

**Forming a Musical Discourse: 'Voice Interchangeability' and Prolongation as  
Structural Devices and Means of Development**

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## **Abstract**

The purpose of this compositional research has been to shape inner compositional thinking processes and turn them into a musical discourse by developing a structural system that could depict these processes to the outer world. The research process is initialized by compositional concerns on aesthetic and stylistic issues as well as on sonic hearing and listening. This pre-compositional preparation is necessary for developing a deeper understanding on already established stylistic compositional preferences and sound relationships.

Experimentation on various interrelations and interconnections of linear contrapuntal motivic fragments combined by certain groups of vertical sonorities and exploration on concepts of structural protraction and extension of material led to the development of a structural procedure based on 'voice interchangeability' and 'prolongation'. Sectional approach was applied as the main structural form in all nine original compositions of the research.

## **Acknowledgments**

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Special thanks to my brother Thomas for his overall support but most importantly for believing in me.

I dedicate this research to the memory of my parents  
Irene Statherou and Christos Statheros and to my grandmother Virginia Glenti.

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## Public Performances

### **Prolongation Violoncello and Piano Lunchtime Recital**

Rebecca Turner (violoncello) and Stamatia Statherou (piano)  
Goldsmiths, University of London,  
October 3, 2013

### **Prolongation Violoncello and Piano Composers' Forum**

Rebecca Turner (violoncello) and Stamatia Statherou (piano)  
Goldsmiths, University of London,  
March 1, 2013

### **Elusive Pursuit String Quartet Workshop with Allegri String Quartet**

Deptford City Hall  
Goldsmiths, University of London  
May 8, 2012

### **Interchangeabilities Guitar and Mandolin Soundscape Festival**

Avi Avital (mandolin) and Andrew Booth (guitar)  
S. Maria Qualtieri, Pavia, Italy  
July 24, 2008

### **Antiphonies Solo Oboe**

**The International First Athens Composer/Performer Conference**  
Christopher Redgate (oboe)  
Theocharakis Foundation Concert Hall, Athens, Greece  
November 7, 2009

### **Anticipation Solo Piano Composers' Forum,**

Klimis Voskidis (piano)  
Great Hall, Goldsmiths, University of London  
February 2, 2007

**Portfolio Audio CD Track Listing**

1. **'Path'** for **flute** and **piano** duration: 6'  
Gerasimos Katsiris (flute) and Stamatia Statherou (piano)  
It was recorded at Goldsmiths Electronic Music Studio (EMS), London  
10 July, 2013
2. **'Prolongation'** for **violoncello and piano** duration: 5' 12''  
Rebecca Turner (violoncello) and Stamatia Statherou (piano)
3. **'Elusive Pursuit'** for **string quartet** duration: 15' 26''  
Allegri String Quartet
4. **'Interchangeabilities'** for **mandolin** and **guitar** duration: 7'57''  
Avi Avital (mandolin) and Andrew Booth (guitar)
5. **'Antiphonies'** for **solo oboe** duration: 6'50''  
Christopher Redgate
6. **'Anticipation'** for **solo piano** duration: 16'08''  
Klimis Voskidis

**Total Time****58' 53''**



## Introduction

An analytical study of nine original compositions accompanied by six live recordings with their scores constitutes the main body of this Thesis. In the beginning of the research process, the following pre-compositional thoughts were taken into consideration: re-examination of stylistic and aesthetic issues for a deeper understanding of already established stylistic preferences, practice on sonic hearing exercises for creating new sound relationships and outlining a basic structural skeleton as the foundation for developing renewed structural procedures.

An inclination to build contrapuntal polyphonic textures led me to experiment with the interaction and interrelation of motivic material by using primarily contrapuntal textures. Gradually, I developed the ‘voice interchangeability’ structural procedure which I decided to work on it extensively during my research compositional process because it gave me flexibility to experiment with contrapuntal textures and led me develop a strong connection between the horizontal and vertical writing. Thus, ‘Interchangeabilities’ for mandolin and guitar explores distinctive sonorities based on certain areas of pitch relations where a continuous dialogue is attempted to be developed through the layers of the interchangeable melodic and rhythmic material. The experimentation for a constant fluid interchangeability among the two instrumental lines can reach a point where the timbre of the two instruments could be heard as one organic unity.

Creating an interest in Varèse's and Harvey's developmental procedure of stasis, led me to experiment on various prolonged structural procedures. Eventually, I developed a suspended-prolonged structural form that extends music in time and space. Prolongation, as a structural procedure, is based on the development of 'static' harmonic progressions, on the reiteration of the material intending to achieve some degree of intensity, and on the manipulation of simultaneous linear and vertical expansions of intervallic fragments. In the compositions 'Cutting Edge' for orchestra and 'Archipelago' for two female voices and 10 instrumentalists, the whole structural procedure is built upon the protraction of the main motivic fragment.

'Prolongation' for violoncello and piano has been developed by a structural prolonged (suspended) process that occurs both horizontally and vertically between 2 melodic fragments (A, Bb, G, F and Eb, B, F). A chord sonority consisting of Gb, Eb, Gb, G, D, G (polychord) that is played after the first melodic fragment by the piano and which is held for 2 bars (this occurs several times in the piece), also reinforces the structural prolonged process through static harmony while at the same time creates a dialectic distance between the piano and the cello. Towards the end, the texture of the piano becomes denser containing fast passages with repetitive melodic and rhythmic diminutions of cello's melodic material that mainly contains the 2 predominant melodic fragments.

In my composition 'Unfolding' trio for woodwinds (flute, clarinet in Bb, bassoon), I experimented with prolonging the structural process of a composition by the interrelation and interconnection of motivic material that is expanded through

segmentation and constant repetition and displacement of certain motivic fragments. The title, therefore, refers to the unfolding of contrapuntal relationships.

In the composition ‘Elusive Pursuit’ for string quartet, I experiment with extensive dense and contrapuntal interchangeable motivic fragments with the tendency to create a polyphonic texture based on distinctively independent sonorities of sound.

In ‘Antiphonies’ for solo oboe, ‘voice interchangeability’ is achieved by the division of the basic thematic phrase into two fragments and by a second thematic statement which acts as an antiphony to the previous one. Moreover, one gradually senses that this section is written as if it was for 2 oboes. As a result, two different basic textural dimensional levels are developed.

‘Path’ for flute and piano is a slow atmospheric piece which encompasses all the above mentioned structural processes of the research with a representative protraction of material by using bars that specifically sustain certain pitches. In one section of the piece, I also experimented with a polyrhythmic structural development.

Finally, ‘Anticipation’ for solo piano combines interchangeable motivic fragments with open sparse textures creating a vast spatial dimension which is also reinforced by a structure based on the prolonged expansion of the first motivic fragment.

Sectional Approach— type of form which a composition in one movement is divided into different consecutive sections— is applied in my compositions. My research compositional exploration to sectional approach shares the following main characteristics: in every section I contain a kind of a closure in order to create a smooth transition between the sections. Thus, many sections are autotelic containing a climactic cadence. Frequently, the last note of the previous section is repeated to the next one or

the same note is used in both sections at their cadences. The different material of the sections is treated with the same motivic relationships using ‘voice interchangeability’ processes, protraction of the melodic and rhythmic material as well as following a structural procedure that prolongs the resolution of specific motivic fragments.

## I

**Developing a Structure and Forming a Compositional Technique**

*I hear more if I remember  
I hear more if I remember to remember*

*Pauline Oliveros  
(Leonardo Vol.3, 1993:36)*

**1. Pre-Compositional Thoughts: Re-Thinking Re-Listening and Re-Hearing**

When I embarked on Ph.D. studies in music composition, my focus was on exploring my aural imaginative compositional world and developing a personal aesthetic identity based on such a structural music language that could clearly depict these inner processes to the outer world. This research process would, therefore, serve as a foundation for learning and developing my personal compositional voice. But to develop this relationship between the inner and the outer world and create a music discourse understandable to the audience, it was necessary to rethink and re-examine stylistic and aesthetic issues first. Edward Jacobs in his article ‘Elements of Style’ states that:

The music we write is, in itself, an expression of our aesthetic.

