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UNIVERSITY OF SUSSEX

Ian Morgan-Williams

D.Phil. in Musical Composition

Portfolio of Musical Composition:

My Approach to Composing:

the Development, Selection and Application of Techniques and Systems

December 2011
UNIVERSITY OF SUSSEX

Ian Morgan-Williams – D.Phil. in Musical Composition

Portfolio of Musical Composition:

My Approach to Composing:
the Development, Selection and Application
of Techniques and Systems in My Music

ABSTRACT

I use a range of techniques to put together my musical ideas, techniques that are rooted in the incidental and intentional listening that identifies who I am, as a person as well as a composer. Reflecting on the intentional is relatively easy. Reflecting on the incidental requires objective analysis of one’s own music. Inevitably, such analysis identifies preoccupations and preferences, as well as technical weaknesses and obsessions, all of which may or may not be unhealthy.

Like many composers, I develop various systems to help me generate the sketch material which eventually becomes the completed piece. These are important to me and can occupy the mind long after the job of selecting – and therefore discarding – and organising has been started. This is the work that in essence produces the version of the music to be heard – the only version that matters. While others may be interested, even intrigued, by the process of composing, it is difficult to accept the importance of the process to the listener. Once systems have served their purpose, they hold little relevance for me; they may be compromised, altered, even ignored to serve the needs of the music as it develops in its own right.

The preoccupations that occupy me presently are:

- Homophonic heterophony
- Non octave-repeating modes and derivative chord groups
- Rhythmic devices in melodic construction
- Temporal ambiguity
- The application of sets of rules or systems

This commentary describes my methods and some of the intentional and incidental influences on my music, and reflects on my thoughts about how my music might be perceived by others. It also reflects on others’ and my thoughts on the relationship between composer and listener. This is something I have come to appreciate the greater significance of during the post-compositional analytical process – my starting point for the commentary – and something which seems increasingly more complex than I had once imagined.
Statement

I hereby declare that this portfolio of compositions and commentary have not been and will not be submitted in whole or in part to any other university or awarding body for the award of any other degree.

Signature

Name      Ian Morgan-Williams

Note

The Harvard referencing style has been adopted throughout.
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List of portfolio works

THREE LOVE SONGS for 2 sopranos and 2 violins (2008)

She Walks in Beauty (George Gordon, Lord Byron)

A Song of a Young Lady to Her Ancient Lover (John Wilmot, Earl of Rochester)

Love is Love (Sir Edward Dyer)

DANCIN’ . . . ! for solo clarinet (2009)

FIVE PIECES FOR THE SOLO PIANO (2007, Revised 2011)

1 (The Dream, methinks)

2 (The Frolic)

3 (The Hymn)

4 (The Aria, or perhaps just a song)

5 (The Dance, mostly)

LINES FROM BRYN WGAN – PRELUDE, SONGS AND POSTLUDE for Soprano, Mezzo-soprano, Tenor, Bass-baritone solos and large orchestra (2011), texts by Bob Wallbank

PRELUDE

SONG 1 – GREAT BLASKET

SONG 2 – WILD MAN OF THE WOODS

SONG 3 – ONE STEP AT A TIME

SONG 4 – SOMETHING THAT HAPPENED JUST SOUTH OF SOLITUDE

SONG 5 – THE JETTY

POSTLUDE
Introduction

I know how I make my music. I know why I use my systems, my techniques. I know where I come from as a musician-composer, and that this is important to me. It might be important to someone wanting to understand my music. I have come to accept that I have little or no control over the way others perceive my music, whether others make the connections I think are there to be made. What my music sounds like is important. What my listeners bring to their understanding of it is not my responsibility; what it means to each of them is personal – individual.

In the body of work starting with Two Pieces for Violins and Horn (2006), I have consolidated my belief in the importance of rhythmic precision – particularly in melody – while becoming increasingly aware of the significance of the systems I devise for generating pitch associations. (Was this ever merely intuitive?) I have further developed my techniques for linear development and have focused on their effect on the temporal layering of quasi-heterophonic textures, providing me with more tools with which to shape my favourite compositional plaything – synchronicity (or, rather, the lack of it).

My compositional focus for the better part of two decades was youth and community theatre and musical ensembles. My theatre collaborations with Bob Wallbank¹ (whose texts I set in Lines from Bryn Wgan) taught me a great deal about the relationship between drama and music – particularly plot development – and about composing for the needs of non-professional performers. This experience has brought much to the

¹ Robert W. Wallbank (1953-2010): engineer, humanist, playwright, poet, scholar & friend
music I write today. Structurally, I always have an eye on the dramatic impact. I create
textures principally by layering linear ideas, many of which have an essential vocal,
folk-like quality. I hear my music dancing.²

Almost all of the pieces I have written since 2006 have started out with a specific
technical-development agenda. My initial technical concerns emanated from my
theatre music experience: I struggled to write anything particularly long; I thought I
needed freeing from the parameters imposed by working with young people and
amateurs (something I no longer identify as a weakness). Five Pieces for the Solo
Piano (2007, revised 2011) was my first attempt in many years to compose a long
piece. The total duration is ca. 45 minutes. Also, I set myself the task of re-composing
the same sketch material for each movement. This was something I had done “after
the fact” in . . . or perhaps my End, the second of Two Pieces for Violins and Horn
(2007). Having finished the first, . . . another’s Golden Horizon, almost a year earlier, I
returned to my original sketches and composed another piece, trying to imagine that
the first did not exist.³ The main difference with Five Pieces... was that I knew my
intention before I started. I was determined not to “reserve for later” sketch material,
and to maintain the music’s integrity by developing ideas as if they were for one piece
only. Three Love Songs (2008) was essentially an exercise in linear development, in
placing my vocal writing further away from its folk music origins (which I had also
attempted in Songs for Olden Children (2007)), and in maintaining and varying
structural associations within the ensemble. Dancin’ . . . ! (2009) establishes and

² Hans Keller (1957) concludes that essentially all music aligns itself to our individual history and culture
of dance.
³ This second piece ended up, at ca. 16 minutes, twice the duration of the first.
maintains the dramatic focus of an imaginary dance, while focusing on linear
development in a virtuoso medium. The interesting side issue of working with
rhythmic phasing in a piece with only a solo line arose during the process. **Lines from Bryn Wgan** (2011) attempts to develop further all of these techniques.

Thinking of each work as a technical exercise risks hearing them as so. That is not my intention. They are all dramatically-driven, existing only when heard. I hope they reveal more to the listener about me than my compositional technique. **Lines...** is principally plot-driven; although Bob Wallbank’s texts have their own clear structures, I have shaped them to work essentially as one continuous piece of music (there are no breaks between the seven sections). The four soloists appear together for only one prolonged section and they align themselves to various timbral associations (as do the many orchestral solos) – the most significant being the chamber orchestra and smaller ensembles – within the large orchestra.

**Lines from Bryn Wgan**, started life as a chamber opera. Bob and I had always wanted to collaborate on an opera project, but we had long failed to find the opportunity. In 2008 we started work on a piece about a remarkable example of the sudden disintegration of a social and political structure: that of the larger of two Norse communities in Greenland towards the end of the eleventh century (as described by Diamond (2006)). The scenario and libretto were to have been entirely fictional (Appendix 4 is a summary of Bob’s unpublished scenario and my initial responses).

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4 Bryn Wgan is the Wallbank’s family home.
5 Nansen’s journal of his 1888 trans-navigation of Greenland provided additional reference material (Nansen, F. (1890) The First Crossing of Greenland. London: Longmans, Green and Co.)
The opera’s sketch material and systems underlie substantial sections of *Lines*...:

- Modes – based on non-octave-repeating scales for different dramatic aspects and for each of five characters – and methods by which these could be merged or transformed one to another
- Primary chord groups
- Rhythmic systems and extended melodic strands as exemplars for each character’s likely various conditions and circumstances

I set to compose – and indeed completed – several of the orchestral interludes.⁶

The opera remains uncompleted, but with the help of Bob’s family, I realised what was to become *Lines from Bryn Wgan*. The central five movements are settings of poems and excerpts of plays of Bob’s for which I had not previously composed music. *Song 3 – One Step at a Time* was completed only a few weeks before he died.

The experience of re-working material intended for one piece has been similar to my methodological experiments composing *Two Pieces for Violins and Horn* and *Five Pieces for the Solo Piano*. Also, it has provided a valuable opportunity to examine the techniques and systems which are the basis for much of *Lines*... and to compare my original intentions with the end product.

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⁶ Later that year, Bob was diagnosed with terminal cancer. He died in March 2010 having completed little more than his scenario. His frustratingly (apparently) disorganised working methods meant that he struggled to decide (or remember!) which was to be the final version of much that he wrote, even when a work had already been performed. *Great Blanket*, for instance, exists as poetic interludes for a play and in at least two different versions as a poem. I remember his endless pacing up and down during his decision making, which was often followed up a few hours later by phone call confirming a different decision altogether. I am certain that the texts as they appear in *Lines*... would have satisfied him (for at least half day).
I compose because I enjoy organising sound. This enjoyment has encouraged me to address organisational processes, including:

- Homophonic heterophony
- Modes that do not repeat at the octave and chord groups derived from these
- Primary importance of rhythmic devices in melody construction
- Temporal ambiguity

An all-encompassing preoccupation is meddling with sets of rules (systems), the devices that help me to generate musical material. Recently, I have become aware of ignoring whichever rules and systems fail to serve the music’s needs during the compositional process. They are not unessential; rather they are applied inconsistently, as would be revealed by an in-depth analysis of the resultant pieces.

Succeeding chapters examine my approaches to these processes and to how they have been applied and developed through the four works discussed. My close examination of my music has revealed other issues, the importance to my music of some of which I had not previously realised. The most significant of these is my relationship with the listener – particularly, to what degree, if any, I manage the listener’s perception of my music.
Chapter 1

My approach to linear development and melodic layering

I was introduced to Gaelic Psalmody by the composer John Hearne in 1992. He sent me a cassette of local radio religious broadcasts. His Laetatus Sum had intrigued me with its extension of heterophonic melodic techniques (Example 1.1 shows the opening bars). He created textures that, at least on a first hearing, sounded more polyphonic than heterophonic, claiming they were merely re-workings of performance techniques widely known in his locality. An unlikely claim, I thought, until I listened to the tape.
Example 1.1 – Hearne, J. (1992) *Laetatus Sum for 12 voices* (*Anthem on Psalm 122*). Inverurie: Longship Music. (joint winner of the Gregynog Composers' Award of Wales) bb.1-12, with kind permission
The Precentor-led congregational singing of psalm melodies seemed at odds with what to me was a more familiar Welsh non-conformist hymn-singing tradition, in which almost everyone sings an individual, perfectly blending, homophonic part.\textsuperscript{7}

I think of my technique as “homophonic heterophony”: the application of accepted heterophonic melodic techniques\textsuperscript{8} to different layers of a fundamentally homophonic texture. This allows me to create textures in which the anticipated metrical stability of homophony is disturbed by subtle phasing. Although I always ensure it is possible to hear the points at which moving parts might coincide with harmonic impact, they rarely do. Through this instability I create a momentum at points of relative harmonic stasis, essential with textures constructed from linear material. More authentically, I give different layers of monodic and genuinely polyphonic melody quasi-heterophonic treatments. The layers may move in different metres and tempos (although notated within the same metrical system) in an Ives-ian manner, but mostly I construct melodies to give them an illusion of homophonic or heterophonic treatment, with gradual and occasionally strikingly sudden metrical shifts.

\textsuperscript{7} Scholes (1970, pp.502, 1105 & 1065), cites Girladus Cambrensis' (1188) description of Wales: ‘they do not sing in unison...but in many different parts, so that in a company of singers...you will hear as many different parts and voices as there are performers,’ as well as a contrasting early report of American Negro congregational singing (W.E. Allen (1867)): ‘There is no singing in parts, as we understand it, and yet no two appear to be singing the same thing...[they] seem to follow their own whims, beginning when they please and leaving off when they please...hitting some other note...so as to produce the effects of a marvellous complication and variety and yet with the most perfect time rarely with any discord.’ Scholes’ own description of mid sixteenth century Scottish psalm and hymn singing: ‘A peculiarity of Highland musical life has been the extraordinary way the old psalm tunes have been lengthened out with roulades and grace notes until they have become unrecognisable save by the expert,’ would adequately describe today’s Gaelic Psalmody.

