

Commentary on
A portfolio of compositions
submitted at Royal Holloway, University of London
for the degree of Doctor of Philosophy
by Ivan Frederick Moseley

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Declaration of Authorship

I, Ivan Frederick Moseley, hereby declare that the work presented herein is entirely my own. Where I have consulted the work of others, this is always clearly stated.

Signed: _____

Date: _____

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Summary

My objectives in pursuing this course of study were to widen my knowledge of other composers' music, with a view to: developing my techniques of composition, in terms of application of compositional models to the immediate process of writing (and of notating) music; extending that to works which were more ambitious in scope, duration and cohesion; and producing works which recognise performers' skills and limitations and exploit the former.

This involved firstly analytical study of existing works in different genres written using a range of compositional techniques, and an assessment of how I might selectively assimilate what I had learnt about the composers' methods into my own work. This study extended beyond the genres in which I was myself composing or are reflected in my portfolio.

Secondly, in addition to work with my tutors, I attended group tutorials (during my first year) and, whenever possible, participated in workshops, seminars and discussion groups not only at Royal Holloway, but also in other centres, including The Royal College and the Royal Academy of Music, King's College, London, the University of Cambridge and the Royal Northern College of Music. One of the pieces in this portfolio was composed expressly for and another was first played at a Royal Holloway workshop. Other workshop pieces are listed in Appendix I. Workshops and other discussions, more or less formal, with players and singers enriched my understanding of instrumental and vocal techniques.

Lastly, I sought performances of my music, and engaged in active collaboration and discussion with the performers as regards notation, precision in indicating technique, etc.

The chapters which follow document my activities. In Chapter 1 I discuss my analytical processes, and in the following chapters indicate how I applied what I had learnt and identify some of the works in the repertoire which I found most instructive, in relation to each of the pieces submitted for consideration. I suggest that the major works submitted show clear stylistic development.

Contents

The portfolio I submit contains the following items written during my studies at Royal Holloway, from autumn 2005 to summer 2011, under the guidance of Philip Cashian, in chronological order of composition (I give the date of completion in the notes on each piece):

Dark Nearness, for violin, horn and harp

Scena, for cello and piano

Quadrants, for string quartet

Concerto for cello and small orchestra

Cut, for female speaker and string octet

Serenata and Romance, for choir (SATB), brass quintet and organ

Camino, for full orchestra.

I submit recordings of Dark Nearness, Scena, Quadrants and Cut.

Chapter 1. General Observations

In this chapter I review my compositional aims in carrying out the work contained herein, and indicate how those have been accomplished. To do this, I begin by looking at my position when I started the course at Royal Holloway, and how my composing methods have changed over the duration of the course.

I have been concerned to investigate how to apply techniques I had acquired previously to a range of works, from short pieces of chamber music to compositions on a significantly larger scale. These techniques can be loosely described as 1. non-tonal modal and 2. post-serial composition.

Non-tonal modal composition

While on my MMus course, I saw a road sign in the Swiss city of St Gallen, a metal sheet which simply had on it the chord shown in Ex. 1.1A .



Ex. 1.1. A The “St Gallen” chord B its complement

I was unable to unearth the intended significance of this sign or, indeed, to locate it on a subsequent visit (perhaps I imagined it!). Its significance for me, however, was major. I realised that this strange, very seductive hexachord implied the existence of a complementary six-note chord, whose intervallic structure was different (Ex. 1.1B), and that these two hexachords, by definition exhausting the chromatic scale, could function as complementary but opposed modal or tonal regions, and could, for example, almost be treated as “tonic” and “dominant”.

It would be perfectly possible to use these hexachords as tonal modes, with C and B as the key-notes, respectively (Ex. 1.2). However, as with the Ionian, Dorian, Phrygian modes, etc., a conventional modal scale could be derived by starting on any of the six notes in either group.

Ex. 1.2. *Top* The modal scales given by the chords shown in Ex. 1.1, using C and B as the “tonic” notes. *Bottom* The intervals between consecutive notes are indicated in semitones, demonstrating that *B* is not simply a transposition of *A* and, therefore, that the pitches of *B* cannot be re-ordered to yield a mode with the same intervallic content as *A*

Although I have chosen to illustrate the possible modal scales by starting on C and B natural, it is evident that the interval of a third – between the third and fourth pitches in *A* and the last and first pitches of *B* – could be placed anywhere in the scale. In choosing to use these hexachords or modes, I therefore elected to treat all pitches as of equal tonal value, rather as in twelve-tone composition. I had employed this approach in several previous works, some of which I mention again below. These modal regions could be extensive, since combining pitches from either group of six would yield some 20 triads or ten tetrachords (Ex. 1.3).

Ex. 1.3. Four- and three-note chords derived from *A* in Ex. 1.2

My project was then to explore how these sets of pitches could be used to construct musical forms, on both small and large scales, which would have both the variety necessary to interest the hearer as well as the structural coherence to render the music aesthetically satisfying.

A sense of movement within a piece written in this way can be achieved by using these modal areas as contrasting tonal fields. I realised that this might be done in rapid succession, imparting a feeling of oscillation between two tonal areas (as in Ex. 3.4), or on a larger time-

scale, in which “home” and “away” modes may be used to create the sort of tension that modulation to a distant key produces in tonal music. If material returns during the course of a single movement, or in a later section of a multi-movement piece, variation can be obtained by transposing the original mode into the other at this point, which, given the intervallic uniqueness of each, produces a new melodic line, although its overall contour is similar, and, if the harmonies are also modified in this way, a fresh harmonic basis (Ex. 1.4).

The image displays two musical excerpts, labeled 'a' and 'b', for a septet for piano and strings. The score is arranged in two systems. The first system includes Violin I & II, Viola I & II, Violoncello I & II, and Piano. The second system includes Violin I & II, Viola I & II, Violoncello I & II, and Piano. Both excerpts are in 3/4 time. Excerpt 'a' is in mode Aa, and excerpt 'b' is in the complementary mode. The score features various dynamics (ppp, ff, pp, mp) and performance instructions (pizz., arco). A fermata is placed over the final notes of both excerpts.

Ex. 1.4. Modification, or modal transformation. Three bars from corresponding sections of the “exposition” *top* and “recapitulation” *bottom* of a septet for piano and strings, written at Royal Holloway. *a* Melodic and accompanying material using the mode Aa from Ex. 1.4; *b* the complementary mode. In the third bar of each excerpt the transfer of mode from melodic to chordal material is clearly demonstrated

One may highlight a change from one field to the other by a change of instrumentation, material, tempo, texture or dynamic; any or all of these may be combined. In practice, this will be seen most clearly in *Dark Nerness* (Ex. 2.6 and 2.7) and *Scena* for cello and piano

(Ex. 3.2 and 3.4). I comment in more detail on the manner in which I used the chosen modes in the chapters dealing with these pieces.

Over the course of a single movement, successive transfers of one pitch from one mode to the other can also produce a “continuum” which nevertheless changes (Ex. 1.5.)

Ex. 1.5. Step-by-step transformation of one hexachord or mode into another, generating new groups of pitches. A-G pairs of complementary hexachords *a*, *b* hexachords in each group. *Aa* and *Gb* are (inevitably) identical, as are *Ab* and *Ga*. The column on the left shows the notes exchanged between the hexachords at each step. Several pairs of modes are transpositions: *Ca* and *Eb*; *Cb* and *Ea*; *Da* and *Fb*; *Db* and *Fa*; only *Ba* and *b* have unique intervallic content

Atonal composition

The problems I addressed in composing non-tonal, non-modal music were essentially similar: giving a recognisable overall structure to each movement or group of movements, maintaining identifiable links between successive sections, while at the same time generating sufficient variety to hold a listener’s attention over longer time-spans.

I investigated different ways of doing this, by using:

1. strict serial techniques, deriving all pitches and possibly rhythms from predetermined models;

2. similar series of notes in a less rigid form, to generate melodic and harmonic sequences of notes, which could be varied at will;
3. other methods to generate sequences of pitches, as shown in Ex. 2.2;
4. a quasi-tonal approach, in which certain pitches, chosen intuitively or from a predetermined grid, for example, would dominate certain sections of a piece, by appearing as pedals, or simply by being heard more frequently;
5. an aleatoric approach, in which pitches and harmonies in certain sections or throughout the work were selected effectively at random, (a) during the process of composition or (b) by the performers; or
6. simply relying on intuition, possibly aided by a keyboard, to dictate sounds and their sequences.

I discarded methods 5 and 6 from the outset. Firstly, I wish my music to be performed as I conceive it, without leaving major choices to the performer, or to chance, although many years ago I used two suits of (twelve) playing cards to select pitches and their duration. Second, while I have utilised a keyboard or other instruments to generate musical lines and to assess voicing of chords, my instrumental skills are such that I could not develop melody and/or harmony with fluency. I have also experimented with strict serial methods of selecting pitch and note duration, but found these excessively constraining.

I have therefore combined methods 2, 3 and 4 (the last of these giving results similar to the modal methods described above). I find it extremely useful to have some predetermined factors while composing, and I have found relatively free use of a note row, with wide possibilities of repetition of fragments, of retrograde and/or inverted forms most congenial. While pursuing my studies I have, of course, recognised all of the techniques listed above in the works of other composers. My overall, rather eclectic approach is perhaps closest to that of Alban Berg, with both fairly strict serial passages alongside modal or quasi-tonal material.

I describe my own approaches to using such methods in Chapter 5 and 9. In these two orchestral works, I laid out a note row in such a way that it can provide identifiable melodic and rhythmic motifs, and in this sense can be treated like a tonal or modal melody. I have relied on this to confer homogeneity in complex structures, as I describe in Chapter 9.

Chapter 2. *Dark Nearness* (30 January 2006)

This was written for a workshop using the three instruments employed, which explains the rather unusual combination. The title is from a poem by James Joyce, *A prayer*, thirteenth in the collection *Pomes Penyeach* of 1927, which not only determined the anxious, nocturnal mood of the piece for this unusual combination, but, as I explain below, was used in generating some of the material. Although, as I have indicated, the music reflects the mood – impassioned, but at the same time restrained – *Dark nearness* is not intended as a commentary on the course of the verses. (The italicisation in the second and antepenultimate lines is original.)

Again!

Come, give, yield all your strength to me!

From far a lone word breathes on the breaking brain

Its cruel calm, submission's misery,

Gentling her awe as to a soul predestined.

Cease, silent love! My doom!

Bind me with your dark nearness, O have mercy, beloved enemy of my will!

I dare not with stand the cold touch that I dread.

Draw from me still

My slow life! Bend deeper on me, threatening head,

Proud by my downfall, remembering, pitying

Him who is, him who was!

Again!

Together, folded by the night, they lay on earth. I hear

From far her low word breathe on my breaking brain.

