a six guitars, bass and percussion – which represents a passion of mine for Latin music (which is popular in both films and café culture), and also in the hip-hop influenced, multimedia piece – *Today is the Tomorrow*, which uses modern turntablist sounds, hip-hop rhythms combined with jazz styled synth solos and live video mixing.

The compositional influence can be seen the solo melodic parts of both *De Feo* and *The Effect of Bundled Sticks on Sound*. Through the use of chromatic inflection the melodic sound becomes one reminiscent of jazz solos. Technical sound manipulation also comes from various forms of popular music – the scratching techniques of *Today is the Tomorrow* come from hip-hop, and the use of effects pedals in *The Effect of Bundled Sticks on Sound* comes from the use of these devices in rock music (although they are more commonly used on an electric guitar). These pieces and the album *They no longer sleep alone* demonstrate my affinity as a composer for technology and the enhancement it can give to the natural sound world – both in the studio and live. It creates a whole new sonic landscape to explore with the relationship between real and unreal, music and noise, and their position in space.

Each piece in this portfolio has been scored according to the needs of the performer and the situation for which each piece was written. There is a range of pieces that exist only as a recording because they were constructed in the studio and are intended to be performed only as recorded playback. These tracks involved the manipulation of a range of source sounds, which were then arranged within the computer software (Protocols). There are other pieces where the scoring is indicative, but the piece is open for interpretation and elaboration. For example, the score for *The Big Fat Jazz Bastard Theme Song* features full instrumentation and scoring for the majority of the piece, but is open for interpretation in performance both in the written sections with little adlibs, range changes and completely different performances (see vocal performance on included DVD) and in the improvised solo sections. Other pieces use traditional scoring as is

appropriate – for example the orchestral pieces ...*seconds unwind...generated noise...racecar* and *Loss of Control in Chaotic Moisture*.

This selection of pieces aims to demonstrate a mastery of a range of musical languages and the stylistic characteristics of each genre. It aims to demonstrate a range of skills in both technical recording and sound engineering composition, as well as in a more traditional scored set up. Through being able to utilise techniques from both a popular and traditional musical legacy, the pieces are able to borrow from each traditions as is necessary to develop a sound that is individual.

Scored Pieces

The Adventures of a Hero

For orchestra

The Adventures of a Hero

Instrumentation:

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

4 Horns in F

3 Trumpets in C

2 Trombones

1 Bass Trombone

1 Tuba

Timpani

Percussion (Suspended Cymbals, Bass Drum, Snare Drum, Tom-Toms, Tam-Tam, Tubular Bells, Glockenspiel)

Strings

Performance Notes:

All extended techniques are annotated in the score

Horn gliss should be a ‘WOOP’ (siren type) sound. Faked as necessary

Timpani use medium hard sticks.

Bass drum use medium soft sticks

The Adventures of a Hero

The origins of this piece lie in my love of superhero films, the type of film where one character has been born with, or has developed by some other means (eg. a freak accident) amazing super powers which allow this person to perform heroic stunts every day, saving lives and being a general good guy. This piece tries to capture that energy, strength and emotion by condensing the drama of a superhero movie into four and a half minutes of orchestral music.

The piece begins with the theme for the hero. Its character is triumphant, powerful and moves along with a steadily repeating rhythmic phrase. This theme then develops into a more pronounced percussive rhythmic variation of the original theme. Our hero, whilst he may dress in skin tight outfits (often with under garments on the outside), also has to survive in everyday life, so he has to assume his secret identity. But while he is a well-mannered citizen, nevertheless there is something different about him – something dark in his past, something that compels him to take on the quest night after night, saving the city from all danger.

We then meet the romantic interest (bar 38). This girl is headstrong, loving and is also someone who, more often than not, has feelings for our hero both when he is the hero and when he is a normal citizen. She loves both these people but is unaware that it is in fact one and the same person. Her theme is more melodic and sparkly and is combined with slow moving, lightly coloured chords to generate a feeling of love and warmth.

The third key aspect to every superhero film is the villain. He also has some form of super power, but unlike the hero he has decided to abuse this power for his own personal gain. His music is dark, dissonant and crunchy. He wants to get in your face and cause you pain.

As the story continues the female lead suddenly becomes a damsel in distress, as the villain takes her away in an effort to lure the hero into some kind of dastardly trap. Of

course this works. A fight ensues. Fists are thrown, as well as some of the landscape fixtures in a powerful clash of wills and strength. But as we all know, good will beat evil in the end, and our hero does just that. He saves the damsel and is allowed a triumphant return from battle with his love.

This piece was written as an orchestral fanfare to be performed by a youth orchestra. It is intended to be energetic and entertaining. The writing jumps a lot in tempi, as well as changing key and colour to help the narrative progress. It takes inspiration from the musical styles of the superhero films that have become a fixture in popular entertainment consumption. Consequently the music moves quickly between themes rather than developing gradually. It was also the intention to bring some humour and sheer fun into an orchestral piece.

Score at concert pitch
Except octave transposing instruments.

The Adventures of a Hero

By Jeremy Mayall

Majestically
 $\text{♩} = 130$

Flute 1,2

Oboe 1,2

Clarinet 1,2

Bassoon 1,2

Horn 1,3

Horn 2,4

Trumpet 1

Trumpet 2,3

Trombone 1,2

Bass Trombone

Tuba

Timpani

Bass Drum

Cymbals

Snare Drum

Tam-tam

Tom-toms

Tubular Bells

Glockenspiel

Grand Opening

Violin I

Violin II

Viola

Violoncello

Contrabass

5

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tim.

S. D.

Vc.

Cb.

This musical score page contains ten staves, each representing a different instrument or section. The instruments listed from top to bottom are: Horn 1,3; Horn 2,4; Trumpet 1; Trumpet 2,3; Trombone 1,2; Bass Trombone; Timpani; Snare Drum; Violoncello; and Double Bass. The score is divided into measures by vertical bar lines. Measure 1 consists of rests for most instruments. Measures 2 and 3 feature sustained notes with slurs and dynamic markings: 'ff' for Horn 1,3 and Horn 2,4, and 'mf' for Trumpet 1. Measures 4 and 5 show glissandos for Trombone 1,2 and Bass Trombone, with dynamics 'ff' and 'ff' respectively. Measure 6 begins with a dynamic 'f' for Timpani. Measure 7 starts with a dynamic 'f' for Snare Drum. Measure 8 features eighth-note patterns for Violoncello and Double Bass. Measure 9 concludes with a dynamic 'ff' for Double Bass.

A The Hero Theme - Flying

The Hero Theme - Flying

9

Fl. 1,2
Cl. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

a.2 *p*
a.2 *p*

mp
mp

ff
ff

mp

f

f

A

mf
mf
mf

> >
> >

12

Fl. 1,2

Cl. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains two systems of music, separated by a vertical bar line. The top system begins with woodwind entries from Flute 1 & 2 and Clarinet 1 & 2, followed by sustained notes from Horn 1 & 3 and Horn 2 & 4. The bottom system begins with sustained notes from Trombone 1 and Trombones 2 & 3, followed by sustained notes from Bass Trombone 1 & 2 and Bass Trombone. The timpani and bass drum provide rhythmic support throughout both systems. The strings (Violin I, Violin II, Cello, Double Bass) enter in the second half of each system, with Violin I and Violin II providing harmonic support and the Cello and Double Bass supplying bassline. The score is written in common time, with a key signature of one flat.

15

Fl. 1,2

Cl. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Timp.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mp

mp

mp

22

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score page 22 consists of two systems of music. The top system features woodwind and brass instruments: Horn 1,3 (mezzo-soprano), Horn 2,4 (bass), Trombone 1 (mezzo-soprano), Trombone 2,3 (bass), Bass Trombone 1,2 (bass), Bass Trombone 3 (bass), Tuba (bass), Bass Drum (B. D.), and Snare Drum (S. D.). The bottom system features bowed strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 22 begins with rests for most instruments. At measure 23, the Trombones play eighth-note patterns with dynamic *ff*. The Bass Trombones play eighth-note patterns with dynamic *f*. The Tuba plays eighth-note patterns with dynamic *f*. The Bass Drum and Snare Drum play eighth-note patterns. The Violins, Violas, Cello, and Double Bass enter at measure 24 with sixteenth-note patterns. The Double Bass continues its eighth-note pattern throughout the page.

25

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains six systems of music. The top system features woodwind parts: Tpt. 1, Tpt. 2,3, Tbn. 1,2, B. Tbn., and Tba. The middle system features brass parts: B. D. and S. D. The bottom system features string parts: Vln. I, Vln. II, Vla., Vc., and Cb. The score is divided into measures by vertical bar lines. Measure 1 consists of eighth-note patterns. Measures 2 and 3 show more complex rhythmic patterns, including sixteenth-note figures and sustained notes. Measure 4 begins with a dynamic of **ff** (fortissimo) for the brass section. Measures 5 and 6 conclude with dynamics of **f** (forte) for the brass section.

28

rit.

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tbn. 1,2

B. Tbn.

B. D.

S. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

ff

f

p

rit.

tr.

p

C The Hero assumes his secret identity

Fl. 1,2 *mf*

Ob. 1,2 *mf*

Cl. 1,2 *p*

Bsn. 1,2 *mp*

Cym. *pp*

Tub. B. *mp*

Glock. *mp*

Vln. I *mp*

Vln. II *mp*

Vla. *mf*

Vc. *mf*

Cb. *mf*

33 **D**

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

Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3

Tim. Cym.
S. D.
T.-t.

Glock.

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

D

tr. *f* *ff* *p* *mf* *mf* *mf* *pp* *f*

35

The musical score consists of two systems of music. The top system features woodwind instruments (Flute 1,2, Ob. 1,2, Cl. 1,2, Bsn. 1,2), brass instruments (Hn. 1,3, Hn. 2,4, Tpt. 1, Tpt. 2,3), and brasses (Tbn. 1,2, B. Tbn., Tba.). The bottom system features strings (Vln. I, Vln. II, Vla., Vc., Cb.) and a timpani (Timp.). The score is set in common time, with a key signature of one flat. Measure 35 begins with sustained notes from the woodwinds and brasses, followed by dynamic markings like *f* and *p*. The strings enter with eighth-note patterns in measure 36, leading into a section marked **E** at tempo =85.

39

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tub. B.
Vln. I
Vln. II
Vla.
Vc.

p
mp
mf

==

43

Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tub. B.
Glock.
Vln. I
Vln. II
Vla.
Vc.

f
rit.
div.
rit.

F Their romance begins to full take shape and blossom

47 =65

Fl. 1,2 *f*

Ob. 1,2 *p*

Cl. 1,2 *p*

Bsn. 1,2 *mp*

Tub. B. *mp*

F

=65 unis.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

50

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.



54

G They are separated by impending darkness accel.

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

G accel.

unis.

H The Romantic Interest is kidnapped - A Damsel in Distress!

33

57

J=110

Fl. 1,2 f
Ob. 1,2 f
Cl. 1,2 f
Bsn. 1,2 sfz
Hn. 1,3 gliss.
Hn. 2,4 gliss.
Tpt. 1 f
Tpt. 2,3 f
Tbn. 1,2
B. Tbn.
Tba.
Timp.
B. D.
Tom-t. ff
H
J=110
div. tr.....
Vln. I f
Vln. II f
Vla. f
Vc. sfz
Cb. sfz

58

Fl. 1,2
(tr.)

Ob. 1,2
(tr.)

Cl. 1,2

Bsn. 1,2
sfz

Hn. 1,3
gliss.

Hn. 2,4
gliss.

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.
sfz

Tba.
sfz

Timp.
sfz

B. D.

Cym.

Tom-t.
>
>5
>
5
>

Vln. I
(tr.)

Vln. II
(tr.)

Vla.

Vc.
>
sfz

Cb.
sfz

59

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Tpt. 1

Tpt. 2,3

B. Tbn.

Tba.

Timp.

B. D.

Cym.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

The Villain appears in his full, dark, powerful glory

♩=120

Fl. 1,2

Bsn. 1,2 *mp*

B. Tbn. *ff*

Tba.

