FACULTY OF LAW, ARTS AND SOCIAL SCIENCES

School of Humanities

UNIVERSITY OF SOUTHAMPTON

Portfolio of Compositions

by

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ABSTRACT

FACULTY OF LAW, ARTS AND SOCIAL SCIENCES
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A portfolio of eight compositions for varied forces is presented with a commentary on both the context in which the works were written and the musical materials. The contextual commentary aims to locate the portfolio – and my work as a composer more generally – within various networks. Taking post-colonial studies as my theoretical base, I explore my personal and musical identity and discuss themes of interaction and hybridity.

Issues surrounding the use of 'traditional' South African musics to create a musical voice within the essentially European context of 'Art music' are discussed in some detail, and resolved on a personal level. This leads to a consideration of how I have developed a compositional voice using techniques derived from Xhosa bow music.

The analytical commentary considers the eight scores in the portfolio in terms of three important concerns which are prevalent in the music. The first of these is the question of how I have gradually developed bow music-derived techniques to enable me to create extended musical forms. The second deals with musical processes that enact or dramatize relationships musically. Finally, the ubiquity of cyclic structures in the works in the portfolio, and the techniques used within these structures to achieve development, are examined.

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On Disruption and Displacement (string quartet)

In Times Like These (tenor and piano)

An Eventful Morning Near East London (violin and chamber orchestra)

Tracing Lines (quarter-tone alto flute and cello)

9 Solitudes (piano)

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SCORES WRITTEN DURING PHD REGISTRATION
(* indicates score included in portfolio)

2002

**Irreconcilable Truths* (violin and piano)

**Uhambo Olunintsi* (orchestra)

2003

Sounding Fire (marimba)

Relational Study (violin, cello, bass clarinet, piano)

3 Music Theatre scenes (baritone, cello, oboe, saxophone, flute and piano)

2004

On Disruption and Displacement (cello and piano)

Disjunction (string quartet)

Scene from *Richard III* (soprano, tenor and piano)

Eli, Eli lama sabachthani (SATB choir)

Short excerpts from Music Theatre piece (2 sopranos, baritone, flute, saxophone, cello and piano)

Water is taught by thirst (soprano and piano)

Elegy (soprano and piano)

2005

Aph'ekhaya sidlala (guitar)

Libablel'ilanga (string quartet)

Dulce et decorum est [reworked from original for counter tenor and four trombones, 2002] (counter-tenor and organ)

**Four Colonizations* [incorporating "Water is taught by thirst" and "Elegy"] (versions for soprano, cello and clarinet/bass clarinet and for soprano and piano)

**On Disruption and Displacement* (arr. for string quartet)

Incidental music for *The Syringa Tree* (double bass)

13 Music Theatre scenes (2 sopranos, tenor, flute, saxophone, bass clarinet, piano)

**In times like these* (tenor and piano)

2006

**An Eventful Morning* (violin and chamber orchestra)

**Tracing Lines* (quarter-tone alto flute and cello)

Hamba (female vocal trio)

**9 Solitudes* (piano)

I. CONTEXTUAL COMMENTARY

The works in this portfolio chart a process of development in my compositional language, away from relatively generalised attempts at composing what I understood to be an 'international contemporary music' style towards a rather more personal style which reflects my interests and experiences, both in a musical and a more general sense. This change has been achieved largely through the gradual development and extension of a set of techniques which originate in a genre of South African traditional music written for musical bows. In the first chapter, I will locate my usage of this and other sources within an intellectual context, whilst in the second I will work more analytically, detailing the techniques I have developed and their sources, and discussing these in relation to specific works in the portfolio.

Nodes and networks

My initial aim in this contextual passage is to locate my work as a node within a variety of networks (in Foucault's formulation[1]) that extend beyond the purely musical – and hence to give an indication of the problematic nature of my attempts to establish a musical identity. I follow this with a brief examination of my relationships with these various networks.

It is, of course, true that a certain complexity of the question of identity is by no means unique to my experience. Dale A. Craig noted to his American and European audience in 1971: "...what is going to happen in all the arts and sciences and in all our lifestyles is that they are all going to be hybrid".[2] However, as will be seen, I would argue that in my case there are particular contexts that have complicated the issue beyond this general state of international hybridity.

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[1] Michel Foucault, *The Archaeology of Knowledge*, trans. A.M. Sheridan Smith (London, Routledge: 1972), 23.
[2] Dale A. Craig, "Transcendental World Music", *Asian Music*, 2/1 (1971), 4.

Post-colonial studies

Identity has been the cause of an inordinate amount of debate in the field of post-colonial studies as intellectuals, reflecting a broader societal concern, grapple with the radical ruptures of, and responses to, the colonial experience. Abiola Irele describes the experience in Africa vividly:

> The colonial experience was not an interlude in our history, a storm that broke upon us, causing damage here and there but leaving us the possibility, after its passing, to pick up the pieces. It marked a sea change of the historical process in Africa; it effected a qualitative re-ordering of life. It has rendered the traditional way of life no longer a viable option for our continued existence and apprehension of the world.[3]

The question, then, of how to reconcile 'the traditional way of life' with the various colonizing European cultures, sciences, and political and economic systems is central to the issues of identity in contemporary debates in African academia. It is critical in working towards an understanding of Africa's relationship to the global world in which it is forced to operate, that is, to answering Ngugi Wa Thiong'o's urgent question "How do we create and strengthen a[n]... African base from which to engage with the world?"[4]

Clearly this is not a frivolous concern – as the self-affirmative action which so often appears to be lacking in many parts of Africa, whether viewed from without or within (the frustration with this is painfully evident in most writing by African academics), can only be predicated on a self which is at least dimly understood. Consequently, the attempts of scholars to articulate meaningful responses to the experience of the post-colonial subject have both important cultural and political agendas. In the limited project of my attempt to locate myself, however, I will use post-colonial studies mostly for the language and

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[3] Abiola Irele, quoted in Sanya Osha, *Kwasi Wiredu and Beyond: The Text, Writing and Thought in Africa* (Dakar, Codesria: 2005), 14.

[4] Ngugi Wa Thiong'o, "Europhone or African memory: the challenge of the pan-Africanist intellectual in the era of globalization", *African Intellectuals*, ed. Thandika Mkandawire (Dakar, Codesria: 2005), 164.

concepts it provides for dealing with identity – searching for a self to understand - in a culturally complex, syncretic world, in addition to suggesting a cultural context within which to read my work.

Construction sites

Remo Guidieri describes the impact of the situation which post-colonial writers have fore-grounded when he says that "(t)he non-Western contemporary world is an immense construction site of traces and residues...What we see today is.... hybridities and residues contaminated by modernity, the margins of the present which embrace both 3rd world societies and the ghettos of industrial societies."[5]

It is this sense of syncretism which I hold to be absolutely fundamental to both my musical language and to my sense of self. As I have already mentioned, this is not something that all commentators would accept as a phenomenon restricted to ex-colonies – Guidieri himself making it clear that this is the condition of "the ghettos of industrial societies", and Craig applying it indiscriminately to his American and European readers. In terms of musical interaction, J.H. Kwabena Nketia rather blithely – and optimistically - insists that "Exploring African resources in contemporary compositions is, thus, part of a general intercultural trend in the Western hemisphere, an approach to composition that is gaining ground..."[6]

What makes my experience – the experience of white South Africans – particularly unusual is a similar thing to that which the West Indian writer George Lamming described in the early 1960s:

> ...the word colonial has a deeper meaning for the West Indian than it has for the African. The African, in spite of his modernity, has never been wholly severed from the cradle of a continuous culture and tradition...It

[5] Remo Guidieri, quoted in Gianni Vattimo, *The End of Modernity*, trans. Jon R. Snyder (Cambridge, Polity: 1988), 158.
[6] J.H. Kwabena Nketia, "Exploring African Musical Resources in Contemporary Compositions", in *Intercultural Music: Volume I*, ed. Cynthia Tse Kimberlin and Akin Euba (Bayreuth, Bayreuth African Studies: 1995), 225.

> is the brevity of the West Indian's history and the fragmentary nature of the different cultures which have fused to make something new...which has given him a special relationship to the word, colonialism[7]

In other words, fractured and splintered though the cultures and traditions of black Africans – or Indians, or Indonesians – are, they are still both geographically and historically tied to them, in a way that black Americans are not. I would argue that white Africans have the same experience – we are "wholly severed from the cradle of a continuous culture and tradition", the culture and tradition of Europe.

To complicate my personal narrative further, white South Africans are historically divided into two distinct language groups – English-speaking and Afrikaans-speaking. With over three hundred years of often violent history and the bloody-minded inwardness – the so-called laager mentality – that gave rise to both an aggressive nationalism and the horrors of apartheid, the Afrikaners have established – and have very consciously striven to develop - a strong sense of national identity. English-speaking South Africans – with a much shorter history and one shaped almost entirely by British colonial ambitions – have done little more than ape the culture of Victorian Britain. This experience has been common in the British Empire – and fundamental in shaping post-colonial relations with the 'old imperial centre', as Lamming explains.

> ...Colonisation ...has been subtly and richly infused with myth...this myth is most difficult to dislodge...This myth begins in the West Indian from the earliest stages of his education...It begins with the fact of England's supremacy in taste and judgement: a fact which can only have meaning and weight by a calculated cutting down to size of all non-England. The first to be cut down is the colonial himself[8]

As an English-speaking, white South African of mixed Afrikaans and English (both 'settler' English and Canadian) parentage, then, I have no single

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[7] George Lamming, "The Occasion for Speaking", in *The Postcolonial Studies Reader*, ed. Bill Ashcroft, Gareth Griffiths and Helen Tiffin (Oxford, Routledge: 2006), 16-17.
[8] Lamming, 15.

"continuous culture or tradition" in which to situate myself. Though Thiong'o and others may well place me in the "global middle class with similar tastes and style(s) of life..."[9], it is worth bearing in mind the remarkable hybridity which this too represents, stemming as it does from that remarkable site of cultural syncretism, the United States. Whilst the European classical canon has been an important feature in my musical education (particularly as a violinist), it is today essentially alien in South Africa – even amongst the majority of the white population. Furthermore, whilst there are a fair number of South African composers, it inevitably follows from my previous sentence that our status in the broader culture of the country can best be described as marginal. In musical terms then, I have no intrinsic basis from which to build a musical language – or even one which I can profitably 'reject'. What I have in its place is the post-Modern mental soundscape familiar to many - an array of traces drawn from a broad, almost indefinable range of music which has entered my experience, whether by design or by chance. It is the absence of any foundations on my 'construction site' that make my position unusual, complex, and fascinating.

The temptation for thinkers and creators to dwell on the various debates about post-colonial identity in the situation I have sketched out is remarkably strong. Confronted with a global socio-economic system that feeds off the continuing identity crisis of the old colonial states, it seems an urgent task to debate and establish an identity which differentiates the ex-colonial from the old colonizers. Radical projects similar to the Ghanaian philosopher Kwasi Wiredu's 'conceptual decolonisation' ("...by which I mean the purging of African philosophical thinking of all uncritical assimilation of Western ways of thinking"[10]) and Thiong'o's demands for a literature in African languages ("I believe that my writing in the Gikuyu language, a Kenyan language, an African language, is part and parcel of the anti-imperialist struggles of Kenyan and African peoples"[11]) have consequently been the stock in trade of the post-colonial thinker for some years.

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[9] Thiong'o, 155.
[10] Kwasi Wiredu, quoted in Osha, x.
[11] Ngugi Wa Thiong'o "The Language of African Literature", in Ashcroft, Griffiths and Tifffin, 267.

But there is a major problem with much of this thinking, and the essence of this is the way that Wiredu, Thiong'o and many others assume a unitary Africanness that can be 'rediscovered' or – at the very least – recreated. Not only is this pan-Africanist approach problematic both in terms of the drastic changes wrought in Africa by the encounter with the old imperial powers and the rich variety of cultures on this large continent, it also allows the continuation of Abdul Janmohamed's 'Manichean allegory' ('Africa' vs. 'Europe, 'black' vs. 'white'). This allows both supposed sides, "faced with an incomprehensible and multifaceted alterity", to reduce one another to simplistic generalities – a strategy which totally ignores the inherently hybrid and localized nature of culture, and allows both to refuse to "expend any energy in understanding the worthless alterity"[12] of the other. Clearly, this is not helpful.

Furthermore, from the viewpoint of the creative worker these questions, despite their importance, have the capacity to distract us from our specific labour of constantly re-making culture. Another African philosopher, Paulin Hountondji, makes the point well when he says that "...(we) waste precious time 'trying to codify a thought...instead of simply jumping into the water...to think new thoughts'..."[13]

Yet more importantly, in a global context where hybridity is a given – even celebrated and encouraged – the hybrid, unsettled identity perhaps has the capacity to explore paths and possibilities which are significantly less accessible to those which are rooted in a national or even local soil. There are limitless possibilities for encounters between different genres, styles and types of music within a composer's imagination – far beyond even those suggested by such projects as the Nigerian composer Akin Euba's 'Intercultural Music' ("music ...in which elements from two or more cultures are integrated"[14]). These potentialities open a field that is immensely enticing and attractive to a creator who wishes to be truly exploratory in both content and context. In this milieu, an artist is genuinely able to construct an identity – in a process that by

[12] Abdul R. Janmohamed, "The Economy of Manichean Allegory", in Ashcroft, Griffiths and Tiffin, 19.
[13] Paulin Hountondji, quoted in Osha, xiii.
[14] Cynthia Tse Kimberlin and Akin Euba, "Introduction" in *Intercultural Music: Volume I*, ed. Cynthia Tse Kimberlin and Akin Euba (Bayreuth, Bayreuth African Studies: 1995), 2.

other standards might seem insupportably artificial – from sources that appeal to and connect with his or her creative needs and aims, these undoubtedly having been structured by both personality and the subconscious effect of the various musics and experiences of the composer's life. Poeitic meaning is thus created and sculpted entirely on a personal level, whilst remaining in constant interaction with a variety of 'networks' in a process which Catherine Belsey (following Lyotard) describes as follows:

> ...we all occupy 'nodal points' to which messages are transmitted, and from which we re-transmit them. Interference with the message, however slight, changes the content, or the place of the addressee, and has the capacity to alter in the process the power relations it was designed to reaffirm[15]

Current networks of influence

The major networks into which I have tapped, in various ways, in the works presented here are consequently quite varied. The most important of these, as indicated before, is 'traditional' bow music from South Africa. I will discuss in detail in the next section how I came to use this material. Other important sources (in no particular order) have included various fiddle and folk musics of Eastern Europe and Greece; the Classical canon (from which angle, as a violinist, I originally came to composing); American experimental music of the twentieth century – notably Cage, Feldman and Reich; Jazz; the international contemporary music 'scene'; and electronica or contemporary dance music in a very generalized form.

[15] Catherine Belsey, *Poststructuralism: A Very Short Introduction* (Oxford, OUP: 2002), 98.

Acquiring foundations

In the pieces presented here, a slow process of assimilation of South African bow music into my language is clearly in evidence. The earliest piece, *Irreconcilable Truths* shows it being somewhat naïvely used as a characteristically 'African' material, whilst in the most recent pieces – *An Eventful Morning near East London* and *Solitudes* – it has become the foundation of my technique and is used throughout. I will discuss the technical side of this process in the analytical chapter, but will endeavour at this point to give an insight into the processes and problems that this has involved.

There are perhaps three levels on which using South African materials in my music has been problematic for me. During my five years of study in South Africa (1995-1999), initially exploring various African musics quite unconcernedly, I steadily moved away from these materials. By the time I studied at the Royal Academy of Music (1999-2001) I was almost consciously avoiding them. It was only on commencing my studies with Michael Finnissy (2001) that I started to explore this part of my musical psyche again. Of the three 'levels' on which I found this material problematic, the most important by far are the broader cultural issues of appropriation and exploitation which I discuss in some detail below. The other two – perhaps facets of a single concern – were, firstly, my sense whilst studying at the RAM that this material could not find its way into the 'international contemporary music' which I got to know whilst there, and secondly, my perception of a need to explore new repertoires and develop my own basic technique to a 'more advanced' level. With time, I have moved beyond all of these concerns, and have established a more personal 'voice' in doing so.

Appropriation and exploitation

My initial enthusiasm to work with 'black South African music' – a term as vague as any which attempts to encapsulate the cultural work of a demographic group well in excess of 30 million people - was very much a product of the political zeitgeist in South Africa at the time I started to compose.

In 1994, the year of the country's first democratic elections, most parties were unashamedly – and perhaps necessarily – engaging with the project of nation building. Archbishop Desmond Tutu's phrase 'the Rainbow Nation' neatly summarized the political and social mood that was carefully fostered in the media and public life. In this context, I naïvely felt that I might have a valuable role to play in this nation-building project, and embarked on my compositional studies with the goal of creating a 'truly South African Art music' through a fusion of traditional African music and European 'classical' music.

During the course of my undergraduate studies in Cape Town it quickly became clear, however, that this was an intractable mission: apart from the problematic concept of nationhood, particularly – but certainly not exclusively – in the diverse cultural context of South Africa, many objections had been raised to the work of white composers such as Kevin Volans and Hans Roosenschoon, who had worked with 'indigenous' materials (often quoting African sources) in order to create their own voice. Furthermore, this criticism was not limited to the South African context, as becomes clear when the Nigerian linguist Abiola Irele questions the validity of such an exercise:

> It appears then, to put the matter bluntly, that African music, as a conscious and elaborated form which meets a definition of individual art in the Western sense, is not possible...The question that arises from what may seem a dispiriting conclusion is whether this is a situation that should give us cause to grieve. For my part, I think not, for it seems to me that the assumption on which much of the effort to create art music in Africa rests – that cultural production in Africa is somehow incomplete without this kind of music – is fundamentally untenable.[16]

It is worth referring further to some of the scholarly controversy surrounding these issues, as it was largely responsible for my cautious approach to this material.

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[16] Abiola Irele, "Is African Music Possible", *Transition* 61 (1993), 69-70.

Volans saw his work as an act of advocacy for 'African' music, saying: "(I aimed) to write music in which the African musics were not dominated by the Western European "art" music but instead question or efface European hegemony"[17]

However, he chose – particularly in his 'African Paraphrase' pieces - to make arrangements of a wide range of sources from across Africa and avoided crediting the composers and creators of these materials (I assume that it is not necessary here to revisit the assumption that African music is all 'traditional' and authorless).

Timothy Taylor, writing about Volans' work, quotes and explains Steven Feld's position which undermines Volans' stated intentions. " 'Musical appropriation... sings a double line with one voice.' One of those lines, he says, is admiration, respect, homage; the other is appropriation."[18]

His attempt to "question...European hegemony" is also problematic in terms of post-colonial studies, Boumashoul describing this issue – in a different context – as "the most vexing question" of post-colonial intellectual work, asking "...whether (this attempt) re-read(s) the perspectives of the centre or contribute(s) to their legitimisation."[19]

Taylor continues in this vein, explaining the essential issues around appropriation in this context:

> ...when a composer appropriates music from another culture, she is not just appropriating, or even re-enacting colonialism (although both could be said to occur): she is also precipitating a clash between Western European concepts of the individual, composer, art, and the acceptability of turning outside the culture for inspiration, with whatever the

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[17] Timothy D. Taylor, "When We Think About Music and Politics: The Case of Kevin Volans", *Perspectives of New Music*, 33/1-2 (1995), 514.
[18] Taylor, 514.
[19] Rachid Boumashoul, *Blurring the Self and the Other: Driss Chraibi, Mouloud Ferouan and Tayeb Saleh,* abstract published at http://www.postcolonialweb.org/poldiscourse/casablanca/boumashoul1.html (accessed 04/10/2003)

> epistemology of the appropriated culture happens to be. The Western construction of the individual is so powerful in the Westerner's eyes it tends to diminish the non-Western person, the non-individualized producer of lendable cultural forms.
>
> Volans wanted to avoid making a hegemonic music with his appropriations ...But in the end (he) can't win: his composerly individuality overrides everything "African". The structures of musical production in industrialized countries will privilege and reward the person whom the system views as the "composer" or "creator", and the copyright holder.[20]

Bräuninger is more blunt, saying "There is nothing wrong with fabricating orchestrations or arrangements of existing music, but is it legitimate to sell those as original compositions? Is this exploitation in a modern guise?"[21]

In other words, Volans was in a compromised position in relation to his sources: to be a white composer using uncredited 'indigenous' (i.e. black) sources for his own financial gain was seen to be an act of exploitation and hence, further oppression. Clearly, within the context of immediately post-apartheid South Africa, this was a morally and politically untenable position, and one which I was loath to assume.

However, given the context I have outlined in the first section, I have now come to an understanding of this situation which allows me to work with these materials without any sense of moral complicity with oppression or even apartheid. Most importantly, I do not quote any material borrowed from African music – my approach is to use the principles and textures of this music as a basis from which to explore my other concerns – and certainly do not arrange material. The closest I have approached this is in *Libalel'ilanga* – not included here – for a the 'Bow Project' run by the New Music Indaba at the annual Grahamstown Festival in South Africa, which specifically requested that I write

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[20] Taylor, 516-517.
[21] Jürgen Bräuninger, "Gumboots to the rescue", *SAMUS* 18, (1998), 6.

a piece based on a bow song, which was performed in the same event by the acclaimed bow performer (and my inspiration in using this material) Madosini. Consequently, my music is seldom recognisably African, and has little in common with other South African composers working in this way. I have always attempted to work in the way described by Lisa Dominick as being Ton de Leeuw's approach:

> De Leeuw's music does not sound "Eastern". This is because of his insistence on a three-step acculturation or assimilation procedure: input, interiorization, and interpretation... The various collected stimuli, he believes, must be interiorised and integrated into one's own patterns of thought before their subjection to the creative compositional process. Then, because the aim of the composer is not merely to reproduce the music of another culture and time, the stimuli must be interpreted through one's own contemporary musical and social consciousness.[22]

I also make no claim to be attempting to advocate this music at the expense of a perceived European music – I use it as part of my language as it has provided a foundation from which I can work which acknowledges my own Africanness, whilst not preventing me from entering the broader cultural debate about hybridity and syncretism I sketched out earlier. Interestingly, although I do not claim this music as representing my cultural roots – which would be totally indefensible given the history of apartheid and how my personal history overlaps this – I have a far closer instinctive affinity to it than to most of the European avant-garde. This is interesting not because of the obvious difference between a 'folk music' and an 'Art music', but because my experience of both of these musics dates from around the same time: the point when I commenced my undergraduate studies in 1995.

As I've already discussed, the result of my rather lengthy deliberations about this issue has been the exploration of techniques derived from South African bow musics. The other networks, which I have highlighted as being significant sources for my work, have been less obviously problematic, perhaps for two

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[22] Lisa R. Dominick, "Darmstadt 1984", *Perspectives of New Music*, 23/2 (1985), 282-283.

reasons. Firstly, as the power relationships involved in my 'appropriating' techniques or material from, for the sake of argument, Cage, are significantly less problematic, I do not feel any need to justify or even explain this. Secondly, these materials have been valuable to me for particular qualities or specific techniques that I have found in them, rather than for their potential for forming a foundational level from which to build my compositional language. In the following section, I will briefly discuss a few points about my relationship to each of the networks I have highlighted.

Gentle rhetorics

American experimentalism is perhaps not the first type of music that comes to mind on hearing or, indeed, seeing, any of the pieces in this portfolio. However, the early music of Cage (*The Wonderful Widow of Eighteen Springs, String Quartet in Four Parts, Sonatas and Interludes* in particular) and some chamber pieces by Feldman (particularly *For John Cage* and *Piano and String Quartet*) have been most influential in providing me with models of contemporary music in which gentleness and quietness are important constituents of the sound-world, and the gestural language seeks to avoid the overtly rhetorical nature of most European art music. Tied to this is the surface simplicity of texture often, particularly in Cage's case, conjuring up an almost folk-like language.

In addition to Cage and Feldman, it will perhaps come as no surprise that the music of Reich was at some point – if perhaps less so now – an important example of how principles derived from African and other folk musics could be used within the context of contemporary art music. The apparently obvious connection between his use of cyclic patterns and mine – apart from the total absence of Reich's processes – is important to me only in so far as this opened up the possibility of using cycles in my music.

Perhaps the most important work which these composers have done for me has been to provide a form of permission to move beyond the rather grey confines of the post-serialist landscape and explore materials which I find more attractive and interesting.

Fiddling

It is perhaps unsurprising that much of my output has involved strings in some way (all but two of the pieces in the portfolio have at least one string instrument), given that I am by training a violinist. I have not made any conscious decisions to only write for strings, but I have found that I tend to be more successful when writing for strings or voice (the other medium with which I am acquainted through performance) than when writing for other instruments. This aside, the two large pieces for solo violin (with piano – *Irreconcilable Truths*; and with orchestra – *An Eventful Morning Near East London)* are the product of a long-standing and fruitful collaboration between the violinist Harriet Mackenzie and myself. This also partially accounts for the importance of various folk fiddling traditions in my music – and in these pieces in particular – in that Harriet and I share a fascination with Greek, Gypsy, klezmer and other Near Eastern violin musics. Apart from her experiences learning Gypsy fiddling with various Hungarian acquaintances, Harriet also performs in what can best be described as a 'post-world music' trio, consisting of two violins and cello, which performs unusual arrangements of music from these various traditions. This collaboration has thus, to some degree, shaped both the music which I have written for her and the other works in this portfolio.

Another personal connection through which fiddle music has become important to my writing is my friendship with Ed Emery – an itinerant conference organiser and revolutionary Marxist well known in the disciplines of Mediterranean folk music and fiddle music. Having participated in his conferences and events around Greek music for some years, he recently asked me to present a paper on *The Post-colonial Violin* at his London Fiddle Conference 2006. This experience alone has broadened my knowledge and appreciation of folk fiddling significantly and, coming as it did while I was writing *An Eventful Morning*, this understanding informs the violin writing in this piece.

Canonic interventions

It would be both churlish and mendacious – perhaps unwise – not to acknowledge my debt to the canon of European art music, given my background in string-playing and singing (although my singing has perhaps involved me in a broader range of music than my violin playing has) and my solid grounding at undergraduate level in the various histories, techniques and styles of this canon. Although it gives me little pleasure to say it, I should concede that the performing contexts in which my music might be heard currently remain very much within those provided by the canon and its industry. Rectifying this is my next project.

The specific repertoires to which I have been exposed are predominantly string music (from solo to string ensemble via chamber music), orchestral music and opera. One notable absentee in this list is the solo piano repertoire. This is, to some degree, an important omission, as it has led me to think about music quite differently to many piano-playing composers.

The twentieth century

By the nature of the work that I am doing, of course, I have been very much involved in what I have referred to thus far as the 'international contemporary music scene'. I should at this point probably make the observation that the 'internationality' of this scene is somewhat misleading, as it essentially refers to music produced in Europe and the USA. In my experience – as I hope I have shown so far - the relationship of non-European and non-American composers to this particular network is rather more complex than might on the surface seem to be the case.

As already noted, my experience of this was limited to the mid-century avant-garde and a few minimalists before I moved to the UK. Once here, however, I have endeavoured to broaden my knowledge of 'the scene' and to explore the possibilities offered by it. Whilst I have found a very limited number of composers other than those whom I have already mentioned to whose music I

have had an unreservedly positive response, I have taken from this network – being as it is an extension of the modernist project - the fascination with the new, whether sounds, structures or techniques. For me, this is not in any way for the sake of newness, but for the sheer excitement of exploration.

The canonic twentieth-century composers whose music has provided valuable stimuli include Stravinsky and Bartok - unsurprisingly, given their folk music-related activities – Satie, Weill, Eisler, Berio (particularly his vocal music) and Ligeti. Younger British composers who have influenced my work include Laurence Crane, Howard Skempton, and, inevitably, Michael Finnissy.

Jazz and electronica

Whilst the influence of jazz on my musical language has diminished over time, my undergraduate studies of jazz theory and arrangement continue – on an almost unconscious level – to provide some technical apparatus. Specific areas where this still appears occasionally are in my choice of chord voicings and my harmonic sensibility.

Electronica or electronic dance music has been more influential on recent pieces, as I have sought to exploit the specific type of high-energy rhythmic texture which if quite common in much of this genre. The features of this music which have proved most valuable for me and which are audible in some of the scores presented in my portfolio, include cyclic rhythmic organisation (this overlaps with my interest in cyclic African music) and the layering of simple materials in order to create the energetic, fairly dense texture referred to above.

II ANALYTICAL COMMENTARY

The commentary is divided into three sections, each dealing with different pieces in relation to a particular technical feature. The first section deals with the techniques derived from South African bow music, the second considers questions of relationships between materials and how these are enacted in my music, and the third examines cyclic structures and the developmental techniques used in conjunction with them in the portfolio.

1. Bow music

As I have already indicated, the most important feature of all of the works presented in this portfolio is the gradual development and integration of a set of techniques based on South African 'traditional' bow music. The discourse that follows will attempt to give a brief outline of this type of music, and will then trace the process of development through a few of the pieces in the portfolio.

Musical bows are quite common in Southern Africa, being played by, amongst others, the Xhosa, Zulu and 'San' (the grouping formerly known as 'bushmen', a term now considered, as Lewis-Williams explains, "...highly pejorative and, moreover, sexist..." The word 'San' is, however, little better – "Unfortunately, it means something like 'vagabond' and is therefore also pejorative"[23]. Whilst this term is contentious, there is as yet no consensus on a name for this group). Bows come in two forms and are traditionally used in solo performance of a contemplative type of music. My experience has largely been of Xhosa bow music, with performers such as Madosini and Nofinishi Dywili, and my terminology will consequently be in Xhosa. The term 'Xhosa' is generally used in English to refer to a very large and diverse grouping of 'tribes' that speak a similar language but are in fact quite distinct. Their historical base is in the Eastern Cape and southern parts of Natal, but they are now the dominant 'black' grouping in the metropolitan parts of the Western Cape (including Cape

[23] J. D. Lewis-Williams (ed), *Stories That Float From Afar: Ancestral Folklore of the San of Southern Africa,* (Cape Town, David Philip: 2002), 1-2.

Town) and Eastern Cape provinces due historically to patterns of migrant labour from rural to urban areas.

The *uhadi* bow is a large bow – much the shape of an archer's bow – with a single string or wire. It is closely related to the South American *berimbau*. Attached to the wood of the bow is a gourd with an open back. The metal string is struck with a light stick or reed, producing only two pitches a tone apart (using either a finger-stopped pitch and the 'open' string' or playing on either side of a brace placed towards the middle of the string). The *umrhube* bow works on exactly the same principle. It is a smaller instrument, with slightly less curve in the wood of the bow. The string is played by rubbing a roughened reed against it (akin to *arco* on the violin), and the end of the bow is held in the player's mouth (often with an attachment which will provide a buzzing sound whilst playing). Like the *uhadi*, it only uses two fundamental pitches – the open string and a single pitch produced by stopping the string with one finger.

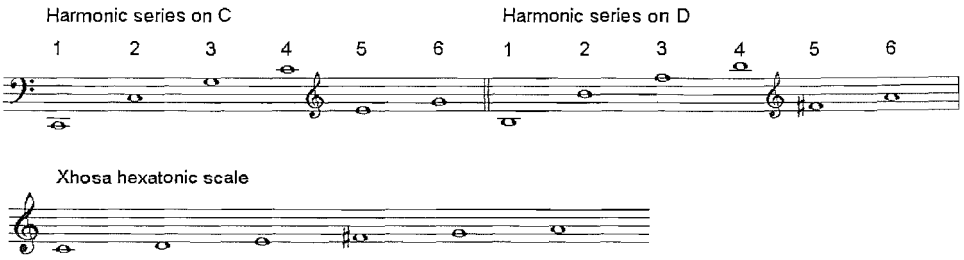
What has drawn me to this music is that the gourd on the *uhadi* and the mouth of the *umrhube* player are used to resonate partials of each of the fundamental pitches to produce a melody. David Dargie explains this concisely and in some detail:

> [both] work through the use of harmonics. Two fundamentals are used, the lower using the open (-vuliwe) string, and the higher using the stopped or held (-banjiwe) string. The two fundamentals are of the order of a tone apart...All the bows produce chords of overtones...The primary function of the bows is to play melody using overtones. The uhadi player suppresses the sound of unwanted overtones above the melody tone, by either closing or opening the calabash [gourd] against the breast...the further from the breast, the higher are the audible overtones. The umrhube player amplifies the desired overtone by the size and shape of the mouth cavity...In order to play any particular tone, a bow must play the necessary fundamental...[24]

[24] David Dargie, *Xhosa Music: It's techniques and instruments*, (Cape Town, David Philip: 1988), 50-52.

Using pitches up to the 6th partial on either fundamental gives rise to what ethnomusicologists (including Dargie) have called the Xhosa hexatonic scale (see musical example 1).

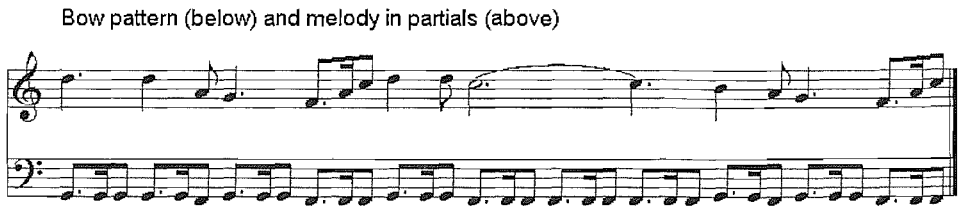
Musical example 1 2 adjacent harmonic series up to the sixth partial giving the pitches for the Xhosa hexatonic scale



A song will normally consist of a repeating rhythmic pattern, alternating between the two fundamental pitches played on the string, with the melody in partials constantly over it (an example is given in musical example 2). Against this, the *uhadi* performer will sing short melodic patterns using a given text, whilst the *umrhube* player might "whistle out of the side of the mouth while continuing to bow the string..."[25] There are important elements in any given song, but performers tend to make their version individual by devising and partially improvising melodic patterns and words in a unique way, meaning that a song with the same name performed by two players might sound quite different in each version, to the extent that it sounds almost like a different song.

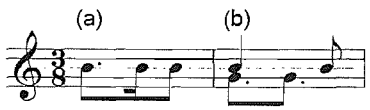
[25] Dargie, 52.

Musical example 2 Example of a bow song: the basic bow and melody cycle from Nofinishi Dywili's performance of *Libalel'ilanga*[26]



Two further observations about the character of this music are worth making. Firstly, because of the 'double pedal' effect of the constant repetition of two pitches on the bow, harmonic tension and resolution is essentially alien. The cyclic patterns used, however, do tend to favour one or the other of the pitches through rhythmic emphasis and, to some degree, by repeating it more than the other. Secondly, the rhythmic character tends to be based on a constant, divisible pulse. This is made more interesting by some players, including the well-known Nofinishi Dywili, by using "an internal cross rhythm within the additive pattern..."[27] – what seems to be an implicit simultaneous division of the basic pulse into three and two. Thus, the common rhythm (a) in musical example 3

Musical example 3



is rendered ambiguous by the absence of a strong underlying quaver pattern dividing the 'pulse' clearly into threes, and is heard as shown at (b).

Building a language

It is from this music that I have built the foundations of my current musical language. The most important technique or idea which I have drawn from bow music is the use of two adjacent pitches and their partials as the pitch material

[26] Transcribed from Dargie, 217.
[27] Dargie, 131.

for a piece or sections within a piece. In retrospect, it appears that I have approached this fairly general principle, however, via three stages. The initial stage (which can be seen in *Irreconcilable Truths*, *Uhambo Olunintsi* and *On Disruption and Displacement*) saw a direct imitation of bow music using the two-pitch oscillating pedal with its rhythmically-parallel melody built of the notes from the correct harmonic series above each fundamental note. More importantly, at this stage this type of music – as regards both pitch content and textural/gestural language - was used as one type of material amongst other materials constructed in different ways. There is also a certain element within all of these pieces of this music being used within the conceptual agenda of the piece for its referential 'Africanness'. However, it should be stressed that, despite my 'correct' application of the technique, a number of features – including my use of rhythm, instrumentation and various materials overlaid against the bow music-derived material – ensure that these passages are not simply 'local colour': they are carefully internalised and reworked. I will consider this initial approach mostly with reference to *Irreconcilable Truths*, during which I will explore the question of internalisation versus imitation a little further.

The second stage of this process was characterised by these techniques becoming the basic organising principle of whole works, rather than sections or particular types of material. The best examples – and the only pieces in the portfolio from this stage – are the *Four Colonizations*, three of which I will discuss in this context. As these works show, I continue to apply the oscillating fundamental pair-parallel melody relationship fairly rigorously – although there is an occasional loosening which allows the 'incorrect' pitch in the melody (i.e. a fundamental note is paired with a note from the other pitch's harmonic series).

The third and final stage of my internalisation of these techniques has been the usage I described above – the amalgamation of the two harmonic series into a single pitch collection, which is treated freely and largely as a pitch source rather than as a textural or structural model (although frequently an oscillating pedal of the two fundamental pitches is either explicit or implied). This arose from the need to write longer pieces that required a greater degree of development and interest than the simple texture created by this technique

seemed to offer. I have since started to experiment with creating longer spans of music using only these textures and techniques, as I am not convinced that I have explored it sufficiently yet (*Tracing Lines* is an initial exploration along these lines). However, within this portfolio, most of the recent pieces use the pitch collections provided by the bow music-derived techniques far more than the textural possibilities. These pieces are *In Times Like These* (which I will analyse to demonstrate this approach), *An Eventful Morning Near East London* and *9 Solitudes.*

Irreconcilable Truths I

Irreconcilable Truths arose out of my fascination with truth, and the problematization of the concept of truth both by post-modern thinkers and by the experience of post-colonial existence. It aims to deal with the point at which the (in itself totalising) notion of multiple truths becomes problematic – where two beliefs (or truths) attempt to hold the same ground antagonistically, and cannot be resolved as merely opinions. Although religion (and on an almost subconscious level, the Truth and Reconciliation Commission in post-apartheid South Africa – which is obviously significant for the title) was my initial stimulus in this thought-process, I have attempted to dramatize the conflict in this particular instance through the juxtaposition of two musical cultures: a 'European avant garde' music set against a 'South African traditional' music. My conscious impressions at the time of writing this piece suggested that attempting to integrate 'indigenous elements' into an avant-garde style was well nigh impossible, as there was simply no point of contact between the two. The piece sets out to present these two possible musical truths as being irreconcilable.

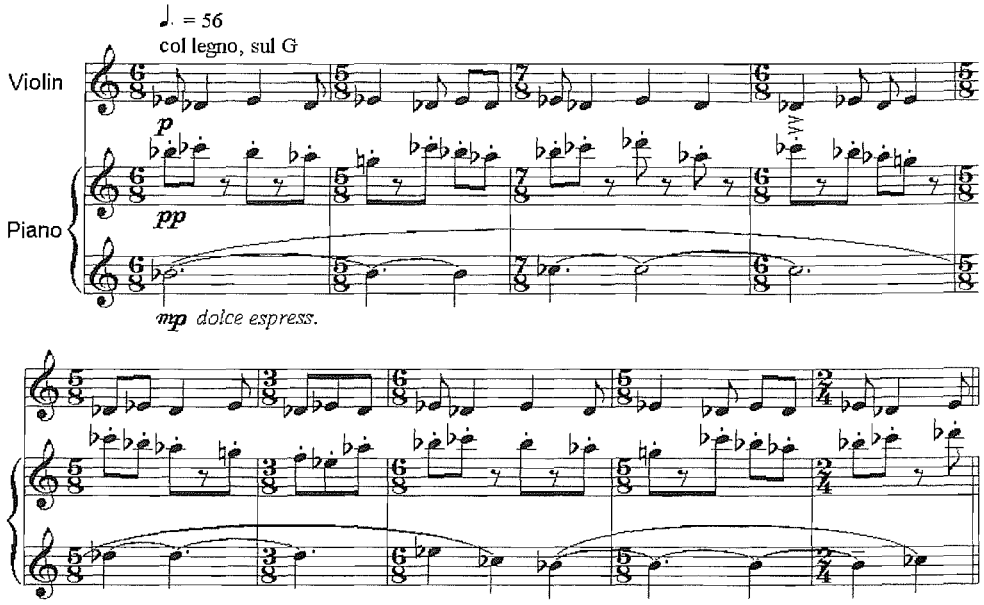
As suggested above, the musical method I used to dramatize this conflict was to attempt to use materials that resemble archetypes of both European and African music. This has generally not been noted in responses to this piece, and in thinking about the piece I have gradually come to recognise why this is: in attempting to set up antagonistic European and South African musics, I have actually written a piece that sets up a type of music that I want to write, against

another music with which I have a far more complex relationship. As an external comment on political and social forces, it is clearly therefore of little value, as my attempts at 'archetypes' of these two types of music are in fact my own versions of them. As a dramatization of a personal internal conflict, however, it is significant – it admits, for the first time in public, what I want to do with my music. What is even more interesting – and perhaps disproves my conviction at the time that integration is impossible – is that in setting out to create an archetype of South African music, I made a big step forward in integrating the textures and techniques of Xhosa bow music into my musical world.

The concern with the relationships between materials that is so evident in *Irreconcilable Truths* is another important feature of the music I have written during the last four years. I will consequently analyse this piece further in that context, where it will be of more value. For now, I will briefly demonstrate how I have used the bow music-derived techniques I have described to create my 'archetypal South African traditional music'.

This material can be found at bb. 23-31; 54-59; 119-127 and 207-237 (see musical example 4). The first three passages are all constructed throughout on a rhythmic/melodic cycle based on an oscillating pedal of D flat-E flat. This cycle is 32 quavers long but does not get two full consecutive statements at any point in the piece – it is always cut off during the second statement, until the fourth passage where the cycle steadily expands with each repeat of the cycle by the insertion of extra quaver beats into the cycle. The oscillating pedal is clearly in the violin part (col legno), with the attendant melody in the right hand of the piano. Over this a quasi-cyclic melody featuring a slow rising line, which always falls back on itself to restart, is heard in the left hand of the piano. In addition to this third voice being in character totally unlike the voice parts of bow music, my rhythmic approach – with the irregularly alternating groups of two or three quavers – and my use of the 7^{th} partial (sounding – when compressed into the octave – a minor 7^{th} above the fundamental) distinguish my music strongly from the source material. Of course, the context and instrumentation do some significant work in this as well.

Musical Example 4 1st bow music-derived passage in *Irreconcilable Truths* (bb. 23-31)



Water is taught by thirst*, *Elegy* and *Eternity* from *Four Colonizations

If the process of realising to what extent I feel ambivalent about writing music that fits into the 'European avant garde' mould is recorded in *Irreconcilable Truths*, a coming to terms with a more personal musical voice is perhaps present in *Four Colonizations.* The first two of these songs to be composed, *Water is taught by thirst* (Emily Dickinson) and *Elegy* (Christina Rossetti), were my first two experiments in writing an entire piece using only bow music-derived techniques. The impact of some of Cage's earlier music, which I have already discussed, was important in allowing me to free myself from my misperception of a normative avant garde style, and allowed me to explore less aurally dense and less overtly modernist materials than I had previously felt obliged to employ.

All four of these songs use the bow music-derived technique described above as the principal texture and constructional principle – but at this point I will only analyse the first three.

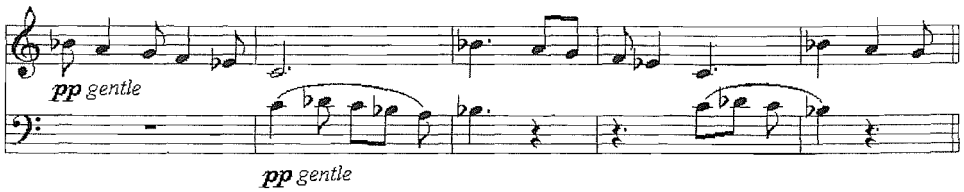
Water is taught by thirst is a very short song, and my first experiment in writing a whole piece with this technique. The text presents a single idea (that the value of something is learned by its absence, or the presence of its opposite) in six single-line images or examples. My setting aims to present the singularity of this idea through its simplicity but also tries to embed the idea of the poem in the piece through the opening and closing bars - in contrast to the gentle rocking of the main body of the piece, this is a relatively dramatic, loud gesture consisting of a grace-note followed by a long held note (which is allowed to die away slowly) for cello and clarinet alone. It is also the only gesture in the piece that includes a pitch not directly drawn from the lower overtones of the pedal notes: E natural.

In *Water*, the ambiguity of pitch centre inherent in bow music is evident: the first three phrases (bb. 2-6) all begin on E flat and end on F, whilst the second group of two phrases (bb. 9-13) reverse this. The final phrase creates further ambiguity – the 'correct' harmonic series would be on F at b. 14 (following the alternating pattern), to which the instruments adhere with Cs but the voice does not – D flat is the 7^{th} overtone of the series on E flat. This arrests the flow of the piece momentarily, and marks this moment as structurally important. This is further underlined by this being (a) the first and only appearance of a note other than F and E flat in the voice-part; and (b) a dynamic and registral contrast.

The instrumental parts, apart from the first and last bars, consist of a repeated –and gradually extended – descending melody. This is also used to delineate the structure, as the melody in the first section (bb. 2-6) focuses on the B flat-C descent, with the little turn around C-D flat (first appearance b. 3 in the cello) used as a phrase-link, whilst the 2^{nd} section (bb. 9-17) is characterized by the full descent from D flat to C, with a repeated turning back on itself in the middle (from A back up to D flat). Bb. 7-8 form the link between these passages as the melody turns back on itself for the first time. As is characteristic of much Xhosa music, there are also lower quasi-pedals (alternating C and B flat – see musical example 5) which are the finishing notes of the melody on its descents. To re-iterate, though, these should not be thought of as potential 'tonics' either: as should be clear from the preceding discussion, this music does not operate in

terms of functional harmony, it works rather as a harmonically static sonic image to which tendency and resolution are alien.

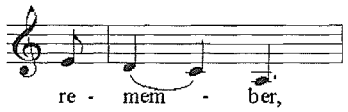
Musical example 5 *Water is taught by thirst*, clarinet and cello: lower pedal notes in bb. 2-6



It is worth noting again that my rhythmic practices in this type of writing – freely arranged groups of two and three quaver beats, following syllabic stress in the text – whilst simple, is not very closely related to Xhosa techniques at all. Tempo is also normally faster in bow music, with the basic pulse being a whole group of three quavers (suggesting, in Western terms, a compound metre) rather than the quaver I have used in *Water* and *Elegy*. *Eternity*, apart from its asymmetric pulse division, is closer to the Xhosa approach. Similarly, the cyclic technique that I have used in *Water* and *Elegy* is substantially more flexible and variable than would normally be used in traditional songs.

Elegy represents a substantial increase in complexity from *Water is taught by thirst*, as is required by the greater ambiguity of the text. My reading of the poem, which ostensibly represents a fatalist, unconcerned vision of death, considers it in the context of some of Rossetti's earlier poetry (and much of the Romantic tradition) and undermines the almost flippant tone of "and if thou wilt remember, and if thou wilt forget" by constantly re-iterating the musical setting of "remember" (musical example 6) after its first appearance in the first stanza. Eventually the voice, whilst protesting its own disinterest and forgetfulness, is itself infected by the "remember" motif,

Musical example 6 *Elegy* "remember" motif, b. 15 (soprano)

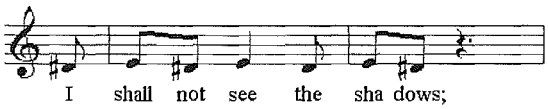


and returns to the original setting (with octave displacement in the cello) of "remember" at the end of the second stanza (bb. 39). This process is reinforced by the overall oscillating pedal scheme - there are three main pedal areas: C-D (bb.1-17); D sharp-E (bb. 20-29: bb. 18-19 and 30 are ambiguous); and D flat-E flat (bb. 31-38) (see musical example 7). All through this last section, the "remember" motif in the cello tries to pull the music back to the original area (C-D), and finally succeeds in doing so at b. 39 (the aforementioned final "remember").

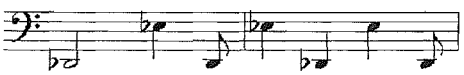
Musical example 7 *Elegy* Pedal areas

b. 2 cello

bb. 20-21 soprano

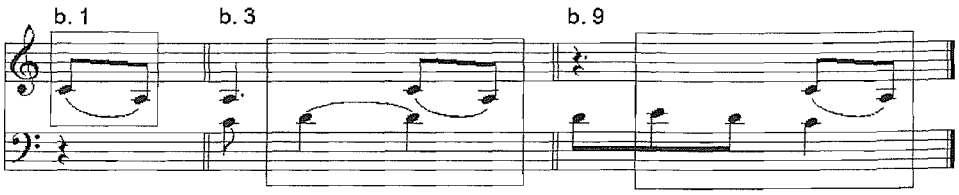


bb. 31-32 cello



The voice-instrument relationship in *Elegy* is at first reversed from that of *Water* – the cello playing the two-note pedal figure whilst the voice gradually develops a line from an initial A-B flat oscillation to a melody that ranges from the A an octave lower to the C a tone above the B flat. At the same time, the instruments gradually accumulate the "remember" motif between them – the upbeat gives two of the pitches (C A), in b. 2 D C A is heard, and in b. 9 all four pitches are heard (musical example 8).

Musical example 8 *Elegy* Development of "remember" motif in cello and clarinet



A number of rhythmic variants follow (bb.11-12 and 13-14) leading up to the first complete statement in b. 15 in unison. In b.19, a new voice enters - the cello re-iterates the "remember" motif in a very low register, but combined now with a rising minor 3rd in the clarinet. This is later taken up by the voice at the word "on" (from the line "I shall not see the nightingale sing on as if in pain" – the evocation of the Romantic suffering of the bird being rather curious – and hence significant – in this context) and echoed at the end (bb. 42-43) in the cello. On its first appearance, this new gesture is set apart from the voice part in order to give it the fullest emphasis possible and to avoid it being heard simply as accompaniment figuration.

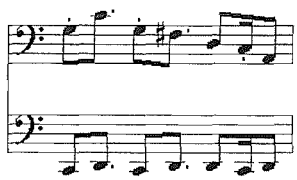
The relationship between voice and instruments is reversed in 19 - 31: the voice situates itself on the oscillating D sharp-E figure, whilst the clarinet shifts into a higher register for its melody, which is unchanging on each of its three appearances apart from the second which leaves off the last note. The third statement links immediately to the "on" motif (b. 27), which is then taken up by the voice (the clarinet states it 3 times, the middle of the three being transposed onto G sharp-B). At this point the cello leaps in to insist on memory, and the clarinet takes up the "remember" motif under its influence.

After this moment of tension, the clarinet has a long descending figure (bb. 31-39) over the cello's D flat-E flat oscillation (which forms the rhythmic and overtone series basis for this whole passage), interrupted only by the cello insinuating the "remember" motif in the original modal area (E D C A) into the desperately radiant forgetfulness of these last four lines. On the second and last statement of the word "remember" in the vocal line, however, the original modal area is affirmed by the voice and cello together (three octaves apart),

and the piece closes with simultaneous attempts by the voice to forget (in the same way as it did previously – by moving to a modally alien D sharp) and the clarinet to remember (in the original modal form). Far below, we hear "the nightingale sing on" in the cello.

The second song in this set – and the last one I will consider in the context of its use of bow music-derived techniques – is the most straightforward in terms of its relationship to the source material. A 15-semiquaver cyclic pattern on C-D is established in the cello immediately, much as a bow singer might begin a piece. The parallel melody (in the bass clarinet) is not introduced immediately, and, when it does appear, it only gradually finds its full identity (bb. 10-11, musical example 9).

Musical example 9 Cello cyclic pattern (bottom stave) with bass clarinet parallel melody (top stave), *Eternity* b.10



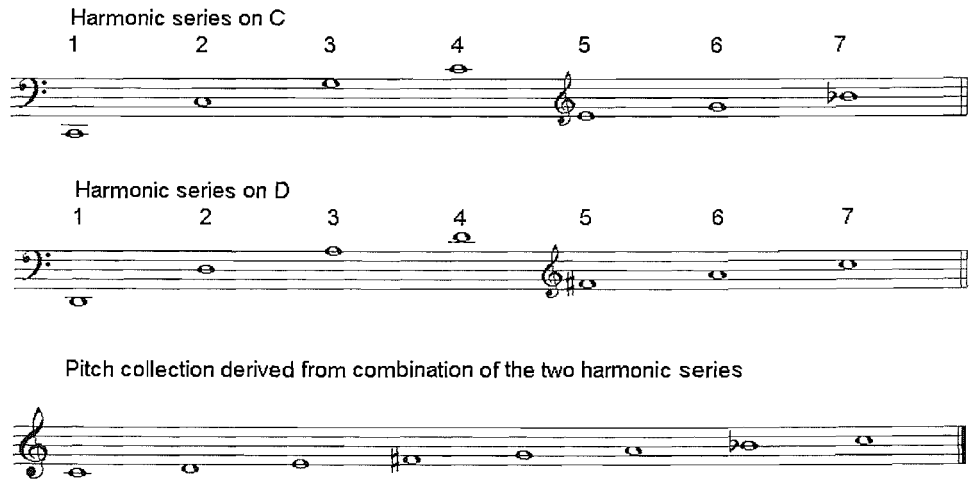
Over this, a very simple melody is built up in the vocal line – initially in sustained notes, then suddenly moving quickly through the words "is in love" (bb. 11-12). The last section repeats this arrangement, with a single statement of "with the productions" in sustained rising pitches (mirrored by the descending bass clarinet line) followed by a similarly sudden rapid movement to complete the phrase of text "with the productions of time" on a single statement of the parallel melody (originally in the bass clarinet). In this microcosmic way, I attempt to reflect and play with the tension implicit in Blake's aphorism (this, like the text for the last song in the set, *Enough*, is drawn from his *Proverbs of Heaven and Hell*). Despite the very close relationship between the techniques employed here in the instrumental parts and those used in the source material, the gradual accretion of the parallel melody in the clarinet, the non-cyclic nature and the shape of the vocal line, and the use of a Blake text again distinguish this clearly from a 'traditional' bow song.

In Times Like These

This cycle of five songs was written to a commission from *An Chomhairle Ealaíon* (The Arts Council of Ireland) for the Irish tenor Robin Tritschler, with the only requirement being that the texts should be by Irish writers. Given my personal experiences of and interest in apparently intractable conflict, I searched for texts which in some way dealt with the history of antagonism within Ireland – but ones that would also allow a broader resonance.

With *In Times Like These*, the bow music-derived techniques I've discussed reach their most removed state from the original source. Here I combine the adjacent pair of fundamentals and their respective harmonic series into a single pitch collection (this collection, when based on fundamentals a tone apart is known as the "Lydian flat 7" scale in jazz terminology. See musical example 10).

Musical example 10 Derivation of pitch collection from fundamentals a tone apart

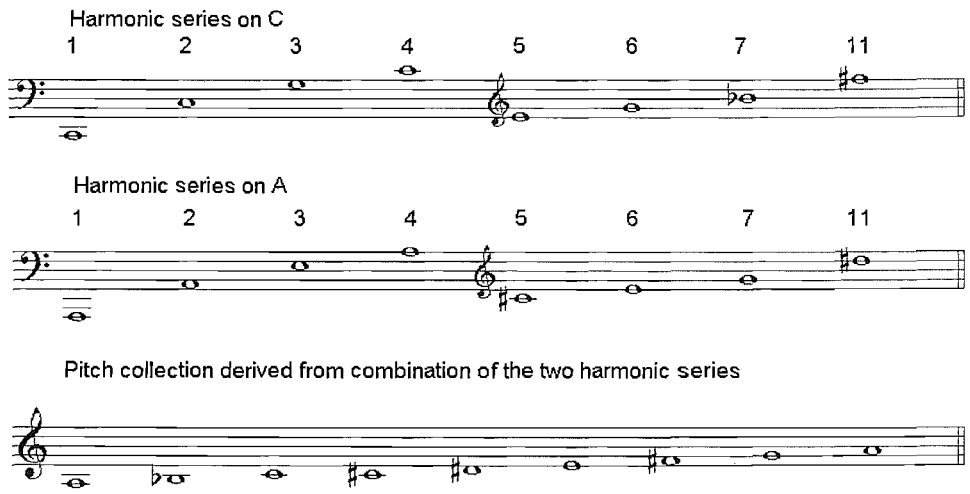


Features from bow music that were used in the past are still present in some of the five songs, notably the oscillating fundamental pedal, which is used both melodically (in *II* and *IV*) and as a foundation for the texture (in *V*). One further development of the technique is found in this piece in that I occasionally expand the interval between the pitches of the oscillating fundamental pedal to

a minor third. This is both as a result of hearing this done in San music, and my own desire to explore the pitch material potential of this technique further.

In *I* (*Forget Not That Field*), the technique is used very simply as a pitch collection, with no other reference to the source material (although the falling line in the piano probably has its origins in the typically descending melodic patterns of much Xhosa music – as Dargie observes, "The primary melody [sic] shape...begins high and ends low"[28]). The vocal melody of the first verse (bb. 1-15) – repeated with variations and ornamentations in each of the other two verses – is an attempt to create a synthetic Irish folk song using only the pitches available from my pitch set (the harmonic series based on A and C – see musical example 11 – which, when combined, produce an octatonic scale on A).

Musical example 11 Pitch collection derived from two harmonic series on fundamentals a minor third apart (including the 11th partials in both) – giving an octatonic scale on A



There is, in fact, a traditional melody associated with this text, but, as I prefer not to quote materials without a very specific purpose (as will be seen, for example in *An Eventful Morning*), I created my own. This is in line with my approach to South African traditional music – I am less interested in transcribing than in inventing materials using principles derived from another type of music, mostly because of the issues discussed in my first chapter.

[28] Dargie, 75.

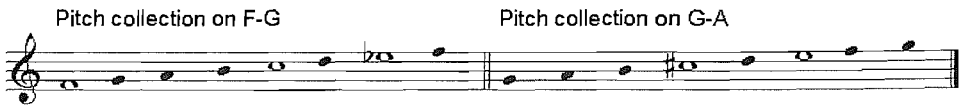
However, the problems of integrating a 'foreign body' into a musical texture have also been significant in this choice – at the one extreme, the source material is so hidden as to be to all intents and purposes irrelevant; whilst at the other, it can be so dominant in terms of its esthesic semantic content that the music surrounding it is overpowered by its presence.

One aspect of my approach to the pitch collection in *Forget Not That Field* worth mentioning is the gradual addition of the more dissonant pitches in the collection, from an initial focus in the first verse on only four pitches which imply a very simple pentatonic arrangement (A C E G). As shown in musical example 11, in this song I extend my usage of the harmonic series by including the 11^{th} partials on both pitches of the fundamental pair. The piano part is responsible for introducing the more dissonant pitches one by one (each time followed soon after by the voice), as on each repetition its melody expands by starting on the next note up the modal collection from the previous phrase's starting note (apart from the F sharp which is out of order and introduced mid-phrase). Thus B flat is introduced in b. 15, C sharp in b. 21, F sharp in b. 29 and D sharp in b. 36. The last two pitches introduced are the 11^{th} partials of C and A respectively – used in this piece specifically for the purpose of giving further possibilities of dissonance between voice and piano. The gradual accumulation of dissonance (and ornaments on the vocal line), the change from a flexible tempo at the beginning to an articulated, rigid pulse (b. 29), and the expanding range of the vocal melody are intended to underline the increasingly bitter rhetoric of the text – this reaches its apex at the line "Accursed is the name of that glory that treads o'er the heart of the free". The crux of this line – "glory" – is set to the only two notes in the song that are extraneous to the modal collection (A flat and C flat) for added venomous emphasis.

The second song, *From 'Until the Storm Passes – Saint Oliver Plunkett'*, sets a modern text by the priest at Drogheda's Catholic church, Frank Donnelly. This church houses the head of Saint Oliver Plunkett, previously Bishop of Armagh, which was separated from his body by an executioner's axe towards the end of the 17^{th} century for his outspokenness about Catholic rights. The oscillating pedals are here clearly in evidence in the vocal line, although neither always on

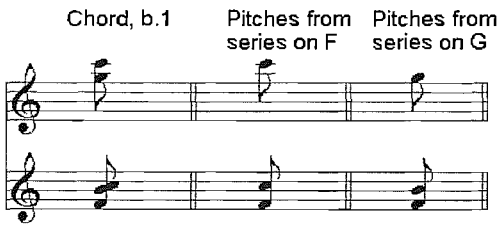
the fundamental pitches nor constantly heard. A number of pairs of fundamental pitches are used (in order to realize the variety of tone required by the text), normally linked by a common fundamental. For example, the opening phrase (bb. 46-54) is based on the fundamental pair F-G, whilst the second phrase (bb. 55-65) is based on G-A. This allows a clear delineation between pitch collections without losing a sense of relationship between phrases (musical example 12).

Musical example 12 Pitch collections on F-G and G-A highlighting common pitches (black note heads)



This technique is an important feature of this song, songs III and IV in this cycle, and of all the pieces in the portfolio written since (*An Eventful Morning*, *Tracing Lines* and *9 Solitudes*). Vertical sonorities in this song are also significant – and again typical of my current approach – as they are constructed using all the partials of any given fundamental pair as possibilities, rather than only the harmonic series on one of the fundamentals. Thus the first chord (musical example 13) consists of pitches C from the series on F, G and B from the series on G, and F, which is common to both.

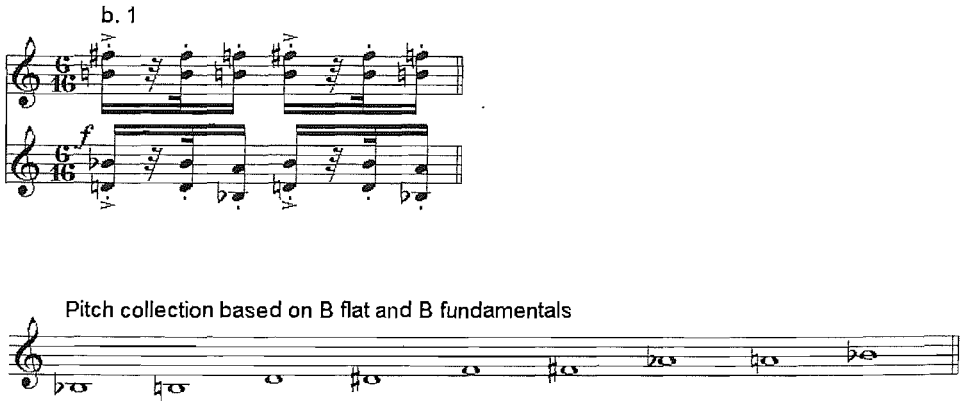
Musical example 13 Piano chord b.1 *From "Until the Storm Passes"*



As I have illustrated the basic principles of this most recent approach to using the technique with the first two songs, I will not give a detailed commentary on the remaining songs other than to mention a few features of each.

The third song *From the preface to 'John Bull's Other Island* (George Bernard Shaw) moves perhaps more rapidly between pitch collections derived from pairs of fundamental pitches, giving the impression of rapidly changing harmony. Many of the pairs used here are a semitone apart (musical example 14), giving possibilities for a spectrum of vertical and melodic structures from simple tonal patterns to fairly pungent dissonance. This also yields a number of characteristic melodic shapes, notably an augmented 2nd and a set of three adjacent semitones (see musical example 14) – these are not exploited to a great extent in the cycle, but are found a lot in more recent pieces.

Musical example 14 b. 1 *From the preface to "John Bull's Other Island"*, with full pitch collection on B flat and B



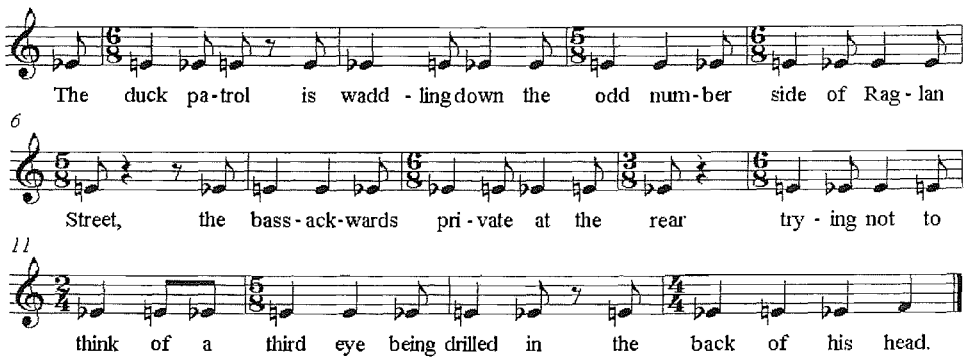
The song is intended as a parody of a Verdian scena, complete with recitative (bb. 115-139), aria (bb. 140-182) and cabaletta (bb.183-203). The intention is to point up the rather trite rhetoric and bombast that Shaw relies on by using an operatic style which I often experience as faintly comical and unconvincing in its musical representation of emotional situations.

The comedy is however, cut short by the attacca into Ciaran Carson's *Army* – a bitterly satirical depiction of a British army patrol moving through Belfast in the 70s and 80s. Here my pitch collection technique is very clearly in evidence – the table below showing the various fundamental pairs in use.

Bar numbers	Fundamental pair
204 - 216(2)	C-E flat
216(3) - 216(4)	C-D flat
217 - 220	C-E flat
221 - 226	C-D flat
227 - 238(2)	C-A
238(3) - 241	C-B flat (A natural added in first chord)
242 - 245	C-B (F = E sharp)
246 - 268	C-D flat

The use of a constant fundamental – C – stabilizes a structure that could otherwise be quite haphazard (and perhaps consequently less focussed) in construction. I think the changing relationship between this and the other pitches in each fundamental pair also creates a tension between change and stasis, which energizes the song. This is mirrored on a rhythmic level, where a grid of 4/4 bars is superimposed on vocal material which is built out of irregular rhythmic patterns made up of groups of two or three quavers (musical example 15) with rests of varying lengths between each phrase.

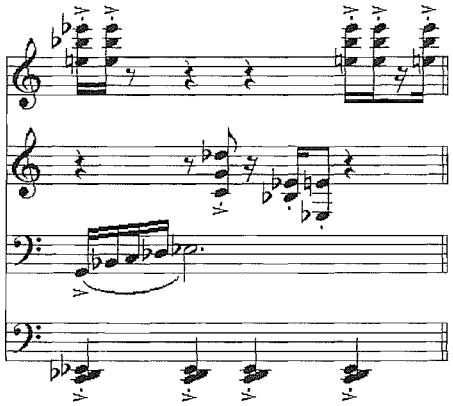
Musical example 15 Rebarred tenor part, *Army* bb. 5-13, showing rhythmic character



Whilst this might seem artificial – particularly given my normal penchant for asymmetric metres – the 4/4 grid reflects the piano's material. Here my interest in electronica provides the impetus: the normal structural principle used in most electronica is to layer any number of materials over an unchanging cyclic

rhythmic pattern, normally consisting of four bars of 4/4 (these individual sub-phrases grouped into phrases of 16 bars and so on). I have broken this down into a simple repeating cycle of 4 beats (or one bar), with four layers of material making up the content of the cycle (musical example 16)

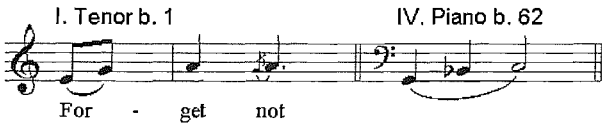
Musical example 16 Four materials of piano part in *Army* in notionally complete form, layered within a single rhythmic cycle



However, in order to maintain the nervous energy of the poem, I have chosen to state only a single material at a time (bb. 216, 246 and 249 being rare exceptions) and to intersperse these statements with silences of varying length – with the result that the texture never settles into a stable state. I will examine my use of these techniques (i.e. layering over cyclic rhythmic patterns) in a less disjointed context in *Uhambo Olunintsi* and *An Eventful Morning*.

The simple link into the last song (Yeats's *On being asked for a war poem*) transforms one of the piano motives from IV into the opening gesture of the first song (musical example 17), the intention being to recall the injunction to "forget (not)" of Moore's poem.

Musical example 17 *Forget Not That Field*, tenor b.1 and *Army*, piano b. 62



This points to an underlying question in the piece: both Carson's cutting wit and Moore's banal patriotism are clearly in favour of not forgetting the history of conflict which they recall, whilst Donnelly disingenuously attempts to whitewash the conflict and Shaw glibly demands an end to all conflict. The heavy irony of Yeats's poem highlights not only the difficulty – perhaps impossibility - of answering the question of the role of conflict in human existence, but also his sense of angry frustration (a sense which I share) at the inability of his pen to conquer the ever more powerful sword.

My usage of modal collections is quite simple in *V*. As in *I*, a single fundamental pair (B flat-C) provides all the pitch material, as well as forming the bass of the vertical structures. As before in the song cycle, pitches for the vertical structures are chosen from the complete pitch collection, although I do not use the 11th partial on either fundamental. What is perhaps more interesting in this song is the flexible cyclic nature of the vocal melody. The basic melodic pattern (again, a descending line that suggests Xhosa ancestors – see musical example 18) is repeated with varied stress, omissions, various rhythmic identities and a final octave transposition to form the complete melody. The basic pitch shape also follows a pattern dictated by an implied oscillating fundamental pair, strictly alternating as it does between pitches from the set of partials on C and the set on B flat.

Musical example 18 *On being asked for a war poem*, basic melodic figure

2. Relational Studies

Another major feature of the works in this portfolio is an explicit exploration of the relationships between materials. This is often used analogically to raise questions about relationships, both on a human (interpersonal and – perhaps more importantly – intercultural) and on an abstract level (between ideas and beliefs). Much of this has stemmed from my interest in post-colonial studies – clearly a site of precisely this sort of exploration – which is traceable back to Foucault's various explorations of the power-knowledge nexus (Edward Said's foundational *Orientalism* is surely an exercise in excavating the construction of a particular body of 'knowledge' similar to Foucault's studies of the archaeology of madness, the clinic, penal systems and sexuality). This body of work, furthermore, seems to take its starting impetus from Nietzsche's concept of the 'will to power':

> My idea is that every specific body strives to become master over all space and to extend its force (- its will to power:) and to thrust back all that resists its extension. But it continually encounters similar efforts on the part of other bodies and ends by coming to an arrangement ("union") with those of them that are sufficiently related to it: thus they then conspire together for power. And the process goes on –[29]

This vision of power has had a strong impact on the music in this portfolio – in most of the pieces, materials attempting to occupy the same space jostle vigorously and attempt to assert their dominance over one another, with a number of different results. I tend to stage this process of interaction by introducing very distinctive materials juxtaposed against one another, often in an antagonistic way (a quiet material is, for example, interrupted by a very aggressive material). I very seldom superimpose these materials at this stage, both for the sake of clarity (of both material and concept) and because the process of the pieces tends to be the gradual interaction of the materials with

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[29] Friedrich Nietzsche, *The Will to Power*, trans. Walter Kaufmann and R.J. Hollingdale (New York, Vintage: 1968), 340.

one another. In the course of this interaction, the various materials often take different roles – one might be dominant, whilst another may be passive and act under the influence of the first. What is important though is the end product of this interaction (Nietzsche's "arrangement" or "union") – all the materials are forced into new forms, sometimes recognisably related to the original materials, in other cases less so. Given my earlier discussion, it will be clear that these hybrid materials are in no way weaker than their progenitors – rather, they should point the way forward and leave the possibility (probability, even) for further interactions – as Nietzsche observes, "the process goes on".

In this section, I return to *Irreconcilable Truths* for a full structural analysis, followed by a similar treatment of *On Disruption and Displacement.* I then comment on a slightly unusual usage of these techniques in *Enough* from *Four Colonizations* and close with a substantial analysis of *An Eventful Morning Near East London.*

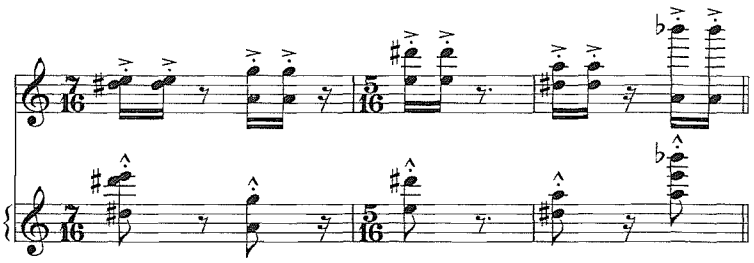
Irreconcilable Truths II

In my earlier discussion of *Irreconcilable Truths*, I referred to the interaction between materials with different origins reflecting an extra-musical agenda – in this case, the incompatibility of contemporary European music with African music reflecting the limited understanding of the broader cultural relationship between 'Africa' and 'the West' I had at the time. The following passage analyses the musical processes at work to elucidate the approach to the interaction of musical materials I describe above.

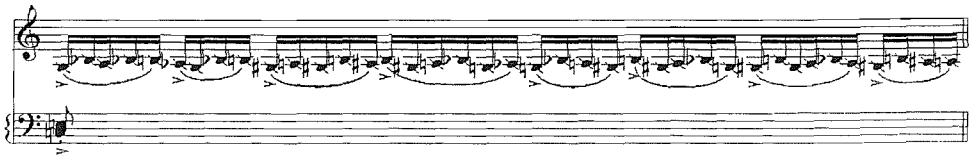
The fundamental principle of the piece is that of disjunction and juxtaposition of material. This is done at first on a small scale, the first section (bars 1-31) presenting the 5 short and very distinct pieces of material (A – E: musical example 19 shows A-D, E is given in musical example 4) in rapid succession. These five materials are made distinctive by being different in all parameters - pitch structure, dynamic shape, timbre, rhythmic features, articulation and tempo.

Musical example 19 *Irreconcilable Truths* Initial Materials

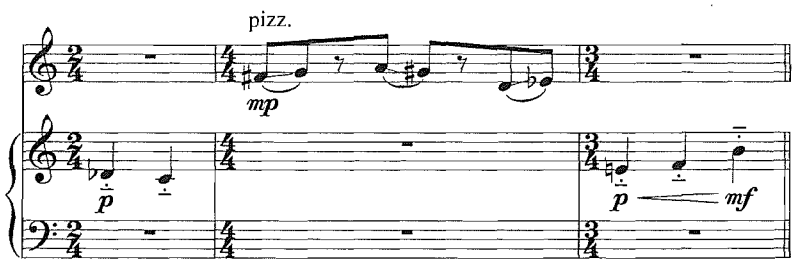
A (bb. 1-3)



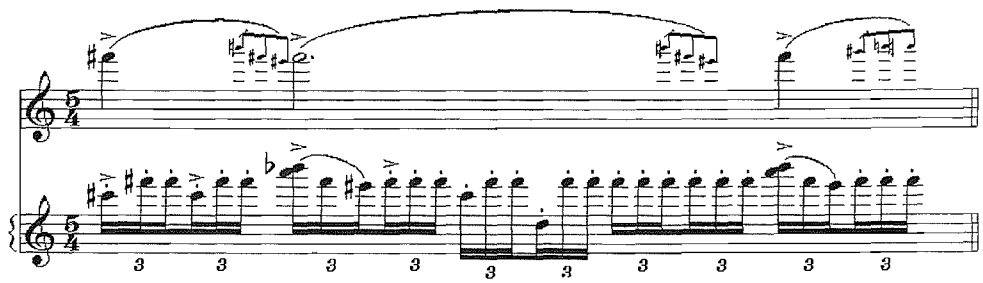
B (b. 4)



C (bb. 9-11)



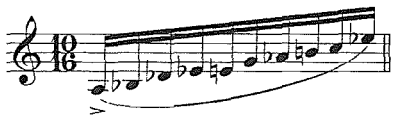
D (b. 16)



B has a significant extension (initially used as material to link B to A), which is crucial to the synthesis of the first four materials. I have labelled this X (musical example 20), as it is both sufficiently unlike B (despite clearly being derived from it) and important enough as a material in the process of amalgamation to be an independent unit.

Musical example 20 *Irreconcilable Truths* Extension of B - X

b. 5, violin



The process of the piece is the gradual amalgamation of four of these five pieces of material (A-D) into a single melody, whilst E remains undisturbed by, or connected to, this process (the amalgamation of materials A-D naturally highlights the unchanging, independent nature of E). By the end of the piece, the juxtaposition is on a large, form-determining scale - the amalgamated material (A-D) interrupted, and silenced, by E. It is significant that at no point do A-D and E get superimposed, as would perhaps be expected in a piece about conflict between materials: this establishes very clearly that, in terms of the concept I was representing, these materials could not even occupy the same time-space, and could only ever exist independently of one another.

The most important of the differences between the materials is that E is unique in being in a slow tempo, in working purely within a non-chromatic mode, and in being consistently soft.

The process I have outlined determines the overall structure of the piece. The piece falls into two long sections, the first of which, after introducing all five materials (bb.1-31), develops B, C, D and X, at first juxtaposing them, but then gradually allowing them to interact and interconnect. This leads to a climactic section (bb.102-118) in which these three materials have begun to develop a corporate identity. E is heard once in the course of this passage, shortened but unchanged from its first appearance. The first section ends with a more extended version of E. The second large formal section (bb.128-237/end) reintroduces A to act as a catalyst in the final amalgamation and integration of the first four materials. The appearance of the melody at bb.184-206 is the completion of this process - the melody is not distinctively the product of any one of these four materials, but is constructed entirely out of elements taken

from them. The melody is cut short as it begins to repeat itself by the reappearance of E, which imposes itself suddenly and unequivocally to end the piece. The form could be graphically represented by the following table:

Structural Part	Bars	Structural Function	Materials
I	1-31	Exposition	A-E, X
	32-101	Extension and Partial Integration	B-D, X juxtaposed with E
	102-118	Climactic amalgamation 1	B-D, X
	119-127		E
II	128-134	Re-exposition	A
	135-176	Integration	A-D, X
	177-183	Climactic amalgamation 2	A-D, X
	184-206	Melody	A-D, X fully integrated
	207-237		E

The structure is further emphasised by the use of a long-range harmonic plan that sets up a dominant minor 9^{th} harmony on A at the beginning (material A, bb.1-3), which is repeated and extended at two important structural junctures: the re-exposition of A (bb. 128-134), and at the climactic amalgamation (bb.177-183) which leads to the amalgamated melody. This melody, as it finally resolves the motivic tension between the four amalgamating materials, is the focal point of this process, and - in order to emphasise this strongly - is based on a tonal centre of D, creating a large-scale structural perfect cadence at b. 184. Whilst this may seem a crude, or perhaps anachronistic, measure, it seemed to me the best coding in European music of the achievement of completion or arrival, especially when offset against the intentionally non-functional and disjunct harmonic relationships between all materials in part I. The establishment of a stable harmonic area at this point is also important as it maximizes the harmonic disjunction when E reappears - based, as always, on a D-flat/E-flat axis. This is the crux of the piece: the point at which it becomes fully clear that these are the two materials which - in the terms of the concept behind the piece - will not and cannot be integrated and must remain antagonistic, the musical equivalent of truths that cannot be reconciled.

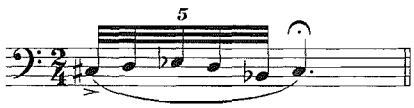
On Disruption and Displacement

Clearly, my understanding of the relationships between the parties involved has changed significantly and led me to the ideas expressed in the first chapter. The processes that lead to hybridity, where all of the interacting bodies are changed by the encounter, are examined explicitly in *On Disruption and Displacement*, as I explain in my programme note:

'On Disruption and Displacement' deals with the processes of relationship – whether inter-personal, inter-cultural or inter-national – through musical metaphor. Through the interaction of two materials, both are irrevocably changed, and apparently obvious power-relations become more subtle and complex.

On Disruption and Displacement derives some of its material directly from an earlier choral motet called *About the Ninth Hour* - the cello's first entry being a very similar gesture, and exactly the same pitches (displaced down two octaves), as the opening of *About the Ninth Hour.* (musical example 21).

Musical example 21 *On Disruption and Displacement* Initial cello material
Letter A, cello



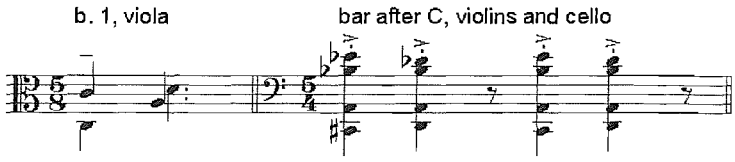
This material is disruptive of the stable landscape established at the beginning by the viola using bow music-derived techniques in a slowly expanding melody. Although it is here neither necessary nor important to the conceptual framework of the piece that sources of musical gesture are recognised as belonging to a specific culture, it might be observed that I have juxtaposed music that has a clear technical relationship to a genre of South African music with music that might seem to be related, as discussed previously, to fiddle music of Eastern Europe and the Eastern Mediterranean. What is poeitically important in *On Disruption*, however, is not the cultural specifics of these materials but the

process of 'disruption and displacement' that I attempt to enact using them. To this end, two very different types of material were necessary, and these sources provided models that suited my purposes in their difference in energy, articulation, tempo and general character.

The process of the piece from the point of the cello's first interruption onwards describes a gradual colonization or infection of the viola's quiet modal world by the aggressive, chromatic gestures that the rest of the ensemble interjects, leading to the viola's surrender of its own material in favour of a long, highly-charged melodic line starting at C. This is based on the pitch material introduced by the cello in the initial disrupting gesture and its rapid ornamental figures. The violins' gestural material before C – the staccato chords – is also based on this initial pitch set. This set (with an additional note), transposed into various positions, provides all of the pitch material from C onwards, the whole quartet always using the same transposition at any given moment.

The staccato chords, as they start to become emphasized by repetition (at the bar before B and at C) prove to be the catalyst that definitively forces the viola out of its own sound-world. They also repeatedly suppress its attempts to re-appropriate its original material (bar before E and after F). Apart from these moments, the melody gradually intensifies, driven along by the incessant 5/8 rhythm (taken over from the viola's original material, see musical example 22) until the viola subsumes itself into the rapid quintuplet patterns of the other three instruments. At this capitulation, they simply disengage, cutting off abruptly and then quietly presenting the viola's original melody rigidly 'looped', now using vertical structures based on the ensemble's pitch set rather than on the viola's overtone-based scale, and slightly altered rhythmically. The viola gradually winds itself down to eventually growl discontentedly - using the cello's original material.

Musical example 22 *On Disruption and Displacement* Viola's rhythmic material appropriated by the rest of the ensemble



Hence the 'colonizing' relationship between the viola and the other three instruments leads to the creation of new musical identities: the ensemble invades, forces the viola to adopt its music, and appropriates the viola's material. The flip side to this is the invigoration of the viola by the interaction, and the ending's implicit potential for further development - possibly even a reversal of the power relations between instruments.

Enough

Enough, the last song of *Four Colonizations*, is perhaps a curiosity amongst the pieces discussed under the rubric of relationships and power, as the approach used is slightly different. The most significant departure is that the second material – introduced by the bass clarinet at b. 19 – neither disrupts the flow of the melodic material above it immediately, nor is it at first significantly unlike it (apart from the different fundamental oscillating pair). Instead, it gradually increases its vociferousness and alterity – assuming a cross-rhythmic outline and strongly contrasted articulation – until it 'infects' the vocal line in b. 50. The cello, however, is impervious and does not at any point take on any of the clarinet material's characteristics. This perhaps more subtle structural interplay between materials is a response to the text: I attempt to embody in the song a possible reading of the aphorism by allowing materials to interact. The ambivalence of the text – the tension between "enough" and " more than enough" (represented by the clarinet's D flat-E flat material) – is reflected in the vocal line's uncertainty (bb. 53-56) about which oscillating fundamental pair to use once the possibility of "more than enough" has been raised. Although no new, hybrid material is specifically created by the interaction of the clarinet material and the other materials, the passage from bb.51 to the end superimposes material to create a 'new' musical event.

An Eventful Morning Near East London

An event by Christopher Hobbs from *Scratch Music* provided the impetus for this piece:

Event: Assemble an audience by the side of a road or a river... After it has been waiting some time, a piano is driven past or carried past in a boat...as fast as possible. The piano should be played continuously.[30]

What interested me most about this idea was the effect an occurrence like this might have on any 'innocent bystanders' who were caught up in it. I imagined a rural setting, complete with grazing livestock – and then, to highlight the incongruity, transported the 'action' to a motorway (the N2) in the Eastern Cape province of South Africa. This passes through a rural area, largely undeveloped in a Western sense, but densely populated – both by the Xhosa people and their traditional wealth, their cattle. This motorway is consequently notorious for accidents, due both to its poor state of repair and the fact that the cattle roam freely across it at will, despite intercity traffic normally travelling along the road at 120 km/h or more.

Given my agenda of staging relationships, this seemed to me an ideal image. The potential resonance of a mildly anarchic European performance art group staging a drive-by piano recital in a rural South African setting beset with mobile and immobile road hazards seemed to reach beyond the comic towards a myriad relations between, for example, rural and urban, 'Africa' and 'Europe', 'European' music and 'African' music, machines and 'nature', high art and rural subsistence. Although these binary pairs are individually at odds with my earlier discussion of the multiplicity of interactions in the construction of identity, the interplay between the terms of these pairs – particularly in my own experience, and hence, musical language – hopefully prevents this becoming an exercise in cultural normativity. I will address the binary nature of many of the musical interactions at the appropriate moment in my analytical comments.

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[30] Cornelius Cardew, *Scratch Music*, (London: Latimer New Dimensions, 1972), 88.

The title of the piece also deserves comment. The reference to East London is intended as a distancing device, as it refers to the town of East London in the Eastern Cape province of South Africa (East along the N2 from Port Elizabeth) rather than – the more obvious connection for the non-South African listener – the East End of London, where I currently live. This is pointed out in the programme note with the intention of slightly disorienting the listener – presenting the symbol for a known entity and using it to refer to something quite alien (causing "A sense of displacement...[a] lack of 'fit' between language and place"[31]) – and gently encouraging them to engage with the ideas I am exploring.

However, it would be dishonest of me to claim a fully thought-through conceptual discourse in *An Eventful Morning.* Rather, it is a piece that provides stimuli on all of the different levels that I have mentioned, but insists on none of them. This is, perhaps, as a result of ideas arising from Barthes' 'death of the author'[32] and Nattiez's theory of semiology (as set out in his well-known *Music and Discourse)*[33], which emphasise the importance – for the construction of meaning – of the esthesic level. Thus, where in the past I have focussed compositionally on clearly presenting poeitic intentions, now I try simply to suggest ideas and allow the listener space to respond.

The overall structure of the piece is easily divided into large sections. As the four most important materials are presented in the first section (bb. 1-36), I will examine this in some detail before exploring the rest of the piece. This initial section follows the process of *Irreconcilable Truths* and *On Disruption,* introducing the four principal materials, grouped in two pairs, in juxtaposition. A quiet, stable musical texture of solo violin (introducing the first two materials, A and B), 1st and 2nd violin, viola harmonics, plucked piano strings and bowed vibraphone is interrupted and then energised by C – an energetic brass, piano and suspended cymbal motif (at bb. 16, 26, 28, 31 and 32-36) – the third

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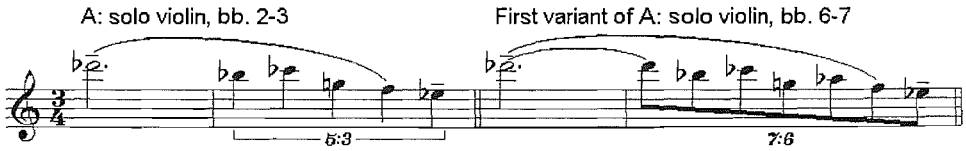
[31] Ashcroft, Griffiths and Tiffin, 345.
[32] Roland Barthes, "The Death of the Author", in *Image, Music, Text*, trans. Stephen Heath (London, Fontana: 1977), 142-148.
[33] Jean-Jaques Nattiez, *Music and Discourse*, trans. Carolyn Abbate (Princeton: 1990)

important material. The last material, D, is heard in the solo violin over the first four brass interjections (up to and including b. 31).

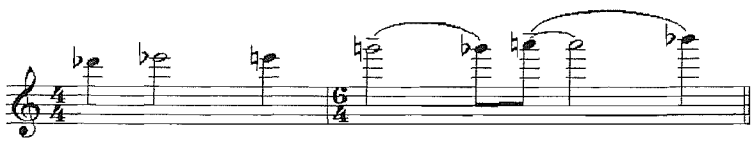
The first two materials are the basis on which many of the melodic and pitch patterns in the piece are built. The first, A, is introduced almost immediately by the solo violin – a descending line (b. 2-3, see musical example 23) using pitches selected from the partials over an implied oscillating fundamental pair of D flat–E flat (the oscillation is provided, in a more textural guise, by the two tutti violins). This material, as in the first song of *In Times Like These*, relates back to the typically descending Xhosa melodic shape. It starts to incorporate new pitches and simultaneously contract rhythmically on its second appearance (b. 6-7), a process that continues through this first section until it is taken over by the winds (flutes and clarinets) to become a cascade of rapid figuration at b. 36. Various forms that are passed through in the course of this process are used later in the piece.

Musical example 23 Solo violin, material A: bb. 2-3 and bb. 6-7



The second material introduced by the solo violin is the rising melodic line (B), which it gradually accumulates from the rising 2nd in bar b.11. This process can be seen in the rising melodic passages in the solo violin at bb. 14-15, 19-20, 22-23 (musical example 24), 24(5)-25 and then almost continuously from bb. 27 to 36. This melody will return to form the bulk of the solo violin's music in the long slow passage from bb.101-160.

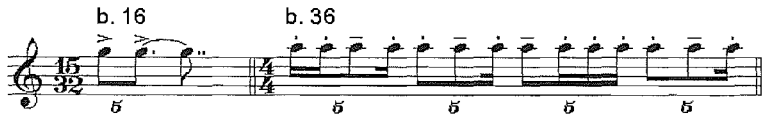
Musical example 24 Solo violin, material B: bb. 22-23



Possibly the most important of the principal motifs (as it is the force which both insists on and underpins most of the development in the materials it intrudes

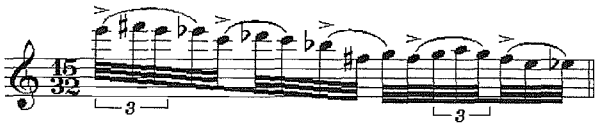
upon) is the rhythm which the brass introduce in their disruptive interruptions in the opening passage (C). Initially incomplete (bb. 16, 26, 28, 31, 32 and 33), it is stated in full for the first time by each of the brass instruments in rhythmic canon, starting with trombone 2 (b. 34) and ending with trumpet 1 (b. 36). The major feature of this material is its quintuplet-based rhythm which is always divided into a 2+3 pattern (see musical example 25) – it is not developed melodically by the brass, and remains the monotonally blunt instrument of their aggression until the slow middle passage. It is also – when used in this form – mostly associated with a pitch collection derived from a fundamental pair a semitone apart.

Musical example 25 Trumpet 1, material C: b. 16 (first partial appearance) and b. 36 (first complete appearance)



The fourth material heard in this first passage, D, is the rapid scalic figure heard in the solo violin each time its idyll is interrupted by the brass (bb. 16, 26, 28 and 31). Apart from the basic scalic patterns that constantly turn in and around themselves, the other important feature is the triplet mordent figure that starts each of the four statements in this first passage (musical example 26).

Musical example 26 Solo violin, material D: b. 16



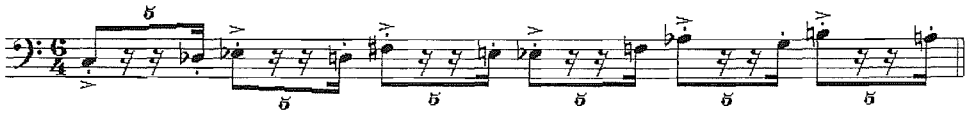
After this first section, *An Eventful Morning* explores a different process to the two pieces previously mentioned. Instead of achieving a comfortable state of hybridity, the brass instruments continue to goad and interrupt whatever the rest of the ensemble plays, forcing the continuation of the process of interaction that Nietzsche observes and pushing the material into a state of constant change and development. Consequently, a major characteristic of this piece in terms of relationships between materials (which are always assigned to

particular instruments or groups of instruments) is the number of binary relationships to which I've already referred, normally between the brass materials (they are joined by most of the winds from the central section – bb. 98-161 – to the end) and those of the strings, solo violin, and winds until b. 98. These relationships – always leading to a further development of the motifs and figures already identified – are enacted by repeated juxtaposition of the materials within a given section, as will be seen in my discussion of the rest of the piece.

After the opening passage (ending at b. 36), four more large sections can be discerned. The first of these, consisting of three smaller sub-sections, runs from bb. 37-97, the second is the slow central section already identified, the third is found between bb. 162-186, and the last completes the piece (from bb. 187-240). Interestingly, the piece has been heard as being in two movements (bb.1-97 and 98-240), but ideally the silence at b. 97 should be part of the music rather than a movement break.

In the first part (bb. 37-58) of the second section, the frantic scurrying in the solo violin (D), chased by brass and cymbal (playing a version of C), is intercut with hysterical woodwinds and strings playing a hybrid motif (E – the pitches of a version of A inverted and the rhythm of C in retrograde), most clearly heard in the bass clarinet (musical example 27).

Musical example 27 Bass clarinet, material E: b. 39



This is followed by a passage that grows steadily calmer in the absence of the brass (bb. 59-85), during which E undergoes a transformation through metric modulation to become a steady accompanimental figure, and D is slowed down in alternation with this process to become F (the fiddle music-derived melody at b. 86). In this passage, A is heard repeatedly in the alto flute and clarinet over the changing E material, as the calm of the beginning starts to reassert itself. However, the fiddling figure that starts the third sub-section at bb 86 lasts only

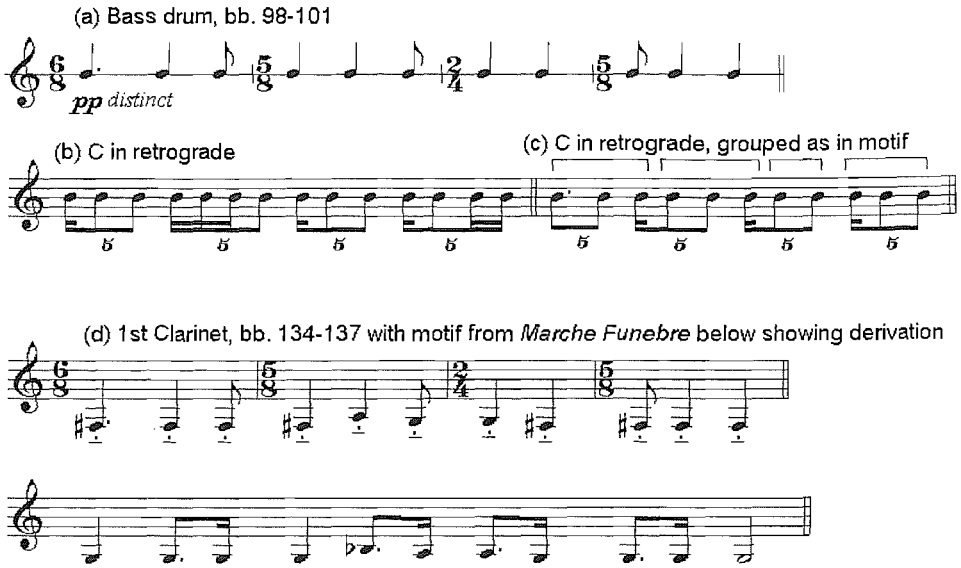
3 bars before the brass re-introduce C with a sudden burst of aggression. A rapid deceleration in the whole ensemble doesn't prevent a collision at b. 93, leaving the solo violin to wind its way down a version of A, to be cut off by a damped cymbal.

The binary pairs here are clear – solo violin, brass and cymbals (solo violin and brass/cymbals here are in themselves a binary pair) against woodwinds, strings and cowbells in the first sub-section; woodwinds and tutti strings juxtaposed with solo violin, flute, cow-bells and lower strings col legno in the second; and finally the fiddle music-derived passage suddenly interrupted by brass, piano and cymbal (causing another outbreak of E in the woodwinds and strings).

The next large section consists of yet another binary pair of materials that intercut one another. In this case, however, each of the two materials gradually develops and expands. The material introduced by the solo violin, based on – and extensively quoting – B from the first part, gets longer and more impassioned with each phrase as the violinist moves further up the G string, acquiring a cloud of accompanimental figuration from flute 1, violins and viola in the process. The opposing material, initially on the bass drum at b. 98, stays exactly the same length throughout (four bars in the order 6/8-5/8-2/4-5/8), but acquires a new motif and a new instrument with each repetition until the full wind contingent (less the first flute) is playing fortissimo at b. 151.

It is worth quickly examining the wind and percussion parts here, as their motifs are all referential. The bass drum figure is a retrograde version of C, rebarred to create a twisted reference to Chopin's *Marche Funèbre* (musical example 28). This is reinforced by the introduction of the melodic figure from the Chopin in bb. 134-137 in the 1st clarinet (passing to alto flute at b. 141 and 1st clarinet and 1st bass clarinet – played by 2nd clarinet – at b. 151).

Musical example 28 (a-c) Bass drum rhythm, b. 98, showing derivation from C; (d) 1st clarinet, b. 134-137, showing relationship to *Marche Funèbre* motif



A second piece of melodic material, most clearly audible when played by the 1st trumpet (the 2nd trumpet playing in parallel diminished 5ths) at bb. 151-154, is derived from the first phrase of the well-known and over-used *Dies Irae* plainchant. It first appears in the 1st clarinet at b. 128, then is played by the alto flute and the 1st clarinet again before the appearance on the trumpet already mentioned.

The final piece of death-related borrowed material is perhaps a little too brief and oblique to be effective as a reference, but I will identify it nevertheless – the C-F sharp tritone on the vibraphone at bb. 151-154 recalls the tritonally tolling bells in the opening movement of Britten's *War Requiem*. If this specific reference is not noted, the tritone's own history as a musical devil at least maybe conjures up the general atmosphere required.

These intimations of death – two from intentionally hackneyed sources – relate to the unsuccessful attempts by the brass to silence the solo violin with their violent outbursts. Having briefly achieved this at b. 97, the bass drum introduces the *Marche Funèbre* figure, but almost immediately the violin shows signs of life again. No amount of insistence from the winds can force the solo violin into submission, however, and this passage gives way to the fourth

section. A certain level of twisted comedy is intended here (hence the tired old references), somewhat similar to the humour in Ligeti's *Le Grande Macabre*. Throughout *An Eventful Morning*, in fact, there is – at least from my perspective – a comic-book-like character, reinforced by the sudden intercutting from material to material, the rather hysterical, melodramatic gestures used when materials collide, and even occasional passages that seem to have origins in cartoon music (apart from the passage under discussion, the violinist's frantic scurrying in the second section comes to mind). As explained in my discussion about the 'meaning' of this piece, however, I would not claim that this is either the most important or the most interesting possible reading of *An Eventful Morning*.

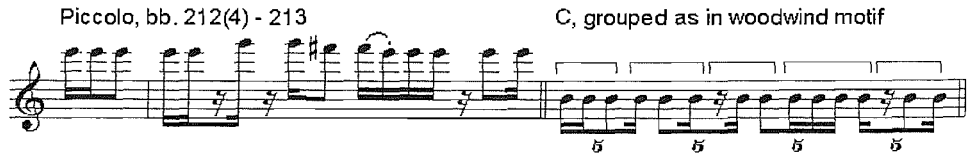
The last two sections are characterised by a gradual increase in energy and speed. The long, unresolved accumulation of tension in the previous section simply dissipates on the long held A (vibraphone and 1st violin harmonic, b. 161), and the fourth section starts with an attempt to return to the calm of the opening – although the material is, again, a hybrid: the oscillating fundamental pair (A-B) is now the rhythmic basis of the passage (b. 162 and ff in cello, based on material E), and A is similarly constricted into this rhythmic shape (b. 166, 2nd violin). This is the only passage in *An Eventful Morning* that refers directly to the texture of the bow music-derived materials discussed in the first analytical chapter, but it is important to bear in mind that the pitch collection usage described in relation to *In Times Like These* is the basis for all pitch material in the piece.

Unsurprisingly, the calm atmosphere is soon disturbed – the piano (a slowed down version of D) and bass clarinet introduce a mode based on an A-B flat fundamental pair (b. 168), and reinterpret the four crotchet beats worth of quintuplets in the rest of the ensemble as five groups of four semi-quavers. The rest of this section is devoted to a set of metric modulations which gradually ratchet up the tempo from the initial crotchet = 40 to crotchet = 100 at b. 187 where the final section starts. In the course of these changes, the 'death' figures return to re-energise the music – first the *Marche Funèbre* music in woodwinds and trombones intervene from b. 176, and then a very abrupt

statement of the *Dies Irae* material in the trumpets (b. 185) establishes the final tempo.

The last section is based on a 20-crotchet durational cycle that is variously barred but constant until the end (it is repeated a total of 11 times). The solo violin's material is a development of F – the fiddle music heard briefly at bb. 86-88 – which, in the course of this passage, returns to something similar to its original state as D. In this incarnation, F has been recast in a pitch collection based on the A-B flat fundamental pair (at least until b. 200, where extraneous pitches start to creep in), giving rise to the augmented seconds in the melody. The brass and woodwind material is based on C – both initially only interrupting the solo violin's melody with short snippets (brass from b. 187, woodwinds from b. 195), but building up to a full statement in the woodwinds starting on the fourth beat of b. 212. In this version of C, the motif has been divided into groups of four semi-quavers rather than groups of five, giving a new rhythmic identity (musical example 29).

Musical example 29 Reworking of C to provide woodwind material in final section

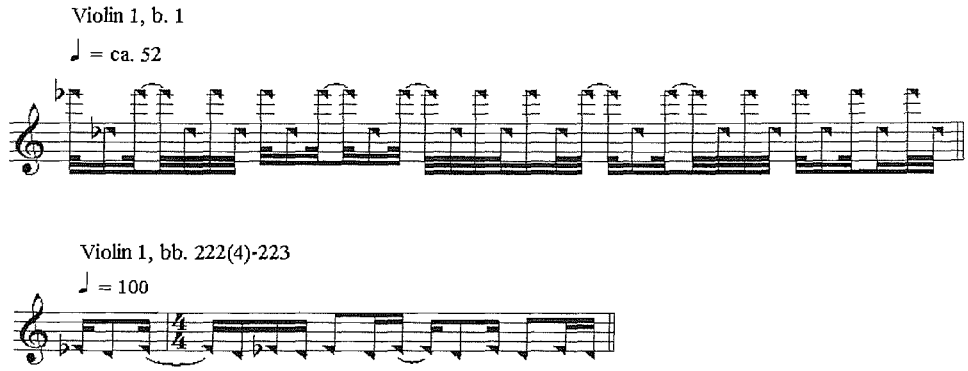


In addition, the pitch contour of the *Marche Funèbre* is applied to this figure, giving a new material that is played by the woodwinds through to the end. The winds are voiced largely in fourths – a technique acquired from my study of jazz arrangement – and move quite freely between pitch collections on each of their fragments or full statements of this material in the section from bb. 187-213, whilst the cyclic patterns in tutti strings and bass clarinet remain rooted on the A-B flat collection that starts the passage. The lower strings and bass clarinet gradually accumulate an ostinato bass line – pointing to the origins of this passage in electronica – and the upper strings provide further rhythmic energy.

As always, the relationship between the winds and the solo violin is an antagonistic one – the solo violin trying in vain to establish the F material, the winds constantly interrupting and pushing it further away from this towards the frantic scurrying of D. My intention in this passage was for the violin gradually to be drowned out by sheer weight of texture, but I achieved this rather more quickly than I would have liked.

In the brief cadenza-like passage (bb. 214-235), throughout which the 20-beat durational cycles are still present, the solo violin responds to the overwhelming aggression by taking up E (in the same manner as tutti strings at b. 89) over a quasi-improvisatory percussion solo. The sudden cut-off of the percussion leaves the violin stranded on a high D, from which it can only escape when the tutti violins and vibraphone yet again attempt to re-establish the mood and the rhythmic figuration of the opening on an oscillating fundamental pedal that slowly shifts from D-E flat to D flat-E flat (the pitches on which they started the piece).

Musical example 30 Derivation of violin rhythm, bb. 222-235



In response, the solo violin returns to a version A, gradually expanding it durationally as it descends from triplet crotchets (bb. 224) to semibreves (b. 233).

A final eruption in the brass – now back to the *Dies Irae* motive with augmented durations – drives the rest of the orchestra back into action and the solo violin onto D, only for all to be cut short by a violent thump in all the bass instruments on the downbeat of 240.

3. Cycles, accretion and layering

From the afore-going discussion, it will be clear that cyclical structures are common in the pieces presented here. This final analytical section will deal with the way that development is achieved within the cyclical structures – normally considered static – that are so prevalent. It should be observed at the outset that I owe much to the example of the early works of Steve Reich and Philip Glass in this, as their example of developing repeating patterns through the gradual accretion (or removal) of material has been crucial to the development of my techniques. I should again immediately qualify this by pointing out that I have no interest in aping the style or substance of their works. In this respect, it is noteworthy that the processes involved are not intended to be of interest in themselves, but are used rather as a means of transforming a material or a texture from one form to another, sometimes totally unrecognisable, one.

My use of cyclic materials can be traced back to a number of the other networks that I have outlined in my contextual chapter, the most obvious of these being South African traditional musics and electronica. There are clearly also cyclic features in jazz (both in the structuring of an entire piece out of a repeated 32-bar melodic/harmonic 'chorus', and in the essentially cyclic approach to rhythm), many other traditional fiddle musics, and much of the classical canon. Whilst I cannot specifically identify my reasons for using this approach, one experience which does stand out is that of performing cyclic Xhosa songs with an 'African music group' during my undergraduate studies. The energy generated by repeating relatively simple ostinato patterns within a group of performers is quite remarkable, and, although my music is somewhat removed from that context, this sense of momentum is something which certain of my pieces aim to achieve.

Before exploring this question further, I should draw a distinction between two closely related techniques, both of which are used extensively in this portfolio. The first is the cyclic or ostinato-like repetition of materials, where one statement of a motif or figure is followed immediately by another statement of the same figure. The second is the use of repeated materials in a non-ostinato

context – whilst this might seem a very banal observation to make, the techniques I use in this case are quite specific and very similar to those I use in genuinely cyclic contexts.

There are two main techniques that I use to transform repeating materials. The first is the process of gradual accretion or subtraction of pitches and rhythmic values to or from a repeated motif or durational cycle to which I have already referred. This can be found in all of the scores in the portfolio, although it is used in different ways and to a different extent in each of the pieces. A particular factor that is different from piece to piece is, as explained above, whether this process is used within a cyclic context or not. In this section I will deal only with pieces where a cyclic structure is in use, as other usages have already been noted in earlier passages. The second approach I use is borrowed directly from electronica, as discussed in the analysis of *Army* from *In Times Like These*. This involves the layering of cyclic materials over one another to build up a potentially dense, rhythmically articulated texture. Whilst it is, of course, possible to build up a legato, non-articulated texture in this way, my usage thus far has tended, to some degree, towards the stylistic traits of the source material.

I will discuss three full works in this context: *Uhambo Olunintsi (Journeys)*, *Tracing Lines* and *9 Solitudes*. Not all of these pieces use both of the techniques described in the previous paragraph, but all do use cyclic structures of some form as a fundamental basis.

Uhambo Olunintsi (Journeys)

This piece explicitly explores some of the issues surrounding cycles and cyclic music, specifically the tension between 'static' material and temporal progression. My own interest in cyclic music aside, the original impulse was provided by a few lines from T.S. Eliot's *Little Gidding* (from *Four Quartets*):

We shall not cease from exploration
And the end of all our exploring
Will be to arrive were we started
And know the place for the first time.[34]

Both this sense of a large-scale cycle and the idea of returning to a point and discovering it from a new perspective provide the overall shape of *Uhambo*. Adding another level to this is my own brief text, which is sung by the choir in Xhosa:

Uhambo Olunintsi (Journeys)

We are going.
We don't know where,
We don't know why we are going,
We don't know if we will get there.
But yes!
We are going.

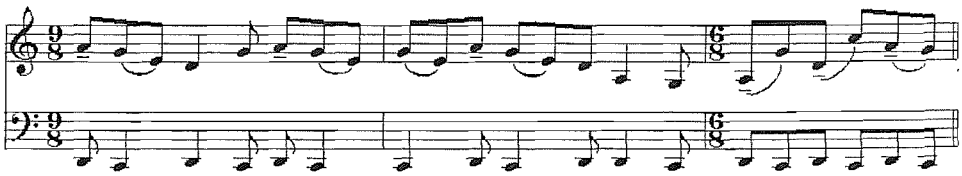
This is set cyclically itself, giving a sense of constantly moving forward optimistically, yet never knowing whether one is progressing, and always coming back to the same point to restart, despite the forward momentum. Whilst we may "know the place (of departure) for the first time", we perhaps still wonder whether we will ever go beyond it.

Inevitably, the structure of *Uhambo* is based almost entirely on cycles. There are two major cyclic materials that make up the vast majority of the piece – the first is a purely orchestral pattern that provides the basis for three large sections of the piece (bb. 1-80, 118-132 and 171-178). The second is based on the choral setting of the text given above, and is used in two major passages (bb. 81-117 and 141-170). The only moment in the piece that does not function within one of these two cyclic patterns is the short bassoon solo (bb. 133-140).

[34] T.S. Eliot *Collected Poems 1909-1962* (London, Faber: 1963), 222.

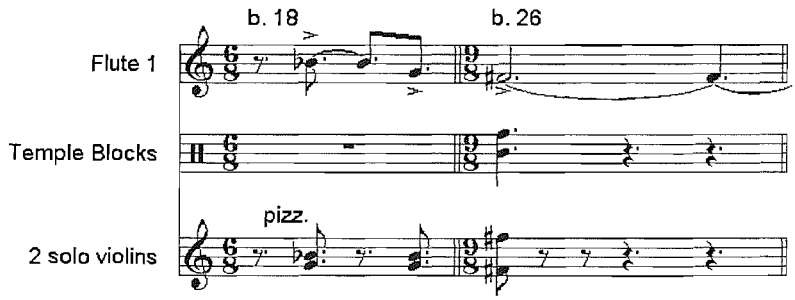
The first bars of the piece immediately establish the orchestral cyclic figure: a three-bar ostinato pattern (9/8 9/8 6/8) that is articulated by a clarinet melody. As becomes clear at letter A, this melody is underpinned by an oscillating fundamental pair (C-D) played by a solo cello (musical example 31). A last important material is the line in the solo viola – apparently just a sustained pitch at first, it acquires new pitches within the span of the cycle on each repetition to give a full melodic motif by the cycle at bb. 10-12.