\textsuperscript{8} Grout (1973, pp.4, 77 & 123) describes heterophony in Greek music from second century B.C., in thirteenth century European organum, and in fourteenth and early fifteenth century instrumental cantilena style music.
I use this technique in each of the Three Love Songs and in many sections of Five Pieces for the Solo Piano and Lines from Bryn Wgan, as well as in earlier vocal and instrumental works. Usually, but not exclusively, it is employed in two-part textures; it appears between different voices, different instruments and between voices and instruments. Occasionally, it appears as “monophonic heterophony”, the only appropriate comparative label, applying as it does to the true heterophony of, say, Gaelic folk and religious music, and Chinese folk music.9

I have a long-held interest in the music of the great highland pipe (bagpipes). Whether heterophonically treated or not, my melodic embellishments are often derivations of Piobaireachd. Varying patterns of multiple grace notes10, the essential purpose of which is to help define the rhythm and phrasing of melodies produced by a continuous flow of air through the chanter, provides much melodic material. I first encountered notations of these in Logan’s Complete Tutor for the Highland Bagpipe in the late 1970s.11 Sometimes I notate these as acciaccaturas and sometimes with specific, often significantly augmented, rhythms imposed on the grace note groups. Taking this grace note analogy further: the purely chordal employment of homophonic heterophony in Examples 1.2a & b – from Five Pieces for the Solo Piano – could be described as “acciaccato”.) Example 1.2a shows how I disrupt the clear homophony of bb.72-76,

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9 As recently as the mid 1960s, Chinese folk music was assumed to apply similar characteristic homophonic techniques as the ancient ritual or “classical” music, Ya Yüeh. For further information on heterophonic techniques in the performance of Chinese music, see Mok (1966) and Witzleben (1995).
10 In Piobaireachd (or Ceòl mór) these appear at their most complex in the leumluath, taorluath, and crùnluath variations; but they are found also in Ceòl beag and Ceòl meadhonach (Scholes (1970, p.67)).
11 Having lost my copy of Logan’s Complete Tutor for the Highland Bagpipe, I can’t remember the edition. It was probably Ross (1953). Many examples of these often very long and elaborate grace note embellishments can be found online (http://www.armycadets.com/county/pipingdrumming/assets/pipinganddrumming/piobaireachd-movts, 2007). Some have been reproduced as Appendix 2.
Example 1.2a – *Five Pieces for the Solo Piano: 1 (The Dream, methinks)*, bb.72-83

where three chords are played in the order $a \ b \ a \ c \ a \ b$, in their palindromic repetitions (bb.76-83, pivoting on the 6th chord) to the extent where notes belonging to one chord eventually coincide with notes from a different chord. The subtly different note lengths of each of the three voices in Example 1.2b are unsettling, but do not overly disturb the homophony.

Example 1.2b – *Five Pieces for the Solo Piano: 1 (The Dream, methinks)*, bb.139-141

This technique might appear most useful for instrumental melodies. I tend to apply increasingly augmented rhythmic treatments, so that material derived from the extended grace note groups of, say, Piobaireachd might sometimes be transformed in to significantly more elongated embellishments within a slow-moving melody.
Examples 1.3a & b show melodic fragments with short length grace note style embellishments from *Five Pieces for the Solo Piano* and *Dancin’ . . . !* which are more Piobaireachd-like. The miniature staves show how the melodies are conceived from very few different principal notes (only three in Example 1.3a).
**Dancin’ . . . !** also makes frequent use of “reverse” grace note groups, where the grace note derived figures tail away from the principal notes, as in Example 1.4.

![Example 1.4 – Dancin’ . . . !, bb.19-23](image)

Example 1.5 shows clearly the simultaneous application of both acciaccatura-like grace note groups and augmented figures derived from them. The slower-moving, augmented application more readily and more appropriately lends itself to vocal melodies, as well as instrumental. Certainly, I have achieved a greater vocal quality in this extract.
In the first of Three Love Songs, I derive much of both vocal lines from grace note groups focusing on specific principal pitches (the slow tempo might make this difficult to perceive aurally). In contrast, the violin figurations are more acciaccatura-like. In
Example 1.6, the brief violin interlude foreshadows the augmented treatment of the non-principal notes in the subsequent vocal entry. I may question why I regard my

Example 1.6 – Three Love Songs: 1 – She Walks in Beauty, bb.42-56

melodic material as being treated other than as counterpoint. A skilled contrapuntalist working with the same musical material might have produced many similar textures. I doubt the listener need be aware of from what this music is derived or how it is constructed, to identify its dramatic tensions and resolutions. My perception of my methods of melodic invention and the derived textures is paramount.
Early work on these grace-note-derived techniques led me to investigate various methods of dealing with the displacement of conventionally-accented principal notes that follow grace note groups. If an accepted performance technique employed with, say, five acciaccatura notes prior to one principal note is to play the acciaccaturas as quickly as possible before the principal note (sounding on the beat on which it was written), I needed to consider where coincidental notes (chords) should be placed when the acciaccaturas were extensively augmented? The harmonic momentum might stall to the point of stasis were the harmonic rhythm tied predominantly to the movement of the principal notes; and increasingly unmanageable textures would accumulate were grace note groups to extend beyond the point at which any next chord might sound. One solution was to experiment with staggering the melodic lines from which the harmony derives, often making the pulse ambiguous and the essential homophony of a passage decreasingly cohesive.

Example 1.7a demonstrates that even the passage previously referred to in Example 1.2b is derived from significantly augmented, but simple, grace note groups.

Example 1.7a – *Five Pieces for the Solo Piano: 1 (The Dream, methinks)*, bb.139-141
Example 1.7b shows the homophonic clarity of the three parts.

Example 1.7b – *Five Pieces for the Solo Piano: 1 (The Dream, methinks)*, bb.139-141

Examples 1.8a-c show the combined treatments of grace note groups in three fragments of an opening clarinet melody in the *Prelude* of *Lines from Bryn Wgan*. I derive almost all melodic material in the first two movements from this, combining it with heterophonic versions of itself mainly on guitar, harp and celesta to create temporally slightly destabilised, multi-layered textures.

Example 1.8a – *Lines from Bryn Wgan: Prelude*, bb.17-21

Example 1.8b – *Lines from Bryn Wgan: Prelude*, bb.24-25
Above, I refer to melodic layers moving in an Ives-ian manner. Although Ives’
construction of multi-layered textures is clearly different – consequent to collisions
between different sets of musical material,\(^\text{12}\) rather than the simultaneous pulling in
different directions of single sets of musical ideas (for simple applications, see
Examples 1.9a & b) – the impact of temporal destabilisation is similar. Theses on
temporal perception in music are well documented, and much has been written about

\(^{12}\) Kramer (1996, p. 48-61) presents an analysis of Ives’ use of densely-layered quotations in *Putnam’s Camp (Three Places in New England)*. Labelling this as ‘multiply-directed time’, Kramer suggests ‘there is little possibility of hearing’ some of the temporally-independent lines and refers to specific instrumental alignments as ‘unlikely to be heard at all’ and not lasting ‘long enough to permit many such changes of attentional [sic] focus.’
Western music’s pre-occupation with time as progressive.\textsuperscript{13} Time is no more or less than one set of relationships shaped by composers, comparable to the shaping of more-obviously aural relationships.\textsuperscript{14}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example19a.png}
\caption{Example 1.9a – Five Pieces for the Solo Piano: 1 (The Dream, methinks), bb.10\textsuperscript{3}-14}
\end{figure}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example19b.png}
\caption{Example 1.9b – Lines from Bryn Wgan: Prelude, bb.32-37}
\end{figure}

\textsuperscript{13} Carpenter (1967, pp.61-62) and Kramer (1981, p.540) contrast this with “Hopi time” (time being – getting later rather than progressing) and Balinese time (evidenced in the nonlinear structure of Balinese music). Rowell (1996, p.84) refers to Becker’s noting of “connections between time in Indonesian languages, history, and religious ideology and the temporal organization of the traditional gamelan music of Java” – the dependence of musical time on cultural perceptions of time (Becker, J. (1981) ‘Hindu-Buddhist Time in Javanese Gamelan Music’, in The Study of Time, 4, pp.161-172). Rowell (1996, pp.86-87) recounts Fraser’s conclusion: “that time is not a single thing but many, that it is more idea and experience than it is a property of physical reality...[and] that the properties of time depend upon the Umwelt of the subject” (Fraser, J.T. (1975) Of Time, Passion and Knowledge. New York: Braziller).

\textsuperscript{14} Although Carpenter (1965, p.47) asks, “even if music be shaped time, is it also shaped by time?”
In the first of Three Love Songs, I contrast the near perfect homophony of the vocal lines with the less stable, but still clearly homophonically derived, violin parts – there are only five points at which the rhythms of the two sopranos drift momentarily apart (bb.37, 41, 55, 58 & 67). I maintain even the violins’ absolute homophony for most of the song, the only extended exception being the passage from bb.35-43. I establish a counterpoint between the two pairs of two-part homophony, which often sets them moving against each other in a manner suggesting their derivation to be one four-part homophonic texture (Example 1.10a). I clarify the separate identity of the pair of sopranos and the pair of violins as the song progresses, with a more-genuinely polyphonic texture being established between the two pairings (Example 1.10b).
In the third song, the heterophonic treatment of all four parts is more consistently individual (Example 1.11).
Previous examples clarify the way in which melodic lines in the following extracts from

**Dancin’ . . . !** and **Lines from Bryn Wgan** have been teased from grace note figurations

(Examples 1.12a & b). Example 1.12a demonstrates a straightforward monodic

heterophonic treatment: the grace note derivations approaching the repeated D♭ś and

other principal notes, particularly in the increasingly convoluted applications of

bb.106$^2$-107 and bb.113$^5$-114, are comparable with the extended acciaccatura-like

prefixes to the glockenspiel’s repeated A♭ś in Example 1.12b, in which the vocal lines

are sparser and framed by the vibraphone’s condensed homophonic treatment. The

textural relationship here is homophonically heterophonic: a re-working of the same

melodic material, focused on different pitches and in different tessitura.
Example 1.12a – *Dancin’...!*, bb.103-114

Example 1.12b – *Lines from Bryn Wgan: Song 1 – Great Blasket*, bb.65-68
Chapter 2

My approach to developing, selecting and employing systems and other sketch material

Often, I use scales constructed from interval patterns that repeat at intervals greater or smaller than an octave. For example, starting on C⁴, the semitone sequence

\[ 2 \rightarrow 2 \rightarrow 2 \rightarrow 1 \rightarrow 2 \rightarrow 1 \rightarrow 2 \rightarrow 2 \]

would produce this scale:

![Example 2.1a – one cycle](image)

Because the range of one cycle of this scale is a Major 9th, each degree of the scale repeats at this interval, rather than at the octave (as in most conventional scales).

Consequently, if each of the four tonics\(^\text{15}\) from Example 2.1b were played together, the following four-part “unison” would be heard:

![Example 2.1c](image)

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\(^{15}\) I use “tonic” as a widely recognised label for the first degree of a scale, there being little common vocabulary between writers on “non-octave repeating” scales. This paucity might be because of cross-cultural derivations and the difficulty of “tonal”/“micro-tonal” equivalence. Albersheim (1970, pp.118-119) challenges the validity of non-octave scales: “the tonal space of all musical systems is structured in octave ranges” and, to place his assertions in perspective, challenges the validity of almost all non-tonal or non-modal scales: “all dodecaphonic intervals (except the octave) are irrational, i.e. they can never become musical concepts and produce a musical hearing convention.” Examples of non-octave scales appear to fall into two categories: those comprising pitches which can be at least imitated by well-tempered Western instruments, e.g. the Shtayer modes of Ashkenazi synagogue singing, extending over more or less than an octave and which may be different in ascending and descending versions, and those that are microtonal, e.g. the Bohlen-Pierce scale with its thirteen equal subdivisions of the major 12\(^\text{\#}\). For further information see http://cnx.org/content/m11636/latest/; http://www.jewishvirtuallibrary.org/jsource/judaica/ejude_0002_0018_0_18413.html; and http://www.huygens-fokker.org/bpsite/.
This is clearly not a unison in the conventional sense; however, I defend its definition as such because it is a doubling of the first notes (functional tonics) of successive cycles of a scale. Examples 2.2a & b show a scale constructed from the semitone sequence 1 – 2 – 2 – 1 – 1 – 2 – 2 – 1 – 1. Here, the degrees of the scale repeat at the interval equivalent to an Augmented 8ve or Minor 9th.

