

Terminal Station:
The Creation And Study of
A Canadian Rock Operetta
(And Its Idiomatic Soup)

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Abstract

What does the action or discipline of composition mean in 2017? Different arts will flow into, and away from each other organically. Rigidly defined boundaries can restrict what art belongs where, and which preservation and qualitative techniques are used, and can be an impediment to evolving the creative process.

Authenticity happens in a fleeting moment; it is a product of an evolving environment; some aspects natural, others arranged and ordered. It may be fortuitous to freeze creation in a moment, and it may not. Preserving compositions made using the Digital Audio Workstation will require acceptance of methods that are not yet standard pedagogy, but are common and required in the business and professional lives of composers all over the world.

The process used to create of the original Rock Operetta “Terminal Station”, initiates a discussion about method, content and technology, and supports a philosophical and cosmopolitan compositional environment in 2017.

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Introduction

I have been a professional performer, producer and songwriter, working, and recording for 30 years, and creating specifically with Digital Audio Workstations (DAW) for 17 years. My first commercial recordings were released in the late 1980's, a short time after working with Canadian visual artist and musician Michael Snow. I was a technician assembling and translating Snow's maquettes into the large sculptures that still hang menacingly from the front of Rogers Centre in Toronto, called "The Audience." It was during this visual arts gig, standing next to an unfinished sculpture of a monumental woman some 17 feet tall, that I heard my own composition via radio station CKLN. That was the moment I chose music over visual arts as a profession.

Consequently, that single composition required years of saving money in order to record mix and release it on long playing vinyl disc. There were countless rehearsals with band mates. The human and monetary cost seem punitive and prohibitive to making music, and so I began learning the skills of sound engineering through studio work.

I've learned a great deal from touring and releasing original music, and from mixing the albums and the live shows of more than 3000 performers, comprised of jazz, punk, rock, folk, classical, world and operatic icons.

I have engaged in a kind of composition that appears at odds with some schools of thought. Many musical ideologies teach composition as if it is accomplished without the influence of the many processes and circumstances that I know to be integral to composition. I believe that compositional approaches and mediums can be shared between, and have always been the result of an evolution of mixed musical and artistic idioms. I feel that there is room for

an approach than can move music past concerns of “idiomatic or cultural authenticity”, where music is considered to have undisputed origin or value.

My colleague Len Guenther recently gave me his take on the issue of authenticity that I find commiserate with my own creative beliefs, and a valuable reminder while in the throes of creating. He wrote, “Authenticity is about becoming oneself in opposition to cultural norms and tradition.”

It is from this perspective that I sometimes skirt the perimeter of the expansive authenticity debate. For the purpose of this thesis, authenticity is a moving target to be punctured only once in a moment, the environment or space evolving constantly to reframe creation from new perspectives, ad infinitum.

The purpose of this work is to discuss the compositional process, and where it has evolved to, through the course of creating an operetta, and to create the content required to present it. Coincidentally it makes an argument for the use and acceptance of varied compositional tools such as the music studio console, and the Digital Audio Workstation (DAW) as standard practice, and the DAW's digital record as the appropriate score.

Secondarily, the music itself will show the ease with which varied musical idioms and instruments will interact with each other, primarily because of the use of the DAW, and its ability to imitate and make useful, virtually any sound or musical instrument, including the ones used commonly in western classical music. A final commercial stereo audio recording will also be supplied; its completion with out the DAW would not have been possible. The compositions themselves would not exist with out the use or influence of the DAW, and many parts rely on the DAW or a compatible counterpart for their performance.

Hopefully the reader will agree, that despite the commonly expressed fear that music made primarily through the computer will lack humanity, the listener will recognize the human

heart as whole and present within its performance.

Though it is not the purpose or subject of this research paper, it became apparent that a deeper investigation into the myriad meanings and implications of the ownership of music, would be of interest in the future. A study considering different peoples reasons for composing, and the relationship between published (preserved) music and its perceived value could lend a great deal to the subject here in. The use of the DAW and the implications of publishing ones own work aurally, in print, and now digitally in an academic way, could require a paradigm shift within parts of the music community. The business of music education, and the work of composition can be radically altered by the use of the DAW. This shift could be considered analogous to the advantages and pitfalls of abandoning pen and paper for the typewriter, working through word processing and finally accepting the use of a notation software such as Sibelius, and the laptop computer as a standard. For those who struggled to edit on paper while creating a thesis, it must appear as though certain talents and efforts are devalued, in order to accommodate a new technology that requires years to master, and constantly expects refreshed talents in order to take advantage of it's creative power. After all, forms of paper and pen have been adequate since antiquity.

It is also apparent that the new technologies could be considered effective teaching tools while placing a different perspective on the roles that many have relied on in order to earn a livelihood, such as editing, mixing, arranging, engineering, publishing, teaching, and playing music.

While creating the music for this thesis, I shared the content with trusted friends in order to gain their reflection. Due to the subject matter, their reactions where almost always guarded and apprehensive, and concerned with my well-being. I believe this is due to the common practice in popular music in which the authors will often express their own perspective

and experience.

Many works, especially operatic ones, discuss gruesome topics such as suicide, death, and afterlife, or return from a form of Hades or Hell, but usually from the perspective of the past via myth and legend. The reactions so far to this work are interesting to me, in that they speak to a absence of, or repulsion to the real stories that a composer might share, rather than romanticized and distant psychological and abstract forms that we often create in place of connecting directly with each other.

It is my voice that you will hear singing, and my fingers performing acoustically and virtually while committing musical ideas to hard drive, with the help of the computer's voice. This thesis is not meant only for your mind's ear, but also for your physical ears as well. You will read and hear my story and composition, and view an account of some of the tasks of creating a finished commercial product, as a result of the knowledge required to operate a DAW.

All final mixes were mastered online for broadcast by Landr, a company and website that employs algorithms that map sonic preferences, and then alters final mixes to match accepted broadcast standards.

Chapter 1: This Composer's Credo and Thoughts about Composition and Method

I don't need or want music to take me away. I want it to take me to it. What is *it*? I don't want fantasy. I want insight. I like the here and now. It might be due to my secular nature; I have no God or heaven to aspire to. I want the music that I create to reflect my relationship with this life.

For me it is contrary to purpose to call something art when it is philosophically rigid, when context cannot re-imagine it, or when it relies only on being rectangular, or being confined by a stave, stage or stanchion. And equally so when autonomous, it moves nothing, and requires only definitions, uniforms or status, and not involvement, commitment, emotion and action. When the idea of it, is more valuable than it, itself. Where ownership (copyright) is value, and the written or painted paper piece is valued more than the act of making it (only one thing requires the other). Steve Reich puts in plain language some of my concerns for an informed approach to music making, including the need to reflect upon one's environment, in order to create something vital.

You grew up with Chuck Berry, and uh... hot dog stands and a million burgers sold at uh ...you know McDonalds. That's running through your subconscious. I don't know what you have to do about it but just... y know don't tell me some lie...pretend you're in Vienna in 1812, cause you're not...¹

Steve Reich

Defining Composition

"The action or art of producing a work of music, literature, or art".²

¹ From the documentary "in The Ocean" <https://www.youtube.com/watch?v=h0NwiTHIhGM>

² Taken from the Apple dictionary referencing, The Oxford American Dictionary

What is implied or understood by the definition above is that *music* means the aural document, that *literature* would mean a group of words (a physical document), and that *art*, a visual and sensual document. Never the less, composition is the arrangement, of the elements of sight, touch and hearing, and in the case of multidisciplinary arts and culinary art, taste and smell, come into play as well. To go a step further, it would not be unreasonable to suggest that a scent of Hyacinth or of rotting garbage, or presentation in a museum or on a street corner will influence a person's experience of a composition. It is another tiny leap to suggest that a musician script, score or order these sensual influences as part of a composition. Composition might involve one person alone by candlelight with a quill, two exchanging files by Internet across a nation, or ten between corners of the earth. It could involve many, whose disciplines are varied.

The Score

The Western musical score is an attempt to forever freeze a musical idea. There is a beginning and an end; the parameters are set, and dynamics carefully measured. It is a document for archival purposes, and a guide to the re-creation of musical moments strung together for another time. This does not mean for a moment, that the score will be interpreted as the composer intended.

The way in which a composer might order and consider balance, unity, movement and rhythm, focus, patterns and proportion, will be limited to the environmental factors at play in the time and place that they are existent.

A composer of orchestral work in the classical realm creates for instruments that are mostly predetermined; their timbre, the quantity of instruments (defining their dynamic ability), their placement in the visual and aural spectrum a known factor. The audience will experience

the piece in a space that can accommodate an orchestra, and can decide to sit nearer a violin than to a cello, in essence making a choice as to the mix, or the representation of certain sonorities over others. The composer composes knowing these things before hand, and dynamic direction is given based on sonic considerations that might include section size, or whether the piece will be performed by period instruments, thus defining their own unique harmonic character. The map of these interactions is called the score. The score is determined by the choice and availability of instrumentation, and its usefulness will be determined by its ability to accommodate the composition. The composition and score are defined by the knowledge set or a preference for the idiom or piece, which in turn are often influenced by pedagogical practices. There is not necessarily a chicken or an egg, and an oeuvre is not airtight; all music has evolved through varied forms of authenticity, to its present state. This is true of all forms of music, whether they are jazz, rock, bhojpuri, or carnatic, the possible list of emerging and melting music, could contain a thousand specialities.

In 1937, composer John Cage makes a prediction about the score in an essay called *The Future Of Music: Credo*.

I believe that the present methods of writing music, principally those which employ harmony and its reference to particular steps in the field of sound, will be inadequate for the composer, who will be faced with the entire field of sound.³

We have been at that moment for quite a while, and we are still there, here and now.

³ Cage, John. *Silence. 50th Anniversary Edition Paperback* . Wesleyan University Press: 2013

The Chapter 2: Electronic Media as Compositional Tools

The Recording Studio

There is no shortage of composers who believe in, and work using recording studios as an aspect and essential instrument of their compositional practice. Glenn Gould, who many agree was one of the greatest North American musicians of the twentieth century, spent a great deal of time composing through the use of tape editing and imitative environmental musical signposts such as reverb and panning.

Another successful and influential composer, producer and creator of the ambient music genre, Brian Eno wrote:

When you walk into a recording studio, you see thousands of knobs and controls. Nearly all of these are different ways of doing the same job: they allow you to do things to sounds, to make them fatter or thinner or shinier or rougher or harder or smoother or punchier or more liquid or any one of a thousand other things. So a recording composer may spend a great deal of her compositional energy effectively inventing new sound or combinations of sounds.⁴

In essence, knowing the tools of the studio requires a similar knowledge set to knowing the character and limits of the instruments of the orchestra, and is essential to the act of composition, in a contemporary way. But how do we represent these instruments, and their characters and dynamics with a score language created 300 years ago, especially if the characteristic of those instruments can only be known or experienced in real time, such as with automated (scripted changes) random pitch filtering (random and selective addition or removal of sonic characteristics)?

⁴ Ambient Music. *Audio Culture, Readings in Modern Music*. Bloomsbury Academic, 2004

Musical Instrument Digital Interface (MIDI)

Simply stated, the Musical Instrument Digital Interface, or MIDI, is a digital communications language and compatible hardware specification that enables multiple electronic instruments, performance controllers, computers, and other related devices to communicate with one another within a connected network.⁵

The Digital Audio Work Station (DAW)⁶

For better or worse, most professional composers working in all musical idioms today use, or have their music processed by a digital audio workstation. In use since the late 1970s, the DAW is a culmination of musical and compositional knowledge. It is not an overstatement to say that a DAW's sound library can mimic or store and reproduce most, if not all of the recordable sounds known to humankind, and that new sounds are created daily for use in musical composition. The DAW not only maps the occurrence of pitch, loudness, its placement and direction (implied placement as part of an orchestra), distance, timing and timbre in the traditional Western sense (the score), but also the phase considerations, and the history of the process required to create those sounds when they are synthetic. The DAW contains the process and information required to replay a composition or group of compositions in a virtual folder called a "session". This session represents the history of the evolution of a composition in play, and it shows and remembers every change of mind that the composer has had, and the process by which the composition grew to accommodate what came before. One of the many benefits of this is that a student or musicologist studying the composer can observe these processes and the map of the occasion by opening a session. The digital memory required to preserve an average session is that which is contained by a common flash drive, often in the realm of 4-10 gigabytes. While recorded acoustic (non MIDI) instruments would need to be remapped as MIDI,

⁵ Huber And Runstein. *Modern Recording Techniques Fourth Edition*. Focal Press: 1997

⁶ DAW is an electronic device or computer software application for recording, editing and producing audio files such as songs, musical pieces, human speech or sound effects. https://en.wikipedia.org/wiki/Digital_audio_workstation

the traditional score is created almost as a matter of fact in the rear ground; it is a document that requires knowledge of the DAW and specialties study such as audio engineering. Musical audio, video, and MIDI files created by use of the DAW can be shared easily across continents, as can the entire session, encouraging collaborative work. Analog instruments are equally at home along side digital ones while using the DAW, or can be translated into midi-based sounds.

The DAW can be a substitute for a musician; it can be a tool that records, and teaches etc. The DAW is not a panacea for listening to or creating great and lasting music, but for the purpose of this thesis, its implications are important.

Chapter 3: Words, Silence (Space), Copyright and Improvisation are Composition

Words

In 1965 Marshal McLuhan is quoted as saying “the spoken word is music, pure music at any time. It is a form of singing.”⁷

That same year, composer Steve Reich recorded street preacher Brother Walter in San Francisco’s Union Square, and created a piece by editing the tape to create melody and rhythm, specifically highlighting the phrase “it’s gonna rain”.⁸ McLuhan and Reich were not the first to think about words as music; many composers do not give preference to music made by inanimate objects manipulated by us, over the music of words or that of birds, their collusion in everyway an integral part of the whole composition. A flute’s pitch may be placed to accommodate a sung word in harmony, a drum might echo or sound in place of an adjective or a snare drum imply a gunshot.

Some schools and specialities will say that the words that accompany an opera or a song are not music, but libretto or lyric (they can be all three), and not in the composer’s realm of expertise. The music written for this thesis was dramatically affected and directed by the rhythmic and melodic nature of the lyrical content. Some will insist that certain sonorities should not be visited, or that certain venues are required for enjoyment of a composition. It is important to remind the reader that cultural experiences and behaviours, religious belief, class considerations and language, are only some of the many environmental circumstances that will inform pedagogical preferences leading to idiomatic choices. The definition of composition as a whole does not change, nor does that of a composer’s role in music in general. It is not in the purview of this thesis to deeply examine the reasons for the idiomatic and pedagogical

⁷ Bazzana, Kevin. *Wondrous Strange: The Life and Art of Glenn Gould*. McClelland and Stewart Ltd: 2003.

⁸ Reich, Steve. *Writings On Music 1965-2000*. Oxford University Press Inc: 2002

preference of all compositional schools, but to ignore the traditional rules observing artistic measure, and to serve musical intuition. The purpose of the compositions that are part of the Terminal Station project, is to create with respect to this time, in this place, and with the tools at hand and the sounds and influences of this very year, country and knowledge set.

Where music is concerned, the act or thing of composition includes real and implied spatial considerations, analog, electronic and digital media tools (including tape manipulation), the sense of sight and presence of literature (score) and words, and indeed, anything that the composer feels is necessary to communicate her ideas.

Copyright

The creators of music effectively gain intellectual copyright (unless forfeited by contract) immediately upon creation of a phrase or musical piece. Copyright is a record or an indication of intellectual property, and identification of the creator's ability to regulate the expression of the ideas contained therein. The composer can decide by what means (if at all) their music is preserved.

Through legal contract, a publisher often gains copyright and/or administrative privileges in order that they might reproduce the work, and promote the score and composer as needed. The publisher places a value on the score in the way of price, and generally, the more active the publisher's interest in the composer's work, the more likely the value of the original score will increase socially, as well as monetarily.

We place an academic value on publishing music as well; it is a kind of rubber-stamp of creative authenticity, and a proof that the work has met a measure of academic review.

Silence (Space)

John Cage's composition *4' 33"*, was composed in 1952 for any instrument or combination of instruments, and is one of his many experiments with scripted silence and as a result, the environmental sounds that may be heard as music. His belief was that any sound could constitute music. During the first performance of the piece by David Tudor, the pianist sat silently through the three-movement piece, marking the beginning by closing the keyboard lid, and defining the three movements by opening and then again closing the lid, until the piece was finished. Four minutes and thirty-three seconds had passed, giving the composition its name. The environment became the piece. The music was the breathing and shuffling of a well-heeled crowd, seated in a converted barn. The throat clearing and sneezing, the mechanical snaps and bangs of a heating system or of a climate regulating system were forced into the score. These makers of euphonic and cacophonous sound were represented by nothing but the lines of the stave on the original score; there is no way in which one could see or score the random music that certainly evolved, but the composer could imagine it before hand. This score does not exist without the empty space, and a version of the score (the original has been lost) re-written from memory by pianist David Tudor, is preserved at the Museum of Modern Art in New York City. The score for *4'33"* is as much a visual statement in its entirety, as it is a musical one. The score represents a kind of thought music, which is not unlike reading a fully notated score by Bach and imagining the piece in one's mind's ear in its entirety, given knowledge of the environment in which it will be performed, and the instruments within it. A latter version of the score on which words are the music, removes the need for tempo causing duration, with Cage's direction, seen in Figure 3.2.

"...However, the work may be performed by any instrumentalist or combination of instrumentalists and last any length of time".

Figure 3.1: Re creation of Cage's original 4'33" score by David Tudor⁹



Figure 3.2: Later score 4'33" score by John Cage¹⁰



⁹ <http://blogs.getty.edu/iris/audio-david-tudor-at-the-getty-research-institute/>

¹⁰ Figure 3.1: <https://johncageexhibition.wordpress.com/portfolio/433-2/>

Improvisation

The improvisation that occurs throughout the score was influenced by Cage's choice of venue, which in turn influenced the type of person (and to a degree what they wore), the sounds they made as a result (consider coins instead of bills in a pocket), and the rhythm of the rain that was said to have fallen.¹¹ In much the same way, jazz improvisers have long composed in real time, providing only rudimentary scores, often just a line or two of melody, a numbered chord progression and lead sheets. Often, successful compositions are defined as much by the tonal and performance characteristics of the instruments and players gathered or made available, as they are by the instruction of the composer. John Zorn, a well-known composer of jazz, klezmer, and chamber music, speaks to this in an essay called *The Game Pieces*:

Many people have wondered why I have deliberately chosen not to publish (or even write down) the rules to these pieces, preferring to explain them myself in rehearsals as part of an oral tradition. The reasons are many. There is a lot more to these pieces than just the rules. For one thing, the choosing of players has always been a crucial part of the performance process and the art of choosing a band and being a good bandleader is not something you can impart on paper in a written preface to the score. Although these pieces were written in the abstract and can be done by essentially anyone, they were not written in a vacuum. They were originally written to harness the personal languages of a new school of improvisers...¹²

¹¹ Larson, Kay. *Where The Heart Beats: John Cage, Zen Buddhism, and The Inner Life OF Artists*. Penguin Books: 2013

¹² *Audio Culture, Readings in Modern Music*. Bloomsbury Academic, 2004

Chapter 4: Terminal Station's Composition

Here, the goal of the composer is to combine the many artistic influences the he has encountered, as elastically as possible, blurring the lines of his cultural and historical musical experience. No doubt, the composition contained here in will be placed in time and in space by the very nature of its presentation and the instrumentation used. There has been a short historical window in which one could write, perform, record, mix and edit a musical piece with the sounds and execution of a Bansuri flute next to a synthetic Steinway piano and a hi fidelity recording of a subway train made by a cell phone, mixed in ones own home, by a single musician. Yet this kind of practice has become common for many.

Given the creative freedom gifted by technologies, and the library of time, the perspectives and investigations of themes that are morally difficult, or emotionally “too close for comfort” are possible. Classical opera, opera comique, rock opera, musical plays etc. are often written from a distant perspective, referencing myths, legends, and histories removed from the personal experience of the composer. They touch on suicide, murder, adultery, and other themes common to life on earth, but what of the composers own life? What of the desire to say something of one's own history directly, and the warts within? It is one thing to write of the death of a God, or the desire for a goddess, it is another to admit personal weaknesses and agonies. We are agreed that these things are reasonable, and they are prescribed. But what of the death of a loved one, or ones own suicidal thoughts in a moment of exhaustion, or witnesses to weakness? What if interpretation of the events is outside the tolerance of popular faith or culture? How will an audience react? What is music for, if not to encourage discussion and exchange information and stories? How should a composer express and preserve these experiences, with consideration to present technologies, financial or perceived cultural

deficiencies? What of the composer with a mind to express via chamber and orchestral instruments, but without access to a union orchestra or performance hall?

Terminal Station's Technical Composition

The music created to support this thesis was made entirely with a commonly found DAW called Logic Audio, which was installed on a basic Mac computer called "The Mini." Together, these two tools cost less than the average laptop used by university students. In short, the technology is accessible.¹³ A large proportion of dynamic, spatial and timbral aspects of these compositions cannot be represented by standard notation, and so screen shots will be used in place of the real time DAW, as submission of the full score via DAW is not yet permitted at York University.

Often, the compositions created for this thesis start with the appearance of a chord pattern that is influenced by an experience. The pattern or progression is then recorded using the instrument that seemed the most useful to the progression or lyrical content. *Track Level Jumper*, was motivated by Allegri's *La Miserere*. There are subtle changes in triad use that inspired a sense of floating between chords. The instrument used to record the bed track for *Track Level Jumper* is the *Loog*, a three-stringed acoustic or electric instrument designed for small hands and for teaching children. The acoustic version was used in this piece, and has the tuning G2, B2, E3, which is considered quite low, and unique to this instrument.

¹³ The computers used by York University's music department to teach, have Logic Audio installed on them. The usefulness of this DAW has been taught to undergraduate students by the author.

Figure 4.1: The Loog



The keyboard track was created to accommodate the recorded Loog track, and so on through to the strings, vocal arrangement and samples, each recorded instrument influencing the next. This process is typical to the entire project. In essence, the orchestra is improvising by reeling in time, over and over again, until each player has had an opportunity to hear and react to the music. Each player's part is influenced by a different evolutionary state.

Below you will find four screen shots representing a typical session (the score) from this project. The views of each screen represented by the capture can appear simultaneously across four different computer screens, and exist simultaneously as data, immediately available at all times. One can arrange many pre-set screen preferences, if only one display screen is available.

