Functional Polystylism in Music Theatre: A Study in Contemporary Operetta

Daniel Manera

A thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy

The Sydney Conservatorium of Music
The University of Sydney
2017
Statement of Originality

I declare that the research presented here is my own original work and has not been submitted to any other institution for the award of a degree.

Signed: __________________________

Date: 05/06/2017
Abstract

The advent of musical postmodernism in the second half of the twentieth century helped remove the distinctions between high and low art forms and in doing so, allowed for many new compositional approaches. One major avenue of approach is that presented by postmodern eclecticism, in particular, polystylistism. Polystylistism, specifically polystylist techniques that are used functionally within composition, offer a unified approach to the use of eclectic musical styles, irrespective of their cultural progeny. Similarly, the operetta format also straddles the eclectic realms of ‘high’ and ‘low’ culture, although the format’s use had diminished greatly by the 1960’s. The use of polystylistism in other contemporary music theatre however, proliferated towards the end of the twentieth century and as such has enjoyed a comprehensive modern repertoire. This thesis and portfolio of creative work combines the functional elements of polystylistism with the underutilised operetta format with a view to enhancing the form and in so doing, narrow the boundary between populist and art music theatre.
# Table of Contents

1. Introduction ........................................................................................................... 1

1.1 Postmodernism ...................................................................................................... 2

1.2 Postmodern Eclecticism ....................................................................................... 7

1.2.1 Anti-modernism ............................................................................................... 7

1.2.2 Pluralism ......................................................................................................... 9

1.2.3 Polystylism ..................................................................................................... 10

1.2.3.1 Allusive Polystylism .................................................................................. 11

1.2.3.2 Functional Polystylism ............................................................................. 13

1.3 Polystylism in Music Theatre ............................................................................. 16

1.4 Operetta .............................................................................................................. 29

1.4.1 Operetta Music ............................................................................................... 30

1.4.2 Operetta Libretti and Characters .................................................................. 31

1.4.3 Text Setting in My Operettas and Monodramas .......................................... 32

2. Creative Works (2012-13) .................................................................................... 34

2.1 Early Studies on Polystylism and Pastiche ......................................................... 36

2.1.1 *Intersection at Four & Contour* (2012) ......................................................... 36

2.1.2 *Solo for Violin*: formerly *String Quartet No.1 mvt ii* (2012) ................... 41

2.1.3 *String Quartet No. 1 mvt i* (2013) ............................................................. 44

2.1.4 Firing Order 1-6-2-4-3-5 (2013) ................................................................. 51

2.2 *L’ Operetta II* (2012-13) ................................................................................ 57

2.2.1 Overture ....................................................................................................... 58
2.2.2 Introductory Scenes ................................................................................................................. 61
  2.2.2.1 Scene 1 .............................................................................................................................. 61
  2.2.2.2 Scene 2 .............................................................................................................................. 62
  2.2.2.3 Scene 3 .............................................................................................................................. 63

2.2.3 The ‘Mixing’ Scenes ................................................................................................................. 66
  2.2.3.1 Scene 4 .............................................................................................................................. 67
  2.2.3.2 Scene 5 .............................................................................................................................. 68
  2.2.3.3 Scene 6 .............................................................................................................................. 69
  2.2.3.4 Scene 7 .............................................................................................................................. 71
  2.2.3.5 Scene 8 .............................................................................................................................. 72

2.2.4 The ‘Meltdown’ Scene (Scene 9) ............................................................................................ 76

2.2.5 The ‘Uneasy Resolution’ Motet (Scene 10) ............................................................................. 87

2.3 Letters (2013): a post L’ Operetta II study ............................................................................... 90

3 L’ Operetta III (2013-14) ................................................................................................................. 93

3.1 The Constituent Pitch Organisations in L’ Operetta III ............................................................. 96
  3.1.1 Tonality – (pink) .................................................................................................................. 97
  3.1.2 Dodecaphony – (blue) ........................................................................................................ 97
  3.1.3 The Cycle of V’s – (purple) .................................................................................................. 98
  3.1.4 Pitch-canon/Micropolyphony: The Compound Pitch Organisation – (green) .................. 99
  3.1.5 Drum Solo: an Organisation of Indefinite Pitch – (no colour) ........................................... 101
  3.1.6 Harmonic Series-based Pitch Organisation – (orange) ................................................. 101

3.2 Movement i: Overture monologue .............................................................................................. 103
3.3 Movement ii: *It’s your birthday*  .......................................................................................... 104

3.3.1 Superimposition ............................................................................................................. 104
3.3.2 Inter-constitutional Derivation ....................................................................................... 107
3.3.3 Common Phrasing ........................................................................................................ 108
3.3.4 Repetition .................................................................................................................... 109
3.3.5 Dovetailing .................................................................................................................. 111
3.3.6 Common Constitutional Element ................................................................................ 115
3.3.7 Pitch Congruence (and gradations of) ........................................................................ 117
3.3.8 Metric Addition/Reduction ......................................................................................... 118
3.3.9 Rhythmic Development .............................................................................................. 120
3.3.10 Metric Superimposition ............................................................................................ 121
3.3.11 Inter-constitutional Distortion .................................................................................... 126
3.3.12 Inter-constitutional Embellishment ........................................................................... 128
3.3.13 Additive/Reductive Inter-constitutional Derivation/Embellishment ......................... 130
3.3.14 Pitch Transposition ................................................................................................... 140
3.3.15 Additive/Reductive of Superimposition .................................................................... 141
3.3.16 Common Constituent Aggregate and Alternating Constituent Aggregates ............... 143
3.3.17 Harmonic Consonance (and gradations of) ................................................................. 146
3.3.18 Mono Constituent ...................................................................................................... 148
3.3.19 Detached Syntax ....................................................................................................... 148
3.3.20 Mono Primary Constituent ....................................................................................... 152
3.3.21 Implication ............................................................................................................... 153
3.3.22 The Structure of Movement ii ................................................................. 157

3.3.22.1 The ‘A’ Sections .................................................................................. 158

3.3.22.2 Sections B, C and the Bridge .............................................................. 160

3.3.22.3 The D Section ..................................................................................... 161

3.4 Movement iii: My son .................................................................................. 162

3.4.1 The ‘A’ Sections ..................................................................................... 162

3.4.2 The ‘B’ Sections ..................................................................................... 167

3.4.3 The Bridge .............................................................................................. 169

3.4.4 The C Section ......................................................................................... 170

3.5 Movement iv: My husband ......................................................................... 171

3.5.1 The ‘A’ Sections ..................................................................................... 171

3.5.2 The ‘B’ Sections ..................................................................................... 178

3.5.3 The Bridge .............................................................................................. 182

3.5.4 The C Section ......................................................................................... 182

3.6 Movement v: Myself .................................................................................. 186

3.6.1 The Introduction ..................................................................................... 186

3.6.2 The A Section ........................................................................................ 189

3.7 Movement vi: Us ......................................................................................... 192

3.7.1 Sections A and B ..................................................................................... 192

3.7.2 Sections A¹ and B¹ ................................................................................. 195

3.7.3 The Bridge .............................................................................................. 196

3.7.4 Section A² ............................................................................................... 197
1 Introduction
1.1 Postmodernism

By the 1960’s Modernism had firmly established itself as the pre-eminent ideology within our artistic institutions and concert halls – it was near gospel. At the time it would have been considered “rank heresy to suggest that it had entered upon its decline”¹. The sheer musical austerity so completely re-asserted by the likes of Schoenberg and the Second Viennese School had just seen a successful second season through landmark works such as: Stockhausen’s *Kreuzspiel* (1951) and his early *Klavierstücke* (1952), Xenakis’ *Metastaseis* (1953-4) and Boulez’s *Structures* (1951-61) to name a few. In addition, Pierre Schaeffer’s electronic experiments of the early 1940’s had blossomed into *Musique Concrète*. The modernist juggernaut was certainly showing no outward signs of abating. In fact, Modernism provided within it, a tantalising objective sense of what is in art. Through Modernism, art could be quantified, prescribed and most importantly, technically analysed. It provided with it, an “articulate rhetoric”² through which the tale of music making could be told. A rhetoric that demonstrably revealed ‘musical’ achievement through technical analysis³—an way to point and say: ‘just look at how much music is in there!’ Such an ideology presented an almost perfect metric for success in the socio-economic structure of the ‘art music industry’⁴ of the time and so, soon found comfortable residence within its institutions, practices and indeed, within its audiences. As evergreen as the modernist tree must have seemed,⁵ its fruits contained within them, the seeds of the past.

Of course, we know that by the 1980s, Modernism was anything but the pre-eminent ethos, but rather the germ from which the practices of the day have sprung. However, the mechanisms

---

¹ (H. Kramer 1985, p1)
² (Schwertsik 1992, p54)
³ “The post-war era saw any number of camps battling over compositional matters: tonal vs. non-tonal, serial vs. aleatoric, electronic vs. acoustic and so on. In most cases, the disputes raged over matters of technique[...])” (Moravec 1992, p39)
⁴ Here I use the term ‘art music industry’ to describe the aggregated activities across the field.
⁵ “When we arrived at the beginning of the sixties, this world that was once "open" was "closed" again. We were faced with an insurmountable wall of established masters, of principles and doctrines that had been formulated and, what I think was more tragic, of institutions that were perfectly structured and designed according to the views and needs of the "first" generation.” (Boehmer 1983, p26)
that led to the decline of Modernism were not those issued by its foreign competitors, but rather were packaged innocently within –it brought to the siege its own Trojan horse. In retrospect: “it was to be expected […] that Modernism would be significantly modified once its tenets came to dominate the culture it [had] long sought to topple. Modernism was born, after all, in a spirit of criticism and revolt.”  

Twentieth century modernist notions were established as a reaction to a bourgeois culture that had grown up at the end of the romantic era, and by its middle-age, had learnt to live on an aesthetically light diet of the arts. It was these work-a-day tastes that the modernists of the day had sought to challenge, and eventually overturn. Being middle age, bourgeois culture was also going through a crisis. Desperately vying for relevance and a place amongst the chic, the bourgeoisie left the salon, climbed into an ill-suited sports-car, and drove to ‘keep-up-with-the-times’. So many of the propositions put forward by the modernists were enthusiastically appropriated by the bourgeoisie, causing those propositions –and the modernists themselves, to lose their Hegelian sense of definition, but at the same time, find comfortable acceptance inside a pre-established socio-economic structure. Subsequently, the two became locked in a “stormy enduring marriage” whose functional co-dependence provided enough incentive to keep them together well into the 1970’s. The torrent of angst that should have been released by the modernists in the 1960s was stemmed by an impotent alliance with a desperate enemy. In order to keep up appearances, the suppressed angst had to be pushed down into the subconscious where it was given lease to remain, indulge in, consume, and assimilate the other, more primitive, more boorish, and taboo populist creatures that dwelt there.

\[\text{(H. Kramer 1985, p2)}\]

\[\text{“Once established this pattern of challenge and assimilation was bound to alter the outlook of both parties.” (H. Kramer 1985, p2)}\]

\[\text{(H. Kramer 1985, p2)}\]

\[\text{“[…] instead of surmounting anew the existing barriers, we complied with them as if they were a warrant of our existence as a composer and creator. Before having claimed our right to manifest ourselves in a completely free way we had for the first time sold our soul. We integrated in the aforementioned institutions in the false hope that the renewal of the fifties could eternally continue […]” (Boehmer 1983, p26)}\]
Naturally, a repression of this magnitude could never be sustained. At first, what seemed like isolated outbursts from the id in the late 1960’s—with works such as Berio’s Sinfonia (1968-9), the early works of Reich and Reilly, developed into a more episodic thread in the early 1970’s—with Rochberg’s String Quartet No. 3 (1971) and Schnittke’s Symphony No. 1 (1974), and resulted in a full-blown meltdown by the late 1970’s to early 1980’s with such works as Górecki’s Symphony No. 3 (1976), Andriessen’s De Staat (1976) and Reich’s Tehillim (1981). So as if by way of some Freudian denouement, Postmodernism erupts.

On the subject of capitalist ideology and the looting that occurred during the London Riots in August 2011, Slavoi Zizek commented:

"[The riots were] the reaction of people who are totally caught in the predominant ideology, but have no way to realise what this ideology demands of them, so [they] wildly act out within this [ideological] space"¹¹

I think this statement also does well to describe the arrival of postmodernism in the 1980s. For two decades, the ‘would-be’ avant-garde were welcomingly accommodated by the bourgeoisie. What was intended as protest, was hailed as parade; what should have been condemned as defiance, was commended as duty. It seemed that the avant-garde were caught between a rock and a ‘soft-place’.

The historical model for development—parental abandonment through outrageous experimentation, had failed to repel a placatory bourgeoisie. “Instead of assassinating their fathers [...]”¹², the avant-garde had unwittingly “[…] disguised [themselves] in the clothes [that their fathers] had taken off”¹³.

The problem was that this modernist ideology didn’t ‘demand’ a dogmatic subscription to a narrow system of new techniques or new field of experimentation. It more-or-less took the approach that ‘boys will be boys’, and so demanded that its artists go forth, explore new horizons and be

---

¹⁰ (J. D. Kramer 2002, p13-4)  
¹¹ (Žižek 2012, 30’20")  
¹² (Boehmer 1983, p28)  
¹³ (Boehmer 1983, p28)
themselves. Of course, this presented the avant-garde with a paradox: how do I be avant-garde when the predominant ideology is already telling me to do so? In retrospective view the answer appears obvious: the ideological space accepts all but the philistine, therefore in order to be truly avant-garde, I must become a philistine of the highest order!\textsuperscript{14} This logic produced probably the most violent, seemingly reckless, and widely misunderstood\textsuperscript{15} departure from the status quo in recent music history. Almost overnight the avant-garde had turned the rules of the game on their heads. They had become suicide bombers, exploding both themselves and everything that was modernism. This resulted in a river of blood through which the bourgeoisie would not wade, but drown.\textsuperscript{16} Postmodernism’s belligerent entrance into the music scene by the early 1980s was the inevitable escalation of the tacit ideological standoff that had been stewing under the surface for nearly two decades:

\begin{quotation}
“Every violent acting out is a sign that there is something you are not able to put into words. Even the most brutal [act of] violence is the enacting of a certain symbolic deadlock”\textsuperscript{17}
\end{quotation}

Postmodernism brought with it everything. Literally everything.\textsuperscript{18} It called into a new service all the machines of the past — no matter how sophisticated or rudimentary, the devices of other cultures — no matter how antique or distant, and virtually anything else it could weaponise in its crusade against the establishment. It made Frankensteins of its music makers, whom, unbridled by the ethics of old, exhumed the corpses of the past and worked with a new found fervour to sew them into little children of their own. So, fallen far from the modernist tree, but nonetheless containing all the

\textsuperscript{14} “...postmodernism was seen as either an antidote to modernity or its logical antithesis.” (Carroll 2014, p432)
\textsuperscript{15} “Postmodernism is a maddeningly imprecise musical concept.” (J. D. Kramer 2002, p13)
\textsuperscript{16} “Postmodernism swims, even wallows, in the fragmentary and the chaotic currents of change as if that is all there is.” (Harvey 1990, p44)
\textsuperscript{17} (Žižek 2012, 31'20”)
\textsuperscript{18} In his book chapter ‘The Nature and Origins of Musical Postmodernism’, Jonathan D. Kramer goes to some length to list musical postmodern traits and the entirety of musical experience that they cover, but then cautions the reader that: “postmodern music is not a neat category”. (J. D. Kramer 2002, p16-7)
genetic material of its ancestors, lies the fruit that is postmodernism. This thesis and accompanying compositions, explores this postmodernist fruit as it lies. Through my music I attempt to take this fruit and make a type of consistent conserve from it, at once retaining and even enhancing the broad differences in their flavours, and at the same time binding them structurally. I try to achieve this primarily through musical polystylism, a compositional approach that has its roots in postmodern eclecticism.

19 “Instead of being no more than a period in which we find ourselves, “postmodernity” refers to a historical moment in which ideologies or sets of ideologies from the past and present can be tapped into by whomever has access to them[...]” (Taylor 2002, p100)
1.2 Postmodern Eclecticism

One of the primary facets of postmodern music is the propensity towards eclecticism. Postmodernist eclecticism is one that unilaterally stretches across the realms of the chronological and cultural. Postmodern eclecticism can take many forms, so at this point it will be necessary to separate its mass into manageable chunks:

- Anti-modernism
- Pluralism
- Polystylism:
  - Allusive Polystylism
  - Functional Polystylistic

1.2.1 Anti-modernism

“The culture of modernism [had] triumphed in the schools, in the marketplace, in the media, and in virtually every other citadel of opinion and influence. Yet this triumph [had] proved to be remarkably hollow –a victory that is, in some respects, indistinguishable from defeat. For something very odd happened while it was achieving its unexpected ascendency over our institutions and our tastes. It was, so to speak, subverted from within. It developed an unmistakable affinity –even a certain envy and nostalgia for the bourgeois culture it had worked so hard to discredit. To satisfy this yearning, it launched itself on a program of excavating the ruins of the very civilization it had buried. And in true romantic fashion, the

---

20 “...postmodern music readily accepts the diversity of music in the world. It cites –in fact, appropriates –many other musics, including that of modernism. In a sense, it challenges the notion of the past, since it may include references of virtually any era or culture.” (J. D. Kramer 2002, p15)
discoveries it made among the ruins of that civilization were promptly upheld as models of excellence and guides to creation.”


“Nostalgia for the good old days of tunes and tonality [...] is actually opposed to certain strains of postmodernism. It is not so much postmodernist as antimodernist.”

In considering the two perspectives I tend to fall on the Hilton Kramer side of this fence. It seems to me that anti-modernism is an inherent component of postmodernism. It requires an after-the-fact basis: post-modern, post-hoc. Anti-modernism seems to occur in reaction to the modernist ideal – it assesses the status quo as unsatisfactory and seeks to remedy it by reverting to an earlier status quo. It appears to be triggered by this type of postmodern reflection as if it weren’t, it would find it difficult to be anti-the thing. Actually, anti-modernism presents itself as strand of postmodernism if we conceive of modernism in “a more subtle and nuanced” way, as Jonathan D. Kramer does; “not as a historical period but as an attitude” where all departures from the embedded kunstwollen are initially postmodernist, before becoming embedded themselves and in turn, being redefined as modernist. This gives rise to the following rationale:

1. One experiences/is a part of a modern ethos.

\[
\text{↓}
\]

---

21 (H. Kramer 1985, p3)
22 (J. D. Kramer 2002, p14)
23 (J. D. Kramer 2002, p14)
2. One breaks free of that modern ethos (one experiences/becomes a part of a postmodern ethos).

3. Now in being postmodern, one chooses to act directly against that ‘modernism’ by reverting to a state-of-play that preceded it (anti-modernism).

In the above sequence, anti-modernism is a postmodern nostalgic reaction to a modernism that has worn out its welcome.

1.2.2 Pluralism

Pluralism is not anti-modernist. Pluralism is the culturally and chronologically indiscriminate utilisation of a multitude of musical styles within a single work, or across a body of works as evidenced in the output of composers such as Thomas Adès:

“For Adès, allusions to other musical styles and composers from musical history are in no way a deliberate reaction against the ‘tabula rasa/year zero’ approach of some of the high-modernists. The tension between tradition and modernism is simply not an issue for him. He merely refers to the music he enjoys, which may be a British pop song from the 1980s or a harpsichord piece by Couperin.”

Contemporary pluralism owes its arrival to late twentieth century technological advancements in sound recording and music distribution. It is can be “[observed] that an era of unprecedented globalization and technological innovation had engendered musical styles that were irreducibly hybrid and pluralistic [to become] standard.” For composers such as Adès: they are “born in an age

---

24 (Wells 2012, p6)
25 (Scherzinger 2006, p227)
of technological advancements, where a considerable amount of music became accessible with ease, [they] interpret disparate musical styles from the past not in historical terms but as part of [the] contemporary musical landscape.”26

However, the use of stylistic pluralism is not without its perils. “Indeed, diachronic relations [...] present a significant challenge for pluralist music, since ingrained in pluralism is the potential to substitute synchronically one object for another without reflecting on the diachronic consequences.”27

1.2.3 Polystylism

Polystylism, which is the focus of my compositional output, is not as indiscriminate in its application or description as pluralism. Polystylism is “a twentieth-century compositional process, [it] is marked by the occurrence of two or more different stylistic features in a composition and incorporates the practice of musical borrowing –either through direct quotation or allusion.”28 Some notable modern polystylist composers are Luciano Berio (1925-2003) and George Rochberg (1918-2005), with the most prolific polystylist being Alfred Schnittke (1934-98). Polystylism is a compositional practice primarily concerned with the plurality of style in the musical medium. Its aesthetic is formed from the juxtaposition of stylistically diverse materials. It essentially lives through postmodern eclecticism.29 It collages, quotes, alludes, paraphrases, superimposes, synthesises and pastiches musical styles from virtually every geographical and historical origin.30 It highlights the differences among varied styles –it is a celebration of how they (the styles) aren’t related, how they brush up

---

26 (Wells 2012, p6)
27 (Williams 1999, p40)
28 (Peterson 2000) In her foreword.
29 “Terminological expressions used to refer to stylistically diverse music are both varied and at times vague; however, there does appear to be a hierarchy among these related concepts and terms that brings about a clearer perspective. Heading the list is eclecticism, a basic concept that means the assimilation of materials from different sources.” (Peterson 2000) p11.
30 (Peterson 2000) p12.
against each other.\textsuperscript{31} The styles can be arranged/employed/exploited for their construction; or their semantic origins can brought to foreground –they can be made to harken back to a historical ideology or call up a nostalgic sentiment.\textsuperscript{32}

Polystylistism can be further separated into two approaches: \textit{Allusive Polystylistism} and \textit{Functional Polystylistism}. Although each of these approaches compulsorily incorporates the other, they do present themselves as distinctly separate lenses through which a work can be viewed, and so it is now necessary to break them down further.

\subsection{Allusive Polystylistism}

Allusive polystylistism is perhaps what is most often meant when polystylistism is referred to. In his seminal essay \textit{Polystylistic Tendencies in Modern Music}, Alfred Schnittke confirms the two main principles of his compositional polystylistism: ‘quotation and allusion.’\textsuperscript{33} He describes the \textit{quotation principle} as “a whole range of devices: from using characteristic micro elements of a style [typical melodic turns, harmonic progressions and cadence formulas] […] to resorting to literal or somewhat modified quotations, or pseudo-quotations.”\textsuperscript{34} The \textit{allusion principle}, on the other hand, is much more of a problem to cite. Schnittke states “this principle defies classification, and one can only get an idea of it by examples of it. […] The allusion principal manifests itself in subtle hints and unfulfilled promises verging on quotation, but without becoming one.”\textsuperscript{35} By this definition, evidence of allusions are exceedingly difficult to define. When something is found when searching for an

\begin{itemize}
\item \textsuperscript{31} [Polystylistism] “-a new compositional that calls for juxtaposing diverse musical styles in order to create a musical language that reflects the eclecticism of contemporary society.” (Peterson 2000) p10.
\item \textsuperscript{32} “…greater demands [are] placed on the general cultural knowledge of the listener, who must be able to recognize the interplay of styles as something done deliberately.” (Ivashkin, Alfred Schnittke 1996) p90.
\item \textsuperscript{33} (Schnittke 1988, p22-4)
\item \textsuperscript{34} (Schnittke 1988, p22-4)
\item \textsuperscript{35} (Schnittke 1988, p22-4)
\end{itemize}
evidence of an allusion, it can almost always be classified—to at least some extent, under the quotation principle.

Allusive polystylism aims to use existing musical languages to evoke the contexts from which they are borne. Although (as with pluralism) “[there is a contradiction in using an object to provide semantic content without the context that provided that content] [however], […] it is a potentially productive contradiction because an object associated with a certain meaning can simultaneously evoke its own memory trace and its decay.”36 And so, allusive polystylism opens the door for techniques that offer the fruits of reference and intercontextuality; as Sophia Gubaidulina states on the subject of polystylism in her music:

“[…] In the Meditation on the Bach Chorale I employ quotation as an epigraph. This is exactly as if a writer put an epigraph at the beginning of his or her own novel. It is a common thing. A writer uses an epigraph not because he or she wants to appropriate the style of the person he or she is quoting. A writer wants to adjoin, to come into contact with, a person who lived a long time ago. And the epigraph is a point of meeting or contact with another writer.”37

In the Nine Symphonies of Beethoven (1970), Louis Andriessen employs quotation to “challenge the seductive nature of […] autonomous aesthetic experiences.”38 “[He] makes use of extended quotations as a means of invoking the remembrance of the aesthetic whole of each, and only once this has been established does he undermine the reference.”39

Allusive polystylism allows the composer to invoke tokens from a wider cultural experience. In this capacity, allusive polystylism is an immensely powerful, albeit unwieldy tool. It is for this reason that although my compositional praxis necessarily comes into contact with allusive polystylism, I make

36 (Williams 1999, p40)
37 (Lukomsky and Gubaidulina 1998, p24-6)
38 (Loy 2009, p27)
39 (Loy 2009, p26)
considered efforts to direct the focus onto the polystylistic materials as I have employed them
functionally within my works, as outlined in the later chapters of this thesis.

1.2.3.2 Functional Polystylism

Functional polystylism shares many of the problems that allusive polystylism does; for instance, it also (as stated in 1.2.3.1) inherently carries the contradictions that arise from “using an object to provide semantic content without the context that provided that content.” However, it operates on a very different plane indeed – maintaining at least, a ‘healthier’, more distinct dissociation from its source materials. Functional polystylism assumes a middle ground from which all of its source styles are gathered. The styles are fitted together in terms of how they are ‘physically’ constructed within the sound medium; in terms of how their elements align or not. Of course—as with allusive polystylism, the discussion must now wheel around to face Alfred Schnittke.

As a functional polystylist Schnittke was one of, if not the leading proponent. “What distinguishes his works from earlier historical examples of proto-polystylism (as in, for instance, Mahler, Berg or Stravinsky) is that the stylistic interaction itself provides the basis and the main constructive tool for a new work.” Indeed it is when Schnittke is speaking to his audience functionally through his compositional polystylistics, that I think he is at his best. For example: “In Schnittke’s Symphony No. 1 polystylistics is one of the principal methods of embodiment of the idea of apocalypse. [The] mixture of styles creates an effect of chaos, conveys the opposition of moral and depraved, life and death.” “What Schnittke has done is to make quotation and stylization of other music a genuine and natural element in his musical language to a degree unparalleled in the work of any other composer. Even Ives, the arch-quoter, always used quoted material ‘on the

---

40 (Williams 1999, p40)
41 (Medić 2013, p175)
42 (Khanina 2009, p6)
surface’ - with Schnittke it is absorbed into the foundations of his own language and rendered more powerful for that.”

The immensity of Schnittke’s polystylistic fluency is probably, in some part due to his background as a film music composer – and the polystylistic facility that that type of work requires. Indeed, the proliferation of film, and film music towards the end of the 20th century is one of the contributing factors to the success of postmodern polystylism however, it is also a symptom of a wider cultural shift in that direction:

“The ready availability of sound recording technology has had a major impact on music of all sorts: traditional Western art music, American vernacular music, and ethnic music. Twentieth-century composers have taken advantage of an expanded repertoire of folk music sounds and forms collected and disseminated through field recordings. [...] Even ethnic music has been affected by the ubiquity of radio and tape recordings.”

“As the twentieth century drew to a close, the association of stylistic innovation with cross-cultural blending became pervasive; the observation that an era of unprecedented globalization and technological innovation had engendered musical styles that were irreducibly hybrid and pluralistic became standard.”

The levelling effect that late 20th century technological advancements have had on the chronological, geographical and cultural aspects of musical styles, has allowed the styles themselves to shed the bonds of these associations. Functional polystylism, that is, the use of multiple styles as dissociated from their source contexts, now comfortably fits within the imaginations of younger composers and audiences alike, who have grown up with an unmitigated access to the plethora of music available through modern technology. And so functional polystylism presents itself, at least to me, as a viable membrane, through which to both hear, and create music.

