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
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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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attached in back cover:

- 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 (Protools). 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

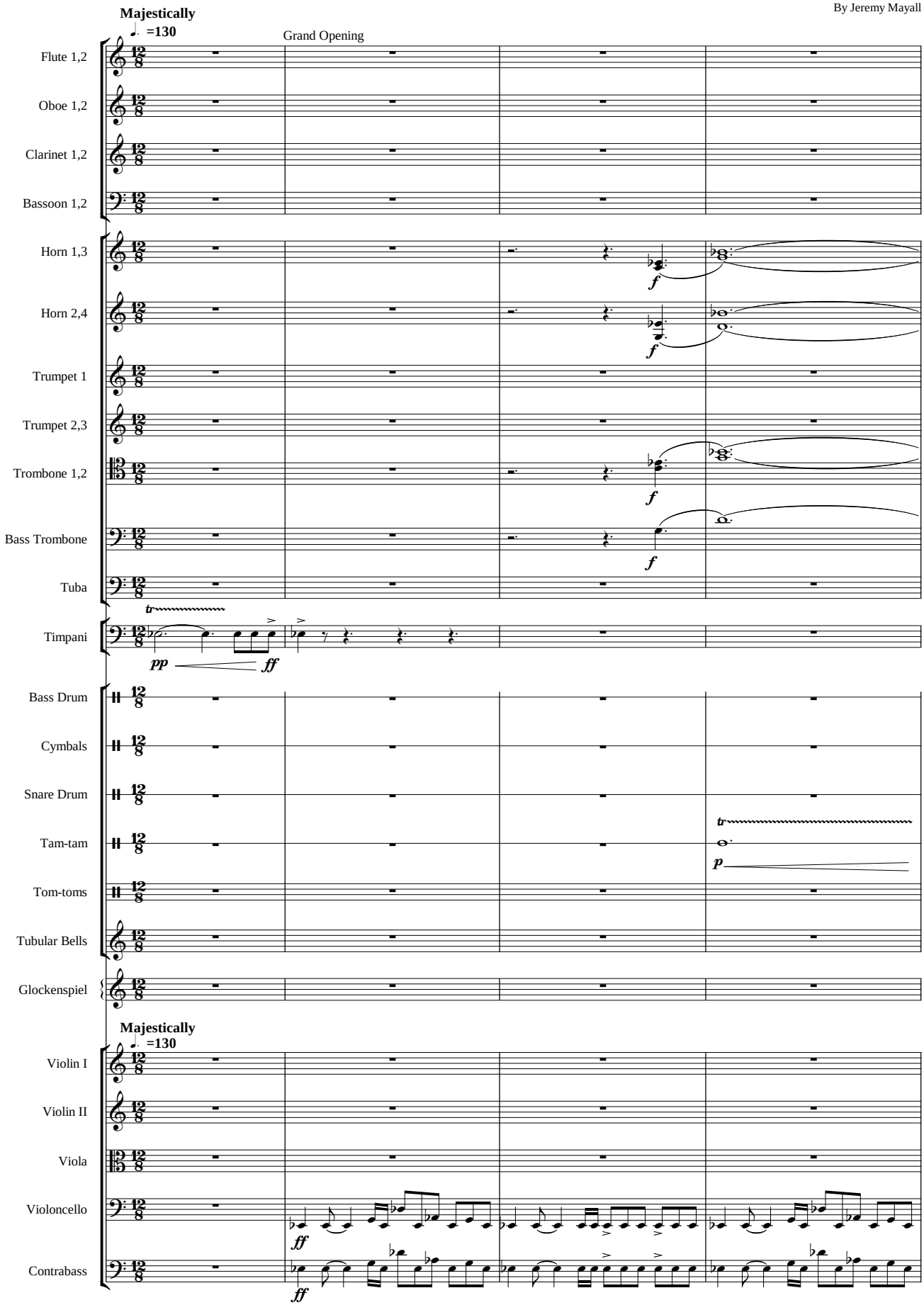
course this works. A fight ensues. Fists are thrown, as well as some of the landscape fixtures in a powerful clash of wills and strength. But as we all know, good will beat evil in the end, and our hero does just that. He saves the damsel and is allowed a triumphant return from battle with his love.

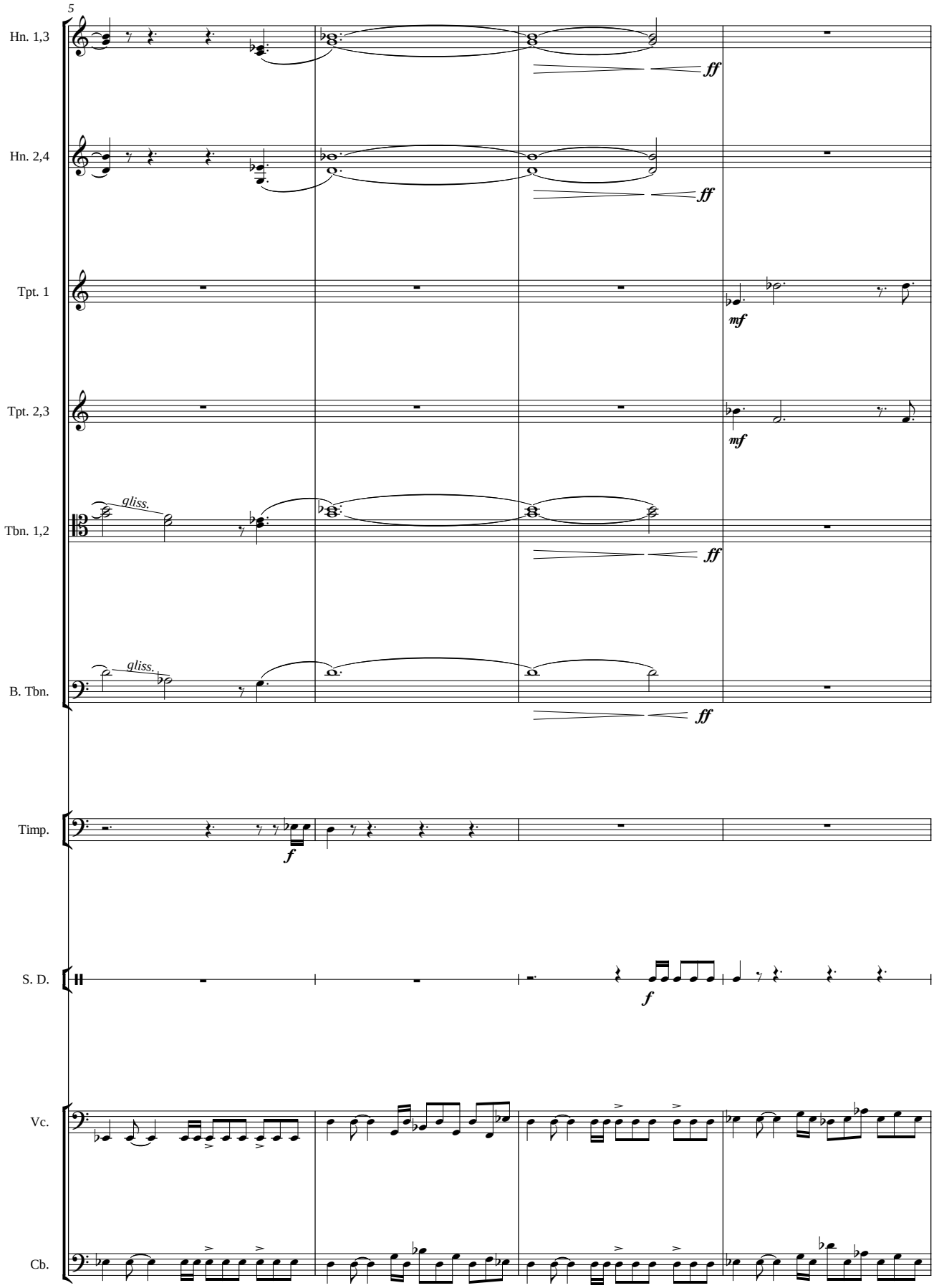
This piece was written as an orchestral fanfare to be performed by a youth orchestra. It is intended to be energetic and entertaining. The writing jumps a lot in tempi, as well as changing key and colour to help the narrative progress. It takes inspiration from the musical styles of the superhero films 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.

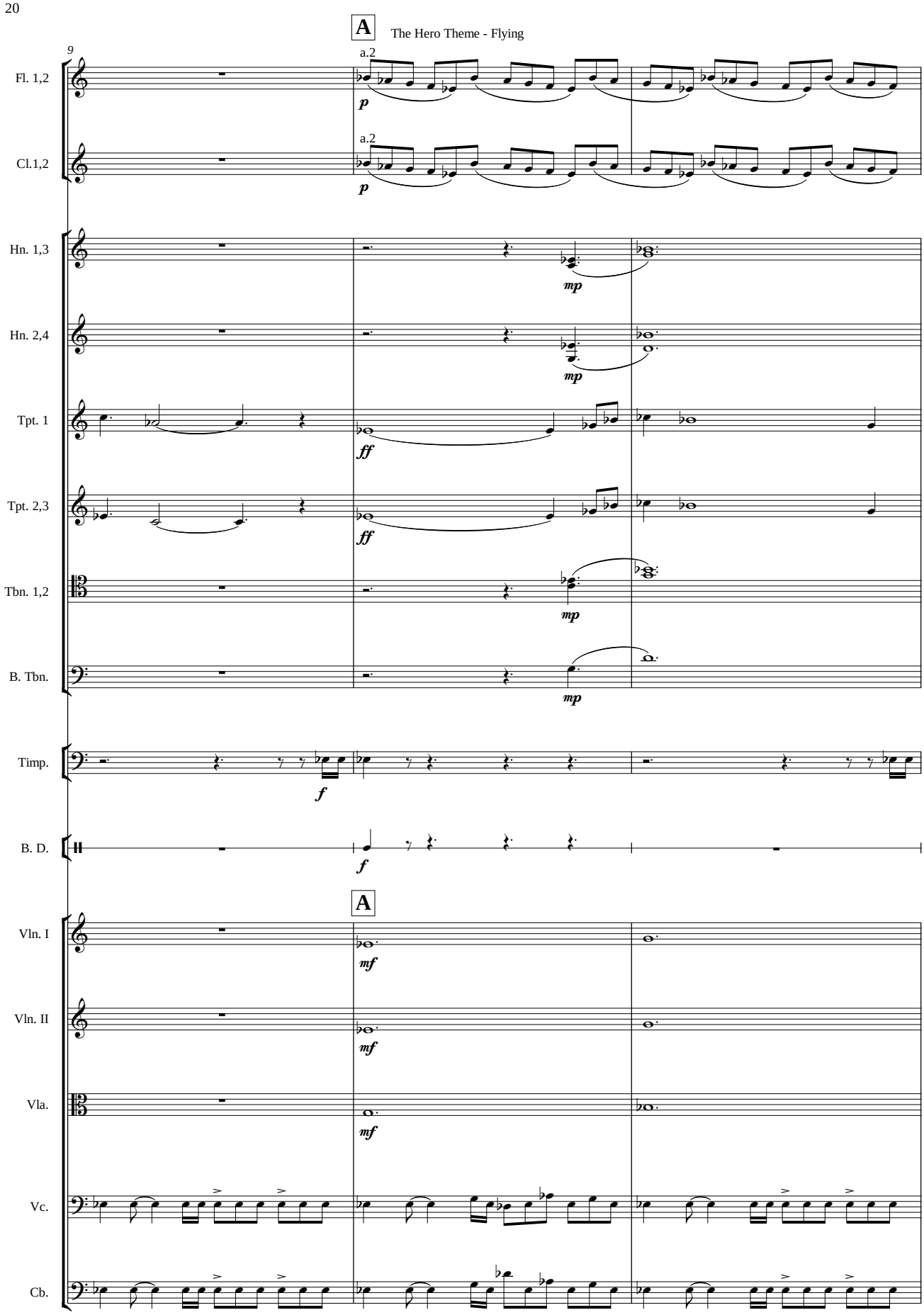
Score at concert pitch
Except octave transposing instruments.

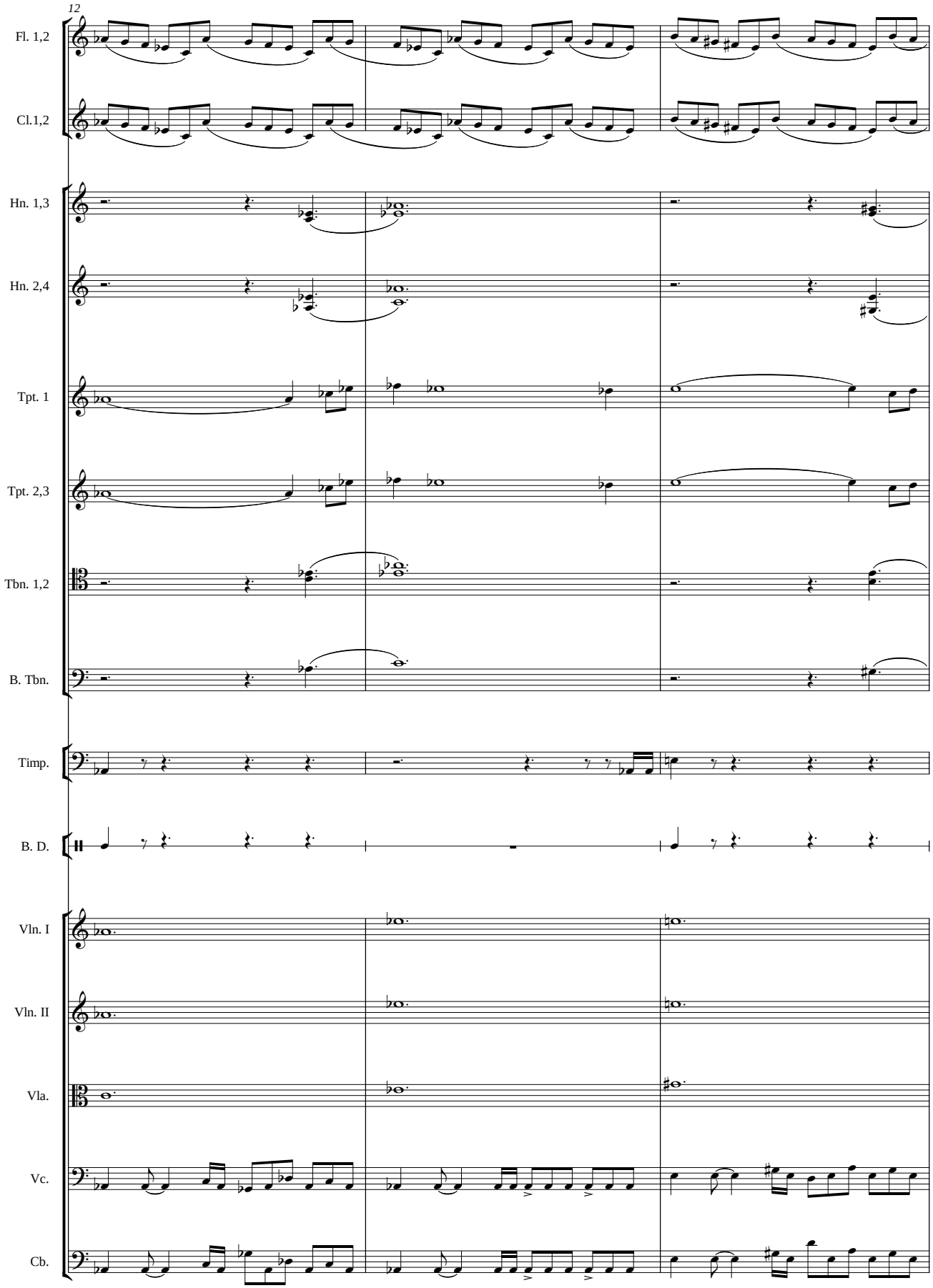
The Adventures of a Hero

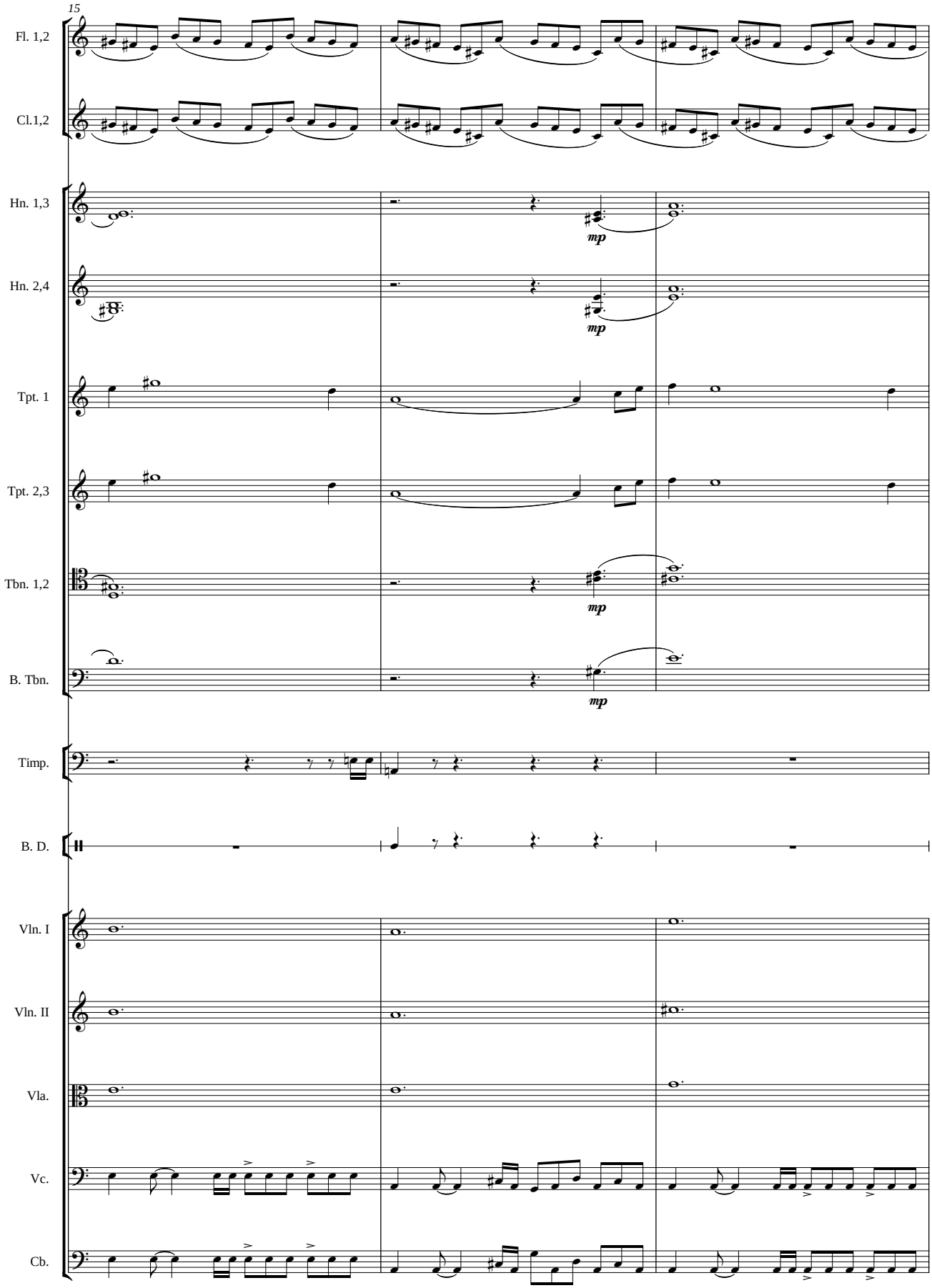
By Jeremy Mayall

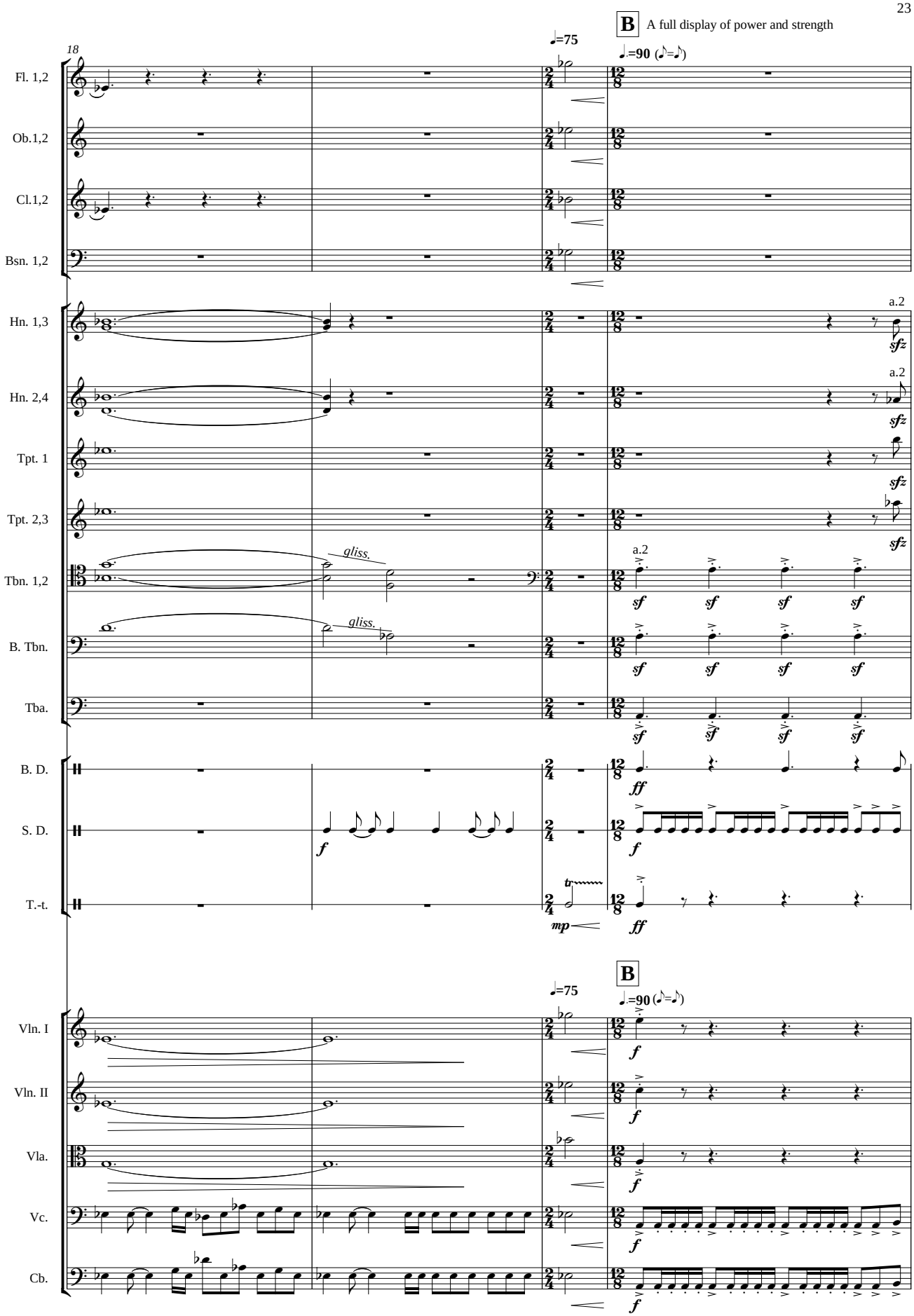


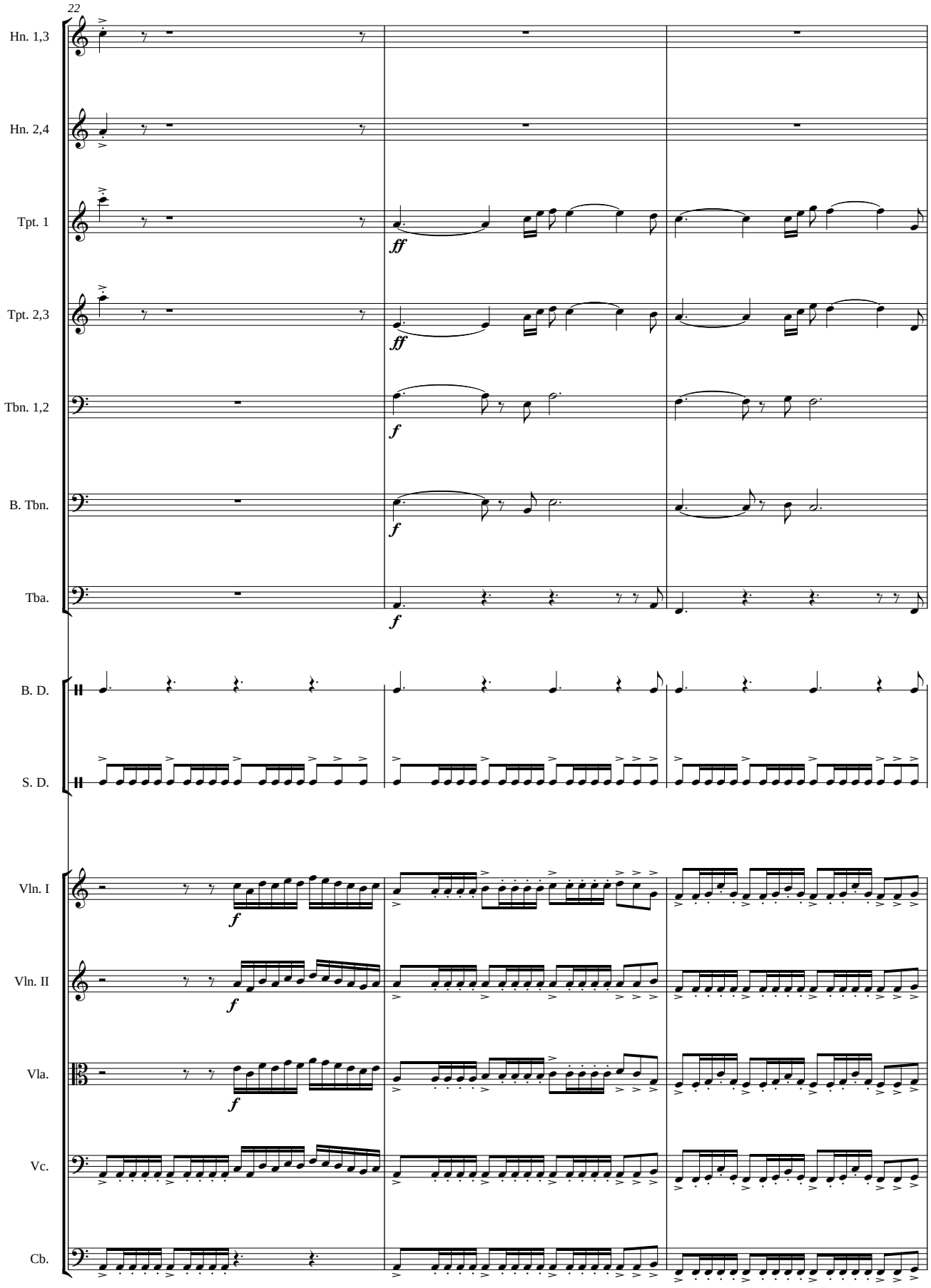

5
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Timp.
S. D.
Vc.
Cb.
gliss.
gliss.
ff
ff
mf
mf
ff
ff
f
f

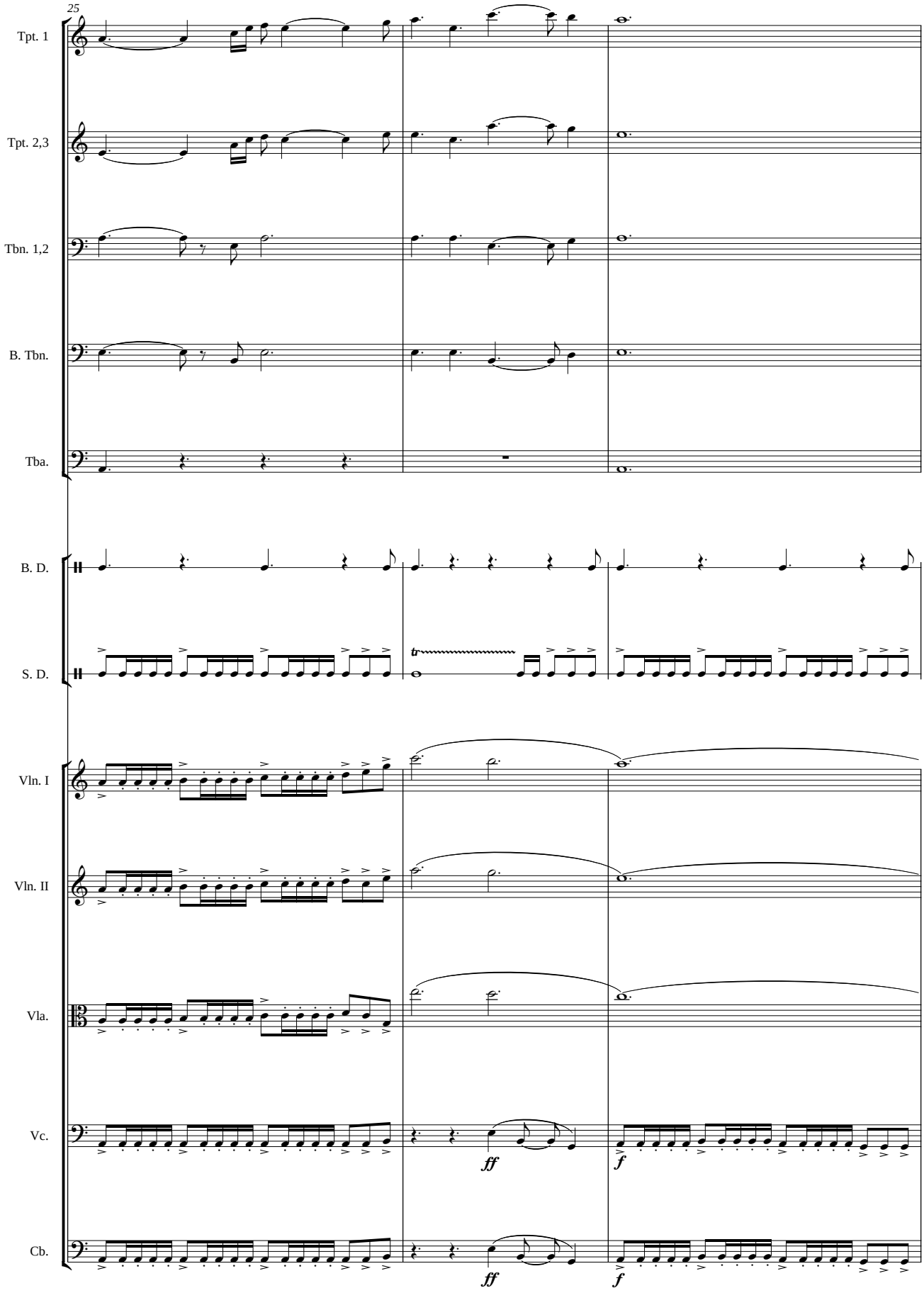

A
The Hero Theme - Flying
9
Fl. 1,2
a.2
p
Cl.1,2
a.2
p
Hn. 1,3
mp
Hn. 2,4
mp
Tpt. 1
ff
Tpt. 2,3
ff
Tbn. 1,2
mp
B. Tbn.
mp
Timp.
f
B. D.
f
A
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
Cb.

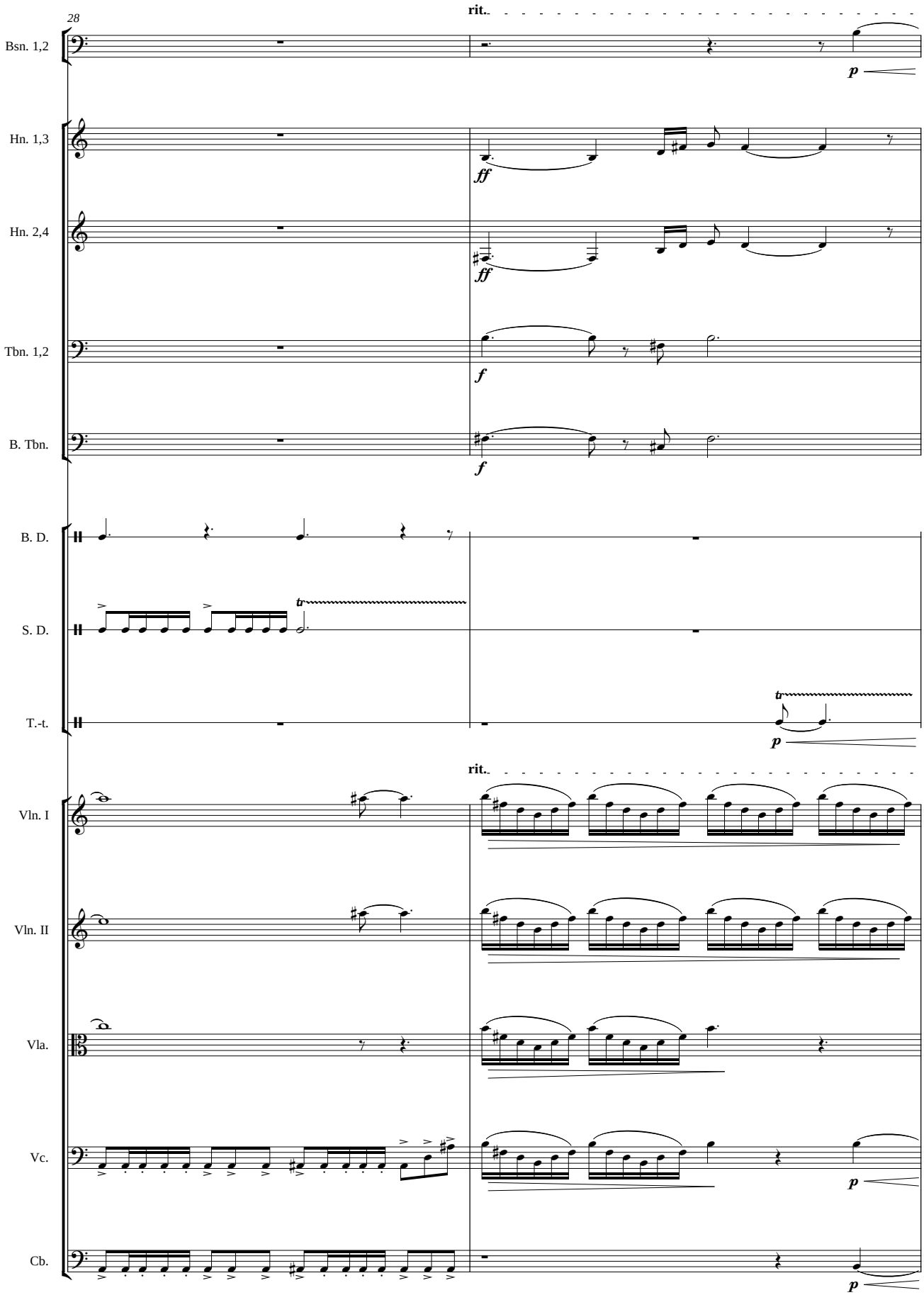

12
Fl. 1,2
Cl.1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.

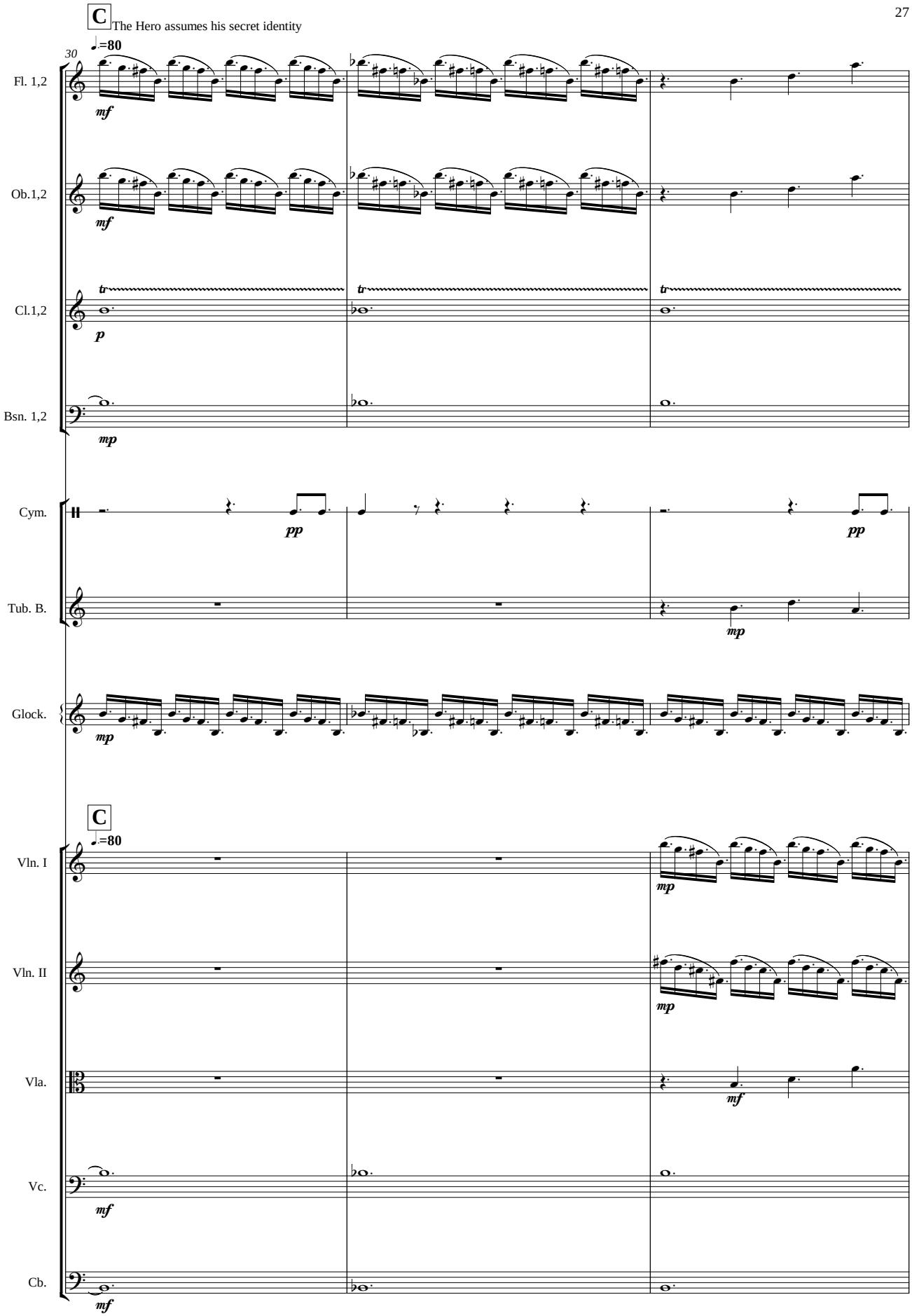

15
Fl. 1,2
Cl.1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Timp.
B. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
mp
mp

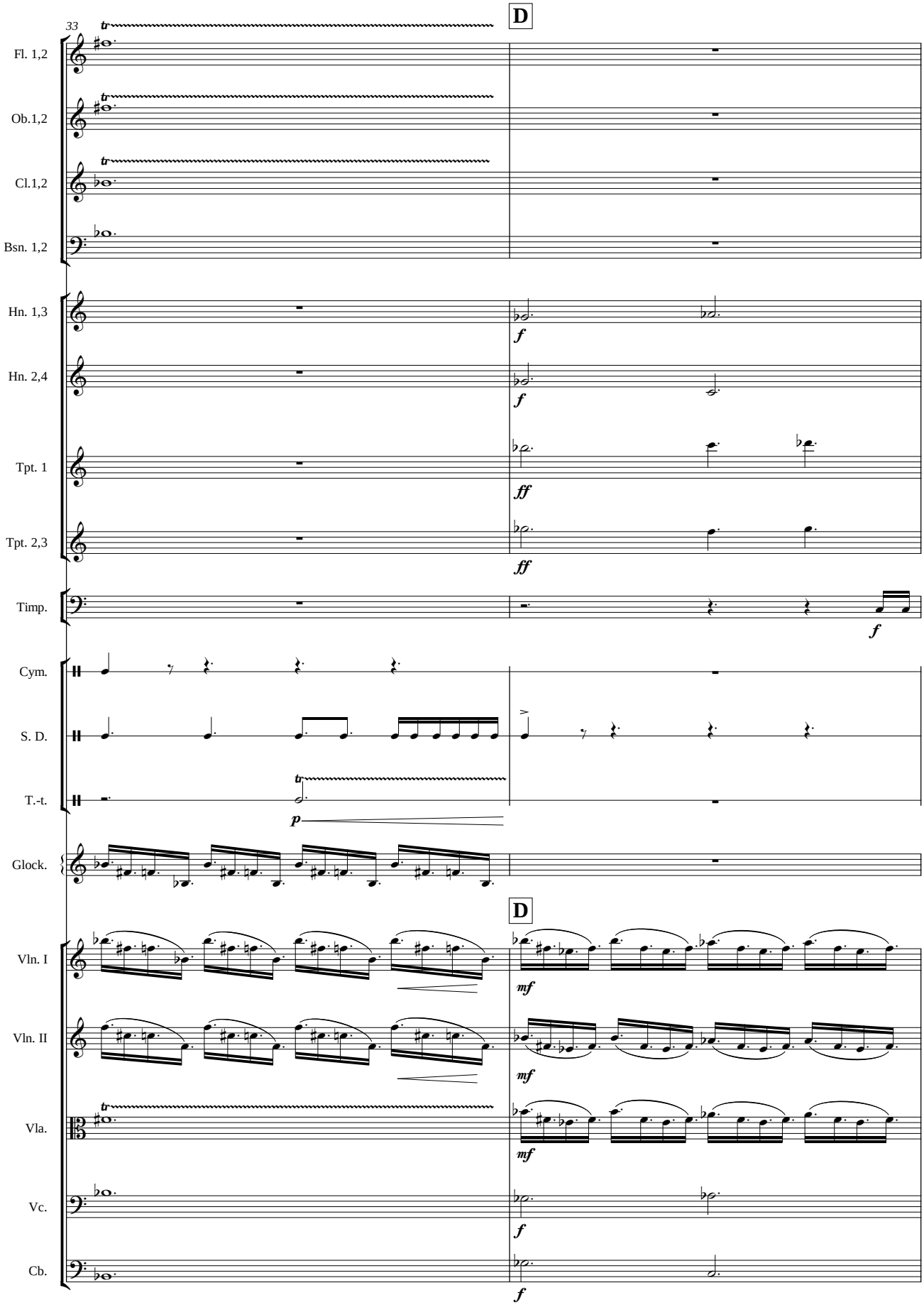

B
A full display of power and strength
18
♩=75
♩.=90 (♪=♪)
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
B. D.
S. D.
T.-t.
a.2
gliss.
sfz
sf
ff
f
mp
tr
Vln. I
Vln. II
Vla.
Vc.
Cb.

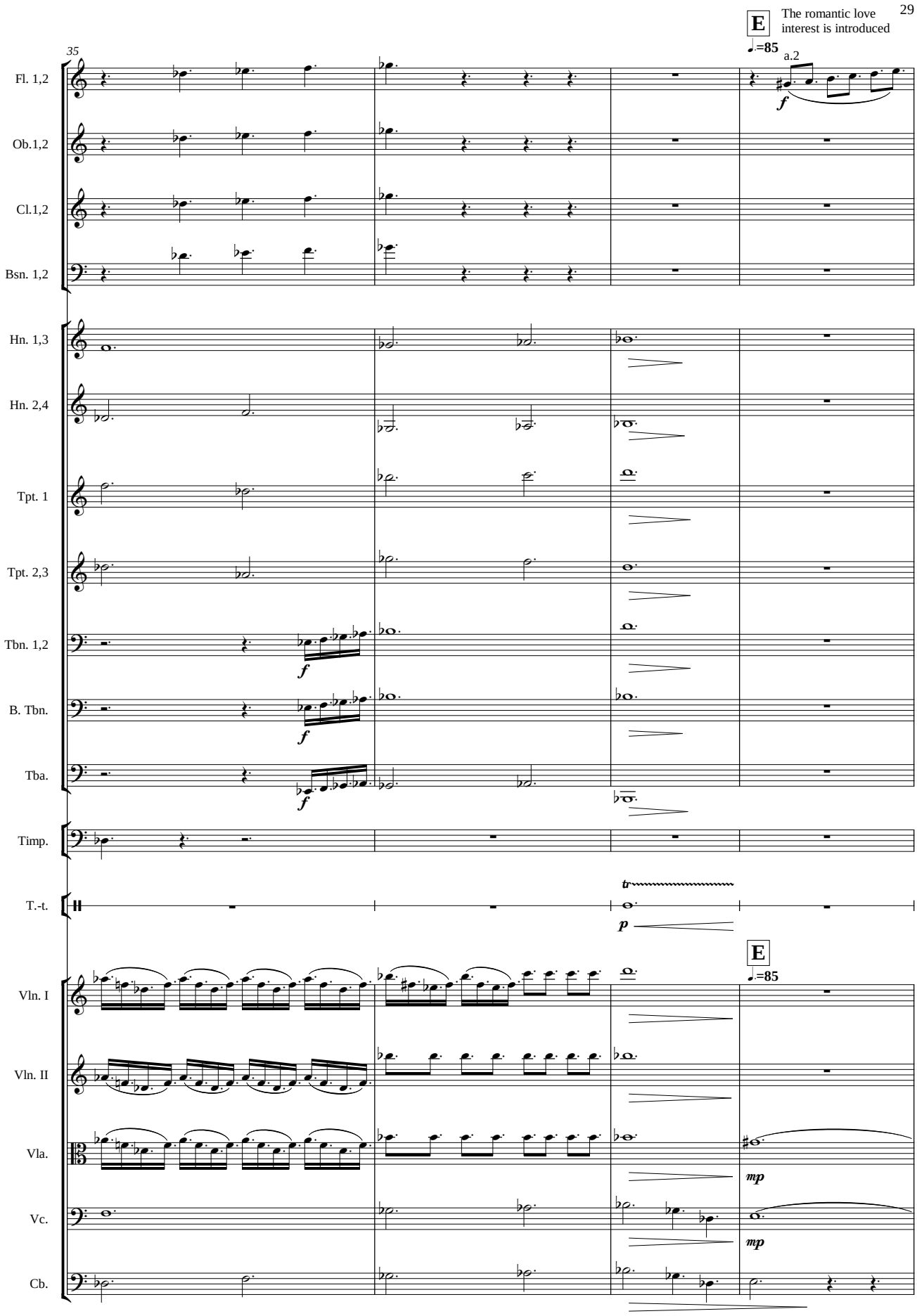

22
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
B. D.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
ff
f
f
f
f
f
f

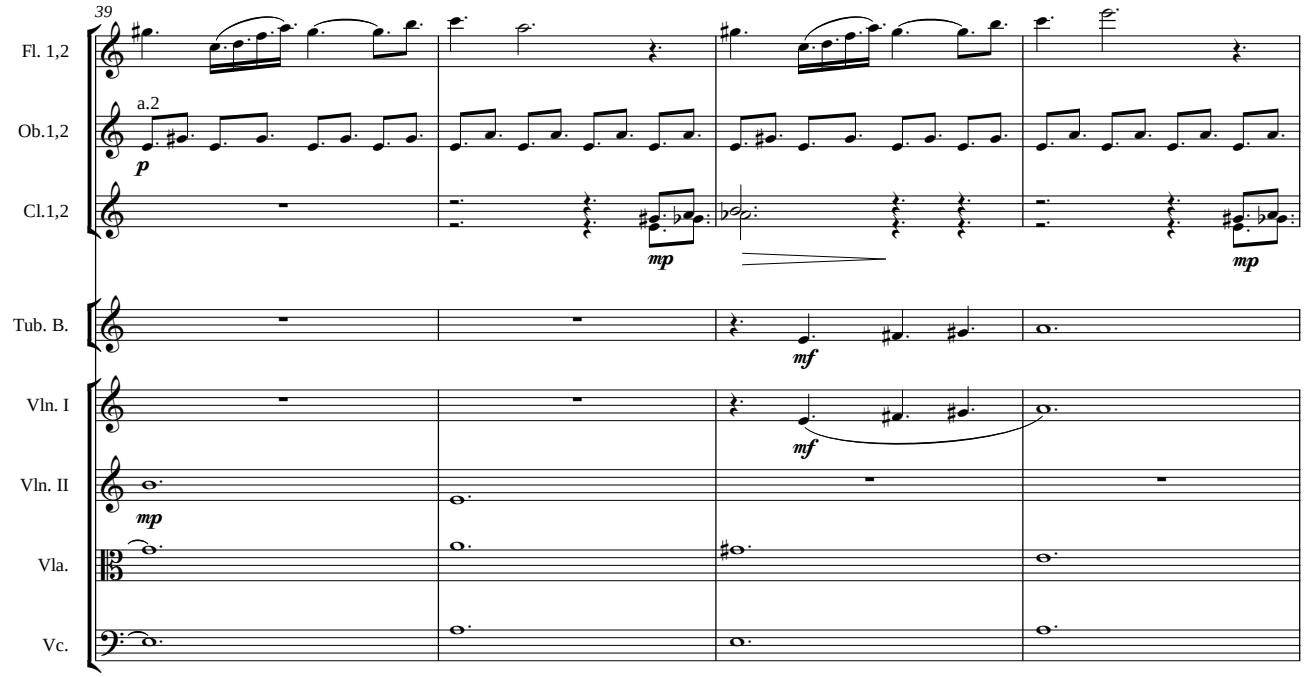

25
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
B. D.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
f
ff
f

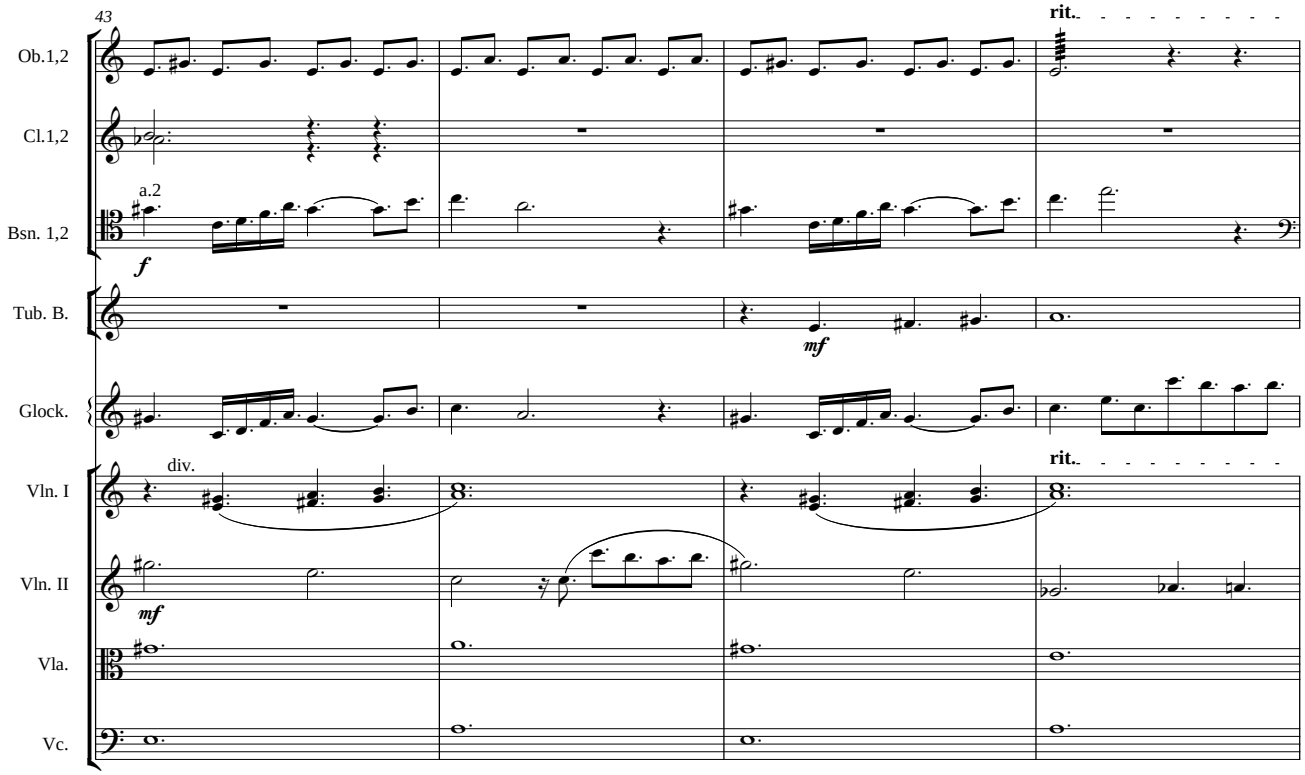

28
rit.
Bsn. 1,2
p
Hn. 1,3
ff
Hn. 2,4
ff
Tbn. 1,2
f
B. Tbn.
f
B. D.
S. D.
tr
T.-t.
tr
p
rit.
Vln. I
Vln. II
Vla.
Vc.
p
Cb.
p


C
The Hero assumes his secret identity
30
♩.=80
Fl. 1,2
mf
Ob.1,2
mf
tr
Cl.1,2
p
Bsn. 1,2
mp
Cym.
pp
pp
Tub. B.
mp
Glock.
mp
C
♩.=80
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
Timp.
Cym.
S. D.
T.-t.
Glock.
D
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
p
mf


E
The romantic love interest is introduced
♩=85
35
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.
T.-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
mp
tr


39
Fl. 1,2
Ob.1,2
a.2
p
Cl.1,2
mp
mp
Tub. B.
mf
Vln. I
mf
Vln. II
mp
Vla.
Vc.


43
rit.
Ob.1,2
Cl.1,2
Bsn. 1,2
a.2
f
Tub. B.
mf
Glock.
rit.
Vln. I
div.
Vln. II
mf
Vla.
Vc.

F Their romance begins to full take shape and blossom

47 ♩.=65

Fl. 1,2

f

Ob.1,2

p

a.2

Cl.1,2

p

Bsn. 1,2

mp

Tub. B.

mp

F

♩.=65

unis.

Vln. I

mf

Vln. II

mf

div.

Vla.

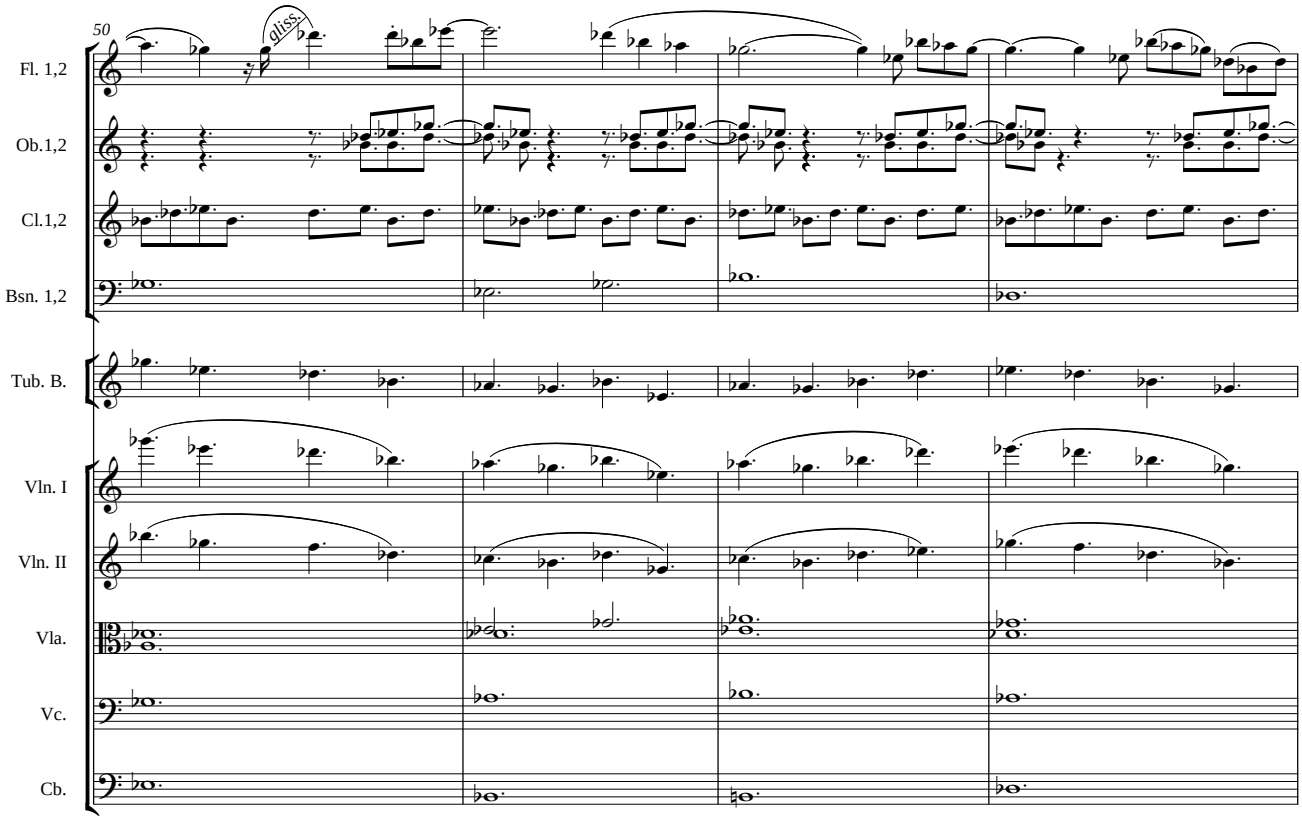
mf

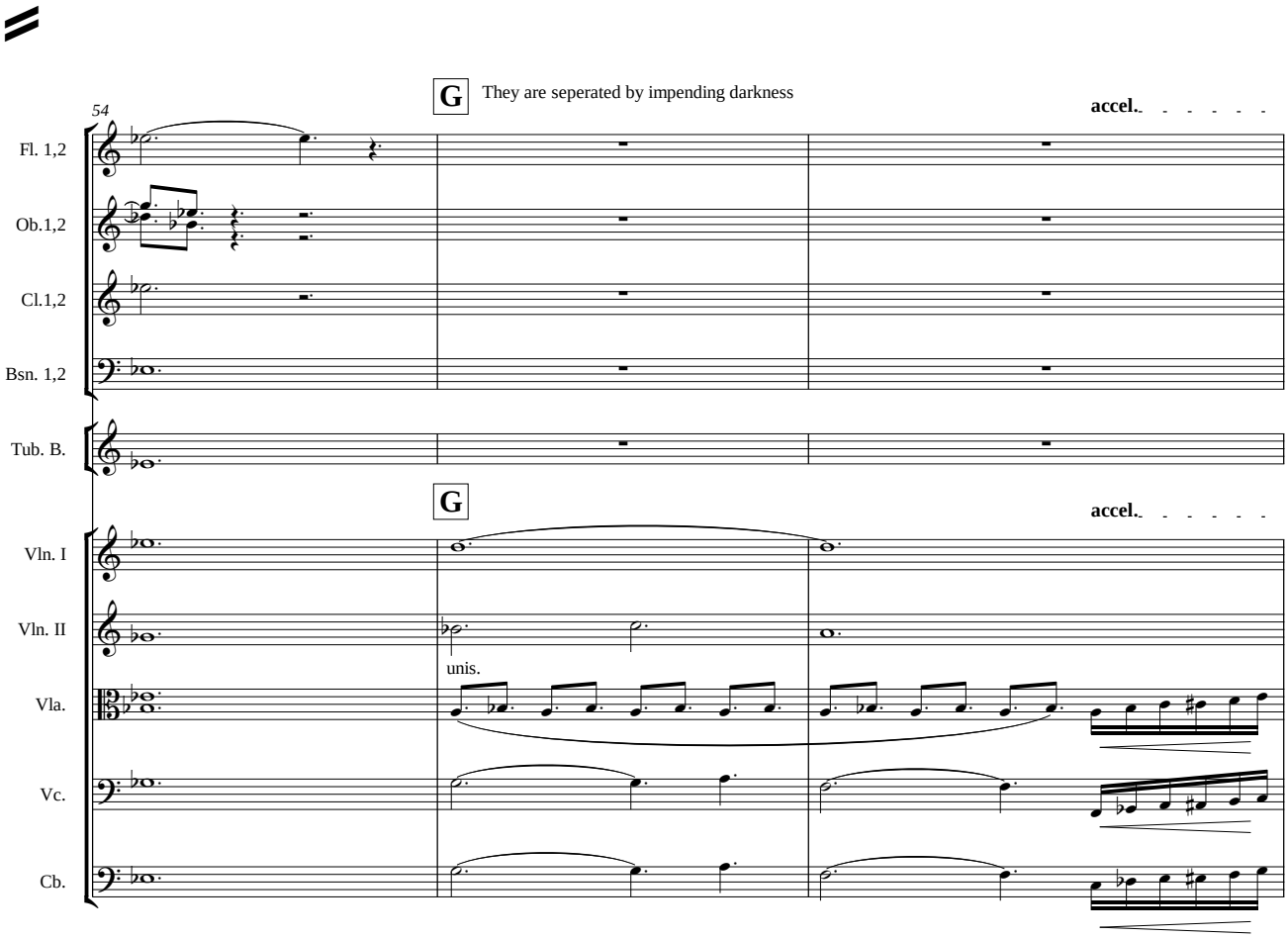
Vc.

mf

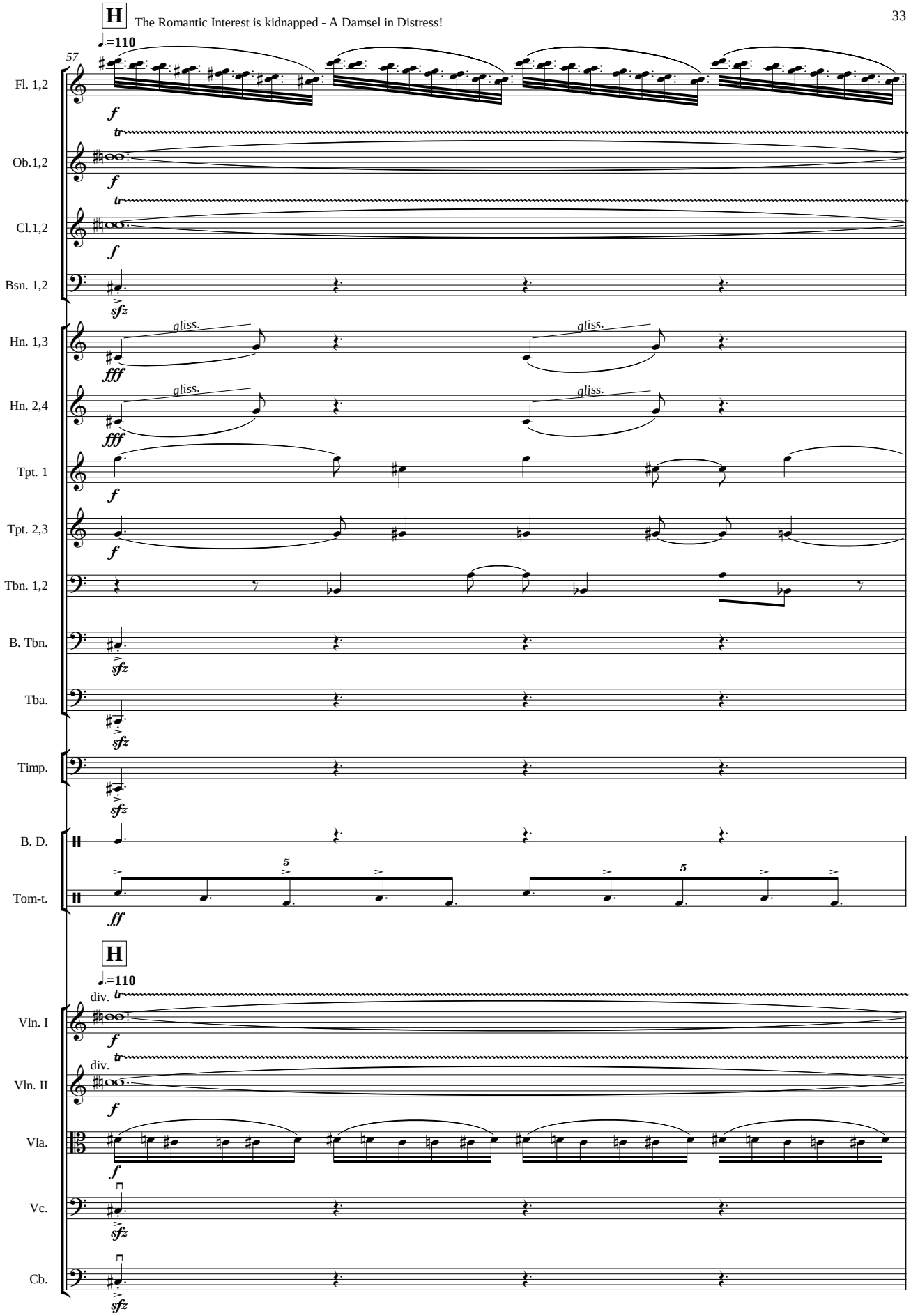
Cb.

