THE CREATIVE PROCESS IN DON BANKS' EARLY CHAMBER MUSIC

VOLUME II
The Creative Process in Don Banks' Early Chamber Music

A Sketch Study of *Three Studies for Cello and Piano* and *Three Episodes for Flute and Piano*

Volume II
Musical Examples
and Appendices

Conservatorium of Music
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Volume II Musical Examples and Appendices

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B  Banks’ sketch pages for Three Episodes for Flute and Piano
Example 3.1

S18
sys. 1, bar 1

Variations row
P-0 (H1)
Example 3.2

S71, sys. 1
Variations row
P-0

identical
tetrachords

Dim. triad
Example 3.3

var. 1
S22
sys. 1

Andante

var. 2
S22
sys. 3

Andante

var. 3
S17
sys. 1-2

Andante

var. 4
S23
sys. 1-2

Example
Example 3.4

Intervallic analysis of the piano chords in each phrase of the Theme (expanded version)

Phrase 1

Phrase 2

Phrase 3

Phrase 4

Coda

P-0 (6-9)

I-0 (5-8)

R-0 (5-8)

RI-0 (1-4)

RI-0 (8-9)

RI-0 (3-6)
Example 3.5

var. 1
S17
sys. 2, bar 3
cello

var. 2
S17
sys. 3, bar 3
cello

var. 3
S23
sys. 3, bar 1
Example 3.6

var. 1  
S17 
sys. 3  

var. 2  
S17 
sys. 4  

var. 3  
S16 
sys. 1  

var. 4  
S23 
sys. 3  

\[ \text{Rit} \text{mpato} \\
\text{Moderato} \]

\[ \text{RI-0} \]

\[ \text{RI-0 (H2)} \]

\[ \text{p moderato} \\
e \text{staccato} \]

\[ \text{RI-0 (H1)} \]
Example 3.7

var. 1
S17
sys. 3

var. 2
S17
sys. 4

var. 3a
S16
sys. 1-2

var. 3b
S16
sys. 3

var. 3c
S16
sys. 4
Example 3.8

var. 1
S19, sys. 1

var. 2
S19, sys. 1

var. 3
S19, sys. 2

var. 4
S19, sys. 3

var. 5
S19, sys. 4-5

var. 6
S19, sys. 5
Example 3.9

Two versions of the same material

var. 5
S19
sys. 4-5

var. 6a
S19
sys. 5-6

var. 6b
S19
sys. 6

two versions of the same material

var. 6c
S19
sys. 7

var. 6d
S19
sys. 7
Example 3.11

\begin{align*}
\text{var. 1} & & S15 & & \text{sys. 4} \\
\text{var. 2} & & S14 & & \text{sys. 1-2}
\end{align*}
Example 3.12

var. 1
S20
sys. 1

var. 2
S20
sys. 2

var. 3
S20
sys. 3

var. 4a
S20
sys. 4

var. 4b
S20
sys. 6

var. 5
S74
sys. 5

var. 6
S74
sys. 6

var. 7
S74
sys. 7
Example 3.13

```
var. 1
S22, sys. 3

Moderato
B - 6-11

\( \text{Tempo: } \begin{array}{c}
\text{violin} \\
\text{cello and double bass}
\end{array} \)

\( \text{Balance} \)

\( \text{Ritmato} \)

\( \text{Staccatiss} \)

R-0 (1-2) or
I-11 (7-8)

\( \text{Cello Pizz} \)

\( \text{Pizz.} \)

\( \text{mf} \)

\( \text{P-0 (H2)} \)

\( \text{R-0 (7-9)} \)

\( \text{P-0 (H2)} \)

\( \text{Estimated tempo: } \begin{array}{c}
\text{violin} \\
\text{cello and double bass}
\end{array} \)
```
Example 3.14