Figure 4.2: Logic Audio Mix Page



Figure 4.2 shows the virtual studio console, and images representing inserted dynamic and spatial effects (1) represented as light blue rectangles. It also shows volume automation for the track “feedback”¹⁴ (2) which is a recording of a Fender Telecaster (volume, tone, timbre) leaning against a Traynor 15 watt amplifier (gain¹⁵, volume, three tone sweeps, reverberation¹⁶). The channel strip that houses the E note feeding independently through the Telecaster becomes a chord by the end of the piece, helped along by inserting an aural spreader, compression (a signal attenuator), and a flanger¹⁷. The signal is also bussed (sent) (3) to two effects channel strips (machines or programs that alter sound), (4,5), to be further altered by two reverb units in the next screen capture. These effects are essential to the piece, and the best way to explain

¹⁴ “The returning of a loudspeaker signal back into a microphone feeding that speaker.” Huber And Runstein. *Modern Recording Techniques Fourth Edition*. Focal Press: 1997.

¹⁵ “Amount of amplification in Decibels.” Huber And Runstein. *Modern Recording Techniques Fourth Edition*. Focal Press: 1997.

¹⁶ The persistence of a signal, in the form of reflected waves in an acoustic space, after the original sound has ceased.” Huber And Runstein. *Modern Recording Techniques Fourth Edition*. Focal Press: 1997.

¹⁷ “A process whereby a delayed signal is combined with itself undelayed. The delay is varied to create continual changes in timbre.” Huber And Runstein. *Modern Recording Techniques Fourth Edition*. Focal Press: 1997.

them is through use of the DAW. Consider that every instrument might have similar considerations, and therefore legibility considerations on the printed page. While an acoustic guitar, violin or drum might rely on relatively few factors with regard to its sound reproduction, the electric guitar often relies on many processes. The very real guitar featured in two songs as part of this thesis (and in figure 4.4), is equipped with hum bucking pickups (TV Jones FilterTron and Seymour Duncan Vintage Stack), unique in the Telecaster used. The amplifier through which the signal passes has vacuum tubes chosen to “break up” in a specific way (Electro Harmonix 12AX7 preamp tubes and JJ EL84 output tubes), and one can choose to bypass the tone stack,¹⁸ in order that the frequencies reproduced by the installed non-native speaker (Celestion Vintage 30), are broad or carved in their sonic character. The physical microphone chosen is a Shure SM 57, and is one of hundreds available. Each microphone has characteristics peculiar to the make and model, and again will effect the character of the sound recorded. All of this, before we have brought the signal or sound wave to the DAW.

Figure 4.3: Traynor Guitar Amplifier and Shure SM 57 Microphone



¹⁸ Wikipedia. A **tone stack** is a specialized type of audio filter incorporated into the circuit of an audio amplifier for altering the frequency response of the amplifier. The term is primarily used in reference to instrument amplifiers such as guitar amplifiers.

Figure 4.4: Fender Telecaster with FilterTron and Seymour Duncan Pickups



Figure 4.5: Frequency response, Vintage 30 speaker (left), and "stock" Rocket 50 (right)

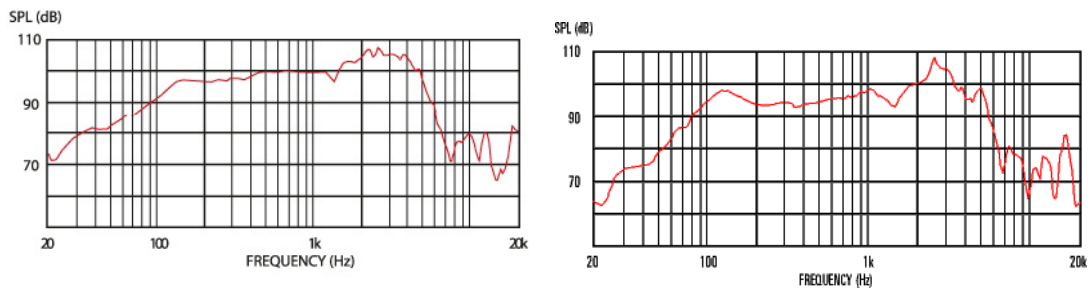


Figure 4.6: Fender Telecaster's Filtertron (neck) Output

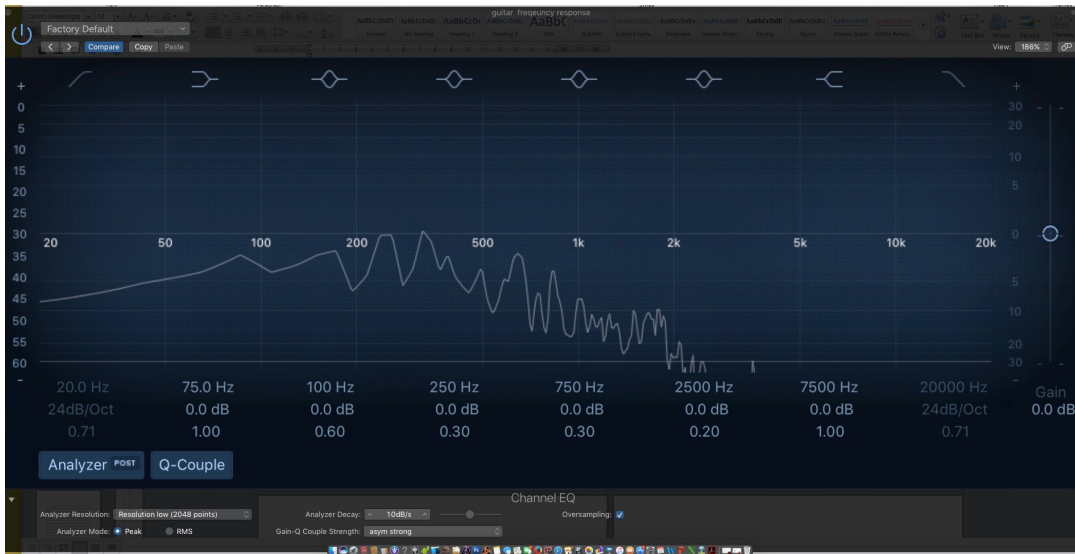


Figure 4.7: Fender Telecaster's Seymour Duncan (bridge) Output

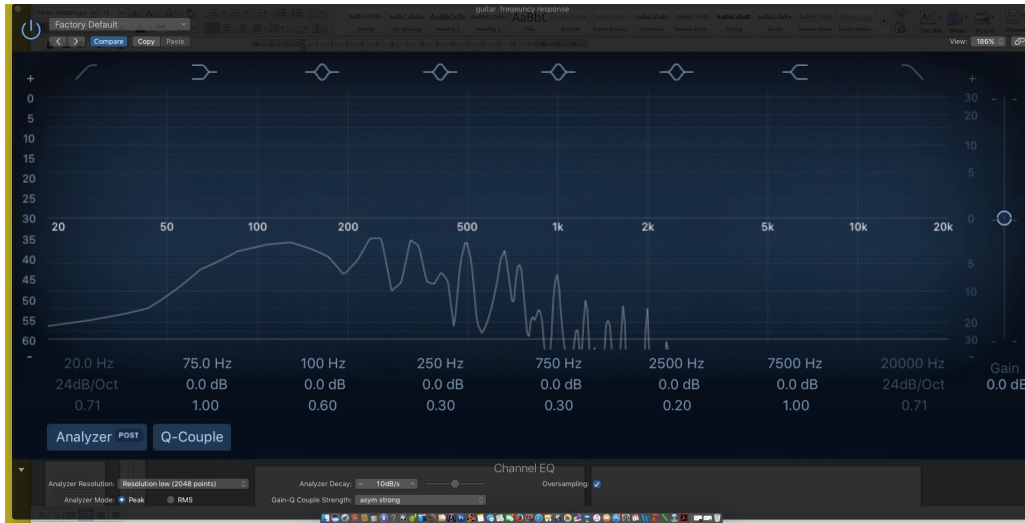


Figure 4.8: Logic Audio Score View

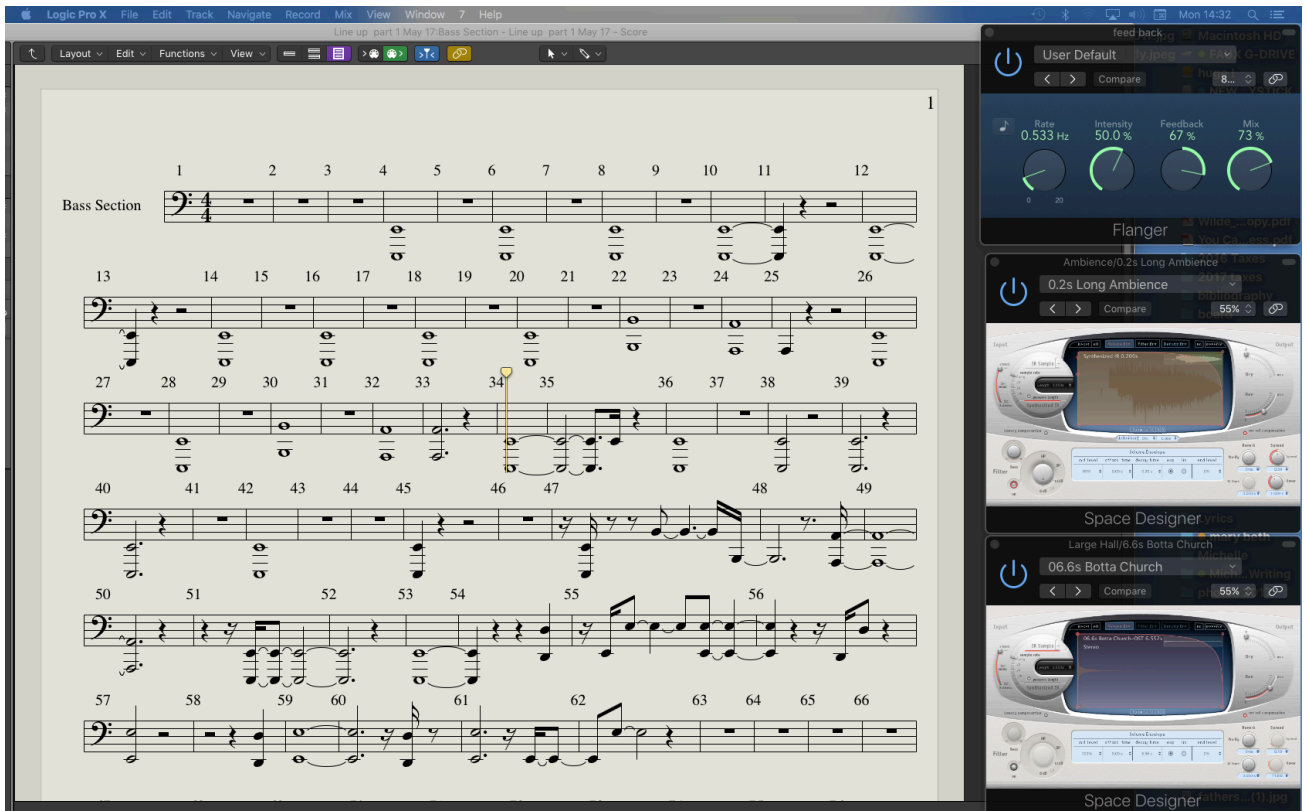


Figure 4.8 is perhaps a more recognizable vision for many musicians. The keys played by the composer on a keyboard trigger MIDI data which is recorded by the DAW. This data has

been written as notes on a staff. The full score, including all of the instruments included in the session, is available in its entirety. Next to the notation are three effect units, stacked vertically, all of which are entirely automatable in an endless array of possibilities. The top unit is the aforementioned flanger with four distinct parameters, rate, intensity, feedback, and mix. The next two graphics middle and bottom right, are the two separate reverb units required to create the washed chord that evolves from the random feedback of the Telecaster; one is set as if the guitar and amplifier are in a large hall; the other gives a longer ambience, and slow decay.

Figure 4.9: Logic Audio Tracks View

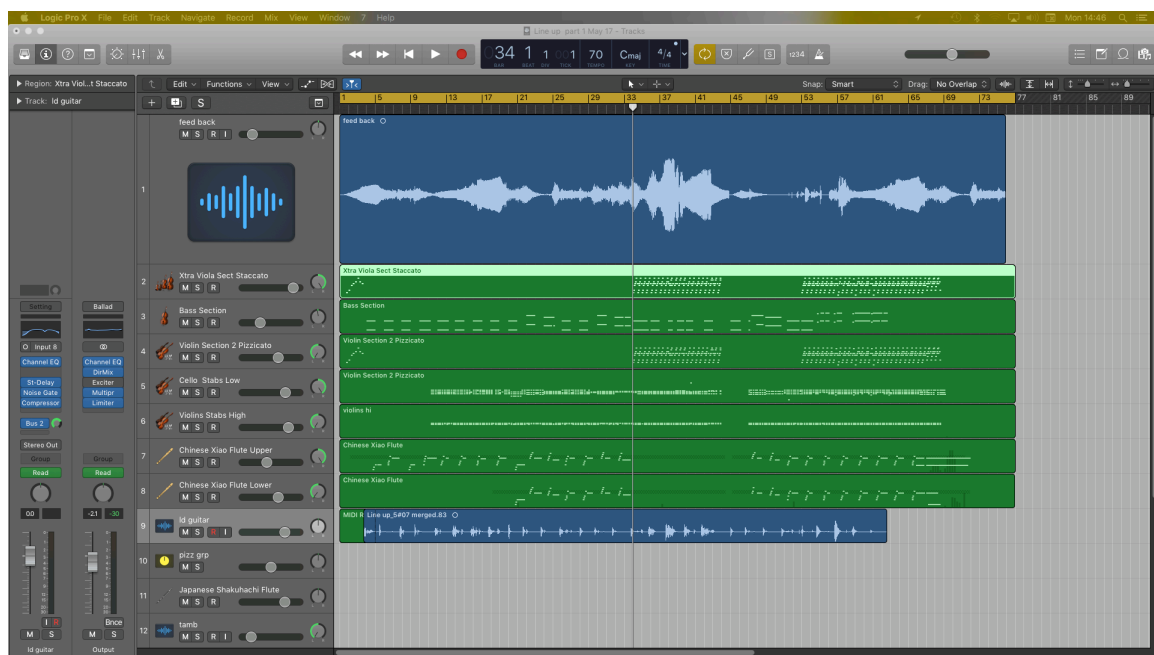
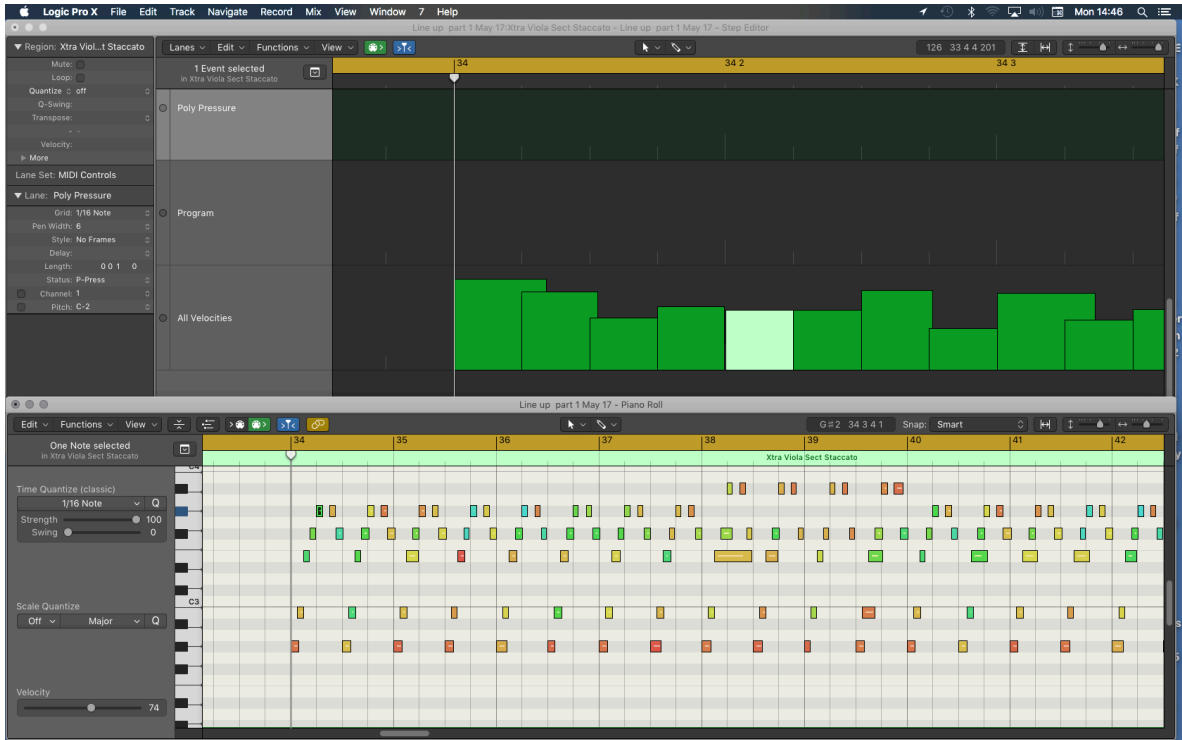


Figure 4.9 shows the entire timeline of nine different instruments, some MIDI based, others organic. Their pan and volume settings, their mute, solo or record status, the key and time signature, the tempo, and the bar count position of the cursor are visible. The blue areas are the waveforms of recorded analog instruments, and the green sections contain virtual MIDI bars that trigger synthetic copies, facsimiles or samples of cello, violin, viola, and Chinese xiao flute (or any other sound for that matter). Also seen on the left is the master output section,

including the inserts (physical or virtual sonic machines), that will prepare this composition for radio play at internationally accepted levels through the use of compression, equalization and limiting.

Figure 4.10: Logic Audio MIDI Pitch Data and Velocity View



The lower half of figure 4.10 above is a view of rectangular or square multi-coloured MIDI notes in relation to time (horizontal) and the keyboard (vertical). Their colour relates to their velocity¹⁹ (perceived as volume). The quietest represented as 1 or violet, and the loudest as 127, or dark red. You may notice the use of the colour spectrum created by breaking white light into its primary colours: red, orange, yellow, green, blue, indigo and violet. In the lower half of figure 4.10, the fifth note (a green rectangle) from the left is highlighted and appears green within a black frame. In the upper half of the screen the fifth and light green pile represents the

¹⁹The piano, being velocity-sensitive, responds to the speed of the key-press in how fast the hammers strike the strings, which in turn changes the tone and volume of the sound https://en.wikipedia.org/wiki/Keyboard_expression

velocity of the highlighted note in a different way. These piles show the perceived volume of each and every note, in relation to each and every other note.

Figure 4.11: Spectrum Bar

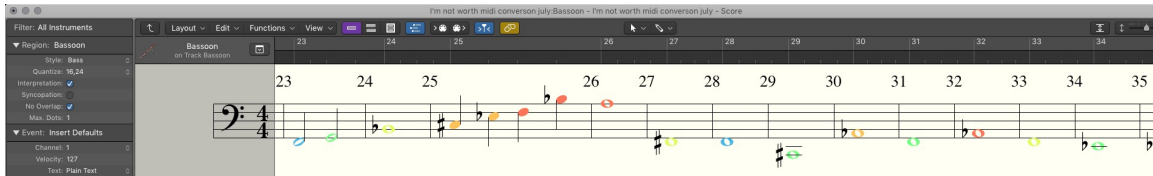


Loud (127)

Quiet (1)

Note dynamic can also be viewed on the stave with colour as in the figure 4.12. Dynamic information can be figurative, without the need for print below or above the stave.

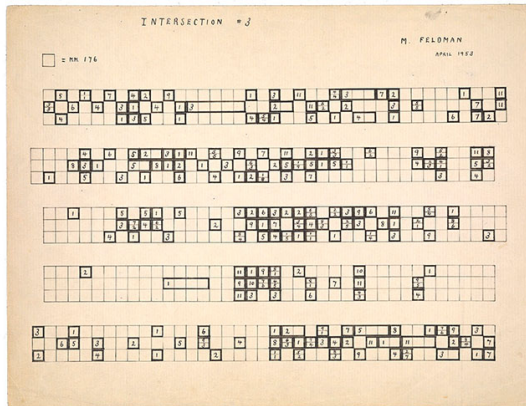
Figure 4.12: Notation and Dynamic Colour



The view in figure 4.10 could be compared to the graphic scores created by Morton Feldman written in the early 1950s,²⁰ defined by the rectangular or square note graphics as representation of note length and dynamic. Visual representation aside, Feldman's score exists to elicit sound, while the DAW's graphic score is created both as an artefact of sound and as the guide, and trigger for performance.

²⁰ Larson, Kay. *Where The Heart Beats: John Cage, Zen Buddhism, and The Inner Life OF Artists*. Penguin Books: 2013

Figure 4.13: Graphic score,²¹ Intersection # 3 by Morton Feldman.



The DAW's inclusive score creates different reading and performance possibilities immediately upon creation. Kay Larson, in her biography about John Cage *Where the Heart Beats*, writes:

Graphic scores introduce visual and performative openness and indeterminacy into the process of composing music. Traditional scores oblige repetition...The Graphic score is a kind of abstract art (so to speak) - a drawing that evokes a field of sound.²²

Brent N. Boutwell is quoted in the same book and paragraph about the role of a graphic score:

...It serves to "erect a non linear, 'imagistic' sense of time"²³

Despite the graphic scores ability to be abstract, a close look at figure 4.10 will in fact show specific note length, dynamic and pitch. Consistent use of this part of the score manifests a sight-reading ability not unlike the understanding of the traditional score. There are many levels of process required to impart the character of each instrumental performance. With the DAW as the score, the details of this compositional process are both definite and exacting, or vague and suggestive in a way that the usual notated score could not possibly be, while still supplying the

²¹ <http://blogs.getty.edu/iris/audio-david-tudor-at-the-getty-research-institute/>

²² Larson, Kay. *Where The Heart Beats: John Cage, Zen Buddhism, and The Inner Life OF Artists*. Penguin Books: 2013

²³ Brent N. Boutwell, Larson, Kay. *Where The Heart Beats: John Cage, Zen Buddhism, and The Inner Life OF Artists*. Penguin Books: 2013

very traditional article as well. In some cases, the score generated by the DAW might appear to contain notation that is overly literal, didactic, or unnecessary. The information is necessary to the computer as performer; a good example would be found in the translated notation of the bansuri flute. While programming the instrument, breath, attack and decay are variables. programming the action of breathing before the note is to sound fully, required the midi information to appear earlier than the sound is achieved.

In this dimension of composition, the composer while composing is recording and mixing engineer, producer, archivist, arranger, and musician and computer technician.

