

University of Adelaide
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**Portfolio of
Original Compositions and Exegesis:
a personal exploration of
modal processes.**

Submitted in fulfilment of the requirements
for the degree of

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Volume Two

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Volume Two

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INTRODUCTION :

A Personal Exploration of Modal Processes

The eleven works contained and discussed in this submission investigate various methods of incorporating modes into the harmonic and melodic structure of a musical work. Each work incorporates and explores various modal processes as best suited to the medium for which it is written. For this reason, a variety of ensembles is represented in the eleven works: symphony orchestra with soloist, chamber orchestra, large chamber ensemble, guitar quintet, string quartet with soprano soloist, SATBtB choir, vocal trio, string quartet, piano solo and brass ensemble. The exploration of various modal processes is accomplished through the pieces themselves, and the accompanying material is included in the submission to support this.

This submission consists of two volumes. The primary material of my submission is presented in the eight original compositions found in Volume 1. This exegesis, the three compositions found in the Appendix, and the sound recordings (all contained within Volume 2) act as secondary material, given to support the works presented in Volume 1. The eight works in Volume 1 are considered the main submission by virtue of their length and the forces for which they are written. Furthermore, these works present clear modal structures and processes that I believe may be used again, in the composition of other works. The three works contained in the Appendix are minor works that provide fewer examples of modal processes than the works in Volume 1. They are included in the submission as they were composed during my candidature and do explore some compositional processes involving modes, although to a lesser extent than the works in Volume 1. The works in Volume 1 are presented in an order that reflects the instrumentation of each work: large orchestra is followed by chamber orchestra and large chamber ensemble, followed by smaller chamber ensembles, and finishing with large and small vocal ensembles. The three works in the Appendix are presented in order of relevance to the discussion of modal processes.

The compositions found in Volume 1 (and to a lesser extent, those found in the Appendix) explore how sonorities can be transformed by applying traditional harmonic practices, in

particular modulation and key relationships, to a modal scheme, and the degree of flexibility possible within a modal framework as opposed to the major-minor system. The modal systems used in the works rely heavily upon use of the seven church modes, but there is also reference to various folk modes and synthetic modes. The exegesis offers a commentary on the genesis of the eleven works submitted in this folio. In particular, it discusses the choice of modes contained within each piece, and identifies possible causes for the resulting preference for church modes, as well as examining the different options and structures made available by the use of synthetic modes. The exegesis provides information regarding the overall structure of each work, the modal processes used, and any problems that were encountered along the way. The influence of the music of Joseph Schwantner is discussed, in particular his use of interval projections and equal interval sets.¹ Finally, each commentary attempts to show how the discoveries made during the composition of one work were used (or not used) in the composition of later works, through discussion, comparison and cross-referencing within each commentary.

¹ See pages 6-13 of this volume for further information and definitions.

SKIN-METAL-WOOD

CONCERTO FOR SOLO PERCUSSION AND ORCHESTRA :

Interval Projection and the Music of Joseph Schwantner

Three Movement Concerto for Solo Percussion and Orchestra
(Solo Per, Picc, 2 Flt, 2 Ob, Cor Ang, 2 Clt, Bass Clt, 2 Bsn, Contra Bsn, 4
Horn, 3 Tpt, 2 Ten Tbn, Bass Tbn, Tuba, 3 Perc, Timp, Harp, Strings)

The desire to compose a Percussion Concerto came from studying Joseph Schwantner's three movement *Concerto for Percussion and Orchestra*, composed for the New York Philharmonic's 150th anniversary celebrations and premiered in 1995. This work clearly displays two of the features most recognisable in Schwantner's music- the use of equal interval structures, and modes created from the combination of two chords or note sets. Schwantner's unique harmonic language, as observed in *Concerto for Percussion and Orchestra* and other works, is often based upon interval projections. These projections create note sets or modes (often synthetic, but sometimes equivalent to church or folk modes) and it is in his use of these modes that we see a preference for chords, harmonies and melodic figures built upon equal intervals.

An interval projection² occurs when one interval is superimposed upon another. A short projection of two or three notes creates a short 'note set', which can be used harmonically (vertically) or melodically (horizontally). Interval projections can create note sets consisting of as many notes as are required, until the set begins to repeat itself. Note sets, especially those of 5-6 notes or more, may operate in the same way as modes do: the tonal centre is the note upon which the projection began, and the set can be moulded and transformed using whatever means the composer sees fit. In some cases, note sets produced by certain interval projections are identical to recognisable church or exotic

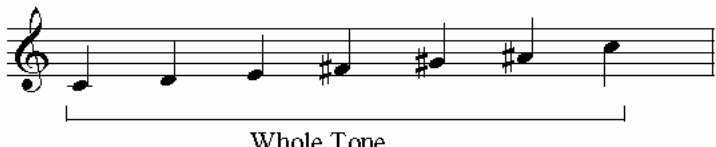
² Howard Hanson. *Harmonic Materials of Modern Music- Resources of the Tempered Scale*. (New York: Appleton-Century-Crofts Inc., 1960) pg 28
 Schwantner is by no means the first composer to use interval projections for melodic and harmonic material. In his book, Hanson provides countless examples of both the harmonic structures available through the use of projections, and also specific examples by composers ranging from Beethoven to Stravinsky.

modes. The benefit of constructing a mode in such a manner, be it traditional or synthetic, is that it is possible to create a musical work that has a focus on modes and exploration of Harmonic Modality³ *equally* alongside a focus on a particular interval. The chosen interval becomes an integral part of the work, providing a stimulus for melodic writing (linear presentation of an interval) as well as harmonic writing (triadic, quartal or quintal harmonies).

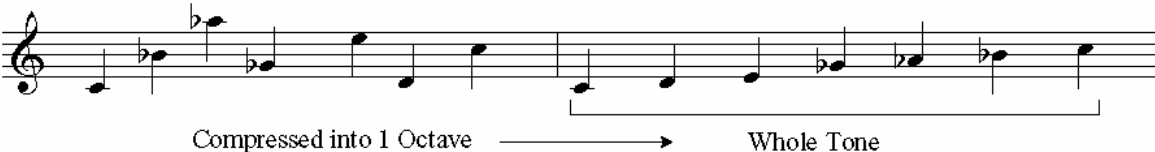
Schwantner's choice of intervals to use in a projection is specific to the aesthetic requirements of his music. The intervals he most commonly uses in projections are minor and major thirds, perfect fourths and perfect fifths. An interval is chosen depending on the sound world that is desired, as each intervallic projection creates a different colour, feel and modal suggestion. For example, Schwantner prefers major thirds for soft, gentle passages, perfect fourths for more aggressive gestures, and perfect fifths in his most lyrical music.⁴

In my own exploration of interval projections, I came to realise that not all projections result in note sets that are of great use. Projections of a major second/minor seventh result in a whole tone mode, whilst minor second/major seventh projections form a chromatic scale. Neither of these is particularly useful, unless only a short note set is selected, or a specific effect using either mode is required.

Major 2nd Projection

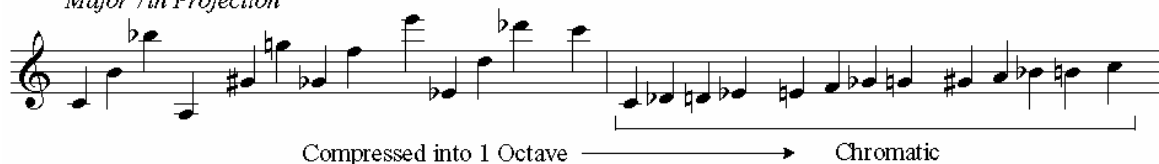


Minor 7th Projection



³ See John Vincent *The Diatonic Modes in Modern Music*. (California: Curlew Music Publishers Inc., 1974) pg vi , 14. Vincent refers to the use of Harmonic modes as the tonal language explored in the early 20th century by composers such as Debussy, Ravel, Stravinsky and Faure, who sought harmonic material beyond the major and minor scales, without exploring the 12 tone system and atonality.

⁴ Klaus Simon. Notes to *Joseph Schwantner: Chamber Music*. Trans. Keith Anderson. With Britta Stallmeister, Florian Holscher and Klaus Simon. Holst-Sinfonietta. Compact Disc. (Naxos 8.559206) pg 3.

Minor 2nd Projection*Major 7th Projection*

Major and minor thirds (together with their inversions minor and major sixths) create 3 and 4 note sets, which due to their limited note span can only be effectively used if a specific diminished (minor third/major sixth) or augmented (major third/minor sixth) effect is required.

*Major 3rd Projection**Minor 6th Projection**Minor 3rd Projection**Major 6th Projection*

It is the perfect fourth and perfect fifth projections that provided me the greatest creative potential, and these are the projections that are most commonly seen in the works included in this folio. If allowed to complete a full cycle, each projection creates a complete chromatic pitch field. However, if one selects only the first seven notes, each projection creates a church mode: perfect fifth, the most 'sharp' mode, lydian, and perfect fourth, the most 'flat' mode, locrian. The first five notes of the perfect fifth projection also provide a pentatonic pitch field.

Several of the works in this folio evolved from experiments with these projections (*Musaic*, *FourTune*, *Song Without Words* and *Elegy* from *Three Processionals*, *Song* from *Rossetti Songs*). Other works, although they do not contain interval projections, do show the relationship between interval and modes, in particular perfect fourths and the Lydian mode (*Imperfect Fourth* being the most evident of this, but also *Fanfare*).

In an effort further to widen the modal framework created by interval projection, the concerto *Skin-Metal-Wood* focuses primarily on modes created by combining two interval projections beginning on different notes; for example, by adding a major third projection beginning on F to the original one on C, a six note synthetic mode is created, featuring the intervals of major third and minor second.

This procedure of combining interval projections is a common method by which Schwantner creates a synthetic mode. In doing so, Schwantner's dual harmonic focus is the chosen interval and the mode created from the combined projections. Often, Schwantner chooses to shorten an interval projection (that is, not continue it through to when the initial tone is repeated) and combine the small note sets (usually 2 to 4 notes)

together to create a mode. Most commonly, we see this in the juxtaposition of two 3-note projections built upon different notes.

Sometimes Schwantner chooses to mix intervals in his projections, creating a note set out of alternating major and minor 3rds, or any other pair of intervals. If the intervals being projected are allowed to change, a whole new area of opportunity opens up for the creation of new note sets. One can now add chords together: major triads can be combined with minor triads of a differing root. Two diminished seventh chords of differing roots may be added together, as may any combination of seventh chords. Even chords of different intervallic constructions, such as triads and quartal chords, may be amalgamated to further increase the harmonic possibilities of the music. Schwantner's music provides us with countless examples of the harmonic possibilities available to the composer through such intervallic combinations. The following examples from various works by Schwantner demonstrate his varied usage of interval projections, and display some of the many synthetic modes created from the combination of two note sets or chords.

Use of minor 3rds:

From a Dark Millennium

Piano b. 1



Tuned Percussion b. 54



Linear presentation of two diminished 7ths
(projected minor 3rds) a semitone apart.

Use of major 3rds:

Velocities for Solo Marimba (b. 106)

Major 3rds a perfect fifth apart:
creates a stack of alternating major/minor thirds

Use of major and minor 3rds:

Velocities (b. 48) **(b. 58)**

- 1st example most clearly shows the construction-
LH takes bass/augmented triad, RH takes treble/minor 7th.
2nd example sounds identical (with exception of articulation and dynamic,) but presents pitch material in a linear, melodic way.

Use of Perfect 4ths through quartal chords:

Percussion Concerto 3rd Movt.

Marimba b. 118 Marimba b. 123 Marimba b. 129
(Also in 1st Movt.)

Various melodic passages created by combining major triads with quartal chords

Use of Perfect 5ths:

Velocities (b. 83)

A piano accompaniment score for 'Velocities (b. 83)'. The piece is in a minor key, indicated by a flat sign on the bass clef. The music consists of a continuous eighth-note pattern in both the treble and bass staves, creating a rhythmic accompaniment.

Sets of Perfect 5ths, separated by expanding intervals (Minor 3rd, Perfect 4th, Minor 6th, Minor 7th)

A musical score showing four sets of perfect fifths chords. Each set consists of two notes, a perfect fifth apart, in both the treble and bass staves. The intervals between the sets are: Minor 3rd, Perfect 4th, Minor 6th, and Minor 7th. The chords are written in a minor key.

Sparrows (Soprano b. 19)

A musical score for 'Sparrows (Soprano b. 19)'. The melody is written on a single staff. It features several intervals labeled 'P5ths' (Perfect 5ths) and two sections labeled 'Set 1' and 'Set 2'. The melody is in a minor key, indicated by a flat sign on the staff.

Melody created from 5th projection- although projection is complete, the contour of the melody and sparing G# until the end also suggests 2 sets a tone apart.

Sparrows (Piano b. 40)

A piano accompaniment score for 'Sparrows (Piano b. 40)'. The piece is in a minor key, indicated by a flat sign on the bass clef. The music consists of a repeating eighth-note pattern in both the treble and bass staves, creating a rhythmic accompaniment. The word 'etc.' is written below the bass staff.

Perfect 5ths a third apart (alternating major/minor thirds)

Minor 3rd Major 3rd Minor 3rd Major 3rd Minor 3rd Major 3rd

-Note lowest note of each pair (highlighted above)- forms a descending pattern of Major thirds a semitone apart. Schwantner continues this progression for 24 bars until the full circle of possibilities are explored.

In each movement of Schwantner's *Concerto for Percussion and Orchestra*, he uses modes that are derived from equal interval structures created from the combination of two chords or note sets. Such compositional technique is especially obvious in passages using tuned percussion, where a harmonic 'wash', created by the linear presentation of one of these sets/modes, takes the place of a distinct melody line. This acts like an upper register ostinato, which has enough rhythmic interest (through changing metre, displaced accents and syncopation) and tonal variation (through changing intervals and chords and the addition of new tones) to warrant the omission of a more traditional melodic line or phrase. Below are a couple of examples of such linear harmonic 'washes', as found in Schwantner's *Concerto for Percussion and Orchestra*. The first is from early in the first movement. Here, three percussionists (on marimba, vibraphone and xylophone) double the solo marimba line. The solo line is also doubled by the piano, harp and upper woodwinds.

Marimba, Bar 15

A Major triad
B Major triad
B Major triad
A Major triad
Creates incomplete Lydian Mode

Marimba, Bar 18

D Major
E Minor
E Minor triad
D Major triad
Creates incomplete Ionian Mode

Marimba, Bar 21

G Major
A Major triad
G Major
A Major triad
Creates incomplete Lydian Mode

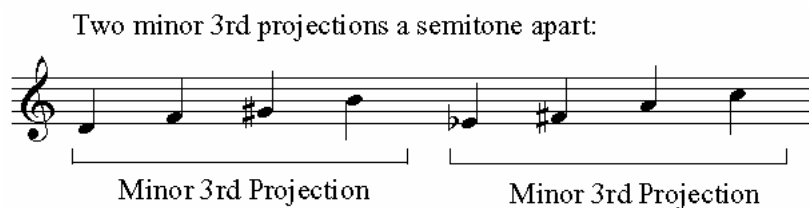
Marimba, Bar 24

D Minor
C# Dim
C# Dim
Creates incomplete D Minor Super Locrian Mode

The suspended almglocken solo in the second movement has its harmonic origins in a number of slightly different compositional procedures. The melodic contour is comparable to that of the marimba melody shown above, so its construction could be built in a similar way (the combination of two chords), but using two 7th chords rather than triads to create modal contrast. By compressing the notes of the melody into a scalar format, we discover a concealed octatonic mode, made up of alternating tones and semitones. Another possible derivation of this passage is the interlocking of two minor third projections (or diminished 7th chords) which form an octatonic mode. This explanation seems most likely, as it is in keeping with Schwantner's fascination for modes constructed by equal interval sets.

Suspended Almglocken, Bar 16

D Octatonic



As is the case in these and other examples in Schwantner's Concerto, *Skin-Metal-Wood* aims to explore the orchestral sonorities available through the doubling of tuned percussion with other percussion, strings and woodwind. In many cases, foreground melody is forfeited in favour for linear harmonic 'washes', as used by Schwantner in the above examples. *Skin-Metal-Wood* also explores how melody can be superimposed over a percussion ostinato or harmonic wash. In passages where a particular 'wash' or harmonic backdrop is continued for an extended period of time, interest is maintained by exact transposition of the ostinato by a selected interval, and the subsequent variation of linear phrases.

Schwantner's choice of interval and chord structures remains free and random throughout the three movements of his concerto. As expressed earlier, the choice of interval or chordal set seems dependent upon what mood or sonority is required at that particular time in the music. *Skin-Metal-Wood* takes a more structured approach to the selection of interval and modal material, with each movement examining one interval or chordal set. The first movement 'Skin' is based upon quintal harmonies, and the modes created by combining two three-note sets spaced in perfect fifths. The distance between the two sets is varied in order to create a diversity of modes and sonorities. The second movement 'Metal' explores the combination of two major seventh chords spaced a tone apart. A contrasting middle section in this movement transforms the major seventh chords to minor seventh chords, and thus examines the dorian mode that this combination creates. The third movement 'Wood' is largely quartal in its harmonic and melodic structure, using both small sets of notes spaced in perfect and augmented fourths, and modes created from projected perfect fourths. Each movement remains an individual entity with its own internal structure, and there is no conscious attempt to reference any phrases, intervals or ideas between different movements.

By selecting a different interval construction for each movement (1st=fifths, 2nd=thirds, 3rd=fourths) it is hoped that they each will display a sound world that is distinct and different from each other. This is assisted by the focus on different sets of percussion instruments for each movement. In each movement, the soloist plays only instruments of the type suggested by the title- in the first movement, only skin percussion (bass drum, tom toms, timbales and bongos); the second movement, only metal percussion (principally vibraphone, but also triangle, cymbals, crotales, water gong, tubular bells, tam-tam and glockenspiel); and in the third movement, wood percussion (solo marimba throughout the movement). In the first and third movements, the other percussionists are asked to play instruments other than the type suggested by the title and played by the soloist. This organization of instrumentation helps to create a structure out of the vast and varied possibilities of percussion, as well as distinguishing between the sonorities and musical language of each movement.

1st Movement: ‘Skin’

The first movement aims to be short and direct in its presentation of modal and intervallic material. As this movement was designed to feature untuned skin percussion, care was taken to ensure enough harmonic and melodic interest was generated by the orchestra to carry the soloist, yet also that the percussion part was not a mere accompaniment or obligato to an already complete and interesting orchestral piece. To avoid this, the melodic passages are kept short, the orchestration continually varies to feature different instrument families (which in turn reflects the separation of percussion families between the three movements), and short percussion solos are featured throughout the movement, as well as a short cadenza.

The harmonic structure of the movement comes from five different arrangements of two perfect-fifth projections. Each arrangement varies the distance between the two projections, altering the mode created by combining the sets, and also creating contrasting and varied tonal possibilities. These are labelled below:

A Minor 2nd = Chromatic

B Major 2nd = Pentatonic

C Minor 3rd = Hexatonic: implied Aeolian

D Major 3rd = Implied Lydian

E Perfect 4th = Implied Ionian

'Skin' is constructed of short episodes each harmonically based around one of these five sets. Variation between each episode arises through changing orchestration, modulation, and the varied harmonic inflections that occur when the mode suggested by one set contrasts with the mode suggested by the next. For example, a move from (C) Aeolian to (D) Lydian brings about a sense of lightening as the music moves from a minor flavoured to a major flavoured mode. The following examples show how each set is used to form an episode, and how the characteristics of each set help define its usage as either different from or similar to the other sets.

Set A:

Brass fanfare; Bar 9

Set A - Chromatic. Used for harsh, discordant, brutal opening



Set B:

Woodwind/Percussion Interlude; Bar 59


Set B - Pentatonic. Used for short interludes with quick modulation, as mode is too recognisable



Set C:

Tuned Percussion; Bar 17

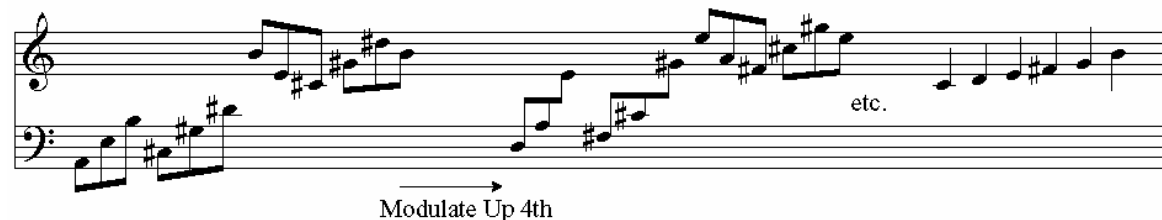
Set C - Aeolian feel. Chordal construction maintained in harmonic wash; acts also as two short 5th projections.