S21
sys. 1

P-9 (6-9) or
RI-5 (7-10)
Example 3.15a

head to 3

Martellato

\[ P-0 \text{ (H1)} \]

\[ P-0 \text{ (H2)} \]

sfp cres

Ped.
Example 3.15b
Example 3.16

Piano Moving

\[ \text{var. 1} \]
\[ \text{S70, sys. 1} \]
\[ f \]

\[ \text{var. 2} \]
\[ \text{S70, sys. 2} \]

\[ \text{var. 3} \]
\[ \text{S70, sys. 3} \]

etc
giving rise to rhythm or accompaniment
Musical Examples
Example 4.1

S18 system 1, bar 1
S18 system 2, bar 1
P-11 1st hexachord Studies row

Variations row
1st hexachord

S66 system 1
Studies row

S66 system 3
P-6 1st hexachord
Example 4.2
Musical Examples
Example 5.1
Example 5.2

(Poco Rubato)  Δ-tempo

var. 1
S13
sys. 1-2

var. 2
S52
sys. 1-2

var. 3
S47
sys. 1-2

Andante Moderato

var. 4
S1
sys. 1-2

Andante  Δ-88 ca.

var. 5
First Performance
Piano Part
p. 1, sys. 1-2
Example 5.3

var. 1a
S52, sys. 2-4

var. 1b
S52, sys. 4 - S32, sys. 1

var. 2
S47, sys. 2-3

var. 3
S1, sys. 2 - S33, sys. 1
Example 5.4, page 1
Example 5.4, page 2

var. Sa
S33
sys. 1-2

var. Sb
S54
sys. 1-2

var. Sc
S54
sys. 2
(piano only)

var. 6
S55
sys. 1-2

see new version 15

PIZZ
ARCO

P-5 (III)

PP Sec
Cant
Example 5.6

RI-2 (H1) - canonic subject

RI-7 (H1) - canonic subject

transposition down one septone

imitation at an octave

canonic subject

imitation at an octave

motive 2

motive 2

motive 2

motive 2

Pesante

Staccato

Pesante
Example 5.7
Example 5.8

var. 1
S50
sys. 2-4

var. 2
S59
sys. 2-3

var. 3
S60
sys. 2-3

repeated-note element

liberamente

motive 2

deletions in red pencil

motive 1

deletions in red pencil
Example 6.3

var. 1
S35, sys. 1
First Score
bars 1-3

var. 2
S39, sys. 2
First Score
bars 11-13
Example 6.4
Musical Examples
Example 7.1

A diagram showing variations of a musical piece.

- **Example 1**
  - Allegro Moderato
  - var. 1
    - S29
    - sys. 1-2
  - var. 2
    - S4
    - sys. 1-2

- **Example 2**
  - Allegro
  - var. 2
    - S4
    - sys. 1-2

- **Example 3**
  - var. 3
    - S8
    - sys. 1-4

The diagram includes notes such as "canonic opening," "crotchet-quaver figure," "staccato," and "this type of thing."
Example 7.2

RI-I (H1) inverted subject

A tempo \( \downarrow 120 \)

\[ \text{Example 7.2} \]

a) S64, sys. 1
Second Score

\( \text{mp} \) repeated-note motive

three-quaver elements

\( p \) (sec)

three-quaver groups

variation of repeated-note motive

b) S64, sys. 4
Second Score

three-quaver element

three-quaver groups
Example 7.4
Example 7.5

var. 1
S10
sys. 1-2

var. 2
S24, sys. 3
S25, sys. 1
First Score

var. 3
S62, sys. 3
S63, sys. 1
Second Score

R5

---

crochet-quaver figure

---

1-7 (3-9) or
RL-7 (4-8)

variations of
repeated-note
motive

---

R6 2nd half

---

R110 ? pp

---

(subito)

---

Bb replaced by Db

---

18 legg.

---

(subito)

---

pp cresc.
Example 7.6

First Score
S25, sys. 1-2

Second Score
S63, sys. 2

three-quaver groups

or 'sim.

sub p

sotto voce
Chapter 10

Musical Examples
Example 10.1

1st group

S4, sys. 1

2nd group

sys. 2

3rd group

sys. 3

min. 2nd
maj. 2nd
min. 7th
maj. 7th
min. 9th
maj. 9th

min. 3rd
maj. 3rd
min. 6th
maj. 6th
min. 7th
maj. 7th
min. 9th
maj. 9th

perf. 4th
perf. 5th
aug. 4th
min. 7th
maj. 7th
min. 9th
maj. 9th

mm. 3rd
mm. 6th
mm. 7th
mm. 9th
maj. 9th
Example 10.2

as fast as possible

progression of (enharmonic) descending 6ths

S4 sys. 4

ff 3rd trichord 2nd trichord

2nd trichord

3rd trichord

M7 M7
Example 10.3

S4, sys. 3

var. 1

```
\text{flutter}
```

var. 2

```
\text{chromatic tetrachord}
```
Example 10.4

S4
sys. 1

S52
sys. 1
bar 1

S52
sys. 5
Example 10.5

S51, sys. 1

Identical hexachords

sys. 2

aggregate

aggregate

(Melodic row)

