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UNIVERSITY OF SOUTHAMPTON

FACULTY OF HUMANITIES SCHOOL OF MUSIC

Portfolio of Composition with Accompanying Commentary

By

Jayon Lee

Thesis for the Degree of Doctor of Philosophy

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UNIVERSITY OF SOUTHAMPTON

ABSTRACT

FACULTY OF HUMANITIES

SCHOOL OF MUSIC

Doctor of Philosophy

PORTFOLIO OF COMPOSITION WITH ACCOMPANYING COMMENTARY

Jayon Lee

This commentary paper explores two fundamental structural principles of music: repetition and change. In Western art music of the twentieth and twenty-first centuries, there are works that utilise repetition and change not simply as binary tools for musical progression within a piece, but as the actual purpose and character of that work. Similar processes are found in other forms of art, such as visual arts and literature. Each portfolio composition is written whilst pursuing such works of the past, and some of them are reconstructions of similar examples in other artistic media. The introduction in Part One – 1 of this commentary reveals the motivations behind my choice of this particular topic. After examining what composers achieved through repetition, there will be a brief examination of past musical examples containing traits of repetition and change in manners that are intriguing enough for discussion. The analysis in Part One - 2 includes detailed analyses of each work of the portfolio, with explanations on how past examples are applied to my compositions. This section also illustrates how elements of repetition and change found in visual art and literature are musically reconstructed. The conclusion in Part One - 3 describes the transformation of my compositional perspective that occurred during my research. The main issues that were raised when the individual pieces were composed are also discussed.

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List of pieces of the portfolio

The Portfolio includes the following six pieces:

- 1. Study in Sonority for piano
 - Jayon Lee (piano) / Sunglyul Yoon (recording and editing)
- 2. London to Brighton for alto saxophone and harpsichord
- 3. Perpetual Song for violin and piano
- 4. All Sorts of S for piano

Mark Knoop (piano) / Ben Oliver (recording)

5. The Responsive Ear for string orchestra

Sunglyul Yoon (midi recording and editing)

6. Yet Another Home for mezzo soprano and piano

DECLARATION OF AUTHORSHIP

I, Jayon Lee, declare that this thesis and the work presented in the thesis entitled *Portfolio of Composition with accompanying Commentary* are my own and have been generated by me as the result of my own original research.

I confirm that:

- This work was done wholly or mainly while in candidature for a research degree at this University;
- 2. Where any part of this thesis has previously been submitted for a degree or any other qualification at this University or any other institution, this has been clearly stated;
- 3. Where I have consulted the published work of others, this is always clearly attributed;
- 4. Where I have quoted from the work of others, the source is always given. With the exception of such quotations, this thesis is entirely my own work;
- 5. I have acknowledged all main sources of help;
- 6. Where the thesis is based on work done by myself jointly with others, I have made clear exactly what was done by others and what I have contributed myself;
- 7. None of this work has been published before.

Signed:			
Date:			

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Part One: Commentary

1. Introduction

Research background

The process of undergraduate and postgraduate studies in music composition was one of consistent wrestling with techniques and ideologies of modernism. My fellow students and I spent a lot of time going through long processes of pre-composition with attempts to invent one's own mode of expression, embellished with foreign words such as 'cell', 'matrix' and 'parameter'. During discussions of music analysis, pre-compositional scheme-drawings were often included. We were composing with the sole purpose of creating a plausible analysis paper. Music that contains elements enabling lucid analysis – such as works of twelve-tone series by Arnold Schoenberg or total serialism and other system-dependent works – were favoured over the music of Igor Stravinsky or Morton Feldman. Most of the professors of composition at Seoul National University at that time (who studied in Germany) encouraged students to utilise works containing such systems and to create music similar in concept.

Only after I entered my last education institute did I seek to escape from seemingly trivial issues in order to ask more fundamental questions. What element is found continuously in music or music composition (with a certain composer)? If music from around the world has a characteristic that transcends geology, epoch, religion and cultural background, what might that be?

"All music contains repetition – but in differing amounts and of an enormous variety of types".¹ Regardless of whether it is a highly sophisticated form or a primitive form (from nursery rhymes to symphonies), music as a volatile art based on time contains repetition (or reprise, reappearance, restatement, or even reincarnation). After gaining entity through repetition, variety is then sought through change. 'Repetition and change', or 'initial statements and its variations'; these two aspects, though ubiquitous in music textbooks and composition guides and rather stale-sounding, are nevertheless the elements composers agonise over the most in order to write music of certain quality. When composing, therefore, the fundamental task (other than that of dealing with the spacing of notes) is the issue of

¹ R. Middleton, *Studying Popular Music* (Philadelphia: Open University Press, 1990.), p. 268.

repetition and change. Repetition and change also influence greatly the overall structure of a piece of music.

Positive aspects of repetition

Repetition helps an audience to focus on detail. It also helps composers to focus on the essence of music by repeatedly revealing certain details. High levels of repetition in popular music often help to hook the audience's attention. We recognise motifs in symphonies thanks to repetition. Heinrich Schenker revealed the importance of repetition and asked the following: "Our understanding of musical technique would have advanced much further if only someone had asked: Where, when, and how did music first develop its most striking and distinctive characteristic – repetition?"²

Negative aspects of repetition

By contrast, repetition can occasionally lead audiences to ignore certain aspects of the musical phenomena presented to them. The more 'perfect' and insipid the repetition, the more the music is perceived as being static, instead of in motion or progression. The second hand of a clock which moves every second is likely to be ignored. Nowadays, machines and technology enables complicated and sophisticated repetition, but in many cases, this privilege is abused.

Classification of repetition

There are various types and traits of repetition in music. They can be partial, obsessive, subtly controlled, and more besides. Richard Middleton divided the concept of repetition into two categories: musematic repetition and discursive repetition. The former is a simple repetition of precisely the same *museme* or musical figure, usually "at the level of short figures", and is "often used to generate an entire structural framework". The most familiar examples are riffs, call-and-response structures, short, unchanging rhythmic patterns found in some Afro-American music, as well as repeated choruses in popular songs and in rock music. Musematic repetition and recursive structures are more likely to be prolonged and unvaried, and are sometimes thought of as additive, having a single-level structural effect.

² P. Kivy, *The Fine Art of Repetition: Essays in the Philosophy of Music* (Cambridge University Press, 1993), p. 327.

Such types of repetition are particularly prevalent in traditional methods of oral composition because it reduces the amount of material that needs to be remembered by the human brain.

Conversely, discursive repetitions handle longer units than musematic repetitions, often at the phrase level, the level of a sentence or even a complete section. These repetitions often function as part of a larger-scale argument and are mixed with contrasting units of various types (as in the AABB structure). The discourse also tends to be a hierarchically ordered, resulting in an organised and developmental structure. Such structures are common in the European art tradition and can be more easily worked out on paper. European popular song forms that developed before any substantial degree of Afro-American influence use mostly discursive repetitions with hierarchical structures. These are marked by the use of phrase-contrast and phrase-development, by a stress on symmetry (open/closed and binary melodic types, with a sense of narrative closure) and by narrative harmonic sequences. These two types of repetition are not mutually exclusive, and are often used in conjunction with one another. ³

Furthermore, these two types of repetition can also be viewed using a socio-historical lens, through which musematic repetitions on the one hand are seen as 'collective variative' forms typical of pre-capitalist societies, and discursive repetition on the other is strongly linked with the rise of the 'bourgeois solo song', which appeared in the Middle Ages and reached its maturity in the eighteenth and nineteenth centuries.⁴

Arnold Schoenberg categorises repetitions in a more palpable manner; exact repetition, and modified repetition. Exact repetitions are formed by transpositions, inversions, retrogrades, diminutions and augmentations of motifs or themes. Modified repetitions are created through variations of the original material, providing variety and producing new material in motive-forms for subsequent use. Schoenberg deemed works of music that comprised many (rather empty) exact repetitions to be somehow primitive, viewing variation and development as tools for constructing a more advanced meaning of composition. He appreciated the difficulty that variation and development gave some audiences in

³ Middleton, Studying Popular Music, pp. 269-70.

⁴ J. Maróthy, *Music and the Bourgois, Music and the proletarian*, trans. E. Róna (Budapest: Akadémiai Kiadó, 1974), pp. 18-22.

⁵ A. Schoenberg, *Fundamentals of musical composition*, ed. G. Strang and L. Stein (London: Faber and Faber, 1970), p. 9.

understanding his music, acknowledging that he repeats little or never, and variation almost completely takes the place of repetition.⁶ He argued that "in the sphere of art-music, the author respects his audience. He is afraid to offend it by repeating over and over what can be understood at one single hearing, even if it is new". Therefore, Schoenberg avoids inane repetition of musical fragments and the formation of simple sequences, striving instead for 'developing variation' (See '2 Development' on page 6 for a definition of this term). Characteristic of Schoenberg's music from the atonal period prior to his exploration of 12tone music is its use of developing variations. Each chord, line, and harmony emerges from subtle alteration and recombination of ideas from previous musical events in the piece.8 Developing variations are found even in his 12-tone composition, which are in a way derived from the rules of 12-tone music itself. First of all, the 12-tone sequence of pitches must repeat and they must do so through variation. In this case, variation is achieved by inversion, retrograde and retrograde-inversion; methods used frequently in sonata and fugue writing. This makes it possible to treat the tone row as a motif capable of being developed in a traditional sense.⁹ ¹⁰ Although Schoenberg's serial music has its origins in Wagnerian reasonings, one could observe the fact that it is completed with musical language similar to that of Brahms, who believed developing variation to have an aesthetic merit far greater than

¹⁰ In the basic row of pitches in Schoenberg's opera "Moses and Aaron", the twelve tones already accumulate to form a 'basic motive'.



Twelve-tone row for Schoenberg's opera Moses and Aaron

In order for the opera to be written based solely on this twelve-tone row, it would be necessary to be able to split it into fragments.

⁶ A. Schoenberg, "New Music: My Music – 3. Repetition" in *Style and Idea*, ed. L. Stein, trans. L. Black (University of California Press, 1984; repr., London: Faber and Faber Limited, 1975), p. 102.

⁷ _____, "Brahms the progressive", *ibid.*, pp. 400-1.

⁸ W. Frisch, *Brahms and the Principle of Developing Variation* (University of California Press, 1990), pp. 1-34.

⁹ "The basic set functions in the manner of a motive. This explains why such a basic set has to be invented anew for every piece". Schoenberg, "Composition with twelve tones (I)", *ibid.*, p. 219.

an unvaried sequence, such as the one shown in the opening sequence of Wagner's *Tristan* und Isolde.¹¹

Various aspects of repetition and its musical objectives

For effective analysis of my works, the dichotomous macro-categorisation outlined above must be further divided into smaller aspects. In order to start my work, it was crucial to observe and categorise musical examples from the past, to see how repetition and change can and do influence structure and content. When dealing with the concept of repetition, one must refer to the patterns that repetition creates. Also, the relationship between repetition and change can be thought of as the relationship between the initial pattern and subsequent mutant patterns derived from the original. In some music, repetition is the main organising feature and generates an entire structural framework. Instead of simply listing various aspects of repetition embroidered in the history of Western music, it is more helpful to ascertain precisely what compositional outcomes are achieved through repetition. What do composers gain by utilising repetitions of ideas and material? The following five effects are worth contemplating: memory consolidation or recollection; development; negation; complexity, discrepancy or irregularity; and construction of structure.

① Memory consolidation or Recollection

The primary purpose of repeating musical material is probably to recall the past and to consolidate memory. Many devices and musical forms have evolved in order to assist the audience with remembering previous musical events. These include, among others, a repeat sign, or the instructions da capo or dal segno, rounded binary form, ternary form, rondo or other rounded forms. Songs in strophic (verse-repeating) form also have repetitive musical contents. This is the case for many of Schubert's lieder, in which the music is repeated literally for each stanza and analysed as 'A A A ...', or with slight variation, 'A A' A''...'. Also, the piano accompaniments to Schubert's lieder often create some pictorial image and special mood thanks to their simple but persistent repetition of figures, and rich and delicately changed harmony.¹² The concepts of the *idée fixe* (Berlioz),¹³ the *leitmotiv* (developed in

¹¹ Schoenberg, "A Self-Analysis", ibid., p. 78.

¹² For example, Wohin?, Auf dem Wasser zu singen, Gretchen am Spinnrade, Der Erlkonig, and so on.

¹³ The term *idée fixe* (fixed idea) was coined by the composer himself. He also dubbed his *Symphonie Fantastique* 'instrumental drama'. *Idée fixe* connects extramusical thought and the musical idea. A 41-

Wagner's music drama and, subsequently, in film music), and cyclic forms (César Frank¹⁴ and Debussy¹⁵) also fall into this category. Sequence, although stereotypically associated with Baroque music—especially with the music of Antonio Vivaldi and J. S. Bach—is widespread throughout the history of Western music. The refrain from the French Christmas carol *Angels We Have Heard on High* is a good example. In a melodic-harmonic context (tonal sequence), repeating a segment up to three times is generally pleasing to hear and arguably tolerable; after three repetitions, most sequences terminate or develop into something else in order to maintain audience interest.

2 Development

As has been the case in the symphony, the sonata and the concerto since Haydn, motifs and themes grow out of germinating units using modulation, sequences, and imitation to expand the initial material. An obvious example of *motivic development* is found in Beethoven's fifth symphony. *Thematic development* deals with longer units than motifs. Sonatas, symphonies and concertos in the classical and romantic era are good examples. In Brahms's music, transformation of motifs occurs more frequently and the transformed materials are placed more closely than in the music of the First Viennese School. Brahms even uses a simple interval as the source of a motif. The Second Viennese School paid more attention to 'motivic saturation', or, maximised self-reference, and irregularities of rhythm and phrase in Brahms's music. The transformed motifs reveal uneven, irregular, asymmetrical construction through combinations of phrases of differing lengths, numbers of measures not divisible by eight, four or even two, but by, say, five, three, two and one-half, and so on. Schoenberg calls this technique of development through motivic variation—evident since the 1750s and fully expanded by Brahms—developing variation. Brahms's String Quartet, No. 2, Op. 51, A minor, first movement is a fine example.

bar *idée fixe* melody (representing the artist's obsession with his beloved) surfaces in all five movements of the piece, with moods varying through changes in instrumentation and rhythms according to the storyline. This idea foreshadows Wagner's *Leitmotiv*.

- ¹⁵ Such as *Nocturnes*, and Sonata for flute, viola, and harp.
- ¹⁶ Schoenberg, "My Evolution", *ibid.*, p. 80., "Brahms the progressive", *ibid.*, p. 416.
- ¹⁷ See Schoenberg's detailed analysis in "Brahms the progressive", *ibid.*, pp. 398-441.

¹⁴ In cyclic forms, themes generally recur identically or become transformed in two or more movements. Frank uses the cyclical method in his Piano Quintet in F minor, String Quartet in D major, Violin Sonata in A major, and Symphony in D minor.

3 Negation

This term can be used to explain or describe aspects of Morton Feldman's music, and that of a similar kind. Recalling his early years of training with Stefan Wolpe, Feldman remembers that "one theme persistent in all our lessons was why I did not develop my ideas but went from one thing to another. 'Negation' was how Wolpe characterized this." Repetition is a precondition for negation. In Feldman's music, negation is usually occasioned by the following: simple repetition of fragments with sudden change or intermittence; and, isolated irregular patterns.

The term is also present in the title for Wolpe's collection of short pieces composed in 1946: *Displaced spaces, shocks, negations, a new sort of relationship in space, pattern, diversity of actions, interactions and intensities.* This title summarises Wolpe's aesthetic agenda and in this case, negation is generated by sharply contrasting materials.¹⁹ Aspects of the work of Samuel Beckett, an Irish avant-garde novelist, playwright, theatre director, and poet, who also inspired Feldman, can also be explained using the notion of 'negation'. In this sense, negation is process of erasing memories by constantly deleting previous materials, or, as Feldman put it, rearranging the same furniture in the same room.²⁰

In a broad sense, minimalist music with simple linear repetition—many of Steve Reich's works, for example—can also be interpreted as relying on negation, insofar as newly added fragments constantly annihilate their predecessors. The first prelude of Bach's *The Well-Tempered Clavier* (C major), or Chopin's preludes and etudes, both have homogeneous textures built from repetitive figures similar to archetypal minimalist composition but, due to the strong force of harmonic progression, these examples have the reverse effect, ultimately assisting with the consolidation of musical memory.

4 Complexity, Discrepancy or Irregularity

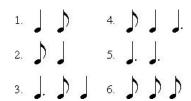
When more than three voices repeat similar but not identical patterns at the same time in the same register, complex or irregular sound effects often occur. A striking example is the

¹⁸ B. H. Friedman (ed.), Give My Regards to Eighth Street (Cambridge: Exact Change, 2000), p.146.

¹⁹ S. Johnson (ed.), *The New York Schools of Music and the Visual Arts* (New York; London: Routledge, 2002), p. 84.

²⁰ Ch. Villars, *Morton Feldman Says: Selected Interviews and Lectures 1964-1987* (London: Hyphen Press, 2006), p. 20.

late-twelfth- and early-thirteenth-century music of the Notre-Dame School, which uses $rhythmic\ modes\ [Ex.\ 1.1\ -\ 1.2].$



[Ex. 1.1] The Rhythmic Modes²¹



[Ex. 1.2] Pérotin, Viderunt Omnes (c. 1198), beginning.

 $^{^{21}}$ A. M. B. Berser, *Medieval Music and the Art of Memory* (University of California Press, 2005), p. 176.

The rhythmic modes comprising long and short notes are not very complex, and each voice has a similar plain line. When the upper voices are disposed closely to each other, however, it begins to sound complex due to the proximity and disturbance between the voices.

Music that employs isorhythmic techniques—such as motets in the fourteenth century and beyond, as well as some works of modern composers and Indian music—is also an interesting example of repetition.²² Interlocked repetition by a fixed pattern of pitches, color, and a repeating rhythmic pattern, talea, goes on and on until the endings of the two patterns have coincided. This discrepancy produces a kind of variation which, again, creates complexity. Thus it is not so easy for listeners to recognise both patterns at once. The advantage of using isorhythmic techniques is that they can give coherence to long compositions that otherwise have no formal organisation. This is perhaps the main reason that many modern composers who discarded old musical forms utilised it for their works. They extended their application of the technique beyond simply duration and pitch to other musical parameters, and repeated two sets of parameters at different rates so that the values of one parameter are associated with different values of the other parameter at each repetition. Twelve-tone music and serialist music can also create an effect similar to isorhythmic music in that the patterns might hardly be noticed by an audience due to the discrepancy between a fixed pattern of pitches and other musical parameters, which could easily give a listener an impression of randomness.

