The University of Adelaide

Elder Conservatorium of Music

Faculty of Arts

Creative exploration of eclecticism applied to bowed string instruments with special emphasis on cellos:

Portfolio of original compositions and exegesis

by

Stephan Richter

submitted in fulfillment of the requirements

for the degree of

Master of Philosophy

(MPhil)

Adelaide, June 2016

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NOTE:
1 DVD containing 'Recorded Performances' is included with the print copy of the thesis held in the University of Adelaide Library.

The DVD must be viewed in the Library.

ABSTRACT

This submission for the degree of Master of Philosophy in musical composition at the Elder Conservatorium of Music, University of Adelaide, consists of a portfolio of original compositions supported by an explanatory exegesis. The central concept for the creative exploration represented by these works is the idea of composing for bowed string instruments, cellos in particular, in a stylistically eclectic manner that will confront classically trained performers with rhythms drawn from a wide range of non-classical and non-European musical traditions. In this sense the project may be regarded as related to a contemporary 'crossover' approach, but hopefully without some of the more negative connotations of that problematic marketing term. The five pieces in the portfolio are: *Marimbello*, for marimba and violoncello; *Camino Trio*, for piano, violin and violoncello; *Trilogy*, for an ensemble of 8 to 12 cellos and percussion; *Son Montucello*, for two cellos; and *Kaleidoscope*, concerto for two cellos, string orchestra and piano. In addition to the scores presented in Part A, and the exegesis in Part B, there is a DVD containing live recordings of all the pieces. These recordings are integral to the submission, because they embody the performance practice of interpreting the notated rhythms in the appropriate styles.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give consent to this copy of my thesis, when deposited in the University Library, being made available for loan and photocopying, subject to the provisions of the Copyright Act 1968.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library catalogue and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

Signed:

Stephan Richter

Dated: June 2016

ACKNOWLEDGEMENTS

The 'cellist Janis Laurs has given enormous encouragement, unwavering support, inspiration, artistic expertise, and assistance throughout my entire candidature. His wonderful performances are included in this degree submission. It was he who commissioned the cello ensemble *Trilogy,* which was premièred at the Adelaide International Cello Festival in 2014 (he was Artistic Director of that event). It was he who asked me to compose the double cello concerto *Kaleidoscope,* which had its first performance in April 2016.

In addition to Janis Laurs I also offer my heartfelt thanks to the following performers: Ewen Bramble, cello; David Moran, cello; Michael Ierace, piano; Lachlan Bramble, violin; and Samuel Butler, marimba.

The following members of the Adelaide Symphony Orchestra joined their colleagues, Lachlan and Ewen Bramble, for the performances: Shirin Lim, violin; Martin Butler, viola; and Harley Gray, double bass. I thank them all.

I also offer my thanks to current and former students of the Elder Conservatorium who took part in the performances: Emma Woolcock, Sebastian Mansell, Monica Myung, Becky Kim, Mason Stanton, Jakub Jankowski, Aiden Sullivan, and Rachel Richardson.

I acknowledge the expertise and attention to detail of the audio recording engineer Ray Thomas and his video colleague Stan Halejko.

I thank the following for their assistance and inspiration during the conceptual phase of this creative project: Rachel Johnston, Pee-Jee Ng, and Pee-Sian Ng, cellists; Fleur Green, Ryszard Pusz, and Andrew Wiering, percussionists.

I thank my supervisors, Professor Charles Bodman Rae and Professor Graeme Koehne, for their invaluable advice and mentorship. I also thank the Head of Postgraduate Studies, Associate Professor Kimi Coaldrake for her encouragement and guidance throughout the candidature.

Finally, I wish to thank the highly professional staff of Elder Hall for their support, in particular Ms Claire Oremland, and Amanda Grigg, head of the percussion department at the Elder Conservatorium.

Chapter listing of the DVD recordings

Chapter 1	The Meister Stringer's show	
Chapter 2	Introduction by Prof. Charles Bodman Rae	
Chapter 3	*Marimbello,* for marimba and violoncello	duration 5:00
	Camino Trio, for piano, violin and violoncello	12:43
Chapter 4	1. Camino Ventoso	4:15
Chapter 5	2. El Valle del Dolor	4:49
Chapter 6	3. Tiempo Intemporal	3:41
	Trilogy, for eight violoncelli and percussion	14:45
Chapter 7	1. Waiting for a sign	4:29
Chapter 8	2. More or Lesser Antilles	5:46
Chapter 9	3. Bamboozled	4:36
Chapter 10	*Son Montucello,* per due violoncelli	6:40
Chapter 11-13	*Kaleidoscope*, Concerto per due violoncelli	22:51
Chapter 14	credits and acknowledgements	
Total playing time		61:59

INTRODUCTION

The research investigation that lies at the heart of this creative project sits at the intersection between composition and performance. The mode of submission is compositional, with the musical ideas communicated graphically through notated scores; but the submission has also been driven by experimentation through musical performance, and the recorded performances included here are central to an understanding of what is being conceived, composed, and communicated. The performances are not necessarily the end result of a compositional process. Often the process was the other way round, with ideas originating in musical performance, then developed compositionally before being performed and recorded.

In order to explain how these elements of the project interact, and in order to account for the personal dimension of this continuing, creative journey, this exegetical commentary begins with a brief account - necessarily expressed in the first person - of my musical background, influences from many different musical genres, and the essentially eclectic nature and range of my musical experiences.[1]

I was born and raised in Zürich, and in my childhood I encountered a variety of musical influences that shaped my appreciation of cultural diversity. At home my parents only listened to classical music, but I also liked to hear popular music on the radio. My primary instrument was the cello, and as a teenager I developed the desire not only to play classical art music but also to be able to join a 'band'. In order to participate in a band setting I played the electric bass guitar, which I learned by myself through aural immersion in the relevant genres.

[1] In Schuller's autobiography, he writes in the first person beginning with his childhood, musical journey, and development of 'third stream'. Schuller, Gunther 2011, *A life in the pursuit of music and beauty*, Rochester University Press, Rochester.

At the time of my youth, during the 1970s, the only formal musical training available in Switzerland was within the traditions of European 'classical ' art music. The European conservatoires had not yet embraced the broad range of non-European and non-classical traditions that they cater for now. There was one exception, however, the Swiss Jazz School in Bern, which was the first college of its kind in Europe, founded in 1967. [2]

My main cello teacher at the Zürich Konservatorium, Rolf Looser, was also a prolific composer, and had been a composition student of Frank Martin.[3] As a cellist he had studied with Pablo Casals and Pierre Fournier.[4] One of his qualities was that during cello lessons he often used his cello (instead of the piano) to play orchestral or piano parts in a unique, guitar-like, chordal fashion. As far as I was aware at the time he never explained to anybody how he developed this manner of transferring the essence of a full score onto the cello. Being exposed to his approach it became natural for me to try and figure out how to transfer and condense different parts onto the cello in a chordal fashion. After the completion in 1980 of a combined six-year diploma in cello performance and teaching at the Zürich Konservatorium (these were the days before the European conservatoires adopted the 'first cycle' Bachelor degrees following the Bologna declaration) I went to study electric bass in New York City.[5]

This experience in New York deepened my understanding of Jazz, Afro-Cuban [6] and electric Jazz-fusion music. The practical interaction with diverse music styles, and the professional engagement with musicians who embodied these qualities, helped me further to strengthen the notion that music can be created and

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[2] The first tertiary-level jazz programme in the United Kingdom - at Leeds College of Music - followed shortly after this.
[3] Martin worked as a teacher of improvisation and rhythmic theory at Dalcroze Institute Geneva.
[4] Fournier was also a teacher of the Australian cellist, Janis Laurs, who is featured in this submission, not least as soloist in my double cello concerto.
[5] At the Drummers Collective and Rhythm Section Lab, at West 42nd st. NYC
[6] Uribe, Ed 1996, *The Essence of Afro-Cuban Percussion & Drum Set: Includes the rhythm Section Parts For Bass, Piano, Guitar, Horns & Strings,* Alfred Publishing, Van Nuys.
Ed Uribe taught at the Drummers Collective and I have used his drum/percussion publications as valuable sources.

experienced in ways that embrace interpretation, creation, and improvisation, in a unified way and in approximately equal measure.

One of the musicians who I felt manifested these qualities was Chick Corea. His approach is revealed, for example, in the following comments about Bartok: "He is [sic] a kind of jazz musician who does not improvise. There is an adventure in it, and a jazz about it".[7] Corea was no doubt attracted by certain jazz-like features of Bartok's harmonic vocabulary (such as the pervasive presence of major-minor chords containing both major and minor thirds), but it is likely that he was also attracted by Bartok's use of irregular folk-derived metres and rhythms. Corea senses the presence of a 'jazz sound', but realizes that Bartok's music is strictly scored, and excludes the element of improvisation.

When I moved to Australia in the late-1980s I accepted a contract to write bass guitar tuition manuals.[8] This work enabled me both to build on my jazz training in New York and to explore in greater depth the various technical and genre-specific applications of how to explain and to create music for bass.[9] This activity was developed in parallel with teaching bass students how to draw upon an extended range of music that included material and techniques derived from my experience as a cellist, and from the cello repertoire. Over the years I also composed music for mixed ensembles on one hand and applied implementation of eclecticism with special attention for cello on the other hand. On the performance side, I toured extensively overseas and performed a mix of popular and eclectic music in a small group, creating roles for the cello that tried to combine my impulses for expressivity (through performance) and creativity (through composition).

Eugene Friesen, the inspiring cellist, educator, improviser and composer states in his book about creativity and expression: '…it's the composers who have the

[7] Spurling, P 2008, *In comversation with Chick Corea*, viewed September 12. 2013, <http://www.jazz.com/features-and-interviews/2008/5/30/in-conversation-with-chick-corea>.
[8] For the Koala publishing company
[9] Richter, Stephan. *Learn to play Bass Manual*. Adelaide: L.T.P, 2011. As well as many other volumes, dating back to the late 80's and 90's already.

exclusive ability to create and alter forms, shape notes into expression and inspiration. Players largely forfeited that incredible elation of making their own music.'[10] During the Adelaide International Cello Festival in 2014 I had the opportunity to meet, work and share the stage with Eugene Friesen. This direct contact with one of the foremost practitioners of my instrument has certainly had an influence on the works that are included in this submission.

Since 2006 I have been working with the performing group Akoustic Odyssey, of which I am a founding member, and for which I am one of the composers. Eclecticism became the trademark of the group. Written parts are designated for a mixed range of instruments, including bowed strings, woodwinds, guitar and percussion. The concept behind the group's approach is to create music that integrates various cultural influences. For example, Josh Tsounis (also a founding member and a composer for the group) has a Greek heritage, which is often reflected in his music. The group has performed, recorded and toured in Australia, and school projects for Musica Viva Australia form a regular part of our activities. Our performances at the WOMAD world music festival (WOMADelaide) have been indicative of the inclusive approach towards integrating cultural influences.

This MPhil project in composition has been creative rather than theoretical, hence the approach to research method followed the sequence of steps that one would expect as part of a creative process. The following steps can be identified:

a) Analyzing influences/techniques sourced from audio and DVD recordings of composers/performers
b) Applying these techniques
c) Synthesizing the influences in original pieces
d) Testing the new works in rehearsals
e) Revising the works once they have been tested
f) Finalizing the scores and parts of the new works
g) Performing and recording the final versions

[10] Friesen, E 2012, in '*Improvisation for classical musicians: Strategies for creativity and expression'*, Berklee Press, Boston, pp. vi-vii.

The influences and techniques referred to include, in particular, Latin American rhythms and extended techniques for the cello. The musical source materials on which the investigation has drawn have included video clips of live performance, performance workshops, and attendance at live performances that engaged with the notion of 'groove' [11] expressed through extended techniques on the cello. The list below outlines these techniques, some of which I encountered through the work of particular cellists such as the splendidly eccentric Rushad Egglestone.[12] Some of the ideas and techniques have been incorporated into my compositions, albeit in a modified manner.

- The use of different vibrato techniques - these may be influenced by guitar and electric guitar vibratos.
- Vibrato styles such as side bending. This effect may be executed on the cello by using rapid vertical motion.
- 'Power chords' (perfect fifths) – easily adapted to string instruments as they are tuned in fifths using double stops.
- Imitation of electric guitar effects by the manipulation of bow pressure and closeness to the bridge, producing colours ranging from harmonic textures to distortions.
- Emulation of feedback noises.
- 'Chop'[13]techniques using back beat percussive strokes derived from guitar techniques, e.g. Django Reinhardt.
- Incorporating 'slap bass' right hand techniques.

[11] Driessen, Casey 2013,*The S1ngularity*, Driessen Casey, audio CD, Asheville. ASIN: RSR 213.01. I also attended a live performance by Casey Driessen when he came to Adelaide in 2014.

[12] Egglestone Rushad, Dec 2, 2011, *Rushad- Witching hour* video, viewed July 11 2013. < https://www.youtube.com/watch?v=oOesZbb2rTA>. I also attended a live performance and workshop with Rushad Egglestone at the 2014 Adelaide international cello festival.

[13] Friesen Eugene, April 17 2009, *Chop on Cello* 2009, video, viewed May 5 2013, < http://www.youtube.com/watch?v=Kj7shbePMN4>. I also attended a live performance and workshop with Eugene Friesen at the 2014 Adelaide international cello festival.

- ‘Pull off’ (left hand), e.g. as applied by double bass players playing swing ‘walking bass’ lines.
- Ghost notes (muted strings with left hand) - percussive effects in conjunction with pizzicato, col legno or ricochet (also striking strings).
- Use of plectrum
- Guitar style finger picking using thumb, index and middle fingers to play chords and/or arpeggios.

These elements add 'colour' or timbre to the overall sound palette and also serve to enhance the rhythmic dimension.

The research questions (RQ) that have guided this creative investigation can be grouped in three categories.

RQ1 Questions relating to harmony and improvisation:

1.1 How can one reinstate the seemingly lost art of figured bass in a modified way to suit the vernacular setting? (The figured bass played a pivotal role in the past and was the basis to develop and apply the practical skills for accompaniment and improvisation.)

1.2 How can one apply this concept (see 1.1) to bowed string instruments in general and to cellos in particular?

1.3 How can one work with abbreviated harmonic notations and elaborate them in performance into patterns of accompaniment?

1.4 How can one work with abbreviated harmonic notations and elaborate them in performance to make melodic lines?

RQ2 Questions relating to rhythm patterns, 'grooves', off beats and syncopations:

2.1 How can one apply the concept of 'groove' to bowed strings?

2.2 How can one transfer rhythms and lines from different instruments (e.g. keyboard Cuban montuno rhythms) onto bowed strings?

2.3 How can one incorporate percussion effects into the bowed string parts?

2.4 How can one transform traditional string lines into new groove-based lines?

RQ3 Questions relating to extended timbre techniques:

3.1 How can one apply extended techniques for bowed string instruments to emulate various types of sound effects?

3.2 How can one broaden the sound spectrum (and techniques applied to bowed string instruments) into vernacular settings?

3.3 How can one designate new roles and functions to bowed instruments?

Most of these research questions were addressed directly, but in the case of the questions relating to harmony and improvisation (in the first group) the approach tended to be indirect in its application. During the process of testing and finalizing the cello ensemble work, *Trilogy,* which was premiered in a concert given as part of the Adelaide International Cello Festival in 2014, there were rehearsals and workshops for each of the three movements, and this unusually extended process allowed for some experimentation and revision. For practical reasons, and due to time constraints in rehearsal, a decision was made not to apply all the improvisatory elements in the notation of the scores, but to explore these elements through unwritten aspects of performance. On reflection, one might observe that the development of refined skills in this area would require an intensive sequence of interactive workshops whereby all the performers involved would have the opportunity to explore the necessary improvisatory skills.

Obviously, not all the research questions applied in equal measure to all the compositions that are contained in this portfolio. Each piece has a different balance and explores different things in different ways. The duet *Marimbello* for marimba and violoncello addresses the idea of stylistic eclecticism through references to the flamenco (or Cante Jondo) tradition, and this can perhaps be

detected in the cello's pizzicato chords and lines. The metre, however, is predominately in 7/8, which is not part of the flamenco tradition. There are also the montuno-like patterns that are mainly assigned to the marimba, while the cello plays expressive melodic phrases (obviously with the bow rather than pizzicato).

In the *Camino Trio* there are aspects that demonstrate another angle of stylistic eclecticism. The opening (unaccompanied) cello chords outline harmonies and chord voicings that relate to the baroque tradition. With the entry of the piano, however, the respective roles of the three instruments start to shift, and the rhythmic and melodic roles are interchanged in such a way that they involve all three players in turn. There are various changes of metre throughout the piece, and these present their own challenges. The results in performance were quite gratifying, and I was grateful to the performers for their musical insight and considerable skill in dealing with the challenges.

The *Trilogy* piece for cello ensemble encompassed most of the research questions incorporated extended techniques. It was a privilege to be able to perform this piece on three occasions: twice during the Adelaide International Cello Festival of 2014; and then again in April 2016 together with all the other compositions contained in this portfolio. The last movement 'Bamboozled' presented particular metric and rhythmic challenges due to its 15/8 time signature and the various subdivisions and groupings of the 15 quaver pulses. These challenges were handled well by the performers during a relatively long rehearsal process, and the use of bamboo sticks (instead of bows in designated sections) seemed to help with the articulation and coordination of the rhythmic patterning.

Son Montucello for two cellos also encompassed most of the research questions. For example, the introduction to the piece starts with a chord motion that is played with guitar-style right hand finger technique - with some rubato flexibility towards the rhythm - before it changes to a strict rhythmic patterning articulated by chords played *col legno*.

Kaleidoscope, which is a concerto for two cellos, string orchestra, and piano, is the longest, most extended composition in the portfolio, and has a performance

duration of over 20 minutes. It explores the ideas articulated by the research questions but in one respect goes beyond them. It takes its cue from the various implied references (in the research questions) to musical procedures characteristic of the baroque era and applies them not only to the techniques of the musical moment but also to the overall concept of form. The familiar dance movements that we would expect to encounter in a baroque suite, such as the Allemande, the Courante, or the Sarabande, are here replaced by sections that focus on Latin American dance rhythms, such as the Salsa, the Tango, and the Samba. And the treatment of the relationship between the two soloists and the orchestra owes much to the textural contrasts - between concertino and ripieno groups - that lie at the heart of the concerto grosso medium.

At the personal level perhaps the most interesting and unexpected aspect of this creative journey has been the gradual realization that my music owes far more to the musical traditions and compositional techniques of the baroque era than I had previously understood. The double cello concerto, with all its concerto grosso characteristics, made this clear to me. Perhaps it had been there all the time, but I had taken it for granted, overlooking its significance. Once I realized how important the techniques and textures of the baroque era were to my eclectic manner of music making I began to see it in all the other pieces, not only the double cello concerto. Instead of thinking of my music as a stylistic fusion of Latin American rhythms, jazz syncopations, jazz improvisation on popular song forms, and rock-based influences, I was able to see and to hear these elements fused with the European music of the early eighteenth century that had formed such a strong and enduring element of my musical upbringing in Switzerland. It would seem, on reflection, that those structural models had been embedded more strongly in my musical psyche than I had appreciated. This new awareness, and the sense of musical identity that it represents, has been one of the most rewarding aspects of the entire creative, musical journey.

PART A

PORTFOLIO OF ORIGINAL WORKS

Marimbello

For

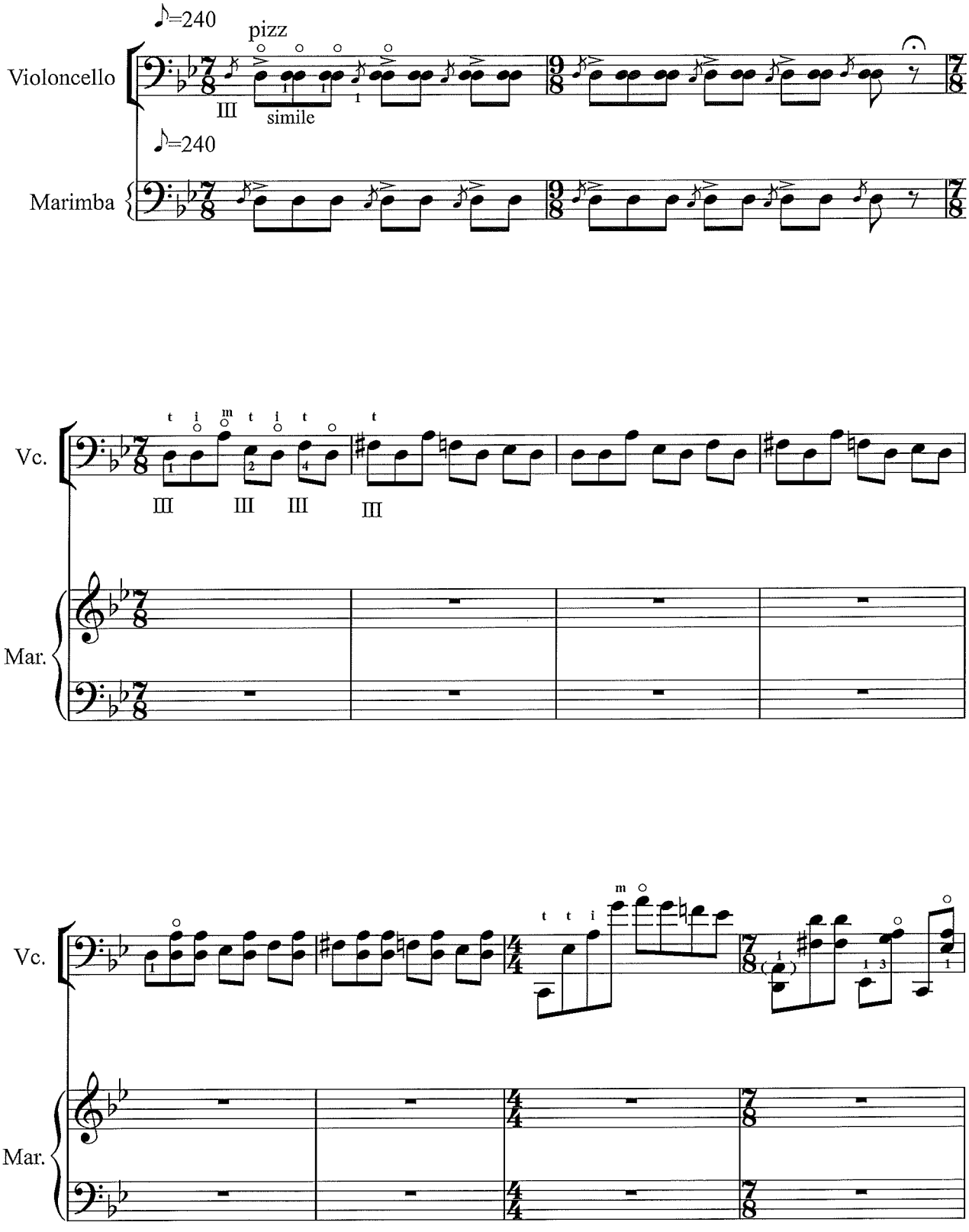
Marimba & Violoncello

by

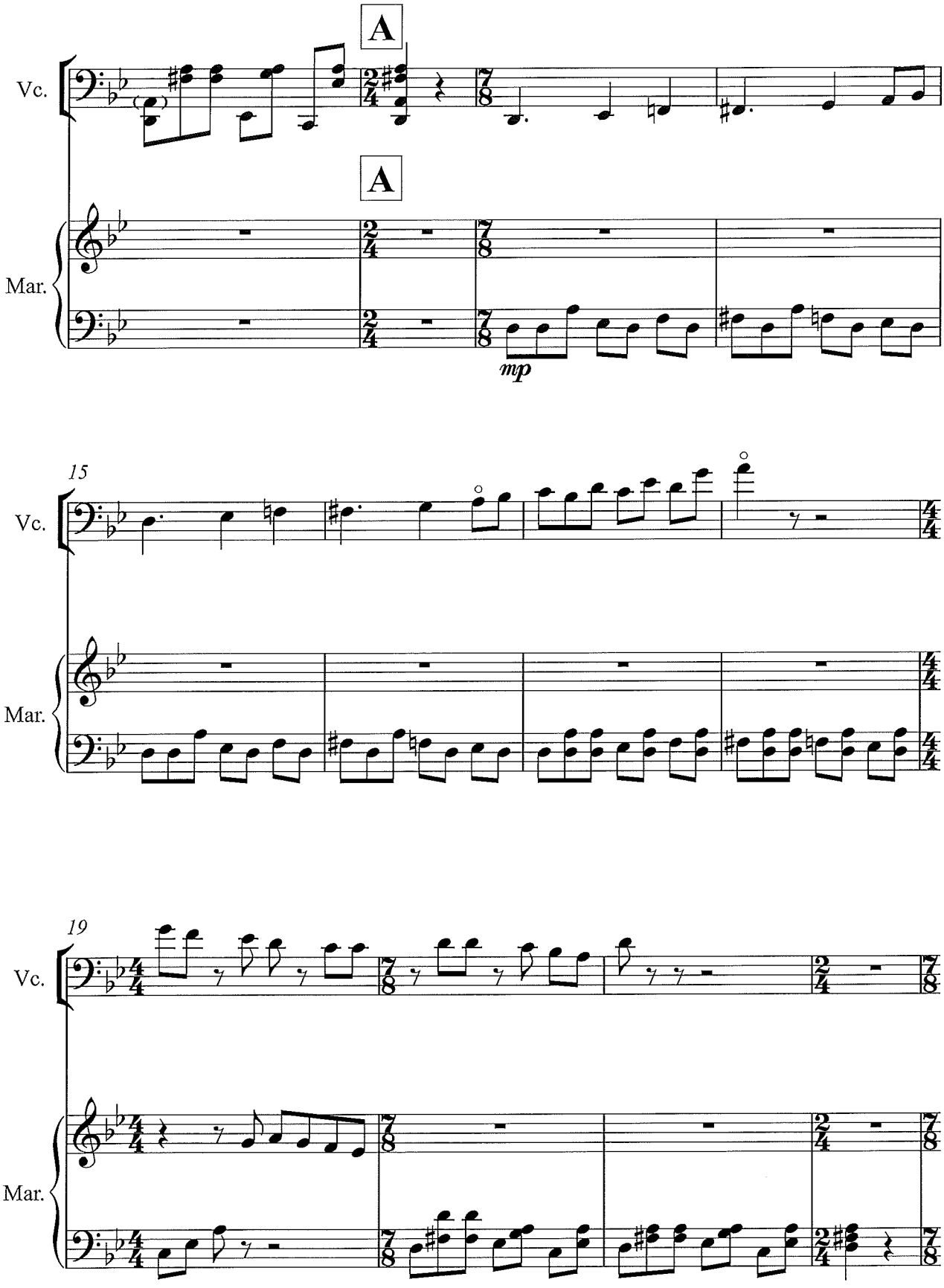
Stephan Richter

Marimbello

Stephan Richter



Stephan Richter © 2015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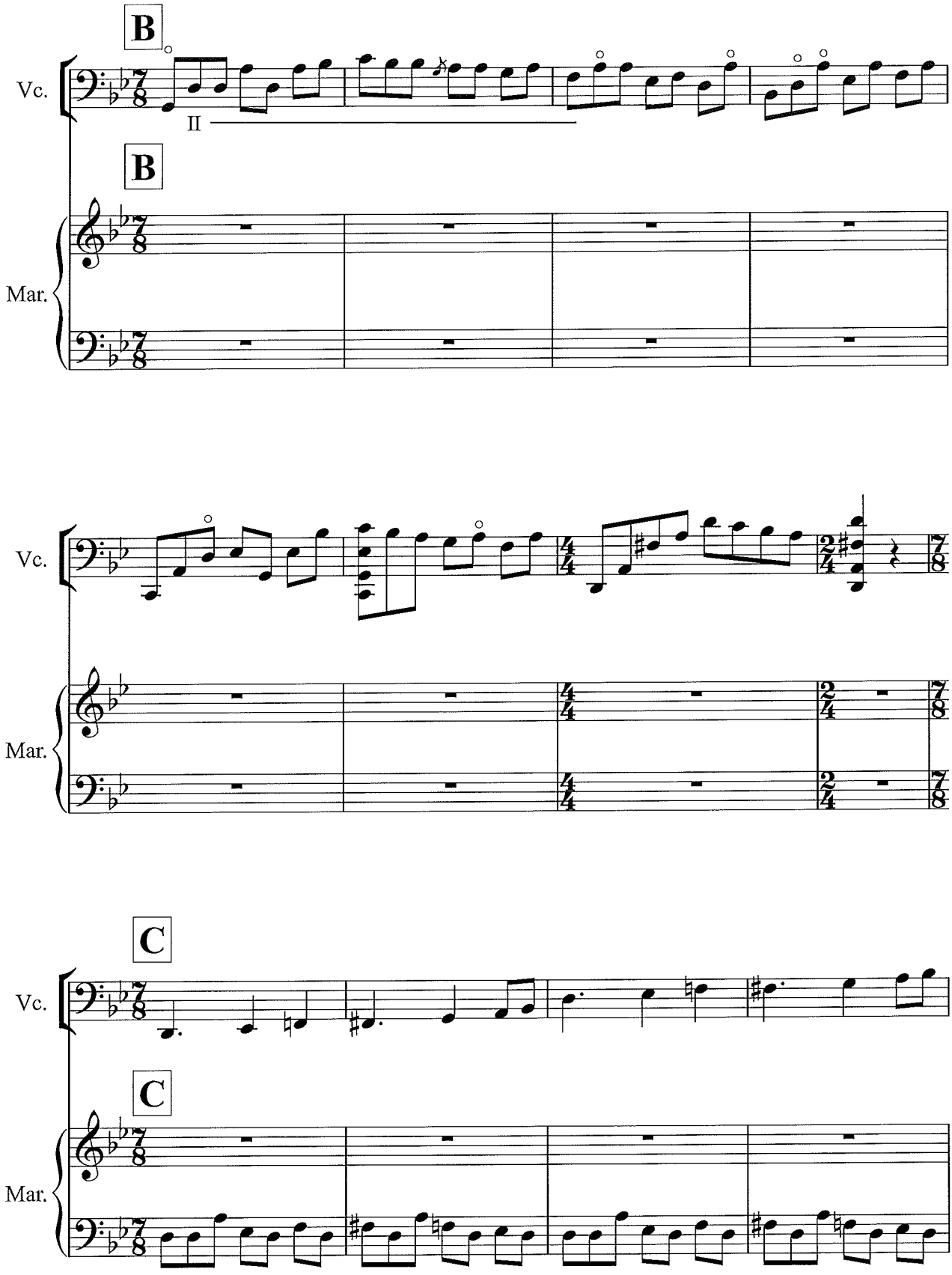
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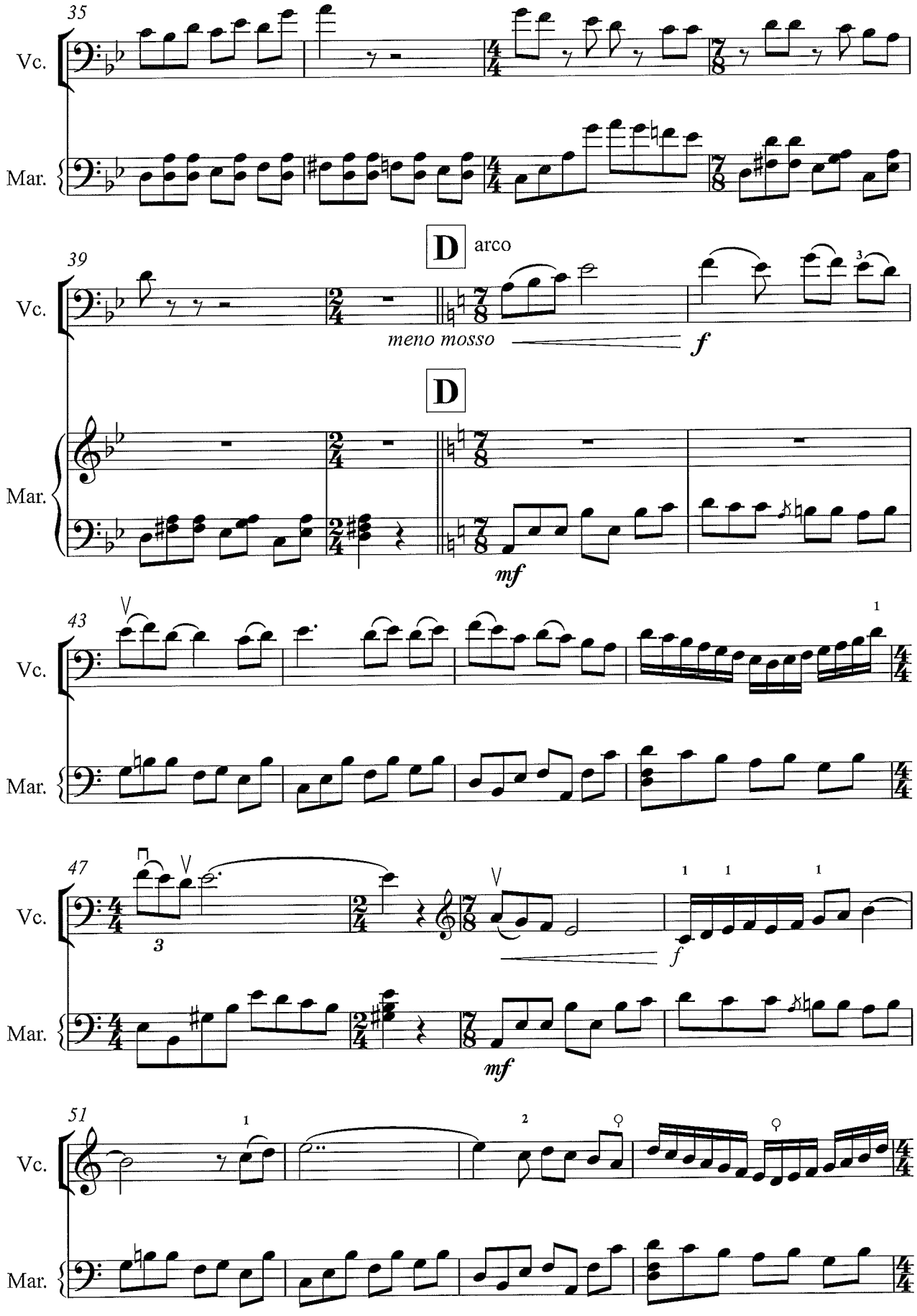
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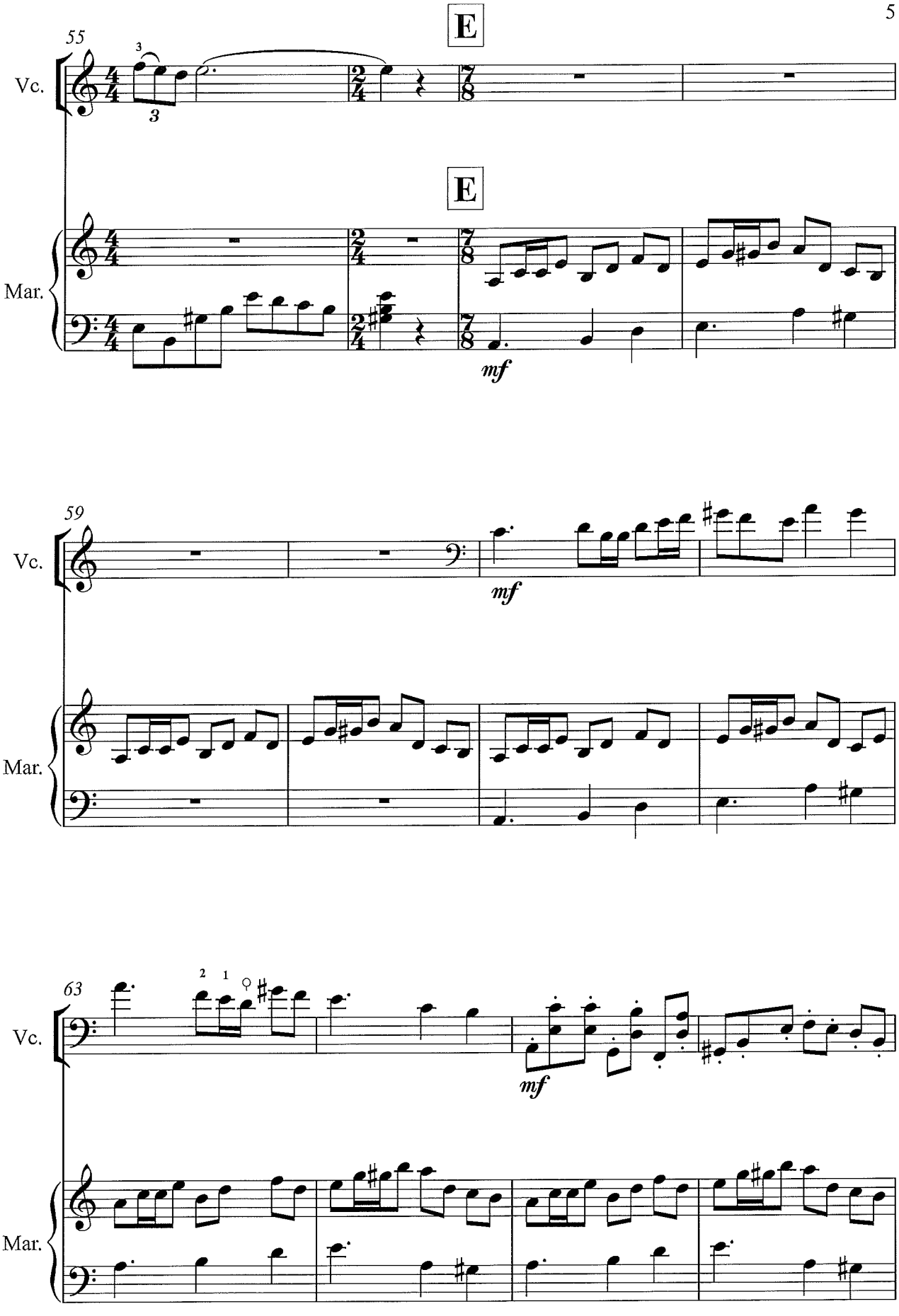
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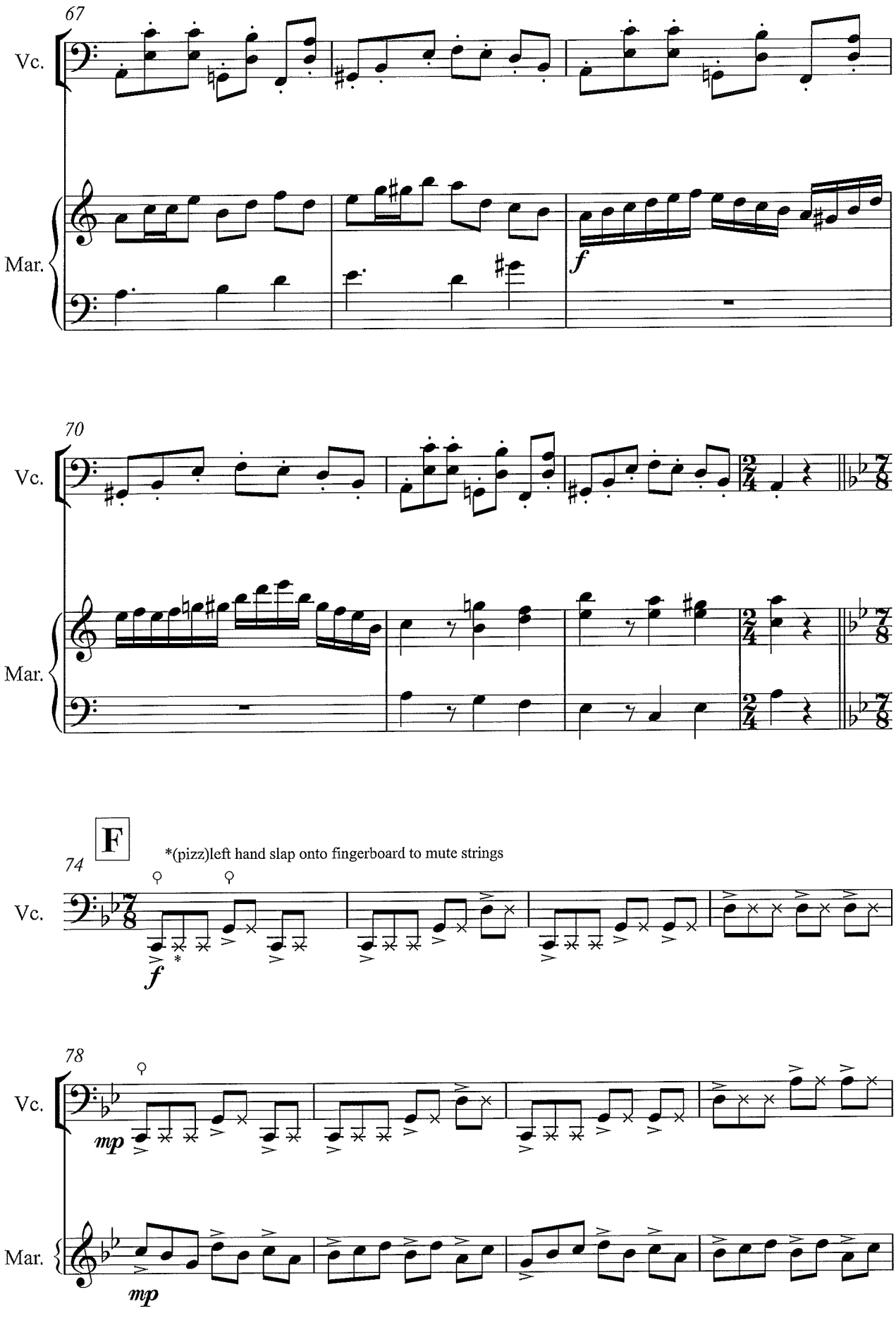
67
Vc.
Mar.
f
70
Vc.
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F
*(pizz)left hand slap onto fingerboard to mute strings
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78
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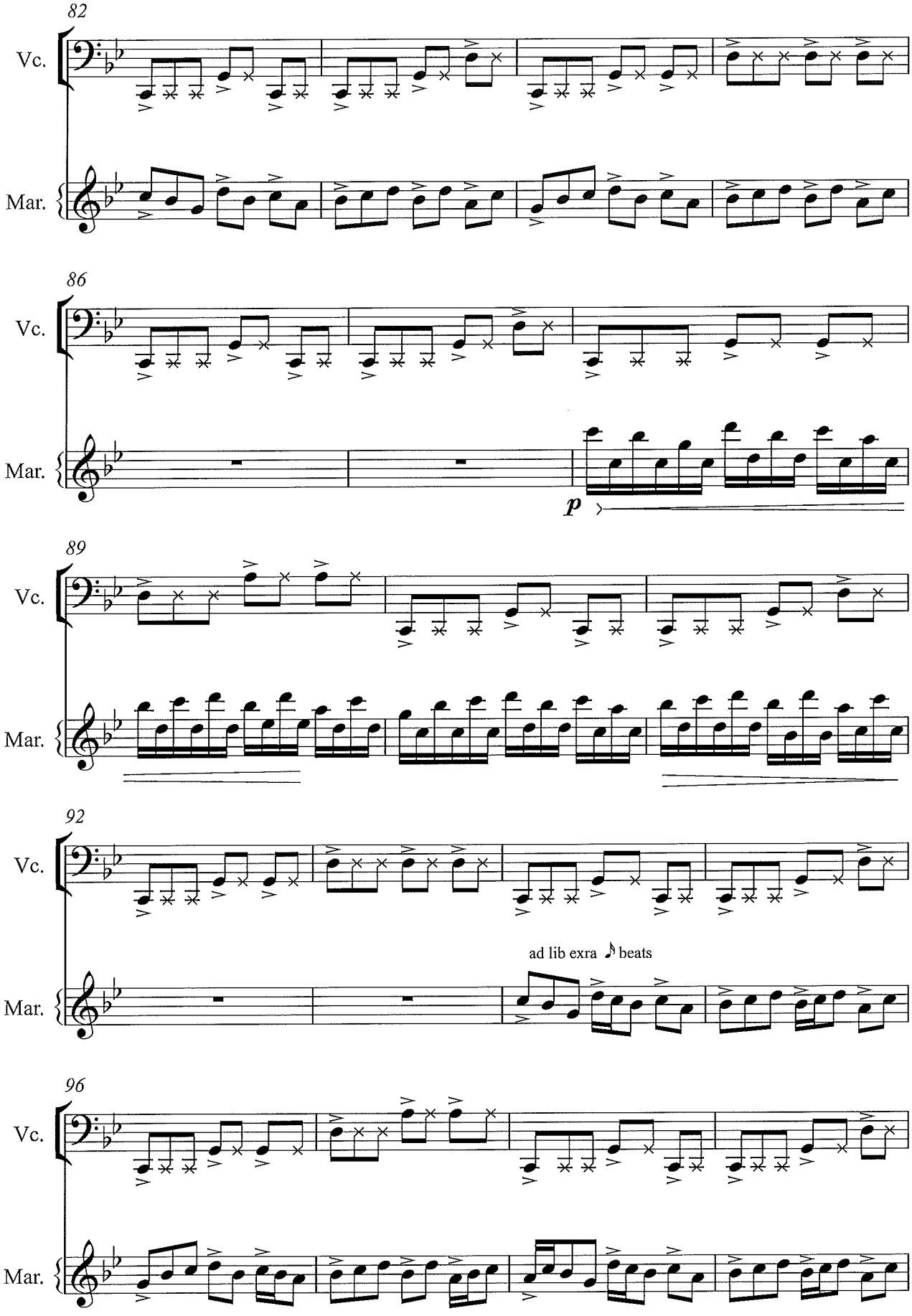
82
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92
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96
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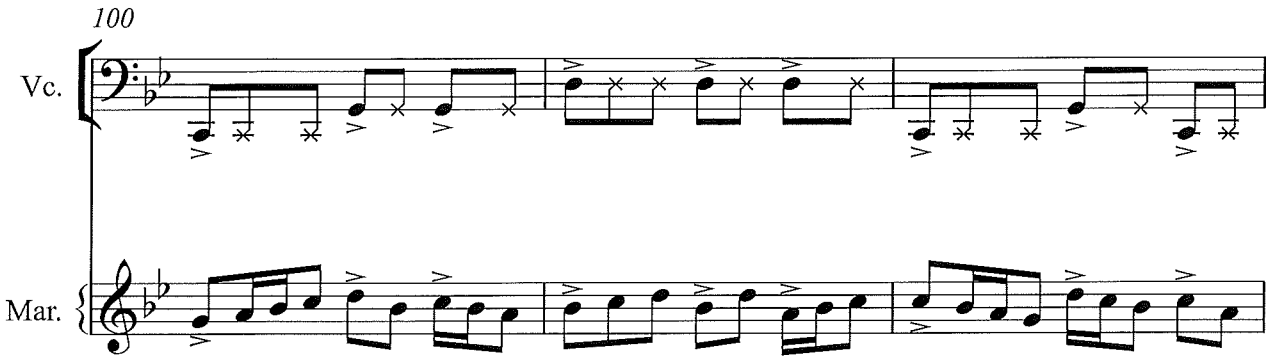
Mar.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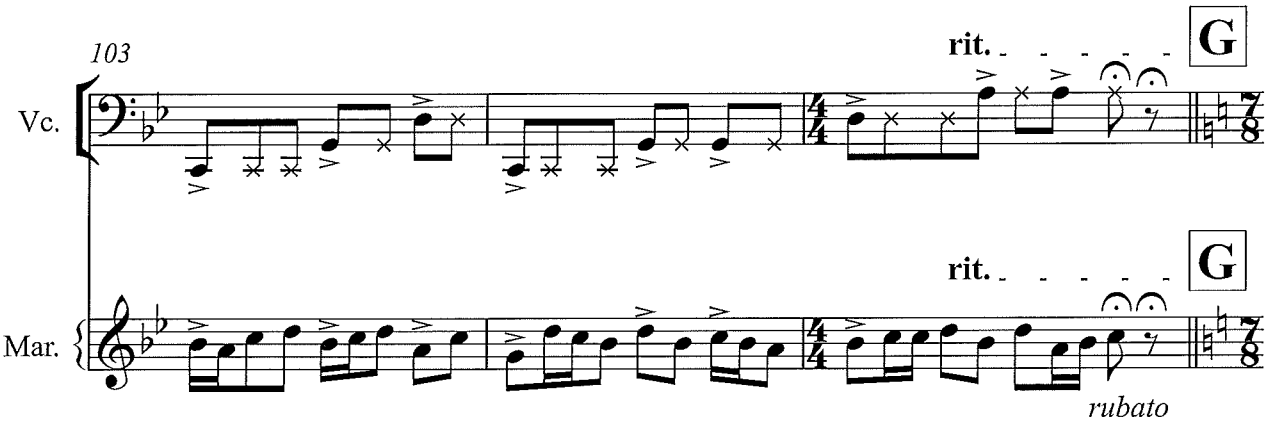
103
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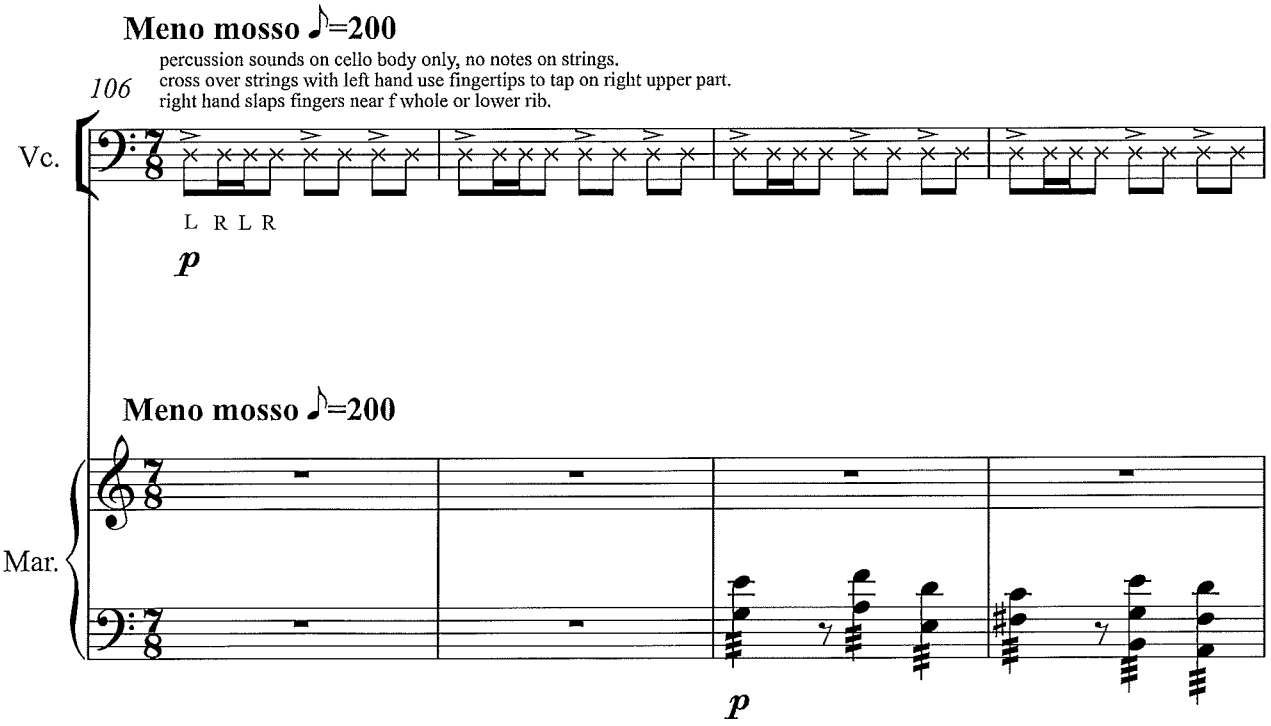
Meno mosso ♪=200
percussion sounds on cello body only, no notes on strings.
cross over strings with left hand use fingertips to tap on right upper part.
right hand slaps fingers near f whole or lower rib.
106
Vc.
L R L R
p
Meno mosso ♪=200
Mar.
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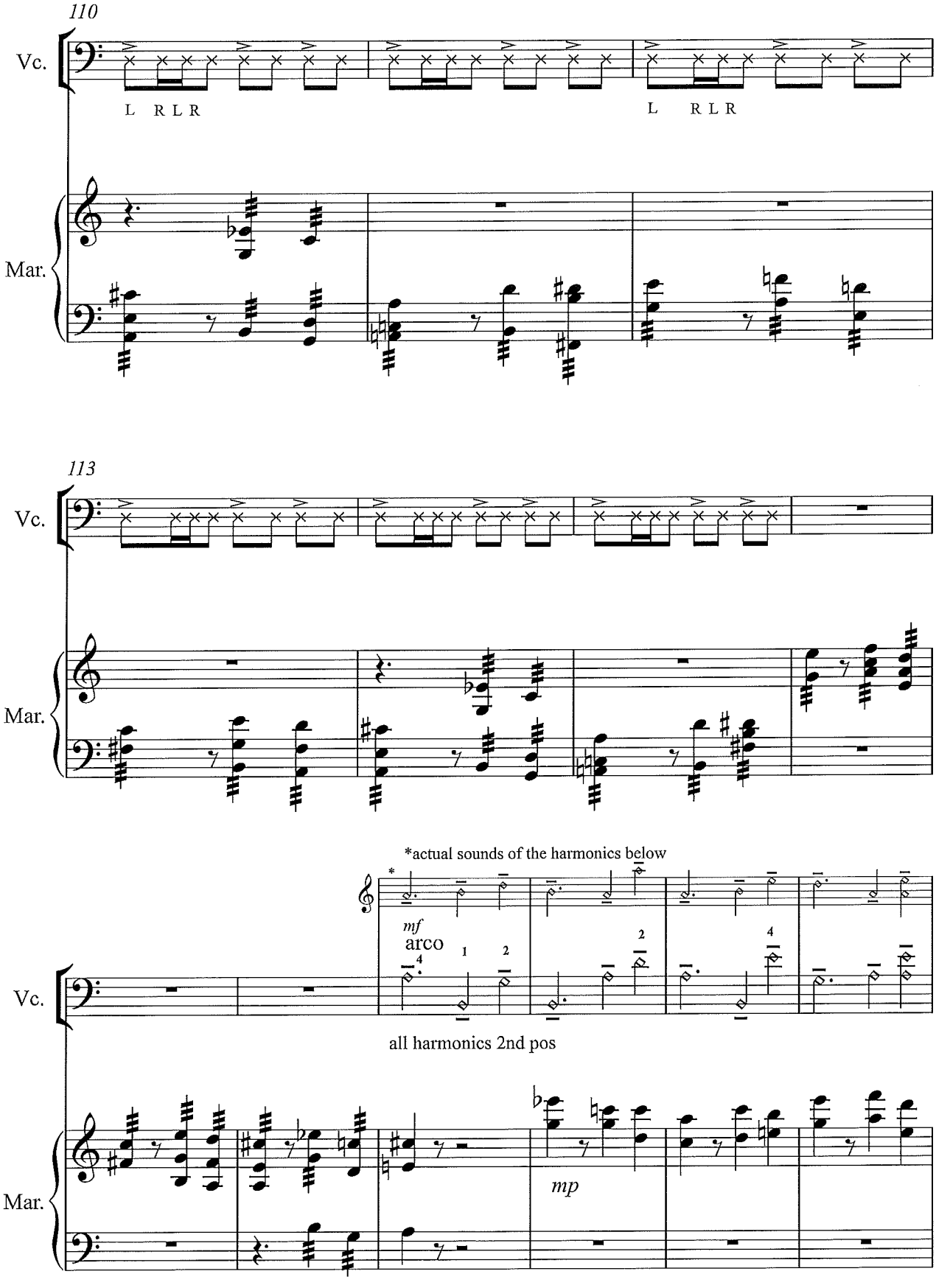
110
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Mar.
113
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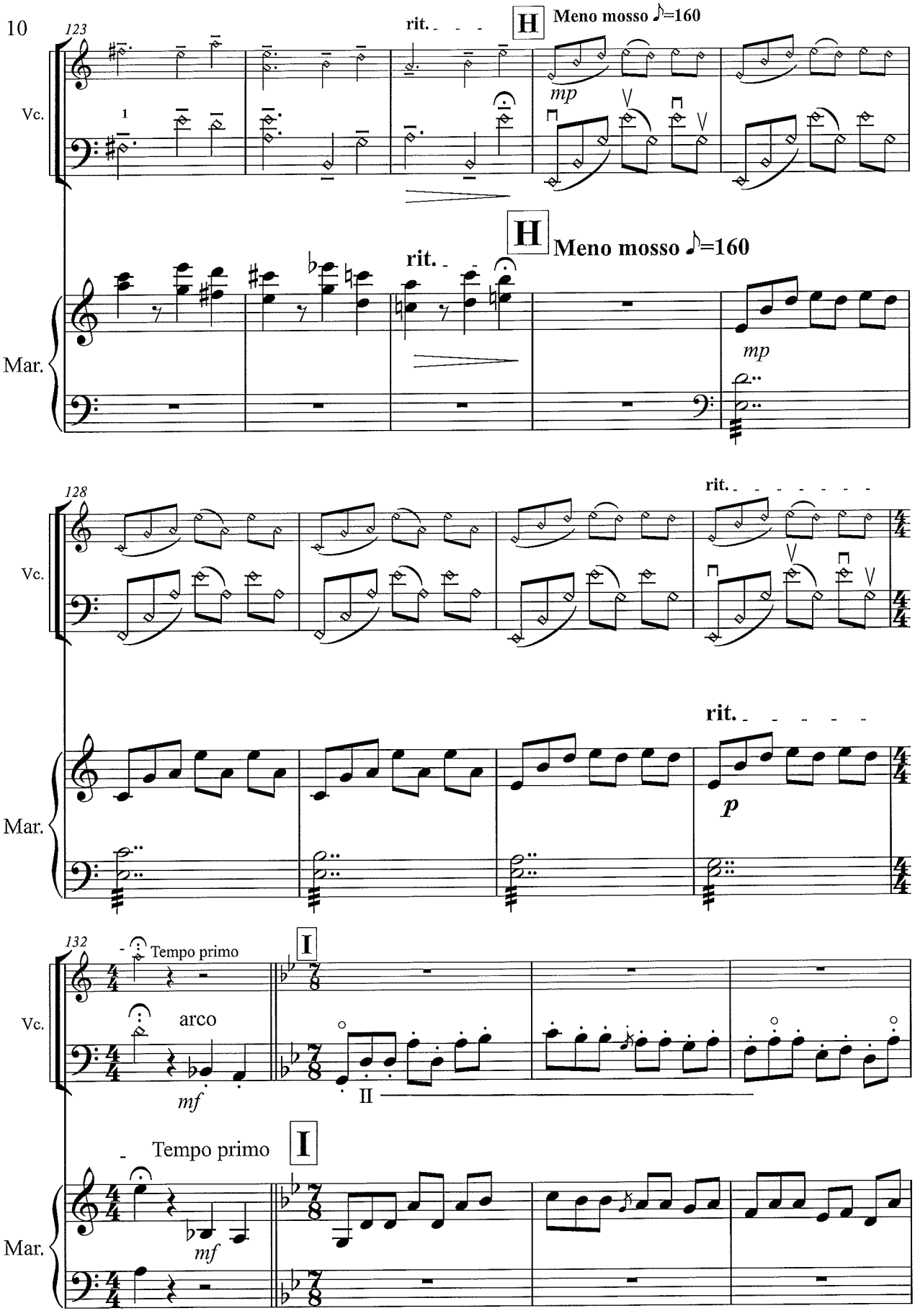
10
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Tempo primo
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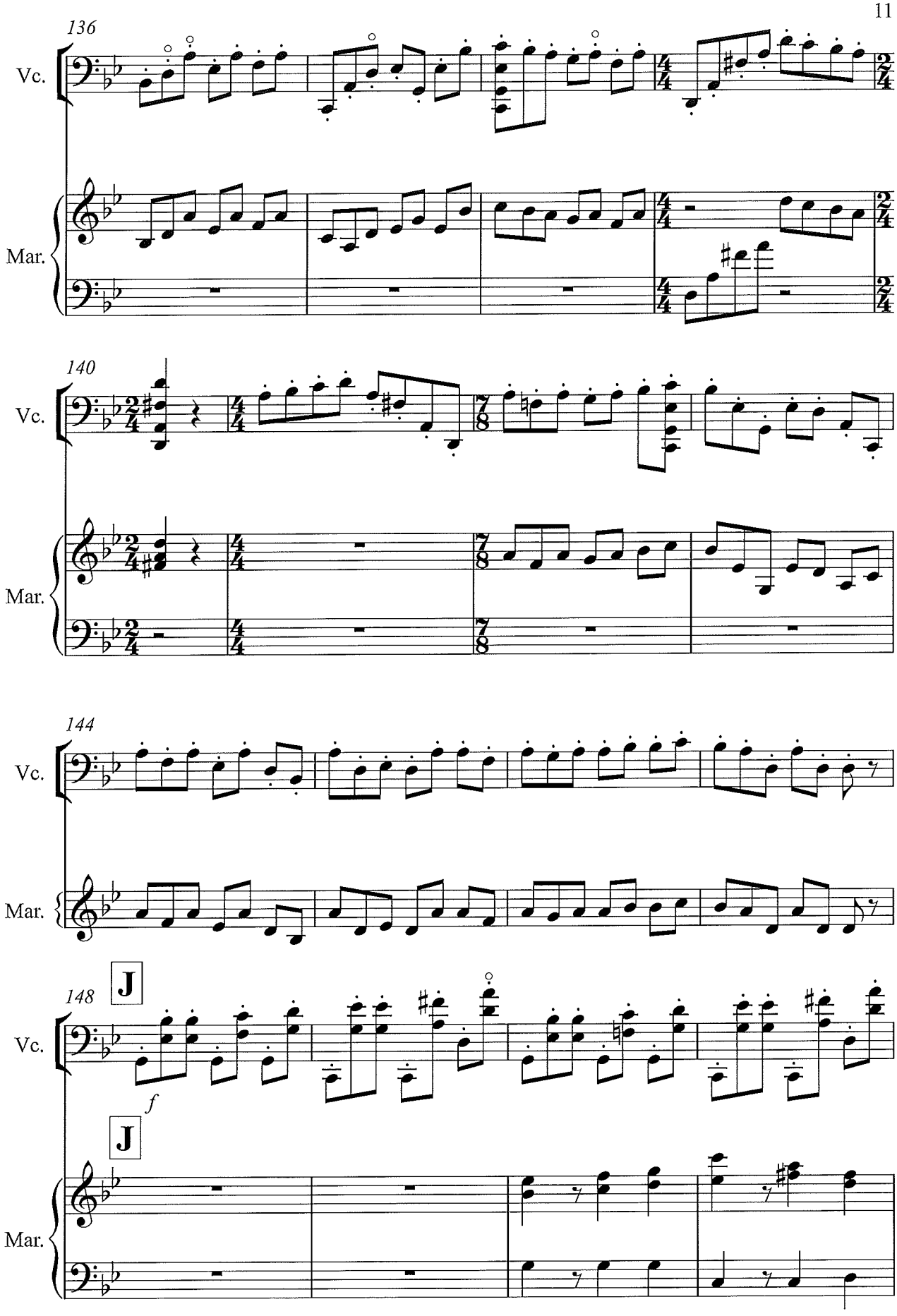
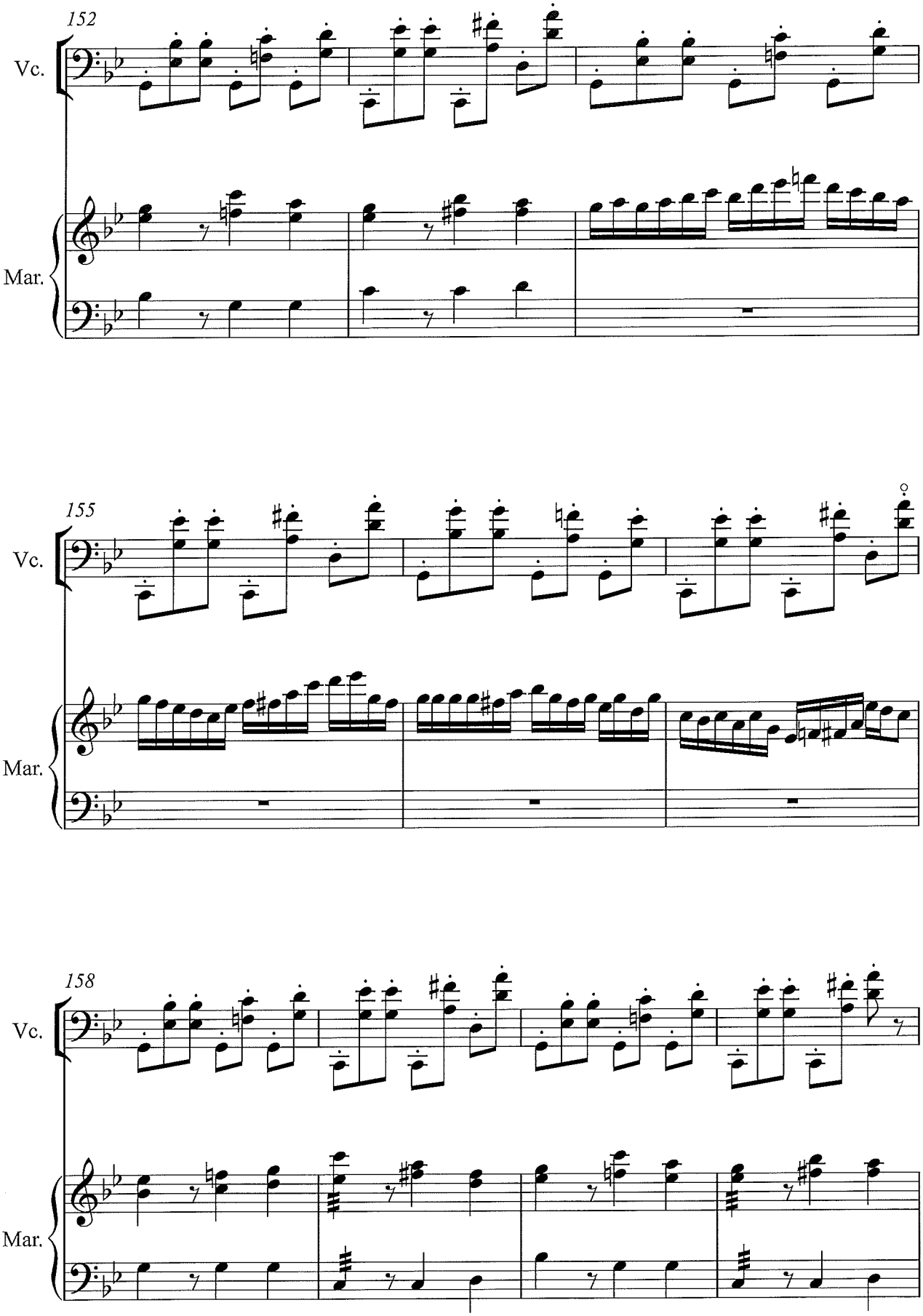
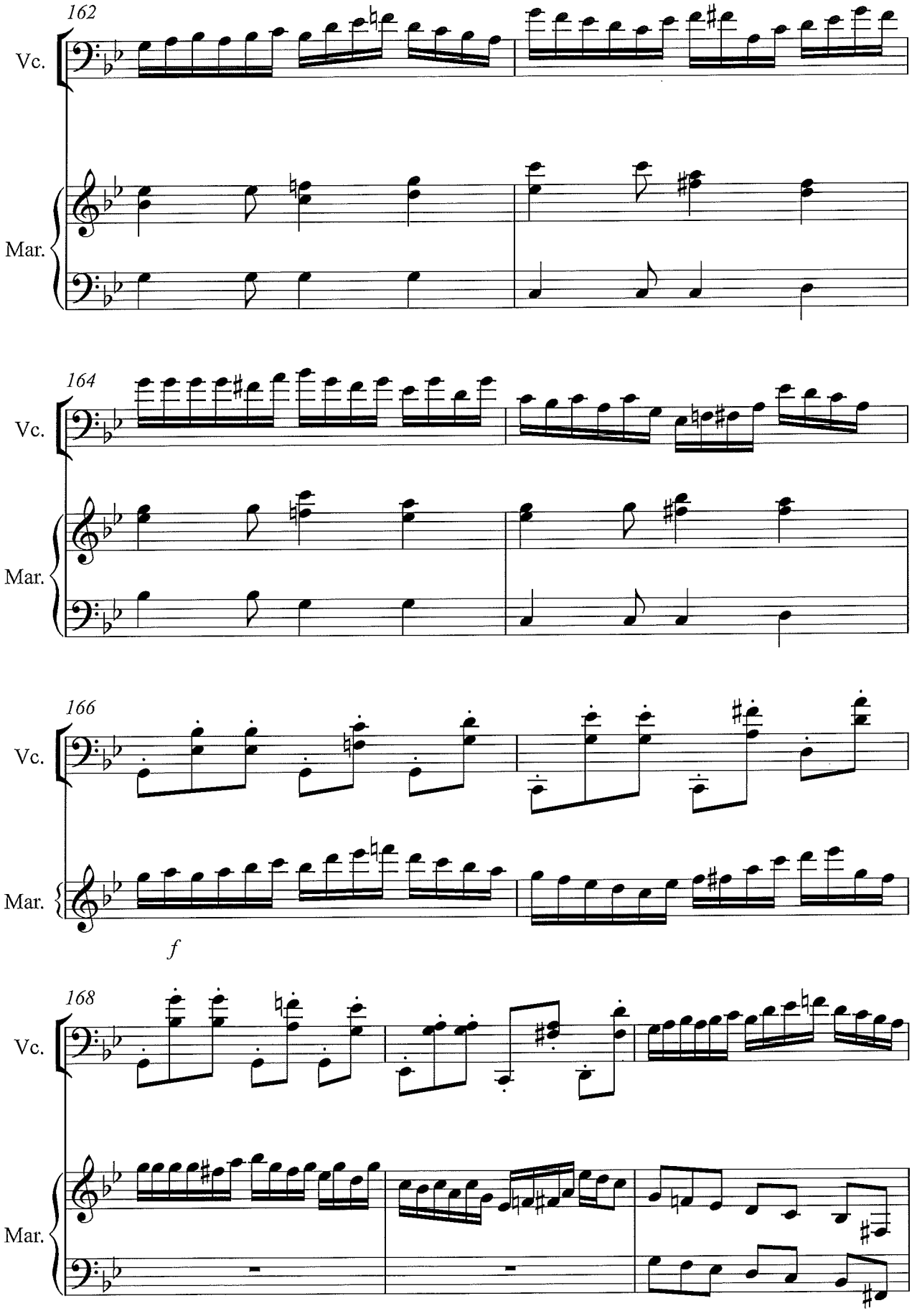
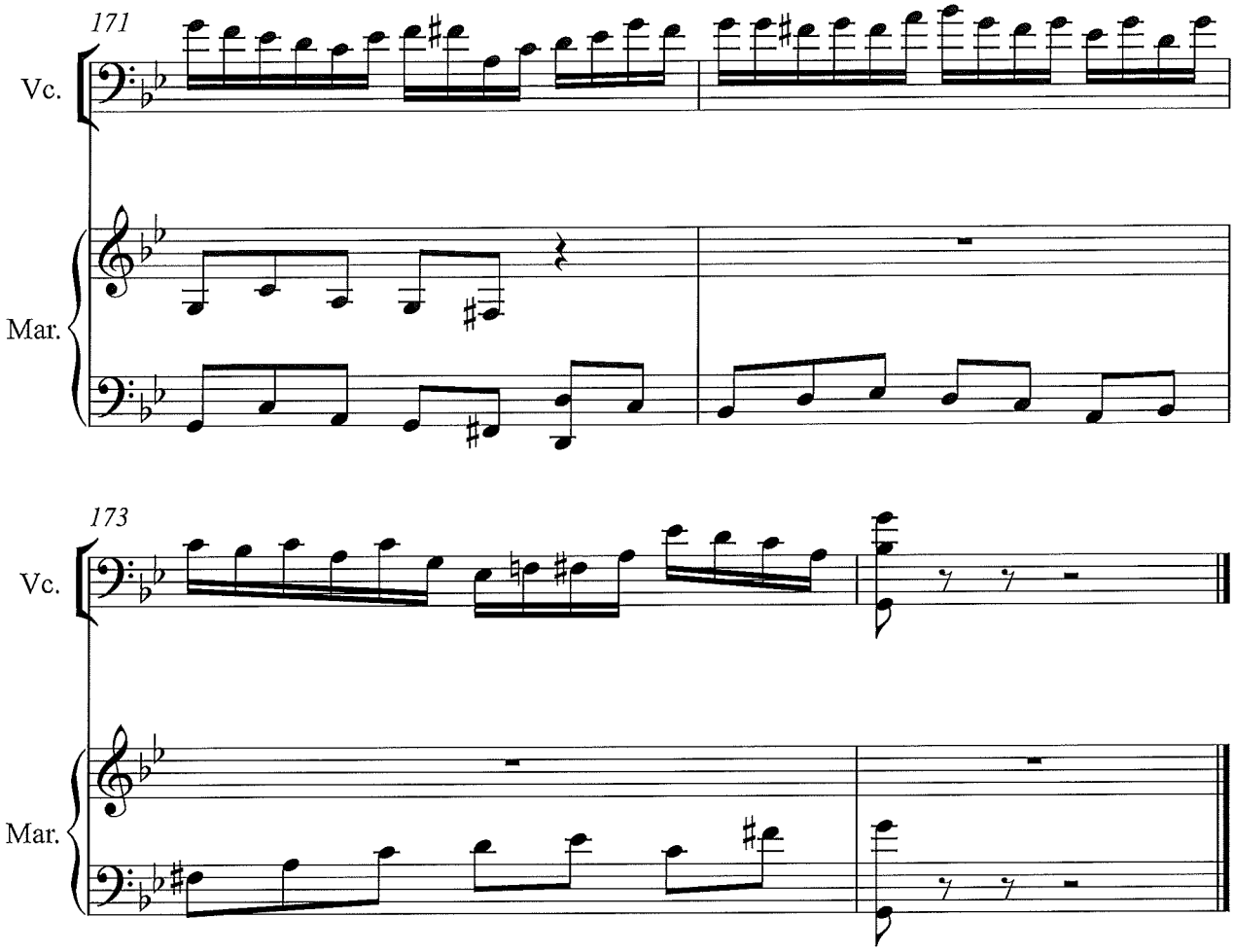
I
II


