

**MUSI 431**  
**Composition Portfolio**

**EDP**  
*Bucketboy*  
**DeStabilizer**

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# Introduction

This year's MUSI 431 Composition Portfolio is made up of the following four components;

1. A thematic album of original compositions.
2. An E.P. Of original compositions.
3. Three television commercials for local firm, Dunedin Print Ltd.
4. A short film score for Matt Bird's 'The Exchange'.

I chose to submit both an album and an E.P. of original compositions as I had a selection of songs written that did not fit into the theme of the album. My original intention was to submit an album only, but I deemed these 'leftover' songs still worthy of submission. It will also hopefully show that as well as sticking to a particular theme I can diversify my composing. This diversity also shows itself in the other two sections of my portfolio, the television commercials and the short film score. These projects are 'written to order' compositions as they are written to serve a function so once again I hope that this will show my ability to compose with differing styles and methodologies.

For this written component of my portfolio, the thematic album, 'EDR DeStabilizer', is treated as the main focus of my work. I have made a full analysis of this album, lyrically and harmonically. I have also explained in depth the unifying features that make the album a whole entity as opposed to a collection of individual songs. I have not gone into as greater detail for the other parts of my portfolio as these are included to show my ability to diversify my composing styles to suit specific tasks. I have written some brief notes about each and notated scores have been provided for all components of the portfolio.

# Main Project

## Thematic Album



# Origins of the Project

At the beginning of this year while undertaking research into record production of the 1960's, I read the following excerpt from Glyn Johns' book concerning the impetus behind The Steve Miller Band's 1968 album 'Sailor'.

“We sat and talked, and out of that conversation came the concept for Sailor, which was supposedly the story of a sailor returning to the United States, having been away for two or three years, a long period of time. And therefore it gave Steve a complete vehicle for romantic songs, he could meet his old girlfriend and it could be good or bad, or he could meet a new one and that could be wonderful or whatever. He could write his ballads and his pretty love songs and he could also make any political comment he wanted, since the guy was coming home, and this had changed and that had changed, wasn't this awful and this wonderful.” (Grundy & Tobler, 1982)

Johns' continues to explain that 'Sailor' didn't end up being a fully fledged 'concept album', merely a vehicle for Miller's songwriting. I decided to create myself a similar vehicle to approach my songwriting within. Several years ago I began writing a song (that was never completed) concerning a traveler arriving on Earth and being dismayed at what he found on his arrival. I decided on completing this song and using it as a catalyst for my songwriting; the album would be an observation of mankind from point of view of a visitor to Earth. Theme's that could be covered in the album could include consumerism, environmental issues, everyday stress, love, apathy, mortality, technology, over-population and death. As the songwriting progressed I found that the project began developing a direct narrative and that the composing vehicle I had adopted had lead to the creation of an unfolding storyline. The story involves two travelers from space visiting Earth and not liking what they encounter in regards to the effect that humankind is having on the planet. One traveler decides to leave, thinking the situation too far gone for salvation. The second traveler decides to stay on Earth and after assessing the situation, decides in favour of helping not humankind but the planet itself.

# The Big Picture

The theme of the album reflects the destabilization of the planet brought about by mankind's disregard and apathy toward it. This is coupled with the feeling of uncertainty as to the future of the planet and the music needed to represent these feelings throughout. In the song "Head in the Clouds", the opening lyric states, "you never question why you bow to convention". If "convention" refers to the popular music constants of stability of key signature and diatonic harmony, then in this case I have chosen to question it. In his essay regarding the Beatles' *Revolver*, Schleifer (2002) states that "the imported sharps and flats of song and chord – explode (or at least threaten) the key signature of any particular piece they occur in and at the same time also articulate and present the material modality of the music, whether it be major or minor, dorian or lydian". (p.226) The majority of songs that have been written for this album work on the premise of "threatening" the stability of key signature in order to illustrate the disruptive thematic content. Of course to be destabilized the variant in question needs to be measured against stability, which in this instance is standardized diatonic popular song form. The most economically successful songs of today are written very much in this vein. It is not a new phenomenon in popular music. In 1941 Adorno wrote;

"In terms of consumer-demand, the standardization of popular music is only the expression of this dual desideratum imposed upon it by the musical frame of mind of the public, — that it be "stimulatory" by deviating in some way from the established "natural," and that it maintain the supremacy of the natural against such deviations". (Adorno p.24)

The public likes to have something against which they can measure deviation and in popular music it is the standardized song form that forms this frame of normality. The problem faced by the composer of popular songs is whether they become too radical in their approach that they lose their audience or if they attempt originality by being creative within the borders of this frame. Adorno (1941) calls the latter *pseudo-individualism* where the composer creates stimuli within the standardized form and deviations within the music "are apperceived as exciting stimuli only because they are corrected by the ear to the right note". (p.26) This is the approach that I have taken

with the composition of 'EDR DeStabilizer'. Each song attempts to disrupt the standard form whilst remaining within it with the view to 'destabilizing' the standard, still “bowing to convention” but struggling against it. The methods of disruption vary from song to song and these methods are discussed in greater detail in the harmonic analysis section.

As I intend this album to be listened to in its entirety as opposed to listening to individual songs, I decided to group sets of songs together so that the album is divided into three parts. These parts act like three parts to a play. Part One tells of the arrival of the two space travelers to planet Earth, their expectations, and what they find there. Part Two deals with a parting of the ways of the two travelers due to a difference of opinion over the situation, and the remaining traveler's sympathy for the planet and his summation of the human race. Part Three has the Earth and the traveler colluding to end mankind's time on Earth. I have arranged the three parts of the album to loosely follow Sonata form, Part One acts as an Exposition, Part Two as the Development, and Part Three as a Recapitulation. Part One has 'C' as it's tonic center, playing on the tension between the major and minor versions. 'Blue & Green' has the key signature of C major, 'Dirt' is in D major, and 'Patheticism' is in the key of Cm. Part Two (the 'development') is more focused towards the key of G major but still maintains a pull towards the tonicity of the entire album. 'Fly' fluctuates between the keys of G major and G minor, 'Round & Round' modulates between C major and its sub-dominant, 'On the Sun' is in the key of D minor, and 'Head in the Clouds' is in the key of C major but is based around G myxolydian, the song being written to emphasize the tension between the keys of C and G major. These songs work in a circle of fifth type function that is heading towards either C major or C minor. Part Three (the Recapitulation) begins with an instrumental section that is based around the tonicity of C major and the first song 'proper' ('Part to Play') begins in G major but also flirts with chords from the keys of C major and C minor. The next song, 'Miracles' also fluctuates between C major and C minor before the third song in this section, 'Such a Waste', lands the tonicity clearly in C minor. The rest of this section of the album remains in the key of C minor until the last thirty seconds where a brief reprise of 'Round & Round' is heard in its key of C Major.



# Storyline Song by Song

## Part One

### Blue & Green

This song serves as an introduction to the story line. Two travelers are flying through space after they have committed some sort of indiscretion.. As a punishment they have been sent to Earth to report back on the state of the human race. This song tells of their trepidation as to what they will find when they get there.

### Dirt

After their initial trepidation, a degree of excitement takes over. This is song is about the travelers' 'cabin fever' and their urge to get outside and start 'digging' around on the planet.

### Patheticism

The Alien couple have exited their spacecraft and see what is happening on Earth first hand. This song tells of their horror and disbelief at what they discover.

## Part Two

### Fly

This song focuses on the differing opinions of the two alien travelers. One of them wishes to stay on Earth and help the human race sort out their problems. The other wants to leave them to their own devices, knowing that staying and trying to help is futile. It is essentially a breakup song.

### Round & Round

One traveler has been left alone on Earth. In this song he watches his partner leave. At the same time he can hear the Earth communicating with him. He feels justified that he has made the correct decision to remain and help the Earth though it is unclear if this is not just a manifestation of his mental state following his abandonment.

### **On The Sun**

This is a song that explains the human condition from the alien's point of view. It tells of the human race's apathy towards the world they live in and their blind acceptance of what goes on around them.

### **Head in the Clouds**

This song deals with morals and traditions that mankind passes down through generations and the blind acceptance and apathy of those who never question these morals and traditions.

## **Part Three**

### **Part to Play**

This song is narrated from Planet Earth's perspective. She has been ravaged by humankind for centuries and has finally had enough. The song is in the guise of a business deal between Earth and Man.

### **Miracles**

The lone traveler has all but given up on his quest to assist the human race. All he has left is blind hope and believes that a miracle occurring is mankind's only chance.

### **Such a Waste**

Sung once again from the traveler's point of view, he is expressing his frustration at the human race believing that they had potential for so much more. Unfortunately it is now too late as the eradication of the human race is in full effect.

### **Blue & Green II**

This song takes the listener full circle and it is revealed how the traveler came to be on Earth in the first place. It transpires that he is some kind of vigilante 'fix-it' agent who has taken planetary justice into his own hands.

### **Round & Round II**

This is the traveler's justification to himself for what he has done. The last two pieces work to complete the circular motion of the album.

# Harmonic Analysis Song by Song

## Part One

### Blue & Green

The textual material of 'Blue & Green' regards homelessness and traveling into the unknown. The harmony of the song reflects this. The verse section of the song suggests the tonal centre of D minor but the inclusion of a B natural note (a sharpened 6<sup>th</sup> note in the key of D minor) in the first three chords upsets this, making the verse section D dorian and C major the tonic. This is confirmed at measure 9 with a F major chord moving to a G major (IV – V of C major). Rather than move to the tonic at this point, the harmony is subverted by moving to an A major for the end of the verse section, this chord acting as the dominant of D minor. At this point the lyrics begin. The melody, which is centered around the note of A, also makes use of a B natural note, determining the D dorian mode. The chorus section of the song begins with a repeat of the IV – V chord movement before finally reaching the tonic chord but only for a brief visit. The harmony quickly moves away from the key centre with the use of the only half-bar chord movement in the entire song (bar 31 and bar 62). This first chorus section contains no text but the textual content in the second chorus section informs this brief use of the tonic (“where in the world could we possibly be?”). The bridge section begins with the Asus2 chord. The chord sequence is made up mostly of chords from the key of C major, all played on top of a A pedal in the bass. This sequence is as follows;

**vi – iic/A – Vb/A – iib/A – iiib/A – IVb/A – V/A – VI**

Second and first inversion chord voicings are used as another destabilizing feature.

As mentioned, the first chord of this sequence is an Asus2. In the guitar voicing that is performed the 3<sup>rd</sup> of the chord is not present which creates an ambiguity as to whether this is a major or a minor chord. At the end of the bridge sequence the A is played as a full major chord. This is deliberately done to destabilize the tonic centre of the song. Rather than the implied A minor, the sub-mediante of C major, A major is played as the

dominant of the supertonic, D minor as the song returns to the verse. In its first appearance this bridge section is 9 bars long. The second time it appears this section is played repeatedly until the end of the song and slowly fades out. This time the chord sequence is reduced to being only 7 bars long as the final A major chord is also utilized as the first chord of the sequence. In both its first and second appearances, I purposely avoid the expected 8 bar structure to add further instability. One more destabilizing element that has been employed in this song is the melody is sung predominantly on the offbeats.

### **Dirt**

In the second song of the album the use of harmony is similar to that of the first song as it also works to cloud the true tonic centre of the song. The song's opening chord progression moves from F major to A7 and then to D minor. This gives the impression that the song is in the key of D minor, but the second time through, this progression finishes on a D major chord instead of the D minor creating ambiguity between whether the song is in the key of D major or D minor. It is not until the chorus that it is finally clear that the tonic is D major. The chorus begins on the sub-dominant chord. Instead of using a straight **IV – V – I** progression as is implied, for the first two times through I have used a **IV – V7d – I** progression instead. This means that the sub-dominant chord retains its bass note which works as a type of pedal note between these two chords – a feature that helps link this song with the previous song. This A7/G chord also features later in the album in the 'Part to Play' section of the final track albeit with a different function. The recurrence of features such as this are a deliberate method of subtle unification over the entire album.