Meanwhile, frequent changes of metre or accent (Mahler, Stravinsky, see pp. 14-15), use of polyrhythms, polymetres, or polytempo (Nancarrow, Ligeti) also cause irregularity, discrepancy, or complexity within music. Ligeti's rhythmic complexity in repetition stems from the following sources: (1) superimposition of tempi in Conlon Nancarrow's player piano works;²³ (2) inherent melodic or rhythmic patterns created by the polyrhythm and

²

²² Some examples of isorhythmic technique: Philippe de Vitry's *Garrit gallus – In nova fert – Neuma* from *Roman de Fauvel*, Guillaume de Machaut's *Messe de Notre Dame* (of which Kyrie, Sanctus, Agnus Dei and Ite missa est), John Dunstable's 4-part motet *Veni creator spiritus* (hymn), mass, secular song *O rosa bella and Puisque m'amour*, Alban Berg's *Wozzeck*, Act III, Scene 3, Olivier Messiaen's *Quatuor pour la fin du temps*, George Crumb's *Music for a Summer Evening* (Makrokosmos III), Morton Feldman's *Why Patterns?*, Ligeti's Piano Concerto (using 2 taleae), and so on.

²³ In most of his canons, J. S. Bach keeps the tempi between the parts in quite simple ratios, such as 2:1, while Nanccarow's are far more complicated. *Study 36*, a 4-part canon, has a 17:18:19:20 tempi ratio, and *Study 37* is a 12-part canon *with* twelve different tempi. Ligeti's *Poème Symphonique* for 100 metronomes uses a similar idea. H. Lee., *Ligeti, Music on the Intersection* (Seoul: Yesol Press, 2004), p. 264.

polymetre in the indigenous music of sub-Saharan Africa;²⁴ (3) hemiolas in the Romanticera piano music, especially in the music of Chopin and Schumann;²⁵ (4) *ars subtilior* ('more subtle art'), the late fourteenth-century's highly refined and complex music;²⁶ (5) extramusical sources (such as chaos theory and fractal geometry) by which a tiny change in initial pattern creates a significantly different outcome.²⁷



[Ex. 1.3] Rhythmic complexity of *ars subtilior* music, Jacob Senleches (1382/1383 - 1395), *Fuions de ci*, beginning, transcribed in modern notation by R. W. Duffin.²⁸

²⁴ Different rhythms and melodies appear through multiplications of the basic pulse. Ligeti's *Continuum*, Three pieces for Two Pianos, No. 1. *Monument*, and Piano Concerto are fine examples.

²⁵ S. A. Taylor, 'Ligeti, Africa and Polyrhythm', *The World of Music*, 45:2 (Otto-Friedrich University of Bamberg, 2003), 83-94.

²⁶ Composers in *ars subtillior* style are: Anthonello de Caserta, Johannes Cunelier, Egidius, Galiot, Matheus de Perusio, Philipoctus de Caserta, Jacob Senleches, and Trebor. W. Apel, 'The Development of French Secular Music During the Fourteenth Century', *Musica Disciplina*, 27 (1973), 41–59.

²⁷ In chaos theory, such sensitive dependence on initial conditions is known colloquially as the 'butterfly effect', stemming from the idea that the flap of a butterfly's wings in Brazil set off a tornado in Texas. Ligeti's Piano Etudes, No. 1. *Désordre* and No. 9. *Vertigo* are fine examples of this.

²⁸ R. W. Duffin, *A Performer's Guide to Medieval Music* (Cambridge, MA: Indiana University Press, 2000), p. 231.

⑤ Constructing structure

In contrapuntal compositions—such as canons or fugues—the *subject* (a short main theme) and its *countersubject* are repeated, but seldom developed or varied, although they produce material for the episodes. Contrapuntal composition rather "unravels"²⁹ the music through alteration of the mutual relation between the subject and countersubject. It is not a musical form but rather a technique of composition. Hence this category.

Cycle embraces various types of musical forms. The twelve-bar blues can belong to this. It can be repeated indefinitely with the chord progression and melodic and lyrical variation. The musics of many Asian and African countries also demonstrate melodic, harmonic, or rhythmic cycles. The aforementioned isorhythmic and serial musics also use cyclical constructions. In both cases, however, it is not easy to establish or grasp the original cycle because the variations are often so severe. Serial music may have a number of different overlapping cycles across a wide variety of musical parameters (other than the tone row), such as dynamics, articulation, timbre, register, and so forth, which makes the music quite complicated and, consequently, makes the cycle more difficult to discern.

Chaconne and passacaglia both can be considered as cycles in that they also repeat a harmonic progression. They are also both essentially variation forms. Decoration, figuration and melodic invention occur using a repeated 2-, 4-, 8-, or 16-bar unit.

Variation or variational pieces can be brought into this category, too. The first eight Preludes of Howard Skempton's piano cycle *Images* (1989)³⁰ become an interesting variation by combining a visual concept with music. The pieces were to be "like a sculpture viewed from different angles in a changing light,"³¹ and corresponding to this, the eight Preludes share a similar character but are nonetheless individual and independent from one another. Preludes 1–3 share identical rhythmic and melodic structures in all melodic lines, with just some of the notes and the key changed. The two hands are also frequently interlocked in

²⁹ "Unravelling" is the word Schoenberg used to give a definition of contrapuntal composition. Schoenberg, "Bach", *ibid.*, p. 397.

³⁰ The work was commissioned by Channel 4's HTV West for 'Images', a six-part television series of documentaries dealing with various aspects of photography. The series was created to mark the 150th anniversary of the invention of photography. H. Skempton, *Images* for piano (Oxford University Press, 1994), from composer's introductory notes to the score.

³¹ *Ibid*.

rhythm. Prelude 4 has a somewhat similar rhythmic structure, but slightly simplified, and the two hands alternate throughout, seldom sounding together. The other four preludes form two pairs of similarly almost identical pieces. It is interesting to interpret the variation as 'combined views from different angle'.

Music in which contrasting phrases or sections become the main structural material falls under this category. Some examples are call-and-response music, repetitive *solo* and *tutti* music, such as Western liturgical chants, and some folk or indigenous music of Asia and Africa. Some minimalist works discard the 'traditional' linear structure with homogeneous texture, and use abrupt changes in the course of repetition. This is the case, for example, in Christopher Fox's *More Light*, and Balinese gamelan music (as opposed to Javanese) is similar to this, although in both case the changes are not always 'contrasting'. Techniques from the visual arts, such as *collage* and *montage*, can also be applied to build a structure of music. Michael Finnissy's music adopts montage technique (See pages 15-16). As in filmmaking itself, montage sequences can comprise numerous short shots (musical events) with special optical (aural) effects: fades, dissolves, split screens (superimpose two or more musical phrases), and so forth. Stravinsky's music has garnered its own term for this, 'block form'. His *Petrushka* has the following block organisation:

ABAB'B"CDACECDAEFAE+GG+FACABB"CDACDCDAA'32

Repetition of Beethoven, Messiaen, Stravinsky, Feldman, and Finnissy

The most intriguing element is not that of repetition itself but the change and irregularity made by composers during the implementation of repetition and pattern. Although repeating short units of music always risks the introduction of banality, it can often be avoided. For instance, in the first movement of Beethoven's fifth symphony or Stravinsky's *Les Noces*, *Four Songs*, and *The Rite of Spring*, short musical fragments – shorter than most of those found in popular music — are repeated numerous times. Despite this, these pieces of music are hardly perceived as 'banal' or 'monotonous'. Ultimately, one could conclude that deriving appeal through repetition in music is a matter of the composer's competence, rather than a function of the amount and degree of repetitions. In the case of the first movement in

³² J. Cross, *The Stravinsky Legacy* (Cambridge University Press, 1998), p. 30.

Beethoven's fifth symphony, the motif changes little, but Beethoven compensates for this lack of change by rapidly interweaving motifs, thus giving the music drive. This prevents the listener from experiencing boredom when repetitions of the famous four-note theme (or its rhythm) take place, even though it is repeated more than two hundred times during the 502 bars of the first movement.

Olivier Messiaen's music often leaves his audience confused, for it is quite contradictory to his musical principles.³³ It makes us wonder how a man who loved the spiritual, sacred, and transcendental and nature could adopt such mechanical procedures for his music. His Vingt regards sur l'enfant-Jésus (Twenty Contemplations on the infant Jesus) (1944)—a piano cycle more than two hours in duration—shows how he worked 'economically' by using exact repetitions and automated or mechanical processes. Exact repetitions were presented in two ways: (1) a block consisting of as little as one bar, several bars, or even an entire section repeated with no change or variation at all; and (2) the same single note, chord, or short fragment reiterated in succession several times or for long periods of time.³⁴ The former is similar to copying and pasting a text block using keyboard shortcuts on computer, and so prevalent throughout the whole cycle that examples cannot be listed here. Automated or mechanical processes are also found in some movements. These processes are so precise that even by listening to just the first four repetitions one can predict the rest of the whole pattern. Three types are observed: (1) systematic increase in numbers of repeated notes³⁵; (2) stepwise increase or decrease in the duration of a repeated chord³⁶ [Ex. 1.4]; and (3) an automated process, in which the process usually continues obstinately until it has reached the last twelfth note of the chromatic scale [Ex. 1.5].³⁷

^{0.0}

³³ Messiaen was one of the four founding members of *La Jeune France* whose aim was "to create and to promote a living music. [...] As the conditions of life become more and more hard, mechanical and impersonal, music must ceaselessly bring to those who love it its spiritual violence and its courageous reactions." Such is the manifesto of the group distributed at the inaugural concert in 1939 (English translation was made later in the same year for the concert in Boston, USA). N. Simeone, '*La Spirale* and *La Jeune France*: Group Identities', *The Musical Times*, 143:1880 (Autumn, 2002), 10-36.

³⁴ To pick just one example among many, in 'VI. Par Lui tout a été fait', bars 223, 225 and 227, the same chord is repeated as many as 31, 29, and 21 times.

³⁵ For example, 'XI. Premiére communion de la Vierge', bars 60-70.

³⁶ For example, 'XVIII. Regard de l'Onction terrible', bars 1-19 and 189-end.

³⁷ For example, 'III. L'Échange', entire piece aside from the brief coda [Ex. 1.2],

^{&#}x27;VI. Par Lui tout a été fait', bars 129-140 and 141-152,

[Ex. 1.4] Stepwise increment of duration of repeated chords, 'XVIII. Regard de l'Onction terrible', *Vingt regards sur l'enfant-Jésus*, bars 1-19 and 189-end.



[Ex. 1.5] Gradually and systematically stretched element, 'III. L'échange', *Vingt regards sur l'enfant-Jésus*.

From Schoenberg's perspective, Messiaen does not respect his audience by using exact repetitions over and over again. As for the automated processes, they can be argued to also have profound theological meaning. For example, "the spiral with coil expanding in evergrowing circular motions from a centre" shown in Example 1.5 could be considered as "a symbol for spiritual growth", and "the contrary spiral" also shown in the same movement, as "a metaphor for God's all-encompassing embrace of humankind, a gesture of love in which

^{&#}x27;X. Regard de l'Esprit de joie', bars 41-53,

^{&#}x27;XVIII. Regard de l'Onction terrible', bars 1-19 and 189-end.

the majestic power focuses on the humble creatures of this small planet",³⁸ even though it still sounds rather mechanical and arid. The universe is full of the unpredictable and mysterious, and there are no single identical things on the world. Minimalist music is interesting precisely because we never know when it will change and where it will go.

For Stravinsky, repetition is a fundamental compositional element as well as constituting the musical language itself. Irregularity, though not complicated, is usually achieved through short two to three-note rhythmic cells (that often do not even fill a bar), repeated with frequent changes of metre or accent and phrased with expansion or condensation. I use this technique frequently in my own work. The bulk of composers prior to Stravinsky used uneven, irregular and asymmetrical construction of segments, motifs, or themes in order to create change. Notably, Mahler intermittently applied shifting accents and frequent changes of time-signature, a technique subsequently used on a larger scale by Stravinsky.³⁹

Irregular patterns have a tendency to draw the attention of audiences more than regular and uniform pattern. In this respect, Morton Feldman's music offers particular interest, as do the ceramic sculptures of Irish artist, Nuala O'Donovan, and the black and white paintings of British artist, Bridget Riley. Feldman's music can be summed up as simple repetition of isolated irregular patterns of fragments, a single gesture, or "a modular construction", to put it in his own words. He argues that modular construction could be a basic device for organic development, but patterns are complete in themselves, and thus in no need of development; only of extension.⁴⁰

Sometimes repetition and change can be replaced with repeated contrast of the familiar and the new. My encounters with the music of Michael Finnissy broadened my conceptual horizons regarding notions of repetition. Elements utilised in repetition are usually pitch-related things such as segments, motifs, themes or subjects and long melodies, but in Finnissy's music repetitions are often made of other elements. Firstly, dynamic, texture, register, tempo were treated as separate elements of repetition. Secondly, these non-pitched

³⁸ S. Bruhn, *Messiaen's Contemplations of Covenant and Incarnation: Musical Symbols of Faith in the Two Great Piano Cycles of the 1940s* (Hillsdale, NY: Pendragon Press, 2007), p. 256.

³⁹ For example, in the third movement of Mahler's symphony No. 6, *scherzo*, metre changes occur from 3/8 to 4/8 to 3/4.

⁴⁰ B. H. Friedman (ed.), *Give My Regards to Eighth Street: Collected Writings of Morton Feldman* (Cambridge, MA: Exact Change, 2000), pp. 142-3.

aspects of the music do not always exist as a continuity, but tend instead to form irregular patterns. This enables concepts of musical course such as continuity and discontinuity to become the material of repetition. Repetition through extreme contrast of non-pitched elements is widely identifiable in Finnissy's music, e.g., in his *Songs 5-9* (1966-68) where "huge rapid gestures encompassing the whole keyboard, wild streams of grace notes" intersect with "very long sustained chords and silences".⁴¹ Such extreme and abrupt changes do not only occur within the texture but also across the dynamics, range, angularity, continuity/discontinuity, notation, and transcendental virtuosity. Repetition of the contrast of non-pitched elements occurs either within a phrase or develops as explicitly sectional structures. This is similar to the use of montage in film.⁴²

Application and adaptation to my work

Many of the above-mentioned musics and composers have influenced my compositions, sometimes as exemplars and models of how to develop my music further; at other times, as something to modify and complement. 'Bad examples' are also a good source of inspiration in their own way, and many things can be learnt from them. Detailed analyses can be seen in the Analysis in Part Two - 2 and Conclusion in Part Two - 3.

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⁴¹ H. Brougham, et al. (ed.), *Uncommon Ground: The Music of Michael Finnissy*, (Aldershot, England: Ashgate Publishing Ltd, 1997), pp. 44-5.

⁴² Through analysis of Finnissy's piano pieces Songs 5-9, Pace explains these characteristics of his music in that he finds alternative structural models to 'poetic' form which prevails in the past music. These structural models are derived from painting, the cinema and anthropology - Levi-strauss's belief that man's cognitive abilities are structurally reducible to a series of 'binary oppositions'. *ibid.*, pp. 44-50

2. Analysis

2.1. Study in Sonority

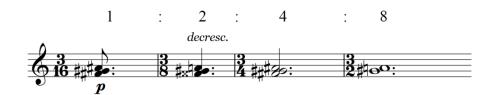
This work is a study in sonority, pattern, and notation, and is dedicated to piano tuners who are amongst the unsung heroes of the music scene. This study is based on my memory of hearing piano tuning at home in the early years of my life. Tuning usually starts with a single pitch, A4, which then expands into a pattern of intervals in the order of octaves, the alternation of perfect fourths, perfect fifths, and thirds constituting the major sound events. Although this is a very simple pattern, one could hear intriguing irregularity like beats and *glissandi* with peculiar effects in the overtone spectrum, due partially to the emphatic striking of the keys by the tuner. This acoustic experience makes the process of tuning seem like an audible fireworks display. The work is based on my thoughts about an irregularity that stems from repetition and patterning, as well as sonority, and the piece consists of ten short movements. The main musical topics are listed below:

① Experiments in notation (I) – change and irregularity generated from change of metre In this work, I emphasised various ways of notating time and duration. First of all, there are many changes of time signature, and the intention behind this is largely twofold. First, with every repetition of a single item of musical material, rhythmic irregularity results through changes of tempo. Second, I intended to create the effect of *accelerando* or *ritardando*. Below are examples of tempo changes generated from changes of time signatures. In the first piece, 'A's', the pitch focus is on A's, and with each bar the tempo accelerates or slows down, twofold or fourfold, creating rhythmic irregularity through changes of metre [Ex. 2.1.1]. This also evokes the piano tuner working on the piano, and repeatedly hitting the piano keys, in irregular impulses.



[Ex. 2.1.1] Study in Sonority – A's, beginning.

Example 2.1.2 shows a steep notated *ritardando* eventually reaching eight times its original duration.



[Ex. 2.1.2] *Study in Sonority* – A's, bars 20-23. Steep *ritardando* derived from changing durations.

In the second movement, 'Glissandi', notes create accelerando and ritardando effects through the layout of durations equivalent to 6 quavers $(3/4) \rightarrow 4$ quavers $(2/4) \rightarrow 3$ quavers (3/8) and 4 quavers (2/4) [Ex. 2.1.3].



[Ex. 2.1.3] Study in Sonority – 'Glissandi', beginning.

Accelerando and ritardando through changes of metre and duration.⁴³

⁴³ The changes of metre (time signature) alone do not necessarily result in an acceleration or deceleration. As in the example below the duration of the notes can remain the same, without accelerando or ritardando:



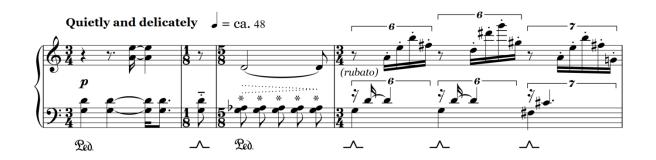
At the end of the fifth movement, 'Fifths', there is a conceptual 'accelerando of silence' through empty bars that have changes in time signature, which are not audible for the listeners. This is another form of experiment in notation [Ex. 2.1.4].



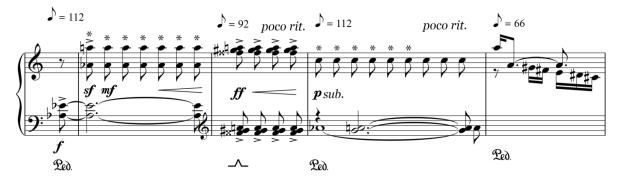
[Ex. 2.1.4] Study in Sonority – 'Fifths', ending. Accelerando of silence.

② Experiments in notation (II) – passages for beats

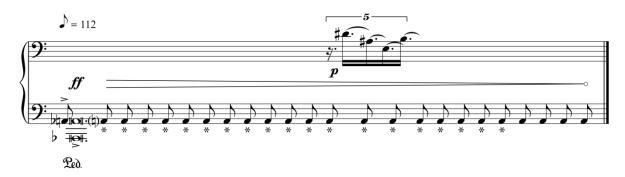
For the composer, there is always a decision to be made; whether to let the performer interpret the subtle change in rhythm, or whether to notate as accurately as possible. This dilemma can be seen within this piece. In 'Beats' and 'Beats II' ([Ex. 2.1.5 (a)-(c)]), beats heard when tuning the piano must be expressed through irregular pulses by the performer (repeated notes with * marks).



