Conor Power

A Folio

of

Original Compositions

for

Various Performing Groups

with

Detailed Analysis

Volume 1 of 2

Submission for the Degree of Master of Arts (Music)

Waterford Institute of Technology

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Contents

Introduction

The overall aim of this study was to produce a body of original music in a contemporary art-music style, framed within a portfolio of six works. These works are designed to illustrate aspects of my individual style as a composer through the musical techniques employed, the instrumentation chosen and the reflection of my musical influences which emanate through the works themselves. The works included in this portfolio are composed and arranged for a variety of forces, from solo instrumental to large-scale orchestral music. It is my aspiration that this portfolio will demonstrate versatility in my ability to write for assorted combinations of instruments at an appropriate standard.

A detailed analysis of each work accompanies the portfolio. This analysis outlines my aims in writing each piece along with musical concerns I experienced in the process of composition and, at times, how I dealt with or approached these concerns. For each work the pitch source material, compositional devices and instrumentation used in writing this portfolio are discussed under relevant headings.

A CD accompanying this portfolio contains audio representations of the works created by computer software (midi format). As a caveat, it should be noted that the computer's interpretation of the music is not always entirely representative of the sound that would be produced by the actual performer, however, for all works the advice and consult of a specialist performers, conductors and composers was sought. Some works within the portfolio were performed in a live setting during the course of study however such substantial changes were made to the works which rendered any recordings that were made virtually obsolete. Unfortunately, efforts made to produce live and/or studio recordings of completed works towards the time of submission were rendered impossible due to a lack of available resources.

Acknowledgements

I would like to thank my supervisors, Dr. Eric Sweeney and Mr. Jonathan Bulfin for their guidance, expertise, inspiration and encouragement which was afforded me in the pursuit of this degree and throughout the course of all my studies at Waterford Institute of Technology.

I would also like to sincerely thank all the members of staff of the Creative and Performing Arts Department and the College St. Library staff of Waterford Institute of Technology for their combined help and support throughout my time studying in the Institute.

For his technical assistance and everlasting patience I owe a sincere debt of gratitude to Br. Ben Hanlon.

Vox

For Mezzo-soprano, Cello and Piano

Introduction

Vox is a musical interpretation and setting of the poem *Silence* by Sinéad Dunphy, a Cork-based arts administrator, actress and writer.

Silence
She married her life
To the baseness of guilt
Cramming her thoughts
Into the back of her mind

She screamed and scratched
At his dignity
Never allowing him
To speak

She pushed and shoved
Past veracity
Tearing a hole
In an old boys love

Knowing no-one is watching
From above
She would lie at night
Listening to his cries

Without regret, without feeling
She had nothing left
Nothing left but him
He held onto life with no sense

None could understand
No one, she wept
She wandered through life
Waiting for her death

Torture that grew harder within
She crushed his soul
Under the weight
Of sin.

The title *Vox*, the Latin for voice, was chosen for its reference to the character in the poem.

Aims

The genesis of *Vox* is the combination of two ambitions I had when planning this portfolio. I had wanted to write some form of vocal piece and, secondly, I had wished to set music to an original text with a contemporary subject at its thematic core.

Having spent several years working with solo vocalists and vocal ensembles of various sizes, I had arranged for voices in the past but had yet to attempt an original work for this medium. This portfolio presented an opportunity to challenge myself and to extend my writing beyond my comfort zone of purely arrangement. I had also wished to compose for a small chamber ensemble with keyboard and strings of some description and had made some compositional sketches to this effect. On receipt of the manuscript for *Silence*, the logical conclusion was to combine the two desires into one three-movement work.

Setting an original text to music was also an initial aim. I sought a text that did not technically obey any strict formulaic or aesthetic rules of poetry or literature in an effort to limit any restrictive characteristics the text may place on the music. I also did not wish to work with a text that dealt with common themes or issues or one that was

a known sacred or literary piece. I was attracted to the edgy tone of *Silence* and the suggestion of darker, more melancholy themes.

Important Considerations

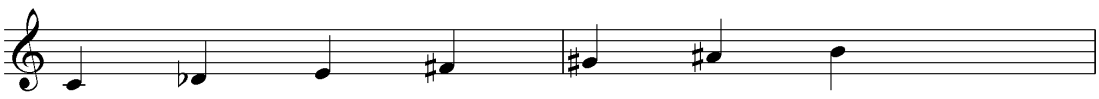
My initial main consideration with this piece was how I would interpret the poem and how this would be communicated to the listener. The poem figuratively alludes to the issue of physical/sexual abuse. Although framed in the third person the poem demonstrates an obvious poignant prejudice for the female character and for this reason a disguised first person placement was considered in setting the music. The roles of the instruments in this regard are discussed in more detail below. Further interpretations of the text include the use of *Sprechstimme* and word painting techniques at various points. While the opportunities to use these techniques were frequent I found myself constraining their use so as their appearance is more dramatic and effective when employed. Specific use is discussed in the analysis which follows.

Secondary concerns involved the form I would present the work in. It became clear at an early stage that *Vox*, due to the various moods and thematic contours suggested by the text, would be a multi-movement work.

Final considerations involved sharing the musical material around the forces of the ensemble. While writing *Vox* I frequently found that I was focusing on the vocal line and committing only accompaniment to the cello and piano. Early drafts resembled sketches of a piece more-so than a finished product. I addressed this by returning to movements to retrofit sections with more material and develop ideas further.

Pitch

The pitch material used in Vox is based on the enigmatic scale.



This scale, illustrated above, has an intervallic pattern of a minor 2nd, major 3rd, #4, #5, #6, major 7th, and an octave. Historically, the enigmatic scale has had little notable

use with the exception of Verdi's *Ave Maria* from his *Quattro Pezzi Sacri* (1889). I chose the enigmatic scale for *Vox* as the elements of major, minor and whole-tone scales provide a balanced repository of both consonant and dissonant melodic and harmonic possibilities. This was a veritable prerequisite in terms of working with a text that contained such a broad range of programmatic emotion.

As this is multi-movement work the harmonic flavour implied by the enigmatic scale serves as a unifying feature of a work that vacillates greatly in terms of character. It provides a sense of cohesiveness to the contrasting nature of the movements.

Instrumentation

The forces employed in *Vox* were chosen for functional reasons. Firstly, it was my intention to exhibit an ability to compose for a broad range of instruments in this portfolio. Secondly, realising the importance of working with performers for practical insight, I was fortunate to know of musicians who would engage with me on a consultation basis in terms of writing for mezzo-soprano, cello and piano.

The mezzo-soprano was chosen as the desired type of voice for this work following my first reading of the text. The depiction of a female character demanded a female voice. In terms of illustrating the themes of the text Mezzo Soprano offered a vocal range that could effectively produce both high and low ranges of the female vocal spectrum allowing an idiomatic and programmatic setting of opposing moods through use of light and dark timbre respectively.

Cello was my choice of string instrument as, on a literal level, its naturally low-pitched ranges supplied a contrasting solo instrument for the relatively high pitched female voice (while also having the capacity for a large range for more solo passages). On a more figurative level the cello represents the male character implied in the poem. This is illustrated throughout the work in antiphonal passages of musical dialogue with the voice but also in less obvious devices which are described in more detail in the analysis that follows.

Finally the piano was chosen largely for its functionality as an accompanying instrument in this work. Its role is predominantly subservient to the voice and cello parts which are set to represent the two main protagonists implied in the text.

Analysis

Each movement in *Vox* is attributed a title that simply consists of an abbreviation for the word movement and the movement number itself, for example, *M1* = first movement.

Analysis is discussed according to the stated form of each movement.

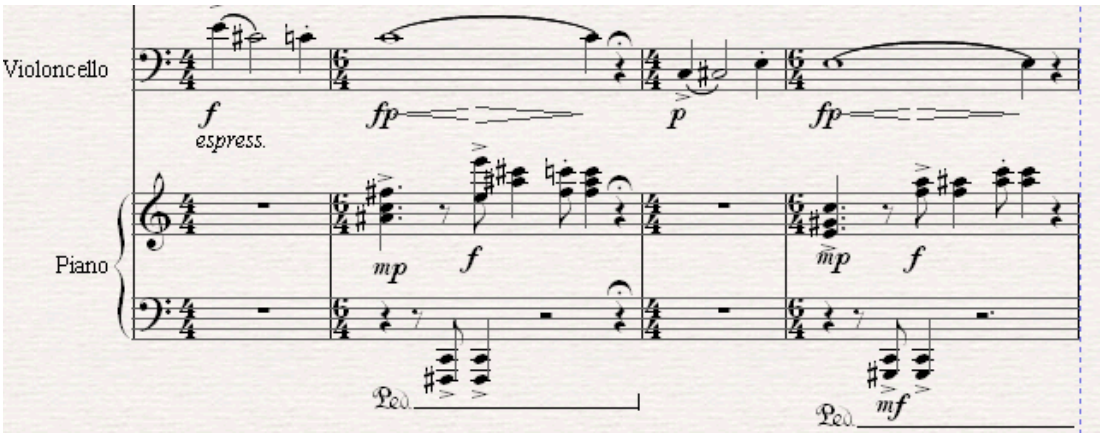
M1

The form of *M1* is: **A – B – A**

Section A

Bar 1-7 The opening movement of *Vox* introduces the two commonly used motifs that re-occur throughout the piece in the cello part. The first motif – the 'she' motif (bars 1-2) – consists of a descending minor third and a semitone. The second motif – the 'he' motif – is a retrograde inversion of the first consisting of a semitone moving to a minor third. A diminuted echo of this melody follows in the piano RH framed amongst the enigmatic chords used.

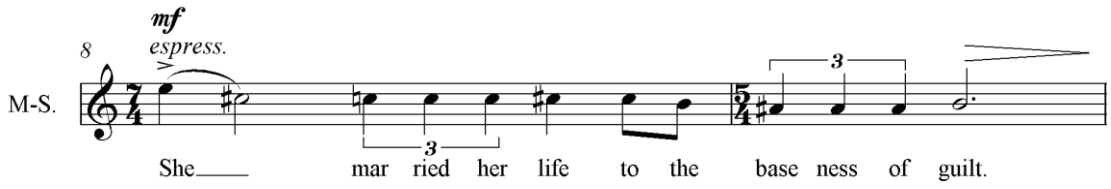
Example 1:



Section B

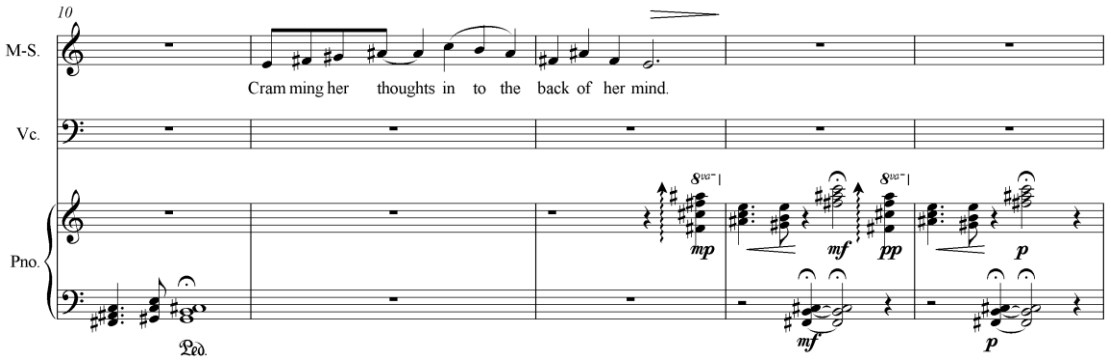
Bar 8-9 The first motif is then incorporated in the opening notes of the unaccompanied mezzo-soprano.

Example 2:



Bar 10-14 A bar of piano interlude based on the accompaniment from the introduction creates a buffer before the second phrase of the vocal melody is heard. This is succeeded by antiphonal piano chords.

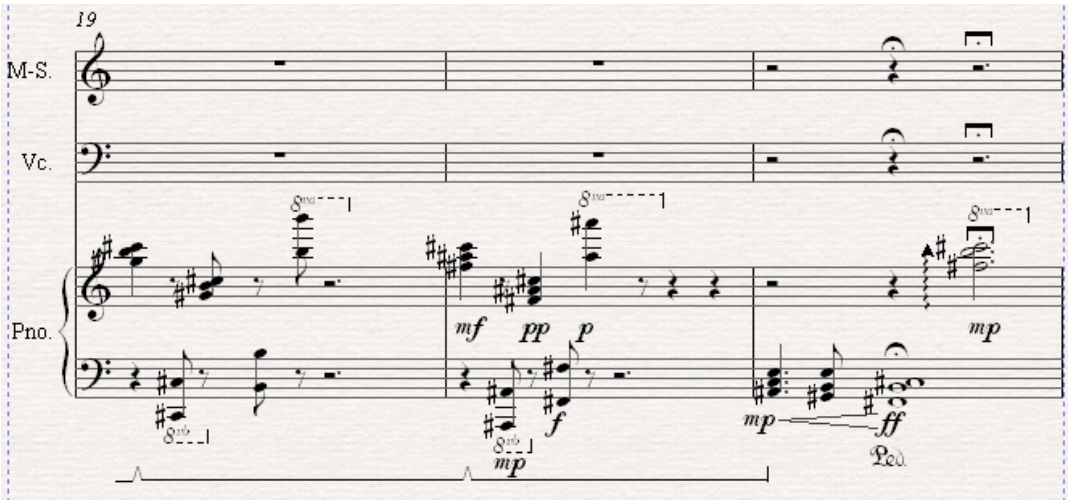
Example 3:



Section A[1]

Bar 15-19 The movement concludes with the introductory cello melody followed by the sequence of piano chords presented in the introductory bars, as is illustrated in example 4.

Example 4:



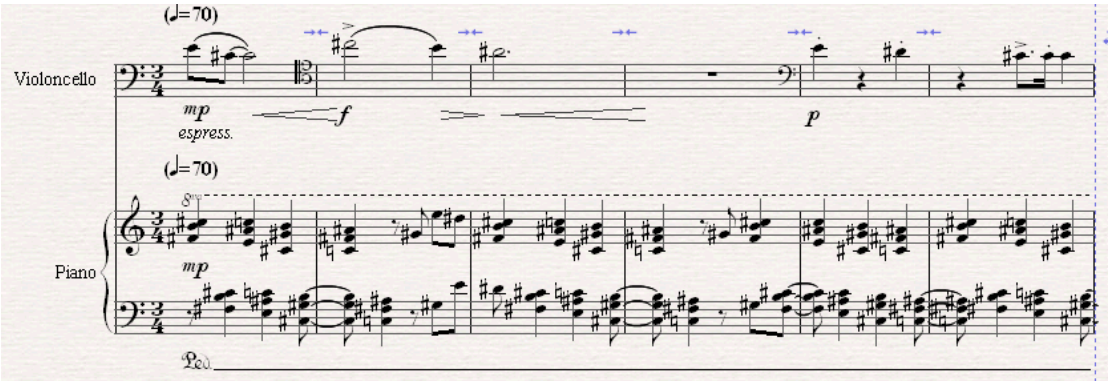
M2

The form of *M2* is: **Intro – A – A^1 – Coda**

Introduction

Bar 1-8 *M2* begins with the same tempo as *M1*, however, a greater sense of movement is implied by the subtractive piano pattern. This pattern is comprised of a series of inversions of the enigmatic chords in canon. In its entirety the pattern ends after the first two bars and is repeated thereafter subtracting by two quavers with each repeat. The cello melody, illustrated in example 5, is comprised of material that is used in a more fragmented manner to form the vocal line (discussed later).

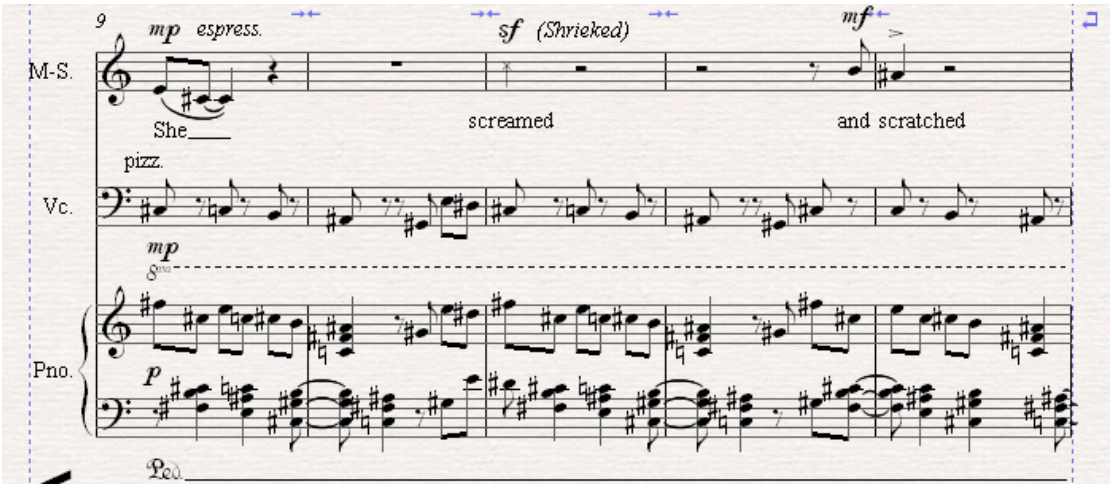
Example 5:



Section A

Bar 9-17 Following these introductory bars the cello provides an accompanying *pizzicato* role emphasising the subtractive device in piano. The texture of the piano has altered with the right hand playing a counter-melody based on the opening canon. The voice enters with a melody from which the opening bars on the cello are derived. The vocal part is accompanied for seven bars of its nine-bar phrase – the final two bars being left unaccompanied as a textual cadence. Word painting is employed in bar 11 with the direction for Sprechstimme-like shriek.

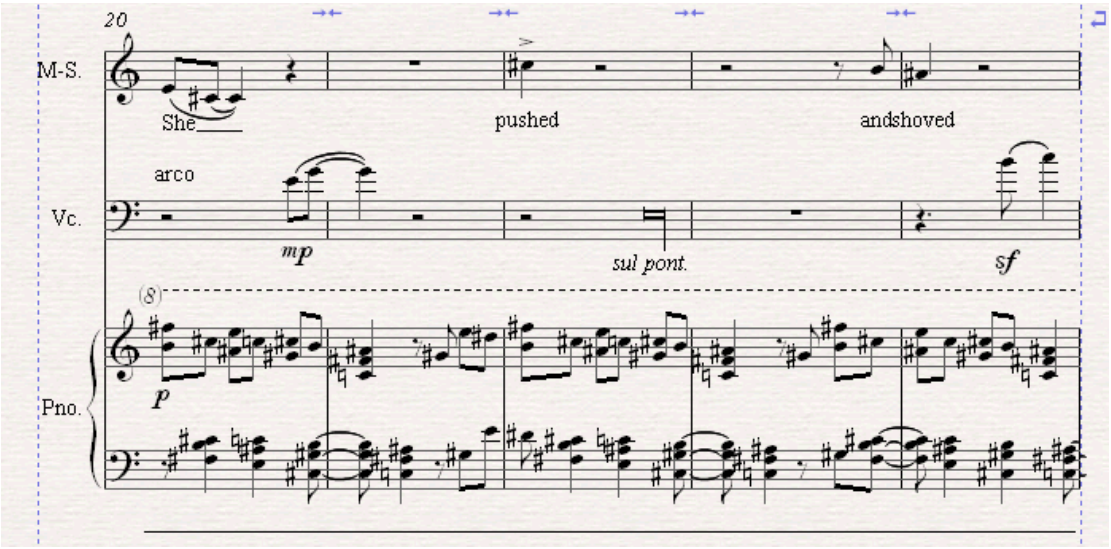
Example 6:



Section A[1]

Bar 18-28 A musically similar passage follows with a continuation of the text. On this occasion the cello plays a canon at the inversion joining with the vocal line for the unaccompanied final two bars of the nine-bar phrase, as is illustrated in example 7. Further word painting is employed with cello sul ponticello (bar 22). The texture in the piano RH develops slightly for this 'second verse' with the countermelody becoming more chordal.

Example 7:



Coda

Bar 29-35 The movement ends with a final statement of the subtractive piano pattern, the cello again adding *pizzicato* emphasis as per accompaniment material shown in example 6.

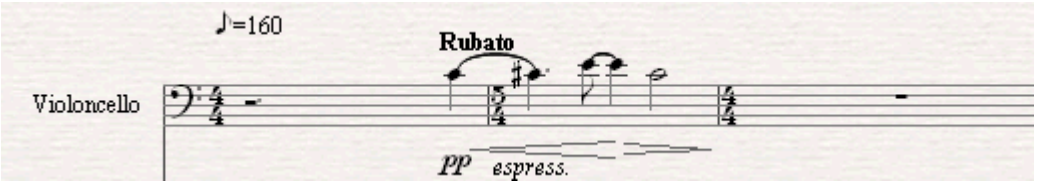
M3

The form of *M3* is: **Intro – A – B – C – B – C^{1} – D – A – B – C – B – C^{2}**

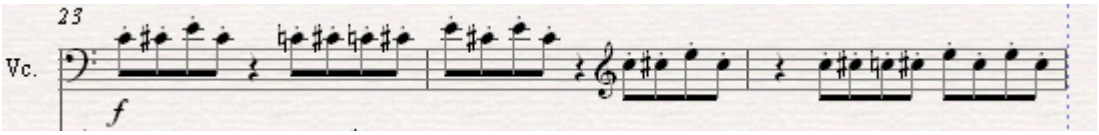
Intro

Bar 1-7 Two different ideas are introduced in the cello and piano parts in the opening bars - both of which are later developed respectively. The opening bars 1-5 of the cello features a brief thematic reference to bar 23. The similarities of this reference are illustrated below in example 8.

Example 8:

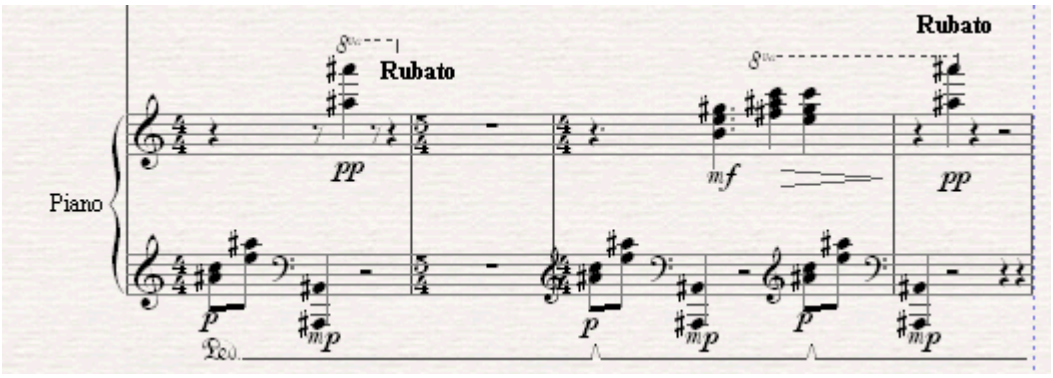


Bars 1-3 of *M3* (above), and, in comparison, bars 23-25 of *M3* (below)



The piano in the opening bars 1-7 contains broken chord material developed at bar 36 as an accompanying device (discussed later).

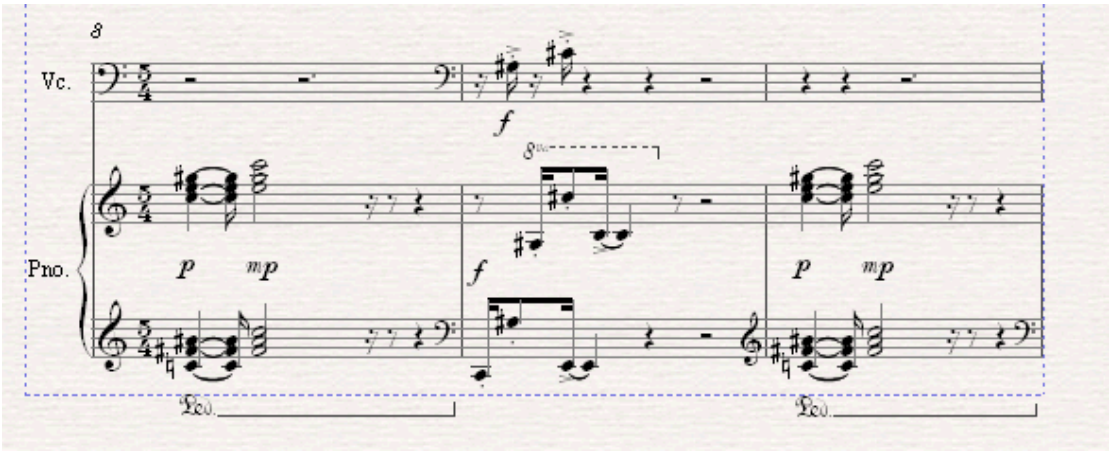
Example 9:



Section A

Bar 8-15 A new idea is introduced in bar 8, shown in example 10. The construct for this idea is in the piano part with a rhythmic canon at the quaver between right-hand and left-hand.

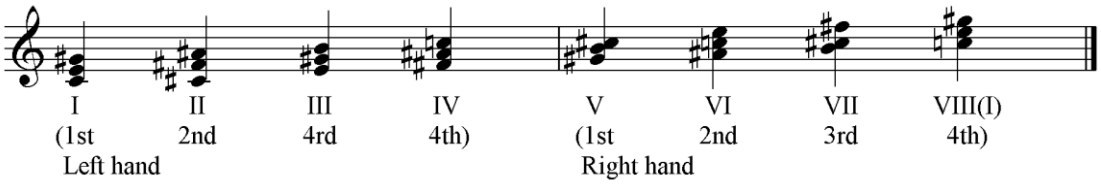
Example 10:



The harmonic pattern for this canon is derived from the chords implied by the enigmatic scale. Illustrated in example 11, the triadic scale is divided into two groups/halves – chords I – IV being allocated to the left hand and chords V – VIII(I) being allocated to the right hand. The

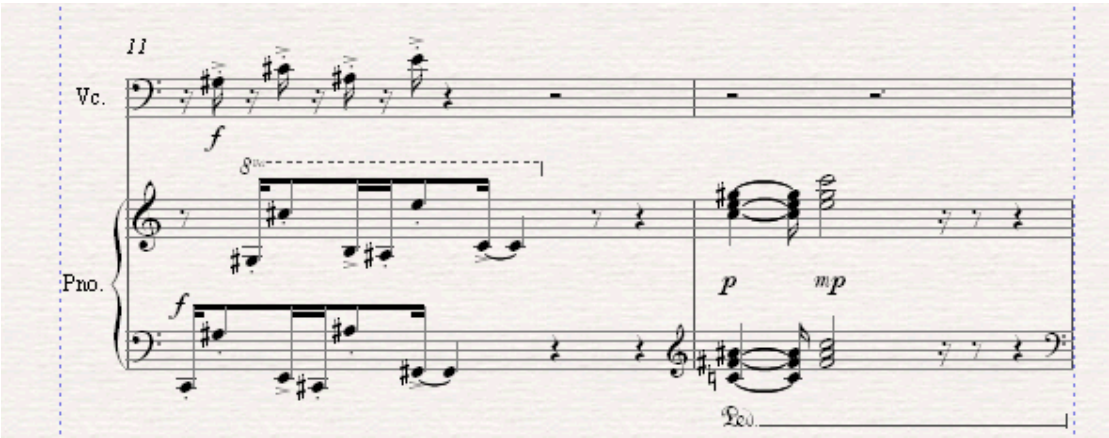
canon in example 10 is built on a juxtaposition of the first of each group.

Example 11[1]:



This antiphonal idea is developed in the subsequent bars where the canonic material is added to, sourcing its harmonic progression from the pattern outlined in example 11. A further explanation of this can be seen in example 12 where the left hand of the piano is based on chords I and II of the enigmatic chords shown in example 11 with the right hand harmonic progression based on chords V and VI of the enigmatic chords shown in example 11.

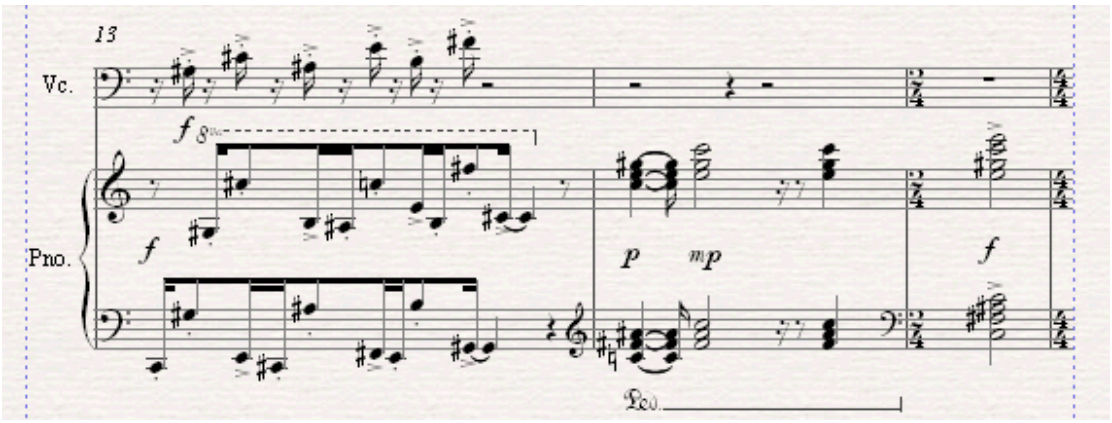
Example 12 (bars 11-12):



Example 13 shows chords I, II and III in the left hand of the piano while chords V, VI and VII are in the right hand.

[1] The use of upper-case Roman Numerals does not imply the tonality of the chords and are merely used for explanatory purposes.

Example 13 (bars 13-15):



The role of the cello throughout bars 8-15 is somewhat secondary to that of the piano. The fragmented arrangement of the chords in the piano part sees the fifth of each chord a 12th or so higher than its root each time. The cello punctuates these higher notes taken from both the left and right hand of the piano part albeit in a more confined register.

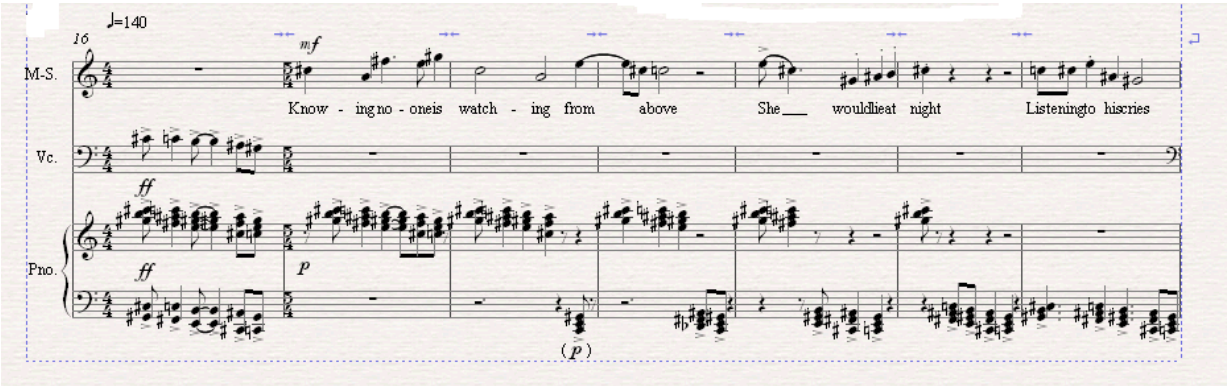
There are three brief canonic entries in total in bars 8-15. Each entry is succeeded by block chords (IV in left hand, VIII(I) in right hand). In writing this passage I envisaged that, in a rhythmic sense, the block chords provide a sense of contrast to the movement of the canon while, in a harmonic sense, the juxtaposition of each chord in each brief canon was 'growing' exponentially towards the block chords with bar 15 being the obvious conclusion of this idea.