136
Vc.
Mar.
140
Vc.
Mar.
144
Vc.
Mar.
148
J
Vc.
f
J
Mar.


152
Vc.
Mar.
155
Vc.
Mar.
158
Vc.
Mar.


162
Vc.
Mar.
164
Vc.
Mar.
166
Vc.
Mar.
f
168
Vc.
Mar.


171
Vc.
Mar.
173
Vc.
Mar.

Camino Trio

For

Piano, Violin & Violoncello

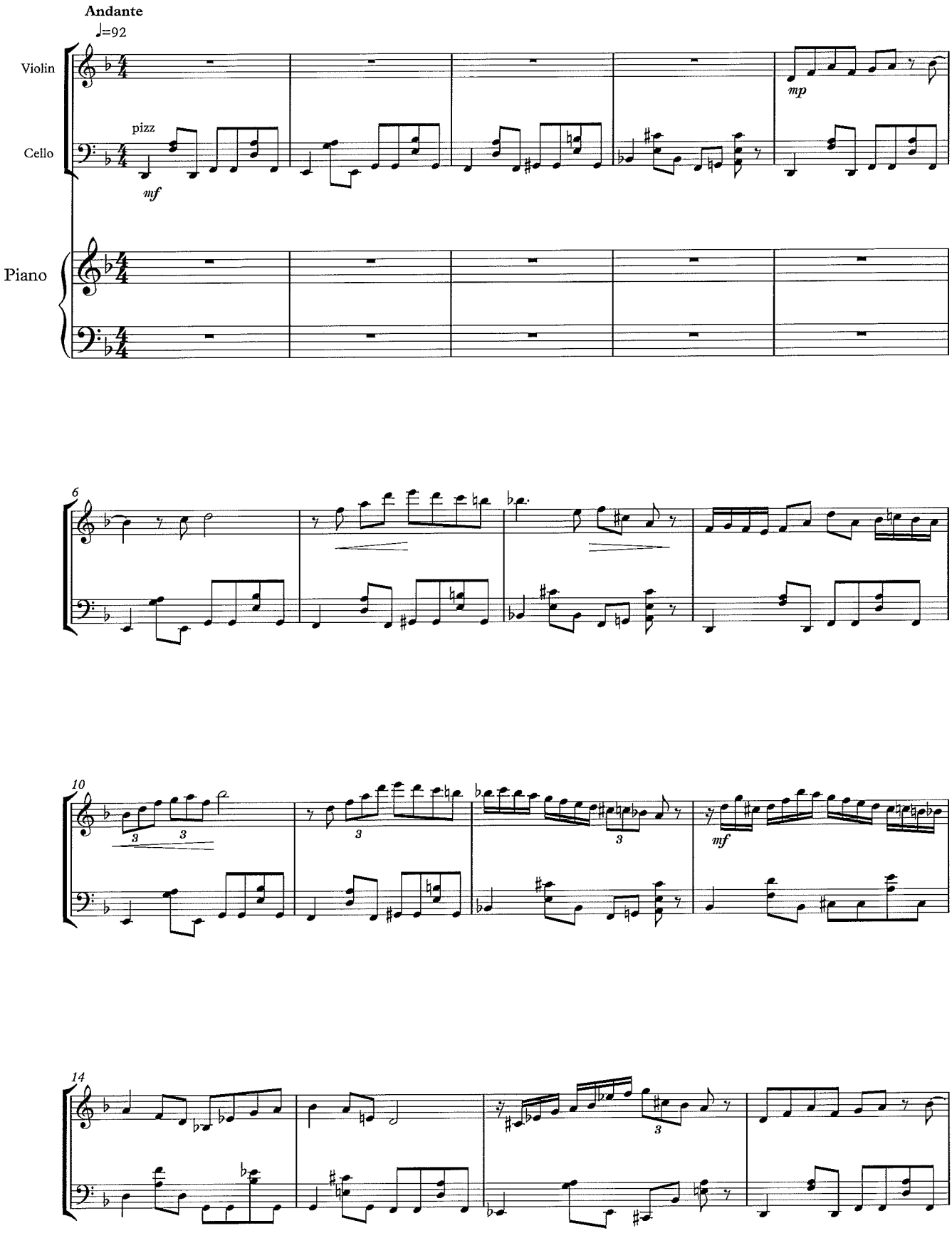
Camino Ventoso
Valle del dolor
Tiempo Intemporal

by

Stephan Richter

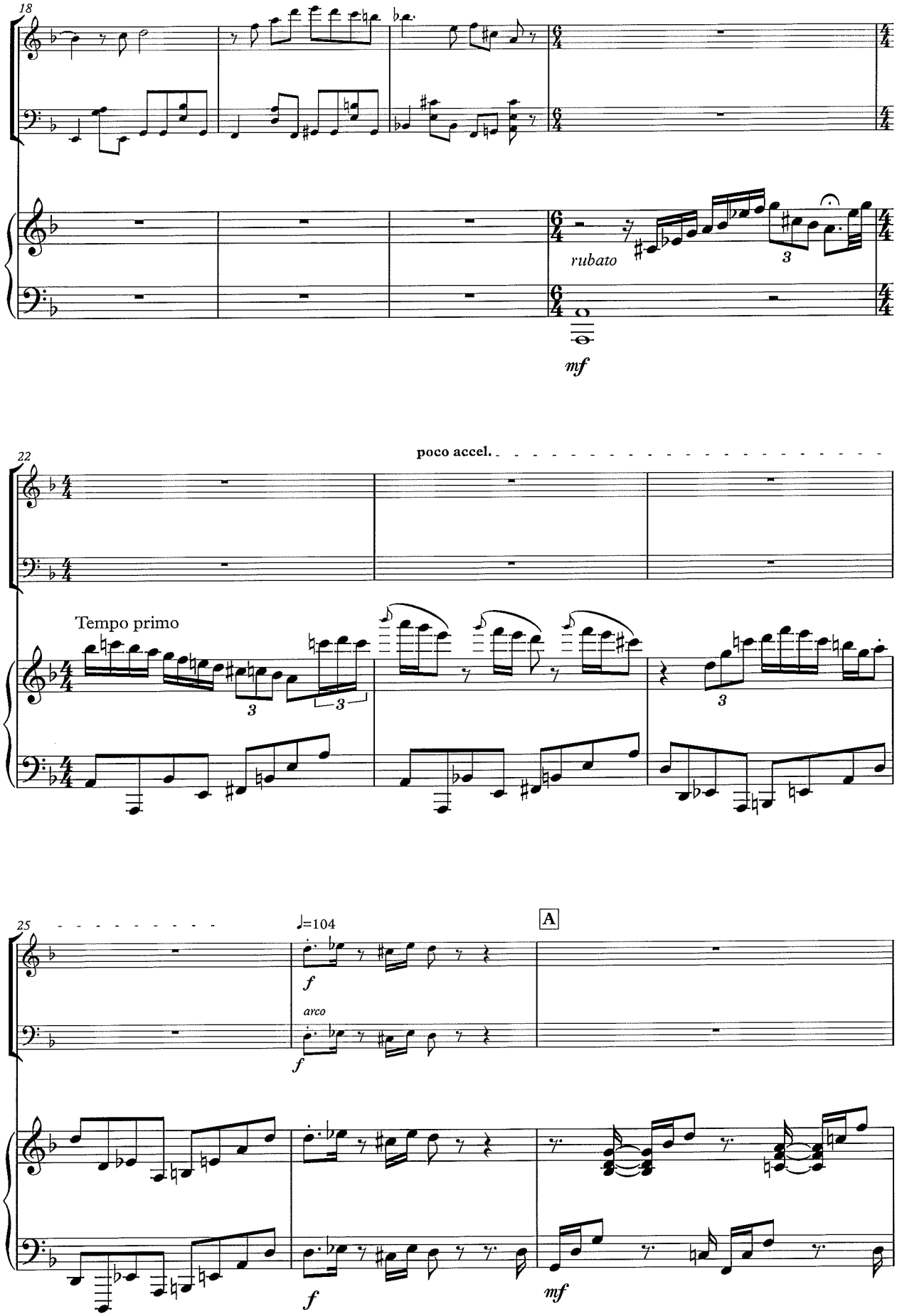
Camino Ventoso

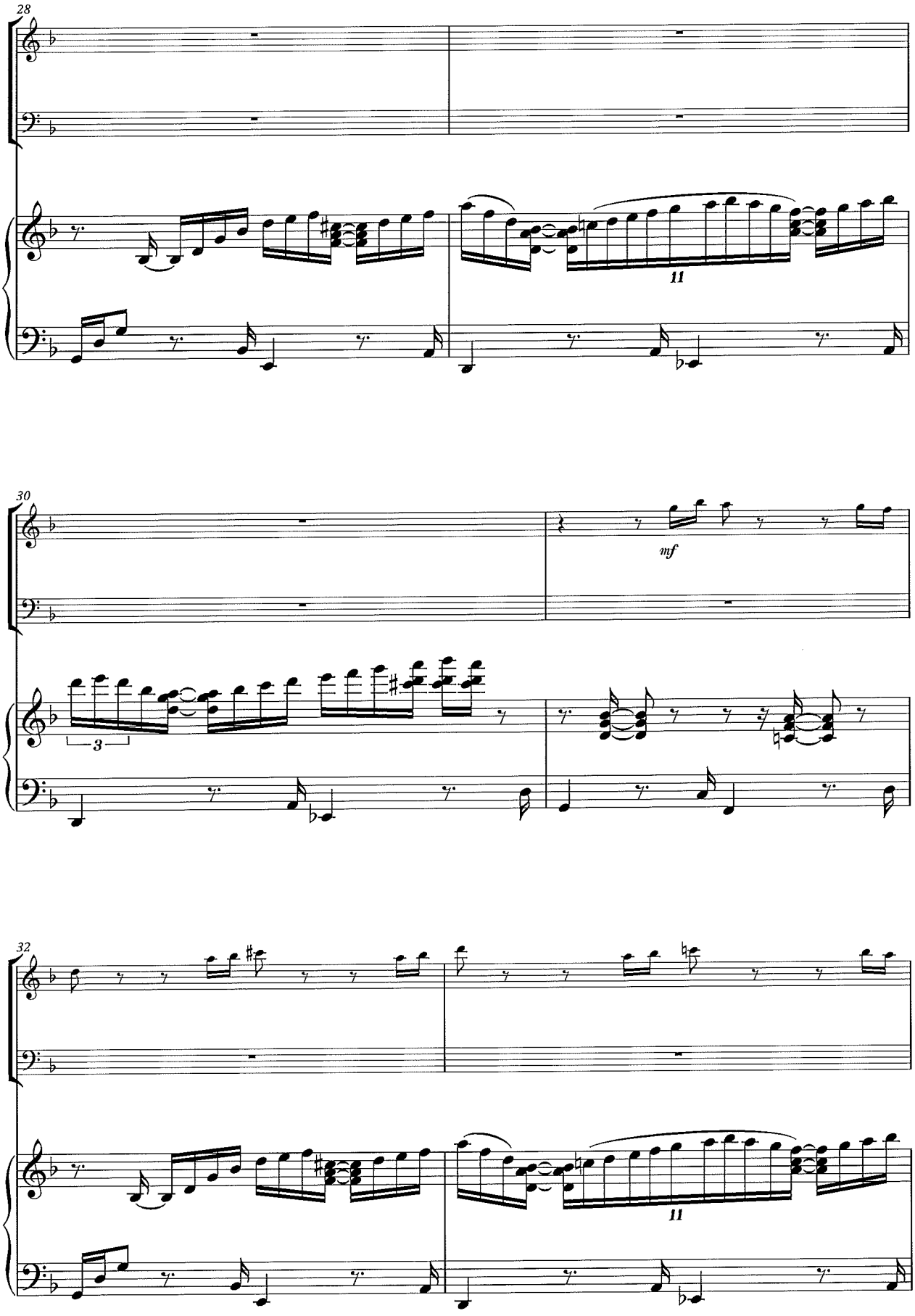
Stephan Richter



V.S.

Stephan Richter © 2015


18
rubato
mf
22
poco accel.
Tempo primo
25
♩=104
f
arco
f
A
f
mf



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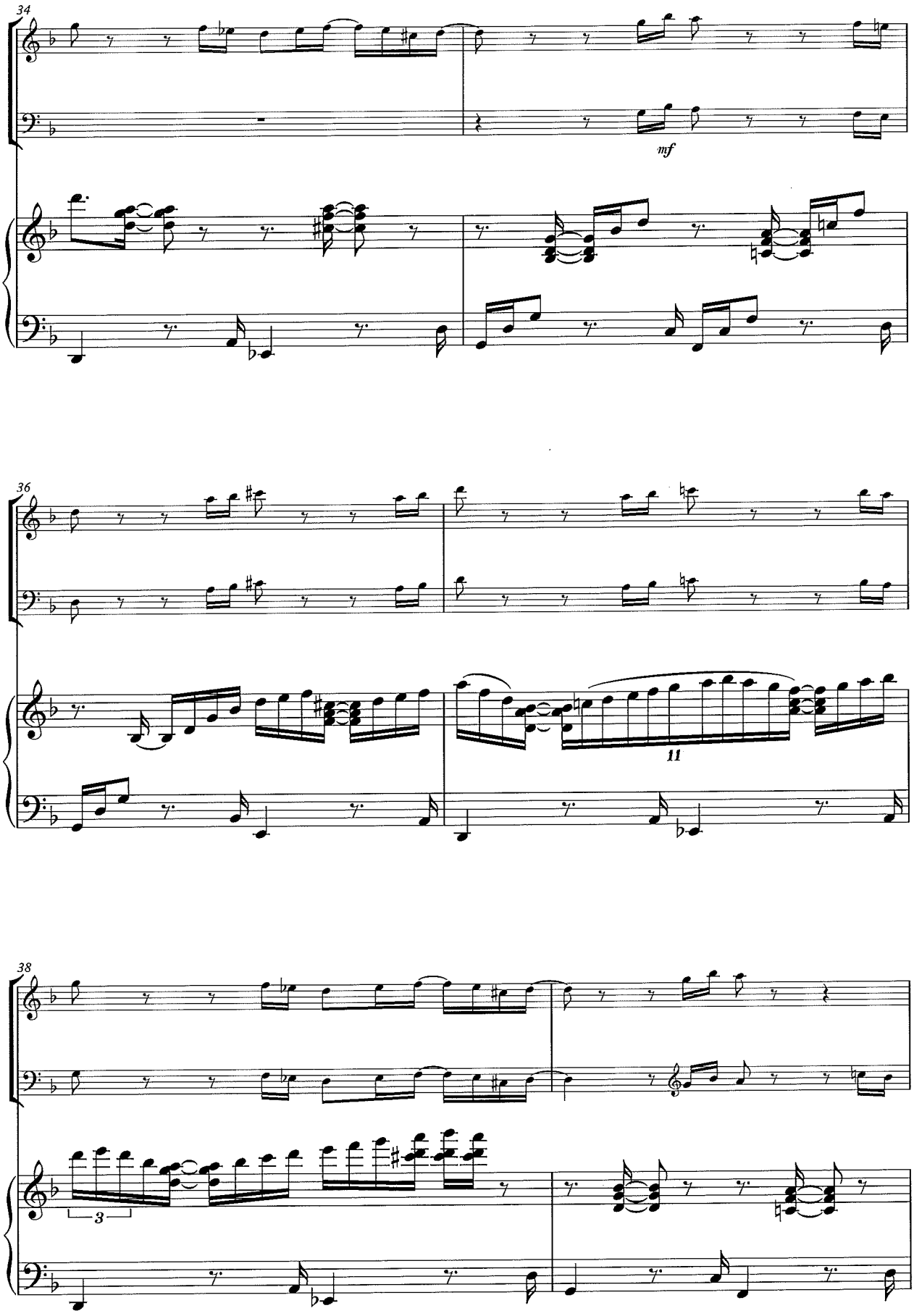
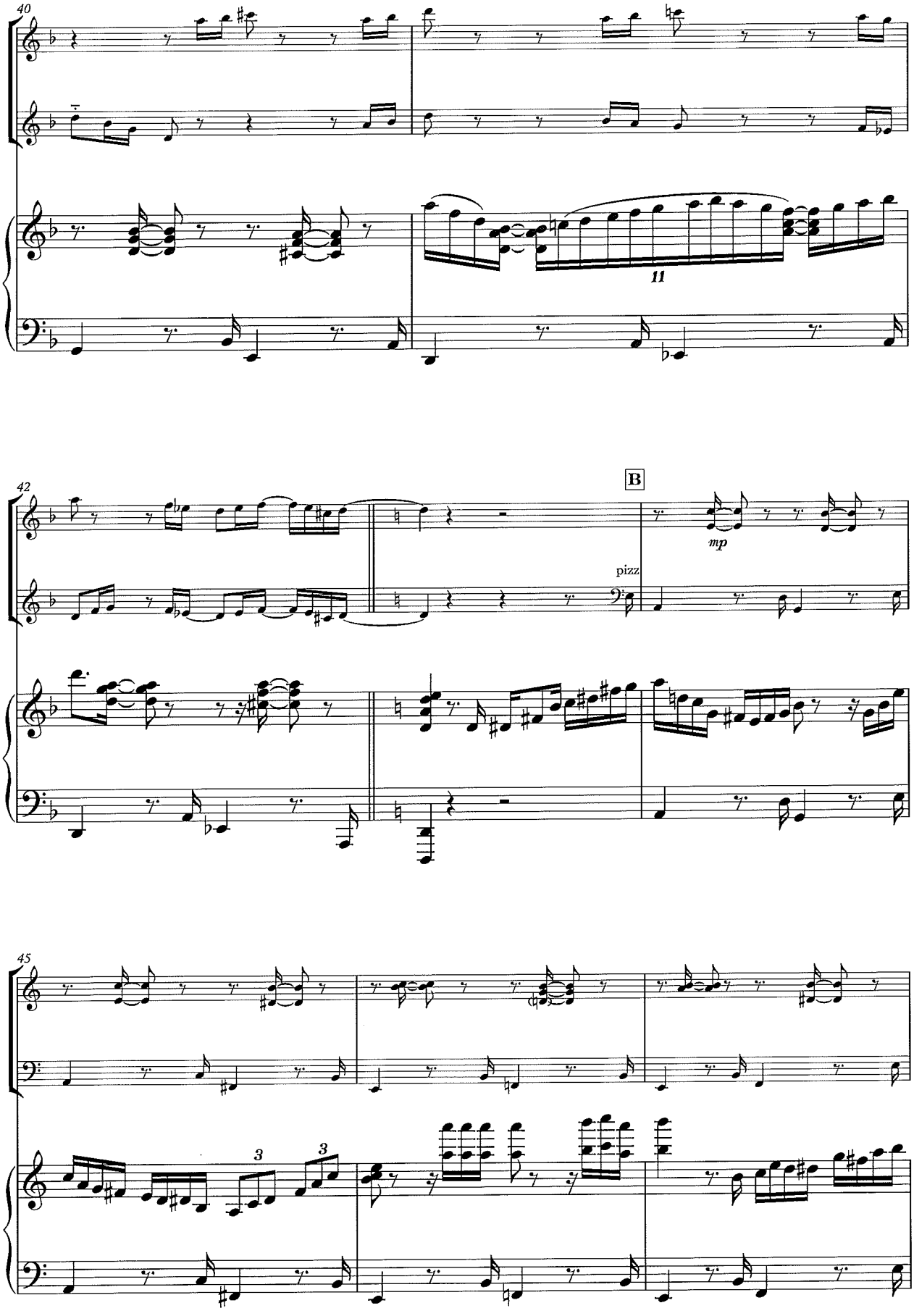

34
mf
36
11
38
3



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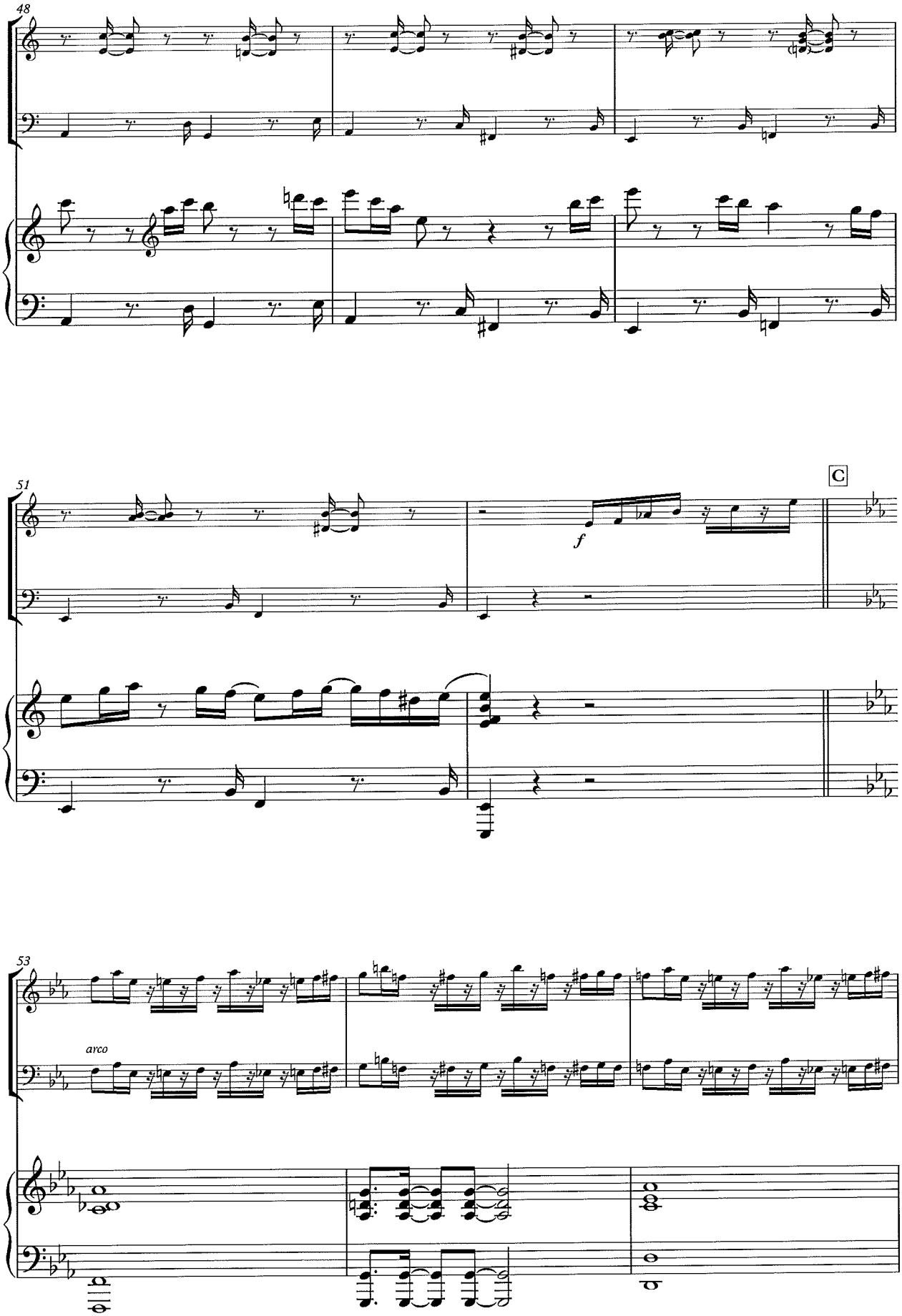
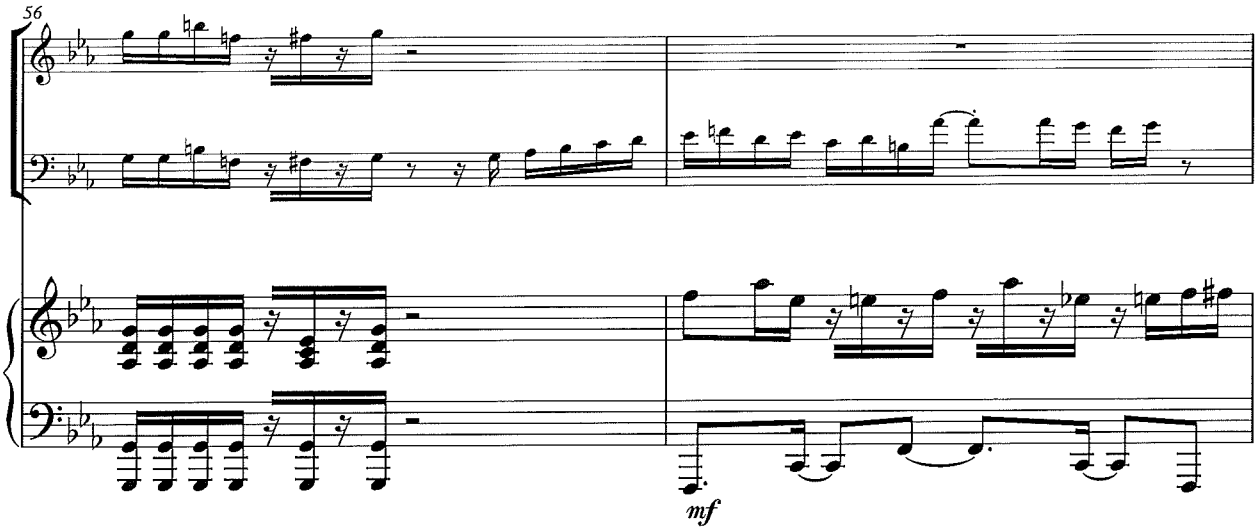
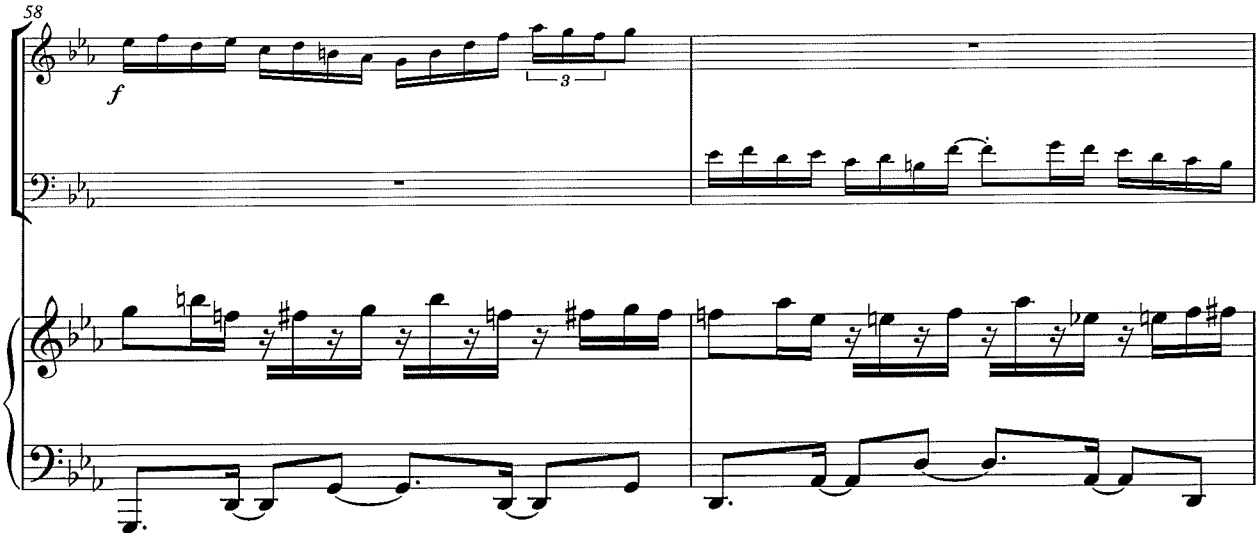
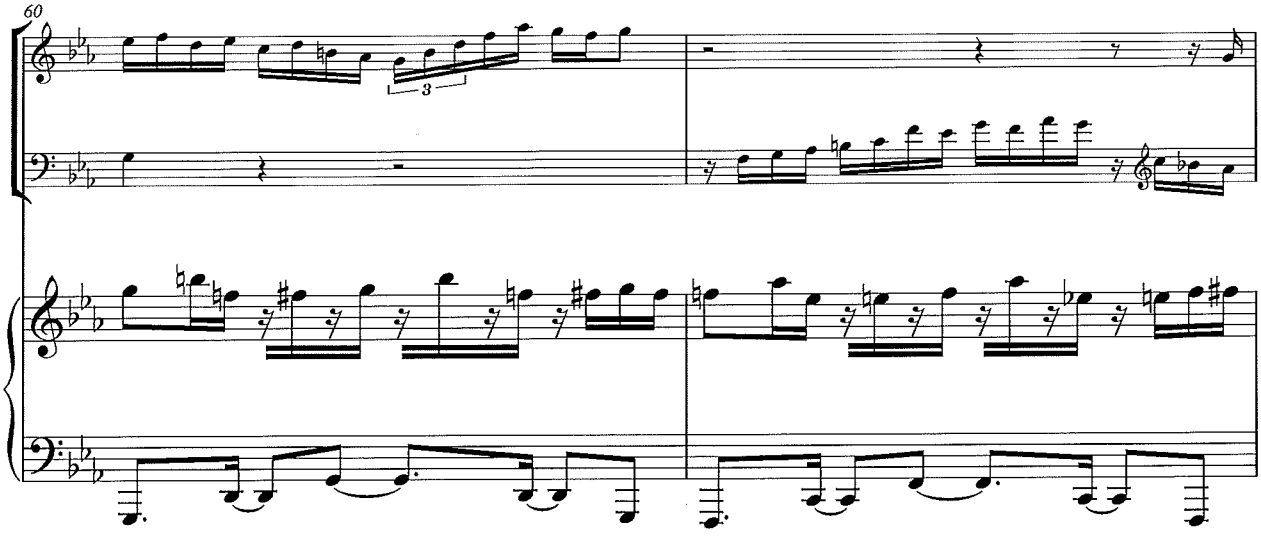

48
51
C
f
53
arco







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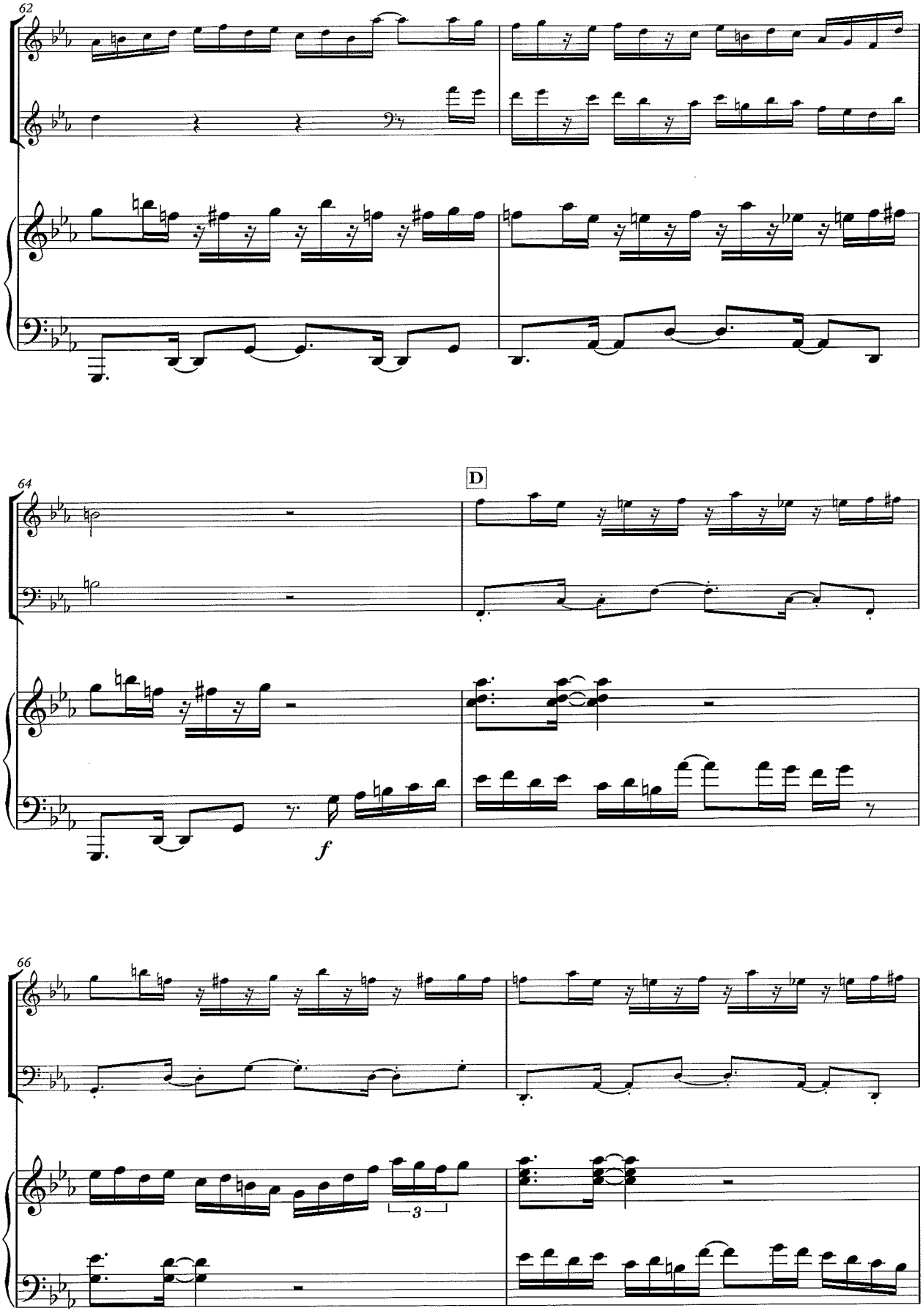
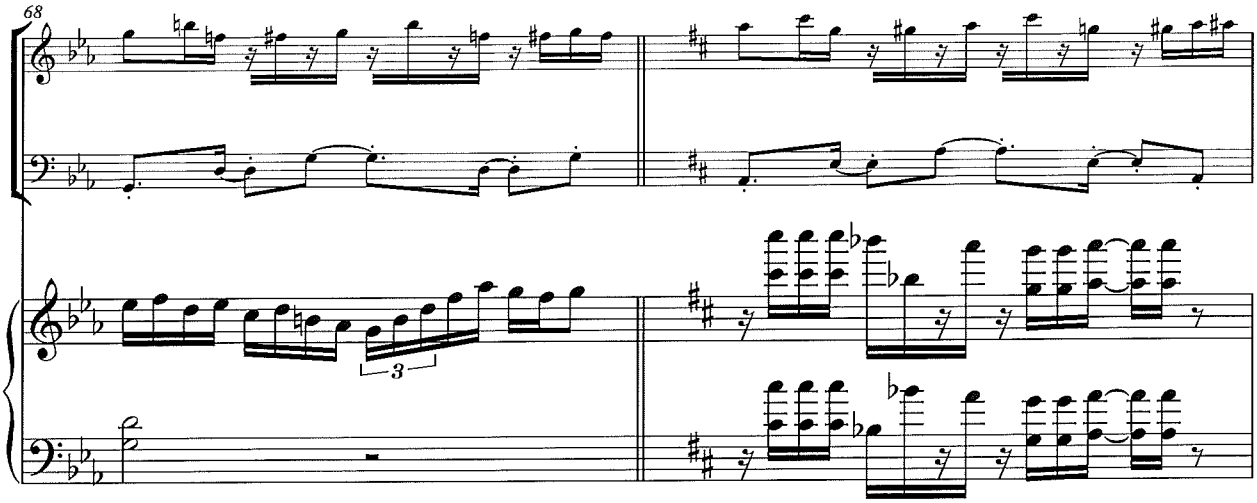
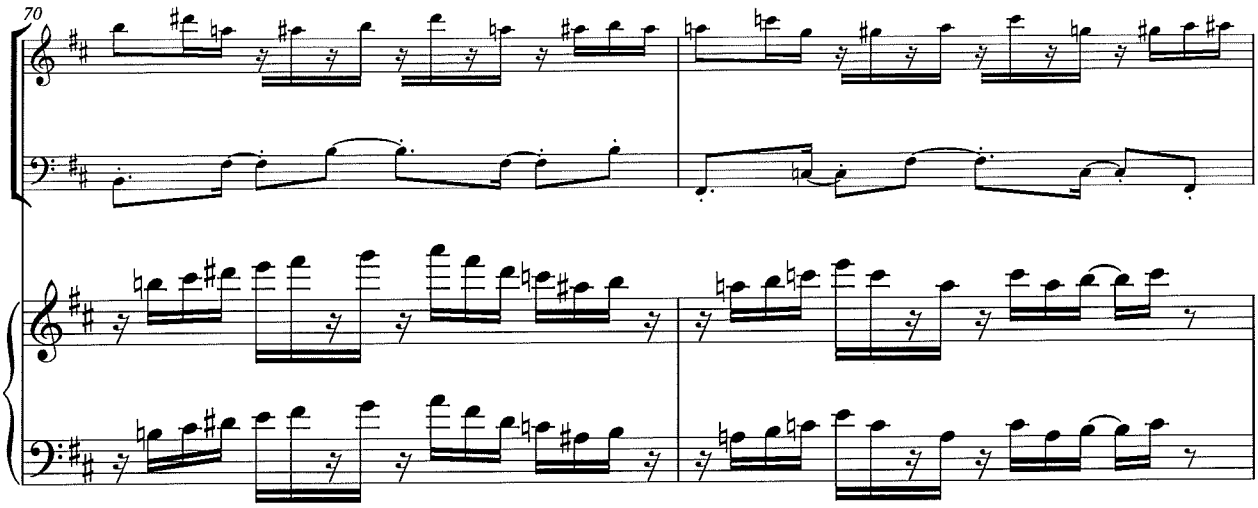
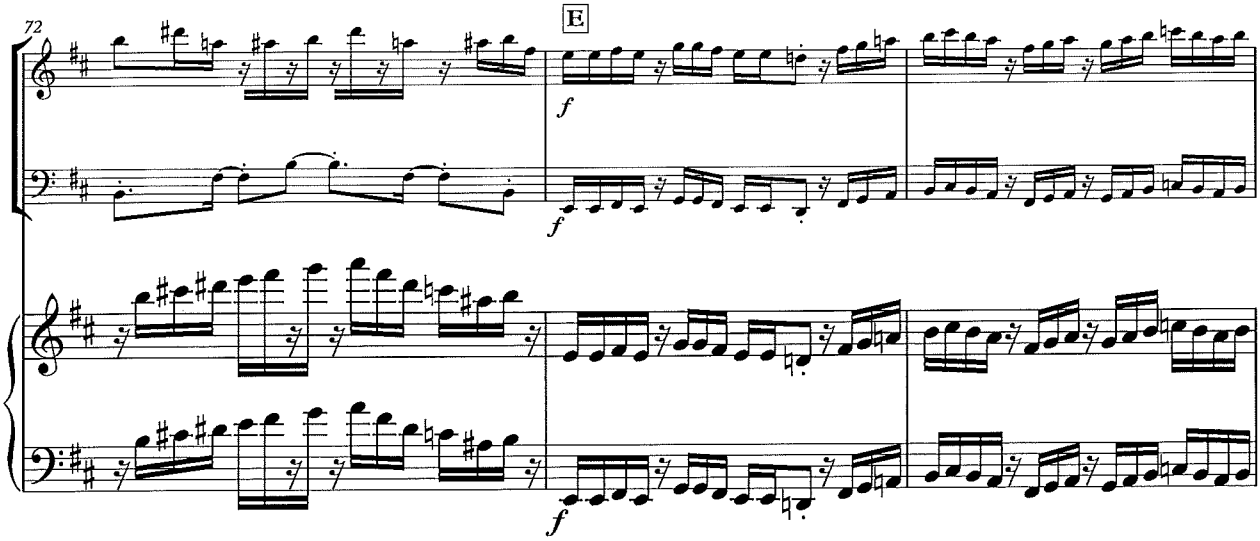

62
64
D
f
66
3







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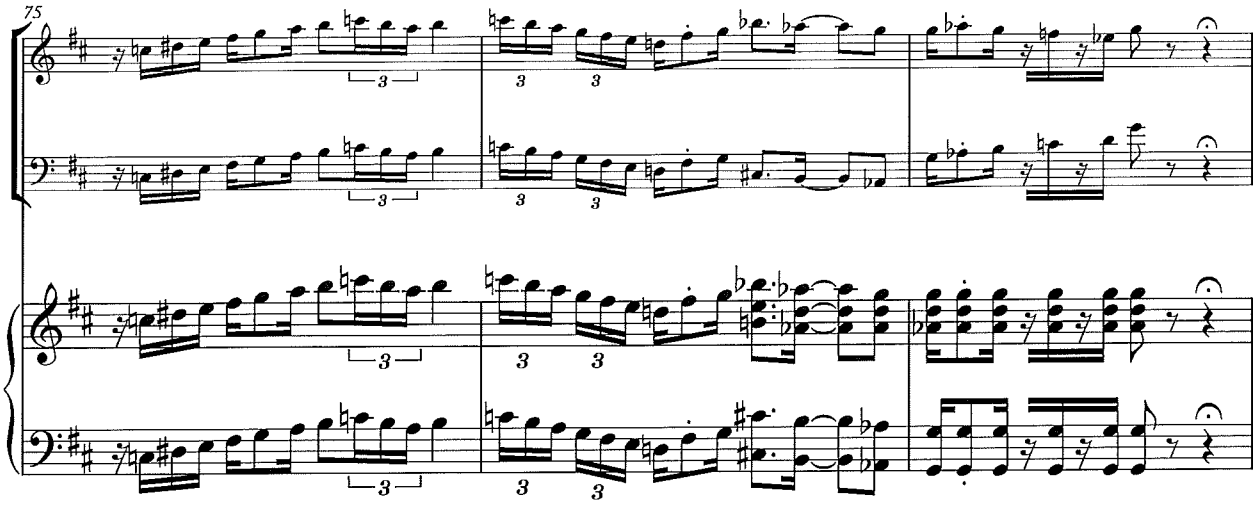
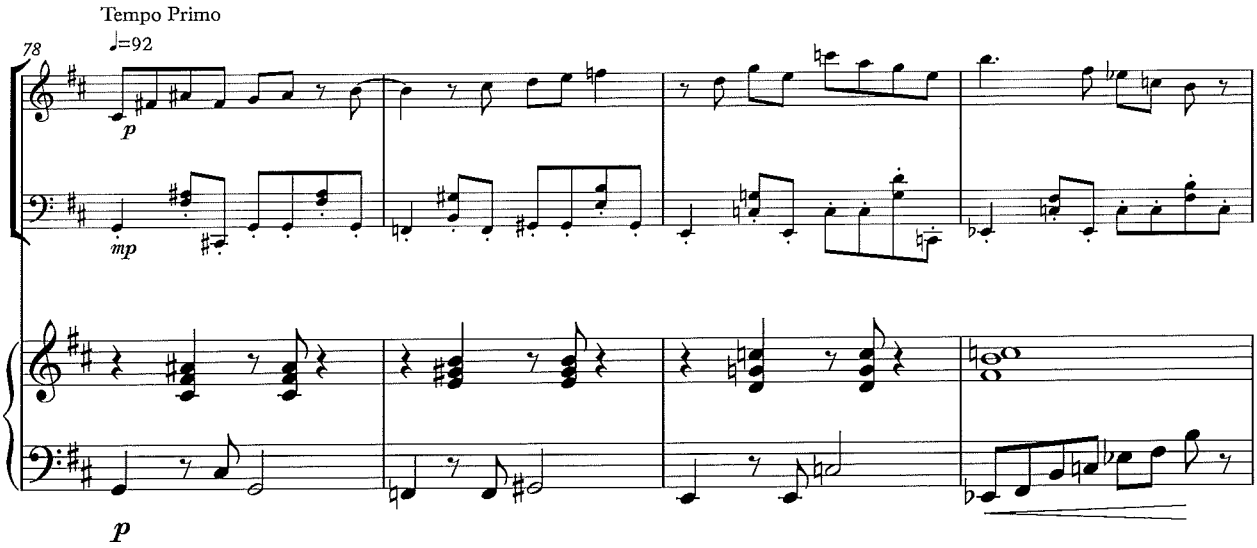
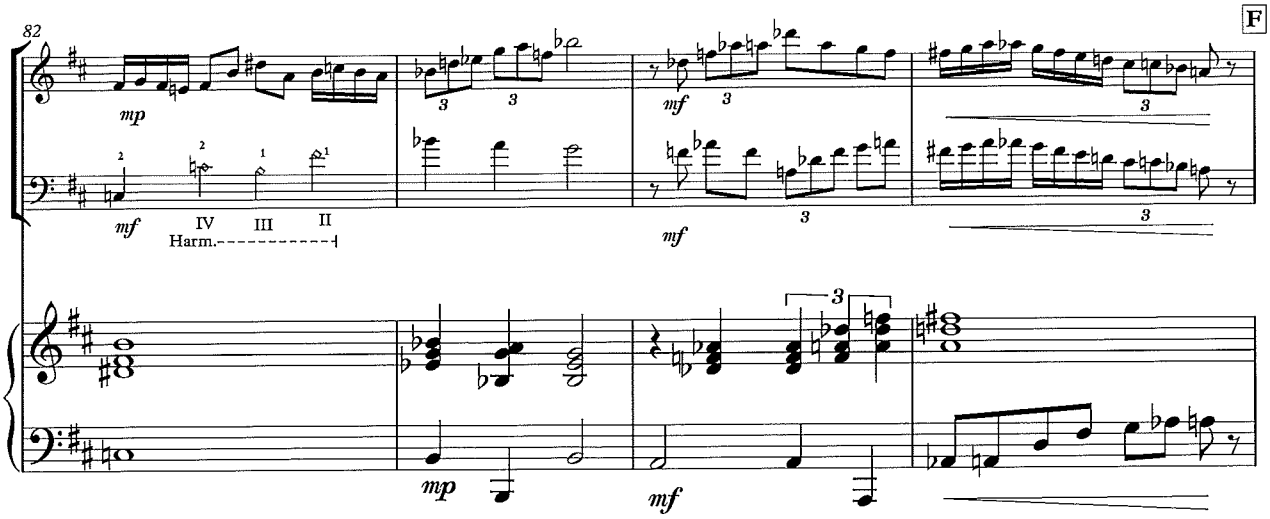
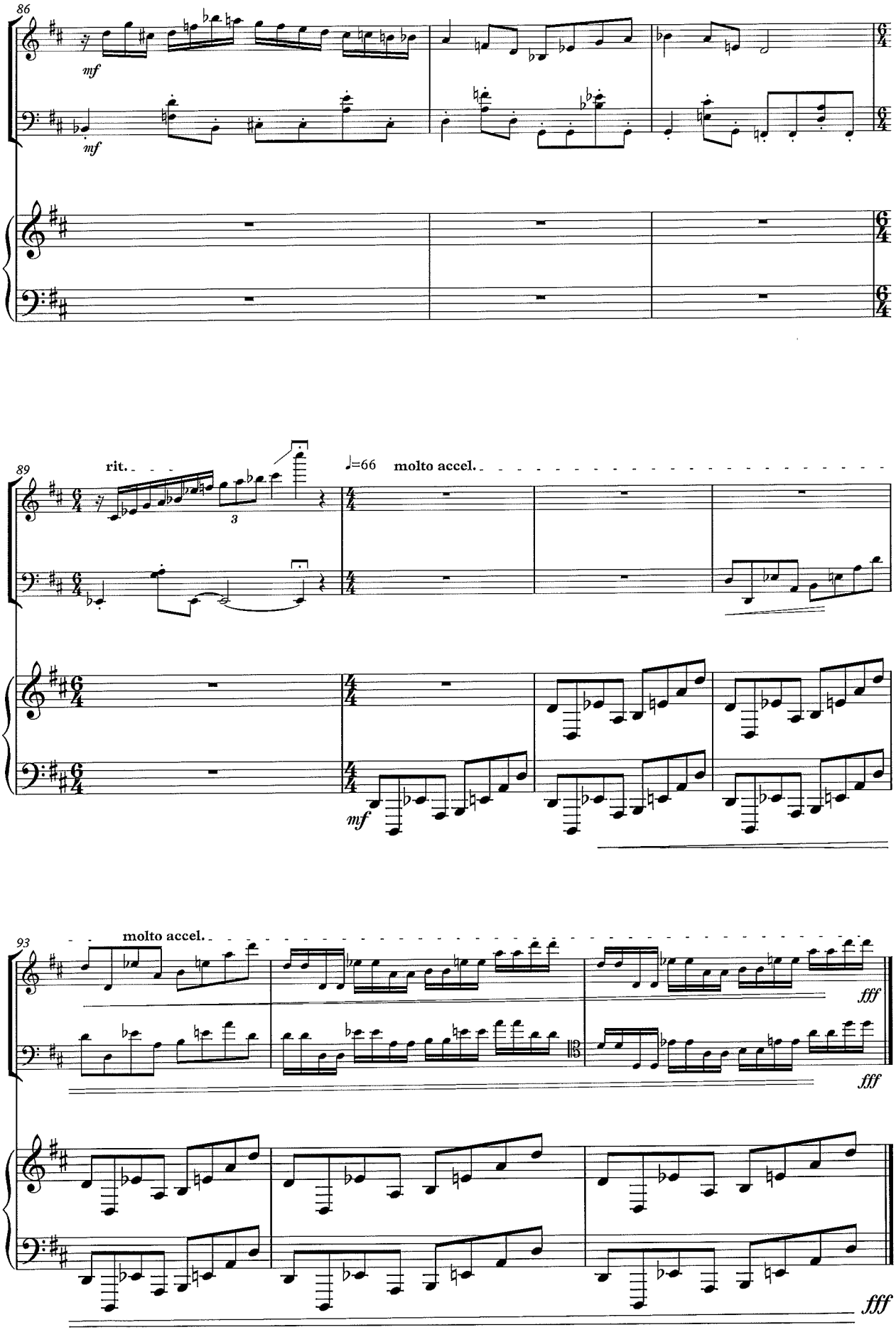

75


Tempo Primo
♩=92
78
p
mp
p

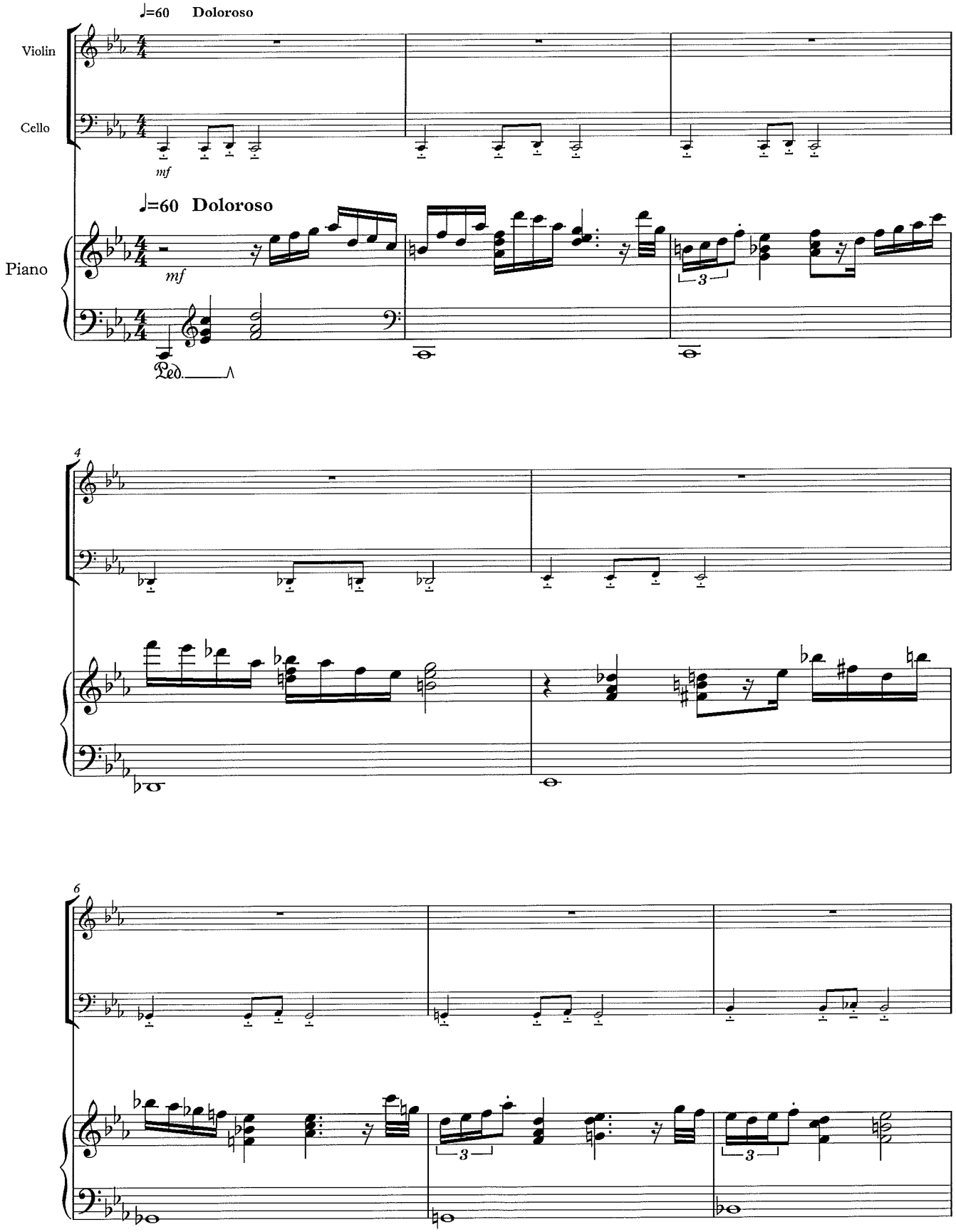

82
F
mp
mf
IV III II
Harm.
mf
mf
mp
mf


86
mf
mf
89
rit.
3
♩=66
molto accel.
mf
93
molto accel.
fff
fff
fff

El Valle del Dolor

Passacaglia

Stephan Richter



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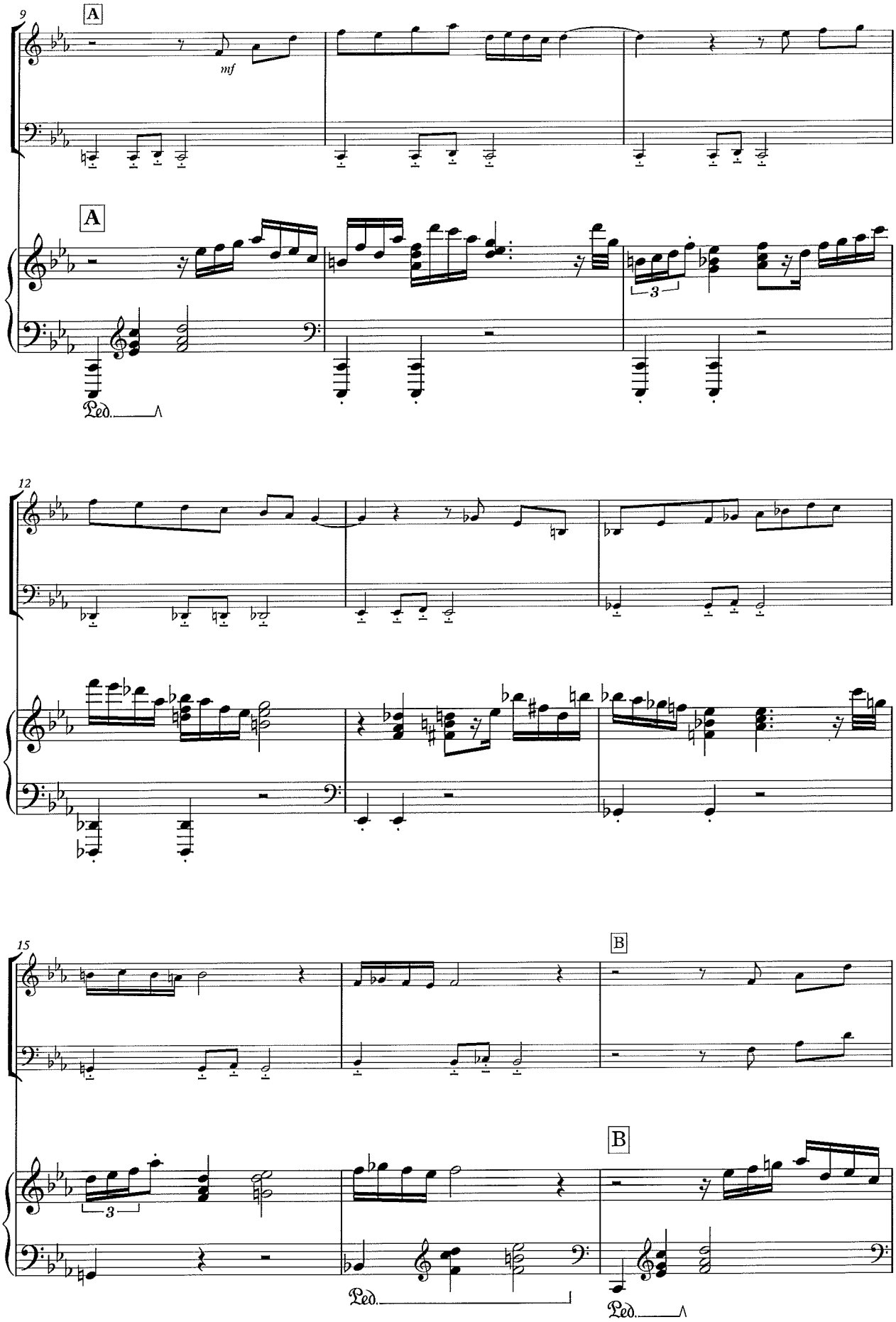
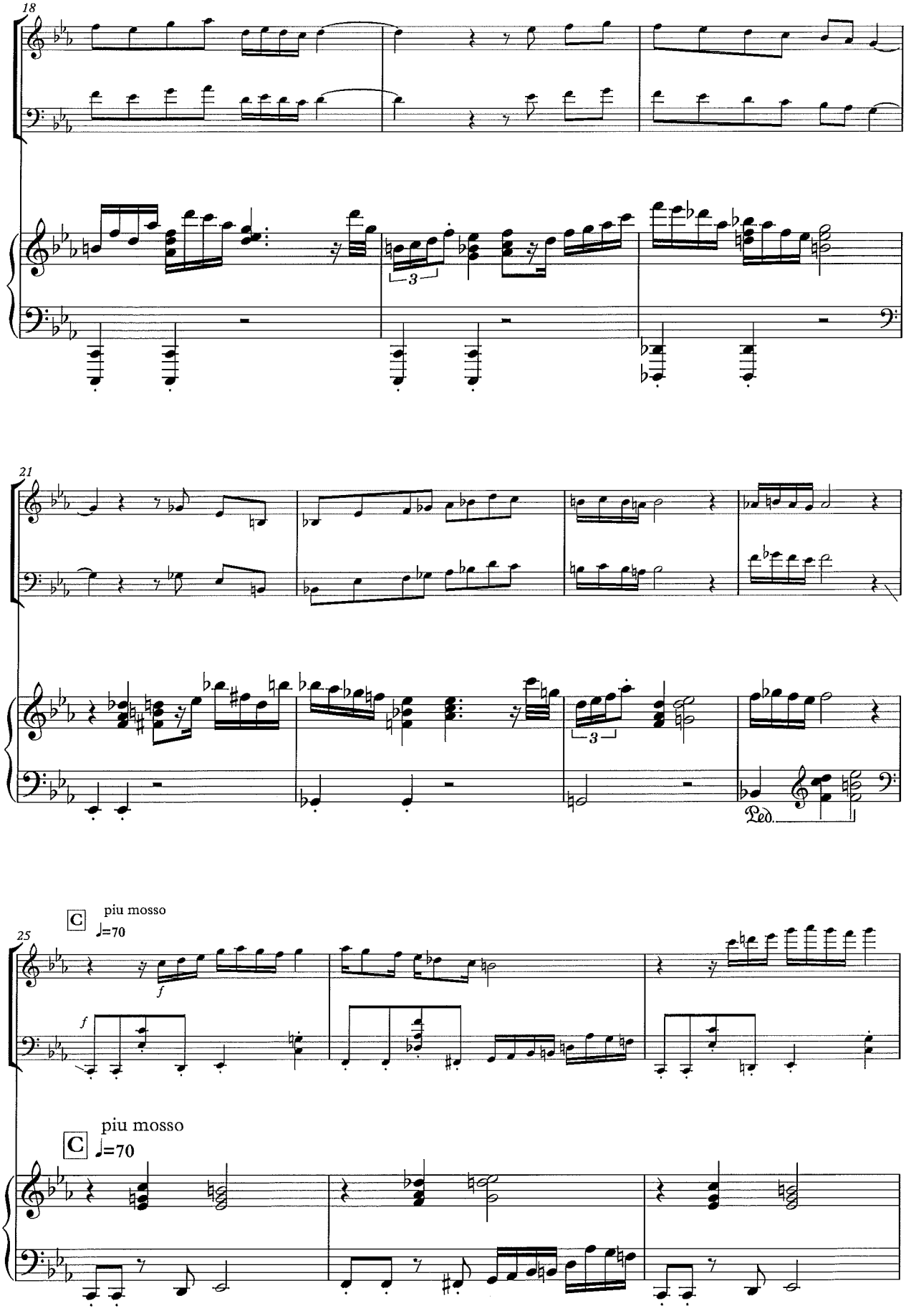

9
A
mf
A
Ped.
12
15
B
B
Ped.
Ped.



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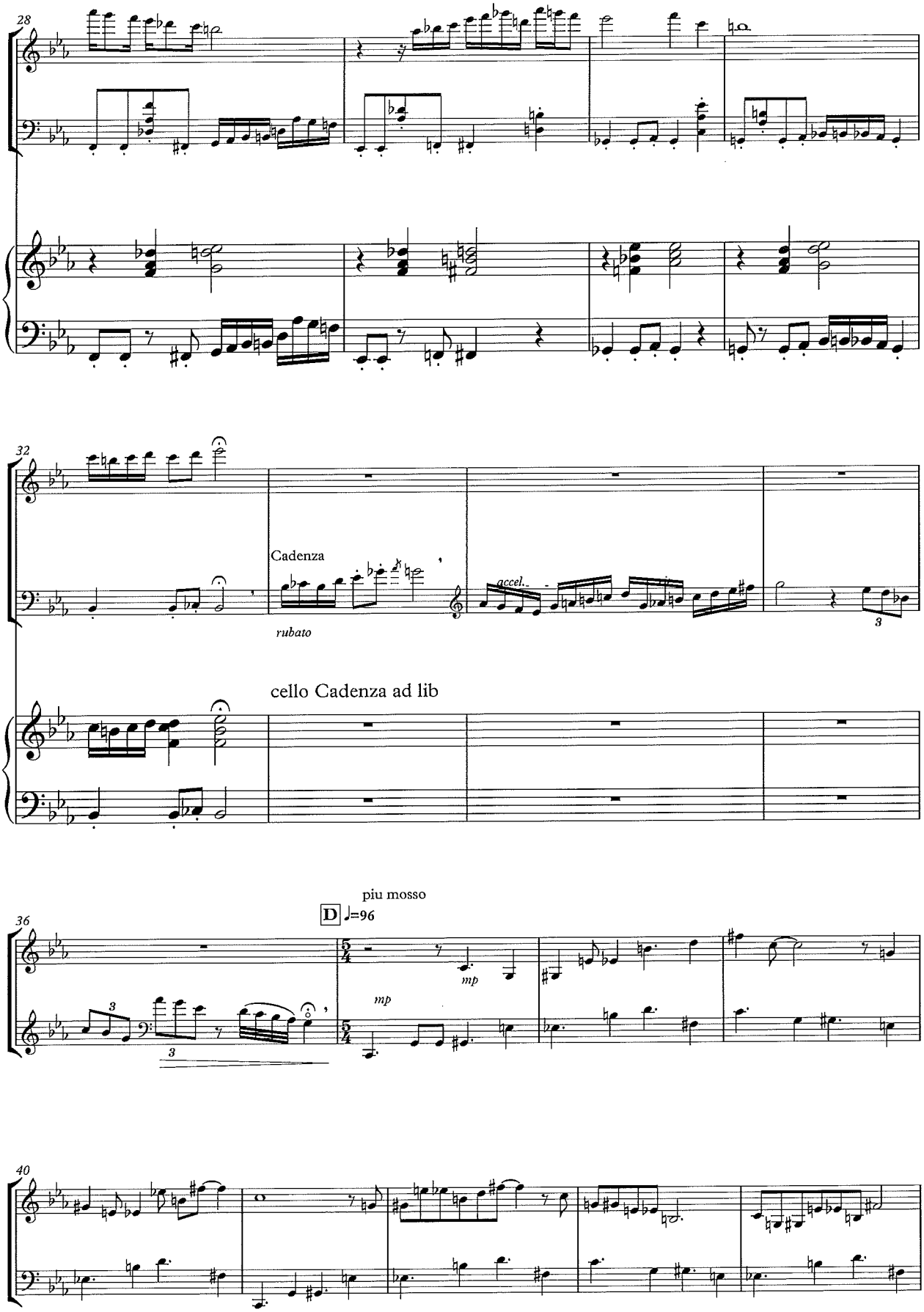
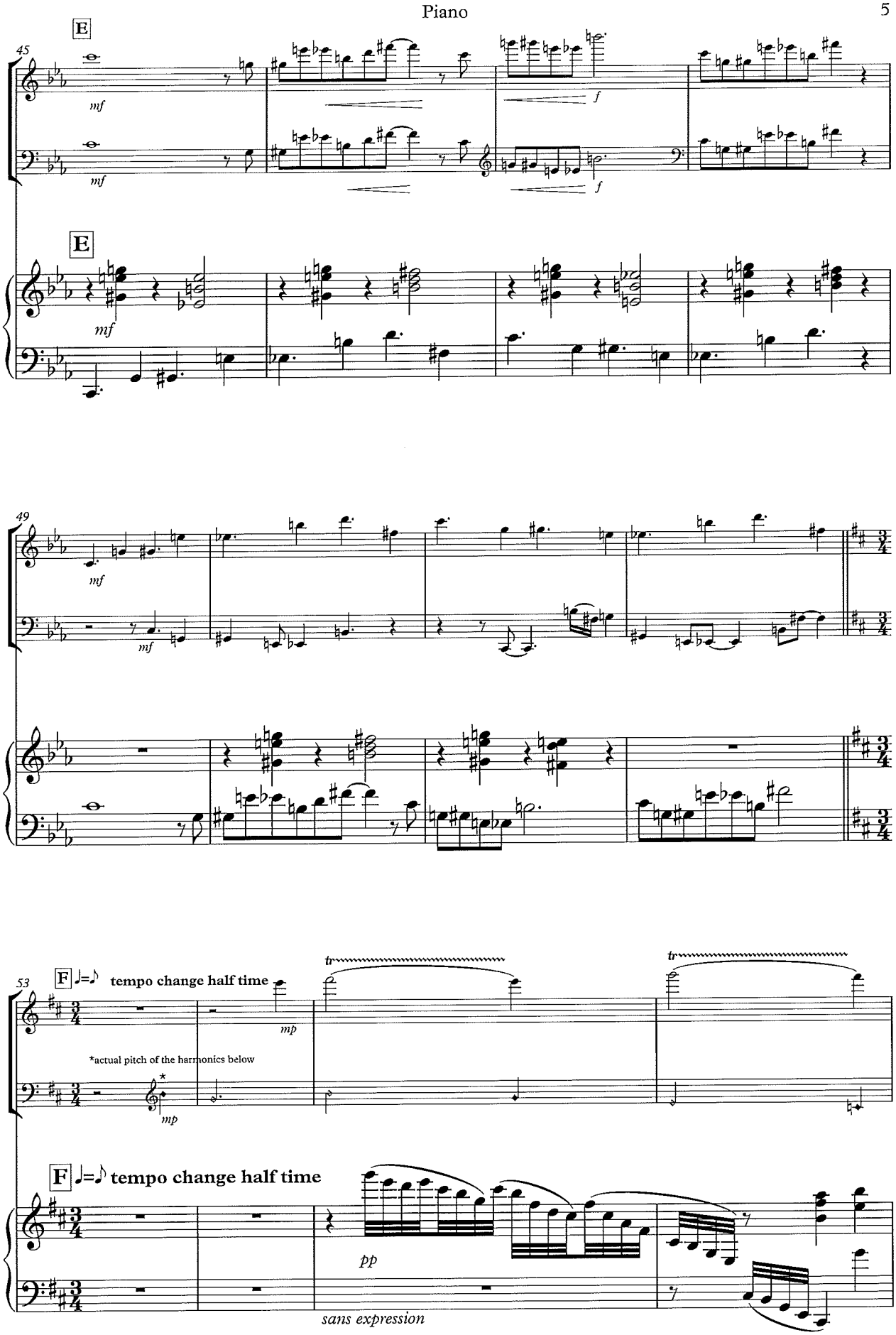
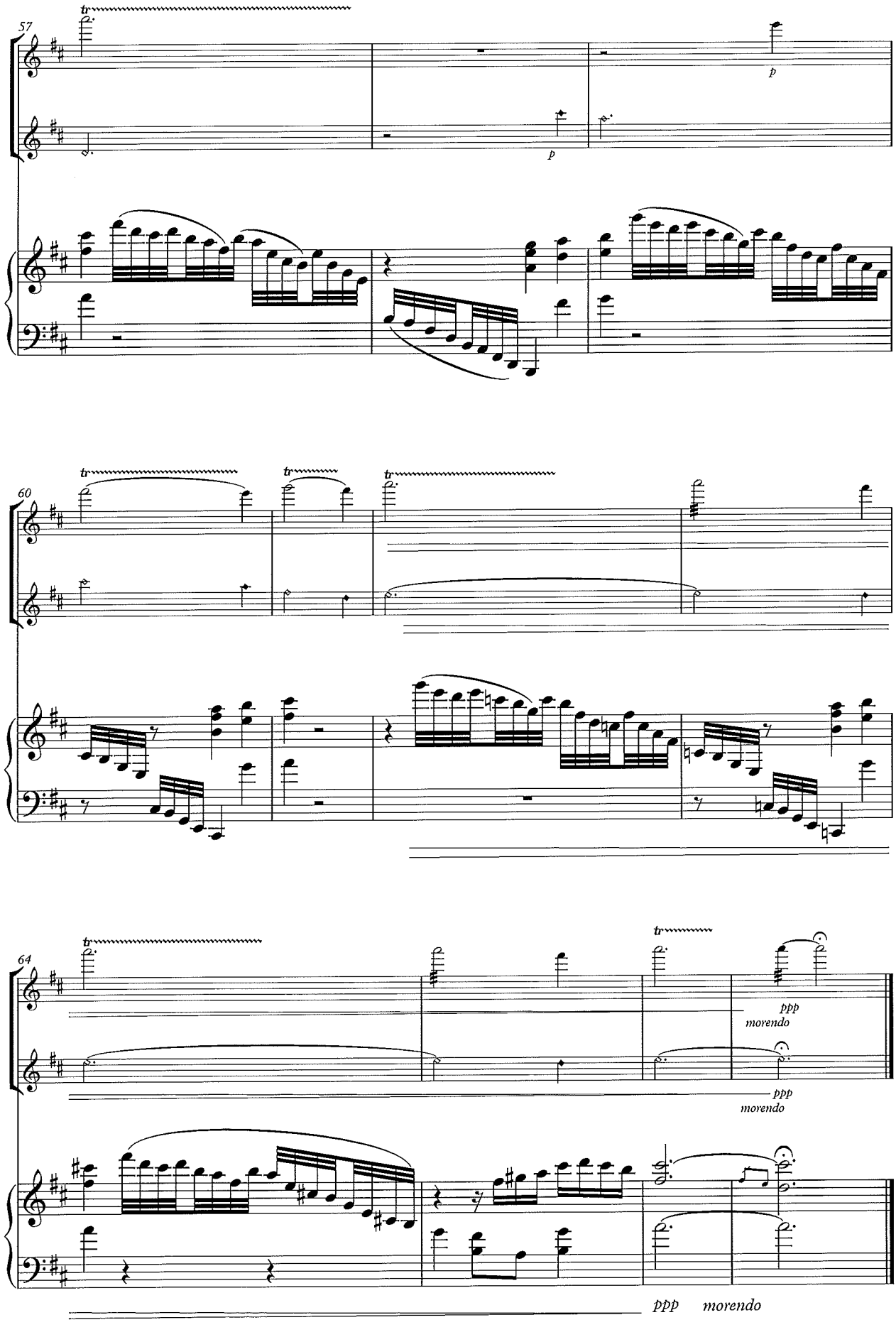

28
32
Cadenza
rubato
accel.
cello Cadenza ad lib
piu mosso
D ♩=96
36
mp
mp
40

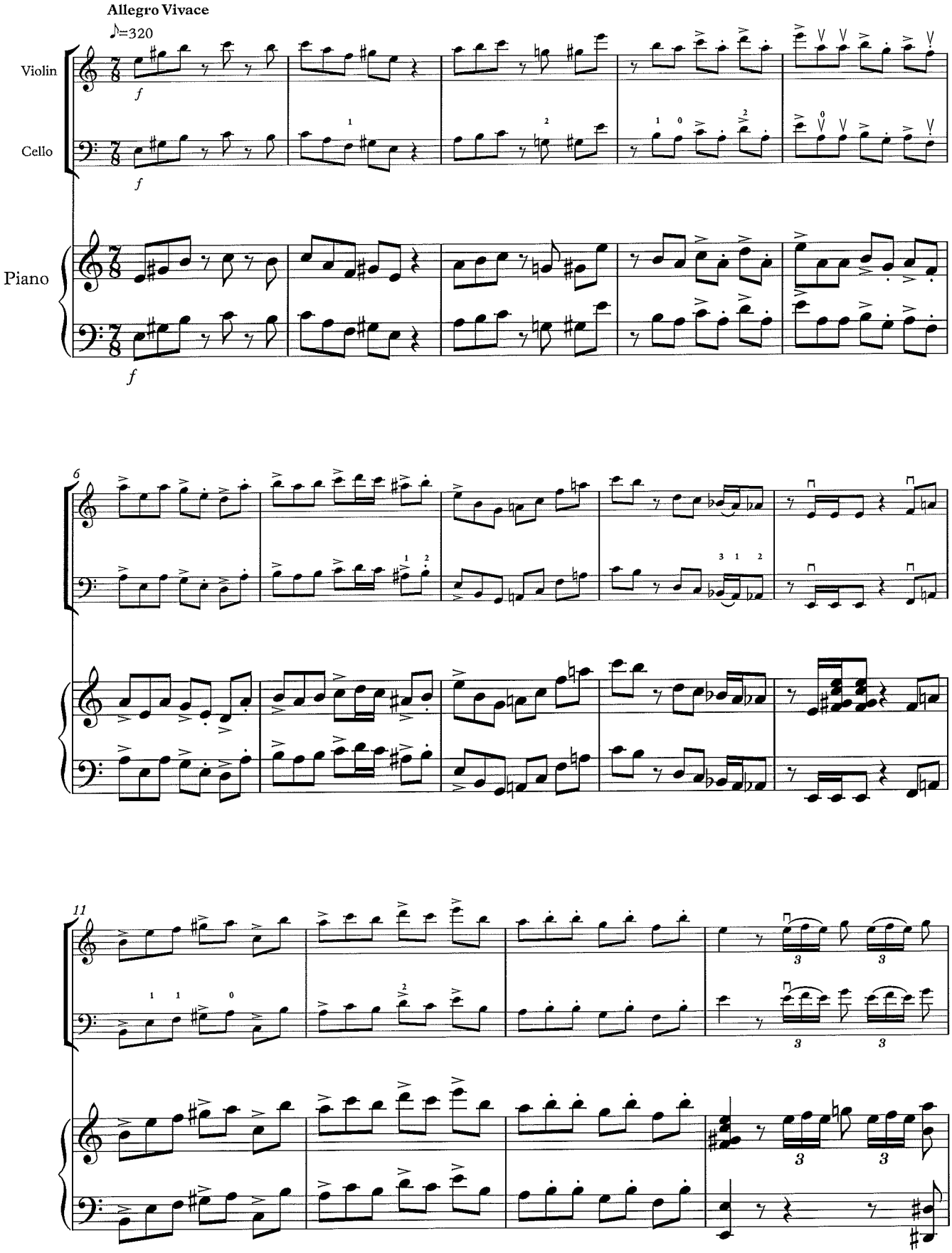

E
45
mf
f
E
mf
49
mf
mf
53
F ♩=♪ tempo change half time
mp
tr
tr
*actual pitch of the harmonics below
mp
F ♩=♪ tempo change half time
pp
sans expression

V.S.