Come! I yield. Bend deeper upon me! I am here.

Subduer, do not leave me! Only joy, only anguish,

Take me, save me, soothe me, O spare me!

In addition to using the words of the poem to generate pitches, I also sketched a musical setting of the poem (Ex. 2.1) which I used to generate note-lengths in the violin and horn

parts, imagining that these were the lovers in the poem, and that the harp was commenting on their emotions.

1 2 3 4 5 6 7 8 9 10 11

A gain! — Come, give, yield all your strength to me! From

12 1 2 3 4 5 7 8 9 10 11 12 1 10 11

far a low word breathes on the break-ing brain Its cruel calm sub -

12 2 3 4 5 6 7 8 8 9 1 10 11 12 2 3 4 5 6 7

mis-sion's mis - e-ry, Gent-ling her awe as to a soul pre - des - tined. Cease, si-lent love! My

8 9 1 2 3 4 2 5 6 7 8 9 10 11 12 1 3 4 2 5 6

doom! — Bind me with your dark near-ness, O have mer-cy, be-lo-ved en-e-my of my

7 8 9 10 12 12 1 11 12 8 3 4 6 2 5 6

will! I dare not with stand the cold touch that I dread. Draw from me still — My

7 9 10 11 11 5 12 8 3 4 2 5 6 7 9 10

slow life! — Bend dee per on me, threat-en-ing head, Proud by my down-fall, re -

1 11 12 8 3 4 2 5 6 2 5 7 1 2 3 4 5

mem-ber-ing, pi-ty-ing Him who is, him who was! A- gain! To-ge-ther,

1 6 7 8 9 10 11 2 10 8 2 7 4 9 6

fol - ded by the night, — they lay on earth. — I hear from far her

2 12 1 10 4 3 6 11 12 2 12 5 1 10 4 3 7

low word breathe on my break-ing brain. Come! I yield. Bend dee-per u - pon me

Ex. 2.1. *Dark nearness.* The setting of the poem; the last verse is incomplete, as the final sheet of manuscript was unintentionally destroyed

The overall form of the piece also relates to the poem: it consists of an introduction (bars 1-11); verse I (bars 12-40); first episode (bars 41-50); verse II (bars 51-83); second episode (bars 84-95); verse III (bars 96-136); and epilogue (bars 137-148), although these divisions

are not made explicit in the score. Each of the two episodes is introduced by a simple quaver-quintuplet/quaver metric modulation.

I had been working with Philip Cashian on a piece for bass clarinet and percussion, using a Stravinskian grid to generate notes (Ex. 2.2); the first line is chosen freely, and the intervals between consecutive notes are then applied to subsequent lines, starting again from the first pitch:

Ex. 2.2. *Dark nearness*. The grid. Numerals indicate the intervals (in semitones) between adjacent notes

Ignoring repetitions, this in turn gave rise to a series of notes, which, if the initial pitches are appropriately selected, as in this case, exhausts the chromatic scale (Ex. 2.3).

Ex. 2.3. *Dark nearness*. The basic series

The harp part has a different basis, being based on complementary/opposing hexachords, as described in Chapter 1. The two hexachords in *Dark Nearness* are shown in Ex. 2.4.

Ex. 2.4. *Dark nearness*. Harp hexachords. A, B, with the melodic shape heard in the piece; A1, B1, written as scales, showing the different sequence of intervals, in semitones between consecutive notes (figures below the staff), and indicating that no rearrangement of the order of the pitches in each hexachord, i.e., starting on a different pitch, changes its intervallic uniqueness

Although the overall melodic shape is similar, the interval between any two consecutive notes is different in A and B; in semitones, and ignoring octave transpositions, the intervals in A

are 2,4,1,3,1 and 5 (returning to the first pitch), while those in B 1,3,2,6,3 and 5. (As I discussed in Chapter 2, this difference is, of course, not uniquely true of the pitches selected in this case.)

Hexachordal modes, as employed in this piece, are particularly suited to the harp, since they do not require pedal changes. The use of this modal material is exemplified in the harp's solo introduction, in which the addition of Gs – natural, sharp and flat – from the complementary or opposing hexachord adds obvious piquancy (Ex. 2.5). The expressive possibility of introducing extraneous pitches into the melodic material is another obvious advantage of the modal approach.

Allegretto ♩ = 115

Ex. 2.5. *Dark nearness*. Harp introduction, using Mode A, with added notes (arrows) from B (see Ex. 2.4); the pedalling instructions in the original are omitted, for clarity

The first episode between the verses, initiated by the harp, shows the metric modulation and the aural effectiveness of the change to hexachord B (Ex. 2.6, overleaf).

While composing this piece, I did not refer to any specific works in the musical literature (if, indeed, any are to be found!); I regarded it primarily as an exercise in developing the modal technique, applying it to one of the instrumental parts, and using metric modulations.

Dark nearness was recorded during a recital following the workshop at Royal Holloway on 31 March 2006 by the John Stobart Trio.

40 **Più mosso** ♩ = 180

5

f

8^{va}

3

8^{va}

ff *mf* *mf* *f*

f

Ex. 2.6. *Dark nearness*. The harp part of the first episode, based on B (see Ex. 2.4)

Chapter 3. *Scena* (12 July 2006)

This 9/10-minute single movement was written for Guy Johnston and Tom Poster. My aim was to provide these gifted musicians with a medium-length concert piece which was mainly extrovert and moderately virtuosic, but which also explored the cello's romantic characteristics. The overall form is that commonly followed in a similarly demonstrative medium, the nineteenth-century operatic scena: an accompanied recitative-like opening, dramatic and often slow, a fast section, a slower arioso passage and a fast "cabaletta" finale. As I demonstrate below, this entire composition could almost be regarded as an exercise in the deployment of two contrasting, complementary hexachords, as I described Chapter 1 and in relation to *Dark Nearness* (Chapter 2).

In the opening accompanied recitative (bars 1-30) the cello emerges from the piano's introductory flourishes, announcing a six-note mode, with the addition of two "foreign" pitches (brackets in Ex. 3.1). (Until preparing this commentary, I had never noticed that the melodic shape of the first two phrases was so similar to that of the harp introduction to *Dark Nearness* – see Chapter 10, Further comments.) Each entry of the cello tends to push the music upwards, so that the line finishes more than three octaves above where it started, covering a large portion of the cello's extensive range. The more animated piano part is relatively free.



Ex. 3.1. *Scena*. The pitches of the first five entries of the cello

The recitative is followed by the first fast section, rhythmically free, with irregular phrases over an equally free accompaniment based on harmonies of rising and falling dissonance (bars 31-134). The rhythmic pattern is intentionally rather unstable, although the opening figure starting as crochets with appoggiaturas on the second and third beats of the bar (*a* in Ex. 3.2) recurs throughout, often leading to a hemiola rhythm, as in bar 3 of Ex. 3.2.

Allegro assai (♩ = 150)

Ex. 3.2. *Scena*. The first allegro

In the melodic slow central arioso (bars 135-171), the initial arpeggiated figures on the piano refer to the cello's opening phrases (Ex. 3.3), starting with the hexachord which complements that announced at first by the cello, then moving to the latter,

Ex. 3.3. *Scena*. The pitches of the piano part in the slow section; the slurred groups alternate. The second group (*b*) of pitches is identical with that of the opening of the cello part.

and similar patterns are seen throughout this arioso (Ex. 3.4).

Ex. 3.4. *Scena*. The piano part in bars 159-161. *a*, *b* refer to the hexachords identified in Ex. 3.2; similar groupings are seen in the right hand, often opposing *a* and *b*, against *b* and *a*, respectively, in the left

The opening material of the fast, rhythmically persistent “finale” section, builds up both the virtuosity of the ‘cello part and the drive of the piano’s contribution (bars 172-232). Again, the iterative piano figures and the obsessive cello line are straightforwardly derived from *a* (Ex. 3.5), while the piano’s broader interjections (bar 181, etc.), based on *b* provide rhythmic, textural and harmonic contrast (Ex. 3.6), moving into a different modal field, as described in Chapter 1.

Allegro ♩ = 120

Ex. 3.5. *Scena*. The opening of the “finale”

Ex. 3.6. *Scena*. The first of the piano’s “contrasting interjections”

The harmonic sequence of this section is then reversed as the music slows (bars 233-240) (still using predominantly harmonies based on *a* and *b*), but only as a bridge to a final, hectic rhythmic variation combining the initial harmonies (bars 241-266), with, at the very end, a reference to the piano figuration from the opening recitative, first on the piano again, then in unison on both instruments.

Again, I had no direct model for this piece, although at the time of composing it I heard several performances and studied the score of the Britten Sonata in C for cello and piano, Op. 65.

The *Scena* was recorded in September 2011 by Marie Bitlloch and Tim Horton.

Chapter 4. *Quadrants* (February 2007)

Before embarking on *Quadrants*, I reviewed the 20th century string quartet repertoire, including the quartets by Webern, Berg, Janáček, Bartók, Hindemith, Ligeti and Henze, as well those by Ravel, Britten and Tippett. Understandably, perhaps, it was the Bartók quartets which provided the most direct inspiration, with many examples of thematic transformation, although the intellectual strength of Berg's *Lyric suite* was an important stimulus, as was his demonstration that serial techniques can be used to construct larger-scale compositions. The technical perfection of Ravel's one contribution to the medium was also most instructive, and Dutilleux's *Ainsi la nuit* was equally valuable when thinking about the sounds the quartet can produce. With the exception of one or two of the early quartets, I did not find an inspiring model in Shostakovich's pared-down sound world. I listened to, but did not have scores for, several of Peter Maxwell Davies's *Naxos* quartets.

This quartet was written at the request of the Elias String Quartet. The title reflects my intention to write a piece in which all the instruments would be equal partners, sharing the material. As the composition proceeded, the one instrument which tended to take the foreground more often than its fellows, if perhaps only to a minor degree, was the viola, while the cello is often independent of the upper instruments. The tone of the music is serious throughout.

The title also relates to the fact that, although it is in fact a single movement, lasting about 12 minutes, it has sections which correspond to those of a classical four-movement string quartet, the scherzo coming second, and in what follows I shall refer to them as "movements".