Musical example 31 Clarinet 1 and solo cello, bb.16-18



The pentatonic pitch material of the clarinet melody and its supporting figurations is drawn from the collection made up of partials 1-7 of the two fundamentals, C and D. The omitted pitches are introduced one by one by gestures which gently disrupt both the stable compound rhythm and the bland pentatonicism: B flat is first heard in b. 18 (flute 1 and two solo violins, pizzicato) and F sharp in b. 26 – in a gesture disconcerting enough to temporarily silence the bow music-derived cyclic pattern (the same instruments as before with temple blocks added – musical example 32).

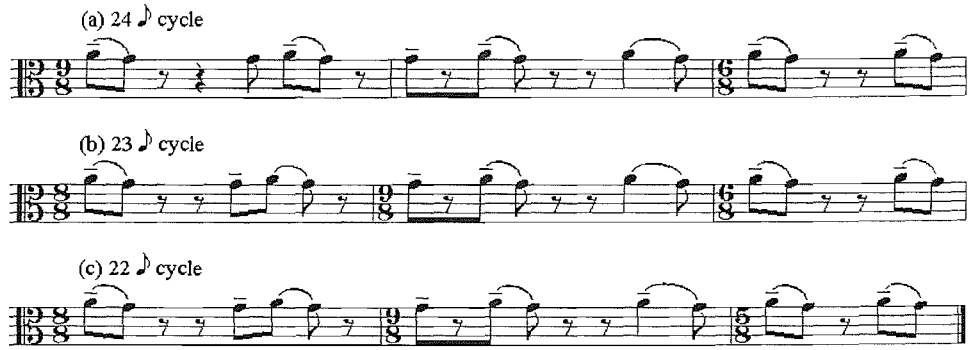
Musical example 32 Disruptive materials, bb. 18 and 26



The articulation of the cyclic material restarts at B (although the disruptions take place within the duration of the cyclic figure), with some important changes. The melodic line is now hocketted between the clarinets, the

oscillating fundamental line resumes with 2 cellos, the flute's melody now becomes the principal line (articulated by the pizzicato solo violins and temple blocks), and the solo viola introduces a two-note (A-G) figure. This last figure is important, as it articulates the process of rhythmic diminution by subtraction that is now set in motion. From bb. 28-78, the cycle is very steadily reduced – 1 quaver at a time – from the 24-quaver pattern already identified (9+9+6) to a 15-quaver pattern (5+5+5). Two examples will suffice: the cyclic pattern in bb. 28-30 is, as previously, 9+9+6. The next statement of this figure (bb. 31-33) is reduced by a single quaver to 23 quavers, or 8+9+6, and the following (bb.34-36) is further reduced to 22 quavers (8+9+5 – see musical example 33). This process continues until bb.76 where the 5+5+5 state is reached for the first time.

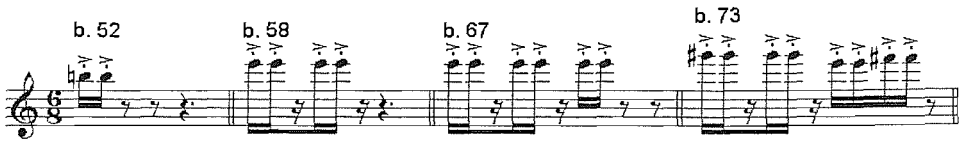
Musical example 33 Solo viola, bb. 28-36, showing systematic reduction of cycle-length



From b. 28 onwards, there is a steady increase in activity as new parts are introduced – notably the cellos and 2nd bassoon at b. 37 – and the parts already present become increasingly unstable and busy. This peaks in the last cycle before b. 52, the point at which the texture abruptly reduces to reveal a long-limbed oboe melody over a rhythmic articulation of the cycle (reduced by this stage to 6+6+5) in the first violins. The following passage – up to b. 81, where the choir's cycle takes over – is a good example of the accretional technique described above: from very sparse beginnings at b. 52, the texture is built up almost entirely through the addition of extra notes in each part until all the instruments involved are playing through the whole rhythmic cycle at b. 81.

This is most easily seen in the rhythmic wind parts, which build up from a pair of semi-quavers in b. 52 to playing throughout the final cycle of this passage at bb. 79(3)-80 (musical example 34)

Musical example 34 Accretion of flute 1 part, bb. 52, 58, 67 and 73



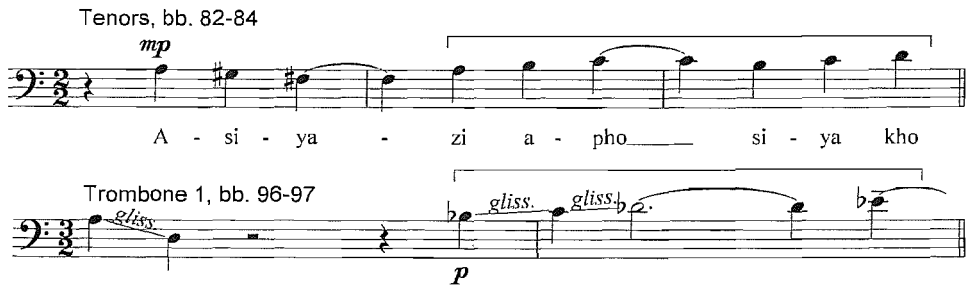
A final observation about this passage is that all of the layers within the texture at any point in this section stay within the prevailing pitch collections: the collection on the fundamental pair C-D is constant from bb. 1-37. At b. 37, the series on C remains but is now complemented by pitches which make up an octatonic scale starting on C. This shifts again at b. 43 to a B whole-tone passage, again maintaining some common pitches (D flat, E flat, G and A). This 'common pitch principle' for shifting pitch collections, whilst hardly original, is perhaps a forerunner of my later approach to linking pitch collections based on oscillating fundamental pairs. The final collection shift in this first orchestral passage emphasises the major textural shift at b. 52 – the move here to what is known in jazz parlance as the superlocrian scale (based on B flat – musical example 35).

Musical example 35 Superlocrian scale on B flat

I here again betray my roots in traditional and tonally-based jazz harmony by treating this pitch collection as an 'altered dominant' harmonic area based on B flat. This is used as a preparation for the arrival on what is in effect a second inversion D-based area at b. 81 – that is to say, the extended altered dominant is functioning in this case as an augmented 6^{th} chord. Whilst this very simple quasi-tonal harmonic formula is not an approach I use any more, this perhaps gives some insight into my way of thinking about pitch collections structurally.

The cycle based on the choral material now takes over as the structural foundation. A metric modulation uses the orchestral cycle's 5-quaver bars as the common denominator between it and the new structure (each bar of 5 quavers becoming a minim beat), allowing the male voices of the choir and their supporting brass to enter with their cyclic song, which is based on the form of many traditional contrapuntal Xhosa songs. This structural shift in focus is mirrored in the material – as the 'song' gathers force, the highly-energised instrumental material in the woodwinds and strings gradually loses momentum, slowing down and falling in register until it has completely dissipated by b. 94. The next bar and a half, bb. 94(4)-95, complete the first statement of the choral cycle, the second starting on the downbeat of b. 96 (note the characteristic overlapping figure – "Siyahamba" – which also introduced the first entry at b. 81). The second embodiment (bb. 96-106) of this cycle is dominated by the brass, which articulate it harmonically, with the 1st trombone outlining the prominent features of the vocal melody (musical example 36).

Musical example 36 Example of trombone 1 outlining rising figure from tenor's cyclic melody



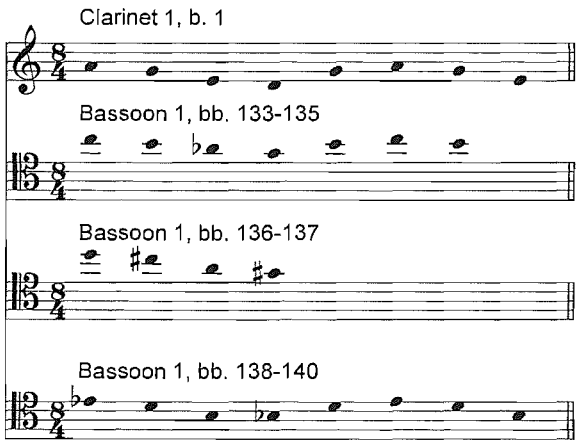
The third statement (bb. 107-117) is similarly brass-oriented, but quiet percussion interjections start to break up the continuity whilst simultaneously establishing a cross-rhythm of four dotted crotchet beats against the prevailing 3/2 time signature. This comes to a head at bb. 115-117, with the percussion's compound pattern winning through and providing the basis for another metric modulation at b. 118 – the dotted crotchet becomes the pulse, returning the music to not only the opening tempo (dotted crotchet = 80) and metre (9/8), but also the orchestral cycle in its original form (9/8 9/8 6/8). The basses articulate this with exactly the same oscillating fundamental pattern as the solo cello at b. 16, but now on D-E flat. The cycle is further highlighted by the cyclic melody in

the second violins, which is taken from the opening viola solo melody in harmonics – and developed accumulatively in the same way through the addition of new pitches on each repeat.

Over the five repeats of the orchestral cyclic sequence between bb.118-132, the accretional process in the 2nd violins is matched in 1st violins and violas, who both build up busy semi-quaver figures by the last repeat of the cycle at bb. 130-132. Against this, the brass stab at short rising figures and the percussion work towards establishing yet another cross-rhythm – now a simple dotted quaver pattern against the prevailing compound metre, heard most clearly in the last repeat of the cycle (bb. 130-132). This time, however, it is in vain – the tempo of the new section is based on four quaver beats from before, a pattern that is only partially heard in the brass in bb. 131-132.

The solo bassoon passage that follows, despite being non-cyclic (the rhythm slowing steadily in the cellos almost to a standstill), is based on the intervallic shape of the opening clarinet figure, as can be seen in musical example 37.

Musical example 37 Derivation of bassoon solo melody from opening clarinet melody



At its lowest ebb, it is suddenly thrown into relief by an eruption of the choral cycle, now in fully-scored orchestral and choral E major glory. Two full repeats of the choral cycle are heard in this last tutti section – bb. 143-156 and 157-170 (bb. 141-142 are the last two bars of the cycle) – but the initial unanimity of

utterance quickly starts disintegrating as the various layers which make up the texture start to develop in their own idiosyncratic ways. The upper strings' counter-melody – again taken from the viola's melody from the very opening – acquires parallel lines (provided by the 2nd violins and violas) and then breaks up into staccato quaver figures, which themselves collapse into erratic semi-quaver bursts. The trumpets and trombones, initially maintaining their supporting role for the choir diligently, quickly go their own way after b. 156 – each part developing particular features of the choral line they previously held. The horns move from their rich E major chordal support (bb. 141-155) to the staccato stabs from the previous tutti section, whilst at b. 157, the 1st flute, 1st clarinet and 1st oboe enter with the melody originally played by the oboes between b. 52-80, now compressed into a single octave.

Underneath this confused mass of texture, the cellos and basses (joined by the 1st bassoon from b. 151) gradually establish a steady cross-rhythm of a dotted crotchet against the prevailing minim. Even lower down, tuba and bass trombone establish a pedal B, only to start stepping ever lower from b. 147 onwards – being joined by 2nd bassoon (and bass drum rolls) at b. 157 on the modally alien F natural, which signals the start of the real descent into chaos after a few initial warning signs in the violins and horns from b. 154. The choir, unsupported and drowned out, quietly dies away to exit from a texture even more energetically unstable than that under which the male voices first made their quiet entry at b. 81.

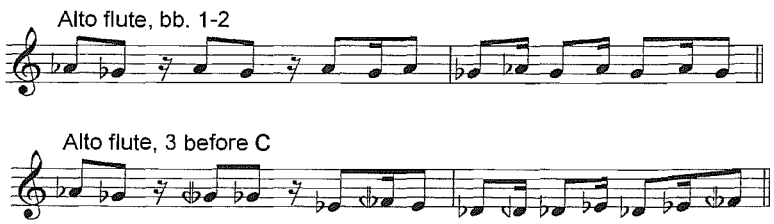
At this moment of near anarchy, however, we are suddenly pulled clear and find ourselves almost, as Eliot would have it, "where we started". The material is exactly the same as the very first bars, but now functioning over a D-E flat oscillating pair, and re-scored for flute, clarinets – as before – and solo violin col legno. The music cuts off unexpectedly a little more than two-thirds of the way through the third statement of the cycle. Whether we have arrived anywhere or not, perhaps all we can say is that we have definitely come from somewhere that isn't (quite) where we are now.

Tracing Lines

A short piece for quarter-tone alto flute and cello, *Tracing Lines* is one of only two pieces in the portfolio to explore quarter-tones – and the only one to explore them systematically (material D in *Irreconcilable Truths* uses a mode in which a minor 3rd and a quarter-tone flat major 3rd – for want of a better description – are both present). This is the result of a request from Carla Rees of the ensemble *Rarescale* for a piece – Carla plays one of the only fully chromatic quarter-tone alto flutes in the world. Having not yet explored the microtonality inherent in the harmonic series (largely due to my excessive concern with practicality), I felt that this was an excellent opportunity to do so. Consequently, I use quarter-tonally flattened 7th and 11th partials over all the fundamental pairs in play to simulate the natural microtonal variance of these partials.

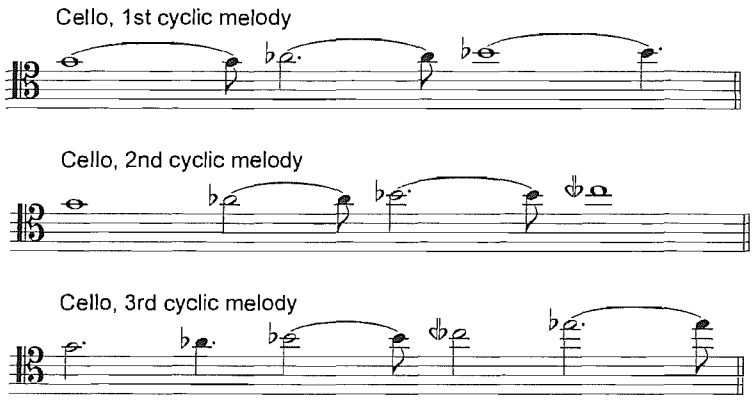
Although there are only two parts, layering (as opposed to counterpoint) is evident here – in the long cyclic passages, the voices are simply placed in the same time-space and pitch collection and allowed to cohabit. Accretion is also very obviously present – the cyclic patterns of both cello and alto flute developing throughout by a process of accumulation. The alto flute's constant rhythmic pattern of 26 semiquavers in the cyclic passages gradually expands its pitch range downwards from the oscillating fundamental pair (D flat-E-flat) to 'find' the melody which is finally heard in full 3 bars before C (musical example 38).

Musical example 38 Alto flute's initial oscillating fundamental cycle and the melody it develops on this cycle through accretion of pitches



In contrast, the cello's motif literally acquires a new pitch each time the ostinato materials are heard, whilst simultaneously contracting the duration of each of the pitches in the cycle (musical example 39)

Musical example 39 1st, 2nd and 3rd cyclic patterns in cello



The contrasting materials at letters A, B, C and at the very end work similarly, growing through a process of accumulation – at B, both materials from A are developed, whilst C extends the first of the two materials from A, and the last two bars are based on the second of these motifs. Lastly, the relational processes which I have discussed previously are much in evidence here, with three materials simply juxtaposed leading to the alto flute ostinato figure predominating after C – the alto flute's rhythmic cycle, with a new fundamental pair, C-D, is taken up by the cello, whilst the alto flute plays snatches of its parallel melody interspersed with long notes (the cello's cyclic melody is abandoned). This, however, is also cut short by the second of the interrupting materials from A which suddenly winds the piece up.

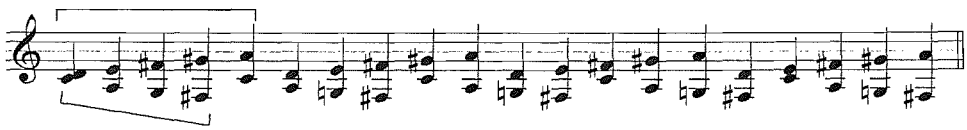
9 Solitudes

The most recent work in this portfolio, *9 Solitudes* is also possibly the most in-depth exploration of the possibilities of cyclic structures I have made. Oddly enough, at the time of writing this was not a conscious decision – which gives some sense of how ingrained the use of cyclic procedures has become in my compositional methods.

The nine short pieces are sub-divided into two types – a set of 6 variations (*1*, *3*, *4*, *5*, *7* and *9*) on a sequence of dyads is interspersed with 3 longer, self-sufficient pieces (*2*, *6*, and *8*). Each of the 3 bigger pieces uses the characteristic material of two of the variations, combined in a variety of ways – the piece as a whole is thus structured with the juxtapositional or relational issues discussed in my second analytical section very much to the fore, but now on a broader scale: the six materials are in play both as individual entities and as hybrid, interacting forces. Importantly, the temporal sequence used previously – statement of material followed by process towards hybridity – is absent, and materials are used quite freely within the structure of the piece.

Ostinato figures are not only a surface feature of *9 Solitudes*: the dyad sequence on which the variations are based is itself the product of two short cyclic figures interacting. The first is a rising line of five pitches starting on D, the second a descending line of four pitches starting on C. Starting on the first pitch of both patterns (i.e. C and D), both cycles are repeated until they fall together back on their first notes, giving the opening dyad and restarting the cycle, which thus consists of a total of twenty dyads. The top line is consequently heard four times, the bottom five. The complete dyad sequence is given in musical example 40.

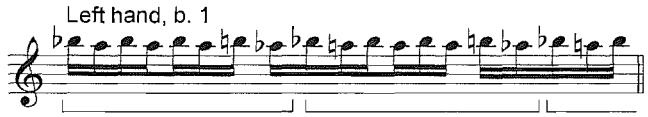
Musical example 40 Dyad sequence used as the basis for variations



The variations are easily dealt with, as each moves through the chord sequence fairly simply. *1* sets out the sequence itself clearly in a slow tempo – this could maybe be thought of as the traditional 'theme'. *3* is cyclic in structure – a 7-bar pentatonic figure, derived from the sequence by removing F sharp and G sharp, is repeated three times without variation. The two extracted pitches are treated as a disruptive force, interjecting at only two places to destabilize the otherwise placid surface. This calm is then completely shattered with the start of *4*, which now treats the dyad sequence as the basis for a

passage of rapid scalic scurrying. A durational pattern of 19 semiquavers (7+7+5) provides the basis for most bars (establishing an underlying ostinato pattern of rhythmic stress), with shorter bars only being used to link to a change in texture (bb. 3, 10, 18 and 22). The 21 dyads of the sequence (including the starting pair repeated at the end) are divided into 3 sets of 7, the first of each set (C-D, F sharp-F sharp, and G-A) providing the pedal pitches which centre the non-melodic passages (bb. 1-3, bb. 8-10 and bb. 14-18), whilst the 3 melodic lines are quite freely derived from the order of the 7 dyads in each set (for example, the first melodic fragment – bb. 4-7 – takes its pitches from dyads 1-7 in the sequence). The left hand materials in the non-melodic passages are micro-cycles of eight pitches, which repeat across the 19-semiquaver metric pattern (musical example 41)

Musical example 41 Micro-cycles in the left-hand part, *4*



5 also treats the sequence relatively freely and uses no ostinato patterns, although the structural integrity is maintained by using the pitches in order. Extraneous pitches are introduced in the same way as in *4* – a dyad will be treated for a bar or two as the basis for a new pitch collection (a good example of this can be seen at bb. 14-17). Three important pairs from the sequence are also highlighted through dynamics, articulation and rhythm at bb. 13 (G-A), 19 (G-G sharp) and 21 (F sharp-A).

7 returns to a clear articulation of the sequence and to cyclic figures. The 21 dyads are divided into 6 unequal groups, the first of each group forming an oscillating fundamental pair which is played on a cyclic rhythmic pattern of 13 quavers almost throughout (again, shortened bars are used as links between sections). The other dyads in these unequal sets provide the sustained pairs of pitches over the ostinato pattern.

The sectional division with fundamental pairs is given in the following table:

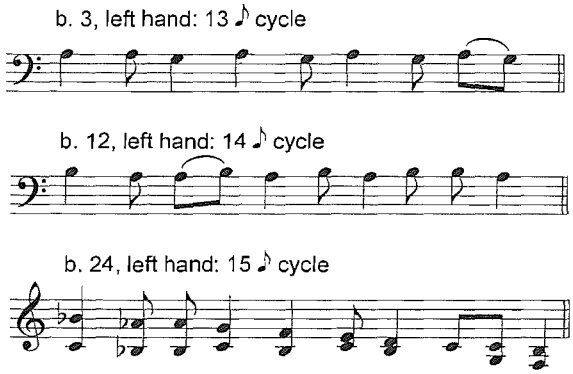
Bar numbers	Fundamental pair
1-5	C-D
6-10	F sharp-G sharp
11-14	G sharp-A
15-19	G-A
20-25	G-A flat
26-27	C-D

Constantly running against the oscillating pair is a parallel melody, which changes intervals slightly according to the prevailing pitch collection. This is the only example in this piece of bow music-derived texture being used, although pitch collections are still mostly derived from fundamental pairs (due to the interweaving of the dyad sequence with changing fundamental pairs, there are a few instances of deviation).

9 is again non-cyclic, and derives a melody from a single passage through the sequence – one note from each pair providing the sustained pitch, the other the 'grace note'. Two extra pitches are also employed at the end of each phrase – the A-B flat dyad that interjected itself at the end of *1*.

Of the three self-contained pieces, *2* and *6* use a similar approach to cyclic patterns, whilst *8* is somewhat different in this respect. *2* works initially with the cyclic material from *7* (the 13-quaver oscillating pedal motif, divided 5+6+2), accumulating extra quavers to the ostinato rhythmic figure one by one until an 18-quaver pattern (2+2+2+2+2+2+3+3) is attained at bb. 38 (musical example 42).

Musical example 42 First three stages in the process of accretion, expanding the initial 13-quaver cycle to a 15-quaver cycle



Four important melodic motifs are used, the first the descending line heard at b. 1, the second a rhythmic figure encompassing a fourth – heard initially in the left hand at b. 12 (both of these motto-like figures are unique to *2*), the third drawn from *9* (the opening arpeggio figure of *9*, without acciaccaturas – first heard in *2* at b. 7), and the fourth derived from the first five notes of the parallel melody already identified in *7* (first appearing in b. 8).

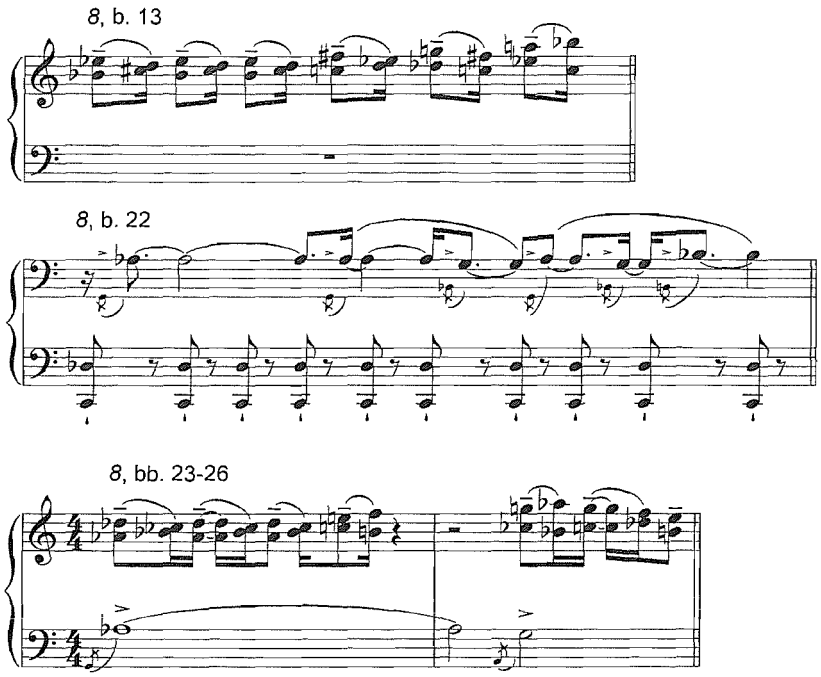
The cross-rhythms introduced early on (crotchet against dotted crotchet, first heard in b. 8 and two dotted quavers against three quavers, b. 5) come into constant conflict in the long accretional section (bb. 12-41), with a simple crotchet pulse grouped into a 3/4 metre 'winning through' at b. 42. This doesn't last long, however, as another cross-rhythm – 5 quavers in the time of 6 – intervenes and quickly establishes itself as the rhythmic basis of the last section (bb. 48 onwards). Most of this last passage is clearly derived from *9* – the unembellished left-hand melody draws heavily on the third, arpeggio-based melodic material identified above (the fourth motif from *7* is also used), whilst the right-hand minor 2nd (expanding to a minor 9th in b. 84) is readily identifiable as the right-hand figure used through *9*.

In a similar vein, *6* uses subtractive processes, removing rhythmic values from its basic cycle (the 19-semiquaver pattern from *4*) a semi-quaver at a time. Here materials from *3* and *4* are used, although it is clearly *4* that predominates. *3* simply provides contrasting material for the right hand in three places – bb. 12-16, bb. 28-30 and bb. 57-65. The reduction of the cyclic

material is done in a less ordered and mono-directional way than in *2*. Firstly, more shortened intervening bars, based on the cycle but omitting parts of it, are used, disturbing the stasis of simple repetition (this can be seen already in b. 3, which is a 14-semi-quaver version of the cycle). Secondly, after reductions by a semi-quaver from 19 semi-quavers at b.1 down to 16 just before the first change in texture (b. 10), the cycle hovers between 11 and 16 semi-quavers from bb. 20-27 and between bb. 34-37, only to return to 19 semi-quavers at b.38. It is worth noting that the third type of material (which follows the *3*-derived material each time) is also treated as being separate from the process of cyclic reductions enacted on the opening material – apart from linking bars, it maintains the 19-semiquaver cyclic pattern on all its appearances. Much of this material is directly related to certain passages in *4*, and the piece ends with an extended, altered recapitulation of some of these passages, with hands inverted.

The process of *8* is significantly different, deriving its structure from the layering approach I have developed based on electronica. Materials from *1* and *5* are introduced independently, their tempi linked by the crotchet value of the *5*-derived material (crotchet = 128) being exactly four times as fast as the 'crotchet = 32' marking of the *1*-derived music. This relationship allows them to start interacting at b. 23, the right-hand melody of the *1*-derived material underpinning the *5*-derived rhythm, which has become a syncopation due to it being re-barred in a simple 4/4 metre (musical example 43).

Musical example 43 Interaction of *1*- and *5*-derived materials in *8*



Of course, this 4/4 metre is articulated by the staccato quavers at crotchet = 32 (b. 22), and it is this relationship that gradually pulls all the materials into focus from b. 34 onwards. This recontextualises all of the very skittish *5*-derived material into syncopations, providing the type of rhythm normally associated with electronica. After a very brief return to the staccato crotchets of *1* (bb.42-44, re-written at crotchet = 128), a fully amalgamated dance music-like texture based on all the earlier materials erupts (b. 44(4). This quite quickly runs out of cohesive energy, however, and the strict 4/4 metre gives way to 3/4, 5/4, 2/4 and 1/4 bars as the texture gradually clears by another process of material subtraction. Eventually only one figure (a falling minor 3rd on a quaver-semi-quaver rhythm) from *5* is left in the final two bars – without rhythmic context, the syncopated shape imposed by the crotchet pulse is lost, and it reverts to its compound feel, implicitly changing from a 3/4 metre to 12/16.

CONCLUSION

It is tempting, after a long period of reflection on a body of work, to become frustrated with the short-comings, the failures, the potential not realised which that work represents. This frustration perhaps occasionally has been clear in some of my remarks – particularly my sense that, despite my awareness of the urgency of exploring other possibilities, I have still worked in these pieces within fairly proscribed fields (in terms of both content and context).

But perhaps it is wise to step back, and consider those things of value that have arisen. For example, what I believe this portfolio does to some extent achieve is the construction of a fairly cogent, consistent project of research – albeit in a limited field – from a period of work that, inevitably, seemed chaotic and incoherent as it was lived. The process of constructing this project, of little value for its own sake, was worthwhile simply for allowing me to re-evaluate choices I have made in this project, and to identify where these choices have been successful and where not – where they have led towards more interesting explorations, and where they have turned back in on themselves. This leaves me, at the conclusion of my reflections, with an array of energizing questions and ideas about how things might be done better – more individually, more creatively – in the future.

For myself, there is another level on which this body of work is important. As I observed in the opening lines of this commentary

> The works in this portfolio chart a process of development in my compositional language, away from relatively generalised attempts at composing what I understood to be an 'international contemporary music' style towards a rather more personal style which reflects my interests and experiences, both in a musical and a more general sense

In other words, the pieces presented here represent a process of searching for the foundations I felt lacking – a musical self which could interact with the world on its own terms, rather than seeking terms in the world with which to interact.

At the end of this search, I feel that I now at least have some sense of what these foundations might, or might not, be.

These factors, then, to some degree dispel my frustration and replace it with a certain anticipation. Although I may not know where I am going, and may well not get there, I now at least have a sense of where I am coming from – and know that it isn't where I am now, nor quite where I want to be.

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Irreconcilable Truths

(Violin and Piano)

R. Fokkens
December 2002

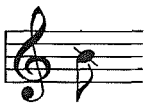
Written for Harriet Mackenzie and Chris Glynn for the Park Lane Group Young Artists Concerts, New Year Series 2003

PROGRAMME NOTE

Where there are two or more sentient entities - two or more truths or realities - there is conflict
My concern is the moment when they find each other incompatible, when compromise is no longer possible between them, when they can no longer assimilate into one another
My concern is the moment of collision

APPROXIMATE DURATION: 7'

NOTE:

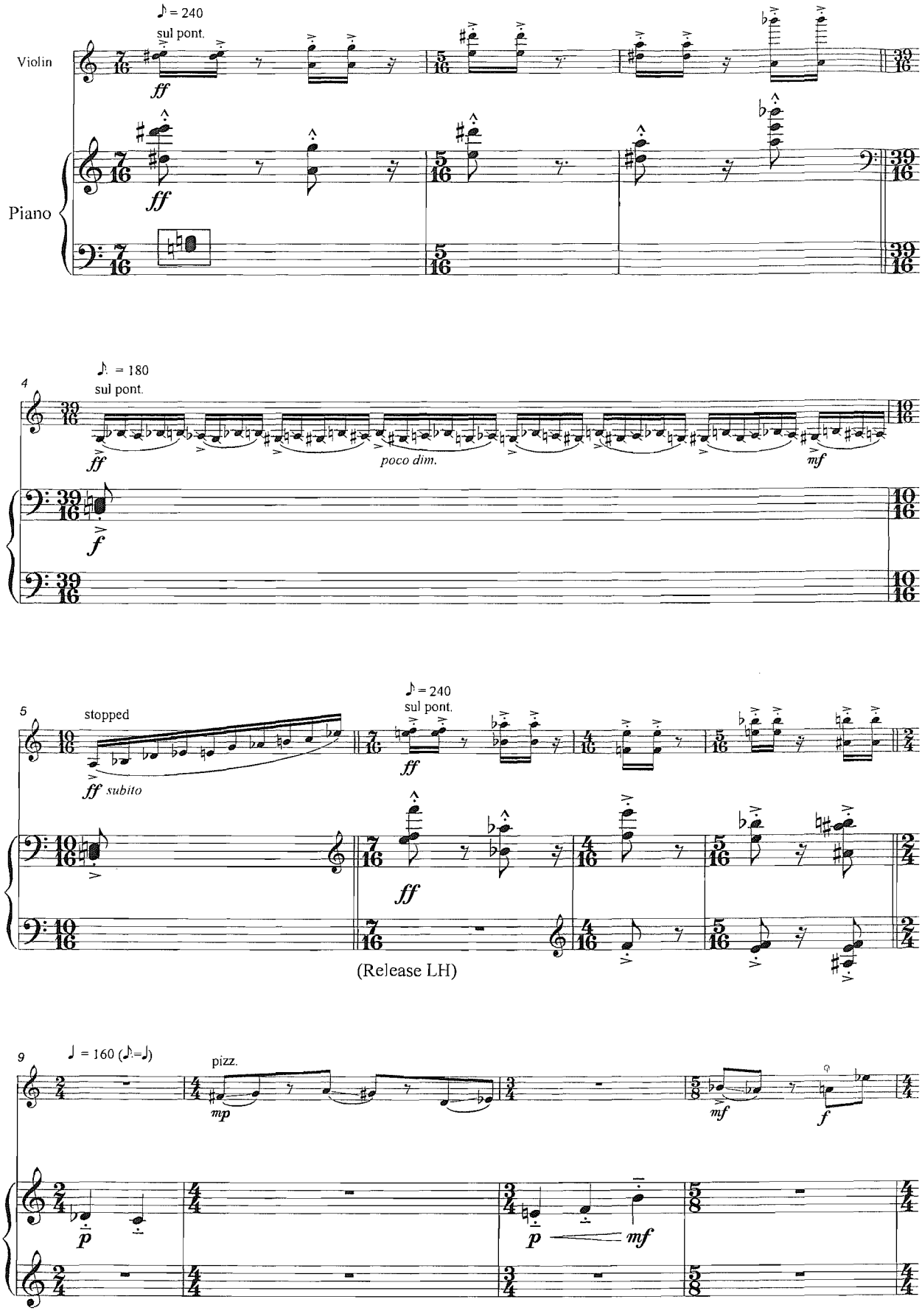


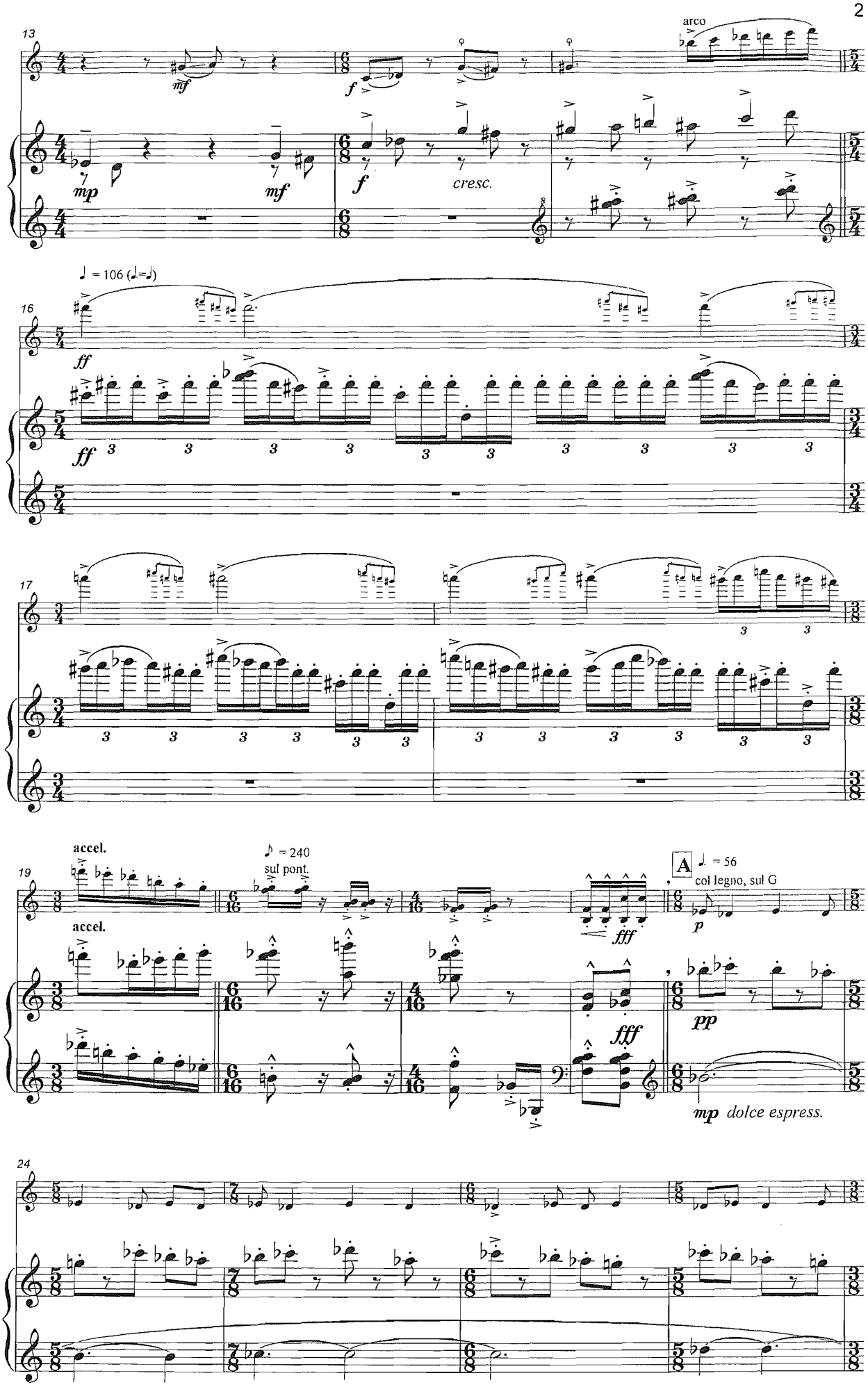
Half-fingered pitch - finger-pressure between full pressure and harmonic

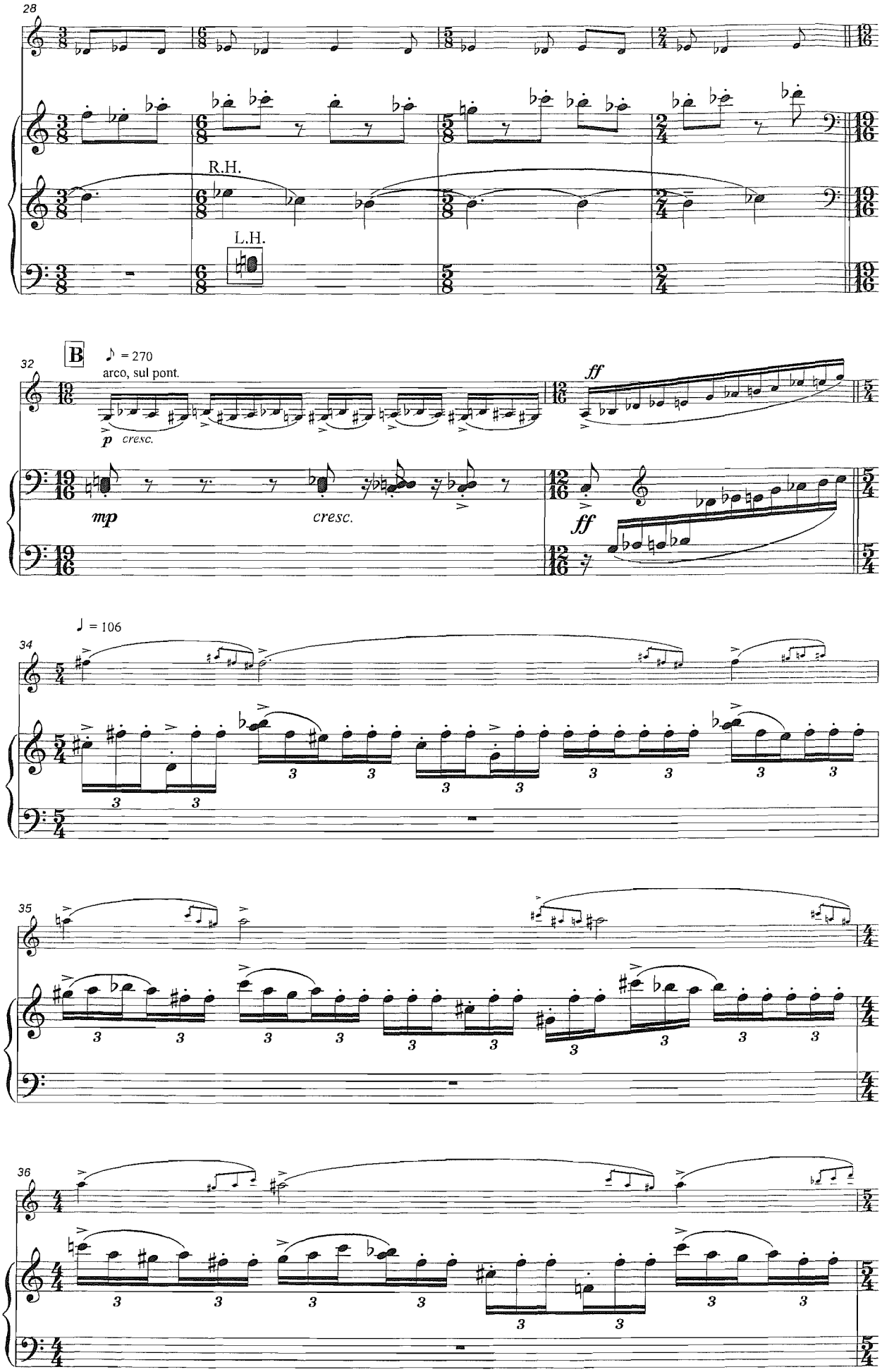
for Harriet Mackenzie and Chris Glynn

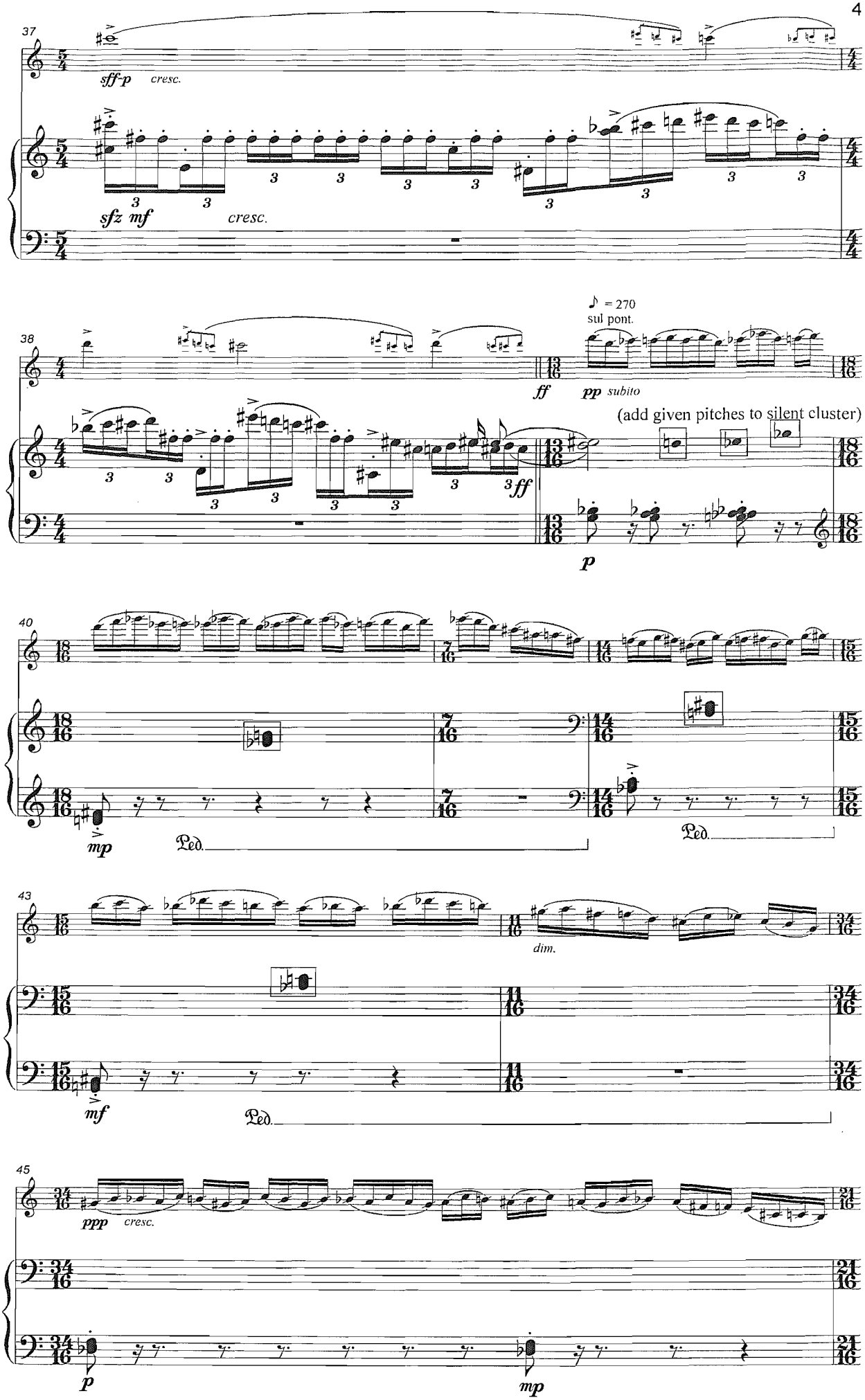
Irreconcilable Truths

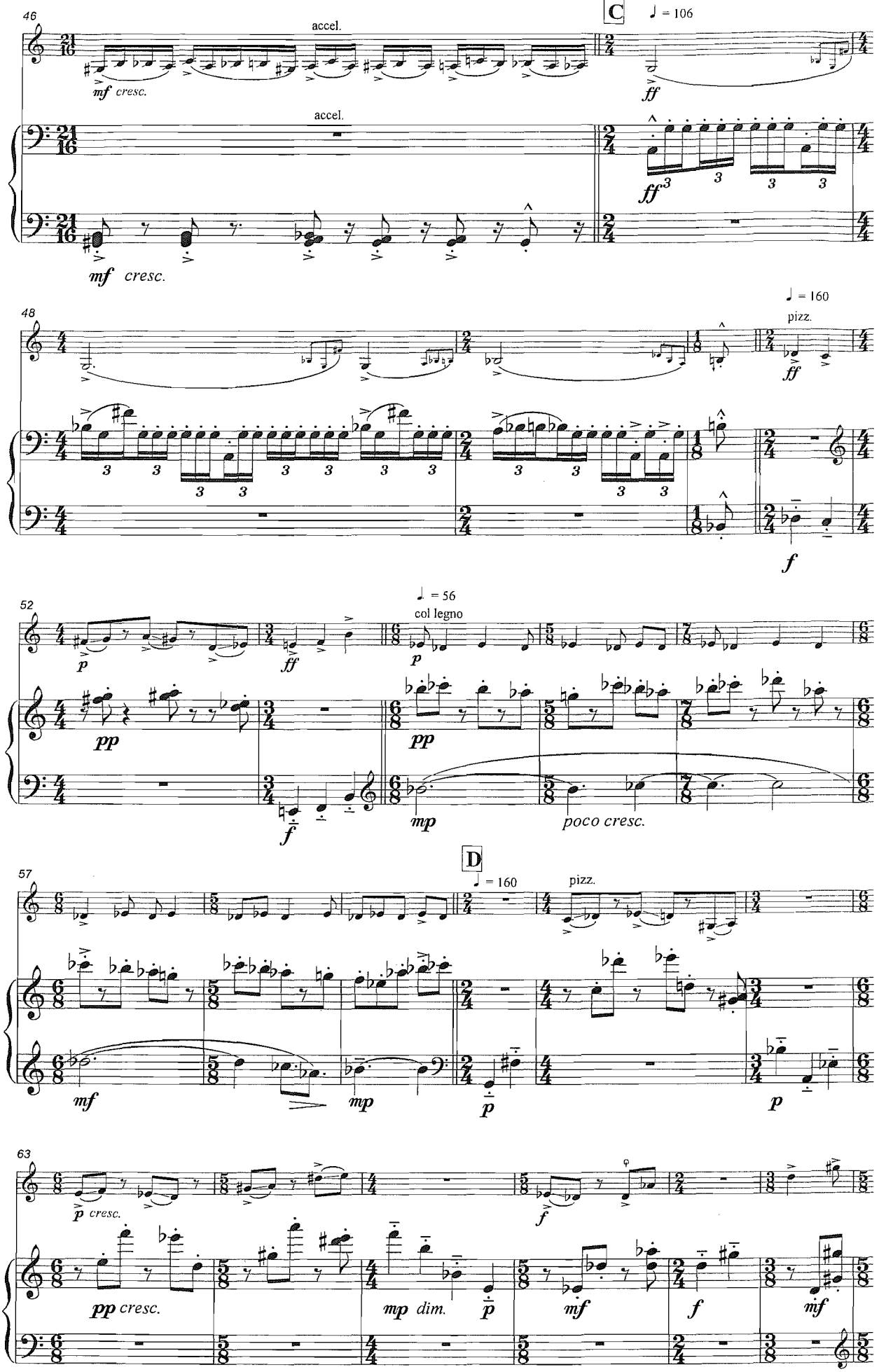
R. Fokkens
December 2002

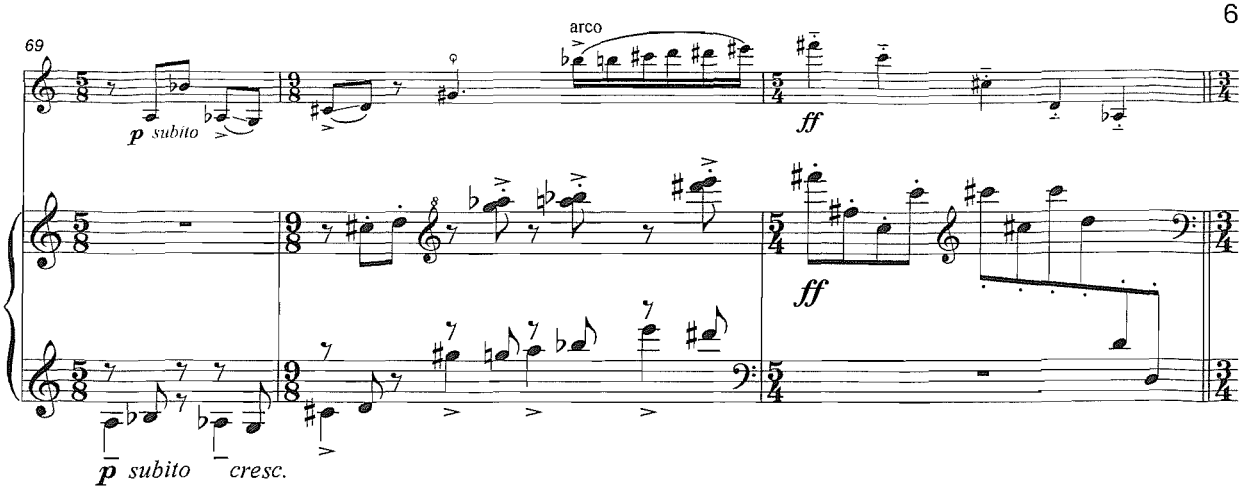


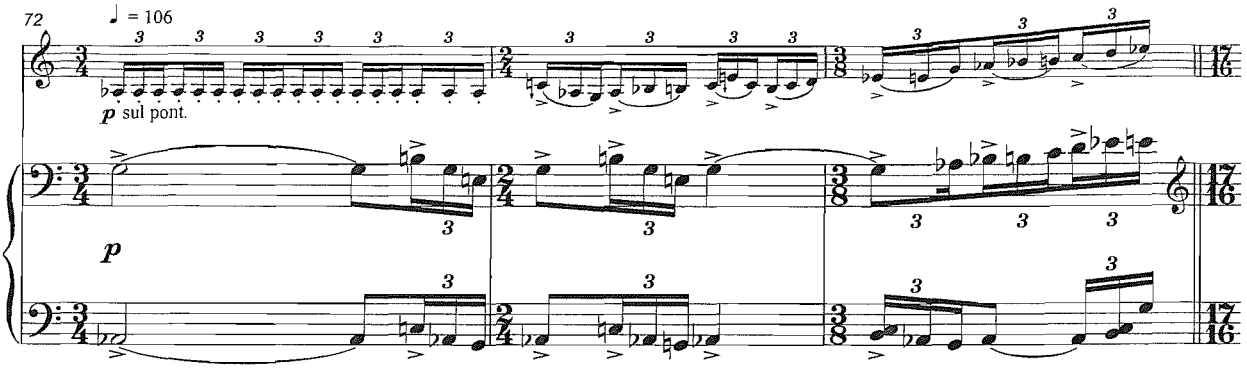

13
arco
mf
f
mp
mf
f
cresc.
♩ = 106 (♩.=♩)
16
ff
ff
17
accel.
♪ = 240
sul pont.
19
accel.
fff
A
♩ = 56
col legno, sul G
p
fff
pp
mp dolce espress.
24

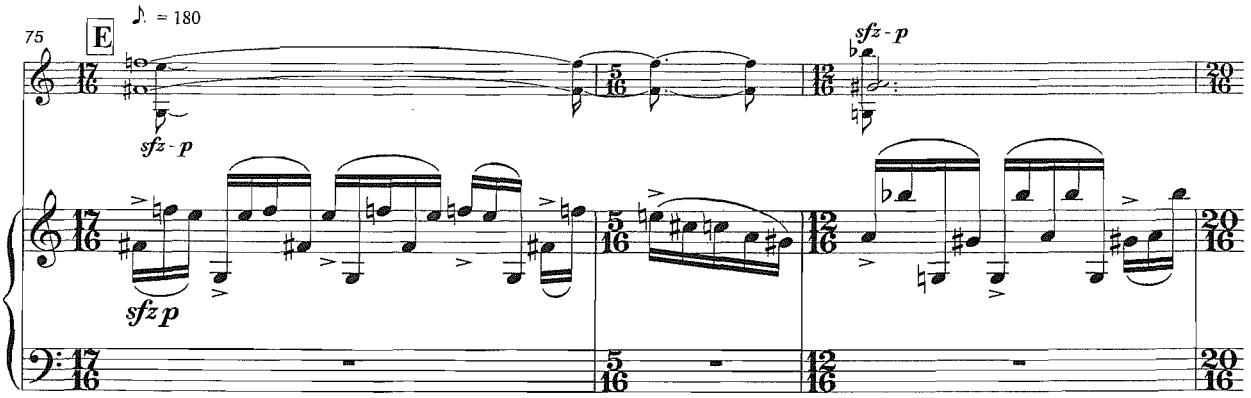

28
R.H.
L.H.
32
B
♪ = 270
arco, sul pont.
p cresc.
mp
cresc.
ff
ff
34
♩ = 106
35
36

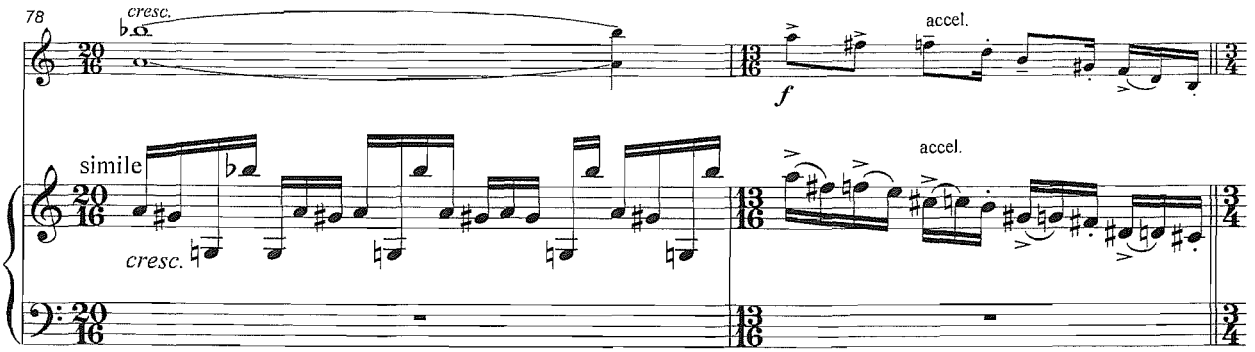

37
sff-p cresc.
sfz mf cresc.
38
♪ = 270
sul pont.
ff
pp subito
(add given pitches to silent cluster)
ff
p
40
mp
Ped.
Ped.
43
dim.
mf
Ped.
45
ppp cresc.
p
mp

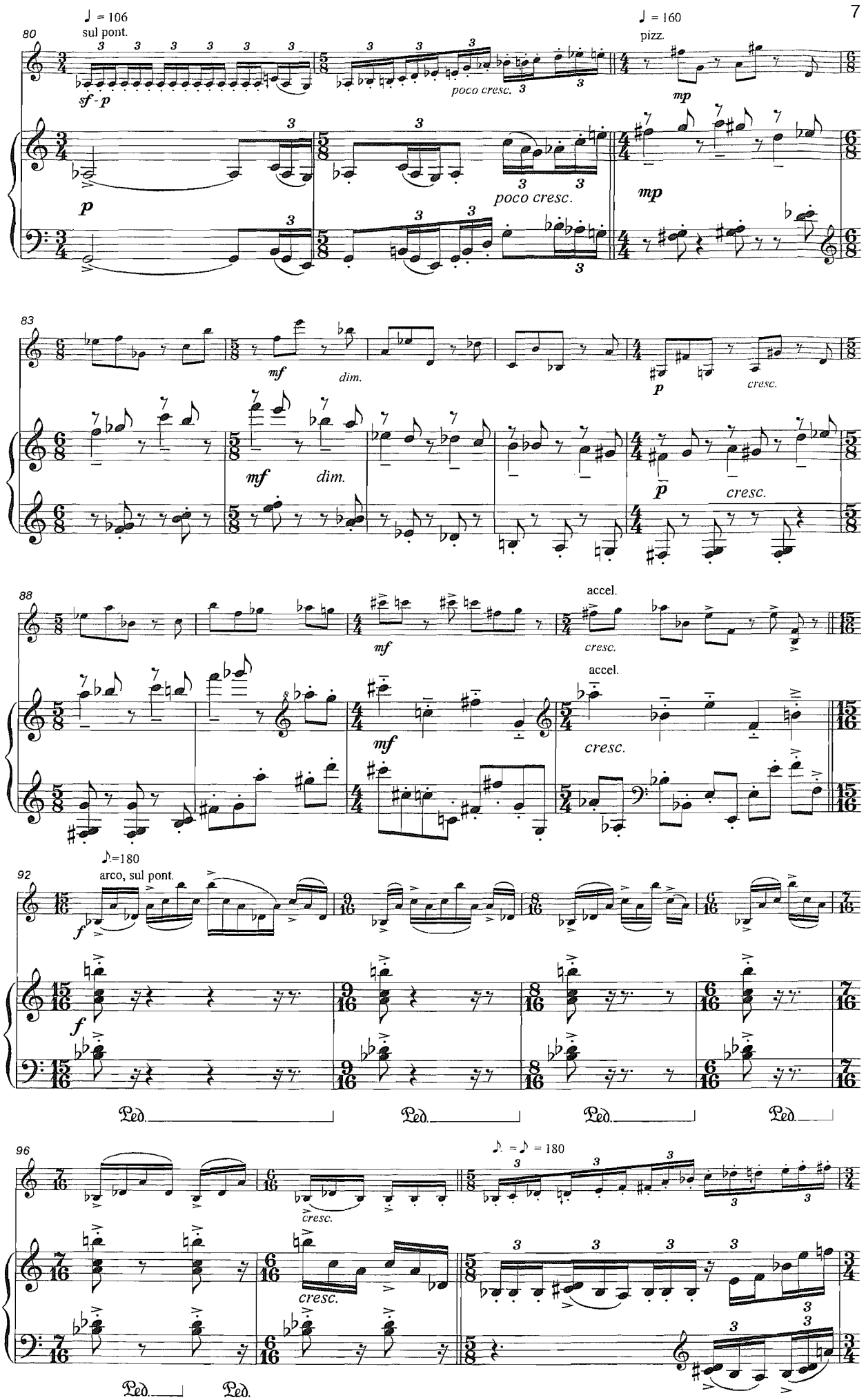

46
accel.
mf cresc.
C
♩ = 106
ff
48
♩ = 160
pizz.
ff
f
52
♩ = 56
col legno
p
pp
ff
f
mp
poco cresc.
57
D
♩ = 160
pizz.
mf
mp
p
63
p cresc.
pp cresc.
f
mp dim.
mf

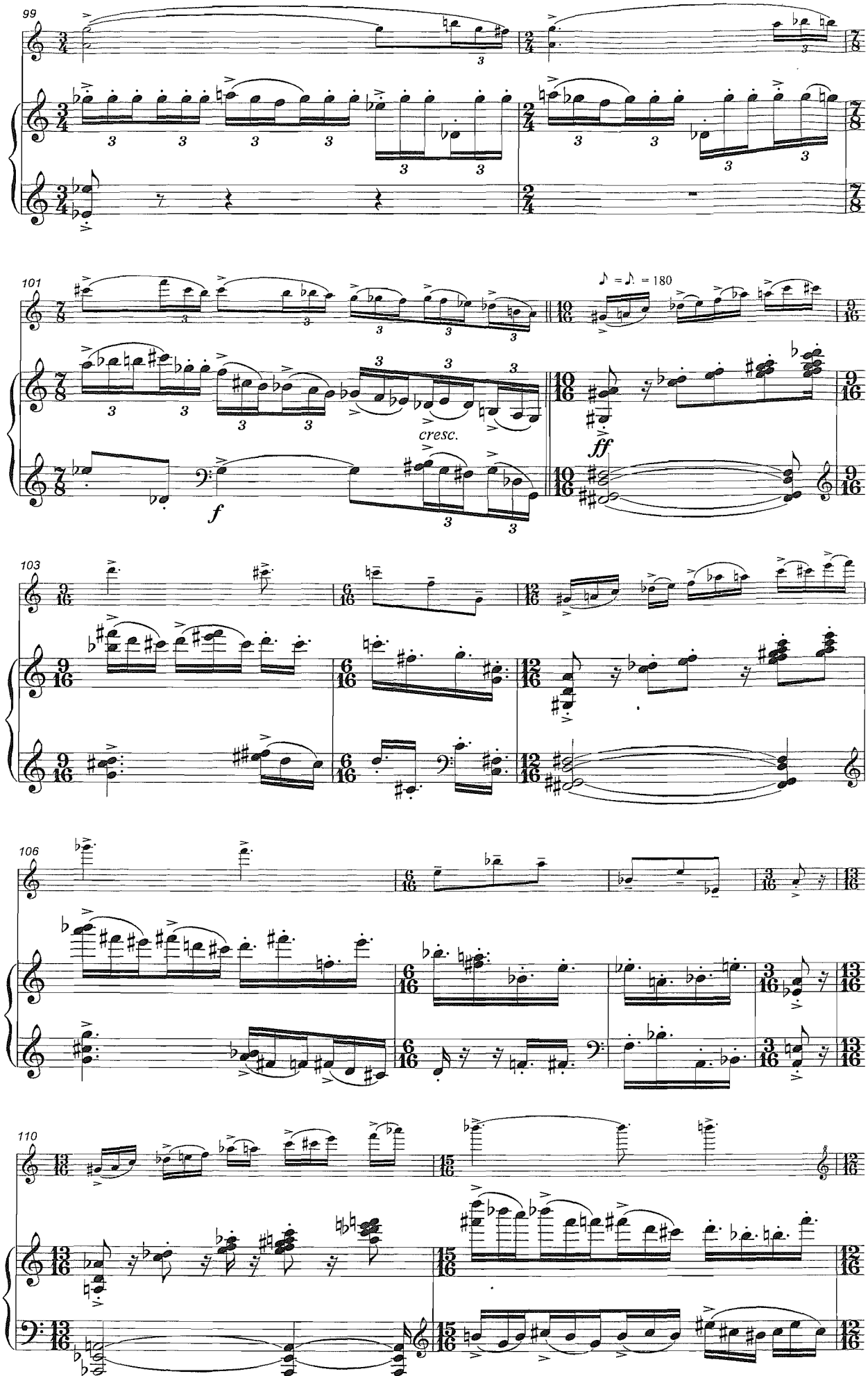

69
arco
p subito
ff
ff
p subito cresc.

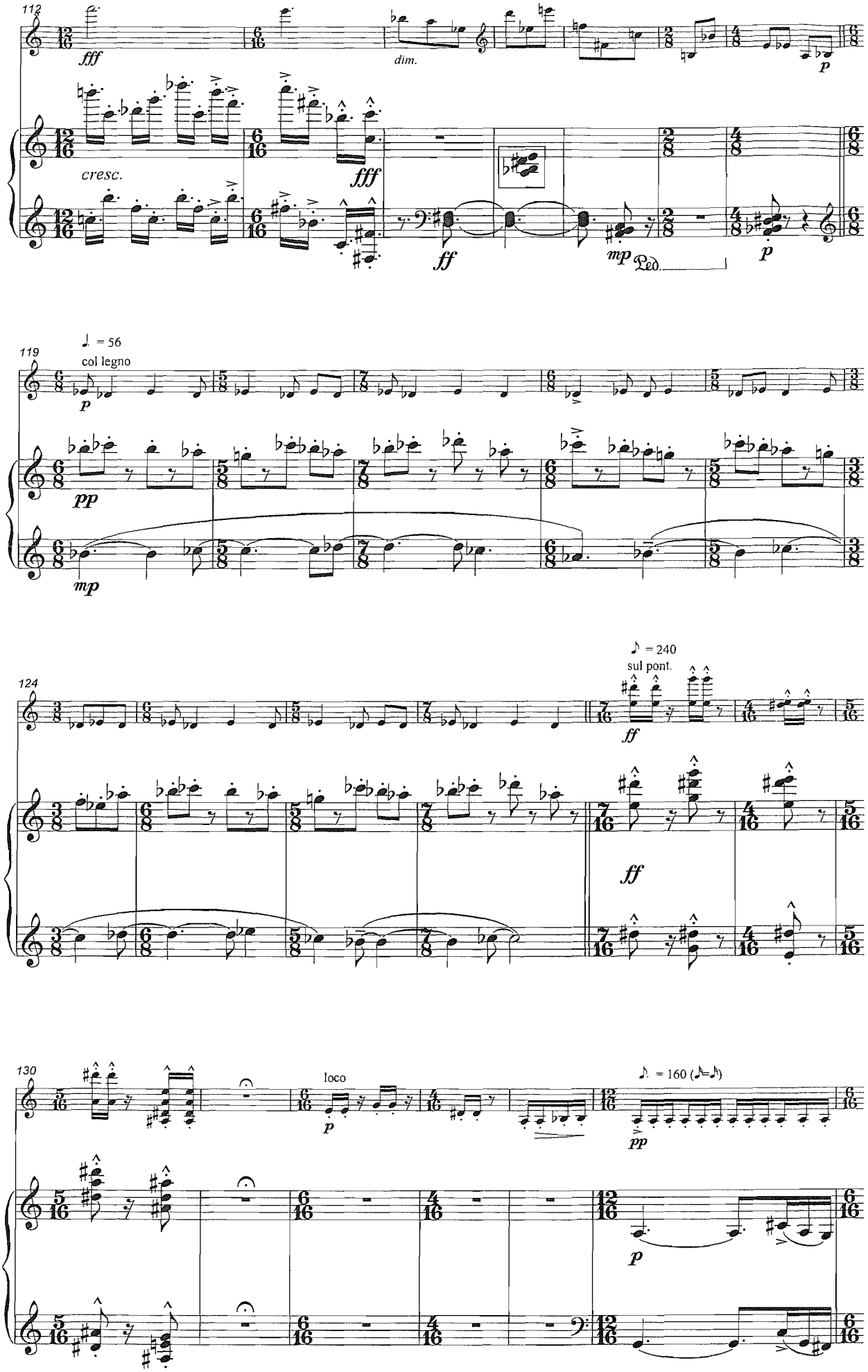

72
♩ = 106
p sul pont.
p

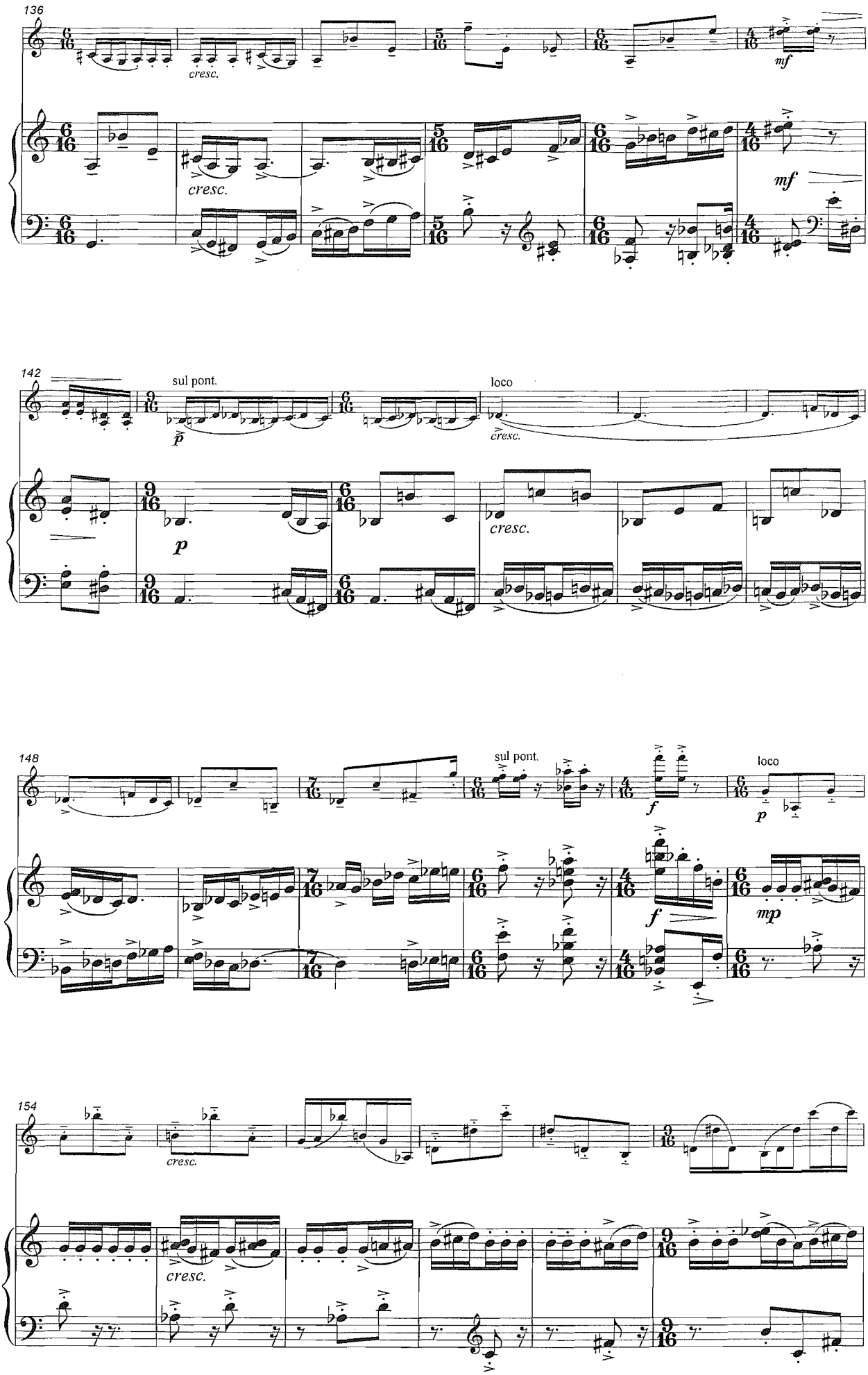

75
E
♪ = 180
sfz - p
sfz - p
sfz p

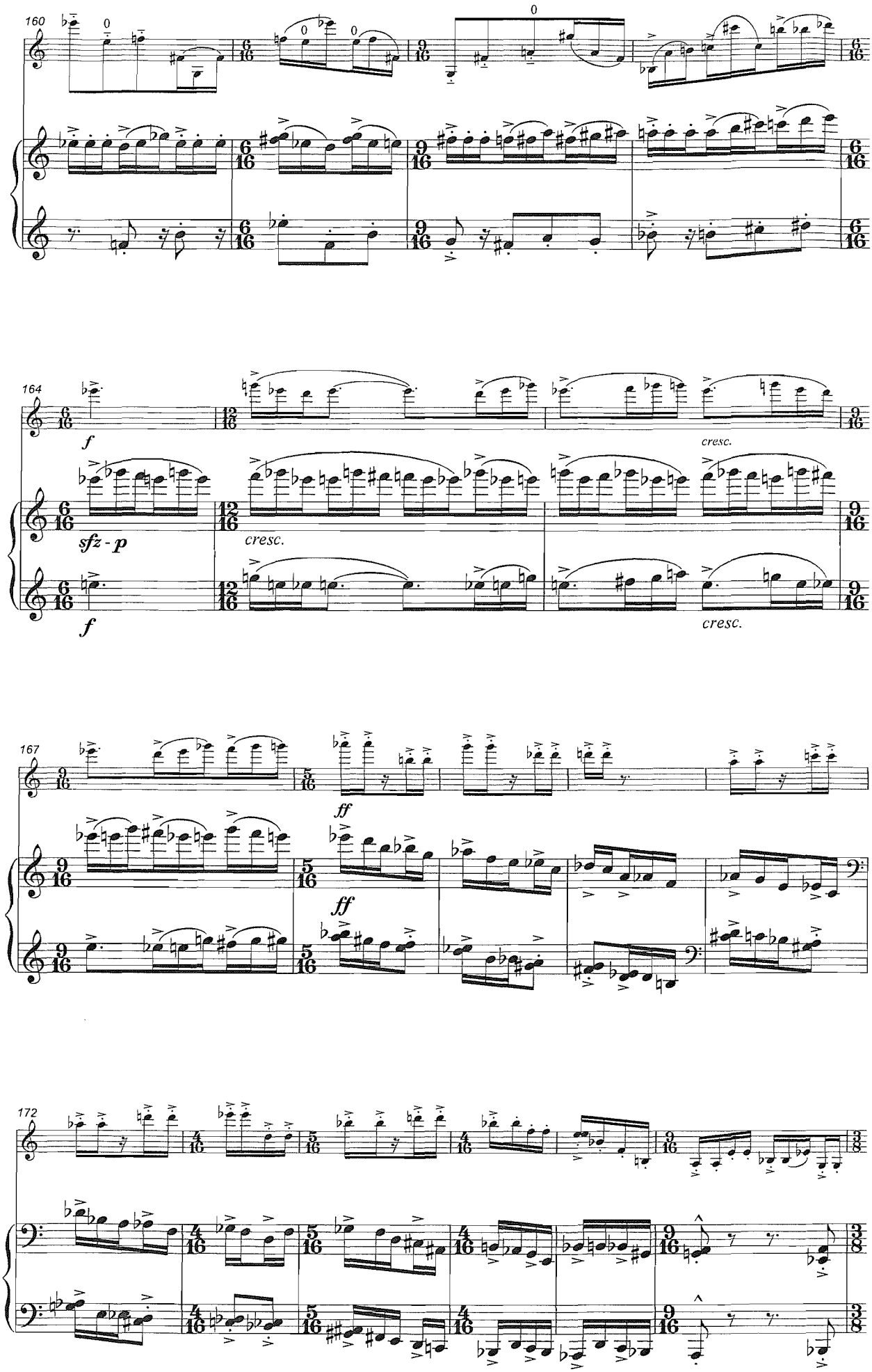

78
cresc.
f
accel.
simile
cresc.
accel.

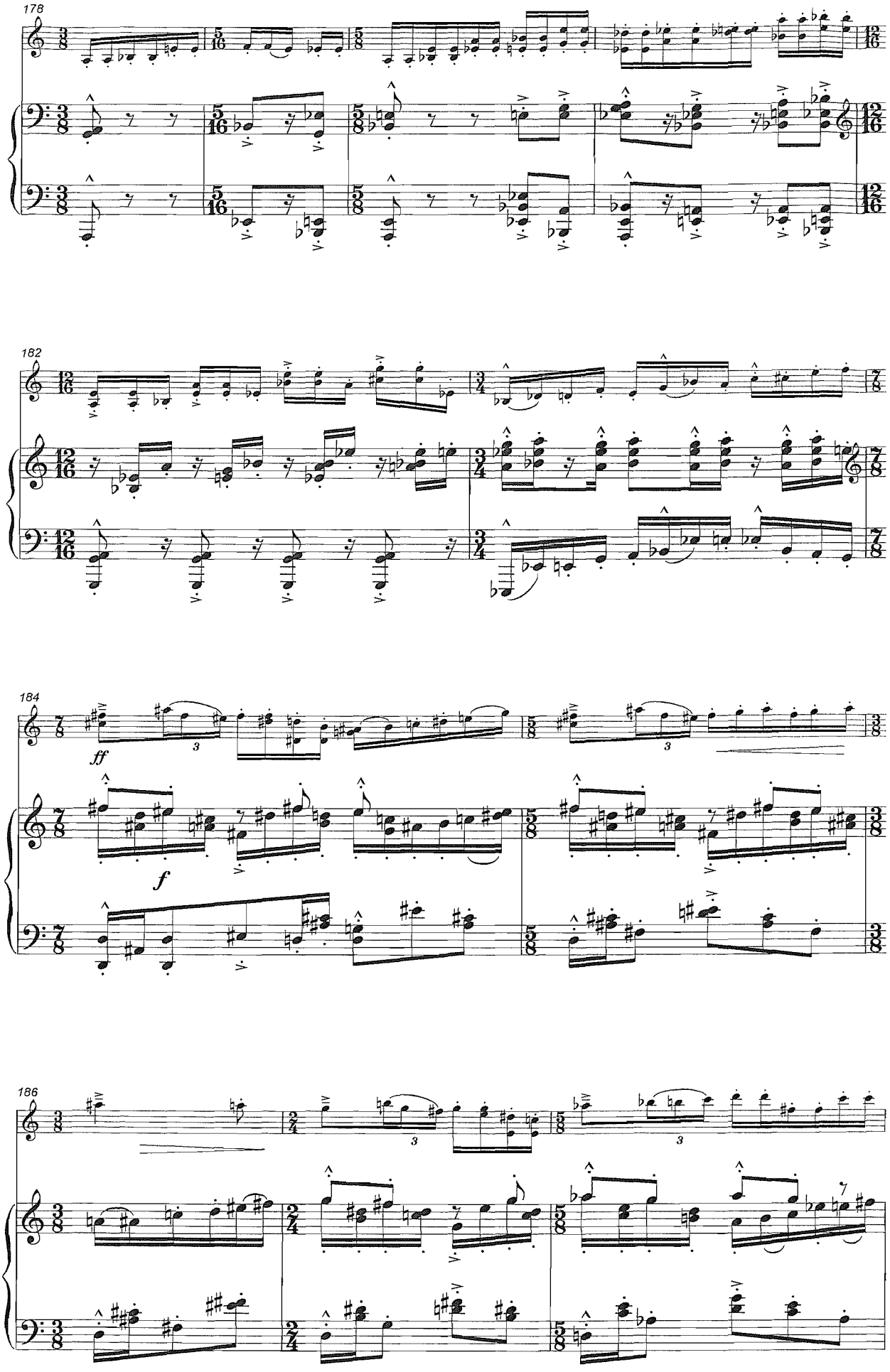

80
♩ = 106
sul pont.
sf - p
poco cresc.
p
♩ = 160
pizz.
mp
poco cresc.
mp
83
mf
dim.
p
cresc.
mf
dim.
p
cresc.
88
accel.
mf
cresc.
accel.
mf
cresc.
92
♪=180
arco, sul pont.
f
f
Ped.
Ped.
Ped.
Ped.
96
cresc.
♪. = ♪ = 180
cresc.
Ped.
Ped.

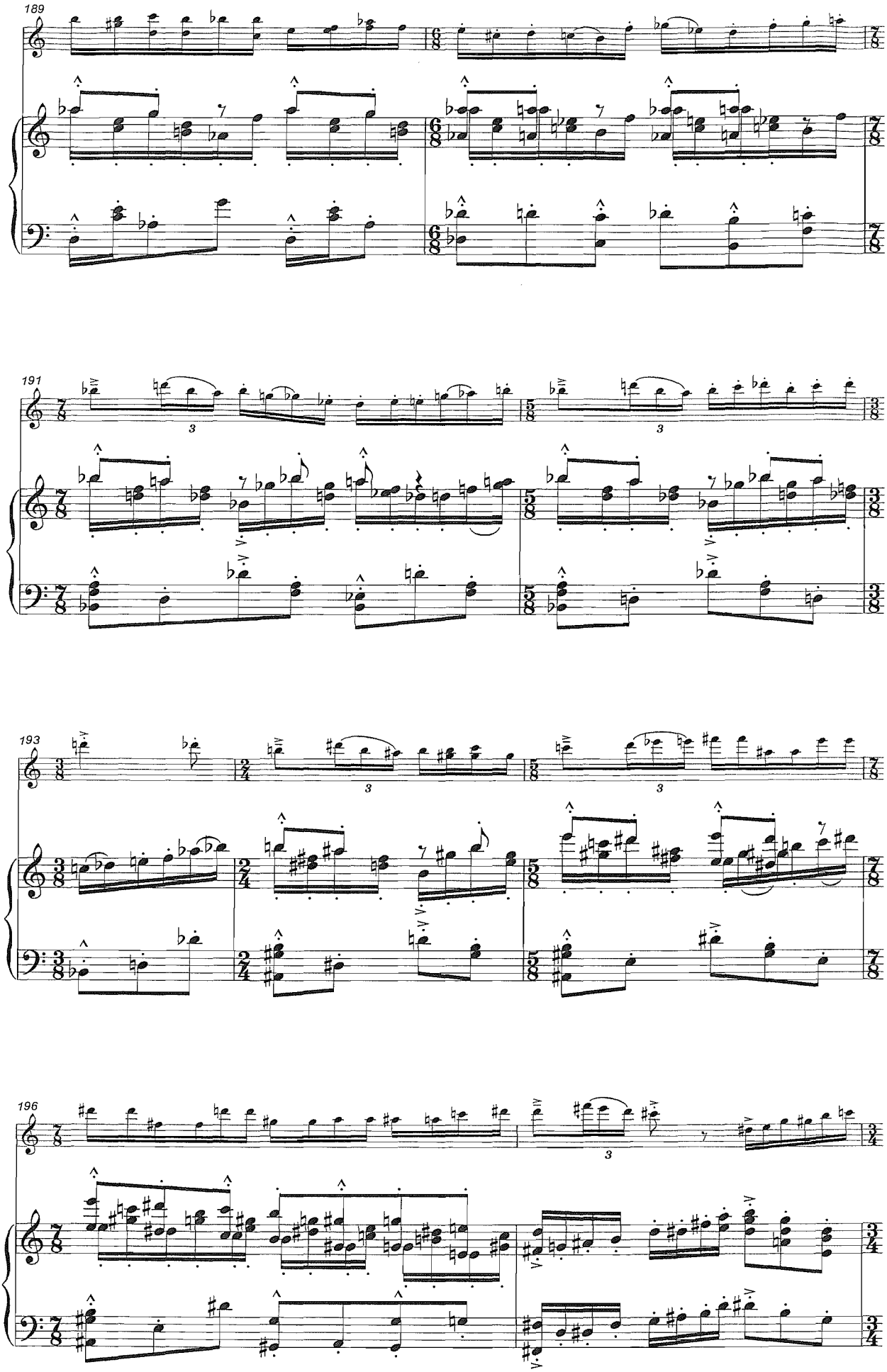

99
101
♪ = ♪. = 180
cresc.
ff
f
103
106
110

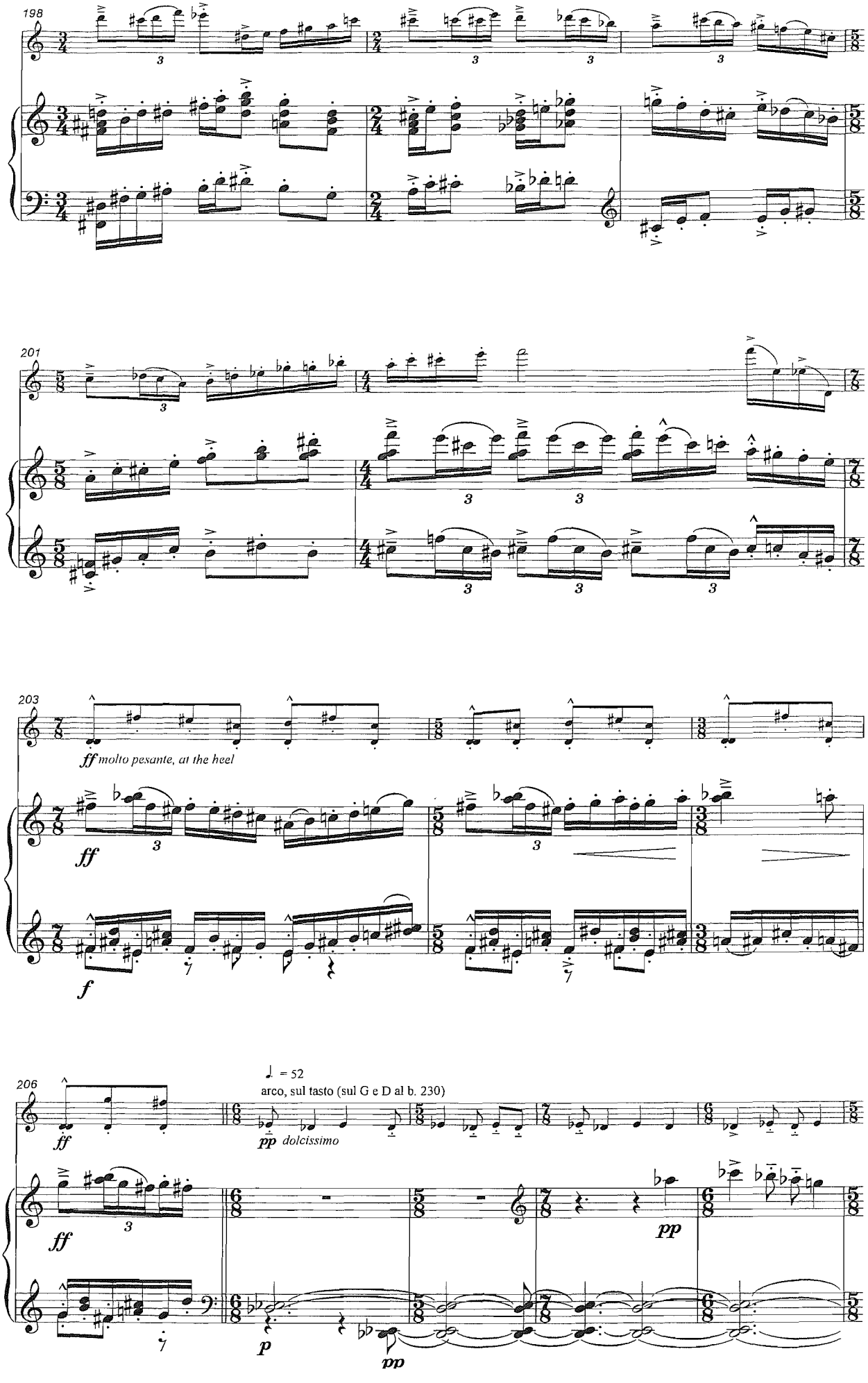

112
fff
dim.
p
cresc.
fff
ff
mp
Ped.
p
119
♩ = 56
col legno
p
pp
mp
124
♪ = 240
sul pont.
ff
ff
130
loco
p
♪. = 160 (♪=♪)
pp
p

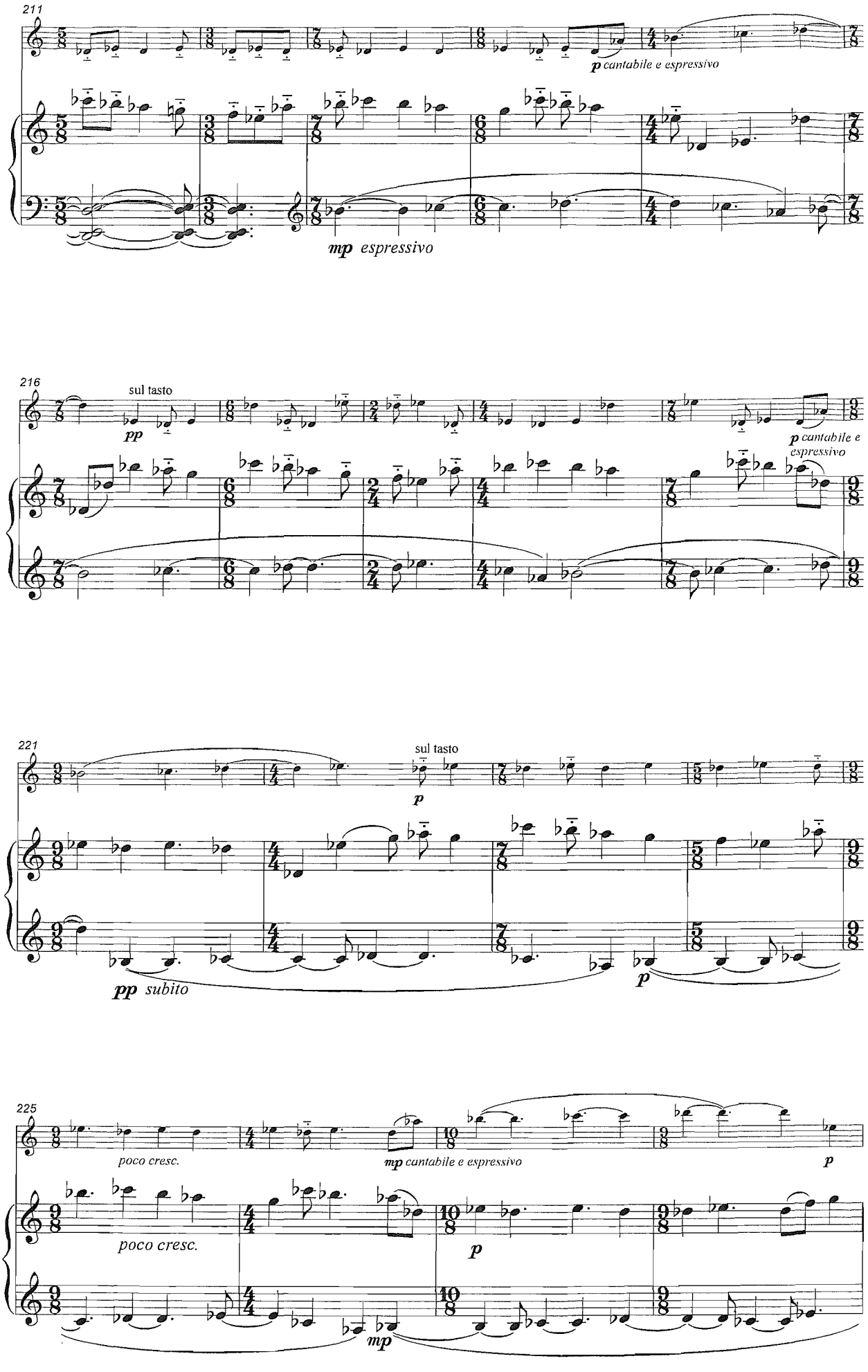

136
cresc.
mf
142
sul pont.
p
loco
cresc.
148
sul pont.
f
loco
p
mp
154
cresc.

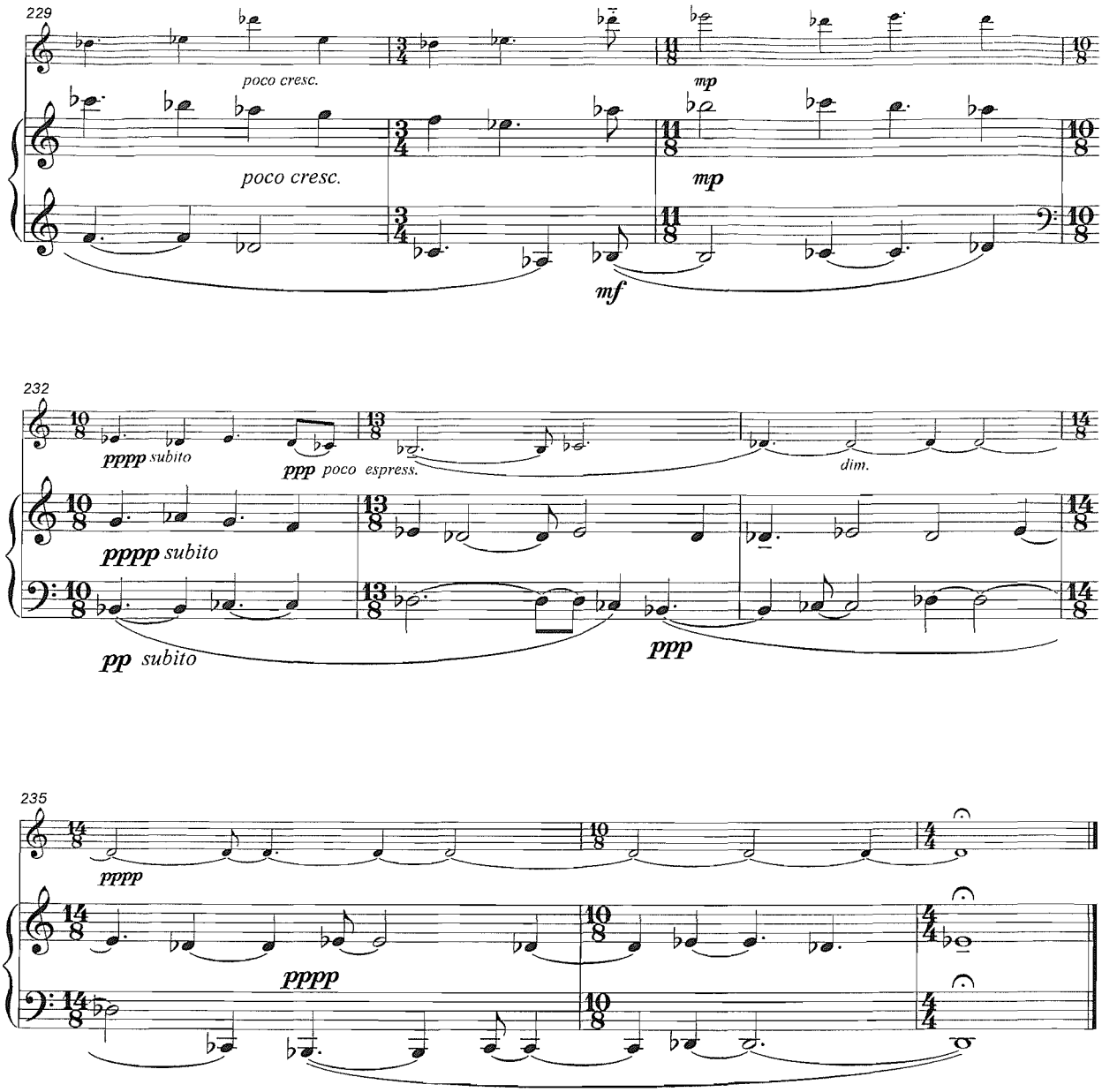

160
164
f
sfz - p
cresc.
167
ff
172


178
182
184
ff
f
186


189
191
193
196


198
201
203
ff molto pesante, at the heel
ff
f
206
ff
♩ = 52
arco, sul tasto (sul G e D al b. 230)
pp dolcissimo
pp
p
pp


211
p cantabile e espressivo
mp espressivo
216
sul tasto
pp
p cantabile e espressivo
221
sul tasto
p
pp subito
p
225
poco cresc.
mp cantabile e espressivo
p
poco cresc.
p
mp


229
poco cresc.
poco cresc.
mp
mp
mf
232
pppp subito
ppp poco espress.
dim.
pppp subito
pp subito
ppp
235
pppp
pppp

Commissioned by the SAMRO Endowment for the National Arts
2002

Uhambo Olunintsi
(Journeys)

(Orchestra and SATB Choir)

R. Fokkens
December 2002

INSTRUMENTATION

2 Flutes
2 Oboes
2 Clarinets
2 Bassoons

4 Horns
2 Trumpets
2 Trombones
Bass Trombone
Tuba

Percussion:
(4 Players)
5 Temple Blocks
4 Tom-toms
Wood-Block
Bass Drum
Vibra-slap

SATB Choir (optional) minimum 6 per part

Violin I
Violin II
Viola
Cello
Bass

SCORE IN C

APPROXIMATE DURATION: 6'15"

Commissioned by the SAMRO Endowment for the National Arts for the South African National Youth Orchestra.

Text by the composer. Translated into Xhosa with assistance from many friends. Special thanks to Selena Makeleni and Nosindiso Mtimkulu.

NOTE

Glissandi in the choral parts should be sung in the same way as in the traditional style. The trombone glissandi doubling these should be faked imitating this style as far as possible.

Uhambo Olunintsi

Siyahamba.
Asiyazi apho siyakhona,
Asiyazi ukuba kutheni sisiya apho,
Asiyazi nokuba sizakufika apho na.
Kodwa ewe!
Siyahamba.

Journeys

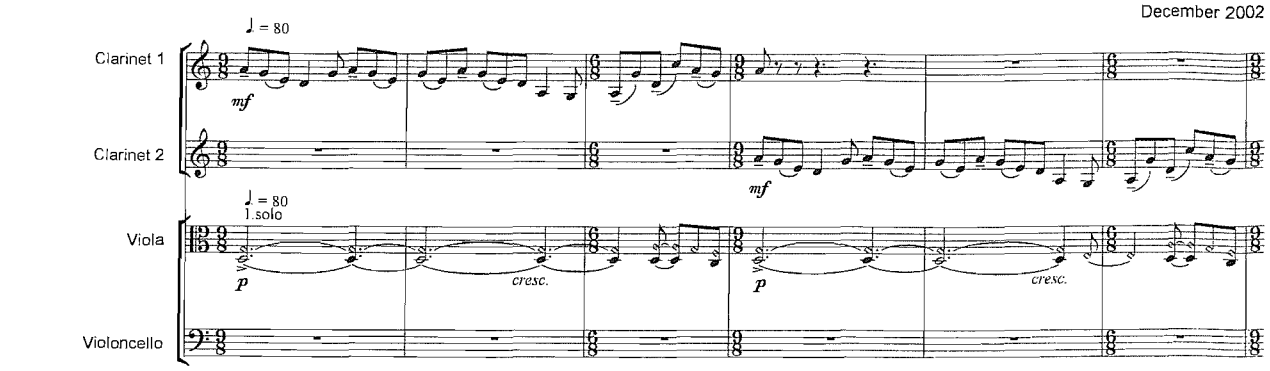
We are going.
We don't know where,
We don't know why we are going,
We don't know if we will get there.
But yes!
We are going.

