Commentary on Compositions

by

Spyridon Tsilimparis

Submitted for the Degree of Doctor of Philosophy

School of Arts
Faculty of Arts and Social Sciences

Supervisor:

Dr. Thomas Armstrong

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Introduction

The following nine compositions were composed between 2008 and 2012. The compositions trace ideas, human feelings and philosophical enquiries. Aiming to capture the attention of the audience, sensitive music which contained evenly transforming kinetic textures was involved.

In composing these pieces, many technical and aesthetic procedures were affected, to a certain extent, by the analysis of Luciano Berio’s Sequenza VI for viola, which constitutes the other part of this submission. This happened not only to fulfil the official requirements on purpose but also to embrace and turn to advantage some findings of the analysis which was carried out from a composer’s point of view. In fact, many observations and deductions of the analysis suggested ideas for similar practices to be employed.

More specifically, the ways by which the layers of density were structured and the means by which density was obtained in Berio’s Sequenza VI suggested corresponding plans and ways to be applied. Berio’s large-scale structural thought which was also extended in the fields of dynamic, tempo, sound morphology, and harmony became starting points for analogous approaches. The textural complexity and the absence of rhythmic uniformities along with comparative features inspired independent lines and uninterrupted sound continuation which allow infinite graduations of tense and relaxed qualities in lines containing a series of unexpected and seemingly open events. The rhythmic factor was exalted as an important stylistic factor even in parts
of rhythmic uncertainty. The type of harmony and its relation to the nature of the viola, certain harmonic practices and the gestural vocabulary were taken into account for similar applications.

In these compositions the scale material and its harmonization constitute the primary compositional elements. A variety of scales since the Middle Ages, such as heptatonic, modal, classical, synthetic and twelve-tone were employed. The scales were chosen by considering their sound impressions and developmental potential before any textural arrangement was attempted. Usually in a work more than one type of scale was employed. In the course of the nine compositions, the quantity of the scale material decreases and finally a major / minor scale was dedicated to the penultimate piece for the piano which was extended thereafter for a full orchestra.

To accommodate the scale variety many types of harmony were employed on the recognition that triadic chordal formations were almost always apparent or implied. Generally the harmony was used in a free manner but its course was always secured by a limited number of rules. The ways in which the textures and the tensional means were elaborated affected the final harmonic impressions, which in several cases cannot be clearly perceived.

Generally the choices referring to the scale material and harmony were always considered according to their affinity with the concept of tonality. Thus, the essence of the harmony through the compositions displays an increasing tendency towards more tonal approaches, on the understanding that the harmonic parameter doesn’t always prevail. The harmony took its quantum among other compositional parameters, such
as the textural distinctiveness, rhythm, dynamics and sound morphology which were engaged in crucial roles.

The complex and fine-crafted frameworks were formed to accommodate a variety of scale material, harmonies, textures and compositional techniques. Also, a variety of regular and irregular metrical formations occur frequently in every piece, with the least possible tempo indications, by using the technique of metric modulation. It is assumed that this technique affected all the other compositional components, which were combined and dissolved in creating evenly occurring and constantly transforming kinetic textures.

The use and combination of such different elements reflect the compositional practices of many decades ago. In contemporary music, elements and techniques from the past are gaining a new revival against what modernism represented in the music of the 20th century. During the antecedent decades the musical tendencies of post-modernism were moving towards polystylistism, or otherwise eclecticism the amplification of which is continuing in the current century. Many composers take delight in combining elements of diverse musical genres derived from the musical heritage worldwide. Bryan Simms (1986) distinguishes the term of eclecticism as the assimilation of established styles, use of quotations from preexistent music, and artistic arrangement. (Simms, 1986, pp.400-401-402).
In composing *Hydra* the purpose was to musically render the philosophical symbolizations of an ancient myth. The instrumentation is reminiscent of Olivier Messiaen’s *Quartet for the End of Time*, 1941, composed in eight movements and based on the text of the *Book of Revelation*.

The title *Hydra* is derived from ancient Greek mythology and refers to the *Lernaean Hydra* a mythological monster with nine heads. Initially Hercules attempted to cut off the monster’s heads, but each head was replaced by two new ones. *Hydra* was finally slain but this feat was achieved only after Hercules asked for help. The philosophical meaning of the myth seems to be everlasting; everybody faces monstrous problems in his every day activity and needs alertness, help and careful treatment.

Under this concept, the myth was rendered in three conceptual parts, a fact that calls for an equal number of movements to be composed. The 1\textsuperscript{st} movement describes materialism, hypocrisy and injustice. To produce these emotions, gloomy sound impressions were required. The 2\textsuperscript{nd} movement displays attempts at recovery followed by failures which occur one after the other under a melancholic attitude and introspection. The 3\textsuperscript{rd} movement leaves a mixed sense of doubt, self-knowledge, anxiety and alertness as well. In hearing the piece,
program notes will predispose the listener to the meaning that the music conveys.

The 1st movement emerges a dramatic character. The music tries to describe materialism, hypocrisy and injustice. It is presumed that these emotions can be better served by the special synthetic scale A, B, C, D♭, E, F, and G. Incidentally, many twentieth-century composers used various types of scales such as modal and traditional found in folk-songs of every period along with artificial and other scales which were invented by the composers themselves. (Kamien, 2006, p. 296).

The previously mentioned special synthetic scale is displayed in figure No 1.

Figure No 1: *Hydra*, 1st movement: the scale

The chords I, II and VII occur more frequently than the others. The fact that they can be connected by three or four half steps was taken as a precondition. Every chord is used both with and without its 7th.

Figure 2 displays the chords of frequent occurrence.
In certain cases two different chords overlap. They can be clearly distinguished because they occur in lower and higher areas respectively. Furthermore, the added pitch $B\flat$ appears frequently. In the following two examples the coexistence of two chordal formations and the presence of the added pitch $B\flat$ are noticeable.

Example 1 displays the two opening bars in which two different chords occur simultaneously. The added pitch $B\flat$, which is performed by the piano, is also observed.
In example 2, in bars 5 and 6, the A chord is performed by the piano and cello, while the G♭ chord, (which appears as F♯), is performed by the violin and clarinet. The added pitch B♭ is also present.

Example 2

An intensive chromaticism is observed from bar 55 onwards. Example 3 displays the bars 55 - 56.

Example 3

The synthetic scale found in this movement along with that which is found in the 3rd movement, is in essence an atonal formation. The harmony emphasizes dissonant chords which contain triadic
constructions and added pitches. It brings to mind Messiaen’s symmetrical modal sets, the harmonies of which consist of ‘triadic components, which he attributes to the "addition" of dissonant notes to familiar chords’. (See Simms, 1986, pp. 51, 405-6). Different chords coexist in shaping considerable parts of bitonality and harmonic contrast. Apart from the above case, bitonality was also applied to other compositions such as Questions and Waves mentioned below. To make a reference, bitonality was used by Aaron Copland in his ballet Appalachian Spring, 1944, in which the A and E major / minor triads occur simultaneously. (Kamien, 2006, p. 295).

The tempo is marked as \( \text{♩} = 60 \) beats per minute which occur throughout this movement. It is applied to two types of time signatures. The time signature of \( \frac{6}{4} \) covers two areas between the bars 1 - 12 and 29 - 60. The time signature of \( \frac{5}{4} \) is found between the bars 13 and 28. Given that an extensive rhythmic complexity occurs, the bars serve more to support the instrumental co-ordination than to indicate the stressed points. Generally the music emerges an indeterminate and improvisational sense. In this movement and in other cases such as that of Crossing presented below, the asymmetrical phrasing and unexpected rhythms look like a ‘musical prose’, an element which is observed in works of contemporary composers. In recent decades certain works by Krzysztof Penderecki, György Ligeti, Morton Feldman, Earle Brown and John Cage ‘are generally devoid of the conventional pulse’. (Simms, 1986, pp. 94-97).
The movement is divided into five events, the start points of which occur at bars 1, 13, 25, 29 and 45 respectively.

A series of intensive sound contexts of similar breadth and shape occur as is displayed in the following example, 4, in bars 3 - 4.

Example 4

The whole scene creates a misty atmosphere and maintains the listener’s attention in a constant state of alertness and anxiety. Sudden dynamic changes, random motifs, lines moving in different directions, discontinuous and solid passages are frequently found. Ascending attempts are supported by the intensive action of the piano. (See examples 5 and 6 below).

The piano specifically tries to imitate percussive sounds and acts like a marimba, or xylophone. The piano part is reminiscent of textures which are maintained by percussion instruments. At the same time the dissonances (i.e. the added pitch B♭) play an important role in shaping the percussive sound impressions as is displayed in the following example, 5, found in bars 15 and 16.
Areas of various levels of density are created. Density is obtained by controlling the pitch concentration through the proper textural elaboration, as it is indicated in example 6.

Furthermore, the density is enhanced by using techniques such as tremolos, glissandos and harmonics. By these techniques tension and motion are intended. The textural density and techniques of playing shape the final volume and timbre of sound. The same thing was observed in analysing Berio’s *Sequenza VI*, for viola.
Example 7 displays the above mentioned instrumental techniques and the piano percussiveness.

Example 7

In the following example, 8, trills, tremolos and ornamented notes retain rhythmic alertness and produce motion and tension, despite the low textural density found in bars 45 and 46.
In this movement, the irregular musical flow along with the instrumental techniques and the almost indefinable and imperceptible harmony evoke gloomy emotions into an indeterminate and misty atmosphere.

The 2\textsuperscript{nd} movement possesses a restless character and a different ambience in comparison to the 1\textsuperscript{st} movement. The music tries to describe attempts at recovery and failures which constantly occur one after the other. This scene is served by a series of events each of which consist of both an ascending and descending course. The texture of every ascending or descending course is formed on a different modal scale.

In forming the well-designed symmetrical plan, the modal scales were ordered according to their gradual key differentiations. This concept was influenced by Vincent Persichetti’s (1961) theory according to which ‘the greatest number of flats that can be applied to a modal scale... will produce the “darkest” mode...’ while ‘subtracting flats (and then added sharps) in diatonic signature order will produce an
arrangement of modes from “darkest” to “brightest”. (Persichetti, 1961, p. 35).

The primary material consists of six modal scales. The level of their darkness or brightness is defined by considering the pitch intervallic order starting from a particular tone. With reference to the C scale as a model, the modes have been arranged as they are shown in figure No 3.

Figure No 3: *Hydra*, 2\textsuperscript{nd} movement: the mode arrangement
The plan of the 2\textsuperscript{nd} movement consists of the introduction, five events, which start from bars 43, 59, 75, 91, 107 and the finale from bar 125. Basically, the introduction and finale maintain the same form with a few differences. The first half of the five events follows an ascending course, while the second half moves in the opposite direction. This process symbolizes attempts for recoveries which are always followed by failures, according to the meaning of the myth.

The modal material is displayed in figure No 4.

Figure No 4: \textit{Hydra}, 2\textsuperscript{nd} movement: the modal material
During the five events the tempo of $\downarrow = 63$ beats per minute remains invariable. Every event contains sixteen bars. The time signatures gradually increase and as a consequence the length of every event increases too: $1^{\text{st}}$ event: $\frac{2}{4}$, $2^{\text{nd}}$ event: $\frac{3}{4}$, $3^{\text{rd}}$ event: $\frac{4}{4}$, $4^{\text{th}}$ event: $\frac{5}{4}$ and $5^{\text{th}}$ event: $\frac{7}{4}$. The greatest length was dedicated to the $5^{\text{th}}$ event. In the introduction and finale a different tempo that of $\downarrow = 88$, which refers to the $\frac{3}{8}$ time signature, appears twice between the bars 21 - 43 and 145 - 169.

The previous descriptions are depicted in figure No 5 below:

Figure No 5: Hydra, 2\textsuperscript{nd} movement: the plan

The super locrian mode is found in the introduction and finale in which this mode is activated three times through the C - B - C tonalities, at bars 1, 21 and 33 accordingly.\(^1\) The middle $3^{\text{rd}}$ event is assigned to the aeolian mode exclusively. The rest of the scales are distributed as it is indicated in the previous figure (5).

\(^1\) The term tonality is used more widely than in its classical sense to indicate the pitches from which every type of scale starts.
The harmony is freely modal. Sometimes the chords appear with or without their 3\textsuperscript{rd}s or their 7\textsuperscript{th}s. In connecting the various modal areas, care was taken in order to stress the key differences and bring out new harmonic colours. This process is reminiscent of a similar concept used by John Adams in his work \textit{Phrygian Gates}, which is concerned with the approach to a different mode by changing certain pitches in a harmony.