The structure was carefully worked out at an early stage. Once again, the chromatic scale was divided into two halves, two groups of six pitches whose intervallic content was different, then all possible triads derived from the six pitches in each half were identified, as illustrated in Ex. 1.3. They were then placed in approximate order of consonance/dissonance (using an arbitrary system I describe further on page 51, in Ex. 8.19 and 8.20). Sets of four triads which between them contained all the pitches of the chromatic scale were then put together, and

ordered such that each set of four chords again tended to move from consonance to dissonance, as did the overall sequence of sets. The sequence of triads chosen (Ex. 4.1)

The musical score consists of six systems, each with a treble and bass staff. The chords are labeled as follows:

- System 1: A6a - 0, A6b - 0, B6a - 0, B6b - 0, A9b - 1, A9a - 2
- System 2: A8b - 1, A8a - 2, A2b - 0, B2b - 2, B2a - 3, A2a - 3
- System 3: B9a - 1, B9b - 1, A3a - 4, B10a - 2, B10b - 2, A3b - 4
- System 4: B3b - 2, A1b - 2, A1a - 3, B3a - 4, B8b - 0, A10a - 2, A10b - 3, B8a - 4
- System 5: B7a - 0, B7b - 3, A4a - 5, B5a - 3, B5b - 3, A4b - 5
- System 6: B1a - 3, A7a - 3, A7b - 3, B1b - 5, A5b - 1, A5a - 3, B4a - 3, B4b - 5

Ex. 4.1. Quadrants. The harmonies selected for the opening of the first movement, as described in the text

formed the background basis of the first section, changing at rather regular intervals; the same sequence, transposed up a major third to yield a “brighter” sound, underpinned the “scherzo”, but as this contained repeated sections, some segments of the sequence were heard twice. The original sequence, transposed down a major third, thereby becoming “darker”, formed the background harmonic basis of the slow third section, in which the duration of each triad was more or less proportional to its degree of dissonance. In this “movement” in

particular, the implied harmonic background is not continually manifest; the texture is often rather spare. In places, one or more melodic lines may be unrelated to that background. Finally, the original sequence, at the same pitch, was heard in the last, quick section, but then repeated in retrograde form. Throughout, the melodic writing is freely atonal, but usually related to the underlying harmonies.

The first “movement” is in an “arch” form; each of the ideas introduced is repeated, but in more or less reverse order.

The first is a bustling figure over a pizzicato cello, the upper instruments playing in different combinations of irrational rhythms (Ex. 4.2), giving an unsettled feeling.

Allegro ♩ = 108

The musical score is for the opening of the first movement of 'Quadrants'. It is marked 'Allegro' with a tempo of 108 beats per minute. The score is in 3/4 time and consists of two systems. The first system includes staves for Violin I, Violin II, Cello, and Double Bass. The second system includes staves for Violin I, Violin II, Cello, and Double Bass. The music features complex, irregular rhythms and dynamic markings such as *mf*, *f*, and *ff*. Fingerings like 5, 6, and 3 are indicated throughout the piece.

Ex. 4.2a. *Quadrants*. The opening of the first movement.

This gives way, at letter A, to a further unsettled figure on first violin and cello (Ex. 4.2b), around the same material as previously in the middle instruments,

Ex. 4.2b. *Quadrants*. The second motif

which leads to a rather chirpy figuration on the first violin, accompanied by the other instruments, but with the viola taking its own way (Ex. 4.2c).

Ex. 4.2c. *Quadrants*. The third theme

Finally, another passage alternates loud and soft dynamics, chords and unisons, slow and fast-moving parts (Ex. 4.2d). Later in the piece, this passage becomes highly significant, as it is subjected to variation in the last “movement”.

The musical score for Ex. 4.2d consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The piece is in 3/4 time and features a variety of dynamics including *mp*, *ff*, *p*, and *ff*. There are also articulations such as *pizz.* (pizzicato) and *gliss.* (glissando). The score includes several measures with triplets and slurs, indicating complex rhythmic patterns.

Ex. 4.2d. *Quadrants*. The fourth motif of the first movement.

After a short “development” (letter C), the material of Ex. 4.2c returns (bar 63), followed by that of Ex. 4.2d (bar 74), Ex. 4.3b (bar 86) and Ex. 4.2a (bar 97). In the same way as the texture was built up at the beginning of the movement, it winds down, directly into the scherzo.

The musical score for Ex. 4.3 is a development section. It begins with a section marked 'H' and includes various articulations such as *pizz.*, *arco*, and *gliss.*. The dynamics range from *ff* to *mp*. The score is divided into two systems, with the first system containing measures 1-6 and the second system containing measures 7-12. The piece features complex rhythmic patterns and dynamic contrasts.

Ex. 4.3. *Quadrants*. The “development” of the scherzo.

This “movement” is in classical binary scherzo form, with repeats, plus a third, longer second expanding the ideas. It is essentially an extrovert duet for the violins, egged on by glissandi

and pizzicato chords in the lower two instruments (Ex. 4.3), although the viola again has its own ideas (bar 132 *et seq.*).

The third “movement” is slow, although its tempo marking, indicating the mood, is Moderato. It is based on two ideas: a primarily chordal, quasi-tonal figure for the whole quartet (*a*), which is repeated in various forms at irregular intervals, and a melodic line, heard first in the viola (*b*), and treated in free counterpoint by all four instruments (Ex. 4.4).

Ex. 4.4. *Quadrants*. The opening of the slow “movement” (*a*, *b* see text)

Another motif, *sul ponticello* (Ex. 4.5), has increasing significance and is progressively expanded.

Ex. 4.5. *Quadrants*. The *sul ponticello* figure

The finale is divided into five sections that, after a short introduction (bar 287 *et seq.*), which recurs before and at the end of the last section, form a set of free variations on the preceding “movements”, in the order I, II, I, III, I. The first section (Ex. 4.6) is a development of the fourth theme of the opening “movement” (Ex. 4.2d), involving quasi-canonic imitation between the upper and lower pairs of strings.

Ex. 4.6. *Quadrants*. The first variation

This material is heard again on the violins and cello in the central variation (Ex. 4.7), accompanying a disruptive free cadenza on the viola, which lasts throughout the whole of this section.

Ex. 4.7. *Quadrants*. The same material in the third variation, with the viola “cadenza”

It also returns, in a developed, again quasi-canonic form between the lower and upper two instruments, from bar 387, embedded in the material of the introduction to this last “movement”.

The second variation is clearly derived from the second “movement”, but now in duple rather than triple metre, and, like its model, is repeated. The glissandi which typified the scherzo continue on into the first part of the central variation, around the viola’s cadenza, before the return of the “first-movement” material.

The fourth variation (Ex. 4.8), although considerably faster, is clearly a close cousin of the material in *b* of Ex. 4.4; the chordal material *a* is not reprised.

Meno mosso (♩ = 92)

The musical score consists of four staves. The top staff (Violin I) begins with a melodic line marked *p* and includes fingering numbers 6 and 8. The second staff (Violin II) features a rhythmic accompaniment with *p* dynamics and 'sul pont. (on the string)' markings. The third staff (Viola) also has a rhythmic accompaniment with *p* dynamics and 'sul pont. (on the string)' markings. The bottom staff (Cello/Double Bass) provides a bass line with *p* dynamics and 'sul pont. (on the string)' markings. The score includes various dynamics such as *p*, *mp*, and *f*, along with performance instructions like 'sul pont. (on the string)' and 'nat.'. There are also fingering numbers 6 and 8 indicated above notes in the first staff.

Ex. 4.8. *Quadrants*. The fourth variation

This piece was recorded in a workshop at Royal Holloway in February 2007, when it was played by members of Chroma. I made a number of minor changes, mainly in timing, following that workshop, and the finished quartet has been performed by the dedicatees in Barnsley, Sheffield, London and Bedford. The recording submitted was made during a concert given by the Elias String Quartet (Sara Bitlloch, Donald Grant, Martin Saving and Marie Bitlloch) at the Grove Park Music Festival on 6 October 2010. This quartet was also recorded for BBC Radio Three, and broadcast in December 2011.

Chapter 5. *Concerto for cello and small orchestra* (1 August 2008)

Shortly before starting this piece I heard a radio programme about William Walton's cello concerto, in which the speaker referred to Walton's habit of building his large-scale works from "paragraphs". I explain below how this influenced my formal approach to this concerto, by forming "paragraphs". I did not, however, use this concerto as a model in any other way. Although written for a different solo instrument, Berg's violin concerto was most instructive. I also studied the Hindemith, Lutosławski and Penderecki concertos, including the latter's concerto for three cellos, and Dutilleux's concerto, *Tout un monde lointain*, although they are very different in approach from mine. As with the string quartet, I did not find Shostakovich's unremittingly emphatic and repetitive approach useful as a model.

The work, composed with Marie Bitloch in mind, although not for a specific occasion, is scored for solo cello with a chamber orchestra of single woodwind (flute doubling piccolo and alto flute; oboe doubling cor anglais), plus bass clarinet, two horns, two trumpets, trombone, timpani and percussion (at least three players, playing bass drum, bongos [2], suspended cymbal, snare drum, tam-tam, temple blocks [5], tom-toms [4], triangle, glockenspiel, marimba and vibraphone), harp and piano, and strings (at least 4,4,4,3,2). It lasts from 23 to 24 minutes. My intention was to produce a piece in which the cello would feature as a solo instrument, without necessarily dominating the texture, and proclaiming its role by generally having its own material, rather than the material shared by the other instruments. The overall form is conventional: three movements – fast/slower/fast, and in the central movement, ritornelli alternate with soloistic passages.

All three movements are derived from a twelve-note theme (Ex. 5.1), which is not used in a strictly serial manner.



Ex. 5.1. *Concerto for cello*. The principal twelve-note series

This seemed an interesting approach, and the outer movements of this concerto both consist of twelve "paragraphs", each based on a melodic version of this theme, but starting on a different note (Ex. 5.2). The first paragraph of both these outer movements is based on this

1 **Con brio** $\text{♩} = 88$

first solo entry

2

3

4 *f* *mf* *mp* *sf*

5 **Meno mosso** $\text{♩} = 84$

6 **Ancora meno mosso** $\text{♩} = 80$ *ff*

7 **Meno mosso** $\text{♩} = 76$ *mp* *leggero*

8 **Piu mosso** $\text{♩} = 80$ *p dolce*

9 *fff*

10

11 *ff*

12 *ff* *ad libitum (quasi cadenza)* *f* *pizz.* *mf* *ff*

arco *mp* *p* *3* *5* *6* *etc.*

Ex. 5.2. *Concerto for cello*. The melodic forms derived from the principal series in the twelve paragraphs

series of pitches, heard in the cello, after an introduction (in the first movement) based on the same notes. In this movement the melodic material of the second paragraph starts on the

Meno mosso $\text{♩} = 68$
ad libitum (quasi cadenza)

The musical score consists of seven systems of staves. The top system shows the Cello (Cb.) and Bassoon (B. clt.) parts. The score includes various dynamics such as *p*, *f*, *mf*, *ff*, *pp*, *p dolce*, *mp leggero*, and *ppp*. It also features articulations like *pizz.* (pizzicato) and *arco* (arco). The score includes complex rhythmic patterns, triplets, and changes in meter and time signature. The tempo is marked *Meno mosso* with a quarter note equal to 68 beats per minute. The performance is *ad libitum* and is a *quasi cadenza*.

