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Portfolio of Compositions:
Systematic composition of cross-genre hybrid music

Volume I: Scores

A thesis

submitted in fulfilment

of the requirements for the degree

of

Doctor of Philosophy in Music

at

The University of Waikato

By

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2015
I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed …..............................................................................................................

Date …..............................................................................................................
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Supporting CDs and DVD

**DVD Track List:**
1. *Tracking Forward* (live performance)
2. *The Long White Cloud* (live performance)
3. *Push for Miles* (live performance)
4. *Norse Suite* (live performance)
5. *Into the Nocturnal Sunshine* (live performance)
6. *One Night, New Breath* (live performance)

**CD 1 – Composition Audio Recordings One**
1. *Tracking Forward* (studio recording)
2. *The Long White Cloud* (live performance)
3. ‘*Colorless green ideas sleep furiously*’ (MIDI mock-up)
4. *Push for Miles* (live performance)

**CD 2 – Composition Audio Recordings Two**
1. *Norse Suite* (live performance)
2. *The Foggy Field* (studio recording)
3. *Into the Nocturnal Sunshine* (live performance)
4. *One Night, New Breath* (live performance)
5. *Sketches of an Intergalactic Earworm* (live performance)

[ CDs and DVD are located inside back cover ]
Tracking Forward

For viola, backing track and video
Performance Notes

Technical Requirements:
- High definition (HD) projector
- Screen (as large as possible)
- DVD Player/Laptop for video and audio playback
- Full range sound system (including a sub – may also need onstage monitor speaker)
- Microphone + stand for viola (with subtle reverb if necessary)

For performer:
Annotations in ‘tape’ part give short descriptions of sound elements to help with cueing.
The piece can be played quite freely unless marked.
Ad lib sections are to be interpreted freely as marked.

Sections with regular bar lines should be played in strict tempo with the rhythmic elements of the backing track as marked in the score.

Bent notes should be drawn out to make the bend a prominent feature of the note.

All crescendo and diminuendo dynamic markings should be played with very noticeable changes.
Tracking Forward

(Nota for performer: All falls and bends should be freely interpreted.)

A

Heavily

lots of bow

Building steam

spiccatob

Flautando

Viola

Harmonica bend

Tape

Harmonica Chord Fades

Heavily

0:22

lots of bow

hold bend4

With a bit more motion

Building steam

spiccatob

Harmonica Chord Fades

0:36

Trying to pull free

Freely

Trying to pull free

Back to tempo


tempo swell

Heavily

Strong and in tempo

abruptly to a halt

accel.

arco

1:00

Pizz echos

String Swell

A tempo

lots of bow

Ad lib at any
tempo until

next cue

hold bend-

Harmonica bits high note

Harmonica Chord Fades
Ad lib at any
tempo until
next cue

1:22 Breaking Away
Freely

String Swell

Strong
pizz.
Delicately

With purpose
arco

1:38

Harmonica hits high note
Glitch effect
Ticking sets next tempo

B
1:57
With some sadness
In strict tempo with backing, but with freedom.

mp

Throbbing Bass pattern

mf

Chord echos

f

Chord echos

Becoming Free

pizz.

Harmonica Chord Fades

ff

Pizz echos
2:35
Longingly
Freely

Ticking percussion comes in

Glitch effect

3:30
p

arco

Harmonica Chord Fades

SWARM

3:42

mf

mp

pp

mf

4:01

pizz.

arco

Ticking percussion comes in

Pizz echos

Glitch effects

Harmonica Bends

4:13
With some sadness
In strict tempo with backing, but with freedom.