The composer while composing is also the publisher, and there in may lay an unintended purpose and usefulness of this tome. Receiving and understanding the DAW based composition in its digital entirety as a proof unto itself, and as representation of extensive exhaustive compositional practice, is essential to understanding the composer's intention, and the process required in the composition's preservation.

The artist owns and completes this work, but who will endow it with academic value, if no one will see or hear it in its natural state, as sound, or as a session on a computer with access to all of the samples, sounds, processors, and engineering evidence, and through high quality audio systems? Would we be able to consider the complexities of *Dido and Aeneas*, in an active car repair garage? Who will measure its ability to fulfill expectations of balance, integrity, finesse, beauty, ingenuity, relativity, knowledge transfer and attainment? If the mind's ear does not have the experience to imagine the qualities of the music or the unique instruments by only seeing and not hearing the score, how will they know whether it can be given an academic year or nay?

Chapter 5: The Story Created to Influence the Rock Operetta “Terminal Station”, and the Myth of Edward Greer

It is important to note that the following tale a story composed of truths, half-truths, the opinions of the author, and out right manufactured lies. The content of this chapter is essential to the knowledge set required in understanding and performing the composed music of “Terminal Station”.

The tops of the autumn trees look like soft orange and red pillows, and they smell like rotting pomegranates, from the rail edge of the Overlea viaduct. Cars run through them like fruit flies, like insects getting high on the stolen nectar that oozes from the places the fruit touches the highway. Combustion engines leave caustic carbon smog floating back up here to you, a lone pedestrian on a sidewalk; an afterthought. A selfish army of relentless, frantic disease ridden insects, 100,000 lost and desperate souls stealing liquid sugar away to their holes and castles, dumps and swamps. Assuming you hit the mark, it would be impossible to fail being crushed many times before the ensuing traffic jam. The wind is warm; the earth is receiving the dying leaves confidently, endlessly, and without regret.

I’ve learned that a deviated septum, can deny you the spiritual elevation of yoga. Breathing through the nose is the only way to enlightenment. I’ve observed that creating art does not make one an artist. Having one’s art possessed, and having it being owned, now there’s the thing that confirms your status. I’m lucky to have been owned quite a few times in my life.

There is also the track level approach. No waiting; quick, decisive, spectacular. Turn around, and head back the way you came, walking. You know you wouldn't make it over. There is still time.

Until a month or so ago Edward Greer (Eddy), who much like Orpheus, was a minstrel and had a muse for a mother. At Toronto's Art Gallery of Ontario, a likeness of *L. Faux* (Eddy's mother) hangs 10 feet high and every inch the mother he knew, waiting, innocent and vicious, miss-loved, and impetuous. She is still waiting, and she's dead, a dilettante whose life did not come to her in the right time. She is now immortalized in North American and European Art galleries, and actually much larger than life. Giant size.

In 1969, at the age of 33, she left her 4 and 6 year-old sons to her husband, embracing her teenage brother-in-law and the hippie dream, later to join him in marriage. Does one need to tell you the Greek-themed tragedy that might follow such an act? You can imagine the mess for yourself.

Edward's father Al Faux, was born in 1932 in Sault Saint Marie Ontario. He was the son of a man who by all accounts was hardened and abusive, and no doubt the product of a person much like himself. Al followed in the tradition of his own father at first (the other Al Faux), apprenticing at the steel mill, and earning his papers as a tool and die man. He was a union horn player on the side, and a cadet just a few years short of being considered of age to join Canadian Soldiers in the Second World War. He escaped *The Sault* (pronounced *soo*), and attended Ryerson Polytechnic College in Toronto in the late 1950s, later to teach there, and at the Ontario College of Art.

Edward has two brothers (one two years older, one twelve years younger), both of whom sprang from unions different from the one that birthed him. It was made abundantly clear by their mother, that the eldest had been adopted, because there was trouble “conceiving” at the dutifully required time. The vague rumour about the oldest brother was that his birth name had the paternal moniker “Kennedy”, alluding to the possibility of a connection to the American political dynasty... you can never be too sure. Afterwards, Edward was a miracle of course, and apparently no one noticed his appearance in utero until six months in, awash in second hand alcohol and cigarette tar as he was. The youngest brother was by his father’s second wife, Starr. At the time, Starr was a twenty something college student who briefly inherited his ailing father’s first two sons, his ravaged body, and exceptional brain. Eddy’s father raised the boys in assorted buildings that resembled homes; 28 sided, farm house, and tent, the latter in which he lived his last days, choosing to die in a morphine dream and drowned by pancreatic cancer, penniless, soon to have his name on a Canadian Postal Stamp representing his designs. Eddy was 11, and he was 45.

I have only just this moment, accepted my hand writing as mine, as my own. It will not evolve much at all any more, or become more legible, and it is time that I allow other people to see it without excusing it.

That’s the thing about life - it’s the smalls over and over. It’s the myriad debasements, and the criticisms and losses that will drive you to jump. If our village has carelessly nurtured us, we may need some respite from a long, or short and tiresome life. Most will agree that the quality of a person is not defined by the amount of time spent here on the surface of a blue planet. It is not even necessary to define anyone’s value at all (is it?). One thing is for sure, you will not take your carbon based possessions with you; your Maserati will not get you to

“Heaven” any quicker, unless of course you drive it off the edge of the Scarborough Bluffs, or some other such misfortune.

Edward had an ear and talent for music, but the village from which he eventually escaped would not support what they considered his understandably vague desire to “do something different”. Edward had not been taught or encouraged to elaborate about his deepest wants. His people would rather such needs and desires evaporate into years of self loathing and fitting in, until finally in the end, poof, off one goes to an imaginary land of lovely doilies and agreeable dead ancestors. Like magic!

It might be due to my secular nature; I have no God or heaven to aspire to.

Magic is a different ball of wax all together. One of the greatest and most frustrating things about music and art in general, is that it’s ability to enchant humanity, or the birds, and the Gods and rocks in the case of Orpheus, is well... magic. Most people do not have the ability to compose or perform transformative works of art. Despite arduous training by well meaning people and organizations, the large majority of students will enter into service as a tool or technician, recreating a fleeting moment of inspiration created by someone with an indisputable understanding of us as we are, now. That someone will synthesize their environment, they will put a finer and visceral point on a seemingly confounding nest of conflicting emotions. They might use the numbers and ratios of Pythagorean theory in order to create systems, scales and harmony, but they will not be able to predict the outcome of their composition, the bit that makes a father cry, or the refrain that a nation adopts as a call to arms. Certainly some composers achieve these kinds of results more than others. If we could teach it, magic that is, we would. We would all aspire to communicate in a fashion that benefits our village, through art.

When someone departs in haste from this plane, and their mortal feet leave this planet, they will scatter behind them a rendering of their brief stay here; a physical and ethereal history of children and yachts, deeds and arrangements, entitlements and travels, lovers and wars. In the case of some who will die in a hospital in a cosmopolitan place like Toronto Canada, their personal effects might be presented to their next of kin or caregiver in a clear plastic garbage bag. The clear bag is a security measure as much as it is a tool to carry, and any secrets contained therein, or insights into a person's final days are clearly visible for all to see. This was the case for Edward, weeks after his mother's departure. As he sifted through the bag, he found a cherished shawl covered with cat fur, a ring from her grandchild, a wallet with usual health cards and a bag of various medications prescribed to prolong life, and deny the failure of the liver, heart, kidneys, and lungs. In fact, what had brought her there to the hospital, really, was old age. Now that we can live beyond our body's effective past due date in 2017, we can die slowly, with or without dignity, while denying fate using medicinal cushions.

Now it's Edward's turn to test the unknown. Some say that they have seen their own death. Some, having been brought back to tell the tale after being declared clinically dead, claim to have seen the efforts made by doctors to restore them to life. Some say there is nothing after death; others believe that there is everything worth having, over there on the other side.

Edward is parted from his body, and his body from itself, technically suicide by indifference. The people moving inside and along with the subway tube complain of the inconvenience, while texting various higher ups that they will be late, due to a track level occurrence.

Edward has an opportunity to consider the absurdity of the contents of his own see through plastic bag, and the lessons to be learned within.

When some one dies, it does not follow that that there is a Hell, a Heaven, or even a third party judgment. There is a facilitator however (this is a myth²⁴ after all). We know that there are still traces of synaptic firings in the brain for a few minutes, and that organs will live for various lengths of time, from minutes to hours. The soul is said to weigh 26 grams. What Edward sees, feels, hears and touches in his transitional being, is going to determine his future.

Imagine a bright, warm, endless space. There are ragged lines of transitioning people dragging their bulging, torn, and spilling bags across a plane of hard light. They scramble to collect, even as old opera tickets and a picture of “the greatest day of my life” flutters away and is slipped on by another casualty. There are some who have balled up their plastic bag, as there was no need to bring one. There are others who fall quite reasonably and predictably in the middle, lugging and carrying, but not dragging their diary of things. They are all making their way intuitively to a long rectangular sign facing them; it is painted on the side of transport truck.

Continue or Paradise, Please Decide.

Justice Delayed is Justice Denied.

A Valkyrie²⁵, the mythical Norse character who traditionally chooses who will live and die on the field of battle, and in this case presented as a buxom lady wearing a horned helmet, and carrying a spear and a round shield, will engage travelers in a discussion and discovery of their things. Depending on your cult, training, or belief system, your decision could be obvious or laboured, but “Continue” will get you the biggest bigger bang, actually. The moment you think, “continue”, you’re most likely betting that non-theism will get you a more predictable or assured result, and you will learn that it doesn’t. You will fly away at an unimaginable speed, torn apart as if the Maenads you’ve secretly wished for hadn’t copulated for millennia. You are

²⁴ ²⁴ ...misconception, fallacy, false notion, old wives' tale, fairy tale/story, fiction; informal tall tale, cock-and-bull story, urban myth/legend.

²⁵ <https://en.wikipedia.org/wiki/Valkyrie>

now many with the universe, forever. No judgment... you are suddenly all knowing, but unable to touch your lover, or smell rain on the sidewalk. Paradise will be a bigger surprise though, and that is where Edward is headed.

Eddy considered the contents of his bag. Every guitar pick that ever flew from his fingers never to be recovered was there. A pair of red, ladies hip huggers with a 28-inch waist from the 7th floor of Toronto's Eaton's store, looked shabby but significantly torn in the usual way. A single copy of popular mechanics, dog-eared and worn, and the 45 rpm vinyl reproduction of "I Saw Her Standing There" by *The Beatles* were wedged at the bottom of the bag, creating an almost tear as the plastic bag stretched to its limit, where the disc pushed at the corner seam. There was no remnant of relationships or correspondence, and no real feeling of loss. There was a two-month pass for the European train network of the mid-1980s, newspaper clippings from the local music magazine's listings promoting his first professional show, a small steel drum with "Barbados" printed around the side, and a 1962 re-issue Fender Telecaster, cherry red.

All cultures can display racist elements. Most have been conquered or pillaged, raped or enslaved, starved or appropriated. In 21st century Toronto it is accepted that creating "safe spaces" can involve a kind of intellectual segregation. Racism, ageism, and sexism are battling isms galore.

It's those "smalls" again, those things that don't really line up. The presence of mostly musical paraphernalia seems to Edward, from this new perspective, completely useless. Being a touring musician only distanced him from those he loved, while putting a very fine point on the need for immediate gratification, in the absence of actual, chasm filling, loneliness quelling, love.

So he chooses Paradise. Instantly, there is a feeling very much like that described by Harry Potter while using a port key... "Downright unpleasant... can lead to nausea, giddiness and

worse.”²⁶ Another confusing consequence of this decision is that for a moment, Eddy is aware that he is headed straight back to earth at light speed, and then suddenly surrounded in darkness, and liquid.

Here is paradise, right now.

²⁶ <http://harrypotter.wikia.com/wiki/Portkey>

Chapter 6: Track Level Jumper

The protagonist of the operetta "Terminal Station" is out of energy, and tired of talking. He is worn down by the barrage of the small things in life, the indifference of his community, and not at all worried or afraid, but matter of fact. He is in a state of grace, continuing into more respite.

Through two years of subway and bus travel from downtown Toronto to York University in North York, I wondered at the lives and actions and thoughts of my own, and those of the people sharing transit with me. Twice or three times a week I arrived at Downsview Station (the last station on the line, for now), to an announcement from a prompter, and an automated, female voice.

Figure 6.1: Subway Read Out 1



Figure 6.2: Subway Read Out 2



Downsview station is the "end of the line". Often alluded to, it is a moment in one's life where there are no more choices to be made, no process left untried. Perhaps death.

On more than one occasion, the subway train on which I traveled was delayed due to a track level injury, or suicide. I watched as riders sighed and swore. Some gestured in full realization of the consequence to a life, but most expressed frustration, as they were now going

to be late. Track Level Jumper is an attempt to get inside the head of the victim, emotions spent, factual consequence considered.

I don't want to think about it	Jumper
I don't want to know	
A single thing	I don't want to talk about it
Don't want to hear my cell phone ring	I don't wanna see that stunt
Anymore	Again
You will know me by my blood type	On the tracks with people screaming
Driver	There's a way to get your needs met
	When your brain is in the gutter
I've been stuck inside for days	Never mind the track level
I can't feel the sunshine's rays	Jumper
On my back	
Where I should be feeling heat	Track level
Only	Jumper
There's no way to get your feet wet	
It's an extraordinary bummer	Track level
Never mind the track level	Jumper
Jumper	
	Track level
Track level	Jumper

I wonder at an approach, and the idea of living as though we are arriving at a terminal appointment, daily. I have known quite a few quality souls who have succeeded in ending their own life, whether by a sudden act, or the continuation of a very bad habit over an extended period of time. I make no judgement as to the value of a life based on the duration of it, and prefer instead to believe that life is just one piece of something much larger.

Classical opera has often addressed suicide and murder (*Orpheus, Carmen, Dido and Aeneas*, for instance) but popular rock music seems adverse to the subjects. Operas such as *Dido and Aeneas* have the advantage of a certain kind of displacement; the characters are gods or

mythic, and our attachment to them is philosophical, not personal. When I write about the suicide of a friend, or perhaps about my own relationship with mortality, one might be inclined to say that it is not discussion for pleasant company, but for the therapist. The purpose of this particular rock operetta is to communicate real emotion and experience, with a view to making others feel moved as well.

Performing the words for this song, I felt that I was trying to maintain an emotional contact with the subject. It was important to me to not over think the performance, and to deliver the harmonies intuitively and with presence. It is no matter what the perceived value or varied level of sophistication impressed upon a listener by the pedigree of the violin, cello, synth harmonies, sitar or counterpoint, this song can be shared and sung by playing only the chords seen in Figure 6.4, on an instrument with three strings, and this is the most important musical state for its transmission. The music can exist as a full score, a graphic score, a recorded multi-track, or in a simple loog songbook; in my view, being represented by these four distinct languages enhances the work's value.

Form/Structure

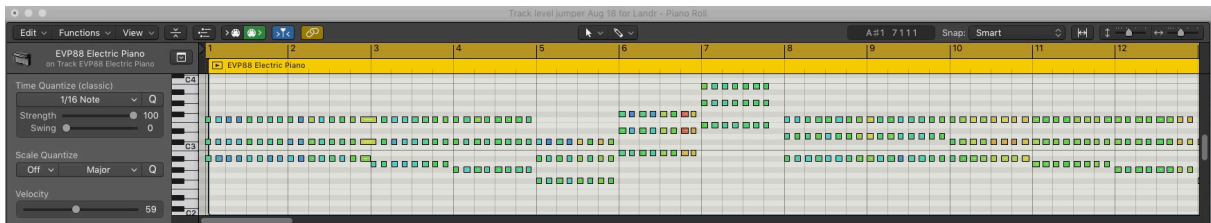
The chord progression for *Track Level Jumper* was written on an instrument called the "Loog", which has three strings, tuned G, B and E. The chords were initially inspired by the subtle chord changes of *Alegri's La Miserere Mei Deus*, a religious work specifically written for performance by a choir in the Sistine Chapel. Here at first, there is a subtle sliding of the root note (Bb) one step lower every two bars, progressing through the chords B Flat Minor, to A Augmented, to D Flat Major. Moving the fifth of B Flat Minor up a half step gets you F Sharp, the fourth chord of the progression. Move the third of F Sharp up one semitone, and the fifth north a whole tone and you have a B chord with the fifth on the bottom. An E triad evolves by moving the third up a step, and the fifth up a whole tone. Finally B Flat, the fifth has moved down a

semitone, the root up a semitone, and the addition of a D in place of the A Flat brings us to a B triad.

Figure 6.3: "Track Level Jumper" Verse Chord Progression Bars 2 till 12.



Figure 6.4: "Track Level Jumper" Verse Chord Progression MIDI and Dynamic Score Bars 1 till 12.



The Loog's open tuning and chord patterns used for the entire song appear in figure 6.4 and 6.5.

Figure 6.4: Loog Open Tuning.

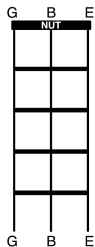
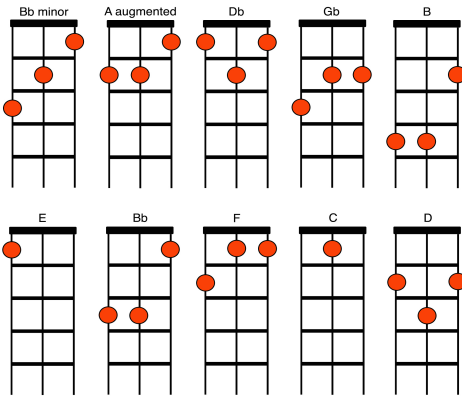


Figure 6.5: Loog Finger Positions (tabs).

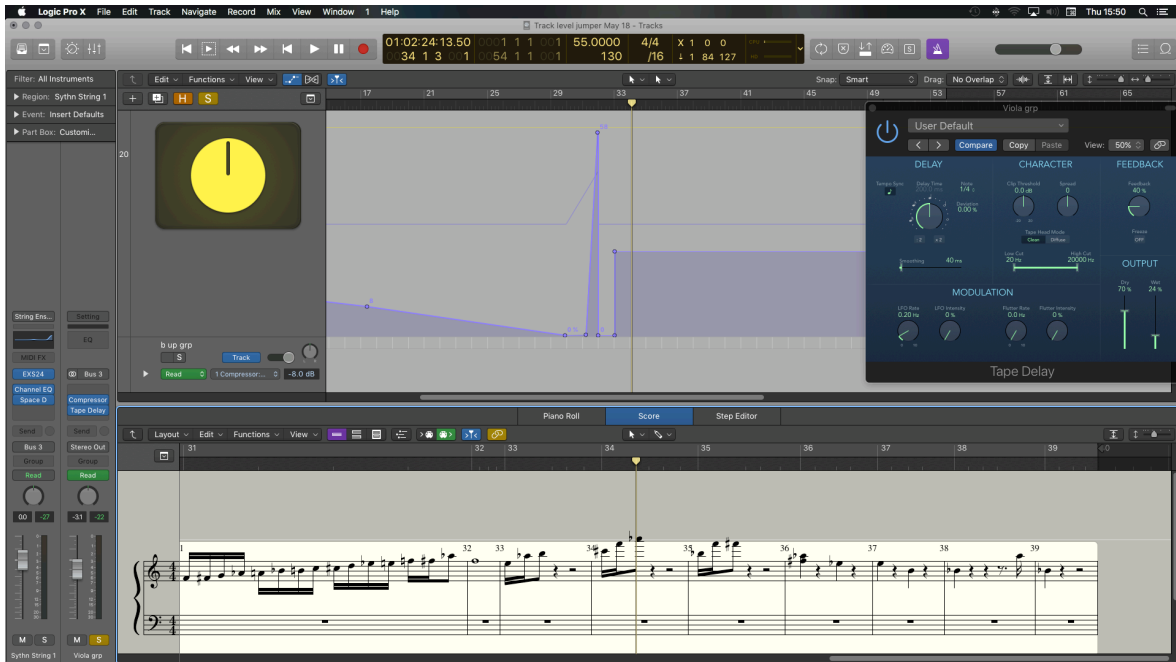


The words for *Track Level Jumper* had been written to accompany the Loog. The melody and words are enmeshed, and were improvised over the chord progression. The rest of the arrangement sprung from accompanying and improvising along with the recording of a live rendition of the song, played and recorded to the DAW in my home studio. This is a key consideration when composing with the DAW. The cost of booking musicians and a studio, while working out the final parts would have been prohibitive. The many versions that exist of this piece (five), and the alternative experiments with radically different orchestration before settling on the final version, would not have been possible without the DAW. Beyond the chord progression, there was no plan, and the music evolved over time. Many edits, re-arrangements, and dynamic changes were made to the DAW based recording (Analog, MIDI etc.) in order to create the final document, and the Logic Audio score reflects the history of those edits. The changes in this case are primarily made in the electronic environment, and the traditional score is created as a result.

The strings are grouped so that they are heard as a stereo pair. That stereo pair is run through a single stereo channel, and affected by a compressor and a virtual tape delay. The delay is scripted and automated to repeat selected parts differently, and used at different places

in the composition. Figure 6.5 shows tempo at 55 beats per minute, the delay settings (8th note beated repeat, quarter note delay), the dry verses wet signal (24 wet to 70 percent of available dry signal), and a few other parameters. The purple rectangular and triangular areas are shaded drawn automation, and show at first and on the left a gradual decrease in delay use, second a severe rise and decay of use, and third, at bar 33 a steadied occurrence. The score in the lower half of the same figure, shows what music will be affected and how. It is possible to read this score and simultaneously regard the notation bar by bar, while at the same time reading the shaded automation bar by bar as well.