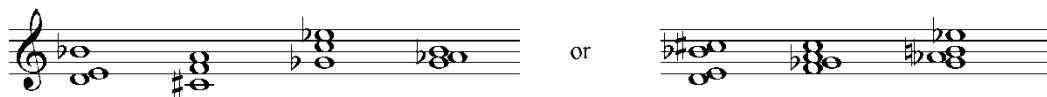
Ex. 5.3. *Concerto for cello*. The cadenza in the first movement, in which the soloist recapitulates the consecutive versions of the series

second pitch of the series, B flat becoming the last note, the third on the third pitch (D), etc. To underline this, the opening paragraph has the rehearsal number 1 at the outset (Ex. 5.2). In the last movement, this process is reversed, so that the second paragraph begins on B natural, the third on G, etc.; in this way, the last note of the final appearance of theme is the one on

which the movement started. Each paragraph has its own character. Thus, in the first movement, over the course of the first five paragraphs the basic tempo is unchanged, but then, the music tends to slow down, but from figure 8 it picks up momentum again. It will be evident from Ex. 5.2 that, consciously or unconsciously, the melodic figures which open each paragraph are strongly gestural, ascending or descending.

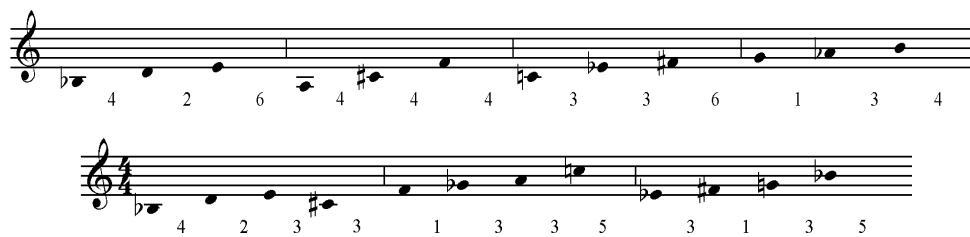
Paragraph 11 proper is interrupted by a sparsely-accompanied cadenza, in which the cello recapitulates the versions of the theme (Ex. 5.3), before the energetic last tutti in which, uniquely, it is the cello which starts with the appropriate melodic version of the series.

Consecutive pitches of the theme were also used to derive harmonies. Thus, combining the pitches in the order of the original sequence can give rise to triads or tetrads (Ex. 5.4a):



Ex. 5.4a. *Concerto for cello.* Triads and four-note chords derived directly from the principal series (I preserve the original pitch designations for illustration purposes)

In each case the intervallic or pitch-structure of the four or three derived chords is different (Ex. 5.4b).



Ex. 5.4b. *Concerto for cello.* Intervallic content of the triads and four-note chords shown in Ex. 5.4a

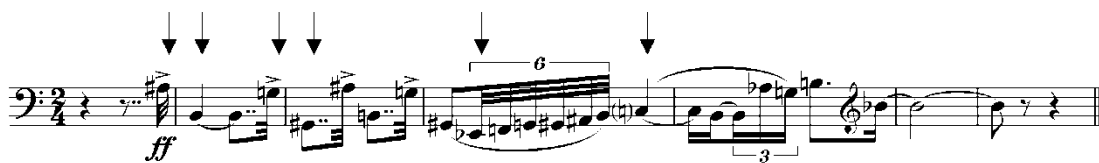
Evidently, this is not necessarily the case when a series is divided up in this way, but the possibility was a background consideration when formulating the original series. When the subsequent version of the theme is used, in the second section, the chords shift (Ex. 5.5):



Ex. 5.5. *Concerto for cello.* Triads and four-note chords derived from the principal series, starting on the second note

This process is repeated in each paragraph, but with only three shifts, since the last triad in the fourth paragraph is obviously the same as the first in the opening one. A similar cyclic pattern appears in the tetrachords. Although these harmonies are derived by dividing the theme sequentially, they are used freely, in any order, within a given paragraph, often moving from the most to the least consonant or vice versa, or alternating between more consonant and dissonant chords.

The effective consonance of any of the chords clearly also depends on the melodic material placed against it. Much of the latter is derived from the original theme, in retrograde or other versions. Thus, in the second paragraph of the first movement, for example, the cello entry is a free retrograde version of part of the theme (arrows in Ex. 5.6):



Ex. 5.6. *Concerto for cello*. The cello part of the second paragraph of the first movement

which then, from bar 5 of this example, continues as a retrograde of itself.

Each of the twelve paragraphs which make up the first movement is of approximately the same absolute duration (about 36 seconds), although the metre and tempo vary; the same is true of the last movement, although the duration of the paragraphs (approximately 30 seconds) is shorter than that in the first. Whereas in the first movement, the series is used primarily to generate foreground melodic material (in addition to harmonies), its role in the finale is to serve as a cantus firmus (Ex. 5.7); all the paragraphs in this movement also last the same time as each other, although the tempo increases gradually until it is twice the original speed, so that in the final paragraph the written note lengths of the series are twice those in the first. The relative durations of the notes of the cantus firmus, while being closely related, are not precisely the same in each paragraph; I realised that I could make them so by using complex irrational rhythms, but opted for approximate correspondences, so as to avoid overly complicating performance.

Since the ways in which the pitches of the theme are added or subtracted in the first and last movements mirror each other, certain paragraphs in the two movements are based on the

1. ♩ = 72, cello solo

2. ♩ = 78, vln I

3. ♩ = 84, C.A., bsn

4. ♩ = 90, tpt, clt

5. ♩ = 96, cello solo

6. ♩ = 102, vlns

7. ♩ = 108, vlns + tmbs (Sve)

8. ♩ = 114, hn, bsn

9. ♩ = 120, vlns, vcl, sfpp, sfpp simile (rhythm and accents), sfpp (etc.)

10. ♩ = 128, pno, ob

11. ♩ = 136, vln I

12. ♩ = 144, cello solo

Ex. 5.7. Concerto for cello. The series employed as cantus firmus, except in the last paragraph, in which it is reserved for the final entry of the solo cello

same as that of the last paragraph of the finale, for example. I quote from the first movement in several of the corresponding paragraphs of the last, and I believe that this increases overall coherence. The first time this happens, the quotation is fragmentary, but it subsequently builds up gradually, to be heard in full (bar 54 *et seq.*, violins, harp and piano). The second quotation is heard straight but octave-transposed. In the third, the first movement material is heard several times in the basses (and answered, after progressively shorter intervals, in the woodwind) (bar 137 onwards), but starting first three notes, then two, then one from the end of the theme, and finally on the correct note, which means that it ends on the first note of the *cantus firmus* for the next paragraph. This last time the answer is superimposed on the statement, rather than following it. “New” material is also introduced by the orchestra at the end of the slow movement (bar 128 *et seq.*), and this is also heard again, in developed form, in the finale.

The slow movement consists of four *tutti* sections enclosing three “cadenzas”, in which the cello is accompanied only by percussion, including one pitched instrument (timpani, harp and marimba, respectively) whose material refers back to the principal theme of the first movement. The *tutti* sections are also based on a transposed version of this theme; in each the tetrachords, derived as explained above (Ex. 5a, b) are heard first in melodic guise, then accompanying a solo instrument. The “cadenza” sections are derived from a solo piece for bass clarinet and percussion I wrote at the suggestion of Philip Cashian. The pitches are again derived from a Stravinskian matrix (as in Ex. 2.2), and each section becomes faster and more complex. The closing *tutti* introduces new material which is developed in the last movement.

In summary, therefore, the form of the concerto is:

I

Paragraphs 1-11a (cadenza), 11b and 12

II

Tutti 1, with solo cello

Solo 1: cello, timpani and unpitched percussion

Tutti 2, with cello and piano solos

Solo 2: cello, harp and unpitched percussion

Tutti 3, with cello and wind solos

Solo 3: cello, marimba and unpitched percussion

Tutti 4, with cello and vibraphone

III

Paragraphs 1-12

Chapter 6. *Cut* (11 April 2010)

This short, humorous, tonal, occasional piece is scored for soprano speaker and string octet. The text is by the American poet Sylvia Plath, who when she wrote it was married to Ted Hughes; she committed suicide about a year later. (I contacted the publishers, Faber & Faber, on two separate occasions about six months apart, for permission to use these verses, including sending a CD of a previous composition, as they requested. On neither occasion did I receive even an acknowledgement of my submission. I therefore believe that I have made every reasonable attempt to acquire permission.)

Cut, for Susan O'Neill Roe

What a thrill –
My thumb instead of an onion.
The top quite gone.
Except for a sort of hinge

Of skin,
A flap like a hat,
Dead white.
Then that red plush.

Little pilgrim,
The Indian's axed our scalp.
Your turkey wattle
Carpet rolls

Straight from the heart.
I step on it,
Clutching my bottle
Of pink fizz.

A celebration, this is.
Out of a gap
A million soldiers run,
Redcoats, every one.

Whose side are they on?
O my
Homunculus, I am ill,
I have taken a pill to kill

The thin
Papery feeling.
Saboteur,
Kamikaze man –

The stain on your
Gauze Ku Klux Klan
Babushka
Darkens and tarnishes and when

The balled
Pulp of your heart
Confronts its small
Mill of silence

How you jump –
Trepanned veteran,
Dirty girl,
Thumb stump.

24 October 1962

The piece was an unannounced addition to a concert of demanding works for strings, and my objective was to compose a piece which would need minimal rehearsal on the part of the players.

The dedicatee of this poem, who attended the performance, shortly before her seventieth birthday, was the nanny to Hughes and Plath's children. She has walked on more than one occasion to Santiago de Compostela, which confers on her the status of a pilgrim. Her recently born grandson, who was rather small and premature, was known as "Tom Thumb". The relevance of these facts is that the musical starting points of the piece are the hymn tune "He who would valiant be", with its refrain "to be a pilgrim" (Ex. 6.1), which opens the piece, and recurs throughout, although the third and fourth phrases are heard only once each, at bars 68 and 94, respectively,

He who would val - iant be 'gainst all di - sas - ter, Let him in con - stan - cy fol - low the Mas - ter.
 — There's no dis - cou - rage - ment will make him once re - lent His first a - vowed in - tent to be a pil - grim.

Ex. 6.1. *Cut.* "He who would valiant be" in Vaughan Williams's harmonisation

and the anonymous finger-counting nursery rhyme "Tommy Thumb, Tommy Thumb, where are you?" (Ex. 6.2), from bars 31, 58 and 81.

