PORTFOLIO OF COMPOSITIONS

Simone East

A portfolio submitted in partial fulfilment of requirements for the degree of Master of Music (Composition)

Sydney Conservatorium of Music
University of Sydney 2005
Statement of Originality

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

Signed.................................................

Date.....................................................

3/8/05
Abstract

This composition portfolio contains four works for varying instrumental forces. Accompanying this portfolio is a compact disk containing recordings of two of these works: *The Voice of the Shuttle*, (2005) and *Ek-stasis* (2002).

Although there are not suitable recording of all of works in this portfolio, they were all composed for particular performance opportunities. *Relic* for mixed ensemble was written in 1999 and was performed at The Old Darlington School. *Acting Big* for chamber orchestra and SATB, was composed for the Dutch ensemble *de erprijs*, and was performed at the Alepdoorn International Meeting for Young Composers in 2002.

*Ek-stasis* for B-flat clarinet, cello and percussion was written for the British new music ensemble *Ixion Ensemble* and was performed at the International Guaedamus week in Amsterdam. This work has had two additional performances firstly it was performed again by *Ixion Ensemble* in London, and secondly by *Ensemble Offspring* in Sydney at the Paddington Town Hall. A recording of the Sydney performance is included as part of the portfolio.

My most recent work, *The Voice of the Shuttle* (2005) was written for a collaborative project between *Ensemble Offspring* and *Halcyon*. It was performed this year at the Sydney Conservatorium Music on the 1st of July and recorded and broadcast by ABC radio.
Table of Contents

Part I: **Ek-stasis** (2000-01) 1–19
For Bb Clarinet, Cello and Percussion
Written for *Ixion Ensemble*, UK.
Duration: approx 7 min.

Part II: **Acting Big** (2001) 20–37
For Chamber Ensemble
Setting of the poem “Acting Big” by Pam Brown
(with permission from the artist).
Duration: 3 min.

For 5 wind, 5 string instruments and Mezzo Soprano
Written at the request of *Ensemble Offspring* and *Halcyon*.
Duration 19 min.

Part IV: **Relic** (1999) 80–103
For 11 instruments
Setting of the poem “Relic” by Pam Brown
(with permission from the artist).
Duration 6 min.
Acknowledgements

I would like to take this opportunity to thank all those who have supported me during this challenging journey. Firstly I would like to thank my composition mentor Bozidar Kos, without whom I would know even less than I do about music. I would also like to thank Damien Ricketson and Brad Gill, two people who have given me several opportunities to have my works performed. I thank you very much for your encouragement, and for the lively discussions about music that we have had over the years.

In particular, I would like to thank my supervisor Richard Toop for his generous, inspiring and challenging responses to my work.

Dedication

I dedicate this portfolio to my students. Learning about music with you is a gift.
Simone East

**Ek-stasis (2002)**

Trio for Bb Clarinet, Cello and Percussion

Duration: approx. 8 minutes
Performance Notes

Flautando: flute-like tone produced by light bow pressure: in either common flautando position (sul tastiera) or in a second order position (normal, sul post)

Prenuto: deformed tone produced by increased bow pressure. The ideal resultant tone should oscillate in a quasi-pulsation between complete distortion (an interrupted cracking) and a sound rich in overtones. Prenuto bowing should not be too vulgar but should intensify the sound complex.

Jazz pizzicato: refers to the traditional technique employed by jazz double bass players involving the sideways plucking of the strings with two fingers. The sound produced should have less attack but more resonance than the usual pizzicato technique.

Gliss between and including the harmonics, following the general direction of the upper line.

Microtones

♯ 1/4 tone higher than natural
♭ 1/4 tone higher than sharp
e 1/4 tone lower than flat

Continuous and gradual transition from one state to another

> softer
< harder

Hammer

Hammer in one hand, hard stick in the other

s.t. sul tasto
s.p. sul ponticello

staccatissimo - as brief and dry as possible

P slap tongue, production of multiphonics assumed in high register

Clefs

High C
Low C

Vibe / Chord

Percussion (Bell Tone, Metal Plate)

Flick is modified via the normal decrescendo in tempo caused by the movement of the plucking hand distributor from the edge of the bass drone.

Chords written on the additional line below the stave, indicate to the performer (cello, clarinet) to sound the pedal bass drone.
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Acting Big

for 5 voices and chamber orchestra

2002
Acting big

like big
involved elsewhere
Yusuf Qara/Ann Samyan, "Maps"

Becleden fever
& no drugs at all,
ears away by boredom -
the all-day-every-day-
day job -

bought water
bought stuff
bought analysis bought
mythologies

browsed - mosaic
paktite skateboard burger
Plus: MASTERPIECE
one page modern art poster
FREE!

surrounded
by seize logos,
acting big

disen-carted by
the lovelessness
of 24 hour
demolition
evening's delicate
fairy lights
spell out
'multiplex'
decorating
a crane frame

look up as always
it's a foiled
galaxy

new tv style
nighttime silicon
&
a shining elderly
who never buy
anything I
(unbelievable!)

exhausted through
connectivity's lists
each day every day

five days a week
read work Letter
past
every letter of
the alphabet

plants

A-sagapanthus
zhelia
zeppelin
(regarded by
the 'mamta'
as a flower
of the dead)

axes
blind ...
today
the e-mail
takes two hours
to read

major curators
staking the tasks
of BIG topics -

wher's
the red tin
snark pegasus,
the fibreglass sheep?
Performance notes

This score if written in concert pitch, however note the extended use of 8 basso and 8 octavo in the piano part.

