Blueprints and Vignettes: Pitch-class sets, Serialism and Intervallicism, and the Integration of Systematic and Intuitive Music Making

Portfolio of Compositions

Steve Barry

A portfolio of compositions submitted in partial fulfilment of requirements for the degree of Doctor of Philosophy (Composition) Sydney Conservatorium of Music University of Sydney 2018
DISK ONE

Hatch: Music for Solo Piano

All compositions:
Steve Barry – piano
Stephanie McCallum – piano, A Dance?

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All compositions:
Steve Barry – piano
Jeremy Rose – alto saxophone & bass clarinet
Dave Goodman – drums
Max Alduca – bass

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All compositions:
Steve Barry – piano
Martin Kay – alto saxophone

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A Dance?

Steve Barry 15.06.2015

\( \text{\textit{A Dance?}} \)

\[ \text{\textit{Steve Barry 15.06.2015}} \]
open improvisation
start minimal & rubato - build into tempo at b.122
utilise/reference material from the composition

finale - recapitulation
molto rall.

ff
interpret as time-space
ad lib. dynamics, articulations
ad lib. pacing of material on repeats
ad lib. alignment of treble and bass parts
fine at any appropriate point

Plink

Steve Barry
Tag!

\( \text{= 60 legato, playful} \)

Steve Barry
free improv in time (based on previous material)

*if not playing the improv section, freely ornament and embellish the melody on the repeat from b.1.
122 dolce, espressivo

129

137

145

152

157
poco cres & accel...
Canon

Steve Barry

\[ \begin{align*}
\text{\( \frac{3}{4} \)} & \quad \text{mp} \\
\text{\( \frac{3}{4} \)} & \\
\text{\( \frac{3}{4} \)} & \\
\text{\( \frac{3}{4} \)} & \\
\text{\( \frac{3}{4} \)} & \\
\end{align*} \]
opt free improvisation
THEN
D.C., or
D.S. to any point, al fine
Cellular Stoicism

\[ \text{\textbf{	extit{\textasciitilde}}} = 60 \text{ molto espressivo} \]

\[ \text{pochiss rall.} \quad \text{a tempo} \]

\[ \text{Steve Barry} \]

\[ \text{Cellular Stoicism} \]
poco rall.

slightly slower

softly

63 softly
open improvisation
keep LH chord sustained by targeting the notated overtones
use melodically
rubato or pulse no meter, wind into b.80

=130 slightly faster
135

139

(8)

143

(8)

147
short improvisation
start pianissimo
two lines as per head (freely borrow)
in upper registers
dissipate and fade to nothing
open improvisation
start forte
two lines as per head (freely borrow)
in lower registers
finish with a bang!
Odd-time Bagatelle

\( \frac{3}{\text{bar}} = 220 \) brisk, playful

open improv

Steve Barry 08.09.2016

Music notation.
Dreamreader
based on the novel "Hard-Boiled Wonderland and the End of the World" by Haruki Murikami

fragile, haunting
freely, with spaciousness
adhere to note durations
slurs mark phrases
barlines mark end of sections

"the Town"

"the Birds"

"the Pool"
hold pedal while shifting silent depress notes
lift as playing activation lines
i.e. no break in resonance through this section, to event 20

let harmonics fade

*optional open cadenza from this point
freely select material from this system or the rest of the piece.
spaciously, as per start
loop and vary rhythm
ad lib. & lyrically merge cells
freely reorder material

free improvisation
based on previous material
Spire

Steve Barry

\( J = 90 \) animated

 ped sim ad lib. throughout
ped sim.

accel & cresc poco a poco
upper register chromatic tinkle
5-20''

114

117

119

initially hold previous chord
then ad lib. short improv
draw on material from b.46 onwards

122

125

poco decresc...
hold pedal until sound dies completely
lift slowly without a sound
Meander

\( \text{\textcopyright{} Steve Barry 15.09.2014} \)

\( \text{\textcopyright{} Steve Barry 15.09.2014} \)
opt. free improv
gradually meld into time
material can be drawn from:
1. melodic cell in 1st bar
2. step wise L.H. motion
D.C. al fine
See-Saw
(Performance version)
Steve Barry

freely, ad. lib.
year tempo
single line only
no more than 3 times

To be realised with broken chord technique
(notated in alternate version of score)
ped cont sim.

slower, draw out  poco accel

a tempo
See-Saw

freely, ad. lib.