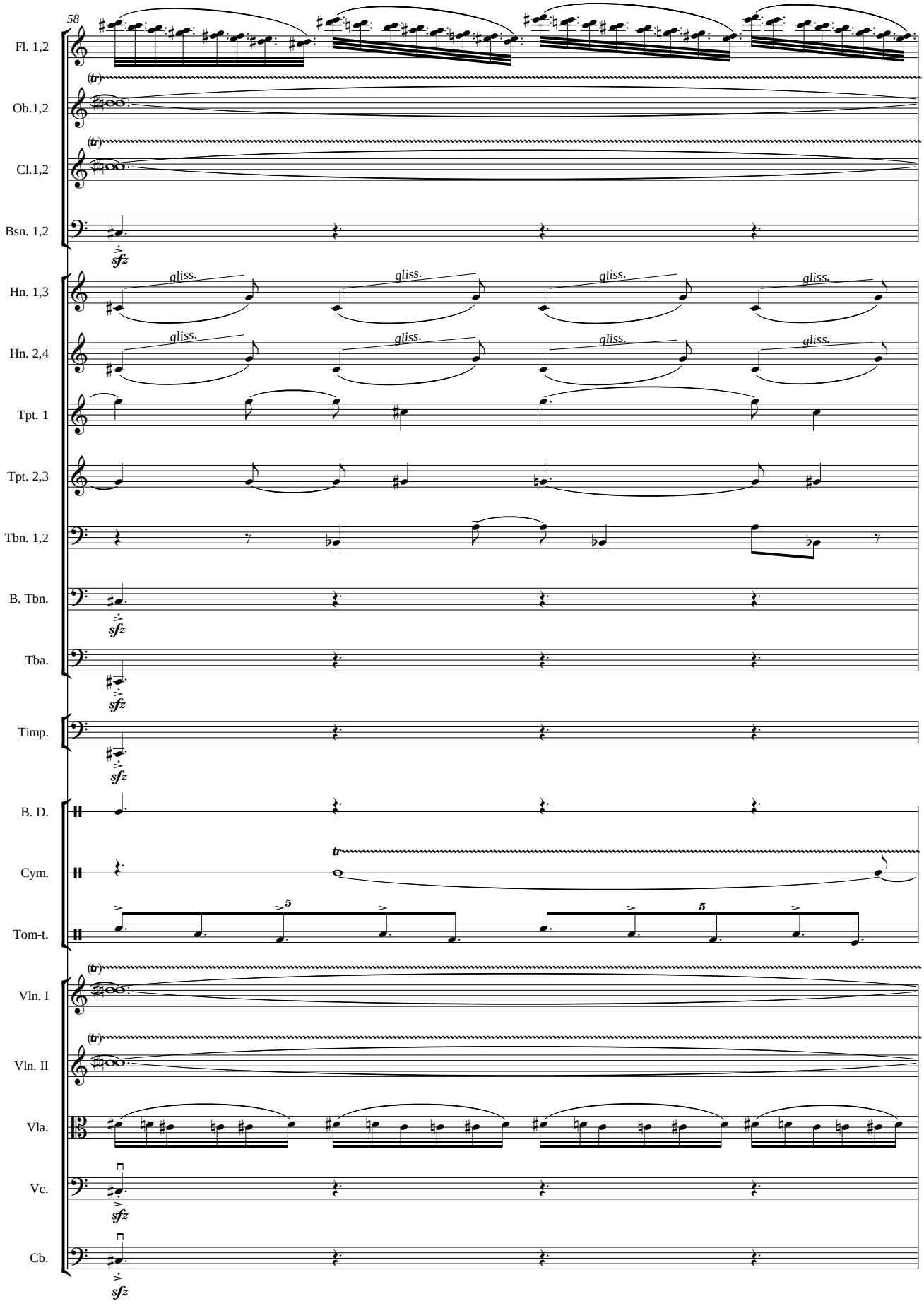
mf

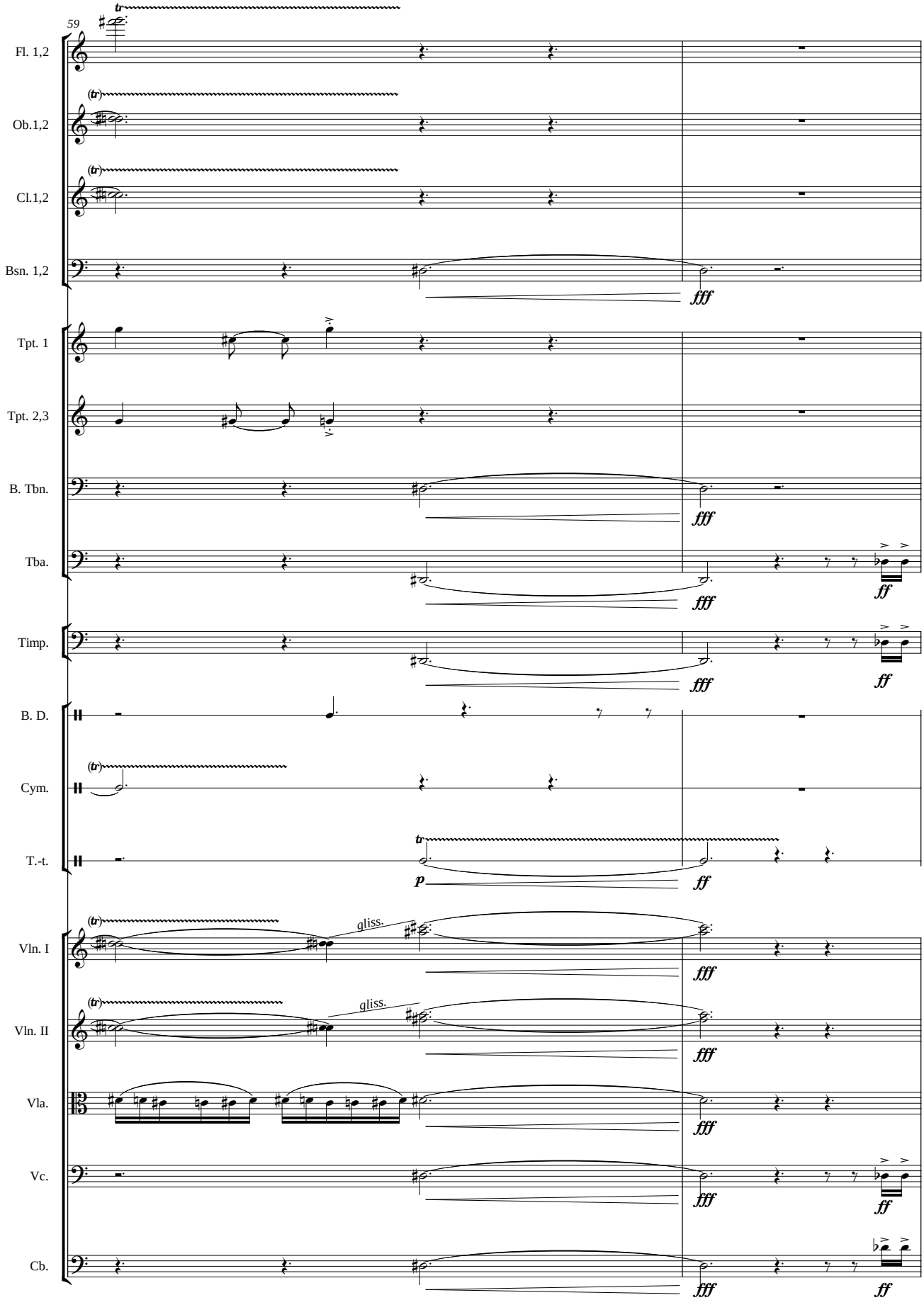

50
gliss.
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

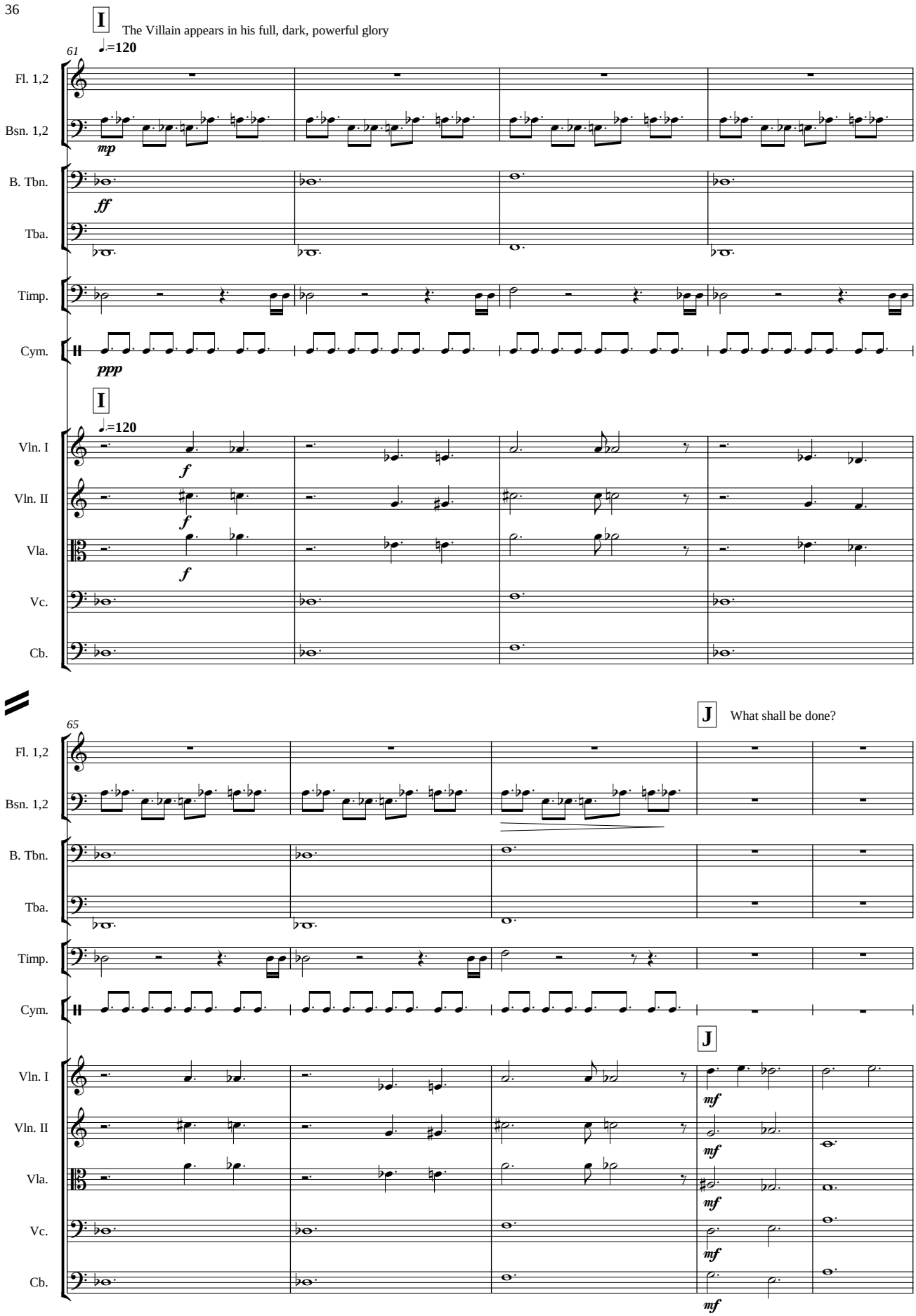

54
G
They are seperated by impending darkness
accel.
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Tub. B.
G
accel.
Vln. I
Vln. II
unis.
Vla.
Vc.
Cb.

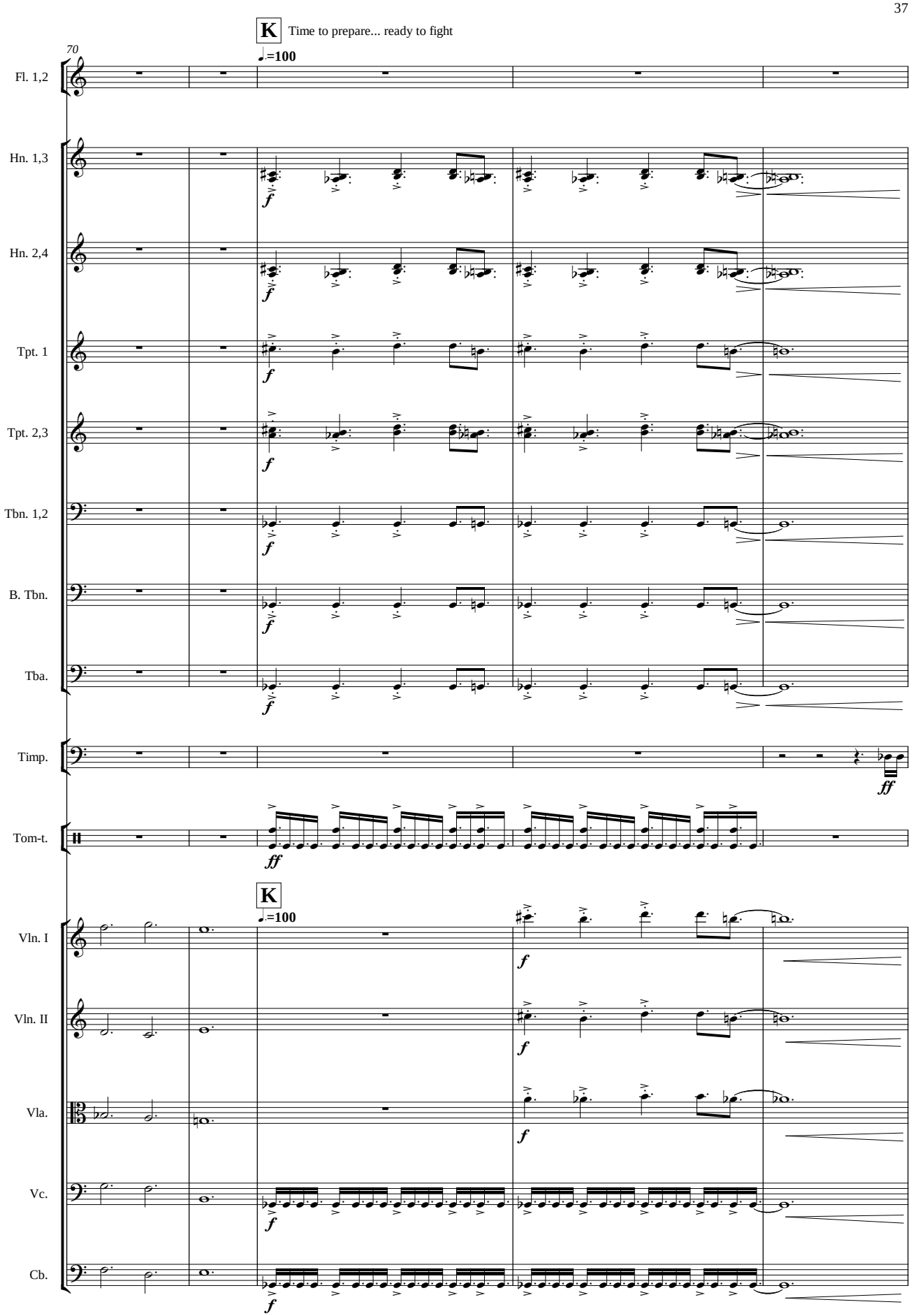
H The Romantic Interest is kidnapped - A Damsel in Distress!

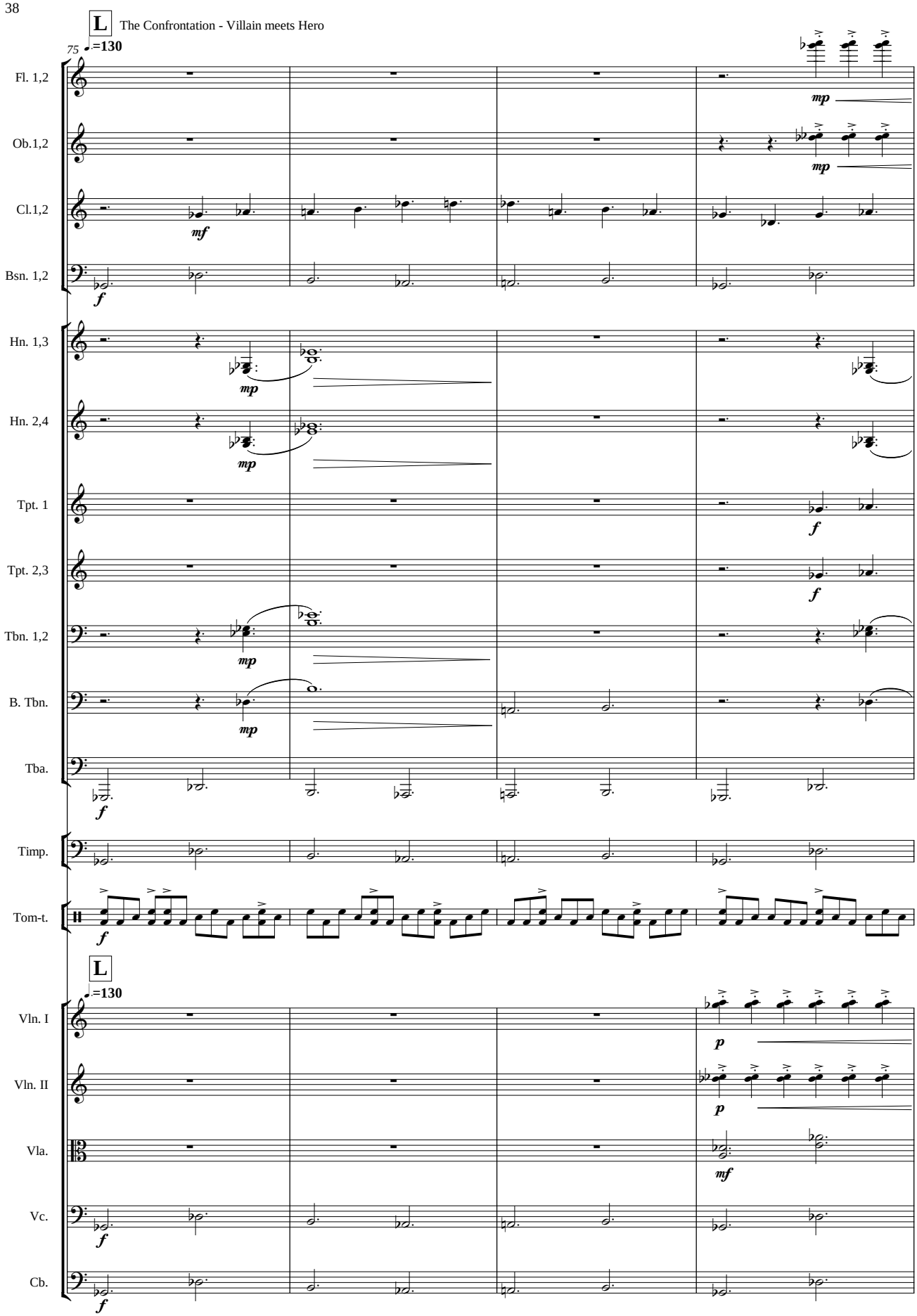


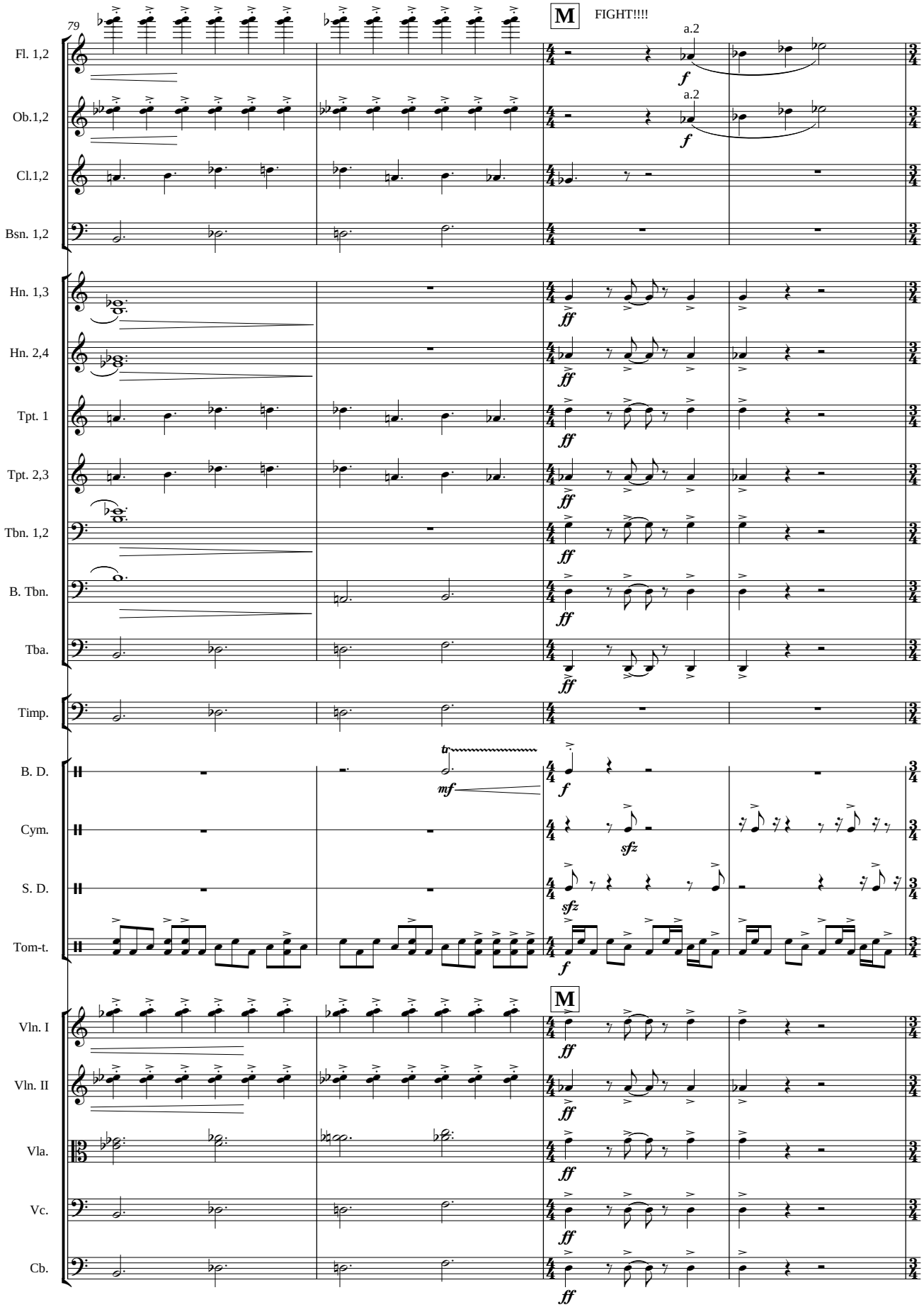

58
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
sfz
tr
5

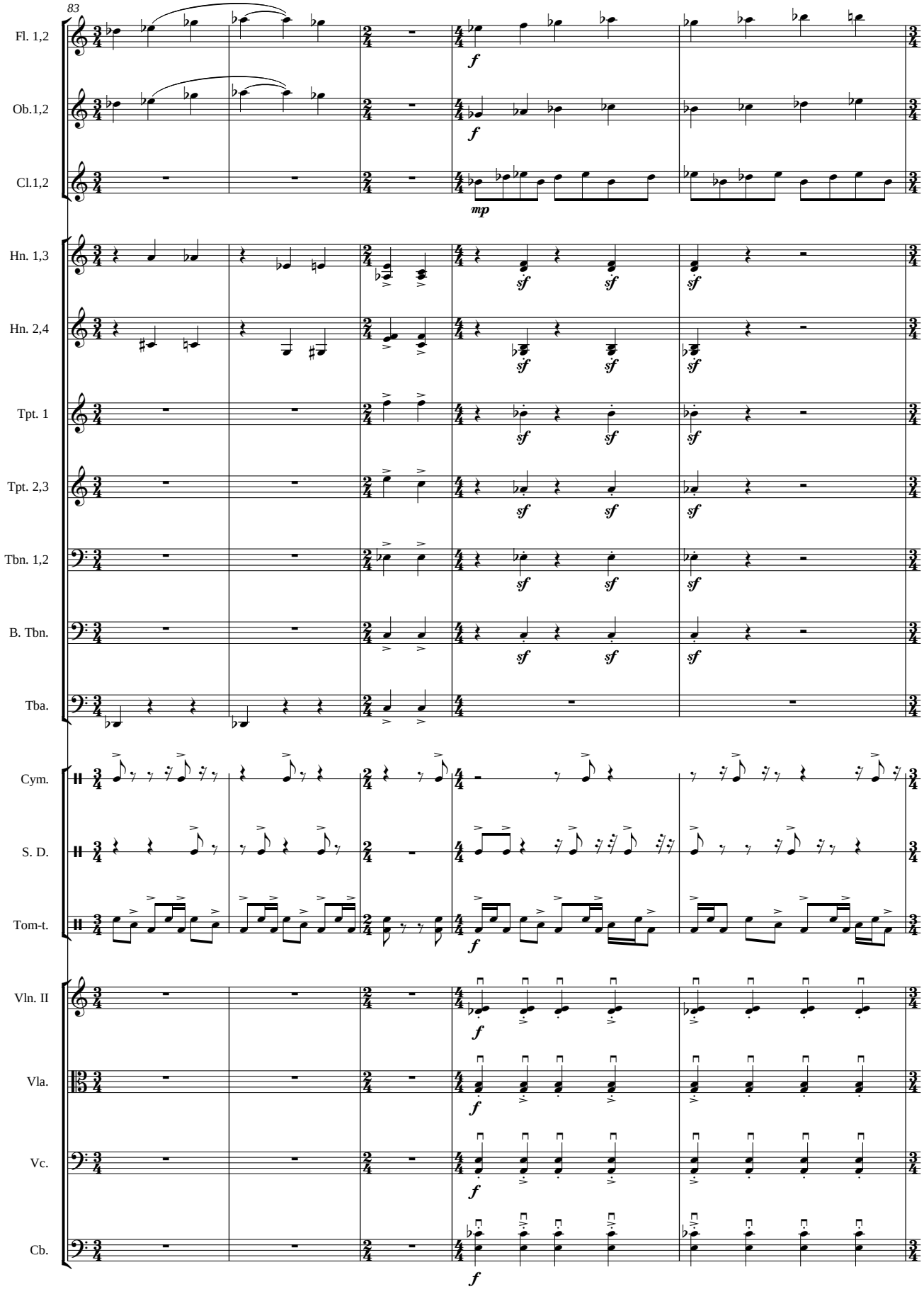

59
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Tpt. 1
Tpt. 2,3
B. Tbn.
Tba.
Timp.
B. D.
Cym.
T.-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
gliss.
fff
ff
p

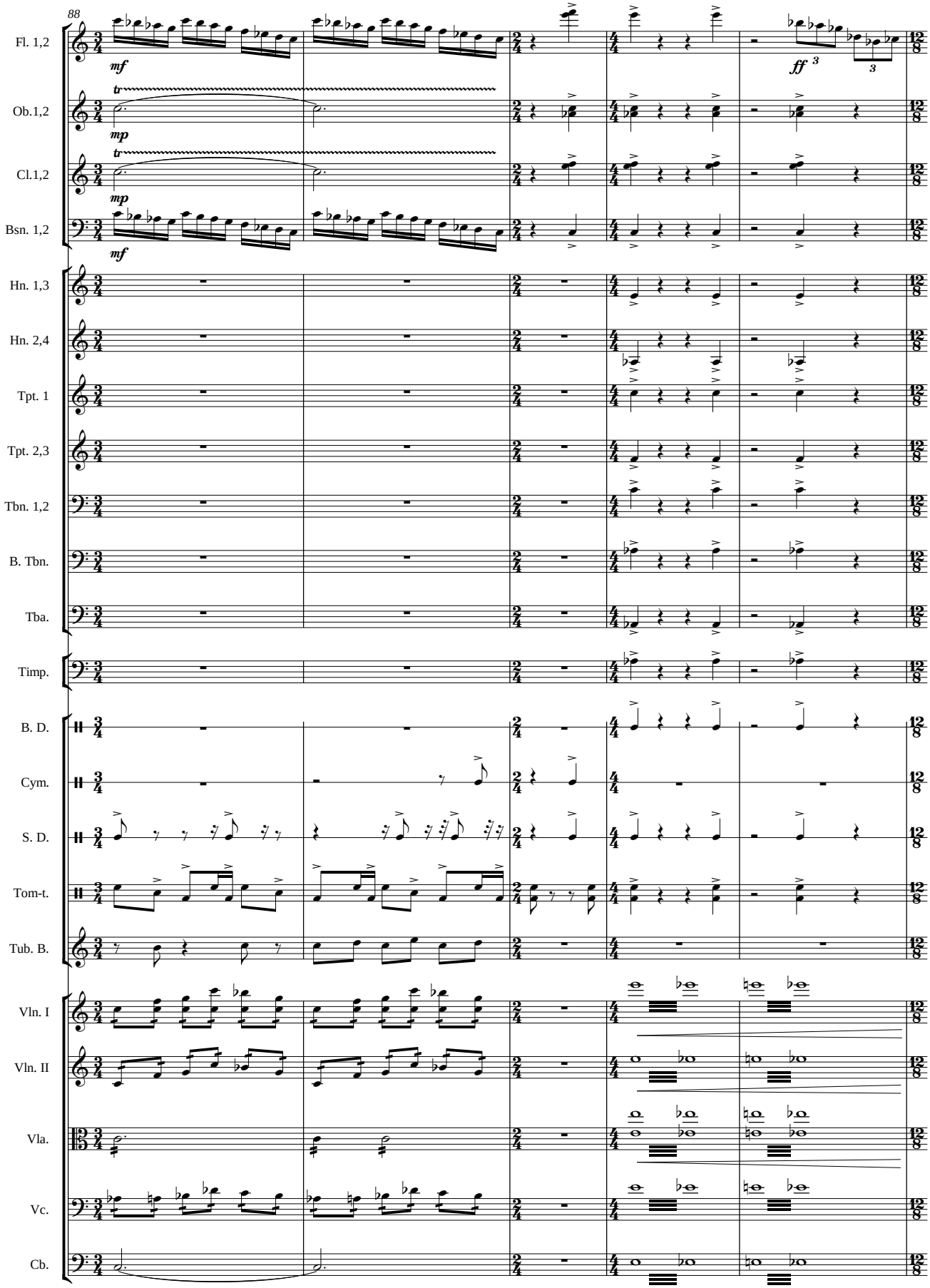

I
The Villain appears in his full, dark, powerful glory
61
♩=120
Fl. 1,2
Bsn. 1,2
mp
B. Tbn.
ff
Tba.
Timp.
Cym.
ppp
I
♩=120
Vln. I
f
Vln. II
f
Vla.
f
Vc.
Cb.
J
What shall be done?
65
Fl. 1,2
Bsn. 1,2
B. Tbn.
Tba.
Timp.
Cym.
J
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.
mf

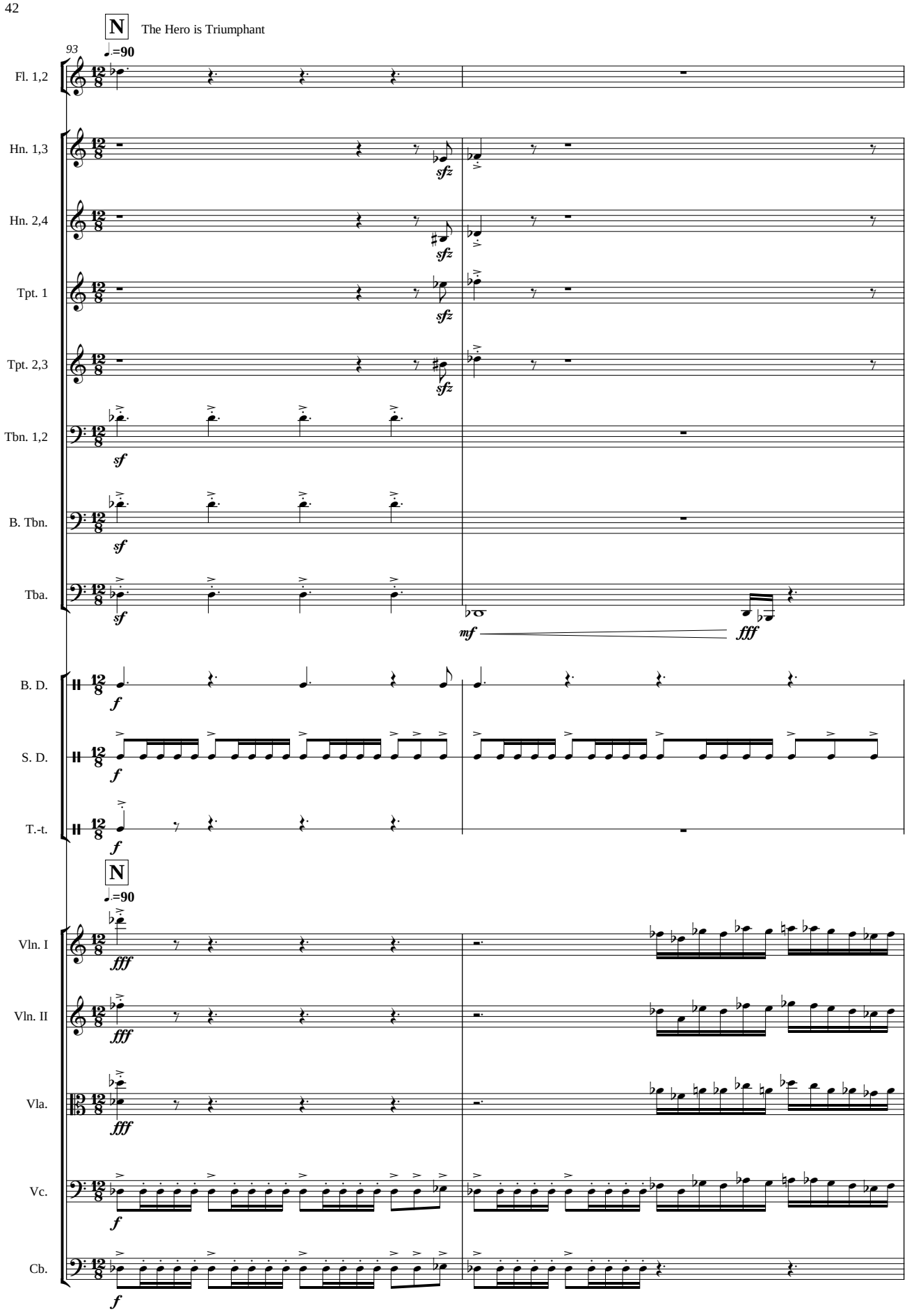

K
Time to prepare... ready to fight
70
♩=100
Fl. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Tom-t.
K
♩=100
Vln. I
Vln. II
Vla.
Vc.
Cb.

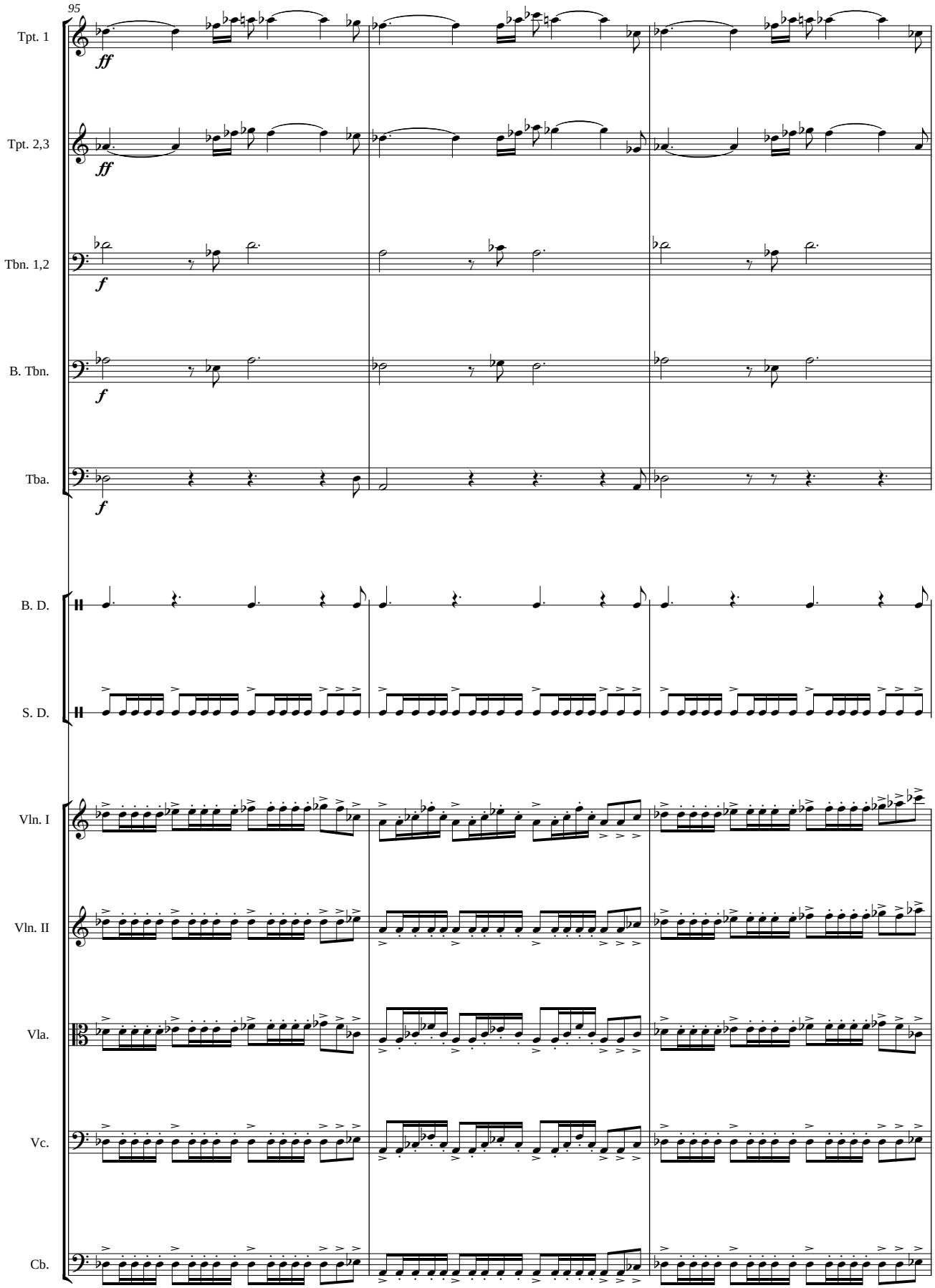

L
The Confrontation - Villain meets Hero
75
♩.=130
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
Tom-t.
L
♩.=130
Vln. I
Vln. II
Vla.
Vc.
Cb.

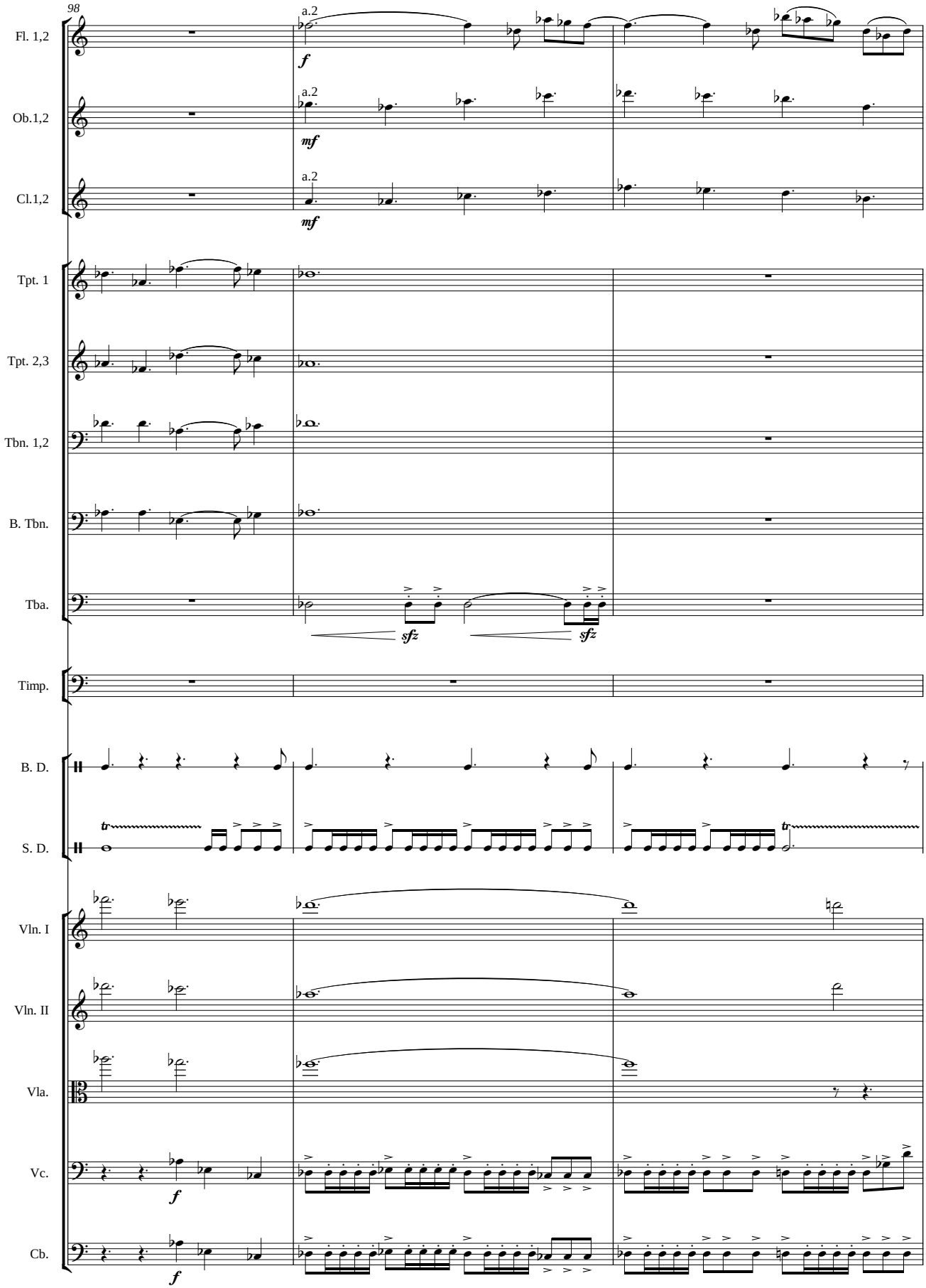

79
M
FIGHT!!!!
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
S. D.
Tom-t.
Vln. I
Vln. II
Vla.
Vc.
Cb.
a.2
f
ff
mf
sfz
tr

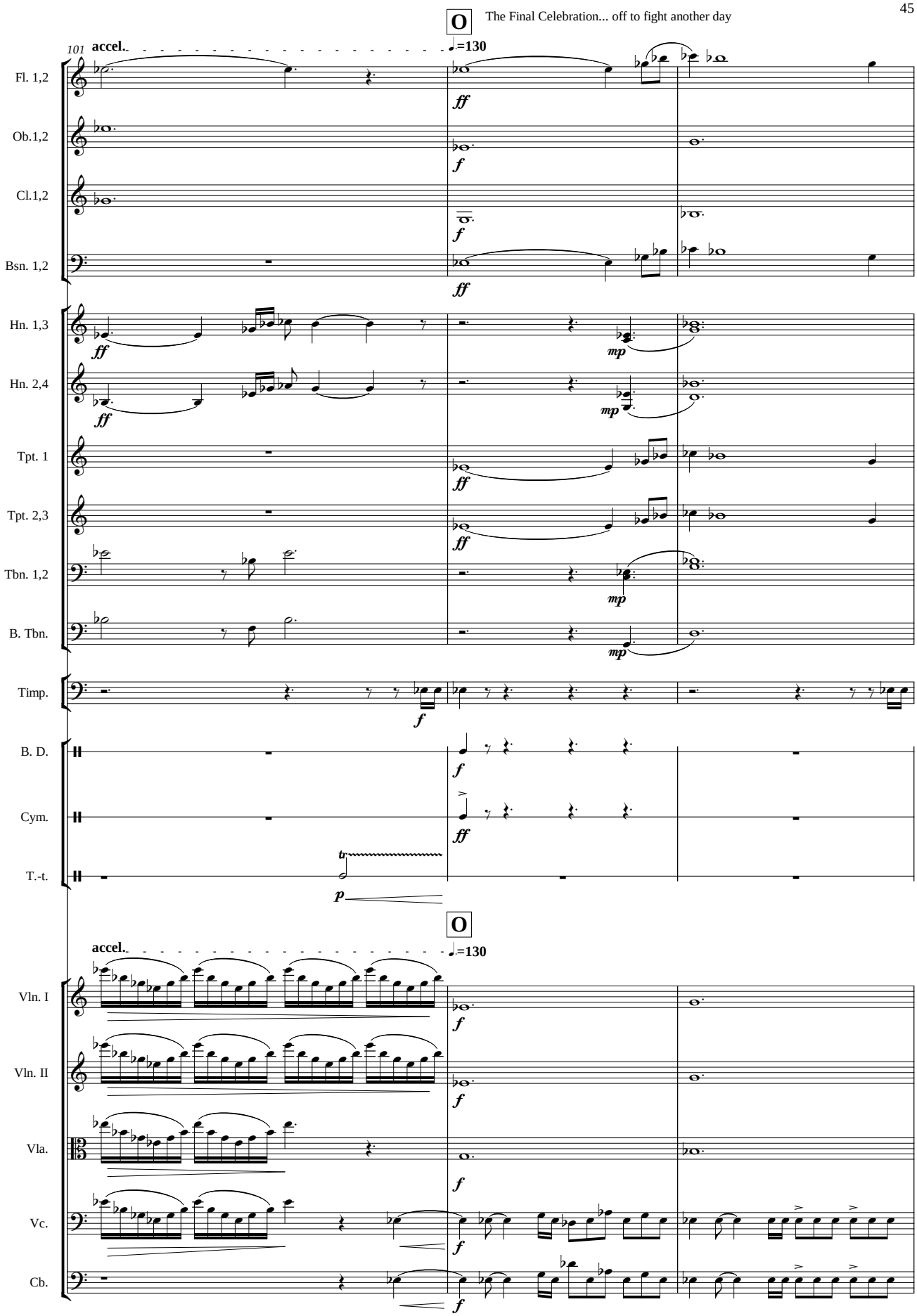

83
Fl. 1,2
Ob.1,2
Cl.1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Cym.
S. D.
Tom-t.
Vln. II
Vla.
Vc.
Cb.
f
mp
sf

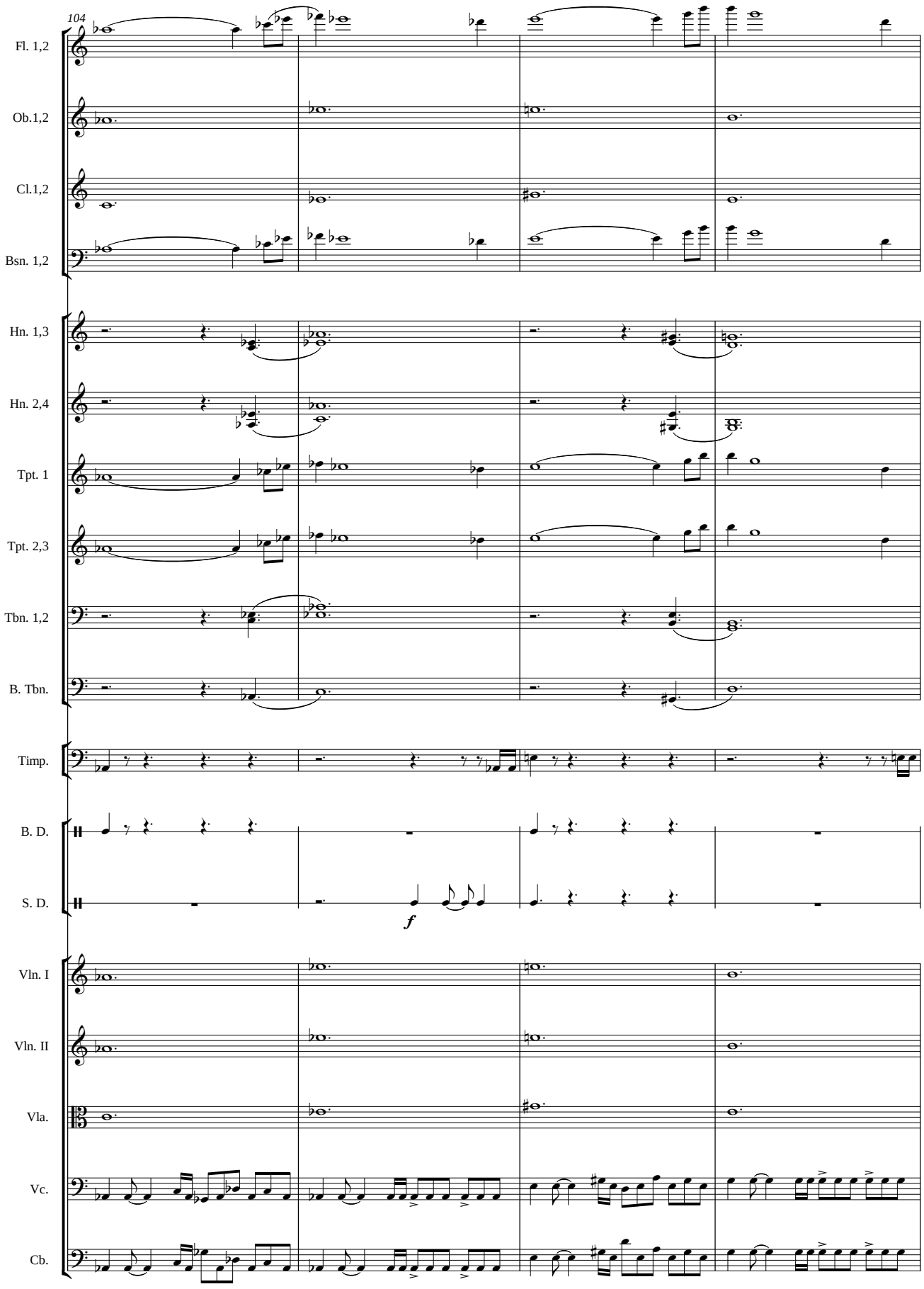

88
Fl. 1,2
Ob.1,2
Cl.1,2
Bsn. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
Timp.
B. D.
Cym.
S. D.
Tom-t.
Tub. B.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
ff

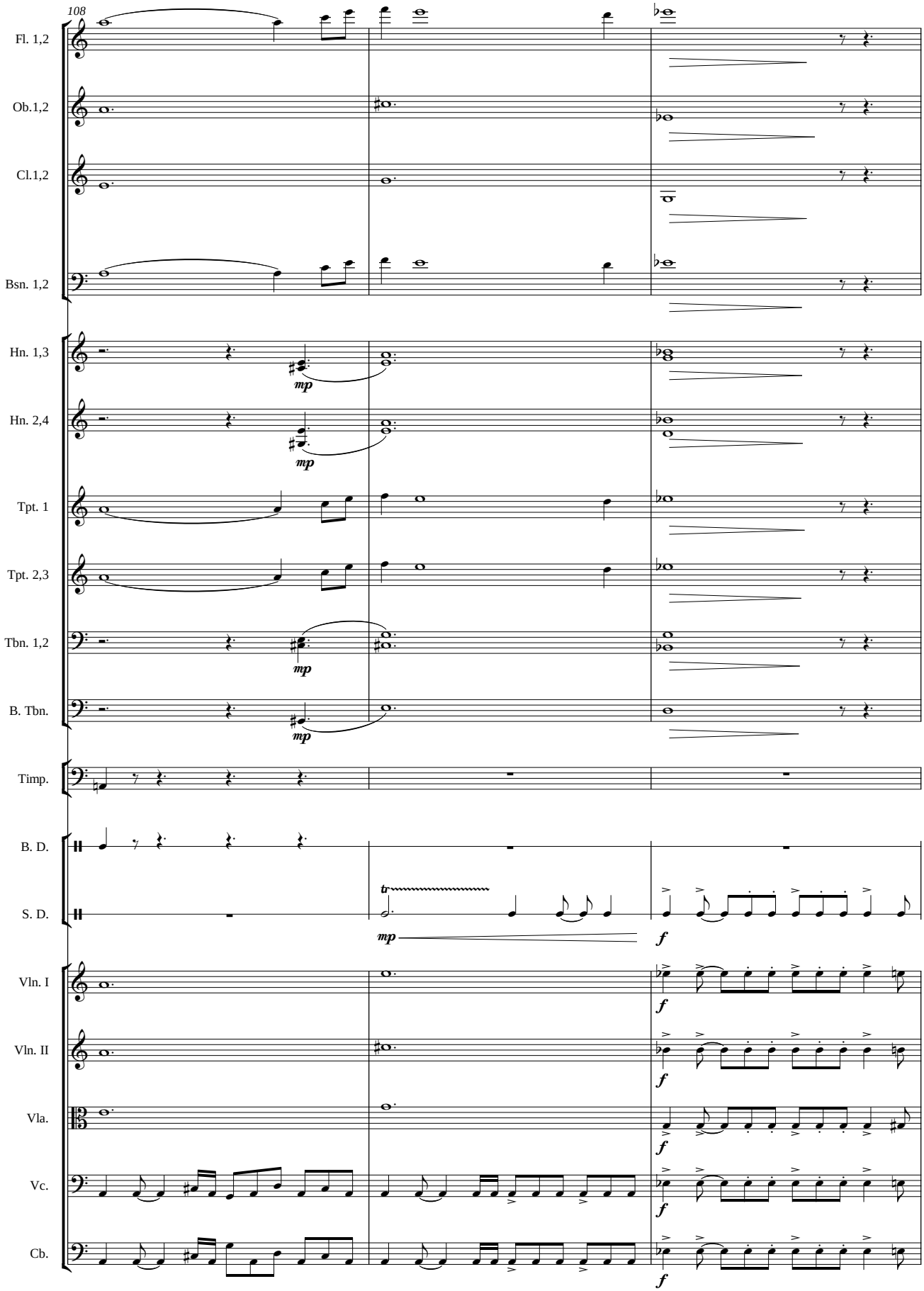

N
The Hero is Triumphant
93
♩.=90
Fl. 1,2
Hn. 1,3
Hn. 2,4
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
B. D.
S. D.
T.-t.
N
♩.=90
Vln. I
Vln. II
Vla.
Vc.
Cb.
sfz
sf
mf
fff
f

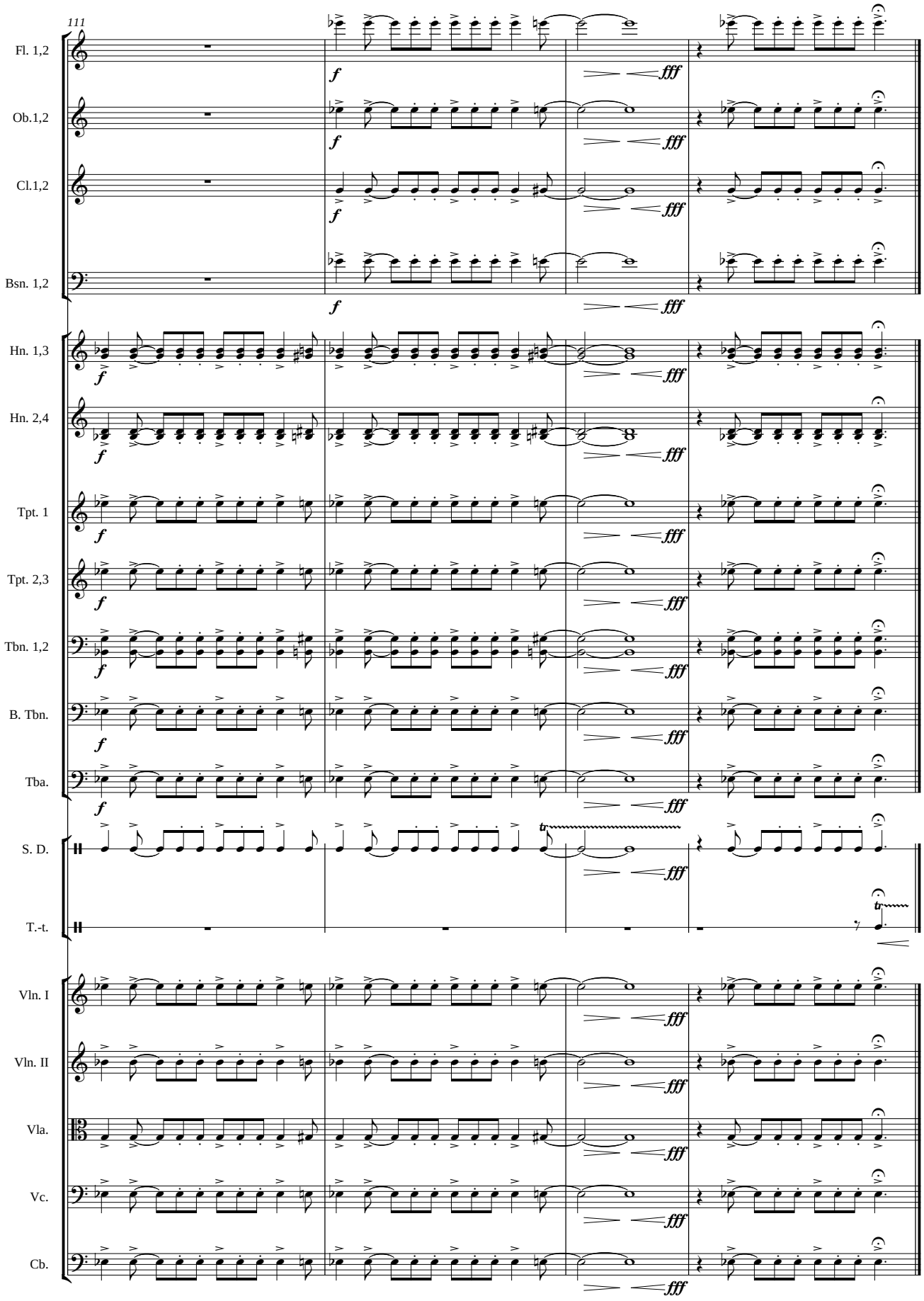

95
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
B. D.
S. D.
Vln. I
Vln. II
Vla.
Vc.
Cb.
ff
ff
f
f
f


98
Fl. 1,2
a.2
f
Ob.1,2
a.2
mf
Cl.1,2
a.2
mf
Tpt. 1
Tpt. 2,3
Tbn. 1,2
B. Tbn.
Tba.
sfz
sfz
Timp.
B. D.
S. D.
tr
tr
Vln. I
Vln. II
Vla.
Vc.
f
Cb.
f


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.
O
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.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.


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.
mp
tr
f


111
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.
f
fff

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

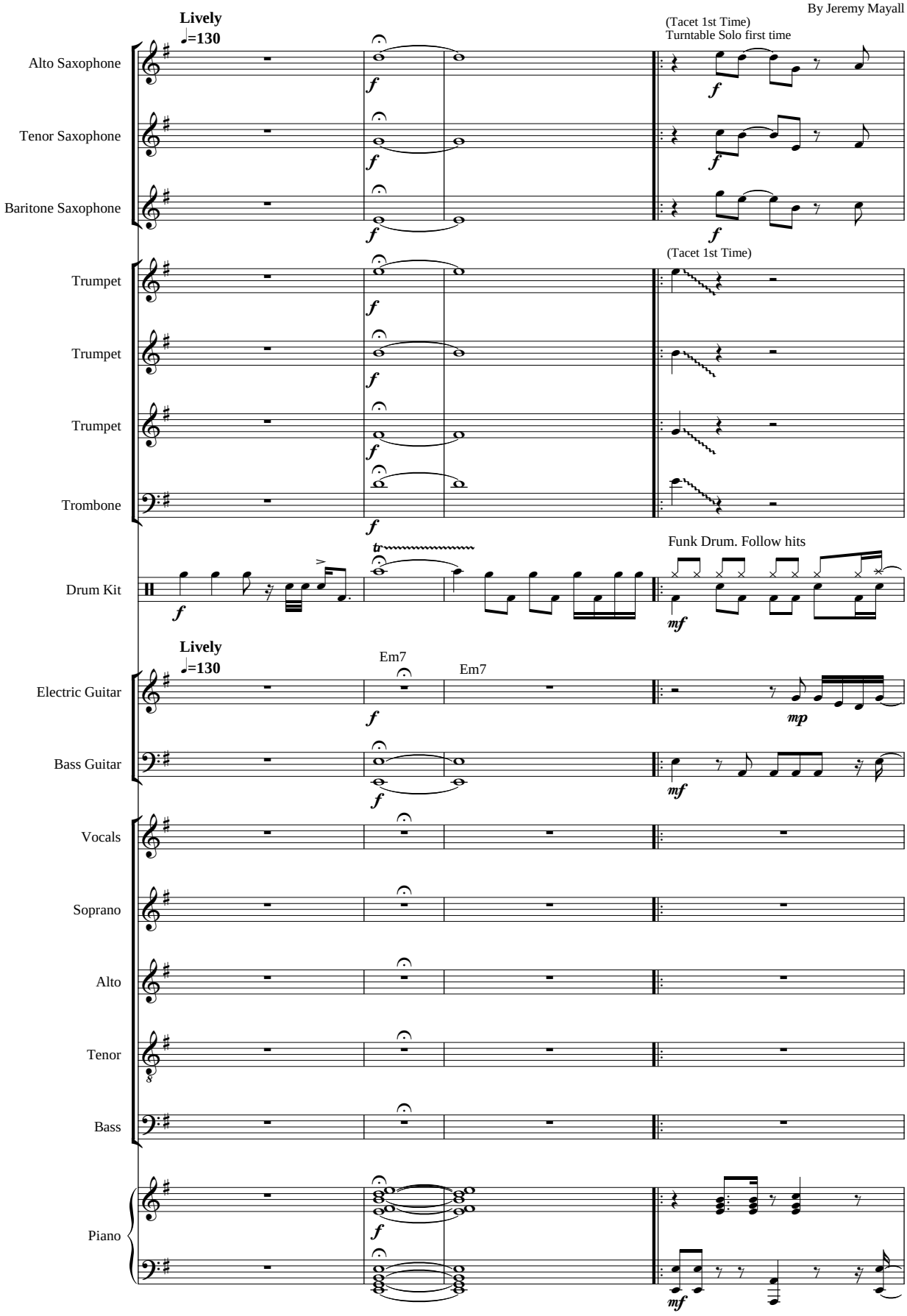
Verse Two:
Let there be funk, the boss man cried
I need that funk to feel alive
And so this band came to do that
With brass, bass, drums and a gat

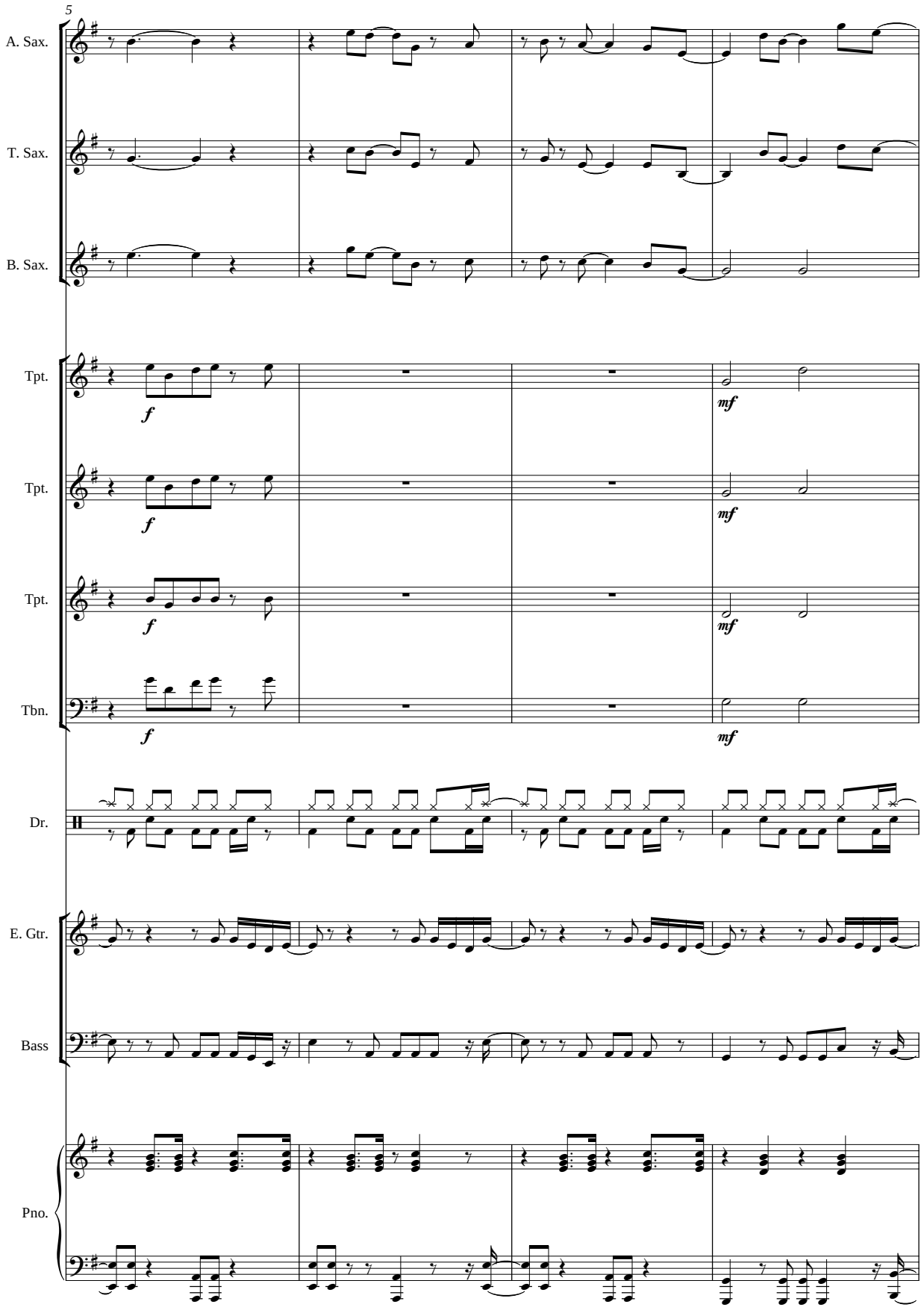
When you gonna stop this funk?
NEVER
How long you gonna play this funk?
FOREVER
When you gonna stop this funk?
NEVER
How long you gonna play this funk?
FOREVER

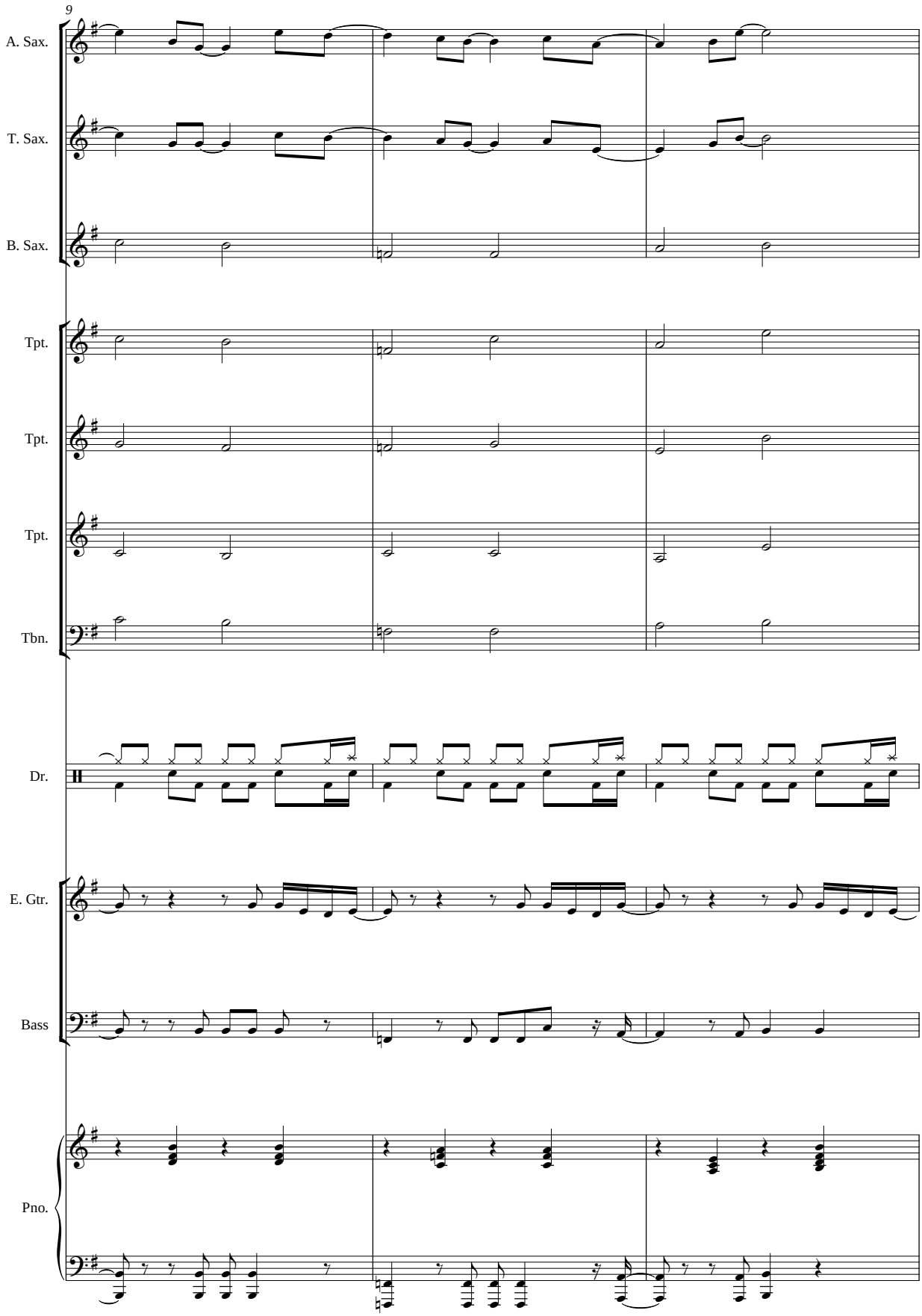
Score at concert pitch
except octave transposing instruments

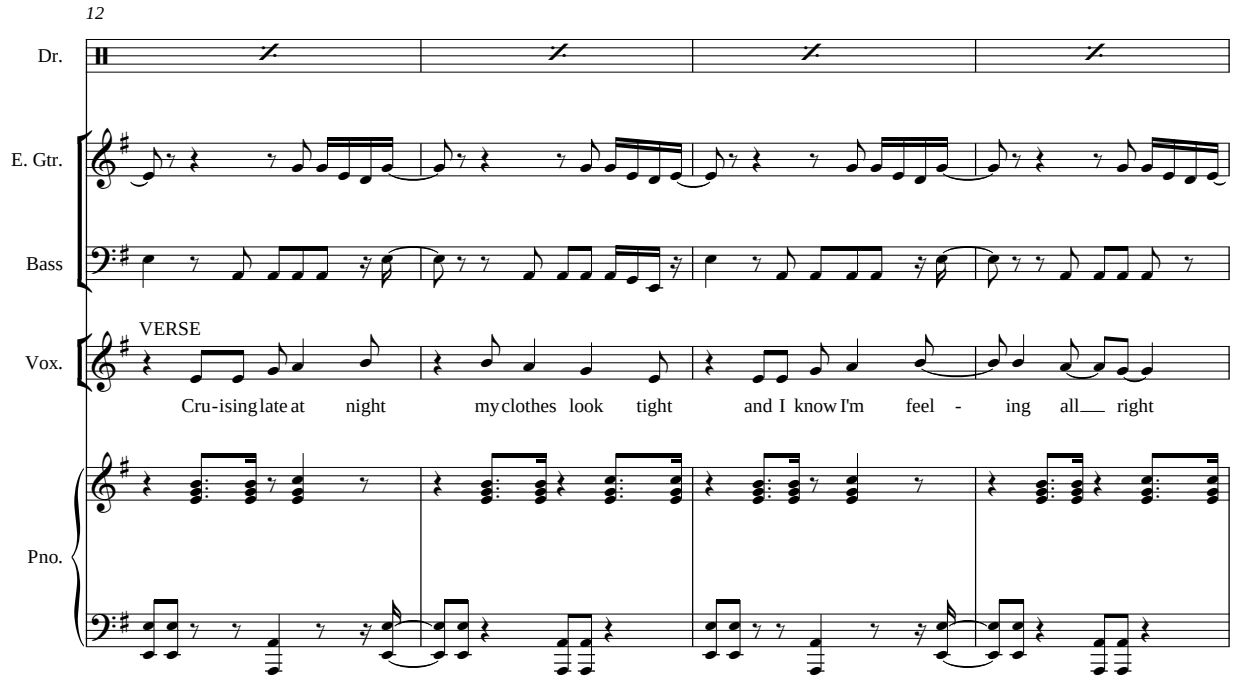
Big Fat Jazz Bastard Theme Song

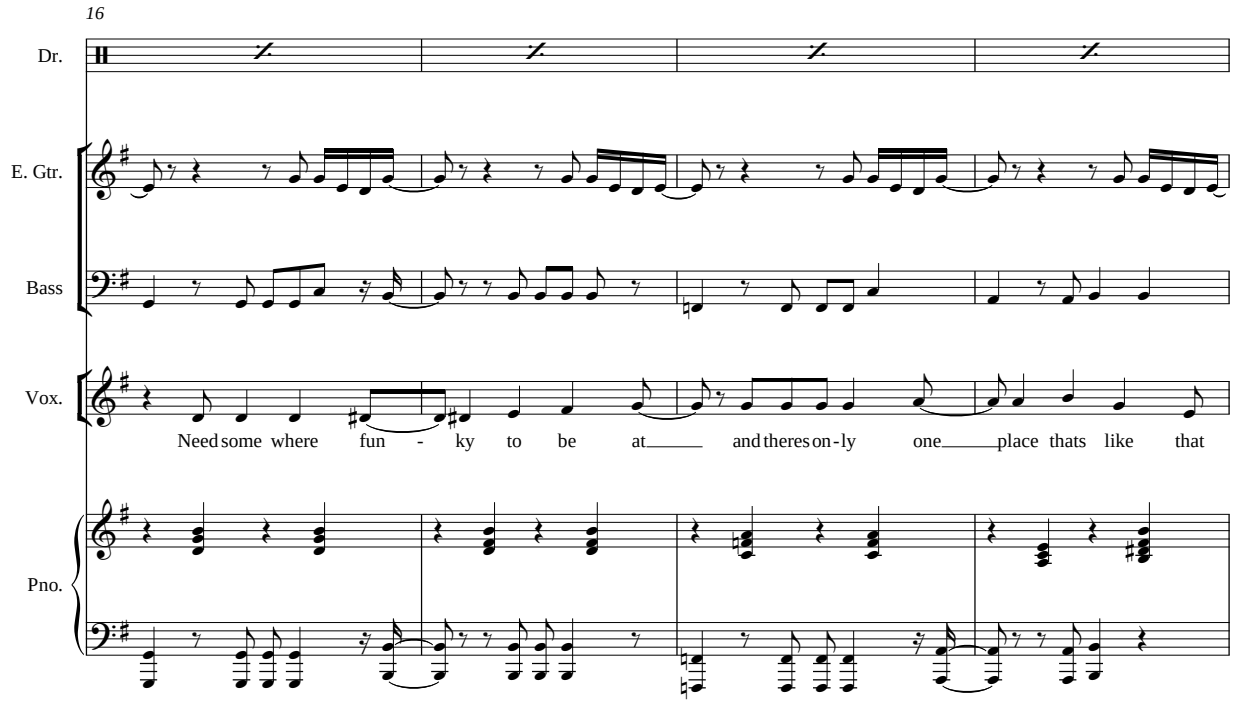
By Jeremy Mayall

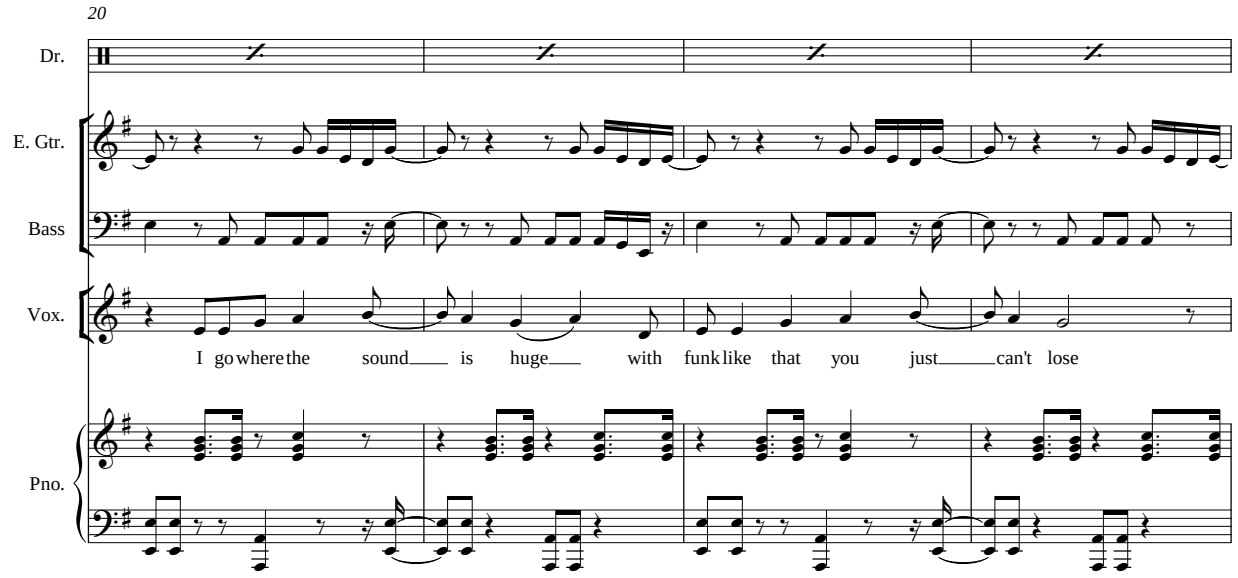


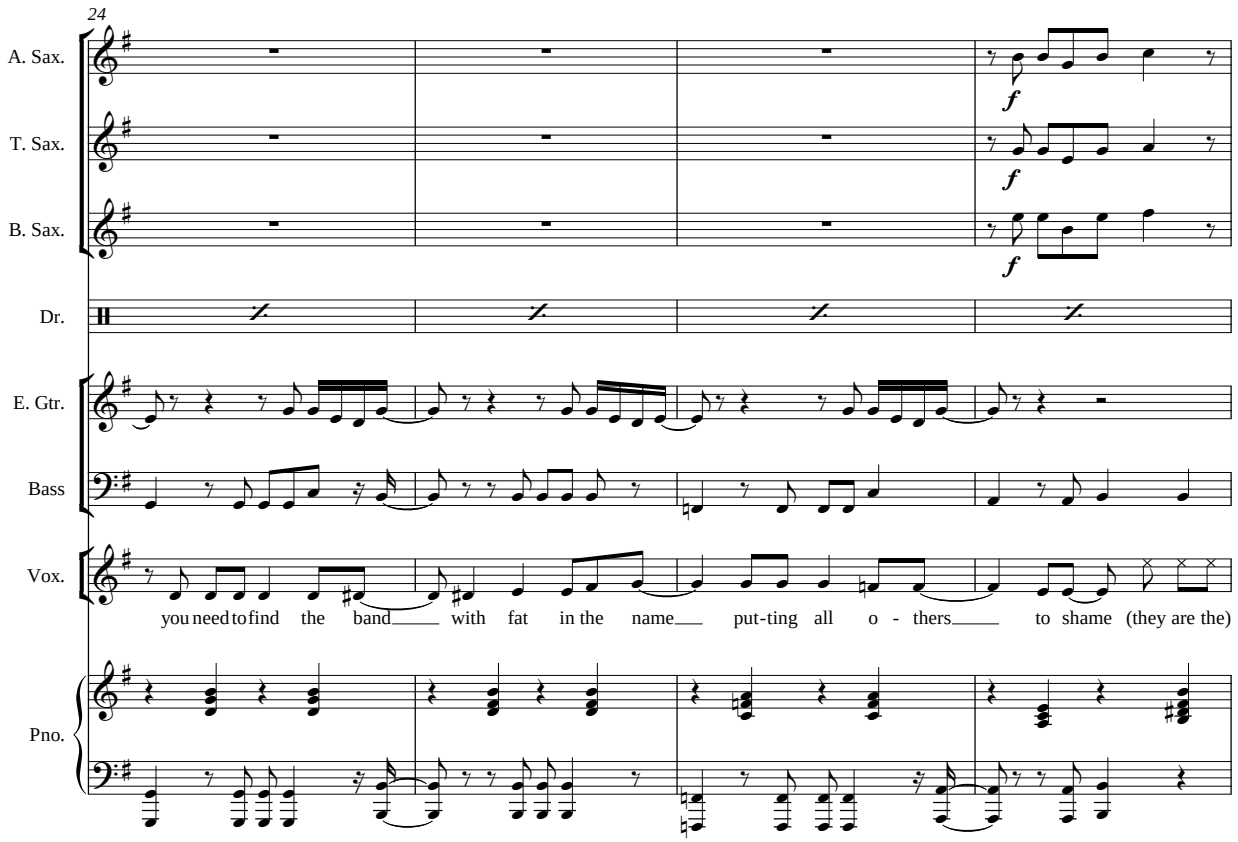

5
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
f
mf
Dr.
E. Gtr.
Bass
Pno.