---

43 (Moody 1989, p8)
44 (Heller 2011, p62)
45 (Scherzinger 2006, p227)
in this day and age. Through my portfolio I adopt this compositional approach through the format of music theatre, for which I have always had a great affection and interest. However, my choice to compose in the music theatre form stems from more than just my personal tastes. The music theatre format has always encompassed a strong canon of polystylist works, particularly in the late twentieth century, as I will outline in the following chapter.
1.3 Polystylism in Music Theatre

My composition portfolio chiefly features two operettas, but before I elaborate on operetta, the genre and its relation to my work, I will first present a survey of musical polystylism in postmodern music theatre. Through this survey I aim to provide the historical context for my musical praxis. The works I have selected to survey span forty-five years (1969-2014) and cover a range of different music theatre formats:

- Louis Andriessen’s, Reinbert de Leeuw’s, Misha Mengelberg’s, Peter Schat’s and Jan van Vlijmen’s *Reconstructie* (1969)
- Alexander Zhurbin’s Rock Opera: *Orpheus and Eurydice (Orfei i Evredika)* (1975)
- Hans Werner Henze’s: *We Come to the River* (1976)

“The undoubted cause célèbre of the 1969 Holland Festival was the large-scale music theatre piece *Reconstructie*”\(^{46}\), an opera collaboratively composed by Louis Andriessen, Reinbert de Leeuw, Misha Mengelberg, Peter Schat and Jan van Vlijmen. The libretto takes on the form a morality tale—an allegorical re-telling of Mozart’s *Don Giovanni* to be exact. In *Reconstructie* the United States of America takes the place of Don Giovanni and a number of poor South American countries stand in for his unfortunate female victims. Naturally, being penned by no less than five composers, *Reconstructie* is almost deterministically a polystylistic work. On the surface, the music is an energetic melange of characters and caricatures, but the mix itself is more than just a passing affectation.

\(^{46}\) (Adlington, ‘A sort of guerrilla’: Che at the opera 2007, p167)
In his article, *A sort of guerrilla*: *Che at the opera*, Robert Aldington views *Reconstructie* as a political reaction typical of avant-garde experimentation during the cultural Cold War. Aldington examines the creation of the work, its premiere, and the documented interactions of its composers within the socio-political context of the time. The article offers many interesting insights, but in particular highlights the polystylistic techniques used by the composers. Paraphrasing two reviews by contemporary composer and critical theorist Konrad Boehmer, Aldington writes:

“For Boehmer, the work’s ‘style-citations’ were ‘clearly distinguishable from the fashionable decoration of post-serial music with quotations [...] Far from presenting a neutrally anarchic, ‘noncommittal’ panoply of styles, *Reconstructie* offers a ‘critical montage’, in which popular music – ‘a waste-product of “high” bourgeois culture’ – is revealingly juxtaposed with ‘authentic, newly composed music’. The use of quotations ‘lays bare the social, indeed the political context within which this music has existed and within which it has obtained its particular idiom’; in this way, for instance, the Americans’ popular musical style demonstrates their ‘unbelievable naivety’.”

This is a very plausible reading of the work. Throughout the piece there appears to be a sustained *allusive* polystylistic approach taken. This is particularly evident in both the direct and indirect *Don Giovanni* quotations scattered across the piece, the *Star Spangled Banner* quotations, and the association of popular music with the *North Americans*. The different styles first harken back to their original contexts, from which they then return, bearing these source contexts as embedded connotations that are then ‘plugged into’ the agenda of the opera. As always with *allusive polystylism*, it is a risky business that Aldington rightly identifies: “[Boehmer’s] position of course risked serious friction with the attitude of the radical student and countercultural movements flourishing in Amsterdam at the time, for whom popular music was a potent symbol of opposition. It also disregarded the growing perception that the avant-garde was increasingly a part of ‘official
culture’ – a perception shared by conservatives and cultural progressives”\(^{47}\). Of course, it is well
documented that the five composers very much saw themselves as a part of the reactionary avant-
garde of the time, and so perhaps this reading does not entirely speak to the intentions of the work.

An alternative reading of the use of *allusive polystylism* may be that the different styles are
employed to reference, or footnote the materials present, as in Sophia Gubaidulina’s work.\(^{48}\) This
also seems appropriate given the amount of pretense embedded in the work: the *Don Giovanni*
allegory, and the contemporaneous references to Che Guevara, United States imperialism, and the
Dutch student revolt. Whatever the reading, it is clear that polystylistic has been employed by the
composers here to directly support the dramatic content of the work. It has been used in order to
exploit the inherent associative qualities of the source materials and enhance the dramatisation.

Six years after *Reconstructie*, but as if in some kind of inverted parallel universe, Alexander Zhurbin’s
rock opera, *Orpheus and Eurydice* (*Orfei i Evredika*) (1975) takes to the stage in Soviet Russia.
Following *Tommy* (1969: The Who) and *Jesus Christ Superstar* (1970: Andrew Lloyd Webber & Tim
Rice), *Orpheus and Eurydice* was anything but ground-breaking. Even as “Soviet arts officials
attempted to forestall the ‘dangerous effects’ of Western youth culture”\(^{49}\), *Orpheus and Eurydice*
was well received by a broad audience. Much like *Reconstructie*, the interest in the work lays
between the socio-political landscape and the use of polystylistic techniques as dramatic signifiers.

As the first Soviet rock-opera, *Orpheus and Eurydice* is chiefly polystylist by nature of its cultural
orientation. Its dramaturgy sits amongst a great canon of Orphean operatic works: Claudio
Monteverdi (1607); Joseph Haydn (1791); Jacques Offenbach (1858); Pierre Schaeffer (1951 and
1953) to name a few. Historically told in high-culture forms, an Orpheus rock-opera written and
performed in censored Soviet Russia is blatantly a polystylistic affair. “Zhurbin and his collaborators
[using the rock-opera genre] transformed the legend into a parable of the evils of the modern world,

\(^{47}\) (Adlington, ‘A sort of guerrilla’: Che at the opera 2007, p188)

\(^{48}\) See chapter 1.2.3.1.

\(^{49}\) (Schmelz 2009, p66-7)
In Zhurbin’s Orpheus, the rock genre is practically a character in the play: Orpheus is a contestant in a rock song contest – where the corruptive rock music scene stands in for the underworld. Here Zhurbin has used a type of allusive polystylism to conjure up the cliché decadent images associated with the rock music lifestyle, in order to both tell the Orphean drama, and paint the hedonistic underworld backdrop on which it is set. This combination found successes in its audiences however, the true interest is how Zhurbin’s Orpheus won over the censors:

“In Orpheus and Eurydice’s view “from within,” the music of mass culture, that is, rock and roll, is necessarily muted, befitting the mixed character and the very clear moral of the composition. As Tsuker summarized, and as the preceding descriptions indicate, “Rock in Orpheus occupies a sufficiently localized, albeit dramaturgically important place.” This restricted presentation of rock helped assuage the fears of skittish Soviet officials. But, as Steinholt notes, the genre of rock opera was also acceptable to Soviet authorities for a more fundamental reason, namely its adherence to a preapproved script: “Unlike a rock concert, where subversive messages could be conveyed at any point, a rock opera was easier to restrict within moral and ideological bounds.” According to this interpretation, by its very nature rock opera suggested control— and not liberation— of the popular.”

As in Reconstructie, allusive polystylistic materials have been used to construct and support the drama in the work, whilst remaining flexible to external ideologies. This interpretive flexibility (as in Reconstructie) seems to be a major contributor to the contemporary success of the work, but in retrospect has the effect of ‘sanding off its edges’. As an Australian experiencing the work in the 21st

---

50 (Schmelz 2009, p70)
51 (Schmelz 2009, p76)
century, and having near limitless access to the plethora of recorded music, I cannot help but feel a
great pretentiousness in listening to *Orpheus and Eurydice* and *Reconstructie*. I understand the cultural
climates in which they were born and the ideologies they flirt with, but I have not lived them. It seems
that the allusive aspects that have contributed to the success of the works at the time, appear to
contribute to their dilution in current contexts. Primarily, this is something that I have tried to avoid
in my own musical theatre works. This is not to say that I have escaped, or that is even possible to
escape it entirely, but in *L’ Operetta II (2012-13), Letters (2013)* and *L’ Operetta III (2013-14)* I attempt
to focus the listener on the functional aspects and deployment of the polysylistic materials in my
works, and how I have used them to support the drama, rather than the *allusive* properties of those
materials themselves.

Hans Werner Henze’s *We Come to the River (1976)*, is a modern opera with a libretto by Edward
Bond that seeks to portray a Marxist drama couched as a Brechtian epic. In the work, “Henze does
not employ the quotation and play of allusion to specific works […], but rather employs stylistic
pastiche and parody as means of musical representation and dramatization.”

Henze attempts to
achieve the alienation effect (*Verfremdungseffekt*) that Epic Theatre requires through the use of
*functional polystylistic* techniques. Throughout the work Henze often employs multiple styles at
once. The opera itself is staged across three stages, and calls for three ensembles to facilitate this.
The musical content includes a range of tonal and atonal styles that at least to me, arrive mostly in
the form of pastiche, with some sporadic instances of parody. Henze deploys these varied styles not
for their associative connotations, but for the musical effects they simultaneously and cumulatively
can be made to produce/induce. He does this with varying success throughout the work as Robert S.
Hatten identifies:

---

52 (Hatten 1990, p293)
“In Henze, one can understand the distancing effect achieved by means as diverse as (1) the use of pastiche and parody, which forces a distancing ironic stance in relation to the musical style, (2) the use of different musical styles simultaneously for the various stages, which undermines an ability to directly identify with any one of them, (3) the disjunction created by sudden shifts of style, which prevents identification with any one style, (4) the exposure of the instrumentalists, and their occasional intrusion as "actors" in the drama, as mentioned earlier, and (5) the occasional focus upon unusual instruments in the context of an opera, where they distance the usually primary vocal element. [...] But great theatre demands our engagement with character, not just with plot or theatrical devices, or the ideology they support.”

In *We Come to the River* the functional polystylistic techniques intentionally work against the operatic drama at play, which begs the question: should this libretto have been made into an opera, a form that relentlessly requires the immediacy of music to comment on the dramatic action, rather than alienating its audience from it? Although the use of polystylism in this particular instance works against the operatic grain, for its intents and purposes, I feel that the ideological intentions are achieved as well as perhaps they could be, given the dramatic subject matter within the operatic format. It is for this reason that in my own works (*L’ Operetta II* (2012-13), *Letters* (2013) and *L’ Operetta III* (2013-14)) I have endeavoured to write my polystylist music to work on the terms of the formats (Operetta and Monodrama) that they are presented in. The one exception here is that of my text setting which I will elaborate on in chapter 1.4.3.

First in his Faust Cantata: *Seid nüchtern und wachet* (1983), and then again in his opera *Historia von D. Johann Fausten* (1983-94), Alfred Schnittke employed functional polystylistic techniques to support the drama in his musical theatre. Through his cantata, and eventually through his opera, Schnittke...
sought to tell the Faustian legend through his signature brand of polystylist. Where Henze sought to emulate Brechtian alienation through pastiche, parody and stylistic multiplicity, Schnittke elevates his drama by a simpler means; quite literally in the seventh movement of the Cantata ‘Es geschah’ (It came to pass):

“[Schnittke] introduces overtly simple music: an intelligible melody, a sensuous syncopated rhythm of accompaniment, the apparent tonality of G minor, simple dance-like musical structures [...]. Evil is revealed as a triumph of banality and the vulgar.”

The ‘Es geschah’ scene depicts the moment where Doctor Faustus is claimed by Mephistophiles/Mephistophila for the underworld. The movement is jarringly out-of-place amongst the music of the rest of the work –as it is meant to be. The movement’s comparative musical simplicity is truly horrifying in the context; something I have tried to emulate myself in the final scene of L’ Operetta III (2013-14). Schnittke uses the relative structural and organisational complexity of the tango to both enact and underscore the dramatic dénouement to great effect.

As a kind of moral epilogue, Schnittke makes a very distinct and clear allusion to baroque liturgical choral in the tenth and final movement of the Cantata: Seid nüchtern und wachet (Be sober and attentive). Although this is a use of polystylistic allusion, it is also an instance of functional polystylistism. It is a ‘shifting of gears’ from a mixture of functional polystylistic techniques and subtle decorative allusions, to blatant, pure allusion, verging on quotation. The effect is that of epilogue; it pulls the listener out of the body of the drama and directs them to a place of retrospection, forcing reflection on the events they have just played witness to. I attempt to achieve this very same effect at the end of L’ Operetta II (2012-13) with the liturgical-like motet that grows out of the ‘meltdown’ scene, and closes the work.

54 (Khanina 2009, p8)
John Corigliano’s *The Ghosts of Versailles* (1991) is a modern *opera buffa* that tells the tale of the ghosts that haunt Louis XVI’s Court roughly 200 years after his reign. The libretto features Marie Antoinette, who is upset about being beheaded and so Pierre Beaumarchais resolves to cheer her up with a ‘new’ play. This ‘play-within-a-play’—also featuring the infamous Figaro from Beaumarchais’/Mozart’s *Le nozze di Figaro*, then becomes the centrepiece through, and around which the dramatic events unfold. In many ways *The Ghosts of Versailles* wholeheartedly participates in the *opera buffa* tradition, and on that basis it is a fairly standard affair as far as the dramaturgy is concerned. Premiering in 1993—after all of the polystylist music theatre works that I have mentioned thus far, I find it hard to agree with comments like: “What distinguishes Corigliano’s opera from those of previous time periods is the eclecticism of the music and the wide range of references to other works – literary and musical, historical and contemporary past and present.” In most cases I find that Corigliano’s polystylistism acts in the capacity of quotation and pastiche, specifically employed to ‘set-the-scene’. Corigliano’s score for the most part behaves as a sonic backdrop; the quotations and allusions provide the listener with the ‘stylistic coordinates’ for the drama. When we (the audience) hear a Mozartesque harpsichord riff, or a *Figaro* quote, we are instructed that we are now watching the Mozartean ‘play-within-the-play’, and sure enough, the music and drama then unfolds accordingly. This, of course, means that the score very efficiently supports the drama, which in this case necessarily sustains the complex time-travelling-context-laden-*opera-buffa* plot that sits upon it. A less immediate musical mechanism would almost certainly be crushed under the weight of such a libretto. This is why in my works (*L’ Operetta II* (2012-13), *Letters* (2013) and *L’ Operetta III* (2013-14)) I have written very simple plots, in order to free the music up so it can dynamically comment/reinforce the drama, rather than being conscripted into bearing the weight of a ‘high-concept’ libretto. This is, however, not to say that I do not also

---

55 (Clendinning 2002, p132)
occasionally use my music to ‘set-the-scene’ as Corigliano does. In fact, the beginning of *L’ Operetta II* alludes to the weighty operetta overtures of Offenbach; the aim of which is to draw upon the associations of these works –to tell the audience that: ‘*this* is the reference point for the following materials’.

Although it seems that Corigliano has prudently employed this compositional technique in order to support a demanding story element, it is not entirely a pragmatic affair. There are instances such as at the beginning of the opera, where he achieves a sort of nexus between the dramatic material through an amalgam of *allusive* and *functional* polystylistic:

“The element that dates the world of the ghosts is the music, which is of a post-World War II vintage. The dissonant and atmospheric lengthy introduction ‘Bored as an egg, Bored as a potato...’ both illustrates and inspires the audience to feel the boredom through the atonal music reminiscent of Penderecki’s compositions from the 1960s.”

Here, the music not only *alludes* to the 1960s, approximately 200 years after Louis XVI’s Court, when the libretto is set, but has the double-effect of *functionally* emulating the ghosts’ boredom through the sense of tonal stasis that these atonal techniques so completely achieve. It’s moments like this that make this opera “much more than the sum of its parts” as Clendinning rightly describes.

Premiering four years later, and also possessing a complex time-travelling-context-laden plot is Thomas Adès’s chamber opera: *Powder Her Face (1995)*. The libretto depicts the tragic decline of the Duchess of Argyll across eight chronologically non-sequential scenes, which are essentially vignettes of the more public parts of what was meant to be her private life. For this work, Adès’s music presents itself as pluralist as ever: “[his] solution to composing at the end of the 20th century seems sensible. Rather than deciding on one musical language from the many around him, he uses them

---

56 (Clendinning 2002, p131)  
57 (Clendinning 2002, p133)
all.” The polystylism he employs is primarily allusive. The audience is treated to swing music and Viennese operetta (among other styles), the function of which seems to be to evoke their relative contexts. The swing music, the music of the Duchess’s prime, the operetta style, lending tone to a libretto that would sit well among the Parisian operettas of Offenbach. Adès then functionally organises these sources by splintering their well-known tropes into recognisable fragments in order to support the drama. “Think of a musical episode as a piece of glass lying flat that has been struck by a hammer. The glass is in many pieces, but the pieces remain close enough together that we know where they originally fit. Thus melodic line and metric design arrive in fragments, and they are far from symmetrical.” Using this technique, Adès is able to both paint the protagonist as the public figure – the disjointed haphazard Duchess of Argyle, and also furnish her character with the consistent undercurrent (the continuous thread) that the portrayal of a real human being realistically demands:

“The fashioning of a classic narrative syntax from such crude, digressive and apparently incompatible material thus comes to represent an appropriate musical metaphor for the central irony of the opera: that despite the incorrigible hedonism which portends her tragic downfall, the Duchess of Argyll is made to seem strangely heroic in the face of the transience, duplicity and ridicule that swirl around her.”

In Powder Her Face, Adès employs these styles sincerely and sympathetically, not satirically. Although the opera seeks to have fun, and indulges in its subject matter, the styles sourced by Adès provide the listener with the Duchess’s perspective. We experience her drama from within the operetta space, amongst her swing music, rather than leer at it from some third party point-of-view. Powder Her Face has inspired more than one of my works and in many ways was the jumping-off-

---

58 (Holland 1998)
59 (Holland 1998)
60 (Roeder 2006, p135)
point for my compositional activities in music theatre: The reference to the operetta format, both
musically and dramaturgically, is of course an obvious strand in my works *L’ Operetta II (2012-13)*
and *L’ Operetta III (2013-14)*; a libretto centrally focused around a single protagonist was the goal of
both *L’ Operetta III (2013-14)* and in particular *Letters (2013)*; the type of functional polystylism
employed by Adès in aid of characterisation is one of the primary techniques I have attempted to
develop across *L’ Operetta II (2012-13)*, *Letters (2013)* and *L’ Operetta III (2013-14)*; and the vignette
story-telling technique features in *L’ Operetta II (2012-13)* and *L’ Operetta III (2013-14)*.

Flashing forward to 2014 and the premier of Steven Stucky’s *The Classical Style: An Opera (of sorts)*
the compositional combination of allusive and functional polystylism is still rearing its head. The
work is a modern opera buffa with a libretto by Jeremy Denk, which is based on Charles Rosen’s
includes a host of characters including: the ghosts of Joseph Haydn, Wolfgang A. Mozart, Ludwig van
Beethoven; anthropomorphised characterisations of the Tonic, Dominant, Sub-Dominant and
Tristian chords; a villain by the name of Snibblesworth (a snivelling Musicology PhD candidate) and
even Rosen himself. The music is mostly an allusive blend of the music of Haydn, Mozart, Beethoven,
Wagner and Stucky’s ‘personal’ style. “There are allusions to classical pieces, romantic pieces and to
modern pieces” . Stucky himself quotes: “Jeremey Denk said that I not only composed the score but
I curated it... it’s kind of a museum of references and ideas from classical music […]”. The opera
“opens in heaven, with Haydn, Mozart and Beethoven playing Scrabble and squabbling like sitcom
characters. They are dismayed by newspaper reports of the death of classical music and their own
apparent irrelevance”. At the beginning of the scene Haydn introduces himself to the audience

61 (Rosen 1997)
62 (Stucky 2014)
63 (Stucky 2014)
64 (Swed 2014)
accompanied by music that is allusive of Haydn’s style. Shortly after we are introduced to Mozart who is played by a soprano. Mozart has written an incredibly verbose and narcissistic letter to the makers of the film *Amadeus (1984)*. In it he requests that the film producers pay to him his fair share of profits as after all, the film is based on his life and music. Haydn implores Mozart to read the letter out aloud to Beethoven and himself in order to stave off their boredom. Mozart reads the letter out aloud which is presented in the form of a virtuosic Mozart aria. The *New York Times* arrives and informs the three that classical music is on the verge of ‘dying’. This news causes the three to argue and the friendly scrabble game soon degenerates into a three-way scuffle which is accompanied by a number of choice quotations from the fourth movement of Beethoven’s 6th Symphony. During the scuffle the three composers somehow stumble upon Rosen’s book and begin to read it together. After reading the book, the three set off to the world of the living in search of Rosen in order to implore him to help the world of the living understand them better.

The score continues on in this vein, playing allusion to (or more appropriately ‘Micky-Mousing’ in the film music sense) a close alignment of musical gesture with the action on stage. The styles that Stucky employs are for the most part necessitated by the subject matter. This is glaringly apparent (as it was no doubt intended to be) in the ‘Tonic, Sub-Dominant and Dominant Chords walk-into-a-bar’ scenes. In the ‘musicology conference scene’ there is a point however, where these waves of *allusive* polystylism coincide with a *functional* employment of polystylism and elevate the dramaturgy. In this scene the classical definition of sonata form is expounded by the conference chairwoman, whilst the ghosts of Haydn, Mozart and Beethoven sit amongst the crowd—which the music quite obviously alludes to. The scene is performed as a musical ‘set-piece’, where the chairwoman sings a textbook definition of sonata form in the form itself; progressing through a mostly Mozartean (but with a Beethoven inspired coda) sonata. The sonata takes the standard journey through an exposition, a development section, a recapitulation and a closing section all with the appropriate modulations. The form itself, in all its meticulousness, echoes the structured
explanation as given by the chairwoman, as well as capturing the pedagogical journey that the musicology students go through at the same time; from exposition to recapitulation.

Polystylistism, in particular *allusive* polystylistism, has held a prominent place in the scores of contemporary musical theatre for nearly five decades. The *functional* strand however, although utilised masterfully in many of the examples I have cited, still (I believe) has the potential to yield more fruits—particularly for the music theatre medium, and so it is the focal technique of my compositional portfolio.
1.4 Operetta

Today the operetta genre carries on in almost mythical obscurity. There is a general awareness of some of its lasting clichés and tunes, and the chief proponents responsible for these such as Jacques Offenbach (1819-80), Johann Strauss II (1825-99) and of course Gilbert and Sullivan (1836-1911 and 1842-1900). With the exception of a few landmark works such as La belle Hélène (Offenbach, 1864), Die Fledermaus (Strauss II, 1874), H.M.S Pinafore (Gilbert & Sullivan, 1878), The Pirates of Penzance (Gilbert & Sullivan, 1879), The Merry Widow (Lehár, 1905) and My Fair Lady (Loewe, 1956) operetta are now rarely performed. The ‘death’ of operetta, or at the very least, its near fatal decline is thought to have been jointly ushered in by the proliferation of musical cinema in the late 1930’s, a gradual move toward the modern Broadway style musical and ‘rock opera’ in the populist sector, and a move toward the opera buffa format in the art sector. Nevertheless, the term operetta is still known and occasionally used, although more commonly, it is misused. This misuse is generally due to an inherent ambiguity in the term itself. For my purposes I will define operetta as a format “of French extraction [...] from no earlier than the 1850’s” that seeks to be a light, populist form both in music and dramaturgy, and is often peppered with spoken dialogue, songs, dances, intermezzi, comic set pieces, and is almost always adorned with a vigorous overture. Early French examples are

---

65 (Traubner 1983, pX)
66 “According to most French dictionaries of the mid-nineteenth century, the word operette was taken from the German Operette, itself derived from the Italian term operetta. The -ette or -etta designated something diminutive, a “little” opera [...]. There was substantial agreement that operettas were performed in “little” theatres or salons,” and several dictionaries, particularly the musical ones, named Mozart as the originator of the term. The Dictionnaire de l’Academie francaise (1878, 1935) called operetta a “dramatic composition of which the action is gay or comic and the music light.” The 1957 Larousse de la Musique called operetta a “genre derived from opera buffa which was born and developed in the course of the nineteenth century.” The more recent Webster’s Third New International Dictionary (1976) termed it “a light musical-dramatic production having usually a romantic plot and containing spoken dialogue and dancing scenes.” And the 1979 Concise Oxford Dictionary of Opera calls it “a term used for a play with an overture, songs, interludes, and dances.” [...] Part of the difficulty rests with the half-truths in many definitions but also with the changes in meaning over the centuries and from country to country of terms that scholars have used (or should use) in defining the genre. [...] Surprisingly, an Italian term [Operetta] is used to describe a specific genre to which the Italians themselves have not contributed one work that has been universally popular.” (Traubner 1983, p1-2)
67 (Traubner 1983, p2)
typically short in duration—when compared with both contemporaneous and modern dramatic forms, and are often structured over a single act.

The operetta genre revels in the workaday. It draws out the banal, the crass and the crude, and elevates these not into the lofty rafters of high art, but merely inches above the floors that we the people tread—like a side-street theatre. This marginal elevation does not promote the pedestrian to the sublime, but rather presents a carnival of familiar phantasms that are at once both embarrassing to recognise, endearing in their earnestness, and entertaining to behold. It is this kind of unbridled truth that first attracted me to the form. Of course, this is not the rarefied philosophical truth which is normally the object of artistic discussion, but rather a raw, unpretentious, almost ignorant truth, the likes of which we sometimes catch ourselves in; like in the heat of an argument, or in the thrill of lust. Operetta presented itself to me as a form through which I as a composer could be candid and direct, and at the same time jovial and indulgent. For me it offers a platform for naïve artistic honesty alongside the bounds of postmodern constraints, a kind of parallel to postmodernism. What I mean by ‘parallel to postmodernism’ is that where postmodernism might seek artistic value in the ironic or nostalgic enjoyment of the philistine, this ‘parallel’ seeks only the philistine in the philistine. A way to decouple oneself from higher sociological concerns in order to experience the immediate vulgar truth, rather than a self-aware abstract sublime. With this pursuit in mind I began composing in the format first as an undergraduate with L’ Operetta (2010), and then as postgraduate with L’ Operetta II (2012-13) and L’ Operetta III (2013-14).

1.4.1 Operetta Music

Naturally operetta, like the other musical theatre formats as discussed in chapter 1.3 lends itself to a polystylist approach. The operetta dramatic format necessitates the shifting of styles, between overture and waltz, quadrille and comic couplet, popular song and aria, barcarolle and bolero, and so by the design of the genre, the music very essentially must both functionally and allusively
underscore the drama. Furthermore, operetta is foremost a populist genre that retains some art music elements which it treats as secondary:

“Operetta had elements of the music hall and the vaudeville in it from the start

[…] Neither Herve nor Offenbach resisted writing catchy songs that would appeal
to audiences at first hearing; their music was for everyone. The musical
burlesques that would only be appreciated by those classes of theatre goers who
knew their music were effectively balanced by songs that were destined to
become popular hits.”

Its musical content is digestible by design; its remit is to enthral and entertain, rather than provoke or challenge, thus providing a springboard to a ‘postmodern parallel’ as I have described earlier. My compositional approach to operetta has been founded along these lines with a view to contemporising the genre with the functional strand of polystylism as outlined in chapter 1.3. In short, I attempt to elucidate the ignorant truth offered by operetta with a polystylist language that is itself ignorant of the source materials it employs.

1.4.2 Operetta Libretti and Characters

“The conventions of the French operetta libretto became standardised as those
for French opera and opera-comique, once they had been set. [...] The writers
picked for the first French operettas were generally vaudevillistes [sic],
playwrights who wrote boulevard farces [...] these writers often parodied
contemporary society by burlesquing a well-known myth, classical story, or fairy
tale [...] but they also dealt with modern-dress farcical situations.”

68 (Traubner 1983, p10)
69 (Traubner 1983, pXIV-XV)
Operetta libretti are generally constructed around workaday or domestic situations, although they are often dressed in the garb of a fantastic era or mythos. Their dramatic complications are often simple and are usually made fruitful by an ensemble of characters not suited to tackle them successfully. The characters themselves are often crass, obscene, vain and or misguided, but typically possess a strong human thread which makes them at the very least understandable, and more often than not, likeable as seen in many modern TV sitcoms.

My libretti are also made in this fashion. L’ Operetta II (2012-13) is a modern-dress domestic-farce centred around three couples who are trying to reconcile their similarities, differences and indiscretions. Letters (2013) tells the tale of a quaint, naïve woman in a one-sided relationship that only exists in mail correspondence. L’ Operetta III (2013-14) is a fable-like story about a puppet-maker in an existential crisis that is brought on by his birthday celebrations as jointly planned by both his mother and his wife. Importantly, I have not named any of my characters in any of my works, nor have I provided any background or programmatic information. This decision was made in an attempt to bring the focus upon their fleeting behaviours and situations in the moment of performance, rather than in reference to some other non-presented material, thus supporting the casual nature of the operetta experience. The characters themselves are more like grotesque caricatures, extreme and obscene; they are intended to be both a spectacle and embarrassment to behold: they are a search for the ignorant truth in the philistine.