(Guide version)

Steve Barry

vary tempo

With broken chord realisation technique notated

single line only

no more than 3 times

5

13

17

slower, draw out

a tempo

ped cont sim.
upper register chromatic fill
sustain previous chord
Homage

to Messiaen

very slow and measured

ad lib. timing of each octave - fragmented/not all together

Steve Barry 13.07.2016
This melody is based on two hexachords
Use these as stimulus for an open-ended free improv
Freely merge the two sets
Notes may be played in any order
Experiment with varied paces and moods
(i.e. shift between sombre and quirky, close position and pointillist, legato and staccato)
Dynamic shift over course of solo from pp - ff - pp
Transition musically to next page
Roundabouts

Steve Barry 19.01.2015

=60 Maestoso
let harmonics fade

improvise with these structures in any order
keep ethereal mood of previous section
then D.C. al fine
Codify

Steve Barry

A

open repeat, ad lib.

B

open repeat, ad lib.

C
freely expand and embellish these fragments, shift registers/add space, etc
always in time - not necessarily always 4/4
finish at any point after all sections played at least once

Steve Barry

repeat ad lib.

repeat ad lib.

repeat ad lib.

repeat ad lib.
molto rall.
DISK TWO
Blueprints & Vignettes

Steve Barry – piano
Jeremy Rose – alto saxophone & bass clarinet
Dave Goodman – drums
Max Alduca – bass
Primed

Steve Barry 28.08.2016

A

open free textural improv
melody on Q

bow, upper harmonics, ethereal sounds
cymbal effects

key change - more intensity
pno and bass clarinet lines
drums and bass shorter sharper improv
(i.e. vibe change from previous section)

drums set up time on cymbals...
ballad (spacious, rubato effect but strictly in time)
cymbal on bell tones
solo form (ad lib. around voicings)
bass solo (w/drums)  
(utilise material from A head)  
piano creeps in with chords from A section  
drums eventually set up \(q = 170\)

pno, sax mel behind bass solo  
bass continues free solo, optional catch melodies
F sax & piano open improv, based on B head

G 90 more sparse, fragile

piano initially loops this three bars as cue for band entry to G
repeat back to G
[solo form #2]

Cmaj7  Fmaj7(b9)  Gmaj7/B  Amaj7

F#maj7(#11)  Eb7(#11)  C#m11(b13)  Aijmaj7(#11)  B13(sus4)

Gmaj7(#6)

G/D  Cmaj7(#5)  C#7(sus4)

Cmaj7/E  Amaj7(#11)  B13(sus4)

[solo form #3]

Cmaj7  Fmaj7(b9)  Gmaj7/B  Amaj7

F#maj7(#11)  Eb7(#11)  C#m11(b13)  Aijmaj7(#11)

B13(sus4)  Gmaj7(#6)  G/D  Cmaj7(#5)  C#7(sus4)

Gmaj7/E  Amaj7(#11)  B13(sus4)

pause last time - free dissipate piano sets up opening vamps band enter at section E play to fine.
E solo form

E7(sus#11)

E(sus4)/G#

G7(sus4)

Bmaj7(#9)

Am11

Bb13(sus4)

G#m7(b9)

F#m11(b13)

Fm7(b9)

Emaj7(sus4)

Dm7/E

Gm7

C9

A7(#11)
A♭\text{maj7}\(_{11}\text{(#6)}\)
In the crepuscular forest of forked paths

Steve Barry 15.08.2016
Umbric Symmetry

A open free solo, pno & drums
sax tacet first few times, enter on Q

bass play 8va
Pareto Principle

Steve Barry

{music notation}
after B melody
opens with bass, drums chant
continues throughout piece

Slonimsky

open, B on Q

chant continues

chant reverses (starts b.3)

chant continues

original chant

back to A for chant
second x at B on Q
E  
band out! pno only

F  
1st x: rhythm section  
2nd, 3rd x: melody

Am\textsuperscript{11}    Fm\textsuperscript{11(b13)}    B\textsubscript{b}maj7(b9)    Bm\textsuperscript{13}

G\textsubscript{b}maj7    Gm\textsuperscript{13}    Gmaj7(sus4)    Dbmaj\textsubscript{13}(#5)

