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Role-Taking in Free Improvisation and Collaborative Composition.

Volume III. Unrealised Backbone Scores.

Jacqueline S. Walduck

PhD Thesis

City University
Music Department


October 1997.

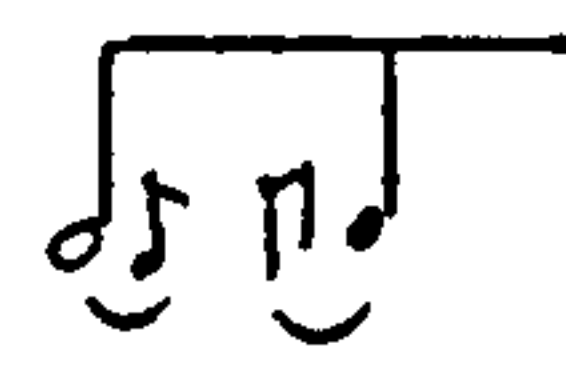
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Key to notation in Scores 1-7


 Pause.

 Longer pause or break in the music.

 Beamed notes are the principal notes in the phrase, others serve as ornamentation, and should be played with lesser emphasis.

 No time signature given, or break with the previous time signature.

 Repeat section an unspecified number of times, or until a given cue.

 Unpitched note (percussive sound), or note of unspecified pitch.

In metrically-barred sections of these pieces, accidentals carry for the remainder of the bar. In unbarred sections, accidentals are held until cancelled.

NOTE

The contents of this volume are the unrealised backbone scores which accompany the portfolio compositions presented with this thesis. They are the raw material with which the players and myself worked in order to create the folio compositions, and are *not* a representation of the finished compositions in publishable form.

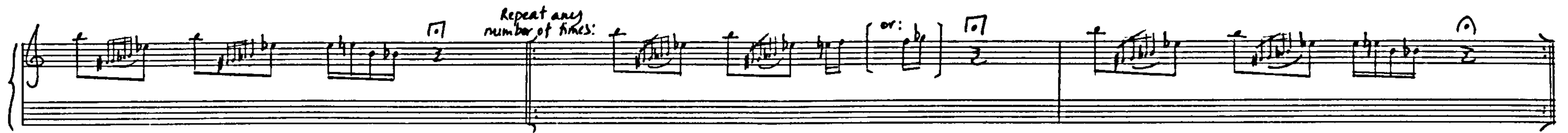
Score 1

Garden Garden

Backbone for vibraphone.

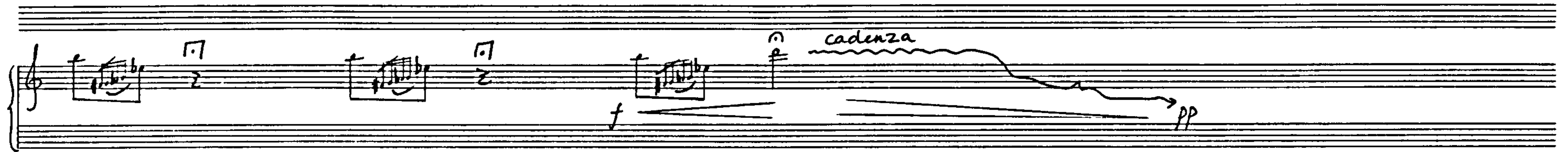
Jackie Walduck 1994.

Repeat any number of times:



A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes. There are two repeat signs (double bars with dots) above the staff. The first repeat sign is above a measure containing a quarter note and a half note. The second repeat sign is above a measure containing a quarter note and a half note. A handwritten note above the first repeat sign says "Repeat any number of times:". A handwritten note above the second repeat sign says "or: b".

f *pp* *cadenza*



A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes. There are two repeat signs (double bars with dots) above the staff. A handwritten note above the second repeat sign says "cadenza". A handwritten note below the staff says "f" and "pp". A wavy line above the staff indicates a cadenza. A handwritten note below the staff says "f" and "pp".