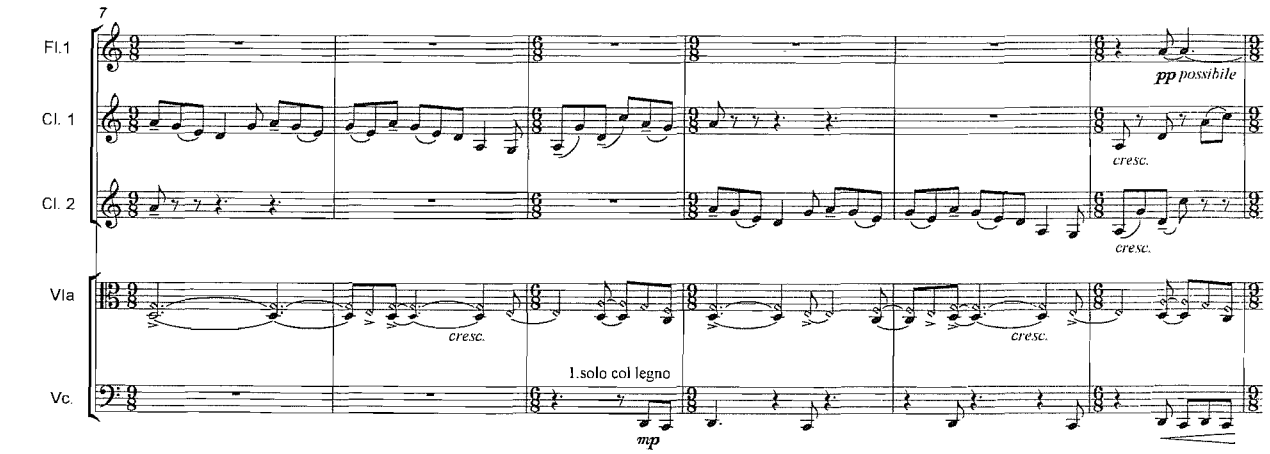
Commissioned by the SAMRO Endowment for the National Arts 2002

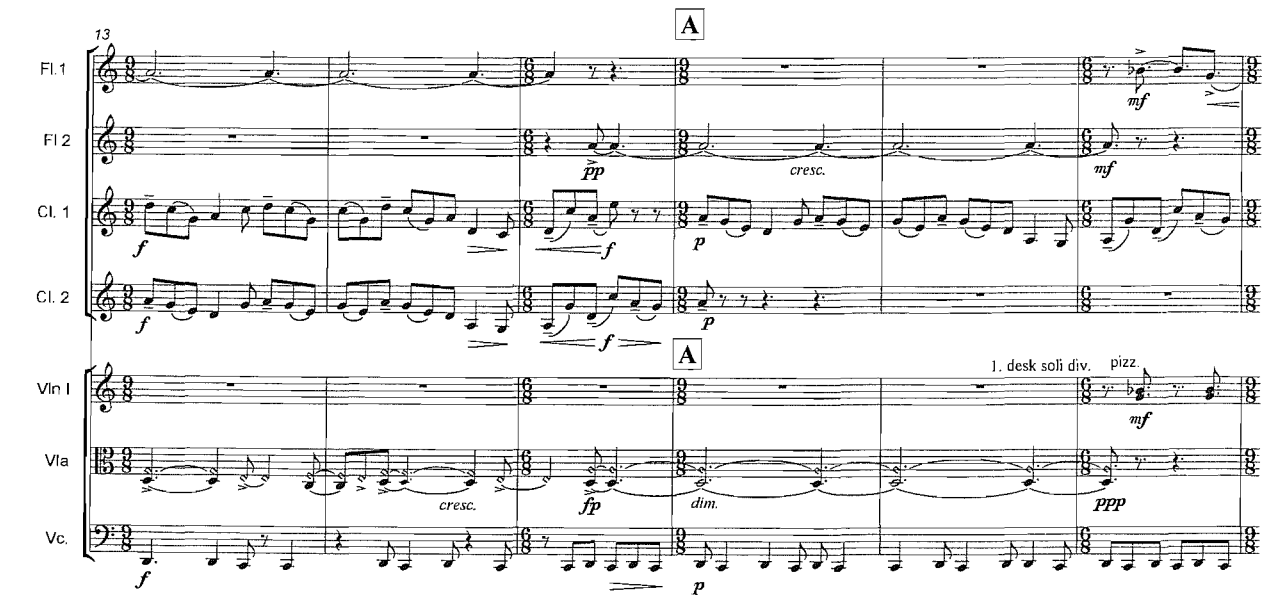
In memory of Professor Gérard van de Geest

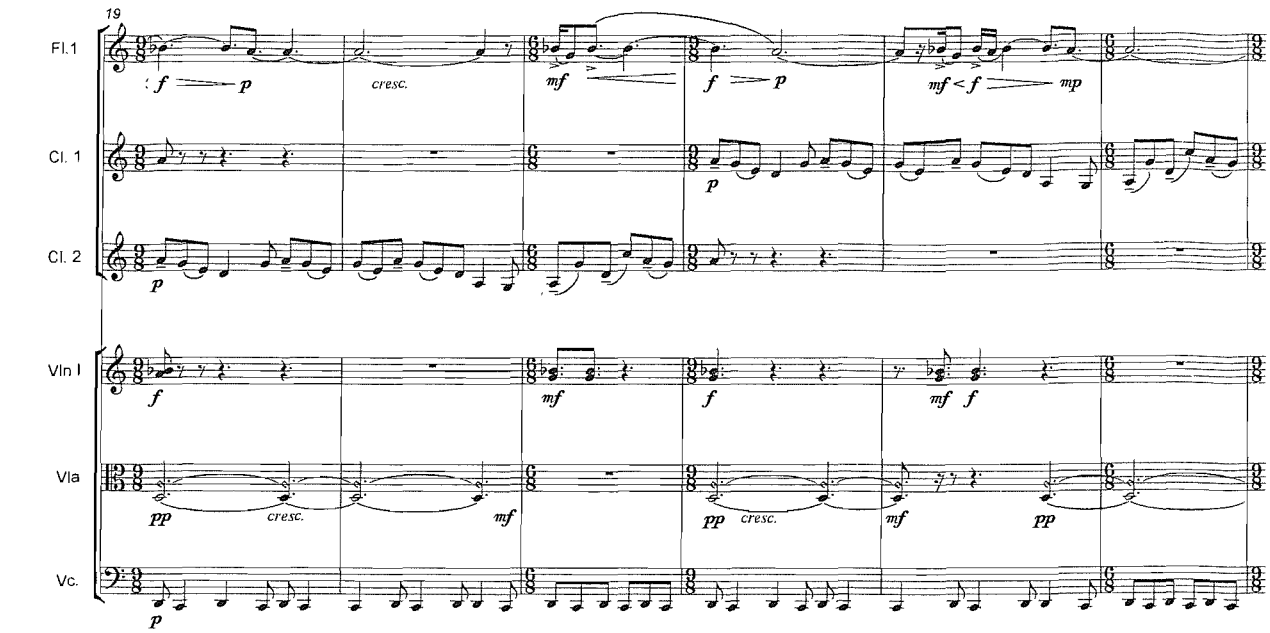
Uhambo Olunintsi

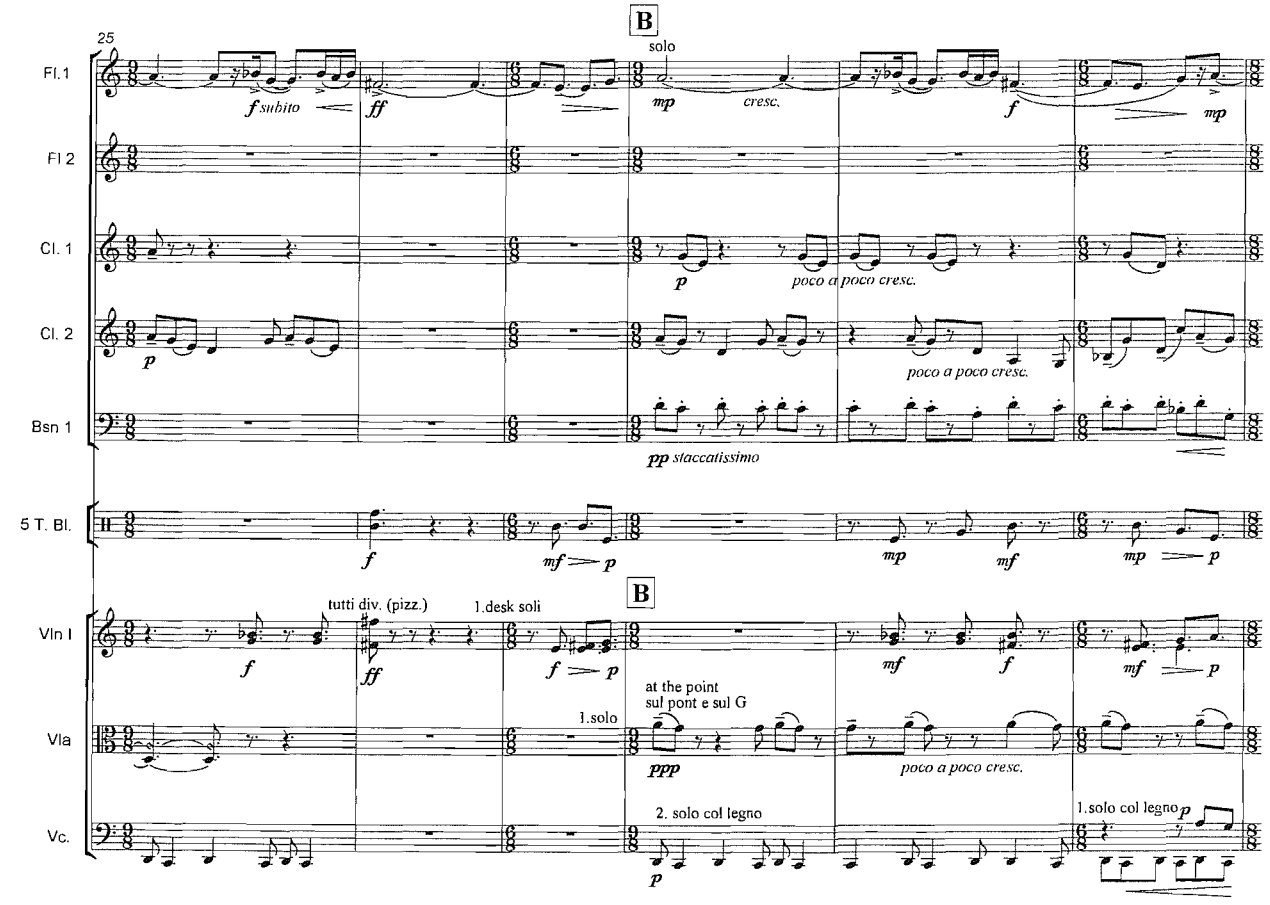
R. Fokkens
December 2002

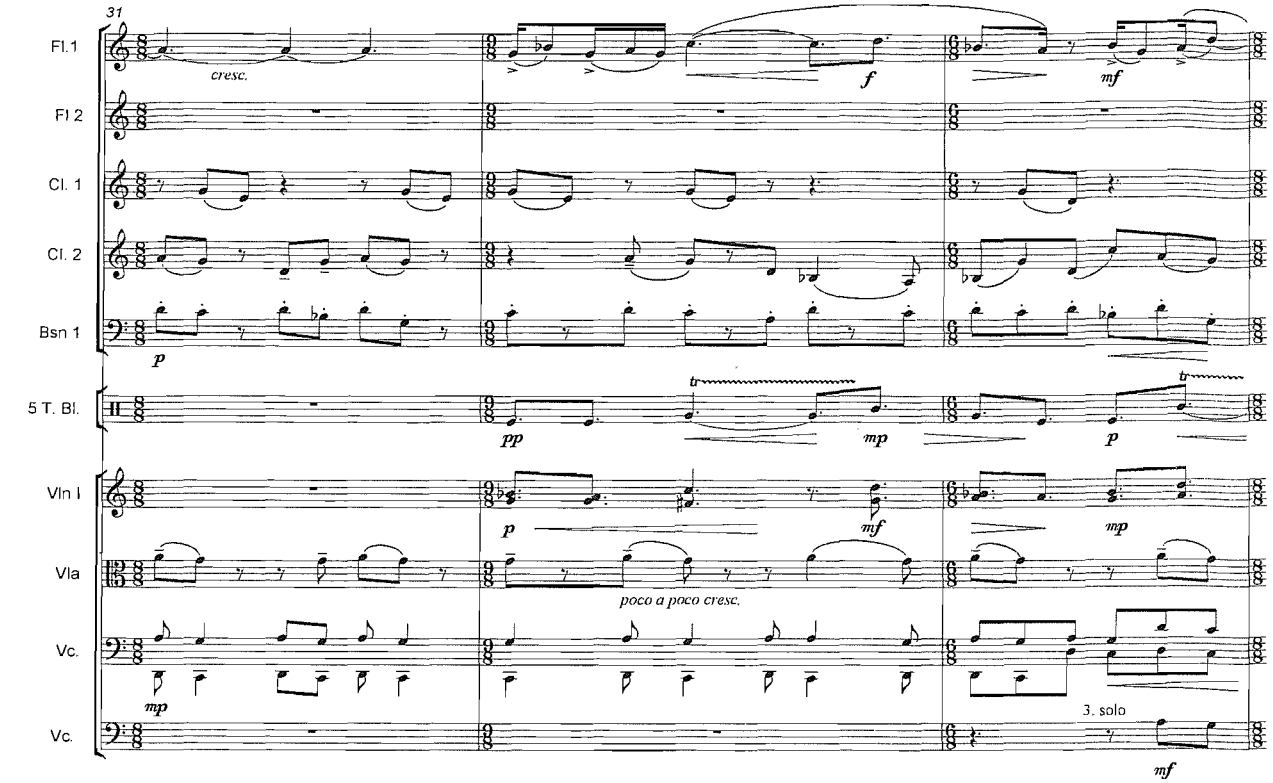


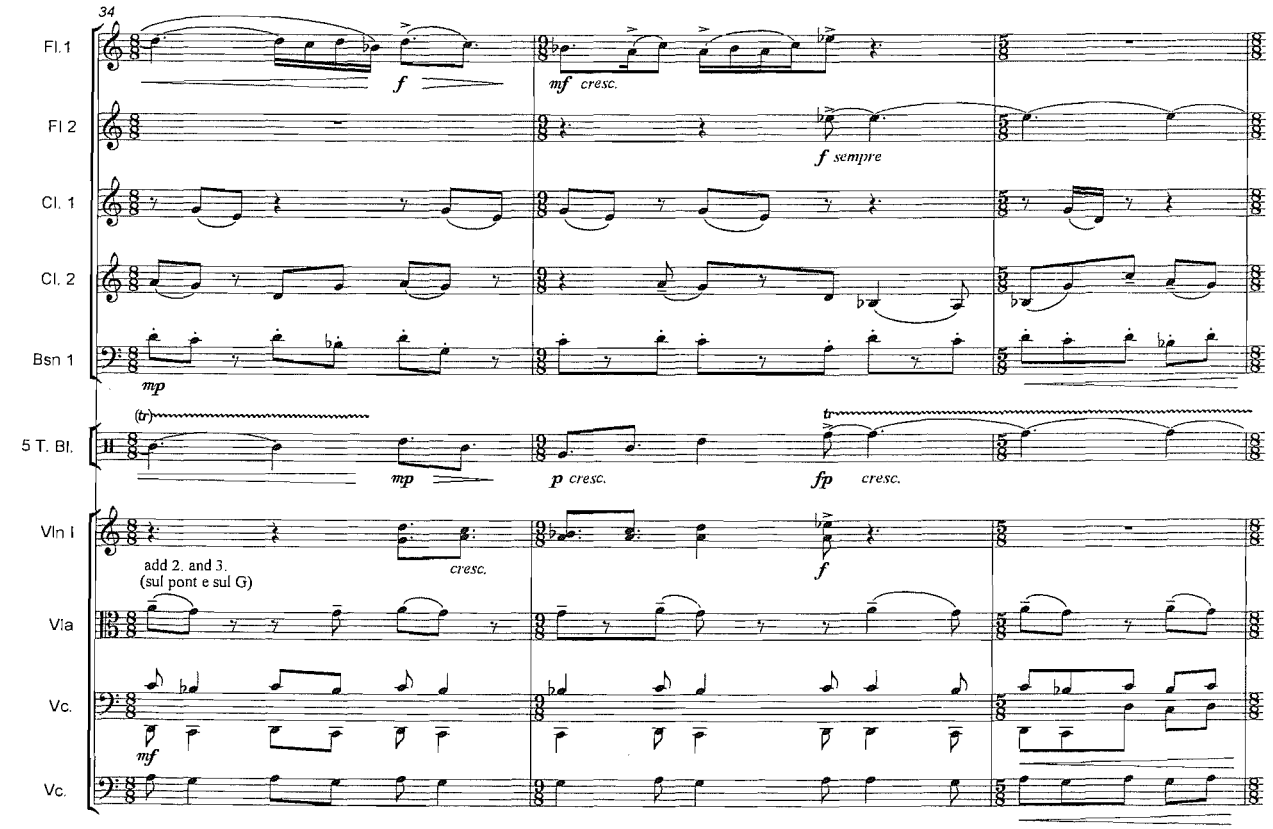


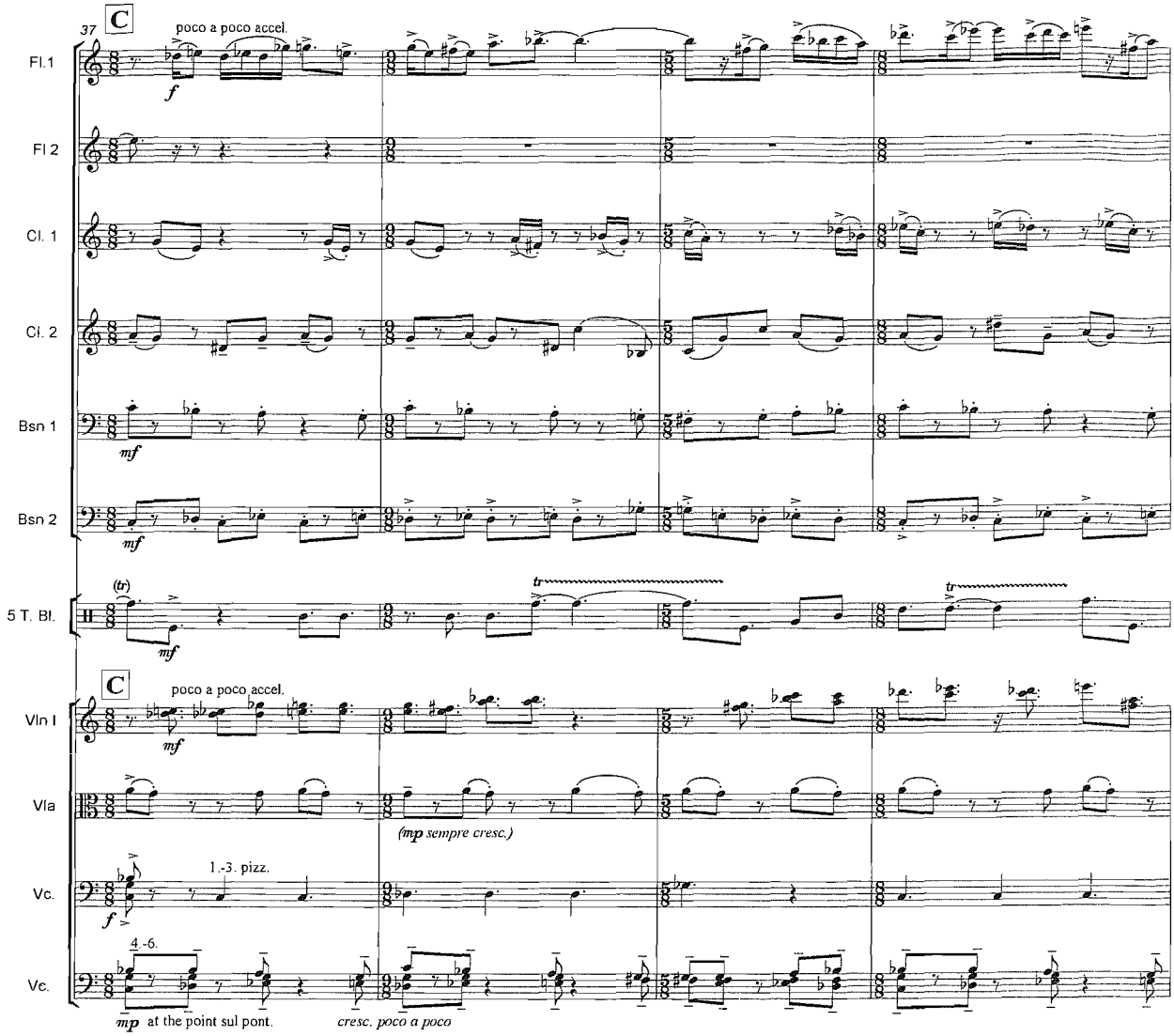


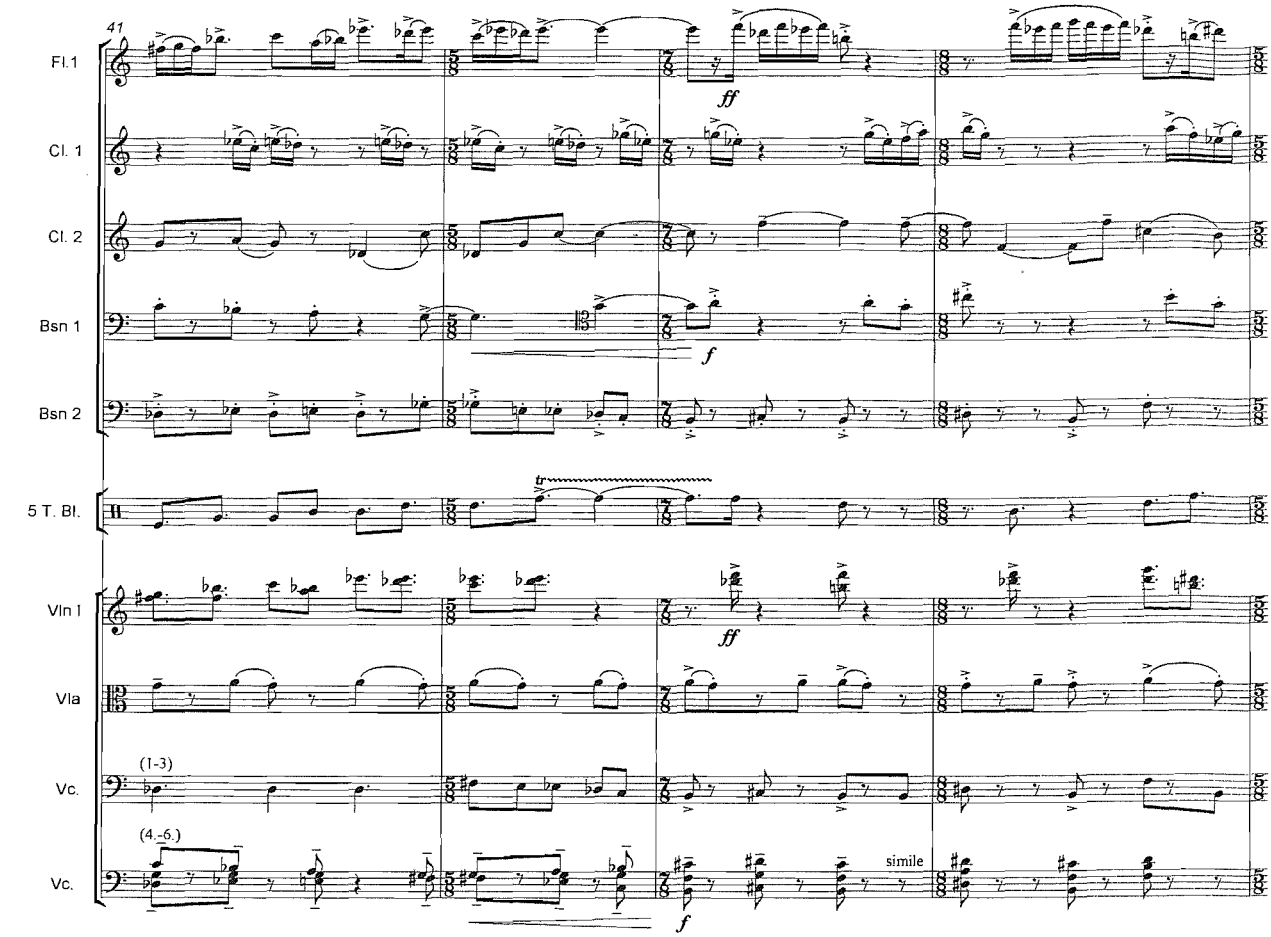

19
Fl.1
Cl. 1
Cl. 2
Vln I
Vla
Vc.
cresc.
mf
mp
pp
poco a poco cresc.

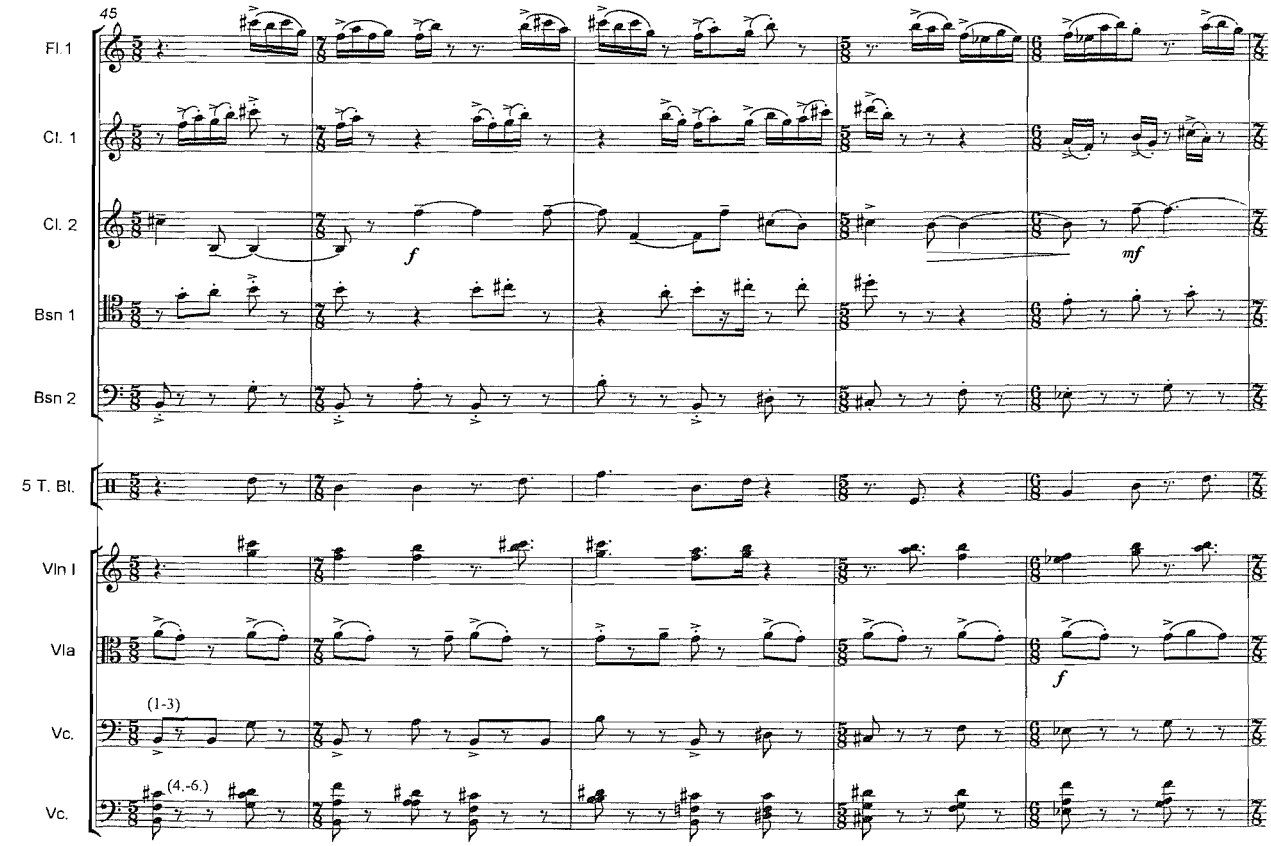

25
B
solo
Fl.1
Fl 2
Cl. 1
Cl. 2
Bsn 1
5 T. Bl.
Vln I
Vla
Vc.
f subito
ff
mp
cresc.
poco a poco cresc.
pp staccatissimo
tutti div. (pizz.)
1.desk soli
1.solo
at the point
sul pont e sul G
ppp
2. solo col legno
1.solo col legno

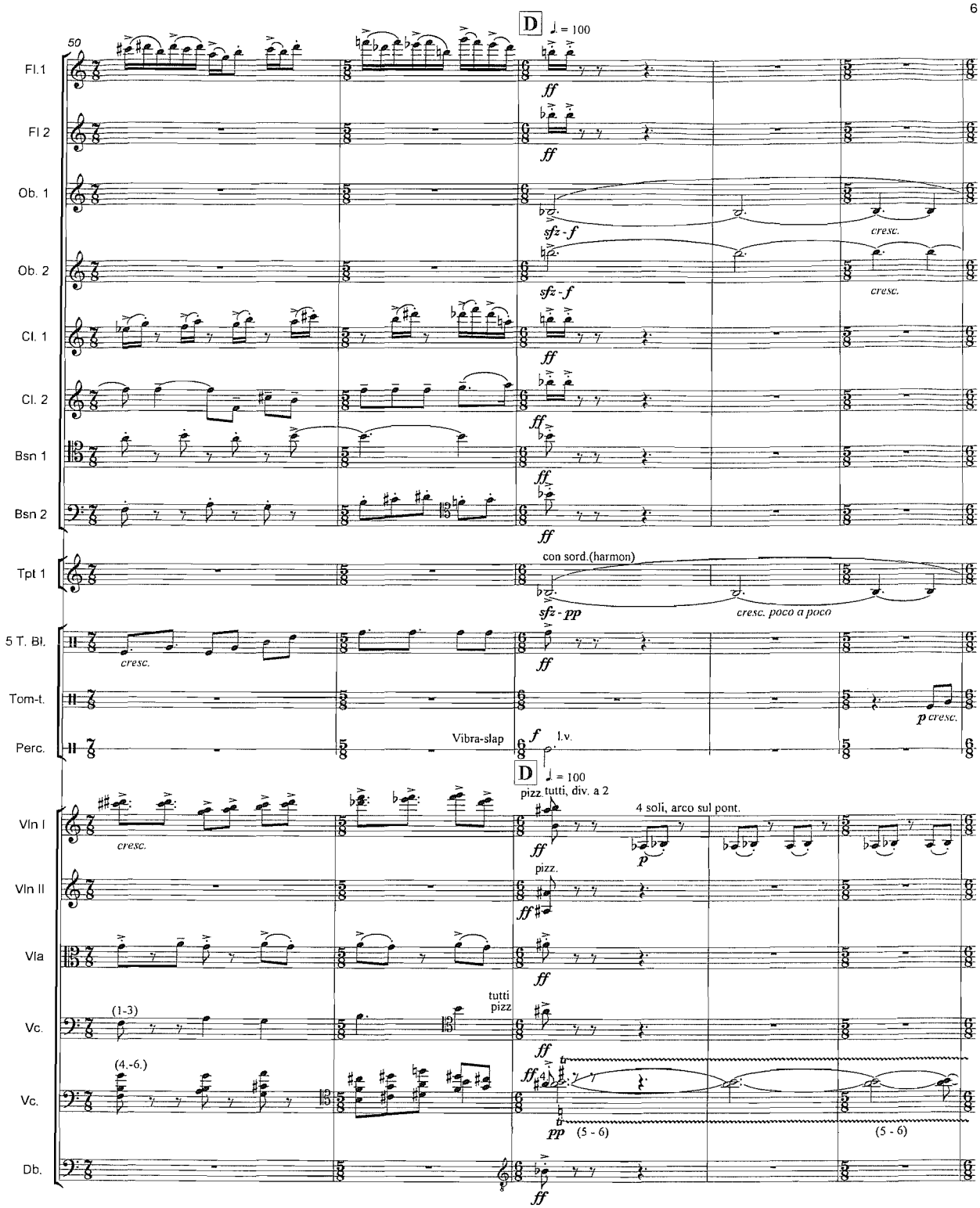

31
Fl.1
Fl 2
Cl. 1
Cl. 2
Bsn 1
5 T. Bl.
Vln I
Vla
Vc.
Vc.
cresc.
f
mf
p
pp
mp
tr
poco a poco cresc.
3. solo

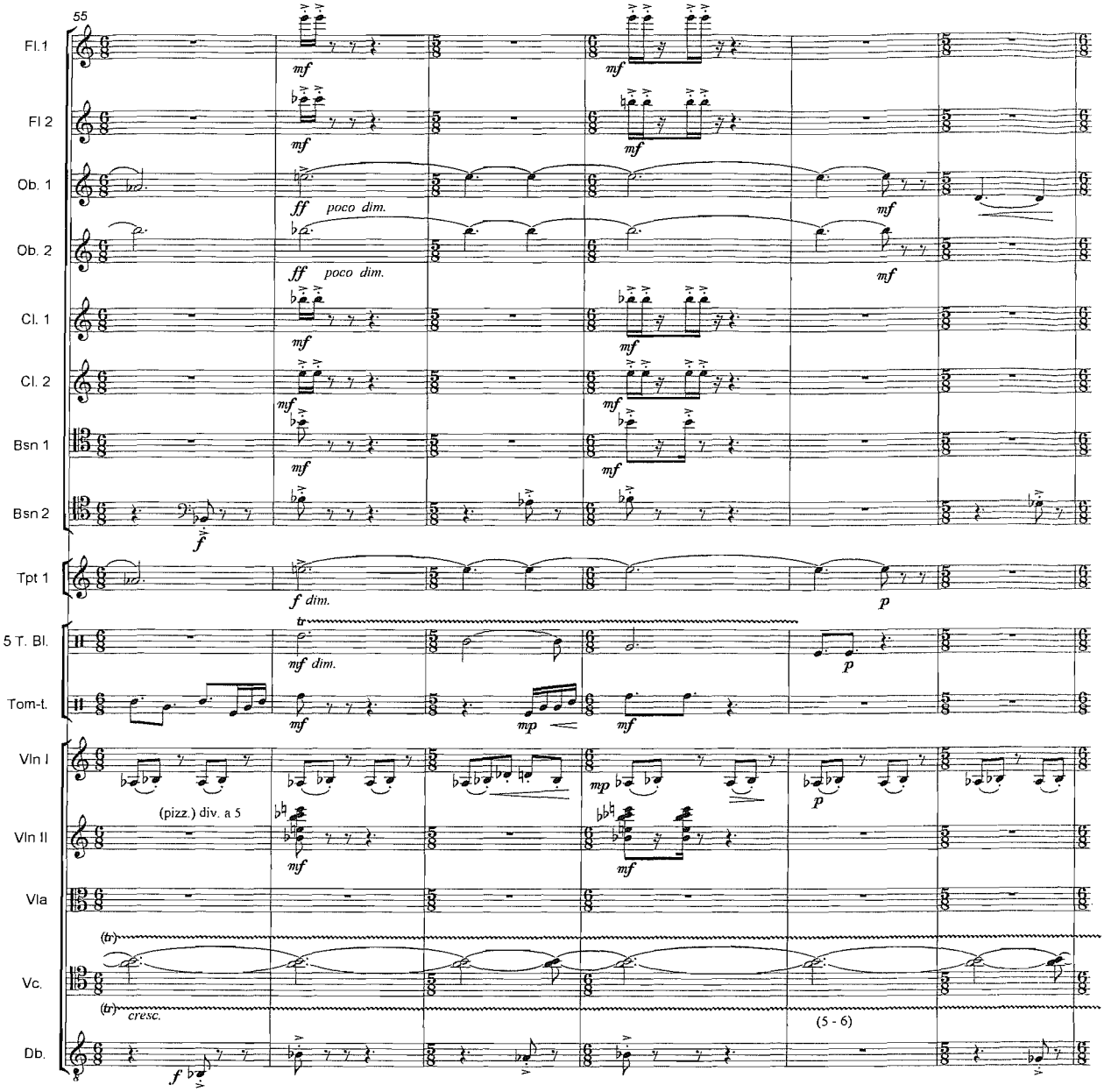

34
Fl.1
Fl 2
Cl. 1
Cl. 2
Bsn 1
5 T. Bl.
Vln I
Vla
Vc.
Vc.
f
mf cresc.
f sempre
mp
(tr)
p cresc.
fp cresc.
add 2. and 3.
(sul pont e sul G)
cresc.

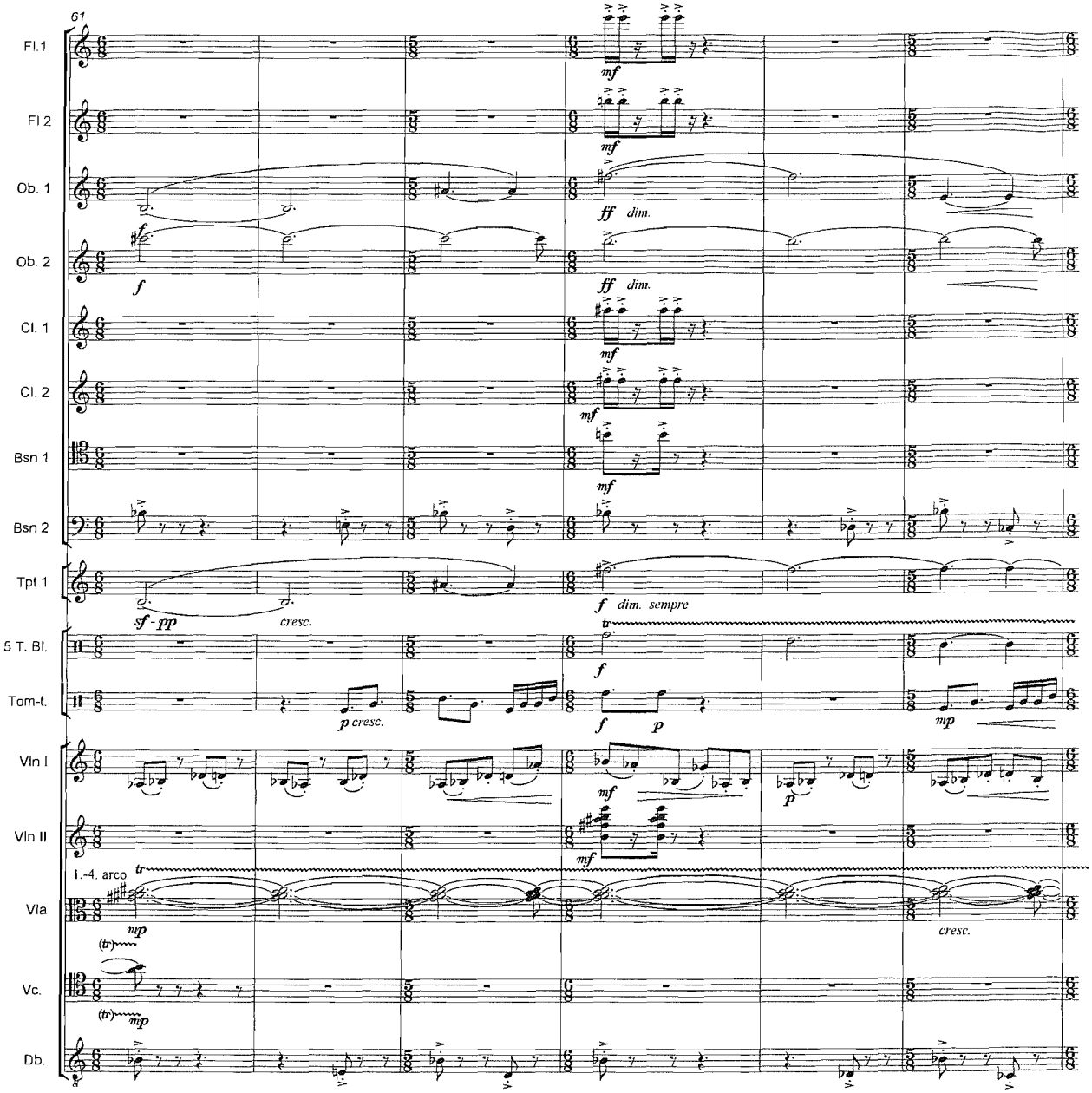

37
C
poco a poco accel.
Fl. 1
Fl 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
5 T. Bl.
C
poco a poco accel.
Vln I
Vla
(mp sempre cresc.)
Vc.
1.-3. pizz.
4.-6.
Vc.
mp at the point sul pont.
cresc. poco a poco

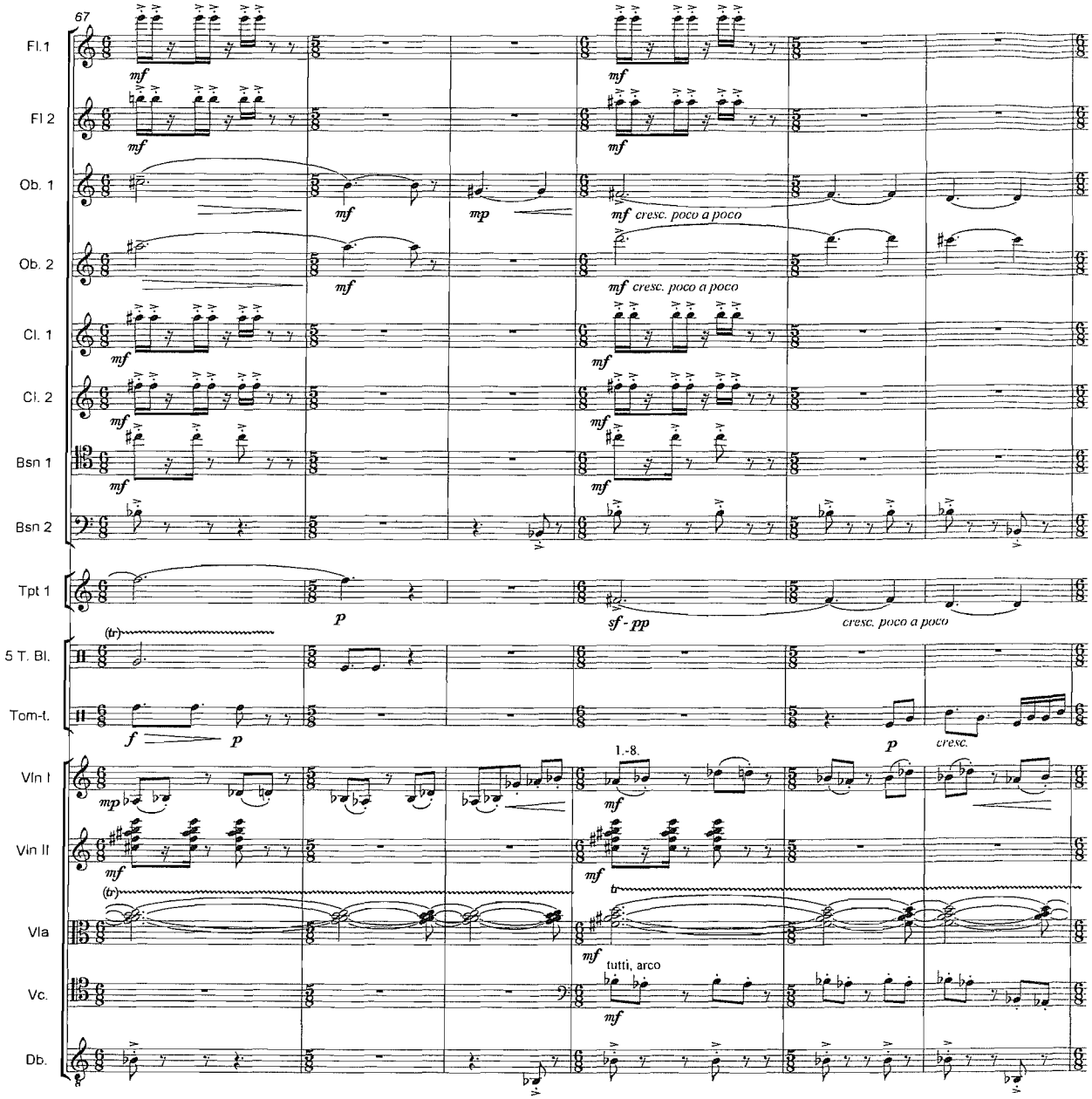

41
Fl.1
Cl. 1
Cl. 2
Bsn 1
Bsn 2
5 T. Bl.
Vln I
Vla
Vc.
Vc.
ff
f
tr
(1-3)
(4.-6.)
simile

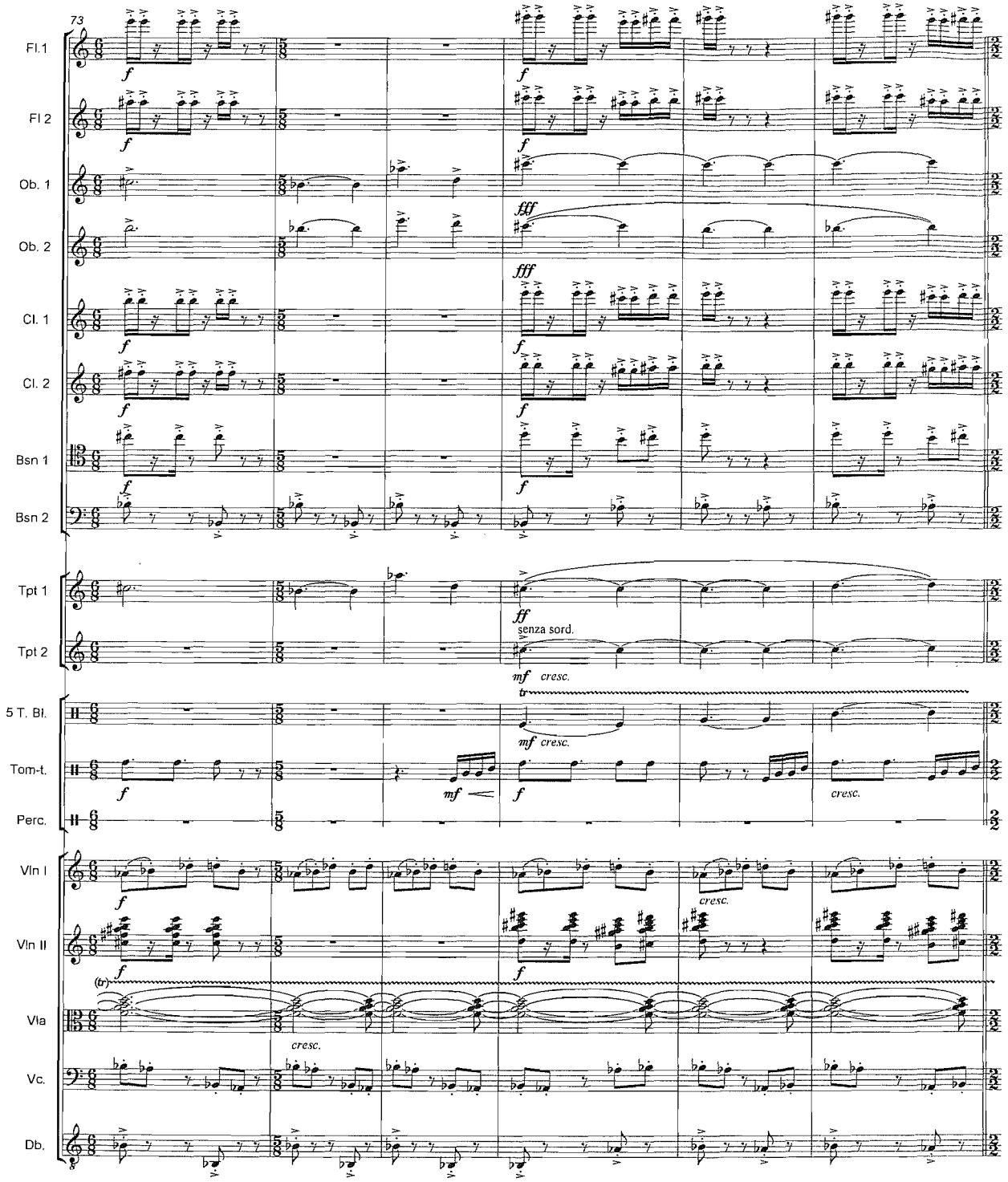

45
Fl.1
Cl. 1
Cl. 2
Bsn 1
Bsn 2
5 T. Bl.
Vln I
Vla
Vc.
Vc.
f
mf
(1-3)
(4.-6.)

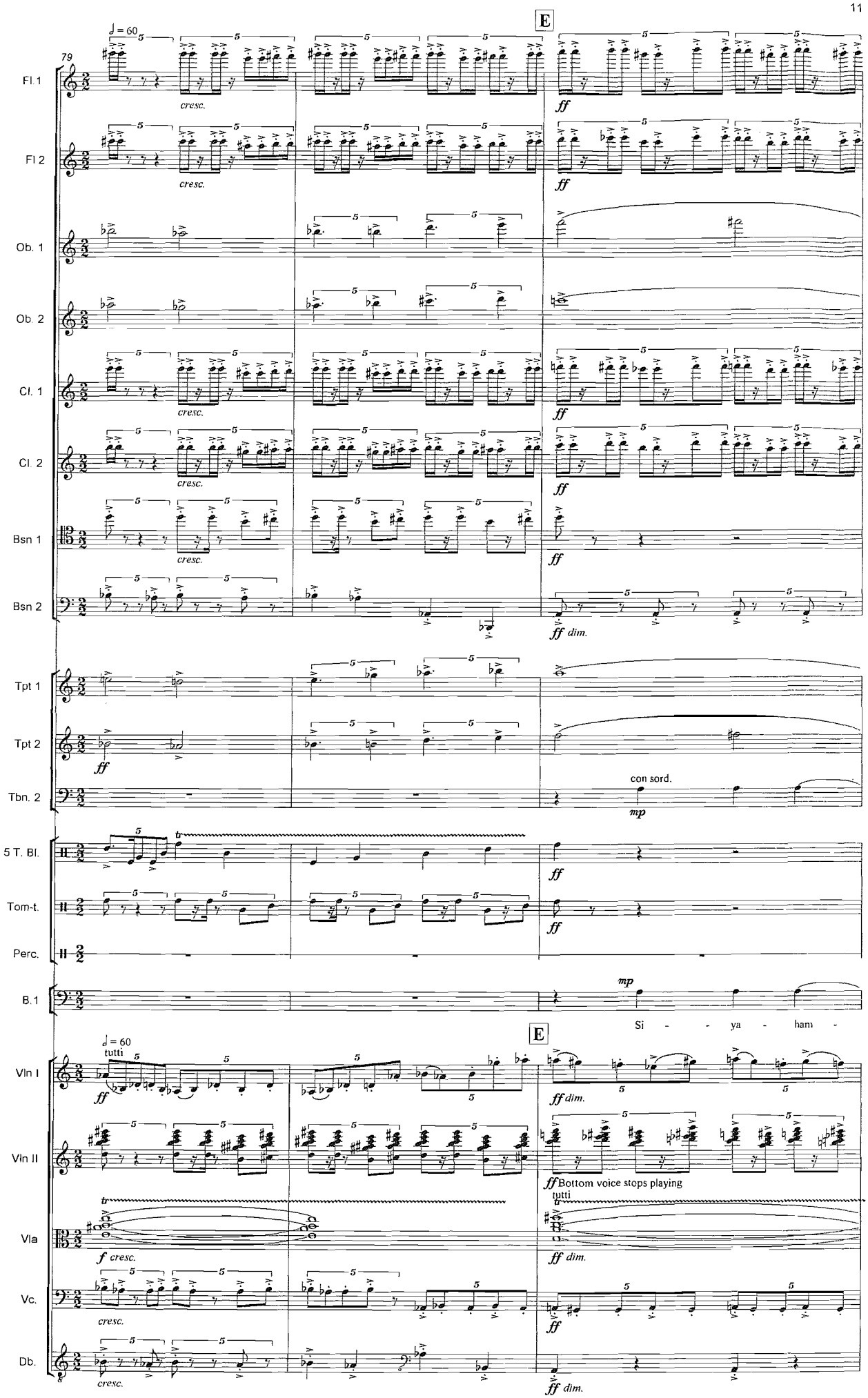

50
D
♩ = 100
Fl.1
Fl.2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
5 T. Bl.
Tom-t.
Perc.
Vln I
Vln II
Vla
Vc.
Vc.
Db.
ff
sfz - f
cresc.
sfz - pp
con sord.(harmon)
cresc. poco a poco
Vibra-slap
f l.v.
pizz. tutti, div. a 2
4 soli, arco sul pont.
p
pizz.
tutti
pizz
(1-3)
(4.-6.)
pp
(5 - 6)
(5 - 6)

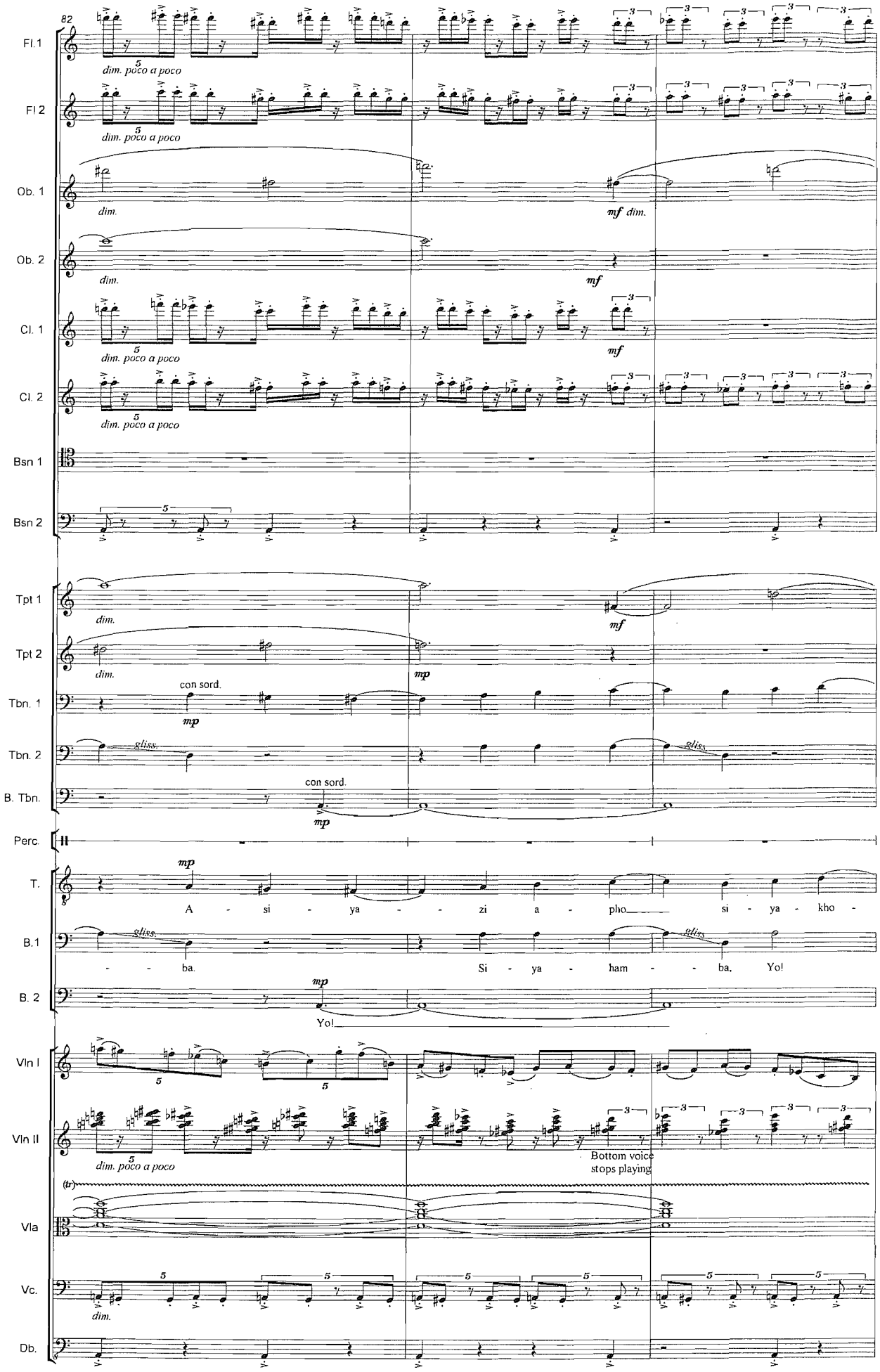

55
Fl.1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
5 T. Bl.
Tom-t.
Vln I
Vln II
Vla
Vc.
Db.
mf
ff poco dim.
f dim.
p
mf dim.
mp
(pizz.) div. a 5
(tr)
cresc.
(5 - 6)

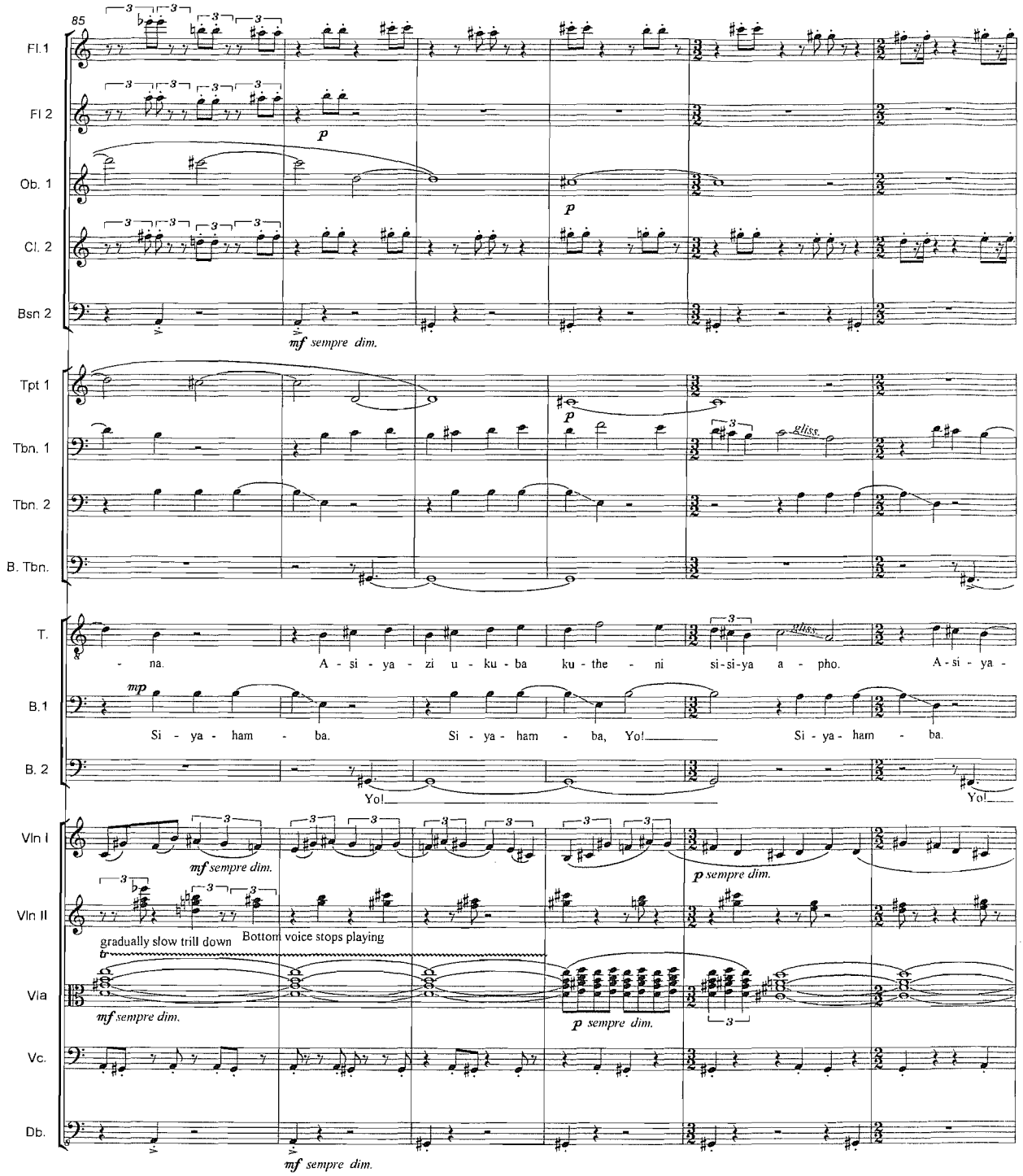

61
Fl.1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
5 T. Bl.
Tom-t.
Vln I
Vln II
Vla
Vc.
Db.
mf
ff dim.
f
sf - pp
cresc.
f dim. sempre
tr
p cresc.
mp
p
1.-4. arco
(tr)
cresc.

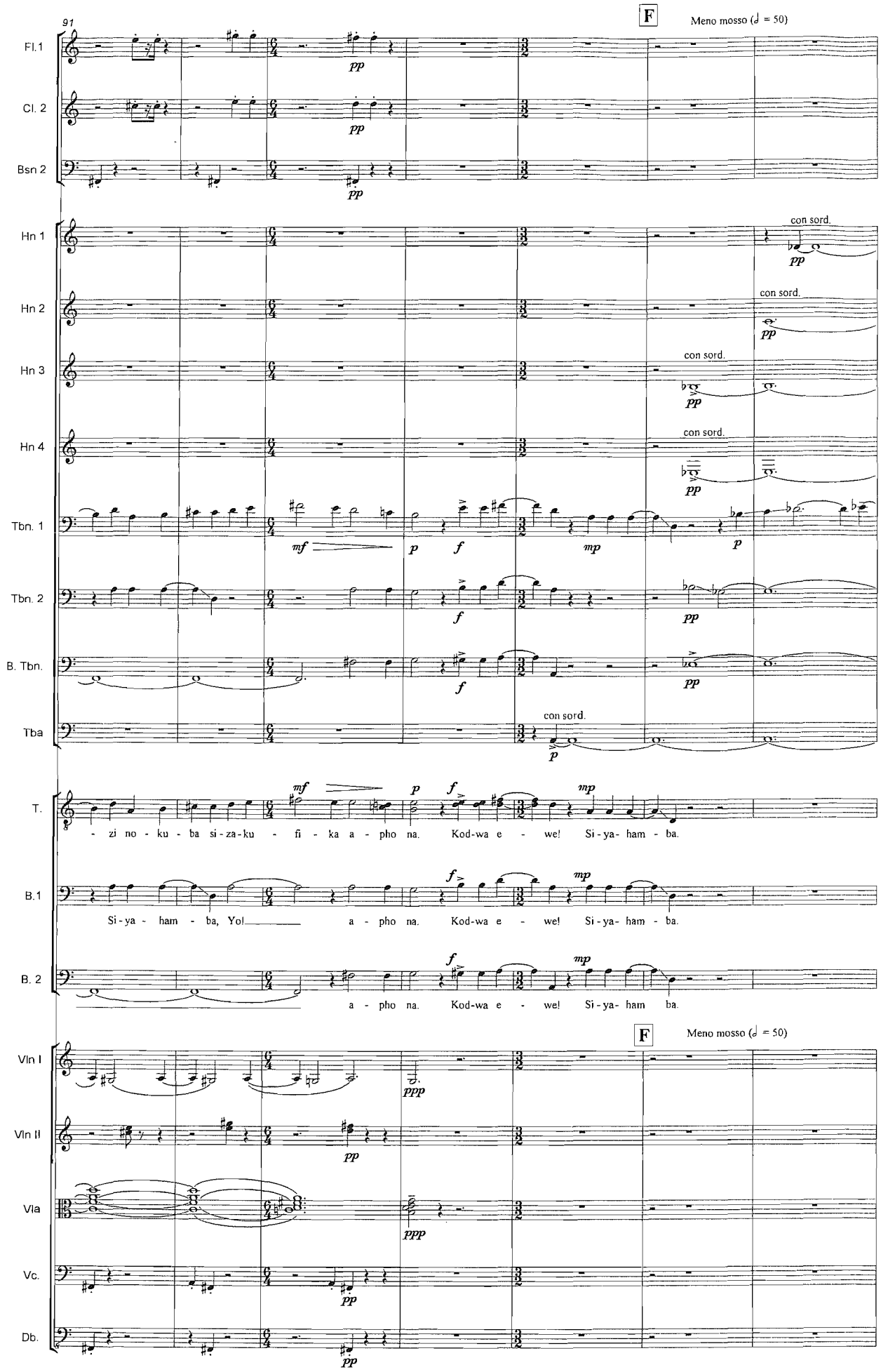

67
Fl. 1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
5 T. Bl.
Tom-t.
Vln I
Vln II
Vla
Vc.
Db.
mf
mp
sf - pp
cresc. poco a poco
(tr)
f
p
cresc.
1.-8.
tutti, arco

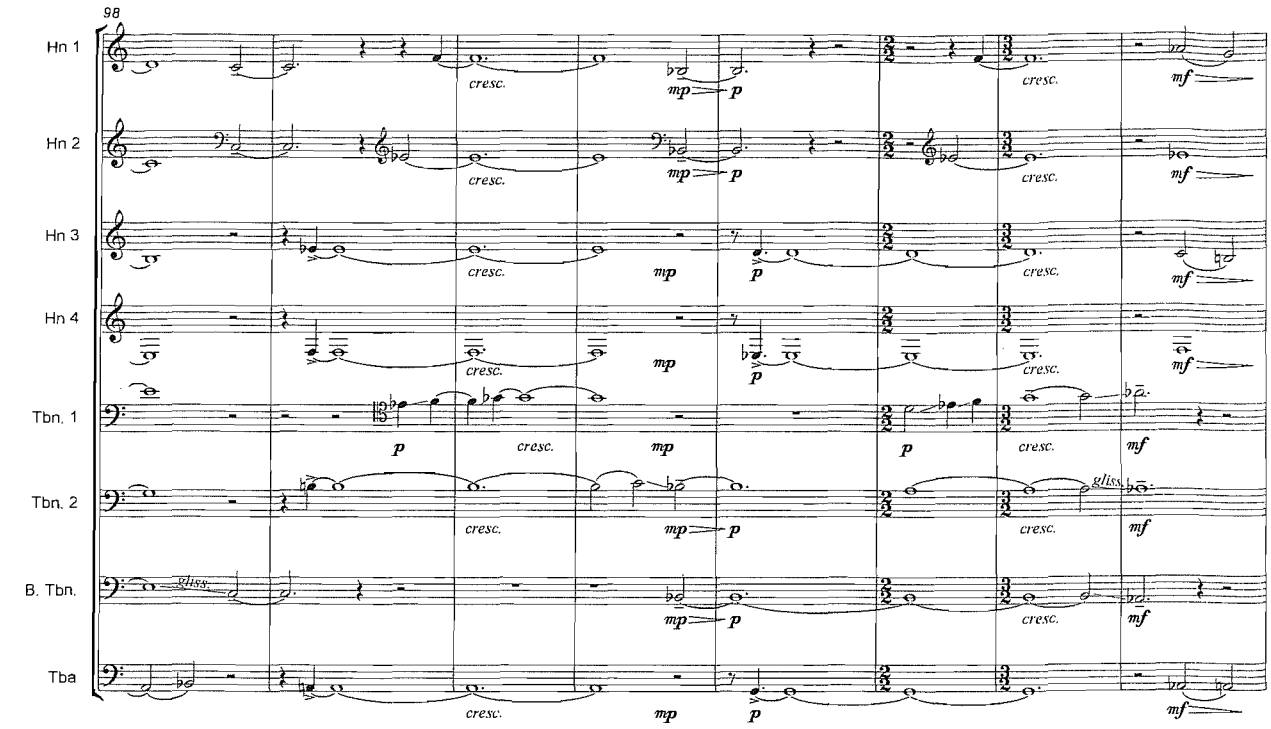

73
Fl.1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
Tpt 2
5 T. Bl.
Tom-t.
Perc.
Vln I
Vln II
Vla
Vc.
Db.
senza sord.
cresc.

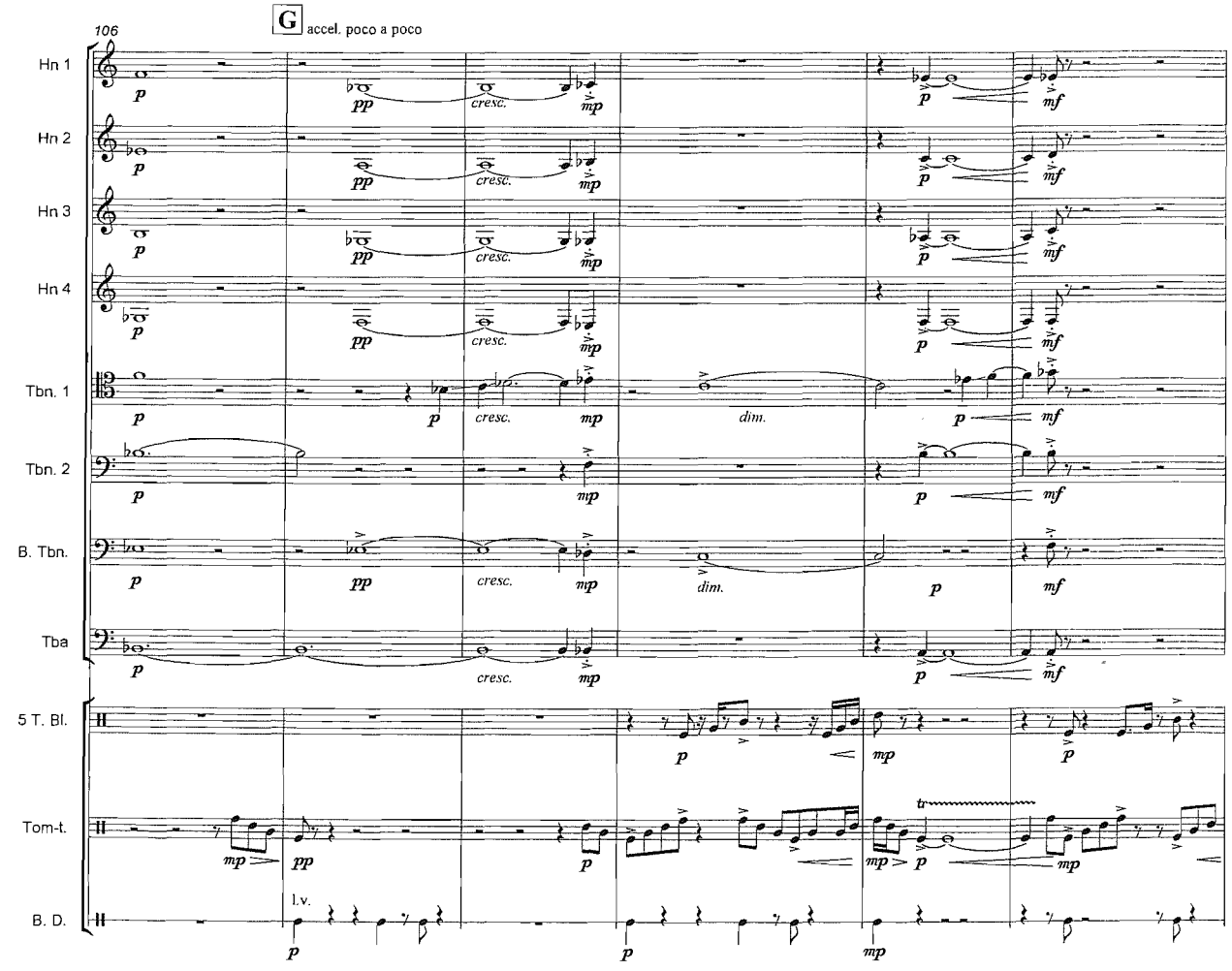

E
♩ = 60
79
Fl. 1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Tpt 1
Tpt 2
Tbn. 2
5 T. Bl.
Tom-t.
Perc.
B.1
Vln I
Vln II
Vla
Vc.
Db.
cresc.
ff
ff dim.
con sord.
mp
tutti
Si - - ya - ham -
f cresc.
Bottom voice stops playing

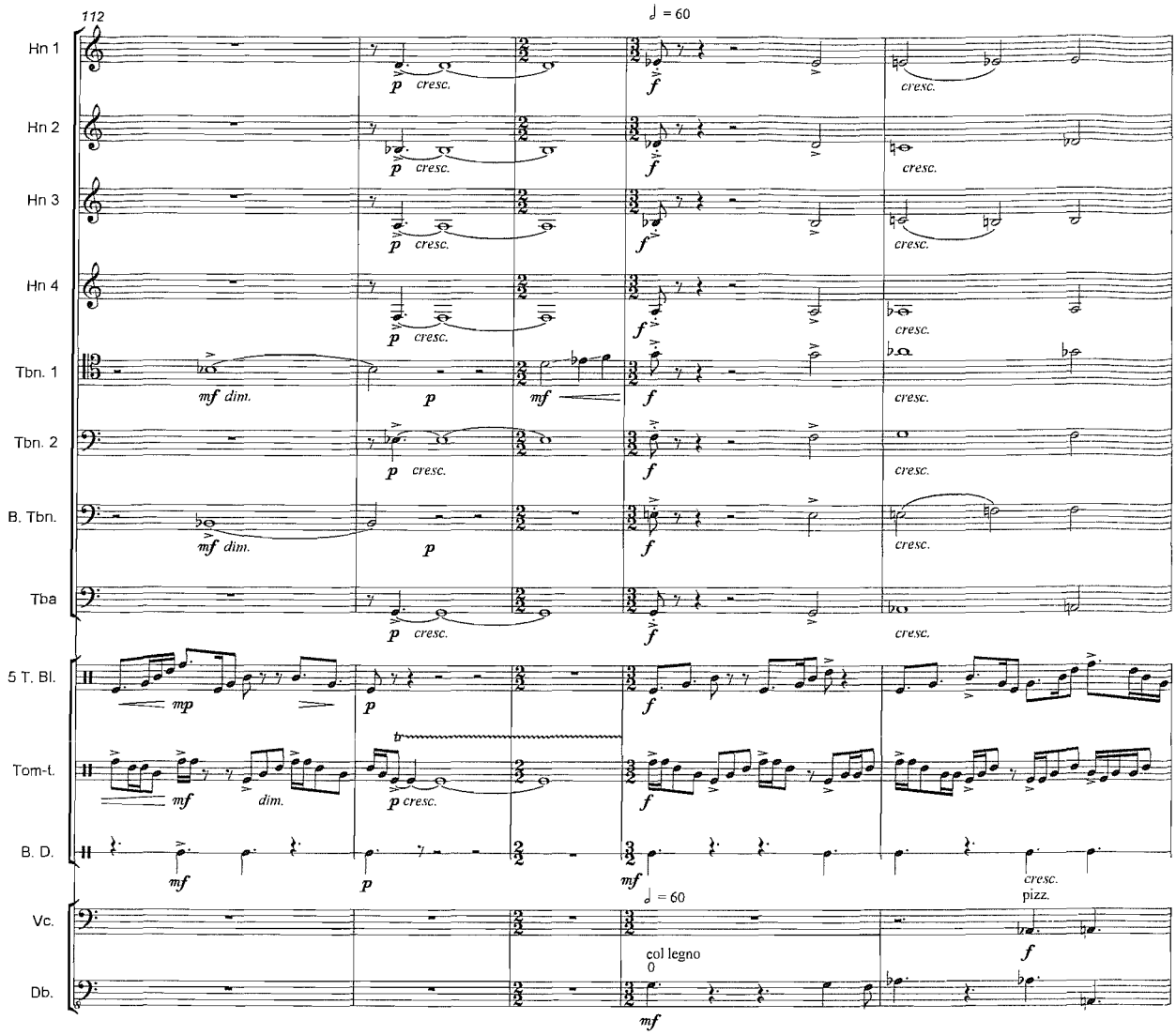

82
Fl.1
dim. poco a poco
Fl 2
dim. poco a poco
Ob. 1
dim.
mf dim.
Ob. 2
dim.
mf
Cl. 1
dim. poco a poco
mf
Cl. 2
dim. poco a poco
Bsn 1
Bsn 2
Tpt 1
dim.
mf
Tpt 2
dim.
mp
Tbn. 1
con sord.
mp
Tbn. 2
gliss.
gliss.
B. Tbn.
con sord.
mp
Perc.
T.
mp
A - si - ya - - zi a - pho si - ya - kho -
B.1
gliss.
- - ba. Si - ya - ham - - ba, Yo!
gliss.
B. 2
mp
Yo!
Vln I
Vln II
dim. poco a poco
Bottom voice
stops playing
(tr)
Vla
Vc.
dim.
Db.

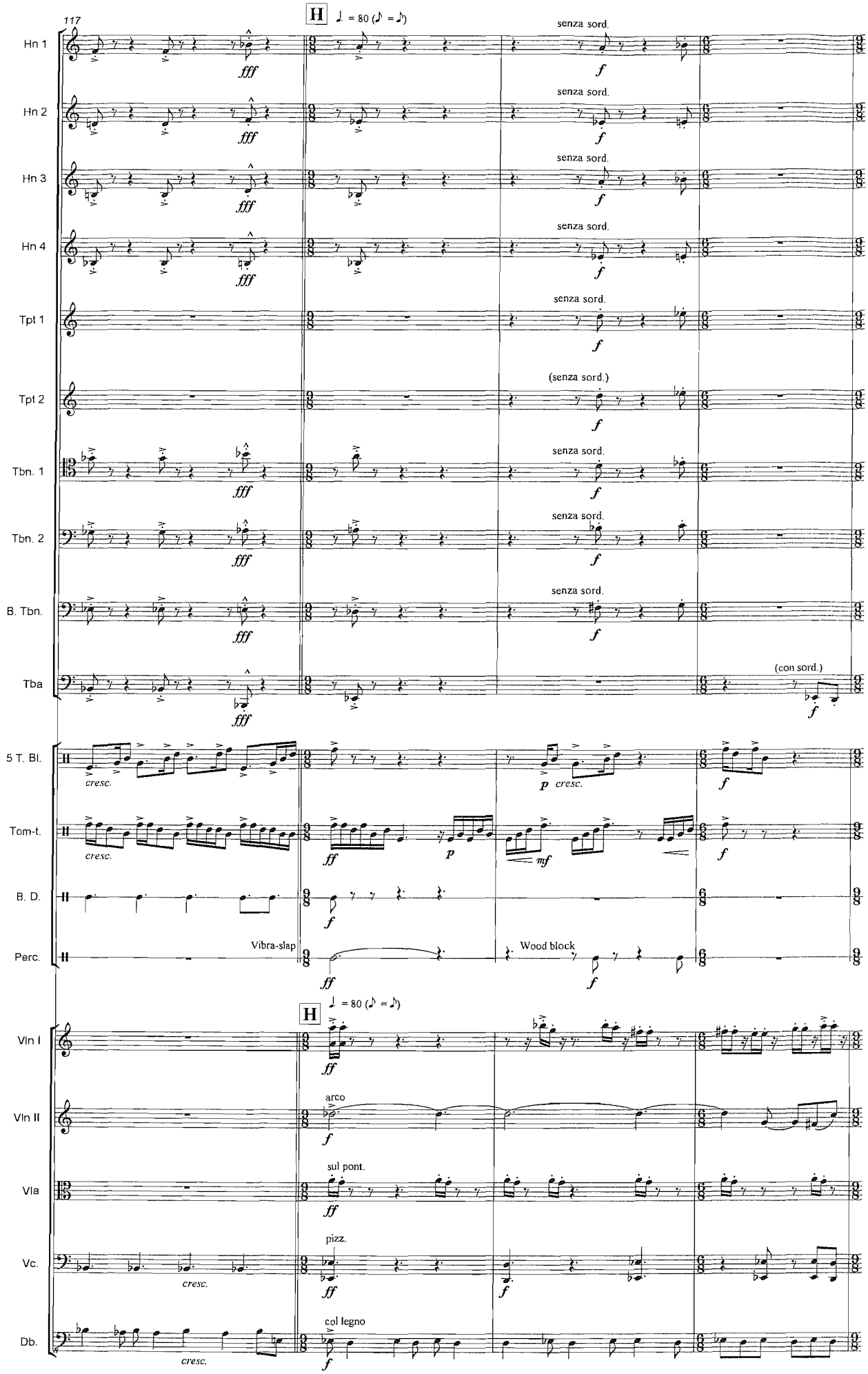

85
Fl. 1
Fl. 2
Ob. 1
Cl. 2
Bsn 2
mf sempre dim.
Tpt 1
Tbn. 1
Tbn. 2
B. Tbn.
T.
- na. A - si - ya - zi u - ku - ba ku - the - ni si - si - ya a - pho. A - si - ya -
B.1
Si - ya - ham - ba. Si - ya - ham - ba, Yo! Si - ya - ham - ba.
B. 2
Yo!
Yo!
Vln I
mf sempre dim.
p sempre dim.
Vln II
gradually slow trill down
Bottom voice stops playing
Vla
mf sempre dim.
p sempre dim.
Vc.
Db.
mf sempre dim.

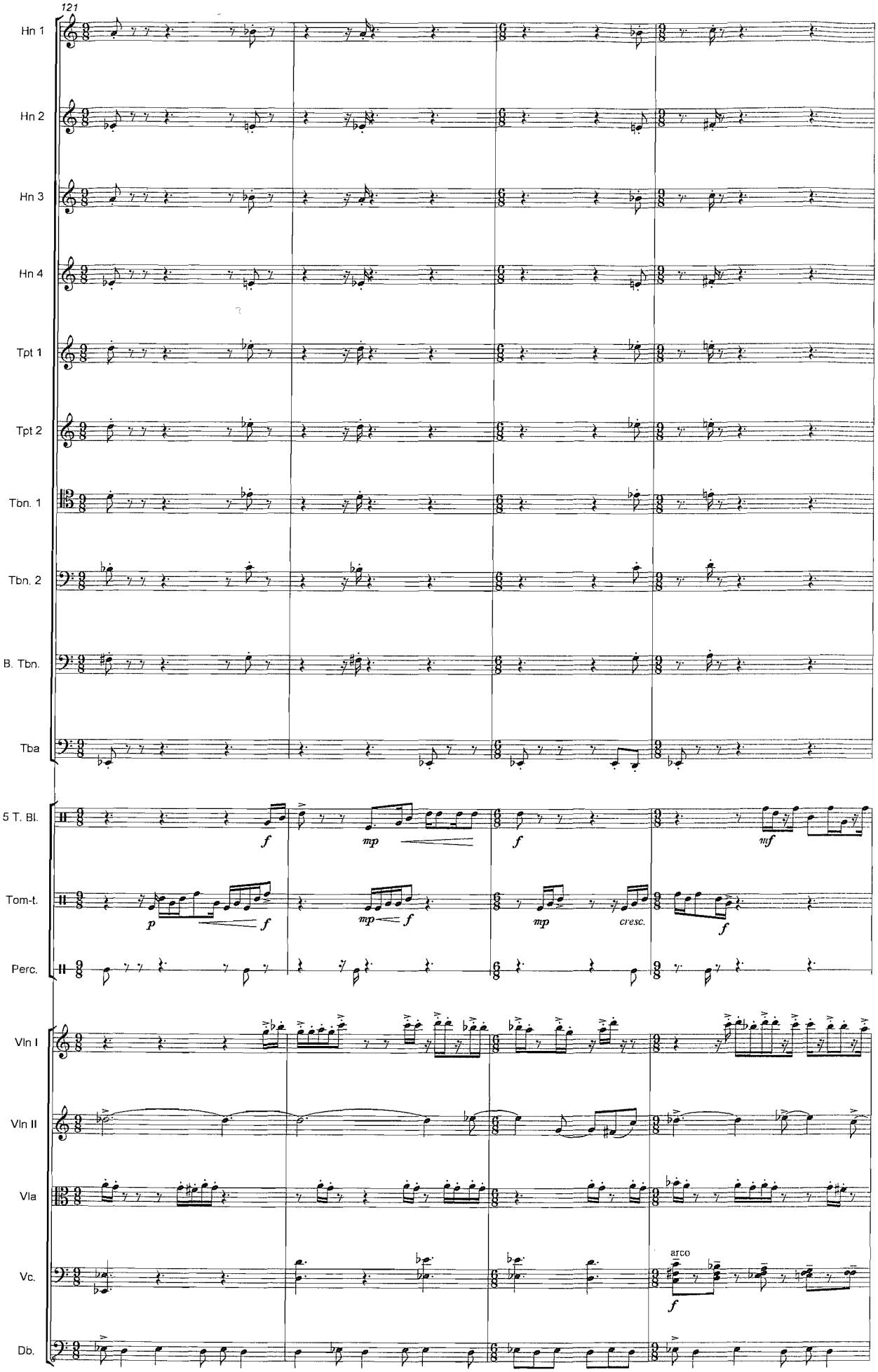

91
F
Meno mosso (♩ = 50)
Fl.1
Cl. 2
Bsn 2
Hn 1
Hn 2
Hn 3
Hn 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba
con sord.
T.
- zi no - ku - ba si - za - ku - fi - ka a - pho na. Kod-wa e - we! Si - ya - ham - ba.
B.1
Si - ya - ham - ba, Yo! a - pho na. Kod-wa e - we! Si - ya - ham - ba.
B. 2
a - pho na. Kod-wa e - we! Si - ya - ham ba.
Vln I
Vln II
Vla
Vc.
Db.

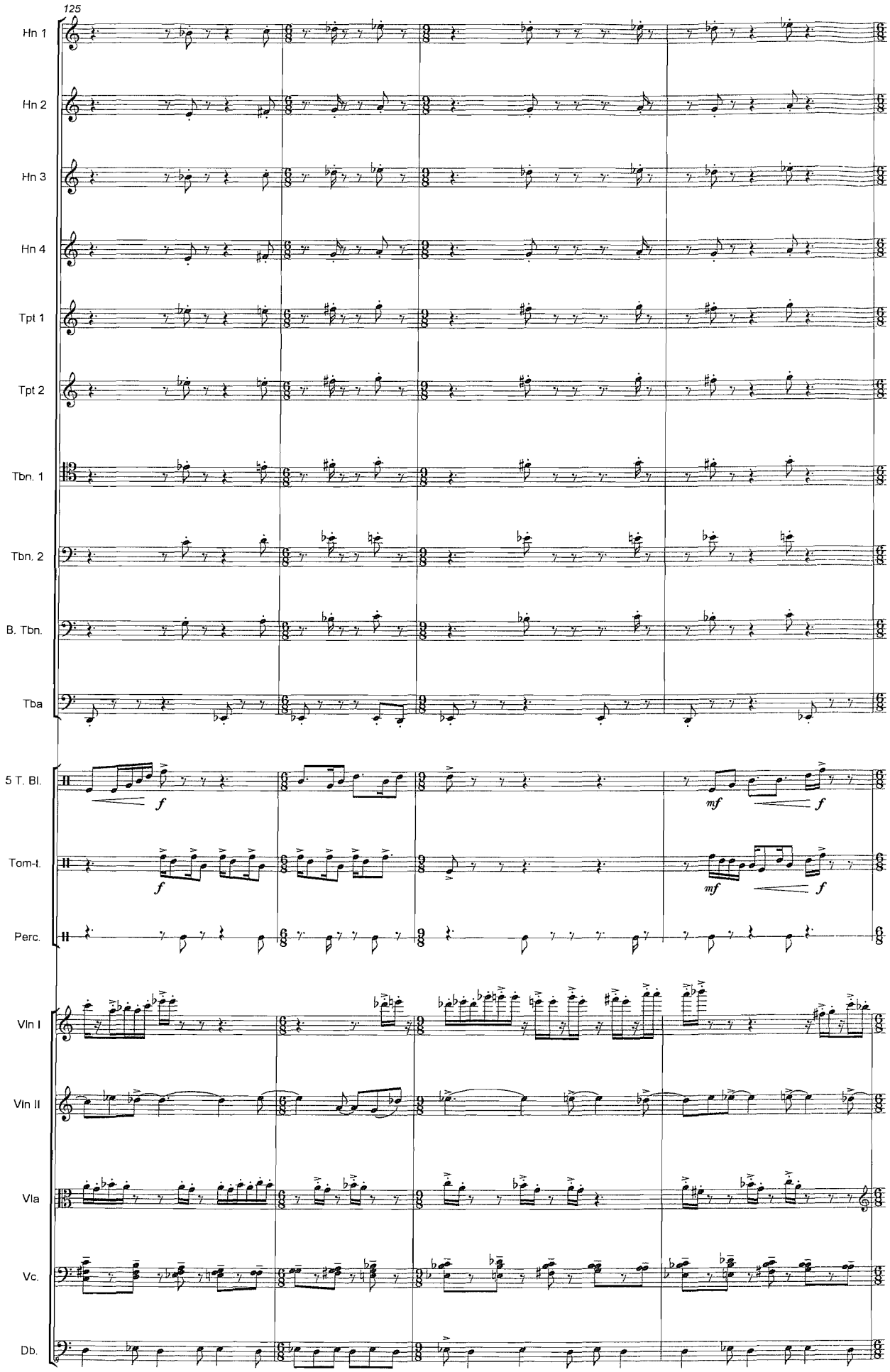

98
Hn 1
Hn 2
Hn 3
Hn 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba
cresc.
mp
p
mf
gliss.

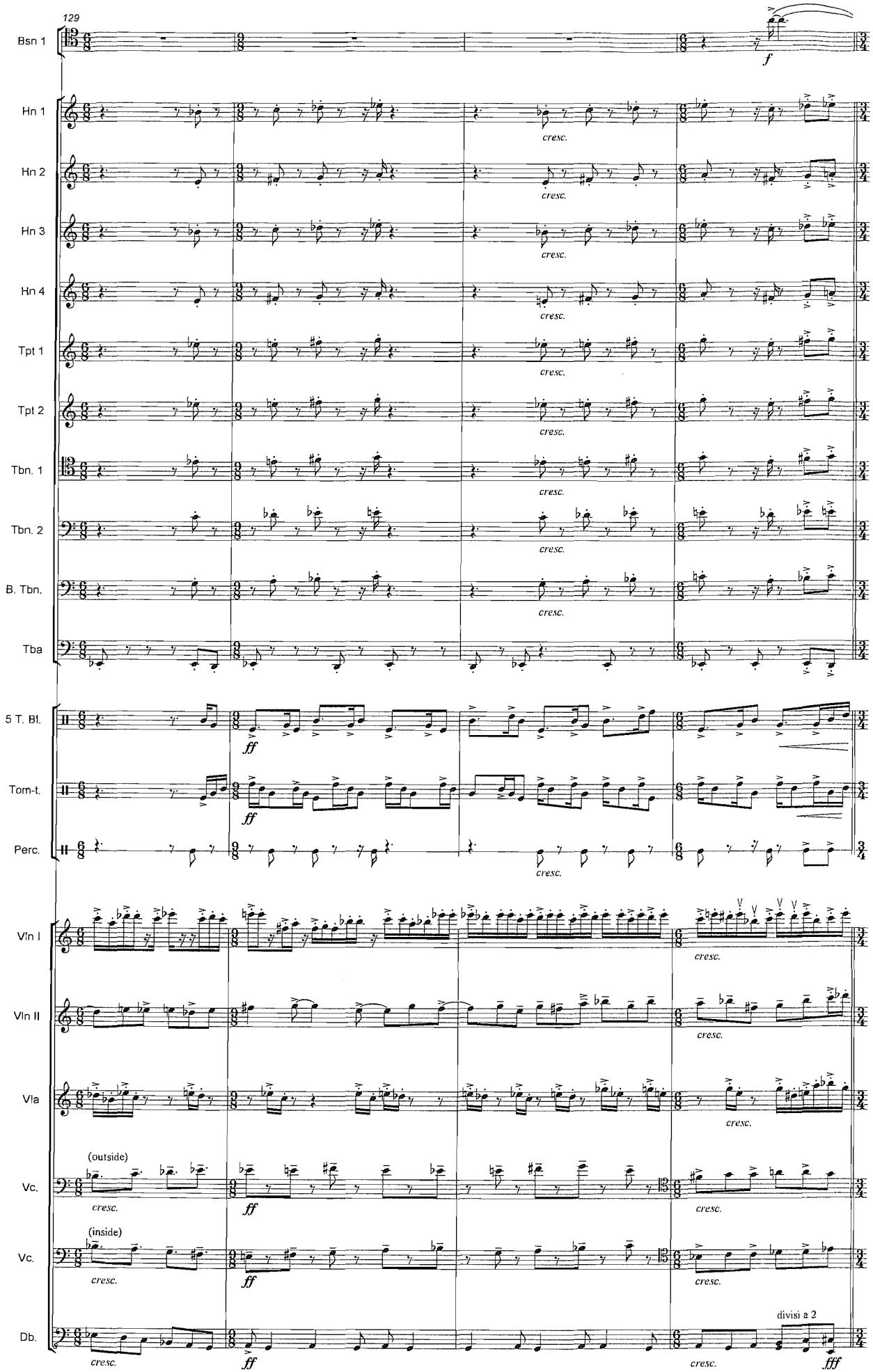

106
G accel. poco a poco
Hn 1
Hn 2
Hn 3
Hn 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
Tom-t.
B. D.
pp
p
mp
mf
cresc.
dim.
l.v.
tr

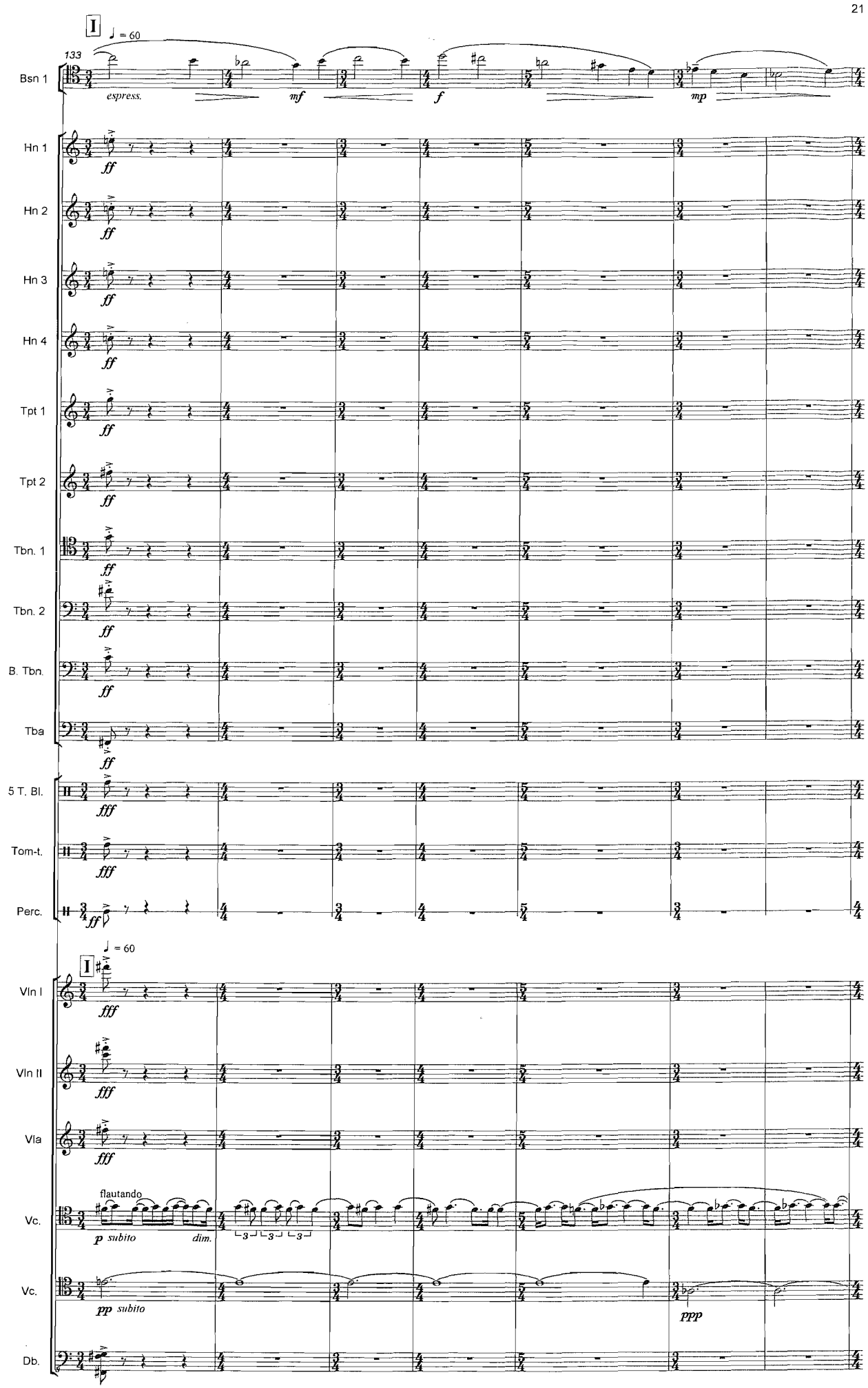

112
♩ = 60
Hn 1
Hn 2
Hn 3
Hn 4
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
Tom-t.
B. D.
Vc.
Db.
mf dim.
p cresc.
f cresc.
mp
mf dim.
col legno
0
pizz.

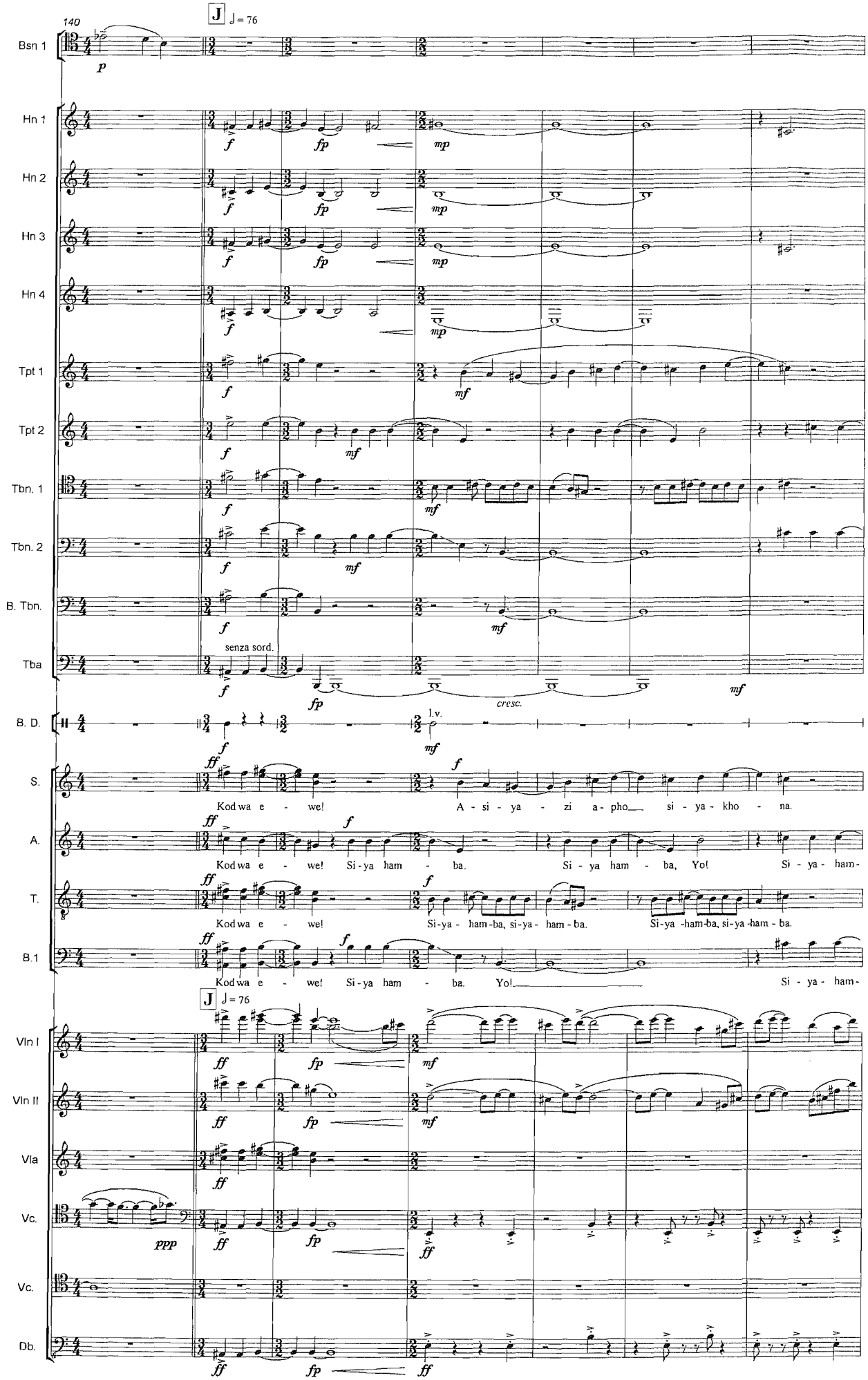

117
H
♩. = 80 (♪ = ♪)
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
fff
f
senza sord.
(senza sord.)
(con sord.)
5 T. Bl.
Tom-t.
B. D.
Perc.
cresc.
p
mf
ff
Vibra-slap
Wood block
Vln I
Vln II
Vla
Vc.
Db.
arco
sul pont.
pizz.
col legno

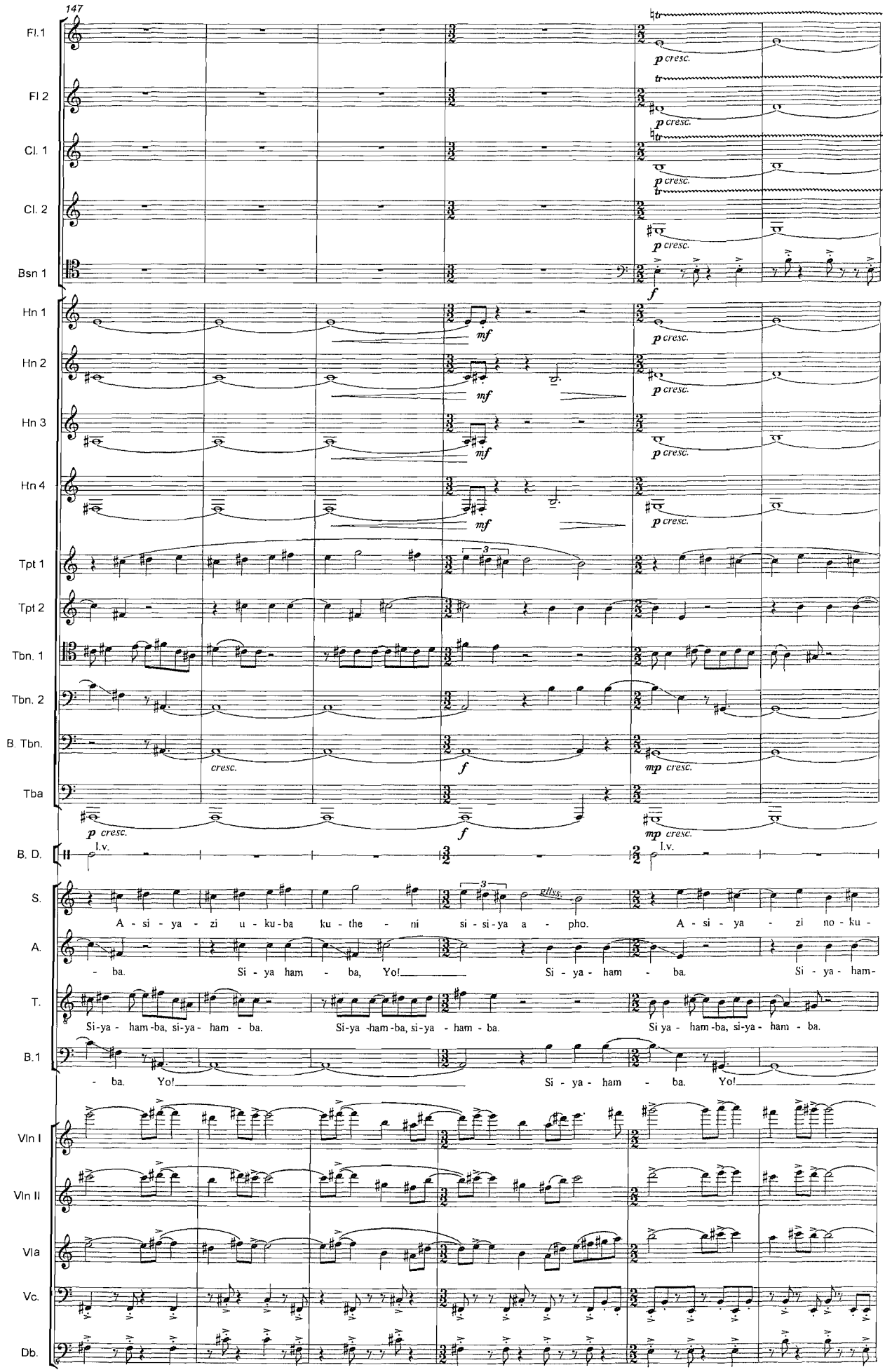

121
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
Tom-t.
Perc.
Vln I
Vln II
Vla
Vc.
Db.
f
mp
f
mf
p
f
mp
f
mp
cresc.
f
arco
f

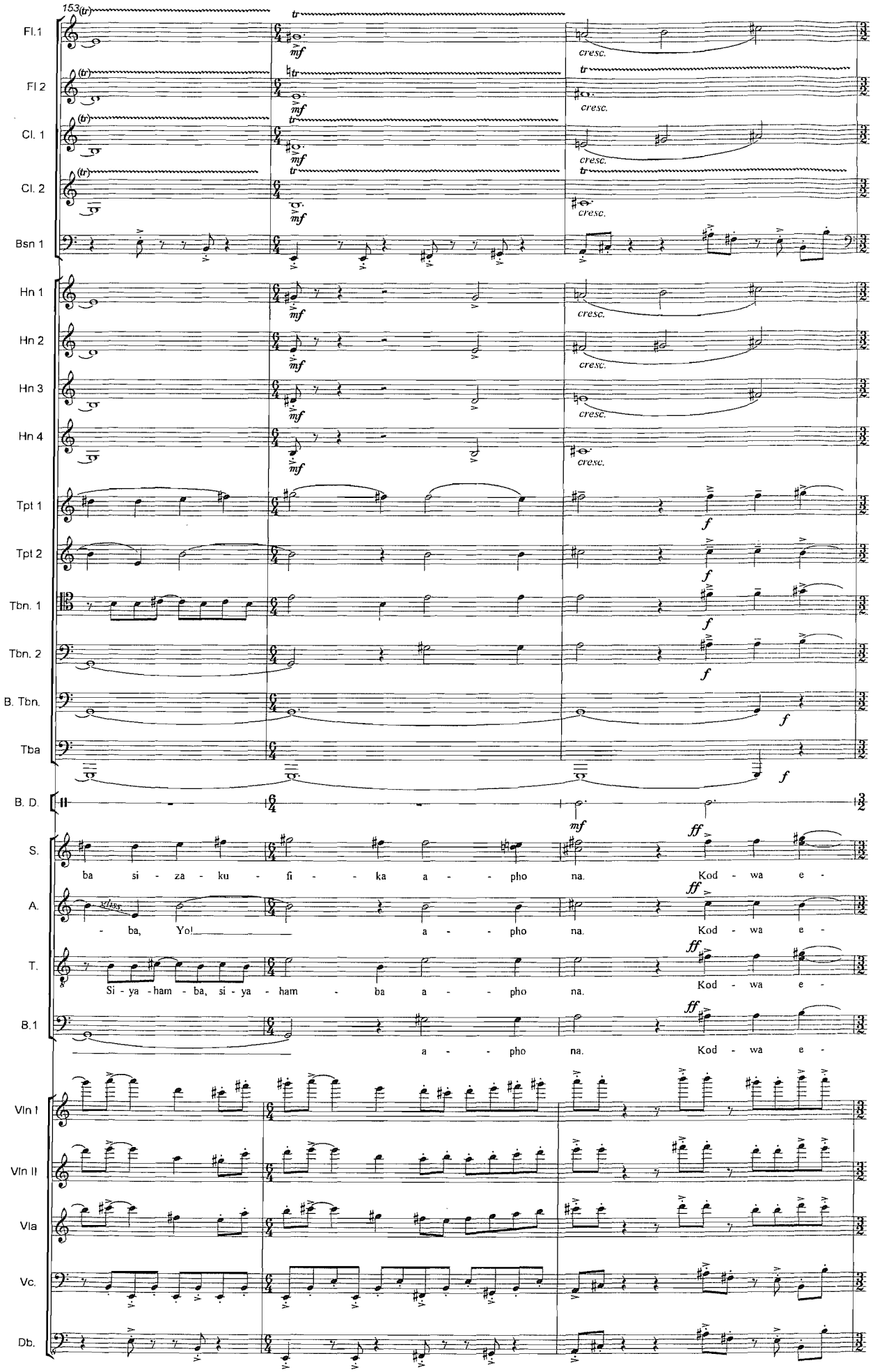

125
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
Tom-t.
Perc.
Vln I
Vln II
Vla
Vc.
Db.
f
mf
f
f
mf
f

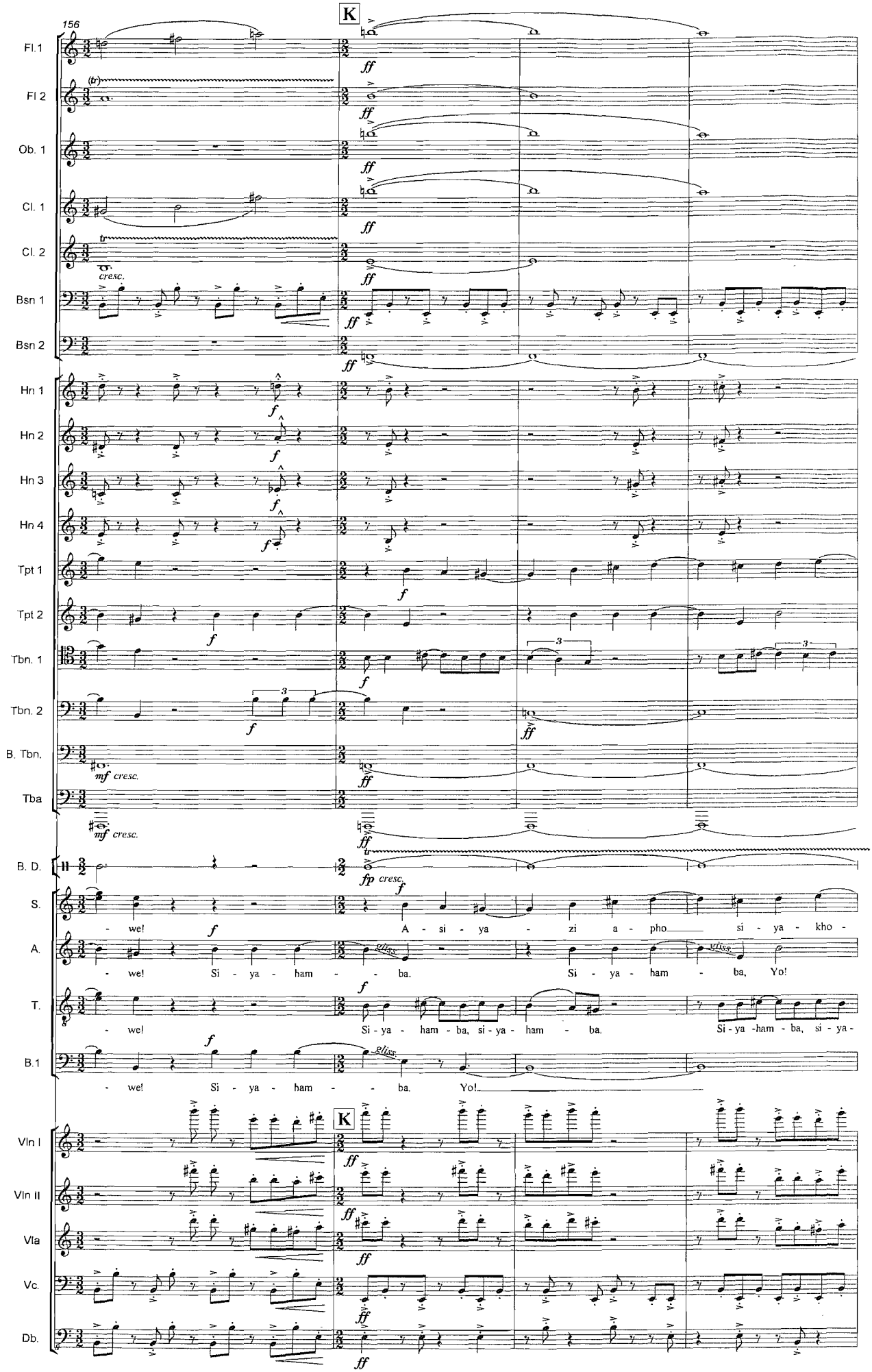

129
Bsn 1
f
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
cresc.
5 T. Bl.
Tom-t.
Perc.
ff
Vln I
Vln II
Vla
Vc.
Db.
(outside)
(inside)
divisi a 2
fff

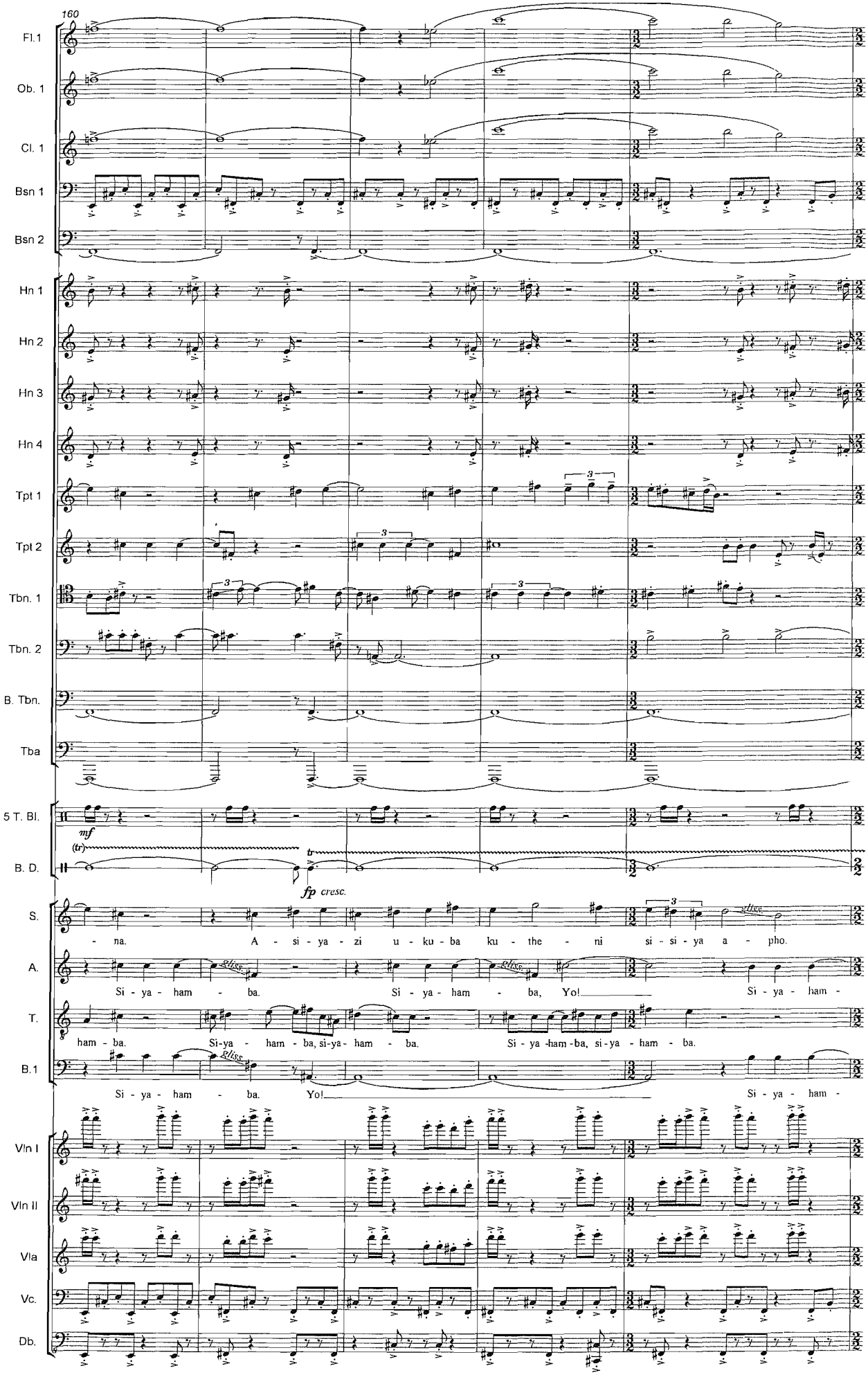

I
♩ = 60
133
Bsn 1
espress.
mf
f
mp
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
Tom-t.
Perc.
ff
fff
I
♩ = 60
Vln I
Vln II
Vla
Vc.
Db.
flautando
p subito
dim.
pp subito
ppp

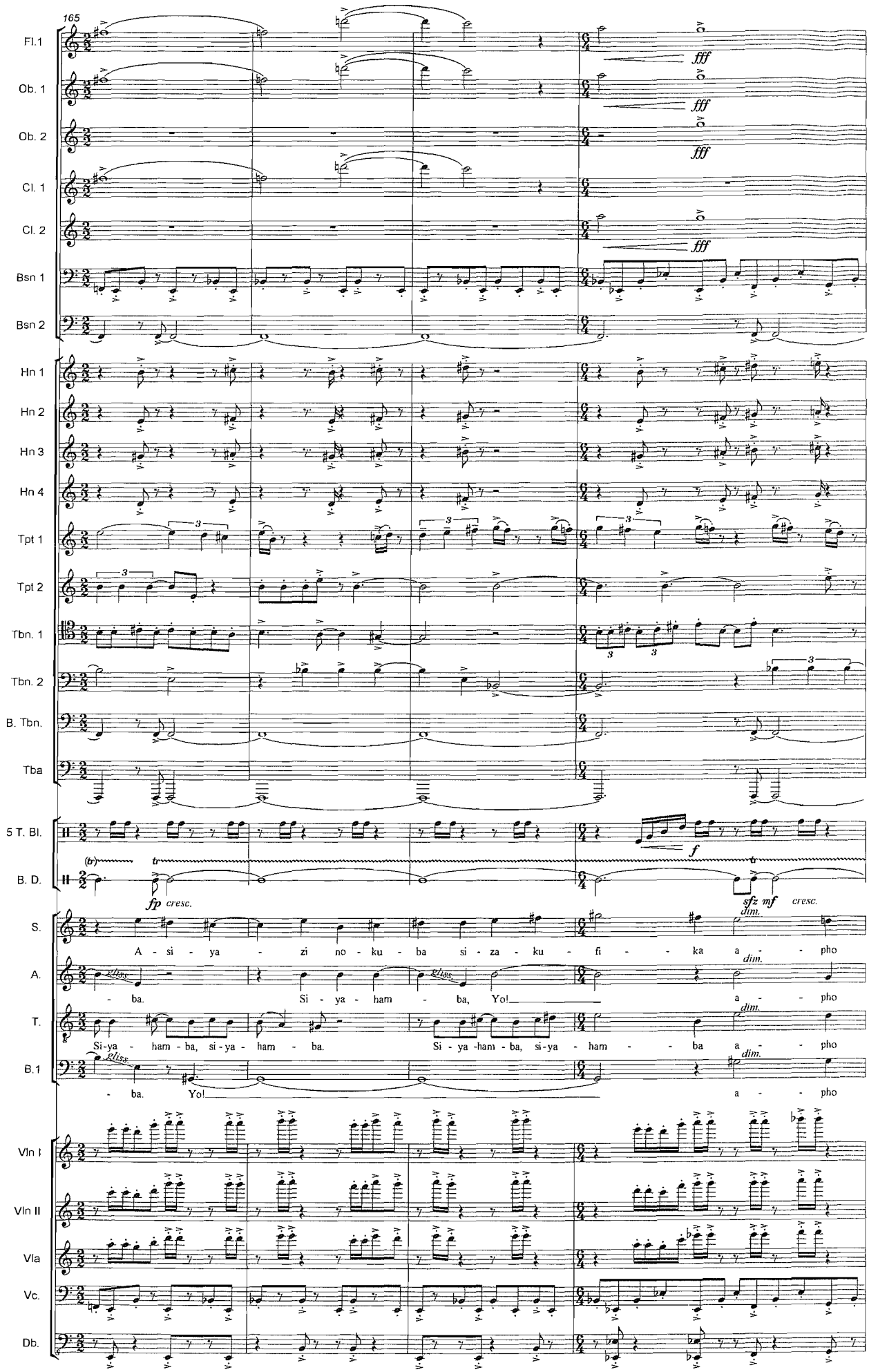

140
J ♩= 76
Bsn 1
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
senza sord.
cresc.
B. D.
l.v.
S.
Kod wa e - we! A - si - ya - zi a - pho si - ya - kho - na.
A.
Kod wa e - we! Si - ya ham - ba. Si - ya ham - ba, Yo! Si - ya - ham-
T.
Kod wa e - we! Si-ya - ham-ba, si-ya - ham - ba. Si-ya -ham-ba, si-ya -ham - ba.
B.1
Kod wa e - we! Si - ya ham - ba. Yo! Si - ya - ham-
J ♩= 76
Vln I
Vln II
Vla
Vc.
Vc.
Db.