(Jacobs, Current Musicology  
2002:157)

The factors for our inexplicable distinctive aesthetic preferences are countless but principally based on the mixture of our musical training learned techniques, social background, cultural music learning habitual patterns, technological progress and on the

pace of life depending on which period of time we experience. More specifically, in the twenty first century, by experiencing a very fast pace of life, being exposed to network technology and living in a more and more increasingly multicultural world, the composer's aesthetic perception changed dramatically creating an amalgamation of diverse styles enriched by high, middle and low brow aesthetic elements (according to certain way of categorizing music genres) simultaneously. As a social human being, therefore, my educational and socio-cultural background, along with all the above mentioned factors, has definitely had an enormous impact on my imaginative compositional thinking process.

We have seen until now, that the expression of our aesthetic is basically reflected upon a series of countless stimuli we experience in our daily lives. But the way we perceive, elaborate on them and finally transform them into a piece of art, is what distinguishes us from one another and therefore, as a composer, enables me to be able to complete further analysis and research. Eric Clarke in his book 'Ways of Listening' points out:

The directness of our perception of the world is not an inexplicable or 'magical' reciprocity between perceiver and environment: it is the consequence of adaptation, perceptual learning, and the interdependence of perception and action.

(Clarke 2005: 47)

During the period of maturation— compositionally speaking— therefore, I decided to work on sonic hearing in order to explore my aural capabilities by rehearing sounds from the environment— sounds that we consider as noise— and by concentrating on seemingly 'silent' moments that apparently contain a plethora of sounds. Thus, I had to pay attention not only to what I thought I was listening to but

also to what I was really listening to and even more, to what I was not listening to. According to Pauline Oliveros the difference between hearing and listening is the following:

To hear is the physical means that enables perception. To listen is to give attention to what is perceived both acoustically and psychologically.

(Oliveros 2005: xxii)

In Oliveros 'Deep Listening' book, therefore, I found several interesting questions to experiment with. In this paragraph I am only going to refer to the questions that were of great help in my attempts to listen and remember sounds. Questions such as: "Are you listening to what you are hearing?", "What will you hear in the near future?", "Are you listening to sounds now or just hearing them?", "Are you hearing while you listen?" (p. 34), "Are sounds going out or coming in?" (p. 40), and exercises such as "Sound a sentence of sounds". (p. 54) I experimented with the above questions by composing intuitively rhythmic and melodic patterns with the sounds I had selected to recall into my memory for a certain period of time (e.g. several weeks). From this I developed a stronger bond with my rhythmical body language and I practised my improvisation skills. I also increased my 'sound' awareness by paying attention to slight differences in the dynamics of sounds outside the music context (e.g. sounds of the movements of the performers playing), focusing on how their intervention affects the music as well as by listening to linguistic sounds and experimenting with phonetics and music. As a result, I became aware of remembering small differences concerning sounds and retaining them into my memory for a possible future use in a combination of new music-sound relationships. After following the above methods for rehearing and re-listening, I was ready to compose pieces for my research.

At that point, a reference to creativity and its development in the arts (e.g. how do we conceive sounds, ideas and images?) is necessary for understanding the procedure a composer usually follows to compose music. Colin Martindale and Anne Uemura, in describing the evolutionary theory of change in the arts scientifically, present the process of creation which:

...consists of inspiration (regression to a primary state of mind) which produces the raw material for the art work, and elaboration (return to a secondary state of mind) where the raw material is put into a form conforming to current rules of style...Changes in elaboration correspond to stylistic changes...while changes in inspiration mean that successive artists will have to regress more and more.

(Martindale and Uemura, Leonardo Vol.16 1983: 225)

From the composer's point of view, therefore, a constant endeavour for testing and experimenting with different structural systems is partly necessary for developing novel procedures in form, structure, texture and style. As far as how regressions emerge, it partly depends on a series of external, difficult circumstances — unexpected phenomena in nature, sudden changes in the socio-political environment, personal matters such as health problems, economic and social conditions, ideological changes, etc — that a person can experience in his/her life that can be so vital both mentally and emotionally to make him/her capable of developing changes in the area of their practice. Novelty and creativity are perceptibly the most complicated areas to analyse and understand. Meyer divided the sources of strategic novelty in the following three basic categories: the first, the manipulation, occurs by 'ordering or modifying existing stylistic means in new ways' (Meyer 1989: 123). For example, the continuous experimentation of various combinations of chordal sonorities can eventually transform the music to new directions of sound relationships. The second, 'the simulation, occurs when a composer



invents musical relationships that are based on, and are similar to, some sound source' (Meyer 1989: 126). Thus, for example, imitating and combining various sounds of nature can produce innovative results. The third, the correlation occurs when 'phenomena in nature or culture that make no sound whatsoever may nevertheless be a source of strategic innovation' (Meyer 1989: 128). Therefore, the procedure of inserting abstract concepts into a music context can stimulate the creation of innovative musical structural systems.

## **2. Structural Procedure during the Creation of a Piece**

### **a) Forming a basic structural skeleton**

In the first initial stage when I start to think about composing a piece, I always create some fragmented sketches consisting of a few pitches (3 to 6) that are repeated in the first bars. In these fragmented figures, the rhythmic patterns are varied intensely and therefore, they become of vital importance for the developmental process of my compositional thought. In general, the first skeleton of my pieces doesn't contain any time signatures. It encompasses various fragmented melodic figures which only vary their rhythmic patterns and intervene in various instrumental lines creating a contrapuntal writing, although at the same time, a vertical harmonic design of chords and clusters is developed that takes shape by focusing on specific intervals that I choose according to the initial melodic fragments and to other specific intervals (I usually have a predilection for semitones, augmented fourths and perfect fifths). That way, the structural process of the piece in this basic skeleton appears to be very sketchy without any details but with a complete shape of what the resolution will be (usually a coda) of the main music idea of the piece which will remain very much the same until the final

stage. The way, therefore, I built my compositional structural skeleton in my pieces is based on an organic developmental process rather than on a detailed linear analytic schedule.

As the compositional process grows aurally into my mind, I begin to expand this basic skeleton by using new material concerning rhythm, register, articulation, new melodic fragments and contrasting or just slightly changed melodic ideas, but always leaving the initial fragments or sketches and the final/ending part almost untouched. An essential growing developmental extension of prolonged melodic and rhythmic material works more and more as a 'structural device for elaboration' and becomes vivid from the very beginning of each piece, completing usually its first apex within the first section. Furthermore, long sections of intentionally prolonged parts of tension with a constant hesitation for release are developed, creating dramatic climactic moments. The occasional appearance of short tranquil interludes- they act either as conclusive or as transitional parts— comes as an antithesis to the previous intensity. Finally, the spatial dimension is enriched by the sudden changes between high and low registers in just one or more voices. The continuous change of high and low register among the instrumental lines also reinforces open, sparse and therefore, transparent textures.

#### **b) Thoughts on Fragmentation and Discontinuity in Postmodernism**

Fragmentation in the traditional sense of building and analysing linear structural processes in music compositions can be interpreted as breaking the basic thematic material into smaller parts/segments (as for example in thematic variations). Within the sphere of this concept, through the successive series of divisions, a unique syntactic system of linear relationships can be developed providing the listener with continuity

and motion. On the other hand, fragmentation as a concept that accompanies the philosophy of post-modernism has a different meaning. More specifically, fragmentation, except from division, also implies discontinuity and lack of unity. Apart from the consistent avoidance of tonality in the twentieth century, Kramer questions the possibility that there is a strong need for discontinuity in all arts because “our life styles correlated with discontinuity”. (Kramer 1978: 178). Thus composers in order to depict their living experience into musical composition, use fragmented structures that consist of irrelevant (in pitch or in rhythm) juxtaposed divided segments and disjoint sections. Moreover, there is also a predilection for many composers in selecting and deconstructing parts of significant compositions from the previous centuries in one piece of work. A characteristic example of this postmodern structural process is the musical collage. “The juxtaposition of multiple quotations, styles or textures so that each element maintains its individuality and the elements are perceived as excerpted from many sources and arranged together, rather than sharing common origins”. (The New Grove Dictionary of Music and Musicians, 2<sup>nd</sup> edition, s.v. “collage”). The third movement of the ‘Sinfonia’ by Luciano Berio is a characteristic piece that is based on musical collage.