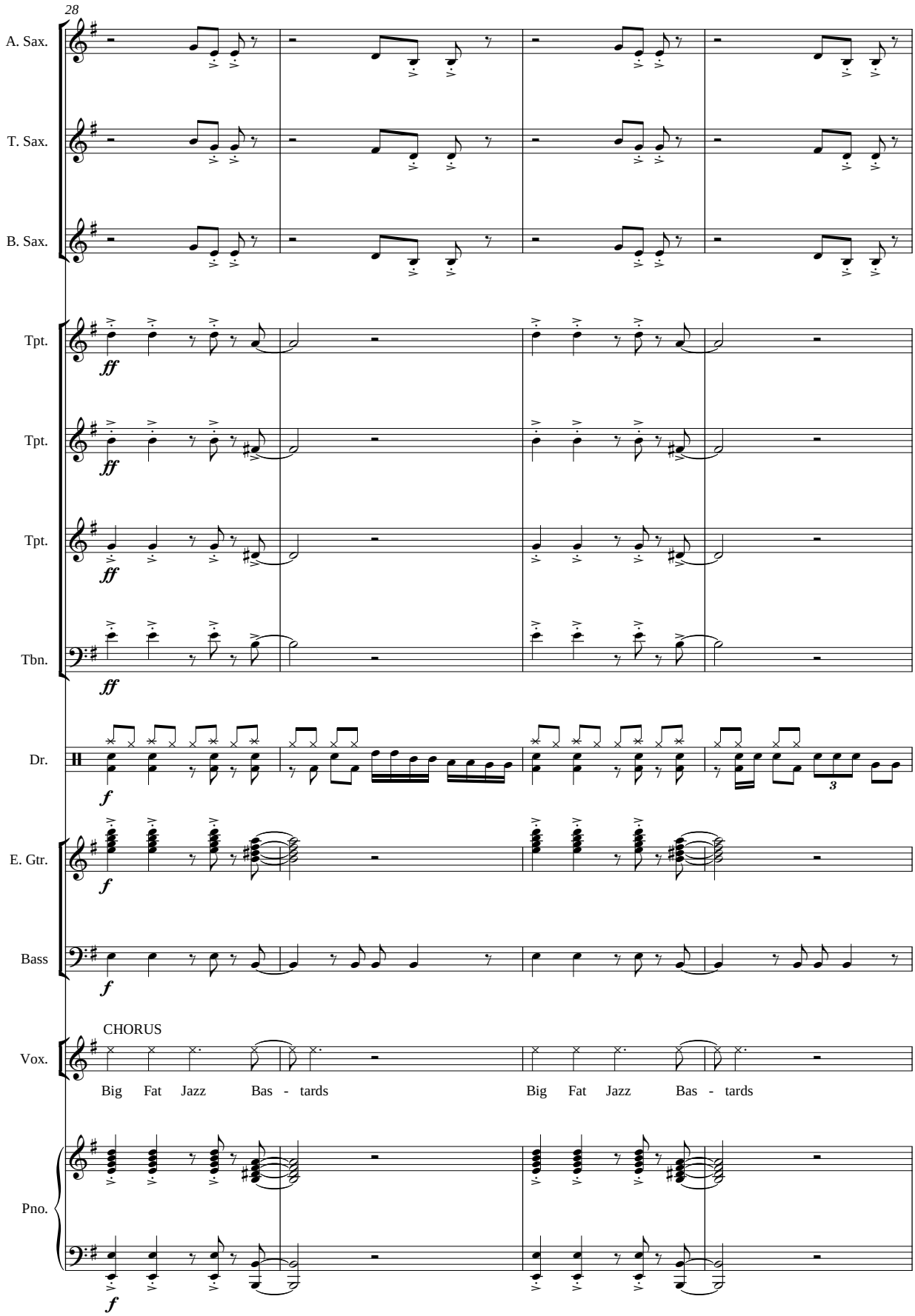

9
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Pno.

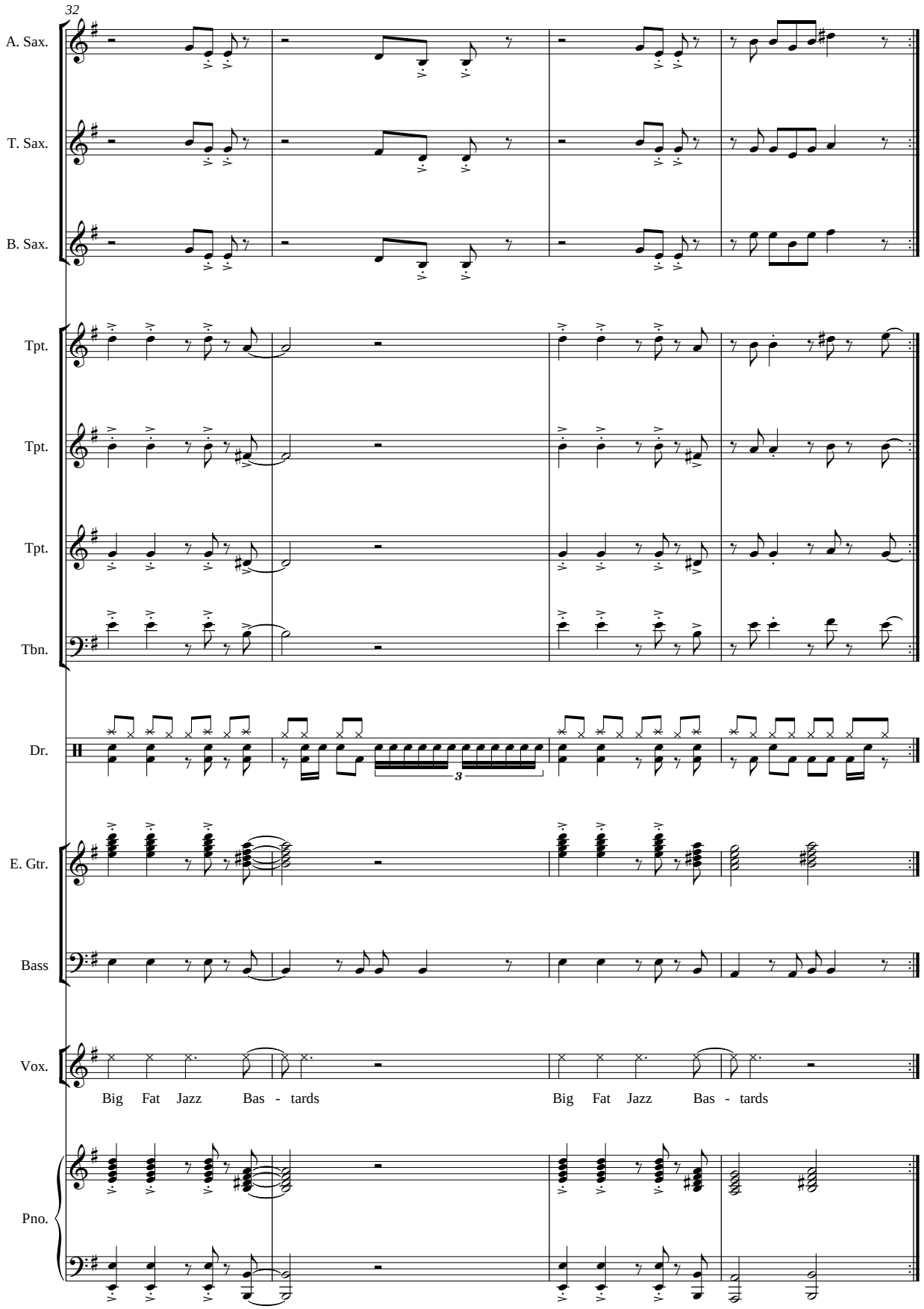

12
Dr.
E. Gtr.
Bass
VERSE
Vox.
Cru-ising late at night my clothes look tight and I know I'm feel - ing all right
Pno.

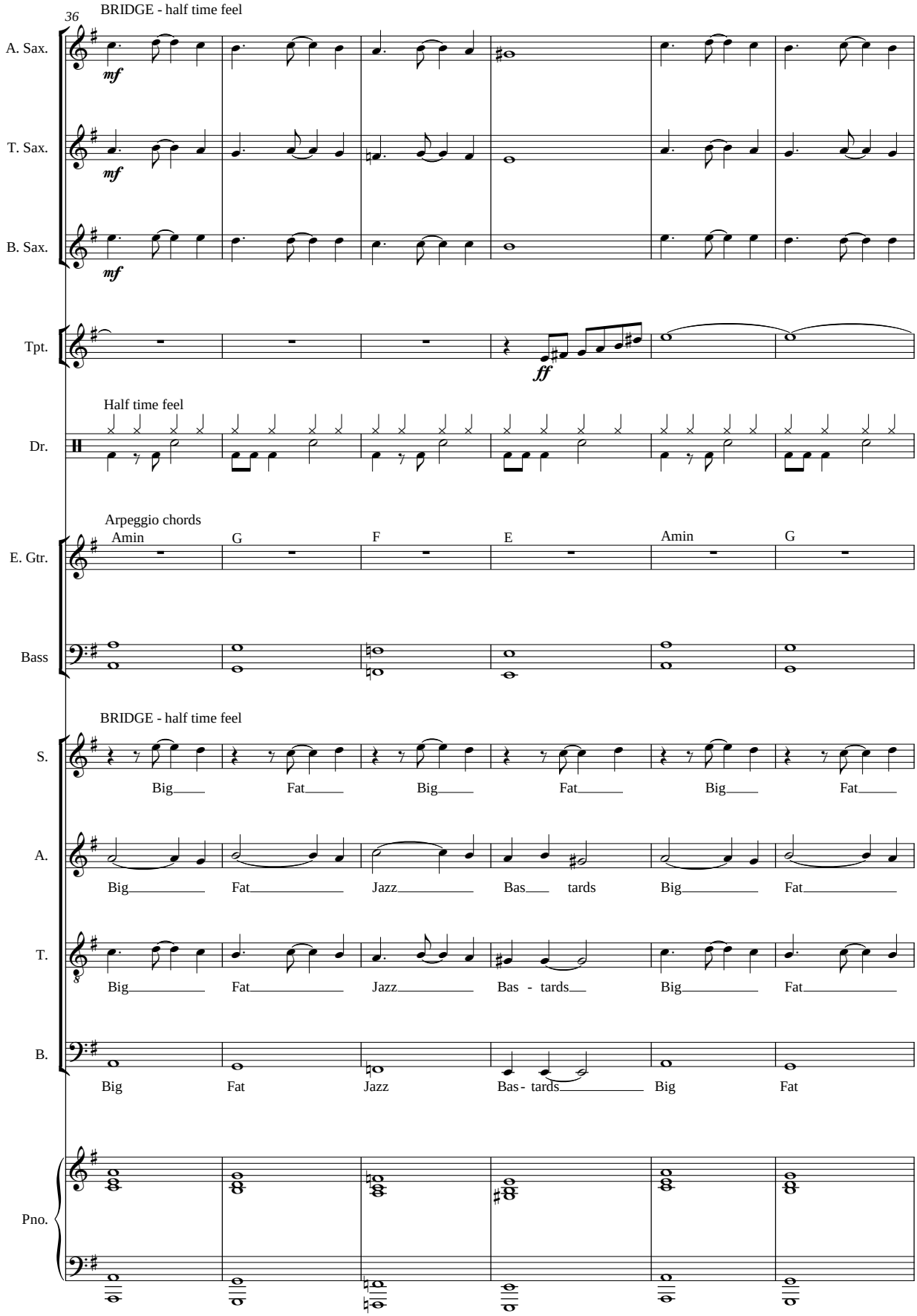

16
Dr.
E. Gtr.
Bass
Vox.
Need some where fun - ky to be at and theres on-ly one place thats like that
Pno.

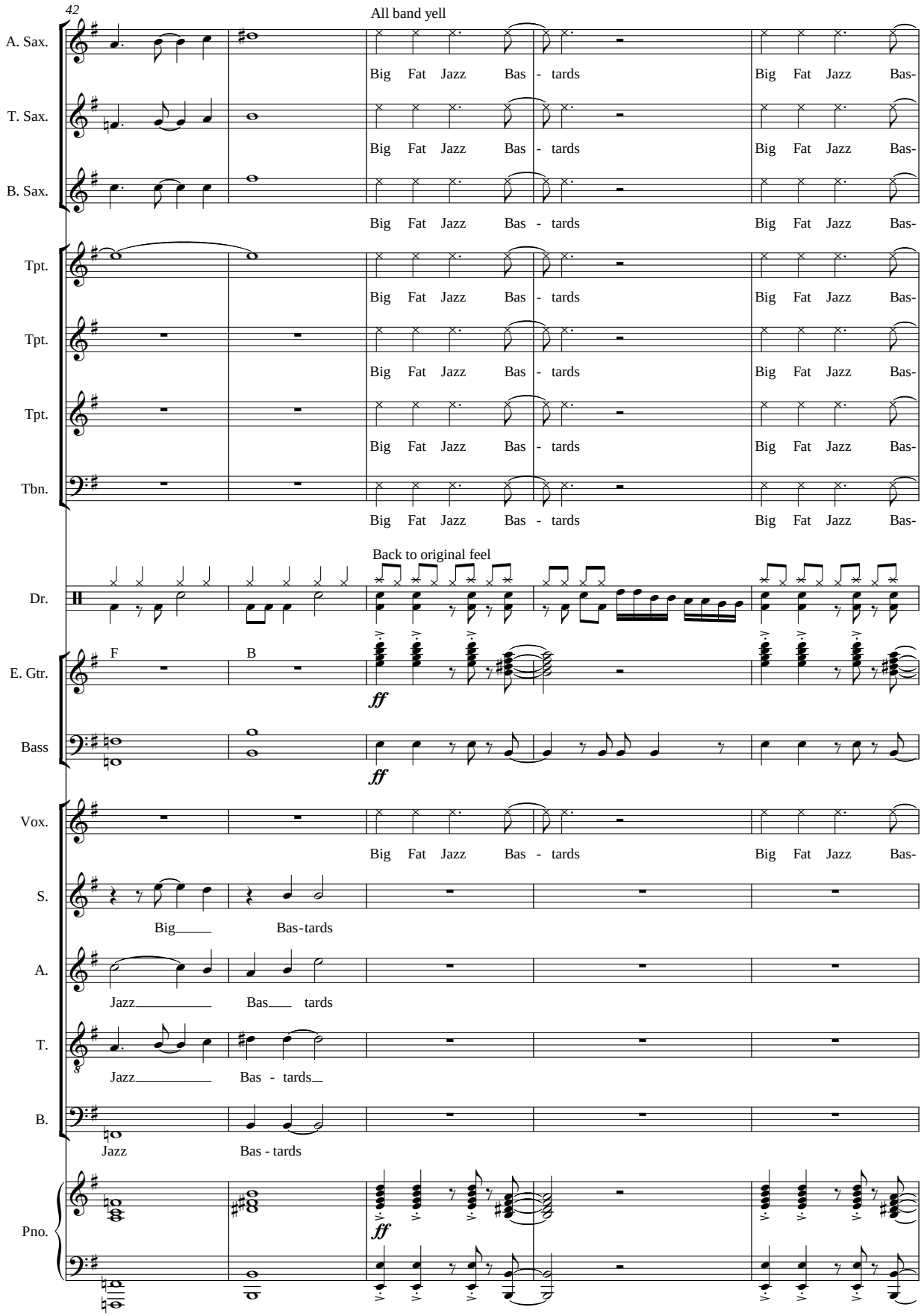

20
Dr.
E. Gtr.
Bass
Vox.
I go where the sound is huge with funk like that you just can't lose
Pno.

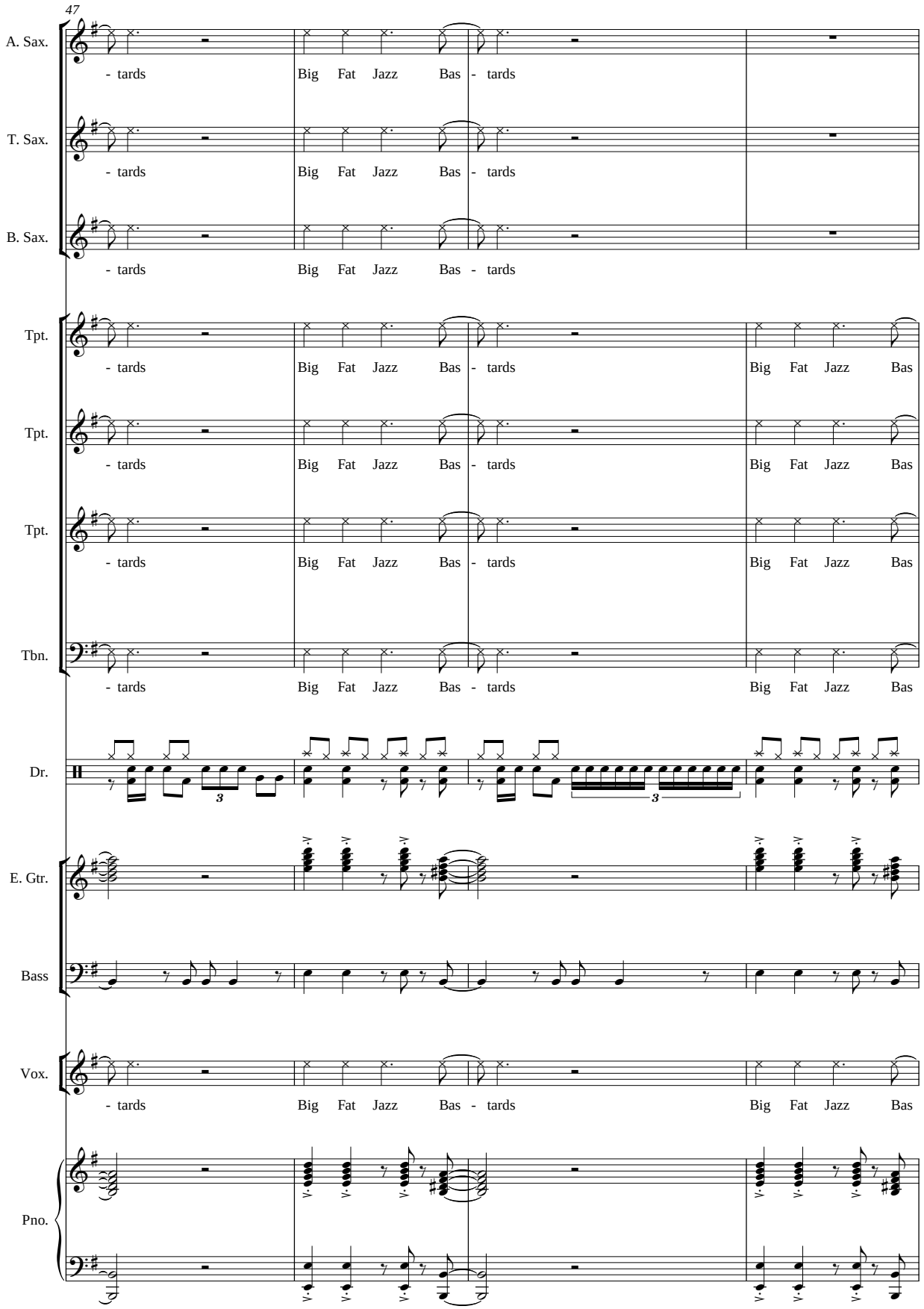

24
A. Sax.
T. Sax.
B. Sax.
f
Dr.
E. Gtr.
Bass
Vox.
you need to find the band with fat in the name put-ting all o - thers to shame (they are the)
Pno.

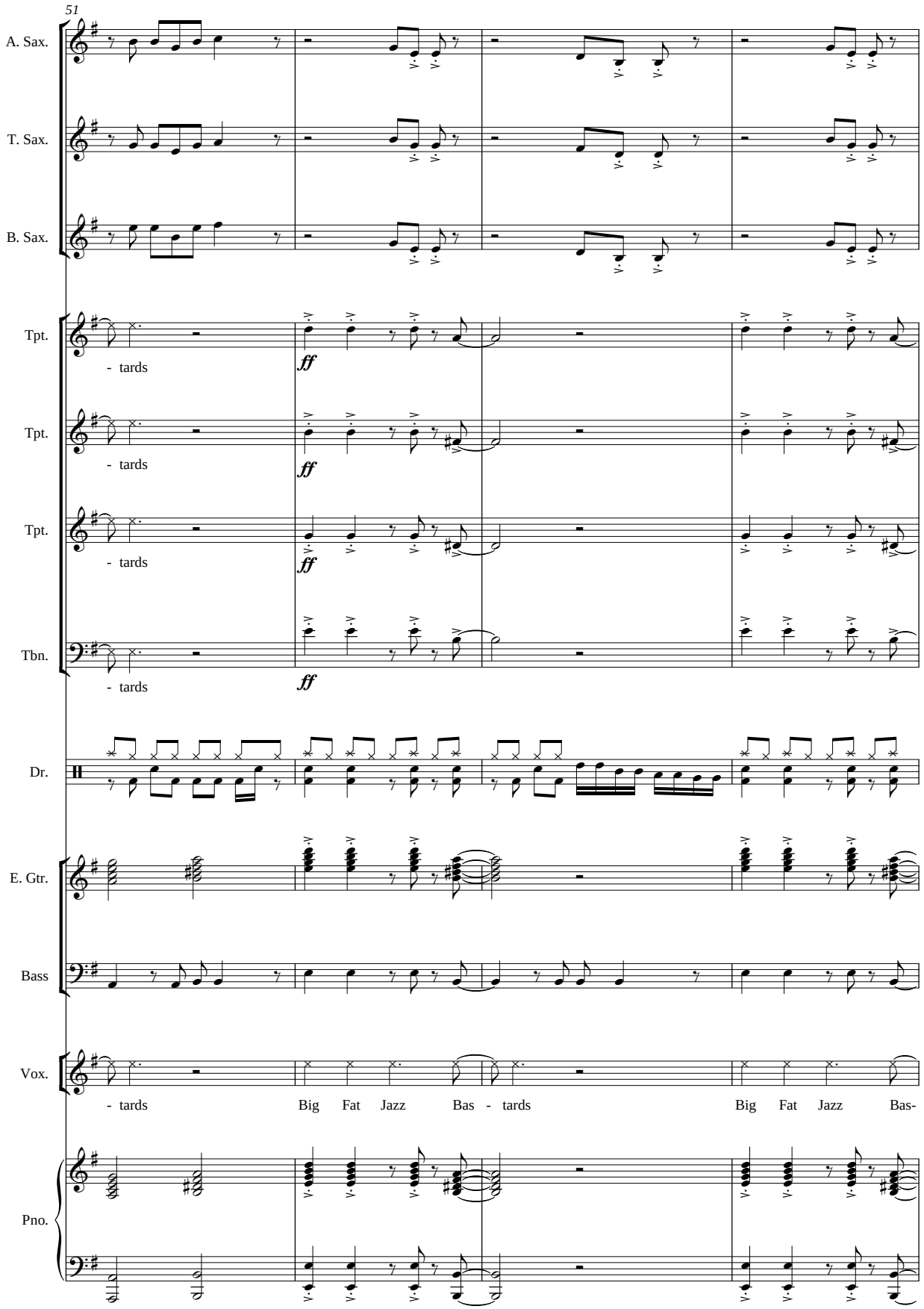

28
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
CHORUS
Vox.
Big Fat Jazz Bas - tards
Big Fat Jazz Bas - tards
Pno.
ff
f
3

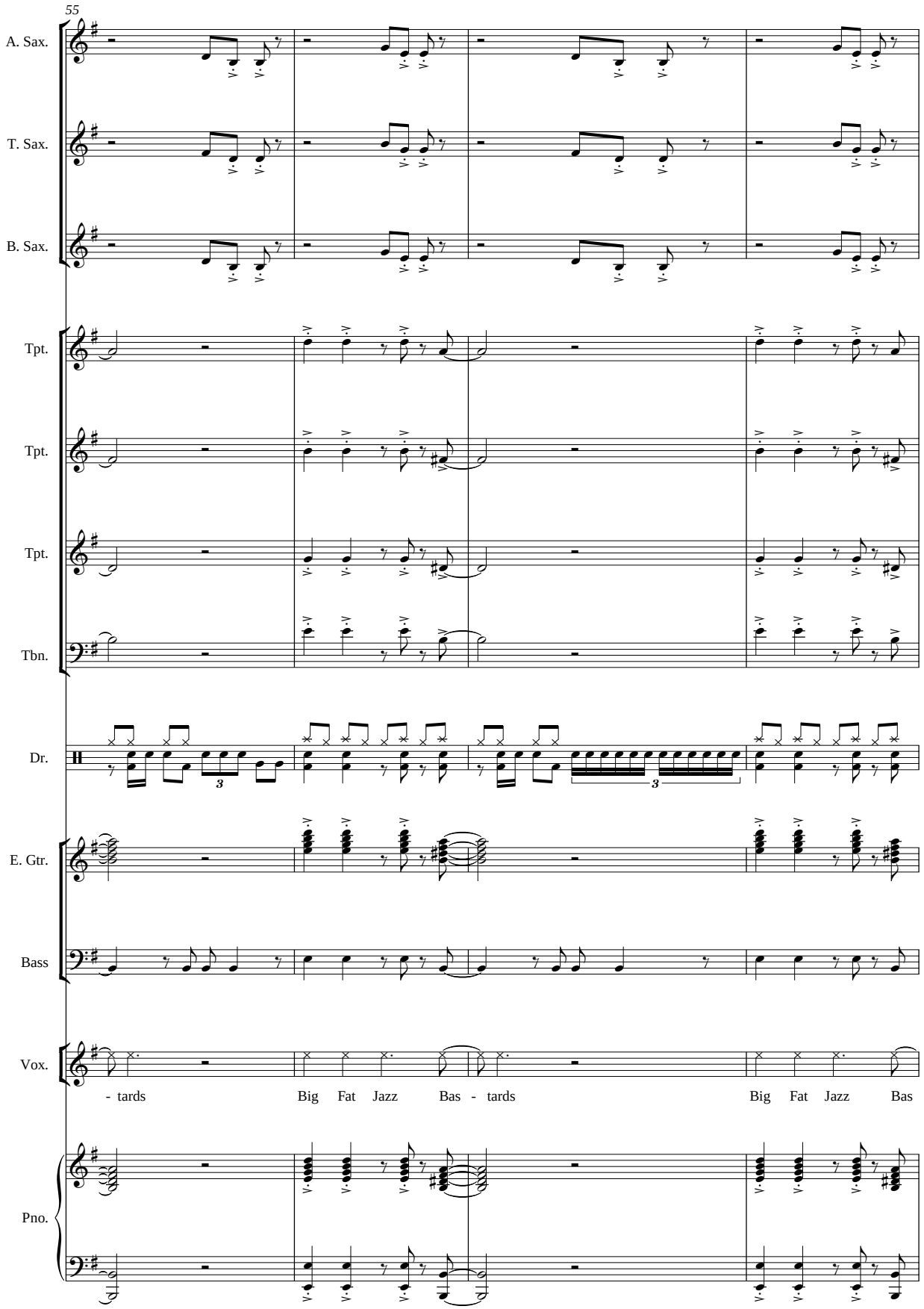

32
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Vox.
Big Fat Jazz Bas - tards
Big Fat Jazz Bas - tards
Pno.

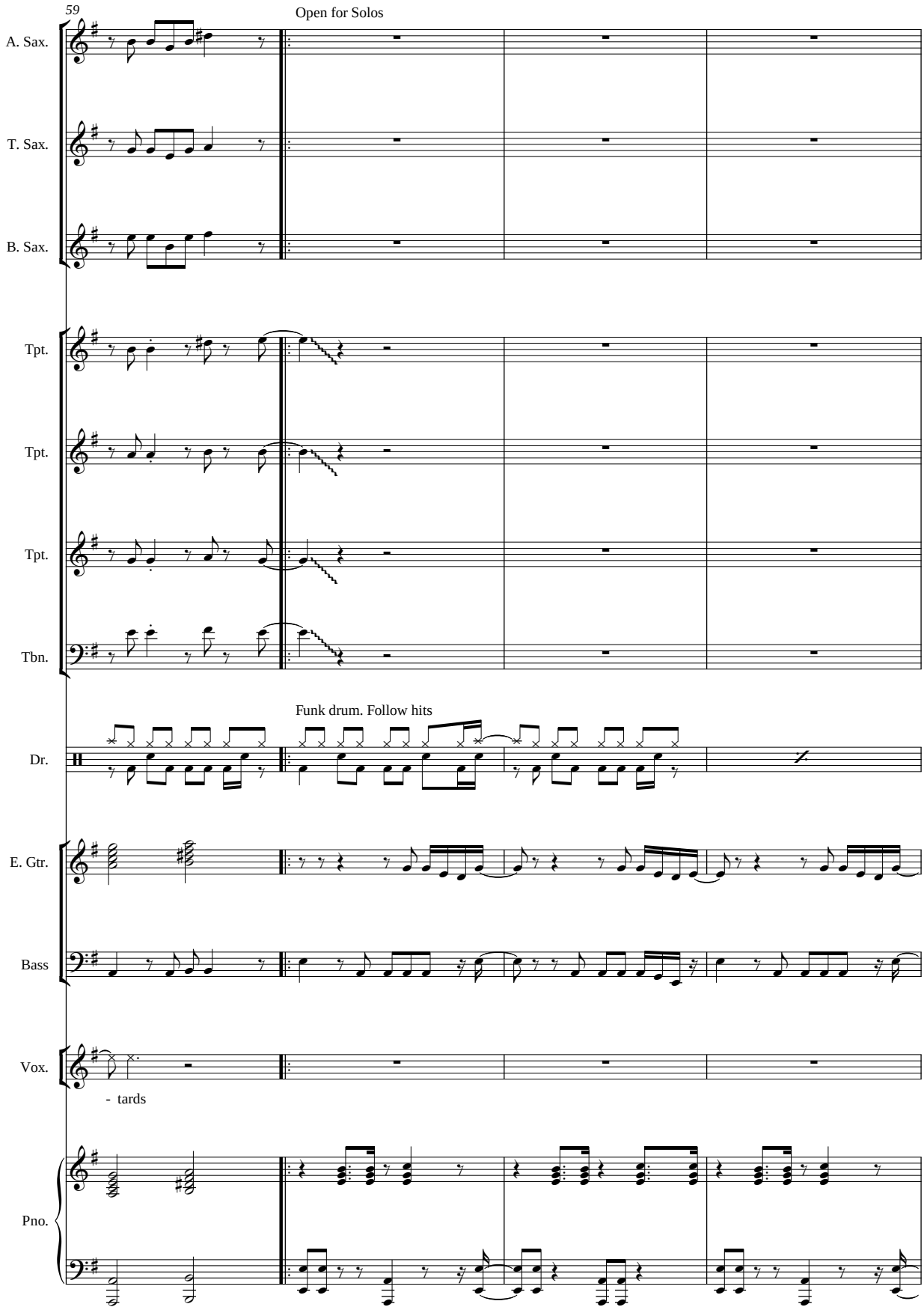

36
BRIDGE - half time feel
A. Sax.
mf
T. Sax.
mf
B. Sax.
mf
Tpt.
ff
Half time feel
Dr.
Arpeggio chords
Amin
G
F
E
Amin
G
E. Gtr.
Bass
BRIDGE - half time feel
S.
Big Fat Big Fat Big Fat
A.
Big Fat Jazz Bas tards Big Fat
T.
Big Fat Jazz Bas - tards Big Fat
B.
Big Fat Jazz Bas - tards Big Fat
Pno.

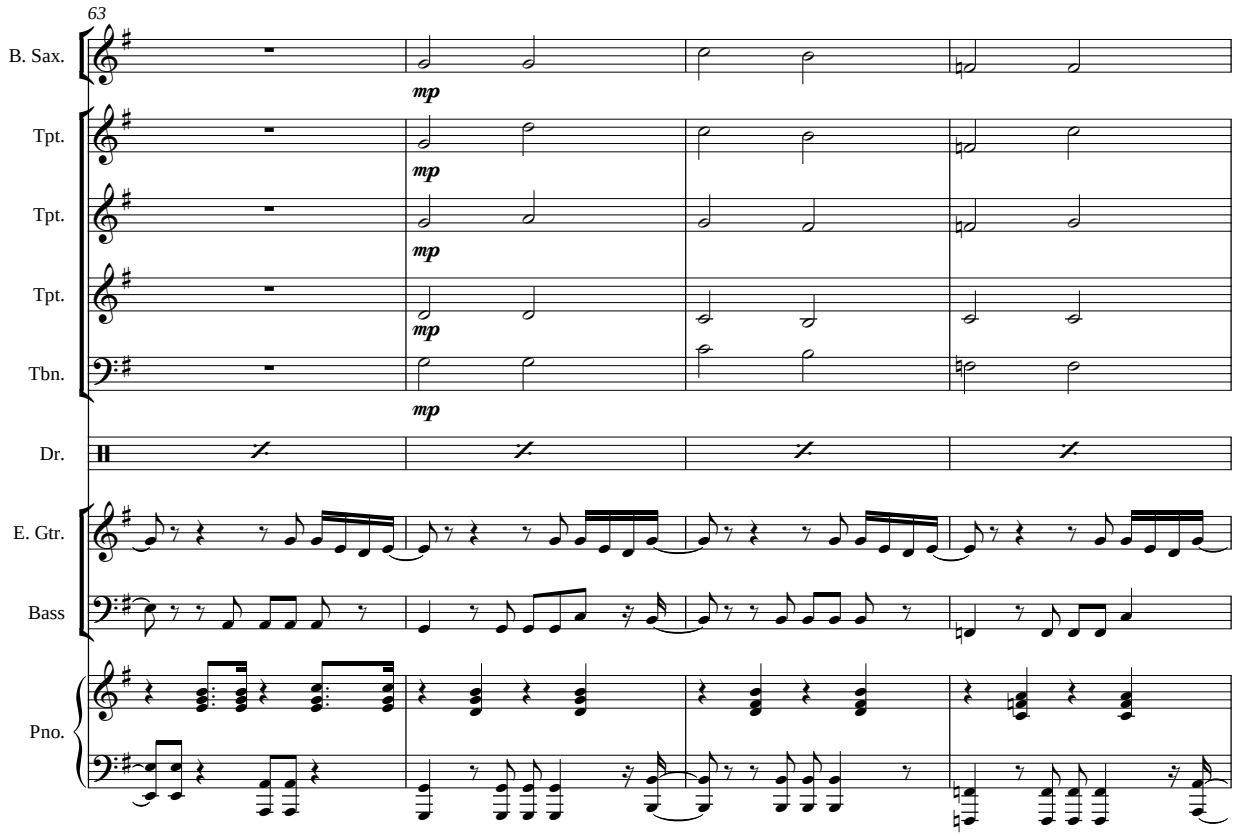

42
All band yell
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Big Fat Jazz Bas - tards
Big Fat Jazz Bas-
Back to original feel
Dr.
E. Gtr.
F
B
ff
Bass
Vox.
S.
A.
T.
B.
Pno.
Big
Bas-tards
Jazz
Bas tards
Bas - tards
Bas - tards

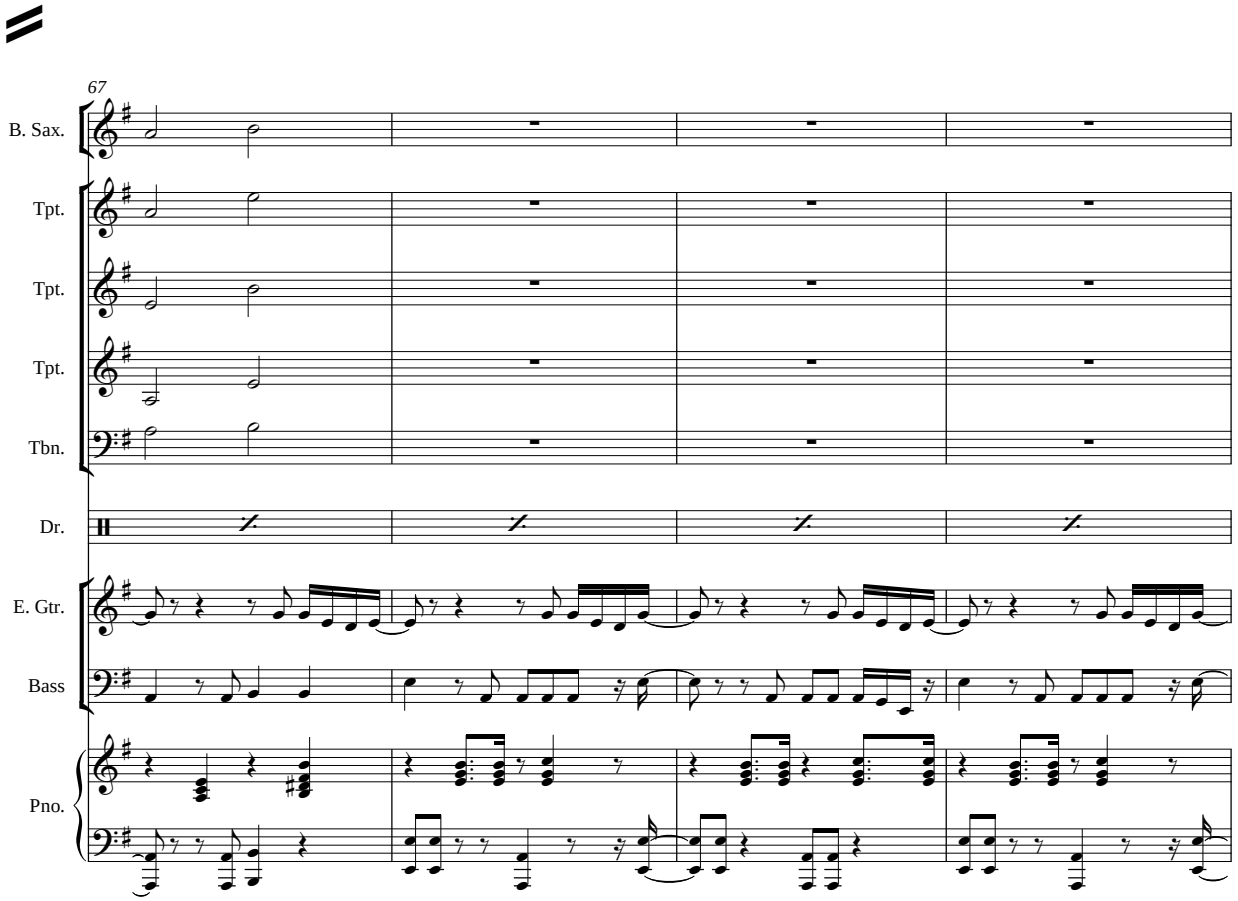

47
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Vox.
Pno.
- tards Big Fat Jazz Bas - tards
Big Fat Jazz Bas

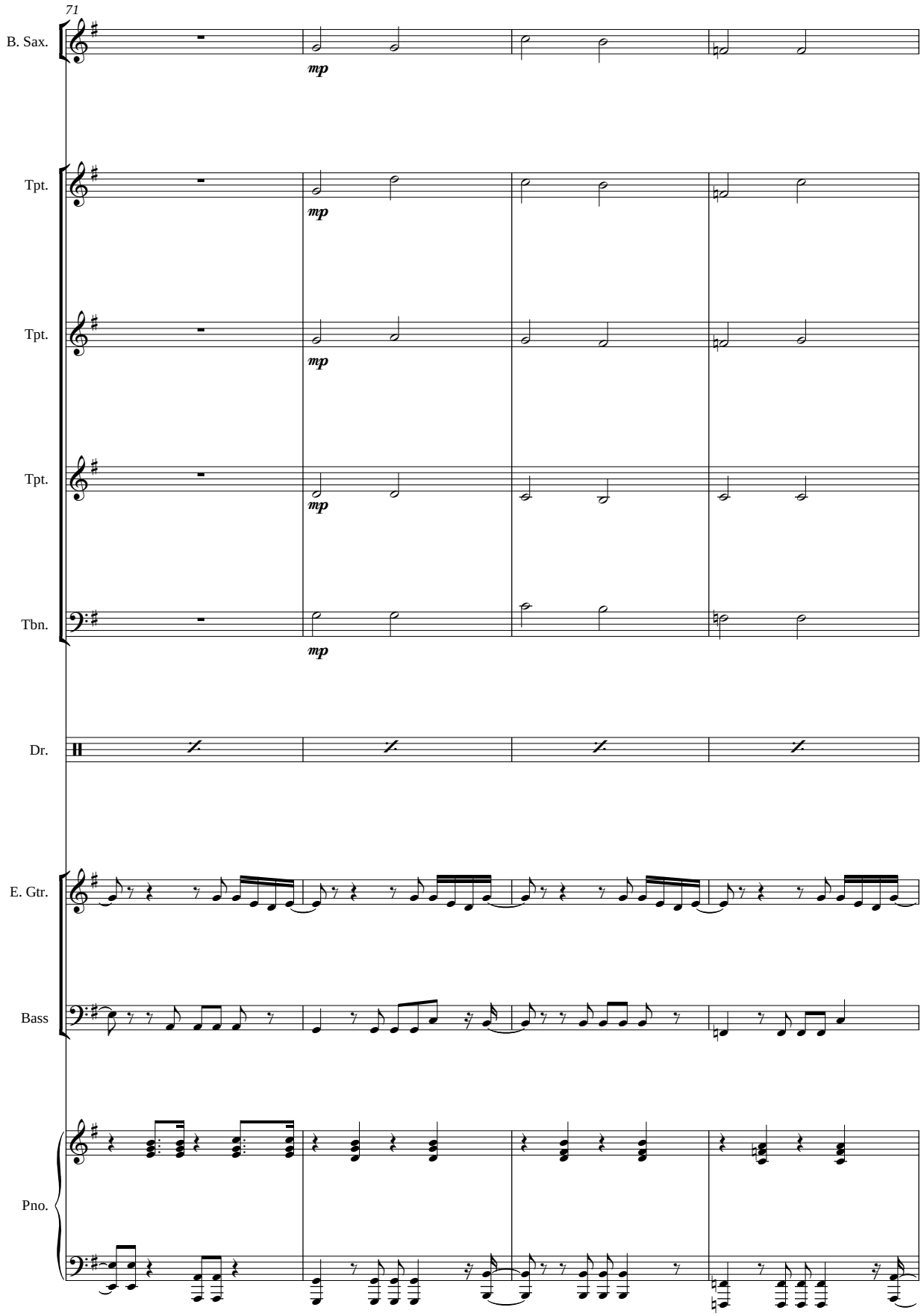

51
A. Sax.
T. Sax.
B. Sax.
Tpt.
- tards
ff
Tpt.
- tards
ff
Tpt.
- tards
ff
Tbn.
- tards
ff
Dr.
E. Gtr.
Bass
Vox.
- tards
Big Fat Jazz Bas - tards
Big Fat Jazz Bas-
Pno.

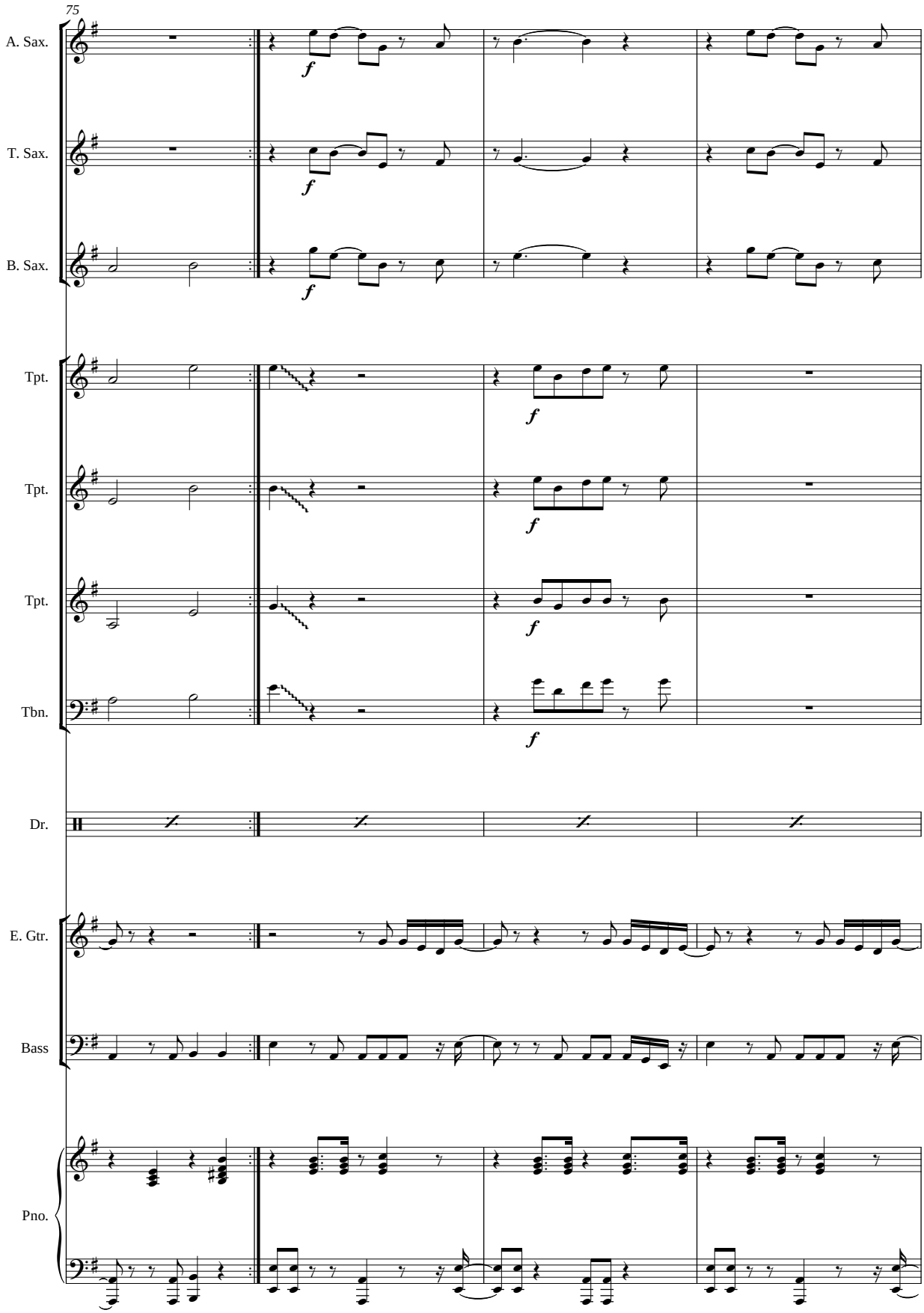

55
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Vox.
- tards
Big Fat Jazz Bas
- tards
Big Fat Jazz Bas
Pno.

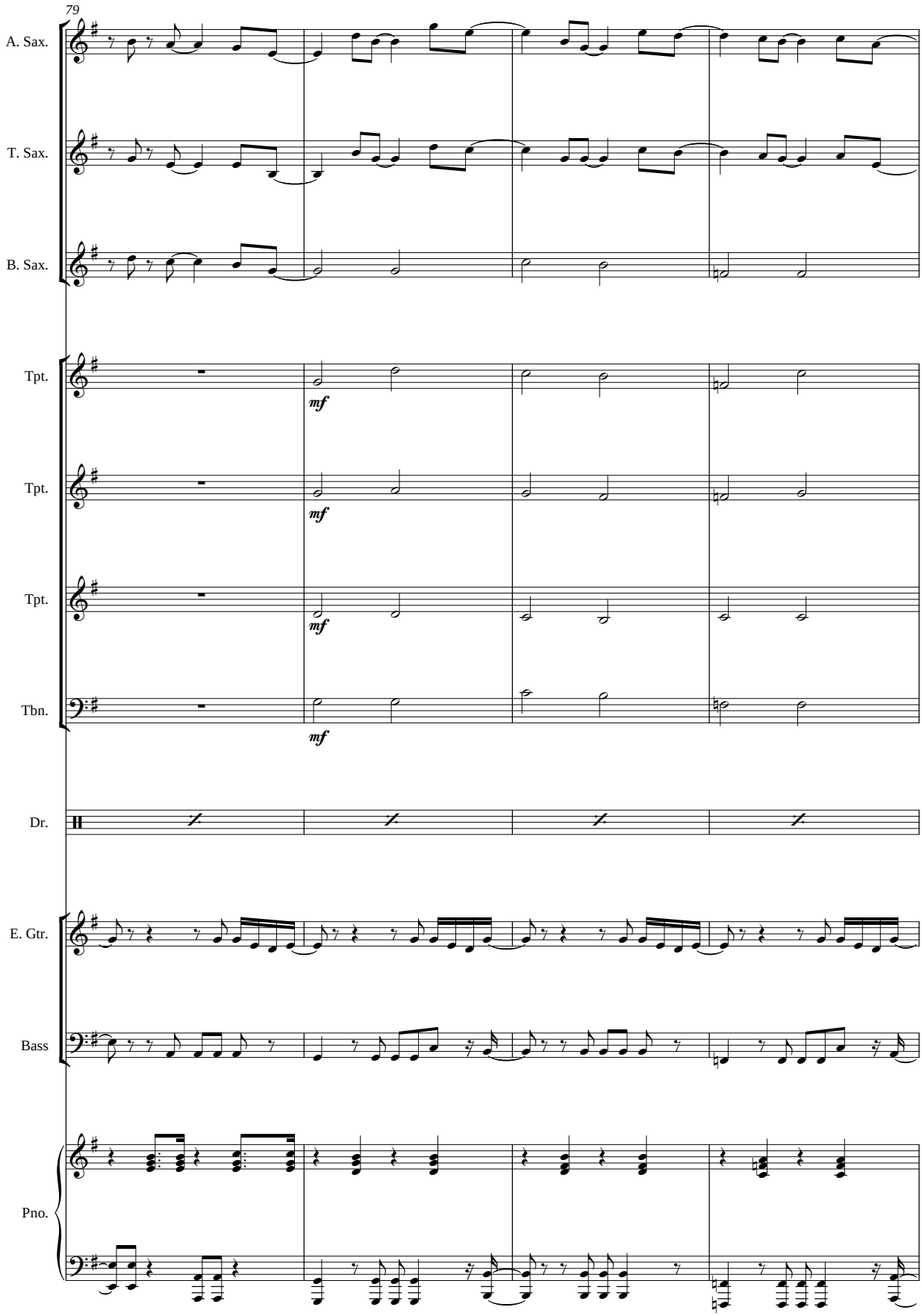

59
Open for Solos
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Funk drum. Follow hits
Dr.
E. Gtr.
Bass
Vox.
- tards
Pno.

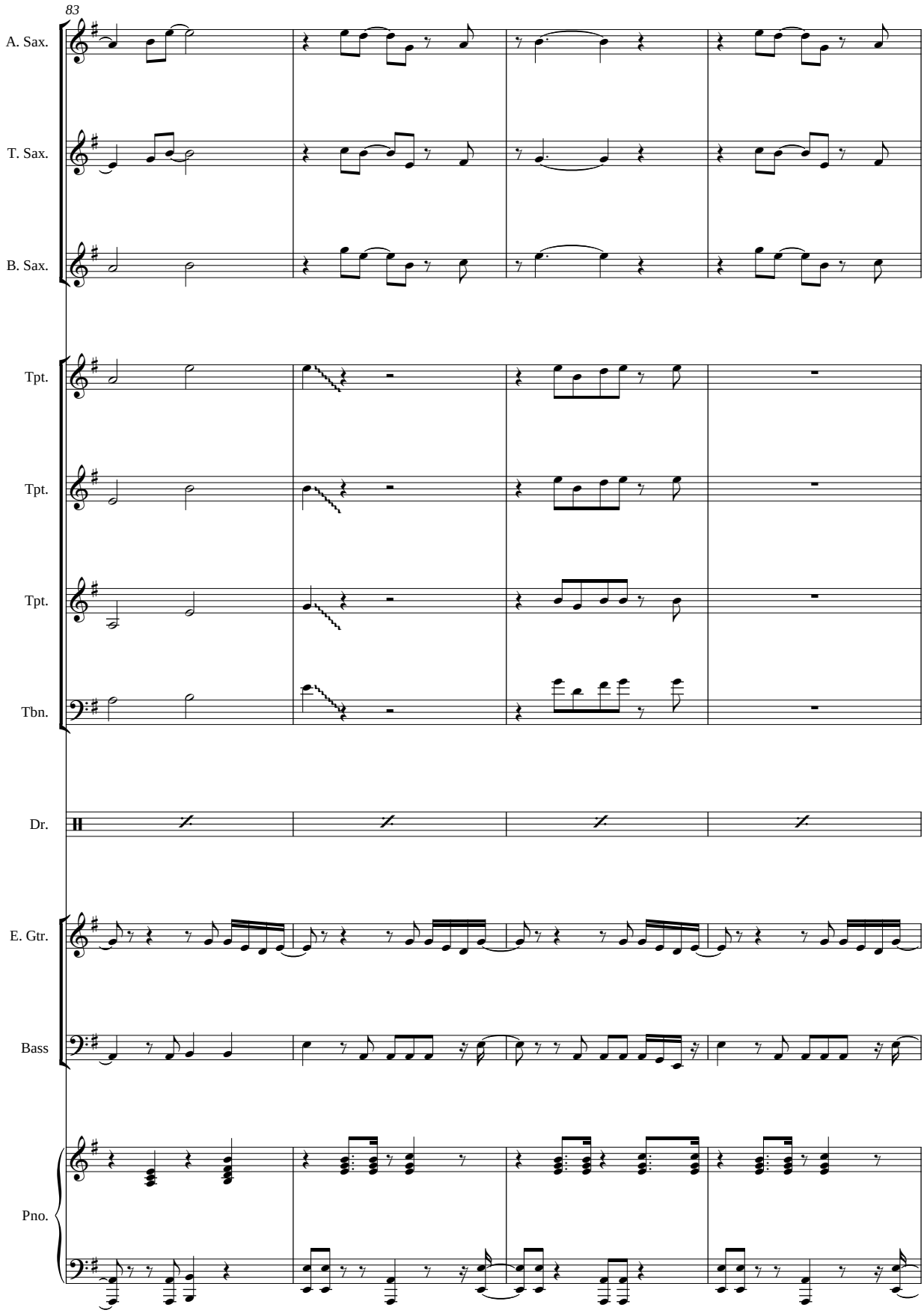

63
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Pno.
mp

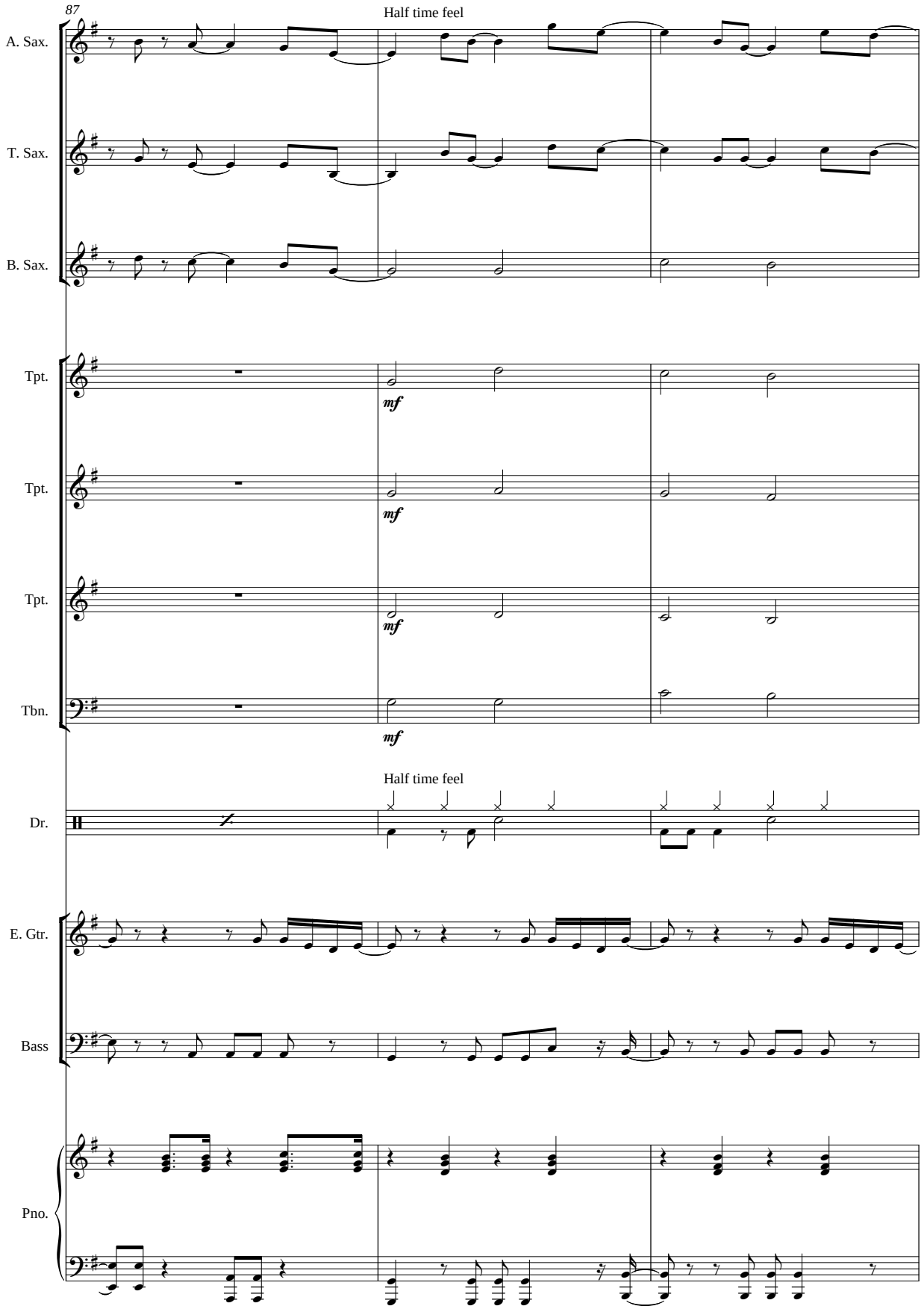

67
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Pno.

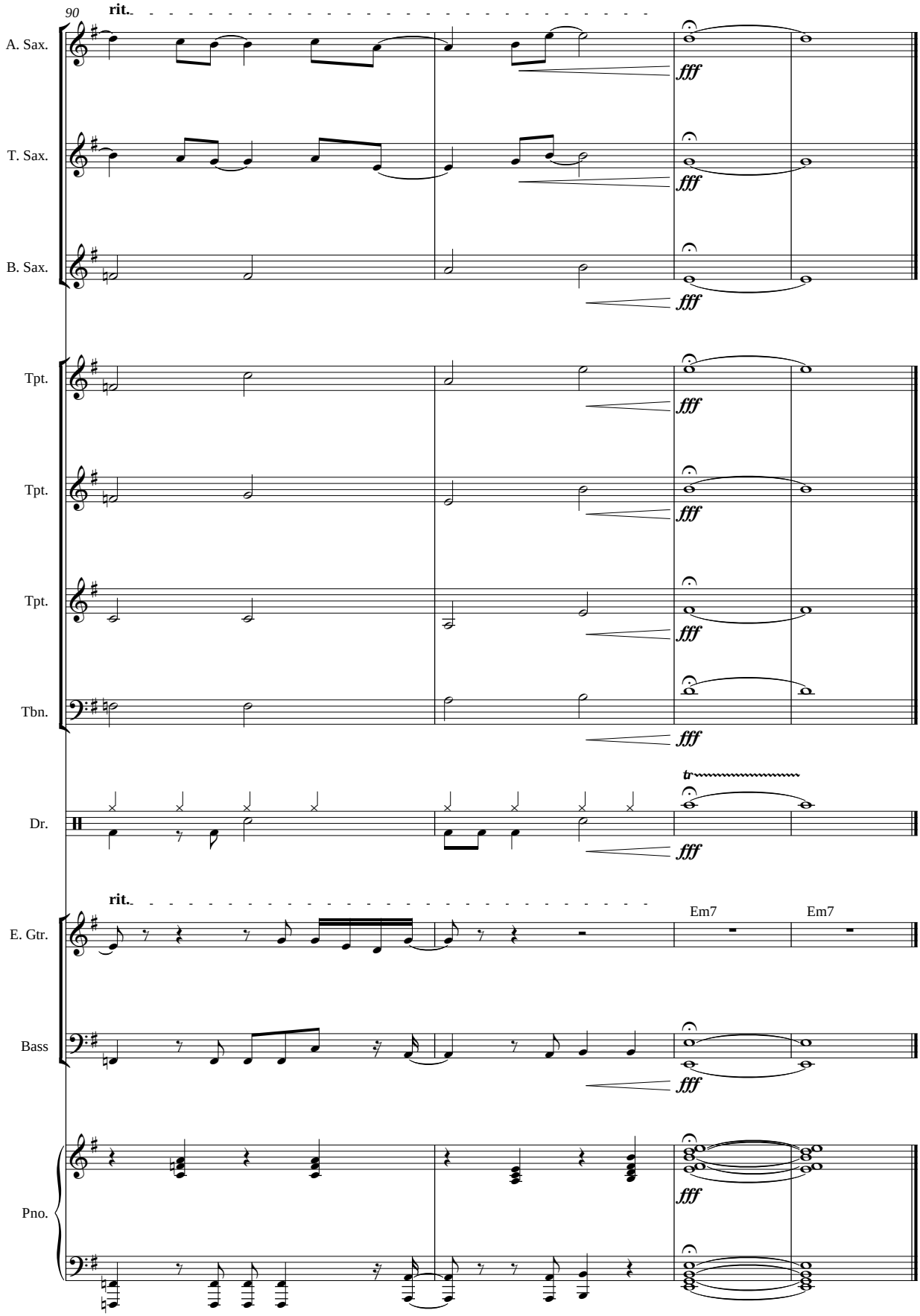

71
B. Sax.
mp
Tpt.
mp
Tpt.
mp
Tpt.
mp
Tbn.
mp
Dr.
E. Gtr.
Bass
Pno.


75
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
E. Gtr.
Bass
Pno.
f


79
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
mf
mf
mf
mf
Dr.
E. Gtr.
Bass
Pno.