Section B

Bar 16-22 Bar 16 acts as a one bar introduction to the re-entry of the vocal (bar 17). On consultation with a professional mezzo-soprano it was advised that this bar would suffice in setting the intended tempo across the ensemble while also cueing the mezzo-soprano's C# (from the first note in the cello, bar 16). The syncopated harmonic material provided by piano at this point is based on chords V-I of the enigmatic scale played initially by the right-hand only. In each bar the last chord of the sequence is transferred to the left-hand until all the chords are eventually in the left hand part only, as is shown below. This chord

progression acts as homophonic accompaniment to the contrasting legato vocal melody.

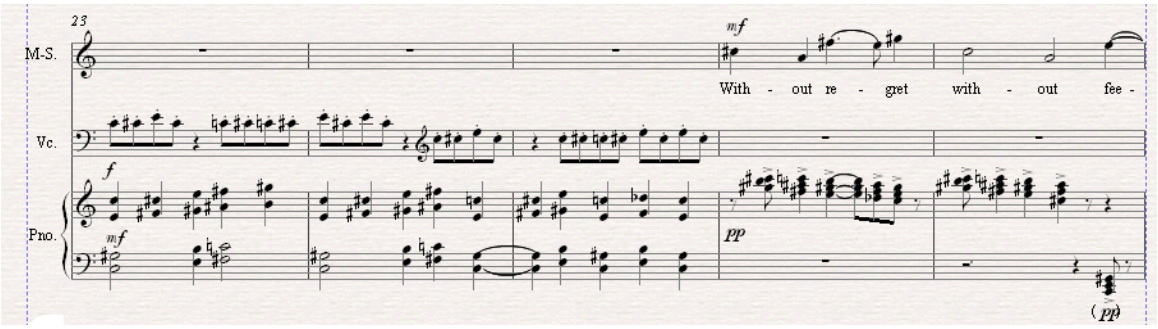
Example 14:



Section C

Bar 23-25 The second phrase of the vocal melody is preceded by a contrasting staccato cello interlude based on fragments of the previously-used theme (see example 18). The piano plays a retrograde of its harmonic progression for the duration of this three-bar interlude which is more sparsely constructed in terms of texture with the root and fifth-equivalent in the left-hand and the third-equivalent and octave notes of the chord in the right-hand.

Example 15:



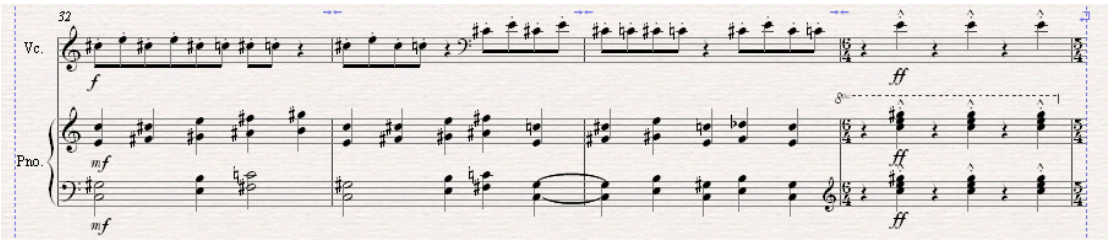
Section B

Bar 26-31 The second half of the vocal melody follows with a return to the original accompaniment device in the piano (example 15).

Section C[1]

Bar 32-35 The cello part on this occasion is a retrograde of the previous interlude material (bar 23). The *ff* chords on cello and piano which follow serve to end this section of the movement and, later, to end the movement itself.

Example 16:

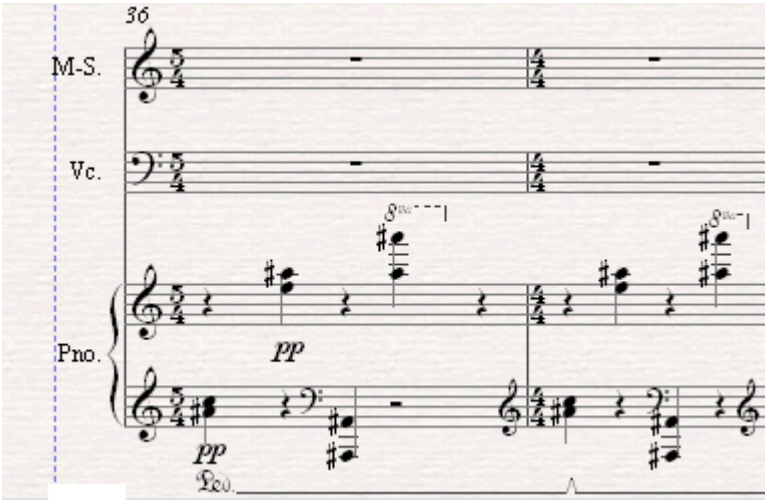


Section D

Bar 36-51 The subsequent section of music is, in contrast, more sustained and legato in the accompaniment. Shown in example 17, the harmonic material chosen for this section is the remaining two chords (chords VI and VII[2]) which, thus far, had been ignored. Presented as broken chords, several octaves in range, this two bar phrase has a syncopated effect – constantly shifting the emphasis of where 'beat one' falls by omitting a crotchet rest every two bars (every 4/4 bar), as shown in example 22.

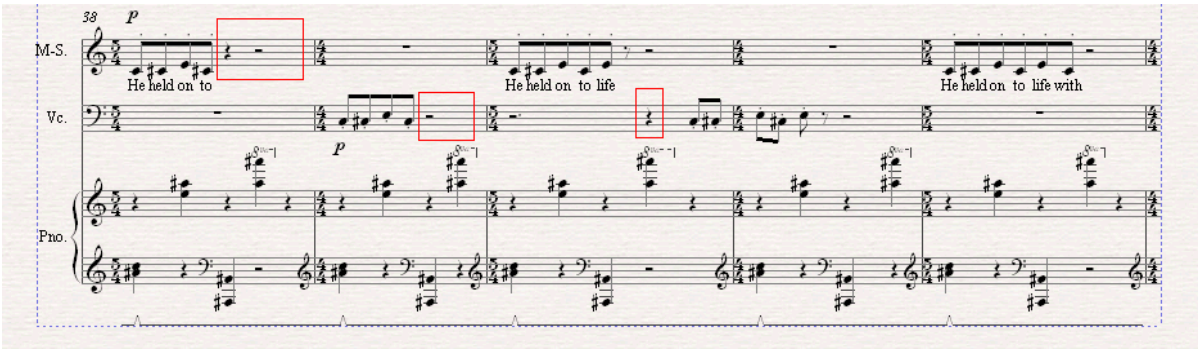
[2] As with previous examples the use of upper-case Roman Numerals does not intend to denote tonality of the chords used.

Example 17:



Bar 38-51 The vocal and cello melodies engage in antiphonal dialogue over this piano accompaniment. Based on the previously described cello interlude (Section C/C[1]), this staccato phrase augments with each entry, as is show below. Additionally, there is an additive and subtractive rotary rest sequence (similar to those employed in *Monologue*) throughout this section also. Illustrated below this pattern subtracts at first between melodic entries – from three beats to two beats to one.

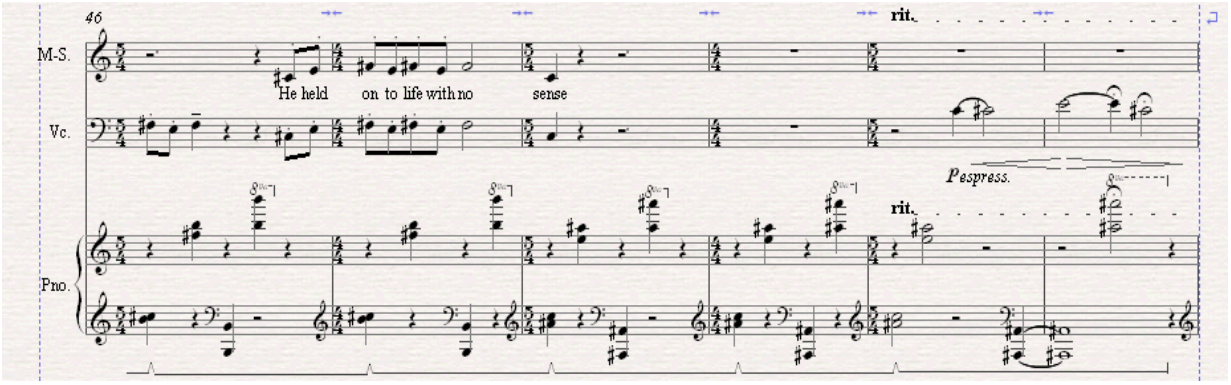
Example 18:



As the phrase continues to augment, this additive/subtractive rotary rest sequence continues. The sense of construction suggested by the augmenting melodic phrases is mirrored in the harmonic progression as both melody and harmony move to a new respective

melodic/harmonic basis of chord vii at bar 44. The additive melodic pattern is completed at bar 46-48, illustrated below, where the vocal and cello lines combine following a period of canonic entry. This section of the movement concludes with a slight *rit.* in the piano, having returned to the original harmonic progression based on chord vi.

Example 19:



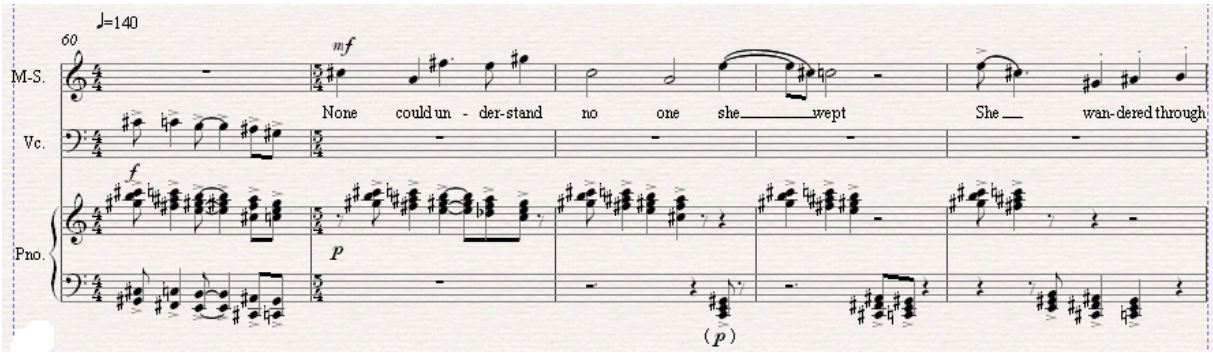
Section A

Bar 52-59 A repeat of Section A (as discussed earlier).

Section B

Bar 60-66 A continuation of the text. Musical features as discussed previously.

Example 20:



Section C

Bar 67-69 A repeat of Section C (as discussed earlier)

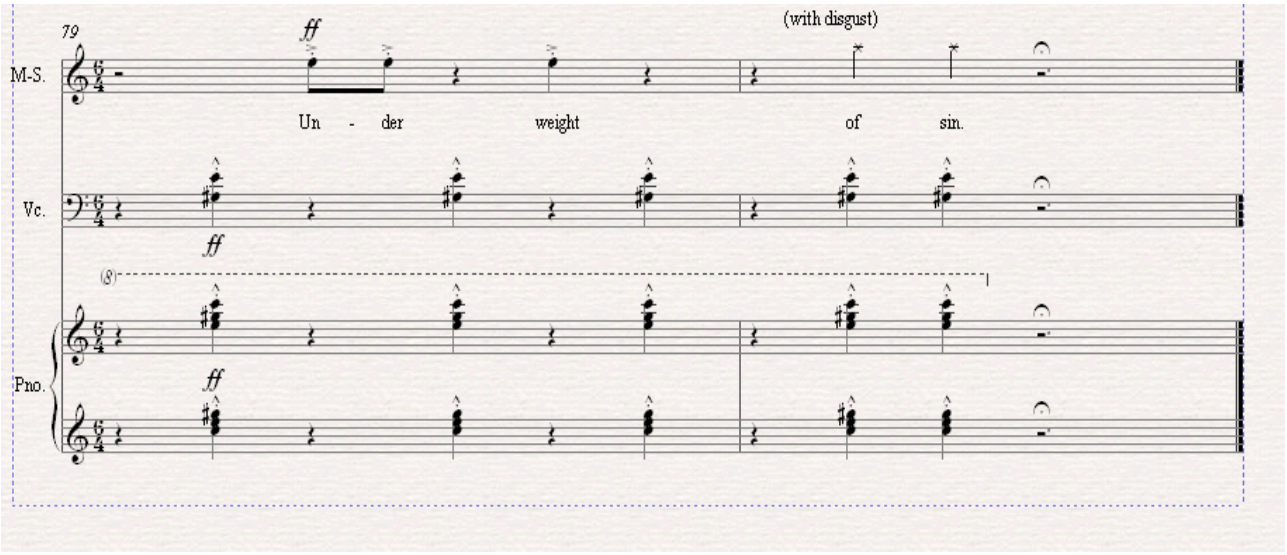
Section B

Bar 70-75 A continuation of the text. Musical features as discussed previously.

Section C[1]

Bar 76-80 The concluding section, similar to Section C, employs all three instruments to augment a sense of climax and finality. Fortissimo piano chords and double stopped cello alternate with mezzo-soprano before all parts combine on the last two chords – the voice again word painting with spoken-song.

Example 21:



Le Silence du Ciel

For Alto Flute in G, Clarinet in Bb, Violin, Piano and Tape

Introduction

Le Silence du Ciel was composed as part of a concert entitled *Music for the End of Time*. This concert was a celebration of Olivier Messiaen's *Quatuor Pour la Fin du Temps* and was part of Waterford New Music Week contemporary music festival 2008. The concert was the result of a project involving eight postgraduate composers from Waterford Institute of Technology who each wrote a piece inspired by a movement from Messiaen's quartet. *Le Silence du Ciel* was written after *Liturgie de Cristal*, the first movement from *Quatuor Pour la Fin du Temps.*

Aims

The programmatic element of the original quartet was of such importance to Messiaen that he prefaced each movement of the work with a brief description of scenes he was projecting through his music. In *Liturgie de Cristal* the concept of the tranquil early morning imagery married with the general theme of time slowing down were themes that I aimed to portray in *Le Silence du Ciel*. This is reflected in the programme note that accompanied the work.

> *In the early morning, before dawn has broken, the world begins to awaken. Silence dominates the landscape, punctuated only by the first ambient sounds of daybreak. Slowly the waking world starts to stir. A blackbird and a nightingale begin their song high in the trees. As the dawn breaks the first beams of sunlight begin to reach across the plains. The world turns, oblivious to the impending arrival of the Angel who will announce the End of Time itself.*

Since *Le Silence du* Ciel was designed as a tributary piece I also felt it was important to echo, in some sense, the overall sound that Messiaen created in his original movement. In this regard I looked toward the harmonic progressions in *Liturgie de Cristal* for inspiration.

The use of musical birdsong in Messiaen's music was an element that I wished to recreate in some form in this piece. Messiaen chose to transcribe different birdsong in nature and write these birdsong 'motifs' into his music. In *Le Silence du Ciel* I considered how, if Messiaen was composing in 2007 (the time of writing), he might choose to incorporate birdsong into his music.

Important Considerations

A minor concern I had in writing this piece was creating a work that would satisfy the requirement of the project itself, that is, writing a piece in my own style while also echoing or emulating some essence of the original movement written by Messiaen. I dealt with this through my chord construction and inclusion of birdsong (describe later). I was also conscious of the direction my composition had to take in terms of linking to the next movement. The second movement, depicting the arrival of the angel who announces the end of time, is a dramatic contrast to the first movement in the original quartet. In this project I did not know how my compositional colleague responsible for composing the second movement for the concert would approach his/her task. I ultimately chose to take artistic liberties and build towards a contrasting sound to that of which prevails in much of *Le Silence du Ciel.* As it happened the composer of the second movement was thinking along the same lines and in concert the two movements linked so well that a direct segue was used in performance.

While the programmatic elements became a source of impetus for me in writing this piece I also, at times, felt somewhat confined by them. Sticking to the idea of setting the scene for a calm dawn (so that the sense of contrast with the second and subsequent movements would be greater) worked well in terms of the overall *Music for the Ends of Time* Project, however, as a standalone piece I was concerned that the music would sound dynamically and texturally restricted or bland.

In terms of compositional concerns I found the planning stages of writing this piece particularly challenging. I wished to give the piece some essence of Messiaen, but did not want to simply mimic *Liturgie de Cristal* or the compositional techniques Messiaen employed in writing the movement. Instead I looked toward latter movements in the original quartet for broader inspiration. I was particularly

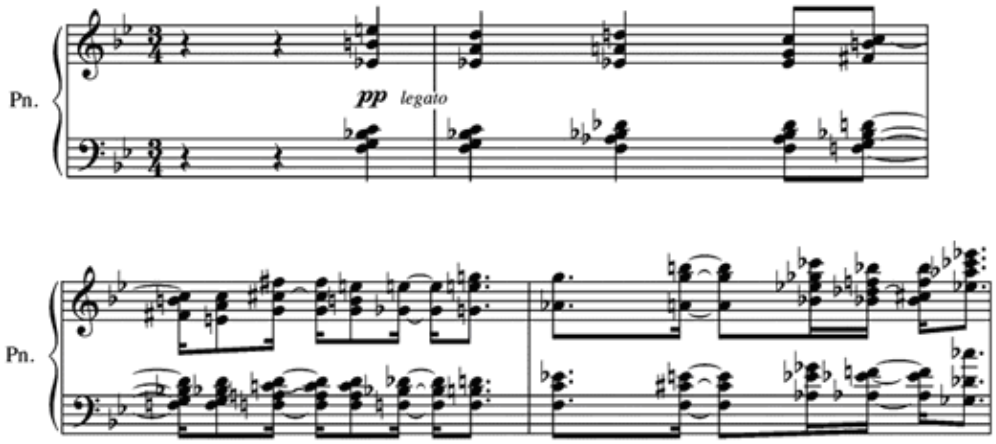
compelled by Messiaen's slower harmonic progressions from movement eight – *Louange à l'Immortalité de Jésus*. I combined this idea with the harmonic colouring from *Liturgie de Cristal* in the accompaniment to give the piece the Messiaen 'flavour' it required.

Pitch

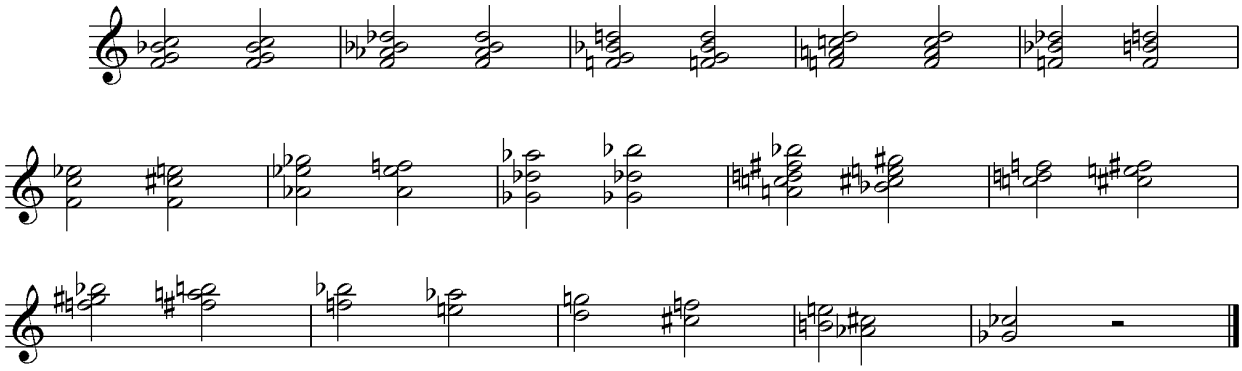
Pitch material used in *Le Silence du Ciel* comes from a variety of sources.

The piano accompaniment is derived from the piano chords in the opening bars of *Liturgie de Cristal* (illustrated below). This series of chords has been paired back to left hand only and scored for piano right hand in *Le Silence du Ciel*.

The opening bars from *Liturgie de Cristal*:



The series of chords used in *Le Silence du Ciel*:



The main melodic material heard in the alto flute, clarinet and violin is an original melody and is largely tonal in nature. Harmony lines heard in conjunction with this melody towards the end of the piece are constructed in 3^{rds}, 5^{ths} and 6^{ths} dependant on the harmony implied by the piano's harmonic progression at the time. Dissonance in *Le Silence du Ciel* is left to the chordal pattern played by the piano and the dissonance create by the birdsong patterns.

The birdsong in *Le Silence du Ciel* is heard in two different mediums. Birdsong motifs are played by alto flute, clarinet and violin at various intervals throughout the piece as a sort of countermelody (discussed below). Pre-recorded birdsong is also heard during the piece (discussed below).

Instrumentation

The instrumentation chosen for this work was again representative of the forces Messiaen used in his original quartet with the exception of the alto flute being chosen in place of the cello. This substitution was for functional purposes – a flute being a more idiomatic instrument for performance of the written birdsong motifs employed in the piece. Alto flute was chosen in place of standard flute for the warmth it provided in terms of a more penetrating lower register – audible through the relative transparent accompaniment – but also for its versatile higher register for use with characteristic birdsong.

The alto flute, clarinet and violin are considered melody instruments in this piece whereas the piano's role is predominantly one of an accompanying instrument.

Some noteworthy special effects are scored in the opening stages of the work. The alto flute is required to blow air only (with no sound). Against this are the clarinet's *rubato* key clicks followed by the violin featuring the same rhythmic figure tapped out on the sound-box of the instrument.

The birdsong played by tape is a recording made in my local area that I treated with a low pass filter and arranged stereophonically into a short sample to be played at locations cued in the score.

Analysis

The form of *Le Silence du Ciel* is:

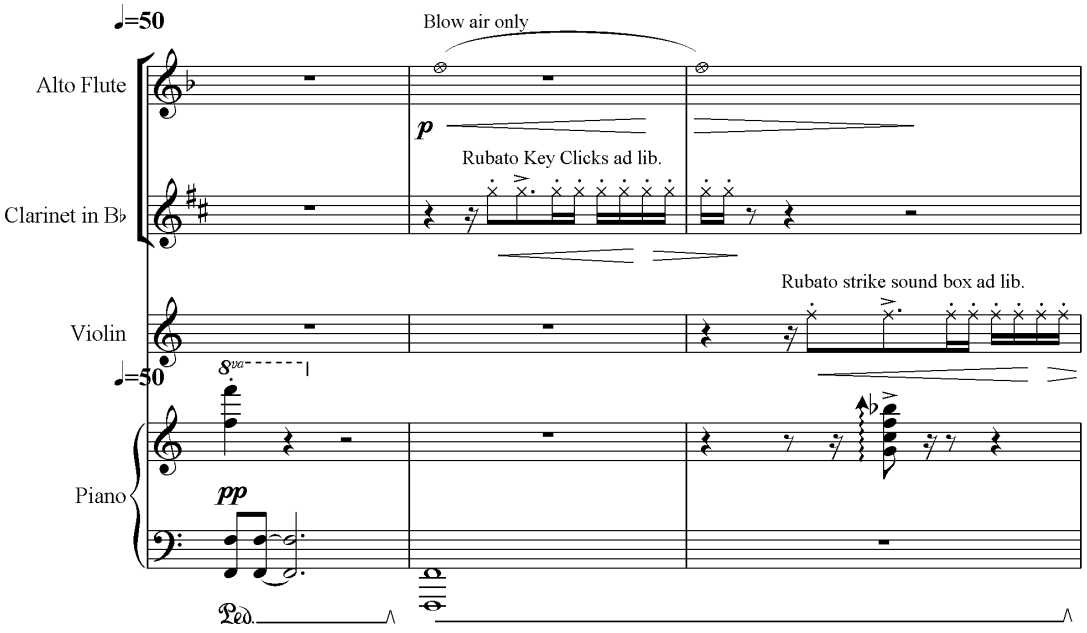
Intro – A – B – A^1 – B^1

The following analysis of *Le Silence du Ciel* is in a section-by-section format corresponding with rehearsal marks in the score.

Introduction

Bar 1-11: Piano, with a syncopated rhythm that progresses throughout the piece, sets up pedal Fs in octaves follow by a broken chord based on an expansion of the notes of the first chord in the series (described above). A series of atmospheric special effects ensue on the alto flute, required to blow air only (with no sound) and clarinet with *rubato* key clicks followed by the violin featuring the same rhythmic figure tapped out on the sound-box of the instrument.

Example 1:

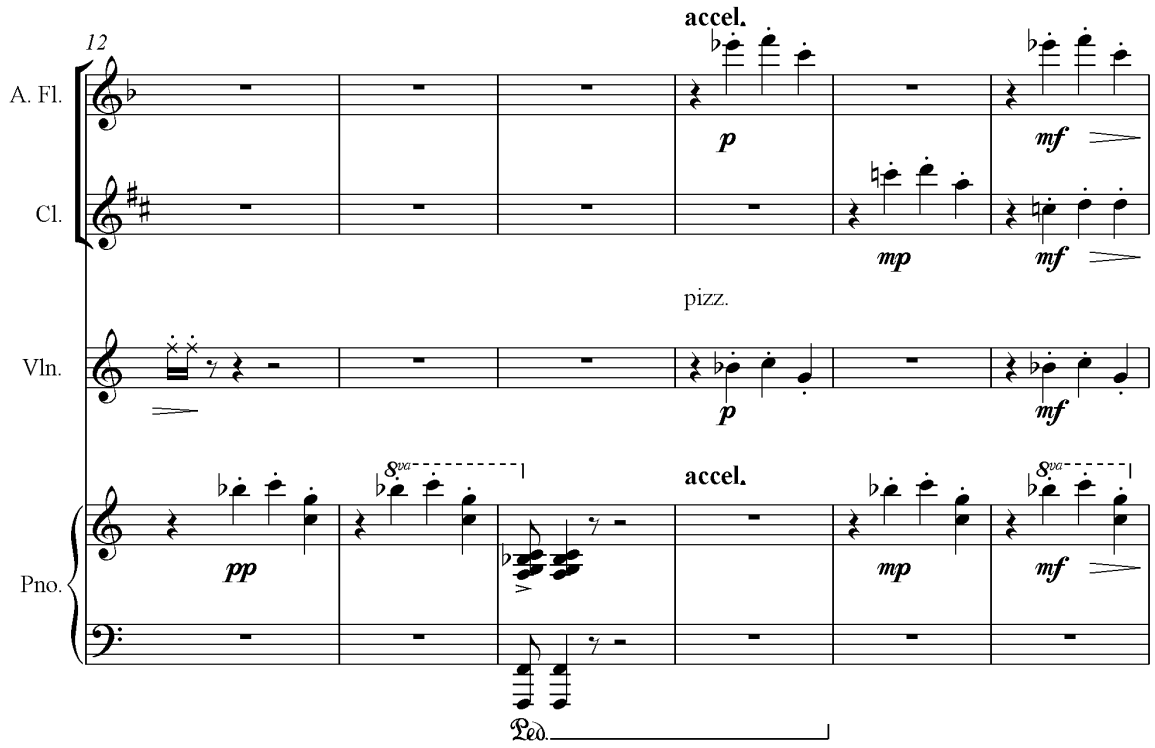


This is repeated twice over the subsequent bars with the piano's broken chord changing each time (using chords five and six from the sequence

of piano chords notated above). A brief reference to chords seven and eight is evident in bar 8 with an echo of this in a lower register in bar 10.

Bar 12-17: The first moments of the 'waking world' are signified by a slight accelerando in tempo. A three note cell in the piano comprised of notes taken from chord one is played sequentially across this section – the slight increase in texture and tempo adding to the programmatic effect.

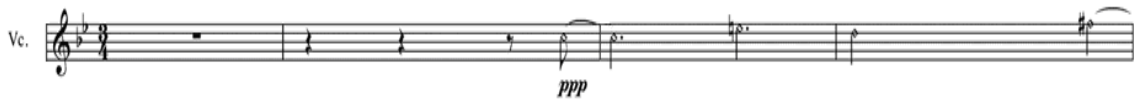
Example 2:



Section A

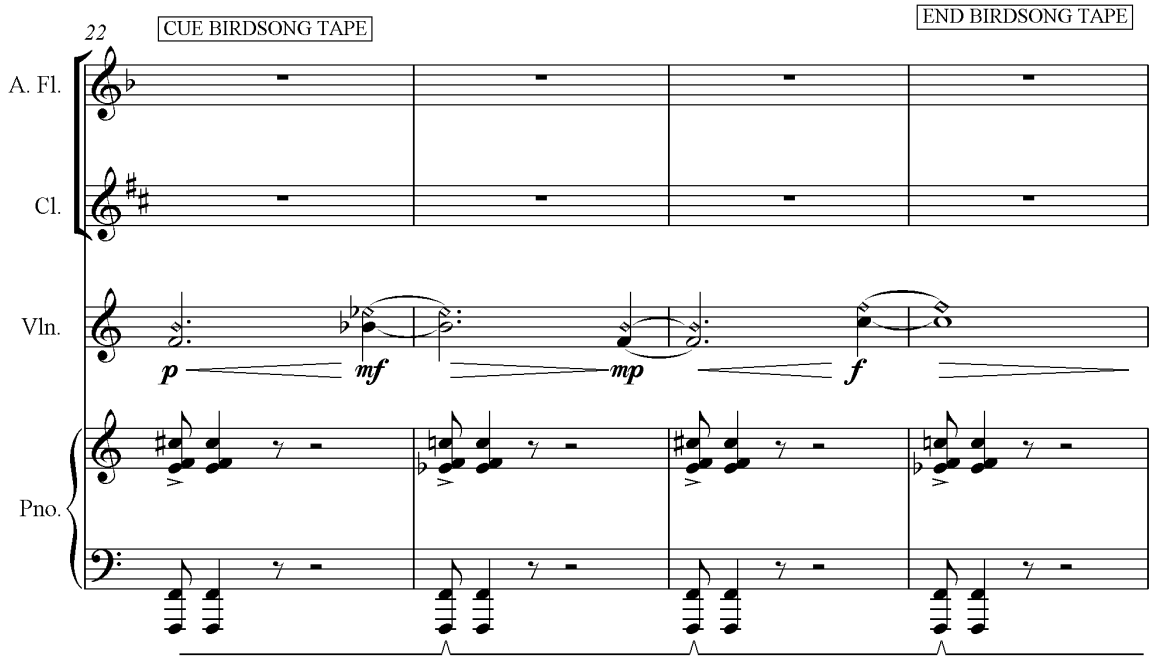
Bar 18-21: Piano chords one, seven and eight are used in an eight-bar pattern over pedal Fs. Violin harmonics in this section represent the first waking moments of the world as night becomes day. Inspiration for these harmonics may be found in the cello in the opening bars of *Liturgie de Cristal*, illustrated in example 3.

Example 3:



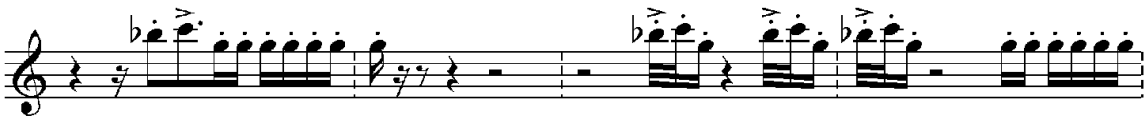
Bar 22-25: These bars form an introductory section to the subsequent bars which intensify in texture as an accompaniment to the antiphonal pre-recorded birdsong. This birdsong is comprised of recordings of a Blackbird and a Nightingale – two varieties of birds that are specifically mentioned by Messiaen in his programme note to the original work. This birdsong is mastered to produce a dialogue effect, spatially moving on a left to right (stereo) pattern.