Tom - my Thumb, Tom - my Thumb, where are you? Here I am,
 Here I am, how do you do? Pe - ter Poin - ter, Pe - ter Poin - ter, etc.

Ex. 6.2. *Cut.* "Tommy Thumb"

I am very interested in melodrama, in ways of combining spoken text and instrumental music. In this piece the reciter was asked to speak the verses in the given rhythm, but with full expression.

The recording I have submitted was made on 6 October 2010. The performers were Sally Burgess, the Elias String Quartet and the Heath Quartet; I conducted.

Chapter 7. *Serenata and Romance* (1 December 2010)

This was a submission for the John Armitage Memorial 2010 competition, which determined the rather unusual combination of forces: four-part choir, two trumpets, horn, trombone and tuba, and organ. Two of my compositions had been performed previously by this group, in 2002 and 2003, settings of the hundredth psalm and *Deniall* by George Herbert, respectively.

It became clear while looking at recent works including singers that, other than when they have been written for exceptionally virtuosic performers with perfect pitch, the voice parts are frequently more simple and, indeed, more tonally based than the instrumental parts. This is also true in *Serenata and Romance*, particularly for the reasons indicated previously. During my studies at Royal Holloway I have studied Schoenberg's early songs, but found more direct inspiration in the works of Robert Schumann, Samuel Barber and Benjamin Britten.

The two poems by Federico García Lorca are from the play *Amor de don Perlimplín con Belisa en su jardín* of 1928 and the *Romancero gitano* of 1924-7, respectively. The original titles are *Serenata (Homenaje a Lope de Vega)* and *Romance de la luna, luna*. The full texts are given in the score; the phonetic transcriptions and the translations are my own and the latter are intended to convey the meaning of the words as closely as possible to the singers, not to be sung. The Italian word *Serenata*, for serenade, "music in the street or in the open air at night, to honour somebody" has been adopted into Spanish. *Romance* is defined in Spanish as "a metrical combination of Spanish origin, which consists of repeating the same assonance at the end of all the even-numbered verses, while the odd-numbered verses have no rhyme of any kind". A vestige of this may be seen (perhaps) in García Lorca's *Romance*, in the verse-endings "estaño", "cerrados", "almonidonado", "cerrados", "entornados", "mano" and "velando", recalling Jorge Luis Borges's comment that rhyming in Spanish verse was less meritorious than rhyming in English, since the former language has such a small variety of word-endings.

In a number of ways, these two movements reflect the circumstances of the intended performance; the maximum duration of any piece submitted was ten minutes. Since rehearsal time for the concert in which the music would have been performed is always at a premium, I

was at pains to keep the music simple, to leave the textures open, often using the female and male voices separately, and to have a tonal underpinning. In both movements, particularly the second, the brass punctuates the choir's utterances, rather than playing simultaneously. I also tried to match the off-beat, expressionistic nature of the verses, without necessarily indulging in as many musical non-sequiturs as the poet! Although the text is not in English, I also made much of the choral writing fairly homophonic, so that the words would be more audible.

These two short pieces resemble the poems in being freely-composed. The first is clearly based on B flat, opening with false relations between the two upper parts, first in the brass, then in the male voices. The B natural represents C flat, a Phrygian upper leading note, so characteristic of the most frequently used Spanish guitar mode. The organ weaves around the voices like a veil (Ex. 7.1). The triplet-rhythm with a rest or tied note on the first beat permeates the movement.

Still and mysterious ♩ = 88

The musical score is for a piece titled "Still and mysterious" with a tempo of ♩ = 88. It features several parts: Tpts I, II (muted), Hn. Tmb (muted), Tenors, basses, and Org. The score is in 3/4 time and consists of 11 bars. The lyrics are: "Por las orri llas del del ri o". The score highlights false relations at the opening in bars 3, 6, 9, and 11. The organ part is marked *pp*. The score includes various musical notations such as triplets, rests, and ties.

Ex. 7.1. *Serenata and Romance*. The false relations at the opening (bars 3, 6, 9 and 11)

The organ becomes excited, like the poet, at the mention of Lolita bathing her body with salt-water and flowers (bar 62 *et seq.*) and also the aroma of anís and of her white thighs (bars 86 and 105).

The repetitions of part of the text: “Se mueren de amor los ramos” (“The branches die of love”) are largely dictated by the original. Throughout the *Serenata* the harmonies are “floating”, rather than firm, and this is particularly true when the female voices repeat these lines at the end of each section, but things become clearer at the end, where a tuba and organ pedal reminds us that the movement is centred on B flat (Ex. 7.2)

Ex. 7.2. *Serenata and Romance*. The end of the *Serenata*, on a B flat pedal

Ex. 7.3. *Serenata and Romance*. The opening of the *Romance*, the brass in D minor, the choir and organ in a chromatic A flat

The companion piece is apparently in a chromatic D minor, with a final tierce de Picardie, but the choir often enter in a key suggesting a chromatically accented A flat, a tritone away (Ex. 7.3).

The choir often whispers – at an undetermined pitch – when it mentions the mysterious “niño” (which I have translated as “boy”, although it is simply the masculine form of “child”, suggesting a boy who is still young).

At letter H first the tenors then the altos have what is affectively an in-tempo accompanied recitative before the full forces return 12 bars before letter I. Further new material is introduced five bars after letter I, where a new thought also enters the poet’s mind: “¡Como canta la zumaya!” (“How the barn owl sings!”). Finally, as the moon traverses the sky, holding the boy’s hand, the music fades away.

In these pieces, particularly the first, rather as in Bartók’s later music, the harmonies tend to arise from the simultaneous combination of free vocal lines, rather than determining where the latter will go.

Chapter 8. *Camino*

This single movement “concerto for orchestra” is scored for large orchestra: piccolo (doubling alto flute), two flutes, two oboes (oboe II doubling cor anglais), two clarinets, bass clarinet, two bassoons and contrabassoon; four horns, three trumpets, two trombones, bass trombone and tuba; timpani (4), three percussionists, playing snare drum, triangle, bass drum, suspended cymbal, tam-tam, temple blocks, whip, tom-toms (4), tubular bells, glockenspiel, xylophone, marimba and vibraphone; harp; violins I and II (each sub-divided), violas (divided), cellos and double basses.

While developing my ideas for *Camino*, I studied mainly German symphonic models, starting with Richard Strauss, and including the extended tonality and atonal orchestral works of Karl Amadeus Hartmann and Henze; the latter’s symphonic works I found particularly instructive. I also looked at orchestral concertos, including those by Hindemith, Kodály, Bartók, Lutosławski and Tippett.

In this extended piece, my aim was to develop the material laid out at the opening through a series of moods and tempi, rather like a symphonic work, although all derived from the same basic material. In keeping with my idea of a concerto for the orchestra, the writing presupposes players of professional standard. The overall structure of *Camino* is as follows.

Exposition

bars 1-43 exposition of primary material (including double contrasting material)

bars 43-45 first fanfare

bars 46-97 development of contrasting material

bars 98-102 second fanfare

Scherzo

bars 103-311 first scherzo

bars 312-314 third fanfare

Further development

bars 315-344 return and further development of contrasting material

Slow central episode

bars 345-408 slow central music, derived from contrasting material, with short up-tempo episodes

bars 409-439 violin “recitative”, replacing fourth fanfare

Variations

bars 440-631 “variations” on principal material

bars 632-635 fourth fanfare

Scherzo

bars 636-867 second scherzo

Peroration and coda

bars 868-898 peroration, principal material

bars 899-908 coda.

The work is based on material largely derived from a single 12-note series (Ex. 8.1). This is one of a very small number of series – other than its retrograde and/or inversions – which, if the first note is added at the end, contain all intervals from a semitone to an augmented fourth, twice. This is, of course, true regardless of wherever in the series one begins.



Ex. 8.1. *Camino*. The basic series, showing the intervals (in semitones) between consecutive notes

This series is heard first, in a rhythmically free, quasi-improvised fashion, on a solo harp (Ex. 8.2).



Ex. 8.2. *Camino*. The opening harp solo (the unconventional accidentals reflect the exigencies of harp pedalling)

It is then given by unison upper strings and bassoons, again in a rhythmically free way, but emphasising a quaver/crochet/quaver pattern which occurs throughout the piece; the presence of a 5/4 bar is also characteristic, as will be seen below.

Ex. 8.3. *Camino*. The opening tutti. Fragments of the series are repeated (arrows)

The last three notes of the series are also important in terms of later development. Forming a fourth and a diminished fifth (or augmented fourth, as notated here), the interval between the outer notes is a major seventh, or in inversion, a minor ninth.

This statement is followed immediately by a mysterious fragment which introduces several important ideas (Ex. 8.4).

Ex. 8.4. *Camino*. The “mysterious” fragment

The melodic line on clarinet and harp (*a*) is a shortened retrograde transposition of the principal series, again with repetition of the first three notes. It also employs the quaver/crochet/quaver rhythm (as quaver/quaver+quaver rest/quaver); this will become a major motive, often pitted against the original version. The opening “mordent gone wrong” of the upper violin line (*b*) recurs throughout the piece, usually at the beginning of a long note. Its combination with a partial inversion in the second violins forms the basis of later slow passages (see below).

Another retrograde of the principal series is then given out, after a pre-echo on muted trumpet, by the oboe; although the pitch relations are in retrograde form, the rhythm of this solo closely echoes that of the theme itself (Ex. 8.5).

Ex. 8.5. *Camino*. The oboe solo compared with the principal theme

Horn and viola briefly allude to the second theme (Ex. 8.6)

Ex. 8.6. *Camino*. A reference to the “mysterious fragment”, with motif *a* in the horn and *b* in the strings

before a tutti treatment of the principal theme, in its original form. Then, after the first of a series of brass fanfares, the second theme is heard in a more developed form (Ex. 8.7).