As we can see from the above, therefore, fragmentation challenges the composer to develop a structural procedure of linear and vertical relationships that will lead to a meaningful musical language through a successive series of juxtapositions of fragments and divisions of unrelated material or through the manipulation of different styles in a single piece of work. Consequently, the quality of these structural relationships relies on the way the material is connected and manipulated. According to this concept then, I experimented first, with disconnected motivic fragments that are disposed and

exchanged independently from one instrumental line to the other usually in varied melodic and rhythmic patterns. The question of how to connect the linear aspect of motivic fragments with the vertical aspect of harmonic relationships in order to create cohesiveness in my compositions arose and eventually led me to what I call ‘voice interchangeable structure’ as we will see next.

### c) Voice Interchangeability

The melodic intervallic activity is infused with motivic fragments or small cells focusing on certain areas of ‘pitch’. In this linear activity, expanded manipulation of pitch and rhythm is developed mostly through connecting procedures such as gradation (e.g gradual progression of added notes and additive rhythmic values), superimposition and reiteration with variation (although contrasting procedures through juxtaposition are also evident).

#### Example 1 Interchangeabilites for Mandolin and Guitar

‘Voice Interchangeability’ between 3 pitches (F, E, C). Use of reiteration and rhythmic variation that creates different combinations of motivic cells (also simultaneous use of prolongational procedures as we will see next on Prolongation, page 22)

The musical score for Example 1 is presented in two systems. The first system contains the first two staves. The upper staff (Mandolin) begins with a treble clef and a 2/4 time signature. It features a melodic line with dynamics ranging from *p* to *mf*. The lower staff (Guitar) starts with a bass clef and a 2/4 time signature, playing a rhythmic accompaniment with dynamics from *f* to *ff*. The second system contains the next two staves, continuing the melodic and rhythmic development with similar dynamic markings and rhythmic patterns.

As far as the vertical harmonic system is concerned, it is based on certain chord progressions that mostly derive from the pitches of the motivic fragments and change slowly through a developmental process that predominately reinforces and supports the linear ‘pitch’ development. Sometimes vertical harmonic sonorities precede linear pitch procedures as it occurs in my composition Cutting Edge.

Example 2 Cutting Edge for Orchestra

First linear melodic line consisting of E, F, G#, A, E (bars 7 - 11 piccolo, flute) that derives from the vertical sonority that it is preceded in the piano.

A musical score snippet showing two staves. The top staff is for flute and piccolo, marked *legato*. The bottom staff is for piano, marked *p* and *poco cresc.*. The music is in 3/4 time and features a melodic line in the flute/piccolo and a supporting line in the piano.

Vertical sonority that heralds the first pitches E, F, G#, A, E in the flute and piccolo (bars 1 – 6)

A musical score snippet showing four staves. The top two staves are for percussion: Timpani and Snare Drum. The bottom two staves are for piano. The music is in 3/4 time and features a vertical sonority in the piano and percussion.

As the vertical aspect of my music is mainly built upon the linear manipulation of the selected motivic fragments, several chord relationships are developed such as: superimposed chords (polychords), quartal and quintal chords, extended tertian sonorities and arpeggiated parallel chords in rows and clusters.

The rhythmic harmony, nevertheless, is mostly slow and therefore, a contrast between fast interchangeable moving layers and slow harmonic sustaining progressions is created.

### Example 3

Cutting Edge  
Tertian chords (bars 129 -130)

A musical score for two staves (treble and bass clef). The key signature has two sharps (F# and C#). The music consists of tertian chords. The first measure (bar 129) has a dynamic marking of *f*. The second measure (bar 130) has a dynamic marking of *ff* and includes a triplet of eighth notes in the right hand. The third measure (bar 131) has a dynamic marking of *pp* and includes a triplet of eighth notes in the right hand. The score is marked with a rehearsal sign (⌋) at the end of bar 130.

### Path

Quartal, quintal sonorities and clusters in the piano (bar 47)

A musical score for two staves (treble and bass clef). The key signature has one sharp (F#). The score is marked with a rehearsal sign (⌋) at the end of bar 47. The right hand (RH) features quartal and quintal sonorities and clusters. The left hand (LH) features a cluster of notes. The dynamic marking is *mf dolce*. The score is marked with a rehearsal sign (⌋) at the end of bar 47.

Superimposed chords  
Prolongation (bars 2 -3)

A musical score for two staves (treble and bass clef). The key signature has one sharp (F#). The music consists of superimposed chords. The dynamic marking is *ff*. The score is marked with a rehearsal sign (⌋) at the end of bar 3.

Based on the above, ‘voice interchangeability’ refers to the compositional structural process where motivic fragments or units, derived from certain areas of pitch, are constantly intertwined among layers usually by repetition and variation, gradation and superimposition while at the same time prolonged harmonic sonorities are predominately built upon the pitches of these motivic fragments. Within this motivic and chord activity, therefore, a strong intervallic interconnectivity is developed between them. Thus it is this strong structural bonding of intervallic interconnectivity between the linear and the vertical writing that characterises ‘voice interchangeability’.

Example 4 Anticipation (bars 96-98)

Main motivic fragment for the whole section (bars 92 -107)



Voice interchangeability on 5 pitches (D, Gb, A, Ab, B)

#### d) Prolongation

Using the word ‘prolongation’ in my research should not be confused with Schenkerian Analysis (Schenker’s establishment of prolongation, as a system of analysis fitting perfectly in the tonal system by following a deductive procedure of

material through voice-leading. Theorists expanded Schenkerian analysis even further by attempting to fit it in either post-tonal or even atonal compositions).

‘Prolongation’, refers to the suspended-protracted structural form that extends music in time and space. I have attempted to develop a structure where the main purpose is to prolong the whole material of a composition as much as possible. Prolongation is developed both linearly and vertically in pitches, on ‘static’ harmonic progressions, on the reiteration and variation of the material and it becomes an integral part of the developmental process of my compositions.

### **Prolongation Techniques**

Prolongation can be achieved when the whole structural procedure is built upon the protraction of the main motivic fragment of the composition. Furthermore, the first section of a piece can be developed by prolonging the first idea, a group of fragmented units, extensively both in time (rhythm and tempo), intonation and articulation until its first resolution occurs— for example, in the end of the first section of the composition. A good example is the first section of my composition ‘Anticipation’.

Another way I use to achieve prolongation in the construction of the form of a piece is to add, as a pre-compositional plan, to the bars with a continuous time signature a bar with a faster time signature such as 3/16. The purpose of these bars is to extend material by suspending pitches, or vertical harmonic sonorities.



## Example 1 Elusive Pursuit, String Quartet (bars 80 - 86)

There are two types of short sections which I call ‘Interludes’ and ‘Cadencial Interludes’. They both built upon a structural process of a prolonged music idea and, either they act as a link (Interludes) between two sections, or as a form of a closure (Cadencial Interludes) that separates the previous section with the next one.

Example 2 Interchangeabilities (bars 220 - 222)  
Cadencial Interlude

Finally, prolongation can be achieved through the development of the horizontal and the vertical relationships that are based on the simultaneous manipulation of the

itches that are used linearly in the fragments. A characteristic example of this procedure is presented in my piece ‘Prolongation’ for cello and piano.

Example 3 Prolongation (bars 1 – 10)

### e) Welcoming Influences

#### Edward Varèse

From the beginning of my research I experimented with the manipulation of a group of pitches in a rather static harmony where the vertical sonorities would mainly derive from the group of pitches of the linear construction repeated in varied rhythmic combinations. Hearing and analysing Varese’s and Harvey’s music enhanced these tendencies and provided inspiration to my developmental experimental processes.

For Edward Varèse, Morgan states,

In Varèse the pitches appear not so much to “move” to other pitches as to be “displaced” by them: certain positions in the total gamut simply give way to others. The effect seems spatial rather than temporal.

(Morgan 1979: 10)

In most of Varese’s pieces we can find one pitch that seems not to move to other pitches for several bars. The additional notes that are added to the pitch in most of his compositions, such as grace notes, enhance even more the presence of the pitch. The

development of the pitch relies on rhythmic and timbral manipulation. This static development of the pitch, as Morgan states, ‘appears to occupy more a position in musical space than a moment in musical time.’ Two characteristic examples of the concept of static pitch development which Bernard also refers to as ‘frozen music’ (Bernard: 134) are found in ‘Hyperprism’ (1923)— the manipulation of the isolated repetitive pitch C# in the Tenor Trombone (3 - 11 bars) is based on the combination of rhythmic variation, change of articulation and, extreme change of dynamics— as well as in ‘Intègrales’ (1925)— the same developmental process applies to the repetitive pitch Bb in the Eb clarinet, (1 - 9 bars) — which are both written for wind instruments and percussion.