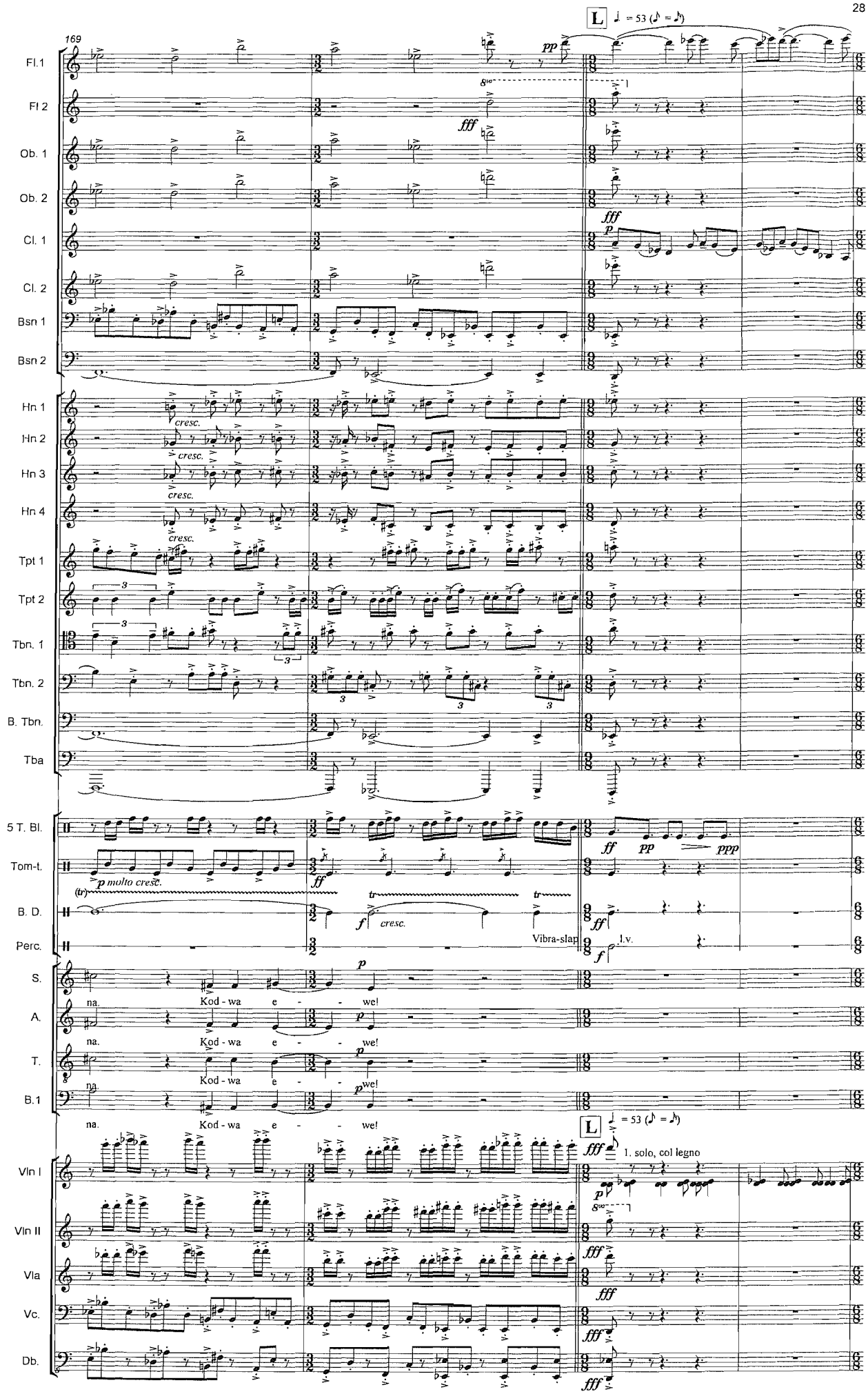

147
Fl. 1
Fl 2
Cl. 1
Cl. 2
Bsn 1
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
B. D.
S.
A.
T.
B.1
Vln I
Vln II
Vla
Vc.
Db.
p cresc.
mf
f
mp cresc.
cresc.
l.v.
gliss.
A - si - ya - zi u - ku - ba ku - the - ni si - si - ya a - pho. A - si - ya - zi no - ku -
- ba. Si - ya ham - ba, Yo! Si - ya - ham - ba. Si - ya - ham -
Si - ya - ham - ba, si - ya - ham - ba. Si - ya - ham - ba, si - ya - ham - ba. Si ya - ham - ba, si - ya - ham - ba.
- ba. Yo! Si - ya - ham - ba. Yo!

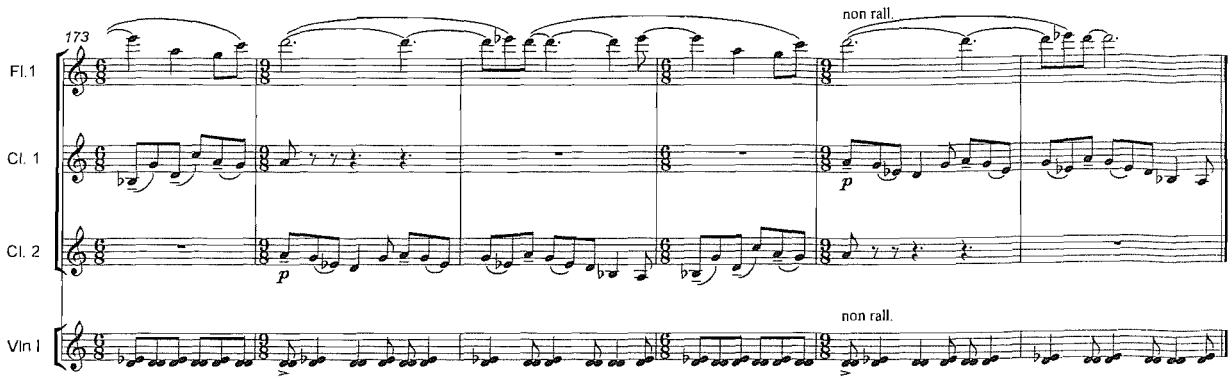

153
Fl.1
Fl 2
Cl. 1
Cl. 2
Bsn 1
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
B. D.
S.
A.
T.
B.1
Vln I
Vln II
Vla
Vc.
Db.
mf
cresc.
f
ff
ba si - za - ku - fi - ka a - pho na. Kod - wa e -
- ba, Yo! a - pho na. Kod - wa e -
Si - ya - ham - ba, si - ya - ham - ba a - pho na. Kod - wa e -
a - pho na. Kod - wa e -


156
K
Fl.1
Fl 2
Ob. 1
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
B. D.
S.
A.
T.
B.1
Vln I
Vln II
Vla
Vc.
Db.
ff
f
mf cresc.
fp cresc.
- we! A - si - ya - zi a - pho si - ya - kho -
- we! Si - ya - ham - - ba. Si - ya - ham - ba, Yo!
- we! Si - ya - ham - ba, si - ya - ham - ba. Si - ya -ham - ba, si - ya -
- we! Si - ya - ham - - ba. Yo!


160
Fl. 1
Ob. 1
Cl. 1
Bsn 1
Bsn 2
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
B. D.
mf
(tr)
fp cresc.
S.
A.
T.
B.1
- na. A - si - ya - zi u - ku - ba ku - the - ni si - si - ya a - pho.
Si - ya - ham - ba. Si - ya - ham - ba, Yo! Si - ya - ham -
ham - ba. Si-ya - ham - ba, si-ya - ham - ba. Si - ya -ham -ba, si - ya - ham - ba.
Si - ya - ham - ba. Yo! Si - ya - ham -
Vln I
Vln II
Vla
Vc.
Db.


165
Fl.1
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
B. D.
S.
A.
T.
B.1
Vln I
Vln II
Vla
Vc.
Db.
fff
f
fp cresc.
sfz mf cresc.
dim.
gliss.
A - si - ya - zi no - ku - ba si - za - ku - fi - ka a - pho
- ba. Si - ya - ham - ba, Yo! a - pho
Si-ya - ham - ba, si - ya - ham - ba. Si - ya -ham - ba, si-ya - ham - ba a - pho
- ba. Yo! a - pho


169
L ♩ = 53 (♪ = ♪)
Fl.1
Fl 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn 1
Bsn 2
Hn 1
Hn 2
Hn 3
Hn 4
Tpt 1
Tpt 2
Tbn. 1
Tbn. 2
B. Tbn.
Tba
5 T. Bl.
Tom-t.
B. D.
Perc.
Vibra-slap
l.v.
S.
A.
T.
B.1
na.
Kod - wa e - - we!
Vln I
Vln II
Vla
Vc.
Db.
1. solo, col legno


173
non rall.
Fl. 1
Cl. 1
Cl. 2
Vln I
p
p
non rall.

Four Colonizations

(Soprano, clarinet/bass clarinet and cello)

R. Fokkens
February 2005

INSTRUMENTATION

Soprano
Clarinet doubling Bass Clarinet
Cello

SCORE IN C

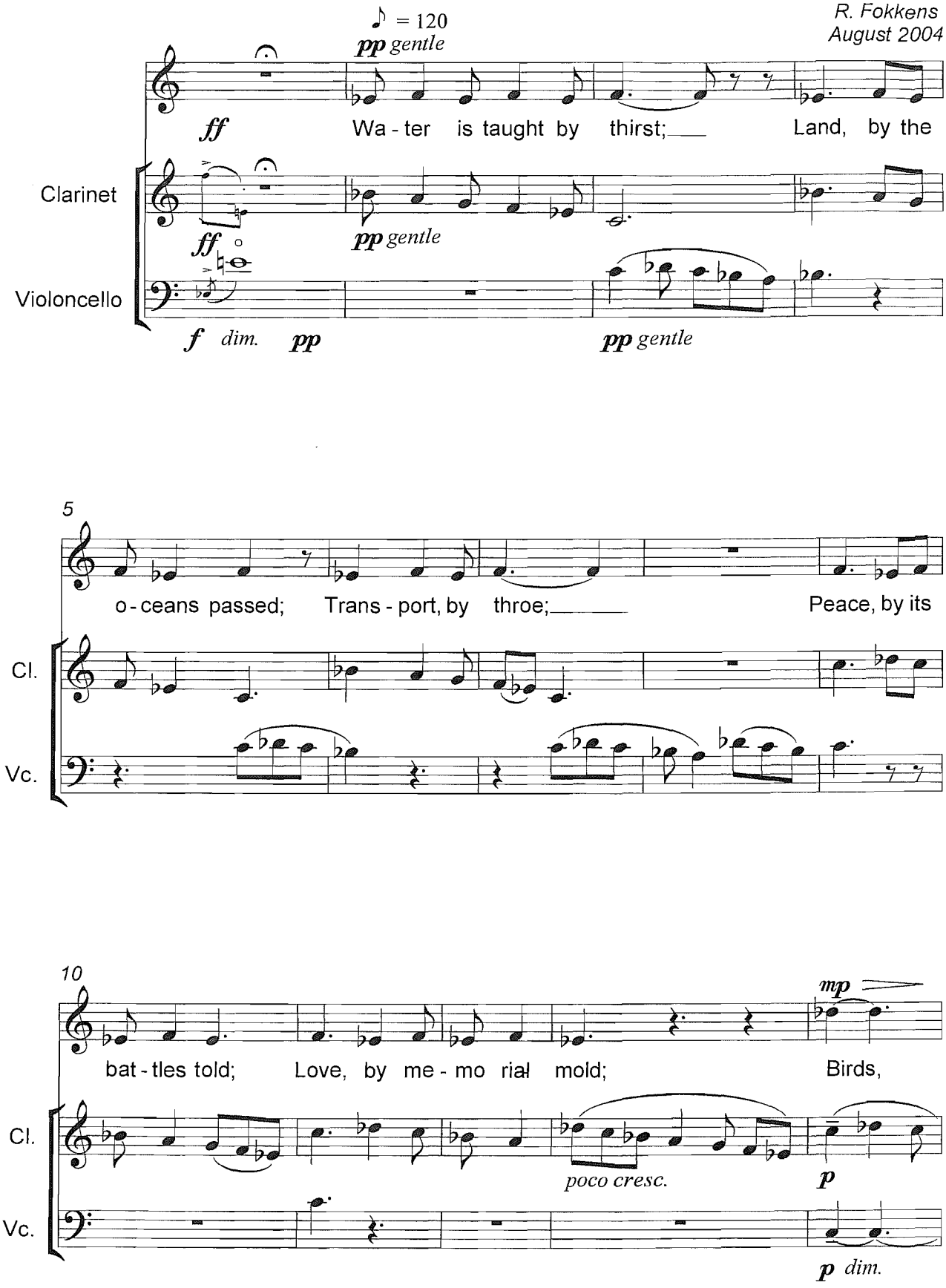
APPROXIMATE DURATION: 6'

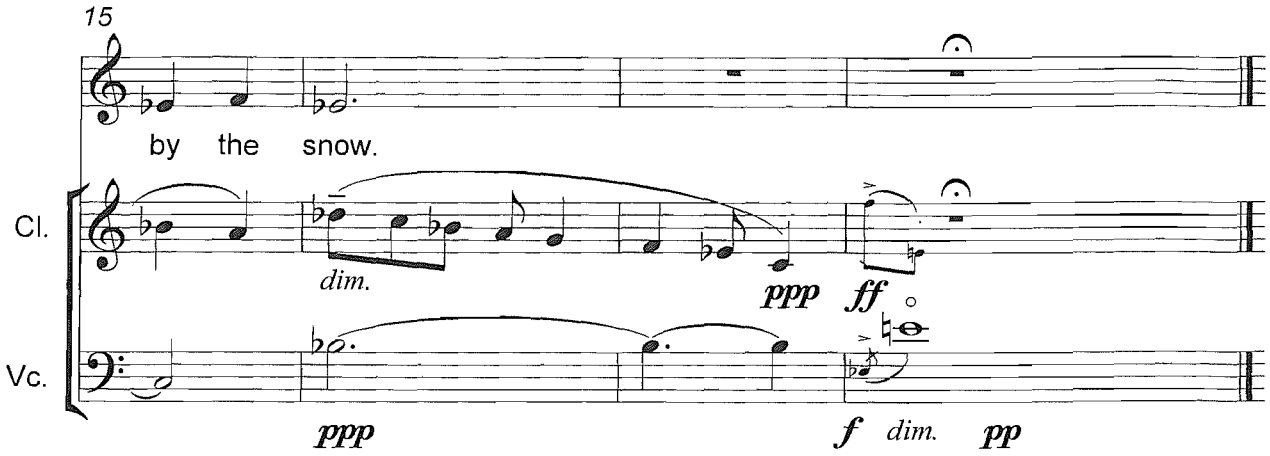
a Antonio Cascelli

Water is taught by thirst

(Emily Dickinson)

R. Fokkens
August 2004

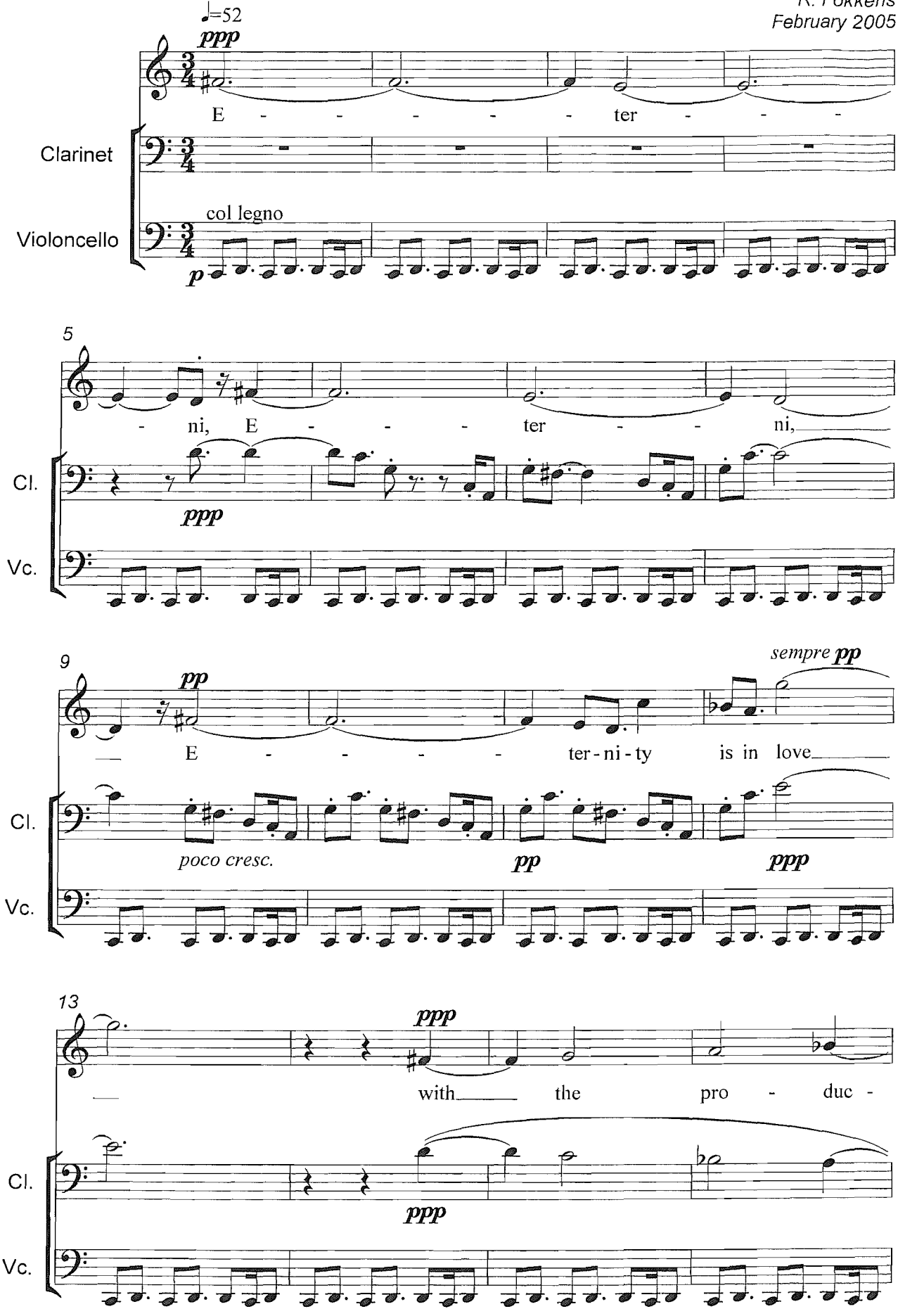


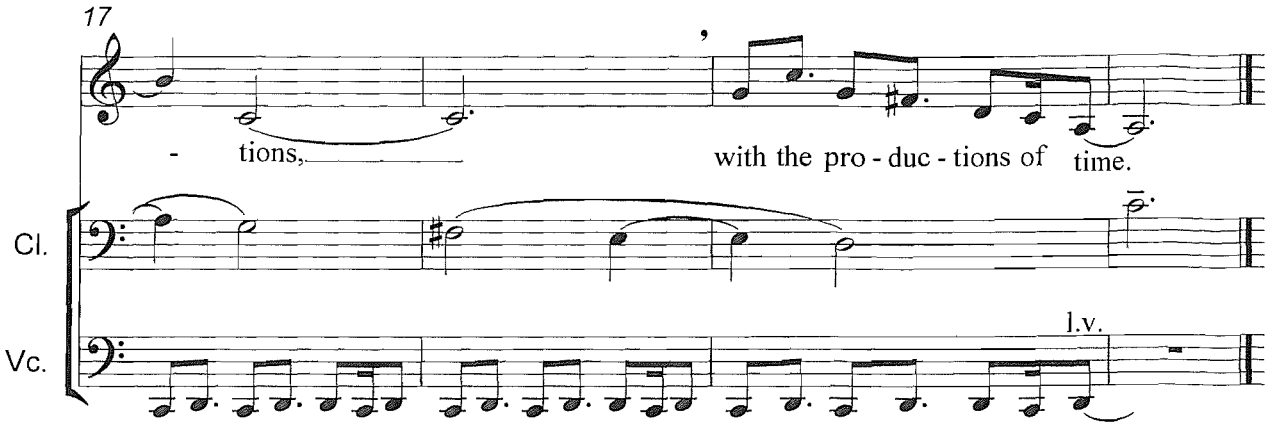

15
by the snow.
Cl.
dim.
ppp
ff
Vc.
ppp
f
dim.
pp

Eternity

(William Blake)

R. Fokkens
February 2005



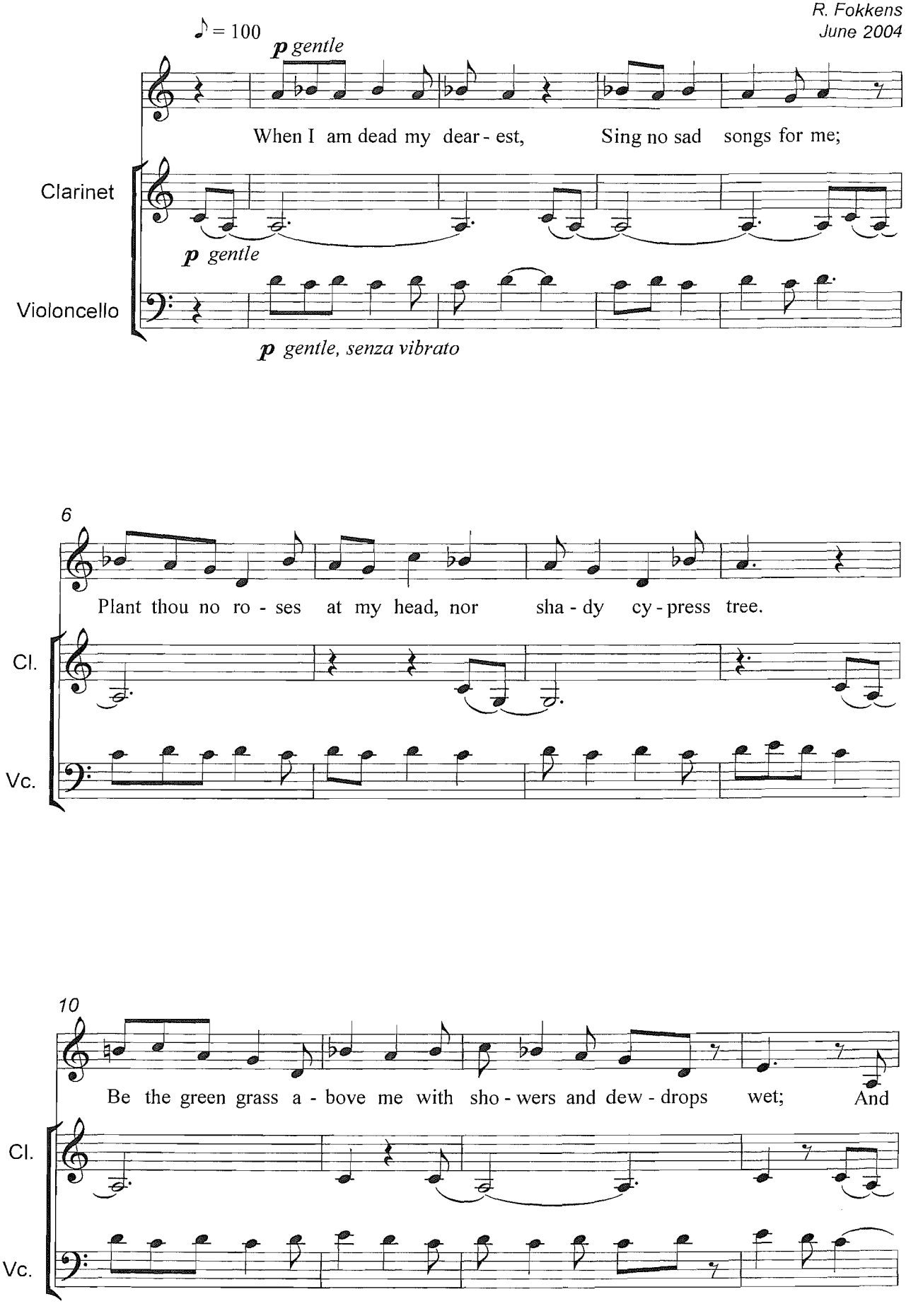

17
- tions,
with the pro - duc - tions of time.
Cl.
Vc.
l.v.

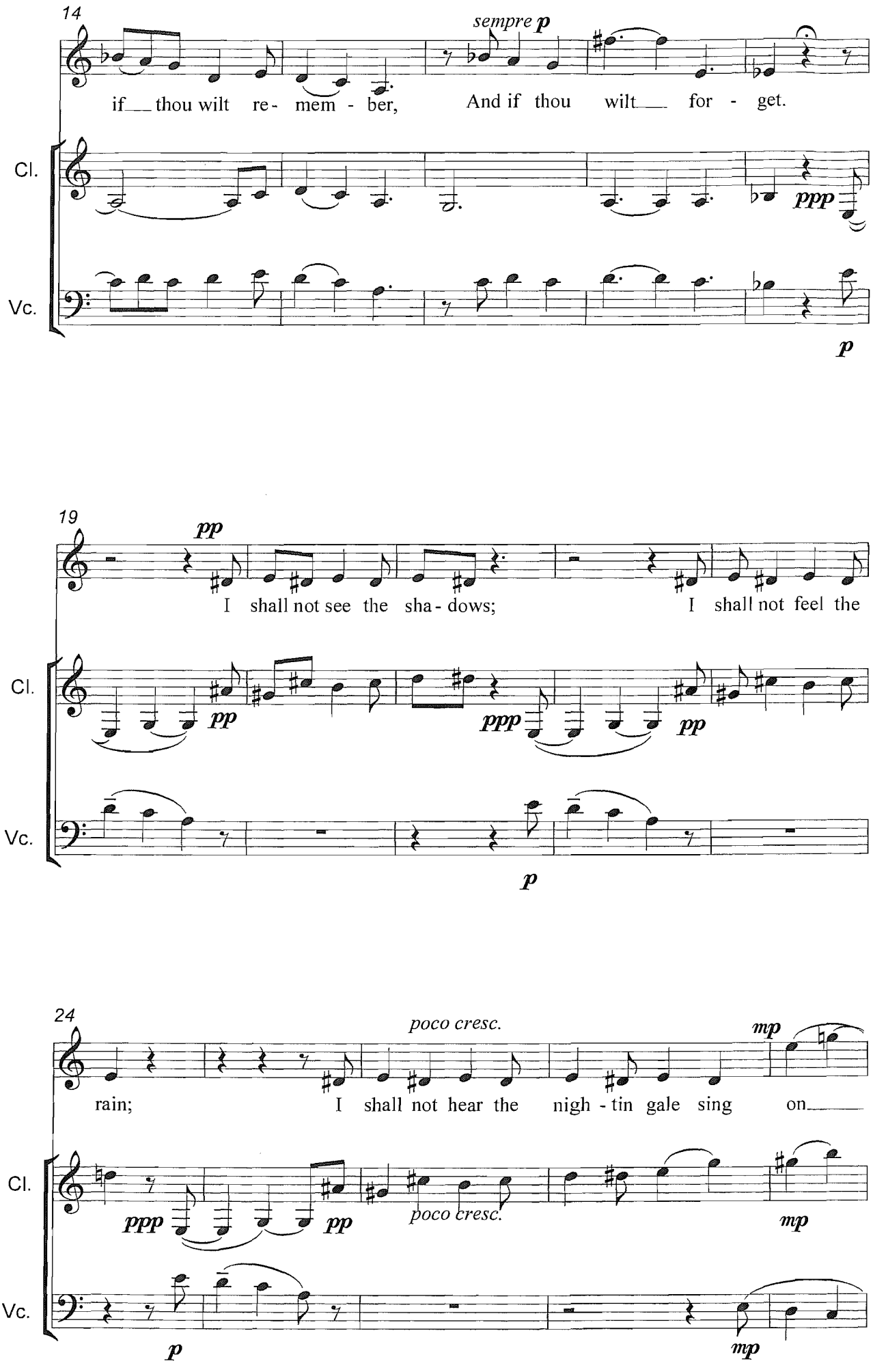
For Rebecca Ivey

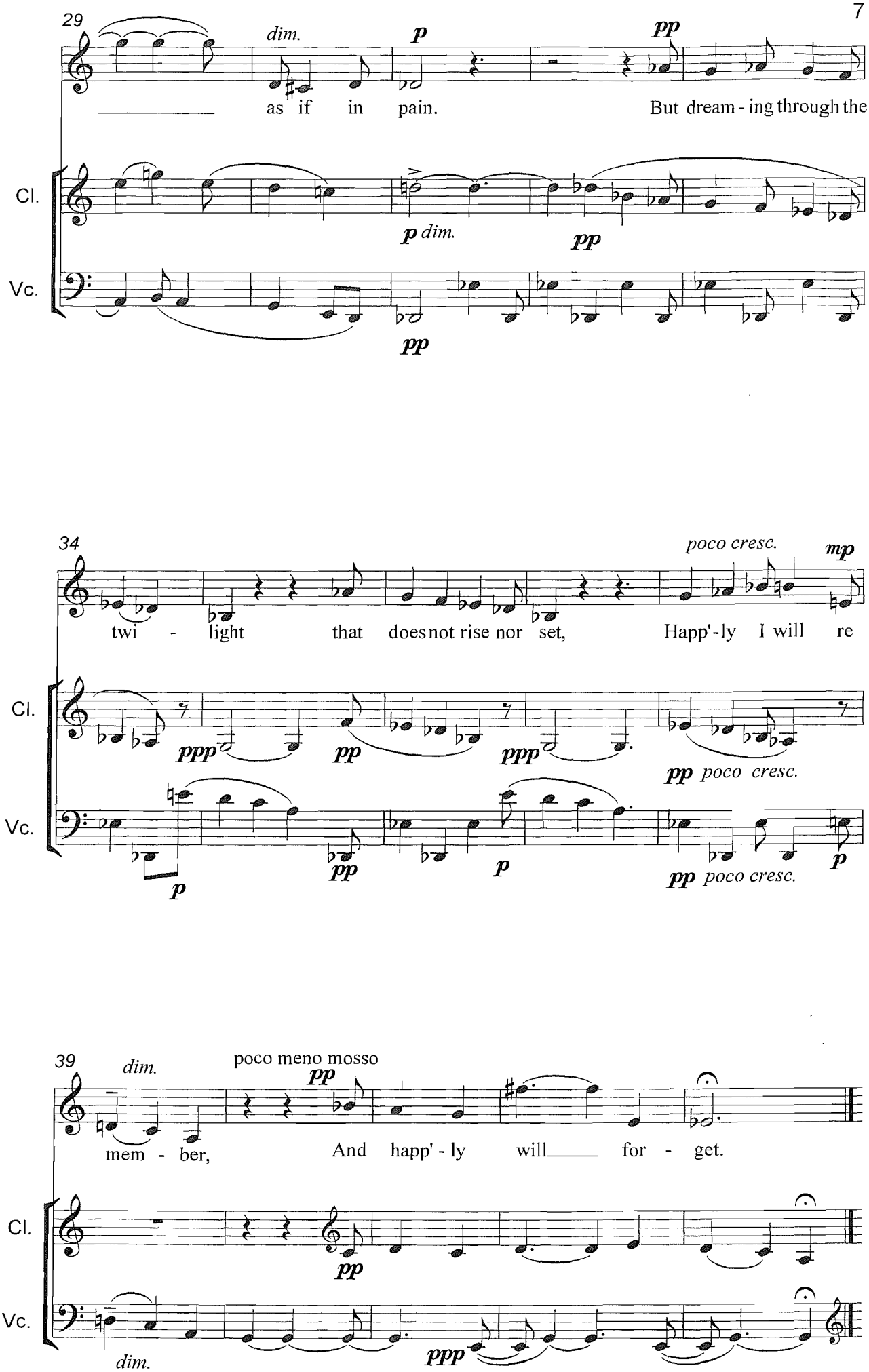
Elegy

Christina Rossetti

R. Fokkens
June 2004



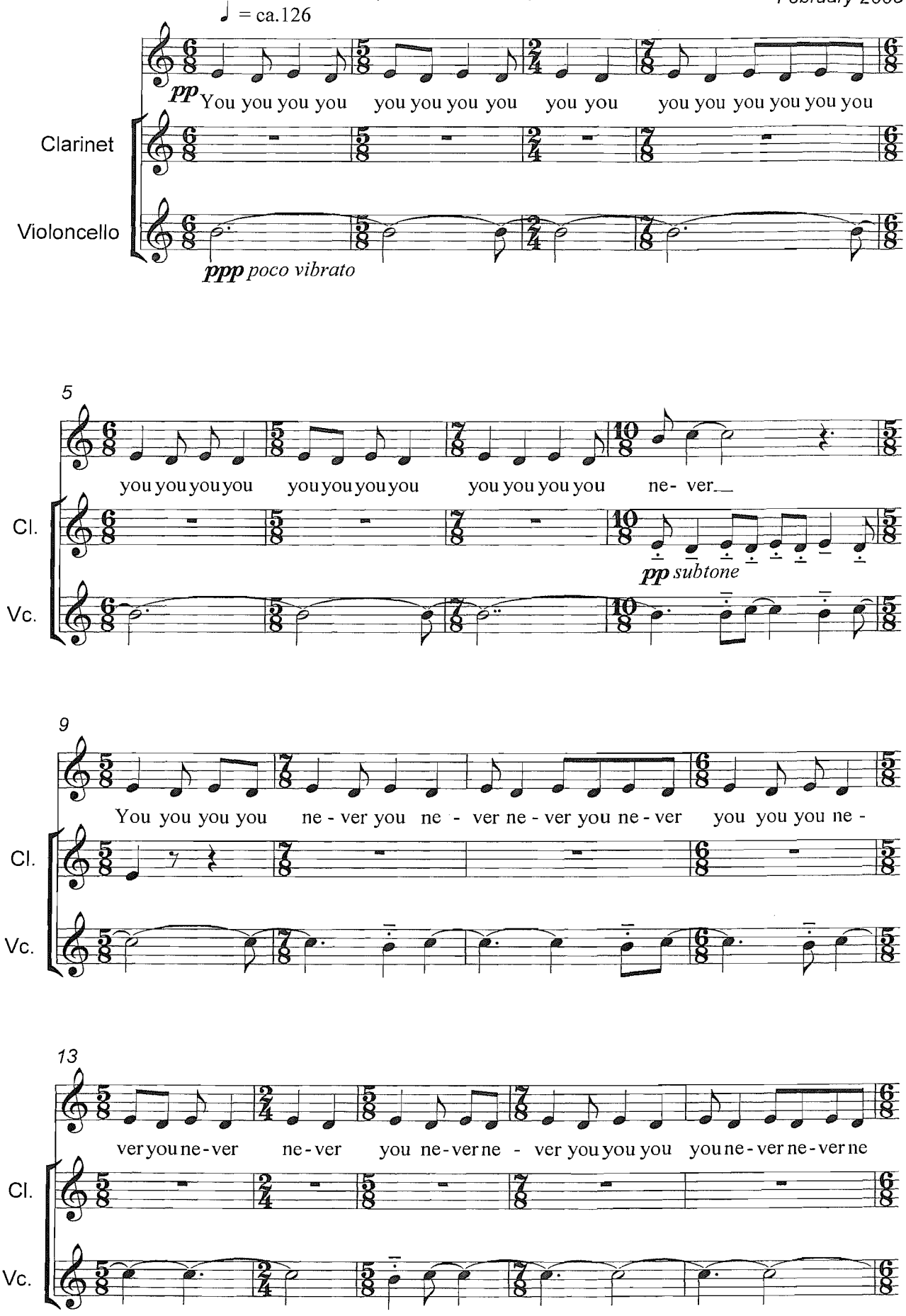

14
sempre p
if thou wilt re- mem - ber, And if thou wilt for - get.
Cl.
ppp
Vc.
p
19
pp
I shall not see the sha - dows; I shall not feel the
Cl.
pp
ppp
pp
Vc.
p
24
poco cresc.
mp
rain; I shall not hear the nigh - tin gale sing on
Cl.
ppp
pp
poco cresc.
mp
Vc.
p
mp

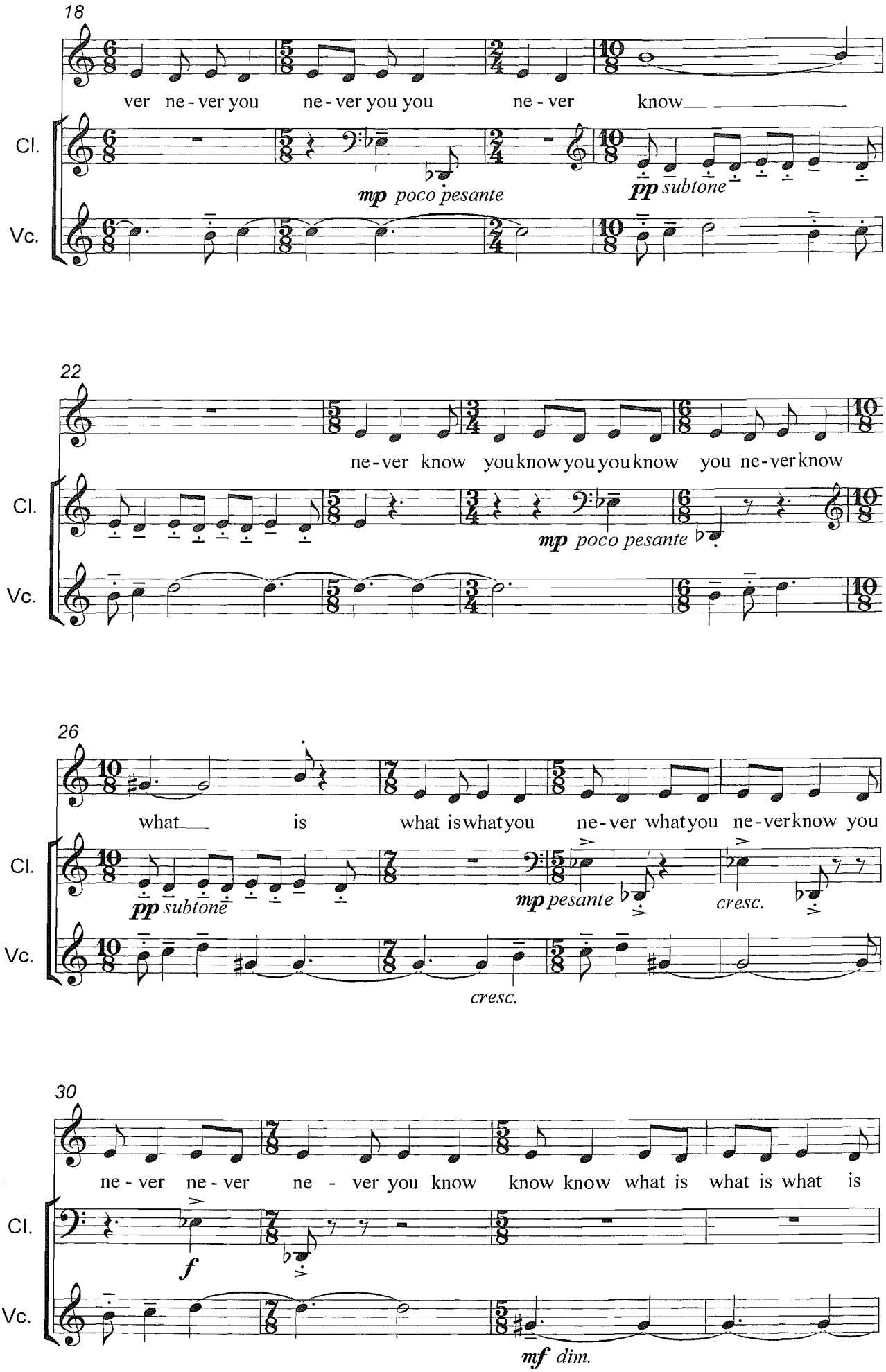

29
dim.
p
pp
as if in pain.
But dream - ing through the
Cl.
p dim.
pp
Vc.
pp
34
poco cresc.
mp
twi - light that does not rise nor set,
Happ'-ly I will re
Cl.
ppp
pp
ppp
pp poco cresc.
Vc.
p
pp
p
pp poco cresc.
p
39
dim.
poco meno mosso
pp
mem - ber,
And happ' - ly will for - get.
Cl.
pp
Vc.
dim.
ppp

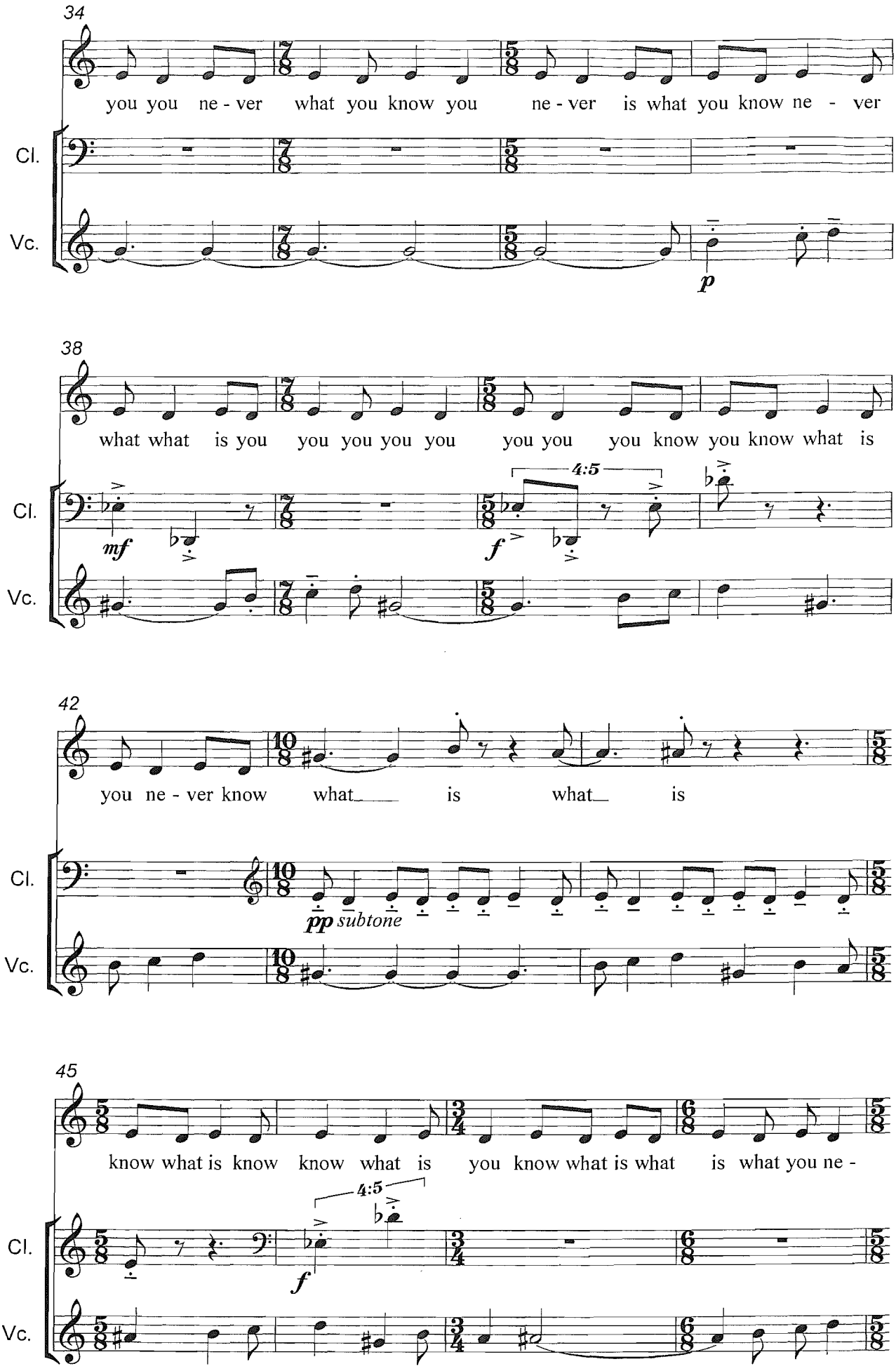
Enough

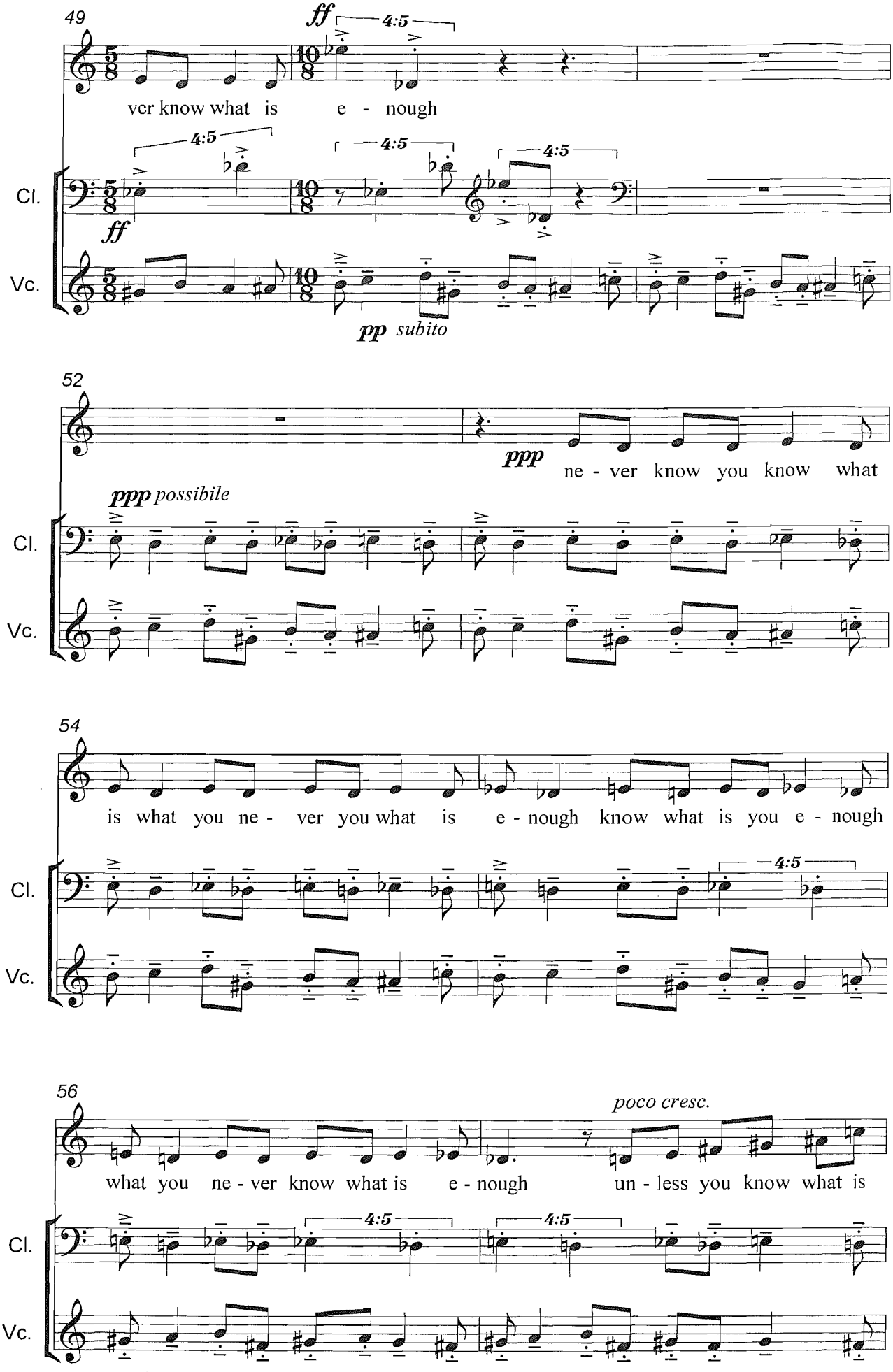
(William Blake)

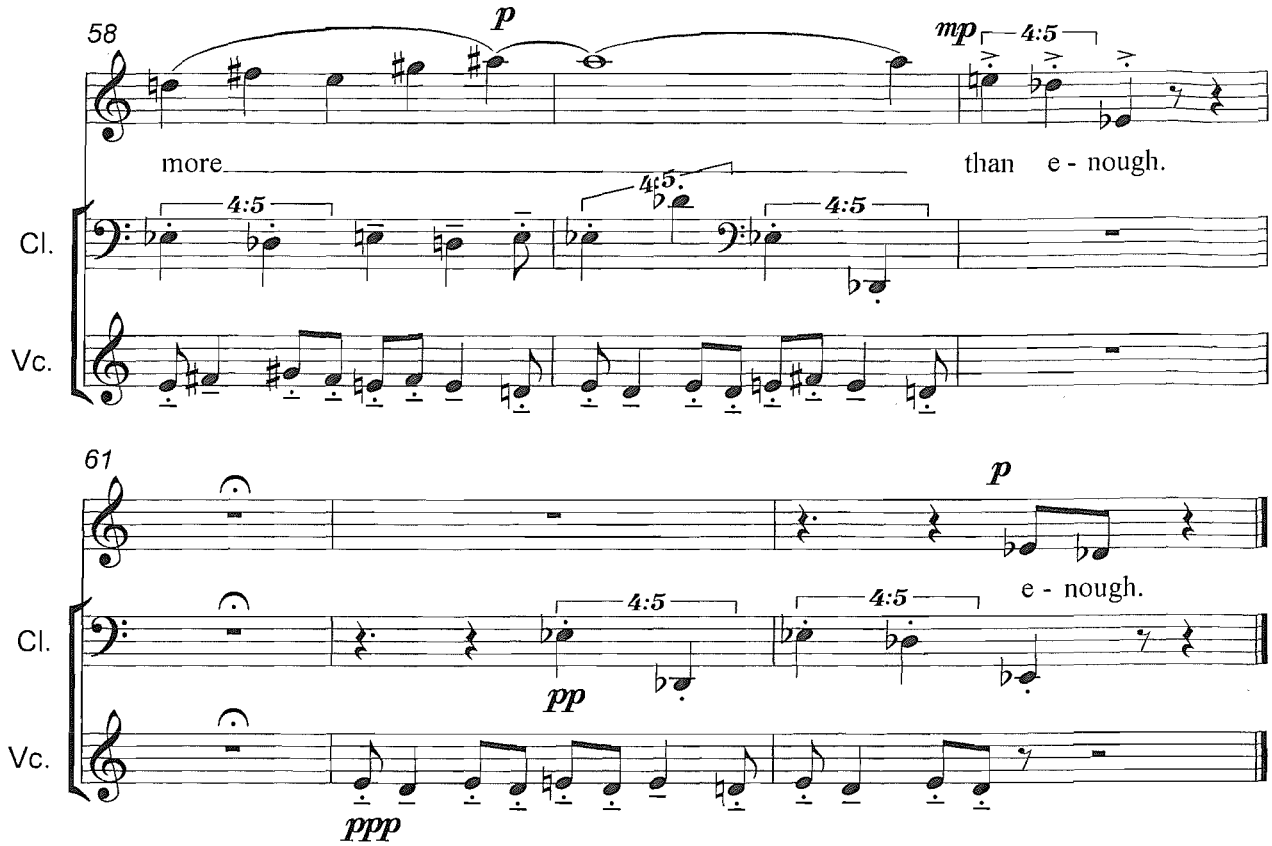
R. Fokkens
February 2005




18
ver ne - ver you ne - ver you you ne - ver know
Cl.
mp poco pesante
pp subtone
Vc.
22
ne - ver know you know you you know you ne - ver know
Cl.
mp poco pesante
Vc.
26
what is what is what you ne - ver what you ne - ver know you
Cl.
pp subtone
mp pesante
cresc.
Vc.
cresc.
30
ne - ver ne - ver ne - ver you know know know what is what is what is
Cl.
f
Vc.
mf dim.


34
you you ne - ver what you know you ne - ver is what you know ne - ver
Cl.
Vc.
p
38
what what is you you you you you you you know you know what is
Cl.
Vc.
mf
f
4:5
42
you ne - ver know what is what is
Cl.
Vc.
pp subtone
45
know what is know know what is you know what is what is what you ne -
Cl.
Vc.
f
4:5


49
ff
4:5
ver know what is e - nough
Cl.
Vc.
pp subito
52
ppp
ne - ver know you know what
ppp possibile
54
is what you ne - ver you what is e - nough know what is you e - nough
56
poco cresc.
what you ne - ver know what is e - nough un - less you know what is


58
p
mp
4:5
more
than e - nough.
Cl.
Vc.
4:5
4:5
4:5
61
p
e - nough.
Cl.
Vc.
4:5
4:5
pp
ppp

On Disruption and Displacement

(String Quartet)

R. Fokkens
May 2005

PROGRAMME NOTE

On Disruption and Displacement deals with the processes of relationship – whether inter-personal, inter-cultural or inter-national - through musical metaphor. Through the interaction of two materials, both are irrevocably changed, and apparently obvious power-relations become more subtle and complex. Initially written for cello and piano, this version for the Sontonga Quartet pits the solo viola against the rest of the ensemble to maintain the clear relational quality of the original.

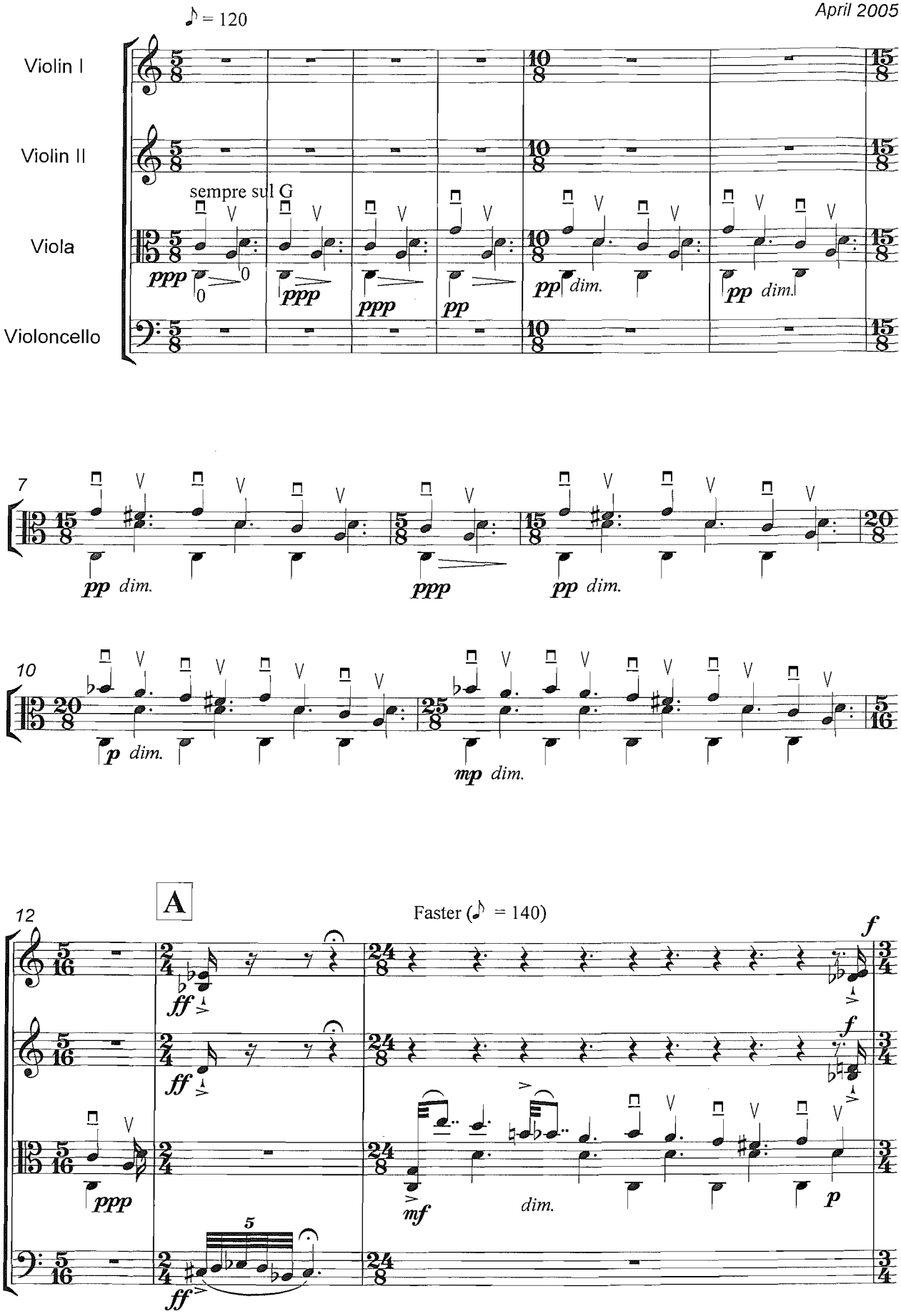
Version for cello and piano first performed at Regents Hall, London, 24/09/2004 by Maria Zachariadou and Jakob Fichert

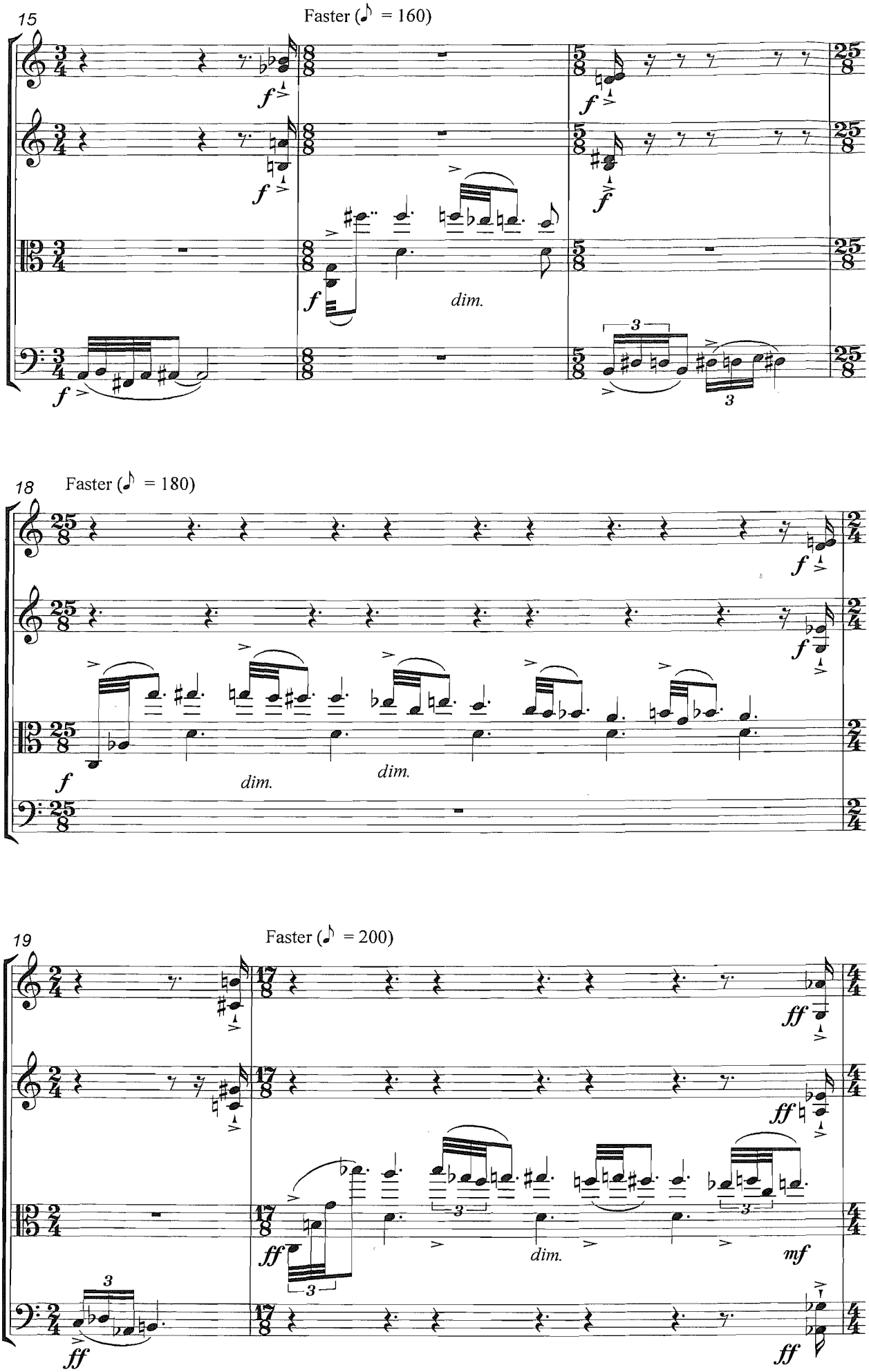
Quartet version first performed by the Sontonga Quartet at the Church of St Anne and St Agnes, London, 17/06/2005

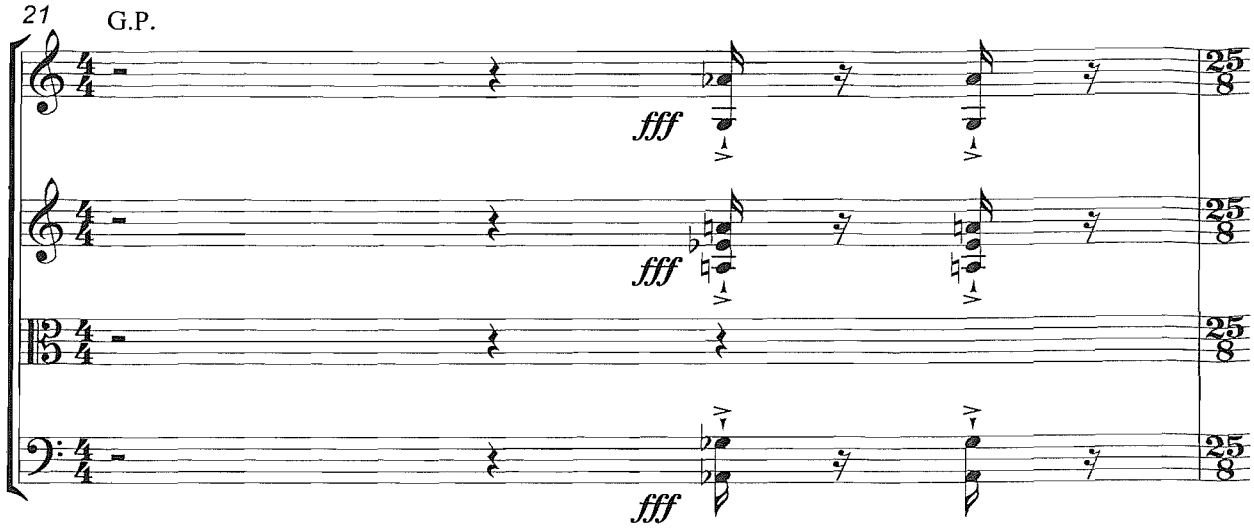
APPROXIMATE DURATION: 6 mins

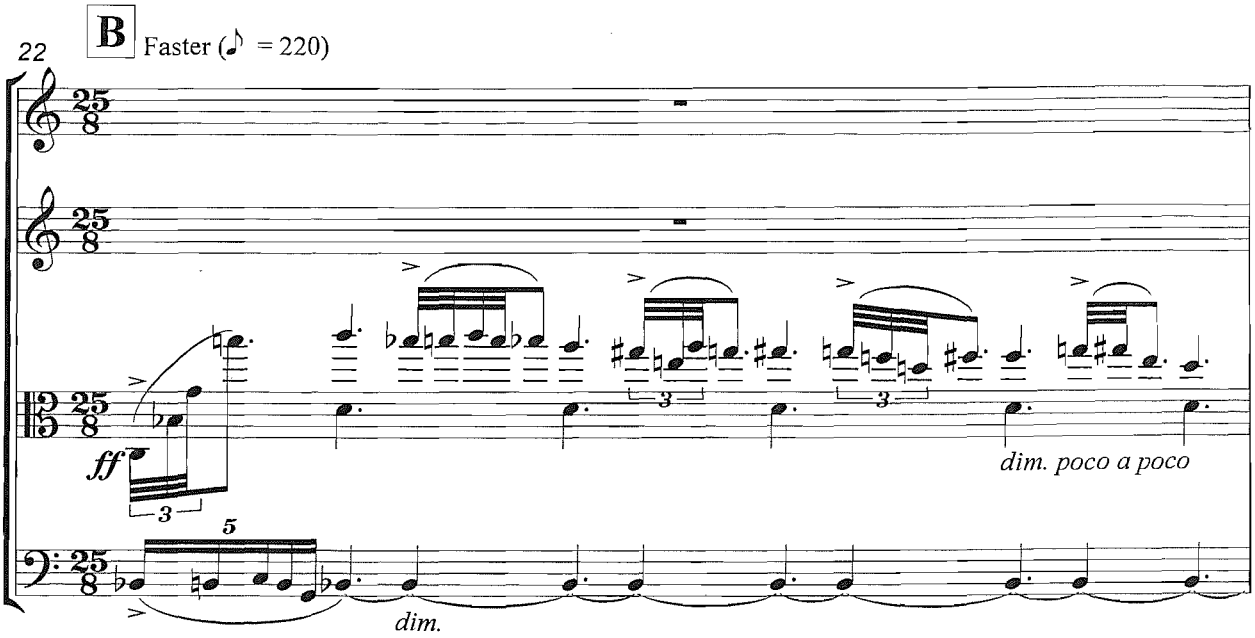
On Disruption and Displacement

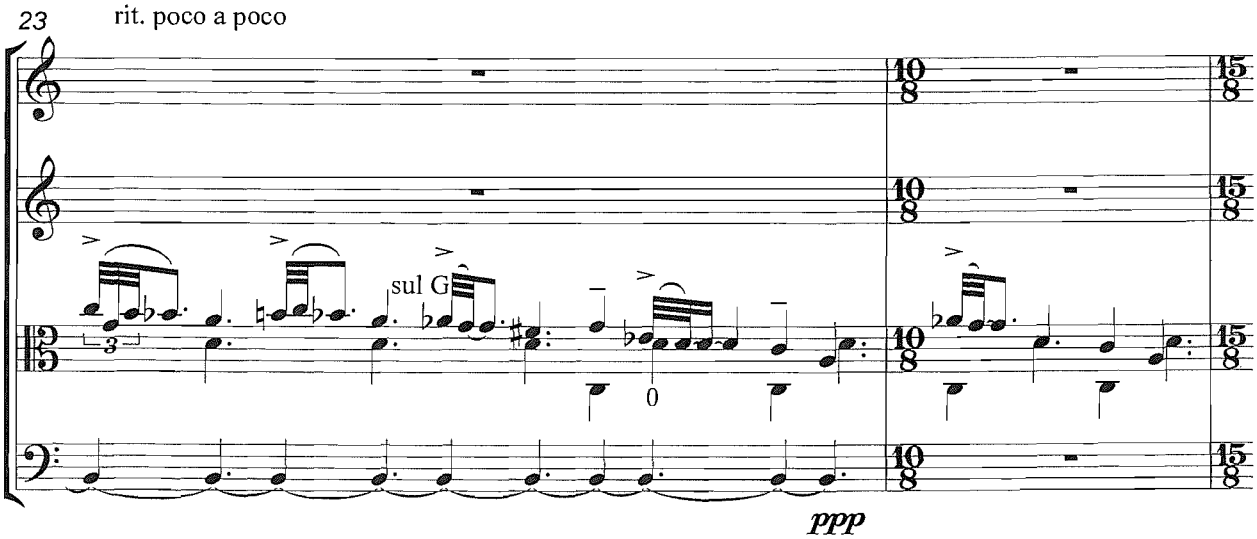
R. Fokkens
April 2005




15
Faster (♪ = 160)
f
dim.
3
18
Faster (♪ = 180)
f
dim.
19
Faster (♪ = 200)
ff
mf


21
G.P.
fff
fff
fff


B
Faster (♪ = 220)
22
ff
dim. poco a poco
dim.


23
rit. poco a poco
sul G
ppp

25

Tempo primo (♪ = 120)

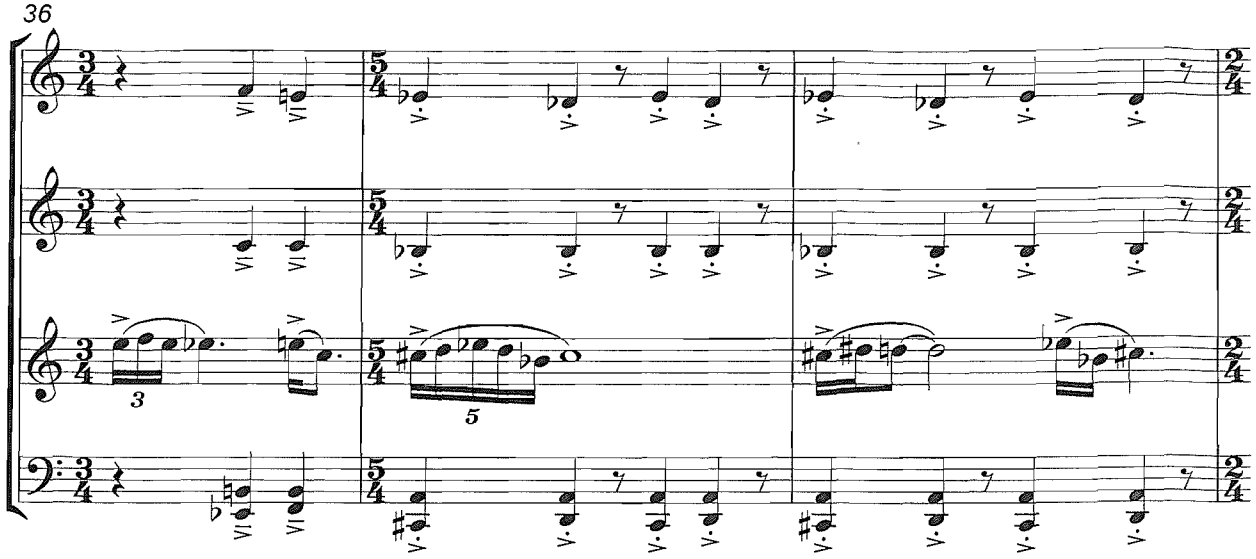
C ♪ = 254

p dim. *pp* *pp* *ppp* *ff* *ff* *ff*

30

f espress. *f*

32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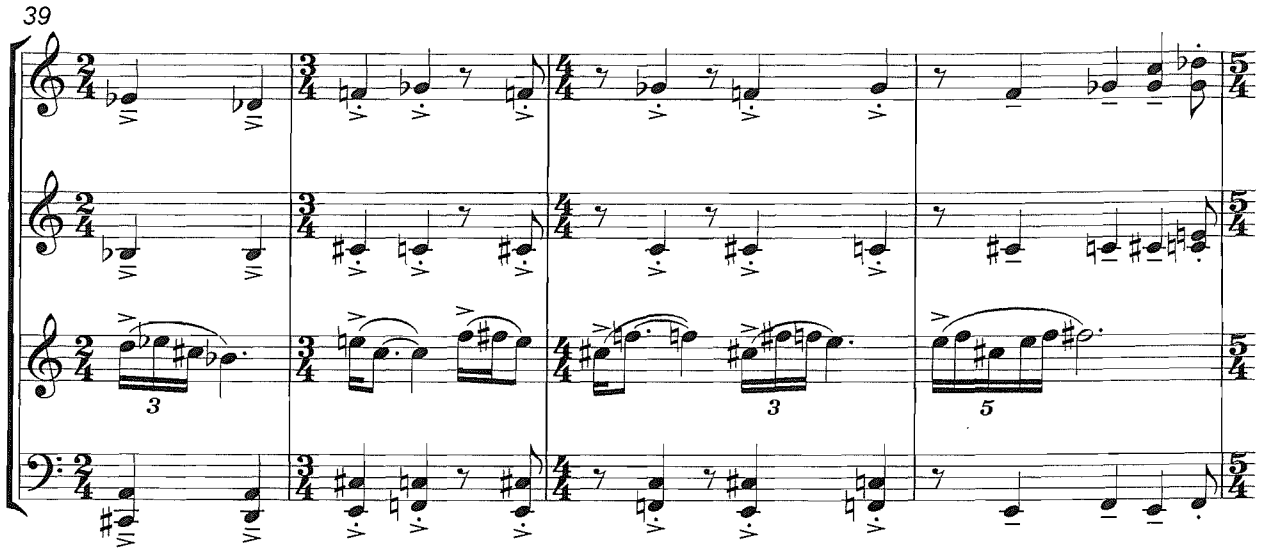
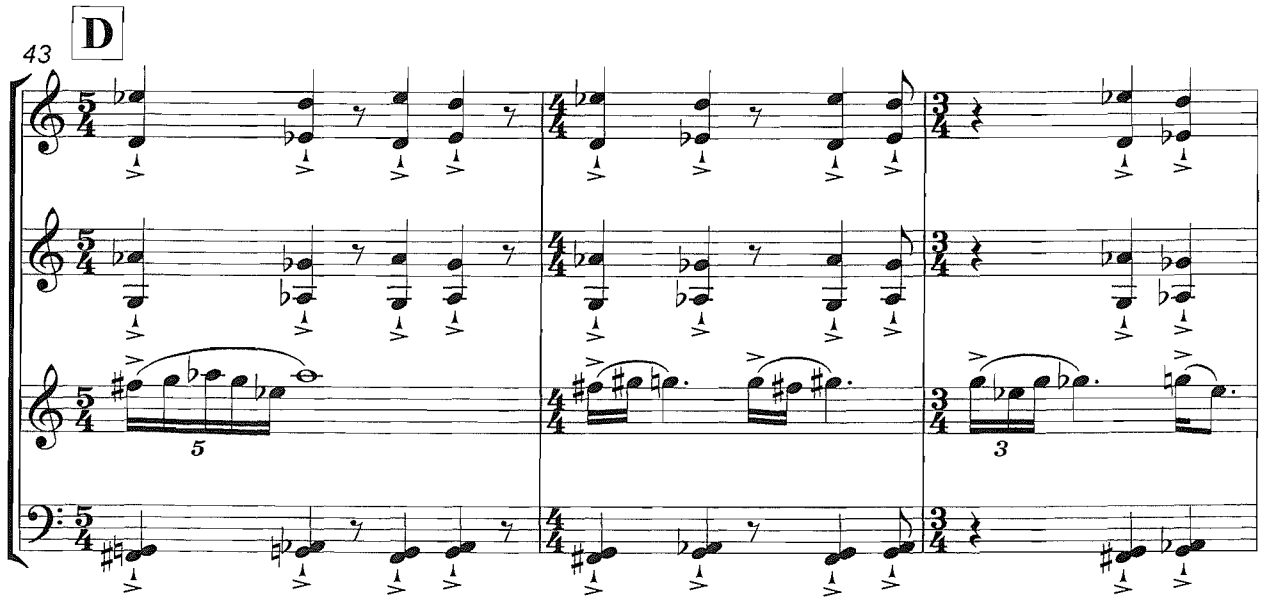
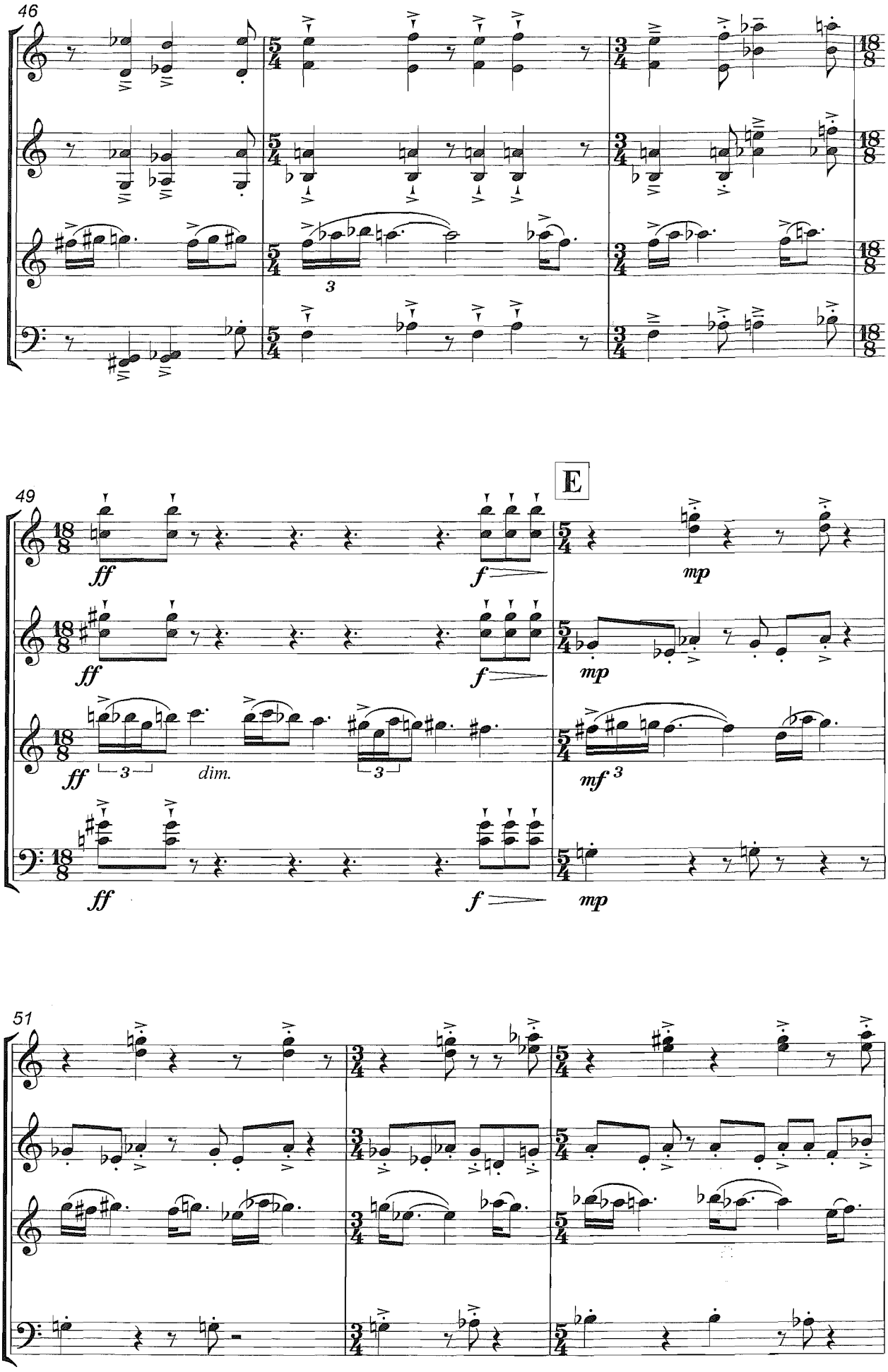
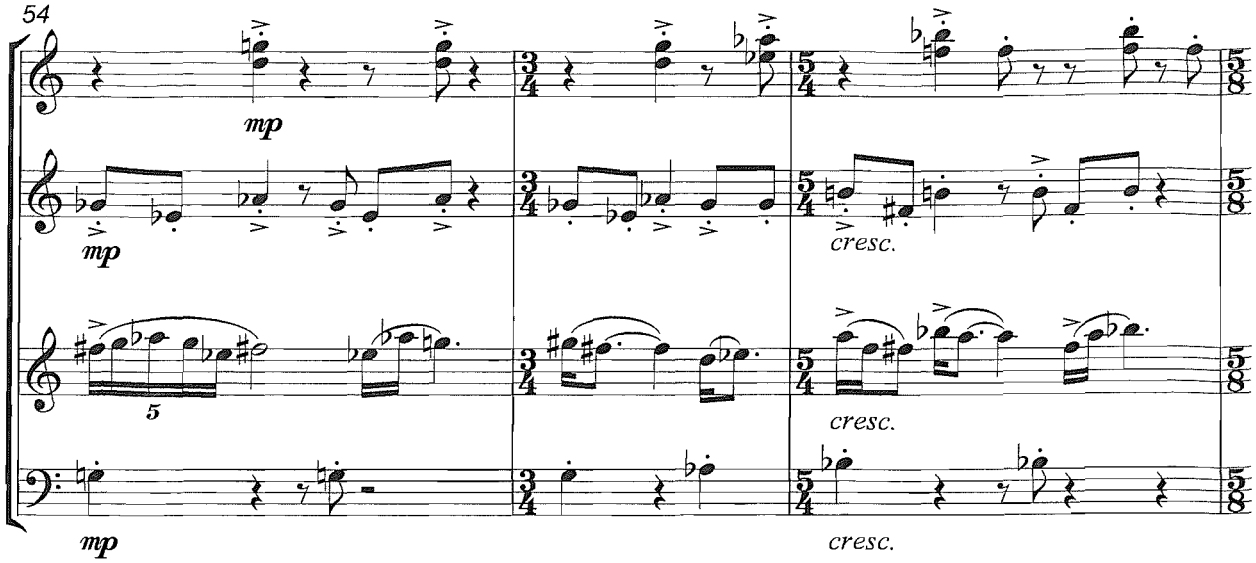
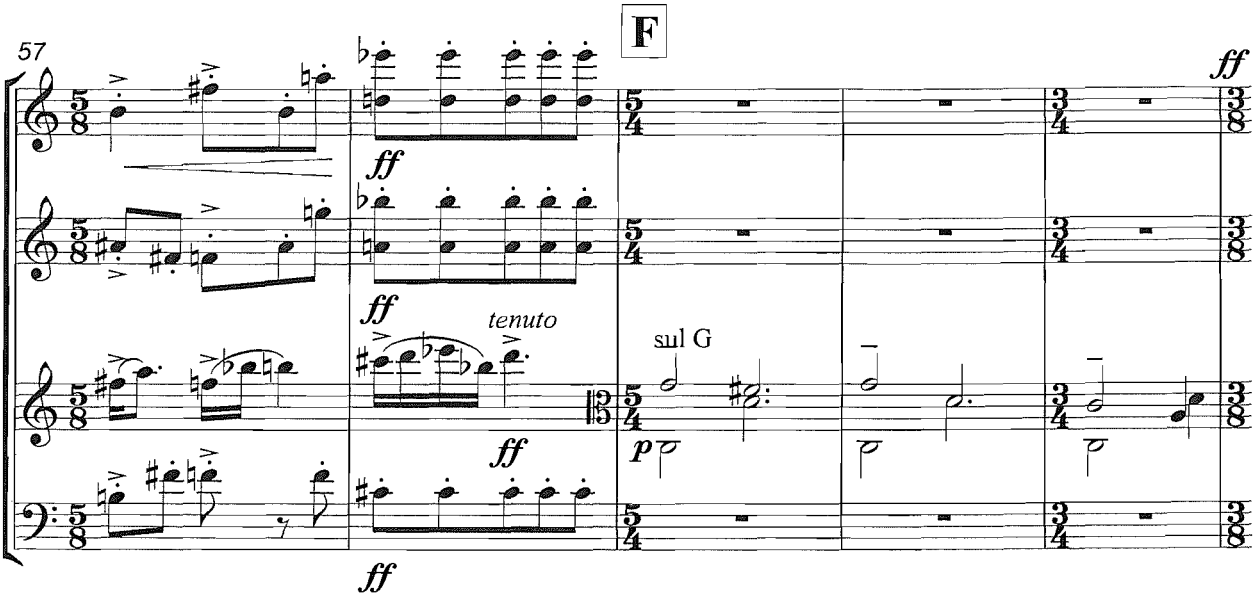
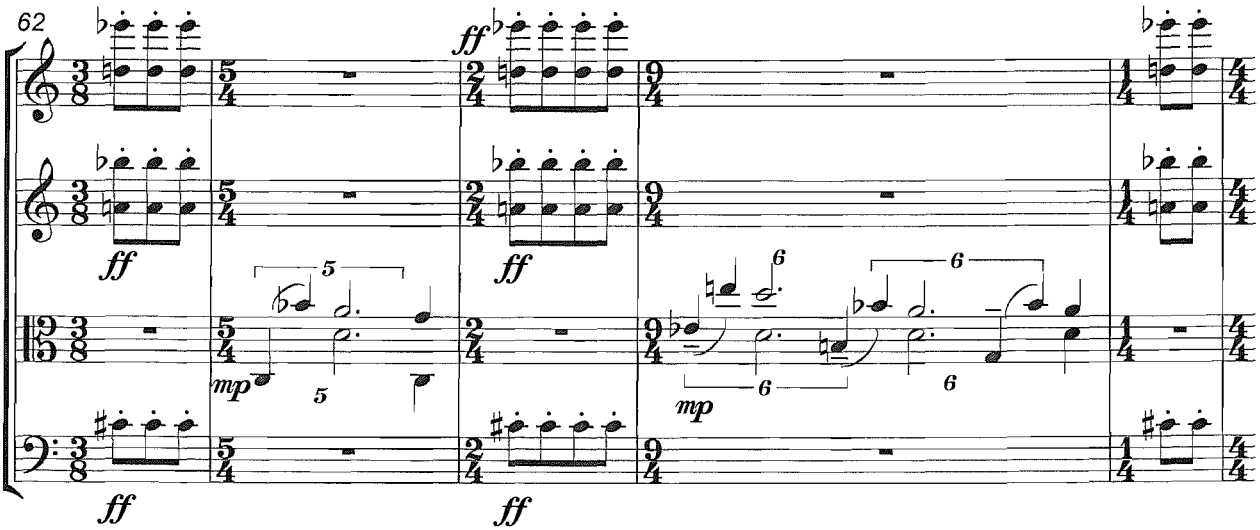

39

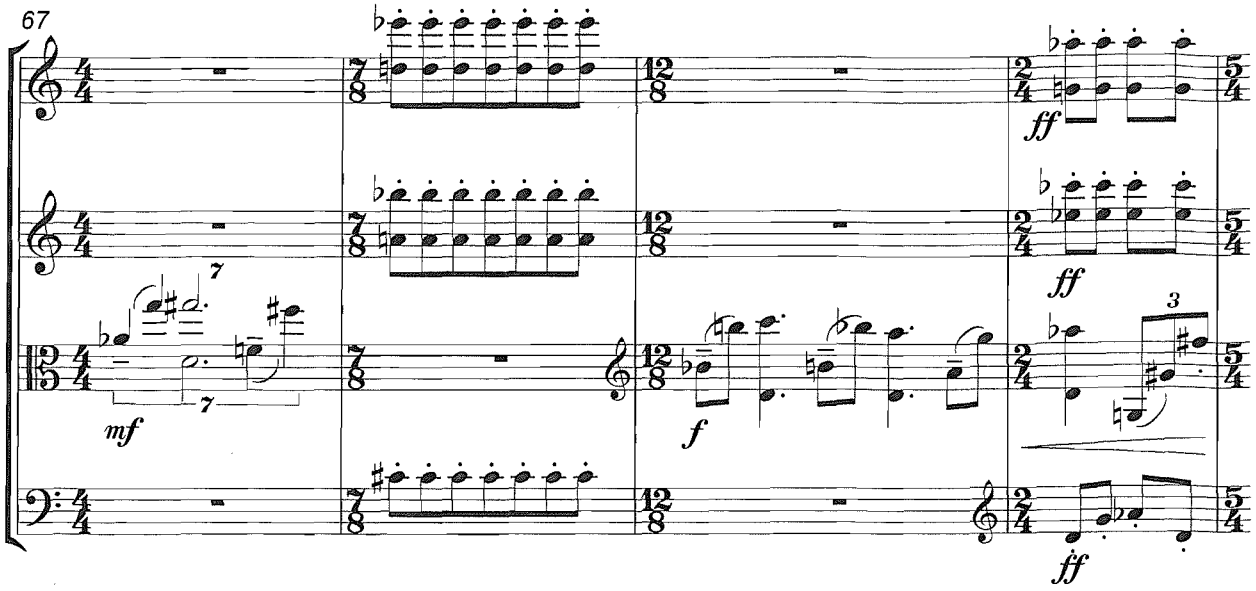

D
43

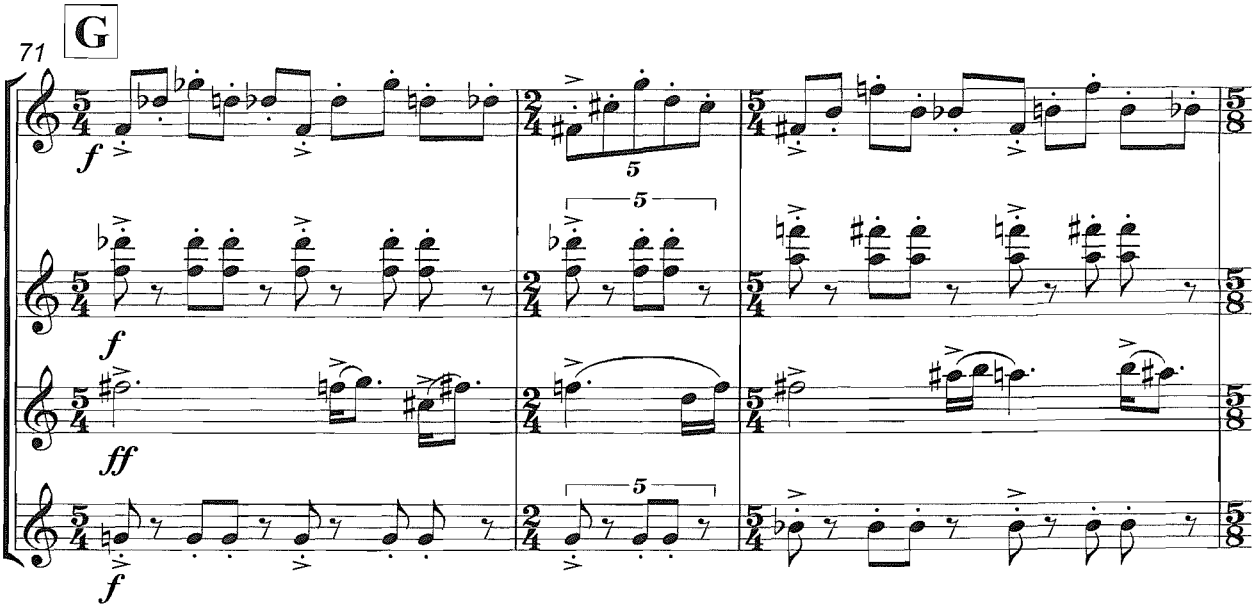

46
49
E
51
ff
f
mp
mf
dim.
3

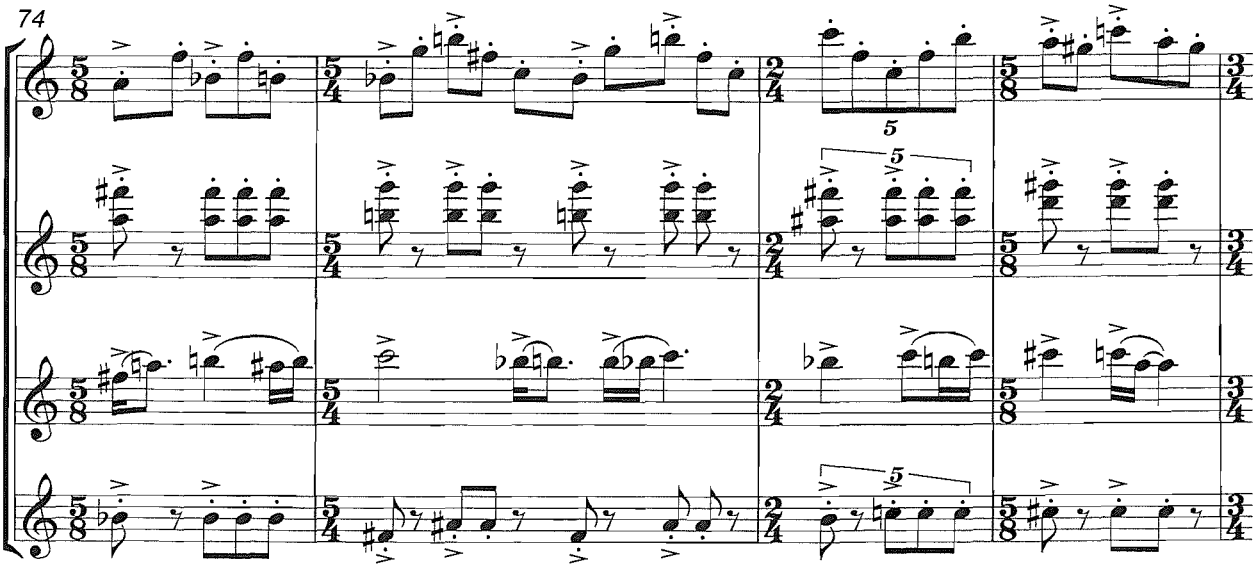

54
mp
mp
5
mp
cresc.
cresc.
cresc.

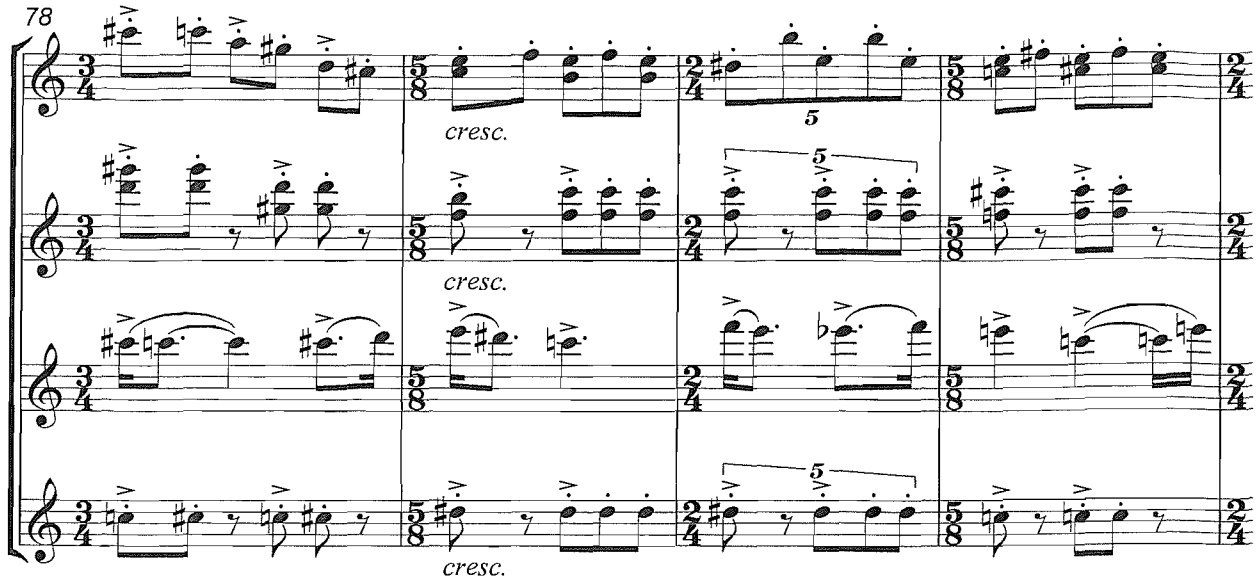

57
F
ff
ff
ff
tenuto
ff
sul G
p
ff

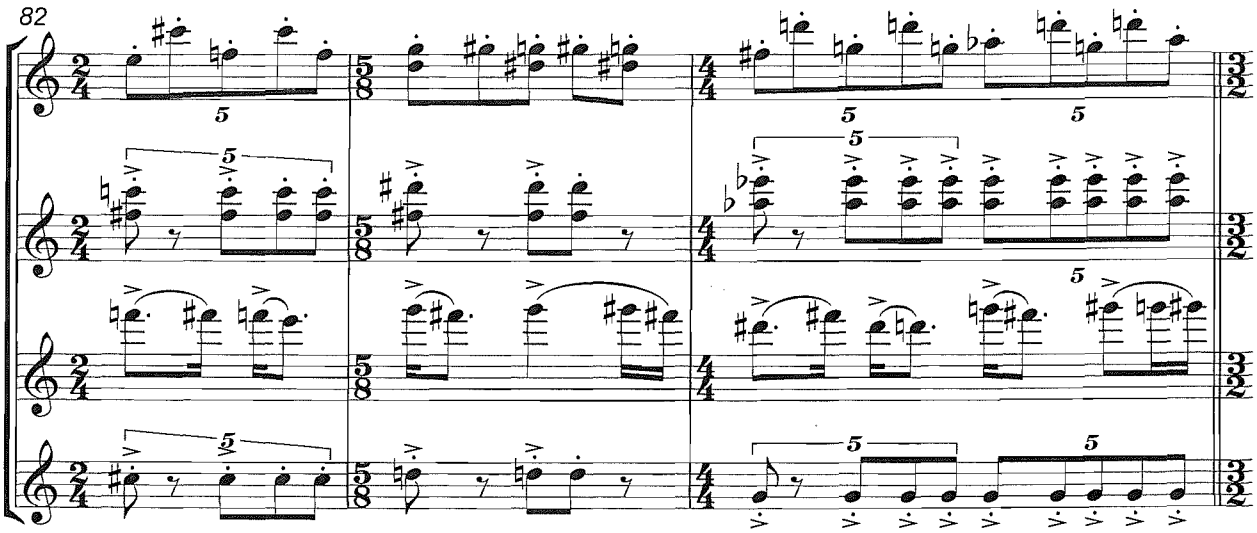

62
ff
ff
ff
5
mp
5
6
6
6
mp
ff
ff

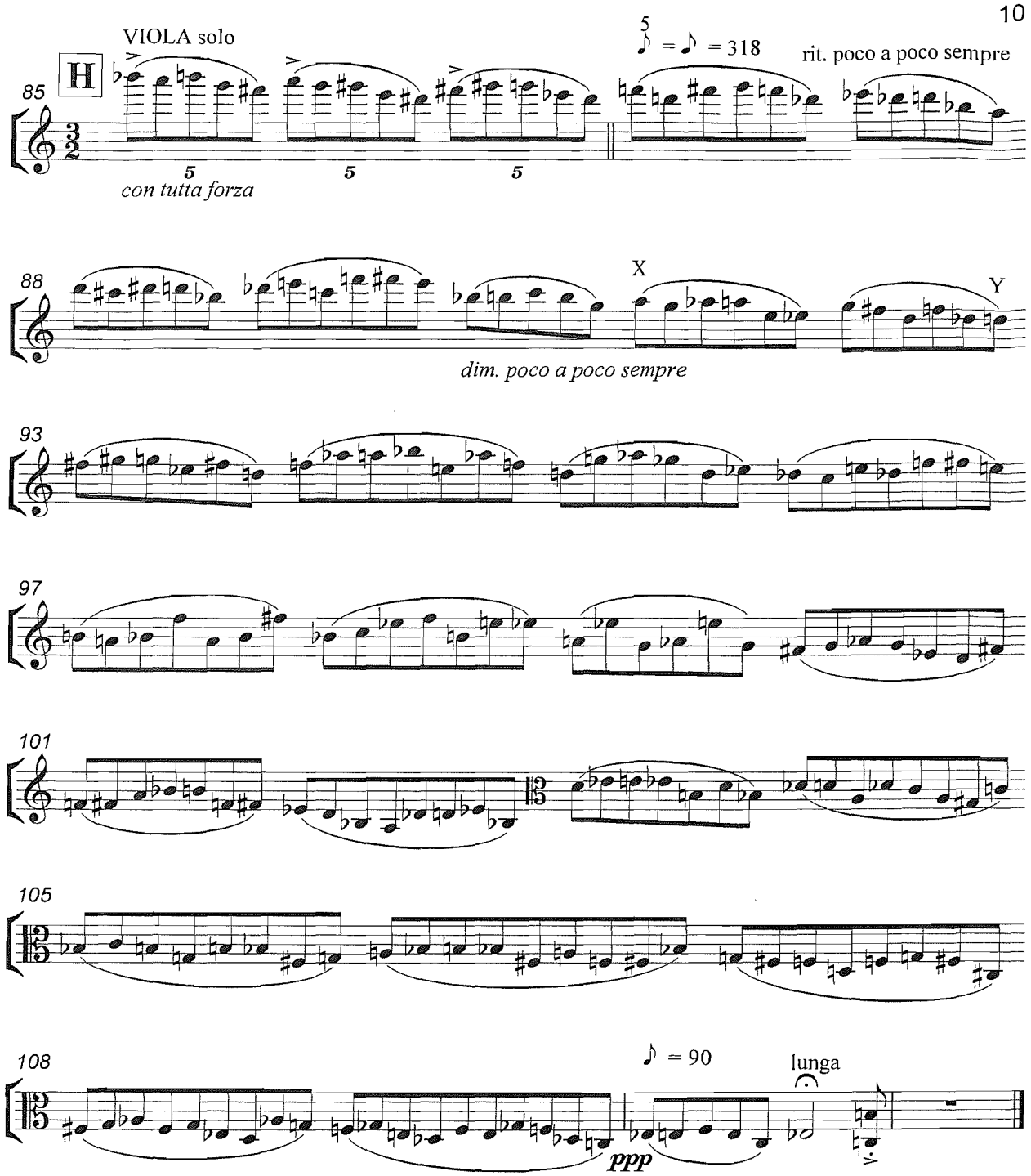

67
mf
f
ff


G
71
f
ff

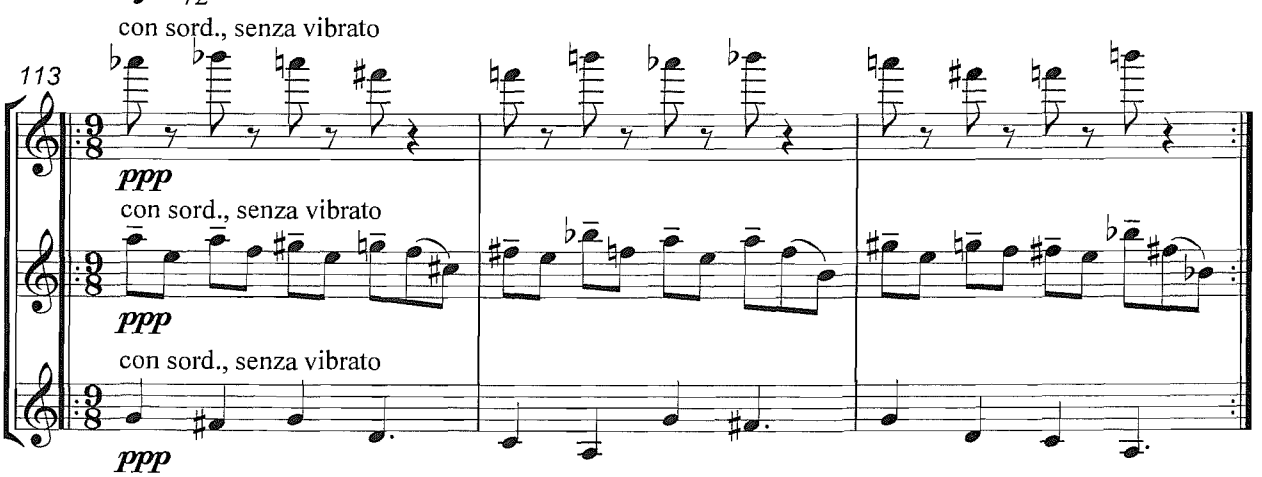

74


78
cresc.
cresc.
cresc.


82



Trio starts playing between X and Y in viola part, repeating until viola has finished. When viola stops, complete current cycle and then stop abruptly.



In Times Like These

(Tenor and piano)

R. Fokkens
December 2005

the arts council
an chomhairle ealaíon

In Times Like These

A song-cycle for tenor and piano, commissioned by

The Arts Council/An Chomhairle Ealaíon (2005) for Robin Tritschler

I. Forget Not That Field
(Thomas Moore)

II. From 'Until the Storm Passes - Saint Oliver Plunkett'
(Frank Donnelly)

III. Extract from the Preface to "John Bull's Other Island"
(G.B. Shaw)

IV. Army
(Ciaran Carson)

V. On being asked for a war poem
(W.B. Yeats)

APPROXIMATE DURATION: 10 minutes

I. Forget Not That Field
(Thomas Moore)

Forget not the field where they perish'd,
The truest, the last of the brave,
All gone - and the bright hope we cherish'd
Gone with them, and quench'd in their grave!

Oh! could we from death but recover
These hearts they bounded before,
In the face of high heav'n to fight over
That combat for freedom once more;

But 'tis past - and tho' blazon'd in story
The name of our Victor may be,
Accurst is the march of that glory
Which treads o'er the hearts of the free.

II. From 'Until the Storm Passes - Saint Oliver Plunkett'
(Frank Donnelly)

To understand the story of Saint Oliver Plunkett
One must at once be made aware of an historical fact.
To recall it now might seem to be calculated
To cause offence to our Protestant neighbours
Or to bring up old sores
When we should be engaged in healing.

The historical fact is that in the years preceding
Oliver Plunkett's time as Archbishop of Armagh
And for many years afterwards
A hatred existed between those of the Protestant and the Catholic Faith.

This need not cause offence to anyone today
And is not meant to do so:
Thousands of adherents of both Faiths
Were the innocent victims of political manipulators
Who used the post-reformation division of the Church
To create tribal factions
And to gain political advantage for themselves
By putting stories abroad that the adherents of one faith
Were plotting against the other -
A devious way of organising a crude political party.

(The abridged extract from UNTIL THE STORM PASSES – SAINT OLIVER PLUNKETT is used with the author's permission)

III. Extract from the Preface to "John Bull's Other Island"
(G.B. Shaw)

Down with the soldier!
A political scheme that cannot be carried out except by soldiers will not be a permanent one.
Down with the soldier!
The soldier is an anachronism of which we must get rid.
Down with the soldier!

For permanent work the soldier is worse than useless:
His whole training tends to make him a weakling.
Such efficiency as he has is the result of dehumanization and disablement.

He has the easiest of lives:
He has no freedom and no responsibility
He is politically and socially a child, with rations instead of rights.

Treated like a child,
Punished like a child,
Washed and combed like a child,
Dressed prettily like a child,
Excused for naughtiness like a child,
Forbidden to marry like a child,
And called Tommy like a child.

(The words from the Preface to JOHN BULL'S OTHER ISLAND by G B Shaw are set to music by permission of The Society of Authors, on behalf of the Bernard Shaw Estate)

IV. Army
(Ciaran Carson)

The duck patrol is waddling down the odd-number side of Raglan
Street,
The bass-ackwards private at the rear trying not to think of a third
eye
Being drilled in the back of his head. Fifty-five. They stop. The
head
Peers round, then leaps the gap of Balaclava Street. He waves the
body over
One by one. Forty-nine. Cape Street. A gable wall. Garnet Street.
A gable wall.

Frere Street. Forty-seven. Forty-five-and-a-half. Milan Street. A
grocer's shop.
They stop. They check their guns. Thirteen. Milton Street. An iron
lamp-post.
Number one. Ormond Street. *Two ducks in front of a duck and two
ducks*
Behind a duck, how many ducks? Five? *No. Three.* This is not the end.
(The text of ARMY by Ciaran Carson is set to music by permission of The Gallery Press)

V. On being asked for a war poem
(W.B. Yeats)

I think it better that in times like these
A poet's mouth is silent, for in truth
We have no gift to set a statesman right;
He has had enough of meddling who can please
A young girl in the indolence of her youth,
Or an old man upon a winter's night.