Set D:

Strings; Bar 49

Set D - Lydian feel. Same use as Set C, but with major inflection rather than minor.



Set E:

Strings; Bar 100

Set E - Less tones provide fewer distinguishing features, but more variation in modal possibilities. Used only briefly, suggesting Ionian and Mixolydian Modes.

The following table outlines in more detail the overall structure of the first movement: which episodes are derived from which set, and how variation occurs, through orchestration and modulation of sets. Note that the majority of modulations are to a mode related by the dominant or sub-dominant. By focussing on the implications of a harmonic modal framework, simple modulations to closely related tonal centres (for example, the dominant or sub-dominant) may offer a whole new aural palette. Such modulations exploit new harmonic options through the use of modes rather than major and minor keys, all the while keeping to a strict and recognisable harmonic structure. These borrowings from the major-minor harmonic system are common throughout all the works in this folio, and will be commented on where appropriate.⁵

Bar	Set Used	Description	Modulation
1	A	Brass fanfare.	-
17	C	Tuned percussion harmonic wash; woodwind melody.	Up 4ths
40	C	Strings harmonic wash; Brass melody.	Up 4ths
49	D	As before with added percussion, woodwind counter-melody.	Up 4ths

⁵ The different types of modulation found in the major-minor system and the harmonic modal system are discussed in detail on pages 33-34 of this volume.

57	B	Interlude- descending 5 note sets in woodwind and tuned percussion.	Down major 6ths
59	A	Brass fanfare.	Up 5th (dominant) from previous fanfare.
69	C	Woodwind harmonic wash with string accompaniment, brief melodic fragments in brass.	Up 5ths
86	B	Interlude- descending 5 note sets in woodwind, pizzicato strings and tuned percussion.	Down major 6ths
88	C	Tutti orchestra.	Up 5ths
94	D	More tuned percussion, less heavy orchestra.	Up 5ths
100	E	Predominantly strings with woodwind melody.	Up 5ths and 4ths
112	-	Percussion Cadenza	-
122	A and E	Brass fanfare (A) and woodwind/strings (E)	Up 4ths

2nd Movement: 'Metal'

The mode created by combining two major 7th chords a tone apart is an eight-note mode, most easily described as a Lydian mode with an added semitone above the tonic (or a flattened second).⁶ This is the chordal structure and mode from which the majority of the second movement, 'Metal' is derived. The eight-note mode gives the opportunity for richer sounds and a greater possibility in harmony than a seven note mode.



The vibraphone solo at the start of the movement modulates freely from one note set to another. Sometimes, the desire for a particular new tone will determine the choice of a new note set. Often however, note sets/modes modulate by a consistent interval, as is the case at the beginning of this movement. The vibraphone solo, which is taken over by strings at Bar 11, modulates up a perfect fourth (to the sub-dominant) each time a new note set is required. The diagram below shows this melodic theme and the various note sets from which it is constructed.

Opening Theme

The diagram shows the opening theme of the movement. It features two major 7th chords (C major 7th and D major 7th) followed by a vibraphone solo starting at Bar 1. The vibraphone solo is a melodic line that modulates up a perfect fourth (to the sub-dominant) each time a new note set is required.

⁶ This same synthetic mode is used in the second section of *Musaic* (see page 46), however in this instance its genesis is different. A comparison of the presentation of this mode in each of these pieces shows how the intervallic construction of a mode can affect its usage, especially through the intervals it most clearly pronounces.

F and G Major 7th B \flat and C Major 7th

Strings Bar 11

E \flat and F Major 7th

Modulation of Sets by Perfect Fourths

C F B \flat E \flat

Up 4th Up 4th Up 4th

This theme returns in various guises throughout the movement. Another of the main ideas in ‘Metal’ begins at bar 57. For a number of bars, the harmonic accompaniment appears to be in a Lydian mode. This mode results from combining two major triads a tone apart, and appears in the running harp and string accompaniment as a five-note 5th projection. As the accompaniment grows in exuberance and strength, the harmonic backdrop builds from the initial eight quavers to sixteen semiquavers, amongst which are the added tones to build the note sets up to combined major 7th chords. Heard at first only in the high woodwind, this complete note set is heard in the solo vibraphone at the start of the next section at bar 107. As in the opening 20 bars, the note sets modulate up by perfect fourths.

Harp/Strings Bar 37 Bar 65 Bar 71; Glock

C and D Major Triads F and G Major Triads

Modulate Up 4th Modulate Up 4th

Bar 83; Woodwind Bar 93

B \flat and C Major 7ths E \flat and F Major 7ths

Modulate Up 4th

At bar 200, the harmonic structure of the work changes for the first and only time. Here begins a canon, starting with only the violins, using Ab dorian mode. This mode is derived from the combination of two minor 7th chords.

Combined = Dorian Mode

2 Minor 7th Chords

The canon continues, modulating to the dominant (up a fifth) upon the completion of the main theme. Through this modal modulation, the canon passes through five different modes before returning to themes heard earlier in the movement.

3rd Movement: 'Wood'

In regards to intervallic structure and the repetition and modulation of note sets, 'Wood' is less restricted and more improvisational in its nature than the earlier two movements. The entire movement spawned from two initial ideas: the first is a six-bar, four-note melody for marimba, constructed from two perfect fourths a tone apart. The theme needed to have enough rhythmic vitality to warrant repetition, but also be simple enough to be lengthened, shortened, added to and generally rearranged, without losing its flavour and recognisable features.

Marimba Theme

2 Perfect 4ths 4 Note set-Tetratonic

This opening theme is gradually built upon by the marimba and the rest of the orchestra, adding first a syncopated bass line of fourths to the original melody, then adding fourths above the melody, followed by another layer of 4ths again. At bar 33, a countermelody is introduced in the woodwind. This uses all the tones from the marimba melody (when harmonised by a single fourth) in a linear, melodic fashion.

Countermelody

P4th

As more layers of fourths are added and the harmonic palate changes, so too does the modal inflection of the music, moving from its tetratonic beginnings, through to pentatonic and then dorian modes. At all times, the notes added are included due to their quartal relationships with either a melody, counter melody or bass line. In this way, the modal inflections produced are coincidental, and not the main focus of the music.

Marimba Melody in Fourths (bar 15)

Quartal chord Pentatonic and 4th

Marimba Melody in Quartal chords (bar 27, split between Clarinet, Flute and Marimba)

3 Fourths Dorian (incomplete)

The second idea was in creating a cadenza for marimba that flowed quickly and smoothly between a number of varied themes. Each of these ideas was composed as a separate and unique entity, exploring techniques possible on the marimba, various rhythmic configurations, challenging scale and arpeggio passages, and contrasting harmonic arrangements. Each individual idea has one thing in common- it is related in some way to the intervals of perfect and augmented fourths. These ideas were then transposed where needed and grouped together to create the marimba cadenza. Some of the individual ideas are referenced, repeated and developed in the main body of the movement. The diagrams on the following pages show the relationship between themes in the main body of the third movement and the cadenza, and points out their relationship to the overall intervallic theme of fourths that dominates the entire movement.

Marimba Bar 61 Cadenza Bar 218

Emphasise $\text{♩} \cdot \text{♩} \text{♩}$ rhythm (main rhythmic motive); 2 Perfect 4ths a tone, then a semitone apart.
Interlocking chords easier to play when one includes all/some black keys.

Marimba Bar 68 Cadenza Bar 280

Perfect 4ths in Arch contour.
Minor 7ths in Cadenza =
2 Perfect Fourths
(ie. C-F-B \flat).

Bar 68 extends rhythmic motive
to $\text{♩} \cdot \text{♩} \text{♩}$

Marimba Bar 89

Cadenza Bar 256

Three-note fourth projections etc.

Maintains $\text{♩} \cdot \text{♩} \text{♩}$ rhythm, highlighting change to compound time and straight ♩ .
Change of time signature brings with it a new set of notes.

Marimba Bar 155 Cadenza Bar 309

2 three note chords, notes interspersed and overlapping to create a wave-like gesture.
Chords are either quartal (Q) or consist of at least one 4th.

Marimba/Woodwind Bar 176 Cadenza Bar 233

Cadenza Bar 300

Sets of Perfect Fourths (3 or 4 notes), either descending or ascending, moving by tones or semitones.

Much of the music discussed up to this point has related to the interval of a fourth through harmonic connections. The woodwind at bar 63 introduce a second melodic theme, featuring melodic perfect fourth intervals. This acts as another link between the various sections of the piece, and allows for development of a linear melody, a refreshing break from the countless harmonic-based themes and harmonic fourth relationships.

2nd Melodic Theme

Flute/Clarinet, Bar 63

Perfect 4ths Perfect 4ths P4th

Trumpet, Bar 159

Perfect 4ths Perfect 4ths P4th

Horn, Bar 188

Perfect 4ths Perfect 4ths Perfect 4ths Aug. 4th

The entire third movement consists of interspersing various statements of the original marimba theme with episodes (some without marimba in the primary role) related to themes heard in the cadenza. The table below summarises this structure, describing briefly the differences between each recapitulation of the opening theme, and the major features of the episodes between them.

Bar(s)	Section	Description	Role of Soloist
1-60	Theme	No Modulation-all in C. Gradual build with brief interruption (bar 41).	Main theme.
61-88	Interlude 1	Woodwind introduce and develop 2 nd melodic theme.	Two Perfect 4ths a tone apart, emphasising ♩. ♩. ♩
89-113	Interlude 2	♩. ♩. ♩ rhythm with compound interruption, repeated 3 times with gradual build of fourths and varied orchestration.	Introduces rhythmic and melodic idea, before changing to a countermelody.
114-122	Interlude 3	2 nd melodic theme in high strings, accompanied by ♩. ♩. ♩	None
123-128	Marimba Interlude	Sparse accompaniment only- descending quartal chords.	Virtuosic scale runs.
129-148	Theme (2)	Brass introduce main theme in C, orchestra gradually builds before modulating up by fourths, first to F, then to Bb.	Gradual development of a running solo line in ♩ and ♩.

149-154	Climax of Theme	Call and response of two quartal sets a tone apart, between marimba and the orchestra.	Marimba doubled by low strings, Harp and Percussion- otherwise solo.
155-177	Interlude 4	Two variations on 2 nd melodic theme in brass, accompanied by shimmering strings and harp.	Two fourth-related chords interspersed and overlapped to create wave-like accompaniment.
178-193	Interlude 5	Brass ♩. ♩. ♩ rhythm repeated twice, second time with high strings adding 2 nd melodic theme. Horns then build melodic theme to climax.	Accompany ♩. ♩. ♩ rhythm with brass, then return to wave accompaniment for horns.
194-195	Marimba Interlude	No Orchestra.	Fourths descending by whole tones.
196-217	Theme (3)	Countermelody immediately in woodwind. All in B, no modulation. Quick build as opening theme heard in high brass and tuned percussion.	New part, emphasising rhythm ♩. ♩. ♩ ♩
218-369	Cadenza	No Orchestra	Marimba Cadenza
370-391	Theme (4)	Unison and Octave strings play opening theme. Gradual build with no modulation, using previous material. End with recap of Climax (bars 151-56)	Counter melody in octaves, before return to the quartal chords of the climax in last four bars.

ROY G BIV : Experiments in Strict Modal Organisation

*A setting of the poem 'ROY G BIV' by Peter Goldsworthy,
for Soprano and Chamber Orchestra (Flt, Ob, Clt, Bsn, Hrn, Vln1, Vln 2, Vla,
Vc, Db, Harp and Percussion.)*

This Chamber Orchestra setting of Adelaide author Peter Goldsworthy's seven verse poem *ROY G BIV* is an attempt cohesively to link the thematic structure of a literary work with the harmonic modal construction of a musical work. Goldsworthy's poem takes its title from the acronym used to remember the colours of the rainbow and their order: Red, Orange, Yellow, Green, Blue, Indigo and Violet. Each of the seven verses of the poem devotes itself to the discussion of the relationship between the colour of its title and the physical, emotional and aesthetic world.

The text of *ROY G BIV* is saturated with references to synaesthesia, a condition where one sensory modality causes perception in another modality. In other words, a person experiences a mixing of the senses or 'co-sensation', whereby a colour sensation is brought on either by sight (of something other than the colour itself, ie. a letter of the alphabet) sound, taste or smell. The form of synaesthesia addressed in *ROY G BIV* is when a sound causes a colour sensation.⁷ This suggestion is seen in the following two examples.

“Indigo is another sound that's justice to it's sight
A noise that looks like inky dusks...”⁸

“More cello coloured than viola
More iodine than violin
Violet is the bloom of the double bass wavelength...”⁹

⁷ It is important to note that synaesthesiac sensations such as those described or suggested in *ROY G BIV* are purely subjective, and the effectiveness of the poetry of Goldsworthy's lyrics and the music they are set to does not rely upon an understanding or experience of synaesthesia.

⁸ Peter Goldsworthy. *New Selected Poems*. (Sydney: Duffy & Snellgrove, 2001), 34

⁹ Goldsworthy 34.

In order to suggest the theme of co-sensation, it was decided that each verse of the poem would be set using one mode. The original plan involved creating a synthetic mode for each verse, as well as specifying a unique instrument, tempo and chord that would suitably express the sentiment of the words of each verse and represent the colour currently under discussion. This plan was abandoned as the proposed structure became much too convoluted, and the many conditions placed upon the composition of the music became a hindrance rather than helpful guidelines. The new, simplified structure involved using the seven church modes to represent the seven colours. Just as the colours appear in their correct order in the poem, so to the modes are kept in their ‘theoretical’ order of Lydian to Locrian. Starting with the sharpest of modes and gradually adding flats creates this order, shown below, which reveals a gradual sound progression from the “brightest” mode to the “darkest” mode,¹⁰ particularly when played over a constant bass.

Modal Shift from light to dark:

The image displays seven musical staves, each representing a church mode. The modes are arranged in three rows. The first row contains Lydian (1#), Ionian (Major- 0# or b), and Mixolydian (1b). The second row contains Dorian (2b) and Aeolian (3b). The third row contains Phrygian (4b) and Locrian (5b). Each staff shows a sequence of notes on a five-line treble clef staff, illustrating the characteristic scale of each mode. The notes are: Lydian (C, D, E, F#, G, A, B), Ionian (C, D, E, F, G, A, B), Mixolydian (C, D, E, F, G, A, Bb), Dorian (C, D, Eb, F, G, A, B), Aeolian (C, D, Eb, F, G, Ab, Bb), Phrygian (C, Db, Eb, F, G, Ab, Bb), and Locrian (C, Db, Eb, F, G, Ab, Bb).

Alexander Scriabin was one of many composers and musicians who claimed to possess and was fascinated by synaesthesia.¹¹ Infamously, he took his fascination further than most in his 1911 orchestral work ‘Prometheus’, in which a colour organ projected colours

¹⁰ Vincent Persichetti *Twentieth Century Harmony – Creative Aspects and Practice*. (London: Faber and Faber, 1962) 35.

Note that along with the condition of synaesthesia, one’s perception of this kind of modal ‘colour change’ remains purely subjective.

¹¹ It is fitting to note here that the music and compositional approaches of Messiaen, the most famous case of synaesthesia in music history, has not influenced the composition of my work.

to match his music.¹² Referencing this work and its creator, the Prometheus mode (also referred to as a Lydian-dominant mode) is used in *ROY G BIV* for both the extended introduction and the resolution at the conclusion of ‘Violet’. The notes of the Prometheus mode in C are also used individually as the tonics upon which each of the seven church modes are built. Thus, the following modal structure is formed:

Modes used in ROY G BIV

The image displays seven musical staves, each representing a different mode. The first staff is labeled 'Prometheus Mode' and shows a scale of notes: C, D, E, F#, G, A, B, C. The subsequent seven staves are labeled with their respective modes and colors: C Lydian - Red, D Ionian - Orange, E Mixolydian - Yellow, F# Dorian - Green, A Aeolian - Blue, Bb Phrygian - Indigo, and C Locrian - Violet. Each staff shows the characteristic interval structure of that mode.

This modal structure proved to be a more than appropriate base for the piece. The brighter, ‘happier’ sounds available in the major modes suited the light, whimsical texts of orange and yellow, whilst the darker sounds of the minor modes matched the richer words and melancholy tone of blue, indigo and violet. Green, set apart as an individual letter in the acronym, as well as the central colour in the set of seven, acts as a turning point. The Dorian mode works well for introducing the beginning of the minor sounds, whilst retaining a lighter, ‘folky’ feel due to the major sixth interval.

ROY G BIV was the first work in which I adhered to a strict modal framework throughout the entirety of a piece. It became necessary at this point to differentiate between what I was attempting to achieve in this work – keeping each verse of the poem within the modal

¹² Gerald Abraham. ‘The Apogee and Decline of Romanticism: 1890-1914.’ In *The Modern Age 1890-1960*. Martin Cooper, ed. (London: Oxford University Press, 1974) 35-36.

confines of one specified church mode, without modulation to a mode containing different tones- and other modal modulations, where new tones and tonal centres are introduced.

Modulation in both the major-minor and the harmonic modal systems takes place when a minimum of two of the following variables (tonal centre, key signature and mode type) is changed. This then means that there are four different types of modulation available within both tonal/modal systems. For the purposes of this commentary, each of the four possible modulations within the Harmonic Modal system have been given one of the following titles.

The first is taken from John Vincent's treatises on modal theory.¹³ **Interchangeable** modes occur when only the tonal centre remains constant. This is the modal equivalent of parallel major-minor keys.

The title **Related** or **Relative Modes** comes directly from the major-minor system and operates the same way as relative major-minor scales- they have the same key signature, but different tonal centres and mode types.

Modal Modulation is a term common in modal theory with various opposing definitions, but my discussions in this exegesis will use the definition given by Persichetti¹⁴ as it best serves to differentiate between the four types of modal modulation discussed in this folio and exegesis. Modal modulation occurs when both the key signature and tonal centre vary, but the mode type remains the same- the equivalent of a standard modulation from tonic to dominant in any major or minor key.

Lastly, if all three variables change, we have an **Unrelated** modulation. As there can be a great or small distance between two unrelated modes, it becomes necessary to stipulate whether an unrelated modulation is close or distant. One does this by considering how many new tones are introduced once the modulation has taken place. For instance, a move from A dorian (F#) to E phrygian (no # or b) is a close unrelated modulation, as only one

¹³ Refer to Chapter 4 of Vincent *The Diatonic Modes in Modern Music*.

¹⁴ Persichetti 40.

An differing description of Modal Modulation is given by Howard Hanson in *Harmonic Materials of Modern Music- Resources of the Tempered Scale*. (New York: Appleton-Century-Crofts Inc., 1960) 57.

new tone is introduced. By comparison, modulating from A Lydian (F#,C#,G# and D#) to C Mixolydian (Bb) involves a distant unrelated modulation, as many more new tones (five) are introduced.

The following table displays the different types of modulation, and their comparison in the major-minor system.

	Modulation Type	Tonal Centre	Key Signature	Mode Type
Major/Minor	Relative ¹⁵ (eg. C Major-A minor)	✗	✓	✗
	Parallel (D Major-D minor)	✓	✗	✗
	Common Modulation (C Major-G Major)	✗	✗	✓
	Uncommon Modulation (F Major-E minor)	✗	✗	✗
Harmonic Modal	Interchangeable (C Dorian-C Lydian)	✓	✗	✗
	Relative (D Phrygian-F Mixolydian)	✗	✓	✗
	Modal Modulation (A Aeolian-C Aeolian)	✗	✗	✓
	Unrelated/Distant (G Lydian-B flat Dorian)	✗	✗	✗

¹⁵ Note that the description of relative major and minor scales having the same key signature is dependant upon the use of the natural minor rather than the harmonic minor scale. 'Relative' modes in the harmonic modal system are unique, as they are the only modal relationship where by no new tones are introduced upon modulation.

ROY G BIV is unique in this folio of compositions, in that it is the only work that disallows modulation within each defined section of the work.¹⁶ Various modal inflections can be found within each verse as bass notes emphasise new and brief tonal centres. Clear examples of modulation in *ROY G BIV* are confined to the movement from one verse to another, where the music transfers to the designated mode for that verse/colour, built upon the next note of the prometheus mode. This progression of modes includes both close unrelated modulations (eg. from Red through to Green, one sharp is added at each mode change) and further removed modulations (eg. the change from the four sharps of Green to all naturals at Blue). However, the structure avoids interchangeable and related modes, thus allowing at least one new tone as well as a new tonal centre to be introduced at each colour change. This allows each colour/mode to maintain its individuality from adjacent colours/modes, and to help create the movement and renewed interest required in a 20-minute work.

