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Personal creative process towards a Pacific-European identity

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NOTE

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Personal Creative Process
Towards a Pacific-European Identity

A thesis submitted in partial fulfilment
of the requirements for the award of the degree

DOCTOR OF CREATIVE ARTS

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Abstract

The purpose of this thesis is to explain my creative position and its relationship to the six compositions accompanying it. I consider my own music to be an intrinsic drama in sound which reflects and expresses certain elements of my society and inner self. It is created from principles that may be identified as Pacific-European. These principles are drawn from my Pacific environs (especially The Philippines and Chinese artistic philosophy) and European musical heritage (such as the German and French schools). The cultural dualism creates a dramatic tension in the music.

This Pacific-European identity is explored from the point of view of inside the composer's 'creative process'. It is my own story told using diary recollections, musical examples and relevant interests. Analysis is used selectively to support the discussion and is based on a musicological methodology.

The thesis is structured in three parts: Credo, Journey and Identity. The Credo lays out the five operating principles of my creative process which work within a three tier practice (that is, input, composing and performance). The Journey is of the composer's creative awakening from a European dominated approach to a more clearly Pacific orientation. The Identity section explores the nature of this personal musical identity, the improvisatory motivation behind it and the eclectic attitude which fuels it.
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Thesis Declaration

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INTRODUCTION
Chapter One
Personal Creative Process Towards a Pacific-European Identity

I consider my own music to be an intrinsic drama in sound which reflects and expresses select elements of my society and inner self. It is created from principles that may be identified as Pacific-European. The thesis is structured into three parts. An initial Credo statement underpins the latter two parts: Journey and Identity. The point of view of the writing is from the creative process— the inner life of the composer. The intention of the thesis is to shed light on the accompanying portfolio of compositions (see chapter three, The Music).

Thesis Structure

As mentioned above, the thesis is structured in three parts: Credo, Journey and Identity. Running through the three part structure are six thematic strands: colour, personal musical gesture, associations (geographical, cultural and personal), structure, style and philosophy. They are argued in relation to Credo principles with reference to specific musical examples.

The first part, entitled A Creative Credo (chapter two), is a statement of how I perceive the creative process. Essentially I argue that my personal creative process has five operating principles, which are: 'painterly sound', 'inner emotion', sense of locale, personal relevance and European 'roots'. These principles are part of a three tier practice consisting of: input (cultural and spiritual), expression (creating) and performance (realization).
Part two is entitled The Journey (chapters three and four). It traces the journeying of the composer through geographical, artistic and process territories. Chapter three, Emotional Centres and Harmonic Journeying, is concerned with the composer's history. It looks at various geographical shifts in my life and how my emotional centre responds to these harmonically. The harmony journeys from an emphasis on verticality to linearity and back. Chapter four, A Ritual Awakening, develops the idea of journeying in artistic terms. It discusses the composer's creative awakening. This style awareness travels from being European dominated to a transition stage, and then to a more clearly Pacific orientation. The journey takes place in the context of composing the song-cycle Rituals for Soprano and String Quartet (1996). The overall process has been learning to trust my subconscious instincts in composition. This has led to the beginnings of a Pacific vision—a move towards a compositional identity.

Finally, part three is entitled Identity (chapters five to eight). In this section I discuss the emergence and consolidation of musical identity, an improvisatory process at the heart of this identity and its relationship to eclecticism. Chapter five, Resonances of Identity and Intrinsic Logic, examines the process-of-writing journey and musical issues in the chamber orchestra piece Colour Resonances and Dance (1996–97). Initially I discuss philosophical 'unlocking', 'eureka moments' and end product. Issues of colour, Filipino influence, personal musical gesture and design are broached on the way. The later part of the chapter looks at identity and structure with detailed reference to the orchestral score. Chapters six and seven discuss the improvisatory process as a method of escape and interaction. In chapter six, Improvising, or How to Escape MUSIC DOCTRINE, I argue that the improvisatory process is a way of escaping rigid musical doctrine to release a more personal and eclectic approach to composition. This escape is laid out

1 This refers to the broad pattern of creative development including the events/ideas leading to and the creating of artistic work.
as a concept, diary recollections and practice with musical ramifications in the instrumental-cycle *Bordello Blues and Hymn* (1997). In the following chapter, *Eclecticism, Structure and Identity*, I discuss the eclectic attitude which fuels improvisation and the ramifications for structure (gesture and overall design) and personal musical identity. In chapter eight, *Gesture, Sonority and Structure: Living Sound?*, I argue that the musical score is a living sound document with the 'hallmarks' (see Glossary) of identity present. It examines the 'hallmarks' from throughout my musical oeuvre and especially those culminating in the large orchestral textures of *Sound Rituals* (1998–99). The 'hallmarks' discussion covers: personal musical gestures (Filipino and Pacific-European based), sonority (harmonic-colour) and structure (ternary form, tranquillity and juxtaposition techniques).

**Aims Of the Writing**

The thesis aims to articulate the creative process of composition from the point of view of a reflective practitioner. I layout herein what the thesis is not, and what it is, in order to give a clear conceptual frame for the reader to approach the thesis with.

The thesis writing is not attempting to be an exhaustive analysis of the composition portfolio it accompanies. Nor does it take a set-theory (mathematical vectors) or purely objective analytical approach. What it does aim for, is a subjective point of view from within the composer's 'creative process'. It is my own story told using diary recollections, musical examples and relevant interests. Analysis is used selectively to support the discussion of personal 'creative process' and is based on a musicological (interval-sound) methodology. The reason for taking a musicological approach is that I perceive its emphasis on intervals rather than pitch classes (see chapter five #14) to reflect my 'inner thinking' at the moment of
composition. This inside view is taken so as to explain the work's emotional essence and broad based ideas. The thesis purpose is to share this 'inscape' and its identity with the reader and to clarify it for the composer. Ultimately it is to support the thesis argument that the portfolio work constitutes a 'sound-drama' process identifiable as Pacific-European. To begin to explain this process it is necessary to begin with the Credo at its heart.
PART ONE: CREDO
Chapter Two
A Creative Credo:
A Personal Statement On Creativity

Besides, historians and aestheticians can, with just a few strokes of the pen, connect everything with everything, and anything with anything. This kind of subtle reasoning is the basis of innumerable theses. Let's forget the sophists!

(Boulez 14)

The purpose of this documentation is not to tell someone else's story, or to rely on a musicologist's objectivity—a folly which even Pierre Boulez warns of; but instead it is to tell of the world 'inside the creating' of my composition.

In doing this I have several 'models' in mind. They are Charles Ives' Essays Before a Sonata and Memos, and Olivier Messiaen's Technique de Mon Langage Musical (English translation). Ives in his writings outlines the philosophy behind his music—the spiritual source—whilst Messiaen's document concentrates on the characteristic techniques1 and influences in his music. What this achieves is, on the one hand, a clarification of a personal belief or philosophy and on the other hand, a summary of personal musical characteristics and sources. Similarly, my own writing attempts in one sense to clarify my musical philosophy—a Pacific located sound with European roots motivated by a spiritual source. In another sense, it attempts to summarise the characteristics, psychological purposes and influences in my music.

There are specific advantages in developing a Credo. One of these is that it allows me to recognise my own personal musical gestures. Being

---

1 Messiaen summarises the characteristic harmonic techniques of his music in The Technique of My Musical Language (English translation by John Satterfield), for example, his descriptions of "Added Notes" (47–49) and "Special Chords" (50–51).
aware of these gestures means I can then continue, extend and contrast them in future compositions. It also allows me to identify my musical sources so that I can 'mine' them further for use in composition. In short it helps identify my own musical voice and its sources so I can develop them towards a personal musical style. Also, it has the advantage of airing creative issues which might prove useful to others struggling with similar issues.

My overall purpose is the clarification of a personal musical identity. In attempting to do this, a parallel to the world of painting might prove useful to the reader. American abstract painter Helen Frankenthaler's emotionally evocative montages of colour—such as Viewpoint (1974) (Elderfield 261), resplendent in complex layering and gesture, yet unified—triggered off thoughts of my own approach to creating. That is, I 'paint with sound' to articulate an inner sensitivity—a fragile voice at the centre of my being. This process has five guiding principles: 'painterly' sound, inner emotion, sense of locale, personal relevance and European roots.

**Compositional Principles**

The concept of 'painterly sound', embodies the idea that sounds in themselves have a type of gesture/painterly quality in audio terms. The sound is not associated with sensory confusion, literally becoming colour, as in the "synaesthesia" medical condition that Messiaen mentions his painter friend as suffering from (Griffiths, Olivier Messiaen 203). Nor is it a Messiaenic "colours which move with the music" (Samuel 16) or the visual score as fascination as in Australian composer Claudio Pompili's work². It is that painting is analogous to sound, as Messiaen acknowledges in explaining his attraction to the paintings of Robert Delaunay:

² Pompili noted the visual fascination of the score as the stimuli in his paper at the Postgraduate Conference, University of Wollongong in October 1997.
I prefer one painter to all others, not only because he was the precursor of abstract painting, and consequently very close to what I see when I hear music, but above all because he established in a very subtle and forceful manner the rapports between complementary colours, especially by the principle of "simultaneous contrast"... (Samuel 21)

That is, sound is similar to painting but has its own quality and life. Sound works on several levels: it has the ability to evoke 'feel' and has a pluralistic structure. To know when the 'feel' is right, I have internal mechanisms which intuitively recognise the state. When a sound 'clicks' with me, it results in both quiet 'knowingness' and an ecstatic excitement more akin to that described by author Robert Dessaix:

I'm not talking about being in love, nor am I talking about loving somebody, but about that moment when you think to yourself, 'Good grief, I've been zapped. I've just fallen in love!' (21)

More complex to explain than the moment is the pluralistic structure. There are layers of sound embodying 'ideas' (a rhythmic/pitch combination) and texture (instrumental colour and the chiaroscuro of texture). The 'ideas' function, to adapt an Elliott Carter metaphor3 (Ford 5), as a type of clothes horse on which the colour sits and wraps itself around. These gesture ideas fall into five broad categories, types of psychological "... Technique(s) of My Musical Language"4 (Messiaen).

The types used in my music are: firstly, the quality of the vertical, which is the sonority in itself, not as Schenkerian voice leading but with the purpose of evoking sonorous vibrancy of sound. An early piano sketch of mine entitled keep your hands off my lovely chords (1996) illustrates this

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3 Carter uses the clothes/closet metaphor to describe the relationship of the music to rhythmic structure (plan), but here the idea is of colour relating to the whole gesture (rhythm/pitch).

4 This term is borrowed from Olivier Messiaen and adapted to refer to psychological purpose.
desire, where the European theory mandates of 'freshness'\(^5\) are eschewed in favour of vertical colour. Secondly, I use structural layering of contrasting 'ideas' and textures with the purpose of creating richness. Similar to this is the juxtaposition of disparate ideas/textures to create drama. The contrast of material creates a jolt with dramatic forward impulse, similar to the effect in Indonesian (Balinese) gamelan described by Dieter Mack at Tunugan '97:\(^6\)

\[
\text{It is almost a similar situation (Mozart) to } Wilet \ Mayura \\
\text{where the sensation of almost directionless "fiddling around"} \\
\text{in the } \text{gangsa/trompong } \text{texture, ending on the } c\# \text{, demands a contrast to assure linear continuity. (13)}
\]

A fourth principle is, complex syncopation derived from my piano improvisation in which I aim to create a physicality of movement. Finally, angular intensity of idea is used, particularly in a broken arioso sense, to evoke emotional intensity.

In contrast to an emphasis on 'painterly sound', is the concept of 'inner emotion'—the attempt to express what I'm feeling in sound. This intuitive 'feel' is usually sparked by my interaction with people, either through conflict or sympathetic resonance. Thus the music is imbued with an emotional duality. This method of working necessitates an intuitive awareness of environs, thus making them one type of "Fuel for Thought" (B. Crossman, "Fuel" 1). Hence, 'living' (activity outside composing), is essential to fuel creativity but also lends it significance.

The significance of the work, in part is drawn from its emotional duality but also the environs including the audience feedback. The emotional duality is something I hear at the work's performance where it forms a 'deja vu' effect with my original emotion. This emotion recalls the

\(^5\) See the discussion of colour in chapter five on Colour Resonances and Dance and the avoidance of Schoenbergian pitch 'straitjackets' for amplification of this point.

\(^6\) Tunugan '97 was The 18th Conference and Festival of the Asian Composers' League and was held in Manila, Philippines from January 20-26 1997.
original source. Thus the work has significant connections—both a contextual association and a personal emotion which imbues it with significance for me. On a deeper level of recognition, there is the spirit of that initial 'feel' being expressed sonically. I see this as a fulfilment of the spiritual necessity to express.

Secondly, the audience reaction can add positive significance to art. I define this audience as: friends who can read the emotional language of the piece, colleagues' objective criticism of the 'facts of sound' and others whose own experiences/disciplines afford them an understanding of the music. Their reading of the work allows the composer to know the work has communicated and therefore has community significance. Also, their understanding becomes a part of their own cultural identity and hence significant to them.

Japanese composer Toru Takemitsu sums up this duality, stressing the need for individuality yet connection to the community:

Music is something that an individual cannot possess, yet it
begins strictly through an individual and later shows its form
in relation to other individuals. This is not a socio-scientific
thesis. Rather, it is a theological one. (66)

Complementary to the inner life, is the expression of the composer's locale (the personal 'outer' world) in music. The idea is to use sounds drawn from personal locality to resonate with the composer's own sense of background/place. This match of external with internal locale serves a twofold purpose. Firstly, the match of sound with identity means the sonic rings true with personal identity creating a certain honesty in the music—a true language. Secondly, the double portion of identity (locality sound and composer's locale 'feel') in the creative process should, as in nature, set up a resonant frequency which sparks imagination. In Japan, during a seminar at
the Pacific Composers Conference\textsuperscript{7}, I made the point that to not ring true with self in creating was in one sense to be false. Composer Chou Wen-chung made the reassuring response: "we are all artists and we're here to exchange viewpoints" (Kinney 1). The point being, that speaking from one's own base is part of being an artist. For Professor Chou, a New York resident of Chinese birth, this artistry involved drawing on the intellectual heritage of place—the Chinese "'old scholar tradition'" (B. Crossman, "Pacific Composers' " 91).

The practical reality of this for me, was clarified by Peter Sculthorpe during his seminar at the same conference. Sculthorpe's idea is that, in Australasia, those of us who are British descendants are "transported Anglosaxons" (Ibid 90), free of the European tradition in a geographical sense, hence leaving us free to draw on the traditions of our locale—the Pacific. In this sense, he saw himself as a "'magpie composer'" (90). Thus, in my music, I take 'found objects' from around my backyard—the Pacific—and embed them into my works. My use of this 'magpie approach', is not so much an interest in the whole process of the music borrowed—a trying to become the 'other' as in American composer Lou Harrison's desire to actually become a "Chinese musician"\textsuperscript{8}. Rather, I aim to take 'brightly shining' objects of appeal to create a Pacific resonance in my music. These 'objects of appeal', whether they be literal rhythmic/pitch fragments, aural impressions or a philosophical disposition, are embedded, adapted and juxtaposed with my own work. There is a point where the two are married, the external melting into my own sound world, creating a hybrid gesture.

This assimilation bears similarities to American composer Charles Ives' approach. Ives uses quotation in his music to suggest the sounds of

\textsuperscript{7} Pacific Composers Conference at the Pacific Music Festival 1990 Sapporo, Japan.

\textsuperscript{8} Harrison made this comment during a research seminar he gave at Otago University during his visit to New Zealand in 1984. In a conversation with ethnomusicologist Allan Thomas, he also corroborated the point of 'becoming the other'—in this case Javanese—by expressing "I am interested in it (my music) being 'acceptable' Javanese music" (Thomas 10).
the locale-reference points which can be identified with that community, as fellow transplanted-European, Sculthorpe notes:

   In the Concord Sonata Ives chose to rhapsodise upon the opening motive of the Beethoven Fifth Symphony; this was not because of Beethoven, or the motive itself, or the German tradition, but, rather, because Ives was recalling the old Alcott house beneath the elms, in the village of Concord, and the spinet-piano upon which Beth strummed away at Scottish airs and played at the Beethoven Fifth Symphony . . . the music sounds American, with little or nothing of the German manner.

   ("Charles Ives" 27)

Clearly these musical icons have associations which create identity, as American scholar Howard Boatwright observes:

   For Charles Ives, the Concord Sonata was. . . stamped unmistakeably with both the highly individual personality of the composer and, in an unaffected way, with cultural symbols of the time and place. As Cowell says, no American can hear it without the shock of recognition. (Ives, Essays xiii)

Thus, it is evident that the 'cultural symbols' clearly connect to at least two members of that society—Boatwright and Cowell, in a similar way, along with Sculthorpe, I believe the Pacific symbols connect with the Pacific. The use of ancient cultures, such as Filipino kulintang (which I 'borrow' in my music), have even more association with place than an adapted European sound. Perhaps the quotation method applied in the Pacific is the Pacific-European's escape from the dictates of a wholly European connection.

   This Pacific 'connection', is utilised in my own work. The kulintang rhythms in my song cycle Rituals for Soprano and String Quartet clearly
struck a resonance with the Filipino soprano who premiered\(^9\) the work. After the performance she commented on the strength of the work singing back to me the kulintang rhythm present in the cello. The sense of locale in my music is not an arbitrary use of Pacific culture. In the aforementioned composition I worked closely with Filipino-born poet Merlinda Bobis and at her insistence investigated the kulintang (see Example 2.1 and chapter four).

Example 2.1  Rituals for Soprano and String Quartet. 3. "Prancing" (bars 36–38)

![Kulintang Gesture]

Not only are personal and professional relationships important to music to spawn cultural connections, but so too is a sense of 'personal relevance'. That is, I believe music should be an 'icon of sound' pregnant with personal meaning. To this end I use icons of association, icons of embodiment and a combination of the two. An association icon is one where the music recalls a moment associated with it, such as personal friendship. The second type is where the music embodies a personal taste, such as a 'physicality' drawn from the rock/blues/jazz tradition. The final type, has an association but also is an embodiment of it. One example of this

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\(^9\) The work (a setting of Merlinda Bobis' poetry) was premiered at Tunugan '97 at Casa San Miguel, Pundaquit, Zambales, Philippines by The Pundaquit Players with soprano Johanna Cabili on 25 January 1997.
is the use of a Bach chorale which has a formal religious context, yet also, for me, contains the 'feel' of that connection—the spirit of it.

The use of personal moments, physicality and spirituality which are significant to me, imbue the work with personal significance. In a way this is similar to the process discussed under 'sense of locale', but here the source is wholly internal not environmental. Again, as with cultural icons of locale, personal icons are assimilated to become one with my own sound world—an internal 'feeling'. The essential idea here is that the icons point to the composer's inner voice—it's nature and beliefs behind it. Charles Ives universalises it as the 'common heart', but the end purpose is the same as mine, which is to point to the spiritual essence (see Examples 2.2/2.3). In Ives words:

There is an "oracle" at the beginning of the Fifth Symphony; in those four notes lies one of Beethoven's greatest messages. We would place its translation above the relentlessness of fate knocking at the door, above the greater human message of destiny, and strive to bring it towards the spiritual message of Emerson's revelations, even to the "common heart" of Concord—the soul of humanity knocking at the door of the divine mysteries, radiant in the faith that it will be opened—and the human become the divine! (Essays 36)

Example 2.2 Beethoven, Symphony No. 5, I. movt. (bars 1-5)—‘Oracle Theme’ [sic]
Another personal issue, but this time reverting back to the cultural frame, is the cultural 'root', that of Europe. Despite my Pacific location, I still feel a connection to Europe\textsuperscript{10} via my Polish/Anglo heritage, albeit a modified 'pull'. I maintain the post Renaissance European tradition with the deployment of certain principles: a \textit{structural sense}, \textit{voice leading} and \textit{development}.

The \textit{structural sense} used in my music has three aspects: Schoenbergian variety, unity and climactic focus. These principles are those that I gleaned from David Blake's teaching at the University of York (1987-90). He saw these principles (see also 'fresh note' theory in chapter six) as part of the Schoenberg tradition that he had inherited from his teacher Hanns Eisler. Schoenbergian variety is created through using widely contrasting materials to fulfil an identifiable psychological need. The idea behind this 'psychology of sound' is to create a 'freshness' which keeps the

\textsuperscript{10} This point is drawn from my "Pacific Composers' Conference" article (91) where the European genetic connection is compared to the similar 'pull' Chinese Canadians felt to their genetic Chinese 'roots'.
listener engaged. Unity is created through the recurrence of material, either on the microcosmic level of motif dovetailing of sections, or the macrocosmic sectional refrains. These unifying techniques have the overall purpose of containing the musical 'content'. The recurrences of material can provide symmetries to satisfy a classical balance aesthetic. Finally, I use the concept of focus as a tension/release point to which the piece aspires. The point is to provide a cathartic moment to unleash tension yet lend shape to the piece. In my most recent piece, Sound Rituals for large orchestra, this focus has become foci, that is, it has two release points at either end of the piece leaving a more tranquil middle section. The Australian composer, Ross Edwards, pointed out the similarity of my approach to the Japanese Noh drama, where the big initial 'bang' is used to release tension, before moving on to a more tranquil statement.

Thus, the structural sense, whilst inherently European, has Eastern modifications. This duality reflects the duality of my 'roots'—culturally European but geographically Pacific.

This dual voice is in part controlled by voice leading. This voicing is not necessarily in a spiky Schoenbergian non-octave approach\(^{11}\), but through movement to another sonority which involves stepwise and related interval voice leading. The emphasis is not on the leading but the shift to a vertical sonority which is similar to the Debussian tradition of harmony\(^{12}\). The point is that the new sonority colour drives the harmony. This approach was sparked in part by a reaction to Blake's teaching (especially some aspects of the German composition tradition).

\(^{11}\) See chapter three for a fuller discussion of this point.

\(^{12}\) Andrew Schultz, who also supervised the author (1996–99), suggested the Debussian approach as a possible escape from the Schoenbergian tradition.
Around the beginning of the twentieth century, two divergent schools of compositional thought were apparent in Europe: the German school with its dialectical nature logically building on the German tradition, and the French school with its more eclectic nature (Goehr and Goehr 88–89). The German tradition contained an emphasis on harmonically controlled counterpoint (i.e. vertical and linear) within a large-scale harmonic plan as a continuation of the Brahmsian tradition. Schoenberg developed this tradition to the point where "roving harmonies" (i.e. quasi non-diatonic chords) and extended suspensions began to obscure and stretch the cadence to 'breaking point'. Traditional tonal relationships became in a sense 'redundant'. Into this dissolving tonality he placed strict counterpoint (pre-Bach) as a structuring method to substitute for "functional harmonic structure" (91–95). This approach is primarily 'linear' (although its post-tonal vertical combinations became significant). Walter and Alexander Goehr sum up the approach:

he [Schönberg] treated the contrapuntal devices as form-giving elements in themselves. . . .

Schoenberg went very far in the emphasis on counterpoint.
His music was impelled more and more by purely contrapunatal means, rather than by a fusion of harmony with counterpoint . . .

(96)

The French tradition, on the other hand, placed an emphasis on the sonorous vertical moment (Grout and Palisca, 5th ed. 678). Debussy's music embodied this ideal in that:

he conceived each chord as a sonorous unit in a phrase whose structure was determined more by . . . color value than by the movement of the harmony . . . he defied the common tonal relationships between chords to empower them as independent structures with distinctive properties. (681–82)
Schoenbergian 'strict linearity' is something that I react against as a composer to instead embrace a harmonic-driven counterpoint which has its origins in the late nineteenth-century German tradition. However, my reaction is not in a way which follows Schoenberg's attachment to the Brahmsian tradition of an harmonic structural planning emphasis (95, 92), but rather, it follows the Debussian tradition where harmony is used to establish an intrinsic harmonic-colour. As the Goehrs point out:

[Debussy] . . . takes the actual character of the sound as a basis for the unity of the harmonic structure . . . Schönberg uses . . .
elements [which] are strictly subordinated to the functional plan of harmony. . . .(92) (emphasis added)

I see this French tradition as more closely aligned to the Pacific magpie/Australasian eclectic attitude–especially its drawing on the Eastern delight in sound colour. Thus in my music I place an emphasis on an empirical approach to sonority and its intrinsic character.

Finally, development is a principle associated with the Germanic European tradition. I use it in the control of musical cells for the purpose of both growth and metamorphosis. Essentially, the cell is a musical DNA which the growth aspect uses to establish its character with its metamorphosis to new cells used to link disparate material. Its most important purpose is to build tension leading to climax. The development principle is not just for a developmental purpose as in Beethoven's music, that is, where an individual cell metamorphosizes so as to build or breakdown in a motivic sense\(^{13}\). But it is also to establish the cell as a sound in itself. That is, the cells are treated as units which accumulate musical growth through an additive/subtractive technique\(^{14}\) similar to Messiaen's

\(^{13}\) This point is illustrated in chapter five, in the personal musical gesture discussion, and Example 5.11, in a discussion of the motivic development of the 'punch motif' used in Colour Resonances and Dance. See also the same chapter in the discussion of Juxtapositional Structure and Table 5.2 for further examples.

\(^{14}\) This point is illustrated in chapter five, Juxtapositional Structure section, and Figures 5.5.1, 5.5.2 and 5.5.3 in the discussion of structure in Colour Resonances and Dance. Essentially
cell technique. In this sense, the focus on the essence of the cell is similar to Ross Edwards' 'sacred style' with its liberation of music to 'sound moments' to focus on their intrinsic quality. Paul Stanhope, in his thesis on Ross Edwards, observes this cellular focus:

Rather, longer sections are made of a number of repeated, small fragments. New sections appear to grow organically out of previous material . . . (70)

Edwards himself, in discussing his piece Yarrageh, clarifies this point even further, relating the 'moment' focus to an Eastern way of listening, thus:

[The] 'nocturnal' mode of listening . . . is far less concerned with keeping track of a sequence of musical events in time in order to perceive an overall structural unity than with responding intuitively to the uniqueness and mysteriousness of each passing moment.

This way of listening, much neglected in Western music of the past five hundred years, is standard practice within a variety of Oriental musical traditions . . . (qtd. in Stanhope 97)

The difference in my approach to Edwards', is that the intrinsic is combined with a conscious development principle but its sometimes isolated fragmentary cells belie an Eastern empathy. Again, a duality presents itself, this time at the fundamental level.

Thus my approach may be summarised as, on the one hand, being aligned with the German motivic tradition whilst on the other hand, it is analogous to a Pacific/French cellular technique.

the idea is that the number of cell classes increase or decrease to control the development of momentum.
Creative Practice

The broad compositional principles of 'painterly sound', inner emotion, sense of locale, personal relevance and European 'roots' outlined so far are integral to the creative process, at the explosion stage as described at the outset. What follows here is an expansion of how this process works.

Initially, input material is gathered from two sources: culture and spirit\textsuperscript{15}. The cultural dimension includes the social (personal interaction), the environment (personally, this means reflection within nature) and art (man's expression of culture and spirit). The spiritual source is that of faith. These inputs build a tension within myself, a necessity to speak. This compulsion is not in the destructive sense of getting rid of something, but to create something of quality that embodies the expression. When this inner necessity clicks with sound, it is like an inner explosion akin to the "moment" which author Robert Dessaix compared to the Greek 'Eureka'\textsuperscript{16} (1). Personally speaking, this is not usually accompanied by "rushing naked towards . . . home" as did Archimedes (Clagett 480). Instead it has associations of piano improvisation and conceptual vision. This stimulates an initial euphoria which is matched at the end, when I hear the manuscript's architecture resounding in 'imaginary air'. Igor Stravinsky, in conversation with Robert Craft, describes a similar initial physicality and intuitive 'lock-on' to an idea, this recognition happens:

> When something in my nature is satisfied by some aspect of an auditive shape. But long before ideas are born I begin work by relating intervals rhythmically. This exploration of

\textsuperscript{15} Psychologists, such as Dr. Stephen Bochner, would see culture as combining both subjective culture–spiritual beliefs–and the environment (150). I see beliefs as outside the cultural realm, that of the spirit, but contributing to it via cultural practice.

\textsuperscript{16} Dessaix made this comparison in his seminar at the Postgraduate Conference of the article referenced. This comparison was edited out of the magazine transcription.
possibilities is always conducted at the piano.

(Stravinsky and Craft 15)

This moment of the sublime, in all four cases, involves an earthy physicality.