4 *calm.* *mp* *Em.* *C47* *Am7* *xn*



A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes. There are two repeat signs (double bars with dots) above the staff. A handwritten note above the first repeat sign says "4". A handwritten note above the staff says "calm.". A handwritten note below the staff says "mp". A handwritten note below the staff says "Em.". A handwritten note below the staff says "C47". A handwritten note below the staff says "Am7". A handwritten note above the staff says "xn".

polo dim *p* *b₅ l.v.*



A musical staff in treble clef with a key signature of one flat. It contains several measures of music, including eighth and sixteenth notes. There are two repeat signs (double bars with dots) above the staff. A handwritten note above the first repeat sign says "H". A handwritten note below the staff says "polo dim". A handwritten note below the staff says "p". A handwritten note below the staff says "b₅ l.v.". A handwritten note above the staff says ".....".

Score 2

L'Amore d'Alfredo.

Backbone for voice and cello.

Text taken from *Three Dances*, a play by Fleur Mould.

Jackie Walduck, 1994.

Voice F $\text{♩} = 84$
 rhythm/mode
 x2 *mf*
 sun up, sun down shake my head, shake my bo - dy

Voice
 rhythm/mode
 Sun up Sun down shake my head, shake my bo - dy Tired head tired.

Voice
 rhythm/mode
 bo - dy ti - mid heart, Tired head, tired bo - dy ti - mid heart, ti - mid, ti - mid, ti - mid. Oh, Alfredo.

voice
 cello
 A bit faster ($\text{♩} = 124$)
 pizz
 The i - mage on my mind

voice and on my wall - tells me he's there there Some - where

cello

mode

voice near my door, but he's there, He's there Some - where

cello

voice When-ever I need him, a black box, In-side a big one (with irony) In a rose gar-den, on a white stal-lion, un-der a lo

cello arco p mf

rhythm/ mode

voice ne moon Floa ting through floa ting through a, through a

rhythm/ mode

H On the recording given on DAT 1, Track 2, the four bars after letter H are played at a slightly slower tempo

voice
rhythm/
mode

through, through a win-daw a win-daw win-daw ah

Bbm7 Db Δ7 D

voice
rhythm/
mode

(vamp till solo starts) Instrumental solo →

c c c c DbΔ7 c c DbΔ7 Bbm c c DbΔ7

voice

[wind up solo] accel - - -

c c DbΔ7 c Bbm Bbm E0 E0 c c c c / DbΔ7 c

♩ = 160 [I] (slightly heavy breathing).

In on un-der lone moon float on

Free harmony.

††† Short pause during this bar on the recording on DAT 1, Track 2.

Handwritten musical notation on a single staff. The lyrics are: un-der un-der lone moon float float through a win-dow float. There are three triplet markings over the first three measures.

Handwritten musical notation on a single staff. The lyrics are: a win-dow I - would give I - would give live give me give me. There are triplet markings over the second and third measures, and a "(whisper)" marking over the final two measures.

Handwritten musical notation on a single staff. The lyrics are: I would give me give me I would I would give me. There are "(sing)" markings over the first and fifth measures, and a "(whisper)" marking over the second measure.

Handwritten musical notation on a single staff. The lyrics are: give me I would give give me give me I would. There is a triplet marking over the first measure.

Handwritten musical notation on a single staff. The lyrics are: give him give me Give I would give I would. Performance instructions include "poco allarg....", "(chrom. run or gliss)", "Maestoso", "(willing)", and "(attacca)". There are triplet markings over the first and last measures.

voice

give

K Forced, tense. Poco stacc. $\text{♩} = 216$

mp Tickle xn

f mp xn

take me

f mp

mp

send me

f mp

slip and slide

f mf

deep in-side

decresc. + allarg...

allarg

deep in-side

deep in-side

deep in-side

deep deep deep

(growl)

in-side

L A bit slower $\text{♩} = 112$

voice

mp

I wait for the dark

to talk

Car-ry-ing his car-ess,

cur-tains, can-dles

poco accel, cresc

snatch o-pen

catch o-pen

cello

mp

(to chords)