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.
mf
mf
mf
mf
Half time feel
Dr.
E. Gtr.
Bass
Pno.


90
rit.
A. Sax.
T. Sax.
B. Sax.
Tpt.
Tpt.
Tpt.
Tbn.
Dr.
rit.
E. Gtr.
Em7
Em7
Bass
Pno.
fff
tr

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

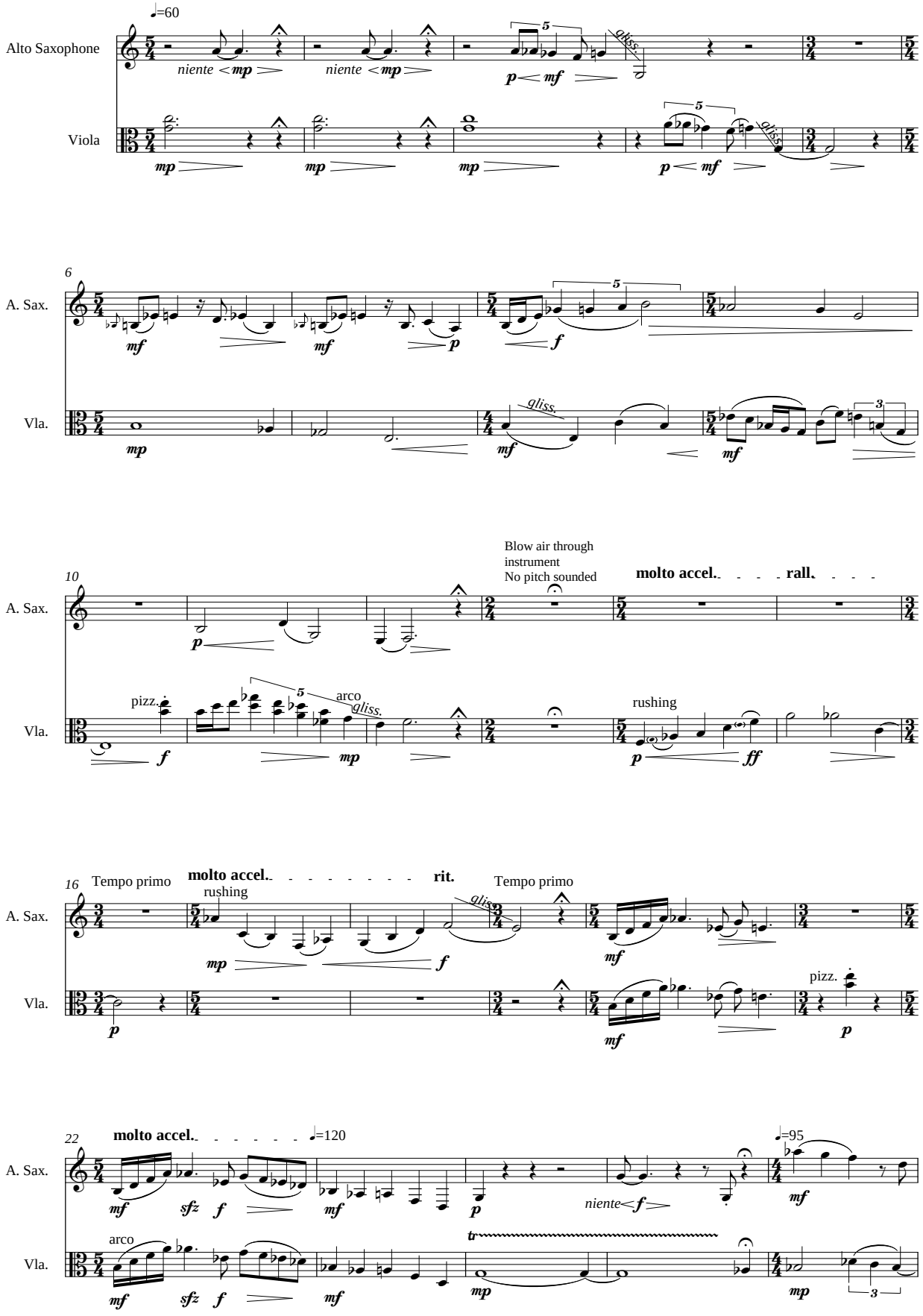
De Feo

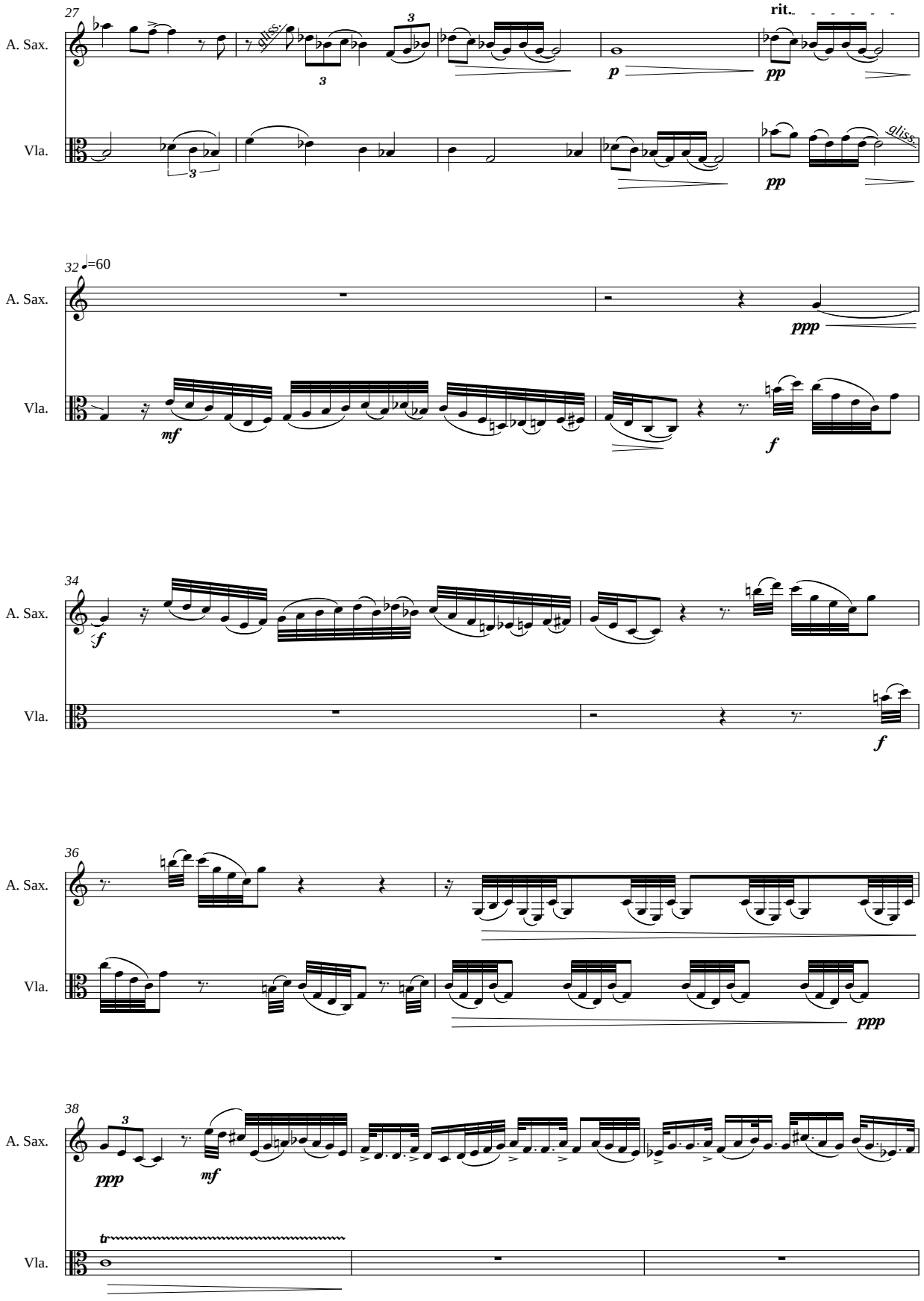
Beauty in graphic additions to concrete surroundings

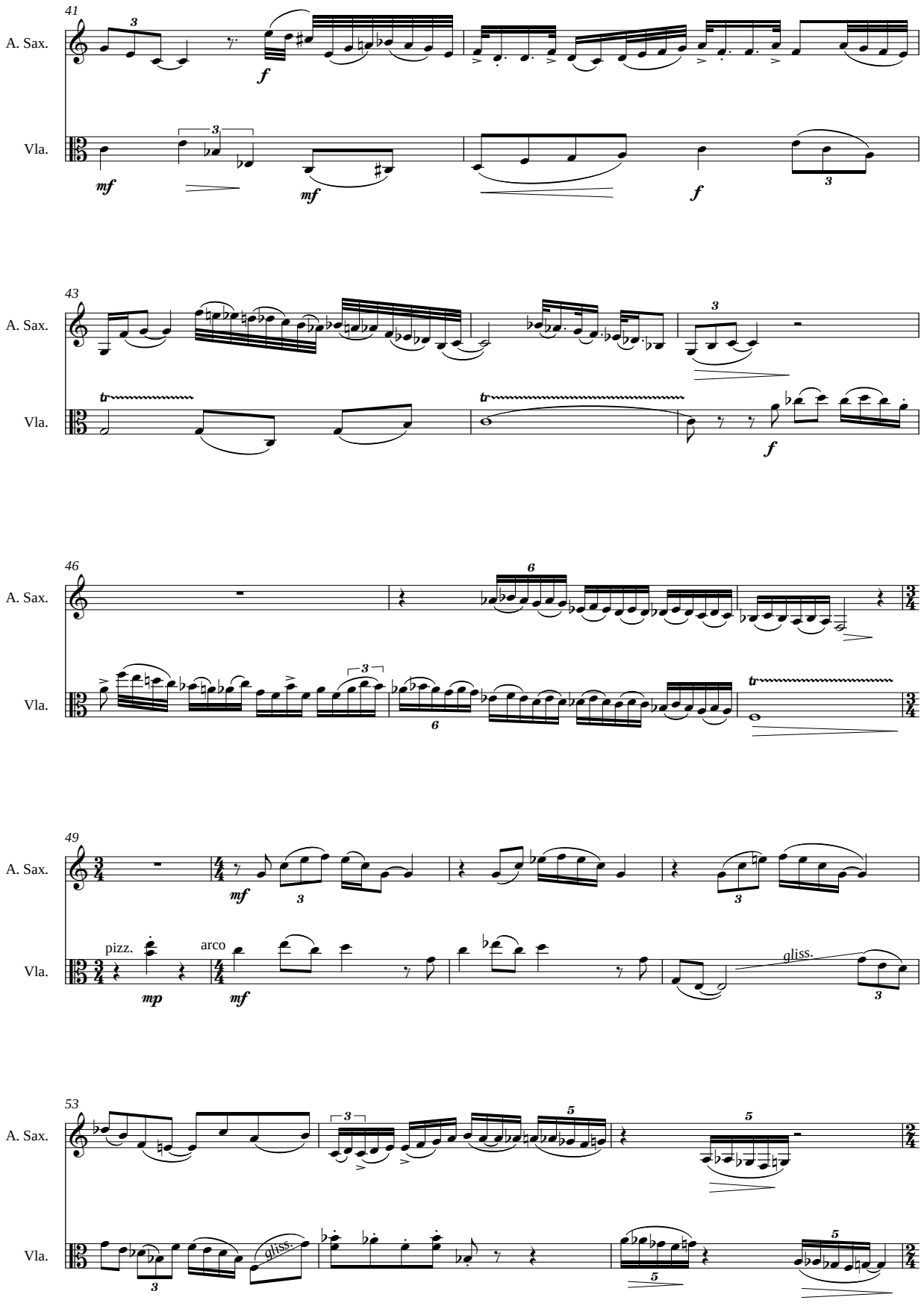
By Jeremy Mayall

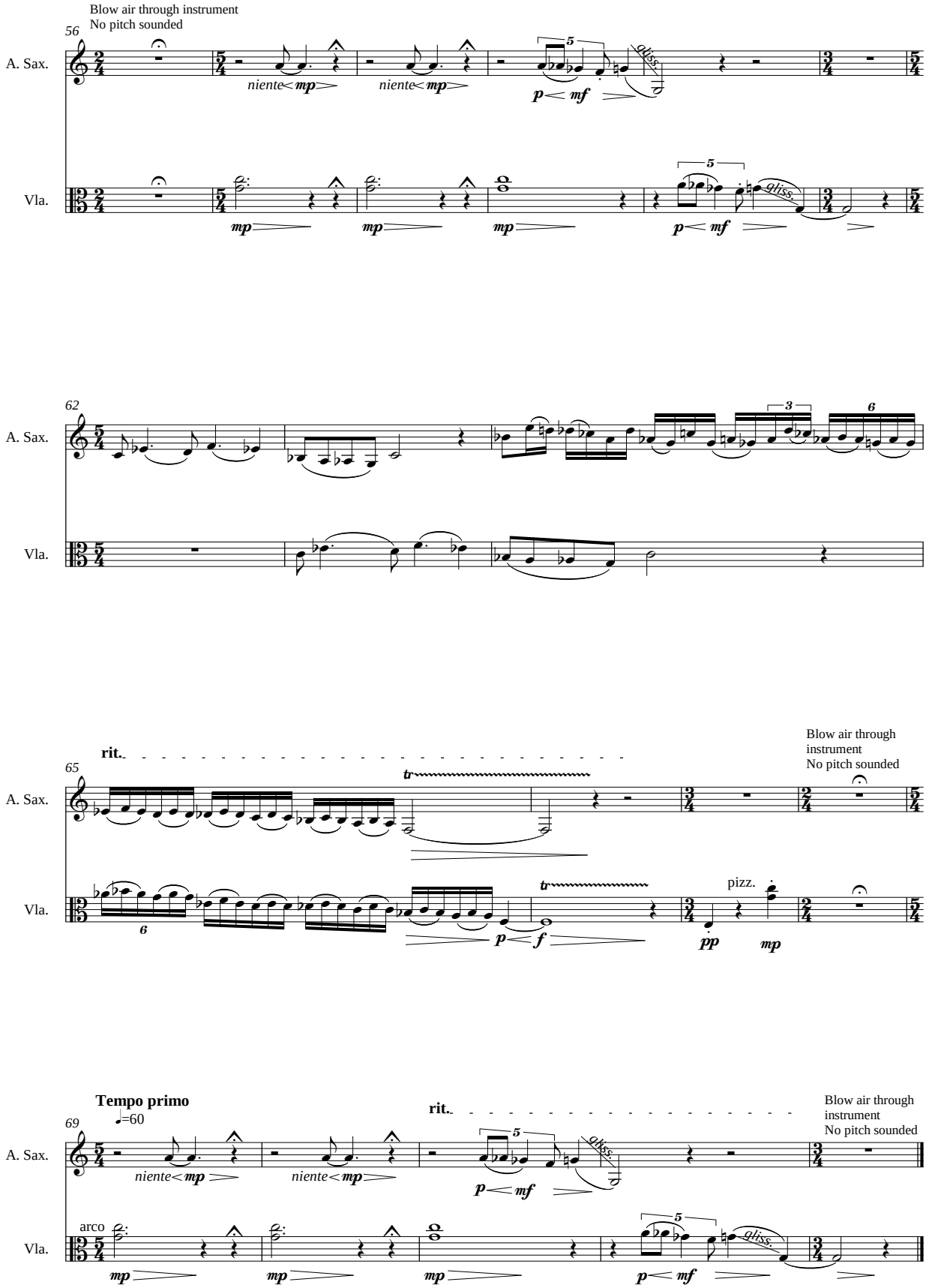
Moderato con moto

♩=60




27
A. Sax.
Vla.
rit.
p
pp
gliss.
32 ♩=60
ppp
mf
f
34
ff
36
ppp
38
tr


41
A. Sax.
Vla.
mf
f
43
tr
46
6
49
pizz.
arco
mp
gliss.
53
5


Blow air through instrument
No pitch sounded
56
A. Sax.
Vla.
niente< mp
niente< mp
p< mf
gliss.
mp
mp
mp
p< mf
62
A. Sax.
Vla.
rit.
65
A. Sax.
Vla.
Blow air through instrument
No pitch sounded
tr
p< f
pp
pizz.
mp
Tempo primo
♩=60
69
A. Sax.
Vla.
rit.
Blow air through instrument
No pitch sounded
arco

The Effect of Bundled Sticks on Sound

For solo bassoon and FX pedals

The Effect of Bundled Sticks on Sound

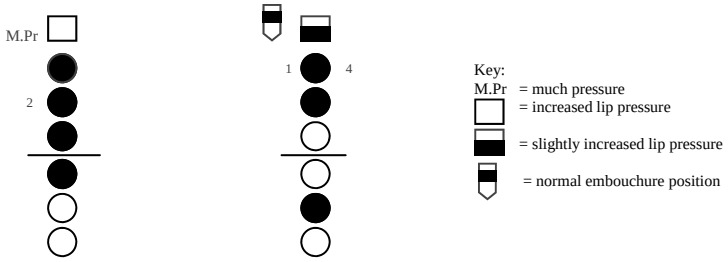
Performance Notes:
Pedals are to be run in series from a microphone, through the pedals and into a speaker system – levels should be such that the acoustic sound of the bassoon is not really heard

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



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

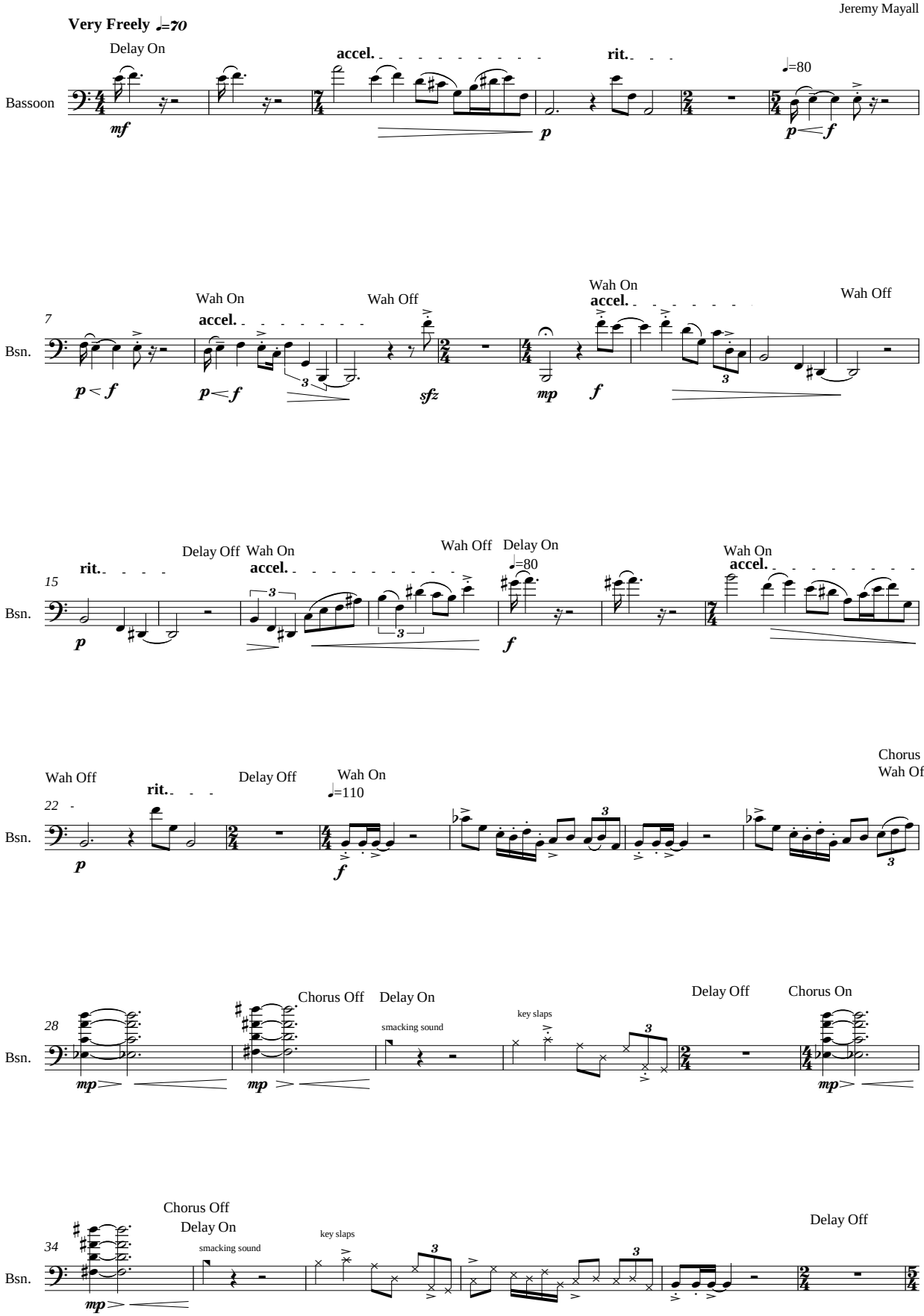
For bassoon and electronic effects

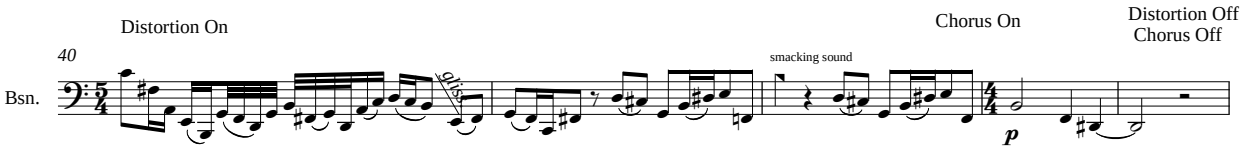
This piece was written to explore the relatively untapped sound world of the solo bassoon. It was decided to extend the sound world of the instrument by including a microphone and FX pedals.

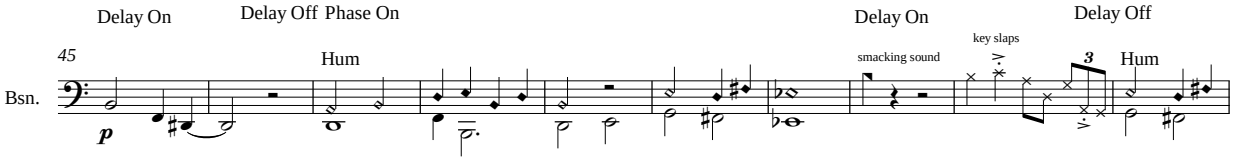
The melody of this piece is constructed from two fragments. The rising tone, and the falling 7^{th} then 6^{th}. These fragments are rearranged, reversed, stretched and manipulated to generate the development in this piece. A 9 note scale pattern (T/T/T/T/S/S/S/S (T=tone and S=semitone)) was also used 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.

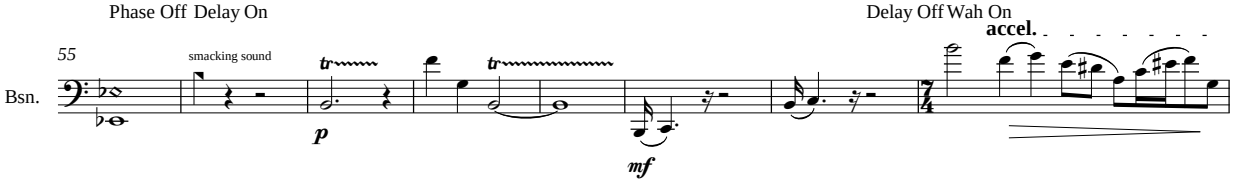
The Effect of Bundled Sticks on Sound

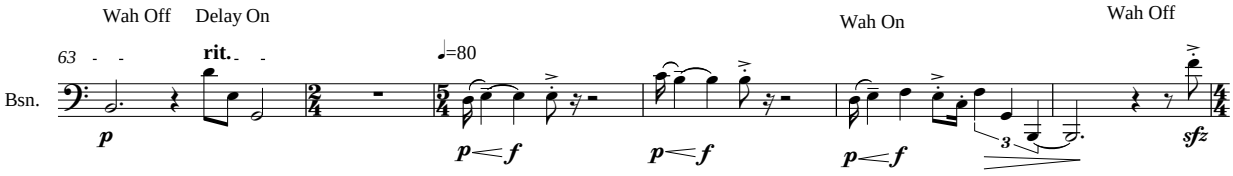
Jeremy Mayall

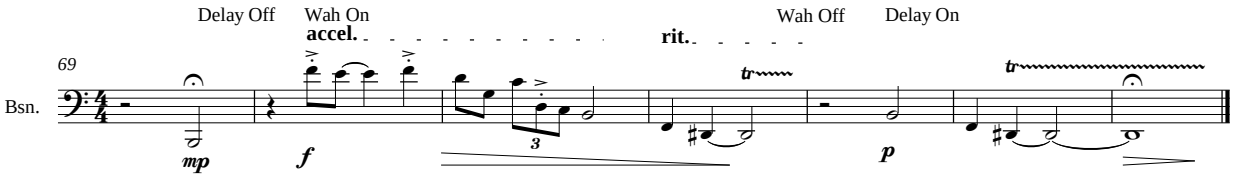



Distortion On
Chorus On
Distortion Off
Chorus Off
40
Bsn.
smacking sound
p


Delay On
Delay Off
Phase On
Delay On
Delay Off
45
Bsn.
Hum
smacking sound
key slaps
3
Hum
p


Phase Off
Delay On
Delay Off
Wah On
55
Bsn.
smacking sound
accel.
p
mf


Wah Off
Delay On
Wah On
Wah Off
63
Bsn.
rit.
♩=80
3
sfz
p
f


Delay Off
Wah On
Wah Off
Delay On
69
Bsn.
accel.
rit.
3
mp
f
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 (9^{th}, 11^{th}, 13^{th}). 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, quartel 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.

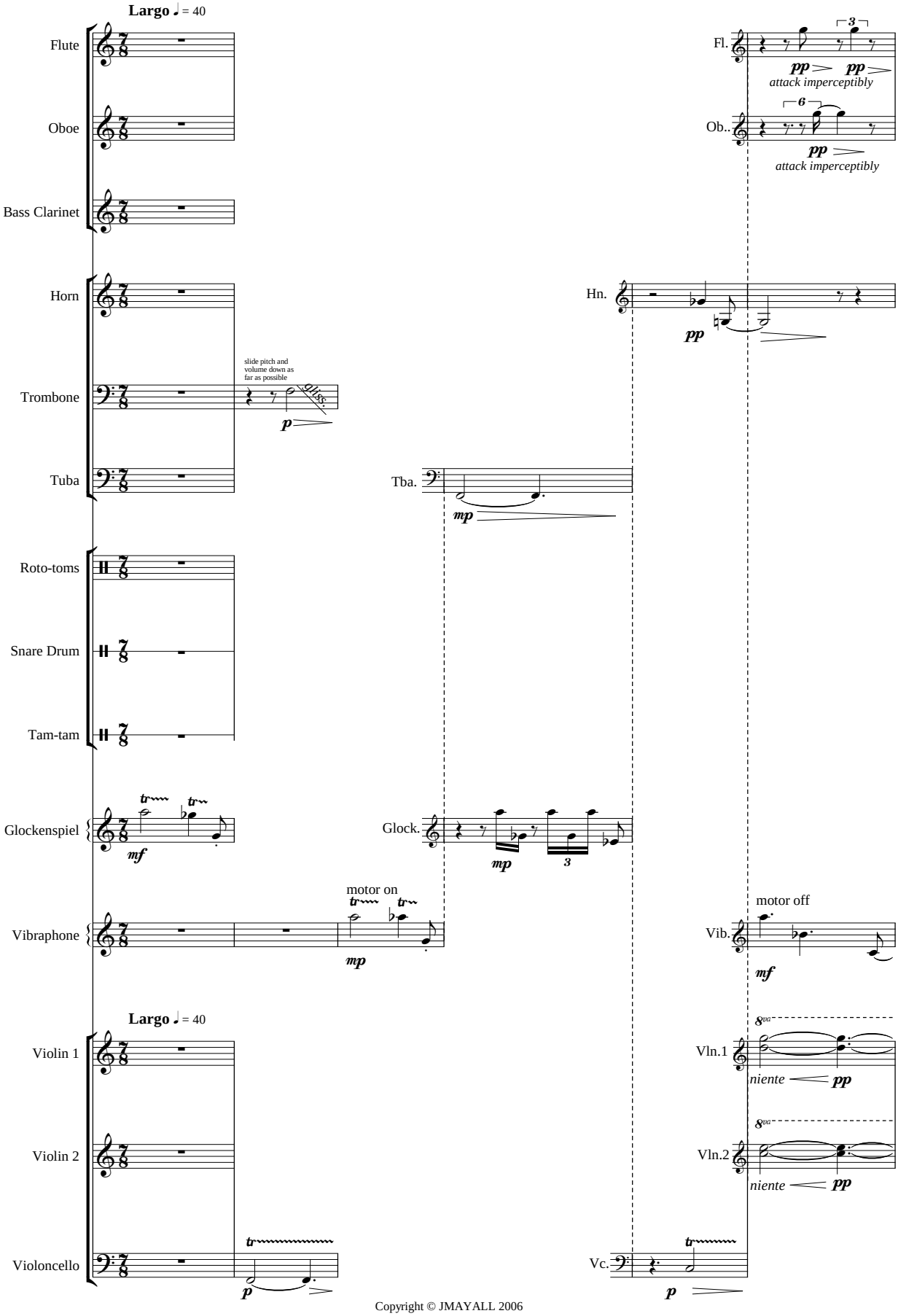
The tone row I used for the second section is: g# g c# d f# f a# b c d# e a
Often enharmonics are used as substitutes for the above notes to make it flow easier.
(the row can be seen stated as prime in bar 102-104 in the flute)

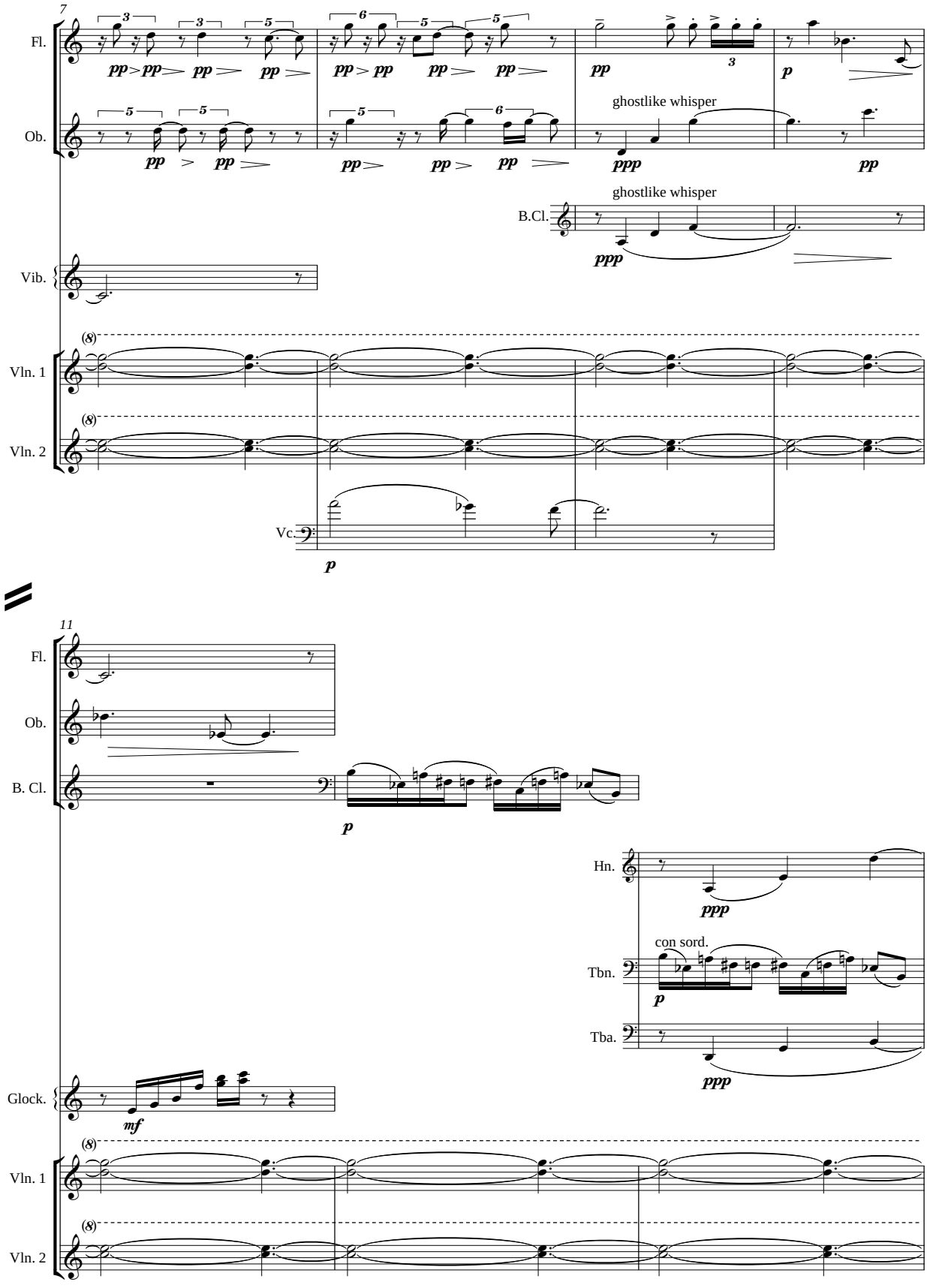
…seconds unwind…generated noise…racecar was composed with the abilities, forces and repertoire history of groups such as 175 East in mind. I was interested to try to extend my familiar stylistic boundaries and to explore the mainstream art music part of the Western tradition. Consequently the piece is 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.

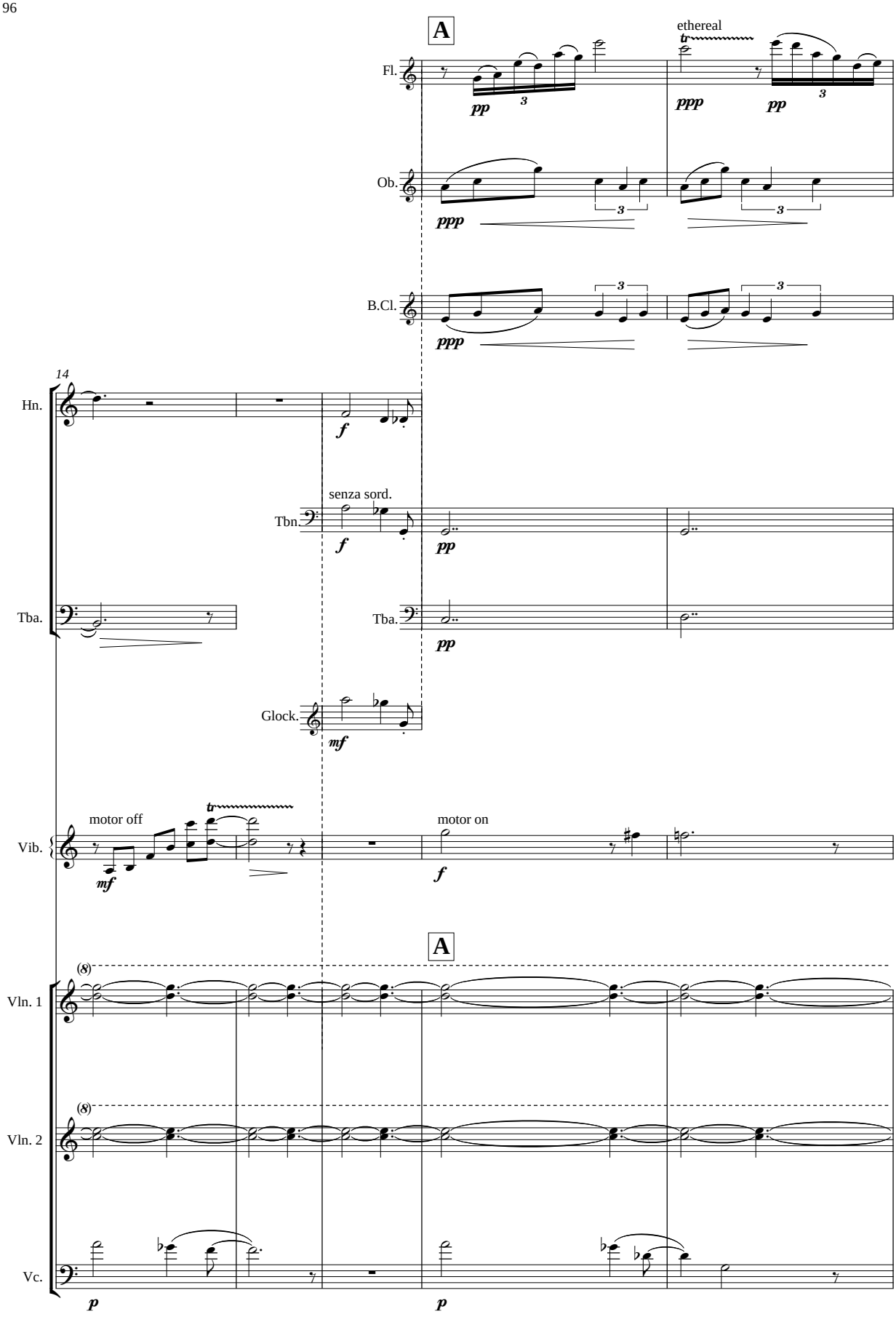
Score at Concert Pitch
except octave transposing instruments

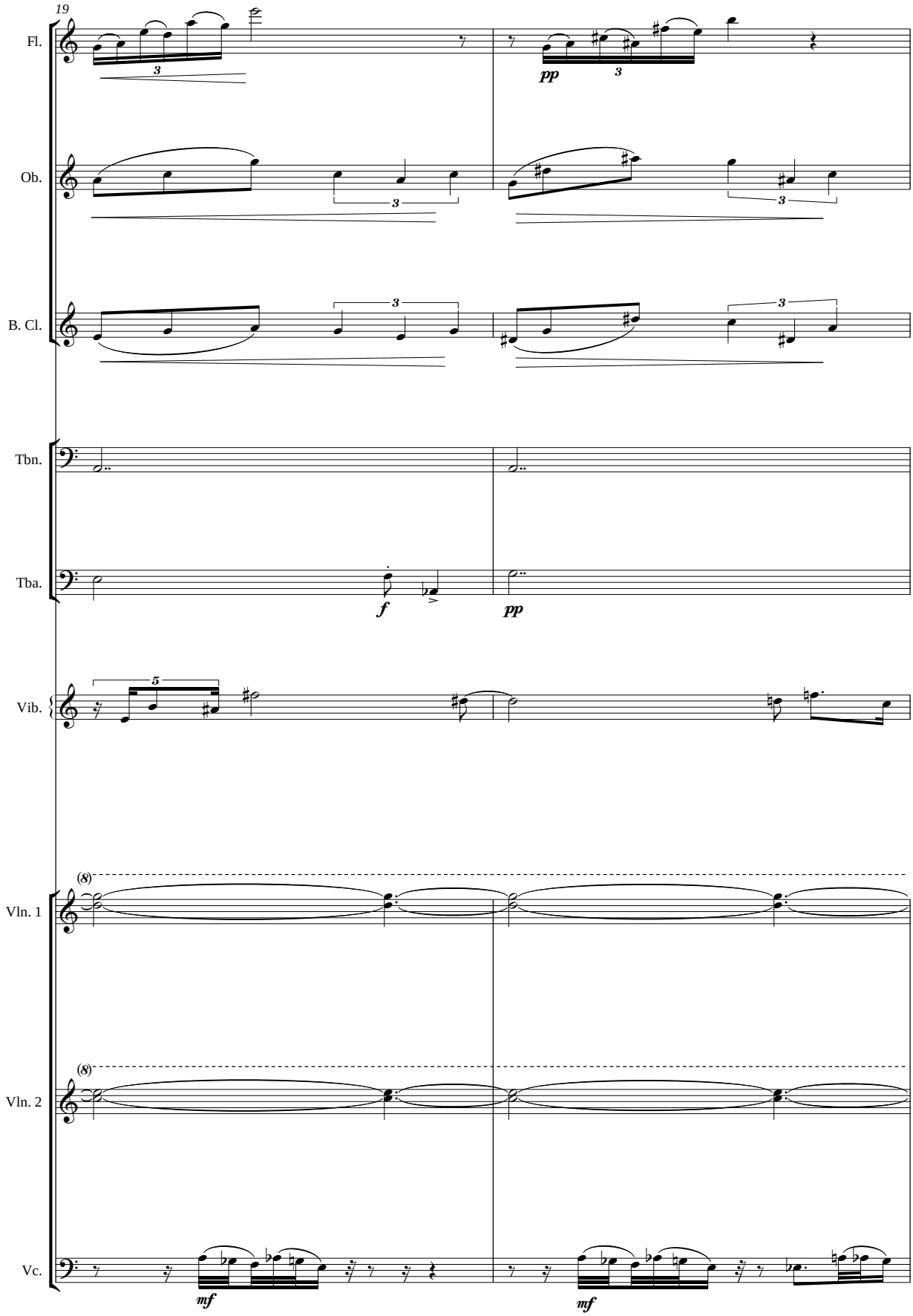
...seconds unwind...generated noise...racecar

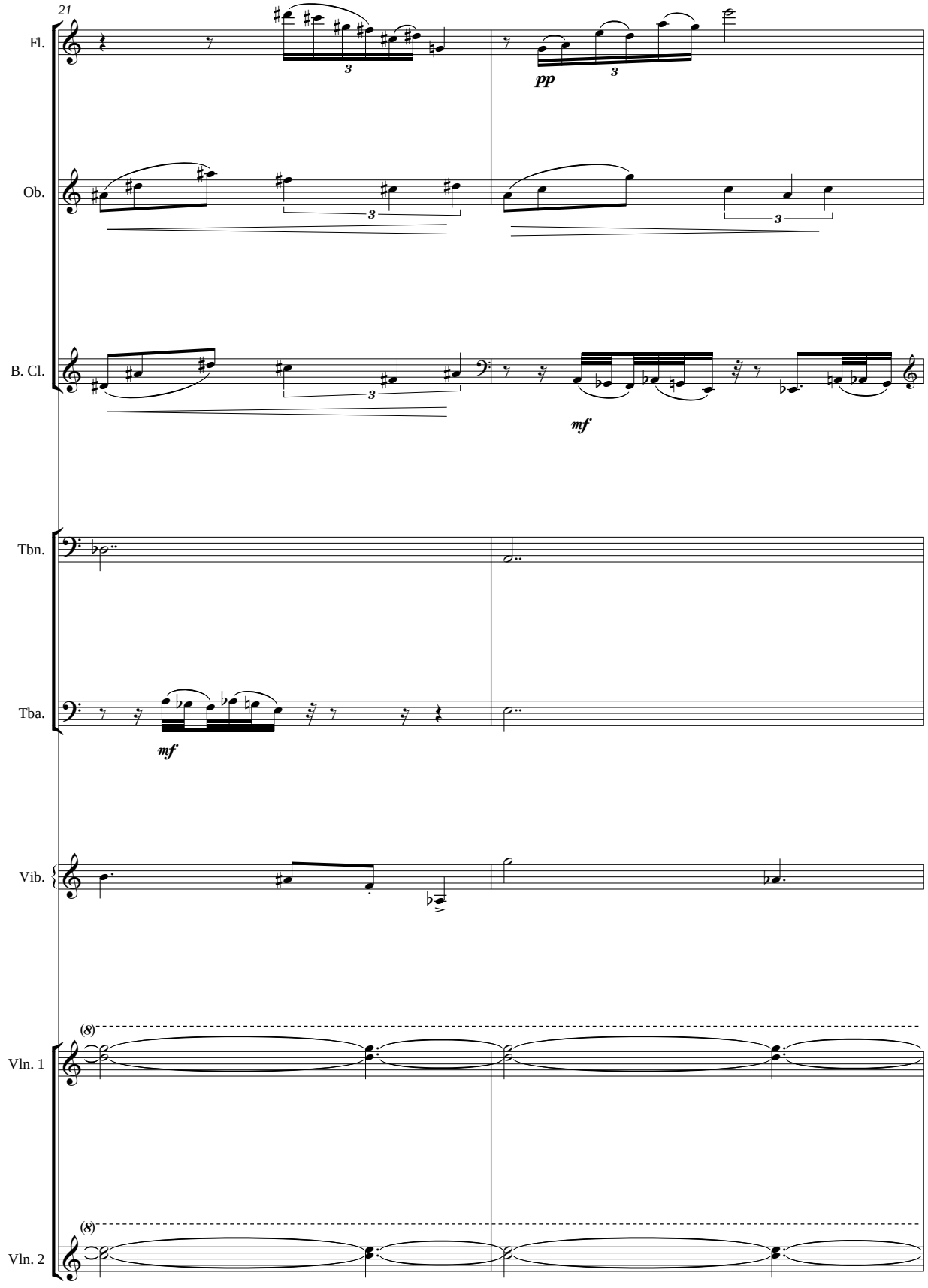
Jeremy Mayall

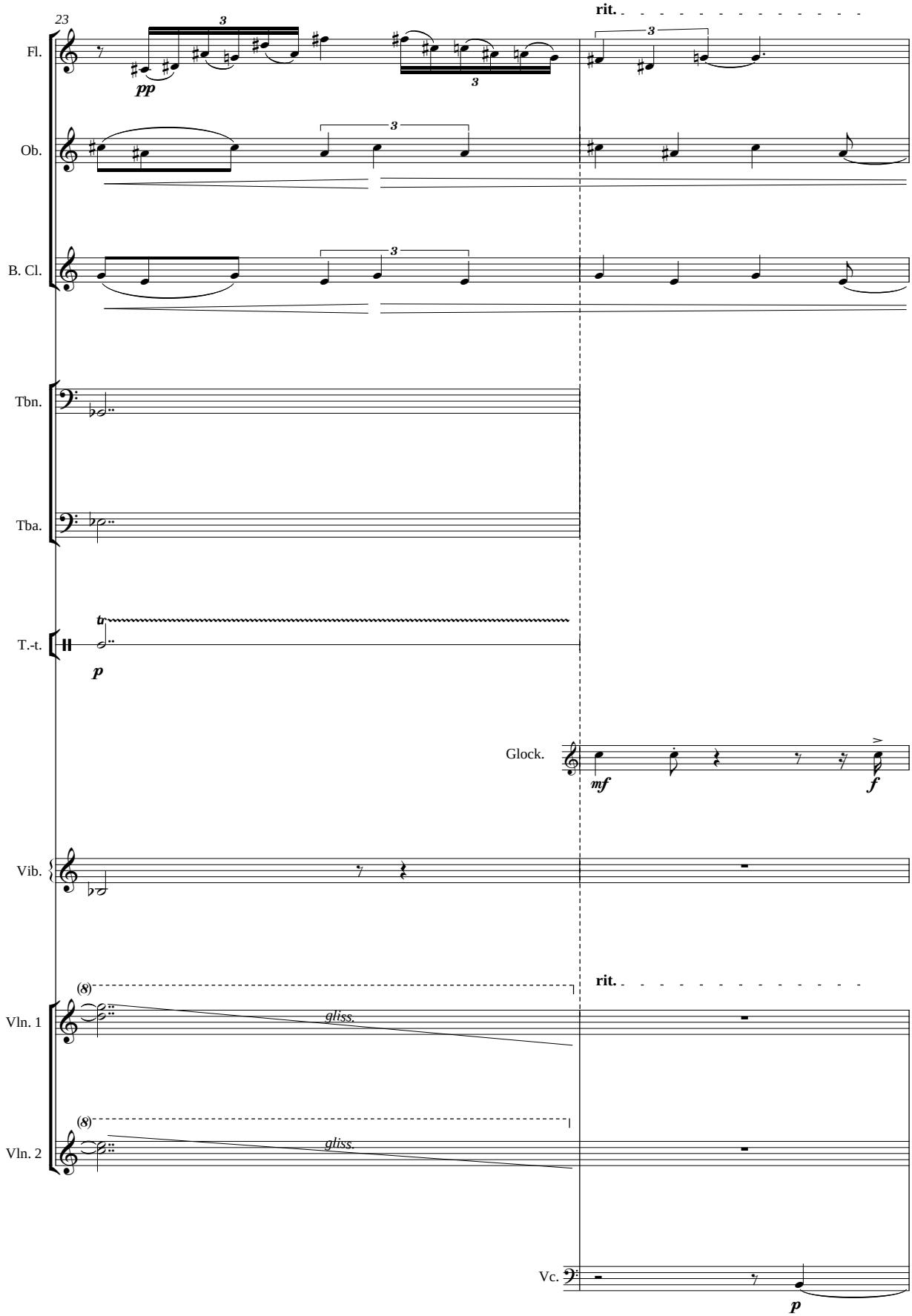


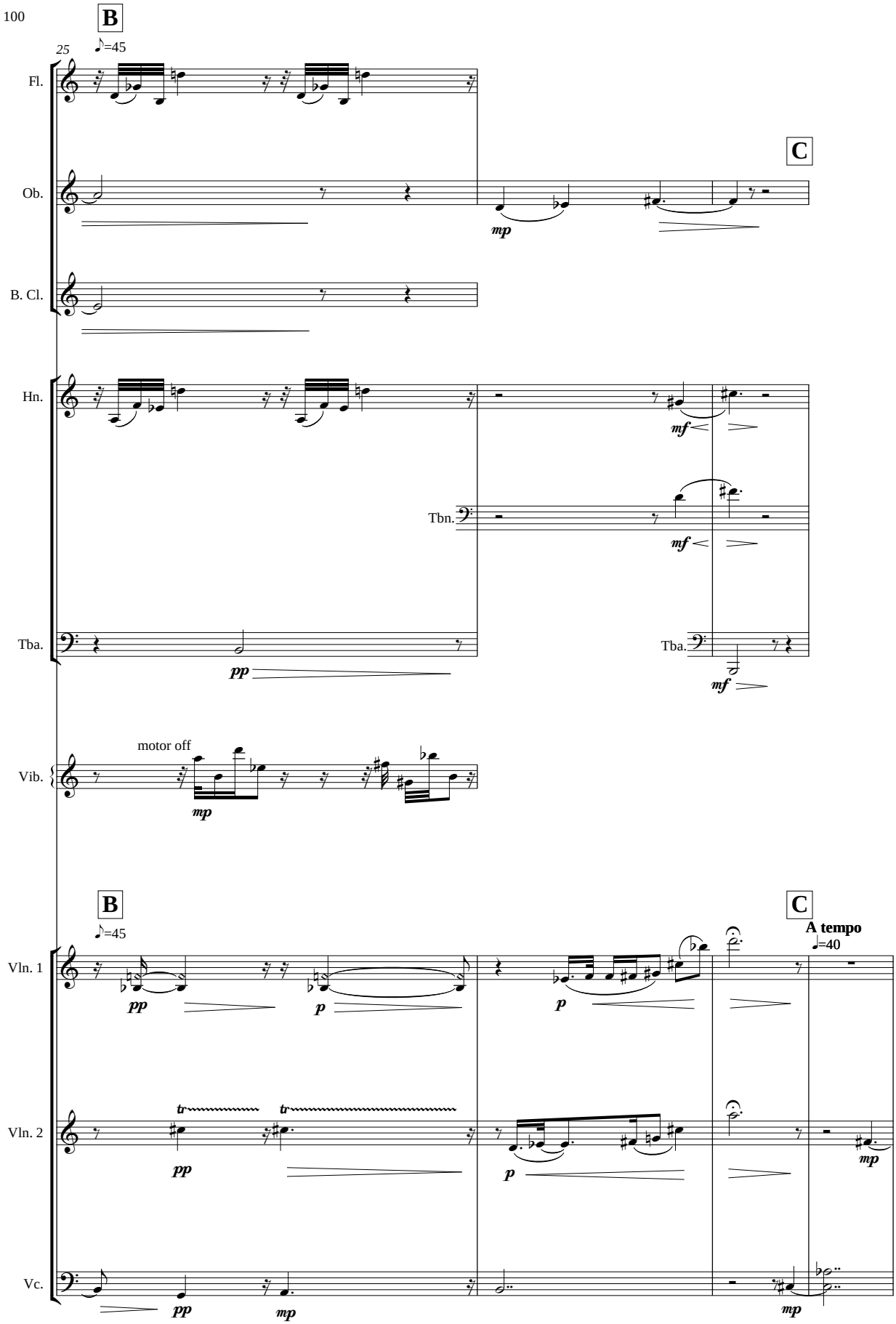

7
Fl.
Ob.
ghostlike whisper
B.Cl.
ghostlike whisper
Vib.
Vln. 1
Vln. 2
Vc.
11
Fl.
Ob.
B. Cl.
Hn.
con sord.
Tbn.
Tba.
Glock.
Vln. 1
Vln. 2

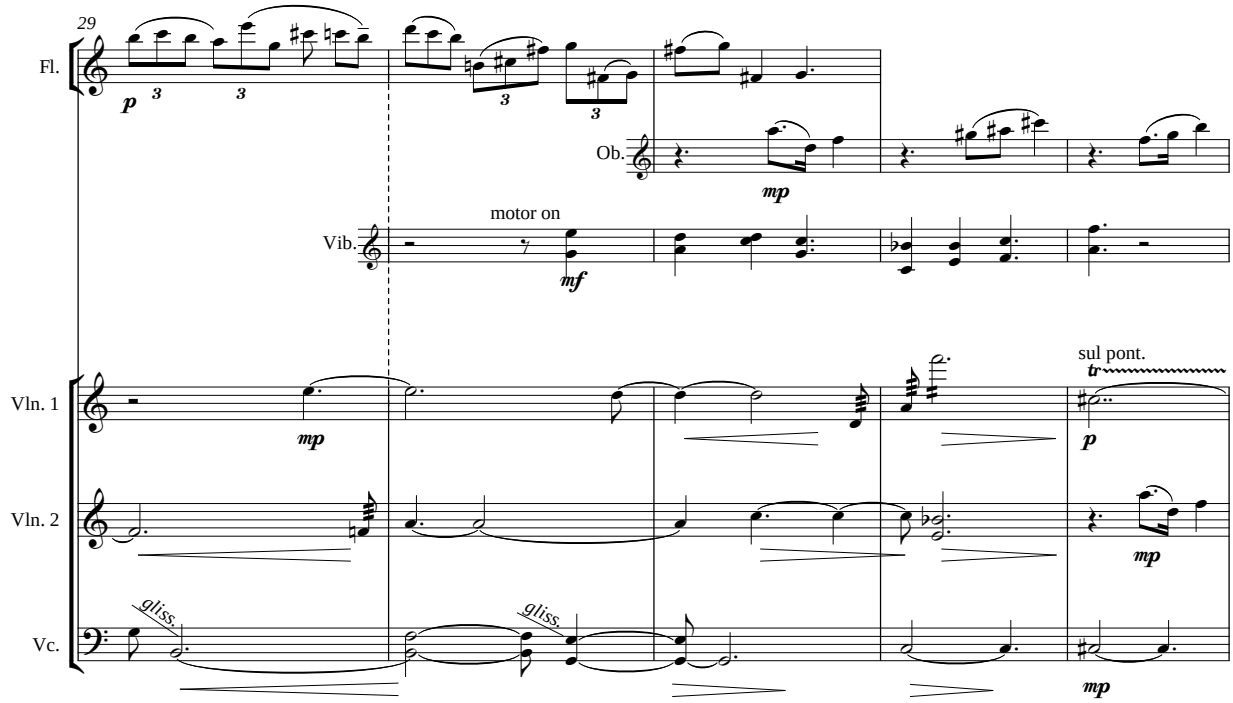

A
ethereal
Fl.
pp
ppp
pp
Ob.
ppp
B.Cl.
ppp
14
Hn.
f
senza sord.
Tbn.
f
pp
Tba.
Tba.
pp
Glock.
mf
motor off
motor on
Vib.
mf
f
A
(8)
Vln. 1
(8)
Vln. 2
Vc.
p
p

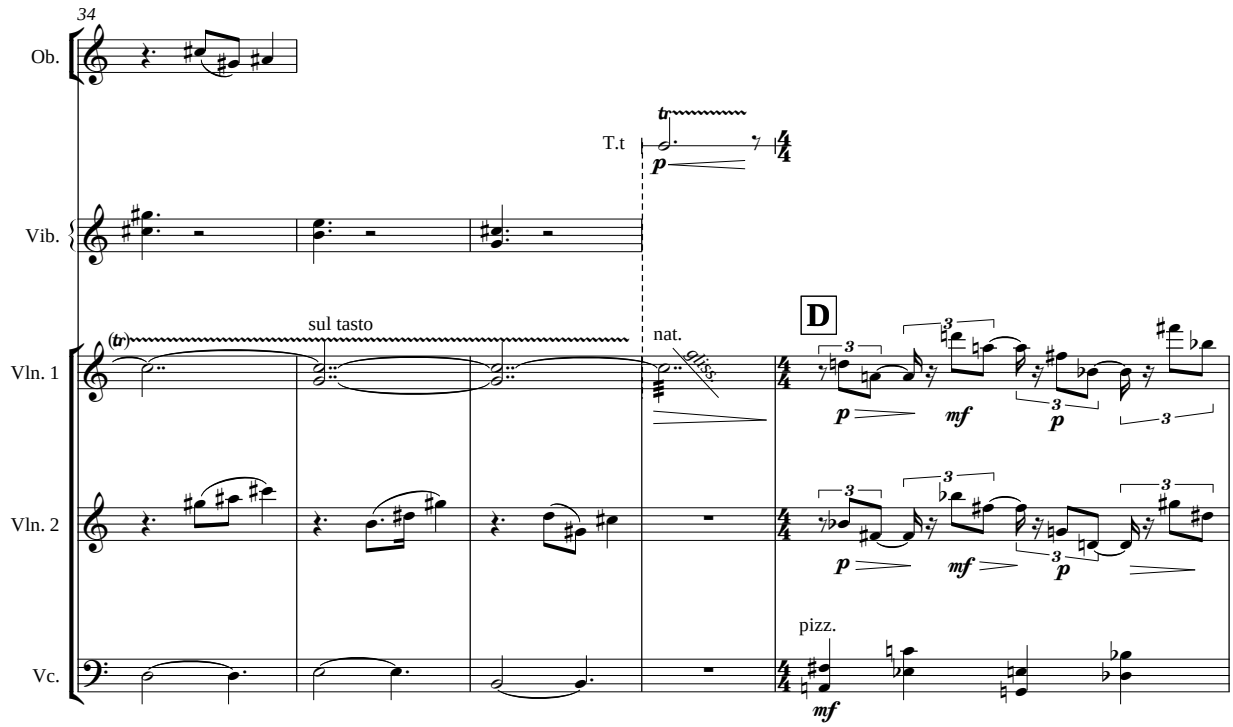

19
Fl.
Ob.
B. Cl.
Tbn.
Tba.
Vib.
Vln. 1
Vln. 2
Vc.
pp
f
pp
mf
mf

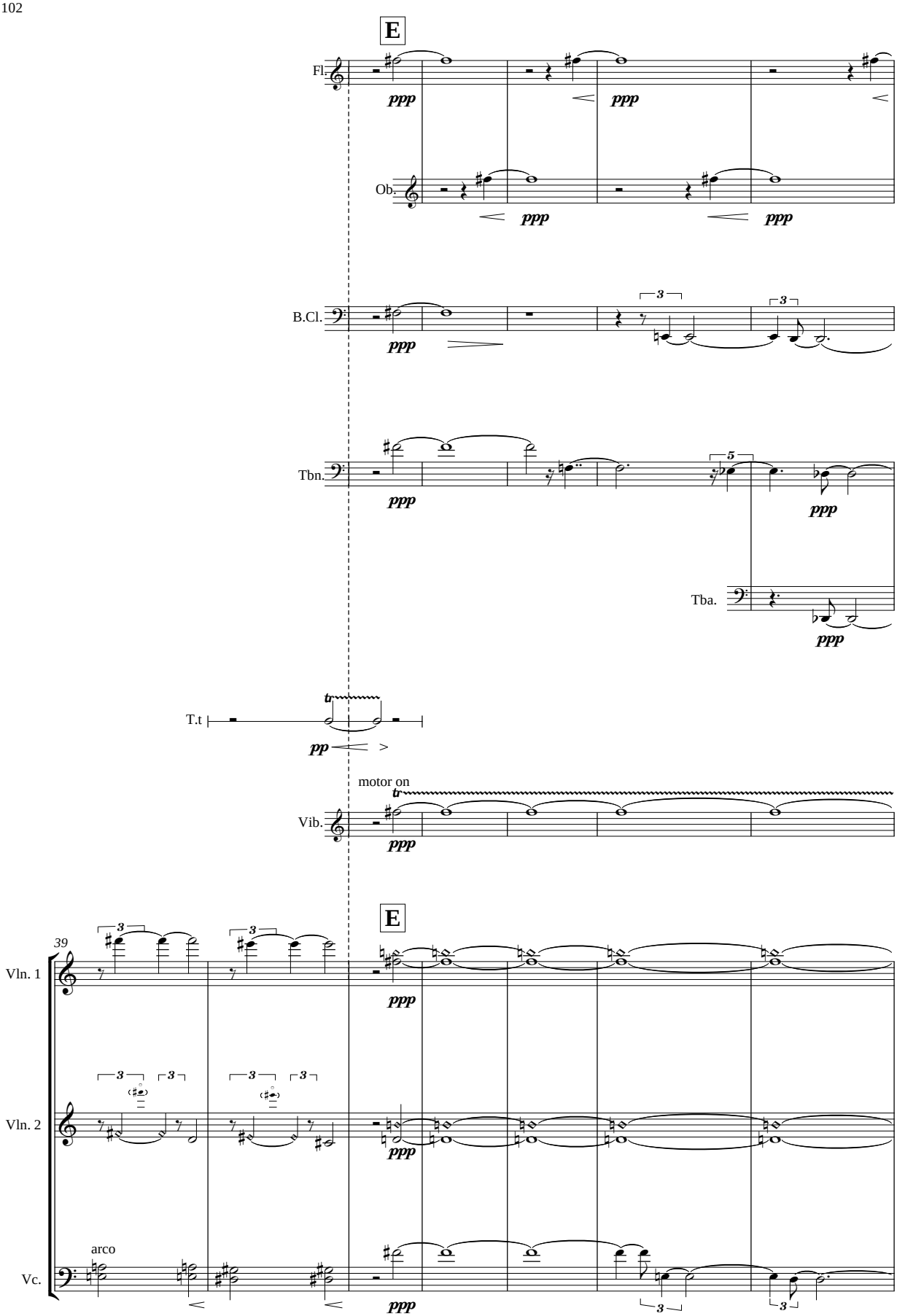

21
Fl.
Ob.
B. Cl.
Tbn.
Tba.
Vib.
Vln. 1
Vln. 2
pp
mf
mf
3
(8)
(8)

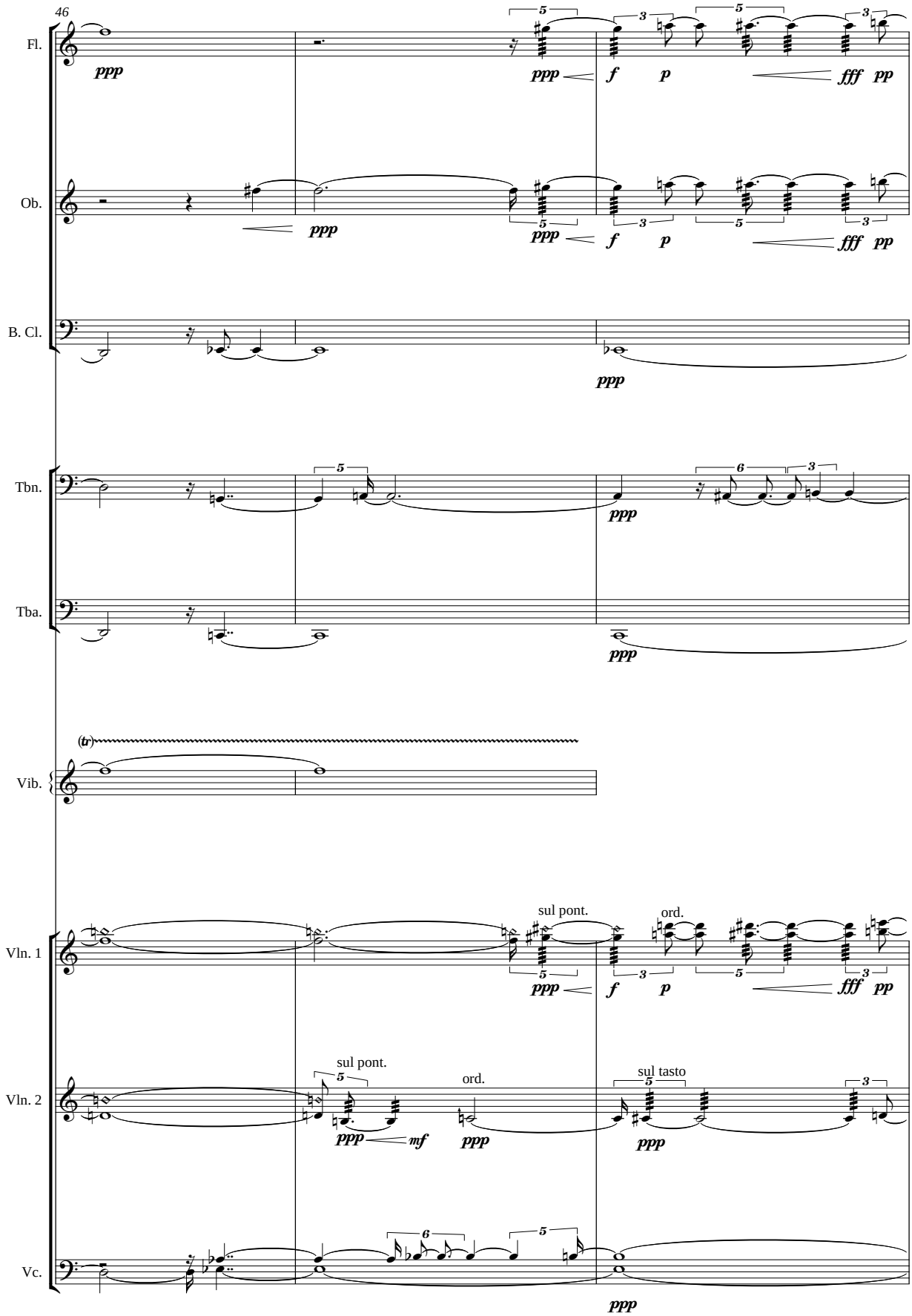

23
rit.
Fl.
pp
Ob.
B. Cl.
Tbn.
Tba.
T.-t.
p
Glock.
mf
f
Vib.
rit.
(8)
Vln. 1
gliss.
(8)
Vln. 2
gliss.
Vc.
p

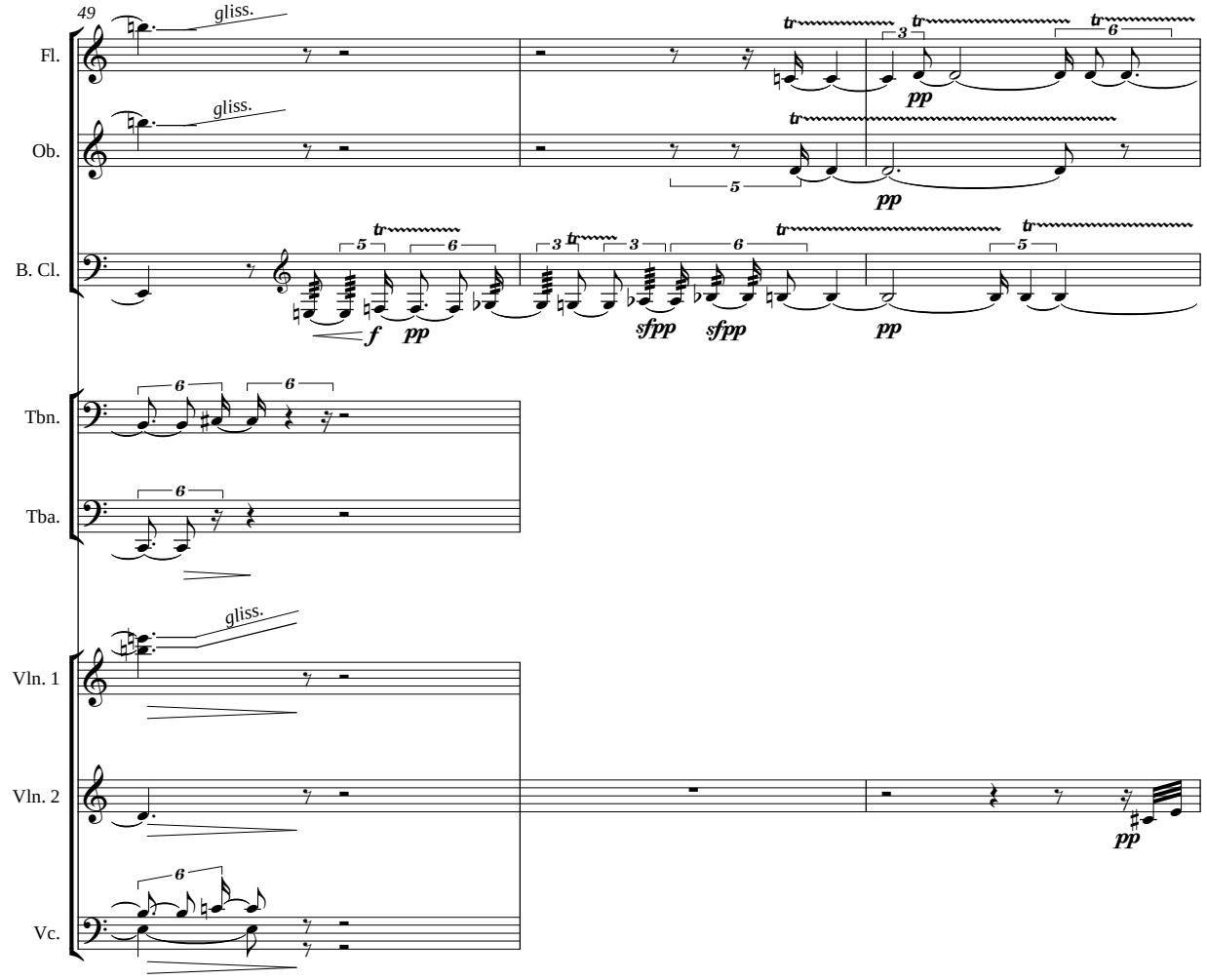

B
♪=45
25
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
Vib.
motor off
C
mp
mf
pp
B
♪=45
C
A tempo
♩=40
Vln. 1
Vln. 2
Vc.
tr
p

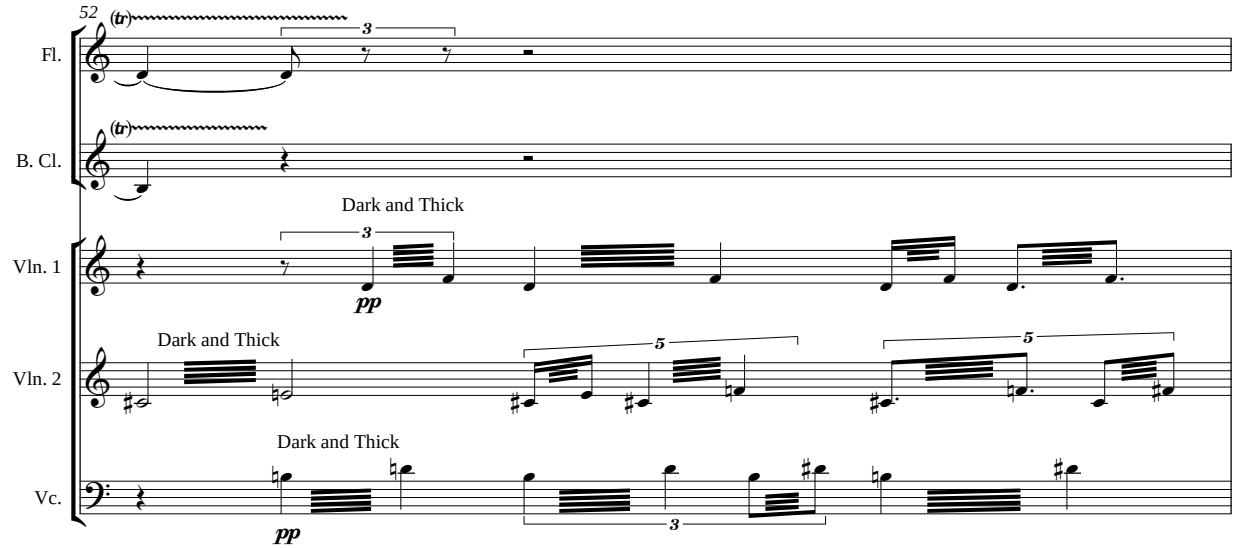

29
Fl.
Ob.
Vib.
motor on
Vln. 1
Vln. 2
Vc.
sul pont.
gliss.
gliss.

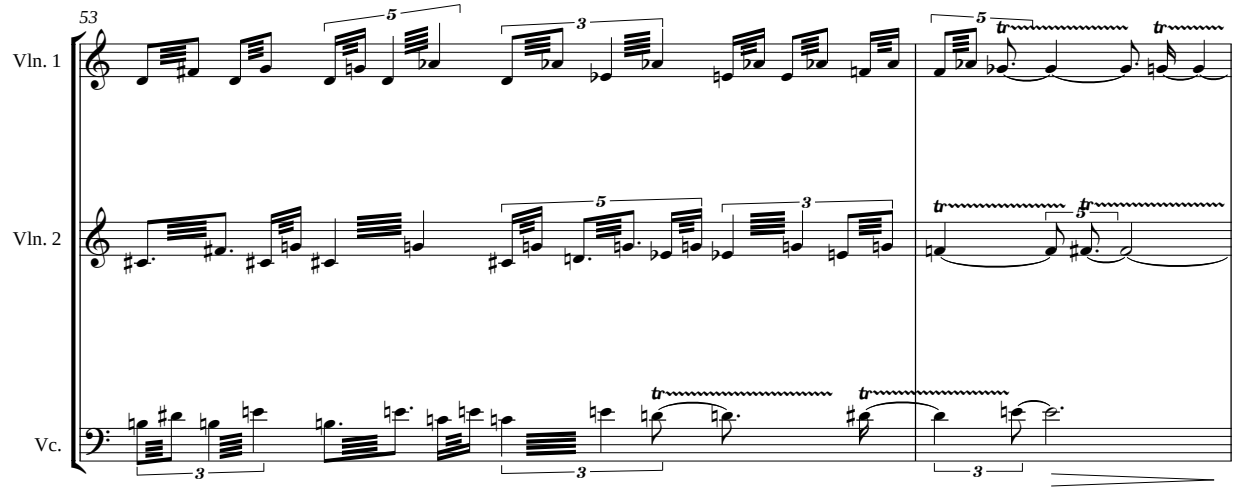

34
Ob.
T.t
Vib.
sul tasto
nat.
gliss.
D
Vln. 1
Vln. 2
Vc.
pizz.

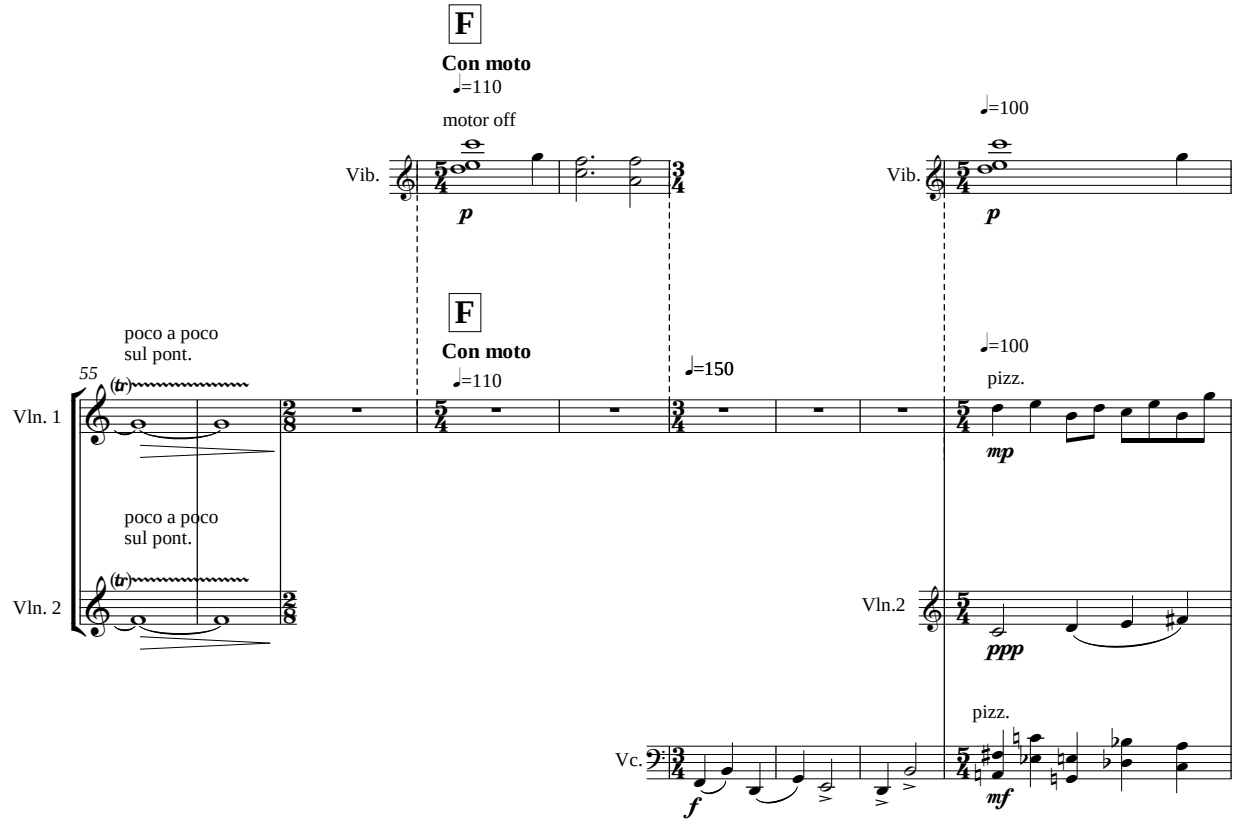

E
Fl.
ppp
Ob.
B.Cl.
Tbn.
Tba.
T.t
pp
motor on
Vib.
39
Vln. 1
Vln. 2
arco
Vc.