Throbbing Bass pattern - with ticking part

Harmonica Bends
With Vigour
In tempo with the backing track
sliding between notes

More Percussion elements

SWARM
Pizz echos
Harmonica Bends
Held back with lots of freedom

String Swell

Pizz echos

Pizz echos, harmonica bend into SWARM
Heavily
lots of bow
arco
hold bend———

SWARM peak ends with 2nd chord
String Swell
Harmonica pulses

Coming to a halt
arco

Start with whole tone till
slide down to semitone
then finish with no trill

String Swell
Harmonica bend up and hold
The Long White Cloud

For flute, viola, cello, trumpet, keyboards, guitar, bass, drums, taonga puoro, electronics and backing track

Movement One: At dawn with the korimako
   Interlude One: The tui’s call
Movement Two: Sea chase at the Auckland Islands
   Interlude Two: A flightless night
Movement Three: Along the river Waikato
   Interlude Three: Onomatopoeic owls
Movement Four: Kokako, bringer of water
Performance Notes

Technical Requirements:
- All performers should provide instruments (and amplifiers as necessary)
- Full sound system – with subs (with skilled operator)
- Microphones (or DI boxes¹ as necessary) for all instruments.
- Auxiliary return monitoring feeds for in-ear monitoring system.

Instrumentation and amplification:
Flute, Viola, Cello, Trumpet (1 microphone + stand each)
Keyboards + Electronics: 3 x stereo DI
Guitars: DI for acoustic; microphone for amp on electric.
Bass: DI
Drums: Microphones: kick, snare, 2 x Overhead, 2 x tom
    Also: 2 x electronic drum inputs.
Backing Track (with pre-recorded taonga puoro): stereo DI

Structure: To be played without any break between sections

Scored Elements:
Full notated score: Flute, Viola, Cello and Trumpet, with some improvised sections. Piano and Bass have some scored parts, but not for all movements.

Improvised Elements:
Guitar, Bass, Drums, Keyboards all have a harmonic and structural guide sheet. Performers are advised to play in the required improvised sections (as discussed in the following performance guideline sheets). Utilising genre-informed performance practice, each musician’s style of playing should be influenced by specific genre choices relevant both to the instrument and the respective musician’s own performance background.

All performers will use headphones containing an overall mix of the instrumental sound with the backing tracks, and a prominent click track.

¹ DI box: is a device typically used in recording studios to connect a high-impedance, line level, unbalanced output signal to a low-impedance microphone level balanced input, usually via XLR connector. DIs are frequently used to minimize noise, distortion, and ground loops.
Performance Guideline Sheets
(The following 7 pages are given to all performers. Text has been condensed to fit on single pages per movement/interlude. These pages serve as score for the improvising musicians)

Movement One: At dawn with the korimako
(132 BPM)

In 3 sections:

1st Section: 70 bars (plus a transition of about 4 bars with some high-pitched strings and sampled waterphone).
Harmonic Centre: Atonal – cluster based (G,Bb, Db D).
Any improvisation should be sparse and textural.

*Instruments to play:*
Scored: Flute, Viola, Cello, Trumpet
Improv: Bass, keyboards

2nd Section: About 60 bars (bars 75-135) (+ 1bar high-pitched string glide to mark the transition with timpani to go into part 3)
Harmonic cluster around Bb/C/Db – C being treated like a drone centre.
This could also be Ab Major in parts.

*Instruments to play:*
Scored: Viola + Cello solo
Improv: Acoustic Guitar (play arpeggiated parts similar to the backing), Bass (again sparse) could echo some of cello solo.

3rd Section: 70 bars (138-208)
Layered elements from sections one and two, with added jazz solo and ‘swing’ rhythm.
The tonal centres are combined from sections 1 and 2.
There is a third alternate harmonic movement within the texture (played by film-score sampled strings) also outlined in the score.

*Instruments to play:*
Scored: Flute, Viola, Cello
Improv: Bass (walking jazz style), Guitar (spatial, delay effects), keyboards (not too riffany), Trumpet (muted – SOLO)
Drums – swing-type vibe, not too heavy, but building throughout the section.
Improv performers: elements of a ‘free-jazz’ sound.