Of special note is the opening theme, heard first in the clarinet, then repeated with an echo an octave higher in the flute. The notes of this theme were the first composed for the piece, and originally constituted the melody of the opening lines of my personal favourite verse, 'Violet'. Following the refinement of the structure of the work, the melody was transposed into a C locrian mode, and is heard in this mode unaccompanied (except a few pedal tones in the strings) at bar 426, echoing the C prometheus version that opens the piece at bar 2. This idea of 'book-ending' a work with a recognisable, repeated theme is common in my compositions, as I feel this type of internal referencing helps to create a balanced structure, particularly in longer works.

¹⁶ A close comparison is 'Chanson' from *A Woman's Song* (see pages 60-61) where the entire song makes free use of the pitches of D major, yet each verse emphasises a different tonal centre, thereby suggesting a series of related modes.

Clarinet Bar 2 - C Prometheus

Soprano Bar 426- C Locrian

More cel-lo col-oured than vi - o - la_ More i - o dine_ than vi - o - lin

Vio - let is the bloom of the dou-ble bass wave length_____

Each verse in *ROY G BIV* remains diatonic to its specified mode, and moves effectively and efficiently to the next mode upon completion of its text. The first verse, Red, is the only exception in this, as it begins by echoing the prometheus mode of the introduction (bars 42-51), and then hovers in a pentatonic/hexatonic mode¹⁷ before eventually arriving at its designated mode of C lydian in bar 65. The pitches within each verse are used freely, so that many modal inflections to other church modes can be found within the music. These modal inflections enrich the harmonic language of the music, but every attempt was made to ensure that each verse and its colour maintained a unique reference to its assigned mode and the tonal implications suggested by it.

To enforce this sense of modal structure, it is necessary to not only emphasise each verse as being diatonic to its chosen mode, but also to plainly express the modulations when they occur. To do this, any new tone(s) resulting from a modulation are clearly introduced, and any unique features of the new mode are emphasised. For example, this could include emphasis of the augmented fourth in the lydian mode, the minor seventh in the mixolydian, and the flattened second in either the phrygian or locrian modes. These concepts have been expanded upon and employed more frequently in the works that were composed after *ROY G BIV*. In works where more frequent modulation was possible and indeed

¹⁷ This is due to the exclusion of some of the pitches of C lydian, not due to the use of an unrelated pentatonic mode. B is introduced at bar 56, briefly suggesting a hexatonic mode, before the F# indicating a complete C lydian mode is introduced at bar 65.

necessary, other methods of highlighting a modulation were explored. Emphasis on a chord that is unique to a particular mode can help establish a modulation. For example, the use of a major triad will distinguish a change from a minor mode, or a diminished triad will suggest use of the locrian mode. For modulation or modal inflection to a related mode, where no new tones are introduced, it is necessary to emphasise the arrival of the new tonal centre. Often it is unsatisfactory to do this via harmonic variation, as there are no new tones available to grab the listener's interest, and so rhythmic accentuation, structural change and variation of orchestration are required.¹⁸

In *ROY G BIV*, the relationship of each verse/colour to its designated mode is enhanced by the changes of instrumentation, tempo, metre and the role and range of the soprano line between each verse. This process aims to emphasise the unique harmonic qualities and implications of each section of music, and to distinguish the verses from one another.

Verse	Tempo	Metre	Instrumentation	Soprano
Introduction	♩=75	4/4	Clarinet/Flute duet main theme.	Descant counter melody in second half.
Red/ Lydian	♩=70, ♩=78	3/4	Clarinet/Flute and strings alternate pentatonic wash; use of celesta.	Middle-low range; highest note F#.
Orange/ Ionian	♩=120	3/4	Fast, rhythmic accompaniment in strings; use of marimba and tambourine.	Middle-high range.

¹⁸ See 'Chanson' from *A Woman's Song* (pages 60-61 in this volume) for a clear example of this.

Yellow/ Mixolydian	♩=160	2/4, 3/8 emphasise change from sets of 2 to 3 quavers	Constant staccato quaver accompaniment; use of marimba, pizzicato strings	High range, rhythmic.
Green/ Dorian	♩=130	12/8	Ternary form, with cannon in both A sections. Irish jig influenced theme.	Joins canon at second time with non-canonic solo line.
Blue/ Aeolian	♩=55, accel. then rit. toward end.	9/8, 6/8; Free flowing compound time with changing metre.	Emphasis on harp, later joined by low strings for running quaver accompaniment	Starts low range, before word 'blue', when ascends to middle-high range.
Indigo/ Phrygian	♩=80	4/4	Chordal, chorale like accompaniment, features separation of strings and winds	Acts as counter- melody to chordal accompaniment. Middle-high range.
Violet/ Locrian	♩=60; instrumental ♩=76, 84.	Free opening, then 3/4	Full ensemble (minus percussion) in solo section. Long string chordal accompaniment.	Solo opening. Long, slow moving melody in high range, incorporating some soloistic counter melodies.

FOURTUNE :

Experiences in Collaboration

For Chamber Ensemble (Flt, Clt, Vla, Db, Piano, Harp, Percussion).

*Composed for 2006 Bodytorque program, in conjunction with National Music
Camp and The Australian Ballet.*

*Choreographed by Paul Knobloch, premiered by the Sonic Art Ensemble and
dancers from the Australian Ballet, Sydney Theatre, June 2006.*

Conducted by Nicolette Fraillon.

Two primary aims arose from the early sketches of *FourTune*. Firstly, the unusual group of instruments allocated to the *Bodytorque* program would require careful treatment, due to the prevalence of lower pitched instruments and percussive sounds. The decision was made to make a majority of the piece based around alternating flute/clarinet/viola melodies, accompanied by a rhythm section of double bass, piano, harp and marimba. Pizzicati in the viola and double bass were also used to increase the range of percussive effects.

Secondly, choreographer Paul Knobloch created a structure for the piece that, for a large part, was adhered to throughout the creation of the work. The only major change was taking Knobloch's vision of a series of separate, individual dances, each 2-3 minutes in duration, and combining them to create a cohesive, single movement work. This allows the work a multitude of uses, as it can now be presented as a single unified musical work in its own right, without accompanying dance.

Knobloch's vision for the work was to employ a classical ballet choreographic style, and to complement this he sought a largely melodic, tonal work. The original opening theme, heard on the clarinet, was a series of rising and falling fourths. This was later changed at Knobloch's request (and at the pleasure of the composer!) to a more melodic and tuneful phrase, as seen below. This alteration inspired the title of the work, *FourTune*. The original quartal clarinet theme was created through an imperfect fourth projection within

E \flat Lydian, beginning at the tonic. The six-note projection was split into four sets of three notes, and from this construction the melodic shape was created, before being embellished and made more ‘tuneful’. The original version of the melody is heard at the end of the work to tie together the prevailing theme of the perfect fourth, and to reference the original concept behind the work.

FourTune- Original and New Clarinet Themes

Fourth projection using notes of E \flat Lydian

E \flat Lydian

1st Fourth projection G-C-F

A

Original

New

2nd Fourth projection D-G-C

B

Original

New

C 3rd Fourth projection A-D-G

Original  

New 

The 'Original' section consists of two staves of music. The first staff begins with a treble clef, a 7-measure rest, and a melodic line of eighth notes. The second staff continues the melodic line with sixteenth-note passages. The 'New' section also consists of two staves, with the first staff starting with a treble clef, a 7-measure rest, and a melodic line, and the second staff continuing with sixteenth-note passages.



D 4th Fourth projection E \flat -A-D (Imperfect- contains tritone interval)


Original  

New 


The 'Original' section consists of two staves. The first staff starts with a treble clef, a 7-measure rest, and a melodic line. The second staff continues with sixteenth-note passages. The 'New' section also consists of two staves, with the first staff starting with a treble clef, a 7-measure rest, and a melodic line, and the second staff continuing with sixteenth-note passages.

Final statement of original Clarinet theme Bar 231

A  **B** 

C 

The 'Final statement of original Clarinet theme Bar 231' section consists of three staves. The first staff contains two phrases, A and B, each marked with a wavy line. The second staff contains phrase C, also marked with a wavy line. The third staff continues phrase C and ends with a double bar line and a 4/4 time signature.

Bar 238 

Bar 238 consists of a single staff of music in 4/4 time, featuring a complex rhythmic pattern of sixteenth notes and chords, marked with wavy lines.

Combination of A, B and C on Flt/Clf/Vla- quartal theme and quartal chords

Interval projections also exist in the opening piano part, which consists of two interlocking perfect fifths. The use of a black note fifth against a white note fifth facilitates performance and exploits the placement of black and white keys on the piano. It also happens to arise from a four note fifth projection, allowing reference to the main thematic idea (a perfect fifth being the inversion of a perfect fourth), while still remaining faithful to Eb lydian.

Piano, Bar 1 → Perfect 5th Projection

After an opening that is diatonic in Eb lydian, the modal references within the piece become more intricate. Modal inflections are brought on by the gradual addition and subtraction of sharps, so although a regular tonal centre is present, the sense of modality is ever changing. This leads to bar 79, where a movable A# creates modal ambiguity between F# mixolydian and F# dorian. There is a tension between major and minor modal inflections, brought about by harmonising the piano theme with perfect fifths.

Bar 79

Perfect 5ths

F# Mixolydian F# Dorian

After the rhythmic opening, Knobloch requested the middle sections of the piece be more piano orientated, slower and more legato. After a brief piano solo at bar 101 to instigate

this change of direction, bar 115 sees a flute melody harmonised by parallel 7th chords. Here we hear a type of pseudo-modality, common in works by Debussy,¹⁹ where modal practices are imposed upon a major mode, in this case Bb major. The free use of all the tones within a major scale, the preference for non-conventional progressions, the parallelism and the lack of a strong tonal centre (for at least the opening phrase) creates a mood of peace and tranquillity. The climax of this section is assisted by a modal shift, when an added Ab at bar 130 forces the music into F dorian.

From Bar 159, a growth in energy and momentum is assisted by quick changes between 2 different modes, the same technique used in 'Stanzas' in *A Woman's Song*.²⁰ The first pairing is A aeolian and F# aeolian, the second E aeolian and C lydian, and the third G mixolydian and Eb lydian. The first pair demonstrates modal modulation, the second related modes, and the third uses the contrast between two unrelated modes to increase tension and help build a climax.

The final section from bar 197 is a return to themes from the start, although this time with more energy, and less focus on developing the melodic themes, which are well known by this point. The music here is clearly divided into sections of two phrases each, with each section remaining diatonic within the given mode. A change of mode/section is indicated most clearly by the marimba, which plays a constant semiquaver pattern that begins with the tonic, then adds the fifth and/or the fourth of the mode. This both references and leads us back to the opening piano interlocking fifth pattern, which reoccurs at bar 230.

¹⁹ Refer to works by Debussy such as *La Cathedrale Engloutie* and the opening of *Le Martyre De Saint Sebastien*, for examples of this feature.

²⁰ See 'Stanzas', pg. 64-5 in this volume.

Modulation in final section

Marimba, Bar 197 *Bar 208*

A Mixolydian (2#) → C Lydian (1#) Modal Modulation

Modulation to $\flat 3$ rd

Bar 214 *Bar 219*

→ D Lydian (3#) → F Mixolydian (2 \flat)

Modulation to $\flat 3$ rd

Piano, Bar 230

→ E \flat Lydian (2 \flat)

Related mode modulation
back to home key

MUSAIC : A Continuing Fascination with Dance

*For Chamber Ensemble (Flt, Ob, Clt, Bsn, Hrn, Piano, Harp, 3 Percussion,
Strings (2-1-1-1)) Commissioned by the Cybec Foundation for the Cybec/MSO
21st Century Composer's Program.*

*First performance by players from the Melbourne Symphony Orchestra,
May 5th, 2007. Conducted by Kevin Field.*

When offered the Cybec/MSO commission, I decided to use the opportunity to compose a companion piece for *FourTune*,²¹ given the similarities in instrumentation and the required length of 10 minutes. *Musaic* is a work designed for dance; highly melodic, rhythmically varied yet suitable for choreography, and structured to consist of six short dances of varied mood, texture, tempo and instrumentation that are linked together as one musical work. As *FourTune* investigated composition using perfect-fourth projections, *Musaic* focuses on the inversion, perfect-fifth projections. The six sections that make up the work each use a different method of constructing modes out of fifth projections, and investigate how to transform the harmonic parameters of a piece through modulation by a set interval.

Following a brief exposition of the primary theme of fifths via the opening quintal chords, the piano begins a slow, gentle, sustained ostinato that is maintained throughout the first dance (bars 3-39). This ostinato is in two parts; the first constructed from a note set made of fifth projections built upon the notes of a minor triad, and the second from the same projections built upon a major triad. The first projection creates a dorian mode on C, the second a lydian mode on Eb. Various melodic themes develop above and around the ostinato, which remains unchanged in pitch, but is added to by vibraphone, glockenspiel and harp, which all play the same ostinato at different ranges and tempos.

²¹ A commentary for *FourTune* is found on pages 39-44 of this volume.

Piano Bar 3

5th projections built on Minor triad → Dorian Mode

Piano Bar 16

5th projections built on Major triad → Lydian Mode

The second dance (bars 40-90) begins with a harmonic accompaniment in the low strings. The mode here is constructed from two four-note fifth projections a major third apart. This creates a lydian mode with an added flattened second.²²

Low Strings, from Bar 44

5th projections major 3rd apart → E \flat Lydian + \flat 2nd

As the melodic themes are developed, the harmonic accompaniment moves up a tone. Each change of mode/tonal centre provides impetus for an orchestration, melodic or metre change.

up a tone → up a tone etc.

From Bar 40: Intro 3/2, 5/4 and 3/2 clarinet melody, 4/4 oboe melody.

Bar 61: 4/4 oboe, flute and violin melody.

Bar 67: 3/4 Piano solo, then add strings.

²² See the 2nd movement of *Skin-Metal-Wood* for another way of constructing and using this mode (page 21 in this volume).

Bar 75: 3/4, oboe and horn melody.

Bar 81: 3/4 full ensemble, string melody.

The third dance (bars 91-111) is the simplest and shortest of the six. It features descending scale passages that overlap and cycle through repeated phrases, moving first in the strings, piano and woodwind, before being replaced by tuned percussion and harp. The descending figure played on piano and harp is constructed of a pattern of fifths, in which the lowest note of the opening fifth in each bar becomes the highest note of the following bar's initial fifth. The only abnormality to the pattern is the G-Db diminished fifth. This passage is modally ambiguous, due to the lack of a strong tonal centre and free treatment of all the pitches, although a resolution on Eb at bar 110 could suggest a leaning toward Eb mixolydian.

Descending phrase in Piano/Harp

The next dance (bars 112-145) comprises many changes of mood and development of new thematic ideas. Harmonically, it is based upon the lydian mode, and features melodic themes strongly based upon four-note fifth projections.

Bar 120 Violin 1&2


Bar 128 Violin

5th projection


Two 5th projections

The mode modulates by perfect fourths for a time, before moving to Bb (bar 128), where it picks up the progression by perfect fourths again. From here, the progression can be followed all the way through to bar 144, at which point the cycle has completed itself and returns once more to Bb.

Four note 5th projections



Completed cycle of Perfect 4ths and point at which they occur.



The fifth dance (bars 146-198) was the first composed, and provides the main climax for the work. The harmonic basis for this section of the piece can be found most clearly in the piano part, which plainly states the two three-note fifth projections that form the basis of the music.

Piano Bar 146



Two 5th projections
a Minor 3rd apart



Implied Dorian Mode
(A# occasionally added)




A four bar rhythmic presentation of the projections is established right from the start, and this continues unchanged as the mode modulates up a perfect fifth after each four bar statement. The entire dance moves through a complete cycle of fifths, dividing the twelve pitches into four groups of three and giving a unique treatment and orchestration to each group.

Tonal Centre Group	Orchestration	Texture
C-G-D (Bar 146-158)	Melodic material in woodwind- one instrument to begin phrase, then joined by another in harmony.	Running quaver accompaniment carried by piano, with small assistance by strings and harp.
A-E-B (Bar 159-169)	Add tuned percussion. More counter melodies introduced in woodwind. Strings have greater role.	Running semiquaver accompaniment in piano and high strings. Bell-like effects on high piano and harp emphasise changes in metre.
F#-C#-G# (Bar 170-181)	Woodwind supply extended melody, harmonised in block chords (some quintal)	String pizzicato, harp and vibes carry quaver accompaniment. Sudden reduction in volume.
Eb-Bb-F (Bar 182-194)	Woodwind continue melody, harmonised in 8ves and 5ths. Tubular bells and cymbals increase tension and build climax.	Piano returns with semiquaver passages, supported by harp. Strings provide strong arco presentation of fifth projection accompaniment.

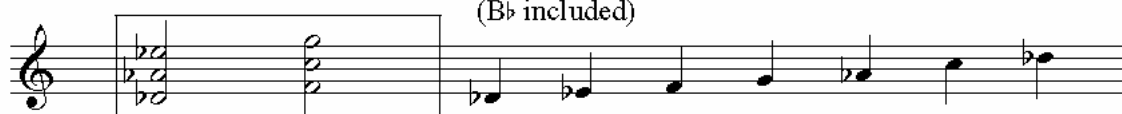
This section ends with two gentle fifth projection piano sweeps, the first on C, and the second moving up a fourth to F, thus disrupting the progression by fifths that has controlled the previous 50 bars.

The sixth and final dance (bars 199-210) begins with the piano, glockenspiel, harp, tubular bells and triangle stating the following two bar phrase, constructed from two perfect fifth projections a major third apart.

Bar 199




Implied Lydian Mode
(B♭ included)




Two 5th projections
a Major 3rd apart

Aside from the addition of strings and horn, there is no change to the harmonic or textural backdrop. Each woodwind instrument proceeds to add a melodic phrase, derived from an earlier melody. Each phrase is transposed up a perfect fifth (with some adjustment of accidentals to remain true to Db lydian) before being handed onto the next instrument, creating a gently ascending, peaceful close to the work, whilst still bearing a relationship to the thematic material stated throughout.


Bar 34, Violin 1




Bar 203, Bassoon




from Bar 204, Clarinet



Bar 207, Oboe



from Bar 208, Oboe



* Note that diagram is for comparison only,
rhythms and entries vary in score.

IMPERFECT FOURTH :

The Well-Tuned String Quartet

Guitar Quintet in 3 Movements. Commissioned by the Zephyr Quartet, and premiered with Aleksandr Tsiboulski (guitar) in Adelaide, August 2004.

The title of this piece comes from the prominence of perfect fourth intervals in each movement, and the regular tuning of the guitar- E A D G B E, where all but the G and B strings are tuned a perfect fourth apart.²³ Each movement shows a preference for a number of modes, however the prominence of quartal harmonies often suppresses the influence of the mode. Texturally, the aim was to provide an even mix between guitar as soloist and as ensemble member, providing harmony and accompaniment to the strings. Each movement begins with an extended introduction, featuring the guitar with little or no string accompaniment. These prologues not only set the mood for each movement, but also introduce the stylistic and compositional themes that are explored in the ensuing bars.

1st Movement- Con Fuoco

The main themes introduced at the start of this movement are the mixolydian mode (in E), a four-note melodic motif, and a quartal chord strummed in a recognisable rhythm. Once the strings are properly introduced at bar 32, the guitar proceeds to feature a number of short melodic motives constructed primarily of fourths. However, the opening guitar theme disrupts this pattern by making a feature of omitting the fourth in a five-note group.

²³ On a more personal note, my friends in the Zephyr Quartet had recently commented on how I often test their tuning proficiency by demanding of them a great number of perfect fourths in my music. When they asked me to compose a Guitar Quintet, I saw this as a perfect opportunity to make good use of all the practice they had had!

1st Movement Themes

Guitar Bar 1

Four note melodic motive- omits fourth in a five note group

Guitar Bar 31

Strummed Chord- rhythmic motive

Guitar Bar 35

Quartal

Guitar Bar 36

Fourth projection- harmonics emphasise guitar tuning in 4ths, as well as E Mixolydian

Guitar Bar 43

4th Projection

Guitar Bar 48

Descending 4th

The primary modes used in the first movement are lydian and mixolydian. Modulation between these and other modes occurs in various ways. Tonic/dominant relationships cause a modulation from G lydian (V) to C lydian (I) at bar 63. The repeated guitar motive acts as a pivot between the two modes, as the notes are common to both. Care is also taken to avoid the sharpened fourth (C#) of G lydian in the bars leading up to modulation, so that the change of mode is smooth.

Bar 62

Violin 1

Guitar

Strings

Notes common to both modes

4th projection

Imperfect 4th projection- D avoids C# in preparation for modulation to C Lydian

G Lydian

C Lydian

Quintal

With the feature of the Lydian mode being its raised fourth, a stepwise bass progression from the first scale degree to the fourth results in whole tones. The example below shows how continuing this progression another two tones results in a modulation to a far removed mode.