57
p
p
60
64
ppp
morendo
ppp
morendo
ppp morendo

Tiempo Intemporal

Stephan Richter



V.S.

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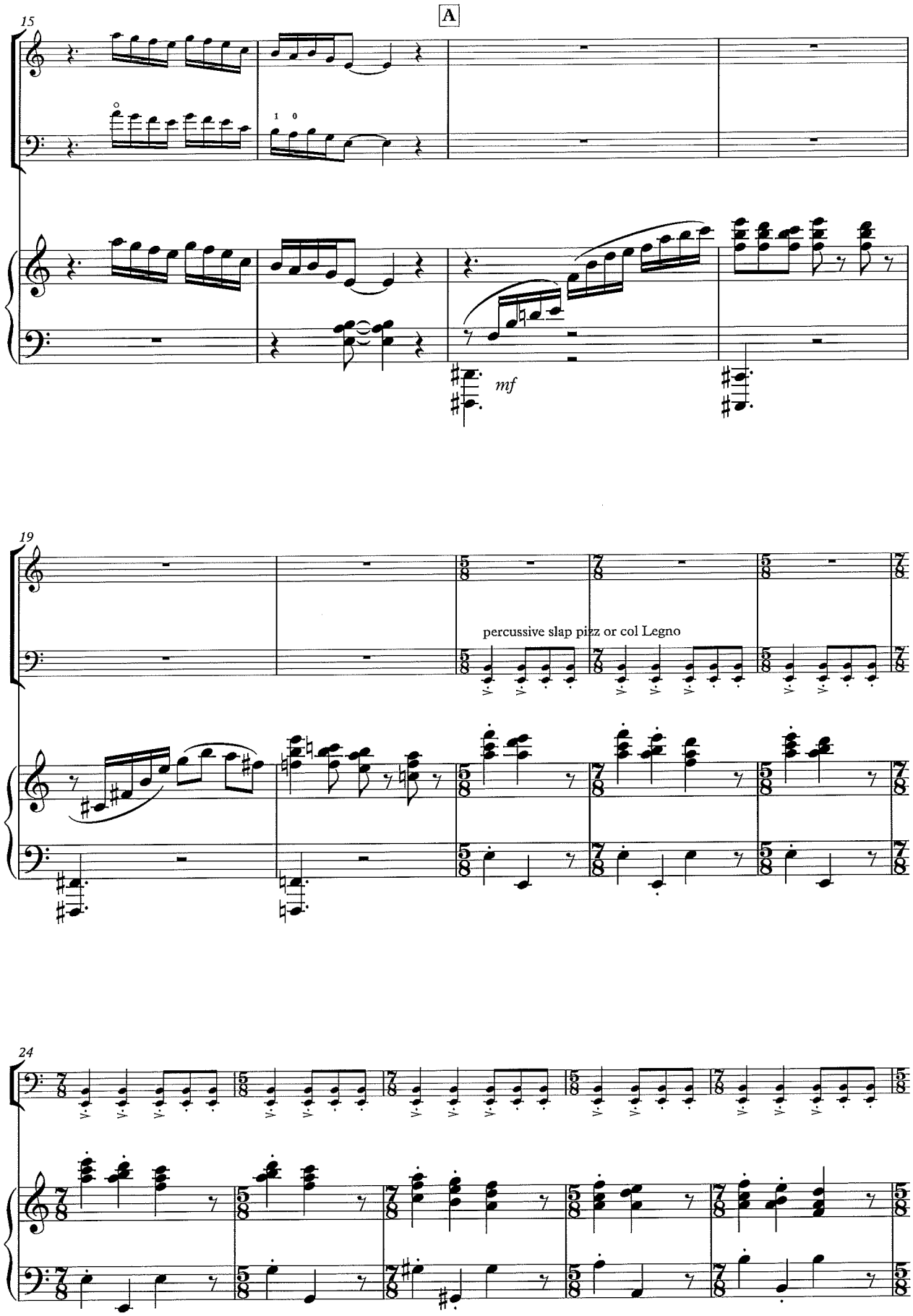
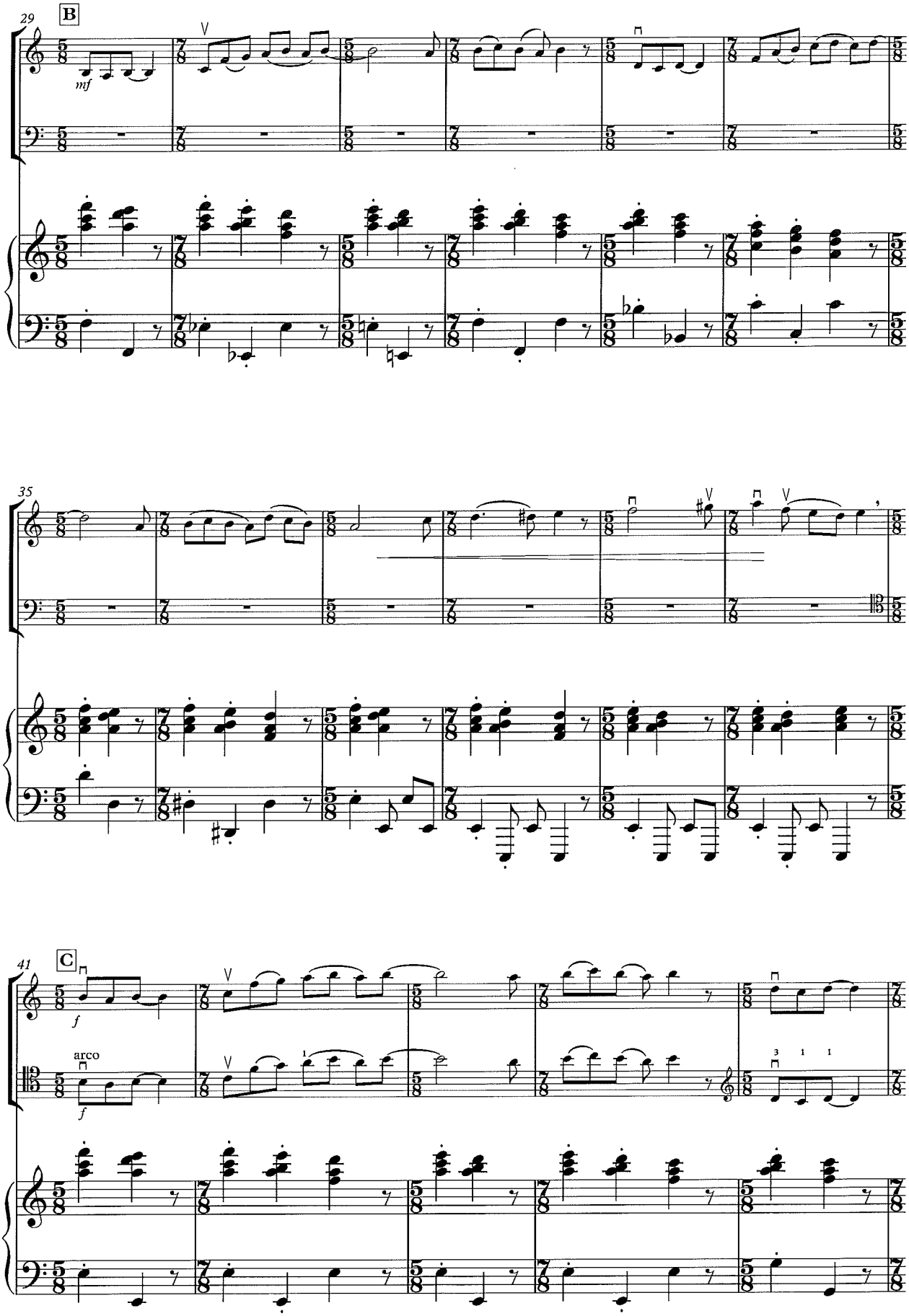

15
A
mf
19
percussive slap pizz or col Legno
24



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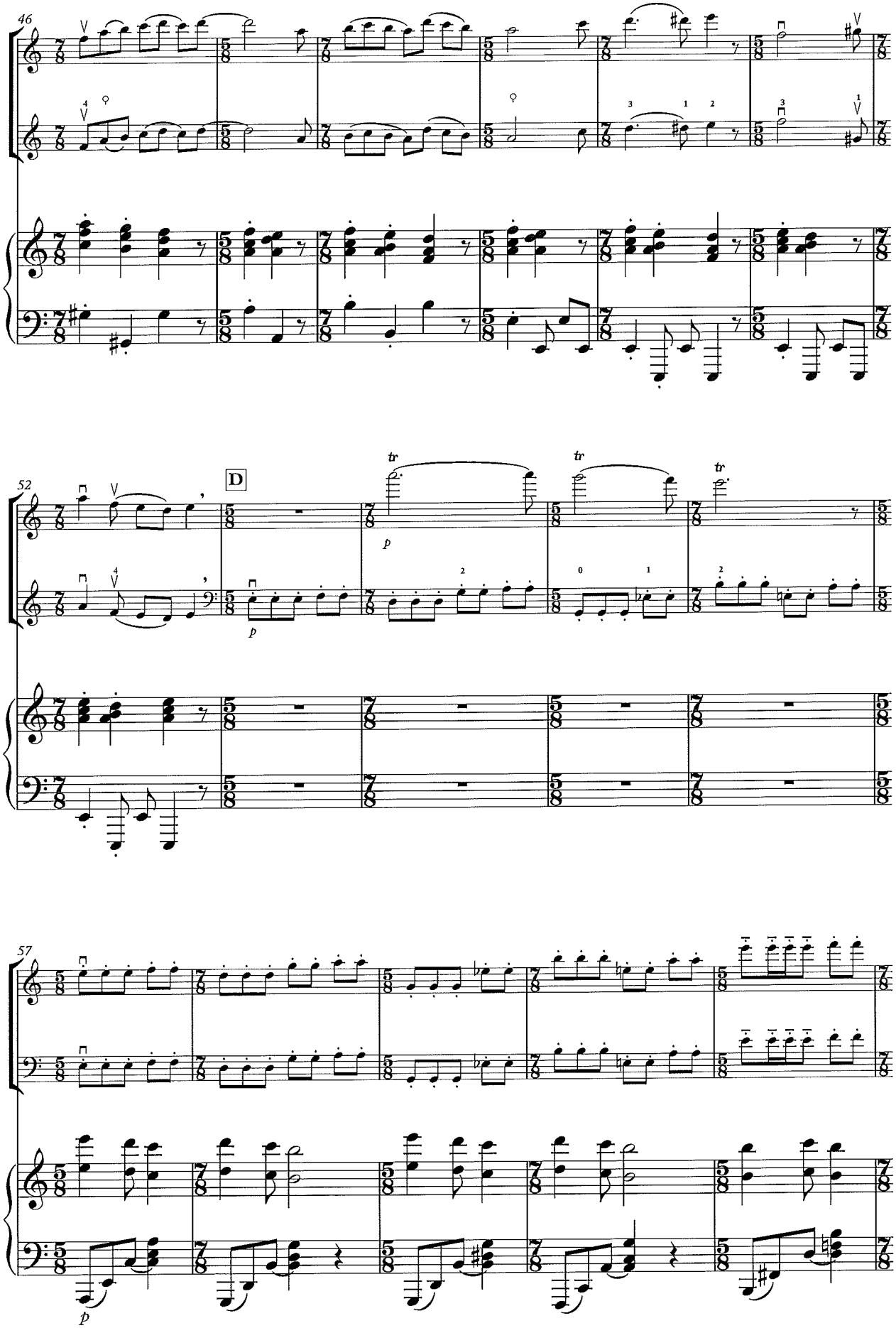
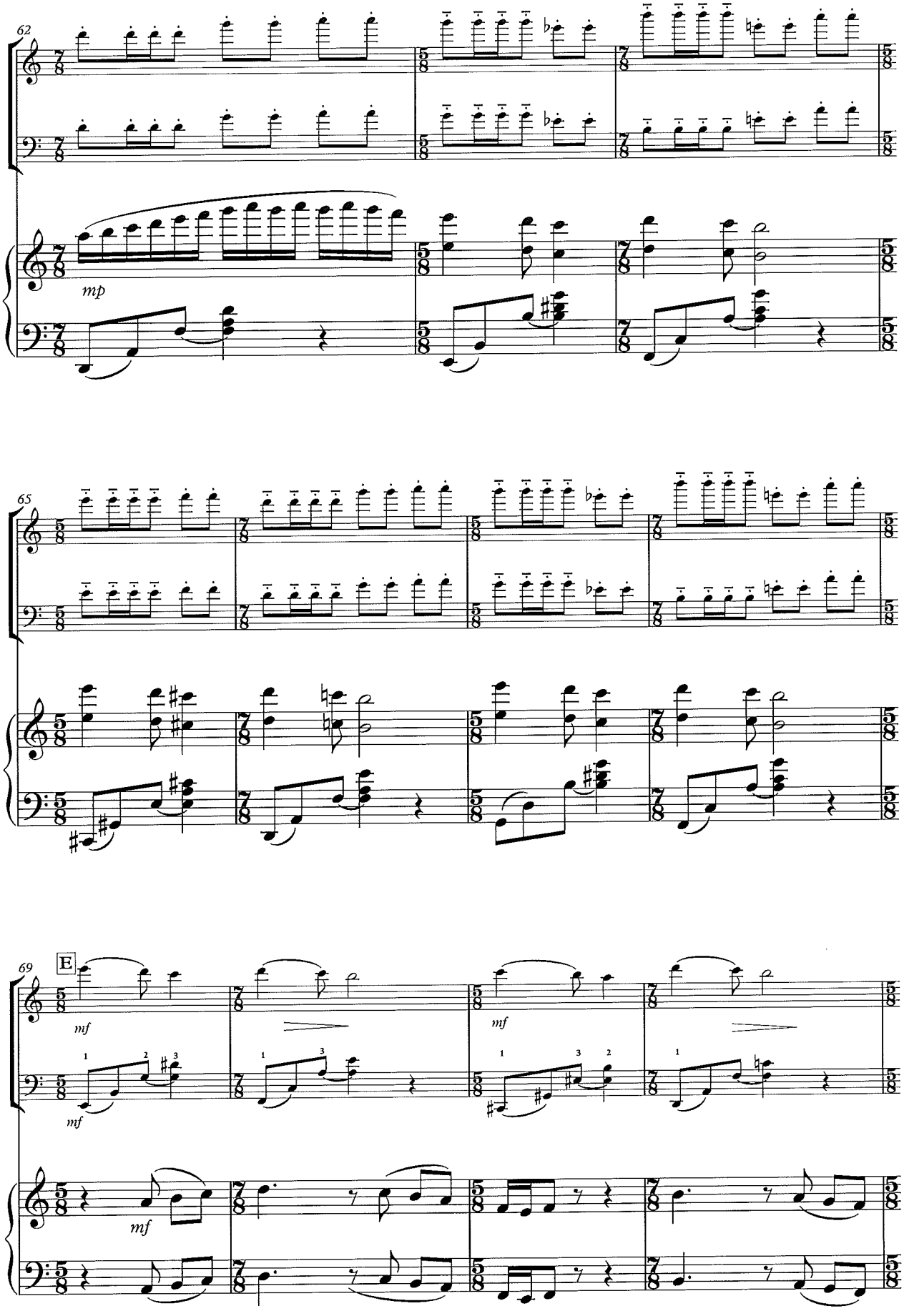

46
52
D
57



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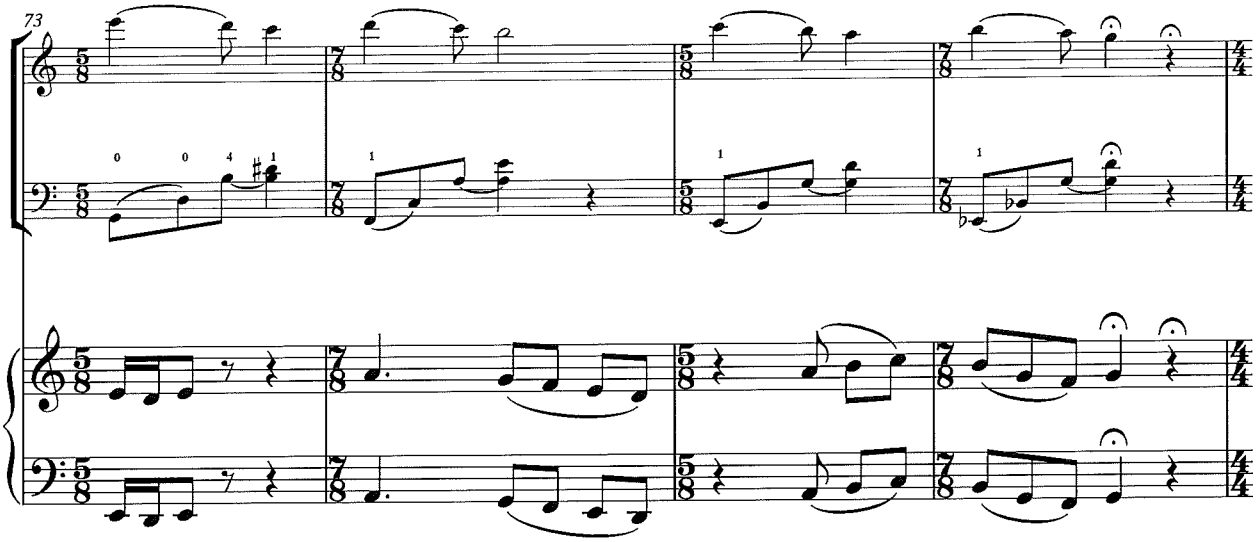
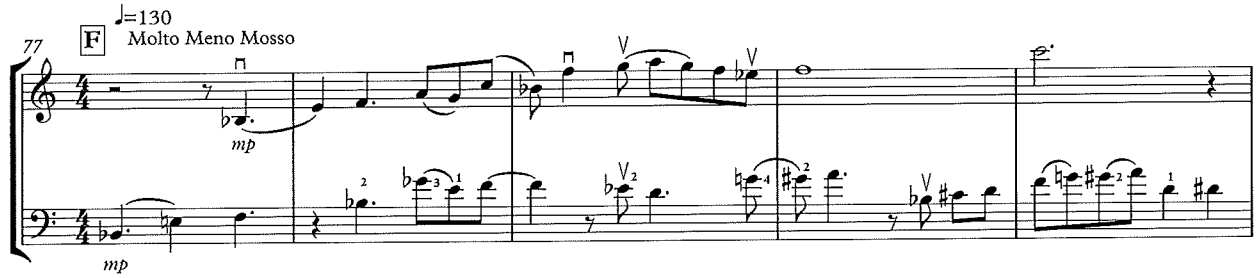
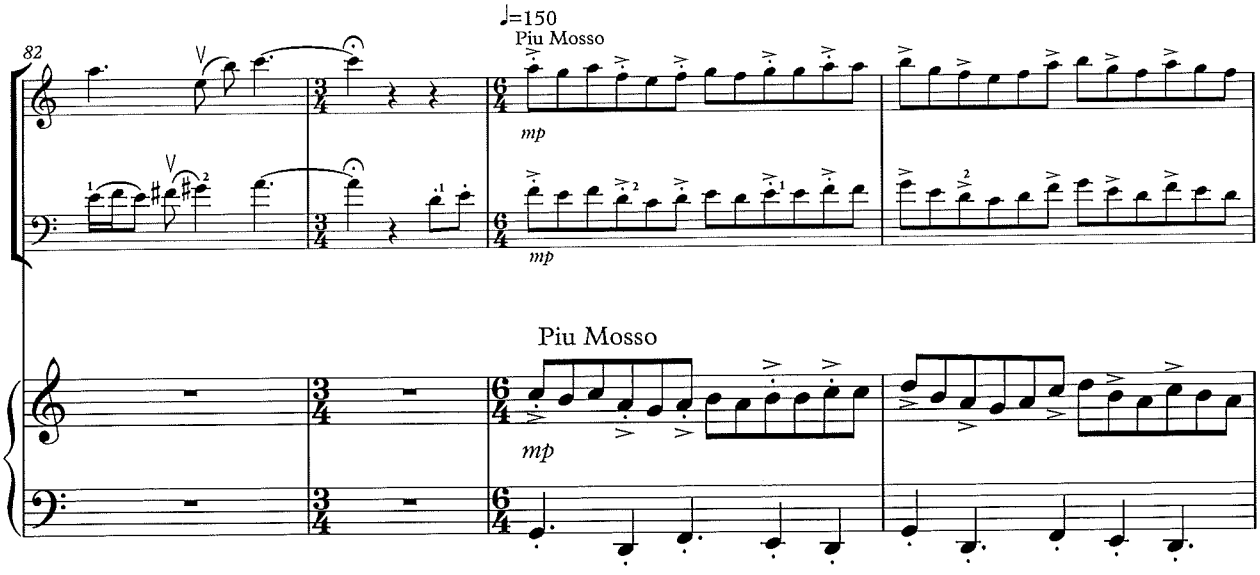
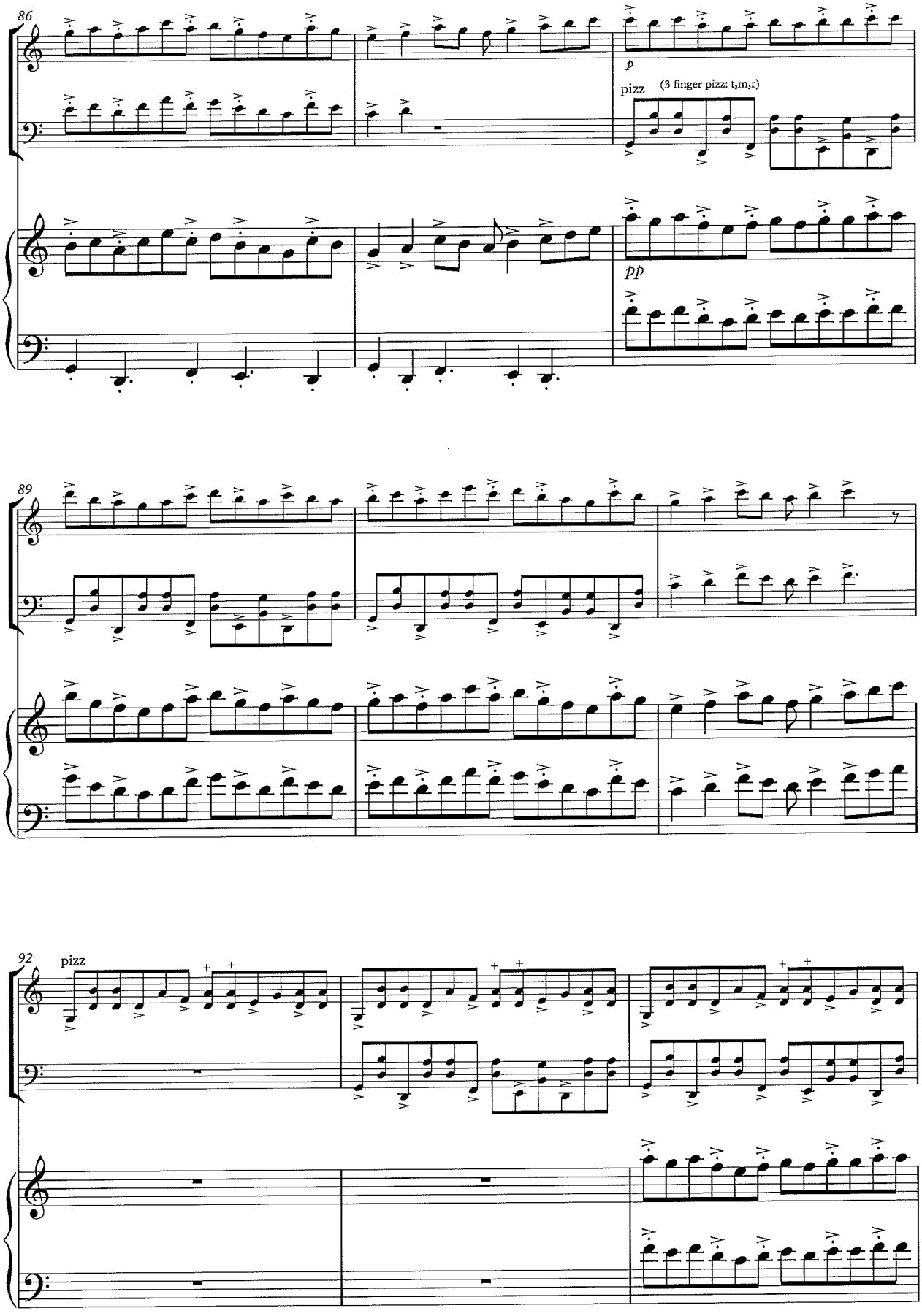

73


77
F
♩=130
Molto Meno Mosso
mp
mp


82
♩=150
Piu Mosso
mp
mp
Piu Mosso
mp



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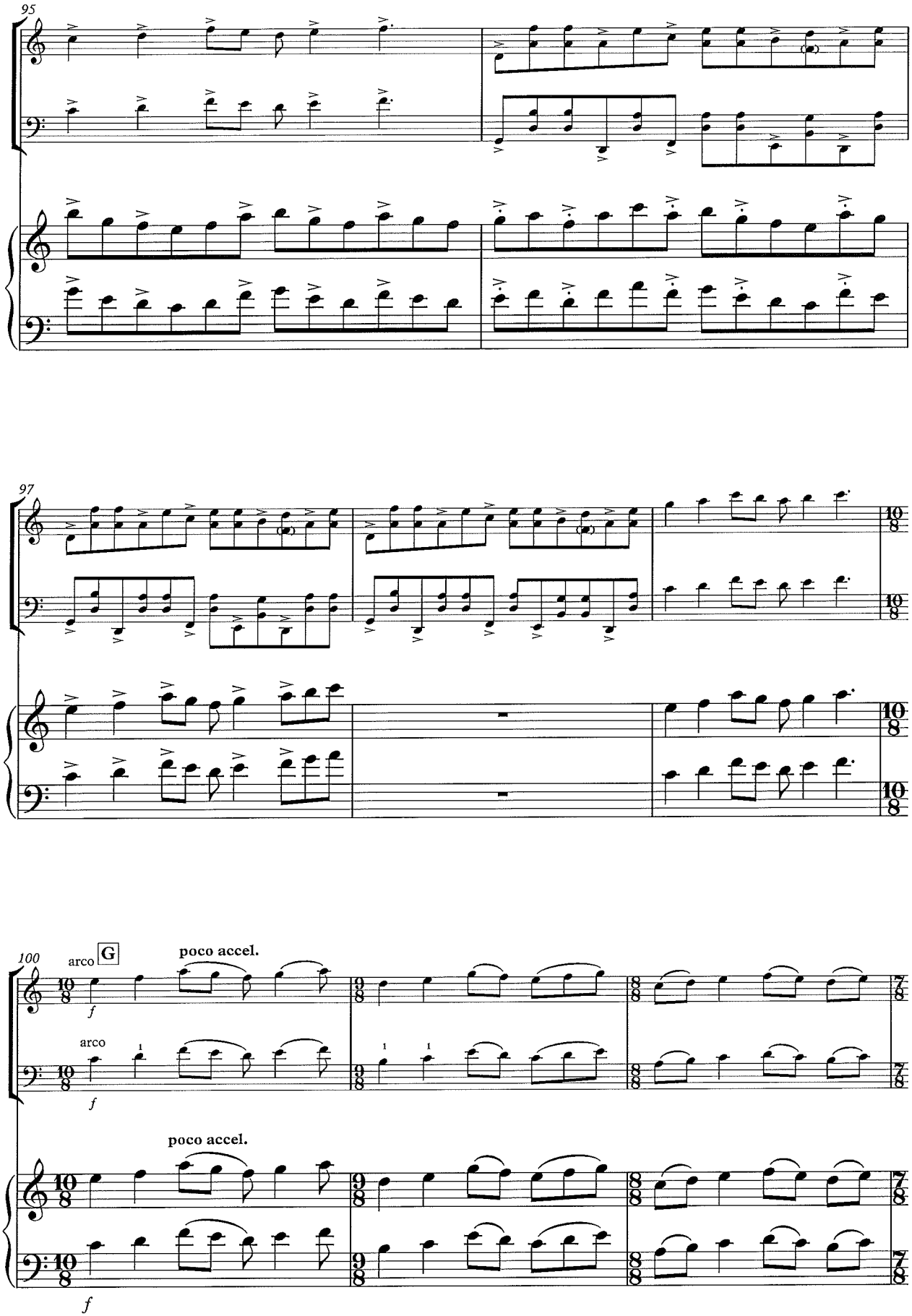
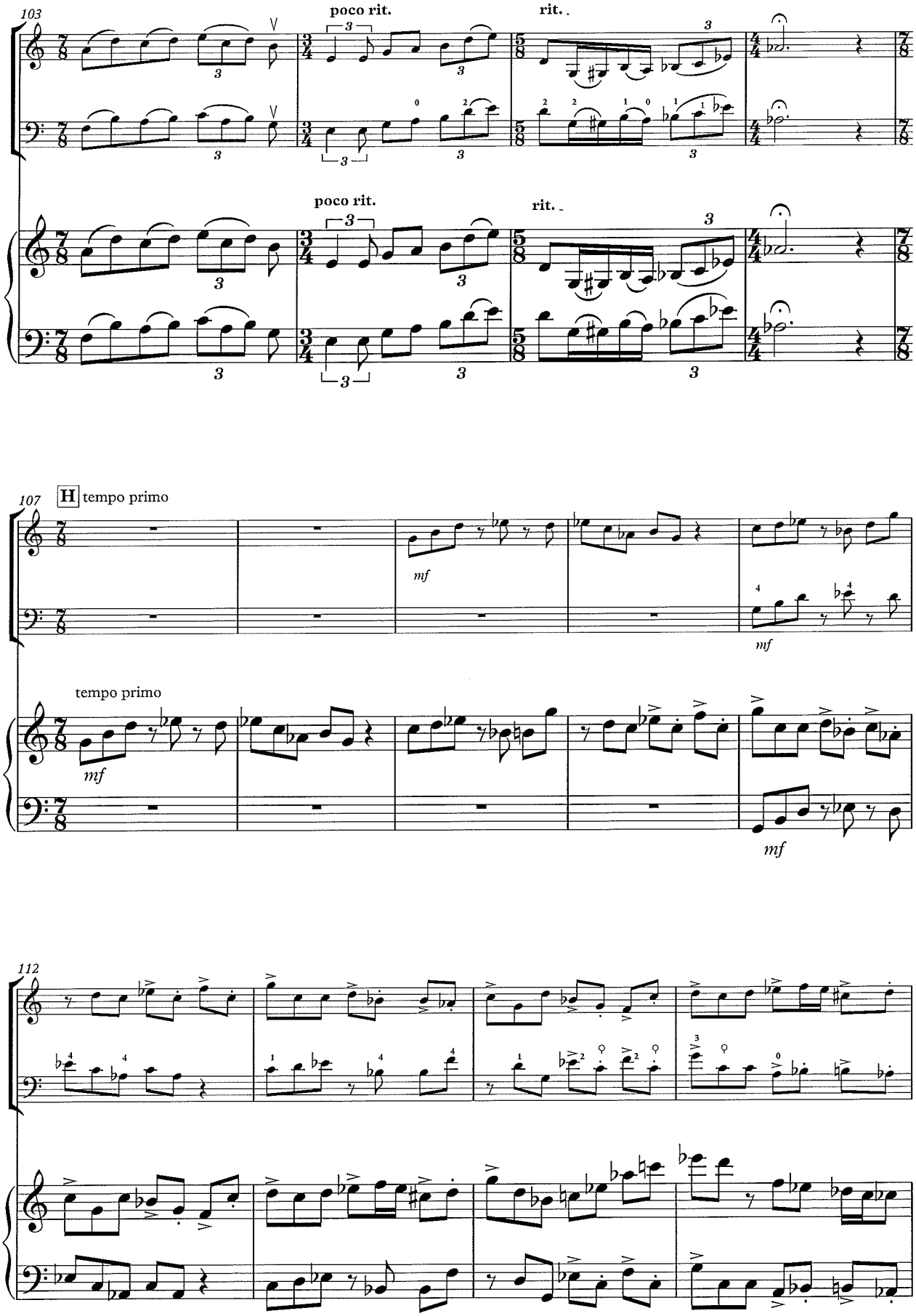
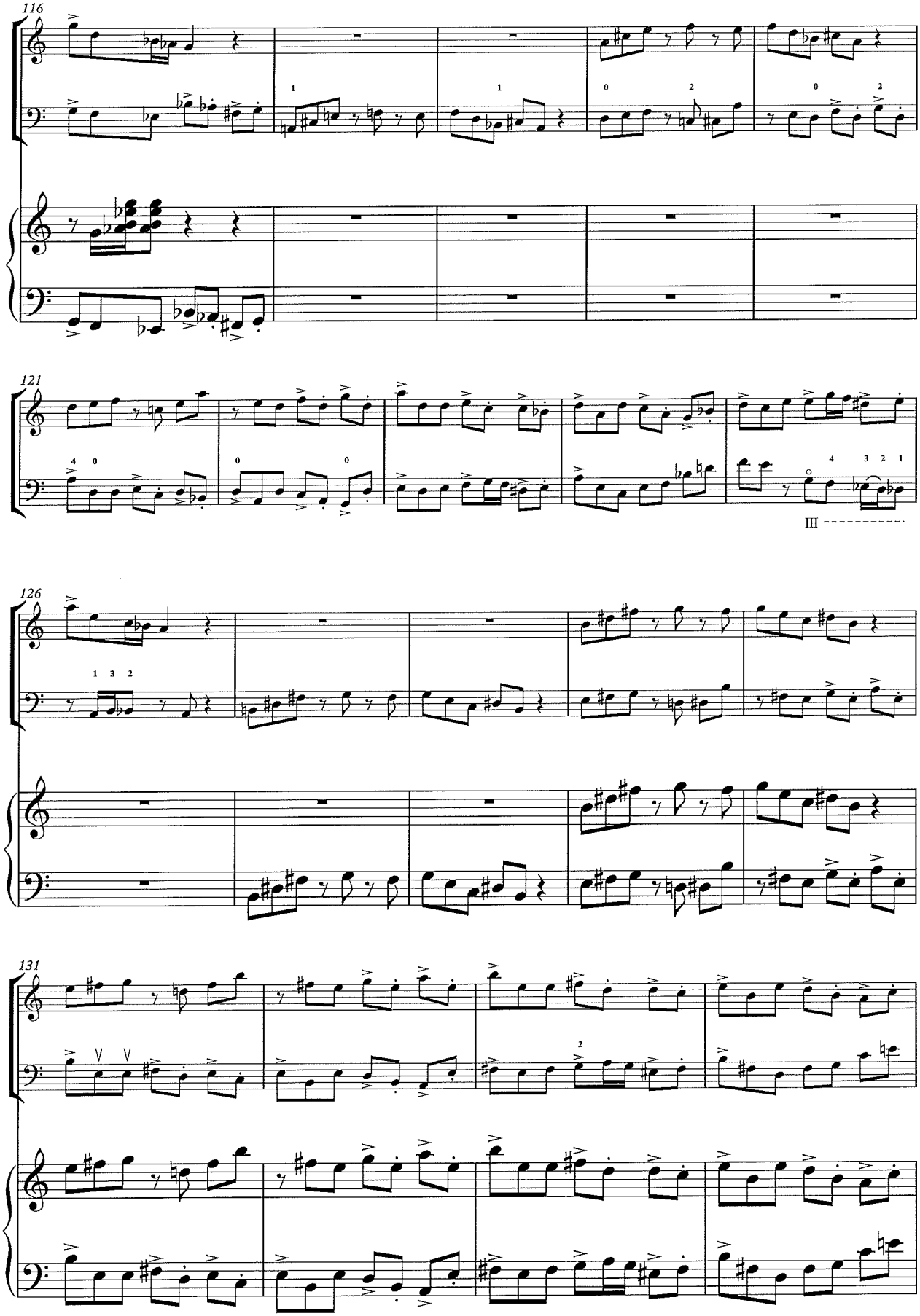
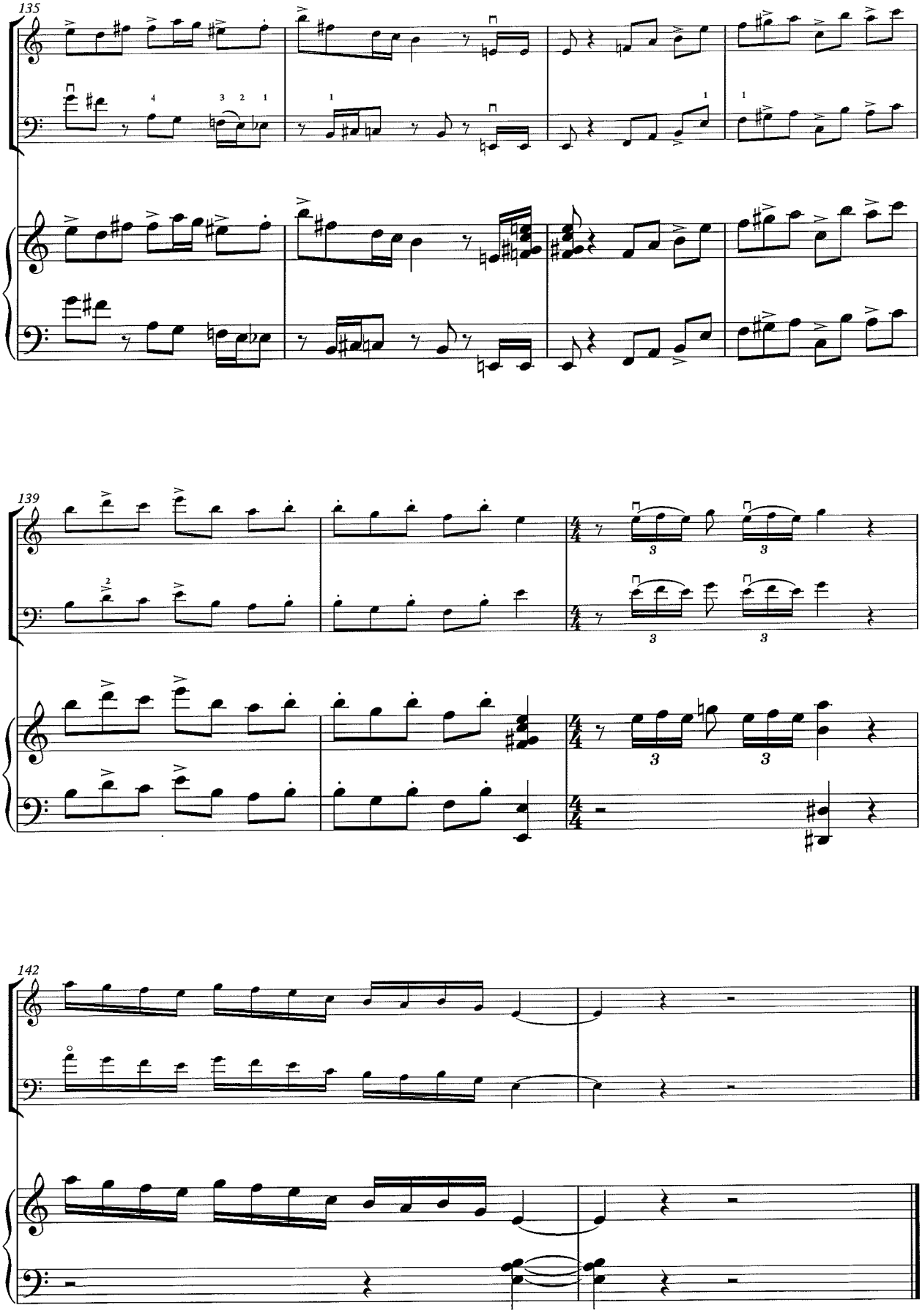

95
97
100
arco
G
poco accel.
arco
poco accel.


103
poco rit.
rit.
poco rit.
rit.
107
H tempo primo
mf
mf
tempo primo
mf
mf
112

V.S.


116
121
III
126
131


135
139
142

Trilogy

For

For eight violoncelli and percussion

Waiting for a sign
More or Lesser Antilles
Bamboozled

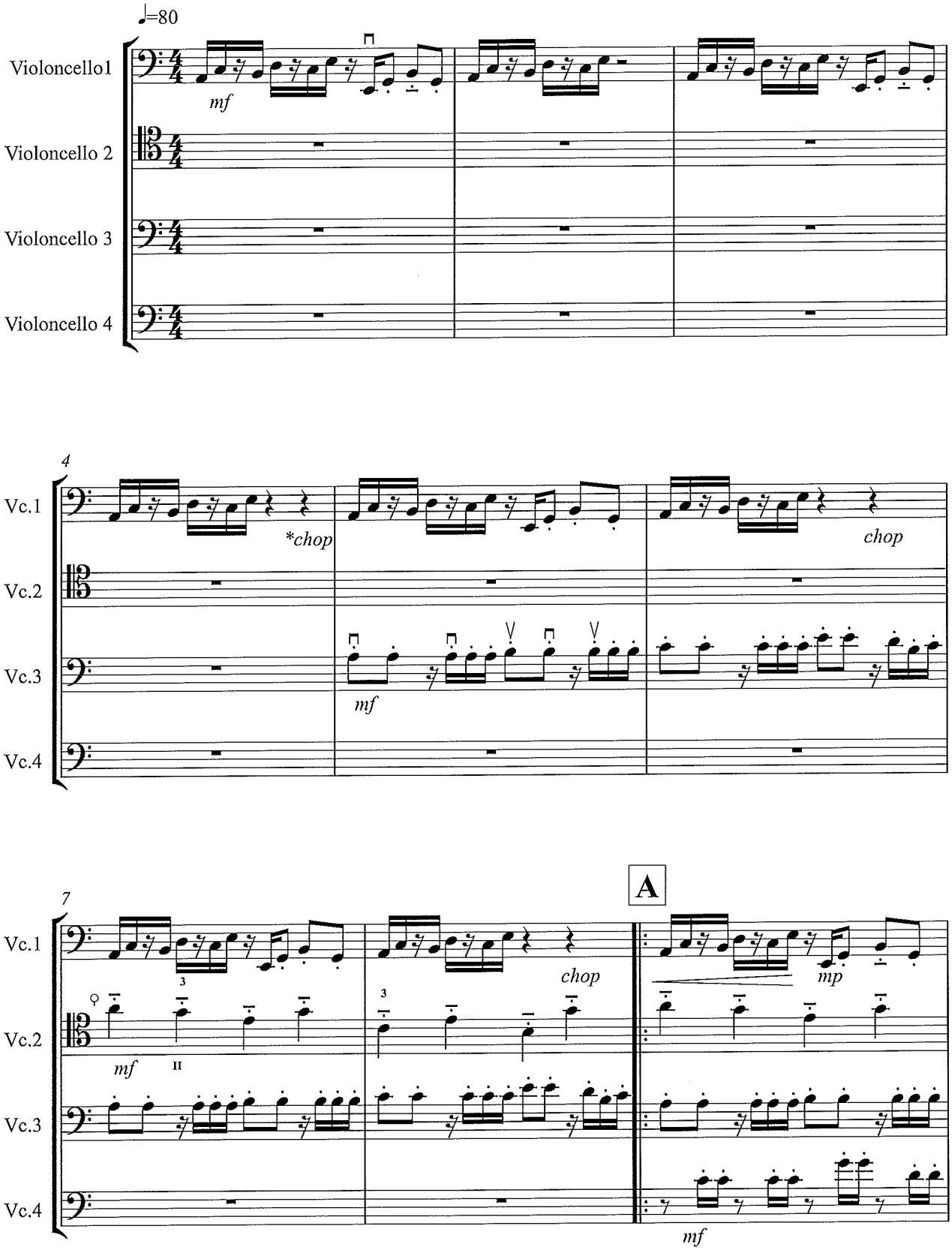
by

Stephan Richter

Full Score

Waiting for a sign

Stephan Richter



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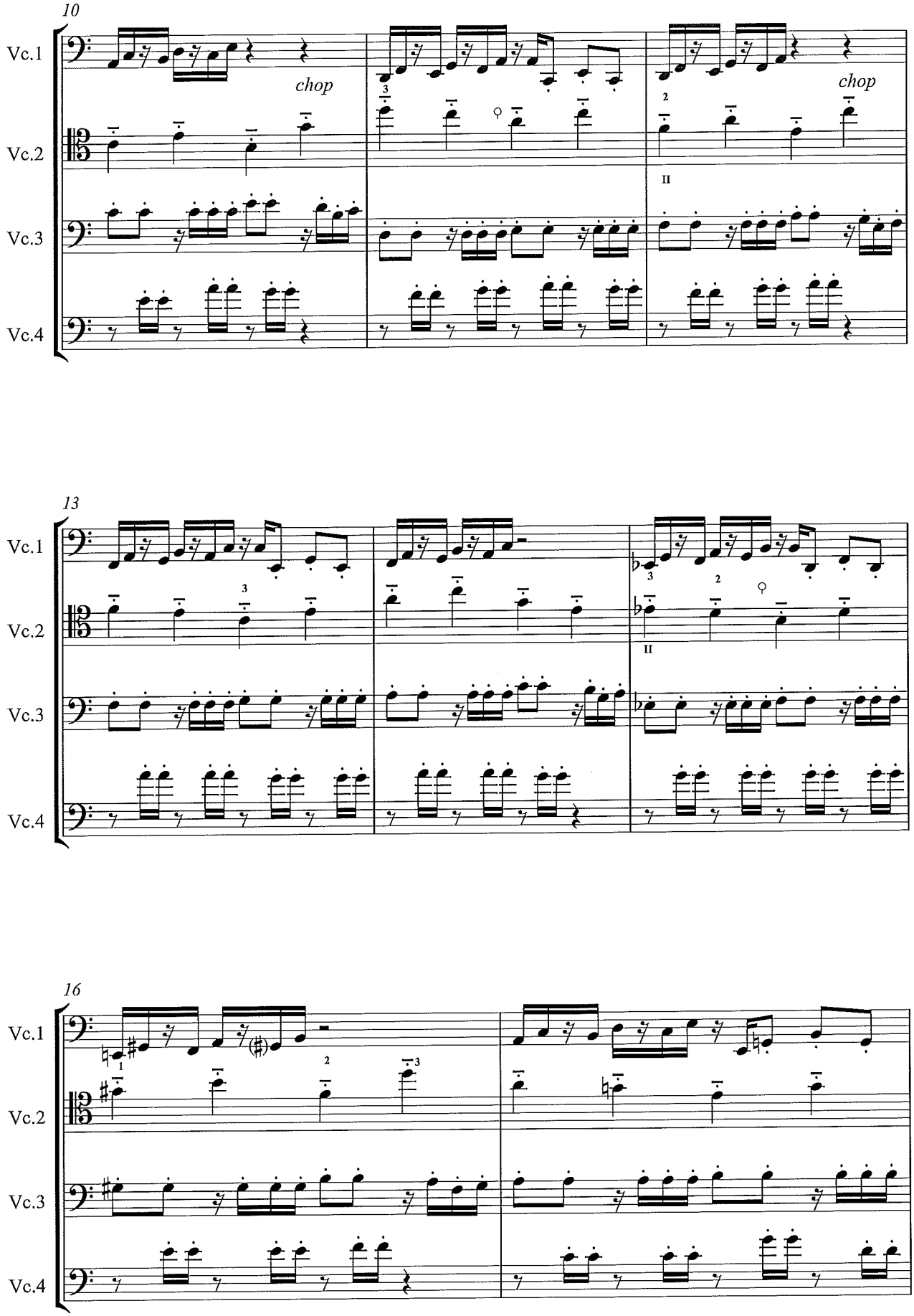
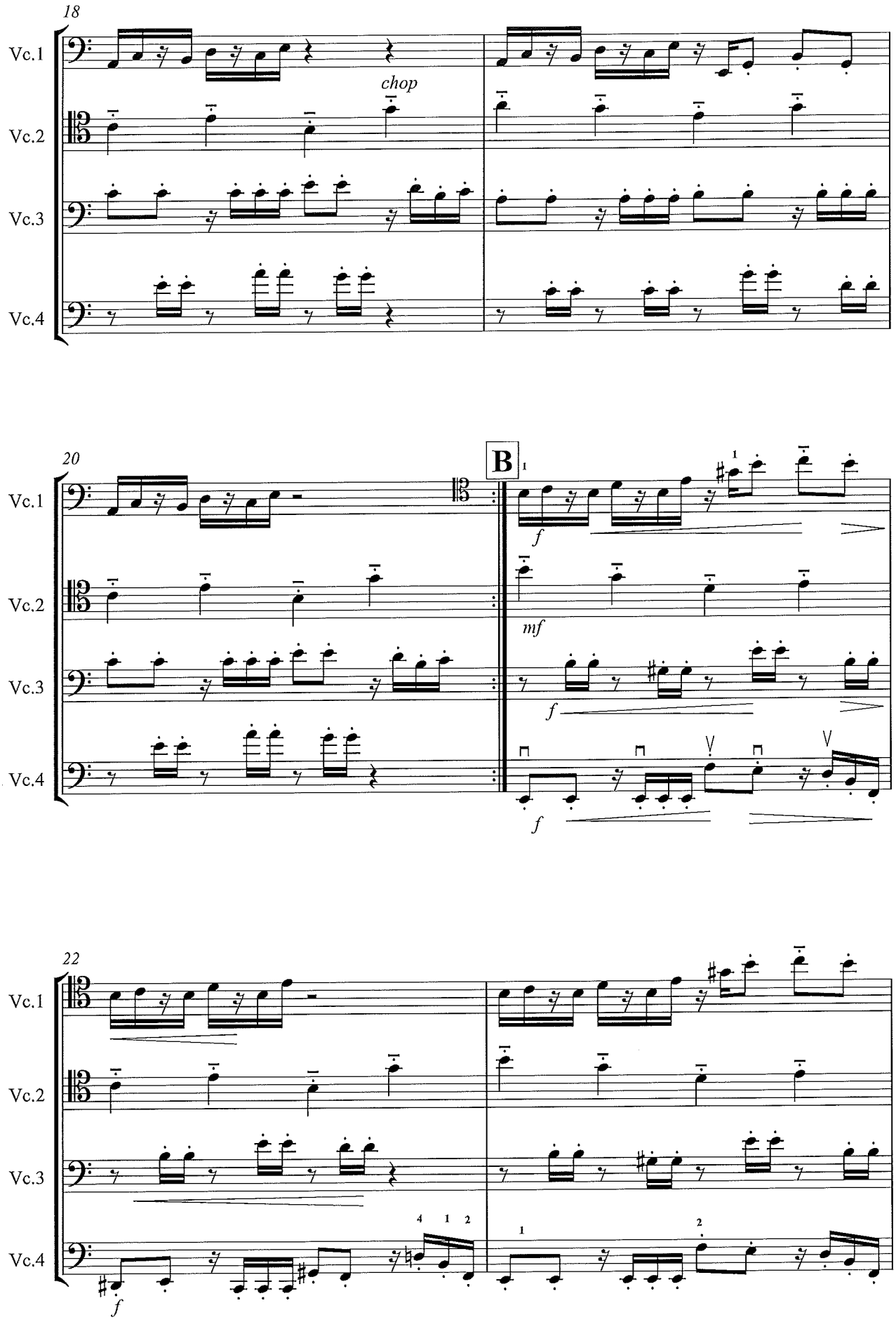
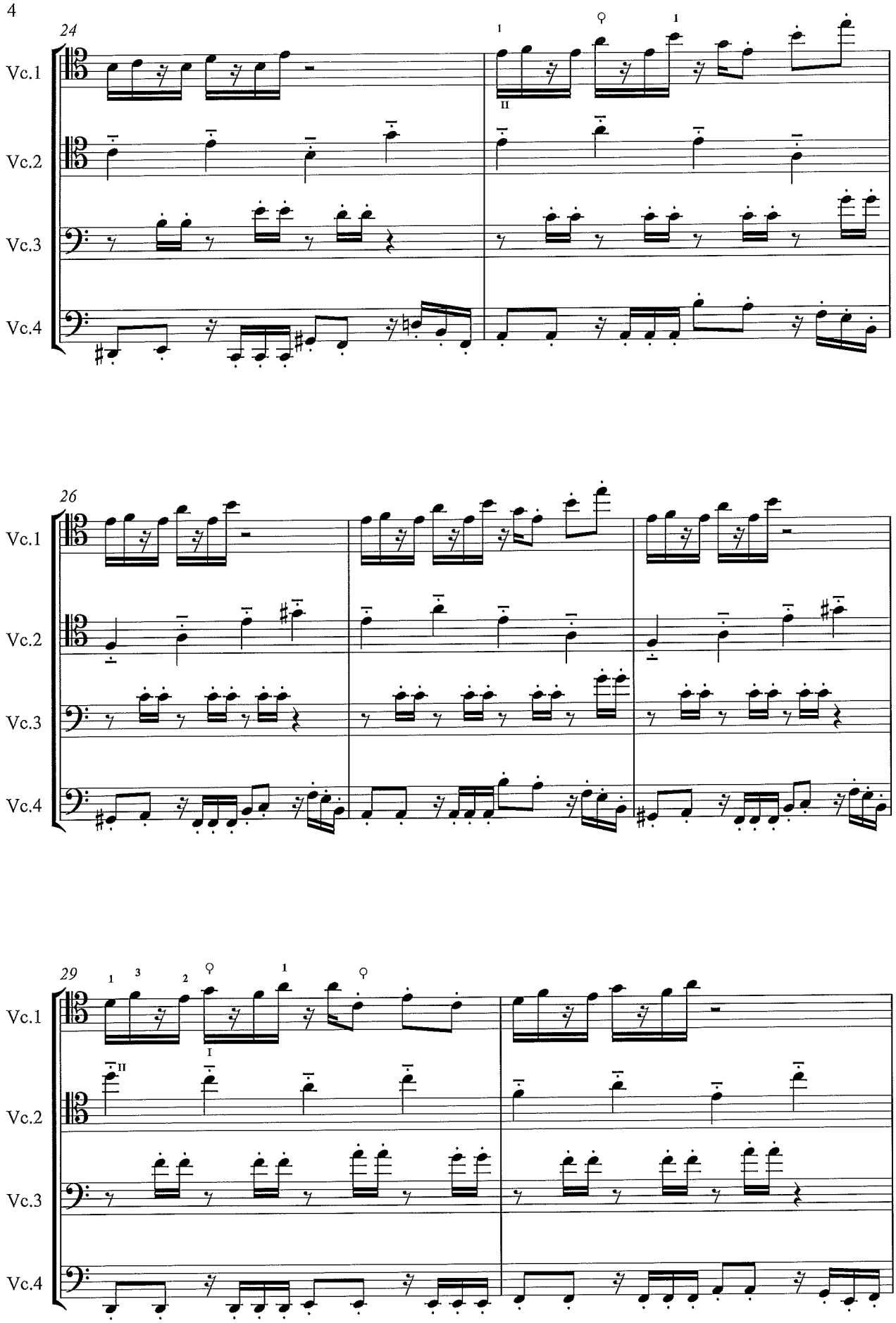
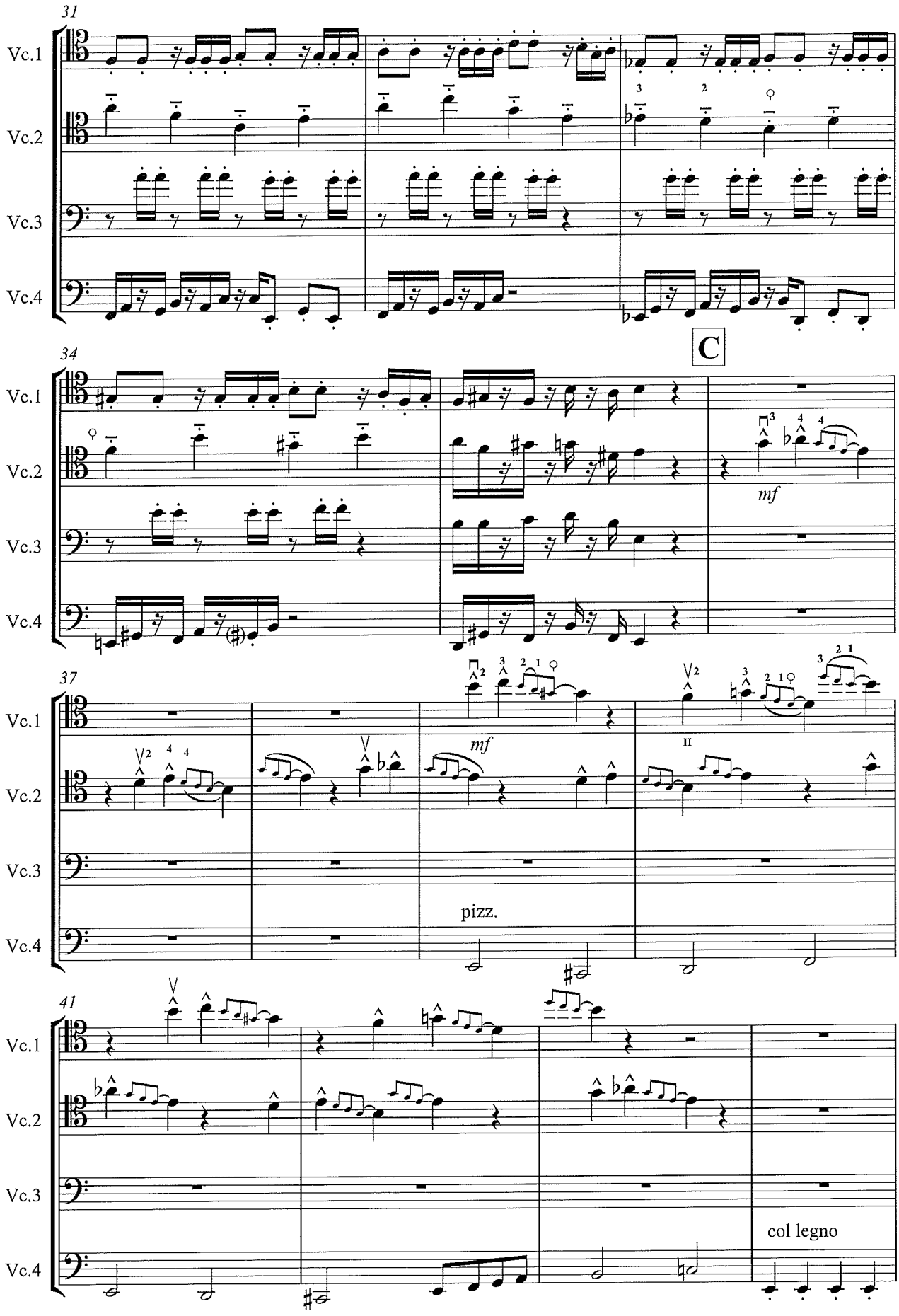
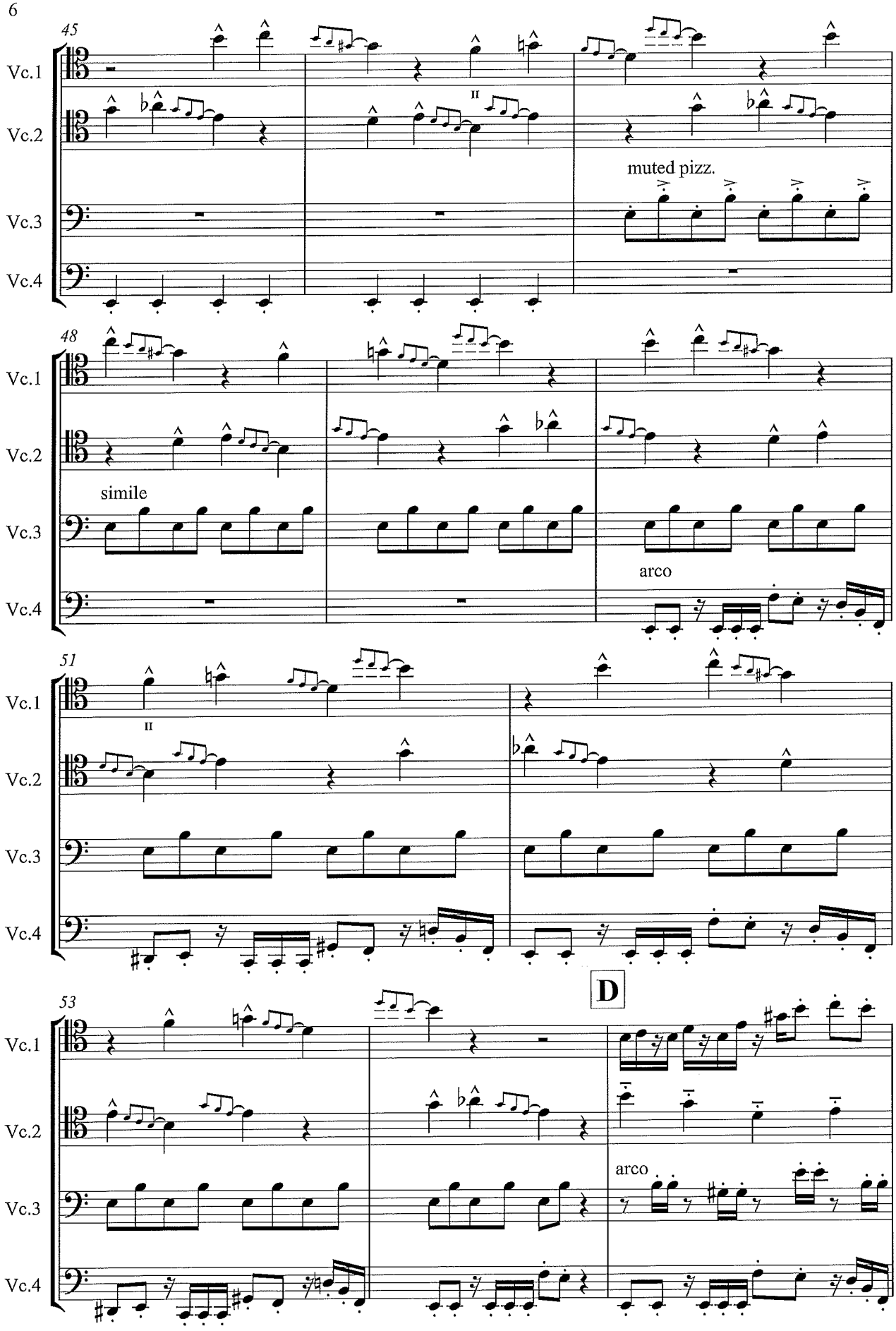
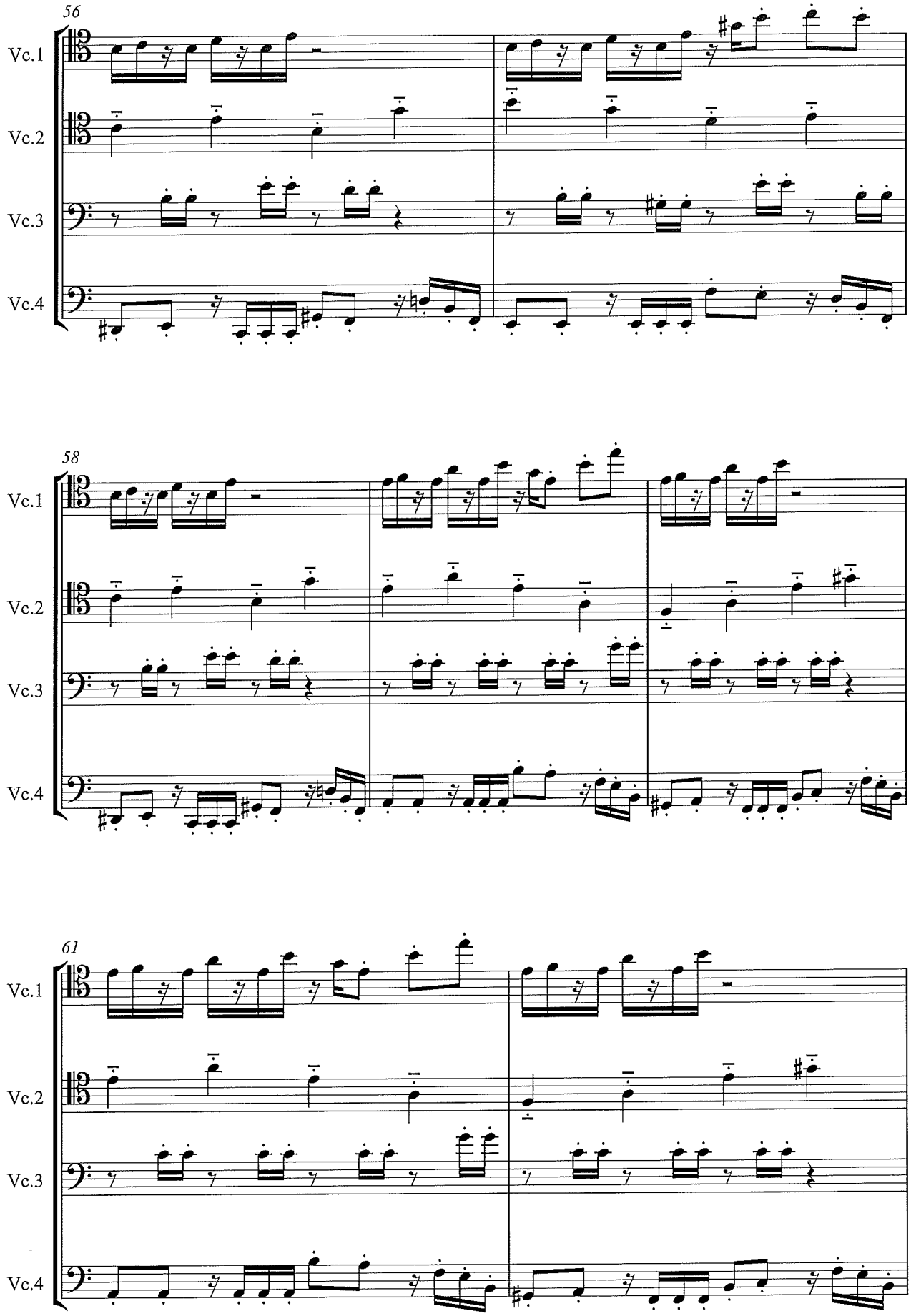