7 P | |

7 P | |

E_b E_b

rhythm/chords

voice *f, faster* $\text{♩} = 120$

slick up lick up ra-di a-tion, sim-u-la-tion ma-ni-pu-la-tion, me-ow (improvise) etc.

rhythm/chords Eb+ E F E F Dm

voice *mp* Estatic, soft, erotic. $\text{♩} = 216$

Ti-ckle take me

rhythm/chords E F

v/c *subito p.* Fade in under voice. *p poco stacc.* (sim)

voice *mp* send me (sim) slip and slide L'a - mo-re d'Al - fre-do, L'a - (sim)

v/c (sim)

voice Je t'aime Come now and be lost in me (sim)

v/c (sim) bi bi bi bi (sim)

Sprech stimmer becoming more anguished and exaggerated.

um - am - mich

um am mich!

(cut off at voice cue)

Manic improvisation.

(freely) (like an Islamic prayer-call)†††

Ah

Half-pitched

A hun-dred

books we did - n't write.

Ah

A hun-dred py-ra - mids

We did - n't build.

Ah

Ah

Ah

longa

to nothing.

††† A direction that came through discussion with the singer - "an Islamic prayer call" is a personal point of reference and not meant to be a literal imitation of a morning call to prayer.

Score 3

The Gathering Doubt

Backbone for flute, voice and vibraphone.

Text: "The Gathering Doubt" in Ivor Cutler: *Large et Puffy*, Arc Publications, 1984.

Jackie Walduck 1995.

(Free time)

f *f* Yielding.....

f (insistent) Yielding..... *f*

A $\text{♩} = 60$ $\times 3$ ① **A**

Text

② **A**

Holding her eyes, he tilted her chin.

repeat till cue.

Holding her eyes, he tilted her chin, smiling as he had learned.

The Gathering Vaut.

f *dim.* *f* *dim.*

f *savage*

mp *f* *f* (like the opening) *(dim)*³

f *yielding* *mf* *yielding*

♩ = 60 *x3* *x3* *xn* *cresc.* *f*

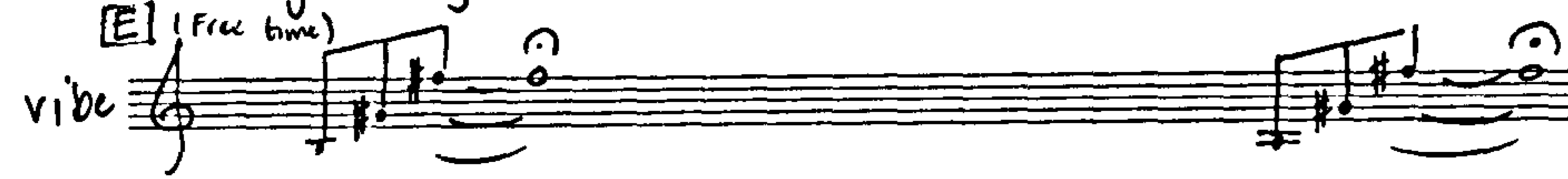
text: Stupid and ugly "You are both stupid and ugly"

cadence *p.* *bp*

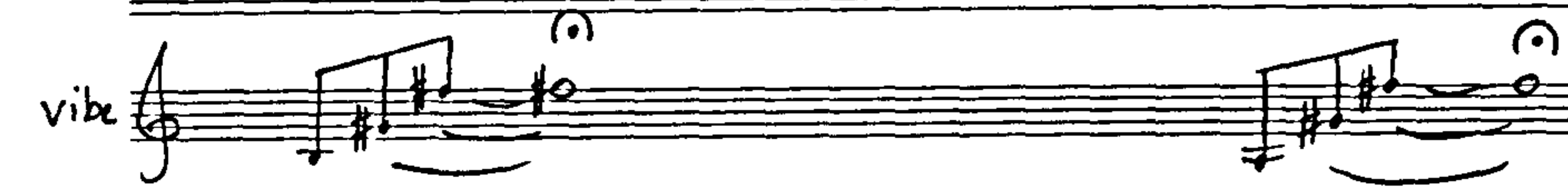
"You are both stupid and ugly" she whispered.