Electric Guitar and Bass Guitar

\[ \text{\textbullet\textbullet} \] Bend and release (semitone)

\[ \text{\textbullet\textbullet\textbullet} \] Slight bend (quarter-tone)

\[ \text{\textbullet\textbullet\textbullet\textbullet} \] Percussive tone (muffled)

\[ \text{\textbullet\textbullet\textbullet\textbullet} \] Hand Slap

Voice

\[ \text{\textbullet\textbullet\textbullet\textbullet} \] Spoken

\[ \text{\textbullet\textbullet\textbullet\textbullet} \] Half spoken, half sung at the notated pitch

Brass

Trumpet and trombones utilise mutes. Con sordino indicates the use of straight mute; the trumpet also requires a whisper mute where indicated

Percussion (1 player only)

\[ \text{\textbullet\textbullet} \] Hard mallets

\[ \text{\textbullet\textbullet} \] Yarn mallets

\[ \text{\textbullet\textbullet\textbullet\textbullet} \] Anvils

\[ \text{\textbullet\textbullet\textbullet\textbullet} \] Anvil and hard mallet
Acting big

Concert Score

Poetic verse by Pam Brown

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The Voice of the Shuttle

Simone East

2005

Mezzo Soprano
Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
2 Violins
Viola
Violoncello
Contrabass

World Premiere: Ensemble Offspring with Halcyon
(Jenny Duck-Chong: mezzo-soprano),
Conducted by Roland Peelman
1st July 2005
etceci de
is ti mirant stella
navigio

and those have fallen ...
these people are marvelling at the star ...
ship

From the Bayeaux Tapestry

lumière
tu t’éloignes

light
you recede

From André du Bouchet’s poem *Le Moteur Blanc*

gementes et flentes,
in hac lacrimarum valle.
sorrowing and weeping
in this vale of tears.

From Vivaldi’s *Salve Regina* RV 616
The Voice of the Shuttle

Performance Notes

General

Microtones

♯ 1/4 tone higher than natural
♭ 1/4 tone lower than natural

continuous transition

vib vibra

m.vib (m.v.) molto vibra

s.vib senza vibra

Accidentals apply only to the notes they precede.

Wind

Flutter tongue

Tongue ram

Air sound

'Swank' - bend note up 3/4 semitone sharp

Strings

c.l. bast. Col legno battuto

s. p. sul ponticello

s.t. sul tasto

Jazz Pizz refers to the traditional techniques employed by jazz double bass players. This technique requires the player to pluck the string sideways with two fingers. The sound produced should have a softer attack and more resonance than that achieved through the regular string pizz technique.

Voice

e--o gradual modulation between vowel sounds

Bend note up and as far as a semitone and return to the original pitch

Clefs

Several miscellaneous percussion instruments are required in Movement III - Garden

Oboe

Oboe plays crotales in "Garden" (bowed and struck with metal stick)

Bassoon

additional line indicates part for pedal bass drum

Mezzo-Soprano

additional line indicates part for finger cymbals or triangle

Viola

additional line indicates part for suspended cymbal (played with stick)
Mvt II - Threads - distance - p5 - © Simone East 2005
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Relic

for 9 instruments and Soprano

(1999)
Relic

This is how it ends up
an inventory
of breakages
& what you remember
seems idiotic

naturally you burned
the journals
long ago

that temporal passage
was made
by someone
entirely different
from yourself

from memory

what faith!
flailing & thrashing
beating dry bones
on rust-flaked drums
practising ritual
as if it were possible
to swallow

an arrow

from memory

you drifted tidally
infravisible
once floating
incredibly close
to the waterline

until
the pressure to think
became so acute
you thought
yourself silly

this is how
it ends up now
whatever connected
is frayed
& cut

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Instrumentation

Soprano
Flute/Piccolo
Clarinet in Bb/Bass Clarinet
Trumpet in C *
Bass Trombone *

**Strings**
Violin I
Violin II
Viola
Violoncello
Low Tom-tom
Bass Drum

**Percussion** (1 Player)
**Tuned**
Crotales (C4-C6)
Glockenspiel
**Untuned**
Suspended Cymbals 1,2,3,4
Cymbals increase in size. 1 is the lowest, 4 is the highest
High Tom-tom

* Both Bass Trombone and Trumpet require straight mutes (indicated by the word "muted" on the score). The trumpet also requires a whisper mute, and is indicated on the score "whisper mute."
Performance Notes

- **flutter tongue**
- **glezando**
- **rapido trill**
- irregular undulations within the range of a semitone above and below the given note.
- **tremolo**
- **key click**
- **tongue ram**
- **glee up a quarter-tone**

**flautando** flute-like tone produced by light bow pressure; in either common flautando position (sol tastiera) or in a second order position (normal, sol port).**

**premuto** deformed tone produced by increased bow pressure. The ideal resultant tone should oscillate in a quasi-pulsation between complete distortion (an interrupted creaking) and a sound rich in overtones. Premuto bowing should not be too vigorous but should intensify the sound-complex.

- **S.P.**
- **S.T.**

- 1/4 tone higher than sharp
- 1/6 tone higher than sharp
- 1/6 tone lower than sharp
- 1/4 tone higher than natural
- 1/6 tone higher than natural
- 1/6 tone lower than natural
- 1/4 tone lower than flat
- 1/6 tone higher than flat
- 1/6 tone lower than flat

**continuous and gradual transition from one state to another.**