Different Every Time: The Integration of Improvisation into Through-Composed Music.

FOLIO

(volume 2)

Paul Cutlan

A portfolio of compositions submitted in Partial fulfillment of requirements for the degree of

Master of Music (Composition)

Conservatorium of Music

University of Sydney 2012
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:.................................................................................................................
FOLIO CONTENTS:

Different Every Time: the Integration of Improvisation into Through-Composed Music is a presentation of six works by Paul Cutlan.

The folio consists of the following volumes and items:

VOLUME 1. ANALYTICAL NOTES

Different Every Time: the Integration of Improvisation into Through-Composed Music – written thesis.

VOLUME 2. FOLIO OF COMPOSITIONS: (including an audio CD)

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Emission Impossible

Paul Cutlan

Instrumentation: Trumpet in B♭, Alto Saxophone in E♭, French horn in F, Piano, Double Bass, Drum Set

This piece is written for improvising musicians. Several sections call for improvisation using given pitch sets. Much of the bass and drum parts call for creative choices or elaboration of the given material.

All instruments are notated at concert pitch. The double bass sounds an octave lower than notated, including harmonics in the treble clef.

\[
\frac{13}{8} = \frac{3}{4} + \frac{3}{8} + \frac{2}{4}
\]

different divisions of the bar are indicated by \( \Delta = \frac{3}{8} \)

Key to Drum Set Notation

- High Hat (foot)
- Floor Tom
- Snare Drum
- Rim shot
- Small Tom
- R.C. Ride Cymbal
- H.H. High Hat

D. S.

Written for the group "Squall", led by Stephen Morley.
Fanfare Rubato $\frac{1}{2} = 112$

- **B♭ Tpt.**
- **A. Sax.**
- **Hn.**
- **Pno.**
- **Bass**
- **D. S.**

©2008
with mute

simile

pizz.

espress.

D. S.
Emission Impossible

B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

gradual rallentando rit.

rit.

rit.
Mechanised Driving Beat \( \frac{4}{4} = 120 \)

- **Bb Tpt.**
  - \( mp \)
  - \( \text{simile} \)
- **A. Sx.**
  - \( mp \)
  - \( \text{simile} \)
- **Hn.**
  - \( \text{Open} \)
  - \( \text{simile} \)
- **Pno.**
- **Bass**
- **D. S.**
  - \( mp \)
  - \( \text{(a)} \)
  - \( \text{(b)} \)
  - \( \text{(b)} \)
  - \( \text{(a)} \)
  - \( mf \)

©2008
Emission Impossible

B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

©2008
Emission Impossible

C

B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

cup mute

pp

pp

pp

pp

Cup mute

with mute

f

mp

f

p

©2008
B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

Emission Impossible

©2008
B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

Piano Solo:

random tom's to complete basic bass drum/ hi hat feel snare off
explore this mode - melodically, harmonically - in different registers.

continue groove ad. lib.
Emission Impossible

©2008
Emission Impossible

B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

introduce cymbals
Improvisate a dialogue between the note groups in the top line, interrupted by pedal notes in the bottom line.
Increase activity and intensity.
Emission Impossible

B♭ Tpt.

A. Sx.

Hn.

Pno.

Bass

D. S.

a tempo

ff

ff

ff

ff

ff

ff
Develop the theme just played using its mode:
play kick and H.H. as written, 
play tom-toms as written or improvise.

improvise bass line

pizz.
End solo as melody enters

End as written

gravitate to:

only cymbals: tremolos and ¾s

(cue = alto melody)

continue ad lib: washes with no tempo
Emission Impossible

[Musical notation image]

continue groove ad. lib.
Subito Tranquillo

Open repeat - about 45" - 60"
approx. 5 times

Feel free to vary the rhythmic pattern on each repeat - leave out more and more notes until pattern is mostly sustained notes and rests.

After 10-15 bars, agree on cue:

Play occasional pedal notes for the duration of one bow.
Chorale II - Postlude  $d=100$

with mute

continue sparse cymbals  $pp$ through end of piece
Back to the Ranch: George W.'s Farewell Dance

Paul Cutlan

Instrumentation:  
- Soprano Saxophone in B♭  
- Alto Saxophone in E♭  
- Tenor Saxophone in B♭  
- Baritone Saxophone in E♭

All instruments are notated in concert pitch

The piece requires a tenor sax player who can improvise in a harmonically based jazz style. The soprano sax player must also improvise, preferably with a blues inflection, but abstract, non-idiomatic techniques are also useful.

