PORTFOLIO OF COMPOSITIONS

COMBINING ACOUSTIC, ELECTRO-ACOUSTIC AND SYNTHETIC INSTRUMENTS
FOR MODERN JAZZ PERFORMANCE

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of requirements for the degree of
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## Table of Contents

Before and After..................................................................................................................3
Blues Oddity ..........................................................................................................................35
Attention Disorderly Deficit ...............................................................................................45
Matrix ..................................................................................................................................52
Bent ....................................................................................................................................62
Dutch ....................................................................................................................................73
Delicate .................................................................................................................................78
Before and After

Dave Kemp

Before and After

For Jazz/Rock Ensemble
**Composer & Performance Notes**

The performers of this work need to be comfortable with improvising in a contemporary jazz context as improvisations over vamped chord changes are included. This work was originally conceived as part of a suite for a project involving visit Dave Kemp (the composer) and the piano led contemporary jazz trio Misinterpretato (now known as Trichotomy). It was revised and extended for a composition forum in Brisbane called "Fill This Page With Sound". For the purposes of musician availability and the guidelines of the "Fill This Page With Sound" forum stating that no keyboard was to be included in the small ensemble session the piano part was reworked into a guitar part. The final version presented here is extended well beyond this original version.

This work is written for an amplified Jazz/Rock ensemble comprising:

1. **Vibraphone amplified through a K&K Pick Up System (or similar) along with the vibraphonist playing a Malletkat to trigger a synthetic sound generated by a Roland XV 5050 Sound Module set to Patch # PB:086 "Smoother".**

2. **Trumpet (Straight mute required)**

3. **Electric Bass Guitar - 6 string model as a low D is required**

4. **Electric Guitar with a Distortion stompbox effect**

5. **Drumkit - Ideally a smaller jazz style set but with a well defined attack on the bass drum similar to the sound of rock style drumkits.**

Solo Sections - The indicated solos are advised but an ensemble can choose to do the solos in any order they like.
VIBES ALONE TILL BAR 51

Tpt.

Vib.

E. Gre.

Bass

Dr.

Vib.

E. Gre.

Bass

Dr.

GENTLE GROOVE / LIGHT CYMBALS AD LIB
Start solo with written notes then improvise from first repeat.
Blues Oddity

Dave Kemp

Blues Oddity

for amplified Jazz/Rock Ensemble
**Performance Notes**

This work is written for an amplified Jazz/Rock ensemble comprising:

1. **Vibraphone amplified through a K&K Pickup System** (or similar).

2. **Trumpet**

3. **Electric Bass Guitar**

4. **Electric Guitar**

5. **Drumkit** - Ideally a smaller jazz style set but still with a well defined attack on the bass drum.

Solo Sections - The indicated solos are advised but an ensemble can choose to do the solos in any order they like. Also included are symbols for common alternative chord changes for a Minor Blues progression in parenthesis above the more common chord symbols. For a more detailed discussion of these alternative options please see pages 46-48 of "How to Play Bebop 3" by David Baker. The image below shows a common progression and chordal voicings.

**12-Bar Minor Blues Chord Progression**

\[
\begin{align*}
& Fm6 & Bb9 & Fm6 & F7 & Bb9 & Bb9
\end{align*}
\]

\[
\begin{align*}
& 6 & 9 & 7 & 9 & 6 & 6
\end{align*}
\]

Cadence
Solos in the order of Trumpet, Guitar, Vibes, Bass. Taking it with the drummer

The solo written here is a transcription of the improvised solo as played by David Kemp on the album Transitions by the Dave Kemp Group.
Attention Disorderly Deficit

Dave Kemp

Attention Disorderly Deficit

for Amplified Jazz/Rock Ensemble
COMPOSER & PERFORMANCE NOTES

This somewhat strangely titled composition is an ode to anyone out there who has found themselves listening to live music (or even, dare I say it, playing it) and discovered their mind wandering to such exciting matters as "how much milk is left in the fridge... should I pick some up on the way home from this gig?" Musically, the deficit referred to is in the overall groove of this music, which starts out in a fairly regular pattern. Only to start having little holes appear in the pulse - try tapping your foot along with the beat through the solo section and you'll see what I mean.

This composition is for an amplified jazz/rock ensemble comprised of the following:

1. Vibraphone amplified via a K&K pickup (or similar) system. The vibraphonist also swaps to playing on a Malletkat (Percussion MIDI Controller) triggering a synthetic sound (Patch number U61 "Evil Oct Wheel" on a Kurzweil Gigkat Module) or similar sound. The Malletkat needs to be placed in front of the vibraphone within easy reach as both the synth's and the vibraphone's sound need to be sustained simultaneously on occasions.

2. Electric Guitar running through a wha-wha pedal effect.

3. Electric Bass Guitar

4. Drumkit - ideally a smaller jazz style set but with a well defined attack on the bass drum similar to the sound of rock style drumkits.