The gathering doubt

[E] (Free time)

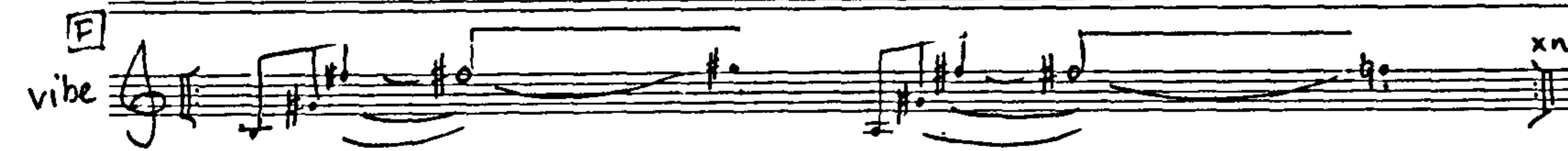
vibe 

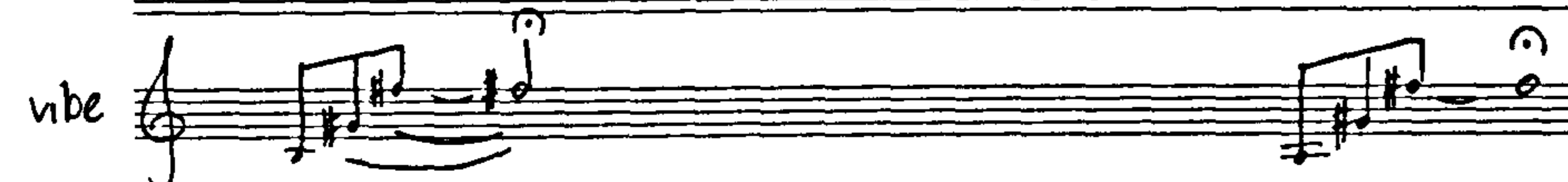
text || Holding his gaze... ..to enjoy the gathering doubt there.

vibe 

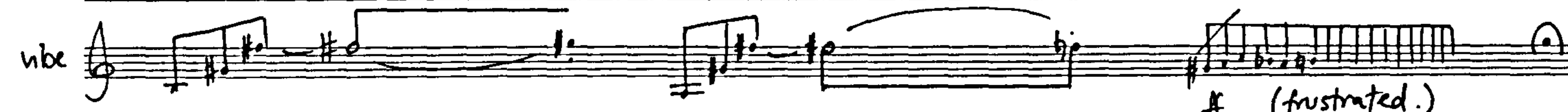
text || Holding his gaze... ..to enjoy the gathering doubt there.

[E]

vibe 

vibe 

text || "I'm in advertising" he said "Public relations"

vibe 

text || -and took her hands. **f** (frustrated.)

The Gathering Doubt.

♩ = 60

On Christ. Another bloody Another bloody phoney.

oh Christ ... And spat into his face, holding his gaze,
to enjoy the gathering doubt there.

Cadenza

(truly)

I (Free time)

"You are irresistible," he smiled,
dripping saliva ... drip, drip drip drip, drip.

dimin

rit

Tempo l.

l.v.

Score 4.

Circus

Backbone for mixed ensemble and voice.

Text: Louis Macniece, Jackie Walduck.

Jackie Walduck, 1995.