Towards the last 8 bars the piece should crumble apart and slowly begin to drop out. Performers can slow down against the click, as well as fade out.
Interlude One: The tui’s call
(A steady subtle tempo decrease over this whole section – guided by the click)

Scored for Flute, Viola, Cello
Based on a harmonic field

Flute is ‘soloist’

Backing track:
  - Taonga puoro (Richard Nunns)
  - A synth-based texture flows under the whole interlude
  - Harmonic focus is slowly shifting from C to D.
  - Granular/glitch manipulations of recordings of tuis used throughout this interlude.
  - Some of these manipulations provide part of rhythmic pulse.
Movement Two: Sea chase at the Auckland Islands
(97 BPM)

Opening: 31 bars – D cluster (C/D/Eb/F)
Instruments to play:
Scored: Flute, Viola, Cello, Trumpet
Improv: Keyboards, Guitar
Other: Bass (scored part provided but adapt as desired)
Drums: only cymbals (washy, with mallets if possible)

Section 2: (bars 32 – 47) (Fmin)
Main theme played by scored instruments
Instruments to play:
Scored: Flute, Viola, Cello, Trumpet
Drum groove: something open and sparse but with a definite strength.
Bass: ascending pattern from F – G – Ab – Bb (adapt as desired)
Guitar and Keyboards – still spacious with groove elements

Section 3: (bars 48-63) – Trumpet solos
Same feel as section 2, but with room for an extended trumpet solo
Scored parts playing counter-melodies and accompaniment

Section 4: (bars 64-77) – build up
Similar to previous sections, but should be building in intensity, eventually reaching an unsustainable peak

Section 5: (bars 78 – 94) breakdown
Very washy; crumbles in on itself.
Huge texture slowly dying away throughout the section.
Instruments to play:
Scored: flute, viola, cello, trumpet
Improv: all other instruments – free-form, reflecting the ‘crumbling’ description.

Section 6: (bars 95 – 126) (at 110 BPM)
Crunchy electronic section. ‘Colour’ chords (based on the ‘Tristan Chord’ - see harmonic guide in the score) with a scored melodic pattern.
Instruments to play:
Scored parts: Flute and Trumpet play main melody
Viola and Cello – play a rhythmic counter part.
Improv parts: Guitar/Bass/Drums, locking into the electro groove.
Something heavy which doesn’t get in the way of the melodic parts.

Section 7: (bars 127 – 141) (at 97 BPM)
Outro – all dying away.
Similar to Section 5
Interlude Two: A flightless night
(97 BPM)

Scored for Flute, Viola, Cello
Based on a harmonic field

Viola is ‘soloist’

Backing track:
- Taonga puoro (Richard Nunns)
- Synth-based texture flows under entire interlude
- Harmonic focus slowly shifting from D to Eb
- Granular/glitch manipulations of recordings of kiwis and bellbirds throughout this interlude
- Some manipulations provide part of rhythmic pulse
**Movement Three: Along the river Waikato**
(110 BPM)
The most overtly tonal movement of the piece

**Section One:** (bars 1 – 45)
Piano starts at bar 2: alternates between Eb and Cmin arpeggios
*Instruments to play:*
Scored: Flute, Viola, Cello + Piano (piano part scored but can be adapted within the harmonic framework)
Improv: guitar, just a touch, lots of delay (maybe harmonics) Very subtle.

**Section two:** (bars 46 – 63)
Ab / Bb / Gm / Cm x 2 with an extra 2 bars of Cmin as transition
An answering phrase (chorus) to section one.
*Instruments to play:*
Instruments: Flute, Viola, Cello, Trumpet
Improv: same as above, but starting to build more; start to bring in Bass and some cymbals.

**Section Three:** (bars 64 – 96)
A variation on Section One: opening harmonic idea, but with a stronger rhythmic pulse.
*Instruments to play:*
Scored: Flute, Cello, Trumpet, Piano
Improvised: Viola solo
Guitar, bass drums: building throughout, leaving room for the viola solo.

**Section Four:** (bars 97 – 135)
Variation of material from Section 2: same repeating harmonic pattern
A continued build from Section 3: Becoming bigger and more ‘washy’ as it progresses. Constant build.
Wall-of-Sound. Lots of rhythmic movement and layers of melodic ideas.
Reaches a soaring peak at the end of this section!