### **Patheticism**

'Patheticism' is the first song on the album that it is made clear from the beginning which key signature it is in. The entire album is written so that it has an over-arching tonal centre of C. This tonal centre itself is ambiguous as it is unclear whether it is C major or C minor that takes the dominant role. This is a deliberate method employed to once again destabilize the album and create a sense of unknown. This song is in the key of C minor and follows a simple chord progression throughout the song;

**i – VII – VI**

Even with a more straightforward chord sequence, I have included many destabilizing elements in this song – the use of a three chord sequence as opposed to the standard four, and the non-use of the dominant chord of the key are two of these elements. Another is that the chord sequence was composed as a 'reverse minor cadence'. A common cadential sequence in a minor key is the **VI – VII – i** cadence. A cadence marks the returning to the home key. I reversed this cadential sequence to signify the movement 'away' from home, to create a sense of being stranded on another world as the subjects of the storyline are. Also, as with the first two tracks on the album, much of the melody is syncopated, with much of the text falling on the offbeats. The only break from the repeating six bar sequence (Cm – Cm – Bb – Bb – Ab – Ab) is at bar 24 when the chord progression 'grinds to a halt' on the C minor chord. The progression then starts at the beginning again and proceeds to the end of the song without interruption. The last lyric of the previous song is brought to life with this halting of the chord sequence.

## **Part Two**

### **Fly**

This song begins with a 4 bar melody played on a vibraphone before the harmony enters. Beginning with the tonic chord of G major, the tonicity is immediately subverted with a F#m7(sus4) chord followed by a B7, a **ii – V7** progression in the key of E major. The harmony instead leads to a E minor chord leading to a C major which brings the song back into the key of G major. This sequence provides the harmony for the majority of the verse, repeating four times. This is followed by a refrain (bar 21) where the harmony briefly modulates to the key of G minor with the introduction of a minor sub-dominant. This then moves to the sub-mediante of G minor before returning to the key of G major. The C minor chord returns briefly (bar 23), moves to an Vb chord, and then returns to G major. This refrain not only creates instability between the tonic major and minor chords but also plays on the changing between the major and minor versions of the sub-dominant. As previously mentioned, the tonicity album is based around the keys of C major and C minor and the tension between these two keys in this song is a reduction of this. At bar 37 the chorus of the song begins with a modulation to the key of Bb major. This has been pre-empted by the brief modulation

to G minor during the verses. The chorus chord progression is a typical descending sequence;

**I – Vb – vi – vi7c – IV – I - V**

This sequence repeats for a second time but heads back to the key of G major via a G minor cadential sequence;

**I – Vb – vi – vi7c – IV – V – VI (Bb major)**

**IV – VII – I (G minor/major)**

The textual subject matter of this song details the two travelers going their separate ways and this explains why I have used this minor cadential sequence. The female traveler is flying away, presumably home. The previous song, 'Patheticism' used the reverse of this sequence to illustrate being stranded a long way from home and this time it is used to illustrate returning.

### **Round & Round**

This song makes extensive use of major 7<sup>th</sup> chords. My intention with this song was to create destabilization by making a 'sad' song using 'happy' chords. The song begins in the key of C major and moves back and forth between the tonic seventh and the sub-dominant seventh. At bar six a bVIImaj7 chord is introduced, followed by a classic circle of fifths, **ii – V – I** chord movement. The move to the bVIImaj7 is both a hint of a future modulation and acts to illustrate the text (“all the while I fall”). The **I – IV** chord progression is then repeated and is again followed by the move to the VIImaj7 chord which this time is the pivot chord of a modulation to the key of the sub-dominant, F major. It achieves this by moving to a Gm7 and then to a C7 (**ii7 – V7** of F major). Once F major has been established as the new tonicity, the same chord progression that was followed in C major is now repeated in F major;

**:: I7 – IV7 :: I7 – bVIImaj7 – ii7 – II7(V7 of C)**

The only difference between this progression and the progression used in C major is the final chord is the dominant of C major rather than the dominant of F major. This is to enable the modulation back to C major. The song then repeats through the C major and the F major sections before ending on a chord that is foreign to both keys, an Abmaj7. I chose to use this chord as it belongs to the parallel minor keys of both F and C major. It also pulls the listener out of the tonal area that they have just heard and reminds them of the overall tonicity of the album, that of C minor.

## On the Sun

'On the Sun' is simplest song harmonically on the album. It is an extension of the harmonic ideas of the previous song ('Round & Round') and also a confirmation of the overall key center of the album. The verse section of the song is a simple **i – iv** chord progression in the key of D minor. This was composed with the overall tonicity in mind, being a **ii – v** progression in the key of C minor. The chorus section of the song follows a **III – VII – VI7** progression in the key of D minor. As mentioned, this is an extension of the interplay between the tonal centre's in 'Round & Round'. It utilizes the chords of each key area (C and F major) and also the chord that acted as the pivot chord, Bbmaj7. This is the most 'stable' song on the album as there is no modulation, reflecting the textual content of reliability.

## Head in the Clouds

With 'Head in the Clouds' I have attempted to produce a 'dreamy' sounding chordal pattern by exploiting the uncertainty of key. The song is in the key signature of C major but I 'centered' the song around the fifth chord of this key, G major. The previous song's verse acted as a **ii – v** progression in the key of C minor and this song being written in G myxolydian strengthens the push back to C for Part Three. Lyrically the song is about apathy regarding extremely serious subject matter. To illustrate this musically I have pitted a 'light' instrument (ukulele) against a darker sound (strings). If the song can be thought of as being in the key of G, the verses follow a **I – IV – I – bVII – IV** chord progression. The instrumental passage in which the strings come to the fore is composed using chords from both the key signature of G major and the key signature of C major. The following table shows how this progression looks in both different keys.

Key	Fmaj7	D	Fmaj7	Am	Dm	C	G	Fmaj7	Dm	D7	G
G	bVII maj7	V	bVII maj7	ii	v	IV	I	bVII maj7	v	V7	I
C	IV7	II	IV7	vi	ii	I	V	IV7	ii	II7	V

## **Part Three**

### **The Whispered Call**

A string part written in the key of E minor. The key of E minor was chosen as it is a chord belonging to both the keys of G major and C major and this instrument section is a 'bridge' section between Parts Two and Three. This section combined with the following song, 'Part to Play' and the previous song, 'Head in the Clouds' work together to gradually move the album's tonicity back to the area of C.

This piece uses a lot of chromaticism over pedal notes and generally stays in the sphere of E minor with a brief modulation to the key area of C minor, by use of F minor and B flat chords.

### **Part to Play**

Part to Play begins on a G major chord that is quickly subverted in bar 2 to by revisiting the same chord that appeared in 'Dirt' (bar 9), an A seventh chord in its third inversion. This in turn is followed by a C major in second inversion which returns to G major. This song portrays the Earth finally having enough of humankind's ravaging – she is in a very 'de-stabilized' state. These opening chords convey this instability by clouding the tonic of the song (the key signature could be G, D or C) and by the three chord repeating pattern. The song is based upon chromaticism and these chords of the chorus create a downward moving chromatic figure (B, C#, C, B). In the verse of the song, this chromatic figure's direction is reversed to an upward motion in the first four bars (bars 12-15) over the chord of C (C, Caug5, C6, C7), and is once again reversed over the chords of Fm and C (bars 16-17). It then moves upward again (bars 18-19) and is finally heard in the bass of the chords to lead back to the chorus (bars 20-21).

The feeling of instability is increased by using a 14-bar sequence for the chorus and a 9-bar sequence for the verse.

### **Miracles**

'Miracles' conveys the essence of the overall album's tension of tonicity, that between C minor and C major, so therefore makes strong use of accidentals and chromaticism. Like the verse of the previous song, 'Part to Play', 'Miracles' utilizes a 9-bar chord sequence. Like 'Head in the Clouds', this song utilizes chords from both the keys of C



minor and C major, plus, to add even more instability, a chord belonging to neither key, the chord of A major (bar 5 and 9). This is deliberately used to make a connection between this song and a song in Part One, 'Dirt'. 'Dirt's harmonic role in Part One was to deviate away from the tonicity of C briefly, sitting between the songs 'Blue & Green' and 'Patheticism'. In 'Miracles' this modulation is now in an extremely condensed form and the A major acts as a pivot between C minor and C major. The instrumentation in this song is the most important feature. The transition from ukulele to guitar to strings over the course of the song, signifies overcoming darkness and oppression. The repeating chord progression of the song is as follows;

||: i – V – VII – ii(no b5) - #VI – I – VII – ii(no b5) - #VI :||

### **Such a Waste**

'Such a Waste' is supposed to invoke feelings of desolation and armageddon. I have utilized phrases from T'S' Eliot's 'The Wasteland' to assist with this. To illustrate this musically I have made this song (and the remaining songs on the album) harmonically stable – there is no longer a struggle happening and the death of humankind is inevitable. The song stays strictly within the key of C minor with a shift toward the major chord are of the key for the chorus to convey the traveler's justification for his actions. The three chord progressions used are as follows;

||: i – ii7 – V – VI :||    ||: i – VIIb – III – iv :||    ||: VI – III – VII – Vb :||

### **Blue & Green II**

'Blue & Green II' is even more harmonically 'still' or 'stable' than the previous song, remaining in the key of C minor. Textually, this song has the traveler reflecting on his experience since first setting foot on Earth. This was in the song 'Patheticism' so this song strongly resembles 'Patheticism' harmonically.

The chord progression is as follows;

||: i – v – VI7 – v – i – v – VI7 – VII :||

## **Round & Round II**

'Round & Round II' contains no additional material that wasn't heard in the first version of the song (in Part Two). It is a repeated version of the first, the function of which is to allow the listener to understand that even though humankind has been eradicated, the Earth continues to spin and will 'start again'.

# **Unifying Elements**

Several different devices have been employed in my set of songs to give the album cohesiveness and to provide a continuous listening experience. These devices include the re-using and re-visiting of certain chords and sequences, the use of instrumental links and segues between songs, and similarities in instrumentation. I also used similar relationships between main vocals and backing vocals throughout the songs. The idea to make the album into a three part form was made about halfway through the project as a running order took shape. As some of the lyrics had not yet been written this meant that I could place songs in an order that would make their key signatures harmonize together. It also meant that I could had a pre-existing idea of what each song's lyrics needed to regard.

Part One of the album is thematically from the traveler's point of view, an alien points of view. The sounds that I have utilized on this section are synthetic and electronic in timbre. The songs are still guitar or piano based but these synthetic sounds colour the overall section. Part Two is more about the human race. 'Fly' and 'Round & Round' regard the traveler but he is feeling very 'human' emotions; loss of love, anger and disbelief. There are purposefully less synthetic sounds on this section of the album – they are still in evidence but more in the background texture than the previous section. The synthetic and electronic sounds are brought back to the foreground in Part Three to signify the traveler being the only one left on the planet.

Spacecraft related sounds, musical and non-musical appear frequently throughout the album. Part One begins with a sound effect of the ship which is continued at the end

of 'Blue & Green' to segue into 'Dirt'. 'Dirt's guitar solo is also recorded to sound as if it 'flies' in and out of the mix. 'Patheticism' is filled with electrical, robotic noises. Backwards guitar effects play a part in the opening track of Part Two giving it an otherworldliness in places. The overall sound aesthetic of 'Round & Round' is meant to provoke feelings of space and floating with both its delivery, harmonic structure and reverb effects. These space-related effects are more to the background for the next two songs but reappear strongly throughout Part Three; the segue between 'Part to Play' and 'Miracles', the eeriness of the strings and vocals in 'Miracles', the synthetic organ sound in 'Such a Waste' and the lead guitar sound in 'Blue & Green II'.