Example 2.2c shows a chord comprising only 1st (tonics) and 5th degrees of the scale:

Examples 2.3a & b show a scale with a range smaller than an octave, constructed from the semitone sequence 2 – 1 – 2 – 2 – 2.
Here, the six tonics over the given range are:

![Example 2.3c](image)

Example 2.3c

Most commonly, my scales repeat at the interval of a 9th or 10th above the tonic.

Aurally, these might differ only slightly from conventional heptatonic modes, creating an illusion of subtle, but persistent chromaticism (within, say, an assumed Aeolian, Dorian, Mixolydian or Ionian mode), especially in melodic material. Harmonically, this illusion is less stable because notes within chords will not double functionally at multiples of an octave (see Examples 2.1-2.3). Also, an obvious textural difficulty arises when doubling the lowest pitches of a scale (perhaps to establish the harmonic palette), where superimposing the lowest five possible tonics on the piano of the scale in Examples 2.3, creates a very dense texture:

![Example 2.4](image)

Example 2.4

The rest of this chapter deals with mainly the sketch material for my unwritten opera. This might seem strange when the opera is neither part of my folio nor likely to be completed; but the modes, chords and characterisation ideas prepared for it underpin much of **Lines from Bryn Wgan**. (Of course, the latter also comprises large amounts of “original” material.) This material is presented in Examples 2.5 and 2.11, and is the most extensive and formally laid out “sketch pad” I have retained (partly because I still think of it as “work in progress”). Comparing my intentions here with the working out
of this material in the alternative piece has been an interesting exercise – similar to the
processes of composing the second of Two Pieces for Violins and Horn and the Five

**Pieces for the Solo Piano.**

**MODES & SCALES**

**INPUT mode**

![Input Mode Diagram]

Significant bi-modality between A & C – use B alone only – reserve () for significant moments (clarity!)

**INPUT mode IA**

![Input Mode IA Diagram]

**Transpos mode**

![Transpos Mode Diagram]

Tension? (too close?)

**Hexatonic (omitting A1 & E5)**

Literal (comprehensive)

Sequential (comprehensive)

**INPUT**

arbitrary C D F (???) > add A5 > A5 fall to C#5 > INTRO: F4 G# B > add E0 + alt. + 4th only...?

(eventually transpose E0 with C D F (E)?) & establish as bass pedal over C D F texture?)
always reserve repeat use of A5 and E0 as long notes [up a tone!]

**NORSE mode: grand scale**

![Norse Mode Diagram]

**NORSE CHURCH mode: grand scale**

![Norse Church Mode Diagram]

**NORSE chords**

<table>
<thead>
<tr>
<th></th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>A1</th>
<th>B1</th>
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Example 2.5 – sketch material for opera 1: **Modes & Scales**

The bracketed notes may be omitted, thereby producing either four- or six-note chords. Functionally, Chords A1-D1 are inversions of A-D.
There is clearly little difference between my Norse and Norse Church modes. Although intervalically they both might be perceived as octatonic, the derived material is from a reading of the Norse mode as tetratonic. (The interchangeableness of the two modes is important to the dramatic context and allows for some of the chords to be constructed using functional numberings from both grand scales.) The chord numbering system based on the Norse grand scale implies no specific range be fixed to each number, other than the notes being placed in the correct vertical position related to one another; e.g. in Chord A (Example 2.5) the top note could be any Note 4 providing there remain available sufficient lower pitches to complete the chord. An interesting feature of chords constructed numerically from non-octave scales is that the different forms in which the “same chord” might exist may comprise different pitches (see Example 2.6). This can make the process of comparing what actually ends up in a piece with the chords’ origins quite challenging, especially once the piece itself has taken control over the systems.

![Example 2.6](image)

Example 2.6 – three different versions of the “same chord” constructed from the NORSE mode

The **Prelude** to **Lines from Bryn Wgan** makes extensive use of Inuit material from the opera, the opening clarinet melody using notes exclusively from INUIT modes B and C.
In **Song 3 – One Step at a Time**, the four-chord upper-strings link between the riotous introductory orchestral music and the first vocal entry (Example 2.8) is based on the Norse Church mode transposed down 1 semitone.
Incidentally, this passage recalls those moments of Ives-ian stillness – where, despite his association with complex collages of orchestral colour, focus-distorting cross-rhythms, and extreme dissonance, quietude suddenly appears as if from nowhere, leaving the listener wondering whether it was present in the background throughout. I enjoy these moments so much, their brevity being a distillation of the essence of Ives’
music.\textsuperscript{16} Unashamedly, I allow moments like these to elbow their way in to my music, sometimes precisely as Ives might have placed them.

Example 2.9a shows a passage from \textit{Song 1: Great Blasket (Lines from Bryn Wgan)} featuring three elements of opera sketch material:

1. the upper strings play Chords A-C (see Example 2.9) transposed up one tone;
2. the vocal lines are entirely “diatonic” within this transposed mode (they are also the upper notes of the four chords constructed for the opera’s husband and wife, Kristin and Thorstein (see Example 2.9b));
3. the vocal lines are made up of slow-moving, overlapping hocket-like figurations, which is the characteristic singing style of Kristin and Thorstein when they appear together on stage (see also Example 2.8c) (clichéd husband/wife bickering perhaps – but an effective comedic device all the same).

Although passages like these are modally consistent, the actual chords are not those in my opera source material (see Example 2.5). At this stage in the compositional process (i.e. the end of composing a large-scale piece partially based on systems and material devised for a different piece) I cannot recall why this set of chords should have been favoured over the original. I am confident that it doesn’t matter, and am happy to defend my decision behind Felsenfeld’s (2004, p.5) “emotional complexity”.

\textsuperscript{16} Tippett (1969, pp.113-116) identified the essence of Ives’ music as the tiny moments of near silence that remain after all the apparent chaos has subsided, these often being brief, apparent oversights of orchestration – a few lingering notes from a chord perhaps – which are most often moments of absolute beauty and repose.
Example 2.9b – sketch material for opera 2: Ideas for Kristin and Thorstein (four chords)

Example 2.9c – Lines from Bryn Wgan: Song 4 – Something that happened just south of Solitude, bb.478-488

Four-chord groupings feature throughout Lines from Bryn Wgan. Sometimes these derive from opera chords; sometimes they are “original” chord groups, as in Song 2 – Wild Man of the Woods (see Examples 2.10a & b). The idea, however, is rooted firmly in the opera’s sketch material.
Example 2.10a – Lines from Bryn Wgan: Song 2 – Wild Man of the Woods, bb.143-156
Lines from Bryn Wgan has been an emotionally difficult piece to write. Discussing it here has brought home to me how close Bob and I worked together and how “in tune” we were with each other’s creative thinking. Bob was a humanist. The contradictions of imposed organisation were anathema to him – governmental, religious, community, etc., systems made him angry (he blamed them for most of the world’s wrongs). He wrote about them – in a beautiful, sincere, incisively ironic, comedic and angry way; I just grumble. He looked to nature, to natural systems – and not just the pretty bits
(naïve he certainly wasn’t) – to history and to the Arts for lessons. Why am I writing about Bob? – because some aspect of each of the characters in the opera would have made him angry. Eirik, the personification of organised religion would have made Bob very angry indeed. The last writing Bob completed before his untimely death was his poem, One Step at a Time – the text of Song 3. Reviewing my characterisation sketches for the opera (Example 2.11), it comes as no surprise that Eirik’s material and the damned “Bell chords” should feature prominently in this song. (Most of this material appears in Lines from Bryn Wgan, if not in its original form.) It mattered a great deal to me when I sketched material for the piece. But I hadn’t appreciated how far back in the mind it became buried once the piece itself had taken over.

**CHARACTERIZATIONS**

- **INUIT**
  - Mutilates - includes downward chromatic "tails" when (hidden) tension is present
- **OLAF**
  - 2- or 3-syllable words - persuasive (only occasionally mellow)
- **THORSTEIN**
  - Lyric - ambiguous between NORSE & NORSE CHURCH modalities
  - (*Chant*)
- **EIRIK**
  - The BALLS
  - Either: Or:
- **THE BALLS (echoes)**
  - Either: Or:
  - Gradually phase (but try too maintain homophonic "marker" within layered heterophonic textures)
- **THE (NECESSARY) BALLS**
  - *La*  1 2 3 4 5 6 (1)
  - *Ri*  1 2 3 4 5 6 (5)
  - *Ro*  1 2 3 4 5 6 (5)
With its augmented seconds and minor thirds, the transformed Norse mode is more usefully interchangeable with the original Inuit mode and is the basis for much melodic material throughout Lines.... The transformed Norse Church mode, with its optional
sharpened Notes 4 and 8, is more adaptable than in its original form; again, this is used widely.

Finally, Examples 2.12a-c show the employed notes from the modes in Three Love Songs (the “chromatic” notes used are shown in brackets). In She Walks in Beauty, the full range of the octatonic mode (the Norse Church mode one semitone higher) is used between all four parts. The only chromatic note is the highest A§ which appears in bb.16-18. I cannot remember its significance: whether it was a momentary lapse in concentration or whether the sudden clarification of a D major chord was the insightful word painting of “eyes”. I tried changing it to maintain the modal consistency throughout; A§s here simply did not work.

![Example 2.12a – mode from Three Love Songs: 1 – She Walks in Beauty](image)

Similar levels of modal consistency are maintained in the second and third songs. A Song of a Young Lady to Her Ancient Lover uses only one chromatic note in each of the Soprano 1 and Violin 1 parts, which share the same mode, and, other than the highest three notes in Violin 2, only a small number of chromatic notes appear in the parts 2. Again, I cannot explain this inconsistency. Changing these notes to what would be Notes 3, 4 and 2, does not sound as good. Sounding better has to be the best argument for dispensing with rules set by any system, even simply a mode. Any music with such a pitch system is likely to contain some chromaticism; it is the sparseness of it here that increases its significance.
The two modes are distributed differently in *Love is Love*. The violins share one at the same pitch, and the sopranos share another, a semitone apart. Again, the occurrences of chromatic notes are very few (none in the violin parts).
In *Three Love Songs*, the harmonic implications are entirely incidental to the linear material – there are very few harmonically conceived chords – and the forces restrict the lowest pitch to the G below middle C, avoiding the textural problem of low-pitch crowding.
Chapter 3

My approach to rhythm

Decisions about the durations of individual sounds, particularly but not exclusively melodic, take me longer than any other technical consideration in the composing process. My experimentation with the rhythmic treatment of grace note groups and its consequent disruption of overall pulse increasingly focuses my attention on melodic rhythm. Mostly, I avoid *rubato* in my music and rarely use pauses; I prefer to dictate the precise relative duration of each sound. This can lead to complex notations and having to choose between regular and irregular time signatures.