**Section Five** (bars 136 – 168)
Back to the opening idea; dies away from the beginning of this section.
Slowly fades away to finish, getting lighter and lighter.
*Instruments to play:*
Similar to the opening section.
Fading out, leaving piano to finish.
Interlude Three: Onomatopoeic Owls  
(110 BPM)

Scored for Flute, Viola, Cello  
Based on a harmonic field

Cello is ‘soloist’

Backing track:
- Taonga puoro (Richard Nunns)
- A synth-based texture flows under the whole interlude
- Harmonic focus is slowly shifting from Eb to F.  
- There are also granular/glitch manipulations of recordings of kiwis and bellbirds throughout this interlude.  
- Some of these manipulations help provide part of rhythmic pulse.  
- This interlude also has snippets of cinematic drum parts and glitched programmed drums providing extra rhythmic pulse building into the highly rhythmic last movement.
**Movement Four: Kokako, bringer of water**  
(142 BPM)  
Chamber music meets electronica with minimalism and heavy rock.

**Section One:** (Fmin7) (bars 1 – 101)  
Loopy minimalist/trance idea that constantly builds, through layering, as it progresses.  
Rhythmic and glitchy manipulations of rainfall throughout this opening section.  
*Instruments to play:*  
Scored: Flute, Viola, Cello, Trumpet  
Guitar solo develops over the top of this. Solo should be textural and sparse at the beginning – then becoming more intense (blues/rock influenced) from bar 53- end of section

**Section Two:** moment of calm (bars 102 – 119)  
Drums come in lightly.  
Flute takes the lead.  
Any improvisation should be minimal but fluid and tonal.  
Manipulations of recordings of kokako birds.

**Section Three:** Stabs. (bars 120 – 133)  
Heavy Rhythmic stabs, moving around beats. All instruments playing the rhythmic ‘hits’ (see score for pulse)  

**Section Four:** Dense Electronica (bars 134 – 165)  
Careful of the breaks: they need to be accurate.  
Scored: Flute, Viola, Cello, Trumpet, Bass  
Improvis instruments: guitar, keyboards – something that will work with the overall feel. Can be chordal or melodic – so long as the rhythm works. Can also vary between those things. Based around tonal ideas, but very crunchy so don’t be afraid to explore the dissonance.

**Section Five:** Chamber-esque – Cello solo (bars 166 – 198)  
Calm at the beginning, but furiously building.  
Improvised instruments: Try to leave as much space in the beginning of this section as is possible – very minimal, if anything. But then build more and more frantically towards the 1 bar programmed drum solo at the end.  
Manipulations of recordings of kokako birds.

**Section Six:** (Variations of Section Four) (bars 199 – 230)  
Variation of Section Four: With added guitar solo.

**Section Seven:** Outro – Trumpet takes lead (bars 231 – end)  
Improvised instruments: Spacious, fading out and stopping independently throughout the section.  
Manipulations of recordings of kokako birds.
Section C (Strong and building - a dark swing)
Flugelhorn improvised solo throughout this section (In a 'modal-cool jazz' style - Kind of Blue)
Interlude 1 - The Tui's Call
Mvt 3 - Along the river Waikato

Section A - Lyrical and floating
Section A' - Gaining momentum (improv viola solo)

\[ \text{Fl.} \]

\[ \text{Tpt.} \]

\[ \text{Vc.} \]

\[ \text{Section A'} - \text{Gaining momentum (improv viola solo)} \]

\[ \text{Eb} \]

\[ \text{Eb major} \]

\[ \text{Cm7} \]

\[ \text{Cm7sus2} \]

\[ \text{Eb major} \]

\[ \text{Eb major} \]

\[ \text{Cm7} \]

\[ \text{Cm7sus2} \]

\[ \text{Eb} \]

\[ \text{Eb major} \]

\[ \text{Cm7} \]

\[ \text{Cm7sus2} \]

\[ \text{Eb} \]
Section A'' - Becoming calm
Interlude 3 - Onomatopoeic owls
Section A - In a spatial trance

Mvt 4 - Kokako, bringer of water
Fl.
Tpt.
Vla.
Vc.
Bass

(Guitar solo from here - bluesy with distortion)