1.4.3 Text Setting in My Operettas and Monodramas

Growing up watching operas sung in foreign languages with English surtitles, I have always been acutely aware of the disconnection that occurs between the rhythms of the words as presented in the surtitles, and the actual rhythms that the players sing. When I was younger, I often imagined what it would be like if the players were to try and sing the English translations to the impossible melodies written to support the Italian, French and German texts. This has always been a source of
amusement for me, even now I still sometimes play this game in my head when presented with surtitles. When I do this, suddenly the situations and characters take on a facetious, decidedly comic air. The ridiculous blossoms in the sincere and the atmosphere grows light and witty; it is the effect one hears when opera students are learning to sing in a foreign diction. I have tried to replicate this in *L’ Operetta II (2012-13)*, *Letters (2013)* and *L’ Operetta III (2013-14)* and I am overall satisfied with the effect as below:

![Fig 1.4.3.A: L’ Operetta II; b. 197 (Soprano II)](image)

This type of text setting has imbued my works with a light, puerile tone that is usually out of reach of opera, and even opera buffa, but well suited to operetta.
2 Creative Works (2012-13)
In 2012 I set myself upon a programme of new composition with the aim to first explore functional polystylistic techniques through some simple abstract music forms. These early pieces included: *Intersection at Four & Contour* (2012), *Solo for Violin* (2012), *String Quartet No.1 mvt i* (2013), *Firing Order 1-6-2-4-3-5* (2013). These initial four works in this period were for me, rudimentary studies in functional polystylistism. The aim of these four works was to produce a test palette of functional approaches to polystylistism. I was then able to use this palette as baseline, from which I was able to orient myself whilst writing *L’ Operetta II* (2012-13), and eventually *Letters* (2013).
2.1 Early Studies on Polystylistism and Pastiche

These early experiments with polystylistism and to some extent, pastiche, were undertaken with very limited aims in mind. Where possible, I wanted the use of multiple styles to functionally carry the music. As a result, I made a conscious decision not to provide any exegetical information in the programme notes when it was permitted and which was possible in nearly all cases. This was done in order to facilitate the evaluation of the abstract musical ideas themselves, by presenting them to audiences without non-musical direction. In addition, I made the decision to exclude all modern/contemporary extended instrumental and colour techniques from these works in order to throw focus upon the functional techniques themselves. Generally, I have focussed the functional polystylistic techniques on pitch organisation, as manipulations of pitch are easily identified and quantified. I was then able to assess the music myself on both my own terms, as well as within the context of undirected audience reactions and reviews where possible.

2.1.1 Intersection at Four & Contour (2012)

On the ABC podcast of the 2012 Soundstream National Young Composers’ Award, Stephen Adams described my Intersection at Four & Contour (2012) as a “playful treatment of the inherited repertoire […] full of echoes and parodies of classical musics past.” Unfortunately this, being my first public experiment with functional polystylistic, was not the effect I had hoped the piece to have. Intersection at Four & Contour had the simple aim of combining two contrasting organisational approaches to pitch by using a simple four x 4/4 bar phrasing scheme as a unifying element. The approaches to pitch that were selected were traditional western harmonic practice, and a range of discord inducing techniques outside the scope of that practice. These two incompatible pitch schemes were to only ‘intersect’ within the rhythmic organisation that they

---

(ABC Classic FM 2012)
shared, the ‘4/4’ bar structure, and along the ‘contours’ of those four bar phrases: *Intersection at Four & Contour*. By examining the first 24 bars, I can demonstrate how I attempted to achieve this throughout the work.

The first 24 bars can be broken down into three sections as follows: A (bb. 1-8), B (bb. 9-16), and A¹ (bb. 17-24). Section A¹ is the target section. It is comprised of two, four x 4/4 bar phrases of exclusively tonal pitch material in D Major:

![Musical notation](image)

*Fig 2.1.1.A: Intersection at Four & Contour, bb. 17-24.*
In order to establish $A^1$ as the target, $A$ is also comprised of two, four x 4/4 bar phrases, and predominantly features similar pitch material in D Major, but increasingly shares its musical space with foreign discordant pitch material as its phrases progress:
Section B then does away with the tonal pitch scheme entirely, and so is comprised exclusively of discordant, atonal material. Its pitches gradually approach tighter and tighter clusters across its two four bar phrases, focusing on the pitch classes ‘E’, ‘F’, ‘F#’ and ‘G’, moving the pitch organisation scheme as far away from the D Major triad as possible, before it returns in full force in section A\textsuperscript{1}. 

\textit{Fig 2.1.1.B: Intersection at Four & Contour, bb. 1-8.}
By organising the musical material in this way, it was my aim to generate tension and release through the manner in which these constituent pitch styles were employed, rather than through the use of the styles themselves. Despite my efforts, I have to agree with Stephen Adam’s comments; that the effect was that of parody and pastiche however, I do not attribute this to the absence of listening instructions in the form of programme notes. My approach to musical organisation was limited in terms of the parameters it treated as variables (pitch and harmony). Furthermore, by deriving the rhythms, contours and figurations from the classical repertoire, and then by employing them as consistently as I did, the work assumed a classical lens through which the foreign pitch materials were viewed, and thus presenting itself as pastiche and allusion, rather than in functional polystylistic terms.
2.1.2  *Solo for Violin: formerly String Quartet No.1 mvt ii (2012)*

In 2012, Norwegian violinist Ole Böhn issued a call for scores for solo violin. At almost the same time I was commissioned to write a short piece for the Acacia Quartet to perform at the ‘*Seven stations in any order, a love letter to Sydney*’ concert in 2013. Not wanting to write two independent short works, and in having the thought that another string quartet writing opportunity would materialise soon after, I decided to link the works. The violin solo I was to write for Ole was to be the second movement of a string quartet, and the piece I was writing for Acacia was to be the first. The original plan was, that through three independent compositional engagements, I would write my first string quartet, which would be comprised of three movements in total:

- **1st movement**: *(String Quartet No. 1 mvt i [2013])*, a string quartet movement written with *functional* polystylistic techniques and featuring two musical organisations;

- **2nd movement**: *(Solo for Violin: formerly String Quartet No.1 mvt ii [2012])*, a violin solo featuring a single *allusive* musical organisation;

- **3rd movement**: (never written) a final string quartet movement that would use *functional* polystylistic techniques to unify the three musical organisations and instrumentations from the first two movements.

By mid-2013 I had lost interest in writing the third movement, and as by this time I was committed to writing the dramatic compositions that are the focus of this portfolio, the string quartet was never fully realised. However, after its premier in Sydney by Ole Böhn, the second movement violin solo became part of the repertoire of Dutch violinist Paul Medeiros in 2014, and was subsequently performed in Busink, Utrecht, Den Haag and twice in Amsterdam in that year alone, and is still performed by him to this day. So, for the sake of clarity, I have retitled the work *Solo for Violin* (2012), and will refer to it as such from here on.
Solo for Violin (2012) is a violin solo written in the style of J.S. Bach’s violin sonatas and cello suites, whilst at the same time avoiding the use of tonal material and standard meter. The work attempts to evoke the textures, figurations and melodic contours of those sonatas and suites without direct reference to the harmonic and metric practices that are so closely associated with them. I have not provided programme notes for this work as it was, and still is, intended to be listened to as a piece of absolute music. Compositionally, the work can be thought of as polystylism of the allusive kind, which I will now demonstrate with reference to the following examples.

The work is organised into four distinct sections: A (bb. 1-35), B (bb. 36-56), C (bb. 57-68), and A¹ (bb. 69-109). Section A aims to evoke the figuration and melodic contour of the prelude from J.S. Bach’s first Cello Suite as exemplified in fig 2.1.2.A and fig 2.1.2.B:

Fig 2.1.2.A: Solo for Violin, bb. 1-4.

Fig 2.1.2.B: J.S. Bach, Cello Suite No.1, Prelude?f, bb. 1-4.

---

71 (Bach, Sonates ou Etudes Pour Le Violoncelle Solo First Edition ca. 1824, p2)
Section B takes the typical melodic contours and figurations of the Sarabandes in J.S. Bach’s Cello suites (as in fig 2.1.2.C below) and dilates them to such an extent, that the source material is almost unrecognisable (as in fig 2.1.2.D below). This was done to allow only trace elements of the allusion to be detectable, and as such, contrast strongly with the more directly allusive material in sections that enclose it, A and C.

Section C makes allusion to J.S. Bach’s first violin sonata, very clearly evoking the textures, melodic contour, and figurations of that work as exemplified in fig 2.1.2.E and fig 2.1.2.F:

---

72 (Bach, Sonates ou Etudes Pour Le Violoncelle Solo First Edition ca. 1824, p27)
Finally, section A\(^1\) is a recapitulation of section A; it is almost a direct repeat, but has increased figuration and ornamentation, giving the work a ‘A, B, C, A\(^1\)’ structure.

2.1.3 \textit{String Quartet No. 1 mvt i (2013)}

As covered in chapter 2.1.2, \textit{String Quartet No. 1 mvt i (2013)} is the first movement of an unfinished string quartet. The movement seeks to feature and manipulate two pitch organisations using \textit{functional} polystylistic techniques. The two pitch organisations featured are a structure of microtonal clusters, and a melodic post-tonal pitch style. They are deployed over the structure of the movement as in the table below:

\footnote{Bach, Zuerst Sonaten fur Violine 1879, p3}
Section ‘1’ commences with subsection ‘A’ (bb. 1-8). It features a sequence of the cluster material, punctuated by jagged figurations in the cello and viola, as well as glissandi in the violins.

Subsection ‘B’ (bb. 9-20) then commences featuring the clusters superimposed with a post-tonal melody in the violins. This 50/50 superimposition continues, see-sawing more and more frequently.

Section '1' commences with subsection ‘A’ (bb. 1-8). It features a sequence of the cluster material, punctuated by jagged figurations in the cello and viola, as well as glissandi in the violins.

Subsection ‘B’ (bb. 9-20) then commences featuring the clusters superimposed with a post-tonal melody in the violins. This 50/50 superimposition continues, see-sawing more and more frequently.
between the two pitch organisations, with “the occasional tonal chord glimmering amid the bare, striated textures like pyrites within quartz”\(^{74}\).

Subsection ‘C’ (bb. 21-27) features a cluster arranged in a very short, three-part mensuration canon that is morphed into a suggestive, post-tonal cadence in bb. 26-27.

\(^{74}\) (Downes 2013)
Fig 2.1.3.C: String Quartet No.2 mvt i, bb. 21-27.
Subsection ‘D’ (bb. 28-34) sees the post-tonal material featured on its own for the first time. It is then followed by the first variation of subsection ‘C’ (C<sub>1</sub>, bb. 35-41), a second iteration of the clusters in a mensuration canon, structured in such a way that the post-tonal melody is alluded to, but not directly referenced.

Section ‘2’ (bb. 42-72) is comprised of further variations on the four subsections from section ‘1’: A<sub>1</sub>(bb. 42-45), B<sub>1</sub>(bb. 46-54), C<sub>2</sub>(bb. 55-68), and D<sub>1</sub>(bb. 69-72). It is followed by a bridge section (bb. 73-80), that features an antiphony of post-tonal material:
Fig 2.1.3.F: String Quartet No.2 mvt i, bb. 73-76.

The bridge section is followed by section ‘3’ (bb. 81-97), which is comprised of a single subsection variation, ‘D²’. ‘D²’ features the post-tonal melodic material in a more traditional counterpoint configuration, suggesting a more certain move toward a single pitch organisation, which Oliver Downes described in his review: “when the movement’s lush denouement arrived it was with a sense of relief for musicians and audience alike, full bows opening up the sound in great sucking lungsful.”75
Fig 2.1.3.G: String Quartet No.2 mvt i, bb. 81-86.

Section ‘3’ abruptly gives way to the coda at the end of bb. 97, and ushers in a final ‘A’ variation, subsection ‘A'” (bb. 98-105).
Fig 2.1.3.H: String Quartet No.2 mvt i, bb. 97-98.

The sudden return to the cluster material in the coda after the lengthy post-tonal section that preceded it suggests, as Peter McCallum (Sydney Morning Herald critic) put it when he reviewed the work, “uneasy cohabitation, rather than resolution”[76] between the two pitch organisations; here the intention of the movement has been fully grasped. The movement intends to present the two pitch organisations in combination, isolation and recombination. The classical musical narrative would be to find consensus between the two distinct elements however, that was not the aim of the work. Instead, the two elements, although they are combined and made relative at different points throughout the work, retain their independence too, affording the unwritten third movement the mandate to recombine them with the pitch organisation from the second movement violin solo.

2.1.4  Firing Order 1-6-2-4-3-5 (2013)

In 2013 the Porsche Centre Willoughby, and Theme & Variation Piano Services (Willoughby) were seeking to commission a work to showcase their Porsche sports cars and Steinway pianos as a part of
the NSW Chapter Annual Dinner for the Plastic Surgery Society. The brief was so bizarre that I could not pass the opportunity up. I was fortunate enough to seize the commission and soon after began work on Firing Order 1-6-2-4-3-5 (2013). Mechanically, I have always been fascinated by both the internal combustion engine and the piano. Both are a conglomerate of well-balanced mechanisms that can respond to input in such a way, that the driver/performer can execute actions to a degree of precision that blurs the distinction between body and machine/instrument, enabling the driver/performer to perform superhuman feats in a distinctly human way.

As all Porsche flat-six engines share the same cylinder firing order: 1-6-2-4-3-5, I decided to use this order as a basis for all the piano figuration, which then became the extra-musical starting point from which I approached the composition.

![Image of a Porsche flat-six engine sketch and a sketch of human hands.](Fig 2.1.4.A: Porsche flat-six engine sketch and a sketch of human hands.)

I took the left bank of cylinders (1, 2, 3) and roughly applied that to a pianist’s left hand, and then I made the same application with the right bank (4, 5, 6) and the right hand. I then arranged this application to reflect the firing order (1-6-2-4-3-5), the effect of which is the figuration as shown in

---

77 See Appendix D for documentary evidence in the absence of a recording.
78 (AutoAtlanta 2017)
fig 2.1.4.B, which in appearance, rather satisfyingly evoked the image of the flat-six pistons themselves.

Fig 2.1.4.B: Firing Order 1-6-2-4-3-5, bb. 128 and a sketch of Porsche flat-six engine pistons.

From the starting point of figuration, my musical approach to the work was to superimpose three pitch organisations: western tonal practice, twelve-tone practice, and the cycle of fifths. I did this by locating only one pitch organisation in any one piano part at a time. I then manipulated these superimpositions in such a way to feature the resultant intervallic consonances/dissonances. For clarification, I identify intervallic consonances/dissonances in relation to commonalities the pitches shared from a given fundamental as outlined in fig 2.1.4.C:

<table>
<thead>
<tr>
<th>5th Partial</th>
<th>G</th>
<th>D</th>
<th>C</th>
<th>B</th>
<th>Eb</th>
<th>Bb</th>
<th>E</th>
<th>A</th>
<th>F</th>
<th>Ab</th>
<th>F#</th>
<th>C#</th>
<th>Db</th>
</tr>
</thead>
<tbody>
<tr>
<td>4th Partial</td>
<td>E</td>
<td>B</td>
<td>A</td>
<td>G#</td>
<td>C</td>
<td>G</td>
<td>C#</td>
<td>F#</td>
<td>D</td>
<td>F</td>
<td>D#</td>
<td>A#</td>
<td>Bb</td>
</tr>
<tr>
<td>3rd Partial</td>
<td>C</td>
<td>G</td>
<td>F</td>
<td>E</td>
<td>Ab</td>
<td>Eb</td>
<td>A</td>
<td>D</td>
<td>Bb</td>
<td>Db</td>
<td>B</td>
<td>F#</td>
<td>Gb</td>
</tr>
<tr>
<td>2nd Partial</td>
<td>G</td>
<td>D</td>
<td>C</td>
<td>B</td>
<td>Eb</td>
<td>Bb</td>
<td>E</td>
<td>A</td>
<td>F</td>
<td>Ab</td>
<td>F#</td>
<td>C#</td>
<td>Db</td>
</tr>
<tr>
<td>1st Partial</td>
<td>C</td>
<td>G</td>
<td>F</td>
<td>E</td>
<td>Ab</td>
<td>Eb</td>
<td>A</td>
<td>D</td>
<td>Bb</td>
<td>Db</td>
<td>B</td>
<td>F#</td>
<td>Gb</td>
</tr>
<tr>
<td>Fundamental</td>
<td>C</td>
<td>G</td>
<td>F</td>
<td>E</td>
<td>Ab</td>
<td>Eb</td>
<td>A</td>
<td>D</td>
<td>Bb</td>
<td>Db</td>
<td>B</td>
<td>F#</td>
<td>Gb</td>
</tr>
</tbody>
</table>

**Fig 2.1.4.C: Table of intervallic dissonance/consonance to C.**

79 (cars.natemichals.com 2011)
As seen in fig 2.1.4.C, ‘G’ and ‘F’ (Perfect 5th and Perfect 4th) are the pitches most consonant with ‘C’, as ‘G’ has three tones in common with the 2nd partial, and ‘F’ has two tones in common with the fundamental. ‘E’ and ‘Ab’ (Major 3rd/Minor 6th) are the next most consonant pitches, ‘E’ having three tones in common with the 4th partial, and ‘Ab’ having one tone in common with the fundamental. Then ‘Eb’ and ‘A’ (Minor 3rd/Major 6th) are the least consonant pitches with ‘C’, as ‘Eb’ has only one tone in common with the 2nd partial, and ‘A’ has only two tones in common with the 4th partial, and so on for further intervals and higher partials.

Taking the first 27 bars of *Firing Order 1-6-2-4-3-5* as an example, I have plotted out the superimposed intervallic consonances/dissonances below in fig 2.1.4.D below:

<table>
<thead>
<tr>
<th>bb.</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano 1 (Tonal)</td>
<td>A (I)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Bmin/D (ii6)</td>
</tr>
<tr>
<td>Piano 2 (Twelve-tone)</td>
<td></td>
<td>Bb</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 3 (Cycle of fifths)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>bb.</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
<th>16</th>
<th>17</th>
<th>18</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pno. 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 2</td>
<td>Eb</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Piano 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>bb.</th>
<th>19</th>
<th>20</th>
<th>21</th>
<th>22</th>
<th>23</th>
<th>24</th>
<th>25</th>
<th>26</th>
<th>27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pno. 1</td>
<td>Amaj/C# (I0)</td>
<td>D (IV) → D7 (IV5)</td>
<td>E (V)</td>
<td>Amaj (I) → E/G# (V6)</td>
<td>Amaj/C# (I0)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pno. 2</td>
<td>F#</td>
<td>B</td>
<td>C → F</td>
<td>E</td>
<td>A → Ab</td>
<td>Db</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pno. 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Fig 2.1.4.D: Table of intervallic dissonance/consonance in the bb. 1-27 of Firing Order 1-6-2-4-3-5.*

In Piano 1 we see the chord progression: A: I → ii6 → V → I → (vi6) → I6 → IV 7 → V → I → V6 → I6.

In Piano 2 we see the twelve-tone prime row: Bb, Eb, D, G, F#, B, C, F, E, A, Ab, Db.

In Piano 3 we see the cycle of fifths from A → D.

Here I have deployed the pitch organisations in such a way, that a sequence of polystylistic effects arise from the resultant superimpositions. Elaborating on the *fig 2.1.4.D*: in bb. 1-7 the first three
pitches (one from each of the constituent pitch organisations) are sounded: ‘A’, ‘Bb’, and ‘A’, suggesting that ‘A’ is the tonal centre. Then in b. 9 we hear a Bmin/D chord, suggesting ii\textsuperscript{6} of ‘A major’. This is then refuted in b. 11 by ‘A’s’ tritone, an ‘Eb’ pitch occurring from the twelve-tone organisation. With the pitch organisation now up-for-grabs we hear an ‘E’ b. 14 (from the cycle of fifths), followed by another ‘E’ as V of ‘A major’ in b. 15; the two ‘Es’ occurring in succession as a unison and going someway to confirming ‘A major’ as the tonal centre. We then hear a ‘D’ in b. 16 (from the twelve-tone organisation), that strains credibility as ‘A’s’ sub-dominant. In b. 17 we hear an ‘A major chord’ and a ‘B’ concurrently; while the ‘A major chord’ attempts to present the previous ‘D’ as a sub-dominant embellishment, the ‘B’ (resulting from the cycle of fifths) disrupts this straight interpretation, by acting as a m3/M6 of the ‘D’ and a M2/m7 with ‘A major’, confirming neither dissonance nor consonance, effectively masquerading as ‘AMaj9’. The tonality is muddied further in the following bar (b.18) where we hear a vi\textsuperscript{6} chord in the form of ‘F#min/A’ (already a progression that strains the confines of tonal harmony) coupled with a ‘G’ from the prime row, breaking the tonal mould completely and leaving the listener in disarray. The chaos is quickly abated in following bar (b. 19) with a unison occurring between the prime row and the cycle of fifths at ‘F#’. Quite logically, ‘C#’ follows in the cycle of fifths, and the tonal organisation quite sensibly presents an ‘AMaj/C#’ chord in the form of I\textsuperscript{6} to reinforce the congruence. In the following bar (b. 21), and in this vein of consistency, the tonal organisation presents a I → IV\textsubscript{7} but, as in bb. 16-17, a ‘B’ pitch intercedes (this time from the prime row) as a m3/M6 interval, again questioning the legitimacy of the sub-dominant. This time the sub-dominant is confirmed by a clear ‘E’ in bar 22, acting as V of ‘A Major’ and supported by a ‘G#’ from the cycle of fifths organisation. Bar 23 sees the tonic return and progress to V\textsuperscript{6} in piano 1 in a standard way. This is superimposed with the progression of ‘C’ to ‘F’ in the prime row, disrupting the major tonality of the tonic. Bar 24 sees the first superimposition of all three parts: a I\textsuperscript{6} in the tonal part is now supported by an ‘E’ in the prime row, and that pairing is disrupted by a progression from ‘D#’ to ‘A#’ in the cycle of fifths. The tonality being disrupted in bar 24, we are then given a superimposition of ‘F’ in the cycle of fifths, and a progression of ‘A’ to ‘Ab’ in
the prime row, which at this point has licence to suggest that bar 25 has moved from I\(^6\) → (bVI\(_b\_vi\)) as a mixture area. The cycle of fifths part then sounds ‘C’ then ‘G’ in bar 26, and is superimposed with a ‘Db’ in the prime row. The Db points downward toward the ‘D’ in the cycle of fifths part in bar 27, which is naturally sounded as the final pitch in the cycle. The section is ended with the cycle of fifths pointing to ‘A’, the tonal material suggesting I (‘A Major’), and the prime row ready to restart. The three parts find consensus at the end of their cycle, progression, and iteration respectively. The work then continues on in this fashion, combining and recombining the three pitch organisations in similar ways and to different effects, with a heavy reliance on tonal implication and harmonic consonance/dissonance.
2.2  L’ Operetta II (2012-13)

Following on from my early studies in functional polystylistism, I continued to focus my efforts on the manipulation of multiple pitch organisations with L’ Operetta II (2012-13). L’ Operetta II is my first attempt at combining functional polystylistism with operetta, and actually my second attempt at creating a contemporary operetta. My first attempt, L’ Operetta (2010), which I wrote as an undergraduate, was performed in 2011 as a result of winning the 2010 New & Contemporary Music Performance Grant. Roland Peelman (who was director of the Sydney-based vocal group The Song Company at the time) saw the performance, and afterwards expressed interest in performing a similar work with The Song Company. The work resulting from that conversation is L’ Operetta II, which was performed twice by Peelman and The Song Company in October 2015.\(^\text{80}\)

Musically, L’ Operetta II aims to progress the use of functional polystylistism in music theatre, and dramatically, it aims to be a contemporary operetta. The music is a polystylistic combination of pitch organisations that are deployed and employed to support the on-stage drama. Its libretto is light and simple, and its themes are domestic and workaday. I have employed the unconventional text setting I described in earlier chapters, and its characters are appropriately bombastic and simple.\(^\text{81}\) In order to reinforce the ‘casual’ nature of the operetta, the characters have not been given names. They simply do not need them; they are intended to appear to the audience as crass and demonstrative phantasms. There is a complete absence of programme notes, the intention being that the audience comes across the drama as if by happenstance. In fact, this is why the piece is simply called ‘L’ Operetta II’; it has been given an unassuming, and forgettable title that does little more than describe its format. The instrumentation is at the bare minimum; the singers are only accompanied by a single piano, giving the work a raw ‘repetiteur run’ quality that is occasionally

\(^{80}\) Video recording in attached portfolio.  
\(^{81}\) See 1.4.3
intercut with spoken dialogue. The plot is broad and includes elements of sexism (both male and female) and vulgarity, but there is also earnestness in its core themes.

*L’ Operetta II* follows three couples who are trying to reconcile their similarities, differences and indiscretions. The structure of the work can be broken down into five main sections: a musical overture; three ‘introductory scenes’, where each of the three couples are introduced; five ‘mixing scenes’, where members of each couple interact with the members of the other couples in isolation; a ‘meltdown scene’, where the interactions that have occurred in isolation are exposed to all members together; and an ‘uneasy resolution’ scene, where the six members find solace in an uneasy, but consistent status quo.

<table>
<thead>
<tr>
<th>bb.</th>
<th>Scenes</th>
<th>Scenes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-172</td>
<td>Overture</td>
<td>Scene 1</td>
</tr>
<tr>
<td>173-259</td>
<td>Introductory Scenes</td>
<td>Scene 2</td>
</tr>
<tr>
<td>260-296</td>
<td></td>
<td>Scene 3</td>
</tr>
<tr>
<td>297-343</td>
<td></td>
<td>Scene 4</td>
</tr>
<tr>
<td>344-407</td>
<td>Mixing Scenes</td>
<td>Scene 5</td>
</tr>
<tr>
<td>408-428</td>
<td></td>
<td>Scene 6</td>
</tr>
<tr>
<td>428-519</td>
<td></td>
<td>Scene 7</td>
</tr>
<tr>
<td>520-550</td>
<td></td>
<td>Scene 8</td>
</tr>
<tr>
<td>551-599</td>
<td>The ‘Meltdown’ Scene</td>
<td>Scene 9</td>
</tr>
<tr>
<td>600-725</td>
<td>The ‘Uneasy Resolution’ ‘Motet’</td>
<td>Scene 10</td>
</tr>
<tr>
<td>726-857</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

*Fig 2.2.A: The structure of L’ Operetta II.*

**2.2.1 Overture**

The work opens in classic operetta style, with a vigorous overture. The overture is intentionally disproportionate in its duration when compared to the rest of the work; it is ridiculously long and self-important. The overture aims to over-compensate, in a kind-of mid-life-crisis sort of way, suggesting a work far grander in scale than it delivers, heightening the ridiculousness of the material. In fact, the overture could very well have been half the length that it is. It is actually doubled at b.
104, where all the material is repeated a minor 2\textsuperscript{nd} lower, but with increased figuration and surface level embellishments, creating a sort of chest-puffing effect.

Musically, the overture is a melange of examples of the pitch organisations from the ‘introductory scenes’ of the work, as well as some direct excerpts from some of the ‘mixing scenes’. Indeed, the ‘meltdown scene’ begins with almost a direct echo of bb. 1-103.\textsuperscript{82} This both establishes the musical ‘spaces’ (pitch organisations) for the work, and gives the overture an element of prophecy.

---

\textbf{Overture}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{Fig2.2.1.A.png}
\caption{L’ Operetta II, bb. 1-2 and 175-76.}
\end{figure}

\begin{figure}
\centering
\includegraphics[width=\textwidth]{Fig2.2.1.B.png}
\caption{L’ Operetta II, bb. 3-4 and 260-61.}
\end{figure}

\textsuperscript{82} See 2.2.4 for full details.
The Sydney Conservatorium of Music, The University of Sydney: 2017

Fig 2.2.1.C: L’ Operetta II, bb. 33 and 313-14.

Fig 2.2.1.D: L’ Operetta II, bb. 88-9 and 448-49.
2.2.2 Introductory Scenes

The three ‘introductory scenes’ introduce the three couples who are featured in the plot. Each couple is accompanied by a distinctive pitch organisation, effectively linking those characters and their relationships to it.

2.2.2.1 Scene 1

In scene 1 (bb. 173-259) the couple (comprised of Soprano II and Tenor III) is introduced in an almost sickeningly sexist domestic relationship—a self-aware nod to the operettas of the past (such as Bernstein’s *Trouble in Tahiti* (1952)). Soprano II is cooking when Tenor III arrives home from work. The two engage in vapid, surface-level conversation, neither of them really wanting the other to be there. Tenor III excuses himself from dinner, but then agrees to eat it anyway, in an effort to maintain the status quo that they both seem to be clinging to. The drama is located amongst a simple Mozart-like pitch organisation, echoing the emptiness in the relationship, and surface-level convenience.
In scene 2 (bb. 260-296) we are introduced to couple 2, comprised of Tenor II and Baritone. The two are locked in an exceedingly tense, passive aggressive configuration that is rife with sarcasm and indifference. The dialogue they share openly features, derisive sighs, sardonic stabs, and audible grunts; the pair quite openly hold each other in contempt. The pitch organisation selected to underscore this is a synthetic one of my own design. It is based on the below chord progression:

<table>
<thead>
<tr>
<th>Chord</th>
<th>Pitches</th>
<th>Construction</th>
<th>Progression</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>dim5 M2 M2</td>
<td>↓m3</td>
<td>From chord 5: ↓m3</td>
</tr>
<tr>
<td>2</td>
<td>M3 P4 m2</td>
<td>↑m2</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Aug4 m2 m2</td>
<td>↑M2</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>M2 m3 Aug4</td>
<td>↓Aug2</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>m2 Aug2 M3</td>
<td>↑m3</td>
<td></td>
</tr>
</tbody>
</table>

Fig 2.2.2.2.A: Synthetic Chord Progression in Scene 2.
The chords in this progression provide a level of tension that maintains a semblance of harmonic drive, but does not find resolution at any point, fencing the couple within this harmonic purgatory.