Bar 110

The musical score for Bar 110 consists of two staves: Violin 1 (top) and Cello/Guitar (bottom). The Cello/Guitar staff shows a stepwise bass progression: C (quarter), D (quarter), E (quarter), F# (quarter), G (quarter), A (quarter), Bb (quarter), C (quarter). This progression is labeled 'Whole Tone Bass'. The Violin 1 staff shows a melodic line that starts in C Lydian (F#) and modulates to Bb Mixolydian (BEAb) at the end of the bar. The key signature changes from one sharp (F#) to two flats (Bb).

C Lydian (F#) Whole Tone Bass Bb Mixolydian (BEAb)

Bars 115-137 is an example of how a series of brief modal inflections can lead to a modal modulation. The inflections are caused by momentary changes to the tonal centre and the gradual removal of flats.

Bar	Mode	Key Signature	Relationship to Previous Mode
115	Bb Mixolydian	Bb Eb Ab	-
122	C Aeolian	Bb Eb Ab	related
127	Eb Lydian	Bb Eb	unrelated
129	G Aeolian	Bb Eb	related
131	Bb Lydian	Bb	unrelated
137	G Mixolydian	-	unrelated

The strummed chord noted earlier as a rhythmic theme is used not only for marking the end of sections, but as a way of modulating. The brash energy of the chord becomes the

pivot point between the ambiguous transitory passage in G mixolydian and a strong return of the opening theme in E mixolydian.

Bar 151 Imperfect 4th Projection

The score for Bar 151 consists of three staves: Guitar, Strings (treble and bass clefs), and a common time signature. The guitar part features a melodic line that shifts from a G Mixolydian mode to an E Mixolydian mode. The strings provide a rhythmic accompaniment of chords. A bracket labeled 'Imperfect 4th Projection' spans the final two measures of the guitar part. A text annotation 'Sudden introduction of new key' points to the change in the guitar's melodic line.

Guitar

Strings

Sudden introduction of new key

G Mixolydian (ambiguous)

Quartal chord

The score for E Mixolydian mode consists of three staves: Treble clef, Treble clef, and Bass clef. The top staff shows a 'Quartal chord' (a triad of quarter notes) and a melodic line. The middle staff shows a descending 4th projection of the E Mixolydian mode, marked with a '3' and a bracket. The bottom staff shows a melodic line. The time signature is 2/4. The text 'E Mixolydian' is centered below the staves, and 'etc.' is at the end.

3

3

Descending 4th projection

E Mixolydian

etc.

2nd Movement- Adagio

As the emotional core of the quintet, the second movement focuses on the presentation of melody and melodic fragments built around perfect fourths and minor seconds. In regards to tonality, the piece passes through various modal areas, although the emphasis on quartal harmonies at times fails to give a strong sense of mode, despite the tones used being common to whichever mode is intended.

As melody is of fundamental importance in this movement, care was taken to create a melodic line that both satisfied the emotional requirements of the movement, and remained faithful to the presentation of perfect fourths and minor seconds. The following motivic analysis of the opening guitar and violin melodies show the saturation level of these two intervals. The perfect fourth naturally relates to the title and overall theme of the quintet, whilst the minor second that opens the second movement is a creative nod to Joaquin Rodrigo's *Guitar Concerto de Aranjuez*.²⁴

**Main motive-
Tone/Perfect 4th** *Guitar Bar 1*

The musical score for *Guitar Bar 1* is presented in four staves. The first staff begins with a 'Main motive-Tone/Perfect 4th' consisting of two notes. The rest of the bar is filled with a complex melodic line. Brackets and labels identify the following intervals: 'Tone' and 'Perfect 4th' in the first staff; 'Tone', 'Tone/P4th', and 'Tone/P4th' in the second staff; 'Ascending Tone/P4th' in the third staff; 'Tone/P4th', 'P4th', 'Altered motive-semitone/P4th', 'Tone/P4th', 'P4th/Inverted tone', and 'Semitone/P4th' in the fourth staff; 'Semitone/P4th', 'P4ths', 'Tone/P4th', and 'Tone/P4th/Tone' in the fifth staff; 'P4th/Tone', 'P4th', 'Tone/P4th', and 'Tone/P4th (G displaced)' in the sixth staff.

²⁴ Joaquin Rodrigo. *Concierto de Aranjuez: for Guitar and Orchestra*. London: Eulenberg, c. 1957.

P4th/Tone
 Tone/P4th
 Tone/P4th
 Motive E-A-B
 P4th/Tone
 Motive A-B-F#
 Tone/P4th
 P4th
 P4th/Tone

Semitone/P4th
 P4th

Violin bar 26

Tone/P4th
 P4th/Tone (displaced A)
 Tone/P4th
 Altered-semitone/P4th

Tone/P4th
 P4ths
 P4th

P4th series, separated by tones and semitones
 Tone/P4th series
 P4th/Tone

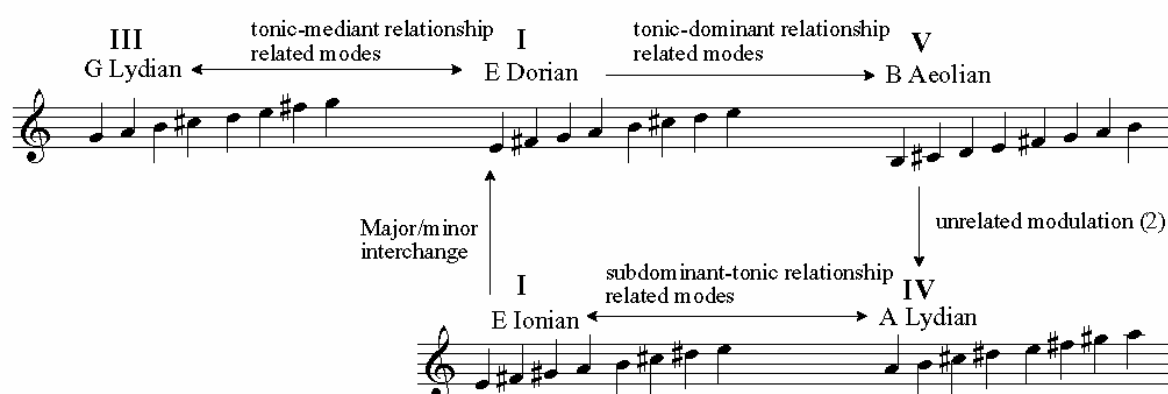
Tone/P4th
 P4th
 Tone/P4th

The movement begins and ends in E dorian, the use of a minor mode providing a point of contrast between this and the outer movements. A recurring crotchet B pulse begins the piece, and is maintained throughout the entire first section, passed between guitar and strings. It first acts as the dominant of E dorian, then the tonic of B aeolian (bar 24), then part of a quintal chord (A-E-B) harmonising A lydian (bar 36), and finally subsides at bar 40 at the arrival of E lydian. Here we see a reference to the traditional harmonic practice

of modulating from a minor key to its own major (ie. E minor – E major) through the modal equivalent of interchanging between E dorian and E lydian.

The modal relationships in this movement are decidedly less complicated than the first movement. The primary focus here is tonic/dominant/sub-dominant relationships and interchanging modes. The harmonic structure can be summarised as follows:

Modal structure in Imperfect Fourth 2nd Movement



The middle section of this movement is more free flowing and harmonically conventional than elsewhere in the piece. The accompanying guitar figure reiterates a pedal E-A fourth, the two lowest strings on the guitar. These notes are neither foreign to the harmonies, nor act as a tonal centre. Instead, their constant presence means we are never too far away from the opening mode of E dorian, nor its major interchange of E ionian, to which the music returns at bar 66.

3rd Movement – Con Anima

The final movement presents modal material in a straightforward manner, preferring to explore rhythmic processes and focusing more on fourths than it does on the manipulation of modes.

The guitar introduction begins with a rhythmically driven pattern in A Lydian. After four repetitions, the riff undergoes two transformations in related modes- first B mixolydian, then C# aeolian. Each change of mode is clarified with tonal references unique to the mode, as indicated below.

3rd Movement- Guitar

A Lydian Related Modes

Aug 4th 4ths

B Mixolydian

4th 4th Highest point=♭7th

C# Aeolian

C# minor triad C# minor triad

This opening guitar theme continues throughout a majority of the movement, both in the guitar and string parts. Added to it are melodic passages featuring fourths. Here, unlike the second movement, there is less emphasis on expressive qualities and more on the structural concerns of presenting perfect and augmented fourths. There are also multiple references to the perfect fourth/tone motive from the second movement.

Violin 1 Bar 29

Violin 2 Bar 51

Guitar Bar 67

Guitar Bar 81

Guitar Bar 81 (continued)

This movement again references traditional practices of tonic-dominant modulations through its main key areas. The first modulation from the opening mode of A Lydian is to its dominant, E Lydian, at bar 107. Up until this point, brief reference is given to D Lydian at bar 73, but other than this modal modulation, the only change in the modal landscape is to related modes. These operate more as brief modal inflections brought about by a change in bass note (for example, G# Phrygian at bar 59).

From bar 115, the guitar returns to the opening theme (transposed down a perfect fourth) supported by quartal harmonies in the strings. Beginning in E Lydian, it passes through A and D Lydian, modes which are each a fourth apart. This leads to a modally flexible passage at bar 135, where A# and A natural are exchanged freely, resulting in shades of E Lydian and E major.

A WOMAN'S SONG :

Word Painting in a Modal Context Part 1

Three songs for Soprano and String Quartet.

First Performance by Emma Horwood and the Zephyr Quartet,

Pilgrim Uniting Church, Adelaide 2005

Each of these settings aims to explore contrasting modes and modal procedures. The intent was to choose modes that complimented the expressive nature of each individual text, and where possible, to link the modal structure of the music with the composition of the text.

Chanson Text by Purnette du Guillet (1520-45?)

Chanson is an exercise in modulating only to related modes. This means that the key signature of F# and C# is constant throughout the work, and no accidentals are present in the entire piece. The form of the poem - 6 quatrains with the repeated final line 'How should I know/This I do know' - allowed for a single mode to be assigned to each verse, and by using two modes in verse four, each of the seven church modes is represented throughout the song.

Chanson: Modes Used

The image displays six lines of musical notation in treble clef, each representing a different mode used in the Chanson. The modes are: Verse 1: F# Phrygian, Verse 2: G Lydian, Verse 3: B Aeolian, Verse 4: C# Locrian, Verse 4: E Dorian, Verse 5: A Mixolydian, and Verse 6: D Major. Each line shows a sequence of notes on a five-line staff, with sharp signs indicating the key signature of F# and C#.

Verse 1: F# Phrygian

Verse 2: G Lydian

Verse 3: B Aeolian

Verse 4: C# Locrian

Verse 4: E Dorian

Verse 5: A Mixolydian

Verse 6: D Major

Due to the restricted tonal parameters, every effort was made to not only maintain variety throughout the song, but to emphasise the arrival of each new mode as clearly as possible. The most common way of doing this is through emphasis of particular intervals relating specifically to a mode, eg. the tritone in the Lydian mode; a minor seventh in the mixolydian mode. When moving from one verse to the next, changes in tempo, metre, rhythmic feel, dynamic and texture help to maintain a feeling of movement and development without the introduction of a new pitch or pivot tone.

Verse	Mode	Tempo	Metre	Rhythm	Dynamic
1	F# Phrygian	♩=40, Gently	4/4	Steady ♩ pulse in viola and cello.	p to pp
2	G Lydian	♩=45, With quiet energy	4/4	Rhythmic accompaniment between three lowest strings.	mp to p
3	B Aeolian	♩=60, Piu Mosso	4/4	Alternating ♩ in viola, ♩ pulse in cello.	f-mp
4	C# Locrian / E Dorian	♩.=40 (♩=♩)	6/8	Triplet feel, strong ♩. bass.	mf-p
5	A Mixolydian	♩=50 Largamente	3/4	♩ ♩ ♩ ♩ continued pulse, then triplet bass added.	mp-p
6	D Ionian	♩=40, Largo	4/4	Steady ♩ pulse.	ff-pp

June Text by Amy Levy (1861-89)

The poem *June* required a nostalgic, melancholic setting that made a feature of the mood changes between the three verses. The following process was employed in the composition of this piece:

- (1) Eight modes were chosen, using the tonal centres of D, F, G and A \flat . This selection offers equal numbers of major and minor modes, and variety in related, unrelated and interchangeable modes.

June: Modes Used

(arrows show related modes)

- (2) Using the selected modes, a chordal progression (primarily triads) was devised as the harmonic basis for the song. Each chord was chosen with a modal change in mind, even if it did not result in a tone foreign to the previous mode.
- (3) A melody was written above the chordal progression, using the tones of the specified mode. This allowed for some of the missing tones to be filled in to create stronger references to the chosen mode.
- (4) Counter melodies, harmonics, trills, and echoes of the main melody were added to the largely triadic accompaniment to add variation to the continual crotchet pulse, and to further fill in the missing tones of the mode.

The result is that not every intended modal change is heard as such. For example, a move from the tonic triad of D dorian to the tonic triad of G mixolydian does not indicate a

modulation, but a I-IV progression (as seen below). The concern here is not the function of the G mixolydian chord, but the aural effect of the strings leaping a fourth from one major chord to another, and its influence in painting the word 'sunlight'. The music at this moment was constructed with two separate modes in mind, but the harmonic outcome and its origins are less significant than the word painting effect achieved.

June: Bar 47

There shall be sun - light scent of a rose

Soprano

3

Min 7th

3

D Dorian

G Mixolydian

D Dorian

Strings

Stanzas Text by Emily Bronte (1818-48)

Bronte's poem contrasts two opposing worlds, and explores the choice a woman must make between these disparate realms- wealth versus learning, the real and the unreal, glory and grief, heaven and hell, the present and the past. The theme of dualism is reflected in the harmonic construction of the piece through the use of pairs of modes that alternate from bar to bar.²⁵ This creates a shifting, at times uneasy tonality that compliments the uncertain and questioning voice in the song lyric.

Mode pairings are chosen to give as great a variety of harmonic landscapes as possible. The pairs include related and unrelated modes, modal modulation, and every possible combination and order of major and minor modes. The unrelated modal pairings show a contrast between close (eg. Bb major-D aeolian) and distant (eg. G# dorian-F lydian) relationships.







Bar	Modal Pair	Relationship	Major(M)/Minor(m)
1-15	D Major – F# Dorian	Unrelated (close)	M/m
17-24	E Phrygian – C# Locrian	Unrelated (close)	m/m
35-40	G# Dorian – F Lydian	Unrelated (distant)	m/M
55-58	F# Aeolian – D Lydian	Related	m/M
59-63	G Lydian – C Lydian	Modal Modulation	m/M
70-73	Bb Major – D Aeolian	Unrelated (close)	M/m
74-78	Bb Major – D Major	Unrelated (distant)	M/M

The other main unifying element is a melodic motive, heard at bar 1 in the 1st violin, which is repeated in various forms throughout the work. As the mode changes, so to does the

²⁵ A brief passage in *FourTune* explores this same idea of pairing modes. See page 63 in this volume.

intervallic structure of the motive. Because the motive remains aurally recognisable, it assists our perception of modal change, particularly from major to minor modes.

Melodic Fragment from *Stanzas*

<p><i>Bar 1 Violin 1</i></p>  <p>D Major- Major 3rd, Major 6th, Major 7th</p>	<p><i>Bar 35 Violin 1</i></p>  <p>G# Dorian- Minor 3rd, Major 6th, Minor 7th</p>
<p><i>Bar 55 Cello</i></p>  <p>F# Aeolian- Minor 3rd, Minor 6th, Minor 7th</p>	<p><i>Bar 59 Viola</i></p>  <p>G Lydian- Major 3rd, Major 6th, Major 7th</p>
<p><i>Bar 70 Violin 1</i></p>  <p>Bb Major- Recaps opening (bar 1)</p>	<p><i>Bar 74-5 Violin 1</i></p>  <p>Bb major / D Major- modal shift in the middle of the motive.</p>

SONG OF AMERGIN :

Folklore in Song

*Setting of 'The Mystery of Amergin', an ancient Irish text of unknown origins,
for SATBtB choir with multiple divisi. Commissioned by the Adelaide
Chamber Singers, first performance at St. Peters Cathedral, Adelaide, March
2006. Conducted by Carl Crossin.*

When asked to compose a piece for the Adelaide Chamber Singers, the challenge was given to find a theme which would be equally at home in both a sacred and a secular context. The beautiful, evocative text 'The Mystery of Amergin' achieves this goal through its pantheistic²⁶ views and origin in Celtic mythology. The text, which currently circulates in many different translations, is believed to be the first words spoken by Amergin, the leader of the 'Men of Mil', who was one of the first men to colonise Ireland many hundreds of years before Christ.²⁷

The structure of the original poem consists of thirteen statements beginning 'I Am', followed by three questions beginning 'Who'. For this musical setting, the text was rearranged to create a verse-refrain organization. Four 'I Am' statements act as a verse, followed by a refrain of two 'Who' questions. The thirteenth 'I Am' statement, 'I Am the God who creates in the head the fire' is used as a Coda, as it provides an answer to the repeated 'Who' questions heard in the refrain.

Each verse aligns particular voices with the key melodic roles, and others with providing a rhythmic harmonic setting. A different modal scheme, incorporating both traditional and non-traditional modulations, occurs in each verse, as outlined in the following table.

²⁶ A doctrine that states that God and the universe are identical.

²⁷ Alfred Perceval Graves. *Irish Literary and Musical Studies*. (New York: Books for Libraries Inc., 1967) 129.

Verse 1	
F Mixolydian	Tonic.
Bb Major	Subdominant of F Mixolydian- relative mode.
G Aeolian	Submediant of F Mixolydian- relative mode.
C Mixolydian	1 st non-related modulation (E natural)- but dominant of F Mixolydian.
Ab Lydian	Most removed mode; allows modal modulation to F Lydian.
F Lydian	Interchangeable with F Mixolydian- tonal centre of F 'bookends' the verse.
Verse 2	
E Melodic Minor	Tonic
E Major	Interchangeable; major/minor shift between E Melodic Minor and E Major.
D Lydian	Related to the Tonic.
C Lydian	Modal Modulation from D Lydian.
Verse 3	
Db Lydian	Tonic.
Ab Major	Dominant of Db Lydian; related mode.
Eb Overtone	Dominant of Ab Major; unrelated mode
Bb Mixolydian	Dominant of Eb Overtone; unrelated mode
G Aeolian	Modal equivalent to relative minor relationship with Bb Mixolydian.
A Locrian	Related to G Aeolian.
A Major	Interchangeable with A Locrian, bur large change in accidentals (from 2 flats to 3 sharps).
B Mixolydian	Continuation of rising tonal centre, unrelated mode
C Lydian altered (add G#)	Continuation of rising tonal centre, leads back to Db.
(Db Lydian on repeat)	Verse book ended by Db Lydian.

The piece begins with a brief introduction in C Lydian, and ends with a coda in that same mode. As shown above, the Lydian mode consumes a fair proportion of the harmonic structure of the work. The concept of ‘book ending’ a section of music with either the same mode or an interchangeable mode is presented in two of the three verses.

The strongest presentation of the Lydian mode is in the interposing Refrains, all three of which solely use notes from within the D Lydian mode. The one exception to this rule is at bar 169 in the third refrain, where a C natural implies D overtone mode. Aside from this climax, all three verses are built upon the same harmonic material, which is simply extended and developed further from one refrain to the next. The challenge of prolonging each refrain, particularly the 3rd and final one, whilst using only the melodic material and harmonic resources chosen, was met through continued rhythmic variation, increased emphasis on the tritone through a I-#IV bass movement, and the reintroduction of the solo soprano line from the introduction.

Bar 124 Tenor/Bass
Emphasis in 3rd refrain on #4 of Lydian mode

Counter melody established in 1st refrain

Major 3rds expanded to Major triads in 3rd refrain

I #IV I Who is it Who is is

Sop 1&2 bar 153

Solo soprano line interrupts melody- forces extention and repetition etc.

Who is it who throws the light the light Who is it

ROSSETTI SONGS :

Word Painting in a Modal Context Part 2

*Four settings of poems by Christina Rossetti for unaccompanied S S MS.
Commissioned by Eve Vocal Trio, and first performed by them on July 25th,
2005, Pilgrim Uniting Church, Adelaide.*

As with *A Woman's Song*, each song in this cycle aims to investigate a different method of working with modes, and to link the formal construction of the piece in some way with the themes of the lyric.