Scored bass part is a guide.
Free to improvise as appropriate

Fl.
Tpt.
Vla.
Vc.
Bass

Slowly starting to build

Fl.
Tpt.
Vla.
Vc.
Bass

47
Section C - Crunchy and Aggressive
‘Colorless green ideas sleep furiously’

For orchestra
**Instrumentation**

Piccolo  
2 Flutes  
2 Oboes  
Cor Anglais  
2 Clarinets in Bb  
Bass Clarinet in Bb  
2 Bassoons  
Contrabassoon  
4 Horns in F  
3 Trumpets in C  
2 Trombones  
Bass Trombone  
Tuba  
Timpani  
Percussion (Snare Drum, Bass Drum, Cymbals, Tam-tam, 4 Roto-toms, 4 Tom-Toms, Bongos, Claves, Tambourine, Glockenspiel, Marimba, Vibraphone)  
Harp  
Strings

**Performance Notes**

This piece focuses on repetition of rhythm and gesture, attempting to synthesize that with influence from jazz music, electronic dance music and film scoring techniques.

The structure of the piece is very strongly influenced by the techniques of film editing, rather than more traditional orchestral forms. Instead of a measured, progressive development of ideas, the goal is to create something very sectional and ‘choppy’.

Certain musical fragments and gestures aim to approximate digital studio effects and editing techniques on acoustic instruments through traditional notation.

Tremolos should be played unmeasured. The number of marks on the tremolo indicates the speed.  
1 mark = a slow tremolo; 3 marks = a regular tremolo; 5 marks = an extreme tremolo

Vibrato is indicated as text annotations in the score.

Required percussion mallets are annotated in the score.

Other ‘digital’ effect elements are annotated as text in the score with a description of the desired sound.
Spacious but insular

\[ \text{Piano} \]
\[ \text{Flute} \]
\[ \text{Ob.} \]
\[ \text{Clarinet} \]
\[ \text{Bassoon} \]
\[ \text{Violin} \]
\[ \text{Viola} \]
\[ \text{Cello} \]

\( f = 60 \)
Tribal - free but rhythmic

Tempo = 90

S. D.

B. D.

Cym.

Roto-

Tom-

Glock.

Mas.

Vib.

Vln. 1

Vln. 2

Vla.

Vo.

Ch.
Push for Miles

For bass and backing track
Performance Notes

Technical Requirements:
- Laptop: with soundcard capable of outputting stereo signal to main sound system for backing track playback, and a third output for an optional click track into in-ear monitoring system for performer.
- Full sound system
- Amplification (or DI) for bass

For performer:
Performance ‘style’ annotations are given as names of jazz musicians – your performance style for each section should be influenced by your knowledge of these musicians and their own performance traditions.

The piece can be interpreted and adapted quite freely unless marked, but the tempo should be strictly observed so that melodic line and backing track remain linked.

Ad lib sections are to be interpreted freely.

All dynamic markings are guidelines and should be adapted as required.

Use of additional electronic effects is encouraged.
"And Miles wanted to push"

With slight delay effect if possible
"Just keep playing this thing"

(John Coltrane)

"Hey, I need a bass player"

Improv - funky groove playing

(Marcus Miller)

"So, that's what I'm saying"
"They aren't comfortable with playing this music"

(Miles Davis)
Norse Suite

For viola and cello
Performance Notes

All extended techniques are annotated in the score.

Performance style and sound quality should be influenced by the large, punchy sound of a rock band.

All dynamic markings should be played with very noticeable changes.
Mvt 2 - In the depth of the winter

Adagio
Lyrically sparse

Viola

Violoncello

Like distant echoes

With measured aggression

boucne
(approximate rhythm)

148
Mvt. 3 - The Duel

A. Foot Stomp

B. Calm but with some edge

Viola

Violoncello

Mockingly

C. Take lots of time here - especially on the gliss between bars

D. Spiteful

Biting

E. Like you mean business
With a pocketful of swagger

LOUD DEEP BREATH

Really drawn out. CRUNCHY

CHEEKY

Take a lot of time... very free
Start and finish together.
Middle of phrase should be out of sync slightly.

accel.
With bounce and sneakiness

incessantly driving

157
Into the Nocturnal Sunshine

For flute, viola, cello, drums, electronics and backing track
Performance Notes

Technical Requirements:
- Microphone + stand for flute, viola and cello
- On-stage monitor (or in-ear monitor system) for flute, viola and cello
- Microphones for drum kit (depends on kit selected by drummer)
- Stereo DI for electronics and backing track
- Full range sound system (with skilled operator)

Additional notes: full theatrical lighting rig is ideal. Can also include dancer, aerial silks artist, or some other movement-based visual performance.