Example 4:



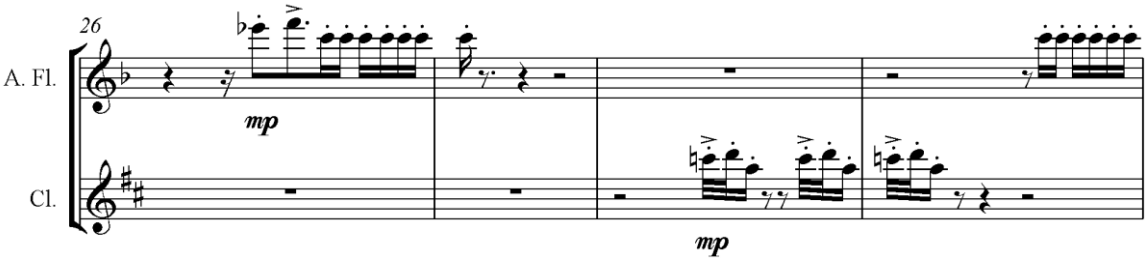
Bar 26-29 A subsequent section of birdsong dialogue follows. This ‘birdsong’, shown in example 5 (at concert pitch) is based on the three note cell heard in bars 12-17. The motif that is developed from this cell is shown below (the first nine notes). As a further development it is followed by sequences of the motif in the form of intervallic repeated fragments and a repeated note idea.

Example 5:



This written birdsong pattern is scored to imitate the dialogue created by the stereo field in the pre-recorded birdsong. The alto flute takes the role of the Blackbird while the clarinet assumes the role of the Nightingale, illustrated in example 6.

Example 6:



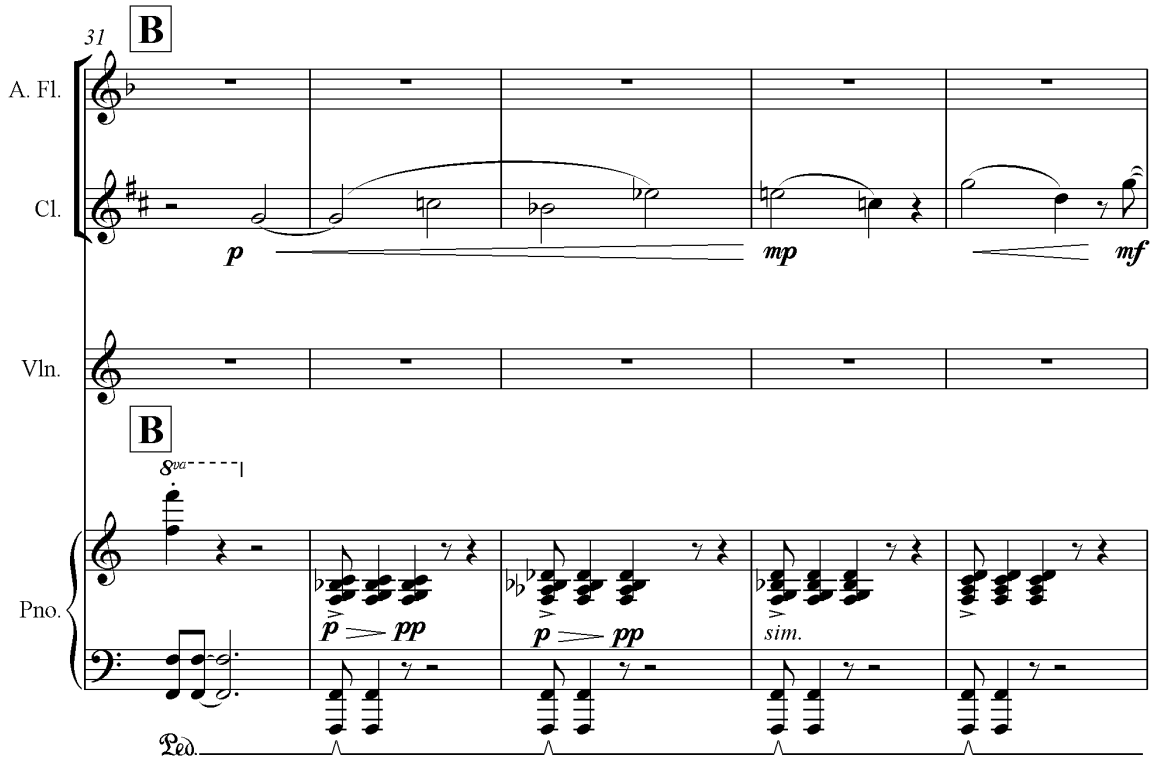
A brief link bar is provided in bar 30 comprising material heard previously in bar 8.

Section B

Bar 31-39: Following octave Fs, similar to material heard in the opening bars of the piece, the piano begins its quoted chord sequence (discussed above) with a syncopated rhythm, using chords one to eight of the sequence, as accompaniment in this section. The dynamics of this rhythm are scored to suggest that the third chord in each bar is played as an echo effect to the second chord.

The main melody enters in clarinet from bar 31-39, the opening bars of which are shown in example 7.

Example 7:

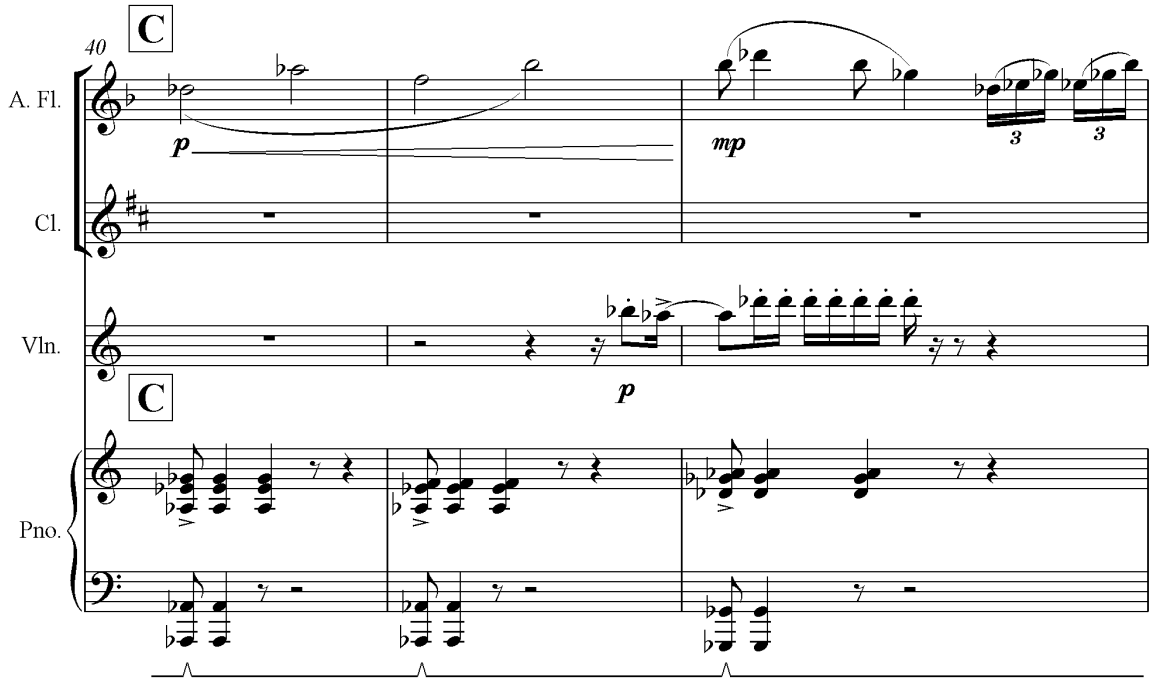


Section C

Bar 40-43: The piano continues its chord sequence using chords nine to eighteen in this section.

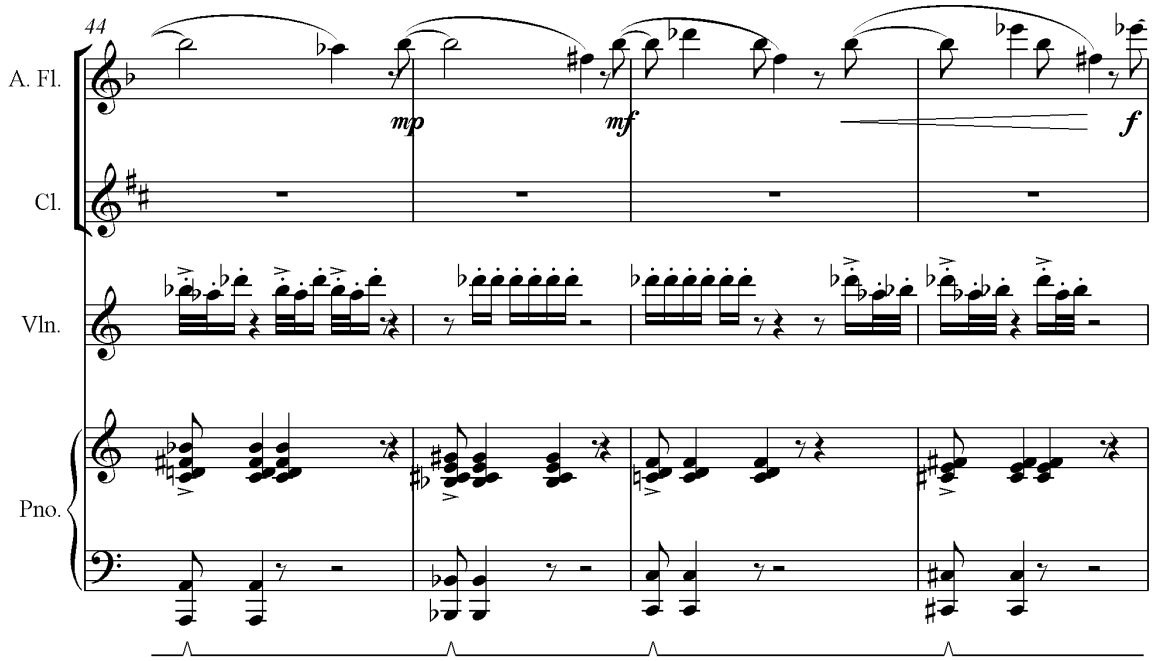
A second melody, related in compositional structure to the clarinet melody from the previous section, is heard in the alto flute. Violin plays a 'countermelody' against the alto flute's melody based on the inversion of the birdsong motifs set out in example 6.

Example 8:



Bar 44-49: Piano accompaniment and alto flute melody continues. The violin birdsong 'countermelody', following the inverted pattern set out in example 8, is played in full and immediately succeeded by its retrograde (at bar 46).

Example 9:

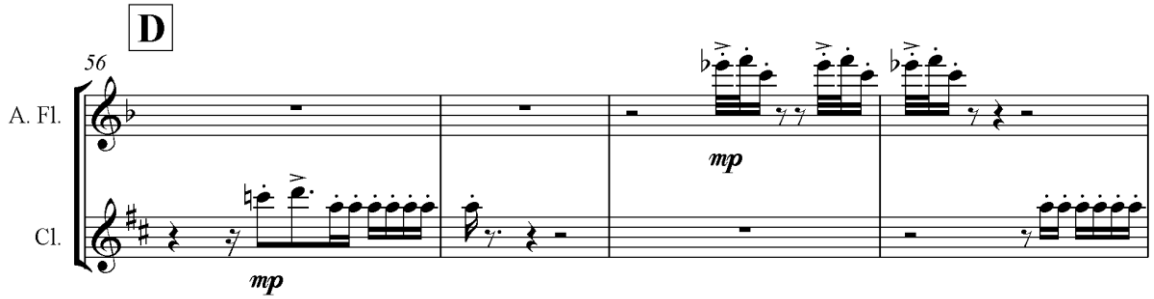


Bar 50-55 Piano chords nineteen to twenty-five accompany a brief reference to the melody heard in section B on clarinet.

Section D

Bar 56-60 Section D, a link section, is a repeat of material heard in bars 26-30, however, on this occasion the birdsong roles assumed by alto flute and clarinet in the earlier section (see example 6) are reversed, illustrated in example 10.

Example 10:

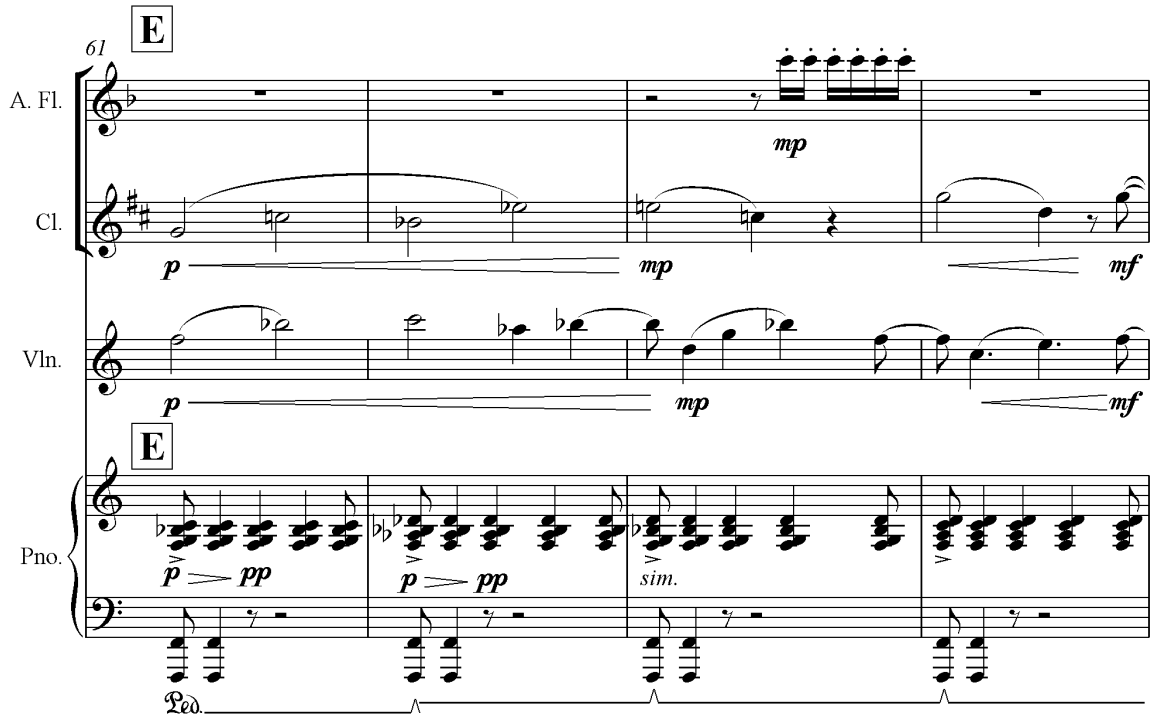


Section E

Bar 61-68 The texture of the piece increases with the piano chords, having finished its pattern in the previous section, beginning the chord sequence again, with a full bar of syncopation for each chord. Again, the dynamics of this rhythm are scored to suggest that the third and subsequent chords in each bar are played as an echo effect to the second chord.

The clarinet melody heard in section B returns, this time accompanied by a new lyrical countermelody in violin. Alto flute plays the retrograde of the birdsong 'countermelody' heard in previous sections.

Example 11:



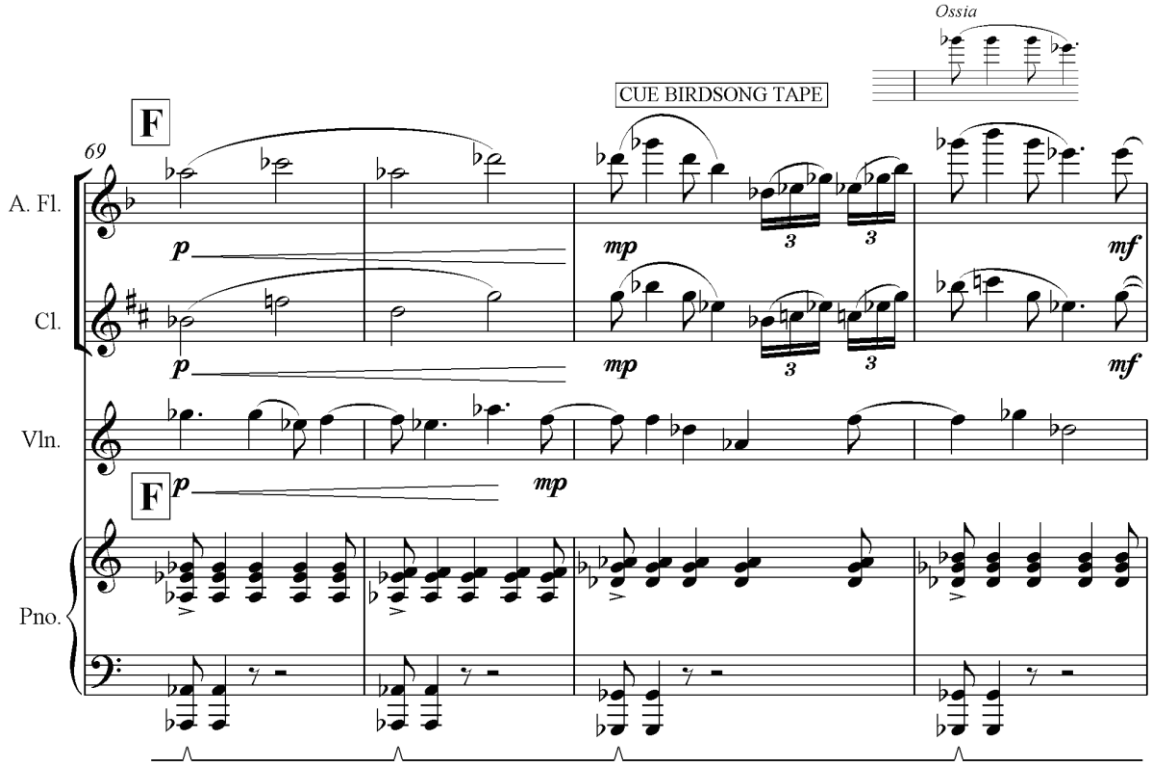
In a similar manner to section B, this section features the first eight chords in the piano chord pattern accompanying the eight-bar clarinet melody and violin countermelody.

Section F

Bar 69-74 Illustrated in example 12, the texture in section F builds yet again. The melodic material originally heard in alto flute in section C is heard in

the clarinet this time. The alto flute plays a harmony line to this melody in 3rds, 5ths and 6ths (the concert F at bar 72 is possible to attain in the altissimo register of the alto flute, however, an *ossia* is provided should this note extend beyond the player's personal register). The violin at this point continues to contribute new countermelody material. As no instrumental part is playing the written birdsong at this point the tape is cued once again to contribute the pre-recorded digital birdsong.

Example 12:

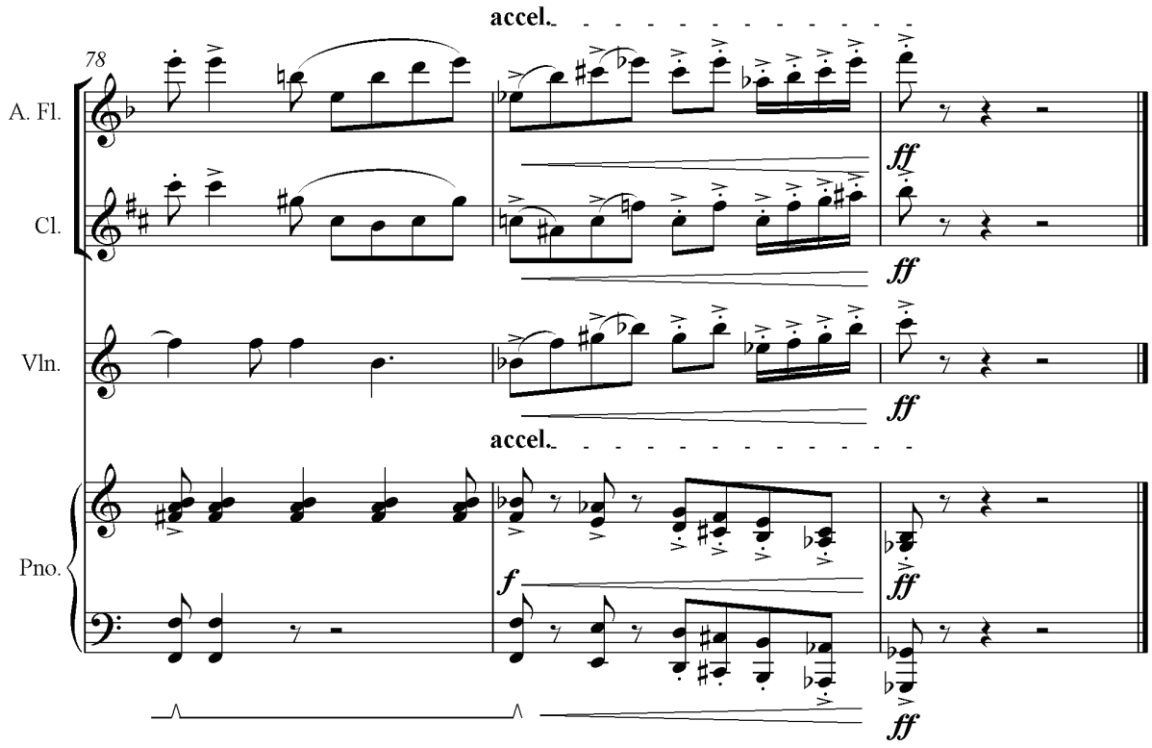


Bar 75-80 A brief reduction of texture sees clarinet with a brief solo, followed sequentially by alto flute. The sense that the section is building and increasing in texture is aided by the ascending contour of the violin countermelody.

In Messiaen's original opening movement to *Quatuor Pour la Fins du Temps* the music finishes abruptly and without completion of its rhythmic and melodic patterns. It can only be assumed that Messiaen's intention in this regard was to aid the programmatic element of his

Quartet – the hasty completion of the movement aiding to illustrate the interruption of time itself. In composing *Le Silence du Ciel* I have adopted a similar device in order to supply a platform for the dramatic *segue* to the second movement; however, unlike Messiaen's original work I have completed the use of quoted material (namely the rhythmic pattern in the violin part and the quoted piano chords). In bars 78-80 an *accelerando* and *crescendo* across the ensemble provides the piece with a sense of climax.

Example 13:



Monologue

For Solo Trombone

Introduction

When encouraged to include a piece for solo instrument in this portfolio I immediately looked toward the trombone. As the instrument I play most proficiently it was one that I had composed several pieces for in the past and one which I felt most comfortable writing for at this level. Additionally it was the instrument with which I felt I had the most to say as a composer in a musical sense.

Aims

In writing a solo piece of music for the purposes of inclusion in this portfolio I considered how the audience would perceive the piece in a performance setting. In this instance the music demands that the listener focus his/her attention on one instrument only for the duration of the piece. The piece, therefore, must be musically interesting in terms of composition language. I aspired to create contrasts in my musical language with regard to aspects such as dynamics, phrasing, articulation, expression and the use of silence in the music.

Silence or the use of negative space in music is a concept that I began exploring when using the poly-additive/subtractive patterns seen in *Monologue*. I have always considered silences or periods of rest in music equally important as audible sound. Silence creates a natural contrast with sound and, therefore, in essence, defines sound. I am aware of other composers' considerations on the importance of silence in music. Stockhausen, describing his piece *Punkte*, wrote

> *Why do we always think of music as sound structures in empty space, as black notes on white paper? Can one not, as well, start from a homogeneously filled sound space and leave out the music, erase out the musical figures and forms?*[3]

[3] Stockhausen, CD 81 (1994)

Other references to ‘musical silence’ have also appeared throughout the twentieth century – Cage‘s *4’33’’* infamously exploring the topic from another point of view.

My intention, however, is to place my definable points of silence on a par with audible sound and not have sound or silence in a relative position of dominance/subservience. In this regard, in the first and last sections of *Monologue,* I have included what appear to be several moments of silence in the work. More in-depth analysis below will highlight that this silence has a specific structural purpose – in this case following an additive/subtractive pattern - and is, therefore, an important and intentional aspect to the music. A useful visual analogy to explain this principle would be to consider the cognitive optical illusions created by Danish Psychologist Edgar Rubin of which *Rubin’s Vase* is perhaps best known.

Rubin’s work in the early twentieth-century found that the illusion generally presents the viewer with a mental choice of two interpretations, each of which is valid. Often, the viewer sees only one of them (the vase), and only realises the second equally valid interpretation (the two faces) after a period of time, analysis or prompting. In the same way the audible sound in *Monologue* represents one interpretation of the piece, while the silence or periods of rest offer another interpretation. As is the case with *Rubin’s Vase* (above) each interpretation exists because of the other and is considered equally valid in relative terms.

Important Considerations

As I had chosen a type of note row as my melodic language (see Example 1), this presented a challenge in terms of development of musical material throughout the piece. I approached this challenge using contrasts in my musical language with regard to aspects such as dynamics, phrasing, articulation, expression and the use of silence in the music (discussed above), but also through using contrasts of range and a variety of compositional devices.

Additionally varying the timbre of the solo instrumental piece was a concern. Again I sought to use a sense of contrast in terms of the tone of the music through using muted and hand-over-bell techniques as a means of alternating the resonance of each section of the piece.

A final concern I had in writing this piece was a difficulty I had in presenting a recapitulation of material but with a sense of development while working with final drafts of this score. Having experimented with transpositions, juxtaposition of ideas, *dal segnos* and development of previous ideas, the idea of an elongated retrograde of the opening section was settled on. It was felt that this worked best, due to the additive nature of the opening, to have a subtractive process to gradually conclude the movement.

Pitch

The pitch material for *Monologue* consists of a note row of sorts – ten notes in total comprised of seven different pitches (see Example 1). This ‘note row’ are the pitches of the main melody of *Monologue* and it is this melody that is developed by various means and presented in several guises throughout the piece. This note-row melody was chosen for its idiomatic suitability in terms of trombone slide positioning. As an instrument that requires quite a large amount of physical movement to play, composers of music for the trombone are often a little insensitive to the player in terms of facilitating slide movements. Any audible relationship to Bb melodic minor from the note-row is unintentional.

A number of the compositional devices employed as a means of developing this main melody are indicative of serial music. Techniques such as inversion, retrograde and retrograde-inversion are used extensively throughout the piece, however *Monologue* is not intended to be a serialist piece of music.

Evidence of additive and subtractive devices exist in various sections of the work and the poly-use of such devices is explored, for example, the first section of the work features a rotating subtractive pattern with regard to the rests in the piece while the note row used is an incremental additive pattern. This and other such devices are discussed in more detail in the analysis that follows.

Instrumentation

My experience in playing trombone across various genres provided me with compositional reassurance in terms of familiarity with the instrument's abilities from an idiomatic point of view and from a technical perspective.

Using the trombone presented me with an opportunity to explore a sense of contrast using the array of timbres that the instrument is capable of through when mutes are employed – in this case the harmon mute. The use of the harmon mute in several sections of the piece requires the performer to execute performance techniques that are more characteristically associated with a jazz orientated genre, however, perpetuating a link with such a genre was not my intention. In this instance my aim was to incorporate a contrast of timbre throughout the piece. The harmon mute, as an apparatus with extending tubes and effective audible hand over bell effects, allows the trombone to accomplish a variety of contrasting timbres with minimal physical change to the apparatus itself. To assist the performer with my intentions in this regard, specific performance directions are included in the score.

Analysis

In terms of form I have labelled *Monologue* in five separate sections in this analysis. I have included a reference in brackets to performance rehearsal marks which are included in the score.

As *Monologue* does not contain conventional bars of music the sections are measured by timecode in this analysis. The timecode states values in minutes and seconds.

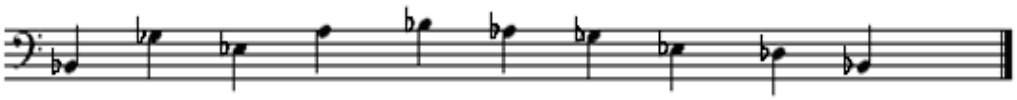
Section 1

00:00-00:27 There are three main compositional techniques are employed in this section:

1. An additive process to establish the main melody
2. A subtractive process that occurs in the periods of rest between audible sound

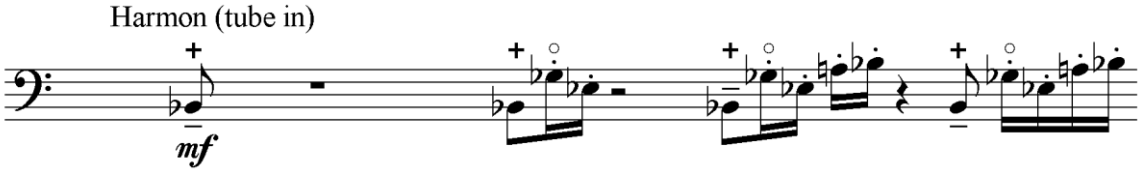
1. Example 1 illustrates the complete main melody of *Monologue*.

Example 1:



In Section 1 this melody is gradually established by means of an additive process. The first statement of the melody is just the first note. With each subsequent statement of the melody two additional notes are included as is illustrated in Example 2. This process continues until the full statement of the melody has been realised.

Example 2:



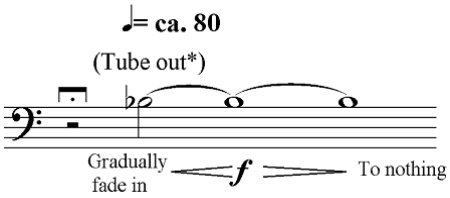
2. The second compositional feature of this section involves a subtractive process in terms of the measures of rest between audible music. Example 2 demonstrates this process: a semibreve rest becomes a minim rest which this reduces to a single crotchet rest. The process continues in the score subtracting to a quaver rest and finally a semi-quaver rest.

Section 2 (A)

00:32-01:30 Section 2 of *Monologue* is written in a symmetrical tripartite form that follows the pitch pattern of the main melody established in Section 1 by using its prime and retrograde forms in various contrasting statements. An overview of the structure in this section can be considered as ternary or, in terms of the following labelled examples, as Ex. 3 – Ex. 4 – Ex. 5 – Ex. 4 – Ex. 3.

A sense of contrast is emphasised in Section 2 of *Monologue*.

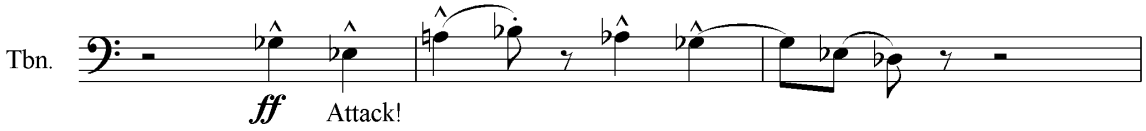
Example 3:



Example 3 illustrates the initial contrasts. Although retaining the harmon mute the timbre of this section is contrasted to the preceding

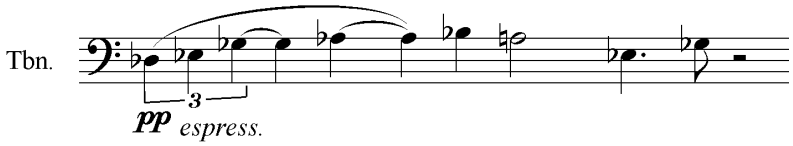
section by extending the tube of the mute fully. The short detached phrases of Section 1 are offset by a sustained Bb at a slower tempo.

Example 4:



The second phrase of this section is a more punctuated statement of the main melody (Example 4) which is followed directly by a contrasting legato retrograde (Example 5).