(a) Study in Sonority – 'Beats', beginning.



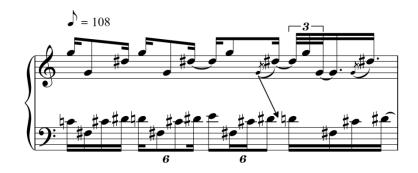
(b) Study in Sonority – 'Beats II', beginning.



(c) Study in Sonority – 'Beats II', ending.

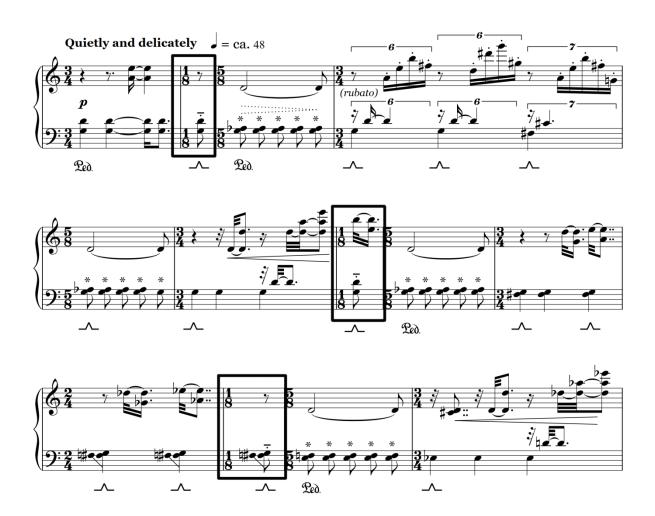
[Ex. 2.1.5] Irregular beats at performer's discretion (* marks).

However, in the same piece, there are bars where irregular rhythms need to be performed accurately as written.



[Ex. 2.1.6] Study in Sonority – 'Beats II', bar 12.

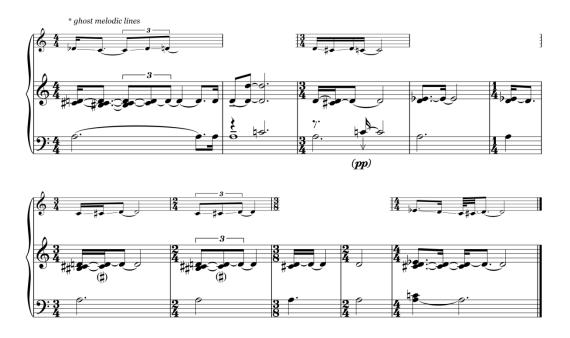
Also, there are isolated bars with the time signature of 1/8 or 1/4 in 'Beats' and 'Fifths', which are complete bars emphasised with *tenuto* on the single notes, but due to its very short duration, the next bar approaches rapidly, thus creating irregularity [Ex. 2.1.7].



[Ex. 2.1.7] Study in Sonority – 'Beats', beginning. Singular bars consisting of short notes.

③ Study on timbre – *glissandi* on the keyboard

Some of the interesting and peculiar sounds a listener might hear during piano tuning are overtones emerging from the resonance of strong attacks, the beating of two very close pitches, and subtle *glissando* effects on individually keyed notes while they are being tuned with the tuning lever. True glissando – that achieved by string or wind instruments, as opposed to the more common sweeping of the keys – is only possible on the piano when there is a tuning process involved. Such *glissando*-like effects made by handling the tuning lever are expressed in the second movement, 'Glissandi' (although this effect also appears on the first movement, 'A's', bar 9 and the fifth movement, 'Fifths', bar 3). When the notes are added to the pre-existing ones this does not differ much from conventional piano playing, but when they are subsequently detached, there is a *glissando* effect generated from the remaining notes [Ex. 2.1.8]. This effect is audible only when the fingers are swiftly removed after the attack of either the cluster or the chord. The subtly audible melodic line generated from this manner of playing could reasonably be called a 'ghost melodic line'. This effect does not exist with use of sustained pedals, therefore the performer must take care to eliminate habitual usage of the pedal. In a concert hall, the sound would not be clear without some degree of amplification.



[Ex. 2.1.8] Study in Sonority – 'Glissandi', bars 7-16.

4 Patterns with sense of progression

In the fourth movement, 'Four Strings - Lament', the one-bar-long fragments are repeated, but they create a sense of progression by being loosely connected and by not being totally independent. Although the gestures are similar, none of the bars repeats the same notes in the twenty bars. This is based on Schoenberg's theory of 'not repeating the same thing that has been said'.⁴⁴ Although this movement does not show 'developing variation'⁴⁵ in a complex and sophisticated manner, the concept of 'variation' still exists.



[Ex. 2.1.9] *Study in Sonority* – 'Four Strings, Lament', beginning.

Pattern with loosely connected gestures.



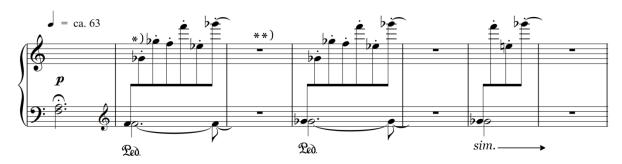
[Ex. 2.1.10] Study in Sonority – 'Beats', bars 1, 6 and 13. Expanding (not developing) pattern.

⁴⁴ "I say something only once, [...] With me, variation almost completely takes the place of repetition; [...] altering something given, so as to develop further its component parts as well as the figures built from them [...]." Schoenberg, *Style and Idea*, pp. 102-4.

⁴⁵ The term was coined by A. Schoenberg (*ibid.*, 397) to explain music of the homophonic-melodic style of composition in comparison with contrapuntal composition, and mainly used in relation to Brahms's music (*ibid.*, 398-441) and Schoenberg's own freely atonal pieces as well. See also page 6.

⑤ Patterns with non-progressive or isolated gestures

In 'Thirds' and 'Out of Tune', there are empty bars between each event that separate the individual events. The performer is given the freedom to choose the duration of these rests, which then, with the ever-changing gestures, generate irregularities [Ex. 2.1.11 (a)(b)].



(a) Study in Sonority - 'Thirds', beginning.



(b) Study in Sonority - 'Out of Tune', beginning.

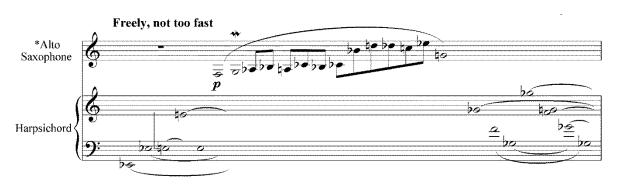
[Ex. 2.1.11] Events isolated by empty bars.

Study in Sonority conforms to the principle of A. Schoenberg, "variation almost completely takes the place of repetition (in my music)". This piece, however, does not employ developing variation but rather several simple but effective devices to create irregularity in patterns: changing metres to control the duration of a note; generating irregular beats and rests at performer's discretion; inserting very short bars of 1/8 or 1/4 to disrupt continuity and to pull the arrival of next repetition; and ever-changing gestures in Feldman-ish manner. All these devices are to avoid exact repetitions.

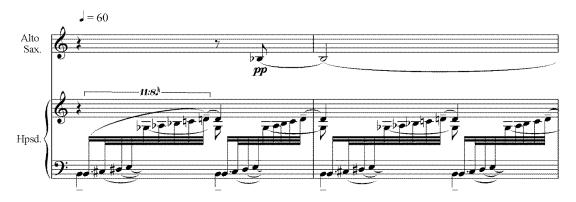
2.2. London to Brighton

This piece is for alto saxophone and harpsichord, inspired by the film *London to Brighton in 4 Minutes* (1953), a BBC 'interlude' used to fill the spaces between television programmes. It features passengers travelling randomly in and out of the station building, and then a highly sped-up train journey seen from the point of view of the driver. Hence the two contrasting pieces – a free-flowing, loose, improvisatory prelude and a fast-moving toccata. I was fascinated by such a high-density of visual information; objects appear and disappear before the viewer can consciously register them. Another interesting observation was the formation of patterns in an irregular fashion as the visual events occur in rapid succession.

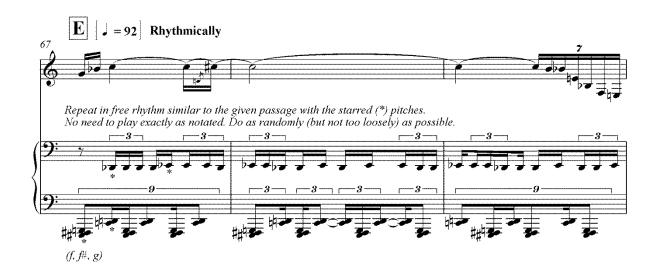
The two pieces adopt different notations. For the prelude, the improvisatory expression is written using a slightly adjusted seventeenth century harpsichord notation, namely, that of French composer, harpsichordist and organist Jean-Henri d'Anglebert (1629-1691) (See [Ex. 2.2.1 (a)]). In the Toccata, the notation is more flexible and ranges from conventional to unconventionally graphic, according to the situation [Ex. 2.2.1 (b)-(d)].



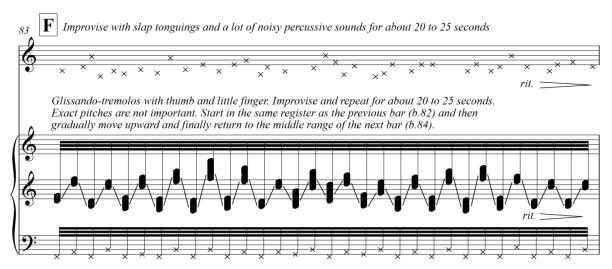
(a) *London to Brighton*, Prelude, beginning, notated in the manner of seventeenth century French harpsichord music.



(b) London to Brighton, Toccata, beginning, written in conventional notation.



(c) London to Brighton, Toccata, bars 67-70, conventional notation with instruction for improvisatory performance: 'Repeat in free rhythm similar to the given passage with the starred (*) pitches. No need to play exactly as notated. Do as randomly (but not too loosely) as possible.'



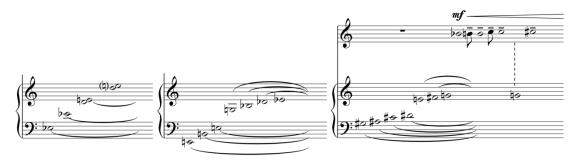
left hand - continue the same figuration as for the previous bars.

(d) London to Brighton, Toccata, bar 83, graphic notation for improvisation.

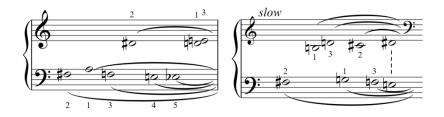
[Ex. 2.2.1 (a)-(d)] Mixed notations.

The two movements look quite different in notation, style, speed and mood. However, many materials of the toccata are derived from the prelude. The prelude is short but shows many elements of the toccata in an abstracted version. Below are the four main materials presented in Prelude. Each element is labelled after its appearance and character:

① Vertical or linear accumulation (upwards)



② Jagged expansion



③ Chords



④ Mordents (both upper (❖) and lower (❖) ones) and Trills



The four materials from the Prelude are now transformed into various forms in Toccata. These can be seen as state and restate, initial material and transformed material. Below is a list of four elements and how they are expressed in the toccata:

- ① Vertical or linear accumulation (upwards)
- saxophone in [C], [D] and [J], bars 99-119
- harpsichord in bars 1-10, section [A] and bars 111-115
- ② Jagged expansion
- saxophone in bars 39-52 (see [Ex. 2.2.3] below), 59-67
- harpsichord in bars 37-50 (see [Ex. 2.2.3] below), 59-67, section [D] and bars 111-115 left hand
- 3 Chords
- saxophone in bars 70-73 and 76-82 in [E]
- harpsichord in section [B], [C]
- harpsichord's chord-cells in [G]
- · harpsichord's clusters (left hand) in [H] and [I]
- · harpsichord's percussive sound in bar 160
- both instruments in bars 59-61 in [D]
- **4** Mordents and Trills
- written mordents (no mordent mark) in saxophone in bars 7 and 13

- extended (prolonged) trills in saxophone in bars 3, 5, 14, sections [G] and [H]
- notes with mordents mark in harpsichord in bars 4, 7, 12, 22, 26 and 27

The piece focuses on the subtle changes that we perceive within a seemingly repetitive structure of the train journey. Repetition in this piece is a tool that creates pattern, which then generates irregularity from the subtle changes in the pattern.

It is rare in the prelude for both instruments to be playing simultaneously. Instead, each bar has a passage of threefold alternation: harpsichord–saxophone—harpsichord. The seven-bar prelude therefore has a pattern, albeit a rough one. The length of each phrase played by the two instruments is different every time, giving each bar a different duration. Sometimes there are overlaps between the instruments (bars 3-4), and some bars show exceptions of a twofold alternation passage of harpsichord–saxophone or saxophone—harpsichord (bars 4 and 7).

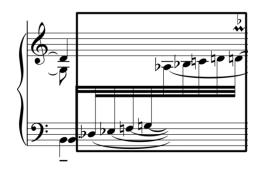
The toccata is significantly longer than the prelude, and thus the pattern change is perhaps easier to recognise. In the demisemiquaver figures in bars 1-27 of the harpsichord part, one beat consists of various numbers of notes, which cause irregular downbeats and slight tempo changes. As seen in [Ex. 2.2.2] below, a subtle irregular pattern is achieved by adjusting the number of demisemiquavers of an ascending figure, from six to nine, which creates irregular pulses on B2. The following instruction is given to the performer in order to create irregularity in pattern: 'Do not adjust the duration of individual note to generate regular pulse.'



eight demisemiquavers* (dsqs) in a figure



seven dsqs causing pulled pulse





nine dsqs with mordent mark causing delayed pulse

six dsqs causing pulled pulse

[Ex. 2.2.2] London to Brighton, Toccata, bars 1, 3, 7 and 8.

The 'jagged expansion' gestures in the Prelude reappear in the form of patterns in the Toccata. The example below ([Ex. 2.2.3]) shows how the singular note $E^{\,\flat}4$ at the harpsichord proliferates into an irregular pattern of $E^{\,\flat}4$, E4, D4 \rightarrow $E^{\,\flat}4$, E4, D4, C#4 \rightarrow $E^{\,\flat}4$, E4, D4, C#4, F4. This irregular pattern is created by a combination of irregular attacks at the harpsichord and ascending gestures with ever-changing pitches and numbers of notes at the saxophone.



[Ex. 2.2.3] London to Brighton, Toccata, bars 38-49, irregular patterns formed by saxophone's everchanging ascending gestures and harpsichord's random attacks with its centre based at E $^{\flat}$.

In Section [G] (bars 84-106, see [Ex. 2.2.4] below), the harpsichord plays a 4-part chord-cell 43 times, but no chord is identical to any other, similar to the saxophone's ever-changing gestures shown in [Ex. 2.2.3] (See also 'Four Strings, Lament', 'Thirds' and 'Out of Tune' of *Study in Sonority* ([Ex. 2.1.9 and 2.1.11]).

G Meno Mosso J = 72 Tempo Giusto * trills with full length throughout mp full length, not too short. NB. no two are identical. mf non vib., full length tree

[Ex. 2.2.4] London to Brighton, Toccata, bars 84-95, The chord-cells occurring forty-three times on the harpsichord in section [G], of which no two are identical. Irregular durations of rests between the cells create subtle changes in the pattern.

These constantly changing irregular patterns derive from the sense that a train journey is like the journey of life itself. A view from the train is full of repetitions of objects with subtle differences and these patterns and irregularity can also be observed in everyday life – the sun rises and falls, the four seasons pass by, and every-day life goes on repetitively, but there is no single day which is identical to another. Similar impressions can be detected in Morton Feldman's later works, such as *Triadic Memories* (1981) and *Crippled Symmetry* (1983). It is not nature, life, or even train journeys that form the source of Feldman's inspiration. Instead, he cites contemporary New York abstract expressionist painters, writers such as Samuel Beckett and Oriental textiles with asymmetric patterns as his primary source of inspiration.⁴⁶ I see the constantly changing life and nature in his works through individual motifs or small groups of gestures being patternised by shuffling and reshuffling the order of notes and gestures. These irregular patterns and its non-progressive repetition represent the world in which we live.

In this section, [G], the uneven rests inserted between the gestures also contribute to the creation of irregularity in pattern, but the section is given drive and continuity by the trills and quick demisemiquaver passages of the saxophone that fill in the isolated gestures of the harpsichord. Alterations of accents generated from combinations of attacks given by chord-cells on the harpsichord and accents on the saxophone passage also contribute to creating irregularity of pattern.

'Motor' ostinatos in Stravinsky's *The Rite of Spring, Les Noces* and elsewhere are also found in the toccata. The so-called 'machine' aesthetic – shown in Russian and Italian Futurism, Vorticism, De Stijl and at the Bauhaus, and in the works of composers as diverse as Honegger and Mihaud, Antheil and Varèse – and Stravinsky's own fascination with the mechanical pianola and important successors such as Nancarrow,⁴⁷ is perceptible in the toccata, which is written in homage to once-thriving Britain's railways.

In *London to Brighton* some sections have isolated irregular patterns and uneven, irregular and asymmetrical construction of phrases through repetition of segment, motif, or theme. The instrumentation of this piece is determined by the conditions of the concert involved in

⁴⁶ B. H. Friedman (ed.), *Give My Regards to Fifth Street* (Cambridge, MA: Exact Change, 2000), pp. 134-149.

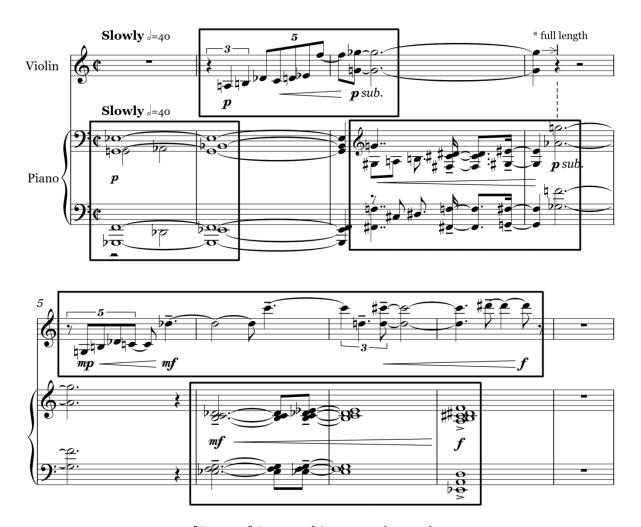
⁴⁷ J. Cross, The Stravinsky Legacy (Cambridge University Press, 1998), p. 19.

the premiere. Since harpsichord and saxophone have a huge contrast in its volume of sound, I plan to rearrange this work into a piece for clarinet and harpsichord.