Example 3.1 shows one of the rhythmically more complex passages from the *Prelude* of *Lines from Bryn Wgan*. The five-part rhythmic texture and the relationships between each of the parts were established as an important dramatic device in the opening section of the opera. In this version, the rhythms are less complicated than in the original which, scored for chamber orchestra, might have lent greater clarity to the independence of the complex temporal layers (originally including additional lines in septuplet semiquavers) more effectively than the larger ensemble. An excerpt from Ives’ *Putnam’s Camp* (*Three Places in New England*) might appear rhythmically straightforward in comparison. In both, the temporal convolution enhances the clarity of the dense textures by allowing the listener access to the different linear strands.\(^{17}\)

\(^{17}\) Writing about the multiple temporal layers in *Putnam’s Camp* and the various themes quoted by Ives, Kramer (1996, pp.48-61) refers to the different ‘associations that the quoted material evokes in each listener’ and ‘the relations between the piece and numerous other pieces from other historical eras’, if the listener were able to decipher Ives’ American Revolutionary War narrative programme.
Example 3.1 – *Lines from Bryn Wgan: Prelude*, bb.54-55

Example 3.2 shows the three temporal layers at the beginning of the fourth of *Five Pieces for the Solo Piano*. Examples 3.3a & b show irregular time signatures and abstrusely precise note lengths, both employed carefully for expressive effect: one in a text setting and the other purely instrumental. In the second, the directions *rubato* or *molto espressivo* might have resulted in similar rhythmic effects, but would have meant my abdicating responsibility for the affective quality of the phrases. Many passages comprising similarly apparently arcane rhythmic devices occur in my music of the past fifteen-or-so years.
Example 3.2 – Five Pieces for the Solo Piano: 4 (The Aria, of perhaps just a song), bb.1-16
Example 3.3a – Three Love Songs: 1 – She Walks in Beauty, bb.23-33

Example 3.3b – Five Pieces for the Solo Piano: 4 (The Aria, or perhaps just a song), bb.55-58
Keller (1957, p.201) claims ‘Rhythm is the ultimate source of music...there is rhythm without melody, but there is no melody or harmony or counterpoint without rhythm.’\(^1\) The “dance against the dance” is how he describes the anticipations and anticipatory suspensions leading to the eventual release of simultaneity (as in Gershwin, and very many aboriginal dance forms) and contrasts this with the constant displacement of downbeat (as in Stravinsky\(^2\) – but surely no more so, in context, than the accumulating hemiolas in the first movement of Beethoven’s *Eroica* symphony).

Keller’s implied beating drum can be only an essential ingredient of his “background” of musical logic, and cannot be guaranteed ever-present in the twenty-first century.\(^3\)

The problem for today’s listener (and for today’s composer, Keller’s thesis being rooted principally in classical tonality) is that there can be no certainty of expectation and, by implication, no certainty of the unpredictability on which musical logic depends. I dwell on Keller (1957, p.201) because of his described irritation at the non-synchronicity of Belisha beacons and his presumption that this be a shared emotional response; I mourn their loss from our urban landscape and rejoice in their memory. I do not regard myself to be rhythmically subversive. I respond with curiosity and creative interest to the conflict with the implied drum beat. Indeed, this is often a principal motivator for my music. If the expected is an essential parameter definers of

\(^1\) Keller (1957, p.201), in contrasting and comparing syncopation techniques in the music of Gershwin and Stravinsky, refers to the ever-present, if inaudible, beating drum.

\(^2\) In his essay on Schoenberg, Tippett (1965, pp.98-99) observes how Bartok and Stravinsky pursued individual, personal “necessary step[s] within the world-wide musical revolution in progress,” referring specifically to Stravinsky’s approach to rhythm in *Les Noces*, “with Stravinsky...we have not only additive rhythm...but the use of this material to build a tremendous additive structure where rhythm is the functional force not harmony at all.”

\(^3\) Keller (1970, p.123) describes background and foreground as the ‘two dimensions...along which musical meaning develops’: “background” being expectations unfulfilled (different for each listener and dependent on varying (common) experiences with the composer and, therefore, with the potential to change during a piece) and “foreground” being what the composer actually composed (which cannot change); one cannot exist without the other.
the unexpected, what happens to our parameters as composers when each of our listeners expects the unexpected (a point I return to in Chapter 4)?

There are many ‘Belisha beacon’ moments in my music. The clearest in this folio is the entire second of Three Love Songs. When I read Rochester’s A Song of a Young Lady to Her Ancient Lover, I could only perceive the music with two parallel temporal levels: one young, the other ancient. For much of this song, the rhythms and phrase structure of Soprano 1 are aligned to Violin 1, and Soprano 2 to Violin 2. This may be seen clearly in Example 3.4a, if one ignores the soprano parts until they re-enter in bb.55 & 56. The underlying meters of both pairings are irregular (the time signatures are largely a

Example 3.4a – Three Love Songs: 2 – A Song of a Young Lady to Her Ancient Lover, bb.49-60

convenience for the eye) and because of this I imagine that most of the connections or synchronicities, and the consequent syncopations, may not immediately be apparent to the listener. I know they are present. It was one of my preoccupations. Most
importantly, it gave me the stimulus to generate this music: Keller’s “foreground”. The third song, **Love is Love** (see Example 3.4b) also has different concurrent temporal

![Example 3.4b](image)

**Example 3.4b – Three Love Songs: 3 – Love is Love, bb.20-25**

structures, often maintaining a crotchet pulse against a dotted crotchet pulse. Note that the dotted crotchet pulse of Soprano 2 is aligned with 2½ dotted crotchet (or 5 dotted quaver) phrases in Violin 1 or, as in Example 3.4c, something more complex,

![Example 3.4c](image)

**Example 3.4c – Three Love Songs: 3 – Love is Love, bb.9-11**

such as 2 triplet crotchets against a dotted crotchet in the two soprano parts. The same relationship is present at the beginning of the coda to **Love is Love** (Example 3.4d), where this time the dotted crotchets of Soprano 2 are more evenly aligned to the nine quaver phrases of Violin 2.
Writers and composers have advanced thoughts on the significance of layered temporal structures, the importance of rhythm to structural progression, and parallel perceptions of time perceived by the listener.\(^1\) Stravinsky (1942, p.35) observes that ‘All music is nothing more than a succession of impulses that converge towards a definite point of repose,’ (considering Kramer (1996, pp.21-62), we might revise this to consider *multiple* definite points of repose) and, referring to an obsession with regularity, asserts that the unexpected is revealed through the contrast between actual or implied isochronous beats and rhythmic invention.\(^2\) My music avoids regularity. This may be seen in Examples 3.4a-d and in perhaps all other excerpts in

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\(^1\) See Chapter 1. Also, Kramer (1996, pp.21-62) develops his theory of multiply directed time through analyses of Beethoven, Mahler and Ives: ‘a multiply directed piece...[is] one “in which the direction of motion is so frequently interrupted by discontinuities, in which the music goes so often to unexpected places, that the...[sense of linear motion through time], though still a potent structural force, seems reordered.”’ Carpenter (1967, p 59) argues: ‘The basic fact about a piece of music is that the object heard is never actually there; yet actually, in our mode of hearing music strikingly tends toward wholeness, toward Gestalt. For this reason the kind of hearing demanded by modern Western music has been called “antilogical perception,” for it requires the ability to grasp the non simultaneous as simultaneous.’

\(^2\) Stravinsky (1942, p.29) cites Sovetchinsky’s summary of two kinds of music: one ‘evolving parallel to the process of ontological time, embracing and penetrating it, inducing in the mind of the listener a feeling of euphoria,’ the other ‘running ahead of or counter to [ontological time, which] dislocates the centers [sic.] of attraction and gravity and sets itself up in the unstable’, making it ‘particularly adaptable to the translation of the composer’s emotive impulses.’
this commentary. In *Dancin’ . . . I*, I understand how Kramer’s analyses might apply. It comprises several contrasting dance-like fragments, some based on actual dance forms – the waltz (Example 3.5a) and the gavotte (Example 3.5b) – and others merely impressions. Each develops independently with interruptions and, through syncopation, irregular metres and metric modulations, they gradually merge, separate, and re-merge. By b.190, it is no longer obvious which fragment dominates (Example 3.5c); the listener’s perception of progression and simultaneity effectively controls the way in which the music is heard. And the listener’s perception is based on the listener’s experience.

Example 3.5a – *Dancin’ . . . I*, bb.57–66

\[53\]
Rowell (1996, p.88) asserts, “Time cannot articulate itself...[we] grasp it only by means of events and processes that pass through our experience, and the ways in which we observe, store, manipulate, and retrieve these.” How then, does musical memory inform musical experience? What is the relationship between what is heard and what is memorised? – the “actual” versus the “internal”?

23 Kramer (1981, p.552) describes how his increasing familiarity with a recording of Cage’s Aria allowed him to be able to predict with absolute certainty what was to happen next, resulting in linearity by implication.
Chapter 4

My approach to the listener

Carpenter (1967) implies that cultural background must affect the listener’s perception through listening, not merely of what a “piece” of music is about, but of what is the very nature of music. Asserting that “primarily music is something to be responded to,” (pp.66-67) she appears to overlook that this might not be universal. 24 Asserting that ways of perceptual organisation “assume a “common-sense” manner of hearing or seeing,” and that “in order to perceive time, we must perceive change,” she omits discussion of how this impacts on someone failing to perceive connections (p.77). Such failure of perception could be regarded as a failure of effort or of intellect, but (for today’s audience) could be due to cultural diversity, a paucity of opportunities to gain experience, or could be a societal omission. Carpenter (pp.83-84) 25 observes that there are many and various philosophies of how we hear and perceive, and parallels drawn between form and psychological movement (tension and release). Is it possible for composers to be unaware of their and their listener’s expectations? 26 Kennaway (2011) leads me to ponder the potential number of permutations of experience of the

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24 Carpenter (1967, p.71) may be in danger of assuming an implicit cultural hierarchy (“to create a musical object, it is necessary to transform sound from vital sensation into one that has an objective character.” Although reminding us that she is considering the “Western tradition”, she fails to check sufficiently her theses against listener expectation from other cultural experiences. Other inconsistencies are noted by Treitler (1967).

25 Footnote 4, from p.60

26 Meyer (1957, p.414) defines latent expectation as being habitual (getting up in the morning; feeling sated after a meal; expecting – from the outset – a tonal piece of music to end with a tonic chord) and active expectation as being consequent to a disruption in habit (over-sleeping, followed by awareness that the decision to get out of bed must be taken; arriving late at lunch to find only salad available, followed by awareness of the need to eat much carbohydrate to get through the afternoon; listening to an improvisation and losing track of how the key of the moment relates to the tonic, followed by awareness of working out how it might end).
listener when coming to his own Gestalt of a piece of music. He implies that the composer-listener relationship exists via a third party (i.e. it is, at least, second-hand). Twenty-first century access to “experience” might make it more likely that the listener is enabled to adopt Kramer’s “new listening strategies.” Perhaps it also makes it less likely that the composer is able to make accurate assumptions about the listener’s experience. Meyer (citing himself) attributes significant value to the experience the listener brings to (unfamiliar) music: “The differentia between the affective response and the intellectual response to music lies in the dispositions and beliefs which the listener brings to musical experiences rather than in the musical processes which evoke the responses.” Cummings (1994, p.1) cites Clifton: “The responsive listener does not create the composition, but he constitutes it as meaningful for him...it is the listener’s composition which counts for him. In short, order is constituted a priori by the listener, not imposed by the composer.”

Twenty-four years’ experience as a school teacher makes me certain that I will never fully understand the communication or access-to-information cultures or young people. Rowell (1996, p.92) raises an on-going agenda, which I summarise:

1. Music’s tendency to become more interactive (less composer control)

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27 Kennaway (2011, pp.370-373) analyses the fingering options in the opening ten bars of the cello part of Beethoven’s cello sonata in A, op.69. He calculates there to be 1,289,945,088,000, many of which are completely impracticable of course, but many might lead to subtle nuances of perception.
2. Music’s tendency to become more communal (blurred boundaries between individual and collective creativity)

3. Digitalisation (preference for discontinuity)

4. Return to the concept of “epic” time (tuning-in and tuning-out)\(^3\)

5. Waning importance of opus and genre

6. Virtual disappearance of “Absolute” music

7. Increasing interest in musical issues involving longer spans of temporal hierarchy

All of these impact, and have impacted, on listener expectation – today largely through experience with computers, the internet and other interactive devices – and not merely in music.\(^3\) Rowell (1990, p.357) himself cites evidence from his teaching (and that from over two decades ago): “many young people today prefer a different set of perception strategies and are more ready to adapt – particularly in their extraordinary ability to assemble a coherent package from a series of disconnected events.” He questions whether “the price for this newfound ability is the shortening of attention span...and the consequent loss of the ability to follow and relish the linear intricacies of a sustained, focused narrative.”