Example 5:



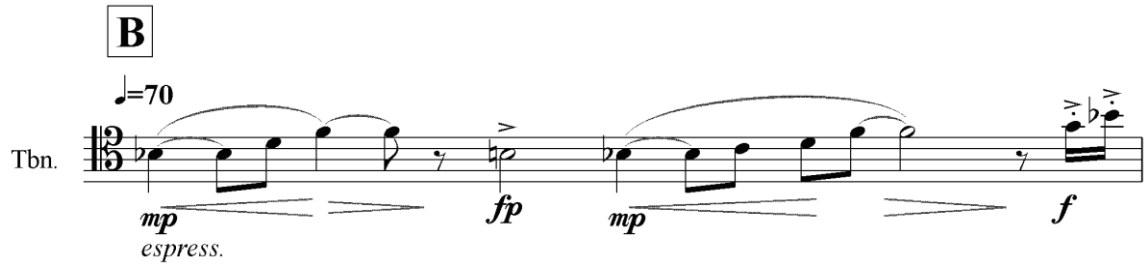
Example 5 forms the pivotal point of this symmetrical section and is succeeded by the two previously heard sections as was noted.

The differentiating long and short fermatas used in Section 2 have no significance as rhythmical composition devices as was the case in Section 1. The use of these varying pauses is more practical, for example, to aid the performer in setting necessary mute characteristics (at the beginning of the section) and to highlight the dynamic contrasts between phrases in the section.

Section 3 (B)

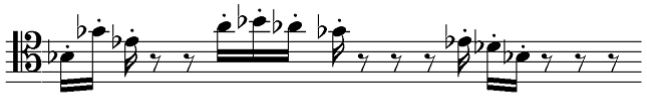
01:32 – 02:44 Based on derivatives of the main melody quoted in Example 1. Section 3 of *Monologue* is the slowest section of the work. It is scored 'open', presenting a third contrasting timbre in the piece. The opening repeated phrase is an expressive melody based on the Inversion of the main melody (Example 6).

Example 6:



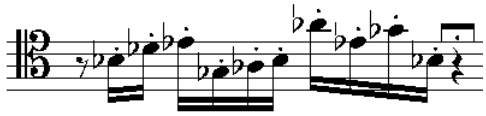
This is followed by a contrasting phrase (Example 7) which is a return to thematic main melody material. An additive process is employed once again in the rests of this section.

Example 7:



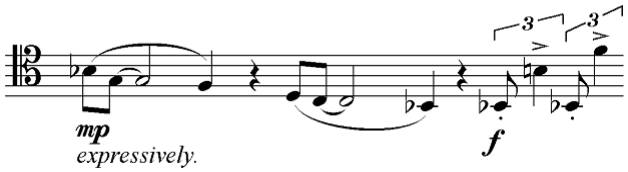
This contrasting phrase in Section 3 is completed by a statement of the retrograde of the main melody (Example 8).

Example 8:



Returning to a more lyrical nature, the subsequent music in this section is melodically based on the retrograde of the inversion of the main melody (Example 9).

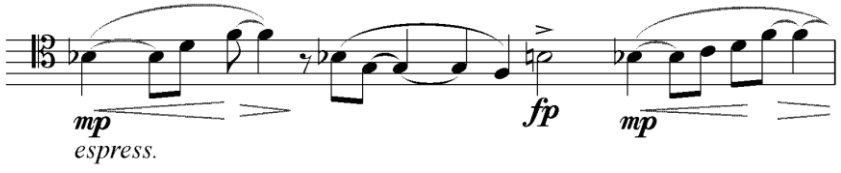
Example 9:



This expressive phrase is once again followed by the contrasting phrases seen in Examples 7 and 8.

A balancing phrase constructed from material shown in examples 6 and 9 follows, the start of which is illustrated in Example 10.

Example 10:



etc

This point in Section 3 (rehearsal mark ‘C’, Timecode 02:45) may be considered a pivotal point as the source rhythmic materials for the subsequent sections follow the formulaic pattern outlined thus far,

however, the source pitch materials for the contrasting phrases within the section have exchanged roles. In terms of explaining this change of roles I have outlined the form using abbreviations below where 'I' = Inversion, 'MM' = Main Melody and 'R' = Retrograde (and the products of these abbreviations, for example, 'RI' = Retrograde-Inversion, etc.). The form of pitch source material employed thus far is as follows:

I – MM – RMM – RI – MM – RMM – I+RI

The form of pitch source material used in the second half of this section (rehearsal mark 'C') is as follows:

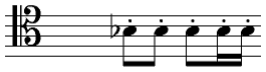
MM – I – RI – RMM – I – RI – MM+RMM

A reference to material heard at the beginning of Section 2 follows Section 3 (see Example 3).

Section 4 (D)

04:30 – 06:07 In contrast to Section 3, section 4 of *Monologue* presents a faster tempo of ♪= 210 bpm, giving this section of the work the greatest sense of momentum. The pitch material used in this section is taken from the entire palette of pitch possibilities revealed from the various developments of the main melody so far. The section begins with repetitive Bb quavers and semi-quaver rhythms which appear in unit groups as illustrated in Example 11.

Example 11:

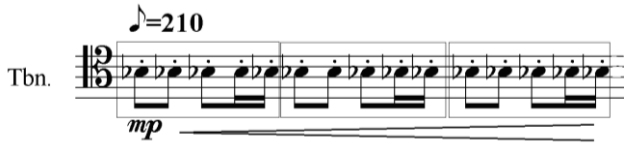


A series of these units precede a more fragmented intervallic statement of the main melody at the initial presentation of this material, and, at each subsequent occurrence of the main melody and material based on the main melody (discussed later). These repetitive notes are designed to act as a catalyst or musical ‘springboard’ for the more melodic material they precede.

A subtractive rhythmic device is employed at each subsequent appearance of these units as is shown in Examples 12-14.

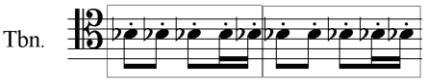
Example 12:

The initial use of the repetitive unit pattern (three units) at timecode 04:30.



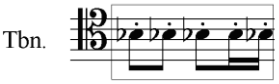
Example 13:

Two Units at timecode 04:36.



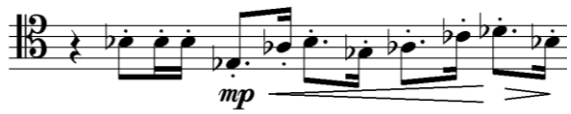
Example 14:

One Unit at timecode 04:42.



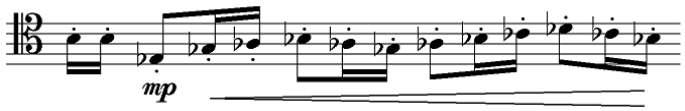
This diminution on a symmetrical per-unit basis ends following its third use (Example 14), however, there is further contraction of the unit itself illustrated in Example 15.

Example 15:



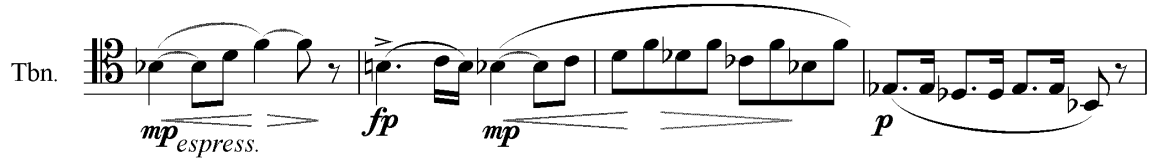
More melodic material heard in this section is based on the main melody proper. The first melodic statement (Timecode 04:49, following the repetitive units previously discussed) alludes to this with a prime version of the main melody. The music which follows is a development, using scalic passages, a series of sequences and the characteristic rhythms used in Section 4, for example, the quaver semi-quaver sequences illustrated in Example 16:

Example 16:



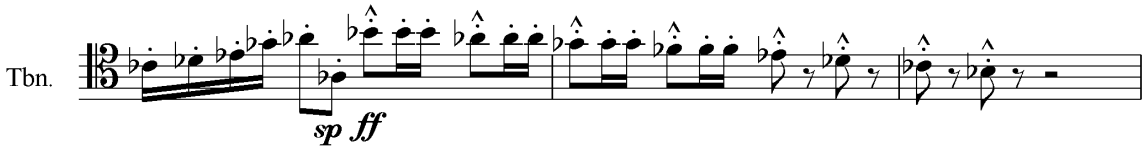
A legato phrase within this section features a brief reprise of the main melody from section B which is developed (shown in example 17) before a return to music more characteristic of this section.

Example 17:



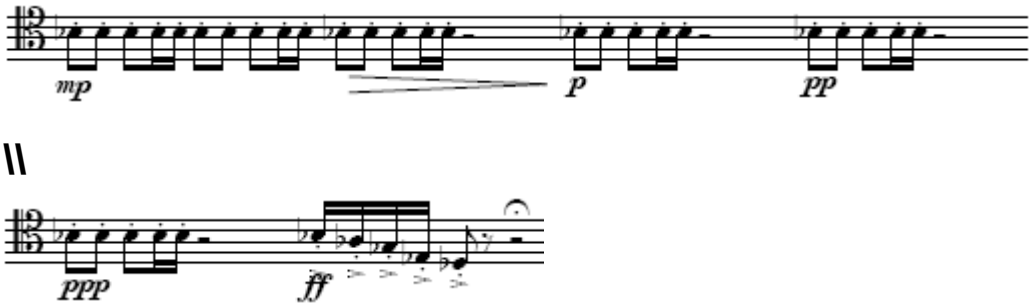
The climax of this section occurs at Timecode 05:49 with a fortissimo top Bb that sequentially descends using fragments of the quaver, semi-quaver motif which introduced the section.

Example 18:



A reference to this diminutive device can be heard again at the end of Section 4 with a gradual decline in dynamics before a short contrasting ***ff*** descending passage shown in Example 18.

Example 19:

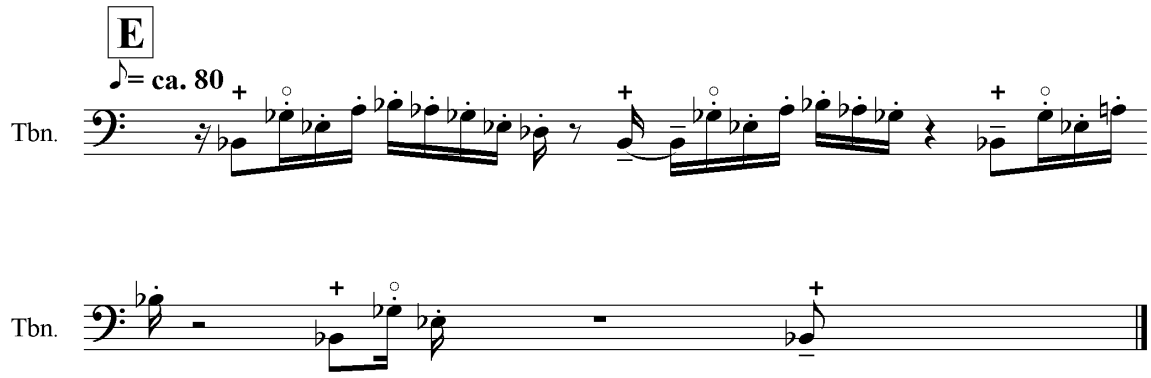


Section 5 (E)

6:10 – 06:40 My intention with the final section of *Monologue* was to include a sense of recapitulation but not in a conventional manner. Example 19 illustrates that the piece returns to material with a similar sense of character to that of the opening. In this final section however the melody and rests are treated in retrograde and designed to affect a sense of dissolution rather than abrupt conclusion. Thus the section features now appear as follows:

1. An additive process to establish the main melody is now a subtractive process gradually losing two notes with each statement.
2. A subtractive process that occurs in the periods of rest between audible sound is now an additive process doubling in value each time.

Example 20:



Illustrated in example 20, the main melody, on each statement, gradually disintegrates until the piece reaches its original starting point.

Gloria

For SATB Chamber Choir with Soloists

Introduction

Gloria was the final work written for this portfolio. Written for chamber choir with soloists, its text is taken from the opening of the present-day Latin *psalmi.*

Glória in excélsis Deo
et in terra pax homínibus bonae voluntátis.
Laudámus te,
benedícimus te,
adorámus te,
glorificámus te.

Aims

I have mentioned my underlying endeavour to write for a range of forces throughout the course of this study. When writing the final piece for inclusion in the portfolio my impetus was unchanged. I chose to write for a choral setting for a number of reasons.

Whether it was in a role as performer, conductor, accompanist or indeed audience member I have always admired the array of potential timbres that could be created by a choral ensemble. Having being particularly fond of medieval music I was introduced to Pärt and the post-avant garde works of Pendereki during my undergraduate college days where I listened to and performed 'modern' choral music as a member of a chamber choir. However, it was having conducted a performance of Seamus de Barra's *Ave Maria* at a conducting summer school in 2009 that I began to take a keen interest in how different sonic textures could be fused to complement one another in a manner that was simple but not simplistic.

Overlapping harmonies within the context of a fixed progressive rhythmic process was a technique I had experimented with and employed in other works within this portfolio. The fundamental aural concept of the chorus's diffuse band of sound provided me with a vehicle to further exercise this device.

Important Considerations

Textural variety was something that I was conscious to consider in setting the music for *Gloria*. Having consulted an experienced chorister and conductor with final drafts of the piece there was some mutual concern surrounding issues of tessitura especially where the solo bass dynamic may get lost within the denser chords. For this reason I was conscious of maintaining a balanced or contrasting texture when the bass, especially the soloist, sang in lower regions of the recommended register.

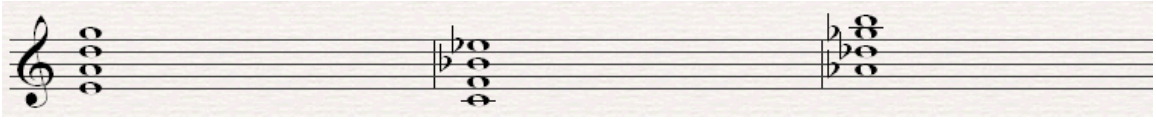
Scoring the text in an appropriate musical context was another key consideration. As a Prayer *Gloria* has a stereotypical exultant underlying mood; such is its ecumenical context. Within this piece however I wished to expand on the primary mood in my interpretation of the text. In the slower sections a certain reverence is implied as vowels are shared amongst the forces in varying manners culminating in more exclamatory points of climax. In later more up-tempo sections the idiomatic rhythm implied by the words themselves was a feature I wished to illuminate, for example, with regard to the setting of *Laudámus te, benedícimus te, adorámus te, glorificámus te* the harder consonants are used to emphasise the rhythmic idea while the note values on the broader vowels are extended.

When considering the contour of the melody I tended to avoid consecutive wide melodic intervals favouring a preponderance of more stepwise movement and lesser intervallic leaps, whether chromatic or diatonic, as being more natural for singers. Vocal ranges were kept largely within recommended registers.

Pitch

The main harmonic material used in *Gloria* is quartal based. Beginning on an E and extending upwards to achieve 16 notes in total, I then split these notes into 3 chords, outlined in fig 1.

Fig 1.



This harmonic material is used as an accompanying device in multiple sections of the piece (discussed later).

The pitch material used in *Gloria* is derived from the quartal harmonic palette initially but is not solely restricted to these pitches alone.

Instrumentation

When choosing the specific type of choral ensemble for this piece I was conscious of the specific numbers within the choir. I had wanted to use soloists within a choral texture but wished the soloists to appear as a kind of internal ripieno, that is, acting from within the choir as opposed to obvious soloists set apart from the main choral body. To achieve this sense of balance chamber choir was optimal.

Around this principal idea other vocal groupings were developed to contrast and vary the audible combinations. In this regard the following textures are employed:

- Solo Voice
- SATB Soloists
- Choir + SATB Soloists
- SATB with Choir accompaniment
- Divisi Choir

Analysis

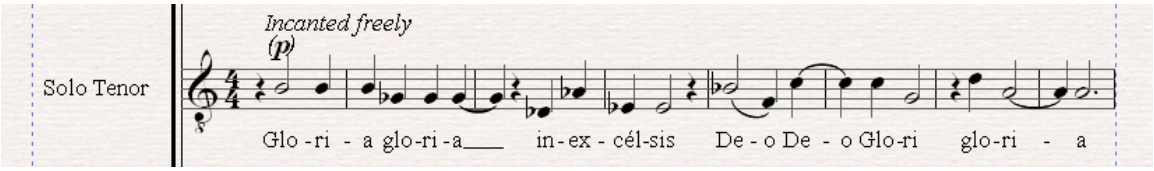
The form of *Gloria* is:

A – A^1 – B – C – Transition – D – E – D – E^1 – D^1 – C^1

Section A

Bar 1-8: Solo tenor freely 'incants' an initial statement of the first line of the text. This is written as a deliberate homage to early choral music. The tempo is marked at a cautionary ♩**=60** as a guideline to the dictated tempo at A^1. The dynamic is marked as cautionary *p* however, like the tempo marking; this is suggested as an indication only.

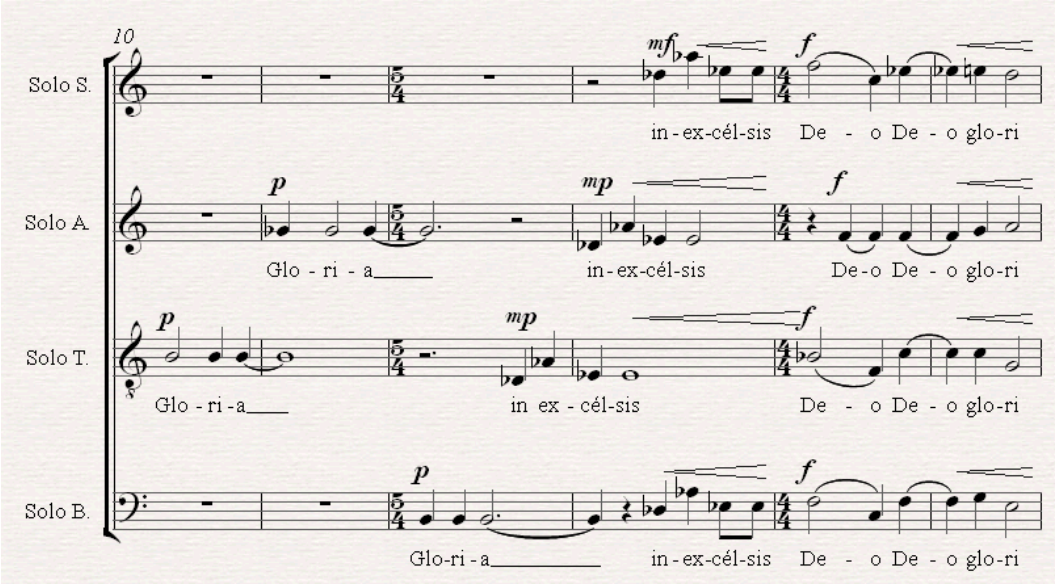
Example 1:



Section A^1

Bar 10-18 Following a silent bar the melody introduced in section A is disintegrated somewhat and shared amongst the other soloists as shown in example 2. At first two voices sound at any one time. This texture gradually builds part by part to include the remaining soloists until the entire choir join at bar 17 with an exultant *Gloria*.

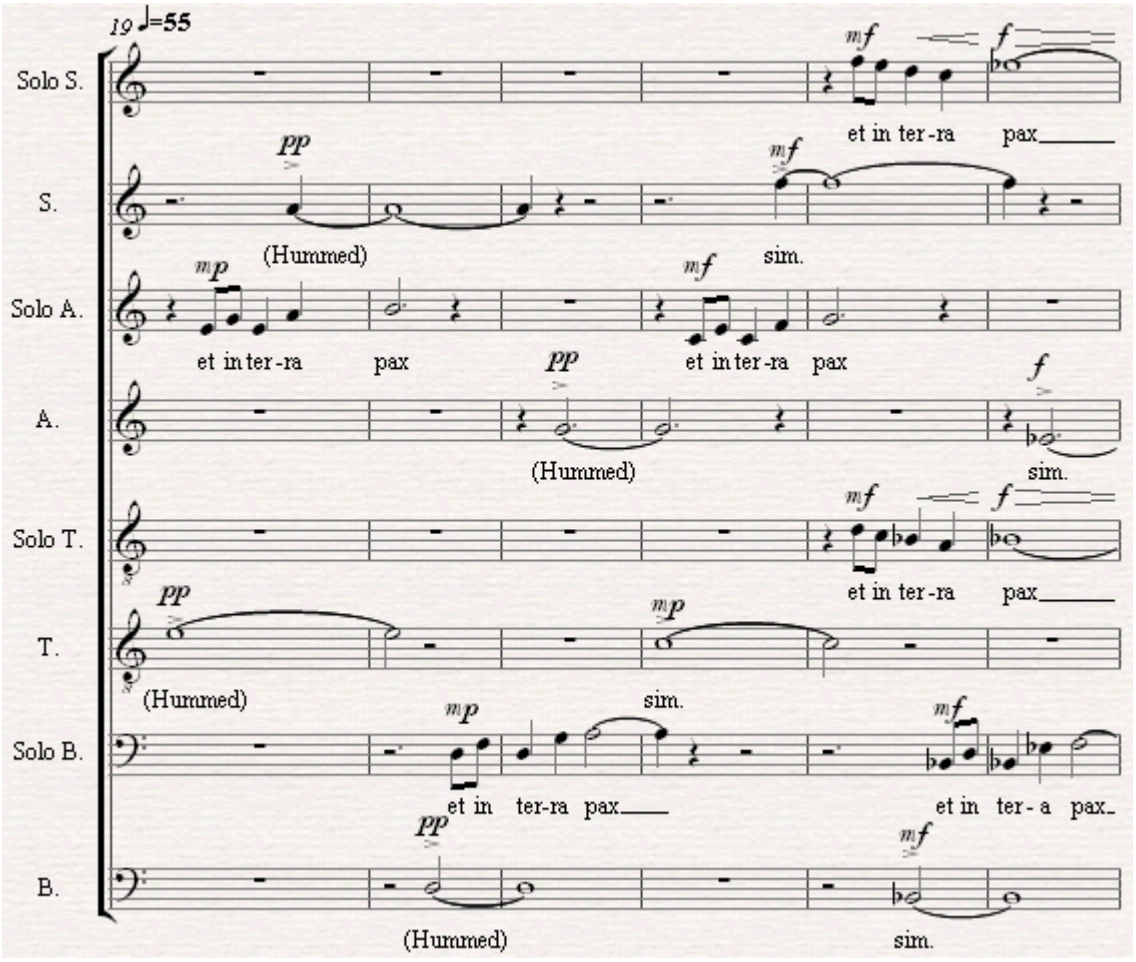
Example 2:



Section B

Bar 19-27 At a slightly slower ♩=**55** this section introduces the two distinct ideas presented by the soloists and the choir respectively. Illustrated in example 3, the choir features an accompanying device marked 'hummed'. The pitch material at this point is based on each note taken from the quartal chords illustrated in fig. 1 above. The notes are shared amongst the choir in a TSBA symmetrical canonic order (six beats sound to six beats rest each, each part entering after three beats and only two parts sounding at any one time throughout the section). The soloists at this point feature two antiphonic ideas; Alto and Bass with an ascending canonic melody while Soprano and Tenor join with a countermelody at bar 23.

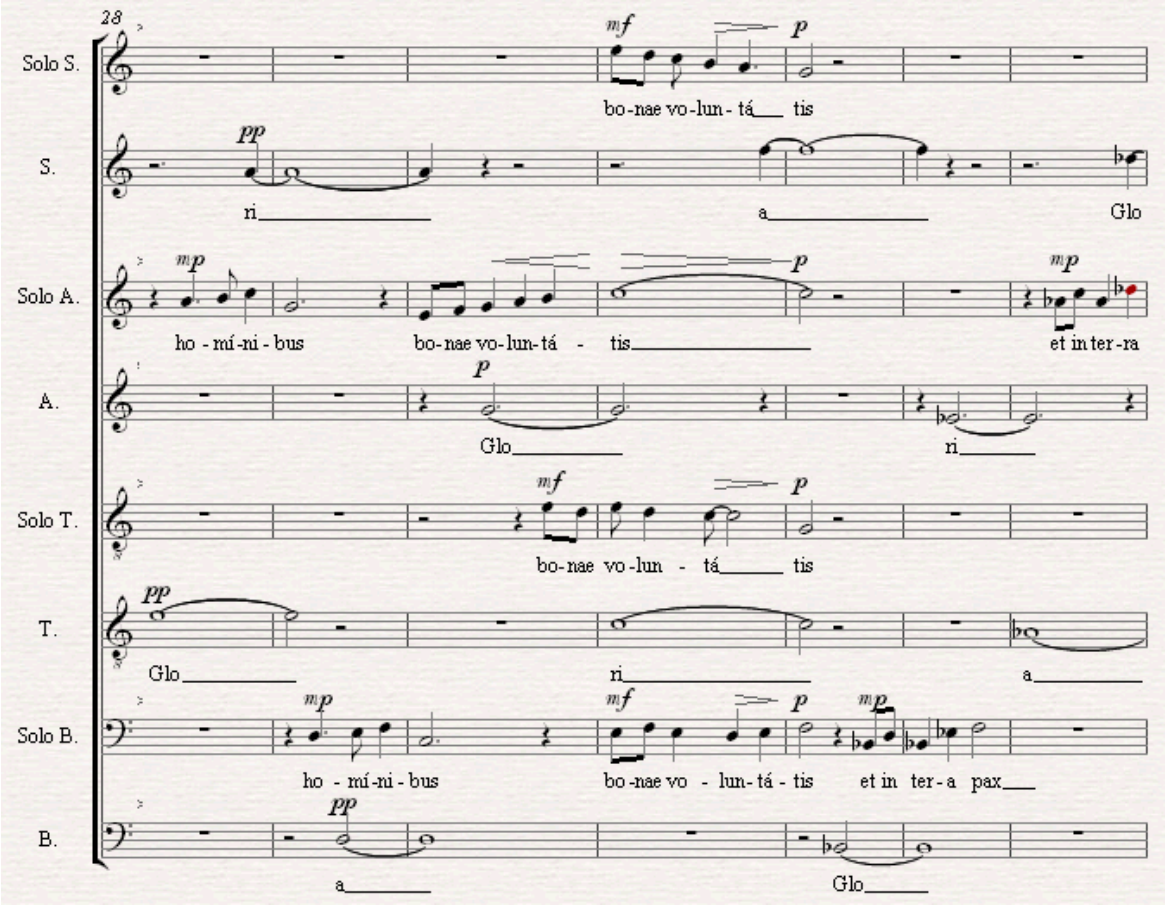
Example 3:



Section C

Bar 28-36 The accompanying pattern used in section B is set to a splicing of the word *Gloria* across the voices of the choir in this section. Illustrated in example 4, new melody is introduced in the Alto from bar 28, answered by bass one bar later. Tenor and Soprano again feature a descending countermelody in bars 30/31. A brief reference to the melody used in section B is suggested in the Bass and answered in Alto before the section concludes with an interlocking arrangement of chord 3 (from fig. 1) across the choir and soloists.

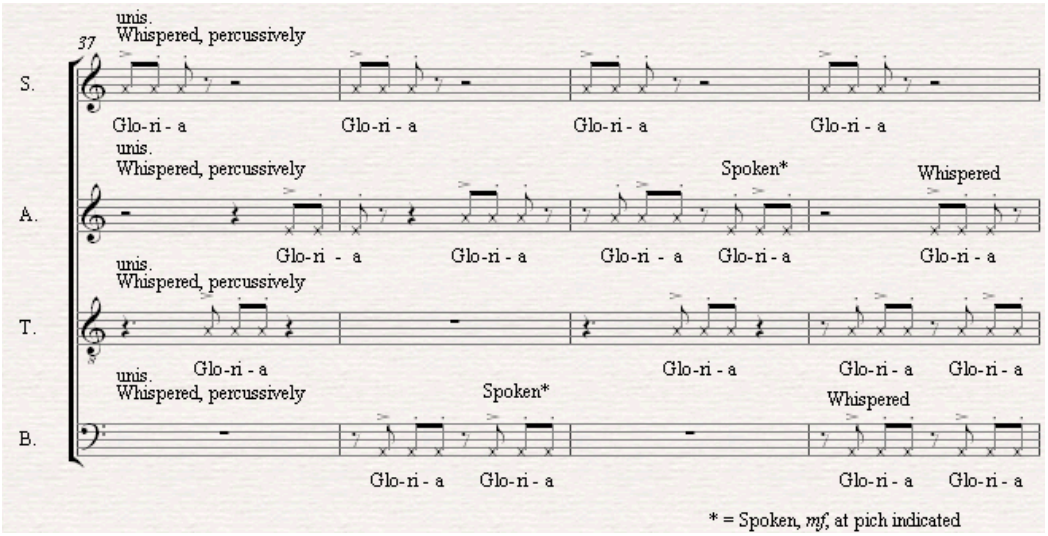
Example 4:



Transition

Bar 37-49 A faster four-part section ensues which features the juxtaposition of syncopated whispers and spoken word over three four-bar phrases. In each of the four bar phrases the amount of spoken work is increased as the transition builds towards the next section.

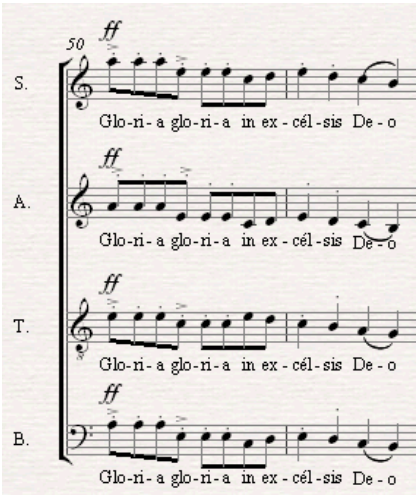
Example 5:



Section D

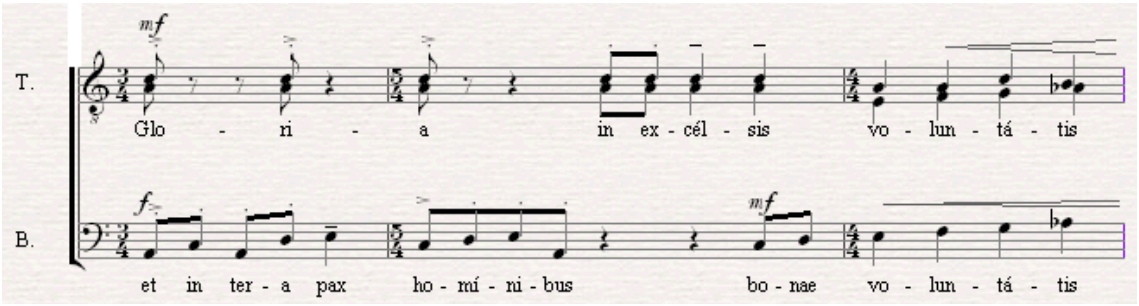
Bar 50-51 A new rhythmic and syncopated melody is introduced. Sopranos, Altos and Basses carry the melody at various octaves with the Tenor part providing an inner harmony.