The working out, in my case, of this 'eureka' is a one percent inspiration/ninety-nine percent perspiration formula. The initial impassioned sketches are chiselled out and revised after careful reflection. Orchestral pieces involve a further stage, that is orchestration, where the colour possibilities latent in the particell draft are exploded up into a fuller colour labyrinth. The composition involves a deja vu effect at the end with performance reminiscent of the original 'eureka'. This effect signals to the creator, that 'it is finished'—as English painter Howard Hodgkins notes and also sums up for me:

My pictures are finished when the subject comes back. I start out with the subject and naturally I have to remember first of all what it looked like, but it would also perhaps contain a great deal of feeling and sentiment. All of that has got to be somehow transmuted, transformed or made into a physical object, and when that happens, when that's finally been done, when the last physical marks have been put on and the subject comes back—. . . then the picture's finished and there is no question of doing anymore to it. (Graham-Dixon 178)

The final stage, the 'real' deja vu, is the resolution of creativity—performance. The excitement of this stage is that of an outside sound bringing back to you your original vision. It's as if part of you, one's artistic expression, is in the air. However, it is the creating which has the prime interest for the creator, not the performance. Scottish17 composer Peter

17 Whilst Davies is English by birth he resides mainly in Scotland identifying strongly with that country. One example is his drawing on the Orkney landscape for inspiration.
Maxwell Davies, in conversation with Paul Griffiths, describes the total absorption in composition in comparison to performance rewards:

[PG:] *Do you like hearing old pieces?*

[PMD:] When they’re well done, yes. But there’s nothing like the actual writing: that is totally absorbing and fascinating. When you get a good idea down on paper—and usually you know when it’s good—then you’re walking seven miles high.

(Griffiths, *New Sounds* 32)

Despite this phenomenon, the 'external' performance is important. 'Seeing' oneself in sound is a learning process which stimulates the improvement, development and revitalisation of gestures. The other 'external' level, is when the essence of the piece resonates with another human being. Here, the listener recognises a piece of themselves in sound which forms a type of identification/tension release process, at best adding enrichment.

**Summary**

The Credo is: that I believe that the Pacific and personal can combine to form an 'inner voice' working through a cyclic process to create a 'sound object'. Through this object—the composition—in its richness and craftsmanship, I aim to express a 'life essence' to an audience. However, this Credo did not happen instantly, but evolved gradually over a number of years. These ideas are discussed throughout the thesis with special regard to the accompanying portfolio. In the next chapter however, I focus on my historical background leading up to and including the portfolio work.
PART TWO: THE JOURNEY
Chapter Three
Emotional Centres and Harmonic Journeying: A Composer's History

The practice described in the previous chapter has a historical background. This chapter presents that background, with its 'emotional centre' and consequent harmonic technique, relating it to musical examples.

My background, touched on in the preceding chapter, is that of a 'transported Anglosaxon', that is I am a New Zealand born composer with family connections to both the United Kingdom and Poland. Thus I feel licensed to draw on both my European roots and Pacific environs as a cultural basis for composition.

My initial training in piano, was born out of a curiosity as to what music's "telegraph poles and connecting lines" were (Crompton). Whilst I enjoyed lessons, a tendency to change the notes and improvise dominated. This 'improvisation' led to the study of composition, initially with Jack Speirs at Otago University (1980–85) New Zealand and then David Blake at the University of York (1987–90) England. In Australia at the University of Wollongong I studied with Andrew Schultz (1996–99) and Ross Edwards (1997–99).

Composition has led to fellowships in: Japan, as a Fellow at the Pacific Music Festival 1990 and New Zealand, as the Mozart Fellow, Otago University (1992) and Composer in Residence, Nelson School of Music (1987). The Japanese experience, particularly through personal contact with Chou Wen-chung, Peter Sculthorpe and Chinary Ung, was influential. Their ideas on creativity, particularly: cultural 'roots', 'magpie' method and inner voice, respectively, were both encouraging and enlightening. That is, their Pacific emphasis encouraged me to persist with trusting my own Pacific born inner voice—it's dark 'emotional centre' and colour emphasis.
The emotional centre of my work is the expression of the inner life (spiritual and emotional) albeit in combination with a conscious intellectualism. The inner life, to recapitulate from the Credo, is expressed through: 'painterly sound', emotion, relevance and locale principles which interact with a more conceptual European 'root'. This 'root' includes structural, voicing and development procedures. The interaction is a constant wrestle between the intuitive and a conscious intellectualism—somewhere in the process the music begins to have it's own life. The resultant work is the expression of an inner voice, something which is personal. The Scottish composer, Peter Maxwell Davies, put it this way upon being asked about revision of pieces:

I can often see better ways of doing things, but I'd rather do it in the next piece and leave the old one be. For better or worse, old scores have their own identity. They may be naughty children, but you love them, they're your own and you cope with them.

(White 24)

Thus, the music is a part of you, its performances being a little like "parading nude" in public. That is, the normal emotional reserve one displays in public, is stripped from you in the performance of your own music through the revealing of your emotions in sound.

**Harmonic Technique**

Harmony, a technique of the inner voice, is something I perceive as a set of principles governing vertical pitch relationships—a concept drawn from my study with Blake and Speirs. The control of the vertical can be by both linear and horizontal approaches. These principles help form 'colour fields', which I call the 'quality of the vertical' in chapter two. These 'fields' express the inner emotions, such as: anger, lushness, stillness and yearning.
They break into two schools: chromaticism and diatonicism. The whole-tone scale straddles both schools.

The chromatic world is governed by interval tension, which creates a hierarchy of colours of suggested tension\(^1\). The repetition of intervals and pitches act as nodal points of reference. A hierarchy of suggested tensions can express mood shifts from relaxation to tension and a sense of journey in relation to nodes.

In contrast to the chromatic, is the diatonic language. Its historical domination by the cycle of fifths, I feel, needs an element of tonal ambiguity—that is the deliberate obscuring of the fifths hierarchy—to keep it alive. David Blake encouraged me in this approach at York, demonstrating it with examples drawn from his "Sylvia's Gift Aria" from the opera The Plumber's Gift (1989). In this aria, Blake achieves this 'enlivening' through: the juxtaposition of atonal and tonal sonorities, unprepared dissonances (an extension of the late Romantic tradition\(^2\)) and tonally ambiguous dissonance (such as leading notes sounding with their tonic instead of leading to it) (see Example 3.1: 123, 129 and 128, respectively). Thus the 'enlivened' tonality creates a 'tonal charm' apt for the love aria. To borrow the words of Eleanor Caldwell, Blake typically "has devised a method to suit the project at hand" (104). Essentially, it is the unusual use of dissonance that creates the sparkle within the tonality.

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1 The tension level of comparative chords reduced to their essence is similar, however their intervallic flavour suggests varying tension levels (for example, a fourth interval's calm versus a major seventh's yearning).

2 In the late Romantic style, the acceptable consonance level (that not needing preparation) moved from tonic triads to include dissonant diminished seventh chords to 'up' the dissonance stakes to enliven the language (Longyear 27–28). Blake applies the principle to the vocal line. That is, the dissonance (C# major ninth chord's D#), although prepared with the D#s in the bass and the note prior to the voice leading note, is unprepared in the vocal line leap to it.
Thus, two schools with their two harmonic 'fields' predominate in my approach, perhaps appropriate to the late twentieth century's dissonant plurality, providing a colour palette for creativity.

Example 3.1 David Blake, The Plumber's Gift (p.123), "Sylvia's Gift Aria"

Allegretto

Sylvia

Piano (reduction)

Analysis

M7/m3 intervals 'atonal'
A major triad

'Ibid 128''

3 See chapter seven under Concepts for an elaboration of the pluralism principle. Essentially the idea is that a multiplicity of contrasting strands of philosophical thought are permissible in the late twentieth century. In one sense this diversity can set up conflicts which are inharmonious (i.e. 'dissonant').
The Music

My creative work to date may be seen to represent four periods precipitated by geographical moves. The first two periods were influenced by the Second Viennese School, particularly through following a Schoenbergenian concern with structural control and a Bergian expressive approach. The latter two periods include a more clearly Pacific orientated sound following the Sculthorpe tradition. The periods were: initial training and development (New Zealand, 1980-87), European training (England, 1987-90), professional development (New Zealand, 1990-95) and Pacific orientation (Australia, 1996-99). It is this fourth period which produced the composition portfolio accompanying this thesis.

The portfolio consists of four large scale works. The song-cycle Rituals for Soprano and String Quartet (1996) embraces Filipino influences with the next work, Colour Resonances and Dance for chamber orchestra (1996–97), continuing this influence and also emphasising harmonic-colour. The instrumental-cycle Bordello Blues and Hymn (1997) contains three pieces, which may also be played separately. Bluesy-red Flirt (I) combines...
Filipino influences with a jazzy rhythmic thrust and deploys the full ensemble. The middle piece (II), . . . back to the centre, is the fruit of an improvisatory composition process. The last piece (III) returns to the full ensemble texture and embodies an eclectic approach drawing on popular music, sacred music, and structural ideas from painting. It forms the title piece of the instrumental-cycle. Finally, Sound Rituals for large orchestra (1998–99) embraces Eastern influences, jazz, chorale traditions and personal musical-gestures and colour sonorities. These sounds are structured in hectic juxtapositions centred around a more tranquil section.

Immediately, however, I will focus on representative works drawn from each of my four musical periods.

Piece Number Two for Orchestra (1984) was written in New Zealand and performed by the Auckland Philharmonic Orchestra under John Hopkins' direction. The 'emotional centre' of the piece is a tenderness/angst surge reaction to my personal environment/relationships. Interpreting the emotion in sound 'objectifies' it, creating a sonic image which allows the composer to come to terms with their own 'inscape'. The harmony primarily functions vertically, its palette generating further chords and melodic cells. Thus the opening chord, in bars 1–4 uses intervals to generate new material, for example: the fourth's continual and cumulative deployment; inversion of the fourth to a fifth; the fifth's cumulative build generates a sixth (G#/E) which is then used continuously, and finally, the second is used continuously expanding through octave displacement to a ninth. Octave resonances are freely deployed, as in bars 1–4. The opening chord's minor second, fourth and sixth intervals are also used to generate the melodic cells of bar 5 following (see Example 3.2). Thus, the harmonic emphasis is vertical, freely using intervals to build and allow octave resonances.
Example 3.2 Piece Number Two for Orchestra

City of Broken Dreams (1989), composed in the United Kingdom, was performed by the Auckland Philharmonic conducted by William Southgate. The 'emotional centre' of the piece is to express physical devastation as a metaphor of psychological turmoil. The score features a dedication to my friend, Randa Antoun, then a Beirut resident, and a post-serial musical quotation. Its music uses evocative colour chords to capture the shattered dreams/hopes of the former and a sardonic scherzo dismembering of the latter. The sonic image is intended both universally and personally. This second period reflects the Schoenberigan pitch training that I experienced at York under David Blake, a former pupil of the Marxist composer Hanns Eisler in Germany. That is, whilst I still retained a vertical colour element in sonorities, the emphasis became linear. Thus, the foci were: stepwise voice leading, octave avoidance to provide 'even' pitch tension and strict use of thematic pitches (especially as a sequence)—a type of "predodecaphonic serialism" (Devoto 73). The use of voice leading and even pitch tensions help push the music forward with a smooth momentum (see Example 3.3).

Example 3.3 City of Broken Dreams

(bars 8-10)
Blake's harmonic ideas (especially, octave avoidance to create momentum/harmonic flow) have their root in Schoenberg but are interpreted in a systematic way. American analyst George Perle spells out this type of approach in his comments about early atonal music:

A tendency to avoid the octave is frequently observable in atonal music . . . Where a consistently dissonant idiom is essentially generated by linear elements, doubling seems to unbalance the texture and to interrupt the forward thrust.

(29-30)

This octave avoidance technique finds its basis in Schoenberg's observation "... I have noticed [in early 'atonal' music] that tone doublings, octaves, seldom appear." However, his reasoning for this phenomena's existence is based on the idea of equality. That is, the octaves would imply "predominance" or jut out from the surrounding "sumptuous sounds" and therefore need to be removed for the sake of coherence (Theory 420–21). Schoenberg's reasoning implies the creation of an equality of sounds which would, seemingly, match his equal weighted twelve-note-row principle. Blake and Perle, on the other hand, interpret the non-octave approach into a system which has the principle of harmonic flow based, in part, on the forward thrust of dissonance. Thus, I was following Blake's teaching which was a systematization of serialism (in itself a system). However, at York, I began to rebel against this through Wagnerian style quotation.

The rebellion took the form of a post-serial pianissimo quotation appearing in Broken Dreams at the moment of maximum tension and dynamic: the middle of the main climax. Its subsequent tutti demolition with assimilation to personal sonority and treatment on a metallic muted trombone with glissandi and harmon-timbre burbles, far removed from the original's gentle bass clarinet resonance, provides a personal Wagnerian leitmotiv. That is, the quotation has personal associations which the
surrounding music 'comments' on. The quotation scherzo is framed by much slower 'breath' sections (see Glossary) and the evocative harmonic material mentioned earlier, to provide a symmetrical structural containment of angst.

Thirdly, En Hakkore (1993) for chamber ensemble, was written on my return to Australasia, commissioned by HEX⁴ and performed at the Ysbreker in Amsterdam. The 'emotional centre' of the piece is the attempt to create a sense of the open/sparse/purity of the alpine region of the Christian community of the title—situated in southern New Zealand. The piece is a memorial to the Reverent Raymond Hall of York who died in 1993. The harmonic language in the still breath sections of the piece, despite the underlying bass major seventh dissonance, allows an upper E major triad to clearly ring out (see Example 3.4)—the beginning of a release from serialism's grasp. The dissonant major seventh present spikes the tonal language to enliven it, similar in principle to Blake's dissonant tinges⁵ discussed earlier.

Example 3.4 EnHakkore

Finally, a more recent piece, Bluesy-red Flirt (1997) for chamber ensemble, shows the influence of Australian residency. A friendship with Filipino-born poet Merlinda Bobis provided the 'emotional centre' of this piece. I worked with Merlinda on her theatre-piece Promenade with a view to transforming it into an opera, its sultry sensuality provided musical

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⁴ An Amsterdam based new music ensemble under the artistic direction of Jan Bas-Bollen.
⁵ Although 'enlivened' tonality was always a possibility within Blake's teaching, the main emphasis was on serialist procedures.
inspiration. This sensual poetry is worth quoting to demonstrate the 'muse':

Woman Light: In gaudy red

Woman Dark: Canna-lily red
or ember red
or dream red

Woman Light: Tucked into his sillyswagger of pants

Woman Dark: Of the most promising tightness

Man Dark: Beware the current of her black belly

Man Light: That tightens and rounds
and tightens with ease
this half-cheek of the moon

Man Dark: How very brief her skirt

Man Light: Ay my abbreviated afternoon!

(Bobis, Summer 47-48)

In order to capture the essence of the source, I introduced Filipino sounds into my work. This technique of drawing on Asia as a part of my Pacific identity was something latent in my thinking born of meeting Peter Sculthorpe in Japan. It was only when I resided in Australia, Sculthorpe's 'backyard', that the idea materialised into music. The Asiatic emphasis in Australia, as opposed to the more Oceanic emphasis in New Zealand, triggered my thinking.

Musically speaking, the Asian influence is embodied in Bluesy-red Flirt via the use of a Filipino "Kollitong 'Palandok', a courtship music by the Tinguian" (Santos 144) and a "kulintang scale" (148). The courtship music's harmonic implications, an evocative added sixth chord (albeit with
localised Eastern 'tuning'\textsuperscript{6} variants) forms the harmonic basis\textsuperscript{7} for Bluesy-red Flirt's wind voices. The piece's beginning 'climax' trumpet sounds (see Example 3.5.1: bars 39–40), the middle climax's trumpet coupling with flute (bar 61) and the conclusion's 'climax' trumpet (bars 104–05) are permeated with the Filipino sonority. The use of this colour sonority at crucial junctures in the music: with a beginning 'tonic', a transposition to a middle 'dominant' and back to the 'tonic' conclusion, forms nodal reference points—a type of tonality. The addition of a major seventh dissonance at the middle moment 'spikes' the sonority in a manner apt for that climax and flavours the gesture with a sound characteristic of my personal language.

A similar penetration of the music occurs with the kulintang scale (subject, of course, to equal temperament) in the piece's main voice, the trumpet (see Example 3.5.2). Thus the kulintang's pentatonic seconds flavour, tessitura's fourths emphasis and major thirds (see kulintang scale) form the base interval for the tune (bars 18–22). The trumpet uses the prime intervals of the kulintang together with their inversions (m7, P5 and m6) and octave displacement (M9) as the basis for it's utterance. Intervals are introduced (i.e. m2 and its relations: m9 [via Perf. 8ve transposition], M7 [via inversion]) which are outside a strict kulintang relationship, although they still relate numerically to the pentatonic seconds but chromatically alter the second. That is, they chromaticise the original through minor second shifts, thus adding my own flavour to the line. The intervals are deployed in the trumpet so as to move from small to large to small again, giving the line an arch shape. Thus, the work is imbued with the sensual connections of courtship and Filipino pentatonicism to provide it with icons which recall the inspiration—erotic Filipino poetry.

\textsuperscript{6} The tuning of indigenous Filipino instruments observes "relative proportions of intervallic relationship between tones", the exact relationship is culture-specific (Santos 148–49), in this case, to the Tinguian people.

\textsuperscript{7} The tonic note G, is left out in the first use of the Filipino sonority in Bluesy-red Flirt (bars 39–40). At its conclusion (bars 104–05), the added sixth's wholetone is extended from the Bb to include an Ab.
Example 3.5.1

Kollitong (Tinguian) Palandok (Courtship music)

(Santos 144)  Played by: Eleazar Aglanang

Transcription: Ramon Santos

Bluesy-red Flirt

Beginning-'climax'

(bars 39-40)

Middle-Climax

(bars 61)

Conclusion-'climax'

(bars 104-05)
Example 3.5.2

**kulintang scale**

(Santos 148)

**Tessitura**

**Pentatonic**

**Interval Bag:**
- Prime: M2
- m3
- M3
- P4

**Analysis**

**Bluesy-red Flirt**

(bars 18-22)

**Trumpet**

**Analysis**

**wholetones/M2**

(2nds) **‘Small Intervals’**

(2nds/3rds) **‘Large Intervals’**

**Interval Bag**

Prime: M2

Inversion: M9

Transposition: M9

Addition: M9
Conclusion

In this chapter I have looked at how my emotional centre's harmonic sensibility changed with respect to differing locations. My harmonic technique has moved from: a free vertical treatment, to a linear driven palette and back to a vertical emphasis—but this time with a serialist's carefulness and an awareness of certain traditional cultures. I see the vertical colour palette as born of a Pacific origin, with the serialism a reflection of my European 'roots'. However, common to all these shifts is the expression of an 'inner emotional centre' in sonic terms.

The following chapter concentrates on how my music developed within the Australian context and the interest that kindled within me towards Filipino culture.
Chapter Four

A Ritual Awakening

Whilst studying with Australian composer Andrew Schultz in 1996, I composed the song-cycle Rituals for Soprano and String Quartet which develops several personal musical-gestures which are later deployed in the larger ritualistic sounding textures of Sound Rituals for orchestra (see chapter eight). Rituals for Soprano and String Quartet is an intimate setting of five poems by Australian-resident poet Merlinda Bobis, formerly of the Philippines. The writing of the song-cycle was a journey of creative awakening for its composer; a discovery process catapulted into being through Schultz's and Bobis' encouragement. This process drew upon principles, previously outlined in the Credo chapter, such as: European 'roots', painterly sound, personal relevance and a sense of locale. The journey traversed from a European emphasis through to a transition stage, and finally, out to a more Pacific and personal focus. The awakening was a personal artistic revelation.

The main awakening was at the creative heart of the song-cycle, the middle movement "Prancing", which drew on Filipino resources. The other movements deploy European post-serial techniques. Rituals for Soprano and String Quartet uses differing textural resources to vary the psychological impact of the music on the listener. The idea was to create enough musical variety to keep the listener engaged over the song-cycle's more than thirty minutes time span.

European Influence

My European 'roots', as I outlined in the Credo chapter, contain a structural sense. In the above song-cycle this sense structures the
macrocospm whilst also appearing in the microcosm through the overall structure and serial techniques of individual songs.

The macrocosmic structure of Rituals deploys the instrumental and vocal resources in varying combinations throughout its five songs. Outer songs with their tutti textures unify the structure. The short second and fourth songs' duo/voice arrangement provide breath moments in the macrocosm. Finally, the middle movement's intimate cello and voice pairing forms the central statement of the song-cycle (see Figure 4.1). The structural symmetry highlights the middle song "Prancing" and therefore that song's intimate creative statement. That is, the structural highlighting hints at "Prancing's" importance on another level, that of a creative awakening to Pacific resonances and intuition, which I will discuss at length later.

![Figure 4.1 Rituals for Soprano and String Quartet: Textural Overview](image)

At the microcosmic level of the song-cycle, the overall structure of a song, movements two and four show evidence of a European structural sense. Their slim textures provide, as mentioned earlier, a 'breath' respite whose sameness unifies yet they differ. That is, one song inverts the structure of another. Also, the inner detail displays serial techniques.
The serial techniques used in "Print" (II) are those that I was encouraged and taught to use by David Blake at York. Blake's ideas are influenced by the Marxist ideology of Eisler via Schoenberg. Fugato (canonic) serial techniques, using 'dissonant' intervals (i.e. non-perfect) to push forward the harmony with chromatic adjustments maintaining the integrity of the fugato subject (i.e. m2 to M2), are deployed to reflect the text. For example, the fugato subject (a 13 note row) first stated at bars 3–7, is retrograded in the violin at bars 13–16 accompanying the word "back". Also, the venerable Western musical device–fugato–is used to reflect the poem's ancient metaphor for knowledge–a 'turtle's back' (see Example 4.1).

Example 4.1 Rituals for Soprano and String Quartet–"Print" (II)

Po–Prime 13-Note Row

![Violin notation](image)

This theory of dissonance has its roots in a Pythagorean concept (see chapter six, # 21).
"Print" (II) uses fugato statements symmetrically placed to frame a chorale-like section. This is paralleled in the song "Reading" (IV) (see Figure 4.2). After a slow cantilena introduction, "Reading" uses chorale chords (bars 8–9 and bars 12–13) in a symmetrical arrangement about the fugato statement (bars 10–11) to entrap it. The idea was to reflect the word

![Diagram](image)

**Figure 4.2 Rituals for Soprano and String Quartet (IV & II): Textural Analysis**

games of the poem: the pun between poetic meaning–captured knowledge (caught through typed words) and literal meaning–captured words (caught by a symmetrical word arrangement). As the poem reads:

Your words
are caught
hands.

i move easily
under fingers,
because

your words
are caught
hands. (Bobis, *Rituals* 60)
Thus, textual symmetry is reflected by a musical one. Furthermore, the structural inversion between "Print" (fugato entrapment of chorale) and "Reading" (chorale entrapment of fugato) extends the structural games to the macrocosm to unify and diversify the song-cycle musically.

This type of intellectual game playing is something I see as drawn from my European training but which I have moved away from to a more intuitive approach (see later discussion in this chapter under The Pacific and Personal). This intuitive approach draws more on the aural/oral traditions of the Pacific (such as Filipino culture). However my music is not abandoning the European world altogether but rather is a collision of cultures. Ross Edwards, whilst discussing his Symphony No. 2–Earth Spirit Songs in 1998, relates this cultural struggle to Australia, but his comments apply generally to Australasia:

Trying to reconcile the non-indigenous Australian cultural split between origin and birthplace is, to an extent, what the whole symphony represents. We're in the middle of this struggle now in Australia, and this is probably why I found writing this piece such an intensive experience—it nearly drove me mad. I couldn't understand what was happening at first. (28–29)

European/Emergent-Self

The outer flanks of the song-cycle (movements I and V) are also related. As I mentioned earlier both are related through textural tutti, but also in their evocation of poetic mood. This evoking of poetic mood uses the principles, discussed earlier in the Credo, of painterly sound and personal relevance whilst still retaining elements of a European structural
sense. These poetic evocations begin to allow personal musical gestures to emerge.

"Panther Time" (I) sports a spiky layered gesture in an attempt to capture the text's 'uncoiled panther' tension. This 'physicality of movement' gesture is drawn from the painterly sound principle. An example, is the gesture which attempts to capture the panther woman's unleashed eroticism of a "deep black kiss" (see Example 4.2.1). Its staggered semiquaver entries, quasi canonical, unleash energy to try and match that of the text. Each of these later entries (bar 10) relates intervallically via inversions and retrograde to the initial 'prime spike' (bar 5). Chromatic and melodic-direction changes modify the original row (see Example 4.2.2). Harmonically speaking, the gesture uses the non-octave/dissonance principle, mentioned earlier, to push the quasi canon forward (see Example
4.2.3). Thus, European serial techniques are evident but a rhythmic physicality in response to poetry is beginning to re-emerge.

Example 4.2.2 Rituals for Soprano and String Quartet. 1. "Panther Time"

Example 4.2.3 Rituals for Soprano and String Quartet. 1. "Panther Time"

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2 An unrestricted 'rhythmic physicality' featured in my pre-York works, such as Expression in Blue (1984).
A second feature of the above song, is an angular vocal line versus slow richly-resonant, almost sensual, chords. The chords were composed with a focus on the vertical quality of sonority, not linearity. They feature rich major third and minor sixth intervals. Their sensual richness is used here to evoke the poem's almost explicit sensuality—"crushed against my trees" (bars 37–38) and "turning velvet paw" (bars 51–52). Even though verticality is the focus, the chords are carefully voiced via stepwise leading to provide a through line. The strings deploy non-octave harmony, similar to that of the fugato sections discussed earlier, to also push forward. The voice is the exception to the rule, freely using octaves to gain vocal support from the doubling instrument (see Example 4.3). The musical juxtaposition of canonical attack sections versus chordal lushness is a mirroring of the textual duality of 'crouched panther' versus 'velvet'.

Example 4.3 Rituals for Soprano and String Quartet, 1. "Panther Time"

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i.e. Voice has octave doubling support (Perf. 8ve exception)

i.e. Stepwise voice leading pushes through

NB Rich chorale = sensual text (sexual connotations)

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3 See Appendix for full text.
4 See chapter three, under The Music.
The City Jogger (V) song also paints the poetic sonically. It uses physicality, but that drawn from an external influence, jazz. Jazz is a personal taste and therefore 'personally relevant'. Here, jazz influences the music so as it contains a 'bluesy-lick' gesture⁵, which eventually awakens to a fuller statement. Later on, I discuss this gesture's establishment as a feature in my music, particularly in the Bordello Blues and Hymn instrumental cycle. The gesture features a chromatic slide and diminished fifth as an approximation of jazz's 'blue note'. The chromatic slide develops from four to seven and six note groups. The initial off beat accents grow to include tied semiquaver triplets (see Example 4.4). This musical growth is a response which attempts to reflect the text's beginning to "leaf". On another level, the text's leafing is the jogger's euphoric awakening to nature which in turn is mirrored by the composer's awakening to self in the jazz gesture—a new flourishing of an old instinct.

The Pacific and Personal

My awakening of imagination was something encouraged by both Andrew Schultz and Merlinda Bobis. Schultz's teaching emphasised imagination as the point of music, away from what he called a "pitch fixation" ("Composition Diary" May 1996). Bobis' emphasis was similarly on the unleashing of the intuitive so that it takes precedence over a purely intellectual approach. To borrow Merlinda's words, my music was "... kicking aside/ the stupidity of fences" (Rituals 15). The reality of this was an awakening to Pacific culture, particularly Filipino poetry and music, and personal gesture in my music. They imbued the music with a sense of locale and painterly sound sonorities.

⁵ See chapter six 'lick' discussion (Example 6.6.1) under Musical Ramifications.
Example 4.4 Rituals for Soprano and String Quartet. 5. "The City Jogger"

Accel...

Allegro
"Prancing", the central poem of the song-cycle, was the poet's choice for setting to music; hence in a sense it is her voice. Merlinda strongly insisted that I investigate Filipino resources before setting to music this poem resplendent with Filipino resonances. I therefore chose to mirror her Filipina voice with Filipino sounds and the cello, her favourite instrument. The resources in the work divide between European-influenced and indigenous Filipino culture.