Ex. 8.7. *Camino*. The first fanfare

It is clear in Ex. 8.7 that, from the second bar, the first trumpet plays the first nine notes of the original theme, untransposed. The second theme enters in the fourth bar, with a transposed

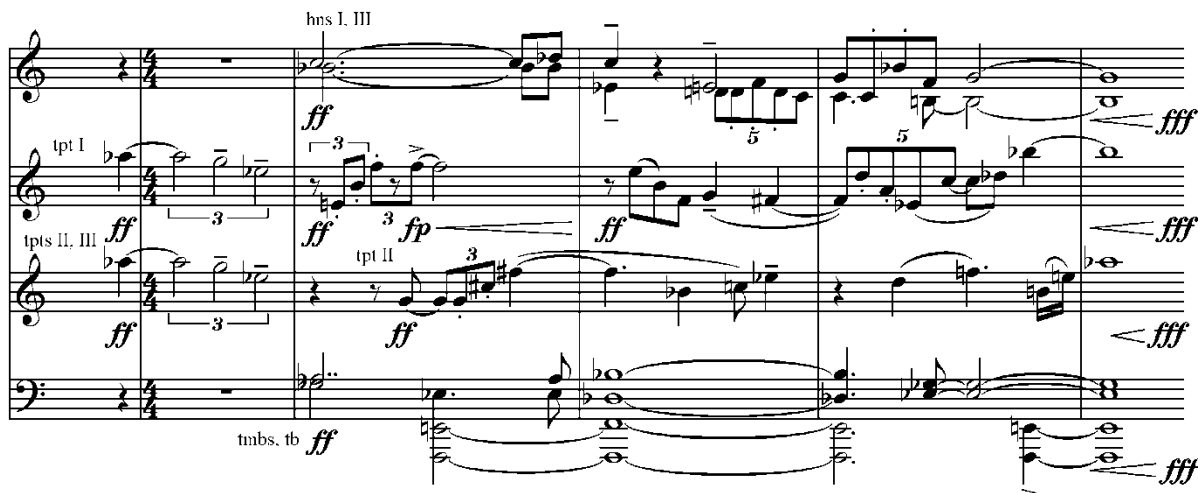
retrograde version on oboes and horns, which continues on the other instruments in the eighth bar. The last three notes of the trumpet line (second system, middle staff), returning to the first note of this transposition, give the “mordent gone wrong” intervals of Ex. 8.4 in inverted form.

Woodwind solos, also based on intervals contained within the principal theme, and its inversions follow. An advantage of the variety of intervals between adjacent notes of the theme is that they can also be employed in generating melodic material (Ex. 8.8).



Ex. 8.8. *Camino*. Intervals of increasing size offered by adjacent notes of the principal theme, in its original version. Each is shown as an ascending interval, regardless of in which order the pitches appear in the series. Inverting each pair of pitches yields the intervals from perfect fifth to major seventh

At bar 67 the rhythm of the second theme again appears, and leads to a progressively building tutti, which ends in a second version of the fanfare (Ex. 8.9).



Ex. 8.9. *Camino*. The second fanfare. From the third bar the first trumpet plays the last three notes of the original version of the theme, inverted, repeats them in the original form, then continues with the first eight notes of that theme; the second trumpet’s last note completes the twelve-note series.

This huge brass crescendo leads to the first of two “scherzos”, both based on versions of the principal theme: a retrograde inverted on F/B natural (as an inversion can pivot round any note which remains the same – and when that is the case, the note a tritone from it is also unchanged – and in this inversion the last note of the original, F natural, remains as the first note of the inversion), and its own retrograde (Ex. 8.10).



Ex. 8.10. *Camino*. The two versions of the principal theme which form the basis of the first scherzo; the second is, of course, the retrograde of the first

At their first appearance, the two versions – antegrade and retrograde – alternate, and are introduced first as two notes, then three, then four, etc. They are separated by rests of four crochets, which will become shorter as this passage proceeds. After a brass interjection, the same stepwise introduction of the two forms of the series occurs, but starting on their second note: B natural and E, respectively; they are now separated by rests which, generally but not invariably, consist of three crochets and a quaver. As the periods between the fragments of the series become shorter, and if an antegrade fragment ends on the same note as the following retrograde fragment, that note is sustained – at for, example, bars 167 and 177. After a very quiet central event at bar 211, these processes are reversed.

The brass crescendo interjections at bars 117, 147 and 190 are free-composed; as the tension winds down in this first scherzo they are echoed by string decrescendos at 263 and 292.

In these “scherzo” sections, two further seven-note series are introduced, which also contain all the intervals from a semitone to an augmented fourth, in ascending order. I believe that these two series (plus their retrogrades and their inversions, the latter shown in Ex. 8.11, where they start on C, although in the score they may begin freely on any pitch), are the only two of which this is true.



Ex. 8.11. *Camino*. The extra series (A, B) introduced in both scherzo passages, with the intervals between consecutive notes indicated in semitones, and their inversions on C (AI, BI)

A new theme is introduced on the contrabassoon in the second half of this scherzo (Ex. 8.12), taken up by the higher double-reed instruments and rising up through the orchestral texture. Each repetition is a whole tone (or major ninth) higher than the preceding one.



Ex. 8.12. *Camino*. The double-reed theme of the first scherzo; several of the long notes begin with the “mordent gone wrong”; the 5/8 bar is not a constant feature

In addition to the antegrade and retrograde inversions of the principal theme, the seven-note “scherzo series” and this double reed theme, the principal theme itself appears towards the end of this passage, starting in the vibraphone at bar 239. The thickening texture gives way to a third fanfare, this time for solo trumpet and percussion (Ex. 8.13), clearly based on the original theme.



Ex. 8.13. *Camino*. The third fanfare

This is followed by a large-scale reprise of the second theme for the whole orchestra, rising to a major climax at bar 345. This is interrupted, however, by a return of the “mysterious” material from Ex. 8.4, over which the cor anglais plays a slower version of the original theme. After a virtuosic interruption by the clarinet, the first horn returns to the principal theme, starting in the middle, above a similar accompaniment, followed by the third horn, muted, from its beginning; the wooden pitched percussion instruments interrupt, emulating the clarinet, and then the trumpets play a version of the second theme (Ex. 8.14), below which the single-reed woodwind have the “mysterious” material.



Ex. 8.14. *Camino*. The trumpet solos

This slow music is interrupted by an accompanied recitative for the violins, based on the retrograde of the principal theme, transposed up a major third for added brilliance (Ex. 8.15). The metre here, of alternating 5/8 and 2/4 bars, returns in a major climactic tutti just before the coda.



Ex. 8.15. *Camino*. The opening of the violin “recitative”

This excitable episode also comes to a climax, and after a silent bar, an extended passage of relative repose begins. It is a prolonged clarinet solo, comprising a set of twelve variations on the principal theme, untransposed, once again starting each time on the next note of the series, but repeating phrases of various lengths; Ex. 8.16 shows the variants. The order of the notes of the series is not unvaried; some pitches are repeated, and other changes are freely introduced for melodic reasons. Unlike the similar process in the *Concerto for cello*, which produces a number of gestural phrases, the emphasis here is on legato lines in the mildest, middle range of the clarinet, although other woodwinds contribute. The somewhat diatonic feel of certain sections of the woodwind’s melody is effectively undermined by the accompanying string harmonies, the derivation of which I explain below.

The orchestra’s responses to the woodwind solos, led by the strings (with comments from the brass, who prompt a recurrent metric modulation), refer to a number of the previous ideas, including, extensively, the “mordent gone wrong”. Whenever the last three notes of the series appear together, forming a major seventh or minor ninth, as noted above, they are highlighted by other instruments, often the harp or pitched percussion, e.g., bars 545, 562.

Two harmonic processes are at work during this passage, one entirely predetermined, the other with a greater element of chance.

First, I chose a “soft”, cushioning chord for the rhythmic figure in the lower strings which always accompanies the woodwind solos (Ex. 8.17A). It was originally my plan to retain this chord at each repetition of the accompaniment figure, but I decided that this would not only be too static, but, with its B flat minor feel, would confer too strong an unchanging tonal background. Therefore, after the first entry, each component of the chord, each individual pitch in each of the four string parts, advances along an arbitrarily chosen version of the principal series, i.e., a retrograde transposed up by a whole tone (Ex. 8.18), independently of the others, giving rise to series moving in parallel (Ex. 8.18b),

More relaxed ♩ - 128

1 2 3 4 5 6 7 8 9 10 11 1 2 3 6 7 8 9 10 11 12

A *mf sempre dolce e molto espress.*

2 3 4 5 6 7 8 9 6 2 3 4 5 6 7 8 9 10 11 12 1

B *mf*

3 4 5 6 7 8 9 10 3 4 10 6 7 8 9 10 11 12 1 2

C *mf* 8^{vb}..1

4 5 6 7 8 9 10 11 4 5 6 7 4 5 6 7 8 9 10 11 12 1 2 1 3

D *mf* *f* 8^{vb}.....1

5 6 7 8 9 10 11 12 9 5 6 7 8 9 10 11 12 1 2 6 8 3 6 11 4

E *mf* *sfz*

7 8 9 10 11 12 1 2 5 12 16 11 4 9 4 2 6 7 8 10 12 7 4

F *mp* (C.A.) *mf* Clarinet

9 10 11 12 1 2 3 4 12 3 5 9 3 11 9 10 11 9 11 12

G *f*

10 11 12 1 2 3 4 5 4 8 1 5 3 7 12 11 10 4 2

H *mf* *f* *sfp*

11 12 1 2 3 4 6 9 11 12 1 2 3 4 5 6 7 8 9 10

I *f* (Oboe I)

12 1 2 3 4 5 6 7 11 12 1 2 3 4 5 6 7 8 4 2 6

J *p* *f*

Ex. 8.16. *Camino*. The clarinet solo lines of the “variations”; the quintuplet rhythm recurs regularly, and introduces the metric modulation. A-J the variations; 1-12 the pitches of the series

A: first variation

vla I, II

vel, cb (pizz)

B: second variation

C: third variation

Ex. 8.17. *Camino*. The lower-string harmonies under the clarinet solos during the first three “variations”; I have excluded metric changes, for clarity

Ex. 8.18a. *Camino*. The transposed retrograde version of the series used to generate harmonies below the clarinet solos

5 7 6 6 8 7 7 9 8 8 10 9 9 11 10 10 12 11

vla I

11 4 7 12 5 8 1 6 9 2 7 10 3 8 4 9 12

vla II

2 6 9 3 7 10 4 8 11 5 9 12 6 10 1 7 11 2

vel

4 5 10 5 6 11 6 7 12 7 8 1 8 9 2 9 10 3

cb

11 1 12 12 2 1 1 3 2 2 4 3 3 5 4 4 6 5

5 10 1 6 11 2 7 12 3 8 1 4 9 2 5 10 3 6

8 12 3 9 1 4 10 2 5 11 3 6 12 4 7 1 5 8

10 11 4 11 12 5 12 1 8 1 2 7 2 3 8 3 4 9

Ex. 8.18b. *Camino*. The resulting harmonies *Top row* of figures: the first pitch of each phrase; *middle row*: the second; *bottom row*: the third. 5,7,6 etc.: the three pitches allotted in each variation

thereby generating novel harmonies (Ex. 8.17B,C).