Tim. *ff*

Cym. *ppp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

**J**

What shall be done?

Fl. 1,2

Bsn. 1,2

B. Tbn.

Tba.

Tim.

Cym.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K Time to prepare... ready to fight
J=100

Fl. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L
75 =130

The Confrontation - Villain meets Hero

Fl. 1,2

Ob. 1,2

Cl. 1,2 *mf*

Bsn. 1,2 *f*

Hn. 1,3 *mp*

Hn. 2,4 *mp*

Tpt. 1 *f*

Tpt. 2,3 *f*

Tbn. 1,2 *mp*

B. Tbn. *mp*

Tba. *f*

Timp.

Tom-t. *f*

L
=130

Vln. I

Vln. II

Vla. *mf*

Vc. *f*

Cb. *f*

79

M FIGHT!!!! a.2

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

Timp.

B. D.

Cym.

S. D.

Tom-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score page 83. The score includes parts for Flute 1,2; Oboe 1,2; Clarinet 1,2; Horn 1,3; Horn 2,4; Trombone 1; Trombone 2,3; Bass Trombone; Tuba; Cymbals; Snare Drum; Tom-tom; Violin II; Viola; Cello; Double Bass. The score features complex rhythmic patterns and dynamic markings such as *f* (fortissimo) and *mp* (mezzo-forte). Measure 1 shows woodwind entries with grace notes. Measures 2-3 show various brass and woodwind entries with dynamic changes. Measures 4-5 show sustained notes and rhythmic patterns. Measures 6-7 show more dynamic changes and rhythmic complexity. Measures 8-9 show sustained notes and rhythmic patterns. Measures 10-11 show sustained notes and rhythmic patterns.

88

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
S. D.
Tom-t.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

N

The Hero is Triumphant

93 $\text{♩} = 90$

Fl. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

B. D.

S. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

95

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

98

Fl. 1,2
Ob. 1,2
Cl. 1,2
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
B. D.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f

mf

a.2

mf

a.2

sfz

sfz

tr

ff

45

O The Final Celebration... off to fight another day

101 *accel.* 130

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Timp.
B. D.
Cym.
T.-t.

Fl. 1,2
Ob. 1,2
Cl. 1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Timp.
B. D.
Cym.
T.-t.

101 *accel.* 130

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

104

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Timp.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The top four staves are woodwind parts: Flute 1,2, Oboe 1,2, Clarinet 1,2, and Bassoon 1,2. The next four staves are brass parts: Horn 1,3, Horn 2,4, Trompete 1, and Trompete 2,3. The bottom two staves are brass parts: Trombone 1,2 and Bass Trombone. The fifth staff from the top is Timpani. The sixth staff is Bass Drum. The seventh staff is Snare Drum. The eighth staff is Violin I. The ninth staff is Violin II. The tenth staff is Cello. The eleventh staff is Double Bass. Measure 104 begins with sustained notes followed by sixteenth-note patterns. The bassoon part features a prominent sixteenth-note pattern in the eighth measure. The strings provide harmonic support throughout the section.

108

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Timp.

B. D.

S. D.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2,3

Tbn. 1,2

B. Tbn.

Tba.

S. D.

T.-t.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The Big Fat Jazz Bastard Theme Song

For big band

Big Fat Jazz Bastard Theme Song

Structure:

3 BAR – drums and chord swell build
 8 BAR – Rhythm section groove intro
 16 BAR – Verse One
 8 BAR – Chorus
 8 BAR – Instrumental section
 16 BAR – Verse Two
 8 BAR – Chorus
 8 BAR – Half time feel bridge
 8 BAR – All yell chorus
 8 BAR – Chorus
 16 BAR – Solo section (repeat as required)
 8 BAR – Instrumental section
 4 BAR – Instrumental section
 4 BAR – Instrumental section - half time feel
 2 BAR – Swell chord outro

Instrumentation:

1 Alto Sax
 1 Tenor Sax
 1 Baritone Sax
 3 Trumpets
 1 Trombone
 1 Electric Guitar
 1 Bass
 1 Piano
 1 Set of Turntables
 1 Drum kit
 1 Lead Vocal
 SATB

Performance Notes:

Guitar – improvise rhythm of chords according to funk groove

Solos – repeated as necessary over a range of instruments

The Big Fat Jazz Bastard Theme Song

This piece was written for the Big Fat Jazz Bastards – a Hamilton based swing/funk band. They were in need of an original piece to be performed at the Hamilton Gardens Summer Festival for 2006 – this piece was written to fill that need.

It uses a cyclic chord structure that is common in this style of music. The voicing and arrangements for the ‘horn’ sections are also typical for the style so that they would be easily understood by the players. Lyrics were written by the composer to try and capture the attitude and style of the band - to portray the bands’ persona through both the music and the lyrics.

This band is also unique for its inclusion of turntables in a swing/funk setting. While this instrument is in no means standard to a band of this type, the sound and character it brings is an important part of this band. So as turntables are a part of this band, they are included in the list of instruments, but the turntable part is not scored as the use of the instrument in this setting is one of improvisation.

In performance, this piece lends itself to fairly free interpretation – from the improvised solo sections, to the actual rhythmic patterns of the drummer. In the performance at the Gardens Festival even the singer decided to elaborate on the written parts to make them his own. This piece is now part of the standard repertoire for the band.

Note on the recording:

Unfortunately due to sound problems, some of the tuning of the 4 part vocal harmony in the bridge section is off. This is just what can happen in live performance. The performance seen on the DVD is at the Hamilton Gardens Summer Festival Turtle Lake Concert 2006.

BIG FAT JAZZ BASTARD THEME SONG

Lyrics

Verse One:

Cruising late at night, my clothes look tight
 And I know I'm feeling alright
 Need somewhere funky to be at
 And there's only one place that's like that

I go where the sound is huge
 With funk like that you just can't lose
 You need to find the band with FAT in the name
 Putting all others to shame

(they are the)

Chorus:

Big Fat Jazz Bastards X4

Verse Two:

Let there be funk, the boss man cried
 I need that funk to feel alive
 And so this band came to do that
 With brass, bass, drums and a gat

When you gonna stop this funk?	NEVER
How long you gonna play this funk?	FOREVER
When you gonna stop this funk?	NEVER
How long you gonna play this funk?	FOREVER

Score at concert pitch
except octave transposing instruments

Big Fat Jazz Bastard Theme Song

By Jeremy Mayall

By Jeremy Mayall

Lively
♩=130

(Tacet 1st Time)
Turntable Solo first time

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Trumpet

Trumpet

Trumpet

Trombone

Drum Kit

Electric Guitar

Bass Guitar

Vocals

Soprano

Alto

Tenor

Bass

Piano

5

A. Sax.

T. Sax.

B. Sax.

Tpt. *f*

Tpt. *f*

Tpt. *f*

Tbn. *f*

Dr.

E. Gtr.

Bass

Pno.

9

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Pno.

This musical score page contains ten staves of music. The top five staves are for woodwind instruments: A. Saxophone, T. Saxophone, B. Saxophone, three Trumpets (Tpt.), and Trombone (Tbn.). The bottom five staves are for percussions and strings: Drum (Dr.), Electric Guitar (E. Gtr.), Bass, and Piano (Pno.). The score is in common time and G major. Measure 9 begins with a dynamic of f . The woodwinds play eighth-note patterns. The brass instruments play sustained notes. The bass and piano provide harmonic support with sustained notes and chords. The electric guitar has a rhythmic pattern of eighth-note pairs. The drums play a steady eighth-note pattern.

12

Dr.

E. Gtr.

Bass

Vox. VERSE
Cruising late at night my clothes look tight and I know I'm feel - ing all right

Pno.



16

Dr.

E. Gtr.

Bass

Vox.
Need some where fun - ky to be at_____ and theres on - ly one____ place thats like that

Pno.

20

Dr.

E. Gtr.

Bass

Vox. I go where the sound is huge with funk like that you just can't lose

Pno.

≡

24

A. Sax.

T. Sax.

B. Sax.

Dr.

E. Gtr.

Bass

Vox. you need to find the band with fat in the name putting all others to shame (they are the)

Pno.

28

A. Sax.

T. Sax.

B. Sax.

Tpt. *ff*

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Dr. *f*

E. Gtr. *f*

Bass *f*

Vox. CHORUS
Big Fat Jazz Bas - tards Big Fat Jazz Bas - tards

Pno. *f*

32

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Vox. Big Fat Jazz Bas - tards

Pno.

BRIDGE - half time feel

36

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

Tpt. *ff*

Half time feel

Dr.

Arpeggio chords

E. Gtr. Amin G F E Amin G

Bass

BRIDGE - half time feel

S. Big____ Fat_____ Big____ Fat_____ Big____ Fat_____

A. Big_____ Fat_____ Jazz Bas____ tards Big_____ Fat_____

T. Big_____ Fat_____ Jazz Bas - tards____ Big_____ Fat_____

B. Big_____ Fat_____ Jazz Bas - tards____ Big_____ Fat_____

Pno.

42

All band yell

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Vox.

S.

A.

T.

B.

Pno.

Big Fat Jazz Bas - tards

Back to original feel

F B ff

ff

Big Fat Jazz Bas - tards

Big Fat Jazz Bas - tards

Big — Bas-tards

Jazz — Bas — tards

Jazz — Bas - tards —

Jazz Bas - tards

ff

47

A. Sax. - tards Big Fat Jazz Bas - tards

T. Sax. - tards Big Fat Jazz Bas - tards

B. Sax. - tards Big Fat Jazz Bas - tards

Tpt. - tards Big Fat Jazz Bas - tards Big Fat Jazz Bas

Tpt. - tards Big Fat Jazz Bas - tards Big Fat Jazz Bas

Tpt. - tards Big Fat Jazz Bas - tards Big Fat Jazz Bas

Tbn. - tards Big Fat Jazz Bas - tards Big Fat Jazz Bas

Dr. 

E. Gtr. 

Bass 

Vox. - tards Big Fat Jazz Bas - tards Big Fat Jazz Bas

Pno. 

51

A. Sax.

T. Sax.

B. Sax.

Tpt. - tards *ff*

Tpt. - tards *ff*

Tpt. - tards *ff*

Tbn. - tards *ff*

Dr.

E. Gtr.

Bass

Vox. - tards Big Fat Jazz Bas - tards Big Fat Jazz Bas-

Pno.

55

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Vox.

Pno.

- tards
Big Fat Jazz Bas - tards
Big Fat Jazz Bas

59 Open for Solos

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

Funk drum. Follow hits

E. Gtr.

Bass

Vox.

- tards

Pno.

This musical score page contains eight staves of music. The top four staves are for woodwind instruments: Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), and Trumpet (Tpt.). The bottom four staves are for brass instruments: Trombone (Tbn.) and three Trumpets (Tpt.). The vocal part (Vox.) has lyrics: "Funk drum. Follow hits" and "- tards". The piano part (Pno.) shows a repeating eighth-note pattern. The key signature is one sharp, and the time signature is common time. Measure 59 begins with a dynamic instruction "Open for Solos" followed by a vertical bar line. The vocal part starts singing at the end of measure 59. The piano part continues its eighth-note pattern throughout the page.

63

B. Sax.

Tpt.

Dr.

E. Gtr.

Bass

Pno.

67

B. Sax.

Tpt.

Dr.

E. Gtr.

Bass

Pno.

71

A musical score for orchestra and piano. The score consists of eight staves. From top to bottom: 1. Bass Saxophone (B. Sax.): Rests in measures 1-3, then quarter notes. 2. Trombone (Tpt.): Rests in measures 1-3, then eighth notes. 3. Trombone (Tpt.): Rests in measures 1-3, then eighth notes. 4. Trombone (Tpt.): Rests in measures 1-3, then eighth notes. 5. Trombone (Tbn.): Rests in measures 1-3, then eighth notes. 6. Drum (Dr.): Rests in measures 1-3, then eighth note patterns. 7. Electric Guitar (E. Gr.): Sixteenth-note patterns. 8. Bass: Sixteenth-note patterns. 9. Piano (Pno.): Eighth-note chords.

75

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Pno.