Increasingly, I ponder the significance of how and why I make the decisions I do, as a composer. Clearly, I cannot control completely the listener’s perception of my music. Consequently, it cannot be important for my listener to understand or even be aware

\(^3\) cf. Carpenter’s (1967, p.57) reference to a Chinese painting serving to cut out a “piece” of the “extended visual world”

\(^3\) 1 & 2 relate to interactivity and on-line collaborative editorship/creativity; 3 & 4 relate to multi-tasking (Windows); 5 relates to open access; 6 relates to shortening attention span.
of my compositional process? Meyer (1960, pp.50-51) posits that society and culture
bear upon the receiver’s perception of music – “monism” versus “monistic relativism”
– and that compositional material “requires not only knowledge of the stimulus, but
also knowledge of the responding individual – whether composer, performer, or
listener...[including the] understanding of mental behavior (sic.) as it operates within
the context of culturally acquired habits and dispositions.” He continues: “associations
by contiguity are culture-bound... Because contiguity creates associations which are
contingent rather than necessary, they are subject to change and modification.” To
identify contiguous associations, the listener must learn “meaning”; and these
associations and meanings are not culturally interchangeable. And Rowell (1990,
p.356) (summarising Kramer) – through references to Stockhausen’s “notion of
moment form” – leads me to doubt whether, today, either the composer or the
listener really controls the perception of time (and, therefore, of everything else) in
music.
Conclusion

Achenbach (1987, cited in Rowell 1996, p.86) describes his boredom when listening to a piece of music by Glass – presumably one that Kramer would categorise as being in “vertical time”: “It didn’t really start, and it didn’t really end. No earlier or later. No past or future. It was beautiful. I was so bored I thought I had died.”

Kramer (cited in Rowell 1990, p.349) “concludes that...the meanings of our music are vast and varied. And, in response, our listening strategies are (or at least should be) flexible and creative.”

Post-compositional analyses of my own music, consequent reflections on the relationships between material sketched and material used, and other writers’ thoughts on how listeners’ experiences affect their perception of music lead me to conclude that, as a composer, I have far less influence over how my music is received than perhaps I once imagined. The composer-listener condition clearly is affected by the shaping of the listener’s perception of time (either by the composer or by other influences), and the perception of time could be either one of several musical elements shaped by the composer or it could be the consequence of the composer’s shaping of more-obviously aural elements, especially rhythm and texture, but also harmony – and therefore modes and scales (because an expectation of how harmonic syntax might function in various contexts affects the perception of rhythm and texture in relation to the progression of time).

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33 This reminds me of my perception of a radio broadcast, I think in the early 1980s, of Glass’ Einstein on the Beach.
My yearning for reminiscences of Celtic musics – Piobaireachd, Gaelic Psalmody, simple folk-like melody and modal harmonies – is a subconscious palette of elemental raw materials: a musical *hiraeth*, not merely of all things Welsh that stimulate the childhood memory, but of an undertow of a wider Celtic culture. Recently, I reconsidered what were to me the significant early events that had shaped my music:

- growing up in a Welsh non-conformist Christian environment
- accompanying a male voice choir
- playing bass in dance and folk bands
- visiting a bagpipe retailer in Edinburgh
- listening to Ives’ *The Unanswered Question* in an A-level lesson
- learning Tippett’s second piano sonata
- being given a cassette tape of Gaelic psalm singing by John Hearne

Two things intrigue me about these: firstly, none of them seem to me as if they have had any specific impact on other aspects of my identity; and secondly, whether anyone hearing my music would be able to identify them – the influences I most remember and which lie deeply wrapped in a blanket of other subliminal influences. I cannot imagine living without Beethoven. I have to listen regularly to my recording of Bach’s *St Matthew Passion*. I need to return frequently to Ives’ *Piano Trio*, to June Tabor singing *The Flowers of the Forest*, and to Dick Gaughan singing anything. Where are the important “modern” composers?

Conclusions vary, not so much on the predictability or otherwise of music, but more on the listener’s dependableness in predicting music as others might expect, or even desire. Some assume the “natural” superiority or accordance with nature of a pitch
system. Some assume the only appropriate perception of time as linear. Discussing tension and resolution in the music of Beethoven and the Viennese Serialists with Edward Said, Barenboim (2003, p.43) identifies a personal dilemma: “I’m not convinced that the tonal system is a pure and simple fabrication of man, nor am I convinced that it is a law of nature. I vacillate from one to the other.” Webern (1963, p.13), opines on the scales of Western music, specifically the major scale, implicitly dismissing other pitch systems: “as a material it accords completely with nature...the special consistency and firm basis of our system seem proved by the fact that our music has been assigned a special path.” According to Kramer (1981, p.539), “In music, the quintessential expression of linearity is the tonal system. Tonality’s golden age coincides with the height of linear thinking in Western culture.” Johnson (1975, pp.16-17), expanding on Messiaen’s own writings on the subject of his ‘modes of limited transposition’ and ‘added resonance’ (Examples 4.1a & b), describes Messiaen’s modes of limited transposition as “artificial modes, having no connection with the modes of folk-music or plainchant,” implying therefore that other modes are without artifice, i.e. entirely natural.\textsuperscript{34} Further, Messiaen’s ‘chord of resonance’, described by Johnson, would be naturally resonant only if it comprised naturally occurring odd-numbered harmonics (this point is ignored by Johnson); it is, therefore, as artificial as any ‘artificial mode’. How can a pitch system based on the compromises of equal temperament accord completely with nature?

Reminding us that “music is not a natural system”, Meyer (1957, p.419) refers to the “man-made” and “man-controlled” condition of music. He alludes to the compositional process as combating “the tendency toward the tedium of maximum certainty through the designed uncertainty introduced by the composer...[and] “that as probability increases so does the apparent significance...of “minor” deviations.”

I have never believed that my music means anything, if meaning implies something additional, something extra-musical. Meyer (1957, p.416) defines musical meaning as “arising when an antecedent situation, requiring an estimate as to the probable modes
of pattern continuation, produces uncertainty as to the temporal-tonal nature of the expected consequent.” As Meyer’s musical meaning is entirely dependent on expectation, and expectation is carried in each listener’s unique baggage, then I can no longer believe that my music has any fixed meaning. If the parameters that might legitimise music carry so many inconsistencies and dissenters, on which listener might they impact?

It is important to be aware of one’s methodology, even – or especially – when experience leads to techniques appearing instinctive. But the product is more important to the listener than the process, and the listener more important to the music than the composer – at least in Stravinsky’s (1942, p.121) second state: ‘actual music’, rather than its first state: ‘potential music’. 

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35 He defines “hypothetical meaning” as “expectation” (p.417).

36 In reviewing Carpenter’s (1967) conclusions about the relationship between listener and the musical work,Treitler (1967, p.87) asserts “We perceive it [the “product”, the “closed” process of music] all at once and from a single point of view.” How can this be (today, or in 1967)?
Bibliography


Appendix 1

Further reading


Headington, Christopher, A History of Western Music (St Albans: Triad/Paladin Books, 1977).


Oliver, Benjamin, Integration in Music: Controlling Diverse Methods of Expression within the Context of the Globalisation of Musical Culture. Commentary to accompany DPhil in Musical Composition (Brighton: University of Sussex, 2010).


Schmidt-Jones, Catherine, Scales that aren’t major or minor. (2011) Available at: http://cnx.org/content/m11636/latest/ (Accessed: 4 September 2011).


Appendix 2

Piobaireachd movements – a selection of pages

Dare

Vedare

Darodo
Appendix 3

My compositions since the start of my D. Phil. Course (April 2006)

Completed

A FEW LESSER FOLKSONGS – for 3 oboes, cor anglais & 2 bassoons (7 minutes, 2010)
1. CAM YE O’ER FRAE FRANCE
2. AR LAN Y MÔR
3. THE SKYE KEEL ROW BOAT SONG

BLOOD WEDDING: incidental music and songs for Lorca’s play, produced & directed at Lancing College by P.C. Richardson – for cor anglais (= percussion), electric violin & percussion (5 players), with surround sound amplification (2009)

CHRISTMAS EVE & CHRISTMAS DAY – for unaccompanied choir (Tr. A. T. B.) with optional organ or piano accompaniment (6 minutes, 2007)

DANCIN’ . . . ! – for clarinet solo (7½ minutes, 2009)

FIVE PIECES FOR THE SOLO PIANO (43 minutes, 2007 (revised 2011))
1 (The Dream, methinks)
2 (The Frolic)
3 (The Hymn)
4 (The Aria, or perhaps just a song)
5 (The Dance, mostly)

LINES FROM BRYN WGAN: PRELUDE, SONGS AND POSTLUDE – for soprano, mezzo-soprano, tenor, bass-baritone solos & large orchestra (54 minutes, 2011)
PRELUDE
SONG 1 – GREAT BLASKET
SONG 2 – WILD MAN OF THE WOODS
SONG 3 – ONE STEP AT A TIME
SONG 4 – SOMETHING THAT HAPPENED JUST SOUTH OF SOLITUDE
SONG 5 – THE JETTY
POSTLUDE

LITTLE PIECES FOR PIANO – for piano solo (7½ minutes, 2008)
LITTLE PIECE FOR PIANO No. 1
LITTLE PIECE FOR PIANO No. 2
LITTLE PIECE FOR PIANO No. 3
LITTLE PIECE FOR PIANO No. 4
LITTLE PIECE FOR PIANO No. 5

MURDER IN THE CATHEDRAL: incidental music and chants for Eliot’s play, produced & directed at Lancing College by P.C. Richardson – for treble recorder, oboe, clarinet, bassoon (male = singing) & horn (2007)

PASTORAL – for flute, guitar & cello (9 minutes, 2009)
SONGS FOR OLDEN CHILDREN – 7 songs for tenor & piano (23 minutes, 2007)
  MUSIC THAT BRINGS SWEET SLEEP
  CAVALIER
  NIGHT PIECE
  THE PENNY WHISTLE
  THE FIELDS OF PARADISE
  THE BALLOONS
  SILVER HOURS

SONGS THE KIDS’LL LIKE TO SING – 7 songs for children’s voices & piano (24 minutes, 2007)
  THE HEALTHY-EATING SONG
  THE EXERCISE SONG
  THE SCHOOL SONG
  THE MUSIC LESSON SONG
  THE DREAMING SONG
  THE PET SONG
  THE HOUSEWORK SONG

STILLE NACHT (a free arrangement of the carol by Gruber) – for tenor & flute solos with string orchestra (4 minutes, 2006)

THREE EDWARD THOMAS SONGS – for chamber choir (S.A.T.B.) (7 minutes, 2009)
  BRIGHT CLOUDS
  SNOW
  FEBRUARY AFTERNOON

THREE LOVE SONGS – for 2 sopranos & 2 violins (18 minutes, 2008)
  SHE WALKS IN BEAUTY
  A SONG OF A YOUNG LADY TO HER ANCIENT LOVER
  LOVE IS LOVE

TWO PIECES FOR VIOLINS AND HORN – for 2 violins & horn (24 minutes, 2006)
  I  ...another’s Golden Horizon
  II  ...or perhaps my End

TALES OF TIMBERSCOMBE – 9 pieces for Grade V horn & Grade II piano (11 minutes, 2007)
  1 -  RICHARD AND SARAH AND HENRY AND OLIVER BIGGS!
  2 -  JUST ONE MORE FLAPJACK...?
  3 -  THE LAST WORD...?
  4 -  WHAT’S THAT AT THE BOTTOM OF THE GARDEN, RICHARD DEAR...?
  5 -  THE CATAPULT AND GREENHOUSE BLUES
  6 -  HAVE YOU GOT AN ONION, A CUP OF SUGAR OR SOME CHEESE?
  7 -  WHERE DID I PARK THE BOAT?
  8 -  PASS THE WINE
  9 -  DAYS OF WINE AND NUROFEN

WHEN I WAKE-UP, DANCING – for David Johnston and The National Children’s Chamber Orchestra (10½ minutes, 2006)
Completed since original submission date

DANCIN’ 2 4 (MR KELLER’S BEACONS) – for 2 clarinets & percussion (2 players) (6 minutes, 2011)

FIVE OR SIX CORRIDORS (THIRTEEN MINIATURES FOR PIANO TRIO) – violin, cello & piano (20 minutes, 2012)

. . . WITH VIEWS OF A HIGHER PLACE . . . – for oboe solo & string orchestra (or string sextet) (12½ minutes, 2012)
   I  Very slowly
   II  Fairly quick, but steady

Work in progress

J. & B.’s SUNDAY BOOK (re-arrangement of a set of 7 piano duets (2002)) – for symphonic windband
   I  Sunday Morning
   II  Matron
   III  Mrs K-H
   IV  Under the Bed . . .
   V  Polydor Lawn
   VI  The Head Master (...and his wife)!
   VII  The Boys

SONGS – for Clarinet, Violin, Viola & Cello

String Quartet
Appendix 4

A summary of the Greenland opera synopsis

Characters

Each character to have different mode and/or chord groupings. Thorstein & Eirik similar; Kristin & Olaf similar; Inuit unique. However, throughout Thorstein & Eirik modality moves further away from Inuit, while Kristin & Olaf moves closer.