The Philippines is a multi-dimensional society. On the one hand it is heavily influenced by the West, particularly Spanish delivered Christianity including its plainchant music. On the other hand there is a rich South East Asian indigenous culture. Given the Spanish influence, the use of Gregorian chant in the work was a logical choice to reflect the Catholic Church in the Philippines. Plainchant has been very much instilled into the culture. During the Spanish regime (1565–1898) Gregorian chant was promulgated in Filipino society. As traditional Philippine music scholar Elena Mirano observes:

In monasteries and churches, the first sounds of the Christian church that the native heard was the Gregorian chant, an austere, unaccompanied monophony or plainchant, which was established by Pope Gregory I in the 6th century. Eight times a day, at fixed hours, the public chanting of psalms, hymns, and canticles in this style was observed all over the Christianized islands. (6)

Thus it is not surprising to find Catholic resonances in Bobis' poem, such as "the painfully white hands/ of nuns . . ." (Rituals 16). My music sets this part of the poem using fragments of the plainchant "Gaudeamus Omnes" (Kamien 3–4) to capture the religious undertone. The chant is gradually

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6 Ferdinand Magellan (a Portuguese sailor) arrived in the Philippines on the 16 March 1521 to lay claim to it for Spain (Peters 12). The soldiers brought with them priests who taught Filipinos to sing plainchant for Mass (Maceda, Goquingco and Kasilag 650).
introduced to the soprano line, initially starting with major seconds and then evolving to include other intervals (i.e. P5/m2/m3) and a wider tessitura. The chant's rising shape is also deployed. As this interval bag increases, so does the rhythmic complexity. The rhythm moves from a mainly-metrical quaver dominated figure to a faster syncopated semiquaver figure. The chant material grows to an ecstatic moment to reflect its origins as a hymn of praise; in turn this reflects the persona's exuberance—"i spill my flush all over them" (Bobis, Rituals 16). The combined artwork is a rebellion—a rebellion against greyness of thought (see Examples 4.5i/4.5iii).

Example 4.5i Rituals for Soprano and String Quartet, 3. "Prancing"

i.e. Tessitura expansion: M2/ M6/ Perf. 8ve + P4/
i.e. a quickening and expanding rhythm

i.e. rising shape (cf. plainchant)

(Grave) M2

(bars 110-15)

Sop. the pain-ful M2s

i.e. gradual unlocking of an interval bag based on plain chant Perf. 8ve + A4.

Grave M3

Ad Libitum ca. 5 seconds

Sop. i spill—my

flush all over them

M2/m2/P4/(M3)

7 I use the term "interval bag" to differentiate the analysis from a note group and set-theory terminology to reflect an emphasis on interval. This reflects my creative thinking processes during composition and clarifies the present text.

8 The piece of plainchant quoted in its original version uses the text "Gaudeamus omnes in Domino," which means "Let us all rejoice in the Lord" (Kamien 4).
The borrowing of plainchant material for integration into a modern harmonic language has precedents in Maxwell Davies' music, a point I develop later in chapter six. Davies uses plainchant material for its associations (especially textual) to bring these into a composition to point to his creative content. In "Prancing", I use plainchant not only for pointing to personal inspirational sources, but also for text setting purposes. It is used to capture Filipino Catholicism—the text's poetic image and cultural resonance.

Example 4.5ii Plainchant "Gaudeamus Omnes" (Kamien 3)

The second type of Filipino influence deployed in "Prancing", is that drawn from indigenous culture. I drew this source material from Dr. Philomena Brennan's research into Filipino music and dance. The song uses Bontok War Dance music, a Moro Dance and kulintang rhythm to reflect the poet's cultural background. The Bontok War Dance material is taken from the Kalleleng (nose flute) introduction (2: 353–55) which is associated with the chant whose singing was the male prerogative (3: 705–08). In my music, however, the association is reversed in that the soprano sings the material. Thus the social practice is inverted. In one sense, this

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9 In A Mirror of Whitening Light, Davies uses plainsong for their textual associations to have a “bearing” on the inspirational content of his composition—alchemical transformations (Griffiths, Maxwell Davies 163–64).
reflects the poet’s feminist stance revealed in her epic poem *Cantata of The Warrior Woman Daragang Magayon*. In this work she inverts the Filipino ethno-epic tradition of male dominance with a strong-female central character—Daragang Magayon. The heroine is not marginalised but is warrior-like, as the epic strongly portrays "thus the swing of my blade/ against the helpless man" (85). Bobis, in her reflective analysis of the epic, confirms this stereotype inversion: "I wrote my own story in protest against the old myths, which I interpreted as narratives that disempower women" ("Circling" 33–34). This strong feminine archetype is present in "Prancing". I introduce the warrior-chant material at appropriate moments to capture the persona's "lethality, and shake all papaya trees/ till they chatter to fruiting" (*Rituals* 16). Thus the music’s social inversion, female war-chant and military association, not only matches the poet but also the poem’s war-like rebellion. Three cells of the chant permeate the song. For example, there is: an arch shape of two intervals (P5/m2), a interval flourish (m2/M2/M3) and the acciaccatura accents. The chant’s interval-bag gives birth to the song line’s intervallic growth. The growth is deliberately flamboyant in long melismatic settings, such as on the word "fruiting" (see Example 4.6). The setting not only points to horticulture growth but the persona’s extravagance who "twice in a row—i push it further" (*Rituals* 16).

Later, after having written "Prancing", I visited the Philippines and realised that this poetic exuberance of spirit, which I had tried to create in the music, reflected the Filipino countryside. The carefree weaving of a helmet-less motorbike rider, seemingly riding on a dust cloud, against lush-green swirling banana palms towards volcano country, seemed to actually be the poem. Maybe the carefree spirits of post-conference composers

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10 Dr. Bobis' doctoral thesis on writing the *Cantata* articulates her feminist position ("Circling" 6).
11 A group of composer-delegates after Tunugan ‘97 had finished, hired a mini-van for a day’s outing (26 January) heading south of Metro-Manila. The aim was to travel down a scenic ridge to Talisay and be ferried across Lake Taal to Taal Volcano—"one of the smallest and most dangerous (volcanos) in the world" (Peters 183). We made it only to the waters edge.
trailing the bike in a mini-van, helped! Whatever, it seemed to me at that moment that the Philippines equalled "my arms are banana leaves/ unfurling green flags/ . . . and shake all papaya trees/ till they chatter to fruiting" (Rituals 15–16). The poetry had sparked a musical extravagance which reflected the exuberance of spirit of a Pacific neighbour. Indeed, as

Example 4.6 Rituals for Soprano and String Quartet. 3. “Prancing”

NB. Interval Bag (cf. chant bag): 2s(m/M) tritone 3s (m/M)

\[ \text{ff} \]

i.e. P5s [inv. P4]/m2
derived shape

\[ \text{ffp} \]

i.e. chant’s acciaccatura idea

\[ \text{fff} \]

i.e. adds Flourish: m6 [inv. M3]/M2

\[ m2/M2; A4-D5/P5; m3/m6 \text{ (inversion } = M3) \]

\[ \text{fff} \]

i.e. adds in Flourish intervals

(m6 [inversion M3]/m3/M2)

and D5 [chrom. P5]/m9 [Perf. 8ve trans. m2]

\[ \text{liberamente} \]

Bontok War Chant  (Brennan 2: 354)

\[ \text{fff} \]

i. leap-hold shape: P5/m2

\[ \text{fff} \]

ii. quick-note flourish: m2/M2/A2(=m3)

\[ \text{fff} \]

iii. acciaccatura feature

\[ A4[implied]/m2/M2/m3 \]
Ramon Santos had observed the Philippines were "to 'reinvent' the composer's own voice" (Asian Composers League 61).

Another 'indigenous' source used in "Prancing" is a Moro dance. The dance's robust triple time, off-beat accents and colouristic seconds are adapted into "Prancing" (see Examples 4.7.1 and 4.7.2). The Moro intervallic adaptations in "Prancing" included chromatically altered seconds (m2),

Example 4.7.1 Rituals for Soprano and String Quartet. 3."Prancing"

![Musical notation example](image)

12 The Moros, a Muslim community, are a relatively recent migration to the Philippines when compared to the Bontoks. However I use the term in the sense of being South East Asian as opposed to European.
octave spacing of major seconds (M9), directly stated tritones and perfect fourths, and inverted perfect fourths (P5). The seconds (m/M) appear, as they sometimes are in the original, unprepared. That is, they are not lead to by step. Thus they are not serving a linear purpose, but have a vertical function—the quality of sound. This colouristic approach whilst acknowledged during my training in York was not really encouraged.

Example 4.7.2 The Moros, Moro Dance (Brennan 2: 407)

Instead seconds (m/M) were required to be led to by stepwise voice leading. The idea was to provide a smooth through-line to the harmony. I recall at the time being puzzled by Sculthorpe's music which seemed to revel in the 'unprepared approach'. His minor second crunches, although 'illegitimate', were attractive. At a later time, I decided to consciously adopt this 'illegitimate' colouristic\textsuperscript{13} crunch as a focal, not ancillary point in my music (see Example 4.7.3). A diary note of the time records my delight: "bite of

Example 4.7.3 Rituals for Soprano and String Quartet. 3. "Prancing"

\textsuperscript{13} See chapter five in the discussion of colour under Identity for a development of the approach in a later work.
[unprepared] m2 makes me feel alive" ("Composition Diary" 6 March 1996). In a sense, this was a musical rebellion, encouraged by Bobis, against a linear emphasis and towards a vertical one akin to the spirit of the poem's persona as "a she-goat kicking aside/ the stupidity of fences" (Rituals 15). Pacific based artists—one a composer the other a poet—have triggered my artistic response. This resonates with my Pacific environs, hence it sets up a resonant frequency with personal imagination. It is a locale based sound.

Finally, also from the Pacific, the indigenous Filipino sound of the kulintang influenced "Prancing". A portion of its rhythm is quoted and used in various ways in the song.

The percussion ensemble rhythm is taken from a piece called Sinulog of the Moro tribe of the Philippines. The kulintang rhythm can be analysed into groups of duple and triple pulses (see Example 4.8.1). I have

Example 4.8.1

- Philippine Moro Tribe, Sinulog
  - Kulintang Rhythm

Example 4.8.2

- Rituals for Soprano and String Quartet
- 3. "Prancing"

states: 'duple' breaks up: 'excites' states: 'triple'/elongates 

\( \Rightarrow \) 

\( \Rightarrow \)

(2 into 1 + 1)

\( \Rightarrow \) 

\( \Rightarrow \)

\( \Rightarrow \) 

\( \Rightarrow \)

\( \Rightarrow \)

I gleaned musical materials and ideas from Dr. Philomena Brennan's research work (2: 395–428) to use as a Filipino basis in my work Rituals for Soprano and String Quartet.
used the first duple portion of the rhythm (bars 113–140) in its prime (unaltered), diminished (twice as fast), inverted and fragmented forms. The second triple portion is deployed in diminution and reduction (the 1+1+1 group moves to 2+1—a simpler version of the triple) (see Example 4.8.2). Overlaid on the kulintang rhythmic pattern in *Rituals for Soprano and String Quartet*, is my own pitch material—intervals such as: fifths utilising the open string resonance of the cello and the minor ninth dissonance. The Moro tribe’s kulintang rhythm (Brennan 2: 655, 428 and 4: Audio Tape) takes on a personal resonance in my music. This hybrid sound I call the 'kulintang gesture' (see Example 4.8.3).

**Example 4.8.3 Rituals for Soprano and String Quartet, 3. “Prancing”**

The rhythm, in various transformations, is deployed around resonant open strings on the cello. The half wood-hair (col. leg./arco) striking instructions provide a percussive quality to the kulintang gesture. This quality points to the rhythm's origins, a kulintang percussion ensemble. The centring of the gesture on open strings limits the harmonic progressions to this resonance thus creating a static quality. For example, from bars 37 to 38 the gesture centres around an open G string (startling!) lending it a static quality (see Example 2.1, p.14). Its energetic drum-like rhythm is not only a kulintang static energy influence which matches the poet's
background, but attempts to capture the poem's energy of "i leap into a giant skirt/ of one hibiscus on fire" (Bobis, Rituals 15) which it accompanies. This stasis instilled in my music was not conscious on my part, but rather the kulintang influenced me. I had envisaged myself as in control, improvising on the 'kulintang rhythm' "to 'reinvent' [it] in my own voice" ("Ritual Awakening"). However, the official programme note was rewritten, I presume by Tunugan's Executive Director–Ramon Santos, reversing my verdict to point out the Filipino culture's influence on me. As, presumably, the Filipino composer Santos said: "The work draws on Filipino sounds which are treated as cells and are improvised upon to 'reinvent' the composer's own voice" (Asian Composers League 61). He was right. It had reinvigorated my imagination to imbue the work with a static harmonic element.

Armed with Schultz's proclamation to value my own imagination, I tore into "Prancing" with a quadruple-stopped colour sonority. Its focus was to let loose the vertical sonority quality—a painterly sound principle mentioned in the Credo. This cello chord featured my favourite intervals—a major seventh pathos and perfect fifth resonance. Their juxtaposition took advantage of the cello's open strings to add an instrumental resonance to the chord. The entire gesture is framed by this chord; its second and fourth chords stem from each other (one a virtual rearrangement of the other). Only the central chord is different (i.e. not repetitive). Its freshness forms a central focus for the gesture whilst the outer chords are static. The repetition's lack of progression places the focus on the chords' intervallic colour. The dominant down bow and double forte dynamic are complicit with the verticality (whose rebellion I mentioned earlier) in being defiant. This personal musical-gesture is intended to be both an imaginative outburst and representative of the poetic defiance (see Example 4.9). In regard to the latter, the poem's gradual
breaking free of "grey mist" to "i refuse to die" is caught by the music's move from hushed harmonics to the quadruple-stop gesture. Also, the gesture's aggressive multi-stopping and pizzicato are an 'aural chop' near the word "grey". They act as a playful prefiguring of the poem's grey mist chopping off the persona's head—a humour made explicit after the gesture, in "mist chops off my head/. . . it rolls off crazy—"15 (Bobis, Rituals 15).

Example 4.9 Rituals for Soprano and String Quartet 3. "Prancing"—'Aural Chop'

My surrendering to imagination meant I found it hard to resist a visual and rhythmic joke coinciding with the 'chop' humour. Rhythmically the piece moves from measured to 'unmeasured' aleatory notation (space-time/ unmeasured rapidity). That is, the rhythm is free of stems and tails to leave, visually, a lone head sung to "head"; which puns on it as a 'chopped off head' in the poem, which "rolls off crazy" (Ibid 15). The speed of the rapidity figure and sudden rhythmic freedom (chaotic) is a little crazy, as is the poem (see Example 4.10). In a sense I broke my Credo 'painterly sound' rule of 'sound only' with a visual aspect. My imagination had surfaced with a colour emphasis and quirky humour. That is, characteristic aspects were emerging, which is a point I will develop in chapter five.

15 I reordered the poem's lines to separate out more "all this grey" from "grey mist chop's off my head" (bars 1–10) to heighten the effect.
Example 4.10 Rituals for Soprano and String Quartet. 3. "Prancing"—Visual-Rhythmic Joke

\[
\begin{align*}
\text{Ad Libitum} & \quad \text{c. 12 seconds} \\
\text{Personal Humour} & \quad \text{Grave}
\end{align*}
\]

Sop. 
\[
\begin{array}{c}
\text{grey} \quad \text{mist} \quad \text{chops} \quad \text{off—my head,}
\end{array}
\]

Vc. 
\[
\begin{array}{c}
\text{arco} \quad \text{v} \quad \text{pizz.}
\end{array}
\]

\[
\begin{array}{c}
\text{pp—p} \quad \text{mp}
\end{array}
\]

Conclusion

The creative process behind the song-cycle Rituals journeyed from a technique centred approach to an imaginative one. Initially a European influenced *structural sense* prevailed in the design of the macrocosm and internal serial procedures. The word games in the shorter poems, "Print" and "Reading", found playful equivalents via structural inversions and row manipulations.

European techniques were also present in the setting of the outer poems—"Panther Time" and "The City Jogger". This involved non-octave linearity in harmony and quasi-canonic techniques. However, the startling poetic images, in the former, brought out instinctive angular-physicality and sensual gestures. The poetry was painted in sound. These gestures, respective rhythmic physicality and harmonic colour were the beginning of breaking out of a purely *structural sense*. In the latter poem setting, its 'bluesy lick' gesture rekindled a jazz interest. That is, the 'blue' chromatic-led-fifth intervals and syncopation suggest this sensibility. This is a personal taste which makes the music personally relevant to me. Also, its 'jazz awakening' matches the poem's 'awakening to nature'.
The centre of the cycle, "Prancing", intimate in its duo instrumentation, continues the awakening process. It journeys towards the 'creative heart of the matter', the revelling in the Pacific and the personal. Poetically inspired Filipino sounds, both European plainchant and Indigenous Bontok, Moro and kulintang music, resonate in the work. These cultural objects of Filipino association imbue the work with a Pacific resonance, a sense of my locale. Their stasis and intervallic colours merged with my own musical sensibility to transform and work with it. Also, my imagination flourished in personal sounds of colour gesture and humour. This also was poetically inspired. Here a 'painterly sound' approach dominated.

Philosophically speaking, the rebellion and freedom in the song-cycle were encouraged poetically and personally. The poet and composer friends conspired, albeit separately, to help. The heart of the matter was 'poetic inspiration' and 'freedom of thought'. In following this line of thought I came to the conclusion that the spirit of idea is more important than the material of idea. As my composition diary note states: "[the] spirit behind gesture [is] more important as it is the point of the idea" (2 May 1996). This gradual revelation birthed a sonic representation of cultural resonances and inner imagination in the work. This journey was a search for a life essence to be refracted through sound. As I mentioned in the Credo, Charles Ives puts it as: "the soul of humanity knocking at the door of the divine mysteries" (Essays 36). However, the next chapter will take a more prosaic aim and examine the creative process's earthly outworking. It will extend the present discussion on creative-awakening in a song-cycle into the birth of an orchestral piece, Colour Resonances and Dance.
PART THREE: IDENTITY
Chapter Five
Resonances of Identity and Intrinsic Logic

The plane banked over Brisbane, the luminous white and blue coast giving way surprisingly, to a mangrove surrounded metropolitan area. The drive in from the outskirts reminded me of home—the long grassy median strips and warm air of Auckland. Soon, sound gently eased through the air after the hubbub of assembling musicians had subsided, at first the low flute emerged then fanfares stalking the aural landscape. The excitement of hearing the new and yet achingly familiar reality resonating with my inner aural vision was justification enough for writing. Colour Resonances and Dance had birthed in the warm air of Brisbane.

This resonance of memory—the birth of an orchestral piece—has behind it issues of creative process and specific musical concepts. That is, the process recorded in diary scribbling works through distinct stages: beginning to 'unlock', 'eureka moments' and end product. The main issues involved, were relearning to trust my subconscious and the formulation of a Pacific vision.

This process raises issues of musical identity and structure. I believe that my subconscious and conscious both have an influence over structure. Yet intuitively and consciously the music establishes meaning through identity. I will firstly discuss this identity through the 'sense of locale' and 'painterly sound' principles. Secondly, I will argue that structure is an outworking of my 'European roots' (albeit modified).

Beginning to 'Unlock'

In the early days of my doctoral studies I came up with a statement on creative purposes which in some ways was prophetic:
Strong lyricism, penetrating almost searing lyricism almost a passionate outpouring, with rich/bluesy harmonic and textural support.

Texturalisation: a rich layering of register colours; shades of richness: thick/thin/delicate/soft palette of colour.

("Composition Diary" March 1996)

The statement's lyricism/colour combination with textural richness are some of the guiding principles behind Colour Resonances. Some of the germinal seeds were in place at the outset of the compositional process, but it was the interaction with a lively artistic community that helped unlock them.

Figure 5.1 Wallace Crossman, Roughly Square–Mood 1983 (acrylic, 940 x 870mm); exhibited: Red Metro, Dunedin, NZ, 1983. The grid structure is not wholly conformed to here, instead gestural marks escape from it.

Later, Filipino born poet Merlinda Bobis, after a stimulating reading of "Promenade"–with sounds dancing through the maze of a postmodernist
Postgraduate Seminar, sparked an artistic revelation. Whilst walking home, our voices echoing off stone walls, we entered into a conversation about artistic structure. The issue was that I had moved from a systematic/Eislerite controlling approach to a more intuitive/individual approach to composing. I cited the example of my father, a New Zealand painter, whose Roughly Square series (see previously, Figure 5.1) despite the underlying grid system allows intuitive quirks of paint to breath life into the frame. That is they are 'roughly square'. Thus, it is the intuitive marks against the system which bring life. This intuitive element was now in control of my work. The intuitive is not structureless however; letting go still has a structural control but a quirkiness of life. The lesson was to trust myself and not someone else's version of the truth.

Eureka Moments

The second stage of the creative process, is the intuition's initial ideas and relevant input. That is, there were initial musical concepts and parallel influences that spawned Colour Resonances and Dance.

The working title of the piece was "Pacific Visions". Initially a four movement work was envisaged. It was to encompass an architectural design, a rich harmonic palette, a spiky Filipino dance and a climactic textural 'pile-up'. What emerged was, firstly, a slow lyric/harmonic theme versus a fugato resonance of it. The second idea was a 'quick stab' repeat pattern versus a Filipino "wild-day dance" (B. Crossman, "Composition Diary" 9 August 1996). The Filipino idea was drawn from the earlier work—Rituals for Soprano and String Quartet. By reusing the 'kulintang gesture' in Colour Resonances there is an association to the early work's 'throwing off greyness'. This is an aural signpost, albeit personal but still discernible, to Resonances throwing off of restrictive pitch procedures. The orchestral
piece rebels through rhythmic emphasis and harmonic colour more fully
discussed later in this chapter.

The initial design for these ideas, I sketched into my diary. It showed
A(colour)/B(dance) sections symmetrically flanking a central scherzo (see
Figure 5.2).

![Diagram of compositional structure](image)

**Figure 5.2** "Composition Diary" 16 August 1996. The initial plan for Colour Resonances and
Dance, shown above, has a macrocosmic ternary (ABA) structure. Its central section includes a
Scherzo (later abandoned). Each section contains a colour/dance juxtaposition (A/B).

Thus the crucial elements of this structural plan were: an internal
dance/colour juxtaposition and a large scale ternary form. The central
'scherzo' element was abandoned in the actual composing as I felt I had
enough material to sustain the music. However, a thematic juxtaposition
became the central climax element instead.

Prior to composing Colour Resonances, I had been working on
Merlinda Bobis' poetic dance-theatre piece—"Promenade". At that time, we
had been discussing turning it into a chamber opera, with a working title of
Summer as a Fast Train. Contractual difficulties caused the postponement of the project. All was not lost however, as during my analysis of the script I discovered inherent musical possibilities which worked with my own structural sense. Two of these ingredients were a thematic dualism and macrocosmic ternary form. That is, the play had a sensual admiration/disgust of male protagonists versus a feminine dance provocation of the former. This binary element climaxed in the erotic fast train's French pun:

Man Light: But I remember
summer as a fast train
without terminals . . .

Woman Dark: O I came
spangled with Stars of David
on my shoulder curving
like the Nile
I came
as a sharp retort of castanets . . .

... I came

out more stately than the Eiffel! (Summer 48-50)

This climax section was embraced by the macrocosm's ternary form. Thus the musical potential seemed obvious to me, a binary contrast element for variety and climax purposes, and a ternary form for a 'sonata' structure. Initially, I had intended this as a structure for the chamber opera, but it seeped its way subconsciously into the orchestral piece's colour/dance dualism, central climax and eventual 'sonata' form¹. Thus, the orchestral piece's foundation is poetically inspired.

¹ The term 'sonata' is meant in a broad conceptual sense. See later sonata discussion under Structure in this chapter.
Whilst composing the piece, one way of relaxing from the intensity was via the visual. That is, I would delight at the end of the day in discovering a visual monograph on painting, such as the one on Australian painter Arthur Boyd.

My composition diary entries of the time record my overview observations on Boyd's paintings. Here, I imposed the creative development cycle that I was experiencing onto his work. It seemed to me, that the artist's style had moved through at least three phases, as I noted: "intuitive (to) tight formalism to looser/controlled/structured intuitive painting" (16 August 1996). An initial phase can be seen in a painting such as Mordialloc Creek 1939 (Pearce 40), where his use of a gestural freedom of fat colouristic swipes creates a seemingly intuitive feel. A later painting, The Mining Town c. 1946-47 (69), whilst still rhythmic in its shapes, falls into a detailed formal landscape which is almost realistic in a diagrammatic way. I see this as a 'formal' structural phase. Finally, in the work Nebuchadnezzar on Fire Falling over a Waterfall 1966-68 (125), he has the structural dominance of the landscape in three tiers and gestural freedom. There are the tiers of earth/horizon-yellow/sky-blue but the curved colour swirls of the Nebuchadnezzar figure belie a gestural approach. I see the third phase as a combination of structural and intuitive dominance.

Thus, the three phase painting development I saw as having parallels with my own work. My three phase developments, as I discussed in chapter three, were accompanied by geographical shifts. The most recent one combined imagination with structure. Boyd's development helped crystallise a self awareness of this process, pointing to a structured/intuitive approach for Colour Resonances. The intuitive colour and structural processes of the music were influenced by painting.

The final influence, was the music of Peter Sculthorpe. Just as I use the visual to relax, listening to music can also be of benefit. Hence in late
1996, I remember hearing Simone Young conducting the Sydney Symphony Orchestra in *Sun Music III* on ABC radio. The Sydney Morning Herald reviewer noted the piece's clarity, via Young's conducting: "... Peter Sculthorpe's sparse, flatly coloured *Sun Music III* had the same clarity of orchestral texture" (McCallum). What impressed me, was not only the concise language but the sufficient weight of the harmony.

The listening sparked off my curiosity as to how these sounds were made. This led to analysis of *Sun Music III* and an eventual comparison to my own work. *Sun Music III*’s chords were arranged in a pared back yet resonant sonority. Sufficient spacing of the sonority, perhaps intuitively done, aligns it roughly to the harmonic series overtones ("Harmonics"). Thus the acoustical clarity\(^2\) of the 'nature chord' works in Sculthorpe's voice arrangements, a fundamental principle of good orchestration. No 'extra' notes to this nature principle are apparent, hence lending it an economy of gesture. This economy is clearly intentional, as Sculthorpe reveals to Belinda Webster: "the bare bones of music . . . that's what I prefer" ("Esso Performing" 101). Secondly, Sculthorpe's sonority has enough dissonant intervals, such as major sevenths, in the mix to give it weight, yet softer thirds to leaven it. Its central focus section contains a four-note group\(^3\). This group and its resultant interval bag with the minor second inverted (i.e. m2 to M7), corresponds\(^4\) to what he calls "The Opening Chord" in the Piano Sonatina (1954) ("Sculthorpe on Sculthorpe" 10) a characteristic sonority in his musical oeuvre. This bitter/sweet mix, with its harmonic weight, has a tension and vibrancy sufficient to sustain the length of the piece (see Example 5.1.1).

\(^2\) A chord based on the harmonic series, utilises the wide bass intervallic spacing avoiding this register's resonances (longer wave lengths) tendency to sound muddy. In the middle register, the close knit triads would exploit the clear projection of its thinner resonances (shorter wave lengths). Thus, sonorities based on this 'nature chord' have an acoustical clarity.

\(^3\) I prefer to use this term instead of a set theory one; see later in this chapter (# 14) for my reasons.

\(^4\) The pitches (albeit enharmonically spelt) and intervals correspond to the chord.
In my own piece, this bitter/sweet mix prevails in the colour chord (sonority/personal musical gesture), its spacing, aligned with the harmonic series, adding clarity. There is a perfect fifth bass and minor sixth providing sweetness, with a more bitter major seventh tinge. The minor sixth, an interval which Sculthorpe avoids (Ibid), features melodically here in combination with a perfect fifth. The spacing of the sonority moves from large bass intervals to smaller treble to give a resonance clarity. Thus, subconsciously, a clear harmonic dualism has seeped into the language, but the interval DNA differs from Sculthorpe to display my own favourite interval combinations5 (see Example 5.1.2).

Example 5.1.1

<table>
<thead>
<tr>
<th>Sun Music III</th>
<th>Overtone Series</th>
<th>Sonatina Opening Chord</th>
<th>Colour Resonances</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gamelan Chord (Hannan 84)</td>
<td>First Portion (&quot;Harmonics&quot;)</td>
<td>(Hannan 31)</td>
<td>Colour Chord</td>
</tr>
<tr>
<td>Perf.8ve/P5-P4/M3-2(M/m)/P5</td>
<td>Perf.8ve/P5-P4/3(M/m)-M2</td>
<td>M7</td>
<td>M7 vs. m6/P5</td>
</tr>
<tr>
<td>ie. wide to narrow spacing</td>
<td>ie. wide to narrow spacing</td>
<td>(8va displaced)</td>
<td>ie. bitter/sweet mix</td>
</tr>
</tbody>
</table>

Example 5.1.2

In summary, I can see that it is the intuitive ideas that have provided a conceptual basis for Colour Resonances. But this basis has been nourished by diverse disciplines, that of poetry, painting and music. Thus the creative

5 The practice of 'ascribing intrinsic characteristics to intervals' is a time honoured tradition in music, from Pythagoras' 'simple ratio beauty' (Seay 19) to Elliott Carter's emotive descriptions (Schiff 62).
process discussed in the Credo chapter, is clearly in action here, with the disciplines as fuel for the creative thought.

**End Product**

The final stage of this creative journey towards Colour Resonances, is the 'end product'-the score and its performance. I can see four things clearly in this product, that is: a three tier writing process, a contrast drama, colour emphasis and an emergent personal style.