The progression is applied consistently throughout the scene as exemplified in the annotated example in fig 2.2.2.2.B.

---

Fig 2.2.2.2.B: L’ Operetta II, with synthetic chord annotations, bb. 260-69.

2.2.2.3 Scene 3

In scene 3 (bb. 297-343) the third couple (comprised of Soprano I and Tenor I) is introduced. The two are engaged in an openly volatile argument on domestic issues. It is clear that this argument is just one of many arguments along these lines, as if this type of argument is the mechanism through which the daily functions of their relationship are enacted. The dialogue they share is abusive and interruptive; it completely lacks in warmth and consideration. To underscore this dialogue, I create a serial pitch organisation, to reflect the harsh and mechanical nature of the relationship.

The serial organisation is based on a prime row, where the tones have been divided into three equal partial rows: tones 1-4, 5-8 and 9-12. Each of those partial rows is then assigned a chord. The chords for each partial row have been systematically constructed by selecting every third tone from the
row. The three chords as they are applied to the partial rows have been colour coded (Blue, Yellow and Red) in fig 2.2.2.3.A below:

![Fig 2.2.2.3.A: The prime row, aligned above the chord constructions of scene 3.](image)

This ‘Blue’, ‘Yellow’ and ‘Red’ chord progression was then applied in the same way to the partial rows of the other three row variations: retrograde, inversion, and retrograde inversion, as exemplified in fig 2.2.2.3.B below:

![Fig 2.2.2.3.B: The retrograde, inversion, and retrograde inversion rows aligned above the chord constructions of scene 3.](image)
This serial pitch organisation was then applied throughout the scene as annotated in the excerpt in fig 2.2.2.3.C below (the annotations in pink denote slight excursions away from this pitch scheme):
Fig 2.2.3.C: L’ Operetta II, with tone row and chord annotations (pink areas indicate pitch excursions), bb. 297-318.

2.2.3 The ‘Mixing’ Scenes

In scenes 4-8 the plot thickens. The couples are recombined in different ways to complicate the dramatic landscape, and eventually bring the authenticity of their relationships into question:
• Scene 4: Soprano II (couple 1) and Tenor I (couple 3) meet for the first time, and have an affair;
• Scene 5: Soprano I (couple 3) and Tenor II (couple 2) establish their mutual contempt at a communal clothes line;
• Scene 6: Soprano II (couple 1) confesses the details of her affair to Baritone (couple 2);
• Scene 7: Baritone (couple 2) clandestinely witnesses Tenor III (couple 1) professing his love to an un-reciprocating Soprano I (couple 3);
• Scene 8: Having witnessed Tenor III (couple 1) professing his adulterous love for Soprano I (couple 3), Baritone (couple 2) attempts to extort fellatio from him.

In these mixing scenes, the functional polystylistic techniques are employed to both aesthetically and structurally reinforce the dramaturgy, as outlined in the subordinate chapters.

2.2.3.1 Scene 4

In scene 4 (bb. 344-407), Soprano II (couple 1) and Tenor I (couple 3) meet for the first time at a park bench. They shyly fence with words for a while before finding mutual consensus in their tentativeness towards each other. This consensus prompts Tenor I to have a neurotic outburst, a mini-Sondheim-like aria (bb. 369-407) where he expresses his repressed frustrations in a crass and ugly way. Soprano II says she understands him, and this prompts Tenor I to express his love for her. The pitch organisation that supports this drama is an attempted composite construction of the tonal organisation from scene 1 (couple 1, evoking Soprano II’s dramatic origin), and scene 3 (couple 3, evoking Tenor I’s dramatic origin). I describe the construction as attempted, as I do not believe the music here is successful in its polystylistic capacity. I did not consistently apply a technique or scheme to combine, or evoke elements of the two pitch organisations, the result is a kind of third-party music. The music stands apart from the other material in the piece, but not for the structural reasons I had intended it to. In standing apart, the scene serves to highlight the beginning of the complications that ensue in the mixing scenes – even if not explicitly by my design. If I were to write the scene again I would have tried to achieve a similar aesthetic, through a more structured and rigorous combination of the two pitch organisations.
In scene 5 (bb. 408-428), Soprano I (couple 3) and Tenor II (couple 2) establish their mutual contempt at a communal clothes line. The chance encounter re-opens an apparently old wound, and the meeting soon degenerates into an exchange of sardonic barbs before they each depart the scene in separate directions. The pitch organisations that support the drama are a polystylistic combination of the couple 2 pitch organisation (annotated in blue), and the couple 3 pitch organisation (annotated in red), annotated in fig 2.2.3.2.A. Here the two different styles are employed in a superimposition, reflecting the conflict of the two characters, and echoing their dramaturgical point-of-origin.
Fig 2.2.3.2.A: L’ Operetta II, Scene 5 with pitch organisation annotations (couple 2 pitch organisation, and couple 3 pitch organisation), bb. 408-427. NOTE: The pink annotations mark minor excursions from both the red and blue pitch organisations.

2.2.3.3 Scene 6

In scene 6 (bb. 428-519), Soprano II (couple 1) confesses the details of her affair with Tenor I (couple 3) to Baritone (couple 2). The Baritone listens and advises Soprano II to ‘just forget’ about the affair,
and act as if it never happened. As Soprano II is essentially telling a tale about herself and Tenor I (from couple 3), the melodic line that Baritone and Soprano II share is constructed from the prime row of the couple 3 pitch organisation (as exemplified in the annotated extract in fig 2.2.3.3.A). As the tale is being told by Soprano II (from couple 1) to Baritone (from couple 2), the music that supports the prime row melody is a mixture of tonal and synthetic chord progressions, reflecting the dramatic and musical origins of Soprano II and Baritone respectively (the couple 1 and 2 pitch organisations).

Fig 2.2.3.3.A: L’ Operetta II, Scene 6 with prime row annotation, 447-436.
In scene 7 (bb. 520-550), Baritone (couple 2) clandestinely witnesses Tenor III (couple 1) professing his love to an un-reciprocating Soprano I (couple 3). Tenor III is desperately trying to convey his point-of-view to Soprano I, who is at the same time relentlessly refuting his claim. The music that underscores this argument is mostly identical to the music that accompanies the couple 3 argument in scene 3 (bb. 312-342 specifically), but includes some tonal inserts that desperately assert their presence –representing Tenor III’s attempt to assert his case. Here the music echoes the dramaturgy of the scene, as well as linking Soprano I and Tenor III to both their relative musical and dramaturgical points of origin, as annotated in the excerpt in fig 2.2.3.4.A:
2.2.3.5  Scene 8

In scene 8 (bb. 551-559), having witnessed Tenor III (couple 1) professing adulterous love for Soprano I (couple 3), Baritone (couple 2) uses this knowledge to attempt to extort fellatio from him.\(^{83}\) The music that accompanies this is almost identical (but transposed a major 3\(^{rd}\) down) to that that accompanies the Baritone’s couple’s introduction scene (Scene 2 bb. 260-287). Here, the tension that that music initially supported is evoked again in support of this new tension. The music somewhat acts as polystylistic leitmotif in this scene, underscoring the Baritone’s latest malicious entrance, and drawing Tenor III in to the role of Tenor II (Baritone’s actual partner). Tenor III is now encompassed by Baritone, as Tenor II was in scene 2.

---

Fig 2.2.3.5.A: L' Operetta II, Scene 2 and 8 comparison, bb. 268-283 and 560-575.
2.2.4 The ‘Meltdown’ Scene (Scene 9)

In scene 9 (bb. 600 - 725), the distinctions and barriers (both dramaturgical and spatial) ‘melt down’. Over the course of the scene each of the characters are introduced into the same dramatic space, exposing the relationships for what they are and in doing so, forcing the characters to reconcile with them. Here, the music is able to polystylistically underscore these fresh interactions, providing the emotive and dramatic coordinates for the action on the stage. Scene 9 is structured in three sections as outlined in fig 2.2.4.A.

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>spoken dialogue</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>Scene 9 (bb.)</td>
<td>600-674</td>
<td>675-685</td>
<td>686-688</td>
<td>689-725</td>
</tr>
<tr>
<td>Origin Scene</td>
<td>Overture</td>
<td>Scene 2</td>
<td>N/A</td>
<td>Scene 3</td>
</tr>
<tr>
<td>Origin (bb.)</td>
<td>1-77</td>
<td>260-269</td>
<td>N/A</td>
<td>303-342</td>
</tr>
</tbody>
</table>

*Fig 2.2.4.A: The structure of scene 9.*

In section ‘A’ (bb. 600-674), the music from the overture returns. In the beginning of work, the overture introduces the different pitch organisations that comprise the work. In scene 9, its music is used again to reintroduce them, and associate them directly with the on-stage drama. Over the course of section ‘A’, as the different pitch organisations are reintroduced, so are the characters into the scene, which both dramatically and musically fulfil the combinations that were set up in the overture as exemplified in comparison in *fig 2.2.4.B*:
<table>
<thead>
<tr>
<th>Scene 9 (bb. 640-643)</th>
<th>Overture (bb. 44-47)</th>
</tr>
</thead>
</table>

*Fig 2.2.4.B: L’ Operetta II, overture and scene 9 comparison, bb. 40-47 and 636-643.*
By section ‘B’ (bb. 675-685), all the characters with the exception of Tenor II are on stage together. The music is then promptly re-organised into the pitch organisation from scene 2, highlighting the absence of Tenor II (as Tenor II featured prominently in scene 2), and increasing the dramatic tension that scene 2 originally evoked (see fig 2.2.4.C).
<table>
<thead>
<tr>
<th>Scene 9 (bb. 677-680)</th>
<th>Scene 2 (bb. 262-265)</th>
</tr>
</thead>
</table>

---

80

Daniel Manera 308244176
The Sydney Conservatorium of Music, The University of Sydney: 2017
<table>
<thead>
<tr>
<th>Scene 9 (bb. 681-684)</th>
<th>Scene 2 (bb. 266-269)</th>
</tr>
</thead>
</table>

![Fig 2.2.4.C: L' Operetta II, Scene 2 and scene 9 comparison, bb. 262-269 and 677-684.](image-url)

Fig 2.2.4.C: L’ Operetta II, Scene 2 and scene 9 comparison, bb. 262-269 and 677-684.
In bars 686-688 there is a short interlude of spoken dialogue. Section ‘C’ then erupts in bar 689 (bb. 689-725) with the return of Tenor II, and the breaking of the associated tension set up in the previous scene. The players on stage are now engaged in an argument that is more vigorous than ever and so, the pitch organisation from scene 3 (the argumentative couple 3) is employed, thus supporting this drama, and reiterating that fully realised argument in the scene (see fig 2.2.4.D).
<table>
<thead>
<tr>
<th>Scene 9 (bb. 701-704)</th>
<th>Scene 3 (bb. 309-312)</th>
</tr>
</thead>
</table>

![Sheet music for Scene 9 (bb. 701-704)](image1)

![Sheet music for Scene 3 (bb. 309-312)](image2)
<table>
<thead>
<tr>
<th>Scene 9 (bb. 705-708)</th>
<th>Scene 3 (bb. 313-316)</th>
</tr>
</thead>
</table>

Fig 2.2.4.D: L’ Operetta II, Scene 3 and scene 9 comparison, bb. 309-316 and 701-708.
Section ‘C’ continues on with the ‘couple 3’ pitch organisation to bar 725, but as it approaches this bar, new tonal pitch organisations start to occur within the music, starting in bar 718 (see fig 2.2.4.E). These tonal occurrences disintegrate the ‘argument’ pitch organisation, and ‘steer’ the music and the drama in the direction of the ‘uneasy resolution’ ‘motet’ in the following scene.
Fig 2.2.4.E: L’ Operetta II, Scene 9 with tonal occurrences highlighted, bb. 717-725.
2.2.5  The ‘Uneasy Resolution’ Motet (Scene 10)

The tenth and final scene (bb. 726-857), is a motet that intends to capture the tautology in which these relationships apparently continue. The argument continues to dissolve and gradually morphs into an ‘uneasy resolution’\textsuperscript{84}. Likewise, the many pitch organisations dissolve into a single one. The text chosen for the motet is three short lines of Latin, which aim to present the tautology in a liturgical light, which is intended as an exploitation of the tautological aspects of faith and believing:

\begin{align*}
  \text{Ego sum quod sum.} & \quad \text{I am what I am.} \\
  \text{Hoc est quale sum.} & \quad \text{This is what I am.} \\
  \text{Ego sum qualis sum.} & \quad \text{I am what it is I am.}
\end{align*}

In bar 726 the motet develops within its own pitch organisation, but is subject to out-of-key musical incursions with English text. These incursions contain apologetic dialogue that is shared amongst all the characters (presumably to and between the different characters). Dramatically, this is the same dialogue that commenced the mixing scenes (and as such the dramatic transgressions contained within) in scene 4, but is now used again to apologise for those same transgressions (see fig 2.2.5.A).

In \textit{The Song Company} performance\textsuperscript{85} of this work, the directorial decision was taken to flatly speak these lines to the audience, which I felt that although it unfairly separated the dramatic material from the musical material, it did help to give the apologies more prominence than they otherwise would have had if sung.

\textsuperscript{84} In some ways, this is an operatic rendering of the “uneasy cohabitation, rather than resolution” that Peter McCallum identified in my String Quartet. (McCallum 2013)

\textsuperscript{85} Video recording in attached portfolio.
<table>
<thead>
<tr>
<th>Scene 4 (bb. 352-353)</th>
<th>Scene 10 (bb. 726-730)</th>
</tr>
</thead>
</table>

**Fig 2.2.5.A: L’ Operetta II, dialogue comparison of scene 10 and scene 4 (highlighted), bb. 717-725.**
By bar 761 the apologies finish, and the motet (and as such the drama) becomes fully realised. By bar 778, the key of Bb has been well established, and the motet heads towards what is essentially a final iteration of its themes. Likewise, the motet text is now established as the only text present, and so as the characters sing this single text, the impression of mutual-accord is reinforced. Towards the end of the motet (from b. 850) the tonal pitch organisation starts to degrade, and the work comes to a rest on a hint of discord that is barely resolved by the last beat, rendering the ‘uneasy resolution’ of both the music and drama as final (see fig 2.2.5.B).

Fig 2.2.5.B: L’ Operetta II, bb. 856-857.
2.3 Letters (2013): a post L’ Operetta II study

After completing L’ Operetta II, and being mostly satisfied with the result, I thought it would be valuable to see how far back I could strip the musical and dramatic substance of an operetta-like work, before its artistic foundations became untenable. I felt that this was a necessary undertaking, as I intended to keep writing such works, and as these works would skate upon some very thin cultural ice, it would be essential to know just how much that ice could support. I determined that I would write Letters (2013) as a polystylistic-musical-theatre-austerity-study aimed at testing the lower limits of musical and dramatic content in this context. The approach was simple; I took everything that I did in L’ Operetta II and exaggerated it as much as my new-found sensibilities would allow. I employed only two very simple pitch organisations throughout the course of the work, linking them only to the broad dramatic strokes in the libretto. Where the libretto for L’ Operetta II is light and simple, and where its themes are domestic and workaday, Letters’ is respectively thin, plain, banal and pedestrian. Where L’ Operetta II’s characters are bombastic, Letters’ are ridiculous. Where L’ Operetta II is a minimally-staged, one-act-operetta, Letters is a twelve-minute-monodrama. Where there are occasional occurrences of spoken dialogue in L’ Operetta II, Letters features more wholly-spoken roles than sung ones. Like L’ Operetta II, Letters has the same unconventional text setting scheme, and similarly its characters have also not been given names. Letters also philanders with sexist elements even more dangerously than L’ Operetta II, and could easily be interpreted as obscenity for the sake of it, bereft of a postmodern mandate. But, even under the heavy weight of the aforementioned attributes, Letters attempts, and possibly fails (depending on one’s sensibilities and general levels of tolerance) to deliver some earnest core themes.

Letters tells the tale of a quaint, naive woman played by a soprano in a one-sided relationship that only exists in mail correspondence. A male or female narrator plays the voice-over roles of the soprano’s pen-lover, and the pen-lover’s colleague. The work begins with the entrance of the
soprano, who is excited to get a new letter from her pen-lover. The letter reveals to her that he/she is going to visit her in person for the first time. The soprano is elated and begins to prepare herself for his/her arrival. During her preparations the soprano then receives another letter, this time from the pen-lover’s colleague. This latest letter questionably explains that the pen-lover has left the world in somewhat unclear and mysterious circumstances; it appears that the two will never meet. The soprano is heartbroken, and so throws herself upon a pile of her pen-lover’s old letters to sob, only to begin reading one of them. It turns out that these letters are quite clearly a collection of obscene sexual overtures –devoid of any intrinsic literary value. Unexpectedly, the soprano, through reading one of the old letters becomes aroused, and begins to masturbate, effectively substituting her constructed intellectual grief, for immediate physical pleasure. Importantly the soprano has never met this ‘pen-lover’, nor has she any empirical evidence that such a person even exists, or is who they say they are. And so, the soprano is able to come the rationalisation that she did, and still has an entirely real, and specifically physical relationship with the cheap sex prose that she has surrounded herself with; a space which the intellectual ideal –the *idea* of the pen-lover, even if he/she were to appear, could never precipitate into. In effect the soprano is acting as an analogue for the audience’s experience of the work: decoupling herself from higher sociological concerns in order to experience the immediate vulgar truth, rather than a self-aware abstract sublime.

Structurally the work is broken into three sections: ‘I. A New Letter’ (receiving the exciting notice of arrival from the pen-lover: bb. 1-100); ‘II. Another New Letter’ (receiving the upsetting news from the pen-lover’s colleague: bb. 101-250); and ‘III. An Old Letter’ (rediscovering the vulgar immediate truth in the old letters: bb. 251-470). The two pitch organisations, diatonic tonality and twelve-tone-tonality, are employed/deployed in such a way, that they alternately manifest and concede dominance over the musical territory as the work progresses. The tension and release resulting from this dynamic roughly (and if I’m honest, cheaply) underscores the on-stage drama. Unfortunately, in this capacity the music does not fully realise the aims of the dramatic material. The instrumentality of the soprano’s role –to act as a lens for viewing the vulgar immediate truth, is not functionally
reinforced or underscored by the polystylistic organisation of the music. The music in this work only aims to create and manipulate a tension/release spectrum between the two different pitch organisations. Combinations along this spectrum are then used to generally underscore the drama, when instead a polystylisytic scheme would have been better designed to specifically underscore drama. The result being that the drama and the music, although joined together, find only coincidence in support of the work’s themes, when in fact they would have been more successful if they had found consensus.
3  L’ Operetta III (2013-14)
Following L’ Operetta II (2012-13) and Letters (2013), the next compositional step I took was to hone my use of functional polystylistism within the operetta form. I did this by writing L’ Operetta III (2013-14). My method was to adapt the approach I took with L’ Operetta II with the lessons learnt from writing it and Letters. Like L’ Operetta II the libretto is light and its themes –on the surface, are workaday. There is again, a significant element of spoken dialogue, and I have again employed the unconventional text setting I described in earlier chapters. The characters have not been given names and there is a complete absence of programme notes. Unlike L’ Operetta II, the instrumentation is broader like in Letters however, the orchestration itself avoids extended instrumental techniques in order to focus the attention on the pitch organisations, rather than the timbre scheme. The instrumentation itself was chosen to give an ‘unpolished’ band-like sonority, which aims to reflect the casual nature of the operetta format. The plot is simple and includes elements of vulgarity, but there is also earnestness in its core themes. Unlike Letters, L’ Operetta III employs a functional polystylistic scheme that specifically underscores and reinforces the libretto’s dramaturgy.

L’ Operetta III tells a fable-like tale of a puppet maker (Baritone) going through an existential-mid-life-crisis on the day of his birthday celebrations, as jointly planned by his mother (Soprano 1) and wife (Soprano 2). The puppet maker is struggling to come to grips with his Hegelian sense of definition as opposed with the relative definitions of himself that he perceives through his mother and wife. Essentially, the work deals with themes of distinctiveness and unity, and how they can be arranged and perceived in relation to each other. The narrative structure of the work is broken down into six movements as below:

---

86 See 1.4.3
<table>
<thead>
<tr>
<th>Movement</th>
<th>bb.</th>
<th>Synopsis</th>
</tr>
</thead>
<tbody>
<tr>
<td>(i) Overture</td>
<td>1</td>
<td>The puppet maker sits in his workshop stitching two pieces of fabric together to make a puppet, in an attempt to quell an existential crisis. It is his birthday and he is avoiding a celebration that has been jointly organised by his wife and mother. In a monologue to the audience, he couches this act of creation as a kind of procreation, through which he is able to make an ‘other’ separate from himself, but of himself.</td>
</tr>
<tr>
<td>(ii) It’s your</td>
<td>2-269</td>
<td>Both the puppet maker’s wife and mother begin calling for him off stage. They enter the workshop to tell him that the celebration has started, and they try to convince him to attend. The puppet maker regards the celebration as a celebration of ‘others’ (the mother and the wife) not of himself. He refuses to attend despite their combined pleas.</td>
</tr>
<tr>
<td>(iii) My son.</td>
<td>270-383</td>
<td>The wife departs the workshop leaving the mother to exert strategic maternal guilt upon the puppet maker. The puppet maker defiantly pushes back against the maternal guilt claiming that his flesh is his own, and that for all philosophical purposes, contemplates matricide if that’s what it will take to maintain his distinctiveness.</td>
</tr>
<tr>
<td>(iv) My husband.</td>
<td>384-602</td>
<td>The mother leaves and the wife enters the workshop –it is now the wife’s turn to convince the puppet maker to attend. The wife demands that the puppet maker attend the celebration, and that he is not to leave her alone as their relationship necessitates. Citing their marital vows as a precedent, and the threat of divorce as incentive, she raises the stakes. The puppet maker callously ignores her in an attempt to maintain his own distinctiveness.</td>
</tr>
<tr>
<td>(v) Myself.</td>
<td>603-663</td>
<td>After the wife leaves the puppet maker meditates upon his existence in a Sartre-like way. His mediations lead him towards the puppet he has been making, which he soon picks up and begins to animate. The puppet maker and the puppet begin to engage in a dialogue that gradually reveals a distinctiveness between the two, but through which they are intrinsically related.</td>
</tr>
<tr>
<td>(vi) Us.</td>
<td>664-789</td>
<td>The puppet maker, through the puppet, achieves a full Hegelian revelation on his distinctiveness. The revelations condense and elucidate the distinctiveness and unity shared by the four: the mother, the wife, the puppet maker, and puppet.</td>
</tr>
</tbody>
</table>

*Fig 3.A: L’ Operetta III, dramatic structure.*
3.1 The Constituent Pitch Organisations in L’ Operetta III

L’ Operetta III deals with themes of distinctiveness and unity. The compositional aim was to support these themes using functional polystylistic techniques. To do this, I created a palette of distinct constituent pitch organisations to coexist within the work. These organisations were then deployed and redeployed in different combinations to underscore the dramatic theme of distinctiveness and unity.

It should be noted that with the exception of the ‘drum solo’ and the ‘harmonic series-based pitch organisation’ the majority of the constituents of L’ Operetta III are pitch-organisations that have been constructed from the equal temperament tuning system. This is perhaps the most fundamental layer of pitch organisation in both the work, and its constituents (as it is in many extant western pitch organisations). The equally tempered nature of the instrumentation that I had selected for the work played no small part in my selection of constituents that shared that nature. It was my intention that the work be ‘easily’ playable, in keeping with the casual nature of the operetta genre.

Because this work often uses annotated musical examples that include several simultaneous constituent pitch organisations, I have consistently colour-coded all annotations according to the constituent pitch organisation to which they apply in aid of clarity.\(^{87}\) The subordinate sections of this chapter outline the constituents that I have selected for L’ Operetta III. Next to each of their titles I have included the relevant annotation colour in parenthesis. Additionally, the musical examples in this work occasionally include annotations that appear in red. These red annotations do not directly relate to any one constituent, but instead are used to highlight musical structures external to these constituents. A table of the annotation colour code is presented in fig 3.1.A below:

\(^{87}\) Therefore these analyses are only wholly intelligible in colour copy.
Constituent Palette

<table>
<thead>
<tr>
<th>Constituent</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal</td>
<td>Pink</td>
</tr>
<tr>
<td>Dodecaphony</td>
<td>Blue</td>
</tr>
<tr>
<td>Cycle of Vs (CVs)</td>
<td>Purple</td>
</tr>
<tr>
<td>Pitch-canon/Micropolyphony</td>
<td>Green</td>
</tr>
<tr>
<td>Drum Solo</td>
<td>no colour</td>
</tr>
<tr>
<td>Harmonic Series-based Organisation</td>
<td>Orange</td>
</tr>
</tbody>
</table>

*Note: All other annotations appear in the colour red.

Fig 3.1.A: L’ Operetta III, annotation colour code.

3.1.1 Tonality – (pink)

The tonal language employed in L’ Operetta III is not strictly a ‘common practice’ one, but more an amalgam of tonal tropes and clichés harvested from the totality of western tonal music. Although it is not idiomatic of a particular chronological period of tonality, it nevertheless bears the essential and distinctive syntactic elements of tonality.

3.1.2 Dodecaphony – (blue)

By dodecaphony, I specifically refer to what Schoenberg would call “Method of Composing with Twelve Tones Which are Related Only with One Another” as dodecaphony.\(^{88}\) I have done this in order to make a clearer distinction between it and the related, but entirely different, serialist twelve-tone music of the mid twentieth-century. The dodecaphonic pitch organisation that I employ in L’ Operetta III is almost the same as that which Schoenonic prescribed in the early twentieth-century.

It is a pitch organisation that “consists primarily of the constant and exclusive use of twelve different tones”\(^{90}\), the prime row. “From the [prime row], three additional [rows] are automatically derived: 1) the inversion; 2) the retrograde; and 3) the retrograde inversion.”\(^{91}\) Having created a prime row the

---

\(^{88}\) (Schoenberg 1975) p107.
\(^{89}\) It should also be noted here that in my analyses and annotations I refer to dodecaphony as ‘12-tone’ in order to save page space in scores, diagrams and charts.
\(^{90}\) (Schoenberg 1975) p107.
\(^{91}\) (Schoenberg 1975) p115.
composer may make music “[...] with a regularity comparable to the regularity and logic of [tonal] harmony”\textsuperscript{92}.

3.1.3 The Cycle of V’s – (purple)

The pitch organisation that I call ‘The Cycle of V’s’ (CVs), is the very same as the one that was developed and used by Louis Andriessen in his iconic works like \textit{De Tijd}. The CVs has its origins in tonality and so shares a common ancestry with the tonal constituent, however, it is not to be understood \textit{tonally} in the true sense, rather it has its own differently formed syntax that is based on some of the tonal principles. Its essence is derived from the tonally sequential, but bi-directional progression of: \( [V_7^{sus4} \leftrightarrow V_7^{sus4}] \) \textit{ad infinitum}.\textsuperscript{93} Distinctly, the dominant 7\textsuperscript{th}, the suspended 4\textsuperscript{th}, and the major 3\textsuperscript{rd} (leading tone) never resolve in the tonal sense. In addition the CVs does not include any other tonal chords, it has no need for them. All twelve tones are available and are accessed through movement around the circle of fifths in either the clockwise or anti-clockwise directions.

\textit{Fig. 2.2.2.1.: Example of a typical CVs \( C^{7sus4} \) chord.}

It is the stacking of the \( V_7^{sus4} \) tetra-chord (dom7\textsuperscript{th}, 1, maj3\textsuperscript{rd}, sus4\textsuperscript{th}) that allows for this continuous movement. For example: \( C^{7sus4} \) can just as easily move clockwise one step (around the circle of fifths) to \( G^{7sus4} \), as it can anticlockwise to \( F^{7sus4} \). In the case of \( C^{7sus4} \rightarrow G^{7sus4} \) the tones shared by the two chords are ‘C’ and ‘F’; and in the case of \( C^{7sus4} \rightarrow F^{7sus4} \) the tones shared by the two chords are ‘Bb’

\textsuperscript{92} “[...] with a regularity comparable to the regularity and logic of [tonal] harmony; the association of tones into harmonies and their successions is regulated [...] by the order of these tones.” (Schoenberg 1975) p108.