## **Chord Revisiting**

As the entire album is based around the tonicity tension between C major and C minor, this gave me the opportunity to 'revisit' certain chords over the course of the album. The A7/G chord used in the chorus of 'Dirt' (bar 9) is used again as the second chord of 'Part to Play' (bar 2), albeit with a different function. These chords which play over a 'G' pedal note are also reminiscent of the bridge section of the opening song, 'Blue & Green', in which a series of chords are performed over an 'A' pedal note. The final Abmaj7 (bar 40) chord of 'Round & Round' pre-empts the use of this chord in 'Blue & Green II' (bar ?). The use of the bVII chord is used as a feature throughout the album. It is the pivot chord for the modulation in 'Round & Round' (bar 6), is utilized to bring the song back to the original key center in 'Fly' (bar 43), and is heavily used in 'Head in the Clouds' with the instrumental section (bars 33-48) focused around this chord. In 'Miracles' a chord foreign to the key is used to make connection with the Part One song, 'Dirt', and its D minor key area. Musically 'Patheticism' and 'Blue & Green II' are also linked through the use of the same chords, albeit in a different arrangement. In 'Patheticism' (when the traveler first sets foot on the planet), the traveler is shocked at what he observes on Earth. In 'Blue & Green II' he is thinking back over his time on the planet and what has eventuated since his arrival.

## **Instrumentation**

I have used particular instruments throughout the album to indicate different moods and feelings. Strings are used to represent oppressiveness and foreboding elements in the story. They first appear in the instrumental introduction as a premonition of what is to follow. 'Patheticism' is the next track that strings appear on. This is the song that tells of the visitor's horror at what they encounter on Earth, leading to their separation. 'Head In The Clouds' makes use of the juxtaposition between the 'light' of the ukulele and the 'dark' of the strings; the ukulele representing the blind hope and the strings underpinning this with a sense of foreboding. Strings are featured heavily in 'Part Three' as this is the darkest point of the album. I once again utilized both the ukulele and strings in the 'Miracles' section, this time with the ukulele beginning the song and the strings finishing it as a means of driving home the same point as 'Head in the Clouds' but with the strings now succeeding over the ukulele. The ukulele subtly turns into guitar which then turns into strings. This is to portray the crushing of any hope that a miracle might in fact occur.

## **Links/Segues**

Linking songs together has long been a technique used by artists to give the illusion that a collection of individual songs should in fact be viewed as a larger piece of work. The Beatles' 'Sgt Pepper's Lonely Heart's Club Band' has been referred to as being a concept album and this linking of the songs is a contributing factor to this line of thinking. If there is no break between the individual tracks of an album, the listener is 'forced' into listening to more than one song. This was my thinking when I decided to reduce the album tracks down to three 'parts'. I wanted the album to be a continuous listening experience so that certain tracks are 'hidden' to if the listener if they decide to skip through the album tracks.

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Schleifer, R. (2002) Beatles, Postmodernism, and ill-tempered musical form: cleaning my gun; or, the use of accidentals in Revolver. In: Reising, R. (ed.) *'Every Sound There Is': The Beatles' Revolver and the Transformation of Rock and Roll*. Aldershot, England, Ashgate Publishing Ltd.

# Scores



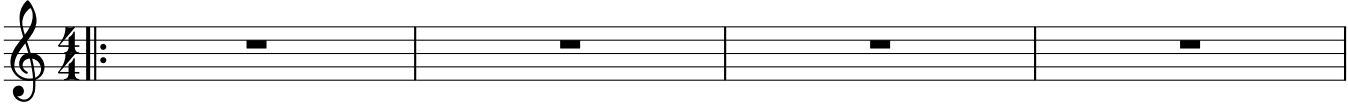
# EDR DeStabilizer

# Blue & Green (00:00:00)

Brad Martin

Dsus2(add13(no5))      Dm6(add9)      A(sus2)      C13


Voice



1 & 2

Dsus2add13(no5)      Dm6(add9)      A(sus2)      A(sus2)


5



3.

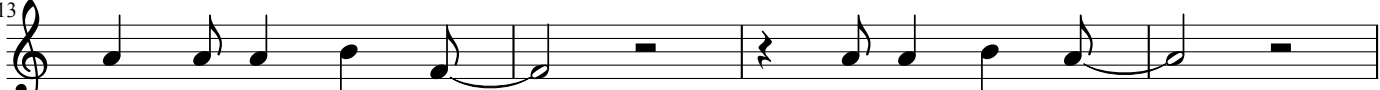
F                      G                      A                      A

9



Dsus2add13(no5)      Dm6(add9)      A(sus2)      C13


13



Fall - ing out of grace\_\_\_\_\_ in out - er space\_\_\_\_\_

Dsus2add13(no5)      Dm6(add9)      A(sus2)      A(sus2)

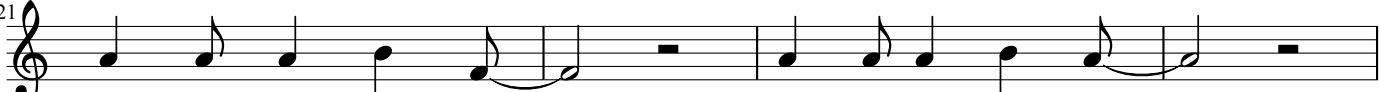
17



Sent me off to live with a \_\_\_\_\_ far less - er race

Dsus2add13(no5)      Dm6(add9)      A(sus2)      C13


21



Fly - ing through the stars\_\_\_\_\_ Ju - pi - ter and Mars\_\_\_\_\_

F                      G                      A(sus2)      A(sus2)

25



fi - nal - ly touch - ing down on blue and green.\_\_\_\_\_

F G C G/B Am F G

29

Vo.

A Dm/A G/A Dm/A Em/A F/A G/A A A

35

Vo.

Oth er

Dsus2add13(no5) Dm6(add9) A(sus2) C13

44

Vo.

plac - es we have seen\_\_\_\_\_ have ful - filled our hopes and dreams,\_\_\_\_\_ but al -

Dsus2add13(no5) Dm6(add9) A(sus2) A(sus2)

48

Vo.

read-y we have seen a hole where a lay - er should have been. We

Dsus2add13(no5) Dm6(add9) A(sus2) C13

52

Vo.

Usual - ly win the game\_\_\_\_\_ but this does-n't feel the same\_\_\_\_\_

F G A(sus2) A(sus2)

56

Vo.

when we're touch - ing down on blue and green\_\_\_\_\_

F G C G/B Am

60

Vo.

Where in the world could we pos - sib - ly be? It's

F G Am Am

64

Vo.

scar - ing the shit right out of me. It should



68

F G C G/B Am

Vo. real - ly be a land full of pos - si - bil - i - ties but

Detailed description: This block contains the first line of musical notation for the voice part, starting at measure 68. It features a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes with some rests. Chord symbols F, G, C, G/B, and Am are placed above the staff. The lyrics are "real - ly be a land full of pos - si - bil - i - ties but".

72

F G A Dm/A

Vo. tell me now, just what will we \_\_\_\_\_ see? \_

Detailed description: This block contains the second line of musical notation for the voice part, starting at measure 72. It features a treble clef and a key signature of one flat. The melody continues with quarter and eighth notes, including a long note with a horizontal line underneath. Chord symbols F, G, A, and Dm/A are placed above the staff. The lyrics are "tell me now, just what will we \_\_\_\_\_ see? \_".

76

G/A Dm/A Em/A F/A G/A

Vo.

Detailed description: This block contains the third line of musical notation for the voice part, starting at measure 76. The staff is mostly empty, with short horizontal dashes in each measure, indicating rests. Chord symbols G/A, Dm/A, Em/A, F/A, and G/A are placed above the staff.

81

A Dm/A G/A Dm/A Em/A F/A G/A

Vo. repeat and fade

Detailed description: This block contains the fourth line of musical notation for the voice part, starting at measure 81. The staff is mostly empty, with short horizontal dashes in each measure, indicating rests. Chord symbols A, Dm/A, G/A, Dm/A, Em/A, F/A, and G/A are placed above the staff. The text "repeat and fade" is written at the end of the line.

# Dirt (04:39:18)

Brad Martin

F A7 Dm F A7 D

Voice  In - cle - ment weath - er driv - ing me in - side in - sane,

F A7 Dm F A7 D

Vo.  this cab - in fev - er mood drives me out in the rain\_\_\_\_

G A7/G D G A7/G D

Vo.  It's such a good time to dig a-round in the dirt\_\_\_\_

G A7 D Bm E7 A7

Vo.  It's been such a long time but I know it can't get worse\_\_\_\_

F A7 Dm F A7 D

Vo.  Per - i - o - dic brain - storms caus - ing sharp pains in my head\_\_\_\_

F A7 Dm F A7 D

Vo.  It's be - ing one of those days should have stayed in bed\_\_\_\_

A A A A

Vo.  Sense is mak - ing none now - a - days\_\_\_\_

G A7/G D G A7/G D

Vo. 

G A7 D Bm7 E7 A7

Vo. <sup>33</sup>

F A7 Dm F A7 D

Vo. <sup>37</sup>

Try and curb this nat - 'ral urge per - fec - tion to a fault\_\_\_\_

F A7 Dm F A7 D

Vo. <sup>41</sup>

As luck would have it my world's grind - ing to a halt\_\_\_\_

# Patheticism (06:41:16)

Brad Martin

Chorus: Cm Cm Cm Cm

5 Cm Cm Bb Bb  
Eyes wid - er than most, a look of dis - be - lief

9 Ab Ab Cm Cm  
mouth op - en wide but not to eat. Been a - way a while

13 Bb Bb Ab Ab  
but not that long he thinks... Once they sang so sweet -

17 Cm Cm Bb Bb  
ly, but now they scream and yell. Stuck in the vac -

21 Ab Ab Cm Cm (hold)  
uum of their man - u - fact - ured hell. Burn your own ho - use down,

25 Cm Cm Bb Bb  
eat - ing plas - tic food, won - der why they

29 Ab Ab Cm Cm  
don't feel well, ex - haust - ed driv - ing cars. He wipes a - way her smi -

33 Vo. *Bb Bb Ab*  
 le. His eyes swell, her heart sinks... Once

36 Vo. *Ab Cm Cm Bb*  
 they sang so sweet - ly, but now they scream and yell.

40 Vo. *Bb Bb Ab Ab*  
 Locked in the four walls of their fab - ri - cat - ted cells.

45 Vo. *Cm Cm Bb Bb*

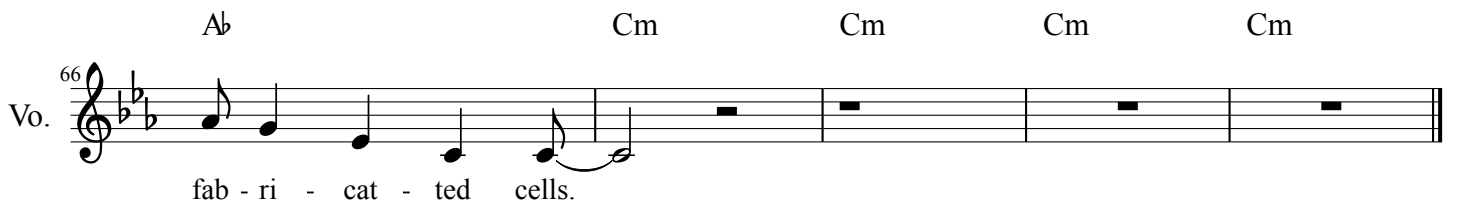
49 Vo. *Ab Ab Cm Cm*

53 Vo. *Bb Bb Ab*  
 Once they sang so sweet - ly, but now they scream and yell.

57 Vo. *Ab Cm Cm*  
 Stuck in the vacuum of their (Once

60 Vo. *Bb Bb Ab*  
 man - u - fact - ured hell. but now they scream and yell.  
 they sang so sweet - ly.)

63 Vo. *Bb Bb Ab*  
 Locked in the four walls of their

66  
Vo. 

# Fly (00:00:00)

Brad Martin

G
F#m7(sus4)
B7
Em
Em7
C
x3

Voice

G
F#m7(sus4)
B7
Em
Em7

Vo. 

C
G
F#m7(sus4)
B7
Em
Em7

Vo. 

C
G
F#m(sus4)
B7
Em
Em7

Vo. 

C
G
F#m7(sus4)
B7

Vo. 

Em
Em7
C
Cm
Cm/Eb

Vo. 

G
Em
Cm
D/F#
G
G

Vo. 

F#7(sus4)
B7
Em
Em7
C

Vo.