Thorstein (M, Tenor) a Norse Greenlandic farmer

last Greenlander; stubbornly maintains culture; reveres master (Eirik); immersed in and governed by the Norse way handed down in the sagas and ancestral stories; very physical; visually Norse; reactionary; inadaptable; heroic in failure; grows in stature; doomed; becomes increasingly like his master; eventually becomes insane

Kristin (F, High Soprano) his wife

also fiercely Norse; more pragmatic; understands culture might not survive; determined to the death to maintain way of life; prepared for minor concessions; totally supportive of and deeply in love with Th. (final break with him/culture to join Inuit must be truly shocking on revelation that Th. has morphed into Eirik); tragic

Olaf (M, Baritone) a poor Norse farmer

poor up-valley failed farmer; less to lose than Th.; less invested in Norse culture; prophetic about destruction of land, etc.; tries and fails to persuade others to adopt
successful Inuit ways; procrastinator; only talks about leaving, even when a golden opportunity arises; wife dies of starvation; joker – only really happy with Inuit

**Inuit (name Ukaliq (Arctic hare)?) (M, Countertenor/Alto) a shaman**

shamanistic view of land, environment and natural world (familiar could be goose or Arctic hare); ritualistic (ballets..?); rhythmic-mesmerising; has drum (mirroring Eirik’s bells); ageless (Puck-like..?); trances nearly always involve flight (usually as or with familiar); visually comedic; relationship with Olaf includes laughter and humanity (games..?); relationships with others as despised heathen; culture survives because environmental demands sustainable (more immersed and in tune with it); = chorus..?

**Eirik (M, Bass-baritone) the Authority figure**

chief; priest; chronicler; poet; guardian of the culture/Christianity; despises Inuit (heathen); looks only to God for solutions; interested only in maintaining the way of life; presenter of the epic for posterity (aware he is acting in own drama); madness must grow invidiously throughout (never quite aware when evangelistic zeal tips into insanity); suspected of relationship with Kristin

**Scenes**

- Act 1 ca. 1 hour, Act 2 ca. 40 minutes; cyclical (seasons); orchestral prelude and postlude
- tape loops through interval and prior to performance in public spaces & auditorium; food theme runs throughout (parallel starvation..? esp. in set/props/action)
• Norse bells (Inuit drums?) ever-present, ever-changing, developing in impact 
(musically and visually) = allegory for alien Norse imposition on environment; 
bells key to audience seeing (literally) their way through plot (like Wozzeck’s 
moon, their appearance should gradually transform) 
• medieval tapestry/painting/cartoon backcloth (gradually destroyed), depicting 
grand hall with feasting and the landscape (which degrades throughout) 
• mystical landscape at opening, setting spirit of place through eyes of I., mirrors 
ending seen through Norse eyes (Nature = impassive observer-facilitator) 
• I. often seen observing by audience, although not by Norse characters

Scene 1/1 – Exterior, side of fjord, early spring (civilisation still freewheeling, but 
doomed)

• slow build of light/movement/sound; I. has harpooned seal, calling up its spirit 
to propitiate it (with drum?) (possibly mirror treatment of dead animal with 
later treatment of dead humans)
• although surrounded by death (food), I. is all about life 
• gradual awareness that he is watched by O. who is drawn, animal-like, towards 
carcase
• I. shows harpoon, mimes harpooning, demonstrates ritual appeasement 
• O. joins in as directed (eyes never leave food)
• offers some seal which he grabs and runs

Scene 1/2 – Interior, E.’s Hall, spring (visual clues to religious nature of wealth)

• E. eating heartily
• Th. & K. enter to tell E. of difficulty paying church tribute/tax (taken as personal failure), pasturage growth poor, insufficient hay to winter cattle (E. clearly runs church as business, invoking God to raise taxes for him)
• E. tells them not to worry (he’ll take labour instead), invites them to eat
• Th. discusses environmental difficulties, K. suggests learning from I. (E. & Th. dissent)
• E. makes advances to K. (as priest..?)
• E. (with Th.) propounds history & culture, pointing out = Norse land (E. controls society by controlling route to life after death – for Christian Norse, death more important)
• E. claims God will provide if worshipped grandly (proposes new tower for church bells & will call all his farmers to build it) & leaves, fired up
• Th. repeats mantra – way of life must be maintained, mimics broadsword thrusts & parries with knife
• K. cannot see they’ll survive winter (without building projects), but they will survive adversity together, again

Scene 1/3 – Exterior, Thorstein’s farm, spring
• K. preparing food, O. asks for some & discusses failure of farm, death of wife & departure of family – has to beg, talks of I. way of life
• K. agrees they could learn from I. but not that they could live like them & Th. won’t leave farm (I. observes – shamanic presence = despoiled land)
• Th. enters, O. reiterates, also referring to I. magic, too much for Th. – denounces O. as in league with devil: E. & God will provide
Scene 1/4 – Exterior, church tower, late spring

- building of tower underway (I. observes)
- O., now in thrall to E., works on tower with Th.
- E. demands greater effort to impress God & secure his provision
- K. arrives with milk, E. leaves
- O. predicts no more calvings as farm will have same destiny as his; no time to collect hay from distant pastures or catch fish while building tower
- E. ecstatically describes vision of tower
- E:- merchant ship sighted in outer fjord (very rare) – will build to house 5, not 3 bells – they are to sail north to hunt walrus to trade tusks with merchant, who can return later with 2 extra bells from Norway
- O. objects, Th. claims hunt is noble, wielding his knife to demonstrate
- K. silent in fear, but must support Th.
- E. reminds them of duty to God (Th. consents), E. makes another “pass” at K.
- K: trade should be for iron & wood
- O: only hope is throw in their lot with I.
- I. sings soliloquy of lonely land (as contrast to haggling & bustle of Norse)
- E. curses I.

Scene 1/5 – Exterior, side of fjord, Early autumn

- feast on backdrop destroyed, hunting party not returned
- K. & Th. discuss news of remaining inhabitants’ plans to leave with merchant before winter
• K. wonders if they should leave too, Th. dissents: they will pull through – fewer people = more grazing

• O. won’t leave with merchant in case they drown – tries to convince others they can go next spring, talks again about joining I. when the time is right – meantime condemned to building pointless tower

• I. materialises as Th. leaves – picking berries (rapport evident between I. & O.)

Scene 1/6 – Exterior, church tower, late Autumn

• pasture on backdrop virtually destroyed

• undernourished Th., K., O. & E. struggling on tower – work proceeds slowly with dogged fatalism, chance for 5 bells gone

• E. (now self-styled bishop with crosier) still obsessed with re-hanging the 3

• O. intends leaving with I.

• obvious to all except E. food will not last the winter (E. trades some food for the tower roof materials)

• I. materialises to swap seal meat for iron nails, starting argument between consenting O. & dissenting Th.

• E. adamant that they abjure devil trying to steal nails needed for tower roof – again curses I.

• I.’s reaction mistaken as cursing tower, E. grabs I. – trussing him like meat (cannibalistic?) & threatening to burn him for witchcraft

• O. tells them they’d be mad to turn I. against them

• fight ensues, Th. brandishing knife again as broadsword, E. hits O. on head with crosier – he falls & is killed by E. & Th., I. escapes
Interval

Scene 2/1 – Interior, Eirik’s Hall, early spring

- dogs on backcloth destroyed
- Th. & K. eating hunting dogs – no other food, have abandoned farm & are moving in with E. (last remaining inhabitants)
- K. again urges to learn from I. & make harpoons to catch seals while still possible, Th. refuses to abandon his lord or culture
- K.’s priority is staying alive, preserving some ideals – if dead, culture dies with them (Th. believes culture better dead than compromised)
- K. & Th. discuss life as used to be & how they will stay together until the end
- E. enters carrying homemade crosier – deranged, asks how his dogs are, has had a vision of angels rebuilding church in glowing gold, if they can just raise 1 bell to ring it, angels will come
- E. goes outside – later, dull banging heard – E. hitting bells with rock maniacally (bells could either be being destroyed or remaining impervious to E.’s hysteria)
- K. wants to fetch him, Th. won’t let her (E. has chosen his destiny) – up to Th. to uphold culture – Th. must take chief’s mantle, even if they live only a few days
- ringing stops, Th. goes outside, returning with crosier – K. begins to see him in new & worrying light

Scene 2/2 – Exterior, church tower, next day

- tower on backcloth collapsing
- Th. & K. filling in E.’s grave (echoes of bells..?) – no headstone, but they lay crosier upon it
• K. tolls bell with stone but Th. grabs it, thumping it in imitation of E.
• Th. (increasingly evangelistic) says they must await death calmly in church – in future their church will be found as a magnificent beacon of their civilisation, their barns will be found and pastures recovered, blooming at fjord’s edge, new visitors will stand amazed at glory of their civilisation – his manner more like E.’s with every moment, offers to dig K. a grave for decent burial
• I. appears offering seal meat, Th. advances, taking out knife, I. misunderstands (knife being offered in exchange for meat..?), K. hurls herself between them
• Th. (as E.) curses I. as devilish temptation, hitting K. as I. again escapes (I. remains nearby)
• Th. grabs K., begging her to die with him, throwing themselves off tower to avoid further suffering, Th. grabs crosier off grave and orders K. to obey
• Th. advances (as E.) – he is E., K. frees herself, standing between Th. & I.
• I. holds out fish, Th. raises crosier (indistinguishable from mad E.), K. advances and I. & Th. stumble back to touch tower
• I. sings of his land as in 1/4 – K. watches but doesn’t join I., accepts seal, I. propitiates spirit of seal
• Th. watches in godlike pose, holding out crosier like medieval saint awaiting martyrdom, as I. & K. exit, Th. turns to embrace tower

Scene 2/3 – Exterior, side of fjord, early spring
• total isolation, Th. prising limpets off rock with knife, eating them raw
• in major soliloquy rising above and subsiding back into derangement, Th. calls on ancestors who first sailed to Greenland to see glory of their civilisation,
contrasting himself to O. (free to make up his mind and didn’’t) and E. (= absolute power) – all end up dead

- Th. holds out knife (as broadsword) & makes passes in air (Viking to the last), knife flies from hand, sinks to knees but can’’t reach it, slumps forward with hand outstretched towards knife
IAN MORGAN-WILLIAMS

DANCIN’ . . . !