10
Vc.1
Vc.2
Vc.3
Vc.4
chop
chop
II
13
II
16

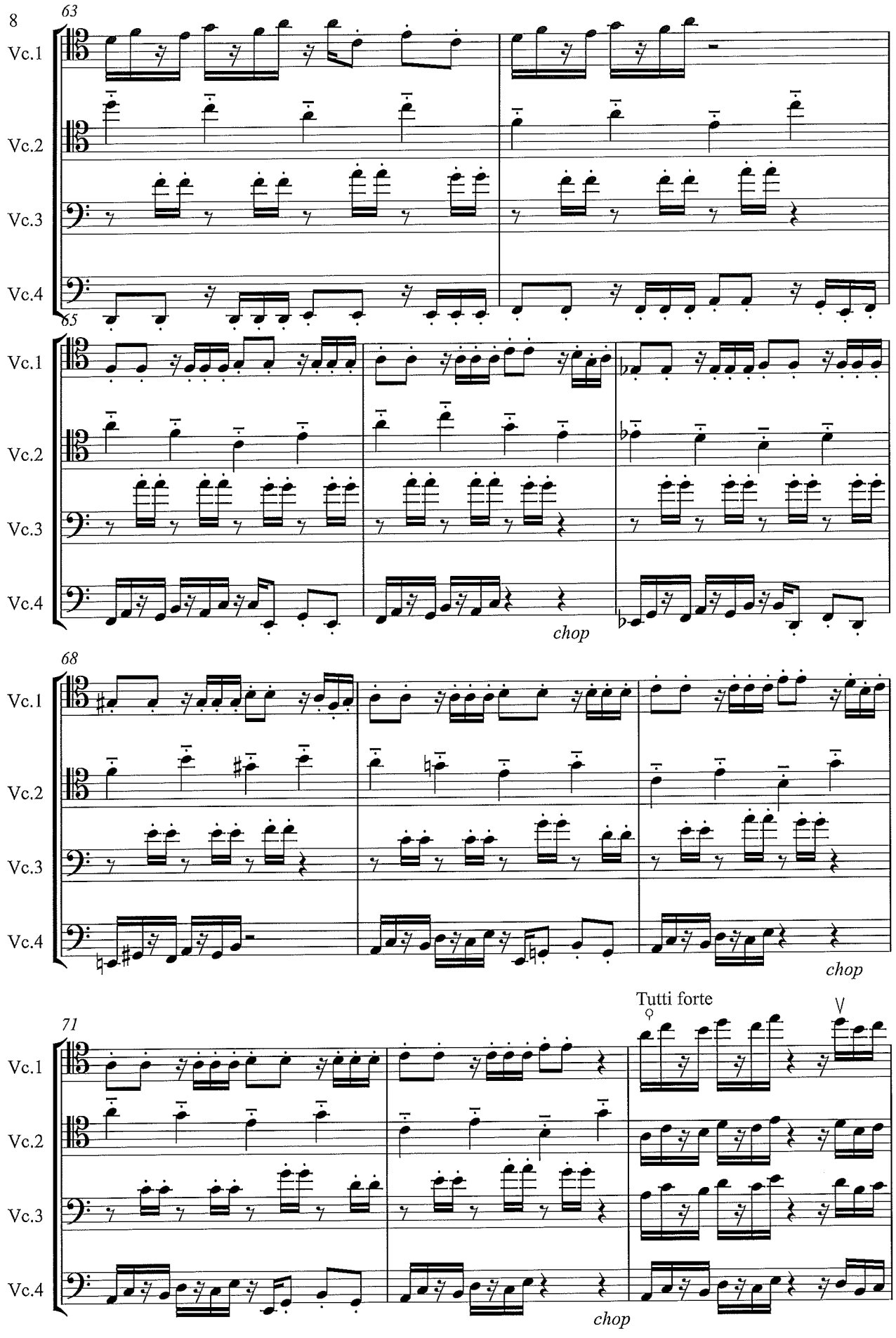

18
Vc.1
Vc.2
Vc.3
Vc.4
chop
20
B
1
f
mf
f
f
22
Vc.1
Vc.2
Vc.3
Vc.4
f
4 1 2
1
2

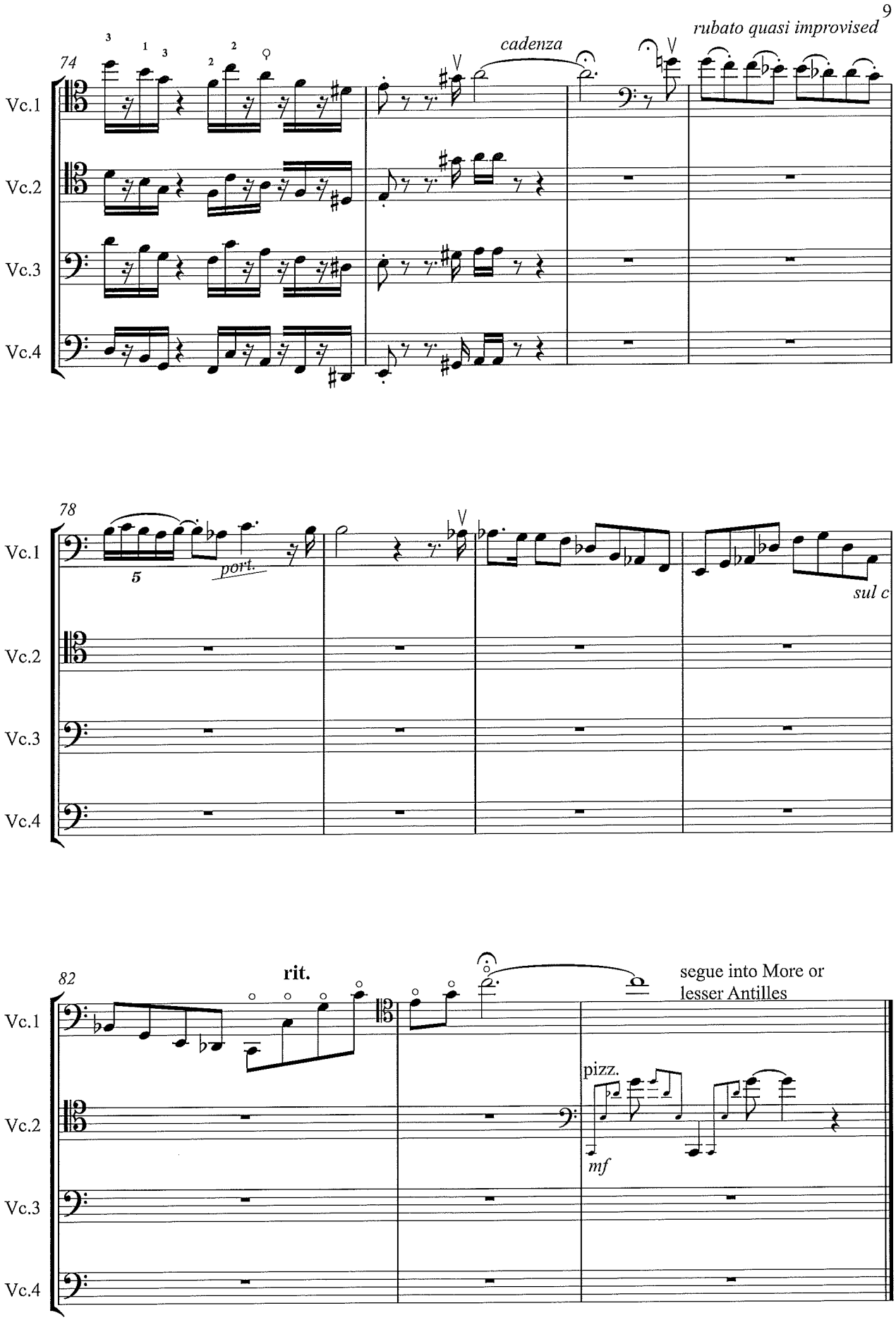

24
Vc.1
Vc.2
Vc.3
Vc.4
26
Vc.1
Vc.2
Vc.3
Vc.4
29
Vc.1
Vc.2
Vc.3
Vc.4


31
Vc.1
Vc.2
Vc.3
Vc.4
34
C
mf
37
mf
pizz.
41
col legno


45
Vc.1
Vc.2
Vc.3
Vc.4
II
muted pizz.
48
simile
arco
51
II
53
D
arco

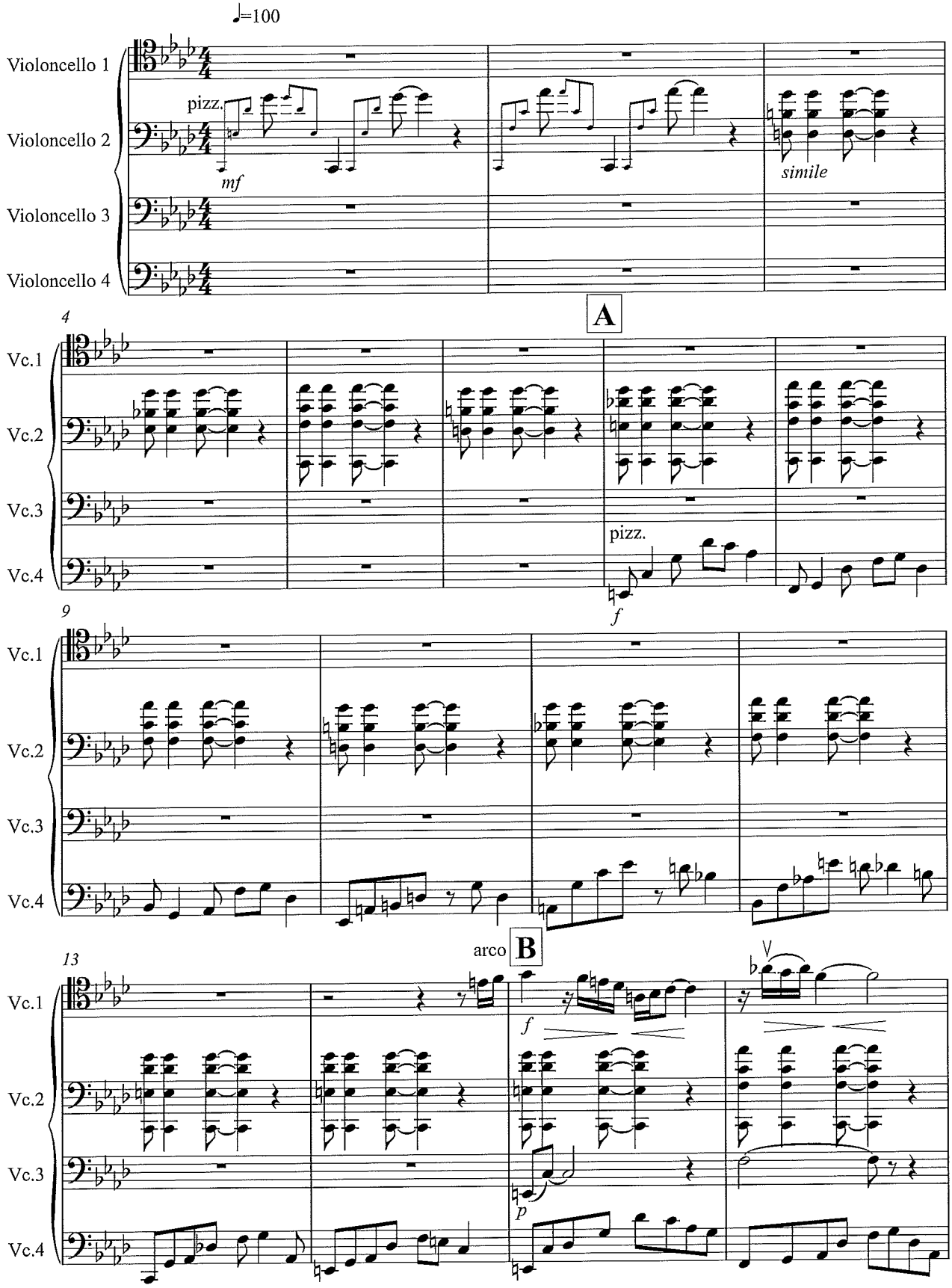

56
Vc.1
Vc.2
Vc.3
Vc.4
58
Vc.1
Vc.2
Vc.3
Vc.4
61
Vc.1
Vc.2
Vc.3
Vc.4


63
Vc.1
Vc.2
Vc.3
Vc.4
65
chop
68
chop
71
Tutti forte
chop


rubato quasi improvised
74
cadenza
Vc.1
Vc.2
Vc.3
Vc.4
78
5
port.
sul c
82
rit.
segue into More or lesser Antilles
pizz.
mf

More or Lesser Antilles

Stephan Richter



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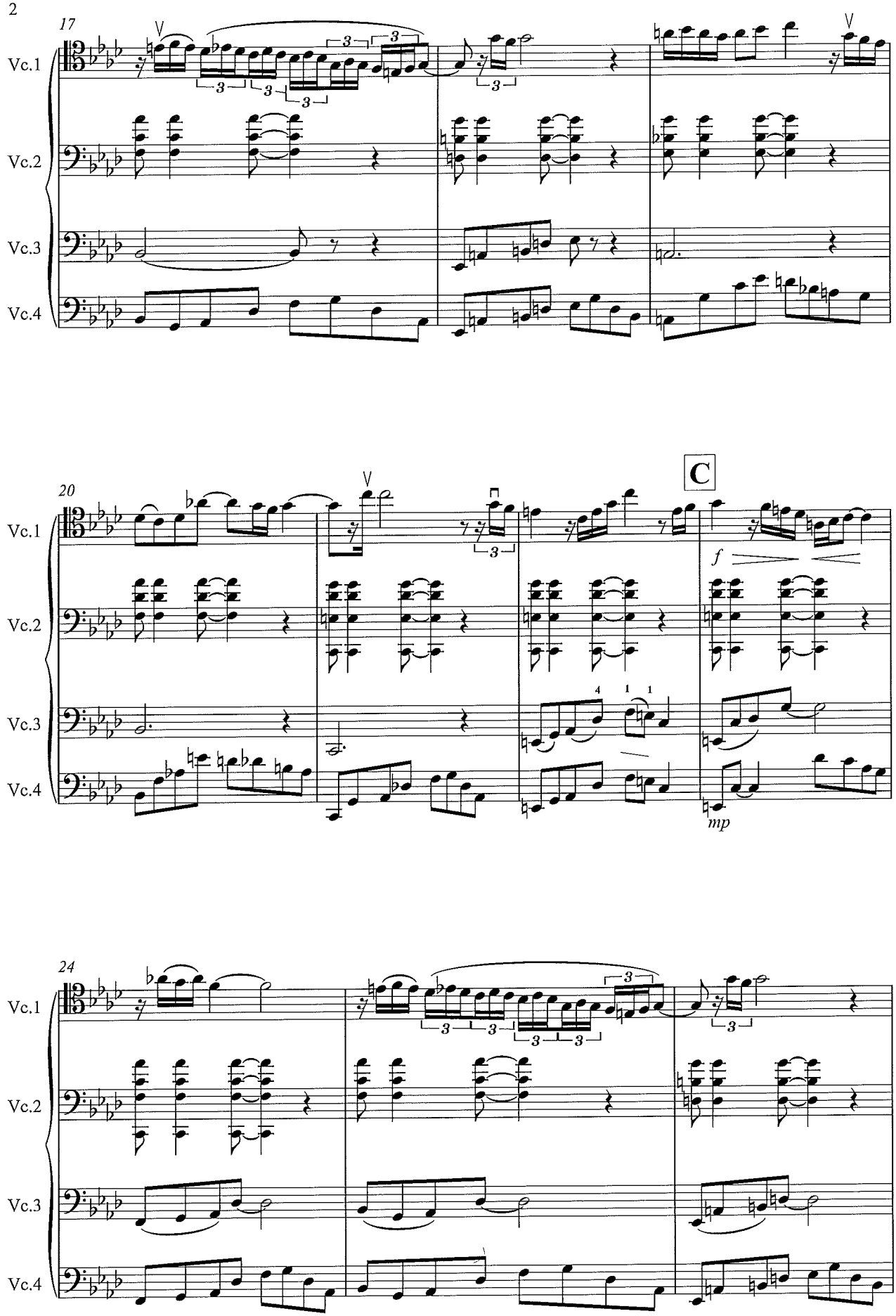
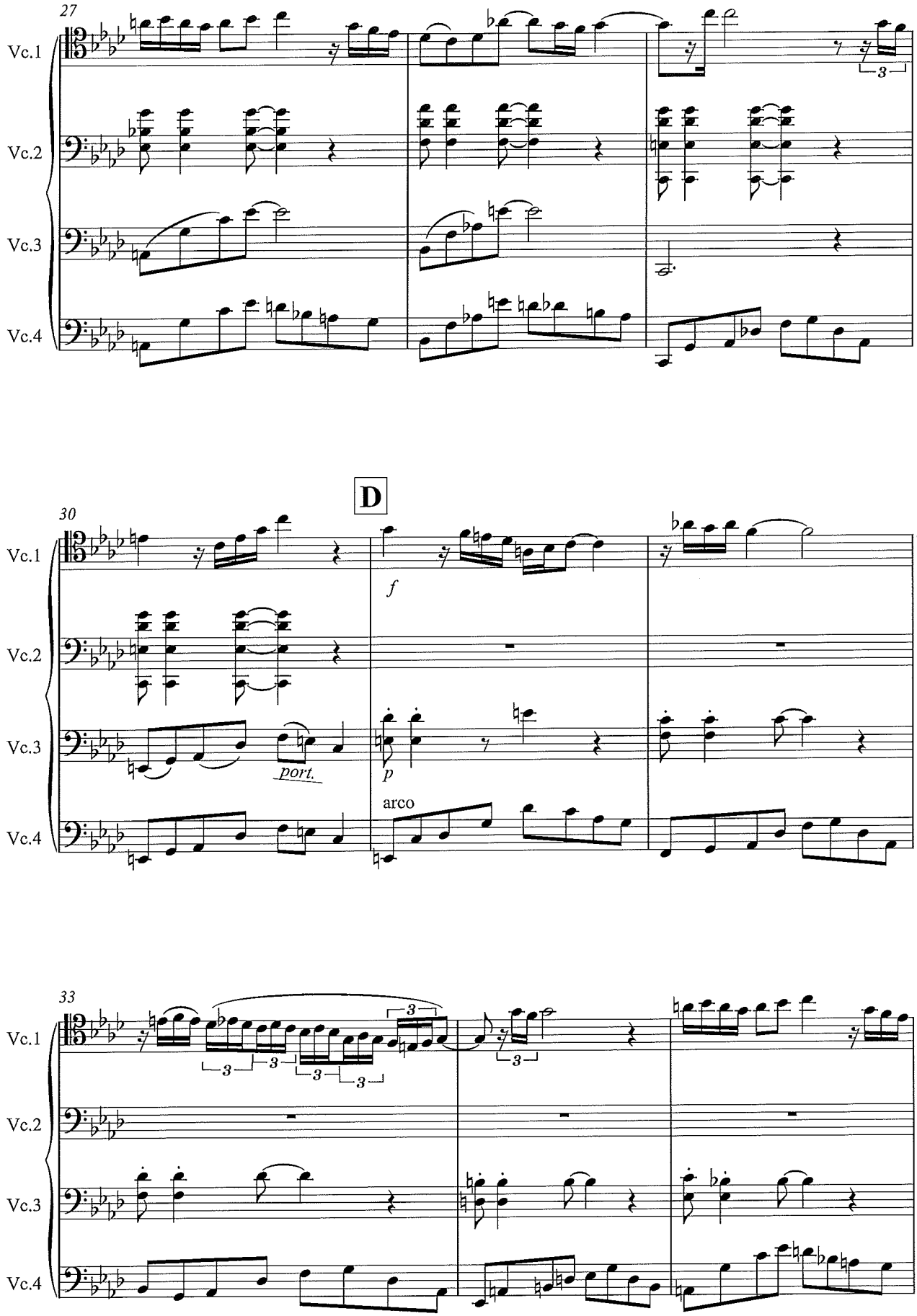
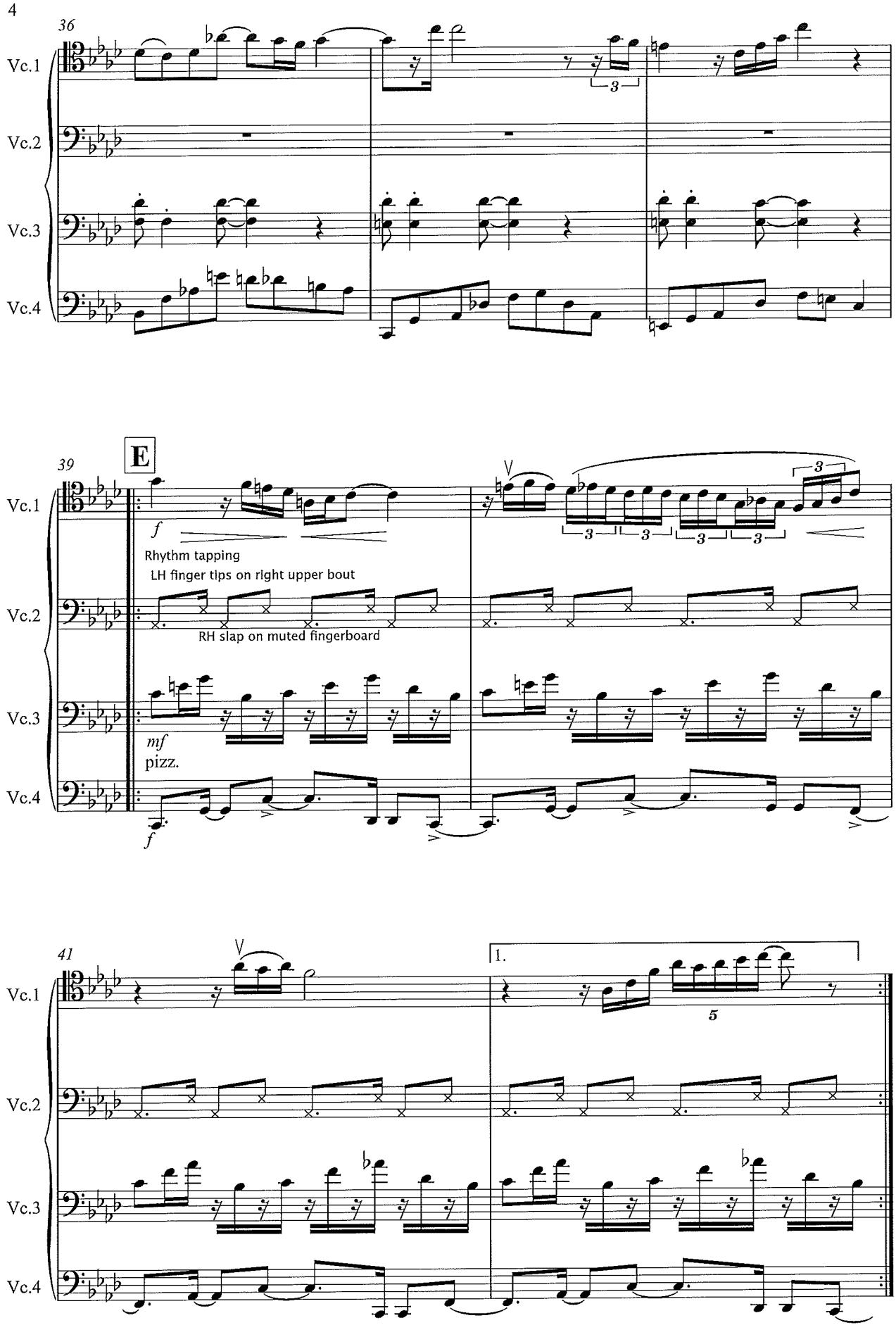
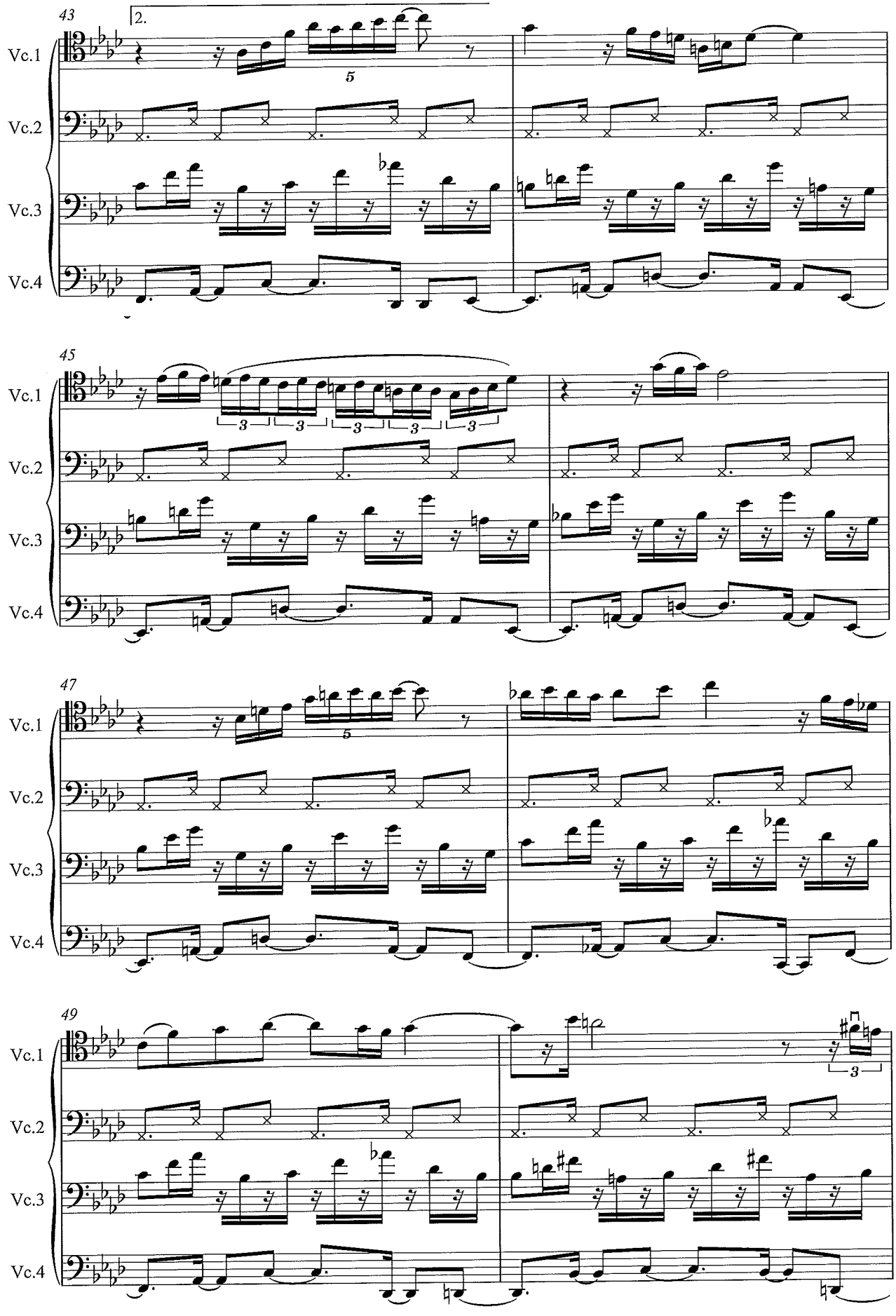
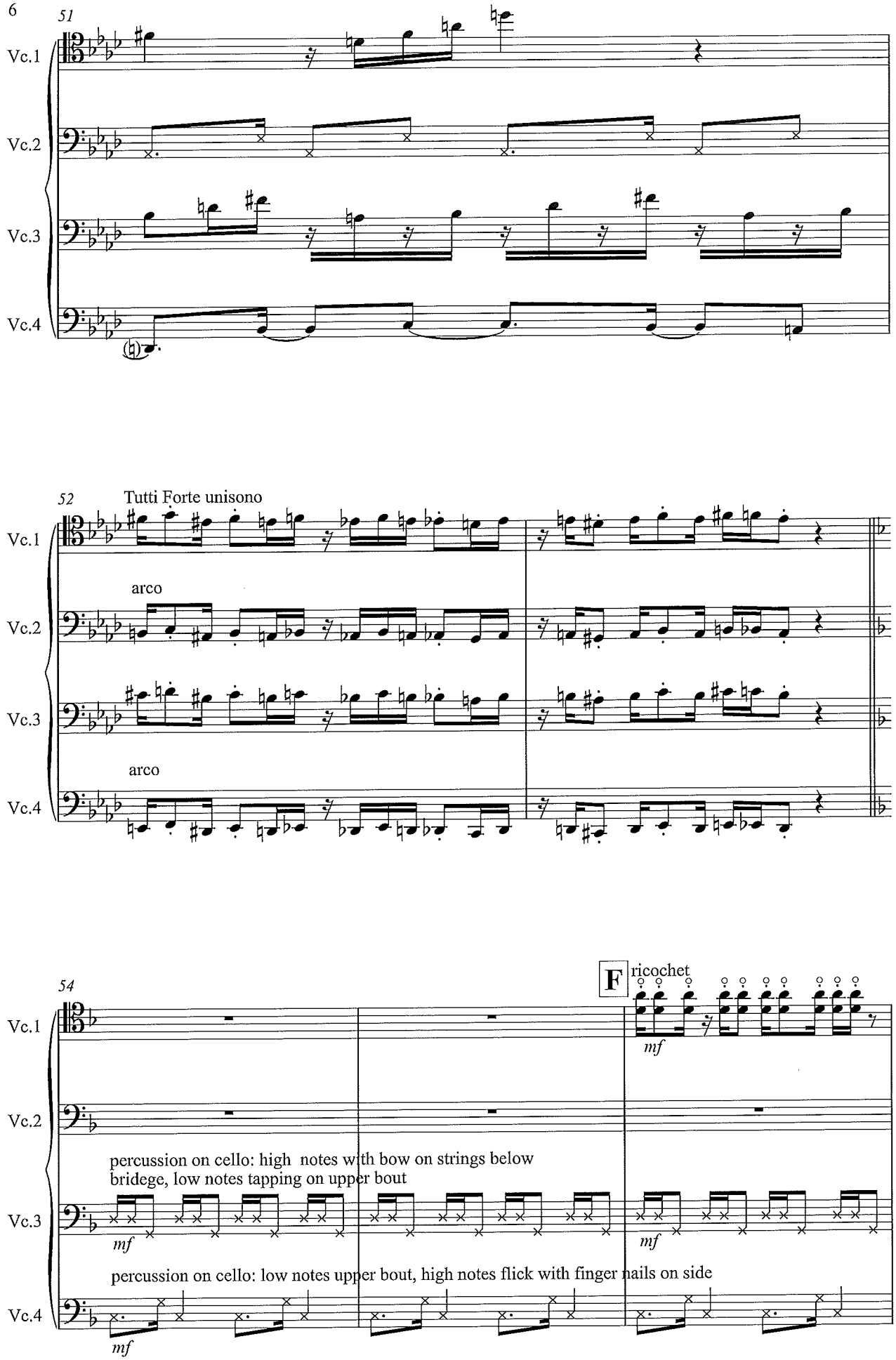
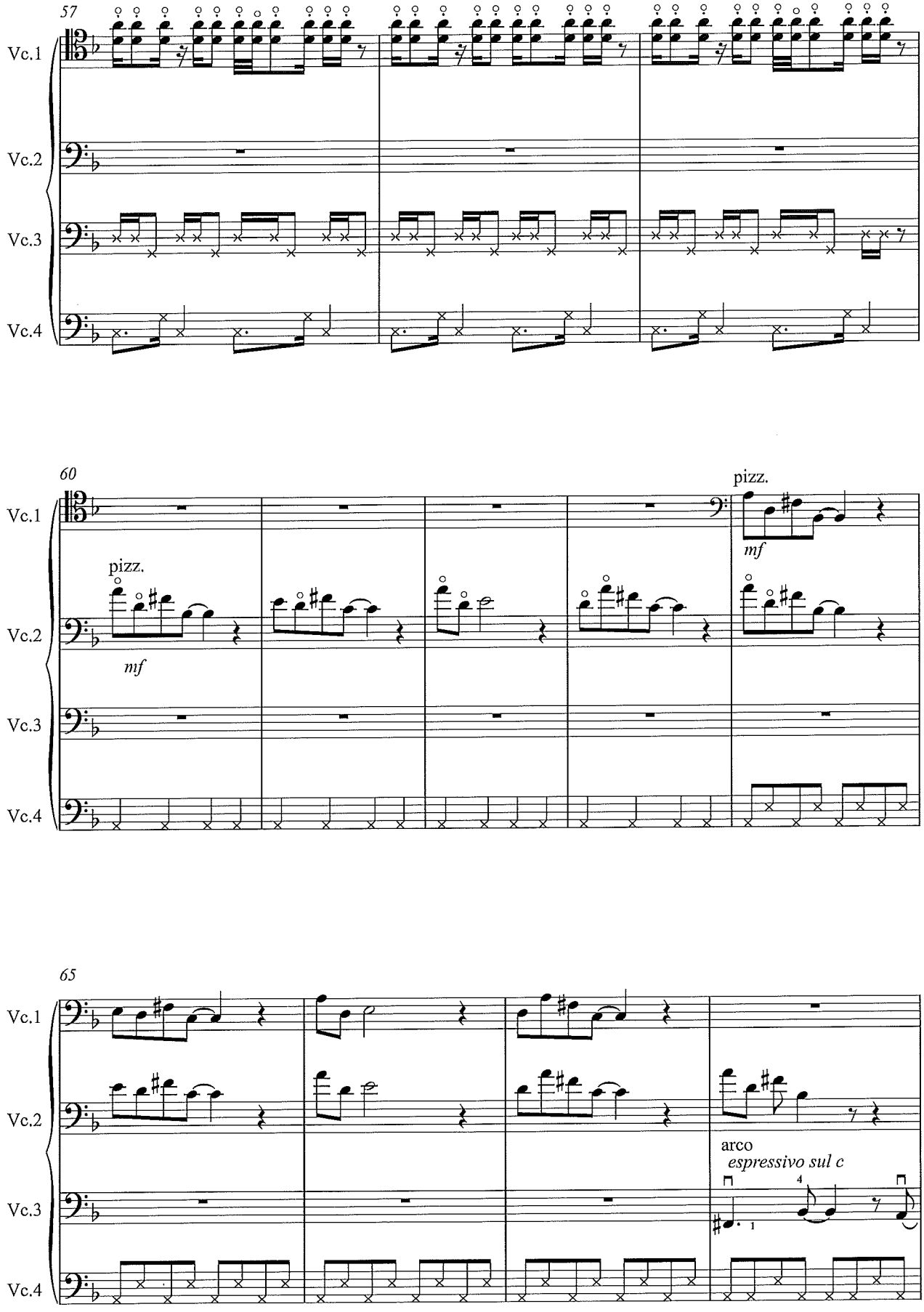

17
Vc.1
Vc.2
Vc.3
Vc.4
20
C
f
mp
24

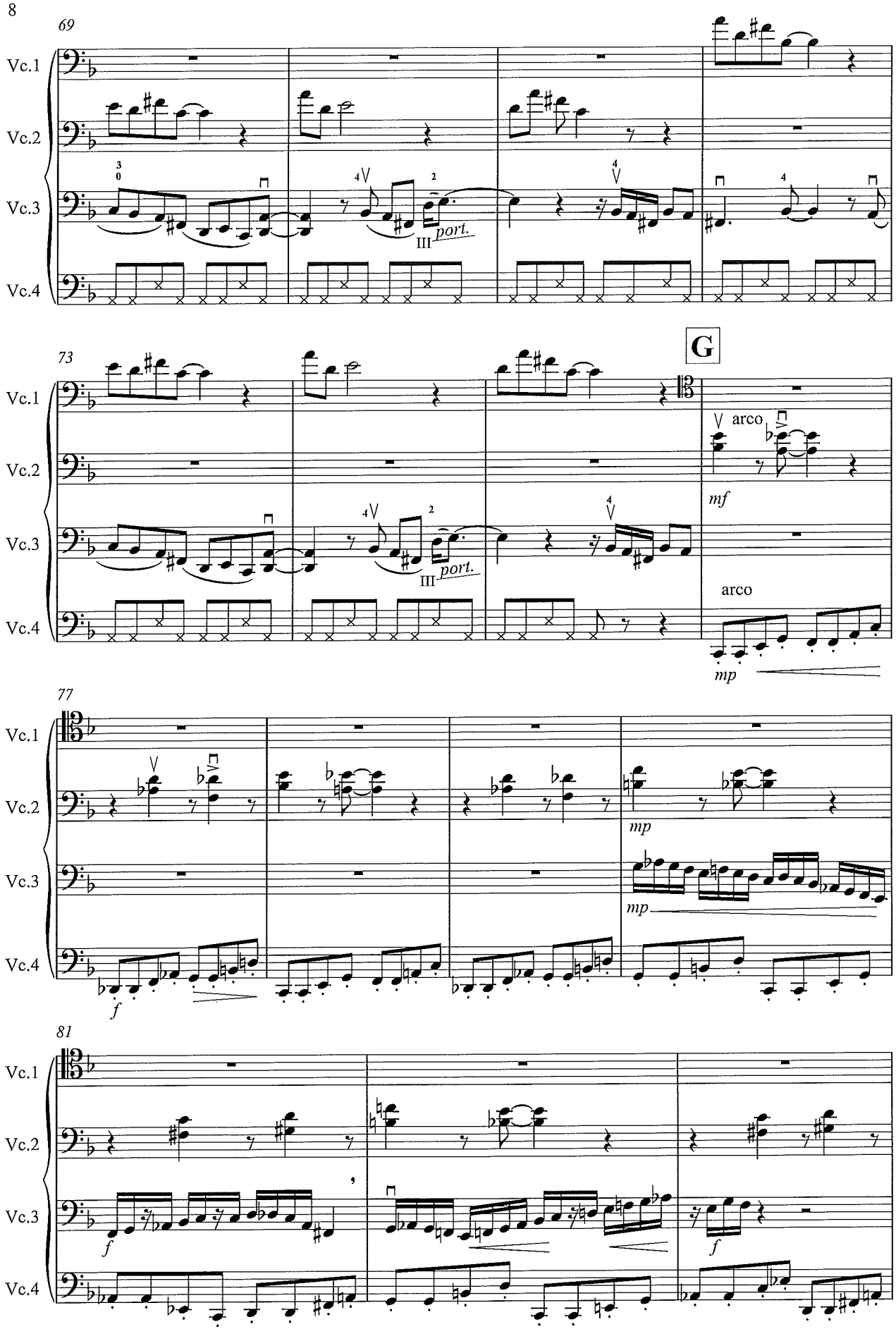

27
Vc.1
Vc.2
Vc.3
Vc.4
3
D
30
f
p
port.
arco
33

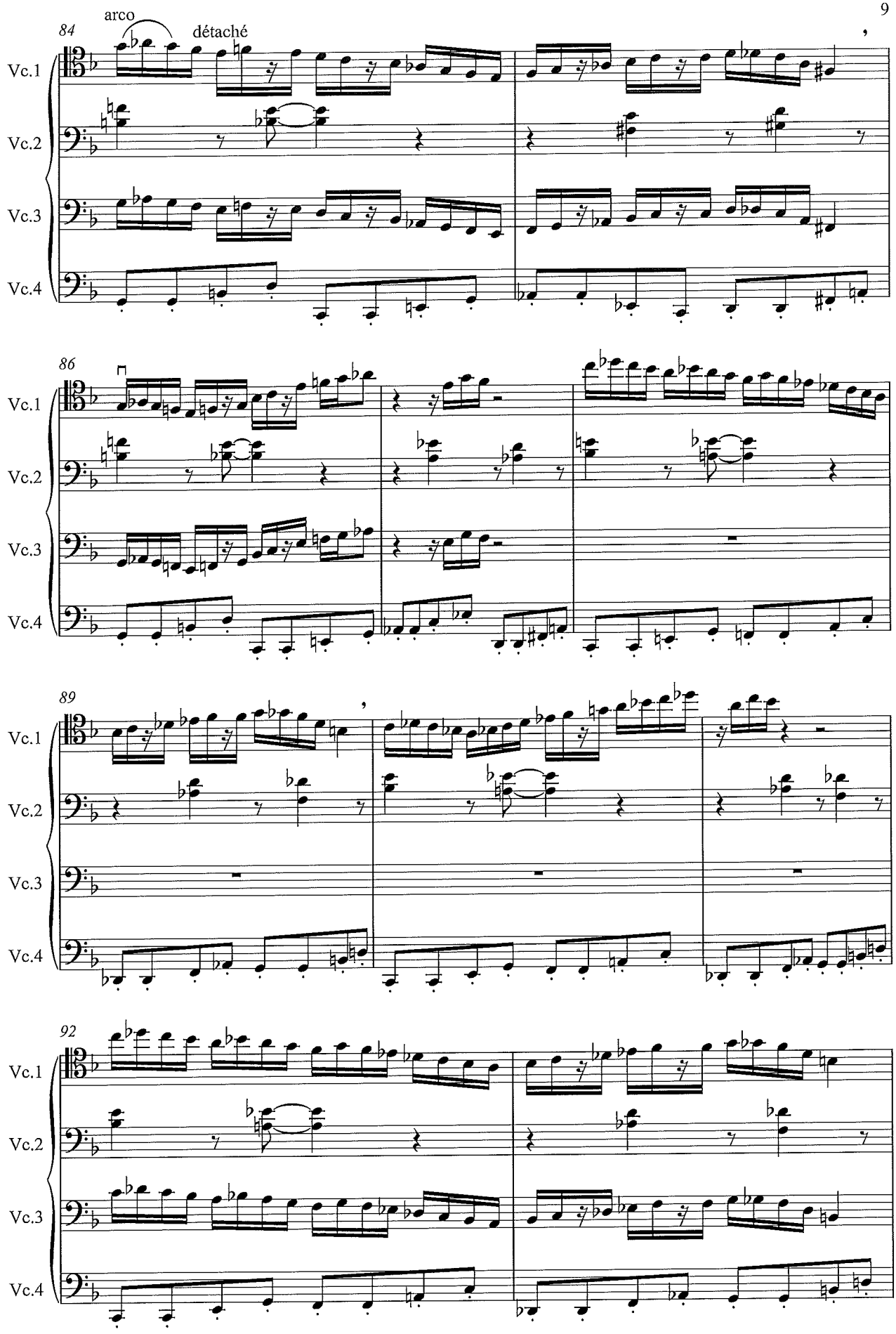

36
Vc.1
Vc.2
Vc.3
Vc.4
3
39
E
f
Rhythm tapping
LH finger tips on right upper bout
RH slap on muted fingerboard
mf
pizz.
f
41
1.
5

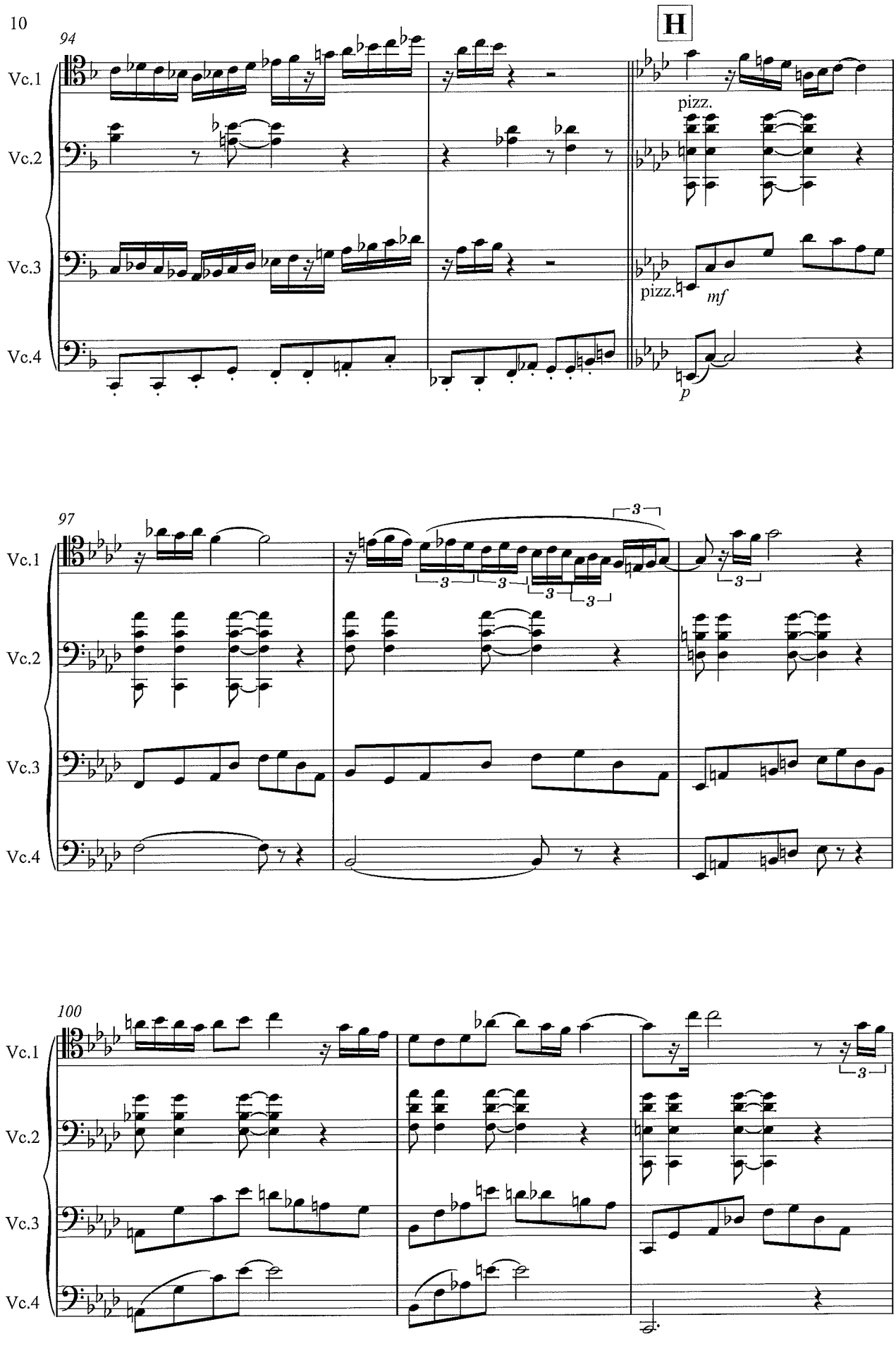

43
2.
Vc.1
Vc.2
Vc.3
Vc.4
45
47
49

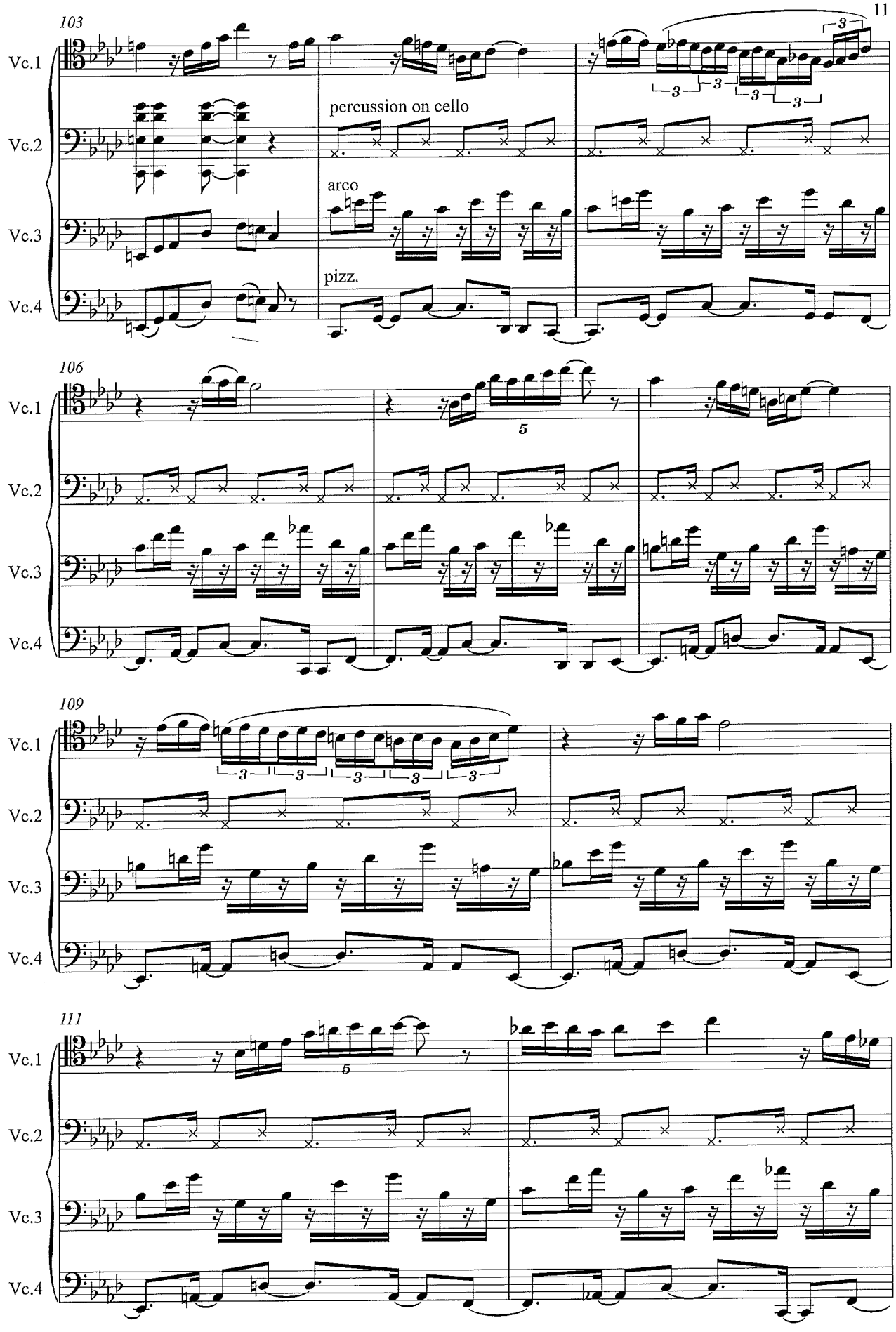

51
Vc.1
Vc.2
Vc.3
Vc.4
52
Tutti Forte unisono
arco
arco
54
F
ricochet
mf
percussion on cello: high notes with bow on strings below bridege, low notes tapping on upper bout
percussion on cello: low notes upper bout, high notes flick with finger nails on side

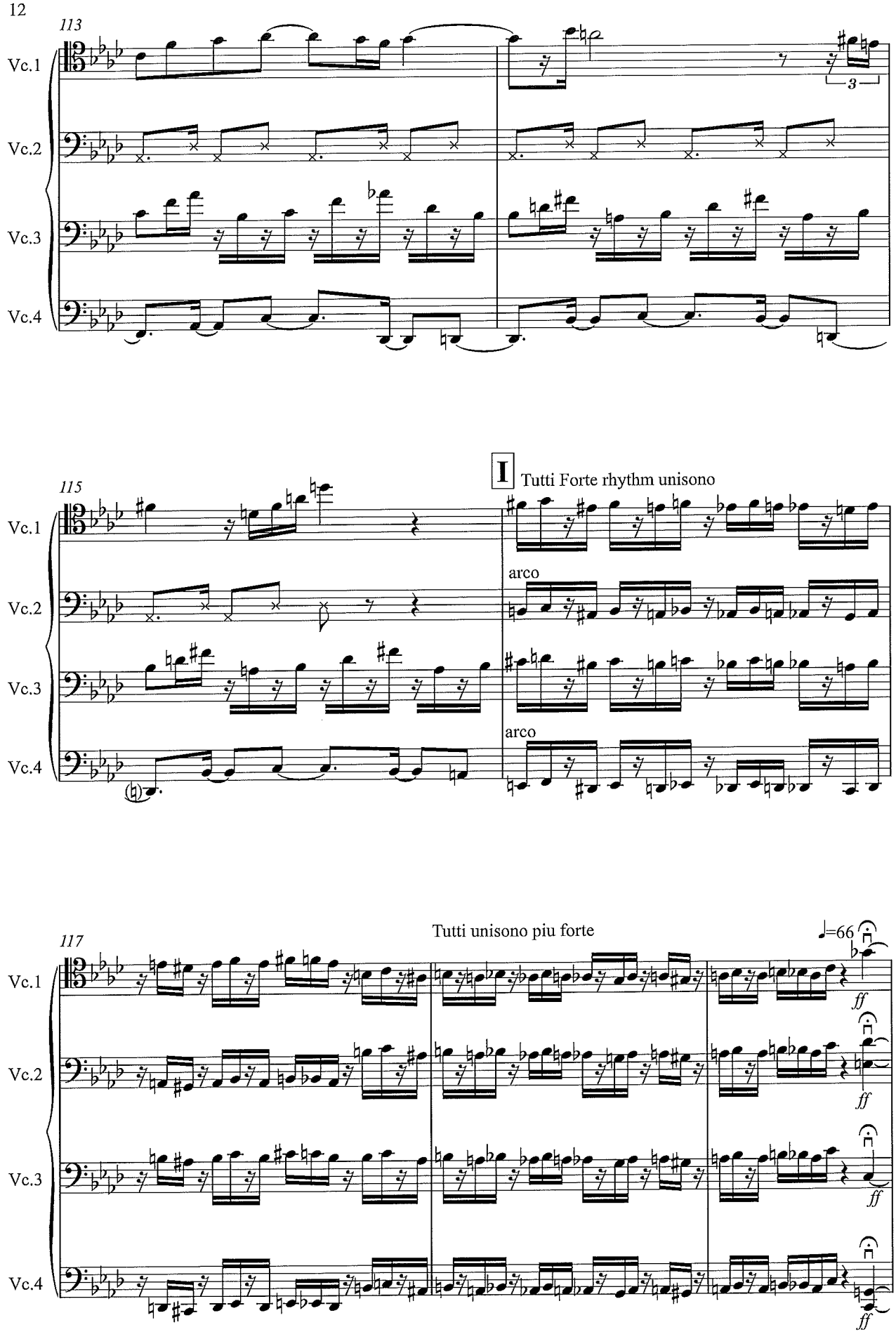

57
Vc.1
Vc.2
Vc.3
Vc.4
60
pizz.
mf
pizz.
mf
65
arco
espressivo sul c

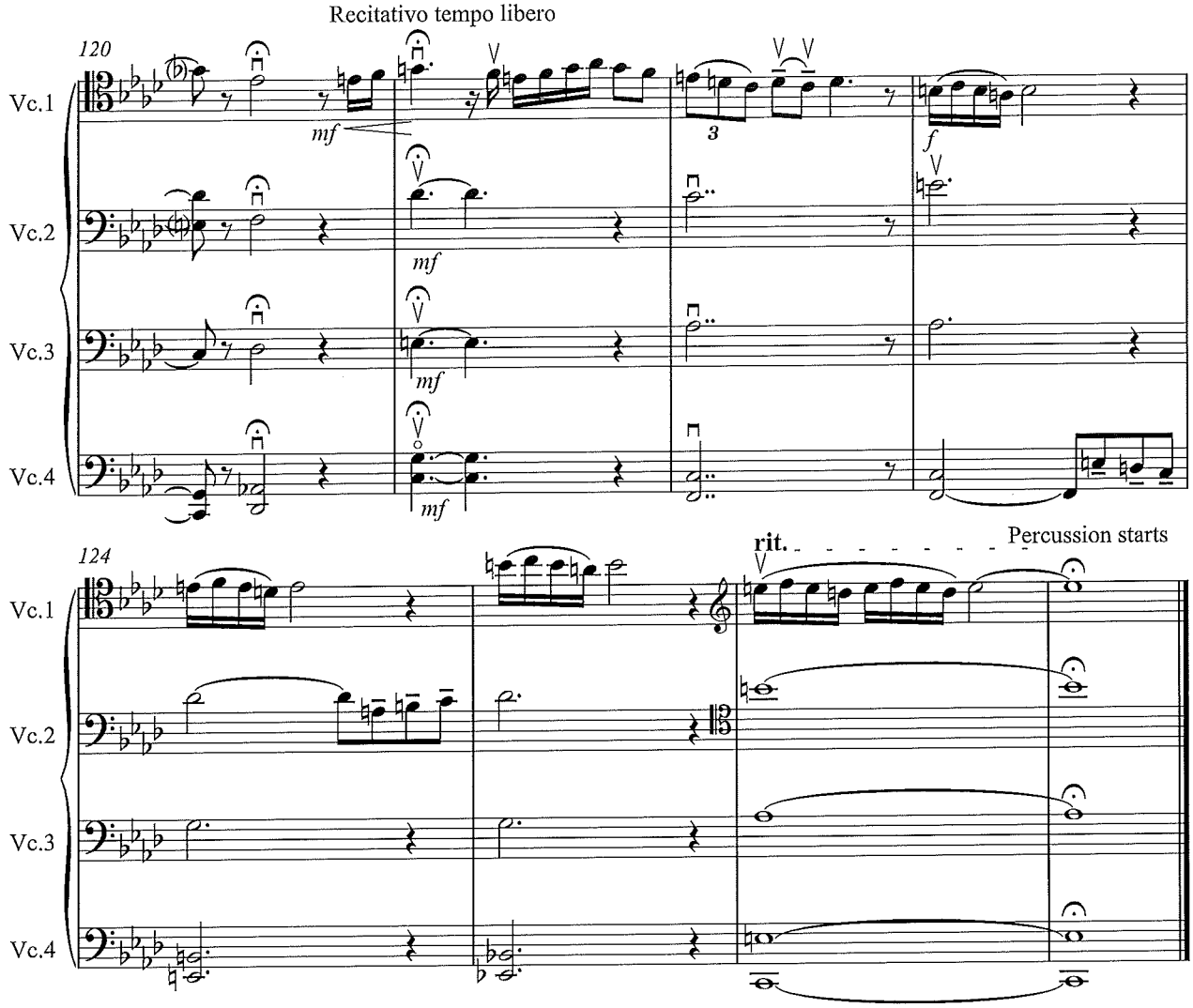

69
Vc.1
Vc.2
Vc.3
Vc.4
port.
73
G
arco
mf
arco
mp
77
mp
mp
f
81
f
f


84
arco
détaché
Vc.1
Vc.2
Vc.3
Vc.4
86
Vc.1
Vc.2
Vc.3
Vc.4
89
Vc.1
Vc.2
Vc.3
Vc.4
92
Vc.1
Vc.2
Vc.3
Vc.4


10
94
H
Vc.1
Vc.2
Vc.3
Vc.4
pizz.
pizz.
mf
p
97
3
100

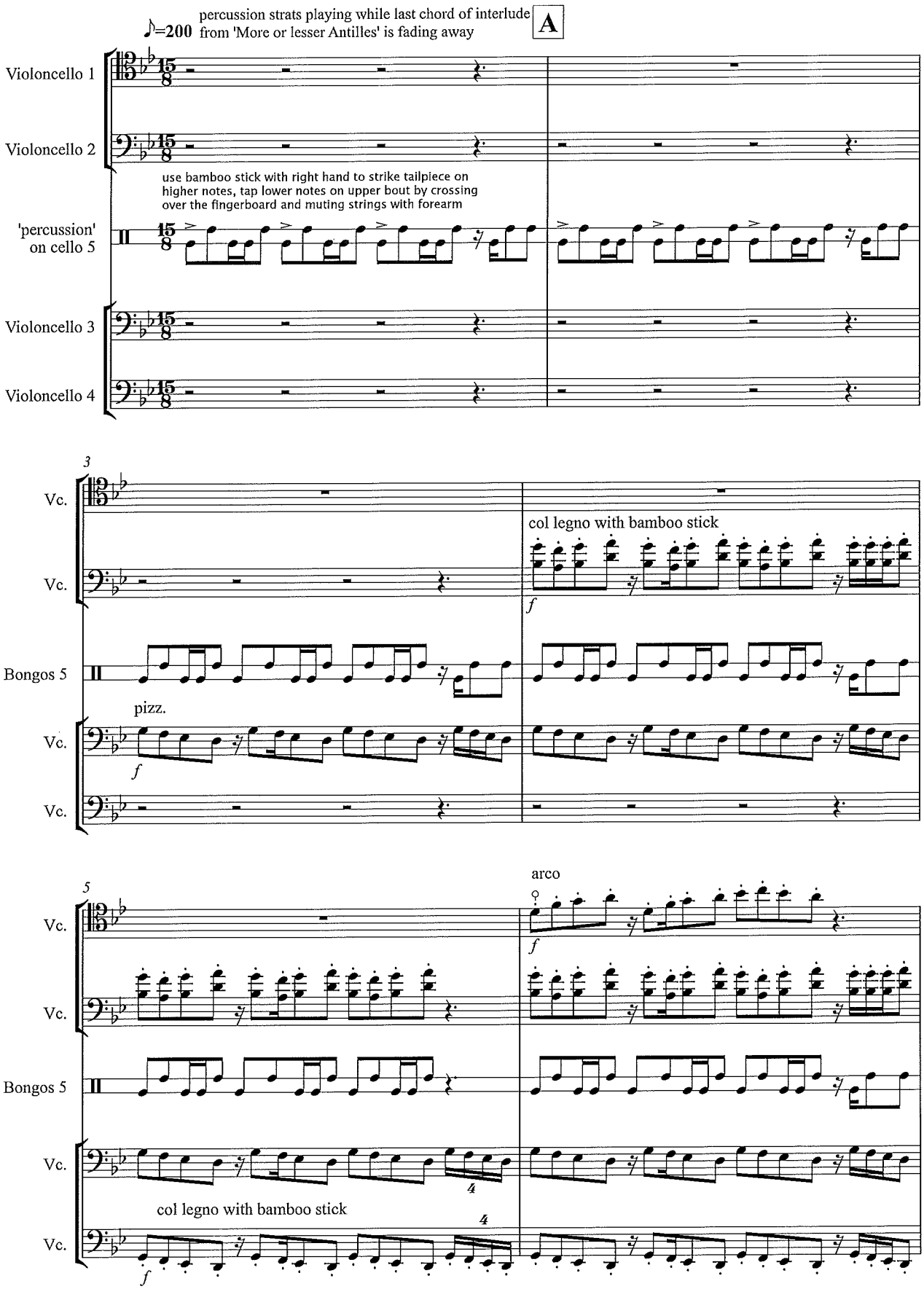

103
Vc.1
Vc.2
Vc.3
Vc.4
percussion on cello
arco
pizz.
106
109
111


113
Vc.1
Vc.2
Vc.3
Vc.4
3
115
I
Tutti Forte rhythm unisono
arco
arco
117
Tutti unisono piu forte
♩=66
ff
ff
ff
ff


Recitativo tempo libero
120
Vc.1
Vc.2
Vc.3
Vc.4
mf
mf
mf
mf
3
f
124
rit.
Percussion starts

Bamboozled

Stephan Richter



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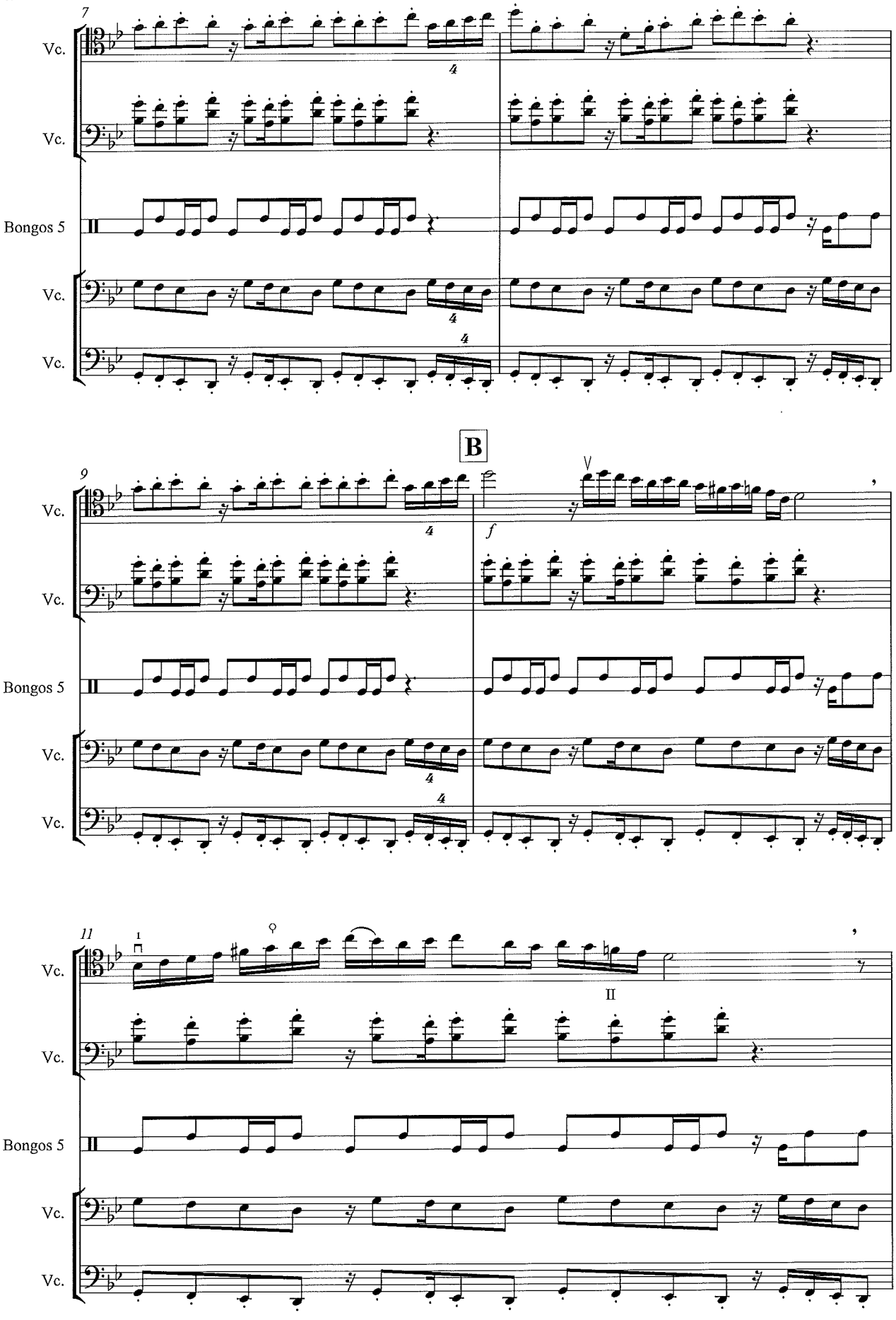
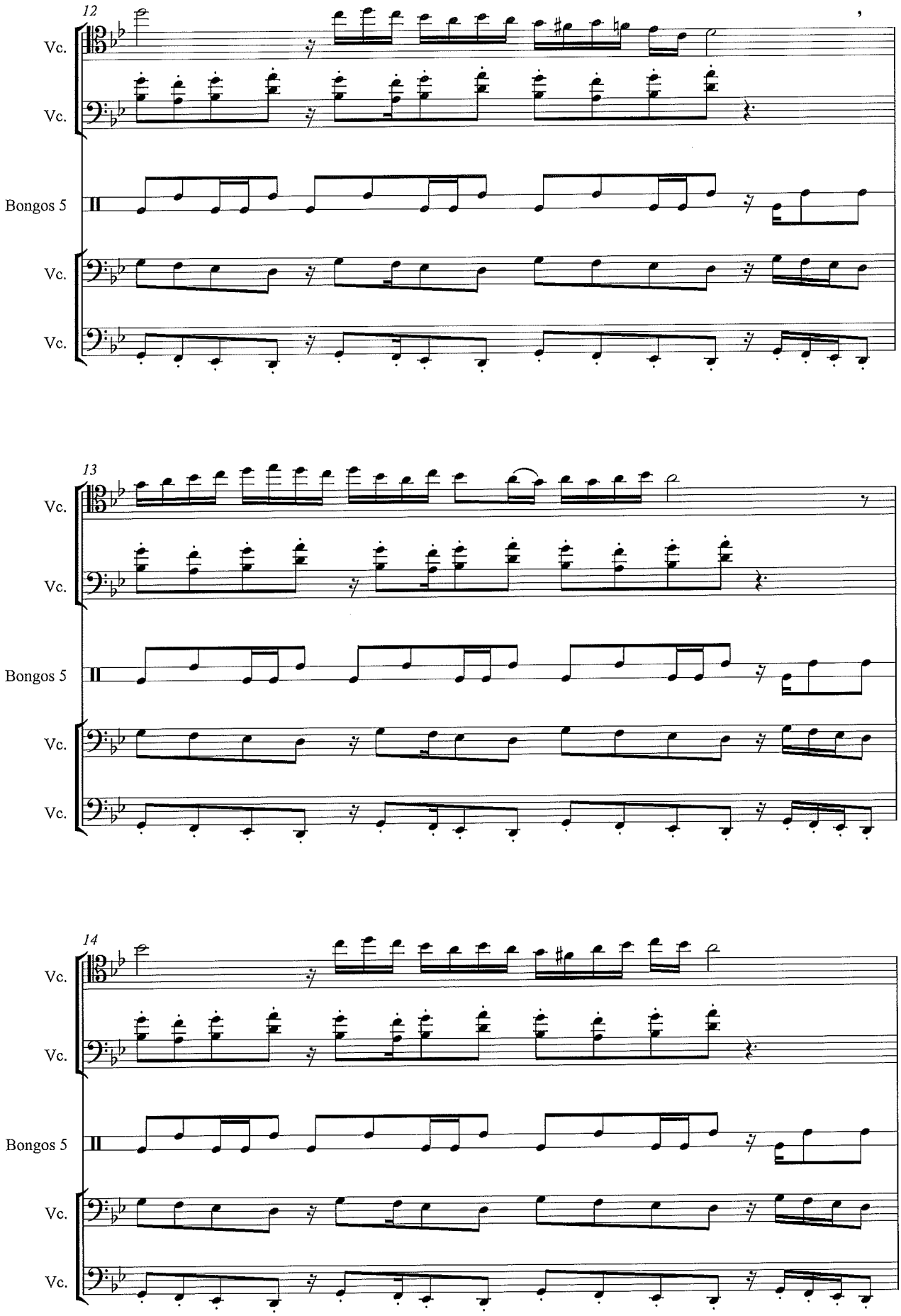
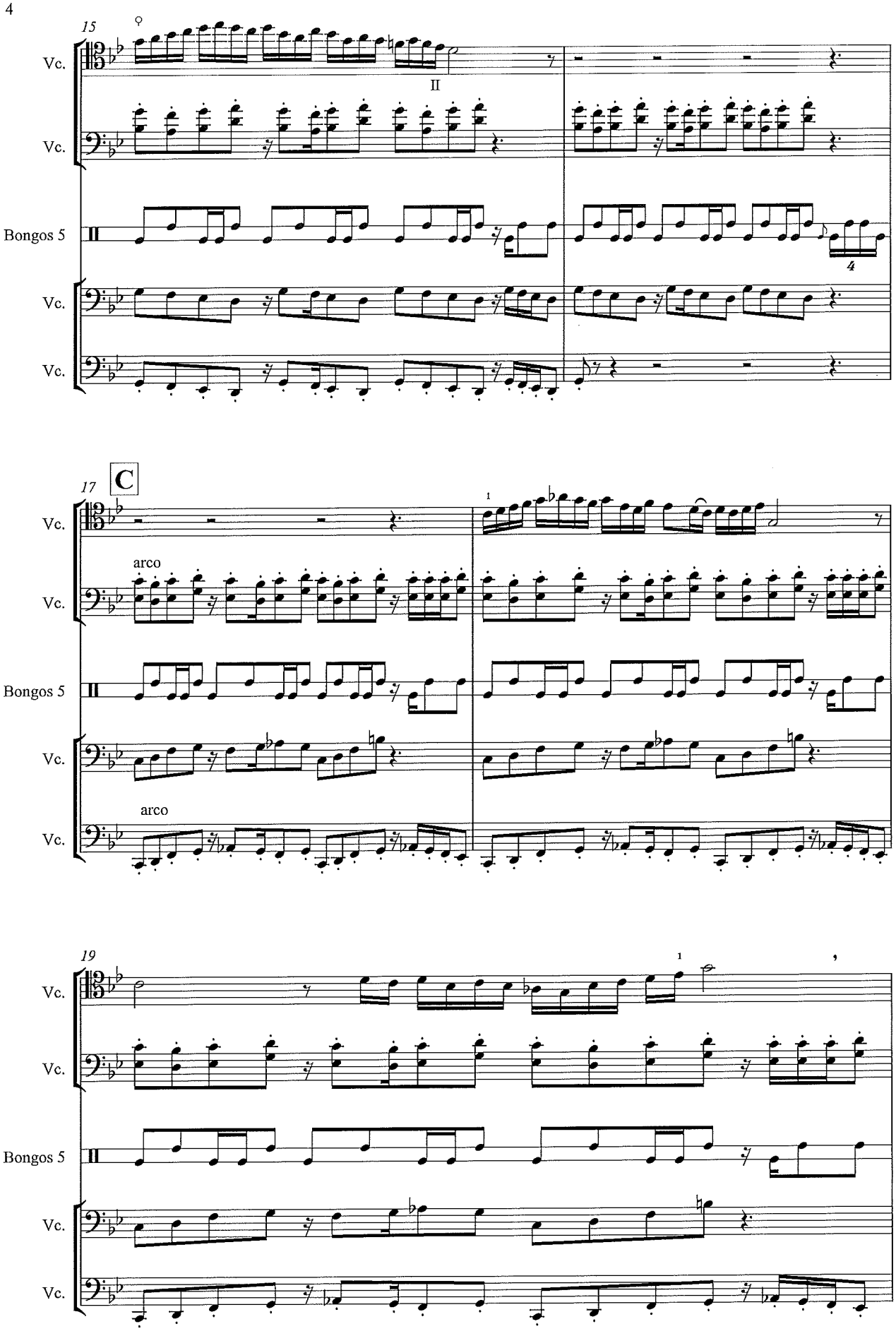
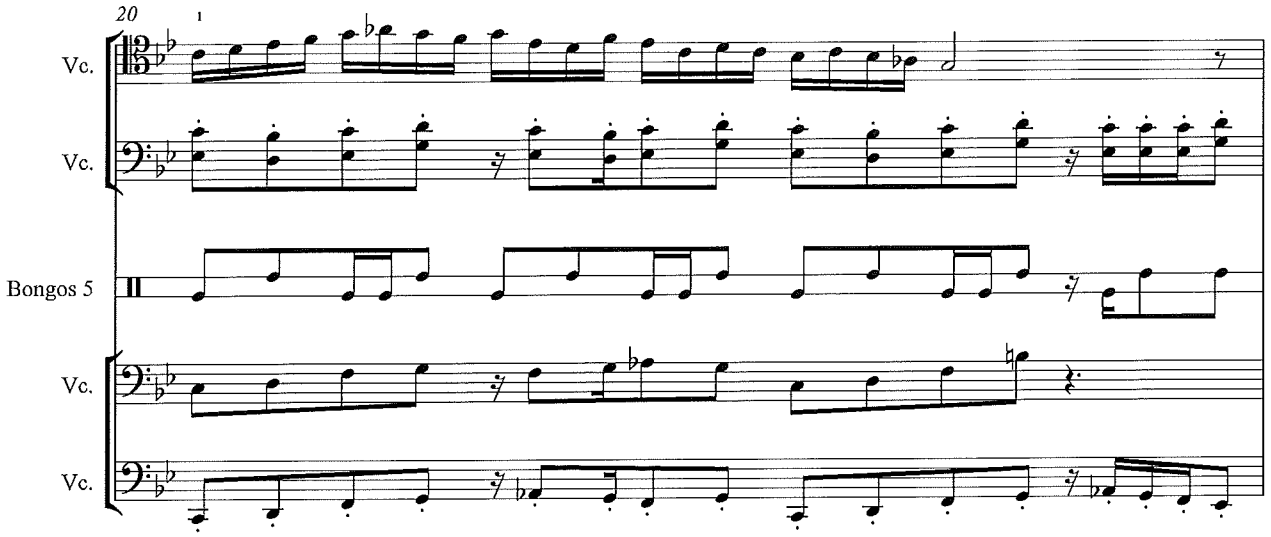
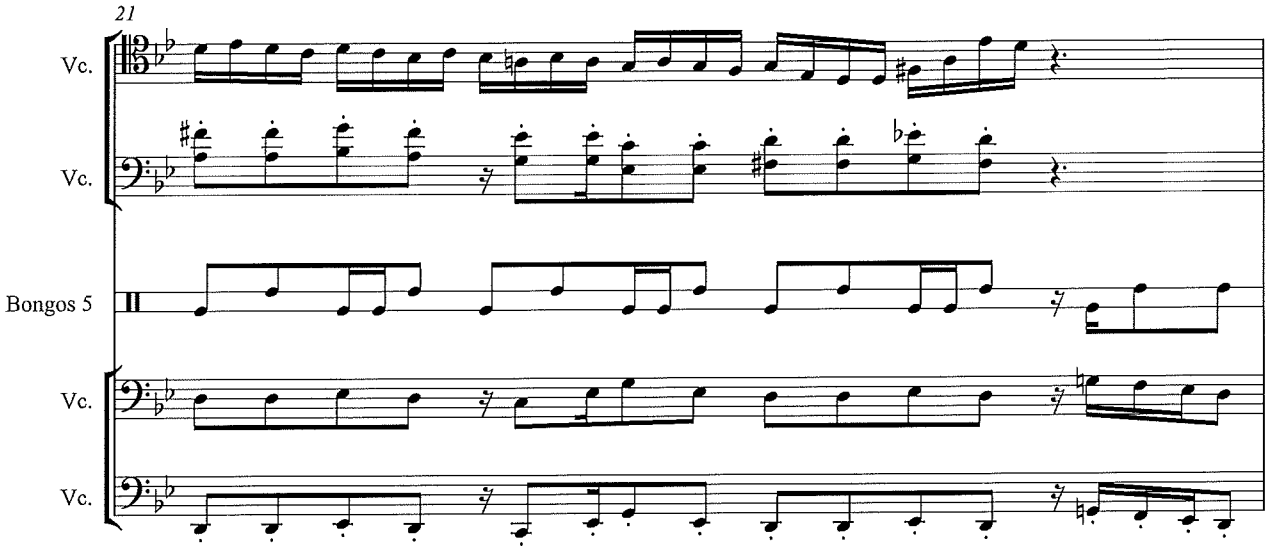
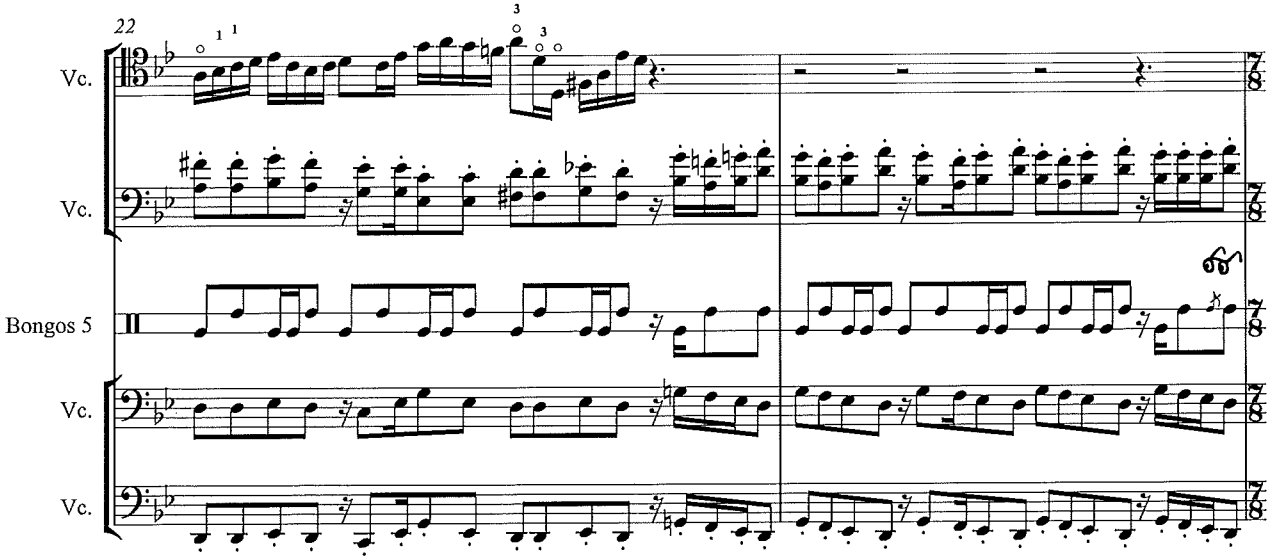