The style of the piece is meant to convey a 'swing' feel, notated in 12/8, with frequent changes of metre denoting 'missing' beats or fractions of the beat. The resulting impression should be of anticipations or syncopations becoming 'on'-'beats', an effect which should unsettle the listeners' feeling of 'toe-tapping' groove. However, the players should execute these metre changes effortlessly, as if nothing is amiss.

- △ denotes grouping of 3 quavers  
- | denotes grouping of 2 quavers  
- + denotes an extra independent quaver

In most cases 11/8 is grouped as if normal 12/8 was intended, with the last quaver missing: 3+3+3+2. 10/8 is usually grouped 3+2+3+2. Unusual groupings are clarified with the above symbols.
Back to the Ranch: George W.'s Farewell Dance

Intro - lugubrious $\frac{d}{\text{i}} = 104$

Paul Cutlan

©2009 Back to the Ranch: George W.'s Farewell Dance

Paul Cutlan

©2009
A Pushing Country Swing - gutsy $\frac{1}{4} = 112$

Back to the Ranch

©2009
Back to the Ranch

S. Sx.

A. Sx.

T. Sx.

B. Sx.

Tenor Solo

F7

Eb7

C

Back to the Ranch

©2009
Back to the Ranch

©2009
Back to the Ranch
Back to the Ranch

F  Slight ritard.  -    -  legato - no accents  \( \frac{4}{4} = 104 \)

© 2009
Back to the Ranch

Soprano Solo

G    Soprano Solo
F7    bluesy

like a stuck CD

- stop soloing

look annoyed

©2009
keep soloing - go haywire
if you haven't already
then peter out... 

scherzando

quick gliss up flutter tongue
(like a record scratch)

keep soloing - go haywire
if you haven't already
then peter out...

Back to the Ranch

©2009
Back to the Ranch

©2009
Across
The
Top

Suite in three movements

Instrumentation:
bass clarinet (doubling soprano saxophone),
string quartet
double bass

Paul Cutlan
© (2012)
This suite was inspired by a journey from the Pilbara and Kimberley regions of North West Australia, through the Northern Territory and down the East Coast.

The bass clarinet/soprano sax and bass parts call for modally based improvisation. The string quartet parts offer several opportunities for improvisation. If non improvisers are involved, the written parts should be played at these points, or the improvised parts can be played by either the wind player or double bassist.

Light amplification of the double bassist is recommended.

Notated in concert pitch, with double bass sounding an octave lower.
Gibb River Road

Across the Top: Gibb River Road ©2011
Tempo steadying slightly

B

Improvised Solo E Diminished scale

B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Across the Top: Gibb River Road ©2011
E Diminished scale

Bass line for bass clarinet solo
and string quartet backgrounds: in tempo but sparser....
as written or ad lib.
E Dorian

B. Cl.

Vln. 1

This bass line optional

Vln. 2

Vla.

Vlc.

Cb.

no accents

no accents

no accents

no accents

Across the Top: Gibb River Road ©2011
Gibb River Road

B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Across the Top: Gibb River Road ©2011
B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Bass Improvise E Diminished (TSTS)
- start within the texture
Start to emerge more as a soloist and interact with viola and cello pizz figures
Tenderly and Hesitantly \( \text{d} = 56-58 \)

Con sord.

\( \text{pp} \)

Arco

\( \text{pp} \)

Across the Top: Gibb River Road ©2011
Gibb River Road

Across the Top: Gibb River Road ©2011
B. Cl.  Vln. 1  Vln. 2  Vla.  Vlc.  Cb.

\[ \begin{align*}
\text{133} & & C^6_9 & & B -11 \quad \text{(Tacet)} & & F^\flat -11 & & F^\natural\#11 & & D^\flat \text{ m}_7 \\
\end{align*} \]

Across the Top: Gibb River Road ©2011
Tempo Relaxing slightly

B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Across the Top: Gibb River Road ©2011
Tempo 1

Respect to Melody recap, based on:
Hijazz (E F G A B C D E)
Dorian (E F# G A B C D E)

Across the Top: Gibb River Road ©2011
B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Altered (E F G A* B- C D E)

Tacet

Across the Top: Gibb River Road ©2011
Gibb River Road

Across the Top: Gibb River Road ©2011
Across the Top: Gibb River Road ©2011
Gibb River Road

Across the Top: Gibb River Road ©2011
**quasi senza tempo**

Gradually ascend through harmonics/multiphonics from C# fingering

Gradually ascend through harmonics/multiphonics on open E string
II
Lost Souls

Soprano Sax.

