

The written material is a framing device for smaller group improvisations. The horizontal line should be treated as the middle of the instrument, and the pitches chosen, by the player, should be related to this point. The larger group is divided into two parts, of roughly equal size and power. Tempo is roughly crotchet =64

The part is played twice at the beginning of the piece, and then once between each smaller group, when it signals the end of the smaller group improvisation, and the smaller group should finish what they are doing and rejoin the whole. It is then played twice at the end, with an extended pause note to finish (the pause is not played on the first time through of the double plays at the start and finish). On the provided seed track, there are three gaps, which are for small groups; when you add your part, choose one and play in that. Elsewhere, play the written part where it should go, choosing either part I or part II, as you see fit. On the seed track, part I is played on soprano sax, and part II on tenor sax.

Points:

- the rhythm is more Mingus than Ellington: ensemble precision isn't important (or even desirable!) so don't cane yourself doing 55 takes until it's perfect. I've deliberately left it a bit slack on the recording. I've included a little three-quaver intro that acts as a count-in, but I've tried to keep it subtle so it won't show too much on the finished thing.

- when you mix your part, think about the panning as well as the level.

- Queries can be emailed to me, if you're unsure about how it might work, or what you're doing.

The poem is for information only, and does not figure in the performance.

through the air

The musical score is written for two parts, I and II, in 4/4 time. Part I begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. Part II begins with a quarter rest, followed by quarter notes G4, A4, B4, and C5. Both parts feature a melodic line with various rhythmic values and rests, and a bass line with chords and single notes. The score includes dynamic markings such as *p* and *mf*, and articulation marks like accents and slurs. The piece concludes with a final cadence in both parts.

Go away run away
Over the cloud
And over the cliff
And jump into the mouth of god
And be tasted
And the whole thing is over
When you flip through the air

Arthur Carson

phil hargreaves 1998