7
Vc.
Vc.
Bongos 5
Vc.
Vc.
B
9
Vc.
Vc.
Bongos 5
Vc.
Vc.
f
11
Vc.
Vc.
Bongos 5
Vc.
Vc.

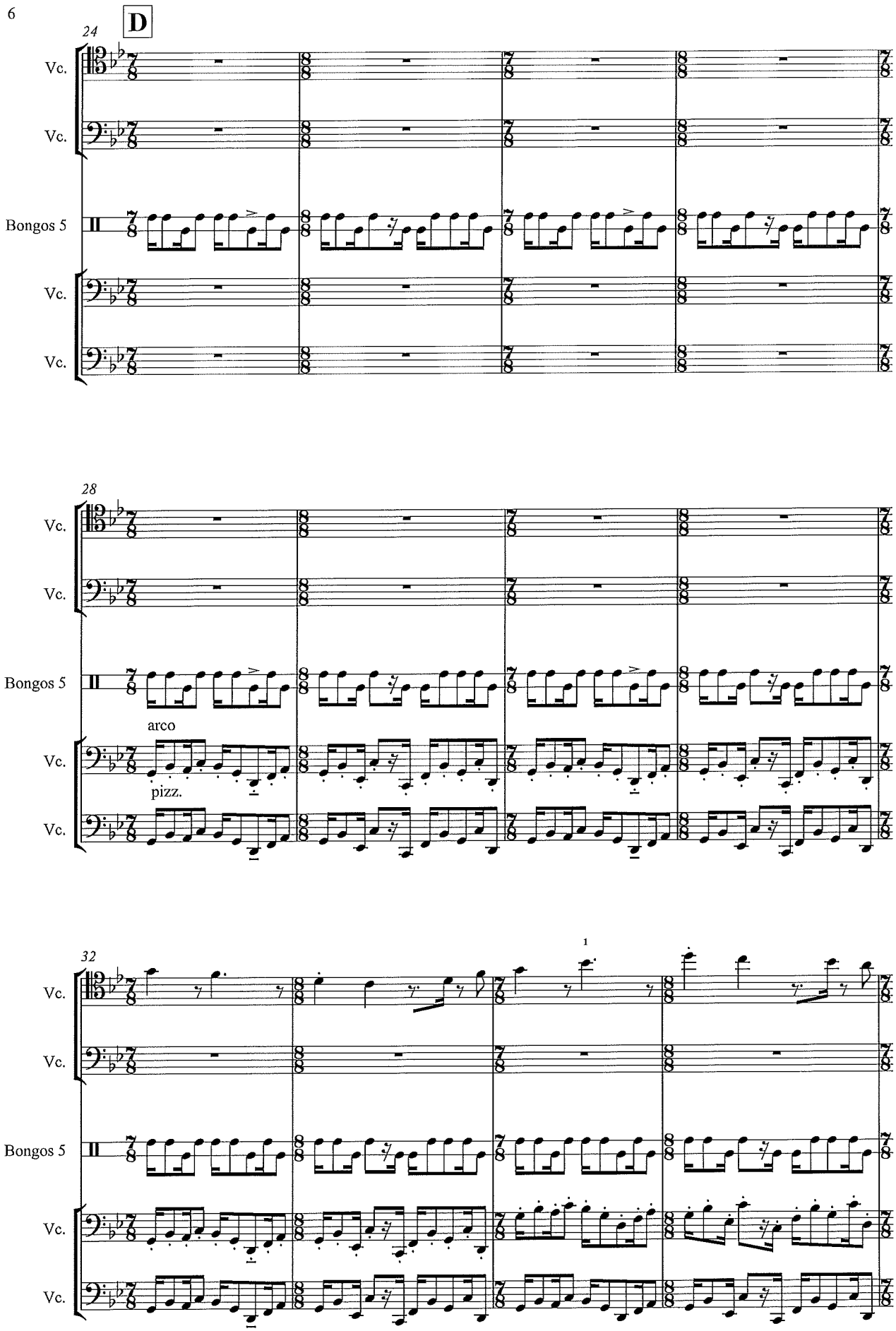

12
Vc.
Vc.
Bongos 5
Vc.
Vc.
13
Vc.
Vc.
Bongos 5
Vc.
Vc.
14
Vc.
Vc.
Bongos 5
Vc.
Vc.

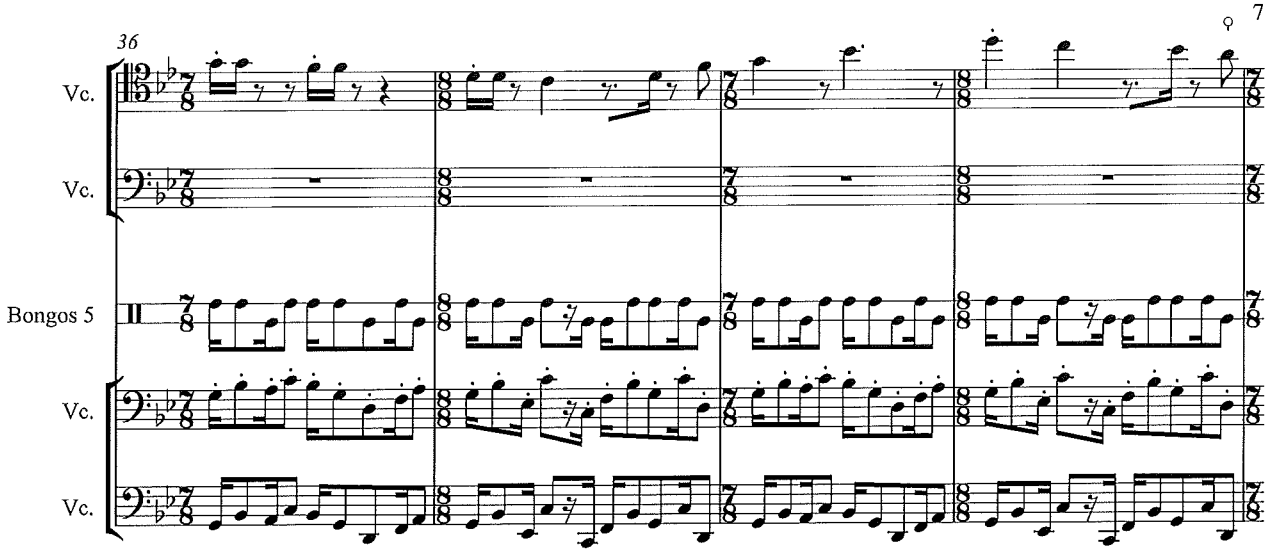

15
Vc.
Vc.
II
Bongos 5
Vc.
Vc.
4
17
C
Vc.
arco
Vc.
Bongos 5
Vc.
arco
Vc.
19
Vc.
Vc.
Bongos 5
Vc.
Vc.

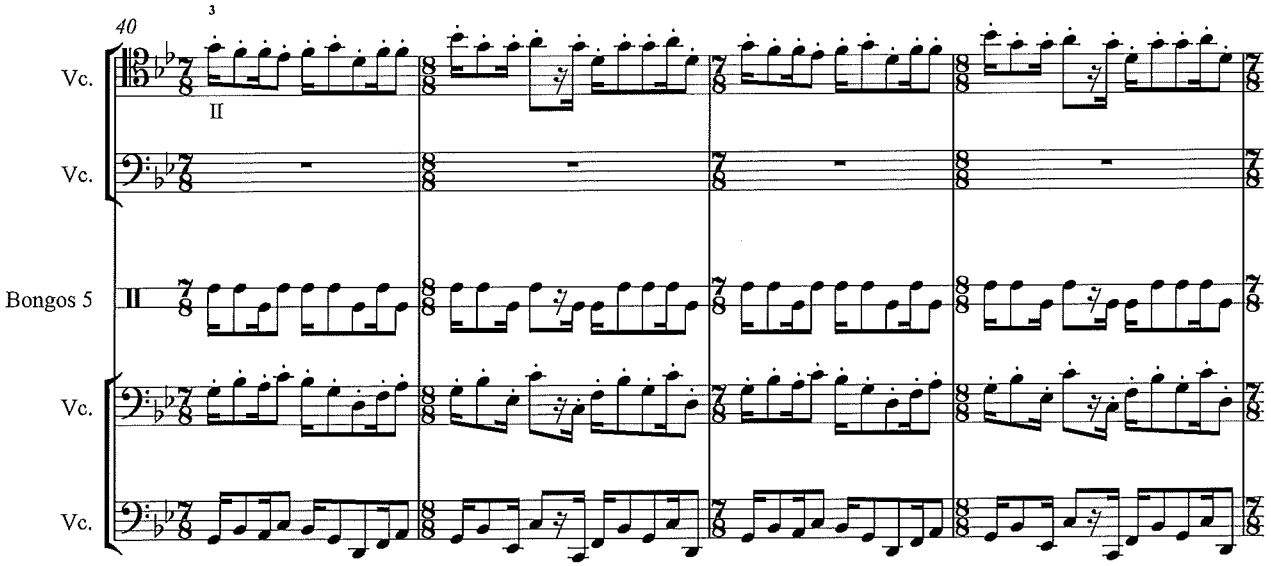

20
Vc.
Vc.
Bongos 5
Vc.
Vc.

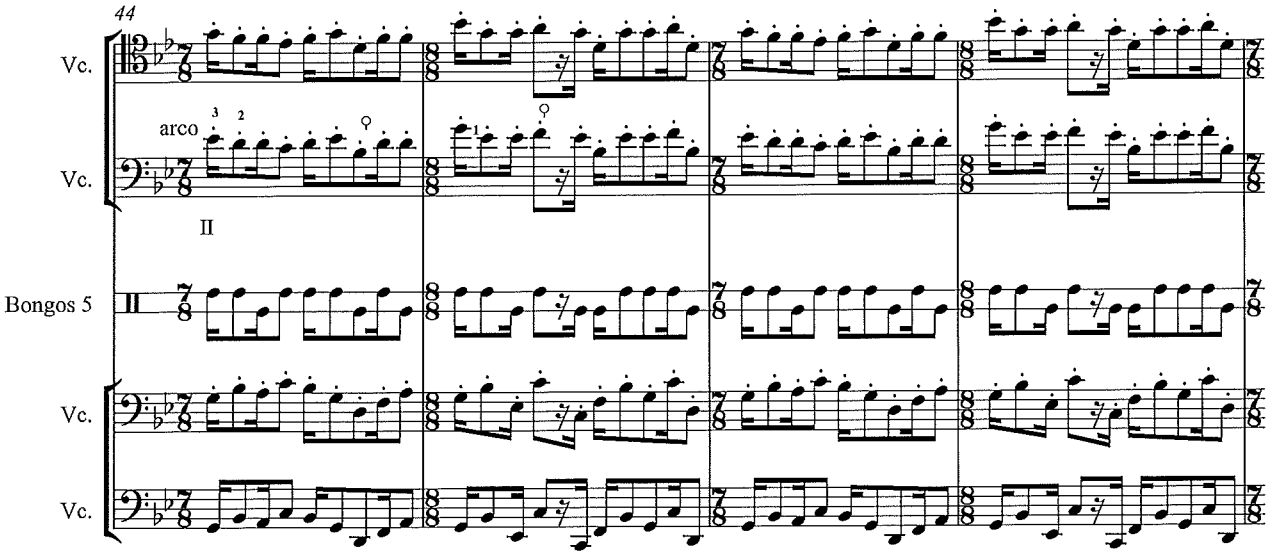

21
Vc.
Vc.
Bongos 5
Vc.
Vc.

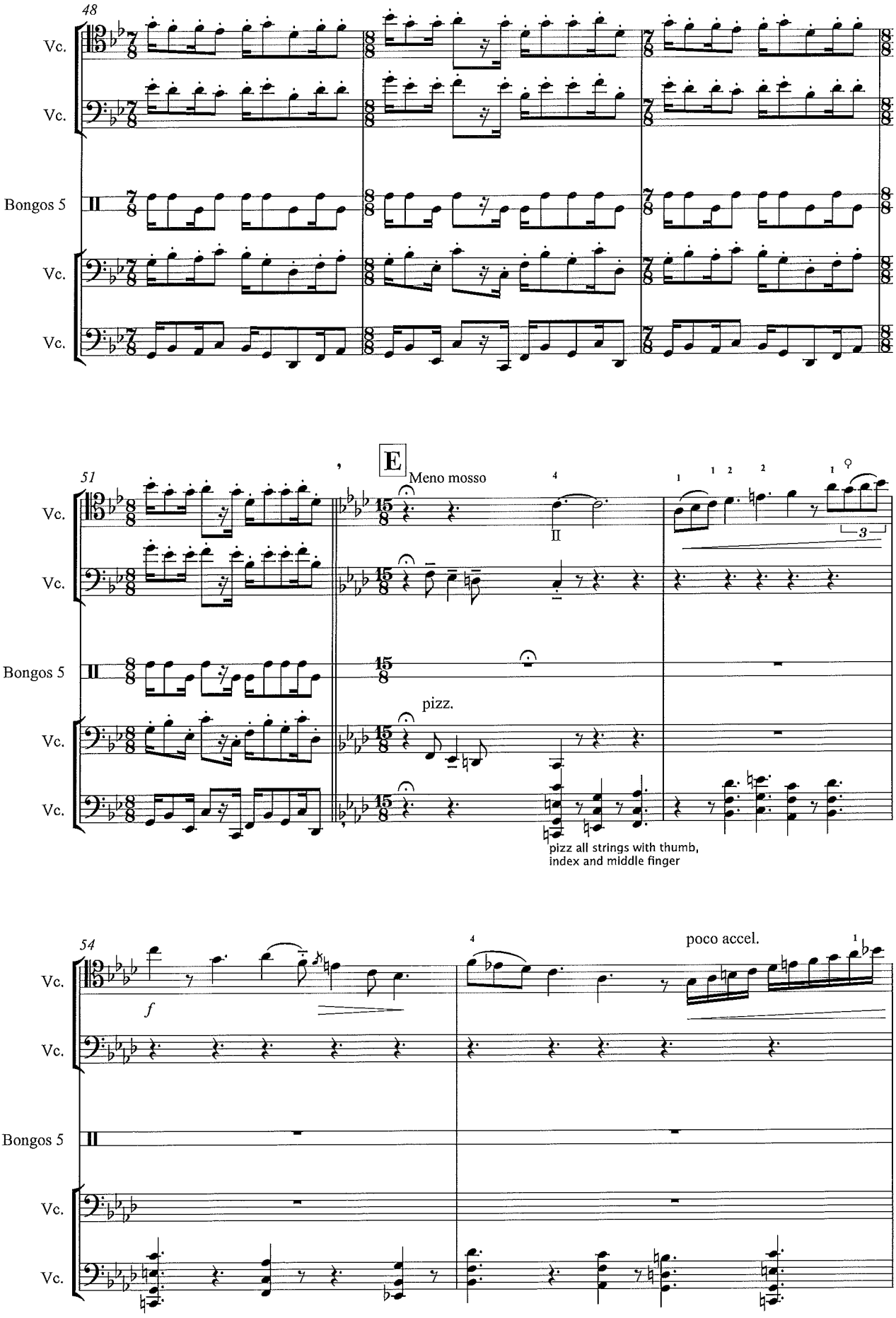

22
Vc.
Vc.
Bongos 5
Vc.
Vc.

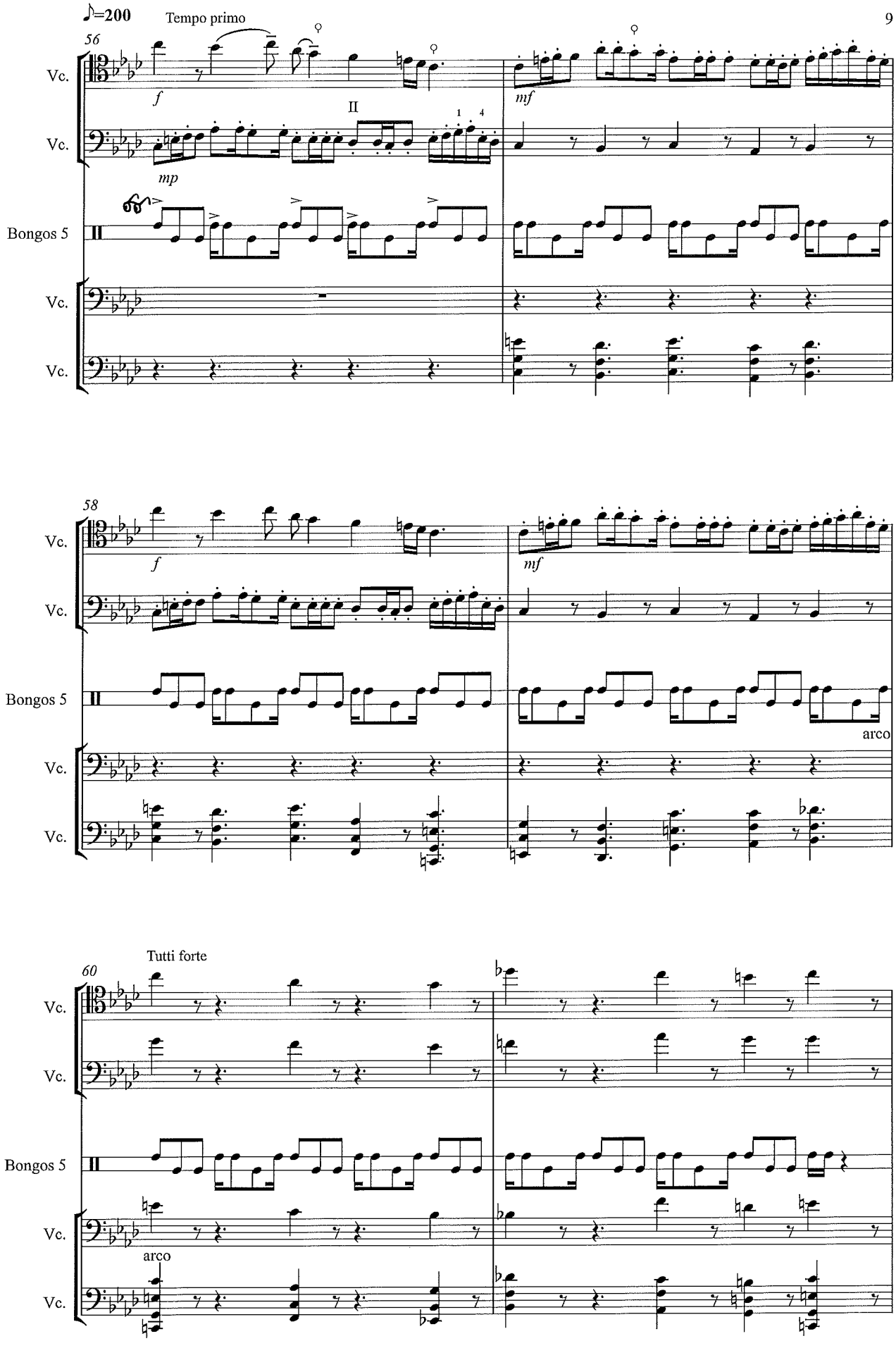

24
D
Vc.
Vc.
Bongos 5
Vc.
Vc.
28
Vc.
Vc.
Bongos 5
arco
Vc.
pizz.
Vc.
32
1
Vc.
Vc.
Bongos 5
Vc.
Vc.

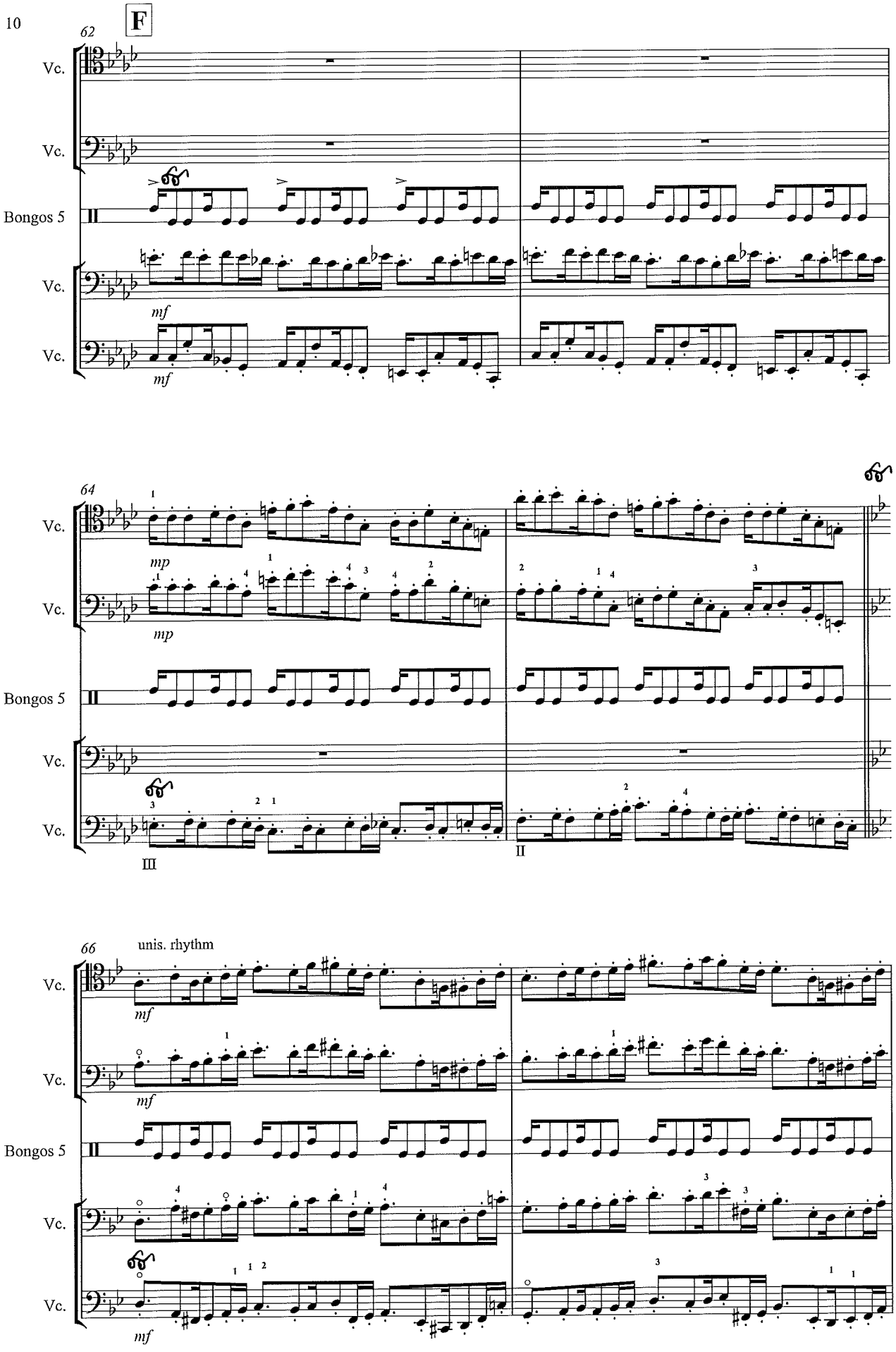

36
Vc.
Vc.
Bongos 5
Vc.
Vc.

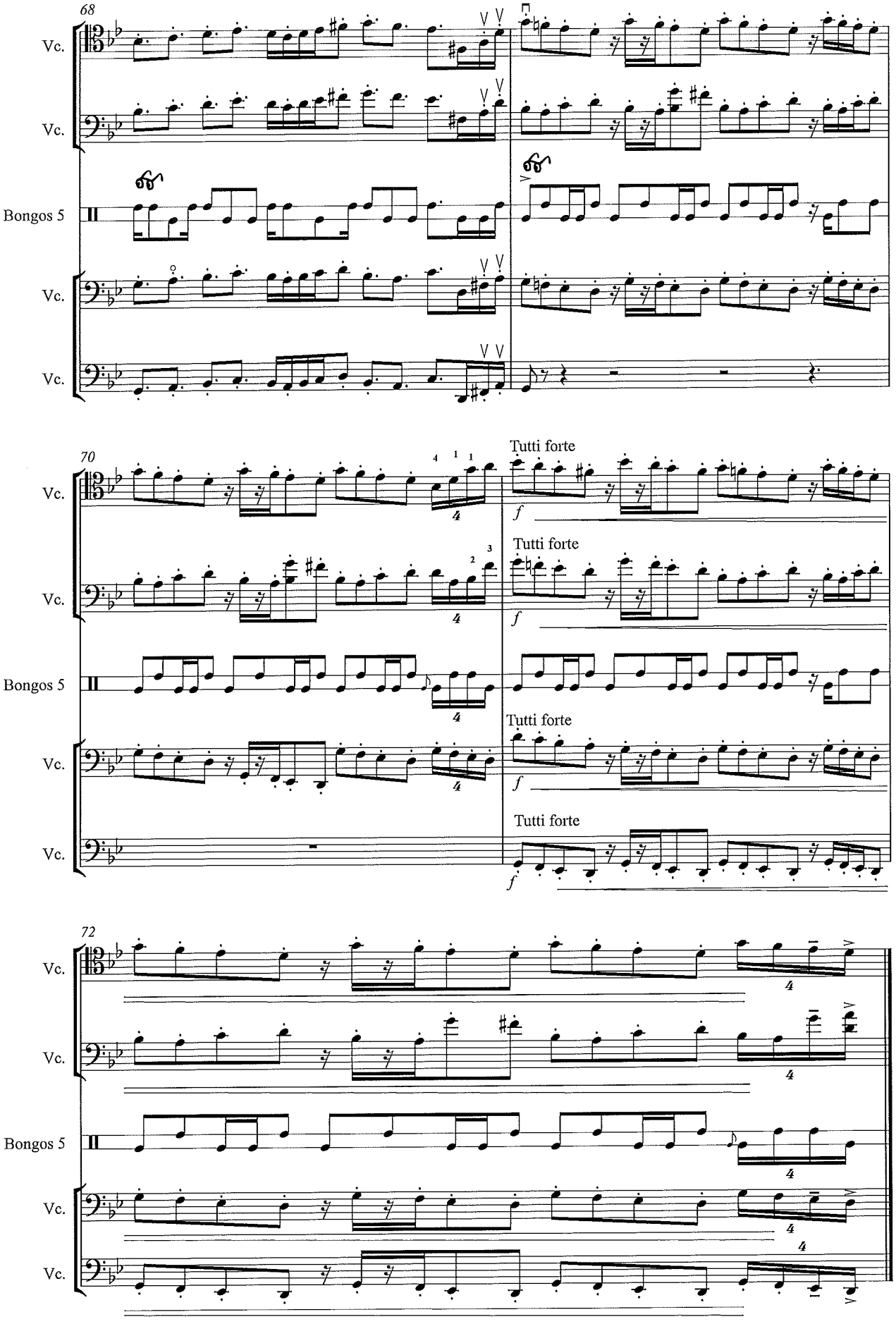

40
3
II
Vc.
Vc.
Bongos 5
Vc.
Vc.


44
Vc.
arco
3
2
Vc.
II
Bongos 5
Vc.
Vc.


48
Vc.
Vc.
Bongos 5
Vc.
Vc.
51
E
Meno mosso
pizz.
pizz all strings with thumb,
index and middle finger
54
poco accel.


♪=200
Tempo primo
56
Vc.
Vc.
Bongos 5
Vc.
Vc.
f
mf
mp
II
58
arco
Tutti forte
60
arco


F
62
Vc.
Vc.
Bongos 5
Vc.
mf
Vc.
mf
64
Vc.
mp
Vc.
mp
Bongos 5
Vc.
Vc.
III
II
66
unis. rhythm
Vc.
mf
Vc.
mf
Bongos 5
Vc.
Vc.
mf


68
Vc.
Vc.
Bongos 5
Vc.
Vc.
70
Tutti forte
Vc.
Tutti forte
Vc.
Bongos 5
Tutti forte
Vc.
Tutti forte
Vc.
72
Vc.
Vc.
Bongos 5
Vc.
Vc.

Son Montucello

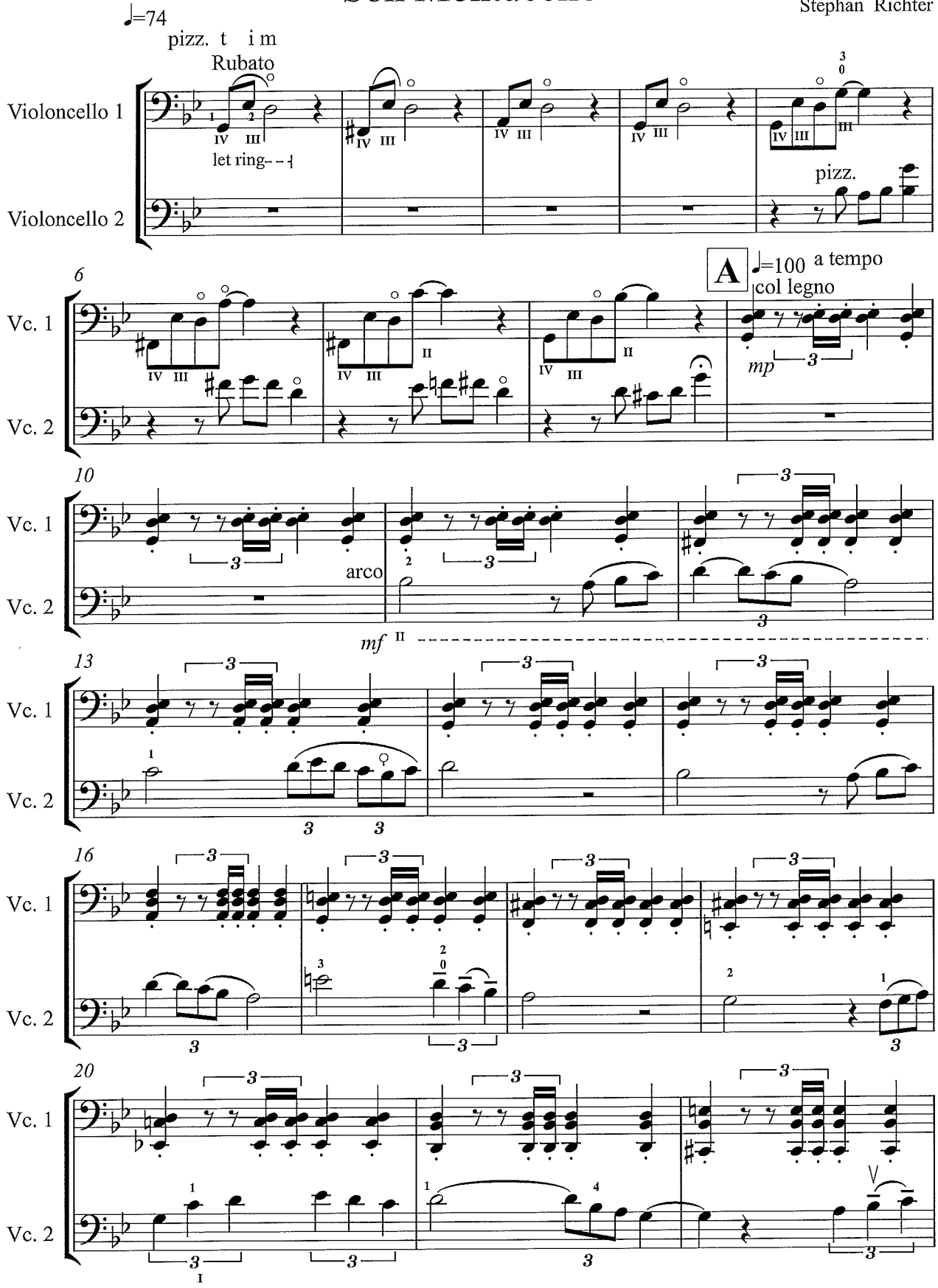
per due violoncelli

by

Stephan Richter

Son Montucello

Stephan Richter



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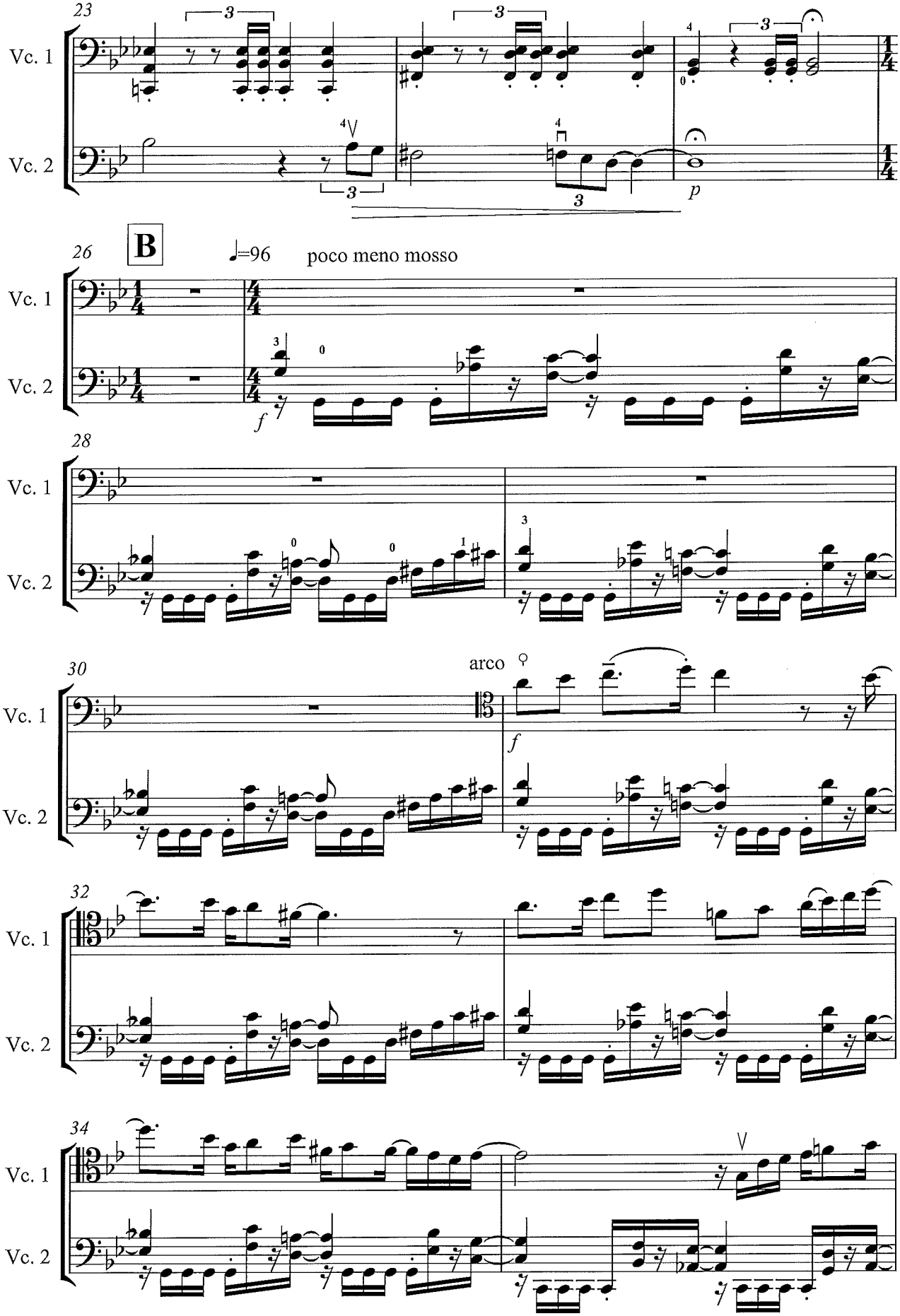
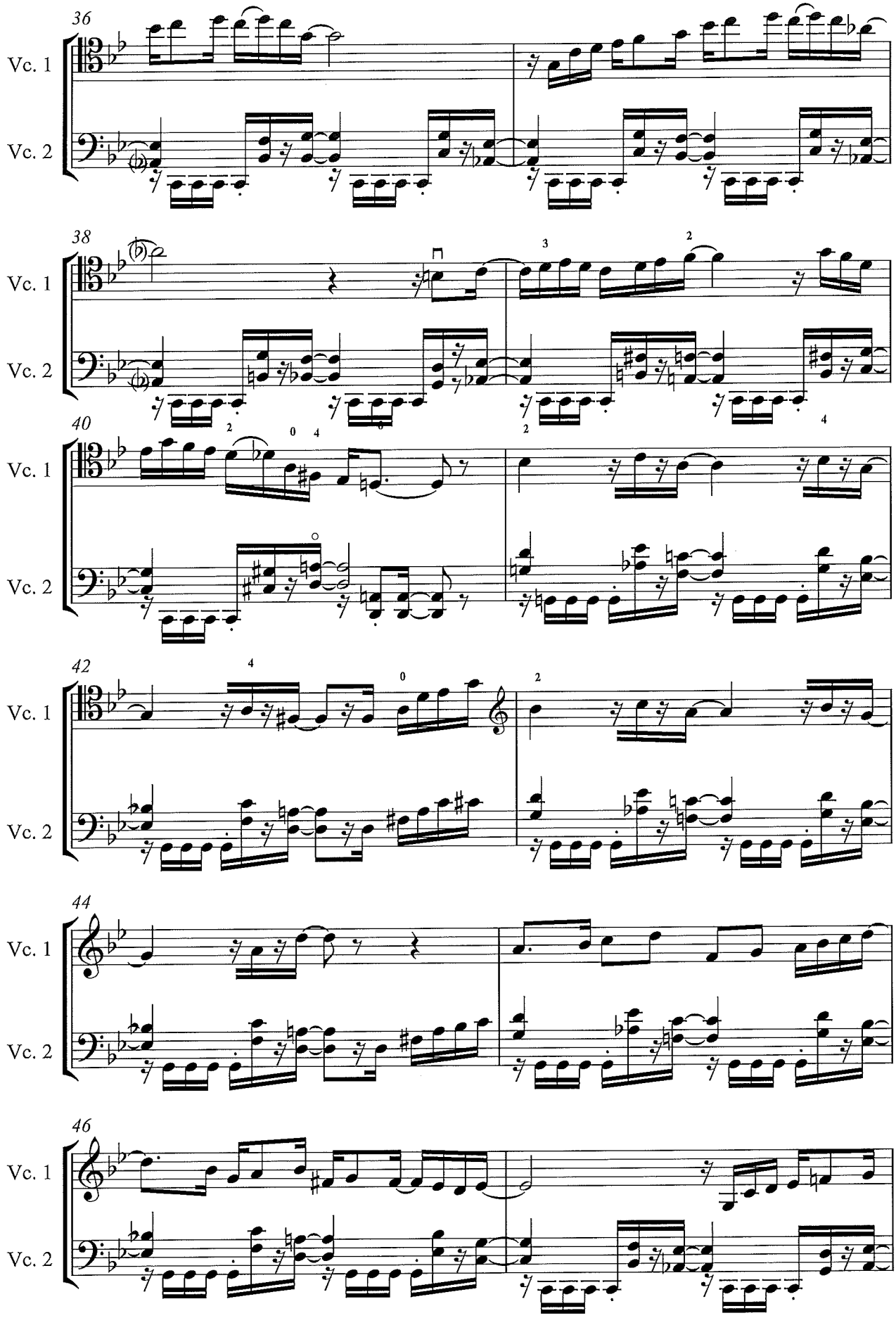
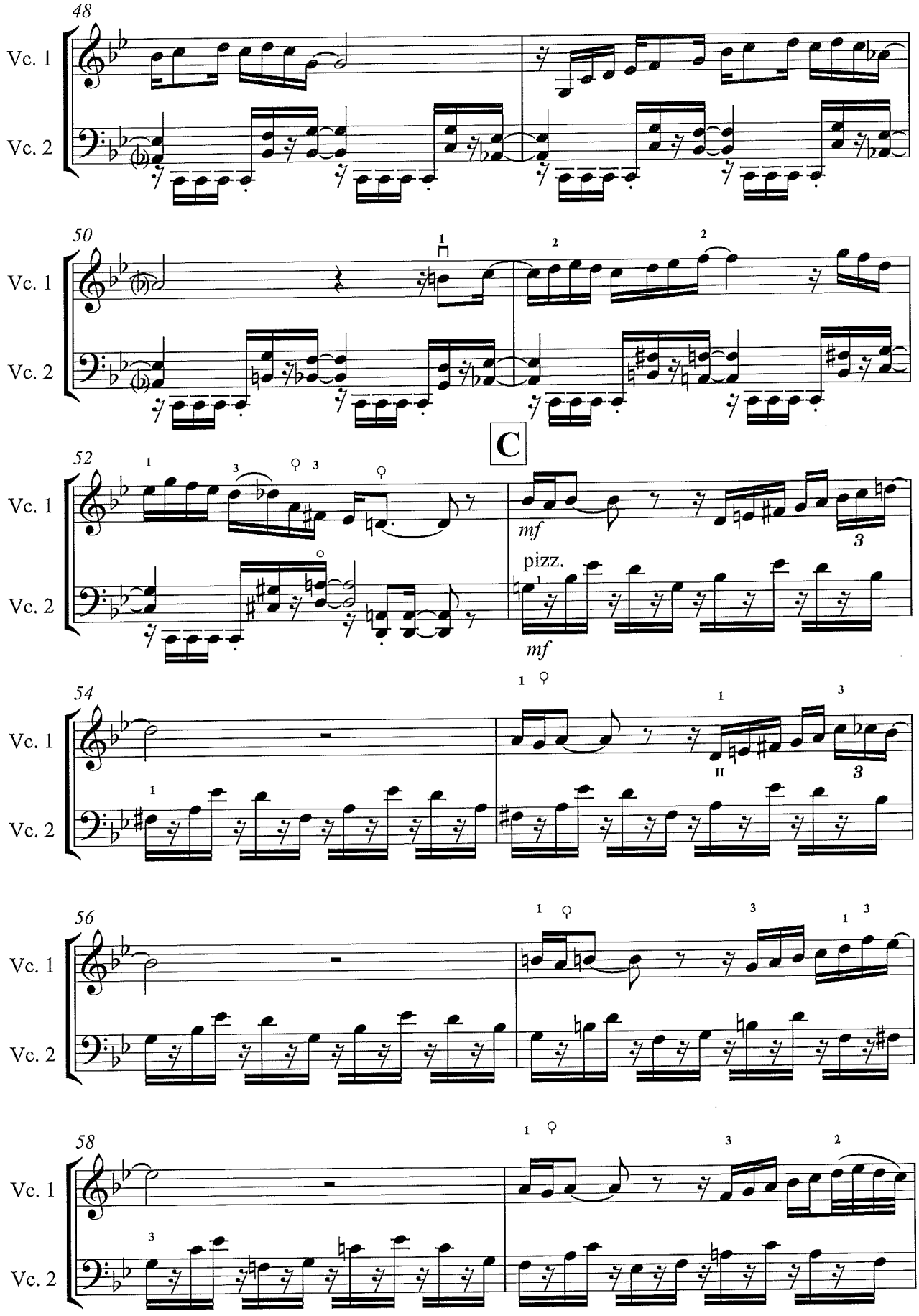
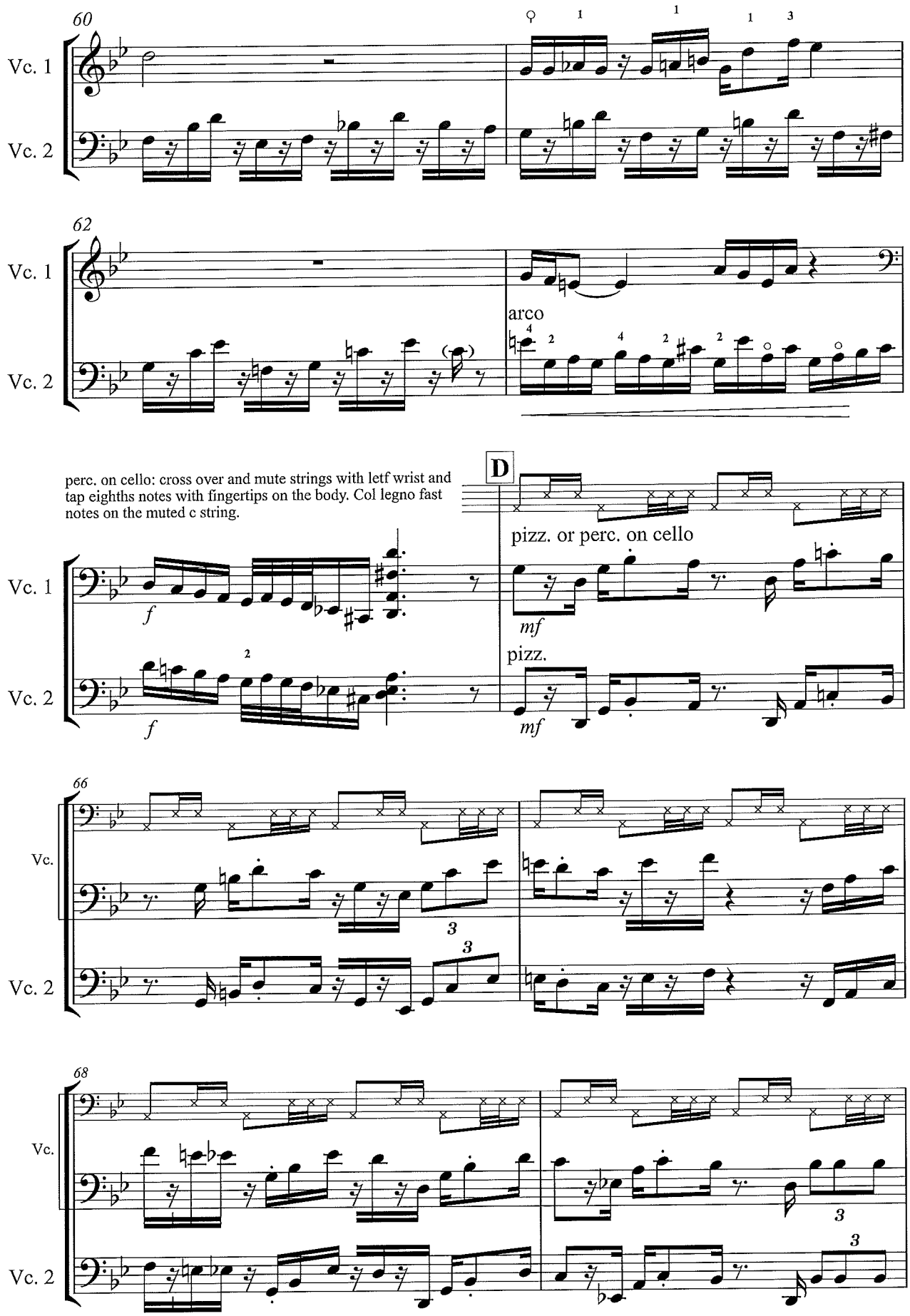
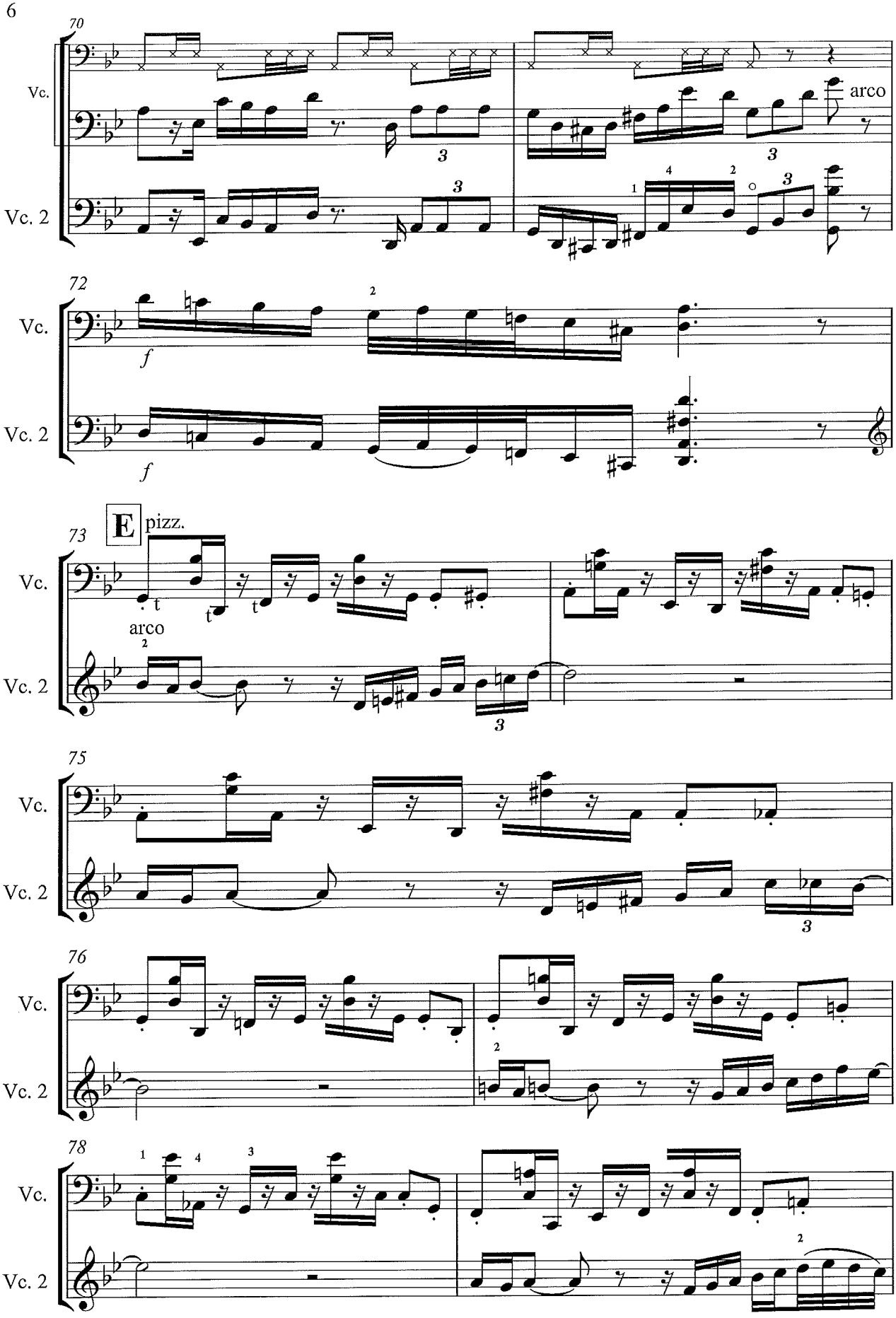
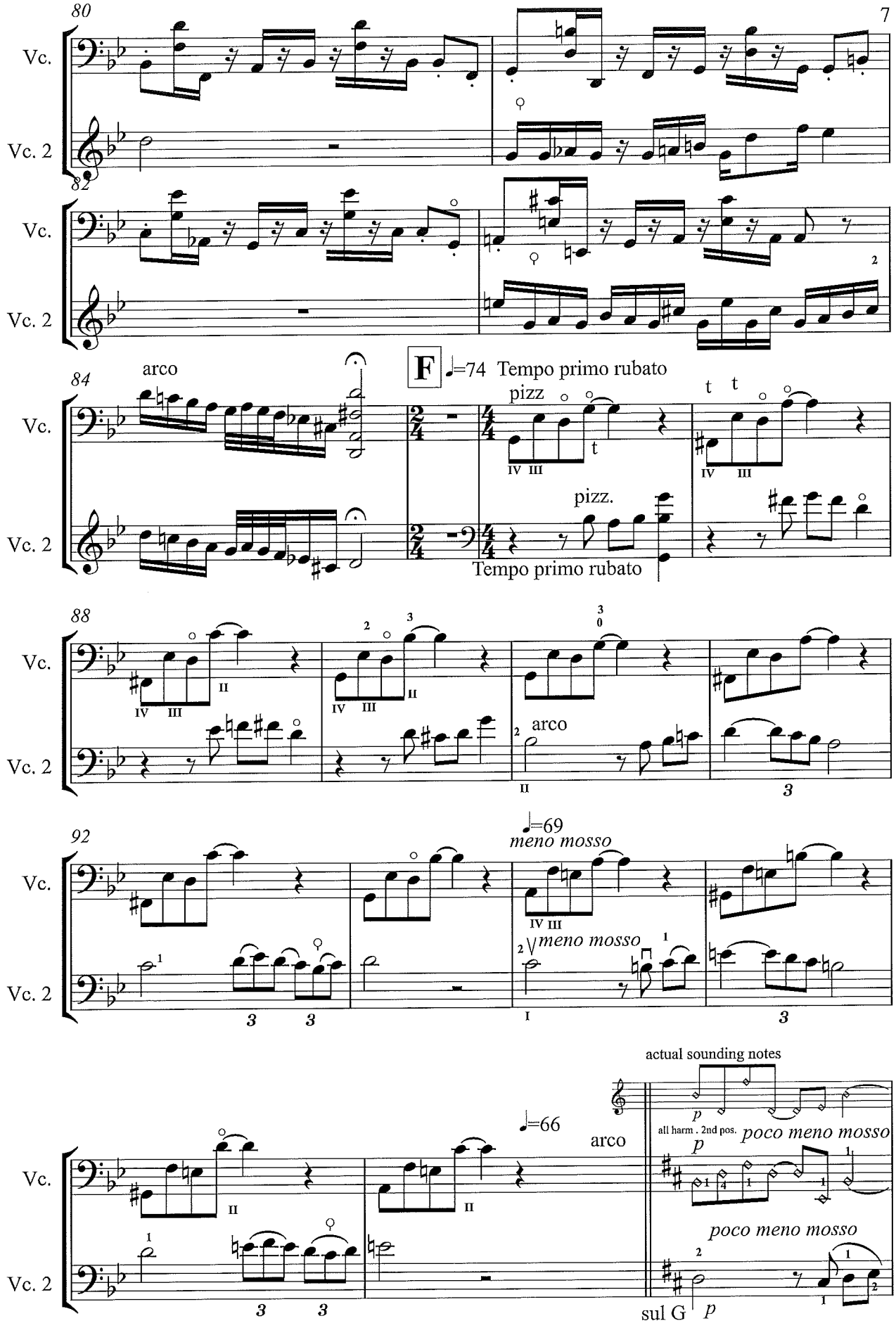

23
Vc. 1
Vc. 2
B
26
♩=96
poco meno mosso
f
28
30
arco
32
34
p

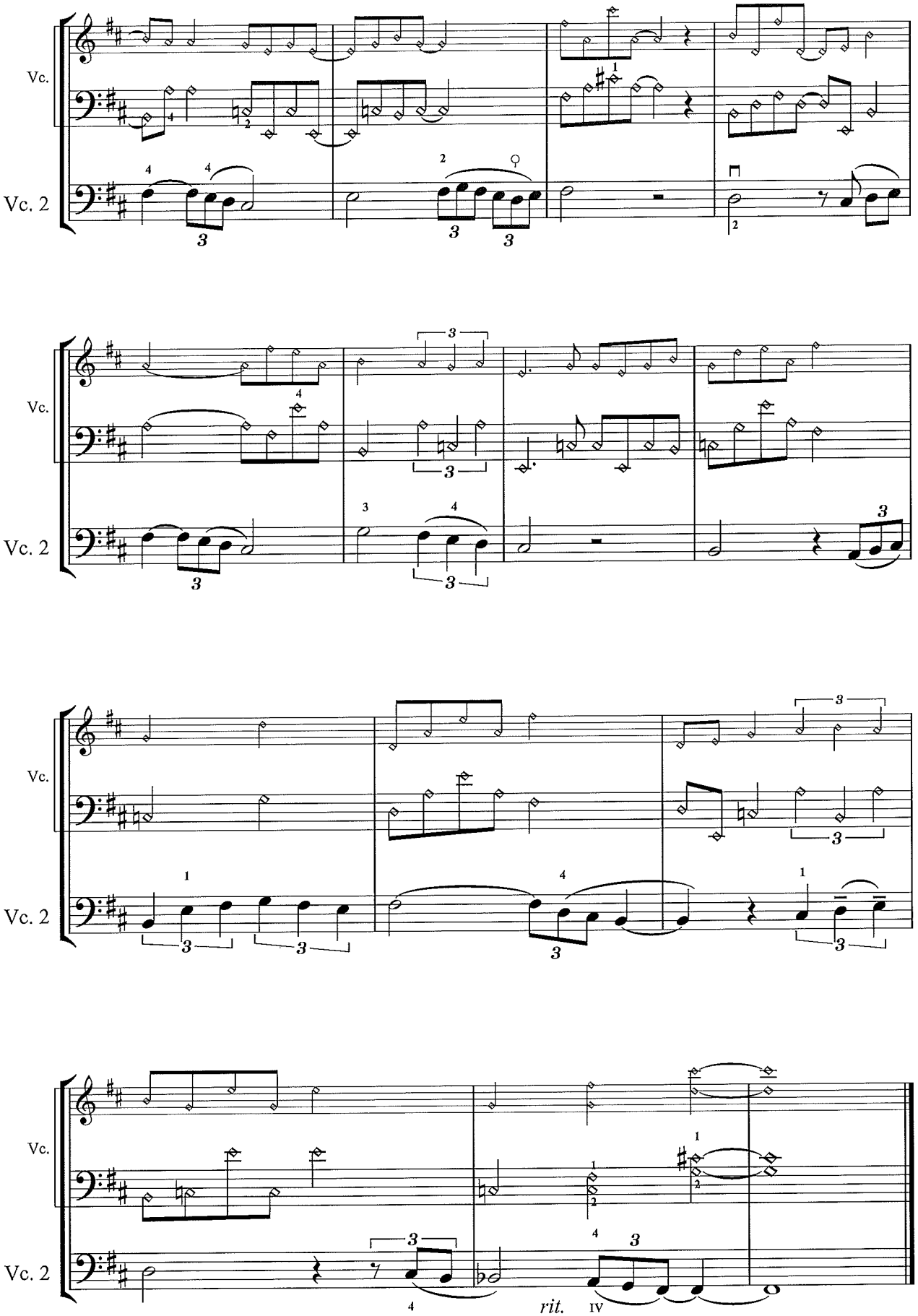

36
Vc. 1
Vc. 2
38
Vc. 1
Vc. 2
40
Vc. 1
Vc. 2
42
Vc. 1
Vc. 2
44
Vc. 1
Vc. 2
46
Vc. 1
Vc. 2


48
Vc. 1
Vc. 2
50
Vc. 1
Vc. 2
C
52
Vc. 1
Vc. 2
mf
pizz.
mf
54
Vc. 1
Vc. 2
56
Vc. 1
Vc. 2
58
Vc. 1
Vc. 2


60
Vc. 1
Vc. 2
62
arco
perc. on cello: cross over and mute strings with letf wrist and tap eighths notes with fingertips on the body. Col legno fast notes on the muted c string.
D
pizz. or perc. on cello
pizz.
66
Vc.
68


70
Vc.
Vc. 2
arco
72
f
f
73
E
pizz.
arco
75
76
78


80
7
Vc.
Vc. 2
82
84
arco
F
=74 Tempo primo rubato
pizz
pizz.
Tempo primo rubato
88
arco
92
=69
meno mosso
meno mosso
actual sounding notes
=66
arco
all harm . 2nd pos.
poco meno mosso
poco meno mosso
sul G