Violin 1

Violin 2

Solo

Viola

Cello

Bass

Sustained - \( \text{=} 108 \)

Across the Top: Lost Souls ©2012

Paul Cutlan
Lost Souls

Across the Top: Lost Souls ©2012
Lost Souls

Across the Top: Lost Souls ©2012
Lost Souls

S. Sx.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Across the Top: Lost Souls ©2012
Lost Souls

Across the Top: Lost Souls ©2012
Solo after Vl 2 over G drone - phrygian background tonality with some chromatic alterations

(Play backgrounds only for other soloists)

G Drone (Violin solo Open) Phrygian based backgrounds, with some chromatic alterations ad lib.

* Solo backgrounds: repeat each section as desired (at least 4 times). Fragments of each section may be repeated independently and all riffs are ad lib. at player's discretion. Ideas from early sections may be reused later. Tacet the occasional bar. Try not to progress all at the same rate.
Lost Souls

S. Sx.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Across the Top: Lost Souls ©2012
Lost Souls

S. Sx.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

187

espress.

187

espress.

f

leggiro
crazy exaggerated expression

crazy exaggerated expression

f
espress.

full tone

Across the Top: Lost Souls ©2012
III
Reconcile

Paul Cutlan

Bass Clarinet

Violin 1

Violin 2

Viola

Cello

Bass

Across the Top: Reconcile ©2012
Quasi Tempo

B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

repeat ad lib - not synchronised

repeat ad lib - not synchronised

Short cadenza D\textsuperscript{b} locrian 10 -12 " duration

Across the Top: Reconcile ©2012
Reconcile

Across the Top: Reconcile ©2012
Reconcile

B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Main Voice

Reconcile

Across the Top: Reconcile ©2012
moving forward $\frac{d}{=46}$

pp

pp

mf

$\text{poco rall.}$ free recitative

Short cadenza: $\text{A minor background}$

Across the Top: Reconcile ©2012
Reconcile

poco più mosso \( \dot{=} \) 80

B. Cl.

Vln. 1

Vln. 2

Vla.

Vlc.

Cb.

Across the Top: Reconcile ©2012
Across the Top: Reconcile ©2012
Score notated in concert pitch.
All tremolo textures with similar note values are to be slightly phased: they shouldn't sound synchronised.
All melodic fragments should be phrased together, one of the players leading the tempo.

©2011
Paul Cutlan
Quasi Tempo $\frac{1}{4} = 76$ Open Repeat

On Cue:
Sustained gradual microtonal slide down

Improvise
continue gentle cycling of 4 pitches ad lib.

continue gentle cycling of 4 pitches ad lib.

continue gentle cycling of 4 pitches ad lib.

continue gentle cycling of 4 pitches getting lower

©2011
The bass clarinet and bass parts call for modally based improvisation.

Light amplification of the double bassist is recommended.

Notated in concert pitch, with double bass sounding an octave lower.
Times Past

Paul Cutlan

\( \frac{q}{4} = 132-138 \)

Bass Clarinet

Violin 1

Violin 2

Viola

Cello

Minimal vibrato - simply

\( \text{Cello} \)

\( \text{Violin 1} \)

\( \text{Violin 2} \)

\( \text{Viola} \)

\( \text{Bass Clarinet} \)

©2011

Paul Cutlan
natural vibrato (espressivo)

©2011
Solo on G Dorian
Se Con Fervide Maní

Composed for the suite *Tra Parole e Silenzio* written by members of the band **MARA!** to words by Edoardo Di Giovanni.

**Instrumentation:**
- women's choir
- clarinet in B♭
- soprano saxophone in B♭
- bouzouki
- double bass

The choir parts were written for the **Martenitsa Choir** and are written with Bulgarian women's choir singing techniques in mind. As such the ranges of the soprano, mezzo-soprano and alto parts are lower and more limited in range than classical vocal ranges.

In the opening section for divide choir, those voices with sufficient range are invited to sing the continuation of their melody to the next part (i.e. soprano 1 - mezzo 1 - alto 1; soprano 2 - mezzo 2 - (rest) - alto 2).

The vocal sound required is softer and more bel canto than the true Balkan style.

**Notated in concert pitch:** bouzouki and double bass sound one octave lower than notated.
Se Con Fervide Mani

words by Edoardo Di Giovanni

Music by Paul Cutlan
Se Con Fervide Mani

S 1

S 2

Mezzo 1

Mezzo 2

A 1

A 2

B♭ Cl.

S. Sx.

Bzk.

2nd time only

(tacet 1st X)

©2010
Se Con Fervide Mani

S 1

S 2

Se con fer vi de

Mezzo 1

ma ni mi pro ten do

Mezzo 2

ma ni mi pro ten do

A 1

tu di ne

A 2

pp
dal la mi a soli
tu di ne

B Cl.