The three tiers are the actual writing within the creating process outlined in the Credo chapter. In the Credo, I described this writing as having the 'initial impassioned sketches' stage and later a 'fuller colour labyrinth' expansion—the orchestration. A further stage, is the final copy.

The initial stage, the working with sound intuitively at the piano to produce a particell, is the hardest yet most fun. A composition diary note of the time provides a window into this 'hard fun' in writing Colour Resonances:

> I think emotionally, to get the pieces going you need to go where the muse is, work with it intuitively to seduce/tease out the ideas. For me 'resonance colour' its richness and 'rhythmic thrusting' were the ideas that grabbed me.

(B. Crossman 11 November 1996)

That is, colour and rhythm were the initial intuitive concepts.

The second stage of writing is the orchestration, which I described as the 'chiaroscuro of texture' in the Credo chapter. At this stage, the colour latent in the particell sketch is exploded out onto the motivic frame. In Colour Resonances, two characteristic types emerge, that is: the soloistic and the orgiastic. The 'soloistic' includes virtuosic solo writing within rapid colour changes and the 'orgiastic' is the climactic textural pile-up technique.
The former, usually accompanied by a static chorale, is often used to create relief from the developmental tensions, an example is the E theme's slow woodwind chorale (see Example 5.2). The latter is used to create a cathartic focal release of tension, such as the C/D/B themes' juxtapositional climax (see Example 5.3).

The production of the final score is the last stage of writing. At this time the finished visual begins to emerge. As I scribe it in I use the time to fine tune the notation and instrumental techniques.

Example 5.2 Colour Resonances and Dance–Theme E

As a result of Schultz's supervision comments about Colour Resonances and Dance, I noted in my diary that the composition process had created a "symphonic drama" (18 November 1996). Schultz provocatively suggested to me that contemporary music's focus nowadays, was on single motivic argument not duality. However, having been thoroughly trained in the 'single motif' approach at Otago University, I had since my York days begun to combine this with other contrasting ideas. In essence, my style had moved on to a dualism similar to the contrast need Sculthorpe saw as central to his work: "this pulling between opposites gives my music its tension" ("Constant Presence" 63). However, my contrast is also to fulfil a
Example 5.3 Colour Resonances and Dance–Orgiastic Climax
need for psychological variety and to create a contrast drama which develops into a cathartic climax release, not its negation. That is, in Sculthorpe the dualism is of the contrast of objects which remain static, largely due to the harmony where "Sometimes a particular chord is added to, or changed slightly, but there is never any real sense of harmonic progression within a section" (Hannan 73). An example of this is in the second movement of Sculthorpe's String Quartet Number 8 where a dance-like rhythm contrasts with a slow arioso. The arioso's circling harmony is anchored to a fourth

Example 5.4 Sculthorpe, String Quartet No. 8, 2nd Movement (bars 77–92)
interval in the viola thus creating stasis (see Example 5.4). In my music, the
dualism often has a developmental focus. In the piece *Colour Resonances
and Dance* an example of this can be seen in the sectional build to the main
climax. This tendency towards climax is more aligned with the
Beethovenian developmental tradition, than with Sculthorpe. This I see as
reflecting my European 'roots'.

I perceive that in contrast to the German developmental tradition, my
focus is on the sonorous 'vertical quality of sound' (see chapter two) in the
compositional process. To recapitulate from earlier, the accepted
musicological view associates both the vertical and horizontal sonority
emphasises with the European tradition. In *Colour Resonances* there is an
emphasis on the colour of sonority as opposed to a 'linear driven palette'. I
associate the focus on the vertical giving birth to the horizontal as a
procedure that I used naturally whilst living in the Pacific. The reverse of
this process, where the linear urge controls the harmony, is something I
associate with living in York whilst studying under David Blake. Whilst it
might be argued that both approaches are present in Europe and the Pacific,
my personal journeying associates 'colour' with the Pacific and 'linearity'
with Europe.

Debussy's music embraces the French ideal of a 'colour' approach to
sonority. His music drew upon influences from the East, both scalic and
timbral/textural, particularly from the Javanese gamelan. I perceive this
eclecticism which grafted in sounds from the Pacific to a European situated

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6 See later in this chapter under The Structure for a discussion of this development.
7 There is a tendency in Romantic music towards climax, pushing against the classical
balance. Musicologist Rey Longyear sees it as an emancipation which leaves the composer
"free to build a musical edifice which would soar into the clouds" (45).
8 See chapter eight for discussion of this principle in relation to the Eastern "living tones"
concept.
9 Paul Roberts discusses the scale structure (slendro) and sound quality (luminous timbre and
texture) of the Javanese gamelan relating it to Debussy's use of pentatonicism and textural
layering in his piano music (153-57). See also chapters six and eight in this thesis for further
discussion of Debussy.
music as a musical exoticism. Edward Said contextualises this eclectic borrowing from the 'other' as an age-old European tradition:

The Orient is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilizations and languages, its cultural contestant, and one of its deepest and most recurring images of the Other. (1978 1)

Whilst Said's study entitled Orientalism (first published in 1978) focuses on the "Anglo-French-American experience of the Arabs and Islam. . . " (1991 ed. 16–17), he uses the term "Orientalism" in a generic sense. That is, he uses it as a name for the Western (Occident) attempt to understand/articulate aspects of the East (Orient) (2, 73), particularly from the framework of the English and French colonisations of the Orient (3–4). This Western perception of the East he considers to involve a 'power dimension', that is: "An unbroken arc of knowledge and power connects the European . . . it forms the rim of the stage containing the Orient" (104). J.J. Clarke considers that Said intended the implications of his arguments to be applied more broadly to other areas of the Orient (Clarke 23). Thus Said's statement that "The scope of Orientalism exactly matched the scope of empire . . . " (1991 ed. 104) is license to apply his Orientalism arguments to other colonisations, such as those in South East Asia. Debussy's borrowing from South East Asian/Pacific culture (the 'other') could be perceived as Orientalism in Said's sense, however, it is not so much a 'domination' but "is rather a distribution of geopolitical awareness into aesthetic . . . " (12).

As mentioned in the Credo, I also perceive my own style to be eclectic in its drawing upon sounds from the Pacific and analogous to the French colour tradition. However, the Pacific culture influence is not 'foreign' but a part of my local environs. Thus my drawing on this provides a sense of locale to my music. Also, importantly, my relationship to Eastern culture is not one of domination but an expression of personal friendships (equality).
Another part of my musical identity is personality. The end product’s performance, where the work exists outside me, revealed emergent personal musical gestures. Upon hearing Colour Resonances sing back to me through the Queensland Philharmonic Orchestra performance\(^\text{10}\), it was apparent to me that my moodiness and cheeky humour were in the sound. I remember the conductor Stephen Barlow suggesting, quite rightly too, that the obliterating brass punch motifs could come down a notch in dynamic to allow the rest of the texture through. Yet secretly, I was quite pleased at their primitive obliterating quality. This gesture had become reflective of my own occasional moodiness, it had become personal (see Example 5.5.1). The other sneaky thing was the clarinet glissando version of the 'kulintang gesture'. In performance it giggled into the night air (see Example 5.5.2). Again a gesture had become personally reflective, this time of what my former employer described as "a delightfully quirky sense of humour" (Miles). Thus what I observed was, that my own personality had developed personal gestures subconsciously. I noted in my composition diary that I must allow this to continue:

SUBLIMINAL POKES THROUGH WITH PERSONALITY—
NEED TO WORK/RELAX/ with Intuitive to TO ALLOW IT.

(22 September 1997)

Example 5.5.1 Colour Resonances and Dance—Brass Punch

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\(^{10}\) The Queensland Philharmonic Orchestra with conductor Stephen Barlow performed Colour Resonances and Dance for Orchestra at the "Commonwealth Bank Treble Clef Cafe—Where Jazz Meets the Classics" concert, Brisbane City Hall, Saturday 9th August 1997.
In contrast to the subconscious gestures, is the deliberate deployment of motifs. I embedded the work with a Pacific object, a 'kulintang gesture'. What I did not realise initially, was that the gesture was becoming, as Schultz observed "style trait" (Ibid 6 June 1997). He pointed out that the kulintang gesture's frequency of use across my oeuvre of compositions established it as a feature (see Example 5.6.1). He saw this as similar to the way in which the recurring minor second/glissando effect formed a personal touch in his work (see Example 5.6.2).

**Example 5.6.1 Colour Resonances and Dance—'Kulintang Gesture'**

Crossman style:

Moderately Paced

2 Cls. (bars 210-11)

Vc.

Schultz style:

Slower moving more Slower

(ppp) hum: (mm)

love, love knows no death

(pp) f mf

hum: (mm)
The end product's three tier process has produced personality, colour and drama in the music. A dualism runs not only through the processes subconscious/conscious approaches and particell/fullscore\textsuperscript{11}, but in the resultant music. The music has duality through the colours' vertical to horizontal metamorphosis and the drama's Romantic climax versus juxtapositional jolt technique. This duality is at the root of the identity issues.

Identity

Identity works on two levels, that of the 'locale' and the personal. Both signify meaning. The composer can draw on sounds from society and their subjective selves for use in composition. These sounds embodied in the composition refer back to the sources to imbue the music with their association. This has certain parallels to language in that the composition as referent becomes, to borrow Linguist Ferdinand de Saussure's terminology\textsuperscript{12}, a "signal" (sound pattern) whilst the association is the "signification" (concept) (66-67). In short, sound signifies meaning. There is however a difference between the two modes of expression. Language tends to be tied to specific meaning whereas the tendency in music is to express something beyond specific logic and words (Drummond 26-27). This abstract association I see as similar to Wagner's musical associations to the libretto to create leitmotiv and key association (279-80). However my use of musical association is not to the composition's text, but externally to the society and the composer. The association matches sound with the intuitive 'self' to create its mood or 'feel' which relates to that mood in society—a cultural resonance.

\textsuperscript{11} The final score stage is really just 'copying' the full score, hence in a sense they are the same thing.

\textsuperscript{12} I saw the correlation between the two modes of expression whilst working as a Research Assistant for Professor Sharon Bell, University of Wollongong.
In the Credo the 'cultural' level of identity in music is discussed as a 'sense of locale'. Personally speaking, I have an interest in creating a sound which reflects the part of the world which I live in, the locale of the Pacific. Australian composer Peter Sculthorpe's "magpie" approach is a concept I have borrowed. The approach is that the Pacific composer borrows sounds from around the Pacific to express the local in order to communicate the universal. At the 1990 Pacific Composers' Conference in Japan, Sculthorpe explained that the tapping sounds of meal preparation in Bali had inspired the lively rhythmic movement (II) of his String Quartet No. 8. The work has received widespread public exposure through the excellent Kronos compact disc recording. Sculthorpe summed up the importance of this eclectic approach in 1969 about the time the work was composed:

For me, the East is re-vitalising my music and I hope that one day it will become a part of the Australian manner, the Australian style. ("Sculthorpe on Sculthorpe" 12)

My rationale for this Pacific-located eclecticism, is that, in expressing something of one's locale one is expressing a part of one's self. This 'self' is human and hence universal.

In Colour Resonances and Dance (1996-97) for chamber orchestra, Pacific eclecticism is present in the kulintang gesture's redeployment. Its reappearance has a different emphasis and is adapted to the larger texture within a design. The previous use of the 'kulintang gesture' in Rituals for Soprano and String Quartet (1996) emphasised a minor ninth interval but in Colour Resonances the fifths harmony is the focus (see Example 5.7). The

Example 5.7 Colour Resonances and Dance—'Kulintang Gesture'
harmonic palette at this point is simple (essentially fifths and ninths [M/m]) when compared to the colour chord development discussed later. This harmonic simplicity allows the rhythmic complexity (an intensification design via decreasing rests) to the fore to punch through the texture for excitement (see Example 5.8). I call this process the 'suppression principle' which is discussed later under 'single-focus themes' in this chapter.

Example 5.8  Colour Resonances and Dance—Attack Spacings

Different from the 'found object' approach to signifying the Pacific, is the reflection of the composer's intuition in sound. That is, there is a reflection of the self through intuitive colour chords to create colour. The result of this process can be heard in Colour Resonances and Dance (1996–97). Through the improvisation process I intuitively created chords whose interval structures appealed to me personally. This vertical approach to sound governs the interval palette and contrapuntal lines on several levels in the piece.

In microcosmic terms the piece's string colour chord (bar 14) has an interval bag\(^\text{13}\) (P5/m9/M7/m6/m3) which generated the opening material (bars 1–13) (see Example 5.9). The creative process was a reversal of the finished sound working from the middle to the beginning. The opening intervals (excluding the colour chord) fall into four interval groups, which are: fifth based; minor ninth based; seventh based and minor sixth/minor

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\(^{13}\) This interval bag does not contain all the intervals contained within the 'colour chord', but rather, it is my aural selection of favourites for harmonic-colour development.
third based. That is, each interval group relates in itself to one interval (as indicated—`based`) via prime, inversion and numerical relationship (despite

Example 5.9 Colour Resonances and Dance—Relationship to Colour Chord

The base intervals form an interval bag which is the same as the colour chord (bar 14).

Viewed harmonically, the opening interval bag evolves gradually moving from two (m9/P5, bars 1-3) to four (m9/P4/m6/A4-D5, bars 4-7) to six (m9/m6/M7/M9/M3/P5, bars 8-10) to six (m9/m6/M3/ M7/P4/A4-D5, bars 11-14) intervals. Viewed melodically, there is a similar expansion of the interval set from two (m3/A4-D5, bars 1-3) to five (m7/m3/ M3/A4-D5, bars 4-7), stabilising at five (m3/M3/m7/P4/A4-D5, bars 8-10) culminating in seven members (m3/M3/A4-D5/m2/m9/M9/m7, bars 11-13).

The interval expansion is established logically. This can be seen, in that the melodic interval bag's second group is an extension of the first group's melodic and harmonic bag. Thus the first group's melodic bag contains an augmented fourth (numerically 4) which relates to the second group's fourth. Similarly, the first group's harmonic interval bag has a minor ninth (octave-reduction-inversion = M7) which numerically equates to the second group's minor seventh. Both harmonic and melodic bags feed the following melodic bag logically and slowly so that the listener has an audible path to trace.
Importantly, this colour chord development within a linear texture (a type of fugato) does not avoid fifth/fourth or octave harmonies as in a 'Schoenbergian' approach. This approach is drawn from Blake's interpretation of Schoenberg. This idiosyncratic serialist approach would leave dissonant intervals to push the music on linearly. Instead I have deliberately deployed fifths in the interval bags to create a cadential sense to each and a relationship through to the later colour chord's (bar 14) prominent bass fifth interval. Thus my approach draws on the character of vertical sonority to control the linear instead of an emphasis on dissonant linearity, to create both structural pauses, unity as well as excitement via expansion.

Another facet of an intuitive approach is the establishment of personal musical gesture drawn from an inner emotion which is embodied in the sound. This sound can reflect both the personal and universal. That is it can express a personal emotion (idiosyncratic) and a psychological archetype.

The personal emotion can at times seep its way into the sound subconsciously. In this sense it creates an idiosyncratic gesture, for example, in the Diary section preceding this analysis I mentioned the 'moodiness' of the 'punch motif' (bar 15) in Colour Resonances. An analysis of the motif reveals several factors contributing to this 'punch' effect. Melodically an upward fanfare shape unravels. That is, there is an interval cell of a minor second /major second expanding to a minor third /major sixth in an upward movement. Harmonically the cell is girded with resonant bass fourths and the dissonant major seventh/minor ninth alteration. This resonance throws the motif into relief and the dissonance pushes for resolution. Rhythmically its demisemiquaver urgency and semiquaver syncopation also push forward. The brass timbre strength heightens all
these factors. Thus, these upward push factors of the motif have the effect of an 'aural punch' (see Example 5.10).

Example 5.10 Colour Resonances and Dance–Punch Motif

The psychological archetypes present in my music include: developmental themes, relax themes and single-focus themes. The developmental themes are those which grow. That is the material develops or evolves to provide forward momentum. The 'punch motif' discussed above is one such example. It progresses to a simplified fanfare (bar 33 ff) and its diminution (bar 40), and then to a triplet extension with a quasi mirror inversion (bar 43) followed by a substantial extension later (bar 131). Thus the material intensifies and multiplies to demonstrate a development character. This development's momentum builds psychological tension (see Example 5.11).
Relax themes are those designed to provide respite from tension. This relaxation is gained through static chorales whose content emphasises the more consonant intervals orchestrated with soft timbres. In Colour Resonances, the E Chorale Theme (bars 63-66) does this through the deployment of the softer sounding whole-tone and major third intervals. They are presented as a chorale so as the unison sound is less taxing on the concentration than the many strands of a polyphony. The repetition of
chords and a sustain binding note make it static. The woodwind orchestration, especially the velvet low flute sounds, creates a soft carpet timbre. Thus the relaxing intervallic content combines with the static treatment and soft timbre to create a relaxation effect (see Example 5.12).

Example 5.12 Colour Resonances and Dance—F Chorale Theme

Finally, single-focus themes are those where some elements are suppressed to allow one focus. In Colour Resonances the 'chordal stab' theme (bars 70–72) is an example of this 'subversion principle'. Here the rhythm is initially a single crotchet reiteration. The harmony is more complex through an interval-rich cell. The cell contains five different intervals (i.e. M2/M7/m3/M3/P4). The simplicity of the rhythm leaves the complexity of the harmony as the focus. The harmonic reiteration stresses its interval-richness. Thus there is an immersion in a single-focus—the harmonic cell (see Example 5.13).
Analysis of Stravinsky's *Le Sacre du Printemps*' "Danse Sacrale" movement revealed the minimisation of harmonic movement to throw the emphasis on rhythmic organisation. Salzman corroborates the point:

The way things happen in *Le Sacre* is determined by the almost kinesthetic impact of violent rhythmic articulation and accents organized in asymmetrical, shifting patterns. The harmonic structures and simple melodic patterns are virtually isolated; "chords" and melodic bits appear as individual static objects; they relate to each other often only by virtue of patterns of repetition and of shifting metrical accent. (29)

Whilst rhythm dominates in *Le Sacre*, harmony is not primarily rhythmically controlled as Salzman suggests. It is unified by exhaustive use of a seven-pitch-class set (i.e. Fb,Ab,Cb,G,Bb,Db,Eb) as Allen Forte's analysis proves (35–37, 110–11). However, even though the harmony is thorough, the suppression principle still operates. That is, in the "Danse Sacrale" its original seven-note group\(^{14}\) (Eb, Bb, D, F#, A, C, D) recurs in five of the opening six bars. The change in bar 5 still evolves from the group via its interval character. That is, the bar 5 sonority's upper line alternates

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\(^{14}\) I use this term, instead of the set-theory one—"pitch-class-set" so as to be consistent with my musicological approach to analysis—including the term "interval-bag" (see chapter four, #7). Also, I prefer to use the musicological terminology as I perceive its notes/letter names and intervals to more directly evoke sound than does set-theory's mathematical vector approach.
second/third intervals from the group. Its middle compacts the group's triad. Whilst the bass leads logically from the group with stepwise movement. Thus the sonority aurally evolves from the group (see Example 5.14). The sonority is either related or repeated giving it a static quality which makes it submissive to the complex cellular rhythmic development. This suppression principle is similar to the process described in the preceding paragraph. That is Colour Resonances suppresses one parameter to focus on the other. However its suppression here is the reverse to the "Danse Sacrale" with sonority becoming the focus. The "Danse's" method of emphasizing rhythm is deployed in the kulintang sections as discussed earlier in the chapter.

Example 5.14 Igor Stravinsky, Le Sacre du Printemps. "Danse Sacrale"

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15 See the analysis in Grout and Palisca to observe some of the rhythmic complexity of the "Danse Sacrale" (4th ed. 843–45).
Structure

At the outset of this chapter, I raised the issue of structure. One point is whether or not the intuitive negates my control of structure. I believe it does not negate my control over structure for two reasons. Firstly, allowing the intuitive scope in a work of art does not negate the intellectual process. Instead it can allow a conscious element to work in with intuition to control structure. Secondly, the intuitive element in itself can subconsciously control structure. In Colour Resonances and Dance this twofold process gives birth to two levels of structure. The piece falls into a type of sonata-form. It is constructed into 'breath', 'main statement' and 'juxtaposition' sections.

Example 5.15.1 Colour Resonances and Dance—Theme A: Counterpoint Resonance

The structure as a macrocosm is laid out herein (see Table 5.1). The main themes fall into five categories. The themes are: A 'counterpoint resonance', B i 'colour chord' and ii 'punch motif', C 'kulintang gesture/dance', D 'chordal stab' and the E 'woodwind chorale' (see Examples 5.15.1/5.15.3/5.10/5.15.4/5.15.5/5.15.2). They are structured into an ABA pattern. That is, it has an exposition which opens with fugato then states all themes. The development features a central tutti climax. The recapitulation

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16 During the composition process the conscious and subconscious (intuitive) levels of creating work together on both levels of structure—microcosmic and macrocosmic.
restates the themes\(^{17}\) closing with the fugato material. Thus, the statement/restatement sections flanking a central development of them is a type of sonata-form. This form with its central climax B section and unifying A flanks creates an arch structure. This arch structure is similar to the tripartite arch of the "Bogenform" structure I observed in Berg's *Altenberg Lieder* whilst studying at York (Devoto 39). It differs from the Bergian model in that the central section has the tutti texture, not the outer sections. In my later work *Sound Rituals* (1998), however, the structure is similar to this European model although it arises from an Eastern source.

Table 5.1

<table>
<thead>
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<th>Theme</th>
<th>Analysis</th>
<th>Title</th>
<th>Tempo</th>
<th>Bar numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Introduction</td>
<td>Counterpoint</td>
<td>Extremely Slow-Very Slow</td>
<td>1-13</td>
</tr>
<tr>
<td>Bi + ii</td>
<td>Exposition</td>
<td>Colour Chord/Punch</td>
<td>Slow-</td>
<td>14-27</td>
</tr>
<tr>
<td>A'</td>
<td></td>
<td>Counterpoint Resonance</td>
<td>Very Slow-</td>
<td>28-32</td>
</tr>
<tr>
<td>bi/bii/a/c</td>
<td></td>
<td>Juxtaposition</td>
<td>Slow/Very Slow-Moderately/Slow-</td>
<td>33-41</td>
</tr>
<tr>
<td>C (bii)</td>
<td></td>
<td>Kulintang</td>
<td>Quick-Less Quick</td>
<td>42-51</td>
</tr>
<tr>
<td>d/c/bii</td>
<td></td>
<td>Juxtaposition</td>
<td>Less Quick-Moderately-Slow</td>
<td>52-62</td>
</tr>
<tr>
<td>E (Bii)</td>
<td>(transition)</td>
<td>Chorale</td>
<td>Very Slow-Moderately</td>
<td>63-68</td>
</tr>
<tr>
<td>d/bii/c</td>
<td></td>
<td>Punch</td>
<td>Moderately</td>
<td>69-70</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td>Juxtaposition</td>
<td>Moderately</td>
<td>70-79</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Chordal Stab</td>
<td>Moderately/Slow</td>
<td>80-86</td>
</tr>
</tbody>
</table>

\(^{17}\) The E Theme leads into the Recapitulation thus making it linked to it as a 'restatement' theme. Yet it also leads from the Development to link to that as a 'closure' theme.
<table>
<thead>
<tr>
<th>Key</th>
<th>Section</th>
<th>Development</th>
<th>Juxtaposition</th>
<th>Moderately/Slow</th>
<th>Pianissimo/Slow</th>
<th>Transition</th>
<th>Sectional Mark</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>C/bii</td>
<td>D</td>
<td>Chordal Stab</td>
<td>Counterpoint</td>
<td>Resonance</td>
<td>D</td>
<td>Chordal Stab</td>
<td>Juxtaposition</td>
<td>Moderately</td>
</tr>
<tr>
<td>A</td>
<td>Juxtaposition</td>
<td>Counterpoint</td>
<td>Very Slow</td>
<td>106-110</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Chordal Stab</td>
<td>Resonance</td>
<td>-Moderately</td>
<td>119-23</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>d/c/bii/bi</td>
<td>Juxtaposition</td>
<td>Moderately-Quick-Fast</td>
<td>123-31</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c/bii/d/bi</td>
<td>Juxtaposition</td>
<td>Fast-Quick-Moderately</td>
<td>149-57</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>bii/c/bi</td>
<td>* CLIMAX</td>
<td>Juxtaposition</td>
<td>Quick-Fast</td>
<td>157-62</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Bii/i)</td>
<td>(transition)</td>
<td>Colour Chord/</td>
<td>Punch</td>
<td>Slow</td>
<td>C</td>
<td>Kulintang</td>
<td>Slow-</td>
<td>163-69</td>
</tr>
<tr>
<td>E</td>
<td>Chorale</td>
<td>Very Slow</td>
<td>170-78</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bi</td>
<td>Recapitulation</td>
<td>Colour Chord</td>
<td>Slow</td>
<td>179-80</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c/bii/bi</td>
<td>Juxtaposition</td>
<td>Slow</td>
<td>181-86</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bi</td>
<td>Chordal Stab</td>
<td>Slow</td>
<td>187-90</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>C (bii)</td>
<td>Kulintang</td>
<td>Slow-</td>
<td>191-96</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Counterpoint</td>
<td>Very Slow</td>
<td>197-205</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c/a</td>
<td>Resonance</td>
<td>Juxtaposition</td>
<td>Very Slow-Quick-Moderately</td>
<td>206-07</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>c/bii</td>
<td>* Mini Climax</td>
<td>Juxtaposition</td>
<td>Slow-</td>
<td>208-14</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>D</td>
<td>Chordal Stab</td>
<td>Counterpoint</td>
<td>Slow</td>
<td>215-18</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Resonance</td>
<td>Very Slow/Extremely Slow</td>
<td>219-35</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Ms/Jx/Br (Codes= Main Statement/Juxtaposition/Breath)

(see chapter eight). This central climax highlights the 'colour' and 'kulintang' dance themes of the title. Thus a European structural sense pervades the musical thought but it is used to highlight the intuitive and locale principles of personal identity.

The macrocosm breaks into smaller interlocking microcosmic structures which are related to psychological purpose.
The breath structure's purpose is to create a moment of psychological respite for the listener from tension in the music. It consists of two variants. They are that of 'counterpoint' (A theme) and 'chorale' (E theme) (see Table 5.1 and Examples 5.15.1/5.15.2). The counterpoint relaxes through its cadential fifths described in the colour chord section earlier. Its nodal C# resting point and extremely slow tempo also contribute to the sense of calm. The chorale relaxes through the static and soft sonorities. The counterpoint's linearity contrasts starkly with the chorale's chordal sonority. This creates variety within the 'breath' structure system. This structure interlocks the themes about a central 'counterpoint' section to become symmetrical. That is the symmetry is in the AAE to EAA outer flanks relationship. A series of AEA/EAE relationships provide the interlock (see Figure 5.3), these sectional relationships unify. That is the E sections relate to each other as they are the same material. The A sections similarly relate. The interlock of material, such as the A themes around an E theme entraps it. The reverse process entraps the A theme. This interlock dovetail recurs three times. These sectional relationships unify not only the 'breath' system but the macrocosm in which they occur. Psychologically this breath frame provides respite from the surrounding texture's tense kulintang and colour developments described earlier.
The 'main statement' structure provides a contrast to the breath system. Its purpose is to boldly state themes creating a vitality. This bracket consists of three themes which are the: B i 'colour chord'/ii 'punch motif', C 'kulintang dance'\(^{18}\) and D 'chordal stab'.

The first two themes are contrasting: chordally supported lyric intensity and buoyant rhythmic propulsion. Their tempi are also in contrast: the first slow; the second fast. Within the first theme is an internal contrast of lyricism versus harmonic stab (see Table 5.1). The former's lyric/rhythmic contrast is complementary. The lyric theme's comparative lack of buoyancy is met by the rhythmic theme. In turn the rhythmic theme's lack of poignant sweetness is met by the former's lyricism. Thus I perceive each theme as setting up psychological needs in the listener which are fulfilled by the other contrasting theme. That is they are co-dependant. This parallels the complimentary oppositions in the Romantic use of Sonata-Form. Musicologist Rey Longyear describes it as "a 'masculine' first theme and a 'feminine' second theme, providing a problem of reconciling opposites" (48). However in Romaticism, the sonata form oppositions are

\(^{18}\) The term 'dance' is used here instead of gesture to emphasise the motif's 'physicality' of movement. Earlier, the term 'gesture' denotes its personal characteristics.
part of a harmonic journey whereas in my music they tend towards stasis and colouristic exploration. In Colour Resonances the static harmonic 'cushion' of the kulintang theme and the textural expansion of the lyric theme demonstrate my approach.