The six modal scales are alternated sixteen times. Referring to the five events, the scale alternations occur at the beginning and the middle of each event and bring on new harmonic nuances and textural differentiations. The ascending course of the 2\textsuperscript{nd} event, found in bars 59 - 66 and accommodated by the E phrygian mode, is displayed in example 9 below.\footnote{The part of the clarinet has been transposed. The same practice was applied to every other transposing instrument which is displayed in the examples of this commentary.}

\begin{figure}[h]
\centering
\includegraphics[width=\textwidth]{example9.png}
\caption{Example 9}
\end{figure}
The ensuing example 9, example 10 displays the descending course of the 2\textsuperscript{nd} event, found between bars 67 to 74. It is served by the B♭ dorian mode.

Every modal change is clearly distinguished because it ends up in a long note value, played as a tremolo, or a fermata. (See examples 9 and 10 above). Each instrument maintains independent melodic lines of various lengths which create a constant musical flow, as is indicated in example 11, in bars 94 - 96.
The following example, 12, indicates the opening eight bars.
Example, 13, illustrates the ending from bar 157.

Example 13

The use of the modal material in the middle movement, between such different contexts of the outside movements, was adopted on the premise that the modal transitions should be achieved as inconspicuously as possible. In fact, the 2\textsuperscript{nd} movement was normally connected with its previous and following counterparts by using a tactful rhythmic process which affected the textural arrangement accordingly. This process was supported by assigning the introduction and conclusion of the movement to the super locrian mode, because of its gloominess.
During the five events a rhythmical evenness tries to be maintained, although in many cases it seems to be ambiguous. At the same time the ascending and descending course of each event is clearly distinguished along with the individual sound impressions, which noticeably differentiate with every modal change. The series of the modus, which occur in ascending and descending courses in turn, symbolize attempts at recovery followed by failures.

Given that both the introduction and conclusion display textural and aesthetic similarities, it is realized that the return to the point of departure seems to be inevitable, despite the great efforts which were undertaken during the five events for an escape forward. (See examples 10 and 13 above). Generally, in the middle area which accommodates five events, a consolatory and auspicious tone emerges, as well as a melancholic mood which follows the fluctuation of the sound density and the instrumental insistence.

In example 14 below, in bars 119-120, a characteristic fragment is cited.
The 2\textsuperscript{nd} movement was designed by keeping in mind Igor Stravinsky’s Ballet *Pulcinella*, after themes by Giovanni Battista Pergolesi (1710-1736), in which modern approaches to rhythm and harmony were interjected.

The modes, which were employed, primarily focused on forming melodic lines. The same concept is found in twentieth century music. Bryan Simms (1986) argues that in works by Béla Bartók, Claude Debussy, Ralph Vaughan Williams, Jean Sibelius, and Carl Nielsen, ‘modality is primarily a melodic phenomenon’, (i.e. the finale of Vaughan Williams’s *Pastoral Symphony*). Also Bryan Simms (1986) remarks that the previously mentioned composers used modes to imitate early music (Simms, 1986, pp. 61-62) and Maxwell Davies explored various means of application of pre-existent materials. (Simms, 1986, pp. 409-410).

The modal choices might be seen as an alternative solution instead of a tonal perspective, a tactic that has been widely adhered to. On this matter Roger Kamien (2006) assumes that Debussy turned to the medieval church modes and the pentatonic scales...aiming to keep a distance from the sense of tonality’ (Kamien, 2006, p. 306). Robert Morgan (1991) suggests that the major-minor scale was replaced by the nationalists with ‘a complex set of modal possibilities’. (Morgan, 1991, p. 6).

Finally, it should be stressed that although the music of the 2\textsuperscript{nd} movement brings out sounds dating from the Renaissance period, the material was properly elaborated in order to aesthetically connect the diametrically different styles of the 1\textsuperscript{st} and 3\textsuperscript{rd} movements.
The 3\textsuperscript{rd} movement starts with a passive attitude like the previous movement. Afterwards it gradually becomes powerful, energetic and spirited with parts of a contemplative attitude and it finally turns inwards into a kind of introspection. Generally, the music describes self-knowledge and alertness, so structural consistency is required to produce the proper rhythms which reflect the purification of the soul. This atmosphere can be better served if the music emerges from the synthetic scale C - D\textsubscript{♭} - E - F\# - G\# - A\# - B which was characterized by Vincent Persichetti as ‘enigmatic’. (See Persichetti, 1961, p. 45).

Figure 6: *Hydra*, the ‘enigmatic’ scale of the 3\textsuperscript{rd} movement

![Musical notation](image)

This scale appears in the line of an ascending and descending cycle of tonalities, adjusted by fifths (C, G, D, A, E, E\textsubscript{♭}, B\textsubscript{♭}, F, C), in serving the introduction, conclusion and the seven events. The metrical content is gradually augmented at every metrical change until the 4\textsuperscript{th} event from which the opposite course is applied till the end. All the events, including the second part of the introduction and finale, consist of sixteen bars but their content gradually increases and decreases by a quaver in shaping regular and irregular time signatures in turn. The proportional course of the time signatures follows the line of tonalities.

The outline plan of the 3\textsuperscript{rd} movement is depicted in figure No 7 below:
Figure No 7: *Hydra, 3rd movement: the outline plan*

<table>
<thead>
<tr>
<th>Events</th>
<th>Introduction</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>Finale</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>1</td>
<td>17</td>
<td>33</td>
<td>49</td>
<td>65</td>
<td>81</td>
<td>97</td>
<td>113</td>
<td>129</td>
</tr>
<tr>
<td>Tonalities</td>
<td>C</td>
<td>C</td>
<td>6/8</td>
<td>6/8</td>
<td>C</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Time sign.</td>
<td>5/4</td>
<td>2/4</td>
<td>5/8</td>
<td>2/4</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tempos</td>
<td>♩ = 69</td>
<td>♩ = 84</td>
<td>♩ = 69</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Two kinds of tempos are employed. The first tempo is marked by ♩ = 69 beats per minute and occurs during the introduction and finale. The second tempo covers the middle section of the seven events and refers to the tempo indication ♩♩ = 84 per minute. This middle section consists of various types of regular and irregular metrical formations of quavers which are proportionally distributed to the seven events, as can be seen in figure No 7 above.

The seven events are rhythmically connected by the technique of *metric modulation* introduced by Elliott Carter (1908 - 2012). This technique is frequently used in this cycle of the nine compositions. The objective is to produce rhythmic variety through different metrical
formations, under a common convention, without changing the tempo markings.

The distinctiveness of the irregular metrical formations concerns the specific beaming by which the notes are gathered into a measure. The beaming defines the rhythmic patterns and indicates the stressed points. In the 2\textsuperscript{nd} event (at bar 33) the time signature of $5/8$ is patterned by the scheme $\circ\circ + \circ\circ\circ$ as is displayed in example 15.

Example 15

In example 16 (8\textsuperscript{th} event, bar 129) the same time signature is patterned conversely as $\circ\circ\circ + \circ\circ$. 

Example 16
It is worth mentioning the rhythmic consequences which are brought about by the specific beaming. On this matter, a reference must be made to the time signature of \( \frac{2}{8} + \frac{3}{8} \), found in bars 33 - 48, in which the tempo marking is \( \= 84 \). Given that this metrical order requires that the 1\textsuperscript{st} and 3\textsuperscript{rd} quavers must be accentuated, it is assumed that the second beat cycle of \( \equiv \equiv \) is perceived as a rhythmic retardation. This fact is considered to be relaxation before the first stressed attack of the next measure. This rhythmic retardation is retained entirely during the next metrical formation of \( \frac{6}{8} \) under the convention \( \equiv \equiv = \equiv \equiv \).

The following figure, No 8, represents the above mentioned case which occurs at bar 49.

Figure No 8: *Hydra*, 3\textsuperscript{rd} movement: metric modulation

Irregular rhythmic patterns are found in Eastern European folk music. Most specifically, the irregular metrical formations of \( \frac{7}{8}, \frac{11}{8}, \frac{13}{8} \) are found in Hungarian, Bulgarian, and Romanian music. Their inner arrangement accommodates traditional songs and depends on the stressed syllables. Bella Bartok’s *Six Dances in Bulgarian Rhythm* display metrical patterns which consist of grouped quavers of two and three notes, variously ordered. (Kamien, 2006, p. 298). In Greek traditional music, irregular rhythms such as \( \frac{5}{8}, \frac{7}{8} \) and other similar combinations are dancing forms which, as it is believed, trace their origins from the ancient prosody. Numerous Greek composers such as Scalkotas,
Kalomoiris, Konstantinidis and Antoniou have made extensive use of these rhythms in their music.

The existence of this kind of rhythm in the middle section (bars 33-144) aims to associate the meaning of the ancient myth with rhythms whose beginnings originate from the ancient Greek period. In this case a dancing character is attempted to be brought to life. Under the same concept these kinds of rhythms were used in *Springtime* for string ensemble, discussed later. In other cases these irregular rhythms are found in passages on a small-scale in order to create temporary rhythmic differentiations, as happens in the case of the piano piece *Waves* which is discussed later. In the middle part of this movement (from bar 33 - 144) a series of dancing rhythms try to be maintained, the intensity of which fluctuates until its culmination in the 7th event. (See figure No 7 and examples 15 and 16 above). The intensive rhythmic pulses tend to describe attempts at soul purification, according to the meaning of the myth.

In example 17 below, the dancing figure refers to the irregular time signature of $\frac{3+2+2}{8}$ found in bars 97 - 100.
Harmonically, the chordal cycle I - VII - VI - III - IV - V - II - I is frequently employed as a harmonic model. This model was adopted by considering the chordal attractions and pitch affinities. Every chord is usually accompanied by its 7th. The second event, in D tonality, may serve as an example. The chords of the previously mentioned harmonic model appear from bar 49 onwards and change every second bar, as following: D (I7), C# (VII), B# (VI7), F# (III7), G# (IV), A# (V7), Eb (II7) and D (I7).

Example 18 displays the bars 49 - 56.

Example 18

Basically the pitch order and attractions were taken into account in forming a consistent cycle of chordal sequences, unique for every scale, a practice which was followed in every similar case of these compositions. These pre-established chordal sequences, which refer to scales which are atonal in essence, reflect the ‘desired function and the
implications of anticipation and consequence’. (Cope, 1997, pp. 26, 27). Such pre-established sequences are also found in the 1st movement of Hydra, (figures 1, 2 above) and in String Quartet discussed shortly after. (Figure 10). In the same work another part is harmonized by a major / minor four-pitch chord which occurs at every second bar. (See example 23, below).

On this matter under the title ‘Schoenberg the Prophet’ Arnold Salop (1971) makes reference to Arnold Schoenberg’s theory of ‘emancipation of the dissonance’ according to which ‘it is the scale that gives logic to the arrangement of the musical tones’ and ...’ the harmony is arranged to point up the inherent properties of the scale’. (Salop, 1971, pp. 294, 297). On the other hand there are examples in music history in which harmonies irrelevant to the melodies are observed, like those which are found in Berg’s Lied der Lulu, where ‘the whole-tone harmonies may be independent of the row’. (Simms, 1986, p. 83).

To give an abstractive description for the character of the 3rd movement it can be said that the introduction serves to connect the different atmosphere of the present to the previous movement.3 For this reason the introduction starts gently, in an environment of rhythmic uncertainty, due to long duration notes, harmonics, tremolos and syncopations.

Example 19 displays the opening bars of the 3rd movement.

---

3 Figure No 7 above
From the 1\textsuperscript{st} event, a rather clear rhythmic pulse is observed but with many vacillations before a steady rhythmic pulse is established at the beginning of the 4\textsuperscript{th} event in bar 81, as is indicated in example 20 below.
In the 4th, 5th, 6th and 7th events, powerful and vivid dancing rhythms are perceived. In the finale, the music tries, without success result, to maintain the previous levels of rhythmical pulses and volume of sound because of its ascending course towards the upper registers and the tempo reduction from $\dot{\text{c}}. = 84$ to $\dot{\text{c}}. = 69$ beats per minute. In this way a sense of suspense and alertness is attempted to illustrate and communicate the meaning of the myth.

The next example, 21, depicts the end of the piece from bar 169 onwards.
The process of *String Quartet* involves the creation of a number of sound unities proportionally stratified into three levels of density, similar to the structural model of Luciano Berio’s *Sequenza VI*, the analysis of which constitutes the other part of this submission. Although the two pieces differ in style, the idea of working with density levels was inspired by the previously mentioned work of Berio.

*String Quartet*, essentially uncut, is divided into seven sections which are stratified by three levels of density: minimum, medium and maximum which are adjusted in a proportional way. The minimum level of density is assigned to the 1\textsuperscript{st} and 7\textsuperscript{th} sections. The medium level of density is found in the 2\textsuperscript{nd}, 4\textsuperscript{th} and 6\textsuperscript{th} sections. The maximum level is activated in the 3\textsuperscript{rd} and 5\textsuperscript{th} sections.

In figure No 9 below, the structural plan depicts the levels of density and the bars from which each level starts.