79

A. Sax.

T. Sax.

B. Sax.

Tpt. *mf*

Tpt. *mf*

Tpt. *mf*

Tbn. *mf*

Dr.

E. Gtr.

Bass

Pno.

This musical score page contains eight staves of music. The top three staves feature woodwind instruments: A. Saxophone, Tenor Saxophone, and Bass Saxophone. The middle section consists of three Trumpet (Tpt.) staves, each marked with a dynamic of *mf*. Below them is a Bassoon (Tbn.) staff also marked *mf*. The bottom section includes a single staff for the Drum (Dr.), followed by a staff for the Double Bass (E. Gtr.) which plays sixteenth-note patterns. The final two staves at the bottom belong to the Piano (Pno.), showing harmonic progressions with bass notes and chords.

83

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Pno.

87

Half time feel

A. Sax.

T. Sax.

B. Sax.

Tpt.

Tpt.

Tpt.

Tbn.

Dr.

E. Gtr.

Bass

Pno.

The musical score consists of ten staves. From top to bottom: A. Saxophone (G clef), T. Saxophone (C clef), B. Saxophone (C clef), Trombones (Tpt.) (C clef), Trombones (Tpt.) (C clef), Trombones (Tpt.) (C clef), Trombone (Tbn.) (B bass clef), Drum (Dr.) (percussion symbols), Electric Guitar (E. Gtr.) (G clef), Bass (Bass) (C clef), and Piano (Pno.) (F clef). The key signature is one sharp (F#). Measure 87 starts with a half-time feel. The A. Sax, T. Sax, and B. Sax play eighth-note patterns. The Trombones play sustained notes with dynamics *mf*. The Trombone section and Bass play eighth-note patterns. The Drum plays eighth-note patterns with 'x' and 'p' markings. The Electric Guitar and Piano provide harmonic support with eighth-note chords.

90 rit.

A. Sax. (Treble clef, key signature of one sharp) plays eighth-note patterns with slurs and dynamic markings *fff*.

T. Sax. (Treble clef, key signature of one sharp) plays eighth-note patterns with slurs and dynamic markings *fff*.

B. Sax. (Treble clef, key signature of one sharp) plays quarter notes and dynamic markings *fff*.

Tpt. (Treble clef, key signature of one sharp) plays quarter notes and dynamic markings *fff*.

Tpt. (Treble clef, key signature of one sharp) plays quarter notes and dynamic markings *fff*.

Tpt. (Treble clef, key signature of one sharp) plays quarter notes and dynamic markings *fff*.

Tbn. (Bass clef, key signature of two sharps) plays quarter notes and dynamic markings *fff*.

Dr. (Bass clef) plays eighth-note patterns with slurs and dynamic markings *fff*.

E. Gtr. (Treble clef, key signature of one sharp) starts with a ritardando, followed by eighth-note patterns and chords labeled Em7.

Bass (Bass clef, key signature of one sharp) plays eighth-note patterns and dynamic markings *fff*.

Pno. (Piano clef) plays eighth-note patterns and dynamic markings *fff*.

De Feo

For alto saxophone and viola

De Feo
For alto saxophone and viola

Performance Notes:

▲ | = short pause

All glissandi are to be faked as necessary

Notes on the piece:

This piece was inspired by the street art of people like Banksy, Dan Witz, Shepard Fairey and Michael “The Flower Guy” De Feo. Bare concrete inner city walls are the canvas for these artists and they create their art as a contrast to the stark urban jungle that people deal with everyday. These artists are seen by the government and associated bodies as being a nuisance – just part of the ‘graffiti problem’, but those people who get the opportunity to witness this art are often enthused by how it brightens their day. The works range from a simple beautiful image (such as the Hummingbirds painted by Dan Witz or De Feo’s flower stickers and stencils), to a subversive and humorous comment on everyday life (like Banksy’s monkey stencil “Laugh now but one day we’ll be in charge”)

This piece is based around small fragments of melody that are repeated, sequenced and adapted, in much the same way that street art is created. Each of these phrases is broken up by a short breath (a rest, or an audible breath sound – see bar 13.) These breaks illustrate two things: firstly they represent different locations – street art can be seen all around the world and the breaks in the music allow “brand new” fragments of music to be introduced. These fragments illustrate different locations around the world. The breaks also refer to the hissing sound of a can of spray paint in use. The spray can is the most prominent medium of choice for these artists, so it seemed appropriate to have that sound represented here.

The other important feature about this piece is the repeated rushing and slowing of the tempo. This facet of the music relates is in relation to the current illegal nature of this art. Often the graffiti images have to be created in a rushed environment and completed as quickly as possible once an opportunity arises. The freedom of the tempo in this piece is intended to provide a sense of movement.

The choice of instrumentation for this piece was inspired by the visit of the alto saxophone/viola duo called The Irrelevants. They visited the university to give talks on the instruments and also performed as part of the visit. The opportunity was given to have them look through pieces that were written for this odd combination of instruments, so it was decided to write this piece in an effort to work alongside some established, experienced performers and get their notes and thoughts about the piece. Some of these suggestions have found their way into the final score.

Unfortunately, due to time constraints, the Irrelevants were not able to provide a recording of this piece to be included in this portfolio, but there are plans for the Irrelevants to create a recording of this piece in the future.

Score at concert pitch

De Feo

Beauty in graphic additions to concrete surroundings

By Jeremy Mayall

Moderato con moto

$\text{♩} = 60$

Alto Saxophone

Viola

niente <*mp*> niente <*mp*> *p* <*mf*> *p* <*mf*>

mp *mp* *mp* *p* <*mf*>

A. Sax.

Vla.

mf *mf* *p* *f*

mp *mf* *mf*

A. Sax.

Vla.

p

f *mp* *ff*

Blow air through
instrument
No pitch sounded

molto accel. **rall.**

A. Sax.

Vla.

mp *f*

p *mf* *p*

16 **Tempo primo** **molto accel.** **rit.** **Tempo primo**

rushing

A. Sax.

Vla.

sfz *f* *mf* *p* *niente* <*f*> *mf*

arco *mf* *sfz* *f* *mp* *mp*

$\text{♩} = 120$

$\text{♩} = 95$

27

A. Sax.

Vla.

rit.

p

pp

32 = 60

A. Sax.

Vla.

mf

f

34

A. Sax.

Vla.

f

f

36

A. Sax.

Vla.

ppp

38

A. Sax.

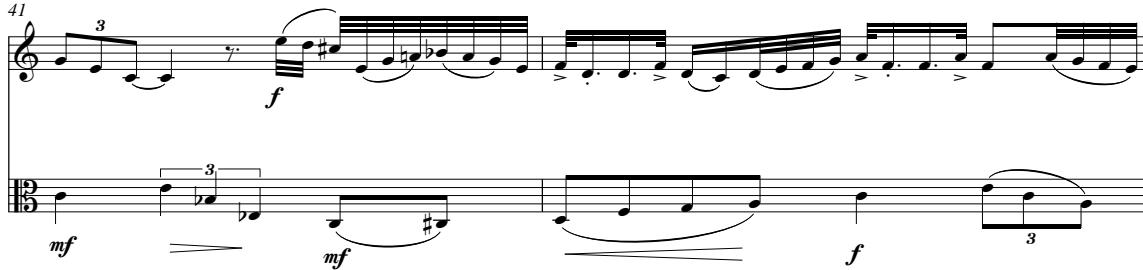
Vla.

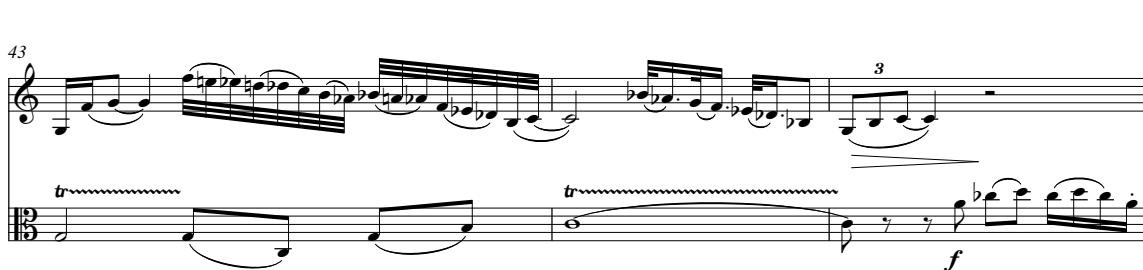
ppp

mf

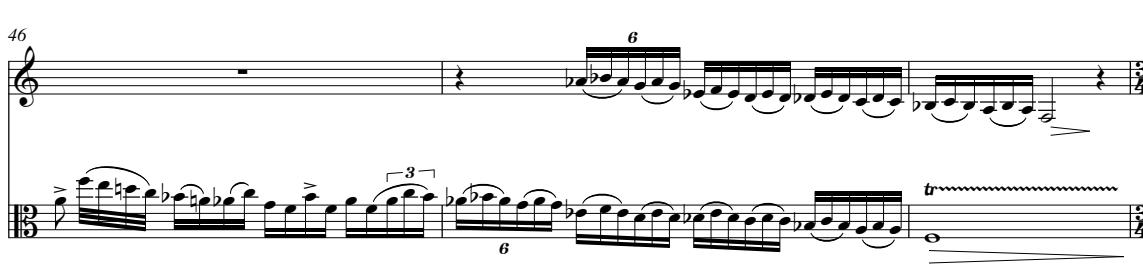
trill

41

A. Sax. 

Vla. 

43

A. Sax. 

Vla. 

46

A. Sax. 

Vla. 

Blow air through instrument
No pitch sounded

56

A. Sax.

Vla.

62

A. Sax.

Vla.

rit.

65

A. Sax.

Vla.

Tempo primo

69

A. Sax.

Vla.

Blow air through instrument
No pitch sounded

Blow air through instrument
No pitch sounded

The Effect of Bundled Sticks on Sound

For solo bassoon and FX pedals

The Effect of Bundled Sticks on Sound

Performance Notes:

Pedals are to be run in series from a microphone, through the pedals and into a speaker system – levels should be such that the acoustic sound of the bassoon is not really heard

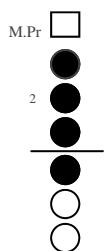
Delay	- ping pong type delay, set at around 187ms (set according to performance situation to get repeating, slowly decaying sound. A crotchet note should be echoing for at least one full bar)
Wah	- auto wah or wah pedal (if auto wah try for moderate depth, medium fast tempo)
Chorus	- a medium chorus setting – to help enhance the chordal sounds
Distortion	- any kind of nasty crunchy sound – but needs to have enough clarity to allow all notes to be heard
Phaser	- a deep slow moving phaser

Switching on and off of foot switch effects is annotated above the stave.

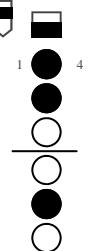
Multiphonics are taken from the '*New Sounds for Woodwind*' by Bruno Bartolozzi (2nd Ed. Tr. Reginald Smith Brindle, London, Oxford University Press, 1982, p.55)

Fingering is suggested in Bartolozzi as:

Bars 28 and 33



Bars 29 and 34



Key:
 M.Pr = much pressure
 □ = increased lip pressure
 ■ = slightly increased lip pressure
 ▲ = normal embouchure position

Triangle note head indicates smacking/kissing sound (annotated in score also)

X note heads indicate pitched key slaps – the pitches indicated are the sounding ones.

In the humming sections the diamond notes head indicate the pitch that is to be sung. The regular note head is played on the bassoon

Tempo is to be very free – pause for longer than rest length if wanted to help accentuate the effects dying away.

The Effect of Bundled Sticks on Sound

For bassoon and electronic effects

This piece was written to explore the relatively untapped sound world of the solo bassoon. It was decided to extend the sound world of the instrument by including a microphone and FX pedals.

The melody of this piece is constructed from two fragments. The rising tone, and the falling 7th then 6th. These fragments are rearranged, reversed, stretched and manipulated to generate the development in this piece. A 9 note scale pattern (T/T/T/T/S/S/S/S (T=tone and S=semitone)) was also used as a motive generator (for example in bar 3). The use of the nine note scale is not strictly maintained – through the influence of funk/blues (seen in the pedal selection), chromatic inflections were also freely used to influence the modal character of this piece. This influence can be seen in particular at bars 24-27. This piece is largely an exploration of sonority and timbre, the electronic effects being employed to modify the live sound of the instrument.