2.3. Perpetual Song

This work is for violin and piano. It is based on a novella by the German writer and screenwriter Patrick Süskind titled \ll *Der Zwang zur Tiefe* \gg (1986) (in English, '*Depth Wish*'). The story follows a young female artist whose works are criticised for lacking in depth, and who becomes obsessed with this issue. Eventually her life ends in tragedy, after which her critic changes his view and claims to have felt a strong sense of depth in her life and work. The story deals with the potentially calamitous consequences of accepting criticism when one is insecure and vulnerable. It is also a critique of professional ethics and responsibility. The writing itself is darkly ironic.

Aside from its compelling subject, the short story enabled me to observe patterns not only in nature, or visual art, but also in narrative text. The main figure of the story, who is confined within the issue of 'depth' with no apparent escape route, is evoked in my music by repetition of phrases and structural units containing ascending lines. The phrases with ascending lines, or contour, are the main material of the entire piece and they symbolise the main character's determination to find the answer to the question, 'what is depth in art?', and to be freed of it. In the next example below ([Ex. 2.3.1]), which is the beginning of the piece, one can see the ascending lines are closely stationed between the two instruments with different tempo, length and gestures.

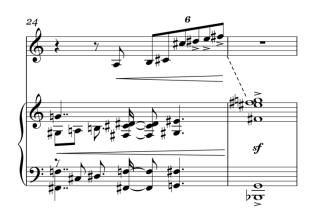


[Ex. 2.3.1] *Perpetual Song*, opening section. Ascending melodies with different tempo, length and gestures.

The phrases progress through diverse gestures but returned to where they started, which then results in a build-up of energy and tension; this is designed to echo the way in which the female artist became "deeper and deeper saturated into the thought" by repeating that same thought again and again in different ways in the story.⁴⁸ Two methods are used to force the violin's ascending melodies to stop and return to their starting point: one is by piano with

⁴⁸ The aesthetic of Morton Feldman is closer to Samuel Beckett's in the methods of repetition and variation of simple fragments. Feldman once said that what interested him about Beckett was the writer's ability to get "deeper and deeper saturated into the thought" by repeating that same thought again and again in different ways'. J. Leggio, ed., *Music and Modern Art* (New York: Routledge Publishing, 2002), p. 239.

chord or cluster attack (mainly with an accent or *sforzando*). See bars 4 and 8 in [Ex. 2.3.1] above and [Ex. 2.3.2] below.



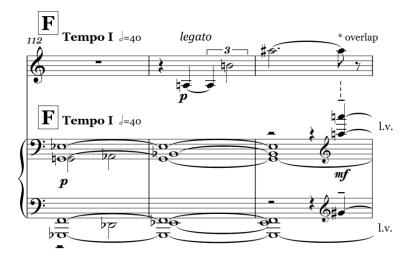
Bars 24-25.



Bars 41-43.



Bars 65-67.



Bars 112-114.

[Ex. 2.3.2] Perpetual Song,

Violin's ascending melodies being obstructed by the sudden piano attacks.

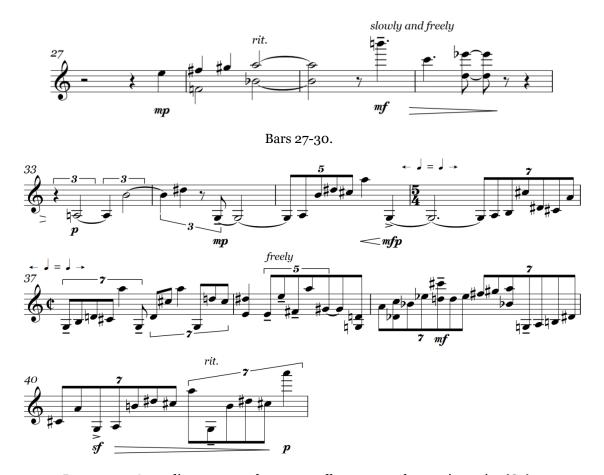
The other method uses only the violin, without interference from the piano, which depicts the once-struggling artist who is now voluntarily breaking the desire to be freed from the issue of 'depth' and realising a fall of the self. The ascending lines on the violin are arrested at a certain point and then forced to fall towards the starting point, or in some cases they fall as soon as they reach the peak [Ex. 2.3.3].



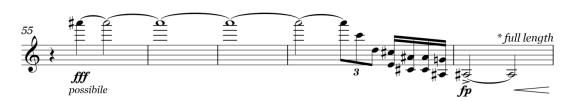
Bars 11-14.



Bars 18-21.



Bars 33-40, Ascending gestures that repeatedly return to the starting point (G_3) .



Bars 55-59.



Bars 61-63.



Bars 116-118.

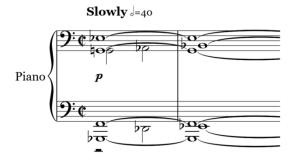


Bar 122 - end.

[Ex. 2.3.3] Perpetual Song. Ascending and falling from the peak 'self-abandoned' phrases.

In this piece, repetition is closely related to the structure in two ways. First, as explained already, the violin's ascending melodies that are interrupted by piano, together with 'self-abandoned' phrases (also on the violin) become building materials and create structure. Each time a melody restarts its progression, it causes slight variations and the energy (or hysteria) level gradually increases, due to the repeatedly climbing pitches and big interval leaps spanning from the lowest to the highest registers.

Second, however, this gradually built-up energy completely disappears in places, which gives the whole piece several main starting points: the minims in parallel fifths [Ex. 2.3.4]; the variations and augmentations of the initial parallel fifth ascending melody [Ex. 2.3.5 and 2.3.6]; the energy generated from [D] (bars 73-96) and [E] (97-111) also returns to its starting point [F] (bar 112) and disappears. See bars 1-2, 10-11, 21-23, 41-42, 60-61, 64-65 and 112-113 in the score. These gestures are expressed on the piano.



[Ex. 2.3.4] Perpetual Song, beginning, ascending line.



[Ex. 2.3.5] Perpetual Song, bars 10-11, variation of ascending line.



[Ex. 2.3.6] *Perpetual Song*, bars 26-27, augmented ascension, melody quoted from Purcell's *'Thou knowest, Lord, the Secrets of Our Hearts'*, bar 2, from *Music for the Funeral of Queen Mary*, Z. 860 (1695). This melody reappears multiple times in violin and piano (bars 51-53, 57-58, 81-85, 88-96, 104-105 and 109). Purcell's melody is quoted because it is for funerals and apt for the death of the young female artist depicted here. It also matches with the 'ascending melody' which is the main material in *Perpetual Song*.

In the last section [F], after the phrases that were stated previously are repeated in fragmented and isolated ways and with their momentum totally lost (bars 112-121), the violin gives a last ascending gesture with large leaps and ends with two consecutive falls (bar 122-end, see [Ex. 2.3.3]). This waning momentum is symbolic of salvation. There will be no more pain and suffering.

Compositions based on literature are far from new, but this is my first attempt to realise the content of literature as purely instrumental music without text. During my studies in South Korea, a programme-music approach such as this was not considered contemporary, so composing in that manner did not seem proper at the time. Composition students were generally taught music with 'method' or analytical techniques, and electronic music for sonic experiments. Instrumental music was said to be purer than vocal music or music with descriptive titles, and narratives in music were best avoided. However, my interest is not only in the content of Süskind, but also in the structure of his work and his tendency to repeat. Therefore my piece is focused on restatement – 'repeating that same thought again and again in different ways'.

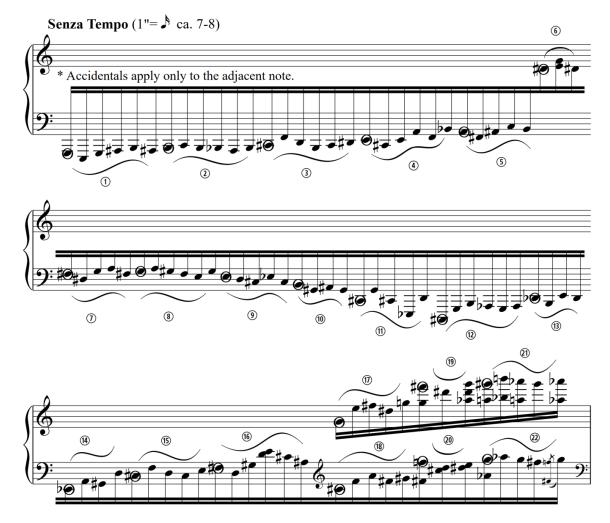
2.4. All Sorts of S

While looking at works of William Hogarth (1697–1764), the painter, printmaker and pictorial satirist, I came across a peculiar detail in his self-portrait, *The Painter and his Pug* (1745). There was a wooden palette at the left bottom of the painting, which had an elegant 'S' drawn across it, with the words 'The LINE of BEAUTY and GRACE' written just below. While searching for the painter's intention regarding this text and line, I learned that it apostrophised Hogarth's own theories about art. In 1753, eight years after the painting was completed, he published his *Analysis of Beauty*, in which he emphasises the importance of the serpentine line. Hogarth has deliberately drawn this line as if to remind the viewers of his aesthetic viewpoint. The S-line is found in abundance in nature, and has also been cited as material by various artists and designers. The S-line even exists in the South Korean flag, at the centre of the symbol of Yin and Yang. I wondered – since the S-line seemed to be a fundamental elements in the visible world, could it also be applied to the world of music?

When seen through an oscilloscope, a single sound usually forms a horizontal S-line, although the smoothness varies greatly, ranging from the sine-wave to noise. Also, one could think of a melody line that forms an S. And furthermore, the S could be applied to the structuring, and to the reading of individual pitch material. *All Sorts of S* is focussed on these two elements. The 'S' in the title of this work has two meanings: the graphic outline of the alphabet S and the Eb in German ('Es'). While the materials from Hogarth, the ideas for structuring some sections are similar to Irish ceramic artist Nuala O'Donovan's (See [Fig. 1] p. 44.). This will be mentioned in detail after the pitch materials.

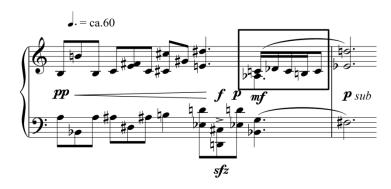
Various forms of S-lines

Inspired by the elegant elongated scroll seen in Hogarth's self-portrait, various forms of S-lines appear in this work [Ex. 2.4.1]. This phenomenon is abundant throughout the work, but for immediate clarification the first three systems are given below as an example. In (1) and (2), some lines are relatively symmetrical, whereas in some cases (e.g., in (12), (18)) the curves in the lines are biased towards one side. In (4), the lines could be elongated, in (6), (19), (20), the S-lines are incomplete, and in some, such as (11), (12), (16), (17), the lines are exaggerated with large leaps in the melody. As seen in (10), (13), (14), one can see that the minimum *number* of notes required to form an S is four.



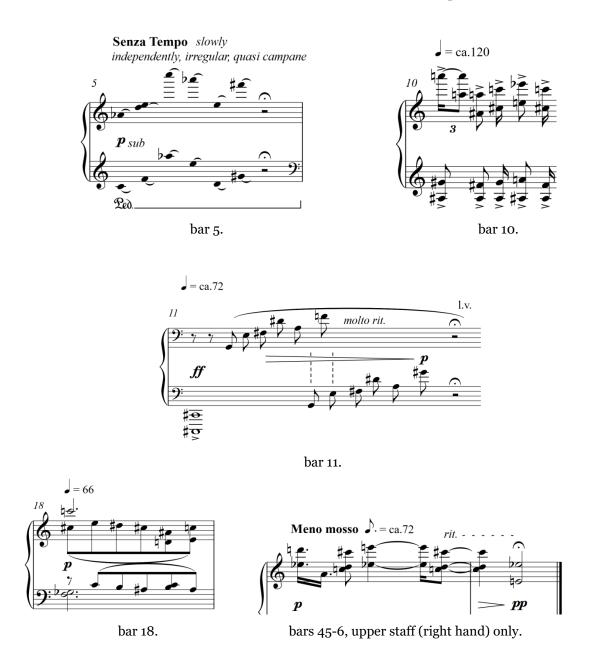
[Ex. 2.4.1] *All Sorts of S*, first three systems, various forms of S-lines.

S-lines are also found in musical ornaments, for instance, in 'turns' [Ex. 2.4.2]. The turn mark (\sim) itself also forms a horizontal S.



[Ex. 2.4.2] All Sorts of S, bar 7.

There are various other S-lines in this work. Below are a few examples:



[Ex. 2.4.3] All Sorts of S, bars 5, 10, 11, 18, 45-6, various types of S-line melodic shapes.

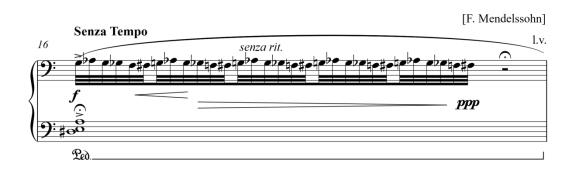
I soon realised that other composers (either intentionally or subconsciously) used various forms of S-lines in their works. Examples abound, but these three examples are drawn from piano works I enjoyed reading during my childhood.

① Mendelssohn's *Lieder ohne Worte*, Book 6, Op. 67 No. 4 Presto in C major ('Spinnerlied'). I played this piece as part of the entrance exam to a music school; the endless hours spent on practicing it have left a deep impression on my mind. In my work, the lines in the right-hand part of Mendelssohn's piece transform to a mobile cluster resulting from the left-hand chord and sustain pedal.



[Ex. 2.4.4] F. Mendelssohn, Lieder ohne Worte (songs without words), Book 6, Op. 67 No. 4 *Presto* in C major ('Spinnerlied'), beginning.





 $\label{eq:continuous} \mbox{[Ex. 2.4.5]} \ All \ Sorts \ of \ S, \ \mbox{bar 16},$ Mendelssohn fragment transformed into a mobile cluster.

② Chopin's Waltz in D-flat major, Op. 64, No. 1, popularly known as the *Minute Waltz*. In my work the right hand is transfigured into a dynamic tone cluster, similar to the Mendelssohn fragment above [Ex. 2.4.5], while the left hand's Db waltz accompaniment is replaced by dissonant intervals centred on Eb (D#).



[Ex . 2.4.6] F. Chopin, Valse, Op. 64, No. 1, beginning.





* Key signature for upper staff applies only to this bar.

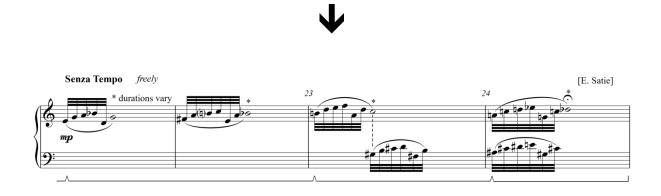
[Ex. 2.4.7] *All Sorts of S*, bar 17.

^{**} Right hand may need more repetition.

③ Satie's *3 Véritables préludes flasques (pour un chien)*, second movement *Seul à la maison*. In Satie's work both hands express the S-line, and in the left hand, the S-line is in its deformed state. In my music, this left-hand melodic shape is quoted. Since the S-lines consist of demisemiquavers, its appearance has much in common with Mendelssohn's fragments and Chopin's fragments, but its sound and effect are similar to the bell-like passages in bars 5-6, 12-13.



[Ex. 2.4.8] E. Satie, *3 Véritables préludes flasques (pour un chien)*, 2nd mvt *Seul à la Maison*, beginning.



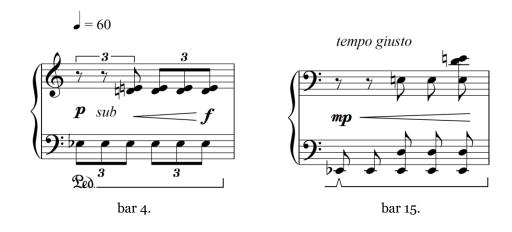
[Ex. 2.4.9] All Sorts of S, bars 21-24.

Various functions of Es (Eb)

Other than the S-lines, there is $E\flat$ as another pitch material element. The $E\flat$ (sometimes $D\sharp$ when used enharmonically) is used in the following examples [Table 1].

Function	Bar Number(s)	Music Example * RH = right hand, LH = left hand			
At the peak of a line	1	[Ex. 2.4.1 - end of 1st system] RH - D#			
	2				
	7	[Ex. 2.4.2] RH - D#			
	9				
Bridge	4	[Ex. 2.4.10 - bar 4] LH			
	15	[Ex. 2.4.10 - bar 15] LH			
Accent	3	bar 2, RH chords with sforzando mark			
	9				
	17	[Ex. 2.4.7] LH Waltz accompaniment			
Ostinato	25-33	[Ex. 2.4.11] RH – Eb, D#			
	43-44	[Ex. 2.4.12] LH - D#			
Cadence	last bar	last bar [Ex. 2.4.3 - bars 44-45] RH – Final Note			

[Table. 1] Various applications of $E\flat$



[Ex. 2.4.10] *All Sorts of S*, bars 4 and 15, Eb notes creating a short bridge.



[Ex. 2.4.11] All Sorts of S, bars 21-33, right-handed notes E \flat , D \sharp building ostinato.



[Ex. 2.4.12] *All Sorts of S*, bars 43-44, D \sharp in the left hand, forming ostinato.

Structuring by repetition and juxtaposition

The structure of this piece results from two compositional ideas:

① Repetition (influencing certain passage or section).

Materials sharing common characteristics repeat themselves, hence making patterns, but each element has not only common characteristics, but also subtle differences which result in irregularity. The long passages of S-lines of semiquavers in bars 1, 2, 3 and 9, and the section of constantly reappearing E_{\flat} (D \sharp) in bars 25-40 form a pattern resulting from repeated elements. However, differences in the number of notes (from three to eight) per individual S-lines also cause differences in the length of each element, and various intervals (minor second to major tenth) along with the inverted form of a line (upward or downward) also modify the patterns.

The idea of either persisting with the S form, or persistently adapting the note E_b in a quasi ostinato form with slight variations, is derived from the method used by Irish ceramic artist Nuala O'Donovan (b. 1962) for structuring for her *Teasel* series. In her works "each element of the pattern is individually made", which means variations or irregularities inevitably occur. Thus, "the finished forms are a result of an intuitive response to the direction that the pattern takes as well as the irregularity in the handmade elements of the pattern".⁴⁹ The intention behind bars 1, 2, 3, 9, 25-40 are similar to the characteristics of her works.

As explained at the beginning, each element that forms a pattern in bars 1, 2, 3 and 9 consists of S-lines. These individual elements also collectively form a giant S-line [Ex. 2.4.13].



[Ex. 2.4.13] *All Sorts of S*, beginning. Individual S-line elements gather to form giant S-line.

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⁴⁹ N. O'Donovan, 'Artist Statement' from Nuala O'Donovan's official Web site http://www.nualaodonovan.com [accessed 30 Jun 2014].

② Juxtaposition (influencing the entire structure of the piece)

The overall structure is a form of montage or a 'block form' (a term generally used to describe Stravinsky's music). This is created through juxtaposition of heterogeneous passages of contrasting texture, tempo, atmosphere and duration. The contrast between frantic gestures of semiquavers in bars 1-4, 9-10, 5-8, and quiet and contemplative bell-like sounds in bars 12-13 is a good example. The long passages of quick gestures going through multiple systems form a contrast against the slow, short and fractional sections that are juxtaposed with it. The structure could be seen as below [Table 2].