This stasis in my music is of two contrasting objects. This in one sense is a type of dualism similar to the oppositional pull that I discussed earlier in relation to Sculthorpe's music. The difference is that in my music the static objects are coupled with a motivic development (see Example 5.11) and co-dependency relationship (see Examples 5.15.3 and 5.15.4) instead of a static separateness. Thus my approach is closely related to a European sonata-form approach which, as I mentioned, reflects my European 'roots'.

Example 5.15.3 Colour Resonances and Dance Theme Bi: Colour Chord

Example 5.15.4 Colour Resonances and Dance Theme C: 'Kulintang Gesture'
The third theme with its stab chord and quickening harmonic rhythm (shortens from two crotchets to a quaver per sonority) (see Example 5.15.5) relates to the colour theme’s chordal richness and the kulintang theme’s rhythmic propulsion, respectively. It is an intermediary between the two themes. Hence at the climax the D theme is used as an intermediary between the B and C themes, its relationship to them providing a seamless link (see Colour Resonances, bars 140–42).

Example 5.15.5 Colour Resonances and Dance–Theme D: Chordal Stab

The main statement’s broad structure is symmetrical. That is the BCD dovetail unit flanks both sides of a central DDC unit. The symmetrical and dovetail relationships, as explained under 'breath' structure, unify (see Figure 5.4). Psychologically the forceful nature of these themes provides a forward dynamic to the piece and awakens it out of breath mode's slumber.

Figure 5.4 Colour Resonances: Main Statement Structure
A type of sub category to the main statement theme is juxtapositional structure. That is, instead of allowing themes to establish themselves as a statement, they are cut short into a series of contrasting fragments. This juxtapositional interlock is a hybrid of the main statement themes' Bi, C and D (see Table 5.1). This type of structure has two main purposes.

Firstly, its contrast of segments has a jarring effect which sets up a dramatic tension (see Example 5.16). This jarring tension drives the piece forward in a way similar to the method Dieter Mack at Tunugan '97 described in the Balinese gamelan. That is, in the gamelan piece Wilet Mayura, where the block entry of metallic percussion, in contrast with the preceding softer timbres, is used to awaken the piece.

Secondly, this jarring is used in a series of increasing or decreasing fragment types to either build or breakdown momentum within a juxtaposition structure. One example of this is in the development section where the juxtaposition segments grow from two to four cell-classes. They then break down to a three cell-class segment. The central four cell-classes form a climax focus statement. They are delineated as a focus by their

---

19 The 'cell-class' referred to is not the actual number of "cells", but the number of cell "types" within a segment.
centrality and thicker textures comparative to surrounding segments (see Figure 5.5.1).

4 Segments

<table>
<thead>
<tr>
<th>Cellular Type: Addition/Subtraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>c/bii ← d/c/bii/bi ← c/bii/d/bi ← bii/c/bi</td>
</tr>
<tr>
<td>(bs.87-106) (bs.122-31) (bs.132-48) (bs.104-06)</td>
</tr>
</tbody>
</table>

2 cell types 4 cell types 4 cell types 3 cell types

build focus breakdown (texturally)

**Figure 5.5.1** Colour Resonances: Development–Juxtaposition Structure

In the recapitulation there is also a breakdown of the juxtaposition segments with a move from three to two cell types. Again a textural tutti highlights a segment, in this case the last one, from its surroundings to make it a focus (see Figure 5.5.2).

3 Segments

<table>
<thead>
<tr>
<th>Cellular Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>c/bii/bi ← c/a ← c/bii</td>
</tr>
<tr>
<td>(bs.181-86) (bs.206-07) (bs.208-14)</td>
</tr>
</tbody>
</table>

3 cell types 2 cell types 2 cell types

breakdown focus (texturally)

**Figure 5.5.2** Colour Resonances: Recapitulation–Juxtaposition Structure

In the exposition the break down of the juxtaposition segments from four to three cell classes (see Figure 5.5.3) is offset by an internal cell structure

<table>
<thead>
<tr>
<th>Cellular Type</th>
</tr>
</thead>
<tbody>
<tr>
<td>c/bii/bi ← c/a ← c/bii</td>
</tr>
<tr>
<td>(bs.181-86) (bs.206-07) (bs.208-14)</td>
</tr>
</tbody>
</table>

3 cell types 2 cell types 2 cell types

breakdown focus (texturally)

**Figure 5.5.3** Colour Resonances: Exposition–Juxtaposition Structure
development. That is, an individual cell's progress traced over a segment shows that cell to be either growing or decreasing. An example of this is cells bii and d where the internal structure increases and decreases. Some cells within a segment are also balanced not developed. This is done so that growth can be measured aurally against these cells. An example of this is some statements of cells bi/c/d (see Table 5.2).

3 Segments

\[
\text{bi/bii/a/c --- d/c/bii --- d/bii/c}
\]

(bs.33-41) (bs.52-62) (bs.70-79)

4 cell 3 cell 3 cell
types types types

breakdown

Figure 5.5.3 Colour Resonances: Exposition–Juxtaposition Structure, Cell-Class: Subtraction

Thus, to sum up, the 'additive cell-class' technique is an example of my modified development technique. The focus is on cells as a collection of individual units. That is, each cell is a moment of being. This approach, as I pointed out earlier, is more in keeping with Oriental listening traditions. On the other hand, the 'single cell development' technique focusses on celluar growth. This is an example of my development technique, also mentioned in the Credo. This is more in keeping with a Western development technique.

Table 5.2 Colour Resonances: Exposition–Juxtaposition Structure, Cell: Development

<table>
<thead>
<tr>
<th>I Segment</th>
<th>II Segment</th>
<th>III Segment</th>
<th>Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>bii .5/.75/1</td>
<td>bii .25/1.5/4.75</td>
<td>bii 2/6 -5/6</td>
<td>growth</td>
</tr>
<tr>
<td>a 14/4</td>
<td>d 1/1.75/3/6.5</td>
<td>c 3.5/6</td>
<td>shorten/growth</td>
</tr>
<tr>
<td>bi 3/2/3</td>
<td>c 2/2</td>
<td>d 3.5/3.5</td>
<td>balance</td>
</tr>
</tbody>
</table>

(Selected cells are herein used to demonstrate the 'growth' principle. Refer to relevant cells above for the bar numbers. The numerical value is: 1 crotchet = 1)
Broadly speaking, in the exposition the juxtaposition segments have no 'statement' focus of their own. Instead they either build or decay to the main statement themes B, C and E (see Table 5.1). The development and recapitulation sections however, have their own juxtapositional statements defined by tutti textures as noted earlier. Thus the exposition's chief purpose is to state, whereas the other two sections have developed the juxtaposition structures to hybrid statements. This expository/development pattern, evident here in the microcosmic structuring, is a principle behind Romantic sonata-form.

Conclusion

The processes entered into Colour Resonances and Dance can be summarised into two groups, that is: the artistic and musical.

The artistic process involved three stages of development to give birth to the piece in Brisbane. The first stage, the 'unlocking' was triggered by a series of artistic revelations from my intellectual and personal artistic environment. This resulted in the release of personality to create. The second stage, 'eureka moments' (initial ideas), began with an intuitive and conscious conceptual basis and flourished through the nourishment of a diversity of artistic disciplines. Finally, the end product stage brought the work into being.

The musical process involved two main issues, that is: identity and structure. I believe one way of creating identity is through the cultural impregnating of sound with Pacific resonances. In the above work the echoes are those of the Filipino Kulintang. This appropriation is subject to personal musical gesture and craftsmanship processes. The end product is a Pacific resonating personal musical gesture—the 'kulintang gesture'.

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20 In late Romantic works even the Recapitulation was a place for development, particularly in the elaborate codas of some works (Longyear 47–49).
Another way of creating identity is through drawing on personal emotions. This method has led to the establishment of intuitive colour (harmonic) and psychological archetypes in sound. The sound colour is controlled by the 'vertical to horizontal' principle logically unfolding intervals. The psychological sound codes express mood. These codes express personality on an individual level whilst universally they establish archetypal moods. They have a carefully worked rhythmic, intervallic and timbre infrastructure to achieve their effect. The end products include an abstract colour world and personal and archetypal musical-gestures. I call the former 'colour chords' and the latter 'punch motif' and relax/tension themes.

The second musical process is structure. This works on both an intuitive and intellectual levels. The structure viewed in the macrocosm reflects European arch and sonata form principles. Viewed microcosmically, it reinforces this European sonata-form and shows the influence of development technique. Sectional relationships unify the work. However its juxtapositional jarring and cellular additive techniques reflect an Eastern approach. The breath structure stasis moments are also Oriental. The differing sectional structures create variety. The end product of the structural processes is to create a work with a cultural duality. This duality is of Western and Eastern approaches to sound. This duality reflects the composer's European roots and Pacific environs. The result is a work of layered identity bound together by intrinsic logic.

At the heart of this identity is an intuitive freedom. The next chapter discusses this freedom, not so much as a broad philosophical shift in my thinking, but, as a way of life through improvisation.
Chapter Six
Improvising,
or How to Escape MUSIC DOCTRINE

I remember slouching back on the couch but at the same time pricking up my ears. The mesmerising bass riff on the radio demanded a slow dance response. Jim McCleod had just introduced jazz saxophonist Tim Hopkins latest offering on Jazz Track ABC Radio—part of my mandatory Sunday afternoon listening. Later on I purchased the music. The album's eclectic mix from raga to rap was deftly assimilated into Hopkins' sound world. This eclecticism subject to personal voice coupled with an improvised physicality points to my own process of composing.

In the second chapter (Credo) I outlined this process' principles. This essay's purpose is to show how these principles work with an improvisation process. In particular I intend to explore the issues of painterly sound, inner emotion, personal relevance and European roots within improvisation. The representative work is my instrumental cycle Bordello Blues and Hymn. The ideas will be explored through the conceptual basis and Diary revelations behind the work shifting later to their musical ramifications.

A Philosophical Justification

American composer John Cage in his aptly titled article "EXPERIMENTAL MUSIC: DOCTRINE" (13) carefully argues against a European cerebral approach to sound. The idea that he dismantles is that the avantgarde composer is not experimenting but commits a premeditated act in composition. One example of premeditation can be seen in

---

1 The work was "The Face of Love" by D. Robbins, T. Robbins and N. Khan, arranged by T. Hopkins off the album Upon My Camel (Hopkins).
Schoenberg's wholly conceptual approach to composition. In a scolding correspondence with Andrew Twa, Schoenberg eschews the idea of physical discovery at the piano insisting 'a real composer' doesn't need an instrument but conceptualises his ideas ("Twa" 218). The composer is in control. Cage, however, puts forward the idea of composition as a process of discovery\(^2\). The composer is 'listener', as Cage puts it:

\begin{quote}
attention moves towards the observation and audition of many
things at once, including those that are environmental–becomes,
that is, inclusive rather than exclusive–no question of making,
in the sense of forming understandable structures, can arise (one
is tourist). . . .(13)
\end{quote}

Cage, later in his writings, gives a pragmatic example of the principle at work:

\begin{quote}
The Sonatas and Interludes were composed by playing the
piano, listening to differences, making a choice, roughly
writing it in pencil. . . .(34)
\end{quote}

This discovery of sounds is a principle behind my improvisation process. That is I intuitively 'discover' sounds at the piano. A natural outworking of this is an interest in other improvisers, such as those in popular music. This interest has always sat uneasily alongside my classical training, a sort of conflict between folk ('aural tradition') and high-art (scholar tradition) approaches to creating. Thus the improvisation was developed 'underground' away from 'formalist attitudes'.

Musical formalism is something I feel I have had to fight against to maintain my creative identity.

Here America proved encouraging. Through the writings of John Harbison I felt justified in taking an improvisatory approach. Harbison, in

\(^2\) This empirical attitude Cage later developed into a series of chance operations (which determined both pitches and relative lengths of a piece). For detailed explanations see Cage's discussions on music as discovery (7, 13) and its application to chance operations and silence (20–23).
his series of articles offering advice to young composers, stresses the importance of developing a "personal (music) history" (14) where Monk ranks equal with Mozart. He encourages a composer to quite consciously build their own version of history to stand alongside the accepted version. Harbison sees this 'history' as something that is inevitable:

a composer begins early constructing his own history of music,

one which has nothing to do with the official hierarchies. . .

We must do this . . . [construct our own] personal history . . .

Here is how it went for me: . . . During college: more

Stravinsky . . . Discovery of Monk and Parker. Against my teachers' will—suspicion that Wagner might be both corrupting and great. (13-14)

What this achieves is a 'sound basis' which is directly relevant to the composer's intuitive interests. Thus it feeds directly to the intuitive. I have developed an improvisation physicality as a basis in my composition nourished by a popular music stream as a means of 'sound discovery'. This discovery process has uncovered a rhythmic physicality in my creativity, an outworking of the complex syncopation principle of 'painterly sound'. The physicality is also something I personally enjoy. It is 'personally relevant'.

Diary

What follows here is an improviser's diary. It is a window to the 'practice' as it pertains to written composition. The process is not wholly a 'waiting for the muse to descend' as some might suppose but is carefully prepared and developed. The process involves an initial sorting out and a conscious intellectualism.

The practice described is that used in creating the solo piano piece '... back to the centre'. Initially the pragmatic ruled. A friendly exchange
with fellow doctoral student Jeanell Carrigan resulted in a request for a solo piano piece. My response was not to recycle an old work but create a new one. Before I could begin however, an emotional trigger needed to be released. This came in the form of a collapsing contract negotiation and a probing supervisory comment. My disappointment, harbouried as a 'creative feeling', surfaced as a need to improvise at the piano. This improvisation forms a release of emotional tension, a sort of personal musical therapy. The form the improvisation took was shaped by Andrew Schultz's comment about the complexity of my work in one sense being 'esoteric' (B. Crossman, "Composition Diary" 24 March 1997). I reacted with a determination to make my music both simple and tonal. I failed miserably on both accounts. This desire to express emotion through improvisation was the direct result of people interaction in my life. This interaction is one of the sources of the 'inner emotion' principle described in the Credo. To actually get to the piano to improvise I had to push through feelings of creative frustration. One way of pushing through was the calming ritual of caffeine taking and writing ideas down in words. The emotion's idea had three prongs. They were syncopation, simplicity (see Example 6.1.1) and sound-rich chords.

Example 6.1.1 ... back to the centre-'Fifth Nodes'

\[ \text{Slow (bars 9-11)} \] with regret and tempestuousness

\[
\text{Piano}\begin{align*}
\text{ppp} & \quad \text{etc.} \\
\text{pp} & \\
\text{p} & \\
\text{(Nodal point)} & \\
\text{a/e = Am suggestion} & \\
\text{ie. 'bare fifths harmony} \\
\end{align*}
\]
The musical shape these took is noted later in my composition diary. The desire for 'simplicity' and 'communicable tonality' emerge as a bare fifths resonance and disguised tonal manoeuvre (7 March 1997). The fifths recur as nodal points whilst the tonality resolves amid dissonant surroundings (see Examples 6.1.1/6.1.2/6.2.2). I noted in my diary that the dissonant resolution of the harmony here differed from the static use of tonality\(^3\) in *Bluesy-red Flirt*, revealing dual influences:

'tonal' sounds emerge, here it is from a jazz background, and in a dissonant way, they resolve (i.e. fits Western resolution model). (7 March 1997)

Example 6.1.2 ... back to the centre—'Sequential Development'

The harmony in the piano piece resolves dissonantly similar to the idea behind the blues subdominant resolution (F7) to a dissonant tonic flat seventh chord (C7), a fundamental progression in jazz (see Example 6.2.1i). A version of this can be seen in Jelly Roll Morton's "Sidewalk Blues" (see Example 6.2.1ii). A colouristic spark is added to both the musics. The piece's harmony can also be viewed as a juxtaposition of tonal and atonal sonorities as an ambiguity which enlivens. Further ambiguity is present through

\(^3\) See the chapter three for a discussion of the Eastern influenced static harmony.
Example 6.2.1i  Blues Oral Tradition—'Blues Progression'

Example 6.2.iii  "Jelly Roll" Morton, "Sidewalk Blues" (Melrose 22)

splitting up the progression so that the resolution arrives late (see Example 6.2.2). These two ambiguities, which create tensions to enliven the harmony, are ideas borrowed from David Blake⁴ and Wagner's Tristan und Isolde.

The resultant sounds discussed above were the result of 'doing'. A practical exploration of sound at the piano resulted in a collection of attractive interval tensions which were worked into a texture. The second

⁴ The enlivening of tonality through ambiguity was drawn from study with Blake at York.
stage in the 'doing' is an intellectual development of the materials. I put the material into a series of theme charts using standard serial variation

Example 6.2.2 ... back to the centre—'Resolutions'

i. 'Resolution'

ii. 'Late Resolution'

These techniques include: prime, inversion, retrograde and retrograde inversions of the material. What is a little more unusual is that I subjectively mark the material with descriptive titles and select out fragments that appeal. This selection process includes improvisation, that is, I extemporise on the possibilities revealed retaining only bits that sound interesting and developing sounds to get it to work. My composition diary note records this process:

I can extemporise at the piano and work out a dramatic and poignant note pattern, and shape it macrocosmically so as the tensions go somewhere. i.e. 'coal face' improvisation and invention. (13 February 1997)

This playing process continues into a third stage which results in an entire sketch (orchestral writing is done in particell reduction) of the piece.
Once the 'raw' sound has been discovered it resonates in my imagination ready for refinement without reference to a piano. Usually a nightly ritual after the main day's work has ceased refines the score. I find approaching the score after a relaxation period brings out subconscious insights wrestling within myself to bear on it. The process can be summed up as the intuitive and intellectual release and discovery of sound stemming from physicality.

I find in (honorary) Scottish composer Peter Maxwell Davies process of writing some similarities with my own. The sketch materials for his Symphony Number Three reveal a similar three stage process. Nicholas Jones' article on Davies 'precompositional process' reveals an exciting range of possibilities, transformations and particell sketch stages (14-16). Davies' initial sketches contain plainchant ('sieved', an adaptation process), magic square matrixes, chord and pitch workings, particell drafts and ideas for other pieces. Initially, it seems, he is laying out a range of compositional possibilities including pre-existent themes, techniques and his own pitch ideas. The existing material is shaped to his own purpose by sieving. In a broad sense my own initial stage of 'words'/sound experiments/intervals also lays out a range of possibilities. Where pre-existent material is used (see discussion in chapter seven) extemporisation adjusts the material to personal taste requirements. Davies' second stage, as Jones observes: "applies transformation processes, such as Magic Squares" (16). Similarly my own serial techniques cerebrally work through the material although there is also, as I mentioned, an extemporisation element involved. A third stage, one that Jones observes is "a draft in condensed score, usually on three or four staves" (14). Again my own process also initially produces a particell not a full score sketch. The main difference in my approach is that the laying out of possibilities and working them through utilises

5 Whilst Jones observes these precompositional/compositional states, the stage labelling are my own observations.
improvisation more than Davies' mathematical emphasis on Magic Squares' workings (14).

The composition process always involves revision. This is not only at the day's end as discussed earlier, but weeks and months after 'completion'. The initial score for ... back to the centre was revised several months later. The intention was to bring it into line with my initial intuitive improvisation. The catalyst for this was Andrew Schultz's perceptive comments about the work. As an 'outsider' to the work he had objectively seen a stylistic schizophrenia which did not jell. The issue was that the piece had an improvisatory character suddenly broken up by an 'academic' fugue. Schultz adroitly noted: "Debussy meets Schoenberg" (B. Crossman, "Composition Diary" 4 April 1997). There is nothing more disturbing than the truth. Upon reflection I realised the dichotomy was between parts that had sprung from my intuitive imagination and trying to squeeze my vision into Blakeian fugal techniques. Essentially the techniques involved the 'push principle' of harmonic dissonance, as described previously, and the fresh note theory. The latter reserves a 'fresh' note in the texture for first and climax notes of the fugal statement to demarcate entries and climaxes within a polyphonic texture. The idea is to give clarity of voice and a sense of arrival to climax through their stand out newness. Fugal statements are kept within small tessituras to allow room for other voices (see Example 6.3.1i). Whilst my Australian supervisor questioned the validity of fugue in the late twentieth century I still felt it was relevant but needed to jell with my imagination. Its steel structure appealed but it needed a little wild abandonment (see Examples 6.3.1i–iii). I edited out considerable portions of the fugue but also abandoned it to wide textural leaps, pedalled chordal conglomerations and syncopation. In short,

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6 Stylistic contrast can work such as in the music of Charles Ives discussed in chapter seven. In Ives the contrast is characteristic of his inclusive vision not copying for its own sake.
Example 6.3.1i... back to the centre—'Fresh Note Theory'

(   academic version  )

Example 6.3.1Ü... back to the centre—'Fugato'

Example 6.3.1iii... back to the centre—'Academic Version'

ie. fairly strict imitation
(but with little organic changes)

it came in line with my initial improvisation ideas to at last jell (see Example 6.3.2). I had learnt a valuable lesson, as I noted in my composition diary:
feelings not intellect . . . work from the idea, put aside academic thoughts, and allow feeling to dictate the ideas. (4 April 1997)

Colour Resonances and Dance used fifths resonances to escape 'post-serial fugato' rigidity, here, ... back to the centre expands on this through the deployment of imaginative texture.

Example 6.3.2 ... back to the centre—'Intuitive Version'

ie. wider tessitura; pedal/chordal-linear; syncopation-energetic rhythm

A cynic might argue that the above revision process is merely replacing a Schoenbergian influence with a Debussian domination. In a sense it is, but there is more to it than that. Firstly, by having the piece jell in terms of the improvisatory quality, a homogeneity of voice is created which helps unify the piece. Secondly, it is hard to imagine Schoenberg embracing either improvisation or Eastern gamelan. Whereas the improvisatory quality and Eastern influences (the correlation is suggested later) evident in Debussy's music are a more congenial influence to my own extemporisation and Eastern interests. That is it directly feeds my imagination in the way that a personal history of music (following Harbison) should. Thirdly, improvisation and chordal conglomerations (colour) in themselves are intuitively a part of me: they are 'personally
relevant'. As I pointed out in the Credo chapter, I believe this relevance ignites the creative imagination. To me the revision was a more 'imaginative' solution to fugue than the initial trying to wear someone else’s shoes (see Examples 6.3.1iii/6.3.2). Lastly, the improvisatory quality in the music, I hear speaking to me as my own voice. It is for me a personal identity. Objectively speaking some gestures, such as the colour sense or the forthcoming discussion of jazz motifs, fit consistently with other pieces as an identifiable character. In other words, identity is present in improvisation.

One point still needs clarification— that of the Debussy/Eastern link. It is often quoted in music history classes that Debussy heard "a gamelan in slendro tuning" (Boyd 10) at the Paris Exposition in 1889. The tuning is similar to a scale used in Debussy's music7. Australian composer Anne Boyd argues however, that his wholetone harmony is derived from Western functional harmony (citing Schoenberg's derivation of it). The "anhemitonic pentatonic scale" used by Debussy but similar to the slendro scale, she observes was used in his music prior to his hearing of the gamelan. Boyd does however concede that the gamelan sound's similarity to that already present in his music could have "provided a stimulus which encouraged him to use these same elements more extensively in his later compositions" (11). Thus, as I concluded earlier, there is an Eastern correlation to Debussy. His Eastern influence (albeit fleeting) I see as fitting with my own fascination with Filipino culture8.

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7 See Boyd's article detailing the correlation (11).
8 That is, I associate a Pacific locale (Filipino music in particular) with its emphasis on instrumental colour (Maceda, "Theories" 3) as encouraging my own sense of 'harmonic colour'.
Musical Ramifications

The ramification of this improvisatory approach to composition is the development of jazz-like personal musical-gestures and development processes within a classical context. The gestural types include: bass riffs, bluesy-rhapsodic outbursts and slow colouristic sounds. The process is extemporisation on a given theme.

In jazz a "short melodic ostinato" figure is known as a 'riff'. It can be either repeated straight or varied. One interesting feature in its deployment is the "conflict between an unvaried riff pattern and the changing harmonies . . ." (Robinson, "Riff"). These riffs I exploit in my Bordello series: one sparked by the physical action of playing the piano combined with the aural impact.

When I composed . . . back to the centre, my improvisatory practice took place on an eight-foot grand piano, blatantly out of tune. This meant that the harmonic patterns improvised on it had a distortion unique to that piano. The problem was that should these harmonies be translated to other instruments with equal temperament intonation, the distortion would disappear. With the disappearance would have gone the 'harmonic bite' that I had discovered. Another problem is that the distortion made the interval content hard to hear. Thus the discovery process was interrupted9. Frustration at this led to another way of creating. I discovered that the long bass strings made a wonderful resonance when they were played loudly and fast—excitement made up for a lack of interval clarity. The use of fifths/fourths10 intervals further enhanced the resonance excitement. Also the boom resonance would work on 'in tune' instruments. The emphasis

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9 One can of course work from the pitch information already inside one's head. The problem is that part of the process is missing—that of 'discovery'.

10 These intervals are fundamental to the harmonic series and hence set up resonant frequencies with the overlapping upper partials of it. The fifths partial of one note would coincide with the next note placed a fifth away and thus resonate together.
on general resonance and physicality of rhythm resulted in a bass riff gesture. It contained fourth/fifth/tritone intervals within: a bass ostinato which was spiked with chromatic flurries and syncopated right hand jabs. The overall pattern was based around a sextuplet (see Example 6.4). That use of ostinato against changing chordal jabs was reminiscent of the blues based jazz riff alternation mentioned above. That type of conflict, musicologist Bradford Robinson observed, "became one of the most distinctive features of the blues and its derivatives" (Ibid).

Structurally this bass riff mentioned above is used to create a 'storm' ending to the piece to contrast with the tranquillity of the opening. This is further aided by an increasing tempi scheme which moves from the opening Very Slow (crotchet equals 48/56) through to Quickly Paced (crotchet equals 80/76/72) ending. Thus the climax is at the end. This is a departure from my usual two thirds placement of climax as an approximate Golden Section proportion\textsuperscript{11}. This change was the result of my visit to the Philippines. There I heard The Han Tang Yuefu Ensemble from Taiwan

\textsuperscript{11} The Golden Section (includes a geometric mean) is a proportion indicating a length that can only be constructed by geometry. One way is using the "Kepler triangle" (Lendvai 110–11). It corresponds approximately to a two thirds proportion. Bartók used it to determine the structural focal points of his compositions (17–18). Since the early eighties I have used it as a rough 'rule of thumb' measure for the placement of climax in my compositions. The climax in Colour Resonances and Dance is one such example (see chapter five).
perform\(^{12}\). These exponents of "Nankuan", part of traditional Chinese music (Asian Composers League 62–63), performed Mantangehun which means "Hall Aburst with Springtime". The piece started slow, winding up to a massive fast paced physical end climax. My excitement was palpable. When I arrived back home in Australia I embarked on the piano piece. Somehow this Eastern structural technique found its way in. It has also infiltrated other pieces which I will discuss in chapter eight.

The second riff I will discuss, also aurally inspired, is that found in \textit{Bluesy-red Flirt}. The riff is the opening cello pizzicato figure. Hopkins' Eastern influenced drone-like dance riff\(^{13}\) on the radio, something I mentioned at the outset, was the inspiration. Hopkins' arrangement uses the riff as a mesmerising ostinato throughout the piece whereas mine develops an architectural sense. My simple opening cell expands the intervals and metrically shifts to a complex syncopation. The development is unified through derivation from a generic cell. The repeated dotted rhythm at the beginning of each statement provides an 'anchor' against which to hear the developments. The macrocosmic aim is climax (see Example 6.5). It could be argued that the architectural sense brings this cell more in line with a jazz lick—something I will expand on subsequently. However the cell also reveals a stasis nature in its repetitive centring around D/G notes later (see bars 54–58, \textit{Bluesy-red Flirt}). Also the changing stab chords against this stasis is reminiscent of the alternation tension described earlier. Both are characteristic in blues riffs. Hence I see the cell as a type of riff.

Another jazz gesture that influences my music is the 'lick'. The lick is usually defined as "a short motif or formula inserted into an improvisation when the context permits" (Witmer 41). In \ldots back to the

\(^{12}\) The ensemble performed at University of the Philippines, Abelardo Hall Auditorium on 22 January at Tunugan '97 (Asian Composers League 72).