Example 6:



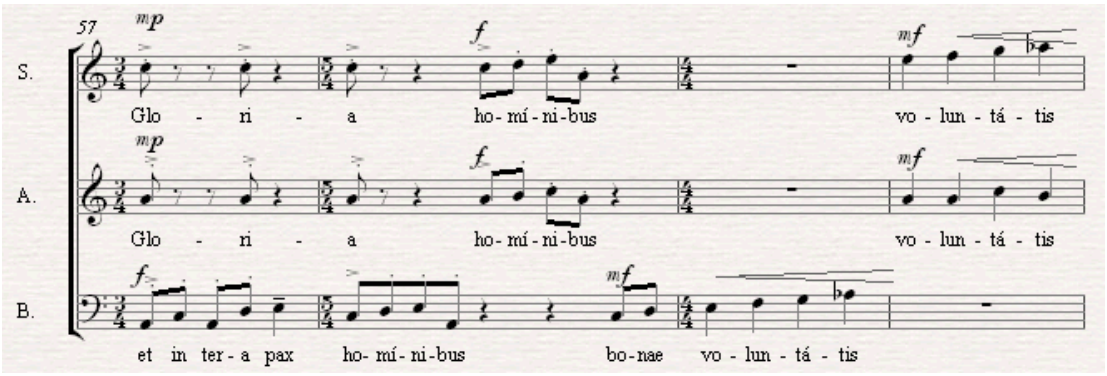
Bar 52-54 To provide textural contrast the Sopranos and Altos rest while the Tenors and Basses provide an answering phrase. The Bass melody is reminiscent of Section B, bar 19 (illustrated in example 3), while the Tenor provides syncopated accompanying material before rejoining the Bass in bar 54.

Example 7:



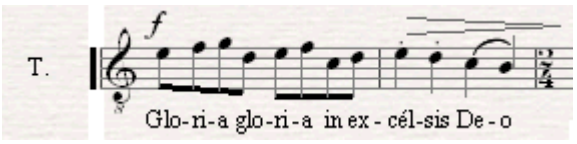
Bar 55-60 Following a return to unison *Gloria* the Bass again repeats the music heard in bars 52-54 however this time the Sopranos and Altos accompany, first with syncopated chords similar to the tenor in bar 53/54 but soon changing to provide an antiphonal to the Bass in bar 58 and again in bar 60.

Example 8:



Bar 61-62 The Tenor provides a short two-bar codetta-like end to the section.

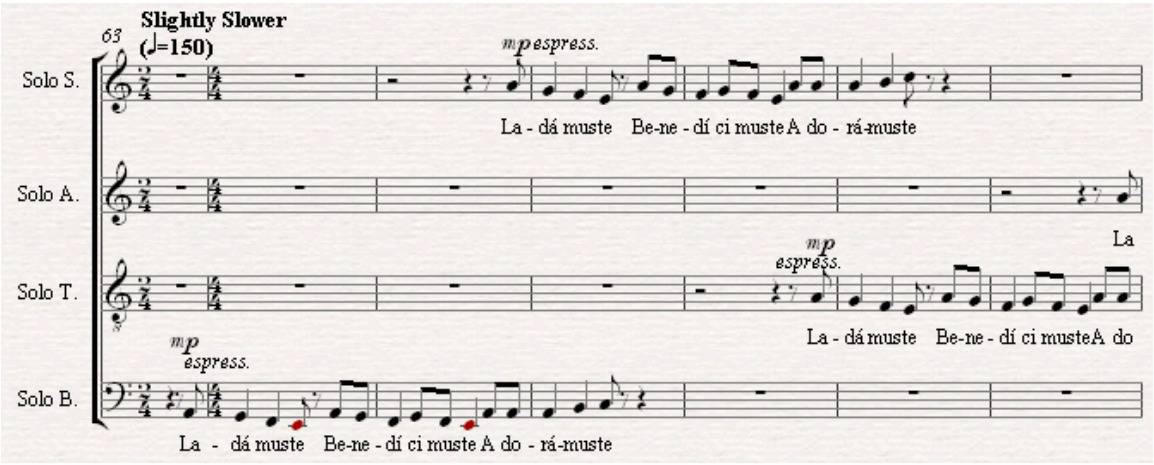
Example 9:



Section E

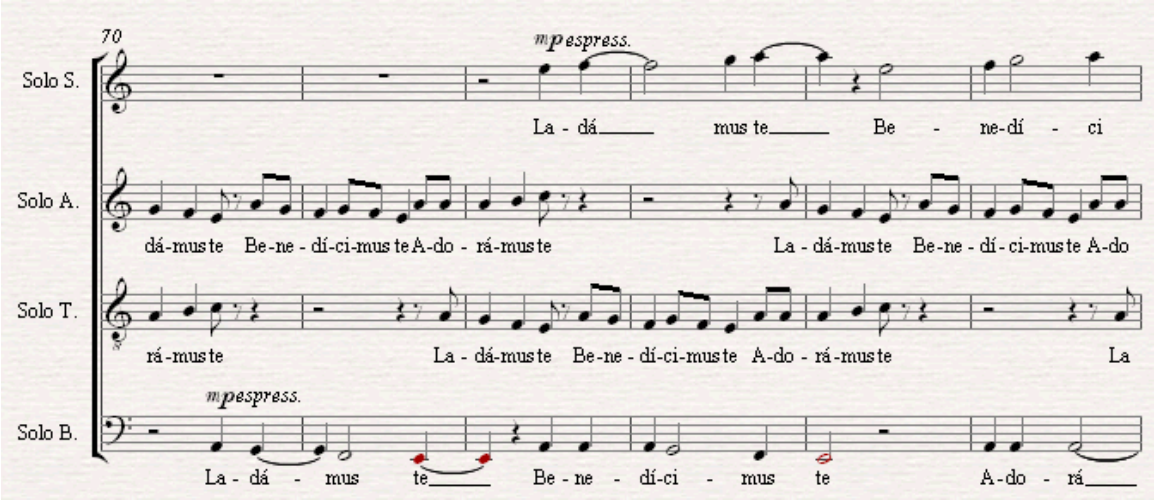
Bar 63-70 As a contrast to the largely homophonic tutti Section D, a more canonic section follows with Solo Bass, Solo Soprano and Solo Tenor entering respectively. It should be noted that the inclusion of the diacritic symbols in the text at this point are merely to preserve the orthographies and are not intended to influence the pronunciation/stress of vowel sounds or the length of rhythmic values.

Example 10:



Bar 70-79 The canon continues in the inner parts of the Solo Alto and Solo Tenor while the Solo Bass enters with a new countermelody based on an augmentation of the canonic melody. The Solo Soprano enters at bar 72 with another countermelody. This melody was inspired by an inversion of the Solo Bass countermelody previously discussed. The soloists reunite with the choir in a homophonic texture to complete the section at bar 79.

Example 11:



Section D

Bar 80-92 A virtual repeat of music discussed from bar 50-62.

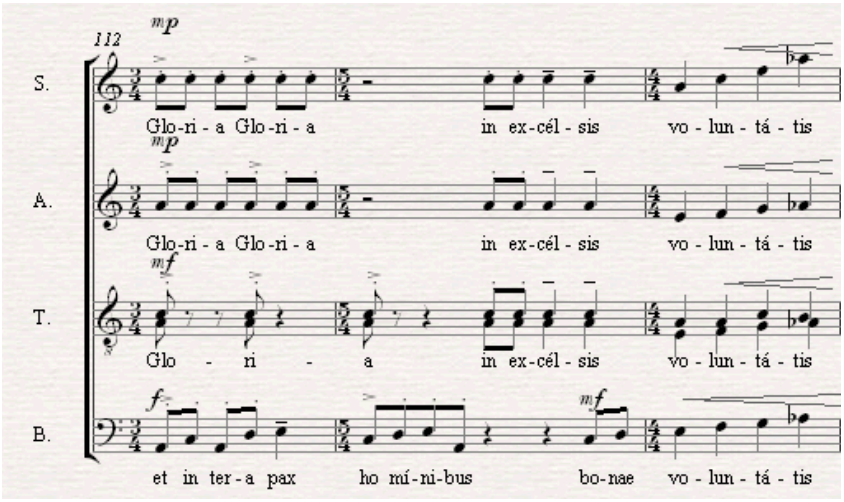
Section E[1]

Bar 93-109 A repeat of the music heard from bar 70-79, however, on this occasion it is scored for the entire choir.

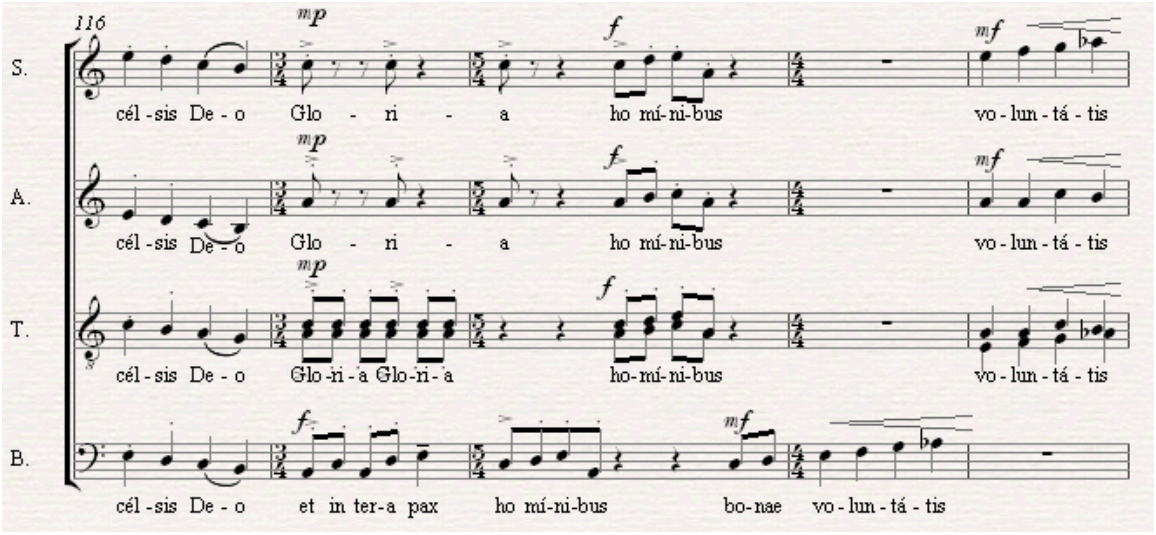
Section D[1]

Bar 110-120 This final statement of the melody is arranged with a fuller texture. Where previously upper and lower parts rested to provide dynamic and timbre contrast this time the tutti texture is maintained, for example, bars 113-114, 116-120, as is shown in example 12 and 13.

Example 12:

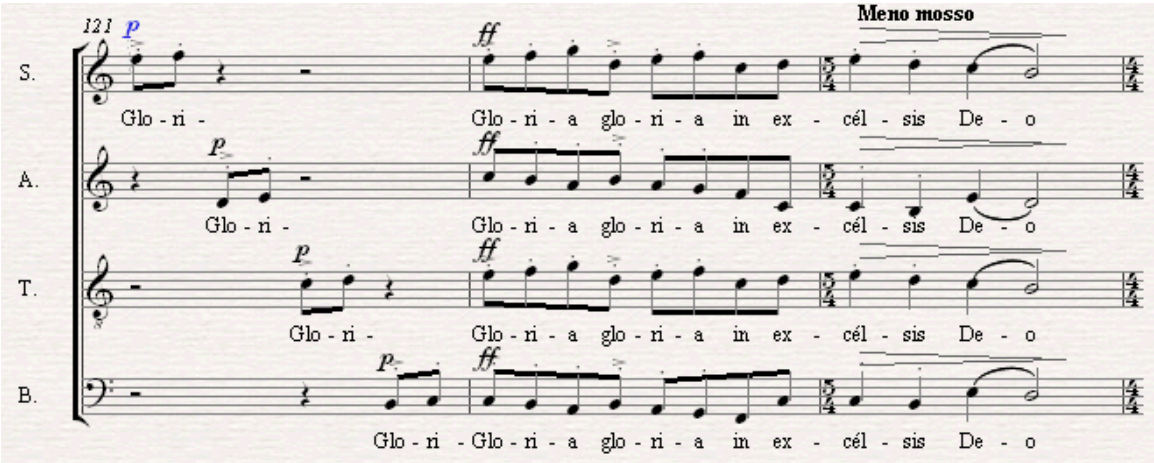


Example 13:



Bar 121-123 A bar of contrasting antiphony is followed by a ***ff*** tutti leading to a *meno mosso* as an augmented codetta to the section.

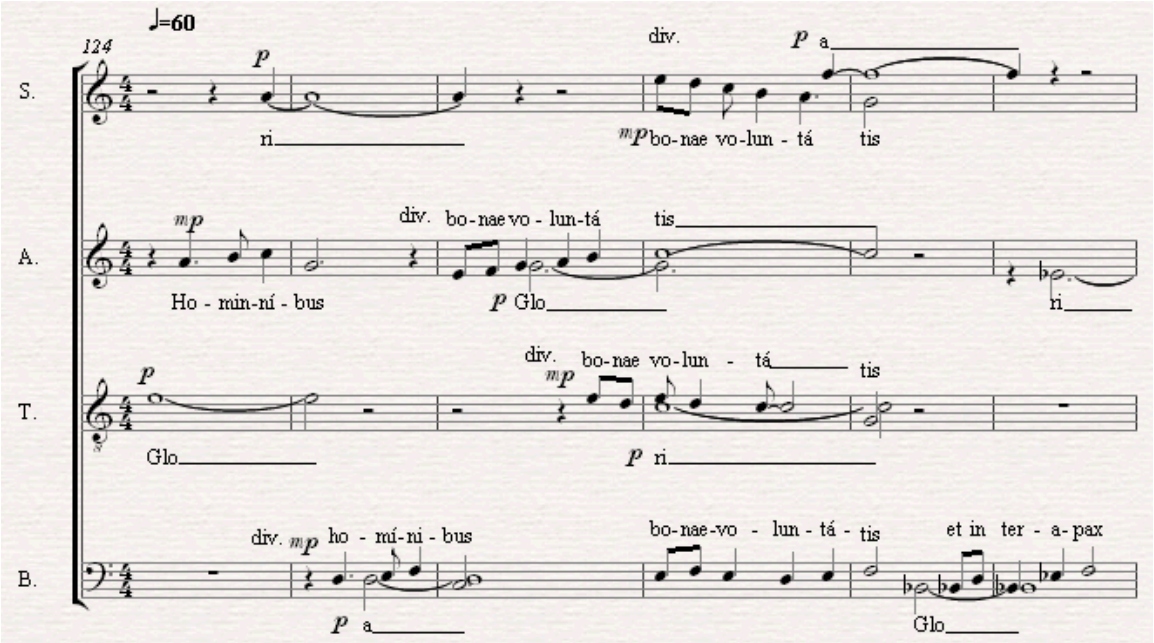
Example 14:



Section C[1]

Bar 132-end Using the melodic and harmonic material introduced in Section C, this section omits the soloists as before and employs the full choir *divisi* to eight parts ending the piece with a return to the tempo and mood expressed at the beginning of the music.

Example 15:



V

For 2 Trumpets with Flugelhorn, Tenor Saxophone
with Alto Saxophone and 2 Trombones

Introduction

V (five) was the fourth work written for this portfolio. The title stems simply from the number of players for whom the work is written.

Aims

As a brass player I had wanted to explore music for brass and wind instruments during the course of my MA studies. Having written *Monologue* I had satisfied a desire to include a work for solo trombone in this portfolio, however I had also wished to explore writing for an ensemble of wind instruments.

Initial inspiration for *V* spanned from a long-standing fascination I have had with bells, harmonics and the fundamental physics behind sound itself. I aimed to draw on the harmonic series for many of my initial ideas.

Important Considerations

The uses of bell-like effects in music have appeared previously in music history. I had always admired the use of techniques that aim to replicate such effects as a musical construct, for example, the *tintinnabuli* writing of Arvo Pärt as a more contemporary reference. As a musical concern however I was conscious not to reproduce what other composers have done previously to achieve this effect.

Pitch

The pitch material used in *V* is derived from a number of influences. As mentioned, I looked to the harmonic series for many of my initial ideas. The use of bell-like effects, heard in the opening of the work and returning later, are influenced by the naturally occurring harmonic resonances that transpire in nature. The notion that the series presents tonal possibilities in the lower register, for example octaves, perfect 5^{ths} and additional consonant intervals with an increment of naturally occurring dissonances in the upper registers, for example, 7^{ths}, 9^{ths}, 11^{ths} and 13^{ths}, is one that I wished to explore in this composition. While this ideal applies to much of the work, it is reflected in its purest form in the first section of *V* where a range of these naturally occurring dissonances are constructed over a definite tonal anchor or pedal point.

Contrasting with this idea of forming various harmonic possibilities over a definite tonal anchor is the use of 7^{ths}, 9^{ths}, 11^{ths} and 13^{ths} in lower registers, for example, the ensemble (with the exception of the 1^{st} trumpet) at bar 141. This is used as a percussive effect against a contrasting tonal melodic passage.

A third pitch-material influence employed in *V* is the use of quartal harmony. This is prevalent in the B section of the work where stacks of fourths were chosen to construct the basic chords in this section. These quartal chords are arranged as interlocking harmonies.

Instrumentation

In writing *V* I chose an alteration to the standard formation for a brass quintet by replacing the horn with a tenor/alto saxophone. My reasons for this substitution were based on seven or so years performance with a group, the line-up of which consisted of a variety of guitars, keyboards/synthesizer, standard drum-kit and auxiliary percussion, vocals and a wind/brass section – namely two trumpets (2^{nd} trumpet doubling on flugelhorn when required), tenor saxophone (doubling on alto saxophone when required) and two trombones (2^{nd} trombone acting as a bass trombone when required).

The repertoire of music played by this group was, as the forces may suggest, predominantly popular music, however, having played with a variety of orchestras, military bands, brass bands and brass ensembles for several years also I was often surprised at how effectively this brass quartet plus saxophone worked in terms of blending the homogenous timbre-possibilities of the brass instruments with the contrasting reed-based sound of the saxophones.

In *V* I have used a variety of combinations of these instruments in my arrangement:

- A 'standard' orchestration pattern using the two trumpets as soprano and alto voices respectively, the tenor saxophone as a tenor voice and two trombones as a baritone and bass voice respectively.
- A second pattern which is similar to the first with the exception of the 2nd trumpet taking the flugelhorn but maintaining the alto voicing. The use of flugelhorn in this instance is to achieve a warmer timbre, for example during the initial 'bell-like' section of *V*.
- A third pattern of arrangement where the 2nd trumpet plays flugelhorn while the tenor saxophone plays alto saxophone. In this combination the flugelhorn and alto saxophone are considered the main melodic instruments providing a similar register alto voice but contrasting in terms of richness of legato timbre. The remaining three instruments in this instance act as accompaniment in section C of *V*.

Analysis

The form of *V* is:

Intro – A – B – C – B^1 – D – A^1 – E – B^2 – D^1 – D^2

The following analysis of *V* is in a section-by-section format corresponding with rehearsal marks in the score.

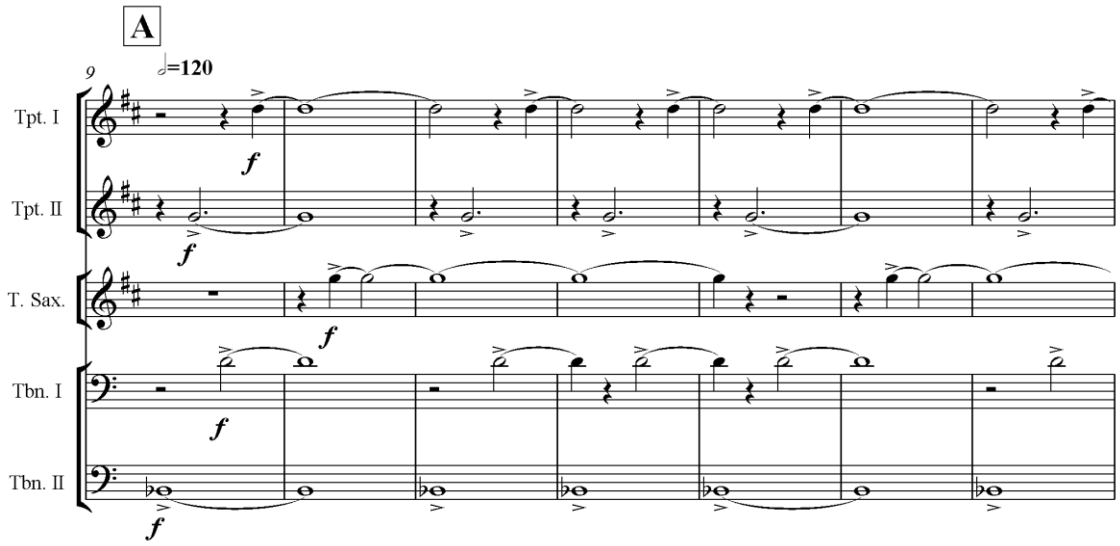
Introduction

Bar 1-8: Trumpet, flugelhorn, tenor saxophone and 2 trombones begin the piece with an initial three-bar statement in bell-like effect based on natural harmonic notes obtained from a fundamental Bb. The antiphonal scoring contrasts high and low registers with every other accented entry.

Section A

Bar 9-66 This bell-like effect is developed in an eight-bar syncopated phrase. With each statement of the phrase the rhythmic sequence remains, however the harmony shifts gradually as more dissonant chords are constructed.

Example 1:

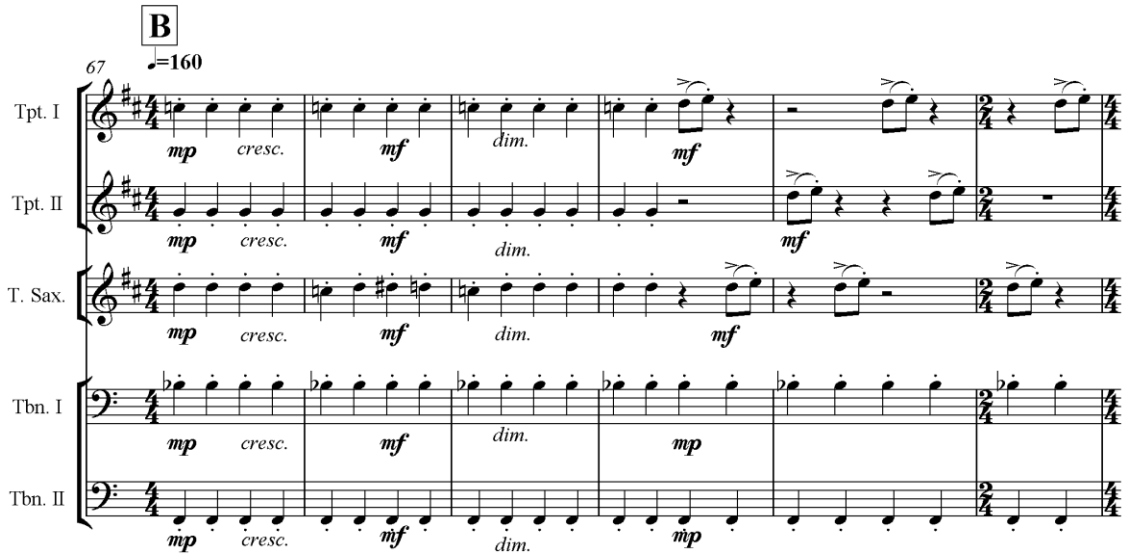


The section ends with a return to the initial chord, however minus the flugelhorn to facilitate changing to trumpet for section B.

Section B

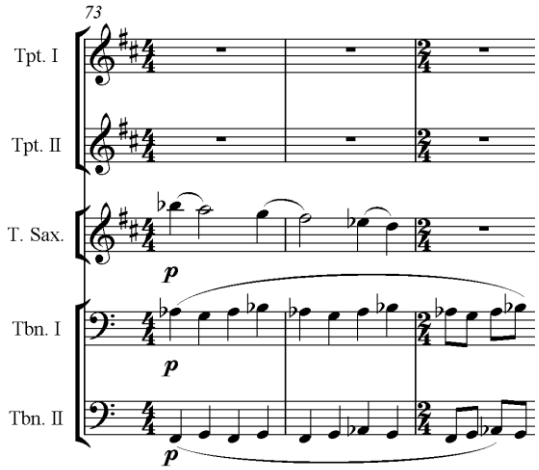
Bar 67-72 Section B begins with contrasting staccato quartal chords arranged in interlocking harmony. Tonal colour and a 'four-square' sense of structure implied by the initial four block chords is varied by five subsequent chords of chromatic movement that is itself immediately preceded by five quartal chords leading to an antiphonal ascending quaver figure. This figure is passed between treble voices of trumpets with the tenor saxophone forming a contrasting lower voice in a sequence (where 'H' is a high statement and 'L' is a low statement) of HLHLHHLH. The two trombones maintain the sense of momentum implied by the staccato chords.

Example 2:



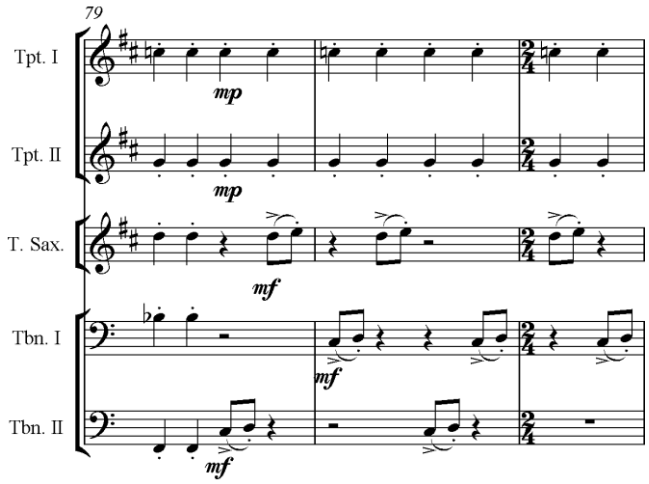
Bar 73-75 Legato melodies in contrary motion in the trombones contrast with the preceding block chordal section. A reference to a later developed descending theme is juxtaposed above this in the tenor saxophone.

Example 3:



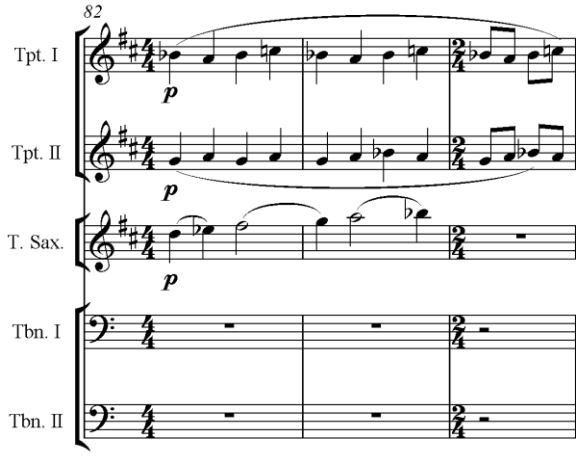
Bar 76-81 A similar section to bars 67-72, however on this occasion the antiphonal ascending quaver figure is passed amongst the bass voices of the trombones – the tenor saxophone, although unchanged in its scoring from the previous section at bar 70-72, this time providing a contrasting treble voice. The sequence of statements on this occasion is inverted from bar 70-72, this time sounding LHLHLLHL.

Example 4:



Bar 82-84 A legato section similar to bars 73-75, however this time the contrary motion melodies are heard between trumpets 1 and 2 with the previously descending saxophone theme now played in retrograde as an ascending theme.

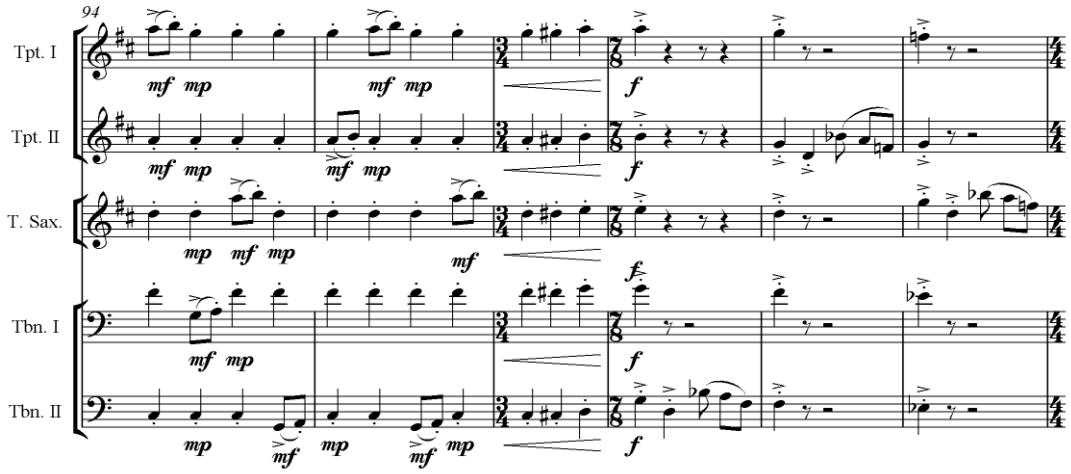
Example 5:



Bar 85-86 The introduction of two link passages begins. The crotchet/quaver moving parts in bar 85 are developed as a counter-melody from bar 104 (discussed later). This part is again developed further as a transition figure at bar 263. The ascending scalic passages of bar 86 are used on two subsequent occasions during the piece as a link device (bar 265 and bar 332).

Bar 87-99 Block quartal-chord material is developed with two statements. In the first statement the descending quaver figure is passed between the trumpet and trombone voices only. The second statement, from bar 92, is a tone higher and features the descending quaver figure passed around all the voices for the first time in anticipation of thematic references to the main melody heard in trombone II, trumpet II and tenor saxophone at bars 97 *et al.* (example 6).

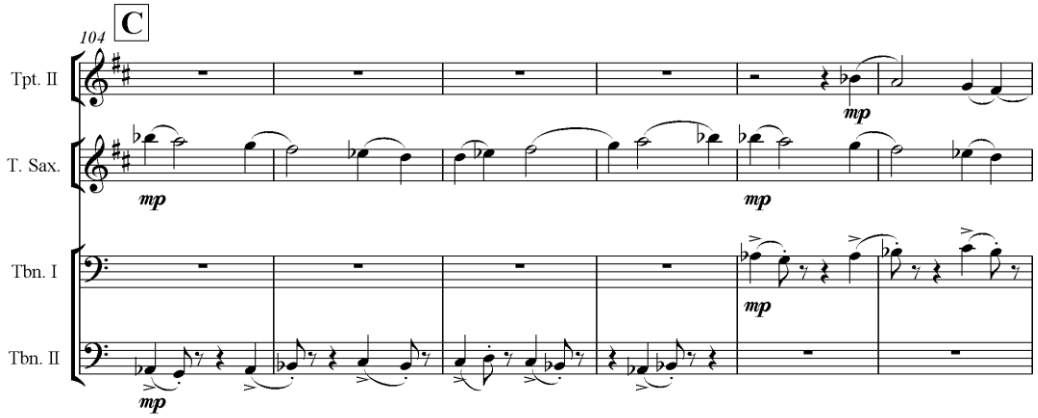
Example 6:



Section C

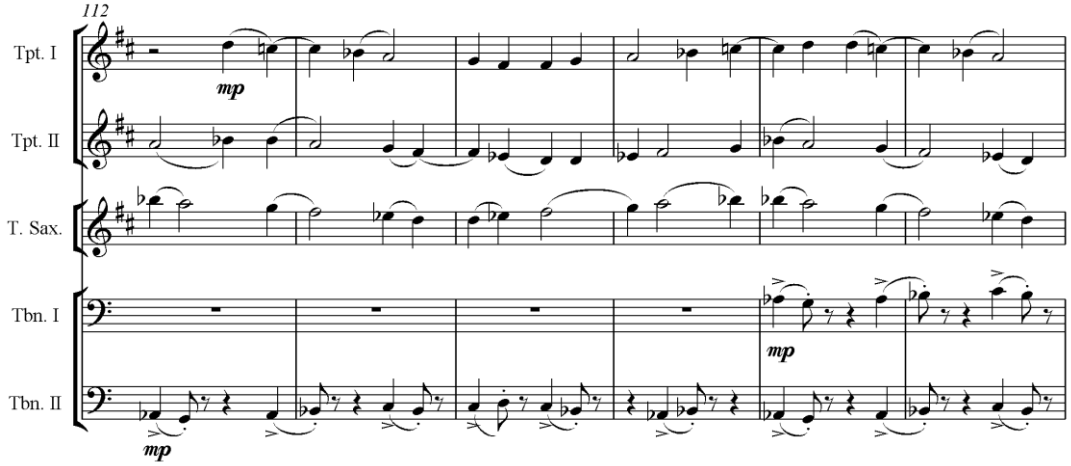
Bars 104-111 Following some additional link passages (similar to bar 85) a new theme is introduced at bar 104 (example 7). This theme consists of two elements: a combination of the melodies heard in the tenor saxophone at bar 73 and 78 respectively to create a four-bar theme, and; a four-bar countermelody in contrary motion in trombone II which is a development of the link material initially heard at bar 85. This countermelody passes between trombone II and I (an octave higher) at bar 108 and again at bar 112. The tenor saxophone repeats the theme at bar 108 with trumpet II adding a canonic texture to the section.