S Sx.

Bzk.

D B.

©2010
Se Con Fervide Mani

16

che non siamo soltanto due alberi

che non siamo soltanto due alberi

che non siamo soltanto due alberi che le radici allontano

3

3:2

F\textsubscript{min} B\textsubscript{bmin} Db

©2010
ora pos siamo in contra ci
ora ora in contra ci
ora o ra ora pos siamo o ra pos siamo pos siamo
Se Con Fervide Mani

Io non ho voce amore per mandarti parole con il

\( D_b \)
\( F \)  \( F_m \)  \( D_b \)  \( F \)  \( E_b^7 \)  \( A^b \)  \( B \)  \( D^b \)
ven - to in quest' im - mo - bi - le not - te che so - fo - ca l'e - co dei

ven - to in quest' im - mo - bi - le not - te che so - fo - ca l'e - co dei

ven - to in quest' im - mo - bi - le not - te che so - fo - ca l'e - co dei

E♭₉

E♭₉
Se Con Fervide Mani

53

S

pas - si

53

M

e ti

53

A

of - fro

53

Bb Cl.

le mi - e

53

S. Sx.

mani

53

pp

Bb

pp

Eb7

Ab

B

Eb7

Ab

B

Eb7

Ab

D#
Solo quasi rubato - espressivo

lo non ho voce amore ma queste mie fervi
a tempo $\frac{\text{O}}{\text{O}} = 176$

Soprano saxophone

Soprano saxophone

Bass clarinet

Bass clarinet

Bassoon

Bassoon

Double bass

Double bass
Se Con Fervide Mani

Soprano Saxophone

Ti ca che
da ali
dà ali}
moving forward $\frac{2}{4} = 184$

Tutti Soprani

mf lo non ho voce amore ma queste mie ferve

mf lo non ho voce amore ma queste mie ferve

mf lo non ho voce amore ma queste mie ferve

arpeggiate in quavers
voice in any register
F a bit faster $\frac{\text{}}{\text{}} = 192$

Se Con Fervide Mani

Soprano sax
è un'agitazione che dà ali

C\textsuperscript{#\textminuscule} min Pick up to Solo

F\textsuperscript{#\textminuscule m7} > E\textsuperscript{#} > G\textsuperscript{#7} C\textsuperscript{#\textminuscule m}
Se Con Fervide Mani

H a bit faster \( \frac{4}{4} = 192 \)

S

M

A

Bb Cl.

S. Sx.

Play 2nd time only

Play both times

D7

G

A\text{m7}

B\text{min}

Bzk.

D.B.

©2010
CD Track Listing

Track

1  
*Emission Impossible*

Kim Griffin – trumpet, Nathan Henshaw – alto saxophone, Graham Nichols – French Horn,
Timothy Fisher – piano, Steve Elphick – double bass, Philip South – drum set

2  
*Back to the Ranch: G.W. Bush’s Last Dance*

Paul Cutlan - soprano saxophone, Richard Maegraith – alto saxophone,
Tim Clarkson - tenor saxophone, Nick Bowd – baritone saxophone
Recorded 7 December 2011, Sydney.

   *Across the Top Suite*

3  
*Gibb River Road*

4  
*Lost Souls*

5  
*Reconcile*

Paul Cutlan – soprano saxophone and bass clarinet, Veronique Serret, Mirabai Peart (3), Skye Mcintosh (4, 5) – violins
James Eccles – viola, Oliver Miller – ‘cello, Cameron Undy (3), Brett Hirst (4, 5) – double bass
Recorded 11 March and 22 June 2012, Sydney.
6  
*Rustle*  
8:51

Philip Johnston – soprano saxophone, Paul Cutlan – alto saxophone,
Sandy Evans – tenor saxophone, Nick Bowd – baritone saxophone
Recorded 8 August 2011, Venue 505, Sydney.

7  
*Times Past*  
3:25

Paul Cutlan – bass clarinet, Veronique Serret, Mirabai Peart – violins,
James Eccles – viola, Oliver Miller – ‘cello, Cameron Undy – double bass

8  
*Se Con Fervide Mani*  
4:49

Silvia Entcheva – solo soprano, Martenitsa Choir, directed by Mara Kiek,
Paul Cutlan – clarinet, Sandy Evans, soprano saxophone,
Llew Kiek – bouzouki, Steve Elphick – double bass
Recorded at Megaphon Studios, 2010 – 2011 and released on *Tra Parole e Silenzio,*
Mara! & Martenitsa Choir, MM003.