**Figure No 9: *String Quartet*: the structural plan**

<table>
<thead>
<tr>
<th>Sections</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bars</td>
<td>1</td>
<td>48</td>
<td>80</td>
<td>105</td>
<td>119</td>
<td>145</td>
<td>162</td>
</tr>
<tr>
<td>Levels of density</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Min</td>
<td></td>
<td>Med</td>
<td>Med</td>
<td>Med</td>
<td>Max</td>
<td>Max</td>
</tr>
</tbody>
</table>

37
Mainly, the density refers to the pitch concentration but before any specific reference is made, the harmonic matter needs to be discussed. In Luciano Berio’s *Sequenza VI*, to which reference was made just above, the textures were supplied by pitch material derived from the harmonic substance which originates from the nature of the viola. In the case of *String Quartet*, pre-established chordal sequences, individual to each section, became the harmonic repository from which the pitch material was selected. These chordal sequences were built on a bass line, unique to every section which was formed with a tonal concept. The only one exception is concerned with the bass line of section No 5. It consists of a twelve-tone row which is divided in the middle, the 2nd part of which becomes the inversion of the 1st. Although the bass lines have their own consistency and self-existence, they are connected by perfect 4ths, 5ths or semitones to their previous and following counterparts. These chordal sequences call to mind the pitch-class sets which were employed by contemporary composers, as compositional resources, (Cope, 1997, pp. 77-88), on the recognition that in the present composition the chordal sequences were built in a different manner.
The following figure, No 10, shows the chordal sequences and the bars from which each chord starts, section by section:
Figure No 10: *String Quartet*: the chordal sequences

Section Nr 1 / MIN Density

Section Nr 2 MED / Density

Section Nr 3 / MAX Density

Section Nr 4 / MED Density
### Section Nr 5 MAX Density

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### Section Nr 7 MINDensity

| m  | 162 | 163 | 165 | 167 | 168 | 170 | 174 |
In figure No 11 below, the abstractive harmonic plan displays the opening and final chords, section by section.

Figure N 11: *String Quartet*: the abstractive harmonic plan

<table>
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opening and final chords

The harmonic elaboration became the object of considerable compositional interest. In figure No 10 above, the chords appear as major or minor tonics, dominants, secondary dominants, and German augmented 6ths. Every chord is shaped almost invariably with its 7th. Added pitches lay a semitone above or below the real chord pitches. Chromatic progressions and approaches by semitone were mostly used. These chordal sequences constitute in essence a wide repository of pitch material ready for use. After the harmonic repository was formed, textures of various levels of density were obtained by using the proper pitch concentration along with tensional means and instrumental techniques.

In *String Quartet* the triadic tetrachords were intentionally used to produce atonal harmony. It reminds one of Scriabin’s *Piano Prelude*, op. 74, no. 4 (1914), for which Bryan Simms (1986) states that this is an atonal work which almost totally dominates in triadic tetrachords. (Simms, 1986, p. 57). Many types of triadic tetrachords dating from the
common-practice period were included in the harmonic vocabulary of composers, of the twentieth century, especially those who maintained a strong allegiance to the triad, such as Berg and Hindemith. Types of triadic tetrachords are found in Mahler’s Symphony No. 3, (1st mov.). Generally triadic tetrachords have been used variously in recent music. (Simms, pp. 57-58). On this harmonic practice, it is worth mentioning Bryan Simms’ (1986) observation that the symmetrically arranged modes in Messiaen’s music are atonal sets. Although they were harmonized by familiar chords, the emphasis, which was given to the addition of dissonant notes, made the use of common-practice tonality insignificant, as Messiaen himself stated. (Simms, 1986, p. 406).

The action of the textural and technical features prevails frequently over harmony, a fact that cannot escape the listener’s observation. It is worth noting that in analysing Berio’s Sequenza VI the role of the harmony was seriously downgraded in favour of other stylistic and aesthetic parameters such as rhythm, dynamics, tempo, timbre and textural distinctiveness which come aggressively to the fore. Broadly speaking it can be supposed that this fact seems to illustrate the role of harmony in today’s music. In essence, harmony in today’s music must be seen as one among many available resources, thus susceptible to a combination of alternative approaches, as it is discussed at a later stage.

Far from what is aurally perceived, the harmony in String Quartet was structured in detail. Usually, an extended chord of more than two superimposed 3rd s is freely and variously distributed within long parts of the score, as it is indicated in example 22, found in bars 31 - 47:
Another characteristic harmonization concerns the twelve tone material found in section No 5 (bars 119 - 144). The pitch material is harmonized by a major / minor four-pitch chord which occurs at every second bar. It should be clarified that the harmony is mostly indefinable due to intensive elaboration and the frequent chromatic changes. Thus the chordal indications were used as a guide for the harmony in order to be securely conducted.

The case in question is displayed in example 23. The same extract is presented in more detail in example 25 due to another reason.

Example 22
As it has been discussed above, the seven sections were proportionally stratified into three levels of density, on the premise that density refers to pitch concentration and textural distinctiveness. Care has been taken for an even preparation and transition from one density level to the next. In most cases, the four instrumental lines follow their own independent distinct course while the music sound displays an uninterrupted course like the textures in Berio’s *Sequenza VI*.

Example 24 below displays a fragment from the minimum level of density found in bars 31-35:
An extract from the medium level, found in bars 150 - 155 is presented in the following example (25).

Especially in section No 5, which maintains the maximum level of density, a twelve-tone scale was employed as it has been mentioned above. In elaborating this material, an austere contrapuntal technique was adopted to obtain the highest possible level of pitch concentration. This section is divided into two parts. In the 1\textsuperscript{st} part (bars 119 - 130), a four-bar melody is interchanged among the instruments, in whole or in part, as is displayed in example 26.
In the 2\textsuperscript{nd} part of the same 5\textsuperscript{th} section (bars 131 - 144) each instrument performs different motifs, which repeat themselves many times in various registers, and approach the next section which maintains the medium level of density, in a descending course. (Example 27).

As it has been noted, density is concerned with pitch concentration, and textural distinctiveness as well. Apart from these facts, the levels of density are characterized by the frequency of the stressed notes along with the variety of the rhythmic formations. At the maximum level of density, especially in section No 5 the previously mentioned elements occur to a greater degree. (See the previous examples 23, 24, 25 and 26). Generally, instruments move broadly in
independent lines. At the same time, they act in a complementary manner by themselves. The music brings about sensitiveness, alertness and, at times, anxiety.

The following example, 28, in bars 64 - 73 gives a sample of the textural plot.

![Example 28]

If a comparison is attempted between the rhythmic complexity of Berio’s *Sequenza VI* and *String Quartet* it can be said that in Berio’s work, the rhythmic complexity is obtained by both, the rapid change of the great variety of irregular rhythmic patterns and the absence of rhythmic uniformities. In *String Quartet* rhythmic complexity is obtained by the combination of various rhythmic schemes which occur into long lasting and even metrical formations, as is displayed in example 28 above.
In the field of tempo, only one tempo indication was employed to serve the great number of metrical changes. The transitions from the metrical formations of crotchets to those of quavers were designed in order to create motion by making the tempo faster. This aim was achieved by using the technique of metric modulation.

The following example, 29, displays the connection from $\frac{3}{4}$ to $\frac{3}{8}$ at bar 52. The metrical change is regulated by the rhythmic convention $♩ = ♪♪♪$, a fact that increases the motion, while the tempo remains unchanged.

Example 29

The next figure, No 12, displays the tempo changes when the time signatures of $\frac{3}{8}$ appear.
The only one tempo indication, which occurs throughout the piece, is that of ♩ = 64 beats per minute. This tempo serves the two kinds of time signatures; that of $2/4$, $3/4$, and $4/4$, which dominate throughout the piece, and that of $3/8$ which is found twice in section No 2 and once in section No 4. Given that with the time signature of $3/8$ motion is created, as has been explained above, its presence in a section of medium level of density is considered to be preparation for the next section which maintains the maximum level of density. This practice occurs twice in section No 2, from bars 52 and 73 respectively, and in section No 4 from bar 110.
In composing *Springtime* for string ensemble, a group of nine instruments were selected for the specific theme to be musically rendered. The theme concerns the rebirth and growth of nature after its winter’s sleep. The music, involves sensitivity and delicacy, tension and irritability, strong emotions and flurries.

The idea to compose this piece came up after Theodore Antoniou’s *Concerto for Strings*, 1992, with optional percussion. According to the following information retrieved from the score ‘...the work is in one movement, though there is a distinct separation in mood and material that easily indicates a second movement... the piece starts with an introduction followed by a distinct rhythmical section and a folk-like character melody. There is a theme and several variations. The piece is based on a free use of a twelve tone row...’ George Perle’s review, cited on the score, remarks that ‘...the piece produces a coherent and unified structural effect, in spite of what seems like such a free and open

---

4 *Concerto for Strings*, was composed in 1992 and first performed on January 19, 1993 at the Megaron (performing centre in Athens). Its duration is approximately 21 minutes.

5 The exact orchestration is: 6 Vln. I, 6 Vln. II, 4 Vla, 3 Vc, 2 Cb. [optional percussion (2 players): Timpani (Timp.), Glockenspiel (Glsp.), Crotales (Crot.), Vibraphone (Vibr.), Marimba (Mrb.), Suspended Cymbal (S. Cy.), Snare Drum (S.D.), 3 Tom-Toms, Low Tam-Tam (T.T.), 2 Wood Blocks (W.B.)Temple Blocks (T.B.), Wind Machine (W.M.), Bass Drum (B.D.), Sleigh Bells (S.B.), Water Gong, 2 Vc. or Cb. bows].
succession of ideas, which makes the recurrent thematic elements all the more striking.’

In *Springtime* different types of scale formation, such as two twelve-tone rows, the aeolian (modal) scale and extracts from them were employed to produce complex and unified textures with distinct motives and themes. The parts which are dedicated to aeolian the scale display dancing motifs noticeably distinguishable. The whole process aims to create a series of coherent and bright sound images which are differentiated between energetic and static parts.

More specifically, the composition is based on the following scale material:

The twelve-tone row G - F♯ - A - B - B♭ - A♭ - D - E - F - E♭ - C - D♭ which was symmetrically designed, by tritones:

![Figure 13: Springtime: the twelve-tone row](image)

The secondary twelve-tone row was symmetrically designed by tritones.

![Figure 14: Springtime: the secondary twelve-tone row](image)
An extract of three pitch pairs A - B♭, D - E♭, G - A♭, which was derived from the row above.

Figure 15: *Springtime*: the extract from the twelve-tone row

The aeolian scale D - E - F - G - A - B♭ - C - D:

Figure 16: *Springtime*: the aeolian scale

The pitch sequence D - E - B♭ - E - A, extracted from the aeolian scale.

Figure 17: *Springtime*: pitch sequence from the aeolian scale

The specific symmetrical arrangement of the previously mentioned two twelve-tone rows was adopted aiming to produce a considerable number of melodic configurations which could reappear without being identical. According to Reginald Smith Brindle (2002) in serial music ‘it is the series which gives identity and unity to the music’.
(Smith Brindle, 2002, p. 33). At the same time various types of non-traditional harmonic approaches could be favored. In fact, it is expected that the result could considerably rest on the row’s logic, inner consistency and inventiveness. (See Cope, 1997, pp. 58, 59). Anton Webern often made his rows from segments of the same intervallic succession as the row of his String Quartet, op. 28: [B♭ - A - C - B - D# - E - C# - D - G♭ - F - A♭ - G]. (Simms, 1986, p. 74).

Springtime consists of the introduction and three uninterrupted sections within which a considerable number of events occur in a constant flow. In the introduction the first appearance of the G twelve-tone row occurs. In the 1st section the twelve-tone row is presented with its transformations OR - R - I - IR. The fragments from both the twelve-tone row and the aeolian theme appear in varying combinations. In the 2nd section the aeolian thematic material appears three times while in the 3rd section eight aeolian variations run. The spread of the whole scale material throughout the piece is reported below.
Figure No 18 indicates the bars from which each kind of scale material starts.

Figure No 18: *Springtime*: the plan
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Eighty six metrical formations are found throughout the piece. Especially the irregular time signatures of quavers are formed with variations as $^{2+3}/8$, $^{3+2}/8$, $^{3+2+2}/8$, $^{3+2+3}/8$ and $^{3+3+2}/8$. The rhythmic differences of these metrical formations depend on the position which the two-quaver group occupy in a specific metrical pattern. Given that this two-quaver group ($\text{♪♪}$) falls short of the other three-quaver group ($\text{♪♪♪}$) by a quaver, the rhythm always remains vigorous and reproduces this vivid sense owing to the steady rhythmic periodicity. The transition from one metrical pattern to another opens new developmental possibilities. Despite the plethora of regular and irregular metrical formations, which bring on many tempo differentiations, only two tempo indications were established to accommodate such a rhythmically diversiform scene. The first tempo refers to a crotchet which is equated with 112 beats per minute. The second tempo refers to a crotchet of 76 beats per minute. The same tempo $\downarrow = 76$ turns into $\downarrow\text{♭} = 76$ (under the convention $\downarrow = \downarrow\text{♭}$) when it comes to serve regular or irregular metrical formations of quavers. By using this convention, which constitutes a metric modulation, the frequent changes in meters and tempos occur evenly and can be easily comprehended and performed.