(The words from ON BEING ASKED FOR A WAR POEM by W B Yeats are set to music by permission of A P Watt Ltd on behalf of Michael B Yeats)

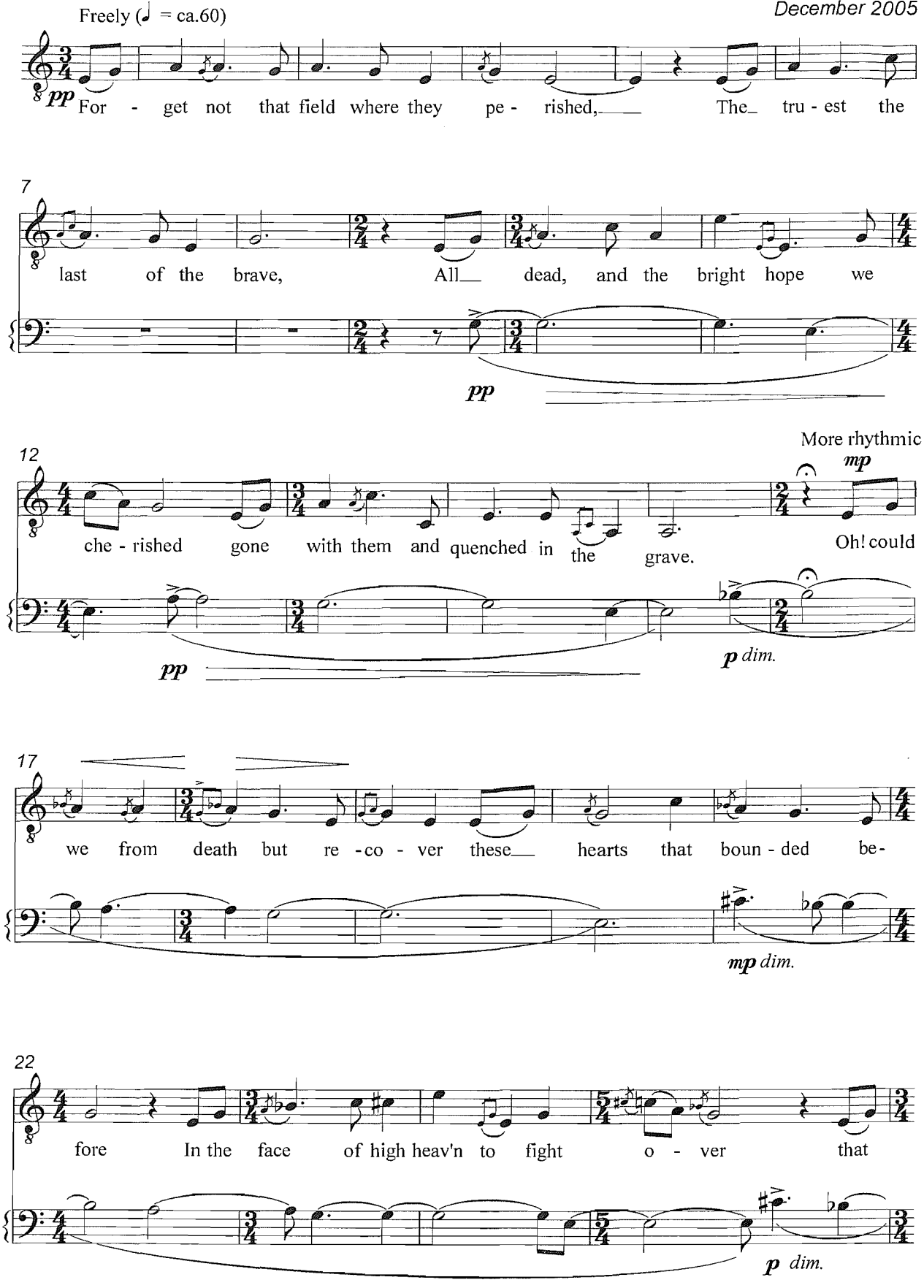
for Robin Tritschler

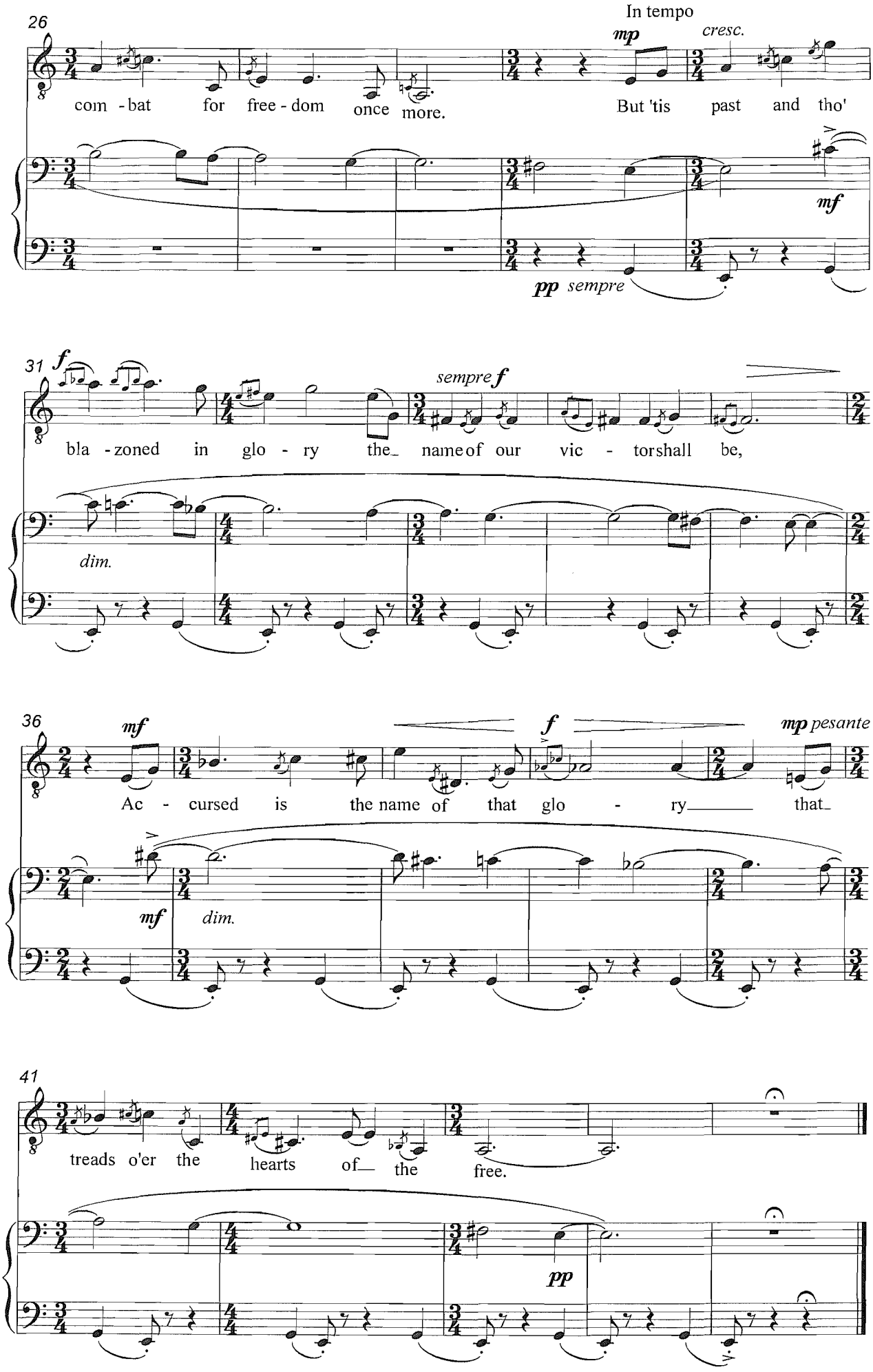
In Times Like These

I. Forget Not That Field

(Thomas Moore)

R. Fokkens
December 2005



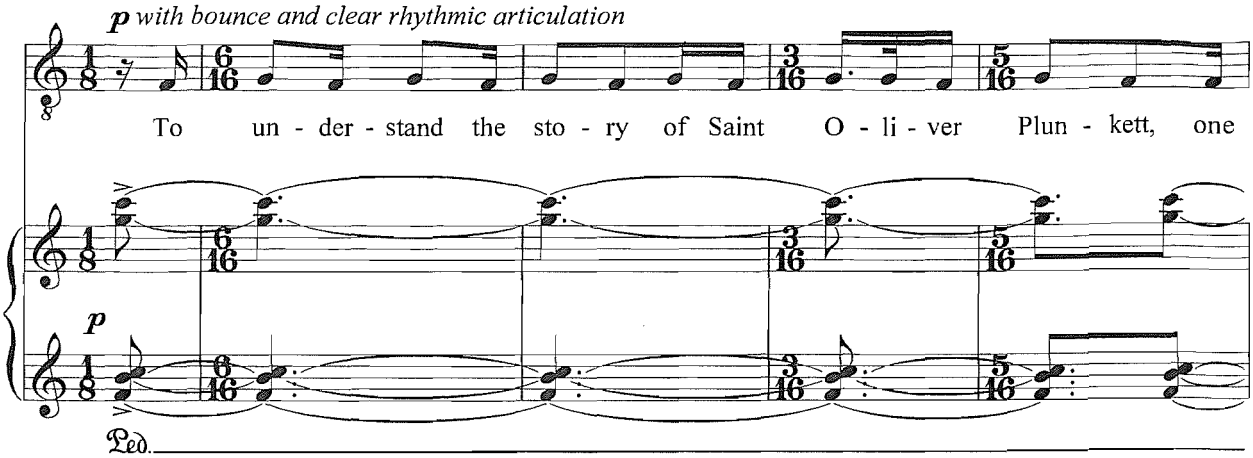

26
In tempo
mp
cresc.
com - bat for free - dom once more.
But 'tis past and tho'
mf
pp sempre
31
f
sempre f
bla - zoned in glo - ry the_ name of our vic - tor shall be,
dim.
36
mf
f
mp pesante
Ac - cursed is the name of that glo - ry_____ that_
mf
dim.
41
treads o'er the hearts of_ the free.
pp

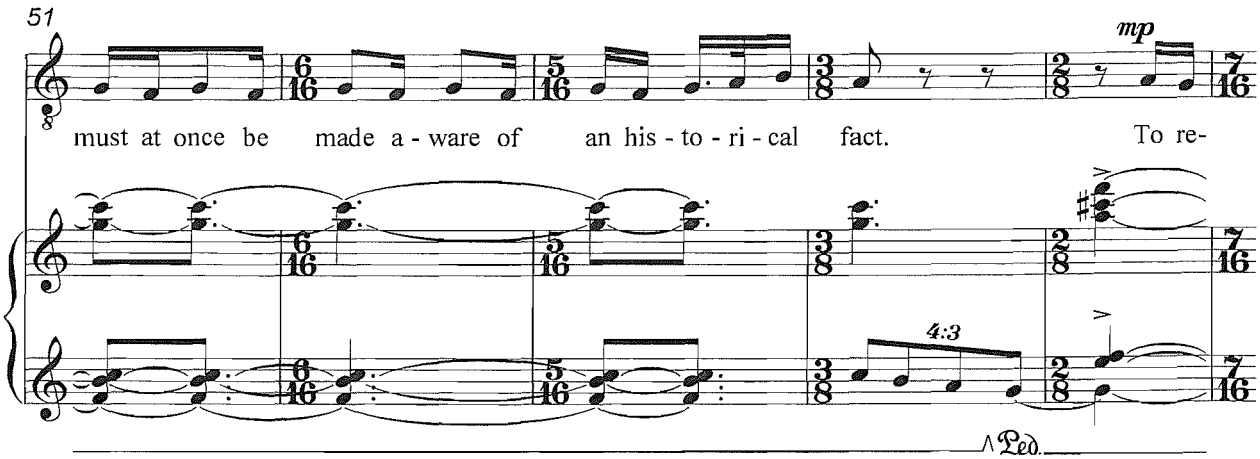
II. From "Until the Storm Passes - Saint Oliver Plunkett"

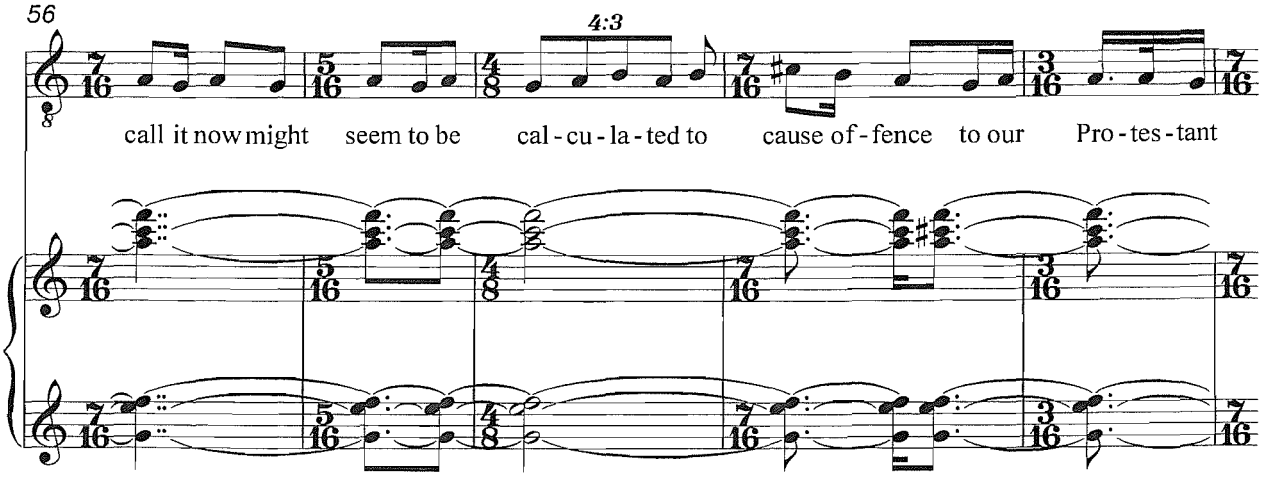
(Frank Donnelly)

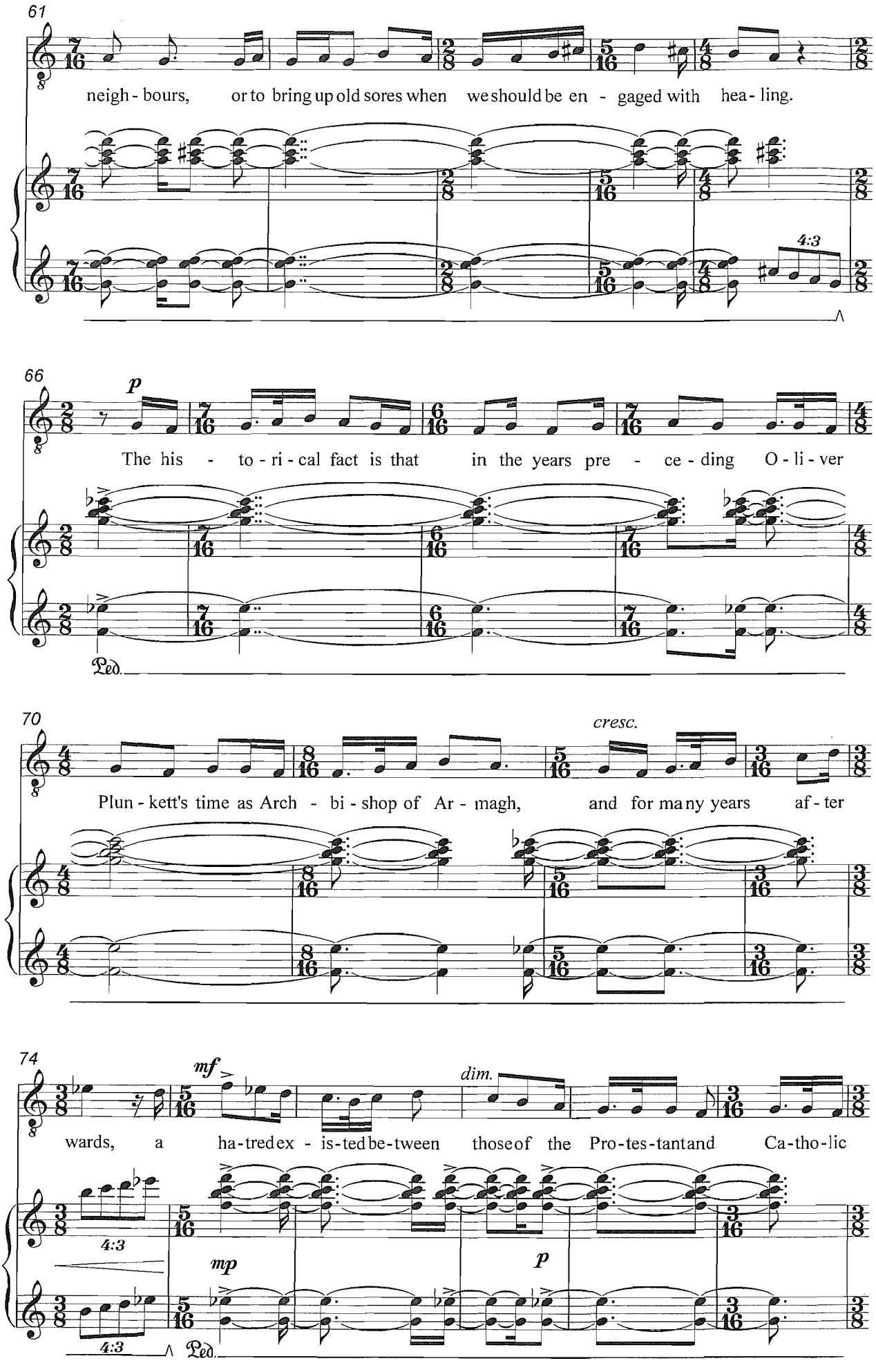
Energetic (♪ = ca.126)

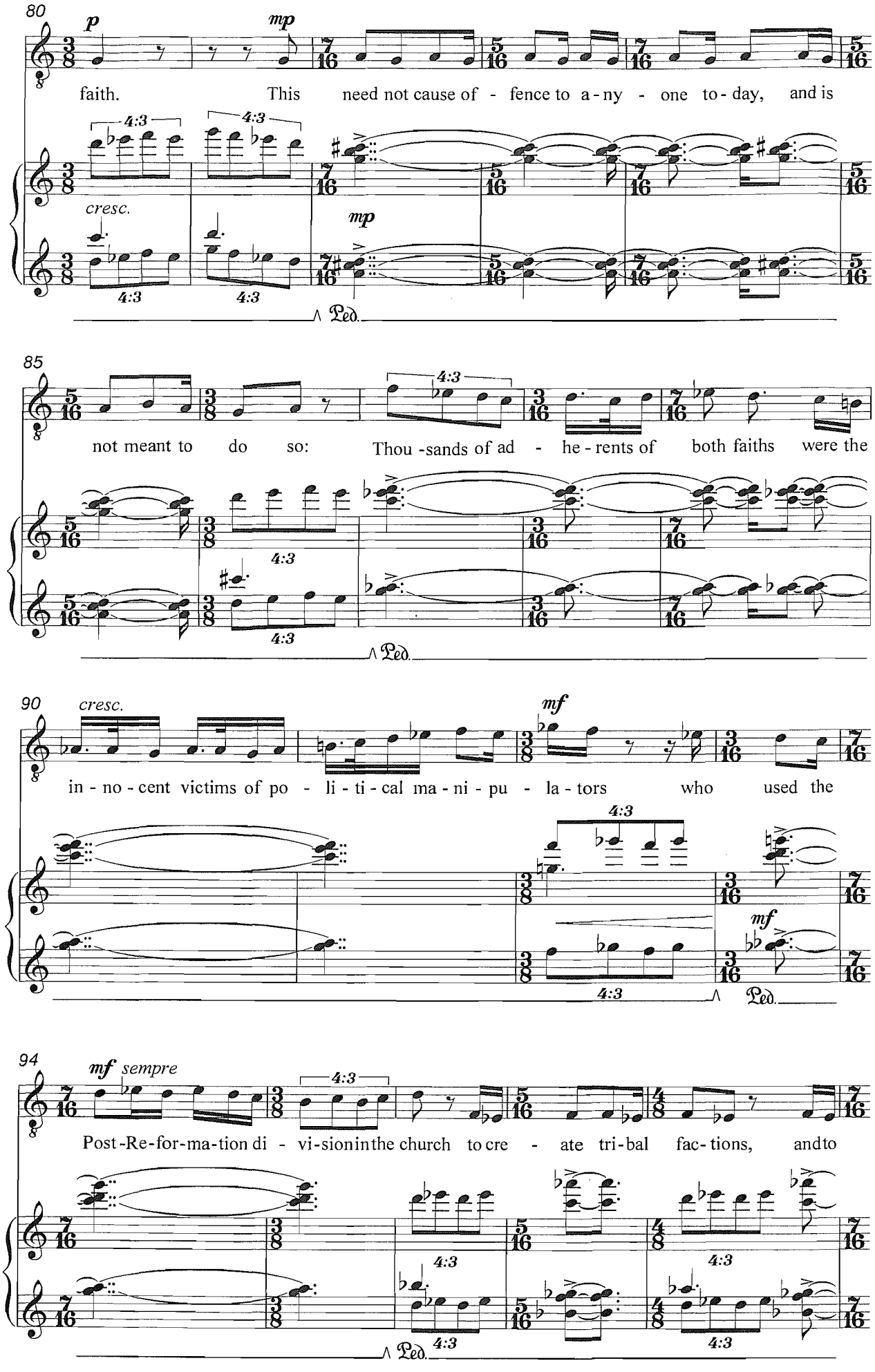
***p** with bounce and clear rhythmic articulation*

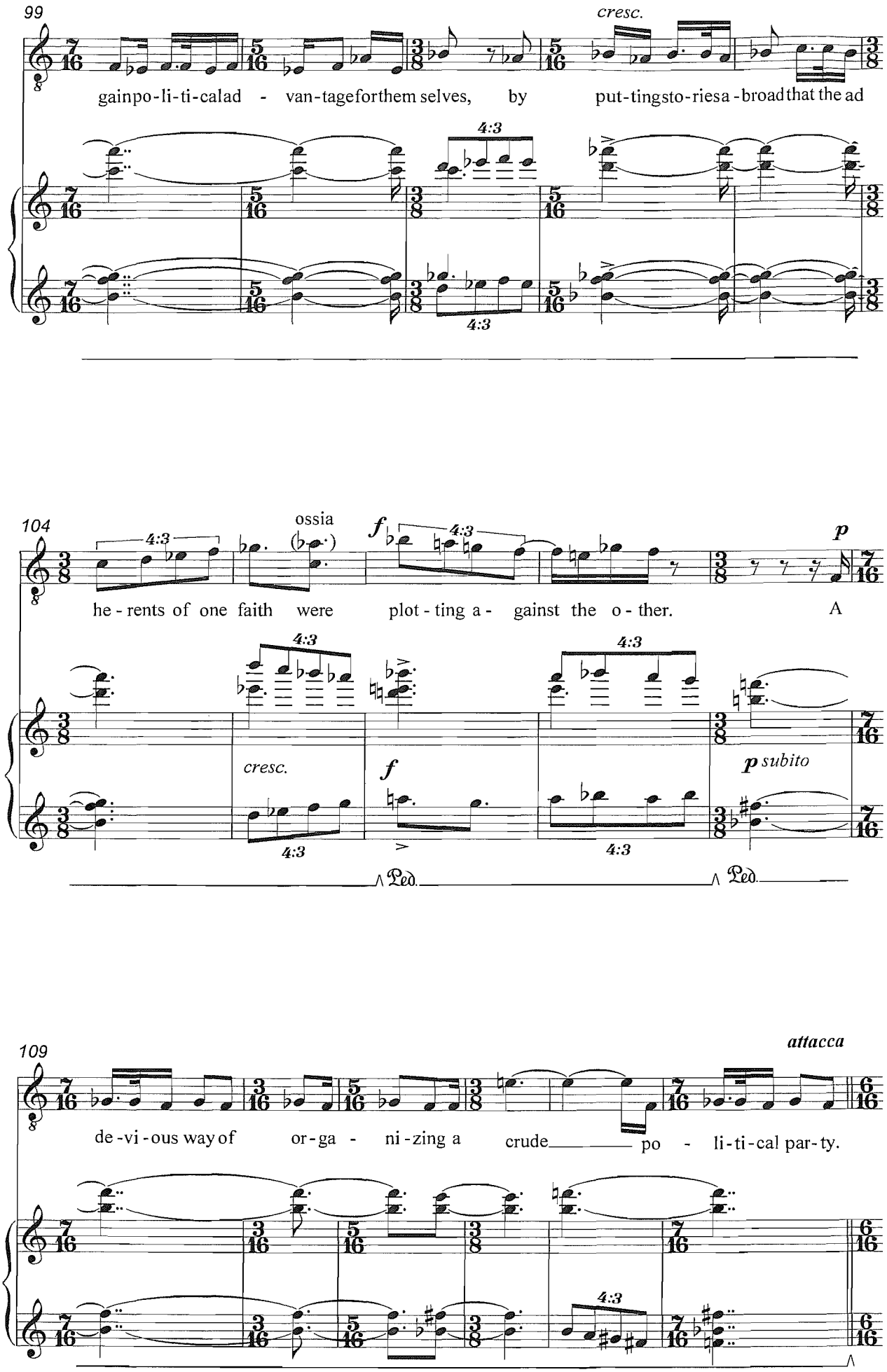






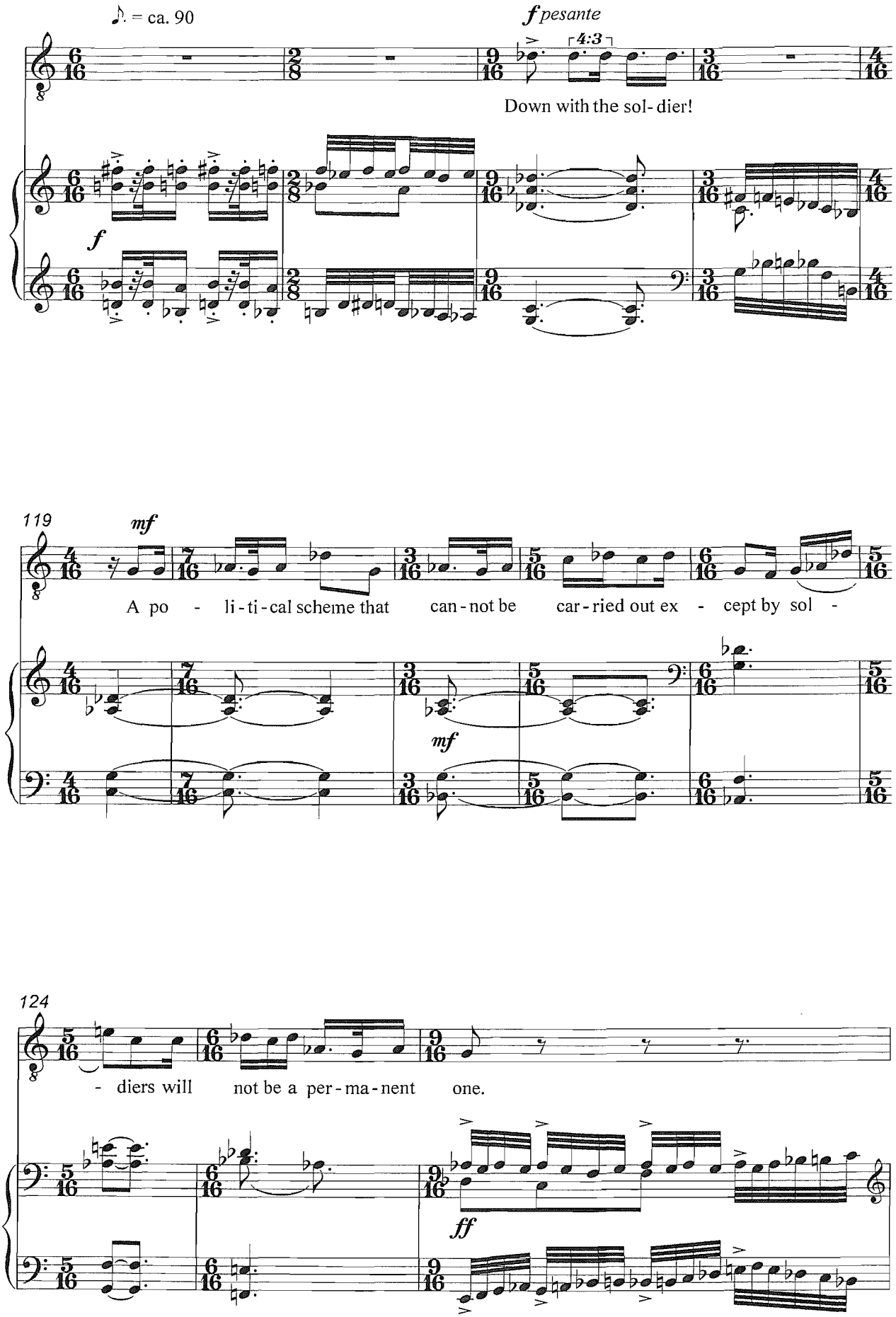

61
neigh - bours, or to bring up old sores when we should be en - gaged with hea - ling.
4:3
66
p
The his - to - ri - cal fact is that in the years pre - ce - ding O - li - ver
Ped.
70
cresc.
Plun - kett's time as Arch - bi - shop of Ar - magh, and for many years af - ter
74
mf
dim.
wards, a ha-tred ex - is-ted be-tween those of the Pro-tes-tant and Ca-tho-lic
4:3
mp
p
4:3
Ped.

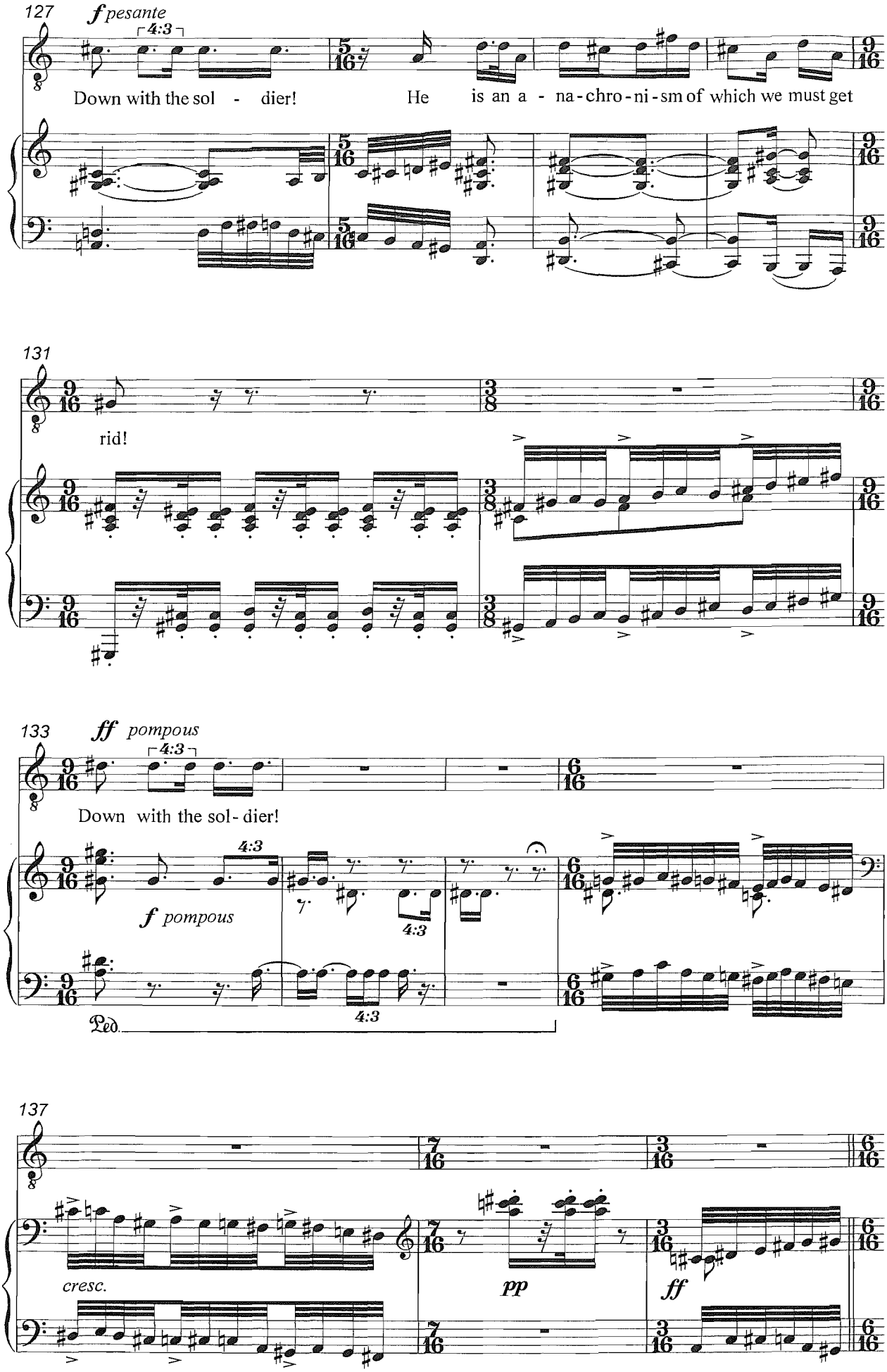

80
p
mp
faith. This need not cause of - fence to a - ny - one to - day, and is
4:3
cresc.
mp
Ped.
85
not meant to do so: Thou - sands of ad - he - rents of both faiths were the
Ped.
90
cresc.
mf
in - no - cent victims of po - li - ti - cal ma - ni - pu - la - tors who used the
mf
Ped.
94
mf sempre
Post - Re - for - ma - tion di - vi - sion in the church to cre - ate tri - bal fac - tions, and to
Ped.

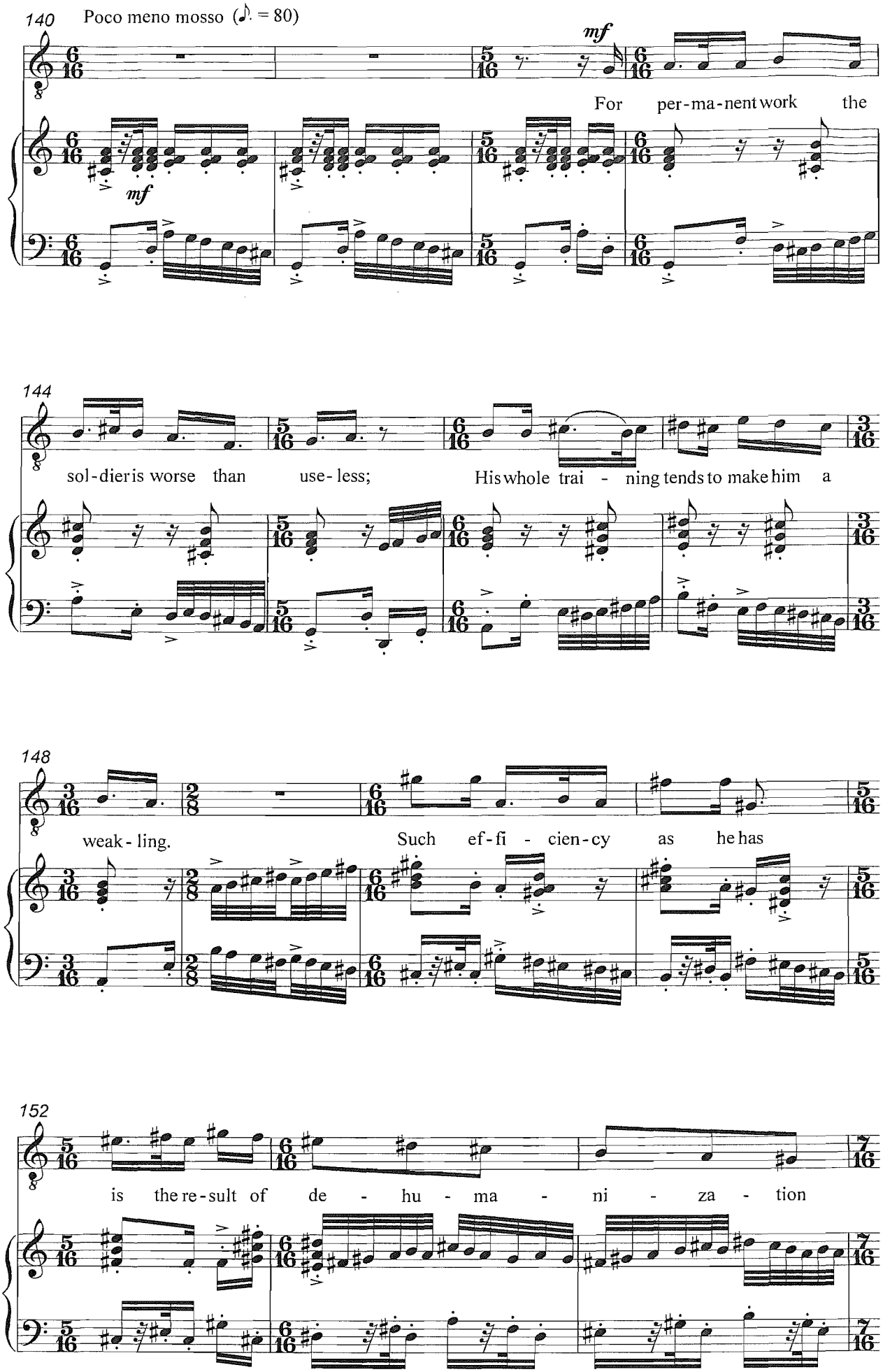

99
cresc.
gainpo-li-ti-calad - van-tageforthem selves, by put-tingsto-riesa-broadthat the ad
4:3
104
ossia
f
p
he - rents of one faith were plot - ting a - gainst the o - ther. A
cresc.
f
p subito
Ped.
Ped.
109
attacca
de-vi-ous way of or-ga - ni-zing a crude po - li-ti-cal par-ty.

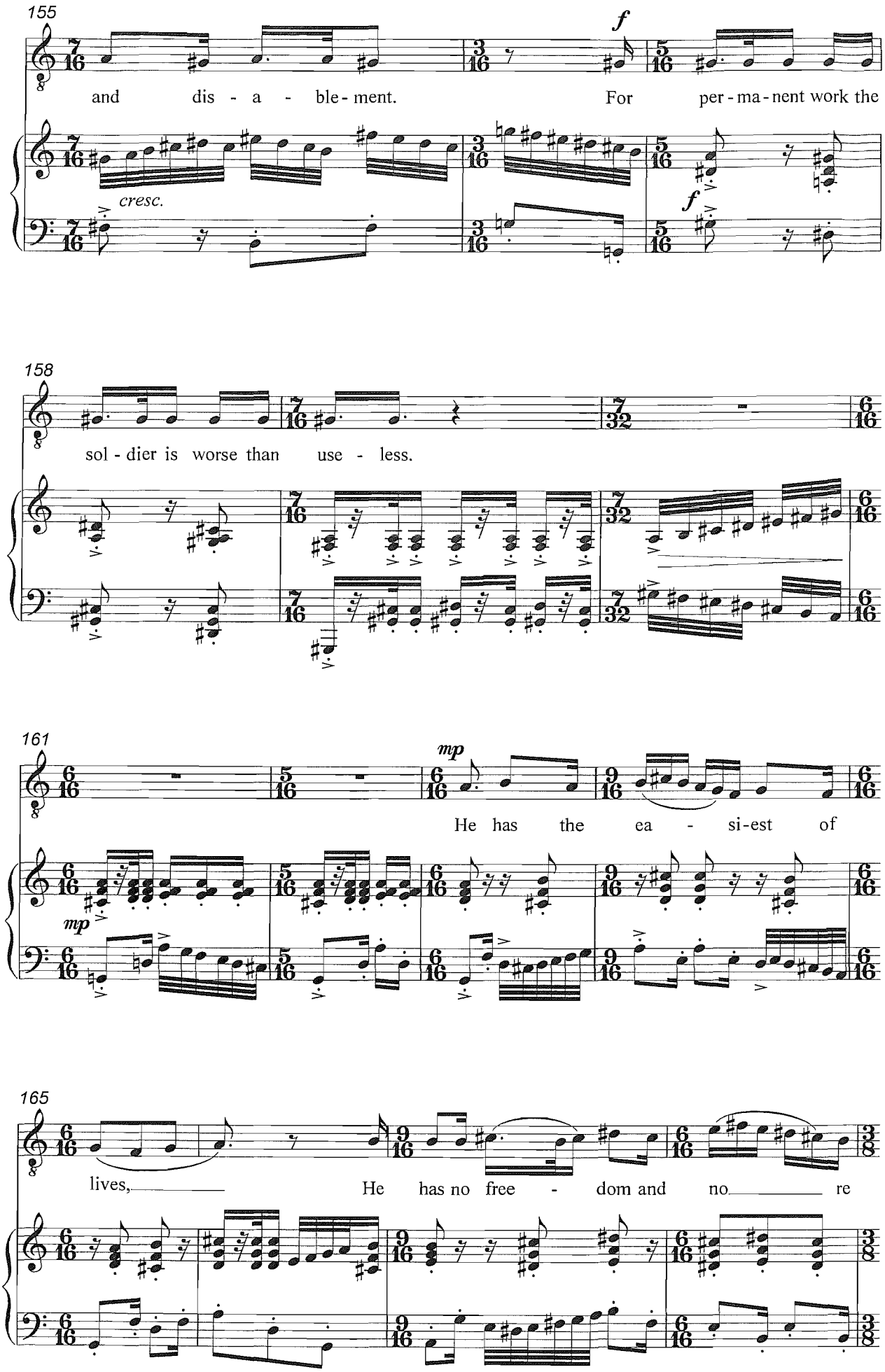
III. From the preface to "John Bull's Other Island"

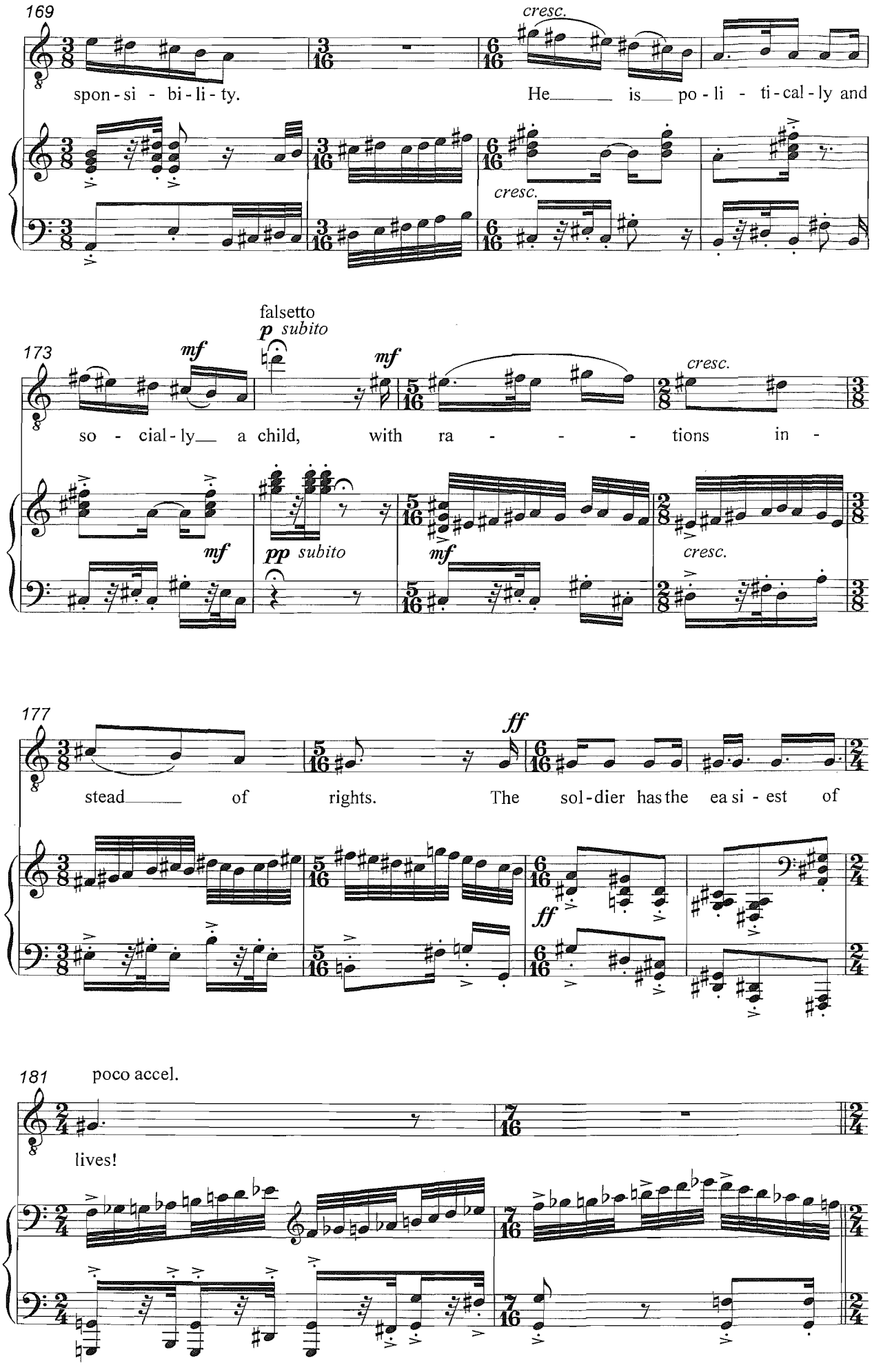
(G.B. Shaw)

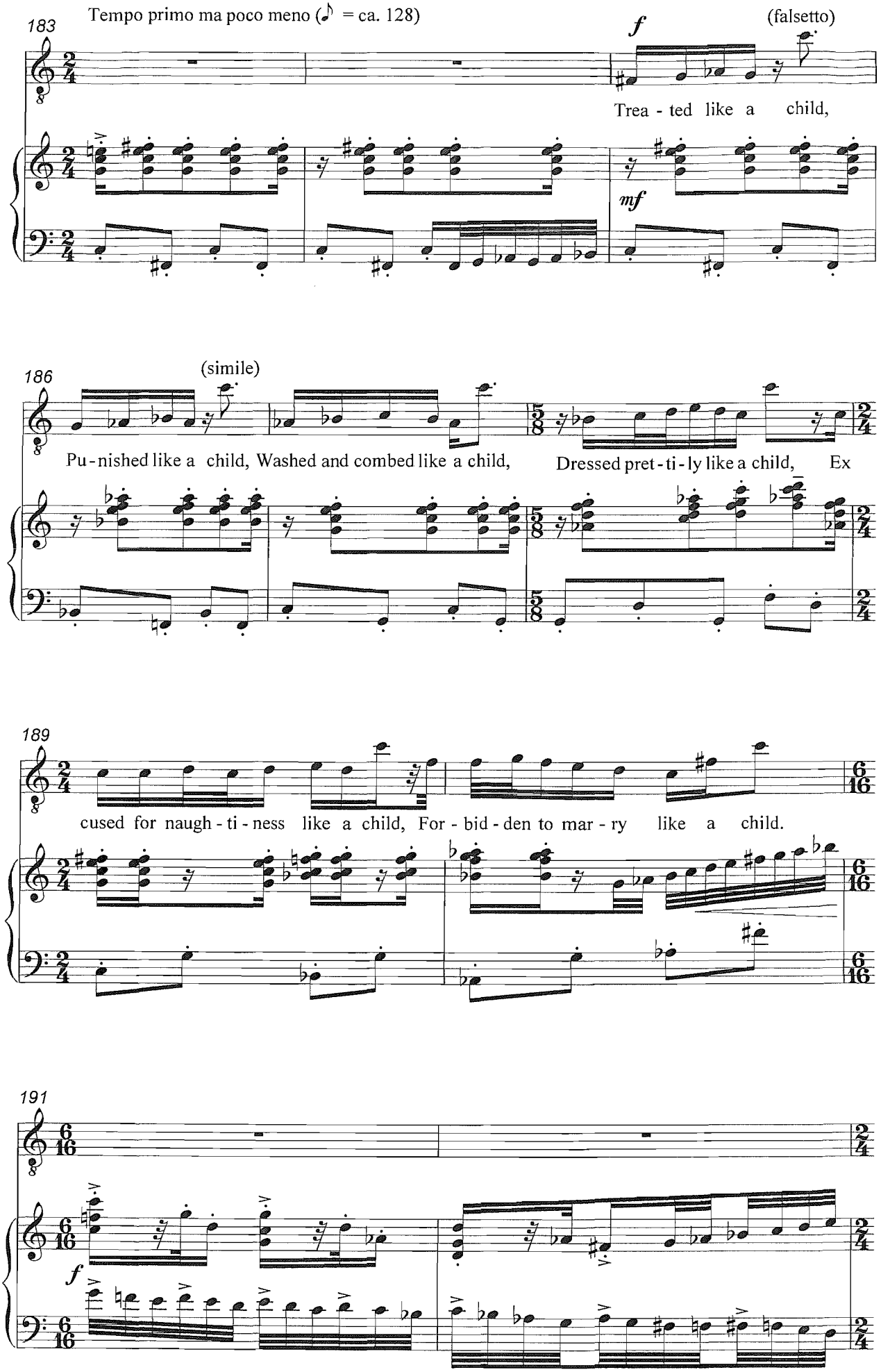


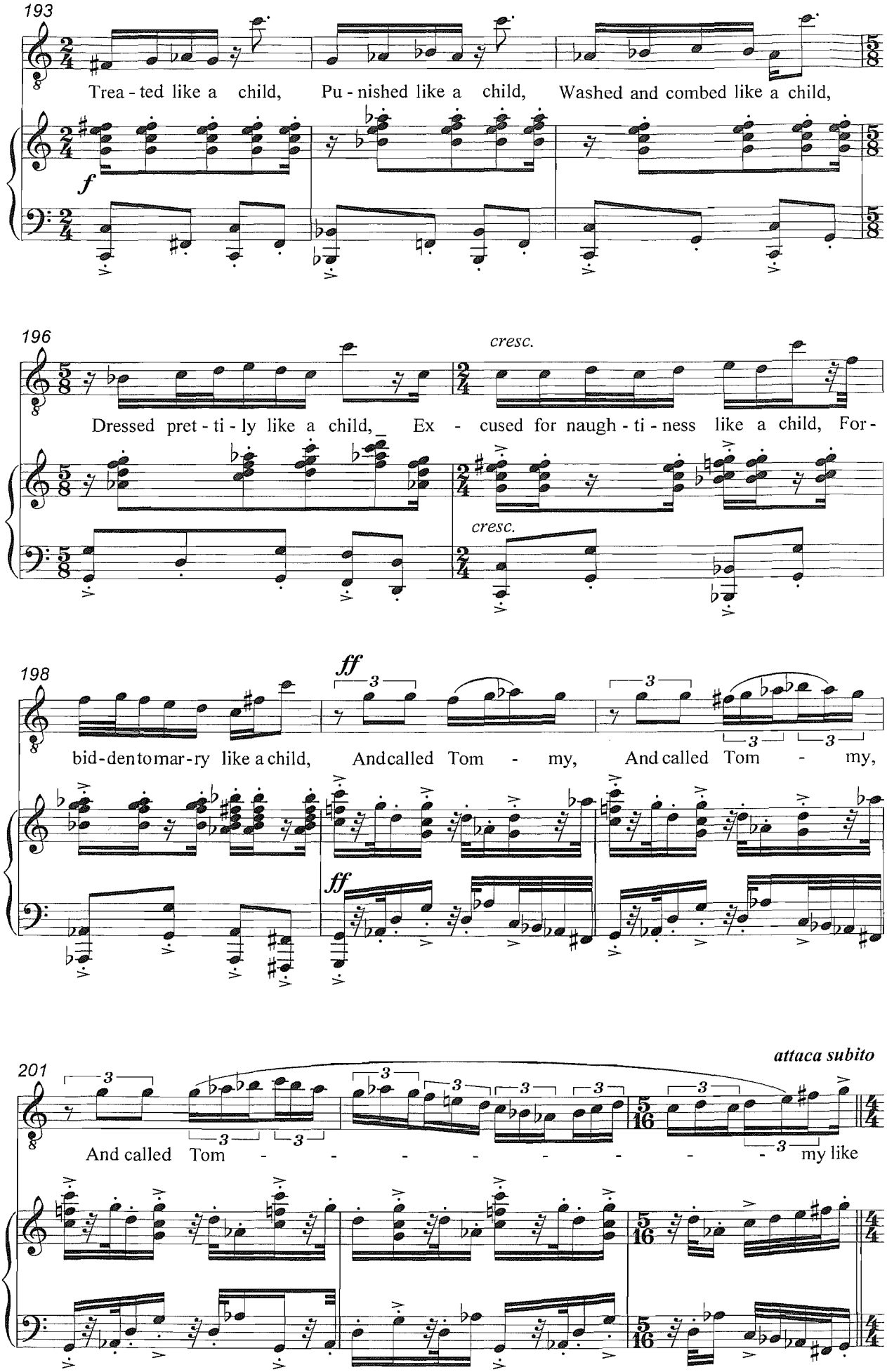

127
f pesante
4:3
Down with the sol - dier!
He is an a - na-chro-ni-sm of which we must get
131
rid!
133
ff pompous
4:3
Down with the sol-dier!
f pompous
4:3
4:3
4:3
Ped.
137
cresc.
pp
ff


140
Poco meno mosso (♪. = 80)
mf
mf
For per-ma-nent work the
144
sol-dier is worse than use-less; His whole trai - ning tends to make him a
148
weak-ling. Such ef-fi - cien-cy as he has
152
is the re-sult of de - hu - ma - ni - za - tion


155
and dis - a - ble - ment.
For per - ma - nent work the
cresc.
f
f
158
sol - dier is worse than use - less.
161
mp
He has the ea - si-est of
mp
165
lives,
He has no free - dom and no re

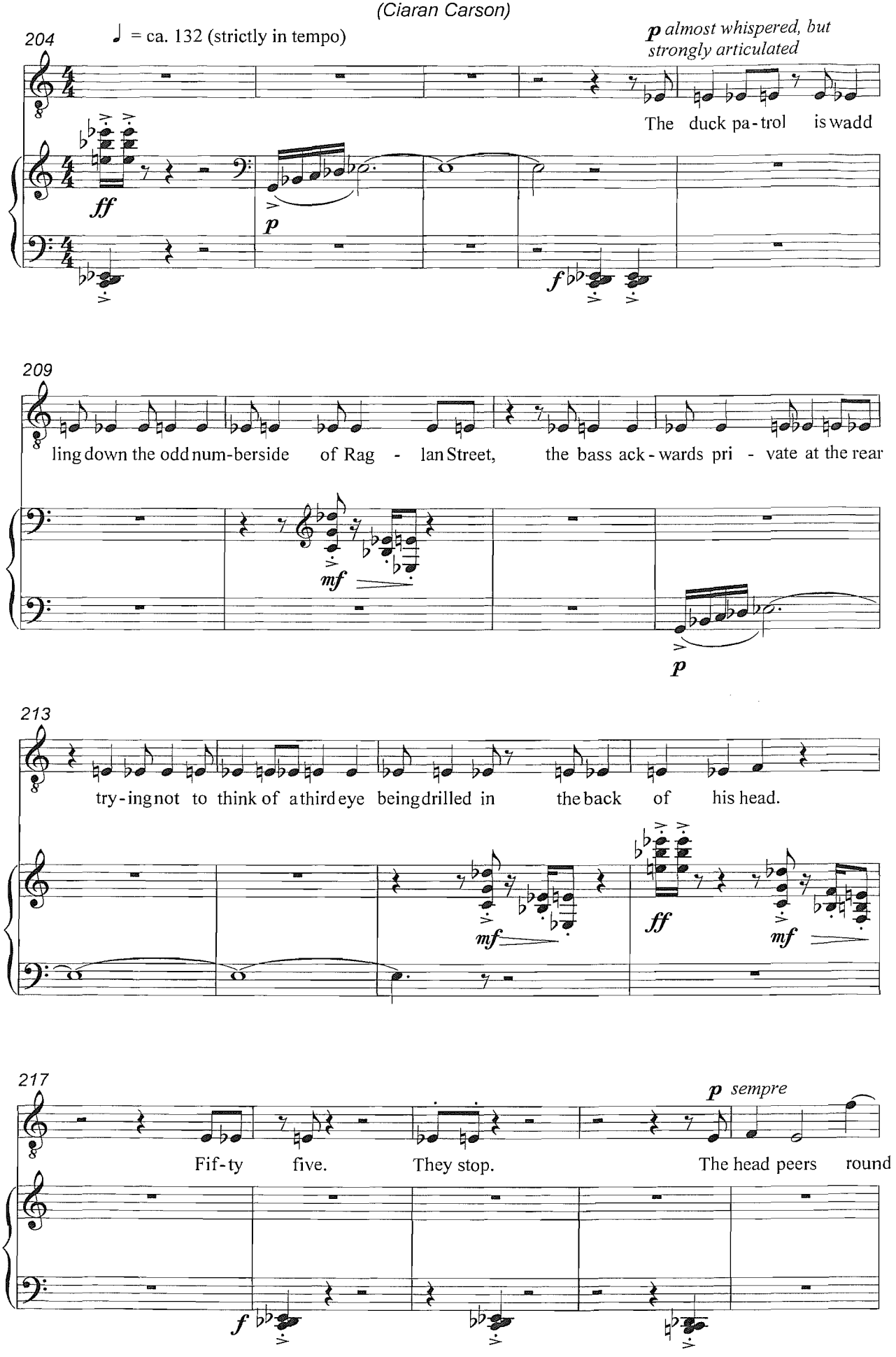

169
cresc.
spon - si - bi - li - ty.
He_____ is___ po - li - ti - cal - ly and
cresc.
falsetto
p subito
173
mf
mf
cresc.
so - cial - ly___ a child, with ra - - - - tions in -
mf
pp subito
mf
cresc.
177
ff
stead_____ of rights. The sol - dier has the ea si - est of
ff
181
poco accel.
lives!

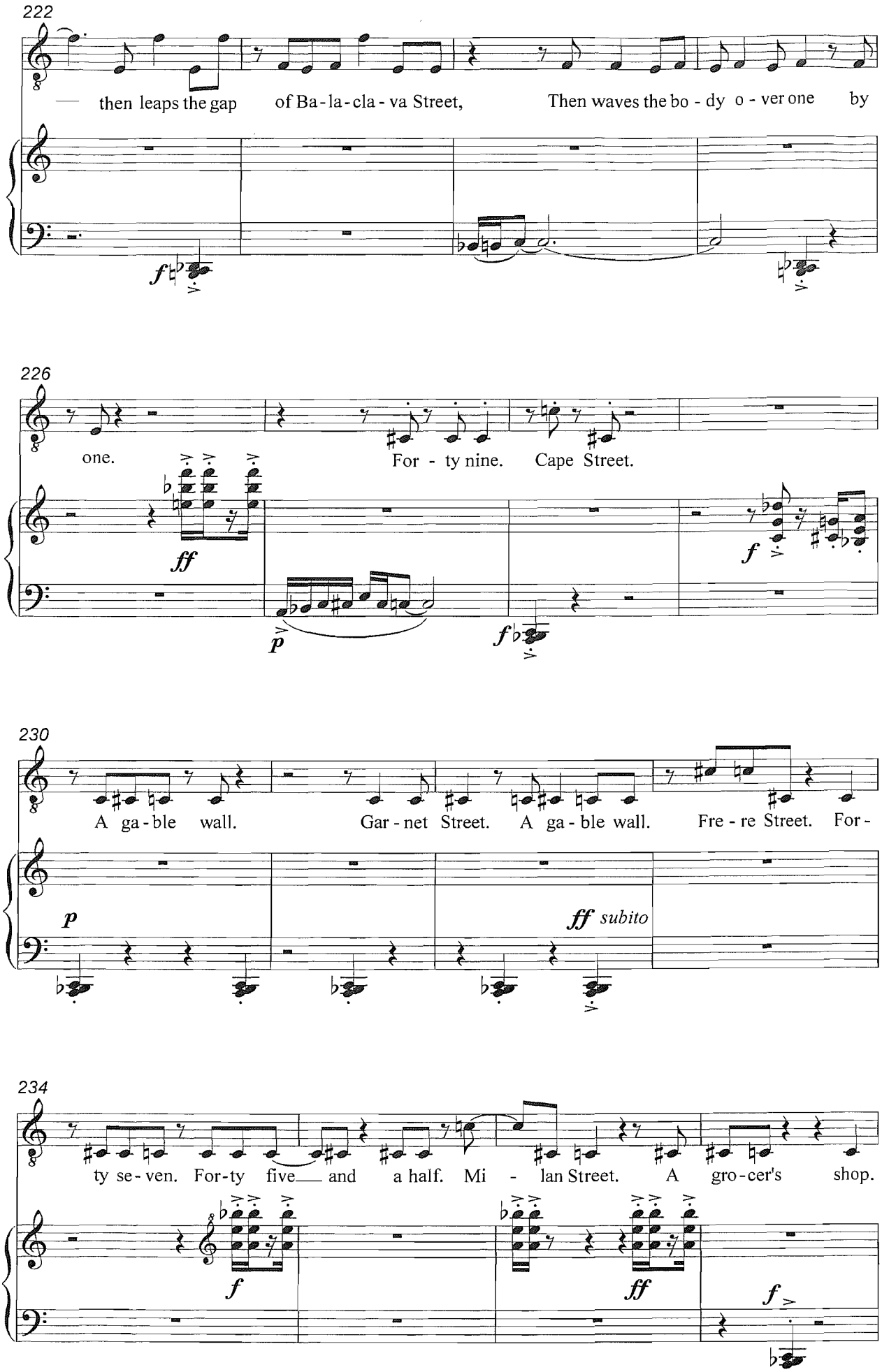

183
Tempo primo ma poco meno (♪ = ca. 128)
f
(falsetto)
Trea - ted like a child,
mf
186
(simile)
Pu - nished like a child, Washed and combed like a child,
Dressed pret - ti - ly like a child, Ex
189
cused for naugh - ti - ness like a child, For - bid - den to mar - ry like a child.
191
f

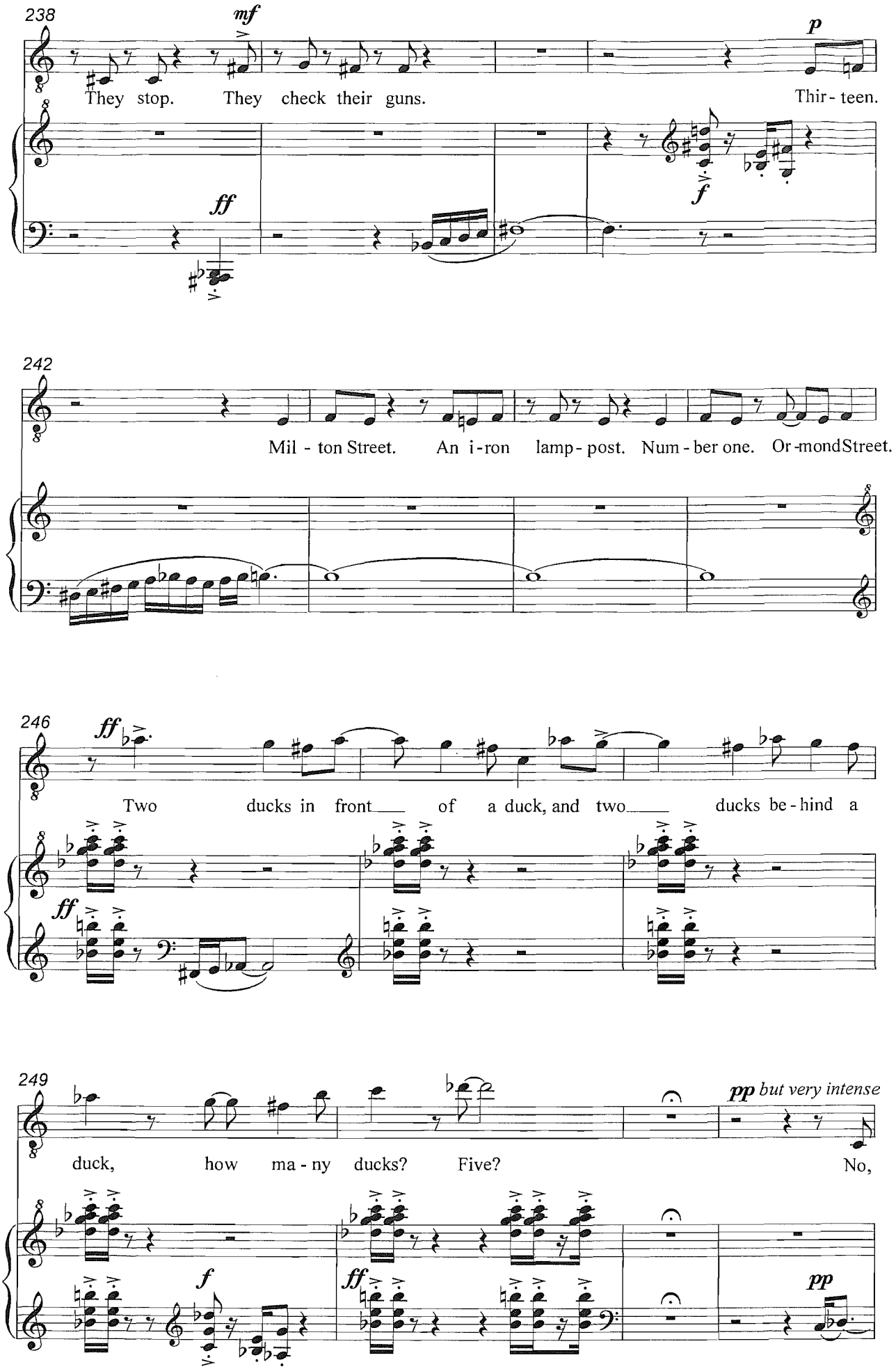

193
Trea - ted like a child, Pu - nished like a child, Washed and combed like a child,
f
196
cresc.
Dressed pret - ti - ly like a child, Ex - cused for naugh - ti - ness like a child, For -
cresc.
198
ff
bid - den to mar - ry like a child, And called Tom - my, And called Tom - my,
ff
201
attaca subito
And called Tom - - - - - - - - my like

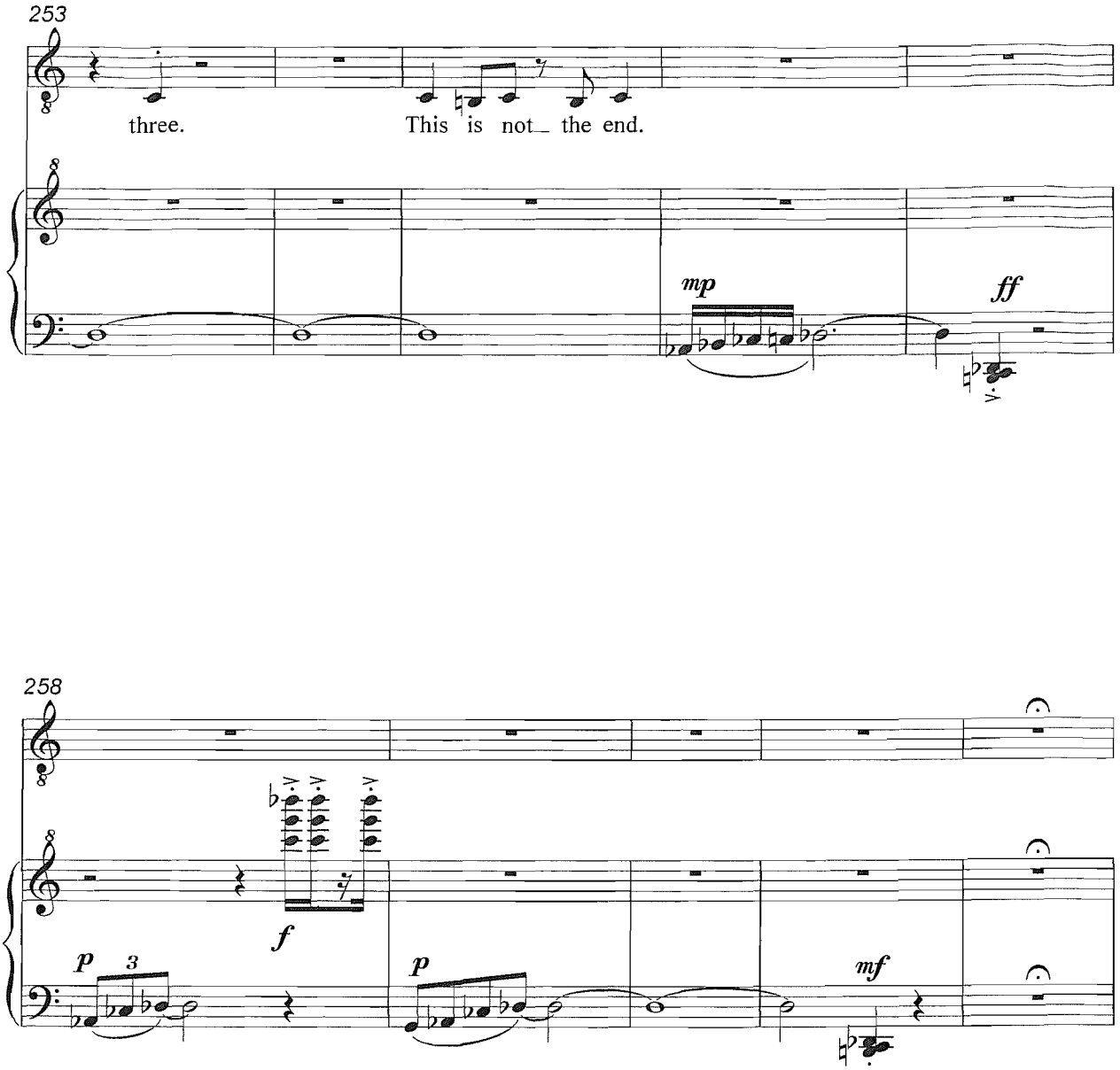
IV. Army

(Ciaran Carson)

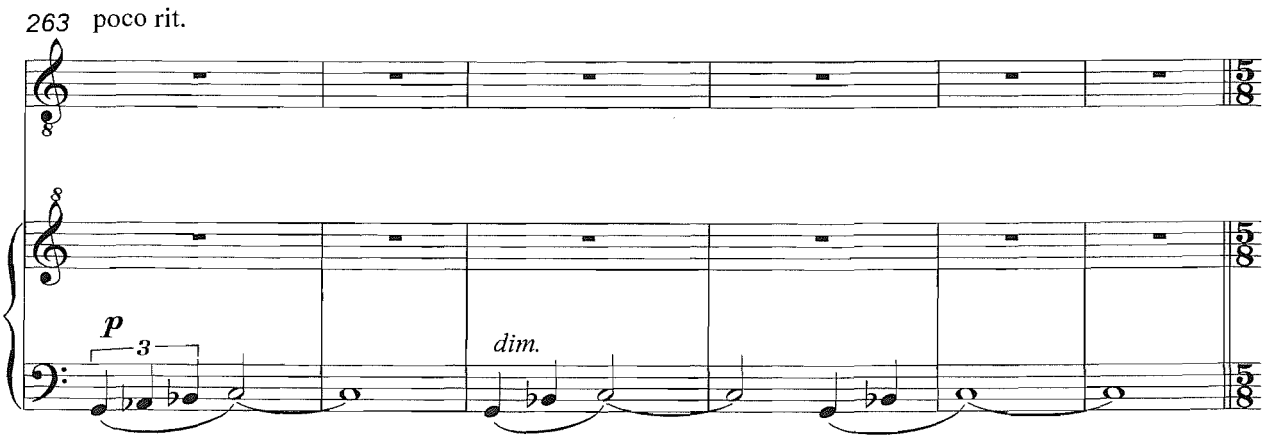



222
then leaps the gap of Ba-la-cla-va Street, Then waves the bo-dy o-ver one by
226
one. For-ty nine. Cape Street.
230
A ga-ble wall. Gar-net Street. A ga-ble wall. Fre-re Street. For-
ff subito
234
ty se-ven. For-ty five and a half. Mi-lan Street. A gro-cer's shop.


238
mf
p
They stop. They check their guns. Thir - teen.
ff
f
242
Mil - ton Street. An i-ron lamp - post. Num - ber one. Or-mondStreet.
246
ff
Two ducks in front of a duck, and two ducks be - hind a
ff
249
pp but very intense
duck, how ma - ny ducks? Five? No,
f
ff
pp

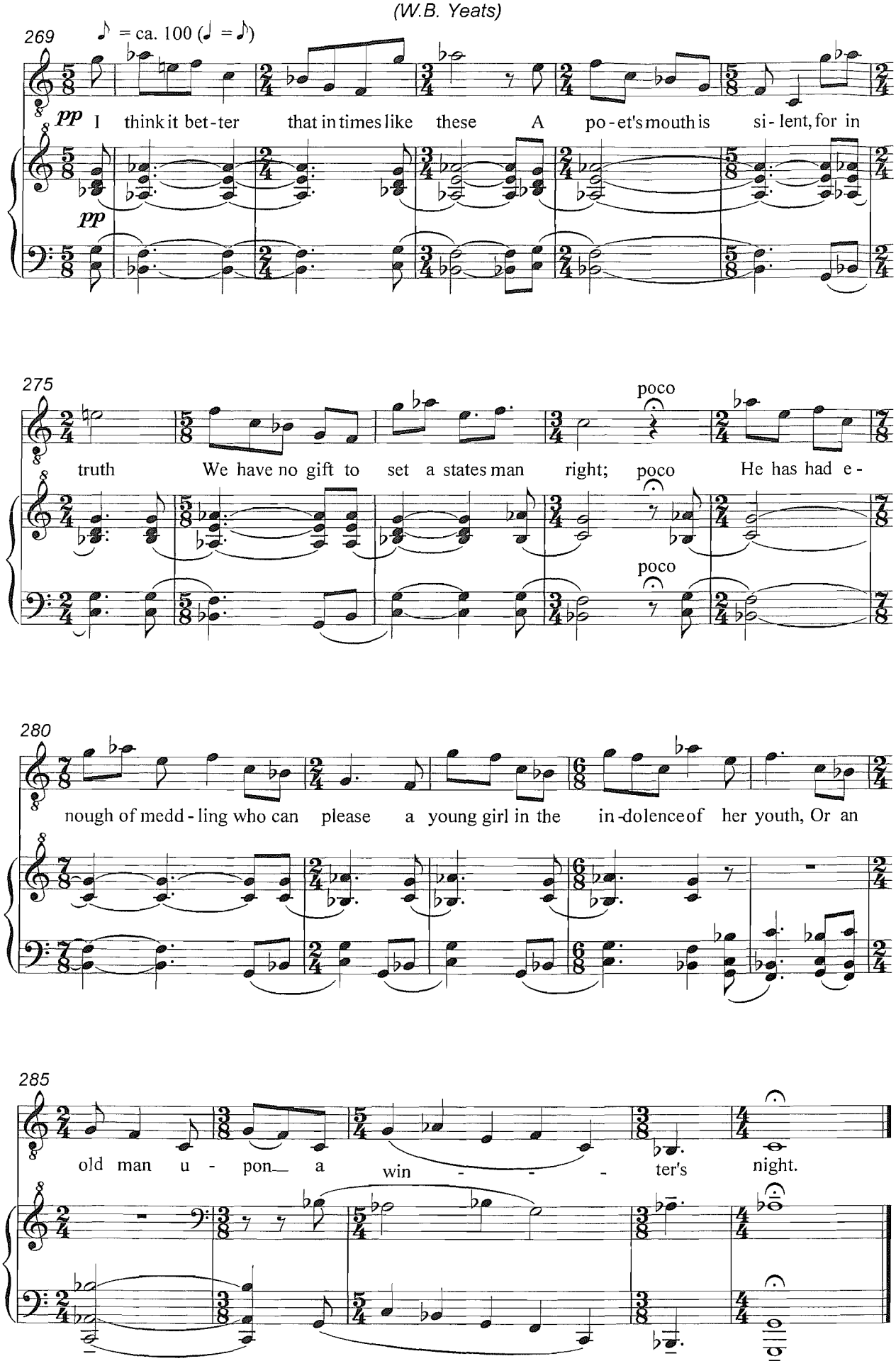

253
three.
This is not the end.
mp
ff

258
f
p
3
p
mf


263
poco rit.
p
3
dim.
5/8
5/8

V. On being asked for a war poem

(W.B. Yeats)



An Eventful Morning Near East London

(Violin and chamber orchestra)

R. Fokkens
April 2006

INSTRUMENTATION

2 Flutes (1. doubling piccolo; 2. doubling alto flute and piccolo)
2 Clarinets (2. doubling Bass Clarinet)
Bass Clarinet

2 Trumpets
2 Tenor Trombones

Percussion (2 Players)

Vibraphone
2 Cow bells (different pitches) or Double Bell
Hi-hat
Suspended Cymbal
Bass Drum

Piano

Solo Violin

2 Violins
Viola
Cello
Double Bass

SCORE IN C

APPROXIMATE DURATION: 13'

Written for and dedicated to Harriet Mackenzie

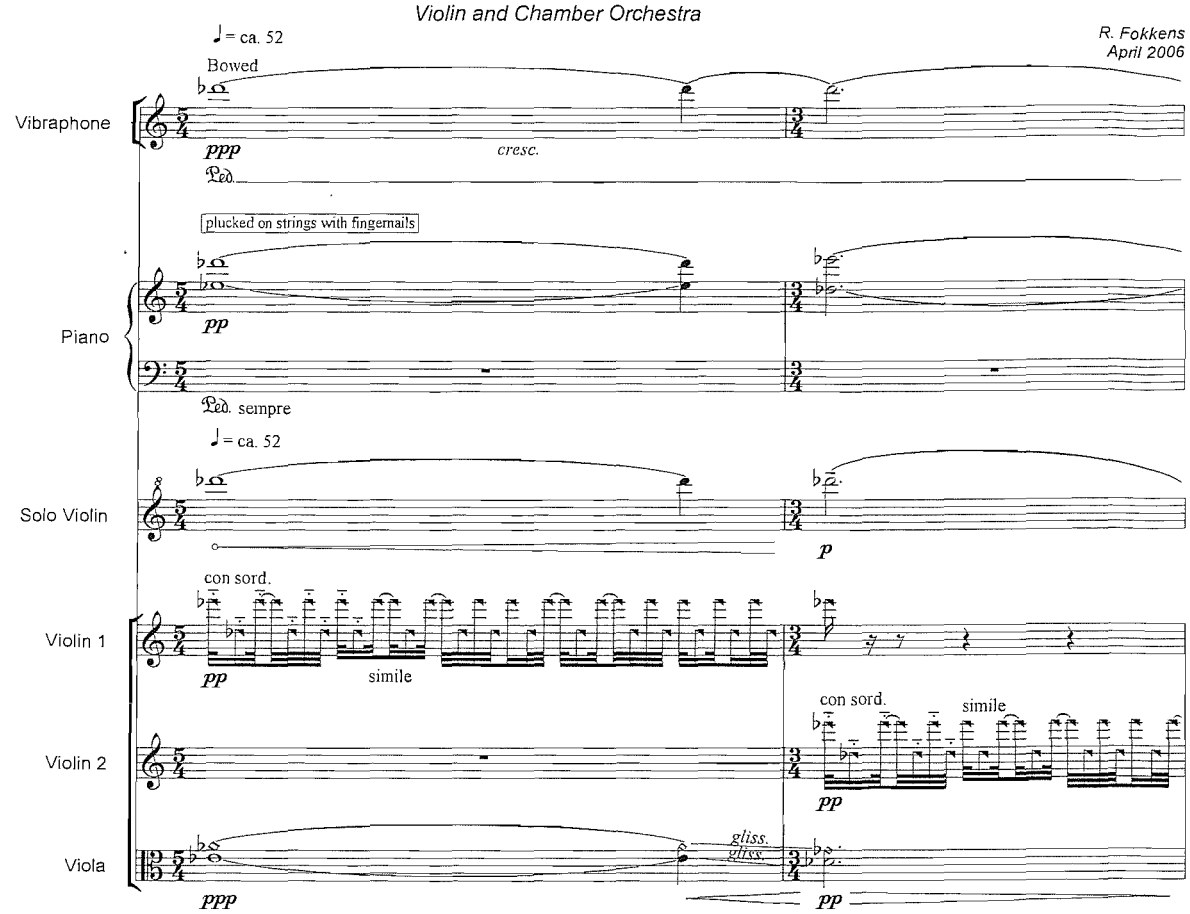
First performance: Purcell Room, London
3 May 2006
Harriet Mackenzie (violin), Tim Murray (conductor)
and The New Professionals Orchestra

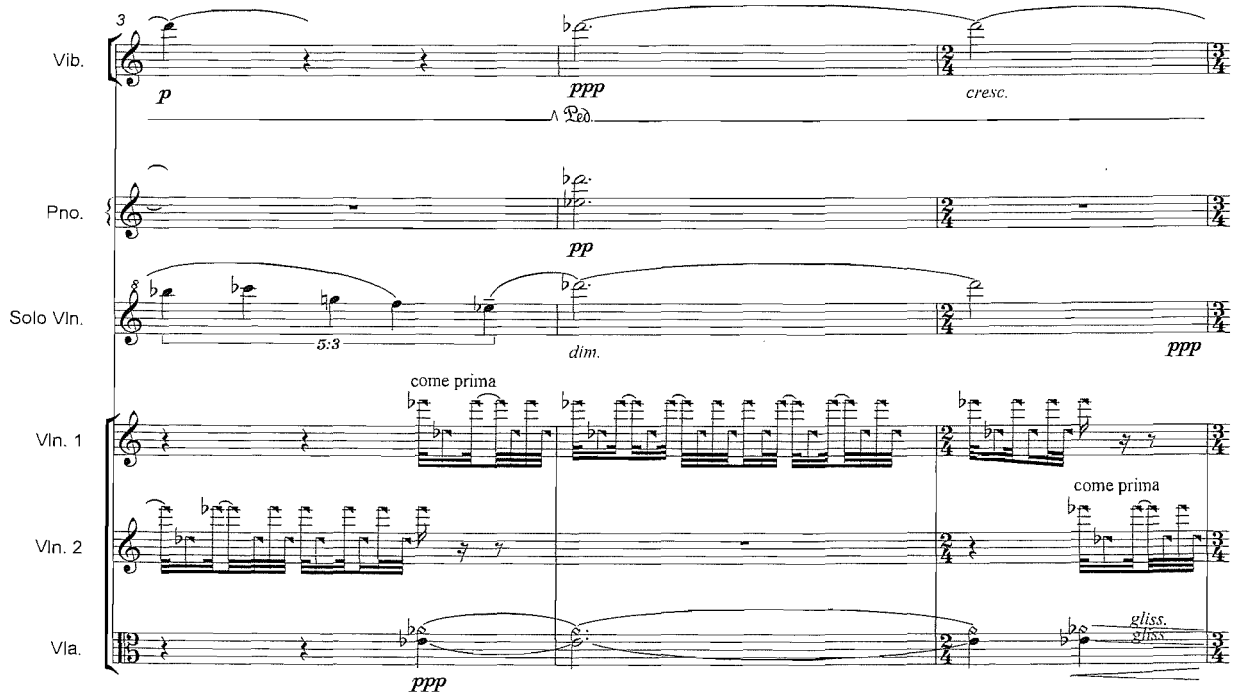
For Harriet

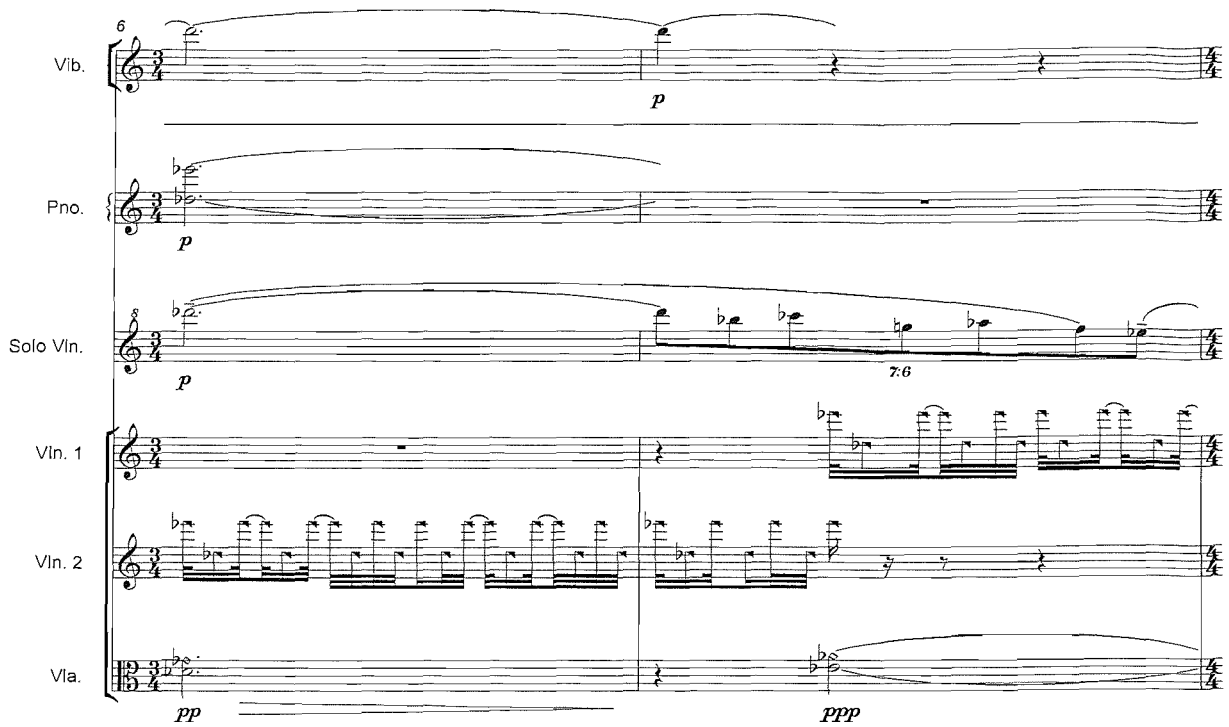
An eventful morning near East London

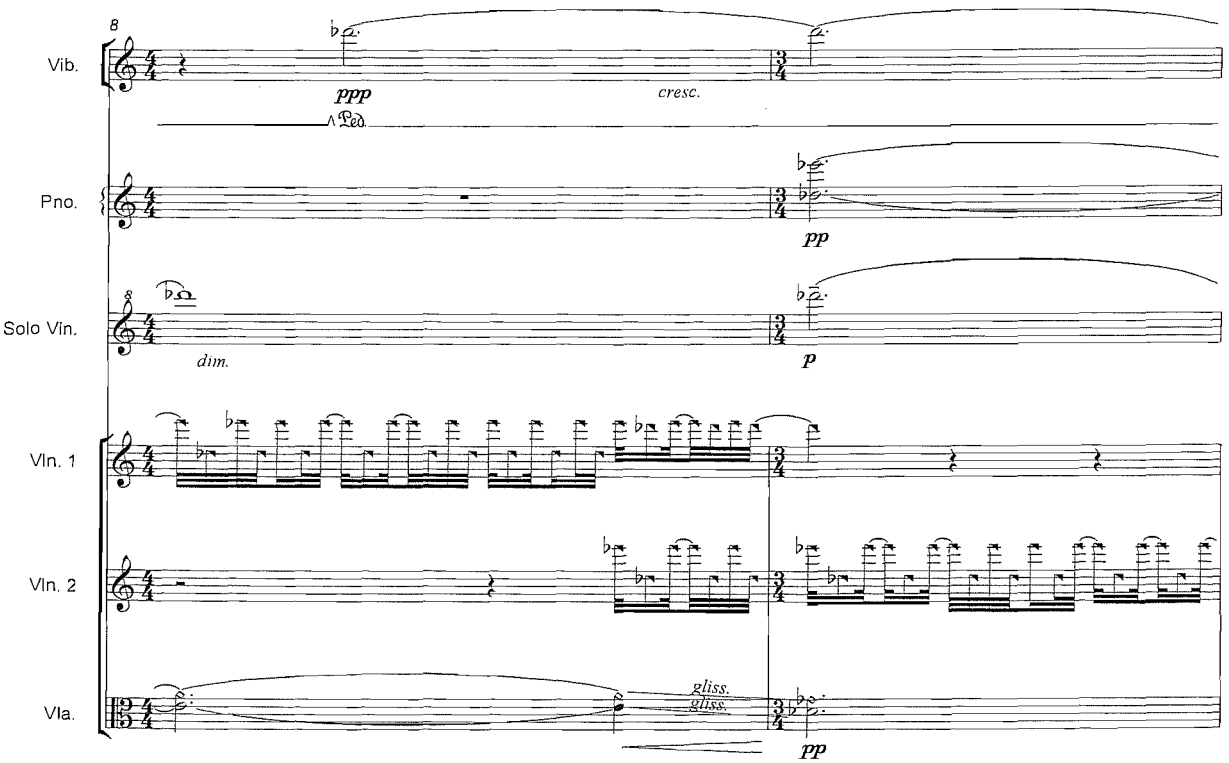
Violin and Chamber Orchestra

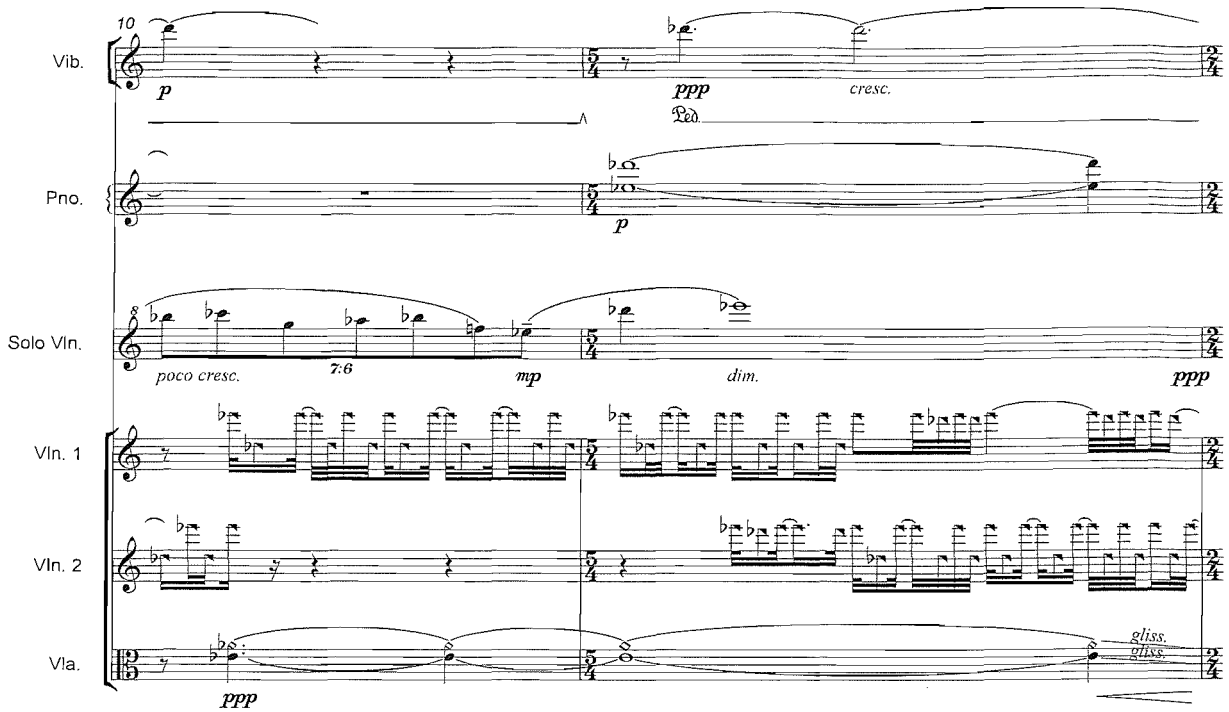
R. Fokkens
April 2006

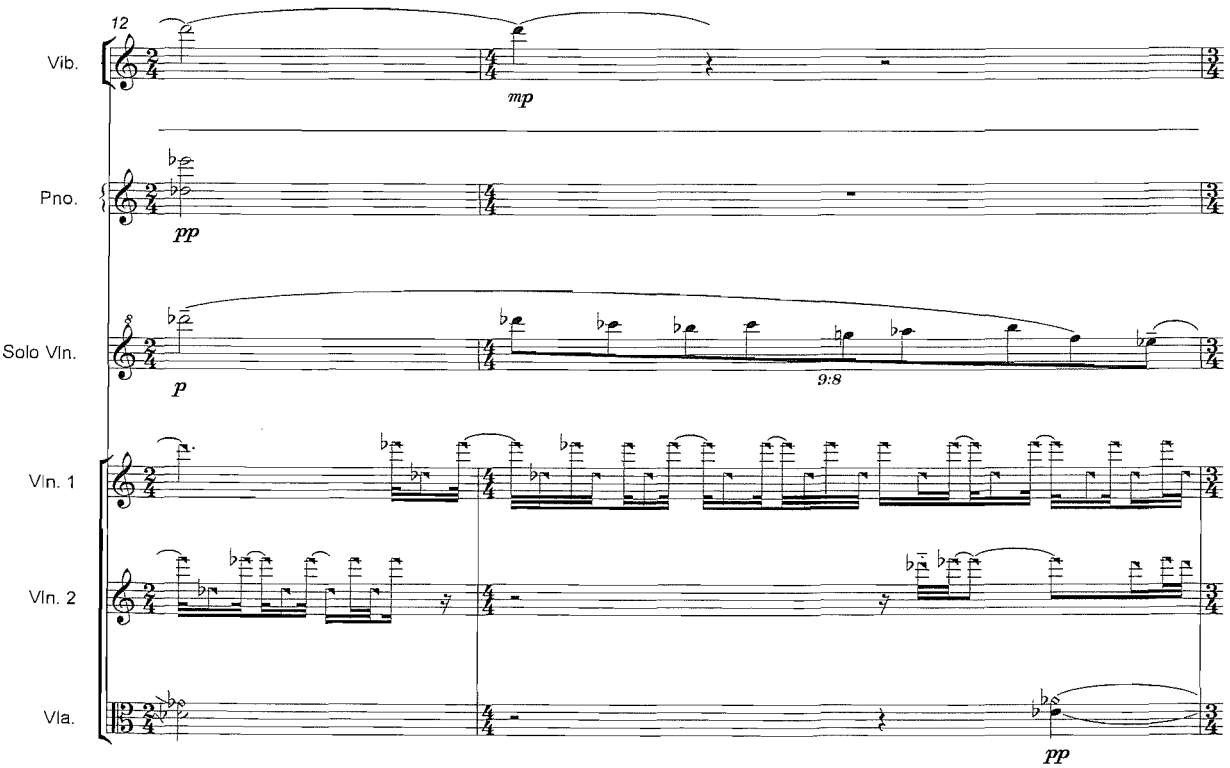


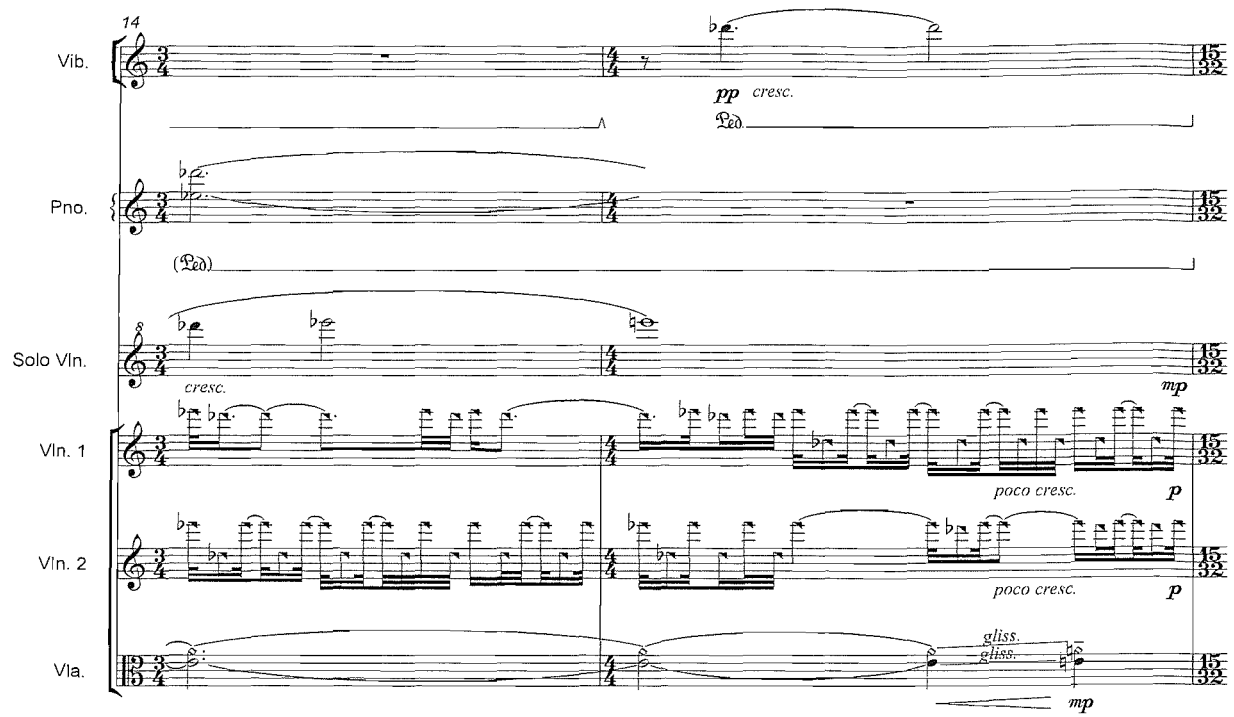


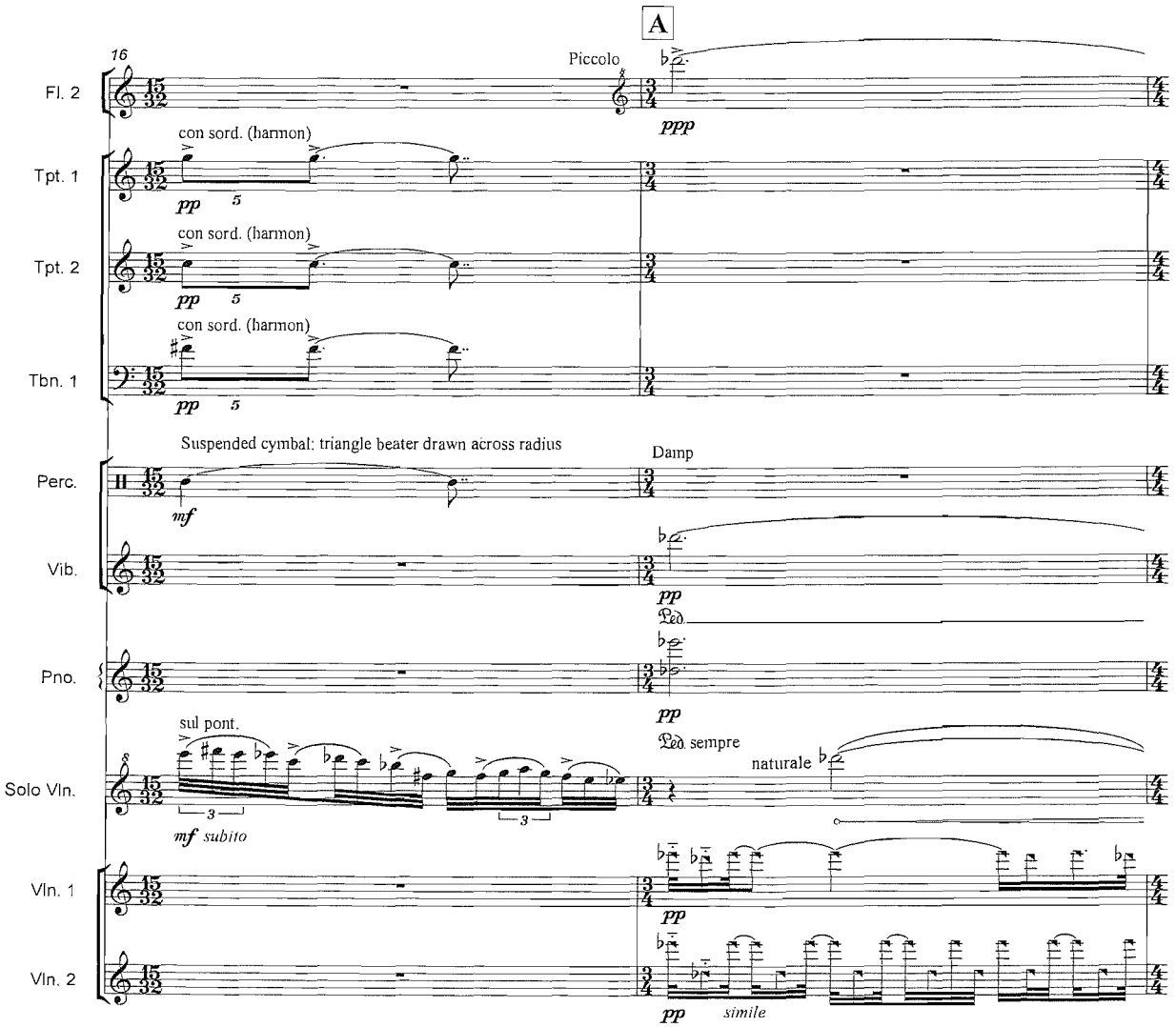

6
Vib.
p
Pno.
p
8
Solo Vln.
p
7:6
Vln. 1
Vln. 2
Vla.
pp
ppp

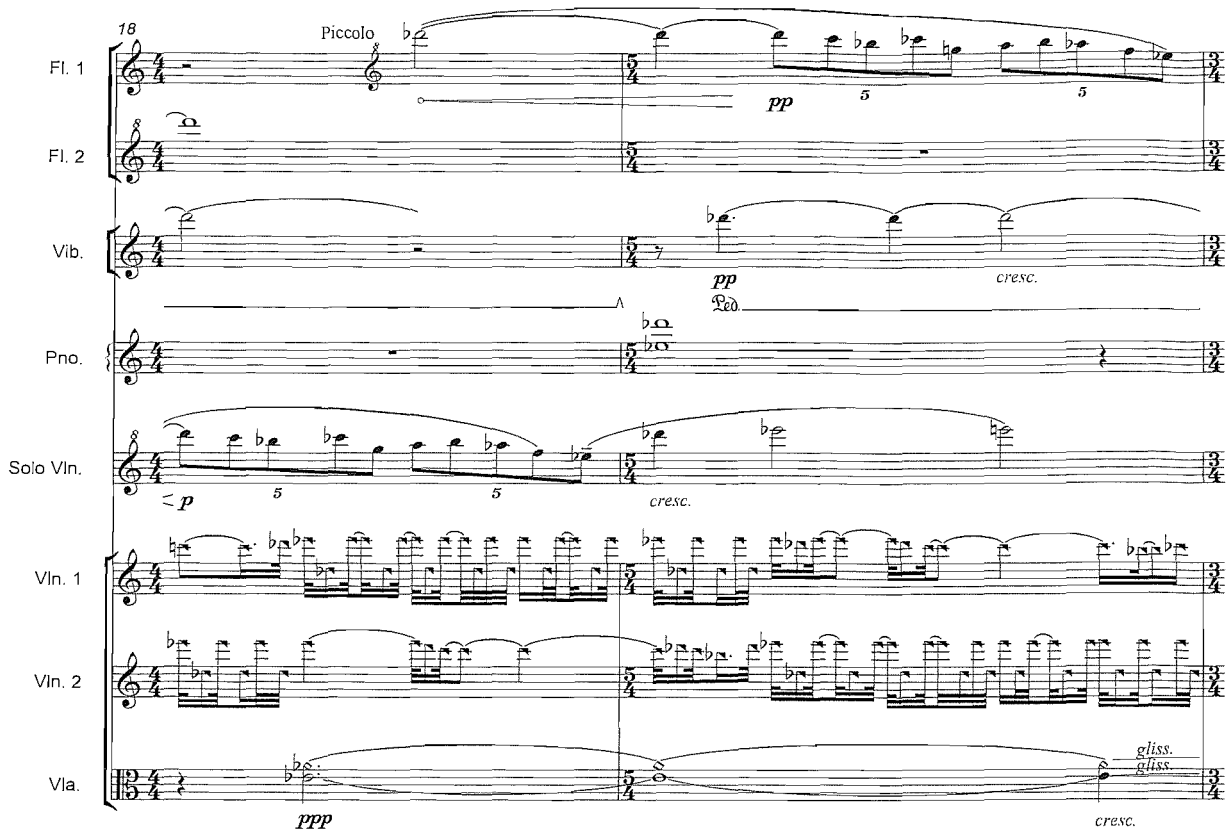

8
Vib.
ppp
Ped.
cresc.
Pno.
pp
Solo Vln.
dim.
p
Vln. 1
Vln. 2
Vla.
gliss.
gliss.
pp

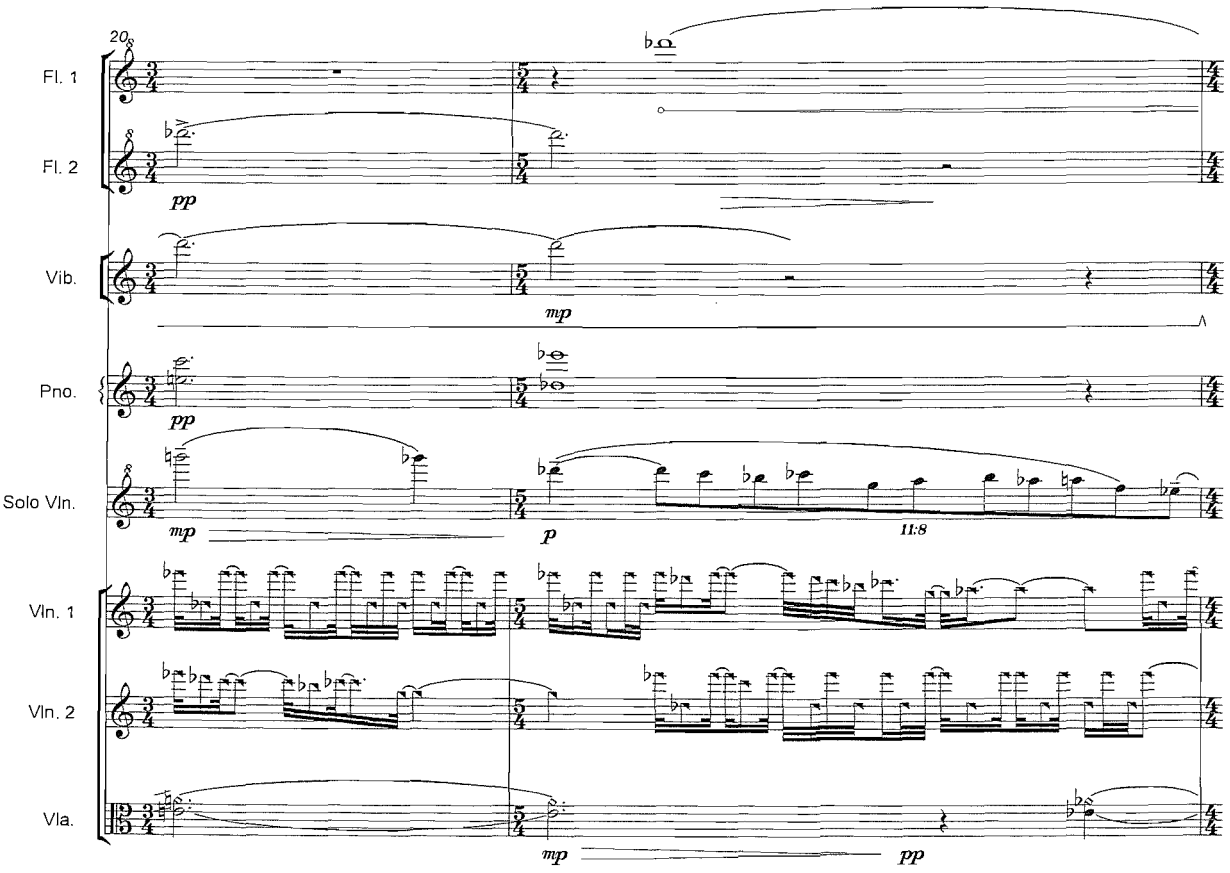

10
Vib.
p
ppp
cresc.
Ped.
Pno.
p
Solo Vln.
poco cresc.
7:6
mp
dim.
ppp
Vln. 1
Vln. 2
Vla.
ppp
gliss.
gliss.

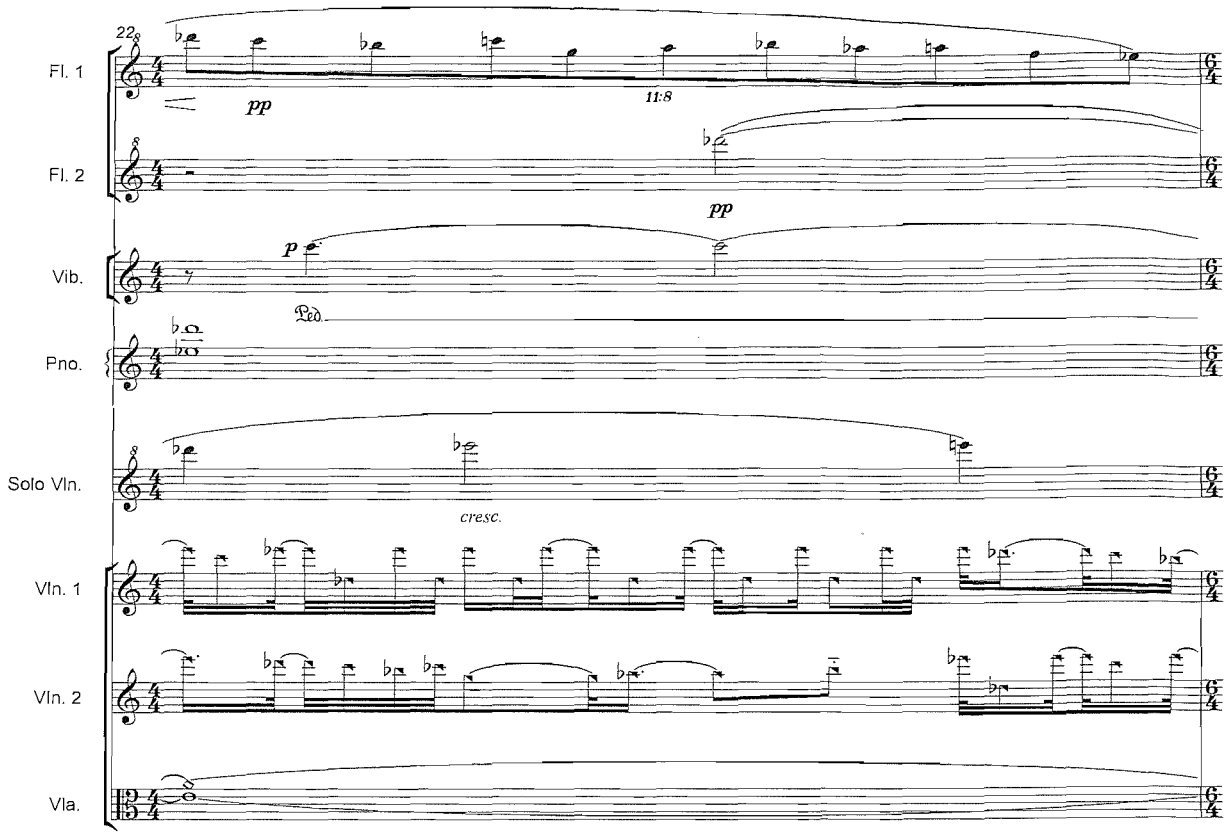

12
Vib.
mp
Pno.
pp
Solo Vln.
p
9:8
Vln. 1
Vln. 2
Vla.
pp

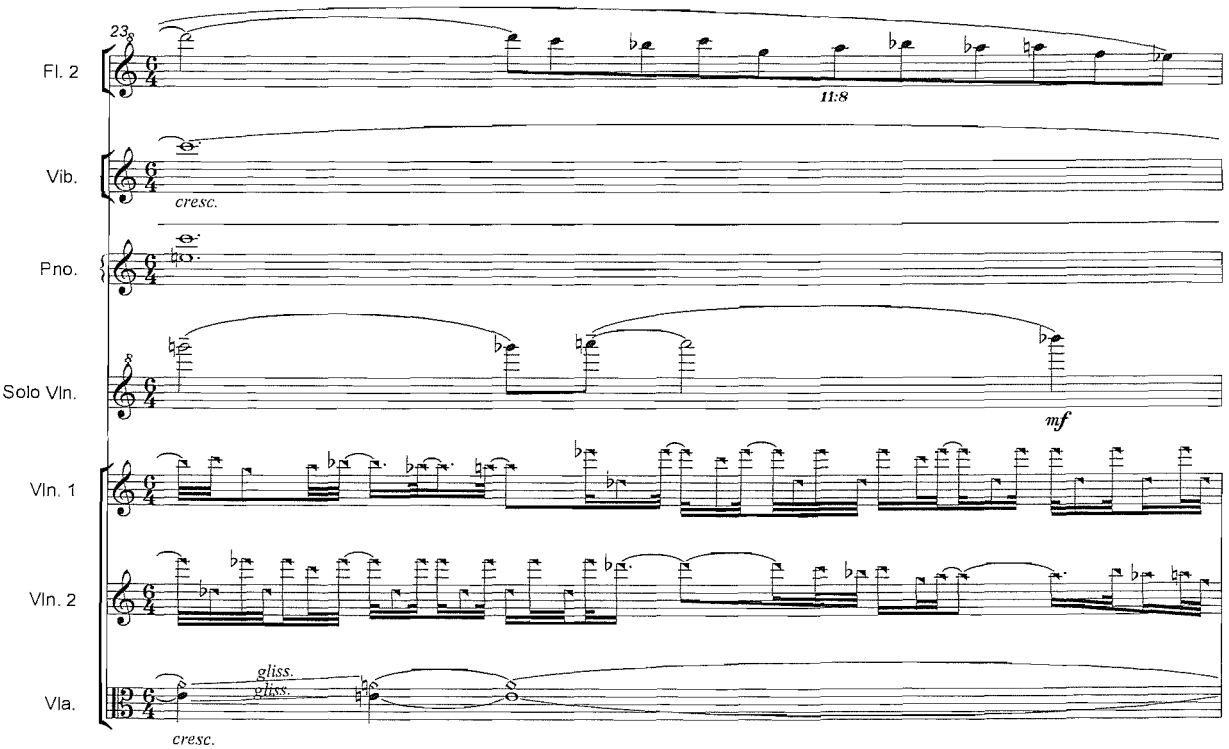

14
Vib.
pp cresc.
Ped.
Pno.
(Ped.)
Solo Vln.
cresc.
mp
Vln. 1
poco cresc.
p
Vln. 2
poco cresc.
p
Vla.
gliss.
gliss.
mp

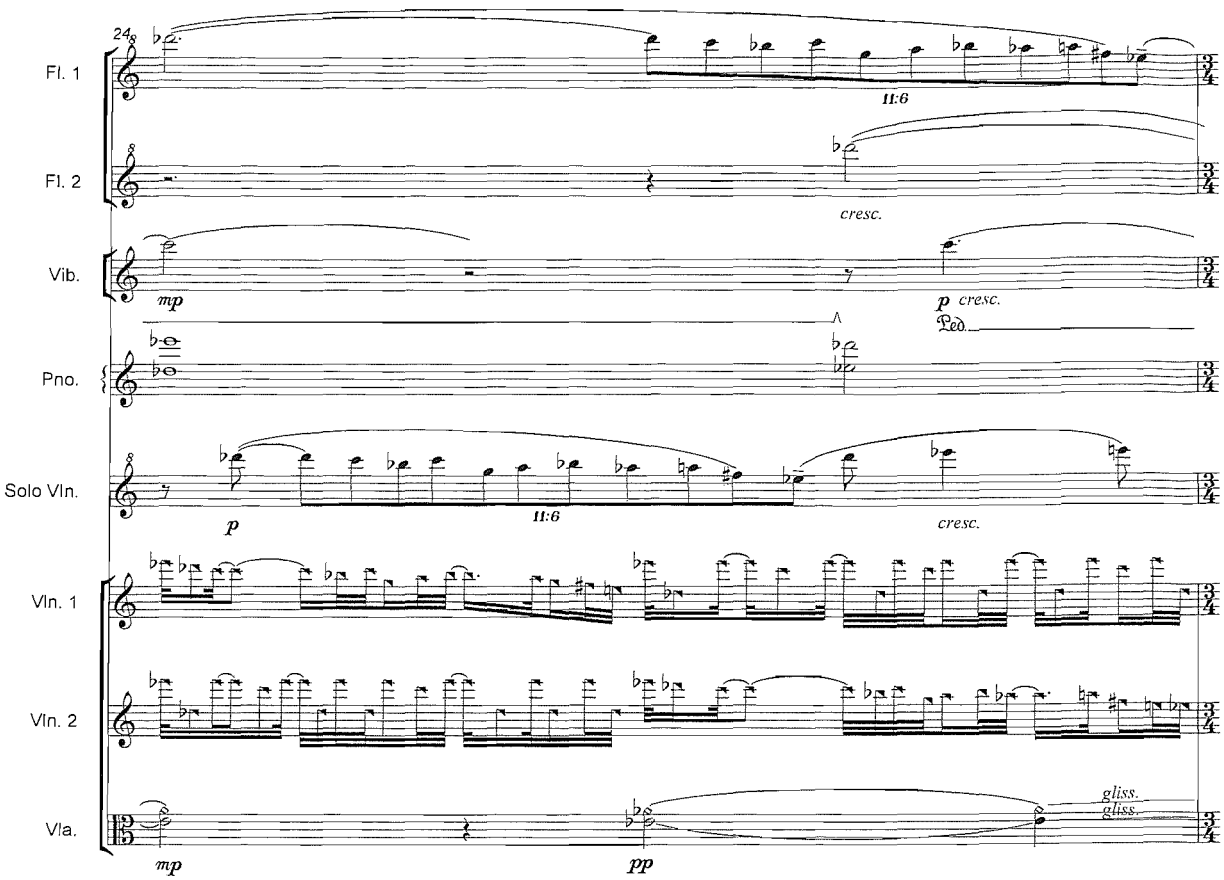

A
16
Fl. 2
Piccolo
ppp
Tpt. 1
con sord. (harmon)
pp
5
Tpt. 2
con sord. (harmon)
pp
5
Tbn. 1
con sord. (harmon)
pp
5
Perc.
Suspended cymbal: triangle beater drawn across radius
mf
Damp
Vib.
pp
Ped.
Pno.
pp
Ped. sempre
Solo Vln.
sul pont.
3
3
mf subito
naturale
Vln. 1
pp
Vln. 2
pp
simile