Vc.
Vc. 2
rit.
IV

Kaleidoscope

Concerto per due violoncelli
String orchestra and piano

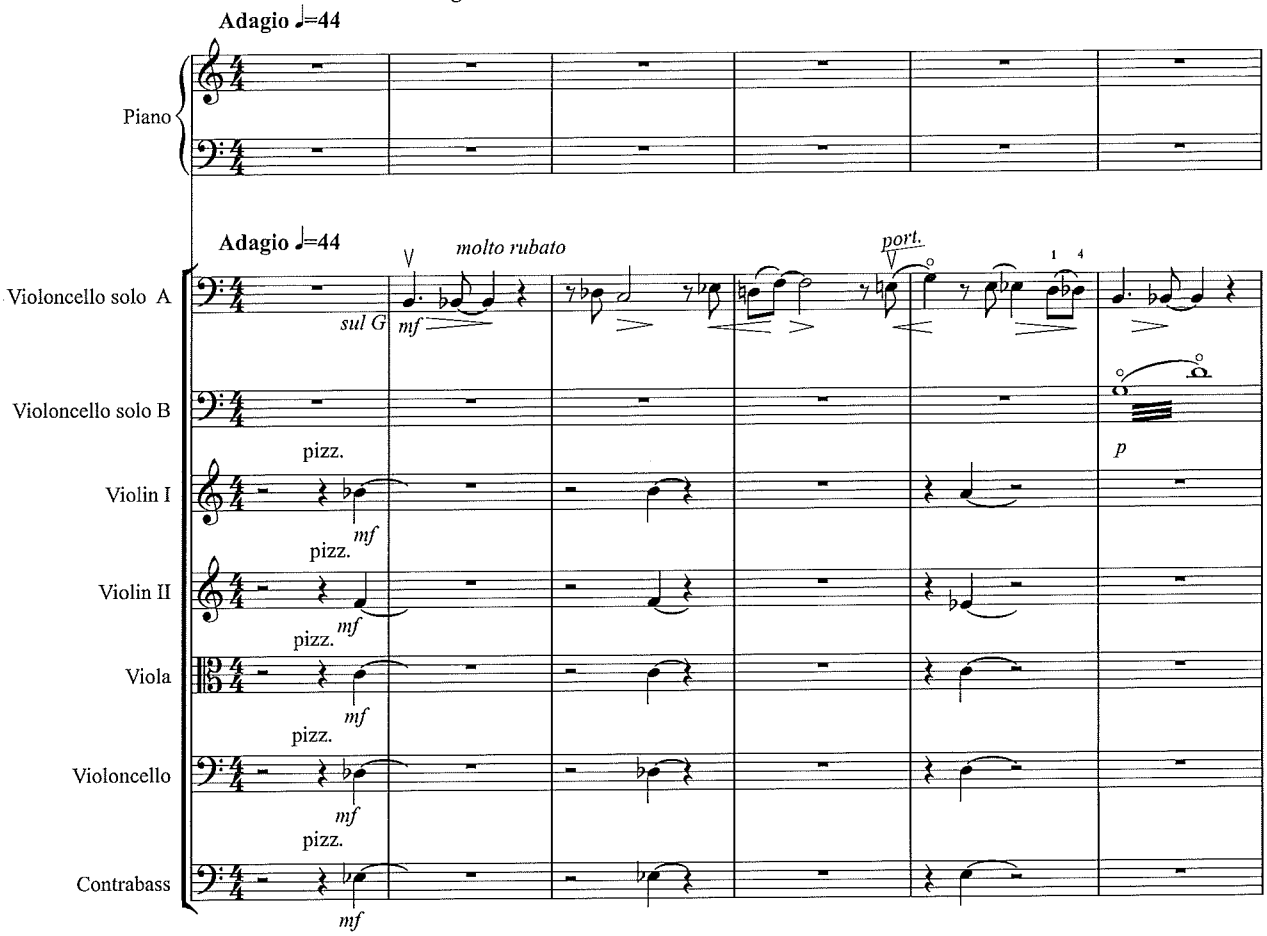
by

Stephan Richter

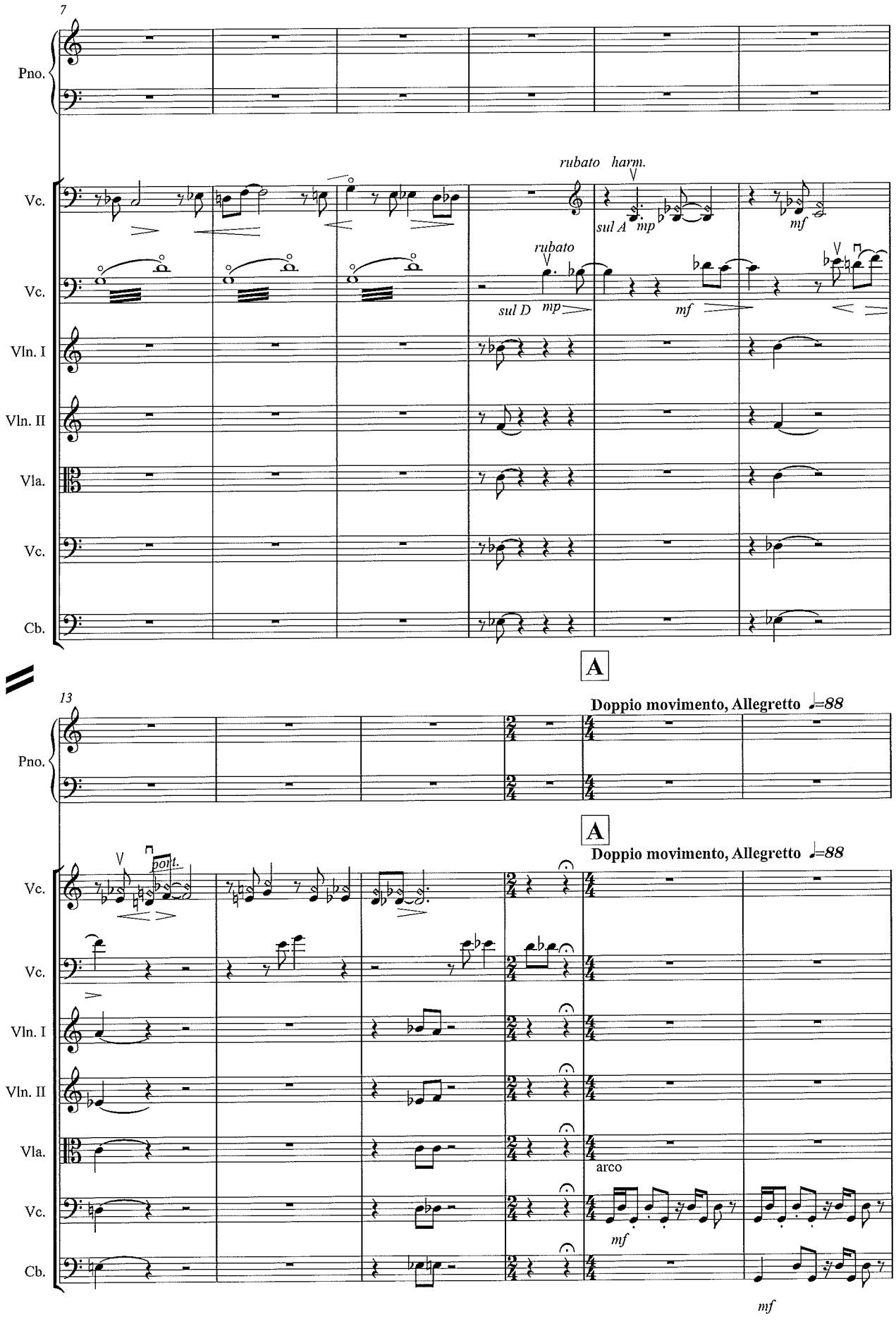
Kaleidoscope

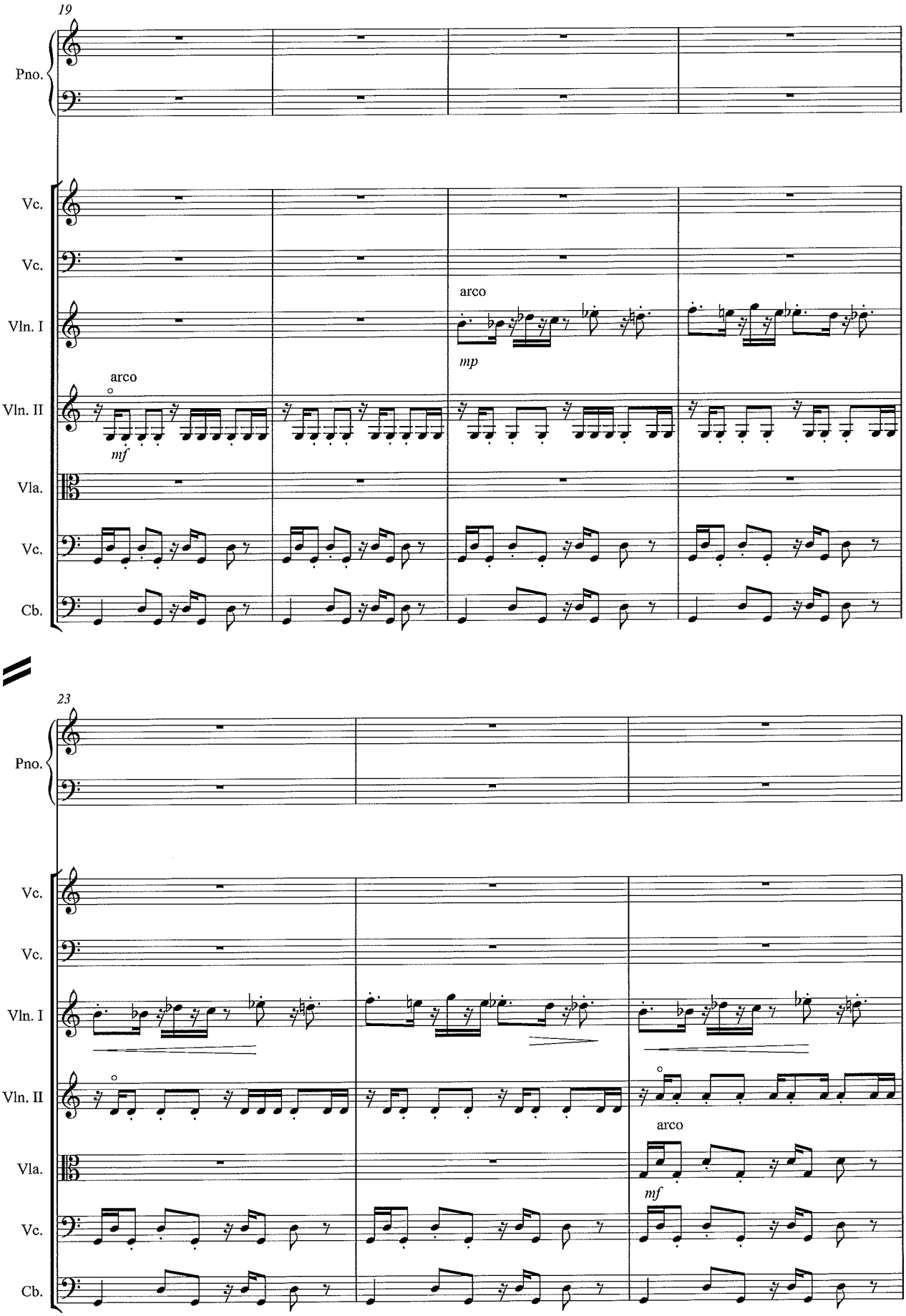
Stephan Richter

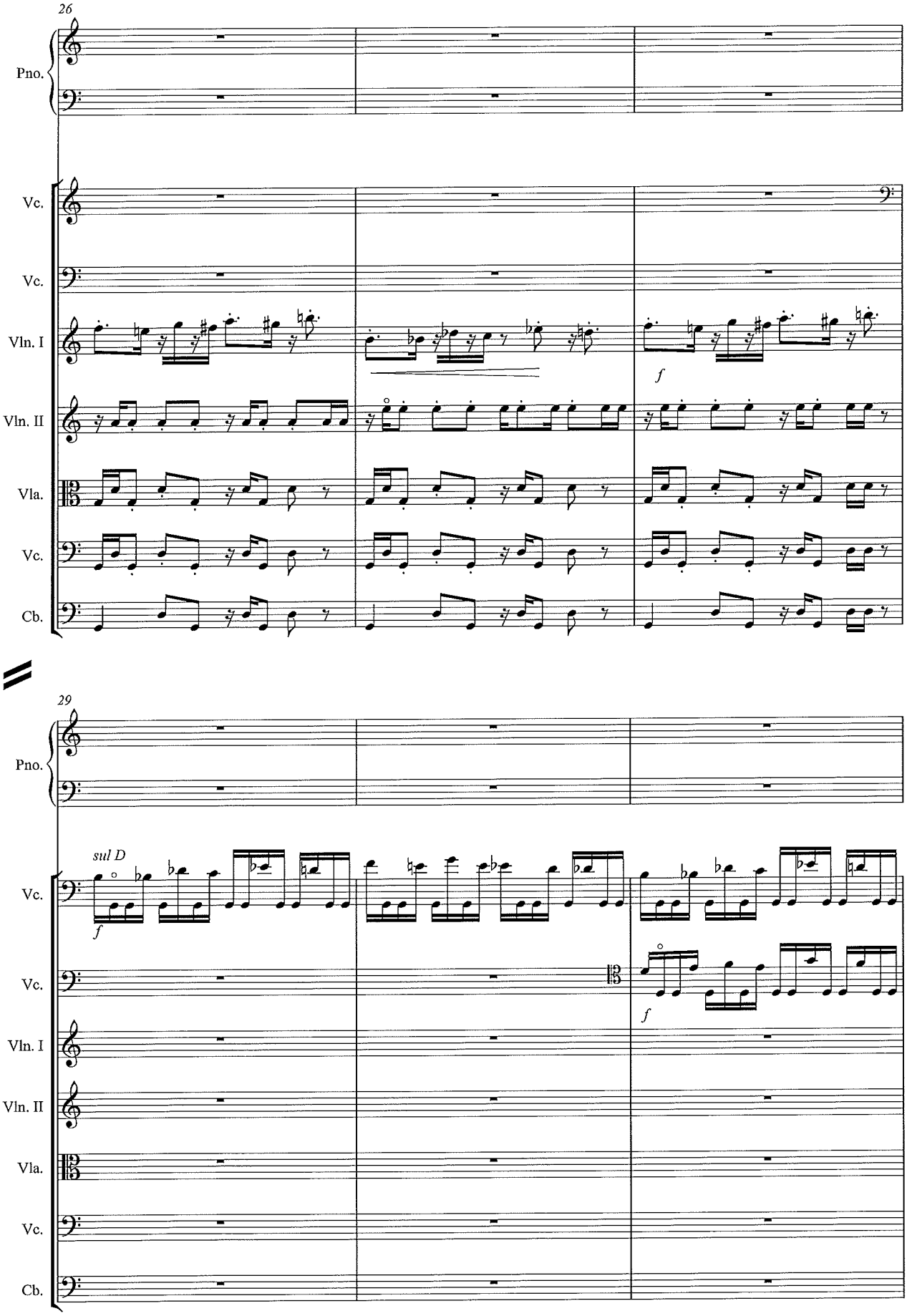
Prologue

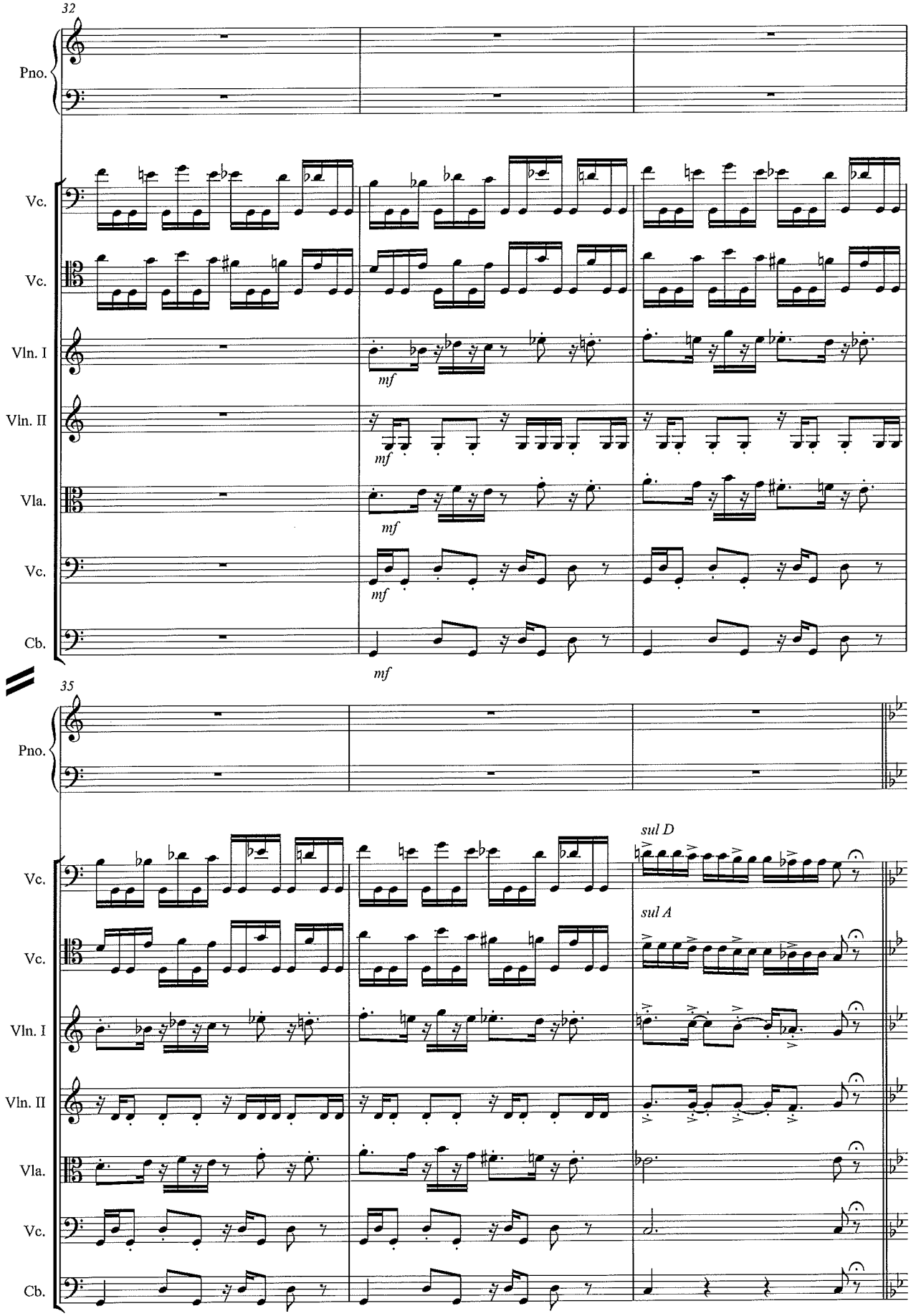


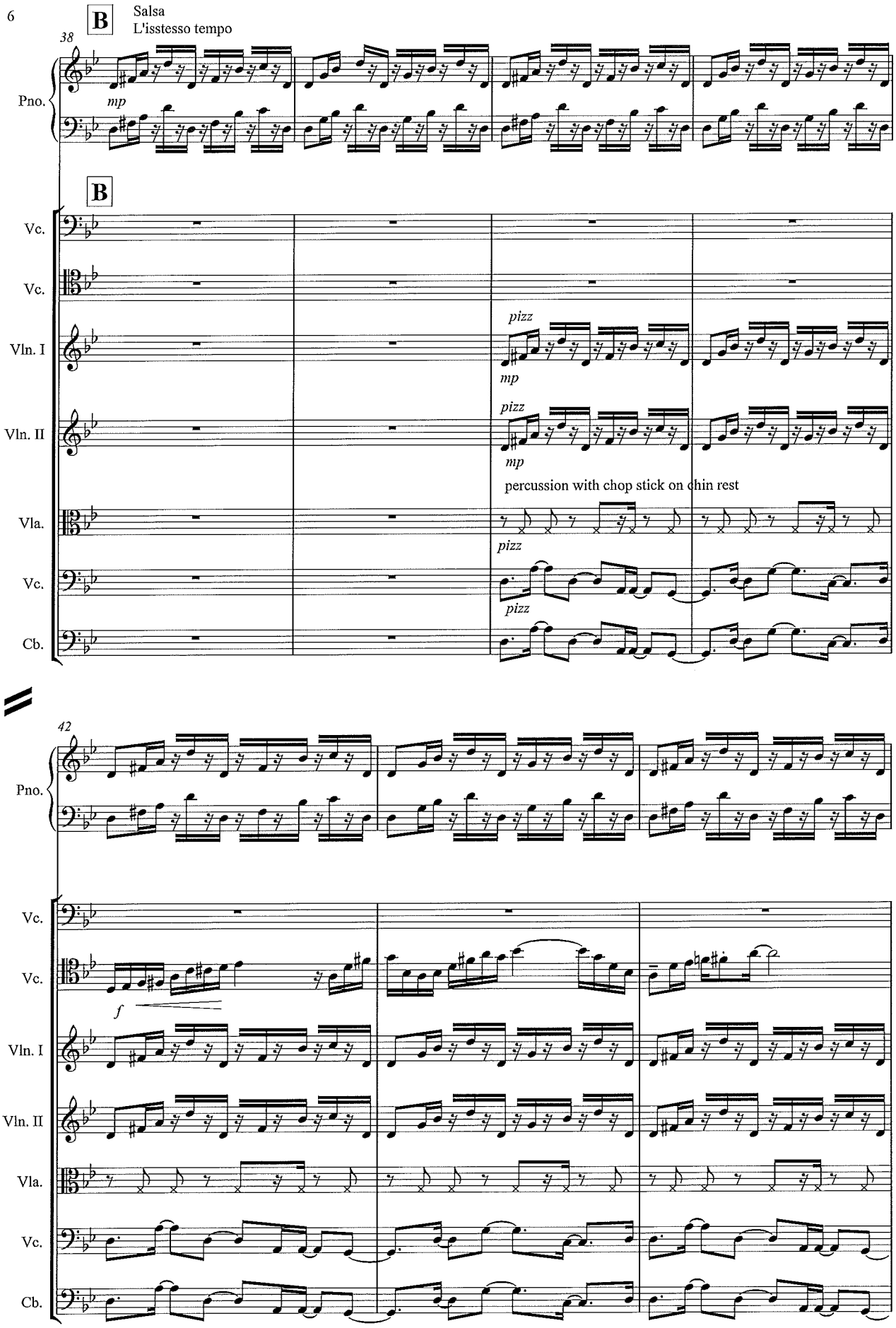
Stephan Richter © 2015

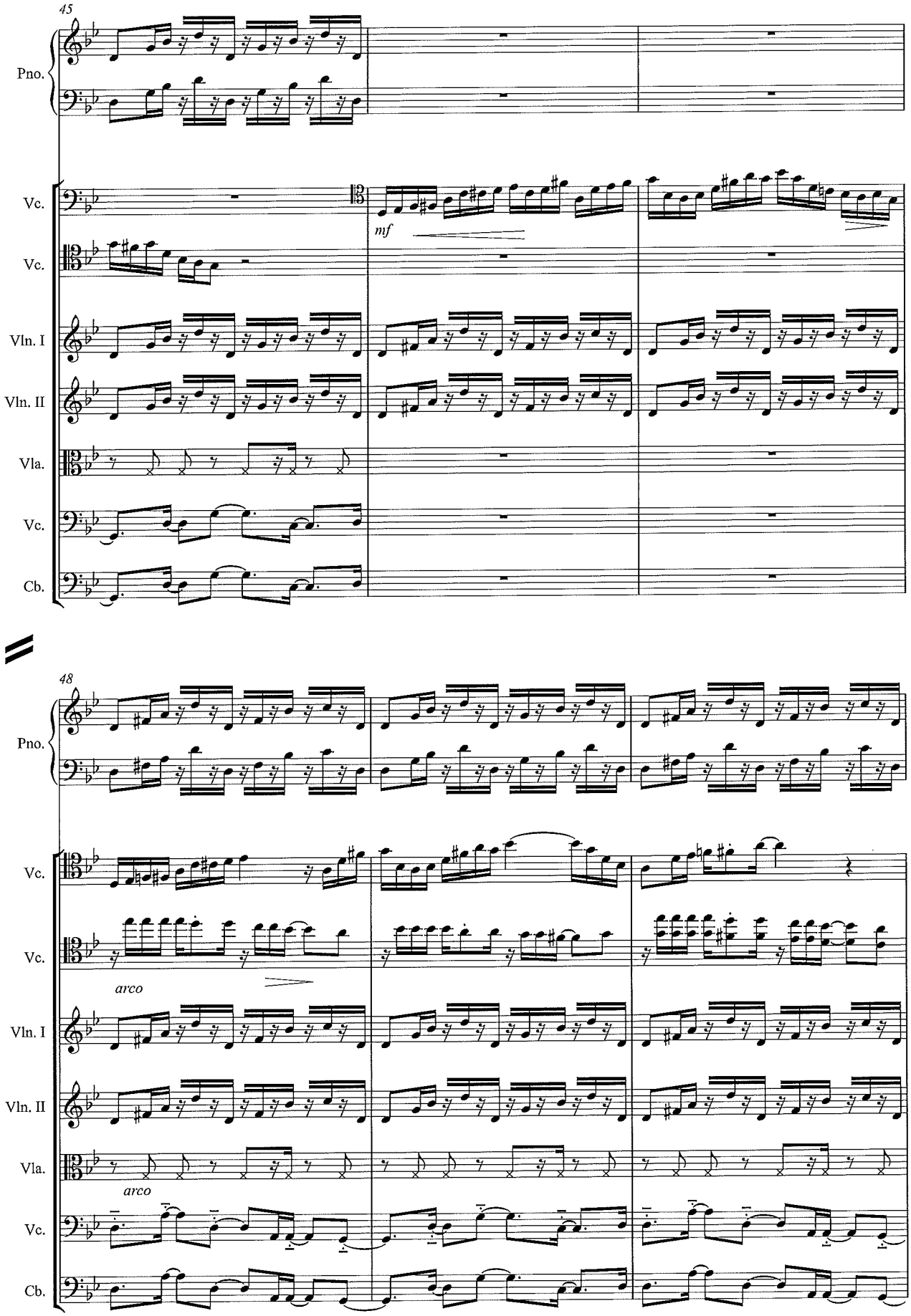

7
Pno.
Vc.
rubato
harm.
sul A
mp
mf
Vc.
rubato
sul D
mp
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
A
13
Doppio movimento, Allegretto ♩=88
Pno.
A
Doppio movimento, Allegretto ♩=88
Vc.
pont.
Vc.
Vln. I
Vln. II
Vla.
arco
Vc.
mf
Cb.
mf

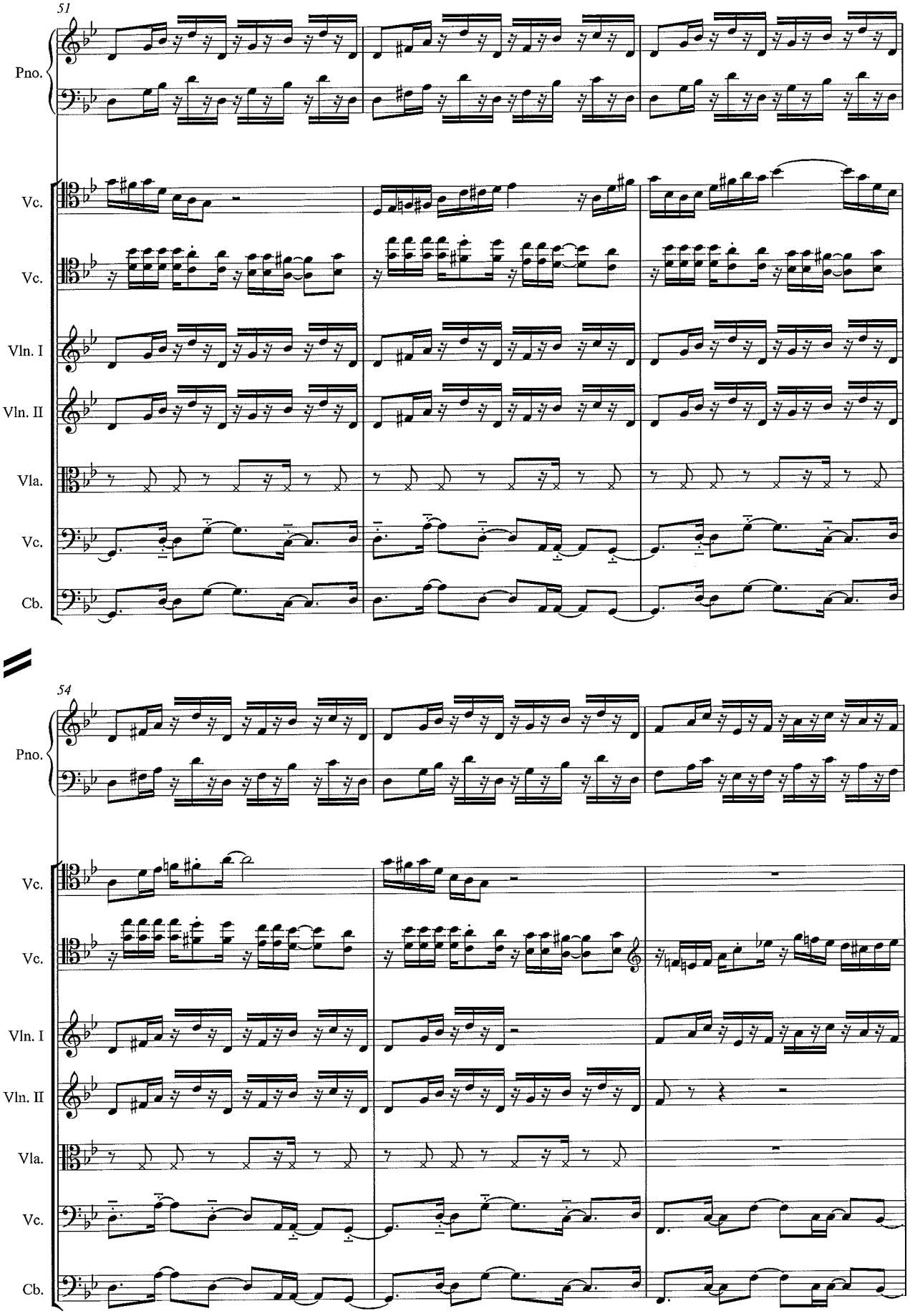

19
Pno.
Vc.
Vc.
Vln. I
arco
mp
Vln. II
arco
mf
Vla.
Vc.
Cb.
23
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
arco
mf
Vc.
Cb.

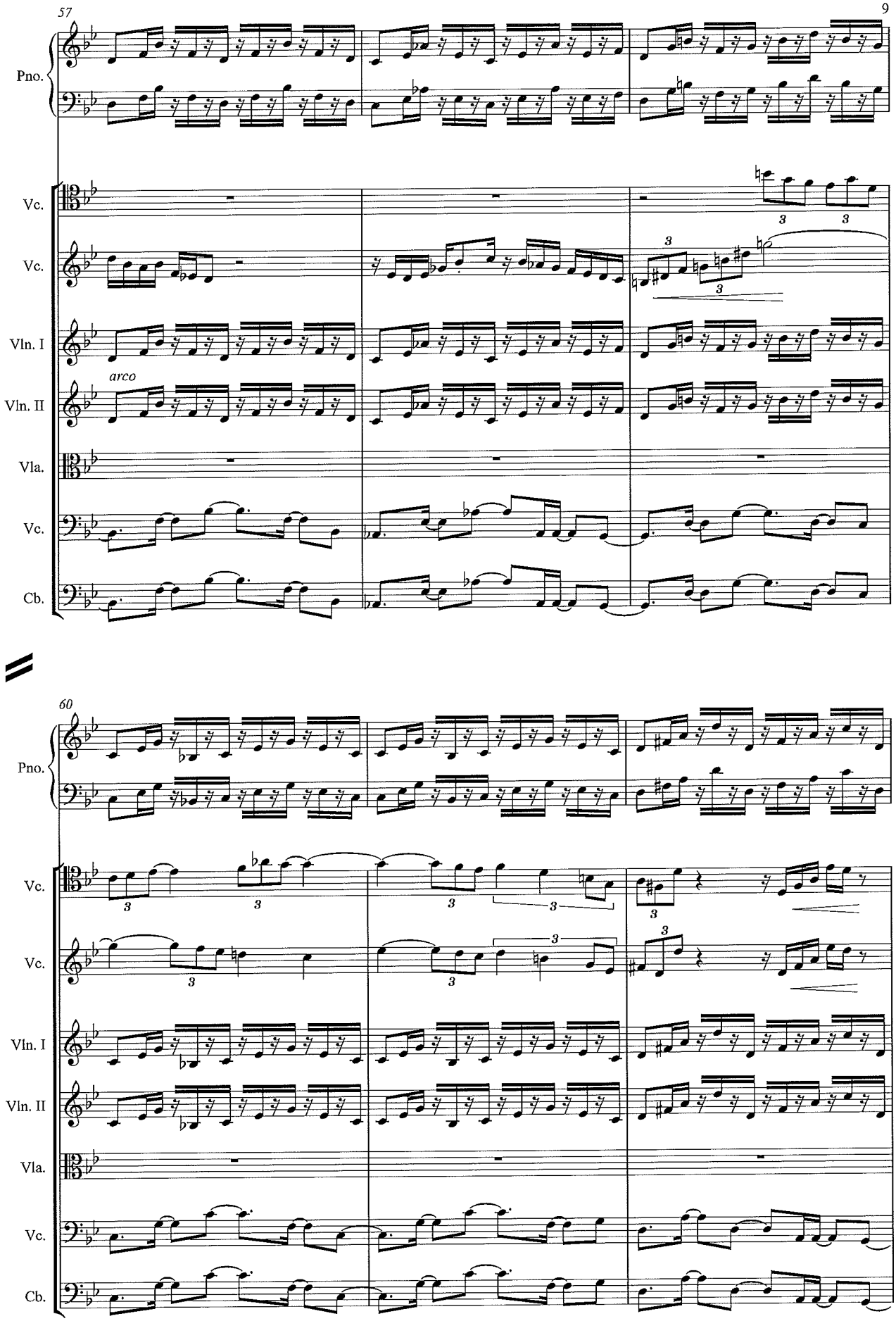

26
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
29
Pno.
sul D
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f

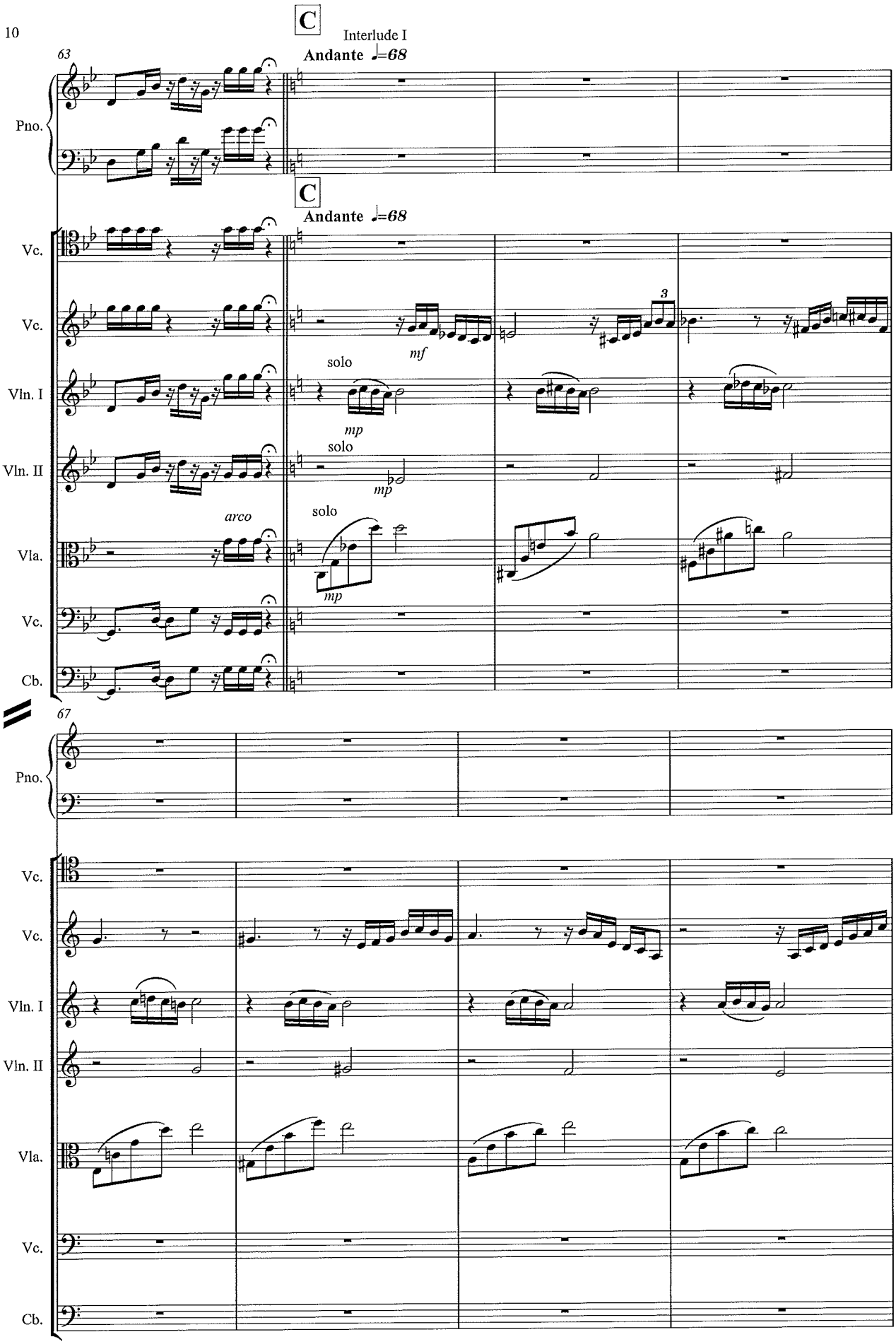

32
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
35
sul D
sul A

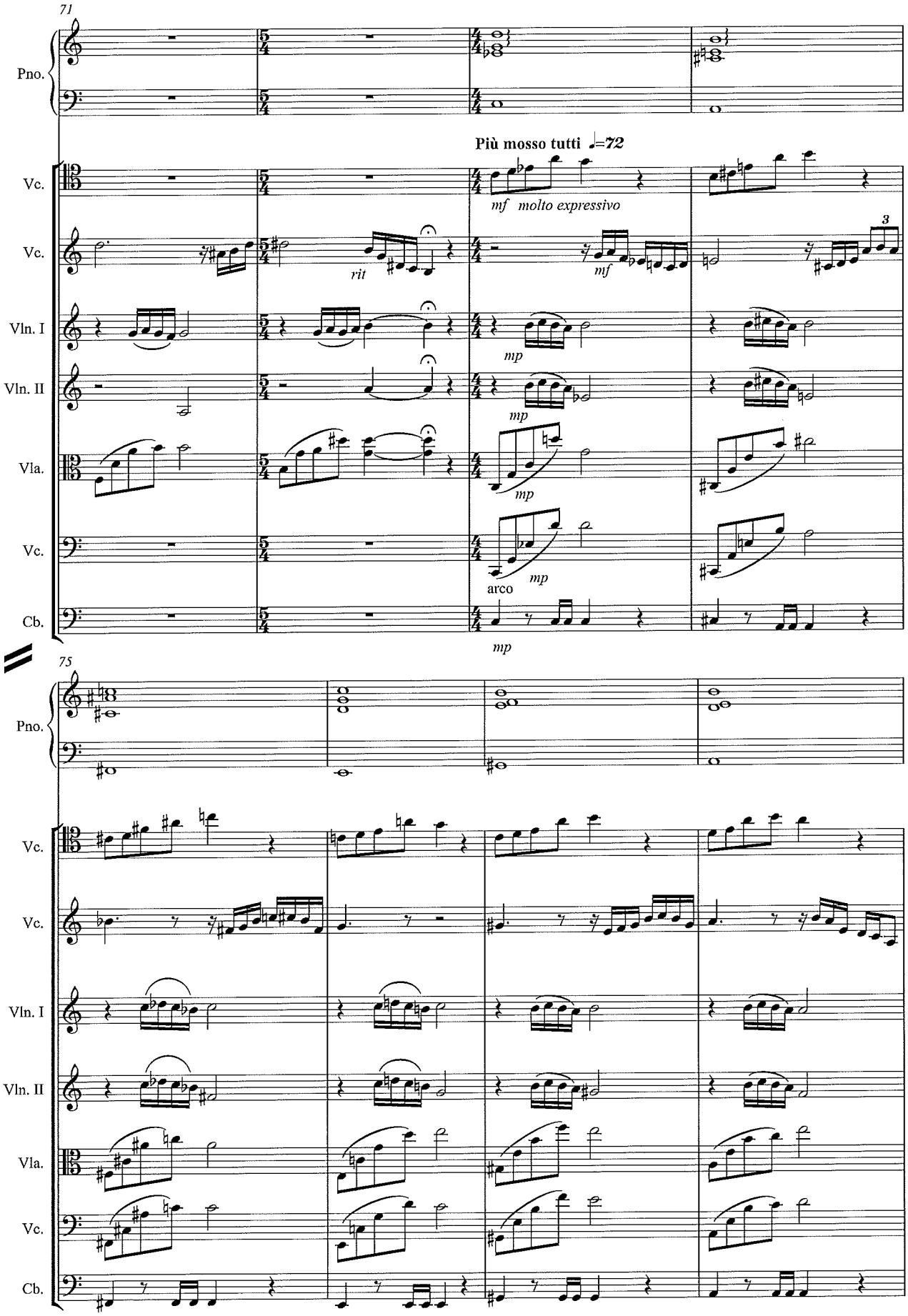

B
Salsa
L'isstesso tempo
38
Pno.
mp
B
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz
mp
pizz
mp
percussion with chop stick on chin rest
pizz
pizz
42
Pno.
Vc.
Vc.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.

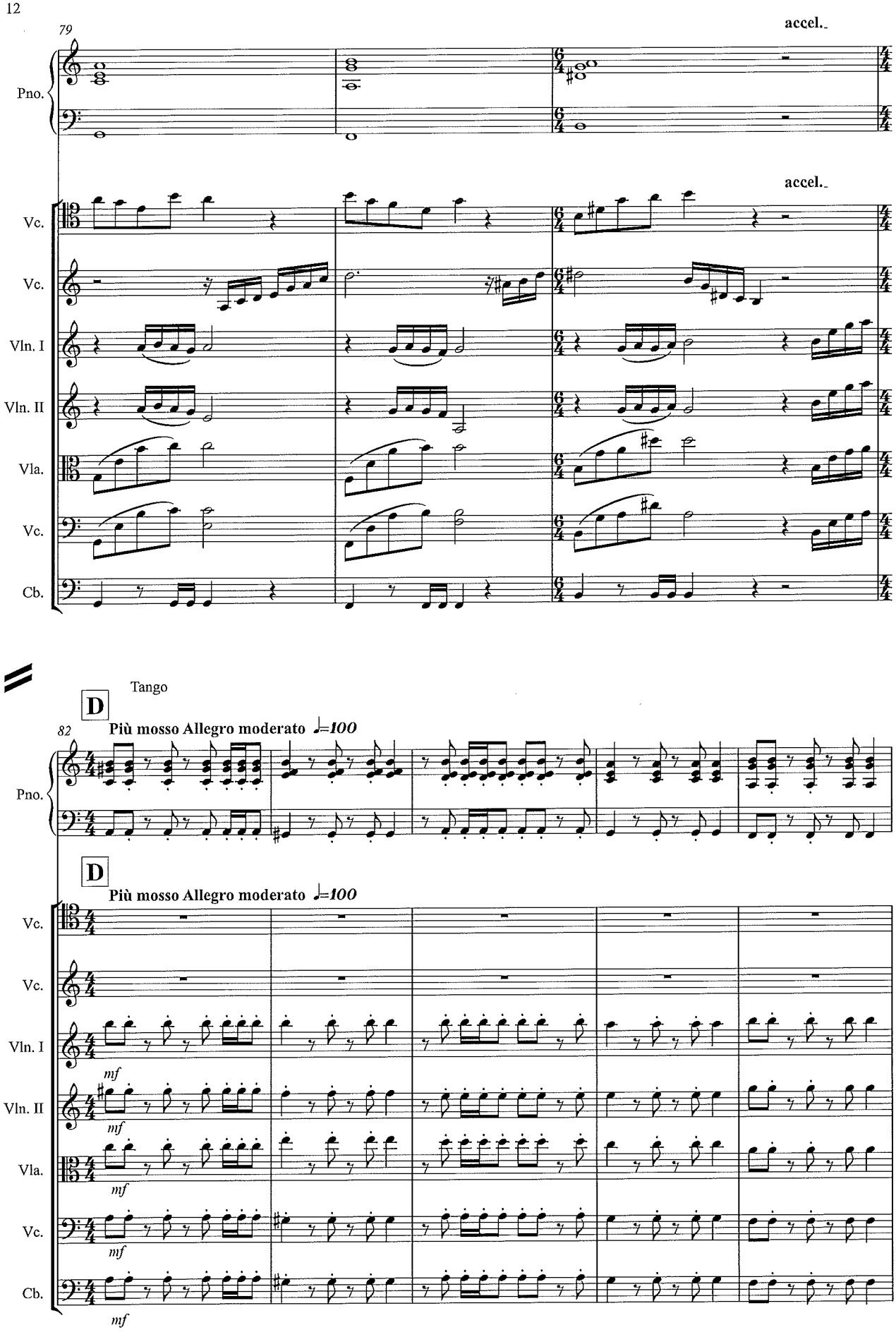

45
Pno.
Vc.
Vc.
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
48
Pno.
Vc.
Vc.
arco
Vln. I
Vln. II
Vla.
arco
Vc.
Cb.

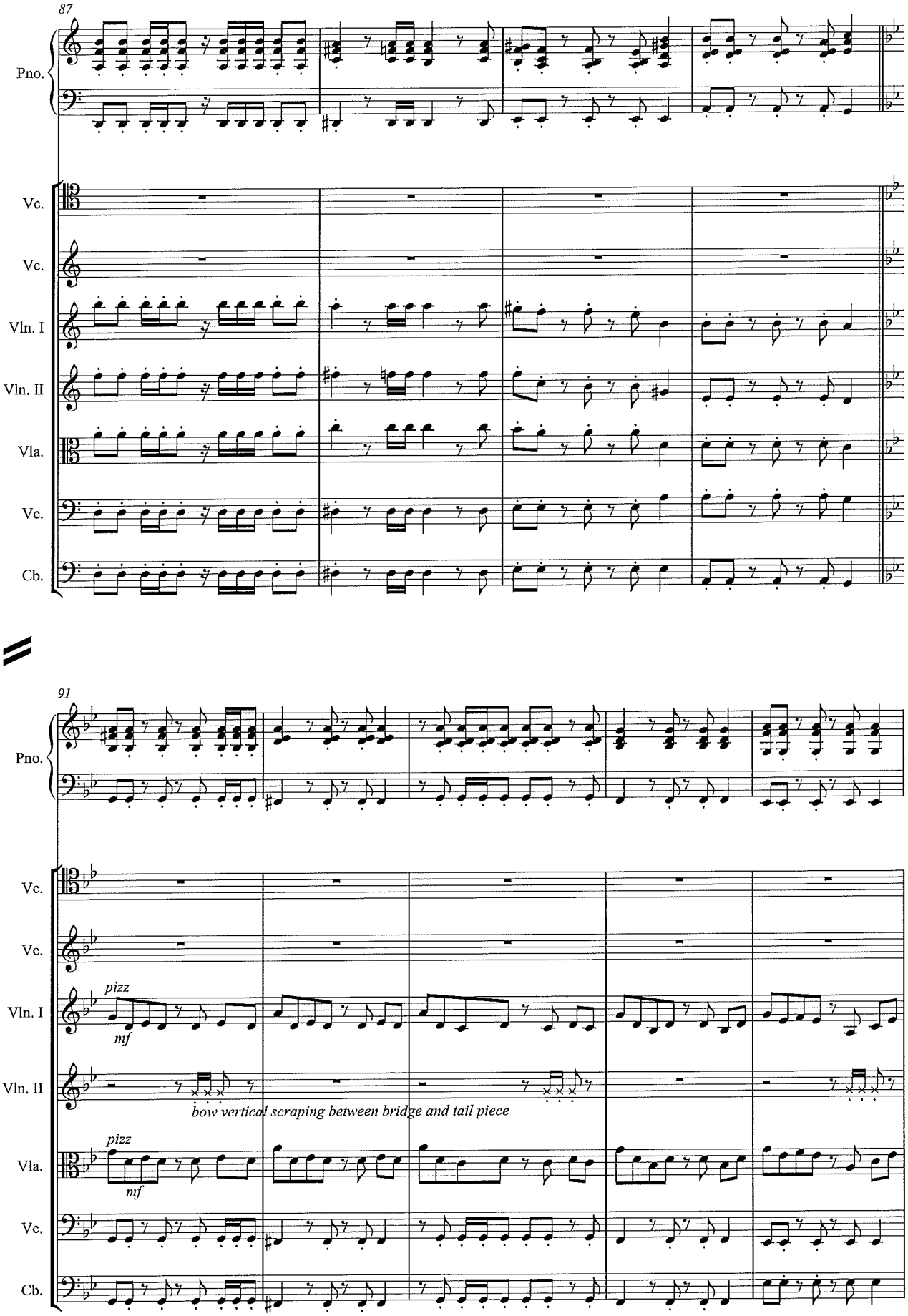

51
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
54
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

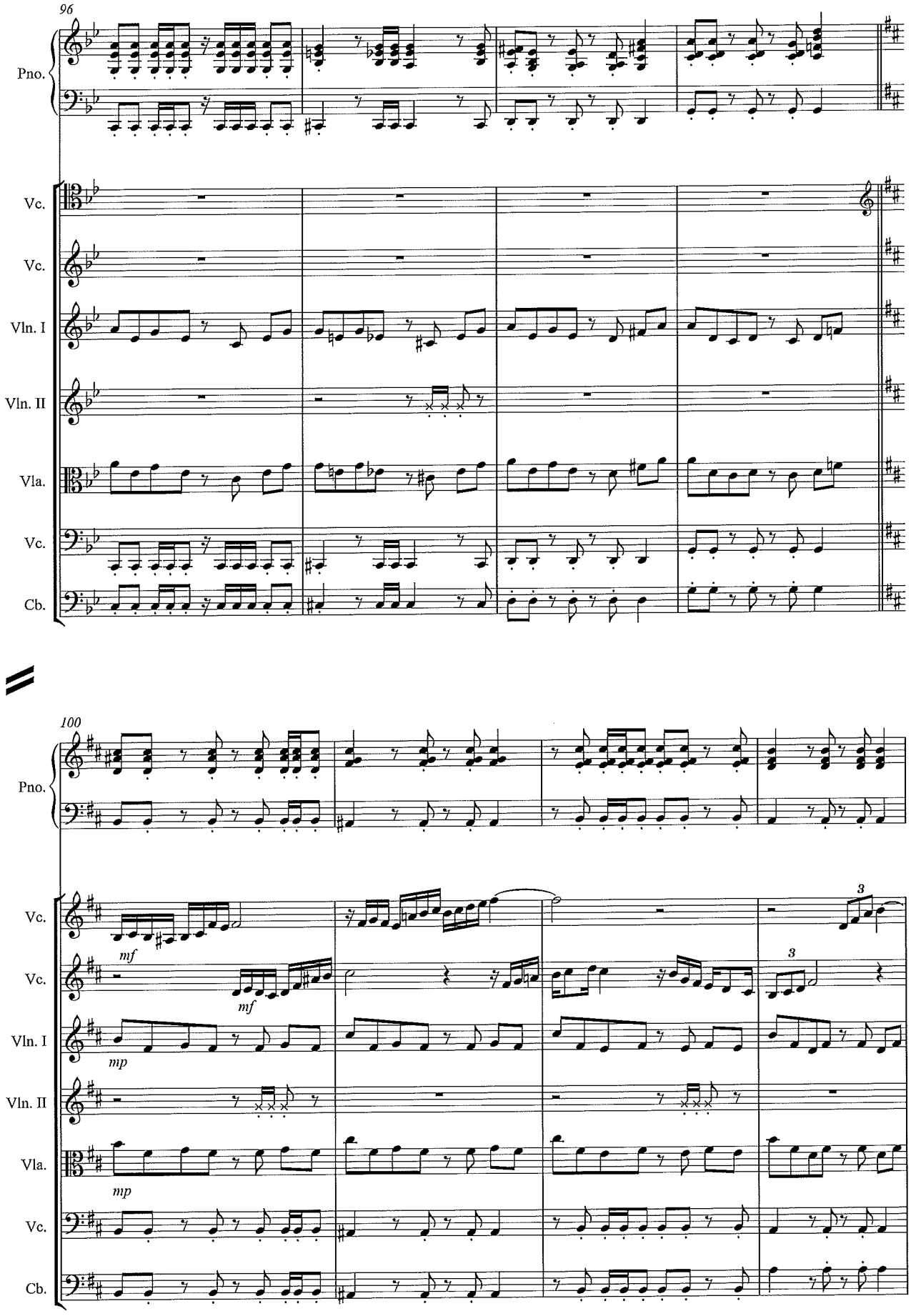

57
Pno.
Vc.
Vc.
Vln. I
arco
Vln. II
Vla.
Vc.
Cb.
60
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

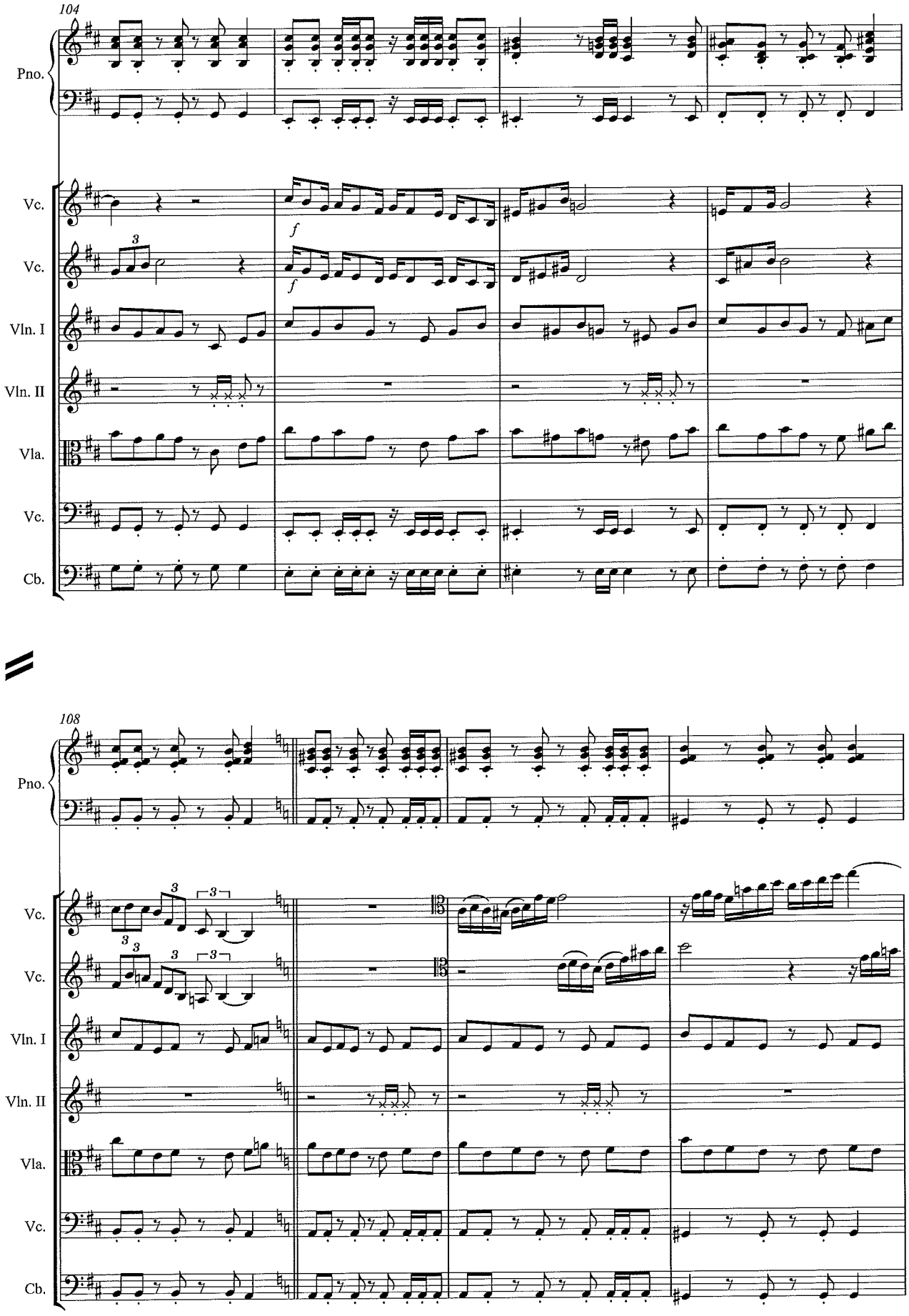

C
Interlude I
Andante ♩=68
63
Pno.
C
Andante ♩=68
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
solo
arco
3
67

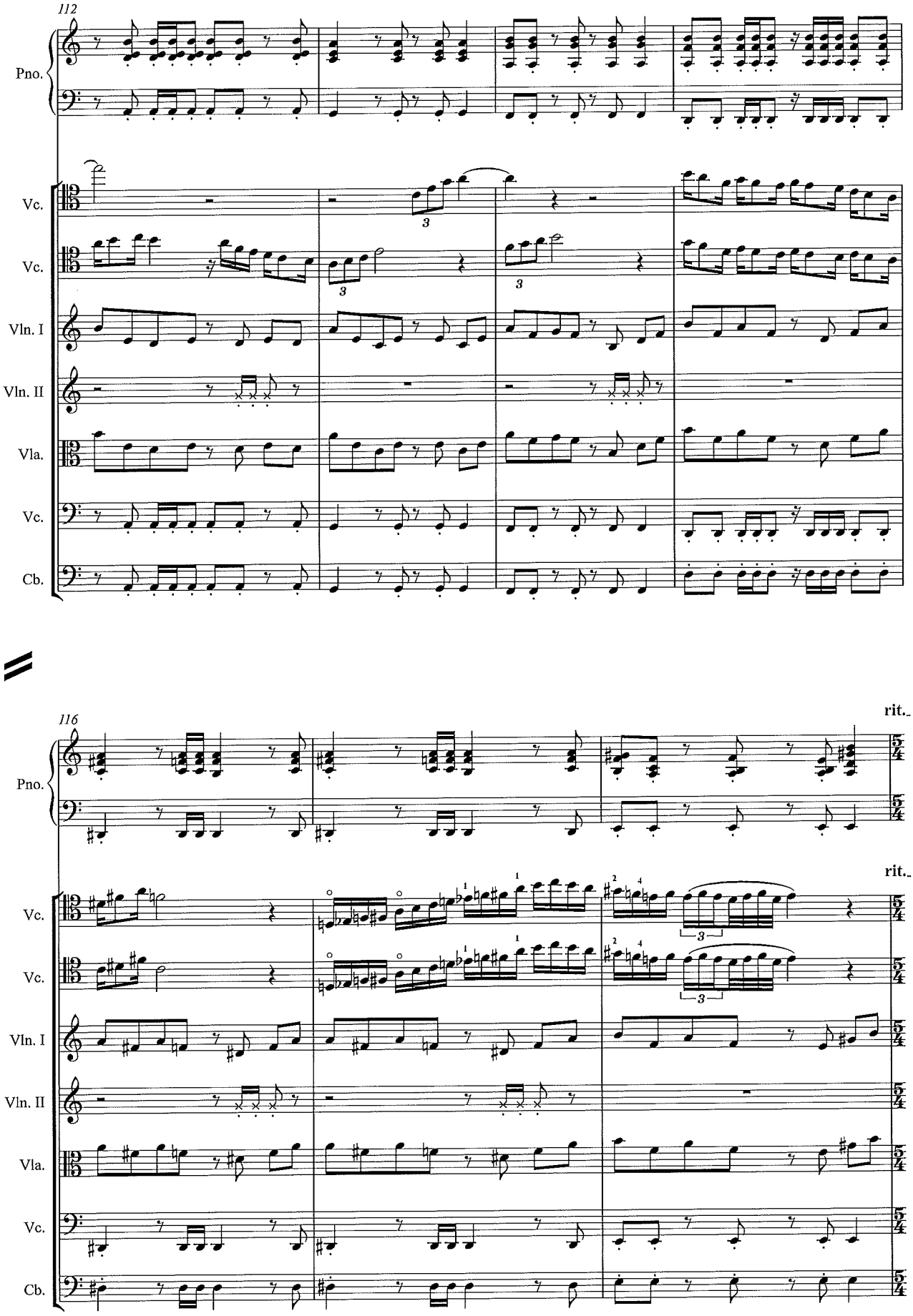

71
Pno.
Più mosso tutti ♩=72
Vc.
mf molto expressivo
Vc.
rit
mf
3
Vln. I
mp
Vln. II
mp
Vla.
mp
Vc.
mp
arco
Cb.
mp
75
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

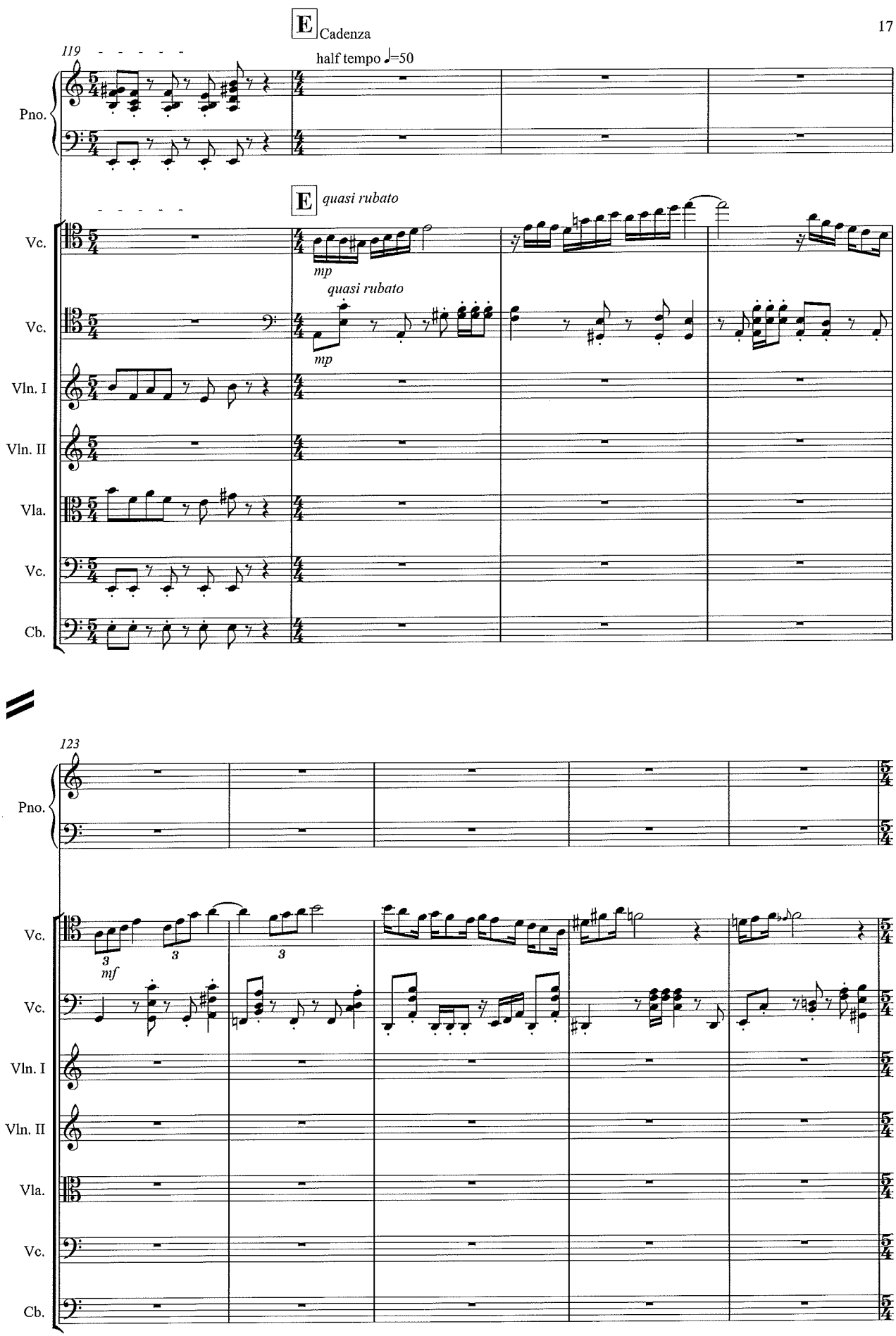

79
accel.
Pno.
accel.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
Tango
D
82
Più mosso Allegro moderato ♩=100
Pno.
D
Più mosso Allegro moderato ♩=100
Vc.
Vc.
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.
mf

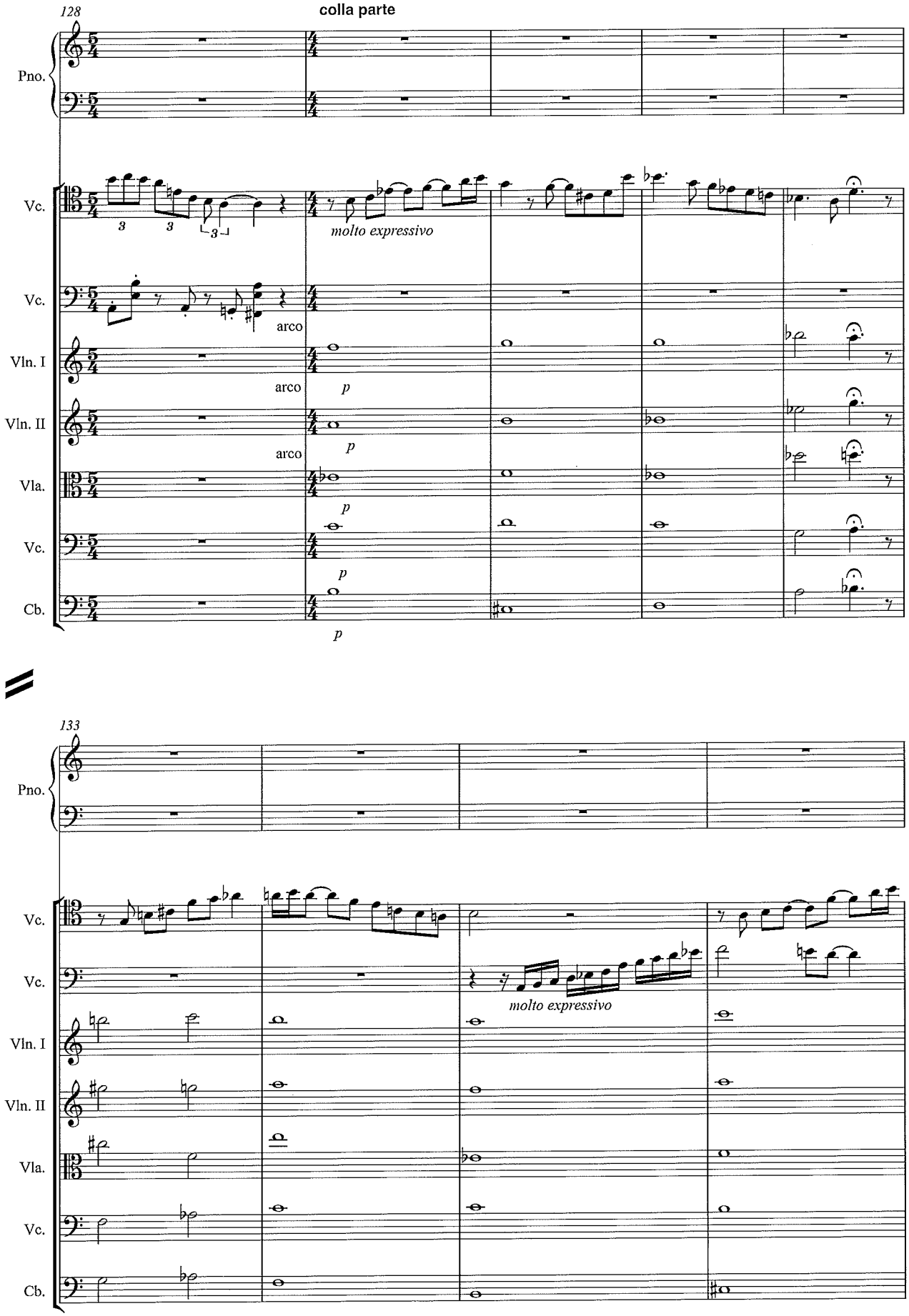

87
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
91
Pno.
Vc.
Vc.
Vln. I
pizz
mf
Vln. II
bow vertical scraping between bridge and tail piece
Vla.
pizz
mf
Vc.
Cb.

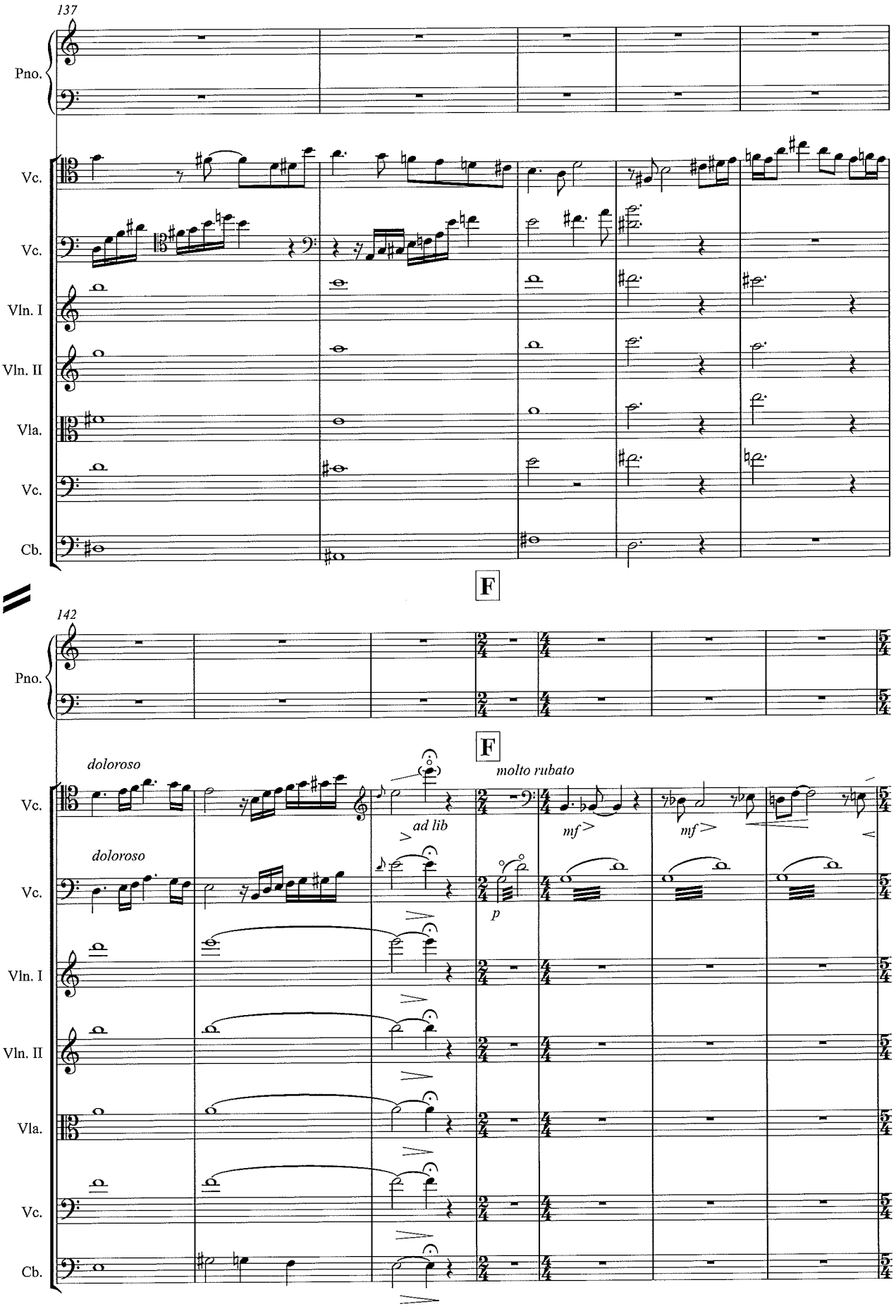

96
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
100
Pno.
Vc.
mf
Vc.
mf
Vln. I
mp
Vln. II
Vla.
mp
Vc.
Cb.
3
3

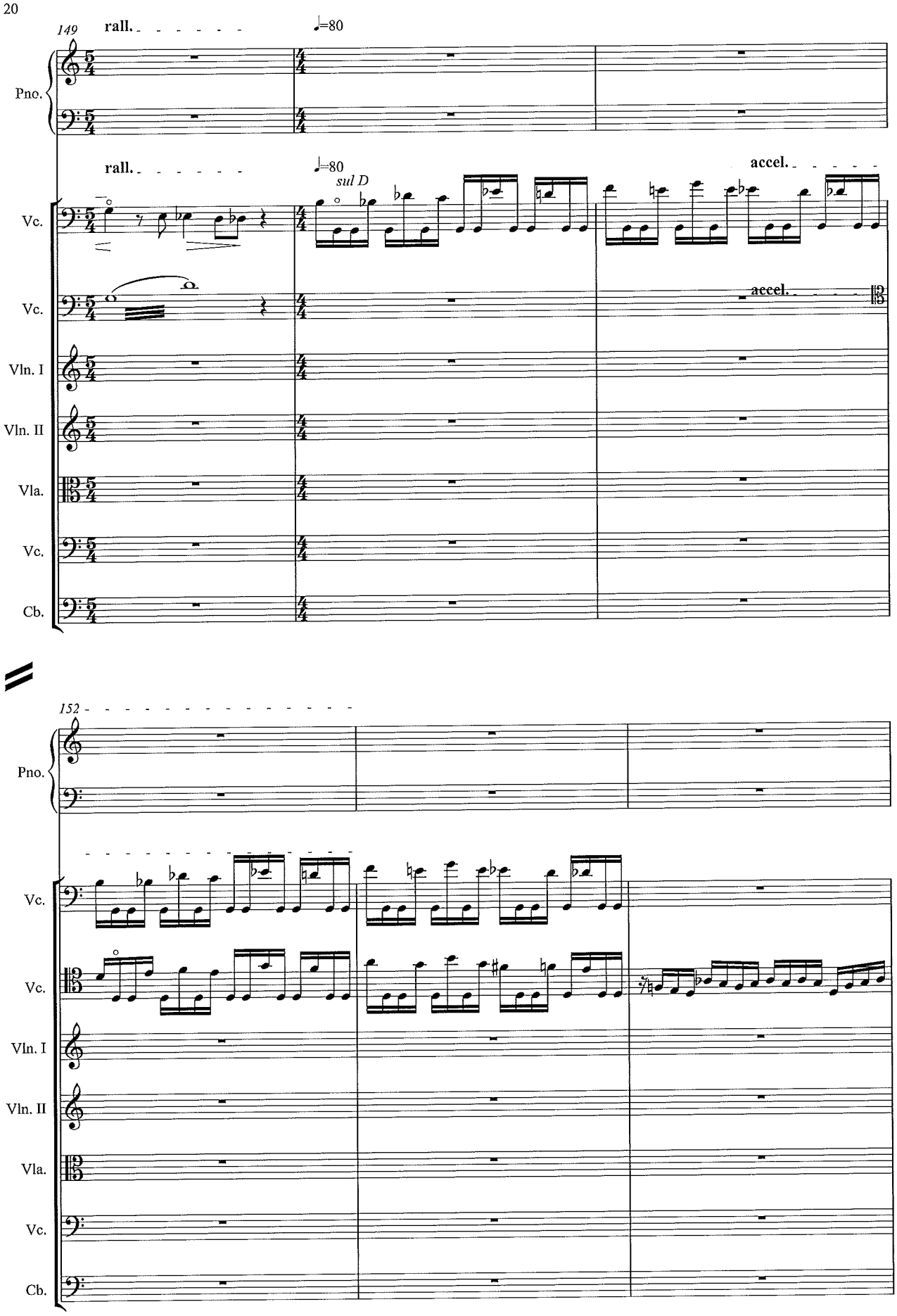

104
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
108
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

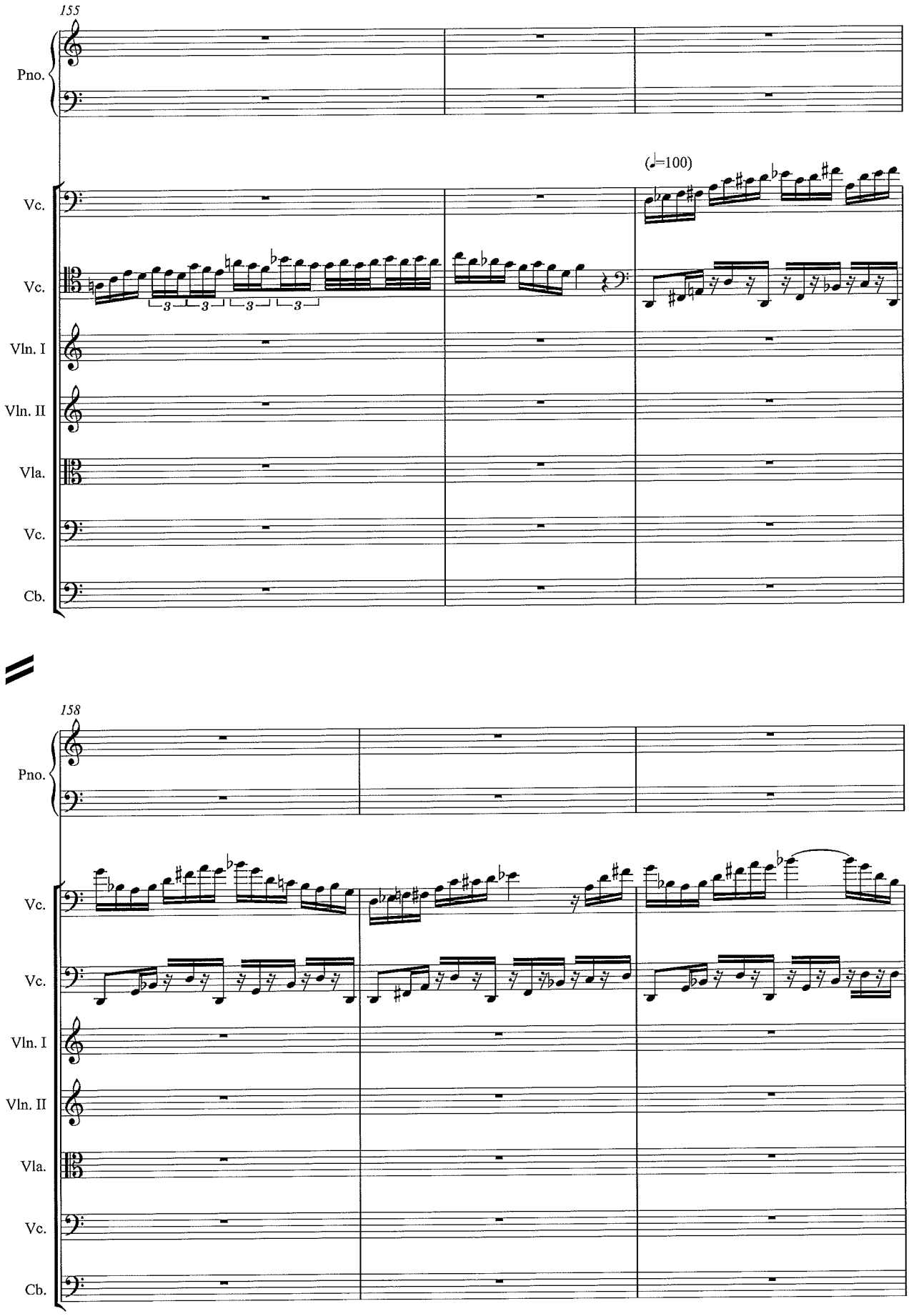

112
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
116
rit.
rit.
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

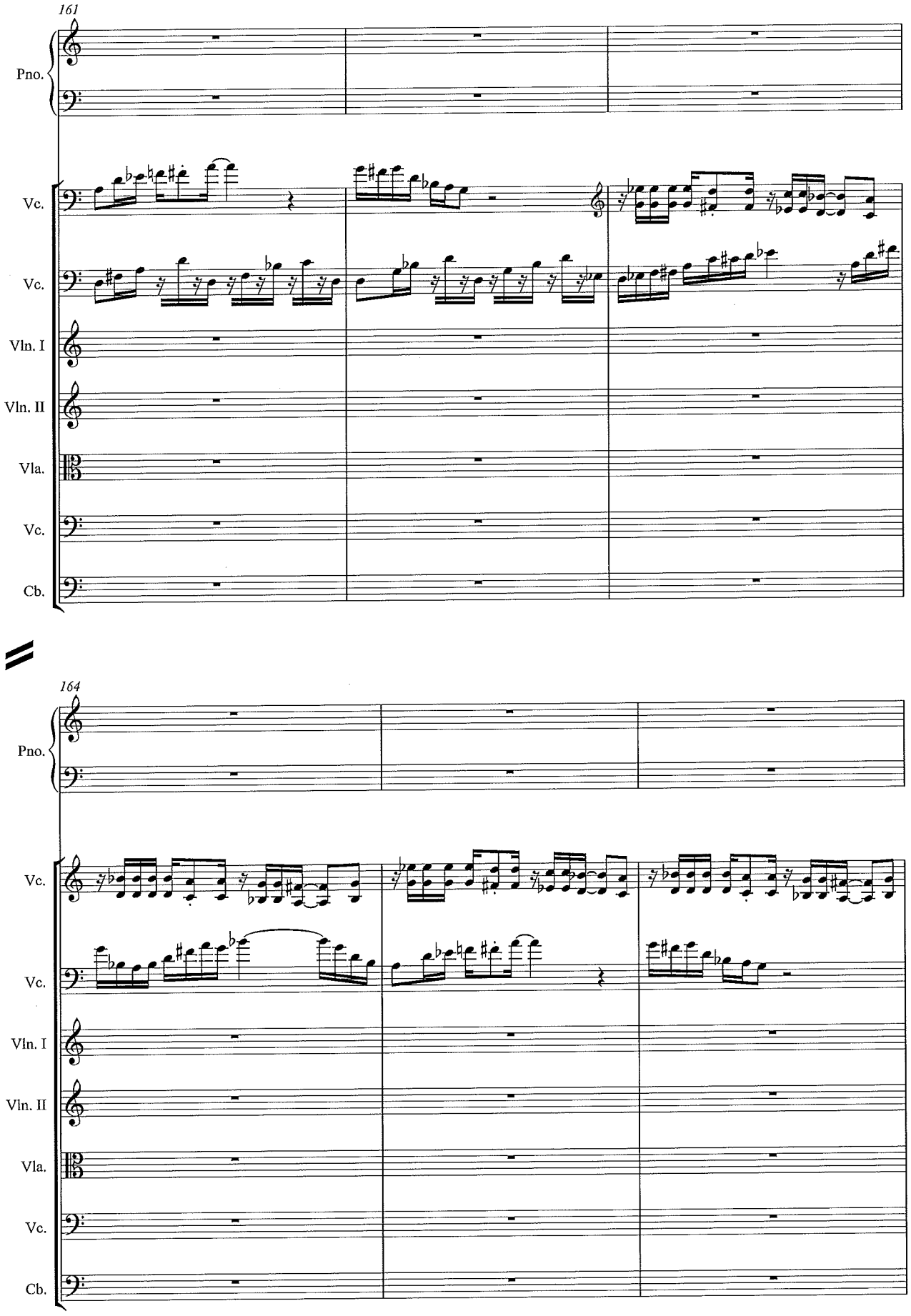

E Cadenza
119
half tempo ♩=50
Pno.
E quasi rubato
Vc.
mp
quasi rubato
Vc.
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.
123
Pno.
3
mf
3
3
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

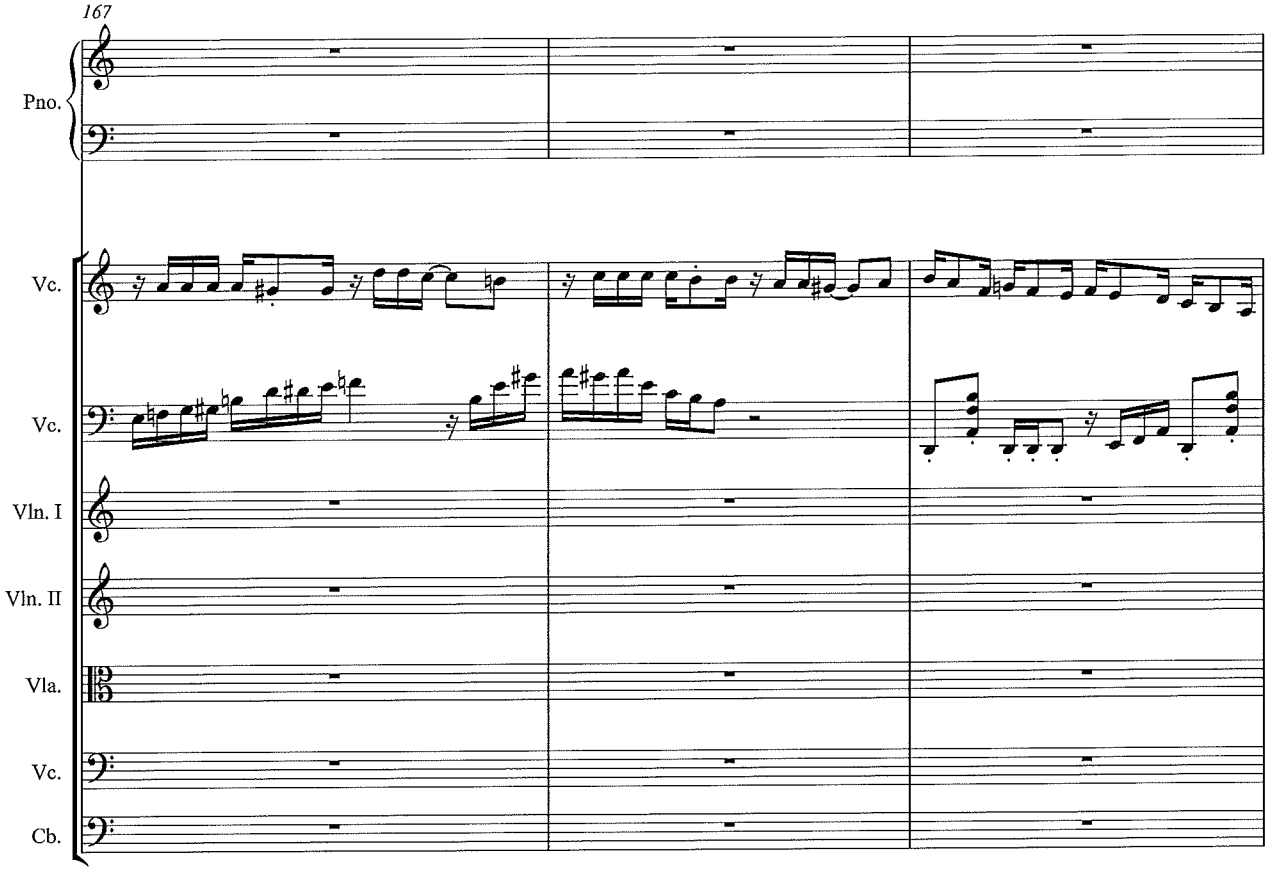

128
colla parte
Pno.
Vc.
molto expressivo
Vc.
arco
Vln. I
arco
p
Vln. II
arco
p
Vla.
p
Vc.
p
Cb.
p
133
Pno.
Vc.
Vc.
molto expressivo
Vln. I
Vln. II
Vla.
Vc.
Cb.