Also this re-grouping

sys. 4
Example 10.6

Slowly
a piacera (sic)

II\textsuperscript{nd} Section

Elements

Statement

2nd $S_4$ trichord

(8ve)

S13
sys. 1

Intervallic Piano
Content

Flute =

$P_4$ $P_4$ $A_5$ $m_3$ $m_6$ $m_6$ $A_2$ $m_6$ $m_6$

$P_4$ $A_5$ $m_3$ $m_6$ $m_6$

$d_7$ $M_6$

$3rd S_4$ trichord
Example 10.7

2nd S4 trichord (extended)

This repeated idea between \( \Pi \) + \( \Pi \) gets faster and faster into other early sketch type

Then back to a more suggested version of the beat hit

\( \Pi \) gets faster and faster into other early sketch type
Example 10.8

S52
sys. 5

Re-ordered

S26
sys. 1
(Flute Only)
Example 10.9

Variations row

Three Studies row

Flute row S51
Musical Examples
Example 11.1

Lento

---

var. 1
SS
sys. 1

---

var. 2
S27
sys. 1-2

---

var. 3
S36, sys. 1-2
First Score

---

var. 4
S38, sys. 1
Second Score

---

var. 5
S1
sys. 2

---

var. 6
Autograph
p. 1, sys. 1
(flute only)
Example 11.2

var. 1
S5, sys. 3.

chromatic
tetrachord
C# - Eb

var. 2
S14, sys. 1

\textit{subito a}
tempo

var. 3
S14, sys. 2

var. 4
S14, sys. 2

p
dolce

var. 5
S12, sys. 1

var. 6
S12, sys. 3

\textit{shrii}

var. 7
S12, sys. 5

chromatic
tetrachord

var. 8
S27, sys. 2
too

long

var. 9
S36, sys. 2
First Score

Tempo II

\textit{shrii}
Pedal

\textit{shrii}

Pedal
Example 11.3
Example 11.4

1st tetrachord of piano row

Ad lib.

1st tetrachord (or part thereof)

3rd tetrachord of piano row

1st tetrachord

3rd tetrachord (or part thereof)

3rd tetrachord (or part thereof) chromatic tetrachord

1st tetrachord (or part thereof)

3rd tetrachord (or part thereof)

3rd tetrachord (or part thereof)

C C# D F E Eb Db

3rd tetrachord (or part thereof)

chromatic pentachord

Tempo

3rd tetrachord (or part thereof)

p cresc. e accel. poco a poco

ff
Example 11.5

var. 1
S 12
sys. 4
\( \text{mp} \)
\( \text{f} \)
\( \text{p} \)

\( \text{chromatic trichord} \)

\( \text{repeated-note motive} \)

var. 2
S 27
sys. 2-3
\( \text{p} \)
\( \text{f} \)
\( \text{poco accel} \)

\( \text{Slower} \rightarrow \text{Accel.} \rightarrow \text{Slower} \rightarrow \text{Accel} \)

var. 3
S 36
sys. 2-3
\( \text{p} \)
\( \text{f} \)
\( \text{p} \)

\( \text{First Score} \)
Example 11.6

var. 1
S5, sys. 2

var. 2
S31, sys. 1-2

var. 3
S37, sys. 1-2
First Score

var. 4
S41, sys. 2
Second Score

chromatic hexachord

(PP)
Example 11.7

The four principal motives of Episode I

Grazioso
Rit
Tempo

var. 2
S28
sys. 2

\[ \text{sf} \]
\[ \text{esp} \]

var. 3
S35
sys. 1-2
First Score

\[ \text{sansa vibrato} \]
\[ \text{Tempo} \]

var. 4
S1
sys. 3

\[ \text{sf} \]
\[ \text{sf} \]
\[ \text{Ped} \]
var. 1
S16
sys. 1

CODA J.60

(Prepare silently)(legato

chromatic tetrachord

(Effect)