5. Trumpet
ATTENTION DISORDERLY DEFICIT

LOOSE FUNKY FEEL

mf

LOOSE FUNKY GROOVE AD LIPS

(BOOMCLAP SOUND ON SNARE DRUM)

mf (VIBRAPHONE)

(light wah-wah effect)

mf (VIBRAPHONE)

E. QRE.

E. BASS

Dr.

Vib.

E. BASS

Dr.

Skip these four bars on the D.C. repeat after the improvised solo section

1.47
C

SOLUS - GROUP IMPROVISATION BETWEEN TRUMPET, VIBRAPHONE AND QTR - INTERACT AND RESPOND TO EACH OTHER

D.C. AL FINE

Tpt.

Vib.

E. Qtr.

E. Bass

Dr.

SUGGESTED SCALE FOR IMPROVISING IS THE A SYMMETRICAL DIMINISHED

SUGGESTED SCALE FOR IMPROVISING IS THE A SYMMETRICAL DIMINISHED

SUGGESTED SCALE FOR IMPROVISING IS THE A SYMMETRICAL DIMINISHED

Play Line Ad Lib (Build with Solists?)

Loose Funky Groove Ad Lib (Build with Solists?)

D.C. AL FINE
Matrix

Dave Kemp

Matrix

for Amplified Jazz/Rock Ensemble
**Performance Notes**

This work is written for an amplified jazz/rock ensemble comprised of:

1. Vibraphone amplified through a K&K Pickup System (or similar) along with the vibraphonist playing a Mallet-kit to trigger a synthetic sound generated by a Roland XV 5050 Sound Module set to Patch PB:0004 'Voltage Ctrl'. For this work, the vibraphone’s sound also needs to run through a Delay effect. The easiest way to do this is to plug the cable coming out of the Pickup’s Preamp into a Guitar Stompbox effect such as the Boss Digital Delay (refer to bottom of this page for picture) and then run it out of this to the D.I. for the P.A. system/amplifier. By using a Guitar Stompbox device the vibraphonist has control over when to start and stop the delay effect in performance. This could also be handled by a live sound engineer if available and would need to be arranged ahead of time.

2. Trumpet (with straight mute at times) with a Yamaha “Silent Brass” pickup device. A delay effect can then be used on the trumpet either being controlled on stage by the trumpet player (a foot controlling device may be needed) or by the live sound engineer.

3. Electric Bass Guitar with a delay stompbox effect of their choice.

4. Electric Guitar with delay and a Distortion/Overdrive stompbox effects of their choice.

5. Drumkit – Ideally a smaller jazz style set but with a well defined attack on the bass drum similar to the sound of rock style drumkits.

Below is the recommended model of Digital Delay Stompbox to be used on the Vibraphone. In order to control it during performance, you will need to place it in an easily accessible position at the vibraphone (affixing it to the top of the end piece of the vibraphone frame works well) as you will be playing on the vibraphone at the same time as adjusting knobs on the pedal with your other hand. The Feedback (labelled F.back) knob is recommended as the most effective in creating a gradual change to the sound as long as the E.Level and D.Time settings are at about halfway and the Mode knob is set to 30 milliseconds (μs).

E.Level F.back D.Time Mode
Another consideration is the signal flow, speaker type and placement in the performance venue. Assuming it is a small theatre venue with central seating, two powered speakers of equal volume placed evenly along either side of the audience seating is recommended. Of course, this needs to be sound checked properly and adjusted to suit the performance venue.

Powered speakers such as the Yamaha MSR400 or similar are recommended. A mixing desk with at least 4 inputs and a master output channel is required. The delay effected audio is to be sent centre panned and at the same level to all 4 speakers (this may require a splitter on the output of the mixer if the speakers don't have their own outputs to delay the incoming audio).

It is recommended that you employ someone to act as sound engineer to gradually increase the level of the delayed on stage audio being fed to the audience speakers. If there is no sound engineer during the performance, you will need to place the mixer on stage and either the Trumpet player or Guitarist will bring the master level up at Section E. However, following this, the gradual rise in output of the delayed audio from the mixer will need to be automated. The input channels of the individual instruments running through delay could already be preset on the mixer. Also ensure that no performers adjust their instrument's volume after having already set them during the sound check prior to performance. It is also worth considering having an on stage foldback system as well in order for the performers to hear the delay effected audio being sent to the audience speakers. If you choose to do this with foldback you will need a sound engineer and you should follow their advice on this matter.