\(^{13}\) See # 1.
Example 6.5 Bluesy-red Flirt—'Cellular and Rhythmic Development'

(bars 1-9)

Cello

Analysis (rhythm)

ie. recognisable rhythm 'identifies' rhythmic unit

v

vi

ie. dotted rhythm retrogrades

ie. quickens and syncopates

Generic Cell: 'Pitch Analysis'

<table>
<thead>
<tr>
<th>m9</th>
<th>m9 / M9 / M2 / m2 / M7</th>
</tr>
</thead>
<tbody>
<tr>
<td>A4-D5</td>
<td>A4-D5/ P5 / P4</td>
</tr>
<tr>
<td>M3</td>
<td>M3 / m3 / m6</td>
</tr>
</tbody>
</table>

ie. Intervals derive from a 'base' interval by:
chromatic adjustment/octet displacement/inversion

(i.e. whilst composing)

Statement Expansion:

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>i</td>
<td>1 interval type (m9)</td>
</tr>
<tr>
<td>ii-iii</td>
<td>2 interval types (m9/P5)</td>
</tr>
<tr>
<td>iv-vi</td>
<td>3 interval types (m9/A4-D5/M3)</td>
</tr>
</tbody>
</table>

(i.e. chronologically)

centre. The 'lick' is a virtuosic syncopated burst cutting across the stasis of the piece. The lick's harmony is based on second/fourth and implied fifth intervals which give birth to dissonant chords (see Example 6.6.1). It is used later in developmental bursts. The development increases the demisemi-quaver runs from two to four to eight notes and moves from single handed to double handed bursts (see Example 6.6.2). The licks chromatically lead to fifths (also inverted to fourths) which are related to the jazz blues scale's
flattened fifth technique. That is, in the jazz blues scale the fifth note\textsuperscript{14} in
the scale is microtonally lowered in non-keyboard instruments/vocals to
give a 'blue note' (Robinson, "Blues Note" 120). An example of blues note
inflection can be heard in the work of blues guitarist Buddy Guy. In the
opening guitar solo of "She's a Superstar" the broad 'brush' note bend
deploys the principle (Guy). In my work Guy's playing has inspired a
keyboard equivalent\textsuperscript{15} in much the same manner as a jazz/blues keyboardist
would. That is I use a lick containing chromatic runs (Oliver 136) and
minor second crunch sonorities (Robinson, "Blues Note" 120) around the
fifth interval. An example of this can be seen in the lick's appearance in

\textbf{Example 6.6.1} \textit{... back to the centre-'Bluesy Outburst'}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{example661.png}
\caption{Example 6.6.1 \textit{... back to the centre-'Bluesy Outburst'}}
\end{figure}

\begin{verbatim}
\textbf{Moderately Paced}
\begin{verbatim}
\textbf{Lick}'
\end{verbatim}
\begin{verbatim}
\textbf{Derived chords}'
\end{verbatim}
\end{figure}

\begin{verbatim}
\textbf{Analysis}
\end{verbatim}

ie. 'lick' intervals give birth to atonal chords

\textsuperscript{14} The inflecting of the 'fifth' note is rare in the blues, however, early jazz players are
thought to have invented it as a type of aural analogy to blues inflections of third and
seventh notes (Robinson, "Blues Note" 120).

\textsuperscript{15} Later on the 'blue note' affected blues piano styles such as boogie woogie. It is physically
impossible to play quarter tones on keyboards tuned to equal temperament (i.e. no keys to get
the 'bend') hence the colour was reinterpreted as "Deliberate discords and rapid 'crushed' or
'press' notes obtained by striking adjacent notes in rapid succession" (Oliver 136).
Example 6.6.2  back to the centre-Lick Developments

ie. 2 hands instead of a single handed 'lick'

Bluesy-red Flirt (see Example 6.6.3). This harmonic blues lick has become a feature in my work. It is used not only in the above piano piece but in other works such as the rhapsodic piano in Bluesy-red Flirt (bar 41) or in the virile syncopated violin figures of "The City Jogger" (bars 44–45). In the latter a glissando slide helps 'bend' the tone (see Example 6.6.4).

Example 6.6.3  Bluesy-red Flirt-'Blue Note Lick'

ie. P5 is flattened & 'crunched' to give a keyboard equivalent of a 'blue' note

Example 6.6.4  Rituals for Soprano and String Quartet, 5. "The City Jogger"-Virile Lick
The interpretation of the 'blue note' into a pungent keyboard equivalent, as noted above, reaches back further with the blues into West African music. That is the 'blue note' bending bears similarities to the West African Tradition of pitch inflection\(^{16}\). My reinterpretation of the tradition as a grungy motif within the classical tradition is similar to Stravinsky's reinterpretation\(^{17}\) of mountain village sounds into the dissonant chords of *Le Sacre*. The point is that the reinterpretation, as in Stravinsky, is not to recreate the source but to revitalise one's own musical language. In this sense I am following Chinary Ung's "continuation and revitalisation".

Another feeder influence from the world of jazz into my music is the emphasis on 'colour' rather than 'function' in harmony. Dissonance is left as unresolved colour rather than as a resolving function. Jazz musicologist Steven Strunk sums up the practise:

\[\text{jazz harmony often contains "dissonant" notes the resolution of which is long delayed or never occurs at all; the commonest example of this is the added sixth. One view of such notes is that they are elements of "color" and therefore have to do with timbre rather than functional harmony. . . .} \] (486)

In this respect the work of New Zealand born jazz pianist Mike Nock has influenced me. An example of this can be heard in Nock's rendering of *Touch Her Soft Lips and Part*\(^{18}\) in his sensitive gradual enrichment\(^{19}\) of colour sonorities. Jelly Roll Morton's colour sense also influences me. An example being the added sixth chord in the fragment I quote from "Sidewalk

\[\text{\ldots} \]

\(^{16}\) In African music the "delight in change and variety not only affects timbres but also extends even to tunings" ("African Music" 22). Jazz scholar Bradford Robinson makes a link between this West African heritage and its use by African-Americans in the blues (Robinson, "Blue Note" 120).

\(^{17}\) Michael Tilson Thomas, an associate of Stravinsky, made this village connection at the 1990 Pacific Composers Conference.

\(^{18}\) The piece is listed as by W. Walton on the compact disc cover notes but performed by Nock. I am assuming a certain degree of harmonic interpretation by him as would be the jazz manner.

\(^{19}\) Nock's early work is described as a "hard-bop style" although later he mellows to include a more 'elegiac' sound ("Mike Nock").
Blues" (see Example 6.7). It forms a basis for extemporisation in *Bordello Blues and Hymn*. (I will expand on this in the following section.) My

**Example 6.7**  
\[\text{i.} \text{"Jelly Roll" Morton, "Sidewalk Blues"} \]
\[\text{ii.} \text{Bordello Blues and Hymn}\]

Initial ideas for ... back to the centre, as I mentioned in the diary section, included 'sound-rich chords'. It manifests itself as an improvisatory exploration of chordal colour. I was guided by adjusting the interval tensions of each chord till they matched an 'inner feel'. Sound had an exact audio colour—a 'painterly sound' principle of the Credo.

English painter Howard Hodgkin revealed a similar correlation between inner emotion and artefact during an interview screened on SBS television in Australia. His method involved a 'feeling inside' which found its way into the colour shapes. He uses a few choice words to sum up this emotion in the work (B. Crossman, "Composition Diary" 11 July 1997). Thus the word became a metaphor for the feeling. One example I observed of this was in Hodgkin’s painting *Rain* (1984-89). The title sums up the pictorial metaphor of a vibrant blue vertical tilt against a black ceiling used to lift our spirits. English Art historian Andrew Graham-Dixon sums it up

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20 Masterpiece documentary on Howard Hodgkin screened in Australia on SBS Television at 8.30 pm on 23 June 1997 (Freeman).
best: "the artist remakes meteorology as metaphor and extracts an image of unexpected hope" (94).

In . . . back to the centre, I used the choice words 'sound-rich chords' to describe the emotion. The artefact is chords composed of fourths (an inversion of the opening fifths) overlaid with soft major second and third intervals. A perforating major seventh dissonance adds a poignant touch to the sonority. It is juxtaposed with underlying fourth and fifth intervals (see Example 6.8.1). This particular combination of 'dissonant' (seconds/thirds/sevenths) intervals integrated/juxtaposed with 'perfect'21 (fourths/fifths) is characteristic in my music. It recurs across my oeuvre especially in slow chordal sections. Some recent examples include: the chorale section of "Panther Time" (1996), and the colour sonorities in Colour Resonances and Dance (1996–97) (see Example 6.8.2). This colour characteristic is explored more fully in chapter eight particularly with regard to stylistic development.

Example 6.8.1 . . . back to the centre—'Colouristic Sounds'

21 I mean these concepts according to Medieval theory. That is, according to Boethius, following Pythagoras' aesthetic, perfect octaves, fifths and fourths were regarded as consonant whilst other intervals were considered dissonant (Seay 19–20).
Finally, the jazz tradition of extemporisation on a 'given' theme is something I explore. A graphic example of this I witnessed in Hamilton at a Mike Nock concert\textsuperscript{22}. On stage Nock presented his double bassist a thematic fragment informing the audience that this was 'news' to the player. A bemused bassist proceeded to knock out (pardon the pun) an architectural expansion of the fragment. This improvisation technique Nock called "our stock and trade". In my composition I use an improvisatory technique on quotation themes. I noted this improvisatory approach used to beat quotes into shape in my composition diary of the time:

I found that I started by experiments in sound, to get two 1–2 page hits which summed up my ideas. \textit{i.e.} i. B. Blues/hymn–quotes. (30 May 1997)

The intuitive 'free play' allows the subconscious to bring up material for the conscious mind to develop. I managed to transform the quote into something I was happy with. That is, there are energetic phrases clearly transformed from the originals: slide motif, tonal and atonal sonorities. A personal 'bluesy lick', also enlivens. It is inserted into the quote so as its fourth intervals match (see Example 6.9.1). The variants included shifting

\textsuperscript{22} The concert was held at The University of Waikato, Hamilton in the middle of 1995.
Example 6.9.1 Bordello Blues and Hymn (III)–Extemporisation on "Jelly"

Briskly Paced

Y' 'Atonal' P4 Chord

(compare to Example 6.7)

X'

'Slide Motif'

(compare to Example 6.6.1)

i.e. An extemporisation on the Morton fragment with a 'lick' inserted

Y i.e. 4ths chord (P4-D5 {A4}) (atonal)

Z i.e. dominant 7th chord (tonal)

Z' i.e. major 7th chord (tonal)

X'' 'Slide Motif'

i.e. An extemporisation on the Morton Fragment

(compare to Example 6.7)

metrical stabs and rhythmic intensification from quavers to semiquavers. Intensification is further increased by shifting from metrical to syncopated accents (see Example 6.9.2). The deployment of the material does not follow their birth order but the reverse. That is the variations are presented first with the Bordello source only being revealed in the final Hymn section (bars 152–53).
Conclusion

To sum up, some of the Credo principles are worked out through improvisation in the composition process for the Bordello Blues and Hymn cycle. In general terms the philosophy of 'music as discovery' drove the improvisatory impulse. In short, improvisation became a tool for discovery. The discovery was fed by a plurality of sources, particularly that of popular music.

Specifically the improvisatory process involved an emotional 'trigger', a physicality of playing and revision to shore up the initial vision. The musical ramifications were a series of jazz orientated personal musical-gestures including riffs, licks, timbres and thematic extemporisation. They imbued the work, respectively, with physicality with motivic design, folk
revitalisation, personal interval tensions and relevant sounds for extemporisation.

What all these processes have in common is an intuitive approach to sound via improvisation. That is, improvisation has released the subconscious imagination to create. The result is the discovery of a richness of ideas.

The richness of ideas unleashed by improvisation in my music, also has a wider context—the contextual interaction. This conceptual context does not necessarily strangle the intuitive impulse (although that possibility exists), but can act as a springboard for it. This springboard to the imagination and its shaping of my musical identity, is the theme of the next chapter.
Chapter Seven
Eclecticism, Structure and Identity

Behind the call to intuitive freedom outlined in the previous chapter, is an eclectic attitude. My eclecticicism involves a conscious conceptual approach which draws on a plurality of sources for use in composition. This might seem to contradict my intuitive approach, however it does not rule it out. Instead, it provides a well-spring of musical materials and ideas with which my improvisatory approach can play.

The purpose of this chapter is to look at the improvisatory principles' source, an eclectic attitude, and its relationship to structure and personal musical identity. I propose that this eclecticism in the movement Bordello Blues and Hymn (1997) is unified by the use of colour in personal musical gestures and a macrocosmic design which, in turn, reflect my identity. These issues will be explored through discussion of the conceptual basis and its musical ramifications to sound and large-scale structure.

Concepts

Eclecticism is evident in the plurality of sources behind the 'jazz' gestures discussed in the previous chapter. These sources range from early New Orleans jazz to Chicago blues to the mellowed bebop Nock. The nature of this eclecticism is to rank popular music as equivalent to classical music by placing the former in the latter's category. A stylistic pluralism emerges which sees jazz as valid a musical expression as classical music, not a "musical slumming" as The London Times critic Paul Griffiths would have it. This eclectic attitude which is in the instrumental cycle as a whole, is

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1 Griffiths' in his review of Dominic Muldowney's Piano Concerto saw the use of popular music styles in the piece as 'musical slumming'. I remember reading this review whilst studying in England in 1987.
particularly prevalent in the third movement entitled Bordello Blues and Hymn. In this movement I draw on secular and sacred musical sources and structural ideas in painting.

The opposite to musical eclecticism might be seen as existing in some aspects of modernism. Here there is a searching for a new language spawning/continuing the idea of progress. That is, the move from the old to new—a type of linear progression. Schoenberg was pivotal in this search for a new language arriving at a concept commonly referred to as 'atonality'. Whilst Schoenberg was consciously aware of this "continuous striving towards a new musical language", his art was rooted in certain traditions of the past (Goehr and Goehr 90). The French composer Pierre Boulez took this search to the level of absolute serialism where every factor of a composition is controlled. Boulez set up a research centre in Paris called IRCAM dedicated in one sense, to this 'pursuit of the pure'. Its aim is a rigorous push forward into the new, perhaps best summed up by a portion of the Research and Development statement:

In the service of music, scientific research is exploring new realms in acoustics. It is stretching the boundaries of computer technology, studying the life and metamorphoses of timbres and inventing new tools: research, therefore, as an instrument of discovery. (IRCAM, "Research")

Boulez's musical view, a type of musical formalism, is concerned with the new almost to the exclusion of the old. Thus, the focus is on progress and singularity of vision not an eclectic retrospection and plurality of vision.

2 The term 'atonal' is avoided by Schoenberg ("Twa" 217). He preferred the term 'pantonal' but this has not been widely adopted. English analyst Arnold Whittall suggests the term 'post-tonal' instead (Dunsby and Whittall 105).

3 "Institut de Recherche et Coordination Acoustique/Musique." IRCAM's purpose is perhaps best summed up. It reads: "Founded in 1977, its goal is to provide an environment in which music, science and technology interact and mutually contribute to each other . . . " (IRCAM, "Acronym").
I perceive that this type of musical formalism can be a barrier to pursuing an eclectic approach to composition. Chou Wen-chung's embracing of 'retrospection and plurality of vision' at the 1990 Pacific Composers' Conference I found encouraging. Chou suggested that the 1960s experimental music had really pushed the musical boundaries as far as is possible in the search for the 'new'. So what is there left to do? Why not draw on the plurality of styles whilst being one's self? His attitude was retrospective, but in a particular way. That is, the use of the past must contain a relevance to one's own cultural roots. The drawing in of all these threads of history to form one's own vision is what Japanese composer Joji Yuasa called a "composer's cosmology". He argues that this personal cosmology is drawn from both general input and locality (176–77, 197). American composer John Harbison describes this process as the right to create a "personalised music" history where Thelonius Monk ranks equal with Amadeus Mozart (14).

I believe it is important that this plurality relates to the composer's self so that a 'resonant frequency' is set up with personal voice. This resonance contains not only the seeds of the composer's cultural roots but the society that they are drawn from. Thus a personal and cultural identity is present in the music. Furthermore, the excitement of this resonating frequency stimulates the creative imagination. Simply put, I believe in plurality of reference within imaginative identity. The boundaries are the composer's cosmos—a unifying factor.

Musical Ramifications

The ramifications of eclecticism to the structure of *Bordello Blues* and *Hymn* is threefold. These points are the development of 'sound icons',

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4 Yuasa stated these views during his seminar at the 1990 Pacific Composers' Conference.
association oppositions and macrocosmic structure. Related harmonic-colours are used in the first two points and an inter-related large scale design in the latter to help unify the piece.

Sound icons are present in *Bordello Blues* and *Hymn*. One of these is a portion of a Bach harmonised hymn-tune quoted at the work's outset. The hymn\(^5\) is Nicolai's "Wachet Auf!" first published in 1599 (Williams 110-12). It is quoted at the outset of *Bordello Blues* and *Hymn* so as to be heard as a musical source from which the piece flows. The hymn quotation also creates an association between my music and its original religious context. That is, the hymn quotation refers to its original church context to create an association which brings those faith connotations into my music. Hymn singing has a special relevance to me in that I participate in this activity regularly through attendance at an Anglican church. Thus, the religious resonance in my work is personally relevant.

To embody a quotation (a 'found' musical object) in my work does have problems however. That is, it could create a disjunction between the quotation and my own personal musical language. To counter this, I adapt the harmonic structure of the quotation to fit with my own language thus providing a harmonic uniformity with the rest of the piece. For example, the quotation's consonant harmonic flavour is initially kept but then transformed to include my favourite dissonance, the major seventh. The surrounding textures colour the quotation moulding it into personal interval conglomerations. The opening implied G major is coloured by a C# to create a wholetone 'float' quality via the note group G/B/C#. Later a B minor chord has an 'added note'-C#; its purpose is to create a major seventh interval (D/C#). This gives a personal edge to the sonority through

---

\(^5\) This piece is Hymn 55 "Sleepers, Wake" in the Anglican hymnal (Nicolai 60-61). It is based on the chorale tune in Bach's Cantata BWV 140 (Grout and Palisca, 5th ed. 417), although here transposed from Eb major to D major. The cantata tune is originally from P. Nicolai's hymn "Wachet Auf" which whilst published in 1599 is thought to have a tune composed even earlier (Williams 110-12).
Example 7.1.1  
**Bordello Blues and Hymn–Hymn Adaptation**

**Exremely Slow**  
\( \text{i.e. P5 colourations} \)

**Accel…**  
\( \text{i.e. Hymn} \)

**Very Slow**  
\( \text{d} = 56 \)

---

**Analysis (Hymn Tune)**

**Implied Harmony:**  
\( I \quad VI \quad V \quad V^7 \quad I \)

\( \text{i.e. transformation to major 7th dissonances} \)

(a personal 'favourite')

---

**Hymn 55  P. Nicholai, 1556-1608**  
Sleepers, wake

–Harmony from J.S. Bach, 1685-1750  
(Nicolai 60-61)

---

**Keyboard**

Sleepers, wake the watch cry peal eth.

---

**Analysis**

\( I \quad VI \quad V \quad V^7_d \quad I_b \)

\( \text{i.e. Hymn harmony transposes 'straight' into} \)

**Bordello Blues and Hymn**
using my favourite interval. Piano and crotale sonorities colour the quotation yet have their own identity as a fifths combination. Their fifths identity with the metallic crotale timbre edge has a bell like resonance which is an apt accompaniment for the church hymn (see Example 7.1.1). The final adaptation worth mentioning is that the hymn tune's phrasing is adjusted in the piece to be symmetrical around a single note (D) (see Example 7.1.2). Thus this language adaptation of quotation, colours the sonorities with personal interval conglomerations and craftsmanship to link them to my personal 'atonal' language in the piece (an example of which follows in the discussion of Association Oppositions). The personal touch remakes it into an object of personal identity whilst still retaining its former flavour and spiritual identity.

Example 7.1.2 Bordello Blues and Hymn-'Around D'

A similar process of adaptation of borrowed material is to be found in Charles Ives chromaticising of hymn-tunes. That is Ives quotes hymn-tunes in his music, recomposing and colouring them to fit his own purposes. An example of this can be seen in his song "The Innate". The hymn-tune "Come, Thou Fount of Every Blessing" is quoted (239-40). Here Ives recomposition of it, as musicologist Timothy Johnson points out, "ingeniously creates a melodic parallelism between the two sections of the melody" (240). Johnson also discusses the adaptation of quotation's tonality in Ives' songs. A particularly interesting example is the use of the tune "The Beautiful River" in the song "At the River." Here the quoted tune, in
one section, is really controlled by whole-tone movement rather than conventional dominant/tonic relations (245–47). Thus Ives subjects the tunes to his own compositional practices to add balance and harmonic freshness to them. Yet they still retain their religious resonance and association to imbue the work with spiritual identity. Robert Morgan rather more ambiguously sums up the approach:

The quotations . . . seem to lend Ives' work an additional dimension, a dimension leading beyond the confines of any specific composition to the larger domain of our musical memories. (qtd. in Johnson 261)

In summary my work, following a similar pattern to Ives, inserts a statement of spiritual faith with religious contextual associations into the music. Its purpose is not only an adaptation to personal sonority for unity purposes but also to resonate with my Judaic-Christian convictions.

My piece Bordello Blues and Hymn closes with a quote from Jelly Roll Morton. This 'found' sound-object has a personal connection in that it is drawn from my teaching of early Jazz history. The quote, as I mentioned in the preceding chapter, is from "Sidewalk Blues" first published in 1926. The bordello context where Morton often performed, forms an association opposition to the afore mentioned quotation. That is, the music has an association to brothel jazz which is in opposition to the hymn-tune's sacred connotations. Morton's theme is juxtaposed with the fifths interval conglomeration which coloured the opening hymn. This has the effect of heightening the dissonance level of the tonal theme. But it also presents the quotation dichotomy which is at the heart of the piece. It reveals dichotomy as a source (see Example 7.2). This juxtaposition is not only contextual but stylistic. A classical Bach Cantata hymn with popular music's New Orlean's jazz. However, both the original sources contain colour chords of yearning major seventh harmonic dissonance and the
transformed quotations contain touches of an 'atonal' personal musical language (i.e. perfect fifth conglomerations) (see Example 7.3/7.1.1). These harmonic-colour similarities create a relationship between the quotations

Example 7.2 Bordello blues and Hymn—Juxtaposition

Example 7.3 Original Sources—Relationship

"Jelly Roll" Morton, Sidewalk Blues

NB Both pieces share the M7 colour within a functional harmonic frame
which helps unify *Bordello Blues* and *Hymn*.

The mix of secular and sacred is drawn from my study of J.S. Bach’s *St. Matthew Passion*. Bach’s work is based on a recurring Passion chorale which had its origins in an erotic secular Lied. Bach’s use of the tune revises the original’s simple thick sounding diatonicism to a sophisticated dissonant tonal clarity (see Example 7.4). I am sure that the ‘redeemed’ tune placed at the apex of the *St. Matthew Passion* (No. 72 Choral) at the moment of mankind’s redemption (Christ’s death on the Cross) is not accidental.

---

**Example 7.4** Bach’s Adaptation

**H. L. Hassler,**

*Mein Gmüh is mir verwirret*

(Grout, 4th ed. 312)

**J. S. Bach**

*Passion according to St. Matthew*

– No. 53 Choral

(Grout, 4th ed. 313)

---

6 Bach uses Hassler’s Lied “Mein Gmüh is mir verwirret” in an adapted form as the Passion Chorale in the *St. Matthew Passion*. The original’s erotic text translates as “My peace of mind is shattered [by a tender maiden’s charms]” (Grout and Palisca, 4th ed. 312-13). Even though transforming the secular for sacred use in the sixteenth century was common practice (known as ‘contrafacta’), I believe Bach here has another agenda.
That is, the musical redemption is symbolic of the textual one. My use of bordello music as part of association oppositions is not as a judgement of it but an embracing of its sensuality as being a part of the sacred. Also musically I use both jazz and classical cantata as I see both as equally valid sources; the justification of which I laid out in the opening general ideology section. However I must confess to a mischievous sense of humour present in the juxtaposition. This is particularly evident if you consider the source's texts—"Sleepers, Wake!" (Nicolai 61) and "kissed me goodbye. That's why . . ." (Melrose 21)! This trait, as I mentioned earlier, ventured out for a breath in Colour Resonances and Dance. In summary the sound juxtaposition reflects the spiritual, musical, and personal characteristics of my identity.

Finally, I wish to discuss eclecticism as a catalyst for macrocosmic musical design. That is, in Bordello Blues and Hymn the structure was inspired by a painting—New Zealand Bush Dance. The painting has a triptych structure and interlacing curves to hold it together. Bordello Blues and Hymn also breaks up into three panels; an ABA ternary form. The first panel is a group of themes which are largely hymn and personal improvisation based ideas. The second emphasises a series of variants on the 'given' Morton theme initially created through extemporisation. The third panel is a recurrence of the first theme group although its coda brings back the Morton idea as well. The kulintang theme, which I first used in the song cycle Rituals for Soprano and String Quartet, is used here recurring through the three sections of the work (see Table 7.1). The inspiration was the aforementioned painterly curves, black and red, which crisscrossed panel junctures to unify the painting New Zealand Bush Dance (see Figure 7.1). Thus small motifs independent of the broad frame of the art work (or main theme groups) are used in both the painting and music to unify at the microcosmic level.
Macrocosmically speaking, the A Hymn Theme of my work recurs four times as a type of 'structural column' which unifies. The recurrences are the same material hence they interrelate to unify. The device, 'structural columns', is one gleaned from Stravinsky. An example of his use of such a structure can be found in the Symphonies of Wind Instruments. Music analyst Alexander Rehding's analysis of the piece reveals the recurrence of a chorale theme (Motive X) to create points of repose and large scale design. The design includes the chorale's end placement where it is a summation of its previous occurrences and techniques (57–59). It collects together previous chorale "structural

Figure 7.1 Wallace Crossman, New Zealand Bush Dance 1996, Dunedin, NZ. The structure is a unified triptych linked by microcosmic curved shapes.
fragments" (62) and the "main mechanisms" of the piece (59). It is a summary of the piece. Additionally, Bach also influenced my use of the device. The recurrence of the Passion Chorale in the St. Matthew Passion is also a type of 'structural column'. It occurs five times (Grout and Palisca, 4th ed. 517). Its first appearance is in the Number Twentyone Choral with recurrences at Choral Numbers twenty three, fifty three and, sixty three and seventeen. In my piece there is also recurrence—that of the hymn acting as a chorus refrain. Its final reiteration embodies all the other themes under its umbrella. The A Hymn Theme becomes a 'context' which embodies the B, C and D themes. Thus, as in the Stravinsky, the column's accumulation becomes a summation of preceding ideas. Its recurrence is a unifying factor (see Table 7.1).