G F#7(sus4) B7

29 Vo. ...to let you throw your mood a - round the room, you've

Em Em7 C Cm Cm/Eb

31 Vo. got your own way, had the fi - nal say— Now I'm too tired too stop you

G Em Cm D/F# G Bb F/A

34 Vo. run-ning a - way, so bye— bye, bye— Now I know that you don't

Gm Gm7/F Eb Bb F

38 Vo. un - der-stand why I want to live in this world—

Bb F/A Gm Gm7/F Eb F

41 Vo. I re - a - lize that things aren't go - ing to plan, but to fly? Why? Why?—

G F#m7(sus4)B7 Em Em7 C

44 Vo.

Cm Cm/Eb G Em Cm D/F# G

48 Vo. Now I'm too ti - red to con - vince you to stay so fly, — fly, fly—

Bb F/A Gm Gm7/F

52 Vo. Now I knoe that you don't un - der - stand why I

Eb Bb F Bb F/A

54 Vo. want to live in this world— I re - a - lize that things aren't



57

Vo. 
  
 Gm Gm7/F Eb F
   
 go - ing to plan, but to fly? Why? Why? \_\_\_\_\_

59

Vo. 
  
 G F#m7(sus4) B7 Em Em7 C

# Round & Round (05:32:07)

Brad Martin

CMaj7 FMaj7 CMaj7 FMaj7

Voice

There she goes, in-to the sky she blows, and all the

CMaj7 BbMaj7 Dm7 G7

Vo.

while I fall spin-ning 'round as she calls.

CMaj7 FMaj7 CMaj7 FMaj7

Vo.

Round and round she goes like she al-read-y knows, and all the

CMaj7 BbMaj7 Gm7 C7

Vo.

while I fall to-ward her whisp-ered call.

FMaj7 BbMaj7 FMaj7 BbMaj7

Vo.

I can see the end when we will start a-gain. Don't

FMaj7 EbMaj7 Gm7 G7

Vo.

think a-bout the time we were ta-ken for a ride.

CMaj7 FMaj7 CMaj7 FMaj7

Vo.

CMaj7 BbMaj7 Gm7 C7

Vo.



# On the Sun (08:00:00)

Brad Martin

Chorus

Chords: Dm7, Dm7, Dm7, Dm7

Voice: Ad -

Chords: Dm7, Dm7, Gm7(sus4)

Voice: 5 dict - ed to re - li - gion, te - le - vis - ion, you're liv - ing a lie \_\_\_\_\_

Chords: Gm7(sus4), Dm7, Dm7

Voice: 8 Con - sum - ing far more than your phys - i - cal mon - ey can buy. \_

Chords: Gm7(sus4), Gm7(sus4), Dm7, Dm7

Voice: 11 The pil - low - case fac - es are fad - ing back in to the crowd

Chords: Gm7(sus4), Gm7(sus4), Dm7

Voice: 15 You're skim - ming the sur - face, is it worth it?

Chords: Dm7, Gm7(sus4), Gm7(sus4)

Voice: 18 No think - ing all - owed. Re - ly,

Chords: F, C, BbMaj7, BbMaj7

Voice: 21 re - ly \_\_\_\_\_ on the sun \_\_\_\_\_ Re - ly, \_

Chords: F, C, BbMaj7

Voice: 25 re - ly on the sun \_\_\_\_\_

Dm7 Dm7 Gm7(sus4) Gm7(sus4)

Vo. 28

Sus -

Dm7 Dm7 Gm7(sus4)

Vo. 32

pect ed an - i - ma - tion of a nat ion be - ing just cause to die. \_\_\_\_\_

Gm7(sus4) Dm7

Vo. 35

Dis - trac - tive I - dols on dis - play, it's not o - kay \_\_\_\_\_

Dm7 Gm7(sus4) Gm7(sus4)

Vo. 37

if you're the wrong size \_\_\_\_\_ You re - ly, \_\_\_\_\_

F C BbMaj7 BbMaj7

Vo. 40

re - ly on the sun \_\_\_\_\_ Re - ly, \_\_\_\_\_

F C BbMaj7 BbMaj7

Vo. 44

re - ly on the sun \_\_\_\_\_

Dm7 Dm7 Gm7(sus4) Gm7(sus4)

Vo. 48

Dm7 Dm7

Vo. 52

Show - ing no e - mo - tion for the rais - ing of the o - cean you just watch it rise. \_\_\_\_\_

Gm7(sus4) Gm7(sus4) Dm7

Vo. 54

And you know there is a rea - son for the

57

Dm7 Gm7(sus4) Gm7(sus4)

Vo. up - set of the sea-son, you feign your sur-prise. Re - ly,

60

F C B♭Maj7 B♭Maj7

Vo. re - ly on the sun Re - ly,

64

F C B♭Maj7 B♭Maj7

Vo. re - ly on the sun Re - ly,

68

F C B♭Maj7 B♭Maj7

Vo. re - ly on the sun Re - ly,

72

F C B♭Maj7

Vo. re - ly on the sun

75

Dm7 Dm7 Gm7(sus4) Gm7(sus4)

Vo. Your

79

Dm7 Dm7 Gm7(sus4) Gm7(sus4)

Vo. pil-low-case fac-es are fad-ing back in to the crowd

# Head In The Clouds (13:13:21)

Brad Martin

3/4

Voice

G C

You nev - er ques - tion why you bow to con - ven - tion,

G F C G

3 you nev - er stray from the flock. You fol - low the rules made by

C G F C

6 some-one un - like you, don't rat - tle the cage 'cos it's locked. I've got

Dm C G G Dm C

9 nine - ty nine prob - lems but I don't want to deal with them now...

G G G C

15 Your me - di - a's cens - ored, you've been rend - ered sense - less, You're

G F C G

19 too bu - sy mind - ing your cross Re - turn to the same point as

C G F C

22 that's where they feed you, sub - serv - i - ent to the boss I've got

Dm C G G

25 nine - ty nine prob - lems but I don't want to deal with them now... Es-

29 Dm C G G  
 cape from re - a - li - ty, bu - ry my head in the clouds.

33 FMaj7 FMaj7 D D FMaj7 FMaj7 Am Am

41 Dm C G FMaj7 Dm D7 G G  
 I've got

49 Dm C G F C  
 nine - ty nine prob - lems but I don't want to deal with them now... Es -

53 Dm C G G  
 cape from re - al - i - ty, bu - ry my head in the clouds.

57 Dm C G Gaug5  
 nine - ty nine prob - lems but I don't want to deal with them now... Es -

61 Am C G G  
 cape from re - al - i - ty, bu - ry my head in the clouds.



# Head In The Clouds (13:13:21)

Strings Score

Brad Martin

Violins 1

Violins 2

Viola

Violoncello

*mp*

*mp*

Detailed description: This block contains the first system of the string score, measures 1 through 12. It features four staves: Violins 1, Violins 2, Viola, and Violoncello. The time signature is 4/4. Violins 1 and 2 are silent throughout. The Viola and Violoncello parts begin in measure 9 with a melody of eighth notes, marked *mp*. The Viola part has a dynamic marking of *mp* in measure 10. The Violoncello part has a dynamic marking of *mp* in measure 10. The score ends with a double bar line in measure 12.

Vlins. 1

Vlins. 2

Vla.

Vlc.

13

Detailed description: This block contains the second system of the string score, measures 13 through 21. It features four staves: Violins 1, Violins 2, Viola, and Violoncello. The time signature is 4/4. Violins 1 and 2 are silent throughout. The Viola and Violoncello parts continue the melody from the previous system. A measure number '13' is written above the first staff. The score ends with a double bar line in measure 21.

23

Vlns. 1

Vlns. 2

Vla.

Vlc.

*mp*

33

Vlns. 1

Vlns. 2

Vla.

Vlc.

*mp*

*mp*

*mp*

42

Vlns. 1

Vlns. 2

Vla.

Vlc.

*mp*

*mp*

51

Vlns. 1

Vlns. 2

Vla.

Vlc.

61

Vlns. 1

Vlns. 2

Vla.

Vlc.

# The Whispered Call

Brad Martin

Violin

Violins 1

Violins 2 *Pizz.*

Viola

Violoncello

Double Bass

8

5

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

8

11

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

8

*ppp*

19

Vln. *p*

Vlins. 1 *pp*

Vlins. 2 *pp*

Vla. *p*

Vlc. *p*

Cb. 8

24

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb. 8

29

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

36

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

*p*

*mp*

42

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

8

46

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

8

*f*

*f*

*f*

*f*

*f*



50

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

54

Vln.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

58

Vln.

Vlns. 1

Vlns. 2

Vla.

Vlc.

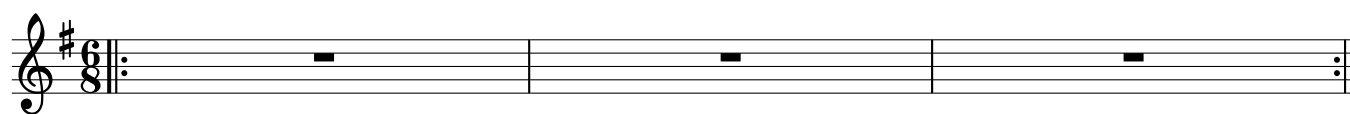
Cb.

# Part to Play (03:03:00)

Brad Martin


Chords: G A7/G C/G

Voice



Chords: G A7/G C/G


Voice



You don't have a part\_\_\_\_\_ to play\_\_\_\_\_ an - y - more,

Chords: G A7/G C/G G G


Voice



you threw it a - way\_\_\_\_\_

Chords: C Caug5 C6 C7 Fm


Voice



You smile\_\_\_\_\_ your crook-ed smile,\_\_\_\_\_ you fur-row your brow,\_\_\_\_\_

Chords: C Fm Am D7/F# G


Voice



you look me in the eye then you lie...\_\_\_\_\_ You don't have a part\_

Chords: A7/G C/G G A7/G C/G


Voice



to play\_\_\_\_\_ an - y - more, you threw it a - way\_\_\_\_\_

Chords: G A7/G C/G G


Voice



You don't have a part\_\_\_\_\_ to play\_\_\_\_\_ an - y - more,

Chords: A7/G C/G G G

Voice



C Caug5 C6 C7 Fm

35

Vo.

You write \_\_\_\_\_ what-ev-er you like \_\_\_\_\_ your blind am-bi-tion

C Fm Am D7/F#

40

Vo.

has cloud-ed your mind \_\_\_\_\_ don't de-ny... \_\_\_\_\_

G A7/G C/G

44

Vo.

You don't have a part \_\_\_\_\_ to play \_\_\_\_\_ an-y-more,

G A7/G C/G G

47

Vo.

you threw it a-way \_\_\_\_\_ You don't have a part\_

A7/G C/G G A7/G C/G G G

51

Vo.

to play \_\_\_\_\_ an-y-more,

Segue

C#Maj7 C#Maj7 Cm Cm B B

58

Vo.

G G E E

64

Vo.

G# G# C# C#sus4 C# C#

68

Vo.

# Miracles (06:51:08)

Brad Martin

Cm G Bb

Voice

Sit-ting there wait - ing for mi-ra- cles but mi-ra - cles they did-n't

Dm A C Bb

Vo. 4

come. I was hop- ing for mi-ra- cles 'cos mi-ra - cles don't come un - done.

Dm A Cm G

Vo. 8

May- be it's 'cos I'm not spi- ri- tual that the mi-ra- cles they did - n't come.