\textsuperscript{93} “[...] the focus upon the tetra-chord D–E–G#–A, the quasi-dominant-seventh harmony that Elmer Schönberger has de-scribed as a kind of “harmonic DNA” for Andriessen’s music [...]” (Adlington, Louis Andriessen, Hanns Eisler, and the Lehrstück 2004) p392.
and ‘F’. The progression $C^{7\text{sus}4} \rightarrow G^{7\text{sus}4}$ shares the same amount of tones as $C^{7\text{sus}4} \rightarrow F^{7\text{sus}4}$ and so, are equally stable/strong progressions relative to each other. Alternatively the progression $F^{7\text{sus}4} \rightarrow G^{7\text{sus}4}$ (moving two steps clockwise around the circle of fifths) shares but only one tone between its two chords –‘F’, and so it is relatively weaker than the first two progressions, and so on.

3.1.4 Pitch-canon/Micropolyphony: The Compound Pitch Organisation – (green)

The reason that I have grouped both pitch-canon and micropolyphony together, is that these two languages can be—and often are\textsuperscript{94}, expressed simultaneously through the same material, without compromise of the content of either. Both requiring at least two or more voices, they structure sound in a mutually considerate fashion; where pitch-canon organises the pitches of each subsequent voice, micropolyphony does not; and where micropolyphony organises the rhythms and durations of the subsequent voices “so that the lines move at different speeds and are not separately identifiable”\textsuperscript{95}, pitch-canon does not expressly. The expression of one does not syntactically affect the expression of the other and so together, the pair can be considered mutually considerate. Being mutually considerate, it is initially tempting to say that the pair are really just a single consolidated language, but this is not true. A pitch-canon can be a pitch-canon whether it is also micropolyphonic or not. For example, pitch-canon is evident in fig 3.1.4.A, completely free from any micropolyphonic structuring:

\textsuperscript{94} Especially in the case of György Ligeti’s Requiem where: “As is typical of Ligeti’s micropolyphony, each phrase of melody is set quasi-canonically using the same pitches but varied rhythms.” (Iverson 2014) p33.

\textsuperscript{95} (Griffiths n.d.)
Inversely in fig. 3.1.4.B, micropolyphony is evident completely free from any pitch-canon structuring:

This ability of each to exist and express independently and syntactically confirms both pitch-canon and micropolyphony as pitch organisations in their own rights. Therefore, there are mutually considerate pairs of independent pitch organisations—like pitch-canon and micropolyphony, that can be employed individually, or in the form of a compound language, such as Ligeti-like Micropolyphony (fig. 3.1.4.C):
In *L’ Operetta III* I employ both pitch-canon and micropolyphony, as well as the compound language of pitch-canon/micropolyphony as secondary constituents. It is the pitch-based, self-evident structure of pitch-canon, and its ability to form a compound language with the musically self-evident language of micropolyphony that informed their selections as constituents.

### 3.1.5 Drum Solo: an Organisation of Indefinite Pitch – (no colour)

In *L’ Operetta III*, at the beginning of movement iv, I have included an extended drum solo section (bb. 384-408), an organisation of indefinite pitch.

### 3.1.6 Harmonic Series-based Pitch Organisation – (orange)

In addition to the pre-existing pitch organisations that I had already selected, I decided to synthesise a final limited, but serviceable pitch organisation. The harmonic series-based-pitch-organisation that I constructed simply organises and specifies pitches intervallically, above a pre-determined ‘fundamental’, at intervals identical to those of the partials of the harmonic series. Material is then expressed through the succession of these specified pitches/interval. I should note that here I am
not claiming to be inventing an original pitch organisation in this fashion; musical structures of this type have been well established since Edgard Varèse.\footnote{“[…][i]f the vertical dimension is to serve as the primary scale of reference, then the partitioning of vertically defined space will take on crucial significance. Indeed, Varese says that “taking the sonorous elements as a whole, there are several possibilities of subdivision with relation to the whole: into other masses, other volumes, other planes.”” (Bernard 1981) p3.} Actually, most pre-existing spectral and harmonic series-based organisations have far greater expressive facility and flexibility than this small ‘test-tube’ creation of mine. Although I could have chosen a pre-existing spectral organisation of a higher sophistication, I have opted for this ‘micro-organisation’ in order to increase the range of complexity between the pitch organisations in the palette. This addition of this ‘micro-organisation’ was inspired by the ‘micro-language’ constructed by Wittgenstein in Philosophical Investigations, where: “builder A calls out to assistant B for a slab.”\footnote{“Let us imagine a language[…] that is meant to serve for communication between builder A and an assistant B. A is building with stones: there a blocks, pillars, slabs and beams. B has to pass him the stones and to do so in the order in which A needs them. For this purpose they make use of a language consisting of the words “block”, “pillar”, “slab”, “beam”. A calls them out; B brings the stone which he has learnt to bring at such-and-such a call. – Conceive of this as a complete primitive language… Is the call “Slab!” a sentence or a word? – If a word, surely it has not the same meaning as the like-sounding word of our ordinary language, for it is a call. But if a sentence, it is surely not the elliptical sentence “Slab!” of our language. – As far as the first question goes you can call “Slab!” a word and also a sentence; perhaps it could be aptly called a ‘degenerate sentence’ (as one speaks of a degenerate hyperbola); in fact it is our ‘elliptical’ sentence. – But surely only a shortened form of the sentence “Bring me a slab”, and there is no such sentence [as in the example]. – But why shouldn’t I conversely have called the sentence “Bring me a slab” a lengthening of the sentence “Slab!”? – Because anyone who calls out “Slab!” really means “Bring me a Slab”. – But how do you know this: how do you mean that while saying “Slab!”?” (Wittgenstein 2009) p6-12.}
3.2 Movement i: Overture monologue

The work opens with a non-musical monologue delivered by the puppet maker (b. 1). Through the monologue the puppet maker describes the act of making puppets as the combining of disparate pieces of material into a distinct and new whole. This description sets up the premise for the puppet maker’s existential crisis, as well as the premise for the *functional* polystylistic techniques that supports this drama. It is also the only section of the work that contains no pitch organisations and so, it is an overture that acts as a palate cleanser; it ensures a blank canvas to which the palette of pitch organisations is then applied.
3.3 Movement ii: It’s your birthday

In movement ii (bb. 2-269), the music and the story are splashed onto the canvas. The mother and the wife (the ‘other’ and ‘also’ from the puppet maker’s perspective) enter the workshop to convince the puppet maker to attend his birthday celebration, which has already started. This drama is accompanied by the introduction of nearly all the constituent pitch organisations as deployed through various polystylistic techniques outlined in the following subordinate chapters.

3.3.1 Superimposition

The second movement opens with the superimposition of the tonal and pitch-canon constituents (bb. 2-9).

Fig. 3.3.1.A: bb. 2-5; Appendix C. Superimposition.

Superimposition is the occurrence of two or more constituents at the same time. During a superimposition the constituents occupy the same temporal space, but retain their distinct independent musical syntaxes such that they can be individually perceived.
In fig. 3.3.1.A the tonal material that begins in the saxophone is set as a pitch-canon with the second voice occurring in the clarinet one beat later. This particular superimposition has a minimal contrast with the tonal constituent, as the second voice in the clarinet can initially be rationalised as a simple ‘echo’ figuration that embellishes the tonal constituent. This is precisely the intention of this effect. The first time the listener hears these two constituents together (bb. 2-9) the listener has no reason to suspect that they are hearing two distinct constituents at all. It is not until the listener is exposed to similar but varied superimpositions following this material (bb. 14-29, see fig. 3.3.1.B), that they are able to re-rationalise this first exposure as a superimposition between the tonal and pitch-canon constituents.
The aggregate of superimpositions in bb. 14-29 has an illuminating effect on the superimposition in bb. 2-9, essentially giving the initial superimposition of the two constituents definition and mutual implication.

3.3.2 Inter-constitutional Derivation

In addition to superimposition, inter-constitutional derivation (ICD) is also a polystylistic technique first deployed in bb. 2-9 (see fig. 3.1.1.A). ICD is a technique that directly uses the resultant sound material of one constituent pitch organisation to derive an example of another constituent organisation as exemplified in fig 3.3.2.A:
In bb. 2-9 (fig 3.3.1.A) just as with the superimposition, the listener is not initially aware that an ICD technique is employed. It is not until the listener hears that the 12-tone constituent (in bb. 18-21) has also been used to derive the pitch-canon material that the initial ICD effect becomes retrospectively apparent.

### 3.3.3 Common Phrasing

Common phrasing is a key polystylistic technique in *L’ Operetta III*. It is first employed in bar 2 and is continually employed for almost the entirety of the movement. Common phrasing is the deployment of two constituent pitch organisations in such a way that their phrases begin and end at the same time. This means that the internal drive towards the end of each individual constituent’s phrase is shared by the constituent aggregate, and so unity is reinforced at the superimposed level.
3.3.4 Repetition

In addition to being a key element in many musical organisations, repetition as a polystylistic technique is first used in *L’ Operetta III* to repeat aggregations of constituent pitch organisations in bb. 2-5, in bb. 6-9 and then again in bb. 14-17.

---

*Fig. 3.3.3.A: bb. 30-33; Appendix C. The three constituents share a common four bar 4/4 phrasing.*
3.3.5 Dovetailing

Dovetailing is the joining of two constituent pitch organisations by way of an overlap. In *L’ Operetta III* I use dovetailing as a polystylistic technique many times to overlap different constituents at the beginning and ends of their phrases in order to create more integrated linear transitions between the disparate pitch organisations as demonstrated in the three examples below.
Fig. 3.3.5.A: bb. 17-18; Appendix C. The tonal constituent is dovetailed with the 12-tone constituent.
In b. 21 (fig. 3.3.5) the tonal chord $G^7_{sus2}$ is formed from the aggregate of the final four tones of the 12-tone retrograde row ending in that bar. The chord is then embellished by the pitch-canon constituent by means of repetition on the final beat. The $G^7_{sus2}$ chord is then rationalised as chord $V^7_{sus2}$ in C by the $C^7_{sus4}$ chord occurring on the down beat of b. 22, effectively dovetailing the 12-tone constituent with the CVs constituent by means of the tonal constituent.
In Fig 3.3.5.C the $F^{7sus4}(E#^{7sus4})$ chord sounded by the CVs constituent and embellished by the pitch-canon constituent in b. 28 suggests a progression to a C chord as the next CVs tonality. In b. 30 we...
get a C chord sounded by the tonal constituent and embellished by the pitch-canon constituent which effectively dovetails the CV constituent with the tonal constituent.

3.3.6 Common Constitutional Element

A common constitutional element (CCE) is a constituent that is used to constitute more than one constituent aggregate in the same capacity. In L' Operetta III I use CCEs to unify my constituent-aggregates and as such, imply relationships between them.
Fig. 3.3.6.A: bb. 18-29; Appendix C. Pitch-canon as a common constitutional element.

In bb. 18-29 (fig. 3.3.6.A) the pitch-canon constituent is acting as a CCE to both the constituent-aggregate that includes the 12-tone constituent in bb. 18-21 and the constituent-aggregate that
includes the CVs constituent in bb. 22-29. The pitch-canon constituent embellishes both of the other constituents in distinct aggregations in the same way, at once unifying the two constituent-aggregates, and also implying a relationship between the distinct constituents within those aggregates.

3.3.7 Pitch Congruence (and gradations of)

Pitch congruence is the sounding of a pitch-class (such as ‘A#’) that can be rationalised as belonging to more than one simultaneous constituent at a particular point in time. In L’ Operetta III I primarily use gradations of pitch congruence to embellish the ends of incongruent phrases by making the beginning of the following phrase congruent (in terms of pitch). This creates a drive toward pitch ‘consensus’ between constituents on the phrase downbeats.
At the beginning of the first four-bar phrase (b. 30: see fig 3.3.7.A), the ‘G’ in the 12-tone row is congruent with the ‘C’ chord in the tonal sequence and the pitch-canon. Toward the end of the phrase (b. 33), the pitches are less often congruent between these three constituents. At the beginning of the next phrase (b. 34) the constituents are congruent again at ‘E’. They then quickly become incongruent and then gradually become congruent more often as the end of the phrase is approached (b. 37), where they are then congruent at ‘G’, just as they were at the beginning of the first phrase, which synthesises a type of ‘consensus’ between the disparate pitch organisations.

3.3.8 Metric Addition/Reduction

Metric addition/reduction is the sequential addition or reduction of the number of phrase units in related sections. It is a fundamental and very old compositional technique that I have applied to my polystylistic-materials. In L’ Operetta III metric addition/reduction is mainly used to shape the work structure at the macroscopic-structural level.
Fig. 3.3.8.A: bb. 2-37; Appendix A. Metric Reduction.

In section A of movement ii, the first sub-structure (A1 [bb. 2-17]) consists of four, four-bar 4/4 phrases. The following two sub-structures (A2 [bb. 18-29]) and (A3 [bb. 30-37]) consist of only two, four-bar 4/4 phrases each. The phrasing in A1 has been reduced by half, so that A2 and A3 occupy the same number of phrases as A1, producing an acceleration effect in the structure of the A section.
3.3.9 Rhythmic Development

Rhythmic development is a structural polystylistic technique that is applied in *L' Operetta III* at the macroscopic-structural level. It is a fundamental and very old compositional technique that I have applied to my polystylistic materials. In *L' Operetta III*, it is the sequential variation of an established rhythmic pattern. Rhythmic development is primarily used in the work to form a gradually unfolding structure onto which the polystylistic materials are ‘hung’.

<table>
<thead>
<tr>
<th>Section</th>
<th>B1</th>
<th>B2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique(s)</td>
<td>Rhythmic Development</td>
<td>Superimposition</td>
</tr>
<tr>
<td>Sub-section</td>
<td>Superimposition</td>
<td>Common Phrasing</td>
</tr>
<tr>
<td>Technique(s)</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
</tr>
<tr>
<td>Constituents/Elements</td>
<td>Metre X</td>
<td>Metre X’</td>
</tr>
<tr>
<td>Origin</td>
<td>12 Tone Row (B1)</td>
<td>12 Tone Row (B1)</td>
</tr>
<tr>
<td>Sub-sub-section</td>
<td>B1.1</td>
<td>B1.2</td>
</tr>
<tr>
<td>Constituents/Elements</td>
<td>Tonal Sequence in G</td>
<td>Cycle of Dominant Vs (Element)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 3.3.9.A: bb. 41-76; Appendix A. Rhythmic Development.
In bb. 41-49 (section B1) the rhythmic pattern called ‘metre X’ is introduced. Metre X initially appears as the following sequence of measures: 4/8, 2/8, 3/8, 3/8, 2/8, 4/8, 3/4, 4/4, 4/4, 4/4, 4/4. In the following section (B2: bb. 50-64), metre X appears again however this time the seventh measure (3/4) is subdivided into two 3/8 measures and is then followed by a new sequence of measures. A similar variation of metre X occurs again in the very next section (B3: bb. 65-76), as demonstrated in the table in fig. 3.3.9.B.

<table>
<thead>
<tr>
<th>Section</th>
<th>Metre X in movement ii</th>
</tr>
</thead>
</table>

Fig. 3.3.9.B: Rhythmic Development in movement ii, section B (bb. 41-76).

The rhythmic development of metre X is what gives section B (bb. 41-76) its rhythmic contour and temporal structure. Furthermore, the rhythmic development of metre X goes on to shape the C (bb. 86-136) and D (bb. 237-269) sections, and so contributes in an instrumental way to shaping the entire character and structure of the movement, as exhibited in fig. 3.3.9.C.

<table>
<thead>
<tr>
<th>Section</th>
<th>Metre X in movement ii</th>
</tr>
</thead>
</table>

Fig. 3.3.9.C: Rhythmic Development in movement ii, sections B (bb. 41-76), C (bb. 86-136) and D (bb. 237-269).

3.3.10 Metric Superimposition

Where ‘superimposition’ is the occurrence of two or more constituents at the same time, ‘metric superimposition’ is a type of superimposition where the individual constituent pitch organisations
are affixed to an exterior metric scheme. Metric superimposition is primarily used in *L’ Operetta III* as a means of creating a shared temporal tension/resolution between groups of different constituents.
In bb. 50-57 (fig 3.1.10.A) the retrograde row and the tonal sequential progression in G are metrically superimposed so that they take the same eight bars to complete. It is important to note that this metric superimposition is also a ‘common phrasing’\footnote{See 3.3.3}. All ‘common phrasings’ are essentially a specific type of metric superimposition however, not all metric superimpositions are common phrasings as demonstrated in the next example.

\footnote{See 3.3.3}
In bb. 110-136 (fig 3.1.10.B) the retrograde row and the prime row are superimposed so that the retrograde row cycles three times in the same period that it takes the prime row to cycle once. Here the two constituent examples do not share a common phrasing, but they inhabit a common metric scheme – a ‘metric superimposition’.

![Musical notation image]

Fig. 3.3.10.B: bb. 110-136; Appendix A. Metric Superimposition.

<table>
<thead>
<tr>
<th>Bar</th>
<th>110</th>
<th>119</th>
<th>128</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Section</strong></td>
<td>C3</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Technique(s)</strong></td>
<td>Inter-constitutinal Derivation</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sub-section</strong></td>
<td>Common Phrasing</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Technique(s)</strong></td>
<td>Tonal Key of A</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Constituent(s)/Elements</strong></td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal Harmony in A [Element]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal (Element) - Sub Dominant Transposition</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Origin</strong></td>
<td>Metre X²</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12 Tone Row - Prime: Tonal Harmony in A [Element]; Tonal (Element) - Sub Dominant Transposition</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>This constituent aggregate has been derived from sections C1 and C2.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sub-sub-section</strong></td>
<td>C3 1</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Metre X² (C1)/(C2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal Key of A (C1)/(C2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Constituent(s)/Elements</strong></td>
<td>12 Tone Row - Retrograde</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal Harmony in A [Element]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12 Tone Row - Retrograde</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal Harmony in E [Element]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>12 Tone Row - Retrograde</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal Harmony in A [Element]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal Harmony in E [Element]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Fig. 3.3.10.C.: bb. 205-213; Appendix C. Metric Superimposition.
In bb. 206-213 (fig 3.1.10.C) the CVs and pitch-canon aggregate has been superimposed with the tonal sequence in C so that the period in which the CVs (with the pitch-canon constituent) moves through all twelve tones is the same as the period in which the tonal sequential progression is cycled twice.

3.3.11 Inter-constitutional Distortion

Inter-constitutional distortion (ICDIST) is a polystylistic technique that temporarily allows one or more constituents to negate one or more other constituents. During an ICDIST two or more constituent pitch organisations are merged so that the sonic material produced by each either negates the constituent organisations entirely, or is consumed by a single constituent/constituent aggregate. ICDIST highlights the event horizon that encompasses the perceptual dialectic between multiple pitch organisations. Because ICDIST is destructive to the constituents to which it is applied I have used it sparingly in L’ Operetta III in order to maintain the overall integrity of the constituent palette.
The prime row commencing in b. 57 (bass clarinet) has its 12-tone sequence interrupted by the scattering of its first tones for the duration of its first hexachord (bb. 57-59). It then reclaims its normal sequence for its second hexachord (b. 60). The prime row is also initially embellished by an apparent pitch-canon that seems to occur between the bass clarinet and the second soprano (bb. 57-59); however, the canon does not continue and instead the first three pitches (G, B and F) are reinterpreted at b. 60 (due to the G pedal in the saxophone) as an arpeggiated G\textsuperscript{7} chord –which acts as V\textsuperscript{7} of the C sequence commencing in the following section B3. The ICDIST in bb. 57-60 punctuates the end of section B2.1 (bb. 50-62) by creating tension through the transient destruction of its constituent plate and achieving resolution at the commencement of section B2.2 (bb. 63-64) through the re-establishment of the affected constituents, thus driving the material forward.\textsuperscript{99}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{figure.png}
\caption{Fig. 3.3.11.B: bb. 110-134 (Sop. 2 only); Appendix C. Inter-constitutional Distortion.}
\end{figure}

\textsuperscript{99} See Appendix A
In bb. 110-134 (fig. 3.3.11.B) the retrograde row is repeated in the soprano 2 part three times but its tones have been altered to preserve the A major tonality simultaneously in play. Here the tonal constituent distorts the retrograde row; it has been warped to fit a tonal grammar, retaining only some elements of its intervallic origin. ICDIST has been used in this example to synthesise a relationship between the 12-tone and tonal constituents by creating a sense of ambiguity between one and the other.

3.3.12 Inter-constitutional Embellishment

Inter-constitutional embellishment (ICE) is a polystylistic-technique very similar to ‘inter-constitutional derivation’¹⁰⁰ (ICD): where ICD is where the resultant pitch material of a constituent pitch organisation is used to derive pitch material through the use of another constituent organisation. The difference being that the material that precipitates from the second constituent is used to directly embellish the material and constituent from which it was derived. In L’ Operetta III ICE is used to give concurrent constituents a reflexive relationship.

¹⁰⁰ See 3.3.2
Fig. 3.3.12.A: bb. 65-75 (Sop. 1 - Alt. Sax.); Appendix C. Inter-constitutional Embellishment.
In bb. 65-75 (fig. 3.3.12.A) the retrograde row that begins in soprano 2 and moves to soprano 1 is harmonised by diatonic thirds and sixths in the key of C major by the saxophone and soprano 1 and 2 alternatively. Although the tonal material in C has been directly derived from the retrograde row, it primarily exists to embellish it—the retrograde row, as implied by its consistent intervallic relationship, but in terms of the tonal constituent to which it belongs.

3.3.13 Additive/Reductive Inter-constitutional Derivation/Embellishment

Additive/reductive inter-constitutional derivation/embellishments (ICD/E) is the macroscopic form of ICD\textsuperscript{101} and ICE\textsuperscript{102}. It is the prolonged addition or reduction of a number of related ICDs/ICEs to a number of related constituents/constituent-aggregates. It is primarily used in L’ Operetta III to create structural unity between the constituent pitch organisations.

\textsuperscript{101} See 3.3.2
\textsuperscript{102} See 3.3.12
In section C1\textsuperscript{103}(Fig. 3.3.13.A), the tonal constituent in the electric bass forms an ICE with the retrograde row in the soprano and baritone parts by creating a diatonic bass line beneath them.

\textit{Fig. 3.3.13.A: bb. 86-97; Appendix C. Inter-constitutional embellishment.}

\textsuperscript{103} See Appendix A
Fig. 3.3.13.B: bb. 98-109; Appendix C. Reductive Inter-constitutional embellishment.
In section C2 (fig. 3.3.13.B), the ICE from C1 continues in the two soprano parts for the duration of the first subsection (C2.1). In the second subsection (C2.2) the ICE is stripped away leaving only the 12-tone constituent.\textsuperscript{104}

\textsuperscript{104} See Appendix A
In section C3 (fig. 3.1.13.C) there is a retrograde row that occurs in the second soprano part, and is repeated a further two times to form the three subsections at b. 110 (C3.1), b. 119 (C3.2) and b. 128 (C3.3). In C3.1 the retrograde row is embellished by a harmonisation in thirds below in the key of A occurring in the soprano 1 part. In C3.2 the retrograde row continues to be embellished diatonically a third below except this time in the key of E. Additionally, in b. 120, the saxophone joins in embellishing the retrograde row a diatonic fifth below in the key of E. In C3.3 the ICE in the soprano 1 and the saxophone continue in the same fashion except this time in the key of A.\(^{105}\)

As demonstrated in the previous paragraphs, section C (bb. 86-136) begins with a simple ICE in subsection C1 and goes on to carry over and then reduce this ICE in subsection C2. In section C3 the same ICE is gradually built up again and manipulated over the course of its three subsections.

\(^{105}\) See Appendix A
(C3.1, C3.2 and C3.3). Here additive/reductive ICE has been used to reinforce section C’s structure and give it a unified form.\footnote{See Appendix A}

3.3.14 Pitch Transposition

Pitch transposition is of course, a fundamental and very old compositional technique that I have applied to my polystylistic materials. In \textit{L’ Operetta III} pitch transposition is mainly used to imply pitch-based relationships belonging to the tonal constituent (such as: I ↔ V, or chromatic key changes).

\begin{figure}
\centering
\includegraphics[width=\textwidth]{fig3.3.14a.png}
\caption{Fig. 3.3.14.A.: bb. 93-96; Appendix C. Pitch Transposition.}
\end{figure}

At b. 94 (fig 3.1.14.1.) the listener expects the prime row to follow the retrograde row that finishes in b. 93 as suggested earlier in the work through similar row sequences. The prime row does indeed follow in b. 94, only it has been transposed down a perfect fifth, suggesting a sub-dominant
relationship with itself as implied by the presence of the tonal constituent. After the transposed prime row is completed in b. 97 the listener hears the un-transposed retrograde row in b. 98 (as indicated by past row sequences), thus implying a ‘tonic’ resolution.

3.3.15 Additive/Reductive of Superimposition

Where superimposition: is the occurrence of two or more constituents at the same time, additive/reductive superimposition is the prolonged addition or reduction of a number of related superimpositions to a number of related constituents or constituent aggregates. Additive/reductive superimposition is predominantly used in L’ Operetta III as a macroscopic structural technique.
Fig. 3.3.15.A: bb. 93-98; Appendix C. Additive/Reductive Superimposition.

The phrase beginning at b. 94 (fig. 3.1.15.A) starts with a superimposition of the tonal progression and the transposed prime row. This superimposition lasts until the end of b. 95 when the superimposition ceases entirely, leaving only the 12-tone constituent in b. 96. In the last bar of the phrase (b. 97) the tonal constituent is then superimposed again as the last three tones in the 12-tone constituent (11, 12, 1) form the scale pattern: #7^, 1^, 3^ in A minor. The A minor tonality acts as ‘(i) → I’ to the constituent in A Major in the next phrase (b. 98→). This additive/reductive superimposition can be visualised over the duration of the phrase as in fig 3.3.15.B.

<table>
<thead>
<tr>
<th>Bar</th>
<th>Tonal</th>
<th>12-Tone</th>
</tr>
</thead>
<tbody>
<tr>
<td>94</td>
<td>(2)</td>
<td>(3)</td>
</tr>
<tr>
<td>95</td>
<td>(2)</td>
<td>(3)</td>
</tr>
<tr>
<td>96</td>
<td>(2)</td>
<td>(3)</td>
</tr>
<tr>
<td>97</td>
<td>(2)</td>
<td>(3)</td>
</tr>
</tbody>
</table>

Fig. 3.1.15.B: bb. 94-97. Diagram of Additive/Reductive Superimposition.

Here it can be seen how the additive/reductive superimposition helps to shape the four-bar 4/4 phrase. The first bar (b. 94) and the second bar (b. 95) are fully accompanied by the superimposition.

107 A = scale/row degree/tone.
On the up-beat to the third bar (b. 96) the superimposition ceases leaving the third bar bereft of the superimposition. The superimposition is then reintroduced on the second beat of the fourth bar (b. 97) driving the rhythm toward the next phrase.

### 3.3.16 Common Constituent Aggregate and Alternating Constituent Aggregates

A common constituent aggregate (CCA) is an aggregate of constituents in a particular relationship that is established and reused throughout the work. In *L’ Operetta III* CCAs are used as structural and macro-structural polystylistic techniques that help define the polystylistic materials that constitute certain sections and hence give form to the macroscopic sections to which they belong.
Fig. 3.3.16.A: bb. 138-145; Appendix C. Common Constituent Aggregate.
Fig. 3.1.16.B: bb. 138-161; Appendix A. Common Constituent Aggregates.

Section A^1.1 (see fig. 3.3.16.A and 3.3.16.B) is constituted by the 12-tone constituent in the electric bass and the tonal constituent in the voices. Section A^1.2 is constituted by the same constituent aggregate and so, section A^1 is constituted by the CCA of A^1.1 and A^1.2, that we will label ‘α’. And so it can be seen that a CCA has been employed to combine A^1.1 and A^1.2 to form α—the CCA that constitutes and defines A^1. Sections A^2.1 and A^2.2 (see fig. 3.3.16.B) are both constituted by the tonal constituent in the baritone and electric bass, and by the CVs constituent in the clarinet and saxophone. Therefore, section A^2 is constituted by the CCA of A^2.1 and A^2.2, which we will label ‘β’. Sections A^3.1 and A^3.2 (see fig. 3.3.16.B) are both constituted by the 12-tone constituent in the electric bass, and the tonal constituent in the voices. This means that section A^3 is constituted by the same CCA as A^1: α. So, if we look at section A as a whole (bb. 138-161: fig. 3.3.16.B) we can see the pattern of CCAs as demonstrated in the diagram in fig 3.4.16.C.