Figure No 19 below indicates the tempo changes and the bars at which they occur.
Figure No 19: *Springtime*: the tempo changes

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In most cases, the appearances of the aeolian scale coincide with the irregular metrical formations of quavers which bring to mind rhythmic folk patterns. Incidentally, many composers like Bélla Bartók, Claude Debussy, Ralph Vaughan Williams, Jean Sibelius, and Carl Nielsen, used modes to imitate folk song. (Simms, 1986, p. 61-62).

In example 30 a melody based on the aeolian scale tries to imitate a Greek folk dancing theme.

Example 30

To give an idea as to how the scale material was elaborated, it is helpful to refer to the following examples:

In example 31 below, which concerns itself with the bars 287-290, the irregular metrical formation of $2\frac{3}{8}$ accommodates the aeolian scale in producing vivid dancing motifs.
The 1st violin starts the theme on D aeolian at bar 112. (ex. 32)

The G (OR) row starts with the viola in bar 35. (ex. 33)
Two extracts from the G and D (OR) rows are performed by the 1\textsuperscript{st} violin and 1\textsuperscript{st} cello accordingly in bar 30. (ex. 34)

An extract from G (OR) row is assigned to the cellos in bar 89. (ex. 35)
Every type of scale material was harmonized in a different manner, by looking to non-classical approaches.

The twelve tone rows were harmonized by chords which consist of the root, the 5th and the octave. In the following example, 36, the harmonization of the twelve-tone row from B♭, found in bars 127 - 129, is indicated.

Example 36

The aeolian themes were harmonized by the root, the 4th and the 5th. In the following example 37 the harmonization of the aeolian theme from D, found in bars 112-115, is marked.
The above mentioned preconditions cannot be considered as inviolable rules. Generally, a selective type of harmony was applied to every individual scale. In cases in which triads are found, they were used intentionally to add harmonic colour or allowed to occur by chance. Also minor 2nds and major 7ths were used for harmonic effect.

Referring to the melodic lines, like those which are displayed in the previous examples 33, 34 and 36, they have deliberately retained certain traditional rhythmic features, on the understanding that it is the kind of harmony which makes these melodies emerge with more or less contemporary sound impression. This fact is observed in many similar cases of this compositional cycle. It is worth mentioning that traditional rhythmic configurations are frequently observed in twelve-tone music, particularly in Berg and Schoenberg’s later period. Despite the presence of these traditional elements, a feeling of contemporary
music is often sufficiently perceived, because the harmony is atonal in essence. (Smith Brindle, 2002, pp. 31-34).

The whole material was combined and interchanged in an ongoing constant and complicated process aiming to produce a series of textures which reflect the desired sound impressions. The aeolian scale was mainly used to produce characteristic dancing motifs and themes which emerge at specific points and tend to recall spirited or orgiastic rites. In several cases the themes are clearly perceived while short and lengthy thematic lines are frequently found. The frequent and successive metrical alterations in combination with the textural characteristics and the dynamic changes contribute to describe the rebirth of nature during the springtime. Traditionally, the coming of the spring is accompanied by folkloric celebrations and dances. In ancient Greek mythology the return of Persephone, daughter of the harvest goddess Demeter, from the underworld in springtime is associated with the fertility of vegetation. Persephone was worshipped during the Eleusinian mysteries celebrated in Athens. Igor Stravinsky’s ballet *The Rite of Spring*, 1913, is an example of vivid Russian music which represents the mystery of the creative power of springtime. In listening to *Springtime* similar emotions can be perceived.
Crossing

for oboe, trumpet, horn and percussions
(vibraphone, marimba, triangle, suspended cymbal, suspended cymbal (sizzle), gong, woodblocks, timbales)

2010

The title Crossing has connection to daily human reality. The music describes a series of similar daily events occurring one after the other. Although constant efforts are attempted and strong expectations arise, it is understood that the expected sensational and thrilling event neither happens frequently nor lasts a long time.

The scale material is derived from two sources:

The G♯ - A - E - F - C - D - G - F♯ - C♯ - B - E♭ - B♭ twelve tone row:

Figure 20: Crossing: the twelve-tone row

The G♯ - F♯ - C♯ - E♭ - B♭ five-pitch sequence, collected from the main scale, which really constitutes a pentatonic scale.
The choice of these two different types of scale material aims to create different sound impressions.

The piece consists of seven events. The metrical formations of crotchets are accommodated by two tempos of $\text{♩} = 76$ and 100 beats per minute. Figure No 22 below, displays the course of tempos.

Figure 22: Crossing: the tempos

The twelve-tone row occurs four times in bars 1, 55, 103, 134 and the start points coincide with the pitch order G#, C#, D#, F#, respectively. The pentatonic scale occurs three times in bars 89, 118 and 182 and starts from the pitches G#, C# and G# respectively. The parts which have been assigned to the pentatonic scale, serve to connect the larger parts in which the twelve-tone scale takes action.

Figure No 23 below illustrates the pitches from which the seven events start.
Figure No 23: *Crossing*: the general plan.

The sequence of the seven events coincide with the sequence of tonalities G♯, C♯, F♯, D♯, C♯, F♯, and G♯ which are ordered to form a complete cycle. The 1\(^{st}\) and 2\(^{nd}\) appearances of the pentatonic scale serve to link the parts which are assigned to the twelve-tone row. The 3\(^{rd}\) one, which occurs at bar 182, leads the piece to its conclusion.

The twelve-tone row presented above (figure 20) was designed by considering its melodic dimension and not by any proportional intervallic arrangement. It was supposed that this twelve-tone row could efficiently result in elaborating lengthy melodic lines and directing the harmony to more familiar approaches. In fact, in shaping lengthy melodic lines by working out the scale pitch order, a special technique was applied based on the principle of repetition. According to this, every pitch repeats itself through various combinations with its surrounding pitches in a constant melodic progression, until the row finishes. Care is taken for each pitch of the row to be as equal as possible repeated and elaborated with its surrounding pitches, until the pitch order is expired. In this way, similar but not identical successive figurations can be formed, over a long period of time. This practice reminds one of Arnold Schoenberg’s method on the understanding that this method proved to be enormously flexible. (Simms, 1986, p. 73). In fact, in free twelve-note
composition, certain composers used the note-order completely freely, according to the requirements of the musical expression. (Smith Brindle, 1987, pp. 53).

A sample of the method in question is presented in the following example, 38, which displays the opening five bars of the piece. The melodic arrangement is concerned with the twelve-tone row which as is displayed in figure 20 above.

![Example 38](image)

At this point it is worth noting that the twelve-tone rows, which were applied not only in the present composition but also in Sprigntime, Questions, and Meantime, can be viewed as the most applicable formations in creating melodic lines. In fact, the twelve tone rows were adopted because of their great potential in creating melodic lines. The opening of Schoenberg's String Quartet No. 4, op. 37 (1936), and the motivic shape of Stravinsky's Variations, (1963-64) which refers to the basic row, are illustrative examples. (Simms, 1986, p. 81). Generally in the present compositions, the melody plays an important role, so the scale material was chosen primarily to serve this purpose. Bryan Simms (1986) makes reference to Olivier Messiaen’s persuasion that melody is
the ‘noblest’ element in music, given that for Messiaen’s music, melody constitutes the primary factor. (Simms, 1986, p. 406).

The harmony which refers to the twelve-tone scale is free with tonal hints and frequently displays a primitive simplicity. Although tonal chords are observed, the harmony very often seems to be unstable and coloured by chromatic and ornamental elements. (See previous example 38).

The pentatonic passages were harmonized by using their own pitch material. Examples 39 and 40 below, found in bars 89 - 93, and 183 - 185 respectively display the melodic-harmonic elaboration of the pentatonic scale.
For the parts, which are served by the twelve tone material, a constant tension tries to be maintained, as it is indicated in example 41 found in bars 81 - 88.

On the other hand, for parts in which the pentatonic scale is employed, a wistful and contemplative attitude is usually attempted, as is illustrated in the following example, 42, found in bars 89-94.
As it has been mentioned previously, for each type of scale a different harmonic treatment was intended in order to produce two different moods in turn. Referring to the pentatonic scale, it is prominent in folk music of many cultures worldwide, and ‘its subjects have become a great harmonic and melodic resource in music of the twentieth century by Bartok, Debussy, and Ravel’ (Simms, 1986, p. 47). However in the present case the pentatonic scale hasn’t been used to bring out a folk flavor of necessity, but mainly to change the attitude and produce transparent passages and harmonies. Such harmonies were displayed in examples 39, 41 and 42 above. They consist of two notes, at various intervals, rapidly interchanged and performed by the marimba. In Debussy’s piano prelude *La Cathédrale engloutie* the pentatonic subject was arranged into chords in open fourths and fifths, in order to create the effect of a ‘gently sonorous mist’. (Simms, 1986, pp. 64).
For each instrument, a role, as balanced as possible, was assigned. Percussion instruments maintain a considerable rhythmic and melodic activity. A similar activity and timbre imitation were reserved for the other instruments too. So, in many cases the oboe, trumpet and horn tend to employ a percussive attitude which is expressed by short motifs, trills, tremolos, flutter-tonguing technique and various accentuations. A sample can be seen in the following example, 43, in bars 107 - 112.

![Example 43](image)

Tension was attempted by short and fast motives, which are scattered and distributed through the instruments, insistent rhythmic repetitions of fast pitch values, flutter-tonguing, trills and tremolos. Basically at every point a sense of motion exists which brings about expectations for further textural development. On the other hand the different mood, which is found in parts where the pentatonic scale acts, is obtained by
evenly moving rhythmic figurations with longer lines and simpler textures.

Generally in this work more clear lines and distinct motives are found in relation to past compositions. Vigorous textures develop intensive rhythms in a constant transformation and motion, with meandering lines, and imitations at various registers. The instruments trace their own paths and follow their individual gestures like ‘actors’ in distinct roles.
Questions

for piano Trio

2010

*Questions* was performed at the University of Surrey, during a workshop which took place on 7\textsuperscript{th} of March 2011, by the *Fidelio Trio*: Darragh Morgan violin, Robin Michael cello and Mary Dullea piano.

*Questions* requires convincing music impressions for a series of queries which seem to be pending and difficult to settle.

The scale material consists of the following formations:

The G - F\# - A - D\# - E - B - G\# - B\♭ - D - C - F - C\# main all-interval twelve-tone row:

Figure No 24: *Questions*: the main all-interval twelve-tone row:

![Main All-Interval Twelve-Tone Row](image1)

The G - F\# - B - E - A - G\# - D - C - F - C\# - D\# - B\♭ secondary twelve-tone row:

Figure No 25: *Questions*: the secondary twelve-tone row

![Secondary Twelve-Tone Row](image2)

The three pitch-groups B - E - A, E - A - D and E\♭ - A\♭ - D\♭ adjusted by perfect 4\textsuperscript{ths}.
The choice of scale material and the types of harmonization by evaluating its sound impressions and developmental possibilities became the primary concern before the compositional process took place. This is thought to be an important factor for the meaning of the subject to be conveyed satisfactorily.

The piece consists of six events which occur at measures 1, 38, 100, 113, 160, and 172. The tempo changes at every new event. The general plan is depicted in figure No 27 and outlines the events, the tempos and the bars in which the scale material is accommodated.
Figure No 27: Questions: the general plan

<table>
<thead>
<tr>
<th>Events</th>
<th>Tempos</th>
<th>Bars</th>
<th>Scale material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1&lt;sup&gt;st&lt;/sup&gt;</td>
<td>♩ = 80</td>
<td>1 - 9</td>
<td>The main G (OR) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10 - 21</td>
<td>The main G (OR) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>22 - 37</td>
<td>The main G (OR) row with its upper 4&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td>2&lt;sup&gt;nd&lt;/sup&gt;</td>
<td>♩ = 100</td>
<td>38 - 60</td>
<td>The main D (I) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>61 - 78</td>
<td>The main D♭ (R) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>79 - 86</td>
<td>The main D♭ (I) row with its upper 4&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>87 - 99</td>
<td>The main A♭ (OR) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>The 3 pitches B-E-A are brought out by the cello.</td>
</tr>
<tr>
<td>3&lt;sup&gt;rd&lt;/sup&gt;</td>
<td>♩ = ♩ = ♩ = 100</td>
<td>100 - 112</td>
<td>The main A♭ (I) row</td>
</tr>
<tr>
<td>4&lt;sup&gt;th&lt;/sup&gt;</td>
<td>♩ ♩ ♩ ♩ = ♩ = 100</td>
<td>113 - 133</td>
<td>The secondary G (OR) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>134 - 144</td>
<td>The secondary G (R) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>145 - 150</td>
<td>The secondary G (OR) row with its upper 4&lt;sup&gt;th&lt;/sup&gt;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>151 - 159</td>
<td>The secondary C# (R) row</td>
</tr>
<tr>
<td>5&lt;sup&gt;th&lt;/sup&gt;</td>
<td>♩ = ♩ = 100</td>
<td>160 - 171</td>
<td>The main E (OR) row</td>
</tr>
<tr>
<td>6&lt;sup&gt;th&lt;/sup&gt;</td>
<td>♩ = 80</td>
<td>172 - 181</td>
<td>The main A (IR) row</td>
</tr>
<tr>
<td></td>
<td></td>
<td>182 - 196</td>
<td>The main A(I) with its upper 4&lt;sup&gt;th&lt;/sup&gt;s</td>
</tr>
</tbody>
</table>
The rows appear either in their original form or in one of their transformations (I - R - IR) and start with various pitches of the music range. The following figure, No 28, displays the line which is formed by the start pitches of the rows as they appear throughout the piece.