Example 7:



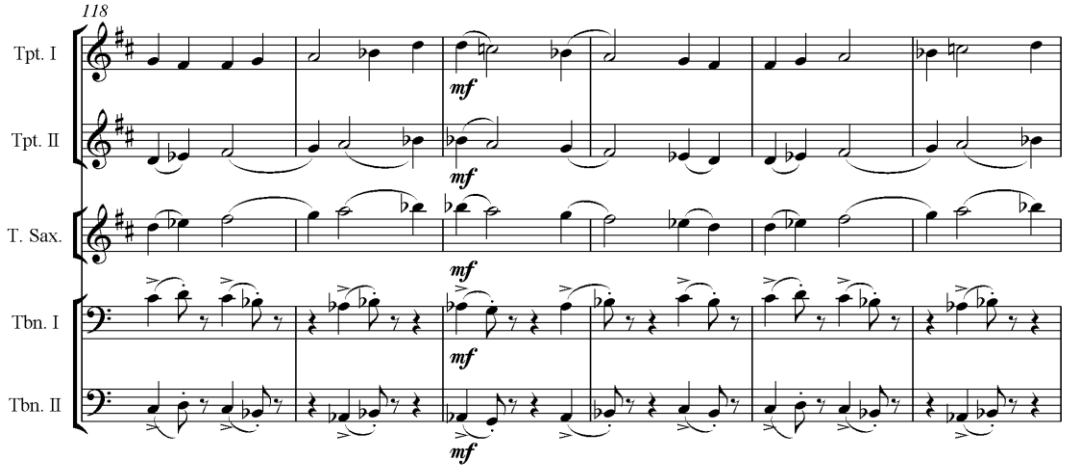
Bars 112-120 Trumpet I joins in canon at the third. At bar 116 the canon begins to align with trumpet II and tenor saxophone playing in unison while trombone I and II play the countermelody in unison at the octave (as shown in example 8).

Example 8:



Bars 120-124 By bar 120 the canon has dissolved completely. Illustrated in example 9, the quintet plays a final statement of melody and countermelody with trumpet I still at the third.

Example 9:



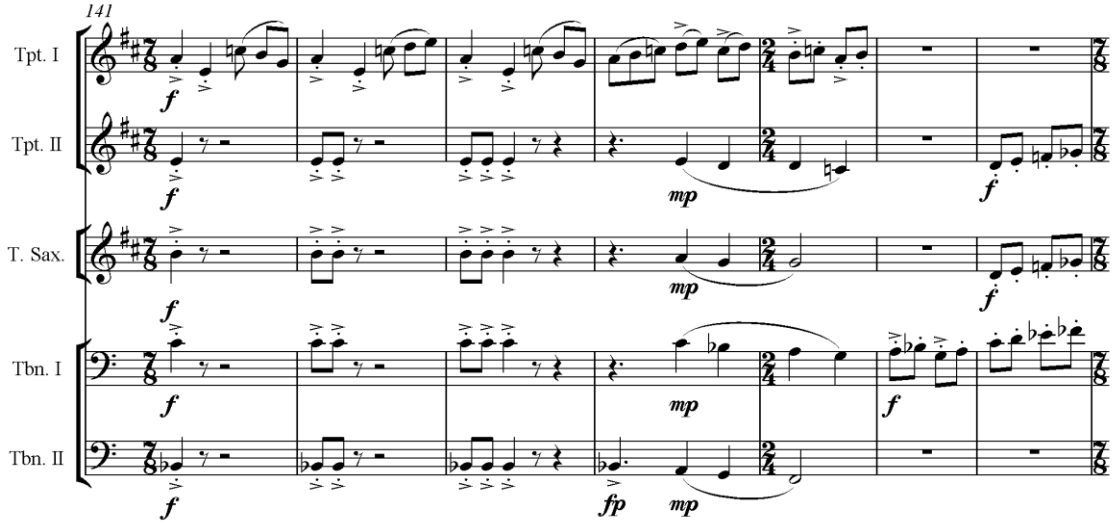
Section D

Bars 125-140 A section similar to bars 87-99 ensues from bar 125-140 with a slight development at bars 139 and 140 of the material previously heard at bar 101.

Section E

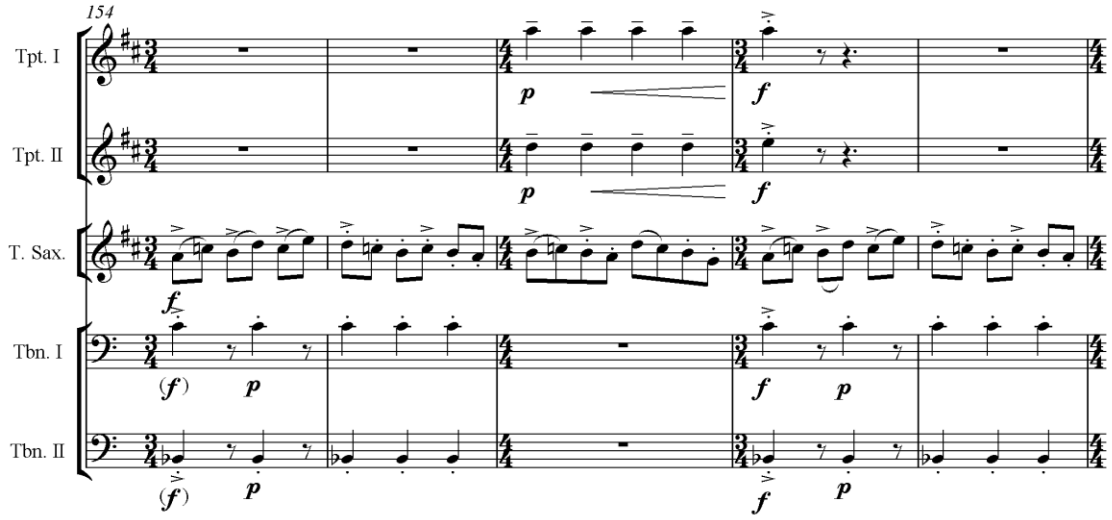
Bars 141-153 The first full statement of the main melody is heard at bar 141 in trumpet I (see example 10). The accompanying parts in bars 141-143 feature a series of additive 'percussive' chords constructed on 7^{ths}, 9^{ths}, 11^{ths} and 13^{ths}. This gives way to contrasting legato chords in bars 144 and 145. Trombone I, solo, in bar 146 imitates the melody part from the previous bar providing a contrasting sparse texture before a virtual written out repeat of bars 141-145 occurs in bars 148-153.

Example 10:



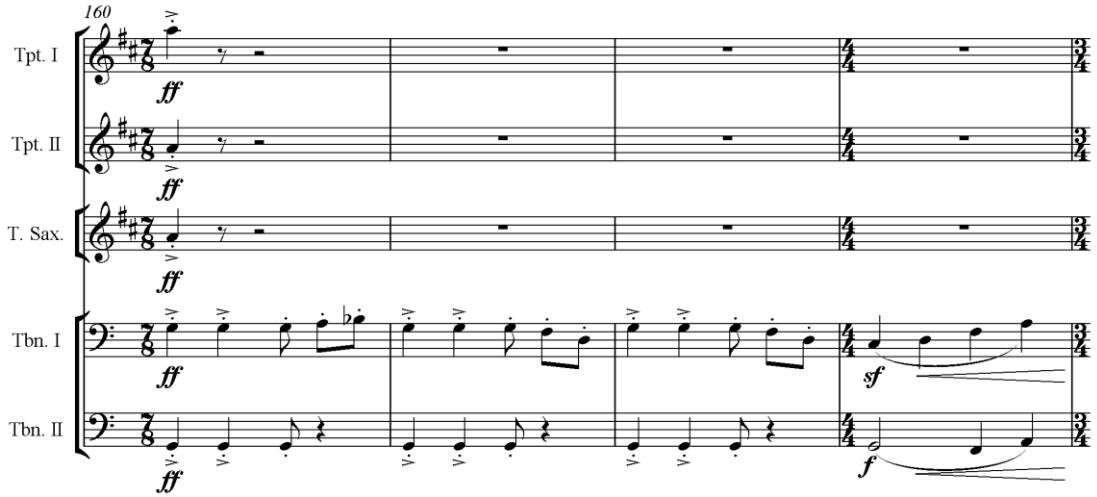
Bar 154-159 A new theme is introduced by the tenor saxophone. This theme is based on a loose retrograde of material from the main melody part heard in bars 144 and 145 on trumpet I. The accompanying parts feature a new additive process – trombones in bar 154 with two notes growing to three in bar 155, trumpets in 156 completing the process with four notes in a contrasting high register (illustrated in example 11). This material repeats from bars 157-159.

Example 11:



Bars 160-163 A new three-bar theme based on a distortion of the main melody is introduced at bar 160 by trombone I with trombone II providing supporting accompaniment.

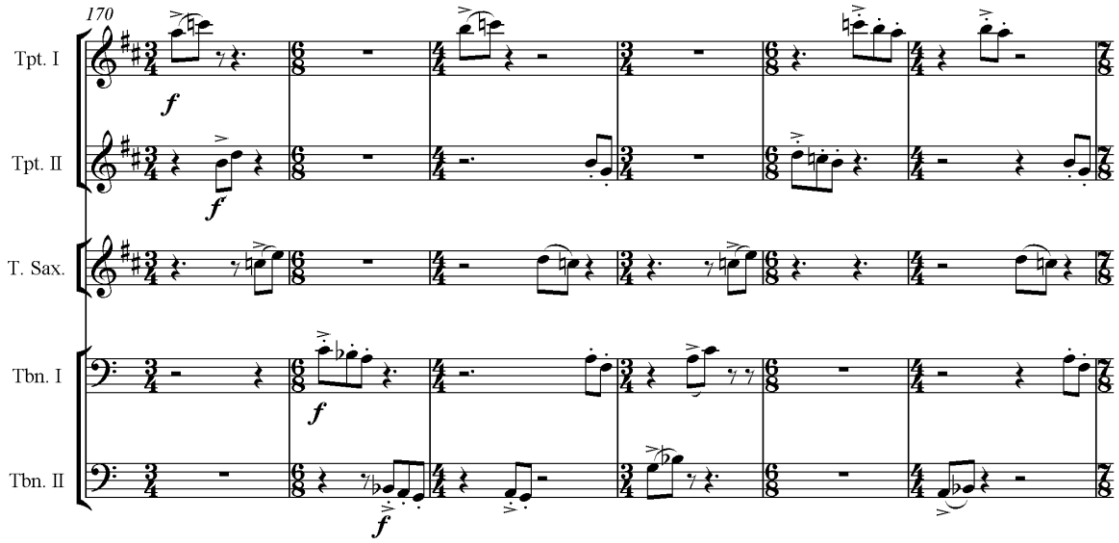
Example 12:



Bars 164-169 A repeat of material presented at bars 154-159.

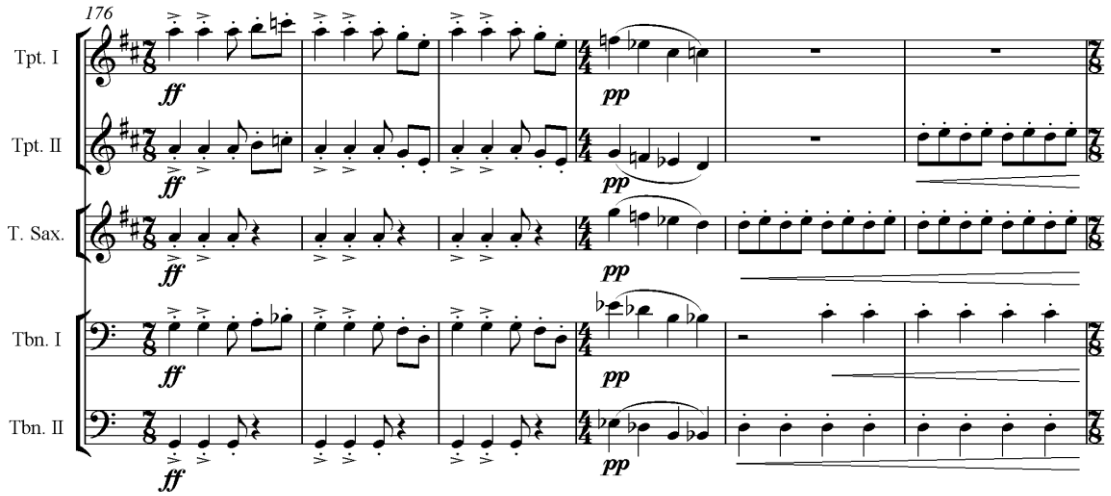
Bars 170-175 A contrasting antiphonal section begins based on a development of the tenor saxophone melody heard in the previous bars. The melody is fragmented *klangfarbenmelodie* arranged in a descending manner across the instrumentation according to voicing (from high to low) initially in bars 170 and 171, however, in the subsequent bars 172 and 173, and in a similar method to that described in section B of the piece (bar 70 *et al*.), contrasting registers are used to fragment the theme as is shown in example 13.

Example 13:



Bars 176-81 The distortion of the main melody heard in trombone I at bar 160 is heard, this time as a *tutti* figure at bar 176 (example 14).

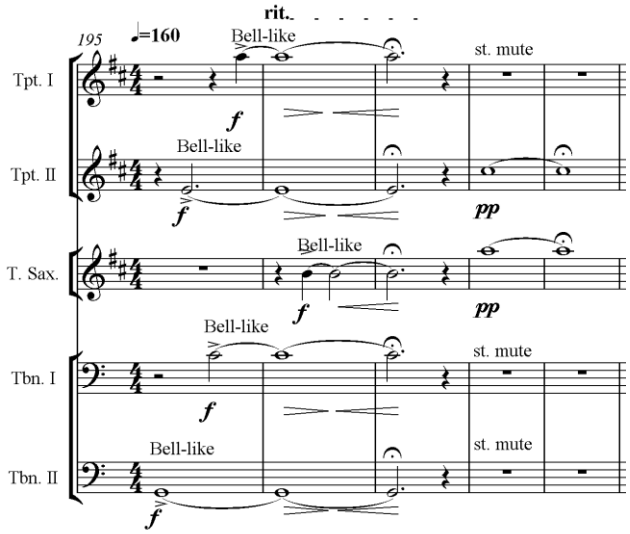
Example 14:



Bars 182-194 A repeat of the main melody section heard from bars 141-153.

Bars 195-200 The section concludes with a reference to the bell-like section from section A of *V*. The chord that is constructed is followed by a major third on trumpet II and tenor saxophone allowing the remaining instruments time to prepare straight mutes for the subsequent section.

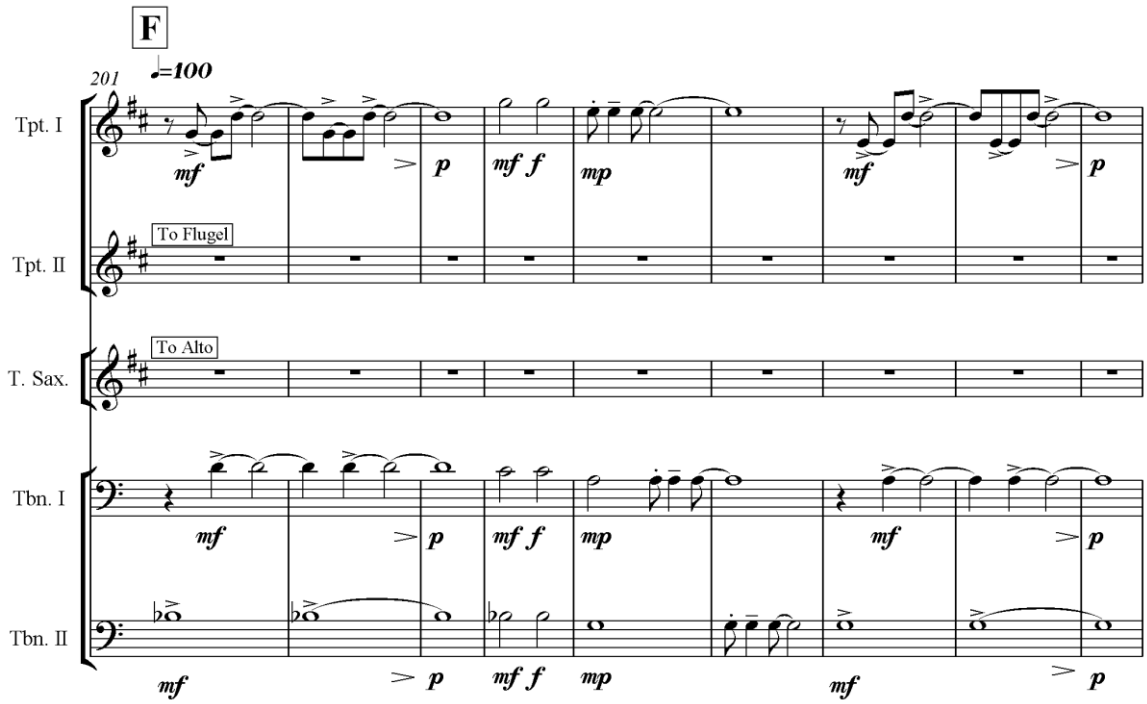
Example 15:



Section F

Bars 201-213 Section F of *V* is a brief transition that serves a number of purposes. It acts as a recapitulation of the bell-like section heard at the beginning of the work while linking the momentum of the previous section with the slower tempo at Section G. The accompanying syncopated figures used in Section G are also introduced antiphonally. On a more practical level Section F allows time for the trumpet II player to take the flugelhorn and for the tenor saxophone player to take the alto saxophone.

Example 16:



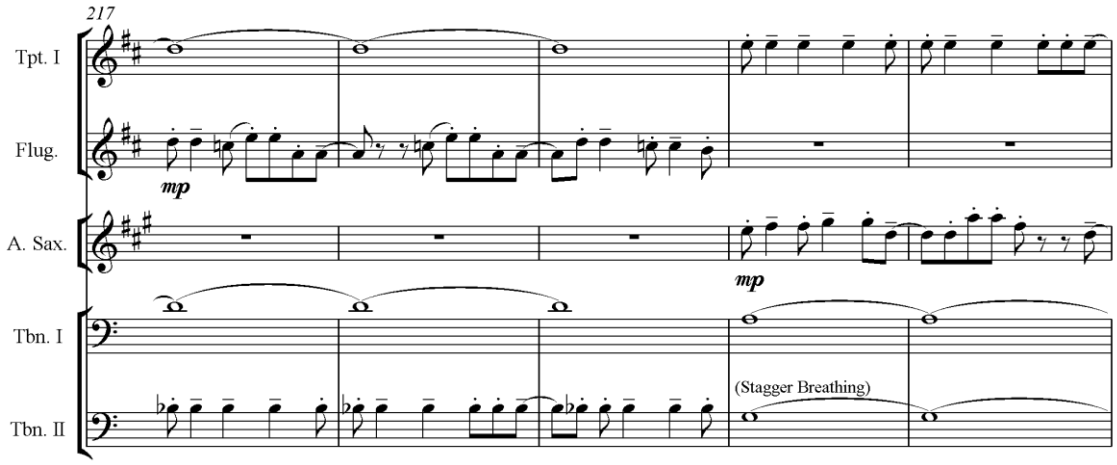
Section G

Bars 214-231 Section G of *V* can be considered in two separate parts – tune and accompaniment.

Melody in this section is allocated to the alto voices of the flugelhorn and alto saxophone. The three-bar melody, first heard in flugelhorn at bar 217 (example 17), is repeated in transposed retrograde by the alto saxophone at bar 220 to fit the change in accompanying harmony. The

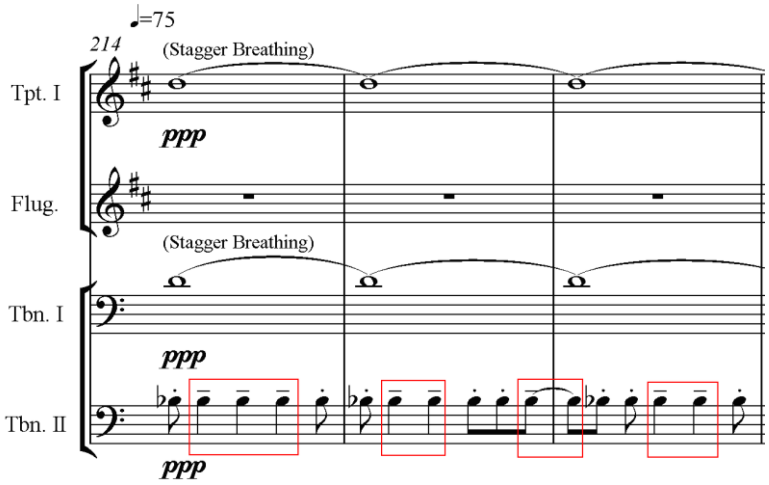
alto saxophone's statement of the melody is extended by a similarly transposed version of the three-bar melody. This extended version of the melody is repeated by flugelhorn at bar 226.

Example 17:



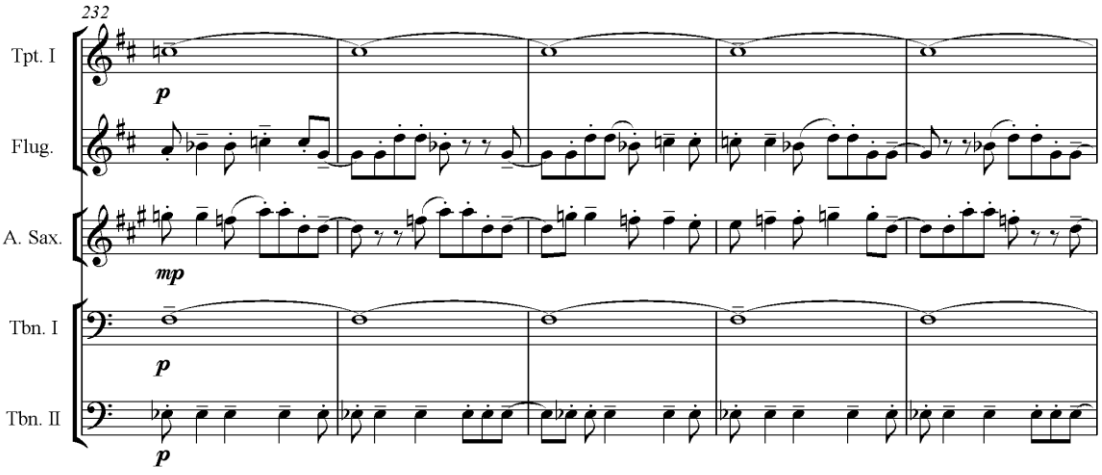
Accompaniment from bar 214 throughout this section is allocated to the straight-muted trumpet I and trombones. Based on the harmonic progression of the previous section, the accompaniment consists of two parts. Long sustained chords (set to a staggered breathing pattern as one would find in a choral setting) and a syncopated additive/subtractive pattern (the crotchet beats in this pattern subtract and add from a three-two-one-two-three note pattern throughout as illustrated in example 18). The role of sustaining chords and playing the syncopated additive/subtractive pattern is passed around to the three accompanying instruments throughout the section after each six-bar phrase.

Example 18:



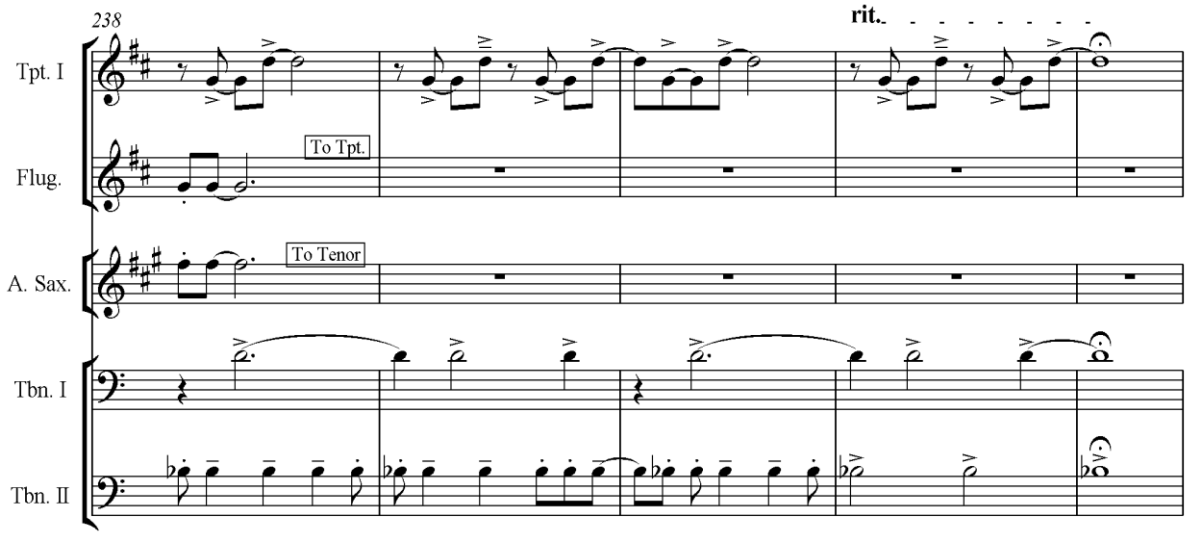
Bars 232-237 As shown in example 19, the two versions of the melody are played simultaneously – the flugelhorn playing the retrograde followed directly by the melody itself while the alto saxophone plays the melody followed by the retrograde.

Example 19:



Bars 238-242 The polyphony concludes in bar 238 with the accompanying parts providing a final reference to the bell-like motifs in trumpet I and trombone I with the syncopated accompanying pattern from the section in trombone II (flugelhorn and alto saxophone resting to allow time for trumpet II and tenor saxophone to be retaken).

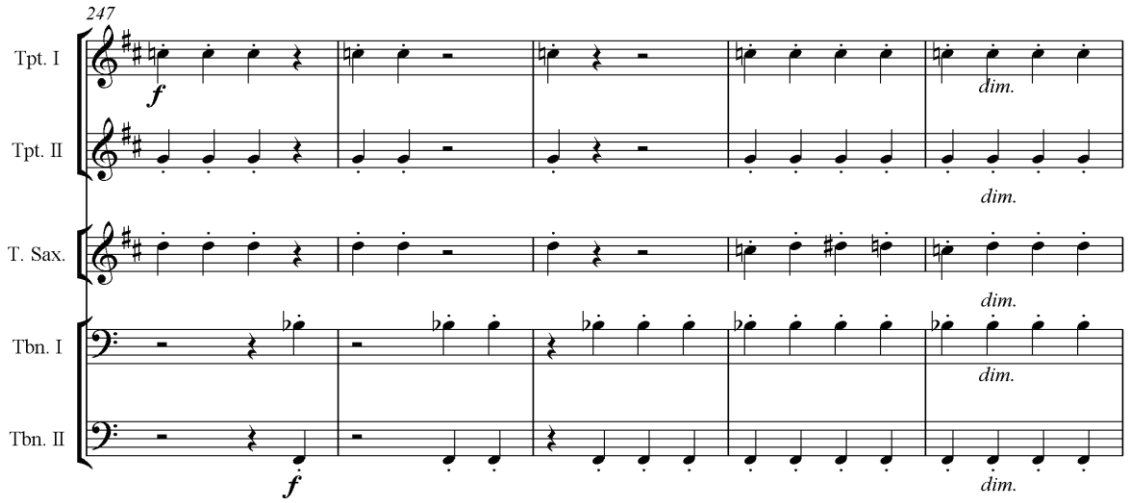
Example 20:



Section H

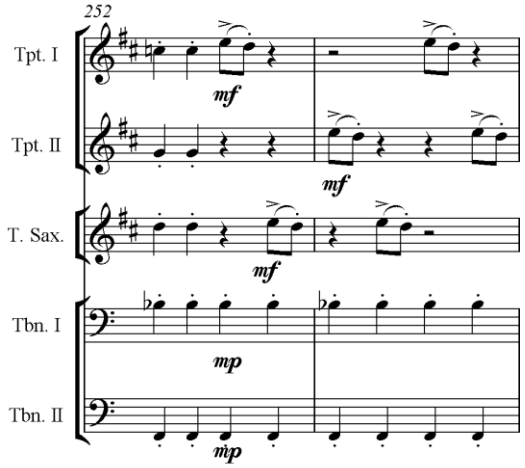
Bars 243-278 Following a brief reference to previously used link material, a developed version of the block quartal-chords from section B reappears. Example 21 (bars 247-249) illustrates how in each bar the last chord is passed from the treble instruments to the bass, one by one, until a *tutti* chordal pattern is achieved.

Example 21:



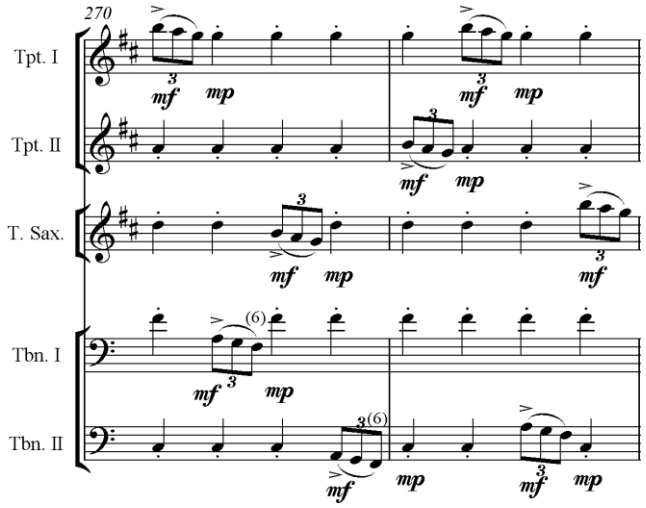
While inherently similar to section B (discussed earlier) this section contains some subtle differences. The previously ascending antiphonal quaver figure becomes a descending quaver figure during this section (example 22, bar 252).

Example 22:



This figure is then developed to a descending triplet figure at bar 270 (example 23).