The Effect of Bundled Sticks on Sound

Jeremy Mayall

Very Freely ♩=70

Delay On

accel.

rit.

J=80

1

10 of 10

J=80

$$mf \qquad\qquad\qquad \overbrace{\hspace{10em}}^{} p \qquad\qquad\qquad p \ll f$$

7

Bsn.

Wah On
accel.

Wah Off

Wah On
accel.

Wah Off

p < f

p < f

sfz

mp

f

Bsn.

15 rit. Delay Off Wah On
accel. Wah Off Delay On
Wah On accel.

p 3 3 f

Wah Off rit. Delay Off Wah On $\text{\textcopyright}=110$

22 -

Bsn. **p** **f**

Chorus On
Wah Off

Bsn.

28 Chorus Off Delay On
smacking sound key slaps
Delay Off Chorus On

Chorus Off

Delay On

smacking sound

key slaps

Delay Off

34

Bsn.

mp

35

36

Distortion On

Bsn. 40 Distortion Off Chorus On Chorus Off

Delay On Delay Off Phase On Hum Delay On Delay Off

Bsn. 45 smacking sound key slaps 3 Hum

Phase Off Delay On Delay Off Wah On accel.

Bsn. 55 smacking sound rit. =80 Wah Off Delay On

Wah Off Delay On Wah On Wah Off

Bsn. 63 p rit. p=f p=f p=f sfp

Delay Off Wah On accel. rit. Wah Off Delay On

Bsn. 69 mp f 3 tr~~~~~ p

...seconds unwind...generated noise...racecar

For chamber orchestra

...seconds unwind...generated noise...racecar

Instrumentation:

Flute
Oboe
Cor Anglais
Bass Clarinet
Horn
Trombone
Tuba
Percussion (roto-toms (5), snare drum, tam-tam, glockenspiel, vibraphone)
Violin 1
Violin 2
Cello

One player per part. Two percussionists required

Performance Notes:

Tempo is to be quite free. Hold back more than normal on rit. and push forward more than normal on accel.

Hold last note as long as players can sustain the breath. The sound is supposed to die away.

Vibes play with medium soft mallets.

All extended techniques are annotated in score.

...seconds unwind...generated noise...racecar

for chamber orchestra

The title for this piece was decided upon for two reasons. Firstly because I wanted the title to be something that doesn't convey any idea of what the piece will sound like and doesn't really make much sense - this lack of sense is only added to by the ellipsis between each part, suggesting that there is other text involved with the title. The other reason is more hidden, in that it helps to explain the construction of the piece: the '...seconds unwind' part is showing the lack of definite pulse in the first section with the audible quality of this section being one of timelessness, the '...generated noise' part is in reference to bar 75 where all the instruments blow unpitched air into their instruments – as a break between the two sections, and finally the '...racecar' part is so called because the second section is constructed using palindromes, and the word racecar is a palindrome.

The piece is in two joined sections. The first is slow and textural. It explores the way that different timbres can be heard as emerging from one source. The sounds overlap and morph into one another. It is very lightly orchestrated to give a shimmering ghost like effect. The pitches used in this section are based around a series of colour chords (9th, 11th, 13th). These chords help to add a somewhat romantic/jazzy sound to the overall texture.

The second section is faster in tempo, and uses more dissonance, jagged edges and changing meter. The second section also uses elements of 12-tone serialism, palindrome, quartet harmonies and noise. Along with the 12-tone serialism, I used a series of random number generators to create the changing meter in the middle part of this section.

The tone row I used for the second section is: g# g c# d f# f a# b c d# e a
 Often enharmonics are used as substitutes for the above notes to make it flow easier.
 (the row can be seen stated as prime in bar 102-104 in the flute)

...seconds unwind...generated noise...racecar was composed with the abilities, forces and repertoire history of groups such as 175 East in mind. I was interested to try to extend my familiar stylistic boundaries and to explore the mainstream art music part of the Western tradition. Consequently the piece is rhythmically and harmonically more complex than the portfolio works which are written more out of popular music styles. I was especially keen to utilise the subtleties and sophistication of texture which virtuoso chamber groups such as 175 East and Stroma are capable of.

Score at Concert Pitch
except octave transposing instruments

...seconds unwind...generated noise...racecar

Jeremy Mayall

Largo $\text{♩} = 40$

Flute

Oboe

Bass Clarinet

Horn

Trombone

Tuba

Roto-toms

Snare Drum

Tam-tam

Glockenspiel

Vibraphone

Violin 1

Violin 2

Violoncello

Fl.

Ob..

Hn.

Tba.

Glock.

Vib.

Vln.1

Vln.2

Vc.

slide pitch and volume down as far as possible

attack imperceptibly

attack imperceptibly

tr *tr*

tr *tr*

motor on *tr* *tr*

motor off

niente *pp*

niente *pp*

p

Largo $\text{♩} = 40$

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7

Fl.

Ob.

B.Ci.

Vib.

Vln. 1

Vln. 2

Vc.

p

11

Fl.

Ob.

B. Cl.

Glock.

Hn.

Tbn.

Tba.

Vln. 1

Vln. 2

mf

con sord.

p

ppp

ppp

A

Fl. *pp* 3 *ppp* *pp*

Ob. *ppp*

B.Cl. *ppp*

Hn. *f*

Tbn. *f* *pp*

Tba. *pp*

Glock. *mf*

Vib. *mf* *tr* *motor off* *motor on* *f*

Vln. 1 (8)

Vln. 2 (8)

Vc. *p*

A

19

Fl.

Ob.

B. Cl.

Tbn.

Tba.

Vib.

Vln. 1

Vln. 2

Vc.

3

pp

f

pp

mf

mf

(8)

(8)

21

Fl.

Ob.

B. Cl.

Tbn.

Tba.

Vib.

Vln. 1

Vln. 2

(8)

(8)

23

Fl. *pp*

Ob.

B. Cl.

Tbn.

Tba.

T.-t. *p*

Glock. *mf*

Vib.

(8) *gliss.*

Vln. 1

(8) *gliss.*

Vc. *p*

100

B

25 $\text{♩} = 45$

Fl.

Ob.

B. Cl.

Hn.

Tbn.

Tba.

Vib.

motor off

pp

C

mp

mf

mf

mf

B

$\text{♩} = 45$

Vln. 1

pp

p

Vln. 2

pp

p

Vc.

pp

mp

C

A tempo $\text{♩} = 40$

Fl. *p* 3 3 3

Ob. *mp*

Vib. *mf* motor on

Vln. 1 *mp*

Vln. 2

Vc. *gliss.*

sul pont. *tr*

p

mp

mp

=

Ob. *p*

T.t *p*

Vib.

Vln. 1 *(tr)* *sul tasto* *nat.* **D**

Vln. 2

Vc. *pizz.* *mf*

E

46

Fl. *ppp*

Ob. *ppp* *f* *p* *fff pp*

B. Cl. *ppp*

Tbn. *ppp*

Tba. *ppp*

Vib. *(tr)*

Vln. 1 *sul pont.* *f* *p* *fff pp*

Vln. 2 *sul pont.* *mf* *ppp* *ord.* *ppp* *sul tasto* *ppp*

Vc. *ppp*

49

Fl. gliss.
Ob. gliss.
B. Cl. *tr* 5 6 3 *tr* 3 6 3 *tr* 6 5
f pp sfpp sfpp pp
Tbn. 6 6
Tba. 6
Vln. 1 gliss.
Vln. 2
Vc. 6

=

52 (tr)

Fl. (tr) 3
B. Cl. (tr)
Vln. 1 Dark and Thick 3
pp
Vln. 2 Dark and Thick 5 5
Dark and Thick
Vc. 3 pp

53

Vln. 1

Vln. 2

Vc.

=

F

Con moto
♩=110

motor off

Vib. ♩=100

p

F

Con moto
♩=110

motor off

Vib. ♩=100

p

55

poco a poco
sul pont.

Vln. 1 (tr.)

Vln. 2 (tr.)

poco a poco
sul pont.

Vln. 1

Vln. 2

Vc.

(tr.)

Con moto
♩=110

♩=150

pizz.

mp

Vln. 2 ♩=100

pizz.

ppp

f

mf

♩ = 90

B.Ci. ♩ = 90 

Hn. ♩ = 90 

Tbn. ♩ = 150 

Tba. ♩ = 150 

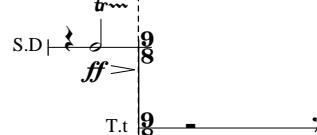
Roto-t. 64 

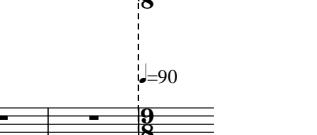
Vib. ♩ = 150 

Vln. 1 ♩ = 150 

Vln. 2 ♩ = 150 

Vc. ♩ = 150 

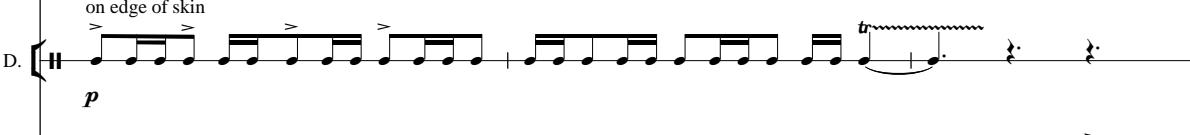
S.D. ♩ = 90 

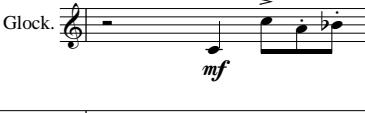
T.t. ♩ = 90 

Vc. ♩ = 90 

≡

Tba. 70 

S. D. on edge of skin 

Glock. 

Vln. 1 arco 

Vln. 2 arco 

GBREATH
THROUGH
INSTRUMENT
No Pitch

♩=150

73

Fl. *p*
Ob. *p*
B. Cl. *mf*
Hn. *p*
Tbn. *mf*

BREATH THROUGH INSTRUMENT No Pitch

Tba. *mf*

Roto T. *f* *p*

S.D. *on centre of skin* *sffz*

T.t. *mp*

Vln. 1 *pp*

Vln. 2 *pp*

Vc. *mf*

G

tr *150* *pp*

tr *150* *pp*

tr *150* *pp*

77

Tba.

S. D. *sffz* *sffz*

Vib. motor on *mf*

Vln. 1

Vln. 2 *gliss.* *mp*

Vc. *mp*

=

80

Fl.

Ob.

Hn. *f*

Tbn. *mf*

Tba. *mf*

Vib.

Vln. 1

Vln. 2

Vc.

H

•=120

Musical score page 84. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B.C.), Horn (Hn.), Trombone (Tbn.), Double Bass (Tba.), Roto-tom (Roto-t.), Glockenspiel (Glock.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The music consists of two systems separated by a vertical dashed line. In the first system, the Flute and Oboe play sustained notes with dynamics *mf* and *pp*. The Bassoon and Horn also play sustained notes with *mf* and *pp* dynamics. The Trombone and Double Bass play sustained notes with *mf* dynamics. The Roto-tom plays a rhythmic pattern with *f* dynamic. The second system begins with a dynamic section: the Violin 1 and Violin 2 play eighth-note patterns with *mf* dynamics, while the Cello plays eighth notes with *mf* dynamics. The Violin 1 then plays a sustained note with *rit.* (ritardando) and *f* dynamic. The Violin 2 continues its eighth-note pattern with *mp* dynamic. The Cello also continues its eighth-note pattern with *mf* dynamic. A large square box contains the letter "H". The tempo is marked $\text{♩}=120$.

Musical score page 88. The page features six systems of music. The first system includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), and Horn (Hn.). The second system includes Trombone (Tbn.) and Double Bass (Tba.). The third system includes parts for String Quartet: Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The score consists of two measures per system, separated by vertical bar lines. Dynamics such as *p*, *pp*, and *mp* are indicated throughout the score.