I. Prelude (♩ ≈ 56)

perc

voc *f* (♩ ≈ 72)
Wel - come to our lit - tle show The great - est show on Earth

voc/ tutti *pp* *Bravissimo* (♩ ≈ 80)
Where trum - pets sound where li - ons, ti - gers, a - cro - bats Astound you! Delight you!

voc/ tutti *f* Astonish you *pp* still *vlc:*

♩ = 48, *Largo*, *accel poco a poco* to ♩ ≈ 108 †

voc Wel - come to our lit - tle show The great - est show on Earth
accordian strings *x3* *G.P.*

x3 *G.P.* *x3*
Where trum - pets sound And Li - ons, ti - gers, a - cro - bats

† The accel is not as marked in the performance shown on VT1.

voc. *a-maze you, a-stound you, de-light*
 acc. *[basso]*
 bass.

D *d = 60*
g♯: I know all *b♭g:* I see all *bbg:* All pass through my hands But... *G.P.* when I crack the whip, you skip!

E *II: d = 64*
 vln *x4 str.* *x4 wind creep in* *x4* *x4*
 clar *x4* *x4* *x4* *x4*

F *(Fw)*
 vln *pp, still*
 vlc *(disappearing)* *(disappearing)*

CIRCUS

Jackie Waldock / Unidhal Ensemble
Nov 95.

G cl=64
 vln x4
 Solo [vln] b e b e . . . x2 [Solo cont'd] x4 Solo. x4 x4
 Acc. x2 x4 x4 x4
 vlc x2 x4 x4 x4

vln x4 Cadenza
 Acc. accel evaporating . . .
 vlc dimin to nothing.

H
 (Free time)
 pp. Still.
 Solo accordion:

I
 Darker. (cl=64)
 vln x4 [K] chr
 Solo flute/ (acc) fi: [Accordian]

b d b d b d b d b d b d . . . x2, I x4, K x2, L x3
 (ornamented) x3
 Coda x3

V.S.

M (still)

acc./Solo *f* *pp* [solo] [solo] [solo] →

cello *pp*

cresc. *d=72* *sub. pp.* shimmer [solo] (still) *pp* [two cats duet]

N

GRRRRR!! *SSSSSS* *GRROWL!!* *vlc:*

O *d=64* *x8* *x8* *x4* *cadenza* *accel.* *dissolving...*

wind

vln

vlc

P $\text{♩} = 64$ Solo x2 Q solo cont'd 1,2

vlc 3/2

voc / tutti Text: Clowns clowns clowns.
 with bladders for batons and upright eyebrows
 Bic-a-brac, Split-a-plat
 Spillbucket Splits.

solo cont'd x2

vlc 3/2

tutti

S x2 x2 Q clar 3 3

vln/clar + riffs vln: vln:

vlns acc.

12

clar 3/2

vlns acc.

d=70

vlns

voc

p, cresc poco a poco

1. Ton - nage of in - stinc - tive wis - dom in tin - sel trunks like
 2. On each fore - head a buk - em blonde. And round each
 3. Deep in each brain a chart of tro - pic swamp, and

vlns

voc

ques - tions and legs like tree trunks.
 leg a jang - gle of bells.

twi - light of cree - pered cur - tains.

U x3

V

vlns

acc.

voc

mf

Dum - mies with a re - flex mus - cle of laugh - ter

cresc
cres

When they see the man - tain

x3

come to Mo - ham - met

Ah... Ah... Ah...

Handwritten musical notation for three staves: vlns, acc., and voc. The vlns staff has a circled note with a fermata. The acc. staff has a circled note with a fermata. The voc. staff has a circled note with a fermata and a wavy line with the handwritten text "dit so here" below it.

There was a military dream of society; its fundamental reference was not to the state of nature but to the meticulously subordinated cogs of a machine, not to primal social contract but to permanent coercions, not to fundamental rights but to indefinitely progressive forms of training, not to the general will but to automatic docility ... As a technique of internal peace and order, [it] sought to implement the mechanism of the perfect army, of the disciplined mass, of the docile, useful troop.

Michel Foucault.