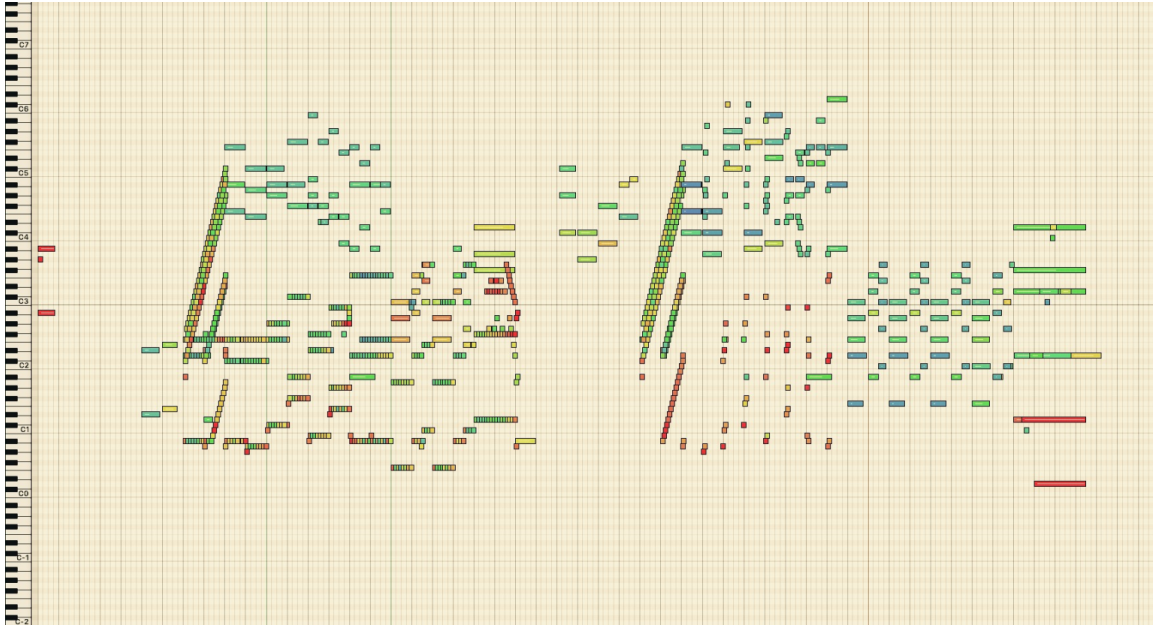
Figure 6.6: Automation, Tape Delay, and Score View



The result is an effect that would otherwise be created by multiplying the string section by three or four times (depending on the repeat amount) and having them play the same figure on different beats of the bar. It would not be possible for this composer to create this part of the composition for this thesis without the DAW. Although the phasing effect is quite mild here, a suitable sonic reference might be the minimalist and repetitive work of Steve Reich's *Melodica*.

For general and specific dynamic, density and spatial reference figure 6.6 below shows the full graphic score for Track Level Jumper.

Figure 6.7: “Track Level Jumper” Dynamic and Graphic Score.



Based on this view of the composition, we can observe repeated and dynamic compositional spaces, measured and considered instrumentation, a few absences of any notation at all, a peppering of dramatic lower register orchestration in second half, dense chromatic occasions, and in closing a sustained chord that represents a new tonal center, D, that leads into the next piece of music, *See Through Plastic Bag*.

Timbral Notes

Because of the use of the DAW, the midi instrument’s sonic qualities are often indistinguishable from the original source, or completely unfamiliar in timbral quality. Often this is a reflection of the way in which the MIDI sound is created. Some are samples and recordings

of real acoustic counterparts, triggered to play at will. Others are new sounds that mimic through the use of programming, but are altered through varied sonic filters.

The introductory EVP 88 Synth is a MIDI triggered virtual instrument that can sound virtually identical in timbre to the original Rhodes and Wurlitzer electric pianos that it is modeled on. The Rhodes was an electric and percussive instrument that employed hammers and keys similar to the piano, but instead of strings, tines were struck. The voice is mine (lead and harmonies), and for the most part represents the tonal character of my singing voice. It has been recorded through a Audio Technica 2020 microphone (\$100.00), and for the balance of this project, was affected by compression, virtual tape delay, equalization and mild pitch alteration. The virtual sitar is created through the use of an EXS24 synth program, with a at least 33 variable sonic alterations available, leading to endlessly different tonal possibilities. For the uninitiated, it will be indistinguishable from the real instrument. As discussed previously, the guitar was recorded through a very specific amplifier, guitar, and microphone, before entering the DAW. Once there, it was “re-amped” through a virtual amplifier, adding gain, and altering equalization. A compressor is added to the signal path, as well as stereo delay, which creates a visual effect that plays the initial figure in the left speaker, and a half note later, echoes it in the right at a diminished volume (a difficult feat to achieve in a live performance, let alone explain on a traditional western score). The virtual double bass, cellos, violins and synth string groups created by the virtual EXS24 virtual synth, are less satisfying in their ability to fool the ear, but are none the less impressive impersonations of the real thing. An organic symphony, includes the gentle air and noise of friction of bow against string, and the varied pitch of the players creates a phased and tuned aura within narrow tolerance. The slight differences in execution, timing and pitch that occur when many strings play, are difficult to reproduce electronically. The ES1 subtractive synth is used to created a 1950’s aural vision of 2017’s musical synth, through it’s

overtone free, mono synthetic character, and juxtaposition to hi fidelity modern and abstract signatures. The loog was played by the author and recorded through an Audio Technica 2020 microphone, and its initial sound is faithful to it's acoustic character. It was then passed through a synthetic Logic Audio guitar amplifier to add distortion, bass and tremolo, and various equalization alterations include a low end cut shelved at 100 hertz, decreasing gradually to -35 db at 20 HZ.

Chapter 7: See through Plastic Bag

If you ever collect the effects of a person who has passed, you'll know the finality in the moment of its happening. It is a time when family and strangers suddenly have access to the deceased persons personal belongings, and might gain insight into the parts of a life that would otherwise remain hidden.

I imagine, that if I were the traveler looking down on the event, now free from physical pain, that the relief and absurd reality of finally making that leap could almost be humorous. After all, the very dint left by the fact that one is in essence "ok" and conscious after death, would be a palliate in itself (in my view).

At the beginning of this piece, we hear two announcements, one recorded live, and one pre-recorded on Toronto's Yonge-University subway line. They are interweaved and a key element to the mood and understanding of this song. Consider that one recording is made by the composer moments after an actual track level disturbance. "...the delay we were experiencing northbound at our Glencairn station is now clear." And "Downsview, Downsview Station, this is a terminal station" are repetitive reminders of the subject I am contemplating daily. Words can mean a great deal; imagine a substituted phrase such as "Downsview, Downsview Station, this station is a leaping off point for many suburban communities accessed primarily by bus, and includes the destination York University, a world renown centre for learning" instead! It is interesting to me how the use of a word will affect my mood and thoughts.

The deed is done, and the premise of this song is that Edward Greer has an opportunity to narrate his own demise and immediate aftermath, much in the way that people have

reported watching the effort to resuscitate them before they are returned to life. He also comes to some conclusions that are distilled fragments of his life.

I'm flying
I don't feel like I'm dying
My brain is still breathing
My self is still reeling in the years

I'm finally feeling
In this moment that I'm stealing
I was afraid of giving
I'll miss the giving the most

Believing
Say what your thinking
It's when I stop watch watching
That's when I start drinking

Horizons?
I'll give my five cents
You and I had it all wrong
We could have been
So
Close

Someone's picking me up with a see
through plastic bag
I'm taking a train with a see through plastic
bag
I'm floating through space with a see
through plastic bag
I'm going home with a see through blue
plastic bag

The following bass line can accompany all moments of *See Through Plastic Bag*.

Figure 7.1 Bass And Keyboard Notation

The musical notation for Figure 7.1 consists of three staves. The top staff is the bass line, written in 4/4 time. It begins with a quarter rest, followed by a quarter note G, a quarter note A, a quarter note B, and a quarter note C. The middle staff is the keyboard notation, showing chords: D, Gm/D, D, Gm/D, D. The bottom staff is the bass line, which is identical to the top staff.

Using the Nashville number system, this entire song is a 1-4 minor, in this case using the key signature of F (D minor), and cycling between D and G minor chord. When present, the melody (joined by the keyboard) controls a subtle shift between a minor and major harmonic structure in D, using the major 3rd except in bars 33-41("I was afraid of giving"), and Bars 61- 71 ("You and I had it all wrong"). Otherwise minor voicings are pre-eminent.

This song uses synthesized and heavily manipulated rock drum patterns, a bass performance by the author borrowed stylistically from Motown, and a simple electric guitar pattern played in an open D tuning. Cellos, bansuri flute, oboes, electric piano and Tibetan singing bowls round out the instrumentation. Several interconnected and repetitive phrases using a D natural minor scale are in use ascending and descending, and shared between wind, string and percussion instruments.

Again, achieving this combination of instruments for this thesis and creating a commercially viable recording could not have been accomplished without the DAW.

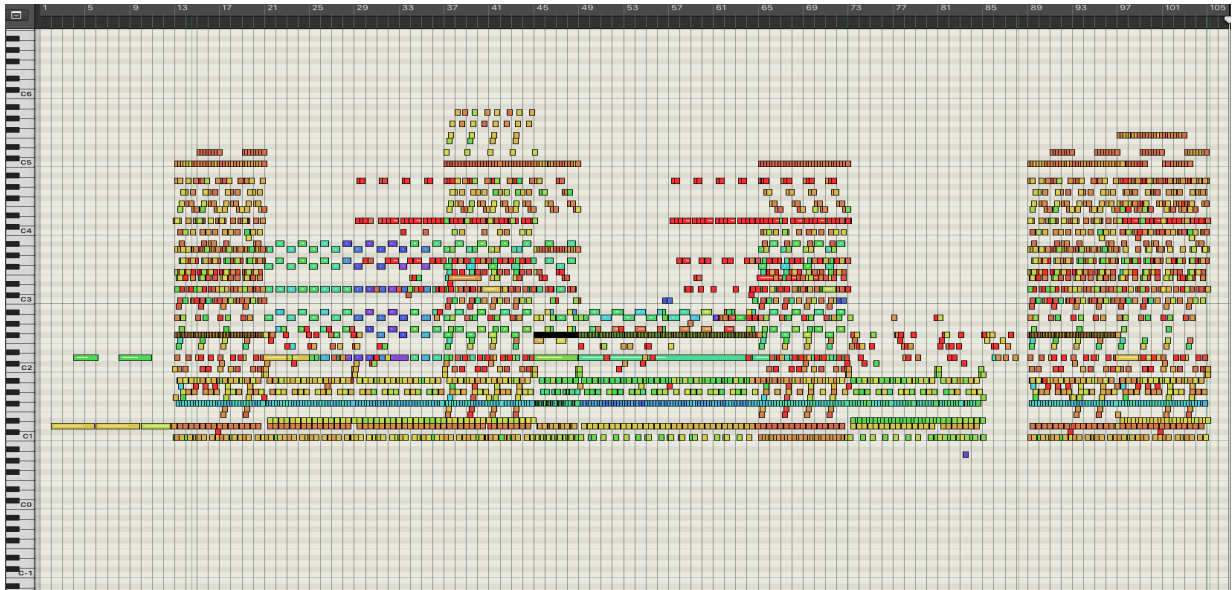
Drum programming is accomplished through a remarkable program that allows the composer to choose among different sounding drum kits, and then swapping in and out different cymbals, toms, snare drum, cowbell etc. A basic pattern is chosen, and then altered to taste. An algorithm allows the composer to move a large dot within a square with sides labelled, *loud*, which is opposite *soft*, and *simple* being opposite *complex*. Programmable *swing* and *fill* (embellishments) are accessible via a simple dial, as are *feel* (push to pull) *Ghost notes* volume and hi hat variances from closed to open and anywhere in between. Dynamics are changeable bar to bar, and as always a traditional score is generated simultaneously. The experience is much the same as rehearsals for live shows, in that tweaks are made as the composition evolves due to the character of each part, and the aural characteristics of each instrument. The author's personal preference would be for the recording of acoustic instruments in almost every instance. One cannot help however but wonder at the incredibly realistic timbre of the percussion instruments, the programmable humanity, the creative opportunity to freely experiment with and hear instruments of the world, and the economical tool the drum program has become.

From top to bottom, Figure 7.2 shows the reoccurring cellos (staves 1-4), violins (stave 5), oboes (staves 5-7), piano (stave 8 and 9), and bansuri flute (stave 10), that in effect act as the chorus, where there is no repeated vocal call to arms, as would be usual in pop music. Note the eighth note “push” Bars 3 and 5, giving a sense of urgency to the song any time this figure arrives.

Figure 7.2: Oboes, Piano, Bansuri Flute, Cello, and Violins

The image displays a musical score for five instruments: Cello, Violin, Oboe, Piano, and Bansuri Flute. The score is organized into two systems. The first system consists of five staves: Cello (staves 1-4), Violin (stave 5), Oboe (staves 5-7), Piano (stave 8), and Bansuri Flute (stave 9). The second system consists of two staves: Oboe (stave 5) and Bansuri Flute (stave 9). The music is written in a key signature of one flat (B-flat) and a common time signature (C). The Cello part (staves 1-4) features a rhythmic pattern of eighth notes, with a notable eighth-note 'push' in bars 3 and 5. The Violin part (stave 5) plays a melodic line with eighth notes. The Oboe part (staves 5-7) plays a melodic line with eighth notes. The Piano part (stave 8) provides harmonic support with chords. The Bansuri Flute part (stave 9) plays a melodic line with eighth notes.

Figure 7.3 “See Through Plastic Bag” Dynamic and Graphic Score



The score above can be sectioned in the same way as the traditional score to show each instrument’s dynamic, note durations, and note value, and is made up of the midi pulses that trigger recorded, performed, sampled, and invented sounds. A general glance will show the song’s dynamic character by bar (numbered across the top of the screen), and repeated visual patterns indicate chorus (dense, red loud), verse (less dense, green middling volume), and bridge (least dense, a combination of the red vocal melody, and drum patterns). In this session’s MIDI chart (figure 7.4), C1 triggers a bass drum sound, D1 a snare, G1 a floor tom, G flat 1 a closed hi hat, A flat 1 a more open hi hat, C2 a rack tom, D flat 2 a crash cymbal, G flat 2 a shaker with a fast decay, and A2 a long crash cymbal. Analogue bass parts (figure 7.6) are represented by midi bars, and also inhabit D1 through A2. At the top middle of each of the following figures, one may choose to view Piano Roll (midi), Score, or Step Editor (velocity, timing, note) while using the DAW’s digital score.

Figure 7.4 “See Through Plastic Bag” MIDI Drum Score, Bars 9-27

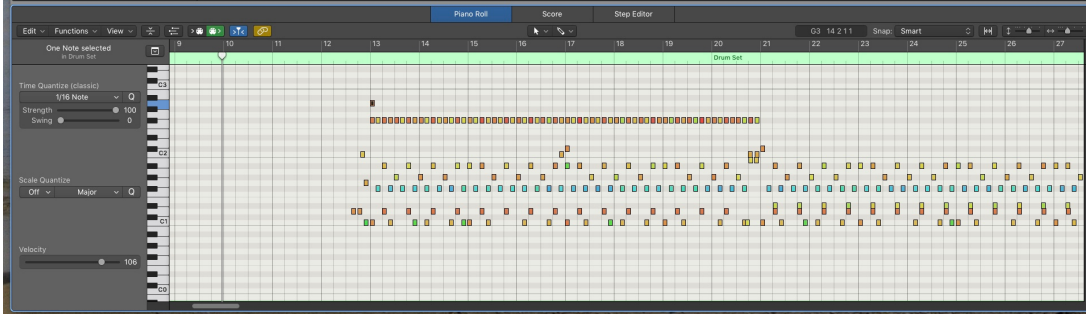


Figure 7.5 “See Through Plastic Bag” Linear Drum Score, Bars 9-18

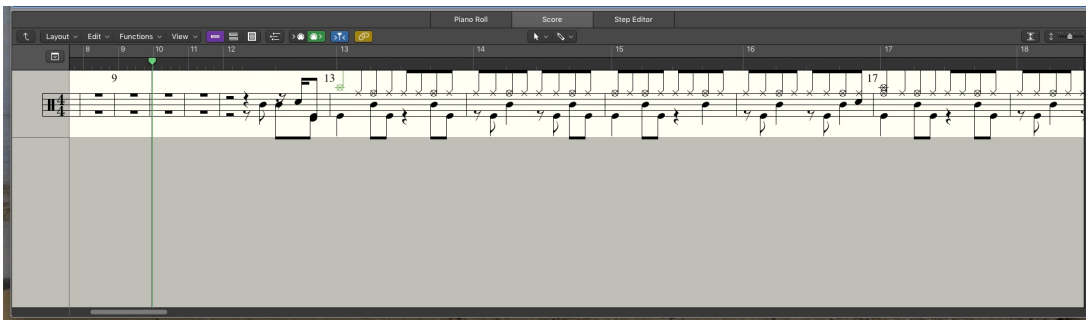


Figure 7.6 “See Through Plastic Bag” MIDI Bass Score, Bars 10-28

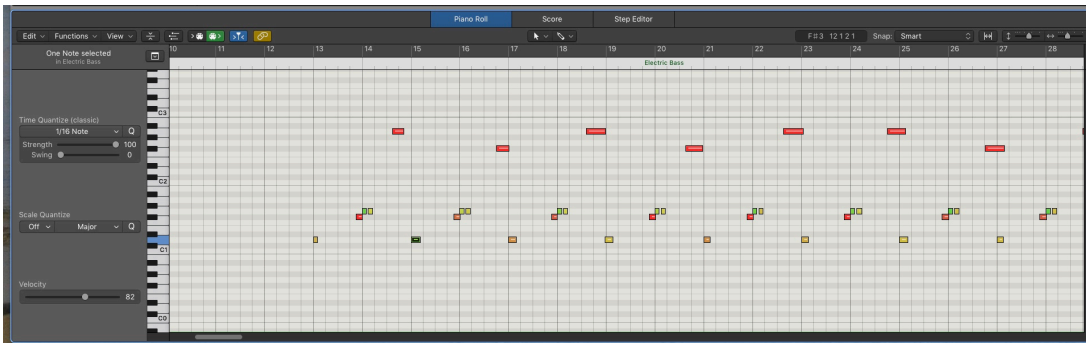
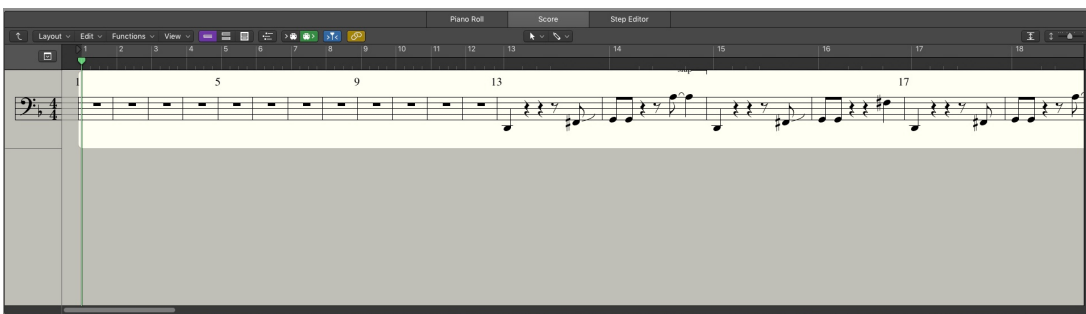


Figure 7.7 “See Through Plastic Bag” Linear Bass Score, Bars 1-27



Timbral Notes

The strings used during "See Through Plastic Bag", are much the same sonically as they are in the song "Track Level Jumper". New additions of synthetic bansuri flute and oboe, show the ease in which one can manipulate the timbral characteristics of woodwind programming. While the flute remains almost entirely convincing in its colour, the oboe is recognizable only in name. Its character is purposely metallic and infinitely alterable, having been created through the "Sculpture" modeling synth. Drums are virtual and indistinguishable as synthetic to any but the trained ear. The composer may alter the tuning, drum size, kind or amount of drums, tone, swing, fill type, tempo, and many other characteristics such as cymbal choice and hi hats closed, open or varied in position. The electric bass is performed by the composer, directly to the DAW. It is then re-amplified through a synthetic bass amp, the author having chosen synthetic apparatuses, the UA 87 Microphone, an 8x10 inch speaker cabinet, and varied equalization settings including a "bump" at 1560 HZ. The synthetic electric piano mimics faithfully its very real and actual counterpart, the Fender Rhodes Mark 1 electric piano, in use since 1965 primarily in jazz, and popular music. Synthetic Tibetan singing bowls are struck to begin this piece, and their timbral character is much what one would expect from "The Real McCoy." Tambourines are played by the author, and committed to virtual "tape" through the AT 2020 microphone, and the Zoom UAC-8 analogue to digital converter, as are the vocals. Finally, a very passable Steinway piano is created with the help of the composer, and an EX24 virtual synthesiser.

Chapter 8: Line Up

Our main character has moved passed the trauma of life, and is accepting a new awareness, and the wisdom and spirituality that comes with the knowledge that everything is ok, despite the events that brought him here. There are references to South Asian sitar melodies combined with the slide guitar style of many blues and southern North American folk blues artists and dobro players. The flute and its melody, are a nod to Canned Heat's hit and late sixties hippie anthem "Goin Up The Country" by Alan Wilson. Wilson's lyrics reference biblical verse from John 2:1 of the Christian bible, where Jesus turns the water to wine. The lyrics "I'm goin', I'm goin' where the water tastes like wine", where part of a hippie anthem outlining spiritual shift for the boomer generation.

Again, a great deal of atmosphere is created by the Fender Telecaster (just tuning) feeding back, which produces a distant 5:4 G sharp (3rd) and the root (E), in a constant, randomly present, and fluid manner. Supported by a flanger, compressor, spreader, and several reverb and equalization units the effect created is that of a tambura, a South Asian acoustic string instrument used to create a drone for both classical, and meditative music. While the signpost is similar, South Asian classical drones would usually limit themselves to the root, octave and dominant combination, and not the root, third and octave combination that I have used.

Figure 8.1: “Line Up” Graphic Score First 18 Bars

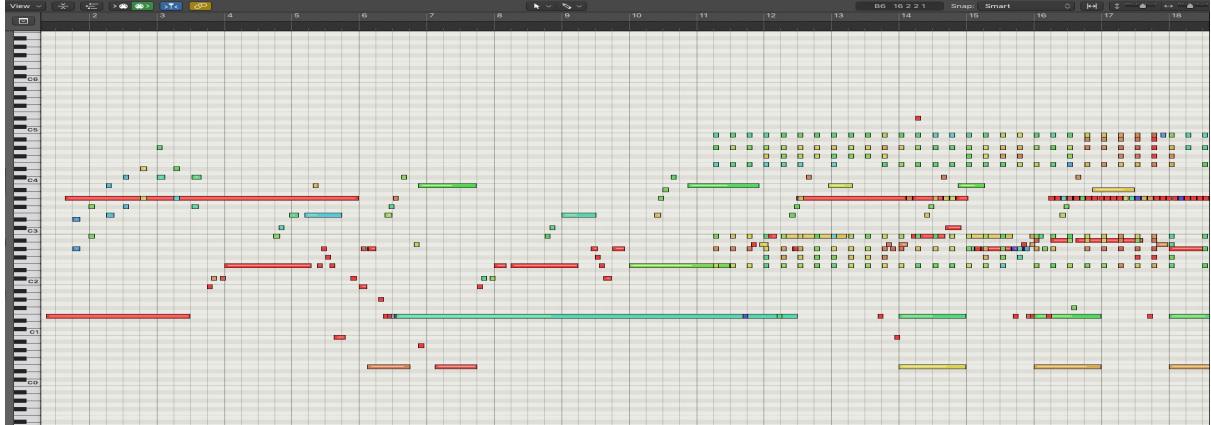


Figure 8.1 shows the first 18 bars of *Line Up*. Red lines lasting three and a half, and six bars respectively are E and G sharp or Sa and Ga. A single violin arpeggio weighted in the key of B foreshadows the repetitive final theme during bars 1 till 4. Starting in bar 11, pulsating E, E9 The E 11 chords accompany the Slide guitar. One of the few problems with creating both graphic and traditional notation with Logic, is that legato playing, typical of slide guitar (also tuned justly), is not written or graphed correctly. While a glissando joins almost every note combination played by the guitar during its two main themes, Logic Audio has difficulty mapping its occurrence. The slide guitar in bar 16 visits the lydian scale, similar to the Kalyan mode used in Carnatic music. Figure 8.2 below shows the computer’s version of events in theme 1.