91

Fl. *mf*

Ob. *mf*

B. Cl. *mf*

Hn. *mf*

Tbn. *mf*

Tba. *mf*

S. D.

Vib. *f*

Vln. 1

Vln. 2

Vc.

accel.

motor off

accel.

fffff

I

Fl. *mf*

B.Cl. *mp*

Hn. *p*

Tbn. *p*

Tba. *p*

S.D. *f* *ffff*

T.t. *mf*

Vib. *mf* *motor off*

Vln. 1 **Presto** $\text{♩} = 150$

Vln. 1 *p*

Vln. 2 *p*

Vc. *mp*

gliss.

101

Fl.

B. Cl.

Hn.

Tbn.

Tba.

Vib.

Vln. 1

Vln. 2

Vc.

104

Fl.

B. Cl.

Hn. *p*

Tbn. *p*

Tba. *mp*

Roto T. *ff*

Glock. *mf*

Vln. 1 *mf* gliss.

Vln. 2 *mp*

Vc. *mp*

107

Fl.

Ob.

B. Cl.

Hn.

Tbn.

Tba.

Roto-t.

Vib.

Vln. 1

Vln. 2

Vc.

mp

pp

mf

p

motor on

f

p

p

p

110

Ob. B. Cl. S. D. Vln.1 Vc.

f

mp

f

mf

p

mf

=

113

Fl. Ob. B. Cl. S. D. T.t Vln. 1 Vc.

mf

mf

tr

pp

mf

tr

mf

(tr)

mf

J

116

Fl.

Ob.

B. Cl.

Tba. *f*

S.D. *mf*

T.t. *p*

Vln. 1 *f*

Vln. 2

Vcl. *f*

Fl. 

B.Cl. 

Hn. 
mf

Tbn. 
mf

Tba. 
tr
f

Roto T. 
f 3 sf

Glock. 

Vln. 1 
lots of bow
f

Vln. 2 
lots of bow
f

Vc. 
tr
f

Fl.

B. Cl.

Tba.

Roto-t.

Vln. 1

Vln. 2

Vc.

123

f

sf

3

Musical score page 124. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (B. Cl.), Trombone (Tba.), Roto-tom (Roto-t.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello (Vc.). The Flute part consists of a series of sixteenth-note patterns. The Oboe part starts with a rest followed by a dynamic *mf*. The Bassoon part has a sustained note. The Trombone part has a sustained note. The Roto-tom part features a trill and dynamic markings *f* and *sf*. The Violin 1 and Violin 2 parts play eighth-note patterns. The Cello part has a sustained note.

K $\text{♩} = 120$

Fl. $\text{♩} = 128$ $\#$

Ob. $\text{♩} = 128$ $\#$

B.Cl. $\text{♩} = 128$ $\#$

Hn. $\text{♩} = 128$ $\#$

Glock $\text{♩} = 128$ $\#$

Vib. $\text{♩} = 120$ $\#$

Vln. 1 $\text{♩} = 120$ $\#$

Vln. 2 $\text{♩} = 120$ $\#$

Vc. $\text{♩} = 120$ $\#$

This musical score page contains six staves of music. The top four staves (Flute, Oboe, Bassoon, Horn) are grouped under a common key signature of one sharp. The bottom two staves (Vibraphone, Violin 1) are grouped under a common key signature of one sharp. The Violin 2 staff uses a different key signature. Measure 128 starts with a rest for the Flute and Oboe, followed by eighth-note patterns. Measure 129 begins with a bassoon solo. Measures 130-131 show the Flute, Oboe, and Bassoon continuing their patterns. Measure 132 introduces the Horn. Measures 133-134 show the Vibraphone and Violin 1. Measures 135-136 show the Violin 2. Measures 137-138 show the Cello. Measure 139 concludes with a dynamic of f .

Fl. $\frac{6}{4}$ *mp* $\frac{2}{4}$

Ob. $\frac{6}{4}$ *mp* $\frac{2}{4}$

B.Cl. $\frac{6}{4}$ *mp* $\frac{2}{4}$

Hn. $\frac{7}{8}$ $\frac{2}{4}$

Tbn. $\frac{7}{8}$ $\frac{2}{4}$

Tba. $\frac{7}{8}$ $\frac{2}{4}$

S.D. $\frac{7}{4}$ - $\frac{6}{4}$ *p cresc.* $\frac{6}{4}$ $\frac{2}{4}$

Glock. $\frac{7}{8}$ $\frac{6}{4}$ $\frac{2}{4}$

Vln. 1 $\frac{7}{8}$ $\frac{6}{4}$ $\frac{2}{4}$

Vln. 2 $\frac{7}{8}$ $\frac{6}{4}$ $\frac{2}{4}$

Vc. $\frac{7}{8}$ $\frac{6}{4}$ $\frac{2}{4}$

L

134 rit.

Fl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 p p p mp

Ob. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 p p mp

B. Cl. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 p p

Hn. $\frac{2}{4} \flat$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 sfp p

Tbn. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 sfp p

Tba. $\frac{2}{4} \flat$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 sfp p

Roto T. $\frac{9}{8}$ γ $\text{dotted eighth note}$ eighth note eighth note $\frac{5}{4}$
 p

S. D. $\frac{2}{4} \sharp$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 ff

Vln. 1 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
rit. p p p p

Vln. 2 $\frac{2}{4} \sharp$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 mf p p

Vc. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{9}{8}$ $\frac{5}{4}$
 p p p

138

Fl.

Ob.

B. Cl.

Hn.

Tbn.

Tba.

Glock.

Vln. 1

Vln. 2

Vc.

rit.

$\text{♩} = 80$

p

mp

mf

mp

p

tr

mf

tr

pp

p

tr

gliss.

$\text{♩} = 80$

mp

143

Fl. *p*

Ob. *pp*

B. Cl. *pp*

Hn. *pp*

Tbn. *mp*

Tba.

Glock. *mf*

Vib. *mp* motor on

M

accel.

Vln. 1

Vln. 2

Vc. *gloss.*

147 $\text{♩} = 110$

Fl. $\text{♩} = 110$
Ob. B. Cl. Hn. Tbn. Tba.

Vib. Vln. 1 Vln. 2 Vc.

S.D. $p \text{ cresc.}$

Fl. $\frac{6}{4}$ *p*

Ob. $\frac{6}{4}$ *p*

BCL. $\frac{6}{4}$ *p*

Hn. 151

Tbn.

Tba.

S. D. $\frac{ff}{8}$

Vln. 1 $\frac{8}{8} \sharp$ *ppp*

Vln. 2 $\frac{8}{8} \sharp$

Vc. $\frac{8}{8}$

This musical score page contains six staves of music. The top three staves are woodwind instruments: Flute, Oboe, and Bassoon, all in 6/4 time. The Flute and Oboe play eighth-note patterns with dynamic *p*. The Bassoon follows with a similar pattern. The bottom three staves are brass and percussion: Horn, Trombone, and Double Bass, all in 8/8 time. The Trombone and Double Bass play eighth-note patterns. The Snare Drum (S. D.) plays a rhythmic pattern of eighth notes and sixteenth notes with dynamic *ff*. The Violin 1 (Vln. 1) and Violin 2 (Vln. 2) staves are grouped together by a brace. Violin 1 starts in 8/8 time with a dynamic *ppp*, followed by a sixteenth-note pattern. Violin 2 begins with a sustained note. The Cello (Vc.) staff is in 8/8 time and plays eighth-note patterns.

153

Fl. Ob. B. Cl. Tba.

N

Roto-t. S.D. Vln. 1 Vln. 2 Vc.

N

==

158

Fl. B. Cl. Tba.

Vln. 1 Vln. 2 Vc.

lots of bow lots of bow

Fl. 160

B. Cl.

Hn.

Tbn.

Tba.

Glock. *mf*

Vln. 1

Vln. 2

Vc.

accel.

O

accel.

tr

mp

f

gliss.

This musical score page contains six staves of music. From top to bottom, the instruments are: Flute (Fl.), Bassoon (B. Cl.), Horn (Hn.), Trombone (Tbn.), Double Bass (Tba.), and Glockenspiel (Glock.). The score begins with a section where the Flute, Bassoon, and Horn play eighth-note patterns. The Trombone and Double Bass enter with eighth-note patterns. The Double Bass has a sustained note with a grace note. The Glockenspiel enters with a rhythmic pattern. The Violin 1 and Violin 2 staves show melodic lines with slurs and grace notes. The Cello staff shows a sustained note followed by a melodic line. Various dynamics are indicated throughout the score, including *mf*, *f*, *mp*, and *tr*. Performance instructions like *gliss.* and *accel.* are also present. Measure numbers 160 and 129 are visible at the top of the page.

164 $\text{♩} = 150$

Fl.

Ob.

B. Cl.

Tba.

T.t

Vln. 1

Vln. 2

Vc.

=

168

Ob.

B. Cl.

S. D.

Vln. 1

Vc.

P

171 rit. $\text{♩} = 120$

Fl.

Ob.

B. Cl.

Hn.

Tbn.

Tba.

S. D.

Vib.

Vln. 1

Vln. 2

Vc.

motor on

P

rit. $\text{♩} = 120$

175

Fl.

B. Cl.

Hn.

Tbn.

Tba.

Glock.

Vib.

Vln. 1

Vln. 2

Vc.

motor off

gliss.

tr

mp

mf

178

Fl.

B. Cl. Q

Hn. f

Tbn. f

Tba. f

Vib.

Vln. 1 Q

Vln. 2

Vc. (tr)

The score consists of two systems of music. The first system (measures 1-4) features woodwind entries: Flute, Bassoon, Horn, Trombone, and Double Bass. The Flute has a melodic line with grace notes and slurs. The Bassoon and Trombone provide harmonic support with sustained notes and rhythmic patterns. The Double Bass plays a bassline with slurs. The second system (measures 5-8) features Violin 1, Violin 2, and Cello. Violin 1 plays a rapid sixteenth-note pattern with grace notes. Violin 2 and Cello provide harmonic support with sustained notes. The Cello has a prominent bassline. Dynamics include *mp*, *f*, and *gliss.* Measure 178 concludes with a dynamic *f*.

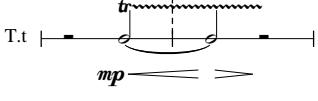
182

B. Cl. 

Hn. 

Tbn. 

Tba. 

T.t 

rit.

B.Cl. 

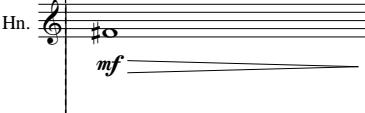
gliss.

f

rit.

Fl. 

Ob. 

Hn. 

Tbn. 

f

Vib. 

motor on

f

Vln.1 

f

rit.

=110

188

Fl. *mp*

Ob. *mp*

B. Cl. *mp*

Hn. *mp*

Tbn. *mp*

Tba. *mp*

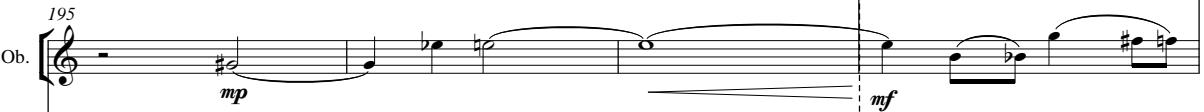
S. D. *mp*

Vln. 1

Vln. 2 *mp*

Vc. *mf*

Fl. 

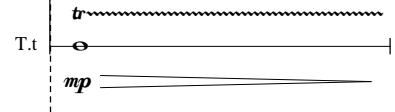
Ob. 

Hn. 

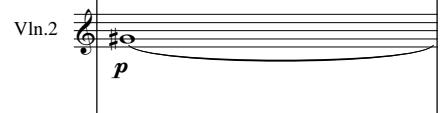
Tbn. 

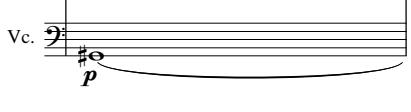
Tba. 

Roto T. 

T.t. 

Vln. 1 

Vln. 2 

Vc. 

accel.