For performers:
The piece can be interpreted and adapted quite freely unless marked, but the tempo should be strictly observed so that melodic line and backing track remain linked.

Drum parts are improvised, based on the pre-recorded elements in the backing track; they should follow the dramatic shape of the backing.

All dynamic markings should be played with very noticeable changes.

All performance guidelines and extended techniques are annotated in the score.
Into the Nocturnal Sunshine

Back cover starts beat 1-bar

Freely

J M Mayall

1

\( \text{Flute} \)

\( \text{Viola} \)

\( \text{Violoncello} \)

8

14

22

165
Electronic Noise starts - working to a click but with some freedom.
Hold pause until hihats come in

B Hihats start - groove is set.

170
A bit more manic
DROP! 'halftime feel' but play at same tempo $\text{\textbackslash =140}$

FURIOUSLY!
Calming - becoming free
Lyrically

smoothly

mp

p

179
One Night, New Breath

A structured improvisation for taonga puoro, viola, drums and electronics
Performance Notes

Technical Requirements:
- Microphone + stand for taonga puoro and viola
- On-stage monitors for performers
- Stereo DI for electronics
- Full sound system (with skilled operator)

Additional notes: drums should be loud enough without amplification; balance other sounds to match drums.

For performers:
The piece can be interpreted and adapted quite freely. The score provides a guide to potential shape and placement of sounds, but the majority of the musical information is to be developed through improvisation.

Performers should have clear visual sightlines with each other to enable necessary communication.

All performance guidelines and desired sounds are annotated in the score.
Section One - Lots of Space

One Night, New Breath

J M Mayall

Taonga Puoro

Pahu (Jade Gong)

Electronics

Recording of Pahu

Ruru (morepork)

Approx. 2 mins

Viola

with delay effects

Drums

Ride Cymbal (Mallets)

Press stick into drum skin to raise pitch then release to lower
Section Two - Fluid

One Night, New Breath

Taonga Puoro

Koauau

Pahu (Jade Gong)

Electronics

Piano Sample

Water

Viola

1. (PLAY FREELY IN ANY RHYTHM)

2. 

3. (with synth effect)

Repeat and interchange between sections 1 and 2 for as long as required

Simple Reverb effect

Drums

1. Mallets on Cymbal

2. 

3. Toms (Mallet)

Play section 3 only once. Take a lot of time here sliding with the sketched melodic counter. Play with the wood of the bow.
### Section Three - Becoming Dense

**Taonga Puoro**
- Putorino
- Putatara

**Electronics**
- Recording of Pahu with delay
- Wind Noise
- Low Synth Bass

**Viola**
- Explore Harmonics
- No Delay, but reverb with slight distortion

**Drums**
- Gymbal (Mallets)
- Free - on all parts of the kit

### One Night, New Breath

**Section Four - Percussive**
- Pahu (Jade Gong)
- Piano Sample (delay)

- Interplay between parts. LOTS of space
- Similar feel to previous section, but only play on rims of drums

- Approx. 7 mins
- Approx. 8:30 mins

---

Explore Harmonics

Highest Note

Pahu (Jade Gong) with delay

Wind Noise

Low Synth Bass

Piano Sample (delay)

Gymbal (Mallets)

Free - on all parts of the kit

Rhythmically free - but with a very slight swing. Some elements of regular beat but not too much.
Section Five - Return to Spacious

One Night, New Breath

Taonga Puoro

Pahu (Jade Gong)

Electronics

Ruru (morepork)  
Recording of Pahu with delay

Low Synth Bass  
Water

Viola

With Delay  
Delay with Distortion  
Synth FX

Drums

Floor Toms (mallets)  
Cymbals  
Let Ring

Approx. 10:30 mins

185
Sketches of an Intergalactic Earworm

For piano trio and boombox
Performance Notes

Technical Requirements:
- Small boombox with mp3 player attachment, or small powered PA speaker with input; to be placed in the ensemble and set at an appropriate level for group dynamics.
- Possibly need a small, second speaker facing backwards towards the pianist to ensure accurate timing.

