

MAYA synopsis of performance plan in the town hall
Composer: Phil Dadson.

*The orchestra is split up into 3 groupings, A, B & C.

Prior to beginning, Group A assembles in the rear stairwell area of the hall on the Aotea square side, (A), Group B in the entrance stairwell area on the Queen st side (B), and Group C on stage. At 8pm all entrance doors are closed. This signals the piece to begin.

*The opening action is begun by groups A and B, behind closed doors at upper and lower levels, at the rear sides of the hall (stairwells A & B respectively).

When groups A & B are both playing, the 4 rear side doors are cued to be opened to admit both sound and players. The players while continuing to play the opening chord of sound, move through the doorways and group in the entrance ways.

*On cue, group C responds from on-stage, whereupon Groups A & B quickly move to prearranged positions at upper and lower levels, around 3 sides of the hall.

*Groups A & B follow group C with WAVE 1, a sustained pitch that travels rapidly from musician to musician, from the rear to the front of the hall . . . followed immediately by WAVE 2, (glissando and held note) in the same direction, followed by

WAVE 3 (asynchronous rhythms played on one pitch) triggered in reverse order from the front to the rear of the hall.

*On cue, Group C again responds, initiating a unison pulse accelerando between the grouping of players at the front of the hall (group C) and a grouping at the back (a combo group of the A & B musicians positioned at the rear of the hall).

*Finally, instrument sections are cued in one by one by the conductor, firstly

asynchronously, and later in a tempo synchronous with the percussion section.

*Immediately following the entry of the last cued section, the conductor signals all exit doors open, and leaves the stage. Players follow suit immediately leaving the theatre one by one by the most direct routes continuing to play their parts as they exit. Players on stage with non-portable instruments, leave from alternate sides of the stage at staggered intervals, the organist being the last to leave.

When all doors have been closed behind the players, those with instruments play one final repeat, end, and return to stage by the most direct routes external to the theatre. FINI

Composition of groups A,B,C as follows:
(divisions of sections at discretion of section leaders)

Group A:
Upper level; 2 flutes, 2 oboes, 1 trumpet, 4 x 2nd violins, 4 violas, 1 percussion.
Lower level; 1 bassoon, 2 clarinets, 7 x 1st violins. (total: 24)

Group B:
Upper level; 2 trumpets, 2 trombones, 1 tuba, 6 x 2nd violins, 1 percussion
Lower level; 5 x 1st violins, 5 viola, 4 horns. (total: 26)

Group C: 10 cellos, 6 contra basses, contra bassoon, tuba, bass trombone, organ, harp, 3 percussion. (total: 24)

NB: The above performance plan is adaptable to venues other than the Auckland Townhall providing;
a. the layout of the venue is comparable.
b. the movement plan + the general structure are not compromised.

Musical score for MAYA, featuring staves for Group A (2 flutes, 2 oboes, 2 clarinets, 1 bassoon, 1 tuba), Percussion A (portable snare, 7 v. down, 4 v. up, 4 v/a up), Group B (4 horns, 1 trumpet, 2 trombones, Percussion B (portable snare, 6 v. down, 6 v. up, 5 v/a down), Conductor, Group C (1 b./bin, 1 b./trump, 1 tuba, Perc C1, Perc C2, tympani, organ, harp, 5 x C A, 5 x C B, 3 v/B A, 3 v/B B), and an approx timeline. Includes dynamic markings like fff, ff, mf, and performance instructions such as 'dynamics: as if one body of sound, to alternately swell and reduce + swell etc'.

Note to entries 2+3, groups B+A:
No one wind or string player to stand out. Adjust dynamics to match each other. All winds play notes on the length of a breath. Breathing to be asynchronous.
* When theatre doors are opened, players move directly into the 4 entrance ways + remain in a group until group C is cued to respond from stage. The 2 drummers, at circle entrance levels, (possibly doubling as group leaders), are last to enter + move while playing to a front position in each group.

Note: *Group A/cue 1 is the signal to begin. Group B begins as soon after the signal phrase from Group A is heard, as possible.
• one player from each group A + B is to act as leader + count in or audibly signal entries 1, 2 + 3. (the drummers are suggested).
** Group C waits for entry signal from the conductor on stage.

MAYA

GROUP A

2/fl

2/ob

2/cl

1 bsn

1 tbn

7v

4v

4v/a

4h

3 trm

2 trm

perc' B.

5v

6v

5v/a

CONDUCTOR

1 b/sn

1 b/trn

1 tuba

perc. C1

perc. C2

tymp

org

hp

5xc @

5xc @

C/B

timeline

* Doors are opened both sides + players spread into entrance
* on both sides: doors close behind them.

all winds, breathing ad lib. asynchronous breaths.

trw = hand or finger tremolo on inst body or keys

Notes: at entry 5, players of Groups A + B diminish + process into positions rapidly + efficiently. All A + B players make continuous percussive sounds while moving to position, + continue until cued, in WAVE 1. Dynamics p - mp. String players make finger tremolos on body of inst, as fast as possible. Wind players make finger tremolos on 3 to 4 keys pads of inst, as fast as possible. From valves plunger made in bell.

* perc' A + B move towards each other until they establish synch' of tempo only

cue to open doors *
2-3" after doors open
approx 7"

2x Brake drums hard beaters
2x Brake drums hard beaters
2 chimes accel
2 cymbals on stands (splashes)

stand + arc inst as play
as loud as poss

LONG ROAR

with soft mallets on sound board
ff hand tremolo on body of instrument

bend pitch + tone asynchronously
hand tremolo

(slow, gravelly bowing)

* theatre doors are opened at back L + R of theatre, lower + upper levels. Players move through into entrance areas of both sides + doors are closed behind them.
• The two drummers enter one from each side at independent tempos, and move towards each other at back circle level until their tempos are synchronised, whereupon they face stage + continue playing until cue 5.

** cello's stagger entries, behind each other each inst slurring up to pitch + creating beats between instruments.