**Figure No 28: Questions: the start pitches of the rows**

The presentation of the rows in their original form or in transformations multiplies the variety of the material and contributes to a considerable extension. In the following example, 44, the opening bars are brought out by the piano. The main row from G (OR) is working out.

**Example 44**

The harmony was freely applied. Usually the chords are extended by superimposed triads while smooth transitions are obtained by chromatic progressions or approaches by semitones. Generally, the harmony emphasizes the sound impressions.
In example 45 below, the harmonization in bars 13 - 16 is indicated.

Another harmonic practice can be observed when a melodic line is accompanied by its upper 4\textsuperscript{th} in parallel motion. This arrangement displays a primitive simplicity and it is important for these lines to be brought out characteristically. At the same time they are harmonized differently. This phenomenon is observed three times throughout the piece.

The following example, 46, represents the case in question, found in bars 21 - 28.
The violin follows the cello in its upper perfect 4\textsuperscript{th}. By this arrangement a ‘non-classical’ sound impression is perceived. It brings to mind the \textit{Organum}, the plainsong melody which was developed in the Middle Ages. At the same time the two melodic lines are harmonized independently so two different chords occur simultaneously. This practise, known as \textit{bitonality}, is found in works of the 20\textsuperscript{th} century. To make a reference, in Aaron Copland’s ballet \textit{Appalachian Spring} the triad chords A and E (+, -) occur at the same time. (Kamien, 2006, p. 295). Also a bitonal passage occurs in Stravinsky’s ballet \textit{Petrushka}, when the C major and F# major chords co-exist. (Kamien, 2006, p. 297).
In the next example, 47, in bars 87 - 95, the 2nd pitch-group is clearly brought out by the violin, while the cello performs the main row from A♭ (OR).

The six events correspond with an equal number of metrical and tempo changes but, in essence, two kinds of tempo indications are employed throughout the piece: those of ♩ = 80 and 100 beats per minute. The first tempo marking of ♩ = 80 refers to $3/4$ time signature found in the initial and final section from bars 1-37 and 172-196. The second tempo marking of ♩ = 100 refers to $2/4$ time signature and covers the area between the bars 38 and 171. This part is interrupted by two different metrical formations those of $3+3+2/8$ and $12/8$ which occur between the bars 100-112 and 160-171 respectively. Although rhythmic and tempo changes are intended by these interpolate metrical formations, the tempo marking remains unchanged for the largest part of the piece. The four interpolate metrical formations occur under the conversion ♩ = ♬♩♩♩ a fact that constitutes a metric modulation. (Cope, 1997, p. 115).
In the following figure, No 29, the metrical and tempo changes are presented.

Figure No 29: Questions: the metrical and tempo changes

In figure No 30 below, the tempo changes are depicted in a more illustrative manner.

Figure No 30: Questions: diagram of tempo changes

The music of Questions brings out delicate harmonic impressions, textural transparency and rhythmic coherence. The sense of a continuous action is retained despite interruptions. The textures can be seen as a sequence of episodes evenly differentiated. These successive episodes can be imagined as ‘questions’ which are, quite simply, being put one after the other without ‘answers’. 
In periods of tension, the textural density is obtained by using heavy writing, different timbres and tensional means such as tremolos, glissandi, accents and syncopations. (See Cope, 1997, p. 99). The piano and the strings act both independently and in co-operation. In each case the textural transparency and the different timbres define the roles of the instruments clearly.

The tremolos and glissandi, performed by the piano and the strings respectively, as well as the fleeting motifs, played by staccato and pizzicato are considered to be ‘questions’ which remain ‘unanswered’. Furthermore, the long duration notes, played by tremolo, and glissando, aim for the same result. For this reason a short text, such as program notes, is required to inform the listener before the performance. Generally the textures seem to illustrate conversations without satisfactory conclusions.

In example 48, a small fragment from the score found between bars 135 and 144 expresses this mood.
Prelude

for flute, oboe, clarinet in B♭, alto saxophone, tenor trombone, piano, vibraphone, marimba, drum set

2011


Prelude was composed in order to serve as a preface to a dramatic narrative or scene. The pitch-material is derived from the following sources:

The synthetic scale D - E♭ - F# - G - G♯ - B♭ - C#

Figure 31: Prelude: the scale

The three independent pitch- groups C♯- D - E♭, F# - G - A♭ and G♯- A - B♭ which are formed by minor 2nds according to the order C♯- F# - G#.
The piece is divided into three sections which start at bars 1, 44 and 109. Figure No 33 depicts the sections, time signatures, tempos and the tonalities to which the scale refers. The D tonality covers the major part of the piece and turns to A, only for the 1st part of section No 3.

At every metrical change the tempo changes too. The tempo marking of $\downarrow = 66$ per minute is found in the 1st section only. This section of the lowest tempo is considered to be an introduction. In the 2nd section which starts from bar 44, the tempo climbs to $\downarrow = 94$. This tempo marking remains the same until the piece finishes. The two metrical changes which occur at bars 109 and 169 bring on two successive tempo accelerations by using the technique of metric modulation. The two quavers which constitute the 2nd beat cycle, in bar 109, bring about tempo acceleration and a predisposition for more rhythmic mobility.
when the metrical pattern changes at 169. In fact, a sense of a faster and more intensive rhythmic pulse penetrates the final part of the piece due to the triplet which exclusively occupies the 2\textsuperscript{nd} part of the measure.

Figure No 34: Prelude: the tempo changes

Example 49 below shows the transition in question found at bar 169.

The harmony displays certain tonal elements. In the following examples the harmonic matter is discussed and special references to the relationship between the harmony and the piano are pointed out.
In the next example, 50, the opening bars are illustrated.

Example 50

Example 51 displays the bars 5-9 in which, chords by 5ths are performed by the piano and have their solution with a convergent motion of the hands.

Example 51

In the next example, 52, in bars 15-16, the piano performs chords by 4ths played on the black keys. The harmonization by chords formed by perfect 4ths is included among the harmonic practices of 20th century music. The case calls to mind Charles Ives’ song The Cage, 1906, in which
the piano accompaniment consists of chords formed by perfect 4\textsuperscript{ths}. (Kamien, 2006, p. 295).

In the following example, 53, which is found between bars 44 and 46, a chord is performed by the left hand of the piano but its 5\textsuperscript{th} is lowered by the right hand in sequence.

In example 54, found between bars 59 and 62, the harmonization concerns a four-pitch chord which is symmetrically designed to be played on the black keys of the piano.
At times, the piano prepares dynamic points by performing passages which contain and combine all the pitches of the scale, so the flavour of the scale tends to be almost always present.

Example 55, found between bars 30 and 35, shows the case in question. The piano passage from bar 33-36 contains the scale D - E♭ - F♯ - G - G♯ - B♭ - C♯ in its entirety.
From the above mentioned cases it can be deduced that the harmonization took into account the fingering positions of the piano in forming relationships and gestures which aim to facilitate the performer and make the reading attractive. A similar concept is concerned Berio’s Sequenza VI in which the properties and technical abilities of the viola were taken into account in defining the harmonic substance and forming the textures.

Far from its harmonic role, the contribution of the piano in the fields of rhythm and timbre is important. The piano performs passages of rhythmic insistency and dynamic vertical chords of short value. In this way the piano tries to imitate the timbre and the role of the percussion instruments and acts in collaboration with them in a complementary way. In fact, rhythmic affinities of the piano part in relation to that of the percussion instruments and the chordal arrangement between the two hands highlight the percussive role of the instrument.

Example 56 shows the case in question found in bars 54 -58.
The three pitch-groups mentioned above (figure 31) constitute an independent factor which adds both colour and variety. These groups occur in bars 59, 69, 76, 92 and 169 and shape characteristic motifs of rhythmic and harmonic variety. (See example 53). The passages, in which the three independent pitch-groups occur, are characterized by constant rhythmic action, motion and strength in contrast with the parts which are dedicated to the synthetic scale. In the second case introversion and conciliation are displayed although they are frequently interrupted by periods of intensity and dynamic verve. On the other hand periods of relaxation and calm are observed as that which is displayed in the following example, 57, found between bars 97 and 108, where a sound-colour melody emerges.

Prelude was composed in order to serve as a preface to a dramatic narrative or scene, so rhythmic and harmonic complexity was not advisable in every case. Given this purpose, the choice of only one synthetic scale along with the three pitch-groups succeeded in producing
clearer harmonies in relation to past compositions, for which more than one scale material was involved. The texture creates periods of considerable tension and motion as well as periods of relaxation and tranquillity. The music maintains a constant flow. Trills, tremolos and fast passages retain motion and density and are almost always found throughout the score. Emphasis is given to the vivid pulses and the distinct roles of the instruments.

The music of Prelude seems to occur more evenly than in the previous piece Questions. Distinct motives and independent lines are developed in an ebb and flow among parts of calm on a small scale. Variations are observed on the same theme with distinct passages. Fragmented lines are shared by the instruments, so the music looks like a polyphony which consists of sound layers.

Generally it can be deduced that in every case the rhythm doesn’t lose the opportunity to prevail. Without fail the rhythmic accuracy appears to be a very important factor in shaping the style of the piece.
Meantime

for
piccolo, flute, oboe, clarinet in B♭, bassoon, horn in F,
trumpet in B♭, violin 1 (8), violin 2 (6), Viola (4), Cello (2), Bass (1)

2011

Meantime was submitted for the Composers’ Concert competition 2011, and performed by the University of Surrey Orchestra on the 7th of April 2011. Conductor: Tom Kilworth.

The music should develop a contemplative attitude and become like a breathing space between two dynamic actions.

For the present composition the primary material has been reduced slightly more than the previous work Prelude. Now only the twelve-tone row G - F♯ - A - D♯ - E - B - G♯ - B♭ - D - C - F - C♯ is involved, which was formed in order to include the eleven intervals of the octave.

Figure 35: Meantime: the all-interval twelve-tone row
This all-interval twelve-tone row was adopted for two reasons. The first reason pertains to its sound impressions. It is supposed that the existence of all intervals will result in shaping interesting melodic lines and bringing out a sense of completeness. The second reason is related to the presence of short pitch-groups which should emerge characteristically.

Apart from these reasons, what should be emphasized here is that the twelve-pitch rows which were applied to the present and the previous compositions *Crossing* and *Questions*, (except *Springtime*), were structured by considering their melodic perspectives without any inner intervallic symmetricality. Especially for the use of the all-interval twelve-tone rows, Bryan Simms (1986) suggests that it implies an opposite tendency of Webern’s reduction of intervallic variety, like the row from the first movement of Berg’s *Lyric Suite* [F - E - C - A - G - D - A♭ - D♭ - E♭ - G♭ - B♭ - B], although many other composers favored all-interval rows of symmetrical constructions such as Luigi Nono’s *Il canto sospeso*, 1956. (Simms, 1986, p. 74).

In the following example, 58, found in the initial bars 1 - 5, the course of the row is marked.
In example 59 below, found in bars 11 - 15, short motives extracted from the row are indicated.

The harmonization of the row took place under a tonal concept. The harmonic choices vary from dissonant to consonant formations, but without doubt the tonal sound gains ground in relation to previous compositions.

Example 60, found in bars 109-113, displays a short fragment from the score on which the harmonic choices are marked.
The piece is divided into four sections which occur at bars 1, 31, 74 and 127.