FOR SOLO CLARINET

2009
PERFORMANCE NOTE

DANCIN’ . . . ! IS MEANT TO BE SLIGHTLY FUNNY AND VERY SAD. BOTH QUALITIES WOULD BE UNDOUBTEDLY ENHANCED IF THE PERFORMER WERE TO DRESS AS A WOE-BEGONE, TIRED AND DISHEVELLED DANCER, IDEALLY IN A YELLOWING TU-TU (FEMALE AND MALE), CLUMPy TRAINERS (NOT CLEAN) AND ODD LEG-WARMERS, POSSIBLY WITH A BASEBALL CAP. OTHER "HAS-SEEN-BETTER-DAYS" DANCEWEAR MAY BE SUBSTITUTED, EVEN IF ONLY A FADED HOODIE AND ILL-FITTING TRACKIE-BOTTOMS - BUT DON’T FORGET THE LEG-WARMERS! LONG HAIR SHOULD BE UNTIDILY PONY-TAILED IF POSSIBLE.

IAN MORGAN-WILLIAMS

DURATION: 7 MINUTES 40 SECONDS
DANCIN' ...!

Fast, \( \frac{\dot{d}}{d} = 168 \) (\( \dot{d} = \frac{\dot{d}}{d} \) throughout, unless otherwise indicated)

CLARINET IN B♭
Tempo 2 ($\dot{=} = 63$)

Suddenly Tempo 1, $\dot{=} = 168$

Suddenly Faster, $\dot{=} = 84$

Tempo 2 ($\dot{=} = 63$)

$\dot{=} =$
Tempo 2 ($J = 63$)

$rall.$

$J = 53 (J = 106)$

$pp -- ff$
Ian Morgan-Williams

Five Pieces

for the

Solo Piano

2007, revised 2011
Ian Morgan-Williams

Five Pieces

for the

Solo Piano

1 (The Dream, methinks), p.1

2 (The Frolic), p.19

3 (The Hymn), p.37

4 (The Aria, or perhaps just a song), p.47

5 (The Dance, mostly), p.59
My *Five Pieces for the Solo Piano* were composed to celebrate the 60th birthday of a Kent-based pianist and teacher, at the request of her husband. He asked that the pieces reflect her fondness for the late Romantic piano repertoire, while being clearly in a modern idiom. His intention was to present her with the pieces at a celebratory dinner. He didn’t like them and/or didn’t think she would like them; so the presentation was not made (and the cheque was not received!).

I suspect few composers would have taken on a stylistically-limiting commission such as this. Indeed, the idea came about when the pianist’s husband approached me to ask if I might recommend someone “of stature” who would. It just happened to come along at the right time.

I still believe *Five Pieces for Solo Piano* fulfills the brief, while giving me the opportunity to present an exercise in re-visiting the same musical material in different movements of the same piece – a preoccupation of mine at the time. I don’t suppose I’ll ever know whether the person for whom they were composed saw them. Still, it was fun messing around within the said stylistic parameters.

*Ian Morgan-Williams*

15th August 2011
Five Pieces
for the
Solo Piano

1 (The Dream, methinks)

\( \text{\( \frac{\text{h}}{} \)} = 38 \) rall. . . . . a tempo

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Più mosso, \( d = 58 \)

\[
\begin{align*}
\text{rit.} & \quad \text{a tempo} & \quad \text{rit.} \\
\text{a tempo} & \quad \text{rit.} \\
a \text{ tempo} & \quad \text{rit.}
\end{align*}
\]
a tempo (poco meno mosso), \( \frac{1}{3} = 63 \)
Meno mosso, $j = 76$
molto rall.

Poco meno mosso, \( \frac{3}{4} = 64 \)
Piú mosso, $\delta = 60$ ($\delta = 120$)  

Meno mosso, $\delta = 44$  

rall.
2 (The Frolic)

Allegro vivo, \( j = 132 \)
Con moto, \( \frac{\text{3}}{\text{4}} \) = 69
rall. ........................................ Poco meno, \( \dot{\ !} = 60 \)

poco accel. ........................................ rall.

Tempo 1, \( \dot{\ !} = 69 \)

mf .................................

mf ................................. p

mp ................................. mf ................................. fff
4 (The Aria, or perhaps just a song)

Gravé, \( j = 30 \)
Poco meno mosso, $\frac{\text{b} = 60}{\text{d} = 30}$
5 (The Dance, mostly)

Con brio, \( \mathbf{j} = 84 \) (\( \mathbf{j} = 126 \))
Meno mosso, \( \text{\footnotesize \textbf{d} = 84 ( = \text{prev.} \text{\footnotesize \textbf{d}}) \)}

\( \text{\footnotesize \textbf{p}} \)

rall. \( \text{\footnotesize \textbf{A tempo, \textbf{d} = 84}} \)

\( \text{\footnotesize \textbf{mf}} \)\( \text{\footnotesize \textbf{f}} \)\( \text{\footnotesize \textbf{p}} \)

\( \text{\footnotesize \textbf{mp}} \)\( \text{\footnotesize \textbf{mf}} \)

\( \text{\footnotesize \textbf{p}} \)
Meno mosso, \( \lambda = 84 \)
IAN MORGAN-WILLIAMS

LINES FROM BRYN WGAN

PRELUDE, SONGS AND POSTLUDE

for

Soprano, Mezzo-soprano, Tenor, Bass-baritone solos
and
large orchestra

2011

Texts by
BOB WALLBANK
IAN MORGAN-WILLIAMS

LINES FROM BRYN WGAN

PRELUDE, SONGS AND POSTLUDE

for

Soprano, Mezzo-soprano, Tenor, Bass-baritone solos and large orchestra

2011

Texts by
BOB WALLBANK
for my friend Bob, who lived from 12th May 1953 to 1st March 2010
ORCHESTRA

3 Flutes (I = Alto, II = Bass, III = Piccolo)
Soprano Recorder (= Tenor)
Descant Recorder (= Bass)
Treble Recorder (= Great Bass)
2 Oboes (I = Oboe d'Amore, II = Cor anglais)
3 Clarinets in Bb (I = A, II = Es, III = Bb Bass)
2 Bassoons (II = Contrabassoon)
4 Horns
3 Bb Trumpets (III = Es)
2 Trombones
Bass Trombone
Euphonium
Tuba

Percussion - 7 players (beater indications - soft, medium & hard - are intended as a guide and indicate relative hardness only)

Percussion 1
Glockenspiel - shared with Perc. 2 & 3
Rota-toms (set of 5)
Tenor Drum - shared with Perc. 2 & 3
Timpani (at least 5)
Triangles (set of 3 - 6", 8", 10" with beaters 1 (lightest) - 4 (heaviest)) - shared with Perc. 2 & 3

Percussion 2
Bass Drum (Large) - shared with Perc. 3
Crotales (C6-D7 - written as C4-D5)
Glockenspiel - shared with Perc. 1 & 3
Suspended cymbals (12" splash & large) - shared with Perc. 3
Tenor Drum - shared with Perc. 1 & 3
Triangles (set of 3 - 6", 8", 10" with beaters 1 (lightest) - 4 (heaviest)) - shared with Perc. 1 & 3
Xylophone

Percussion 3
2 Bass Drums (Large - shared with Perc. 2 & Small)
Glockenspiel - shared with Perc. 1 & 2
Suspended cymbals (12" splash & large) - shared with Perc. 2
Tenor Drum - shared with Perc. 1 & 2
Triangles (set of 3 - 6", 8", 10" with beaters 1 (lightest) - 4 (heaviest)) - shared with Perc. 1 & 2

Percussion 4
2 Tam-tams (high (18-22") & low (at least 30")) - shared with Perc. 5
Temple Blocks (set of 5)
Tenor Drum - shared with Perc. 5 & 6

Percussion 5
Snare drum
Tambourine - shared with Perc. 6
2 Tam-tams (high (18-22") & low (at least 30")) - shared with Perc. 4
Tenor Drum - shared with Perc. 4 & 6
Tubular Bells
Xylophone - shared with Perc. 6 & 7

Percussion 6
Marimba
Tambourine - shared with Perc. 5
Tenor Drum - shared with Perc. 4 & 5
Xylophone - shared with Perc. 5 & 7

Percussion 7
Suspended cymbals (12" splash & large)
Vibraphone
Xylophone - shared with Perc. 5 & 6

Classical Guitar (amplified)
Harp
Piano (= Celesta)

Soprano solo
Mezzo-soprano solo
Tenor solo
Bass-baritone solo

Strings

Score in C with the usual octave and 2 octave transpositions

with thanks to Gregg Isaacson for his advice with the guitar writing
LINES FROM BRYN WGAN

Music by
IAN MORGAN-WILLIAMS

Texts by
BOB WALLBANK

Duration: 54 minutes
SONG 1 - GREAT BLASKET
lines from a poem by Bob Walbank, adapted from his play The Jetty

Sunlight catches water where the nets are thrown.
Rainbow squalls cover the land;
Spray hauled in upon sodden ears
Drips into an empty bilge.

Black tipped gannets spear the sea,
The grey seal floats a disembodied head
Flounder flapping from her whiskered mouth;
Bitter are the drops that salt an empty tongue.

Turn homeward upon the tide
For sea fret fills our boat,
Night roars in the east
And my love lies on the strand.

I will dive with the seals
I will soar with the auk
I will dance with the hare
For life surges in my blood

SONG 2 - WILD MAN OF THE WOODS
lines from Wild Man, by Bob Wallbank
a play based on the Middle Irish romance of Suibhne Geilt

Sweeney
Am I mad? Do I dream my flying?

Trickster
This is real -
This is the dreamworld, the otherworld, your dreamtime
Fly with me to the far west
With only memories of what you were before,
Living a life out of time -
Mad Sweeney

Sweeney
My feet leave no print upon the grass
Only by dewbrush
Can you trace my passing

Trickster
Out across the stricken cornfields
Bleached by greed
Waiting for Parsifal to save the Fisher King
And make the wasteland bloom

Fly Sweeney fly,
Fly with the wild geese through the people of the world.
Fly to the otherworlds.

Sweeney
Field and wood, bog and mountain
Never shall I find rest
But I fly away from myself

Trickster
The drained marsh, nitrogen green
The sheep hammered upland wood
Everywhere the print of man
Save fair Glen Bolcain where the madmen roam
Living upon Watercress

Sweeney
Howling, biting flies the wind to Glenn Bolcain
Madmen geese whirl darkly as a man rips watercress beneath its waters
The spring floats on rough rocks,
Green dripping.
Whiffing feathers drop the geese to land in safety in the foxtree
undergrowth

Trickster
Damp bottomed on their island in the pool, the ticking clock
within them whispers Arctic Arctic Arctic Arctic
But the green man shovels watercress into his green mouth
He thinks not of goals, only travel
A man must eat a lot of watercress to stay alive,
Even a madman
By the spring he rants and raves, naked save for his imagined
feathers,

Sweeney
The geese stir
Someone shot at them today

Trickster
A sane farmer protecting his income in his field of winter wheat
This spring in the frantic ticking summer of the Arctic, a gander
will search out a younger mate
No time for sadness, only eggs

Sweeney
The geese stir, settling deeper in the dusk
Their birdfriend shovels watercress, his barefeet slipping in the shingle of the spring
He is not a cow, this madman: too much vegetation makes his stomach blow
Belching, he flies into a nearby oak, crash landing in a clatter of broken twigs

Trickster
An ungainly bird, serving his cold goddess in a tree

Sweeney
The spring bubbles
The geese stir

Trickster
In the heat of a radiator, the farmer watches television
The wild goose wants nothing. (as a blessing) Live as a wild
geese, eating grass.
SONG 3 - ONE STEP AT A TIME
a poem by Bob Wallbank

I broke up a piano today
Not viciously, you understand but with care and feeling
I was obeying orders
Lifting off the front was easy and broke nothing
I am the piano tuner, coaxing to concert pitch,
Wrapping reverently the mock mahogany lid in a pale blanket.
Each screw, slot cleaned, is teased without bruising
I am the instrument maker, pebbled glasses down a cobbled
backstreet
With my sharp chisel I prise away the glued wooden strips without
splitting
My workshop smells of fish and shavings
I unbolt the brass pedals,
Dismantle the keyboard note by note, laying it to rest in a
cardboard box.
Loving hands twist huge screws holding the soundboard to the
frame
I am the antiquarian, examining manufacturing techniques,
investigating the strings
To remove a string, first slacken with the tuning key, then
unthread…
I try another…
They are intransigent
The piano is foreign
A bigger spanner - a monkey wrench - a stillson
The key breaks and I skin my knuckles
The string remains. I cut it with bolt cutters. It twangs into
silence
Muted strings curl about my limbs, deepening as I move down the
frame
I hide them in a bin bag. They rip it
I push them in a box. They leap out across the floor
I stand amidst entrails
Piano wire can be used for hanging
The soundboard will not leave the frame
The jemmy slips, gashing my knee
I smash out the soundboard with a sledgehammer
It’s not my fault. I behaved with reason and respect,
But the piano would not conform
I hurl the frame to the floor again and again
It splinters
I run a chop saw through the uprights
It can burn on the fire
With the keys
And the mahogany lid
And the books
I have done my duty
The world will be a safer place without pianos

SONG 4 - SOMETHING THAT HAPPENED
JUST SOUTH OF SOLITUDE
from the play of the same name by Bob Wallbank

You’re there, aren’t you? You’re there in the little house, tending
those rabbits and they’re coming bouncing up to the edge of the
cage to say hello to you as you bring them their alfalfa, and you’re
putting your hand over the wire to pet them and stroke their soft
fur. They love you, Lennie, ‘cause you look after them so well.
There isn’t nothing that they want. You’re there aren’t you, and
behind you the smoke’s rising from the little stove in the house
where George is frying up some bacon for breakfast. You’re there
with your rabbits. You’ll always be there. Ain’t nothin’ gonna stop
you now.