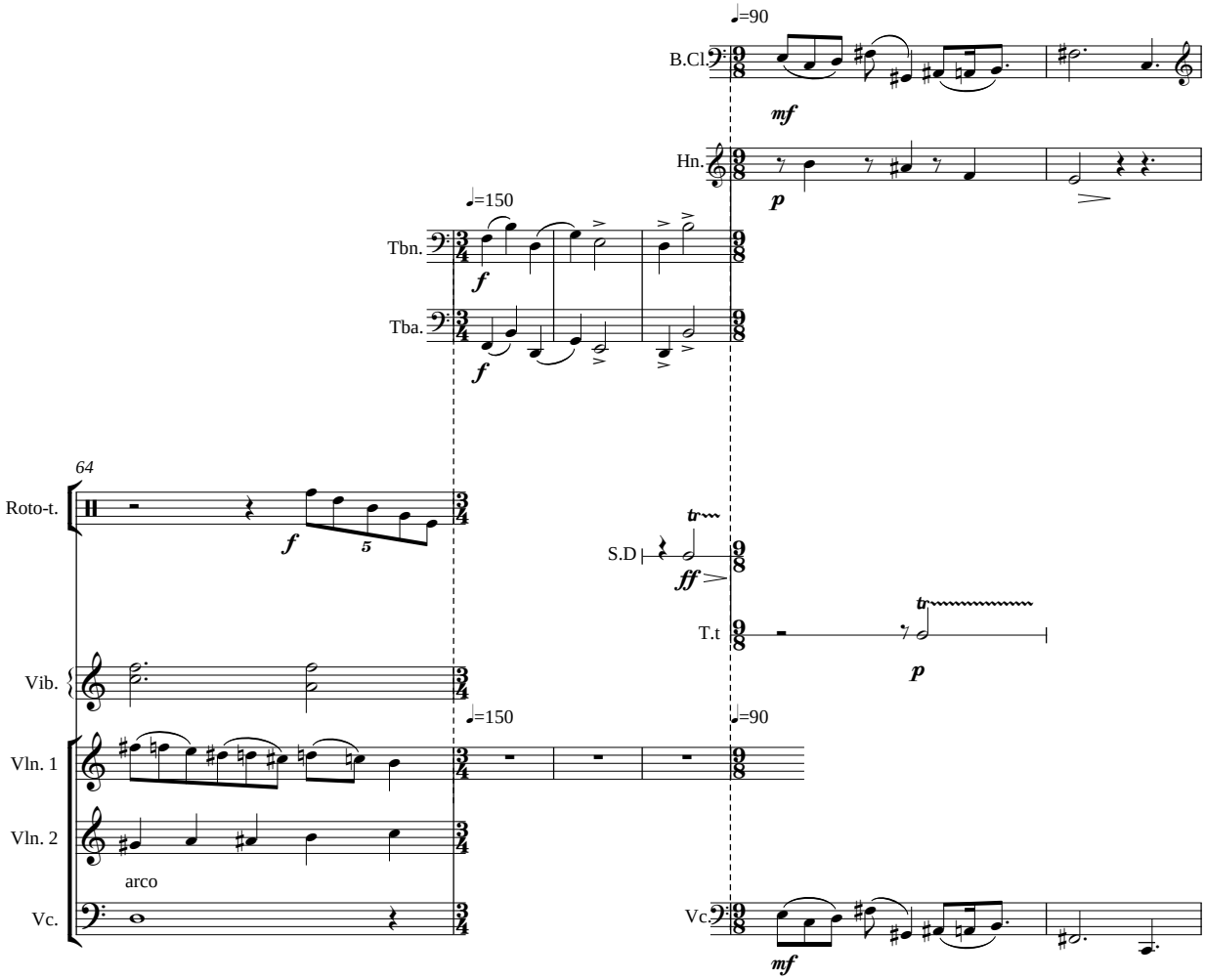

46
Fl.
Ob.
B. Cl.
Tbn.
Tba.
Vib.
Vln. 1
Vln. 2
Vc.
ppp
f
p
fff
pp
mf
(tr)
sul pont.
ord.
sul tasto

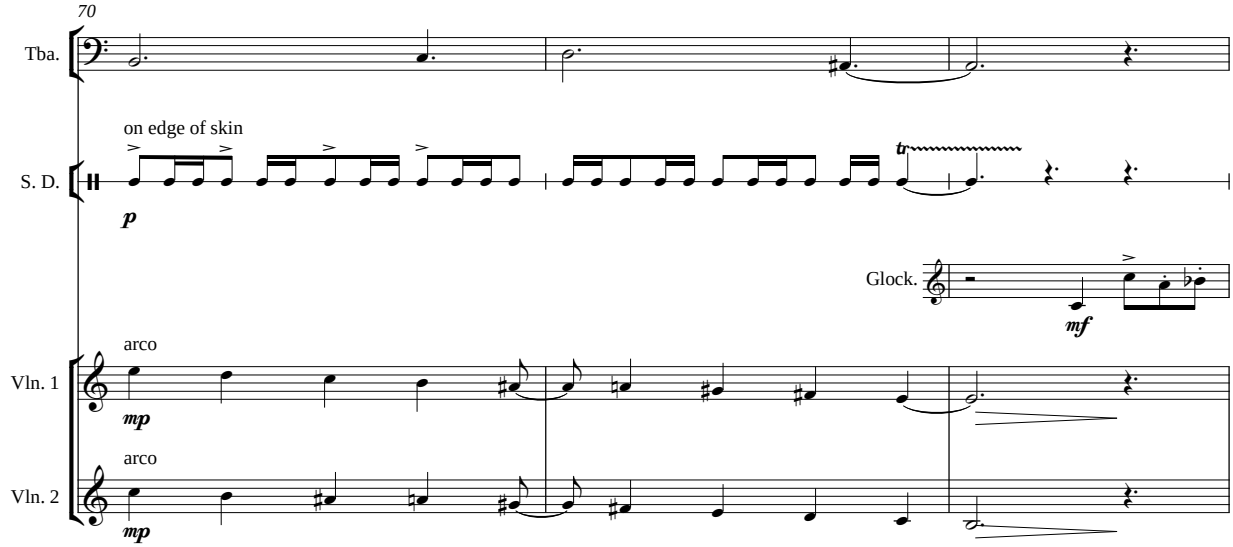

49
gliss.
Fl.
gliss.
Ob.
B. Cl.
Tbn.
Tba.
gliss.
Vln. 1
Vln. 2
Vc.

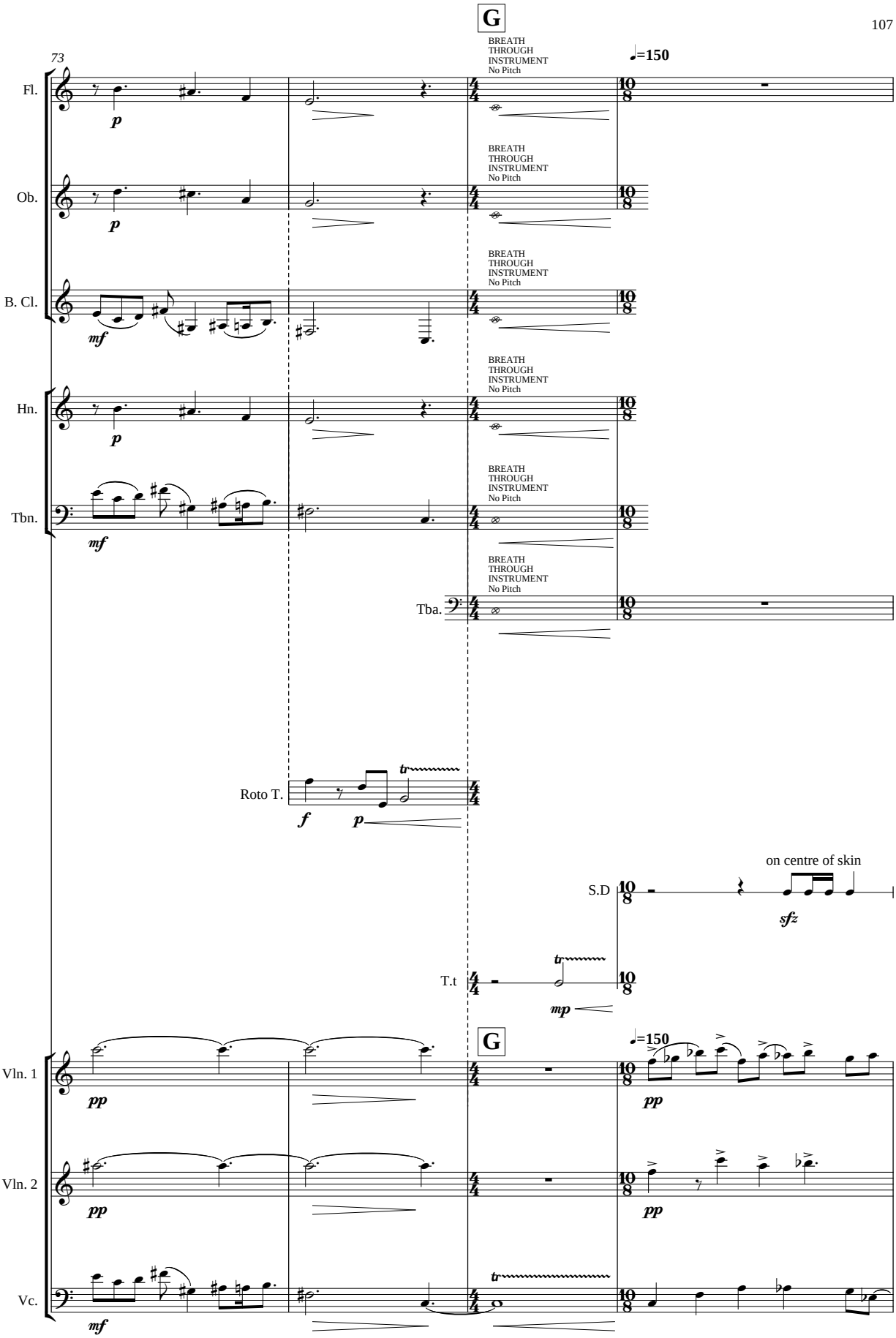

52
Fl.
B. Cl.
Dark and Thick
Vln. 1
Dark and Thick
Vln. 2
Dark and Thick
Vc.

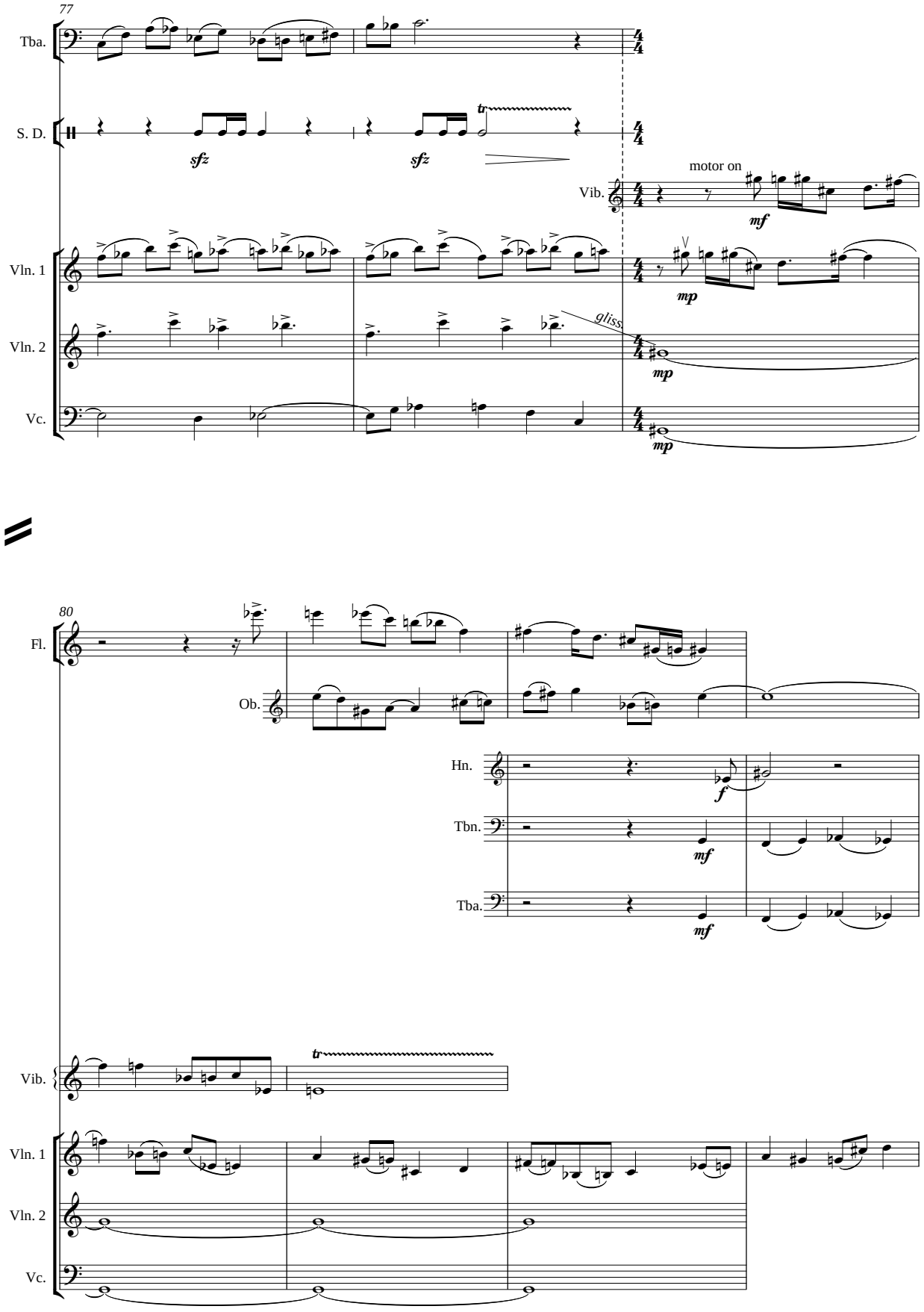

53
Vln. 1
Vln. 2
Vc.

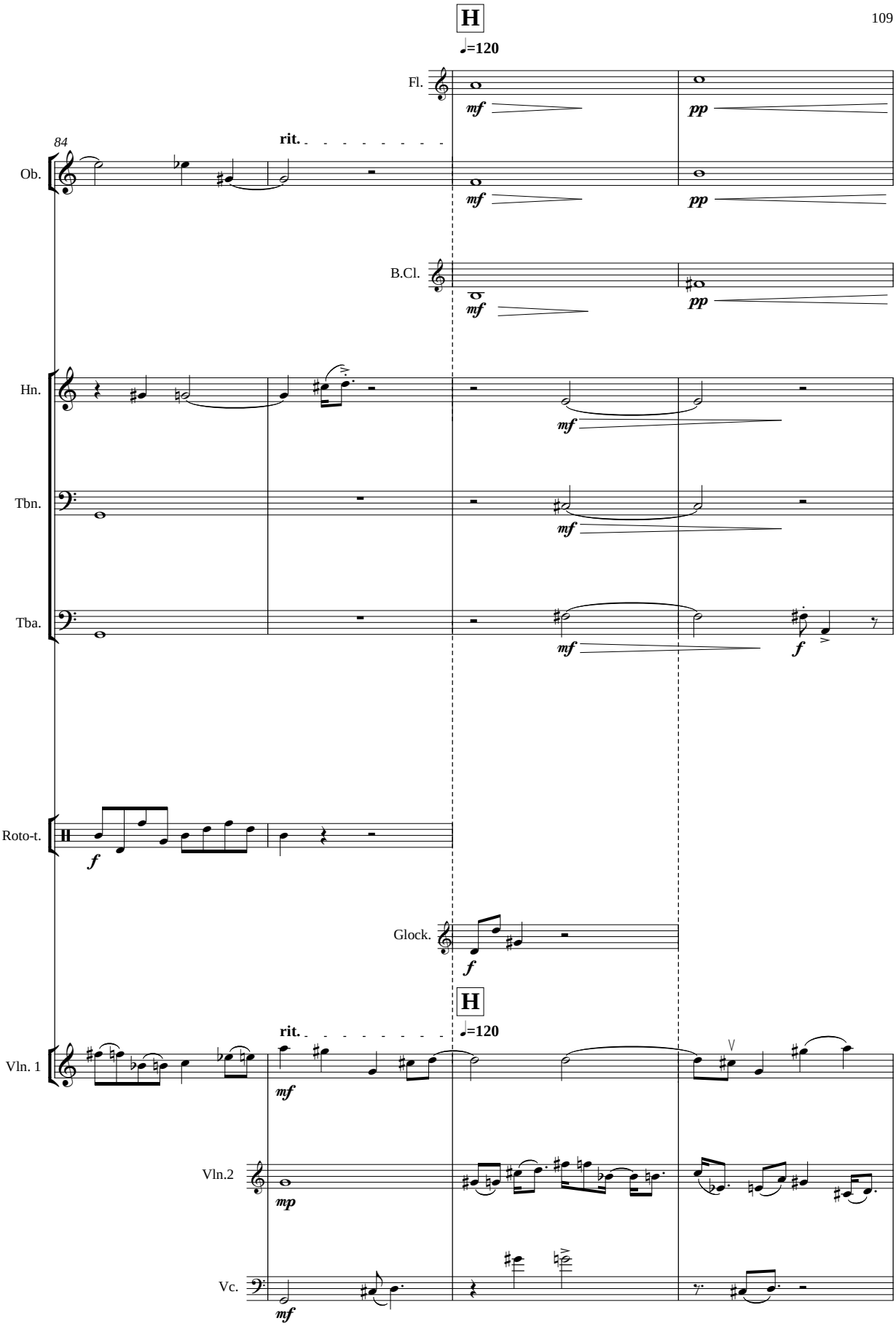

F
Con moto
♩=110
motor off
Vib.
p
F
Con moto
♩=110
♩=150
♩=100
Vib.
p
♩=100
pizz.
poco a poco
sul pont.
55
Vln. 1
mp
poco a poco
sul pont.
Vln. 2
Vln.2
ppp
pizz.
Vc.
f
mf

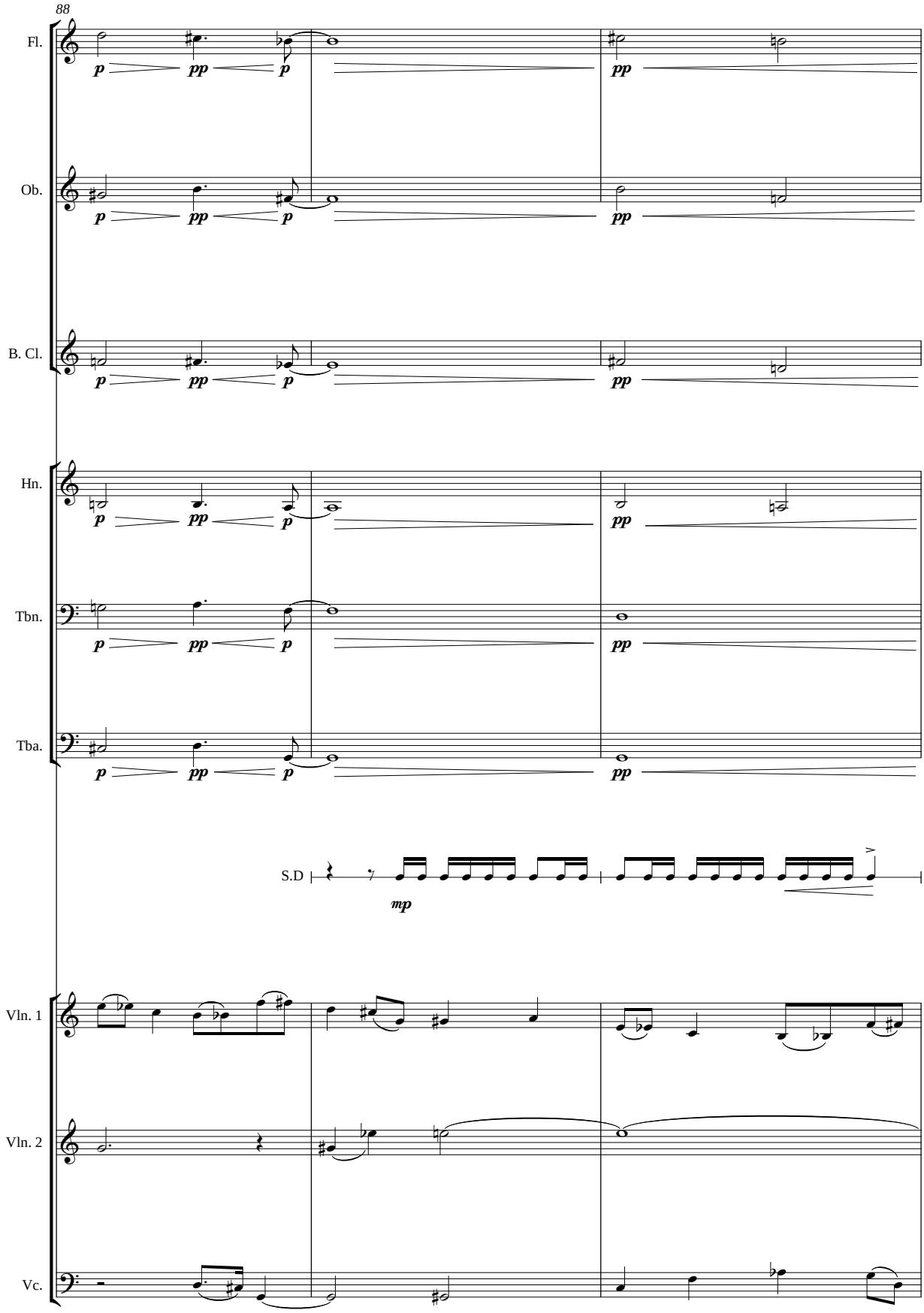

♩=90
B.Cl.
mf
Hn.
p
♩=150
Tbn.
f
Tba.
f
64
Roto-t.
f
5
S.D
ff
T.t
p
Vib.
♩=150
♩=90
Vln. 1
Vln. 2
arco
Vc.
Vc.
mf

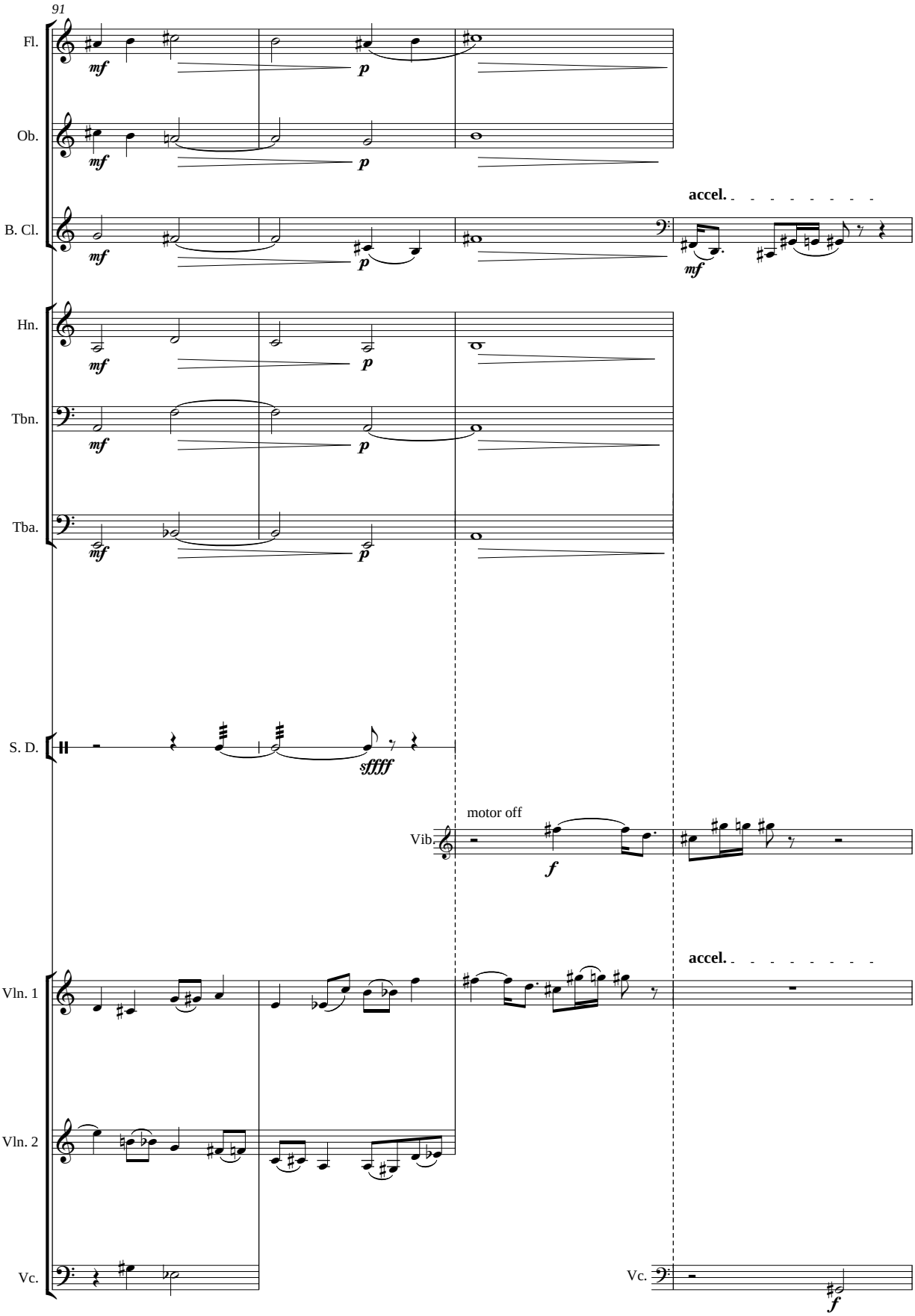

70
Tba.
on edge of skin
S. D.
p
Glock.
mf
arco
Vln. 1
mp
arco
Vln. 2
mp

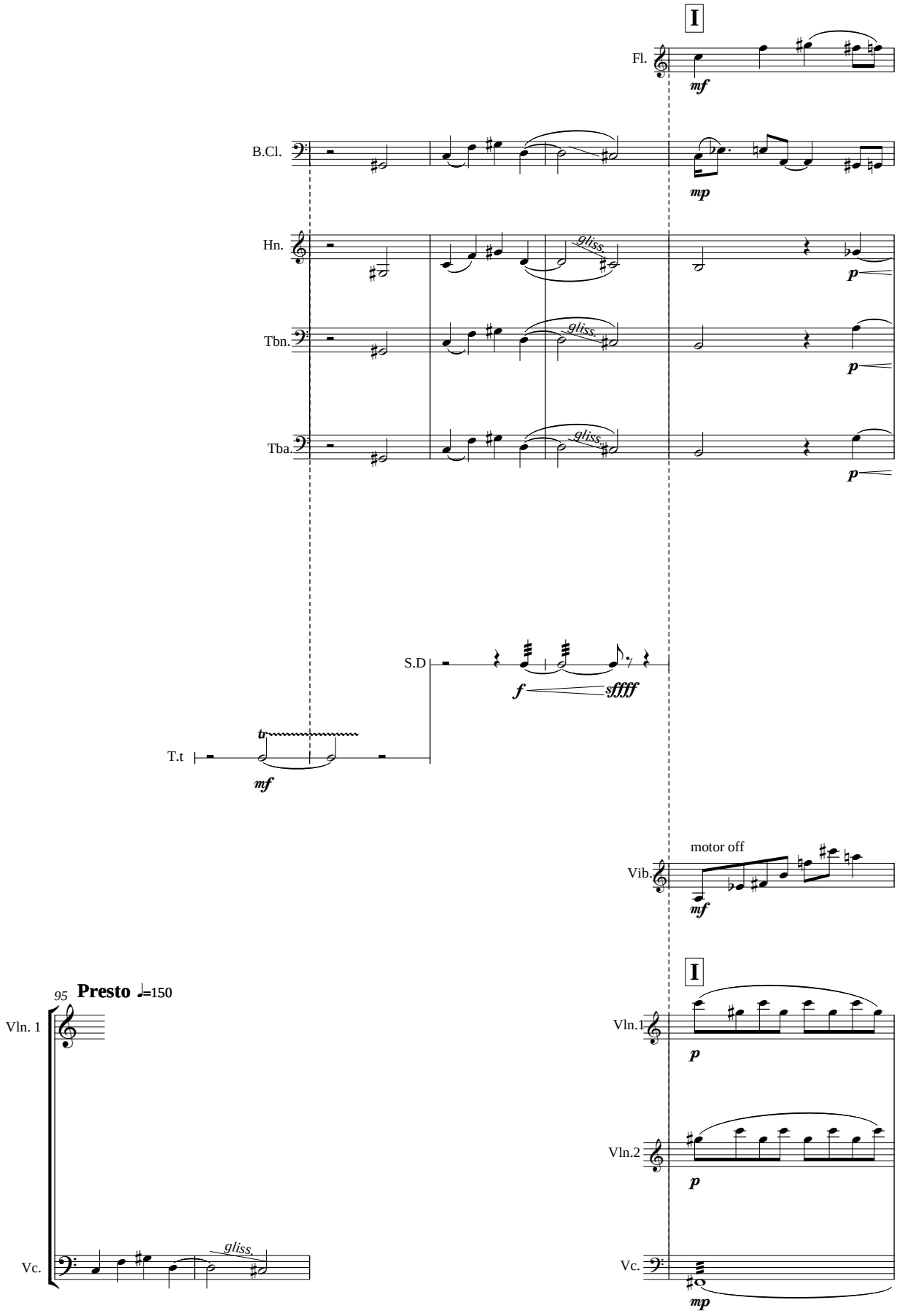

G
73
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
Roto T.
S.D
T.t
Vln. 1
Vln. 2
Vc.
BREATH THROUGH INSTRUMENT No Pitch
♩=150
on centre of skin
p
mf
f
pp
sfz
mp
tr

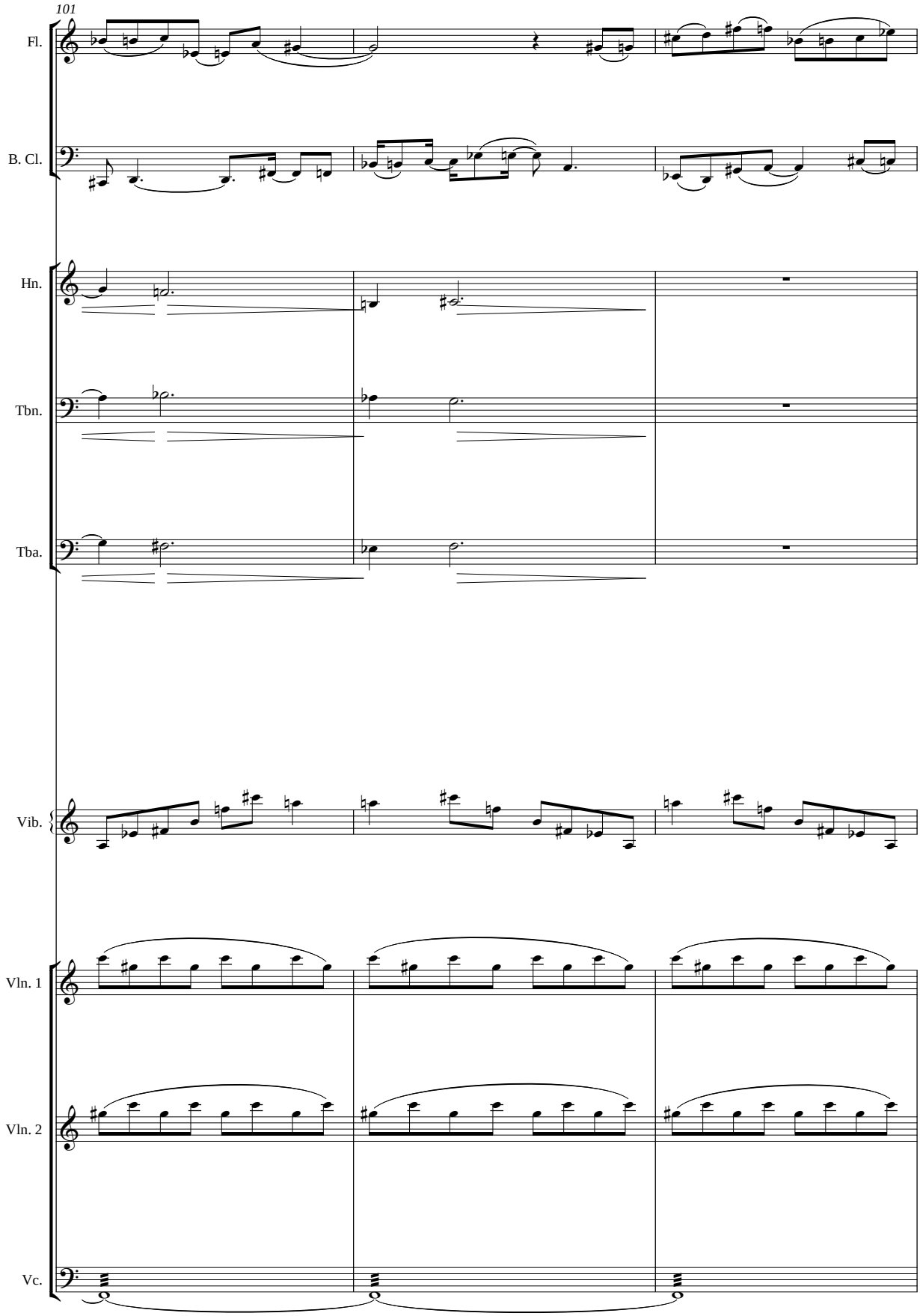

77
Tba.
S. D.
sfz
sfz
tr
motor on
Vib.
mf
Vln. 1
mp
Vln. 2
gliss
mp
Vc.
mp
80
Fl.
Ob.
Hn.
f
Tbn.
mf
Tba.
mf
Vib.
tr
Vln. 1
Vln. 2
Vc.

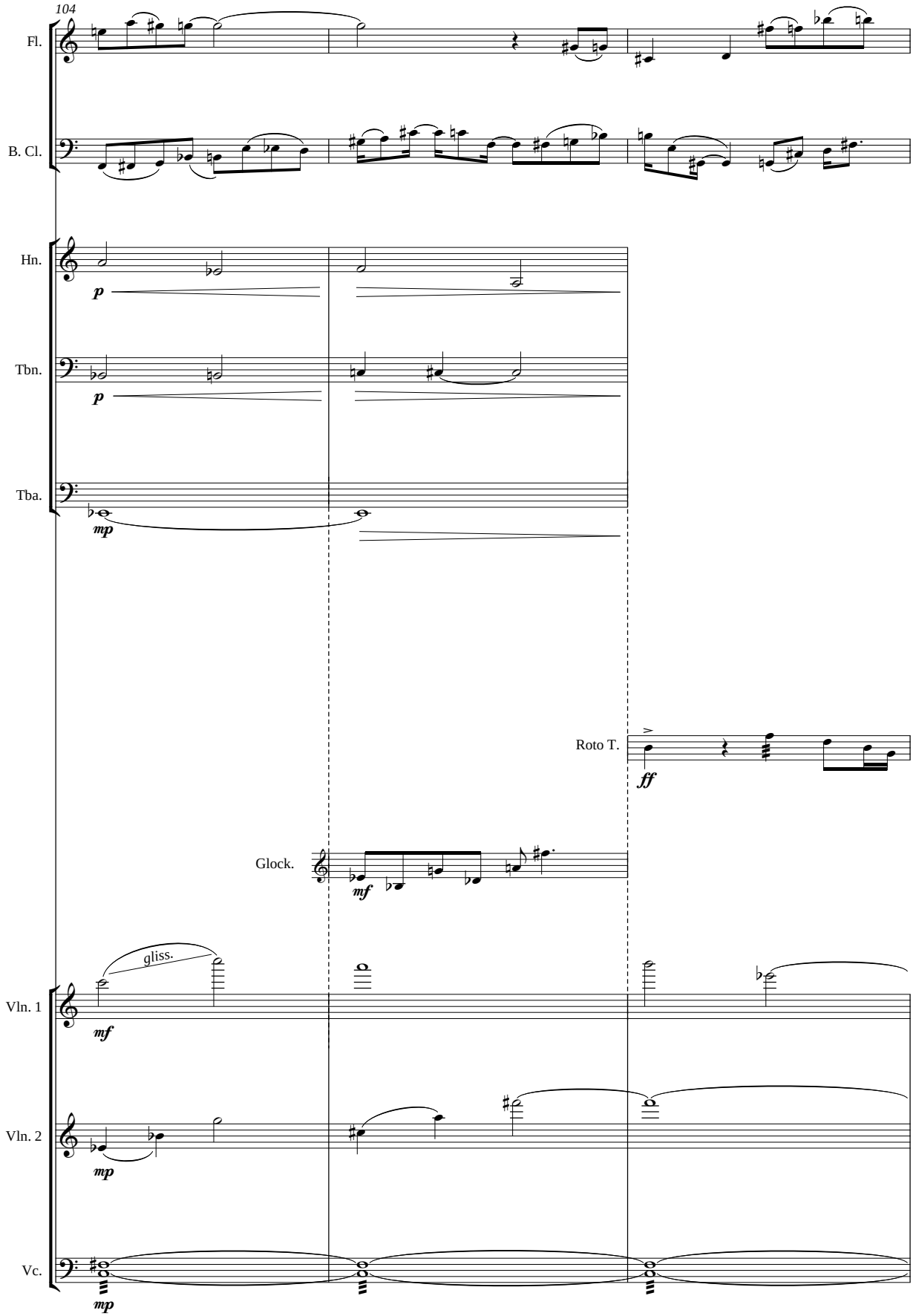

H
♩=120
Fl.
mf
pp
84
rit.
Ob.
B.Cl.
Hn.
Tbn.
Tba.
f
Roto-t.
Glock.
Vln. 1
Vln.2
mp
Vc.

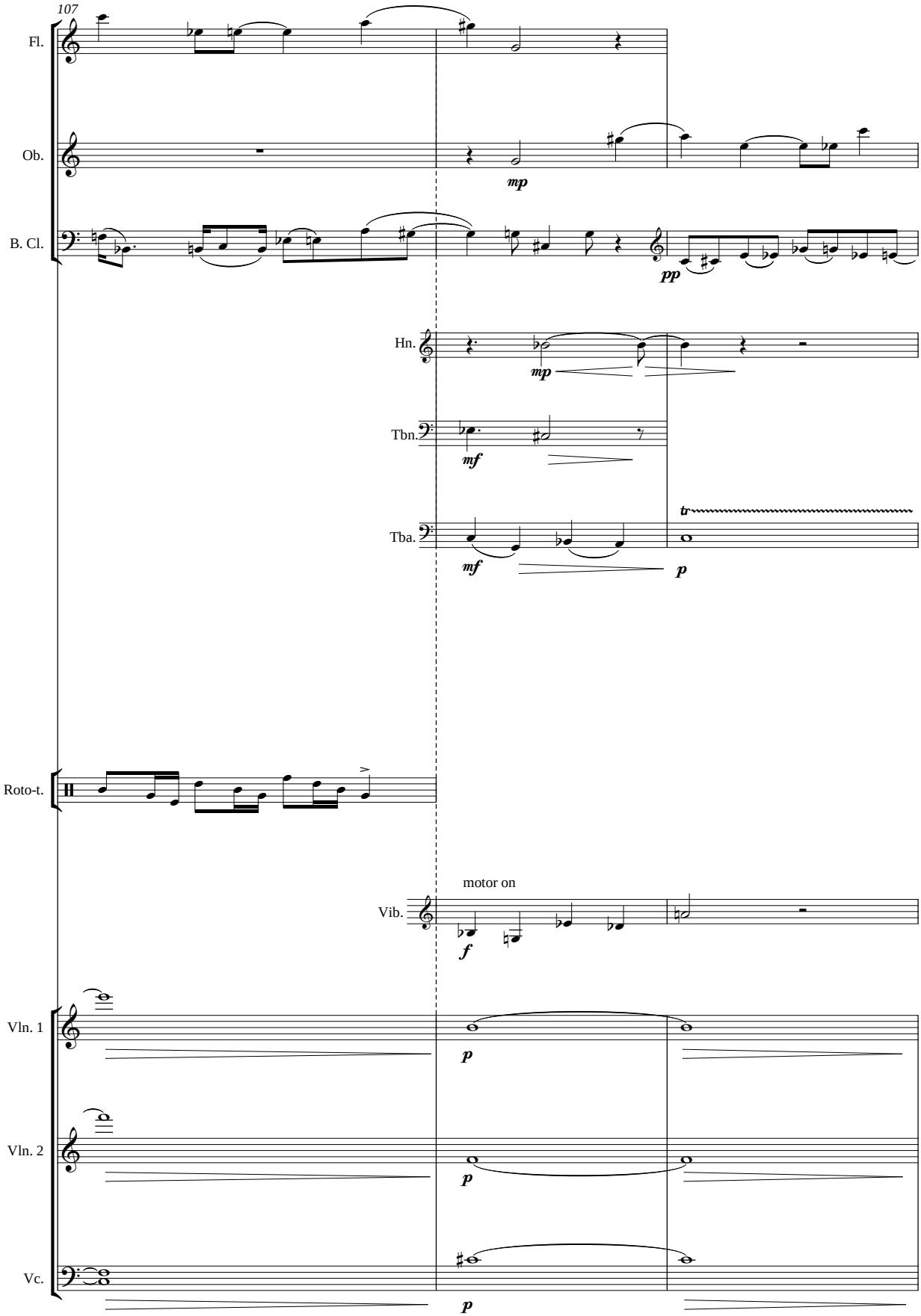

88
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
S.D
Vln. 1
Vln. 2
Vc.
p
pp
mp

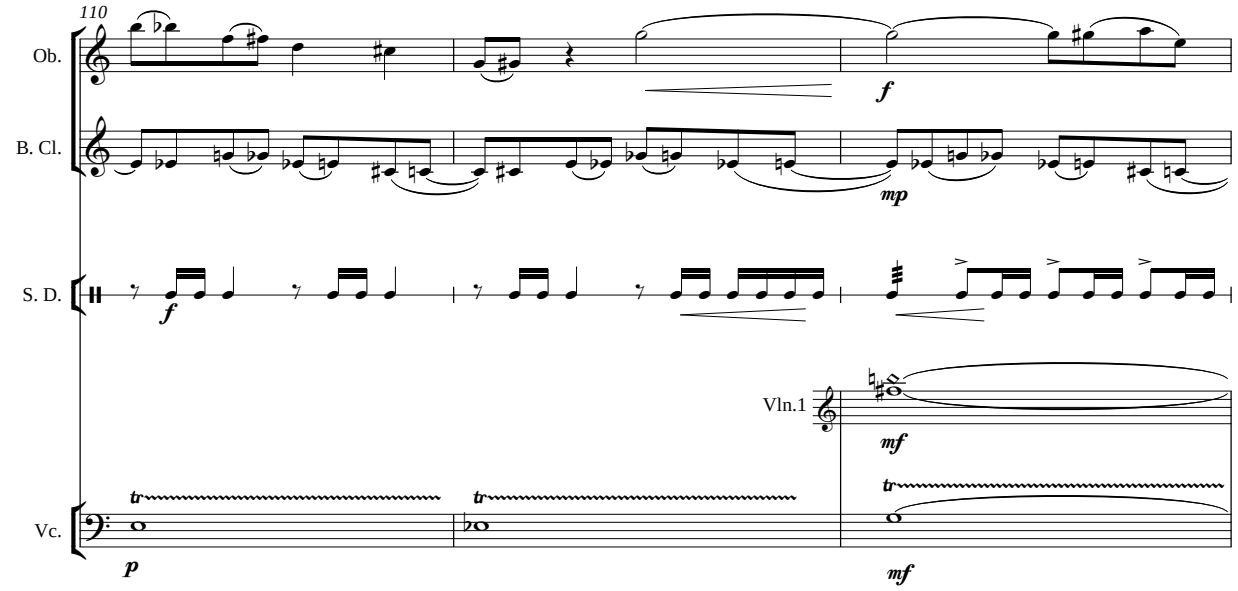

91
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
S. D.
Vib.
Vln. 1
Vln. 2
Vc.
mf
p
accel.
sffff
motor off
f

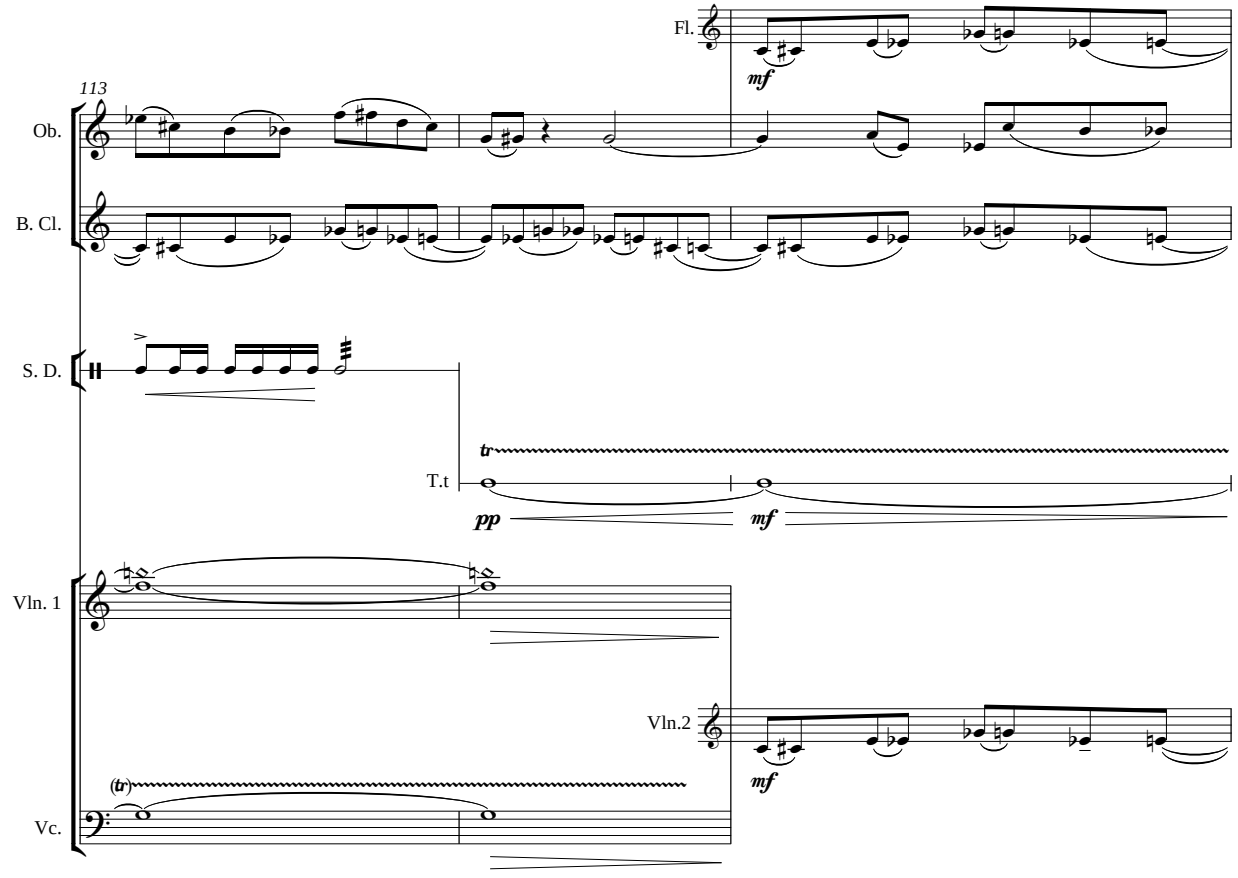

I
Fl.
mf
B.Cl.
mp
Hn.
gliss.
p
Tbn.
gliss.
p
Tba.
gliss.
p
S.D
f
sfffff
T.t
tr
mf
motor off
Vib.
mf
I
95
Presto ♩=150
Vln. 1
Vln.1
p
Vln.2
p
Vc.
gliss.
Vc.
mp

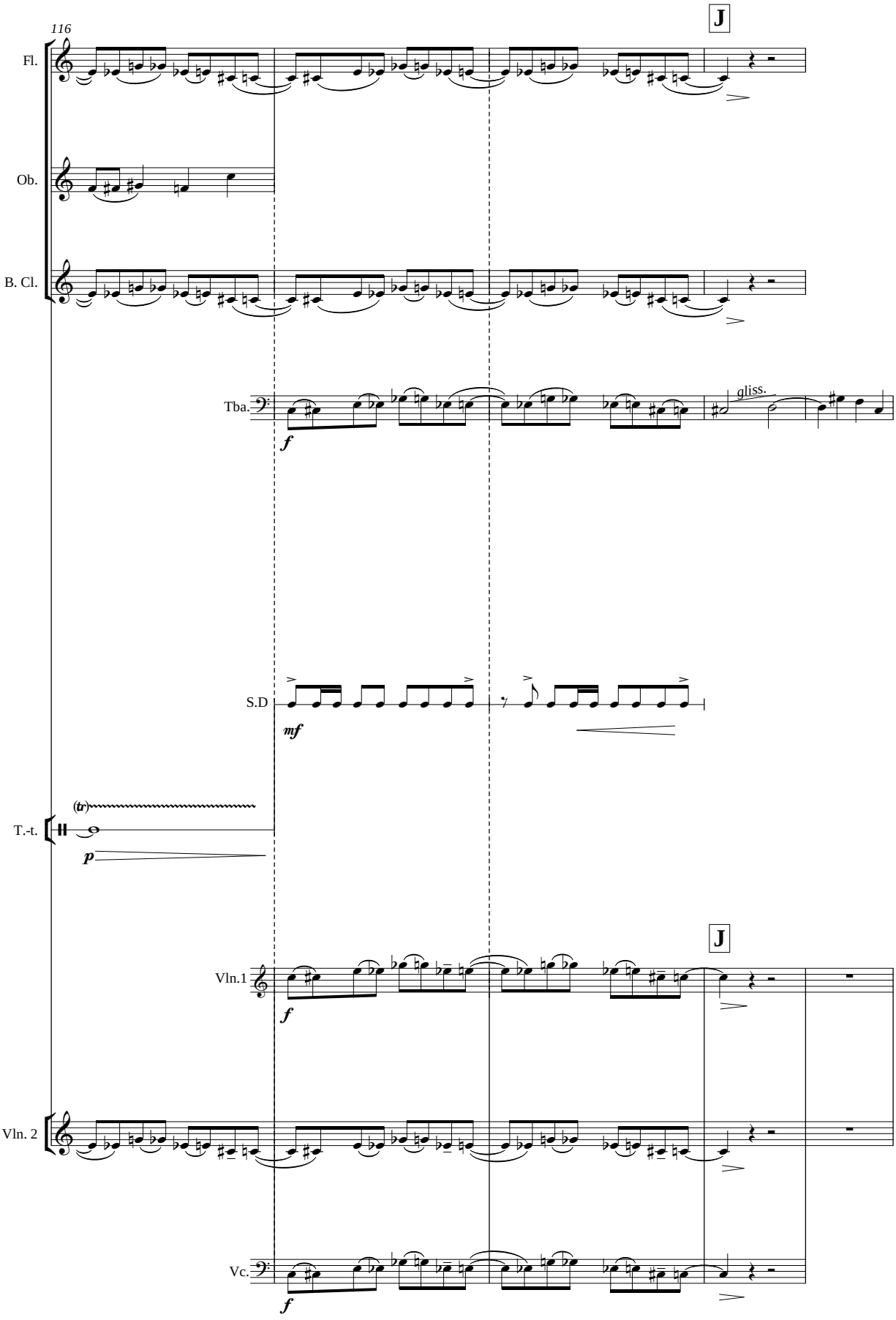

101
Fl.
B. Cl.
Hn.
Tbn.
Tba.
Vib.
Vln. 1
Vln. 2
Vc.

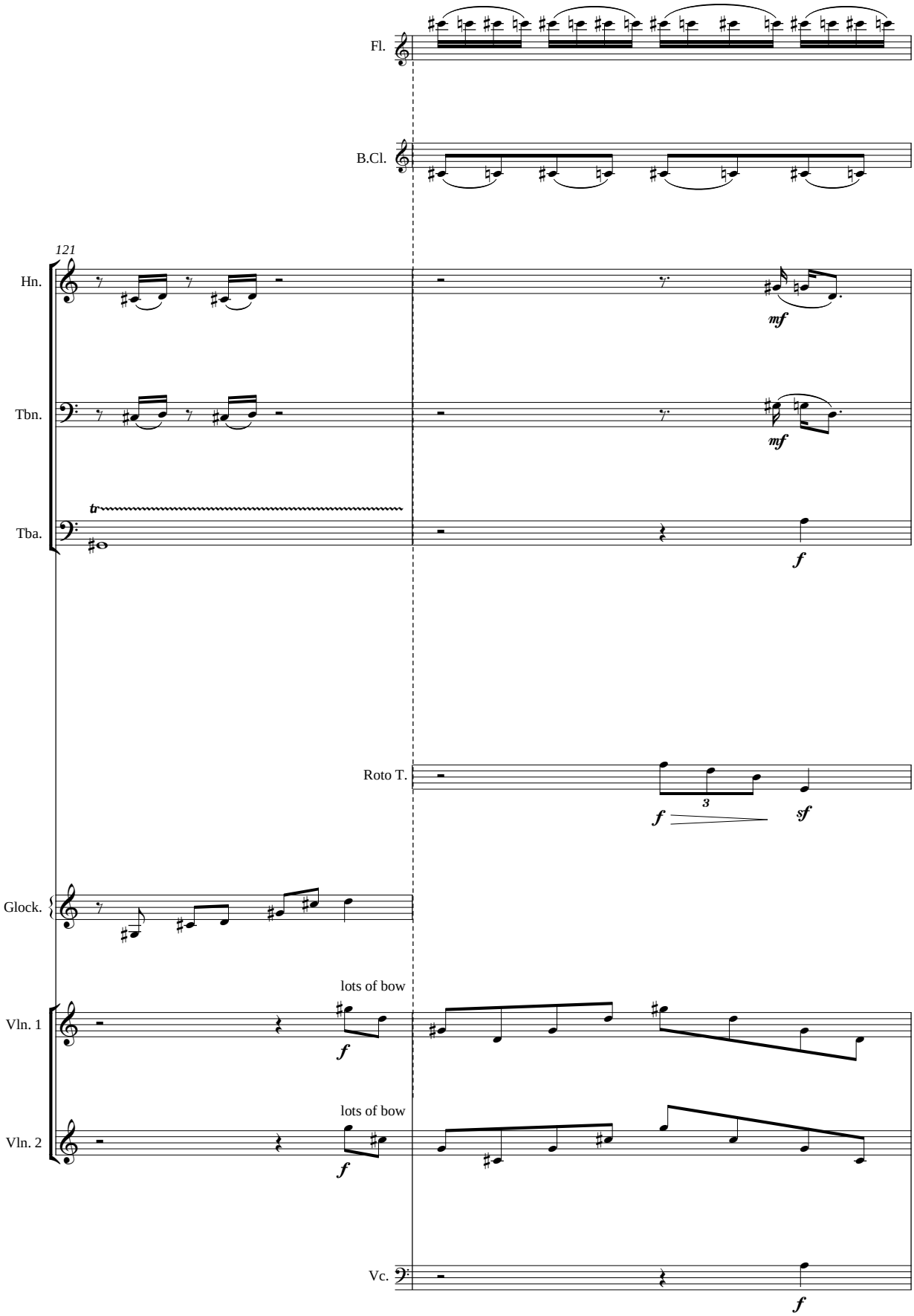

104
Fl.
B. Cl.
Hn.
p
Tbn.
p
Tba.
mp
Roto T.
ff
Glock.
mf
gliss.
Vln. 1
mf
Vln. 2
mp
Vc.
mp

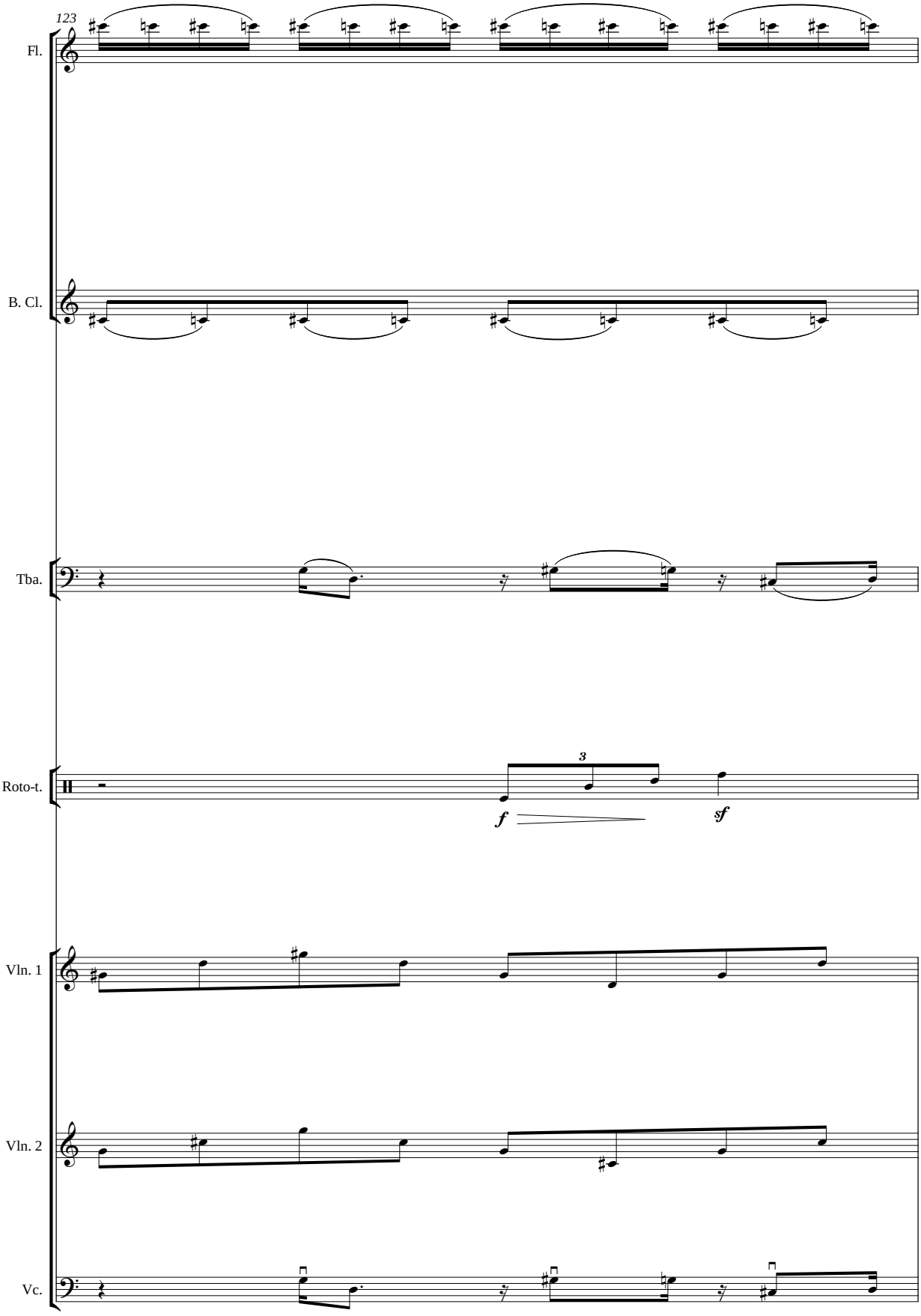

107
Fl.
Ob.
mp
B. Cl.
pp
Hn.
mp
Tbn.
mf
Tba.
tr
mf
p
Roto-t.
motor on
Vib.
f
Vln. 1
p
Vln. 2
p
Vc.
p

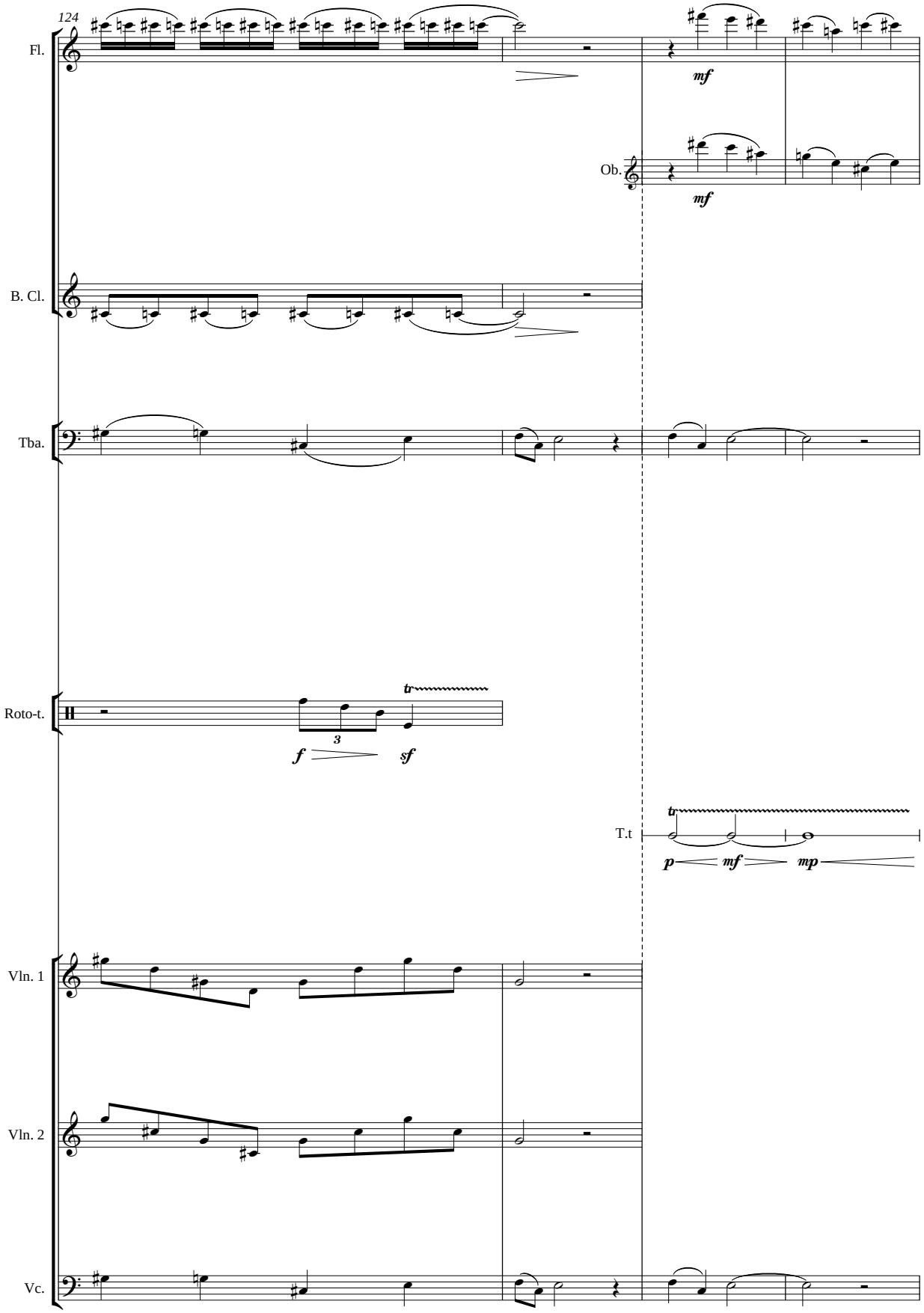

110
Ob.
B. Cl.
S. D.
Vln.1
Vc.
f
mp
f
mf
tr
p
mf

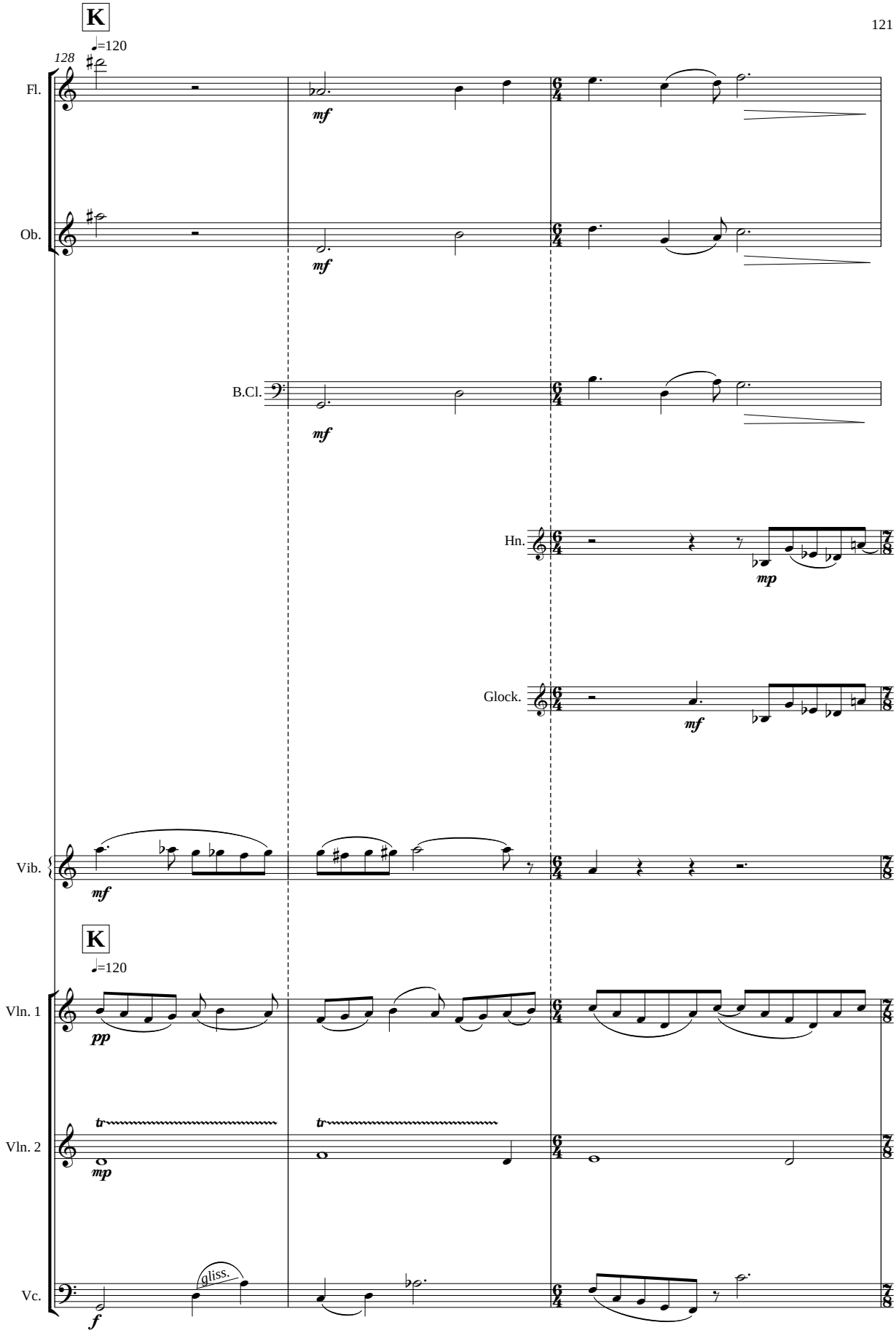

Fl.
mf
113
Ob.
B. Cl.
S. D.
T.t
tr
pp
mf
Vln. 1
Vln.2
mf
(tr)
Vc.