Echo

The straightforward three-verse structure and lullaby feel of this poem called for a simple, gentle and in many ways conventional setting; any harsh harmonic changes or melodic twists would seem out of place. As the diagram below shows, the music features a limited number of modes, and a majority (F aeolian, D \flat lydian, B \flat dorian and C phrygian) are related modes, requiring only a change in tonal centre to bring about modulation. This allows the music to 'float' through various modal inflections, and creates a stronger sense of arrival and variation when a clear modulation to an unrelated mode occurs.

Echo- Modes Used

VERSE 1

The musical notation for Verse 1 is presented on a single staff in treble clef. It is divided into three distinct modal sections. The first section is labeled 'F Aeolian (4♭)' and consists of a sequence of notes: F, G, A, B♭, C, D, E♭, F. The second section is labeled 'D♭ Lydian (4♭)' and consists of: D♭, E♭, F, G, A, B♭, C, D♭. The third section is labeled 'E♭ Major (3♭)' and consists of: E♭, F, G, A, B♭, C, D, E♭. The notes are written as quarter notes with stems pointing upwards.

VERSE 2
 E♭ Dorian (4♯) E♭ Major (3♯) D Dorian (-)

C Phrygian (4♯) F Aeolian (4♯)

VERSE 3
 F Aeolian (4♯) B♭ Dorian (4♯) E♭ Major (3♯) F Aeolian (4♯)

The start of each verse obscures the harmonic centre by inverting an open fifth accompaniment so that the tonal centre is the middle pitch, not the lowest. By making the tonality ambiguous, added strength is given to the modulations further on in the verse, where the mode is clear and pronounced. For example, bar 23 is the clearest presentation of F aeolian, and the clarity of the mode at this point helps build the first climax of the piece.

Echo Bar 24

F Minor triad F Aeolian 5 note pattern

come to me come to me

Remember Me

As the most formally structured poem in the song cycle, this sonnet required a setting that both emphasised the quatrains within the text, and allowed the lyric to flow as a song would and not be stilted by the strict ten syllable lines and formal rhyming scheme. The unusual form of this sonnet (ABBA ABBA CD DECE) allowed for an intermission at lines 9 and 10, which break up the song and prepare for the final quatrain.

Modally, this song is less strict than the other settings, loosely incorporating polymodality. The main melody (Soprano 1) adheres to A dorian (Verse 1) then A melodic minor (Verse 2) and finishes with touches of both through use of both G# and G natural. The two accompanying voices alternate between different modes, predominately B dorian and B harmonic minor. Any strong polymodal clashes (eg. semitones) are avoided by deliberately excluding notes that would cause such clashes (ie. avoiding G# in the A dorian melody when accompaniment is B dorian) or changing modes before clashes occur (ie. moving accompaniment to B harmonic minor when G natural is required in melody). Of course, this limits the polymodal effect of the music, as a majority of the time the notes can be reasoned to belong to one mode, not two. However, as both the melodic and harmonic components of the piece were created independently of one another and relating to different tonal centres, the overall effect is not strongly related to one particular mode, but more a harmonically floating sound with a variety of modal inflections.

Semitone Clashes Between Modes

The diagram illustrates semitone clashes between modes. It consists of two staves: 'Melody (Sop1)' and 'Accompaniment (Sop2 & MS)'. The melody is divided into two sections: 'A Dorian' and 'A Melodic Minor'. The accompaniment is divided into two sections: 'B Dorian' and 'B Harmonic Minor'. Arrows indicate semitone clashes between notes in the melody and accompaniment. For example, in the 'A Dorian' section, the melody has a G# note, which clashes with the G natural note in the 'B Dorian' accompaniment. In the 'A Melodic Minor' section, the melody has a G natural note, which clashes with the G# note in the 'B Harmonic Minor' accompaniment.

Song

Song bears similarities to *Echo* in its structure- three equal verses, each featuring one voice of the trio. Thematically, it is the lightest of the four songs, and so provides contrast and relief through its faster tempo and preference for major modes. Despite this however, the growing melancholy of the lyric is reflected through the modal changes towards the end of the song.

The opening figure of *Song* introduces the compositional themes of the piece- the dual focus of both a major mode (within three bars, the melody/Soprano 1 introduces a prominent G#, which confirms the mode as D Lydian) and the perfect fifth interval.

The image shows two staves of musical notation. The top staff is labeled "Song Bar 1" and "Projected 5ths on D". It features a melody in 8/8 time, starting with a dotted quarter note on D4, followed by eighth notes on E4, F#4, G4, A4, B4, and C5. The bottom staff is labeled "Soprano 1 Bar 2" and "continue 5th projection". It shows the vocal line for the lyrics "She sat and sang al - way___". The melody continues from the previous staff, with notes on D4, E4, F#4, G4, A4, B4, and C5. A bracket above the notes from F#4 to C5 is labeled "continue 5th projection". The final note, C5, is labeled "Melody completes 5th Projection, resulting in D Lydian mode".

The fifth projection from the opening is echoed in the Adagio towards the end of the piece. Reference is also made to the two prominent modes used in the work- D and F Lydian.

The image shows two staves of musical notation. The top staff is labeled "Adagio" and "Bar 37". It features a melody in 4/4 time, starting with a quarter note on D4, followed by quarter notes on E4, F#4, G4, A4, B4, and C5. The bottom staff is labeled "Bar 38". It features a melody in 4/4 time, starting with a quarter note on F#4, followed by quarter notes on G4, A4, B4, and C5. Below the first staff, the text "References D Lydian (prominant mode in verse 1)" is written. Below the second staff, the text "References F Lydian (prominant mode in verse 3)" is written.

At times, the reliance upon the perfect fifth overrides the modal scheme as the unifying element. For example, the start of verse 2 contains notes common to D Lydian, but avoids the tonic D, opting instead for an open fifth harmonic structure based upon F#, C# and G# (see below). Thus, the music reflects the related mode of F# Aeolian, before falling a tone to another related mode, E Mixolydian, then another tone, to arrive finally at D Lydian. From there, the step wise descending harmony continues to introduce C natural, leading the music through C Lydian, then resting on its subdominant, F Lydian.

Verse 2: Bar 15

Subdominant relationship

descending bass note leads to C natural

Suggested Modes: F sharp Aeolian E Mixolydian D Lydian C Lydian F Lydian

Related Modes

Modal Modulation

When I Am Dead, My Dearest

Although all the Rossetti texts chosen for this cycle focus on themes of death, *When I Am Dead* is the most directly funereal, and so a chorale treatment seemed appropriate for the setting. By using the natural rhythms of the lyric to influence the rhythmic flow of the song, a dirge-like atmosphere was created. Specific word painting momentarily breaks this up, eg. onomatopoeic play with ‘dew drops wet’ at bar 15-16, and the nightingale’s brief song at bar 34.

The modal structure of the song revolves around three modes all with D as tonal centre: hungarian minor, lydian minor, and the synthetic ‘melodic overtone’ (an overtone mode with raised 6th and 7th). There are a few variants in the notes of these modes (shown by arrows below) but also some carefully chosen common notes- the tritone, G#, and the pitches D E and A. This allows a melodic theme of the pitches D-E-A-D to open both verses.

When I Am Dead: Modes Used

The diagram illustrates three modes used in the song, all centered on D. The modes are shown on a staff with notes D, E, F#, G#, A, B, C. The modes are:

- Hungarian Minor:** D, E, F#, G#, A, B, C. Labeled 'Minor'.
- Melodic Overtone (#6 & #7):** D, E, F#, G#, A, B, C. Labeled 'Major'.
- Lydian Minor:** D, E, F#, G#, A, B, C. Labeled 'Major'.

Arrows indicate note variants between modes:

- From Hungarian Minor to Melodic Overtone: F# to F (down arrow), G# to G (down arrow), B to Bb (down arrow).
- From Melodic Overtone to Lydian Minor: F to F# (up arrow), G to G# (up arrow), B to Bb (down arrow).

A consistent tritone (D-G#) is highlighted with a vertical box and labeled 'Consistent tritone (D-G#)'.

A change of mode occurs at predetermined moments in the text- words that the composer felt protruded from the texture and acted as catalysts for change of mood, direction or theme. By changing mode at these moments, two new tones and therefore new harmonic possibilities are introduced to highlight that particular word or phrase. The modal organization is as follows:

Lyric	Mode	Structure
‘When I am dead...’	Hungarian Minor	A
‘Sing no sad...’	Melodic Overtone	B
‘No roses...’	Lydian minor	C
‘Green grass...’	Melodic Overtone	B
‘If thou wilt...’	Hungarian Minor	A
‘Fear the rain...’	Melodic Overtone	B
‘Dreaming through...’	Lydian Minor	C
‘And set...’	Melodic Overtone	B
‘(re)member...’	Hungarian Minor	A

Once a mode is designated to a phrase, its pitches are used freely, without any specific or intended reference to harmonic functions (eg. tonic, dominant etc.) The only conscious choice made in choosing pitches was to implement the two new tones immediately. Aurally, what the mode has changed to is not important, but the fact that some change is noticed is desirable to maintain variety and interest within the song.

INTRODUCTION, THEME AND VARIATIONS :

A Tribute to Beethoven

For Piano Solo. Composed for Leigh Harrold, Artist in Residence for The Firm, who premiered the piece at Pilgrim Uniting Church, Adelaide, October 2004.

Introduction, Theme and Variations was commissioned by The Firm, a group of Adelaide composers who present an annual series of chamber music concerts. Each year, as well as featuring a local artist in residence, they program the works of a posthumous 'composer in residence'. 2004 was the turn of Beethoven, and so it was requested that I relate my composition in some way to Beethoven's final Sonata, the momentous Sonata in C Minor, Opus 111, which was also to feature in the October concert. Delight at the request soon turned to despair as the concept of trying to pay decent homage to such a great work seemed as insurmountable an obstacle as trying to play the Opus 111 myself.

The solution to the problem arose in taking the general form of the piece and writing my own in the same form, using a few of Beethoven's variation techniques to create a subtle link between the two works. *Introduction, Theme and Variations* adheres to the following form, taken from Opus 111:

Section	Bar	Description
<i>Introduction</i>	1	Virtuosic establishment of key.
<i>Theme</i>	33	Form AABB, with slight variations between the first and second version of both A and B.
<i>Variation 1</i>	65	Form AABB: identical repetition of A and B.

<i>Variation 2</i>	83	Form AABB; identical repetition of A and B.
<i>Variation 3</i>	102	Form AB
<i>Variation 4</i>	117	Form AB
<i>Variation 5</i>	137	Form AA, with variation. ²⁸
<i>Variation 6</i>	168	Open form, cadenza leads back to opening key and final statement of theme.

As with Beethoven's final sonata, *Introduction, Theme and Variations* treats formal theme and variation form with a great deal of freedom. By the third variation, the original theme is mostly obscured by trills, fast scale passages and heavy chords. The incessant trills, double dotted rhythms and virtuosic passages correspond to features prevalent in Opus 111 and other late works by Beethoven.

Harmonically, *Introduction, Theme and Variations* is constructed upon a modal system rather than the major/minor tonality used by Beethoven. While Beethoven wrote his Sonata in C minor, this work opens its introduction and main theme in C phrygian, with touches of C aeolian brought on by an unstable D natural. Attempts were made to reference the tonal language of Beethoven, through the prominent tonic-dominant and tonic-subdominant relationships seen in the two halves of each variation.

²⁸ The repeat of A, beginning on bar 155, began life at the same tempo as A heard at bar 137. Upon completion of the work, I emailed a pdf of the score to pianist Leigh Harrold, who was residing in Melbourne at the time. My first hearing of the piece was a few days before its premier performance, and Leigh played the section beginning at bar 155 much faster than I expected. Upon investigation, we realised that somehow the pdf had made the metronome mark quite hard to read, and Leigh had misread my intended speed. However, I really liked the faster tempo, and so it was kept and the score was revised. Such is the carefully considered work of a composer!

The following represents the harmonic structure and primary modal areas of *Introduction, Theme and Variations*:

Variation	Mode	Key Signature	Relationship
<i>Introduction</i>	C Aeolian C Phrygian	Bb Eb Ab Bb Eb Ab Db	Db is unstable; combination of two interchangeable modes establishes mode as minor.
<i>Theme</i>	C Phrygian G Phrygian	Bb Eb Ab Db Bb Eb Ab	Tonic Dominant- Modal Modulation
<i>Variation 1</i>	C Melodic Minor G Aeolian	Eb Bb Eb	Tonic (C pedal throughout) Dominant- unrelated modulation.
<i>Variation 2</i>	Db Lydian Gb Lydian Gb Major	Bb Eb Ab Db Bb Eb Ab Db Gb Bb Eb Ab Db Gb Cb	Tonic Sub Dominant Interchangeable modulation to Major mode.
<i>Variation 3</i>	C Dorian C Aeolian F Aeolian F Major	Bb Eb Bb Eb Ab Bb Eb Ab Db Bb	C Tonic with unstable Ab. Sub Dominant- interchangeable modes on F. Contrast between Major and Minor modes.
<i>Variation 4</i>	Bb Lydian F Mixolydian (plus other modal inflections*)	Bb Bb Eb	Tonic (related modulation (V-I) from F Major) Dominant
<i>Variation 5</i>	A Major A Mixolydian	F# C# G# F# C#	Tonic (move from it's Dominant E Major at end of var. 4) Interchangeable mode.

Variation 6	E Mixolydian	F# C# G#	Dominant of A Mixolydian- Modal Modulation.
	E Major A Major	F# C# G# D# F# C# G#	Interchangeable Mode. Return to Tonic via V-I.
Coda	C Phrygian	Bb Eb Ab Db	Voice leading in Cadenza leads back to home key.

*A steadily rising bass line brings on the modal inflections in this passage of music. As new tones are introduced, so are new modes. The preference for major modes further helps distinguish this variation from its predecessors, and prepare for the resolute A Major of Variation 5.

Intro Theme and Variations, Bar 126

ff
F Mixolydian
(F) ----- (G)
Ascending Bass line creates impetus for modal change

Ab Major
F Major/Lydian
(Ab) ----- (A) ----- (Bb)

D Lydian
E Major
A Major
(D) ----- (E)
IV V I

THREE PROCESSIONALS :

Two Weddings and a Funeral

Three short pieces for String Quartet. Commissioned by the Zephyr Quartet, first performed by them as part of their 'Generation Next' Concert at The Jade Monkey, Adelaide, October 2006.

The intention with *Three Processionals* was to write short pieces of 'functional' music, ie. accessible music that would warrant a place in a classical repertoire, yet also be suitable for preludes or entr'actes to an event, either joyous or sad. The first two movements have already been utilised in this way. Each piece can be played as an individual work, or grouped together to form a three-movement quartet. The first piece, *Song Without Words* was composed for string quartet to be played as entrance music for a wedding. The second piece, *Impromptu*, is a string arrangement of a piano piece, again composed as entrance music for a wedding. The third piece, *Elegy* was composed to complete the trilogy of processionals, and to provide an emotional contrast to the other two movements.

1st Movement: Song Without Words

This first movement is a highly melodic work that features a strong lydian presence. The lydian mode can be constructed of a seven-note fifth projection, and this relationship between the mode and the perfect fifth interval is exploited throughout the work. The strong presence of fifths is seen in the opening harmonic 'wash' in the 2nd violin, viola and 'cello, where the complete seven note projection is heard in its correct order. The 'cello also makes special reference to the perfect fifth, through its regular tonic-dominant movement, and short sets of projected fifths.

Song Without Words
Vln 2, Vla, Vc- Bar 1

Fifth Projection

8^{va}

F Lydian

Violoncello Bar 28

Fifth Projection

Violoncello Bar 61

8^{va}

Fifth Projection

A large part of the piece is in F Lydian- it acts as a ‘home’ key, in which every return to the opening 1st violin theme is heard. Modulation to a new mode is most commonly brought about by a stepwise progression in the bass, or by extending a particular intervallic pattern. By introducing a new tone in the ‘cello, the music is shifted suddenly into a new modal region. The more obscure the shift, the greater the interest and the effect on momentum. The following examples demonstrate different ways in which a change of tonal centre is brought about by the ‘cello. The notes in the upper string parts conform to the mode indicated.

Bar 6 (shortened) Bar 49 Bar 55 (shortened)

Stepwise motion Open 5ths Semitonal stepping down

F Lydian → D Lydian I V I V V/V F Lydian F Lydian → E Lydian

Bar 71

Fall by step Tritone Fall by step Tritone Fall by step Tritone

G Lydian B Lydian E Lydian A Lydian

Bar 89

Descending 4ths Fall by step

A Lydian → F Lydian

2nd Movement: Impromptu

The main theme of *Impromptu* is taken from a love theme I composed for a NIDA performance of 'Romeo and Juliet' in June 2006. This theme explored both the mixolydian and lydian modes, in particular how the intervallic relationships within a short motive can remain unaltered, but the tune still has a sense of development as the tonal centre and modal reference changes.

Romeo and Juliet 'Love Theme'

The main theme is presented in a 4/4 time signature. The melody consists of several phrases, with the first phrase being boxed and containing a triplet. The bass line provides harmonic support with chords and octaves. The piece is divided into four sections, each with a specific modal reference:

- Lydian Major:** The first section shows the main theme in a Lydian Major mode, with a key signature of one sharp (F#).
- Mixolydian Lydian:** The second section shows the main theme in a Mixolydian Lydian mode, with a key signature of one flat (Bb).

Modal References of Main Theme

Lydian Major

Mixolydian Lydian

As in *Song Without Words*, much of *Impromptu* consists of a strong melodic line in the 1st violin, supported by a running accompaniment in the other three strings. The four-note motive taken from the Romeo and Juliet love theme is incessant in its repetition: practically all main melodic ideas contain it either intervallically or rhythmically. Because

of the brevity of the main thematic idea and its consistent repetition, this movement requires more modal changes and modulations than *Song Without Words*, in order to maintain interest and variety.

Main Theme in 'Impromptu'

Violin 1 Bar 1
Opening theme establishes intervals and rhythm

Violin 1 Bar 7
1st variation focuses on inverted 'turn' shape and Major 3rd interval

Violin 1 Bar 14
Extended 'turn'

Violin 1 Bar 20
Original theme transposed and extended downwards

Violin 1&2 Bar 26
Rhythmically altered theme

Violin 1 Bar 35
Re-arranged theme

Violin 1 Bar 44
Theme, Turn, Turn, Theme 8ve up, Turn- introduces new pitch C#, Continued rhythm, varied theme

Violin 1 Bar 66
Theme, Refer ending of Love theme, 1st 3 note of theme

Modally, the piece moves regularly between lydian and mixolydian modes. Often a change of mode will be brought about by the 'cello voice leading or leaping to an unrelated tone, as in *Song Without Words*. The major keys of Ab and Eb create a climax in bars 35-40, which contrasts with the malleable, shifting modes in the previous sections. From bar 44, Lydian modes are used freely to the end, with gradual addition and subtraction of

sharps leading the music through various tonal centres, before a final unrelated modal modulation to G major. The movement between modes references traditional harmonic modulations through tonic-dominant relationships.

Bar	Mode	Key Signature	Accidental change	Relationship
44	C Lydian	F#	-	I
48	G Lydian	F# C#	+ 1 sharp	V
52	D Lydian	F# C# G#	+ 1 sharp	V/V
54	G Lydian	F# C#	- 1 sharp	V
59	C Lydian	F#	- 1 sharp	I (V of F Lydian)
60	F Lydian	-	- 1 sharp	I
66	B flat Lydian	Bb	- 1 sharp	IV
69	E flat Lydian	Bb Eb	- 1 sharp	IV/IV
71	G Major	F#	+ 3 sharps	V of C Lydian

3rd Movement: Elegy

Elegy begins with a similar harmonic ‘wash’ to *Song Without Words*, although instead of a fifth projection, it uses a fourth projection to achieve the desired modal resonance. A five note fourth projection beginning on B \flat suggests B \flat aeolian. Two more fourth projections, beginning on F and then C, are heard before bar 13, but as these do not introduce any tones foreign to B \flat aeolian, there is no obvious modulation.

The image shows musical notation for the first 11 bars of the piece. The top system contains three measures labeled 'Bar 1', 'Bar 9', and 'Bar 11'. The bottom system shows three measures of '4th Projection' starting on B \flat , F, and C respectively.

A fifth projection is used at bar 33 to create a lydian then a mixolydian/ionian harmonic wash. These two modal areas are interchanged in two bar sets, the same way ‘Stanzas’ from *A Woman’s Song* interchanges two contrasting modes.

The image shows musical notation for the 'Fifth Harmonic Wash' starting at bar 33. The notation is spread across three systems. The first system is labeled 'F Lydian', 'A Mixolydian (G \sharp in Vla)', and 'A Ionian'. The second system is labeled 'F Fifth Projection' and 'F Lydian'. The third system is labeled 'A Fifth Projection' and 'A Ionian/Major'. There are annotations for a 'tritone' and a 'sixteenth' note.