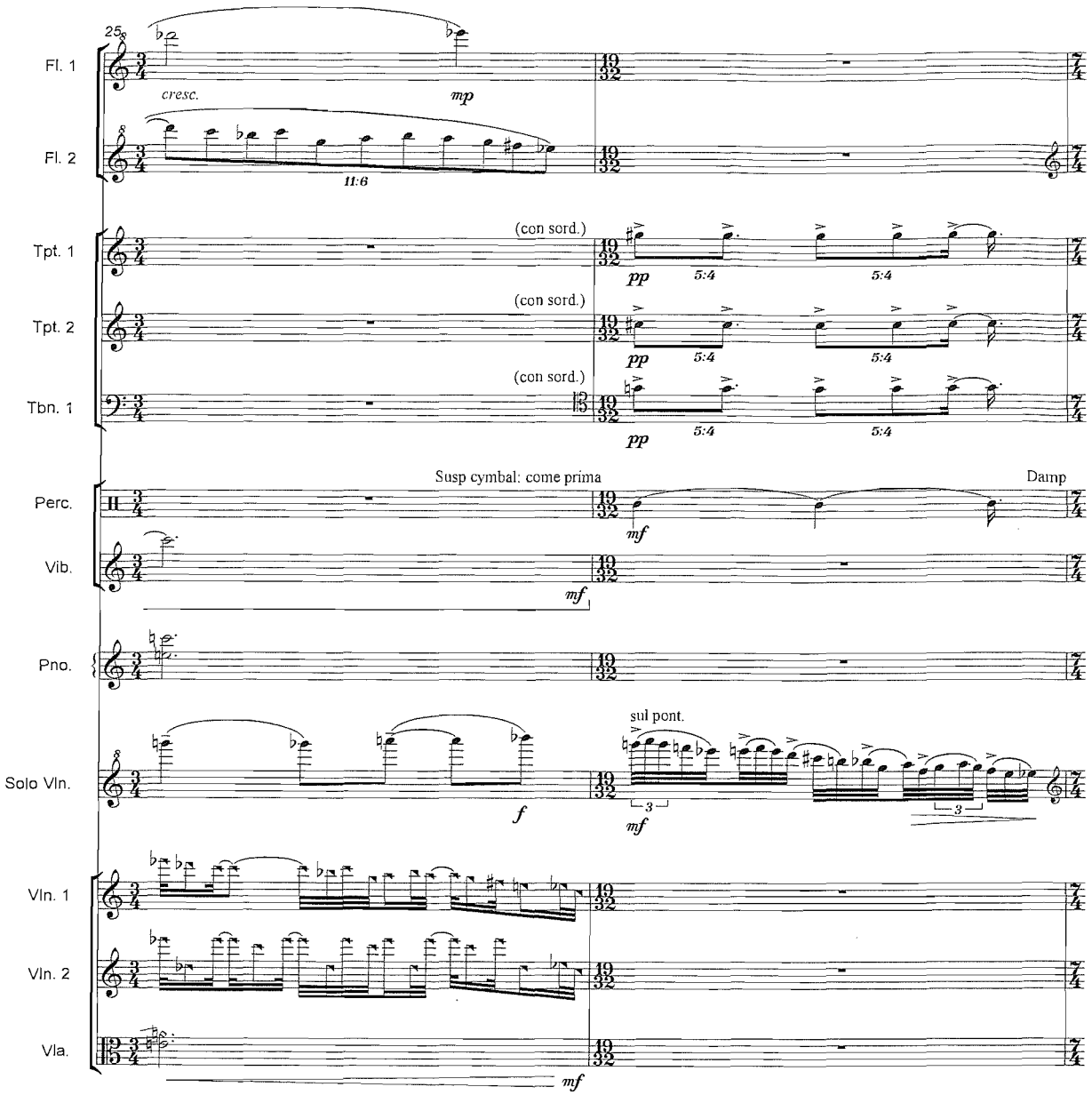

18
Piccolo
Fl. 1
Fl. 2
Vib.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
pp
cresc.
Ped.
p
ppp
gliss.
gliss.

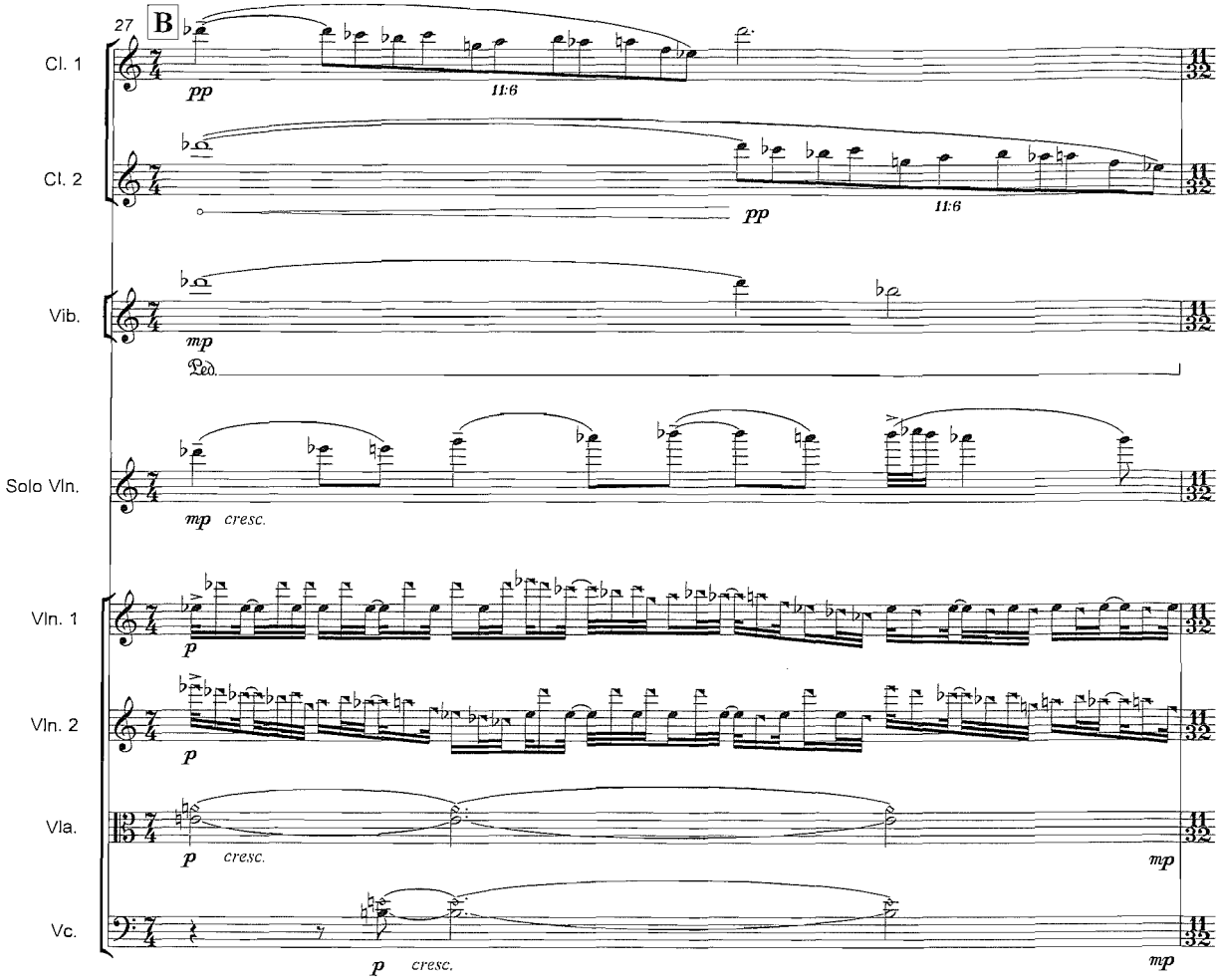

20
Fl. 1
Fl. 2
Vib.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
pp
mp
p
11:8

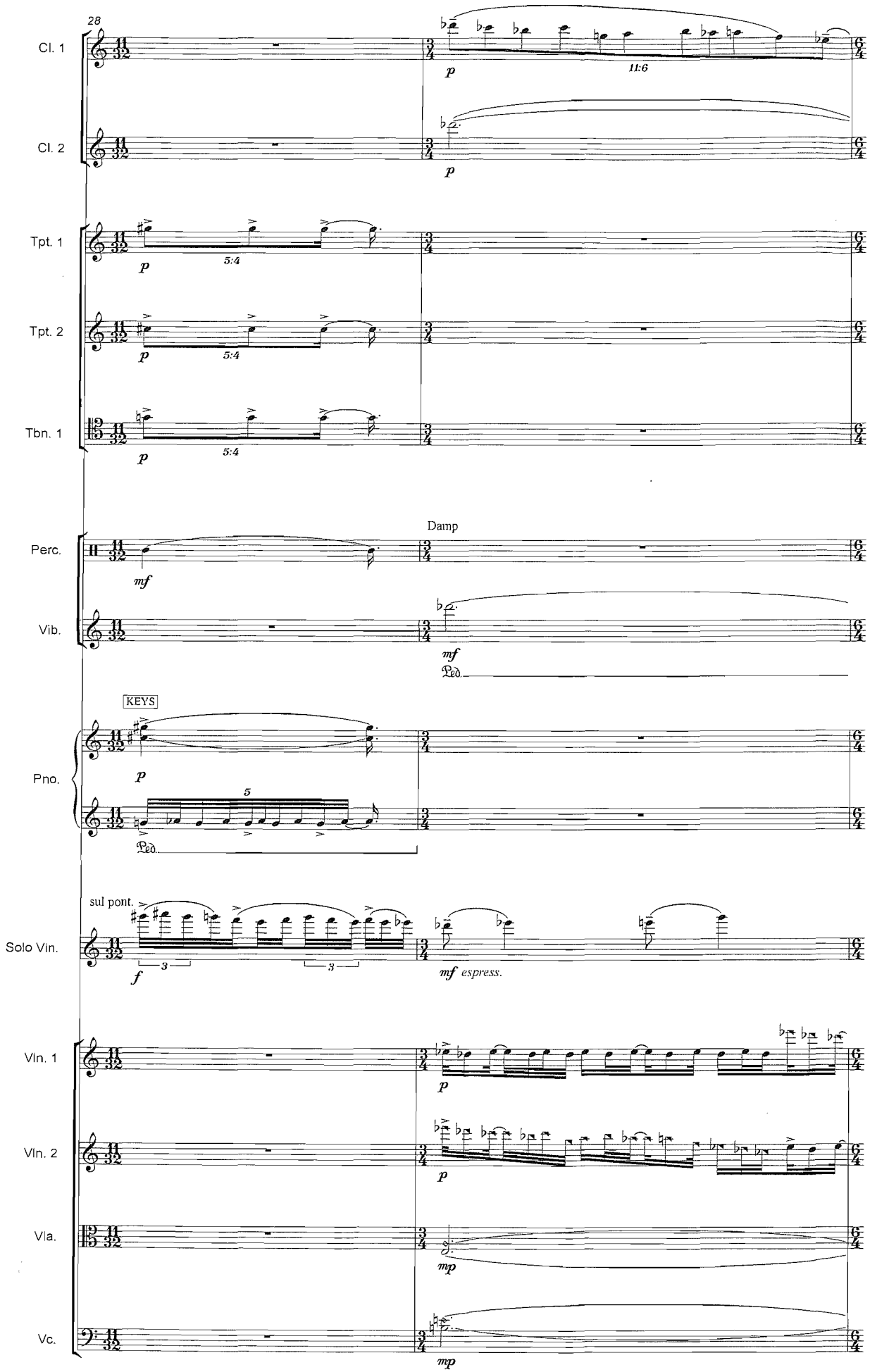

22
Fl. 1
pp
11:8
Fl. 2
pp
Vib.
p
Ped.
Pno.
Solo Vln.
cresc.
Vln. 1
Vln. 2
Vla.

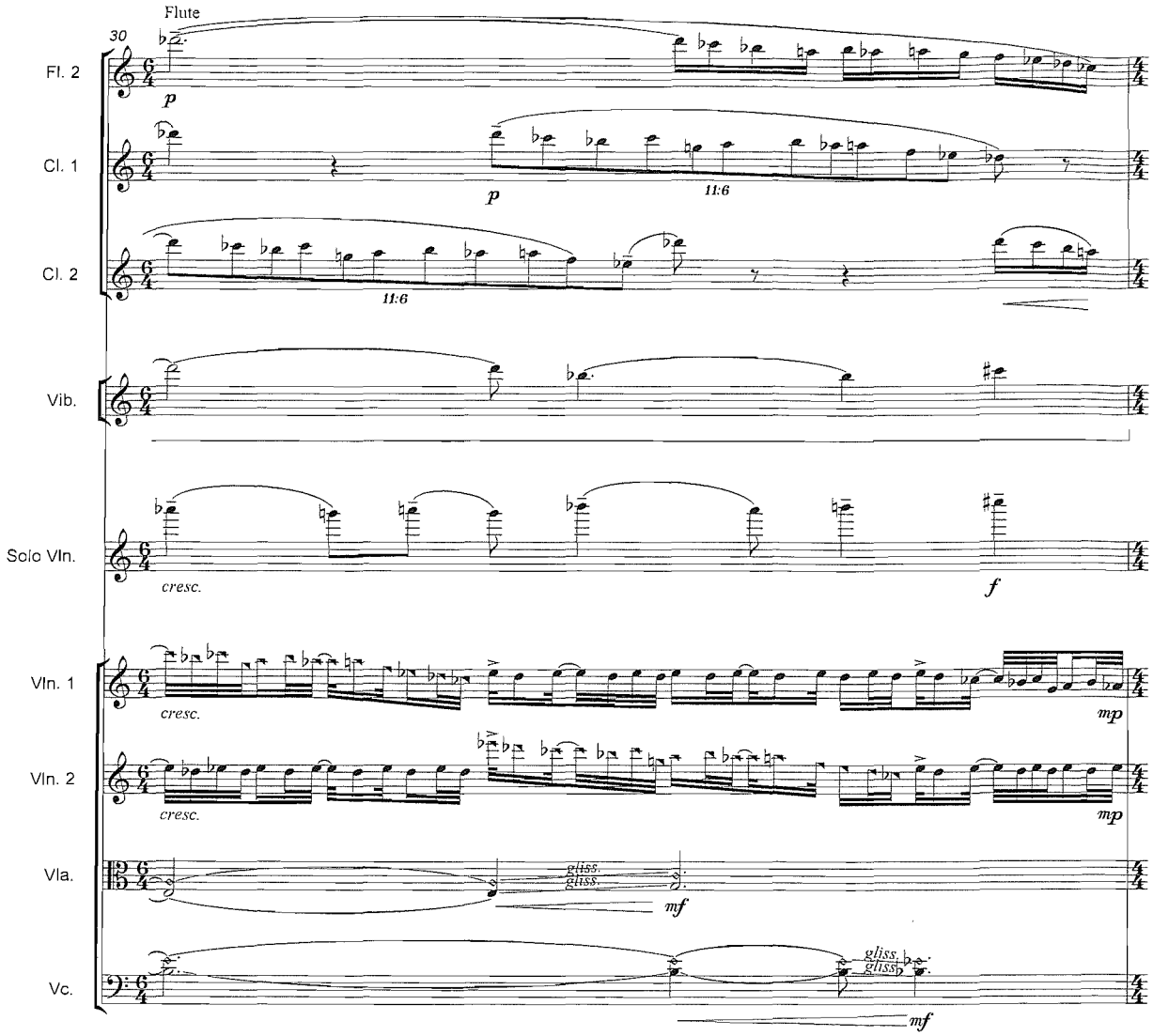

23
Fl. 2
11:8
Vib.
cresc.
Pno.
Solo Vln.
mf
Vln. 1
Vln. 2
gliss.
gliss.
Vla.
cresc.

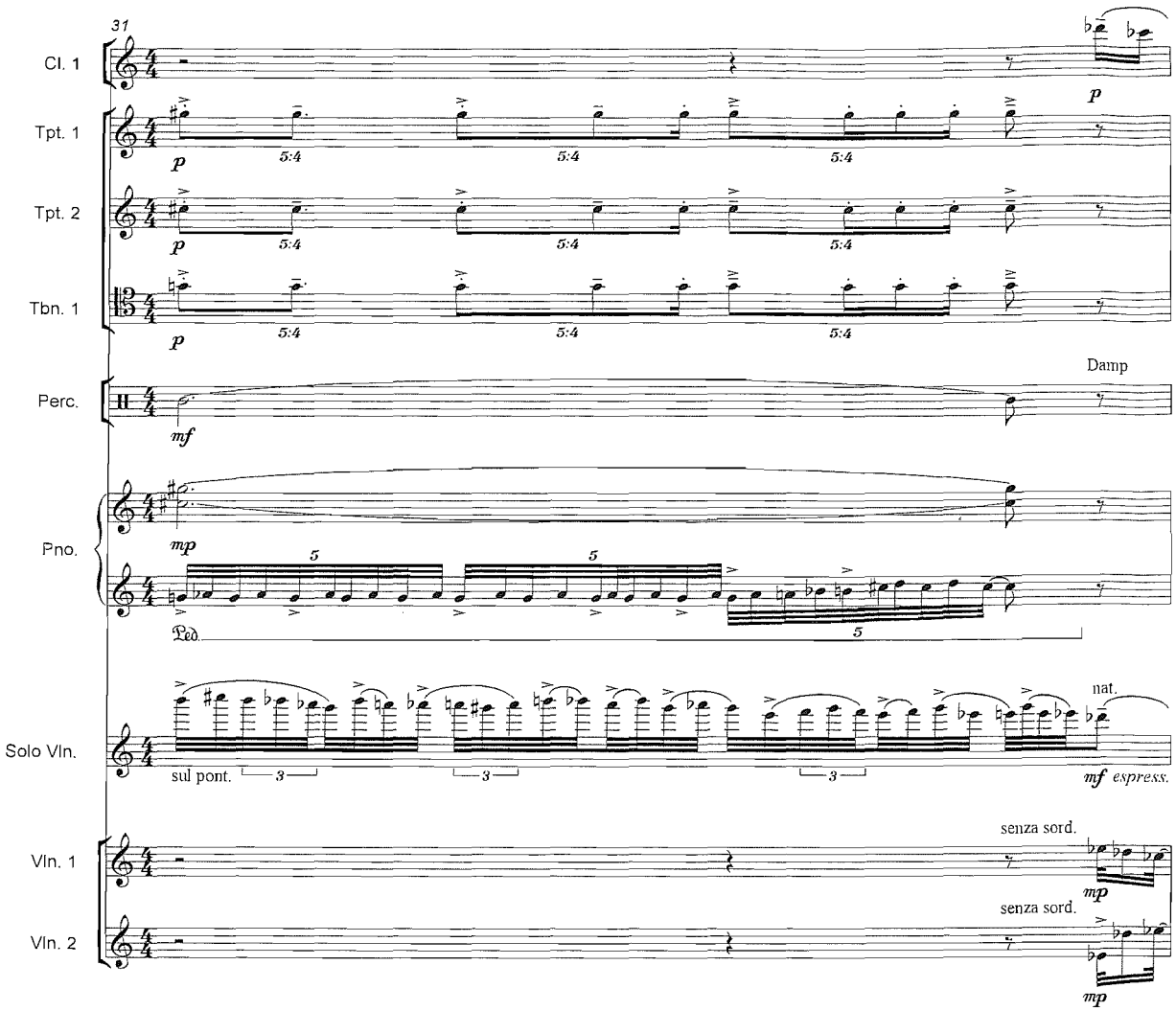

24
Fl. 1
Fl. 2
Vib.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
11:6
cresc.
mp
p cresc.
Ped.
p
11:6
cresc.
mp
pp
gliss.
gliss.

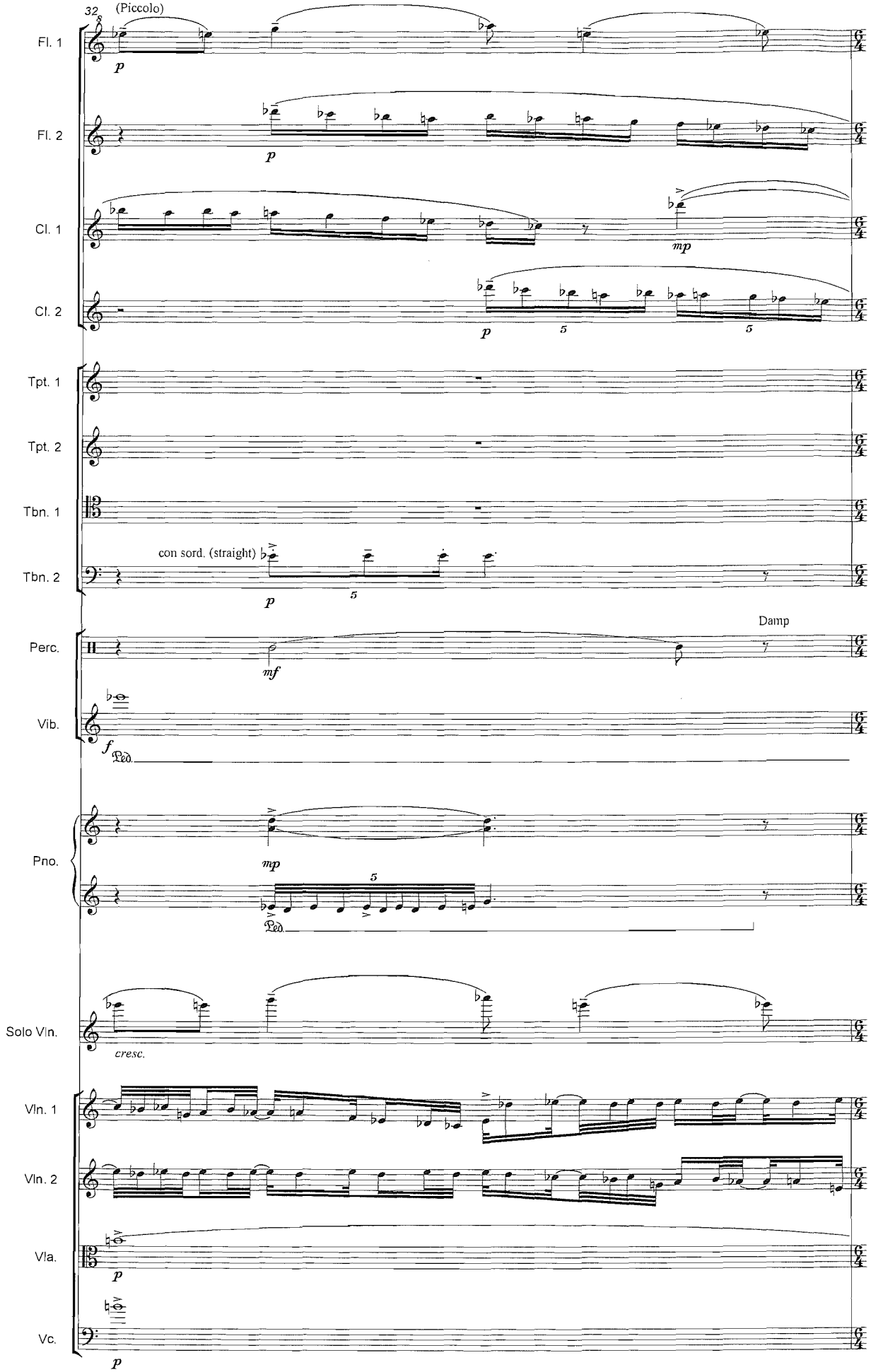

25
Fl. 1
cresc.
mp
Fl. 2
11:6
Tpt. 1
(con sord.)
pp
5:4
5:4
Tpt. 2
(con sord.)
pp
5:4
5:4
Tbn. 1
(con sord.)
pp
5:4
5:4
Perc.
Susp cymbal: come prima
Damp
mf
Vib.
mf
Pno.
Solo Vln.
sul pont.
f
mf
3
3
Vln. 1
Vln. 2
Vla.
mf

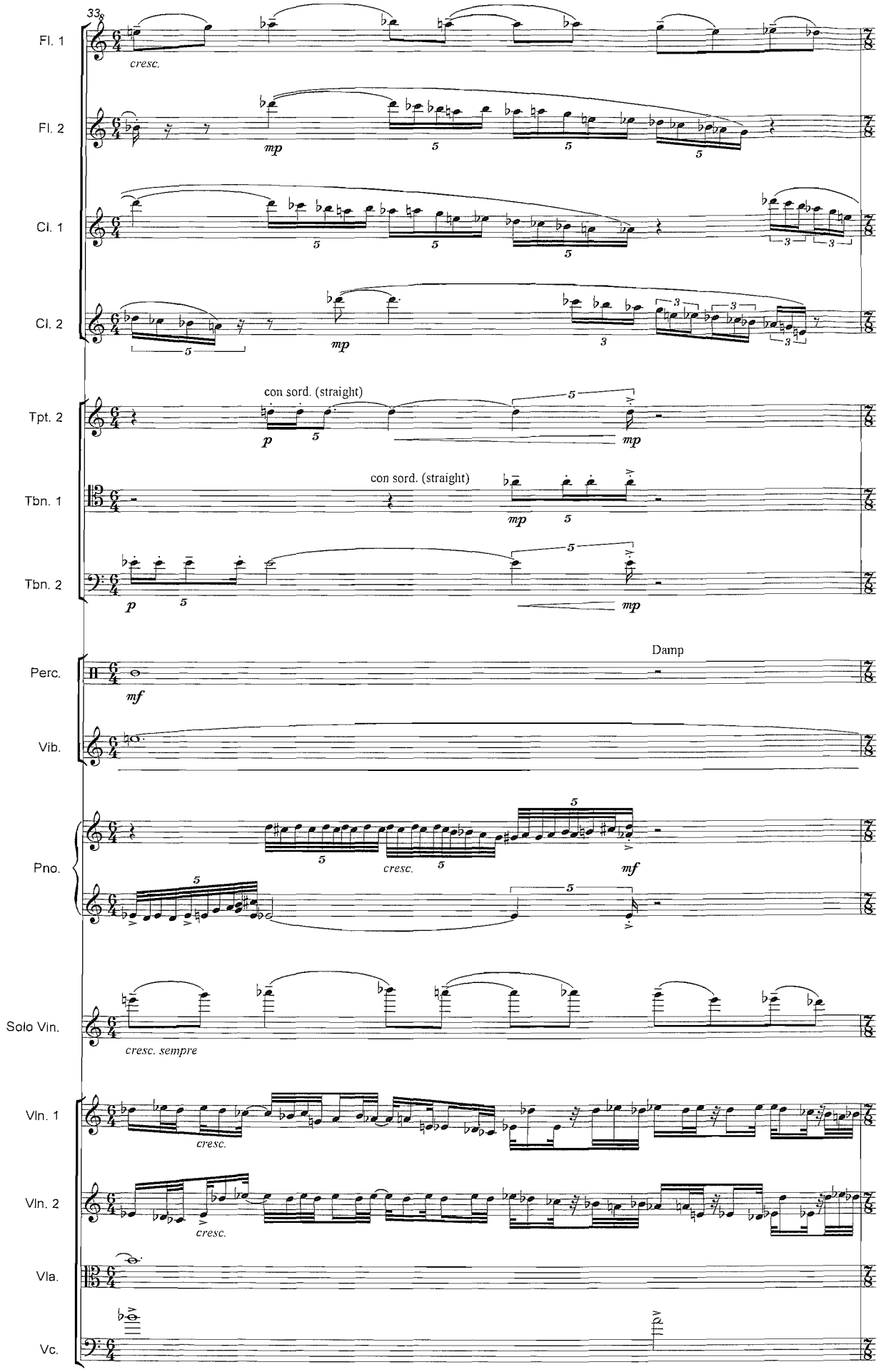

27
B
Cl. 1
pp
11:6
Cl. 2
pp
11:6
Vib.
mp
Ped.
Solo Vln.
mp cresc.
Vln. 1
p
Vln. 2
p
Vla.
p cresc.
mp
Vc.
p cresc.
mp

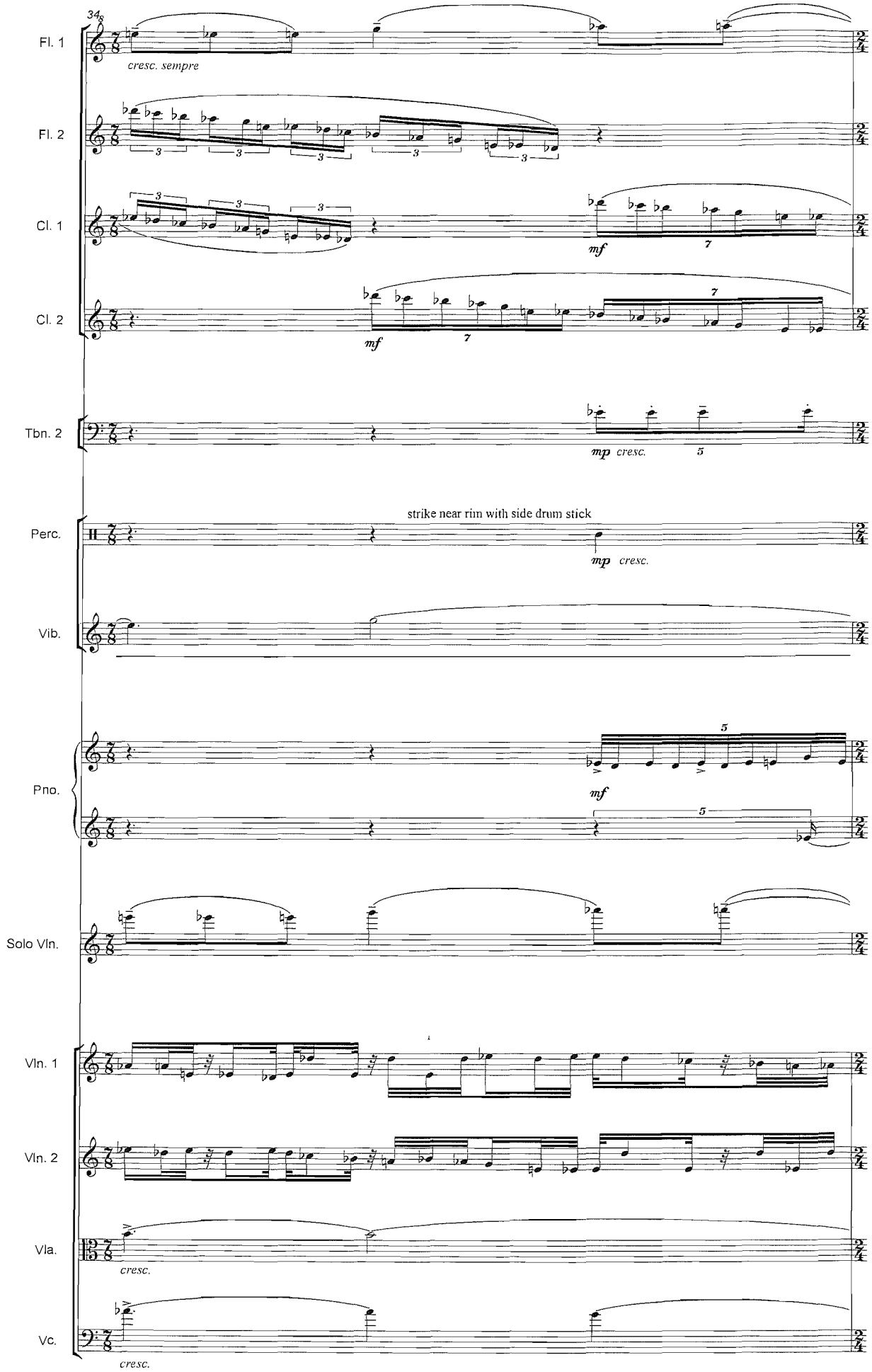

28
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tbn. 1
Perc.
Vib.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Damp
KEYS
sul pont.
espress.

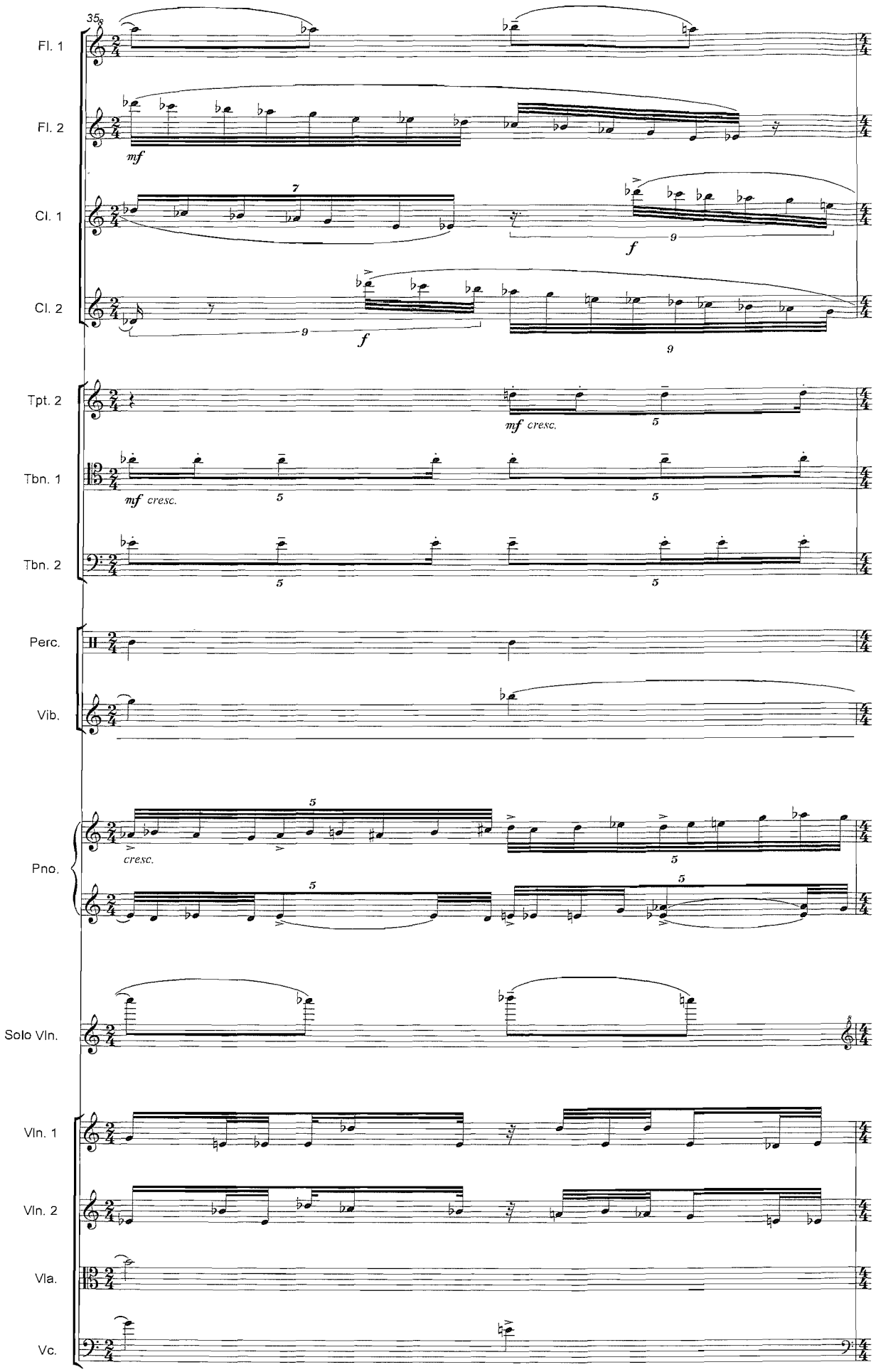

Flute
30
Fl. 2
Cl. 1
Cl. 2
Vib.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
p
11:6
cresc.
f
mp
gliss.
mf

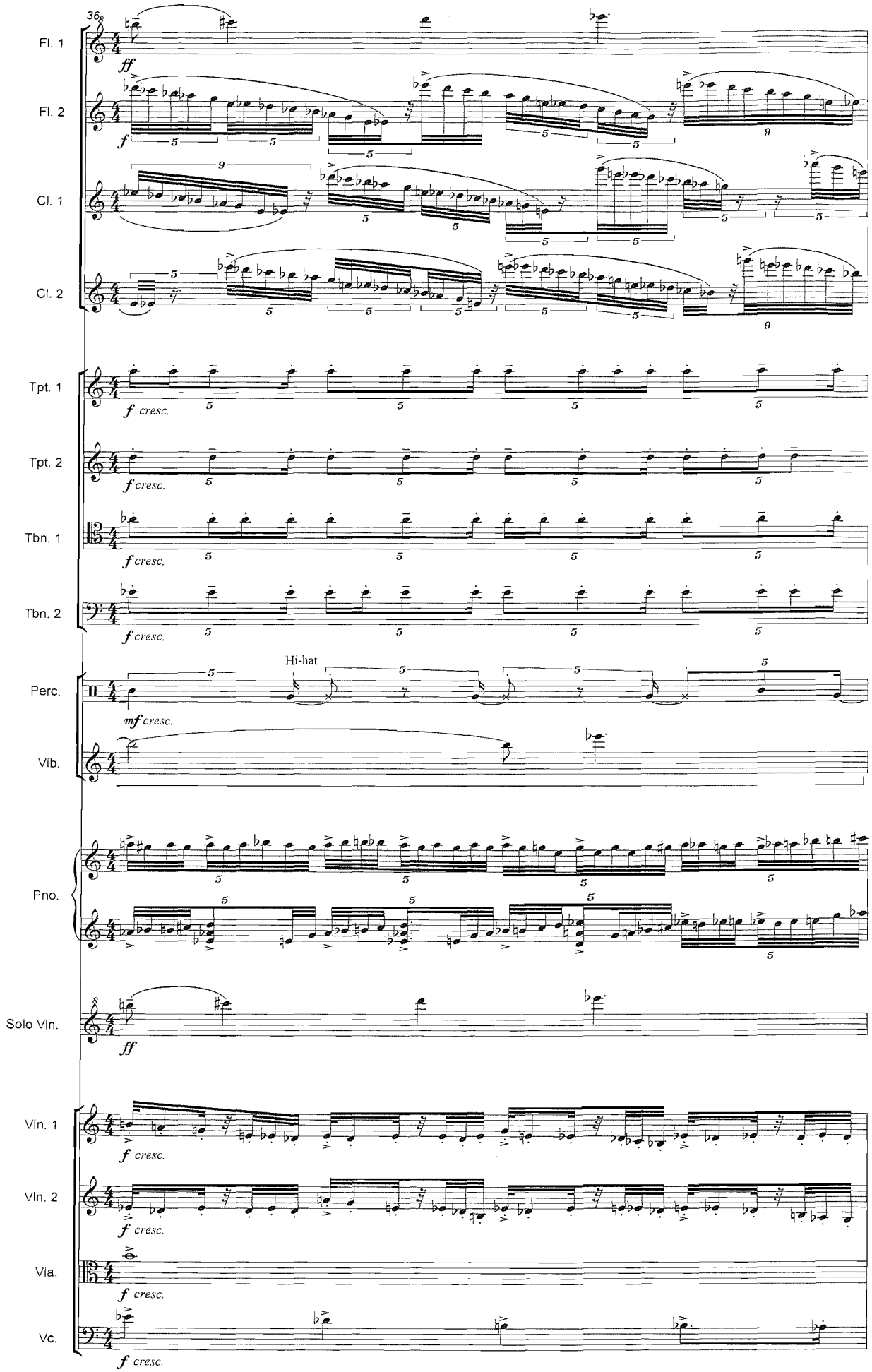

31
Cl. 1
Tpt. 1
Tpt. 2
Tbn. 1
Perc.
Pno.
Solo Vln.
Vln. 1
Vln. 2
p
mf
mp
5:4
Damp
Ped.
sul pont.
3
nat.
mf espress.
senza sord.
mp

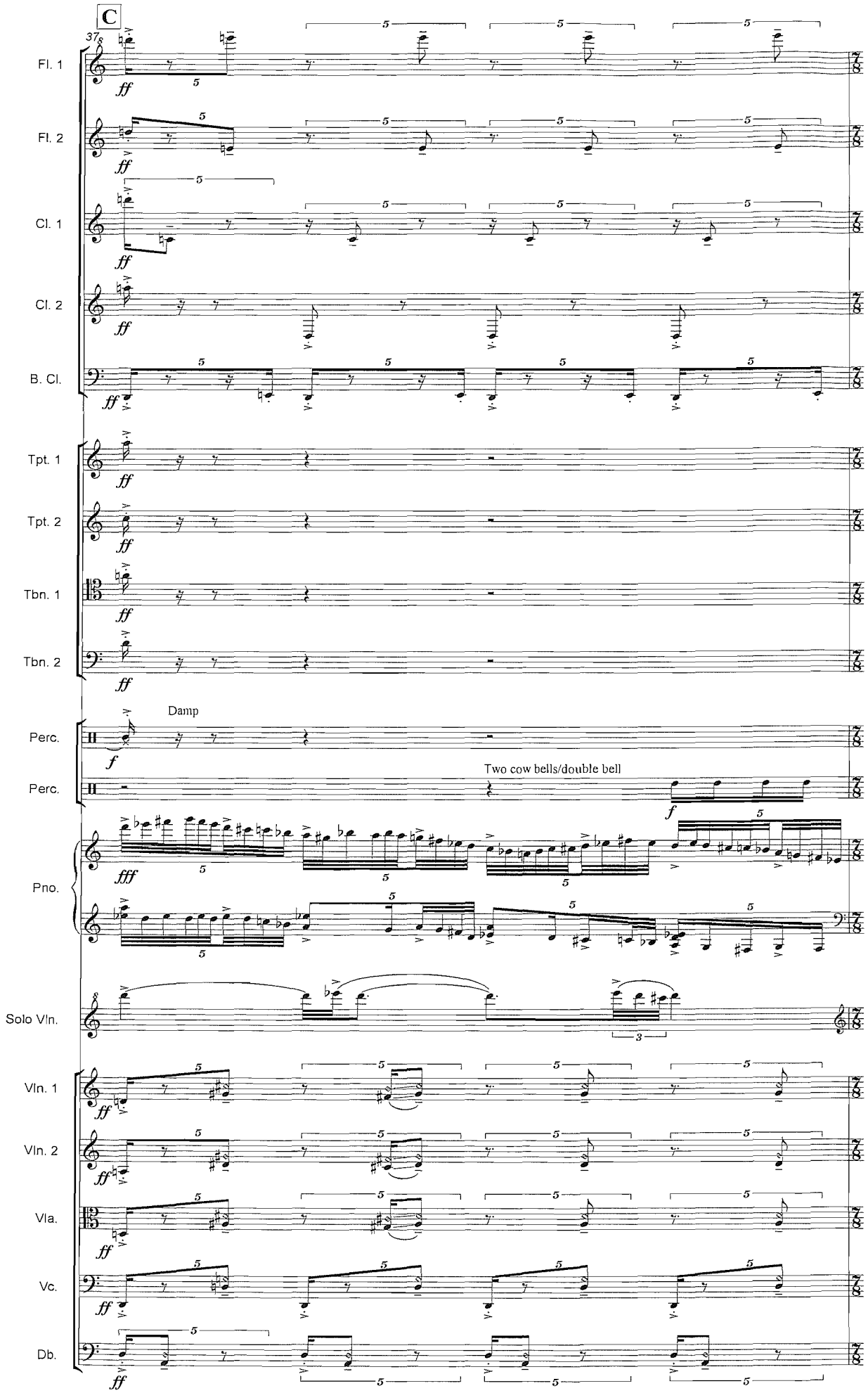

32
(Piccolo)
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
con sord. (straight)
Perc.
Damp
Vib.
Pno.
Solo Vln.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.

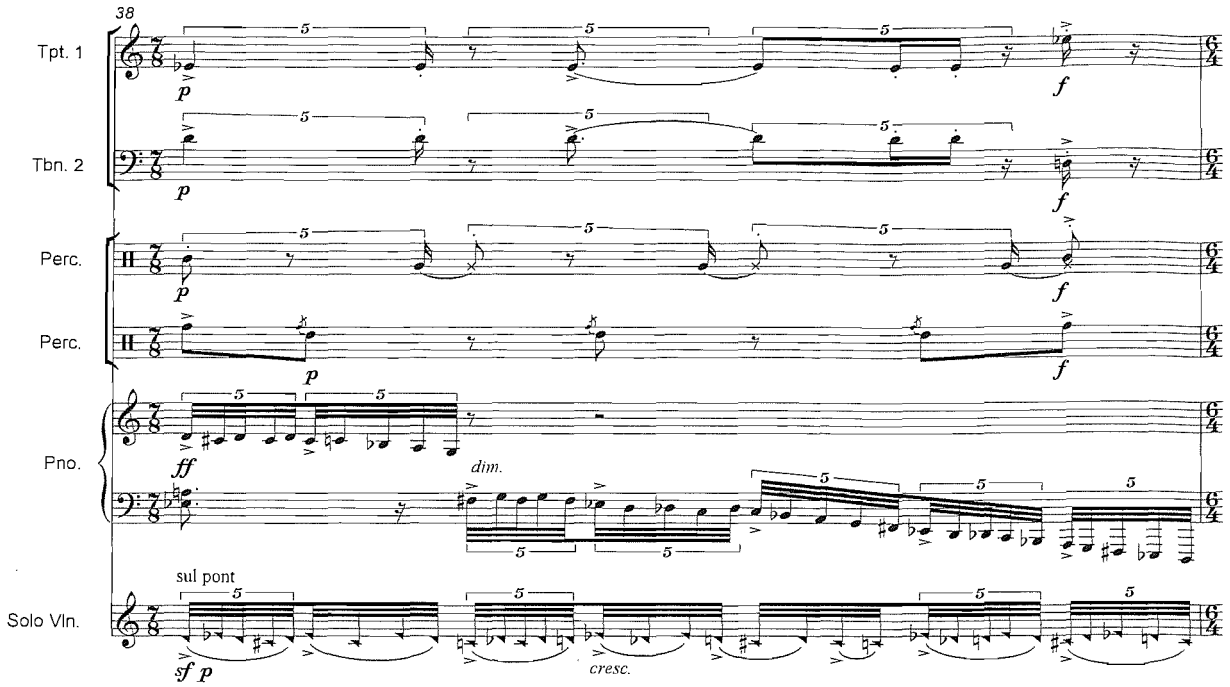

33
Fl. 1
cresc.
Fl. 2
mp
Cl. 1
Cl. 2
mp
Tpt. 2
con sord. (straight)
p
mp
Tbn. 1
con sord. (straight)
mp
Tbn. 2
p
mp
Perc.
Damp
mf
Vib.
Pno.
cresc.
mf
Solo Vln.
cresc. sempre
Vln. 1
cresc.
Vln. 2
cresc.
Vla.
Vc.

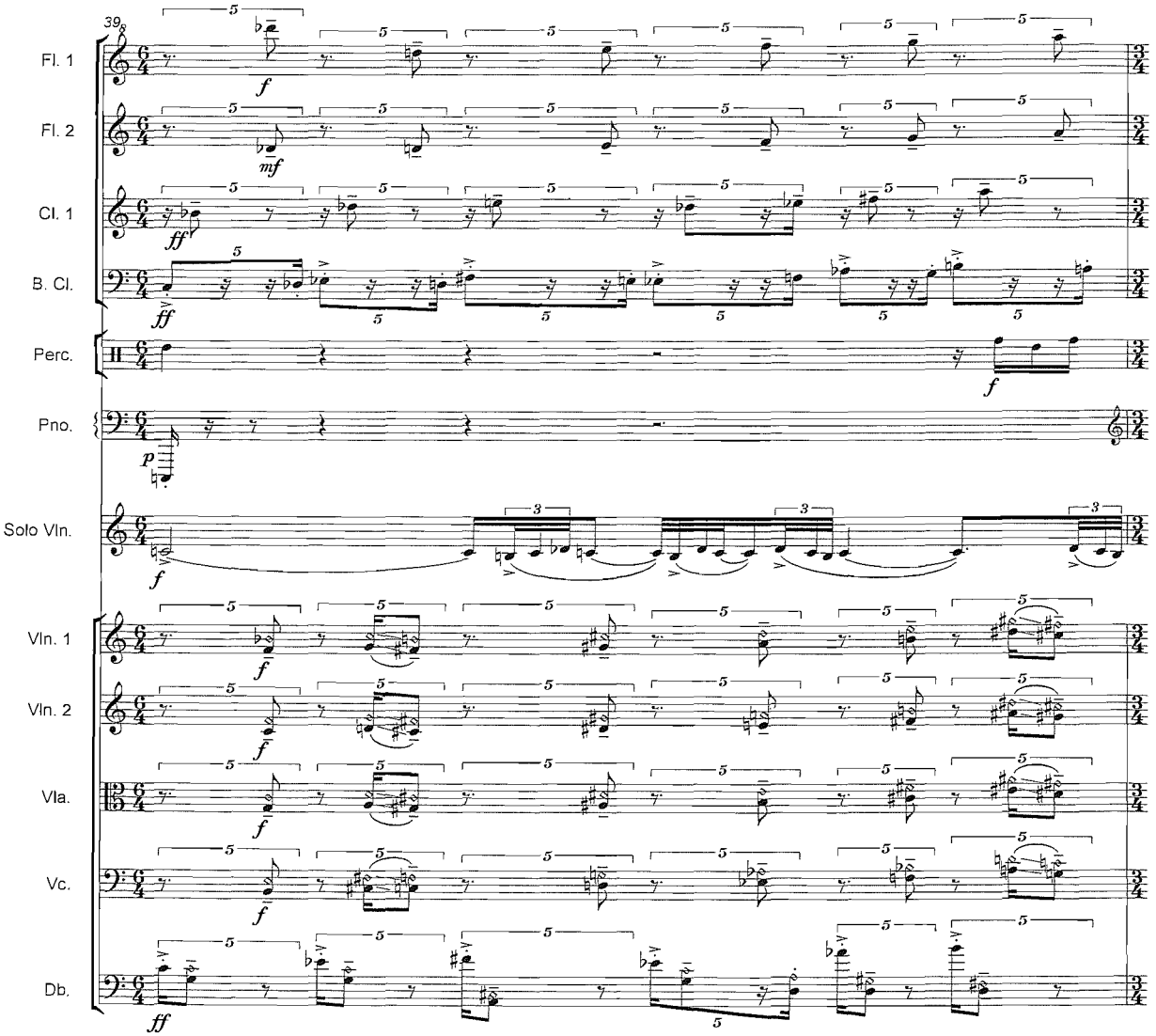

34
Fl. 1
cresc. sempre
Fl. 2
Cl. 1
mf
Cl. 2
mf
Tbn. 2
mp cresc.
strike near rim with side drum stick
Perc.
mp cresc.
Vib.
Pno.
mf
Solo Vln.
Vln. 1
Vln. 2
Vla.
cresc.
Vc.
cresc.

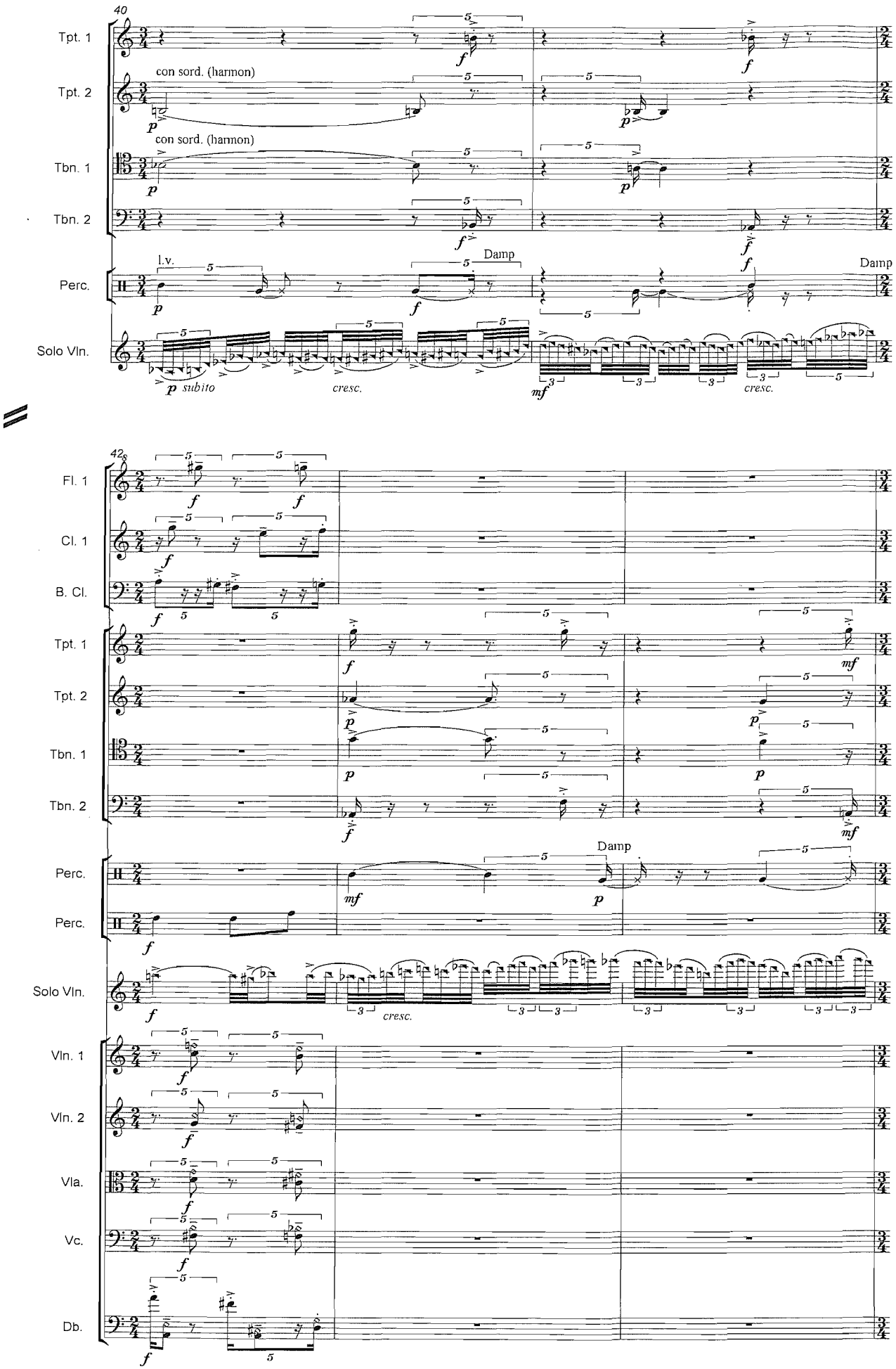

35
Fl. 1
Fl. 2
mf
Cl. 1
f
Cl. 2
Tpt. 2
mf cresc.
Tbn. 1
mf cresc.
Tbn. 2
Perc.
Vib.
Pno.
cresc.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.

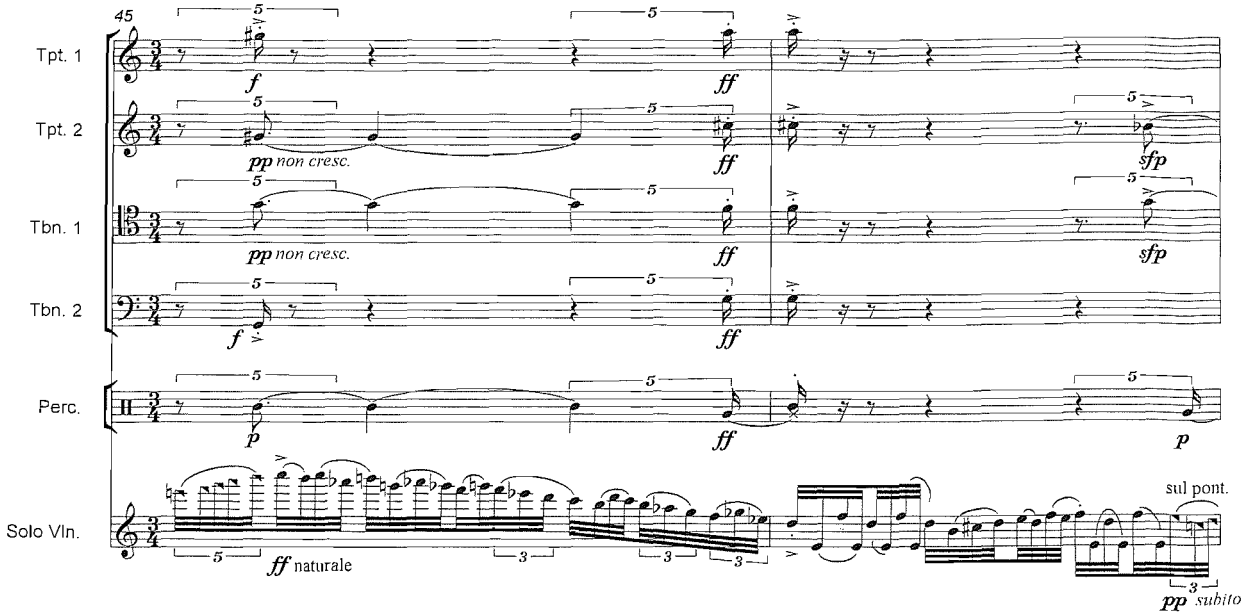

36
Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Hi-hat
Vib.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
ff
f cresc.
mf cresc.

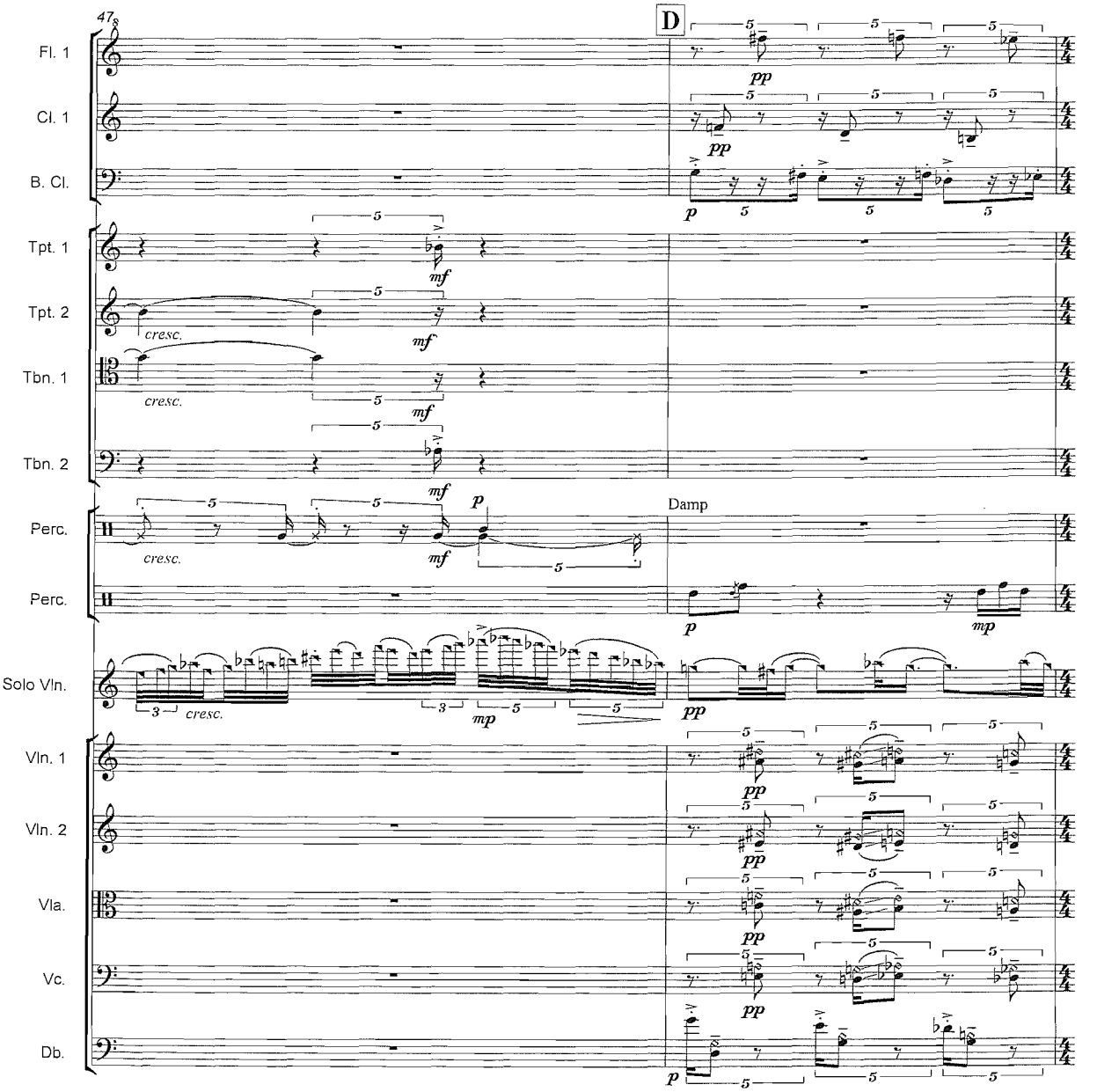

C
37
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Damp
Perc.
Two cow bells/double bell
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

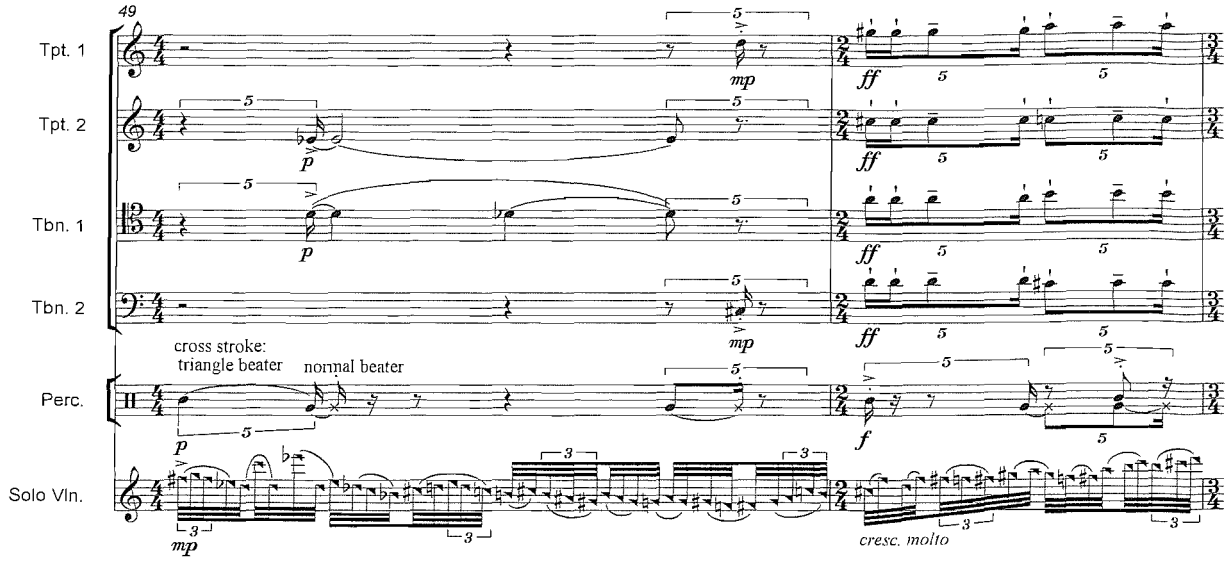

38
Tpt. 1
Tbn. 2
Perc.
Perc.
Pno.
Solo Vln.
sul pont
dim.
cresc.

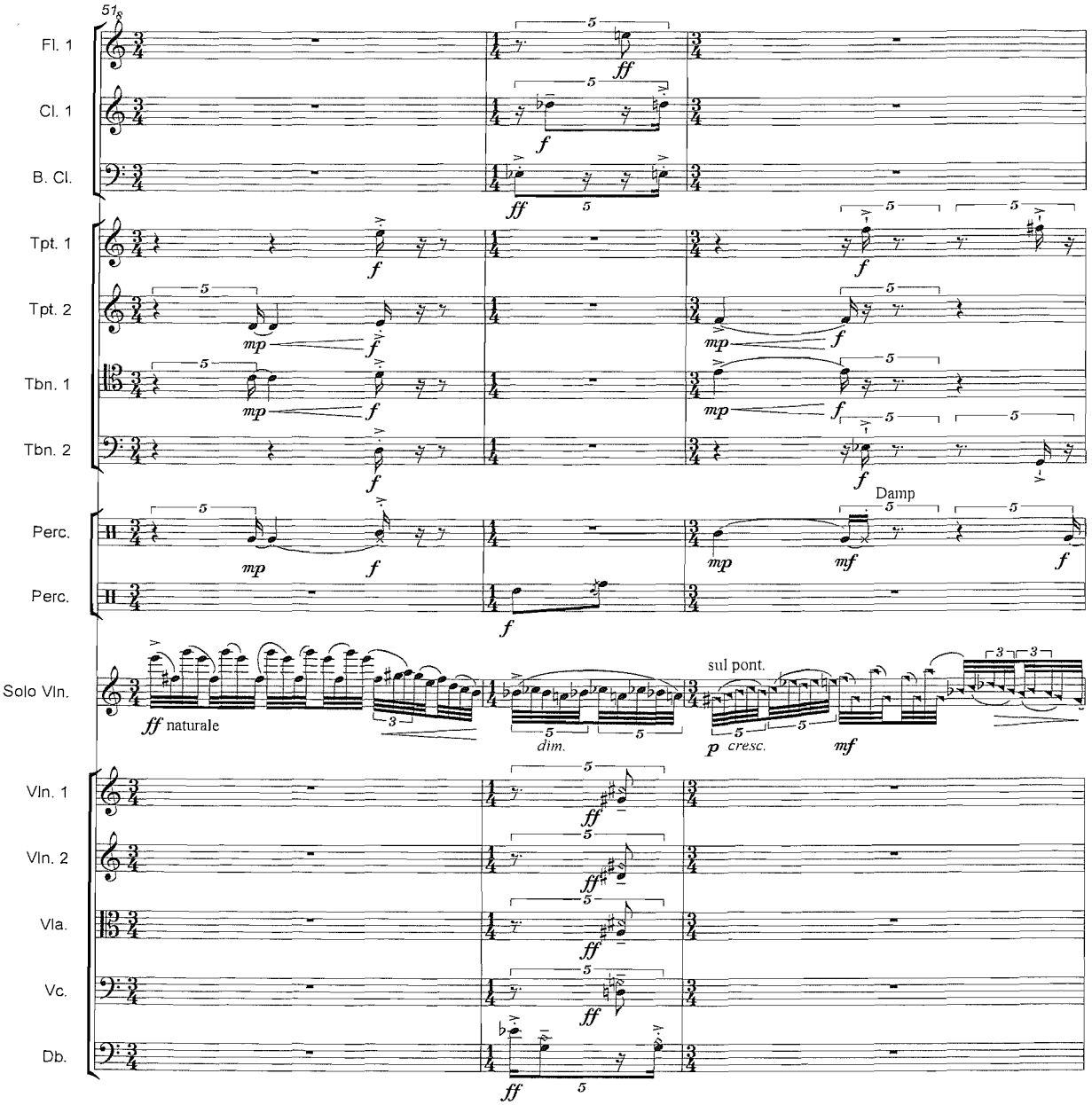

39
Fl. 1
Fl. 2
Cl. 1
B. Cl.
Perc.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

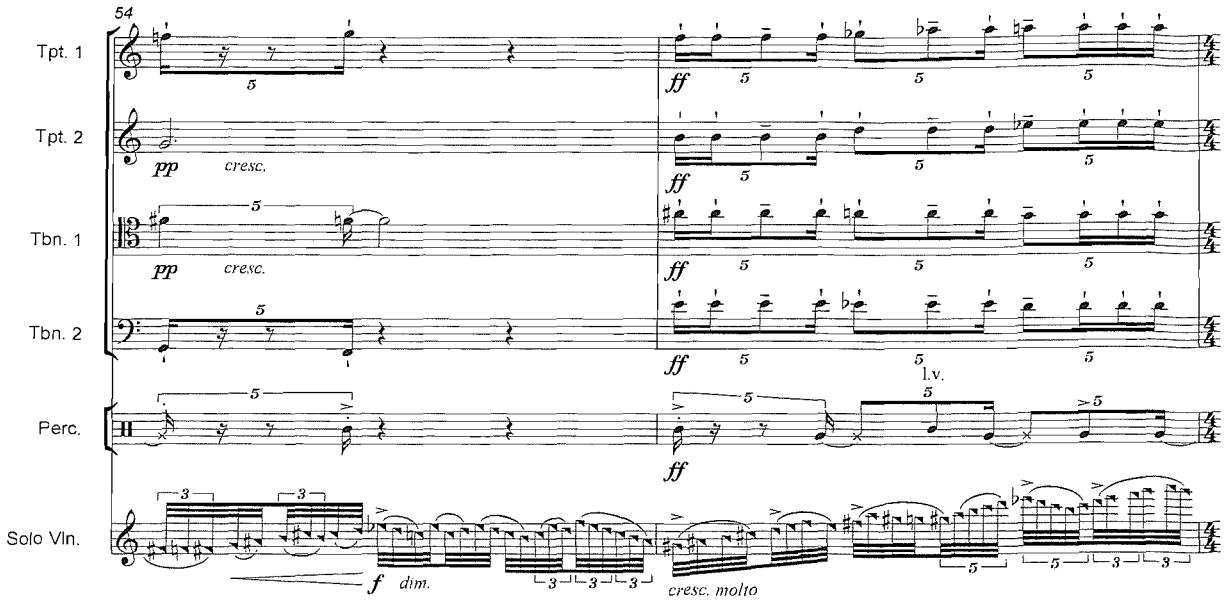

40
Tpt. 1
Tpt. 2
con sord. (harmon)
Tbn. 1
con sord. (harmon)
Tbn. 2
Perc.
l.v.
Damp
Damp
Solo Vln.
p subito
cresc.
mf
cresc.
42
Fl. 1
Cl. 1
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Damp
Perc.
Solo Vln.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

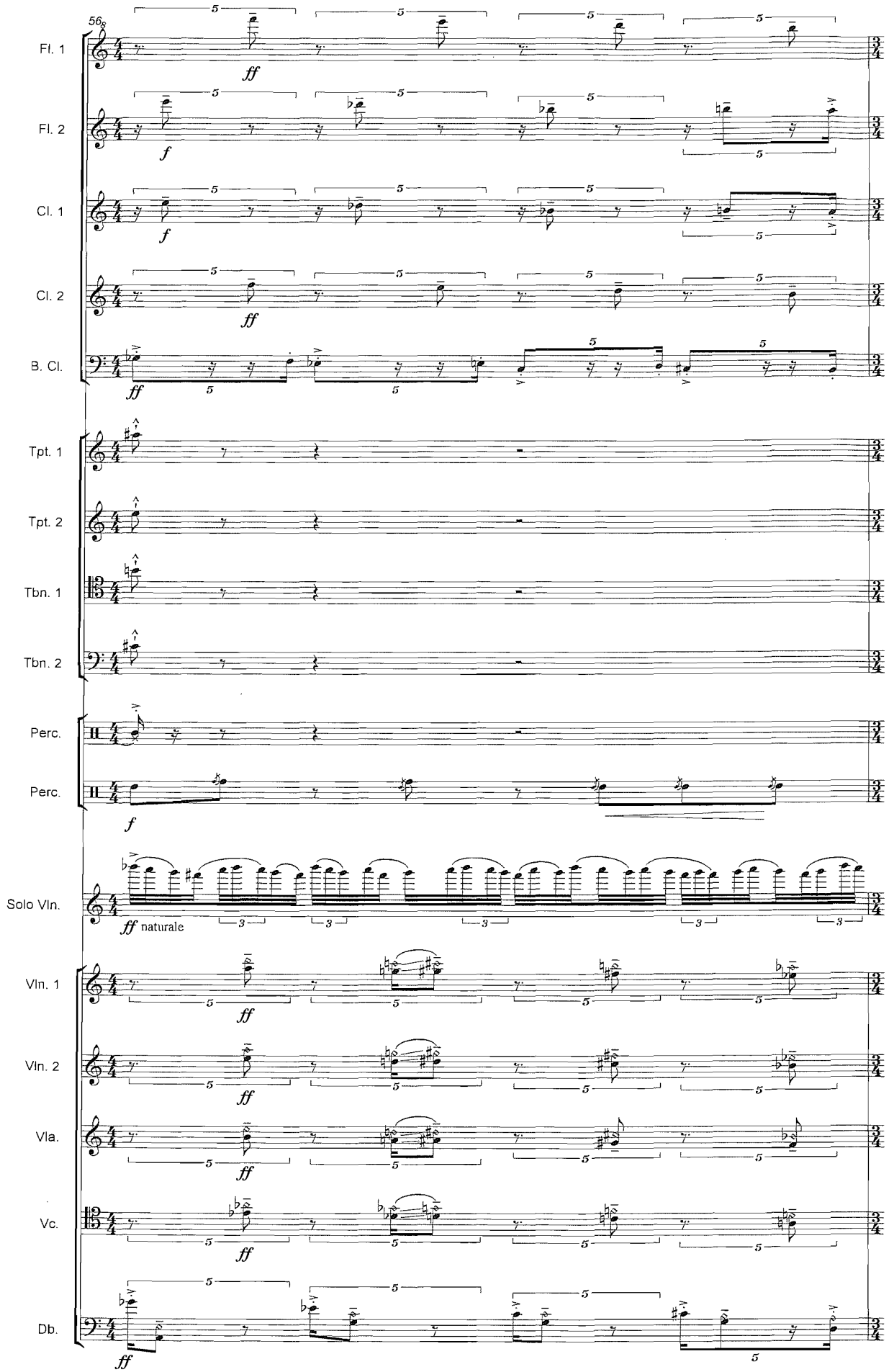

45
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Solo Vln.
f
ff
pp non cresc.
sfp
ff naturale
sul pont.
pp subito
p

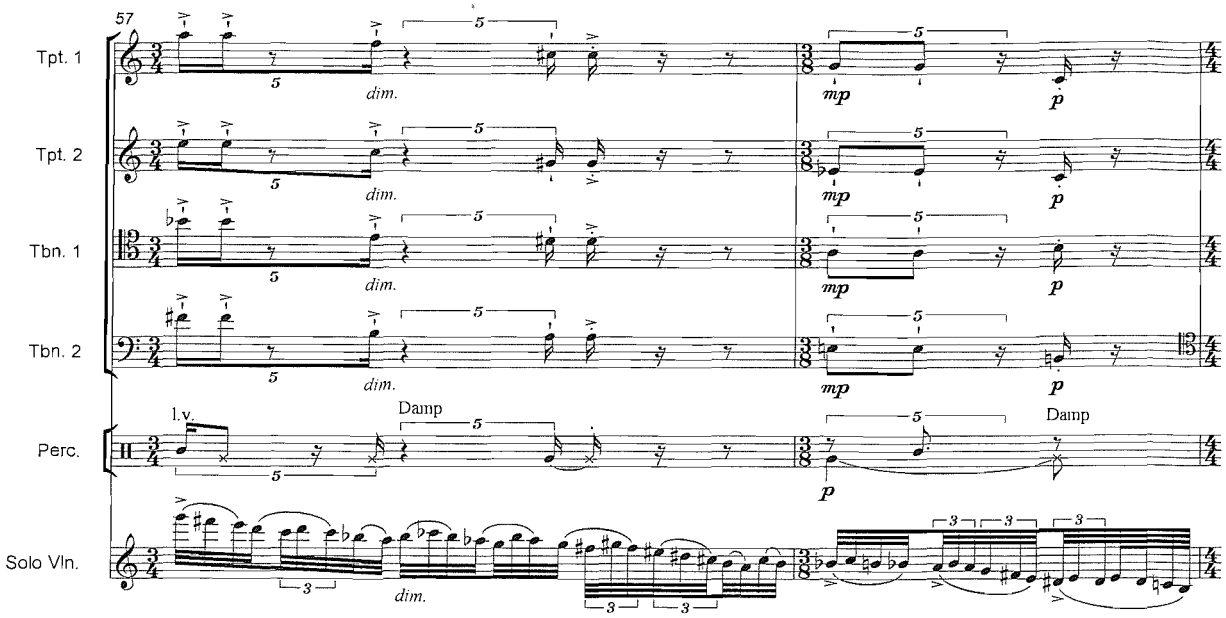

47
D
Fl. 1
Cl. 1
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
pp
p
mf
cresc.
Damp
mp

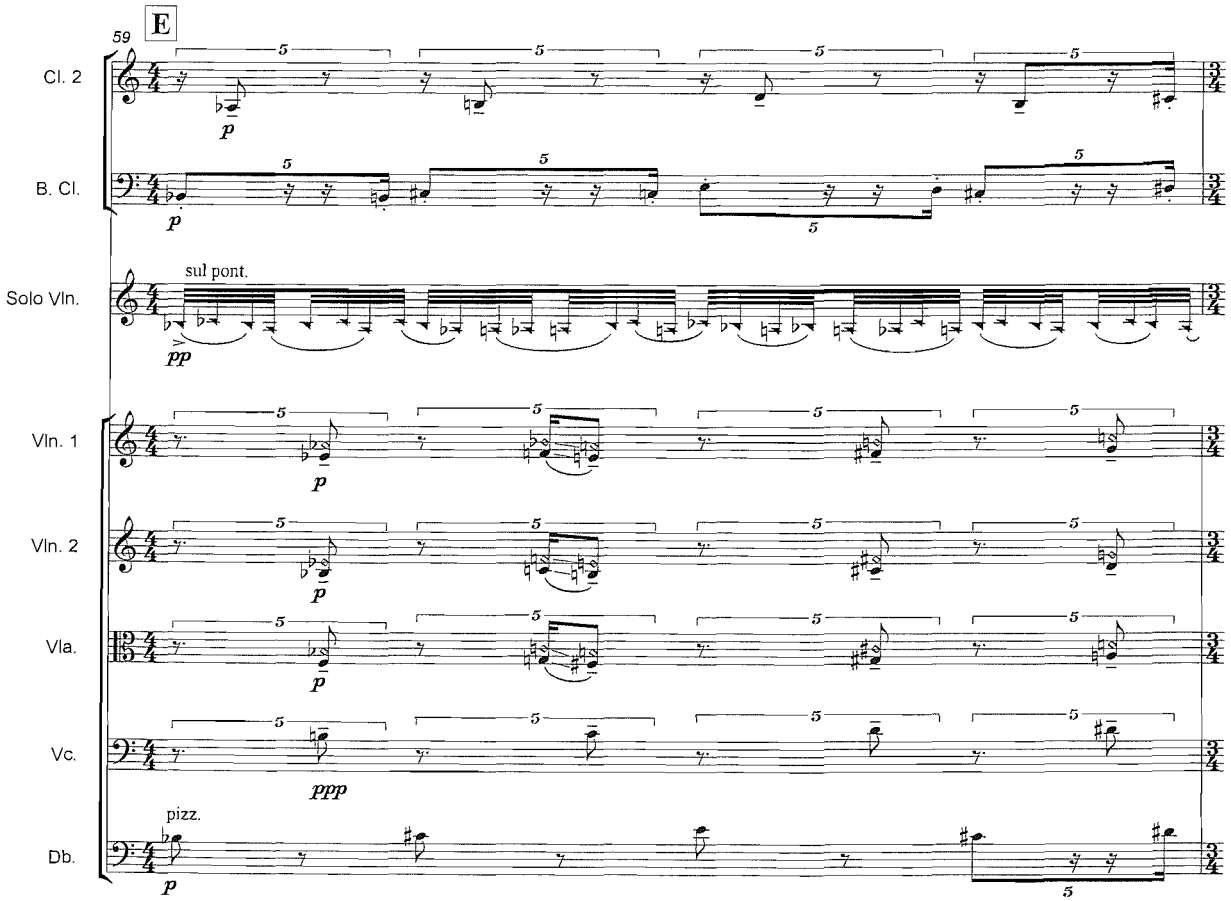

49
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
cross stroke:
triangle beater
normal beater
Perc.
Solo Vln.
cresc. molto

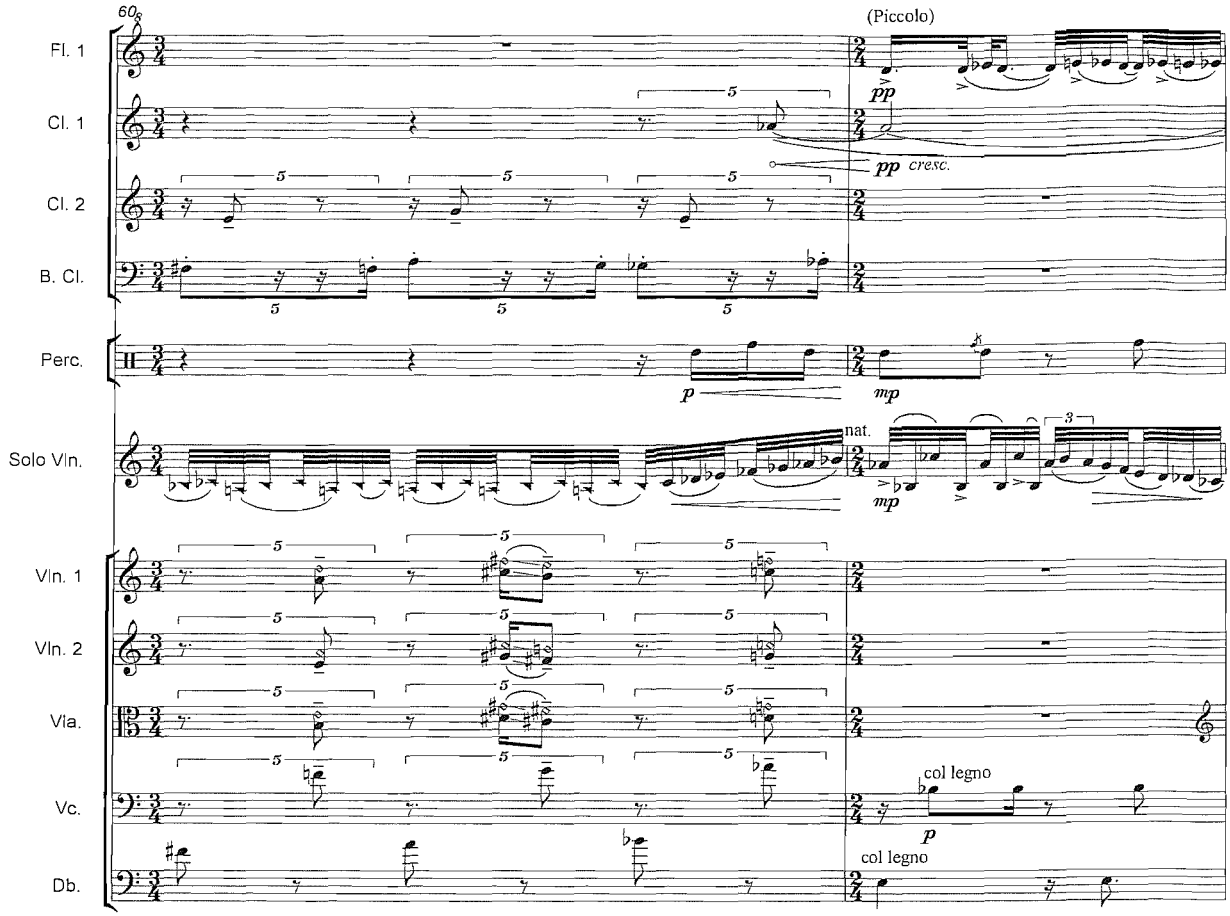

51
Fl. 1
Cl. 1
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Damp
Perc.
Perc.
Solo Vln.
naturale
dim.
sul pont.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

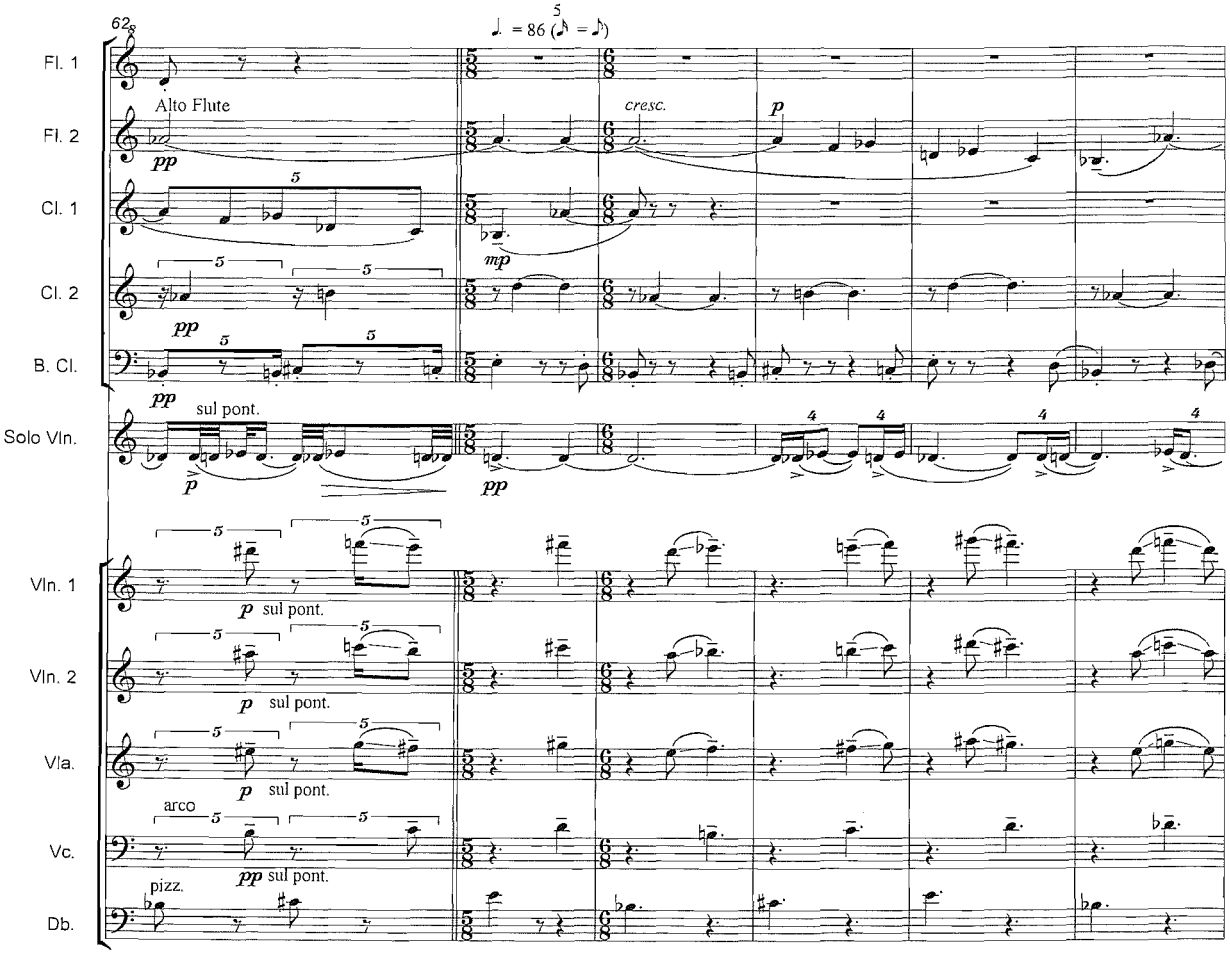

54
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Solo Vln.
pp
cresc.
ff
l.v.
f
dim.
cresc. molto

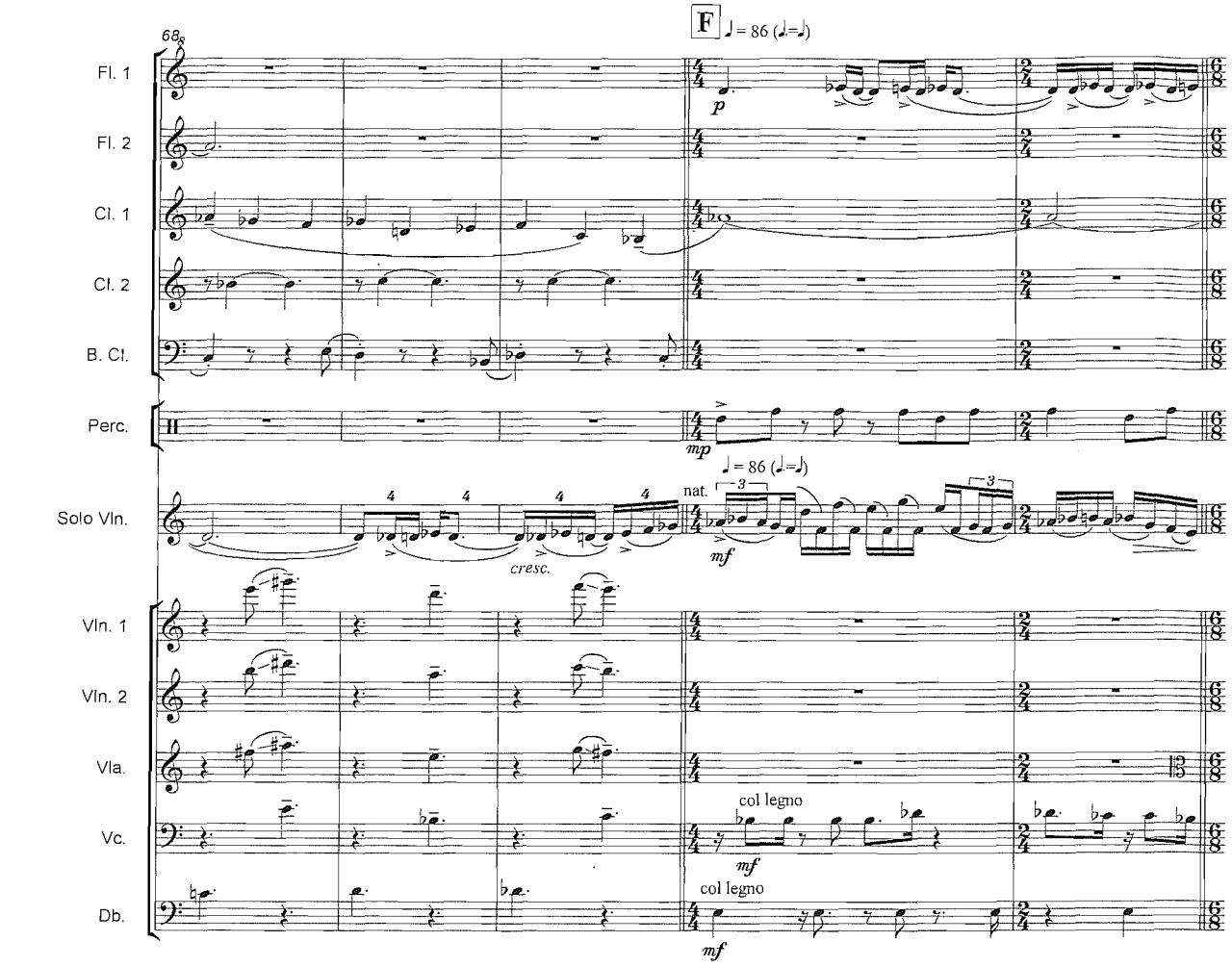

56
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Perc.
Solo Vln.
ff naturale
Vln. 1
Vln. 2
Vla.
Vc.
Db.

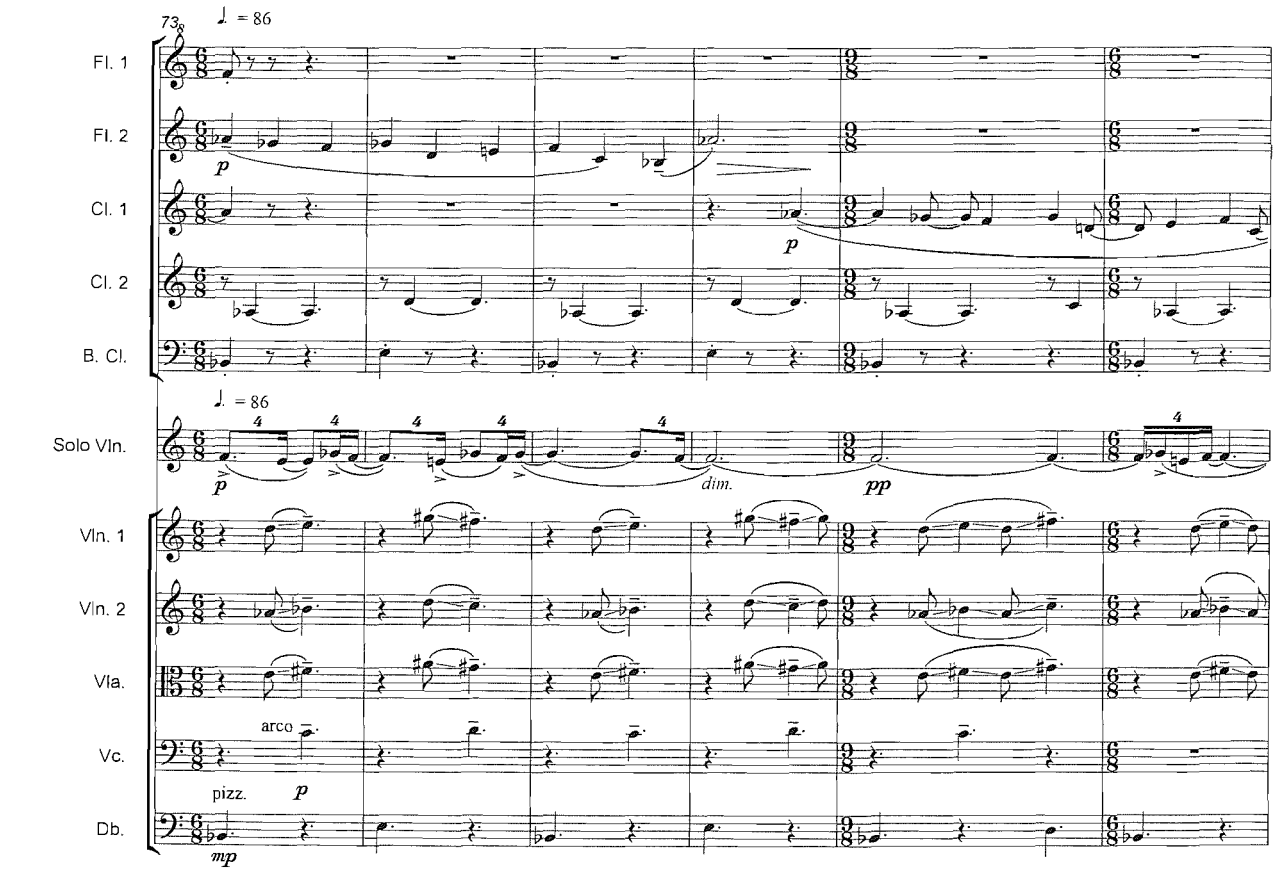

57
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Solo Vln.
dim.
mp
p
l.v.
Damp

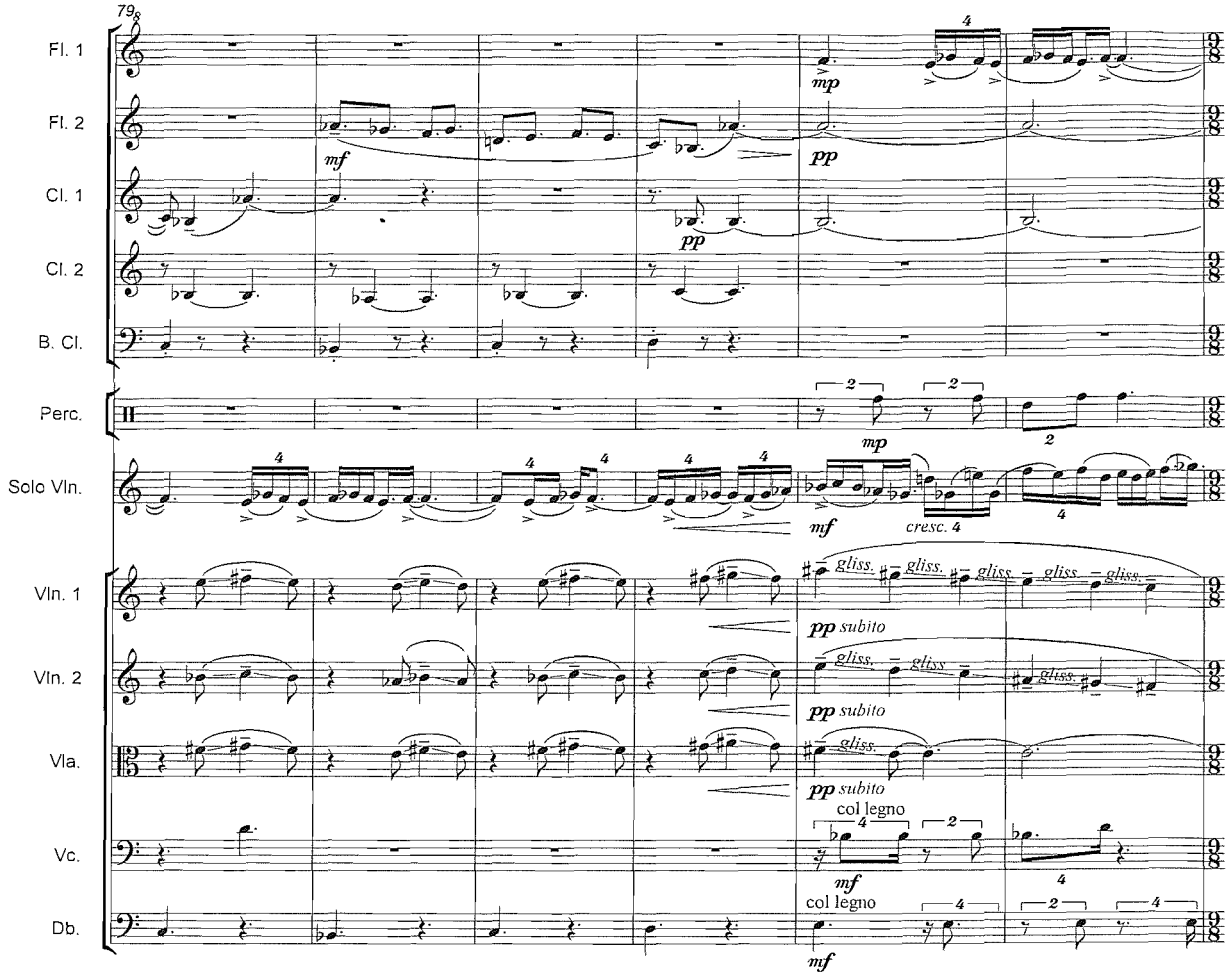

59
E
Cl. 2
B. Cl.
Solo Vln.
sul pont.
pp
Vln. 1
Vln. 2
Vla.
Vc.
ppp
Db.
pizz.
p

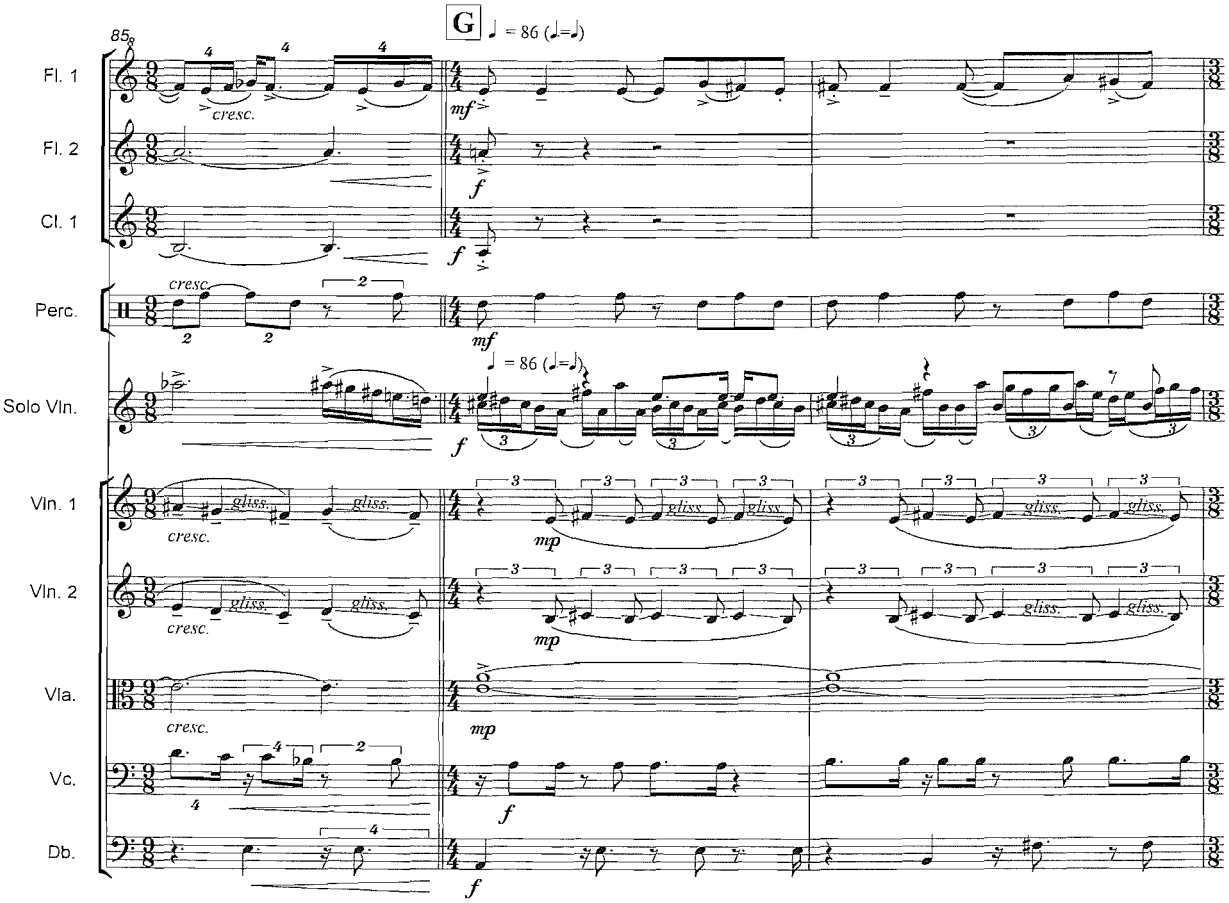

60
(Piccolo)
Fl. 1
Cl. 1
Cl. 2
B. Cl.
Perc.
Solo Vln.
nat.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
col legno
col legno

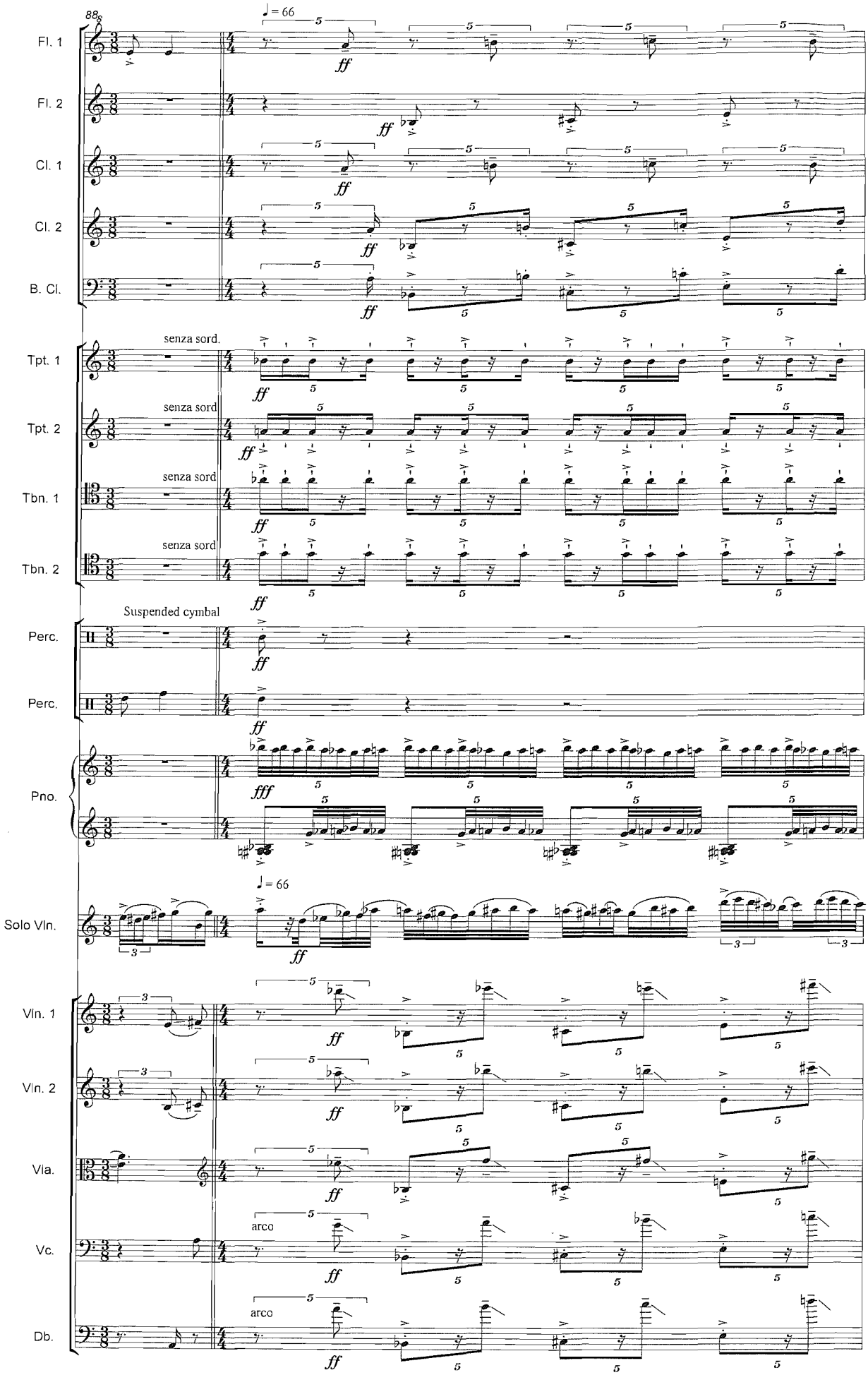

62
♩. = 86 (♪ = ♪)
Fl. 1
Fl. 2
Alto Flute
Cl. 1
Cl. 2
B. Cl.
Solo Vln.
sul pont.
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
sul pont.
arco
pizz.