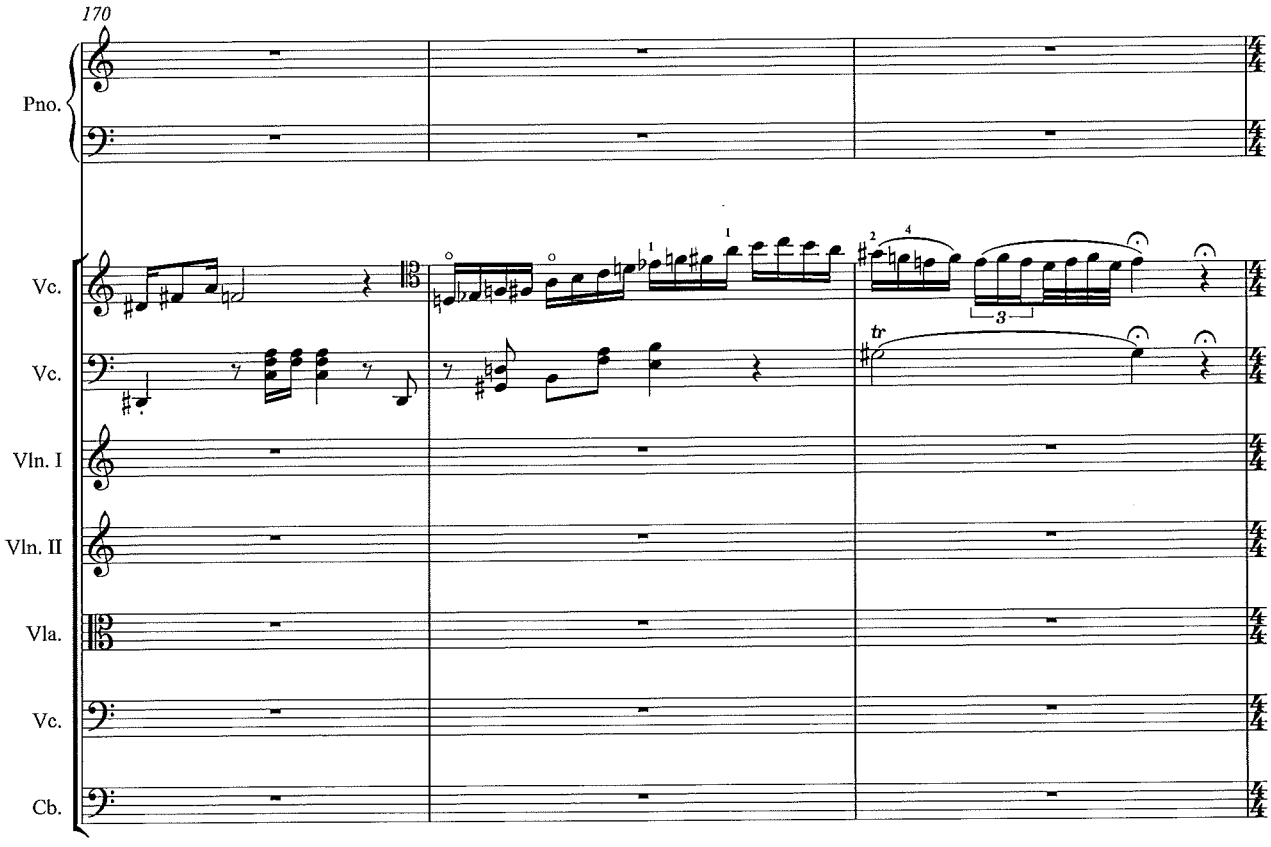

137
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
F
142
Pno.
F
doloroso
molto rubato
Vc.
ad lib
mf
mf
doloroso
Vc.
p
Vln. I
Vln. II
Vla.
Vc.
Cb.

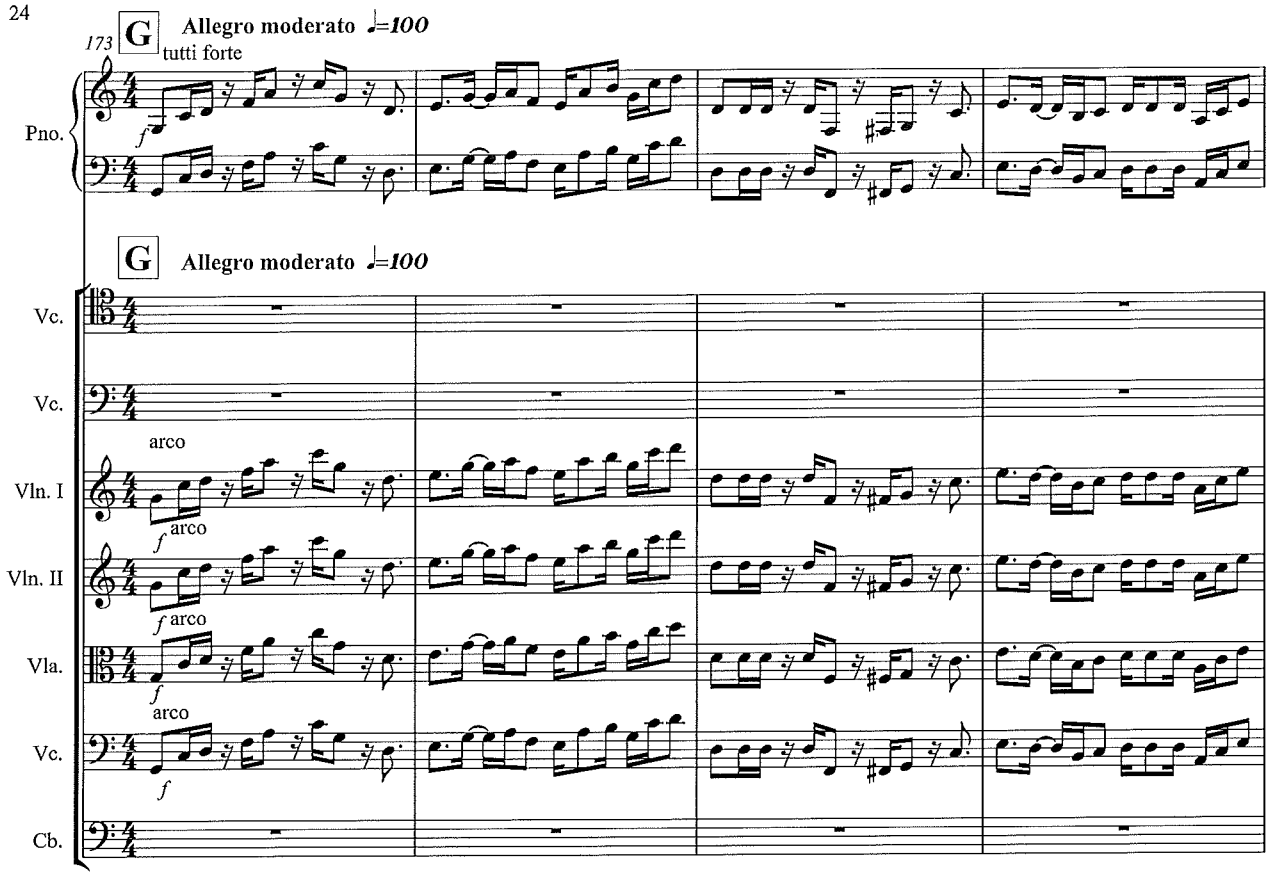

149
rall.
♩=80
Pno.
rall.
♩=80
sul D
accel.
Vc.
Vc.
accel.
Vln. I
Vln. II
Vla.
Vc.
Cb.
152
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

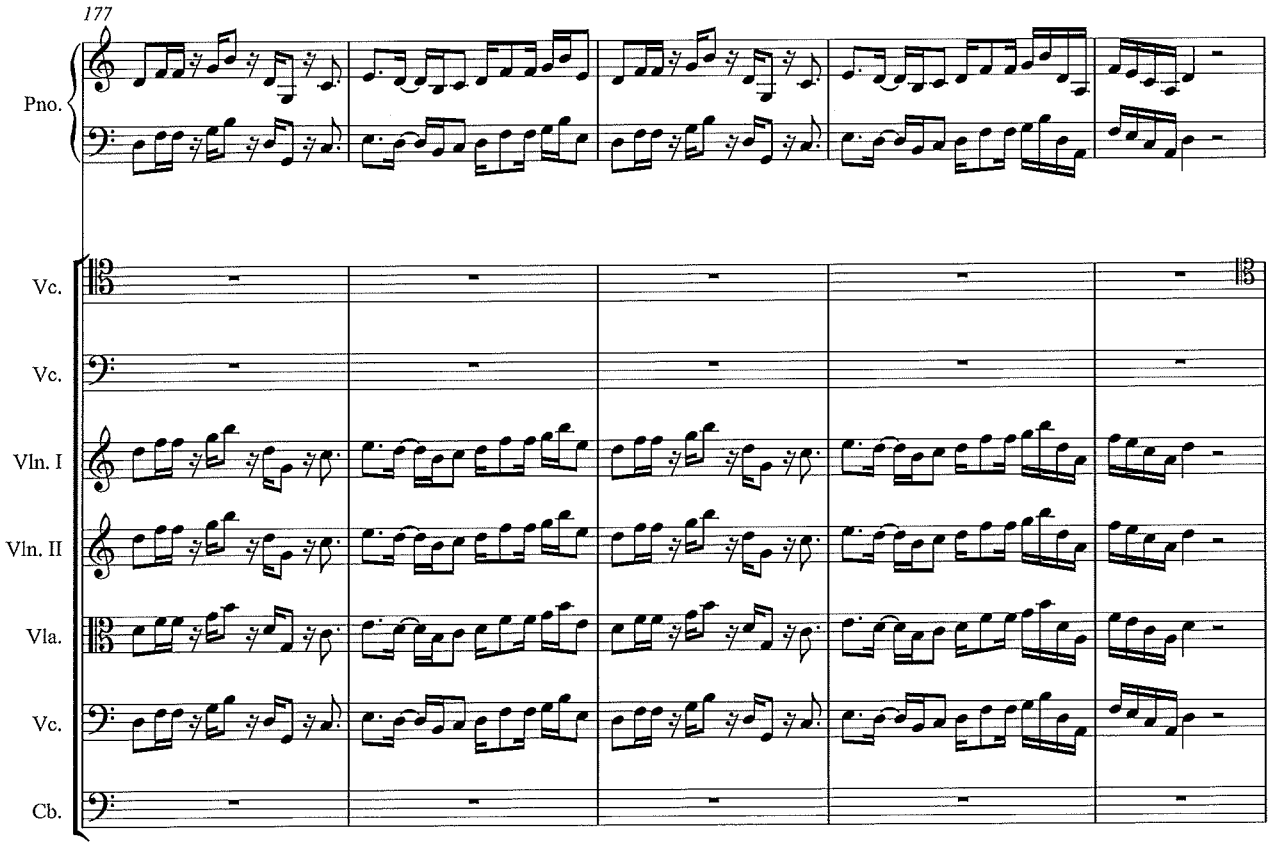

155
Pno.
(♩=100)
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
158
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


161
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
164
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


167
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


170
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
tr


173
G
Allegro moderato ♩=100
tutti forte
Pno.
G
Allegro moderato ♩=100
Vc.
Vc.
arco
Vln. I
arco
Vln. II
arco
Vla.
arco
Vc.
Cb.


177
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Fugato I

182

Pno.

mp

Vc.

mf

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

186

Pno.

Vc.

Vc.

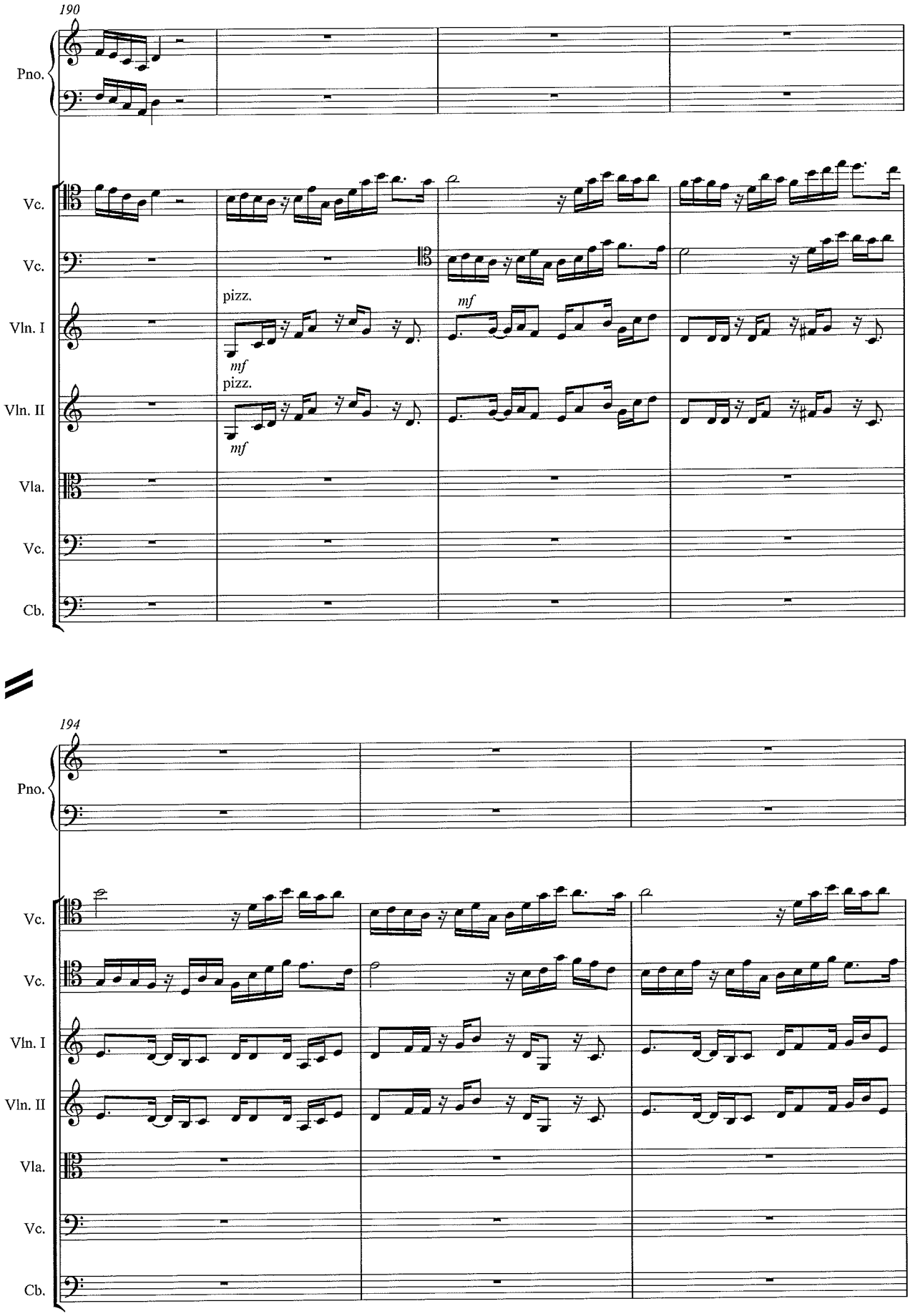
Vln. I

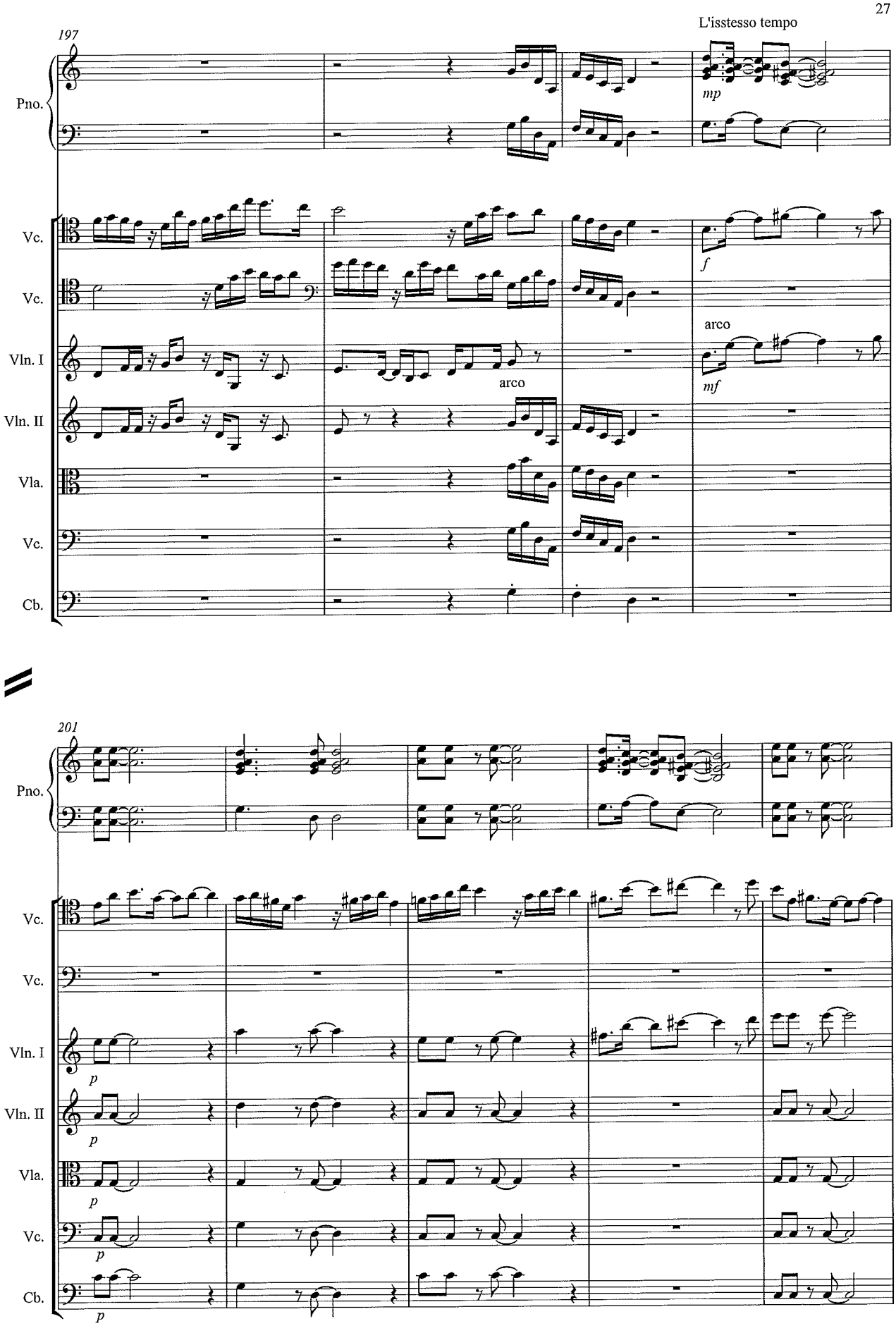
Vln. II

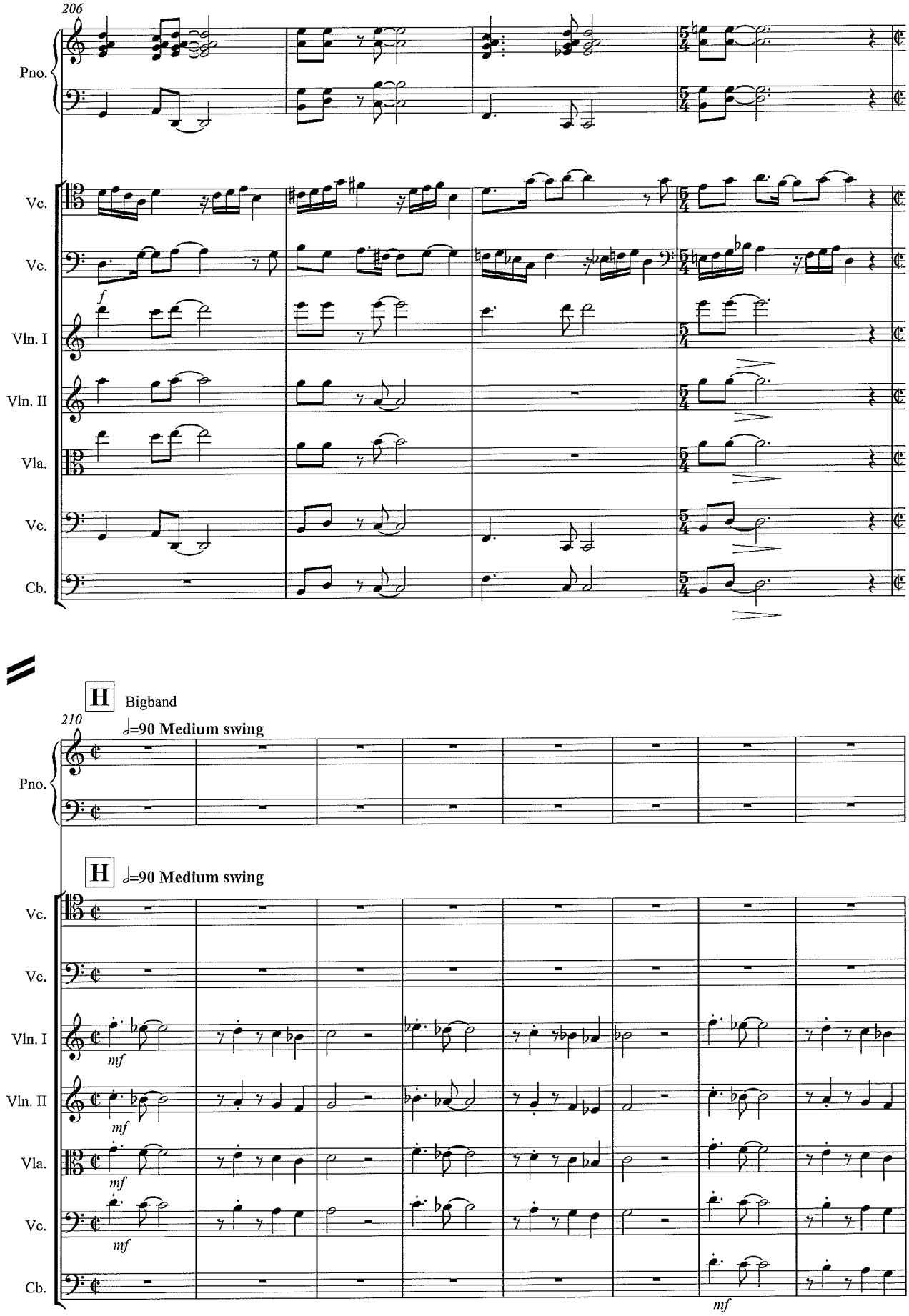
Vla.

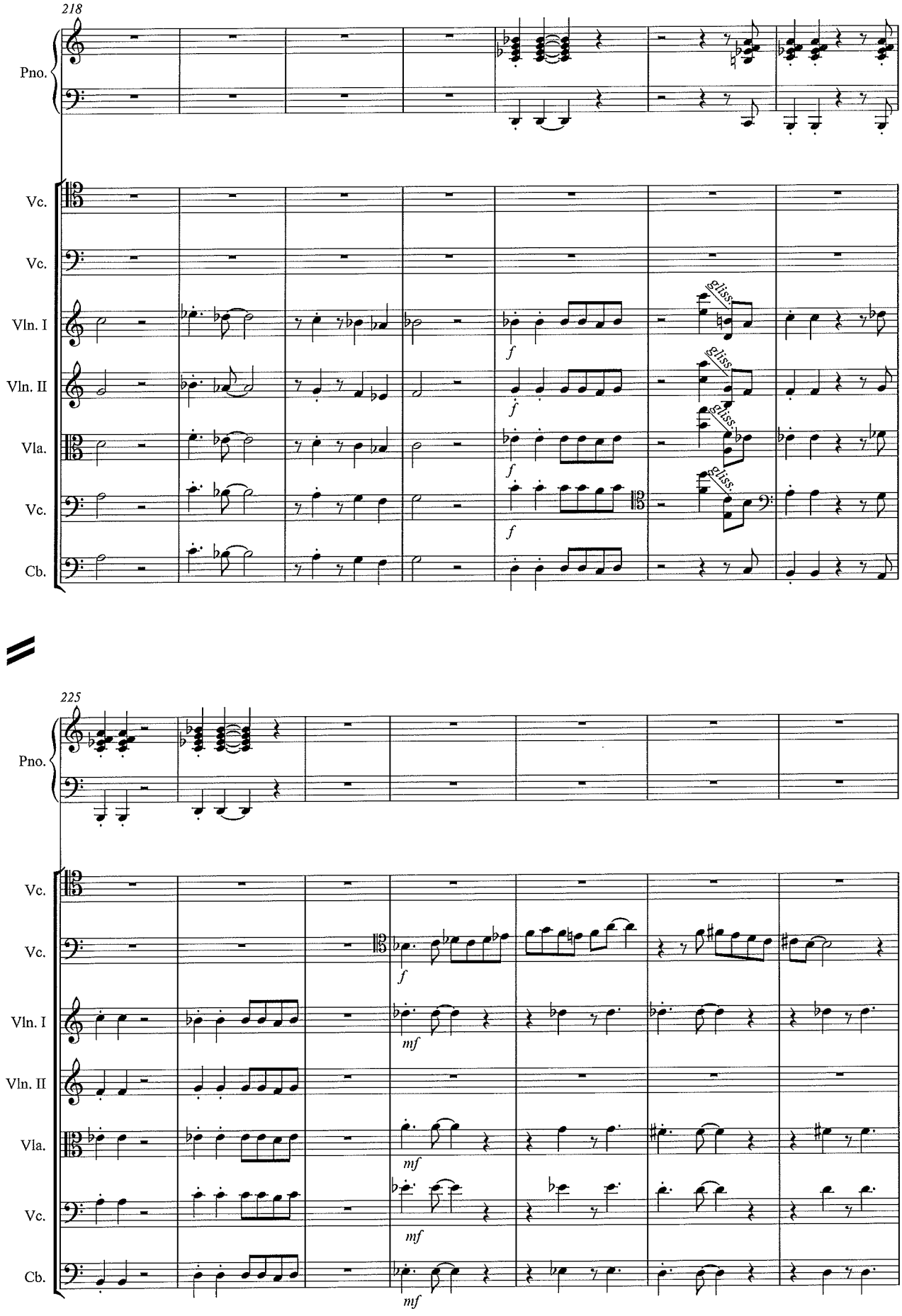
Vc.

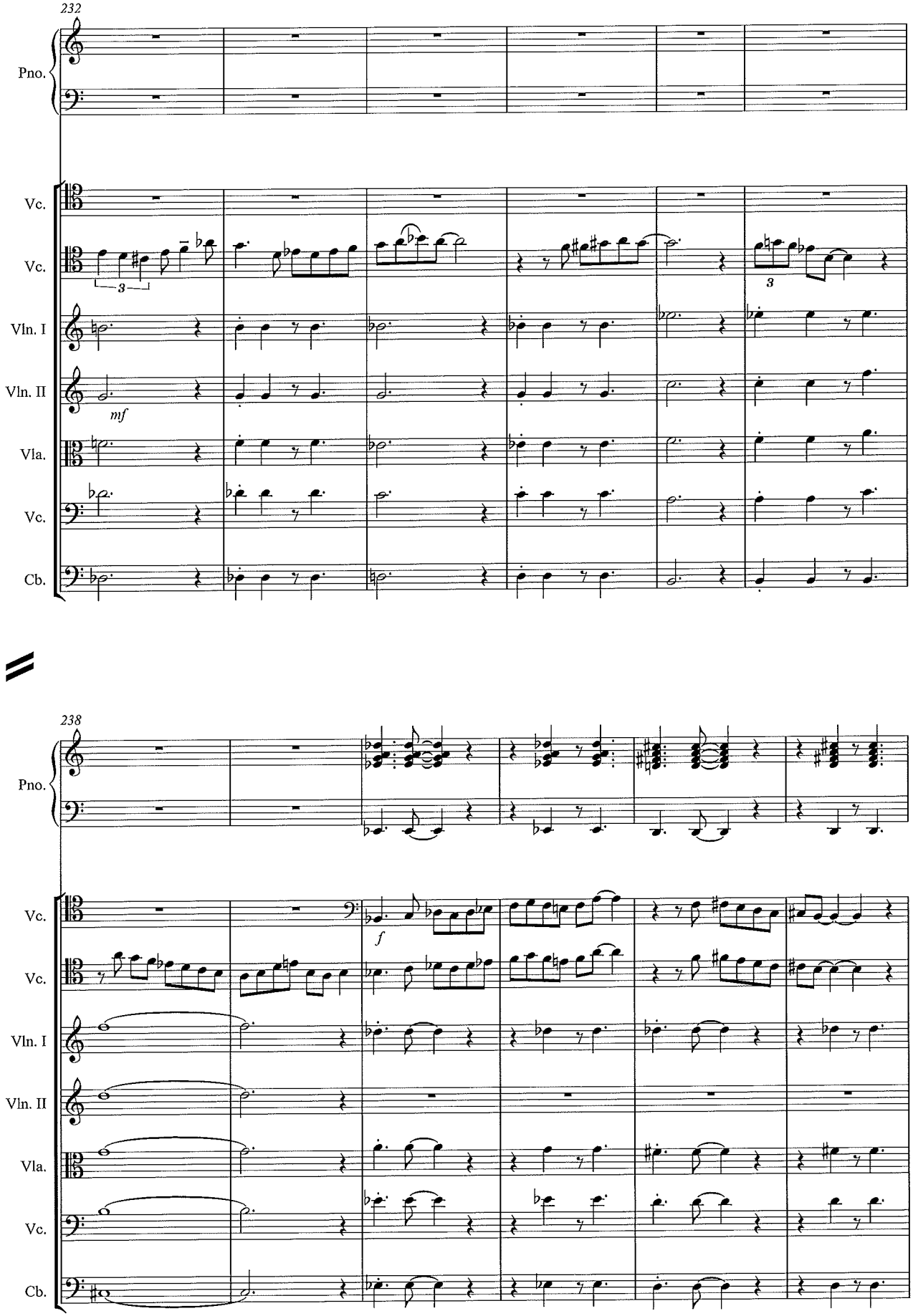
Cb.

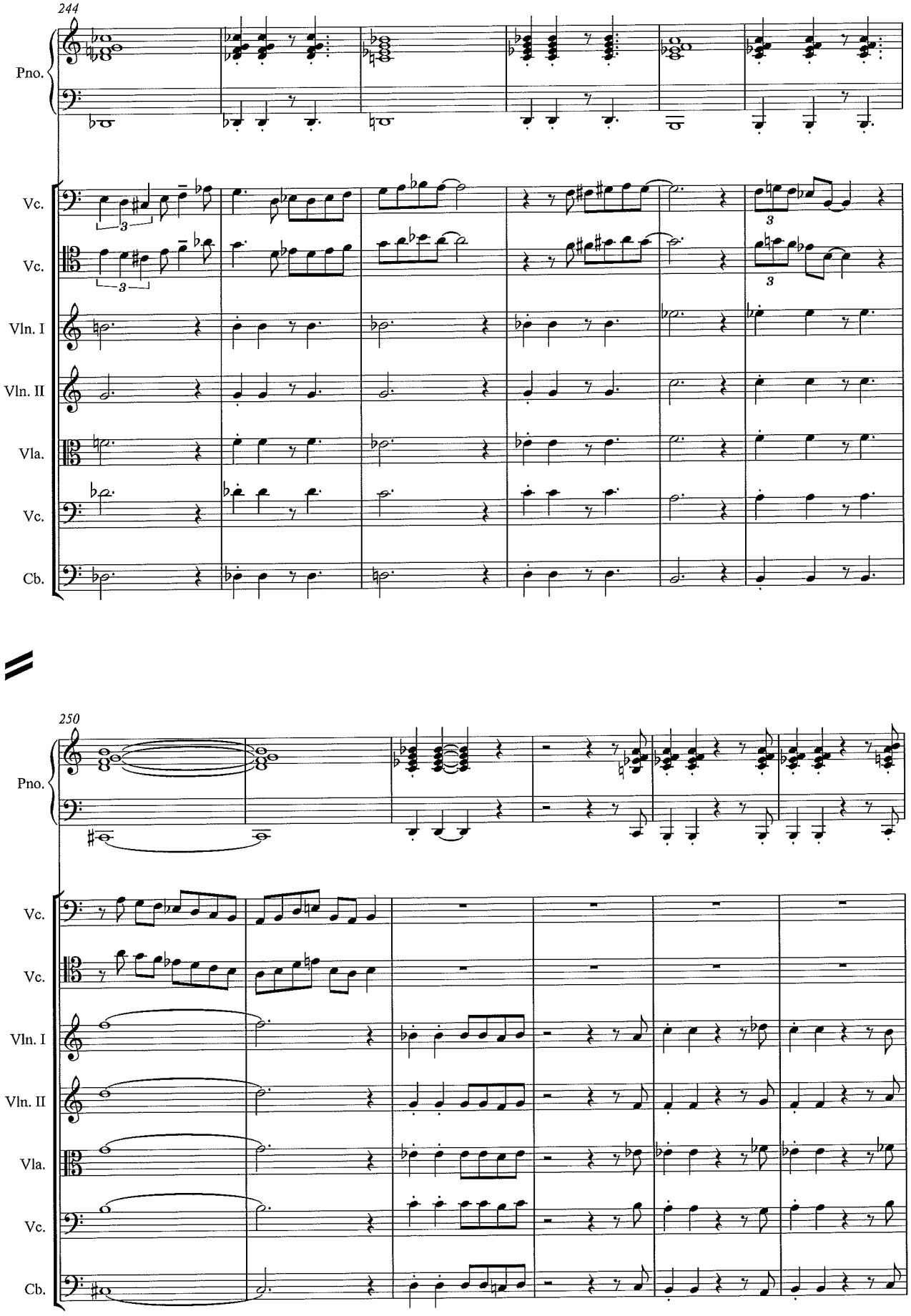

190
Pno.
Vc.
Vc.
pizz.
mf
Vln. I
mf
pizz.
mf
Vln. II
Vla.
Vc.
Cb.
194
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

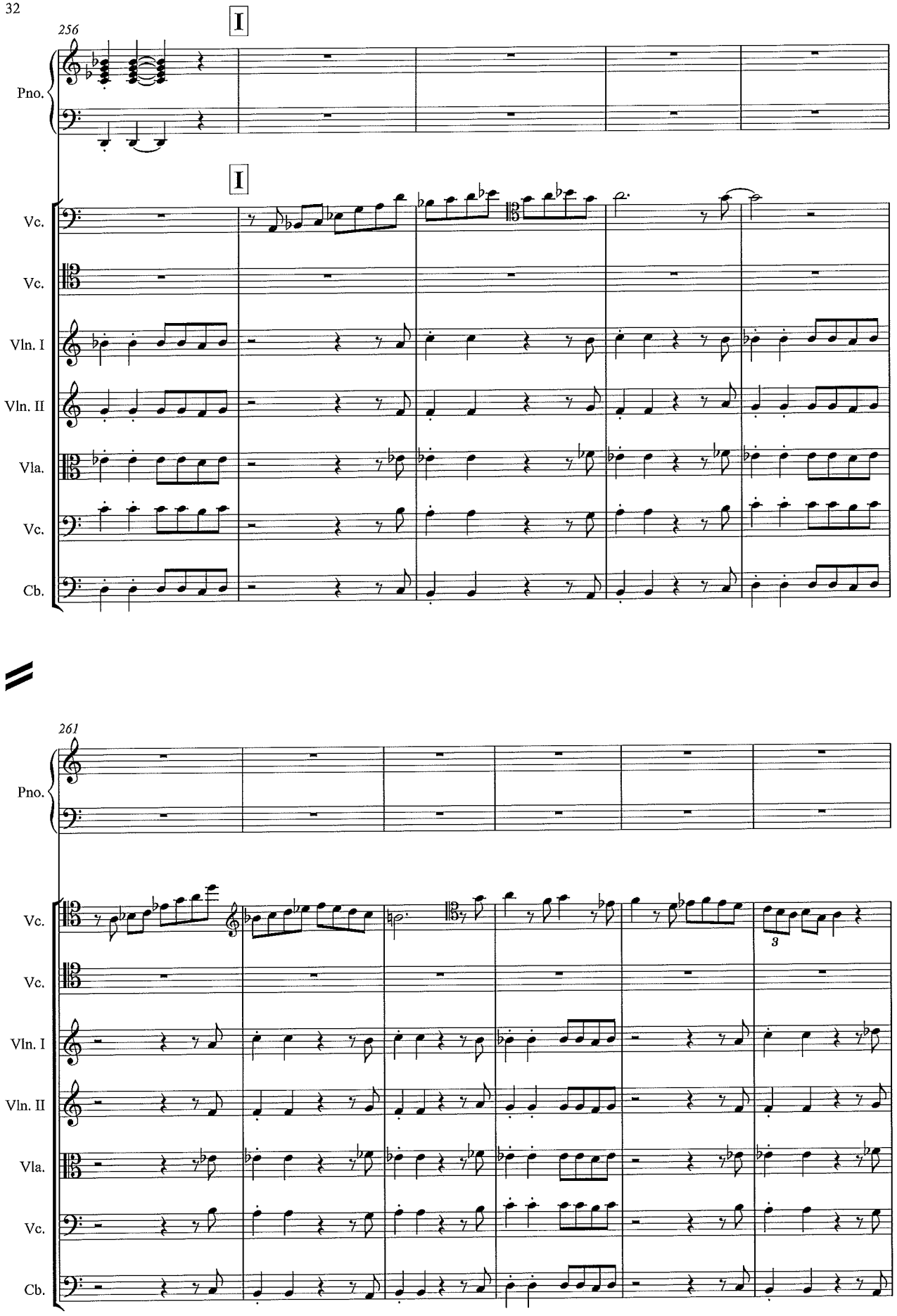

197
L'isstesso tempo
Pno.
mp
Vc.
Vc.
f
arco
Vln. I
arco
mf
Vln. II
Vla.
Vc.
Cb.
201
Pno.
Vc.
Vc.
Vln. I
p
Vln. II
p
Vla.
p
Vc.
p
Cb.
p

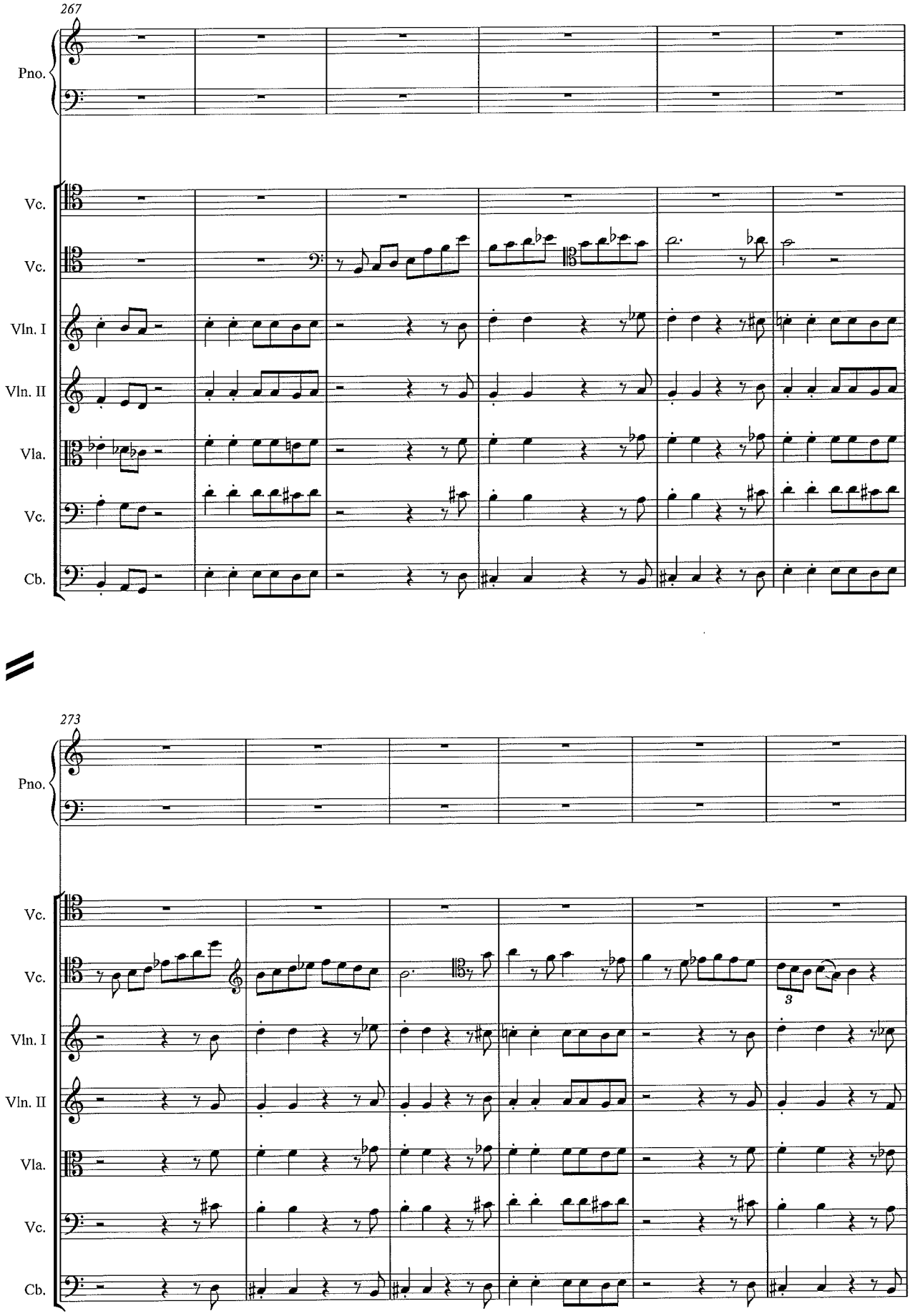

206
Pno.
Vc.
Vc.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.
H
Bigband
210
♩=90 Medium swing
Pno.
H
♩=90 Medium swing
Vc.
Vc.
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
mf
Cb.
mf


218
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
f
225
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
mf


232
Pno.
Vc.
Vc.
3
3
Vln. I
Vln. II
mf
Vla.
Vc.
Cb.
238
Pno.
Vc.
Vc.
f
Vln. I
Vln. II
Vla.
Vc.
Cb.


244
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
250
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


256
I
Pno.
I
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
261
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3


267
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
273
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3

J Interlude III (swing)

279

Pno.

J

Vc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

286

Pno.

Vc.

Vc.

Vln. I

Vln. II

Vla.

Vc.

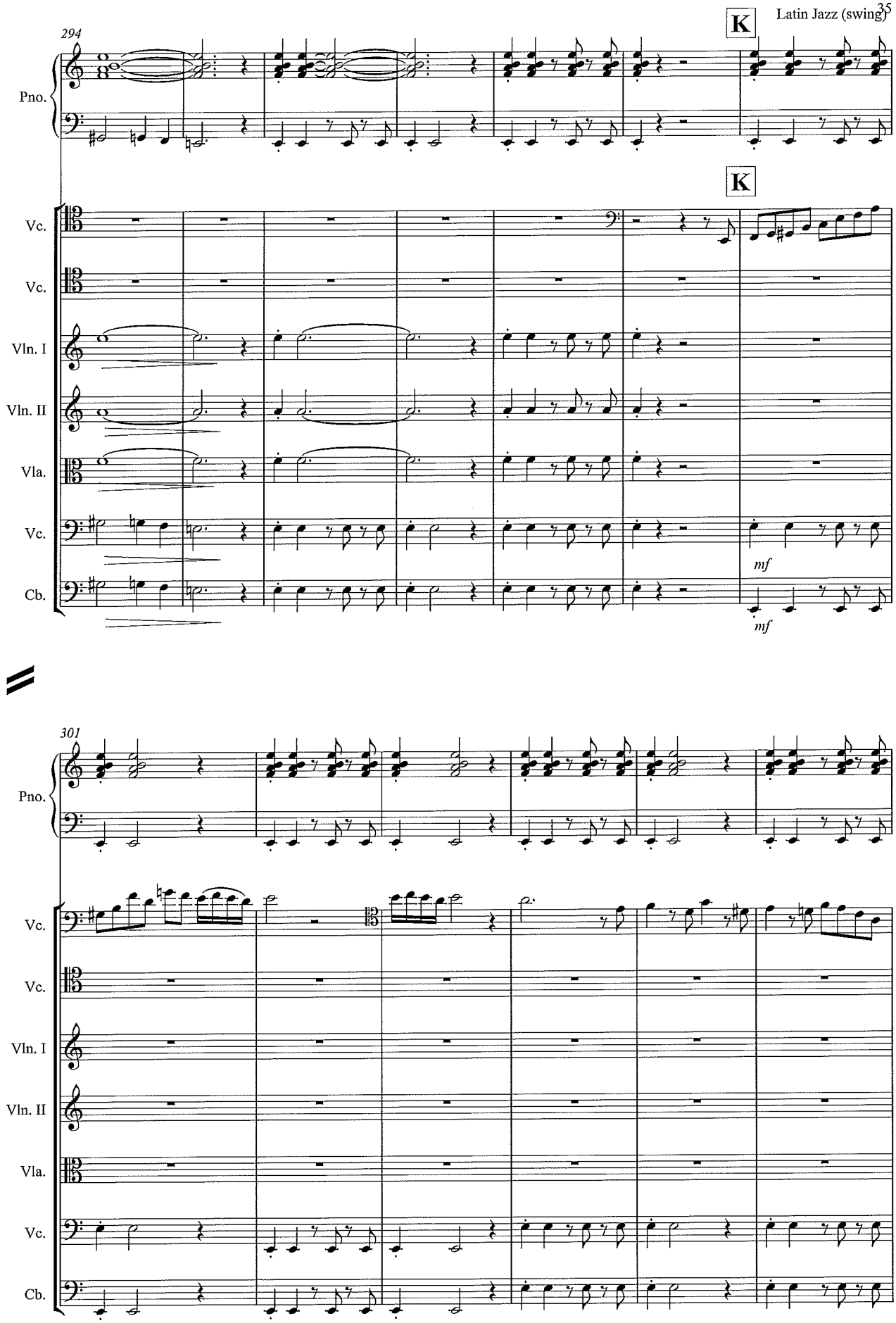
Cb.

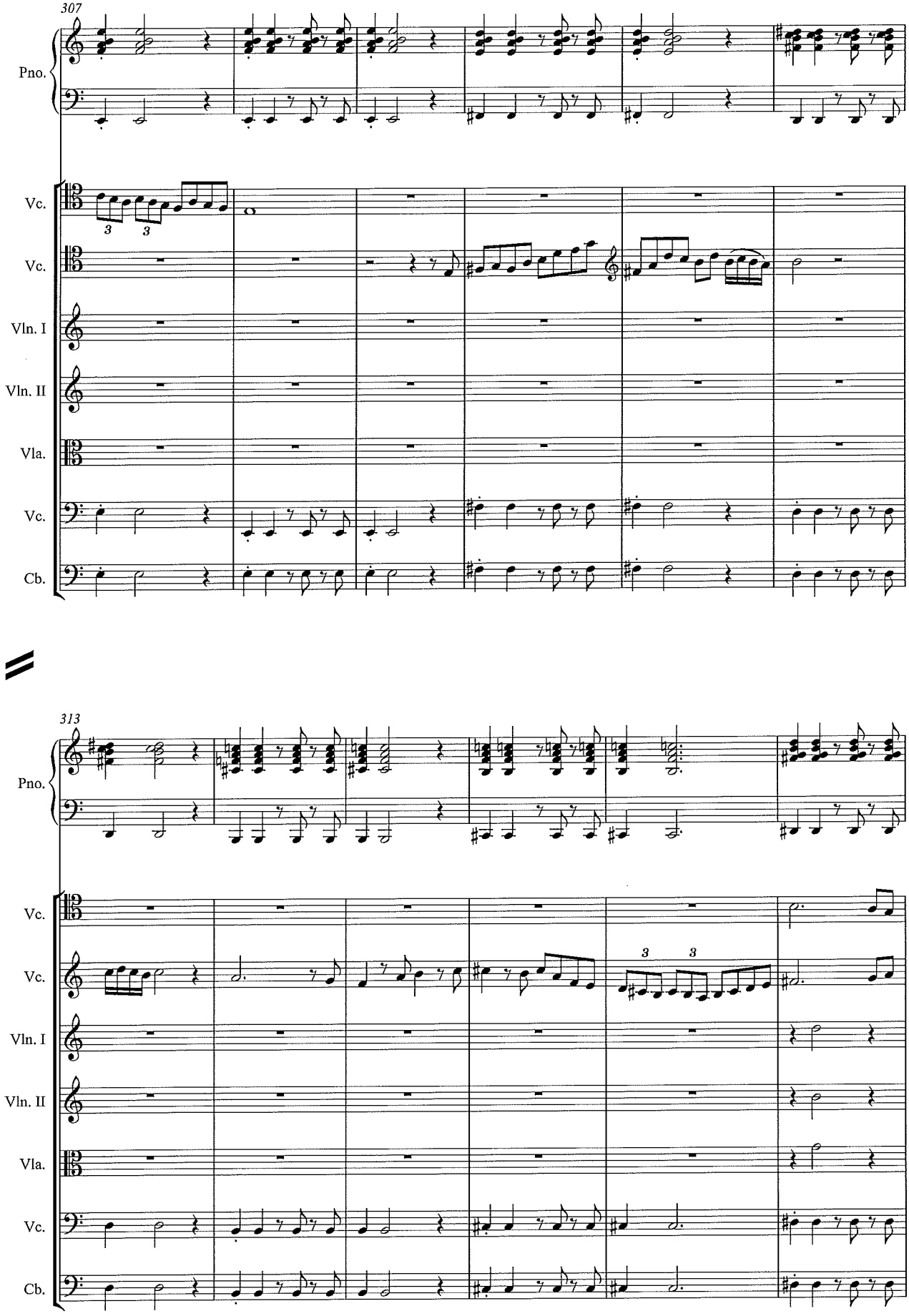
f

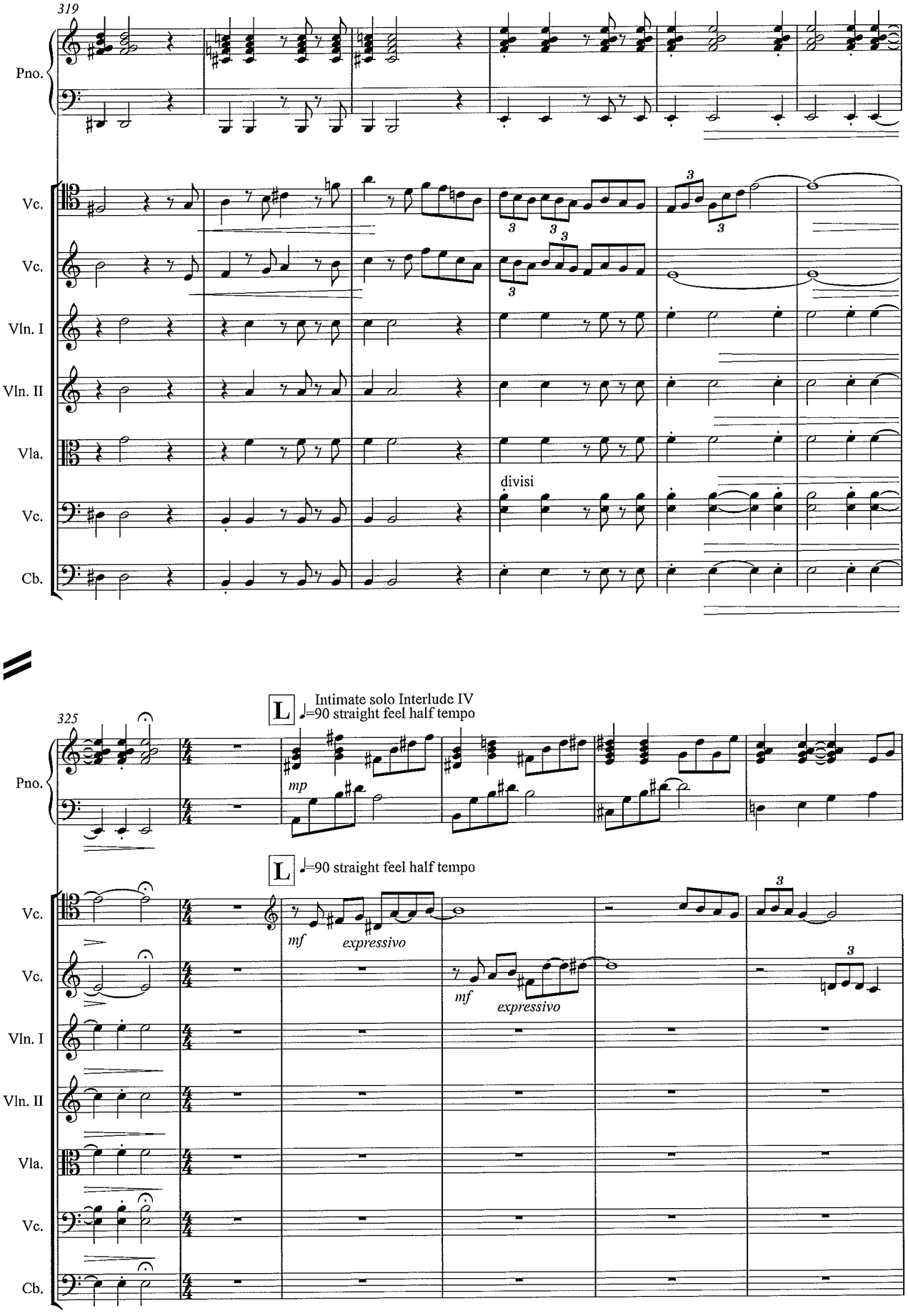
f

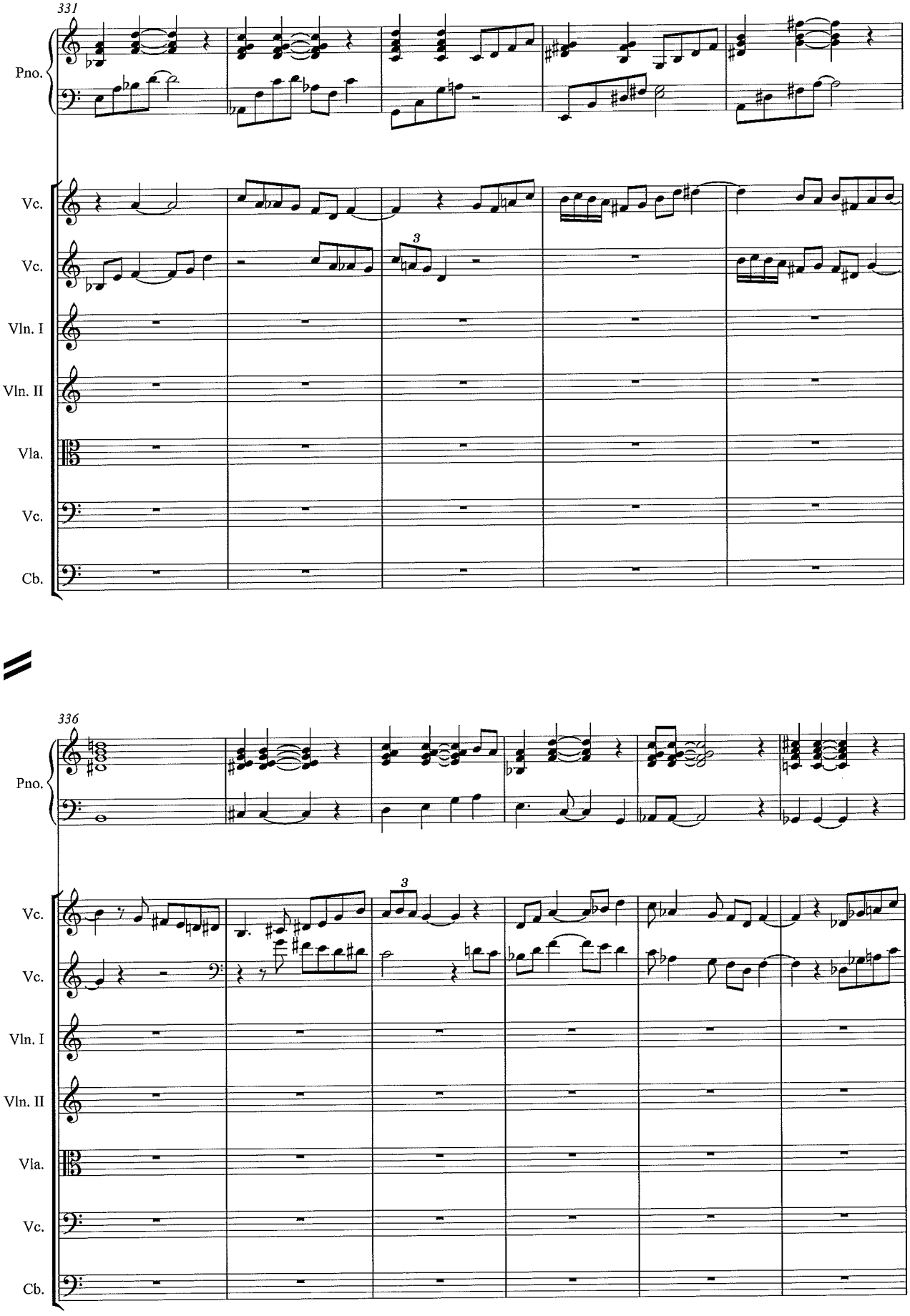
f

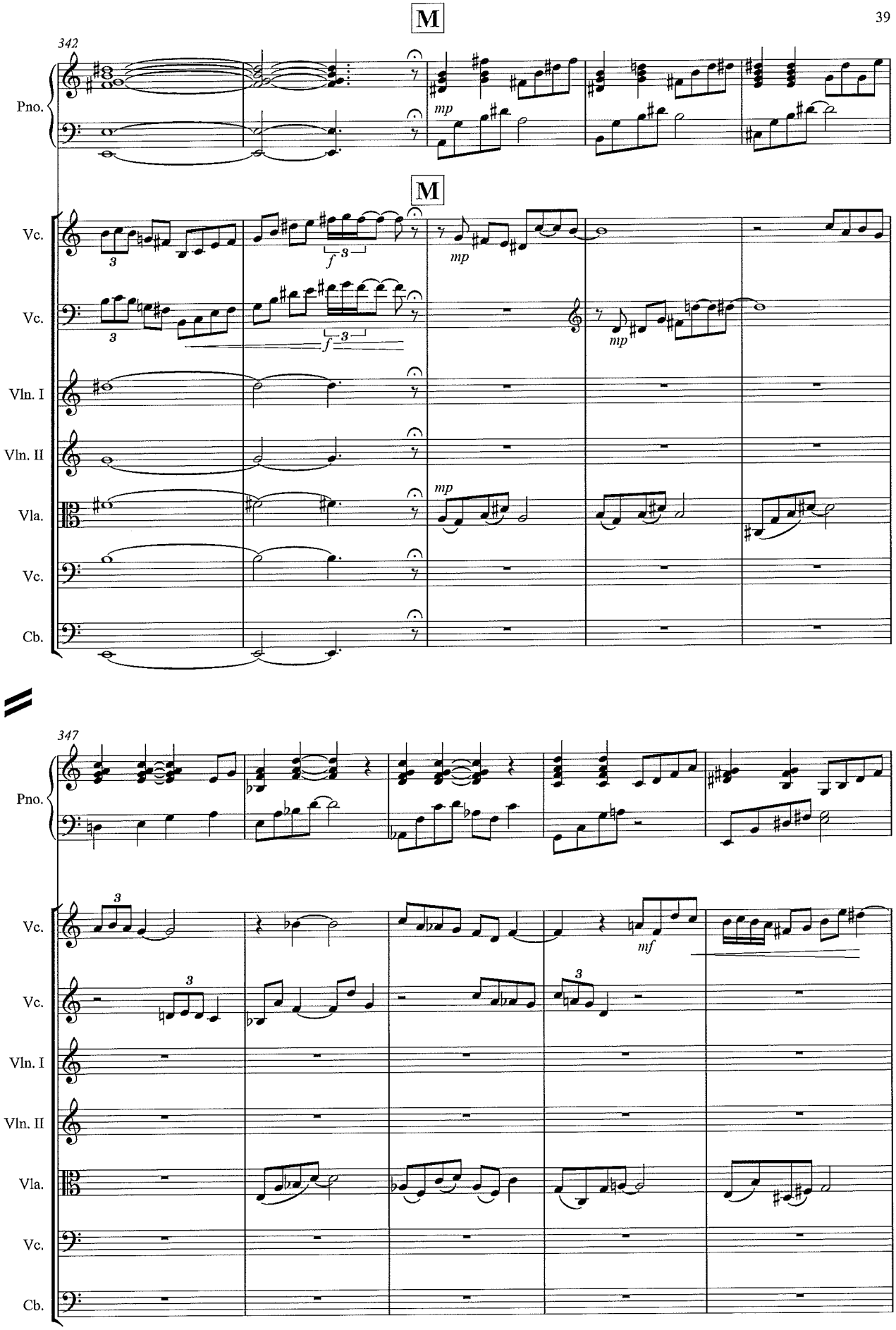
Latin Jazz (swing)

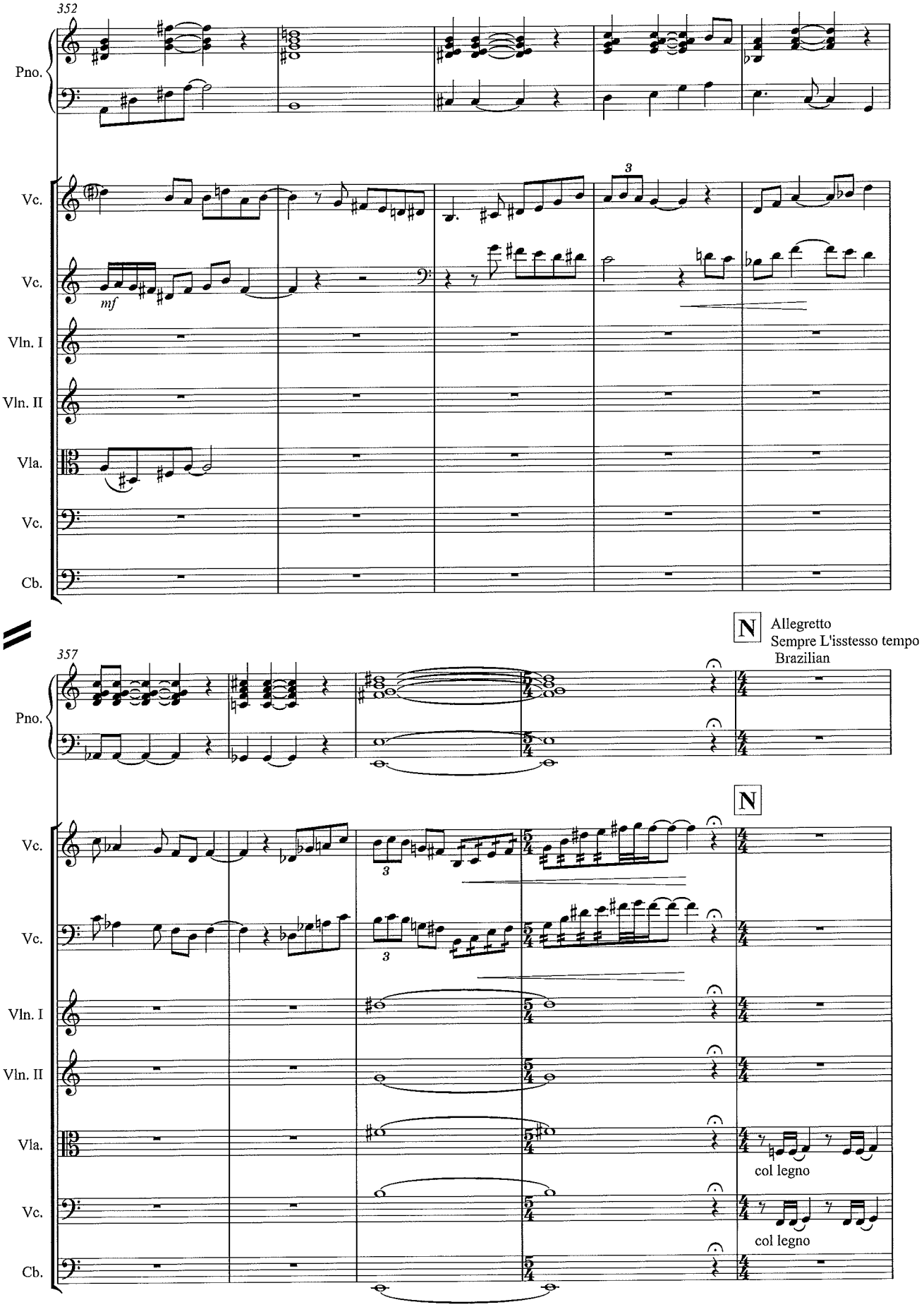


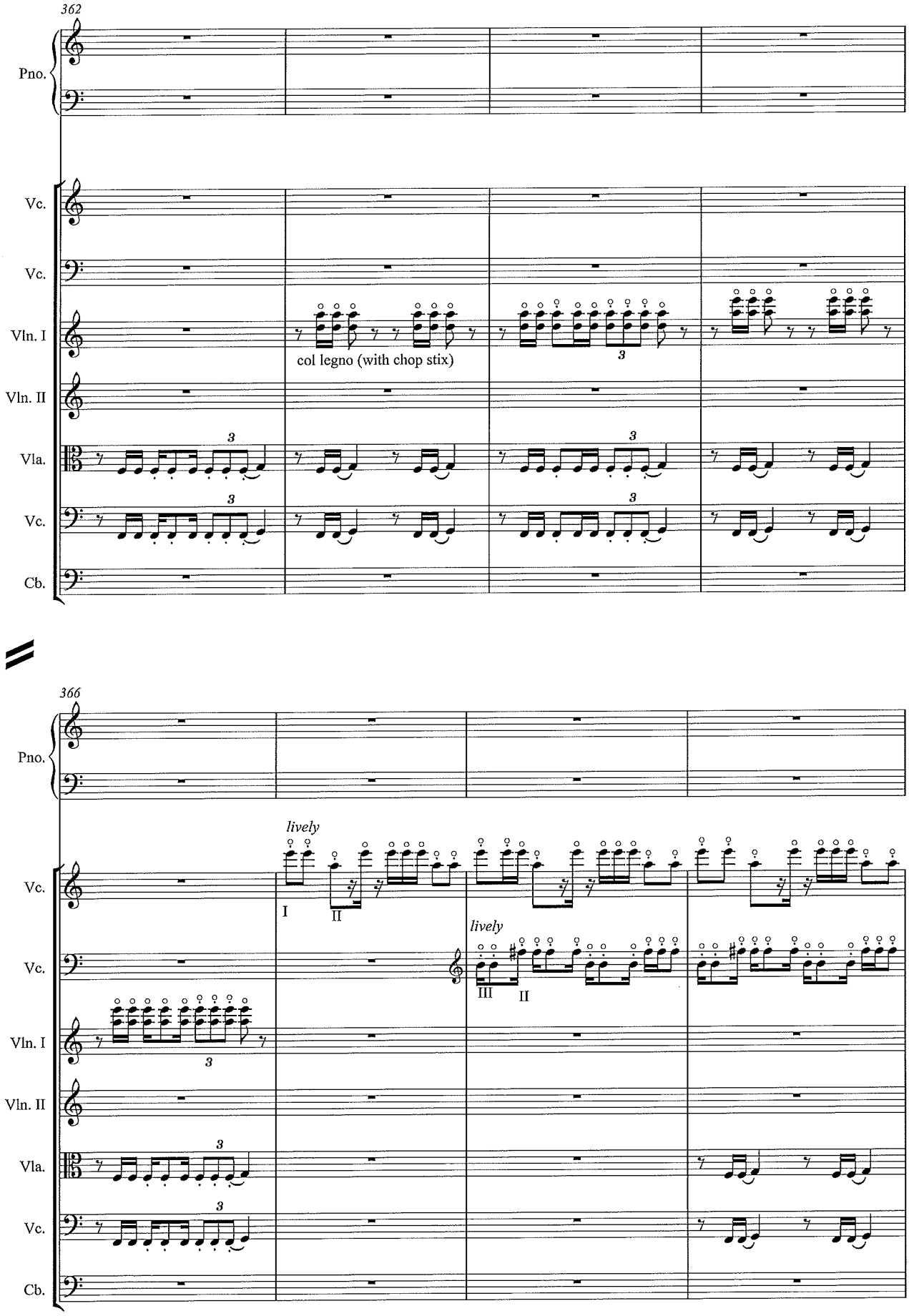

307
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
313
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

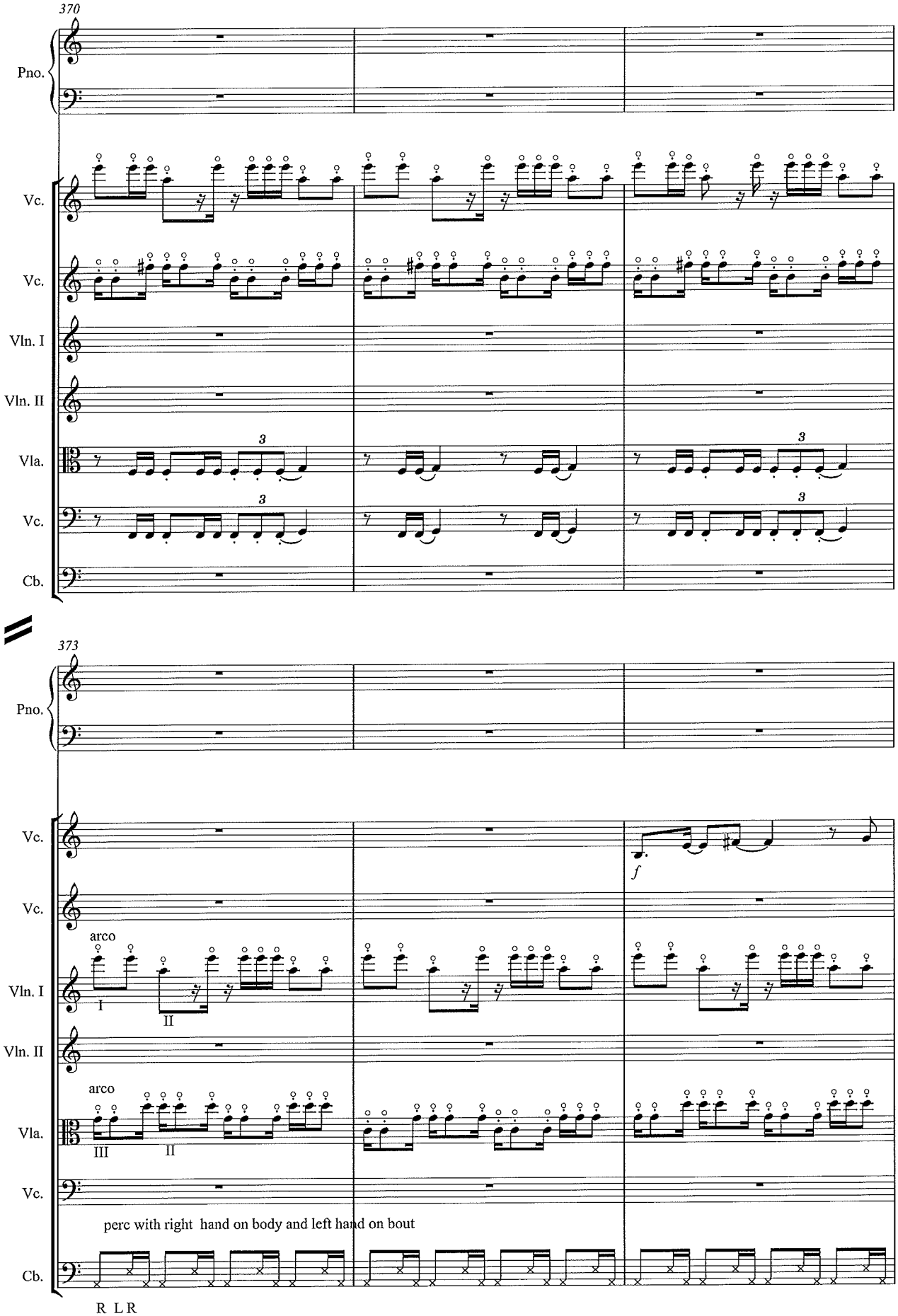

319
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
divisi
Vc.
Cb.
325
L
Intimate solo Interlude IV
♩=90 straight feel half tempo
mp
L
♩=90 straight feel half tempo
mf
expressivo
mf
expressivo

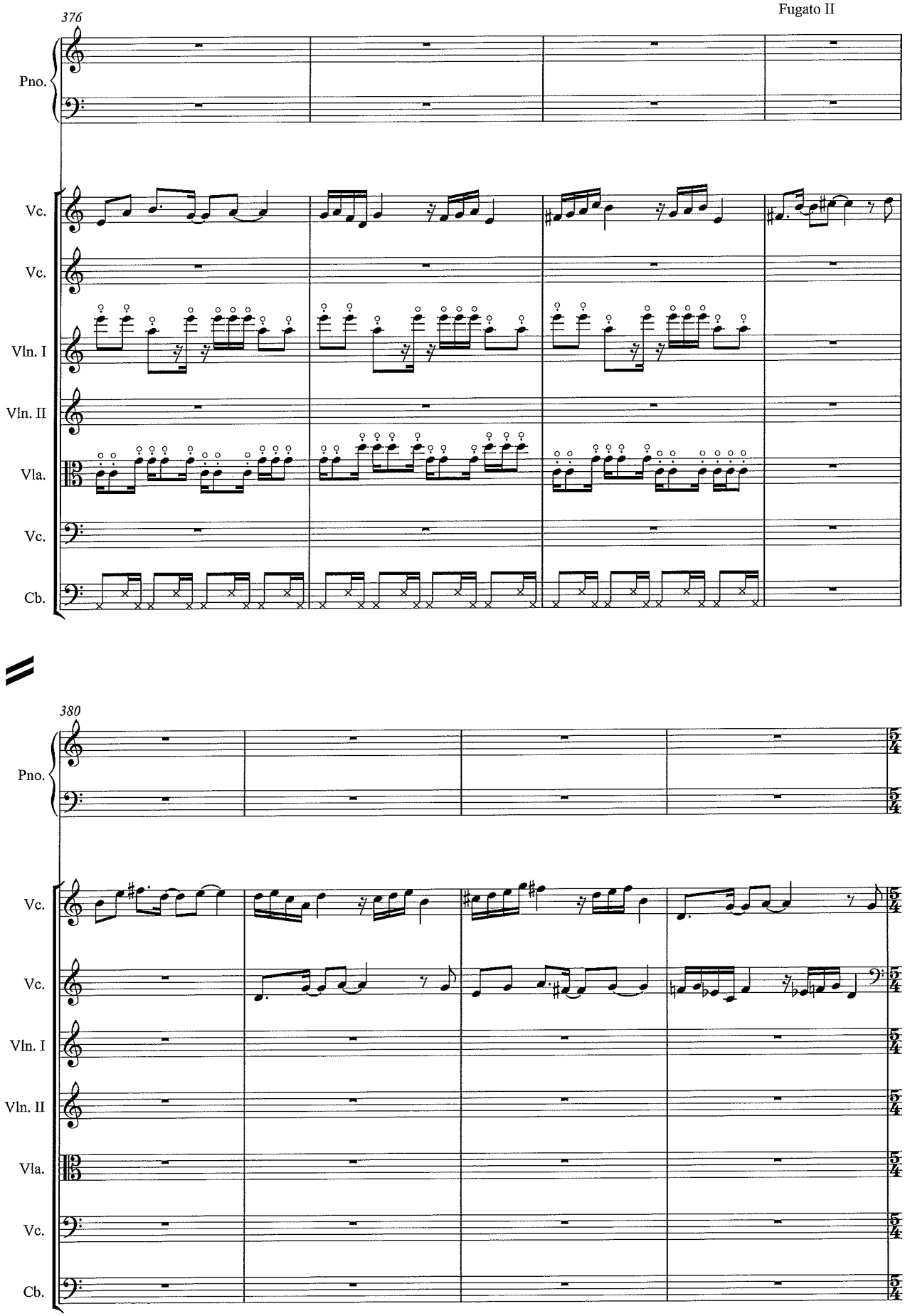

331
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
336
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3

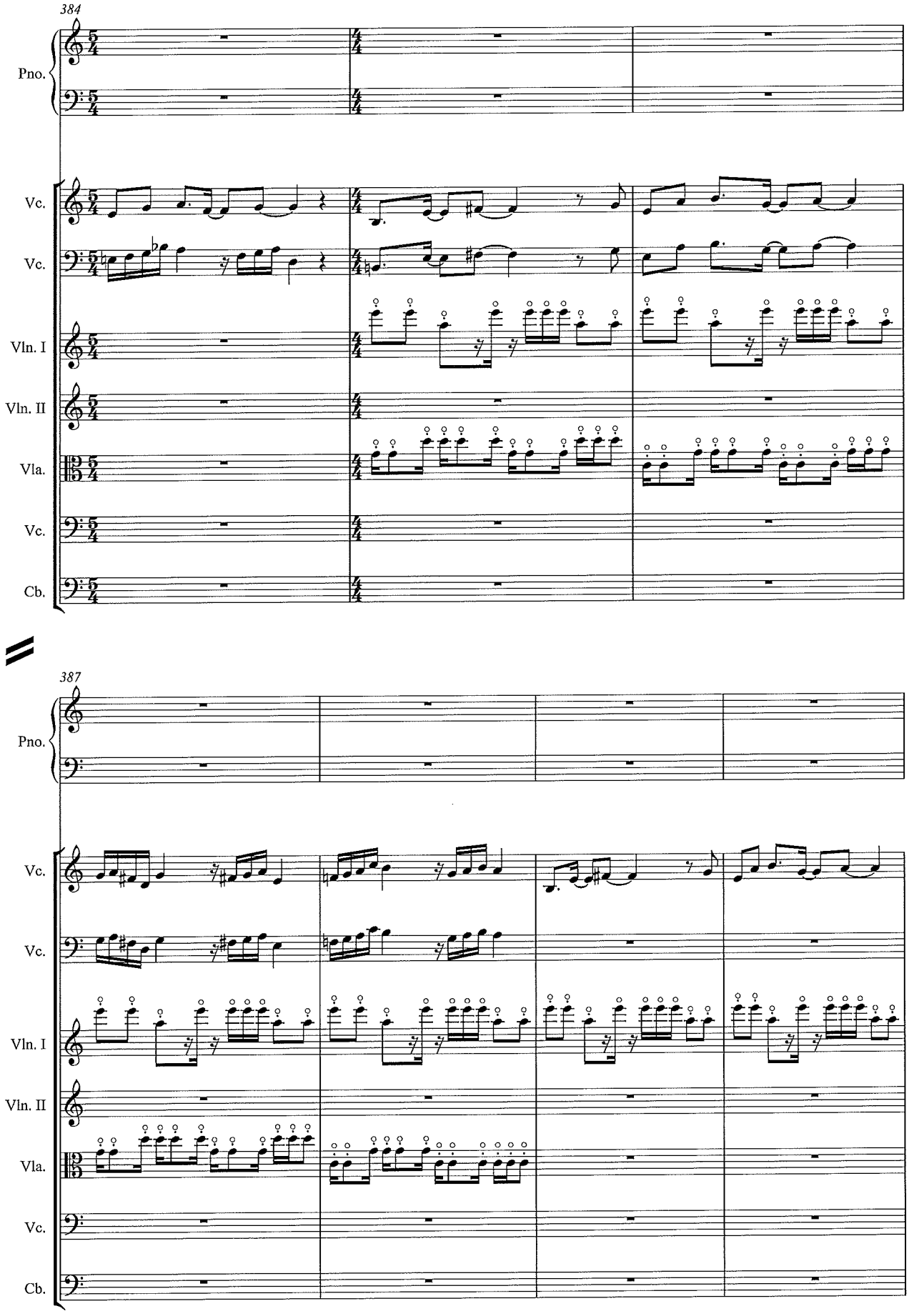

M
342
Pno.
mp
M
Vc.
Vc.
3
f 3
mp
Vln. I
Vln. II
Vla.
Vc.
Cb.
347
Pno.
Vc.
Vc.
3
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.