Fig. 3.3.16.C: bb. 138-161. Diagram of Alternating Constituent Aggregates.
Here we can see that $A^1$ is made up of the alternating constituent aggregate (ACA): ‘αβα’. And so, ACA ‘αβα’ has been used to structure $A^1$, organising and essentially unifying the polystylistic materials at the macro-structural level.

3.3.17 Harmonic Consonance (and gradations of)

Harmonic consonance refers to the ‘physical’ harmonic consonances that can be made to occur between constituent pitch organisations. By ‘physical’ harmonic consonances, I specifically mean the commonalities in primary harmonic partials that two or more pitches may share: as referred to in chapter 2.1.4.108

108 See chapter 2.1.4, fig 2.1.4.C.
Fig. 3.3.17.A: bb. 146-153; Appendix C. Gradations of Harmonic Consonance.
In bb. 146-153 (fig. 3.3.17.A) the tonal constituent in the key of A commences at the same time as the CVs constituent in the key area of D#. Over the course of section A\textsuperscript{1}\textsuperscript{2} (bb. 146-153)\textsuperscript{109}, the CVs constituent gradually moves through different key areas to gradually become more and more consonant with the tonal constituent in the key of A (see fig 3.3.17.B).

<table>
<thead>
<tr>
<th>Bar</th>
<th>146</th>
<th>147</th>
<th>148</th>
<th>149</th>
<th>150</th>
<th>151</th>
<th>152</th>
<th>153</th>
</tr>
</thead>
<tbody>
<tr>
<td>CVs Key</td>
<td>D#</td>
<td>G#</td>
<td>C#</td>
<td>F#</td>
<td>B</td>
<td>E</td>
<td>A</td>
<td>D</td>
</tr>
<tr>
<td>Interval to Tonal Key of A</td>
<td>TT</td>
<td>M7</td>
<td>M3</td>
<td>M6</td>
<td>M2</td>
<td>P5</td>
<td>Unis.</td>
<td>P4</td>
</tr>
</tbody>
</table>

Fig. 3.3.17.B: bb. 146-153; Table of Harmonic Consonance between CVs and the Tonal Constituent in the key of A.

Harmonic consonance has been used here to shape section A\textsuperscript{1}\textsuperscript{2}, driving the polystylistic material towards a tonal consensus at the end of the section.

3.3.18 Mono Constituent

In L’ Operetta III, a mono constituent is a single pitch organisation that is employed by itself for any significant portion in the work. Mono constituents are predominantly used in the bridge sections in L’ Operetta III, where they are employed to separate sections that use multiple constituents in order to create ‘breathing space’ between the denser polystylistic materials. The bridge section in movement ii (bb. 162-197\textsuperscript{110}) is an example of this. This section is comprised entirely of the pitch-canon/micropolyphony pitch organisation. It is also the first time that this constituent is introduced. Here the polystylistic technique of mono constitution has been used to simultaneously create a landmark in the structure, and introduce a new constituent.

3.3.19 Detached Syntax

Detached syntax is the temporal inter-splicing of one pitch organisation with another organisation, or another iteration of the initial organisation. It is primarily used in L’ Operetta III as a macroscopic polystylistic effect to lend a greater sense of unity to the more temporally disparate materials.

\textsuperscript{109} See Appendix A

\textsuperscript{110} See Appendix A and Appendix C
Fig. 3.3.19.A: bb. 161-166; Appendix C. Detached Syntax.
The bridge section of movement ii (bb. 162-197) commences on the pitch ‘G’, initially acting as chord I in the key of G major, as implied by the V chord in the previous bar (b. 161: fig. 3.3.19.A). The bridge section then carries on from that pitch as a pitch-canon/micropolyphony.

Fig. 3.3.19.B: bb. 175-179; Appendix C. Detached Syntax.

Between bb. 175-179 (fig. 3.3.19.B), the pitches included in the pitch-canon/micropolyphony are C, G and E. These three pitches sound simultaneously for a period of four bars, effectively producing a C major chord. This C major chord is rationalised as IV of G major as implied by the last tonal triadic cadence heard at bb. 161-162 (V→I in G).

111 See Appendix A and Appendix C
At bb. 196-197 (fig. 3.3.19.C), the pitch-canon/micropolyphony forms the next tonal triad of G major. This chord, when referenced against the C chord heard at bb. 175-179, and the G chord heard before that at b. 162, gives the impression of returning to chord I as a result of the detached plagal cadence (I→IV→I) in G major. The next section commences in the very next bar (b. 198) with a descending sequence in C major, so the listener then re-rationalises the detached cadential progression as the below:

\[ \text{C Major: } V(\text{b. 162}) \rightarrow I(\text{bb. 175-179}) \rightarrow V(\text{bb. 196-197}) \rightarrow I(\text{b. 198}) \]

Here detached syntax has been used to polystylistically link two sections (A\textsuperscript{1} and A\textsuperscript{2})\textsuperscript{112} that are otherwise separated by a bridging section.

\textsuperscript{112} See Appendix A
3.3.20 Mono Primary Constituent

A mono primary constituent (MPC) is the emphasis of a particular constituent by virtue of its relationship to the other employed constituents. In *L’ Operetta III* MPCs are used as focal polystylistic materials to constitute some of the sections and movements.

![Table 3.3.20.A: bb. 198-221; Appendix A. Mono Primary Constituent.]

In section A\(^2\) (bb. 198-221)\(^{113}\) the tonal constituent is treated as a MPC and is hence made the subject of the section as follows:

- In A\(^2\)\(^1\) (bb. 198-205)\(^{114}\) the pitch-canon constituent is ‘inter-constitutionally derived’ from the tonal constituent, in the clarinet and saxophone part, making the tonal constituent the primary pitch organisation.

- In A\(^2\)\(^2\) (bb. 206-213)\(^{115}\) the tonal constituent is moved to the outer voices of soprano 1 and electric bass. This new orchestration in combination with its prominence inherited from the previous section, sustains the tonal constituent as the primary pitch organisation.

---

\(^{113}\) See Appendix A and Appendix C

\(^{114}\) See Appendix A and Appendix C

\(^{115}\) See Appendix A and Appendix C
• In A\textsuperscript{2}3.1 (bb. 214-217)\textsuperscript{116} the tonal constituent is moved back to the clarinets and saxophones, sharing the musical space with the 12-tone constituent in the electric bass and retaining its prominence due its previous iterations, and its orchestrational relationship with the electric bass.

• In A\textsuperscript{2}3.2 (bb. 218-221)\textsuperscript{117} the pitch-canon is again ‘inter-constitutionally derived’ from the tonal constituent, further referencing the tonal constituent, and thus consolidating the tonal constituent’s position as the subject of section A\textsuperscript{2}.

3.3.21 Implication

Implication is the conditioning of the listener to expect a certain pattern or outcome. In \textit{L’ Operetta III} implication is used to either validate or subvert listener expectations pertaining to particular polystylistic patterns, forming a device that can generate and manipulate tension and release.

![Fig. 3.3.21.A: bb. 265-270; Appendix C. Implication.](image)

\textsuperscript{116} See Appendix A and Appendix C

\textsuperscript{117} See Appendix A and Appendix C
The imperfect cadence in bb. 265-269 (fig. 3.3.21.A) at the end of section D (bb. 237-269)\textsuperscript{118} is completed with chord $V^{7\text{sus4}}$ in C; the chord tones being stacked from the bottom up: 5, 7, 4 with the root being omitted. Here the dominant 7\textsuperscript{th} and suspended 4\textsuperscript{th} are left unresolved, this leads the listener to infer that this $G^{7\text{sus4}}$ chord is actually the first chord in a progression belonging to the CVs constituent. This inference is based on the implicit nature of previous transfers to and from the tonal constituent to the CVs constituent such as those in fig 3.3.21.B–3.3.21.G.

\textit{Fig. 3.3.21.B.: bb. 76-78; Appendix C. Implication.}

\textsuperscript{118} See Appendix A
Fig. 3.3.21.C: bb. 83-86; Appendix C. Implication.

Fig. 3.3.21.D: bb. 152-154; Appendix C. Implication.
Fig. 3.3.21.E: bb. 205-206; Appendix C. Implication.

Fig. 3.3.21.F: bb. 221-222; Appendix C. Implication.
Fig. 3.3.21.G.: bb. 235-237; Appendix C. Implication.

Given the history exemplified in fig 3.3.21.B–3.3.21.G, following the $G^{7\text{sus}4}$ chord in b. 268, the listener would expect the following section, movement iii (bb. 270-379), to carry on in the form of a CVs progression. Instead, movement iii commences in the key area of A minor, leaving the $G^{7\text{sus}4}$ and its CVs implication unresolved. This transfer back into the relative minor of the tonal constituent subverts the listener’s expectations as implied by the prior polystylistic transfers of this type in the work, creating a new level of intrigue in the material.

3.3.22 The Structure of Movement ii

<table>
<thead>
<tr>
<th>Movement ii</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
</tr>
<tr>
<td>2</td>
</tr>
</tbody>
</table>

Fig. 3.3.22.A: The Structure of movement ii; Appendix A.

119 See b. 270 in Appendix C
3.3.22.1 The ‘A’ Sections

The ‘A’ sections of movement ii (A, A₁ and A₂)\textsuperscript{120} are the structural materials by which the movement has been composed. They provide the listener with structural ‘coordinates’ from which the other sections are heard, and unify the disparate pitch organisations. Each ‘A’ section is made up of three subsections, as in fig 3.3.22.1.A.

\textbf{Fig. 3.3.22.1.A: Appendix A, bb. 2-37; Section A movement ii.}

\textsuperscript{120} See Appendix A, bb. 2-269
Each subsection is made up of two sub-subsections itself—with the exception of the first subsection ‘A1’ (bb. 2-17) which is made up of four sub-subsections, each consisting of four-bar 4/4 phrases.

Each of the ‘A’ sections also share a ‘common constituent aggregate (CCA)’ incorporating: the tonal, 12-tone and CVs constituents. This CCA features a descending sequence in the tonal constituent and includes the pitch-canon constituent as a ‘common constitutional element (CCE)’. The pitch-canon in the ‘A’ sections—acting as a CCE, is used to form an alternating orchestrational feature between the saxophone and clarinet, as in fig. 3.3.22.1.B.

![Sequence in C.](image)

**Fig. 3.3.22.1.B:** b. 2, clarinet and saxophone; Appendix C.

The descending tonal sequence featured across the A sections outlines a simple mixture chord progression as exemplified in fig. 3.3.22.1.C.

<table>
<thead>
<tr>
<th>Section</th>
<th>A → A¹ → A²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key of Tonal Sequence</td>
<td>C → A → C</td>
</tr>
<tr>
<td>Progression in C</td>
<td>I → (VI) → I</td>
</tr>
</tbody>
</table>

**Fig. 3.3.22.1.C:** Table of tonal sequence key areas in the ‘A’ sections of movement ii.

This pivot-chord progression gives the ‘A’ sections an overall shape and assists in relating the constituent pitch organisations.

---

121 See 3.3.16
122 See 3.3.6
3.3.22.2  Sections B, C and the Bridge

Having exposed the polystylistic materials in the A section, sections B and C (bb.: 41-76 and 86-136)\(^{123}\) set about establishing a discursive space through the use of polystylistic combinations in contrast to those in section A.

Section B primarily features the 12-tone constituent, whereas section C primarily features the tonal constituent (now in the key of A) but ‘inter-constitutionally derived’\(^{124}\) from the 12-tone constituent. Both sections B and C are rhythmically organised in terms of ‘metre X’\(^{125}\) but develop it in different ways. The polystylistic materials in the B and C sections take progressive steps away from the polystylistic materials in the A section, and so when the next iteration of the A section is heard at b. 138 (section A\(^1\)) there is a real sense of recapitulation. After this ‘return to home’ at section A\(^1\), the polystylistic materials of the ‘A’ sections are given ‘breathing space’ by the intercession of the bridge section (bb. 162-197)\(^{126}\). The bridge is a single unbroken section featuring only the pitch-canon/micropolyphony constituent. It is the first time in the work that a ‘mono constitution’\(^{127}\) is heard and it coincides with a move to a sparser, atmospheric aesthetic. This change of pace refreshes the listener’s ear and so when the primary polystylistic materials return immediately after in section A\(^2\), they do so in a renewed, emphatic sense.

\(^{123}\) See Appendix A
\(^{124}\) See 3.3.2
\(^{125}\) See 3.3.9
\(^{126}\) See Appendix A and Appendix C
\(^{127}\) See 3.3.18
3.3.22.3 The D Section

<table>
<thead>
<tr>
<th>Bar</th>
<th>D</th>
<th>D1</th>
<th>D2</th>
</tr>
</thead>
<tbody>
<tr>
<td>237</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>248</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>253</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>259</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>261</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Section D**

<table>
<thead>
<tr>
<th>Technique(s)</th>
<th>Rhythmic Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>D1</td>
<td></td>
</tr>
<tr>
<td>D2</td>
<td></td>
</tr>
</tbody>
</table>

**Sub-section**

<table>
<thead>
<tr>
<th>Technique(s)</th>
<th>Common Phrasing</th>
<th>Systemic Layering</th>
<th>Mono Constituent</th>
</tr>
</thead>
<tbody>
<tr>
<td>Constituents/Elements</td>
<td>Metre X</td>
<td>Metre X</td>
<td></td>
</tr>
</tbody>
</table>

**Origin**

<table>
<thead>
<tr>
<th>Sub-sub-section</th>
<th>D1.1</th>
<th>D1.2</th>
<th>D2.1</th>
<th>D2.2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Sequence In C</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Retrograde</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Fig. 3.3.22.3.A: Appendix A, bb. 237-269; Section D movement ii.**

Section D completes movement ii by amalgamating the disparate materials of the other sections in the movement. In the first subsection (D1: bb. 237-252) the tonal sequence of the ‘A’ sections is combined with the ‘metre X’ of the B and C sections, providing more commonality to the disparate pitch organisations. In the second subsection (D2: bb. 253-269) the bridge section is reprised through the tonal constituent, which is now presented as a ‘mono constituent’ and exhibits some of the rhythmic features of the pitch-canon/micropolyphony constituent from the bridge. The D section closes the movement in a combinative and recapitulating fashion, at once giving a sense of unity and resolution. This allows the music to support the dramaturgy as an ironic echo: where the puppet maker (baritone) is trying to deny the relation and unity he shares with his wife and mother, the music creates unity between the disparate pitch organisations of which it is comprised.

---

128 See Appendix A and Appendix C
129 See Appendix A and Appendix C
3.4 Movement iii: *My son*

In movement ii the puppet maker (baritone) regards his birthday celebration as a celebration of ‘others’ and ‘alsos’ (the mother and the wife) rather than of himself—a distinct ‘one’. He refuses to attend despite their combined pleas, in an attempt to maintain his distinctiveness. In movement iii (*My Son*: bb. 270-379), the wife (soprano 2) departs and the mother (soprano 1) remains behind to apply postnatal guilt to the puppet maker (baritone) in an attempt to manipulate him into attending his birthday party. Musically, the section is essentially an extended ‘inter-constitutional embellishment’\(^{130}\) of the tonal constituent in the key of A minor. The section was created this way to underscore the inescapably derivative relationship a child essentially has with their parents.

<table>
<thead>
<tr>
<th>Movement iii</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
</tr>
<tr>
<td>bb.:</td>
</tr>
</tbody>
</table>

*Fig. 3.4.A: The Structure of movement iii; Appendix A.*

3.4.1 The ‘A’ Sections

The ‘A’ sections of movement iii employ the tonal constituent as a ‘mono primary constituent’\(^{131}\).

The tonal constituent in each of these sections takes the form of a chord progression in A minor that is based on the ascending scale degrees starting from the tonic. In section A (bb. 280-289)\(^{132}\) the tonal constituent progression is as below:

<table>
<thead>
<tr>
<th>bb.:</th>
<th>280</th>
<th>282</th>
<th>284</th>
<th>286</th>
<th>288</th>
</tr>
</thead>
<tbody>
<tr>
<td>Am:</td>
<td>i</td>
<td>i</td>
<td>i(\text{</td>
<td></td>
<td>}_7\text{sus}_4)</td>
</tr>
<tr>
<td>C:</td>
<td>vi</td>
<td>i(\text{</td>
<td></td>
<td>}_7\text{sus}_4)</td>
<td>ii (\rightarrow) v</td>
</tr>
<tr>
<td>Scale Degree:</td>
<td>1(^{\wedge})</td>
<td>2(^{\wedge})</td>
<td>3(^{\wedge})</td>
<td>4(^{\wedge})</td>
<td>5(^{\wedge})</td>
</tr>
</tbody>
</table>

\(^{130}\) See 3.3.12

\(^{131}\) See 3.3.20

\(^{132}\) See Appendix A and Appendix C
Initially the tonal constituent is heard alone, then in bb. 282-283 (fig. 3.4.1.A) the pitch-canon constituent is used as an ‘inter-constitutional embellishment (ICE)’\textsuperscript{133} to embellish a 2\textsuperscript{A}-3\textsuperscript{A} suspension on the A minor chord.

\textbf{Fig. 3.4.1.A: bb. 282-285; Appendix C.}

In bb. 284-285 (fig. 3.4.1.A) the pitch-canon ICE is replaced with CVs constituent, which is used to embellish the $C^7(sus4)$ chord in those bars. At the end of b. 285 the second hexachord of the retrograde row is ‘dovetailed’\textsuperscript{134} with the CVs constituent on the last beat with the rest of the hexachord continued in following bars.

\textsuperscript{133} See 3.3.12
\textsuperscript{134} See 3.3.5
The second hexachord of the retrograde row in bb. 286-287 is ‘inter-constitutionally derived (ICD)’ \(^{135}\) from the tonal ii → v in C major at play in those bars (fig 3.4.1.B). In bars 288-289 the ICD is replaced by a CVs ICE of the tonal constituent. Here the CVs constituent embellishes the C\(^7\)sus\(^4\), bringing the first ‘A’ section to a close.

Section A\(^1\) (bb. 290-298) immediately follows section A and employs the CVs as an ICE in a similar way however, where A is based on the ascending ‘A minor’ scale degrees 1\(^\#\)-5\(^\#\), A\(^1\) is based only on the ascending degrees 1\(^\#\) and 2\(^\#\) (see fig 3.4.1.C).

\(^{135}\) See 3.3.2
Fig. 3.4.1.C: bb. 290-298; Appendix A.

The tonal constituent in section $A^2$ (bb. 304-310) is based on the ascending degrees $1^\wedge-4^\wedge$ however, in this section the tonal constituent is featured as a ‘mono constituent’\textsuperscript{136} only.

Sections $A^3$ (bb. 317-333) and $A^4$ (bb. 349-366) are organised in much the same way as section $A$. The tonal chord progression in both sections is based on the ascending scale degrees $1^\wedge-5^\wedge$ and both sections feature the CVs and pitch-canon constituents as ICDs/ICEs (see fig. 3.4.1.D and 3.4.1.E).

\textsuperscript{136} See 3.3.18
Fig. 3.4.1.D: bb. 317-333; Appendix A.

<table>
<thead>
<tr>
<th>Bar</th>
<th>317</th>
<th>323</th>
<th>326</th>
<th>328</th>
<th>331</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A³</td>
</tr>
<tr>
<td>Technique(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mono Primary Constituent</td>
</tr>
<tr>
<td>Sub-section</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technique(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Constituent(s)/Elements</td>
<td>Tonal Progression in Am. I</td>
<td>C. VI</td>
<td>Am. III</td>
<td>C.</td>
<td>Am. (IV)</td>
</tr>
<tr>
<td>Scale Degree in Am. I</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>1 &gt; 5</td>
</tr>
<tr>
<td>Origin</td>
<td>(A)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub-sub-section</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Constituent(s)/Elements</td>
<td>Cycle of Dominant Vs [Element]</td>
<td>Cycle of Dominant Vs [Element]</td>
<td>Pitch Canon [Element]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 3.4.1.E: bb. 349-366; Appendix A.

<table>
<thead>
<tr>
<th>Bar</th>
<th>349</th>
<th>360</th>
<th>365</th>
</tr>
</thead>
<tbody>
<tr>
<td>Section</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technique(s)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub-section</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Technique(s)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Constituent(s)/Elements</td>
<td>Tonal Progression in Am. I</td>
<td>C. VI</td>
<td>Am. I</td>
</tr>
<tr>
<td>Scale Degree in Am. I, 2, 3</td>
<td>4</td>
<td>5</td>
<td>1 &gt; V</td>
</tr>
<tr>
<td>Origin</td>
<td>(A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub-sub-section</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Constituent(s)/Elements</td>
<td>Cycle of Dominant Vs [Element]</td>
<td>Pitch Canon [Element]</td>
<td></td>
</tr>
</tbody>
</table>
3.4.2 The ‘B’ Sections

The ‘B’ sections in movement iii (B, B₁, B₂ and B₃) feature the tonal constituent in the form of a cadential progression in A minor. They almost exclusively feature the tonal constituent as a ‘mono-constituent’ with the exception of the ‘B’ section that precedes the bridge –B² (bb. 334-338), which features the tonal constituent as a ‘mono-primary constituent’ as it includes a superimposition with the retrograde row.

\[ \text{See Appendix A and Appendix C. B: bb. 209-303; B₁: bb. 311-316; B²: bb. 334-338; B₃: bb. 346-348.} \]

\[ \text{See 3.3.18} \]

\[ \text{See 3.3.20} \]
The superimposition in section B² between the tonal constituent and the 12-tone constituent also features a ‘gradation of pitch congruence’⁴⁰ (see fig 3.4.1.A). The two constituents commence the phrase (b. 334) sharing the pitch, ‘e’. The pitches then cease to be congruent until the second half of b. 336, where the final pitches: ‘b’, ‘g’ and ‘e’ form a congruence between the two constituents, using a consensus between the materials to drive the music toward the next section.

---

⁴⁰ See 3.3.7
3.4.3 The Bridge

Fig. 3.4.3.A: bb. 339-345; Appendix C.
The bridge section of movement iii (bb. 339-345: see fig 3.4.3.A) takes the tonal constituent as it is heard in the ‘A’ sections and ‘metrically superimposes’ \(^{141}\) it with the 12-tone constituent, so that the tonal progression and the retrograde row take the same period of time to complete. Here the 12-tone row is also ‘inter-constitutionally embellished’ \(^{142}\) by the micropolyphony constituent.

### 3.4.4 The C Section

The C section (bb. 367-379) closes movement iii by taking the tonal progression in A minor (as developed in the ‘A’ sections) and re-inventing it in the key of A major. When chord I in A major is reached at b. 376 (confirming the new key area), the retrograde row is superimposed in the same fashion as in section B\(^2\) (bb. 334-338). This allows the re-invented material from the ‘A’ sections to share the same space as the retrograde row of the B\(^2\) section, creating a sense of unity between the materials of both the ‘A’ and ‘B’ sections.

\(^{141}\) See 3.3.10  
\(^{142}\) See 3.3.12
3.5 Movement iv: My husband

In movement iv (My Husband: bb. 384-601), the mother (soprano 1) departs and the wife (soprano 2) returns to make post-marital threats to the puppet maker (baritone) in an attempt to manipulate him into attending his birthday party. Where movement iii underscored the intrinsically derivative relationship between child and parent, movement iv underscores the intrinsically constructed relationship of husband and wife. In movement iv the constituent pitch organisations are rigorously organised by a dominant pulsating rhythmic structure as outlined in the subordinate chapters.

![Movement iv](image)

**Fig. 3.5.A: The Structure of movement iv; Appendix A.**

### 3.5.1 The ‘A’ Sections

In movement iv, the ‘A’ sections\(^{143}\) are structured around a specific pattern of metres which we will label metre ‘Y’. Metre Y is constructed from 7 subsections and is consistent amongst all the ‘A’ sections, varying only slightly in the 7\(^{th}\) subsection of each ‘A’ section (see fig.3.5.1.A).

![Subsection Metre Y](image)

**Fig. 3.5.1.A: Movement iv; Metre Y.**

Section A (bb. 384-408) commences the movement with a drum solo (an indefinite pitch organisation as a mono-constituent\(^{144}\)), through which metre Y is percussively outlined and the structure of the ‘A’ sections is established (see fig. 3.5.1.B). This is also the only time in the work that

---

143 See Appendix A and Appendix C. A: bb. 384-408; A\(^1\): bb. 409-434; A\(^2\): bb. 435-459; A\(^3\): bb. 460-485; A\(^4\): bb. 502-527.

144 See 3.3.18

---

171

Daniel Manera 308244176
The Sydney Conservatorium of Music, The University of Sydney: 2017
the ‘language of indefinite pitch’\textsuperscript{145} constituent is exclusively used and so it is pertinently employed to kick off a movement where the ‘A’ sections are structured around a fixed rhythmic pattern.

\textit{Fig. 3.5.1.B: bb. 384-408; Appendix C. Movement iv Section A.}

\textsuperscript{145} See 3.1.5
Section A\(^1\) (bb. 409-434) immediately follows section A and introduces the inverted retrograde row to metre Y. The inverted retrograde row is ‘repeated’\(^{146}\) in every subsection of A, making the 12-tone constituent the ‘mono primary constituent’\(^{147}\) of this section, and all the subsequent ‘A’ sections.

\(^{146}\) See 3.3.4
\(^{147}\) See 3.3.20
In section A\textsuperscript{2} (bb. 435-459) (see fig. 3.5.1.C) as with A\textsuperscript{1} and A\textsuperscript{4}, the inverted retrograde row is ‘broken-up’ across each subsection. The tones of the row that fall on the downbeats remain however, the tones of the row that do not, are omitted. This ‘detached syntax’\textsuperscript{148} outlines the inverted retrograde row as implied by its previous repetitions in section A.

Section A\textsuperscript{2} also includes a ‘superimposition’\textsuperscript{149} with the tonal constituent (also see fig. 3.5.1.C). This superimposition is repeated in section A\textsuperscript{3} only this time the tonal constituent is ‘broken-up’ (much in the same fashion as the 12-tone constituent), referencing its earlier repetitions in A\textsuperscript{2} through its detached syntax.

\begin{figure}
\centering
\includegraphics[width=\textwidth]{Fig_3.5.1.C_bb_435-442.png}
\caption{Fig. 3.5.1.C: bb. 435-442; Appendix C. Detached Syntax in subsections 1 and 2 of section A\textsuperscript{2}: movement iv.}
\end{figure}

\textsuperscript{148} See 3.3.19
\textsuperscript{149} See 3.3.1
Section A² (bb. 460-485) also includes a ‘metric superimposition’\textsuperscript{150} with the CVs constituent. The CVs constituent begins by moving from the key area of ‘E’ to ‘A’ – effectively locating chord V in the concurrent tonal constituent. The CVs constituent then moves through all 12 keys until it arrives back at A, at the end of the section (bb. 482-483) the same time at which the concurrent tonal constituent also arrives at that chord (V).\textsuperscript{151}

\textsuperscript{150} See 3.3.10
\textsuperscript{151} See Appendix C
In section A⁴ (bb. 502-527) the tonal constituent acts as an ‘inter-constitutional embellishment’⁴ to the CVs constituent. The CVs is metrically superimposed with the inverted retrograde row (in the same fashion as in section A³) which itself is presented as a detached syntax –just as it was in sections A² and A³, (see fig 3.5.1.E).

Sections A³, A⁴ are all completed with a single bar of the ‘harmonic series-based pitch organisation’⁵, an effect that points the listener towards the bridge (a section featuring the harmonic series-based pitch organisation as a mono-constituent) as exemplified in fig 3.5.1.F.

---

⁴ See 3.3.12
⁵ See 3.1.6
3.5.2 The ‘B’ Sections

As with the ‘A’ sections in movement iv, the ‘B’ sections\textsuperscript{154} are structured around a specific pattern of metres. The pattern of metres is metre ‘X’, which is the very same metre ‘X’ that structures many of the sections in movement ii.\textsuperscript{155}

<table>
<thead>
<tr>
<th>Movement</th>
<th>Metre X</th>
</tr>
</thead>
</table>

\textsuperscript{154} See Appendix A and Appendix C. B: bb. 486-501; B\textsuperscript{1}: bb. 554-569 and 570-585.

\textsuperscript{155} See 3.3.9

\textsuperscript{156} See 3.3.9
As exemplified in fig 3.5.2.A, where metre X undergoes assorted variations in movement ii, in movement iv it remains consistent.

Fig. 3.5.2.B: bb. 486-493; Appendix C.
In section B (bb. 486-501), using metre X as a scaffold, the 12-tone constituent and the CVs constituent are ‘metrically superimposed’ so that the CVs cycles through all 12 key areas in the same time it takes the 12-tone constituent to cycle through the inverted row and the inverted retrograde row once each (see fig 3.5.2.B).

\[\text{Diagram with musical notation}\]

---

157 See 3.3.10
Section B (bb. 554-569 and 570-585) is constructed in the same fashion as B, only it also includes a 'superimposition' with the tonal constituent, and the 12-tone row has been 'transposed' down an augmented fifth so that that tone 1 is ‘D’ and therefore congruent with tonal constituent in the key of D at the beginning of the phrase (see fig 3.5.2.C).

