APPENDIX 4 — *When Cinderella's Monkey Comes Here, I'll Feed Him —*

Full Score

Programme Notes

Both Cinderella and the Monkey are characters in the continuous, yet primal, play in which we grapple with our own genetic behavioural patterns and emotions. Within such patterns and emotions there is conflict between what we perceive as beauty and what we perceive as darkness. The title of the work refers to both our inherent beauty and darkness, Cinderella a simile for the beauty with which we normally perceive ourselves, and the Monkey a metaphor for the darknesses we painstakingly conceal. The focus of the work is on an acknowledgement of our primal darknesses, our fears, jealousies, manipulations etc., acknowledgement that furthers the understanding of our own nature and hence benefits the beauty we contain within.

The work is cast in three movements, the opening slow movement programmatically focuses on the inner beauty and melancholy mood of Cinderella, the second movement focuses on the Monkey or darker side of Cinderella's own character, and the third movement represents the beneficial acknowledgement of the darker side of our human nature.

Steven Campbell
Armidale, N.S.W.
August, 1996.

308

Instrumentation

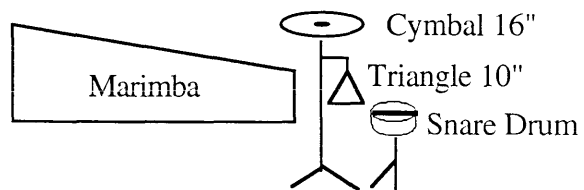- Clarinet in Bb

- Piano

- Percussion

Percussion Instruments:

Staff 1:

Marimba

Staff 2:

Triangle 10" (medium size)
Cymbal 16" Crash/Ride
Snare Drum

Layout of Percussion Instruments:

Cymbal 16"

Triangle 10"

Snare Drum

Marimba

General Notes

1. Accidentals

All pitches without accidentals are natural with the exception of tied notes both within measures and over barlines, i.e. the second note in a tied grouping does not receive an accidental.

Natural signs are given throughout the score in passages where the ommission of the natural may result in the mistaken identity of a natural pitch where it succeeds a raised or flattened pitch of the same name.

2. Trills

All trills throughout the work are to the upper semitone.

3. Breath Marks

Breath marks (,) indicate short pauses inserted into the prevailing tempo.

Instrument Notes

Clarinet in Bb:

1. Transposition
The score is notated throughout at concert pitch.

2. Fluttertonguing

Fluttertonguing throughout the score is indicated by the symbol flz ⋎ Production of fluttertonguing is left
to the discretion of the performer.

3. Smorzato
Smorzato passages are notated with reference to the text by Bruno Bartollozi (1), indicated with open noteheads o o o

4. Glissandi
The marking '*gliss*' is used to indicate both portamento and glissando effects, achieved with lip/embouchure adjustment and/or fingering.
The marking is accompanied by a line indicating pitch direction.

5. Multiphonics
Multiphonics are notated with reference to the text by Phillip Rehfeldt. (2) Suggested multiphonic fingerings are given in the score, along
with the corresponding page number given in the Rehfeldt text.

6. Teeth on Reed
The marking ∿∿ indicates movement within a high pitched screech, by contacting teeth with the reed.

Piano:

Pedalling:
Pedal marks within the score are provided as a guide and all pedalling may be executed at the discretion of the performer. In general however,
where pedal marks do occur, appropriate pedalling should be made at the discretion of the performer. Where no pedal is marked use of the
pedal is not desired.

(1) Bartolozzi, Bruno, *New Sounds for Woodwind,* London: Oxford University Press, 1967.

(2) Rehfeldt, Phillip, *New Directions for Clarinet,* Rev. ed. Berkely : University of California Press, 1994.

Percussion:

1. Preparation
The snare drum should be inverted on the stand. A sheet of A4 paper, folded circa 4 times, is placed under one bridge of the snares, elevating the snares approximately 4mm over the skin of the drum.

2. Mallets/Beaters
Mallet and beater markings throughout the score are intended as a guide only. Appropriate choices may be made at the discretion of the performer. Two-tone mallets are preferred as medium mallets.

♩ - soft mallet

♩ - hard mallet

♩ - medium (two-tone) mallet

| - triangle beater

❘ - paintbrush (artist's brush ca.1.cm, soft) with wood handle and a metal casing
covering the join between the brush and handle.