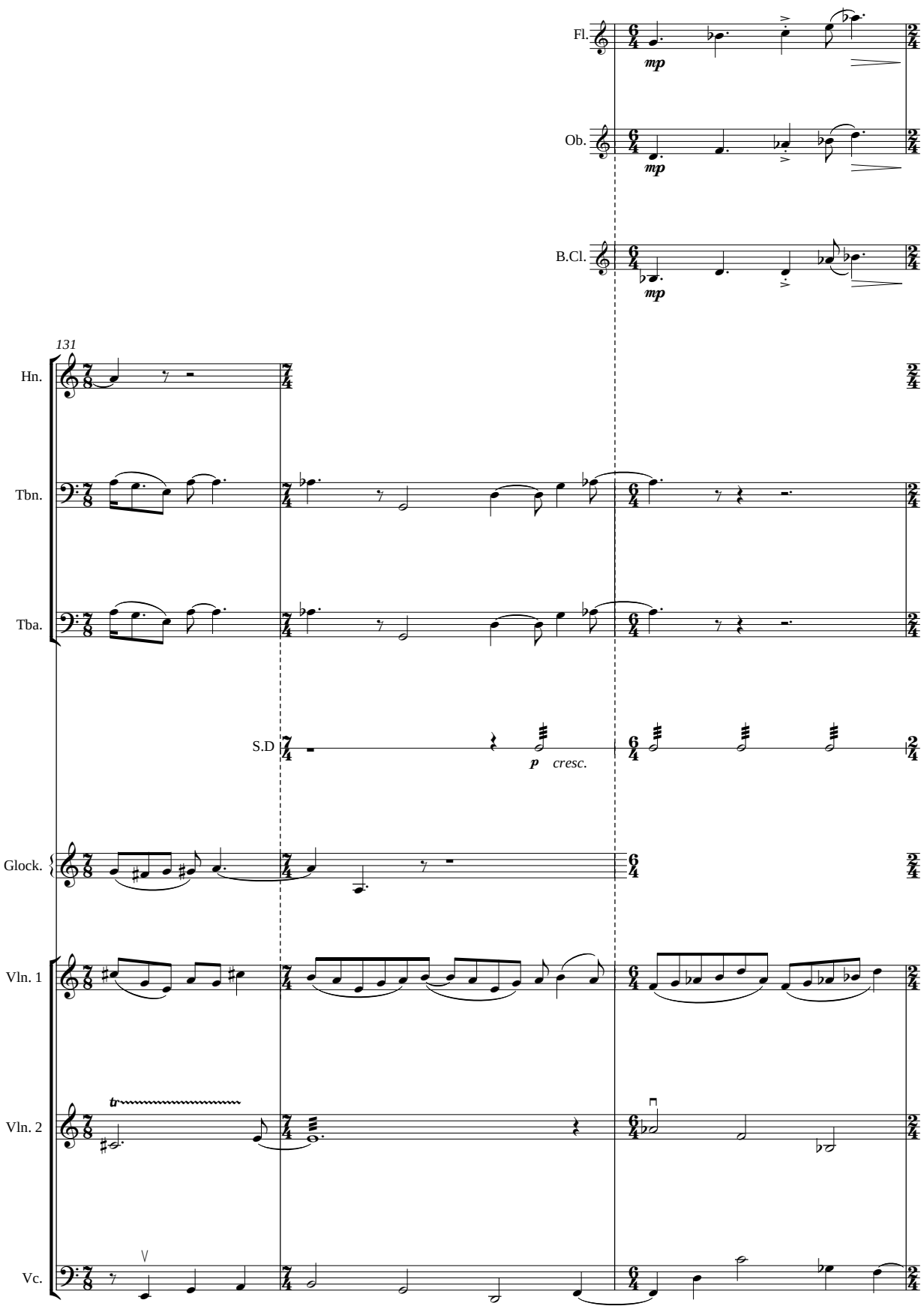

116
J
Fl.
Ob.
B. Cl.
Tba.
gliss.
f
S.D
mf
(tr)
T.-t.
p
J
Vln.1
f
Vln. 2
Vc.
f

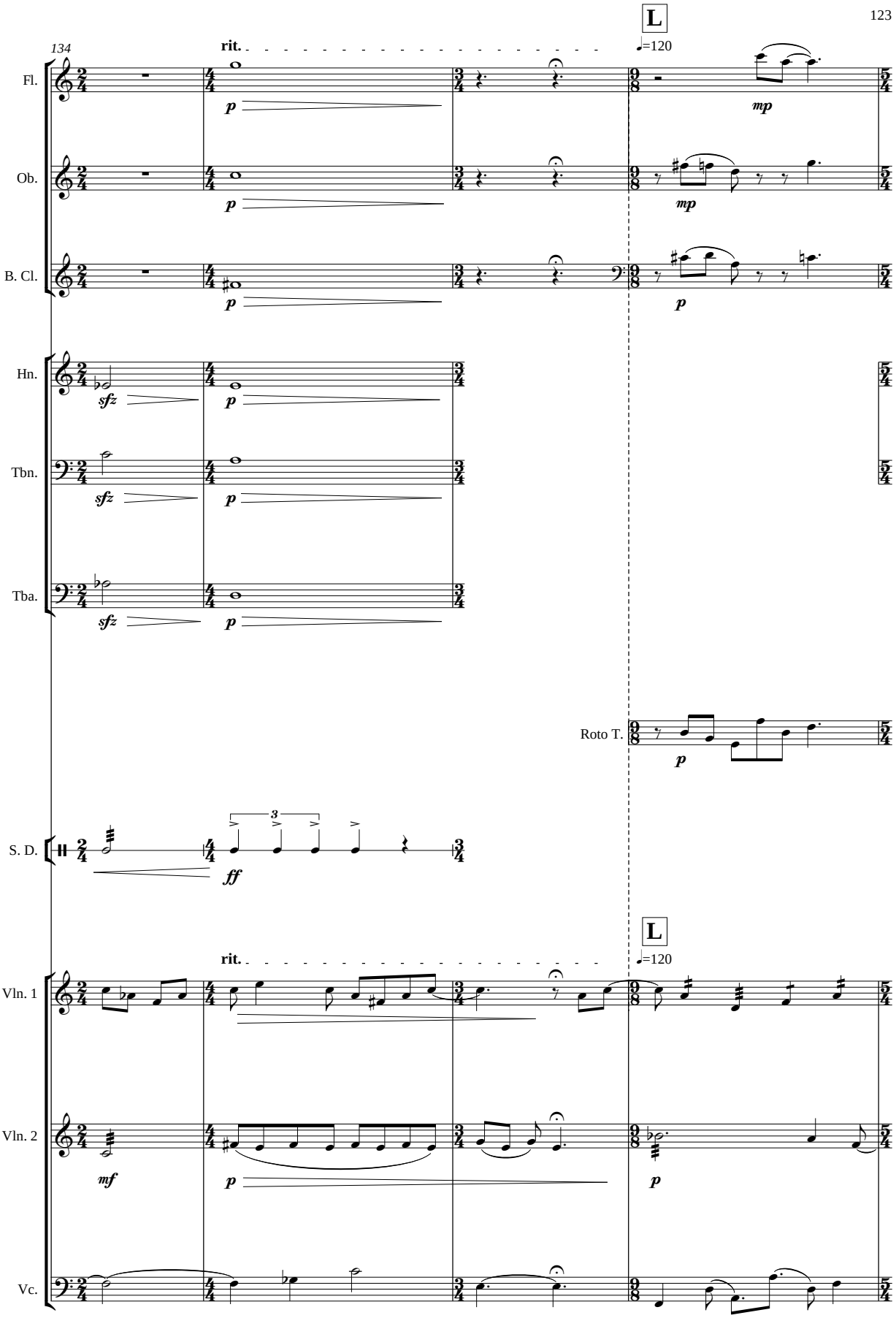

Fl.
B.Cl.
121
Hn.
mf
Tbn.
mf
tr
Tba.
f
Roto T.
3
f
sf
Glock.
lots of bow
Vln. 1
f
lots of bow
Vln. 2
f
Vc.
f

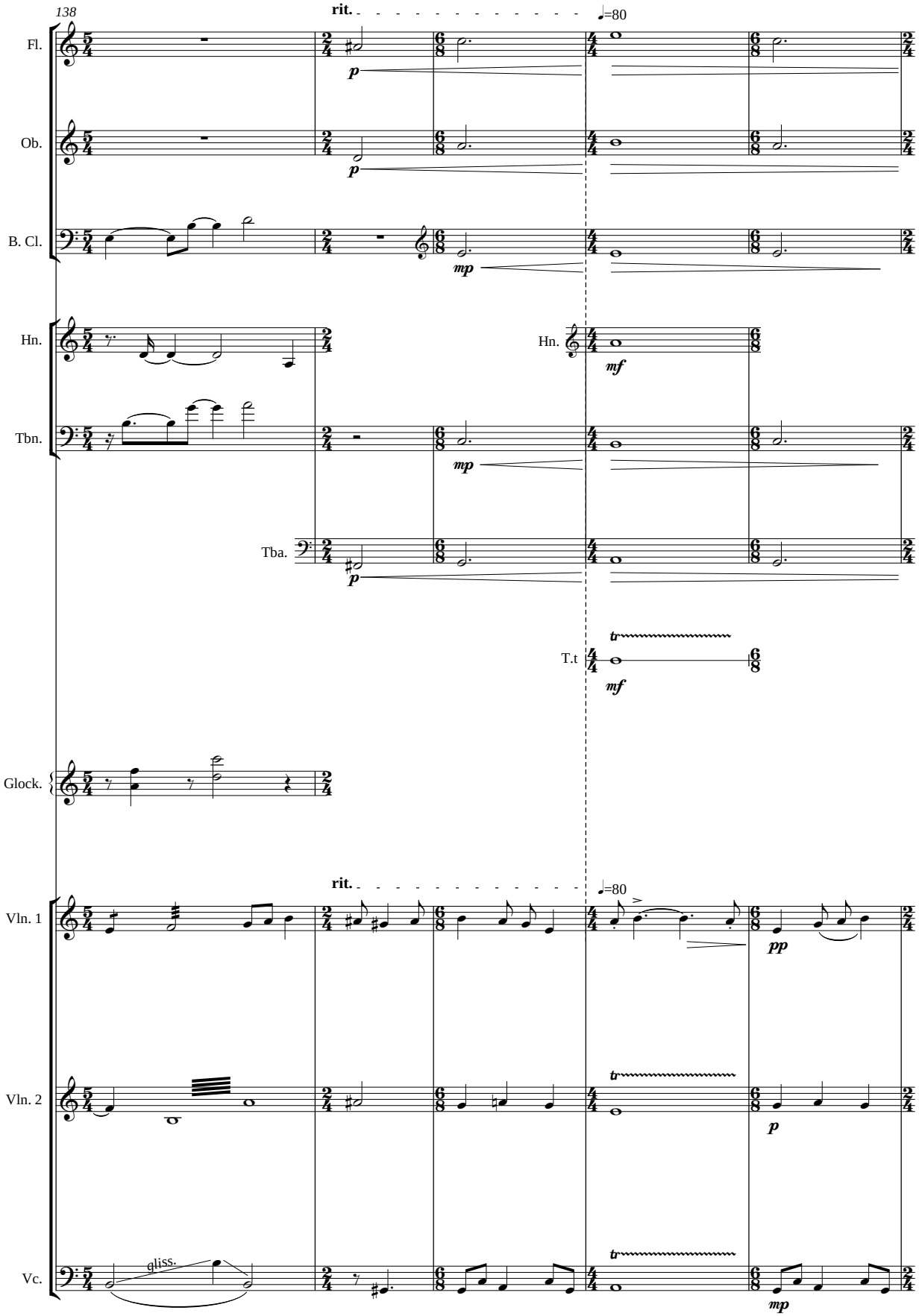

123
Fl.
B. Cl.
Tba.
Roto-t.
3
f
sf
Vln. 1
Vln. 2
Vc.

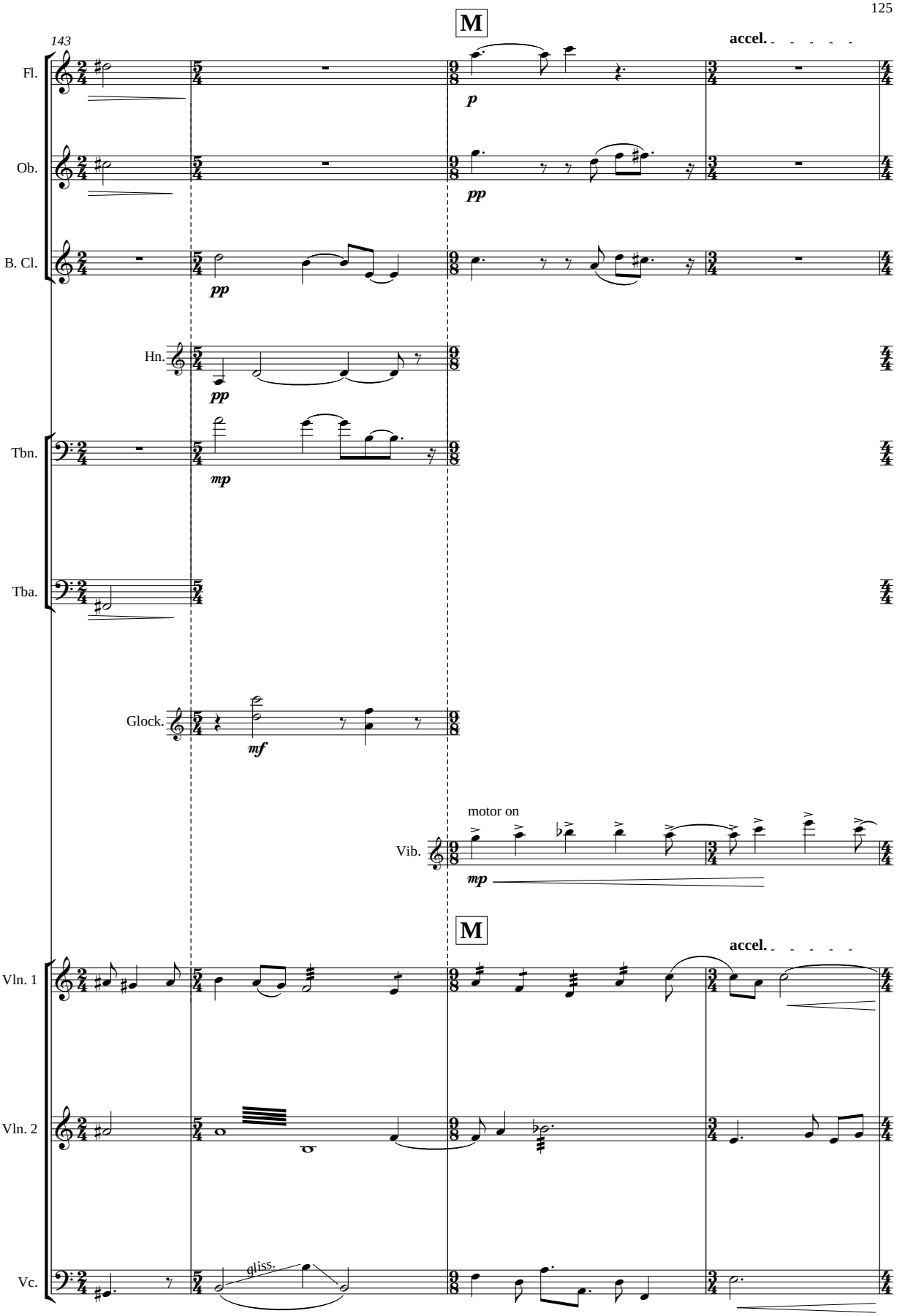

124
Fl.
mf
Ob.
mf
B. Cl.
Tba.
Roto-t.
tr
3
f
sf
T.t
tr
p
mf
mp
Vln. 1
Vln. 2
Vc.

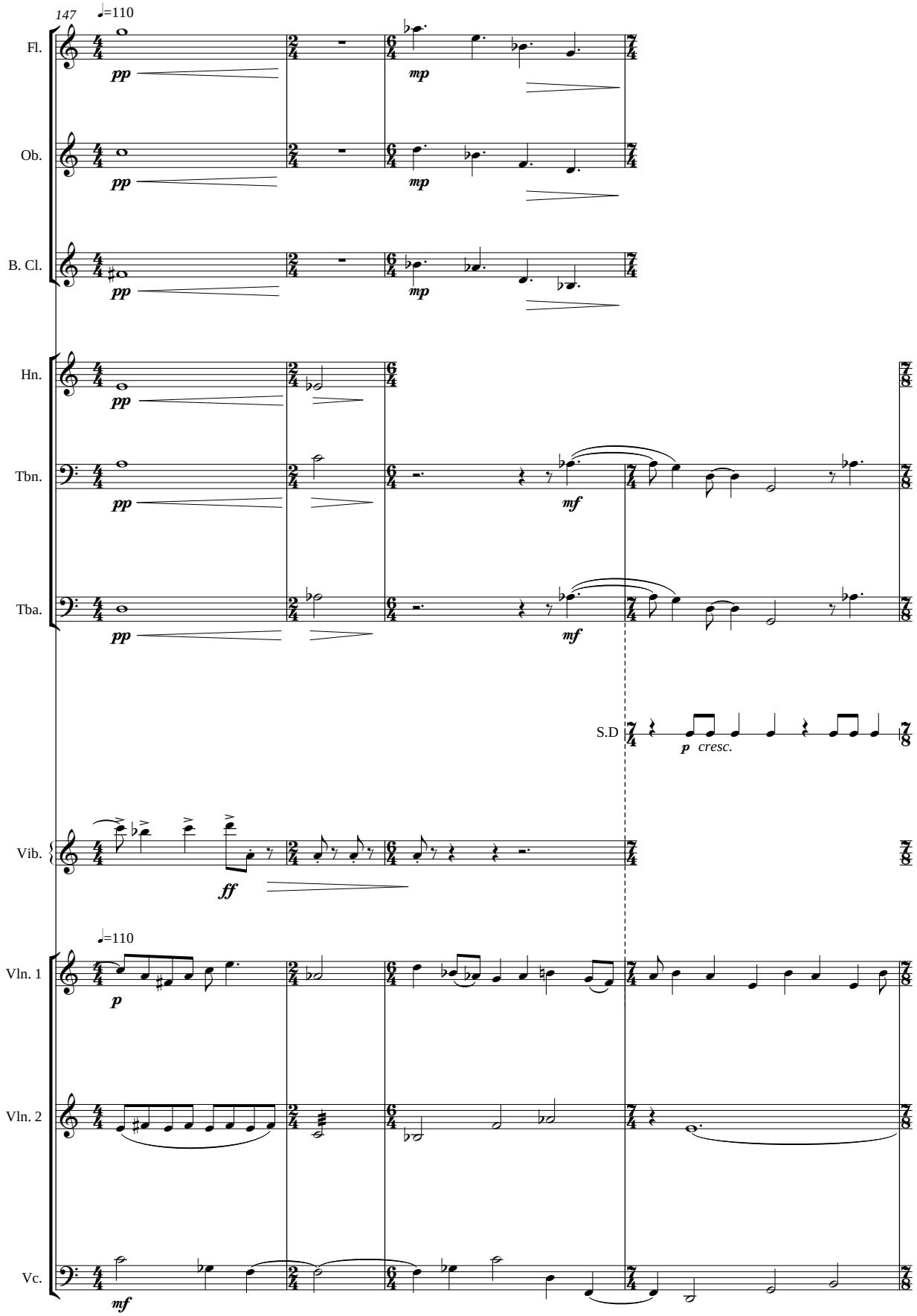

K
♩=120
128
Fl.
mf
Ob.
mf
B.Cl.
mf
Hn.
mp
Glock.
mf
Vib.
mf
K
♩=120
Vln. 1
pp
Vln. 2
tr
mp
Vc.
gliss.
f

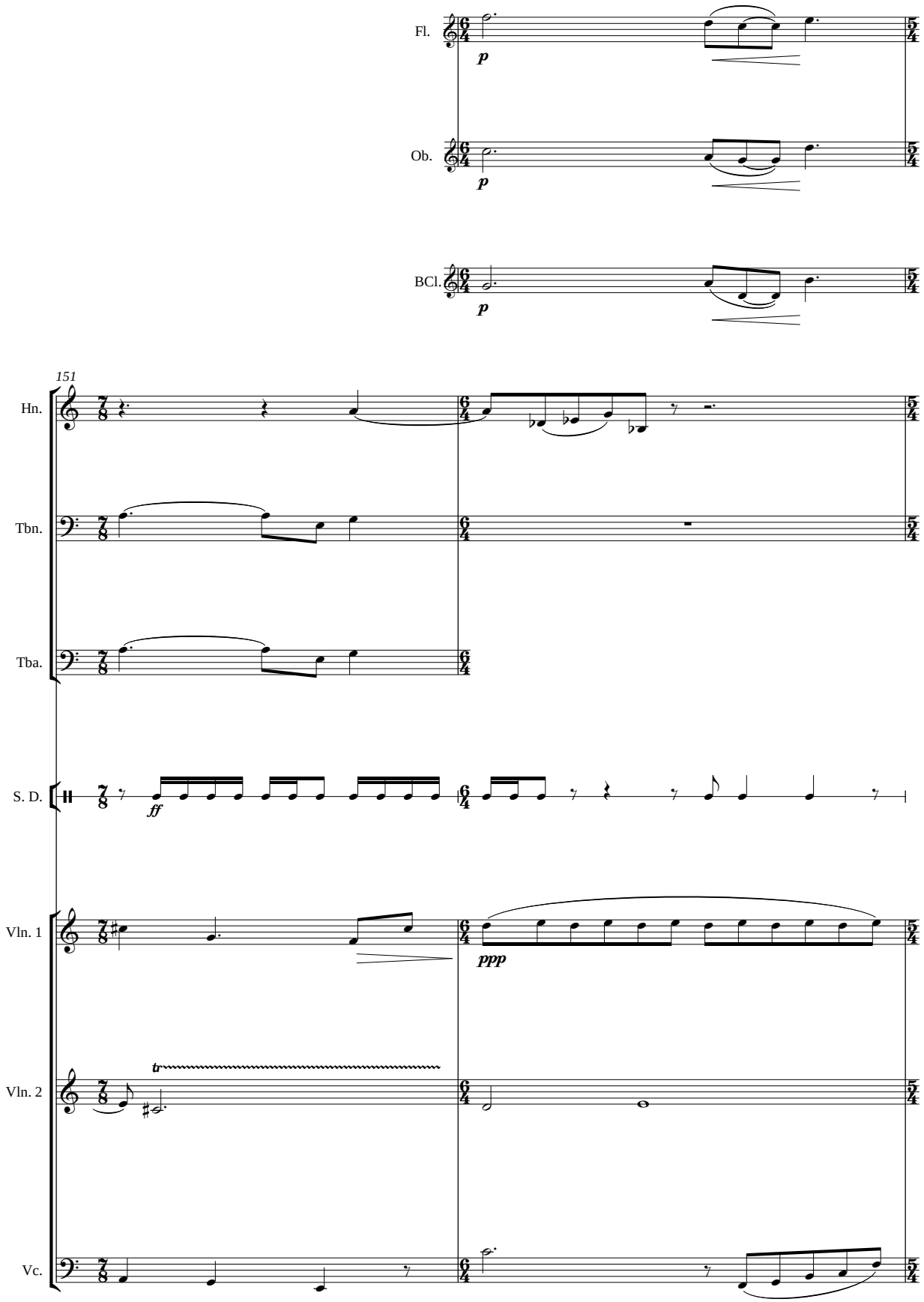

Fl.
mp
Ob.
mp
B.Cl.
mp
131
Hn.
Tbn.
Tba.
S.D
p
cresc.
Glock.
Vln. 1
Vln. 2
tr
Vc.

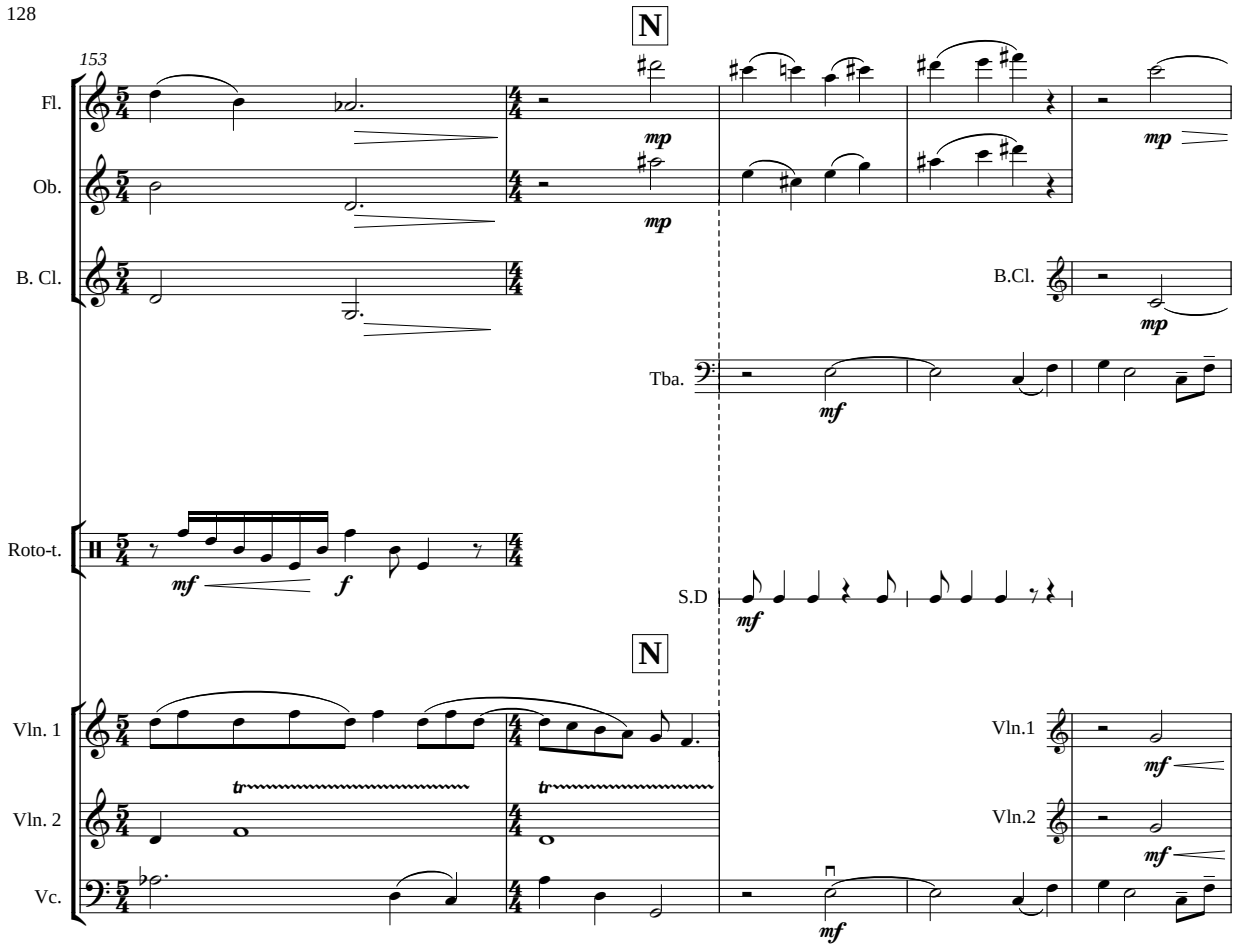

134
rit.
L
♩=120
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
Roto T.
S. D.
Vln. 1
Vln. 2
Vc.
p
mp
sfz
mf
ff
3

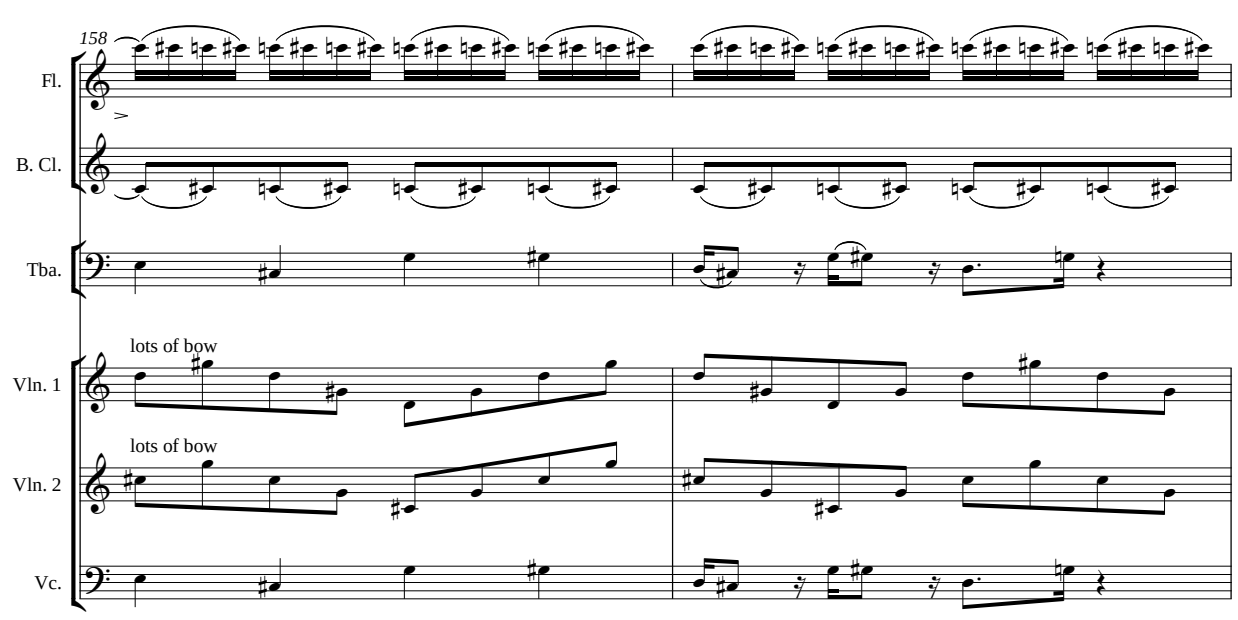

138
rit.
♩=80
Fl.
Ob.
B. Cl.
Hn.
Hn.
Tbn.
Tba.
T.t
Glock.
rit.
♩=80
Vln. 1
Vln. 2
Vc.
gliss.

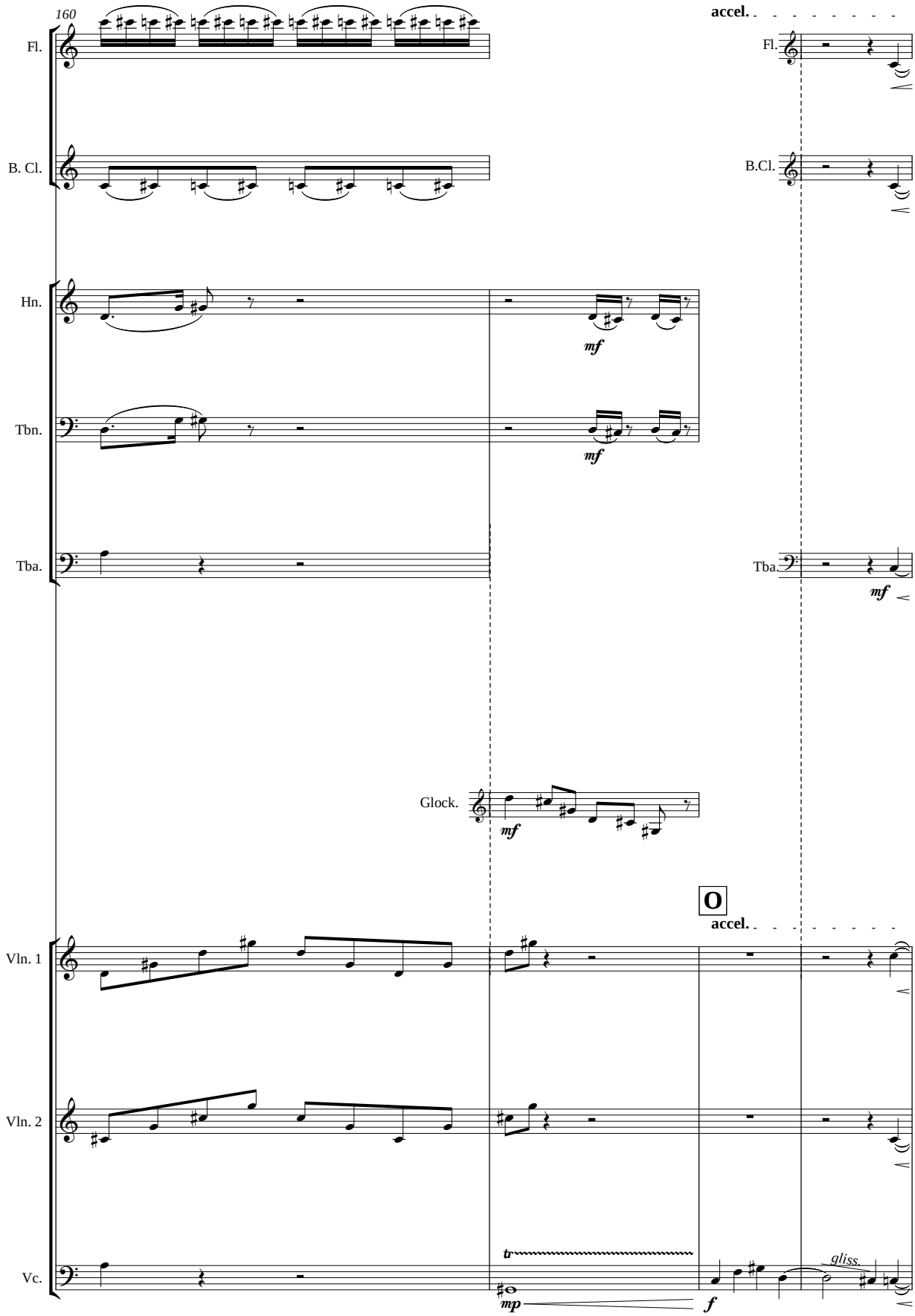

143
M
accel.
Fl.
p
Ob.
pp
B. Cl.
pp
Hn.
pp
Tbn.
mp
Tba.
Glock.
mf
motor on
Vib.
mp
M
accel.
Vln. 1
Vln. 2
Vc.
gliss.

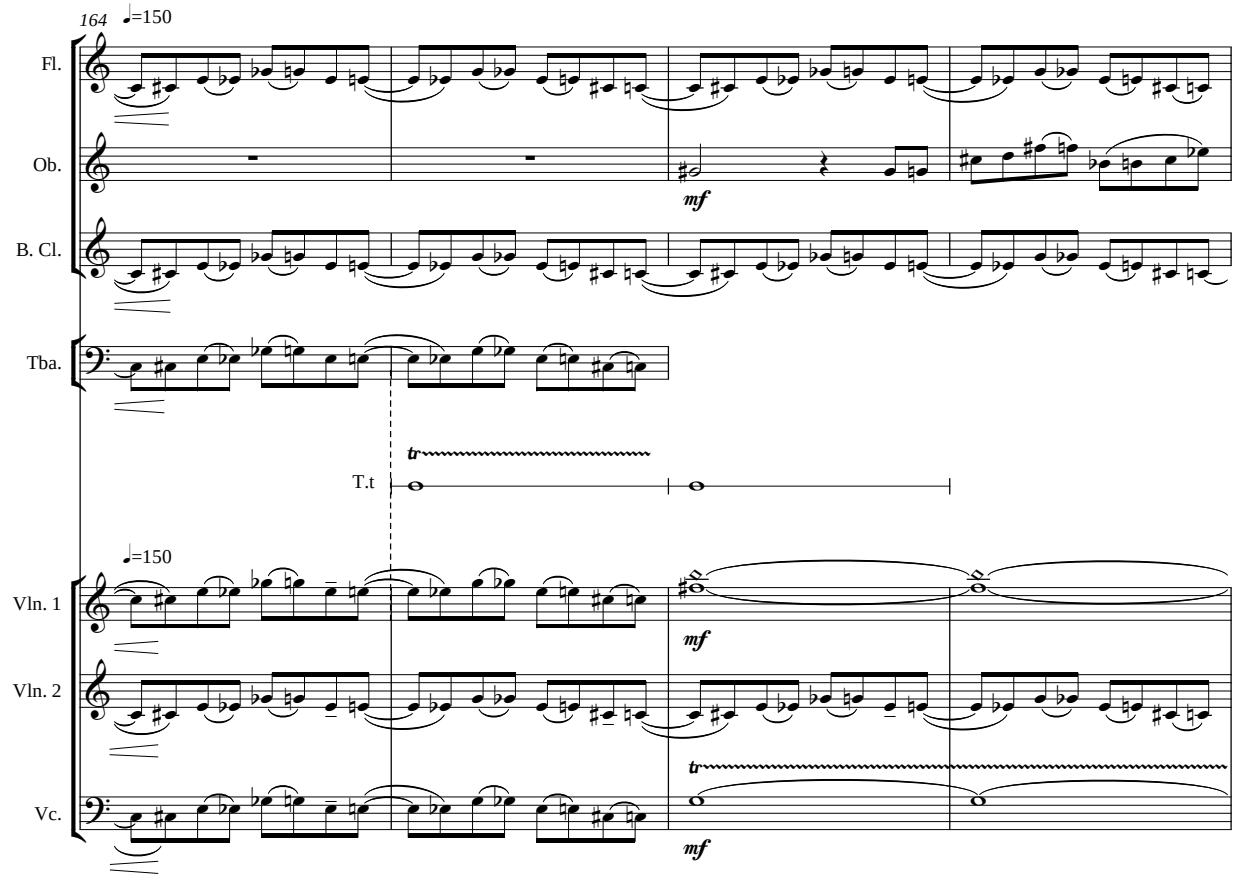

147
♩=110
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
S.D
Vib.
Vln. 1
Vln. 2
Vc.
pp
mp
mf
ff
p
cresc.

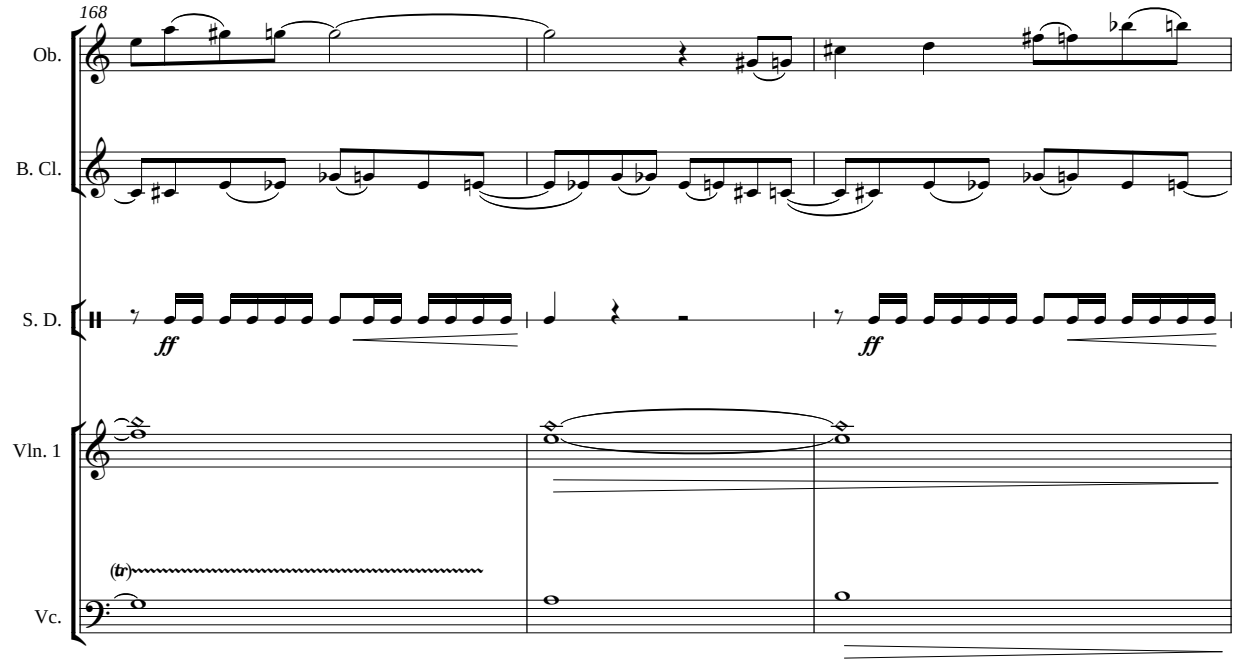

Fl.
p
Ob.
p
BCl.
p
151
Hn.
Tbn.
Tba.
S. D.
ff
Vln. 1
ppp
Vln. 2
tr
Vc.

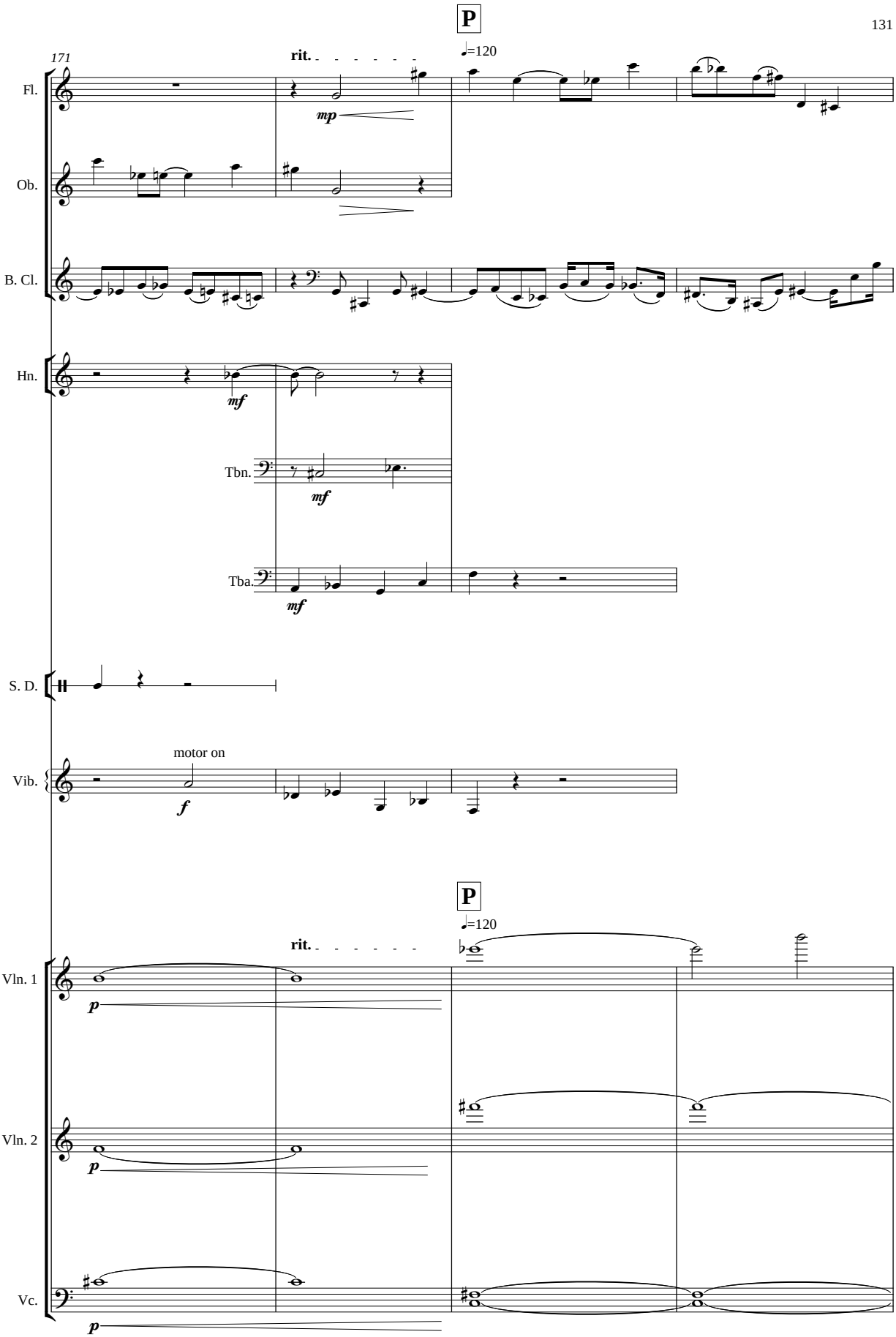

N
153
Fl.
Ob.
B. Cl.
Tba.
Roto-t.
S.D
Vln. 1
Vln. 2
Vc.
B.Cl.
Vln.1
Vln.2
mp
mf
f
tr

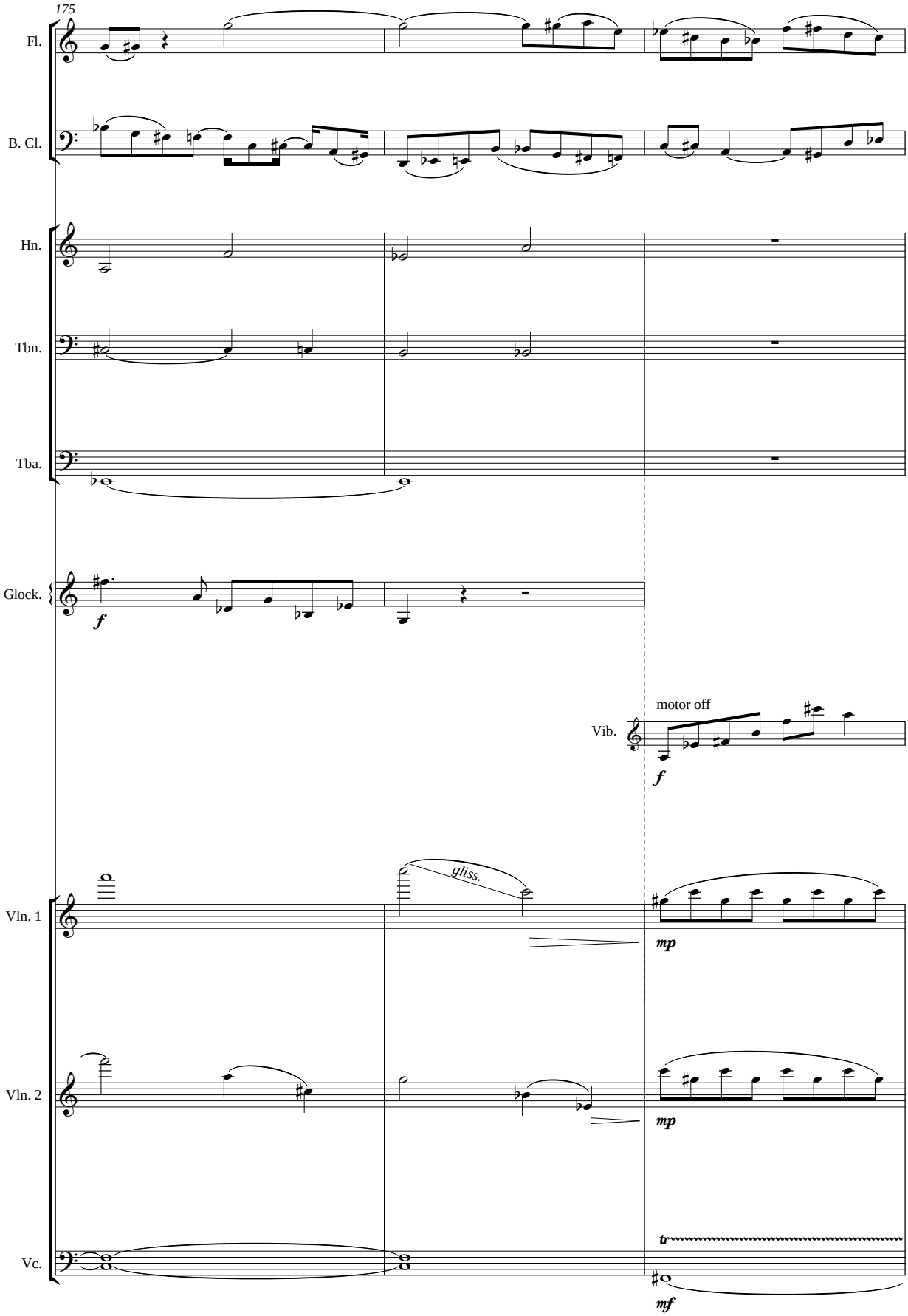

158
Fl.
B. Cl.
Tba.
Vln. 1
Vln. 2
Vc.
lots of bow
lots of bow

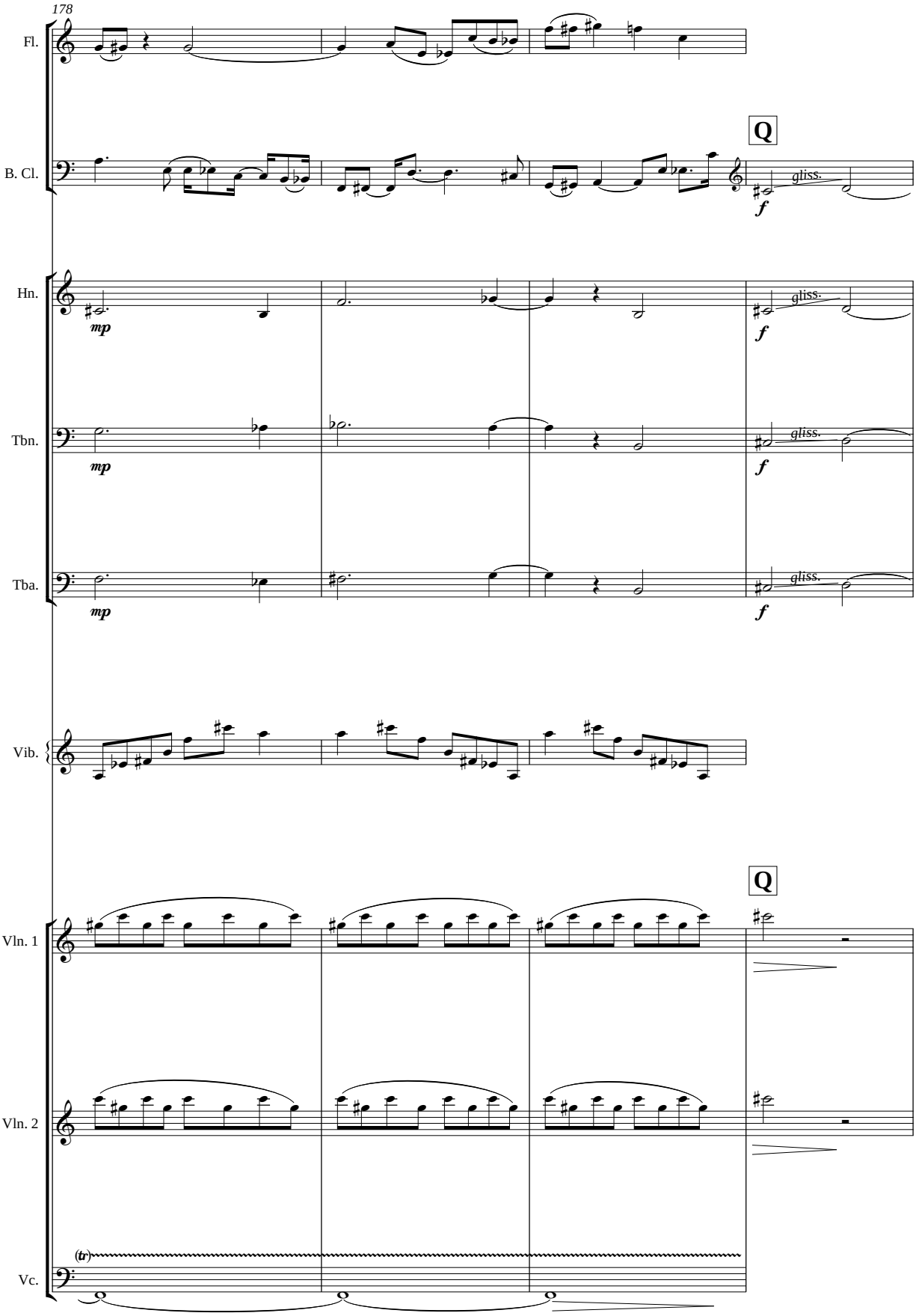

160
Fl.
B. Cl.
Hn.
Tbn.
Tba.
Glock.
Vln. 1
Vln. 2
Vc.
mf
mf
mf
mf
tr
mp
f
gliss.
accel.
Fl.
B.Cl.
Tba.
mf
O
accel.

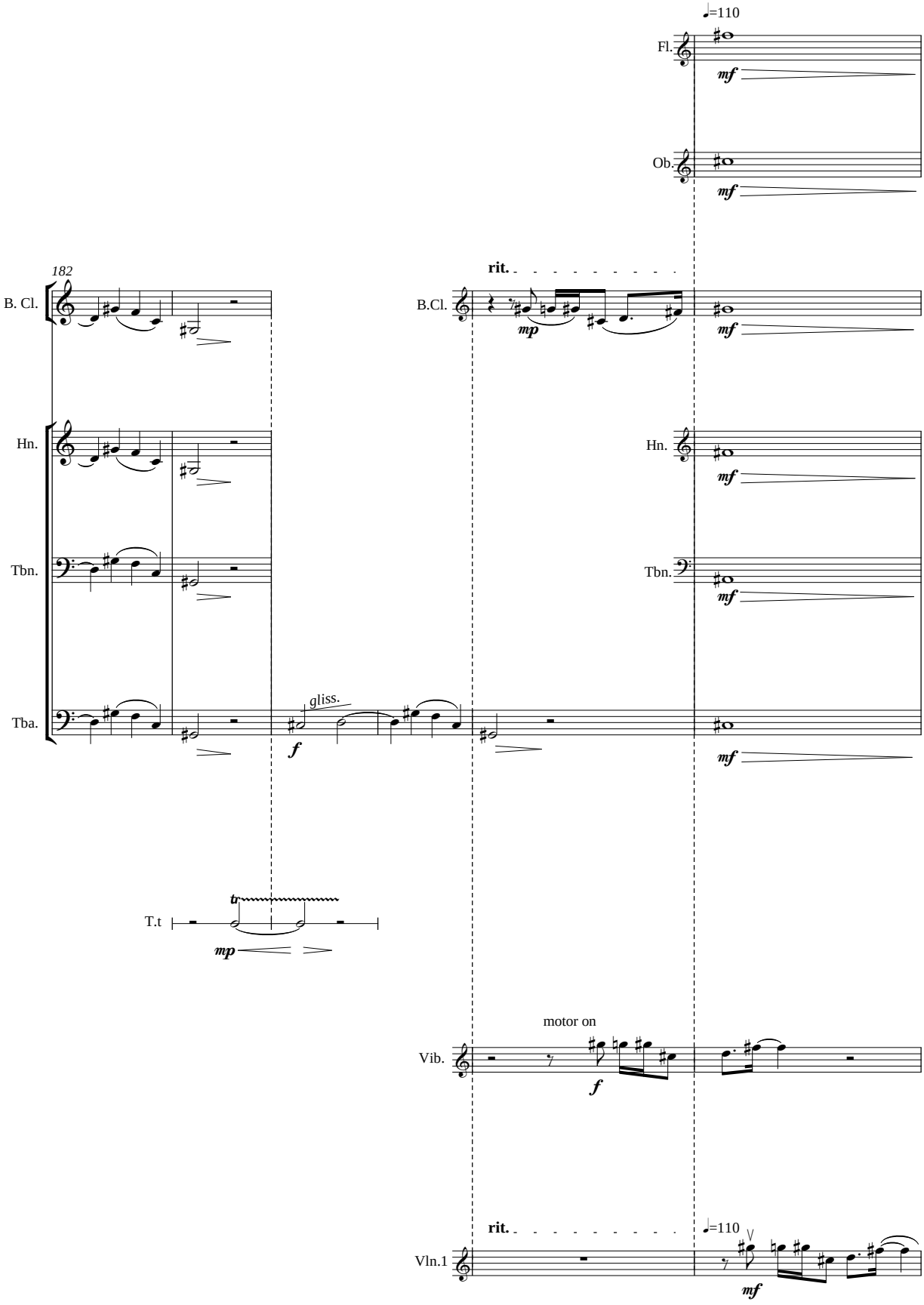

164
♩=150
Fl.
Ob.
mf
B. Cl.
Tba.
tr
T.t
♩=150
Vln. 1
mf
Vln. 2
tr
Vc.
mf

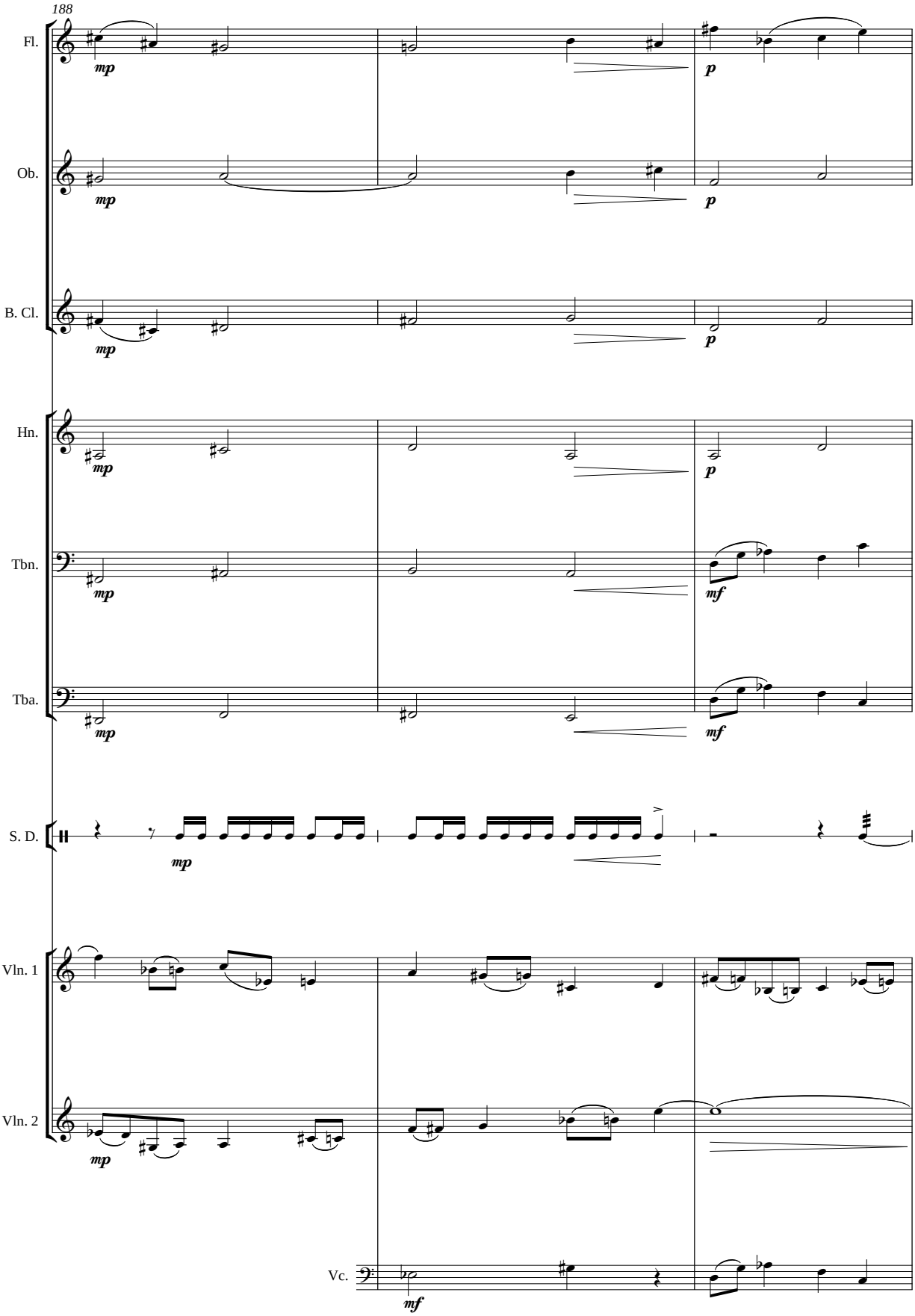

168
Ob.
B. Cl.
S. D.
ff
ff
Vln. 1
(tr)
Vc.

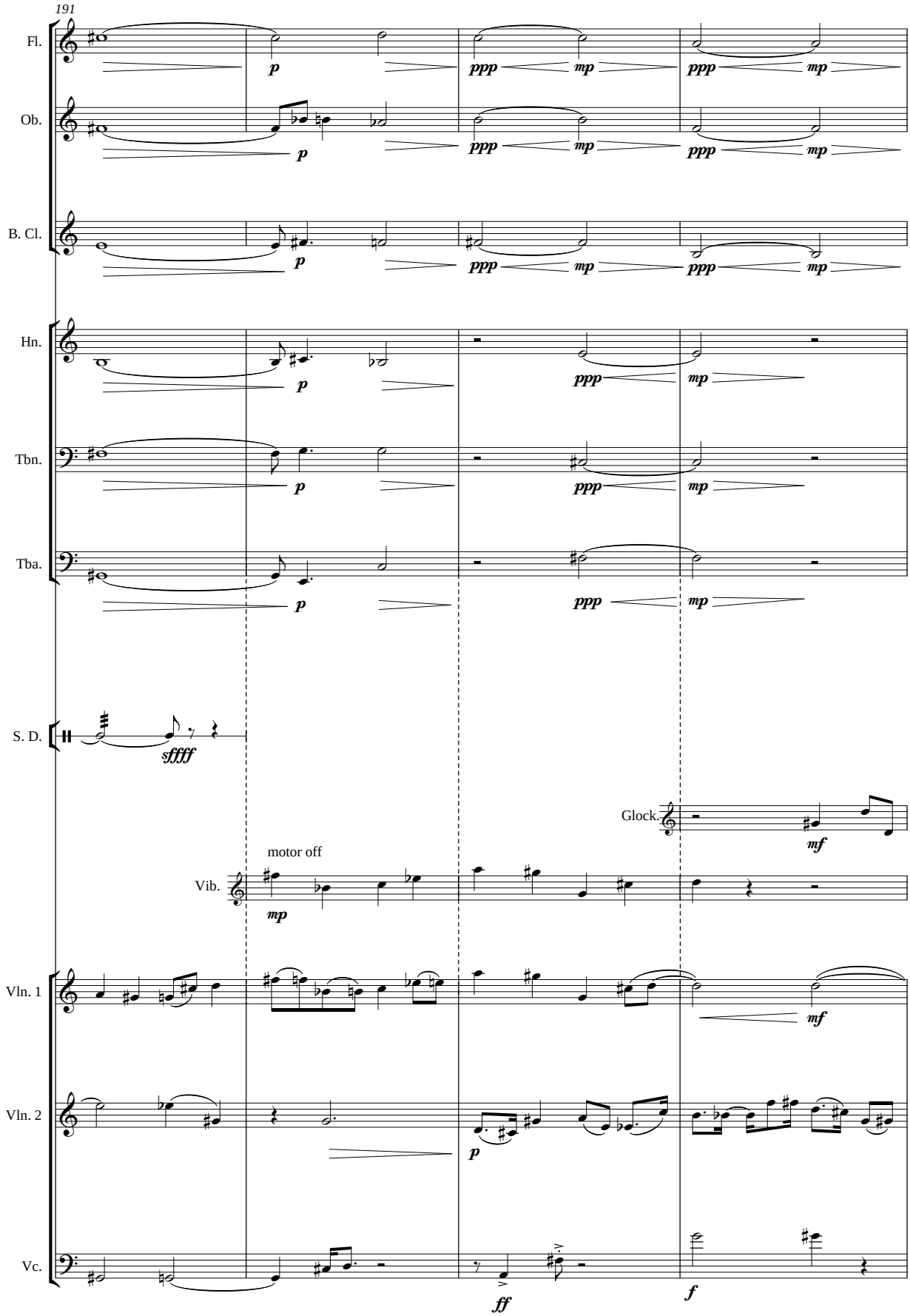

P
171
rit.
♩=120
Fl.
mp
Ob.
B. Cl.
Hn.
mf
Tbn.
mf
Tba.
mf
S. D.
Vib.
motor on
f
P
rit.
♩=120
Vln. 1
p
Vln. 2
p
Vc.
p