Figure 8.2 Slide Guitar Melody Theme 1

Similar in character to "Track Level Jumper", violins mimic the arpeggiated and minimalist music of Philip Glass (who coincidentally wrote and recorded with Indian classical sitar guru Ravi Shankar), in this case incorporating time delays that cause a vertigo like sensation, or suggest an out of phase and primitive musical canon. The imitative passages created by the captured, delayed and re introduced violins can be considered a separate instrument, as the recapitulation of the phrase can be altered and moved in time independently from the performance that gave birth to it. These are compositions that are unique to electronic means that would require trebled chamber membership in the past, and are made almost pedestrian in the DAW. Figure 8.3 below shows pan automation (light green diagonal line becoming midline) that scripts the effect of the string section walking from stage left wings, and arriving "front and center" for the duration. Once they have arrived (blocking the oboes, conductor and second violins from view), the yellow line rising from the bottom and plateauing from bars 61 to 66 graphs drawn automation that slowly introduces a repeating delay applied only to the violins. This creates the effect of several new violins rising up through center stage, and playing an identical figure to the reigning violins, gradually offset rhythmically and dynamically, only to slowly descend back into a pit under the stage, their syncopated performance diminishing accordingly after roughly 8 bars.

Figure 8.3: Pan and Delay Automation

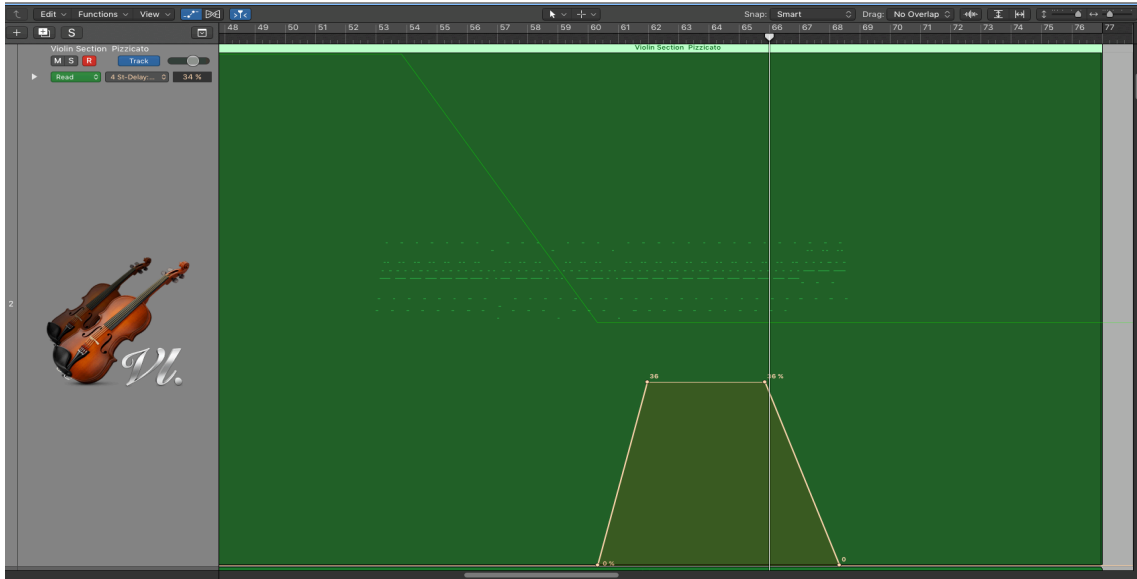


Figure 8.4: Stereo Delay Unit Settings at Bar 64



Figure 8.5 Violins and Cellos Bars 64-70

The image displays a musical score for Violins and Cellos, covering bars 64 through 70. The score is organized into three systems. The first system (bars 64-65) features a violin part with a melodic line and a cello part with a harmonic accompaniment. The second system (bars 66-67) shows a key change from the original key to B major, indicated by a double bar line and a key signature change. The third system (bars 68-70) continues the melodic and harmonic lines, with the violin line ending in a fermata and the cello line ending in a fermata.

Figure 8.5 shows another use of slowly shifting harmonic groupings. In Bar 66, cellos, and violins move subtly from chords E nine to B six by moving the note E to D sharp. Bar 67 sees the removal of the note G sharp 2, and G sharp 4 until late in bar 67 to land the score squarely in the key of B, the fifth of our original key and the implied key in the very beginning at bars 1-4. We will leap another flattened fifth to F, for the beginning of the next song, "I'm Not

Worth It."

Timbral Notes

Synthetic double basses, violins, and cellos created by the EXS24 are good representations of the natural and usual character expected by classical and abstract music lovers. The ESX24 is also used to create facsimiles of the Chinese Xiao flute, and the results are two instruments that resemble the acoustic original, with noticeable differences where attack (breath) and note decay are manipulated in order to satisfy artistic preference. Guitars are discussed earlier in this chapter.

Chapter 9: I'm Not Worth It.

Written for the tenor ukulele, and a rag tag gathering of disillusioned and experienced orchestral malcontents, "I'm Not Worth It" happens in a moment of grace. Edward Greer has had the opportunity to look around a transitory and borderless space, and he takes note of the absurd amounts of effort his fellow travelers are expending observing the etiquette of the multiple single file organizational queue, dragging disintegrating bags of stuff through a washed out and over exposed space on their way to an interview with one of many wing helmeted, spear and shield toting Valkyries.

Operatic tradition birthed the phrase "It ain't over until the fat lady sings", a reference to the final scene in Richard Wagner's opera cycle Der Ring des Nibelungen. As a part of Terminal Station saga, every single transitioning soul gets a kind of "The Price Is Right" choice between "paradise" and "continue". But first, with the help of a valkyrie (the fat lady), they examine each and every item contained in their own see through plastic bag, and are asked to consider its significance now that they are where they are, facing the placement of their soul's destination, a large battle ready Norse goddess, and their own lifelong obsessions. Edward ponders his own physical history laid plain on the deck, and feels that he did not achieve what he could have, and not with any semblance of altruism, given his earthly set up. He is overwhelmed by the wisdom of the valkyrie, and also by the opportunity to continue in one of two seemingly benevolent directions. In Edward's case, he will choose paradise, and once the valkyrie (who agrees and condones Edwards conclusions) sings it out, he will be sped back to earth, only to start, from the start.

Again.

In Paradise.

I'm not worth it
 I've collected useless things
 They're tied as concentric rings
 And now that the fat lady is singing
 I tried, and I tried
 But I must have lost my mind
 To be so unkind

What are these?
 I was sacrificing trees
 Reversing the work of bees
 I'm begging on bended knee
 Please, please, please

I want to make it up
 Make it up
 I wanna mop it up
 Mop it up
 I want to make it up
 Make it up
 I wanna mop it up

Mop it up

I'm not worth its
 I was trapped inside that skin
 And the edge I walked was thin
 I was blind
 I must have lost my mind
 I must have lost
 My mind

I want to make it up
 Make it up
 I wanna mop it up
 Mop it up
 I want to make it up
 Make it up
 I wanna mop it up
 Mop it up

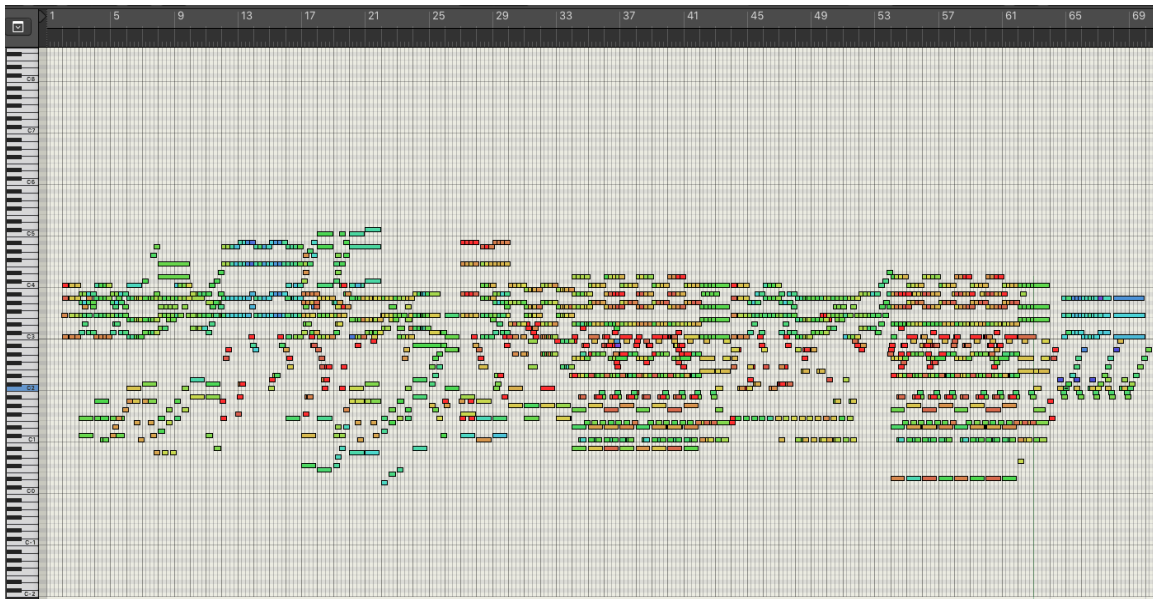
I'm not worth it

The ways in which the DAW makes this specific composition and recording possible are perhaps the subtlest of the gang. The timpani next to a ukulele is not a common sight or sound, either in the concert hall nor the folk club. Here the timpani anchors the chord progression through the first chorus, third verse and second chorus as a tuned bass line, without diminishing the usually diminutive ukulele's role. Clarinets, bassoons, a lone kalimba player and tuba surround the main character like a marching band, finding their footing and then crawling carefully, finally rejoicing in the miracle of eternity like a band of proud parents.

Much the same as the other songs contained in this project, the disparate musical parts grew as a result of hearing the instruments that came before, and in this case, started with the

ukulele progression, accompanied by the voice. The composition is created as a reflection of hearing rather than of reading or imagining, and then reacting to each gradual change. In place of first notating the music on paper, or in an orchestration program such as Sibelius, the aural document appears in an organic way, and the notated portion of the score is manufactured as a virtual kick back. It is as though the musicians are present throughout the compositional practice; reeds, limbs and fingers kept supple and silent until called upon. It is a not a small thing to enjoy the creative inspiration that blossoms from having access to virtually any sound, and to consider its effect on the way one can compose without defaulting only to the sounds one is familiar with, or the timbres that are organically available.

Figure 9.1 “I’m Not Worth It” Graphic and Dynamic Score



Timbral Notes

This song was written to be played with, and directed by the character of a tenor ukulele. The uke was played and simultaneously recorded through the AT2020, The Zoom UAC8, to the DAW. Its character is much the same as if one was standing next to the performer; the intimacy is purposeful, but some of the low-end room noise below 200 Hz is removed via an

eight-band virtual equalizer, in order to leave space for the bassoons and the tuba occupying the lower register (A0-A#2). The timpani are virtual and essential, and could be easily mistaken for the real thing having been played in a large empty theatre. Supporting the timpani is a drum synth called the "Ultrabeat". Those sounds include fake hand claps, a thin sounding kick drum, a trashy struck garbage can, and a tapped closed hi hat. The EXS synth handles tuba, bassoons, piano and clarinet sounds that are lacking the air of the real thing, but are believable. Vocals are recorded in the usual way through the AT2020 and UAC8, compression and eq are inserted, and air added via an exciter (adds frequencies in the range of 6600 hz), to make up for the lower fidelity of the low cost AT2020 microphone.

Conclusion

It is my desire to create original music that reflects my own experience, points of view, faith, and philosophies. In order to compose "Terminal Station", I first created an internal dialogue.

What is authentic that hasn't evolved to its present state?

Nothing.

What is authentic that was not a product of its environment?

Nothing.

When was the moment before authenticity (did I recognize it)?

Never, and yes, when I questioned my intuition against insecurities related to how others might judge my intent.

Who has the authority to identify it here (authenticity)?

I am entirely responsible.

Who will endow that authority?

I will.

In the attempt to create music that reflects who I am, what I see, what and who influences me, and the life that I have experienced, the virtually unlimited access to different and varied instruments and sounds, is vital. The DAW allowed for subtle use of instrumentation while creating. This is not the same as creating a score without sound. While composing "Line Up" for instance, I needed to hear and react to the effect of the feeding guitar's 3rd or root, and its random dynamic occurrence, in order to compose the next instrumental part, or to improvise the next part's dynamic. Each and every step influenced the next, and allowed for improvisation to be kept and become composition, and to influence the next instrumental pass. The

opportunity to hear instruments that I couldn't have otherwise, helped to create compositional opportunities that would not have existed without virtual reality. Ultimately, the DAW creates an audio record; something that composing using the traditional score does not.

Composing using the DAW, means that skills formerly considered outside of the composer's realm are now within it. Improvisation, sound engineering, publishing and information technology skills are made essential acts of music composition.

The digital record is the score, but it is not yet accepted as such. At present, it is not possible to present the DAW's record for academic review, or as part of this thesis. Despite the DAW's ability to present the traditional score as well as many other aspects of the composition's character and history, there is still a need to create a space for the medium in academia.

I would be helpful if music performers and players acquire the ability to read, and sight read the composer's digital score. After all, the traditional abstract academy approach is to reproduce the music from the composer's score, or from a reproduction.

Listening to a recording, or imitating the sound of acoustic instruments is not a replacement for the experience of live music played on acoustic instruments. In fact, the author prefers the live acoustic experience to listening to recorded music or sampling. This fact does not diminish the usefulness of composing with access to the tools of the DAW, and such an approach is likely to encourage the use of processes and sounds previously unavailable to the working composer, and can inform the use of new combinations of instrumentation for live performance.

Building the knowledge set required to operate the DAW requires focussed and dedicated educational commitment, and its prominence in the professional world of composition is apparent. Acceptance of new and different forms of score and instrumentation will inform western musical establishments, and should encourage adjustments that consider digital

additions to pedagogy that are presently becoming an integral part of compositional knowledge, in order to advance or expand the spectrum of music and processes considered of value.

The introduction to this thesis mentioned that one reason found for my pursuing compositional practice through the use of record engineering and the DAW, was the punitive cost of making an audio recording and composing in this realm.

Gathering together the small orchestra, producer, engineer, and specialized instrumentalists while completing rehearsals and score alterations for this project could have easily come in at 20,000 dollars. With a few affordable and accessible tools, costs are considerably less, while creating an audio recording that can generate income.

The DAW is neither a time saver, nor a shortcut. It is tool, instrument and archive of and for creating, and an extremely useful, and important skill set for any professional composer.

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Appendix Track Level Jumper

Adam Faux 2017

01:00:00:00
1.1
Marker ##

♩ = 55 *swing*

Voice
I don't wa na talk a bout it— don't wa na know a sin gal thing— don't wa na here my cell ring

Voice First Harmony
Falsetto
talk a bout i it a sin ga l thing ring

Voice First Harmony Db1
Falsetto
talk a bout i it a sin ga l thing ring

Voice 2nd Harmony
Falsetto
a sin g al thing— ring

EXS Synth Strings 1

EXS Synth Strings 2

Violin 1

Viola

Violoncello

Violoncello 2

Double Bass

Percussion

Electric Guitar

Synth Orchestra 2

Sitar

Acoustic Loog

EVP88 Electric Piano

ES1 Subtractive Synthesizer

Synth Orchestra 1

The image displays a musical score for a track titled 'Track Level Jumper'. It features a vocal line with lyrics and four falsetto harmony lines. The instrumental section includes EXS Synth Strings 1 and 2, Violin 1, Viola, Violoncello, Violoncello 2, Double Bass, Percussion, Electric Guitar, Synth Orchestra 2, Sitar, Acoustic Loog, EVP88 Electric Piano, ES1 Subtractive Synthesizer, and Synth Orchestra 1. The score is in 4/4 time with a tempo of 55 BPM and a swing feel. The key signature has three flats (B-flat major or D-flat minor). The vocal line starts with a rest, followed by the lyrics 'I don't wa na talk a bout it— don't wa na know a sin gal thing— don't wa na here my cell ring'. The falsetto lines provide harmonic support with lyrics like 'talk a bout i it a sin ga l thing ring' and 'a sin g al thing— ring'. The instrumental tracks are mostly empty, indicating they are not active in this section of the track.

5

Voice
a ny more you will know me by my blood type dri i ver

Voice
a ny more you will know me by my blood type dr i ver

Voice
a ny more you will know me by my blood type dr i ver

Voice
a ny more you will know me by my blood type dri i ver

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

Detailed description of the musical score: The score is for page 72, starting at measure 5. It features four vocal staves at the top, each with lyrics: 'a ny more you will know me by my blood type dri i ver'. The instrumental section includes EXS Synth Strings 1 and 2, Violin 1, Viola, Violoncello, Double Bass, Percussion, Electric Guitar, Synth Orchestra 2, Sitar, Acoustic Loog, EVP88 Electric Piano, Synth, and Synth Orchestra 1. The key signature is B-flat major (two flats), and the time signature is 4/4. The score shows a progression of chords and melodic lines across the instruments, with some tracks like the strings and piano starting in measure 5.

9

er er er

i've been stuck in side for days I can't feel the sun shines

er er

er er

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc. 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

12

Voice

rays on my back when I should be fee lin he at there's no way to get your feet wet it's

Voice

on my back should be fee lin heat feet wet

Voice

on my back should be fee lin heat feet wet

Voice

on my back should be fe lin heat feet wet

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

16

Voice
an ex traor din ar y bum mer ne ver mind the track le vel jum per track level

Voice
traord din ar i bum mer ne ver mind the track le vel jum per track le vel

Voice
traord din ar i bum mer ne ver mind the track le vel jum per track le vel

Voice
traord in ar y bum mer mind the track le vel jum per track le vel

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

20

Voice

jum per er er er

Voice

jum per— er er er er

Voice

jum per— er er er er

Voice

jum pre— er er er er

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

24

Voice

Voice

Voice

Voice

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

30

Voice

Voice

Voice

Voice

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

32

Voice

I don't wan na talk a bout i it I don't wa na see that stunt a gain

Voice

i don't wan na talk a bout i it tracks with peo ple screa

Voice

i don't wan na talk a bout i it tracks with peo ple screa

Voice

i don't wan na talk a bout it don't wan na see that stunt a gain tracks with peo ple screa

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

35

Voice

there's a way to get your needs met

Voice

e e ming there's a way to get your needs met

Voice

e e ming there's a way to get your needs met

Voice

ming brain is in the gut ter ne ver mind

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

38

Voice
when your brain is in the gut ter ne ver mind the track le vel jum per - - - -

Voice
brain is in the gut ter jum per track le vel

Voice
brain is in the gut ter jum per track le vel

Voice
the track le vel jum per jum per er er

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

42

Voice - jum per

Voice jum per er er er er

Voice jum per er er er er

Voice er er er er

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

Track Level Jumper

Adam Faux 2016

46 ♩ = 55

Voice

Voice

Voice

Voice

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

♩ = 55

51

Voice

Voice

Voice

Voice

EXS Synth Strings 1

EXS Synth Strings 2

Vln. 1

Vla.

Vc.

Vc 2.

Db.

Percussion

E. Gtr.

Synth Orchestra 2

Sit.

Acoustic Loog

EVP88 Electric Piano

Synth.

Synth Orchestra 1

57

Voice

See Through Plastic Bag

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

Attention all customers on our line one to York University , the delay we were experiencing northbound at Glencairn Station is now clear... please stand clear of the doors

*This Sampler contains the pre recorded sounds of a subway entering a subway station a womans voice declares
"Arriving at Downsview Station,
This is a terminal Station".*

12

Oboe

Oboe 2

Oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

17

Oboe

Oboe 2

Oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

I'm fly ing

D

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

D Gm/D D Gm/D

Gm/D Gm/D

dont feel like_ i'm Die ing_ my brain is still_ breath ing_ my self is still

27

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

D Gm/D D Gm/D D

reeling in the years i'm finally feel ing in this moment i'm feel ing

Detailed description: This is a musical score for page 27. It features a variety of instruments and a vocal line. The instruments include Oboe, Oboe 2, Oboe 3, Tibetan Singing Bowls, Drum Set (pre-recorded samples), Steinway Piano Room, Electric Keyboard, 1st Cellos, Altered Digital Indian Bansuri Flute, Electric Guitar, 4-string Bass Guitar, Cello 2, Cello 3, and Sampler. The vocal line is for a pre-recorded women's voice over a loudspeaker. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The electric keyboard part shows a simple harmonic progression: D, Gm/D, D, Gm/D, D. The vocal line has lyrics: "reeling in the years i'm finally feel ing in this moment i'm feel ing". The score is written for five systems of staves.

32

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Gm/D D Gm/D

Vocal

i was a fraid of gi ving i'll miss the gi ving

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

37

Oboe

Oboe 2

Oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

D Gm/D D Gm/D D

the..... mo.....st

42

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard
Gm/D D Gm/D D Gm/D

Vocal

1st Cellos

Altered Digita Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

47

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard
D Gm/D D Gm/D

Vocal
be liev ing. say what your thing king

1st Cellos

Altered Digita Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

52

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

it's when I stopped look ing_ that's when I start drink ing hor

D Gm/D

Detailed description: This is a page of a musical score for page 94, starting at measure 52. The score is arranged for a large ensemble. The instruments listed on the left are Oboe, Oboe 2, oboe 3, Tibetan Singing Bowls, Drum Set (pre-recorded samples), Steinway Piano Room, Pre-recorded women's voice over loudspeaker, Electric Keyboard, Vocal, 1st Cellos, Altered Digital Indian Bansuri Flute, Electric Guitar, 4-string Bass Guitar, Cello 2, Cello 3, and Sampler. The vocal line includes the lyrics: "it's when I stopped look ing_ that's when I start drink ing hor". The electric keyboard part includes chord markings "D" and "Gm/D". The drum set part features a complex rhythmic pattern of eighth and sixteenth notes. The Bansuri flute part has a melodic line with some sustained notes. The 4-string bass guitar part has a rhythmic pattern of eighth notes. The rest of the instruments are mostly silent, indicated by a horizontal line with a bar through it.