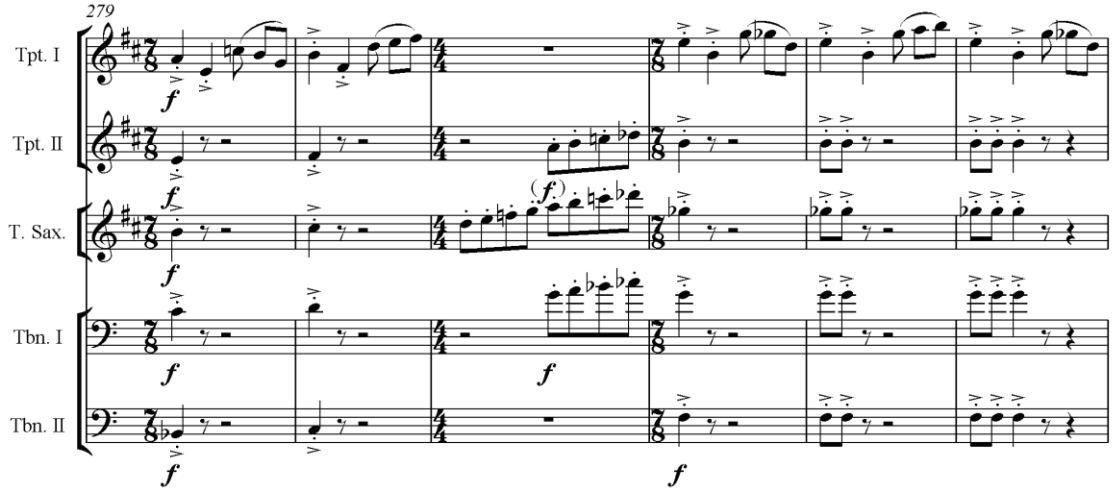
Example 23:



Section G & I

Bars 279-305 A modulatory figure based on a motif from the main melody in bars 279 and 280 (example 24) leads to a recapitulation of the main melody section a perfect fifth higher than previously heard.

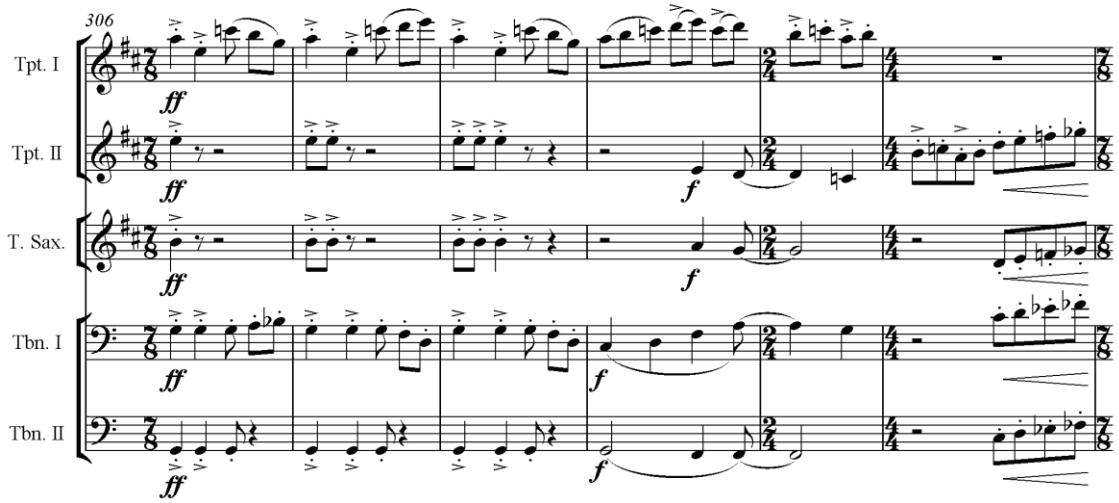
Example 24:



Section J

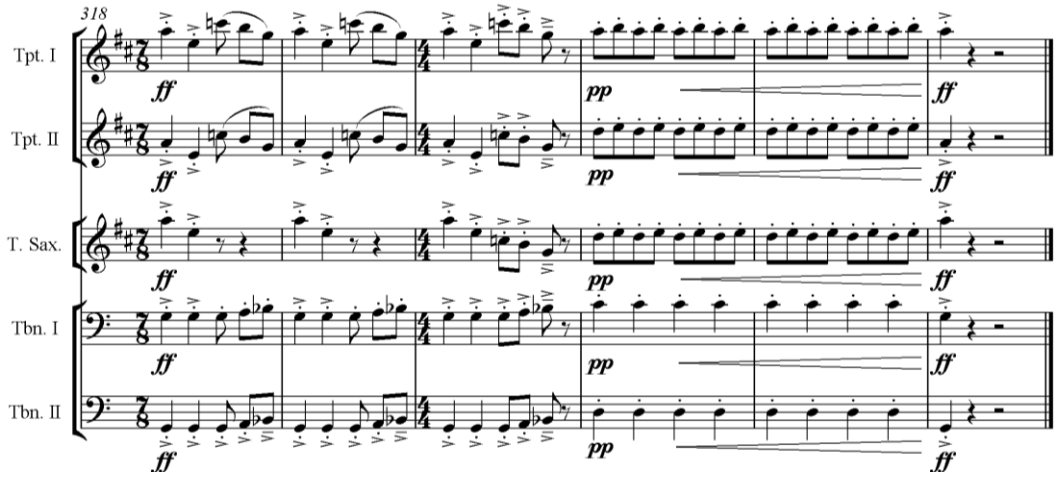
Bars 306-317 An abrupt modulation brings the piece to its original tonal centre for a final statement of the main melody section. The distortion of the main melody previously heard in the trombones at bar 160 is juxtaposed on the actual melody (an octave higher) with the original accompanying figures in trumpet II and tenor saxophone.

Example 25:



Bars 318-323 The final bars of *V* feature a repeated statement of the main melody plus the trombone distortion of the actual melody. The link material used to precede the melody in previous section is used on this occasion to precede the final chord of the work, as is shown in example 26.

Example 26:



Call me Ishmael

For Orchestra

Introduction

Call Me Ishmael is the first line of chapter one in *Moby Dick*, the famous American novel written by Herman Melville in 1851 that depicts the voyage of the whale-ship, the *Pequod*, and it's captain, Ahab, as they hunt for the great white whale Moby Dick. It was a book I had read as a child which I re-read over the course of working on this portfolio. On reading it for the second time I was struck by the narrator's reflections on his journey as he explores the concepts of class and social status, good and evil, his personal beliefs and his place in the universe all while documenting the attrition of Ahab's pursuit of the whale. I was particularly interested in all the extended soliloquies and asides that are woven into the storyline of the novel. Of the many climactic points in the story, it was the following words from the novel that inspired this composition:

> *He piled upon the whale's white hump the sum of all the general rage and hate felt by his whole race from Adam down; and then, as if his chest had been a mortar, he burst his hot heart's shell upon it.*

Aims

Although inspired by Melville's novel, *Call Me Ishmael* is not intended to be a programmatic work. Rather, I aimed to write a musical reaction to the effect that reading the above quote had on me.

In *Call Me Ishmael* I aimed to show that I could compose music for an orchestral group of my choosing. In doing so I hoped to display a working knowledge for the instruments I preferred and for the principals of orchestration for these instruments.

Important Considerations

In the planning stages, prior to writing a large-scale piece for inclusion in this portfolio, I had considered writing for concert band. On reflection, having completed some of the other works in the portfolio, I felt that my overall submission would perhaps be overly wind-orientated and that an orchestral work would present a more balanced use of forces.

My net result was a fusion of reduced orchestra with a combination of various woodwind instruments. Having consulted with an experienced orchestral conductor and a separate experienced musicologist I confirmed that the forces I chose would blend, balance and present opportunities for a variety of textural possibilities.

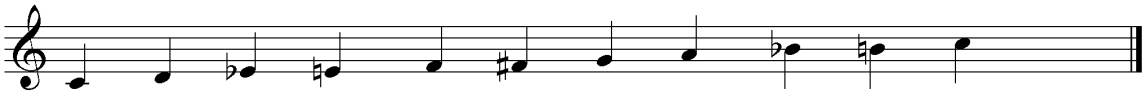
A concern that arose from the initial drafts of this piece was the rate of harmonic progression in the music. In this and other works I had a tendency to think very linearly and focus on the development of rhythmic patterns and compositional processes. The result of this was an over-use of the same tonal centre (when present) or the appearance and re-appearance of an idea at the same pitch.

While sketching ideas for *Call Me Ishmael* I became aware that I had ideas for sections of music that had no real relationship to one-another. As a means of threading these ideas together I revisited my pitch material and made some changes to the harmonic structure of chordal figures in the work.

Pitch

The pitch material employed in *Call me Ishmael* is a reconciliation of several ideas.

The piece is predominantly constructed using the notes illustrated below – a major scale with the juxtaposition of the minor 3rd, the tritone and the diminished 7th (shown below).



The full pitch palette of the piece however contains an array of chromatic notes that are not listed above. For this reason, although some sections of the work can be labelled with definite tonal centres, the piece must ultimately be considered atonal.

As with some of the other works in this portfolio quartal harmony is implied in *Call Me Ishmael*, however, due to the inclusion of the tritone, fourths are generally augmented. Where quartal harmony is implied in Section A of the work polytonality is evident with augmented fourths in strings and two-note quartal chords in the woodwind/brass.

Instrumentation and Orchestration

The woodwind section was where I made most changes to what would be considered standard orchestral instruments. My aim with the upper wind instruments was to include alternative instruments where reeds were doubled with similar yet slightly different tone colours. This can be seen with a *cor anglais* substituting for a second oboe and a soprano saxophone in place of a second clarinet. Resulting arrangement possibilities include an array of varying timbres for melodic solo voices, the creation of new synthetic tone qualities when instruments and doubled melodically and an overall homogenous blend of sound in *tutti* sections.

With the lower woodwind I dispensed with a pair of bassoons altogether and included a bass clarinet and baritone saxophone. In solo settings the bass clarinet offers a more mellow bass tone with the option of its higher *chalumeau* register while the baritone sax offers a contrasting articulate bass quality in more staccato figures. Combined both instruments provide a *fortissimo* to balance the brasses used in this piece.

The brass instruments included were chosen with the reduced size of the orchestra in mind. The brasses are arranged in a quartet-style manner in *tutti* sections with trumpets one and two providing soprano and alto voices while horn and trombone cater for tenor and bass roles respectively. This arrangement is also prevalent in sections of thicker texture, for example, in tandem with the strings at bar 122 as a straight-muted reinforcement to the string’s tremolo.

Percussion instruments, especially the bass drum and cymbals, in *Call me Ishmael* are used predominantly to reinforce points of musical crescendo or articulation. The bongos provide the rhythmic framework of sections E to G while the gong features solo notes to start and end the work. Timpani however are used to melodic effect with a thematic glissando figure across the 26” to 29” drums in the opening bars of the piece and again at the end of the work. In addition the timpani have a brief melodic figure at bar 122 in dialogue with marimba which features both melodically and percussively in multiple sections. A special effect of note is the bowed cymbal at bar 122 that acts as a percussive pedal point.

String scoring is varied from the lyrical to the percussive in *Call Me Ishmael*. The balance of melodic prominence is tipped in favour of the lower strings with the violas cellos, double basses opening and closing the work and the cellos and double basses featuring this same theme in sections E to H. The strings are called upon for their percussive ability in section A where *col legno battuto* is required, and, also in section E to H where a staccato *ostinato* forms the rhythmic skeleton for much of the section. More expressive string writing is evident throughout section D where *pianissimo* tremolo in upper strings leads to passages that illustrate the range and dynamic contrast of the string section alone.

Analysis

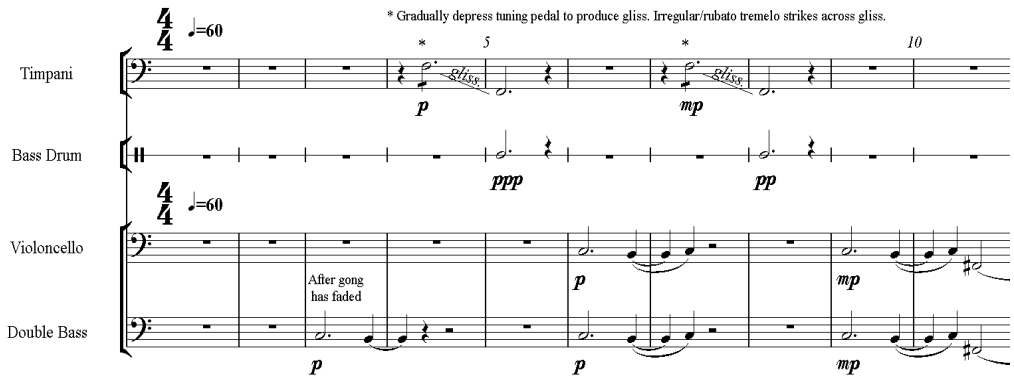
The overall form of *Call Me Ishmael* is: **Intro – A – B – C – Coda**.

The following analysis of *Call Me Ishmael* is in a section-by-section format that corresponds with rehearsal marks in the score. In an effort to facilitate size and relevance of musical examples only staves applicable to the commentary are shown. Similarly, due to the size of the score, bar numbers are included at five-bar intervals to aid clarity in musical examples.

Introduction

Bar 1-11 Gong begins the piece and is scored to ring to fade before the double bass enters. Double basses play the first two notes of an additive passage and are joined by cello in bar 5. A gradual crescendo begins at bar 11. The phrase that is assembled by the lower strings is the main melodic theme heard later in the piece as the main melody in section E. The timpani part in bars 4, 7 and 11 is a glissando created by gradually depressing tuning pedal over *rubato* strikes across the gliss. The bass drum aids punctuation of the final beat from the timpani each time. The crotales' chord in bar 10 is suggestive of the harmonic palette for the piece with a minor 3rd and tritone sandwiched between octave Cs. Similarly the clarinet, oboe and flutter-tongue flute respectively provide a diminished 7th chord in bar 11.

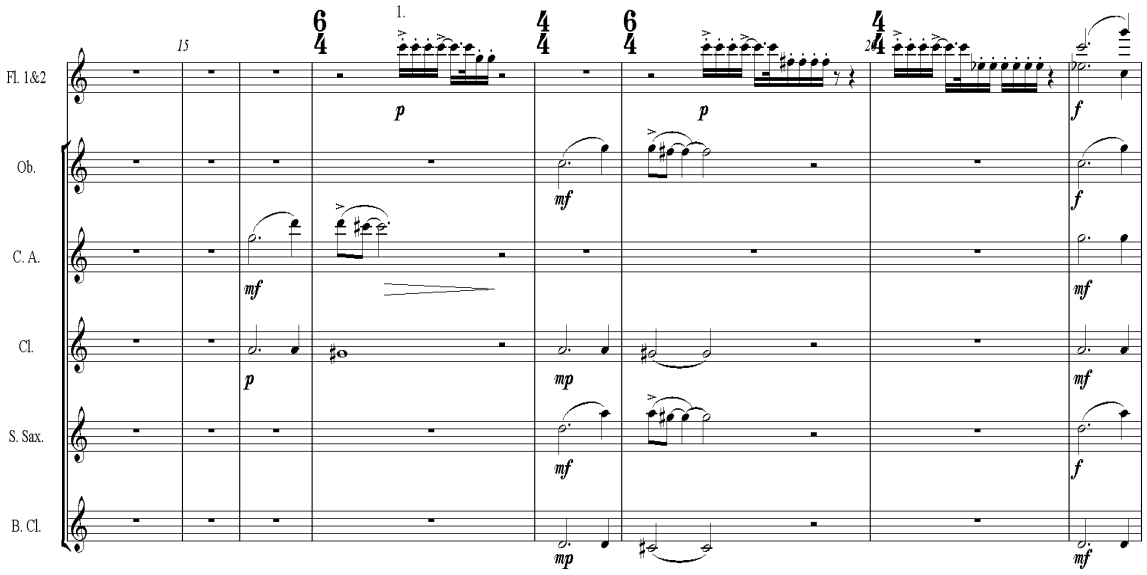
Example 1:



Bar 11-15 Viola joins the lower strings at bar 13 to play the second half of the theme that has been constructed in previous bars.

Bar 16-24 Triadic accompaniment in violas lead to arpeggiated patterns in upper strings. As the texture grows towards the woodwind enter with fragments of themes heard later (at bar 30, flute). Flute plays an additive counter melody in bars 17, 19 and 20 based on an accompaniment figure from the same section. This thematic fragment is used to sequentially develop a general orchestral crescendo resulting in a *tutti* statement in bars 23 and 24.

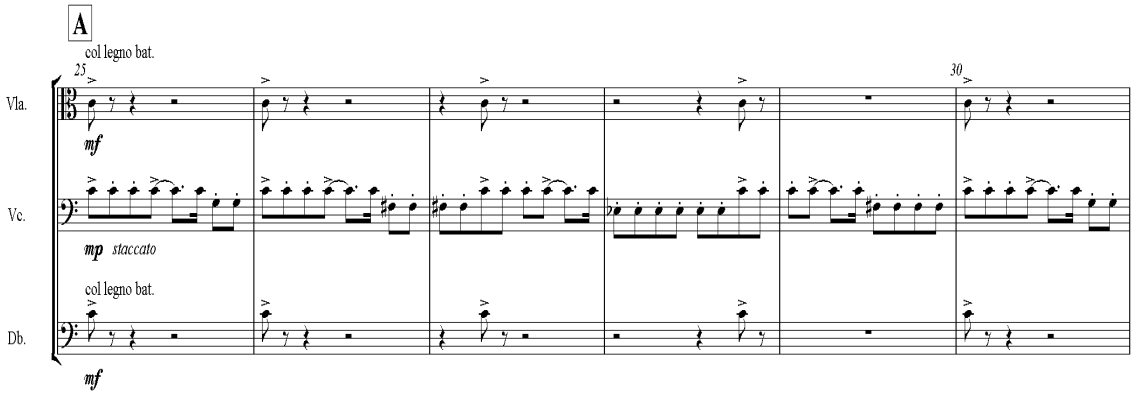
Example 2:



Section A

Bar 25-29 An accompanying rhythmic pattern begins in cello. This pattern, shown below in example 3, features sequential repeated Cs on each playing separated by an additive and subtractive process on the fifth, tritone and minor 3rd respectively. The viola and double bass emphasise the first beat of each sequence in the pattern *col legno*.

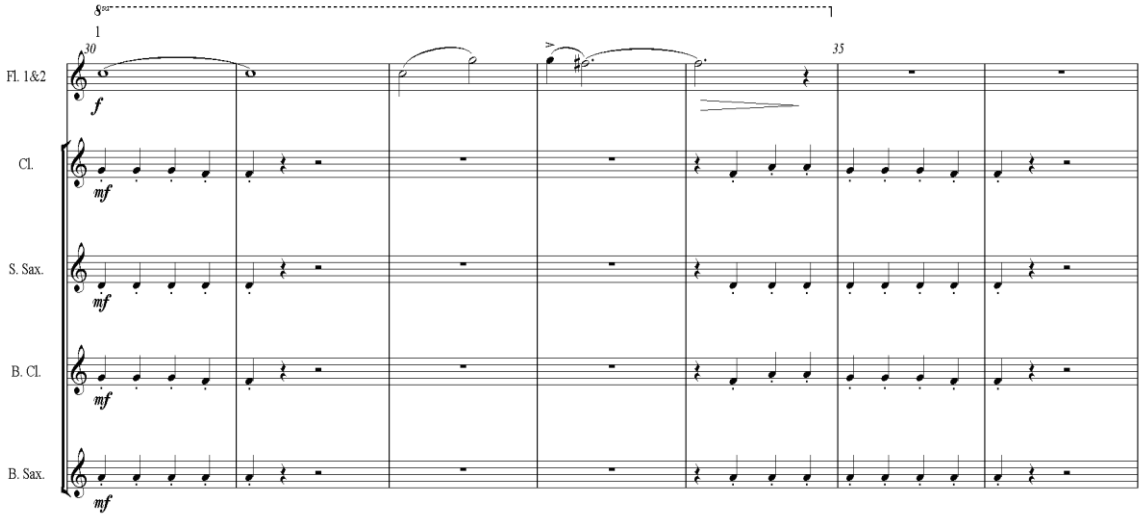
Example 3:



Bar 30-44 Two woodwind ideas enter above the string accompaniment. The first, a melody line in flute one from bar 30-34 which is answered by oboe from bar 38-42.

The second idea is another additive process that enters in bar 30 in clarinet, soprano sax, bass clarinet and baritone sax. These block chords are a recurring accompaniment feature of the piece and, in this instance, are based on quartal harmony resolving to a root/minor 3rd interval (echoing the string accompaniment).

Example 4:

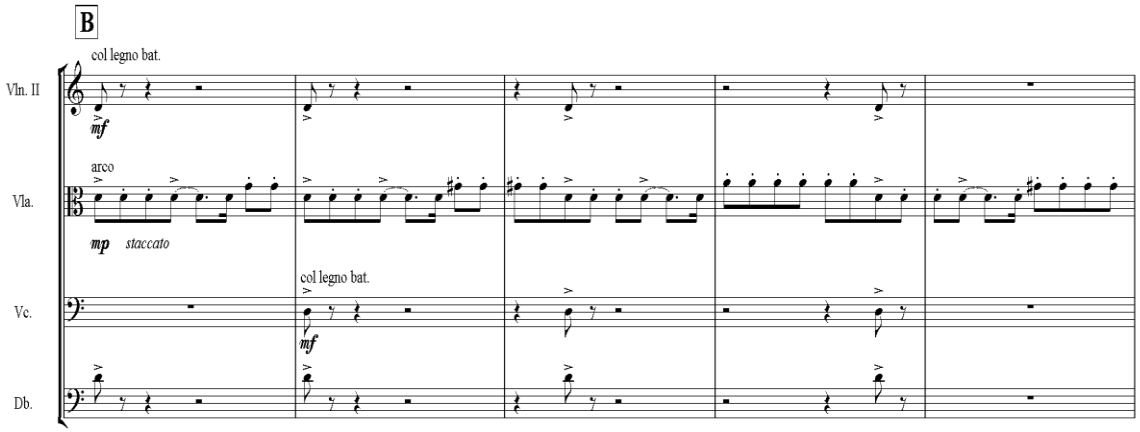


This block chordal pattern augments in length with each statement (at bars 30, as shown in example 4, however unlike other additive processes used in this piece and others in this portfolio, this additive process lengthens from the start of the phrase rather than the end of the phrase.

Section B

Bar 45-64 The harmony shifts up a major second while the texture of the string parts increase with the addition of violin two. The viola plays an inversion of the additive/subtractive pattern previously heard in cellos.

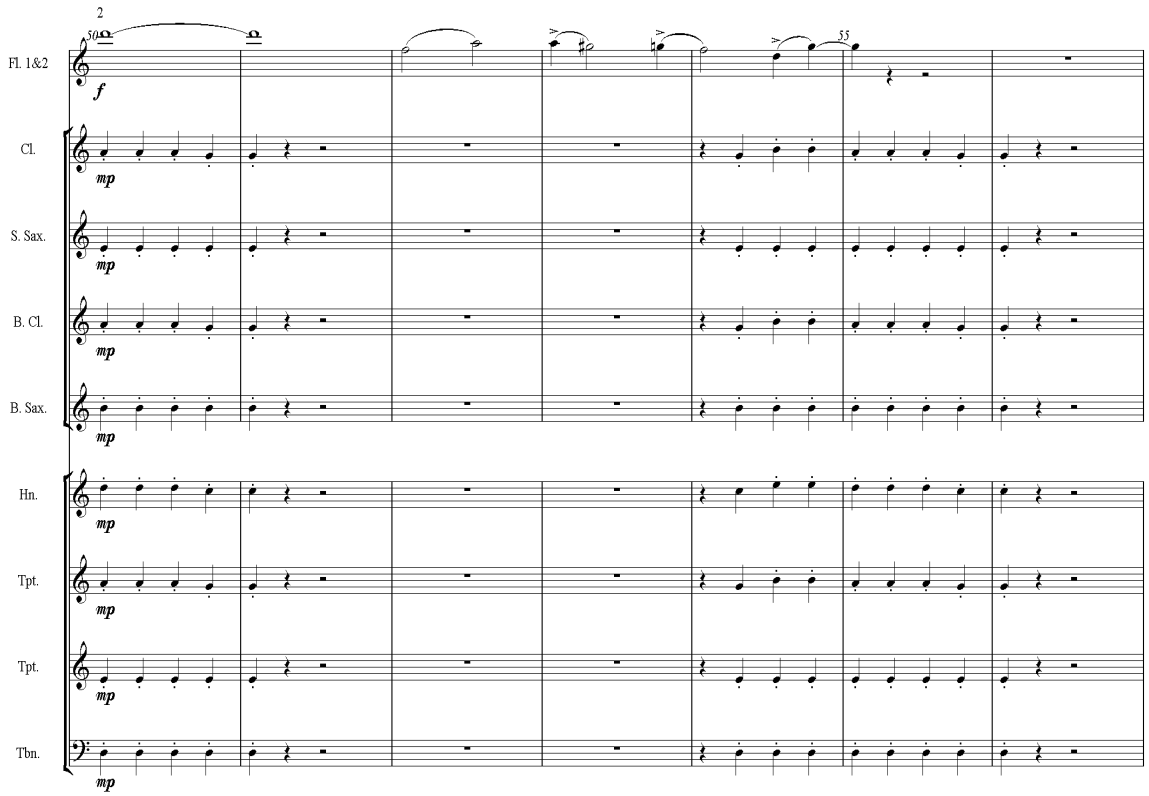
Example 5:



At bar 50 flute two plays a related melody that was played by flute one at bar 30. In a similar fashion the oboe melody heard at bar 38 is answered by the *cor anglais* at bar 58.

The texture of the woodwind parts increase at this point in line with that of the strings. The accompanying block chordal additive process is reinforced by muted brass quartet from bar 50 following the same additive pattern.

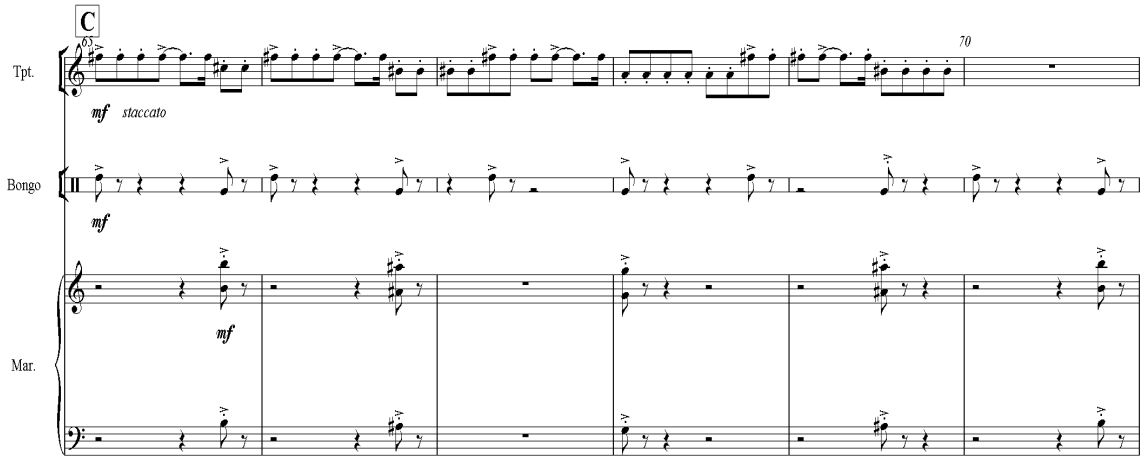
Example 6:



Section C

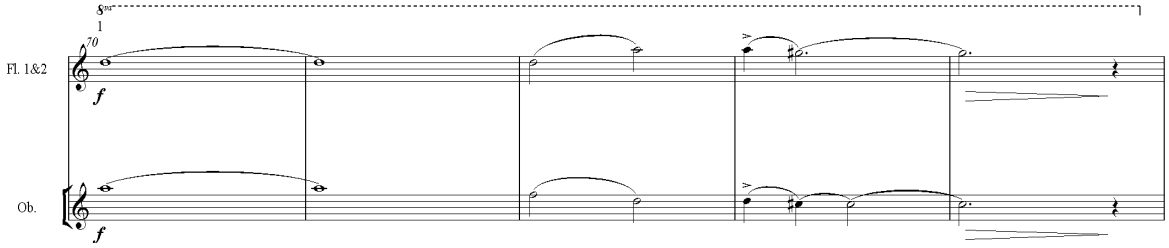
Bar 65-69 Following a further modulation the instrumentation increases once again with violin one and trumpet one taking up the additive/subtractive sequential pattern illustrated in examples 3 and 5. The remaining strings, now *arco*, along with bongo (right hand) continue to emphasise the first beat of each sequence in the pattern. As a counter-rhythmic device to this the marimba and bongo (left hand) begin punctuating the first beat of the alternating notes in the pattern, illustrated below.

Example 7:



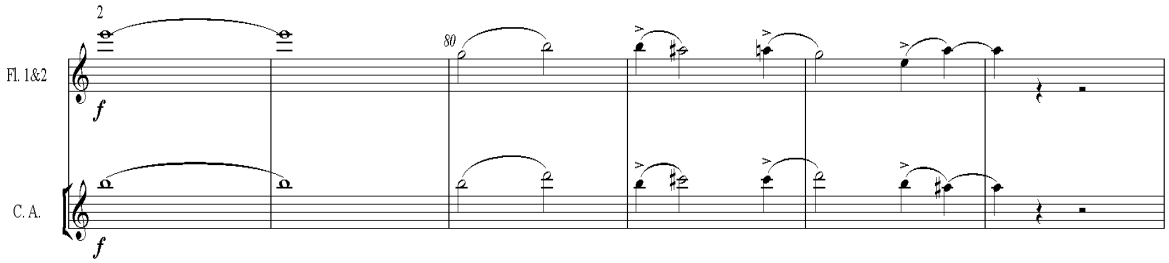
Bar 70-77 The accompaniment described above continues with the exception of the additive/subtractive sequential pattern in trumpet one which switches to trumpet two. These two parts alternate every five bars (one complete statement of the pattern) to facilitate breathing. The flute melody heard at bar 30 is heard again at a higher pitch with the oboe melody from bar 38 acting as a countermelody, illustrated in example 8.

Example 8:



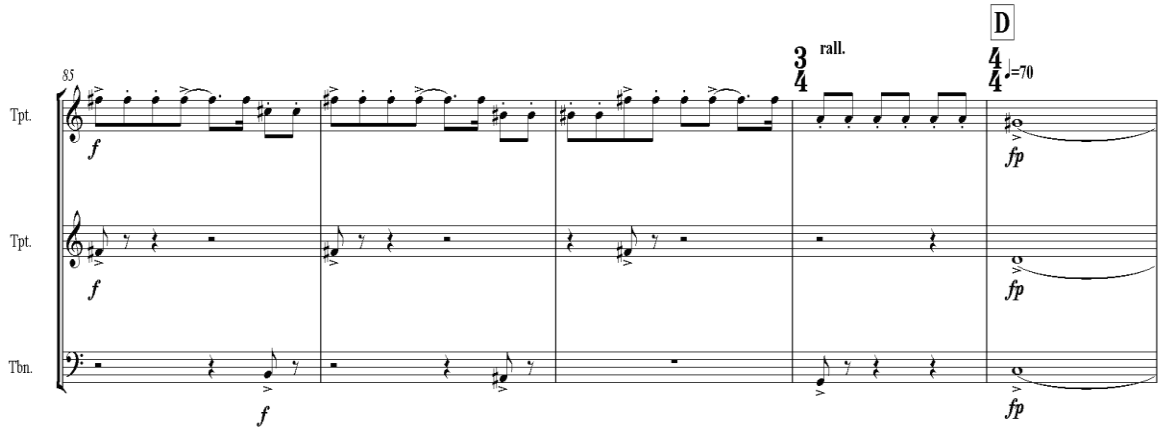
Bar 78-84 The flute two melody heard at bar 50 is heard again at a higher pitch with the *cor anglais* melody from bar 58 acting as a countermelody, shown in example 9.

Example 9:



Bar 85-88 The section culminates with three accompanying ideas to the fore. Flute one, oboe, trumpet one and violin one play a final statement of the additive/subtractive pattern. Remaining woodwind, horn, trombone, bongo and marimba emphasise the alternating pitch of the pattern, while trumpet two, timpani, bongo and remaining strings articulate the first beat of each additive sequence. Example 10 illustrates these three simultaneous accompanying ideas in the trumpets and trombone.