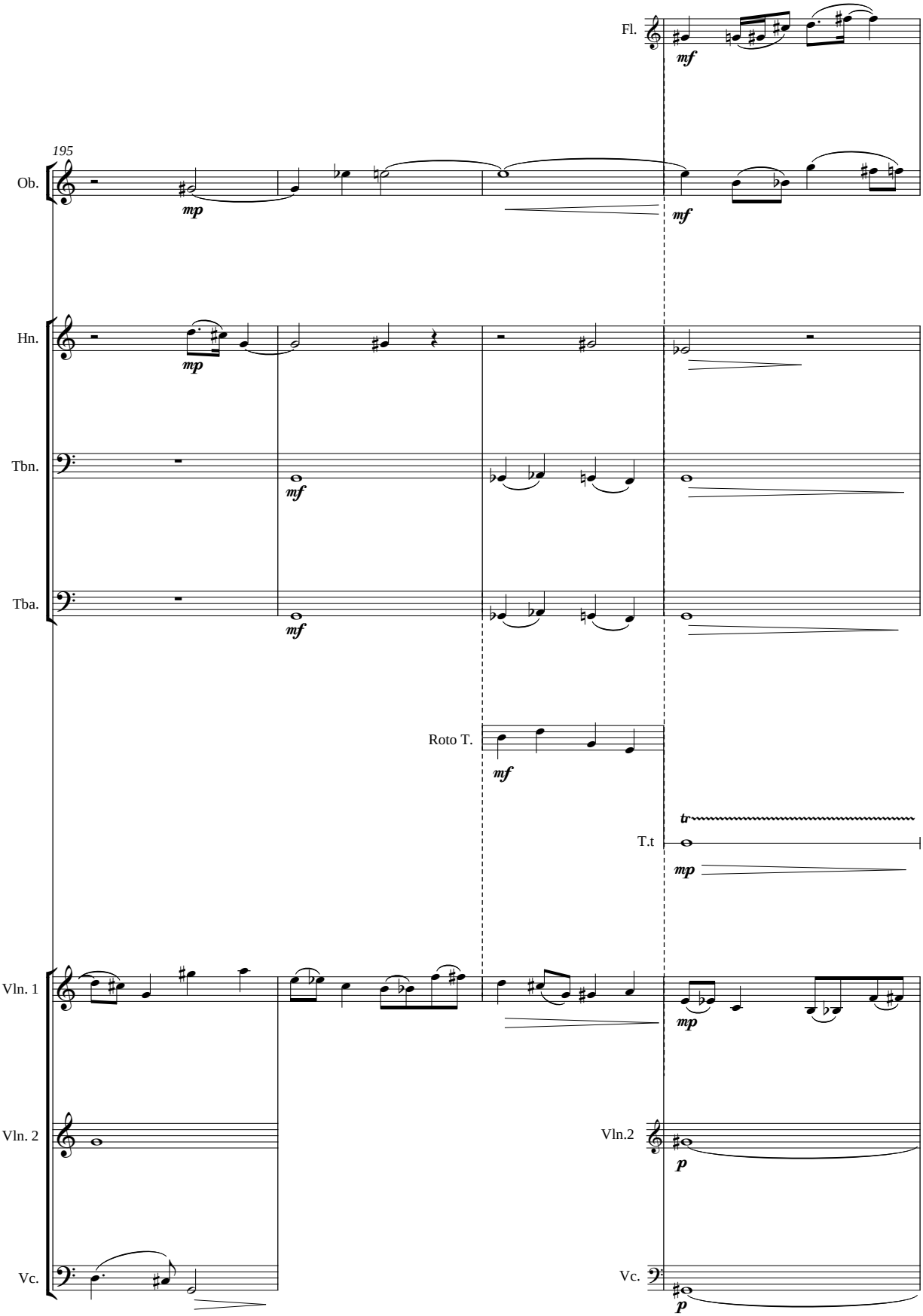

175
Fl.
B. Cl.
Hn.
Tbn.
Tba.
Glock.
f
Vib.
motor off
f
gliss.
Vln. 1
mp
Vln. 2
mp
Vc.
tr
mf

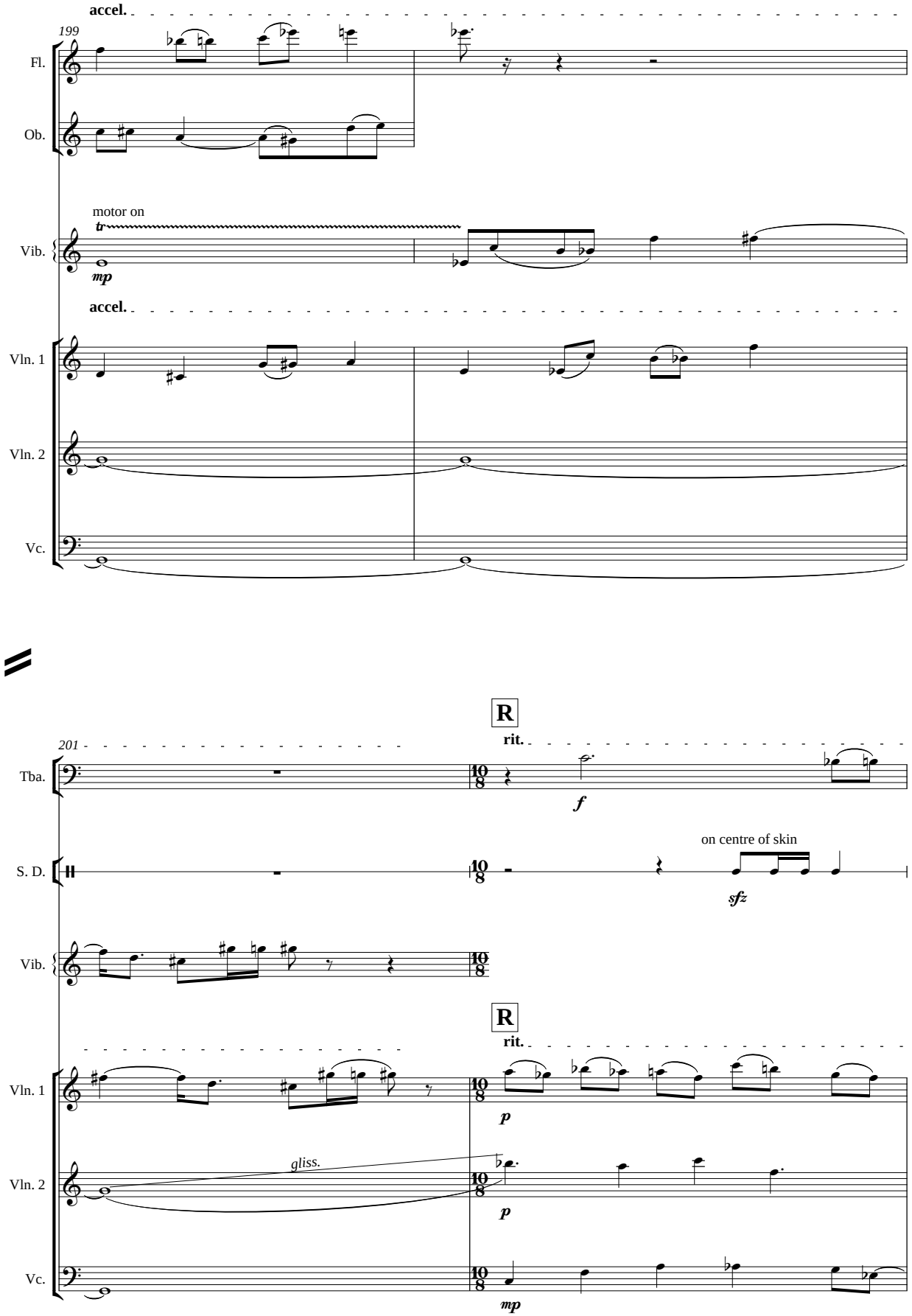

178
Fl.
B. Cl.
Q
gliss.
f
Hn.
mp
Tbn.
Tba.
Vib.
Vln. 1
Vln. 2
Vc.
(tr)

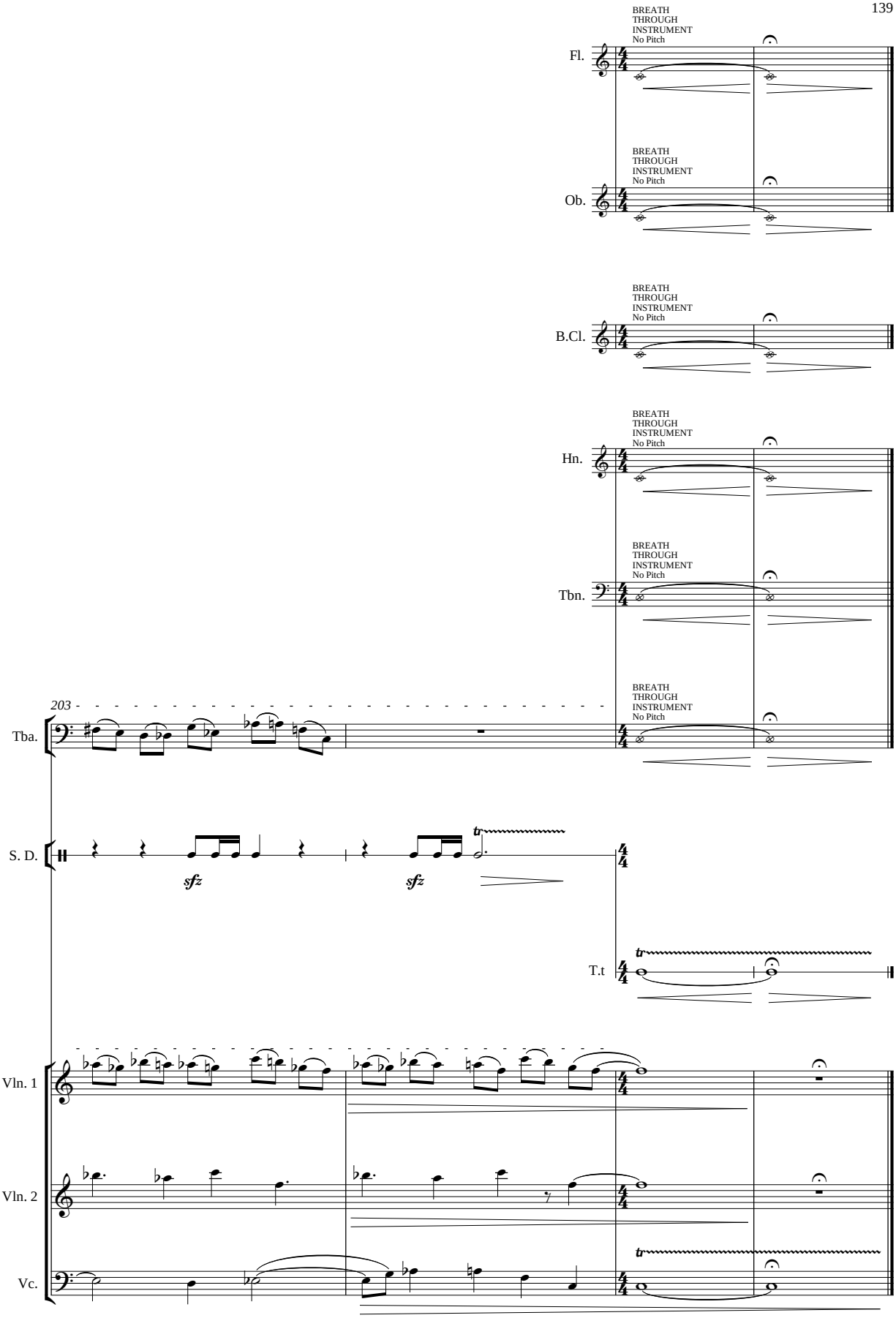

♩=110
Fl.
mf
Ob.
mf
182
B. Cl.
rit.
B.Cl.
mp
mf
Hn.
Hn.
mf
Tbn.
Tbn.
mf
Tba.
gliss.
f
mf
T.t
tr
mp
motor on
Vib.
f
rit.
♩=110
Vln.1
mf


188
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
S. D.
Vln. 1
Vln. 2
Vc.
mp
p
mf


191
Fl.
Ob.
B. Cl.
Hn.
Tbn.
Tba.
S. D.
Glock.
motor off
Vib.
Vln. 1
Vln. 2
Vc.
p
ppp
mp
sfffff
mf
ff
f


195
Fl.
mf
Ob.
mp
mf
Hn.
mp
Tbn.
mf
Tba.
mf
Roto T.
mf
tr
T.t
mp
Vln. 1
mp
Vln. 2
Vln.2
p
Vc.
Vc.
p


accel.
199
Fl.
Ob.
motor on
tr
Vib.
mp
accel.
Vln. 1
Vln. 2
Vc.
R
rit.
201
Tba.
f
S. D.
on centre of skin
sfz
Vib.
R
rit.
Vln. 1
p
gliss.
Vln. 2
p
Vc.
mp


BREATH THROUGH INSTRUMENT No Pitch
Fl.
BREATH THROUGH INSTRUMENT No Pitch
Ob.
BREATH THROUGH INSTRUMENT No Pitch
B.Cl.
BREATH THROUGH INSTRUMENT No Pitch
Hn.
BREATH THROUGH INSTRUMENT No Pitch
Tbn.
BREATH THROUGH INSTRUMENT No Pitch
203
Tba.
S. D.
sfz
sfz
tr
T.t
tr
Vln. 1
Vln. 2
Vc.
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.

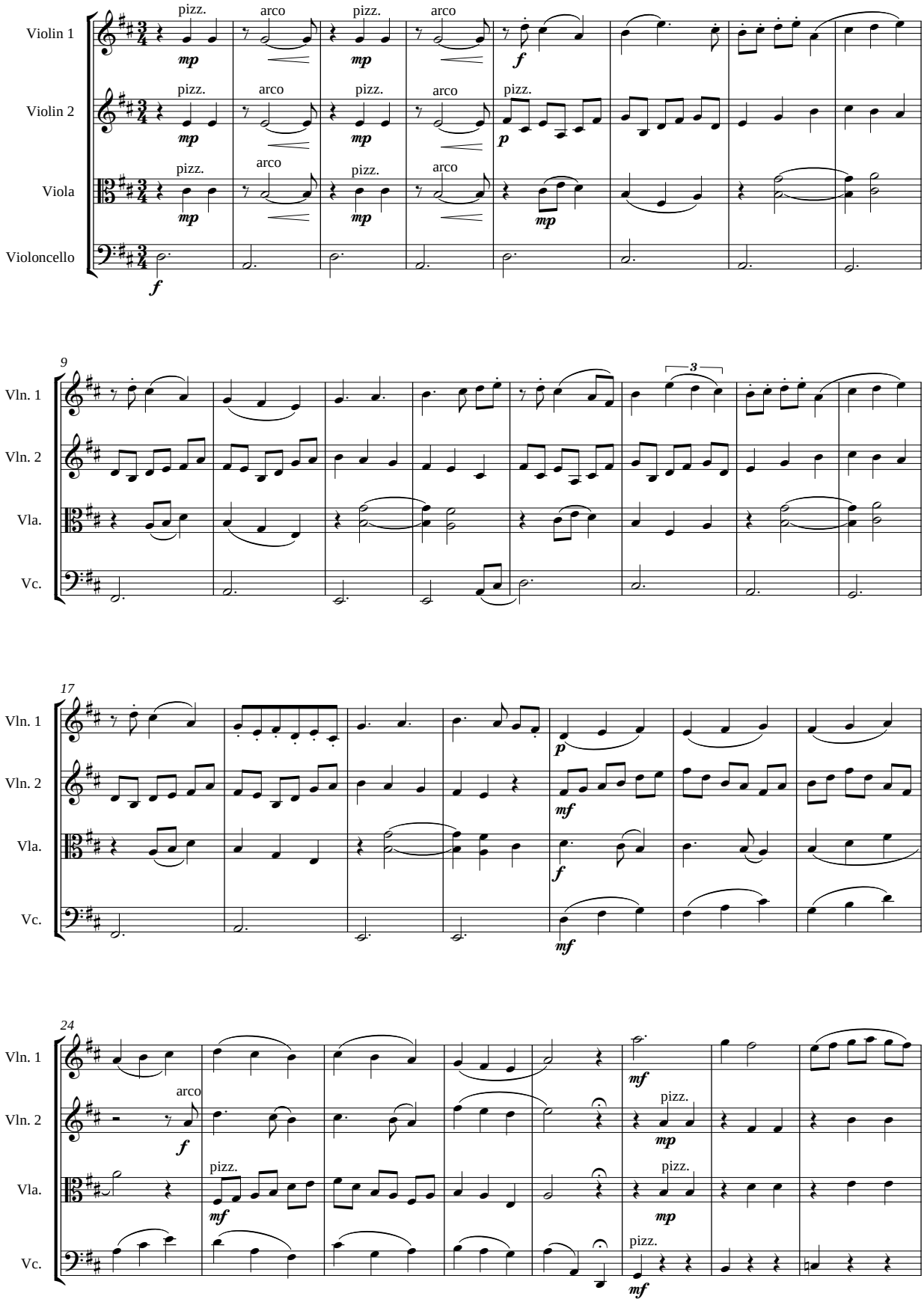
Directed and Produced by Jeremy Mayall and James Sutherland
Music Composed by Jeremy Mayall
Foley sound work by Jeremy Mayall
String Quartet: Rosalind Hill, Liz Gerkhy, Alison Hepburn, Joanne Caine

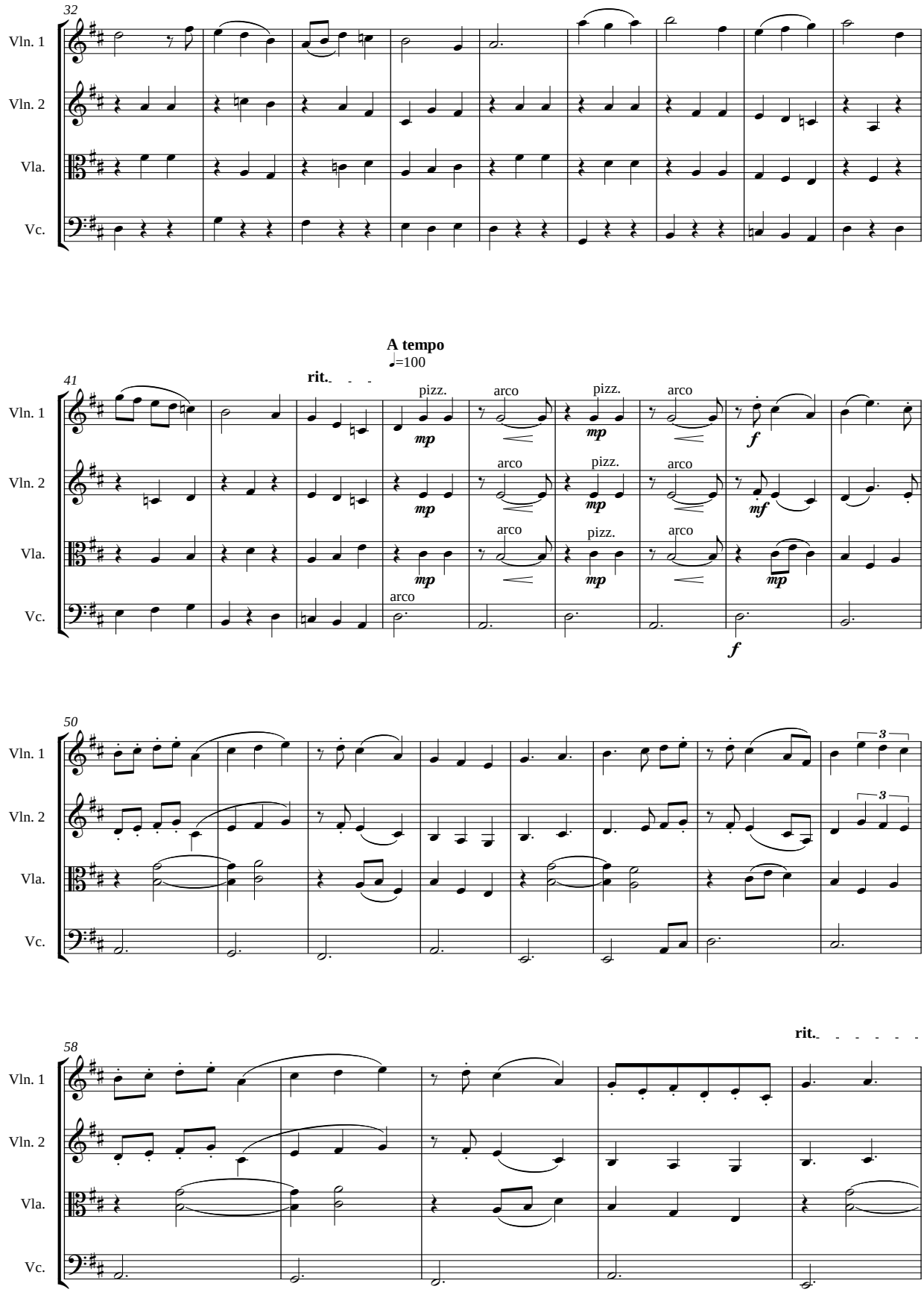
Late Night Specials - ballroom sequence

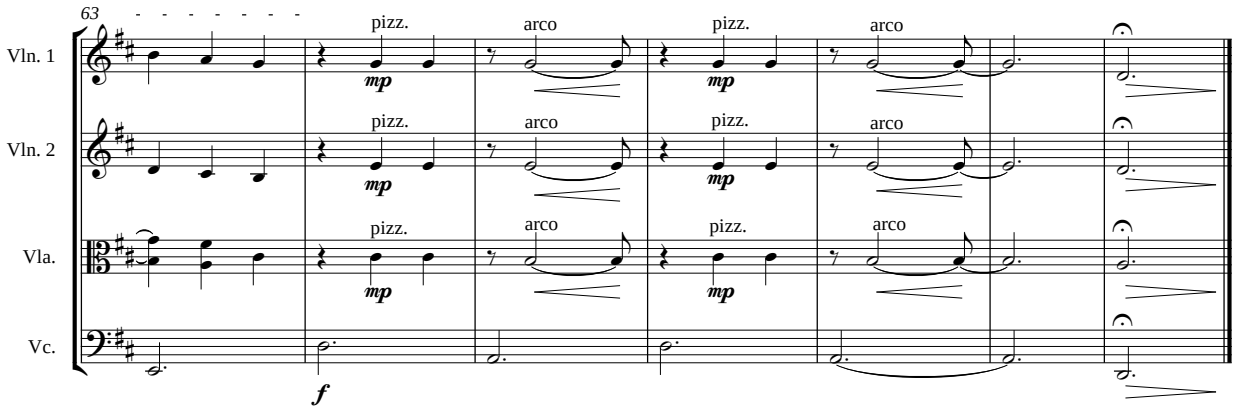
Moderato

♩=100

Jeremy Mayall




32
Vln. 1
Vln. 2
Vla.
Vc.
A tempo
♩=100
rit.
41
pizz.
arco
mp
mf
f
50
3
58
rit.


63
Vln. 1
Vln. 2
Vla.
Vc.
pizz.
arco
mp
f

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

♩ = 110

01:00:00:17
Orchestra start

Flute

Oboe

Clarinet

Bassoon

Horn

Trumpet

Trombone

Tuba

Timpani

Bass Drum

Cymbals

Glockenspiel

♩ = 110

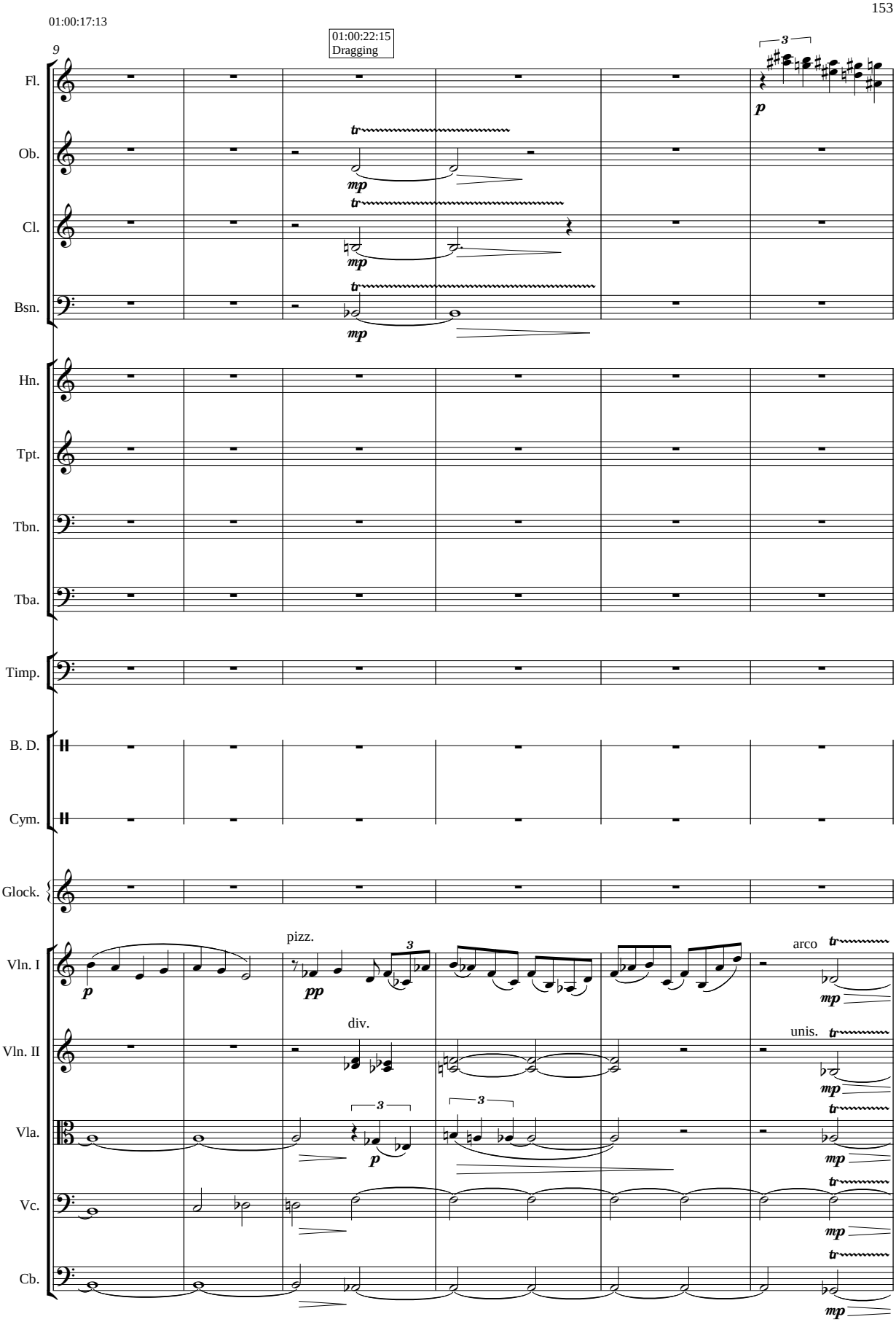
Violin I

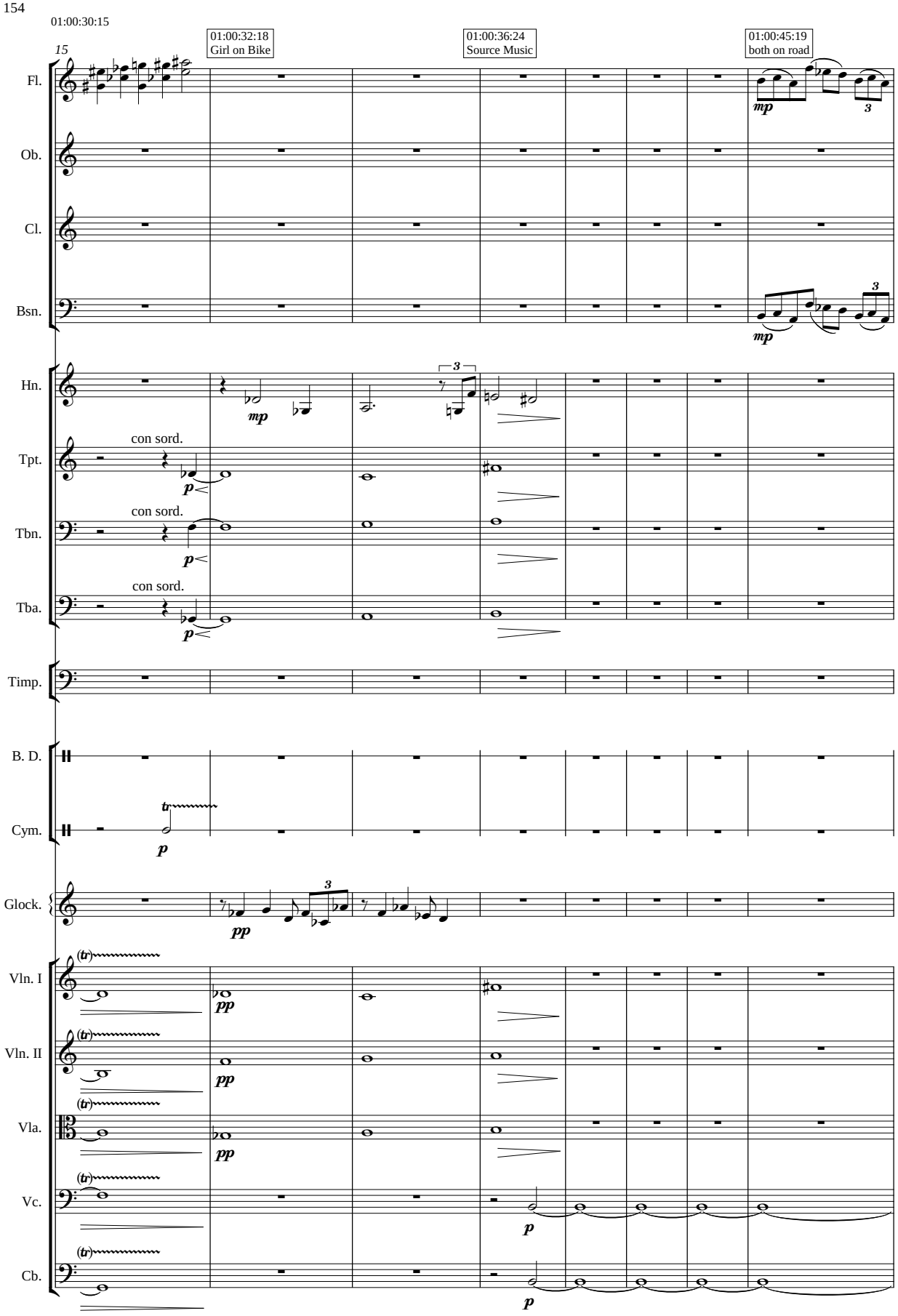
Violin II

Viola

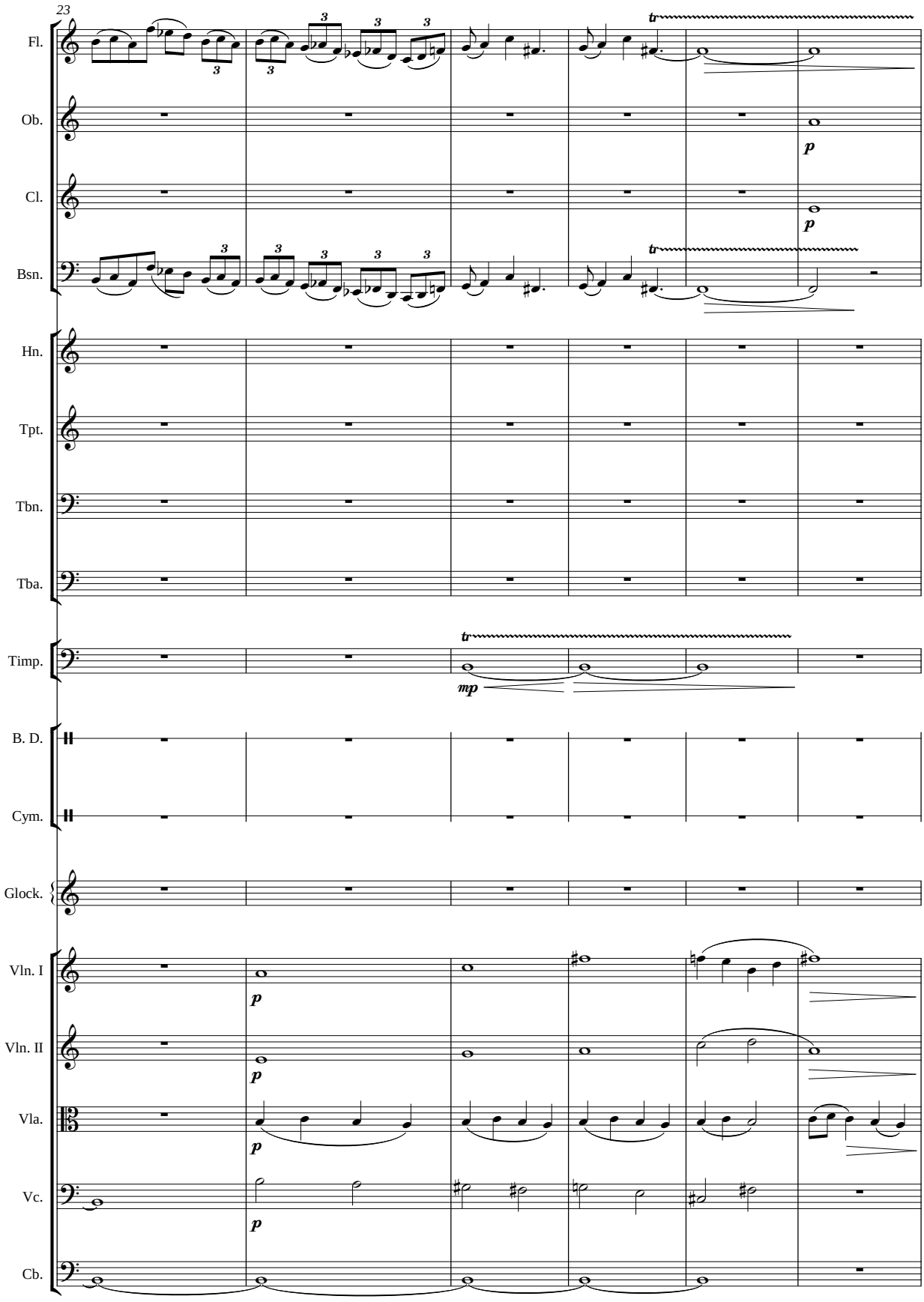
Violoncello

Contrabass


01:00:17:13
01:00:22:15
Dragging
9
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco
div.
unis.


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.
con sord.
Tbn.
con sord.
Tba.
con sord.
Timp.
B. D.
Cym.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
p
pp

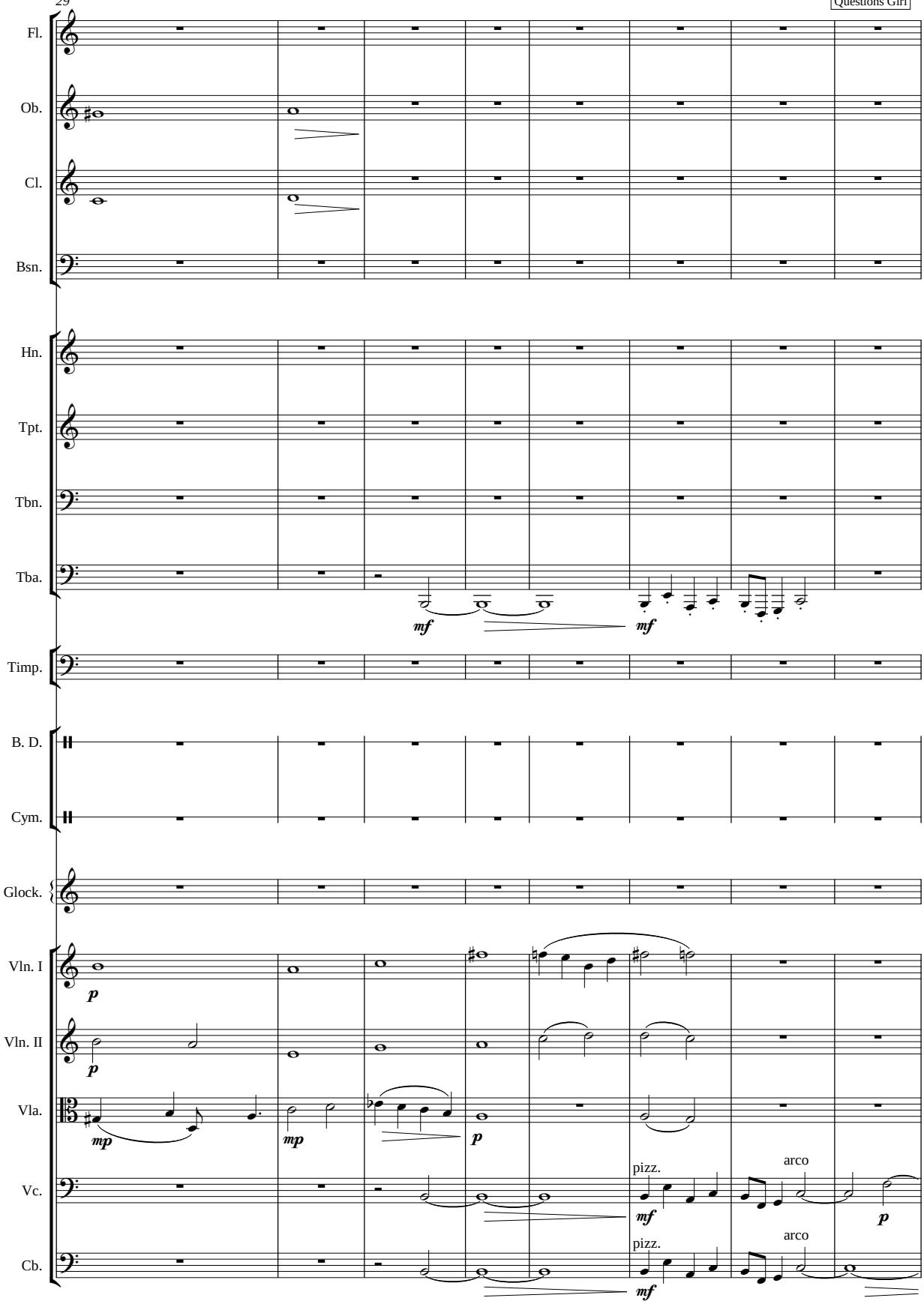
01:00:47:28

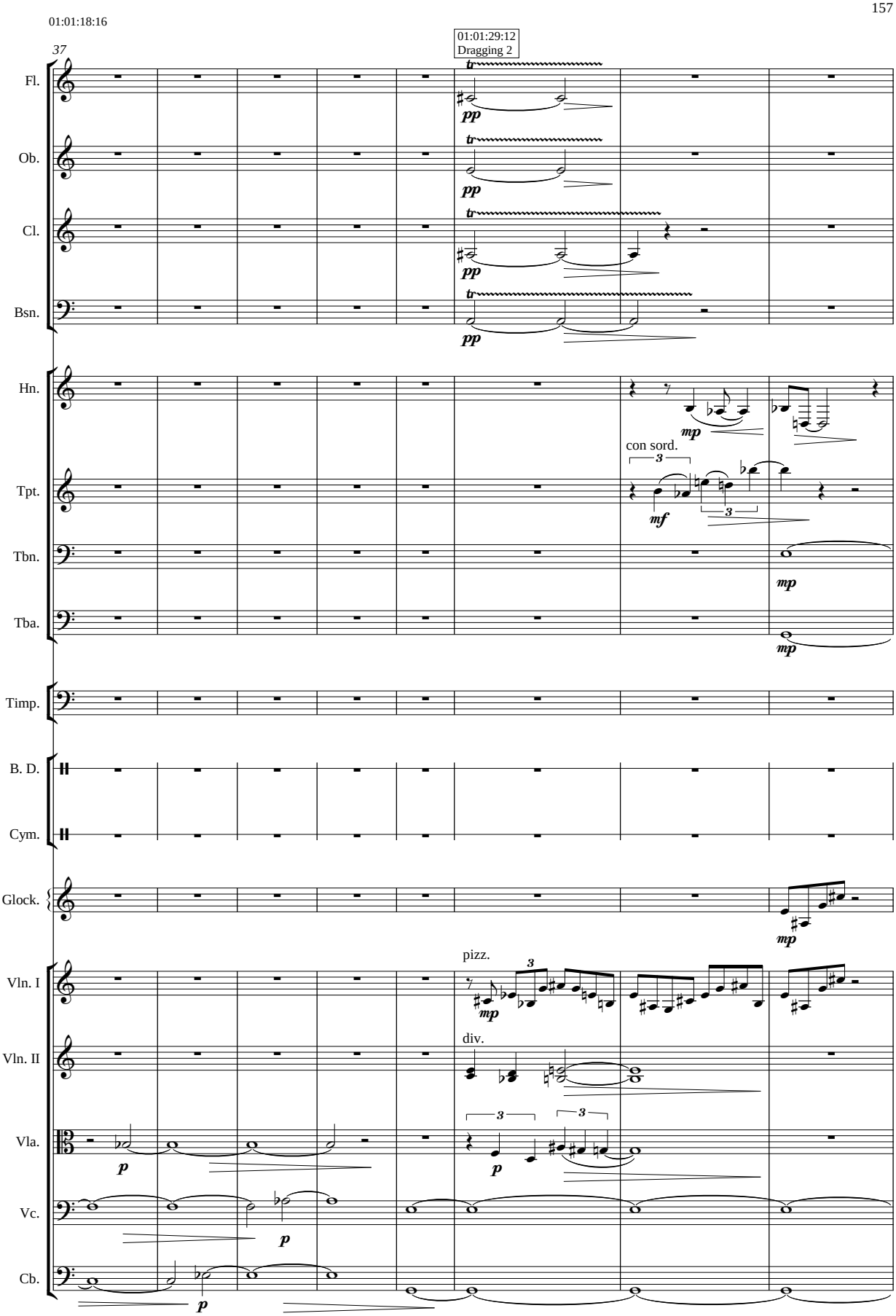

23
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr
p
mp

01:01:01:02

29

01:01:16:07
Questions Girl




01:01:18:16
37
01:01:29:12
Dragging 2
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
con sord.
pizz.
div.

01:01:35:29

45

01:01:47:03
Is she ok?

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

B. D.

Cym.

Glock.

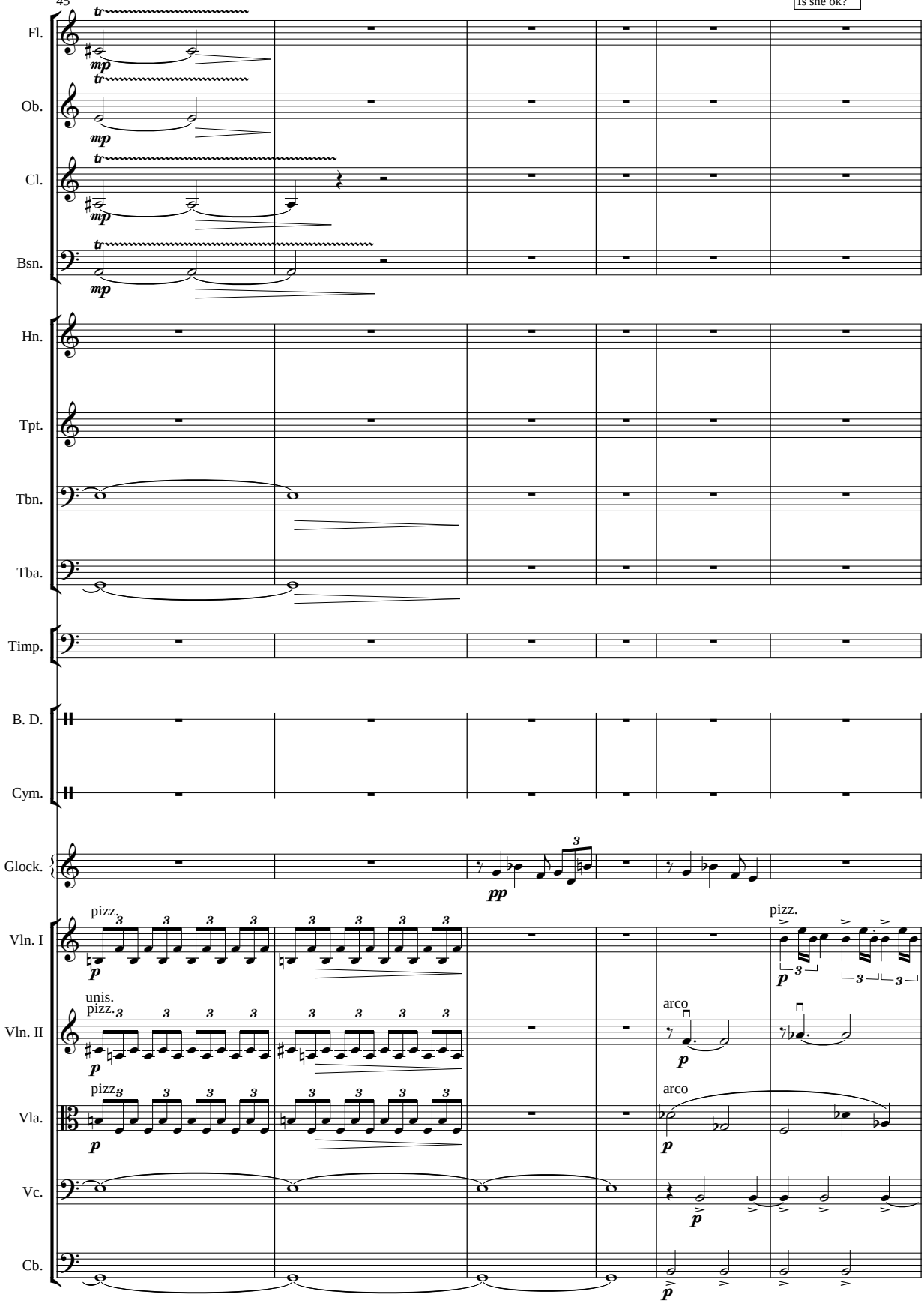
Vln. I

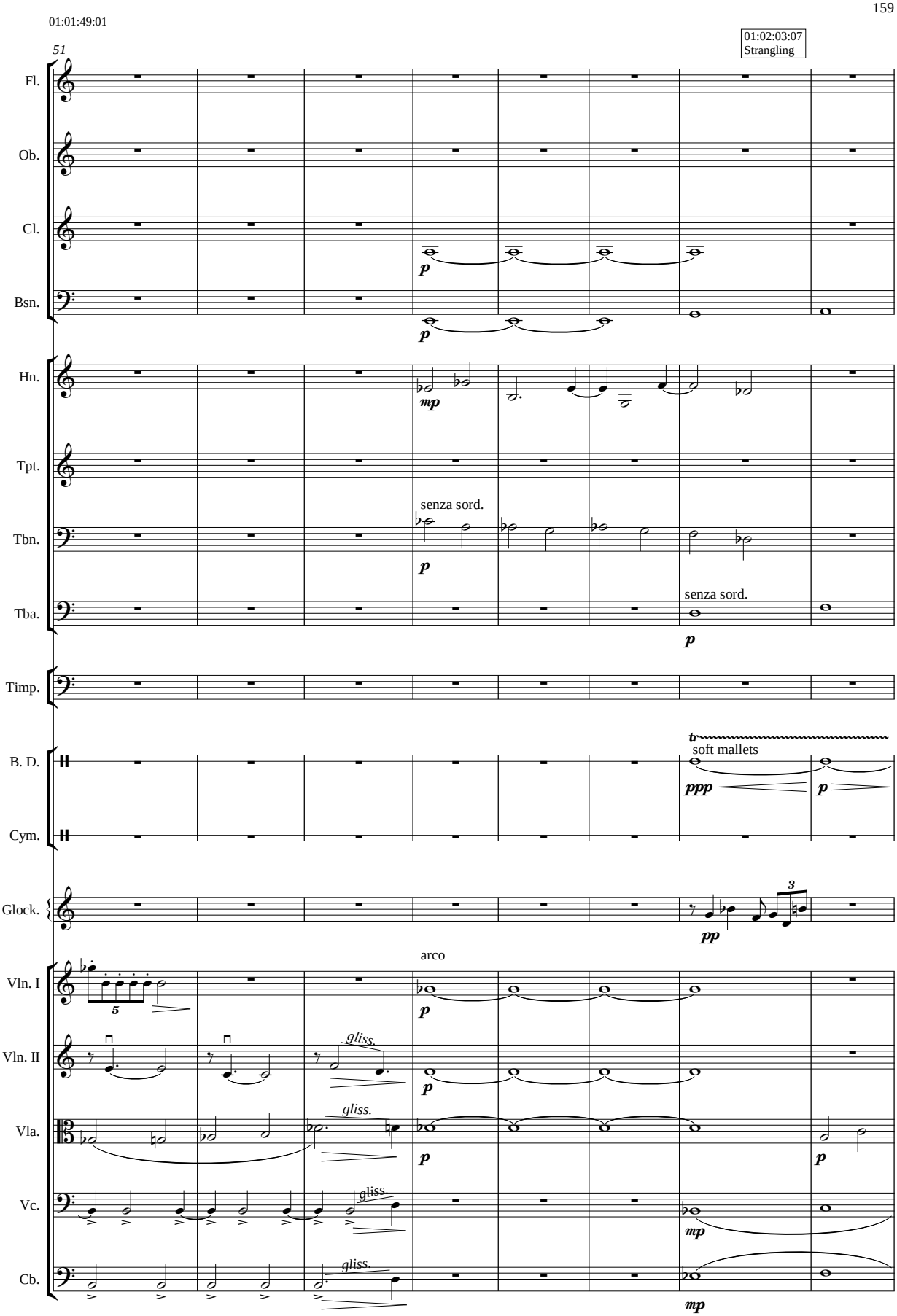
Vln. II

Vla.

Vc.

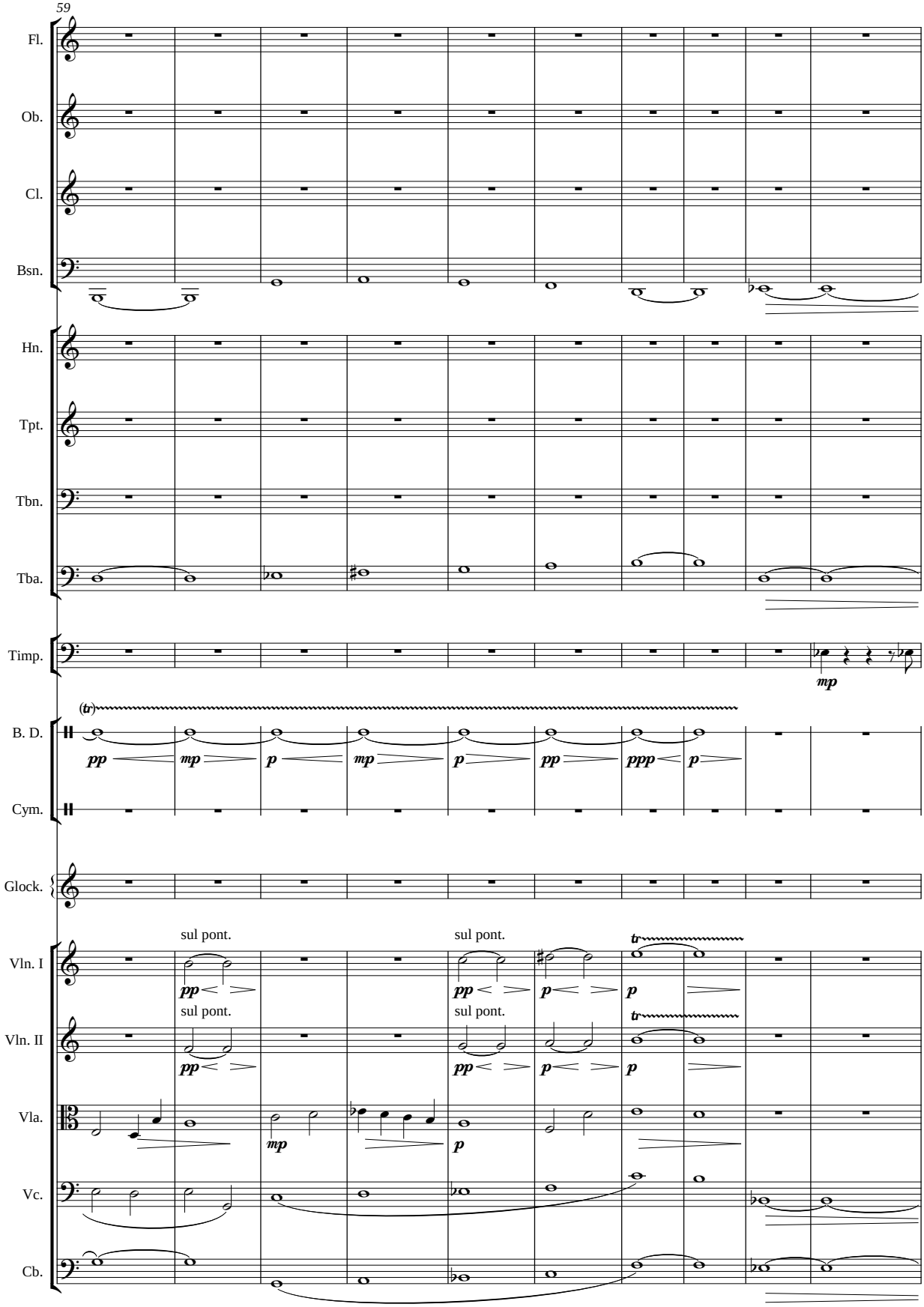
Cb.

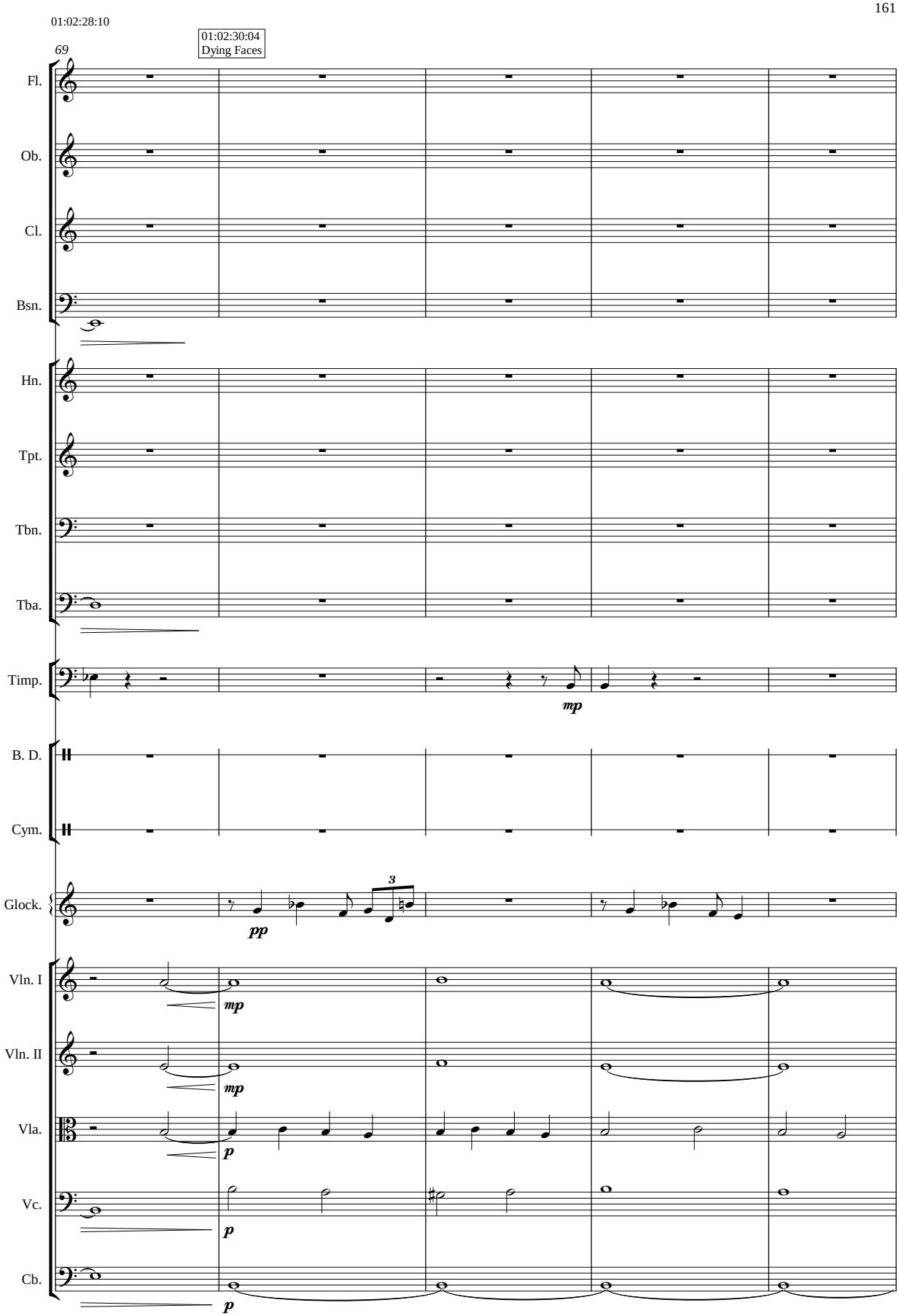



01:01:49:01
51
01:02:03:07
Strangling
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
B. D.
Cym.
Glock.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
mp
senza sord.
tr
soft mallets
ppp
pp
3
arco
5
gliss.

01:02:06:16

59


Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
mp
(tr)
B. D.
pp
mp
p
mp
p
pp
ppp
p
Cym.
Glock.
Vln. I
sul pont.
pp
sul pont.
pp
p
tr
p
Vln. II
sul pont.
pp
sul pont.
pp
p
tr
p
Vla.
mp
p
Vc.
Cb.


01:02:28:10
01:02:30:04
Dying Faces
69
Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
Tba.
Timp.
mp
B. D.
Cym.
Glock.
3
pp
Vln. I
mp
Vln. II
mp
Vla.
p
Vc.
p
Cb.
p

01:02:39:07

01:02:51:14
Cut on Scream

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

mp

B. D.

Cym.

Glock.

3

pp

Vln. I

Vln. II

Vla.

Vc.

Cb.

00:02:53:13

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.