57

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard
D Gm/D D Gm/D

Vocal
iz sons i'll give you my five cents you and I had

1st Cellos

Altered Digita Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

62

Oboe

Oboe 2

Oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

D Gm/D D Gm/D

it all wrong we could a been s o.

67

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard
D Gm/D D Gm/D D

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

close

72

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard
Gm/D

Vocal
some one's pick ing me up with a see_through plas tic bag_ i'm

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

77

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

tak ing a train with a see through plas tic bag I'm float ing through space with a

Detailed description: This is a page of a musical score, page 77. It features 18 staves for various instruments and a vocal line. The instruments listed are Oboe, Oboe 2, oboe 3, Tibetan Singing Bowls, Drum Set (pre recorded samples), Steinway Piano Room, Pre recorded women's voice over loudspeaker, Electric Keyboard, Vocal, 1st Cellos, Altered Digital Indian Bansuri Flute, Electric Guitar, 4-string Bass Guitar, Cello 2, Cello 3, and Sampler. The vocal line includes the lyrics: "tak ing a train with a see through plas tic bag I'm float ing through space with a". The score is written in a key signature of two sharps (F# and C#) and a common time signature (C). The vocal line is in a lower register, likely bass or tenor. The lyrics are written below the vocal staff. The rest of the staves are mostly empty, indicating that the other instruments are not playing in this section.

82

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

see through plas tic bag_ I'm go in' home with a__ see through blue

87

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digiata Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

plas tic bag_

92

Oboe

Oboe 2

Oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digi Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

97

Oboe

Oboe 2

Oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digital Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

102

Oboe

Oboe 2

oboe 3

Tibetan Singing Bowls

Drum Set
pre recorded samples

Steinway Piano Room

Pre recorded women's
voice over loudspeaker

Electric Keyboard

Vocal

1st Cellos

Altered Digita Indian
Bansuri Flute

Electric Guitar

4-string Bass Guitar

Cello 2

Cello 3

Sampler

Detailed description: This page of a musical score, numbered 104, contains 15 staves of music. The score begins with a rehearsal mark '102'. The instruments listed on the left are: Oboe, Oboe 2, oboe 3, Tibetan Singing Bowls, Drum Set (pre recorded samples), Steinway Piano Room, Pre recorded women's voice over loudspeaker, Electric Keyboard, Vocal, 1st Cellos, Altered Digita Indian Bansuri Flute, Electric Guitar, 4-string Bass Guitar, Cello 2, Cello 3, and Sampler. The Oboe parts feature complex rhythmic patterns with many beamed notes. The Tibetan Singing Bowls part is mostly silent. The Drum Set part has a steady, rhythmic pattern. The Steinway Piano part has sparse, rhythmic accompaniment. The Pre recorded women's voice part is silent. The Electric Keyboard part is silent. The Vocal part is silent. The 1st Cellos part has a melodic line with some rests. The Altered Digita Indian Bansuri Flute part has a melodic line. The Electric Guitar part has a melodic line with some rests. The 4-string Bass Guitar part has a rhythmic line. The Cello 2 and Cello 3 parts have melodic lines. The Sampler part is silent.

I'm Not Worth It

Composer and Lyricist, Adam Faux

♩=68

Clarinet 1 and 2

Clarinet 3 and 4

Bassoon

Bassoon 2

Tuba

Orchestra Timpani

percussion

voice 1

Voice 2 and 3

Voice 4 and 5

Voice 6 and 7

♩=68

African Kalimba

Ukelele

Steinway Grand Piano

The musical score is arranged in a vertical stack of staves. The top section includes Clarinet 1 and 2, Clarinet 3 and 4, Bassoon, Bassoon 2, Tuba, Orchestra Timpani, percussion, voice 1, Voice 2 and 3, Voice 4 and 5, and Voice 6 and 7. The bottom section includes African Kalimba, Ukelele, and Steinway Grand Piano. The score is in 4/4 time with a tempo of 68. The key signature has one flat (B-flat). The Clarinet 1 and 2 part has a whole rest in the first two measures and a quarter note G4 in the third. Clarinet 3 and 4 has whole rests in the first two measures and a quarter note G#4 in the third. Bassoon and Bassoon 2 have whole rests in the first two measures and a whole note G#4 in the third. Tuba, Orchestra Timpani, percussion, voice 1, Voice 2 and 3, Voice 4 and 5, and Voice 6 and 7 have whole rests in all three measures. African Kalimba has whole rests in all three measures. Ukelele has a quarter rest in the first measure, followed by eighth notes G4 and F#4 in the second, and chords in the third. Steinway Grand Piano has quarter rests in the first two measures and a whole rest in the third.

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2. The staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music: the first measure has a quarter note B-flat, a quarter rest, and a quarter note G; the second measure has an eighth note G, an eighth note F, an eighth note E, and an eighth note D; the third measure has a half note C; the fourth measure has a half note B-flat.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4. The staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music: the first measure has a quarter note B-flat, a quarter rest, and a quarter note G; the second measure has an eighth note G, an eighth note F, an eighth note E, and an eighth note D; the third measure has a half note C; the fourth measure has a half note B-flat.

Bassoon

Musical staff for Bassoon. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music: the first measure has a half note B-flat; the second measure has a whole rest; the third measure has a half note C; the fourth measure has a half note B-flat.

Bassoon 2

Musical staff for Bassoon 2. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music: the first measure has a half note B-flat; the second measure has a whole rest; the third measure has a half note C; the fourth measure has a half note B-flat.

Tuba

Musical staff for Tuba. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music: the first measure has a quarter note B-flat, a quarter rest, and a quarter note G; the second measure has an eighth note G, an eighth note F, an eighth note E, and an eighth note D; the third measure has a half note C; the fourth measure has a half note B-flat.

Orchestra Timpani

Musical staff for Orchestra Timpani. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

percussion

Musical staff for percussion. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

voice 1

Musical staff for voice 1. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

Voice 2 and 3

Musical staff for Voice 2 and 3. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

Voice 4 and 5

Musical staff for Voice 4 and 5. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

Voice 6 and 7

Musical staff for Voice 6 and 7. The staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

African Kalimba

Musical staff for African Kalimba. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

Ukelele

Musical staff for Ukelele. The staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, each consisting of a chord. The chords are: G major (G, B, D), G major (G, B, D), G major (G, B, D), and G major (G, B, D).

Steinway Grand Piano

Musical staff for Steinway Grand Piano. The staff is in bass clef with a key signature of one flat (B-flat). It contains four measures of music, all of which are whole rests.

8

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2. It features a treble clef and a key signature of one flat. The staff contains a melodic line starting with a half note, followed by a quarter note, and ending with a half note. A slur is placed over the first two notes.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4. It features a treble clef and a key signature of one flat. The staff contains a melodic line starting with a half note, followed by a quarter note, and ending with a half note. A slur is placed over the first two notes.

Bassoon

Musical staff for Bassoon. It features a bass clef and a key signature of one flat. The staff contains a melodic line starting with a quarter note, followed by a quarter note, and ending with a half note.

Bassoon 2

Musical staff for Bassoon 2. It features a bass clef and a key signature of one flat. The staff contains a melodic line starting with a quarter note, followed by a quarter note, and ending with a half note.

Tuba

Musical staff for Tuba. It features a bass clef and a key signature of one flat. The staff contains a melodic line starting with a quarter note, followed by a quarter note, and ending with a half note.

Orchestra Timpani

Musical staff for Orchestra Timpani. It features a bass clef and a key signature of one flat. The staff contains a series of rests.

percussion

Musical staff for percussion. It features a percussion clef and a key signature of one flat. The staff contains a series of rests.

voice 1

Musical staff for voice 1. It features a bass clef and a key signature of one flat. The staff contains a series of rests.

Ukelele

Musical staff for Ukelele. It features a treble clef and a key signature of one flat. The staff contains a melodic line with chords and eighth notes.

Steinway Grand Piano

Musical staff for Steinway Grand Piano. It features a bass clef and a key signature of one flat. The staff contains a series of rests. A dynamic marking of *p* is placed below the staff.

11

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2. The staff is in treble clef with a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by a half note chord of G4 and Bb4 in the second measure, and quarter notes G4, Bb4, G4, and Bb4 in the third, fourth, and fifth measures respectively.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4. The staff is in treble clef with a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by a half note chord of G4 and Bb4 in the second measure, and quarter notes G4, Bb4, G4, and Bb4 in the third, fourth, and fifth measures respectively.

Bassoon

Musical staff for Bassoon. The staff is in bass clef with a key signature of one flat (Bb). It contains a whole rest in the first measure and a whole rest in the second measure.

Bassoon 2

Musical staff for Bassoon 2. The staff is in bass clef with a key signature of one flat and one sharp (Bb, F#). It contains a whole rest in the first measure and a whole rest in the second measure.

Tuba

Musical staff for Tuba. The staff is in bass clef with a key signature of one flat and one sharp (Bb, F#). It contains a whole rest in the first measure, followed by a half note G2 in the second measure, and a whole rest in the third measure.

Orchestra Timpani

Musical staff for Orchestra Timpani. The staff is in bass clef with a key signature of one flat (Bb). It contains a whole rest in the first measure and a whole rest in the second measure.

percussion

Musical staff for percussion. The staff is in bass clef with a key signature of one flat (Bb). It contains a whole rest in the first measure and a whole rest in the second measure.

voice 1

Musical staff for voice 1. The staff is in bass clef with a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by a quarter rest in the second measure, then a quarter note G2 in the third measure, a quarter note A2 in the fourth measure, a quarter note Bb2 in the fifth measure, a quarter rest in the sixth measure, a quarter note C3 in the seventh measure, and a quarter note D3 in the eighth measure. The lyrics "I'm not worth it i've co" are written below the notes.

Ukelele

Musical staff for Ukelele. The staff is in treble clef with a key signature of one flat (Bb). It contains a whole rest in the first measure, followed by a half note chord of G4 and Bb4 in the second measure, and quarter notes G4, Bb4, G4, and Bb4 in the third, fourth, and fifth measures respectively.

Steinway Grand Piano

Musical staff for Steinway Grand Piano. The staff is in bass clef with a key signature of one flat (Bb). It contains a whole rest in the first measure and a whole rest in the second measure.

13

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, featuring a treble clef and a key signature of one flat. The staff contains two measures of music, each with four quarter notes: G4, A4, B4, and C5 in the first measure, and G4, A4, B4, and C5 in the second measure.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, featuring a treble clef and a key signature of one flat. The staff contains two measures of music, each with four quarter notes: G4, A4, B4, and C5 in the first measure, and G4, A4, B4, and C5 in the second measure.

Bassoon

Musical staff for Bassoon, featuring a bass clef and a key signature of one flat. The staff contains two measures of whole rests.

Bassoon 2

Musical staff for Bassoon 2, featuring a bass clef and a key signature of one flat. The staff contains two measures of whole rests.

Tuba

Musical staff for Tuba, featuring a bass clef and a key signature of one flat. The staff contains two measures of whole rests.

Orchestra Timpani

Musical staff for Orchestra Timpani, featuring a bass clef and a key signature of one flat. The staff contains two measures of whole rests.

percussion

Musical staff for percussion, featuring a percussion clef. The staff contains two measures of whole rests.

voice 1

Musical staff for voice 1, featuring a bass clef and a key signature of one flat. The staff contains two measures of music with lyrics: "lec ted use less things__ They're".

lec ted

use less things__

They're

Ukelele

Musical staff for Ukelele, featuring a treble clef and a key signature of one flat. The staff contains two measures of whole rests.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, featuring a bass clef and a key signature of one flat. The staff contains two measures of whole rests.

15

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a sequence of eighth notes in a B-flat major key signature.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a sequence of eighth notes in a B-flat major key signature.

Bassoon

Musical staff for Bassoon, showing a whole rest.

Bassoon 2

Musical staff for Bassoon 2, showing a whole rest.

Tuba

Musical staff for Tuba, showing a whole rest.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a whole rest.

percussion

Musical staff for percussion, showing a whole rest.

voice 1

Musical staff for voice 1, showing a vocal line with lyrics.

tied in con cen tri c ri ings

Ukelele

Musical staff for Ukelele, showing a sequence of chords and notes.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a whole rest.

17

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2. The staff is in treble clef with a key signature of one flat (B-flat). The music consists of eighth notes in the first two measures, followed by a quarter rest in the third measure, and a whole note chord in the fourth measure.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4. The staff is in treble clef with a key signature of one flat (B-flat). The music consists of eighth notes in the first two measures, followed by a quarter rest in the third measure, and a whole note chord in the fourth measure.

Bassoon

Musical staff for Bassoon. The staff is in bass clef with a key signature of one flat (B-flat). It contains a whole rest for the entire duration of the measure.

Bassoon 2

Musical staff for Bassoon 2. The staff is in bass clef with a key signature of one flat (B-flat). It contains a whole rest for the entire duration of the measure.

Tuba

Musical staff for Tuba. The staff is in bass clef with a key signature of one flat (B-flat) and a sharp sign (F#). It contains a whole note chord in the fourth measure.

Orchestra Timpani

Musical staff for Orchestra Timpani. The staff is in bass clef with a key signature of one flat (B-flat). It contains a whole rest for the entire duration of the measure.

percussion

Musical staff for percussion. The staff is in bass clef with a key signature of one flat (B-flat). It contains a whole rest for the entire duration of the measure.

voice 1

Musical staff for voice 1. The staff is in bass clef with a key signature of one flat (B-flat). The melody consists of eighth and quarter notes.

and now that the fat la dy si i i i i i ings

Ukelele

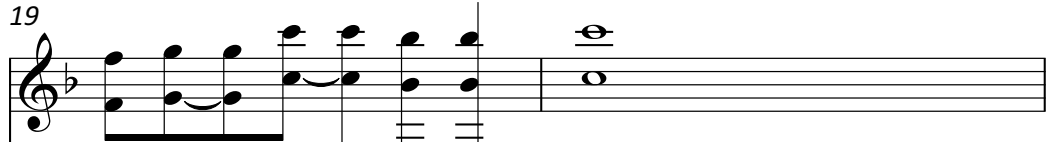
Musical staff for Ukelele. The staff is in treble clef with a key signature of one flat (B-flat). The music consists of chords and eighth notes.

Steinway Grand Piano

Musical staff for Steinway Grand Piano. The staff is in bass clef with a key signature of one flat (B-flat). It contains two whole note chords.

19

Clarinet 1 and 2



Musical staff for Clarinet 1 and 2, showing a melodic line in treble clef with a key signature of one flat and a common time signature. The staff contains two measures of music.

Clarinet 3 and 4



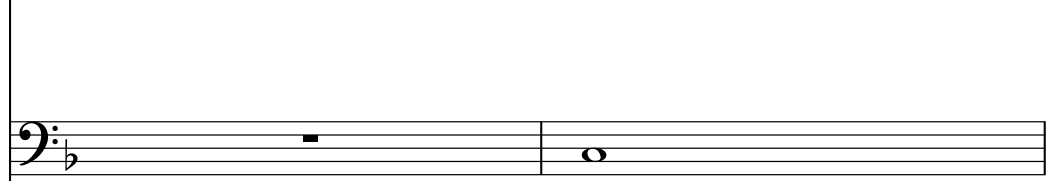
Musical staff for Clarinet 3 and 4, showing a melodic line in treble clef with a key signature of one flat and a common time signature. The staff contains two measures of music.

Bassoon



Musical staff for Bassoon, showing a whole rest in the first measure and a whole note in the second measure in bass clef with a key signature of one flat.

Bassoon 2



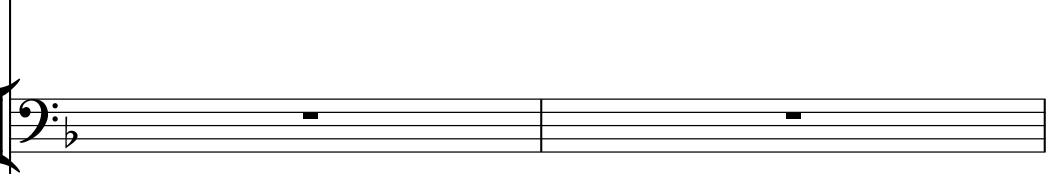
Musical staff for Bassoon 2, showing a whole rest in the first measure and a whole note in the second measure in bass clef with a key signature of one flat.

Tuba



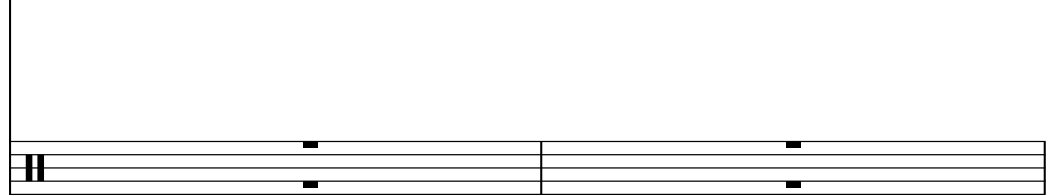
Musical staff for Tuba, showing a melodic line in bass clef with a key signature of one flat and a common time signature. The staff contains two measures of music.

Orchestra Timpani



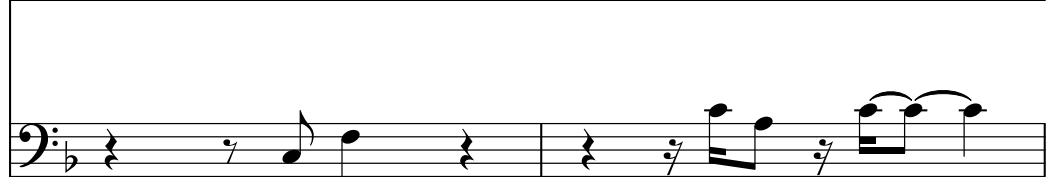
Musical staff for Orchestra Timpani, showing whole rests in both measures in bass clef with a key signature of one flat.

percussion



Musical staff for percussion, showing whole rests in both measures.

voice 1



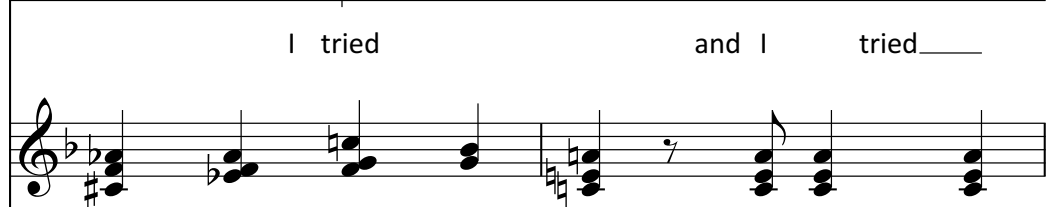
Musical staff for voice 1, showing a melodic line in bass clef with a key signature of one flat and a common time signature. The staff contains two measures of music.

I tried

and I

tried____

Ukelele



Musical staff for Ukelele, showing a chordal accompaniment in treble clef with a key signature of one flat and a common time signature. The staff contains two measures of music.

Steinway Grand Piano



Musical staff for Steinway Grand Piano, showing a melodic line in bass clef with a key signature of one flat and a common time signature. The staff contains two measures of music.

21

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, featuring a treble clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, featuring a treble clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

Bassoon

Musical staff for Bassoon, featuring a bass clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

Bassoon 2

Musical staff for Bassoon 2, featuring a bass clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

Tuba

Musical staff for Tuba, featuring a bass clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

Orchestra Timpani

Musical staff for Orchestra Timpani, featuring a bass clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

percussion

Musical staff for percussion, featuring a common time signature. The staff contains two measures of music, each with a whole note.

voice 1

Musical staff for voice 1, featuring a bass clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

3

but I must have lost my mind...—

Ukelele

Musical staff for Ukelele, featuring a treble clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, featuring a bass clef, a key signature of one flat and one sharp (B-flat major), and a common time signature. The staff contains two measures of music, each with a whole note.

23

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a melody in the treble clef with a key signature of one flat. The notes are G4, A4, Bb4, and C5.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a melody in the treble clef with a key signature of one flat. The notes are G4, A4, Bb4, and C5, with a slur over the last two notes.

Bassoon

Musical staff for Bassoon, showing a melody in the bass clef with a key signature of one flat. The notes are G3, A3, Bb3, and C4.

Bassoon 2

Musical staff for Bassoon 2, showing a melody in the bass clef with a key signature of one flat. The notes are G3, A3, Bb3, and C4.

Tuba

Musical staff for Tuba, showing a melody in the bass clef with a key signature of one flat. The notes are G3, A3, Bb3, and C4.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a rhythmic pattern with rests and a single note.

percussion

Musical staff for percussion, showing a rhythmic pattern with rests and a single note.

voice 1

Musical staff for voice 1, showing a melody in the bass clef with a key signature of one flat. The notes are G3, A3, Bb3, and C4. A triplet of notes is indicated with a bracket and the number 3. The lyrics "to be so un kind__ what are" are written below the staff.

Ukelele

Musical staff for Ukelele, showing a chordal accompaniment in the treble clef with a key signature of one flat. The notes are G4, A4, Bb4, and C5.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a chordal accompaniment in the bass clef with a key signature of one flat. The notes are G3, A3, Bb3, and C4.

26

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G4, followed by a quarter rest, and then a quarter note G4 with a fermata. The next measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with fermatas. The final measure contains a quarter note G4, a quarter note A4, and a quarter note B4, all with fermatas.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G4, followed by a quarter rest, and then a quarter note G4 with a fermata. The next measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with fermatas. The final measure contains a quarter note G4, a quarter note A4, and a quarter note B4, all with fermatas.

Bassoon

Musical staff for Bassoon, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

Bassoon 2

Musical staff for Bassoon 2, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

Tuba

Musical staff for Tuba, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

percussion

Musical staff for percussion, showing a percussion clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

voice 1

Musical staff for voice 1, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

these? I was sa cra fic ing trees

Ukelele

Musical staff for Ukelele, showing a treble clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G4, followed by a quarter rest, and then a quarter note G4 with a fermata. The next measure contains a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5, all with fermatas. The final measure contains a quarter note G4, a quarter note A4, and a quarter note B4, all with fermatas.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a bass clef, a key signature of one flat, and a 3/4 time signature. The staff contains a half note G3, followed by a quarter rest, and then a quarter note G3 with a fermata. The next measure contains a quarter note G3, a quarter note A3, a quarter note B3, and a quarter note C4, all with fermatas. The final measure contains a quarter note G3, a quarter note A3, and a quarter note B3, all with fermatas.

