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A Deeper Shade of Blue: A Compositional Folio Informed by Ethnographic Research into the Sydney Jazz Scene

Jeremy Rose

A folio of original musical compositions and thesis submitted in partial fulfilment of the requirements for the degree of

Doctor of Philosophy

University of Sydney

March 2015

Volume III: Score Portfolio part 2

This submission comprises a folio of creative work and accompanying thesis. It is in three volumes and includes three accompanying discs
Jeremy Rose

RIVER MEETING SUITE

for saxophone quartet, tabla sitar, vocals and electronics
RIVER MEETING SUITE

for soprano saxophone, alto saxophone, tenor saxophone, baritone saxophone, sitar, voice, tabla and electronics

River Meeting Suite was written for Compass Quartet, Sarangan Sriranganathan (sitar and vocals) and Bobby Singh (tabla)
Record and released on the album Ode to an Auto Rickshaw (Earshift Music, 2011)

Duration: 37 minutes*
*includes improvisations. Duration based on Compass Quartet's recorded performance

Mvt.1 First Light
Mvt.2 River Meeting
Mvt.3 Nocturne
Mvt.4 Indian Boogie
Mvt.5 Day of Rest

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Notes for performance

The drone is created with a smartphone using the itanpura application. The phone should be connected to a speaker system so that both the audience and the band members can audibly hear it. The app needs to be activated to the different settings before and after each movement.

The order of the settings is:
I. C (Pa)
II. C (Pa)
III. F (Pa)
IV. G (Ma)
V. Ab (Ni)

Pa uses the 1st note and a perfect 5th above
Ma uses the 1st and a perfect 4th above
Ni uses the 1st and a major 7th above

The tabla, voice and sitar require amplification in a live performance.

Please note that it is assumed that the alto saxophone, tenor saxophone, tabla, voice and sitar have improvising skills appropriate to this work.
River Meeting Suite

I: First Light

itanpura app setting: C (Pa)
Mela: Sarasangi
C D E F G Ab B

2° voice cadenza (alap)

 tabla solo

 tabla solo

 ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♭ ♬ 

* melody adapted from "Vandaman", recorded by Charlie Mariano & The Karnataka College of Percussion Featuring R. A. Ramamani, Jyothi 1983, ECM Records

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River Meeting Suite

55  56  57  58  59  60  61

River Meeting Suite
II: River Meeting

Itanpura app setting: C (Pa)
Mela: Sarasangi
C Db Eb F G Ab Bb
Andante \( q = 72 \)

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

Respond to soprano

River Meeting Suite
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla

Sit.

respond to soprano

C^(b6b2)

Sop. Sax.
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla

Sit.
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla plays double time feel

Tabla

Sit.

ff

113

ff

114

ff

115

ff

116

ff

117

ff

118
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla

fff

fff

fff
River Meeting Suite

### III: Nocturne

\[ \text{\( \dot{\text{j}} \) = 126} \]

#### Sop. Sax.

#### Alto Sax.

#### Ten. Sax.

#### Bari. Sax.

#### Tabla

#### Sit.

---

#### Repeat 3x

#### Sop. Sax.

#### Alto Sax.

#### Ten. Sax.

#### Bari. Sax.

#### Tabla

#### Sit.

---

\[ \text{sitar solo continues} \]
River Meeting Suite 37

59 sitar solo - repeat 4x

67 tenor solo

75 (backgrounds) - keep soloing
Trading improvisations with sitar
2 bars each player

C/B
G
C/B
G

Trading improvisations with sitar
2 bars each player

G/F
F
G/F
F

on cue
rit.

C/B
G
C/B
G

G/F
F
G/F
F
River Meeting Suite

IV: Indian Boogie

Itanpura app setting: G (Ma)
mode: G A Bb C D E F (G dorian)

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

Solo
Solo ends
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla

Sit.

45

44
River Meeting Suite

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

56
River Meeting Suite

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Tabla
Sit.

Trading improvisation with sitar
Am\(^7\) tenor (sitar)

Ten. Sax.
Tabla

Trading improvisation with tenor saxophone (tenor)
Gm\(^7\)

Sit.