---

158 See 3.3.1
159 See 3.3.14
3.5.3  The Bridge

The bridge in movement iv (bb. 528-553)\textsuperscript{160} features the ‘harmonic series-based pitch organisation as a ‘mono constituent’\textsuperscript{161}. Here metre Y is used as a scaffold upon which this constituent is hung (see fig. 3.5.3.A). This is the only time that this constituent is heard in an extended form in the work (and also the last time it is heard at all) having previously only been heard in the final bar of each of the ‘A’ sections. This gives movement iv a unique distinctiveness, which is in support of the wife character (soprano 2), who is not biologically related to the puppet maker (baritone) or the mother (soprano 1).

3.5.4  The C Section

The C section in movement iv (bb. 586-601) is structured around a version of meter X: ‘X\textsuperscript{1}’. X\textsuperscript{2} is essentially the same as X except the beat values have been doubled: quaver $\rightarrow$ crotchet, effectively

---

\textsuperscript{160} See Appendix A and Appendix C
\textsuperscript{161} See 3.3.18
halving the tempo. In this section the 12-tone constituent returns to its original transposition, an augmented fifth up from the iteration in the previous section ($B^{1}$), providing a sense of returning to stasis.
Fig. 3.5.4.A: bb. 586-602; Appendix C.

The tonal constituent—now featuring a descending sequence in the key of ‘D’ (referential to the descending sequence that is featured in movement ii), is metrically superimposed with the 12-tone constituent such that the sequence cycles twice in the same period it takes the retrograde row to
cycle once (see fig. 3.5.4.1A). This slowing of tempo and thinning of texture brings the movement to a gradual close as unity between the pitch organisations is assured.
3.6 Movement v: Myself

In movement v (Myself: bb. 603-663), the wife (soprano 2) departs and the puppet maker (baritone) is left alone to reflect upon his situation. In this movement the musical space reflects the dramatic situation by bringing back materials from movement ii and preparing them for reinvention in the following movement (vi).

<table>
<thead>
<tr>
<th>Movement v</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
<td>A</td>
</tr>
<tr>
<td>bb.:</td>
<td>603</td>
</tr>
</tbody>
</table>

Fig. 3.6.A: The Structure of movement v; Appendix A.

3.6.1 The Introduction

The introduction of movement v (bb. 603-630)\textsuperscript{162} reinvents the pitch-canon/micropolyphony constituent of the bridge section of movement ii (bb. 162-197)\textsuperscript{163} and uses it to ‘interconstitutionally embellish’\textsuperscript{164} the inverted 12-tone row, as seen in fig. 3.61.A and 3.6.1.B.

\textsuperscript{162} See Appendix A and Appendix C
\textsuperscript{163} See Appendix A and Appendix C
\textsuperscript{164} See 3.3.12
Fig. 3.6.1.A: bb. 162-169; Appendix C. The first 8 bars of the bridge section of movement ii.

NOTE: The spoken texts of this subsequent section should be spoken at any times during the measures above which they appear.

Il (as if tired and ill): Why should I forgo my wishes to celebrate myself?
During the introduction of movement v, the 12-tone constituent (as embellished by the pitch-canon/micropolyphony constituent) is superimposed with the tonal constituent in the form of a ‘D’ pedal reinforcing the key area of D in preparation for the A section that follows.

The introduction also includes a spoken monologue delivered by the baritone. Combined with the reinvention of the pitch-canon/micropolyphony constituent from the bridge section of movement ii, the introduction of movement v serves to re-evoke the polystylistic materials of the first two movements, thus re-confirming the musical and narrative coordinates as the final sections are entered.

3.6.2 The A Section

Section A in movement v (bb 631-664) commences featuring the tonal constituent in D as a ‘mono constituent’\textsuperscript{165}.

\textsuperscript{165} See 3.3.18
The tonal constituent outlines the ascending scale degrees of D major on the downbeat of each bar over a four-bar phrase; targeting the pitch ‘G’ at the end of the phrase. This figure forms the subsection A1 (see fig 3.6.2.A). A1 is then repeated four more times with slight variations to each repetition.

At bb. 651 the inverted row is ‘metrically superimposed’ with the tonal constituent and the four-bar phrase from A1 so that the inverted row is cycled once in the same period that it takes the tonal constituent to cycle three times; this forms to form the subsection A2 (bb. 651-663). A2 itself is constituted by three sub-subsections, each a four-bar phrase which we will label as A2.1.

---

166 See 3.3.10
A2.1 is repeated three times to constitute subsection A2. With each repetition A2.1 ‘alters’ the orchestral relationship of the tonal and 12-tone constituents as demonstrated in Fig 3.6.2.B. This movement comes to a close in bb. 662-663 with the tonal progression:

\[
\begin{align*}
D: & \quad I^{\text{Aug5}} \rightarrow I \rightarrow I^7 \\
G: & \quad V^{\text{Aug5}} \rightarrow V \rightarrow V^7
\end{align*}
\]

Up until this point, the A section has been targeting the pitch ‘G’ at the end of each phrase and so the progression (as above) treats the D (I) chord as a dominant, allowing it to become V of G, and being confirmed as such by the ‘G’ in the first bar of the immediately following movement (vi).

---

See 3.3.16
3.7 Movement vi: Us

In movement vi (Us: bb. 664-789), the trio are reunited and together they reflect on the nature of their relationship. In this movement the music underscores this drama, with the polystylistic materials from the ‘A’ sections of movement ii returning for reinvention.

<table>
<thead>
<tr>
<th>Movement vi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intro</td>
</tr>
<tr>
<td>bb.:</td>
</tr>
</tbody>
</table>

*Fig. 3.7.A: The Structure of movement vi; Appendix A.*

3.7.1 Sections A and B

In movement vi the ‘A’ sections are paired with the ‘B’ sections –the former always preceding the later. Section A (bb. 676-687)\(^{168}\) is constituted by three subsections: A1, A1 and A2 (see *fig 3.7.1.A*). The CVs constituent is ‘metrically superimposed’\(^{169}\) with the three subsections (from the beginning of A1 to the end of A2). At the beginning of the first A1 section (b. 676) the CVs constituent

\(^{168}\) See Appendix A and Appendix C

\(^{169}\) See 3.3.10
commences in the key area of ‘G’, ‘harmonically consonant’\textsuperscript{170} with the concurrent tonal constituent. The CVs constituent then cycles through all 12 key areas (arriving at the key of ‘C’ by the end of the A section). At b. 680 subsection A1 is repeated with a slight variation in melody and orchestration as the CVs continues. At b. 684 (subsection A2: bb. 684-687) the tonal constituent is repeated again except this time it is only heard in the electric bass. At this point (b. 684) the prime row is reintroduced in ‘metric superimposition’ with the continuing CVs and the concurrent tonal constituent.\textsuperscript{171}

Section B (bb. 688-699)\textsuperscript{172} immediately follows and features the prime row as a ‘mono primary constituent’\textsuperscript{173}.

\textbf{Fig. 3.7.1.B: bb. 688-693; Appendix C.}

\textsuperscript{170} See 3.3.17
\textsuperscript{171} Additionally, when the prime row is reintroduced at b. 684 its first two tones are also harmonically consonant with the tonal constituent. See Appendix C.
\textsuperscript{172} See Appendix A and Appendix C
\textsuperscript{173} See 3.3.20
Here (fig 3.7.1.B) the prime row has been ‘transposed’\textsuperscript{174} down a minor third to a home note of E.

This has been done to subvert the constituent ‘implications’\textsuperscript{175} as set up in b. 687 (see fig. 3.7.1.C).

\begin{center}
\begin{tabular}{|c|c|c|}
\hline
 & 687 & 688 (Implicit) & 688 (Actual) \\
\hline
Tonal (in G): & V(D) \rightarrow & I (G) & vi (Em) \\
CVs: & C\textsuperscript{7}sus4 \rightarrow & G\textsuperscript{7}sus4 & None \\
12-Tone (prime): & ^12 \rightarrow & ^1 (G) & ^1 [Transposed] (E) \\
\hline
\end{tabular}
\end{center}

Fig. 3.7.1.C: bb. 687-688. Table of constituent implications.

At the end b. 687 there is a strong implication asserted by all three constituents that G should be the first pitch in b. 688. Instead of meeting this expectation, in b. 688 the pitch ‘E’ is emphasised. Here the pitch ‘E’ serves as the relative minor of the tonal constituent, a transposed tone 1 of the prime row, and ends the CVs constituent entirely. For the duration of the B section the prime row is ‘interconstitutionally embellished’\textsuperscript{176} by the tonal constituent (see fig. 3.7.1.A). Here the prime row in the electric bass has diatonic triads in the key of E minor stacked above each of its tones, embellishing the row in reference to its concurrent tonal constituent.

\textsuperscript{174} See 3.3.14
\textsuperscript{175} See 3.3.21
\textsuperscript{176} See 3.3.12
### 3.7.2 Sections A¹ and B¹

<table>
<thead>
<tr>
<th>Section</th>
<th>Technique(s)</th>
<th>Sub-section</th>
<th>Technique(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>A¹</td>
<td>Common Phrasing</td>
<td>A¹ 1</td>
<td>Mono Primary Constituent</td>
</tr>
<tr>
<td></td>
<td>Additive/Reductive Superimposition</td>
<td>A¹ 2</td>
<td>Inter-constitutinal Embellishment/ Derivation</td>
</tr>
<tr>
<td></td>
<td>Metric Superimposition</td>
<td>A¹ 3</td>
<td></td>
</tr>
<tr>
<td>B¹</td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tonal [Element] - Transposed to vi of G</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### Constituent(s)/Elements

- **A¹ 1**: 4 Bar 4-4 Phrase
- **A¹ 2**: 12 Bar Tonal Sequence in G
- **A¹ 3**: Tonal [Element] - Prime

#### Origin

- **A¹ 1**: (A)
- **A¹ 2**: (B)

#### Sub-sub-section

- **A¹ 1**: 4 Bar Tonal Sequence in C
- **A¹ 2**: 4 Bar Tonal Sequence in C
- **A¹ 3**: 4 Bar Tonal Sequence in G

<table>
<thead>
<tr>
<th>Constituent(s)/Elements</th>
<th>Bar 704</th>
<th>708</th>
<th>712</th>
<th>716</th>
</tr>
</thead>
<tbody>
<tr>
<td>4 Bar Tonal Sequence in C</td>
<td>A¹ 1</td>
<td>A¹ 2</td>
<td>A¹ 3</td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cycle of Dominant vs [Element] - Chords stacked as ⅤⅢ in E minor</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Fig. 3.7.2.A: bb. 704-727; Appendix A. Sections A¹ and B¹.**

Section A¹ (bb. 704-715)\(^{177}\) is structured in the same way as section A. It is constituted by three subsections: A¹ 1, A¹ 2 and A¹ 3 (see fig 3.7.2.A) and includes a ‘metric superimposition’\(^ {178}\) that runs throughout. In section A¹ there is a twelve-bar tonal sequence in G that is metrically superimposed with the three constituent sections (A¹ 1, A¹ 2 and A¹ 3) as follows: section A¹ 1 (bb. 704-707) includes a four-bar, tonal sequence in C; section A¹ 2 (bb. 708-711) repeats this same four-bar tonal sequence in C, but also superimposes the prime row so that it cycles once in the same period; section A¹ 3 (bb. 712-715) repeats the four-bar tonal sequence in C from the previous two subsections and replaces the prime row from the previous subsection with a four bar tonal sequence in G. In section A¹ the tonal constituent has been superimposed against itself in a number of different iterations. This reflexive superimposition crystallises the tonal constituent and throws into sharp relief the theme of many sharing a unity.

---

\(^{177}\) See Appendix A and Appendix C

\(^{178}\) See 3.3.10
Section B\(^2\) (bb. 716-727)\(^{179}\) is structured in the same way as section B. As with section B, B\(^1\) features the prime row transposed down a minor third and is also ‘inter-constitutionally embellished’\(^{180}\) by the tonal constituent in E minor. In addition the prime row is also inter-constitutionally embellished by the CVs constituent. Here the CVs constituent is used to build 7sus4 chord arpeggiations in the clarinet and saxophone from the bass note given by the transposed prime row in the electric bass (see fig. 3.7.2.B).

Fig. 3.7.2.B: bb. 716-721; Appendix C.

3.7.3 The Bridge

The bridge section in movement vi (bb. 736-749)\(^{181}\) features exactly the same pitch-canon/micropolyphony that is featured in the bridge section in movement ii (bb. 162-197)\(^{182}\).

Rhythmically, this also happens to be the same micropolyphony that was featured in the

\(^{179}\) See Appendix A and Appendix C

\(^{180}\) See 3.3.12

\(^{181}\) See Appendix A and Appendix C

\(^{182}\) See Appendix A and Appendix C
introduction of movement v (bb. 603-630)\textsuperscript{183}. This ‘re-happening’ of the bridge from movement ii more closely aligns movement vi with the initial materials and so increases the sense of unity between both ends of the work.

3.7.4 Section $A^2$

Fig. 3.7.4.A: bb. 758-769; Appendix A. Section $A^2$.

Section $A^2$ (bb. 758-769) is structured in the same way as sections A and $A^1$. It is constituted by three subsections: $A^2_1$, $A^2_2$ and $A^2_3$ (see fig 3.7.4.A), but does not include a ‘metric superimposition’\textsuperscript{184} that runs throughout (as in A and $A^1$). Instead section $A^2$ is characterised by the successive metric superimposition of a number of different iterations of the tonal constituent as exemplified in fig 3.7.4.B.

\textsuperscript{183} See Appendix A and Appendix C
\textsuperscript{184} See 3.3.10
### Section A

<table>
<thead>
<tr>
<th>Section</th>
<th>A¹1</th>
<th>A²2</th>
<th>A³3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspension</td>
<td>Tonal Sequence in C (ICE by Pitch-Canon)</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
</tr>
<tr>
<td></td>
<td>Tonal Sequence in G</td>
<td>Tonal Sequence in F</td>
<td>Tonal Sequence in G</td>
</tr>
<tr>
<td></td>
<td>Tonal Progression in G</td>
<td>Tonal Progression in G</td>
<td>Tonal Progression in G</td>
</tr>
</tbody>
</table>

Fig. 3.7.4.B. Metric Superimpositions in section A².

This sequence of metric superimpositions also forms a macroscopic ‘inter-constitutional embellishment’ of the tonal constituent in the key of C in the form of prolonged dominant and subdominant suspensions, see fig 3.7.4.C.

---

### Section A²

<table>
<thead>
<tr>
<th>Section</th>
<th>A²1</th>
<th>A²2</th>
<th>A²3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Suspensions relative to C</td>
<td>V</td>
<td>IV</td>
<td>V</td>
</tr>
</tbody>
</table>

Fig. 3.7.5.C. Metric Superimpositions in section A² relative to the tonal constituent in the key of C.

### Section C

Section C (bb. 770-785) follows A² in the same way that B follows A, and B¹ follows A¹.

---

### Section A³

<table>
<thead>
<tr>
<th>Section</th>
<th>bb.:</th>
<th>687 [A]</th>
<th>688 (Implicit) [B]</th>
<th>688 (Actual) [B]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Seq. (in G):</td>
<td>V(D) → I (G)</td>
<td>vi (Em)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CVs (12 Bar):</td>
<td>C₇₅₄ → C₇₅₄</td>
<td>None</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-Tone (prime)</td>
<td>^12 → ^1 (G)</td>
<td>^1 [Transposed] (E)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>bb.:</th>
<th>715 [A¹]</th>
<th>716 (Implicit) [B¹]</th>
<th>716 (Actual) [B¹]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Seq. (in G: 12 Bar):</td>
<td>V(D) → I (G)</td>
<td>vi (Em)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Seq. (in C):</td>
<td>V(G) → I (C)</td>
<td>iii (Em)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Prog. (in G):</td>
<td>V(D) → I (G)</td>
<td>vi (Em)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>bb.:</th>
<th>769 [A²]</th>
<th>770 (Implicit) [C]</th>
<th>770 (Actual) [C]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Seq. (in C):</td>
<td>V(G) → I (C)</td>
<td>I (C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Seq. (in G):</td>
<td>V(D) → I (G)</td>
<td>IV (C)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Prog. (in G):</td>
<td>V(D) → I (G)</td>
<td>IV (C)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Fig. 3.7.5.A. Implication and subversion in movement vi.

---

185 ‘Inter-Constitutional Embellishment: See 3.3.12
186 See 3.3.12
At the end of section A there is an ‘implication’ made as demonstrated in fig 3.7.5.A. This implication is ‘repeated’ at the end of section A\(^1\) and again at the end of section A\(^2\). Where the implication is subverted in sections B and B\(^1\), in section C the implication is finally met. In section C, where chord I in the tonal constituent in the key of C is confirmed, chord IV is used to subvert the implication made in the other two the two tonal constituents in the key of G –further confirming the implication made by the constituent in the key of C and hence highlighting it as the ‘mono constituent’\(^1\) for the remainder of the section.

3.7.6 The Fine

Section C itself is a direct macro-musical repeat of section D in movement ii (bb. 237-269). This repetition strengthens the link between the two sections at either end of the work. Because section D in movement ii closes with the implication that a CVs will follow.\(^{190}\) In being a repetition, section C in movement vi shares this implication. When section C is closed by the commencement of the ‘Fine’ at b. 786, an ‘inter-constitutional embellishment’\(^1\) is heard against the C chord of the tonal constituent by the CVs constituent.

\(^{187}\) See 3.3.21 \\
\(^{188}\) See 3.3.4 \\
\(^{189}\) See 3.3.18 \\
\(^{190}\) See 3.3.21 \\
\(^{191}\) See 3.3.12
Fig. 3.7.6.A: bb. 786-789; Appendix C. The Fine
The superimposition of the CVs chord and the ‘C’ chord (I) in the tonal constituent confirms the implication that is present due to repetition from movement ii (see fig. 3.7.6.A). However, the CVs constituent is not allowed to continue as a progression in its own right, but rather a cluster of the tones ‘G’, ‘C’ and ‘F’ is heard. This cluster suggests a CVs chord suspension upon the tonal constituent’s C chord (I), by sounding the root notes of the two chords (G\(^{7\text{sus4}}\) and F\(^{7\text{sus4}}\)) a single step either side of the ‘C’ chord on the cycle of fifths. This CVs suspension at once confirms the expectation asserted by the direct repetition from movement ii, and reconfirms the tonic in the tonal constituent by ‘bookending’ it with adjacent fifths. Simultaneously, the retrograde row is heard for the last time. It begins on the pitch ‘E’ (^1) so as to be ‘harmonically consonant’\(^{192}\) with the ‘C’ chord (I) in the tonal constituent. The regular order of tones follow and at b. 788 the ^11 is reached. At this point the 12-tone constituent ‘inter-constitutionally embellishes’ the final bars of the tonal constituent (and the work). ^11 and ^12 (‘B’ and ‘G’) of the 12-tone constituent imply the cadence: ‘vii → V → I’ in the tonal constituent. This inter-constitutional embellishment closes the work and gives the two primary constituents of the work (tonal and 12-tone) one final union.

\(^{192}\) See 3.3.17
3.8 The Overall Structure of L’ Operetta III

<table>
<thead>
<tr>
<th>Movement:</th>
<th>i</th>
<th>ii</th>
<th>iii</th>
<th>iv</th>
<th>v</th>
<th>vi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Key Area</td>
<td>Text</td>
<td>vi → VI → V of V → V 7 → V → I</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-Tone Row</td>
<td>Prime</td>
<td>Retrograde</td>
<td>Retrograde</td>
<td>Inversion</td>
<td>Inversion</td>
<td>Prime</td>
</tr>
</tbody>
</table>

Fig 3.8.A: The Structure of L’ Operetta III.

L’ Operetta III is structured by the macroscopic ‘metric superimposition’ of the work’s two primary constituents – the tonal constituent and the 12-tone constituent. With each movement a different key area is emphasised in the tonal constituent, and a different tone row derivative is emphasised in the 12-tone constituent. When the music is introduced in movement ii, the key area of C major and the prime row are emphasised (see fig 3.8.A). As the work progresses the tonal constituent emphasises a series of key areas in terms of a chord progression in the key of C major. Simultaneously, the 12-tone constituent progresses through a series of rows derivative of the prime row. In the final movement (vi) both constituents arrive at their relative origins (the key of C major and the prime row) giving a sense of resolution and unity, and completing the overall shape of the work as below:

\[
\begin{array}{l}
I \rightarrow \text{Prime} \\
\text{(derivatives)} \rightarrow \text{Prime}
\end{array}
\]

Which simplifies to:

\[
\begin{array}{l}
I \rightarrow V \\
\text{Prime} \rightarrow \text{Prime}
\end{array}
\]

And has the effect of:

\[
\begin{array}{l}
\text{Home} \rightarrow \text{Tension} \rightarrow \text{Resolution}
\end{array}
\]

The metric superimposition of the primary constituents is the ‘global’ framework on which the other polystylistic materials and the dramaturgy of L’ Operetta III are hung.

---

193 See 3.3.10
4 Conclusions and Further Creative Works (2015-16)
4.1 Conclusions

Through *L’ Operetta II* (2012-13) and *L’ Operetta III* (2013-14) I have aimed to unlock the naïve, immediate truth that the operetta format has embedded within through the use of polystylistic compositional techniques. *Functional* polystylism, with its naïve dissociation from its source materials, and its pre-established presence within postmodern music theatre, presents an almost tailor-made compositional approach to this task. By using functional polystylism to this effect I have been able to construct contemporary operettas in which the dramaturgy is directly reinforced by both the compositional mechanisms in the music, and the ideological basis of the compositional approach itself. As art objects, *L’ Operetta II* and *L’ Operetta III* reflexively encapsulate this aim and in doing so, present a viable platform for naïve artistic honesty alongside the bounds of postmodern constraints and tastes; a way to decouple oneself from higher sociological concerns in order to take pleasure in the immediate vulgar truth, rather than a self-aware abstract sublime.

4.2 Further Creative Works (2015-16)

The unbridled, albeit constructed, indulgence in pleasure (in naïve truth) presented in *L’ Operetta II* and *L’ Operetta III* is not however, directly founded upon a postmodern eclecticism, but rather directly upon the capitalist eclecticism from which postmodern eclecticism is born; as Lyotard states:

“Eclecticism is the degree zero of contemporary general culture: one listens to reggae, watches a western, eats McDonald’s food for lunch and local cuisine for dinner, wears Paris perfume in Tokyo and “retro” clothes in Hong Kong; knowledge is a matter for TV games. It is easy to find public for eclectic works. By becoming kitsch, art panders to the confusion which reigns in the taste of the patrons. Artists, gallery owners, critics, and public wallow together in the “anything goes,” and the epoch is one of slackening. But this realism of the “anything goes” is in fact that of money; in the absence of aesthetic criteria, it...”
remains possible and useful to assess the value of works of art according to the
profits they yield. Such realism accommodates all tendencies, just as capital
accommodates all “needs,” providing that the tendencies and needs have
purchasing power. As for taste, there is no need to be delicate when one
speculates or entertains oneself.”

Following from Lyotard; the postmodern bounds my operettas rest against are those of eclectic
capitalist populism. As such, any further exploration of these bounds demands a more daring test of
their limits and so naturally, populist music theatre (the popular ‘Musical/Stage Show’ format), with
its capitalist constructions in eclecticism and a basis in sheer entertainment, presents itself as
perhaps the most obvious progression for this kind of exploration. To this end, I began work on a
populist Musical in late 2015 with the aims of further exploring these bounds in an attempt to test
the extent to which a naïve truth can be consciously pursued. In light of these aims it soon became
necessary to separate the exploration of some of the more technical aspects of functional
polystylistic techniques as developed in L’ Operetta II and L’ Operetta III from this musical theatre project. In not
wanting to abandon these technical developments, I established a second programme of work with
Netherlands-based soloist Paul Medeiros, in order to further develop these functional polystylistic
techniques through a series of solo violin suites. The aim is to write and perform one violin suite a
year for as many years as the collaboration yields satisfying results. The scores and recordings of the
first two suites in this programme of work, Violin Suite No. 1 (2015) and Violin Suite No. 2 (2016),
have been included within the creative portfolio of this thesis for reference.

---

194 (Lyotard 1984, p76)
195 As with Zhurbin’s Rock Opera: Orpheus and Eurydice. (Schmelz 2009)
196 The musical theatre project, and Violin Suite No. 3 (2017), are not in a fit state for inclusion at this stage.
5 Appendices
### 5.1 Appendix A: Structural Analysis of L’ Operetta III

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
<th>G</th>
</tr>
</thead>
<tbody>
<tr>
<td>Technique(s)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1</td>
<td>A2</td>
<td>A3</td>
<td>A4</td>
<td>A5</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common Permutations</td>
<td>Common Permutations</td>
<td>Common Permutations</td>
<td>Common Permutations</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Common Canonical Ornaments</td>
<td>Common Canonical Ornaments</td>
<td>Common Canonical Ornaments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Canon</td>
<td>Pitch Canon</td>
<td>Pitch Canon</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sequence in C</td>
<td>Pitch Canon [Element]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-bar 4-4 Phrasel</td>
<td>4-bar 4-4 Phrasel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pitch Canon [Element]</td>
<td>Pitch Canon [Element]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4-bar 4-4 Phrasel</td>
<td>4-bar 4-4 Phrasel</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sub-sub-section</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A1.1</td>
<td>A1.2</td>
<td>A2.1</td>
<td>A2.2</td>
<td>A3.1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>17 Tone Row</td>
<td>17 Tone Row</td>
<td>17 Tone Row</td>
<td>17 Tone Row</td>
<td>17 Tone Row</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- **Pitch Canon [Element]**
  - The pitch Canon in A1.2 indicates C as the root pitch. C is the first pitch of the phrase row.
  - The pitch Canon is used to reinforce the Cadence at the end of A1.
  - The root of C has been employed as the original root of a phrase in A1.

- **Cycle of Dominant in Pitch Canon [Element]**
  - The cycle of Dominant in A2.2 ends in C, suggesting C as the root key area.

- **17 Tone Row**
  - The first pitch in the phrase row is consistent with the Cadence in the total sequence.
<table>
<thead>
<tr>
<th>A3</th>
<th>B1.1</th>
<th>B1.2</th>
<th>B2.1</th>
<th>B2.2</th>
<th>B3.1</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>13</td>
<td>41</td>
<td>48</td>
<td>50</td>
<td>51</td>
</tr>
<tr>
<td>Rhythmic Development</td>
<td>Rhythmic Development</td>
<td>Rhythmic Development</td>
<td>Rhythmic Development</td>
<td>Rhythmic Development</td>
<td>Rhythmic Development</td>
</tr>
<tr>
<td>Transition</td>
<td>Transition</td>
<td>Transition</td>
<td>Transition</td>
<td>Transition</td>
<td>Transition</td>
</tr>
<tr>
<td>IX</td>
<td>IX</td>
<td>IX</td>
<td>IX</td>
<td>IX</td>
<td>IX</td>
</tr>
<tr>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
</tr>
<tr>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
</tr>
<tr>
<td>12 Tone Row (B1.1)</td>
<td>12 Tone Row (B1.1)</td>
<td>12 Tone Row (B1.1)</td>
<td>12 Tone Row (B1.1)</td>
<td>12 Tone Row (B1.1)</td>
<td>12 Tone Row (B1.1)</td>
</tr>
<tr>
<td>Matrix X²</td>
<td>Matrix X²</td>
<td>Matrix X²</td>
<td>Matrix X²</td>
<td>Matrix X²</td>
<td>Matrix X²</td>
</tr>
<tr>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
</tr>
<tr>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
</tr>
<tr>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
<td>12 Tone Row</td>
</tr>
<tr>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
<td>Matrix X</td>
</tr>
<tr>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
<td>12 Tone Row - Retropograde</td>
</tr>
<tr>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
</tr>
</tbody>
</table>

**The total sequence in G occurs V of the tonal sequence in C at the end of the A section.**

**The key of G has already been established as the normal start of a phrase in B1.1. Also, the first chord in the row naturally follows on from the phrase in B1.2.**

**The inverted row naturally follows on from the phrase in B2.1. The tonal sequence in C is acting as the tonic element from the tonal sequence in G in B1 & B2.**

**The tonal sequence in C acts as the tonal sequence from the tonal sequence in G in B1 & B2. Also, the sequence has been established as the start of a phrase in both B1 & B2.**
### Rhythmic Development & Additive Inter-constitutional Derivation

#### Transition

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### C1

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Key of A</td>
<td>Tonal Key of A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Matrix X</td>
<td>Matrix K</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### C1.1

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal in A</td>
<td>Tonal in A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### C1.2

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Tone Row - Retrograde</td>
<td>12 Tone Row - Retrograde</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal in C</td>
<td>Tonal in C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### C2.1

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal in A</td>
<td>Tonal in A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### C2.2

<p>| | | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal in A</td>
<td>Tonal in A</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

---

**Tonal Key in C**: Defined from both the Tonal Key in C (Element) and the Tonal Sequence in C in B3.1. Map B begins sensationally on tone 12 of the retrograde row at the end of B3.1.