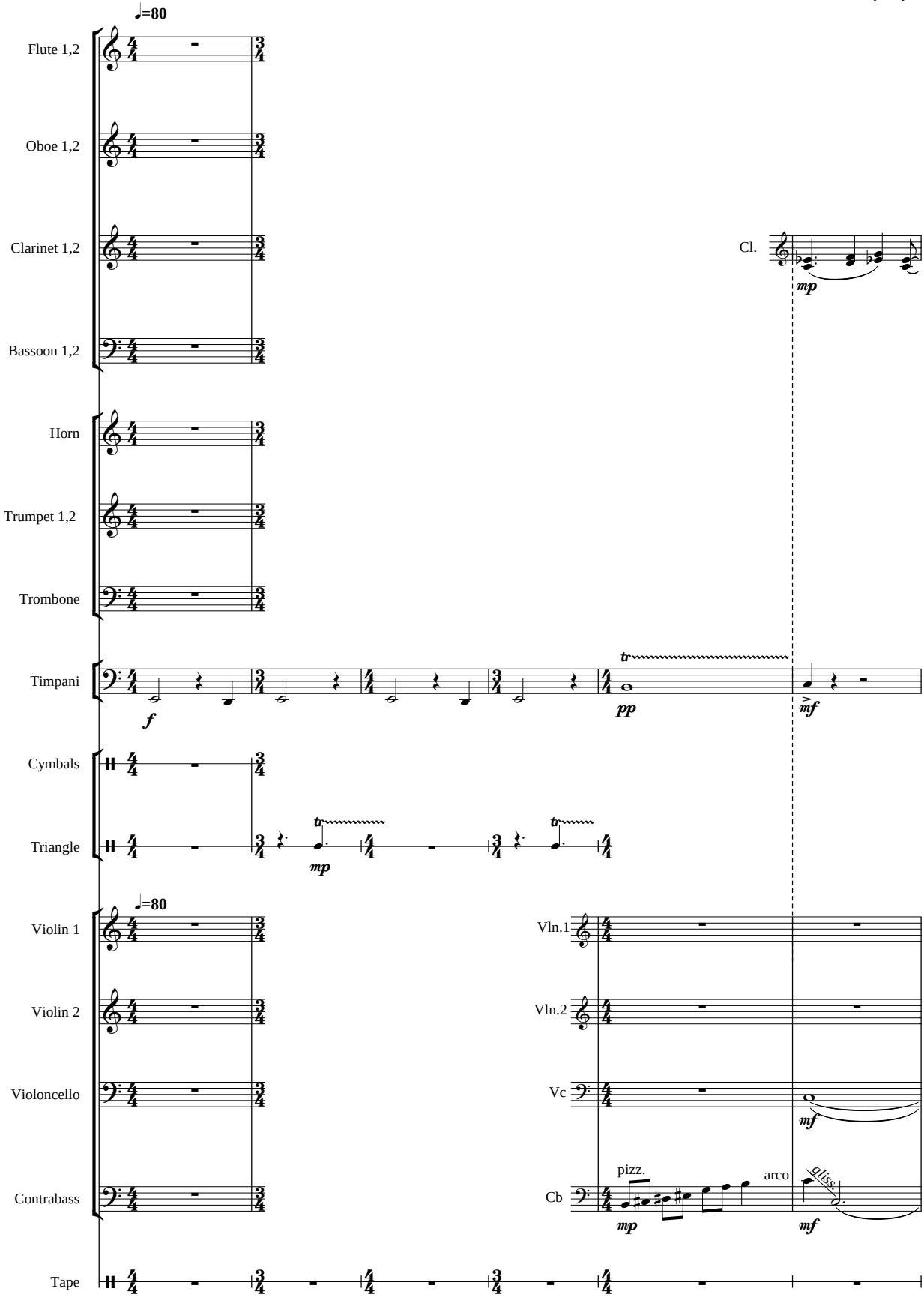
Directed by John Davies
Conducted by Adam Maha
Music composed, and the soundscape constructed, by Jeremy Mayall

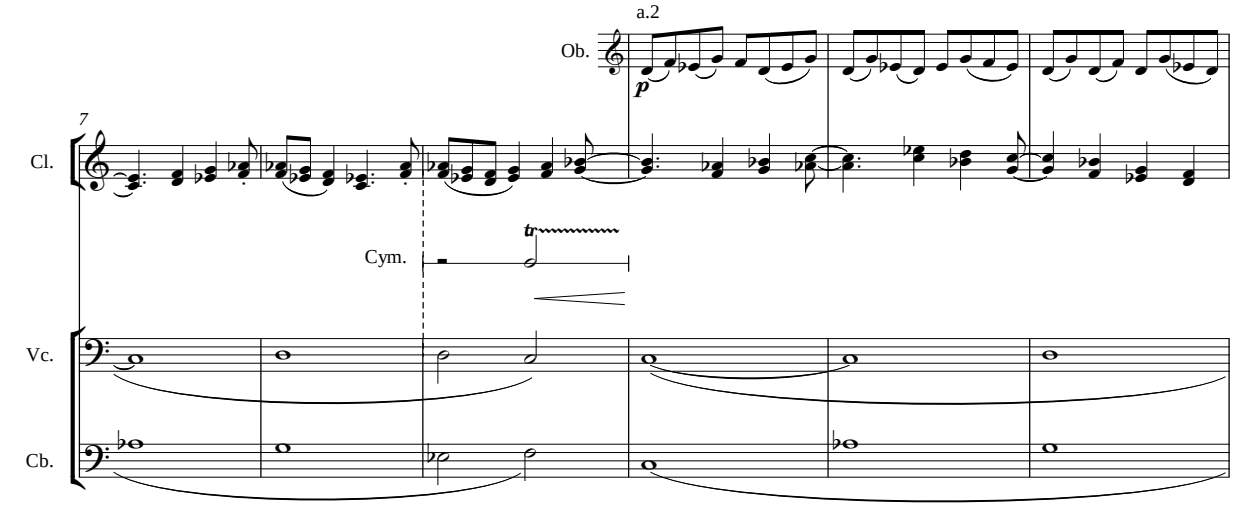
Score at concert pitch
except octave transposing instruments

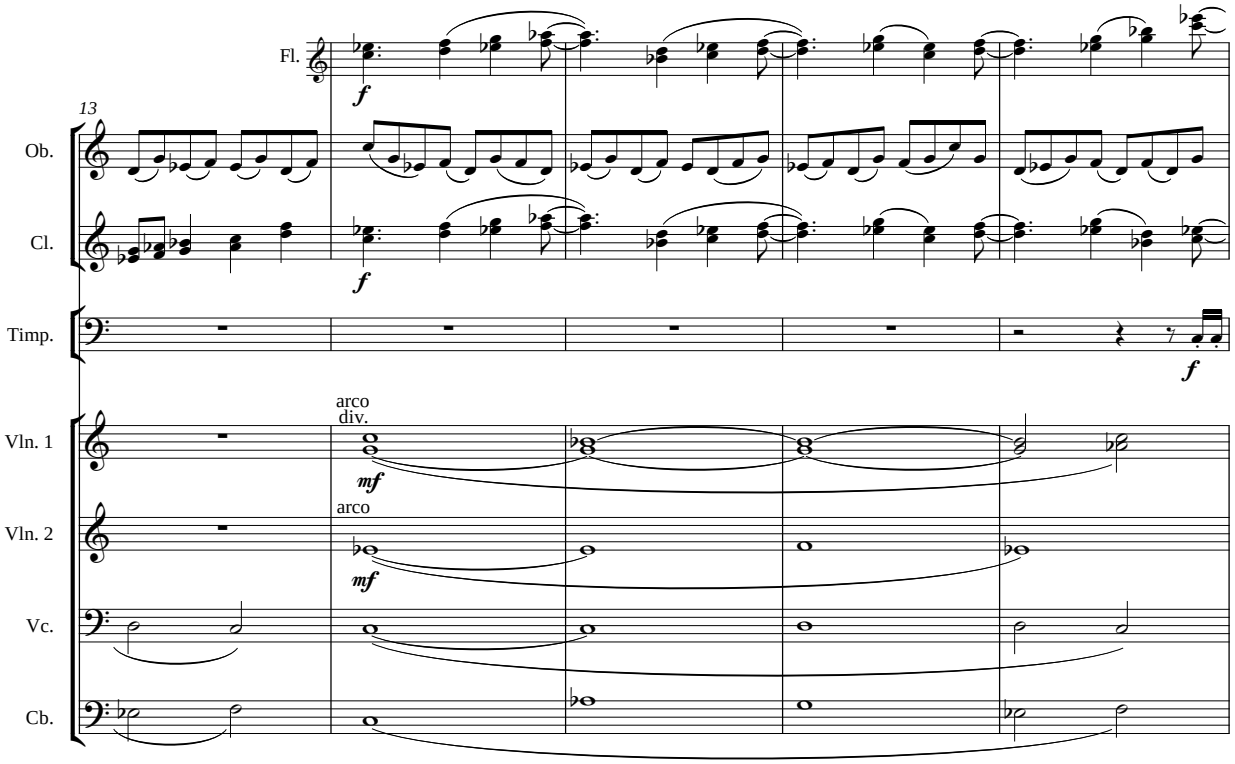
Written for Fuel Festival theatrical production "Swamp Treasures"

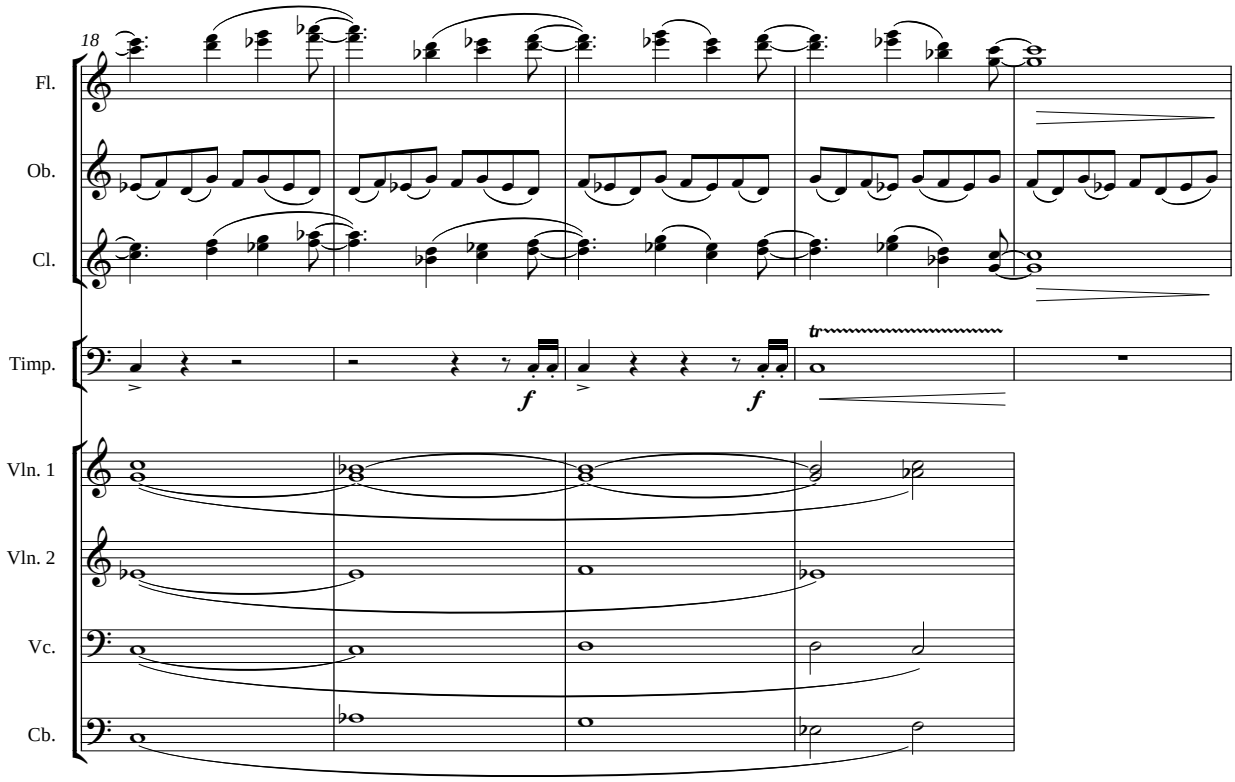
Loss of control in chaotic moisture

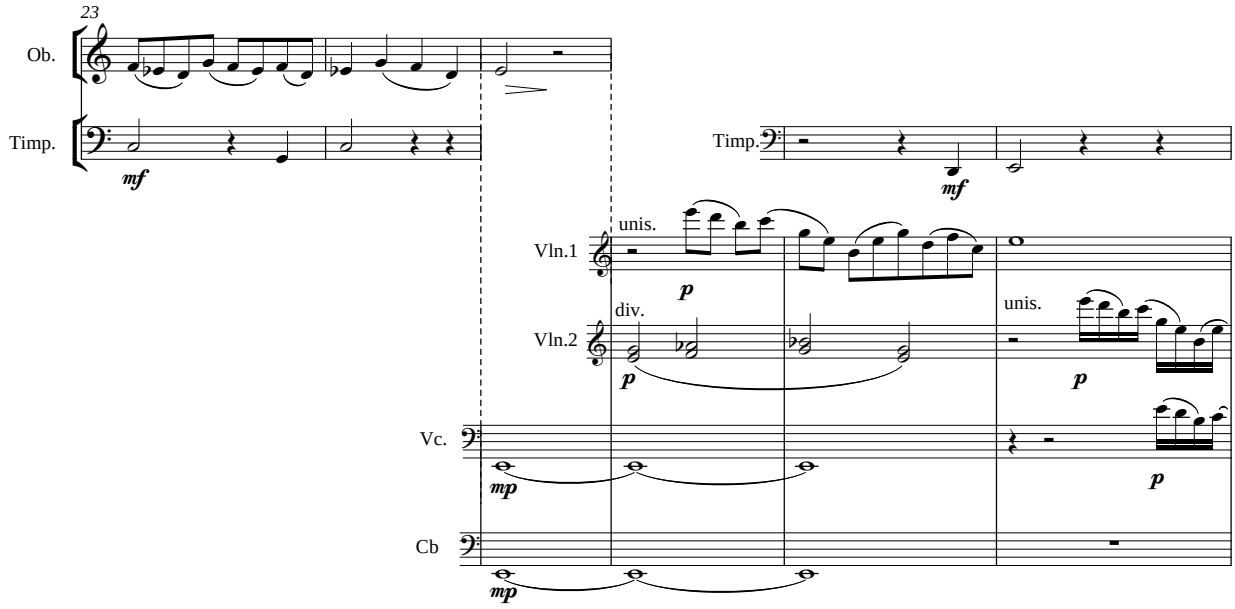
Jeremy Mayall

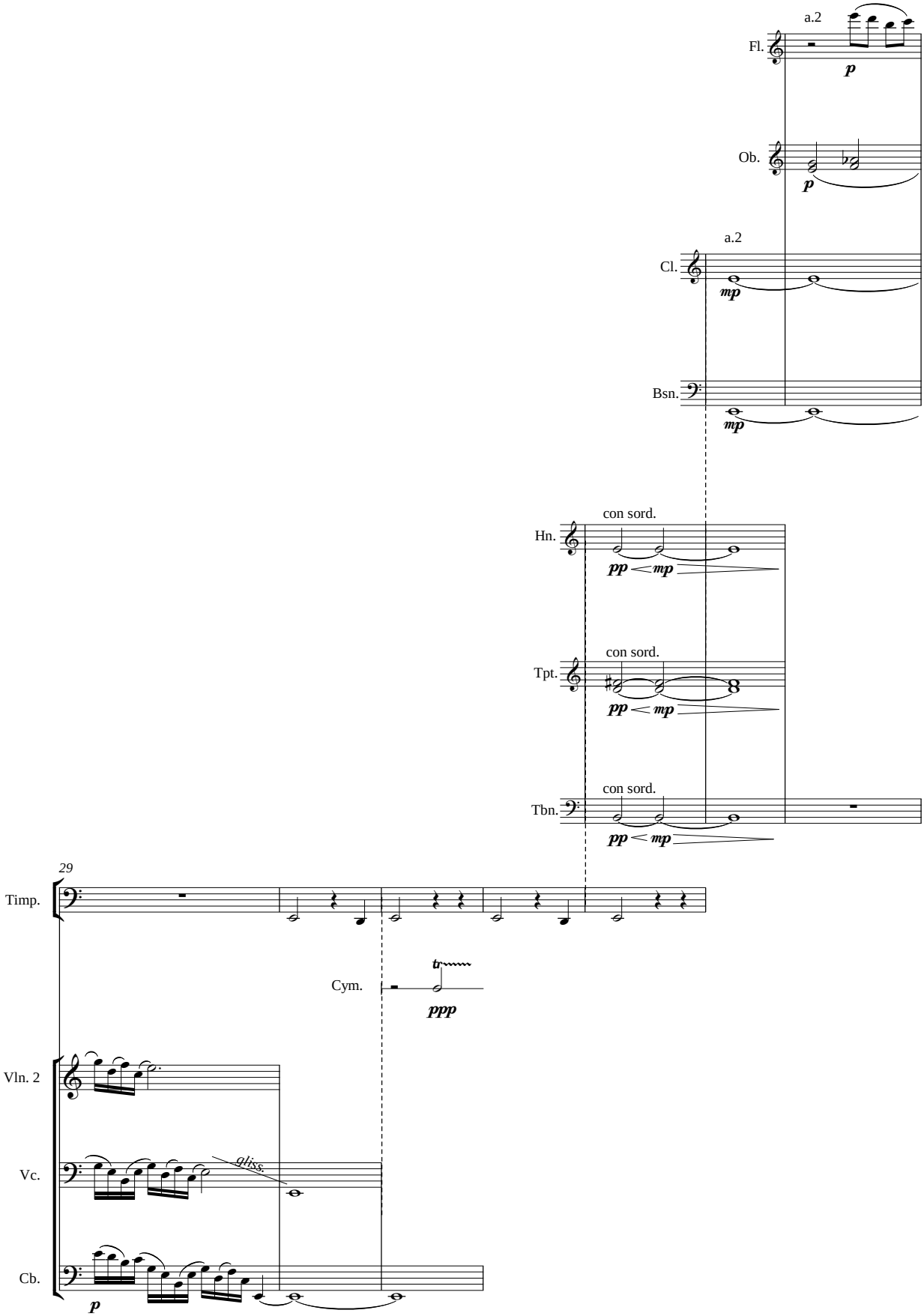


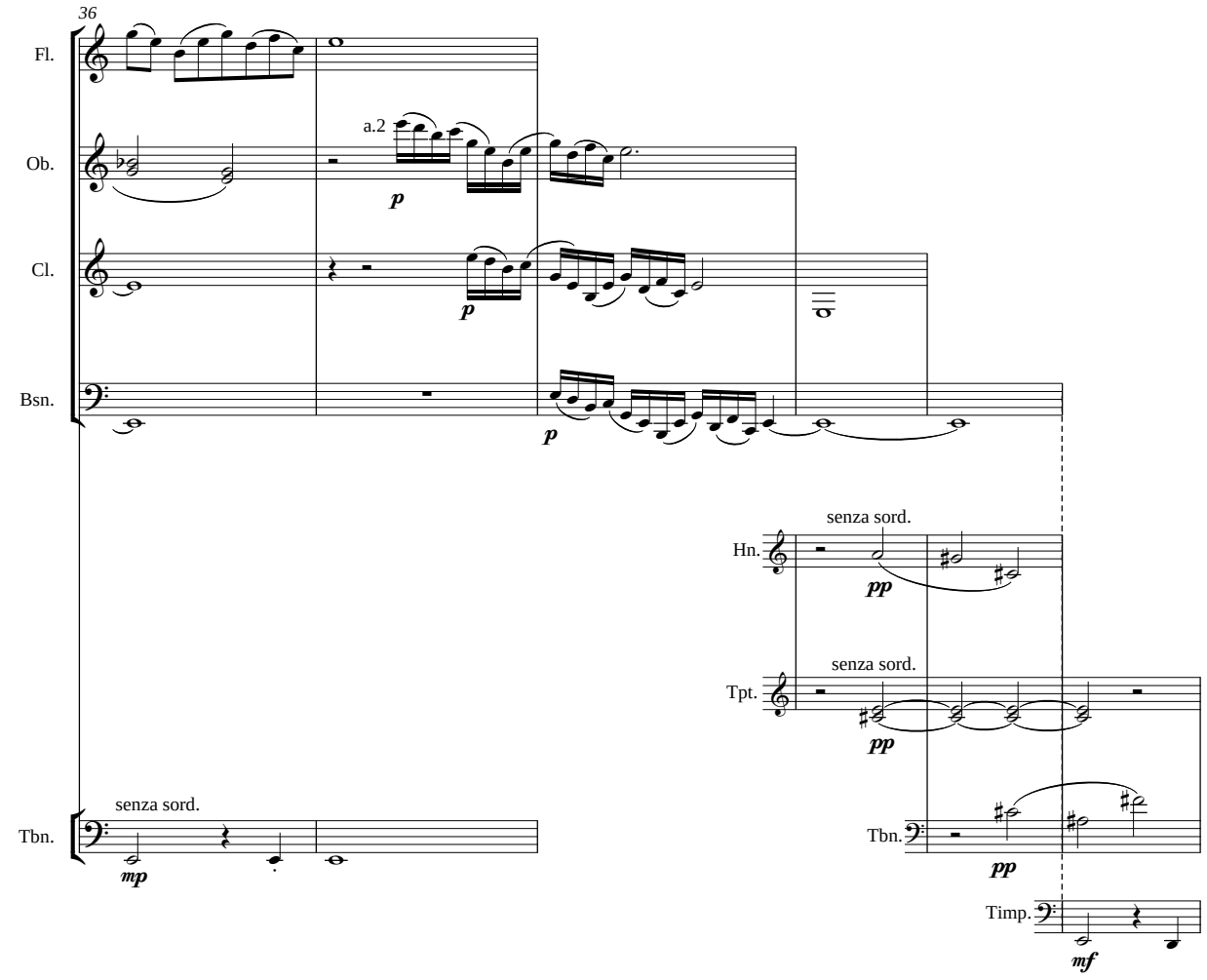

a.2
Ob.
p
7
Cl.
Cym.
tr
Vc.
Cb.

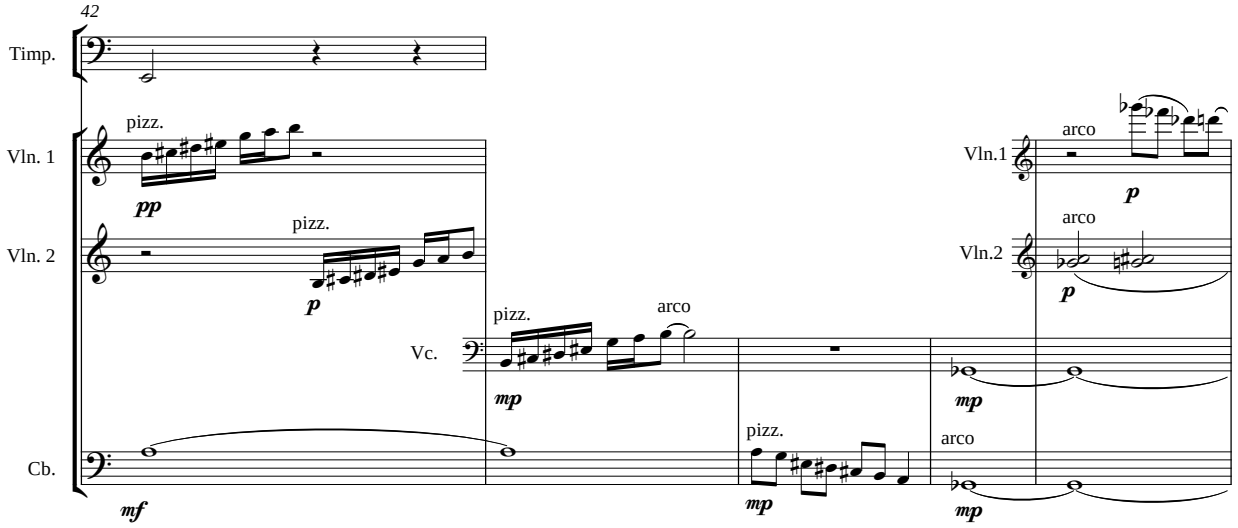

Fl.
f
13
Ob.
Cl.
f
Timp.
f
arco
div.
Vln. 1
mf
arco
Vln. 2
mf
Vc.
Cb.

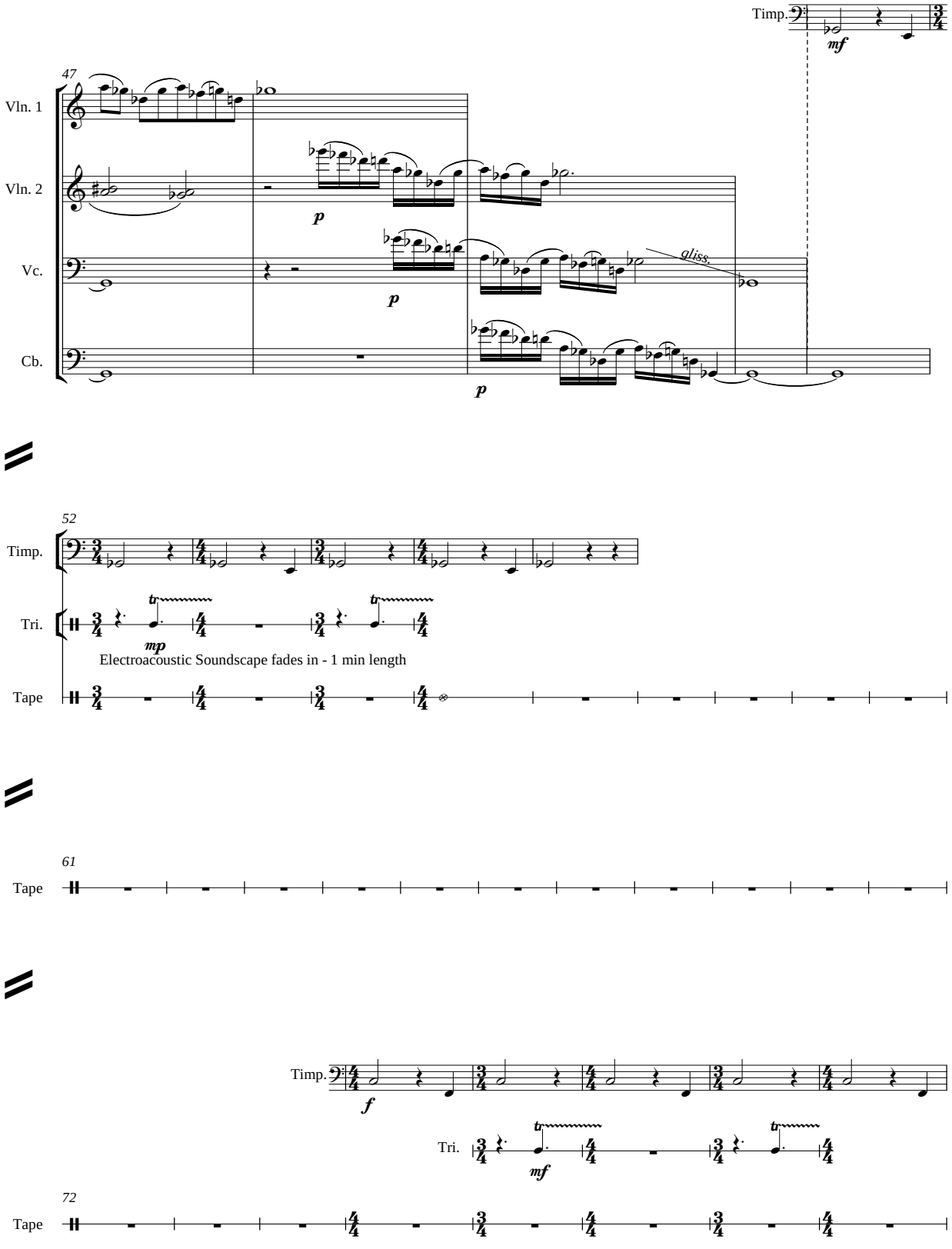

18
Fl.
Ob.
Cl.
Timp.
Vln. 1
Vln. 2
Vc.
Cb.
f
f
tr

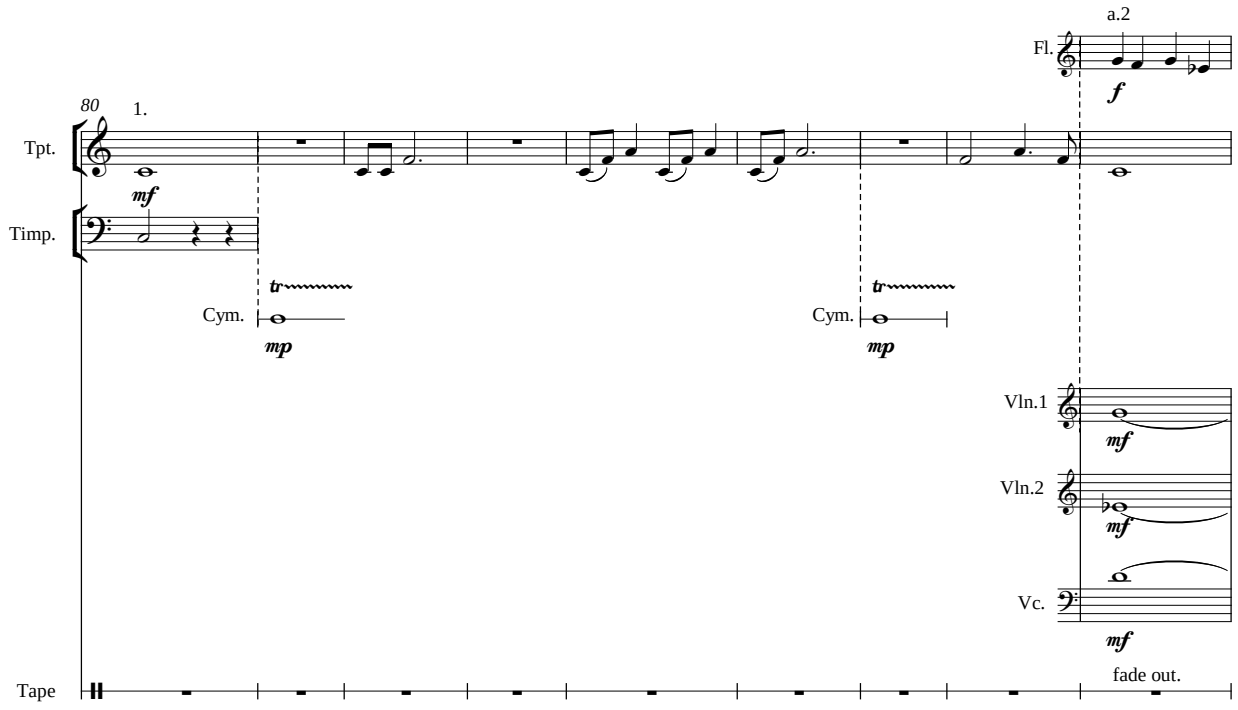

23
Ob.
Timp.
mf
Timp.
mf
unis.
Vln.1
p
div.
Vln.2
p
unis.
p
Vc.
mp
p
Cb
mp

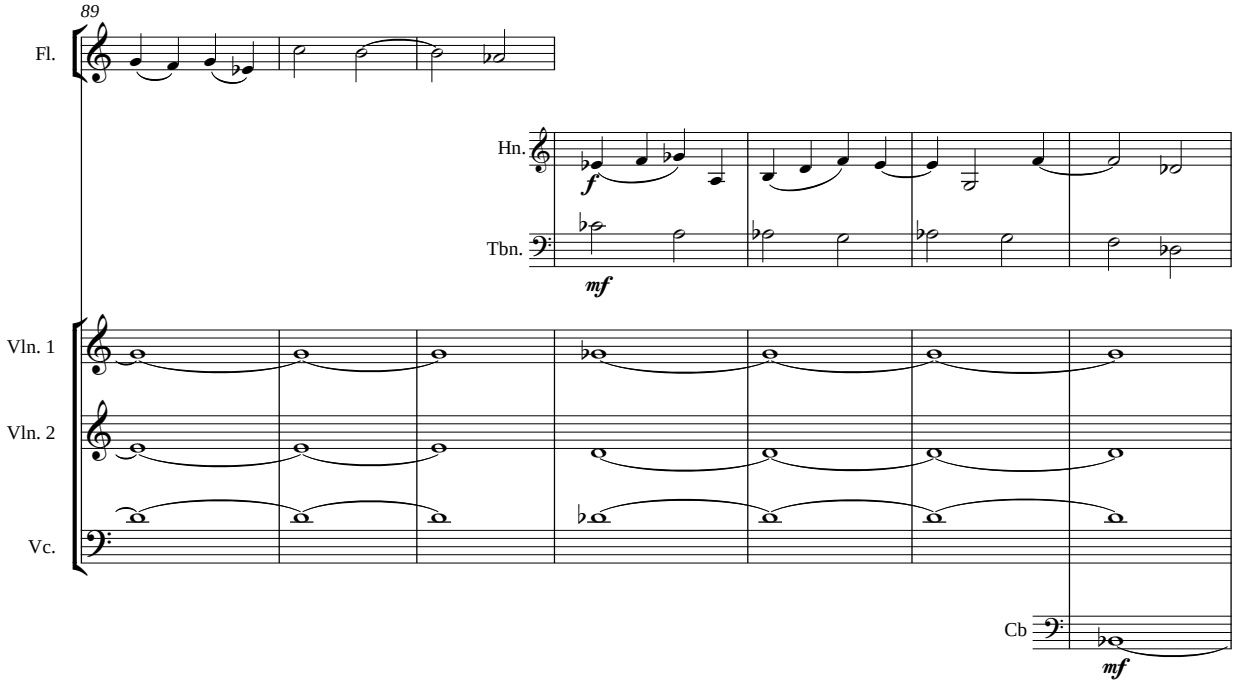

a.2
Fl.
p
Ob.
p
a.2
Cl.
mp
Bsn.
mp
con sord.
Hn.
pp < mp
con sord.
Tpt.
pp < mp
con sord.
Tbn.
pp < mp
29
Timp.
Cym.
tr
ppp
Vln. 2
Vc.
gliss.
Cb.
p

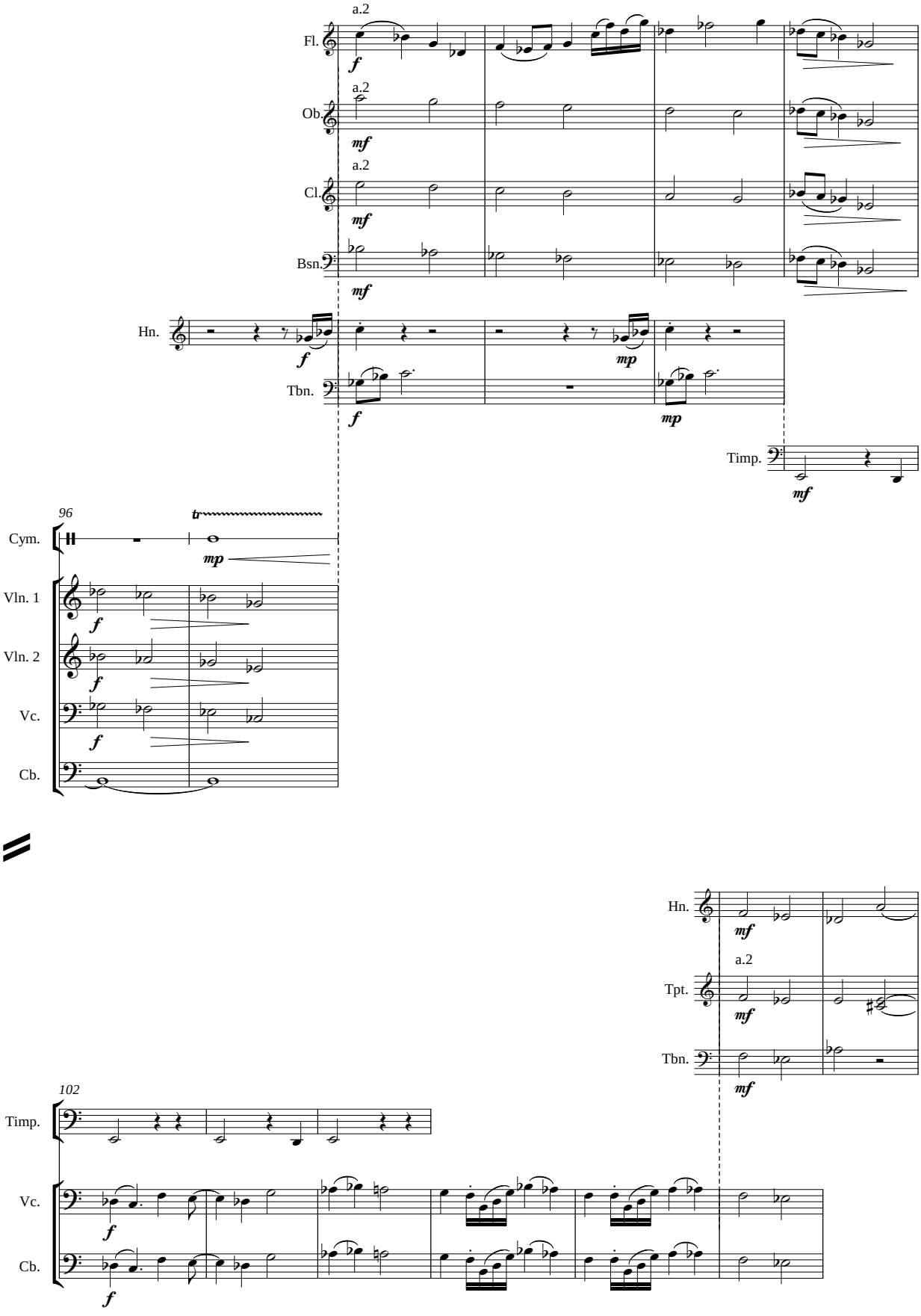

36
Fl.
Ob.
a.2
Cl.
Bsn.
Hn.
senza sord.
Tpt.
senza sord.
Tbn.
senza sord.
Tbn.
Timp.

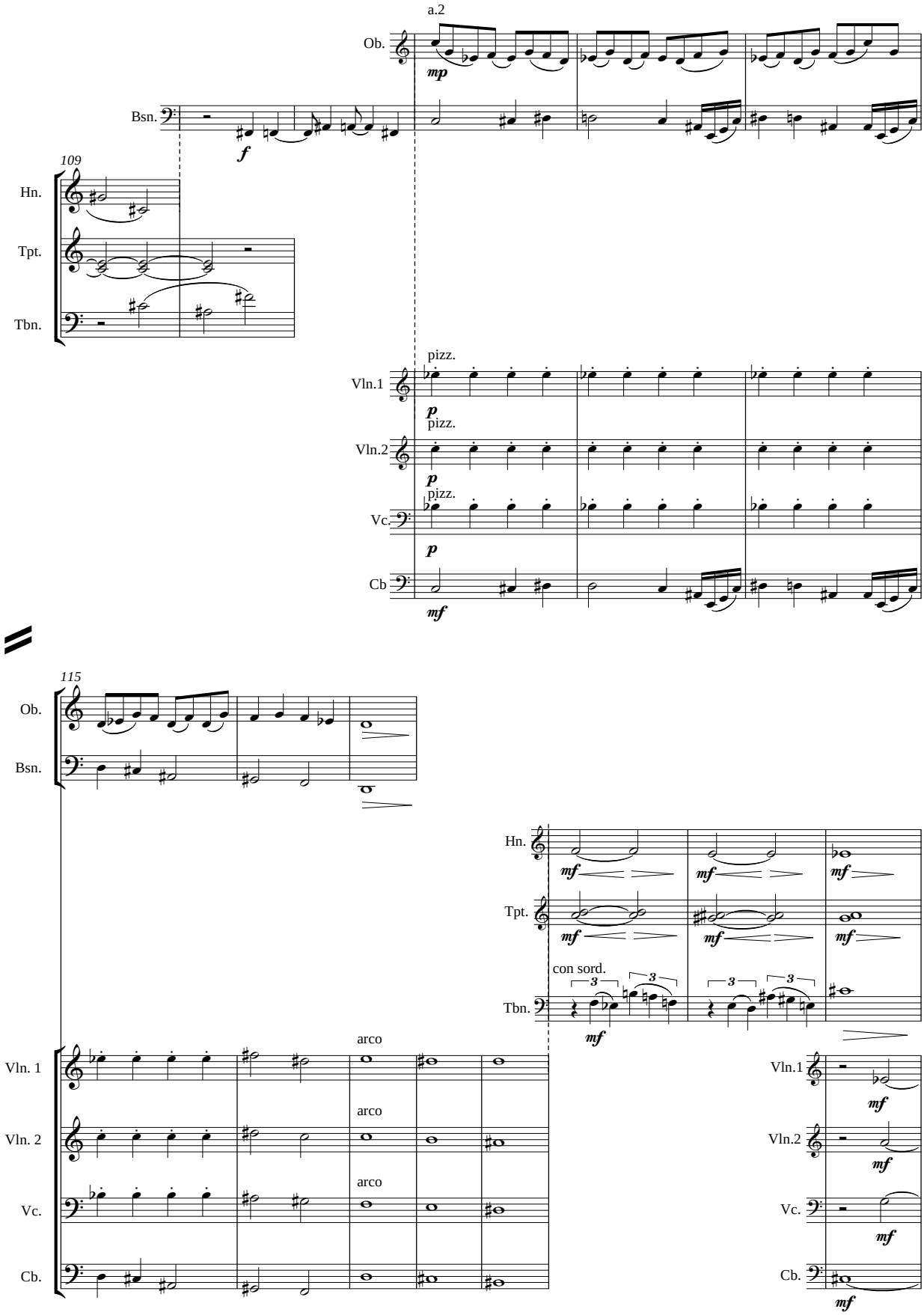

42
Timp.
Vln. 1
pizz.
Vln. 2
pizz.
Vc.
pizz.
arco
Cb.
pizz.
Vln.1
arco
Vln.2
arco

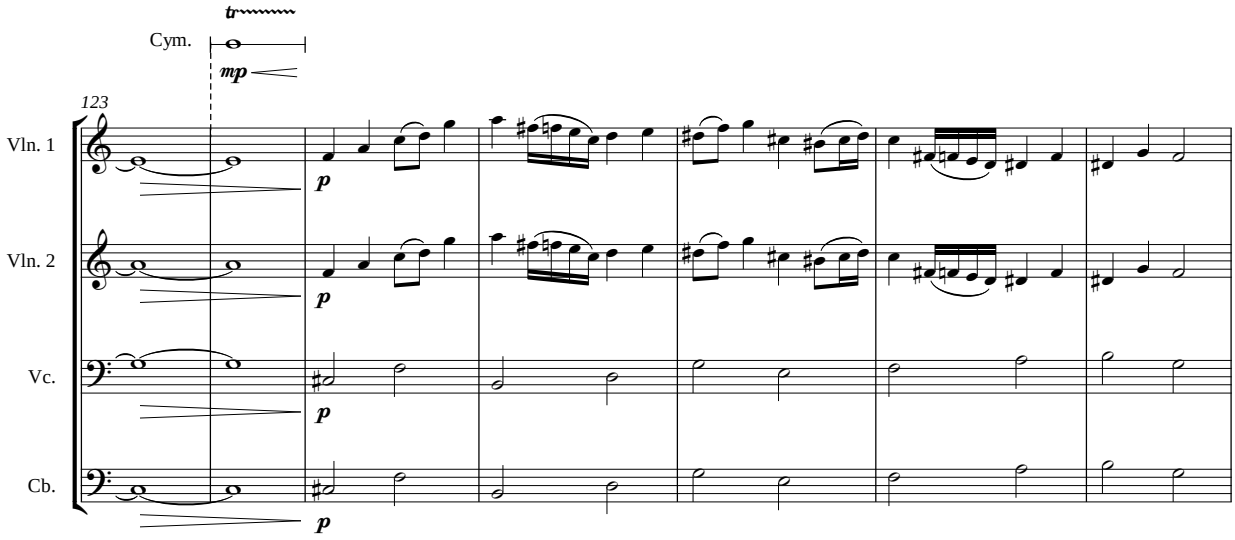

Timp.
mf
47
Vln. 1
Vln. 2
Vc.
Cb.
p
p
p
gliss.
52
Timp.
Tri.
mp
Electroacoustic Soundscape fades in - 1 min length
Tape
61
Tape
Timp.
f
Tri.
mf
72
Tape

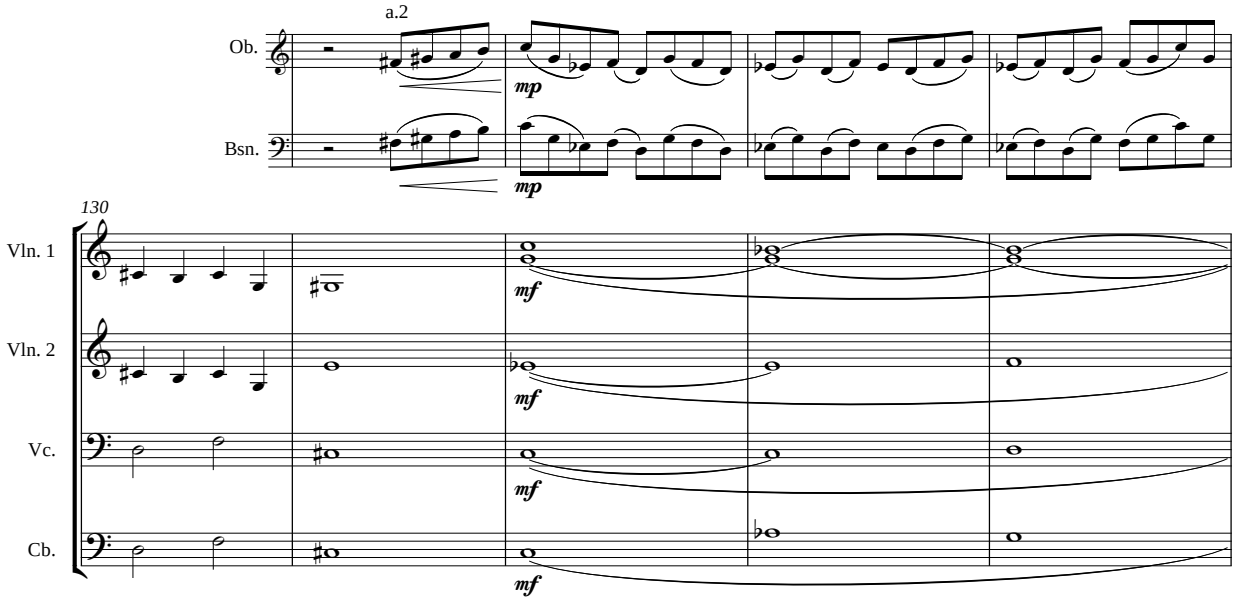

80
1.
a.2
Fl.
f
Tpt.
mf
Timp.
tr
Cym.
mp
tr
Cym.
mp
Vln.1
mf
Vln.2
mf
Vc.
mf
Tape
fade out.

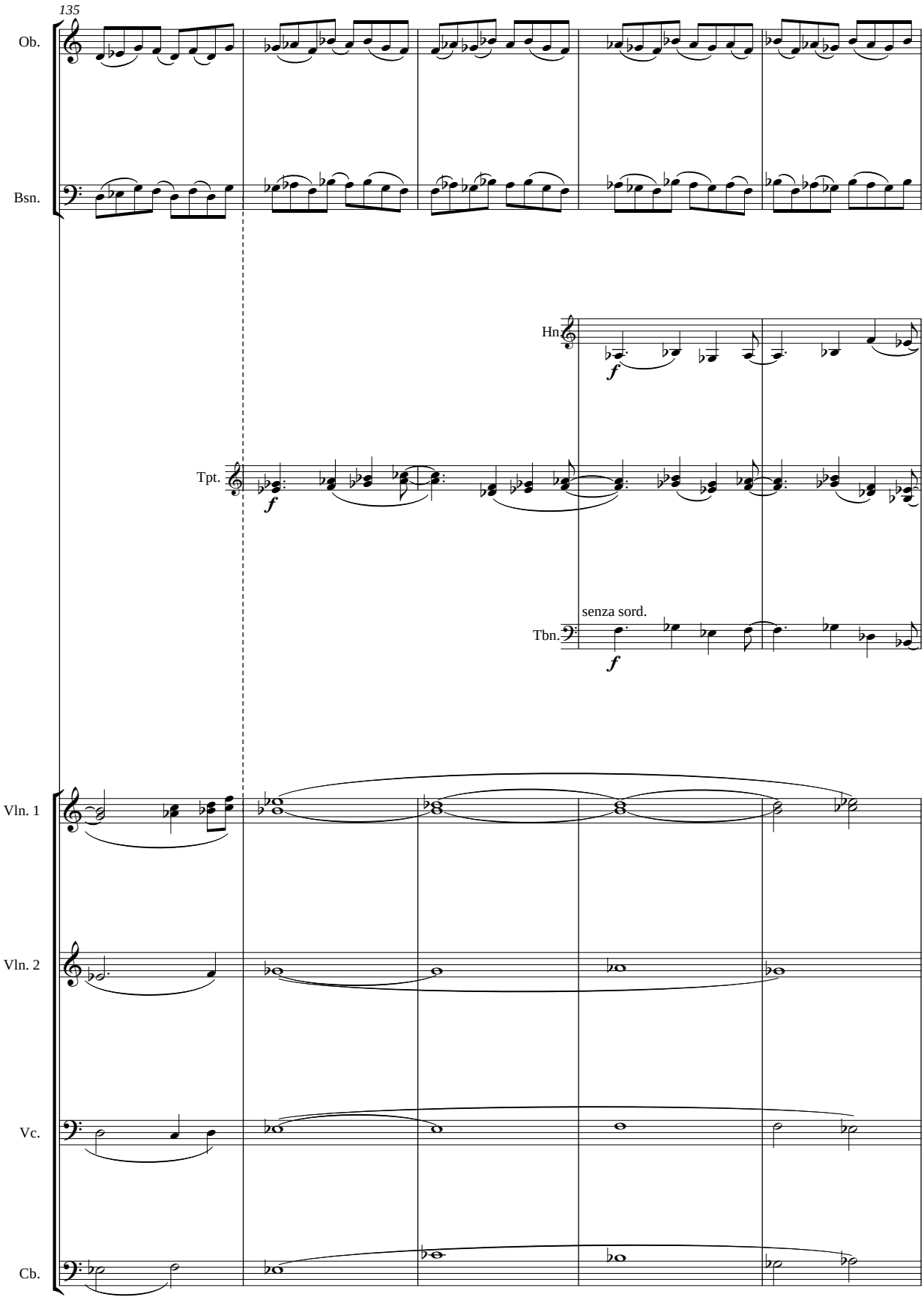

89
Fl.
Hn.
f
Tbn.
mf
Vln. 1
Vln. 2
Vc.
Cb
mf

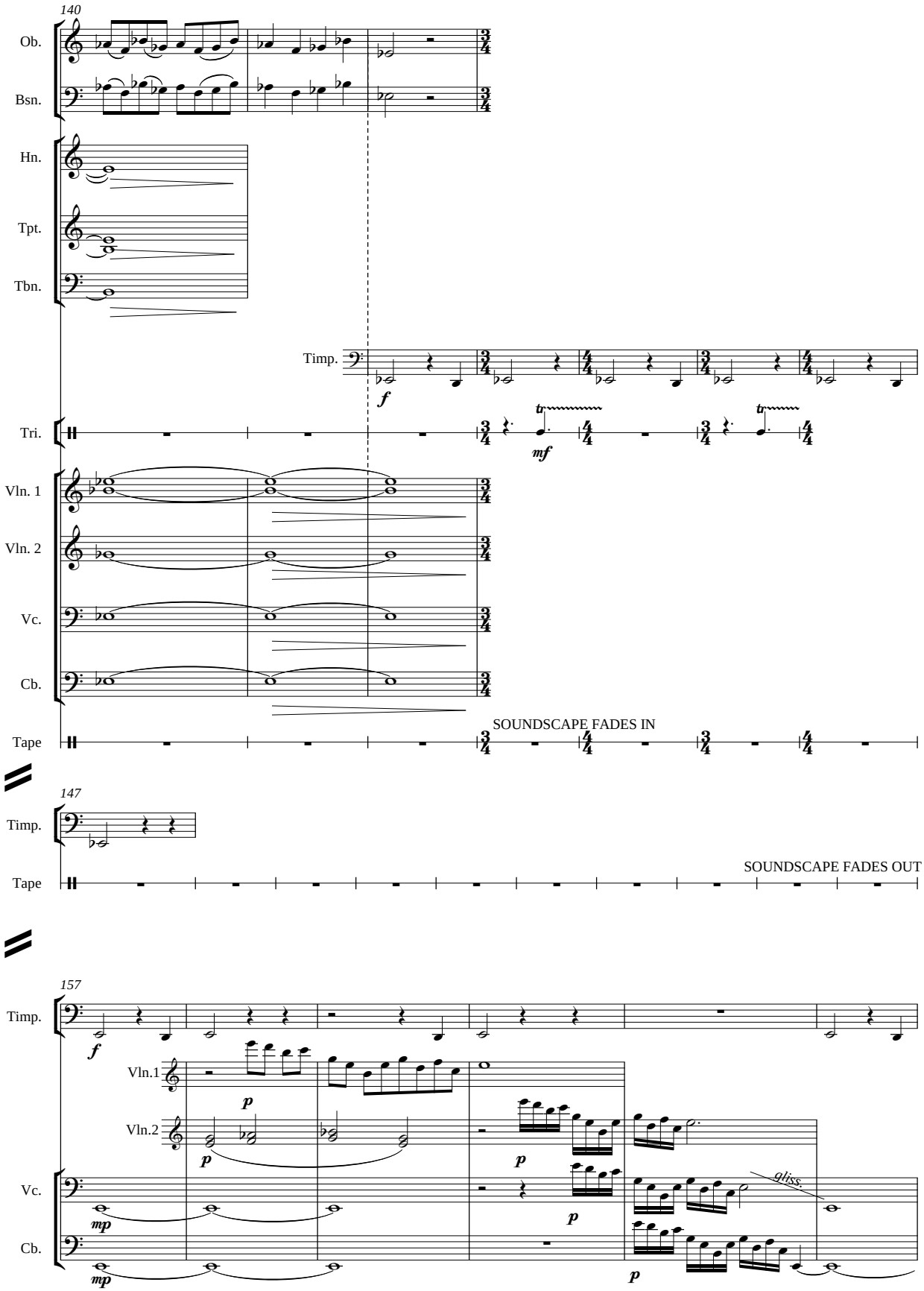

a.2
Fl.
f
a.2
Ob.
mf
a.2
Cl.
mf
Bsn.
mf
Hn.
f
mp
Tbn.
f
mp
Timp.
mf
96
tr
Cym.
mp
Vln. 1
f
Vln. 2
f
Vc.
f
Cb.
Hn.
mf
a.2
Tpt.
mf
Tbn.
mf
102
Timp.
Vc.
f
Cb.
f

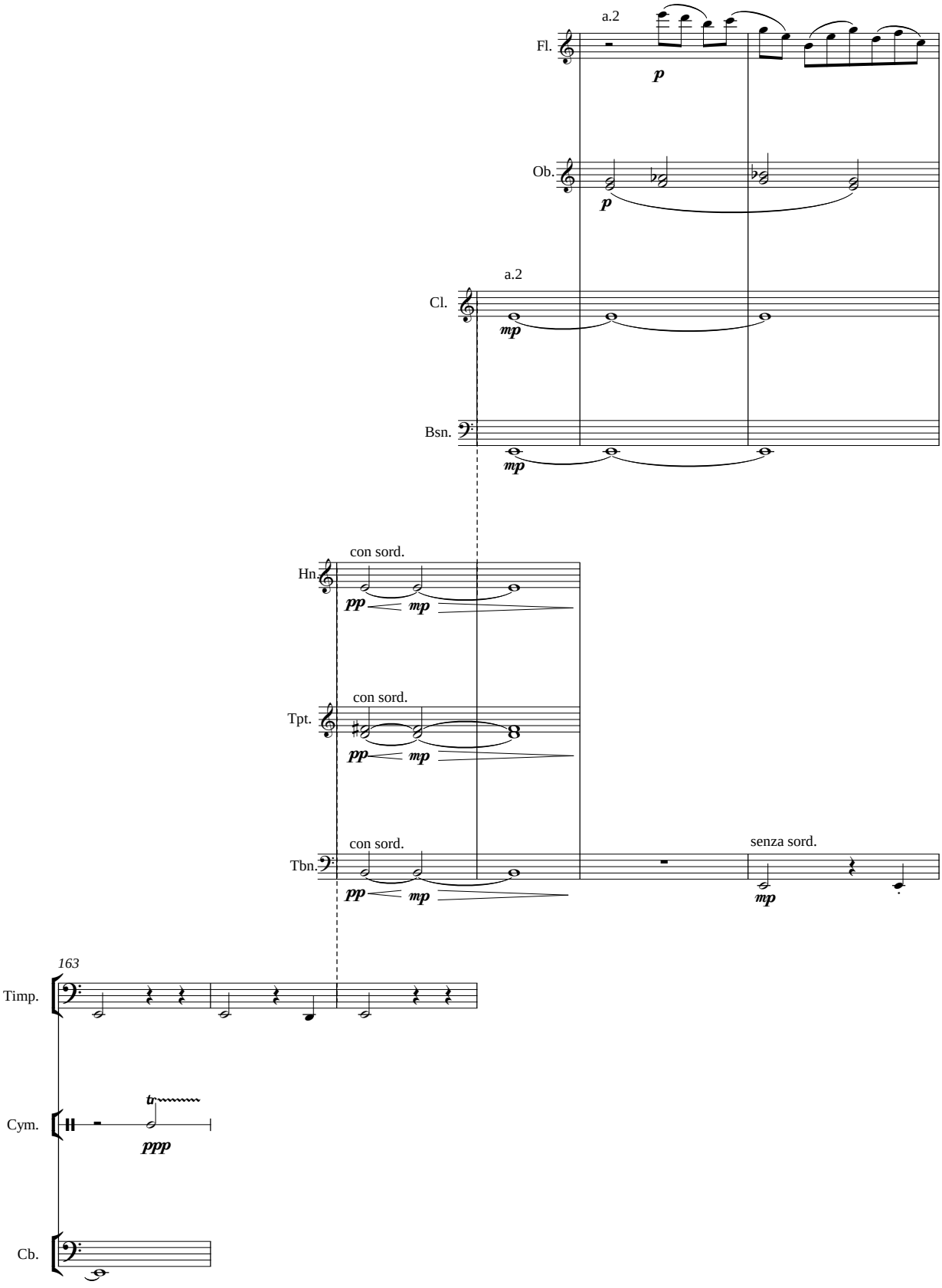

a.2
Ob.
mp
Bsn.
f
109
Hn.
Tpt.
Tbn.
pizz.
Vln.1
p
pizz.
Vln.2
p
pizz.
Vc.
p
Cb
mf
115
Ob.
Bsn.
Hn.
mf
Tpt.
mf
con sord.
Tbn.
mf
arco
Vln. 1
arco
Vln. 2
arco
Vc.
Cb.
Vln.1
mf
Vln.2
mf
Vc.
mf
Cb.
mf

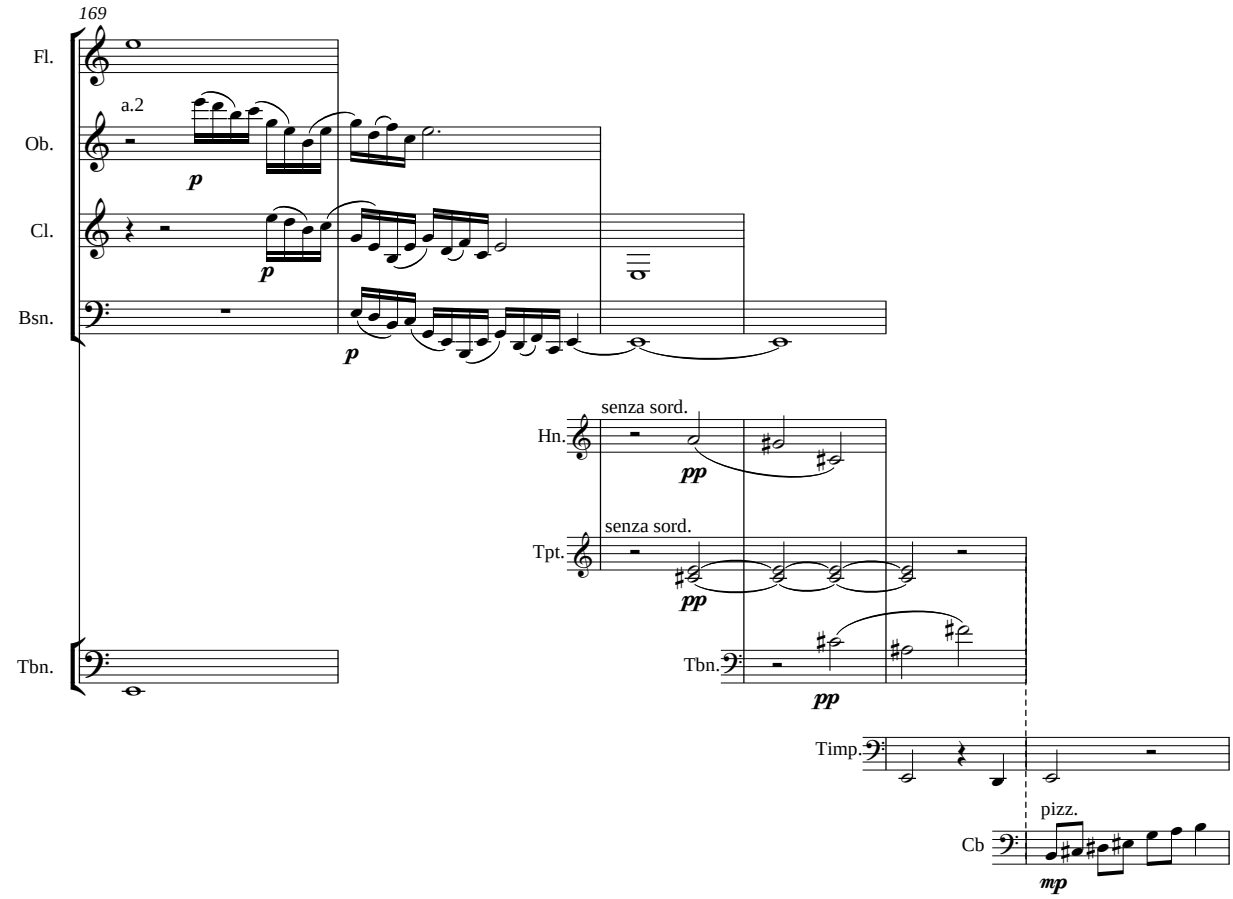

Cym.
tr
mp
123
Vln. 1
Vln. 2
Vc.
Cb.
p
p
p
p

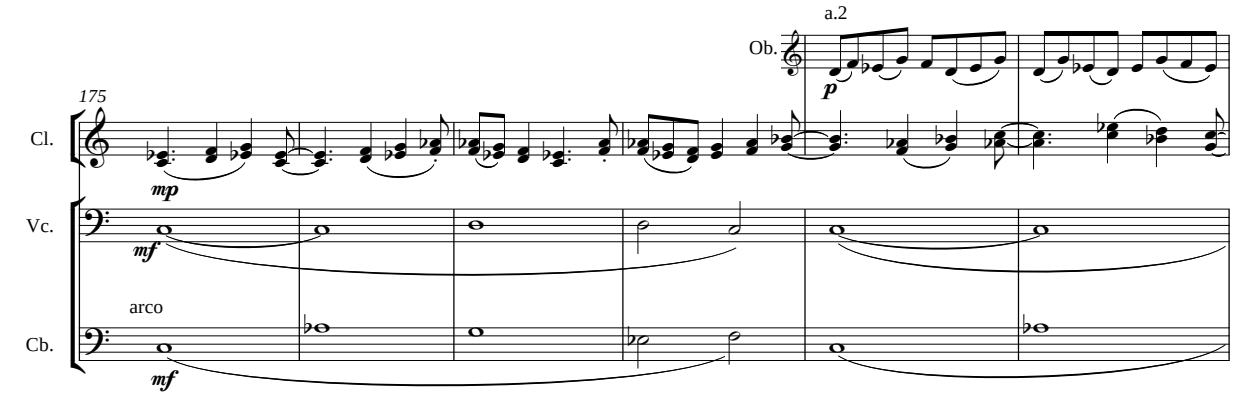

a.2
Ob.
Bsn.
mp
mp
130
Vln. 1
Vln. 2
Vc.
Cb.
mf
mf
mf
mf

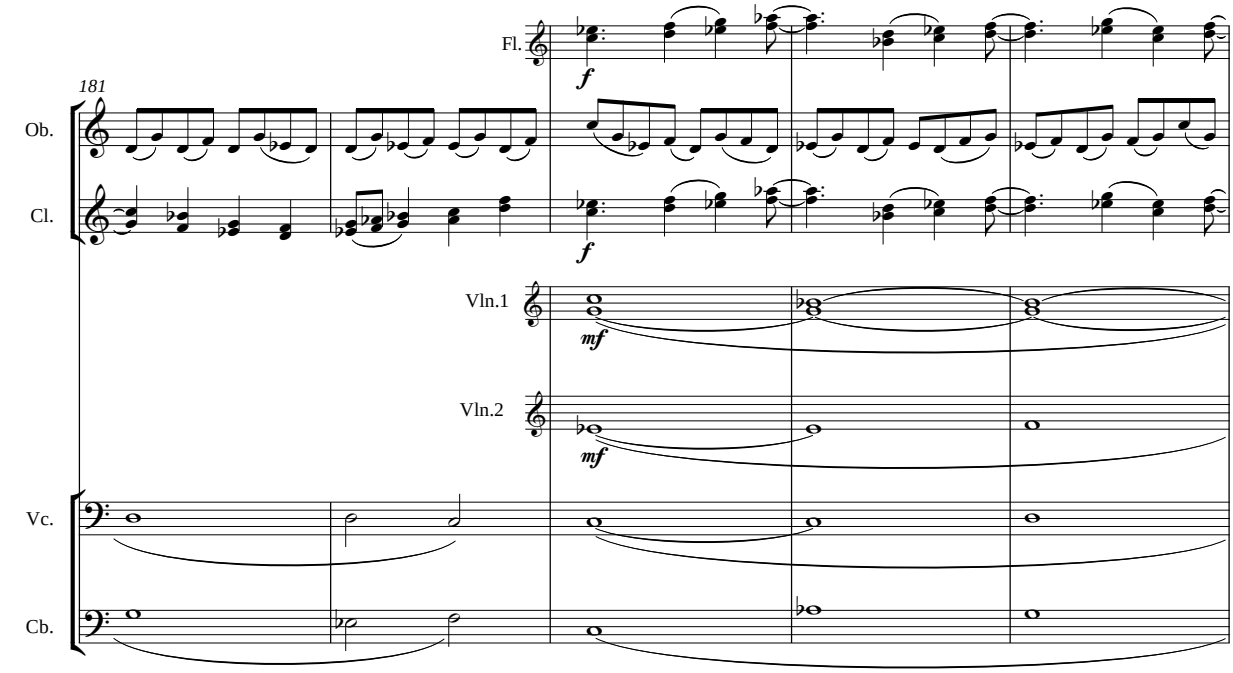

135
Ob.
Bsn.
Hn.
f
Tpt.
f
senza sord.
Tbn.
f
Vln. 1
Vln. 2
Vc.
Cb.

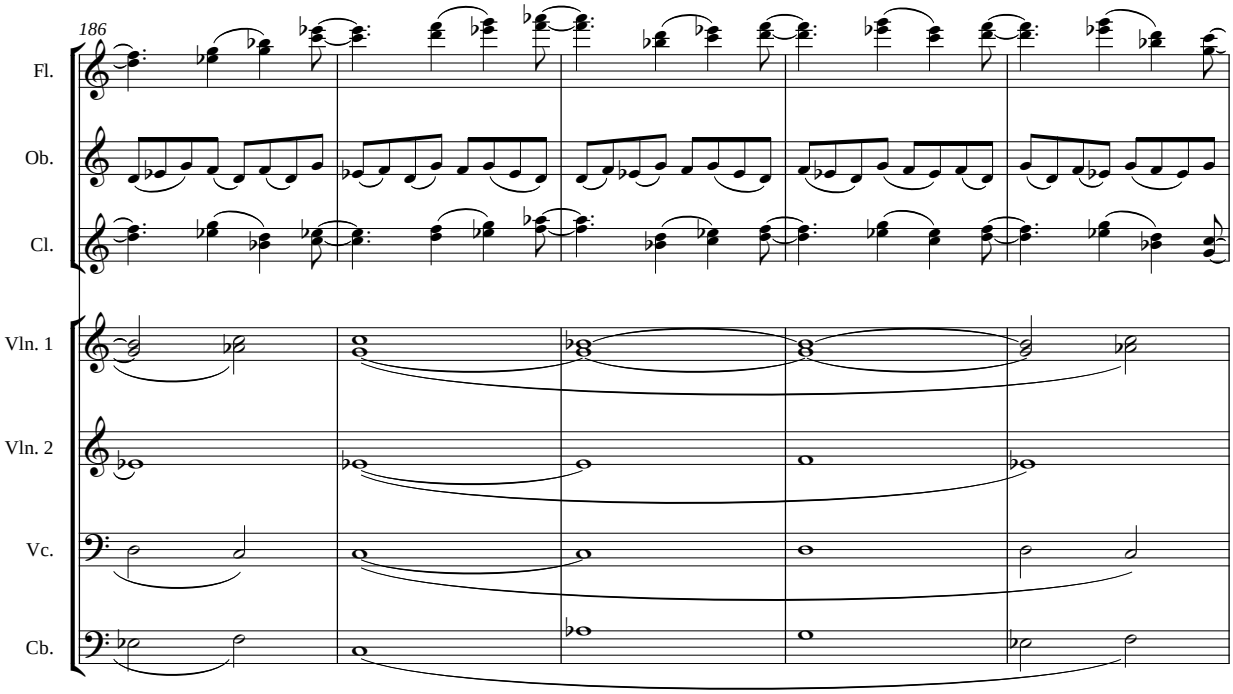

140
Ob.
Bsn.
Hn.
Tpt.
Tbn.
Timp.
f
Tri.
mf
Vln. 1
Vln. 2
Vc.
Cb.
SOUNDSCAPE FADES IN
Tape
147
Timp.
SOUNDSCAPE FADES OUT
Tape
157
Timp.
f
Vln.1
p
Vln.2
p
p
Vc.
mp
p
gliss.
Cb.
mp
p

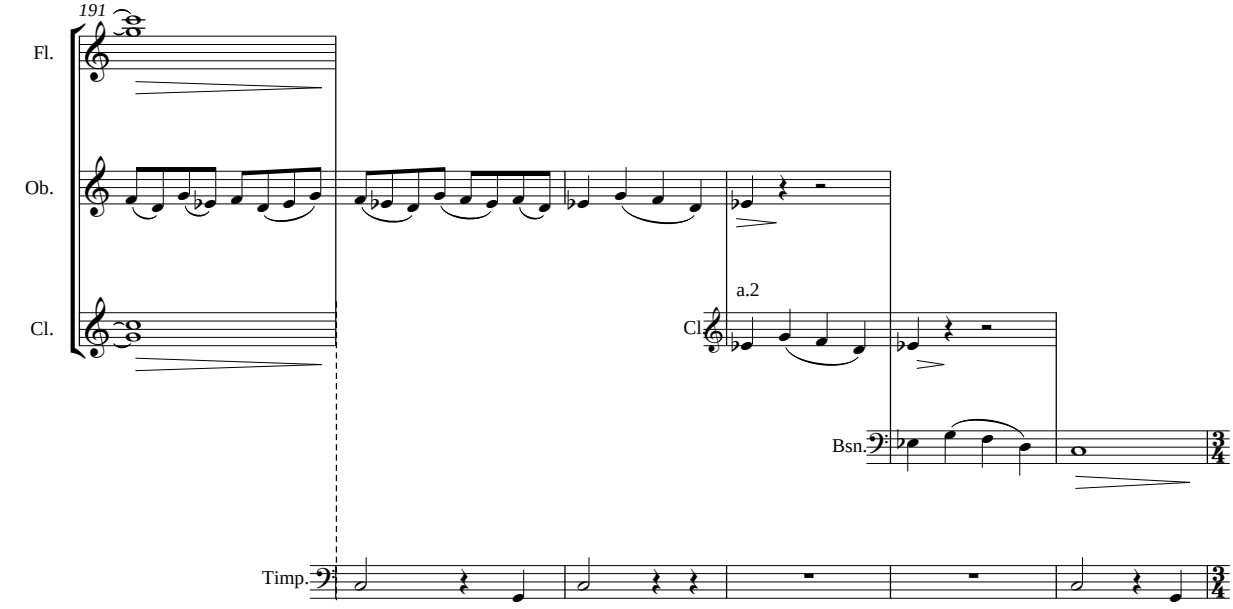

a.2
Fl.
p
Ob.
p
a.2
Cl.
mp
Bsn.
mp
con sord.
Hn.
pp
mp
con sord.
Tpt.
pp
mp
con sord.
Tbn.
pp
mp
senza sord.
mp
163
Timp.
Cym.
tr
ppp
Cb.

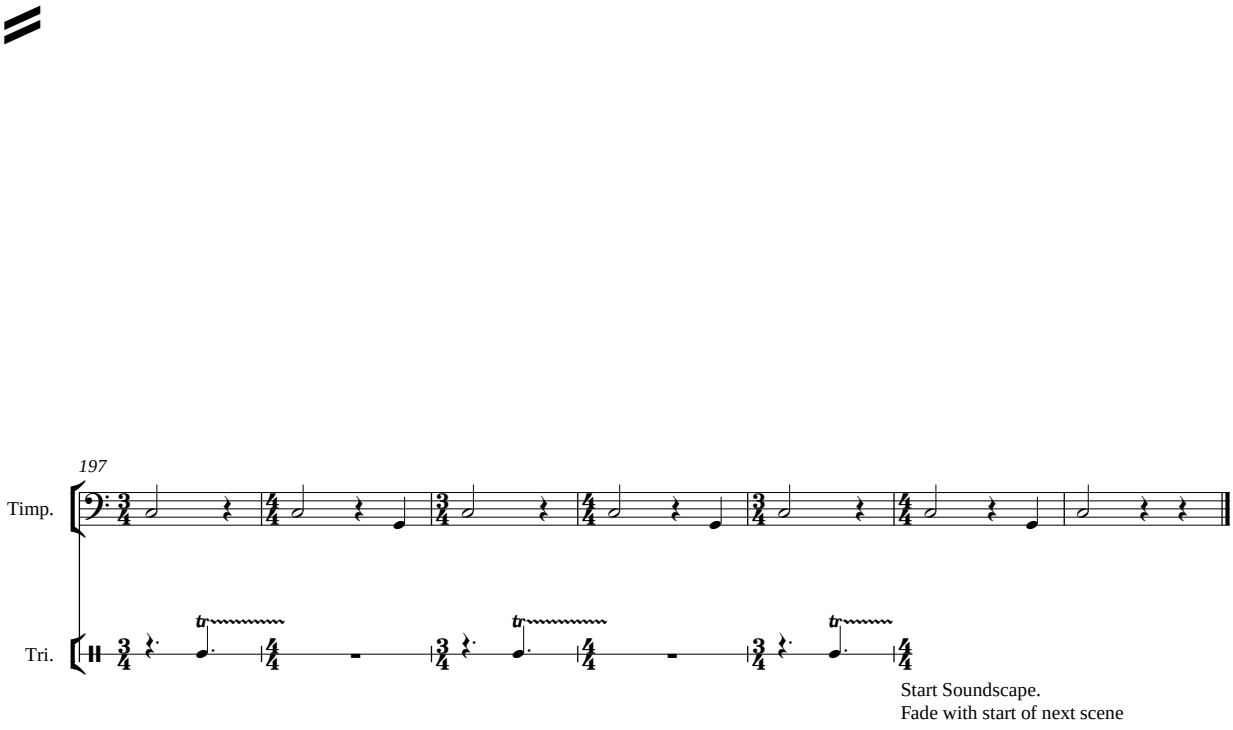

169
Fl.
a.2
Ob.
p
Cl.
p
Bsn.
p
senza sord.
Hn.
pp
senza sord.
Tpt.
pp
Tbn.
pp
Tbn.
Timp.
pizz.
Cb
mp


a.2
Ob.
p
175
Cl.
mp
Vc.
mf
arco
Cb.
mf


181
Fl.
Ob.
Cl.
Vln.1
Vln.2
Vc.
Cb.
f
f
mf
mf


186
Fl.
Ob.
Cl.
Vln. 1
Vln. 2
Vc.
Cb.


191
Fl.
Ob.
Cl.
a.2
Cl.
Bsn.
Timp.


197
Timp.
Tri.
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 some what 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 you 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!