The introduction of section A (1 - 7 bars) in my composition ‘Anticipation’ for solo piano, consists of the extended repetitions of 2 pitches (E, Bb) that are developed through contrapuntal rhythmic variations, change of dynamic levels, as well as constant changes of register. These registrar differences affect the textural and spatial development of the piece while the rhythmic variations affect more its temporal development. Although during the repetition of the 2 pitches the development is quite prolonged and static creating a kind of a spatial development between the 2 pitches, the development of the pitch material gradually in the following bars leads to the growth of a more temporal and less spatial procedure where one pitch at a time is added until all eight pitches of the first section appear gradually in bar 20.

### **Jonathan Harvey**

Harvey also creates gigantic developmental procedures in stationary harmony. When I heard ‘Bhakti’ for 15 players and tape (1982) by Jonathan Harvey for the first

time, the manipulation of timbre and organization of space was immediately brought to my attention. Bhakti refers to ‘devotion’ (in Hindu terms) and each movement is inspired by a text. In the first movement Harvey is building up a single pitch (G natural) using the timbres of a large ensemble, in a very subtle way that increases the tension quite carefully. He has an interest in quite ‘static’ melodies- in terms of harmony – that are used in a kind of polyphonic texture that has to do with ‘areas’ of pitch rather than with tonal or atonal harmony. Moreover, the expansion and manipulation of these timbres becomes a significant component in the structural developmental process of his piece.

As for Harvey the manipulation of one single note is built in a polyphonic texture. The manipulation of a small or a large group of pitches in my pieces is also built upon contrapuntal textures where an extensive prolongation of the pitch material is manipulated based more on temporal rather than spatial expansion. Thus in my composition ‘Archipelago’ although pitches are not isolated notes but rather have, in a more traditional sense, a melodic direction (usually leading to a complete melodic phrase) the harmonic progressions are static and isolated from the traditional tonal or atonal function and direction. More specifically, in the first bars, the three repetitive pitches (A, Bb, G) act as a motivic fragment in the violoncello, double bass and flute. The appearance of microtones and glissandos constitutes an intervallic elaboration that reinforces the importance of the three pitches. Furthermore, when a stasis is developed as part of the developmental process, the rhythmic variations are responsible for providing motion to the piece and which is also the case for both Varèse and Harvey.

## György Ligeti

Working on the first etude 'Désordre' (Disorder) for piano by Ligeti in 2012, I was inspired by its polyrhythmic complexity. In bar 4, Ligeti distorts the rhythmic synchronisation of the 2 hands by moving the accent of the right hand two quavers ahead and on the left hand 3 quavers ahead leading that way to chaotic polyrhythmic combinations throughout the etude<sup>1</sup>. In my composition 'Path' I experimented with the following polyrhythmic complexity: The flute part in bar 57 repeats the melodic and rhythmic patterns in example 1. The piano part is gradually added with the second flute's pattern accompanied by ascending octaves in crotchets in the left hand. A rhythmic displacement is created by the addition of a semiquaver in two places in the piano part first and later in the flute part leading to a vertical cluster that constitutes both the climactic moment of the polyrhythmic section and of the composition as well.

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<sup>1</sup> Ligeti developed polyrhythmic complexities based on fractal and chaos theories from mathematics. The concept of fractal theory, a branch of chaos theory, was created by mathematician Benoit B. Mandelbrot in 1982....A fractal is a geometric figure in which a single motif is repeated in a continuously decreasing scale. When examining just a small part of a fractal, the smaller part looks similar to or exactly like the whole fractal. (Ji Won Baik: 24)

Example 1 Path

Musical score for Example 1 Path, measures 58-59. The score is written for a single melodic line and a grand staff (treble and bass clefs).  
Measure 58: The melodic line begins with a *pp* dynamic and a *cresc.* marking. Above the staff, the instruction *accel.* is written. The melodic line consists of a series of eighth notes, with some notes beamed together. The grand staff accompaniment features a steady eighth-note pattern in the right hand and a series of chords in the left hand.  
Measure 59: The melodic line continues with a *f* dynamic and a *cresc.* marking. The *accel.* instruction continues above the staff. The melodic line shows a slight change in rhythm, with some notes beamed together. The grand staff accompaniment continues with the eighth-note pattern in the right hand and chords in the left hand.

Cluster

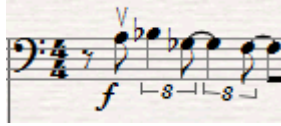
Musical score for Cluster, measures 60-61. The score is written for a single melodic line and a grand staff (treble and bass clefs).  
Measure 60: The melodic line begins with a *rit.* instruction above the staff. The dynamic is *f*, and there is a *cresc.* marking below the staff. The melodic line consists of a series of eighth notes, with some notes beamed together. The grand staff accompaniment features a steady eighth-note pattern in the right hand and a series of chords in the left hand.  
Measure 61: The melodic line continues with a *rit.* instruction above the staff. The dynamic is *ff*, and there is a *cresc.* marking below the staff. The melodic line shows a slight change in rhythm, with some notes beamed together. The grand staff accompaniment continues with the eighth-note pattern in the right hand and chords in the left hand.

**II****Commentary on Nine Original Compositions****1. *'Prolongation'* for Violoncello and Piano**

The piece has been developed by a structural prolonged (suspended) process that occurs both horizontally and vertically between 2 melodic fragments (A, Bb, G, F and Eb, B, F). Thus from the first section, the violoncello part prolongs the first melodic fragment linearly, that is, by repetition with different articulation marks and effects, and by rhythmic displacement, while the piano part contains chords and rhythmic patterns based on the pitches of the 2 melodic fragments. A chord sonority consisting of Gb, Eb, Gb, G, D, G (polychord) that is played after the first melodic fragment by the piano and which is held for 2 bars (this occurs several times in the piece), also reinforces the structural prolonged process through static harmony while at the same time creates a dialectic distance between the piano and the cello. Towards the end, the texture of the piano becomes denser containing fast passages with repetitive melodic and rhythmic diminutions of the cello's melodic material that mainly contains the 2 predominant melodic fragments. Finally, in the closure of the piece, the 2 melodic fragments meet and resolve (on Eb). The resolution of the 2 melodic fragments on Eb completes the structural prolonged process and constitutes the main melodic phrase of the piece. The piece was performed at the Composers' Forum at Goldsmiths by the composer (piano) and Rebecca Turner (violoncello) in 2013.

Example 1

First motivic fragment



Example 2

Vertical sonority using the pitches of the first motivic fragment



Example 3

Superimposed chord/Polychord





Expansion from the above chordal sonority



Example 4

Horizontal and vertical expansion of the intervallic fragment Bb, G, F

### Form

Prolongation A	Prolongation B	Prolong. A1	Bridge	Prolong. B1
Bars 1 – 30	31 – 50	51 – 59	60 – 63	64 - 78

## 2. 'Path' for Flute and Piano

In my composition 'Path' I experimented both with 'voice interchangeability', prolongation and polyrhythmic development. More analytically, the piano part heralds with a cluster and creates a timbral antithesis of the first motivic fragment of the flute

part. An open-up texture is created among the different timbres of the piano and the flute depicting both opaque and transparent fabrics of sounds.

Example 1  
Cluster

The piano part in section B derives from the previous cluster in the introduction.

Example 2

There is a tertian sonority in the piano part with a combination of a new motivic material on the right hand of the piano. The flute continues to extend its first motivic fragment.

The rhythmic ascending motivic fragment in the bridge creates an anthithesis between the previous and the next section that share the same characteristics.

Finally, the polyrhythmic development is described in the first part of the thesis on page 28. The flute continues to extend the first motivic fragment while the piano follows a new motivic gesture.

The piece was recorded at EMS studio at Goldsmiths by the composer (piano) and Gerasimos Katsiris (flute) in 2013.