29

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a melody in treble clef with a key signature of one flat. The notes are G4, A4, B4, C5, followed by a rest, then G4, A4, B4, C5.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a melody in treble clef with a key signature of one flat. The notes are G4, A4, B4, C5, followed by a rest, then G4, A4, B4, C5.

Bassoon

Musical staff for Bassoon, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

Bassoon 2

Musical staff for Bassoon 2, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

Tuba

Musical staff for Tuba, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

percussion

Musical staff for percussion, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

voice 1

Musical staff for voice 1, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

and re ver sing_ the work of bees_ I'm

Ukelele

Musical staff for Ukelele, showing a melody in treble clef with a key signature of one flat. The notes are G4, A4, B4, C5, followed by a rest, then G4, A4, B4, C5.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a melody in bass clef with a key signature of one flat. The notes are G3, A3, B3, C4, followed by a rest, then G3, A3, B3, C4.

31

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note chord of G3 and B-flat3. The second measure contains a sixteenth-note triplet of G4, A4, and B-flat4, followed by another sixteenth-note triplet of G4, A4, and B-flat4.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note chord of G3 and B-flat3. The second measure contains a sixteenth-note triplet of G4, A4, and B-flat4, followed by another sixteenth-note triplet of G4, A4, and B-flat4.

Bassoon

Musical staff for Bassoon. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G2.

Bassoon 2

Musical staff for Bassoon 2. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G2.

Tuba

Musical staff for Tuba. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It begins with a whole rest, followed by a half note G2.

Orchestra Timpani

Musical staff for Orchestra Timpani. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains two whole rests.

percussion

Musical staff for percussion. The staff contains two whole rests.

voice 1

Musical staff for voice 1. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The melody begins with a quarter note G3, followed by a quarter note A3, and a quarter note B-flat3. The second measure starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B-flat3. The third measure begins with a quarter note G3, followed by a quarter note A3, and a quarter note B-flat3. The fourth measure starts with a quarter rest, followed by a quarter note G3, a quarter note A3, and a quarter note B-flat3.

beg gin_ on ben ded knee_ Please Plea se

Ukelele

Musical staff for Ukelele. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a series of chords: G4, B-flat4, and D5 in the first measure; G4, B-flat4, and D5 in the second measure; G4, B-flat4, and D5 in the third measure; G4, B-flat4, and D5 in the fourth measure; G4, B-flat4, and D5 in the fifth measure; G4, B-flat4, and D5 in the sixth measure.

Steinway Grand Piano

Musical staff for Steinway Grand Piano. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). It contains two whole rests.

33

Clarinet 1 and 2




Musical staff for Clarinet 1 and 2, showing notes in the treble clef with a key signature of one flat.

Clarinet 3 and 4




Musical staff for Clarinet 3 and 4, showing notes in the treble clef with a key signature of one flat.

Bassoon




Musical staff for Bassoon, showing notes in the bass clef with a key signature of one flat.

Bassoon 2




Musical staff for Bassoon 2, showing notes in the bass clef with a key signature of one flat.

Tuba




Musical staff for Tuba, showing notes in the bass clef with a key signature of one flat.

Orchestra Timpani



Musical staff for Orchestra Timpani, showing notes in the bass clef with a key signature of one flat.

percussion



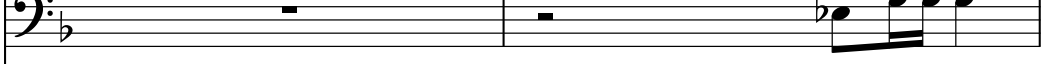
Musical staff for percussion, showing notes in the bass clef with a key signature of one flat.

voice 1




Musical staff for voice 1, showing notes in the bass clef with a key signature of one flat. Includes lyrics: "Please I wan na make it up".

Voice 2 and 3



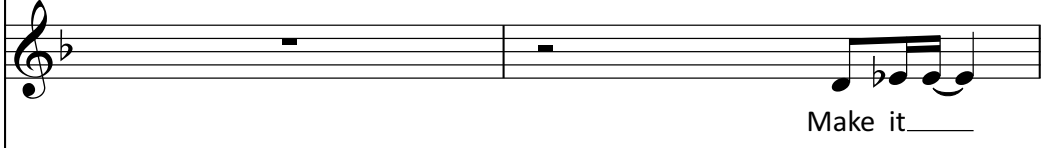
Musical staff for Voice 2 and 3, showing notes in the bass clef with a key signature of one flat.

Voice 4 and 5



Musical staff for Voice 4 and 5, showing notes in the bass clef with a key signature of one flat.

Voice 6 and 7



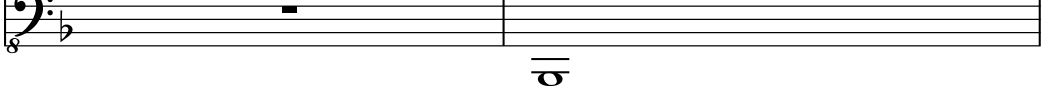
Musical staff for Voice 6 and 7, showing notes in the treble clef with a key signature of one flat. Includes lyrics: "Make it..", "Make it___", "Make it___".

Ukelele



Musical staff for Ukelele, showing notes in the treble clef with a key signature of one flat.

Steinway Grand Piano



Musical staff for Steinway Grand Piano, showing notes in the bass clef with a key signature of one flat.

35

Clarinet 1 and 2

Clarinet 3 and 4

Bassoon

Bassoon 2

Tuba

Orchestra Timpani

percussion

voice 1

I wan na mop_it uh uh uuuuu

Voice 2 and 3

up Mop it u_u

Voice 4 and 5

up Mop it Uu u

Voice 6 and 7

up Mop it u u

Ukelele

Steinway Grand Piano

37

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a melody in the right hand and a bass line in the left hand.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a melody in the right hand and a bass line in the left hand.

Bassoon

Musical staff for Bassoon, showing a single note in the left hand.

Bassoon 2

Musical staff for Bassoon 2, showing a single note in the left hand.

Tuba

Musical staff for Tuba, showing a single note in the left hand.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a rhythmic pattern.

percussion

Musical staff for percussion, showing a rhythmic pattern.

voice 1

Musical staff for voice 1, showing a vocal line.

voice 2 and 3

p I wan na make it uuuuuu.

Musical staff for voice 2 and 3, showing a vocal line with lyrics.

voice 4 and 5

up make it u u

Musical staff for voice 4 and 5, showing a vocal line with lyrics.

voice 6 and 7

up make it u u

Musical staff for voice 6 and 7, showing a vocal line with lyrics.

Ukelele

up make it u u

Musical staff for Ukelele, showing a chordal accompaniment.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a bass line.

39

Clarinet 1 and 2

Clarinet 3 and 4

Bassoon

Bassoon 2

Tuba

Orchestra Timpani

percussion

voice 1

Voice 2 and 3

p I wan na mop it u u u u up...

Voice 4 and 5

up mop it u

Voice 6 and 7

up mop it u u

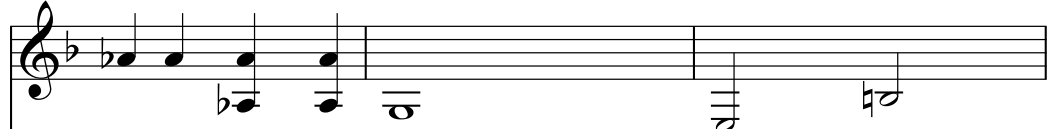
up mop it u u

Ukelele

Steinway Grand Piano

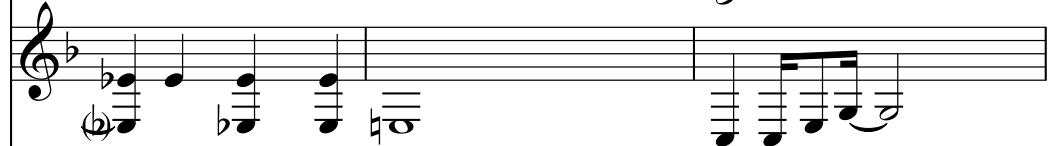
41

Clarinet 1 and 2



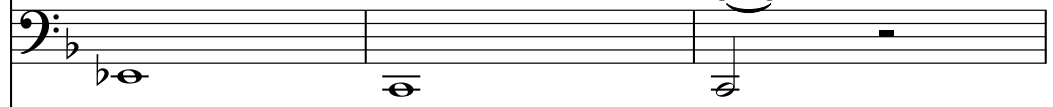
Musical staff for Clarinet 1 and 2, showing notes in treble clef with a key signature of one flat.

Clarinet 3 and 4



Musical staff for Clarinet 3 and 4, showing notes in treble clef with a key signature of one flat.

Bassoon



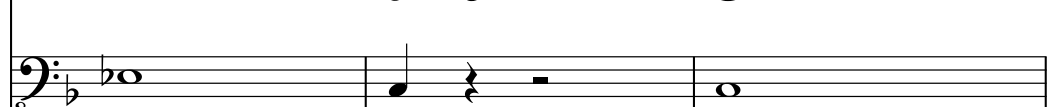
Musical staff for Bassoon, showing notes in bass clef with a key signature of one flat.

Bassoon 2



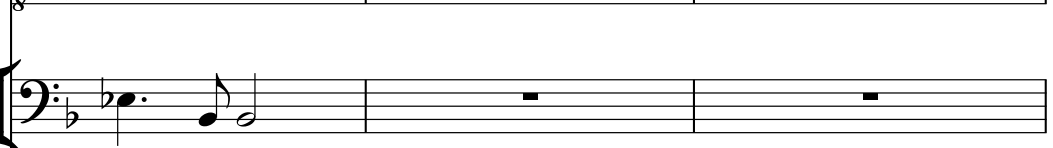
Musical staff for Bassoon 2, showing notes in bass clef with a key signature of one flat.

Tuba



Musical staff for Tuba, showing notes in bass clef with a key signature of one flat.

Orchestra Timpani



Musical staff for Orchestra Timpani, showing notes in bass clef with a key signature of one flat.

percussion



Musical staff for percussion, showing rhythmic notation with asterisks and sharp signs.

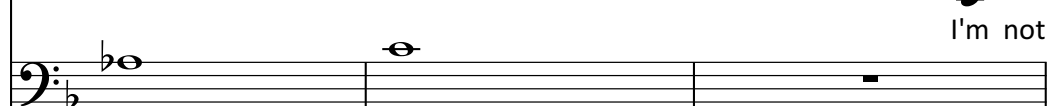
voice 1



Musical staff for voice 1, showing notes in bass clef with a key signature of one flat.

I'm not

Voice 2 and 3

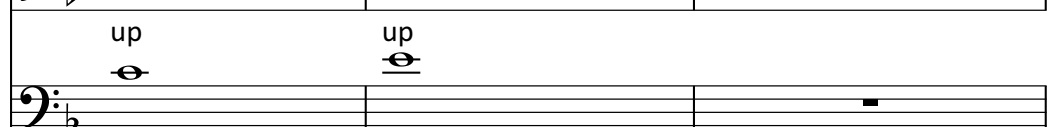


Musical staff for Voice 2 and 3, showing notes in bass clef with a key signature of one flat.

up

up

Voice 4 and 5

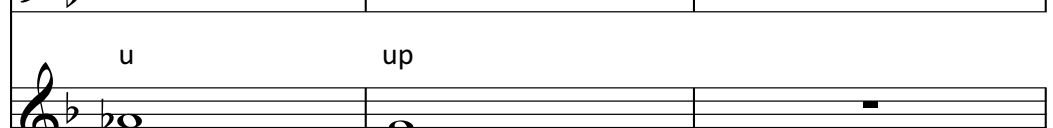


Musical staff for Voice 4 and 5, showing notes in bass clef with a key signature of one flat.

u

up

Voice 6 and 7



Musical staff for Voice 6 and 7, showing notes in treble clef with a key signature of one flat.

u

up

Ukelele



Musical staff for Ukelele, showing chords and notes in treble clef with a key signature of one flat.

Steinway Grand Piano



Musical staff for Steinway Grand Piano, showing notes in bass clef with a key signature of one flat.

44

Clarinet 1 and 2

Clarinet 3 and 4

Bassoon

Bassoon 2

Tuba

Orchestra Timpani

percussion

voice 1

worth_it I wastrapped in..._ side that skin

Voice 2 and 3

Voice 4 and 5

Voice 6 and 7

Ukelele

Steinway Grand Piano

46

Orchestra Timpani

percussion

voice 1

Ukelele

... and the edge I walked was thin...



48

Orchestra Timpani

percussion

voice 1

Ukelele

and i was blind I must have lost my

50

Orchestra Timpani

percussion

voice 1

mind... I must have lost

Ukelele



52

Orchestra Timpani

percussion

voice 1

my mind I wa na

Ukelele

54

Clarinet 1 and 2



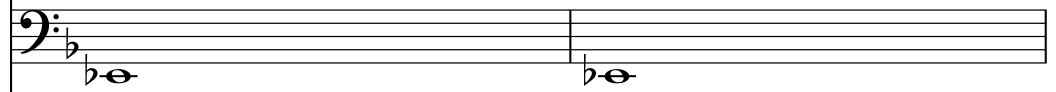
Musical staff for Clarinet 1 and 2, showing notes in the treble clef with a key signature of one flat.

Clarinet 3 and 4



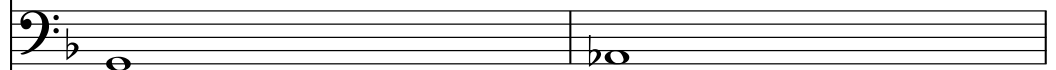
Musical staff for Clarinet 3 and 4, showing notes in the treble clef with a key signature of one flat.

Bassoon



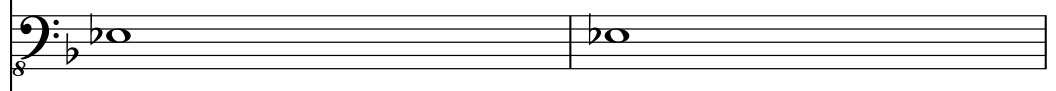
Musical staff for Bassoon, showing notes in the bass clef with a key signature of one flat.

Bassoon 2



Musical staff for Bassoon 2, showing notes in the bass clef with a key signature of one flat.

Tuba



Musical staff for Tuba, showing notes in the bass clef with a key signature of one flat.

Orchestra Timpani



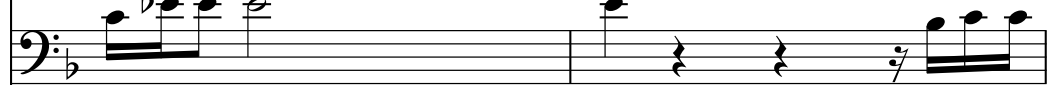
Musical staff for Orchestra Timpani, showing rhythmic patterns in the bass clef with a key signature of one flat.

percussion



Musical staff for percussion, showing rhythmic patterns in the treble clef with a key signature of one flat.

voice 1



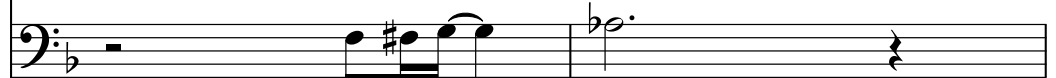
Musical staff for voice 1, showing a vocal line in the bass clef with a key signature of one flat.

make it uuuuu

up

I wa na

Voice 2 and 3

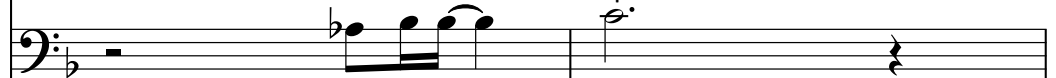


Musical staff for Voice 2 and 3, showing a vocal line in the bass clef with a key signature of one flat.

make it u u

up

Voice 4 and 5



Musical staff for Voice 4 and 5, showing a vocal line in the bass clef with a key signature of one flat.

make it u u

up

Voice 6 and 7



Musical staff for Voice 6 and 7, showing a vocal line in the treble clef with a key signature of one flat.

make it u u

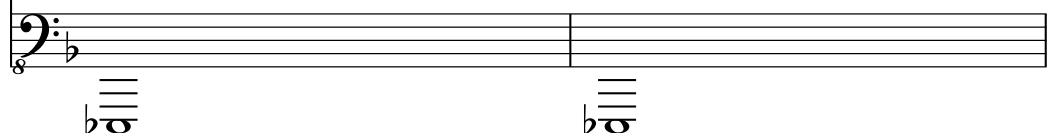
up

Ukelele



Musical staff for Ukelele, showing chords and notes in the treble clef with a key signature of one flat.

Steinway Grand Piano



Musical staff for Steinway Grand Piano, showing chords in the bass clef with a key signature of one flat.

56

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a melodic line in the treble clef with a key signature of one flat.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a melodic line in the treble clef with a key signature of one flat.

Bassoon

Musical staff for Bassoon, showing a melodic line in the bass clef with a key signature of one flat.

Bassoon 2

Musical staff for Bassoon 2, showing a melodic line in the bass clef with a key signature of one flat.

Tuba

Musical staff for Tuba, showing a melodic line in the bass clef with a key signature of one flat.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a melodic line in the bass clef with a key signature of one flat.

percussion

Musical staff for percussion, showing a rhythmic pattern with various notes and rests.

voice 1

Musical staff for voice 1, showing a melodic line in the bass clef with a key signature of one flat.

mop it u u uu up

i wan na

Voice 2 and 3

Musical staff for Voice 2 and 3, showing a melodic line in the bass clef with a key signature of one flat.

mop it u u up

Voice 4 and 5

Musical staff for Voice 4 and 5, showing a melodic line in the bass clef with a key signature of one flat.

mop it u u up

Voice 6 and 7

Musical staff for Voice 6 and 7, showing a melodic line in the treble clef with a key signature of one flat.

mop it u u up

Ukelele

Musical staff for Ukelele, showing a melodic line in the treble clef with a key signature of one flat.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a melodic line in the bass clef with a key signature of one flat.

58

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing a sequence of notes in a B-flat major key signature.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing a sequence of notes in a B-flat major key signature.

Bassoon

Musical staff for Bassoon, showing a sequence of notes in a B-flat major key signature.

Bassoon 2

Musical staff for Bassoon 2, showing a sequence of notes in a B-flat major key signature.

Tuba

Musical staff for Tuba, showing a sequence of notes in a B-flat major key signature.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing a sequence of notes in a B-flat major key signature.

percussion

Musical staff for percussion, showing a sequence of notes in a B-flat major key signature.

voice 1

Musical staff for voice 1, showing a sequence of notes in a B-flat major key signature.

make it uh_ up i wan na

Voice 2 and 3

Musical staff for Voice 2 and 3, showing a sequence of notes in a B-flat major key signature.

make it u u up

Voice 4 and 5

Musical staff for Voice 4 and 5, showing a sequence of notes in a B-flat major key signature.

make it uu_ up

Voice 6 and 7

Musical staff for Voice 6 and 7, showing a sequence of notes in a B-flat major key signature.

make it u u up

Ukelele

Musical staff for Ukelele, showing a sequence of notes in a B-flat major key signature.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing a sequence of notes in a B-flat major key signature.

60

Clarinet 1 and 2

Musical staff for Clarinet 1 and 2, showing notes in the treble clef with a key signature of one flat.

Clarinet 3 and 4

Musical staff for Clarinet 3 and 4, showing notes in the treble clef with a key signature of one flat.

Bassoon

Musical staff for Bassoon, showing notes in the bass clef with a key signature of one flat.

Bassoon 2

Musical staff for Bassoon 2, showing notes in the bass clef with a key signature of one flat.

Tuba

Musical staff for Tuba, showing notes in the bass clef with a key signature of one flat.

Orchestra Timpani

Musical staff for Orchestra Timpani, showing notes in the bass clef with a key signature of one flat.

percussion

Musical staff for percussion, showing rhythmic notation with asterisks indicating specific sounds.

voice 1

Musical staff for voice 1, showing notes in the bass clef with a key signature of one flat.

mop it uh uh uh u up

Voice 2 and 3

Musical staff for Voice 2 and 3, showing notes in the bass clef with a key signature of one flat.

mop it u u u

Voice 4 and 5

Musical staff for Voice 4 and 5, showing notes in the bass clef with a key signature of one flat.

mop it u o u

Voice 6 and 7

Musical staff for Voice 6 and 7, showing notes in the treble clef with a key signature of one flat.

mop it u uu

Ukelele

Musical staff for Ukelele, showing chords in the treble clef with a key signature of one flat.

Steinway Grand Piano

Musical staff for Steinway Grand Piano, showing chords in the bass clef with a key signature of one flat.

62

Clarinet 1 and 2

Clarinet 3 and 4

Bassoon

Bassoon 2

Tuba

Orchestra Timpani

percussion

voice 1

Voice 2 and 3

Voice 4 and 5

Voice 6 and 7

African Kalimba

Ukelele

Steinway Grand Piano

The musical score for page 130, rehearsal mark 62, features the following instruments and parts:

- Clarinet 1 and 2:** Treble clef, playing a sustained note in the first measure.
- Clarinet 3 and 4:** Treble clef, playing a melodic line starting in the second measure.
- Bassoon:** Bass clef, playing a melodic line starting in the second measure.
- Bassoon 2:** Bass clef, playing a melodic line starting in the second measure.
- Tuba:** Bass clef, playing a melodic line starting in the second measure.
- Orchestra Timpani:** Bass clef, playing a melodic line starting in the second measure.
- percussion:** Treble clef, playing a rhythmic pattern with accents.
- voice 1:** Bass clef, playing a melodic line starting in the second measure.
- Voice 2 and 3:** Bass clef, playing a melodic line starting in the second measure. Lyrics: "I'm not worth it".
- Voice 4 and 5:** Bass clef, playing a melodic line starting in the second measure. Lyrics: "u up".
- Voice 6 and 7:** Treble clef, playing a melodic line starting in the second measure. Lyrics: "u up".
- African Kalimba:** Bass clef, playing a melodic line starting in the second measure.
- Ukelele:** Treble clef, playing a melodic line starting in the second measure.
- Steinway Grand Piano:** Bass clef, playing a melodic line starting in the second measure.