As in the other two movements, modulation to a new mode most often occurs through voice leading, particularly in the 'cello. At bar 25, the music moves from F aeolian into the far removed key of B major, via a rising bass of F-G-Ab-Bb-B natural. At bar 40, A ionian slips into Bb ionian (a modal modulation) via the strong pull of step-wise contrary motion between the outer two voices, the 1st violin and the 'cello. These methods of modulation allow the piece to move to distant modes much faster and more easily than more traditional modulations through closely related keys. For example, in bars 78-80, a C# mixolydian scale in the 'cello rises from B to a C natural instead of a C#, allowing an unrelated modulation into C lydian. This sudden, removed modal change from a key signature of six sharps to one sharp helps prepare for the climax at bar 84 by creating tension and instability of mode.

The melody of the two choral sections, heard at bar 52 and 97 of the piece, is taken from *Impromptu*. Harmonically, each establishes a lydian feel through the accompaniment of adjacent major triads- a feature of the lydian mode due to its raised fourth. Throughout both chorales, triadic and quartal harmonies are used freely. No conscious effort was made to suggest any particular key or mode, but simply to provide varied and interesting harmonic support to the 1st violin's melodic motive.

Chorale Bar 52

F Maj7 G F Maj7 G F Maj7 A min G etc.

Theme from 'Impromptu' Rearranged Chorale theme

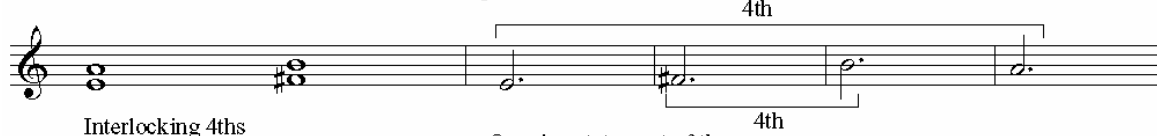
FANFARE : A Short Ride in a Fast Machine

For Brass Ensemble (4 Tpt, Hrn, 3 Ten Tb, 2 Bass Tb). Premiered by the Elder Conservatorium Brass Ensemble at Adelaide University Graduation Ceremonies, Dec. 2004. Conducted by Howard Parkinson.

The aim in writing this short fanfare was to largely avoid the chordal structure of most brass fanfares, and use a broader, flowing accompaniment to create excitement and momentum. The piece makes prominent use of the lydian mode, which has a bright, jubilant quality appropriate for a fanfare, and highlights the interval of a fourth (both perfect and augmented) through melodic phrases and quartal harmonies.


Fanfare- Use of Fourths

Tpt 4&Hrn Bar 9




Interlocking 4ths
Opening statement of theme

Tpt 1 Bar 29




First Melodic statement (D Lydian)

Tpt 2&4 Bar 49



Harmonised in 4ths (C Lydian)

Tbn 2 & B Tbn 1 Bar 73



Combination of 3 sets of 4ths (2 Perfect, 1 Augmented)

The three main keys used in *Fanfare* are G, D and C lydian. This borrows from the classical harmonic structure of relying primarily on tonic, subdominant and dominant

relationships. G lydian (I) begins and ends the piece, D lydian (V) is established after the introduction at bar 23, and C lydian (IV in major, bIV in lydian) is introduced along with the second theme at bar 47.

The focus on fourths leads to some moments of uncertainty regarding mode. Bar 47 sees a prominent C pedal strongly suggest C lydian. An oscillating quartal harmony part in the trombones fails to provide the F# required to confirm C lydian as the mode. This is provided in the 4th trumpet, who harmonises the melody of the 2nd trumpet- however, these two parts could suggest either G or C lydian, both which include F#. By avoiding C, they fail to commit to either mode. As long as the pedal C is in place, we hear this passage in C lydian, but it could also be read as G lydian with a C natural bass.

CONCLUSION

The eleven works in this folio of compositions all make use of modes as a basis for creating harmonic and melodic material. More often than not, it is the ecclesiastical modes which form the basis for the modal structure. This is most evident in the pieces *ROY G BIV* and *A Woman's Song*. At other times, as in *Song of Amergin* and *When I Am Dead*, the modal scheme is stretched to include more exotic modes such as the overtone mode and the Hungarian minor mode. Continuing farther away from the seven church modes, pieces such as *Skin*, *Metal*, *Wood* and *Mosaic* show the use of synthetic modes, aimed to both emphasize the intervallic structure of the work and to broaden the modal palate.

Throughout the creation of these compositions, emphasis has been placed equally on the choice of mode and the method of moving from one mode to another. In choosing a mode to use, the desired effect, overall modal structure, variety, mode construction and relevance to theme of the piece were all considered. At times, a particular interval, such as the fourths in *Imperfect Fourth*, or a melodic phrase, as in *Impromptu*, becomes the central theme of the piece, and the modal construction becomes simply a means to an end, offering a harmonic basis upon which the melodic material can be presented. The movement or modulation from one mode to another is often arrived at instinctively through voice leading and the continuance of certain rhythmic, melodic and harmonic patterns. Although intuitively conceived, these points of modulation more often than not form or lead towards the climactic moments of the piece, creating important structural cornerstones, momentum and expressive contrasts.

My study of the music of Joseph Schwantner has led to a growing freedom and spirit of experimentation in the way modes are used. A difference can certainly be seen between earlier works such as *ROY G BIV* and later works, such as the 3rd movement of *Skin*, *Metal*, *Wood*. These differences include more flexible modal treatments, freedom to either engage notes outside the chosen mode or use only a selection of notes from within a mode, and increased emphasis on orchestration effects over presentation of the mode. The impact of an organising intervallic structure and choice of certain intervals to portray required moods, as seen in Schwantner's music, is certainly evident, particularly in the latter works in this folio.

Works such as *ROY G BIV* and *Chanson* have been important in my growing understanding and exploration of the use of modes, and I have certainly felt them to be relevant, well-constructed and pleasing pieces. However, due to their overtly strict modal structures, I do not feel that they offer a system that could be used regularly in the composition of other works. Other works in this folio however, such as *When I Am Dead*, *June* and *Wood* from *Skin, Metal, Wood* were composed using systems and structural ideas that I feel could be further explored and expanded upon, and I am keen to implement these ideas in future works.

Upon reflection at the completion of this folio and exegesis, I recognise the differences in my approach to composing depending on the scale and instrumentation used within a piece. When composing for voice, the presentation of the text becomes of primary importance, and the choice of text will always dictate the structure and style of the piece. If the required work is to fulfil a certain role (be it procession, dance soundtrack, fanfare etc.) then fulfilling this role is of paramount importance, and often will lead to the establishment of structure, use of instrumentation, mood, techniques used etc. It is in composing music to fulfil such roles that I feel most confident. The prospect of writing an instrumental work for concert presentation only is certainly achievable, but often leaves me with too many variables, and I find such tasks harder to start.

Throughout the process of composing these eleven works, it has been a joyous discovery to realise just how many varied moods, textures and genres of music can be created using the constraints of the harmonic modal system. My discoveries of how to manipulate musical material to create varied styles of works leaves me confident that future compositions will also be able to adhere to the compositional systems I have explored in this folio.

~ Appendix A ~

Minor Works

~1~

Introduction, Theme and
Variations

Introduction, Theme and Variations

For Piano Solo

After Beethoven's Piano Sonata in C Minor, Op. 111

Total Duration : 13'30"

Introduction, Theme and Variations

After Beethoven's Piano Sonata in C minor, Op. 111
For Leigh Harrold

Anne Cawrse

Maestoso $q=48$

Measures 1-5. Dynamics: *f*.

Measures 6-8. Dynamics: *mp*, *pp*. Marking: *quasi recitative*.

Measures 9-11. Dynamics: *mp*.

Measures 12-13. Dynamics: *mf*, *mp*. Marking: *8va*, *loco*.

Measures 14-15. Dynamics: *ff*, *sfz*.

16

Musical score for measures 16-18. The piece is in a key with three flats and a 9/8 time signature. Measure 16 features a whole rest in the treble and a rhythmic pattern in the bass. Measure 17 shows a change to 6/8 time and a melodic line in the treble with a triplet in the bass. Measure 18 continues the melodic line with a triplet in the bass.

19

Musical score for measures 19-20. Measure 19 has a 10/8 time signature and a long melodic line in the treble with a triplet in the bass. Measure 20 features a trill in the treble and a triplet in the bass.

21

Musical score for measures 21-23. Measure 21 is marked *ff* and *sfz*. Measure 22 has an *8va* marking and a triplet in the treble. Measure 23 continues the *ff* and *sfz* dynamics.

24

Musical score for measures 24-29. Measure 24 has an *8va* marking and a triplet in the treble. Measure 25 is marked *subito p*. Measures 26-29 show a gradual decrescendo.

30

Largo

Musical score for measures 30-32. Measure 30 is marked *mp*. Measure 31 has a *pp* marking. Measure 32 ends with a double bar line and a 9/16 time signature.

Adagio e.=48

33

p

This system contains measures 33 to 36. The music is in 9/16 time and features a piano (*p*) dynamic. The right hand has a melodic line with a slur over measures 33-36, while the left hand provides a steady accompaniment of eighth notes.

37

sotto voce

This system contains measures 37 to 40. The dynamic is *sotto voce*. The right hand has a melodic line with a slur over measures 37-40, including a fermata over measure 38. The left hand continues with eighth-note accompaniment.

41

pp

This system contains measures 41 to 44. The dynamic is *pp*. The right hand has a melodic line with a slur over measures 41-44, including a fermata over measure 43. The left hand continues with eighth-note accompaniment.

45

sotto voce

This system contains measures 45 to 48. The dynamic is *sotto voce*. The right hand has a melodic line with a slur over measures 45-48, including a fermata over measure 46. The left hand continues with eighth-note accompaniment.

49

p *mp*

This system contains measures 49 to 52. The dynamic starts at *p* and changes to *mp* in measure 50. The right hand has a melodic line with a slur over measures 49-52, including a fermata over measure 51. The left hand continues with eighth-note accompaniment.

53

p

4

This system contains measures 53 to 56. The music is in a key with three flats and a 3/4 time signature. Measure 53 starts with a piano (*p*) dynamic. A slur covers measures 53 and 54. A four-measure rest is indicated by a '4' above the staff in measure 55. The system ends with a repeat sign.

57

mp

mf

7

This system contains measures 57 to 60. Measure 57 begins with a mezzo-piano (*mp*) dynamic. A slur covers measures 57 and 58. A seven-measure rest is indicated by a '7' above the staff in measure 59. A mezzo-forte (*mf*) dynamic is marked in measure 60. The system ends with a repeat sign.

60

p

4

2

This system contains measures 61 to 63. Measure 61 starts with a piano (*p*) dynamic. A slur covers measures 61 and 62. A four-measure rest is indicated by a '4' above the staff in measure 63. A two-measure rest is indicated by a '2' below the staff in measure 63. The system ends with a repeat sign.

64

sempre legato

p

This system contains measures 64 to 66. Measure 64 begins with a piano (*p*) dynamic. A repeat sign is present at the start of the system. The instruction *sempre legato* is written above the staff. The system ends with a repeat sign.

67

This system contains measures 67 to 69. The music continues with a piano (*p*) dynamic. The system ends with a repeat sign.

70

1.

73

2.

mp

76

mf 2

2

p

79

2

1.

82

Più mosso $q=72$

2.

mf

mp

84

Musical notation for measures 84-85. The right hand features a melodic line with a long slur over measures 84 and 85. The left hand plays a steady eighth-note accompaniment.

86

Musical notation for measures 86-87. The right hand has a melodic line with a slur over measures 86 and 87. The left hand continues with eighth-note accompaniment, including a bass clef change in measure 87.

88

Musical notation for measures 88-89. The right hand features triplets and a *mf* dynamic marking. The left hand continues with eighth-note accompaniment.

90

Musical notation for measures 90-92. Measure 90 has a first ending bracket. Measure 91 has a second ending bracket with triplets. Measure 92 has a *sub. p* dynamic marking and a triplet in the right hand.

93

Musical notation for measures 93-95. Measure 93 has a triplet in the right hand. Measure 94 has a triplet in the right hand. Measure 95 has an *8va* marking and a triplet in the right hand.

96

mf p

Musical score for measures 96-98. Measure 96 starts with a mezzo-forte (mf) dynamic. The piece concludes at measure 98 with a piano (p) dynamic. The music features a melodic line in the right hand and a supporting bass line in the left hand.

99

1. 2.

Musical score for measures 99-100, presented as a first and second ending. The first ending leads back to the beginning of the section, while the second ending concludes the phrase. The dynamics are mezzo-forte (mf) and piano (p).

101

poco accel. Con Fuoco q=76

f

Musical score for measures 101-102. Measure 101 includes fingerings 3, 5, 6, and 7. Measure 102 features a forte (f) dynamic and includes fingerings 6 and 6. The tempo is marked 'poco accel.' and 'Con Fuoco' with a quarter note equal to 76 (q=76).

103

Musical score for measures 103-104. Measure 103 includes fingerings 3 and 6. Measure 104 includes fingerings 6, 6, and 6. The music continues with a strong rhythmic drive.

105

Musical score for measures 105-106. Measure 105 includes fingerings 3, 6, and 6. Measure 106 includes fingerings 6 and 6. The piece ends with a final chord in the right hand.

107

Musical score for measures 107-110. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The right hand features chords and melodic lines with accents and slurs. The left hand has a complex bass line with sixteenth-note patterns, including sixteenth-note triplets and sixteenth-note sextuplets. Measure 110 ends with a triplet of eighth notes.

109

Musical score for measures 109-112. Measure 109 continues the bass line with sixteenth-note patterns. Measure 110 features a triplet of eighth notes in the right hand. Measure 111 has a *subito p* dynamic marking. Measure 112 features a triplet of eighth notes in the right hand and a sixteenth-note sextuplet in the left hand.

111

Musical score for measures 111-114. Measure 111 features a triplet of eighth notes in the right hand. Measure 112 has a sixteenth-note sextuplet in the left hand. Measure 113 has a sixteenth-note sextuplet in the left hand. Measure 114 has a sixteenth-note sextuplet in the left hand.

113

Musical score for measures 113-116. Measure 113 features a triplet of eighth notes in the right hand. Measure 114 has a sixteenth-note sextuplet in the left hand. Measure 115 has a sixteenth-note sextuplet in the left hand. Measure 116 has a sixteenth-note sextuplet in the left hand and a *mf* dynamic marking.

115

Musical score for measures 115-118. Measure 115 features a triplet of eighth notes in the right hand. Measure 116 has a sixteenth-note sextuplet in the left hand. Measure 117 has a sixteenth-note sextuplet in the left hand. Measure 118 has a sixteenth-note sextuplet in the left hand, a *molto cresc.* dynamic marking, and a change in time signature to 3/4.

117

f

sfz *tr*

121

f

tr 3

126

ff

ff

128

ff

ff

3 3 3

130

ff

ff

132

Measures 132-133. Treble clef, 2/4 time. Measure 132 starts with a forte (f) dynamic. The right hand features a series of chords with a long slur over the first two measures. The left hand plays a steady eighth-note accompaniment. Measure 133 continues the accompaniment and chordal texture.

134

Measures 134-135. Treble clef, 2/4 time. Measure 134 begins with a fortissimo (ff) dynamic. The right hand has a descending line of chords. The left hand continues with eighth-note accompaniment. Measure 135 shows a continuation of the descending chordal line in the right hand.

136

q=e Adagio e=76

Measures 136-141. Treble clef, 3/4 time. Measure 136 starts with a piano (p) dynamic. The right hand has a descending line of chords. The left hand has a steady eighth-note accompaniment. Measure 137 has a 'con pedal' instruction. Measures 138-141 show a continuation of the accompaniment and chordal texture.

139

Measures 139-141. Treble clef, 3/4 time. Measure 139 starts with a piano (p) dynamic. The right hand has a descending line of chords. The left hand has a steady eighth-note accompaniment. Measure 140 has a 'con pedal' instruction. Measure 141 continues the accompaniment and chordal texture.

142

Measures 142-144. Treble clef, 3/4 time. Measure 142 starts with a mezzo-piano (mp) dynamic. The right hand has a descending line of chords. The left hand has a steady eighth-note accompaniment. Measure 143 has a piano (p) dynamic. Measure 144 continues the accompaniment and chordal texture.

145

mp

148

rall.

3

152

6 6 6 6 6 6 6 7

pp

Lighter, With More Movement q.=40

155

p

158

160

160

mp

This system contains measures 160 and 161. The right hand features a melodic line with slurs and accents, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mp* is present in the left hand. A repeat sign is located at the end of measure 161.

162

This system contains measures 162, 163, and 164. The right hand has a more active melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A triplet of eighth notes is marked with a '3' in measure 164. A repeat sign is at the end of measure 164.

165

poco rall.

This system contains measures 165, 166, and 167. The right hand features a rapid sixteenth-note passage with slurs and accents. The left hand has a simple accompaniment. The tempo marking *poco rall.* is placed above the right hand. A repeat sign is at the end of measure 167.

168

Adagietto q.=60
sempre legato

p

This system contains measures 168 and 169. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. The tempo marking *Adagietto q.=60* and the instruction *sempre legato* are placed above the right hand. A dynamic marking of *p* is in the left hand. A repeat sign is at the end of measure 169.

170

This system contains measures 170 and 171. The right hand has a melodic line with slurs and accents. The left hand has a simple accompaniment. A repeat sign is at the end of measure 171.

172

Musical score for measures 172-173. The piece is in A major (two sharps) and 3/8 time. Measure 172 features a treble clef with a melodic line of eighth notes and a bass clef with a sustained chord and a descending eighth-note line. Measure 173 continues the treble line and adds a bass line with a descending eighth-note pattern.

174

Musical score for measures 174-175. Measure 174 has a treble clef with a melodic line and a bass clef with a sustained chord, marked *mf*. Measure 175 continues the treble line and features a bass line with a descending eighth-note pattern, marked *cresc.*

176

Musical score for measures 176-177. Measure 176 has a treble clef with a melodic line and a bass clef with a sustained chord. Measure 177 has a treble clef with a melodic line, marked *8va*, and a bass clef with a sustained chord, marked *f*.

178

Musical score for measures 178-179. Measure 178 has a treble clef with a melodic line and a bass clef with a sustained chord. Measure 179 has a treble clef with a melodic line and a bass clef with a sustained chord, marked *dim.*

180

Musical score for measures 180-181. Measure 180 has a treble clef with a melodic line and a bass clef with a sustained chord. Measure 181 has a treble clef with a melodic line and a bass clef with a sustained chord, marked *mp*.

182 (8)

Musical notation for measures 182-183. Treble clef, key signature of two sharps (F# and C#). The right hand plays a complex rhythmic pattern of eighth and sixteenth notes. The left hand has rests.

184

Musical notation for measures 184-185. Treble clef, key signature of two sharps. The right hand continues with rhythmic patterns. The left hand has rests.

rall. Tempo primo q.=48

185

Musical notation for measures 185-186. Treble clef, key signature of two sharps. The right hand plays a melodic line. The left hand has rests. A 'mf' dynamic marking is present.

187

Musical notation for measures 187-190. Treble clef, key signature of two sharps. The right hand has rests. The left hand plays a complex chordal texture with a 'p' dynamic marking. A '4' is written above the staff.

~2~

Three Processionals

Three Processionals

For String Quartet

1/ Song Without Words	4'10"
2/ Impromptu.....	3'30"
3/ Elegy	6'40"

Total Duration : 14'20"

Three Processionals

I : Song Without Words

Anne Cawrse

Allegretto q=114

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-3. The Violin I part begins with a whole rest in measure 1, followed by a half note G4 in measure 2 and a half note A4 in measure 3, with a *mp* dynamic marking. The Violin II part starts with a half note G4 in measure 1, followed by a half note A4 in measure 2 and a half note B4 in measure 3, with a *p* dynamic marking. The Viola part starts with a half note G3 in measure 1, followed by a half note A3 in measure 2 and a half note B3 in measure 3, with a *p* dynamic marking. The Violoncello part starts with a half note G2 in measure 1, followed by a half note A2 in measure 2 and a half note B2 in measure 3, with a *p* dynamic marking.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 4-6. Measure 4 is marked with a '4' above the Violin I staff. The Violin I part continues with a half note B4 in measure 4, a half note C5 in measure 5, and a half note D5 in measure 6. The Violin II part continues with a half note G4 in measure 4, a half note A4 in measure 5, and a half note B4 in measure 6. The Viola part continues with a half note G3 in measure 4, a half note A3 in measure 5, and a half note B3 in measure 6. The Violoncello part continues with a half note G2 in measure 4, a half note A2 in measure 5, and a half note B2 in measure 6.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 7-9. Measure 7 is marked with a '7' above the Violin I staff. The Violin I part features a triplet of eighth notes (B4, C5, D5) in measure 7, followed by a half note E5 in measure 8, and a triplet of eighth notes (D5, C5, B4) in measure 9, with a *subito p* dynamic marking. The Violin II part continues with a half note G4 in measure 7, a half note A4 in measure 8, and a half note B4 in measure 9, with a *subito pp* dynamic marking. The Viola part continues with a half note G3 in measure 7, a half note A3 in measure 8, and a half note B3 in measure 9, with a *subito pp* dynamic marking. The Violoncello part continues with a half note G2 in measure 7, a half note A2 in measure 8, and a half note B2 in measure 9, with a *subito pp* dynamic marking.