### **Form**

Section A	Section B	Bridge	Section B	Interlude	Section C	Coda
Bars						
1 -8	9-36	37-42	43-54	55-56	57-62	63-71

### **3. ‘Unfolding’ Trio for Woodwinds (Flute, Clarinet in Bb, Bassoon)**

The idea of experimenting with prolonging the structural process of a composition by the interrelation and interconnection of motivic material that is expanded through segmentation and constant repetition and displacement of certain motivic fragments became my focal interest in this composition. The title refers to the unfolding of contrapuntal relationships.

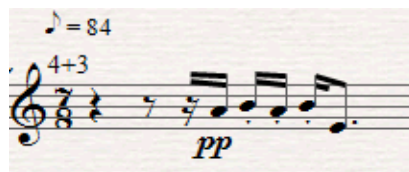
#### **Section A (bars 1-19)**

Two basic motivic fragments, as it is illustrated in example 1, are repeated continuously with a rhythmic displacement both apart and in succession throughout the composition. At the same time, a constant further pitch segmentation of these motivic

fragments in all three instruments (flute, bassoon and clarinet), unfolds a prolonged segmented contrapuntal textural structure. In other words, the structure of the piece is predominately based on the segmentation that derives from these two basic motivic fragments.

### Example 1

#### First Motivic Fragment (bar 1)



#### Second Motivic Fragment (bar 2)



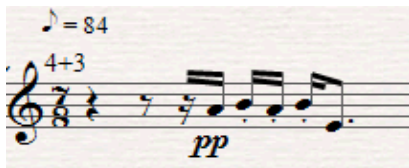
### Motivic Displacement in Sections A, A1, A2

As the motivic activity flourishes among the instrumental lines, a rhythmic displacement is constructed. The two basic motivic fragments, therefore, move to almost all strong and weak beats of 7/8.

### Example 2

Motivic displacement of the two motivic fragments apart and in succession

Bar 2 Flute



Bars 2 – 3 Clarinet in Bb



Bar 2 Bassoon



Bar 7 Clarinet in Bb



Bar 9 Clarinet in Bb



Bar 11 Clarinet in Bb



**Retrograde in Sections A, A1, A2**

**Example 3**

Bar 2 (bassoon)  
Second main motivic fragment



Bars 4 – 5 (flute)  
Retrograde



Bars 39 – 40  
Motivic cell (flute)



Retrograde

Bars 39 – 40 (bassoon)

Retrograde

**Coda (bars 57 - 62)**

Coda borrows the linear cell of the first motivic fragment of the composition. Interchangeability of this motivic cell among all instruments leads to the final conclusion of the prolonged linear melodic line of the whole composition and therefore brings the unfolding contrapuntal structure to its completion.

**Form**

Section A	Section A1	Section A2	Section A3	Cadencial Interlude	Coda
Bars					
1 – 19	20 – 32	33 – 42	43 – 49	50 – 54	55- 62

**4. ‘Anticipation’ for Solo Piano****Main Characteristics and Purpose of the Composition**

The main striking structural characteristic of ‘Anticipation’— I define the word anticipation as expectation — is my attempt to continuously prolong the process of the completion of a music event, especially the first music event that occurs in the piece. A music event/idea can be a group of pitches, a motivic fragment, a rhythmic pattern that can be found and elaborated in one section or can be extended to more than one sections of the piece. With the following prolonged structural procedure, my aim is to create an anticipatory atmosphere with dramatic climactic moments: the appearance of each of the 12 pitches occurs gradually in small groups of 2 or 3 notes. Each group of pitches is

developed by various rhythmic variations, motivic interchangeabilities and constant changes of registers, creating open sparse textures. As a result, a suspension in time occurs which also affects the spatial dimension of the music. Each protraction of the specific material group lasts for several bars. The appearance of the next group follows the same structural prolongation process. Thus, the protracting material of the 12 pitches is completed in the third section at bar 93. When the event/idea, finally, reaches its complete shape, I start all over again with a new section and new material to expand with the same structural distinctiveness. I try to achieve the above, by creating many endings but not a real final one, by transforming something from atonal to tonal, from asymmetric to symmetric and by prolonging the motivic procedure using melodic fragments that differ constantly in rhythm.

The piece is also characterized by its fragmented sectional approach with several climaxes in most sections; its linear, contrapuntal and sometimes pointillistic writing which gradually changes to a vertical homophonic writing each time a section comes to a climax, giving thereby a sense of tonality; its tendency toward asymmetric rhythmic writing and the lack of pulse in the beginning of most sections; its distinctive widely spaced and sparse textures compared with long parts of static harmonies; and finally, its ornamented developing relation of motivic fragments which constitute the development of melodic writing. The piano is treated as a percussive instrument at times, where the rhythmic and melodic activity blends with each other without being able to recognize which is more important of the two. The composition was performed by Klimis Voskidis in the Composers' Forum that was held at Goldsmiths on the 2<sup>nd</sup> of February, 2007.

### **Rhythmic and Melodic Activity, Structure and Texture**

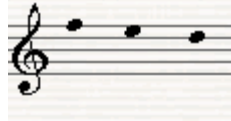
The opening of the first section of the piece is apparently contrapuntal. A vivid contrapuntal feature one can see from the very beginning is based on the structure of melodic writing. From the first 3 bars the melodic line is completely dependent on both hands. Moreover, there is a constant change of the 2 hands almost in every single note which is also accompanied by a constant change of high and low register. Another characteristic in the melodic process of the first bars is the group of the 2 notes E and Bb that is repeated until bar 7. These 2 notes represent the first main melodic fragment that is developed by the constant change of rhythmic patterns occurring mainly in the weak beat until bar 4. The lack of pulse –especially in the first 4 bars– and the asymmetric rhythmic writing occurring in the most part of the piece comprise the most distinctive temporal characteristics of the piece. All the above mentioned elements, in combination with the widely-spaced texture which one can hear aurally quite vividly, create a hazy and mysterious atmospheric introduction.

As I mentioned earlier, I basically use melodic fragments with the following structure: I choose a group of 2 or 3 notes (as the main melodic fragment) to be played (sometimes repetitively) in several bars with different rhythmic patterns each time. Then, I ornate this group of notes by adding several little melodic gestures along with its rhythmic changes. In other words, I create a melodic writing full of fragmented gestures that derive from a main melodic fragment. One can see the development of these fragmented gestures (from bar 8 to bar 11) in the following outline:



## Example 1

Group of notes that functions as the main melodic fragment



Ornamental melodic fragmented gestures with different rhythmic patterns

The **F** and **E** and **D** are the basic notes of the main melodic fragment. The other notes ornate the basic notes creating that way, fragmented melodic gestures. The rhythmic writing reinforces the melodic-ornamental activity to grow.

### First Section (bars 1-38)

Let's see now, how the pitches from the first bar in the first section have been selected. The notes that are used are **E**, **Bb**, **F**, **D**, **G**, **A**, **Eb**, **Db**. The piece starts with E and Bb without adding any other notes until the end of bar 7 where the F is heard for the

first time. The note D follows in bar 9, G in bar 10 while A, Eb and A appear much later in bar 20. As one can see there are no scale patterns but only specific areas of pitches that have been chosen for elaboration and melodic development with an emphasis on dual intervallic relationships, especially on the chromatic alteration of specific semitones. Thus, for example, the main component for the big climax of the piece in bars 112-116 is the chromatic alteration of the semitone G, Gb. The frequent use of intervals of 4<sup>th</sup> and 5ths is of vital importance in the motivic development of the piece which has been chosen to create a mysterious atmosphere to the listener. But the appearance of the augmented 4<sup>th</sup> as the first interval in the melodic line of this piece reinforces atonal contrapuntal writing tendencies.

### **Second Section with Resolution (bars 39-84)**

In section 2 we have the following pitches: **A, Bb, D, E, Db, G, F, Ab, C**. There are 2 new pitches in this section with greater emphasis on C which along with note A constitute the main notes of the cadence that ends the section. Once again there is a great emphasis on the chords with a fifth and a fourth as it occurs, for example, in the last chord with the perfect fifth A and E. One should mention at this point that the resolution part in the last 8 bars (77-81) of the section with another 3 bar (82-84) protraction constitutes the main resolution of the whole piece. In these extra 3 prolonged bars therefore, a unique slow tranquil ending of complete finality is attempted to be reached.