Secondly, the harmonic basis of what is heard between the clarinet solos in this variation section was determined beforehand. The principal theme was used to generate triads, as described above in the notes on the *Concerto for cello* (Ex. 5.4 and 5.5). I opted for the inversion on D (Ex. 8.11A); this is not as close to the original as might be expected because, as I explained previously, it is also the inversion on A flat, a tritone away. I then generated two further series based on, first, alternate notes of the theme, then every third note. Each four-note group of these series can then be combined to form tetrachords, starting with notes 1-4, 5-8 and 9-12; then notes 2-5, 6-9 and 10-12+1; 3-6, 7-10 and 11-12+1-2; and finally notes 4-7, 8-11 and 12+1-3 (Ex. 8.19); moving forward along the series, the next grouping would be identical with the first. I used an arbitrary system for assigning degrees of dissonance to each tetrachord, adding one point for the presence of a tritone, two for a major second and three for a minor second. This simple system does not, of course, take account of the voicing of the chord.

Ex. 8.19. *Camino*. Tetrachords generated from consecutive notes of an inversion on D/A flat of the principal theme. From left: from four consecutive notes starting on the first (0); +1, +2 and +3: the same procedure starting on the second, third and fourth note, respectively.
Bottom line: degrees of dissonance on a personal, semi-arbitrary scale (see text)

These tetrachords can then be arranged in order of generally increasing dissonance (Ex. 8.20) If each group of three chords is kept together, every set of three consecutive chords will contain all notes of the chromatic scale.

Ex. 8.20. *Camino*. As Ex. 8.19, rearranging the four sets of tetrachords in generally increasing level of dissonance.

All 36 tetrachords generated from the three versions of the inversion were used to generate the harmonic progression of the variation passage, mixing the sets of three freely, and occasionally sacrificing increasing levels of dissonance to avoid overly similar consecutive groupings (Ex. 8.21).

At bar 617 the strings recapitulate this harmonic pattern, in rhythmic figures of short notes, the duration of which reflects the degree of dissonance of each chord. Above this, the woodwind introduce a varied, increasingly animated version of the principal theme, which leads, via a last, more complex version of the brass fanfare (Ex. 8.22), to the second scherzo. This is based on procedures similar to those employed in the first, illustrated in Ex. 8.23.

The image displays a musical score for six staves, each containing a sequence of six tetrachords. The tetrachords are represented by groups of four notes on a five-line staff, with various accidentals (sharps, flats, naturals) and stems. The progression moves through different keys and intervals, illustrating the overall harmonic plan for the variations.

Ex. 8.21. *Camino*. The overall harmonic plan for the variations.

The image shows a musical score for 'Camino. The last brass fanfare'. It features four staves: Tpts I, II; Tpt III; Tmb I, Tba; and Perc. The tempo is marked as $\text{♩} = 128$. The score is in 3/4 time and includes various musical notations such as triplets, slurs, and dynamic markings like *ff*. The key signature has one flat.

Ex. 8.22. *Camino*. The last brass fanfare

The image shows a musical score for 'Camino. The series-manipulations of the second scherzo'. It features two systems of piano accompaniment. The tempo is marked as $\text{♩} = 72$. The score is in 3/4 time and includes various musical notations such as slurs, ties, and dynamic markings like *c*, *d*, *e*, *f*. The key signature has one flat. Fingerings and articulations are indicated by numbers and letters above and below the notes.

Ex. 8.23. *Camino*. The series-manipulations of the second scherzo

As previously, one version of the series – the same one as in the first scherzo – is introduced fragmentarily, two notes at a time (*a*), while its retrograde is similarly treated (*b*), interspersed in such a way that each group contains one note more than its predecessor. Instead of being given out in short notes, as in the first scherzo, here the last note of each group is prolonged until the next group enters; the time between entries decreases progressively as the scherzo proceeds. A second transposition of the theme is heard simultaneously, as short notes, first antegrade (*c*), then retrograde (*d*); by the second system, a quaver rest is introduced between each group, which reverts to its starting point, missing out the first (or last) note (*e*, *f*). As in the “variations”, the appearances of the last three notes of the series (the first three in the retrograde versions) are pointed up by instrumental doubling or reinforcement.

At the end of the scherzo, from bar 846 the woodwind, strings and brass each revisit for the last time the sequence of semitone-increasing intervals (Ex. 8.11), in complex combinations,

before the pitched percussion lead to the first of two final tutti, the first fast, over pedals of the principal theme, using the tempo and metrical pattern, but not the melodic material, of the violin “recitative” (Ex. 8.15), the second recalling the introduction (with the harp again playing a prominent role), but in a massive crescendo and diminuendo for the whole orchestra.

Chapter 9. Further observations

Bringing together these pieces, composed over almost six years, in order to review their formal, harmonic and melodic characteristics, has been revealing for me. I have learnt about my compositional processes, starting with form, melodic shapes, the use of counterpoint, and rhythm. After looking at these aspects, I shall end with more general observations about my composing.

Form

In the composition of most of these works, I recognised a desire for a formal framework, often set up before the musical material had been developed to anything other than a minor degree. I think it likely that this arose from my beginnings in making and writing music. As a teenager I played in jazz bands and then composed and arranged pieces for the bands, including a University of London big band. Over a large spectrum of jazz, form is an absolutely essential element: the harmonic sequence and the duration of each of the chords are a given. Melodically, too, the form of many of the songs on which jazz is based is clear: AABA (the “middle-eight” form), ABA¹B¹, the twelve-bar blues, etc.

In line with this desire for working within a formal framework, *Dark Nearness*, at least as far as the harp part was concerned, was effectively a rondo (the three verses) with two episodes, and introduction and a coda. The form of the *Scena* was dictated by the operatic model. The overall four-movement form and harmonic basis of *Quadrants* was predetermined, as I have described, while the outer movements of the *Concerto for cello* were in a significant part exercises in form, the slow movement again being a developed rondo. In *Camino* the overall form developed in parallel with the musical material. Both movements of *Serenata and Romance* are essentially ritornello pieces, in common with the text, and the latter determined the very straightforward form of *Cut*.

In the majority of cases, particularly in the larger scale works, I have also had in mind an approximate duration before setting pencil to paper. When a piece is submitted for a workshop, a duration has often been specified in advance. For some works, however, most

notably the *Cello concerto*, I drew up a plan of the sections, with their tempi and durations, at the outset.

Having said that, it is not uncommonly the case that the final version of any piece may not be in the form on which I decided at the outset. This is more often because individual sections tend to assume their own shape and proportion rather than because the basic concept of the form has been abandoned, although this has happened in some pieces (not included in my portfolio).

Melodic shape

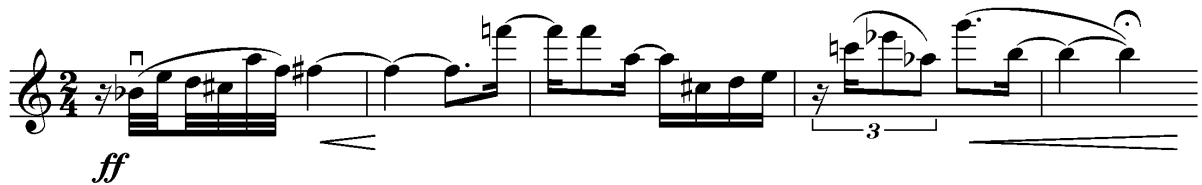
The first element which struck me was, as I noted when describing the *Scena*, a family similarity of melodic shapes (Ex. 9.1).

The image displays six examples of melodic shapes, labeled 'a' through 'f2', arranged vertically. Each example is a short musical phrase on a staff. Examples 'a' through 'd' are in bass clef, while 'e1', 'e2', 'f1', and 'f2' are in treble clef. The examples show various rhythmic patterns, including eighth and sixteenth notes, and melodic contours. Example 'f2' includes the lyrics 'Si vi-nie-ran los gi-ta-nos,'.

Ex. 9.1. Melodic shapes. *a* The opening of *Dark Nearness*; *b* the first bars of the cello recitative in the *Scena*; *c* the viola solo opening the slow section of *Quadrants*; *d* the oboe line opening the second paragraph of the first movement of the *Concerto for cello*; *e1*, *e2* the first melodic entry and a subsequent piano solo in *Parabién* (the piece for piano and strings referred to in Chapter 1); *f1*, *f2* the second organ entry and soprano and tenor lines in *Romance de la luna luna*

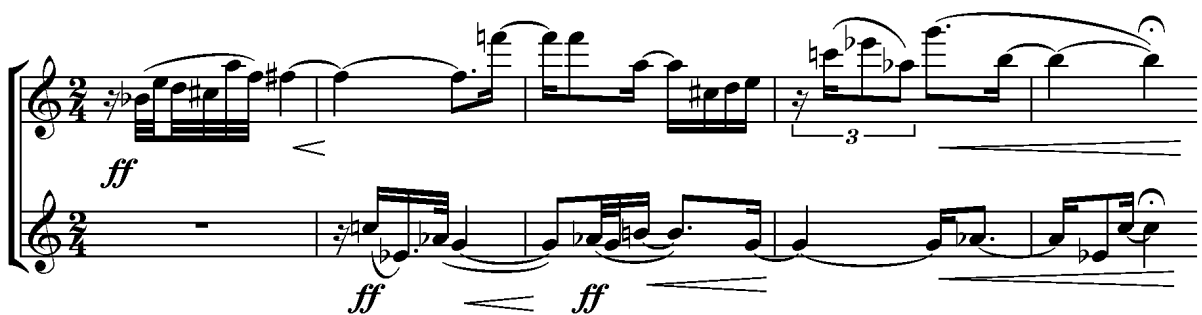
In some, such as *a*, *b* and *e1*, the family resemblance is strong, while others, such as *d* and *e2* show quasi-inversions. In almost all these examples, the underlying motive was probably a desire to confer a gestural quality to the phrase, and to avoid simple scale- or step-movement.

When starting a new piece, I find that the melodic contour tends to come first, rather than the intervals between the notes which comprise the phrase. As regards the latter, in non-tonal pieces I prefer melodic lines which pointedly confound whatever tonal expectations may have been aroused by the initial pitches, as in *Camino* (Ex. 8.3). Clearly, virtually any short melodic figure, in the absence of contradictory harmonies, could be part of a tonal melody. Ex. 9.2a, for example, the first two bars of the violin I line at the opening of the *Cello concerto* could simply be a phrase in D minor, modulating towards the subdominant, and this is not contradicted by the incomplete retrograde repetition in bars 2 and 3.



Ex. 9.2a The opening of the *Cello concerto*

However, the succeeding phrase, which in a Richard Strauss work could well be harmonised in A flat major, tending to the minor, or as a tonic/dominant progression in C minor, unequivocally confounds this. (In this instance, the contradictory material was already present, in the accompanying woodwind [Ex. 9.2b].)



Ex. 9.2b As Ex. 9.2a, with the woodwind accompaniment (lower staff)

Counterpoint

It was only when I gave a lecture about my music at Birkbeck College and the head of the programme commented on the fact, that I realised that counterpoint is the default mode in my

composition. Again, I think this can be related to the background in (particularly traditional) jazz and that, once my interest had extended to “classical” music, I became very interested in the work of J. S. Bach. Even an entertainment piece such as *Cut* is contrapuntal.