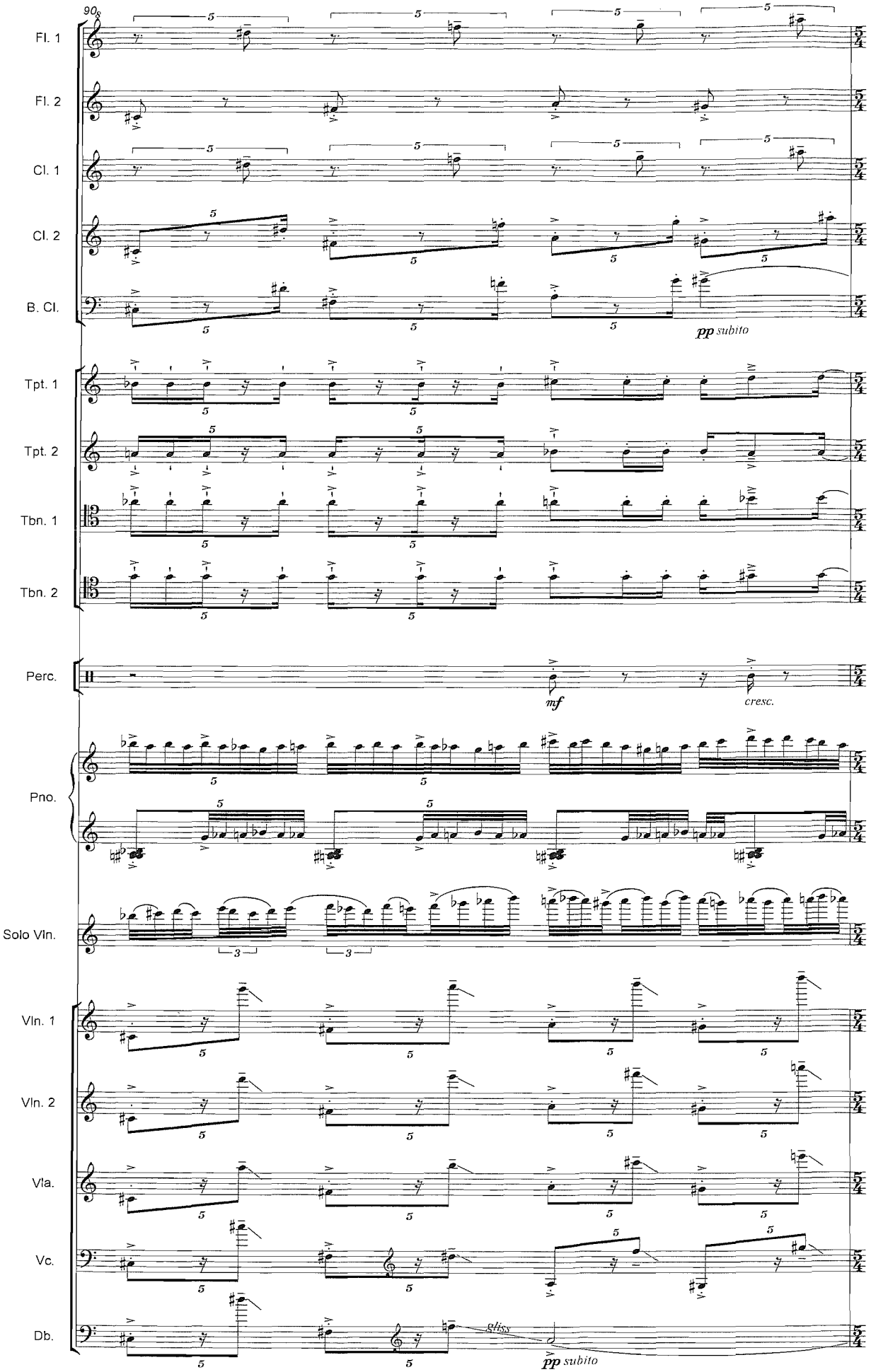

F
♩ = 86 (♩=♩)
68
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Perc.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
mp
mf
cresc.
nat.
col legno

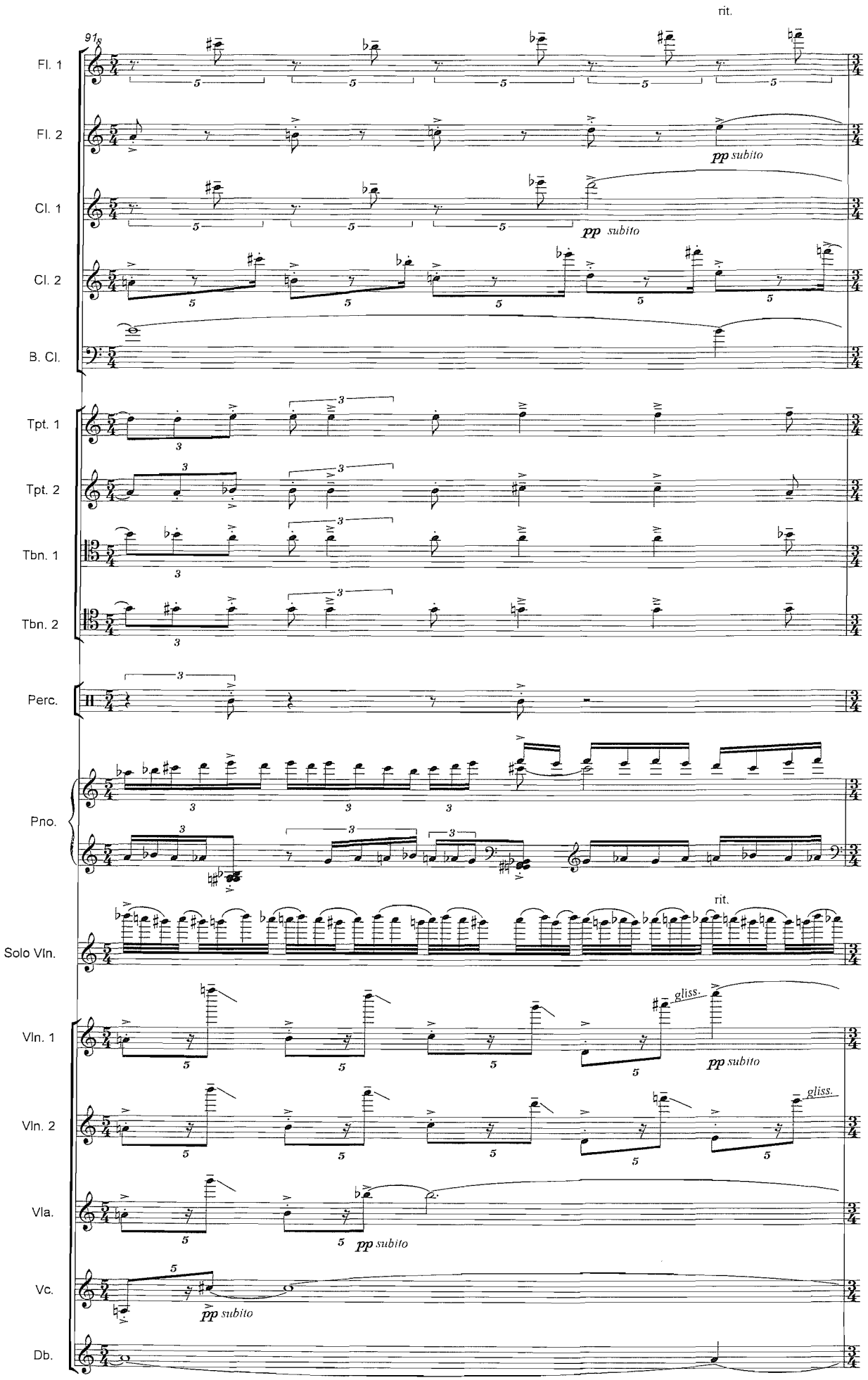

73
♩ = 86
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
dim.
pp
arco
pizz.
mp

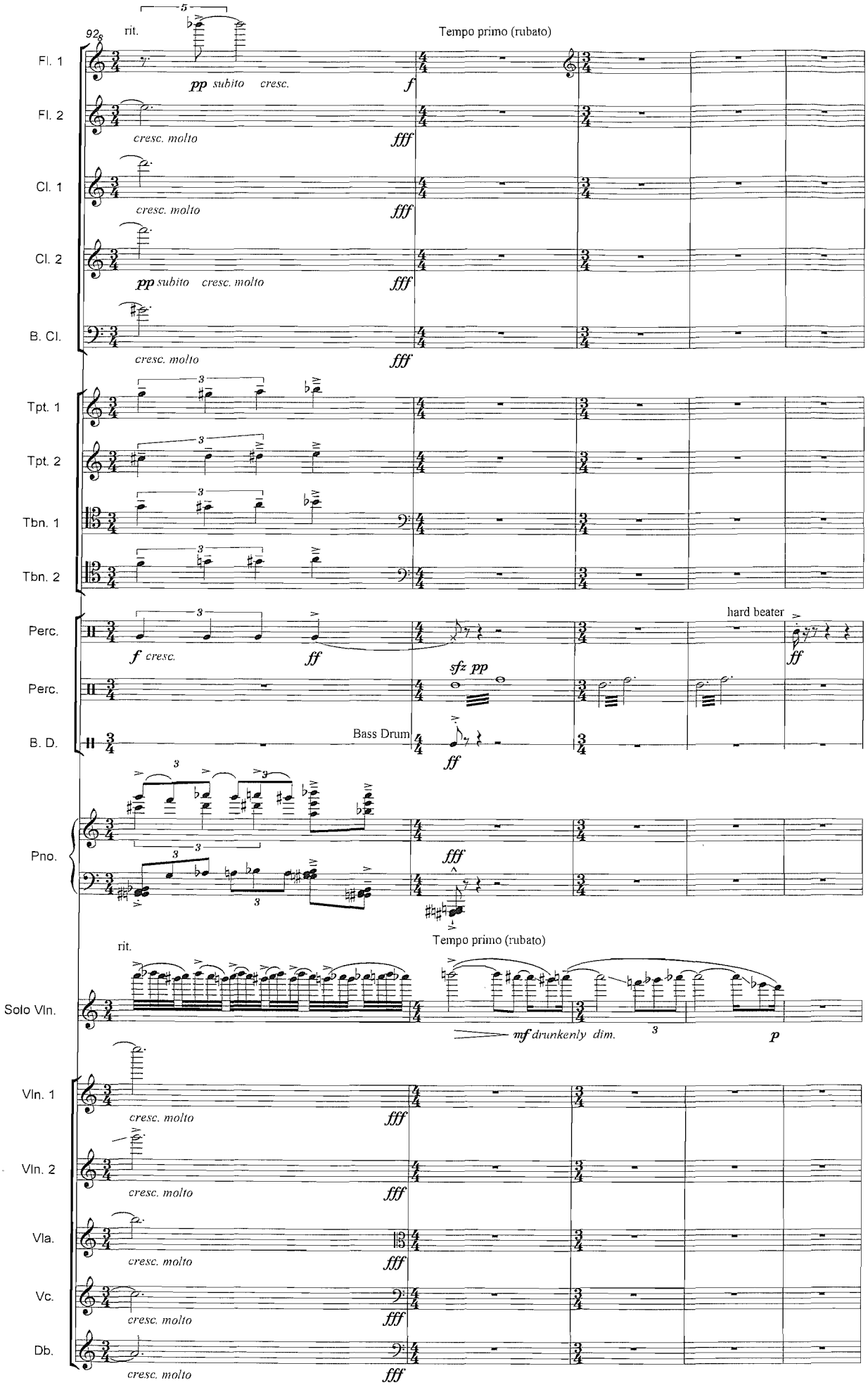

79
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Perc.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
pp
mp
cresc. 4
gliss.
pp subito
col legno

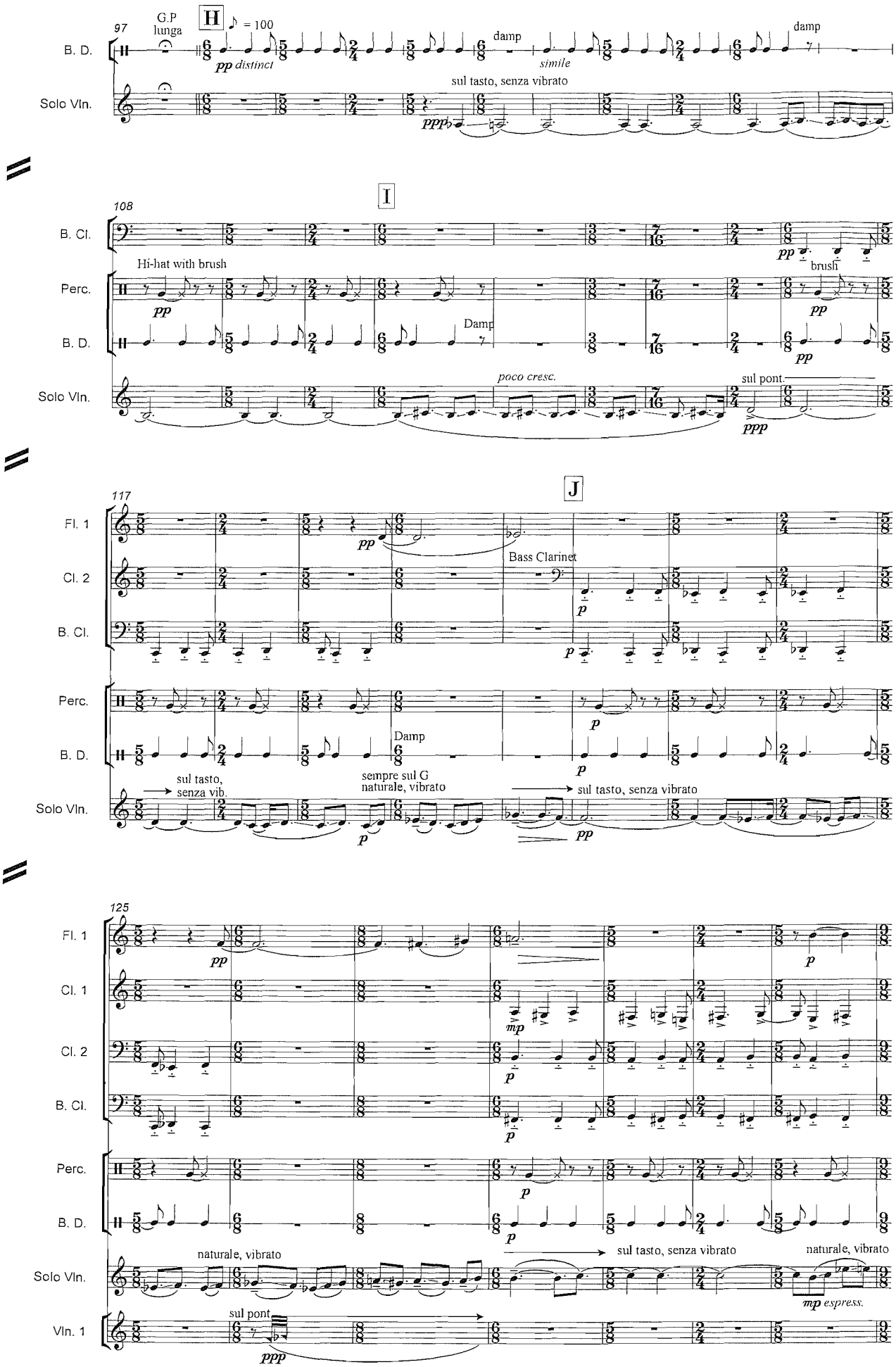

85
G
♩ = 86 (♩=♩)
Fl. 1
Fl. 2
Cl. 1
Perc.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
cresc.
mf
f
mp
gliss.

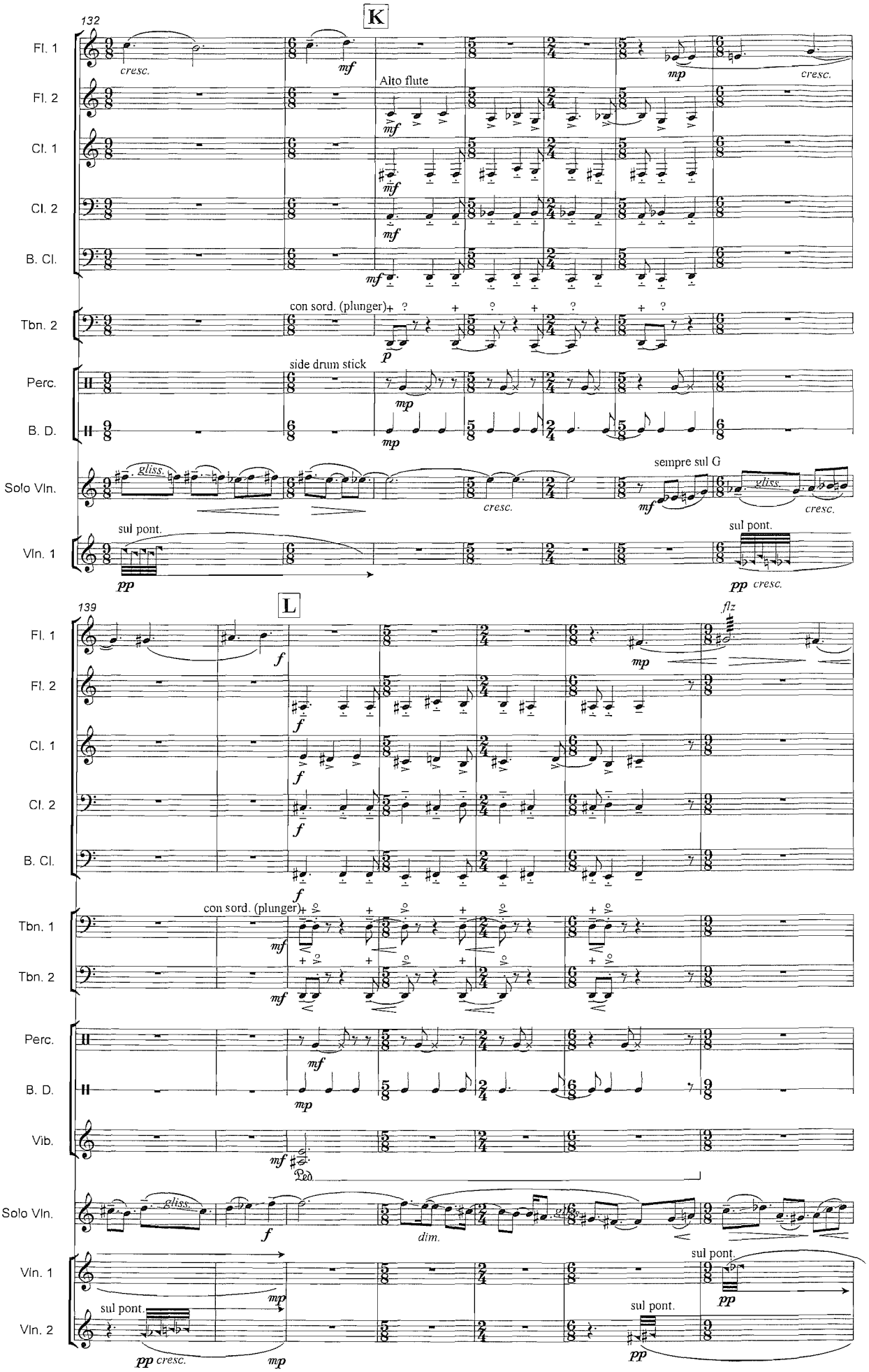

88
♩= 66
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
senza sord.
Tpt. 1
senza sord
Tpt. 2
senza sord
Tbn. 1
senza sord
Tbn. 2
Suspended cymbal
Perc.
Perc.
Pno.
♩= 66
Solo Vln.
Vln. 1
Vln. 2
Vla.
arco
Vc.
arco
Db.

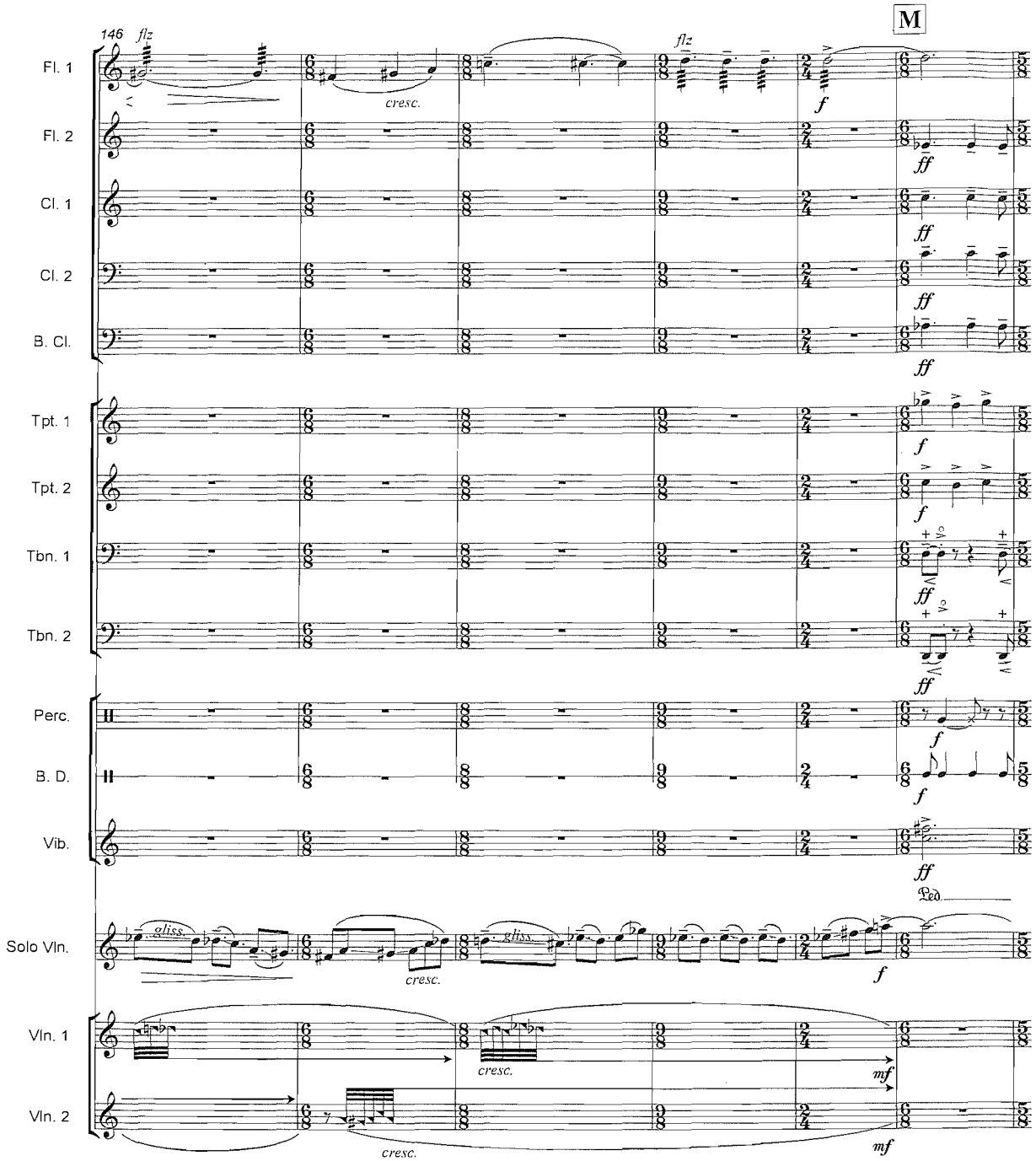

90
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
pp subito
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
mf
cresc.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
gliss
pp subito

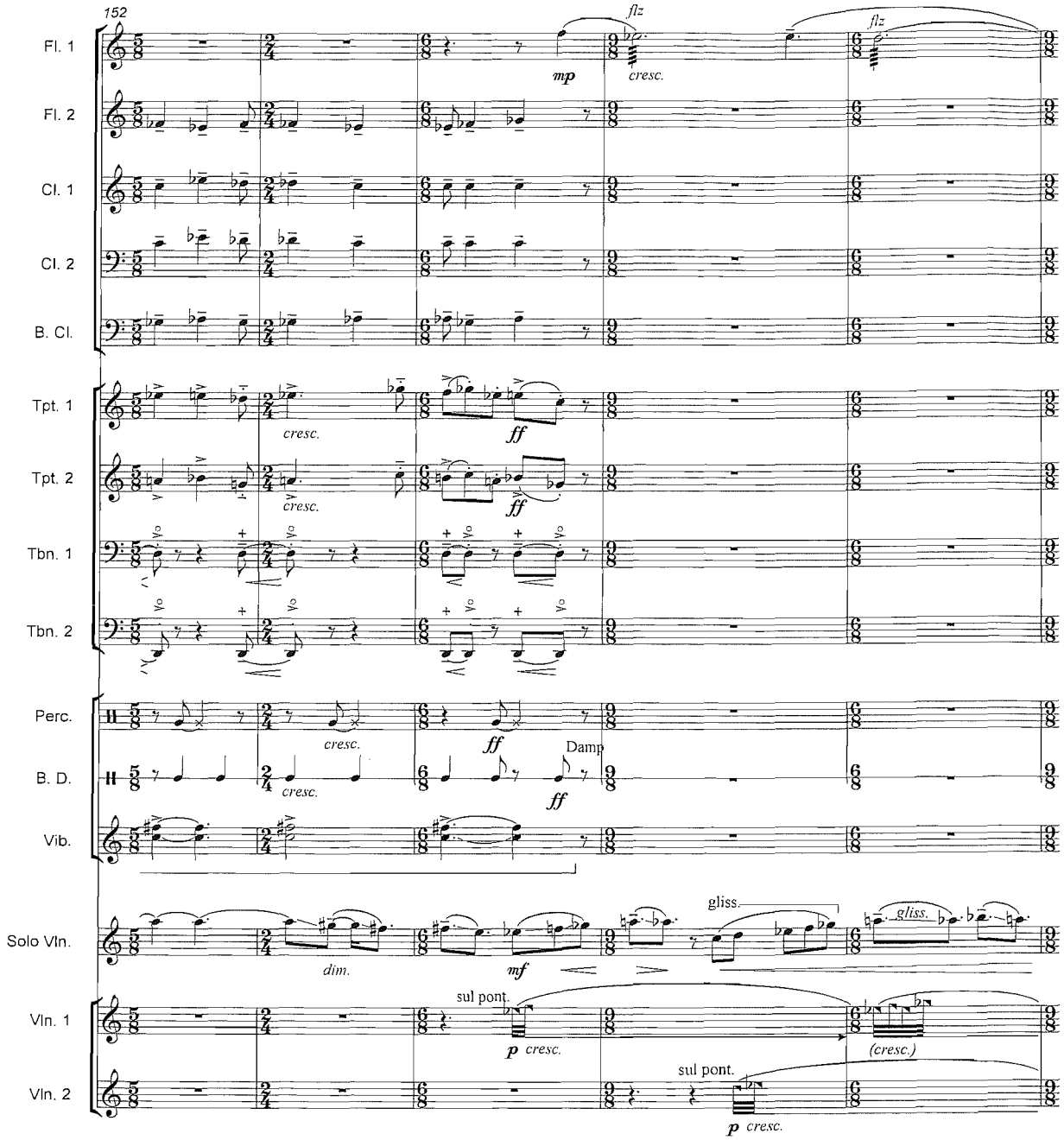

rit.
91
Fl. 1
Fl. 2
pp subito
Cl. 1
pp subito
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
Pno.
rit.
Solo Vln.
Vln. 1
gliss.
pp subito
Vln. 2
gliss.
Vla.
pp subito
Vc.
pp subito
Db.

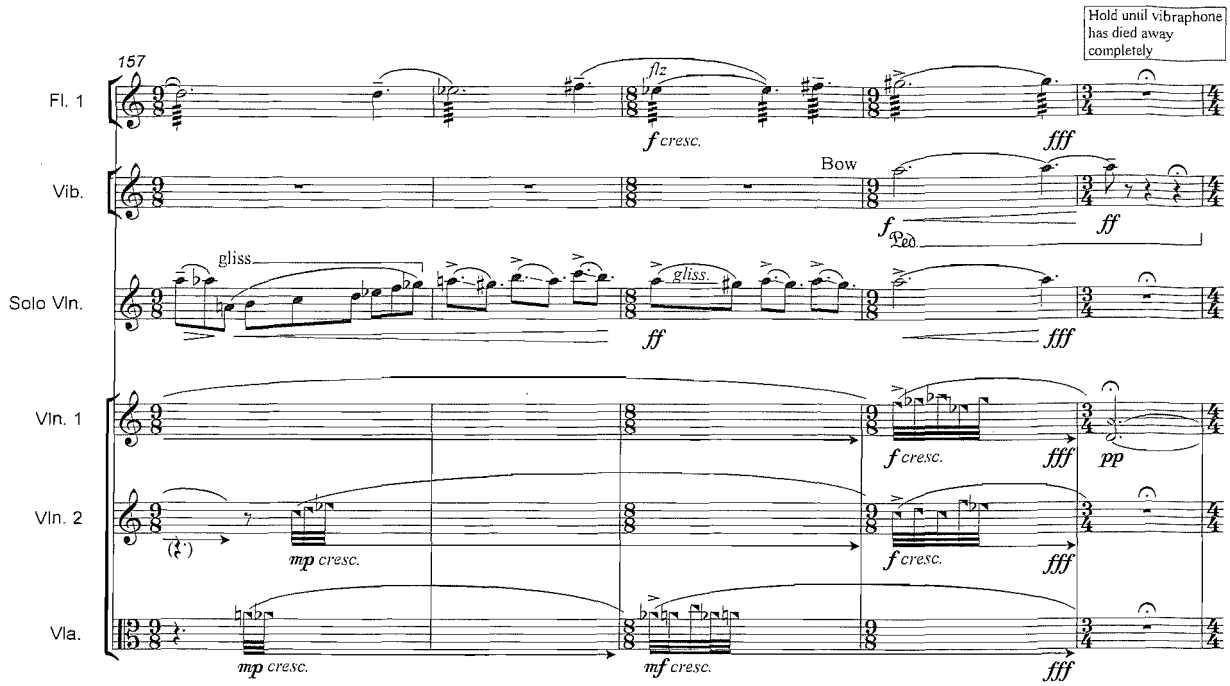

92
rit.
Tempo primo (rubato)
Fl. 1
pp subito cresc.
f
Fl. 2
cresc. molto
fff
Cl. 1
cresc. molto
fff
Cl. 2
pp subito cresc. molto
fff
B. Cl.
cresc. molto
fff
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
f cresc.
ff
hard beater
ff
Perc.
sfz pp
B. D.
Bass Drum
ff
Pno.
fff
rit.
Tempo primo (rubato)
Solo Vln.
mf drunkenly dim.
p
Vln. 1
cresc. molto
fff
Vln. 2
cresc. molto
fff
Vla.
cresc. molto
fff
Vc.
cresc. molto
fff
Db.
cresc. molto
fff

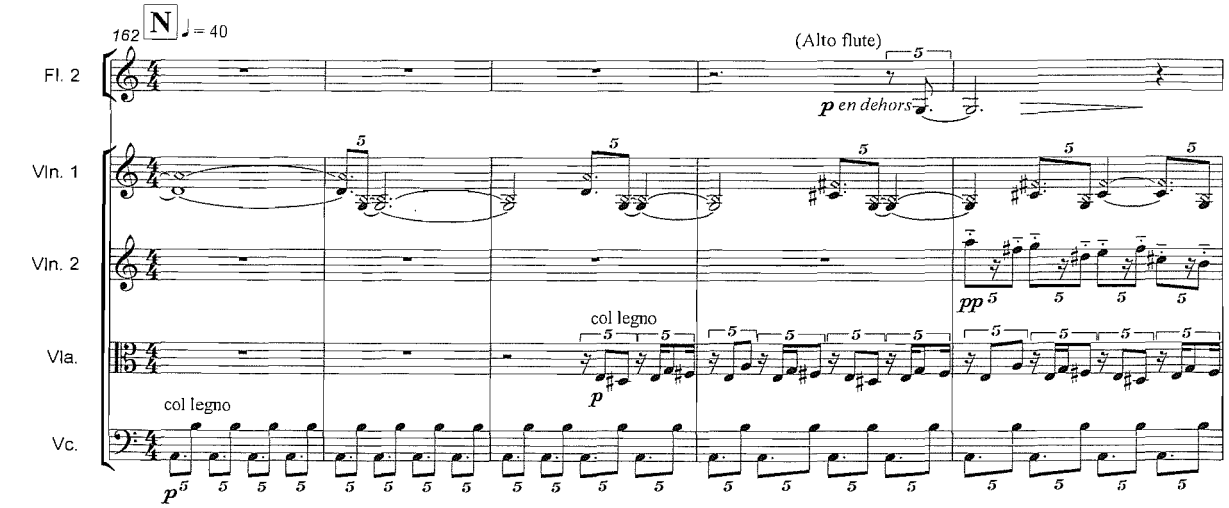

97
G.P
lunga
H
♪ = 100
B. D.
pp distinct
damp
simile
damp
Solo Vln.
sul tasto, senza vibrato
pppb
108
I
B. Cl.
pp
Hi-hat with brush
Perc.
pp
brush
pp
B. D.
Damp
pp
Solo Vln.
poco cresc.
sul pont.
ppp
117
J
Fl. 1
pp
Cl. 2
Bass Clarinet
p
B. Cl.
p
Perc.
p
B. D.
Damp
p
sul tasto,
senza vib.
p
sempre sul G
naturale, vibrato
sul tasto, senza vibrato
pp
Solo Vln.
125
Fl. 1
pp
p
Cl. 1
mp
Cl. 2
p
B. Cl.
p
Perc.
p
B. D.
p
naturale, vibrato
sul tasto, senza vibrato
naturale, vibrato
Solo Vln.
mp espress.
sul pont
ppp
Vln. 1

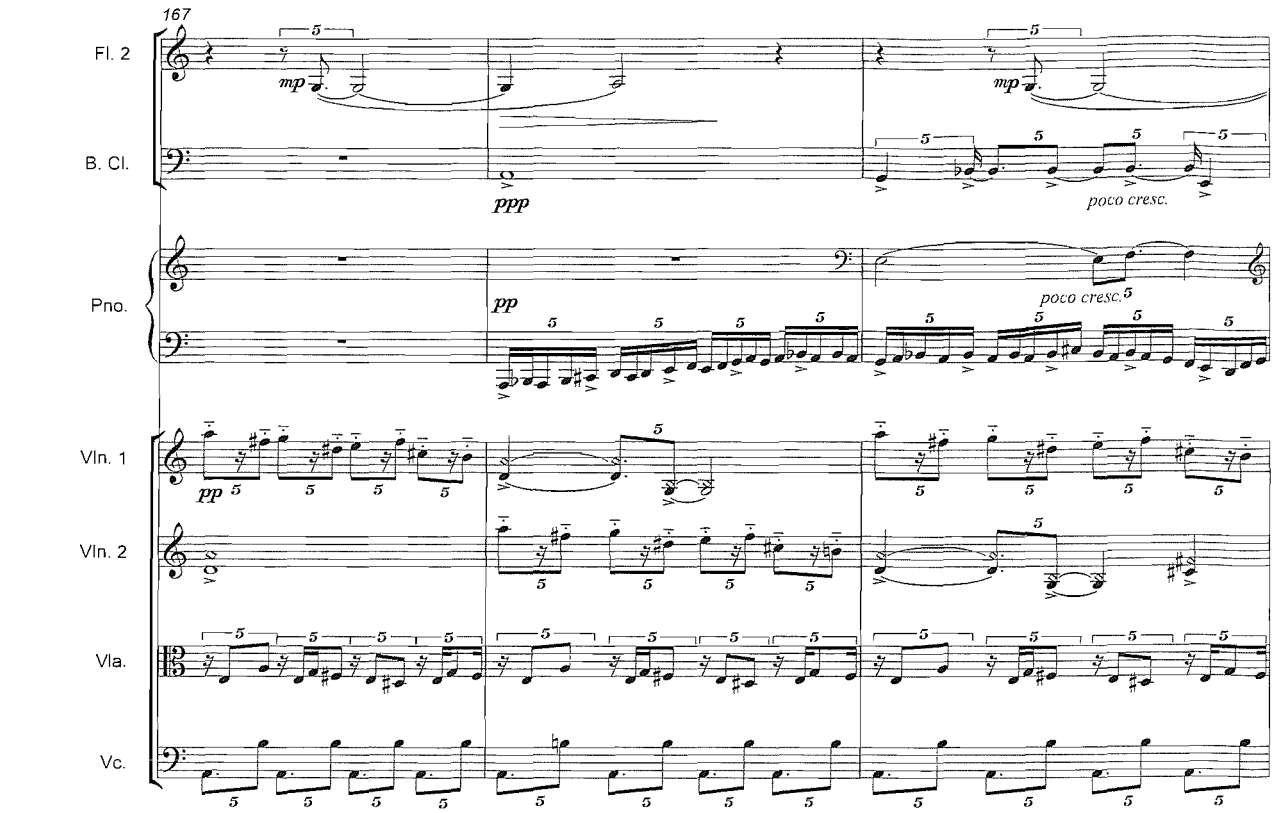

132
K
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tbn. 2
Perc.
B. D.
Solo Vln.
Vln. 1
cresc.
mf
Alto flute
mp
con sord. (plunger)
p
side drum stick
gliss.
sempre sul G
sul pont.
pp
139
L
f
flz
Tbn. 1
Vib.
Ped.
dim.
Vln. 2
pp cresc.

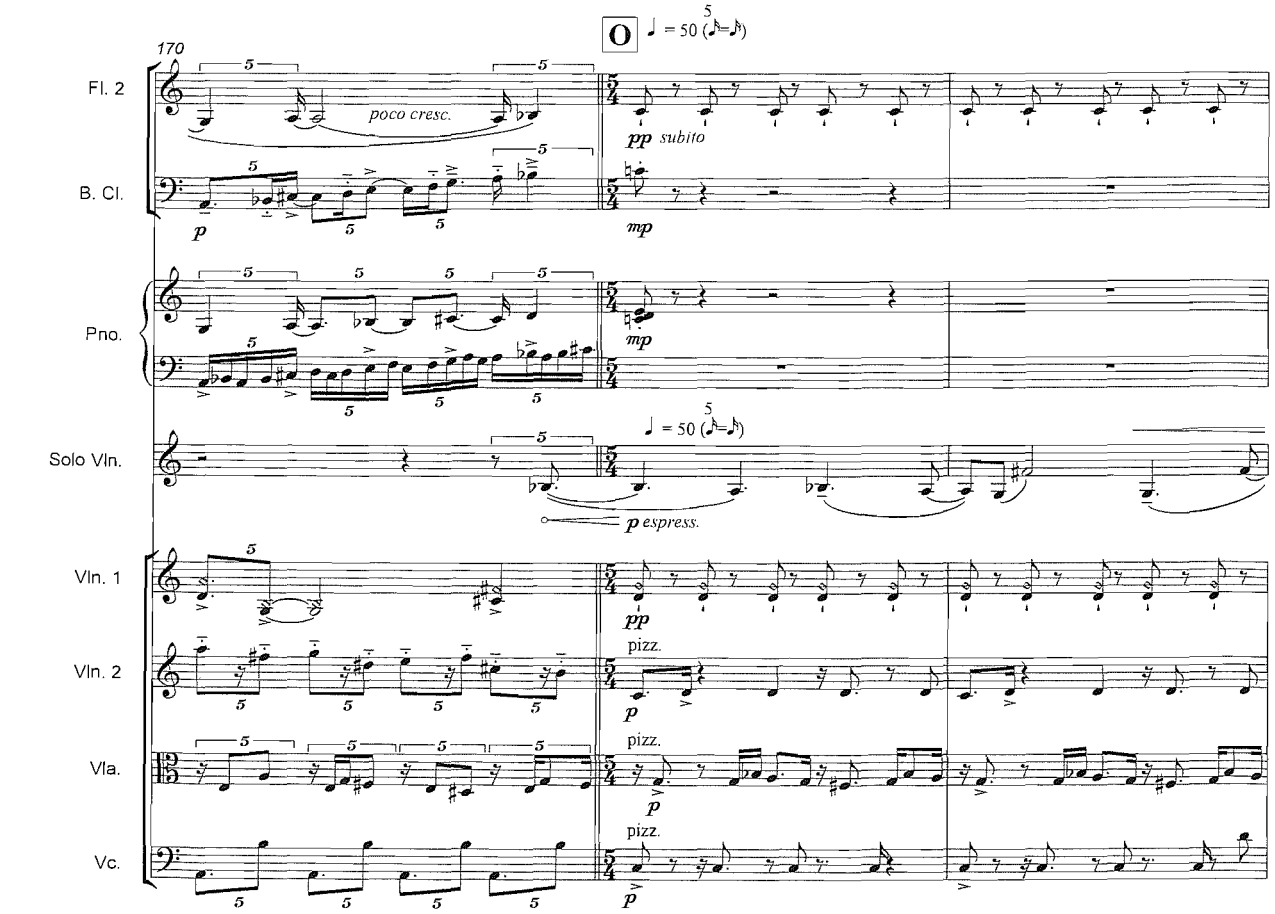

146
flz
M
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Vib.
Solo Vln.
Vln. 1
Vln. 2
cresc.
gliss.
f
ff
mf
Ped.

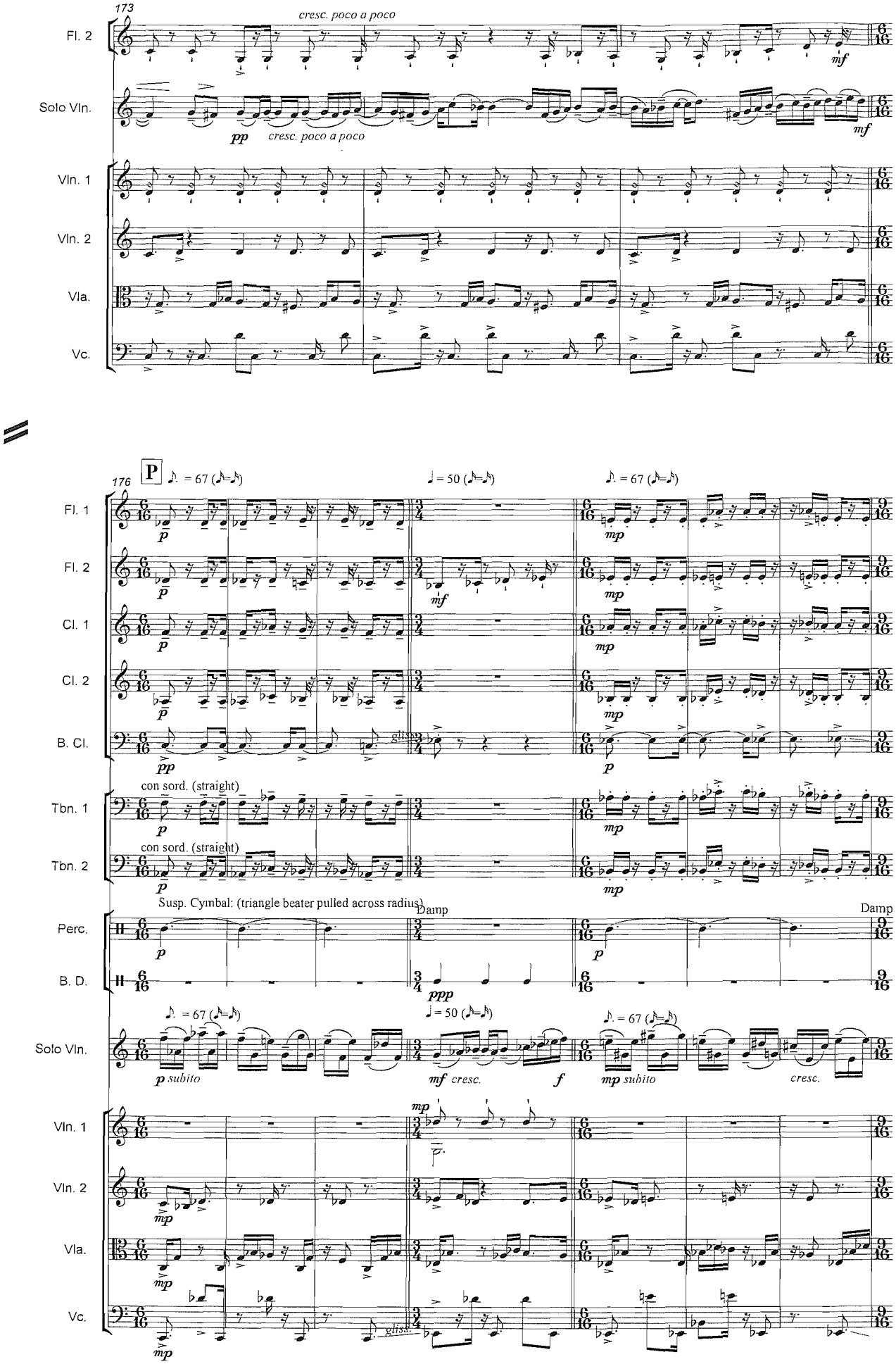

152
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Vib.
Solo Vln.
Vln. 1
Vln. 2
flz
mp
cresc.
flz
cresc.
ff
cresc.
ff
cresc.
ff
Damp
cresc.
ff
dim.
mf
gliss.
gliss.
sul pont.
p cresc.
(cresc.)
sul pont.
p cresc.

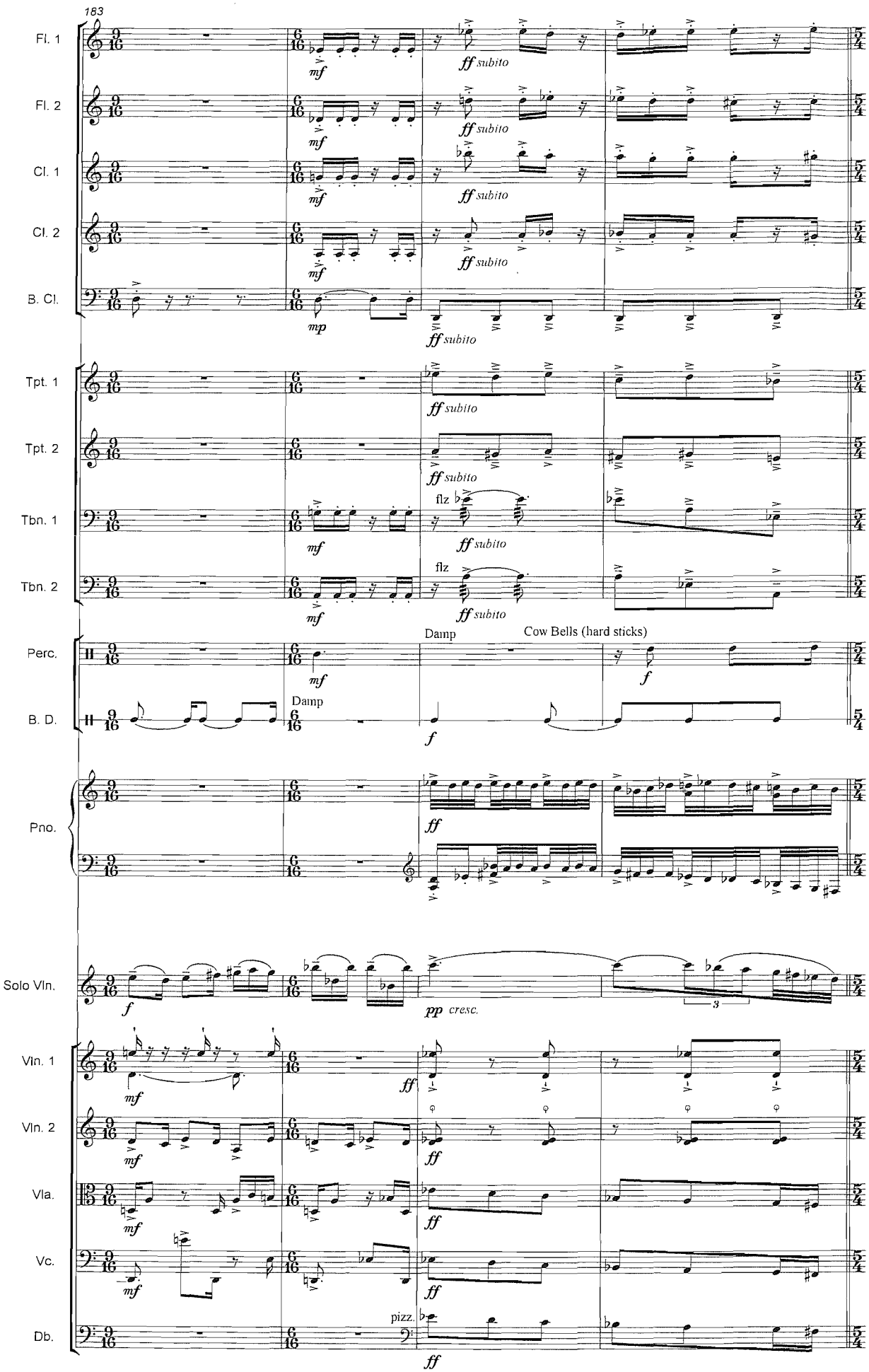

157
Hold until vibraphone has died away completely
Fl. 1
fz
f cresc.
fff
Vib.
Bow
f
Ped.
ff
Solo Vln.
gliss.
gliss.
ff
fff
Vln. 1
f cresc.
fff
pp
Vln. 2
mp cresc.
f cresc.
fff
Vla.
mp cresc.
mf cresc.
fff

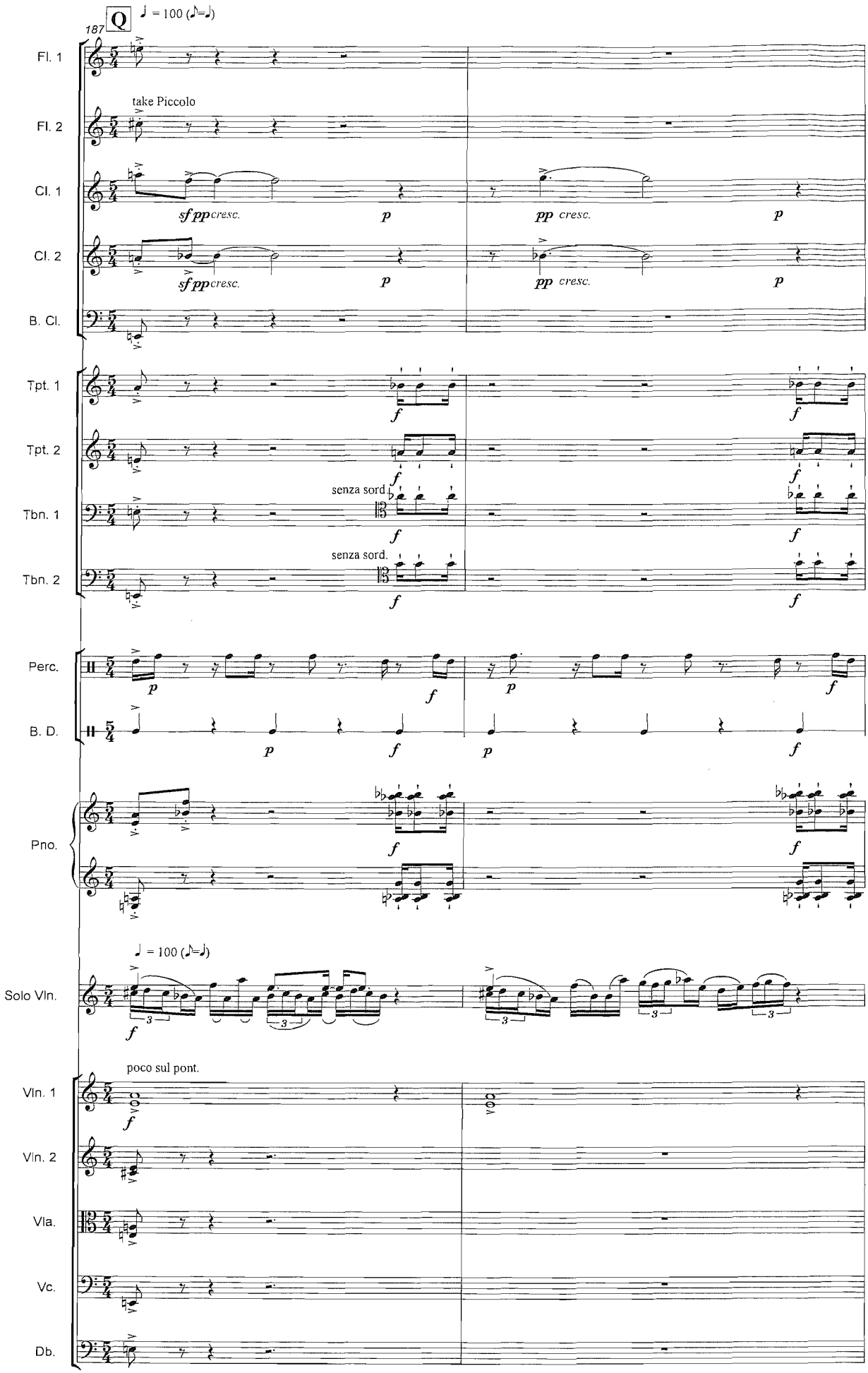

162
N
♩ = 40
Fl. 2
(Alto flute)
p en dehors
Vln. 1
Vln. 2
pp
Vla.
col legno
p
Vc.
col legno
p

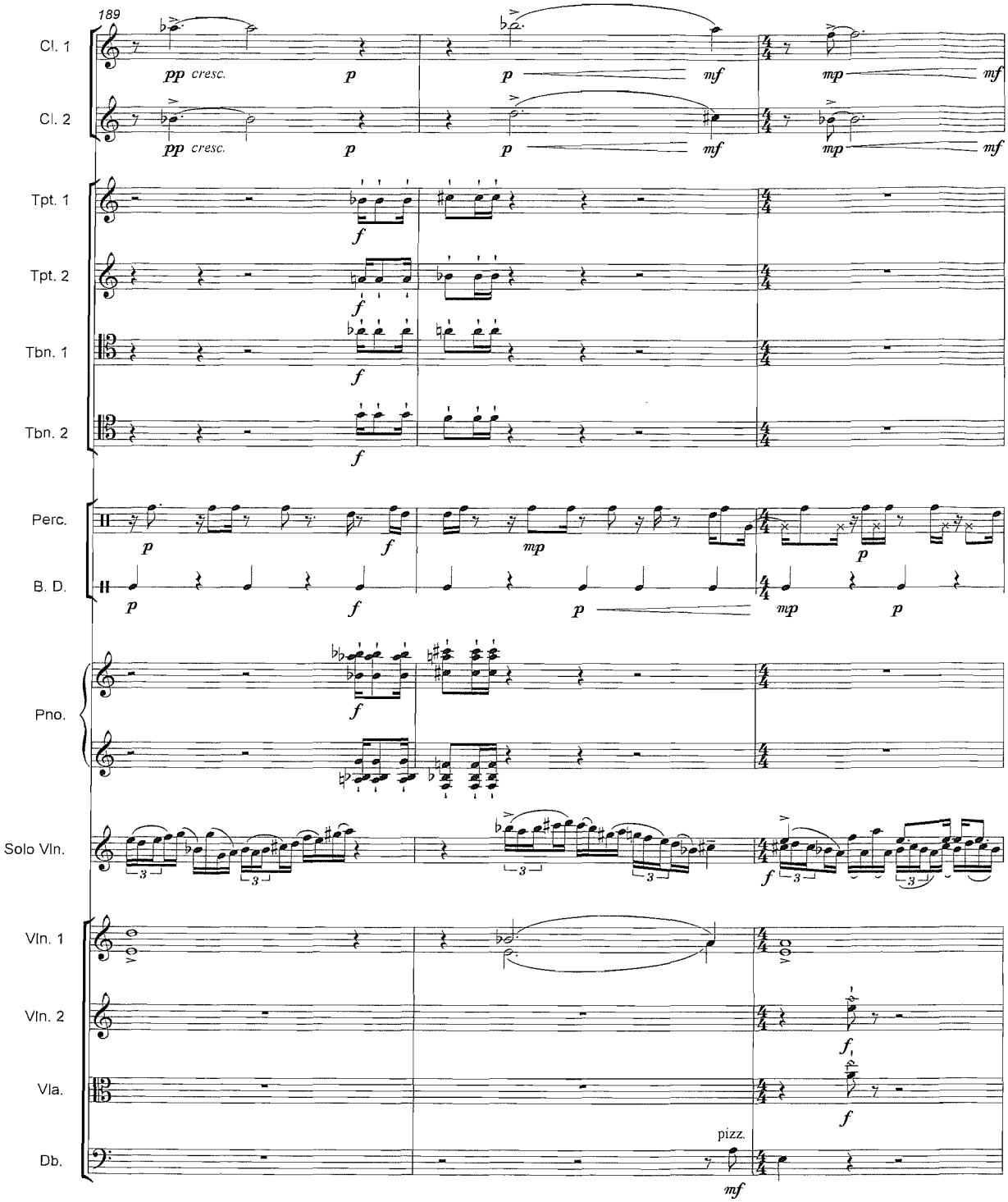

167
Fl. 2
B. Cl.
Pno.
Vln. 1
Vln. 2
Vla.
Vc.
mp
ppp
poco cresc.
pp
poco cresc.

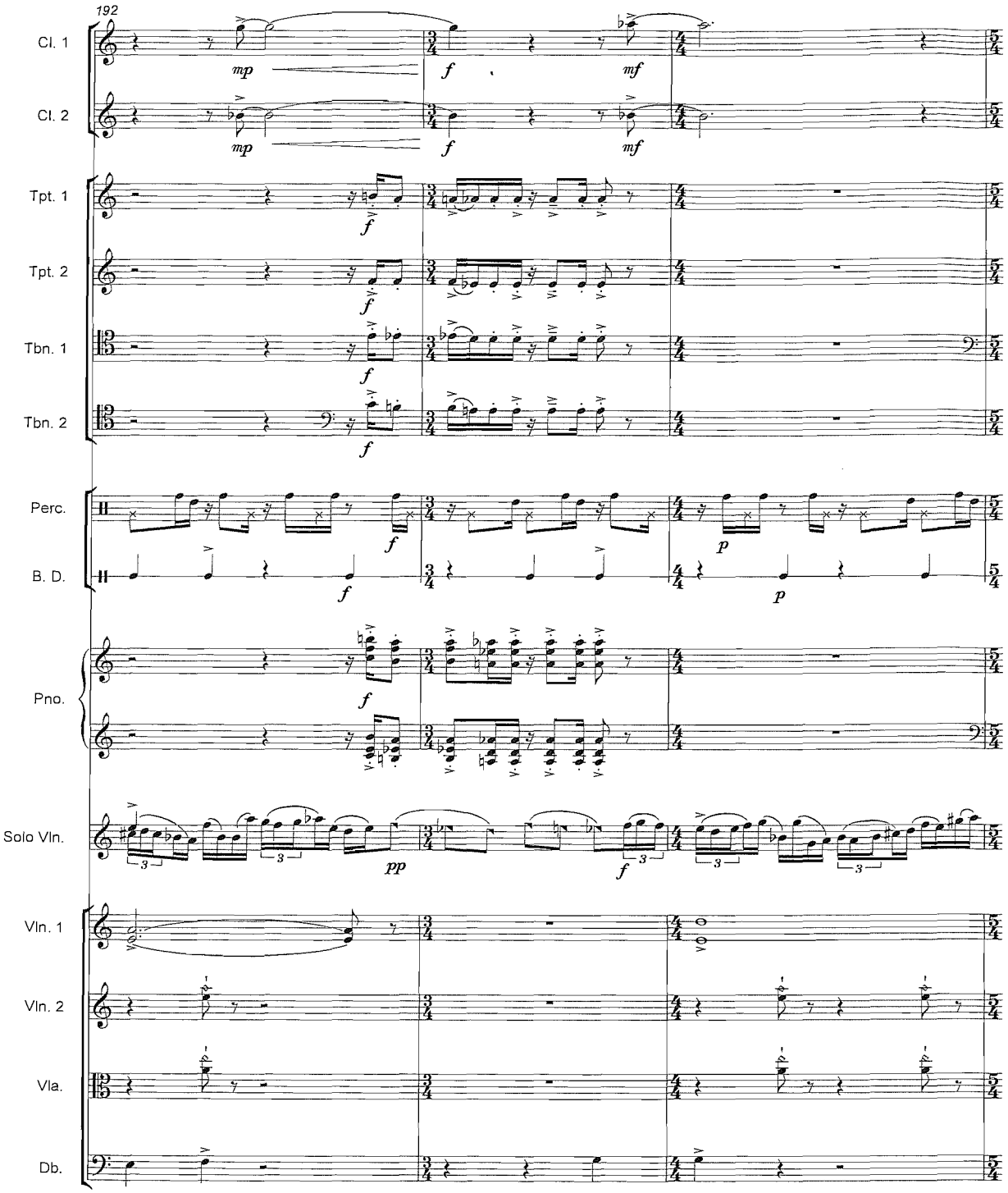

O
♩ = 50 (♪=♪)
170
Fl. 2
B. Cl.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
poco cresc.
pp subito
p
mp
p espress.
pp
pizz.
p

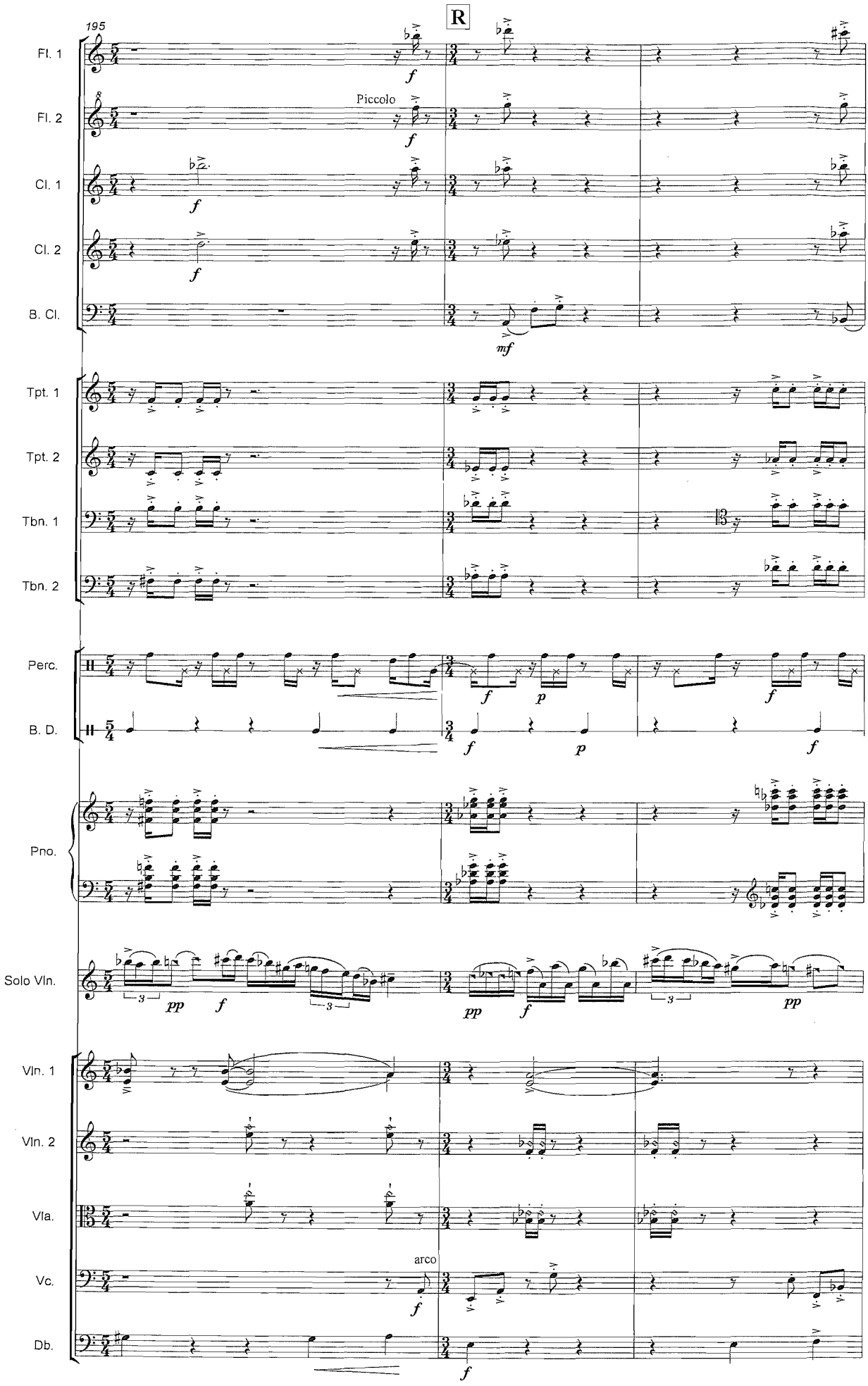

173
cresc. poco a poco
Fl. 2
Solo Vln.
pp
cresc. poco a poco
mf
mf
Vln. 1
Vln. 2
Vla.
Vc.
176
P
♪. = 67 (♪=♪)
♩ = 50 (♪=♪)
♪. = 67 (♪=♪)
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tbn. 1
Tbn. 2
con sord. (straight)
con sord. (straight)
Susp. Cymbal: (triangle beater pulled across radius)
Damp
Damp
Perc.
B. D.
ppp
Solo Vln.
p subito
mf cresc.
f
mp subito
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
gliss.
gliss.

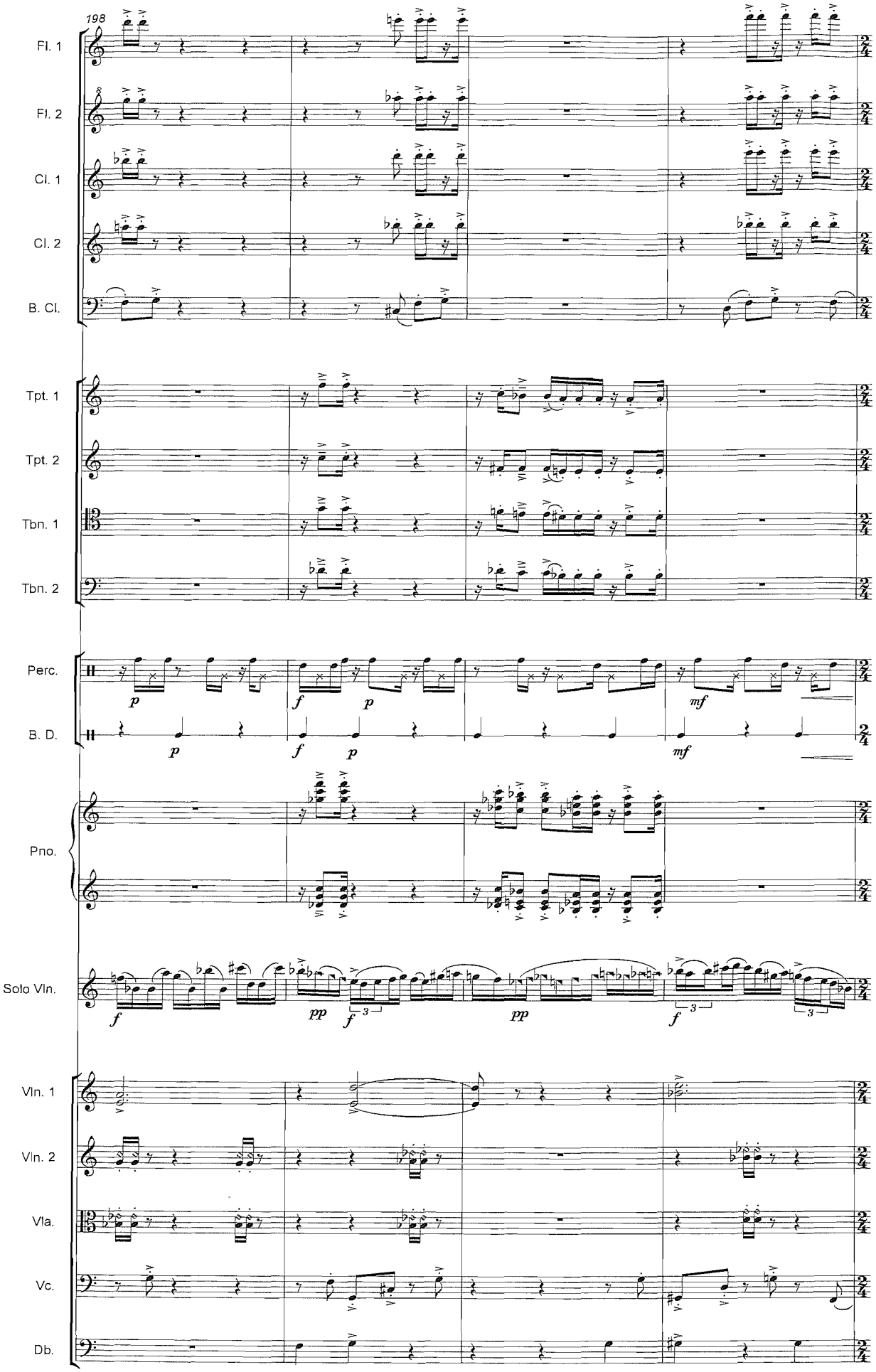

183
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
mf
ff subito
mp
flz
Damp
Cow Bells (hard sticks)
f
ff
pp cresc.
pizz.

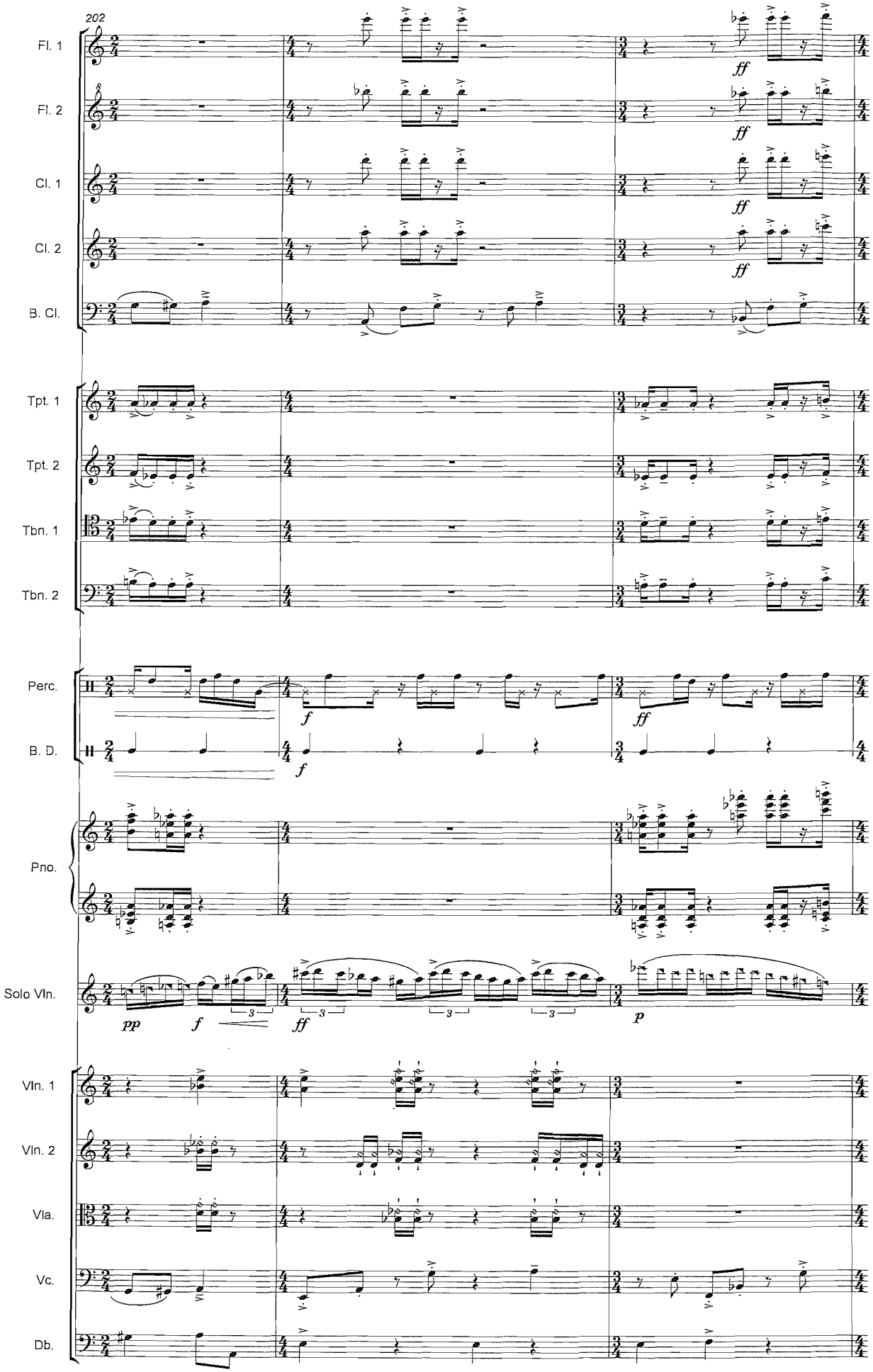

187
Q
♩ = 100 (♪=♩)
Fl. 1
take Piccolo
Fl. 2
Cl. 1
sf pp cresc.
p
pp cresc.
p
Cl. 2
sf pp cresc.
p
pp cresc.
p
B. Cl.
Tpt. 1
f
Tpt. 2
senza sord.
Tbn. 1
senza sord.
Tbn. 2
Perc.
B. D.
Pno.
♩ = 100 (♪=♩)
Solo Vln.
poco sul pont.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

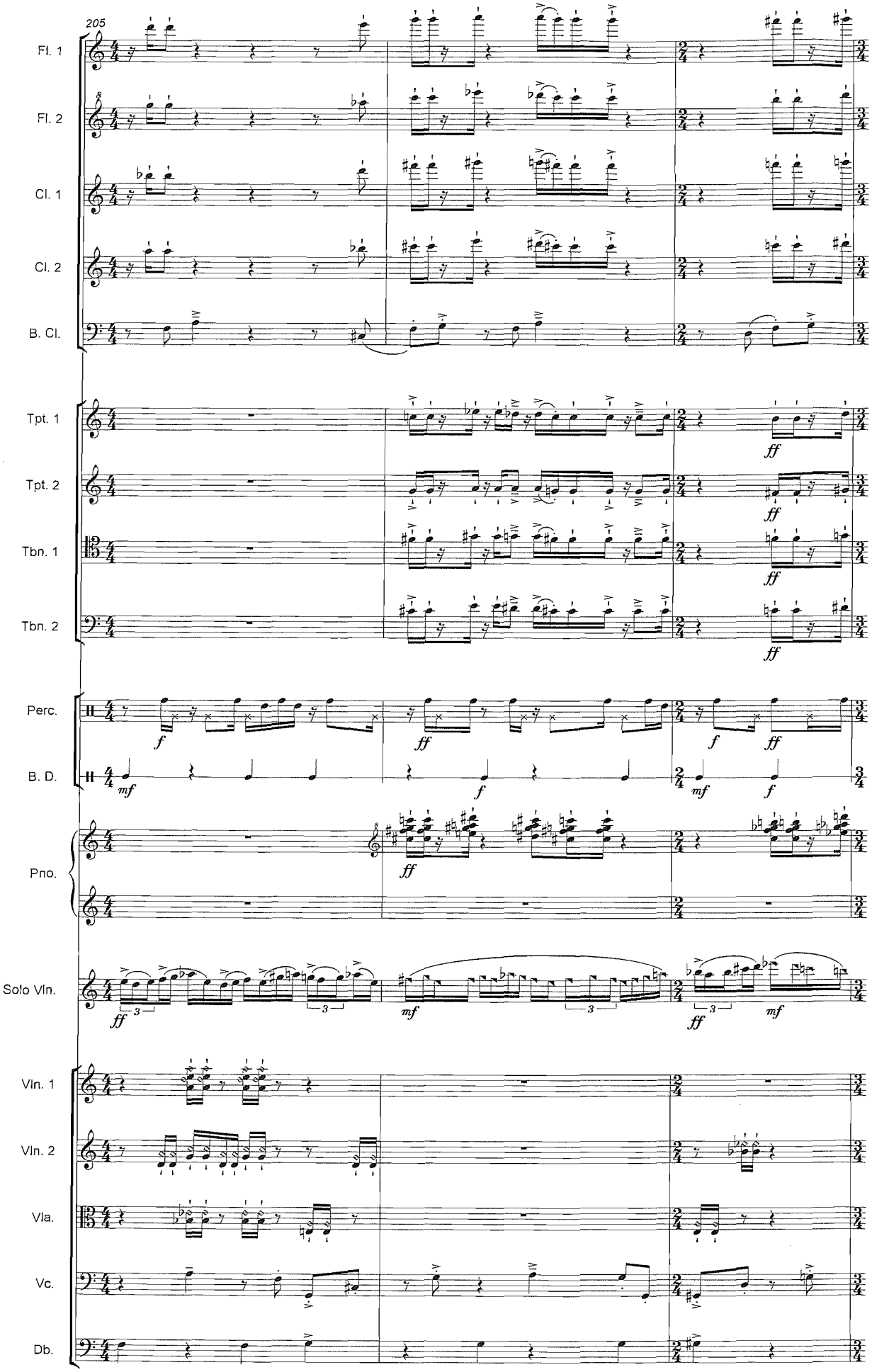

189
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Db.
pp cresc.
p
mf
mp
f
pizz.

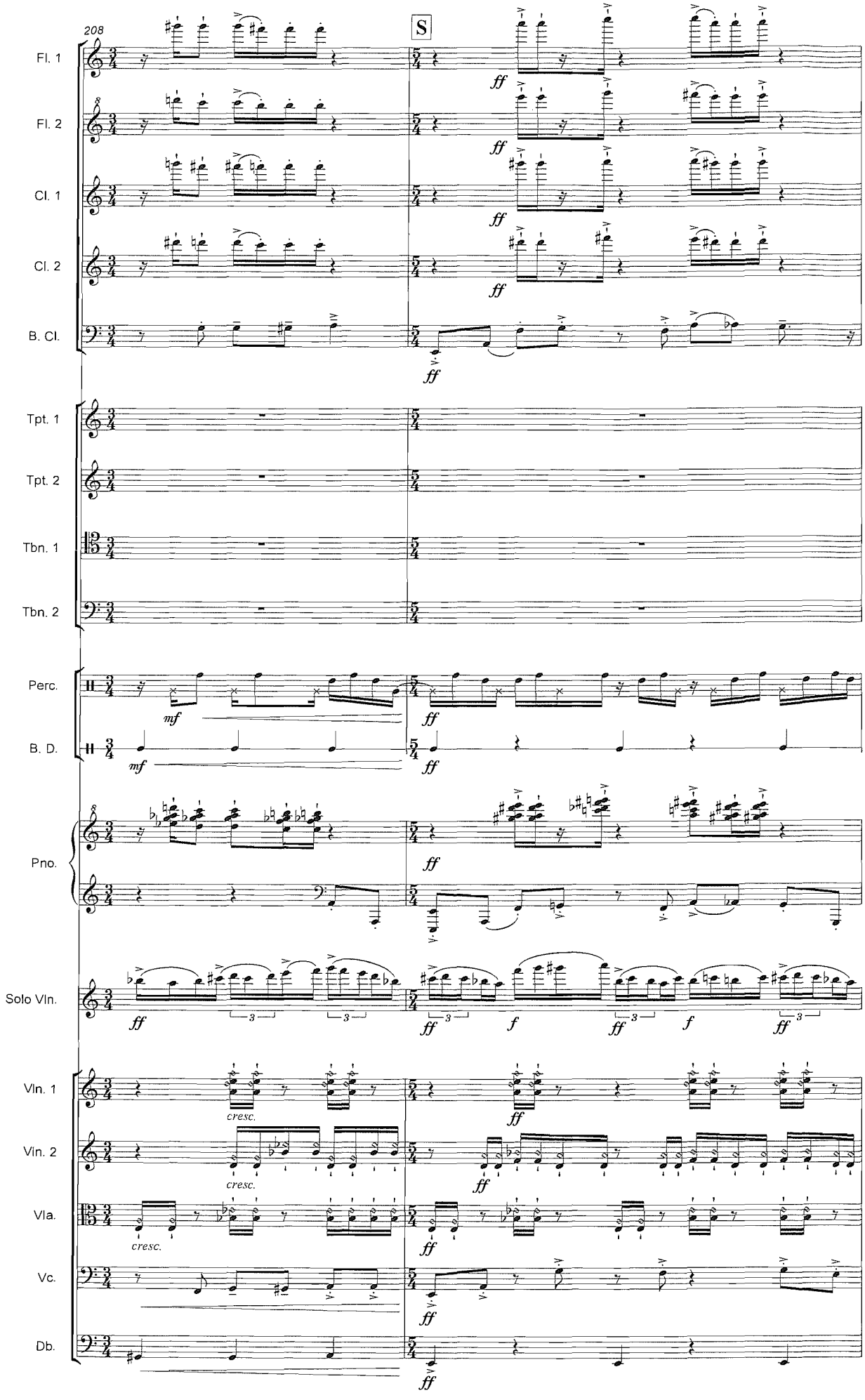

192
Cl. 1
Cl. 2
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Db.
mp
f
mf
p
pp
3

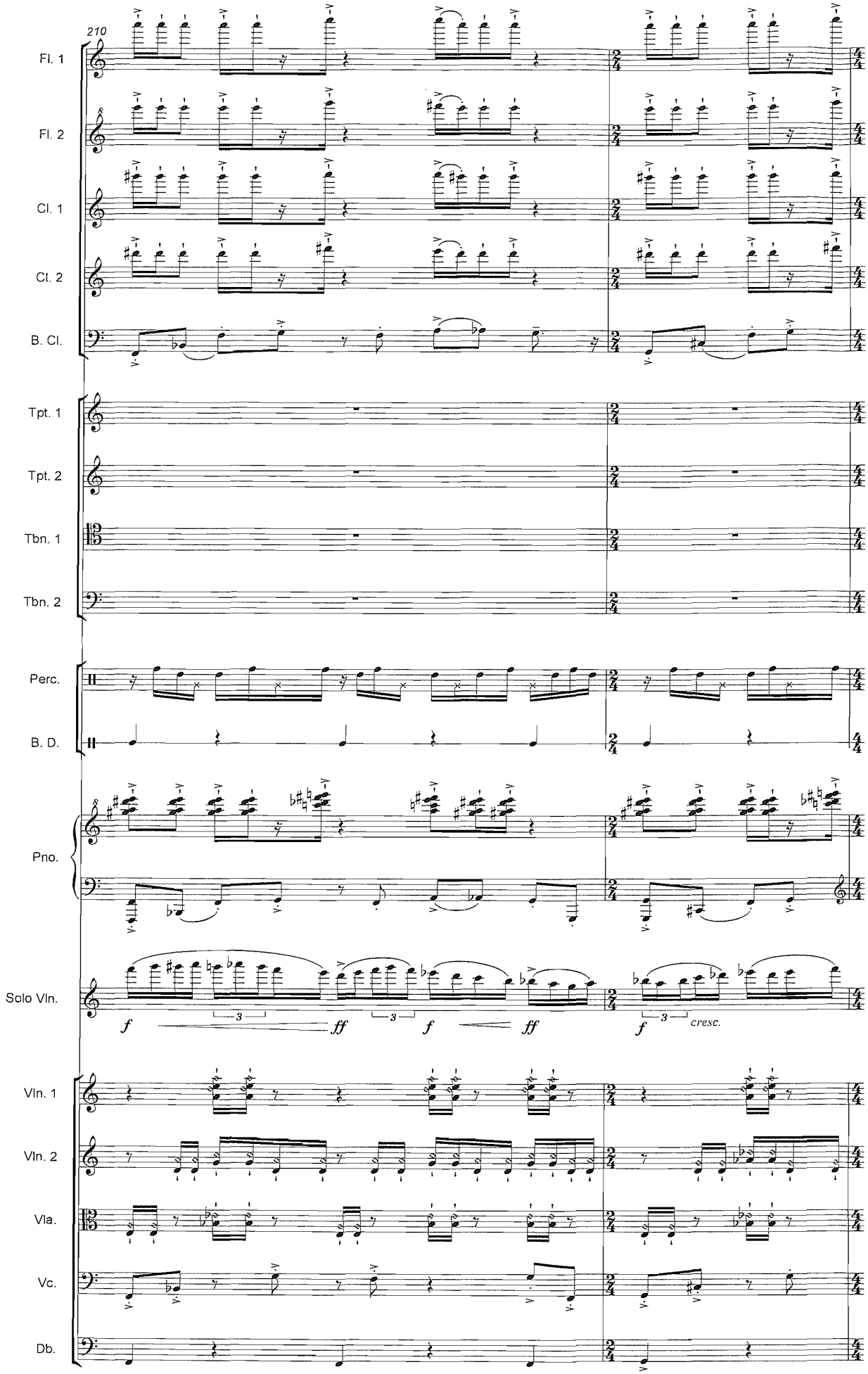

195
R
Fl. 1
Fl. 2
Piccolo
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
arco
Db.

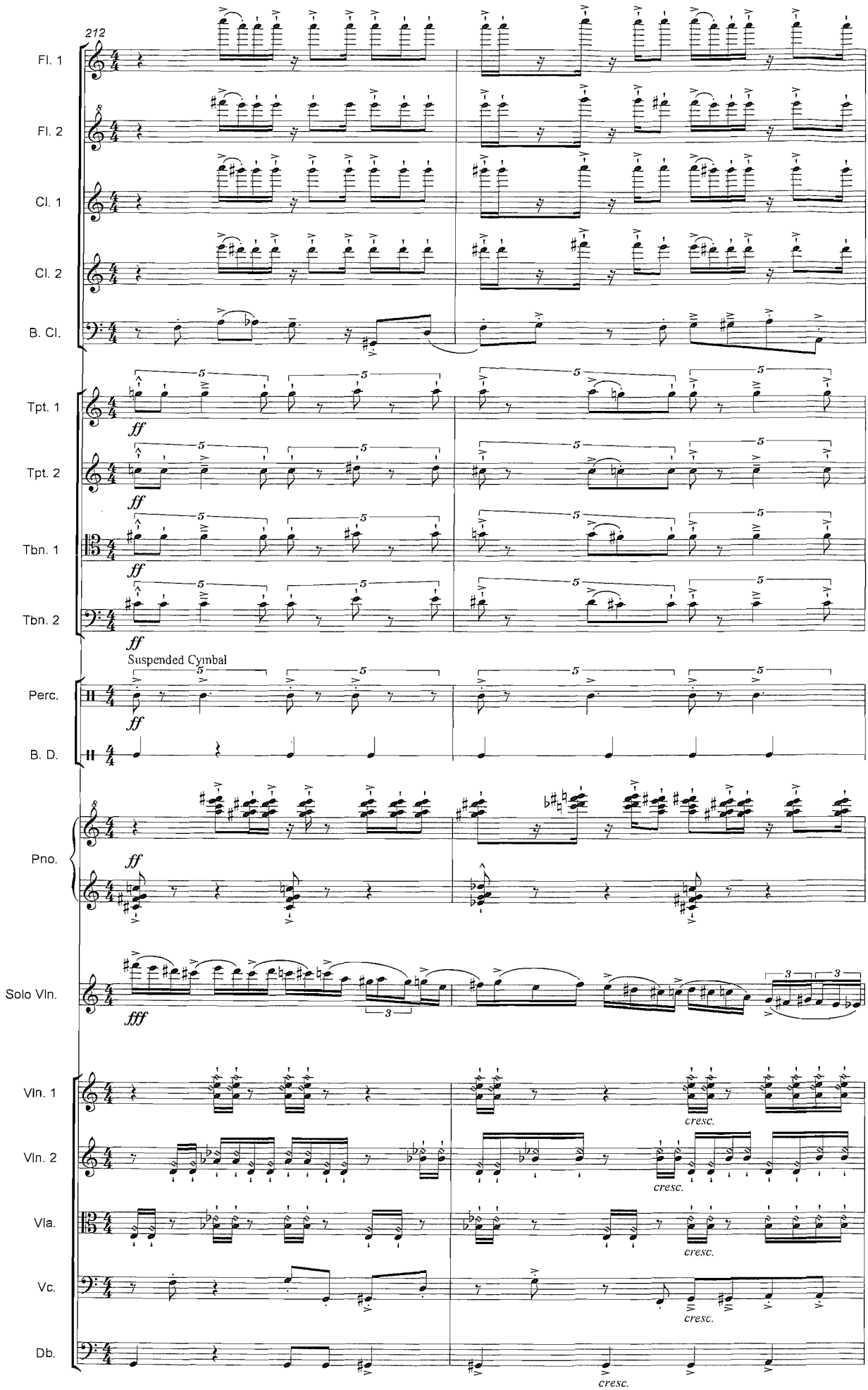

198
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
p
f
p
mf
pp
f
3

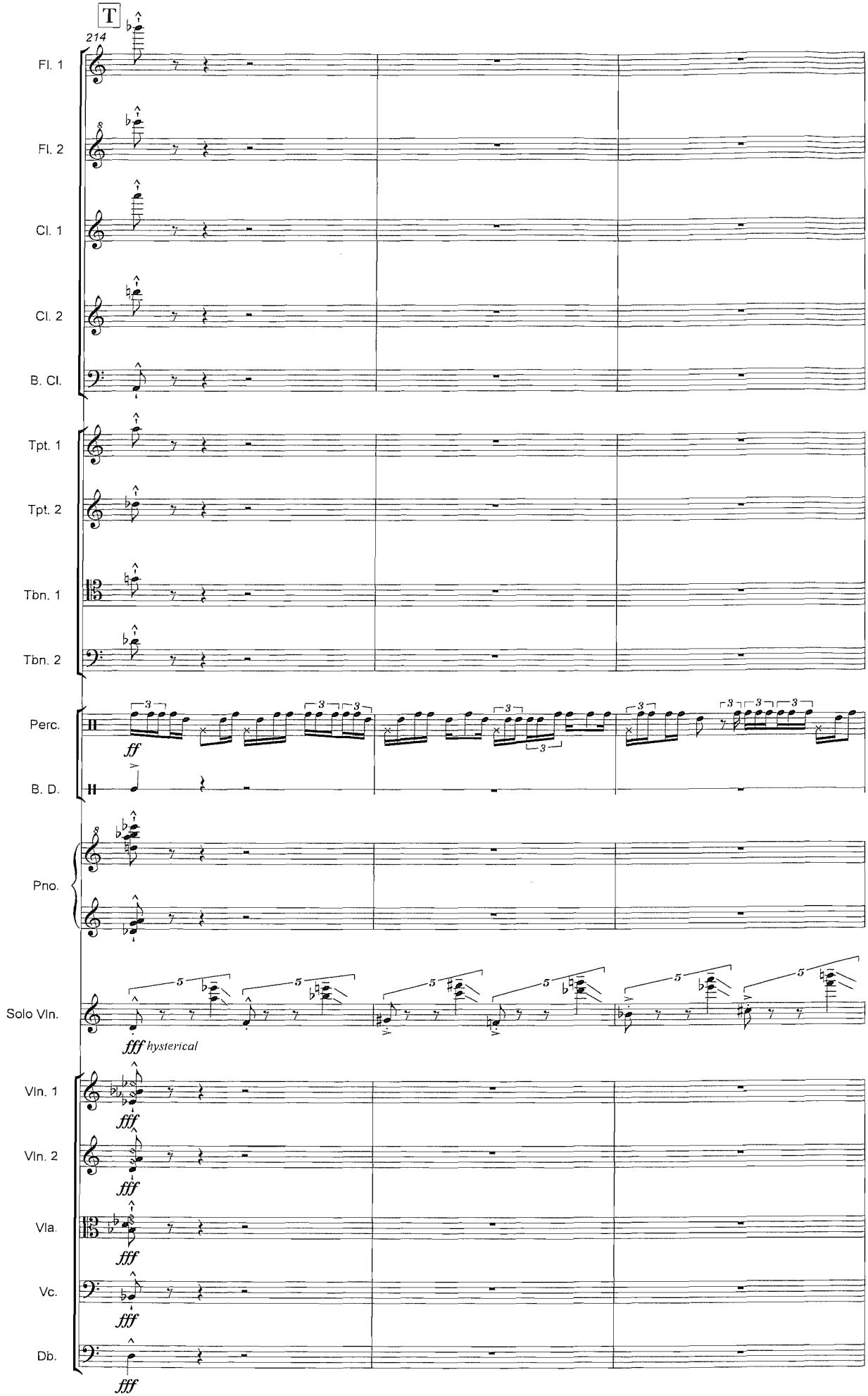

202
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
f
pp
p
3

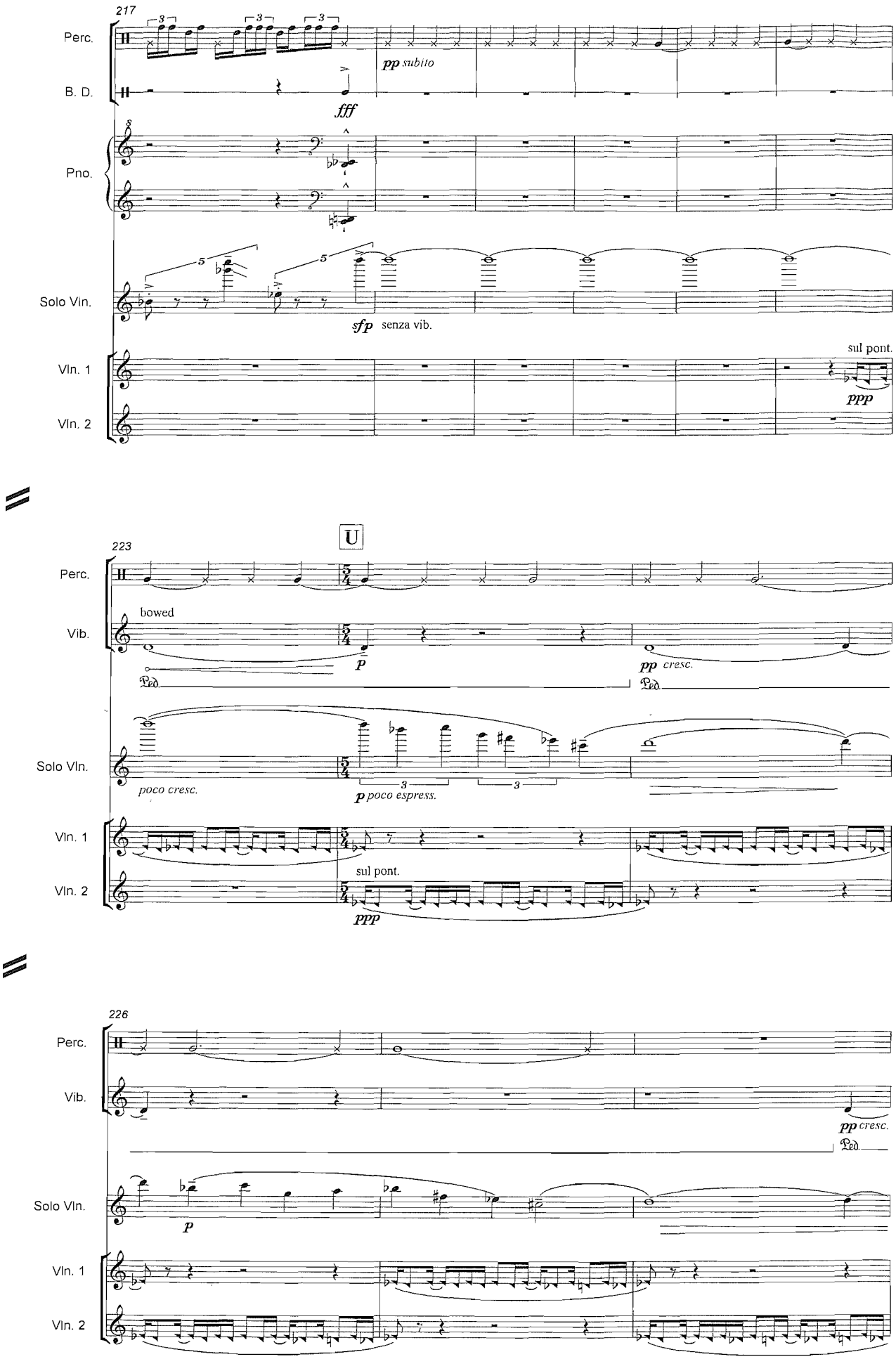

205
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

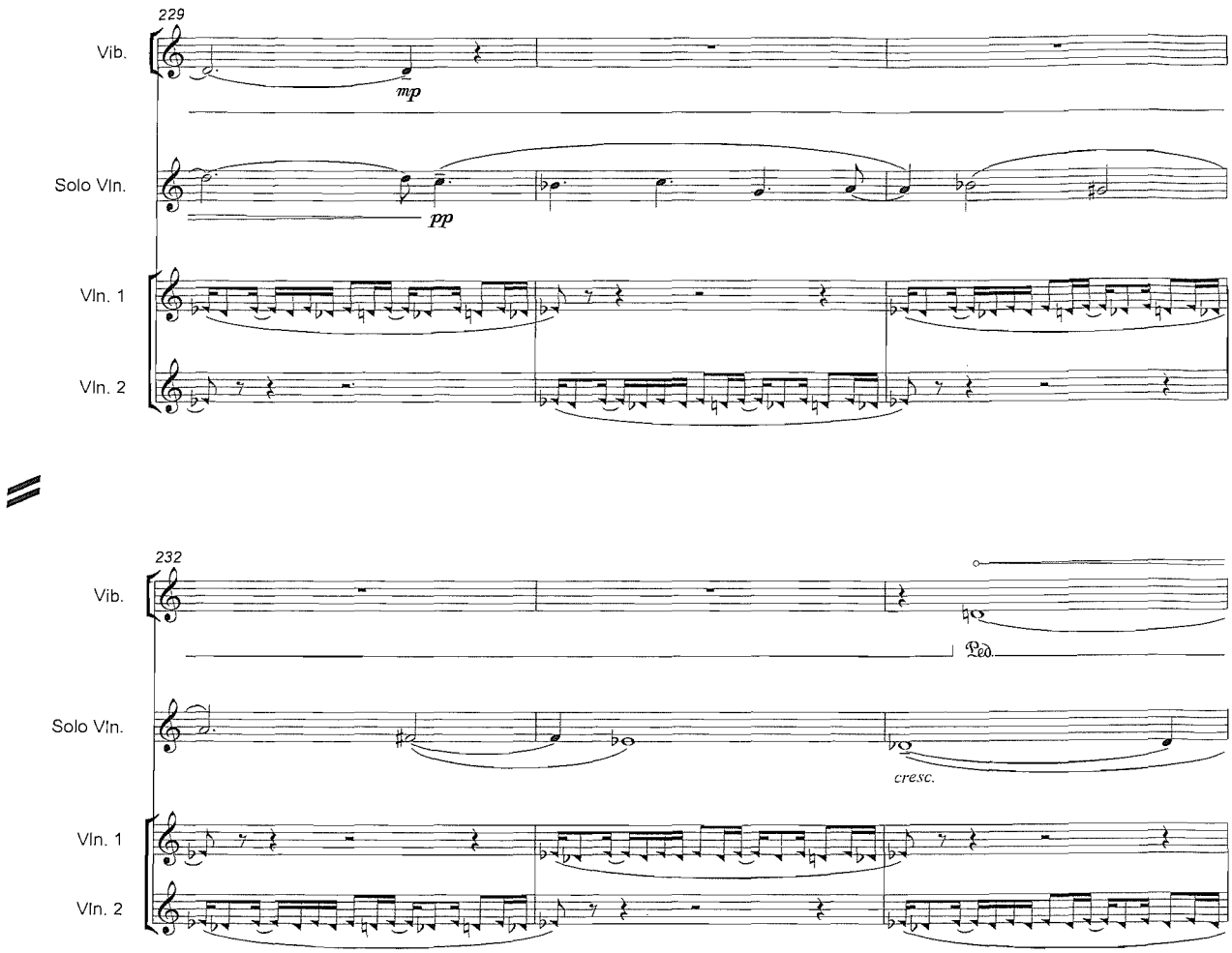

208
S
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
mf
f
cresc.


210
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
f
ff
f
ff
f
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.

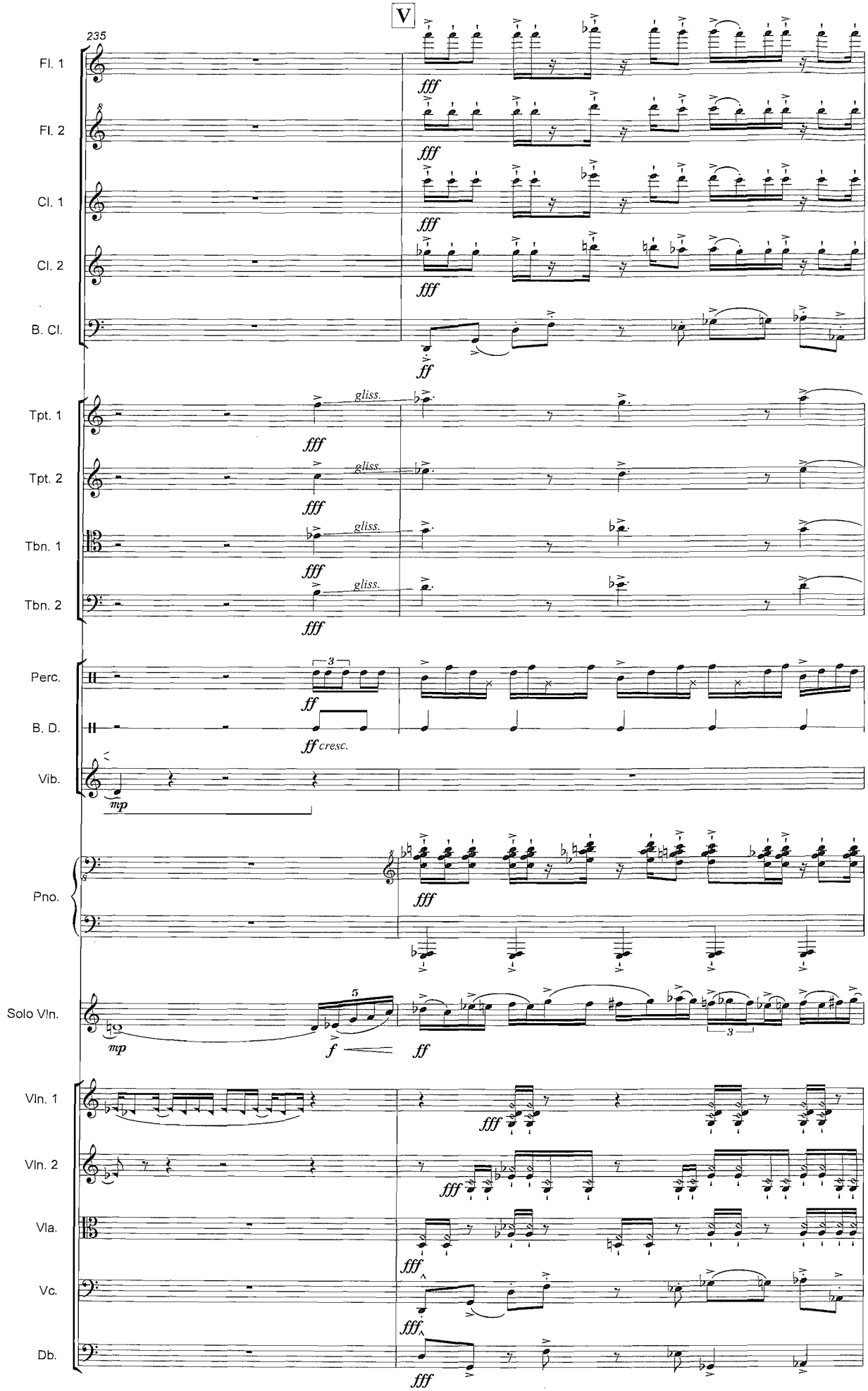

212
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
ff
fff
Suspended Cymbal
cresc.

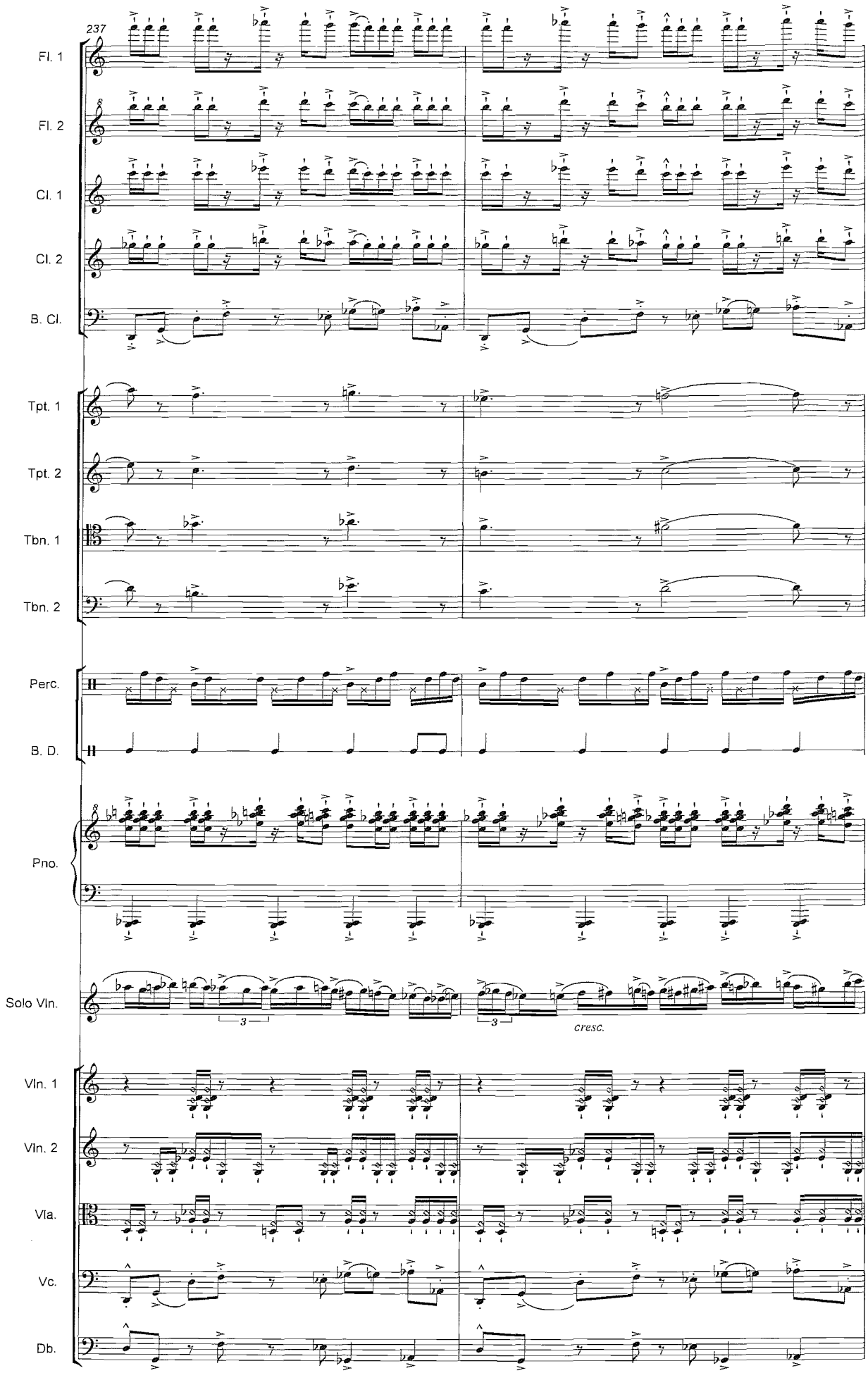

T
214
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
ff
B. D.
Pno.
Solo Vln.
fff hysterical
Vln. 1
fff
Vln. 2
fff
Vla.
fff
Vc.
fff
Db.
fff

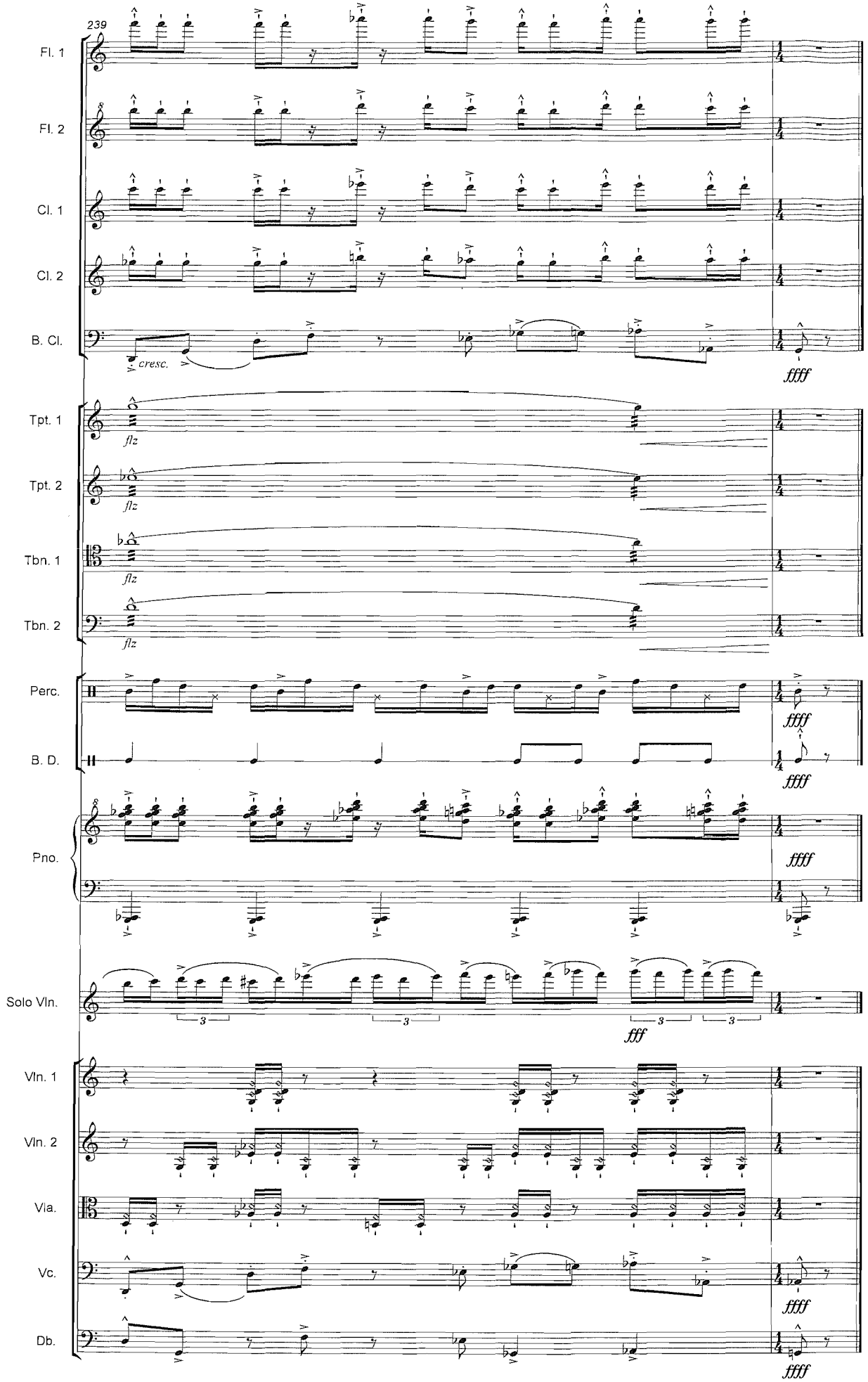

217
Perc.
B. D.
pp subito
fff
Pno.
Solo Vln.
sfp senza vib.
Vln. 1
sul pont.
ppp
Vln. 2
U
223
Perc.
Vib.
bowed
p
pp cresc.
Ped.
Solo Vln.
poco cresc.
p poco espress.
3
Vln. 1
sul pont.
Vln. 2
ppp
226
Perc.
Vib.
pp cresc.
Ped.
Solo Vln.
p
Vln. 1
Vln. 2


229
Vib.
mp
Solo Vln.
pp
Vln. 1
Vln. 2

232
Vib.
Ped.
Solo Vln.
cresc.
Vln. 1
Vln. 2


V
235
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Vib.
Pno.
Solo Vln.
Vln. 1
Vln. 2
Vla.
Vc.
Db.
fff
ff
gliss.
ff cresc.
mp
f


237
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
Perc.
B. D.
Pno.
Solo Vln.
3
3
cresc.
Vln. 1
Vln. 2
Vla.
Vc.
Db.