The general plan is depicted in figure No 36 below:
Figure No 36: Meantime: The general plan

The 1st and 4th sections are marked by the tempo $\dot{\mathbf{r}} = 72$ and the time signatures $\frac{4}{4}$ and $\frac{3}{4}$ occur respectively. In the 2nd section the tempo climbs to $\dot{\mathbf{r}} = 88$ and serves the time signature of $\frac{3}{4}$. In the 3rd section the previous time signature is transformed into $\frac{6}{8}$ and the tempo is defined by the convention $\dot{\mathbf{r}} = (\text{♩♩♩})$. With this approach, a fresh and faster rhythm is created. In the 4th section, which is the smallest, the tempo returns to its initial marking as $\dot{\mathbf{r}} = 72$. The tempo improvement, (from $\dot{\mathbf{r}} = 72$ to $\dot{\mathbf{r}} = 98$) which occurs at bar 31 (start of the 2nd section), cannot be perceived from the beginning, due to long duration notes. Afterwards it is realized, when the pitch concentration closes gradually. In fact from bar 39 onwards, the new tempo becomes detectable and gradually it is fully activated at bar 66. From bar 66 the tempo remains steady until the end of the section (bar 73).

The tempo changes are depicted in a more illustrated manner in figure No 37.
As it has happened in the case of the scale material, the metrical and tempo changes have been reduced to the minimum, in relation to all the other compositions. The present piece is characterized by even lines, calm music with more familial harmony than any previous work. The material was elaborated with economy in mind. The tempo arrangements come to support the intended developmental fluctuations.

In shaping the textures, the roles are interchanged between both the string and wind instruments. Lengthy thematic lines appear while small distinct motives in constant transformation colour the canvas. Generally, the music displays sound balance as well as colour nuances. Every section starts gently and displays unsteady periods in which the rhythmic - melodic material occurs in a constant transformation and increasing elaboration. The density culminates at the end of the 3rd section. The last 4th section starts with low density and dynamic. A rhythmical retardation is observed before the final thematic idea which is presented in its entirety. In the end, long duration and low dynamic chords leave a sense of anticipation, like a half cadence, in classical

\[ \text{♩} = 88 \]
\[ \text{♩} = 88 \]
\[ \text{♩} = 72 \]
terms, and predispose the listener to a new start. In justifying the title, the music leaves a sense of incompleteness.

Example 61 below shows the last thematic idea in bars 143-150, and the final cadence in bars 151-154
On the occasion of these final bars presented in example 60 above, it must be noted that the pitches, which are placed into the specific rhythmic configuration, form the final ‘cadence’ by assertion only. In music history many similar examples can be found. In Bartok’s *Piano Suite* op. 14, the note D is strongly asserted as tonic. (Simms, 1986, p. 64). A similar example is found in a small phrase of Berio’s *Sequenza II* for harp, (m. 14) in which the cadence was achieved in part by rhythmic means, so the cadential D ‘can be interpreted as analogous to the traditional tonic’. (Berry, 1987, p. 39).
Waves was composed in 2012 and performed in Corfu - Greece, on the 23rd of November 2012, by the pianist Marilena Elloul.

The piece was planned on the premise that it could be extended and arranged for a full orchestra, an event that happened shortly after. The music reflects recollections which come one after the other, like echoes of the past and time-filtered events.

The idea to compose Waves, for the piano, was inspired by Maurice Ravel’s notable piano compositions, which were orchestrated later on. Especially Alborada del Gracioso (Dawn song of the jester) from the suite Miroirs (Reflections), for solo piano (1905), which was orchestrated in 1918, is remarkable for its technical difficulties, complicated textures and rhythmic imaginativeness. For Waves no more than three sections were involved to include a considerable number of events. On the occasion of each new event, metrical and tempo changes occur as well.

The short opening motif became the core of a series of transformations which was formed under the concept of developing variation, a principle which dates from the middle of the eighteenth century. It is important to emphasize that a characteristic piano gesture which employs the two hand rapid alternation dominates throughout the piece.
In the following figure, No 38, the opening motif and certain subsequent variations extracted from the score, give an idea about the textural transformations.

Figure No 38: Waves for the piano: motif and variations
Waves displays a few similar features to Oliver Knussen’s *Variations for piano*, op. 24, 1989. In Knussen’s *Variations* the opening six notes became the base of developing the variations. In Waves the simple motif, found in the two opening bars, gave the occasion for a constant textural modification which is reminiscent of developing variation, a term coined by Arnold Schönberg. Harmonically, each of Knudsen’s *Variations* ‘seems to have a central tone without being explicitly tonal’ according to his words. In Waves the harmony derives from a major / minor scale which run through the piece with many of small and large scale modulations. Waves, like Knussen’s *Variations*, emphasizes brevity and completeness of expression.

The piece is divided into three sections which start from bars 1, 64 and 126 respectively.

The general plan, found in the following figure, 39, displays the sections, events, bars, time signatures and tempos.

Figure No 39: Waves for the piano: the general plan
At this point a remark must be made to the practice which was followed in these compositions regarding the frequency of metrical changes. Usually, a metrical / tempo change coincides with a new musical event so every metrical pattern takes its own space in order to be adequately established. With this in mind rapid and unequal metrical changes were avoided. This policy seems to be an attempt to re-consider recent practices on this matter. Rapidly changing metres and accents on weak beats are characteristics of twentieth-century music along with irregular pulses found in meters of five or seven beats. (Kamien, 2006, pp. 297, 298).

The following figure, No 40 illustrates the diagram of the tempo changes.

Figure No 40: Waves for the piano: the diagram of the tempos
The 1\textsuperscript{st} section (bars 1 - 63) starts dynamically and ends up the same way, through a sequence of powerful chords which occur at very low registers. The 2\textsuperscript{nd} section (bars 64 - 125) starts gently. Its third event, at bar 104, evokes a delicate and contemplative attitude and emerges an improvisational sense too. The 3\textsuperscript{rd} section (bars 126 - 201) starts gently and reaches its conclusion with a pp chord, through passages and motif-like configurations which vary in density and dynamic. Periods of relaxation along with a contemplative attitude are found between considerable periods of density and high dynamic. The music tries to describe the meaning of the theme.

The piece consists of sixteen events during which fourteen metrical alternations take place. Almost every metrical formation is related to the next, by using the technique of metric modulation. In section No 1 this phenomenon occurs at bars 14, 18, 48 and 52, in section No 2 at bars 94 and 104 and in section No 3 at bar 166.

As a whole, the fourteen metrical alternations cause thirteen real tempo changes but they are all accommodated by only three tempo markings: The first, that of \( \text{♩}= 76 \text{ beats per minute} \), is applied throughout the 1\textsuperscript{st} and 2\textsuperscript{nd} sections. The second marking of \( \text{♩}= 100 \) beats per minute, is applied in the 3\textsuperscript{rd} section. The third, which is indicated by, \( \text{♩}= 116 \), is found in a small fragment in the 3\textsuperscript{rd} section between the bars 154 and 170.

The metrical formations are both regular and irregular. The regular metrical formations consist of crotchets, such as \( \frac{2}{4}, \frac{3}{4} \) and \( \frac{4}{4} \) and dominate throughout the piece. On the other hand, the irregular
metrical formations consist of different types of two and three pitch-groups of quavers: \([\left(\frac{3}{8}+\frac{2}{2}+\frac{3}{8}\right), \left(\frac{2}{2}+\frac{2}{2}+\frac{3}{8}\right), \left(\frac{3}{8}+\frac{8}{8}+\frac{2}{2}\right), \left(\frac{3}{8}+\frac{2}{2}\right)\])^6

Referring to the irregular metrical formations they have been inserted five times as is depicted in figure No 39 above. They occur for short periods of time, in order to bring out irregular vivid pulses and keep the interest alive. On this matter a few examples are cited below:

The following example, 62, accommodates the connection between the regular pattern of \(\frac{2}{4} = 100\) (bar 11) and the irregular of \(\frac{3}{8}+\frac{2}{2}+\frac{3}{8}\) found at bar 14. The connection occurs under the convention \(\text{♩} (\text{♩♩}) = \text{♩♩♩} \). In this way, the new tempo becomes faster while the vivid, vigorous and striking rhythmic pulse renovates interest. In fact, not only in the 1\textsuperscript{st} and 3\textsuperscript{rd} beat cycles the new tempo sounds faster but also in 2\textsuperscript{nd} beat it climbs from \(\text{♩} = 100\) to \(\text{♩} = 144\).^7

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\(^{6}\) These irregular metrical formations were used more than once in previous compositions. In the 3\textsuperscript{rd} movement of Hydra (figure No 7) and in Springtime (example 34) they were used widely to produce vivid dancing traditional pulses. Also, a small fragment in Prelude (figure 32) was dedicated to this kind of rhythm. As it has been explained in commenting on the previous pieces, these metrical formations are found in eastern European music and in Greek traditional music. (See p. 27 above).

\(^{7}\) Similar cases, which have been presented in a more detailed manner, are found on pages 31, 57 and 85.
The same thing happens in bar 94. On the contrary in bar 48, (example 63), the last 3rd beat cycle of three quavers is perceived as a rhythmic retardation which is considered to be a point of preparation as well as relaxation during which a breath is taken naturally before the 1st stressed beat of the next measure starts.

Example 63

In bar 166 the tempo change occurs at the 3rd beat cycle which falls short of the others by a quaver. (Example 64).

Example 64
In *Waves*, the technique of metric modulation comes to patronise the great number of different rhythmic formations under the least possible tempo indications. Besides the fact that the transition from one metrical formation to the next occurs smoothly and naturally, this practice facilitates the performer to maintain exactly the frequent tempo changes without tempo deviations which might happen in the case of many loose tempos.

The tempo and rhythmic differentiations leave no doubt for rhythmic accuracy in performance. In particular, the irregular metrical formations should be clearly distinguished due to their specific rhythmic periodicity, given that the stressed quavers, which coincide with the 1st note of each beat cycle, should be performed emphatically. Generally, a margin of flexibility can be allowed but any rhythmic freedom in performance should by no means bring into question the style of the piece. The analysis on Berio’s *Sequenza VI* concluded with the same deduction. For this very demanding and virtuosic piece, the rhythmic accuracy constitutes an important stylistic factor, although the piece leaves a sense of sound indeterminacy and displays an improvisational attitude.

In contrast with the previous compositions, only one scale, the F major / minor, was dedicated to *Waves*. 

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Figure No 41: Waves for the piano: the F major / minor scale

Figure No 42 below outlines the abstractive harmonic and displays the initial and final chords of each section. The harmonic cycle by $4^{th}$s, (I - IV - I), defines the start, the middle and the end of the piece.

Figure No 42: Waves for the piano: the abstractive harmonic plan

The F major / minor tonality defines the basic points of the harmonic course and protects it from falling apart. The primary chords constitute the basic chordal references, but the harmonic course comprises many other subsequent and fleeting harmonic formations. Added pitches are considered to be those which are laid a semitone above or below the real chordal pitches. The chordal connections occur smoothly by using root progressions of perfect $4^{th}$s - $5^{th}$s, chromatic progressions and approaches by semitones.

In certain cases, an entire passage is provided with harmonic material derived from one extended chord. A chord is usually extended by superimposing triads. Every chord and especially chords which are
considered to be dominant can engage a wide range of pitches such as minor / major 3\textsuperscript{rd}, minor / major 7\textsuperscript{th}, augmented 5\textsuperscript{th}, major 9\textsuperscript{th} and added minor / major 6\textsuperscript{th}. The same chordal model was observed in analysing Berio’s Sequenza VI for viola.

The following staff-line displays the dominant extended chord suggested above.

Figure 43: Waves for the piano: the C dominant extended chord

In example 65, found between bars 96 and 103, an entire descending passage is formed by the D extended chord only, which consists of the m / M 3\textsuperscript{rd}, m7\textsuperscript{th} / 9\textsuperscript{th} and the added m 6\textsuperscript{th}. This pitch material is variously distributed in the range of the piano.
At this point it is worth noting that the use of traditional tonality in this composition came about after experiencing alternative approaches in various combinations applied to previous compositions. This course seems to have been affected by the harmonic choices of the last hundred years. Historically, tonality displayed a gradual attenuation and evanescence during the periods of atonality, serialism and indeterminacy. During the late 1960s and early 1970s, the return to tonality appeared by the extensive use of tonal quotations and allusions to common-practice style and other forms of popular music. (Morgan, 1991, p. 434). The return to tonality can also be seen as an attempt to improve communications between the composer and listener. (Kamien, 2006, p. 252-253). In the 1970s and 1980s the music was ‘more clearly reflected in the return to tonality’. (Morgan, 1991, p. 482). Tonality in this period was employed ‘from the perspective of the contemporary experience’, and many composers have relied upon ‘partially tonal language…often combined with other traditional elements’. (Morgan, 1991, pp. 435-436). Tonality in today’s music seems to gain ground more and more but its functional significance must be seen as one among many available resources, thus susceptible to combination with alternative approaches.

Certain harmonic practices with reference to piano gestures are presented in the following examples.

The essence of a chord is modified chromatically by using the technique of the two-hand rapid alternation. The opening bars presented in the following example, 66, displays the method in question.
The hands shift to the opposite direction in higher and lower registers and create distinct harmonic layers.