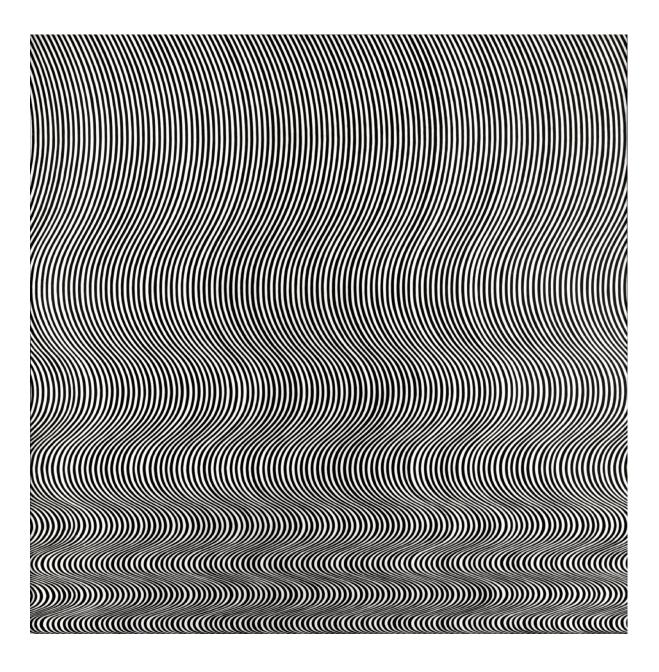
A (bar 1)	A	' (bar 2)	A'' (b	ar 3)	b (bar 5)	b' (bar 6)
A''' (bar 9) (extended) b'' (bar 12)		b''' (1	oar 13)	Mendelssohn [A element]	Chopin [A element]	
Satie C (bars 25-40) [b element] Eb ostinato		a" (l	oars 41-46)			

[Table 2] Structure of *All Sorts of S*.

Thanks to the flexibility of the 'S' material, structuring process was a great pleasure. Three foreign materials – Chopin, Mendelssohn, and Satie – are not perceived as 'foreign', since all the transplanted materials have common shapes. The tiny 'S' motifs are repeated, combined, and varied infinitely and changes are from clearly divided contrasting block form. The piece needs to be extended with more musical parameters involved. Then it will sound more complicated and more interesting.

2.5. The Responsive Ear

This work is for string orchestra (3+3+3+3+1), inspired from works of Bridget Riley's early black and white paintings, especially the ones resembling ocean-wave form – *Fall* (1963) [Fig. 1], *Crest* (1964), *Current* (1964), *Exposure* (1966), *Untitled, Diagonal Curve* (1966) and *Cataract 3* (1967). The title is borrowed from that of the Op Art exhibition at MoMA New York in 1965, *The Responsive Eye*.

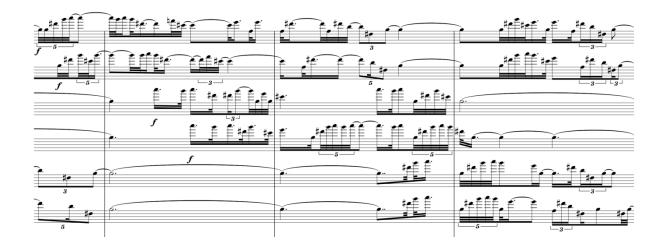


[Fig. 1] *Fall*, 1963, Emulsion on hardboard, 141×140.3 | 55½×55¼, Tate, London.

I used to own a copy of Western art history book which covered art from prehistoric times up to the present in chronological order. When I slowly turned pages in chronological order and landed on the paintings of Bridget Riley, the artwork sprang out of paper and wiggled nervously as if it were a white noise in analogue video and television. My eyes quickly attempted to adjust to a certain point in the painting and resume the attitude of the typical two-dimensional viewing experience, but my eyes could not find a spot to rest on and, invariably, the overload of visual information resulted into a headache. This was an experience like no other. What element of this painting caused such visual disruption? In order to adapt Riley's ideas to my music, I paid attention to the following aspects:

① Exclusion of colour

It is remarkable that the use of colours is not even a consideration: "Riley's exclusion of colour enabled her to concentrate on creating a formal vocabulary of shapes in which the contrast of black and white was paramount".⁵⁰ This is related to the reason why I chose string orchestra: exploiting different timbres – or sonic 'colours' – is not the primary concern in writing this work, so much as the use of lines, patterns and structure. It also suits the piece, which deals with long heterophony passages in extreme registers.



[Ex. 2.5.1] *The Responsive Ear*, bars. 25-28, heterophony passages in extreme register (violins).

⁵⁰ Bridget Riley, room guide, room 2, Black and White,

< http://www.tate.org.uk/whats-on/tate-britain/exhibition/bridget-riley>.

2 Co-existence of contrasting elements

Riley's aforementioned black and white paintings create patterns not only from repetition of materials but also from contrasts inherent in material itself. Her works are "so precise and yet illusory, static and yet free-flowing, it's flat and yet it isn't, it moves and yet it doesn't. It is a journey of contrasts, much more than the sum of its parts [...]".51 The irregularity in Riley's work is realised through contrasts between stabilities and instabilities (stable basis disturbance), certainties and uncertainties, and disruption a regular progression. This is similar to the characteristics of Michael Finnissy's music [refer to pp. 7-8 in **Introduction** for further details], although their outer appearances are seemingly different. My work also creates patterns of vertical structure and linear progression from contrasts – static chords and active lines, alternations of slow and fast passages, contrast in volume, register, texture, mood and more, and all this is realised with lines in similar wavy or jagged shape [Ex. 2.5.2]. Thus, pitched elements are not the sole material used to form patterns.



[Ex. 2.5.2] The Responsive Ear, bars. 41-44, alternation of fast and slow passages.

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⁵¹ 50 years of Tate Members: 1958-2008 (London: Tate Publishing, 2008), p. 14.

3 Dense layout of lines

In Riley's works, the material itself is simple and it repeats itself in totally identical fragments. The complex and irregular visual effect does not come from the material itself (the curves), but from the dense layout of them. The artist herself speaks of this idea: "Simple vocabulary of abstract shapes disposed in increasingly complex and subtle arrangements" In my work, materials are laid out very closely both regarding pitch and rhythm in places, which often causes some passages to intersect with neighbouring parts and makes a *moiré* effect.

4 Accumulation of Energy

One can observe that the painting has two parts in terms of energy: a gentle relaxed swing in the upper part and the rapidly compressed curve placed towards the bottom of the painting. They are linked without the structure ever breaking. Similar energy accumulation can be observed in my piece: compressed note spacing with more fluctuated lines at the end of a phrase or a section [Ex. 2.5.3], or gradually adding instruments towards the end of them. The lines in this music also resemble Riley's: gentle swings and compressed curves.



[Ex. 2.5.3] The Responsive Ear, bars. 11-13, accumulated energy towards the end of a phrase.

⁵² Bridget Riley, room guide, room 1: 1+1=1,

< http://www.tate.org.uk/whats-on/tate-britain/exhibition/bridget-riley> [accessed 23 December 2013].

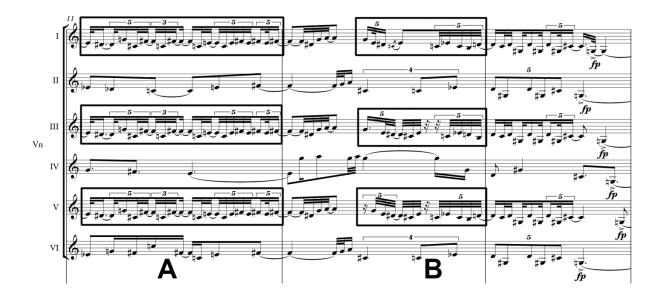
Structure

The main goal I set for this piece was to make mostly structural patterns with contrasting moods, but the sound constantly flows into the next section and never stops. Sometimes sections are linked by a sudden, bursting, contrasting passage, but most of the times they flow into the next section seamlessly. Sections and phrases are frequently overlapped in order to avoid discontinuity and all the long and short phrases are of the same material (from the first three pages of the score); a 14-bar-long floating melody, and new materials are rarely introduced.

In many sections, passages transform from order to disorder, or vice versa, and energy builds up or down towards the end of the section. As mentioned above, rhythmic density and gradual increase in numbers of parts (instruments) also contribute to this energy build-up and produce a tangled sonic surface. Some sections open or end with densely laid pulses of accented notes for clearer distinction [see bars 13, 16, 24, 31, etc.]. The whole piece is organised by repeating the same or similar materials in various tempos, registers, instrumental pairings, gestures and mood.

Notation

To make a *moiré* effect (or 'heterophony' in musical terminology), two different types of notation are used. **A** in Example 2.5.4 below shows three entirely identical passages, which will not sound in perfect sync in actual performance since the rhythms are meticulously divided and the lines are more jagged. Meanwhile in **B**, the three violin parts with relatively simpler lines are written in different rhythms for the same effect. In traditional Korean music, where perfect sync between performers in a performance is not crucial, instrumental ensemble court music often shows a similar sound effect as that found in **A**, primarily because multiple players share one highly ornamented and improvisatory line. Since traditional Korean musical notation system is not well-suited to accurately displaying complex rhythms, it could easily be subtly altered by performers, which sometimes leads to unanticipated results.



[Ex. 2.5.4] The Responsive Ear, bars. 11-13, two different types of notation for heterophony.

Many people consider Riley's works austere and mathematical, but this trait is present only in the work process. The work itself is surprisingly illusory and irregular, and at times emotional. The artist herself describes her works as purely intuitive. In fact, most of her inspirations come from nature. Using electronic music to convey this image could perhaps be a rewarding approach. But, because Riley produced her works by hand, line by line, I wanted to write for acoustic instruments and demonstrate an appropriate degree of craftsmanship during the process of composition. Although I quoted an artwork as a reference, I believe Riley's works are musical since nearly all of her works give the visual impression of flowing time. Amongst her works, some of the titles bear musical terms and critics also sometimes describe her works using musical terms.

2.6. Yet Another Home

Art music composers, singer-songwriters and popular music composers, regardless of genre, may come to a point when they might need to think hard about the language of the text they are using. When English is not their mother-tongue, whether or not to use English text, or text translated into English could become an issue. If one wants to communicate with a broader music scene, the pressure to use English text exists although there is also certain sarcasm about adding to an already existing huge body of English music literature to the world.

Korean new art music is an ambiguous genre. The academic world and the compositional scene are dominated by two styles: the Western art music style (especially influence by modernist composers of the 1920s and later) and traditional Korean court music style. Competitions for composers exist in two branches: Korean traditional style (*gugak*) and Western style. Meanwhile, music at church is mostly hymns and gospel songs either from the United Kingdom or the United States, sung with lyrics translated into Korean. Instances of art songs using Korean text surviving as music notation are not abundant, particularly compared to Western music within the European tradition. Some musical commentators believe that instrumental music is somehow purer than and superior to vocal music; an assertion with which I do not agree. As a result, this work is written with Korean text (the English translation is enclosed for comprehension).

This poem was written in 1941 by a young Korean poet. He was 23 years old at the time of writing of this poem, and died, aged 27, at a prison in Japan; during the Japanese occupation of the Korean peninsula. This poem is widely known and is found in many Korean school books. In the poem, "I", "my white bones", "my beautiful soul" indicates the schizophrenic young poet whose country is taken from him. I chose this text not through any desire to reveal patriotism or to express anger towards the Japanese invaders, but instead because of the beauty in the words used and the nature of its content. A young poet full of pain, and suffering in a turbulent time, is beautiful. Furthermore, it also contains some repetitive elements.

Yet Another Home

by Yun, Dong-ju

The night I returned home my white bones followed me and lay down in the same room.

The dark room gave out
On the universe
And the wind blew
Like a voice from heaven.

Peering down at my white bones, so finely worn away and pulverized by the wind amid the darkness, I wonder who it is whose tears are being shed. Am I crying?
Is it my white bones?
Perhaps my beautiful soul?

A steadfast dog howls in the darkness through the night.

The dog howling in the darkness must be the one that is driving me away.

Let me go! Let me go!

Let me who am being driven away, let me go!

Let me go to yet another beautiful home,

Stealing away from my white bones!

* Translated by Kyung-nyun Kim Richards and Steffen F. Richards from Sky, Wind, and Stars. 53

⁵³ D. Yoon, *Sky, Wind, and Stars*, trans. K. K. Richard (Fremont, CA: Jain Publishing Company, 2003), p.80.

Regardless of whether the text is in the composer's mother tongue, there is another element that troubles the composer when writing a song. It is an issue of whether traditional musical elements of a composer's own cultural background shall be embedded. If it is included, then there is a matter of how it would be transcribed into Western musical idiom. Music of F. Chopin and I. Stravinsky, who have worked outside their homeland in Paris, are prime examples of how their background tradition was used without hesitation.

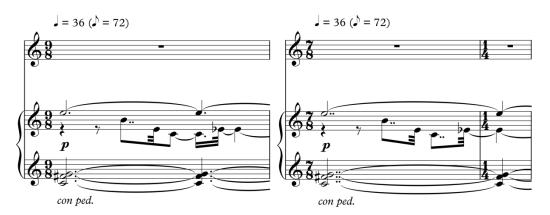
• The elements of traditional Korean music in this work are listed below:

1. Extremely slow tempo

Traditional Korean music has broader range of tempo than that of Western music. The slowest pulse unit is typically 15 beats per minute, while the fastest is even faster than *presto* in Western music. Slow Korean music has a quality of solemnness and depth. This piece begins with a tempo of 36 beats per minute, albeit with slight flexibility in certain fragments of the piece, governed by the performer according to the text and atmosphere.

2. Strong pick-up beat

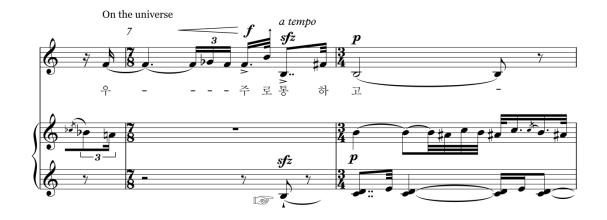
This is a strong-beat stroke which precedes each *jang-dan* (a set of rhythms in Korean music literally meaning 'long-short'), and is not identical to an upbeat in Western music. The pick-up beat in traditional Korean music is not as weak as in Western music. Such strong pick-up beat can be found in bars 2, 6, 8, 11, (15), 23, 31, 39 and 40 in this piece [Exs. 2.6.1 and 2.6.2]. These beats are mostly inserted before a section, or before each phrase in this work. Some Koreans sense this strong pick-up beat even when it does not exist aurally. Hence bar 1 and bar 2 are separated [Ex. 2.6.1 (a), (b)].



(a) Common notation

(b) Two bars divided for 'imaginary' strong pick-up beat

[Ex. 2.6.1] Yet Another Home, bars 1-2.



[Ex. 2.6.2] Strong pick-up beat, Yet Another Home, bars 7-9.

3. Embellishment and Ornament (Sigimsae)

This is one of the three main elements in traditional Korean music, along with melody (*garak*) and *jang-dan*. It is not merely ornament, but treated as a fundamental component. This exists in voice, string and wind instrument, and even as finely split rhythms in *jang-go*, a traditional Korean hour-glass drum for accompaniment [Ex. 2.6.2]. In this piece, *sigimsae* can be seen in almost every bar, both in voice and piano. In this music, the piano plays a dual role; it is both a melodic instrument and traditional percussive accompaniment.

4. Korean-style recitativo

This element occurs frequently in *pansori*, a one-person opera with single drum accompaniment, and in this piece, occurs in bars 3-4, 19-20 and 33-4. The tempo generally accelerates or decelerates according to the tempo of speech.

5. Movement within stillness

This is an essential and unique element of traditional Korean music and dance. It is realised in this piece through the use of double dotted notes on very slow beats and finely divided piano right-hand embellishments.

6. Press and pull - Korean calligraphy brush technique

The effect of different amounts of pressure on the page is utilised in this piece. The brush tip naturally bends (stroke with accent) and spreads out when it is pressed to the page, and

finally pulled elegantly (slightly ascending melodic line with *diminuendo* at the end of a vocal phrase. See bars 14, 22 and 35) [Ex. 2.6.3].



[Ex. 2.6.3] Press (with tenuto on piano) and pull on vocal line, Yet Another Home, bar 14.

Repetition and change

- 1. Strong pick-up beats are inserted to mark the beginning of a phrase or a section (bars 2, 6, 8, 11, (15), 23, 31, 39 and 40). However, this is not regular, but differs according to the flow of the text and occurs in irregular intervals. Strong pick-up beats enable the music to contain elements of *jang-dan* (bars 6-7, 8-9, 23-7 and 40-1), although it is not used directly or entirely and, again, occurs randomly. Thus, the strong pick-up beats and fragments of *jang-dan* give the piece both continuity and discontinuity.
- 2. Four piano figures are repeated but with variation each time: (1) slow repetition of a single note or chord; (2) slow descending chords in dotted rhythm; (3) fragmented rhythm containing *appogiatura* similar to that played by *jang-go*; and (4) dotted rhythms with large intervals (bars 1 and 5, also shown on the vocal part many times.).

For many Korean composers traditional Korean music has now become a special field of study belongs to 'ethnomusicology'. Now I am delighted to find 'new' source of inspiration from my own country's traditional music. Completion of this piece drives me to write more music for voice with Korean text.

3. Conclusion

Having cast repetition and change in fundamental roles within my PhD subject, I started to worry. It is generally considered that a PhD candidate should show his or her own refined aesthetic view, or a brilliant theory, or an original device for composition; as such, this subject was considered too fundamental. Schoenberg once said that "the principal function of form is to advance our understanding."⁵⁴ Indeed, I was able to see the efforts made by composers desperate to make their music comprehensible to their audiences. After all, it could be said that our rich history of music is the result of a tug war between repetition and change.

The first piece of portfolio, *Study in Sonority*, was written while I was heavily focused on Morton Feldman and his works. The music and ideas of Feldman—which I came to know after arriving in the UK—proved to be rich sources of questions and inspiration. His constant negation overturned an initial assumption of mine; that composers need impressive motifs or themes, brilliant devices or systems, in order for the audience to remember their music. After reading Schoenberg's articles and listening to his music, his principle "I say something only once" soon became my principle, too. Feldman's musical ideas were added to this and *Study in Sonority* was written as result.

Although the ten movements are short in length, and form patterns with relatively simple figures and ideas, one could observe that no two bars are identical. This is particularly the case in *Thirds* and *Lament-Four Strings*, where every bar has subtly differed notes, and even the rests and silence between musical events are varied. This is a deliberate nod to Schoenberg and Feldman and an objection to Messiaen's overuse of exact repetitions and automated or mechanical processes. Messiaen repeated one single chord as many as 31 times in an otherwise empty, row and relied on an automated process using all twelve semitones stepwise; I wanted to show him that these can be avoided by such simple methods.