No 1 X $\text{♩} \approx 90$

III The Big Parade

Handwritten musical notation for the first system, featuring a treble and bass clef with rhythmic patterns and repeat signs labeled "x2".

sequence 1

Handwritten musical notation for sequence 1, including the instruction "pi cresce poco a poco".

Handwritten musical notation for Episode 1, including the instruction "Episode 1:" and a cadenza section marked "to X".

sequence 2

Handwritten musical notation for sequence 2, showing a series of chords and rhythmic patterns.

Handwritten musical notation for Episode 2, including the instruction "Episode 2:" and a cadenza section marked "to X".

sequence 3

Handwritten musical notation for sequence 3, showing a series of chords and rhythmic patterns.

Handwritten musical notation for sequence 3, showing a series of chords and rhythmic patterns.

Handwritten musical notation for sequence 3, including the instruction "x4 -> Wild!".

Circus

Jackie Walduck/Guildhall Ens.
Nov 95

Y

$\text{♩} \approx 64$

p *mf*

sub: vibs

Coda

vln

slightly slower. ($\text{♩} \approx 60$)

p *dim* *pp*

Score 5

String Soundscape

Backbone for string orchestra.

Written for the Philharmonia Orchestra "String Soundscape" education project.

Jackie Walduck 1995.

String Soundscape

Jackie Walduck April 1995

Tutti 1. $\downarrow \approx 90$
 vlc. *mf, chanted*
 Tutti: *ff*
 [A] vlns II: *sub. pp*
 (vln2) *ff*
 [B] vlns I: *p*
 (vlns 1) *pp*
 [C] *pp*

Tutti 2
 $\downarrow \approx 82$
p
cresc. ff
 Solo I
 Solo II
 Solo III
 Solo IV

Tutti 3
 $\downarrow \approx 124$
 repeat al fin.
 repeat al fin.

† Space has been left between the three "Tutti" sections into which group compositions may be inserted.

Score 6

The Dark Box (of my shutting heart).

Backbone for clarinet in B-flat and vibraphone.

For Paul and Lisa Bendsza.

Jackie Walduck 1996.

A (Free time)
 Softly yielding. Each phrase *mf* → silence/infinity.

vibra

Ped *

Dissolving.....

B

vibra

Bb Clar *

f

[Solo] intense, fiery

f

sim

PPP

PPP

(gently dovetailing into end of clarinet solo).

sim.

sim.

sim.

shadows (punctuation)

solos

solos

solos

punctuation cont'd.

solos continued.

increasingly dense texture of shadowy punctuation.

Tangle. Duet on:

add:

* Written in B \flat .

vibra
clar. *cue*

cadenza

solo: hard to soft. (sim)

(keys)

Solo *solo* *solo* →

→ *solo* →

... *punctuation to solo* etc ... *Exchange* *Denser exchange*

Tangle

unison. *Vibra and clar.*

f *f*

f *f* *coll*

dimin.

E (The dark heart)

$\text{♩} \approx 64$

vibe

clar

mf

vibe

clar

slide

crejc

sub. p.

sub. mp.

E' Solos.

solo

1

2

3

fall

F Wasteland.

Handwritten musical notation for the first system. It consists of a grand staff with two staves. The music is in 3/4 time. The first staff has a piano (*p*) dynamic marking. The second staff has a circled chord and the word "heckles" with an arrow pointing to it, and a *(p)* dynamic marking below it.

Handwritten musical notation for the second system. It consists of a grand staff with two staves. The music continues from the first system. The second staff has the phrase "→ heckles upon heckles" written above it.

Handwritten musical notation for the third system. It consists of a grand staff with two staves. The second staff has the word "until:" written above it, followed by musical notation.

Handwritten musical notation for the fourth system. It consists of a grand staff with two staves. The first staff has a circled chord and the dynamic marking *mp*. The second staff has circled chords and dynamic markings *x2* and *x3*.

Handwritten musical notation for the fifth system. It consists of a grand staff with two staves. The second staff has circled chords and dynamic markings *x3* and *x3*.