Bb Dm A

Vo. 12

Hop - ing and pray - ing for, sit-ting and wait - ing for mi-ra- cles but the

C Bb Dm

Vo. 15

mi ra cles they did n't come. May - be it's 'cos I'm not

A

Vo. 18

spi - ri - tual that I'm

x9 (vocals slowly fade)

# Such a Waste (10:34:16)

Brad Martin

Chords: Cm Ddim7 G Ab x6

5 Cm Cm Cm Cm

9 Cm Bb/D Eb Fm

11 Cm Bb/D Eb Fm

13 Cm Bb/D Eb Fm

15 Cm Bb/D Eb Fm

17 Cm Bb/D Eb Fm

19 Cm Bb/D Eb Fm

Voice

In the  
fields of the de-part - ed they're plant - ing out more stones,  
rats are in the al - ley where the dead men lost their bones. Out  
on the rust - ed sky - line ru - ined build - ings of de - cay, a  
heap of bro - ken i - ma - ges of those that lost their way. It  
picks at bones in whisp - ers, the shout - ing starts to cease  
those that have - n't dis - a - ppeared are die - ing from dis - ease. The

21 Cm Bb/D Eb Fm  
 Vo. moth-er she has rid her - self of the vi - rus on her skin, the

23 Cm Bb/D Eb Fm Ab  
 Vo. chap - ter must come to a close for the next one to be-gin... Such a waste—

26 Eb Bb G/B Ab  
 Vo. you no long-er have a part to play— Such a waste

30 Eb Bb G/B  
 Vo. your Moth - er has the fi - nal say—

33 Cm Ddim7 G Ab Eb  
 Vo.

38 Bb G/B Cm Cm Cm Cm  
 Vo.

# Blue & Green II (14:41:19)

Brad Martin

Cm Gm AbMaj7 Gm

Voice

Cm Gm AbMaj7 Bb

Voice

Cm Gm AbMaj7 Gm

Voice

Fall-ing out of grace \_\_\_\_\_ in out - er space. -

Cm Gm AbMaj7 Bb

Voice

Flew through the stars \_\_\_\_\_ past Ju - pi - ter and Mars...

Cm Gm AbMaj7 Gm Cm Gm AbMaj7 Bb

Voice

Cm Gm AbMaj7 Gm

Voice

Fall-ing out of grace \_\_\_\_\_ ex - ter - min - at - ed race \_\_\_\_\_

Cm Gm AbMaj7 Bb

Voice

Be - liev - ing that you stood \_\_\_\_\_ for the great - er good \_\_\_\_\_



# Round & Round II (17:33:19)

Brad Martin

CMaj7 FMaj7 CMaj7

Voice

Round and round she goes \_\_\_\_\_ like she al-read-y knows, \_\_\_\_\_

FMaj7 CMaj7 BbMaj7 Gm7 C7

Vo.

and all the while I fall \_\_\_\_\_ to-ward her whisp-ered call \_\_\_\_\_

CMaj7 FMaj7 CMaj7

Vo.

Round and round (Round and round) Round and round

FMaj7 CMaj7 BbMaj7 Gm7

Vo.

(Round and round)

C7 FMaj7 BbMaj7 FMaj7

Vo.

BbMaj7 FMaj7 EbMaj7 Gm7 AbMaj7

Vo.

# **EDR DeStabilizer**

**Bucketboy**

**Song Lyrics**

**&**

**Album Information**

# ALBUM INFORMATION

## SONG NAMES

### PART ONE

Blue & Green 0:00:00  
Dirt 04:39:18  
Patheticism 06:41:16

### PART TWO

Fly 00:00:00  
Round & Round 05:32:07  
On The Sun 08:00:00  
Head In The Clouds 13:13:21

### PART THREE

The Whispered Call 00:00:00  
Part To Play 03:03:00  
Miracles 06:51:08  
Such a Waste 10:34:16  
Blue & Green II 14:41:19  
Round & Round II 17:33:19

## CREDITS

All songs written, recorded and produced by Brad Martin  
All instruments and vocals performed by Brad Martin  
Artwork by Manson Wright  
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# PART ONE

## Blue & Green 00:00:00

Falling out of grace

In outer space

Sent me off to live with a

Far lesser race

Flying through the stars

Jupiter and Mars

Finally touching down on blue and green

Other places we have seen

Have fulfilled all hopes and dreams

But already we have seen a hole

Where a layer should have been

We usually win the game

But this doesn't feel the same

When we're touching down on blue and green

Where in the world can we possibly be?

It's scaring the shit right out of me.

It should really be a land full of possibilities

But tell me now

Just what will we see?"

## **Dirt 04:39:18**

Inclement weather driving me  
Inside, insane  
This cabin fever mood drives me  
Out in the rain

It's such a good time  
To dig around in the dirt  
It's been such a long time  
But I suppose it can't get worse

Periodic brainstorms causing  
Sharp pains in my head  
It's being one of those days  
Should have stayed in bed

Sense is making none nowadays

Try and curb this natural urge  
Perfection to a fault  
As luck would have it  
My world's grinding to a halt

## **Patheticism 06:41:16**

Eyes wider than most  
A look of disbelief  
Mouth open wide but not to eat  
Been away a while  
But not that long, he thinks

Once they sang so sweetly  
But now they scream and yell  
Stuck in the vacuum of their  
Manufactured hell

Burn your own house down  
Eating Plastic food  
Wonder why they don't feel well  
Exhausted driving cars  
He wipes away her smile  
His eyes swell her heart sinks

Once they sang so sweetly  
But now they scream and yell  
Locked in the four walls of their  
Fabricated Cells

# PART TWO

## Fly 00:00:00

It all comes down to a difference of opinion

(That's my opinion)

Now you're going your way and I'll go mine

(About time!)

It's a very warm gun that you stick to

(I won't restrict you)

Anger dictates that I'll go it alone without you

(It's always about you!)

Now I'm too tired to convince you to stay

So fly, fly, fly

Now you've always been a difficult girl to hold on to

(Was I wrong to?)

To let you throw your mood around the room

You've got your own way, had the final say

Now I'm too tired to stop you running away

So bye, bye, bye

Now I know that you don't understand

Why I want to live in this world

I realize that things aren't going to plan

But to fly? Why? Why?

## **Round & Round 05:32:07**

There she goes  
Into the sky she blows  
And all the while I fall  
Spinning round  
As she calls

Round and round she goes  
Like she already knows  
And all the while I fall  
Toward her whispered call

I can see the end  
When we will start again  
Don't think about the time  
We were taken for a ride

Round and round she goes  
Like she already knows  
And all the while I fall  
Toward her whispered call



## **On The Sun 08:00:00**

Addicted to religion, television

You're living a lie

Consuming far more than your

Physical money can buy

The pillowcase faces are fading

Back into the crowd

You're skimming the surface, is it worth it?

No thinking allowed

Rely, rely on the sun

Suspected animation of a nation

Being just cause to die?

Distractive idols on display, It's not okay

If you're the wrong size

You rely, rely on the sun

No emotion for the raising of the ocean

You're just watching it rise

There's a reason for the upset of the season

You feign your surprise

Rely, rely on the sun

## **Head In The Clouds 13:13:21**

You never question why you bow to convention

You never stray from the flock

Follow the rules made by someone unlike you

Don't rattle the cage 'cos it's locked

I've got 99 problems but I don't want to deal with them now

Your media's been censored, you've been rendered senseless

You're too busy minding your cross

Return to the same point as that's where they feed you

Subservient to the boss

I've got 99 problems but I don't want to deal with them now

Escape from reality, bury my head in the clouds

# PART THREE

## Part To Play 03:03:00

You don't have a part to play anymore  
You threw it away

You smile your crooked smile  
You furrow your brow  
You look me in the eye  
Then you lie

You don't have a part to play anymore  
You threw it away

You write whatever you like  
Your blind ambition  
Has clouded your mind  
Don't deny...

You don't have a part to play anymore  
You threw it away

## **Miracles 06:51:08**

Sitting there waiting for miracles

But miracles they didn't come

I was hoping for miracles

'Cos miracles don't come undone

Maybe it's because I'm not spiritual

That the miracles they didn't come

Hoping and praying for

Sitting there waiting for miracles

But miracles they didn't come

Maybe it's because I'm not spiritual (that I'm)

## **Such A Waste 10:34:16**

In the fields of the departed  
They're planting out more stones  
Rats are in the alley  
Where the dead men lost their bones  
Out on the rusted skyline  
Ruined buildings of decay  
A heap of broken images  
Of those that lost their way

It picks at bones in whispers  
The shouting starts to cease  
Those that haven't disappeared  
Are dying from disease  
The mother she has rid herself  
Of the virus on her skin  
The chapter must come to a close  
For a new one to begin

Such a waste  
You no longer have a part to play  
Such a waste  
Your mother has the final say

## **Blue & Green II 14:41:19**

You've fallen out of grace  
In out of space  
You flew through the stars  
Past Jupiter and Mars

You've fallen out of grace  
Exterminated race  
Believing that you stood  
For the greater good

## **Round & Round II 17:33:19**

Round and round she goes  
As if it's all she knows  
And all the while I fall  
Towards a whispered call



# Project 2

## E.P.





# Portfolio E.P.

About halfway through the year I stood back and took stock of what I had written so far during the year. I was still writing songs with my thematic album in mind but I had also found myself writing lyrics and music that didn't entirely suit the album. I made the decision to also put together an E.P. of songs that didn't suit the thematic piece. With the inclusion of this set of songs in my portfolio I wish to show that the writing of thematic albums is not the only songwriting that I do. It also allowed me to include a couple of songs that I'd written previous to 2013 but I deemed worthy of inclusion in this year's portfolio. The songs on the E.P. are individual pieces of work with no binding theme as in 'EDR DeStabilizer', but all concern loneliness in some way. All of these songs are more 'guitaristic' as they were composed on the guitar rather than piano. Instead of conducting a thorough analysis of these songs I have instead summarized any key compositional elements within each song.

## Hide The Lie

This song is a leftover from the songs written for 2012's 'The Song & The Girl' album that was submitted for MUSI 331. For that album I was experimenting with a technique that I called 'manipulation of thirds' where I would upset chords by altering the diatonic harmony either within chords or chord sequences. In this particular song I deliberately change to the 'wrong' chord III. For instance, the song is in the key of A major so instead of changing to C# minor (III) I change to C major (iii of A minor). The idea of C# is evoked in the riff on the tonic chord but the change to C major upsets the notion that this is a happy major song. The changes to the 'wrong' chord III also happens in the other key areas of the song; Gm changing to a B major and Em changing to a G#major. The meaning of the lyrical content is deliberately veiled, the words intended to create a 'feel' rather than hold obvious meaning but it is generally about deception and being deceived. The imagery is purposely dark and sleazy.

## **Died Inside**

This is a simple four chord guitar song with the verse alternating between the chords of E major and D major. Both of these chords contain added notes due to open guitar strings. The E major chord sounds both a G sharp and a G natural note ringing against each other creating an interesting clash of notes and creating an ambiguity as to whether the chord is a major or minor. The following D chord contains an open G string, an added fourth that also creates a clash of notes as it is voiced in the same octave as the third of the chord. The overall effect of these chords is intended to be that of 'dreamy' sounding chords to reflect the narrator's lack of involvement in the relationship he is describing. The chorus chords alternate between V7 and IV7 of the key but these chords also contain added notes, once again due to open guitar strings. The B7 has an sus4 due to the open E string of the guitar and the A7 has an added ninth due to the open B string. The guitar solo is played modally to enhance the dreaminess of the song. The E dorian mode is utilized as it utilizes a minor third and seventh but retains a major sixth. The ambiguity of the mode matches the ambiguity of the opening chord.

## **Making it Worse**

A straight forward song with a country-rock feel written in the key of D major. This song was written quickly and even though it is a song of lost love, it is supposed to convey a sense of humour and is a deliberate piece of pastiche writing. Lyrically the song is about hanging on to the past even when all hope is gone.

## **Ready Blue**

This song was originally written and recorded in 2005 but I was unhappy with certain aspects of the original version so re-recorded it using some of the original 2005 tracks. The song begins in the key of G major before modulating to A major in the chorus. Lyrically it describes being kept waiting by external forces when you've done everything in your power to run on time.

## **Bed You Made**

This song was composed on the guitar using alternate tuning (DADGAD). It utilizes a tamboura drone throughout the song so that all chords are heard over a D-pedal note. Lyrically it is from the viewpoint of someone who has experienced love in the past but is now alone and self-pitying.