The previous transition section ends with an A chord in the Cycle of Dominant V's constituent superimposed over V of A. The next constituent implies A tonality in this section.

The previous transition section ends with an 'C' chord in the Cycle of Dominant V's constituent superimposed over A. These two constituents imply A tonality in this section.
<table>
<thead>
<tr>
<th>A²</th>
<th>A³</th>
<th>Bridge</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Preliminary</strong></td>
<td>Common Pitch-Class Aggregate</td>
<td>Monophonic Consistent Aggregate</td>
</tr>
<tr>
<td><strong>Sequence</strong></td>
<td>Tonal Sequence</td>
<td>Pitch Class/Chromatic Aggregate</td>
</tr>
<tr>
<td>1 Phrase</td>
<td>8 Bar 2-3 Phrase</td>
<td>8 Bar 2-3 Phrase</td>
</tr>
<tr>
<td><strong>Tonal Sequence (A²-1)</strong></td>
<td>The first pitch in G is acting as I from V at the end of the previous section. The canon contains pitch material that suggests a 5→(V) 7→V in G.</td>
<td></td>
</tr>
<tr>
<td><strong>A²/3</strong></td>
<td>Bridge</td>
<td></td>
</tr>
<tr>
<td>Tonal Sequence in G</td>
<td>Tonal Sequence in G</td>
<td>Tonal Sequence in G</td>
</tr>
<tr>
<td>Cycle of Dominant V/ii</td>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Retrograde</td>
</tr>
<tr>
<td>Pitch Class/Chromatic Element</td>
<td>Tonal [Element] - Dominant Transposition</td>
<td>Tonal [Element] - Dominant Transposition</td>
</tr>
<tr>
<td><strong>Tonal Sequence in A (G²-1)</strong></td>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Retrograde (G²-1)</td>
</tr>
<tr>
<td>Cycle of Dominant V/ii</td>
<td>Tonal [Element] - Dominant Transposition</td>
<td>Tonal [Element] - Dominant Transposition</td>
</tr>
</tbody>
</table>

The row is from A²-1 that has been transposed up a fifth to give a dominant impression from its first occurrence.

<table>
<thead>
<tr>
<th><strong>Tonal Sequence in G</strong></th>
<th>Total Sequence in G</th>
</tr>
</thead>
</table>

The tonal sequence is carried over from A²-1 and A²-2 and the key of G is identified from the i chord (V) chord that is in play in the Cycle of Dominant V/ii in the last bar of the previous section.
**A²**

**Mono Primary Constituent**

<table>
<thead>
<tr>
<th>A²</th>
<th>A²</th>
<th>Transition</th>
<th>Rhythmic Devote</th>
</tr>
</thead>
<tbody>
<tr>
<td>Common Phrasing</td>
<td>Common Phrasing</td>
<td>Common Phrasing</td>
<td>Systematic Layering</td>
</tr>
<tr>
<td>Common Constituent Aggregate</td>
<td>Superimposition</td>
<td>Superimposition</td>
<td></td>
</tr>
<tr>
<td>Pitch Canon [Element]</td>
<td>12 Tone Row</td>
<td>12 Tone Row - Prime</td>
<td>Metric X</td>
</tr>
<tr>
<td>4 Bar 6 4 Phrase</td>
<td>Common Figureation</td>
<td>Pitch Canon Invocation (p6)</td>
<td></td>
</tr>
<tr>
<td>Pitch Canon [Element] A²</td>
<td>4 Bar 6 4 Phrase (A²)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>a²</th>
<th>1</th>
<th>a²</th>
<th>2</th>
<th>a²</th>
<th>3</th>
<th>a²</th>
<th>4</th>
<th>DL1</th>
<th>DL2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td>Pitch Canon</td>
<td>Total Sequence in C</td>
<td>Total Sequence in C</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
</tr>
<tr>
<td>Cycle of Dominant Vs</td>
<td>Pitch Canon [Element]</td>
<td>Pitch Canon [Element]</td>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Prime</td>
<td>12 Tone Row - Prime</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
<td>Cycle of Dominant Vs</td>
</tr>
<tr>
<td>Pitch Canon [Element]</td>
<td>12 Tone Row - Prime (A²)</td>
<td>Pitch Canon and Total Sequence in C Element</td>
<td>12 Tone Row - Prime (A²)</td>
<td>Pitch Canon and Total Sequence in C Element</td>
<td>12 Tone Row - Prime (A²)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This combination is derived from the same combination at play in A.

This combination is the inverse of that in A² 1.
### Intro

#### Tonal Progression in Am: 1
- Am: 1  →  C: vi
- accidentals

#### Scale Degrees in Am: 1
- 1

#### Meter is x

#### Mono Primary Constituent

<table>
<thead>
<tr>
<th>Am: 1</th>
<th>Am: 2</th>
<th>C: 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>C: vi</td>
<td>C: vii</td>
<td>C: ii</td>
</tr>
</tbody>
</table>

#### The Intro confirms the key of Am.

---

### A

#### Tonal Sequence in C

<table>
<thead>
<tr>
<th>Phase Canon (Element)</th>
<th>Cycle of Dominant V of V (Element)</th>
<th>12 Tone Row - Retrograde (Element)</th>
<th>Cycle of Dominant V of I (Element)</th>
</tr>
</thead>
</table>

The Phase Canon element is used to highlight a chordal succession between the root of the chord, the third of the chord and the second scale degree.

The fifty-six chord utilized a suspended 4th and a minor 7th in the Cycle of Dominant V of I structure.

The second twenty-four chord in retrograde row outlines the chord tones of the chord progression C: 3 7 4

The chord in Am is used again although this time it is evolving as chord i in C and so, the Cycle of Dominant V of I element has been employed again to highlight this chord's recurrence.

---

### D.1.1

#### Tonal Sequence in C(D.1.1)

- The Phase Canon element is used to highlight a chordal succession between the root of the chord, the third of the chord and the second scale degree.
- The fifty-six chord utilized a suspended 4th and a minor 7th in the Cycle of Dominant V of I structure.
- The second twenty-four chord in retrograde row outlines the chord tones of the chord progression C: 3 7 4
- The chord in Am is used again although this time it is evolving as chord i in C and so, the Cycle of Dominant V of I element has been employed again to highlight this chord's recurrence.
<table>
<thead>
<tr>
<th>A²</th>
<th>B</th>
<th>A³</th>
<th>B¹</th>
<th>A²</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mono Primary Constituent</td>
<td>Mono Constituent</td>
<td>Mono Constituent</td>
<td>Mono Constituent</td>
<td>Mono Primary Consonant</td>
</tr>
<tr>
<td>Tonal Progression in A:</td>
<td>A:</td>
<td>Tonal Progression in A:</td>
<td>Tonal Progression in A:</td>
<td>Tonal Progression in A:</td>
</tr>
<tr>
<td>Scale Degree in A:</td>
<td>3</td>
<td>Scale Degree in A:</td>
<td>3, 4, 5</td>
<td>Scale Degree in A:</td>
</tr>
<tr>
<td>(A)</td>
<td>The key of A from A¹</td>
<td>The key of A and scale degrees</td>
<td>(A)</td>
<td></td>
</tr>
<tr>
<td>Cycle of Dominant Vs [Element]</td>
<td></td>
<td>Cycle of Dominant Vs [Element]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The Cycle of Dominant Vs element has been used to mark the final chord in section A and so it has been used in this section to the same effect.
<table>
<thead>
<tr>
<th>Cycle of Dominant</th>
<th>Pitch Class (Element)</th>
<th>12 Tone Row - Retrograde</th>
<th>Tonal Progression in Am</th>
<th>Tonal Progression in Es</th>
<th>Tonal Progression in Cm</th>
<th>Tonal Progression in Cm</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>(A)</td>
<td>(A)</td>
<td>(A)</td>
<td>(A)</td>
<td>(A)</td>
<td>(A)</td>
</tr>
</tbody>
</table>

12 Tone Row - Retrograde (Entire, B<sup>2</sup>)

The Tonal Structure is derived from B<sup>2</sup>, D<sup>2</sup>, and D<sup>3</sup>

The Tonal Progression in Es is from 4 and 6

The Tonal Progression in Am is 1, 3, 5 (3)

Tonal Progression in Cm

Scale Degrees: 1, 2, 3, 4, 5, 6

Tonal Progression D<sup>3</sup>, C<sup>2</sup>, G<sup>2</sup>, E<sup>1</sup>, D<sup>1</sup>, C<sup>1</sup>
<table>
<thead>
<tr>
<th>360</th>
<th>363</th>
<th>367</th>
<th>376</th>
<th>380</th>
<th>384</th>
<th>389</th>
<th>400</th>
<th>409</th>
<th>413</th>
<th>417</th>
<th>420</th>
<th>424</th>
<th>428</th>
<th>432</th>
</tr>
</thead>
<tbody>
<tr>
<td>( A^2 )</td>
<td>( A^2 )</td>
<td>( C )</td>
<td>Transition</td>
<td>( A )</td>
<td>( A )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Primary Constituent</td>
<td>More Primary Constituent</td>
<td>Metric Superimposition</td>
<td>Repetition</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( A_1 )</td>
<td>( A_1 )</td>
<td>( C )</td>
<td>Transition</td>
<td>( A )</td>
<td>( A_1 )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( C_1 )</td>
<td>( C_1 )</td>
<td>( \text{New Form} )</td>
<td>( \text{Rhythm} )</td>
<td>( \text{Rhythm} )</td>
<td>( \text{Language} )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>( A )</td>
<td>( A_1 )</td>
<td>( A_1 )</td>
<td>( A_1 )</td>
<td>( A_1 )</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cycle of Dominant ( V ) (Element)</td>
<td>Pitch Group ( \text{Element} )</td>
<td>12 Tone Row - Retrograde</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\( A^4 \)
<table>
<thead>
<tr>
<th>A²</th>
<th>A²</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Move Primary Constituent:</td>
<td>Move Primary Constituent:</td>
</tr>
<tr>
<td>Metric Superimposition</td>
<td>Metric Superimposition</td>
</tr>
<tr>
<td>Repetition</td>
<td>Repetition</td>
</tr>
<tr>
<td>Rhythm: 7/8</td>
<td>Rhythm: 7/8</td>
</tr>
<tr>
<td>Language of Indefinite Pitch</td>
<td>Language of Indefinite Pitch</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(A, A²)</th>
<th>(A, A², A³)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Retrograde Inversion (Element)</td>
<td>12 Tone Row - Retrograde Inversion (Element)</td>
</tr>
<tr>
<td>Tonal Progression in D</td>
<td>Tonal Progression in D (Element)</td>
</tr>
<tr>
<td>Harmonic Series on A⁷</td>
<td>Cycle of Dominant V⁷</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(A, A², A³)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Retrograde Inversion (Element) (A², A³)</td>
<td>12 Tone Row - Retrograde Inversion (Element) (A³, A⁴)</td>
</tr>
<tr>
<td>Tonal Progression in D (Element) (A³, A⁴)</td>
<td>Tonal Progression in D (Element)</td>
</tr>
<tr>
<td>Harmonic Series on A⁷</td>
<td>Cycle of Dominant V⁷</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(A³, A⁴)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Retrograde Inversion (Element) (A⁴, A⁵)</td>
<td>12 Tone Row - Retrograde Inversion (Element) (A⁵, A⁶)</td>
</tr>
<tr>
<td>Tonal Progression in D (Element) (A⁶, A⁷)</td>
<td>Tonal Progression in D (Element)</td>
</tr>
<tr>
<td>Harmonic Series on A⁷</td>
<td>Cycle of Dominant V⁷</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(A⁶, A⁷)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Retrograde Inversion (Element) (A⁷, A⁸)</td>
<td>12 Tone Row - Retrograde Inversion (Element) (A⁸, A⁹)</td>
</tr>
<tr>
<td>Tonal Progression in D (Element) (A⁹, A¹)</td>
<td>Tonal Progression in D (Element)</td>
</tr>
<tr>
<td>Harmonic Series on A⁷</td>
<td>Cycle of Dominant V⁷</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>(A⁹, A¹)</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>12 Tone Row - Retrograde Inversion (Element) (A¹, A²)</td>
<td>12 Tone Row - Retrograde Inversion (Element) (A², A³)</td>
</tr>
<tr>
<td>Tonal Progression in D (Element) (A², A³)</td>
<td>Tonal Progression in D (Element)</td>
</tr>
<tr>
<td>Harmonic Series on A⁷</td>
<td>Cycle of Dominant V⁷</td>
</tr>
<tr>
<td>481</td>
<td>484</td>
</tr>
<tr>
<td>-----</td>
<td>-----</td>
</tr>
<tr>
<td><strong>A</strong></td>
<td></td>
</tr>
<tr>
<td><strong>B</strong></td>
<td></td>
</tr>
</tbody>
</table>

- Common Phrasing
- Metric Superimposition
- Rhythm Y: Metric Y
- Language of Indefinite Pitch

<table>
<thead>
<tr>
<th><strong>A</strong></th>
<th><strong>B1</strong></th>
<th><strong>B2</strong></th>
<th><strong>A</strong></th>
<th><strong>A1</strong></th>
<th><strong>A2</strong></th>
<th><strong>A3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>12 Tone Rows - Retrgrade Inversion (Element)</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td>12 Tone Rows - Retrgrade Inversion (Element)</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
</tr>
<tr>
<td>Total Progression in D (Element)</td>
<td>12 Tone Rows - Retrgrade Inversion (Element)</td>
<td>12 Tone Rows - Inversion</td>
<td>Total (Element)</td>
<td>12 Tone Rows - Retrgrade Inversion (Element)</td>
<td>12 Tone Rows - Retrgrade Inversion (Element)</td>
<td>12 Tone Rows - Retrgrade Inversion (Element)</td>
</tr>
<tr>
<td>Harmonic Series on A (A1)</td>
<td>Cycle of Dominant vs (A1)</td>
<td>Cycle of Dominant vs (B3)</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td></td>
</tr>
<tr>
<td>The Harmonic Series is built on A as it is tone 1 of the Retrgrade Inversion simultaneously in play.</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

12 Tone Rows - Retrgrade Inversion (Element) (A1)

<table>
<thead>
<tr>
<th><strong>A</strong></th>
<th><strong>B1</strong></th>
<th><strong>A</strong></th>
<th><strong>A2</strong></th>
<th><strong>A3</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Progression in D (Element) (A1)</td>
<td>Cycle of Dominant vs</td>
<td>Cycle of Dominant vs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cycle of Dominant vs</td>
<td>Total (Element) (A1)</td>
<td>Total (Element) (A3)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

218
Daniel Manera 308244176
The Sydney Conservatorium of Music, The University of Sydney: 2017
<table>
<thead>
<tr>
<th>$A^1$</th>
<th>$A^2$</th>
<th>$A^3$</th>
<th>$A^4$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bridge</td>
<td>$g^1$</td>
<td>$g^2$</td>
<td></td>
</tr>
</tbody>
</table>

Marx Constituent | Metric Superimposition

<table>
<thead>
<tr>
<th>Cycle of Dominant Vs</th>
<th>Cycle of Dominant Vs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Melody in D</td>
<td>Total Melody in D</td>
</tr>
</tbody>
</table>

12 Tone Row - Retrograde Inversion [Element]

Harmonic Series on A

<table>
<thead>
<tr>
<th>Total [Element]</th>
<th>Total [Element]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harmonic Series on A</td>
<td></td>
</tr>
</tbody>
</table>

Cycle of Dominant Vs ($A^1$)

This Harmonic Series in A is a variation drawn from the Harmonic series in the previous section ($A^2$).

Harmonic Series on A - The Harmonic Series is built on $A^1$ as it is tone 1 of the Retrograde Inversion simultaneously in play.
<table>
<thead>
<tr>
<th>C</th>
<th>Transition</th>
<th>Intro</th>
<th>A</th>
<th>Common Phrasing, Repetition &amp; Additive Superimposition</th>
<th>Intro</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Common Phrasing</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Superimposition</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mono Constituent</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Total Progression in D</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4 Bar 4 4 Phrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C1</td>
<td></td>
<td></td>
<td>A 3 Bar 4 4 Phrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12 Tone Row - Inversion</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>4 3 Bar 4 4 Phrase</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Cycle of Dominant V4</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Total Progression in D is derived from the D pedal in (A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The Cycle of Dominant V4 begins on &quot;G&quot; so as to be</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>congruent with the tonality of the concurrent tonal</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>progression</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Total Progression in D</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A1, A1, A2, A2, A2, A2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Total Progression in G</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>12 Tone Row - Phrases</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>C1</td>
<td></td>
<td></td>
<td>Total Progression in D</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>A1, A1, A2, A2, A2, A2</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The Total progression in G is suggested by the</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>material in the Intro.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total sequence in D

Total sequence in D from Initials in G in B flat
<table>
<thead>
<tr>
<th></th>
<th>B</th>
<th>Transition</th>
<th>A¹</th>
<th>Transition</th>
<th>B¹</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Main Primary Constituent</td>
<td></td>
<td>Added/Reduced Superimposition</td>
<td></td>
<td>Main Primary Constituent</td>
</tr>
<tr>
<td></td>
<td>Inter-constitutional Embellishment/Derivation</td>
<td></td>
<td>Metric Superimposition</td>
<td></td>
<td>Inter-constitutional Embellishment/Derivation</td>
</tr>
<tr>
<td></td>
<td>12 Tone Row - Prime</td>
<td></td>
<td>4 Bar 4-4 Phrase</td>
<td></td>
<td>12 Tone Row - Prime</td>
</tr>
<tr>
<td></td>
<td>Tonal [Element] - Transposed to vi of G</td>
<td></td>
<td>4 Bar Tonal Sequence in G</td>
<td></td>
<td>Tonal [Element] - Transposed to vi of G</td>
</tr>
<tr>
<td></td>
<td>The Prime row originates from (A) but has been transposed so that tone 2 is VVI (vi of G), the relative minor of the G ^ tonic in previous section (A)</td>
<td></td>
<td>(A)</td>
<td></td>
<td>(A)</td>
</tr>
<tr>
<td></td>
<td>Tonal [Element] - Stacked triads in the key of E minor</td>
<td></td>
<td>4 Bar Tonal Sequence in C</td>
<td></td>
<td>Tonal [Element] - Stacked triads in the key of E minor</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 Bar Tonal Sequence in C</td>
<td></td>
<td>Cycle of Dominant V V [Element] - Chords stacked as V III chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 Bar Tonal Sequence in C</td>
<td></td>
<td>Cycle of Dominant V V [Element] - Chords stacked as V III chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 Bar Tonal Sequence in C</td>
<td></td>
<td>Cycle of Dominant V V [Element] - Chords stacked as V III chords</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 Bar Tonal Sequence in C</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>12 Tone Row - Prime</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>4 Bar Tonal Sequence in G</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Tonal [Element] - Stacked triads in the key of E minor from the prime row simultaneously at play</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(A)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(A)</td>
<td></td>
<td>(A)</td>
</tr>
<tr>
<td></td>
<td>Bridge</td>
<td>Transition</td>
<td>A'</td>
<td>C</td>
<td>Fine</td>
</tr>
<tr>
<td>--------</td>
<td>--------</td>
<td>------------</td>
<td>----</td>
<td>---</td>
<td>------</td>
</tr>
<tr>
<td>Meter</td>
<td>Mono Constituent</td>
<td>Common Function</td>
<td>Metric Superposition</td>
<td>Mono Constituent</td>
<td>Repetition</td>
</tr>
<tr>
<td></td>
<td>Pitch Canopy/Multiphony</td>
<td>4 Bar 4 Bar Phrase</td>
<td>Metric X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This is the same multiphony as in bar 385, the bridge of movement II, and rhythmically the same as in bar 663 (in the beginning of movement I).

<table>
<thead>
<tr>
<th>A'1</th>
<th>A'2</th>
<th>A'3</th>
<th>C1</th>
<th>C2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
<td>Tonal Sequence in C</td>
</tr>
<tr>
<td>Pitch Center (Element)</td>
<td>Tonal Sequence in F</td>
<td>Tonal Sequence in G</td>
<td>Tonal Sequence in G</td>
<td>Tonal Sequence in G</td>
</tr>
<tr>
<td>Tonal Sequence in G</td>
<td>Tonal Progression in G</td>
<td>Tonal Progression in G</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tonal Progression in G</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(A, A') (A, A') (A, A')
### 5.2 Appendix B: Composition Portfolio

<table>
<thead>
<tr>
<th>Title</th>
<th>Year</th>
<th>Duration ca.</th>
<th>Ensemble</th>
<th>Performance History (first six only)</th>
<th>Evidence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intersection at Four &amp; Contour</td>
<td>2012</td>
<td>6’15”</td>
<td>Flute; Clarinet in Bb; Violin; Cello; Pianoforte.</td>
<td><strong>Premiere:</strong> The Soundstream Collective - Finalist work in the ‘2012 Soundstream National Young Composers Award’ [13/10/2012: Adelaide, Australia]</td>
<td>Audio Recording available at: <a href="http://www.abc.net.au/classic/content/2012/11/14/3632431.htm">http://www.abc.net.au/classic/content/2012/11/14/3632431.htm</a></td>
</tr>
</tbody>
</table>
| Solo for Violin, formerly String Quartet No.1 mvt ii | 2012 | 9’30”         | Solo Violin.              | **Premiere:** Ole Böhn [08/10/2013: Sydney, Australia]  
**Performance:** Paul Medeiros with Collegium Utrecht [17/05/2014: Busink, The Netherlands]  
**Performance:** Paul Medeiros with Collegium Utrecht [18/05/2014: Utrecht, The Netherlands]  
**Performance:** Paul Medeiros [20/05/2014: Amsterdam, The Netherlands]  
**Performance:** Paul Medeiros with Smaakt | Audio recording in portfolio. |
<table>
<thead>
<tr>
<th>Piece</th>
<th>Year</th>
<th>Duration</th>
<th>Description</th>
<th>Premiere</th>
<th>Audio Recording</th>
</tr>
</thead>
<tbody>
<tr>
<td>Naar Muziek</td>
<td>2017</td>
<td>8’</td>
<td>String Quartet.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Performance: Paul Medeiros with Smaakt Naar Muziek</td>
<td></td>
<td></td>
<td></td>
<td>Performance: The Acacia Quartet [01/03/2013: Sydney, Australia]</td>
<td></td>
</tr>
<tr>
<td>Firing Order 1-6-2-4-3-5</td>
<td>2013</td>
<td>4’20”</td>
<td>3 Steinway &amp; Sons Grand Pianos; 3 Porsche Sports Cars with Boxer6 Motors.</td>
<td>Premiere: The Porsche Centre Willoughby with Theme &amp; Variations Piano Services [17/09/2013: Sydney, Australia]</td>
<td>Documentary evidence in Appendix D. No audio recording available.</td>
</tr>
<tr>
<td>L’ Operetta II</td>
<td>2012-13</td>
<td>33’</td>
<td>2 Sopranos; 3 Tenors; Baritone; Pianoforte.</td>
<td>Premiere: The Song Company [02/10/2015: Sydney, Australia]</td>
<td>Video recording in portfolio.</td>
</tr>
<tr>
<td>Letters</td>
<td>2013</td>
<td>12’15”</td>
<td>Soprano; Narrator; Flute; Clarinet in Bb; Violin; Viola; Cello; Pianoforte.</td>
<td>Not scheduled to be performed.</td>
<td>No audio recording available.</td>
</tr>
<tr>
<td>Composition</td>
<td>Year</td>
<td>Duration</td>
<td>Instruments</td>
<td>Notes</td>
<td>Audio Recording</td>
</tr>
<tr>
<td>----------------------</td>
<td>------</td>
<td>----------</td>
<td>------------------------------------</td>
<td>----------------------------------------------------------------------</td>
<td>-----------------</td>
</tr>
<tr>
<td>L’ Operetta III</td>
<td>2013-14</td>
<td>30’</td>
<td>2 Sopranos; Baritone; Clarinets; Saxophones; Electric Bass; Drum Set.</td>
<td>Not scheduled to be performed.</td>
<td>No audio recording available.</td>
</tr>
</tbody>
</table>
| Violin Suite No. 1   | 2015 | 14’      | Solo Violin                        | Premier: Paul Medeiros  
[03/07/2016: Amsterdam, The Netherlands]  
Performance: Paul Medeiros  
[28/08/2016: Dalhousie Arts Centre, Halifax, Nova Scotia]  
Performance: Paul Medeiros  
5.3 Appendix C: Constituent Pitch Organisation Analysis of L’ Operetta III

*Appendix C contains an exhaustive annotated constituent analysis of L’ Operetta III.

Colour Key:

<table>
<thead>
<tr>
<th>Constituent</th>
<th>Colour</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonal</td>
<td>Pink</td>
</tr>
<tr>
<td>Dodecaphony</td>
<td>Blue</td>
</tr>
<tr>
<td>Cycle of Vs (CVs)</td>
<td>Purple</td>
</tr>
<tr>
<td>Pitch-canon/Micropolyphony</td>
<td>Green</td>
</tr>
<tr>
<td>Drum Solo</td>
<td>No colour</td>
</tr>
<tr>
<td>Harmonic Series-based Organisation</td>
<td>Orange</td>
</tr>
</tbody>
</table>

*Note: All other annotations appear in the colour red.
252

Daniel Manera 308244176
The Sydney Conservatorium of Music, The University of Sydney: 2017
A man made of my...

My flesh is my own flesh.

I gave my greatest years to you. I worked so...

I did not ask this.
L'Operetta III

long and suf - fered da - ly.
And all that I ask...

A life thrust on me.
How could have I chos'e?

is that you dis - play all my la - bor.

Your ef - forts were vain! you don't own me... I am my
88

89

If you stay... you are dead... dead to me... I will in deed die...
not honour my efforts... then I will just die in...

ist for vindication. I enter taun matri-

Stage direction: S1 departs the stage while B remains.
Stage Direction: S2 re-enters the room.
Stage Direction: S2 enters the stage as she begins to sing.

Legato e dolce.

The last time... the last... time like you left
L' Operetta III

S1

S2

B

Cl.

Ss.

D. K.

E.B.

No I'll just beg. no! You left me...

You will come up now! Up! Now! Up with

Daniel Manera 308244176
The Sydney Conservatorium of Music, The University of Sydney: 2017
Stage direction: S2 slowly and carefully leaves the stage whilst she is singing the last two notes.

NOTE: The spoken texts of this subsequent section should be spoken at any times during the measures above which they appear.

B (as if tired and ill.): Why should I forgo my wishes to celebrate myself?

Inversion 1.

p

PPP

p

p
B (sim): What if I wish not to celebrate myself, nor have myself celebrated?

B: If they truly wanted to celebrate me doesn’t it stand to reason that they would first do so by honouring my standing wishes?
B: Don’t I have some right to determine the mode of my relationships?

B: And shouldn’t my birthday wishes take precedence over the wishes of others that arise from my birthday?
L' Operetta III

B: After all, since the day of my birth have I not been a singular? A man for himself?

S1

S2

B

Cl.

Sx.

D. E.

E. B.

B: I owe as much duty to them... (picks up the puppet from his desk and fits it to his hand.)

B: As he owes to me...

[Indicating the puppet]
L' Operetta III

S 1

S 2

B

Cl.

Ss.

D. E.

E.B.

[A one's character is how it differs from the rest.]

(Puppet: falsetto.)

Prime: 1

(Transposed up a perfect 5th to a D home note)
5.4 Appendix D: Firing Order 1-6-2-4-3-5 Documentary Evidence (2013)
6 Bibliography

http://www.abc.net.au/classic/content/2012/11/14/3632431.htm.


Clendinning, Jane Piper. 2002. “Postmodern Architecture/Postmodern Music.” In Postmodern Music


http://www.realt imearts.net/article/issue/issue114/11077.

Ph.D. diss., Louisiana State University & Agricultural &.


Indianapolis, Indiana: Hackett Publishing Company, Inc.


music/16642?q=micropolyphony&search=quick&pos=4&_start=1#firsthit.

Hall, Michael Lawrence. 2000. Polystylism & Structural Unification In The Alfred Schnittke's Viola


Hatten, Robert S. 1990. “Pluralism of Theatrical Genre and Musical Style in Henze’s *We Come to the River.*” *Perspectives of New Music, Vol. 28, No. 2 (Summer)* 292-311.


Rahn, John. 1983. “What Is Valuable In Art and can Music Still Achieve It?” Perspectives of New Music; Summer; 27, 2 6-17.