Handwritten musical notation for the sixth system. It consists of a grand staff with two staves. The second staff has circled chords, dynamic markings *cresc* and *f*, and a circled chord at the end.

Handwritten musical notation on a grand staff (treble and bass clefs). The notation includes notes, rests, and dynamic markings: *p*, *pp*, *p*, and *pppp*. The piece concludes with a fermata over a final chord. The notation is written in black ink on a white background.

A series of 15 empty musical staves, each consisting of five horizontal lines, arranged vertically below the first staff.

Score 7

Splatt!

Backbone for vibraphone and voice, originally realised as a film.

Jackie Walduck 1996.

Splatt.

II v. $\text{♩} \approx 144$
 Text. *mf* $\times 2$ $\times 4$ before voice
 I wanted to work but Splatt! (gently though, knock it out and push it outside). I tried,

I searched carefully and ineffectually for a crunchy corpse after each one died. I want to work now but "Let the clarinets play".

cresc
 ..Bzzz.... Cozy practice space - You thought we'd like to listen, or suffer with good grace your choir of clarinets that buzz and hum

ff and distract? Why did you think it would be OK? Why cover up and pretend your life is all OK?

decel *ch* ($\text{♩} \approx 64$)

(Free time, slow)
 "let them play, OK?" Conflicts, like deaths, lie secret Smugly buried away

vibra

text Buzzz let them play Buzzz OK, OK, OK. Buzzz dangle...

III

(free time)

Bite, bite buzzz bite, buzz, bite. Mosquito bites us when we're down, and trying to keep up the stiff lip.

SWAT THE MOSQUITO! SPLAT! Dead mosquito.

accel

But then what torrent of power would seep through the floorboards? What would be the punishment for failing to be like a dog and obey,

and for saying "why not let us play?"

≈ 148

I know for my sins one day, ghosts of moth, wasp, crane-fly and mosquito, will crawl from between those floorboards...

vibes *f* [Splatt] [etc.]

voc. Splatt! Splatt! Splatt! Splatt! Splatt! Splatt! Splatt!

Score 4a

Circus (Working score).

(Score used for rehearsals leading to the first performance Nov-Dec 1995).

Jackie Walduck, 1995.

Circus

Jackie Waldock / G.E.
Nov. 1995

1. Prelude

1. Prelude

3 5

f

f

WELCOME to our lit-tle Show The great-est show on Earth

pp *stacc*

where trum-pets sound where li-ons, ti-gers, a-cro-bats Astound you

pp *stacc*

Delight you Astonish you still.

f

pp

C $\text{♩} = 52 \text{ to } 108$ Largo, accel poco a poco

3 2

WELCOME to our lit-tle show (precise) [Still Walker] The great-est show on Earth

acc. **f** **gp**

3 2 2 2 3 4

x3 G.P. x3 [Still Walker] x4

where trum-pets sound And li-ons bi-gers a-cro-bats

G.P. x4

x3 x4

Circus

Jackie Walduck/
Guildhall Ensemble
Nov 1995

voc a- maze you, a- stound you, de- light. cadenza Tudor - trapeze artist

acc

bass.

D I know all I see all All pass through my hands But... When I crack the whip, you skip!

G.P.

Andrus [strong Man]

E II. Wake up, shape up, put on a show. x4 str. x4 [wind creep in] x4 x4

vin

clar

F pp, still (disappearing) (disappearing)

vin

vcl

violin

Handwritten musical score for Violin, Solo Violin, Accordion, and Viola. The system includes a box labeled 'G' and various performance instructions such as 'x4', 'x2 + strings', 'Solo cantid', and 'Solo.'. The staves are numbered 3 and 4 on the right side.

Handwritten musical score for Violin and Accordion. It features a section labeled 'Cadenza' with 'accel' and 'dimin to nothing.' markings. The violin part includes a wavy line labeled 'evaporating...'. The system is numbered 3 and 4 on the right side.