# Scores



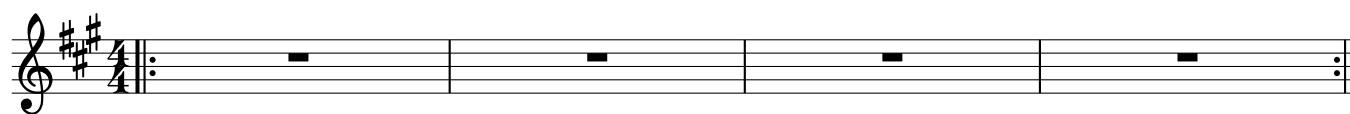
# E.P.

# Hide the Lie

Brad martin

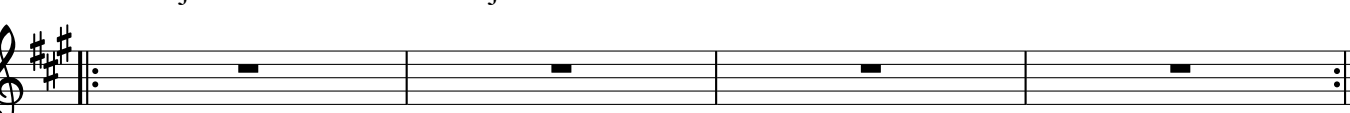
A A C C

Voice




AMaj7 AMaj7 C C

Voice



A A C C

Voice



The room is dark\_\_\_\_\_ and so am I\_\_\_\_\_

A A C C


Voice



Cut the air\_\_\_\_\_ and take a slice\_\_\_\_\_

A A C C


Voice



Take this thing\_\_\_\_\_ and pass it on,\_\_\_\_\_ what is right\_\_\_\_\_ is go - ing wrong, -

A A C C


Voice



eat it straight\_\_\_\_\_ from the knife\_\_\_\_\_

AMaj7 AMaj7 C

Voice



Is it mur - der to kill with kind - ness? Is it wrong to

C AMaj7 AMaj7 C C

Voice



see with blind-ness? Smoth - er - ing the life\_\_\_\_\_ right out of me...\_\_\_\_\_

AMaj7 AMaj7 C

Vo. 33 We need to put this thing be - hind us, should-n't need a

C AMaj7 AMaj7 C C

Vo. 36 rope to bind us, cov-er-ing your eyes\_\_\_ to try and see...

Gm Gm B B Gm Gm B B

Vo. 41 Hide the lie\_\_\_ Slice the eye\_\_\_

Em Em G# G# Em Em G# G#

Vo. 49 Re - a - lize\_\_\_ Ad - just the size\_\_\_

A A C C

Vo. 57 The room is dark\_\_\_ and so are you\_\_\_

A A C C

Vo. 61 Stick with one\_\_\_ or try a few\_\_\_

A A C C

Vo. 65 Pass the bowl\_\_\_ to the right\_\_\_ 'cos out of mind\_\_\_ is out of sight, -

A A C C

Vo. 69 swall-ow - ing\_\_\_ be - fore you chew\_\_\_

AMaj7 AMaj7 C

Vo. 73 We need to put this thing be - hind us, should-n't need a

C AMaj7 AMaj7 C C

76 Vo. rope to bind us, cov-er-ing your eyes\_\_\_\_\_ to try and see...

AMaj7 AMaj7 C

81 Vo. Is it mur-der to kill with kind - ness? Is it wrong to

C AMaj7 AMaj7 C

84 Vo. see with blind-ness? Smoth-er-ing the life\_\_\_\_\_ right out of me...\_\_\_\_\_

C Gm Gm B B

88 Vo. Hide the lie\_\_\_\_\_

Gm Gm B B

93 Vo. Slice the eye\_\_\_\_\_

Em Em G# G#

97 Vo. Re - a - lize\_\_\_\_\_

Em Em G# G#

101 Vo. Ad - just the size\_\_\_\_\_

A A C C

105 Vo. The room is dark\_\_\_\_\_ and so am I\_\_\_\_\_

A A C C

109 Vo. Cut the air\_\_\_\_\_ and take a slice\_\_\_\_\_

113

A A C C

Vo. Pass the bowl\_\_\_\_\_ to the right\_\_\_\_\_

117

A A C C

Vo. 'cos out of mind\_\_\_\_\_ is out of sight,\_\_\_\_\_



# Died Inside

Brad Martin

Chorus:

Chords: E(#9) E(#9) E(#9) E(#9) Dsus4 Dsus4 Dsus4 Dsus4

Vo. 1: [Musical notation]

Vo. 2: [Musical notation] I've

Verse:

Chords: E(#9) E(#9) E(#9) E(#9) Dsus4 Dsus4 Dsus4 Dsus4

Vo. 3: [Musical notation] al - ways been an op - ti - mist but I must have missed when you\_

Chords: E(#9) Dsus4 Dsus4 Dsus4 Dsus4

Vo. 4: [Musical notation] in - sis - ted I'd died in - side So I

Chords: E(#9) E(#9) E(#9)

Vo. 5: [Musical notation] took the time to con - tem - plate, to pen - e - trate my men\_

Chords: E(#9) Dsus4 Dsus4 Dsus4

Vo. 6: [Musical notation] tal state, I tried and tried... but to my\_\_\_\_\_ sur - prise\_

Chords: Dsus4 B7sus4 B7sus4 B7sus4 B7sus4

Vo. 7: [Musical notation] The on - ly road\_\_\_\_\_

Chords: A7add9 A7add9 A7add9 A7add9

Vo. 8: [Musical notation] I could find\_\_\_\_\_ was my own.

E(#9) E(#9) E(#9) E(#9) Dsus4 Dsus4 Dsus4 Dsus4

41 Vo.

E(#9) E(#9) E(#9) E(#9) Dsus4 Dsus4 Dsus4 Dsus4

49 Vo.

So I

E(#9) E(#9) E(#9)

57 Vo.

took a stroll through mem-o - ries, I had - n't seen the wood -

E(#9) Dsus4 Dsus4 Dsus4 Dsus4

60 Vo.

for trees, I'd died in - side, I re - a - lised... that

E(#9) E(#9) E(#9)

65 Vo.

you'd been hang - ing - on so long, to some - thing wrong where love -

E(#9) Dsus4 Dsus4 Dsus4 Dsus4

68 Vo.

had gone, your fing - ers bled, you died in - stead The

B7sus4 B7sus4 B7sus4 B7sus4

73 Vo.

lone - ly road

A7add9 A7add9 A7add9 A7add9

77 Vo.

I was blind The

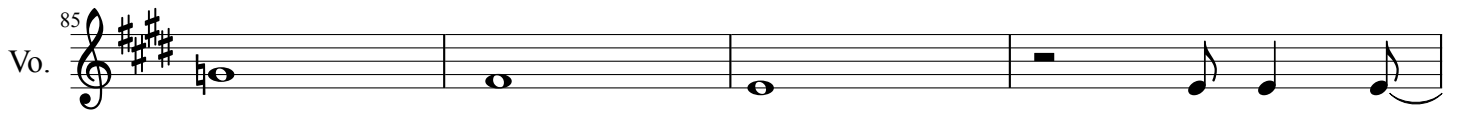
B7sus4 B7sus4 B7sus4 B7sus4

81 Vo.

on - ly road

85

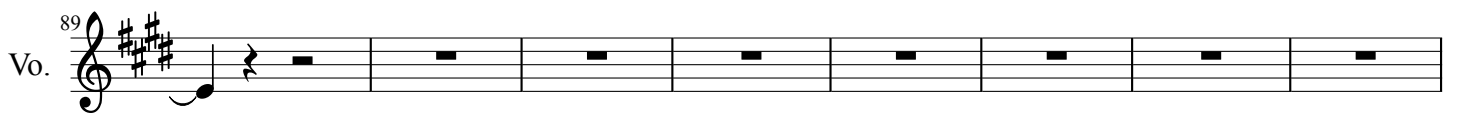
A7add9                      A7add9                      A7add9                      A7add9

Vo. 

I                      could                      find \_\_\_\_\_                      was my own.

89

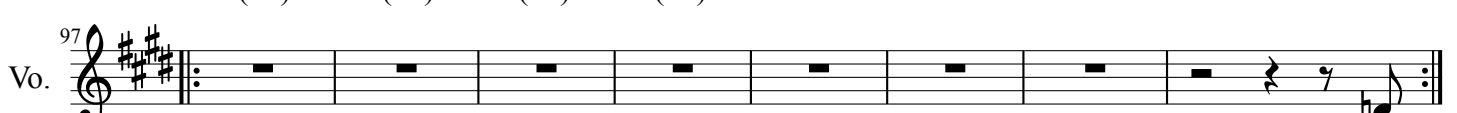
E(#9)                      E(#9)                      E(#9)                      E(#9)                      Dsus4                      Dsus4                      Dsus4                      Dsus4

Vo. 

(The)

97

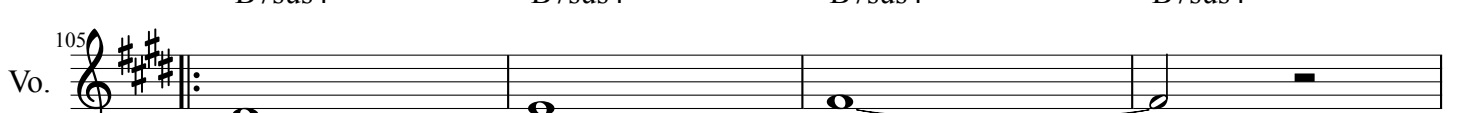
E(#9)                      E(#9)                      E(#9)                      E(#9)                      Dsus4                      Dsus4                      Dsus4                      Dsus4

Vo. 

(The)

105


B7sus4                      B7sus4                      B7sus4                      B7sus4

Vo. 

lone - ly road \_\_\_\_\_

109

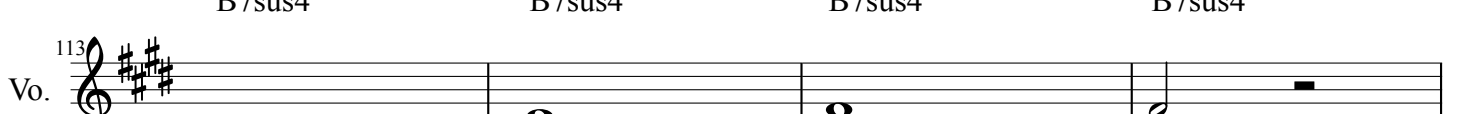
A7add9                      A7add9                      A7add9                      A7add9

Vo. 

I was blind \_\_\_\_\_ The

113

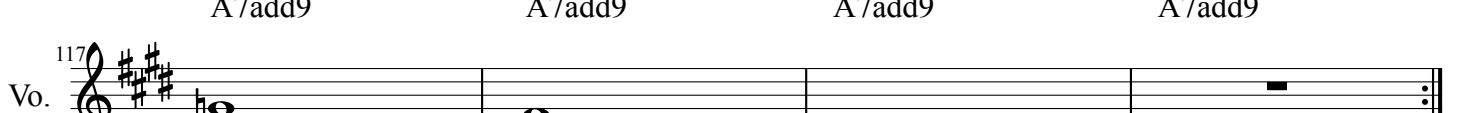
B7sus4                      B7sus4                      B7sus4                      B7sus4

Vo. 

on - ly road \_\_\_\_\_

117

A7add9                      A7add9                      A7add9                      A7add9

Vo. 

I could find \_\_\_\_\_

# Making It Worse

Brad Martin

D A F#m G

Voice

D A D D

5

D A F#m G

9

How long has it been— since you broke up the team?