Fl. 199

Ob.

Vib. motor on
mp

accel.

Vln. 1

Vln. 2

Vc.

=

R
rit.

Tba. 201

S. D. on centre of skin
sfz

Vib. 10

Vln. 1 10
rit.
p

Vln. 2 gliss. 10
p

Vc. 10 mp

BREATH
THROUGH
INSTRUMENT
No Pitch

Fl.

Ob.

B. Cl.

Hn.

Tbn.

S. D.

Vln. 1

Vln. 2

Vc.

203 -

sffz

sfz

tr

tr

tr

Film Pieces

Late Night Specials

For string quartet

Late Night Specials

Length: 8mins

A surrealist fantasy about love found in the aisles of a local supermarket. Two twenty-somethings are doing their supermarket shopping late at night after a hard day's work. They catch each others eyes and there is a spark.... Will it lead to something more?

The score for this is in two parts. The first is canned supermarket musak – fitted with the repeating incessant beep of the checkout. The second part is where the magic happens – complete with live string quartet. This is composed as a waltz to match the fantasy concept. As the dance segment had to be filmed to music, in order for the movements to be at the correct tempo, this piece had to be composed before the creation of the film so that rehearsals could take place. The rest of the music/sound design was completed during post-production as usual.

Directed and Produced by Jeremy Mayall and James Sutherland

Music Composed by Jeremy Mayall

Foley sound work by Jeremy Mayall

String Quartet: Rosalind Hill, Liz Gerkhy, Alison Hepburn, Joanne Caine

Late Night Specials - ballroom sequence

Moderato

$\text{♩} = 100$

Jeremy Mayall

Violin 1: pizz., arco, pizz., arco, **f**
 Violin 2: pizz., arco, pizz., arco, **p**
 Viola: pizz., arco, pizz., arco, **mp**
 Violoncello: **f**

Vln. 1: **9**
 Vln. 2
 Vla.
 Vc.

Vln. 1: **17**
 Vln. 2
 Vla.
 Vc.: **mf**

Vln. 1: arco
 Vln. 2: **f**
 Vla.: pizz., **mf**
 Vc.: pizz., **mf**, pizz., **mp**, pizz., **mf**

32

Vln. 1

Vln. 2

Vla.

Vc.

A tempo
♩=100

rit.

41

Vln. 1

Vln. 2

Vla.

Vc.

50

Vln. 1

Vln. 2

Vla.

Vc.

58

Vln. 1

Vln. 2

Vla.

Vc.

rit.

63

Vln. 1 pizz. arco pizz. arco

Vln. 2 pizz. arco pizz. arco

Vla. pizz. arco pizz. arco

Vc. f

pizz. arco pizz. arco

pizz. arco pizz. arco

pizz. arco pizz. arco

Saturday Afternoon

For orchestra

Saturday Afternoon

Length: 4mins

A twisted story about an accident and all the unnecessary and traumatic things that happen afterwards. This film was created in Tulsa, Oklahoma, USA. The film was originally intended to have no score.

While I was on an exchange, at the University of Tulsa, I was asked to create a score for a short film. I was given a copy of *Saturday Afternoon* and then advised that I had a time frame of one week. I had to write the piece, prepare the score and parts for the orchestra, record the orchestra, mix and master the sound and then sync it to the film.

The score for this film is an orchestral score performed by the University of Tulsa Orchestra. It is largely textural with subtle melodic fragments to accompany certain characters. Instead of going with the typical Hitchcock-styled horror score, the piece tries to underplay the action of the film – relying on soft, imperceptible hits that follow and enhance the drama without making it too overt.

Directed by Mike Roth

Music Composed, Conducted, Mixed and Mastered by Jeremy Mayall

Score at concert pitch
except octave transposing instruments

Saturday Afternoon - main cue

Jeremy Mayall

01:00:00:00 $\downarrow = 110$ 01:00:00:17
Orchestra start

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Timpani

Bass Drum

Cymbals

Glockenspiel

Violin I

Violin II

Viola

Violoncello

Contrabass

01:00:17:13

01:00:22:15
Dragging

9

01:00:30:15

15

01:00:32:18
Girl on Bike

01:00:36:24
Source Music

01:00:45:19
both on road

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

01:00:47:28

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

29

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

01:01:18:16

01:01:29:12
Dragging 2

01:01:47:03
Is she ok?

45

Fl. *tr*
mp

Ob. *mp*

Cl. *tr*
mp

Bsn. *tr*
mp

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Vln. I pizz. *p* *pp*

Vln. II unis. pizz. *p*

Vla. pizz. *p*

Vc.

Cb.

01:01:49:01

01:02:03:07
Strangling

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

01:02:03:07
Strangling

p

mp

senza sord.

p

senza sord.

p

tr
soft mallets

pp

p

pp

arco

p

gliss.

p

gliss.

p

gliss.

p

mp

mp

3

59

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

(tr) B. D.

Cym.

Glock.

Vln. I

sul pont.
pp <=>

Vln. II

pp <=>

Vla.

mp

Vc.

pp <=> sul pont.
p <=> p

tr (tr)

Cb.

This musical score page contains ten staves of music. The top five staves include Flute, Oboe, Clarinet, Bassoon, and Horn. The bottom five staves include Trumpet, Trombone, Double Bass, Timpani, and Bass Drum. The score begins with a section of sustained notes followed by a dynamic change. The next section features eighth-note patterns with dynamics such as *pp*, *mp*, *p*, and *tr*. The strings (Violin I, Violin II, Viola, Cello, Double Bass) play eighth-note patterns with dynamics like *pp*, *mp*, and *p*. The woodwinds (Flute, Oboe, Clarinet, Bassoon) provide harmonic support with sustained notes and eighth-note patterns. The brass (Trumpet, Trombone) and percussion (Trombone, Double Bass, Timpani, Bass Drum, Cymbals) add rhythmic complexity with eighth-note patterns and sustained notes. The overall texture is rich and layered, typical of a full orchestra or band arrangement.

01:02:28:10

69

01:02:30:04
Dying Faces

This musical score page contains two staves of five-line staff notation. The top staff includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Tuba (Tba.). The bottom staff includes parts for Timpani (Timp.), Bass Drum (B. D.), Cymbals (Cym.), Glockenspiel (Glock.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 69 consists primarily of rests. Measure 70 begins with a dynamic of *mp* for the timpani. The violins play eighth-note patterns, the viola plays eighth notes, and the double bass provides harmonic support with sustained notes.

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

01:02:51:14
Cut on Scream

mp

pp

3

00:02:53:13

This musical score page contains ten staves of music. The top four staves (Flute, Oboe, Clarinet, Bassoon) and the bottom four staves (Horn, Trumpet, Trombone, Tuba) each have a single note (A4) on the first measure. The fifth staff (Timpani) has a rhythmic pattern of eighth notes (A4, B4, C5, A4). The sixth staff (Bass Drum) has a continuous eighth-note pattern. The seventh staff (Cymbals) has a continuous eighth-note pattern. The eighth staff (Glockenspiel) has a rhythmic pattern of eighth notes (A4, B4, C5, A4) with dynamics mp and pp, and a 3/4 time signature. The ninth staff (Violin I) has sustained notes with grace notes above them. The tenth staff (Violin II) has sustained notes with grace notes below them. The eleventh staff (Viola) has sustained notes with grace notes below them. The twelfth staff (Cello) has sustained notes with grace notes above them. The thirteenth staff (Double Bass) has sustained notes with grace notes below them. The score includes performance instructions such as 'Cut on Scream' at the end of the section, dynamic markings like mp and pp, and time signatures like 3/4.

Loss of Control in Chaotic Moisture

For youth orchestra

Loss of Control in Chaotic Moisture

For youth orchestra

Instrumentation:

2 Flute
2 Oboe
2 Clarinet in Bb
2 Bassoon
1 Horn
2 Trumpet
1 Trombone
Timpani
Percussion (cymbals, triangle)
Strings
Soundscape

Performance Notes:

Tempo is to be controlled so that drama will occur at the correct times. Adjust tempi as necessary to match the requirements of theatrical performers.

All extended techniques are annotated in score.

Soundscape provided on CD. Soundscape diffused in following order:

Track One at bar 52
Track Two at bar 143
Track Three at bar 202

Control of CD player can be given to percussionist, or to a stand alone operator.

Loss of Control in Chaotic Moisture

Length: 10mins

For youth orchestra

This piece was created for live performance in the theatre production *Swamp Treasures* in the Fuel Festival 2006.

It was written as a movement oriented piece that was to tell a story about the plight of the wetlands. Composed to be performed by the Waikato Youth Orchestra this piece combines simple and sparse, yet emotive, orchestral writing with manipulated nature-based soundscapes to help craft the story. Different animals have their own themes that continue to be played through out the piece as they continue on their own individual, as well as collective, journeys. The music is not intended to stand alone as a concert piece, but rather to function as part of a specific theatrical production.

A note on the recorded performance:

When writing this piece I was advised that it was being performed by a secondary school aged orchestra, so I wrote the parts according to my own experience of secondary school performance levels (I taught music at Hamilton Boys' High School 2005-2006).

Unfortunately when it came time for performance the quality of performances was not what I expected, and this was combined with the fact that their conductor left unexpectedly for Australia before the performance, so a new conductor was brought in at the last moment. Given more propitious circumstances, I believe the music would work well for a youth orchestra of average ability.

This video is taken from the live performance at the Meteor Theatre in Hamilton.

Directed by John Davies

Conducted by Adam Maha

Music composed, and the soundscape constructed, by Jeremy Mayall

Score at concert pitch
except octave transposing instruments

Written for Fuel Festival theatrical production "Swamp Treasures"

Loss of control in chaotic moisture

Jeremy Mayall

J=80

Flute 1,2

Oboe 1,2

Clarinet 1,2

Bassoon 1,2

Horn

Trumpet 1,2

Trombone

Timpani

Cymbals

Triangle

Violin 1

Violin 2

Violoncello

Contrabass

Tape

Cl.

Vln.1

Vln.2

Vc

Cb

a.2

7

Cl.

Cym. *tr*

Vc.

Cb.

==

13

Ob.

Cl.

Timp.

Vln. 1 arco div.

Vln. 2 *mf* arco

Vc.

Cb.

Fl.

Ob.

Cl.

Timp. *f* *tr.*

Vln. 1

Vln. 2

Vc.

Cb.

≡

Ob.

Timp. *mf*

Vln. 1 *p* *unis.*

Vln. 2 *p* *div.* *p* *unis.*

Vc. *mp*

Cb. *mp*

Fl. a.2 *p*

Ob. a.2 *p*

Cl. a.2 *mp*

Bsn. *mp*

Hn. con sord. *pp < mp*

Tpt. con sord. *pp < mp*

Tbn. con sord. *pp < mp*

Tim. 29

Cym. *ppp*

Vln. 2

Vc.

Cb. *p*

36

Fl.

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. senza sord. *pp*

Tpt. senza sord. *pp*

Tbn. senza sord. *mp*

Tbn. *pp*

Tim. *mf*

==

42

Tim.

Vln. 1 pizz. *pp*

Vln. 2 pizz. *p*

Vc. pizz. arco *mp*

Cb. *mf*

Vln. 1 arco *p*

Vln. 2 arco *p*

47

Vln. 1

Vln. 2

Vc.

Cb.

Timp.

p

eliss.

p



52

Tim. 

Tri. 

Tape 

Electroacoustic Soundscape fades in - 1 min length



A horizontal line representing a tape or path. There are eleven vertical tick marks along the line. The first tick mark is at the far left. From left to right, the positions of the tick marks are as follows: short, long, short, long, short, long, short, long, short, long, short.



80 1.

Tpt. *mf*

Timp. *tr* *mp*

Cym. *tr* *mp*

Vln. 1 *mf*

Vln. 2 *mf*

Vc. *mf*

Tape fade out.



89

Fl.

Hn. *f*

Tbn. *mf*

Vln. 1

Vln. 2

Vc.