65

Clarinet 1 and 2

Clarinet 3 and 4

Bassoon

Bassoon 2

Tuba

Orchestra Timpani

percussion

voice 1

Voice 2 and 3

Voice 4 and 5

Voice 6 and 7

African Kalimba

Ukelele

Steinway Grand Piano

67

Orchestra Timpani

percussion

African Kalimba

Ukelele

Steinway Grand Piano



69

Orchestra Timpani

percussion

African Kalimba


Ukelele

Steinway Grand Piano

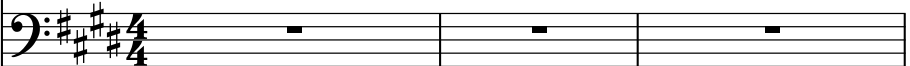
Line Up

Composer, Adam Faux

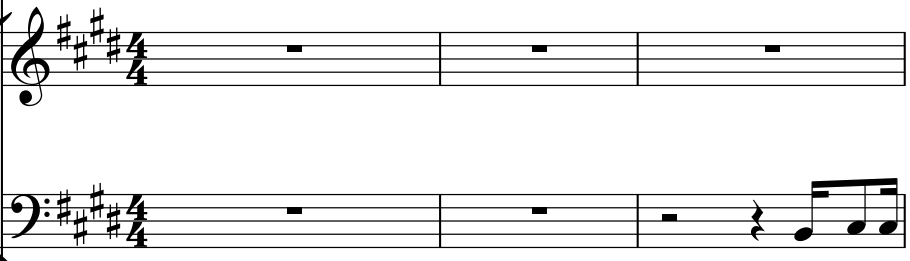
Chinese Xiao Flute 1



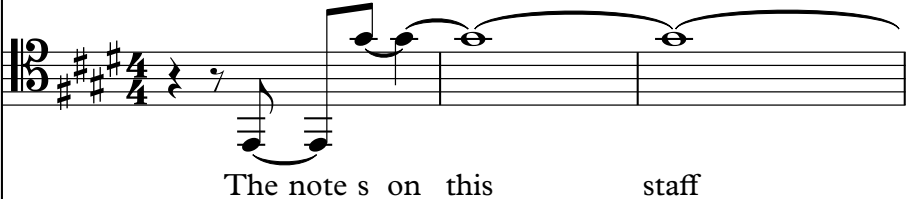
Chinese Xiao Flute 2



Slide Gutar




Electric Guitar tuned open E leaning against amp feeding back

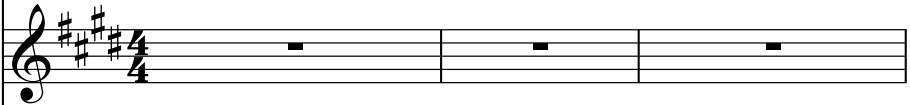


The note s on this staff


Violin Section




Violins 1-3



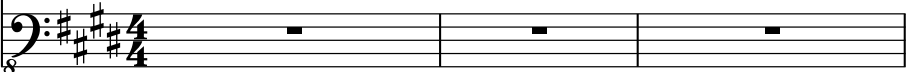
Viola Section



Cellos 1-3



Bass 1 and 2



4

7

are

midi



6

3

are generations of an electric guitar feeding back freely tuned to

This musical score is for guitar, written in the key of E major (indicated by four sharps: F#, C#, G#, D#) and 4/4 time. The score consists of ten staves. The first staff is the treble clef, starting with a measure rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff is the bass clef, with a whole rest. The third and fourth staves are also treble and bass clefs, both with whole rests. The fifth staff is a 3/4 time signature, with a whole rest. The sixth staff contains the lyrics 'an open e chord' with a slur over the words and a fermata over the 'e'. The seventh staff is the treble clef, with a whole rest followed by three chords in the final measure: E major, E major, and E major. The eighth staff is the bass clef, with a whole rest followed by three chords in the final measure: E major, E major, and E major. The ninth and tenth staves are treble and bass clefs, both with whole rests.

12

leanig against a fifteen watt

3

8

Detailed description: This page of a musical score, numbered 136, contains eight staves. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 3/2 time signature. It begins with a measure containing a whole rest, followed by a quarter rest, then a quarter note G5, an eighth note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, and a quarter note G5. The second staff is a bass clef with a whole rest. The third staff is a treble clef with a whole rest. The fourth staff is a bass clef with a quarter note G2, a half note A2, a quarter note B2, a quarter note C3, a quarter note B2, a quarter note A2, and a quarter note G2. The fifth staff is a 3/2 time signature with a quarter note G2, a quarter note A2, and a triplet of quarter notes B2, C3, and D3. The sixth staff contains the lyrics 'leanig against a fifteen watt' under the notes of the fifth staff. The seventh staff is a treble clef with a whole rest. The eighth staff is a bass clef with a whole rest. The bottom-most staff is a bass clef with a whole rest and a small '8' below it.

15

to sustain the overtone series created by a

Detailed description: This page of a musical score, numbered 138, features a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins at measure 15 with a half note G4. The piano accompaniment consists of several parts: a right-hand treble clef part with a whole rest; a left-hand bass clef part with a half note G2, a dotted half note G2, and a quarter note G2; a right-hand treble clef part with a whole rest; a left-hand bass clef part with a whole note chord (G2, B2, D3), a dotted half note chord (G2, B2, D3), a quarter note chord (G2, B2, D3), and a quarter note chord (G2, B2); and a final bass clef part with a whole rest. The lyrics 'to sustain the overtone series created by a' are positioned below the piano accompaniment.

16

1962 cherry red fen der te le cas ter that is equiped

6

||

6

The image shows a musical score for a song. It consists of several staves. The top staff is a vocal line in treble clef, starting with a measure number '16'. The second staff is a piano accompaniment line in bass clef. The third and fourth staves are part of a grand staff system, with the third staff in treble clef and the fourth in bass clef. The fifth staff is a bass line in bass clef. The sixth and seventh staves are another grand staff system, with the sixth staff in treble clef and the seventh in bass clef. The eighth staff is a bass line in bass clef. The lyrics '1962 cherry red fen der te le cas ter that is equiped' are written below the fifth staff. There are triplets indicated by a bracket and the number '3' under the words 'fen der' and 'cas ter'. At the bottom of the page, there are two double bar lines with a '6' below each, indicating a 6/8 time signature.

17

with a unique pair of pickups that help to

The musical score is written for guitar and voice. It features a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The guitar part is shown in two systems. The first system includes a treble clef staff with a whole note chord (F#4, C#5, G#5) and a bass clef staff with a whole note chord (F#2, C#3, G#3). The second system shows a treble clef staff with a whole note chord (F#4, C#5, G#5) and a bass clef staff with a melodic line: a half note F#2, a quarter note C#3, a quarter note G#3, a quarter note F#2, a quarter note C#3, a quarter note G#3, a quarter note F#2, a quarter note C#3, and a quarter note G#3. The voice part consists of the lyrics: "with a unique pair of pickups that help to". The lyrics are aligned with the guitar's melodic line. There are two triplets indicated by a '3' above the notes: one over the notes C#3, G#3, F#2 and another over the notes C#3, G#3, F#2. The score ends with a double bar line and a common time signature 'C' below the bass clef staff.

18

cre ate a wall of_ ambient sound ... a kind of wash that defines the

3 3

6

d || b

23

of the piece

3

8

Detailed description: This page of a musical score is for a piece in G major (three sharps) and 3/4 time. It features a vocal line and piano accompaniment. The vocal line begins with a half note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a half note G2, followed by a quarter rest, then a quarter note A2, and a quarter note B2. The lyrics 'of the piece' are written under the vocal line. The piano accompaniment includes a triplet of eighth notes (G4, A4, B4) and an eighth rest. The score is divided into systems by a brace on the left. The first system contains the vocal and piano staves. The second system contains the vocal and piano staves. The third system contains the vocal and piano staves. The fourth system contains the vocal and piano staves. The fifth system contains the vocal and piano staves. The sixth system contains the vocal and piano staves. The seventh system contains the vocal and piano staves. The eighth system contains the vocal and piano staves. The ninth system contains the vocal and piano staves. The tenth system contains the vocal and piano staves.

24

the sounds represented by the Sibelius pro gram and the

6

6

Detailed description: This page of a musical score is in E major (three sharps) and 6/8 time. It features a vocal line and piano accompaniment. The vocal line begins at measure 24 with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The piano accompaniment consists of a bass line with a triplet of eighth notes (G2, A2, B2) and a treble line with a whole note chord (E4, G#4, B4). The lyrics 'the sounds represented by the Sibelius pro gram and the' are positioned below the vocal line. The score concludes with a double bar line and a repeat sign.

25

3

3

midi sounds in Logic audio in no

d||φ

Detailed description: This is a musical score for piano and voice. The key signature is G major (one sharp) and the time signature is 4/4. The score is divided into two systems. The first system contains the vocal line (treble clef), piano accompaniment (treble and bass clefs), and a bass line with lyrics. The lyrics are "midi sounds in Logic audio in no". The piano accompaniment features a simple harmonic structure with chords in the right hand and a bass line in the left hand. The second system continues the piano accompaniment with chords in the right hand and a bass line in the left hand. The score ends with a double bar line and a fermata symbol.

27

way a proximates the actual sound of an electric

This musical score is for a voice and piano piece in F# major. It consists of six systems of staves. The first system contains the vocal line (treble clef) and piano accompaniment (bass clef) for measures 27 and 28. The second system continues the piano accompaniment for measures 29 and 30. The third system features the vocal line for measures 29 and 30, with lyrics underneath. The fourth system shows the piano accompaniment for measures 29 and 30, with chords in both hands. The fifth system contains the vocal line for measure 30. The sixth system shows the piano accompaniment for measure 30. The key signature has three sharps (F#, C#, G#), and the time signature is 8/8.

Musical notation for the first system, including treble and bass staves. The treble staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a 3-measure triplet of eighth notes, followed by a quarter note, and ends with a fermata. The bass staff begins with a bass clef and contains a 3-measure triplet of eighth notes, followed by a quarter note, and ends with a fermata.

Two empty musical staves, one in treble clef and one in bass clef, both with a key signature of three sharps.

Musical notation for the third system, featuring a bass staff with a sequence of seven triplet eighth notes. The notes are: G2, A2, B2, C3, D3, E3, F3. The first triplet is marked with a '3' above it.

guitar feeding back and it is likely that he read Cannimagintio, the verto series created to meditate on death

Musical notation for the fourth system, showing a treble staff with four chords. The chords are: G#4-A#4-B#4, A#4-B#4-C#5, B#4-C#5-D#5, and C#5-D#5-E6.

Musical notation for the fifth system, showing a treble staff with a fermata and a bass staff with four chords. The chords are: G#2-A#2-B#2, A#2-B#2-C#3, B#2-C#3-D#3, and C#3-D#3-E4.

Musical notation for the sixth system, showing a bass staff with a fermata and a double bar line. The staff begins with a bass clef, a key signature of three sharps, and a common time signature.

29

the sounds made are sub tle , etc

Detailed description: This page of a musical score is in G major (one sharp) and 3/4 time. It begins with a vocal line (measures 29-30) consisting of a half note G4 and a whole note G4. The piano accompaniment starts in measure 29 with a half note G2 and a quarter note G3. In measure 30, the piano part features a melodic line with triplets: a quarter note G3, a quarter note A3, and a quarter note B3, followed by a quarter note G3, a quarter note F#3, and a quarter note E3. The lyrics "the sounds made are sub tle , etc" are aligned with the vocal line. The score continues with piano accompaniment in measures 31-34, featuring chords in the right hand and dyads in the left hand.

This musical score page, numbered 149, is written in a key signature of three sharps (F#, C#, G#). It consists of several systems of staves:

- System 1:** A grand staff with a treble clef on top and a bass clef on the bottom. The first measure of the treble staff is marked with the number '30'. Both staves contain a melodic line with eighth notes and a quarter note, followed by a whole note rest.
- System 2:** A grand staff where the treble staff has a long slur over a whole note, and the bass staff has a whole note rest followed by a quarter note.
- System 3:** A grand staff where the treble staff has a whole note rest and the bass staff features a complex rhythmic pattern of eighth notes, many of which are grouped into triplets (indicated by a '3' above the notes).
- System 4:** A grand staff where the treble staff has a whole note rest and the bass staff has a series of eighth notes, some beamed together.
- System 5:** A grand staff where the treble staff has a whole note rest and the bass staff has a series of eighth notes, some beamed together.
- System 6:** A grand staff where the treble staff has a whole note rest and the bass staff has a series of eighth notes, some beamed together.
- System 7:** A grand staff where the treble staff has a whole note rest and the bass staff has a series of eighth notes, some beamed together.
- System 8:** A grand staff where the treble staff has a whole note rest and the bass staff has a series of eighth notes, some beamed together.

This musical score is for page 150 and is written in a key signature of three sharps (F#, C#, G#). The score is organized into several systems of staves:

- System 1:** Two staves (treble and bass clef). The treble staff begins with a measure containing a fermata over a whole note, with the number '32' written below it. The bass staff contains a melodic line with eighth and quarter notes.
- System 2:** Two staves. The treble staff contains a whole note with a fermata. The bass staff contains a whole rest followed by a quarter note.
- System 3:** A single bass staff featuring a triplet of eighth notes, indicated by a '3' above the notes.
- System 4:** Two staves. The treble staff contains whole rests. The bass staff contains a series of eighth notes.
- System 5:** Two staves. The treble staff contains whole rests. The bass staff contains a series of eighth notes.
- System 6:** A single bass staff containing two measures, each with a whole note chord.

This musical score page, numbered 151, is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is organized into several systems of staves:

- System 1:** The first staff (treble clef) begins at measure 34 and contains a whole rest followed by a quarter note. The second staff (bass clef) contains a dotted quarter note, a quarter note, and a quarter rest.
- System 2:** The third staff (bass clef) features a sequence of eighth-note triplets, each marked with a '3' and a slur. The fourth staff (treble clef) contains a melodic line of eighth notes.
- System 3:** The fifth staff (treble clef) consists of four chords. The sixth staff (treble clef) contains a melodic line of eighth notes.
- System 4:** The seventh staff (bass clef) consists of four chords.
- System 5:** The eighth staff (bass clef) is empty, with a double bar line and repeat sign (||) at the end of the page.

This musical score page, numbered 152, is written in a key signature of three sharps (F#, C#, G#). It consists of seven staves. The first staff is a treble clef with a fermata over a half note, starting with the number 35. The second staff is a bass clef with a quarter rest followed by a quarter note and an eighth-note pair. The third staff is a bass clef featuring a triplet of eighth notes and a long phrase with a fermata. The fourth staff is a treble clef with a continuous eighth-note pattern. The fifth staff is a treble clef with a series of chords. The sixth staff is a bass clef with a series of chords. The seventh staff is a bass clef with a fermata over a half note, with a double bar line and repeat sign at the end.

Musical score for page 153, featuring multiple staves with treble and bass clefs, a key signature of three sharps (F#, C#, G#), and various musical notations including notes, rests, and chords.

The score consists of the following staves from top to bottom:

- Staff 1: Treble clef, starting with a fermata over a whole note, followed by rests and a quarter note.
- Staff 2: Bass clef, featuring a melodic line with eighth and quarter notes.
- Staff 3: Bass clef, featuring a melodic line with eighth notes and slurs.
- Staff 4: Treble clef, featuring a melodic line with eighth notes and slurs.
- Staff 5: Treble clef, featuring a series of chords.
- Staff 6: Treble clef, featuring a melodic line with eighth notes and slurs.
- Staff 7: Bass clef, featuring a series of chords.
- Staff 8: Bass clef, mostly empty with a few rests and a final chord.

The page number 37 is written in the left margin next to the first staff. The page number 153 is in the top right corner. A vertical line is present at the bottom of the page.

This musical score is for page 154 and consists of eight staves. The key signature is three sharps (F#, C#, G#). The first staff is a treble clef with a measure rest followed by a dotted quarter note and an eighth note. The second staff is a bass clef with a half note, a quarter note, and a quarter note. The third staff is an alto clef with a dotted quarter note, an eighth note, and a quarter note. The fourth staff is a treble clef with a continuous eighth-note melody. The fifth staff is a treble clef with a series of chords. The sixth staff is a treble clef with a continuous eighth-note melody. The seventh staff is a bass clef with a series of chords. The eighth staff is a bass clef with a whole note and a whole note, each with an ornament.

41

3 3 3

||φ

Detailed description: This page of a musical score, numbered 155, contains eight staves of music. The first staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a measure rest. The second staff is a bass clef with a key signature of three sharps, containing a melodic line with eighth and sixteenth notes. The third staff is an alto clef with a key signature of three sharps, featuring a melodic line with eighth notes and three triplet markings. The fourth staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes. The fifth staff is a treble clef with a key signature of three sharps, containing a chordal accompaniment of eighth notes. The sixth staff is a treble clef with a key signature of three sharps, containing a melodic line with eighth notes. The seventh staff is a bass clef with a key signature of three sharps, containing a chordal accompaniment of eighth notes. The eighth staff is a bass clef with a key signature of three sharps, containing a measure rest. A repeat sign is located at the bottom right of the page.

This musical score page, numbered 156, contains eight staves of music. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. It begins with a measure containing a whole rest, followed by a measure with a whole rest, and then a measure with a half note G5, a quarter note A5, and a quarter note B5. The number '43' is written below the first measure. The second staff is a bass clef with the same key signature, containing whole rests for the first two measures and a measure with a whole note G4. A slur with vertical lines at each end spans the first two measures. The third staff is an alto clef with a key signature of three sharps, starting with a dotted quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and A5. There are two triplet markings over the eighth notes. The fourth staff is a treble clef with a key signature of three sharps, containing a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The fifth staff is a treble clef with a key signature of three sharps, containing four chords: G4-A4, A4-B4, B4-C5, and C5-D5. The sixth staff is a treble clef with a key signature of three sharps, containing a melodic line of eighth notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7. The seventh staff is a bass clef with a key signature of three sharps, containing four chords: G4-A4, A4-B4, B4-C5, and C5-D5. The eighth staff is a bass clef with a key signature of three sharps, containing whole rests for the first two measures and a measure with a half note G3, a quarter note A3, and a quarter note B3. The number '8' is written below the first measure.

The musical score on page 157 consists of several systems of staves. The first system includes a treble clef staff with a measure number '47' and a bass clef staff. The second system features a treble clef staff with a long slur and a bass clef staff. The third system has a 3/8 time signature and a treble clef staff with a long slur. The fourth system contains a treble clef staff with rests and a bass clef staff with chords. The fifth system has a treble clef staff with rests and a bass clef staff with chords. The sixth system features a bass clef staff with notes and slurs. The key signature is three sharps (F#, C#, G#).

The musical score on page 158 consists of several systems of staves. The first system includes a treble clef staff with a measure number '51' and a bass clef staff. The second system features a grand staff with treble and bass clefs. The third system includes a bass clef staff with a 3/8 time signature. The fourth system contains a grand staff with treble and bass clefs. The fifth system features a grand staff with treble and bass clefs, showing a sequence of chords in the bass and a melodic line in the treble. The sixth system includes a grand staff with treble and bass clefs, with a melodic line in the treble and a bass line of chords. The seventh system features a grand staff with treble and bass clefs, with a melodic line in the treble and a bass line of chords. The eighth system includes a grand staff with treble and bass clefs, with a melodic line in the treble and a bass line of chords. The score is written in a key signature of three sharps (F#, C#, G#) and includes various musical notations such as notes, rests, and ornaments.

54

Musical score for page 159, starting at measure 54. The score consists of 11 staves. The first two staves are a grand staff with treble and bass clefs. The third and fourth staves are also a grand staff, but the bass staff is mostly empty. The fifth staff is in 3/8 time. The sixth and seventh staves are a grand staff with treble and bass clefs. The eighth staff is a treble clef staff with a complex melodic line. The ninth and tenth staves are a grand staff with treble and bass clefs. The eleventh staff is a bass clef staff with a complex melodic line. The key signature has four sharps (F#, C#, G#, D#).

This musical score page, numbered 160, contains ten staves of music. The first two staves are a grand staff with a treble clef on top and a bass clef on the bottom, both in the key of D major (indicated by two sharps). The first staff begins with the number '56' in the left margin. The first two staves contain two measures of music, with notes and rests in both hands. The third and fourth staves are also a grand staff, with the treble clef staff containing a melodic line and the bass clef staff containing a bass line. The fifth staff is a single treble clef staff in 3/8 time, featuring a triplet of eighth notes. The sixth and seventh staves are a grand staff with a treble clef staff containing a continuous eighth-note melody and a bass clef staff containing a series of chords. The eighth and ninth staves are a grand staff with a treble clef staff containing a continuous eighth-note melody and a bass clef staff containing a series of chords. The tenth staff is a single bass clef staff with a few notes and rests.

The musical score on page 162 consists of several systems of staves. The first system includes a treble clef staff with a tempo marking of 60 and a bass clef staff. The second system features a grand staff with treble and bass clefs. The third system includes a bass clef staff with a triplet of eighth notes. The fourth system is a grand staff with treble and bass clefs, showing a complex melodic line in the treble and a bass line with chords. The fifth system is another grand staff with treble and bass clefs, featuring a fast-moving melodic line in the treble and a bass line with chords. The sixth system is a single bass clef staff with a melodic line and a long sustain.

This musical score page, numbered 163, is written in a key signature of three sharps (F#, C#, G#). It consists of several systems of staves. The first system includes a treble clef staff with a measure rest and a bass clef staff with a half note followed by a quarter rest, then a quarter note, eighth notes, and a quarter note. The second system shows a treble clef staff with a whole note and a bass clef staff with a whole note. The third system features a bass clef staff with a triplet of eighth notes, followed by a quarter note, a triplet of eighth notes, and a quarter note. The fourth system contains a treble clef staff with a continuous eighth-note melody, a bass clef staff with block chords, and a middle staff with a similar eighth-note melody. The fifth system continues with a treble clef staff with eighth-note patterns and a bass clef staff with block chords. The sixth system shows a treble clef staff with eighth-note patterns and a bass clef staff with a whole note.

Musical score for measures 64-66. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#). Measure 64 begins with a treble clef staff containing a whole note chord (F#, C#, G#) and a bass clef staff with a whole note chord (F#, C#, G#). Measure 65 features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a bass line of eighth notes. Measure 66 continues the melodic and bass lines. The grand staff includes a right hand with a melodic line and a left hand with a bass line. The bass line consists of eighth notes and chords. The right hand features a melodic line with triplets of eighth notes.



Musical score for measures 67-69. The score is written for a piano and includes a grand staff (treble and bass clefs) and a separate bass line. The key signature is three sharps (F#, C#, G#). Measure 67 begins with a treble clef staff containing a whole note chord (F#, C#, G#) and a bass clef staff with a whole note chord (F#, C#, G#). Measure 68 features a treble clef staff with a melodic line of eighth notes and a bass clef staff with a bass line of eighth notes. Measure 69 continues the melodic and bass lines. The grand staff includes a right hand with a melodic line and a left hand with a bass line. The bass line consists of eighth notes and chords. The right hand features a melodic line with eighth notes.

68



71



74