Table 7.1

**Bordello Blues and Hymn: Macrocsm Structure**

<table>
<thead>
<tr>
<th>Themes</th>
<th>Analysis</th>
<th>Title</th>
<th>Tempo</th>
<th>Bar Numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1ST GROUP</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A</td>
<td>Introduction</td>
<td>Hymn: chord/bell 5ths</td>
<td>Extremely Slow</td>
<td>1-3</td>
</tr>
<tr>
<td>a/bi</td>
<td>transition</td>
<td>Hymn chord vs. OMF syncopated</td>
<td>Very Slow-Paced</td>
<td>3-10</td>
</tr>
<tr>
<td>Bi/Bii</td>
<td>Statement</td>
<td>OMF syncopated/scale</td>
<td>Paced</td>
<td>10-27</td>
</tr>
<tr>
<td>bii/bi/ci</td>
<td>transition</td>
<td>OMF scale/syncopated vs. Kulintang A</td>
<td>Paced</td>
<td>27-29</td>
</tr>
<tr>
<td>Biv/Bii/Bi/ Biii</td>
<td>Statement</td>
<td>OMF alternate/scale/bluesy/syncopated</td>
<td>Paced</td>
<td>29-38</td>
</tr>
<tr>
<td>ci/biv/bii</td>
<td>builds</td>
<td>Kulintang A vs. OMF alternate/scale</td>
<td>Paced</td>
<td>38-43</td>
</tr>
<tr>
<td><strong>Bi/Bii/Ci</strong></td>
<td><strong>CLIMAX</strong></td>
<td>OMF syncopated/scale vs. Kulintang A</td>
<td>Paced</td>
<td>43-47</td>
</tr>
<tr>
<td>bi/bii/biv/cii</td>
<td>wind-down</td>
<td>OMF syncopated scale/alternate vs. Kulintang A</td>
<td>Paced</td>
<td>47-56</td>
</tr>
<tr>
<td>A'</td>
<td>Statement</td>
<td>Hymn: chord tune/bell 5ths</td>
<td>Very Slow</td>
<td>57-62</td>
</tr>
</tbody>
</table>
2ND GROUP

<table>
<thead>
<tr>
<th>Group</th>
<th>Transition Type</th>
<th>Section</th>
<th>Key/Mode</th>
<th>Tempo</th>
<th>Time (mm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>a/bii/biv/cii</td>
<td>transition</td>
<td>Hymn: chord tune/5ths vs. Jelly stomp</td>
<td>Very Slow-</td>
<td>63-66</td>
<td></td>
</tr>
<tr>
<td>Di/Bii/Ci</td>
<td>Statement</td>
<td>Stomp vs. OMF bluesy vs. Kulintang A</td>
<td>Briskly Paced</td>
<td>67-78</td>
<td></td>
</tr>
<tr>
<td>dii/a'</td>
<td>transition</td>
<td>Jelly state vs. Hymn: chord tune</td>
<td>Paced-</td>
<td>78-82</td>
<td></td>
</tr>
<tr>
<td>Dii</td>
<td>Statement</td>
<td>Jelly state</td>
<td>Fairly Slow</td>
<td>83-85</td>
<td></td>
</tr>
<tr>
<td></td>
<td>transition</td>
<td>Jelly state</td>
<td>Fairly Slow</td>
<td>85-89</td>
<td></td>
</tr>
</tbody>
</table>

1ST GROUP

<table>
<thead>
<tr>
<th>Group</th>
<th>Transition Type</th>
<th>Section</th>
<th>Key/Mode</th>
<th>Tempo</th>
<th>Time (mm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A'</td>
<td>Statement</td>
<td>Hymn: chord/bell 5ths</td>
<td>Very Slow</td>
<td>89-99</td>
<td></td>
</tr>
<tr>
<td>bv/a</td>
<td>transition</td>
<td>OMF together vs. Hymn: chord tune/bell 5ths</td>
<td>Very Slow-</td>
<td>99-108</td>
<td></td>
</tr>
<tr>
<td>Bv (Cii)</td>
<td>Statement</td>
<td>OMF together vs. Kulintang R</td>
<td>Moderately Paced</td>
<td>109-16</td>
<td></td>
</tr>
<tr>
<td>bv/biii/bii</td>
<td>builds</td>
<td>OMF together/ bluesy/scale</td>
<td>Moderately Paced</td>
<td>117-23</td>
<td></td>
</tr>
<tr>
<td>Bii/Ci/Bi</td>
<td>MAIN CLIMAX</td>
<td>OMF scale vs. Kulintang A vs. OMF syncopated</td>
<td>Paced-</td>
<td>124-31</td>
<td></td>
</tr>
<tr>
<td>biv/bi/biii</td>
<td>wind-down</td>
<td>Kulintang A vs. OMF alternate/syncopated/bluesy</td>
<td>Paced-</td>
<td>131-39</td>
<td></td>
</tr>
<tr>
<td>bi/biii/ci/ciii</td>
<td>builds</td>
<td>OMF syncopated/bluesy/Kulintang A</td>
<td>Less Fast-</td>
<td>139-46</td>
<td></td>
</tr>
<tr>
<td>A''' (Ciili/Biili/Dii/Bi)</td>
<td>Coda (summation)</td>
<td>Hymn: chord tune/bell 5ths vs. Kulintang O vs. OMF scale vs. Jelly state vs. OMF syncopated</td>
<td>Very Slow-Extremely Slow</td>
<td>147-57</td>
<td></td>
</tr>
</tbody>
</table>

(NB OMF = outside the main frame [of the rhythm]; Kulintang K, O and R = Kulintang attack, ostinato and rocking.)

On another level the Bach influence, via his harmonisation of a hymn tune (A theme), conflicts stylistically with the atonal improvised derived material (B themes). The former's tonality clashes with the latter's atonality. This stylistic juxtaposition is prevalent in the outer panels of the

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7 This is my preferred term for non-tonal sonorities which perhaps stems from a nostalgia born during my composition training. I like the freedom that the term implies.
piece. In this sense the juxtaposition relates across the work to unify it. But also, each style here, be it tonal or atonal, is deployed throughout the panels to link each to its own style type to create unity (see Figure 7.2). A similar process is at work in Ives' music. He creates unity via recurrence of stylistic diversity. American musicologist Larry Starr points out an example of this in Ives' song "Ann Street" stating:

stylistic changes in "Ann Street" create an overall design, and
thus may be seen as producing unity and coherence—on a large
scale rather than confusion. (26)

He creates this unity by the relationship of a diatonic/non-diatonic structural unit relating to a similar unit. Each style segment in itself relates to similar ones to create coherence. For example, all the 'diatonic' portions relate to each other. I follow a similar pattern in my work.

![Diagram](image)

**Figure 7.2** Bordello Blues and Hymn: Main Theme Groups

Unity also exists between the two outer panels in my work. These outer panels are climactic, framing a more tranquil middle one. This central

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8 This is what I call 'bootlace' unity.

9 Refer to Starr's writing for a fuller discussion of stylistic juxtaposition as a coherent design device in the macrocosm of a piece (26–28).
tranquillity looks forward to the Eastern influenced structure of Sound Rituals. I will expand on the idea of tranquillity in the final chapter. In summary the stylistic pluralism of my music is subject to a structural macrocosmic sense. In my work this principle is drawn from European roots, as I mentioned in the Credo. This European quality is a portion of my personal identity.

Conclusion

In conclusion, an eclectic attitude has provided fuel for my composition of Bordello Blues and Hymn. Ideas from music and painting were channelled into my creative centre to work with its improvisation process. There is a paradox present here, in that, my improvisation process eschews a conscious intellectualism (the 'conceptual') to allow my intuitive imagination scope, yet initially it can be sparked off by an intellectualism. The musical ramifications of this approach involve quotations, association oppositions and macrocosmic structure. The first two points are used to imbue the work with personality, that is, they combined religious convictions, a non-hierarchical attitude to musical styles, humour, and a strong sense of colour in sound. These diverse elements are unified by a consciously controlled structure at musical-gesture and macrocosmic-design levels. The effect of the eclectic input process was to imbue the work with choices made from a personal cosmos of ideas. Personal choice is present. These choices give the work a personal identity.

In the next chapter, I continue with the theme of personal identity drawn from a cosmos of ideas, however, the focus is more on its specific musical 'hallmarks' than philosophy.
Chapter Eight
Gesture, Sonority and Structure: Living Sound?

I remember having an animated argument in 1997 with a cellist\(^1\) as to what music actually communicated. To this particular performer the issue was how to interpret the composer's notations. Is a complex rhythm indicating angst or is it merely fun? He concluded that he did not know. Thus the performer needed to know what the composer thought outside the 'musical document' to interpret it, otherwise it was impossible to know what exactly was meant. This line of thought is enough to set alarm bells ringing in any composer. In one sense, the performer was right. There is interpretation of notations. However, this is not a license to ignore the 'hallmarks' present in the 'sound' document. With respect to my own work, surely a syncopated phrase accompanying a 'Billy-goat jogger' poem (Bobis, \textit{Rituals} 17-18) in my song-cycle\(^2\) is ample clue of intention?

A bigger issue is at stake. Does a musical score in itself communicate anything? I believe it does communicate! I noted in my "Composition Diary" at the time that I saw the score as: "a living/instructional sound document . . . the score is not ambiguous but has the clues of its maker in it" (18 June 1997). That is, it is a living sound document with the 'hallmarks' of the composer present. In my scores these 'hallmarks' present a dichotomy of identity—West alongside East. \textit{Sound Rituals} for large orchestra (1998–99) demonstrates this dichotomy with other works contributing. This dichotomy is driven by the Credo principles, outlined in the beginning, of 'painterly sound', 'sense of locale', European 'roots' and 'personal relevance'. This chapter's purpose is to show how these

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\(^1\) A member of the New Zealand String Quartet who performed at the University of Wollongong in 1997.

\(^2\) See "The City Jogger" (bars 23–31) in \textit{Rituals for Soprano and String Quartet}. 
principles use gesture, sonority and structure to create the 'hallmarks' of a double-identity.

**Personal Musical Gestures**

Identity is present in sound. In chapter six I discussed how the improvisation process was used to establish sounds. This play with sound until it is just right creates the audio-gestural equivalent of a 'quality mark' in calligraphy. An analogy to Chinese artistic practice is worth mentioning to amplify the point. Chou Wen-chung makes a parallel between visual art practice—calligraphy—and music. In Chinese calligraphy the artist traditionally applies a gestural mark to the paper. This act, this moment, enacts the creation of a 'quality mark' which contains the maker's personal identity. Many attempts can be made before the right gestural quality is attained. In Chinese artistic philosophy, the same approach applies to not only art, but poetry and music ("Aesthetic Principles" 74–76, 78). These concepts have thus become a part of Chou's aesthetic. As he notes:

> I try to convey through sound the same emotional qualities of Chinese poetry and landscape painting and to achieve this end with the same economy of means: the maximum expressiveness of a minimum calligraphical brush work in sound.

("Chou, Wen-Chung" 130)

Similarly, my own approach to composing strives for gestures that are 'just right' (a 'quality mark'). As I explained in chapter six, the improvisation process provides the trial and error experimentation to attain the 'correct sound'; just as gestural drawing does in Chinese calligraphy. My purpose is to create a sonic gesture that matches an inner sensibility. Perhaps in turn, this sensibility is expressive of a higher level, that of the spirit.
In Sound Rituals a number of personal musical gestures (see Glossary) recur from elsewhere in my oeuvre. They fall into two groups: Filipino based and Pacific-European gestures.

In the beginning, the Credo, I explained the principle of using 'sound objects' drawn from the Pacific to give my music a 'sense of locale'. The Philippines have recently enriched my music with a supply of 'objects', such as kulintang rhythm and courting music. This Pacific resonance concept also features in Sound Rituals (1998-99). For example, the kulintang gesture which originated in the song-cycle (1996), appearing here in the end-time climax. In this piece for large orchestra the instrumental resources have been used to texturally expand the gesture. In particular there is a full string section attacking through the gesture instead of the earlier lone cello. The chamber orchestra size of Colour Resonances and Dance (1996-97) similarly expands the original gesture, although in Sound Rituals for large orchestra the expansion is fuller again. This fullness includes double bass glissandi and the kulintang figure in itself is more syncopated (see Example 8.1).

Example 8.1 Sound Rituals—Kulintang Gesture
This cultural 'object' borrowing is also the principle behind the 'Insect Motif' in Sound Rituals. This motif features in the middle section of the piece. Its elements have been borrowed from Filipino indigenous music, in particular the piece "F'rnawa Klongnonon' (Night Insects)" (Santos 143). F'rnawa Klongnonon was part of the research materials I brought back to Australia after my visit to the Philippines in 1997. I found the piece's quirky 'insect-rhythms' and Pacific origins attractive. The music is used in adaptation. The Indigenous music’s central scale portion (M2/m3/M2) forms the Insect Motif’s 'running moment'. Klongnonon’s beginning and end are used in the same positions in the Insect Motif. The beginning melodic elements are: Klonogonon’s intervals (m3/m7) expanded to the Insect Motif’s rearrangement (M2 [inverts m7] /m7/m3). The end elements are: Klongonon’s intervals (m7/P4) altered to the Insect Motif’s rearrangement (P5 [inverts P4] /m9 [chromatically altered inversion and octave transposition of m7]) (see Example 8.2). This melodic adaptation

Example 8.2 Sound Rituals—‘Insect Motif’

![Example 8.2 Sound Rituals—‘Insect Motif’](image)

F'rnawa Klongnonon (Night Insects) (Santos, Asean143)

i.e. m3/M7 [inv. = M2] i.e. m7[inv. & Perf.8ve trans. = M9]/P4 [inv. = P5]
principle using melodic and scale materials is also present in *Bluesy_red-
Flirt* (1997); although in the present example the intervals are not drawn
from separate sources but from one.

In summation, it can be seen that there are two types of personal
musical gesture recurring, a specific rhythm and an intervallic adaptation
principle. Both recurrences vary the original idea, either by textural
expansion or contraction to one source. The Ungian principle of revitalised
continuation is at work.

This recurring personal musical gesture principle is at work in other
types of material, namely that with a European connection but Pacific
resonance. The first two gestures draw on Jazz and Chorale traditions,
whilst the other is an artistic sensibility—that of colour sonority. The former
two relate to me personally, Jazz as a personal musical taste and chorale
singing to a Christian background. In this sense they are both 'personally
relevant' sounds. The third type, colour, is a 'painterly sound' principle.

The first personal musical gesture comes from the root of the Jazz
tradition, the Blues. It is a 'bluesy lick' which first flourished in the song-
cycle *Rituals for Soprano and String Quartet* (1996) and later in the *Bordello
Blues and Hymn* (1997) instrumental cycle. In *Sound Rituals* the 'lick'
makes an appearance, for example, in the end-time climax (bar 201). It
features a 'chromatic slide' with wholetone alterations (i.e. A-G#/G#-
F#/Db-C-Bb) and a focus on an augmented fourth (i.e. a chromatically-
altered/enharmonic P5) (see Example 8.3). The chromaticism and fifth

Example 8.3 *Sound Rituals*—'Bluesy Lick'
emphasis here, both altered chromatically (i.e. to M2 and A4) to fit the harp tuning, are the identifying features of this gesture which occurred in the other pieces, mentioned earlier. But they reach back further than that, to the Blues tradition of a 'blue note' on the fifth degree of the scale, which I explained earlier in chapter seven. The chromaticism is a colouristic blur akin to the Blues' African colouration 'roots' whilst the fifths relates to the European cycle of fifths tonal system. This colour in my 'lick' is something I associate with living in the Pacific and analogous to the French tradition whilst its tonal connotations are European. The 'bluesy lick' gesture is a Pacific-European mix.

The second personal musical gesture derives from the chorale tradition associated with the Christian church, especially the Lutheran tradition. This Chorale type is presented in earlier works, particularly in Colour Resonance and obviously in Bordello Blues and Hymn. It is deployed in Sound Rituals in the first section (bar 20 ff.). The gesture features chordal blocks of sound similar to hymn textures with an emphasis on softer intervallic colours (M2/M3). Its harmonic rate of change is slow and static. Binding notes and a slow tempo further emphasise the stasis. The bar 20 example, Theme D, features brass major thirds and woodwind major seconds to create a soft harmonic quality (see Example 8.4). The stasis and softness qualities are used to create a tranquility. This provides a structural rest moment from the surrounding aggressive Stab Motif (Theme A) and tutti-climax sections (Theme Ci and Cii) (see Table 8.1). The Chorale type used here, differs from its previous outside appearances. When it appears in Colour Resonances as the 'Woodwind Chorale' the binding note is placed mid texture, but in Sound Rituals a bass pedal suffices. The Chorale type's appearance in Bordello Blues is as a 'Hymn Theme' directly quoting elements of a hymn, but in Sound Rituals it has no quotation element. Whilst these changes vary the Chorale type, the hymn-like
Example 8.4 Sound Rituals—Chorale Type Theme

Fairly Slow $\frac{1}{4} = 54.56$

i.e. M2s 'soft harmonic' flavour

i.e. M3s 'soft harmonic' flavour

Fairly Slow $\frac{1}{4} = 54.56$

i.e. 'binding note' in bass
homophonic textures, soft harmonic colours and static quality remain the same as its predecessors. The Chorale's hymn quality suggest a European source whilst the colour focus and almost South East Asian tranquillity are something I associate with the Pacific. Again, as with the 'bluesy lick', the personal musical gesture has a Pacific-European association.

Finally, the sense of colour inherent in the initial two personal musical gestures features in the third. This 'colour chord' gesture is used in Sound Rituals, for example in the final climax (bars 202 ff.). Its focus is on, as in its earlier outings, vertical interval colour. The combination of soft major thirds and major seventh pathos over a minor seventh bass are the focus. A subsidiary idea, the Stab Motif, breaks up the colour gesture. Its militaristic brass band timbre and quickly repeated notes help give it an edgy presence within the main colour gesture. However, it is the colour gesture which dominates; its intervals an expression of the composer's inner 'feel'—the colouristic play I labelled as the 'painterly sound' principle in the Credo. This colour conglomeration, as I touched on in chapter six, is a stylistic feature which recurs in other works. I will discuss this sound's gradual emergence in the Sonority Section later. However for the purposes of this section it is suffice to note that this colour combination features in a slow section (bar 51 ff.) of "Panther Time" in the Rituals for Soprano and String Quartet song-cycle. This gesture's orchestral appearance in Sound Rituals develops a fuller bubbling textural accompaniment with a strong woodwind-string doubling on the lyric line. The lyric emphasis and continual accompaniment movement differentiate it from the Chorale type gesture discussed earlier. It is not as static but has dynamic thrust. Its interval colour differs too, with less soft colours and more intervallic bite (i.e. M7) (see Examples 8.5.1/8.5.2).

The above creating of colour via interval differs sharply from South East Asian composer Jose Maceda's approach. For Maceda, a distinguished
Example 8.5.1  *Sound Rituals*—'Colour Chord' Gesture

Example 8.5.2  *Sound Rituals*—'Stab Motif'
scholar of Filipino music, interval is irrelevant but instrumental timbre is relevant. Presenting his argument at Tunugan '97, Maceda argued that a chromatic mesh of sounds from tutti sections in orchestral music destroyed the concept of interval, leaving 'color' (timbre) as the focus (Maceda 3). He applied this concept to his orchestral piece Distemperament stating:

> When all are playing together the net effect is a homogeneousness . . . a unity of the whole gamut of the tempered scale from the lowest to the highest notes. Even if each group plays a different set of melodies, unrelated to each other vertically, the psychological effect of dissonance and consonance is lost. THE WHOLE ORCHESTRA SOUNDS ONE "CONSONANCE." . . . oppositions of interval are lost. (6) [sic]

However a cluster mix whilst destroying a conventional harmonic approach (i.e. consonance/dissonance) does not necessarily destroy interval. That is, the predominance of particular intervals, or interval combinations, in a texture can create a particular 'intervallic colour'. In European music, such as the Second Viennese School, the twelve-tone system provides a chromatic basis for sound. Hence all the thematic material is made up of the twelve chromatic notes which are harmonically reducible to a 'cluster'. This 'cluster' negates the concept of consonance versus dissonance in that only 'dissonance'\(^3\) is present. Nonetheless, chordal sonorities can have characteristic interval combinations which provide an identity. This identity I call "colour". Incidentally, its characteristic intervals have individual tensions (i.e. from soft to bite) which if placed prominently in a cluster's texture can suggest dissonance or consonance\(^4\) (i.e. Chorale Theme

\(^3\) In a sense the 'cluster' is dissonant when compared to the listener's experience of functional tonality. That is, traditionally, dissonance depends on a relative concept; however this is missing within the intrinsic sounds of the above style-example.

\(^4\) I am grateful to Associate Professor Jack Speirs at Otago University for this 'suggested-dissonance concept'. It came out during my composition study with him (1980–86).
soft and Punch Motif bite). However, the focus in my music is on their 'character' deployed as 'colour'.

In Debussy's music, this intervallic colouring of sonorities is also present. Here, traditional tonal relationships in a functional linear sense are at times avoided or left ambiguous. Instead the musical focus is left on the vertical quality of sonority. For example, in his piano piece La Cathedrale Engloutie the handling of dominant seventh chords negates traditional tonal practice. The dominant seventh chords in bars 65–66 are a case in point. That is, the C#+7 chord resolves the seventh dissonance (B) to the note B# in a G#+7 chord. This is not the traditional tonal resolution of a dominant seventh—which would have resolved it to the note A# in a F#+ chord (i.e. a dominant-tonic resolution). The actual resolution chord—a dominant seventh (i.e. G#+7), is left ambiguously 'floating' with its unresolved seventh dissonance (F#). Whilst linearity is present through stepwise voice leading (i.e. B-B#/C#-D#), the traditional tonal linearity focus is avoided or left ambiguous. However tonality's resolution expectation\(^5\) is still left. As its traditional focus is not present, it leaves the dominant seventh in itself as the point. The seventh dissonance has become a 'colour'. The surrounding context of the progression further supports this view. A little digression is necessary to explain this point. The seventh dissonance is presented as a major second in both bars. To view it as a 'colour', means the interval flavour in itself is the point (i.e. the M2). In the surrounding bars the major second interval predominates—in the chain of dominant sevenths before and in the dyads and alternating pattern after. Thus, the harmonic colour concept is supported by an overall textural emphasis on the same intervallic colour (i.e. M2). Colour is the point (see Example 8.6). In this sense it is analogous to my colour chord concept.

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\(^5\) The dominant seventh resolution expectation would come from the listener's associating it with the tonal tradition.
In summary, the above intervallic 'colour'—a moment of sound—is similar to Maceda's timbre colour—a moment, mentioned earlier, where "THE WHOLE ORCHESTRA SOUNDS ONE 'CONSONANCE'" (6). I perceive interval colour, specifically in my work, to be a Western reinterpretation of an Eastern timbre approach. They are both types of stasis moments. I found in Debussy similarities with my own music, that is, there is a Pacific connection that could have facilitated this influence. With Debussy, it was the Indonesian gamelan at the 1889 Paris Exhibition and with myself, it is my personal Pacific environs. Thus, the intervallic 'colour' gesture is in one sense a European interpretation yet Eastern influenced. It is a Pacific-European gesture. Indeed, all three gestures share this dichotomy.

Sonority

Sonority as colour is, as I outlined in the Credo, 'painterly sound'. My use of the concept draws on the Eastern idea of 'living tones'. In Asian

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6 This concept is not purely Eastern, but exists also in Western thought. American physicist Professor John Backus notes the occurrence of fluctuations within a tone on instruments played by humans. He sees this phenomena in music as "never completely absent, and it would be undesirable if they were, since their presence adds a certain 'life' to the tone" (108). In the
music cultures, tones in themselves become an entity whose timbre transformations make them in a sense 'living'. Francisco Feliciano, in his discussion of Chou Wen-chung's music, notes the concept: "each single tone or aggregate of tones is a musical entity in itself, each sound being a self-contained event conveying musical meaning." Feliciano notes a Confucianist basis for this line of thought in Chinese music (9). Chou himself points out this Chinese concept as parallelling Varese's concept of "sound as 'living matter' " ("Asian Concepts" 214). Chinary Ung also touches on this single 'tone(s) entity' concept. He suggests it as a way of reinvigorating modern polyphonic structures (764) but warns against an intellectualism which disconnects it from the "spirit of Eastern music" (766). He quotes Fritz Winckel's observation about the single-tone concept:

> it is not the rigid note values of an unchangeable sound, but<br>richly moving colorful life which generates atmosphere and<br>awakens associations with earlier experiences, which can<br>arouse religious feeling (bell and gong) and stimulate the<br>imagination and spirit. (qtd. in Ung 764)

In my own music, as I have discussed earlier, I reinterpret this Eastern approach to timbre as interval 'colour' and also use it as an entity in itself to evoke colour and even bells with religious connotations.

In relation to the above 'single-tone' entity discussion, there is a physical basis for making this parallel between timbre and interval colour. This 'single-tone' entity in Physics is usually a complex tone made up of partials. These partials-tones include a fundamental and upper partials (i.e. harmonics). The physicist John Backus notes that "It is the number, frequency, and amplitude of the individual partial tones that determine the quality of a given complex tone" (108). The difference between complex tones of the "same frequency and loudness" is called timbre (107). Thus,

West this concept tends to be in relation to 'tones' plural, whereas in the East there is an emphasis on a single 'tone' or entity (Feliciano 9).
with the frequency the same, it is not the fundamental frequency (i.e. the 'pitch') which is different between tones. Instead it is the upper partials modifying the fundamental wave form that makes the particular timbre characteristic of a tone to differ from other tones. This conglomerate of upper partials is in a sense an 'aggregate of sound', an Eastern 'single-entity'. It is a small step to apply this aggregate of partials (a single tone) to an aggregate made up of fundamental7 tones (a single chord). In other words the Eastern single-tone entity (timbre) is analogous to a Western single-chord entity (intervals). The latter, as I mentioned earlier, is called 'colour' sonority in my music and features in various characteristic types.

The intervallic 'colour' sonorities in my own work fall into three types and they form harmonic 'hallmarks' in the music. These vertical colour types are: the added-note chord, the colour chord, and wholetone-resonance. This fluid intervallic approach to sound I label 'sonority' as opposed to my more fixed thematic approach of 'personal musical gesture'. These sonorities have emerged gradually over my oeuvre. This journey's history—the development of colour—took place in the Pacific. It flourished after my return to Australasia after living in the United Kingdom, and earlier whilst living in New Zealand. This present discussion will focus on the return to Australasia so that it relates to the background and formation of Sound Rituals.

Vertical sonority began to reassert itself in my work after my return to Australasia, particularly in 1992. The first piece to do this was "Humming" (1992). It is a short choral piece setting a poem of the same title by the New Zealand poet, Hone Tuwhare. I wished to write the piece as a thank you present to friends who had helped me in England through difficult personal times in which I felt culturally alienated. Hone gave me a copy of the poem which I saw as portraying kindness and reflecting my New Zealand 'roots'—

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7 I am assuming that the fundamental still has its upper partials too. However my focus here is on the fundamental which is the pitch of the 'complex tone' (Backus 130).
apt for what I wanted to express. Three key ideas in the poem impressed, they were: careful construction, flexibility and a metaphor of love as light, colour and tone. My musical response to the poetry saw the re-emergence of three harmonic 'hallmarks'. Firstly, to the line "constructed with care" I respond with a resonant perfect fourth and fifth intervals vertical construction. A minor second step-wise move adds tension to the resonant sonority basis. The gesture carefully expands over a period of time to match the textual idea of "constructed" (bars 1–4) (see Example 8.7.2). Secondly, the

Example 8.7 Humming Ex. 8.7.1 Ex. 8.7.2 Ex. 8.7.3

"...permitting expansion" "hm" "...house to be constructed with care" "layers of light/and colour a feeling tone"

(bar 5) (bars 1-2) (bar 24)

SATB

Type 1 P5/P4 emphasis step move (m2) Type 2 P4/M7/m3-m6 step move (M2)

Type 1 P4/P5 emphasis step moves (m2) Type 2 P4/M7/m3-M3 [inv.=m6]

NB. expands intervallically NB. a buildup of perfect resonances (P5/Perf.8ve/P4)

Type 1 wholetone scale from M3s over P4 resonance

The textual flexibility idea "permitting expansion" is expressed through a harmonic expansion. It moves from the previous sonority's predominantly resonant flavour to a bitter-sweet combination (i.e. M7 versus m3/m6/P4) (bar 5). This second type of sonority, slightly altered, appears as a separate entity later on (bars 31-32) (see Example 8.7.1). Finally, the metaphorical image of love as "... layers of light/ and colour—a feeling tone ..." (Tuwhare 32) triggered a response of wholetone-resonance harmony (i.e. M3 versus P4s) (see Example 8.7.3). Thus, I perceive three harmonic 'hallmarks' to be present although not spaced close together within the piece (see Example 8.7). They are separate entities.
In "Panther Time" from my song-cycle *Rituals for Soprano and String Quartet* (1996) the three harmonic types recur. This time they are grouped together as a single phrase. Again, it was poetry that triggered the sonorities. Poet Merlinda Bobis' "velvet paw" image (*Rituals* 12) was the catalyst. The order of the sonorities changed from their former appearance. Firstly, there is type two's bitter-sweet mix (i.e. M7 versus M3/P5 [inversion P4]) but altered with the addition of a melodic major second step. Secondly, type three's wholetones (i.e. implied by M3s) versus resonance (i.e. P4/A4 [chromatic alteration]) appear. Finally, type one's resonance-step arrives. This time, however, the resonance (i.e. P5) fits within a D minor triad (albeit enharmonically spelt) and the step (chromatically altered to a M2) is added in vertically (see Example 8.8). That is, the gesture has evolved to an added sixth chord, born out of the Jazz influenced 'colour sense'. Later, this added sixth appears in *Bluesy-red Flirt*, but here a borrowing from Filipino courting music introduces the sonority, not Jazz. Thus, the three sonority types are present but with slight alterations and within one phrase.

*Cockey Resonances and Dance* (1996–97), which followed the song-cycle, also demonstrates these harmonic 'hallmarks' (bars 18–20). In this orchestral piece, the sonorous types are still within one sweep but each is

*Example 8.8 Rituals for Soprano and String Quartet. 1. “Panther Time”*
prolonged. In previous chapters I discussed the importance of the 'colour chord'. This chord is used here and forms the second sonority type, of a bitter-sweet mix (i.e. M7/m7 versus m6/P5s). It differs from the "Panther Time" appearance by using both seventh intervals (M/m) and inverting another (i.e. M3 to m6). However the chromatic alteration/inversion relationships are clear. Also the former's melodic step (i.e. M2) relates to the minor seventh harmony via inversion. The harmony's sweet intervals (i.e. m6/P5) alternate melodically and prolong the type two sonority and the rest of the phrase. Secondly, the third gestures type, the wholetone-resonance appears. The wholetone element is primarily in the bass (i.e. Ab-Bb-C) with the prolonging melodic alternation introducing the resonance (i.e. P5). Finally, the type one sonority, the added sixth, appears momentarily. It is only partially present, enharmonically spelt and reducible to a three-note group (i.e. E-Ab-Bb), but its harmony (i.e. M3/M2) matches the top half of an added sixth chord (see Example 8.9). Thus, the three sonority types are present here, enriched by the adaptations and prolonged within one phrase.