Cb *mf*

a.2

Fl. *f*
Ob. *mf*
Cl. *mf*
Bsn. *mf*

Hn. *f*
Tbn. *f*

Tim. *mf*

Cym. *tr.* *mp*

Vln. 1 *f*
Vln. 2 *f*
Vc. *f*
Cb.

≡

Hn. *mf*
Tpt. *mf*
Tbn. *mf*

Tim. *mf*

Vc. *f*
Cb. *f*

a.2

<img alt="Musical score for orchestra and choir, page 175, section a.2. The score includes parts for Oboe (Ob.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Violin 1 (Vln.1), Violin 2 (Vln.2), Cello (Vc.), and Double Bass (Cb.). Measure 109 starts with a dynamic f. Measures 110-111 show various rhythmic patterns and dynamics (mp, pizz., mf). Measure 112 begins with a dynamic ff. Measures 113-115 show sustained notes and dynamics (mf, con sord., arco). Measures 116-117 show sustained notes and dynamics (mf). Measures 118-120 show sustained notes and dynamics (mf). Measures 121-123 show sustained notes and dynamics (mf). Measures 124-126 show sustained notes and dynamics (mf). Measures 127-129 show sustained notes and dynamics (mf). Measures 130-132 show sustained notes and dynamics (mf). Measures 133-135 show sustained notes and dynamics (mf). Measures 136-138 show sustained notes and dynamics (mf). Measures 139-141 show sustained notes and dynamics (mf). Measures 142-144 show sustained notes and dynamics (mf). Measures 145-147 show sustained notes and dynamics (mf). Measures 148-150 show sustained notes and dynamics (mf). Measures 151-153 show sustained notes and dynamics (mf). Measures 154-156 show sustained notes and dynamics (mf). Measures 157-159 show sustained notes and dynamics (mf). Measures 160-162 show sustained notes and dynamics (mf). Measures 163-165 show sustained notes and dynamics (mf). Measures 166-168 show sustained notes and dynamics (mf). Measures 169-171 show sustained notes and dynamics (mf). Measures 172-174 show sustained notes and dynamics (mf). Measures 175-177 show sustained notes and dynamics (mf). Measures 178-180 show sustained notes and dynamics (mf). Measures 181-183 show sustained notes and dynamics (mf). Measures 184-186 show sustained notes and dynamics (mf). Measures 187-189 show sustained notes and dynamics (mf). Measures 190-192 show sustained notes and dynamics (mf). Measures 193-195 show sustained notes and dynamics (mf). Measures 196-198 show sustained notes and dynamics (mf). Measures 199-201 show sustained notes and dynamics (mf). Measures 202-204 show sustained notes and dynamics (mf). Measures 205-207 show sustained notes and dynamics (mf). Measures 208-210 show sustained notes and dynamics (mf). Measures 211-213 show sustained notes and dynamics (mf). Measures 214-216 show sustained notes and dynamics (mf). Measures 217-219 show sustained notes and dynamics (mf). Measures 220-222 show sustained notes and dynamics (mf). Measures 223-225 show sustained notes and dynamics (mf). Measures 226-228 show sustained notes and dynamics (mf). Measures 229-231 show sustained notes and dynamics (mf). Measures 232-234 show sustained notes and dynamics (mf). Measures 235-237 show sustained notes and dynamics (mf). Measures 238-240 show sustained notes and dynamics (mf). Measures 241-243 show sustained notes and dynamics (mf). 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Measures 295-297 show sustained notes and dynamics (mf). Measures 298-300 show sustained notes and dynamics (mf). Measures 301-303 show sustained notes and dynamics (mf). Measures 304-306 show sustained notes and dynamics (mf). Measures 307-309 show sustained notes and dynamics (mf). Measures 310-312 show sustained notes and dynamics (mf). Measures 313-315 show sustained notes and dynamics (mf). Measures 316-318 show sustained notes and dynamics (mf). Measures 319-321 show sustained notes and dynamics (mf). Measures 322-324 show sustained notes and dynamics (mf). Measures 325-327 show sustained notes and dynamics (mf). Measures 328-330 show sustained notes and dynamics (mf). Measures 331-333 show sustained notes and dynamics (mf). Measures 334-336 show sustained notes and dynamics (mf). Measures 337-339 show sustained notes and dynamics (mf). Measures 340-342 show sustained notes and dynamics (mf). Measures 343-345 show sustained notes and dynamics (mf). Measures 346-348 show sustained notes and dynamics (mf). Measures 349-351 show sustained notes and dynamics (mf). Measures 352-354 show sustained notes and dynamics (mf). Measures 355-357 show sustained notes and dynamics (mf). Measures 358-360 show sustained notes and dynamics (mf). Measures 361-363 show sustained notes and dynamics (mf). Measures 364-366 show sustained notes and dynamics (mf). Measures 367-369 show sustained notes and dynamics (mf). Measures 370-372 show sustained notes and dynamics (mf). Measures 373-375 show sustained notes and dynamics (mf). Measures 376-378 show sustained notes and dynamics (mf). Measures 379-381 show sustained notes and dynamics (mf). Measures 382-384 show sustained notes and dynamics (mf). Measures 385-387 show sustained notes and dynamics (mf). Measures 388-390 show sustained notes and dynamics (mf). Measures 391-393 show sustained notes and dynamics (mf). Measures 394-396 show sustained notes and dynamics (mf). 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Measures 448-450 show sustained notes and dynamics (mf). Measures 451-453 show sustained notes and dynamics (mf). Measures 454-456 show sustained notes and dynamics (mf). Measures 457-459 show sustained notes and dynamics (mf). Measures 460-462 show sustained notes and dynamics (mf). Measures 463-465 show sustained notes and dynamics (mf). Measures 466-468 show sustained notes and dynamics (mf). Measures 469-471 show sustained notes and dynamics (mf). Measures 472-474 show sustained notes and dynamics (mf). Measures 475-477 show sustained notes and dynamics (mf). Measures 478-480 show sustained notes and dynamics (mf). Measures 481-483 show sustained notes and dynamics (mf). Measures 484-486 show sustained notes and dynamics (mf). Measures 487-489 show sustained notes and dynamics (mf). Measures 490-492 show sustained notes and dynamics (mf). Measures 493-495 show sustained notes and dynamics (mf). Measures 496-498 show sustained notes and dynamics (mf). Measures 499-501 show sustained notes and dynamics (mf). Measures 502-504 show sustained notes and dynamics (mf). Measures 505-507 show sustained notes and dynamics (mf). Measures 508-510 show sustained notes and dynamics (mf). Measures 511-513 show sustained notes and dynamics (mf). Measures 514-516 show sustained notes and dynamics (mf). Measures 517-519 show sustained notes and dynamics (mf). Measures 520-522 show sustained notes and dynamics (mf). Measures 523-525 show sustained notes and dynamics (mf). Measures 526-528 show sustained notes and dynamics (mf). Measures 529-531 show sustained notes and dynamics (mf). Measures 532-534 show sustained notes and dynamics (mf). Measures 535-537 show sustained notes and dynamics (mf). Measures 538-540 show sustained notes and dynamics (mf). Measures 541-543 show sustained notes and dynamics (mf). Measures 544-546 show sustained notes and dynamics (mf). Measures 547-549 show sustained notes and dynamics (mf). 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Measures 601-603 show sustained notes and dynamics (mf). Measures 604-606 show sustained notes and dynamics (mf). Measures 607-609 show sustained notes and dynamics (mf). Measures 610-612 show sustained notes and dynamics (mf). Measures 613-615 show sustained notes and dynamics (mf). Measures 616-618 show sustained notes and dynamics (mf). Measures 619-621 show sustained notes and dynamics (mf). Measures 622-624 show sustained notes and dynamics (mf). Measures 625-627 show sustained notes and dynamics (mf). Measures 628-630 show sustained notes and dynamics (mf). Measures 631-633 show sustained notes and dynamics (mf). Measures 634-636 show sustained notes and dynamics (mf). Measures 637-639 show sustained notes and dynamics (mf). Measures 640-642 show sustained notes and dynamics (mf). Measures 643-645 show sustained notes and dynamics (mf). Measures 646-648 show sustained notes and dynamics (mf). Measures 649-651 show sustained notes and dynamics (mf). 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Measures 805-807 show sustained notes and dynamics (mf). Measures 808-810 show sustained notes and dynamics (mf). Measures 811-813 show sustained notes and dynamics (mf). Measures 814-816 show sustained notes and dynamics (mf). Measures 817-819 show sustained notes and dynamics (mf). Measures 820-822 show sustained notes and dynamics (mf). Measures 823-825 show sustained notes and dynamics (mf). Measures 826-828 show sustained notes and dynamics (mf). Measures 829-831 show sustained notes and dynamics (mf). Measures 832-834 show sustained notes and dynamics (mf). Measures 835-837 show sustained notes and dynamics (mf). Measures 838-840 show sustained notes and dynamics (mf). Measures 841-843 show sustained notes and dynamics (mf). Measures 844-846 show sustained notes and dynamics (mf). Measures 847-849 show sustained notes and dynamics (mf). Measures 850-852 show sustained notes and dynamics (mf). Measures 853-855 show sustained notes and dynamics (mf). 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Measures 907-909 show sustained notes and dynamics (mf). Measures 910-912 show sustained notes and dynamics (mf). Measures 913-915 show sustained notes and dynamics (mf). Measures 916-918 show sustained notes and dynamics (mf). Measures 919-921 show sustained notes and dynamics (mf). Measures 922-924 show sustained notes and dynamics (mf). Measures 925-927 show sustained notes and dynamics (mf). Measures 928-930 show sustained notes and dynamics (mf). Measures 931-933 show sustained notes and dynamics (mf). Measures 934-936 show sustained notes and dynamics (mf). Measures 937-939 show sustained notes and dynamics (mf). Measures 940-942 show sustained notes and dynamics (mf). Measures 943-945 show sustained notes and dynamics (mf). Measures 946-948 show sustained notes and dynamics (mf). Measures 949-951 show sustained notes and dynamics (mf). Measures 952-954 show sustained notes and dynamics (mf). Measures 955-957 show sustained notes and dynamics (mf). Measures 958-960 show sustained notes and dynamics (mf). Measures 961-963 show sustained notes and dynamics (mf). Measures 964-966 show sustained notes and dynamics (mf). Measures 967-969 show sustained notes and dynamics (mf). Measures 970-972 show sustained notes and dynamics (mf). Measures 973-975 show sustained notes and dynamics (mf). Measures 976-978 show sustained notes and dynamics (mf). Measures 979-981 show sustained notes and dynamics (mf). Measures 982-984 show sustained notes and dynamics (mf). Measures 985-987 show sustained notes and dynamics (mf). Measures 988-990 show sustained notes and dynamics (mf). Measures 991-993 show sustained notes and dynamics (mf). Measures 994-996 show sustained notes and dynamics (mf). Measures 997-999 show sustained notes and dynamics (mf). Measures 1000-1002 show sustained notes and dynamics (mf). Measures 1003-1005 show sustained notes and dynamics (mf). Measures 1006-1008 show sustained notes and dynamics (mf). Measures 1009-1011 show sustained notes and dynamics (mf). Measures 1012-1014 show sustained notes and dynamics (mf). Measures 1015-1017 show sustained notes and dynamics (mf). Measures 1018-1020 show sustained notes and dynamics (mf). Measures 1021-1023 show sustained notes and dynamics (mf). Measures 1024-1026 show sustained notes and dynamics (mf). Measures 1027-1029 show sustained notes and dynamics (mf). Measures 1030-1032 show sustained notes and dynamics (mf). Measures 1033-1035 show sustained notes and dynamics (mf). Measures 1036-1038 show sustained notes and dynamics (mf). Measures 1039-1041 show sustained notes and dynamics (mf). Measures 1042-1044 show sustained notes and dynamics (mf). Measures 1045-1047 show sustained notes and dynamics (mf). Measures 1048-1050 show sustained notes and dynamics (mf). Measures 1051-1053 show sustained notes and dynamics (mf). Measures 1054-1056 show sustained notes and dynamics (mf). Measures 1057-1059 show sustained notes and dynamics (mf). Measures 1060-1062 show sustained notes and dynamics (mf). Measures 1063-1065 show sustained notes and dynamics (mf). Measures 1066-1068 show sustained notes and dynamics (mf). Measures 1069-1071 show sustained notes and dynamics (mf). Measures 1072-1074 show sustained notes and dynamics (mf). Measures 1075-1077 show sustained notes and dynamics (mf). Measures 1078-1080 show sustained notes and dynamics (mf). Measures 1081-1083 show sustained notes and dynamics (mf). Measures 1084-1086 show sustained notes and dynamics (mf). Measures 1087-1089 show sustained notes and dynamics (mf). Measures 1090-1092 show sustained notes and dynamics (mf). Measures 1093-1095 show sustained notes and dynamics (mf). Measures 1096-1098 show sustained notes and dynamics (mf). Measures 1099-1101 show sustained notes and dynamics (mf). Measures 1102-1104 show sustained notes and dynamics (mf). Measures 1105-1107 show sustained notes and dynamics (mf). Measures 1108-1110 show sustained notes and dynamics (mf). Measures 1111-1113 show sustained notes and dynamics (mf). Measures 1114-1116 show sustained notes and dynamics (mf). Measures 1117-1119 show sustained notes and dynamics (mf). Measures 1120-1122 show sustained notes and dynamics (mf). Measures 1123-1125 show sustained notes and dynamics (mf). Measures 1126-1128 show sustained notes and dynamics (mf). Measures 1129-1131 show sustained notes and dynamics (mf). Measures 1132-1134 show sustained notes and dynamics (mf). Measures 1135-1137 show sustained notes and dynamics (mf). Measures 1138-1140 show sustained notes and dynamics (mf). Measures 1141-1143 show sustained notes and dynamics (mf). Measures 1144-1146 show sustained notes and dynamics (mf). Measures 1147-1149 show sustained notes and dynamics (mf). Measures 1150-1152 show sustained notes and dynamics (mf). 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Measures 1873-1875 show sustained notes and dynamics (mf). Measures 1876-1878 show sustained notes and dynamics (mf). Measures 1879-1881 show sustained notes and dynamics (mf). Measures 1882-1884 show sustained notes and dynamics (mf). Measures 1885-1887 show sustained notes and dynamics (mf). Measures 1888-1890 show sustained notes and dynamics (mf). Measures 1891-1893 show sustained notes and dynamics (mf). Measures 1894-1896 show sustained notes and dynamics (mf). Measures 1897-1900 show sustained notes and dynamics (mf).</p>