(var. 1)

End Piece by Piano

Gradually assembled chord

repeated-note motive

var. 2
S32
sys. 3

chromatic tetrachord

var. 3c

Example 11.8

var. 3b

(var. 3a)
S33
sys. 1-2
First Score

gradually assembled chord

common tetrachord

(var. 4)
S42
sys. 1
Second Score

Ped

Release gradually
Example 11.9

var. 1
S30, sys. 1
First Score, first version (flute only)

var. 2
S32, sys. 4

var. 3
S34, sys. 1
First Score, second version (flute only)

var. 4
S40, sys. 1
Second Score (flute only)
Example 12.1

var. 1
S51, sys. 6
(pulse beat)

var. 2
S23, sys. 1
(Pulse sound)
(common tetrachord)

var. 3
S24, sys. 1
(legatiss (with controlled vibrato))

var. 4
S11, sys. 1

var. 5
S43, sys. 1
(Second Score)

\* The passage in brackets are to be played non-detached, with a controlled vibrato (mainly lip) and precise rhythm (like a pulse beat)

\* CV = notes so enclosed to be played non-detached, with a controlled vibrato (mainly lip) and very precise rhythm.

Start of New Section (or piece)

very slowly

Example 12.2
Example 12.3

**First Score**

- **var. 1**
  - S9, sys. 4 - S10, sys. 1
  - Chromatic tetrachord
  - Common tetrachord

- **Second Score**
  - **var. 2**
    - S44, sys. 2 - S45, sys. 1
    - Common tetrachord
Example 12.4

var. 1
S11
sys. 3

components of common tetrachord played simultaneously on the piano

var. 2
S8, sys. 3
First Score
(flute only)

var. 3
S43, sys. 2
Second Score
(flute only)

red ink

var. 4
Autograph
p. 5, sys. 2
(flute only)

var. 5
Schott & Co.
edition, 1967
p. 5, sys. 4
(flute only)
Musical Examples
Example 13.1
Example 13.2

chromatic tetrachord

var. 1
S28
sys. 2

chromatic trichord or tetrachord

var. 2
S28
sys. 3

Example 13.2

chromatic tetrachord

var. 3
S3
sys. 1

common tetrachord
repeated-note motive (extended)

var. 4
S49
sys. 2
Second
Score
Example 13.3

var. 1a
S22
sys. 1

Tempo

var. 1b
S22
sys. 2-3

var. 2
S20, sys. 4
First Score

Tempo

var. 3
S49, sys. 1-2
Second Score

chromatic dyads

common tetrahedrons

chromatic dyads

chromatic dyads

chromatic tetrachords

common tetrachords

chromatic dyads

common tetrachords

chromatic tetrachords

common tetrachords

60

51

mf

mf
Example 13.4
Example 13.5

First Score

Second Score

var. 1
S19, sys. 3 - S20, sys. 1

M7

chromatic trichord/tetrachord
G₄, A₅, A₆/F♯

repeated-note motive

Tempo I°
Banks' sketch pages for
Variations for Cello and Piano and
Three Studies for Cello and Piano
S3
ADDITIONAL EFFECTS: (for Seq. 12)
SEQUENCE. 15

No. 1

TROM. I.
S23
CLOSE. \textit{poco a poco.}\n
\textit{A tempo Prima.}\n
S30
Sempre cres. Poco e poco

S58
Sequence is 15
Sempre cresc. poco a poco

Stringendo

A TEMPO

Pochiss. ress. A tempo

Liberamente.
Banks' sketch pages for
*Three Episodes for Flute and Piano*

Appendix B
II (cantus) —

Very slow

1. crotchet.

Notes to be played with a stopped recess (much lip) and very slow rhythm.
Tempo

rit.

Pianissimo

Crescendo

(coda)

(soft passage)

Repeat (begin with)

(coda)

(soft passage)

Pianissimo high register piano

Or use Bechstein 3 1/2 pedal.