### **Third Section (bars 85-107)**

After the resolution, the use of barlines in the first 7 bars is optional allowing a leeway for free interpretation. The pitches that are heard in this section have the

following order: Bb, G, A, Ab, E, G, Eb, Gb. One can see that the new pitches are Eb at bar 90 and Gb at bar 93. Therefore, the completion of the 12 pitches occurs at bar 93.

#### Fourth Section (bars 108-165)

The Eb is the link between the third and the fourth section. The notes D, Eb are the main notes of the fourth section. Therefore, the development of the main melodic fragment (D, Eb) is ornated by the following fragmented melodic gestures and rhythmic patterns in example 2.

Example 2

A predilection for picking triad chords such as the Eb, G, D at bar 144, and the E, G, B, E at bars 145, 148, 151 enhances a vertical tonal sonority without having, though, a functional tonal harmonic progression. Once again, after the big climax of the previous section we have a repetition of 2 specific notes exactly as it occurs in the beginning of the first section. Until bar 134, there are only 4 notes that are heard. The **D, Eb, Gb, Ab**. Only at bar 135 the note **G** appears. Section 4, therefore, functions as section 1. The prolongation of the 4 above notes that lasts 26 bars, it has been achieved (with special emphasis on the minor second interval of D-Eb) by various rhythmic and melodic combinations.

### Interlude (bars 166-199)

The interlude, which consists of a more dense melodic activity and a fast tempo, acts as a transitional section and prepares the listener to the final anticipating section with its second important climax that comes towards the end of the piece. More analytically, for the first time, there are 10 pitches (Bb, A, E, Db, C, F, Gb, Eb, G, and D), in the first 6 bars of the section. The note B appears at bar 175 while the Ab appears in the next section.

### Fifth Section (bars 200-240)

The last section uses the pitches of the Interlude. Gb and Ab appear at bar 219 and become very important notes because of their constant alteration between the natural A and G bringing the second big climax to the piece (as has happened in the first big climax).

Another striking characteristic is found in the development of the second climax where in bars 212-215 the rhythmic and the melodic line follows a retrograde form of both the rhythm and the pitches that have already been heard in the previous 2 bars. Furthermore, the rhythmic and the melodic structure that predominates in these bars is the following:

Example 3

The image shows a musical score for Example 3, consisting of two staves: a treble staff and a bass staff. The music is written in 3/4 time. The treble staff begins with a dynamic marking 'f' and contains a series of eighth and sixteenth notes, with slurs and accents. The bass staff contains a series of eighth and sixteenth notes, with a slur and an accent. The notation is dense and fast, characteristic of the interlude section.

The section closes with the reappearance of the cadence of section 2.

According to the above, the final sectional form of the piece is the following:

**Form**

Section 1	Section 2	Section 3	Section 4	Interlude	Section 5
A	B	C	D	E	C1
		Cadencial Part			Cadencial Part

**5. ‘Elusive Pursuit’ for String Quartet**

The stream of consciousness consists of an endless series of images by means of which the flux of daily experience can be temporally divided. There are some images that we select to recall more than one time and for a longer period of time. Based on this principal, in ‘Elusive Pursuit,’ each section acts as a haunted image where the first drawn-out motivic pattern is surrounded by other motivic gestures that in their first appearance are not fully-fledged. Although they still meander over the previous established pattern from which they derive their inspiration, they emerge quite abruptly. Section B (starts at bar 153) comes as an antithesis in both structure and texture, where different independent melodic lines are heard simultaneously and interchange from one instrumental line to the other giving, a sense of unity.

All sections strive to reach a climax giving the impression that they culminate in a complete musical idea. Yet this pursuit of finality cannot be totally fulfilled mainly because the ultimate closure is perpetually deferred and therefore, the pursuit of uniqueness and completeness constantly eludes us.

The composition was performed in a Goldsmiths Workshop by the Allegri String Quartet in 2012.

**Introduction** (bars 1- 11)

In the introduction, the sonority of the semitone E-F predominates. In contrast to the other compositions, motivic fragments are many and varied from the beginning of the piece creating a dense polyphonic texture of disconnected material.

Phase 1 (bars 12 -79)

Vertical relationships of a semitone apart and linear chromatic intervallic developments are infused with the elaboration of several motivic fragments through repetition and juxtaposition.

Phase 2 (80 – 147)

The contrasting material from phase 1 is developed through the combination of fluid motivic fragments among the instrumental lines that are prolonged mainly through repetition.

Phase 3 (148 - 172) and phase 5 (198 - 216)

Three antithetic textures are created in this section. In violin 1 we have a melodic line, in violin 2 and viola a continuous and denser repetitive rhythmic pattern, while in the cello the fast rhythmic patterns create even more complexity to the piece.

## Example 1

152

*mf espressivo*

*col legno tratt*

*ppp*

*f*

*p*

*p* *mf*

Phase 4 (173 – 147), phase 6 (218 -244), and phase 7 (245 – 285)

The tranquil sections 4 and 6 consist of a thin texture that leads the listener smoothly to the next section, while the section 7 encompasses an amalgamation of different parts of previous sections. Finally, the cadencial interlude in bar 197 acts as a link between the two sections.

### Form

Phase 1	Phase 2	Phase 3	Phase 4	Cad. Interlude	Phase 5	Phase 6	Phase 7
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**6. ‘Archipelago’ for Soprano, Alto, Flute, Clarinet, Bassoon, Horn, Timpani, Percussion, Harp, Violoncello, Double Bass**

*Of the Aegean*

*Eros*

*The Archipelago*

*And the prow of its foams*

*And the gulls of its dreams*

*On its highest mast the sailor waves*

*A Song*

First stanza from the poem “Of the Aegean”

Odysseus Elytis

English Translation by Jeffrey Carson and Nikos Sarris

(Carson: 2004, 5)

Elytis’ first strophe refers to 3 significant elements:

...Eros is the child of Sky and loves to ascend. The second line “The archipelago” is the Aegean world that provides Elytis with his images and suggests his gnomic... This maiden strophe closes with an image of a sea-voyaging sailor singing to the wind and waves: it is Elytis proclaiming his life’s course. He is sailing to the beloved, the girl who is Poetry, who is Kore, who embodies Eros. These three things—the manifestations of Eros, the vision of Kore, and the hazardous Paradise where ecstasy and reality are commingled and transformed.

(Carson: 2004, xviii)

Elytis’ love for the Aegean Sea is evident in most of his poems. The feeling I also experience when I am surrounded by the Aegean Sea is indescribable. Conveying therefore, the 3 abovementioned elements— Aegean Sea images represent a symbolic paradise where the love for poetry and life is everywhere apparent. Drawing a parallel between poetry and music and driven by the same symbolic elements of Elytis, I decided to compose the piece ‘Archipelago’ which represents a long imaginative orchestral music song depicting a journey of aural images of the Aegean Sea. The poetic sense, therefore, is translated to music as a sequence of resonant images in short sectional



forms encompassing infinite time parts of eternity which at the same time share playful moments.

Influenced by the Aegean Greek landscape with the endless tints of blue sea water and the bright diaphanous white colour of the Greek sunlight, the composition 'Archipelago' contains resonant nostalgic memories from the Aegean's Mediterranean Sea images. The frequent appearance of microtones and semitones especially in the beginning of the piece, therefore, depicts the quick flow and playfulness of the water. The piece is characterized by its fast rhythmic exchanges among the instrumental lines creating that way a non static atmosphere. More analytically, in the beginning of the piece a sense of infinity and playfulness is achieved by the following: the asymmetric 5/4 with the use of short changes of meter, the frequent appearance of tremolos, glissandos and some microtones here and there, the abrupt endings of little phrases and the use of the vowels *a*, *o* and *e* in the female voices where they blend with the other instruments matching the atmosphere and giving an airy motion and at the same time crystal clear sounds. There are all over aural resonant motives that represent echoing visual images. The melodic fragmented phrases here produce open-up textural sounds relationships.

### **Structure and Texture**

#### **Section A** (bars 1-47)

The piece is in one movement consisting of an open-up texture. The first section is based on the prolongation both melodically and harmonically, of the three note motivic fragment A, Bb, G. The intervallic elaboration of these notes is enhanced by microtones that are heard between these notes. The sound blending of bars creates a

multi-colourful spectrum that represents the visible colours that are found on the surface of the sea water.