3. Symbols

- Cymbal:

φ - indicates a cymbal scrape with the triangle beater from the centre to the rim.

⏝ - indicates a slow cymbal scrape with the triangle beater on the edge of the cymbal.

- Snare Drum:

≈ - snares only. Usually performed with the tip of the paint brush, unless
the marking 'with wood' appears in which case the handle of the
paintbrush is to be used lightly on the snares.

⊓ - snare skin. Executed with the tip of the paintbrush in a tremolando fashion.

X noteheads indicate rimshots. The part of the mallet or beater to be used to execute the rimshot is indicated in the score; 'with metal' or 'with wood' indicates the use of the metal or wood part of the paint brush, with sticks indicates the use of the mallet stick.

✳

313

✳

Duration : c. 15'00

✳

320

-8-

334

III

335

344

Armidale, N.S.W., Australia,
April - October, 1996.

APPENDIX 5 — Notes on the Accompanying CD Audio Examples

Each of the four works on the accompanying audio CD was digitally recorded, and the final two works on the CD also digitally edited. In many respects, the edited audio examples represent the completion of a process, one in which the composer's control over the final product moves away from the traditional outcome. Traditionally the completion of the full score is usually the final step of the compositional process. The production, by the composer, of the edited audio examples moves that process closer to one in which control over the final presentation of a work is placed in the hands of the composer. This is a result of the availability of commercial software for the recording and editing of sound in the digital domain. The following notes on each of the recordings detail the processes I have employed to develop the works for CD presentation.

The recording of the *Study for Triangles* was made at a live performance of the work in 1993, with Claudio Pompili, Lou Nano and Andrew Taylor performing the acoustic parts, and myself controlling the triangle samples. The placement of speakers, on either side of the stage for the output of the samples, and the placement of the acoustic triangle performers centre-stage was suitable for the presentation of the work to the live audience, however, in the recording, the speaker placement, in combination with a microphone placement suited to the recording of purely instrumental works performed in the concert, resulted in the samples being recorded at a lower volume level than the centre-stage acoustic triangles. For the CD, an option was to re-record the work in the studio to attain a desired balance between the samples and the acoustic triangles, however the live performance environment of the work would be lost, and to some extent, a loss of interaction between the performers was anticipated. The live performance of the work was thus chosen for the CD, and the listener is asked to bear in mind the lower level of the sampled triangle part. The recording was made directly to digital audio tape, and transferred to hard disk for compilation to CD.

The recording of the *Étude in Memoriam Allan Dagg* was straight-forward, the output of the various sound generating devices used for the work sent to a mixer, and the stereo output from the mixer sent directly to DAT. From DAT the work was transferred to

computer hard disk, ready for the compilation of the CD. No digital editing of the work was carried out.

The two accordion parts of *Descendant Lines*, performed by Stephen Tafra, were recorded separately using the multi-track digital recording program *Pro-Tools*, and the work was recorded in short sections over a period of three months. Using the editing program *Sound Designer*, the separate sections were linked together, the various algorithms within the program allowing cross-fades between sections, equalisation, and minor adjustments to tempi with the program's Time-compression algorithm. However, the performance of the work is considered to be highly satisfactory, and hence digital editing of the performance was minimal.

CM was recorded in a two day period, the three performers, James Atkinson, clarinet, Richard Peter Maddox, piano, and Richard Gleeson, percussion, having had no prior rehearsal together due to constraints of distance and time. The three movements of the work were recorded in stereo directly to DAT, in 56 separate takes. The takes were transferred from DAT to hard disk, and subsequently linked together within a single *Sound Designer* file. As in *Descendant Lines, Sound Designer* cross-fade algorithms were employed to provide smooth transitions between the separately recorded sections, and algorithms for equalisation were employed. Often multiple recordings were made of a single section, with various portions of one take being satisfactory, whilst other portions of the same take were not. Where this was the case, unsatisfactory portions of one take were replaced with corresponding portions from a second take, the combination of the two takes then providing satisfactory results. On completion of the editing of *CM*, the final versions of all four works were compiled in a CD mastering program. *Masterlist CD*, and a CD burner used to produce the accompanying audio CD.

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