239
Fl. 1
Fl. 2
Cl. 1
Cl. 2
B. Cl.
cresc.
ffff
Tpt. 1
flz
Tpt. 2
flz
Tbn. 1
flz
Tbn. 2
flz
Perc.
ffff
B. D.
ffff
Pno.
ffff
Solo Vln.
3
3
3
3
fff
Vln. 1
Vln. 2
Vla.
Vc.
ffff
Db.
ffff

Tracing Lines

(Quartertone alto flute and cello)

R. Fokkens
June 2006

INSTRUMENTATION

Quartertone alto flute
Cello

SCORE TRANSPOSED

APPROXIMATE DURATION: 3'

PROGRAMME NOTE

A hushed dialogue...
An urban idyll...
Two lines traced
And retraced.

Written for Carla Rees and Rosie Banks of Rarescale for their Summer Concert on 1 July 2006 at St Leonard's Church, Shoreditch

for Rarescale

Tracing Lines

R. Fokkens
June 2006

♪ = 132

Play 4 times

Alto Flute in G

Violoncello

pp

con sord.

pp *poco espress. e poco vibrato*

3rd time: poco cresc.

Play 3 times

A

Slower ♩ = 54

A tempo

ppp ***p***

p ***ppp*** *sul pont. e senza vib.*

loco

pp *poco espress. e poco vibrato*

poco cresc.

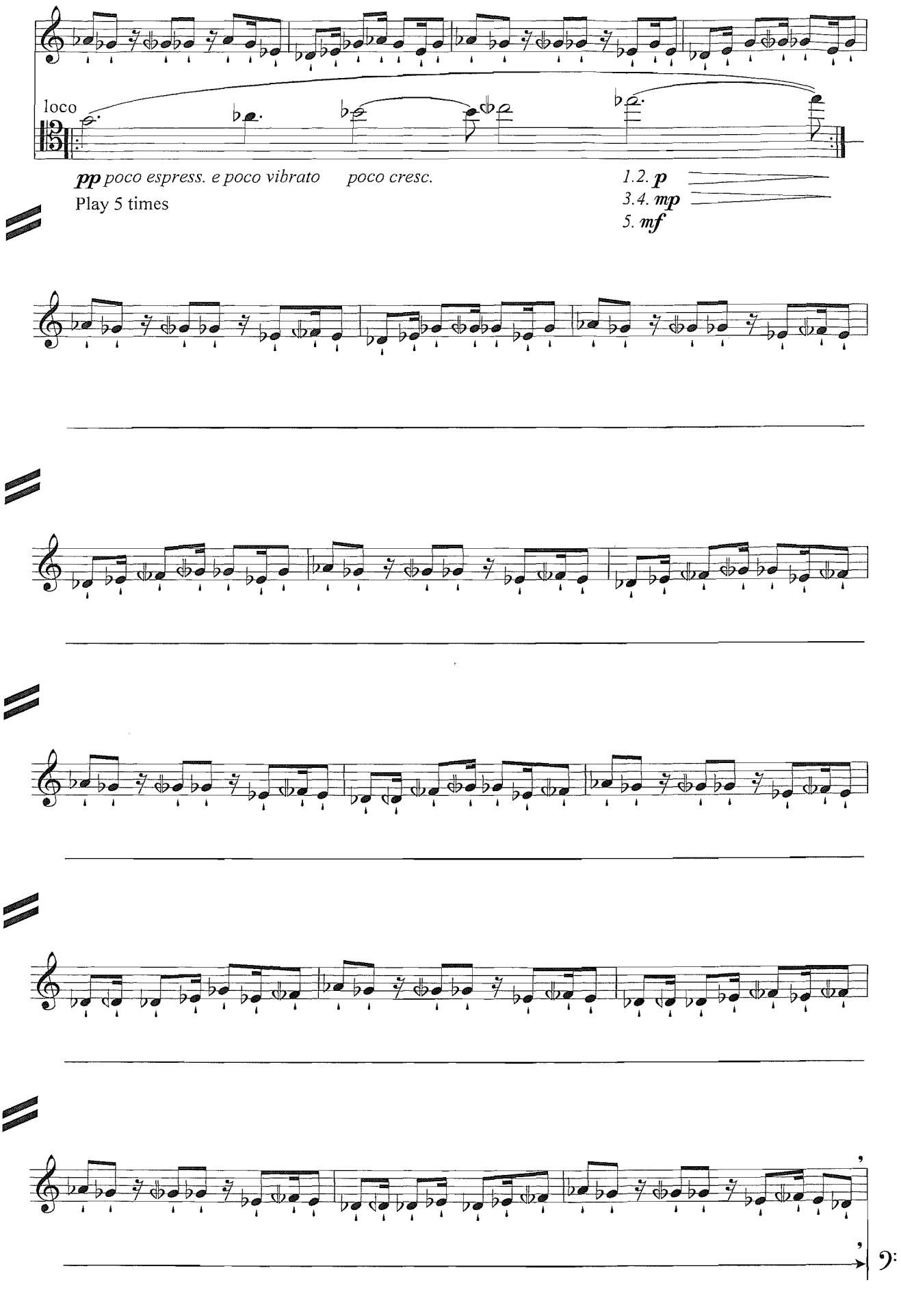
B

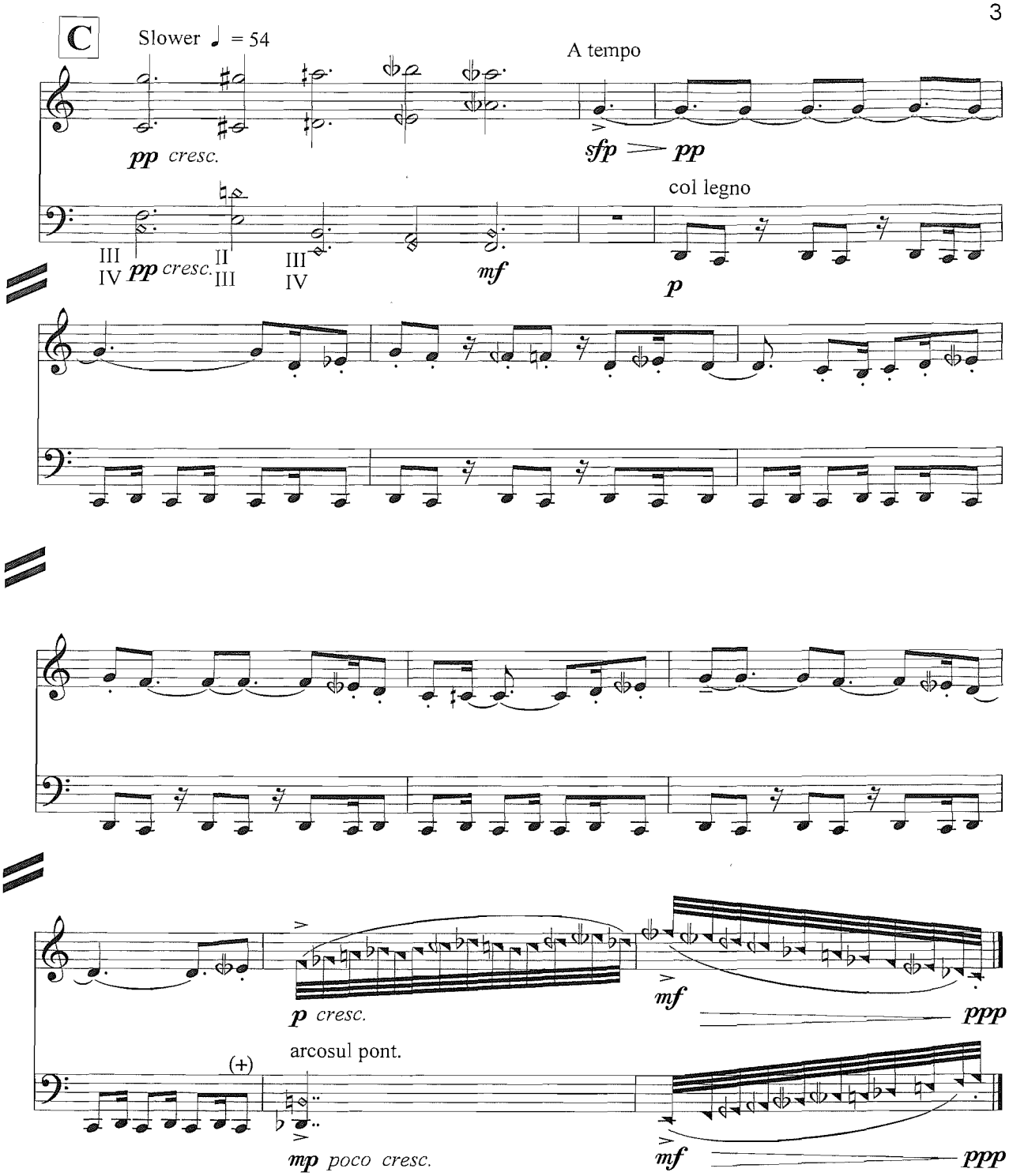
Slower ♩ = 54

A tempo

ppp ***p***

p ***ppp*** *sul pont. e senza vib.*


loco
pp poco espress. e poco vibrato
poco cresc.
Play 5 times
1.2. p
3.4. mp
5. mf


C
Slower ♩ = 54
A tempo
pp cresc.
sfp pp
col legno
III IV pp cresc. II III
III IV
mf
p
p cresc.
mf
ppp
arcosul pont.
(+)
mp poco cresc.
mf
ppp

Commissioned by the SAMRO Endowment for the National Arts 2006

9 Solitudes

(Piano)

R. Fokkens

July 2006

Commissioned by the SAMRO Endowment for the National Arts in 2006, 9 Solitudes *is a set of nine short pieces for solo piano written for Jill Richards*

APPROXIMATE DURATION: 15'

Commissioned by the SAMRO Endowment for the National Arts 2006

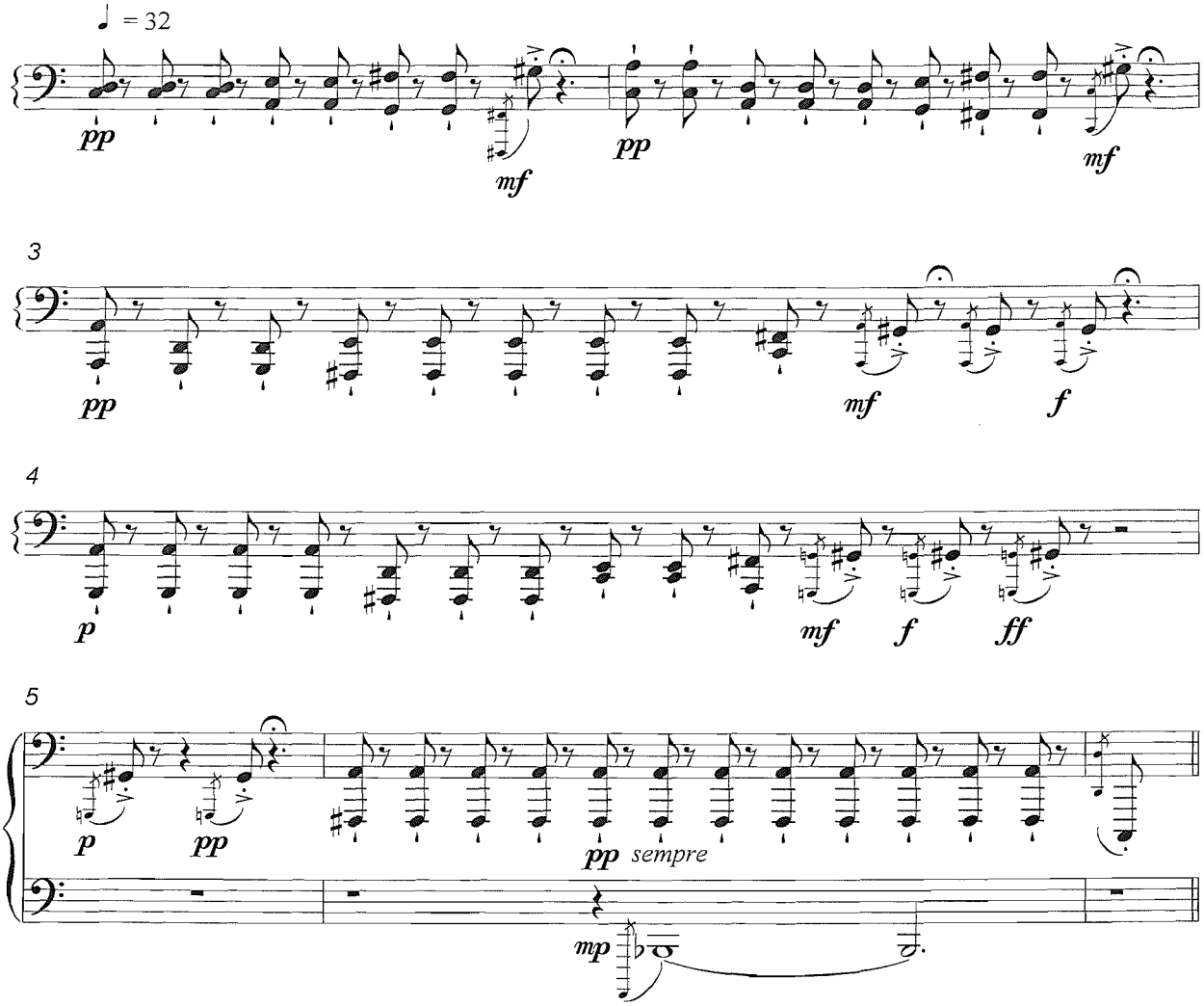
for Jill Richards

9 Solitudes

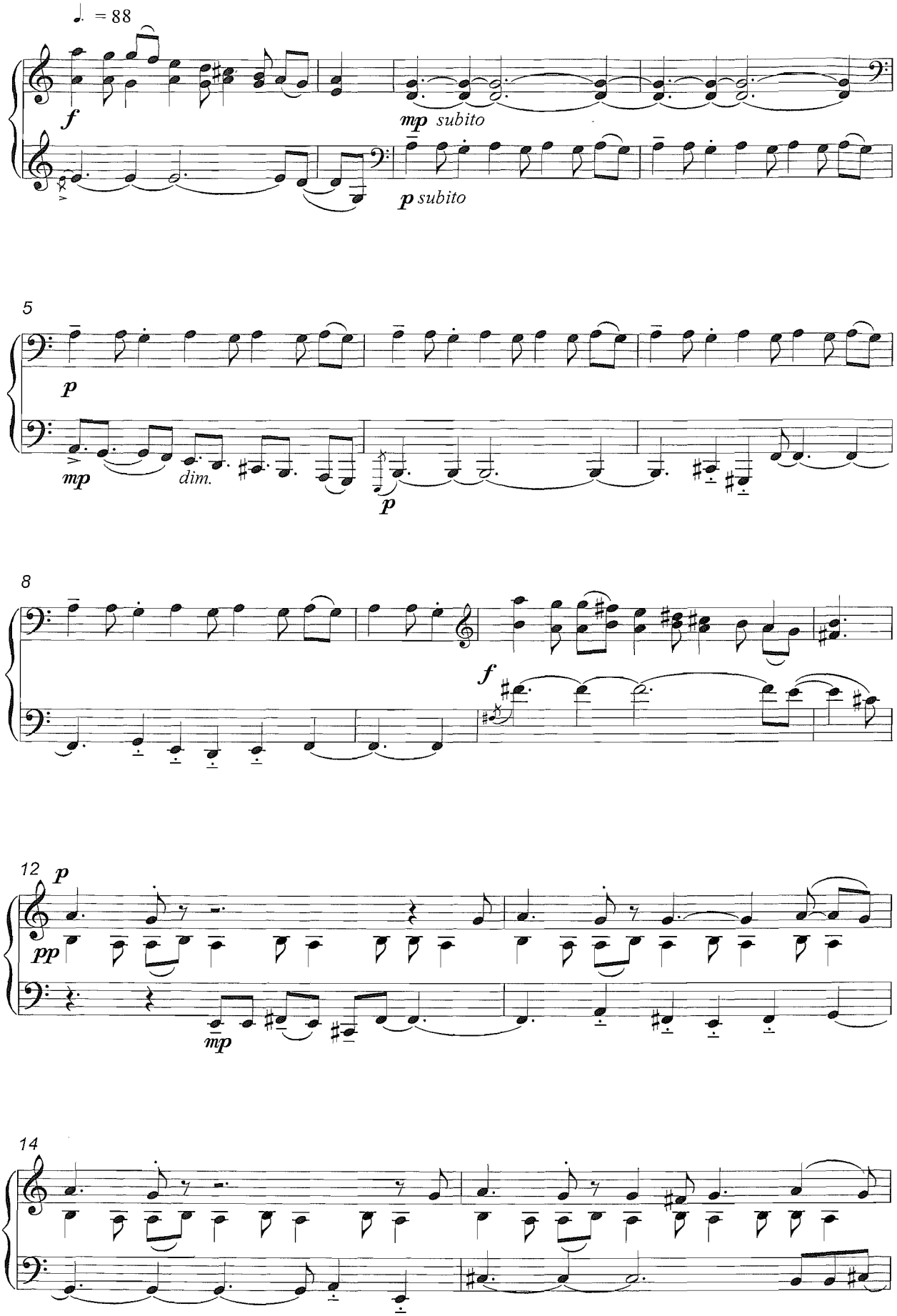
Piano

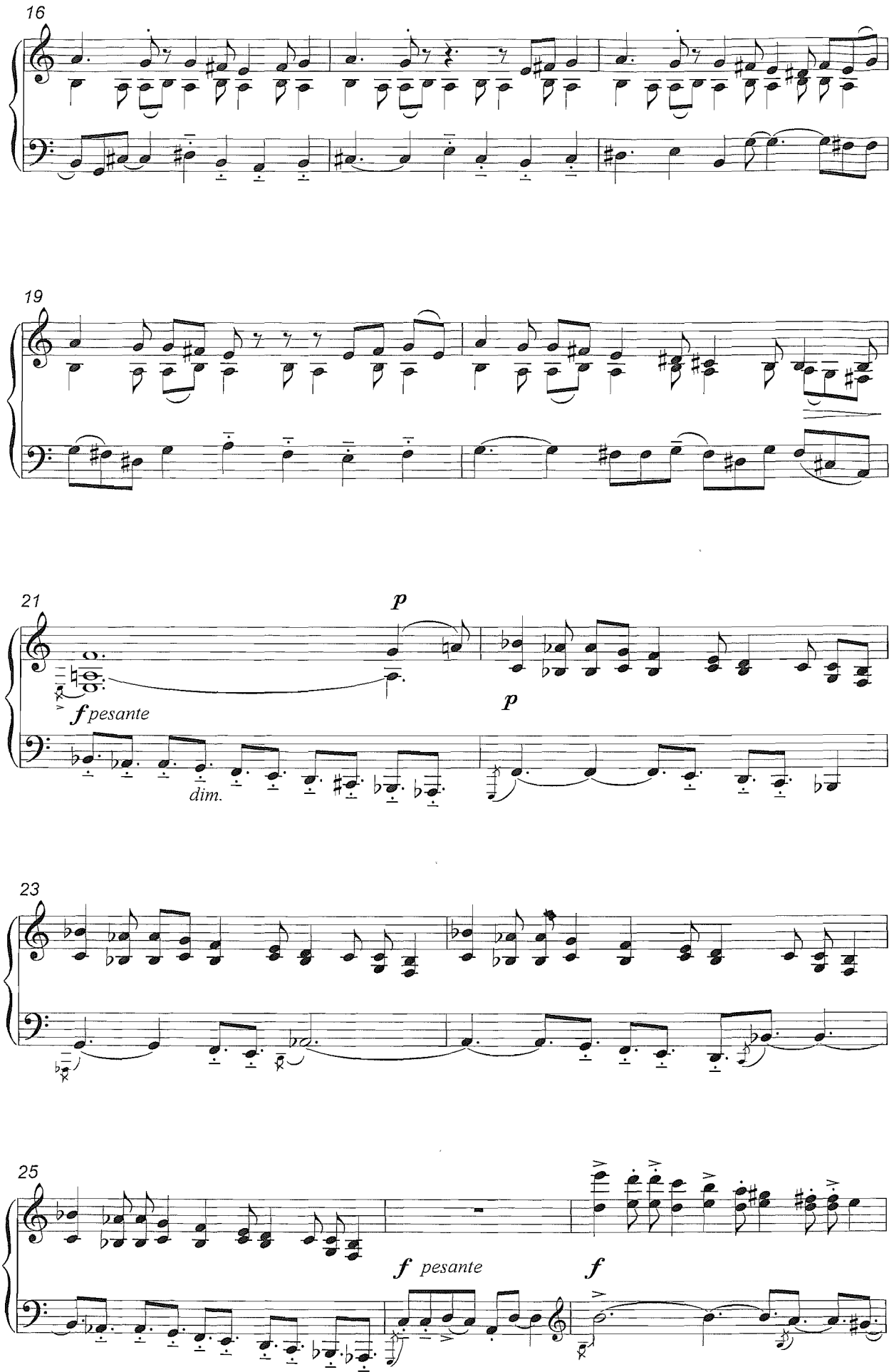
Robert Fokkens
July 2006

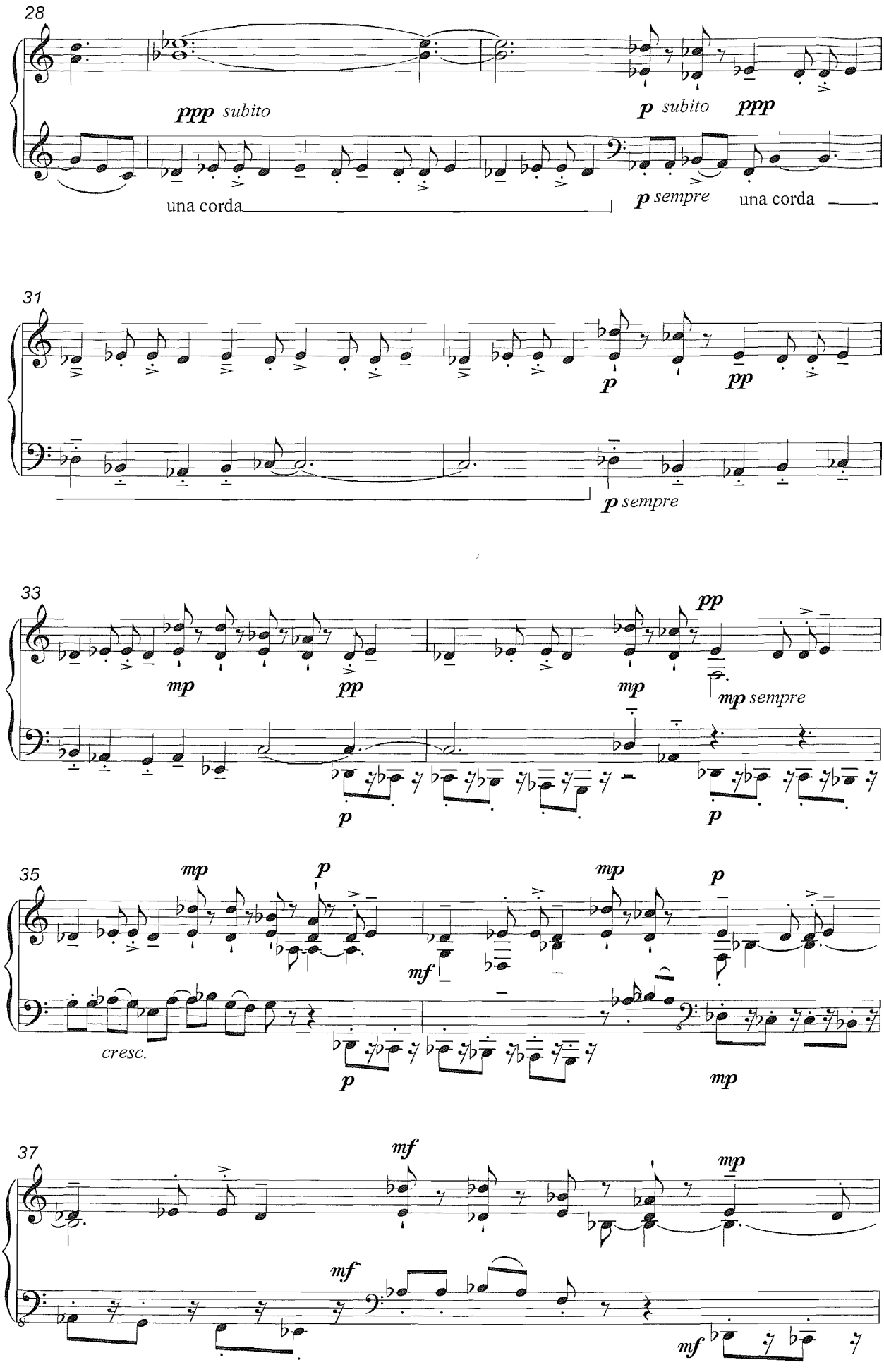
1

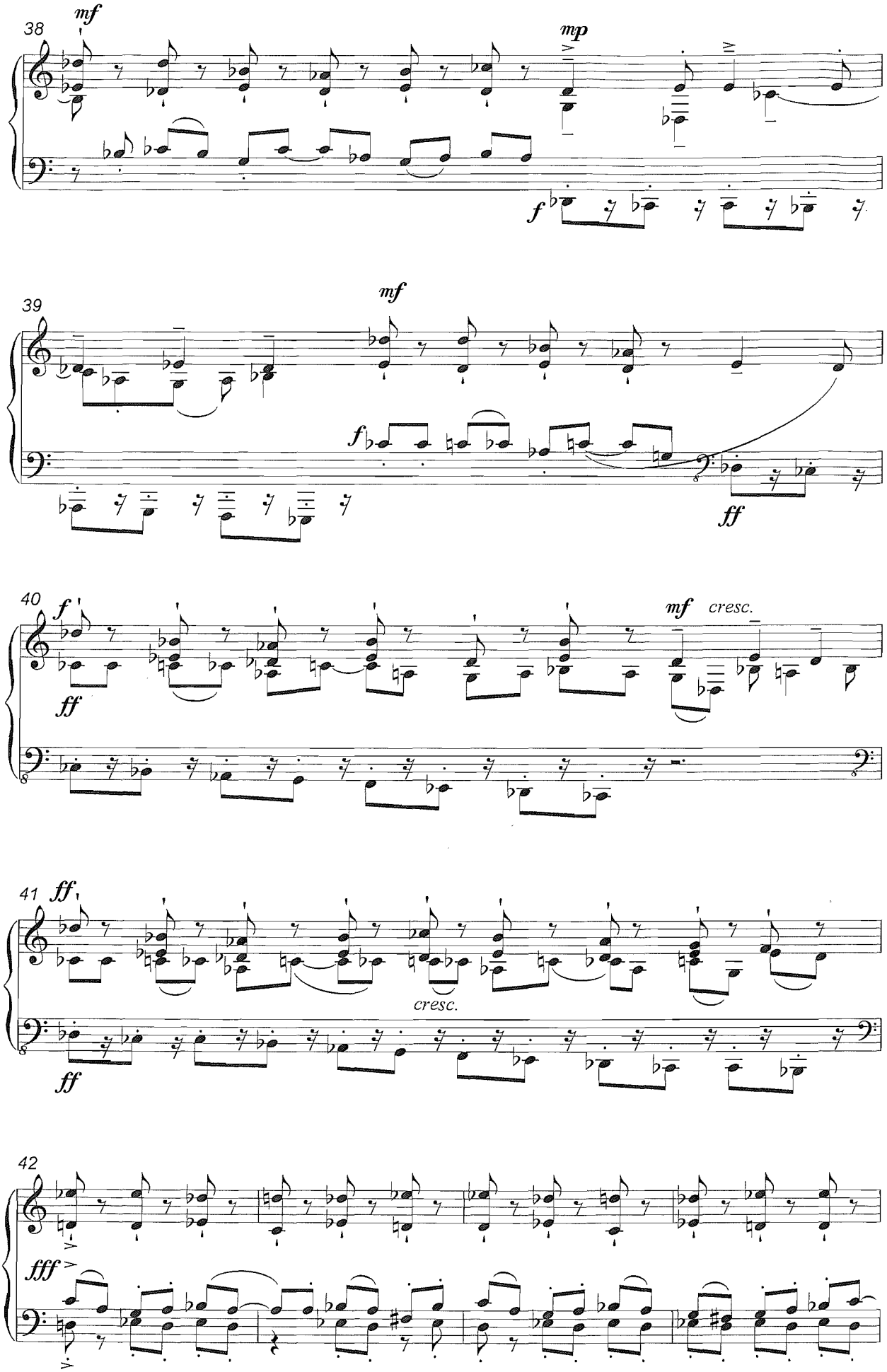


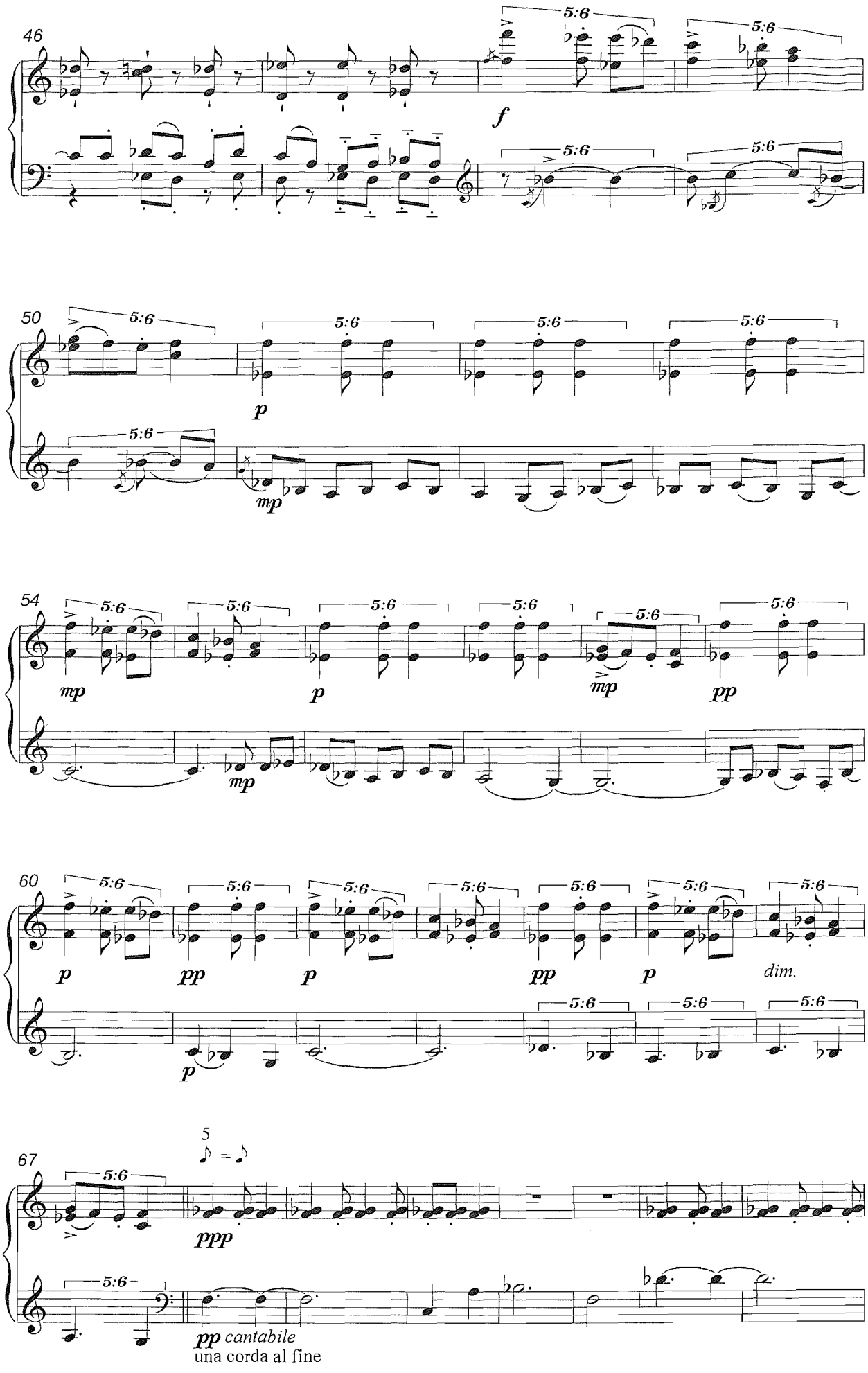
2

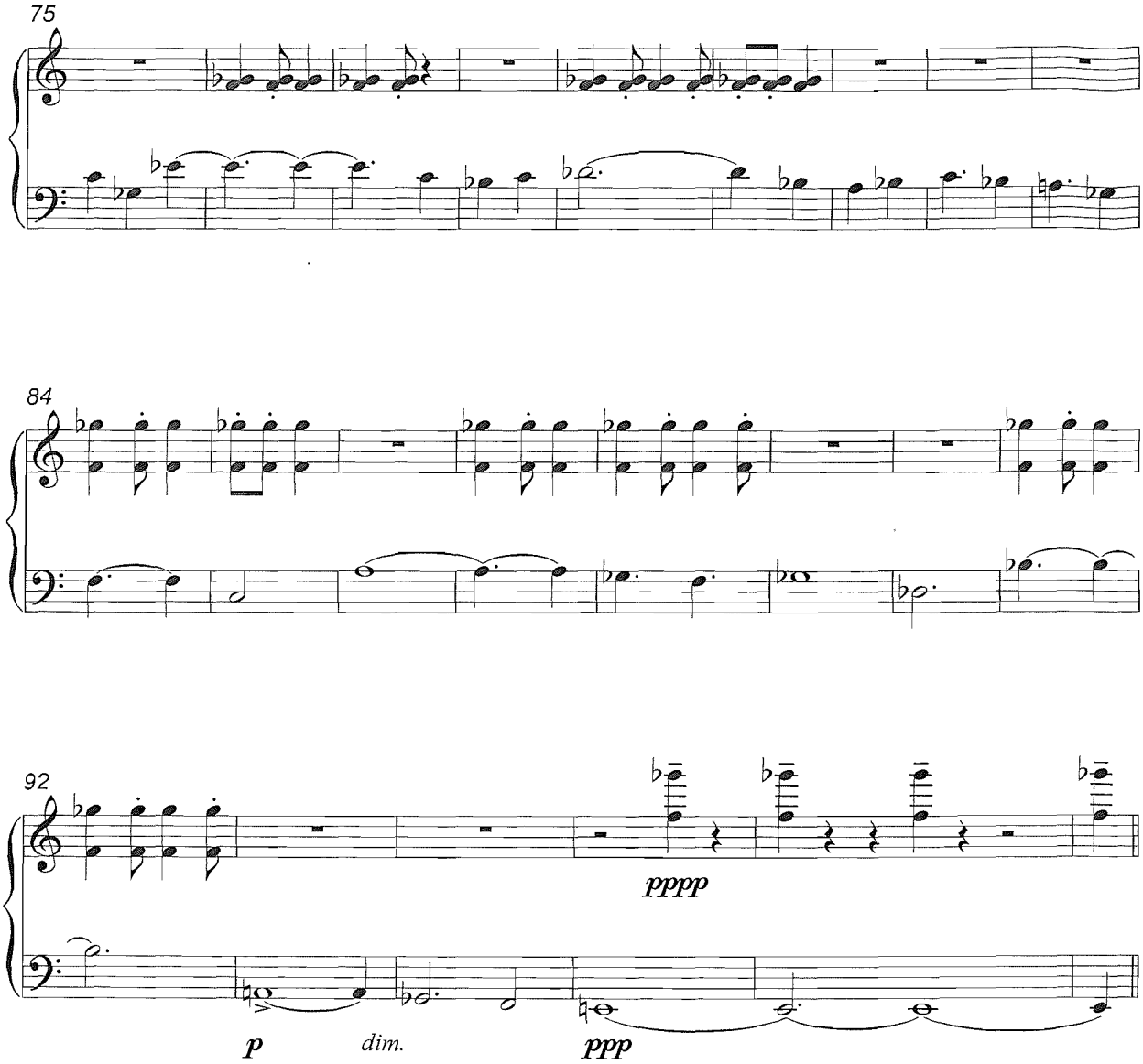



16
19
21
p
f pesante
p
dim.
23
25
f pesante
f

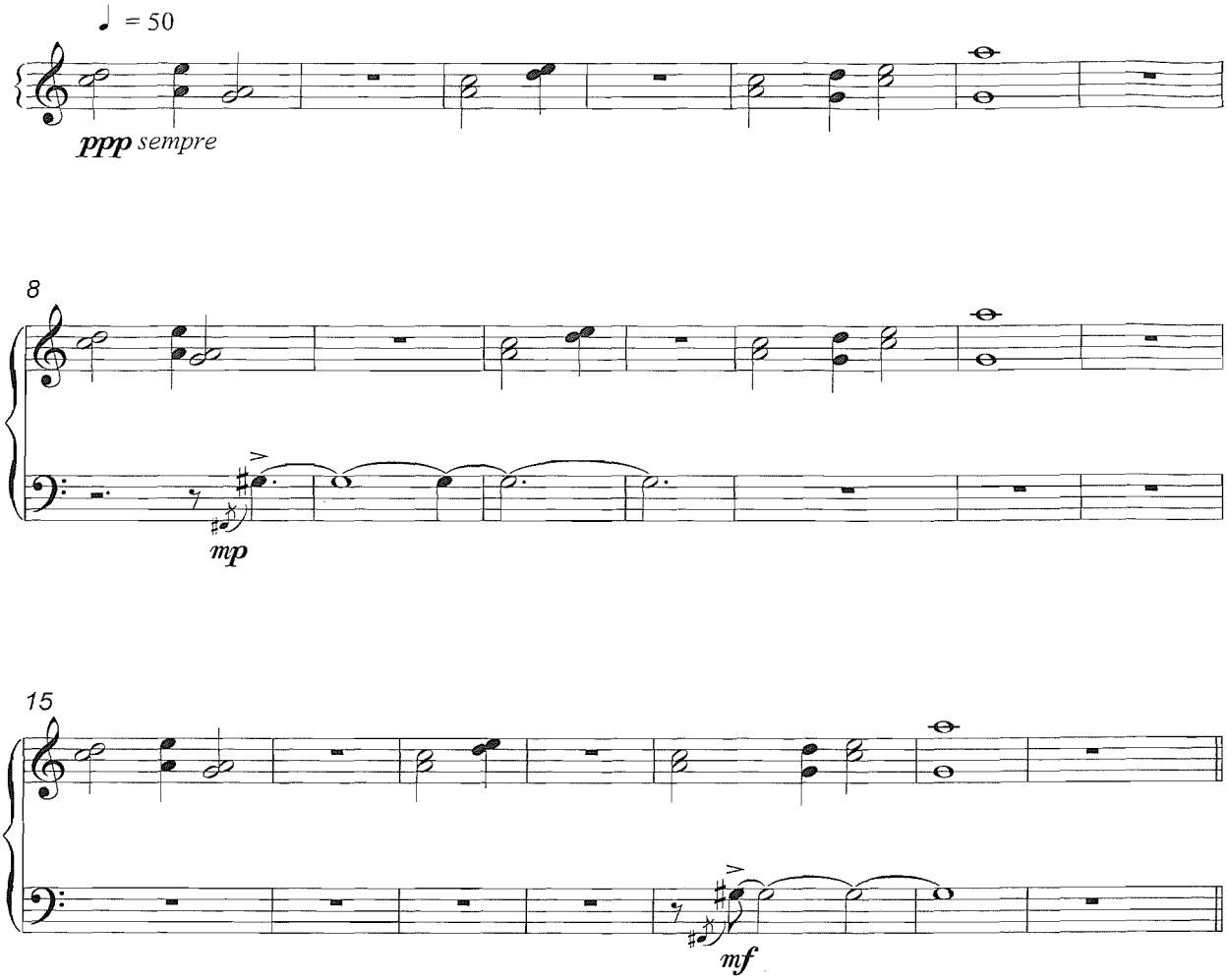

28
ppp subito
una corda
p subito
ppp
p sempre
una corda
31
p
pp
p sempre
33
mp
pp
mp
pp
mp sempre
p
p
35
mp
p
mp
p
mf
cresc.
p
mp
37
mf
mp
mf
mf


38
mf
mp
f
39
mf
f
ff
40
f
ff
mf
cresc.
41
ff
cresc.
ff
42
fff

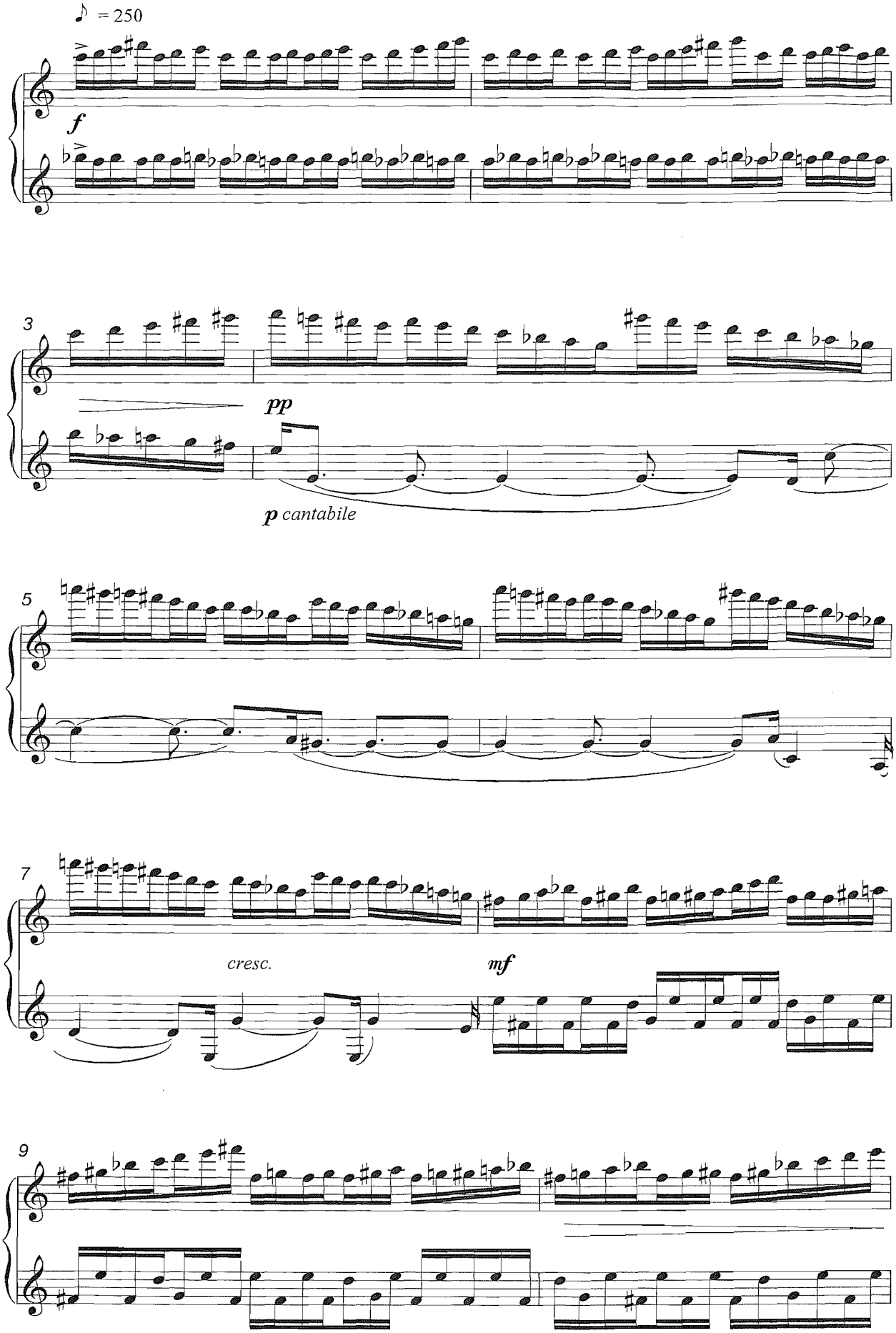

46
5:6
f
50
p
mp
54
mp
p
mp
pp
60
p
pp
p
pp
p
dim.
67
5
ppp
pp cantabile
una corda al fine

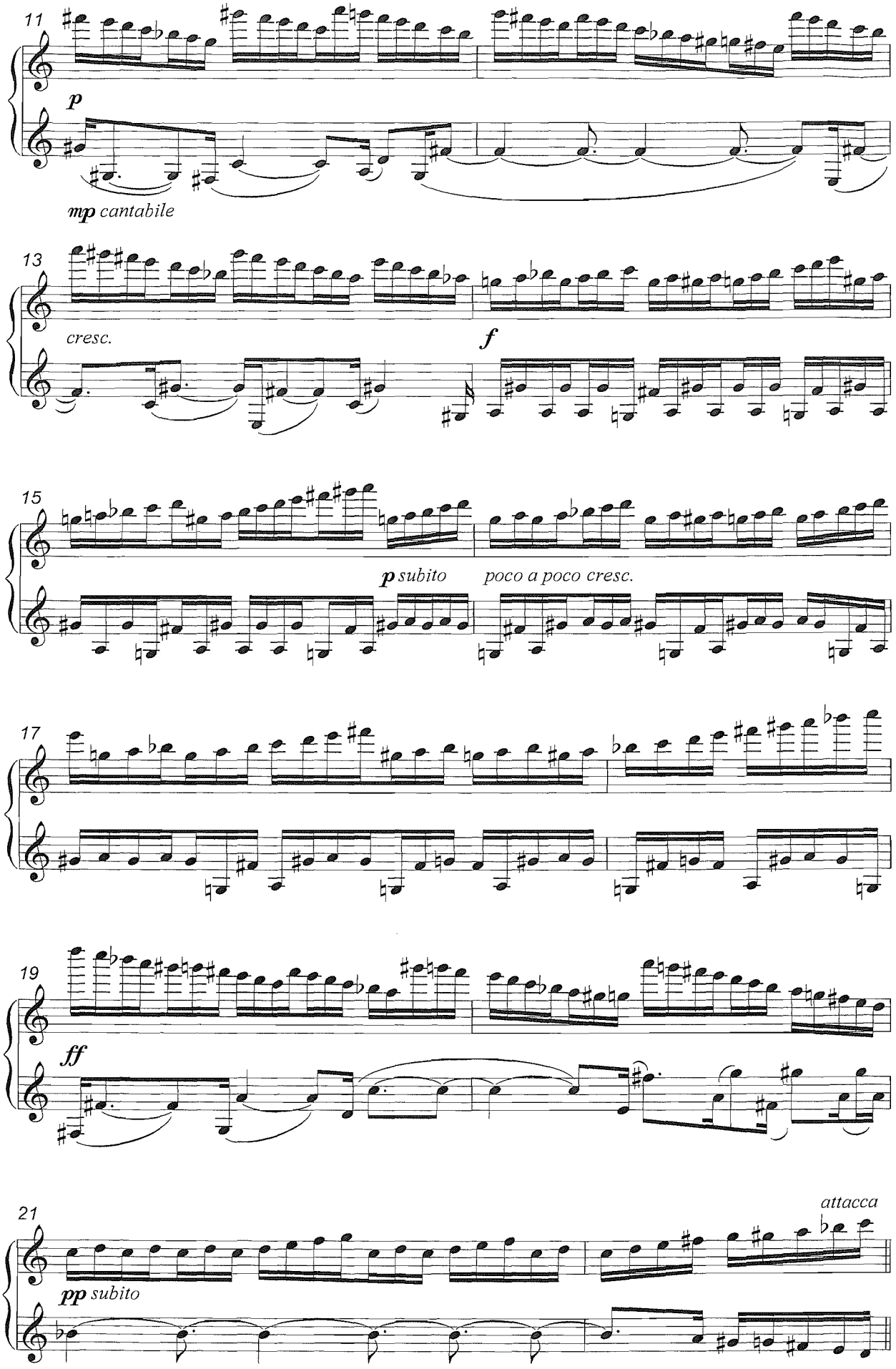

75
84
92
pppp
p
dim.
ppp

3



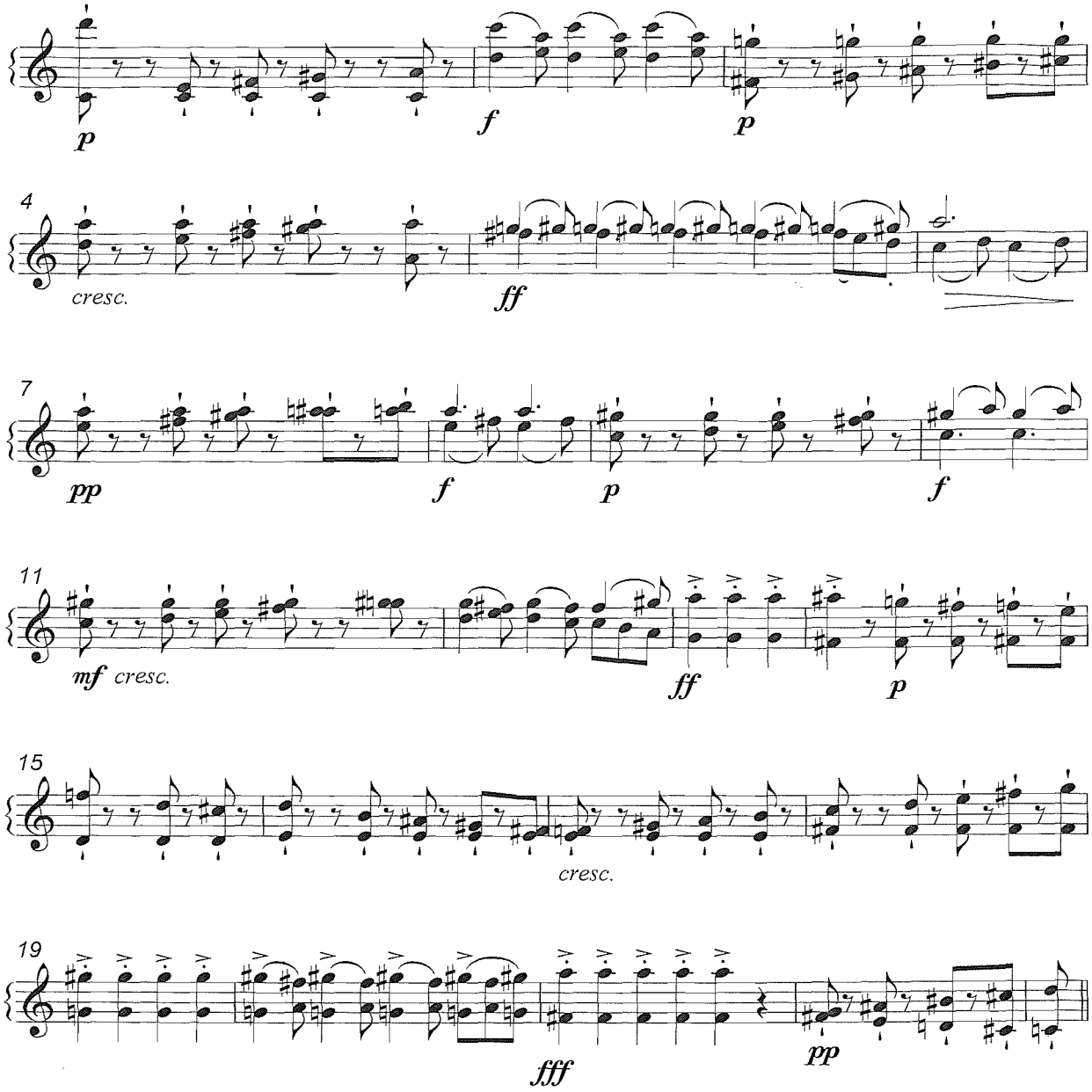
4



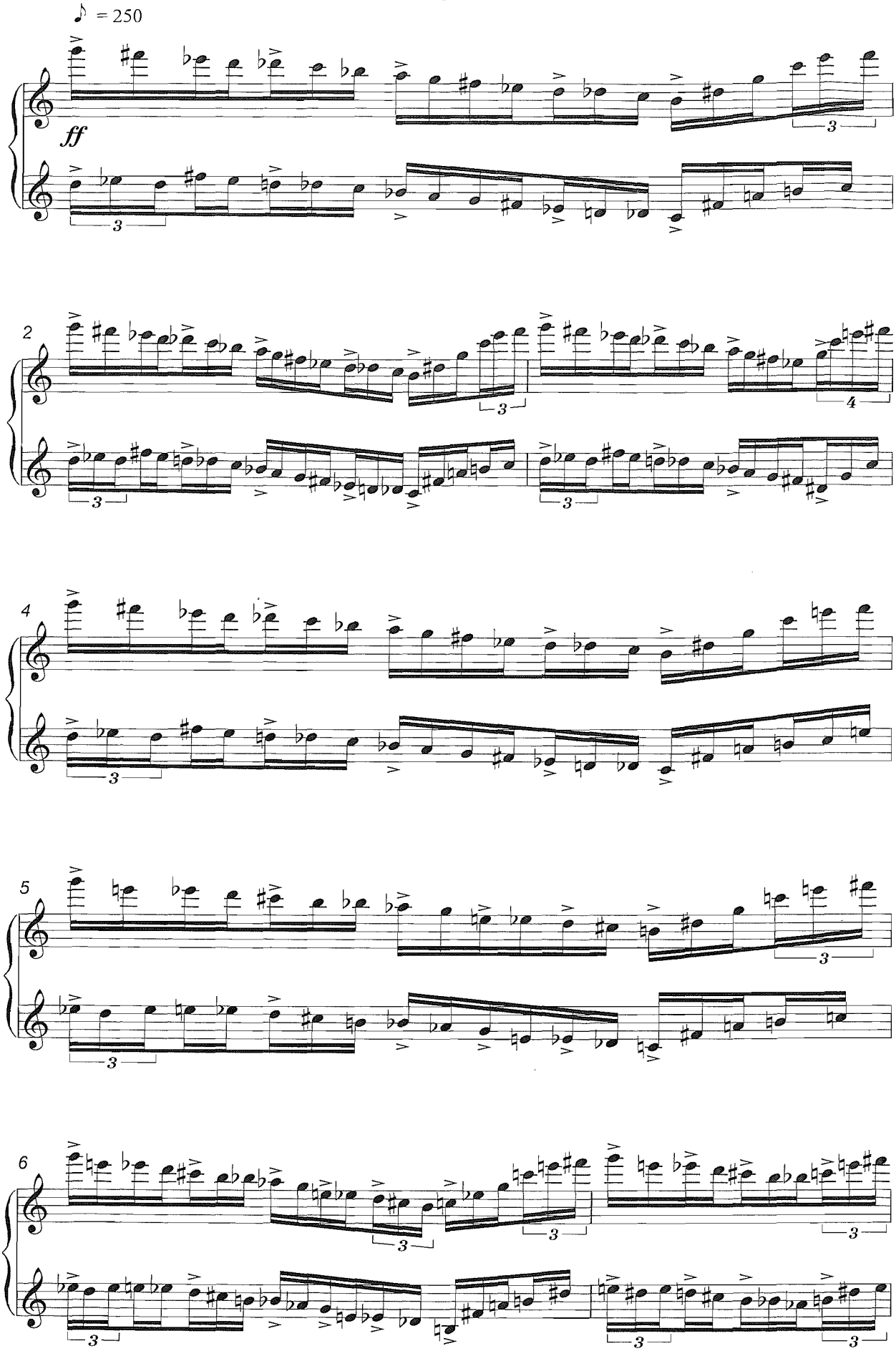

11
p
mp cantabile
13
cresc.
f
15
p subito
poco a poco cresc.
17
19
ff
21
attacca
pp subito

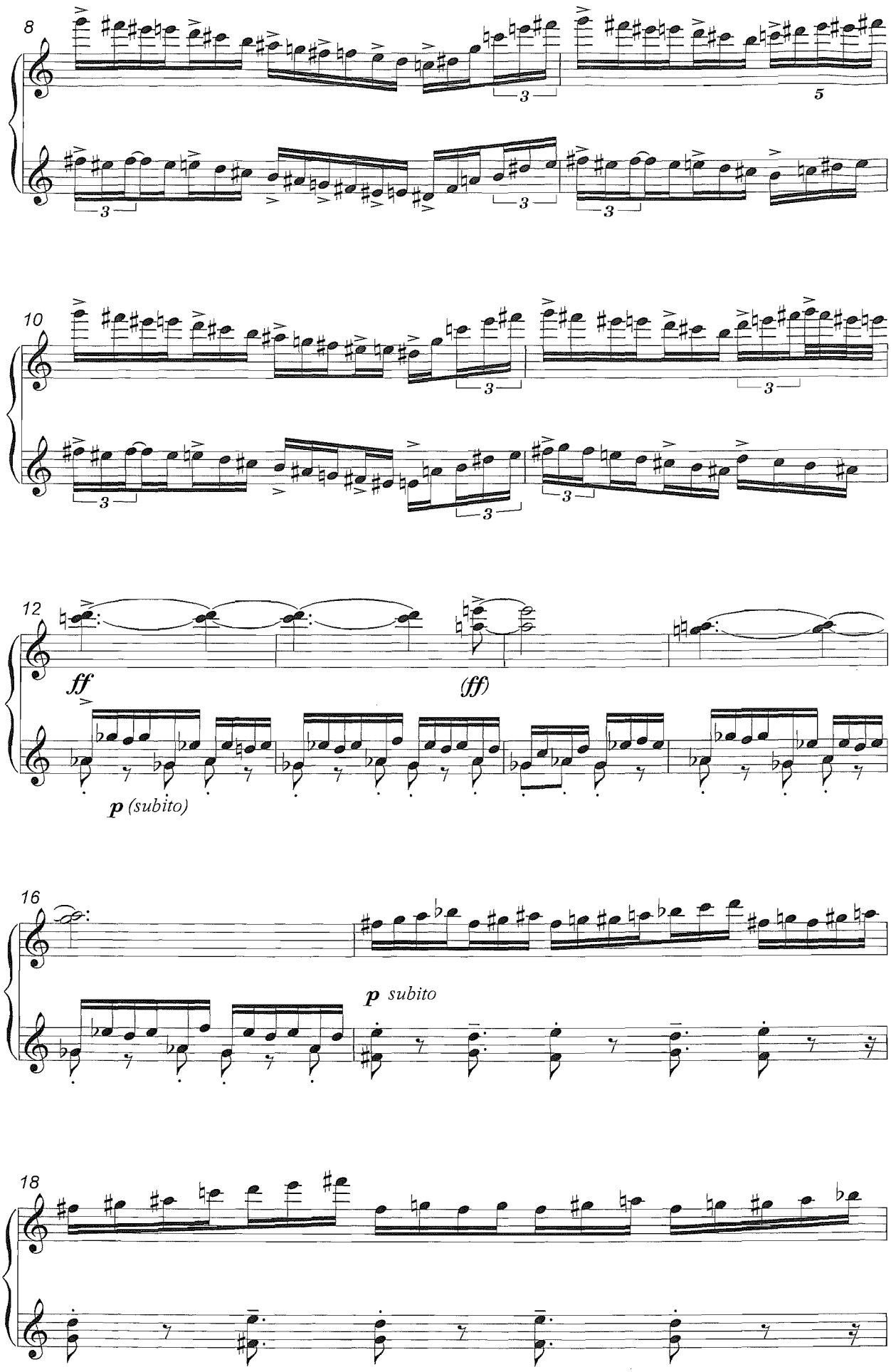
5

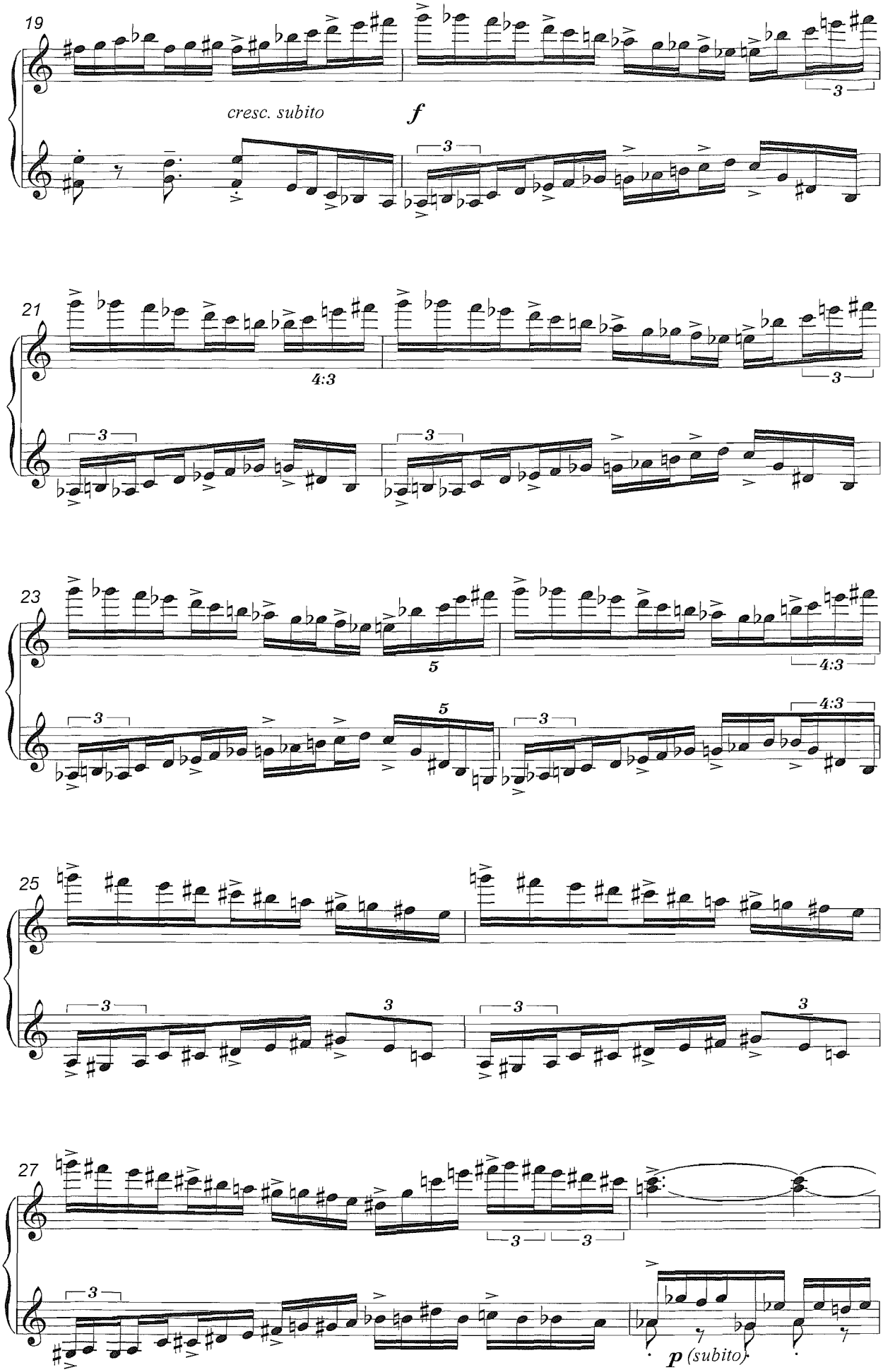
♩ = 250 (♪ = ♩)

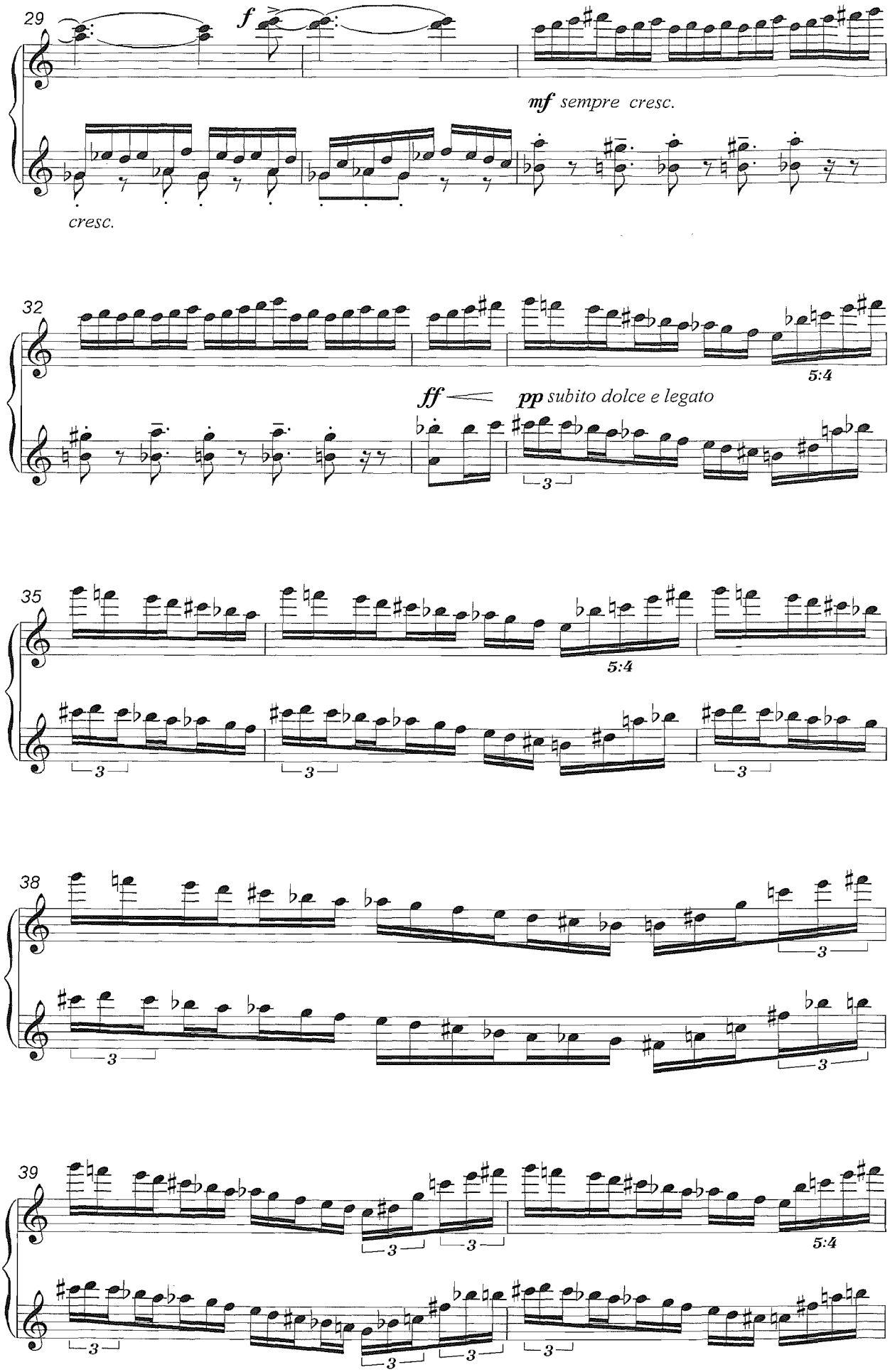


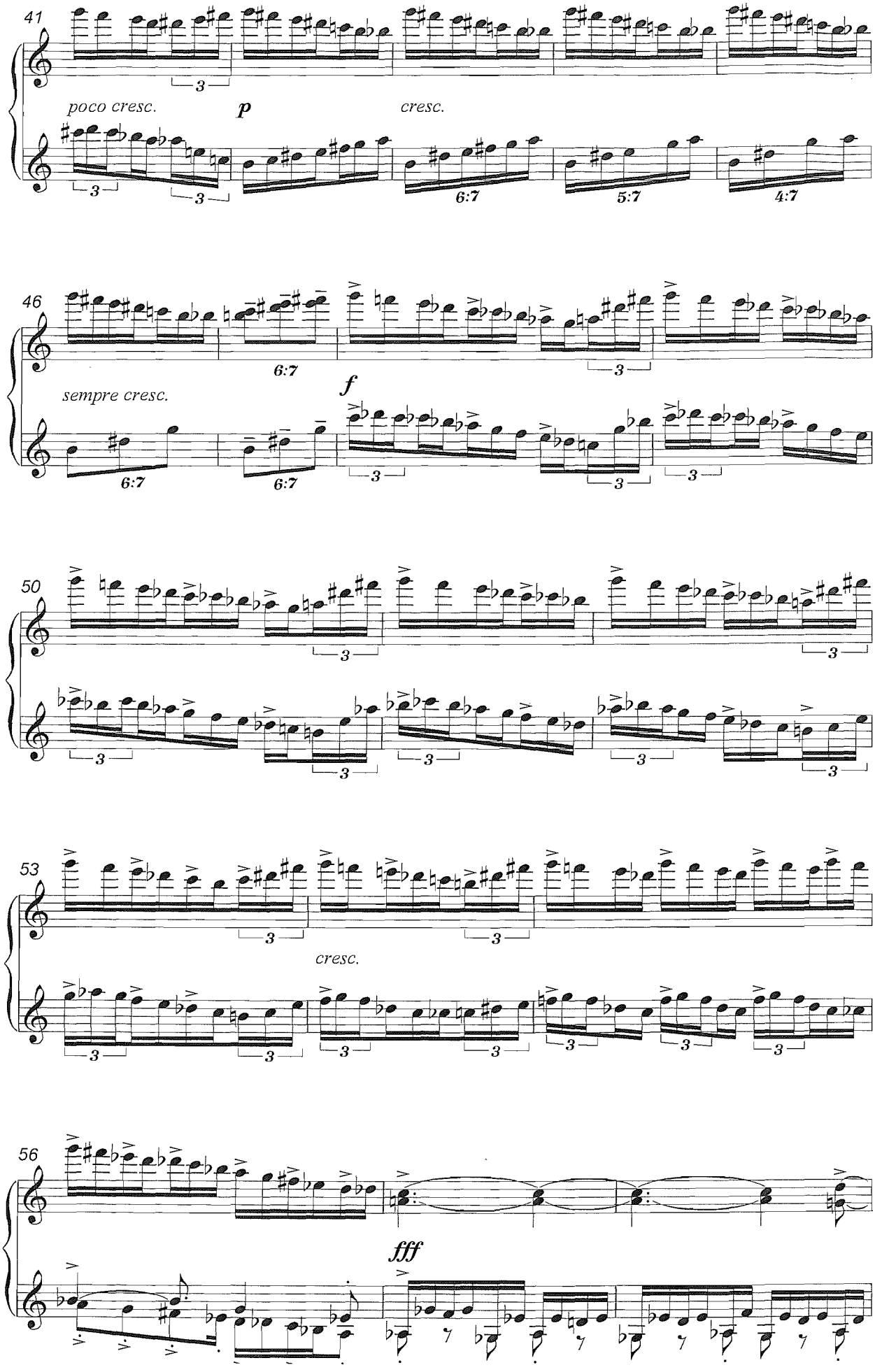
6

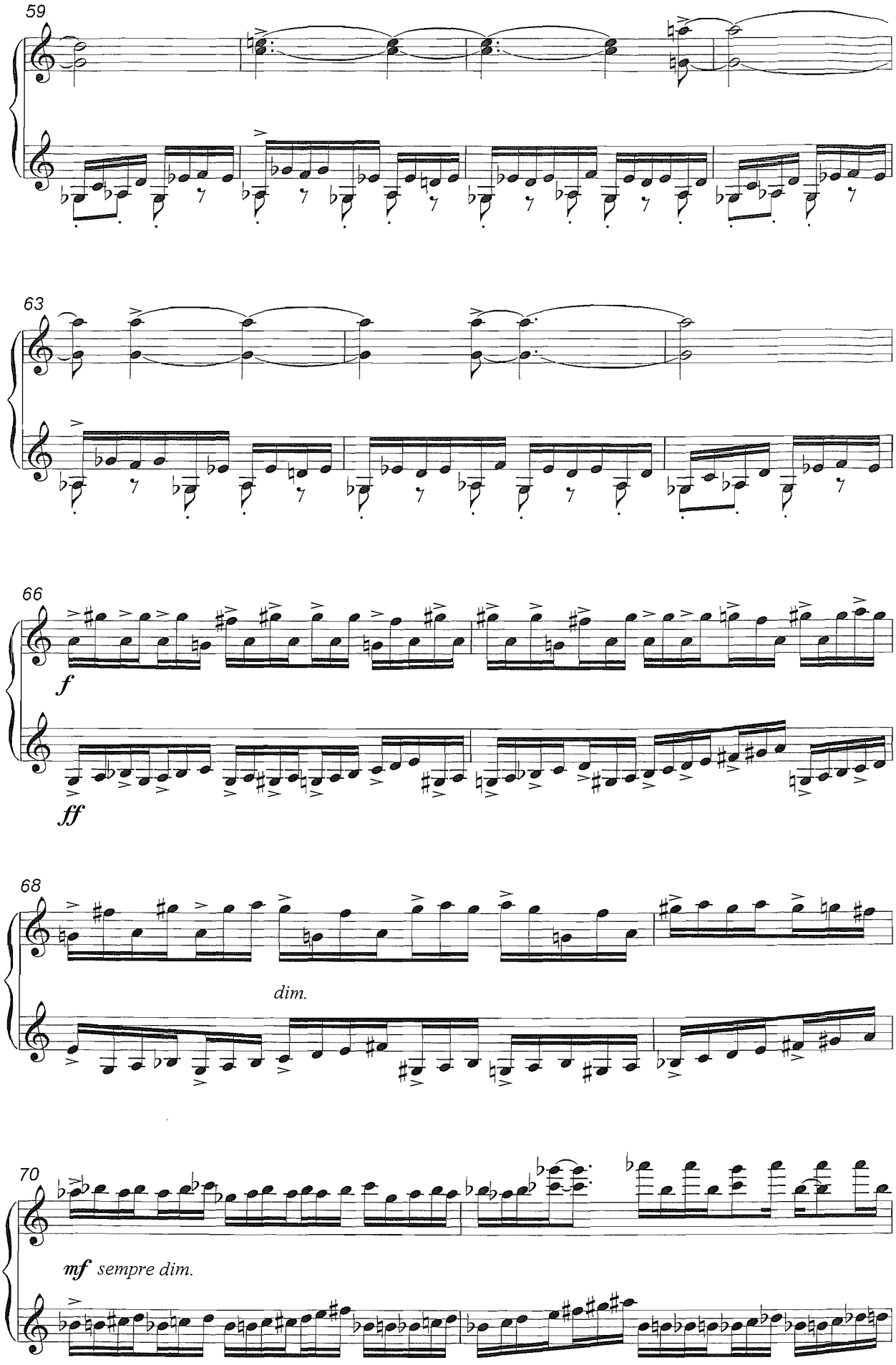


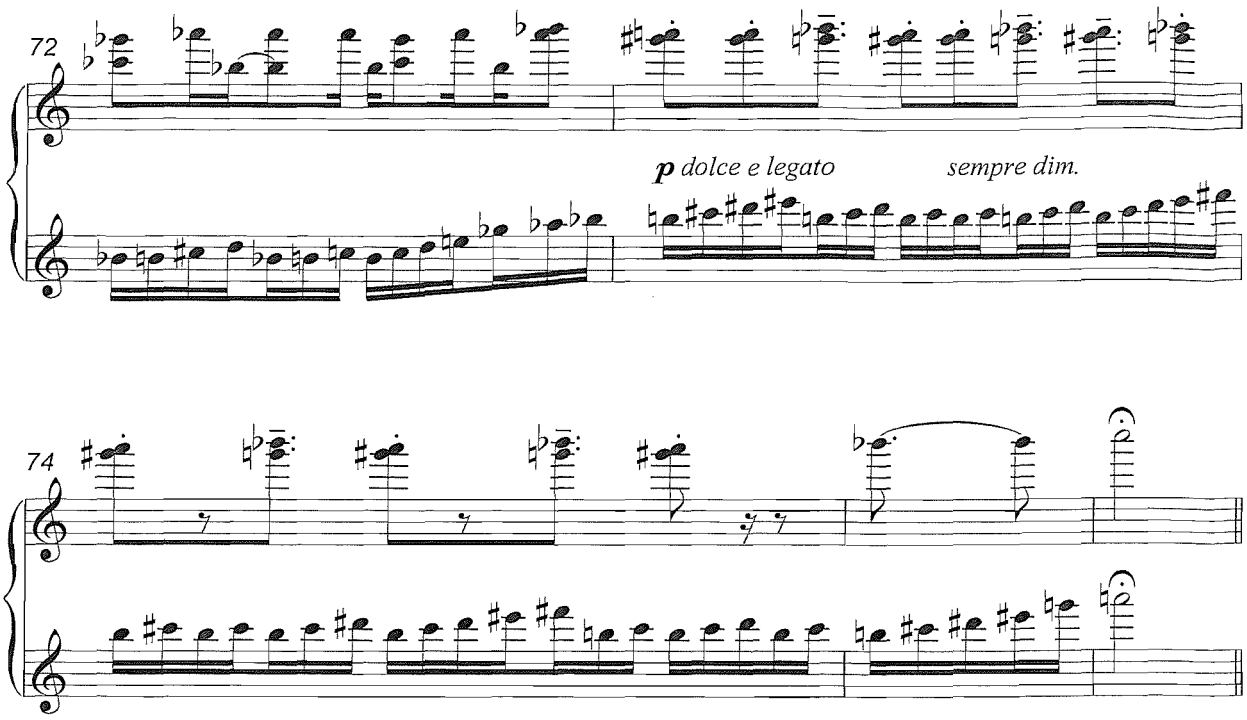

8
10
12
ff
(ff)
p (subito)
16
p subito
18


19
cresc. subito
f
21
4:3
23
5
4:3
25
27
p (subito)


29
f
mf sempre cresc.
cresc.
32
5:4
ff
pp subito dolce e legato
3
35
5:4
3
38
3
39
5:4

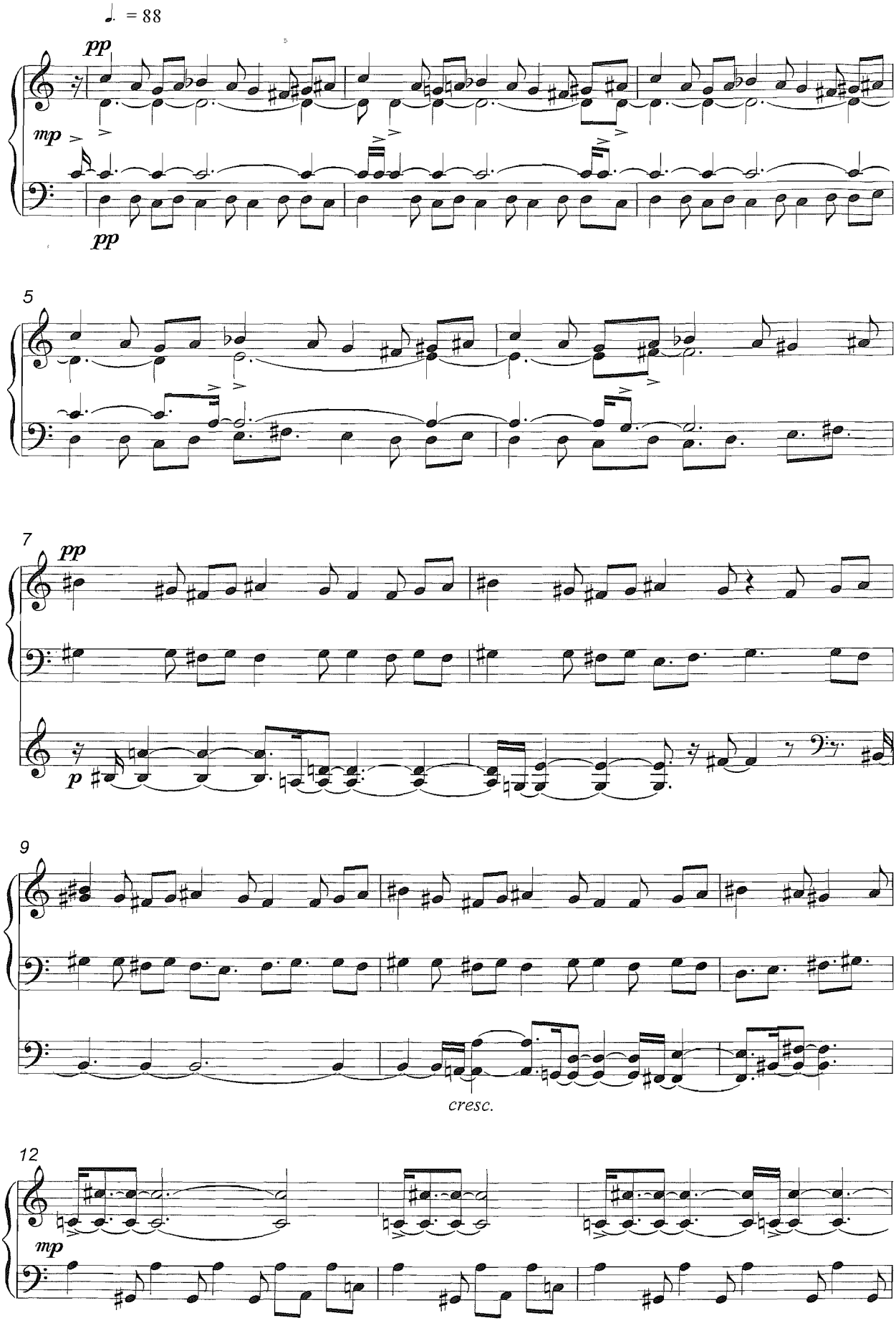

41
poco cresc.
p
cresc.
6:7
5:7
4:7
46
6:7
f
sempre cresc.
6:7
6:7
50
53
cresc.
56
fff

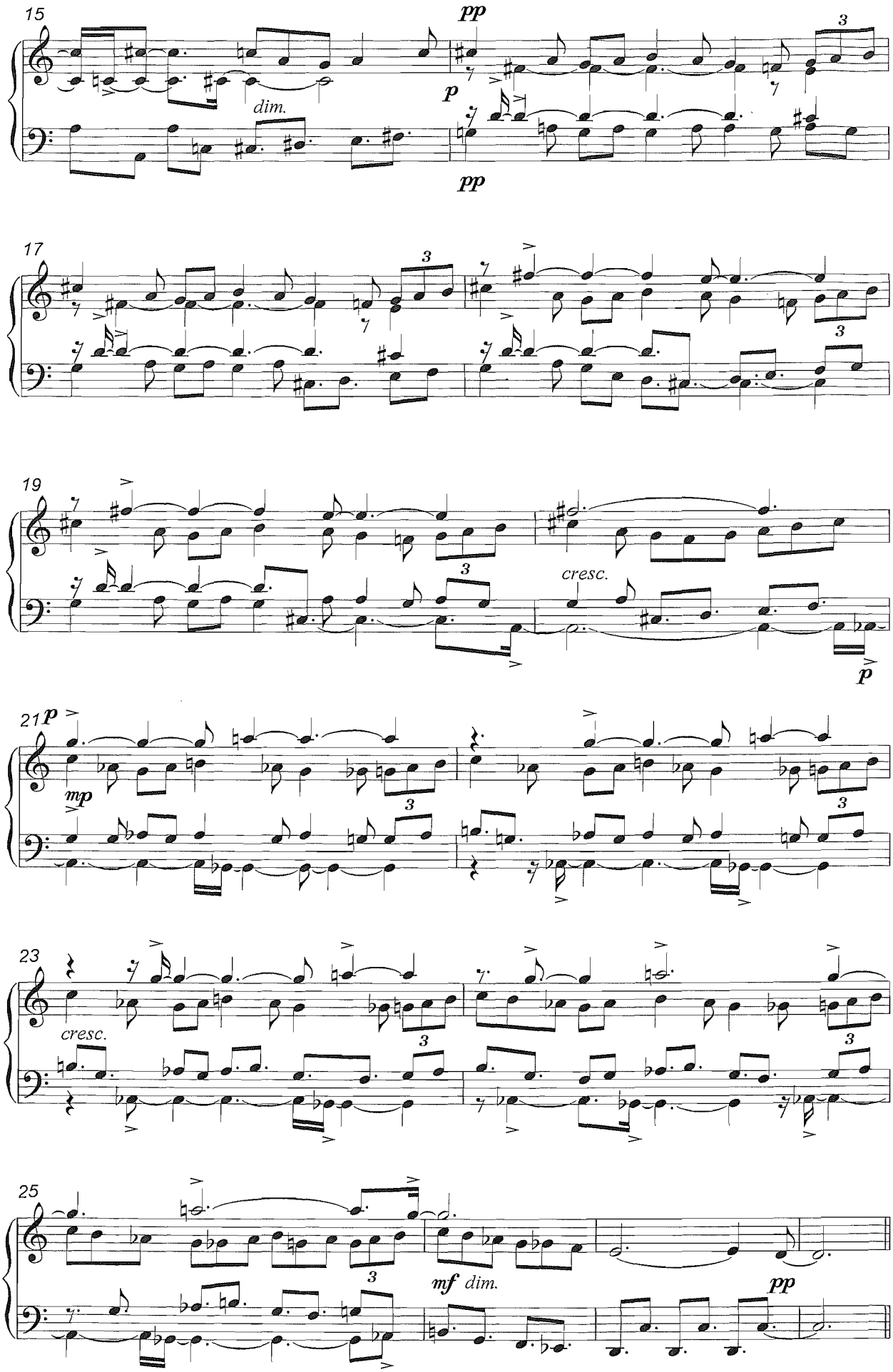

59
63
66
f
ff
68
dim.
70
mf sempre dim.


72
p dolce e legato
sempre dim.

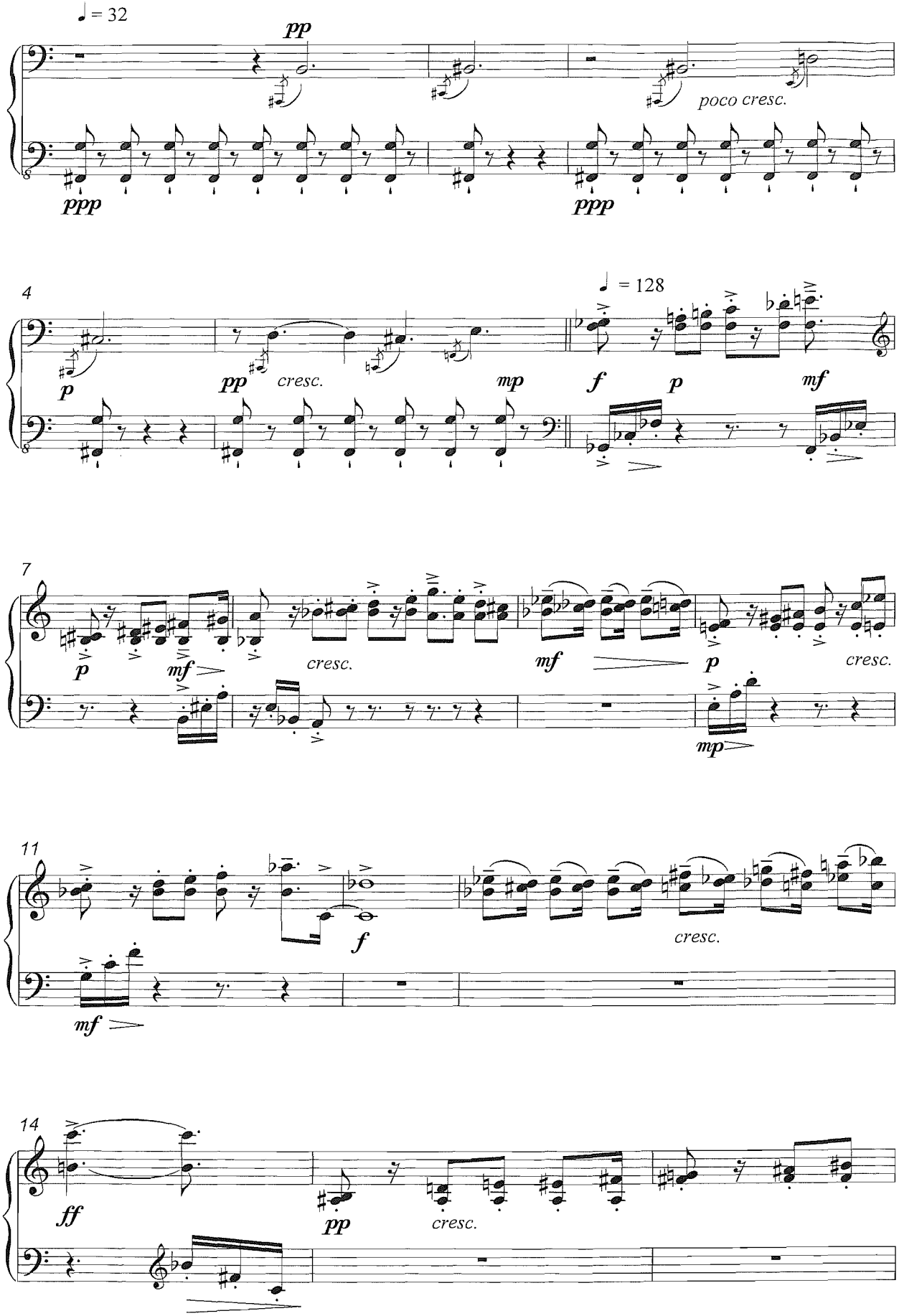
74

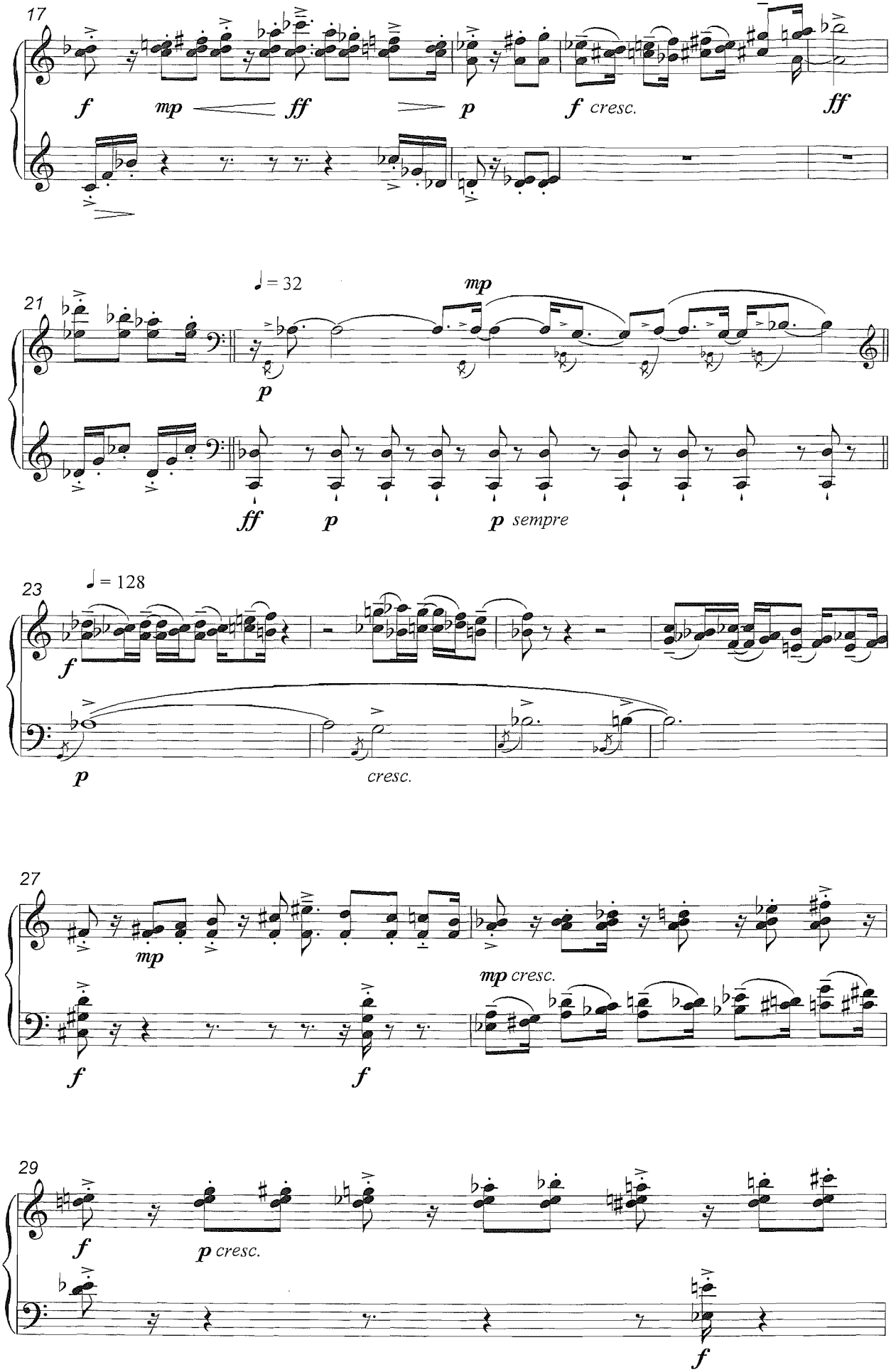
7

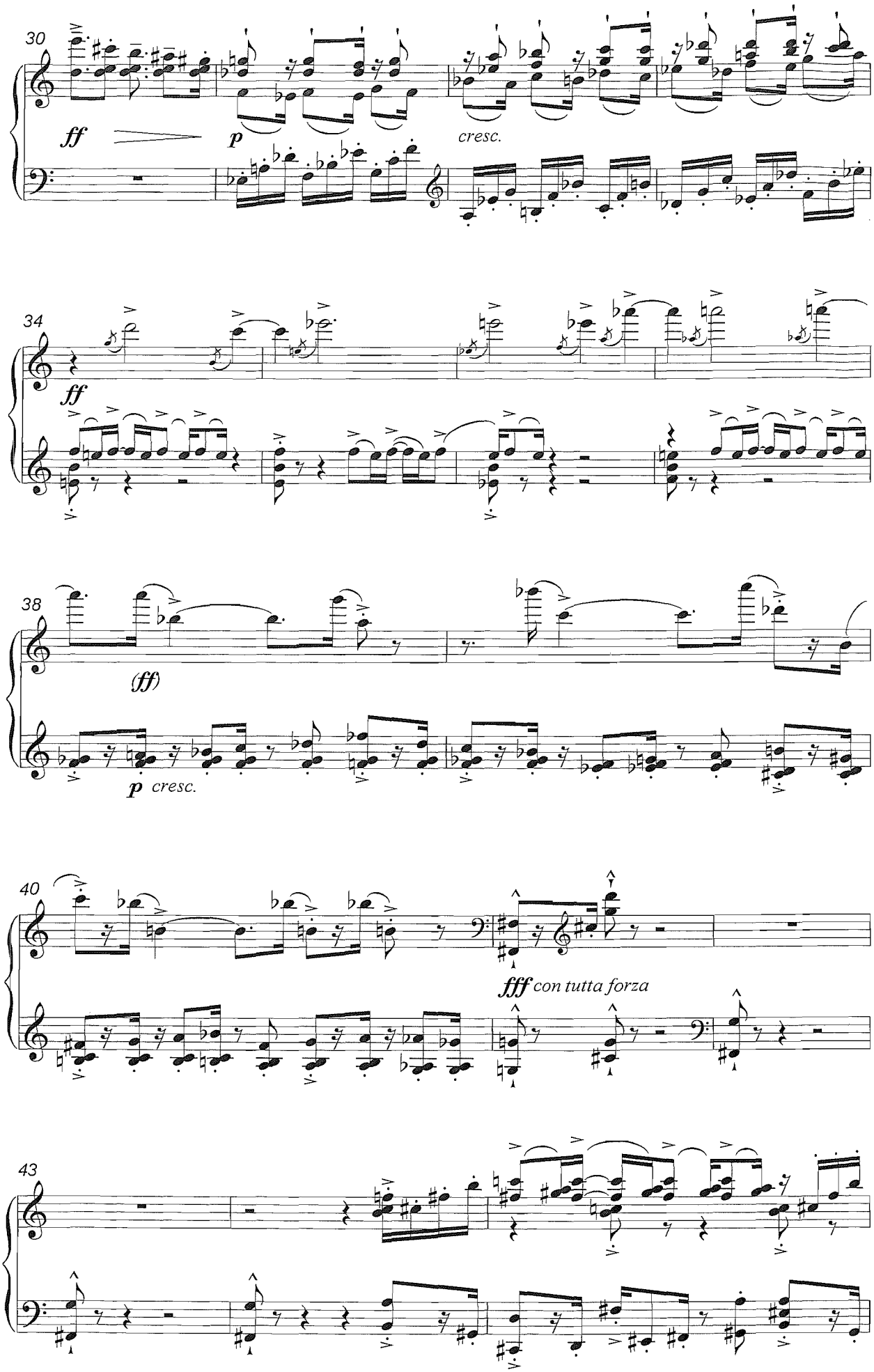


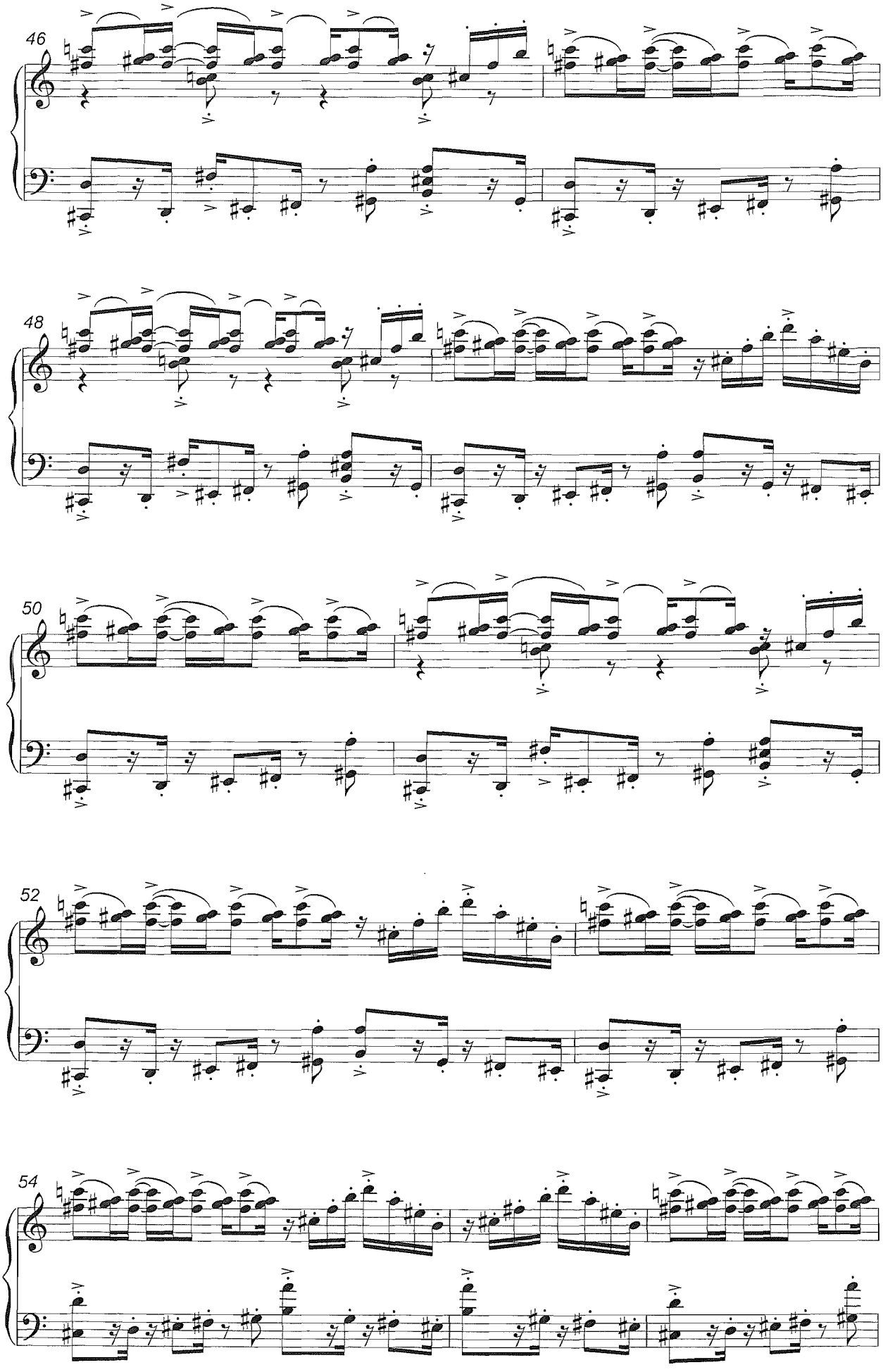

15
pp
dim.
p
pp
17
3
19
3
cresc.
p
21
p
mp
3
23
cresc.
3
25
3
mf dim.
pp

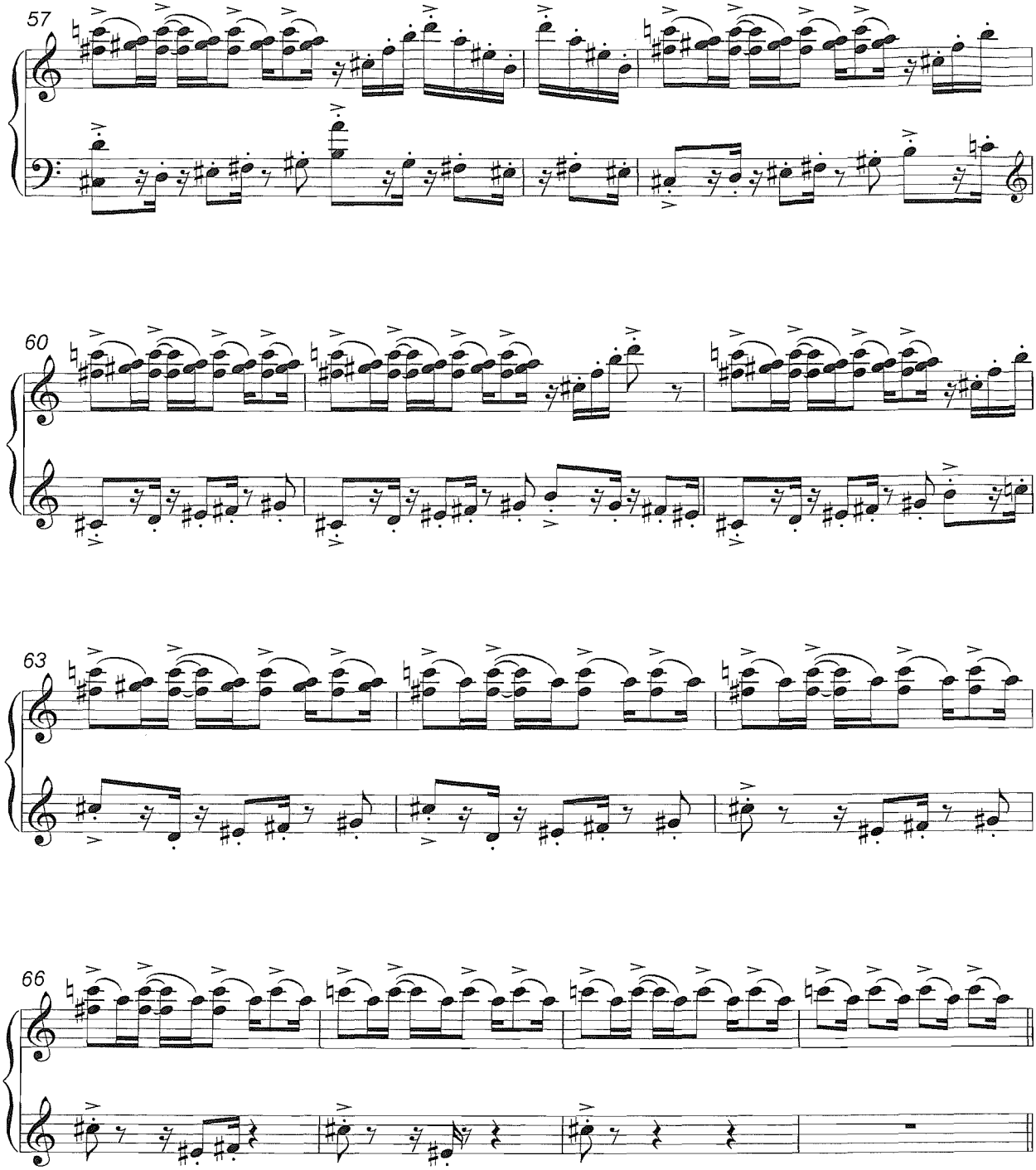
8


♩ = 32
pp
poco cresc.
ppp
ppp
4
♩ = 128
p
pp
cresc.
mp
f
p
mf
7
p
mf
cresc.
mf
p
cresc.
mp
11
f
cresc.
mf
14
ff
pp
cresc.

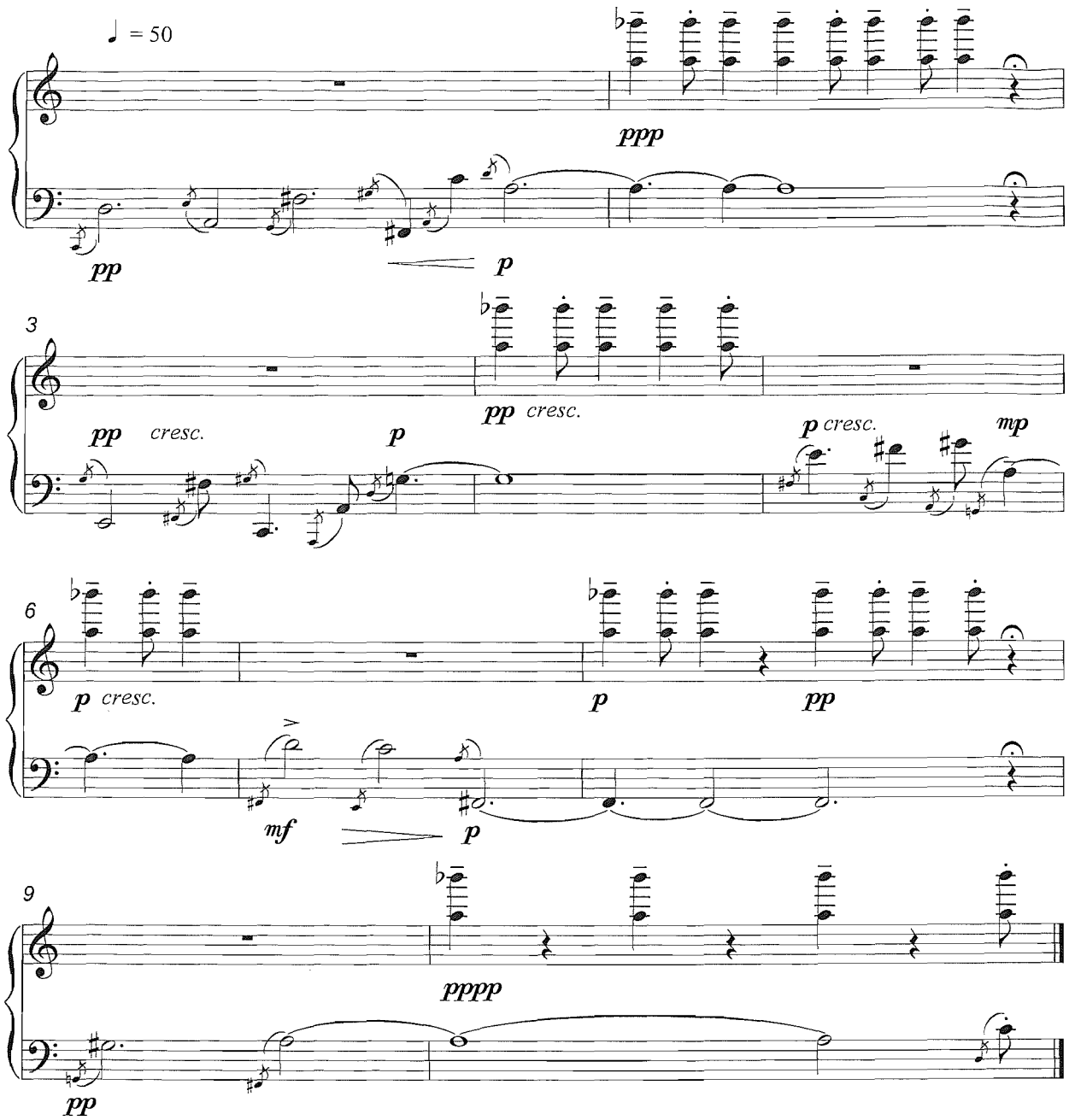

17
f
mp
ff
p
f cresc.
ff
21
♩ = 32
mp
p
ff
p
p sempre
23
♩ = 128
f
p
cresc.
27
mp
mp cresc.
f
f
29
f
p cresc.
f


30
ff
p
cresc.
34
ff
38
(ff)
p cresc.
40
fff con tutta forza
43


46
48
50
52
54


57
60
63
66

9


♩ = 50
ppp
pp
p
3
pp cresc.
pp cresc.
p
p cresc.
mp
6
p cresc.
p
pp
mf
p
9
pppp
pp