![Example 66](image)

**Example 66**

A similar case is displayed in the next example, 67, found in bars 61 - 63. Different chords, with chromatically modified pitches, are intertwined in close succession.

![Example 67](image)

**Example 67**

The occasional accidentals change the essence of the chords and create harmonic sequences. The next example, 68, in bars 133-134, displays the case in question.
This fast two-hand alternation allows the lower chord to be momentarily replaced by a different chord, played in upper registers, which contains the chromatically modified pitches of the former. Employing this bitonality, two different harmonic impressions, like echoes are intended, so harmonic variety and colour are produced.

The two-hand rapid alternation constitutes the main piano gesture, by which density, tension and motion try to be maintained. The corresponding technique of *broken tremolo* in Berio’s *Sequenza VI* is a good example referring to the methods by which the previously mentioned features can be achieved successfully. This piano gesture along with some fingering patterns were affected to a certain extent by Maurice Ravel’s piano piece *Alborada del Gracioso*.

Another chordal scheme is formed by five pitches which are played rapidly, upwards and downwards, with five fingers. In example 69, in bars 8 - 11, the chord \( A_{\flat} - C - E_{\flat} - G_{\flat} - B_{\flat} \) is formed.
This approach constitutes another type of gesture. Similar examples occur from bars 8, 59, 80, 92, 181, and 194.

Broadly speaking, the harmony seems to be related to the features of the instrument. In fact, in forming the textures, the harmonic choices were led or affected to some degree by the described above piano gestures. Also in certain cases chords were perfectly designed to fit symmetrically with the fingering positions. This fact became obvious in analysing Berio’s Sequenza VI, whose the harmonic material is derived directly from the nature of the viola.
Waves

for a full orchestra

2012

Waves, for a full orchestra, constitutes an extended arrangement of the original version of Waves for the piano.

In transcribing and expanding the piano piece for a full orchestra, the basic virtues of certain notable variations were taken into account as can be seen in the following paragraphs.

Maurice Ravel’s piano works Menuet antique, 1895, orchestrated in 1929, and Alborada del Gracioso, 1895, orchestrated in 1918, were invested with vivid rhythms and contrast in tone and colour from one part to the next.

Arnold Schönberg’s Variations for Orchestra, op. 31 (1926-28), possess a contrasting character, rhythm and sonority. Given the absence of tonality, because the whole piece was built on a twelve tone row, the form became the determinant factor in achieving the unity and coherence of the work. Furthermore the contrast between the parts of high and low action and the use of the Klangfarbenmelodie (sound-colour melody) are noteworthy.

Elliott Carter’s Variations for Orchestra, composed in 1955, are eternally mutating musical pieces which display a unique and totally different character in texture, mood harmony and colour. By listening to the piece a narrative attitude is perceived by virtue of a linear sound that runs, like a thread, from the beginning to the end.
What has been discussed in the previous unity for the piano piece maintains the present orchestral arrangement, on the understanding that the expansions and modifications don’t affect the essential structural features. The harmony remains the same with the remark that in many places it appears to be considerably ornamented while the tempos have been slightly reduced. Generally, what was intended was to create constantly transforming kinetic textures, vivid rhythms and contrasts in tone and colour. Furthermore, a narrative attitude and a sense of unity from the beginning to the end were attempted.

In the following figure, No 44, the sectional division, tempos, metrical formations and bars are displayed.

**Figure No 44: Waves for orchestra: the general plan**
The orchestration of *Waves* displays distinct features. The music runs uninterrupted. Sound-colour melodies and percussive sounds, which are produced by non-percussive instruments, are found in certain parts of the score. The consecutive different kinetic textures shape a multiform and constant sound flow of both dense rhythmical action and lengthy notes which are combined and connected firmly from the beginning to the end. The piano participates in the orchestra but its role is far from being a leading one. Simply this instrument maintains its quantum and contributes its individual colour and distinctiveness to the orchestral environment. In fact, a large part of the original piano score was distributed to the orchestra, extended and commented on. The piano performs characteristic fragments which are brought out emphatically. They consist of arpeggiated figurations and rapid passages found in the following bars of the original piano score: 1 - 2, 22 - 23, 38 - 43, 58 - 63, 80 - 82, 126 - 137, 158 - 161, 171 - 174, 177 - 180, 187 - 189 and 194 - 201.

In example 70 below, the eight opening bars are displayed. Five of them are considered to be a short introduction, before the first attack of the piano which occurs at bar 6.
Waves
(for Orchestra)
S. Tsilimpinis
If a comparison is made with Berio’s *Sequenza VI* for viola, from which derivative orchestral works were produced, and the piano piece *Waves*, which was transcribed for a full orchestra, the following discriminations can be made. In the case of Berio’s *Sequenza VI*, the solo viola part was transcribed uncut and became the core of the derivative orchestral works *Chemins II - III - IIb –IIc*. In *Waves* the solo part was fragmented widely, distributed and extended to the orchestra.

A few original extracts from the solo piano score were assigned to the harp. They are found between the bars 8 - 11, 56, 78 - 79, 95, 126 - 128, 134 and 166 - 170.

The following example, 71, displays a short extract from bar 215. The harp and the piano are presented in close succession. This course can be seen as a gradual progress towards more dynamic levels.

![Example 71]

Wider homophonic and polyphonic extensions are obtained by motif repetitions and duplications which are usually applied to large-scale instrumental groups.

The next example, 72, found in bars 33 - 44, displays the very distinct role of the woodwinds, brass, strings and percussion instruments.
In example 73 below, found in bars from 252-256, wide homophonic duplications are assigned to the whole orchestra.
Polyphonic lines are created, such as those which are performed by the clarinets and bassoons in bars 4 - 8.

Example 74 below illustrates the case in question.

Example 74

In the following example, 75, found in bars 13 - 16, polyphonic lines are assigned to the oboes, clarinets, trumpets and trombones. Instruments of the same category such as 1, 2 flutes, 1, 2, 3 trumpets, 1, 2, 3, 4 horns, share independent roles and create distinguishable sound areas of the same timbre in close succession.
Example 75

Example 76, found in bars 45-49, indicates a succession of different timbre levels on a small scale.
A tensional factor penetrates the score. It concerns a constant sound flow which occurs from the beginning to the end and bonds the events firmly. This practice is reminiscent of Berio’s Sequenza VII for oboe, in which an unseen sound-source, suggested to be an oscillator or a clarinet or a pre-taped oboe, performs the B (neutral) and gives sounds continuously at a low intensity. On this matter Griffiths (1995) assumes that in certain works written for monodic instruments, Luciano Berio found ways ‘to retain a harmonic reckoning’: In Sequenza VII for oboe, 1969 a drone, in Sequenza IX for clarinet, 1980 a computer and in Sequenza X for trumpet, 1984 an undamped piano. (Griffiths, 1995, p. 326).
This constant sound flow mentioned above is obtained when the parts of dense rhythmical action are connected emphatically by lengthy notes without interruption. These lengthy notes are distributed between one or more instruments and played in various ways such as normal playing, trills, tremolos and harmonics. Usually they connect intensive rhythmical actions or accompany kinetic textures. Example 77 below, found in bars 69-76, indicates the case in question.

Example 77

A similar case is illustrated in the following example, 78, from bar 191. Every pitch of an entire melodic line of long note values is assigned to a different instrument, a fact that constitutes a sound-colour melody. At the same time the rest of the material consists of figurations which are
reminiscent of pointillism. A sense of improvisation to some degree emerges in this passage.
Two extensive trill-lines separated by 5\textsuperscript{ths} and played simultaneously are observed between bars 131 and 174.

Example 79

Percussive sounds are sometimes produced by non-percussive instruments: the oboes in bars 73 to 82...

Example 80

...the strings and the piano in bars 126 to 130...

Example 81
...and the trombones and trumpets in bars 84 to 88.

Example 82

A rather similar practice is found in the music of a group of British composers born after 1945, such as Colin Matthews, Oliver Knussen, John Woolrich, Simon Holt, George Benjamin and Thomas Ades who created melodic lines like ‘a thread that ran unobtrusively through the piece’. (Whittall, 1999, p. 388).
Summary

After the 2\textsuperscript{nd} World-War, tradition was tested by adversity. The attitude of the ‘theatre of absurd’ was colourfully described by Eugène Ionesco who said that ‘cut off from religious, metaphysical and transcendental roots, man is lost’. (Morgan, 1991, p. 329). In this period the widespread alienation and dissatisfaction with traditional values opposed conventional forms. From the 1970s onwards an opposite movement emerged on a wide scale moving towards a more traditional, conservative and direct musical expressivity characterized by a pluralistic quality. This movement reflects the re-discovery of artistic traditions which are observed in contemporary culture. In music the return to tonality seems to be the prime mover of this movement. In the late twentieth century (from the middle of the 1970s), the movement of postmodernism denotes a neo-romantic return with a musical language which is not only warm, sensitive and complex (Smith Brindle, 1987), but also reflects the functionality of the time. The current cultural climate of fragmentation inevitably affects the music of the 21\textsuperscript{st} century which continues to retain some features of the previous century such as \textit{polystylism} or otherwise \textit{eclecticism}. Smith Brindle (1987) argues that in the case of eclecticism ‘a synthesis of the different elements into coherent sound unities was always attempted’. (Brindle, 1987, p. 132).

The present compositions were affected by the previously mentioned tendency of eclecticism towards a more traditional musical expressivity.
As a matter of fact, the type of eclecticism which was applied is considered to be an artistic arrangement.\textsuperscript{8} It refers to the variety of scales, harmonic choices, rhythms, textures and compositional practices\textsuperscript{9} which were combined in different ways in order to form unified and coherent works. For every piece, a consistent framework with varying degrees of complication was formed. Every framework consists of sections, subsections and events, which are identified by the scale material.

The scales constitute the initial compositional substance. A variety of scales were employed: pentatonic, modal, synthetic, twelve-tone and classical. Basically, the compositional practice which was applied to the majority of the compositions favoured the co-existence of more than one different type of scale. A pentatonic scale is found in \textit{Crossing}.\textsuperscript{10} Modal scales are found in two different cases. The first case refers to the 2\textsuperscript{nd} movement of \textit{Hydra} in which a series of modal scales bring out sounds dating from the Renaissance period.\textsuperscript{11} The second case refers to the aeolian mode found in \textit{Springtime} by which folk melodies, just like quotations, come between parts of different scale material. Synthetic scales are found in the 1\textsuperscript{st} and 3\textsuperscript{rd} movements of \textit{Hydra}, and in \textit{Prelude}, on the understanding that they are in essence atonal formations. In

\begin{itemize}
\item \textsuperscript{8} See Simms, 1986, pp. 400-401
\item \textsuperscript{9} See Cope, 1997, p. 230
\item \textsuperscript{10} Figure 21, p. 70
\item \textsuperscript{11} These modal scales are classified in sequence from the darkest to the brightest. (See Persichetti, 1961, pp. 35, 36).
\end{itemize}
Springtime there are two different twelve-tone rows of symmetrical intervallic structure.\textsuperscript{12} In Crossing, the twelve-tone row has no proportional intervallic arrangement. The same thing happens in Questions\textsuperscript{13} in which an all-interval twelve-tone row co-exists with a twelve-tone row. Also, in Meantime only one all-interval twelve-tone row exists which doesn’t display any proportional intervallic arrangement. Finally, a major/minor scale was dedicated to the two last pieces Waves for the piano and Waves for a full orchestra. This policy denotes a return to more traditional harmonic approaches.

Harmony remains a great interest in the present compositions and covers a wide spectrum of choices. In most cases, the harmony consists of seventh chords of various types. These formations make the harmony unstable and lead the chords to many possible solutions.\textsuperscript{14} Added pitches are used to create dissonances and harmonic effect.\textsuperscript{15} In certain cases bitonality has been applied as well.\textsuperscript{16} Most chordal connections are freely formed by half-tone steps, intervals by perfect 5\textsuperscript{ths} and 4\textsuperscript{ths} while classical harmonic patterns tend to be avoided. In certain cases pre-established chordal sequences, based on a non-tonal scale, reflect

\textsuperscript{12} Figures 13 and 14, p. 54
\textsuperscript{13} Figures No 24 and 25, p. 79
\textsuperscript{14} Extensive use of 7\textsuperscript{ths} are observed in triadic chords found in the 1\textsuperscript{st} (p. 9) and 3\textsuperscript{rd} (p. 27) movements of Hydra, in String Quartet, (figure 10, pp. 40, 41), in Questions, (ex. 45, p. 83) and in Prelude (ex. 51, p. 92).
\textsuperscript{15} In the 1\textsuperscript{st} movement of Hydra (p. 9) the added pitch B♭ is employed. In Springtime (p. 53) added minor 2\textsuperscript{nds} and major 7\textsuperscript{ths} are widely used.
\textsuperscript{16} Bitonality is found in the 1\textsuperscript{st} movement of Hydra (p. 9), in Questions (p. 79), and in Waves (p. 109).
the inherent features and developmental possibilities of the specific scale.