A\textsuperscript{7(sus4)}    Em\textsuperscript{11(b13)}    Cmaj7(#11sus4)
D.C.
solos on:
B (open)
C (open)
D (8 bars)
F (3x, as written)

G
D after solos, chant resumes

chant continues

H

D.S. al fine
In-sen

A
D♭⁷(♭⁹)  Cmaj13  Am₁₁(b₁₃)  F#₇¹₃  Fmaj⁷(#₁₁)  B₃₁₃(sus₄)  B₇maj⁷  E₇maj⁷(#₅)  A₇maj⁷(#₅)  B₇(♭⁹)

Em⁷  F♯₇₁₃(b₉)  Gmaj⁷(#₅)  A♭₇(b₉sus₄)  Gmaj⁷(#₁₁)  D♭₇(sus₄)  Cmaj11  C⁷(sus₄)  B₇₁₃

B
Fmaj⁷(#₁₁)

Db⁷ₐ₃  Cmaj13  Am₁₁(b₁₃)  F#₇¹₃  Fmaj⁷(#₁₁)  B₃₁₃(sus₄)  B₇maj⁷  E₇maj⁷(#₅)  A₇maj⁷(#₅)  B₇(♭⁹)

Db⁷ₐ₃  Cmaj13  Am₁₁(b₁₃)  F#₇¹₃  Fmaj⁷(#₁₁)  B₃₁₃(sus₄)  B₇maj⁷  E₇maj⁷(#₅)  A₇maj⁷(#₅)  B₇(♭⁹)

Em⁷  F♯₇₁₃(b₉)  Gmaj⁷(#₅)  A♭₇(b₉sus₄)  Gmaj⁷(#₁₁)  D♭₇(sus₄)  Cmaj11  C⁷(sus₄)  B₇₁₃
Kanji


\[ \text{D}\text{maj}\#11, \text{Am}^{13}, \text{Bm}^{7}(b6), \text{Bmaj}\#11 \]

\[ 5 \quad \text{G}^{7(\text{sus}4)}, \text{Abm}^{7(b6)}, \text{Emaj}^{7(#5)}, \text{N.C.} \]

\[ 11 \quad \text{Bm}^{13}, \text{Dmaj}\#11, \text{A}^{7}\text{maj}^{7/C}, \text{A}^{7}\text{maj}\#11 \]

\[ 15 \quad \text{Dm}^{7}, \text{N.C.} \]

\[ 20 \quad \text{D}\text{maj}\#11 \]
Progeny

[A] \( \frac{\text{b}}{\text{d}} = 90 \)

ped. cont. sim.
solo on A & B
D double time (bass sets up)

on cue - drum solo

open - piano solo
Organic Melody #1

Steve Barry 08.10.2014

repeat a few times
drums get busier
$\frac{3}{4}$

$=200$ swing

Steve Barry

[A]

5

8
drums

12

16
drums

19

23
drums

26

[B]

30

changes not too literal/don't necessarily walk

34

$A^b m^7$  $D^b^7$  $E^b m^7$
drums

solos time no changes
use melodic material of head
DISK THREE
Duologue

Steve Barry – piano
Martin Kay – alto saxophone
Extrap

freely, but with momentum

Steve Barry
lyrically, with a hint of pulse
ad. lib on subsequent repeats
Haunted Dreamscape
Recital Hall East 13:00

Steve Barry

A

semi-metrical rubato

1st x - as written, piano double 8ves
2nd x - begin to improvise off shapes
3rd x - sax plays quarter tones in the cracks, improv winds up

B

mp
ped cont.

repeats open (ad lib.)
sax harmonics and quarter-tones
(use previous material or generate your own)
semi-metrical rubato, faster than A section

RI + rhythms

R melody 1
Minimal Animal

1st x - as written
2nd x - open solo repeats, ad lib.
experiment with improvised dynamic/articulations

N.B. during improvisation: chase each other, but repeat other player's previous note only very seldomly i.e. compliment
each repeat section is open
stretch and contract rhythms and free improv around melodies
players to align and separate throughout performance (i.e. phase)

Steve Barry

Metrics

\( \text{\( q = 180 \)}}\)
solo form (chorale-like)

after solos D.C. al fine