In the second piece, *London to Brighton*, the two instruments are continuously varied in the Prelude; the number of notes in each pattern is varied to control irregularity in the Toccata; and the saxophone trill section that depicts a running train constantly changes its harpsichord notes in Toccata [Ex. 2.2.4]. It symbolises the largely repetitive nature of one day after the next, whilst acknowledging that no two days are identical.

⁵⁴ A. Schoenberg, Style and Idea, p. 102.

I found out that repetition is an important device in literature as well. Well-known children's stories, such as \ll *The Tiger Who Came to Tea* \gg (1968), \ll *The Gruffalo* \gg (1999), or \ll *Room on the Broom* \gg (2003) adopt repetition and variation as their main narrative force. An artist's obsession for 'depth in art work' in Süskind's story is transformed into blocked repetition in *Perpetual Song*. Repeated themes seem to develop as in the sonata where motifs or themes push their way through (developed), but they are always blocked and have to start from the beginning again and again, which creates *dysphoria*. This, in turn, creates an accumulation of energy that becomes the driving force for the piece. Thus, despite the longer theme and the dependence on a story, repetitions still cannot be developed into a long narrative. And, this is the idea I intended to realise in this piece.

In contrast, the next repetitive piece, *All Sorts of S*, has the shortest fragments of all six pieces. I realised that the shorter the material, the easier it would be to handle. Thus with these tiny S's, it is possible to make metamaterials of any length and any size. This gave me opened up vast possibilities and flexibility in structuring the piece, and indeed, passages spanning anything between 24 seconds and less than 2 seconds could be freely fabricated. This piece needs to be expanded with the application of the 'S' idea to other musical parameters, such as duration, dynamic or volume, speed, and constructing movements. This can be far more interesting than serial music; in serial music, each parameter has a limited number of pre-set materials, whereas the 'S' can cross the opposite phase with no limits on the number of materials. Besides, because it is *not* serial music there is scope to transplant foreign materials into it.

Bridget Riley's early black and white paintings are supreme examples of repetition and change, or pattern and irregularity. When I work with painting or other visual arts, I try to extract keywords from it and apply them to my work rather than to transmit faithfully its impressions onto music. In this case, 'dense layout', 'static and free-flowing', 'stability and instability', or 'alteration of slow-fast' are the keywords and most of them are related to speed and movement. The main issues in interpreting the keywords in my *The Responsive Ear* are (1) how to deal with these contrasting elements in a constantly flowing musical canvas; (2) how to notate heterophony - do I depend on improvisatory effect and save effort? Or, do I work meticulously on each part with craftsmanship? Further consideration may be necessary.

From time to time I witness some great works draw their inspiration from non-Western music. A few years ago the Norwegian composer Eivind Buene presented his new work in heterophonic writing at the University of Southampton. His method to get heterophonic effect was brilliant and the resulting sound was truly remarkable, but this kind of heterophonic writing is actually traditional Korean music's main feature. This made me think a lot. Chopin and Stravinsky were both successful composers with their own cultural background. The last piece, *Yet Another Home*, was written with this in mind. It has many elements of traditional Korean music and working with these materials was quite enjoyable.

Repetition and change – this subject will probably be my primary concern for the time being. There are many more interesting repetitions that this thesis did not deal with, and they are my next mountain to climb. Applying this subject to non-pitch materials and expanding musical thought are also necessary.

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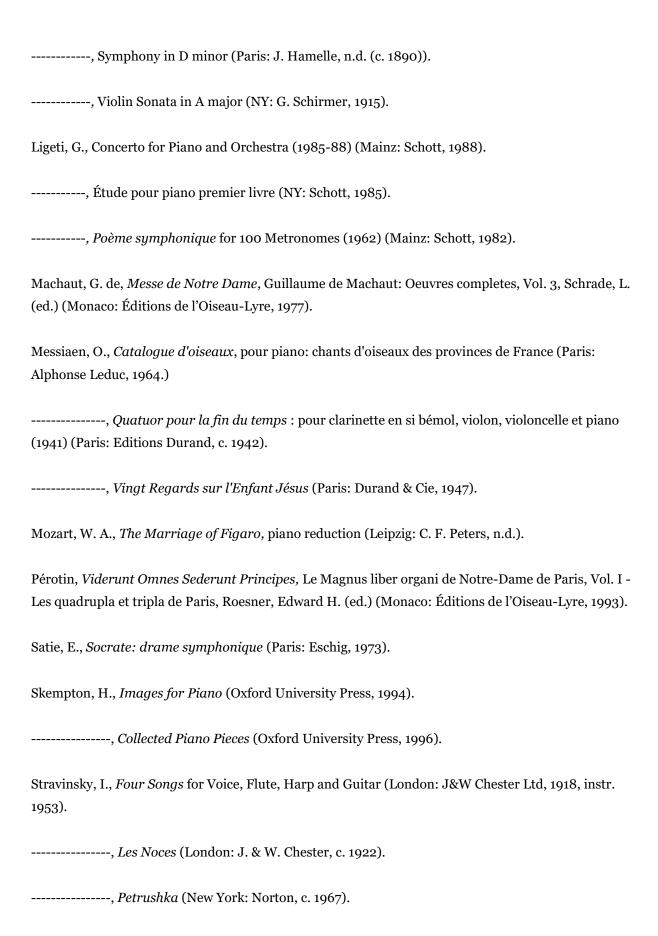
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Study in Sonority

for piano

Jayon Lee

- 1. A's
- 2. Glissandi
 - 3. Beats
- 4. Four Strings Lament
 - 5. Fifths
 - 6. Thirds
 - 7. Convulsive Fourths
 - 8. Beats II
 - 9. Out of Tune
 - 10. Octaves
 - for piano tuners -

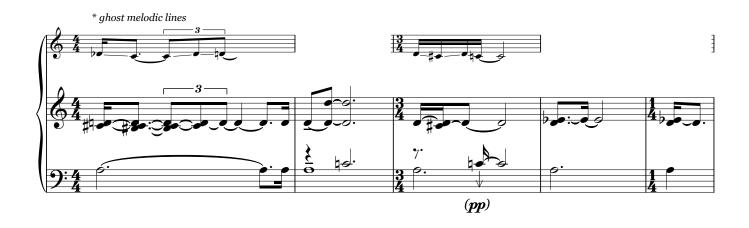
Jayon Lee



^{*} Accidentals remain in effect until the next bar line. Cautionary naturals may be used to clarify ambiguities.

Glissandi

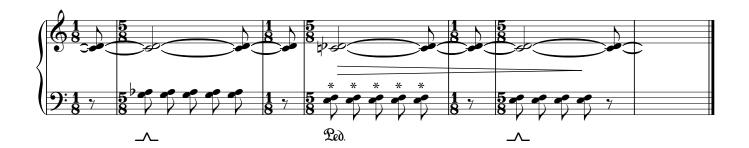






 $\bullet~$ From bar 5 pedal may be used if need be, but give attention to the movement of slurred- and de-slurred notes.





 $[\]sp{*}$ Create an irregular rhythm like beats.

Four Strings - Lament



con ped.









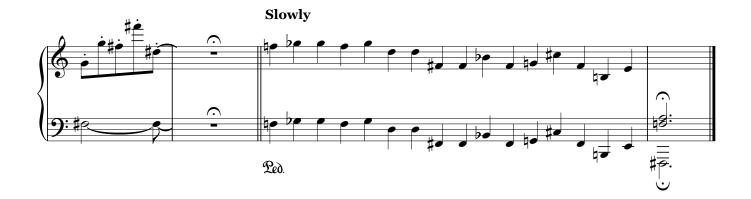
• Notes with smaller head should sound quieter than normal ones.



*) Do not move until the piece completely ends.

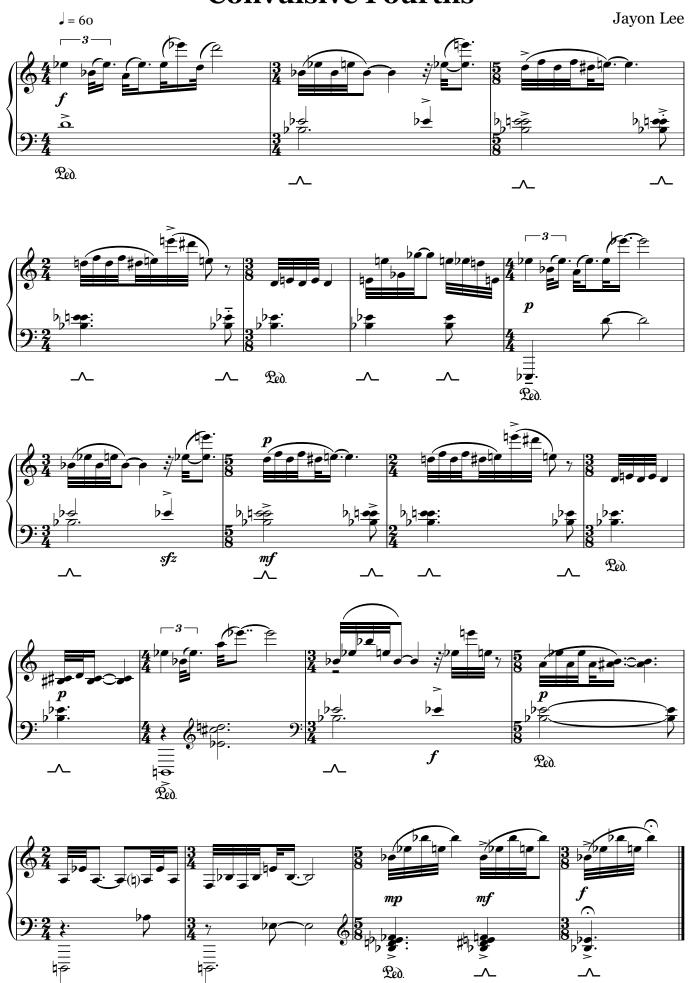
Thirds



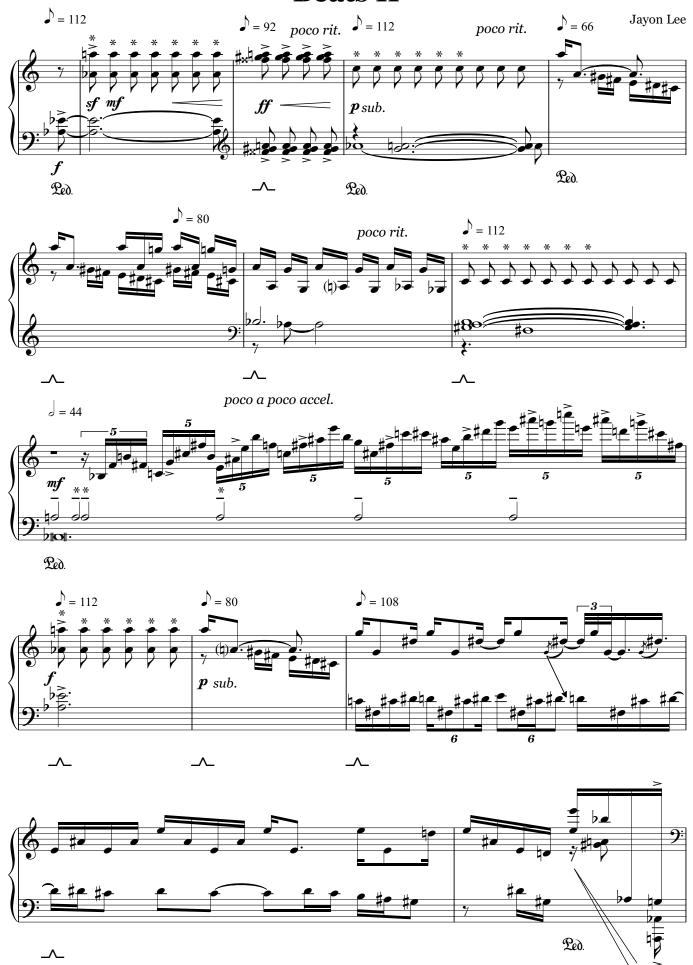


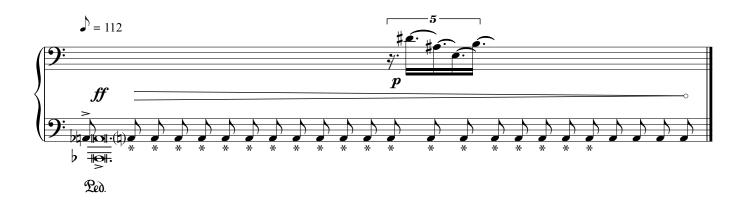
- *) The staccati should not be too short nor too heavy.
- **) The durations of the empty bars are at the player's discretion.

Convulsive Fourths



Beats II



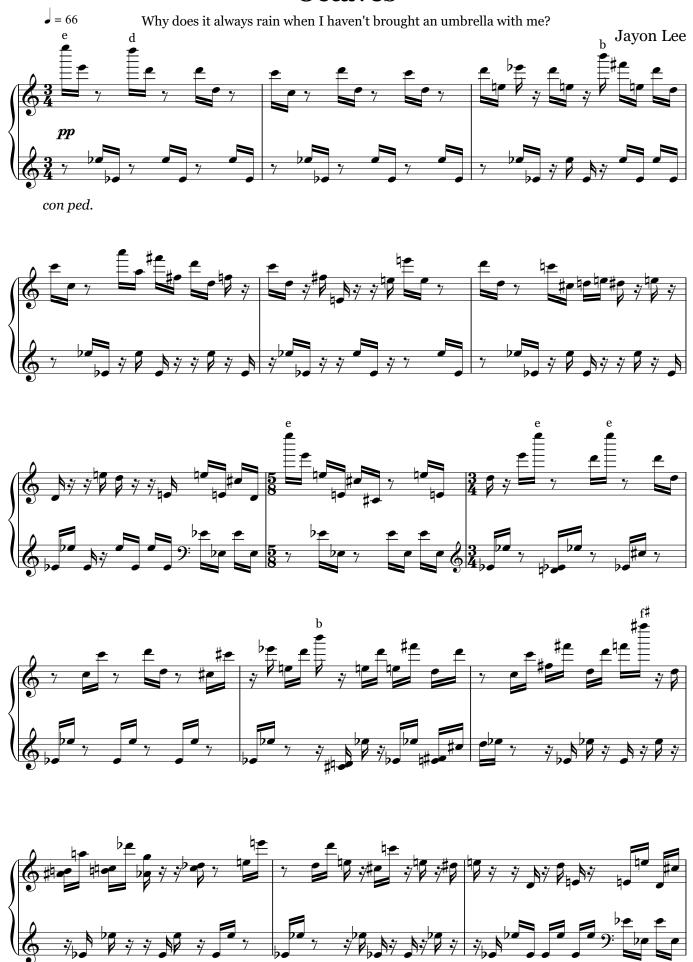


 $\mbox{\ensuremath{^{\ast}}}$ Create an irregular rhythm like beats.



*) The durations of the empty bars are at the player's discretion.

Octaves





London to Brighton

for alto saxophone and harpsichord

(2010)

Jayon Lee

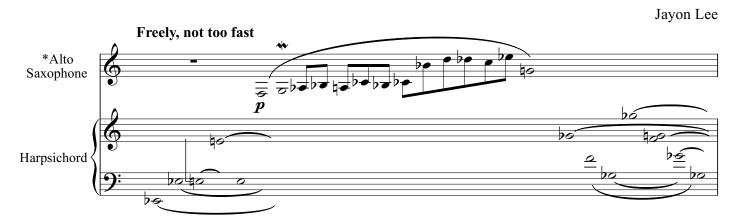
London to Brighton was written for the New Works Festival at the University of Southampton. It was premiered by Angela Space (Saxophone) and Jane Chapman (Harpsichord) at John Hansard Gallery, Southampton, on 7 December 2010.

A Train in Seven-league Boots for alto saxophone and harpsichord

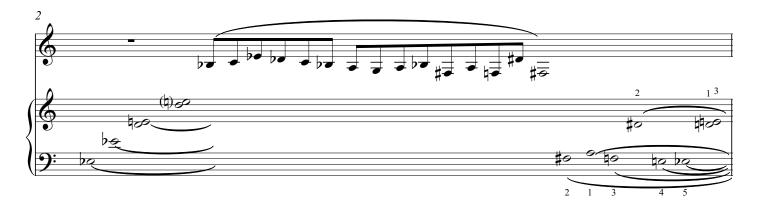
This piece was inspired by the film "London to Brighton in 4 Minutes" (1953), a BBC 'interlude' used to fill the spaces between television programmes. It features a highly speeded up train journey seen from the point of view of the driver. I am interested in how our brains process such a high-density of visual information, when objects have appeared and disappeared before the viewer can consciously register them. My composition focuses on the subtle changes that we perceive within a seemingly repetitive structure. It has two contrasting sections - a slow prelude and a toccata. The materials of the toccata are derived from the prelude.

London to Brighton

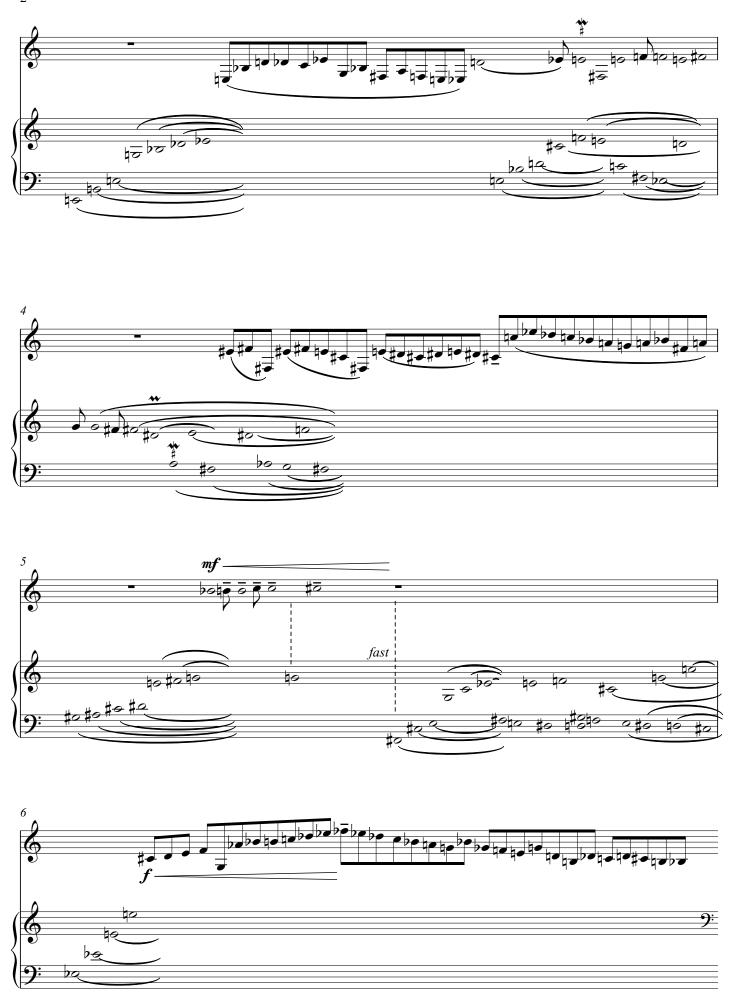
Prelude



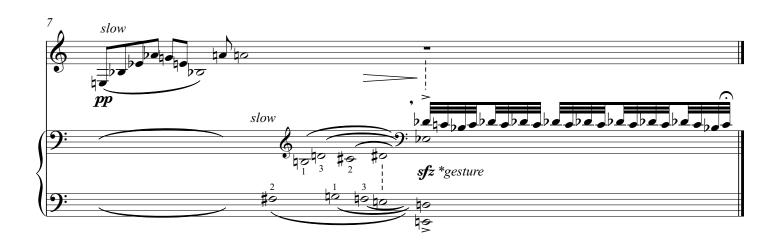
* Accidentals only apply to the adjacent note. Cautionary naturals may be used to clarify ambiguities.