The harmonization is unique for each type of scale, the properties of which create distinctive melodic formations.

The pentatonic scale in *Crossing* was harmonized by using its own pitches in various combinations.\(^{17}\) The modal scales in the 2\(^{nd}\) movement of *Hydra* were freely harmonized by chords which sometimes appear without 3\(^{rd}\)s or with their 7\(^{th}\)s.\(^{18}\) In *Springtime* the aeolian scale was supported by chords which contain the root, the 4\(^{th}\) and the 5\(^{th}\) only.\(^{19}\) The heptatonic (atonal) scales were harmonized by triads but the quality of the tonal sound varies considerably. In *Hydra* (in the 1\(^{st}\) and 3\(^{rd}\) movements) and *Prelude* the harmonization suggested more or less atonal approaches while in certain parts of *Prelude* chords by 4\(^{th}\)s and 5\(^{th}\)s were applied.\(^{20}\) The twelve-tone rows were invested with different types of harmony. In *String Quartet* and *Meantime*\(^{21}\) chords formed by 3\(^{rd}\)s were employed with or without superimposed triads. In *Springtime* the chords mainly contain the root, the 5\(^{th}\) and the octave while in other cases triads coexist with added dissonant pitches.\(^{22}\) In *Crossing*, a free

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\(^{17}\) E. 40, p. 74

\(^{18}\) As a precondition care is taken in order to stress the key differences and bring out the new harmonic shades of colour during the transition from one type of scale to the other.

\(^{19}\) Ex. 37, p. 66

\(^{20}\) This practice is related to the piano gestures and fingering positions. (Ex. 51-54, pp. 92-94).

\(^{21}\) Ex. 60, p. 103

\(^{22}\) Ex. 36, p. 65

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and unstable harmony with tonal brushworks and ornamental elements were applied\textsuperscript{24} while a free harmony with chords extended by superimposed triads was applied to \textit{Questions}. \textsuperscript{25} Generally, the recently mentioned twelve-tone rows were harmonized in a free and personal manner, something that has become a common practice for many decades. In the last piece \textit{Waves} the major / minor scale, with its extended dominant chord\textsuperscript{26}, was harmonized under a fairly tonal manner with many added pitches, modulations and fleeting harmonic digressions.

As a matter of fact, in this compositional cycle the harmony holds its own quantum among the other compositional parameters which, at times, claim prominent roles. This fact was attested in analysing Berio’s \textit{Sequenza VI}, where textures and tensional parameters had a great influence on the quality of the harmonic perception.

The term \textit{tonality} in the widest sense of the word refers to each type of scale from which a complete chordal cycle is formed. In the two last pieces \textit{Waves} for the piano and \textit{Waves} for a full orchestra a major / minor scale was employed after alternative choices were applied to the previous compositions. In fact, to avoid tonality, alternative solutions were chosen, although tonal formations are frequently apparent or implied. For example, in \textit{Hydra} synthetic scales (atonal in essence) were

\begin{itemize}
  \item \textsuperscript{23} Ex. 39, p. 73
  \item \textsuperscript{24} Ex. 38 - 42, pp. 72 - 75
  \item \textsuperscript{25} Ex. 45, p. 83
  \item \textsuperscript{26} Fig. 41, 43, pp. 117, 118
\end{itemize}
chosen for the 1st and 3rd movement, while in the 2nd movement of the same work, a complex set of modal scales was applied. For the same reason in *Springtime* modal melodies, like quotations, were combined with the two (atonal) twelve-tone rows. In *Meantime* the all-interval twelve-tone row was invested with a more familiar tonal sound than in the previous compositions, while the penultimate piano piece, *Waves*, which was extended for a full orchestra, was based exclusively on a major / minor scale.

Historically, the saturation of the common-practice tonality took place during the twentieth century along with an interest in folk and ethnic music. (Morgan, 1991). Despite everything, tonality was never forgotten. In Schoenberg’s many twelve-tone works of the late 1930s, and 1940s triads were employed. Also, Stravinsky used tonal associations in his neoclassical works, and triads are observed in Bartok’s later works. (Morgan, 1991). In the 1960s tonality reappeared with the extensive use of tonal quotations and allusions to common-practice style and other forms of popular music. (Morgan, 1991). In the 1970s and 1980s music is ‘more clearly reflected in the return to tonality’ (Morgan, 1991, p. 482). David Del Tredici used the tonality in his works such as *Vintage Alice, Final Alice, Hymn to the Queen*, ‘from the perspective of the contemporary experience’ and composers such as Krzysztof Penderecki, Hans Werner Henze, Wolfgang Rihm, Robin Holloway and John Adams have relied upon ‘partially tonal language...often combined with other traditional elements’. (Morgan, 1991, pp. 435-436).

In the present compositions apparent or implied tonality was used as one parameter among many available resources and thus susceptible
to combinations with alternative choices. This reflects Charles Ives’ point of view, according to which tonality should neither ‘be thrown out’ nor does it need to be ‘always present’. (Whittall, 1999, p. 35).

Many contemporary composers have reincorporated traditional tonality and musical expression in varying degrees of emphasis. Jacob Druckman adopted traditional qualities in expressing ‘sensuality, mystery, nostalgia, ecstasy and transparency’ against the rigorous serialism and neutral indeterminacy of the time. In works by David Del Tredici, George Rochberg, Maxwell Davies and Hans Werner Henze similar courses of varying degrees of emphasis are observed. Robert Morgan (1991) assumes that for composers such as John Adams, Jonathan Lloyd and Hans Abrahamsen ‘the new conservatism is thus not so much a reaction than a norm’. (Morgan, 1991, p. 482).

In the present compositions the choice of proper scales mainly pertains to form melodic lines on the understanding that further developmental potentialities of the scales were also taken into account.

The melodic lines were figured in various ways. Lengthy melodies were produced by using the rows with variants and repetitions. There are cases where themes are perceived clearly and sometimes different melodies are interwoven. Even if they have been structured classically they cannot be aurally perceived, given that the final sound result is seriously affected by other parameters. Elsewhere, the asymmetrical phrasing and unexpected rhythms look like a ‘musical prose’, an element which is observed in works of contemporary composers. In parts of rhythmic complexity, the asymmetrical phrasing and unconventional

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\[27\] 1874 - 1954
pulses display similar features to those found in works by Krzysztof Penderecki, György Ligeti, Morton Feldman, Earle Brown and John Cage. In other cases lines are stratified among the various instruments like a sound-colour melody and retain the sound continuation for a long period of time. In many cases the melodic lines deliberately retain certain traditional rhythmic features, on the premise that, it is the kind of harmony which makes these melodies to sound more or less contemporary. Generally, these lines cannot be considered as themes of a traditional concept. Stravinsky’s orchestral Variations (1963-64) like Webern’s Variations for the Piano, op. 27 (1936) contains no distinct theme. (Simms, 1986). The modal scales were primarily used to create melodic lines and imitate early music, a phenomenon which is observed in works by Claude Debussy, Jean Sibelius, Bélla Bartók, Ralph Vaughan Williams, and Carl Nielsen. The twelve-tone rows were especially used in creating melodic lines a practice which has been widely favoured for many decades.

Each piece is divided into sections, subsections and events which form a consistent framework with varying degrees of complication. A new event usually coincides not only with the change of the scale/harmonic material, but also with the metrical structure and tempo. Frequent and unequal metrical changes are avoided, despite the fact that the music of the twentieth-century is characterized by the extensive use of rapidly and unexpected changing metres, irregular pulses and accents on weak beats.28

28 See Kamien, 2006, pp. 297, 298
Time signatures differentiate between regular and irregular metrical formations. The distinctiveness of the irregular metrical formations, which consist of an odd number of quavers, pertains to the specific beaming by which the notes are gathered into a measure. The beaming defines the rhythmic patterns and indicates the stressed points. The rates, at which the various rhythmic and metrical patterns succeed one after the other throughout a piece constitute a significant perceptible quality of the musical effect. Furthermore, the asymmetrical features are of great importance in producing expressive rhythmic effects.

The irregular rhythmic patterns structured by quavers are widely observed in Eastern European folk music where prominent examples are found in the music of Bella Bartok. Many Greek composers such as Scalkotas, Kalomoiris, Konstantinidis and Antoniou have made extensive use of these folk dancing forms in their music.

With the exception of Hydra, (1st and 2nd movements) and Crossing, the metrical changes in most of the compositions involve tempo differentiations which are rhythmically controlled by the technique of metric modulation. In each case, care is always taken for them to occur under the least possible tempo indications. In this way the even tempo

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29 Types of irregular metrical formations, such as $5/8$ which is patterned by the scheme $\underbrace{\cdot\cdot\cdot\cdot\cdot}$ (ex. 15) and its opposite scheme $\underbrace{\cdot\cdot\cdot\cdot\cdot}$ (ex. 16) are found in eastern European and Greek traditional music.

30 Examples 15, 16, p. 29, ex. 31, p. 63 and figure 33, p. 90

31 See Berry, 1987, pp. 301, 347, 362

32 See figures 5, 7, 9, 10, 11, 12, 18, 19, 23, 27, 29, 33, 34, 36 and 39
changes also bring about even differentiations in textures, dynamics and timbres, which results in avoiding monotony and adds vigor and motion.

The metrical and tempo differentiations require rhythmic accuracy in performance. A margin of flexibility is allowed but without any exaggerated deviation, on the premise that because the rhythmic differentiations are characteristic stylistic elements, they should be brought out with accuracy and clarity. Many metrical changes are concerned with the transition from a regular to an irregular metrical formation and vice versa, so it is important for these rhythmic differentiations to be brought out emphatically.\textsuperscript{33}

As has been mentioned previously, each event found in a composition spans a considerable time span, while very frequent changes of tempo, texture and tone colour have been intentionally avoided. Usually, the succession of the fairly well-defined events is followed by differentiations of tempo, texture, or tone colour. Despite this fact, a sense of unity tends to penetrate the works in their entirety while the listener remains unaware of the structural distinctiveness.\textsuperscript{34} The constant textural transformations along with a linear sound development which are more or less apparent in all compositions bring to mind Elliott Carter’s practice, as can be observed in his work \textit{Variations for Orchestra}. The use of the sound-colour melody and the treatment of the form as the determinant factor in achieving unity and coherence were

\textsuperscript{33} See \textit{Waves}, ex. 62, 63, pp. 114-115

\textsuperscript{34} See Smith Brindle, 2002, p. 107
preconceived by Arnold Schönberg’s Variations for Orchestra, op. 31. 
Waves for the piano displays certain similar features to Oliver Knussen’s Variations for piano, op. 24 however the vivid rhythms and the contrasts in tone and colour of Waves’ orchestral arrangement try to imitate Maurice Ravel’s orchestrations of Menuet antique (1929) and Alborada del Gracioso, (1918).

Broadly speaking, the present compositions are considered to be of ‘free form’. Every piece consists of a series of events of varying degrees of complication which seem to be a succession of free and open ideas. They occur in a constant transformation and aim to produce coherent structures similar to the process which is observed in Theodore Antoniou’s Concerto for Strings, 1992. Berio’s Serenata No 1, for flute and fourteen instruments can be seen as another example of ‘free form’. Although the music of this piece sounds continuous, the score is, in reality, subdivided into a considerable number of events which allow infinite graduations of tense and relaxed qualities. In the same work, the tempo changes often coincide with changes of instrumental combinations. Every change tends to cover longer spans, while the general mood of each section is constant. (Smith Brindle, 2002).

Attempting an overview of the applied compositional tactic, it can be said that it suggests eclecticism which emerged as an artistic arrangement. It concerns synthesizing and assimilating different elements and practices in forming a coherent work.

35 See page 53
Historically, eclecticism has no manifested common traits. Composers tend to combine old and contemporary heterogeneous material and compositional practices along with practices of spectral and electronic music, in a personal manner which usually varies among the different works of the same composer. In today’s music, there are no particular styles which are favoured by composers while the differences among the musical genres have become more and more difficult to define. Most often composers aim to produce coherent works by unifying diverse elements, although at times their consistency is eschewed intentionally. Commenting on the current compositional productivity trend Alex Ross (2007) deduces that ‘there is no escaping the interconnectedness of the musical experience’, in representing ‘a landscape that is in reality borderless and continuous’. ‘At the beginning of the twenty-first century’, he remarks, composition gains power by tending ‘to assimilate anything new because it has assimilated everything in the past’. (Ross, 2007, pp. 589-591).

In conclusion, the subjects of the present compositions are almost in their entirety interested in tracing human feelings and philosophical enquires. To fulfil this purpose different elements and practices already available in the fields of rhythm, harmony, and structure were consciously arrayed in order to form coherent textures of seemingly free and open ideas, which ultimately reflect the composer’s personal approach.


Additional items only