10

Vln. I

Vln. II

Vla.

Vc.

3

3

6

Detailed description: This system covers measures 10, 11, and 12. The first violin part (Vln. I) features a melodic line with a triplet of eighth notes in measure 11 and a sixteenth-note triplet in measure 12. The second violin (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola (Vla.) part consists of a steady eighth-note accompaniment. The cello (Vc.) part provides a bass line with dotted half notes. Dynamic markings include *mp* and *f*.

13

Vln. I

Vln. II

Vla.

Vc.

f

mp

mp

fp

Detailed description: This system covers measures 13, 14, 15, and 16. In measure 13, the first violin (Vln. I) has a whole rest. In measure 14, Vln. I plays a half note. In measure 15, Vln. I plays a quarter note. In measure 16, Vln. I plays a half note. The second violin (Vln. II) continues with eighth-note accompaniment. The viola (Vla.) part has a steady eighth-note accompaniment. The cello (Vc.) part has a bass line with dotted half notes. Dynamic markings include *f*, *mp*, and *fp*.

17

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

pizz.

p

Detailed description: This system covers measures 17, 18, 19, and 20. The first violin (Vln. I) has whole rests in measures 17 and 18, then plays a half note in measure 19 and a whole note in measure 20. The second violin (Vln. II) plays a rhythmic accompaniment of eighth notes. The viola (Vla.) part consists of a steady eighth-note accompaniment. The cello (Vc.) part has a bass line with dotted half notes. Dynamic markings include *mp*, *p*, and *pizz.*

21

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system covers measures 21 to 23. The Vln. I part begins with a half note G4, followed by a slur over measures 21-22 containing eighth notes. Measure 23 features a triplet of eighth notes. The Vln. II part plays a steady eighth-note accompaniment. The Vla. part consists of a simple harmonic accompaniment of half notes. The Vc. part provides a rhythmic accompaniment with eighth notes and rests.

24

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system covers measures 24 to 26. The Vln. I part has a half note G4 in measure 24, followed by a slur over measures 25-26 containing eighth notes, with a triplet of eighth notes in measure 25. The Vln. II part continues with eighth notes. The Vla. part remains a simple harmonic accompaniment. The Vc. part continues with eighth notes and rests.

27

Vln. I
Vln. II
Vla.
Vc.

f
mf
mf
mf

Detailed description: This system covers measures 27 to 29. The Vln. I part starts with a triplet of eighth notes in measure 27, followed by a slur over measures 28-29. The Vln. II part continues with eighth notes. The Vla. part has a simple harmonic accompaniment in measure 27, then a more active accompaniment in measures 28-29. The Vc. part has a rhythmic accompaniment with eighth notes and rests. Dynamic markings are present: *f* for Vln. I, *mf* for Vln. II, *mf* for Vla., and *mf* for Vc. in measure 28.

30 **Sweeter**

Vln. I: *mf*, *mp*

Vln. II: *p*

Vla.: *p*

Vc.: *arco*, *p*

34

Vln. I: *p*

Vln. II: *p*

Vla.: *p*

Vc.: *p*

38

Vln. I: *p*

Vln. II: *p*, *mp*

Vla.: *p*

Vc.: *p*

41

Vln. I
Vln. II
Vla.
Vc.

Detailed description: This system covers measures 41 to 43. The Vln. I part begins with a treble clef and a key signature of one flat. It features a melodic line with eighth and sixteenth notes, including a fermata in measure 42. The Vln. II part has a similar melodic line with some rests. The Vla. part plays a steady eighth-note accompaniment. The Vc. part provides a bass line with a prominent bass clef and a key signature of one flat, featuring a fermata in measure 42.

44

Vln. I
Vln. II
Vla.
Vc.

pp
p
p
pizz.

Detailed description: This system covers measures 44 to 47. The Vln. I part starts with a dynamic marking of *pp* and features a complex melodic line with many beamed notes. The Vln. II part has a dynamic marking of *p* and plays a simpler melodic line. The Vla. part also has a dynamic marking of *p* and plays a melodic line with some rests. The Vc. part has a dynamic marking of *pizz.* and plays a rhythmic accompaniment of eighth notes.

48

Vln. I
Vln. II
Vla.
Vc.

mp
pp
pp
p
mp
pp
p

Detailed description: This system covers measures 48 to 51. The Vln. I part starts with a dynamic marking of *mp* and has a melodic line that ends with a fermata in measure 48, followed by rests. The Vln. II part has a dynamic marking of *mp* and has rests until measure 50, where it begins a melodic line. The Vla. part has a dynamic marking of *mp* and plays a melodic line with eighth notes. The Vc. part has a dynamic marking of *mp* and plays a rhythmic accompaniment of eighth notes.

52

Vln. I

Vln. II

Vla.

Vc.

mp

56

Vln. I

Vln. II

Vla.

Vc.

f

mf

mf

mf

59

Vln. I

Vln. II

Vla.

Vc.

subito mp

subito p

subito p

mp

subito p

62

Vln. I
mf
V
Vln. II
mp
V
Vla.
mp
V
Vc.
arco
mp

Detailed description: This system covers measures 62, 63, and 64. Measure 62 features a Vln. I staff with a half note G4, a fermata, and a dynamic marking of *mf*. A Vln. II staff has a sixteenth-note pattern. A Vla. staff has a sixteenth-note pattern. A Vc. staff has a sixteenth-note pattern and the instruction *arco*. Measure 63 shows Vln. I with a half note G4, a fermata, and a dynamic marking of *mp*. Vln. II has a sixteenth-note pattern. Vla. has a sixteenth-note pattern. Vc. has a sixteenth-note pattern. Measure 64 continues the patterns for all instruments.

65

Vln. I
V
Vln. II
Vla.
Vc.

Detailed description: This system covers measures 65, 66, 67, and 68. Measure 65 features a Vln. I staff with a half note G4, a fermata, and a dynamic marking of *mp*. Vln. II has a sixteenth-note pattern. Vla. has a sixteenth-note pattern. Vc. has a sixteenth-note pattern. Measure 66 continues the patterns. Measure 67 continues the patterns. Measure 68 continues the patterns.

69

Vln. I
p
Vln. II
p
Vla.
mf
Vc.
fp

Detailed description: This system covers measures 69, 70, and 71. Measure 69 features a Vln. I staff with a half note G4, a fermata, and a dynamic marking of *p*. Vln. II has a sixteenth-note pattern. Vla. has a sixteenth-note pattern. Vc. has a sixteenth-note pattern. Measure 70 continues the patterns. Measure 71 continues the patterns and includes a triplet of sixteenth notes in the Vc. staff.

72

Vln. I

Vln. II

Vla.

Vc.

mf

p

fp

Detailed description: This system covers measures 72 to 75. The first violin (Vln. I) starts with a treble clef and a key signature of one flat. It features a melodic line with slurs and accents, reaching a mezzo-forte (mf) dynamic. The second violin (Vln. II) plays a similar melodic line, ending with a piano (p) dynamic. The viola (Vla.) part includes a triplet of eighth notes in the first measure and continues with a melodic line, ending with a piano (p) dynamic. The violin (Vc.) part provides a bass line with a forte-piano (fp) dynamic. The key signature changes to two sharps (D major) at the end of measure 75.

75

Vln. I

Vln. II

Vla.

Vc.

p

mf

fp

Detailed description: This system covers measures 75 to 78. The first violin (Vln. I) continues its melodic line with a piano (p) dynamic. The second violin (Vln. II) plays a melodic line with a mezzo-forte (mf) dynamic. The viola (Vla.) part continues with a melodic line, ending with a mezzo-forte (mf) dynamic. The violin (Vc.) part continues with a bass line, ending with a forte-piano (fp) dynamic. The key signature remains two sharps (D major).

78

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

mf

Detailed description: This system covers measures 78 to 81. The first violin (Vln. I) plays a melodic line with a mezzo-forte (mf) dynamic. The second violin (Vln. II) plays a melodic line with a mezzo-forte (mf) dynamic. The viola (Vla.) part plays a melodic line with a forte (f) dynamic. The violin (Vc.) part plays a bass line with a mezzo-forte (mf) dynamic. The key signature remains two sharps (D major).

82

Musical score for measures 82-85. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 82 starts with a treble clef and a key signature of one sharp. Vln. I has a dynamic of *f* and a triplet of eighth notes. Vln. II has a dynamic of *ff* and a half note. Vla. has a dynamic of *mf* and a half note. Vc. has a dynamic of *ff* and a half note. Measure 83 continues the triplet in Vln. I and the half notes in the other parts. Measure 84 features a crescendo hairpin in Vln. I. Measure 85 ends with a dynamic of *ff* in Vln. I and Vln. II, and *ff* in Vla. and Vc.

Adagio; Freely

87

Musical score for measures 87-90. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 87 starts with a treble clef and a key signature of one sharp. Vln. I has a dynamic of *p* and a half note. Vln. II has a dynamic of *pp* and a half note. Vla. has a dynamic of *pp* and a half note. Vc. has a dynamic of *pp* and a half note. Measure 88 continues the half notes. Measure 89 features a dynamic of *f* in Vln. I and a dynamic of *pp* in Vln. II, Vla., and Vc. Measure 90 ends with a dynamic of *f* in Vln. I and a dynamic of *pp* in Vln. II, Vla., and Vc.

A tempo q=114

91

Musical score for measures 91-94. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 91 starts with a treble clef and a key signature of one sharp. Vln. I has a dynamic of *mf* and a half note. Vln. II has a dynamic of *mf* and a triplet of eighth notes. Vla. has a dynamic of *mf* and a triplet of eighth notes. Vc. has a dynamic of *mf* and a half note. Measure 92 continues the triplet in Vln. II and Vla., and the half note in Vln. I and Vc. Measure 93 continues the triplet in Vln. II and Vla., and the half note in Vln. I and Vc. Measure 94 continues the triplet in Vln. II and Vla., and the half note in Vln. I and Vc.

94

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 94, 95, and 96. The Vln. I part begins with a fermata over a dotted quarter note. The Vln. II, Vla., and Vc. parts feature a consistent triplet eighth-note pattern throughout the system.

97

Vln. I
Vln. II
Vla.
Vc.

mf
mp
mp

This system contains measures 97, 98, and 99. The Vln. I part has a fermata over a dotted quarter note in measure 97. The Vln. II, Vla., and Vc. parts continue with the triplet eighth-note pattern. Dynamic markings *mf*, *mp*, and *mp* are placed below the Vln. I, Vln. II, and Vc. staves respectively.

100

Vln. I
Vln. II
Vla.
Vc.

f
mf
mf
mf

This system contains measures 100, 101, and 102. The Vln. I part has a fermata over a dotted quarter note in measure 100. The Vln. II, Vla., and Vc. parts continue with the triplet eighth-note pattern. Dynamic markings *f*, *mf*, *mf*, and *mf* are placed below the Vln. I, Vln. II, Vla., and Vc. staves respectively.

103

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 103, 104, and 105. It features four staves: Violin I (treble clef), Violin II (treble clef), Viola (alto clef), and Violoncello (bass clef). Measure 103 starts with a treble clef and a key signature of one flat. The Violin I part has a melodic line with slurs and accents. The Violin II and Viola parts play a triplet of eighth notes. The Violoncello part has a simple bass line. Measure 104 continues the patterns. Measure 105 features a change in the Violin I part to a more complex rhythmic pattern with slurs and accents, while the other parts continue their respective parts.

106

Vln. I
Vln. II
Vla.
Vc.

ff
f
f
f

This system contains measures 106, 107, and 108. The Violin I part begins with a fortissimo (*ff*) dynamic and a long note that spans across measures 106 and 107. The Violin II part plays a rhythmic eighth-note pattern with a forte (*f*) dynamic. The Viola part continues with a similar eighth-note pattern, also marked *f*. The Violoncello part has a simple bass line, marked *f*. Measure 108 shows a change in the Violin I part, with a dynamic marking of *f*. The other parts continue their patterns.

109

Vln. I
Vln. II
Vla.
Vc.

mf
mf
mf

This system contains measures 109, 110, and 111. The Violin I part starts with a mezzo-forte (*mf*) dynamic and a long note spanning measures 109 and 110. The Violin II part continues with the eighth-note pattern, marked *mf*. The Viola part also continues with the eighth-note pattern, marked *mf*. The Violoncello part has a simple bass line, marked *mf*. Measure 111 shows a change in the Violin I part, with a dynamic marking of *mf*. The other parts continue their patterns.

112

Vln. I

Vln. II

Vla.

Vc.

mf

115

Vln. I

Vln. II

Vla.

Vc.

mp

mp

mp

Three Processionals

II : Impromptu

Anne Cawrse

Gently *q.*=46

Violin 1 *mp*

Violin 2 *p*

Viola *p*

Violoncello *p*

This system shows the first four measures of the piece. The key signature is one sharp (F#) and the time signature is 6/8. The Violin 1 part features a melodic line with eighth-note patterns and slurs. The Violin 2 part has a similar eighth-note pattern. The Viola part consists of a steady eighth-note accompaniment. The Violoncello part provides a simple bass line with dotted half notes.

4

Vln. 1 *rit.* *fp*

Vln. 2 *fp*

Vla. *mf*

Vc. *mf*

This system covers measures 5 through 8. It begins with a *rit.* (ritardando) marking. The Violin 1 part has a more complex melodic line with sixteenth-note runs. The Violin 2 part continues with eighth notes. The Viola part has a more active eighth-note accompaniment. The Violoncello part remains simple. Dynamics include *fp* (fortissimo piano) for the violins and *mf* (mezzo-forte) for the viola and cello.

7

A tempo

Vln. 1 *mp* *mf*

Vln. 2 *mp* *mf*

Vla. *p* *mp*

Vc. *p* *mp*

This system covers measures 9 through 12. It begins with an *A tempo* marking. The Violin 1 part has a melodic line with slurs and dynamics ranging from *mp* to *mf*. The Violin 2 part has a similar melodic line. The Viola part has an eighth-note accompaniment with dynamics from *p* to *mp*. The Violoncello part has a simple bass line with dynamics from *p* to *mp*.

Three Processionals : II - Impromptu

10 **molto rit.**

Vln. 1 mp p mp

Vln. 2 mp p mp

Vla. p

Vc. p

13 **A tempo**

Vln. 1 mp

Vln. 2 p

Vla. p

Vc. p

15

Vln. 1

Vln. 2 mp p

Vla.

Vc.

18

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *mp* *f*

Vc. *mp* *f*

21

24

rall. (e=e)

Vln. 1 *p*

Vln. 2 *p*

Vla.

Vc.

26 $q=69$

Vln. 1 *p*

Vln. 2 *p*

Vla. *pp*

Vc. *p* *pizz.*

Detailed description: This system covers measures 26 to 28. The music is in 3/4 time, with a tempo marking of quarter note = 69. The key signature has two flats. The first violin part (Vln. 1) starts with a piano (*p*) dynamic and features a melodic line with triplets in measures 27 and 28. The second violin part (Vln. 2) also starts piano and has a similar melodic line. The viola part (Vla.) plays a steady eighth-note accompaniment starting at a pianissimo (*pp*) dynamic. The cello part (Vc.) begins with a piano (*p*) dynamic and includes a pizzicato (*pizz.*) section in measure 27.

29

Vln. 1 *mp* *p*

Vln. 2 *mp* *p*

Vla. *p* *pp*

Vc. *p*

Detailed description: This system covers measures 29 and 30. The tempo remains $q=69$. In measure 29, the first and second violin parts play a triplet of eighth notes with a mezzo-piano (*mp*) dynamic. The viola part continues with eighth notes at a piano (*p*) dynamic. In measure 30, the first and second violin parts play a melodic line with a piano (*p*) dynamic. The viola part continues with eighth notes at a pianissimo (*pp*) dynamic. The cello part continues with a piano (*p*) dynamic.

31

Vln. 1

Vln. 2

Vla.

Vc.

Detailed description: This system covers measures 31 to 33. The first violin part (Vln. 1) has a melodic line with a crescendo hairpin. The second violin part (Vln. 2) has a melodic line with a triplet in measure 31 and a crescendo hairpin. The viola part (Vla.) continues with eighth notes and a crescendo hairpin. The cello part (Vc.) has a simple melodic line.

34

Vln. 1
Vln. 2
Vla.
Vc.

mf

arco

mf

Detailed description: This system contains measures 34, 35, and 36. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Vln. 1 plays a melodic line with a fermata over the first measure and a dynamic marking of *mf*. Vln. 2 plays a rhythmic pattern of eighth notes with a dynamic marking of *mf*. Vla. plays a similar rhythmic pattern with a dynamic marking of *mf*. Vc. plays a bass line with a dynamic marking of *mf* and the instruction *arco*. The first measure of each part has a fermata.

37

Vln. 1
Vln. 2
Vla.
Vc.

f

f

f

Detailed description: This system contains measures 37 and 38. The key signature remains two flats, and the time signature is 4/4. Vln. 1 plays a melodic line with a dynamic marking of *f*. Vln. 2 plays a rhythmic pattern with a dynamic marking of *f*. Vla. plays a rhythmic pattern with a dynamic marking of *f*. Vc. plays a bass line with a dynamic marking of *f* and accents over the notes in the second measure.

39

Vln. 1
Vln. 2
Vla.
Vc.

3/4

3/4

3/4

3/4

Detailed description: This system contains measures 39 and 40. The key signature remains two flats, and the time signature changes to 3/4. Vln. 1 plays a melodic line with a dynamic marking of *f*. Vln. 2 plays a rhythmic pattern with a dynamic marking of *f*. Vla. plays a rhythmic pattern with a dynamic marking of *f*. Vc. plays a bass line with a dynamic marking of *f* and accents over the notes in the second measure.

Three Processionals : II - Impromptu

41

Vln. 1

Vln. 2

Vla.

Vc.

p

p

p

p

43 *molto rit.* **Tempo primo**

Vln. 1

Vln. 2

Vla.

Vc.

pp

pp

p

p

p

45

Vln. 1

Vln. 2

Vla.

Vc.

p

48

Vln. 1 mp

Vln. 2 mp

Vla. mp

Vc. mp

51

rall.

Vln. 1 mf

Vln. 2 mf

Vla. mf

Vc. mf

54

A tempo

Vln. 1 mp

Vln. 2 p

Vla. p

Vc. p

pp

Three Processionals : II - Impromptu

57

Vln. 1 mp

Vln. 2 p

Vla. p

Vc. p

60

Vln. 1 mf

Vln. 2 mp mf

Vla. mp mf

Vc. mp mf

63

poco rit.

Vln. 1 pp mp

Vln. 2 pp mp

Vla. p

Vc. p

A tempo

66

Vln. 1
mf
cresc.

Vln. 2
mf
cresc.

Vla.
mp

Vc.
mp

molto rit.

69

Vln. 1
ff

Vln. 2
ff

Vla.
f

Vc.
f

72

Vln. 1
mp

Vln. 2
mp

Vla.
mp

Vc.
p

Three Processionals

III : Elegy

Anne Cawrse

Doloroso q=65

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 1-5. The score is in 4/4 time and features a key signature of two flats. Violin I starts with a mezzo-piano (mp) dynamic. Violin II, Viola, and Violoncello start with a piano (p) dynamic. The music consists of sustained notes and simple melodic lines.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 6-9. Measure 6 is marked with a '6' above the staff. Violin I has a mezzo-forte (mf) dynamic. The other instruments continue with their respective parts, maintaining the piano (p) dynamic.

Musical score for Violin I, Violin II, Viola, and Violoncello, measures 10-13. Measure 10 is marked with a '12' above the staff. Violin I has a piano (p) dynamic, Violin II a pianissimo (pp) dynamic, Viola a pp dynamic, and Violoncello a pp dynamic. A triplet of eighth notes is indicated in measure 11 for Violin I. The score concludes with a fermata in measure 13.

18

Vln. I
Vln. II
Vla.
Vc.

This system contains measures 18 through 22. It features four staves: Violin I, Violin II, Viola, and Cello. The music is in a minor key, indicated by the presence of flats. The Violin I part has a melodic line with slurs and ties. The Violin II part provides a harmonic accompaniment. The Viola and Cello parts have lower, more sustained lines. The Cello part has a few whole notes.

