

'Sambacudi-Gallasoterry-Lampardo'

The Commentary

Named after 3.5 players of the modern Chelsea squad, the 'Sambacudi-Gallasoterry-Lampardo' was created after 5 weeks of non-stop creation, imagination and notation. Our goal was to create a new Dance which would be performed. The coursework was led by Southampton University's world famous Michael Finnessy, who is what you might call an expert on music.

Our piece had to be under three minutes, but time was not a major priority. We were instructed to use four different instruments: the piano, the clarinet, any type of saxophone and any sort of percussion.

The final piece of mine and all the other students taking this course was played on the 22nd November at 'St Michael's And All the Angels' Church, as part of a local music festival, open to everyone with a ticket. The music was be played by 'Tacet Ensemble' who are professional musicians. The composers met them halfway through October when they took what we had done during that time and played it, and then commented on what could be improved, scrapped, added, etc. My piece didn't get played because I hadn't placed a clarinet part into it. At that stage, I was workin on Cubase and the notations printed were very confused and unplayable.

On that day, I was however observing and listening to other composer's Sambas and Tangos and they all sounded like the beginning of satisfying dances. I picked up a few ideas and tips from the musicians, from other student's music and of course Michael Finnessy; explaining that telephone posts are not just ugly for the countryside, they can symbolise stages in a tune, saying that one had to lead to another, which leads to another, as a dance should.

On the 4th October I joined the group, a week after they knew what this coursework was. With a puzzled and paniked expression on my face, Mr. Kerney sat me down next to a piano and said, "*G, F, C. See what you can make out of that!*" This is where I thought about other songs with a tune that fitted a baseline, such as 'Coldplay – Clocks' with a "3-2-1, 3-2-1, 3-2, 3-2-1". Also, there is a song called 'Dream by Dizzy Rascal' with a good baseline that goes '1-3-3,1-3-3,1-3,1-3-3'. But on both these songs, they are played higher on the scales than I wanted. I was inspired, and built everything around a new baseline, '3-2-1,1,3-2-1,1' I created.

The rhythm I was looking for was fun and cheerful, just like West Side Story's 'America' written by Leonard Bernstien. It was fast and flowed well throughout the Latin-american song, like I wanted mine. I used the style of a fast to slow '3-2-1,1,3-2-1,1' - A fast to slow baseline. 'America' has a '1-2-3-1-2-3,1,2,3,1-2-3-1-2-3,1,2,3'. I used the '3-2-1,1' baseline in my final piece.

I liked the idea of imitating, like how Nick Hayes did in his 'Tongue Dogs' tune. I however thought that the clarinet and saxophone could play at the

same time, to make it more powerful but it also gave a more 'altogetherness' for the musicians, it had making a family feel to it.

I thought Schubert's pauses in his 'Unfinished Sympathy' were marvellous, and it felt like he was grabbing the attention of the listeners, who might have been dozing off. It's a simple but effective way of doing this, but also to move into a different tune, key or section of the dance, a pause would be a good way of letting the audience guess at what is going to happen next. I placed two pauses next to each other, but on the second pause, I had the hi-hat still playing its melody solo. I was told that I perhaps exaggerated on some of my pauses, but the effectiveness was outstanding..

I very much enjoyed this piece of coursework, as well as feeling proud of what I have achieved in the process. To think of a samba, write it down to perfection and have it played by professional musicians was a great experience, one I wouldn't dare turn down if asked to make another. Everyone enjoyed the evening of the concert and it will not be forgotten, as like the whole coursework, it will be a classic memory.