D A G G A D

13

Sharp lines are be-gin - ning to blur. Your pic-ture it seems—

A F#m G D

18

has dis - tort - ed all my dreams. You speak but I just can -

A G G Bm A

22

not hear a word. The mist just is - n't clear - ing be -

G G D

27

tween us, I am hear - ing, "move on son, you're just—

A D D D A

30

mak - ing it worse". I used to hold dear— what

35  
Vo. was so crisp and clear, — but now it's like you've gone —  
F#m G D  
A G G D A

38  
Vo. and closed the door. But I'll see you once a - gain — in  
F#m G D A

43  
Vo. one last pic - ture frame if you would on - ly wait —  
F#m G G Bm A

46  
Vo. for me to change. Sit-u - a - tion ain't im - prov - ing, I  
G G D A

51  
Vo. plead but you're un - mov - ing... "Face it son, your love is in a hearse".  
D D D A F#m G D A G G

55  
Vo. 1.

65  
Vo. The mist just is - n't clear - ing be - tween us, I am hear -  
G D A G G

69  
Vo. ing, "move on son, you're just — mak - ing it worse". Sit-u -  
Bm A G G

74  
Vo. a - tion ain't im - prov - ing, I plead but you're un - mov - ing...

78

D A G G

Vo. "Face it son, your love is in a hearse, you

82

D A D D

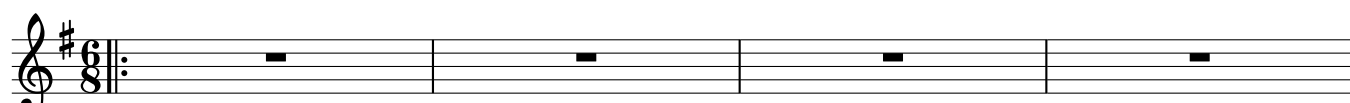
Vo. know that you are just\_\_\_ mak - ing it worse".

# Ready Blue

Brad Martin

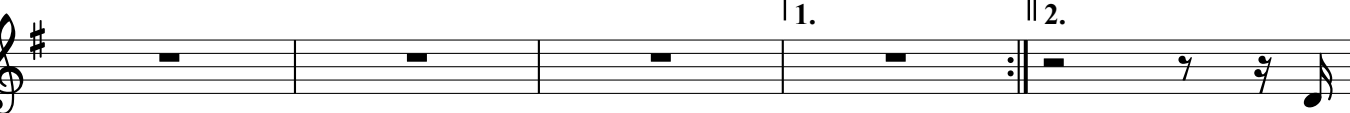
G B7 C D G B7 C D

Voice



G B7 C D Em D/F# D/F#

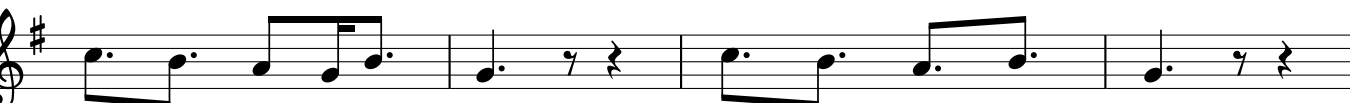
Vo.



I

G B7 C D G B7 C D

Vo.



sit here rea - dy to go, clock hands move too slow,

G B7 C D Em D/F#


Vo.



plants ap - pear to grow, I've got the rea-dy blues.


G B7 C D G B7 C D

Vo.



G B7 C D G B7 C D

Vo.



Wait - ing far too long, my fin - ger taps a - long,

G B7 C Eb D G B7 E

Vo.



and I'm

A G F E

Vo.



wait-ing, and I'm wait-ing, and I'm

A G F E

Vo. <sup>34</sup>

wait-ing, and I'm wait-ing, and I'm

D C B7 B7

Vo. <sup>38</sup>

wait-ing, and I'm wait-ing... I've

G B7 C D G B7 C D

Vo. <sup>42</sup>

nev - er been so pre - pared and I've fol - lowed eve - ry step, but

G B7 C D E E

Vo. <sup>46</sup>

now it's all gone weird I've got the rea-dy blues and I'm

A G F E A G

Vo. <sup>50</sup>

wait-ing, and I'm wait-ing, and I'm wait-ing, and I'm

F E D C B7 B7

Vo. <sup>56</sup>

wait-ing, and I'm wait-ing, and I'm wait-ing...

G B7 C D G B7 C D Em Em

Vo. <sup>62</sup>



# Bed You Made

Brad Martin

D Dsus4 Dadd9 D

Voice

D Dsus4 Dadd9 D D

Vo. 5

Seems this thing — just won't slow down, — the wheels are fall-

Dsus4 Dadd9 D D Dsus4 Dadd9

Vo. 10

ing off a - gain. — There won't be — an - oth - er round, —

D D Dsus4 Dadd9 D

Vo. 16

You'll have to jump — be - fore the end. —

Bm7(sus4) Bm7 Asus4 Asus4

Vo. 21

I'm — sleep - ing in —

Bm7(sus4) Bm7 Asus4 Asus4

Vo. 25

the bed you made —

D Dsus4 Dadd9 D D Dsus4

Vo. 29

Sell your soul — once a day, — wait in line — at the store. —

Dadd9 D D Dsus4 Dadd9

Vo. 35

Star - ing at — your num - ber plate, — at the sink. —

41 Dsus4 Dadd9 D

Vo. do - ing chores

44 Bm7(sus4) Bm7 Asus4 Asus4

Vo. I'm sleep - ing in

48 Bm7(sus4) Bm7 Asus4 Asus4

Vo. the bed you made

52 D Dsus4 Dadd9 D

Vo. (Repeat sign) x4

56 Asus4 Asus4 Gadd9 Gadd9(sus4) Gadd9

Vo. There is life af - ter love

60 Asus4 Asus4 Gadd9 Gadd9(sus4) Gadd9

Vo. There is life af - ter love

64 Asus4 Asus4 Gadd9 Gadd9(sus4) Gadd9

Vo. There is life be - fore hate

68 Asus4 Asus4 Gadd9 Gadd9(sus4) Gadd9

Vo. There is life be - fore hate

72 D/F# D/F# Dm/F A7(sus4)/E A7(sus4)/E


Vo. It just seems that I, I found this out to late

77

D Dsus4 Dadd9 D D

Vo.  Seems this thing \_\_\_\_\_ just won't slow down, \_\_\_\_\_ the wheels are fall-

Dsus4 Dadd9 D

Vo.  ing off a - gain. \_\_\_\_\_

**E.P.**

**Bucketboy**

**Song Lyrics**  
**&**  
**Album Information**

# ALBUM INFORMATION

## SONG NAMES

1. Hide the Lie
2. Died Inside
3. Making it Worse
4. Ready Blue 2013
5. Bed You Made

## CREDITS

All songs written, recorded and produced by Brad Martin

All instruments and vocals performed by Brad Martin except drums on 'Hide the Lie' by Taylor Sizemore

Artwork by Jeanette Cleaver

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## Hide the Lie

The room is dark and so am I  
Cut the air and take a slice  
Take this thing and pass it on  
What was right is going wrong  
Eat it straight from the knife  
Is it murder to kill with kindness?  
Is it wrong to see with blindness?  
Smothering the life right out of me  
We need to put this thing behind us  
Shouldn't need a rope to bind us  
Covering your eyes to try and see

Hide the lie, Slice the eye, Realize, Adjust the size

The room is dark and so are you  
Stick with one or try a few  
Pass the bowl to the right  
Out of mind is out of sight  
Swallowing before you chew  
We need to put this thing behind us  
Shouldn't need a rope to bind us  
Covering your eyes to try and see  
Is it murder to kill with kindness?  
Is it wrong to see with blindness?  
Smothering the life right out of me

Hide the lie, Slice the eye, Realize, Adjust the size

The room is dark and so am I  
Cut the air and take a slice  
Pass the bowl to the right  
Out of mind is out of sight

## **Died Inside**

I've always been an optimist  
But I must have missed when you insisted  
I'd died inside  
So I took the time to contemplate,  
To penetrate my mental state  
I tried and tried  
But to my surprise  
The only road I could find was my own

So I took a stroll through memories  
I hadn't seen the wood for trees  
I'd died inside  
I realized  
That you'd been hanging on so long  
To something wrong where love had gone  
Your fingers bled  
You'd died instead  
The lonely road, I was blind  
The only road I could find was my own

## **Making it Worse**

How long has it been since you broke up the team?  
The sharp lines are beginning to blur  
Your picture, it seems, is distorting all my dreams  
You speak but I just can't hear a word

The mist just isn't clearing  
Between us I am hearing  
"Move on son, you're just making it worse"

I used to hold dear what was so crisp and clear  
But now it's like you've gone and closed the door  
But I'll join you again in one last picture frame  
If you would only wait for me to change

Situation ain't improving  
I plead but you're unmoving  
"Face it son, your love is in a hearse"

The mist just isn't clearing  
Between us I am hearing  
"Move on son, you're just making it worse"  
Situation ain't improving  
I plead but you're unmoving  
"Face it son, your love is in a hearse"



# Ready Blue 2013

Sit there ready to go  
The clock hand's move too slow  
The plants appear to grow  
I've got the ready blues

I've been waiting far too long  
My finger taps along  
The timing's all gone wrong  
I've got the ready blues

And I'm waiting...(x6)

I've never been so prepared  
And I followed every step  
But now it's all gone weird  
I've got the ready blues

And I'm waiting...(x6)

# Bed You Made

It seems this thing just won't slow down  
The wheels are falling off again  
There won't be another round  
You'll have to jump before the end

I'm sleeping in the bed you made

Sell your soul once a day  
Wait in line at the store  
Staring at your number plate  
At the sink doing chores

I'm sleeping in the bed you made

There is life after love  
There is life after love  
There is life before hate  
There is life before hate  
It just seems that I,  
I found this out too late

It seems this thing just won't slow down  
The wheels are falling off again



# **Project 3**

## **Dunedin Print Television Advertisement**

# Dunedin Print Television Advertisement

In early April 2013 I was commissioned to produce music for a 30 second television advertisement for Dunedin Print. The advertisement was to be aired on Dunedin's Channel 9 (soon to be re-branded Dunedin Television) as the channel was going digital, which largely increases its viewer population. In discussions with the client it was agreed that I would produce three pieces of music and the most suitable would be chosen for the final advertisement.

When given the video file, music had been added as an idea of what they deemed suitable. The music was generic, license-free music that had been found on the Internet. The client explained the features of this sample music that appealed to him; it started off simple and built throughout the 30 seconds, and it had a 'busy' feel that matched both the visuals and the activity of a busy printing firm. I used these points as a platform for my compositions.

## Version 1

As I was working to a 30 second time frame, I firstly had to come up with a tempo that would give me a good amount of bars to work with. I decided that the jingle would have a final chord that would ring on for 2 seconds. If I worked with a time limit of 28 seconds and worked at 120bpm I would have 14 bars. With this tempo I could have three '4-bar' passages and a '2-bar' coda.

A (4 bars)	A (4 bars)	B (4 bars)	C (2 bars + final chord)
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Section A is in the key of C major but employs a bVII chord (I – V – bVII – IV). The flat seventh chord allows for a smooth modulation into the key of F major for section B and utilizes a ii – V – iii – VI progression. This then leads into the 2-bar coda. For

this I used a classic C minor cadence (VI – VII – I) but resolved onto the major chord (C major).

I used the first four bars to ‘set up’ the chord progression. In the second 4-bar sequence I introduced an arpeggiated synthesizer line to illustrate the ‘busy’ feel that the client required. In section B I replaced the synthesizer with strings. I deemed strings suitable for this part as the text on the video places emphasis on wedding invitations during this part. For the final section the arpeggiating synthesizer returns as the firm’s logo is shown.

## **Version 2**

For the second version of the advertisement I decided to steer away from another major version. As I thought a straight minor key could be too ‘dark’ sounding, I decided to work in A Dorian, as it is a little brighter. I would also change the timbre of the piece by making it guitar focused as opposed to piano. I was aiming at a 'classy' sounding piece of music. This piece of music is faster in tempo than Version One and allows for twenty bars of music. The main guitar part is played by arpeggiating chords on the guitar. The progression, in the key of A minor, is as follows;

$i - III - i - III - i - III - IV - III/IV$   
 $i - III - i - III - i - III - IV - III/IV - VII/III - i - III - I$

There are two other guitar parts in this piece. One is climbing an A minor scale with syncopated notes, and the other is playing a melodic figure. The syncopated part joins with the melodic figure at bar 6 and again at bar 14 to harmonize the melody at the ends of phrases. Another harmony part is added to the melodic figure at bar 10 to thicken the texture and emphasize that things are 'getting busier'.