Handwritten musical score for a section labeled 'Luke: [clown]'. It includes the instruction 'pp. Still.' and a graphic notation of a series of vertical lines. The system is numbered 3 and 4 on the right side.

Handwritten musical score for Violin and Solo Flute (Acc). It includes the instruction 'Darker.' and a section labeled 'Louise [clown]'. The system is numbered 3 and 4 on the right side.

Handwritten musical score for a section labeled 'Coda'. It includes performance instructions like 'x2', '[I]x4, [K]x2, [L]', '(ornamented)', and 'x3'. The system is numbered 3 and 4 on the right side.

V.S.

M

CIT CUS

lutti (st'u)

Accl Solo. *ff* *pp* [solo] *Marit* [solo] [solo]

Cello *ff* *pp*

[solo] *Nell.*

cresc ... *sub. pp. shimmer.* *still. (pp)*

N

Sarah: *ff*

GRRRRR *GRRRRR*

O

beat *Marit.* *x8* *x8* *x4* *Cadenza* *dissolving...*

Mode: *Mode:* *dimin. out* *accel*

vln

vlc *x8* *x8* *x4*

trcl. *x8* *x8* *dimin. x4*

P Solo: Nick
Solo cant'd
1, 2
1, 2
1, 2

Bas: Rachel, Sarah, Tuckur. [B C# D E b F G A]
Text: clowns
Vellie.

ff

(+ solo) →

vlc tutti **ff**

x2 x2

S Pizzoson
mp
Null
mp

x2

Esting's
+ rff sd (cresc)
f

Luke Solo

[+perc]

clar.

clar/vln

vln

Luke

lat

Jackie Walduckl
Guildhall Ensemble
1995

Dum. ←

1. Ton-nage of in-stinc-tive wis-dom in tin-sel Trunks like
 2. on each fore-head a Bux-om blond And round each
 3. Deep in each brain a chart of tro-pic swamp, And

ques-tions and legs like tree trunks
 leg a jax-gle of bells,
 twi-light of cree-pered cur-tains

[Rachel] [cello, elephant]

(trac.)

Dum-mies with a re-flex mus-cle of laugh-ter When they see the mount-ain

come to Mo-ham-met Ah.....

dissolve → Luke-text.

circus - III The Big Parade

Jackie Walduck, G.E.
oct 1975

No. 1

Tuning.
Db E F G Ab Bb C

Handwritten musical notation for the first system, featuring a treble and bass clef staff. It includes dynamic markings like *mf* and *f*, and repeat signs with 'x2'.

sequence 1 *Mant* - violin, lion.
p, cresce poco a poco

Handwritten musical notation for sequence 1, including a dynamic marking *f*.

mezzo cello *cresc. cello*

Episode 1: \rightarrow cadenza [Nick, clarinet, clown.] to

transp: G A Bb C Db Eb F# G

Handwritten musical notation for Episode 1, including a transposition key and a cadenza instruction.

sequence 2 *Nell.* - violin, stilt walker

Handwritten musical notation for sequence 2.

mezzo cello

Episode 2: \rightarrow cadenza [Andrew Strong Man, Ctl] to

Handwritten musical notation for Episode 2, including a cadenza instruction.

sequence 3 *Solo* - James, alto saxophone, acrobat.

Handwritten musical notation for sequence 3.

Handwritten musical notation for the final sequence, including a dynamic marking *x4* and the instruction \rightarrow Wild!

Circus

Jackie Walduck/Guildhall Ens.
Nov 95

Handwritten musical score for the first system, featuring a piano and a violin. The piano part is in the lower register with a key signature of one flat and a common time signature. The violin part is in the upper register. Dynamics include *F*, *p*, and *mf*. There are repeat signs with *x2* markings. A circled 'y' is in the top left corner.

Handwritten musical score for the second system, primarily for the violin. It begins with a *3 in* marking and the instruction "slightly slower." Dynamics include *p*, *dim*, and *pp*. There are repeat signs with *x3*, *x2*, and *x4* markings. A circled 'b' is above the final measure.