**Signal Flow Diagram**

- **Guitar**
- **Bass**
- **Vibraphone**
- **Trumpet**
- **Silent Brass**

**Equipment List**

- A performer controlled delay effect units
- Yamaha Silent Brass system
- 3 Direct injection stage boxes with balanced line out
- A input channel mixer with stereo master output
- A powered speakers (on stands if necessary in performance space)
- Microphone for guitar amplifier (A Shure SM57 is recommended)
- On stage foldback speaker system (optional)
- All associated audio and power cabling

**Mixer**

- Stereo output
- Auxiliary output to stage foldback (optional)

**Audience**
Gradually create more rhythmically ambiguous sounds as the delay effect increases from the other instruments.
Bent

Dave Kemp

BENT

FOR JAZZ/ROCK ENSEMBLE
**Composer & Performance Notes**

The "bentness" is in reference to the special effect heard on the vibraphone at the very beginning. This is created by hitting a note with one mallet, then immediately sliding the other mallet along the length of this note as it sounds with to effectively dip the pitch downwards. I've ended up calling the style of this piece "Suspenseful Funky Latin" as it's an attempt to write music with that sense of anticipation of a car chase in one of those 70's era blaxploitation cop movies which gradually morphs into a happy Songo feel - the funky cops must have got their man ... and then went on vacation to Cuba?

This work is written for an amplified Jazz/Rock ensemble comprising:

1. Vibraphone amplified through a K&K pickup system (or similar).
2. Trumpet with straight mute
3. Electric Bass Guitar
4. Electric Guitar with a wha-wha pedal and optional volume control pedal
5. Drumkit - ideally a smaller jazz style set but with a well defined attack on the bass drum similar to the sound of rock style drumkits.

**Solo Sections** - The indicated improvised solos are advised but an ensemble can choose to do the solos in any order they like.
Dave Kemp

Dutch

for Jazz/Rock Ensemble
**Composer & Performance Notes**

This composition is the result of listening to heavy doses of 1970's era Herbie Hancock and Miles Davis. Early 2000's “Drum 'n Bass” electronica and generally too much music with strange timings per bar. The music is built from the hypnotic bass line which helps keep the momentum going throughout. It relies on the performers being comfortable with free improvisation in the introduction and also from section C (Vibes Solo) there's improvisation to the very end. With only the rhythmic framework and a general harmony indicated.

This work is written for an amplified Jazz/Rock ensemble comprising:

1. Vibraphone amplified through a K&K Pickup System (or similar) along with the vibraphonist playing a MalletKat to trigger a synthetic sound generated by a Roland XV 5050 Sound Module set to Patch PB:0004 “Voltage Ctrl”.

2. Trumpet with straight mute

3. Electric Bass Guitar

4. Electric Guitar with a Delay stompbox effect

5. Drumkit - Ideally a smaller Jazz style set but with a well defined attack on the bass drum similar to the sound of Rock style drumkits.

Solo Sections - The indicated solos are advised but an ensemble can choose to do the solos in any order they like.
DUTCH

INTRO
REPEAT THE 2 BAR BASS VAMP INDEFINITELY WHILE VIBES/SYNTH, GUITAR AND DRUMS
CREATE ATMOSPHERIC SOUNDS AND EFFECTS ETC.

VIBERPHONE/SYNTH & GUITAR PLAY PHRASES BUILT ON THE INDICATED HARMONY.

TRUMPET (WITH STRAIGHT MUTE) PLAYS MELODY WHEN READY

VIBERPHONE/SYNTH & GUITAR CONTINUE CHORDAL COMPING TILL END

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**Solo #2 - Guitar**

Guitarist cues that it is the drummer's turn by playing the indicated chordal hits in unison with mallet synth.

**Solo #3 - Trumpet**

Repeat till cued to go on by trumpeter.
Delicate

Dave Kemp

DELICATE

For Jazz Ensemble
Composer & Performance Notes

This is a different piece to the others in this collection .... It's much slower, has a
pop music style of chord progression and a mostly steady beat .... So I guess it's
as close a contribution to "Smooth Jazz" as I get. It is contrasting in the use of
a nylon string acoustic guitar, a lyrical melody and overall a much more subdued
mood. I still managed to sneak in an irregular timed bar here and there, so it's
still of the same kind of compositional language I'm developing in my other works.

but a little less obviously ..... Or more delicately.

This composition is for a small jazz ensemble consisting of:
1. Vibraphone (Either acoustic, through pickups or microphoned)

2. Nylon String Acoustic Guitar (Either through pickups or microphoned).
The model used for the premiere performance was a Katoh Munich - a "Hauser"
style nylon string with a spruce top.

3. Bass (Either Electric Bass Guitar or Double Bass)

4. Drums - An acoustic jazz style of Drumkit is recommended with Tom-Tom drum
sizes of 12 and 14 inches (or smaller) along with a Bass Drum size of 18 inches.
Brushes and Sticks are to be used where indicated.

5. Trumpet or Flugelhorn

The decision of whether to use a small amount of amplification is up to the
discretion of the performers in accordance with the performance context
and the acoustics of the performance venue.