tr
Cym.
mp

123

This musical score excerpt shows four staves: Vln. 1, Vln. 2, Vc., and Cb. The Vln. 1 and Vln. 2 staves begin with dynamic ***p***. The Vc. and Cb. staves also begin with ***p***. Above the staves, there is a cymbal symbol with a tremolo line above it, labeled "Cym." and "***mp***". Measure 123 consists of six measures of music.

==

a.2

This musical score excerpt shows two staves: Ob. and Bsn. The Ob. staff has a dynamic of ***mp***. The Bsn. staff has a dynamic of ***mp***.

130

This musical score excerpt shows four staves: Vln. 1, Vln. 2, Vc., and Cb. All staves have a dynamic of ***mf***. Measures 130-132 feature sustained notes with grace notes above them, followed by sustained notes with slurs.

135

Ob.

Bsn.

Hn. *f*

Tpt. *f*

Tbn. *senza sord.* *f*

Vln. 1

Vln. 2

Vc.

Cb.

140

Ob. Bsn. Hn. Tpt. Tbn.

Tim. *f* *mf*

Tri. *f* *mf*

Vln. 1 Vln. 2 Vc. Cb.

Tape

SOUNDSCAPE FADES IN

147

Tim. Tape

SOUNDSCAPE FADES OUT

157

Tim. *f* Vln. 1 *p* Vln. 2 *p* Vc. *mp* Cb. *mp*

a.2

Fl. *p*

Ob. *p*

a.2

Cl. *mp*

Bsn. *mp*

Hn. *con sord.*
pp — *mp*

Tpt. *con sord.*
pp — *mp*

Tbn. *con sord.* *senza sord.*
pp — *mp*

163

Tim. *tr* ~~~~~

Cym. *tr* ~~~~~ *ppp*

Cb.

169

Fl.

a.2

Ob.

p

Cl.

p

Bsn.

p

Hn. senza sord.

pp

Tpt. senza sord.

pp

Tbn.

pp

Timp.

pizz.

Cb

mp

==

175

Cl.

mp

Vc.

mf

arco

Cb.

mf

a.2

Ob.

p

181

Fl. *f*

Ob.

Cl. *f*

Vln.1 *mf*

Vln.2 *mf*

Vc.

Cb.

=

186

Fl.

Ob.

Cl.

Vln. 1 *mf*

Vln. 2 *mf*

Vc.

Cb.

191

Fl.

Ob.

Cl.

Bsn.

Timp.

a.2

The score consists of five staves. The first three staves (Flute, Oboe, Clarinet) have treble clefs and 3/4 time signature. The Bassoon staff has a bass clef and 3/4 time signature. The Timpani staff has a bass clef and 2/4 time signature. The Flute and Oboe play eighth-note patterns. The Clarinet and Bassoon play eighth-note patterns. The Timpani plays eighth-note patterns. The Bassoon has a dynamic instruction >=.

==

197

Timp.

Tri.

The score consists of two staves. The Timpani staff has a bass clef and 3/4 time signature. The Triangle staff has a bass clef and 3/4 time signature. The Timpani and Triangle play eighth-note patterns. The Triangle has dynamic instructions tr~~~~~ at each measure change.

Start Soundscape.
Fade with start of next scene

Unscored Pieces

Subconscious Industrialisation of the Rationalist Experience

- pre-recorded track for theatre production

This piece was written as an accompaniment for a largely movement based section of a new play called *Bungamucka – The Alarmist*. In this segment Rinkus – a force that has control of the people, watches on as the people dance for him to ‘his beat’. As the piece moves on Rinkus is finally challenged and removed so that the people can once again be free. This piece is composed in sections. The rough industrial techno is representative of Rinkus and the overwhelming power he has. The second section maintains elements of Rinkus with a more relaxed ‘awareness’ sound which helps to demonstrate that the people are finally becoming aware of what is going on. These two sections play against each other, reaching a final violent climax which then dissolves into a state of calm, enhanced by the sound of lapping waves as the people make their way to freedom at the ocean’s edge.

Directed by John Davies

Written by Renate Muller

Composed and recorded by Jeremy Mayall

Espacio

- for guitar orchestra

Espacio takes its name from the Spanish word for space. This was chosen, not to be representative of the sound of the piece, but because it was composed and recorded under the starry night sky on the beach at Waihi. (Laptops are a beautiful thing).

Espacio is a piece for a guitar ensemble. It is written in a flamenco style. This piece uses the interplay between 6 guitars playing a selection of rhythm parts, melody and countermelody to create its Spanish guitar influenced texture.

This piece was written around a looped percussion groove featuring the interlocking patterns of 8 percussion tracks. To this a chord structure and bass line was recorded. It was composed as a series of chords to which a strumming pattern was developed to work with the percussion tracks. The main theme was written and taught by ear to the guitarist, but all other melodic lines are crafted through improvised collaboration between the composer and guitarist James Hannah. The piece was constructed in this way because it suited the style of performance that the guitarist was used to. This piece will feature on an album of South American-influenced music created by the composer and James Hannah.

Today is the Tomorrow

- turntables, keyboards and electronics – vs. – animation and live video mix

This piece was originally created for live performance at the Waikato University 2006 Blues Awards. The performance captured on video is at the 2006 Lilburn Trust Composition Competition where the piece was placed first equal in the Multimedia section.

This piece explores the phrase “Today is the Tomorrow you worried about Yesterday”. It is constructed in a trip-hop style reminiscent of performers like DJ Shadow and Portishead. It uses drum samples, electronic effects, synth sounds, keyboard pads, live turntable manipulation and an effects unit all performed by one person, while the other person creates a visual performance using animation loops and live video footage.

A note on the recording (DVD)

The performance seen on the DVD is from the Lilburn Trust Composition Competition. Unfortunately the sound quality of the camera is somewhat degraded by the volume levels in the performance. A studio based performance recording can be heard on the CD.

Animation created by Chris Dunn.

They No Longer Sleep Alone

Concept album - alt.rock meets computer games

This is an album by the band ...*howard*. The band consists of producer/composer Jeremy Mayall and vocalist/lyricist Thomas Botting. The album tries to meld together the worlds of computer game, synth oriented music with the lyrics and vocal style of alt. rock/neo-folk. The album was crafted with a lo-fi-esque approach. While the great majority of popular music makes use of studio effects such as auto-tune, to make all the performances of immaculate quality, we have made the conscious decision to move away from the polished sound to a more raw, emotional, folky sound that creates an interesting tension against the synth-oriented instrumental backing.

The pieces were first constructed as basic backing tracks with chords, drums and melodic lines, to which lyrics were written and then vocals recorded. Once the vocals were all recorded further production and synth work was developed to enhance and complement the vocal lines.

This is a concept album. It is created as a romance novel, each track being a different chapter in the novel. Future plans for this project involve the creation of music videos for each of the tracks which can be watched as individual music videos, or screened all together as a 45minute all-music, no-dialogue movie.

All sounds performed by Jeremy Mayall

Except:

- violin on track 2: Adam Maha
- saxophone on track 4: James Sutherland

All lyrics and lead vocals by Thomas Botting

Backing vocals by Steph Christian, Adam Maha, Jeremy Mayall, Latitia West, Conor McCabe, Bryan Bevage

Recorded, Mixed and Mastered by Jeremy Mayall @ the Hermits Cave Studio

They No Longer Sleep Alone*...howard*Track listing

1. Chapter One – Burning bridges (and other metaphors)
2. Chapter Two – A nauseating collapse
3. Chapter Three – Set the scene, set the stage
4. Chapter Four – These sheets are bandages
5. Chapter Five – A loss of breath
6. Chapter Six – There are some things you can never be ready for...
7. Chapter Seven - ... this is one of them
8. Chapter Eight – Montage (if lips could bruise)
9. Chapter Nine – Freezing hands. Terminal kisses. Crossing datelines.
10. Chapter Ten – It's a brain cell massacre!
11. Chapter Eleven – Final curtains and credits (don't give up the ghost)

Acknowledgements

Owen and Michelle (my parents): You give me every opportunity possible to be what I want to be – even if it does involve making a fool of myself on many occasions. Your support and patience doesn't go unnoticed, even if sometimes it seems like it does. This, and all my success, is dedicated to you.

Martin Lodge: It has been a fulfilling 5 years working with you. I appreciate all your guidance through out my many compositions, and your acceptance of my choices of genre and form. I know that what I do is bizarre a lot of the time, and I believe that you are part of the reason I feel capable of attempting the bizarre.

My siblings: Candace, Brendan, Kirsty, Brooke and Alana. While it may seem that I am a grumpy, oddball older brother, I still appreciate the entertainment you bring into my life. I also appreciate your willingness to become involved with my bizarre projects – whether it is dancing in a supermarket at 3am, or expressing an opinion on the newest ‘thing’ I am working on. You all have amazing talent – please be sure to harness it all!

All my performers and collaborators: You have been a pleasure to work with. I have managed to craftily surround myself with extremely talented people off whom I can take inspiration, skill and friendship. Thanks for all you have done. These people are: James Sutherland, Thomas Botting, Adam Maha, Steph Christian, Rosalind Hill, Liz Gerkhy, Alison Hepburn, Joanne Caine, Latitia West, Conor McCabe, Bryan Bevage, The Big Fat Jazz Bastards (Adrian, Glen, Mason, Matt (Waka), Trevor, Mark, Thomas, Nathan, Andrew, James, Bryan, Lyn, Heather, Matt), University of Tulsa Orchestra, Dr. Joseph Rivers, James Hannah, Chris Dunn, Renate Muller, John Davies.

To anyone else I have forgotten to mention: I have not forgotten about what you have done, I have just come to the end of this masters process and my mind is full of little notes, changes to make, and CDs to compile. I will be sure to mention you next time.
Thank You!