SONG 5 - THE JETTY
lines from Maire’s Interludes in The Jetty, a play by Bob Wallbank

Maire
I will dance with the hare
I will sing with the blackbird
I will soar with the auk
I will dive with the seal
I will soar with the kittiwakes
For my life is this moment
For my life is in this moment
And joy surges in my blood
For life surges in my blood
For my life is in this moment

Caitin
Be dancing little hare, when the sun shines on the hillside, be
dancing
LINES FROM BRYN WGAN

PRELUDE

for an friend who lived from 12th May 1951 to 1st March 2010

BOB WALLBANK

IAN MORGAN-WILLIAMS

© Ian Morgan-Williams, Bryn, Llandysul, Montgomery, Powys, SY19 5AQ, United Kingdom – ian@morganwilliams.org.uk, 2011
SONG 1 - GREAT BLASKET
night, in the
night, in the

of
of

m.

m.

Vln.

Vln.

pp

pp

pp

pp

pp

pp
Lines from Bryn Gwân: Song 1 - Wild Man of the Woods
But, if you dare, keep your flag unfurled, 
hide the guns, to land in safety, 
in the dim, dim undergrowth.
The wild man of the woods,

His bare feet

Stop out in the sunshine of the spring,

Life is not a care.
IAN MORGAN-WILLIAMS

THREE LOVE SONGS

for

2 sopranos and 2 violins

2008
Performance Note

Ideally, for the first and third songs the performers should stand in the following configuration:

Sop. 2    Sop. 1    Vln 1    Vln 2

For the second song they should stand as follows:

Vln 1    Sop. 1    Sop. 2    Vln 2

If it is impractical to move between the songs, then the performers should stand throughout as for the first and third songs.

Ian Morgan-Williams
IAN MORGAN-WILLIAMS

THREE LOVE SONGS

FOR

2 SOPRANOS AND 2 VIOLINS

SHE WALKS IN BEAUTY
- GEORGE GORDON, LORD BYRON -

A SONG OF A YOUNG LADY TO HER ANCIENT LOVER
- JOHN WILMOT, EARL OF ROCHESTER -

LOVE IS LOVE
- SIR EDWARD DYER -
She Walks in Beauty

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that’s best of dark and bright
Meet in her aspect and her eyes:
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o’er her face;
Where thoughts serenely sweet express
How pure, how dear their dwelling-place.

And on that cheek, and o’er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

George Gordon, Lord Byron
(1788 - 1824)

A Song of a Young Lady to Her Ancient Lover

Ancient person, for whom I
All the flattering youth defy,
Long be it ere thou grow old,
Aching, shaking, crazy, cold;
But still continue as thou art,
Ancient person of my heart.

On thy withered lips and dry,
Which like barren furrows lie,
Brooding kisses I will pour
Shall thy youthful heat restore
(Such kind showers in autumn fall,
And a second spring recall);
Nor from thee will ever part,
Ancient person of my heart.

Thy nobler part, which but to name
In our sex would be counted shame,
By age’s frozen grasp possessed,
From his ice shall be released,
And soothed by my reviving hand,
In former warmth and vigor stand.

All a lover’s wish can reach
For thy joy my love shall teach,
And for thy pleasure shall improve
All that art can add to love.
Yet still I love thee without art,
Ancient person of my heart.

John Wilmot, Earl of Rochester
(1647 - 1680)

Love is Love

The lowest trees have tops, the ant her gall,
The fly her spleen, the little spark his heat:
The slender hairs cast shadows, though but small,
And bees have stings, although they be not great;
Seas have their source, and so have shallow springs;
And love is love, in beggars and in kings.

Where waters smoothest run, there deepest are the fords,
The dial stirs, yet none perceives it move;
The firmest faith is found in fewest words,
The turtles do not sing, and yet they love;
True hearts have ears and eyes, no tongues to speak;
They hear and see, and sigh, and then they break.

Sir Edward Dyer
(ca. 1543 - 1607)
THREE LOVE SONGS

1 - SHE WALKS IN BEAUTY

GEORGE GORDON, LORD BYRON

IAN MORGAN-WILLIAMS

\[ \text{She walks in beauty, like the}\]

\[ \text{She walks in beauty, like the}\]

© Ian Morgan-Williams, ian@morganwilliams.org.uk, 12.04.08
night Of cloud - less climes and star - - -

ry skies; And all that's best of

ry skies; And all that's best of
One shade the more, one ray the less, Had half im-

One shade the more, one ray the less, Had half im-

pizz. arco

pizz. arco

paired the nameless grace Which waves in

paired the nameless grace Which waves in
poco rall. \hspace{1cm} \textbf{\textit{j}} = 32

S. 1
\begin{align*}
\text{every} & \text{ raven tress, (} \\
\text{Or softly lightens o'er her)}
\end{align*}

S. 2
\begin{align*}
\text{every} & \text{ raven tress, (} \\
\text{Or softly lightens o'er her)}
\end{align*}

Vln. 1
\begin{align*}
\text{busy} & \\
\text{sweet ex-press How}
\end{align*}

Vln. 2
\begin{align*}
\text{busy} & \\
\text{sweet ex-press How}
\end{align*}

face; Where thoughts se- rene-ly
S. 1
pure, how dear their dwelling place.

S. 2
pure, how dear their dwelling place.

Vln. 1

Vln. 2

Vln. 1

Vln. 2

42

45

S. 1

And on that cheek, and o'er that

S. 2

And on that cheek, and o'er that

Vln. 1

Vln. 1

Vln. 2

Vln. 2

pizz. arco

pizz. arco
brow, ______  So soft, so calm, yet

brow, ______  So soft, so calm, yet

e - lo quent, ______  The smiles that win, ______  the tints that
glow. ______  But tell of days ______  in goodness

e - lo quent, ______  The smiles that win, ______  the tints that
glow. ______  But tell of days ______  in goodness

S. 1

S. 2

Vln. 1

Vln. 2
in-no cent!

A heart whose love is

rall.

\( \frac{1}{2} = 26 \)
2 - A SONG OF A YOUNG LADY TO HER ANCIENT LOVER

JOHN WILMOT, EARL OF ROCHESTER

Soprano 1

Soprano 2

Violin 1

Violin 2

ff

ff

ff

ff

S. 2

Vln. 1

Vln. 2

An cient per - son,
An - cien - t per -

an - cien - t per -

S. 1

S. 2

Vln. 1

Vln. 2

S. 1

S. 2

Vln. 1

Vln. 2

10

an - cien - t, an - cien - t per -

son, an - cien - t, an - cien - t per -

son, for
S. 1 person.

S. 2 whom I All the flattering youth defy.

Vln. 1

Vln. 2

S. 1 ancient, ancient,

S. 2 for whom, for whom I, for whom I All,

Vln. 1

Vln. 2
the flat'ring youth de-

'yring, flat'ring youth, the flat'ring, the youth, the youth, de-

the flat'ring youth de-

'yring, flat'ring youth, the flat'ring, the youth, the youth, de-

Long
28

S. 1

be it ere thou grow old.

S. 2

Long be it ere thou grow old,

Vln. 1

Vln. 2

32

S. 1

Achieving, shaking

S. 2

Achieving, shaking

Vln. 1

Vln. 2
S. 1

S. 2

Vln. 1

Vln. 2

35

37

Vln. 1

Vln. 2

40
poco rit.

But still continue as thou art. Ancient

A tempo

person of my heart.

person of my heart.

con sord.

con sord.
like barren furrows lie.

Brooding kisses
I will pour shall thy youthful heat restore

I will pour shall thy youthful heat restore

(Such kind shows in autumn

store (Such kind shows in autumn

S. 1

S. 2

Vln. 1

Vln. 2
fall, And a second spring recall;

fall, And a second spring recall;

Nor from thee will ever part.

Nor from thee will ever part.
poco rit. — — — — — — — — — — — — A tempo

Ancient person of my heart.

Ancient person of my heart.

sul tasto

f

PP

sul tasto

PP

mp

ff

fff

fff
Thy nobler part,

which but to name In our sex.

would be counted sh, sh, shame.

would be counted shame,
- sessed, From his ice

zen grasp pos sessed, From his ice,

shall be re leased, from his ice shall be re

mf
and vigor stand

and vigor, vigor stand

pizz.

senza sord. pizz.

All a lover's wish can reach For thy

All a lover's wish can reach
for thy pleasure shall
for thy pleasure, and for thy pleasure
improve
improve, and for thy pleasure shall improve

arco
All that art can add to prove
All that art can add

love
to love

arco
pizz.
arco
pizz.
arco

ff
ff
S. 1

\[ \text{vuh!} \]

S. 2

\[ \text{vuh!} \]

Vln. 1

\[ \text{pizz. ord.} \]

Vln. 2

\[ \text{pizz. ord. arco} \]

S. 1

\[ \text{Yet still I love thee} \]

S. 2

\[ \text{Yet still I love thee} \]

Vln. 1

\[ \text{con sord. arco} \]

Vln. 2

\[ \text{mf} \]
S. 1

S. 2

Vln. 1

Vln. 2

heart.

heart.

ppp

ppp
3 - LOVE IS LOVE

The lowest trees have

The lowest trees have
S. 1

Tops, the ant her gall,

S. 2

tops, the ant her gall,

Vln. 1

The fly her spleen, the little spark his heat:

Vln. 2

The fly her spleen, the little spark his heat:
The slender hairs cast shadows, though but

small. And bees have stings, although they be
S. 1

Vln. 1

Vln. 2

S. 2

Vln. 1

Vln. 2

Seas have their source.

Seas have their source.

Seas have their source.

Seas have their source.

Seas have their source.

Seas have their source.
and so have shallow springs;

and so have shallow springs;

And love is love, and love is

And love is love, and__ love is

pizz.

pizz.
love, in beggars and in kings.

love, in beggars and in kings.
Where waters smoothest run,
there deepest are the fords,
The dial stirs, yet none perceives it move:

The dial stirs, yet none perceives it move:

The firmest faith is found in fewest words,

The firmest faith is found in fewest words,

pizz arco

IV
The turtles do not sing, and yet they love;
True hearts have ears.

True hearts have ears and eyes.

and eyes, no tongues to speak;

no tongues to speak;

pizz.

ppp (sempre)
True hearts,

Vln. 1

pp (sempre)

Vln. 2

---

75

have ears and eyes, no tongues

Vln. 1

Vln. 2

---
to speak; They hear and see, and sigh.

to speak; They hear and see, and sigh.

and then they break.

and then they break.
and then they break

and then they break.

(senza rall.)