## **Version 3**

Version three is the closest sounding re-production of the music that I was originally presented with. It is the simplest in terms of harmony of all three versions, the chord progression in C major as follows;

**I - I - I - I - V - V - IV - IV**  
**I - I - I - I - V - V - ii - V - I - I - I**

The main idea with this version was to create a 'busy' sound with the piano part. This part was composed first and the other parts were improvised over this until complimentary lines and feels were established.

# **Scores**

## **Dunedin Print Television Advertisements**



# Dunedin Print TV Advertisement

Version One

Brad Martin

C G B $\flat$

Piano

Keyboard Synthesizer

Violins 1

Violins 2

Violas

Electric Bass

Hi-hat

Snare Drum

Bass Drum



Bb

F

7

Pno.

Synth.

Vlns. 1

Vlns. 2

Vlas.

El. B.

8

Hi-hat

Sn. Dr.

B. Dr.

Detailed description: This is a page of a musical score for a band. It features nine staves. The piano part (Pno.) is written in a grand staff with treble and bass clefs, showing chords and melodic lines. The synthesizer (Synth.) part is a single staff with a treble clef, playing a rhythmic sequence of eighth notes. The violin parts (Vlns. 1 and 2) and viola (Vlas.) parts are currently silent, indicated by horizontal lines. The electric bass (El. B.) part is in the bass clef, playing a simple bass line. The percussion parts include Hi-hat (marked with 'x' for hits), Snare Drum (Sn. Dr.), and Bass Drum (B. Dr.), each with their respective rhythmic patterns. The score is divided into two measures, with measure 7 starting at the top and measure 8 starting below the electric bass staff. Chord changes from Bb to F are indicated at the top of the page.

Gm

C

Am

9

Pno.

Synth.

Vlins. 1

Vlins. 2

Vlas.

El. B.

8

Hi-hat

Sn. Dr.

B. Dr.

Detailed description: This is a musical score for a 10-piece band. The score is written for ten staves. The top staff is for Piano (Pno.), which has a treble and bass clef. The second staff is for Synth. The third and fourth staves are for Violins 1 and 2 (Vlins. 1 and 2), both in treble clef. The fifth staff is for Viola (Vlas.) in alto clef. The sixth staff is for Electric Bass (El. B.) in bass clef. The seventh staff is for Hi-hat. The eighth staff is for Snare Drum (Sn. Dr.). The ninth staff is for Bass Drum (B. Dr.). The score is in 4/4 time and features a key signature of one flat (Bb). The first three measures are marked with chords Gm, C, and Am. Measure numbers 8 and 9 are indicated at the start of the El. B. and Pno. staves respectively.

D

A $\flat$

12

Pno.

Synth.

Vlins. 1

Vlins. 2

Vlas.

El. B.

8

Hi-hat

Sn. Dr.

B. Dr.

Detailed description: This is a multi-staff musical score. The top two staves are for Piano (Pno.) and Synthesizer (Synth.). The Pno. part features a complex chordal accompaniment with some grace notes. The Synth. part has a melodic line that begins in the second measure. Below these are two violin staves (Vlins. 1 and 2) with simple harmonic parts. The Viola (Vlas.) part has a melodic line with some slurs. The Electric Bass (El. B.) part has a bass line with a prominent eighth-note pattern and a slur. The drum parts include Hi-hat (a steady eighth-note pattern), Snare Drum (a pattern of eighth notes with accents), and Bass Drum (a pattern of eighth notes with accents). The score is divided into two sections by a double bar line, with the first section marked 'D' and the second 'A-flat'. A measure number '12' is at the top left, and a rehearsal mark '8' is at the start of the El. B. staff.

B $\flat$

C

14

Pno.

Synth.

Vlins. 1

Vlins. 2

Vlas.

El. B.

8

Hi-hat

Sn. Dr.

B. Dr.

Detailed description: This is a musical score for a 10-piece ensemble. The score is divided into two systems. The first system covers measures 14 to 17, and the second system covers measures 18 to 21. The key signature changes from B-flat major to C major between measures 17 and 18. The instruments are: Piano (Pno.), Synthesizer (Synth.), Violins 1 (Vlins. 1), Violins 2 (Vlins. 2), Viola (Vlas.), Electric Bass (El. B.), Hi-hat, Snare Drum (Sn. Dr.), and Bass Drum (B. Dr.). The piano part features a complex texture with chords and moving lines in both hands. The synthesizer plays a rhythmic eighth-note pattern. The violins play sustained notes, while the viola and electric bass play a walking bass line. The drums provide a steady accompaniment with hi-hats, snare, and bass drum.

# Dunedin Print TV Advertisement

Version 2

Brad Martin

Am C Am

Steel string Guitar

Steel string Guitar

Steel string Guitar

Steel string Guitar

Bass Guitar

Hi-hat

Snare Drum

Bass Drum

4

C Am C Dsus4

St. str. Guit.

St. str. Guit.

St. str. Guit.

St. str. Guit.

B. Guit.

Hi-hat

Sn. Dr.

B. Dr.



C Dsus4 Am C Am

8

St. str. Guit.

8

St. str. Guit.

8

St. str. Guit.

8

St. str. Guit.

8

B. Guit.

8

Hi-hat

Sn. Dr.

B. Dr.

Detailed description: This is a musical score for a four-piece band. It consists of seven staves. The top four staves are for electric guitars (labeled 'St. str. Guit.'). The fifth staff is for bass guitar ('B. Guit.'). The bottom three staves are for drums: 'Hi-hat', 'Sn. Dr.' (snare drum), and 'B. Dr.' (bass drum). The music is in the key of D major (one sharp) and 8/8 time. The guitar parts feature a mix of eighth and quarter notes, with some rests. The bass line is simple, using quarter notes and rests. The drum parts provide a steady groove with a consistent hi-hat pattern and snare/bass drum accents. The chord progression is C, Dsus4, Am, C, Am.

12

C Am C Dsus4

St. str. Guit.

St. str. Guit.

St. str. Guit.

St. str. Guit.

B. Guit.

Hi-hat

Sn. Dr.

B. Dr.

C Dsus4 G C Am C Am

16

St. str. Guit. 8

St. str. Guit. 8

St. str. Guit. 8

St. str. Guit. 8

B. Guit. 8

Hi-hat

Sn. Dr.

B. Dr.

Detailed description: This is a musical score for a guitar and drum ensemble. It consists of seven staves. The top four staves are for electric guitars (St. str. Guit.), the fifth is for bass guitar (B. Guit.), the sixth is for hi-hat, and the seventh is for a drum set (Sn. Dr. and B. Dr.). The music is in a key with one sharp (F#) and a common time signature. The guitar parts feature a mix of eighth and sixteenth notes, often with a '7' indicating a barre. The bass guitar part is a simple bass line. The hi-hat part shows a consistent rhythmic pattern of eighth notes. The drum set parts include snare and bass drum patterns. Above the first staff, the chords C, Dsus4, G, C, Am, C, and Am are indicated. A measure number '16' is written at the beginning of the first staff. The number '8' appears below the first four guitar staves, likely indicating a measure or a specific technique.

# Dunedin Print TV Advertisement

Version 3

Brad Martin

Piano

Electric Guitar

Electric Guitar

Electric Bass

Hi-hat

Cymbal

Snare Drum

Bass Drum

5

Pno.

El. Guit.

El. Guit.

El. B.

Hi-hat

Cym.

Sn. Dr.

B. Dr.

The musical score consists of eight staves. The piano part (Pno.) is the most active, with a melodic line in the right hand and a simple bass line in the left hand. The electric guitars (El. Guit.) and electric bass (El. B.) are mostly silent, indicated by rests. The drums (Hi-hat, Cym., Sn. Dr., B. Dr.) provide a steady rhythm with a hi-hat pattern, cymbal accents, and a snare/bass drum groove.

9

Pno.

El. Guit.

El. Guit.

El. B.

Hi-hat

Cym.

Sn. Dr.

B. Dr.

8

8

8

13

Pno.

El. Guit.

El. Guit.

El. B.

Hi-hat

Cym.

Sn. Dr.

B. Dr.

8

8

8

17

Pno.

El. Guit.

El. Guit.

El. B.

Hi-hat

Cym.

Sn. Dr.

B. Dr.

The musical score consists of seven staves. The Piano part (Pno.) is written in grand staff notation, with the right hand playing a melodic line and the left hand playing a bass line. The two Electric Guitar parts (El. Guit.) are in treble clef, with the first guitar playing a lead line and the second guitar playing a rhythm line. The Electric Bass part (El. B.) is in bass clef, playing a bass line. The Hi-hat part (Hi-hat) is in common time, playing a rhythmic pattern. The Cymbal part (Cym.) is in common time, playing a rhythmic pattern. The Snare Drum part (Sn. Dr.) is in common time, playing a rhythmic pattern. The Bass Drum part (B. Dr.) is in common time, playing a rhythmic pattern. The score is divided into four measures, with measure numbers 17, 18, and 19 indicated at the beginning of their respective staves.





# **Project 4**

## **APRA Troopscore Competition**

# About the APRA Tropscore Competition

'Tropfest' is Australia's most prestigious short film festival and one of its most iconic cultural events. It is also the largest short film festival in the world. Alongside this festival runs the APRA Tropscore competition. Below is the official explanation of the competition, as written on the APRA Tropscore website:

'The object of APRA Tropscore is simple – produce a musical score or synch for a short film clip provided by Tropfest.

The winning score is picked by a panel of judges, which in past years have included – Paul Mac; Clare Bowditch; Antony Partos (Animal Kingdom); and Andrew Lancaster (Accidents Happen with Gina Davis)

Musician Pluto Jonze won Tropscore in 2009 and has since nabbed a recording contract, released an EP, and works with hot ticket bands like The Jezabels, Cut Copy, The Holidays and Midnight Juggernauts.

“Winning and playing the score live in The Domain to tens of thousands is something I will never forget,” says Jonze. “It gave me the confidence to whole-heartedly pursue my musical ambitions.”

“Tropscore was a real stepping stone for me and a great opportunity not just for classical composers, but for young bands and artists to explore their craft,” he says.'

## **“The Exchange” – A film by Matt Bird**

I based the score of this film on a song I had written earlier in 2012, “Part to Play” (this song has subsequently been placed within Part 3 of 'EDR DeStabilizer'), so can be considered a variation on a theme. As the song has an ‘eerie’ quality to it, I felt that it would suit the content of the film. The film is about a mother and son visiting a second-hand store. The son discovers a hidden room with an disused fairground clown in it that exchanges souls.

One of the main compositional devices employed in this piece was the use of two contrasting textures. The first texture (which I will label 'texture A') involves a staggered octave figure in the left hand and two-note chords in the right (example bars 1-6). The second texture ('texture B') involves 'block' octaves in the left hand and three note chords in the right (example bars 11-22). The frequency of the left-hand and right-hand parts varies between the two textures also. In texture A the right-hand part moves in dotted minims and the left-hand part moves in quavers and crotchets (right-hand notes longer than the left-hand notes). In texture B, the right-hand notes moves in dotted crotchets and the left-hand notes move in tied dotted minims (left-hand notes longer than the right-hand notes).

'Half' Bars are used as a 'tension' device at important places in the film (these occur at bars 72 and 104 in the score). This is to match the on-screen action and also to illustrate anticipation.

Many diminished chords and added chord notes are used throughout the music and the chromaticism of the original 'Part to Play' song is still at the forefront of the music.

# **Score**

**APRA Troopscore  
Competition**

**'The Exchange'**

# The Exchange

Tropscore Competition 2013

Brad Martin

Piano

*mf*

1 2 3 4 5 6

Pno.

*mp* *p*

7 8 9 10 11 12 13 14 15 16

Pno.

17 18 19 20 21 22 23 24

Pno.

25 26 27 28 29 30

Pno.

*mp* *p*

31 32 33 34 35 36

Pno. *pp*

Red

Pno. *p*

Red

Pno. *p* *mp*

Red

Pno. *p* *pp*

Red

Pno. *f*

Red

Pno. *mf*

77

Ped

Pno.

82

Ped

Pno. *fff*

87

Ped

Pno. *mp*

94

Ped

Pno.

100

Ped



105 Pno.

Ped

112 Pno.

Ped

117 Pno.

Ped

124 Pno.

Ped