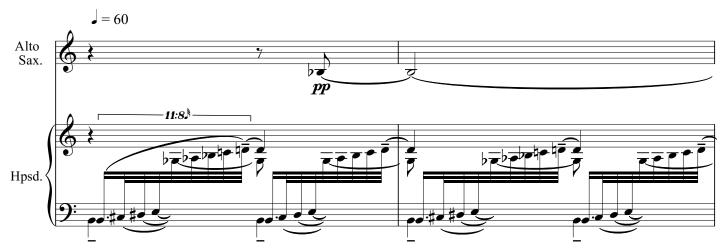




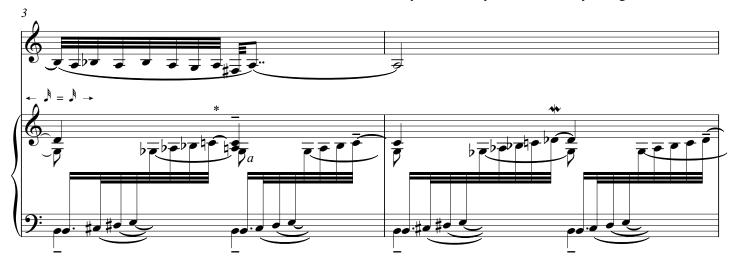




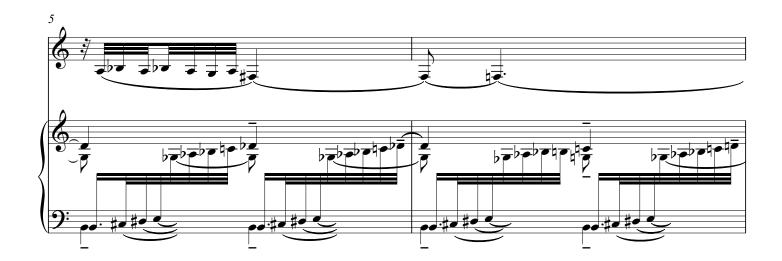
Toccata



- * One beat consists of various numbers of notes (e.g. 7, 8, 9, 10), which causes irregular downbeats and slight tempo changes. Do not necessarily adjust the length of individual note to generate regular pulse.
- * Accidentals remain in effect until the next bar. Cautionary naturals may be used to clarify ambiguities.



* Due to the loss of a note the next beat comes early and sounds a little hasty.



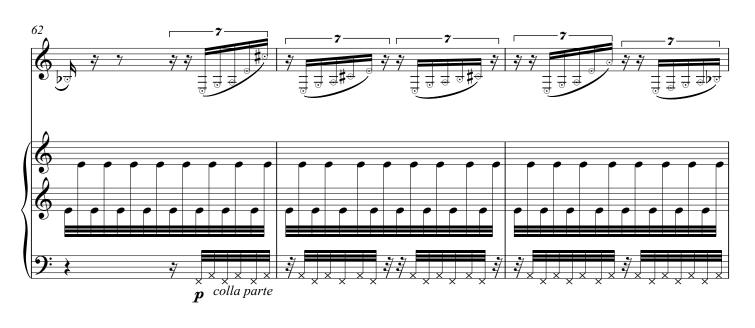


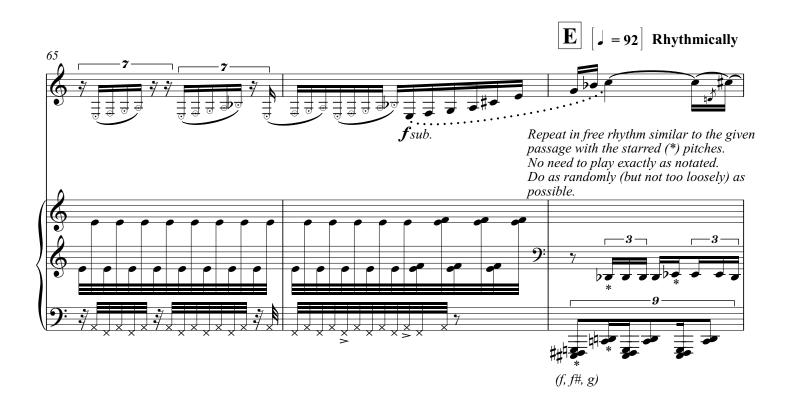




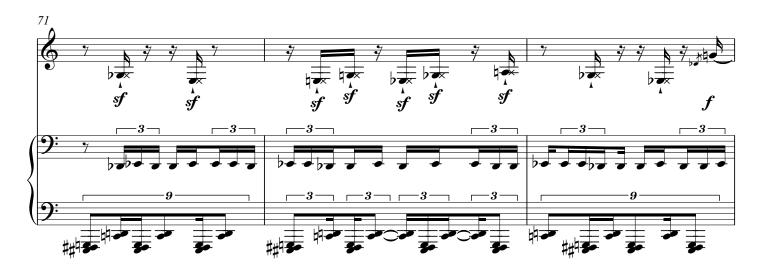








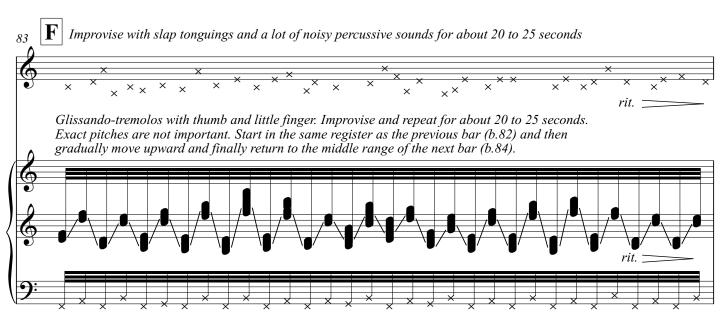




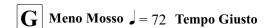


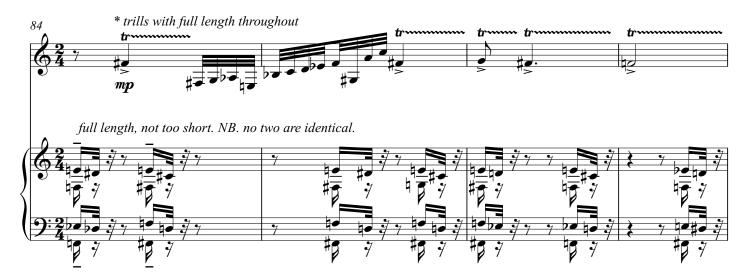






left hand - continue the same figuration as for the previous bars.





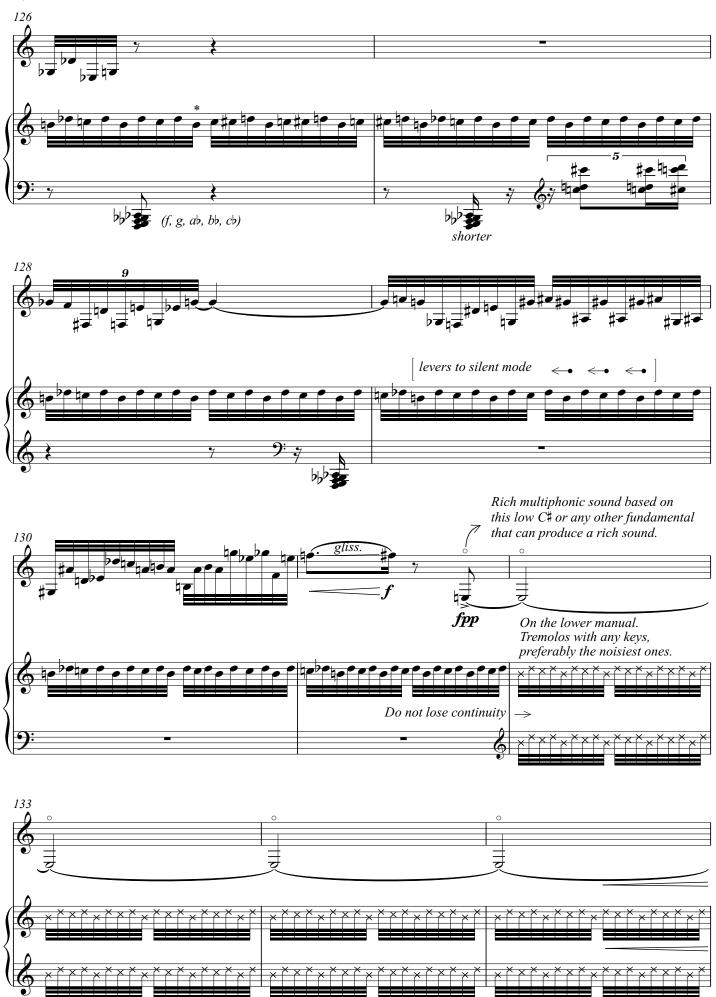














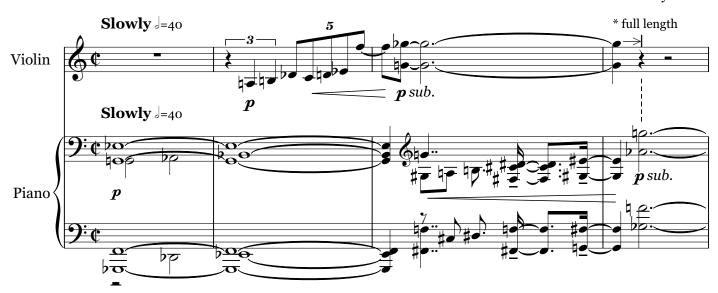


Perpetual Song

for violin and piano

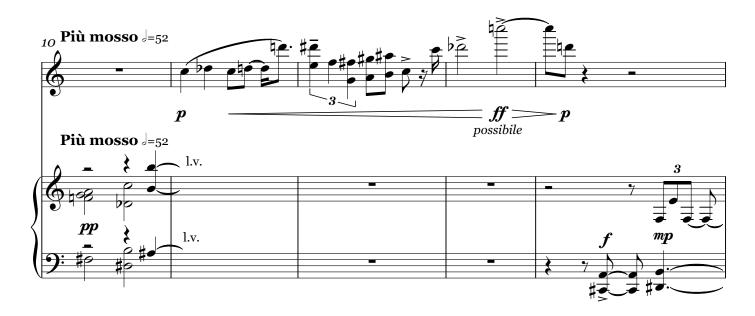
Perpetual Song

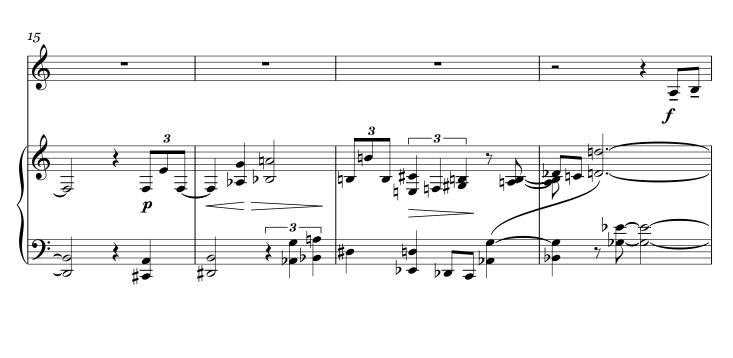
Jayon Lee



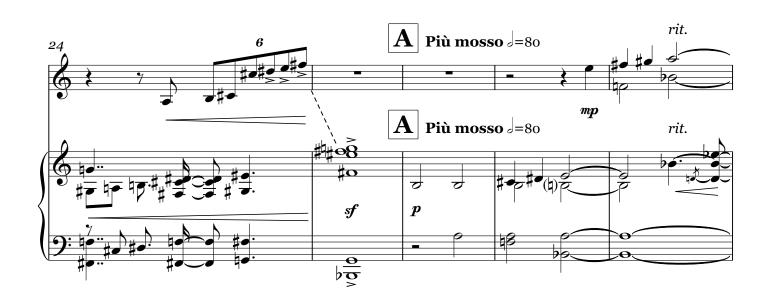
* Accidentals only apply to the adjacent note. Cautionary naturals may be used to clarify ambiguities.