### Example 1

Protraction of the motivic fragment A, Bb, G  
Bars 1-2, violoncello and double bass

Bars 17-21 with 3/16 time signature constitute a transitional part enhancing the melodic activity by introducing the second important motivic fragment (D, E, A) that is extended in the next bars (22-28) in the violoncello and double bass parts. In bar 22, with the simultaneous occurrence of the downward melodic fragment D, C, Bb, A with the other motivic fragments leads to an active rhythmic complexity and to a denser contrapuntal texture. From the next bar though the texture becomes thinner and gradually, from bar 28 until the end of section, is transformed to an almost homophonic one.

### Example 2

Rhythmic activity of the motivic fragments D, E, A and D, C, Bb, A

**Section A1 (bars 48-74)**

An aerie atmosphere of elegant melodic fragments interchange with fluidity in the instrumental lines.

**Section A2 (bars 75-121) with a Resolution (bars 122-137)**

A homophonic structure of chord relationships lacking is developed. The female voices sing the word 'archipelago' using glissandi and sprechgegang effects.

**Section A3 (bars 138-218)**

An extensive expansion and prolongation of melodic and rhythmic material of section A and A1 represents this section.

**Section B (bars 219-239), Section C (bars 240-269) and Section D (bars 270-315)**

Different material with the same linear syntactic relationships is presented in all these 3 sections.

**Section A (bars 316-326)**

A selected material of the first and last bars of section A has been chosen for the end of the composition.

**Form**

Section A	Section A1	Section A2	Section A3	SectionB	Section C
Section D	Section A				

## **7. 'Interchangeabilities' for Mandolin and Guitar**

'Interchangeabilities' is a continuous sectional movement with distinctive juxtaposition of the instrumental parts that become strongly interdependent to each other. Melodic and rhythmic fragments, therefore, constantly interchange from one instrumental line to the other with both parts to be of equal importance. The main purpose of the composer is to create a continuous dialogue between the 2 instruments by focusing on the sonority of sound as a whole. More analytically, the timbre of the two instruments is intended to be heard as a whole organic unity with the textural layers to be infused by interchangeable melodic and rhythmic fragments with the aim to create textural plasticity and transparency. At the same time these layers become an integral part of the developmental process of the piece. As far as structure is concerned, an essential growing developmental extension of prolonged melodic and rhythmic material appears from the very beginning completing its first apex within the first section.

### **Section A (bars-1-88)**

In this composition, the number of the notes increases gradually in the piece. More specifically, the first 11 bars are built around the 3 note (F, C, E) cell and in combination with the constant change of rhythmic patterns, they define the structural development of the composition.

### **Cadencial Interlude 1 (bars 89- 96), Section A (bars 89-120) and Cadencial Interlude 2 (bars 121-124)**

The characteristic of these short sections is that they merely constitute a cadence that functions either as a link between 2 different sections or as a contrasting link between 2 identical sections. The cadencial interlude at bars 89-96, therefore, belongs to

the second category since it immediately contrastingly succeeds Section A and immediately precedes the repetitive section. Thus, in this sectional form, the prolongation of the material is achieved by developing contrasting cadences that appear before the first repetition of the preceded section.

On the other hand, the cadencial interlude acts as a link between Section A and Section B.

### **Section B (125-185)**

In this section, many multiple fluctuations of intensity and frequent cadencial endings create a musical argumentation in a dialogue process where the vertical chord sonorities become more active than the other sections.

### **Section C (bars 186-205)**

As a contrast, section C is built upon a noticeable homophonic structural texture creating at the same time a serene and tranquil atmosphere. It is worth mentioning that before the vertical harmonic texture, the solo guitar part, which is the only solo we hear in the composition, is both used as a transition of the previous contrapuntal texture to the new homophonic one and as a closure of the dialectic process of the 2 instruments that was apparent until then.

### **Section B1 (bars 206-219) and Cadencial Interlude 3 (bars 220-222)**

A new rhythmic material is introduced in this cadencial interlude which functions as a link between section B and A.

### **Section A (bars 223-240) and Coda (bars 240-244)**

Finally, a last elaboration of section A leads to the coda part which consists of a contrasting bar (240) succeeded by a final resolution 4 bars long.

Occasional quartertones and glissandi enhance the sonority of sound. The occasional use of quartertones, glissandi, arpeggios, and tremolos that occur in combination with the range of the 2 instruments to be in close position, enhances the exploration for distinctive sonorities of sound and unity.

‘Interchangeabilities’ is a continuous sectional movement with distinctive modal tendencies and instrumental parts strongly interdependent on each other. It was accepted to the Soundscape Festival and performed by the mandolinist Avi Avital and the guitarist Andrew Booth in Pavia, Italy on the 24<sup>th</sup> of July 2008. Melodic and rhythmic fragments constantly interchange from one instrumental line to the other making the duo to be heard as one instrument while at the same time each instrument is of equal importance. These textural interchangeable layers occur with great plasticity. At the same time, an essential growing structural prolongation occurs completing its first apex within the first section. It is worth mentioning that the first fragmented prolonged motif of 2 notes lasts 14 bars. As a contrast, there are also two sections with noticeable homophonic structural elements in the middle of the piece. The first contains agitated and dramatic climactic moments while the second one is serene creating a tranquil atmosphere. The either airy, contrapuntal or some other times opaque in texture interchangeable instrumental layers infuse us with echoes from the past. My intension is the past to be blend in with the present and the future effortlessly.

**Form**

Section A	Candencial Interlude 1	Section B	Section A	Can. Int. 2
Section B	Section C	Section B1	Can. Int. 3	Section A + Coda

**8. 'Antiphonies' for Solo Oboe**

Drawing on the rich aural tradition of Greek improvisatory folk flogera (bamboo woodwind, a flute type instrument with a pastoral sound) pieces, where the main theme is constantly elaborated, the idea of varying a theme on oboe's agility and individual timbre was a challenging one. In this particular piece, two characteristics preoccupy the developmental process of the piece. The first characteristic is the use of a thematic phrasal statement that is divided into 2 parts and which is constantly elaborated and prolonged creating a gradual development of textural layers to the point that this elaboration to become the main structurally developmental body of the piece. One basic characteristic of the above structural process is that the closure/ending of the thematic statement remains the same. The piece was performed by Christopher Redgate at the Athens Composer/Performer Conference that was held at Theocharakis Foundation Concert Hall in Athens on the 7<sup>th</sup> of November, 2009.

## Section 1 (bars 1- 26)

Example 1  
First Thematic Statement—First Part

## First Thematic Statement—Second Part



More analytically, section 1 is based on a constant elaboration of the first thematic phrase that also appears structurally expanded in sections 2 and 3. As soon as the main thematic phrase is heard in the first 2 bars, the process of elaboration starts with the first part of the theme to be varied by using different rhythmic pattern changes while the other half has been altered significantly by putting it in a higher range, by adding notes and also by using various rhythmic patterns that share the same ending. The vivid resolution in the end of the first elaboration occurs at bars 16-17. The strong beats deliberately are not emphasised very often. That asymmetric rhythmic writing, therefore, creates the impression of a long distance sound that helps to build a multi-textural layered basis.

The second elaboration that starts at bar 19 and ends at bar 26 functions as a countersubject of the first thematic statement and focuses on the relationship between F



and F# and on the appearance of microtones that build a chromatic/experimental melodic development.

### Example 2

#### Second Elaboration

♩ = 52-56 Leggerezza (lightness and rapidity)

*p dolce* *p* *f* *ff* *f*

### Section 2 (bars 37-87)

The second structural characteristic appears in section 2. The thematic statement (bars 37-39) acts as an antiphony to the previous one that reappears on the second section, and together the two themes perplex, enrich and even destruct the previous developmental flow of the main thematic material. Moreover, one gradually senses that this section is written as if it was for 2 oboes. As a result, two different basic textural dimensional levels are developed. The 9/16 time signature also enhances the antithesis of the two statements.

### Example 3

#### Thematic Antiphonic Statement (bars 37-38)

♩ = 100 Stabile (steady) e deciso

*f*



In bars 61 - 87, a more expressive and experimental section makes its appearance with pitch bends, fluttertongues, glissandi and microtones.