Additional notes: performance included in DVD has been transformed into an experimental film/music video/performance video. The live performance can be much more traditional in its presentation.

For performers:
The piece can be interpreted freely unless otherwise marked, but the tempo should be strictly observed so that acoustic instruments and backing track remain linked.

The groove must be maintained throughout. In funk music, groove is important; if necessary please listen to recordings by Parliament/Funkadelic, James Brown, and Maceo Parker for inspiration.

One performer should control the backing tracks on an iPod (or similar). There should be appropriate time for this to be done on stage.

All dynamic markings should be played with very noticeable changes.

All performance guidelines and extended techniques are annotated in the score.
Sketches of an Intergalatic Earworm
1 - Take 'em to the bridge

J M Mayall

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Well, ah, I'm about ready to get up and do my thing...

I wanna get into it - YEAH
Turn around - YEAH
Shake it out - YEAH
Well... can I count it off??
1, 2, 3, 4 - GO AHEAD!

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Come on
Groove. Funky groove.
Relentlessly

It is time for us YEAH! to take it on down now
3 - Lonely cruise down afro highway
4 - Searching for the Promised Land

Powerfully spacey

Lots of pedal - washy. At your judgement

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legato (unless otherwise marked)
Letting it all come out.

With restraint
6 - Directly from the mothership

Funkadelic

Pno.

Vln.

Snap Pizz

Vc.

Foot Stamp

Tape

Make my walk for F - Fank
I want my Fank to come
Make my walk for F - Fank

Tape

want to go for Fank up
I want the Fank
I want the F - Fank
I want my Fank stopped up

Tape

Make my walk the p - Fank
I want to take it home

219
7 - Until the Cape Man appears

Leave it all on the stage.

368

Pno.

Vln.

Vc.

Tape

(bossa)
drum fill

371

Pno.

Vln.

Vc.

Tape

373

Pno.

Vln.

Vc.

Tape
Credits

Tracking Forward
Viola: Adam Maha
Video: Dan Inglis
Backing Track: Jeremy Mayall

The Long White Cloud
Flute: Lauren Grout
Trumpet/Flugelhorn: Mike Booth
Viola: Adam Maha
Cello: Yotam Levy
Keyboards: Chris Lam Sam
Guitar: Chris McBride
Bass: Nick Tipping
Drums: Brad Thomson
Taonga puoro: Dr Richard Nunns
Electronics and Backing Track: Jeremy Mayall

‘Colorless green ideas sleep furiously’
MIDI Mock-up

Push for Miles
Bass: Nick Tipping
Backing Track: Jeremy Mayall

Norse Suite
Viola: Adam Maha
Cello: Yotam Levy

The Foggy Field
Trumpet/Flugelhorn: Mike Booth
Backing Track, Turntables: Jeremy Mayall
Into the Nocturnal Sunshine
Flute: Lauren Grout
Viola: Adam Maha
Cello: Santiago Canon Valencia
Drums: Brad Thomson
Electronics and Backing Track: Jeremy Mayall

One Night, New Breath
Taonga Puoro: Dr Richard Nunns
Electronics: Jeremy Mayall
Viola: Adam Maha
Drums: Jeremy Hantler

Sketches of an Intergalactic Earworm
Piano: Katherine Austin
Violin: Lara Hall
Cello: James Tennant
Backing Track: Jeremy Mayall

Post Production:
Video: Dan Inglis (except ‘Into the Nocturnal Sunshine’: Ben Woollen)
Audio: Jeremy Mayall

Others:
Lighting designers: Aaron Chesham, Dion Rutherford
Sound Operators: Ben Mannell, Kyle Evelyn, Lora Thompson
Tech support: Brad Thomson
Camera Operators: Dan Inglis, Ben Woollen, Scott Granville, Joe Hitchcock,
Ashton Ledger, Eddie Peterson
Aerial Silk Artist: Aimee Newton (nee Cooper)