In Sound Rituals (1998–99) the three 'hallmarks' assert themselves but with further developments (bars 46–48). Firstly, the bitter-sweet sonority (type two) appears (i.e. M7 versus M3/P5) and includes its stepwise

Example 8.9 Colour Resonances and Dance

![Example 8.9 Colour Resonances and Dance](image)
movement above and in octave transposition inverted to the bottom of the texture. This major ninth interval is presented vertically and extended via a melodic development. Prior to this development, the whole sonority appears in mirror inversion (bar 45) but with the melodic development minus the octave transposition (i.e. M9 is presented as M2). Secondly, the wholetone-resonance sonority (type three) appears after the aforementioned sonority. Its wholetone element is present in the mid texture note-group (i.e. Gb-Ab-Bb-C) whilst the resonance (i.e. P4) is at the top. Finally, the added sixth chord (type one) appears in an altered form. There is a minor triad (i.e. E-), as previously, but with an added perfect fourth instead of a major sixth (see Example 8.10). Thus, again, all three harmonic 'hallmarks' appear. They retain their one-phrase prolongation feature but have a major textural development through the mirror inversion move.

In summary, the painterly sound approach has been used to create three harmonic 'hallmarks', chordal aggregates. Their shimmering interaction of interval tensions and growth over a number of pieces suggest they are 'living entities'. Poetry was the initial catalyst and source for creating the sounds; later on the audio characteristics in themselves became the stimulation. They have become a sonorous resource for composition.

Example 8.10 Sound Rituals

NB. quasi mirror inversion

(i.e. M9s collapsed to M2s & range m9 to m7)

(bar 45)
Another 'hallmark' of my composition process, is a **structural sense**. I believe this to be, as I stated in the Credo, an influence of my European background. However, in my later work this *sense* has taken on more of a Pacific orientation. Eastern structural concepts and American experimental elements have begun to emerge. **Sound Rituals**' structure of outer tutti and calmer centre—a release into tranquillity—I see as Eastern influenced; whilst the tutti's stylistic juxtapositions are Ivesian in character.

During the composition of **Sound Rituals**, I gave the piece an alternative title: "Brooding and Breaking out" ("Composition Diary" 22 September 1997). Intuitively, I was describing the structural metamorphosis taking place in my creative process. Normally, I would structure a piece around a quasi golden mean proportion. That is, the music would centre around a climax placed at the two-thirds mark, such as it does in **Colour Resonances** and **Dance**. What I found disturbing about **Sound Rituals** was that it refused to fit into this 'straight-jacket' structural type; instead it emerged with a double-climax. As the working title promised, there was a 'breaking out'. The structure falls into a ternary ABA form with huge textural climaxes in the outer flanks. The middle section is left more tranquil with an emphasis on symmetrical balance and 'breath' sections (see Table 8.1). The middle's symmetrical design features Filipino material (i.e. the Insect Motif and Kulintang Gesture) centred around an E section of Jazz derived material (i.e. the 'bluesy-lick'). This central segment forms an apex of speed through its fast tempi, but its overall focus is on symmetrical balance. This segment is framed by extremely slow moments (i.e. brass fugato and chordal columns) which create 'breath' or resting points in the structure. Thus, the macrocosm contains a middle section focussed on non-
developmental material that is tranquil in nature whilst its outer flanks are tumultuous climaxes.

Table 8.1
Sound Rituals: Structure

<table>
<thead>
<tr>
<th>Theme</th>
<th>Analysis</th>
<th>Title</th>
<th>Tempo</th>
<th>Bar Numbers</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>Type A: Climactic</td>
<td>Stab Motif</td>
<td>Moderately</td>
<td>1-19</td>
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<td></td>
<td>(play/build/breakdown)</td>
<td>Ritual Pulse</td>
<td>Paced-Rall.</td>
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<tr>
<td>B</td>
<td></td>
<td>Lyric Fragment</td>
<td>Fairly Slow</td>
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<td>Slow Chords</td>
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<td>/Woodwind vs. Lyric Moment</td>
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<td>Ci</td>
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<td>Ritual Pulse</td>
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<td>Di + Dii</td>
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<td>Lyric Fragment</td>
<td>Fairly Slow-</td>
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<td>(breath)</td>
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<td>Lyric Fragment</td>
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<td>Accel.- Quickly</td>
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<td>Bluessy Lick/</td>
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<td>Colour Chord</td>
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<tr>
<td>Hi/Hii</td>
<td>Type B: Tranquil (static/resonant)</td>
<td>Chord Column/Brass Fugato</td>
<td>Extremely Slow</td>
<td>105-18</td>
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<tr>
<td>F/A'</td>
<td>(link)</td>
<td>Insect Motif/Stab Motif (in kulintang rhythm)</td>
<td>Molto Accel.-</td>
<td>119-21</td>
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<tr>
<td>F/A'/G</td>
<td>(statement)</td>
<td>Insect Motif/Stab Motif/Kulintang</td>
<td>Quickly Paced</td>
<td>121-34</td>
</tr>
<tr>
<td>G/E</td>
<td>(link)</td>
<td>Kulintang/Bluesy Lick (syncopated chords/syncopated tune)</td>
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<td>135-44</td>
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<tr>
<td>Ei + Eii</td>
<td>(statement)</td>
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<td>Quickly Paced</td>
<td>145-55</td>
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<tr>
<td>G/A'</td>
<td>(link)</td>
<td>Kulintang/Stab Motif</td>
<td>Quickly Paced</td>
<td>145-55</td>
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<tr>
<td>G + F</td>
<td>(statement)</td>
<td>Kulintang/Insect Motif</td>
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<tr>
<td>A'</td>
<td>(column)</td>
<td>Stab Motif (in kulintang rhythm)</td>
<td>Quickly Paced</td>
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<tr>
<td>G/F/A'</td>
<td>(breakdown)</td>
<td>Kulintang/Insect Motif/Stab Motif</td>
<td>Quickly Paced/Rall.-/Paced/Moderately Rall.-/Extremely Slow/Rall.-/Still</td>
<td>168-76</td>
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<tr>
<td>Hi/Hii</td>
<td>(deep breath)</td>
<td>Chord Column/Brass Fugato</td>
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<tr>
<th>A</th>
<th>B</th>
<th>Ci</th>
<th>Type A: Climactic (builds)</th>
<th>Stab Motif/Ritual Pulse/Lyric Fragment/Kulintang/Insect Motif</th>
<th>Moderately Paced</th>
<th>188-93</th>
</tr>
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<tbody>
<tr>
<td>G + H</td>
<td>A</td>
<td>B</td>
<td>Ci</td>
<td>Stab Motif/Ritual Pulse/Lyric Fragment/Kulintang/Insect Motif</td>
<td>Moderately Paced</td>
<td>194-99</td>
</tr>
<tr>
<td>A</td>
<td>G + H</td>
<td>A</td>
<td>Ci</td>
<td>Lyric Fragment/Kulintang/Insect Motif</td>
<td>Moderate Paced</td>
<td>199-205</td>
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<tr>
<td>Ci + Cii (A)/</td>
<td>MAIN CLIMAX</td>
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<td>Lyric Fragment/Colour Chord/Stab Motif/Kulintang/Bluesy Lick/Kulintang/Stab Motif</td>
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<tr>
<td>G/E</td>
<td>E/G/A</td>
<td>(coda build)</td>
<td>Stab Motif/Kulintang/Bluesy Lick/Kulintang/Stab Motif</td>
<td>Moderately Paced</td>
<td>199-205</td>
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It could be argued that the above double-ended climax structure has been borrowed 'straight' from the Bergian "Bogenform" (Devoto 39) that I avoided in Colour Resonances and Dance. However, Sound Rituals (1998–99) immediate background was the resonance of a visit to the Philippines in
1997. It draws on Eastern musical materials and a tranquility concept more akin to an Eastern aesthetic than a European developmental emphasis.

Australian composer Ross Edwards put this aesthetic into perspective for me. The textural climactic angst, either side of the piece's centre, relaxing into a more tranquil structure had parallels with an Eastern aesthetic. That is, it was a type of ridding oneself of angst so as to settle into tranquillity. Musicologist Roy Teele's observations on the structure of the Noh drama support Edwards' statement. Teele's analysis places kuse, a dance section originating from the kusemai dance music of rhythmic force (Malm 104), near the close of the First Part. After various transition segments, it arrives at "machi-utai" music—waiting song which begins the Second Part (Teele 194–96). In other words, the forceful makes way for the contemplative8 in Japanese Noh. This bears similarities with the structure of Sound Rituals whose rhythmically violent tutti juxtapositions give way to a more tranquil texture (see Table 8.1). Thus, a 'tranquility focus' which had begun to appear in the third movement of Bordello Blues and Hymn, is strongly present here. Given that I had recently visited South East Asia and worked closely with a poet drawing on her Filipino origins, it is not surprising that the structure was beginning to reflect an Eastern aesthetic. The East is a part of my life, why not my music as well?

Sound Rituals' dual climaxes are instigated on the microcosmic level through a series of juxtapositions. This technique was used in Colour Resonances. Specific ideas are borrowed from it for Sound Rituals. They are deployed in its first main climax (bars 84–93). The ideas are: the lyric/colour chord and 'kulintang gesture.' The Stab Motif is also employed and used here to link the two opposing ideas. The second main climax (bars 199–205) also deploys the lyric, kulintang and stab materials, but it is shorter and adds

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8 Teele suggests that Noh's jo-ha-kyu structure (introduction/intensification/rapid close) is a lyric one, intensifying the central emotion (206–07). Its content is more contemplative than expected: Noh is stylised "emotion, recollected in tranquillity" (207).
in an extra gesture. This extra gesture is the 'bluesy lick', previously deployed in the piano piece ... back to the centre. The lick's thin texture makes a dramatic contrast with the tutti textures of the main themes. The combined effect of contrast, density increase and shortening is an intensification of the second climax in comparison to the first (see Table 8.1). This intensification compensates for any loss of tension in the repetition. That is, a 'mere' repeat might appear to a listener's psychology as boring, whereas intensifying it counters this possibility. Also, the rejuvenated material now has an intensity to match the freshness of the material's original appearance in Sound Rituals. A dual climax balance is thus achieved.

The principle behind the above climaxes, is style juxtaposition. As I noted in the Credo, it is a tool of my 'painterly sound' principle. Juxtaposition is used here, not as a masculine/feminine musical contrast as in Colour Resonances and Dance, but as a style contrast. It creates a cultural collision between: my Pacific-European colour sonority approach (Theme Ci and Cii), vigorous Filipino rhythm (Theme G), Western brass band stabs (Theme A), and the cultural dualism of the original Black-American Blues⁹ (Theme E) (see Table 8.1), the contrast creates a jolt which has dramatic forward impulse. In Sound Rituals it is not only a textural jolt, but a cultural one which gives the piece its dramatic excitement. It is music as drama.

Sound Rituals' juxtaposition climaxes may be compared to the music of Charles Ives. At the time of writing the piece, I noted in my

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⁹ The dualism is between Western scales and West African colourations (blue notes).
"Composition Diary" an awareness of Ivesian techniques:

he [Ives] did hear a lot of marching bands . . . and you can hear this 'fuel' coming through in his orchestral works, with the imaginative atonal/band clash in Three Places in New England. (18 December 1997)

He drew inspiration from band playing\textsuperscript{10} in his environment to create a wonderful horizontal contrast and polytonal dissonant-clash, as if bands were duelling (see Example 8.11) in "Putnam's Camp"\textsuperscript{11} from Three Places in New England. Ives juxtaposition technique was spawned from an inclusive philosophy. In this philosophy he saw all things as part of the Oneness of God and therefore permissible to use. Ives scholar Alan Stein notes this approach:

\begin{quote}
\ldots Transcendentalism \ldots this philosophy also embodies the belief that all things under God, from humanity to nature, are valid, significant, substantial, and all belong to Him in a Universal Oneness. All of the complexity in Ives' music: the simultaneous musical layers, the juxtaposed hymn tunes, the large degree of borrowed material—all of these derive directly from this philosophy. (19-20)
\end{quote}

In my music, as I discussed previously, I use an Ivesian clash of separate entities. These entities are formulated into a macrocosmic design similar to the polystylistic design concept Ives uses in "Ann Street." However, the sources are drawn from my own experiences and colour sensibility.

\textsuperscript{10} Ives recalls his memories of military bands and ceremony as "a thing a boy never forgets" (\textit{Memos} 101-02).

\textsuperscript{11} David Nicholls' describes the movement's origins in \textit{Overture, 1776} with rhythmic layering, juxtapositions and 'polytonalisms' which were later amalgamated into "Putnam's Camp" (28-29).
Example 8.11 Charles E. Ives, *Three Places in New England*. "Putnam's Camp" (bars 149–51)
Conclusion

In conclusion, Sound Rituals has the personal musical gestures and sonority 'hallmarks' of its composer. Not only are these influenced by Eastern concepts, but so too is the structure.

The above personal musical gestures fall into two groups: Filipino and Pacific-European based. The Filipino sounds, which are borrowed and adapted, include the Kulintang gesture and the Insect motif. They reflect my environs, the Pacific locale. The Pacific-European gestures, which are style adaptations and a personal sensibility, include: the 'bluesy lick', chorale and colour chords. The first two are a personal 'outside' taste; hence they are personally relevant. The latter involves an audio sensibility to sonority. It is a type of 'painting with sound'. The gestures are subject to a personal sonority taste, either by interval imposition, rearrangement or vertical interval quality which unifies the disparity.

This abovementioned colour sensibility also produces its own harmonic types—sonority 'hallmarks'. These 'hallmarks' are: the added-note chord, the colour chord and wholetone-resonance. Again, as in the above personal musical gestures, an audio sensibility of the 'painterly sound' approach is present in the sonorities. Each is a single entity in itself, akin to a Debussian harmonic tradition and an Eastern approach of momentary sounds with 'colour' variations—living tones.

A European structural sense also pervades the work drawing in the 'hallmarks' into its ternary form design. However, climax is placed so as it is not the focus. Instead it is a dualistic flanking outburst which settles to a tranquil inner statement. This tranquillity demonstrates an Eastern aesthetic content. The rich stylistic juxtapositions which generate the piece's material and fuel the climaxes have a hectic Ivesian quality. That is, my
European emphasis has been pervaded by Pacific neighbours—Asia and America.

Finally, through all the above musical elements, runs a duality. That is, they are either European influenced via: chorale tradition, Debussian harmony and a structural sense. Or they draw on my Pacific environs via: Filipino sound objects, Jazz, Eastern single entity and tranquillity concepts, and Ivesian juxtapositions. This musical split draws on my life, either its genetic 'root' or its environs. The 'hallmarks' in the score bear witness to this split. Thus, in a sense the score is a living sound document.
CONCLUSION
Chapter Nine
Cultural Drama

I noted at the outset that I consider my music to be an intrinsic sound drama. My personal creative process, guided by Credo principles, created the drama in a journey towards a dualistic identity. The journey was one which worked at geographical, artistic and process levels. An improvised physicality is the motivating stance at the heart of the musical-identity. Pacific and European influences resonate within this identity present in the portfolio works' colour, personal musical gestures, associations, structure, style and philosophy. These strands are in constant metamorphosis.

Credo, Journey and Identity

My creative Credo has identifiable operating principles which work within a tiered practice. The Credo principles are: 'painterly' sound (i.e. verticality, juxtaposition, syncopation and broken arioso intensity), inner emotion (i.e. interaction-reaction), sense of locale (i.e. 'found' objects), personal relevance (i.e. sound icons and popular music physicality), and modified European 'roots' (i.e. structural sense, linearity, development and stasis moments). The creative practice stage includes: input (i.e. eclectic gathering of materials), eureka (i.e. creative explosion-composing) and deja vu (i.e. performance). The last stage, is also one of cultural 'input' (i.e. the initial stage), hence it makes the practice cyclic.

Creative journeying is an integral part of my composition process. Initially, the journey was a personal geographical one. My shift was from a Pacific environment to a European one and back, and accompanied by changing harmonic emphasises in my music (1984–97). The geographical moves were accompanied by shifts in harmonic emphasis from verticality
to linearity and back. My return to the Pacific not only brought about a vertically controlled harmonic emphasis, but an awareness of certain traditional cultures (Filipino).

The verticality with its focus on interval colour is a 'painterly' sound approach. My emotional centre generates these sonorities. What emerges is a personal colour sensibility.

Secondly, the journey was one of an artistic awakening. The sensitive encouragement of colleagues resulted in a change of musical emphasis in my composition. My creative focus moved from a technique centred approach (i.e. serialist procedures) to an intuitive imaginative one. This artistic awakening took place whilst composing the song-cycle Rituals for Soprano and String Quartet (1996). In the initial stage of composition, this piece evidences European structural sense through macrocosmic design and serial intervallic relationships. However, in the transition stage, this structural sense combined with an emergent harmonic colour and a rhythmic physicality. In the final stage of composing, a wild abandonment of serialism saw the emergence of Pacific resonances in the music. Pacific sounds from the Philippines and Pacific-European sounds from personal colour gestures emerged. The latter sounds, have a personal subjective association to the Pacific whilst also being analogous to the European colouristic approach evident in Debussy's music. This shift in perspective is a musical rebellion. It was poetically inspired and, as I mentioned, personally encouraged.

The shift was not totally wild; instead creative principles reigned. These principles were: a structural sense born of European 'roots', Filipino and personal colour resonances developed from a sense of locale, and physicality adapted from popular music (a personally relevant taste, and harmonic colour from pure sound). In summary, the creative process
lesson for the composer was a marriage of intuition and materiality. This is important as it releases the spirit of the music.

The creative journey pushed towards the establishment of identity and highlighted the motivational stance behind it. Firstly, in Colour Resonances and Dance (1996–97) an identity began to emerge. Input from my creative environs, such as other artists and their work, sparked off a conceptual 'unlocking'. I felt free to trust my intuitive side whilst composing. This released my creative personality to absorb Pacific culture (Filipino rhythm and Balinese juxtapositions) and develop a personal colour sensibility. In this eureka stage, the actual composing, personal colour and 'kulintang' gestures jostled in juxtapositions within a European macrocosmic design sense. The Brisbane premiere of the work created a sense of deja vu in the composer, old sounds sang back. Previously they had been in my subconscious, but at performance I consciously recognised them, a moody 'punch motif' and a humorous glissandi 'kulintang gesture'. I recognised my personality in sound.

The consolidated identity includes: the impregnation of the piece with 'found objects' (Filipino) and personal colour gesture (environs association) to imbue it with a Pacific resonance. The latter sound has a European colour tradition association. A European association is also present in the sonata-form structure which holds the Pacific sounds in place. However, this European structure is modified by a focus on stasis moments in the additive cell technique and breath tranquillity sections. A cultural-duality identity is present.

Secondly, the motivation behind this identity, is a pluralistic-improvisation stance. Here, a physicality of improvisation is fed by eclectic input to create a musical identity. This process towards identity is present in my instrumental-cycle Bordello Blues and Hymn (1997). Initially, this improvisation process is influenced by: an emotional trigger (i.e.
interaction-reaction), physicality and revision. Its sounds have rhythmic physicality, motivic design, broken arioso intensity indigenous folk revitalisation, personal colour sense and a notated sound icon extemporisation. Jazz orientated gestures are present. These personal musical-gestures are: a bass riff, the bluesy lick, slow harmonic colours and quotation extemporisation. They have a popular music physicality. The eclectic attitude behind these ideas has ramifications for the musical structure in the last movement of *Bordello Blues and Hymn*. These ramifications are: stylistically integrated sound icons, unified stylistic oppositions and large-scale style design. Aspects of the design are inspired by painting.

The Credo principles operate throughout all these approaches. Inner emotion is present in the 'emotional trigger'. Whilst the music's jazz physicality and religious hymns are personally relevant to the composer. The colour sensibility which generates personal gesture and adapts quotations is a 'painterly' sound approach. Lastly, the ritornello refrain structure is born of a European cultural 'root'. A pluralism of ideas feeds the improvisation basis in the composition process. This improvisation involves personal choice which reflects the composer. Identity is stamped into the sound through personal choice.

Finally, the 'hallmarks' and structure of the musical score contain an identity. These features can be deduced from my musical score for large orchestra entitled *Sound Rituals* (1998–99). Firstly, in terms of 'hallmarks', there are two types: personal musical gesture (i.e. motif) and sonority (i.e. chords). The musical gestures fall into two categories, those from Filipino origins (i.e. indigenous adaptation) and Pacific-European based ones (i.e. popular music, sacred and colour sounds). A variation technique is revitalising continuing ideas. The musical sonorities include three categories which are defined by interval character. These categories are: the
added note chord, a colour chord and whole-tone-resonance. This harmonic colour approach to sound is analogous to the French colour tradition and the Eastern single aggregate or 'living tones' approach—the sonorities are Pacific-European based. The gestures and sonorities both recur throughout my musical oeuvre and evolve in their recurrences. Lastly, the structure utilises a European ternary form yet has Pacific elements in its Eastern sideling of climax for a tranquillity focus and Ivesian stylistic juxtapositions.

The piece's differing cultural origins reflect the composer's cultural dualism, European family ties and Pacific locale. Thus, the score reflects the composer's life; it is a 'living sound document' with a dualist identity.

Strands of Identity

The musical identity can be abstracted from the creative process. This abstraction contains six thematic strands. These fall into two groups: the individual and the global.

The individual level group contains smaller scale ideas, the musical DNA. The first strand is colour. Initially in the portfolio compositions, it involves a single colour gesture but evolves to three types which include Jazz and Filipino resonances. The colour approach is used to create psychological archetypes in sound, such as: relax, tension and 'being' (single-focus moments). The second strand is personal musical gestures. This strand contains specific thematic types. Initially in the portfolio work, there are physicality and chorale themes but later this evolves to many ideas. The later themes include: cultural objects (i.e. Filipino), colour (i.e. chorale and colour chord), personality (i.e. punch motif and cheeky kulintang), Jazz (i.e. bluesy-lick, bass riff, and slow colour) and single-focus. The third strand is one of associations. That is, sounds have an association outside the
composition to signify that outside phenomena. This resonance becomes part of the composition.

The global level group includes larger scale ideas, the broad issues which embody the musical DNA. The fourth strand, which begins this group, is structure. Initially the structure has a macrocosmic design sense with an emphasis on a central cathartic climax. However, this focus changes, shifting climax to the sides to allow for a more Eastern tranquil middle section and developing an American stylistic-juxtaposition approach. The fifth strand is one of style metamorphosis. My musical style has moved from a serialist approach to a more eclectic and Pacific resourced sound. Finally, the sixth strand is a philosophical focus in the personal creative process. My initial approach tended towards a more formalist control of the music but moved on to a more intuitive and inclusive attitude. That is, the spirit behind the gesture had become more important than the materials of it.

Conclusion

In conclusion, the emergent source palette of my musical identity is in constant metamorphosis yet it still retains previous elements. This emergent sound-palette provides materials for my music. The practical level of this identity evidences a Credo of principles developing the materials within a personal creative process. At the heart of these sounds, is a cultural dualism which reflects the composer's European family connections and Pacific environs. A Pacific-European identity is present in sound. This cultural dualism creates a dramatic tension within the music. The mercurial nature of the personal creative process behind this sound-drama, means that its musical identity will change with new experiences.
However, the composer's origins and cultural baggage will ensure a constant cultural dualism continues in the music.
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Glossary of Musical Terms

*attack group* A series of accented short chords with a dissonant sound within a macrocosmic rhythmic design.

*bite* A dissonant interval, usually a minor second and its derivatives (i.e. m2/M7/m9 etc.).

*breath structure* A slow static portion of music with reduced and softer textural resources creating a sense of relaxation. A static softly consonant chordal section played slowly is one such example.

*ceiling* A sustained upper texture motif or note.

*cell-class* One motif and its repetitions and variants. In practice it is a loose affiliation of thematic fragments which all share similar characteristics.

*chorale theme* A soft consonant chordal progression which moves slowly (see breath structure). For example a slow homophonic chordal progression played by woodwind emphasising major seconds and thirds (M/m).

*chordal stab theme* An accented series of medium-short chords which involve dissonance and repetition. For example, the accented repetition of interval-rich chords in a crotchet rhythm either on or off the beat.

*chromatic alteration(s)* The semitonal adjustment of an interval involving either a major/minor or augmented/perfect/diminished change. The chromatically altered interval is perceived as equivalent to the original interval. The concept behind it is, that the ear tolerates the chromatic alteration to still hear the original and altered intervals as being related - roughly the same (i.e. second = second etc.). For example, a major second chromatically altered to a minor second still equates with the original interval as both share the same 'second' number (i.e. M2=m2, P5=D5, P4=A4 etc.).

*colour* This term refers to the intrinsic character of sound(s) and is interpreted in two ways. Firstly, the character of intervals making up a
vertical sonority (i.e. the intervallic spaces). For example, the distinctive qualities making up a sonority resulting in resonant fifths, a sixths' yearning quality and a tense major seventh have a 'colour' (see also colour chord). Secondly, the tone-colour (timbre) of a note(s) resulting from a particular instrument(s) (i.e. the upper partials' effect). For example, the change in instrumentation from flute to trumpet in a passage of music brings in a new 'colour' different to the original one.

**colour chord** A single harmonic entity with a specific intervallic character. For example, a sonority with resonant fifths, yearning sixths and a tense major seventh character forms a particular colour chord (see colour, first definition).

**counterpoint resonance** A counterpoint segment based on intervals from a vertical sonority. For example, the deployment of the characteristic intervals of a colour chord in a fugato development forms a counterpoint resonance of the original chord.

**fresh-note** A note that is different from its immediate surroundings and prominent notes in the general proximity before it. One example, is the first note of a Subject in an atonal fugal passage differing from its surroundings to sound fresh. The freshness gives a clarity to the fugal voice.

**hallmarks** The particular musical sounds/structures recurring within a composer's oeuvre which point to his/her personal musical identity. For example, the recurring use of certain interval combinations such as the colour chord.

**interval bag** A collection of intervals for use in the composition process.

**interval-rich** Numerous differing intervals within a sonority make it interval-rich.

**juxtaposition** Contrasting themes placed side by side to create a dramatic push effect. For example, a lyric theme contrasted immediately with a militant fanfare.
**juxtapositional structure** A structural unit containing a series of thematic juxtapositions. For example, a structure containing the juxtaposition of lyric, kulintang, chordal and 'punch' themes.

**kulintang gesture** A rhythm drawn from the Filipino kulintang percussion ensemble and adapted to the composer's own harmonic language. For example, a crotchet and two semiquavers rhythm overlaid onto perfect fifth and minor ninth intervals.

**main statement structure** A section of music dominated by a thematic type of strong character. For example, a substantial number of bars dominated by a theme with a vigorous rhythm.

**note group** A collection of notes referred to by letter names (NB includes all pitches with that letter name). In set theory the term is a "pitch-class set"; however I use the letter names concept to fit with a musicological approach to analysis. For example, a chord with the letter names: Db, C, G, A# and F# whose embrace can include all the pitches under those letter names (i.e. C can refer to middle C and the one two octaves lower).

**personal musical gesture(s)** The characteristic sound(s) (notated symbol/sonic movement) that the composer uses to express thoughts or feelings in music. For example, the sounds can: refer to culture (kulintang gesture), reflect personal taste (bluesy-lick), and express mood (stab motif) or abstract colour sensation (colour chord).

**punch motif** A short harsh dissonant fanfare with syncopation. For example, a short ascending chordal pattern in brass with a syncopated accent played loudly.

**single-focus theme** A theme where some of its elements are kept simple whilst one element is made complex to act as the focus. For example, a single crotchet rhythm with an interval-rich harmony as the focus.

**sonata-form** The use of the classic sonata-form term applied broadly to mean a ternary structure whose first section contains two interdependent
contrasting themes and a middle development section (which often develops through juxtaposition). For example, a structure consisting of an exposition, development and recapitulation; with its exposition based on contrasting complementary themes of a lyric and rhythmic character respectively.

**sound cushion** A sustained/repeated sonority upon which a rhythm rides or a motif overlaps.

**suppression principle** A musical parameter of a theme is suppressed, keeping it simple, in order to allow the complexity of another parameter to dominate. For example, a theme's rhythm is suppressed to single crotchets to allow the complexity of an interval-rich sonority to the fore.

**timbre** See colour, under the second definition (i.e. tone-colour).
you pantherwoman
crouched beautiful.
you deep black kiss
that leap
to smother lips
or wound
with teeth.

you stalk me
wild inside–
i wish you jungled there, caged by trees
that are my fingers
pushing back, multiplying taughtly into trunks,
shielding thicker
as you prowl
closer,
as you pounce,
i wish you crushed against my trees.
but you snarl

daggers,

that trees unfreeze

into fingers again

waiting for the blow—

you spring—

i grip

your claw

suddenly turning

velvet paw.

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