64 65 66 67 68 69 70
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla

Sit.
River Meeting Suite

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tabla

Sit.
OPEN Alto/Sitar ALAP
(with tanpura)

tanpura app setting: Ab (Ni)
mode: Ab Bb C D Eb F G (Ab lydian)

Rubato

Intro

5: Day of Rest

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Sit.
River Meeting Suite

Sop. Sax. mp/p/ pp

Alto Sax. mp/p/ pp

Ten. Sax. mp/p/ pp

Bari. Sax. mp/p/ pp

Tabla play part with adlib fills

170 repeat 3x
Jeremy Rose

Oneirology

music inspired by Christopher Nolan's film Inception

for saxophone quartet and piano
Oneirology

for saxophone quartet (soprano, alto, tenor, baritone) and piano

ONEIROLOGY was recording by Compass Quartet and Jackson Harrison
released on the album Oneirology (2013, Earshift Music)
Christina Leonard (soprano saxophone), Jeremy Rose (alto saxophone),
Matthew Ottignon (tenor saxophone) Luke Gilmour (baritone saxophone)
Recorded at the Recital Hall East, Sydney Conservatorium of Music
by Robert Scott

Duration: 26 minutes
Oneirology
Music Inspired by Christopher Nolan's film Inception

1: Daydreamer

by Jeremy Rose
(2013)

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

Lethargic, dreamily

Soprano Saxophone

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Piano

mp

Soprano Sax.

Alto Sax.

Tenor Sax.

Baritone Sax.

Pno.

mf

arpeggiate chord..
On cue

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.
Oneirology

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

F#/A

Bm(§6) D

D# F# B

Gm B
Oneirology

Piano cadenza - 1′

98 on cue - Più mosso \( \text{4:120} \)

Continue ascending idea
in free improvisation, daydream-like

98 on cue - Più mosso \( \text{4:120} \)

harmony can go free but
bring it back to A7+

respond to saxophone b.g.s
playful, childlike, sentimental

D\(^+\) A\(^+\)

D

accel..............

rit....................

Piano cadenza - 1′
Oneirology

[Music notation]

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

1st, 2nd x lower 8va

alto + piano solo - 4x

Golian

Bolian

Golian

Bolian

Golian

Bolian

Golian

Bolian

Golian

Bolian

Golian

Bolian

Golian

Bolian

Golian

Bolian

Golian

Bolian
2: Entering the Subconsciousness

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Mode: G harm minor #4 - solo fills (in the style of Ethiopiques)

Simile

Simile

Simile
Oneirology

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

continue comping in a similar style
31

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

32

33

solo creeps in

34

tenor solo - open
- 20-30"

on cue - choose own rhythms - staggered entry

grad cresc.

mode: G harm minor #4

grad cresc.

comp

Fmin (maj7 #4 b6)

35
rubato
play pitch row using own rhythm,
create the effect of time standing still

on cue

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

rubato

on cue

on cue

on cue

on cue

fill - 5"
"depart from reality"
3: Dream within a Dream

\[ \text{Sop. Sax.} \]
\[ \text{Alto Sax.} \]
\[ \text{Ten. Sax.} \]
\[ \text{Bari. Sax.} \]
\[ \text{Pno.} \]
Oneirology
Open repeat with piano solo - 
20" and fade

Play 2x repeats then let previous section inspire a duo improvisation with piano. 
imagine you are delving deep into the layers of your subconsciousness

Respond to saxophones repeated chord and begin duo improvisation with alto 
imagine you are delving deep into the layers of your subconsciousness

Move to free harmony

Piano and alto 
free improvisation - 2'

Imagine you are delving deep into the layers of your subconsciousness
4: Déjà vu?
Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.

92
93
94
95

Bmaj7/Bb
Bm7b5
Emaj7/Eb
Em7b5
Dmaj7/Db
Dm7b5

96
97
98
99

Cmaj7(b9)
Ddim6
Fmaj7(b9)
Gdim6
Emaj7(b9)
F#dim6
rubato

play pitch row using own rhythm, create the effect of time standing still

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

modus:

cresc.

Pno.

on cue - a tempo

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.
misura approx 4"

Più mosso \( \text{\textup{\textipa{q=142}}} \)

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

misura approx 4"

(soprano part)

Use upper register

Oneirology
Oneirology

Sop. Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Pno.

a tempo - soli
piano solo

C  Fm/C  C7  F/C
C  Fm/C  C7  F/C
Più mosso \( j=180 \) molto accel.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Pno.