I have already indicated that melodic lines or shapes tend to be the first element of a new piece. Of course, such material can form the foreground of a composition, with relatively bland accompaniment, but I do not find this approach attractive or interesting. Even when writing a relatively simple song setting, as in Ex. 9.3, I prefer the voices to be independent and not, in this case, to be heard simply as an arpeggiated accompaniment.

Allegro ♩ = 108

Bar.

Pno. *mp leggiero*

6 *f*

Yes; such it was; Just those two sea-sons un-sought,

p leggiero sempre

10 *mf*

Sweep-ing like sum-mer-time wind on our ways;

Ex. 9.3 *A two years' idyll*, the second of three settings of Thomas Hardy, for baritone and piano (from 2009), showing the contrapuntal figuration of the four triads which dominate the accompaniment

Rhythm

I am aware that, in general, my music is less complex rhythmically than harmonically. This is most obvious in pieces such as *Camino*, where complex compositional techniques for generating pitches and their relationships are employed in music which is not correspondingly complex in terms of metre and rhythm.

While some of my instrumental writing may be demanding in terms of range, tessitura or speed (vocal writing inevitably to a significantly smaller amount), it does not usually place very great rhythmic demands on the player or singer. I believe that this is a practical response to the exigencies of performance, and relates again to my having spent many years writing music for amateurs. Although the performer does not necessarily have to be aware of “where the notes come from”, he or she is directly responsible for converting the notation into musical sound.

Whatever the reasons, the use of less complex rhythms renders some of music which could be regarded as intellectually taxing more apparently conventional, at least superficially.

The overall approach

During an annual review session at Royal Holloway, I was asked to justify my use of elements of serial technique, on the grounds that this was an outmoded form of composition. It will be clear from this submission that I reject this.

I outlined in Chapter 1 a number of approaches one can adopt towards constructing a piece of music. The list was, of course, not complete; I did not include spectral music, for example, partly because, like a number of the composers whose music is said to fall into this category, I am not clear about how (at least, in its non-electronic form) it differs in essence from non-spectral music. I also positively excluded electronic music; I studied electronic composition at the University of Manchester for one term during my MMus course, but felt no desire to pursue it further.

In the 21st century each of these – and other – methods is used by a number of respected composers. I believe any attitude that either imposes a technique such as serialism (in all its

manifestations, including note duration, etc.) on the one hand, as notoriously happened with the Darmstadt school, or proscribes it on the other, to be fundamentally wrong. Composers such as Harrison Birtwistle or Peter Maxwell Davies have employed – and continue to employ – charts of numbers, grids, etc., to generate pitches (primarily), and this would seem not to differ radically from the use of series of pitches as in twelve-tone techniques. As I have indicated in the individual chapters, my approach to a new (non-vocal) composition is usually in terms of melodic lines and shapes.

Although I have cited a number of works in genres similar to those in which I have worked, I have not sought to reproduce other composers' music. To be able to do so – to be capable of writing a minuet in the style of Mozart, a Brahmsian intermezzo, a string quartet movement which could pass for Bartók or a *nobilmente* march in the style of Elgar or Walton – is part of the skill required to be a composer. I believe, however, that one's aim in writing one's own music is to produce something novel: not necessarily in terms of technique or method, but a work which expresses one's own intentions as a composer's and is clearly not simply a regurgitation of facets of other people's music. As I have indicated, I am aware that the form and the rhythmic structure of my compositions are more conventional (in the sense, perhaps, of more "old-fashioned") than the intervallic melodic structure and the non-standard harmonic basis. Two elements combine to make this so: firstly, that this is the way I like my music to sound; and second, that, whether or not that first statement is true, this is the way my compositions emerge once I have embarked on them. I do not necessarily regard this as a shortcoming, except in one respect: I realise that my pieces tend to be too conventional for those with avant-garde tastes, and too quirky for those who prefer more traditional, mainline 20th or 21st century music. They appear to fall between two stools. Although this, along with some of the technical challenges, makes it more difficult to have my music performed, I am confident nevertheless that I am writing the music I would wish to hear.

It will be clear that my employment of what might be termed post-serial techniques leaves ample room for using freely-chosen material. In Ex. 9.4, the beginning of the first scherzo section of *Camino*, the predetermined pitches of the retrograde inversion of the principal theme and of its own retrograde (1-12), and their temporal distribution – which I explained in Chapter 8 – are the only fixed elements; the exact pitches, the voicing and the instrumentation were freely chosen, as were the pitches and the placing of the antegrade or retrograde versions of the secondary motifs (I-VII); the timing of the appearance of the brass intrusion

was a matter of free choice, as were the pitches which comprise the block chords (some of which are omitted for clarity).

Lively but light $\text{♩} = 72$

p sempre
fl., vlms, vla

bass ctt., cello

pp

basses

brass, perc. *f*

ff

Ex. 9.4 *Camino* Piano reduction of the opening of the first scherzo passage, to show the combination of predetermined and freely composed elements

Composers frequently refer to such practices as “intuition” or “intuitive”, but I believe this to be an incorrect use of these terms. The *Oxford English Dictionary* defines the former as “the immediate apprehension of an object by the mind *without the intervention of any reasoning process*” and the latter as “knowledge or mental perception, that consists in immediate apprehension, *without the intervention of any reasoning process*” (my italics). I acknowledge, however, that in their musical context use they may be acceptable as “terms of art” – “words or phrases used in a precise sense in a particular subject or field; a technical term”. When a composer who is successfully creating the music he wishes to sound (rather than simply making marks on a sheet of manuscript or other paper or shapes on a computer screen), every “intuitive” choice is the result of all the aesthetic and intellectual procedures he or she has been through previously; it is not truly “without the intervention of any reasoning process”.

I would suggest that, starting from the two primarily modal works (*Dark nearness* and the *Scena*) as the initial point, a clear line of stylistic development can be traced through the major compositions included in my portfolio: through *Quadrants*, which retains modal processes but also has elements of serial technique, and the *Cello concerto*, the material of whose outer movements is clearly derived from a 12-note row, to *Camino*, in which serial procedures perate to a greater extent, although, as I have insisted, they may not be strictly applied throughout. The same may be said of the scale and, I believe, coherence of these works. This does not mean that all the music written subsequently has utilised the same approach, or that my future compositions will do so: the inclusion of *Serenata and Romance* and *Cut*, each of which was written for circumstances in which such music would have been inappropriate, underlines this.

Appendix I

In addition to the pieces included in the portfolio, I have composed the following (some of which are referred to in the text) while at Royal Holloway:

2005

Compartments, for flute, clarinet, percussion (tom-toms, suspended cymbal, side drum, marimba) and electric bass*** (November 2005)

Handy Household Spells, for choir (SATB), brass quintet, organ*** (November 2005)

*Philanthropy** for bass clarinet, percussion (bass drum, tom-toms, bongos, temple blocks) (December 2005)

Town Music, for 12 horns in F (December 2005)

2006

Nocturne, recitative and scherzo for string orchestra (violins I-IV, violas I, II, cellos I, II and basses)** (February 2006)

Variations for orchestra^x (flutes I, II, oboes I, II, clarinet in B flat I, II, bassoons I, II, horns in F I-IV, trumpets in B flat I, II, timpani (2), violins I, II, violas, cellos and basses) (March 2006, revised November 2007)

Concertino^x for harpsichord solo, violins I, II, violas, cellos and double bass (May 2006)

Sun, moon and stars ... for mezzo soprano, viola and piano (December 2006)

November and *Song of Malvern*, for baritone and piano*** (December 2006)

Vanitie, for choir (SATB)*** (December 2006)

2007

In Winter Woods, for choir (SATB), brass quintet, organ*** (January 2007)

Play up, play up ..., for orchestra (flutes I, II (doubling piccolo), oboes I, II (doubling cor anglais), clarinets in B flat I, II (doubling bass clarinet), bassoons I, II, horns in F I-IV, trumpets in B flat I, II, trombones I-III, tuba, tympani, bongos, side drum, bass drum, triangle, suspended cymbal, tambourine, xylophone, vibraphone, marimba, violins I, II, violas, cellos, basses)** (March 2007)

Quartet for Bangkok, for clarinet in B flat, bassoon, cello and piano*** (May 2007)

Faena, for flute/alto flute, oboe/cor anglais, clarinet in B flat/bass clarinet, alto saxophone, trumpet in B flat or C, trombone, piano*** (August 2007)

Such beauty and *The not-returning*, for baritone and piano*** (August 2007)

2008

My passions have made me live, for tenor solo, male chorus (T,B), brass quintet and organ*** (January 2008)

Cassation, for flute and string quartet (May 2008, revised February 2011)

Scherzo for Two, for viola and bassoon* (October 2008)

Altibajos, for oboe and pitched percussion (crotales, Thai gongs and vibraphone)* (December 2008)

2009

Duo, for viola and piano^x (February 2009)

Courting Oblivion, for flute, oboe, clarinet in B flat, bassoon, percussion (timpani, tambourine, side drum, marimba), violin, viola, cello, double bass^{***} (February 2009)

Duet for trumpets (June 2009)

Parabién for string sextet and piano (November 2009)

Three Hardy Songs for baritone and piano (November 2009)

2010

Sonatina for guitar (February 2010)

Underground music, for clarinet in B flat/bass clarinet, horn in F, suspended cymbal/marimba/vibraphone, harp, violin, double bass* (March 2010)

Bendición, for violin and organ^x (July 2010)

Three graffiti for five players, for flute, bass clarinet in B flat, trumpet in B flat, accordion and piano (October 2010)

The duck's tail, for soprano, unison recorders and piano (December 2010)

A Belloc ménagerie, for speaker, bass clarinet and piano (December 2010)

*RHUL exercises or workshop pieces **RHUL composition competition pieces ***other competition pieces

^xpieces performed professionally

Appendix II: recordings

I submit the following records in support of this Commentary

1. *Dark Nearness* John Stobart Trio: Elizabeth Krause, John Stobart and Alexis Kronberg; Picture Gallery, Royal Holloway, 31 March 2006
2. *Scena* Marie Bittloch and Tim Horton; Sheffield, 22 September 2011
3. *Quadrants* Elias String Quartet: Sara Bittloch, Donald Grant, Martin Saving and Marie Bitlloch; St Paul's Church, London W4, 6 October 2010
4. *Cut* Sally Burgess, Sara Bittloch, Donald Grant, Michael Gurevitch, Oliver Heath, Martin Saving, Gary Pomeroy, Marie Bitlloch and Chris Murray, conducted by Ivan Moseley; St Paul's Church, London W4, 6 October 2010