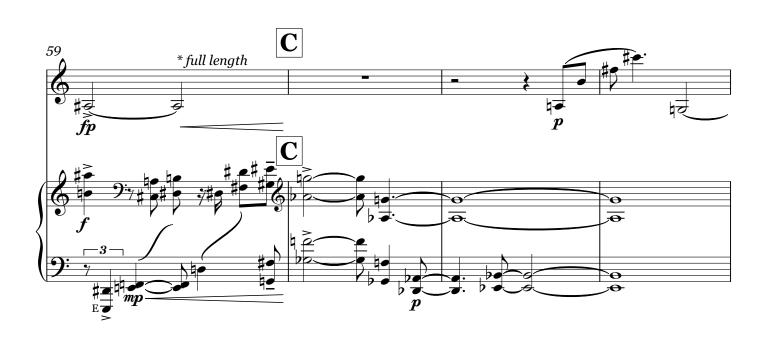




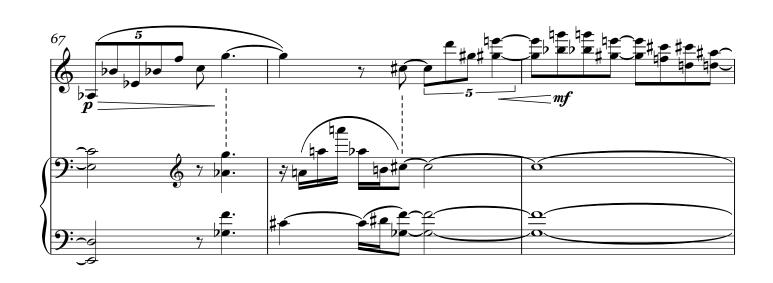


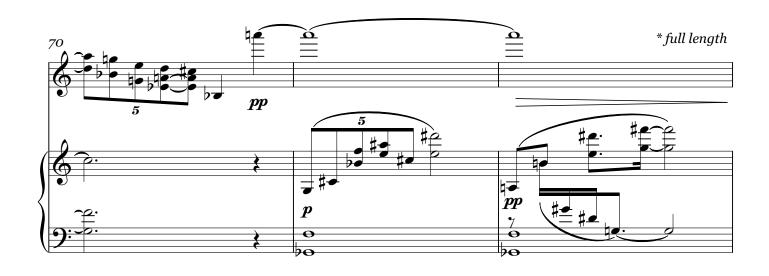


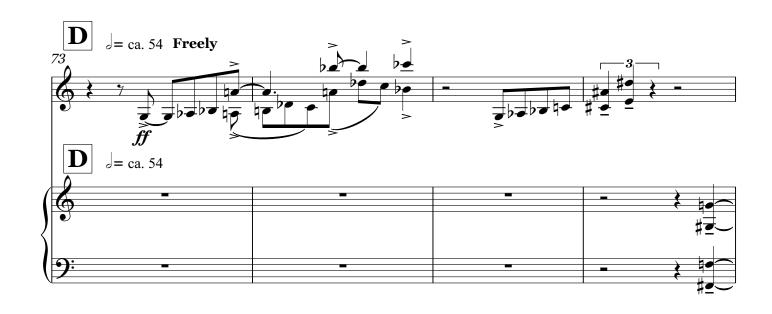












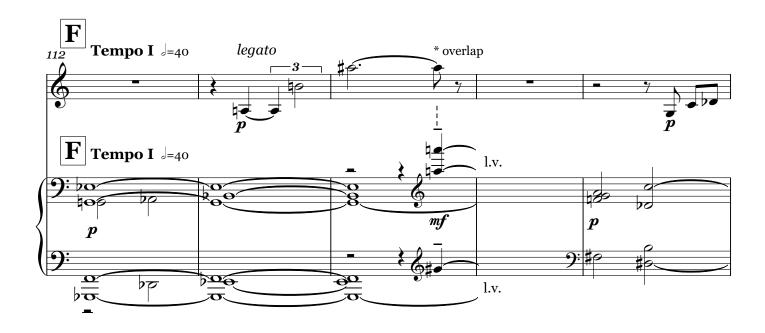






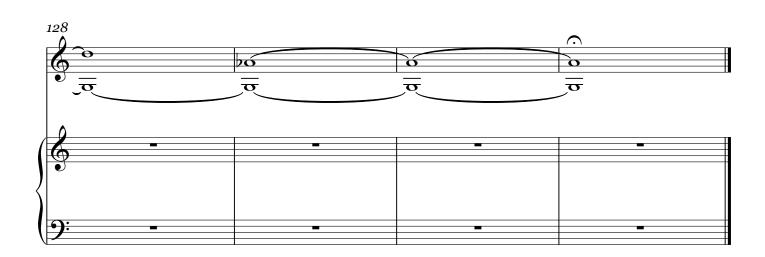








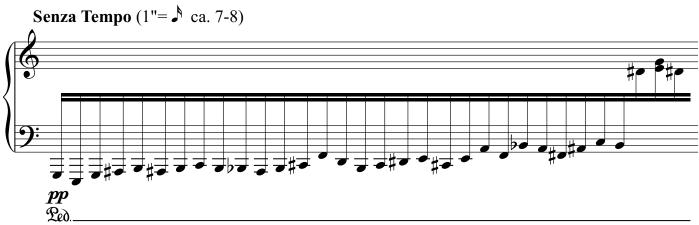


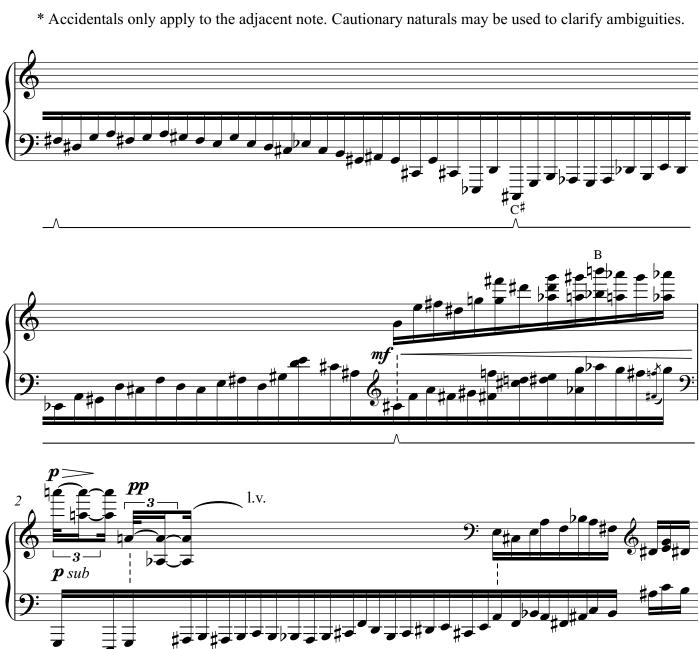


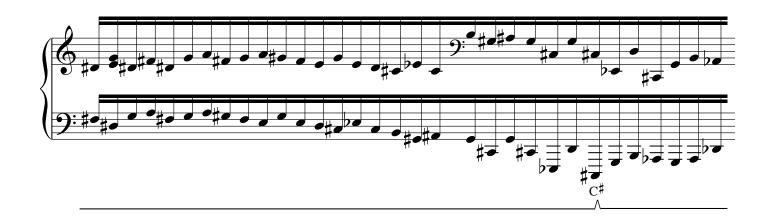
All Sorts of S

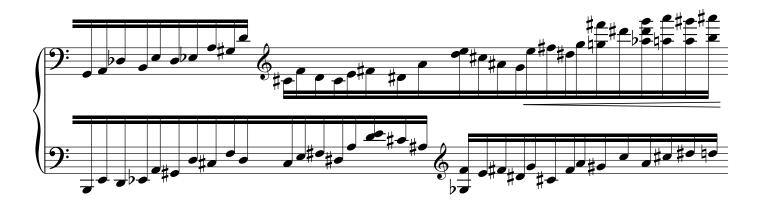
for piano

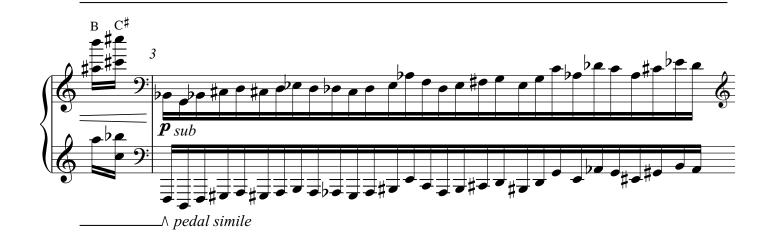
All Sorts of S's

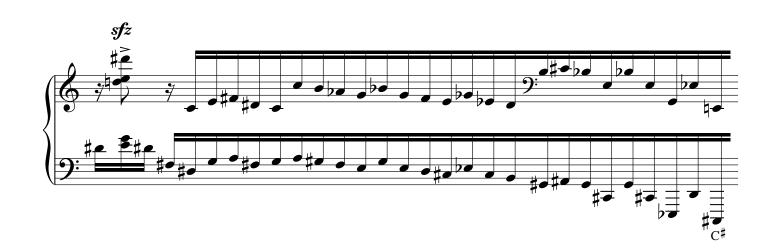


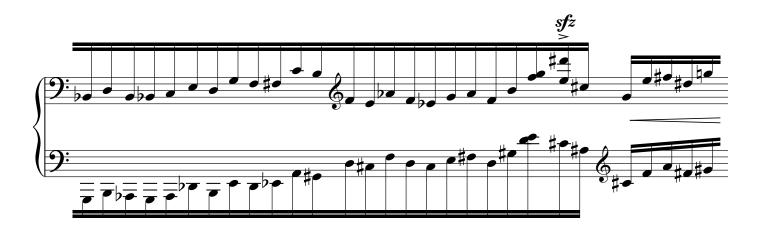


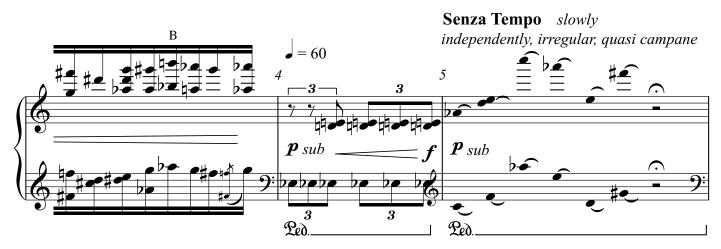




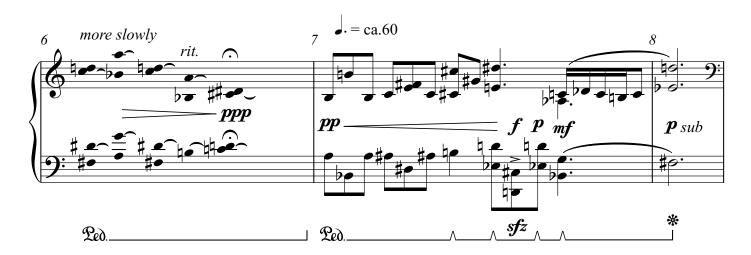


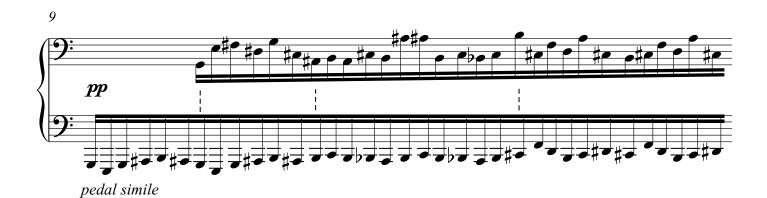




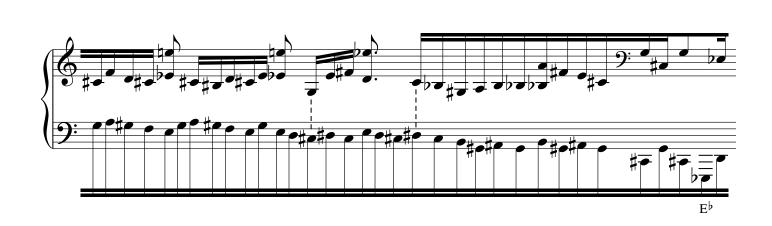


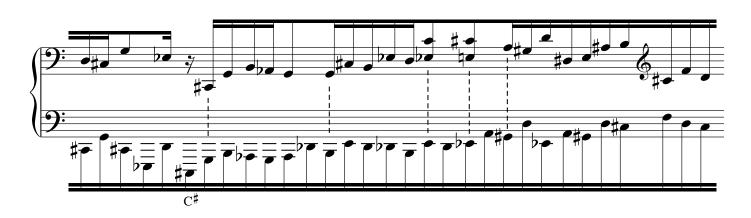
* Normal use of accidentals applies to the notes.





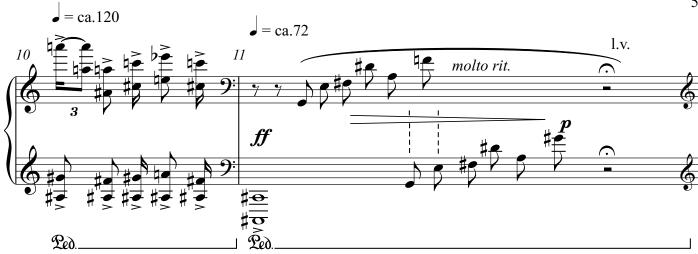




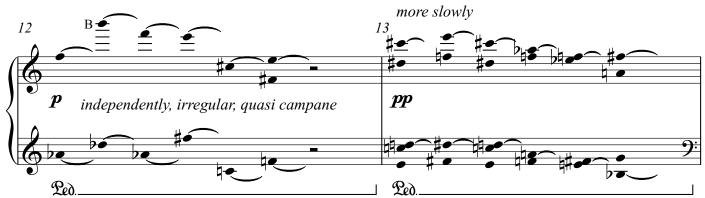




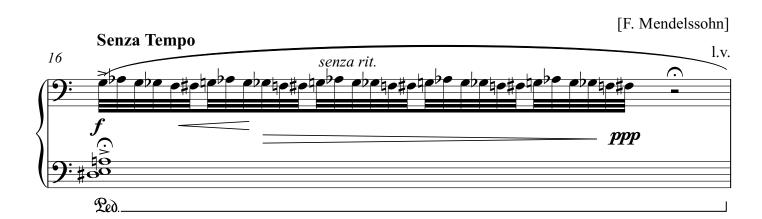


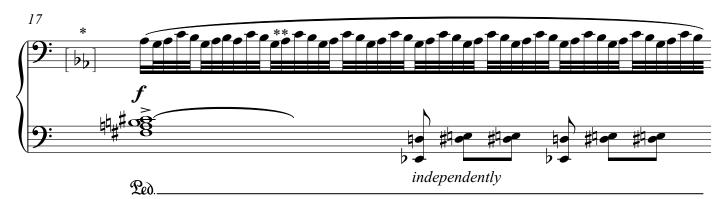


Senza Tempo slowly

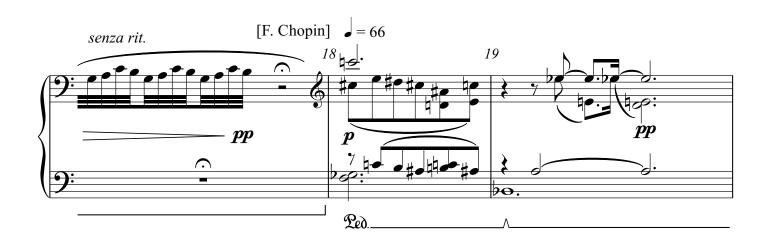


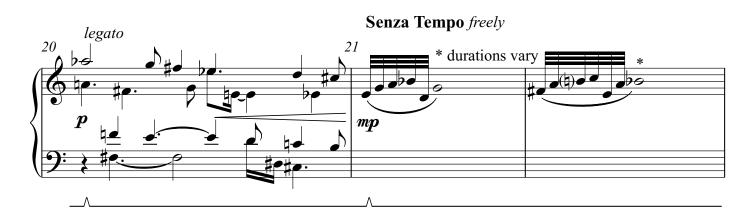


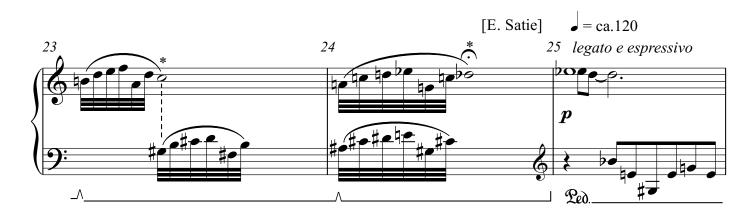




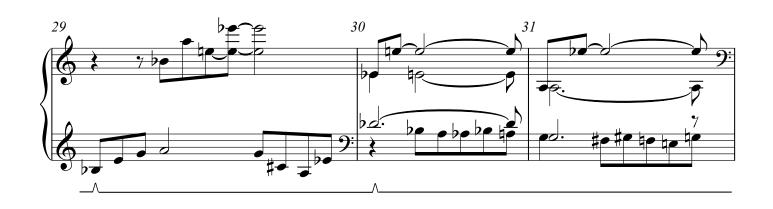
* Key signature for upper staff applies only to this bar. ** Right hand may need more repetition.

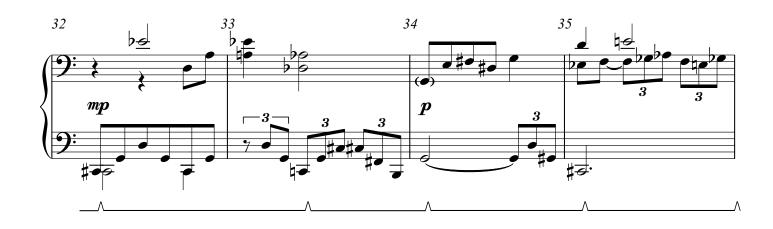


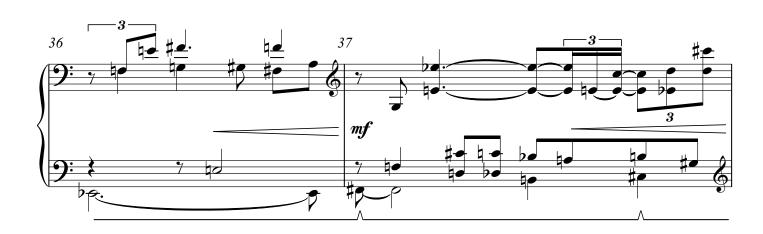


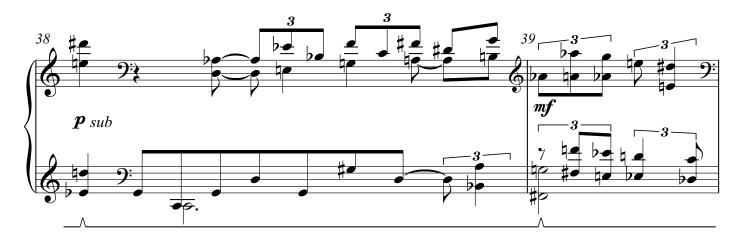


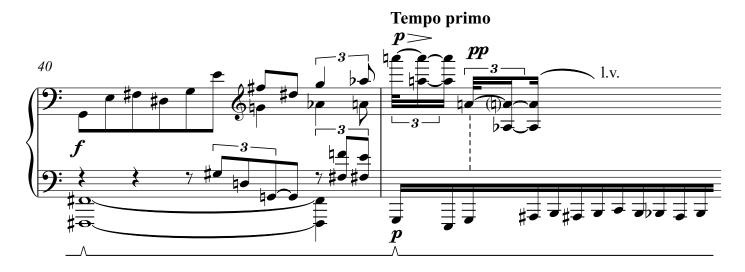




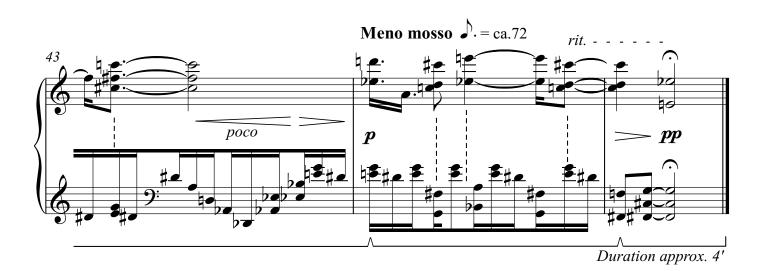












The Responsive Ear

for string orchestra

) = **72** Jayon Lee Violin Viola II Violoncello II Double Bass

^{*} Accidentals only apply to the adjacent note. Cautionary naturals may be used to clarify ambiguities.



















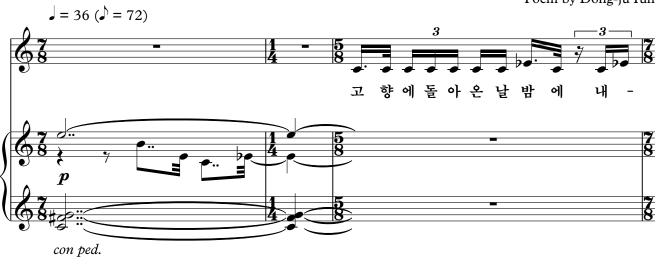
Yet Another Home

for mezzo soprano and piano

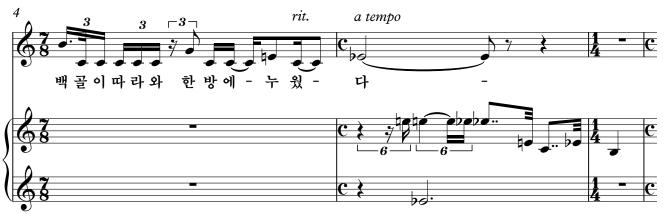
Jayon Lee

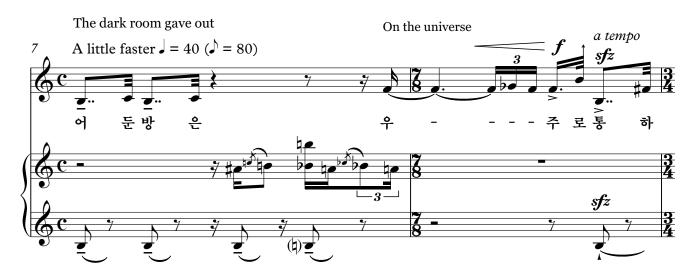
또 다른 고향 Yet Another Home

Jayon Lee Poem by Dong-ju Yun

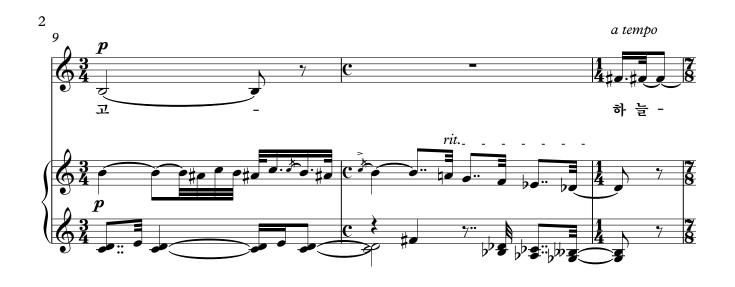


my white bones followed me, and lay down in the same room.





- * Translated by Kyung-nyun Kim Richards and Steffen F. Richards.
- * Accidentals only apply to the adjacent note. Cautionary naturals may be used to clarify ambiguities.





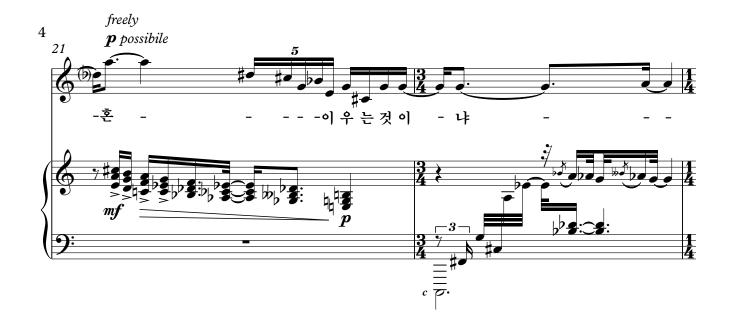


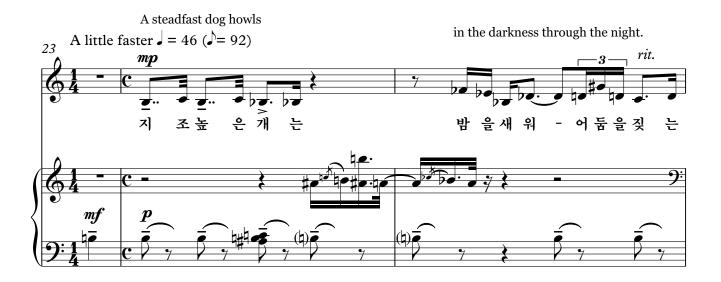


I wonder who it is whose tears are being shed.









The dog howling in the darkness must be the one that is driving me away.