23

Vln. I
Vln. II
Vla.
Vc.

f

This system contains measures 23 through 27. The music continues with the same instrumentation. A dynamic marking of *f* (forte) is present in measures 24, 25, and 26. The Violin I part has a more active melodic line with slurs and ties. The Violin II part has a similar melodic line. The Viola and Cello parts have lower, more sustained lines. The Cello part has a few whole notes.

28

Vln. I
Vln. II
Vla.
Vc.

mp *p* *rit.*

This system contains measures 28 through 32. The music continues with the same instrumentation. Dynamic markings of *mp* (mezzo-piano) are present in measures 28 and 29, and *p* (piano) in measures 30 and 31. A *rit.* (ritardando) marking is present in measure 32. The Violin I part has a melodic line with slurs and ties. The Violin II part has a similar melodic line. The Viola and Cello parts have lower, more sustained lines. The Cello part has a few whole notes.

Più mosso q=80

33

Vln. I
pp

Vln. II
pp

Vla.
mp

Vc.
p

Detailed description: This system covers measures 33 to 38. The first violin part (Vln. I) is mostly silent, with a *pp* dynamic marking in measure 35. The second violin part (Vln. II) plays a melodic line with *pp* dynamics. The viola part (Vla.) plays a steady eighth-note accompaniment with *mp* dynamics. The cello part (Vc.) plays a similar eighth-note accompaniment with *p* dynamics.

39

Vln. I
mf

Vln. II
mp

Vla.
mf

Vc.
mp

Detailed description: This system covers measures 39 to 43. The first violin part (Vln. I) plays a melodic line with *mf* dynamics. The second violin part (Vln. II) plays a melodic line with *mp* dynamics, including a triplet in measure 41. The viola part (Vla.) plays a melodic line with *mf* dynamics. The cello part (Vc.) plays a melodic line with *mp* dynamics.

44

Vln. I
mp

Vln. II
p

Vla.
mp

Vc.
p

Detailed description: This system covers measures 44 to 48. The first violin part (Vln. I) plays a melodic line with *mp* dynamics. The second violin part (Vln. II) plays a melodic line with *p* dynamics, including triplets in measures 44 and 46. The viola part (Vla.) plays a melodic line with *mp* dynamics. The cello part (Vc.) plays a melodic line with *p* dynamics.

poco rit. **Lento; Calmando** $q=60$

49

Vln. I

Vln. II

Vla.

Vc.

f

f

3

p

pp

pp

53

Vln. I

Vln. II

Vla.

Vc.

mp

p

p

p

57

Vln. I

Vln. II

Vla.

Vc.

ff

f

f

f

61 **molto rall.**

Musical score for measures 61-64, marked **molto rall.** The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 61 starts with a **mp** dynamic. In measure 62, the dynamic changes to **subito p**. The music features a mix of eighth and sixteenth notes with some slurs and accents.

66 **Moderato q=80**

Musical score for measures 66-69, marked **Moderato q=80**. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 66 starts with a **pp** dynamic. The Vln. II and Vla. parts are marked **pizz.** (pizzicato) and **mp**. The Vc. part is marked **mp**. The music features a mix of eighth and sixteenth notes with some slurs and accents.

70

Musical score for measures 70-73. The score is for four staves: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 4/4. Measure 70 starts with a **pp** dynamic. The Vln. I part is marked **pp**. The Vln. II and Vla. parts are marked **arco** and **pp**. The Vc. part is marked **pp**. The music features a mix of eighth and sixteenth notes with some slurs and accents.

74

Musical score for measures 74-76. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 74: Vln. I (mf) has a half note F#4. Vln. II (mf, arco) has a half note F#4. Vla. (mf) has a half note F#4. Vc. (mf) has a half note F#4. Measure 75: Vln. I (mf) has a half note G#4. Vln. II (mf, arco) has a half note G#4. Vla. (mf) has a half note G#4. Vc. (mf) has a half note G#4. Measure 76: Vln. I (mf) has a half note A5. Vln. II (mf, arco) has a half note A5. Vla. (mf) has a half note A5. Vc. (mf) has a half note A5.

77

Musical score for measures 77-79. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 77: Vln. I (p) has a half note B5. Vln. II (p) has a half note B5. Vla. (p) has a half note B5. Vc. (mp) has a half note B5. Measure 78: Vln. I (p) has a half note C6. Vln. II (p) has a half note C6. Vla. (p) has a half note C6. Vc. (mp) has a half note C6. Measure 79: Vln. I (p) has a half note D6. Vln. II (p) has a half note D6. Vla. (p) has a half note D6. Vc. (mp) has a half note D6.

80

Musical score for measures 80-82. The score is for four instruments: Vln. I, Vln. II, Vla., and Vc. The key signature has one sharp (F#). Measure 80: Vln. I (mf) has a half note E6. Vln. II (mf) has a half note E6. Vla. (f) has a half note E6. Vc. (mf) has a half note E6. Measure 81: Vln. I (mf) has a half note F#6. Vln. II (mf) has a half note F#6. Vla. (f) has a half note F#6. Vc. (mf) has a half note F#6. Measure 82: Vln. I (mf) has a half note G#6. Vln. II (mf) has a half note G#6. Vla. (f) has a half note G#6. Vc. (mf) has a half note G#6.

83

Vln. I

Vln. II

Vla.

Vc.

passionately

ff

ff

ff

f

86

Vln. I

Vln. II

Vla.

Vc.

f

f

mf

mf

89

Vln. I

Vln. II

Vla.

Vc.

p

92

Vln. I mp p

Vln. II mp p

Vla. p

Vc. p

97 **Lento** $q=60$

Vln. I p

Vln. II pp

Vla. pp

Vc. pp

101

Vln. I mf

Vln. II mp

Vla. mp

Vc. mp

poco rit.

104

Vln. I
fp ppp

Vln. II
fp pp

Vla.
fp pp

Vc.
fp pp

~3~

Fanfare

Fanfare

For Brass Ensemble

Score in C

Instrumentation:

4 Trumpets in B flat
Horn in F
3 Tenor Trombones
2 Bass Trombones

Duration : 2'00"

Fanfare

SCORE IN C

Anne Cawrse

Con Brio $q.=130$

Trumpet in Bb 1

Trumpet in Bb 2

Trumpet in Bb 3

Trumpet in Bb 4

Horn in F

Tenor Trombone 1

Tenor Trombone 2

Tenor Trombone 3

Bass Trombone 1

Bass Trombone 2

Fanfare

5

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

9

The musical score is for a fanfare, page 145, starting at measure 9. It features the following parts and dynamics:

- Tpt. 1:** Treble clef, key signature of two sharps (F# and C#). Dynamics: *p*. Part 1: Quarter rest, dotted quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Tpt. 2:** Treble clef, key signature of two sharps. Dynamics: *p*. Part 2: Quarter rest, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Tpt. 3:** Treble clef, key signature of two sharps. Dynamics: *p*. Part 3: Quarter rest, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Tpt. 4:** Treble clef, key signature of two sharps. Dynamics: *mp*. Part 4: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Hn.:** Treble clef, key signature of two sharps. Dynamics: *mp*. Part 5: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Tbn. 1:** Bass clef, key signature of two sharps. Dynamics: *p*. Part 6: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Tbn. 2:** Bass clef, key signature of two sharps. Dynamics: *p*. Part 7: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- Tbn. 3:** Bass clef, key signature of two sharps. Dynamics: *p*. Part 8: Quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note, quarter note.
- B. Tbn. 1:** Bass clef, key signature of two sharps. Part 9: Rest.
- B. Tbn. 2:** Bass clef, key signature of two sharps. Part 10: Rest.

Fanfare

14

The musical score for the Fanfare, measures 14-17, is arranged for a brass ensemble. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of ten staves:

- Tpt. 1:** Treble clef, playing a melodic line with slurs and accents. Dynamics: *mp*.
- Tpt. 2:** Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *mp*.
- Tpt. 3:** Treble clef, playing a rhythmic pattern of eighth notes. Dynamics: *mp*.
- Tpt. 4:** Treble clef, playing a sustained note with a slur. Dynamics: *mp*.
- Hn.:** Treble clef, playing a sustained note with a slur. Dynamics: *mp*.
- Tbn. 1:** Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *mp*.
- Tbn. 2:** Bass clef, playing a rhythmic pattern of eighth notes. Dynamics: *mp*.
- Tbn. 3:** Bass clef, playing a sustained note with a slur. Dynamics: *mp*.
- B. Tbn. 1:** Bass clef, playing a sustained note with a slur. Dynamics: *mp*.
- B. Tbn. 2:** Bass clef, playing a sustained note with a slur. Dynamics: *mp*.

At the bottom of the page, there is a dynamic marking *p* with a hairpin indicating a crescendo to *mp* over the final two measures.

19

Tpt. 1
cresc.

Tpt. 2
cresc.

Tpt. 3
cresc.

Tpt. 4

Hn.

Tbn. 1
cresc.

Tbn. 2
cresc.

Tbn. 3
cresc.

B. Tbn. 1

B. Tbn. 2
cresc.

A A Little Faster $q=150$

24

The musical score consists of ten staves for the following instruments: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'A Little Faster' with a quarter note equal to 150 (q=150). The dynamic is 'f' (forte). The score begins at measure 24. Tpt. 1 has a whole note rest in measure 24. Tpt. 2, Tpt. 3, and Tpt. 4 have eighth notes in measure 24. Hn. has a quarter note in measure 24. Tbn. 1, Tbn. 2, and Tbn. 3 have eighth notes in measure 24. B. Tbn. 1 has a quarter note in measure 24. B. Tbn. 2 has a quarter note in measure 24. In measure 25, Tpt. 1 has a whole rest. Tpt. 2, Tpt. 3, and Tpt. 4 have eighth notes. Hn. has a quarter note. Tbn. 1, Tbn. 2, and Tbn. 3 have eighth notes. B. Tbn. 1 has a quarter note. B. Tbn. 2 has a quarter note. In measure 26, Tpt. 1 has a whole rest. Tpt. 2, Tpt. 3, and Tpt. 4 have eighth notes. Hn. has a quarter note. Tbn. 1, Tbn. 2, and Tbn. 3 have eighth notes. B. Tbn. 1 has a quarter note. B. Tbn. 2 has a quarter note. In measure 27, Tpt. 1 has a whole rest. Tpt. 2, Tpt. 3, and Tpt. 4 have eighth notes. Hn. has a quarter note. Tbn. 1, Tbn. 2, and Tbn. 3 have eighth notes. B. Tbn. 1 has a quarter note. B. Tbn. 2 has a quarter note. In measure 28, Tpt. 1 has a whole rest. Tpt. 2, Tpt. 3, and Tpt. 4 have eighth notes. Hn. has a quarter note. Tbn. 1, Tbn. 2, and Tbn. 3 have eighth notes. B. Tbn. 1 has a quarter note. B. Tbn. 2 has a quarter note. A large brace under the bottom staves spans measures 25-28, with a 'f' dynamic marking below it.

28

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

f

mp

mp

mp

mp

mp

mp

mp

mp

31

The musical score is for a fanfare and consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The score begins at measure 31. The instruments are: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and ties. A large brace is positioned at the bottom of the page, spanning across the bottom of the last three staves.

34 B

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
B. Tbn. 1
B. Tbn. 2

ff fp p
ff fp p
ff p
ff p
ff fp p
ff fp p
ff fp

Fanfare

37

Musical score for Fanfare, page 152, measures 37-40. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. Dynamics include mp and p.

37

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

mp

mp

p

41

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

mp

Fanfare

44 C

The musical score is arranged in ten staves, each representing a different instrument. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four measures. Measure 44 starts with a dynamic of *f*. Measure 45 begins with a rehearsal mark 'C' in a box and a dynamic of *mf*. Measure 46 continues with various dynamics including *mf* and *pp*. Measure 47 concludes the section with a dynamic of *mf*. The instruments and their parts are: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2.

48

Musical score for Fanfare, page 155, starting at measure 48. The score includes parts for Tpt. 1, 2, 3, 4, Hn., Tbn. 1, 2, 3, B. Tbn. 1, and B. Tbn. 2. Dynamics include mp and pp.

Instrument parts and dynamics:

- Tpt. 1: Treble clef, rests in measures 48-50.
- Tpt. 2: Treble clef, rests in measure 48; mp dynamics in measures 49-50.
- Tpt. 3: Treble clef, rests in measures 48-50.
- Tpt. 4: Treble clef, rests in measure 48; mp dynamics in measures 49-50.
- Hn.: Treble clef, rests in measures 48-50.
- Tbn. 1: Bass clef, rests in measures 48-50.
- Tbn. 2: Bass clef, rhythmic pattern of eighth notes in measures 48-50.
- Tbn. 3: Bass clef, rhythmic pattern of eighth notes in measures 48-50.
- B. Tbn. 1: Bass clef, rests in measure 48; pp dynamics in measures 49-50.
- B. Tbn. 2: Bass clef, rhythmic pattern of eighth notes in measures 48-50.

51

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

mp

p

54

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

mp

mp

Fanfare

57

Musical score for Fanfare, page 158, starting at measure 57. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics range from *mf* to *fp*.

Instrument parts and dynamics:

- Tpt. 1: Rest
- Tpt. 2: *mf* (measures 57-58), *fp* (measures 59-60)
- Tpt. 3: *mf* (measures 57-58), *fp* (measures 59-60)
- Tpt. 4: *mf* (measures 57-58), *fp* (measures 59-60)
- Hn.: *mf* (measures 57-58), *fp* (measures 59-60)
- Tbn. 1: *mf* (measures 57-58), *fp* (measures 59-60)
- Tbn. 2: *mf* (measures 57-58), *fp* (measures 59-60)
- Tbn. 3: *mf* (measures 57-58), *fp* (measures 59-60)
- B. Tbn. 1: Rest
- B. Tbn. 2: Rest

60 **D**

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

p

p

Fanfare

63

Tpt. 1 mp

Tpt. 2 mp

Tpt. 3

Tpt. 4

Hn. p

Tbn. 1 p

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

ϕ
p

66 **molto rit.** **E** A tempo $q=150$

The musical score is arranged in a system with ten staves. The top staff is for Tpt. 1, followed by Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. The key signature is two sharps (F# and C#). The score begins at measure 66 with a **molto rit.** marking. A box containing the letter **E** is placed above the staff lines, followed by the instruction **A tempo q=150**. The music consists of rhythmic patterns and sustained notes. Dynamic markings include **f** (forte) and **p** (piano) for most parts, and **mp** (mezzo-piano) for Tpt. 2 and Tpt. 3. The bottom of the page shows a large **f** marking and a **p** marking, likely indicating the overall dynamic range or a specific instruction for the lower brass section.

Fanfare

70

Musical score for Fanfare, page 162, measures 70-72. The score includes parts for Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. Dynamics include mp, mf, and p.

Tpt. 1: mp

Tpt. 2: mf

Tpt. 3: mf

Tpt. 4: mp, mf

Hn.: mp

Tbn. 1: p, mp

Tbn. 2: mp

Tbn. 3: p, mp

B. Tbn. 1: p, mp

B. Tbn. 2: mp

74

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

B. Tbn. 1

B. Tbn. 2

mf

Fanfare

77

The musical score is for a fanfare and consists of ten staves. The key signature is one sharp (F#) and the time signature is 4/4. The score begins at measure 77. The parts are as follows:

- Tpt. 1:** Treble clef, mostly rests in the first two measures, then plays a melodic line in the third measure.
- Tpt. 2:** Treble clef, plays a melodic line with a slur across the first two measures, then rests in the third.
- Tpt. 3:** Treble clef, plays a melodic line with a slur across the first two measures, then rests in the third.
- Tpt. 4:** Treble clef, plays a melodic line with a slur across the first two measures, then rests in the third.
- Hn.:** Treble clef, plays a melodic line with a slur across the first two measures, then rests in the third.
- Tbn. 1:** Bass clef, plays a melodic line with a slur across the first two measures, then rests in the third.
- Tbn. 2:** Bass clef, plays a rhythmic pattern of eighth notes with slurs across the first two measures, then rests in the third.
- Tbn. 3:** Bass clef, plays a melodic line with a slur across the first two measures, then rests in the third.
- B. Tbn. 1:** Bass clef, plays a rhythmic pattern of eighth notes with slurs across the first two measures, then rests in the third.
- B. Tbn. 2:** Bass clef, plays a rhythmic pattern of eighth notes with slurs across the first two measures, then rests in the third.

80

The musical score is for a fanfare, page 165, starting at measure 80. It features the following parts and dynamics:

- Tpt. 1, 2, 3, 4:** Trumpets in G major. Measures 80-81 feature a melodic line with accents and dynamics of *ff*. Measure 82 features a similar melodic line with accents and dynamics of *ff*.
- Hn.:** Horn in G major. Measure 80 features a sustained note with a dynamic of *f*. Measure 81 features a sustained note with a dynamic of *f*. Measure 82 features a sustained note with a dynamic of *f*.
- Tbn. 1, 2, 3:** Trombones in G major. Measure 80 features a melodic line with accents and dynamics of *f*. Measure 81 features a melodic line with accents and dynamics of *f*. Measure 82 features a melodic line with accents and dynamics of *f*.
- B. Tbn. 1, 2:** Baritone Trombones in G major. Measure 80 features a melodic line with accents and dynamics of *f*. Measure 81 features a melodic line with accents and dynamics of *f*. Measure 82 features a melodic line with accents and dynamics of *f*.

Fanfare

83

The musical score for the Fanfare section, page 166, begins at measure 83. It features a full brass section with the following parts: Tpt. 1, Tpt. 2, Tpt. 3, Tpt. 4, Hn., Tbn. 1, Tbn. 2, Tbn. 3, B. Tbn. 1, and B. Tbn. 2. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. The score consists of three measures. The first measure contains various rhythmic figures and accents. The second measure features a crescendo leading to a fortissimo (fff) dynamic. The third measure continues the fortissimo texture with various articulations and rests. The brass instruments play a variety of notes, including quarter, eighth, and half notes, often with accents and slurs. The dynamics range from mezzo-forte (mf) to fortissimo (fff).

~ Appendix B ~

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~ Appendix C ~

Recordings

Recordings

CD 1 : Instrumental Works

- | | | |
|-----------|---|-------------------------------|
| Track 1 | <p>Musaic
For large chamber ensemble.
Performed by members of the Melbourne Symphony Orchestra at the CUB Malthouse, Southbank, Melbourne, 5th May 2007. Conducted by Kevin Field.</p> | 10:40 |
| Track 2 | <p>FourTune
For chamber ensemble; Bodytorque – Face the Music.
Performed by staff ensemble at National Music Camp. Recorded at Llewelyn Hall, Canberra, 20th January 2006. Conducted by Fabian Russell.</p> | 9:20 |
| Track 3-5 | <p>Imperfect Fourth
I : Con Fuoco
II : Adagio
III : Con Anima
Three movements for guitar quintet.
Performed by Aleksandr Tsiboulski (Guitar) and the Zephyr Quartet. Recorded at ABC Studio 520, June 2007. Produced by Alice Keath, Sound Engineer: Tom Henry.</p> | <p>4:38
7:22
4:38</p> |
| Track 6 | <p>Introduction, Theme and Variations
Piano solo.
Performed by Leigh Harrold. Recorded at Elder Hall, Adelaide, 21st December, 2004.</p> | 13:36 |

CD 2 : Vocal and Instrumental Works

- | | | |
|-----------|---|-------------------------------|
| Track 1-3 | <p>A Woman's Song
I : Chanson
II : June
III : Stanzas
Song cycle for soprano and string quartet.
Performed by Emma Horwood (Soprano) and the Zephyr Quartet. Recorded at ABC Studio 520, June 2007. Produced by Alice Keath, Sound Engineer: Tom Henry.</p> | <p>6:09
4:36
4:45</p> |
|-----------|---|-------------------------------|

Track 4	Song of Amergin	9:47
	For SATB choir with multiple divisi. Performed by the Adelaide Chamber Singers, Elder Hall March 24 th 2006. Conducted by Carl Crossin. Recorded by Radio Adelaide.	
Track 5-8	Rossetti Songs	
	I : Echo	3:59
	II : Remember Me	2:42
	III : Song	2:47
	IV : When I Am Dead	3:01
	Four songs for vocal trio (S S MS). Performed by the Eve Vocal Trio. Track 9 & 12 taken from the CD <i>Muse</i> , recorded at St Peter's College Chapel, Adelaide. Produced by Haig Burnell for HaigelBagel Productions, August/September 2005. Track 10 & 11 recorded live at Pilgrim Uniting Church, Adelaide, 25 th July 2005.	

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