### Section 3 (bars-88-125)

In the third section the reappearance of the antithetic/contrasting statement with the introduction of the slow, tranquil theme and the fragmented material of the first phrasal statement brings all the material together in juxtaposition that finally leads to a unified closure (with a 2 bar coda) creating simultaneously distance and completion.

#### Example 4

#### Contrasting Thematic Statement

Musical notation for Example 4, starting at bar 87. The tempo is marked as quarter note = 40, and the mood is 'Tranquillo ma distinto'. The notation is on a single staff in treble clef. Bar 87 has a whole rest. Bar 88 has a half note G4 with a dynamic marking of mf. Bar 89 has a half note A4 with a dynamic marking of mf. Bar 90 has a half note B4 with a dynamic marking of f. Bar 91 has a half note C5 with a dynamic marking of f. The piece ends with a double bar line. Below the staff, the lyrics are: (Optional to sing &amp; play the same pitch) a nti pho - o nies.

Finally, it is worth mentioning that the whole range of the instrument is introduced in all sections and special effects such as microtones, voice presence, fluttertongues, bends, are evident to give a distinct colour and experimentation. The new sounds and extended techniques were introduced for great expression, dexterity and plasticity. Thus, I selected the specific extended techniques in 'Antiphonies' with the

thought to reveal musical expression, to reinforce the technical power of the instrument and not just to add ornamental enhancement to the piece.

### **Form**

Section 1	Section 2	Section 3
Bars		
1-36	37-87	88-125
A	A VERSUS B	C VERSUS B+A

## **9. ‘Cutting Edge’ for Orchestra**

‘Cutting Edge’ is built upon the interplay between tension and subtlety and constitutes one of the most characteristic features of the compositional research process. The developmental process is characterized by static prolonged and at the same time agitated sections struggling for a resolution. When a final ending occurs, a timbral palette of all the instruments is heard with fluctuated dynamics creating an explosive exuberant atmosphere. In general, sections are linked more abruptly than in previous compositions where the main motivic and rhythmic material of one section is extended and prolonged to the succeeding sections very often. But the most important objective of the composition is the whole structural procedure to protract a main motivic fragment that appears in example 1.

### **Section A (bars 1-59)**

The composition, from the beginning and until bar 23, is divided into 3 contrasting levels. The first level consists of the group of strings where the continuous sustaining pitches F# and C# enhance the piece with a fully unique sound providing both

agitation and suspension. This level, therefore, acts as the background in the compositional structural skeleton of the piece. The second level includes the group of piano and percussion. In 'Cutting Edge' the first motivic cell is introduced in a vertical sonority. With the A and F# vertical sonority to be played by the piano, therefore, a dramatic mood immediately is established. The third level is the group of woodwinds where the main motivic fragment of the composition is introduced and developed extensively.

### Example 1

#### First Motivic Cell in Vertical Sonority



#### Main Motivic Fragment of the Composition



But the objective of the composition is the whole structural procedure of the composition to protract the above motivic fragment. To postpone the motivic fragment's resolution is the basic element for protracting motivic material. Thus, after an expansion of the first motivic fragment, the second part of the main fragment appears on piccolo at bar 35 while at the same time the piano part elaborates on the first main fragment with a percussive sound. The melodic line is repeated by the marimba part.

Later, in the flutes at bars 73-74, the reappearance of the second fragment is fully established.

As an antithesis to the fragmented material, a long melodic phrase is constructed to be played by the flutes at bars 38-45. Moreover, the flutes' melodic phrase creates a second layer that functions as a countersubject of the previous elaborating process of the first fragment. Once again, the piano part at bars 46-49 expands the motivic material of the second part of the first fragment by elaborating rhythmically and melodically as well as by ascending it.

### Example 2

Second Part of the Main Fragment of the Composition



Melodic Phrase (bars 38-45)



Piano Part (bar 35)



## Piano Part (bars 46-49)

The image shows two systems of musical notation for a piano part. The first system consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a slur over the first two measures and a fermata over the third measure. The bass staff has a bass line with a slur over the first two measures and a fermata over the third measure. The second system also consists of a treble clef staff and a bass clef staff. The treble staff has a melodic line with a slur over the first two measures and a fermata over the third measure. The bass staff has a bass line with a slur over the first two measures and a fermata over the third measure. Dynamics include 'f' and 'ff'.

**Section B (bars 60-93)**

The sustaining F# is extended for part of the section. The contrasting motivic and rhythmic activity between the piano part against the duo part of oboe and clarinet constitutes the most striking characteristic in this section. The section ends with a smooth ending succeeded by a small pause.

**Section A1 (bars 94-102)**

A very short version of section A acts as an abbreviation of the most striking elements of Section A. The second part of the first fragment is elaborated in the following way:

## Example 3

First variation of the second part of the main fragment

The image shows a single staff of musical notation on a treble clef. It contains a short melodic fragment with a dynamic marking of 'f'.

### Section C (bars 103-134)

Another motivic fragment is developed in this section. Both the linear material and the vertical sonority of the piano part at bar 123, is repeated in many sections establishing an emphatically repeated music statement in the whole composition.

#### Example 4

##### Motivic fragment (bar 103)



##### Emphatically Repeated Music Statement (bar 123)

### Section D (bars 135-164)

Section D is the contrasting section reinforcing calmness and serenity by containing melodic phrases instead of the fragmented material in homophonic textures enriched by tonal tendencies.

#### Example 5

##### Piano Part (bars 145-148)

Part of a Melodic Phrase played by Cor Anglais (bars 149-153)



### **Section C1 (bars 165-294)**

In this section the protracting material is extended and repeated with several variations constantly constituting the main structural body of the composition.

### **Section E bars (bars 295-331)**

The section E is an amalgamation of previous material and a new one.

### **Section D1 (bars 332-358) and Coda—Resolute Section C (bars 259-365)**

A shorter version of section D leads to the final resolution of the piece. By using both the thematic and structural material of section C, nevertheless, I attempt a structural cyclical procedure with an uncertain final ending.

### **Form**

Section A	Section B	Section A1	Section C	Section D	Section C1
Section E	Section D1	Coda/Resolute Section			



## Conclusion

In this commentary, I presented and analysed nine original compositions based on the development of structural processes that I built during my research. The purpose of the research was to create a compositional language, to a certain extent, that would allow me to depict my compositional thoughts into the outer world. Thus my aim was to find a structural platform that I could bond the following material:

- a) Experiment with various contrapuntal textures.
- b) Develop a strong interconnection between the horizontal and vertical writing.
- c) Combine linear motivic fragments with vertical sonorities consisting of superimposed chords/clusters, tertian sonorities, secundal chords, fourths and fifths.
- d) Experimenting with prolonged temporal and spatial procedures.

All the above aims led me to create ‘voice interchangeability’ and prolongation as the two basic structural procedures in my music. Thus, ‘voice interchangeability’ deals with motivic fragments or units, derived from certain areas of pitch, that are constantly intertwined among layers usually by repetition and variation, gradation and superimposition while at the same time prolonged harmonic sonorities are predominately built upon the pitches of these motivic fragments. Moreover, it is the strong structural bonding of intervallic interconnectivity between the linear and the vertical writing that characterises ‘voice interchangeability’.

My interest on temporal and spatial considerations led me focus on Varèse’s and Harvey’s static developmental pitch and harmonic procedures and on Ligeti’s polythrymic

structural expansions. I worked, therefore, on the experimentation of building prolonged structural procedures for affecting temporal and spatial procedures.

Prolongation refers to the suspended-protracted structural form that extends music in time and space and became an integral part of the developmental process of my compositions. It is developed through the development of building 'static' harmonic progressions, the constant reiteration and variation of rhythmic or melodic material, the continuously simultaneous horizontal and vertical expansion of the pitches, the use of polyrhythmic complexities for expanding the climax in a piece, and finally, through the exclusively prolonged expansive manipulation of the succession of usually two melodic fragments until the closure of the piece where the two fragments are joint together and resolve. Moreover, the challenge of blending 'voice interchangeability', which develops flowing flexible contrapuntal interconnections, with prolongation which builds static prolonged structural procedures, is to create a coherent and well-connected structural system that bonds contrasting materials together.

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