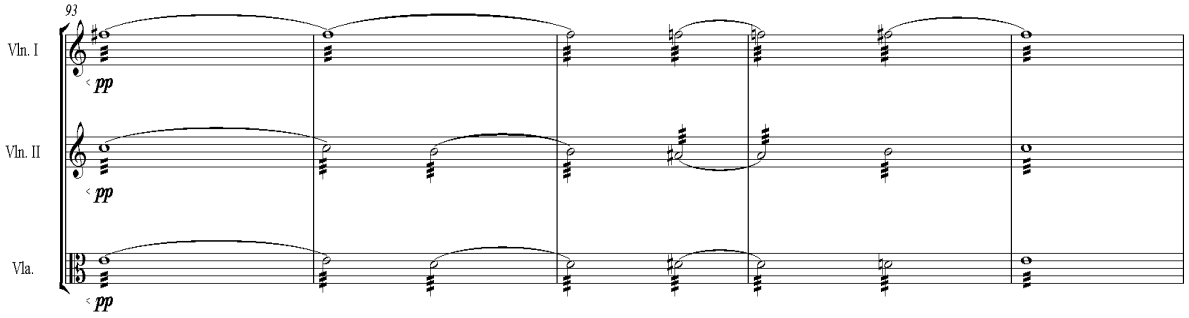
Example 10:



Section D

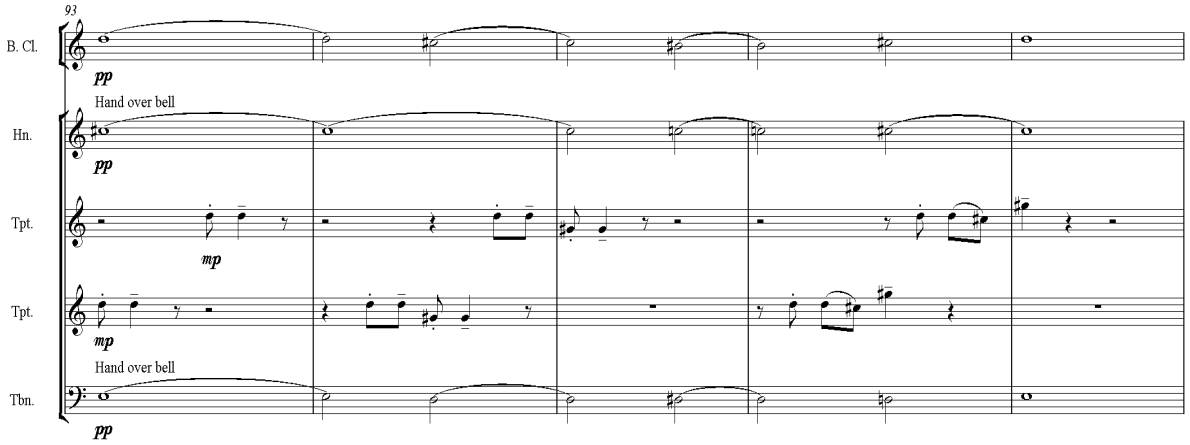
Bar 89-97 Following a *tutti* fortissimo chord that subsides to a string pianissimo a new section of the work begins. The harmony of tremolo upper strings from bar 93 is indicative of previous harmonic textures with the root and tritone heard, however this time a major 3rd is included in the chord. This harmony moves chromatically across all three parts to bar 97.

Example 11:



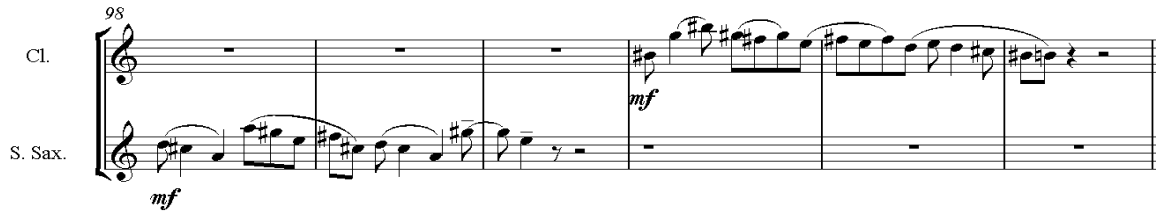
Bass clarinet, horn and trombone reinforce the tremolo strings doubling their three-part harmonic movement. Trumpet one and two enter into a brief passage of dialogue which introduces the next section of the work. These antiphonal fragments in the trumpets again use the intervals of the root and tritone as pitch source material.

Example 12:



Bar 98-103 The soprano saxophone introduces new melodic material. This syncopated and lyrical theme is answer by clarinet one at bar 101.

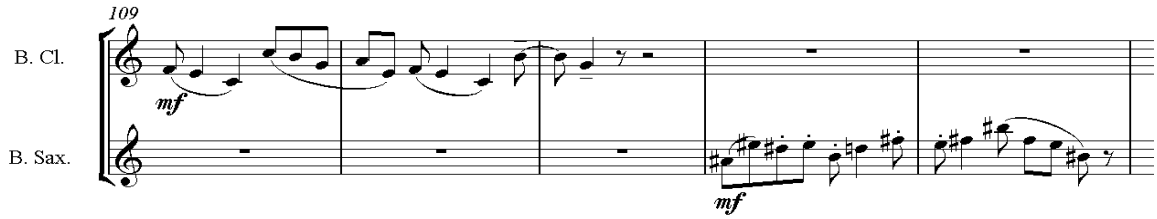
Example 13:



Bar 104-108 Similar accompaniment material to that heard at bar 93 is heard again, this time a minor third higher with cellos and double basses joining the tremolo upper strings. The accompanying timbre changes in the wind parts also with *cor anglais*, clarinet and soprano sax providing the reinforcement for the tremolo strings). The introductory dialogue previously heard between trumpets one and two at bar 93 is passed to flute one and oboe.

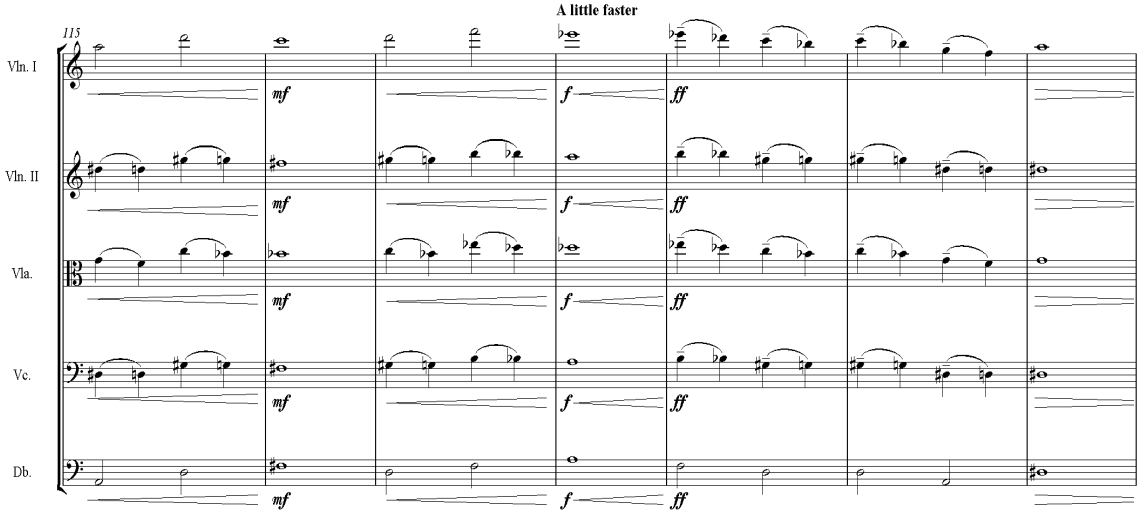
Bar 109-114 Melody heard in the soprano saxophone at bar 93 is now heard in the bass clarinet. A new answering melody is heard in baritone saxophone at bar 112.

Example 14:



Bar 115-121 The strings provide a transitional section with sequential descending movement in the inner parts. Modulating upwards with a general crescendo across the parts from bars 115-118, this link passage climaxes at bar 119 where descending sequences constructed on a retrograde of preceding bars bring the music to a sustained chord in bar 121 composed of the root, tritone and major 3rd – a transposed version of the harmony that began the section.

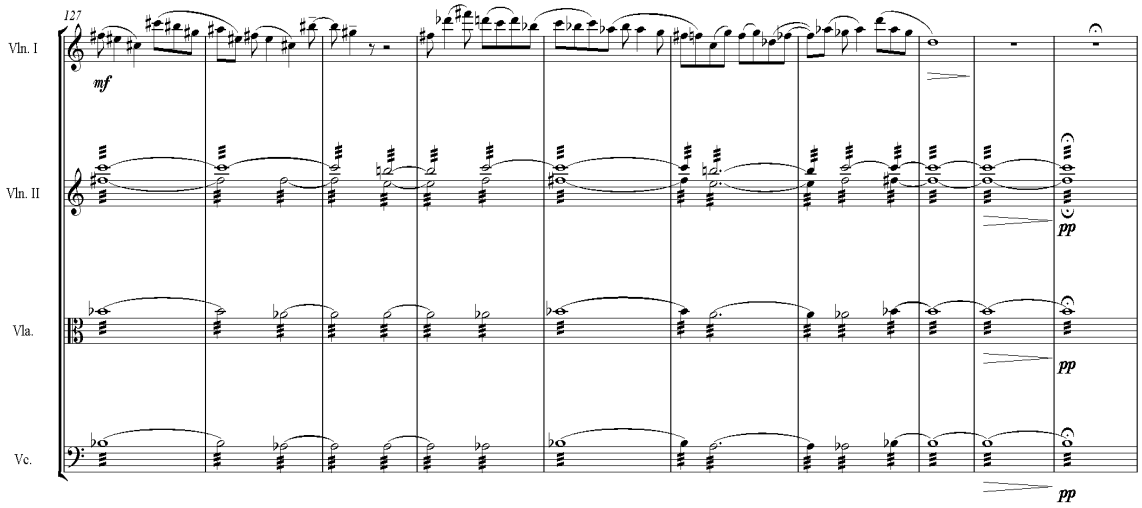
Example 15:



Bar 122-126 A codetta to the section begins with tremolo strings returning reinforced by cup-muted brass quartet. Fragmented dialogue heard previously in this section is now heard between timpani and marimba with a bowed pedal point sustained on the cymbal.

Bar 127-136 The final bars of this section feature a recapitulation of the three main themes heard within the section played by violin one with accompanying muted brass and strings (violin two divided to account for the violin one harmony line).

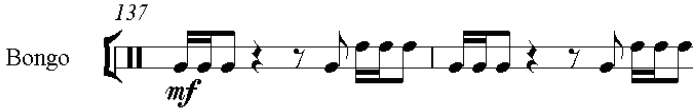
Example 16:



Section E

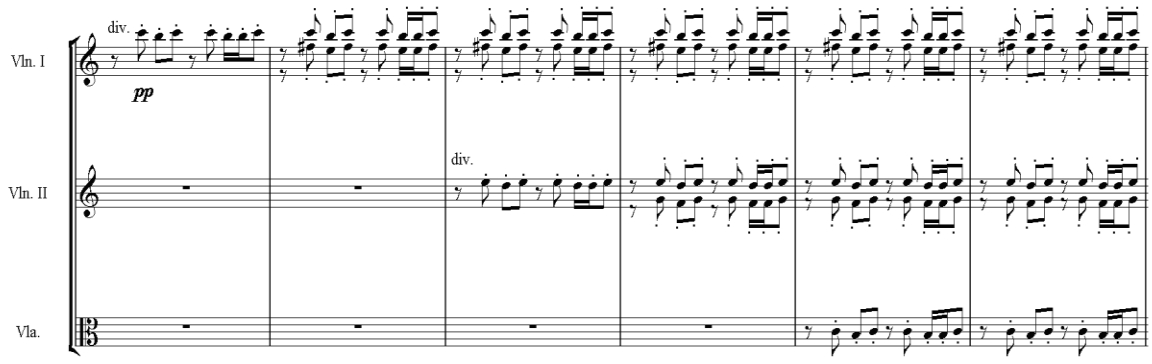
Bar 137-140 Solo bongo begins the penultimate section of the piece with a rhythmic *ostinato* that continues for much of the section.

Example 17:



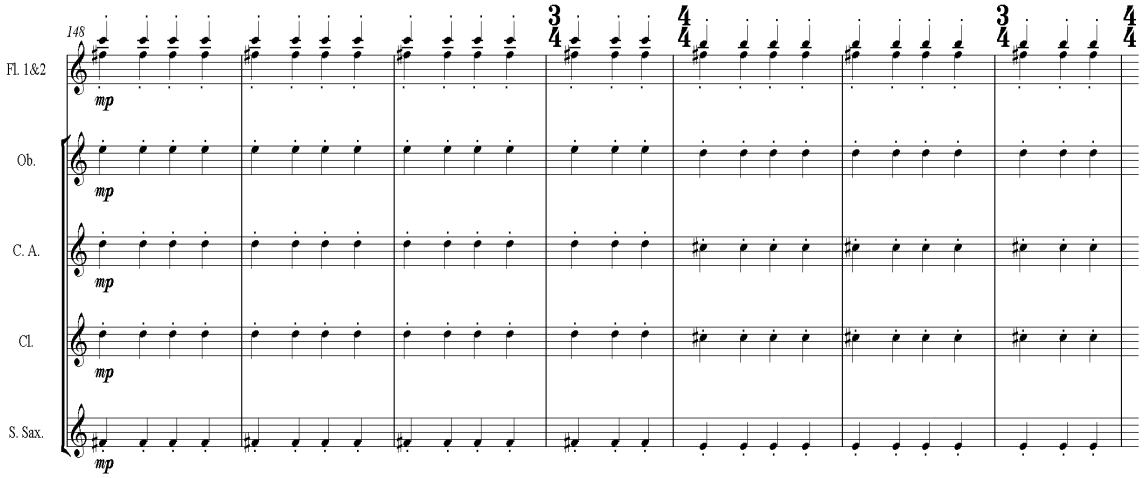
Bar 141-146 String accompaniment is introduced in rhythmic canon in violins one and two and violas. The chord created is again representative of earlier harmonic constructs and uses the root, third (major), tritone, fifth and octave arranged in interlocking harmonies.

Example 18:



Bar 147-162 A *fortissimo* chord across the woodwind, brass and percussion in bar 147 gives way to upper woodwind playing block chords against the string *ostinato*. The woodwind and strings combined follow a new subtractive/additive process in their accompaniment. Illustrated below, this process follows the rhythmic pattern outlined by the time signatures – three bars of 4/4 plus a 3/4, followed by two bars of 4/4 plus a 3/4, followed by one bar of 4/4 plus a 3/4 (a decreasing amount of one 4/4 bar each time).

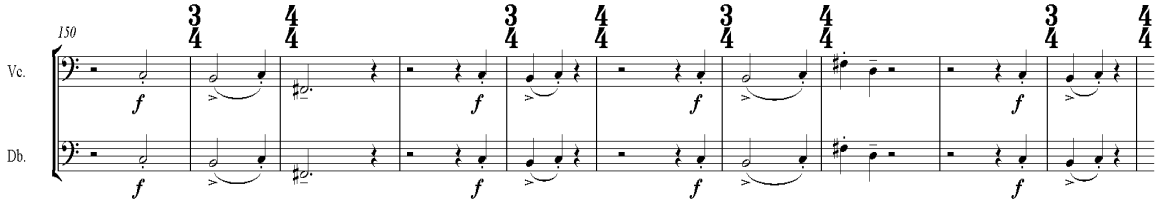
Example 19:



The harmony in this section changes with each rhythmically subtracted phrase. Having reached its lowest subtraction point of one bar of 4/4 (bar 155) the device reverses and becomes an additive process reaching its original state by bar 160 after which the woodwind 'fade out'.

Beginning at bar 150, with answering phrase at bar 155, the melody in this section is the complete version of the melody that is constructed in the lower strings in the opening bars of the piece. Each statement is succeeded by a short answering sequence (bars 153 and 158).

Example 20:

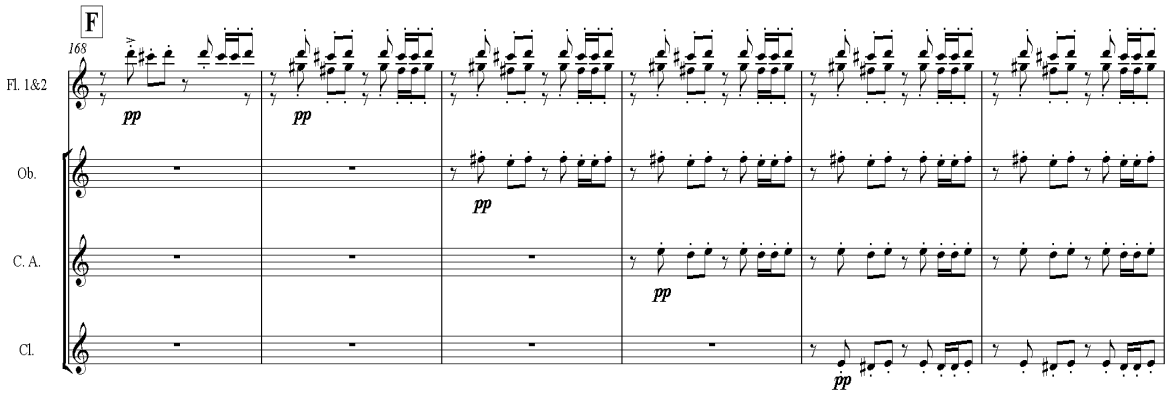


Bar 163-167 The *ostinato* string accompaniment gradually phases out in the reverse order to which it entered and, with a *tacet* bar in marimba (bar 167), leaves only violin one in bar 168.

Section F

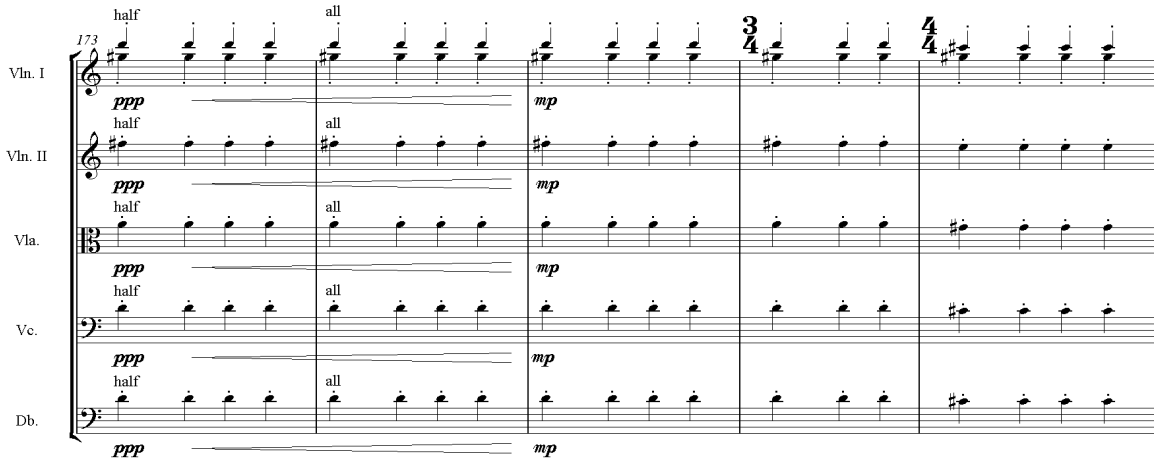
Bar 168-174 The string *ostinato* from previous bars is taken up by woodwind and enters in a similar canonic manner to its previous appearance, however this time a major second higher.

Example 21:



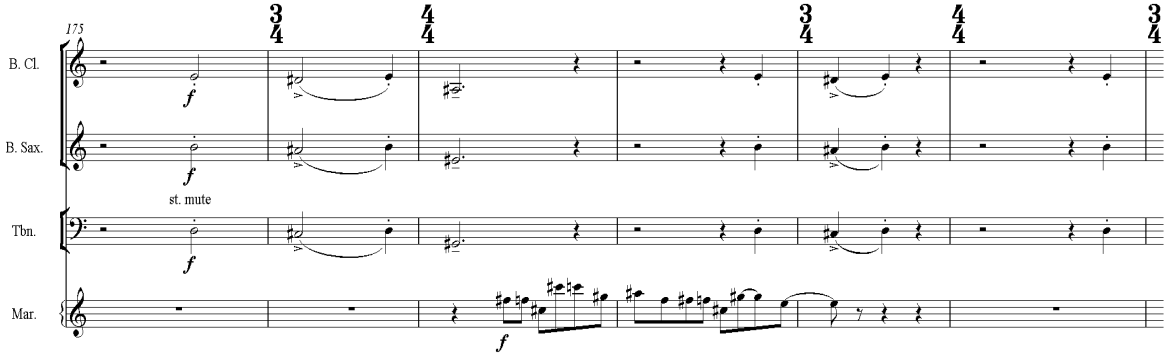
Strings, taking up the block chordal accompaniment previously played by woodwind, are directed to 'fade in' from nothing at bar 173. (To achieve this effect I scored one per desk from bar 173 with the full allotment of players joining at bar 174.)

Example 22:



Bar 175-187 The melody heard in lower strings at bar 150 is played by lower woodwind, bass clarinet and baritone saxophone, and is reinforced by straight-muted trombone at the same register.

Example 23:



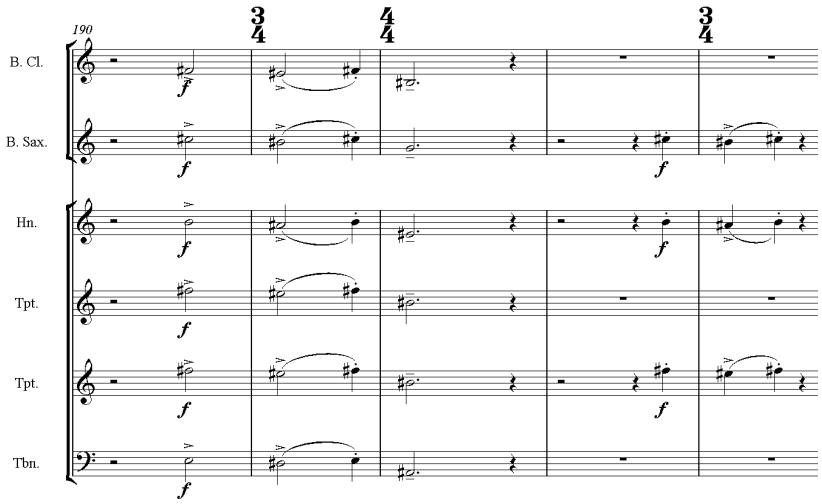
The marimba's countermelodies at bars 177 (shown in example 23), 182 and 185 are based on a distortion of the themes heard in section D of the work.

Section G

Bar 188-194 The *ostinato* pattern originally introduced by upper strings at bar 141 returns in the entire string section (with the exception of the double basses that mark time with an alternative crotchet *ostinato*) after an abrupt harmonic shift up a further major 2nd. Marimba doubles the root note of this pattern. Flutes, oboe, *cor anglais,* clarinet and soprano saxophone play the subtractive/additive block chordal pattern heard at bar 148 at a higher pitch.

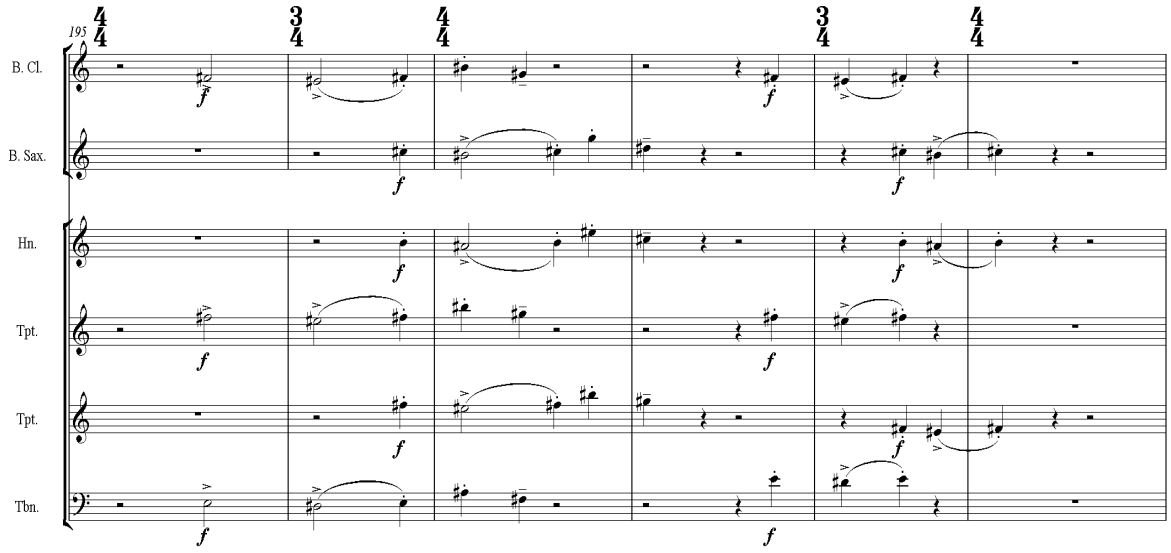
The melody is played by unison brass with bass clarinet and baritone saxophone at bar 191. An answering phrase from baritone saxophone, horn and trumpet two is heard at bar 193, illustrated below in example 24.

Example 24:



Bar 195-200 The melody instruments (outlined above) divide to form two separate trios. Bass clarinet, trumpet one and trombone playing the melody at bar 195 while baritone saxophone, horn and trumpet two provide an antiphonal statement of the melody at bar 196. These two groups again imitate each other with an answering motif at bars 198 and 199 respectively.

Example 25:



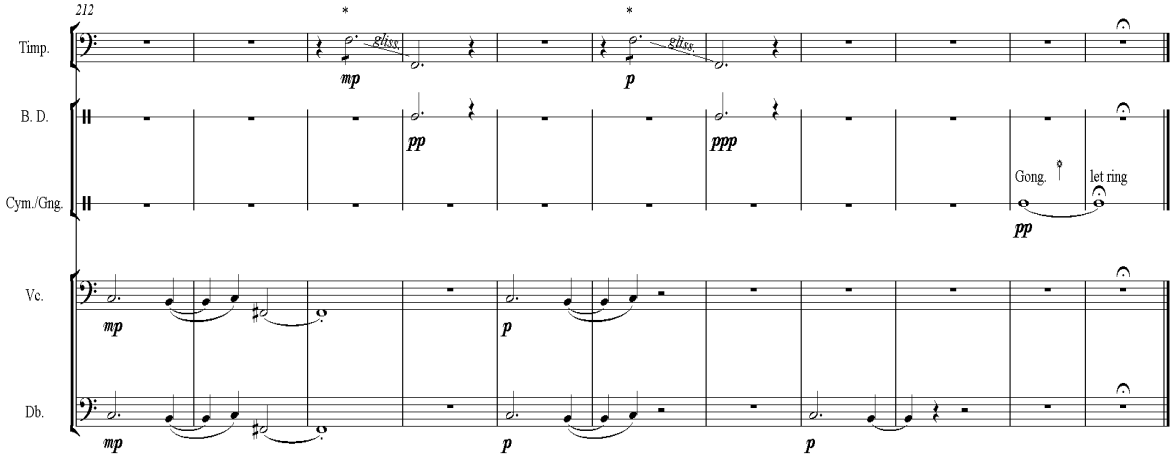
Bar 201-207 An orchestral crescendo begins gradually across the accompaniment with bass clarinet and baritone saxophone joining the block chordal woodwind at bar 202, the brass at 204 and timpani at 205 leading to a *fortissimo* bass drum and gong solo in bar 206 to end the section.

Section G

Bar 208-222 The gong solo from bar 206 is the beginning of a retrograded recapitulation of material heard at the beginning of the work. Scored to enter following the fading of the gong, the violas, cellos and double basses enter at bar 208 playing material first heard in bar 13. In a similar fashion to the beginning of the work each string entry is interspersed by descending timpani *glissandi* first heard at bar 4. In contrast to the beginning of the work

Just as the string entries at the start of the piece had gradually grown in length through means of an additive process, the end of the work gradually reduces in length by means of a subtractive process in effect at bars 212, 216 and 219. Shown below, this retrograde applies to the forces also with double basses playing the final pitches of the piece at bar 219 before a solo *pianissimo* gong strike ends the work.

Example 26:


212
Timp.
B. D.
Cym./Gng.
Vc.
Db.
gliss.
gliss.
mp
p
pp
ppp
Gong.
let ring
pp
mp
p
mp
p
p

Conclusion

Over the course of this study I have been fortunate to receive much positive and constructive advice on various guises of the submission, from initial sketches to more substantial drafts. This advice has come from various quarters including supervisors, other composers during collaborative projects and consultations, performers who oversaw my writing for practical and functional reasons, and, conductors for issues of idiomatic suitability. Additionally a substantial amount of feedback was gained in the autumn of 2009 when I submitted an initial draft of this portfolio for examination. A detailed summary of areas that required some revision and reconsideration was returned at the time. It would be remiss of me to resubmit without showing that these important points were not taken into consideration when reviewing the complete portfolio. For this reason the following detailed account of corrections carried out following considerable reflection is included under relevant headings in relation to the portfolio.

General Corrections

A general introduction and conclusion to the analysis has been included to frame the analysis. Issues such as background, influences and context were considered when preparing these additional sections along with the reworking of the analysis itself.

Within the analysis for each work headings were revised to more accurately describe the rationale for composition, for example, the heading *Concerns* was omitted in favour of *Objectives* and/or *Important Considerations.*

Appropriate consultation and collaboration with performers for each work was sought and due mention is given in the analysis where applicable. In some instances technical obstacles could be resolved through conventional research and reading. All sources have been included in the accompanying bibliography.

A sixth work, *Gloria* for Chamber Choir, has been written under the guidance of an appointed supervisor and included in the portfolio with an accompanying detailed analysis.

Corrections for Individual Works

The following is an outline of the corrections carried out to individual works in accordance with feedback provided.

Vox

Vox was reviewed substantially and altered from a four-movement fragmented work to a more complete three-movement work. Within the individual movements the following corrections were applied.

M1

- Corrected word setting.
- Piano lines were overlapped to avoid overly fragmented textures.
- Sparse piano textures (especially at the beginning) were thickened by adding to the chords that were used.
- Unstressed syllables falling on strong beats were adjusted where applicable.

M2

- Issues surrounding word setting were corrected.
- The persistent crotchet movement was varied.

M3

- Issues surrounding word setting adjusted.
- Tedious piano triads (bar 15-18) broken up.
- Enharmonic spellings reconsidered throughout.
- Repeated accidentals corrected.
- Repetitive textures altered to sustain interested.
- Cello registers and dynamics altered to stand out against piano.

Le Silence du Ciel

- Introduction shortened to avoid over-repetition (bar 10 and 11 changed).
- Fragmentary motifs (which first appear in bar 26) varied and developed using a series of inversion, retrograde and retrograde-inversion.
- String harmonics corrected following consultation with violinist: Bb required to achieve the required harmonic.

Monologue

- Long opening shortened by shortening rests to reduce predictability.
- Longer arches developed by extending more melodic sections.
- Give the piece a greater sense of flow or momentum.
- Repetition of note values reduced through use of dotted rhythms and syncopation (from letter C to D).

V

- Static nature of letter F to H altered by including development of opening 'bell-like' section at this point.
- Trombone notation in tenor clef confirmed as correct in the higher register.

Call Me Ishmael

- Consistent rhythmic patterns omitted.
- Crotales employed instead of marimba (for arpeggiated chord).
- Rhythmic variety and further timbre added to prior to letter A to vary bland harmonies.

Bibliography

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