Fm\(^5\)/C

\( \sum \sum U \)

\( \sum \sum U \)

\( \sum \sum U \)

\( \sum \sum U \)
Jeremy Rose

Between Worlds
Between Worlds

for alto saxophone and string quartet

Between Worlds was written for Nick Russoniello and Acacia Quartet and released on the album *Between Worlds* (2014)

Duration: 15 minutes

in three movements
Between Worlds

as recorded by Acacia Quartet and Nicholas Russoniello on the album 'Between Worlds' (2014)

Movement I:

Moderato \( \text{q} = 160 \)  

Jeremy Rose  
2014

Alto Saxophone

Violin I

Violin II

Viola

Violoncello

as recorded by Acacia Quartet and Nicholas Russoniello on the album 'Between Worlds' (2014)

Presto \( \text{q} = 212 \)  

Jeremy Rose  
2014

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.
Alto Sax.

Moderato

\( q = 120 \)

accel.

101

101

Between Worlds
Between Worlds

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

132
Between Worlds

Movement II

\[=60\] Freely

espress, ad lib

\[\]

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

\[p\]

espress.

\[pp\]

non vibrato

vibrato

\[p\]

arco

non vibrato

vibrato

\[p\]

arco

non vibrato

vibrato

\[p\]

arco

non vibrato

vibrato

\[p\]

pizz.

\[pp\]

arco

vibrato

\[pp\]

arco

vibrato

\[pp\]

arco

vibrato

\[pp\]
Between Worlds

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

\[ \text{Alto Sax.} \]

\[ \text{Vln. I} \]

\[ \text{Vln. II} \]

\[ \text{Vla.} \]

\[ \text{Vc.} \]

\[ \text{Between Worlds} \]

\[ \text{40 a tempo} \]

\[ \text{Dolcissimo} \]

\[ \text{molto rapidamente} \]

\[ \text{cadenza - ad lib} \]

\[ \text{liberamente} \]

\[ \text{espress.} \]

\[ \text{pp} \]

\[ \text{mp} \]

\[ \text{arco} \]
Movement III

Alto Sax.

Vln. I

Vln. II

Vla.

Vc.

Between Worlds
Jeremy Rose

BORDER CONTROL

for piccolo/flute, bass clarinet, trumpet in C and vibraphone
BORDER CONTROL

for piccolo/flute, bass clarinet, trumpet in C and vibraphone

BORDER CONTROL was written as part of Ensemble Offspring's 2014 inaugural Hatched Academy
1st performance: 30 October 2014,
Lamorna Nightingale (piccolo/flute), Jason Noble (bass clarinet),
Callum G'Froerer (trumpet) Claire Edwardes (vibraphone, percussion)
Music Workshop, Sydney Conservatorium of Music

Duration: 13 minutes
Improvised duo with trumpet - together but loose
Play long notes using the tone row with timbral variations
(repeat if necessary)

Improvised duo with piccolo
Play long notes using the tone row with timbral variations
(repeat if necessary)

repeat 3x

repeat 3x
II. Slow

\( \text{\texttt{\textcopyright{} Flute}} \)

\( \text{\texttt{\textcopyright{} B. Cl.}} \)

\( \text{\texttt{\textcopyright{} C Tpt.}} \)

\( \text{\texttt{\textcopyright{} Vib.}} \)

\( \text{\texttt{\textcopyright{} a tempo}} \)

\( \text{\texttt{\textcopyright{} rit.}} \)

\( \text{\texttt{\textcopyright{} p\texttt{\textcopyright{}}}} \)

\( \text{\texttt{\textcopyright{} mp\texttt{\textcopyright{}}}} \)

\( \text{\texttt{\textcopyright{} mf\texttt{\textcopyright{}}}} \)

\( \text{\texttt{\textcopyright{} harmon mute}} \)

\( \text{\texttt{\textcopyright{} a tempo}} \)

\( \text{\texttt{\textcopyright{} rit.}} \)

\( \text{\texttt{\textcopyright{} p\texttt{\textcopyright{}}}} \)

\( \text{\texttt{\textcopyright{} mp\texttt{\textcopyright{}}}} \)

\( \text{\texttt{\textcopyright{} mf\texttt{\textcopyright{}}}} \)
Border Control

Picc. 43

B. Cl. 43

C Tpt. 44

Vib. 45

Picc. 46

B. Cl. 47

C Tpt. 48

Vib. 49