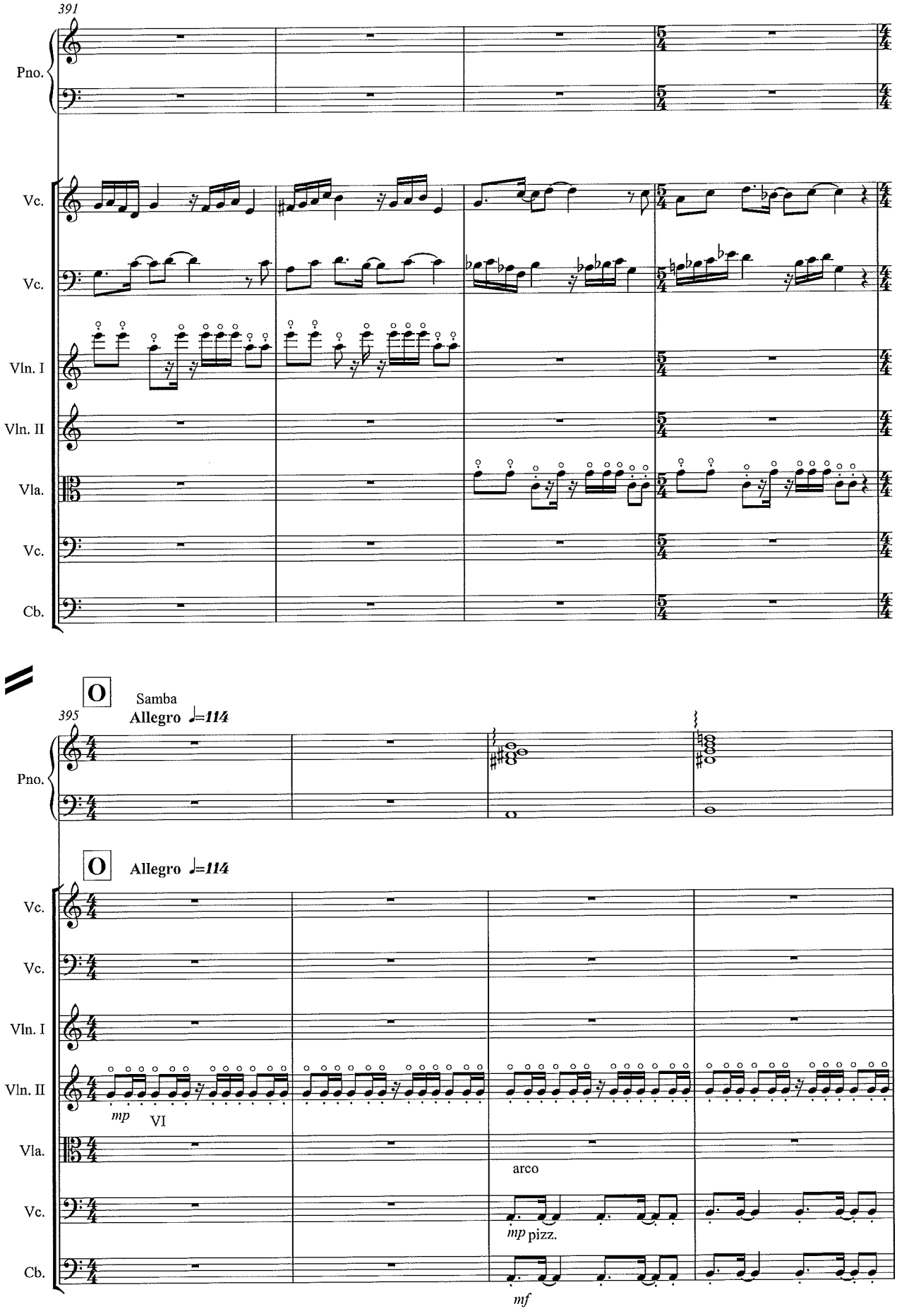

352
Pno.
Vc.
Vc.
mf
Vln. I
Vln. II
Vla.
Vc.
Cb.
N
Allegretto
Sempre L'isstesso tempo
Brazilian
357
Pno.
N
Vc.
Vc.
Vln. I
Vln. II
Vla.
col legno
Vc.
col legno
Cb.

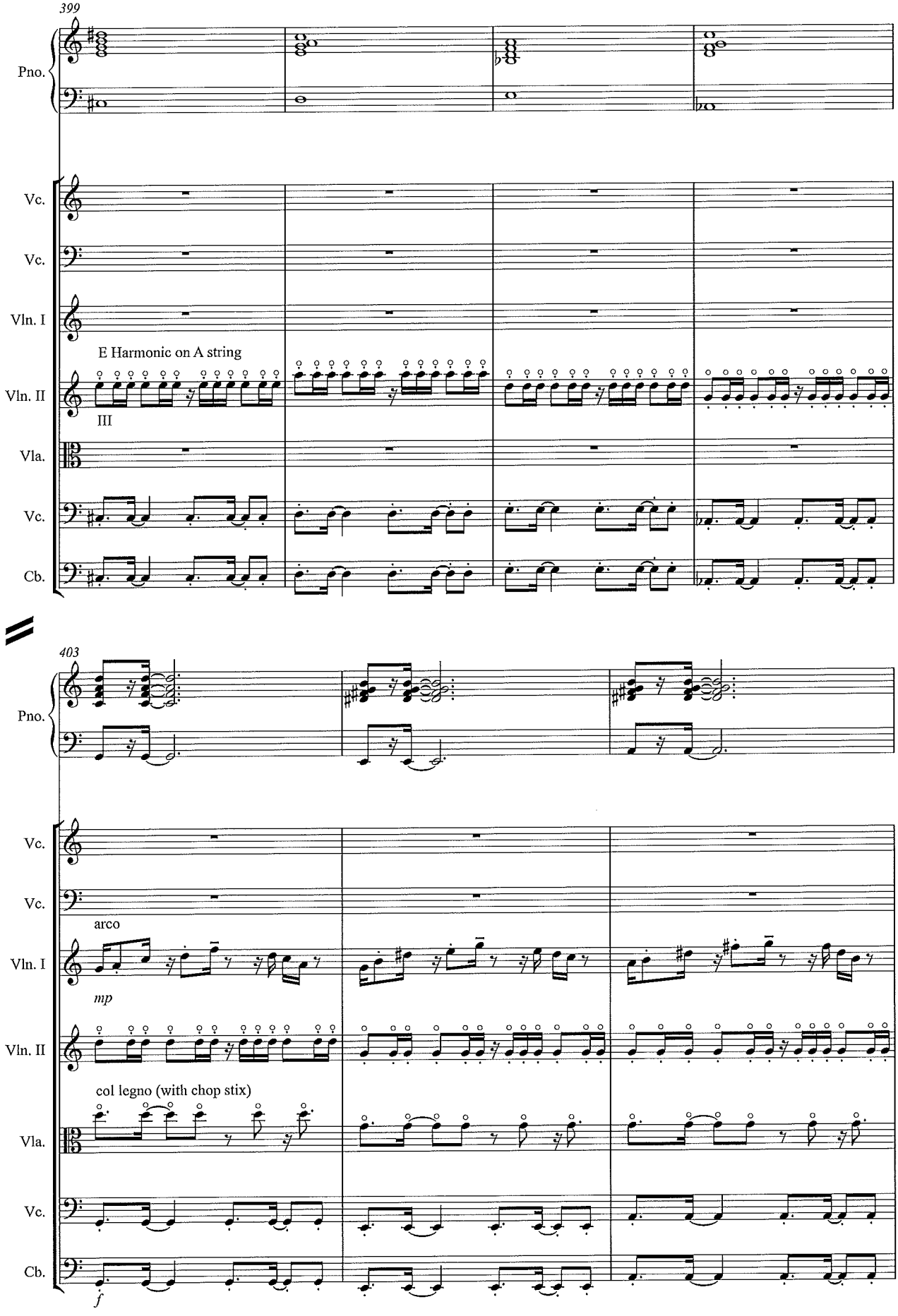

362
Pno.
Vc.
Vc.
Vln. I
col legno (with chop stix)
Vln. II
Vla.
Vc.
Cb.
366
Pno.
lively
Vc.
I
II
Vc.
lively
III
II
Vln. I
Vln. II
Vla.
Vc.
Cb.

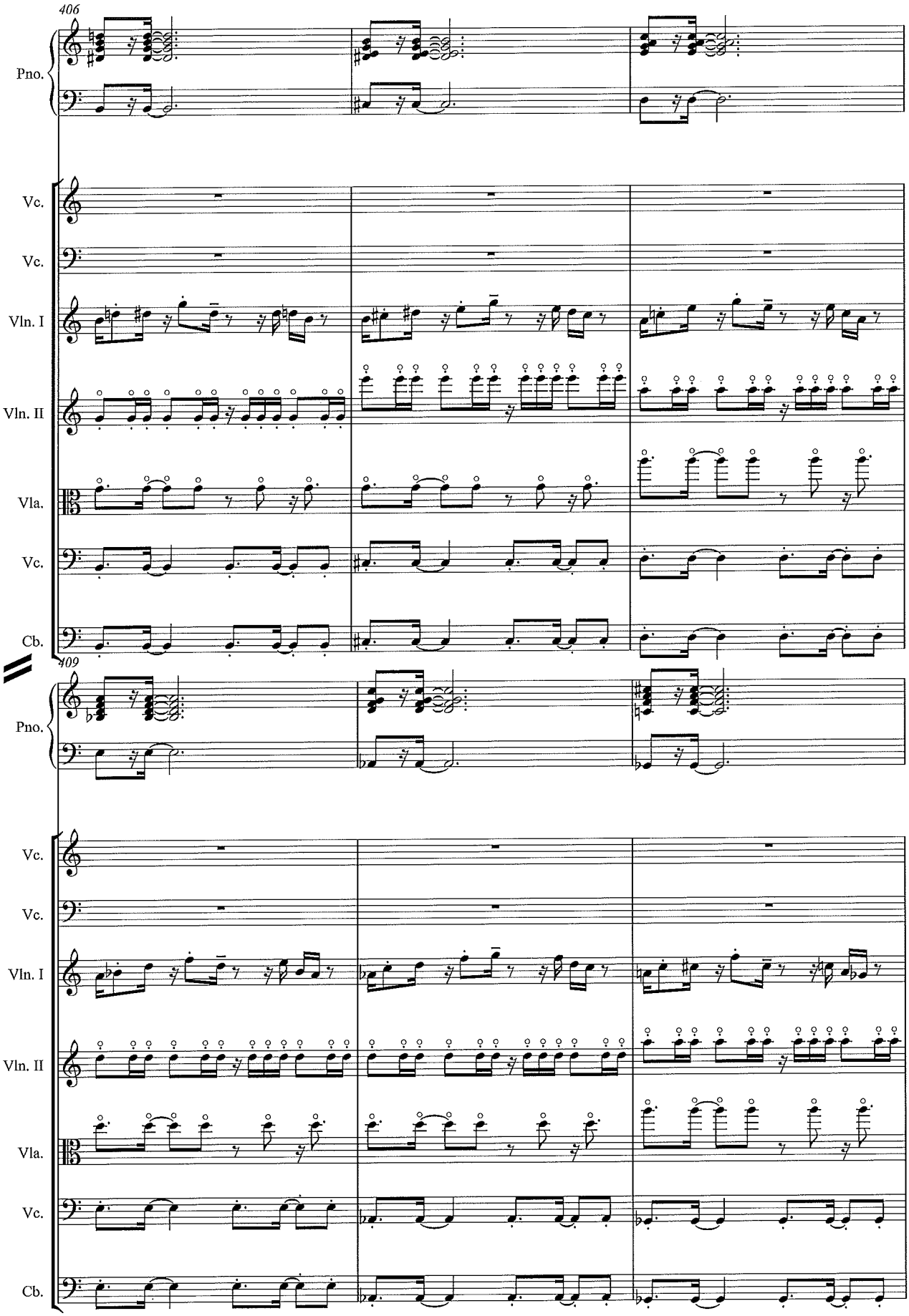

370
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
373
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
arco
I
II
arco
III
II
perc with right hand on body and left hand on bout
R L R

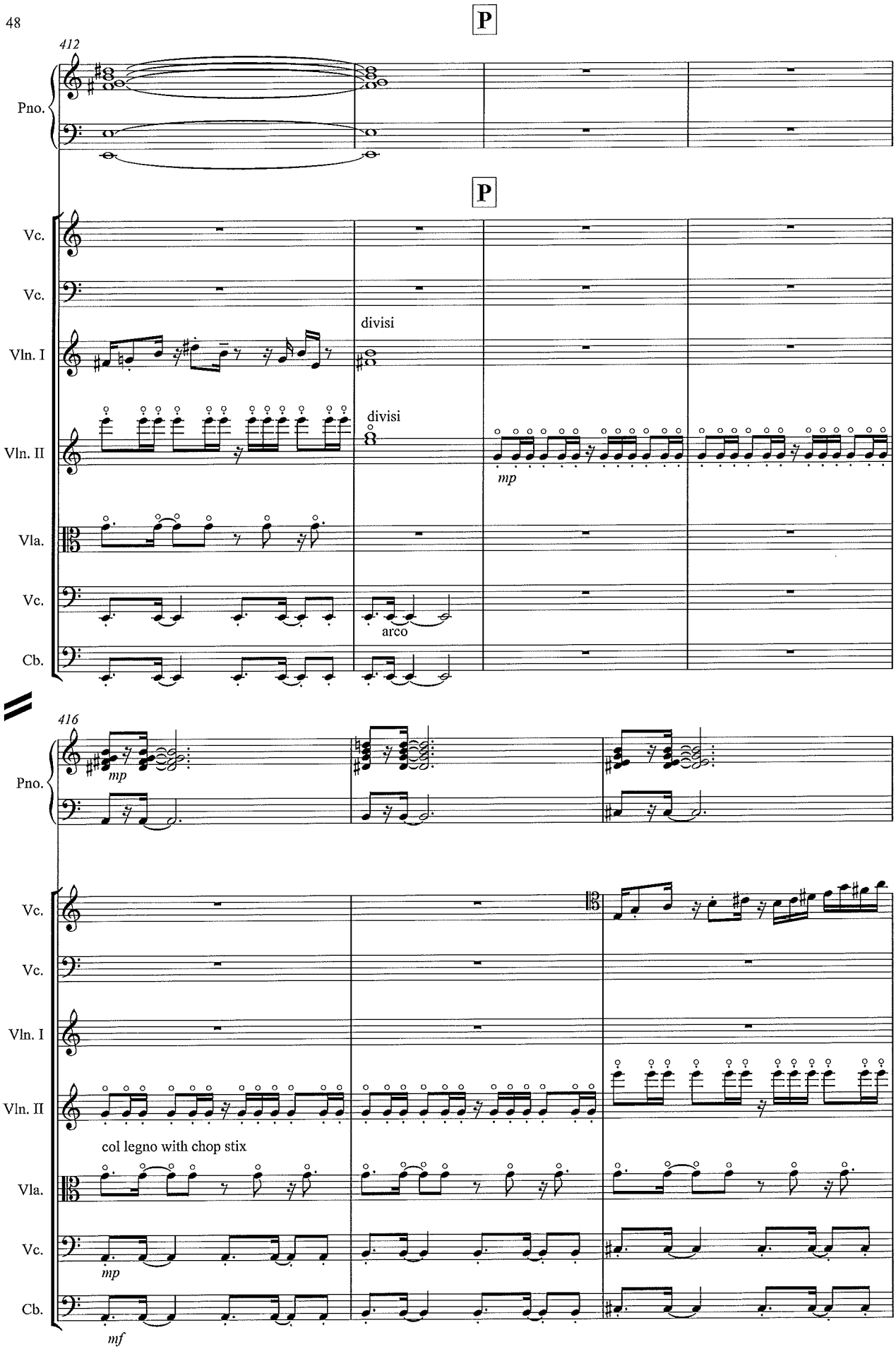

376
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
380
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

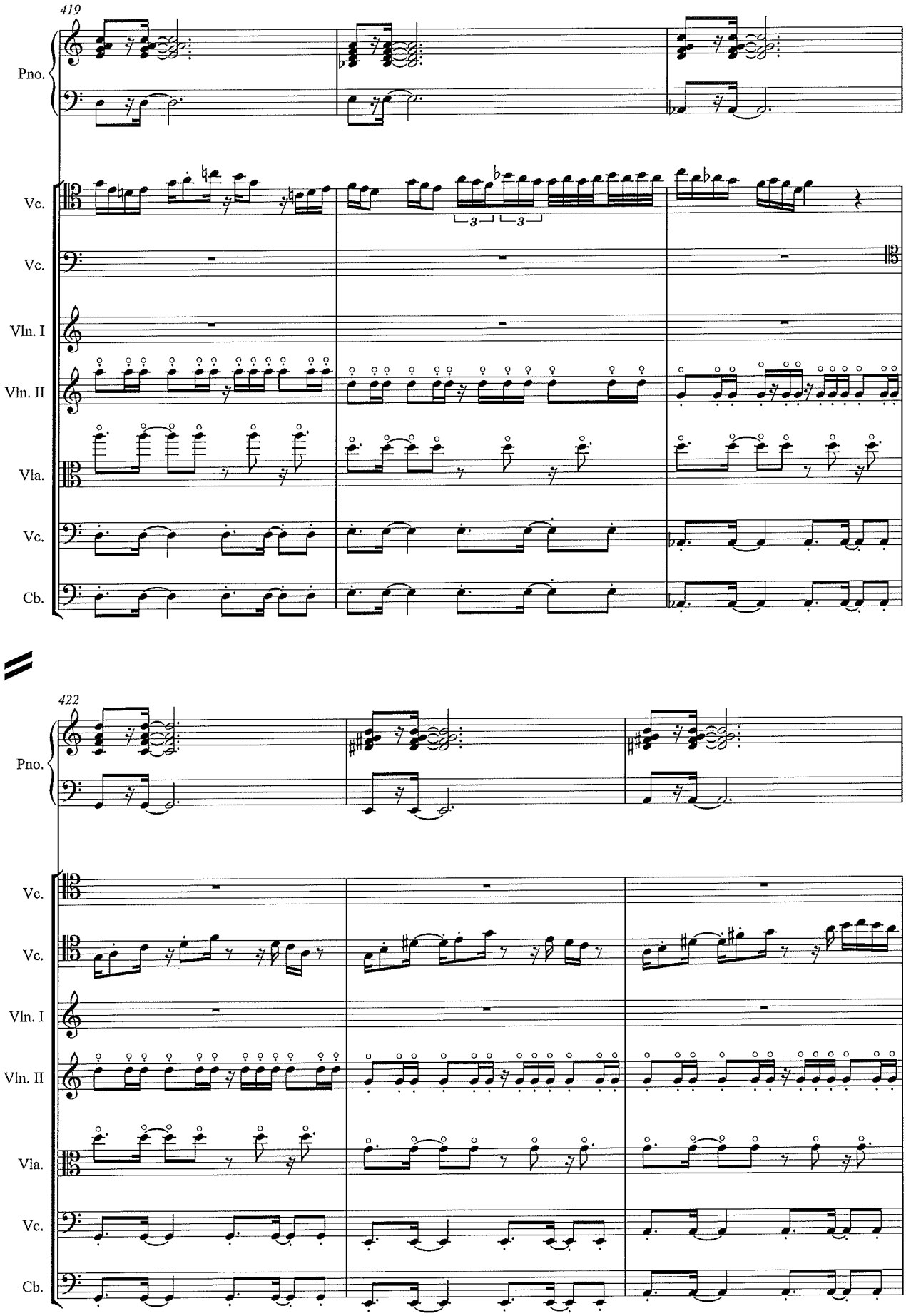

384
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
387
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

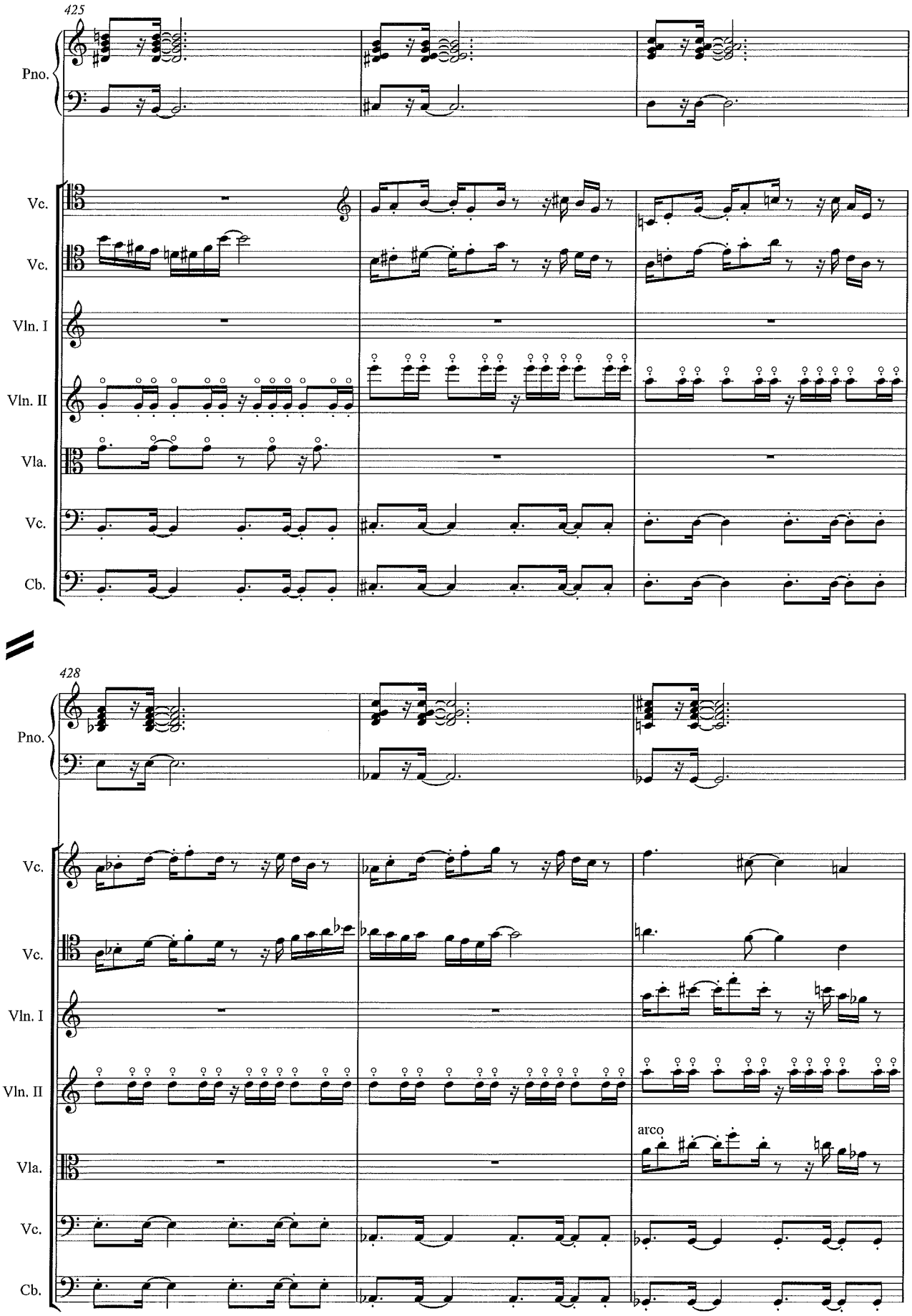

391
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
O
Samba
Allegro ♩=114
395
Pno.
O
Allegro ♩=114
Vc.
Vc.
Vln. I
Vln. II
mp
VI
Vla.
arco
Vc.
mp pizz.
Cb.
mf

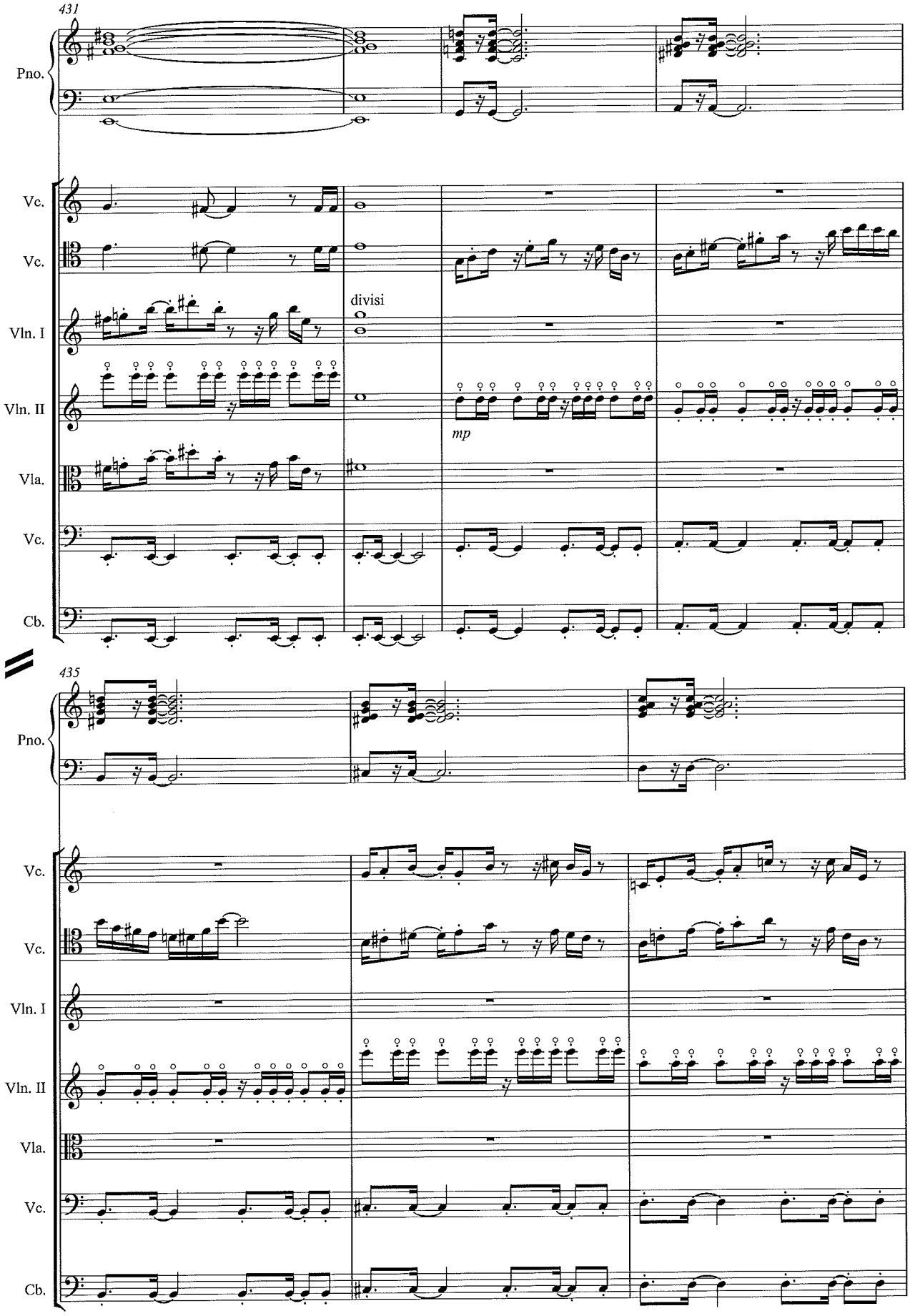

399
Pno.
Vc.
Vc.
Vln. I
E Harmonic on A string
Vln. II
III
Vla.
Vc.
Cb.
403
Pno.
Vc.
Vc.
arco
Vln. I
mp
Vln. II
col legno (with chop stix)
Vla.
Vc.
Cb.
f

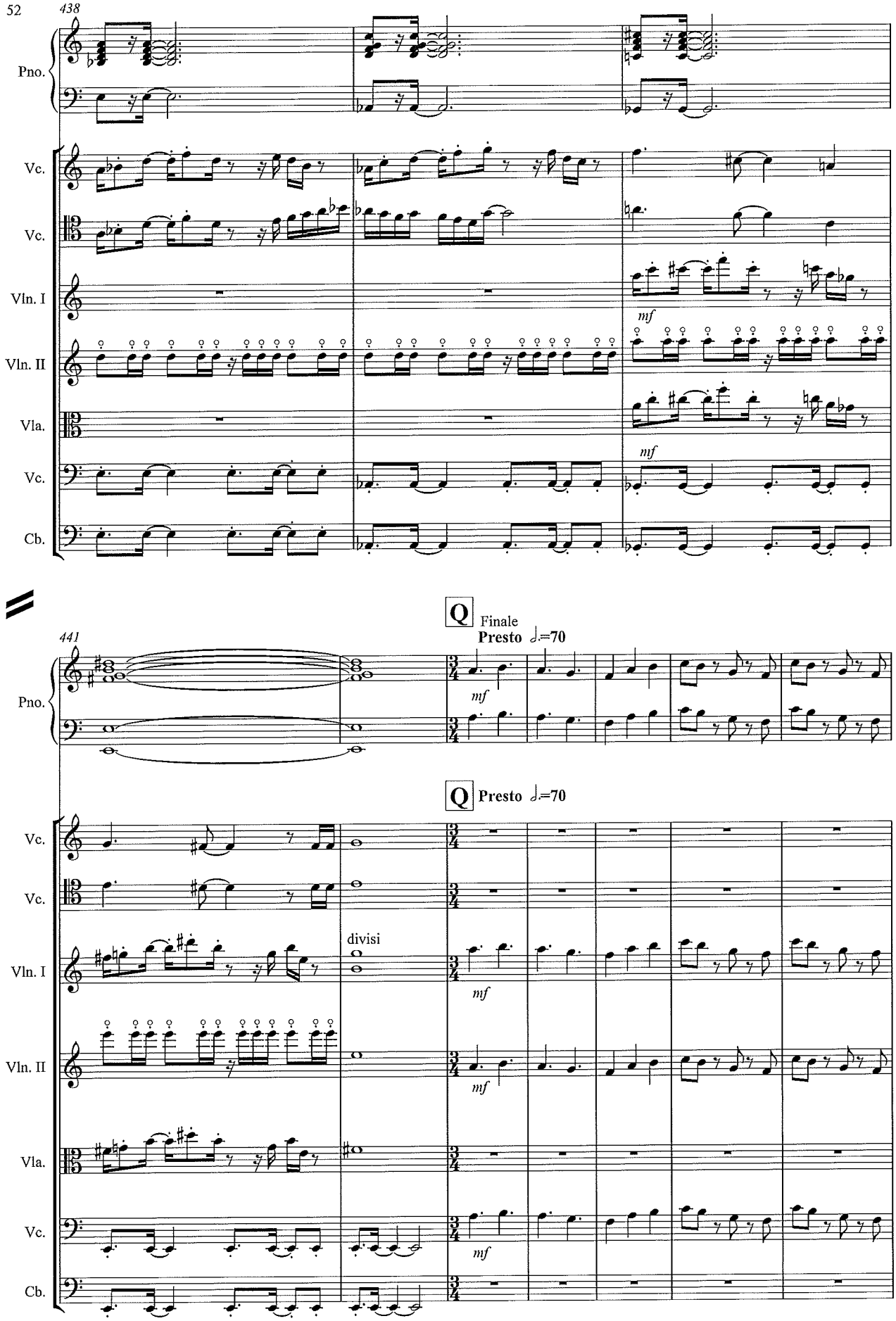

406
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
409
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

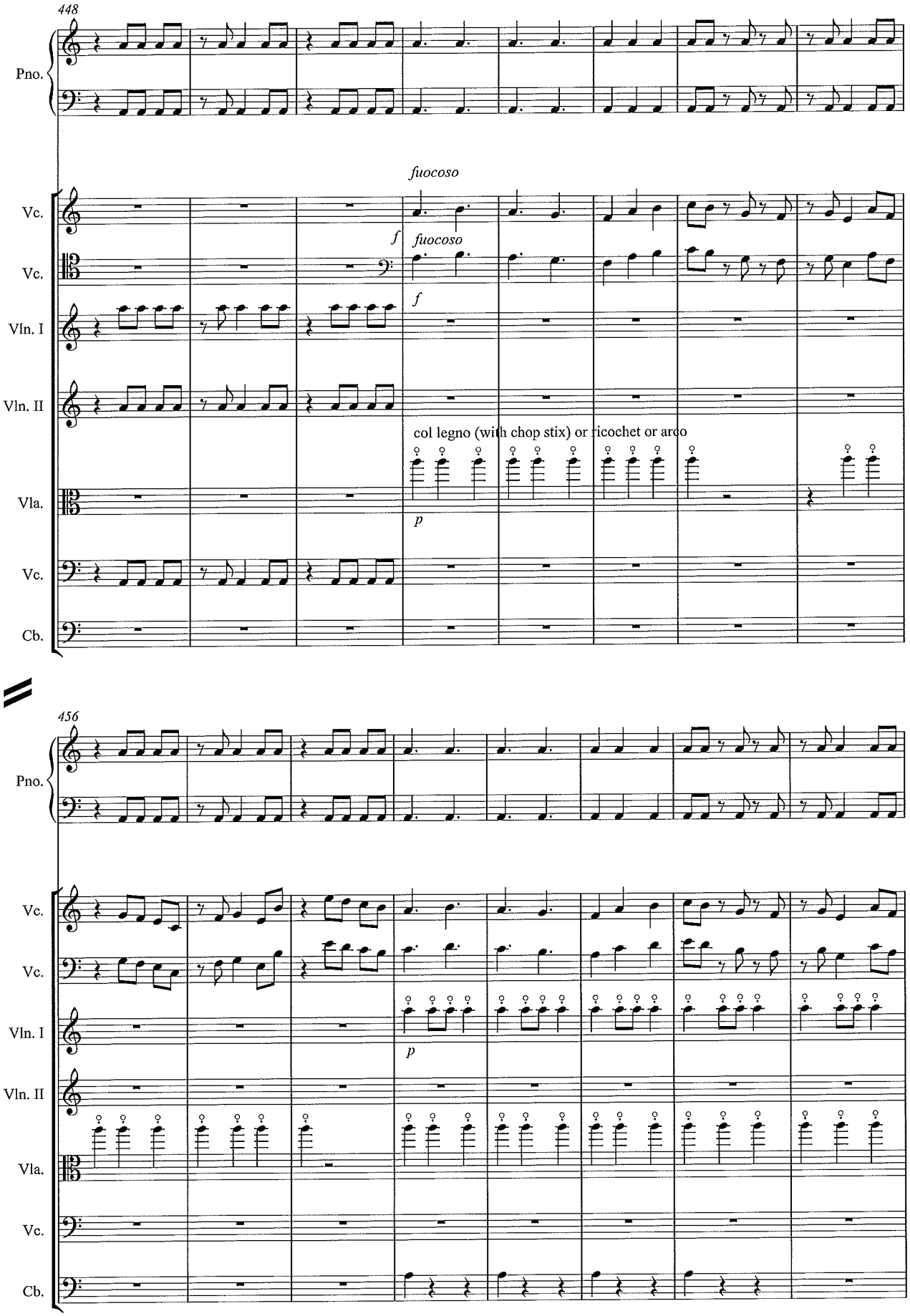

P
412
Pno.
P
Vc.
Vc.
divisi
Vln. I
divisi
Vln. II
mp
Vla.
Vc.
arco
Cb.
416
Pno.
mp
Vc.
Vc.
Vln. I
Vln. II
col legno with chop stix
Vla.
Vc.
mp
Cb.
mf

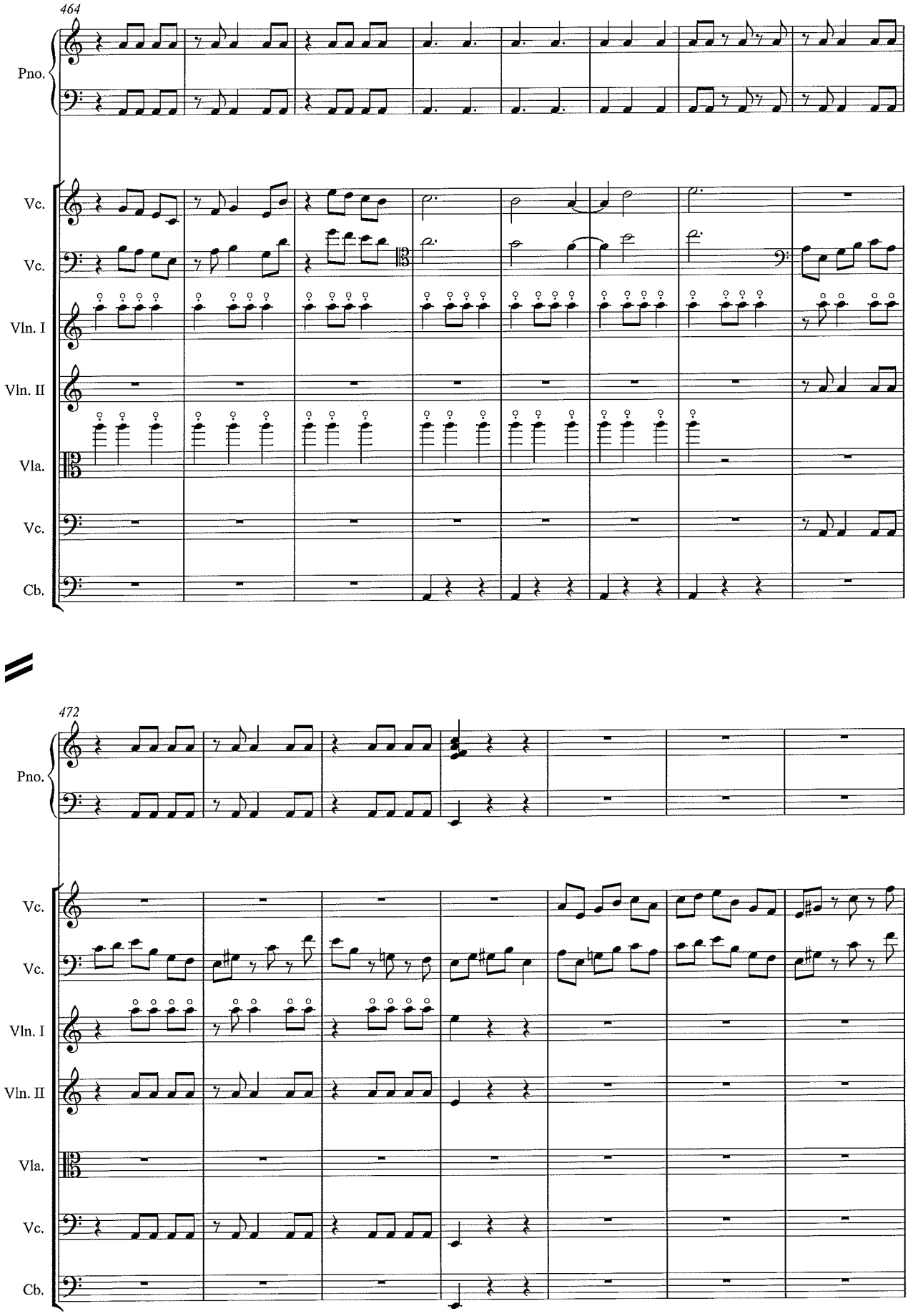

419
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
422
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

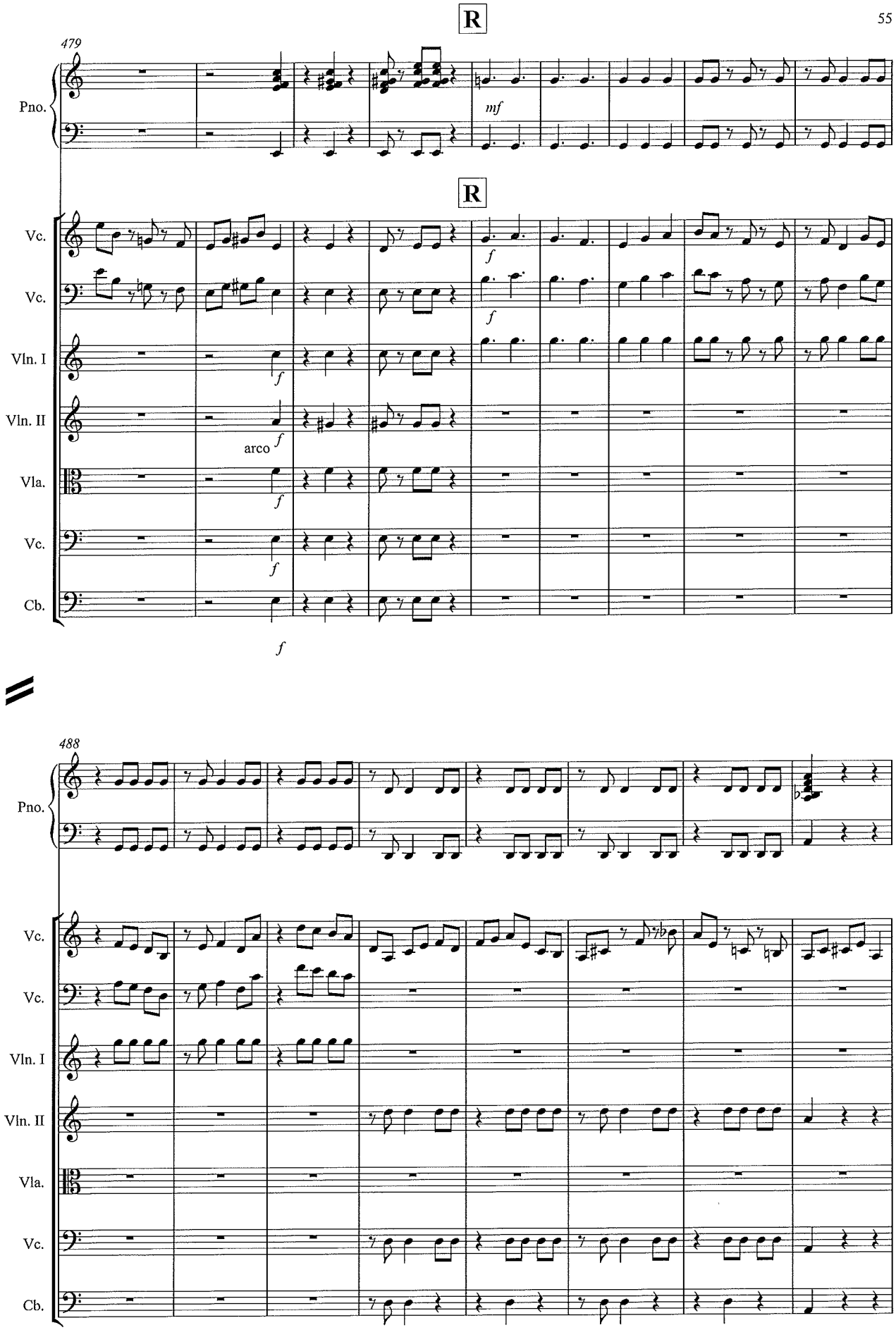

425
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
428
Pno.
Vc.
Vc.
Vln. I
Vln. II
arco
Vla.
Vc.
Cb.

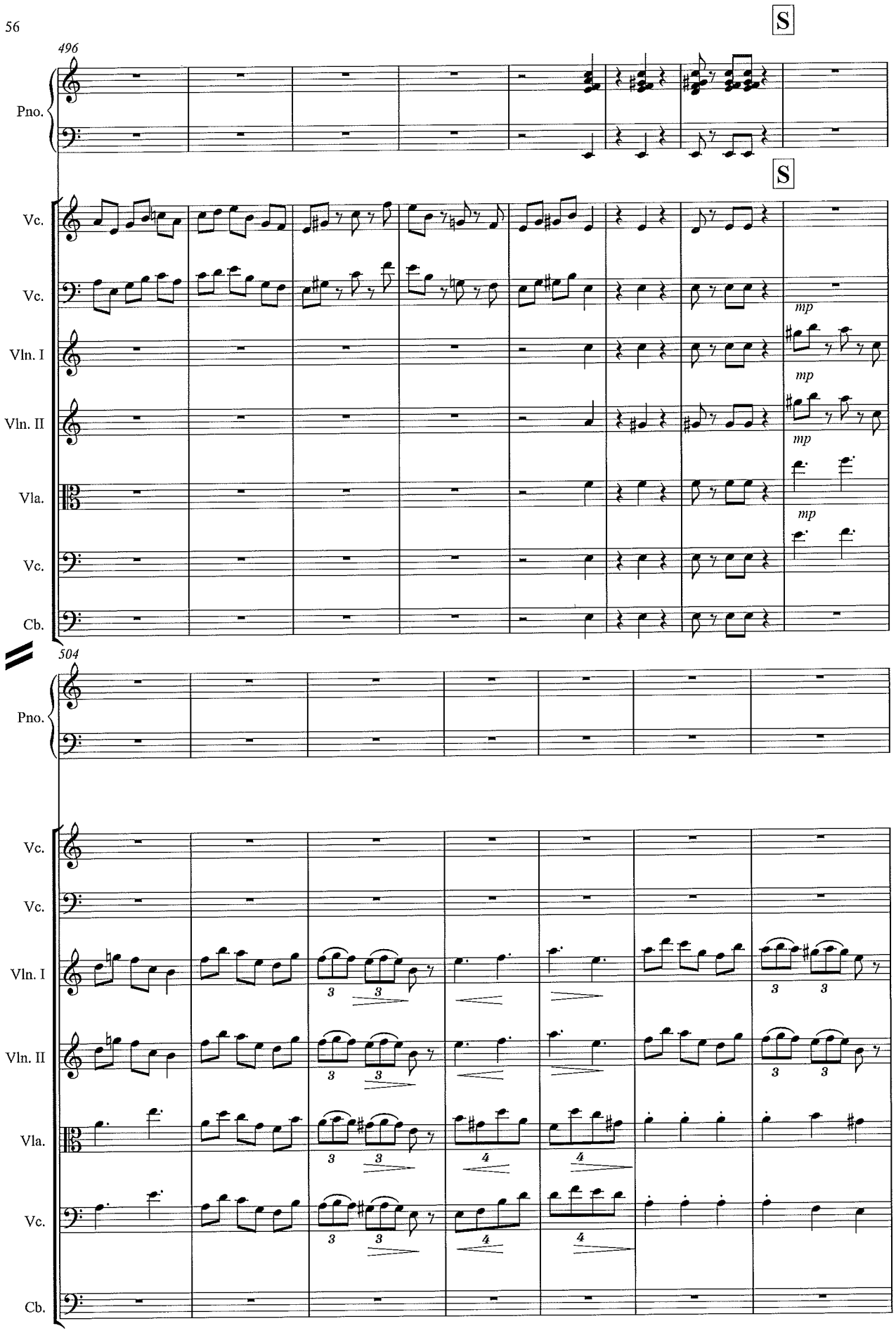

431
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
divisi
mp
435
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

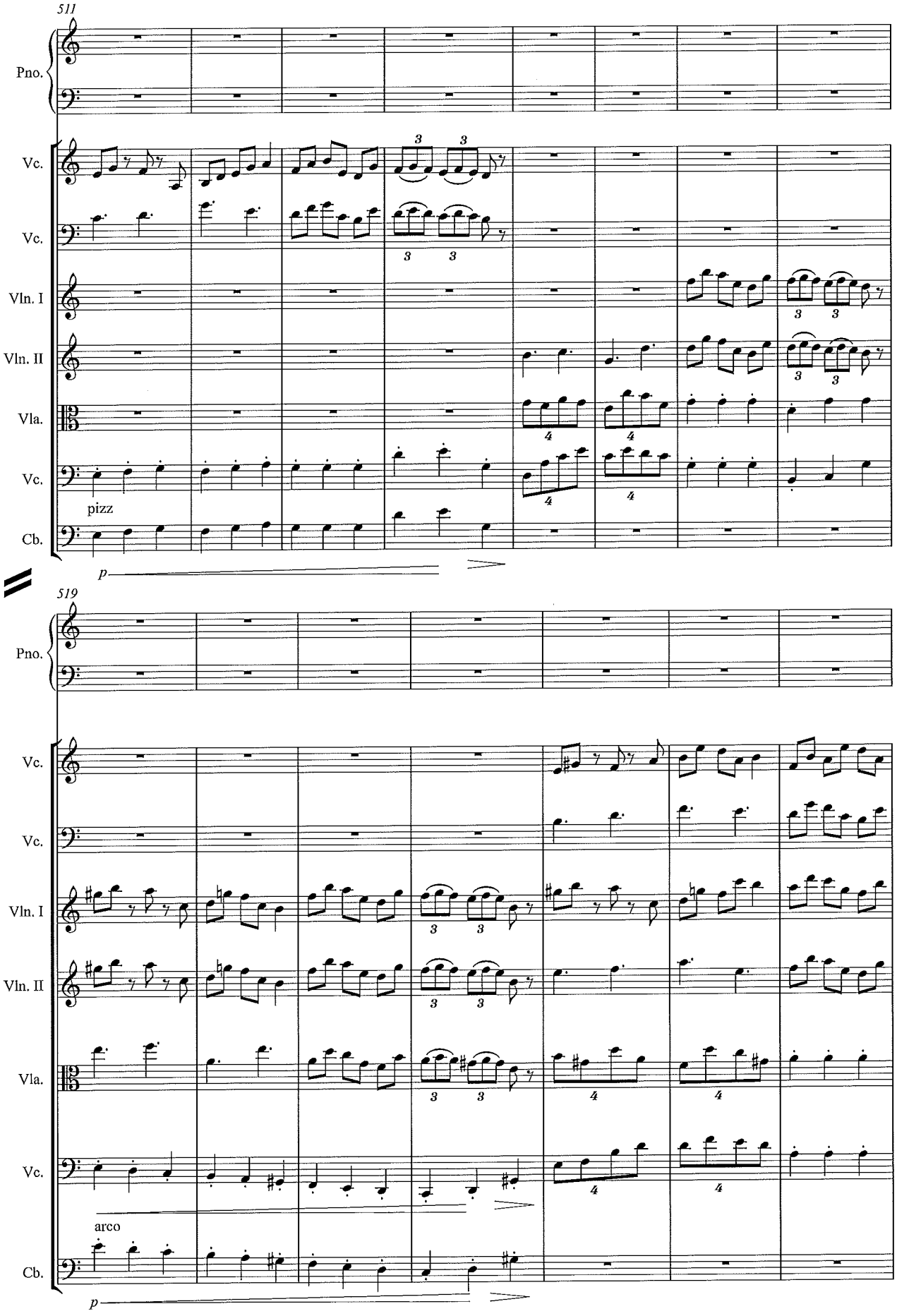

52
438
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
Q
Finale
Presto ♩.=70
441
Pno.
mf
Q
Presto ♩.=70
Vc.
Vc.
divisi
Vln. I
mf
Vln. II
mf
Vla.
Vc.
mf
Cb.

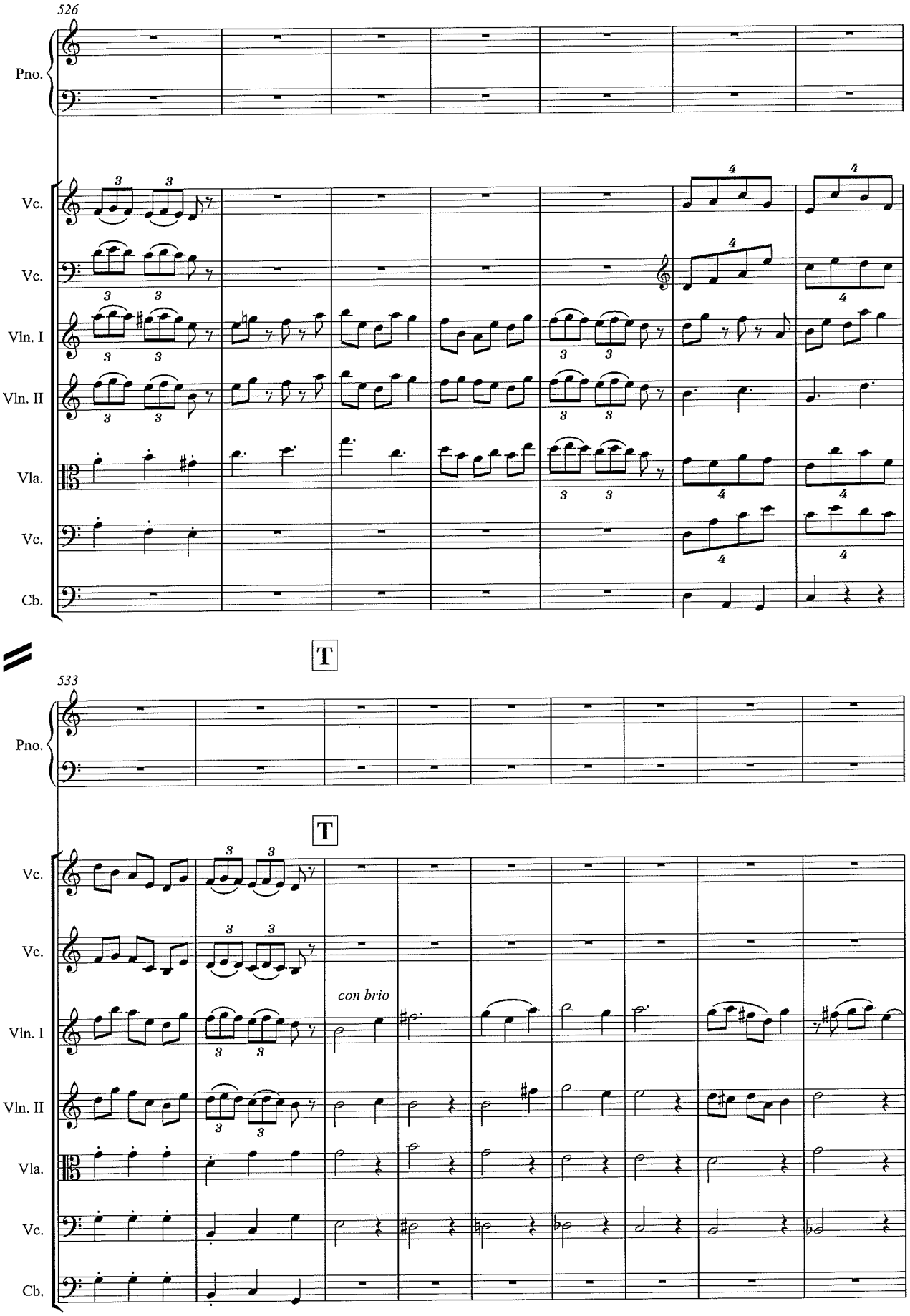

448
Pno.
fuocoso
Vc.
f
fuocoso
Vc.
f
Vln. I
Vln. II
col legno (with chop stix) or ricochet or arco
Vla.
p
Vc.
Cb.
456
Pno.
Vc.
Vc.
Vln. I
p
Vln. II
Vla.
Vc.
Cb.

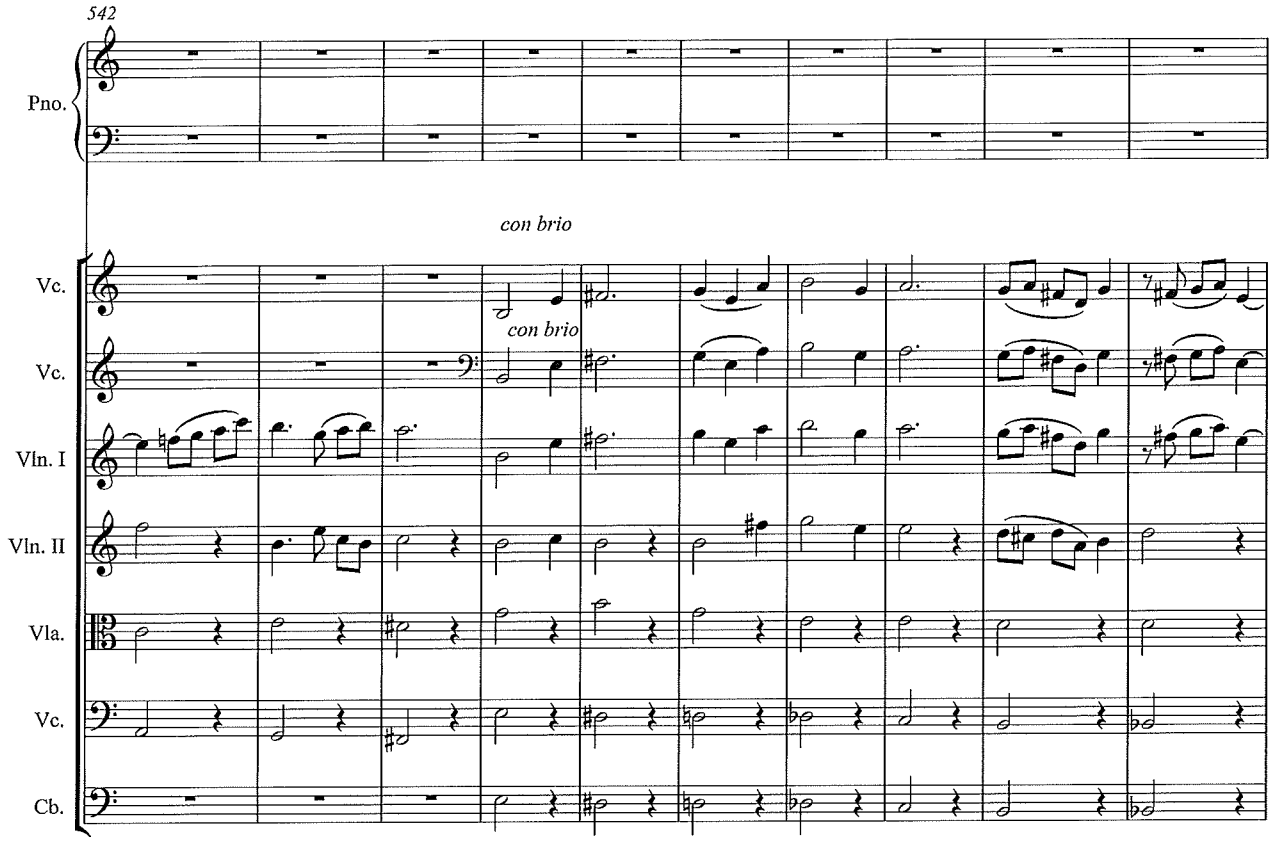

464
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
472
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

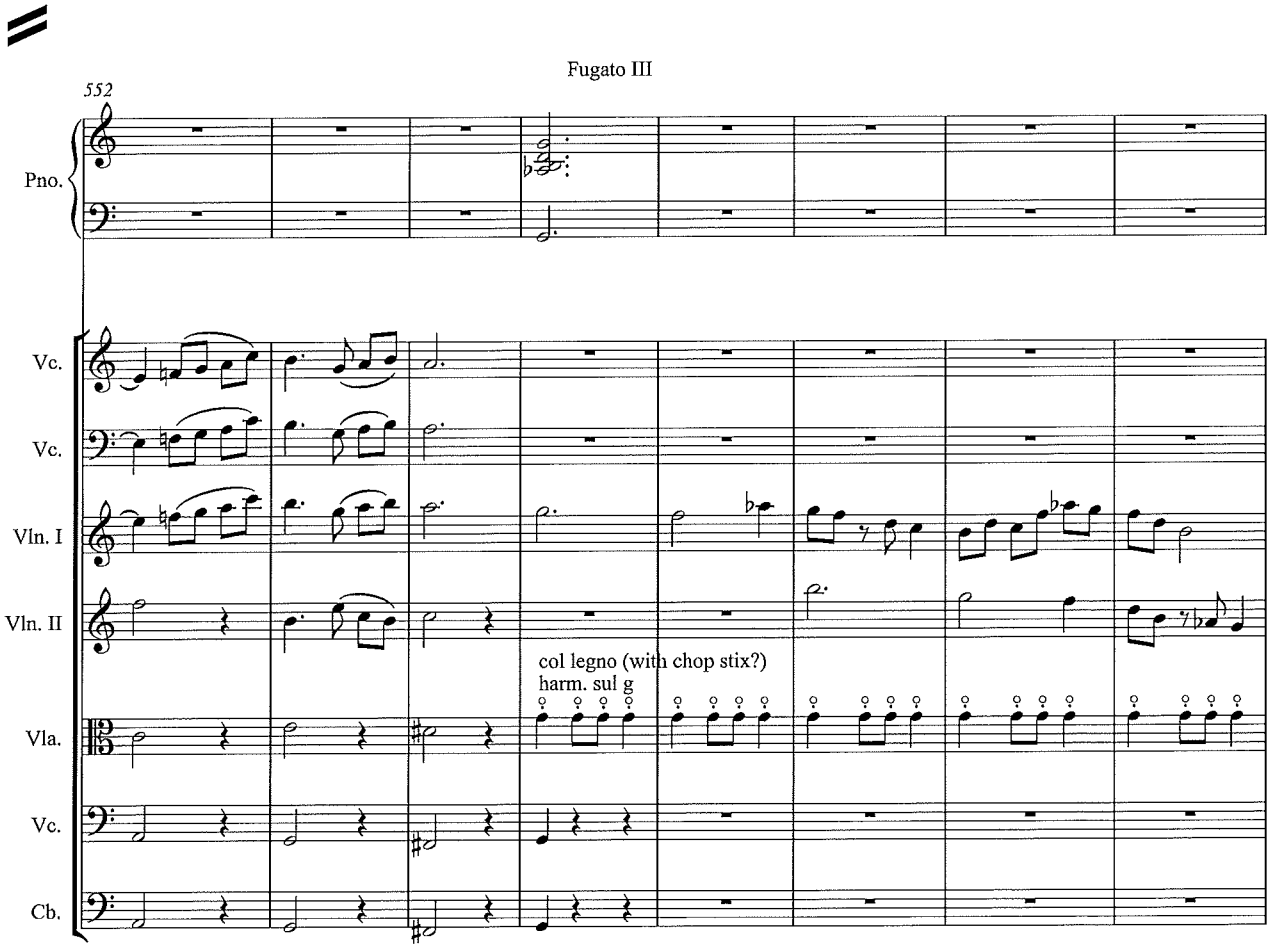

R
479
Pno.
mf
R
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
arco
488
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

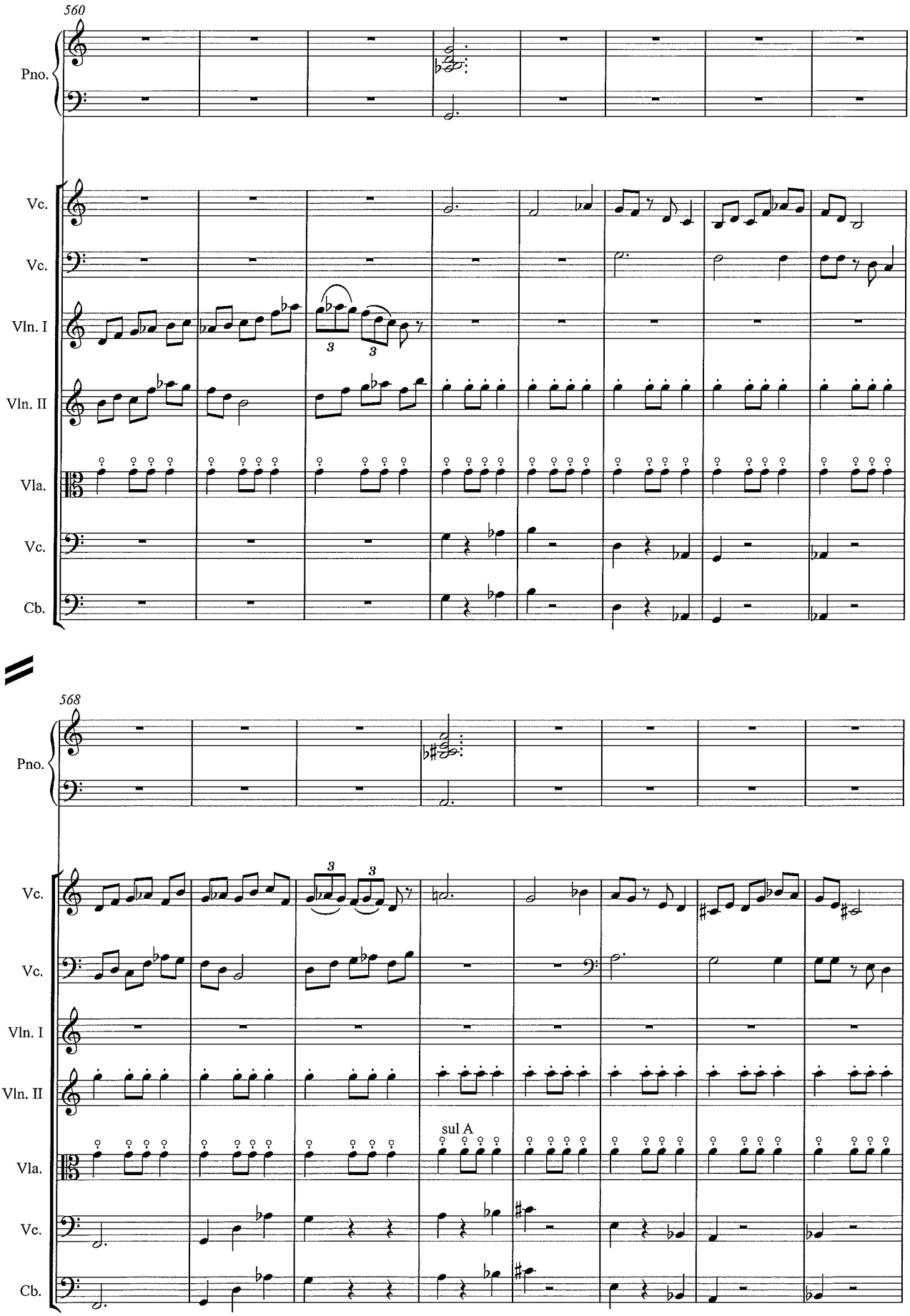

S
496
Pno.
S
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mp
mp
mp
mp
504
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
3
3
3
3
3
3
3
3
4
4
4
4

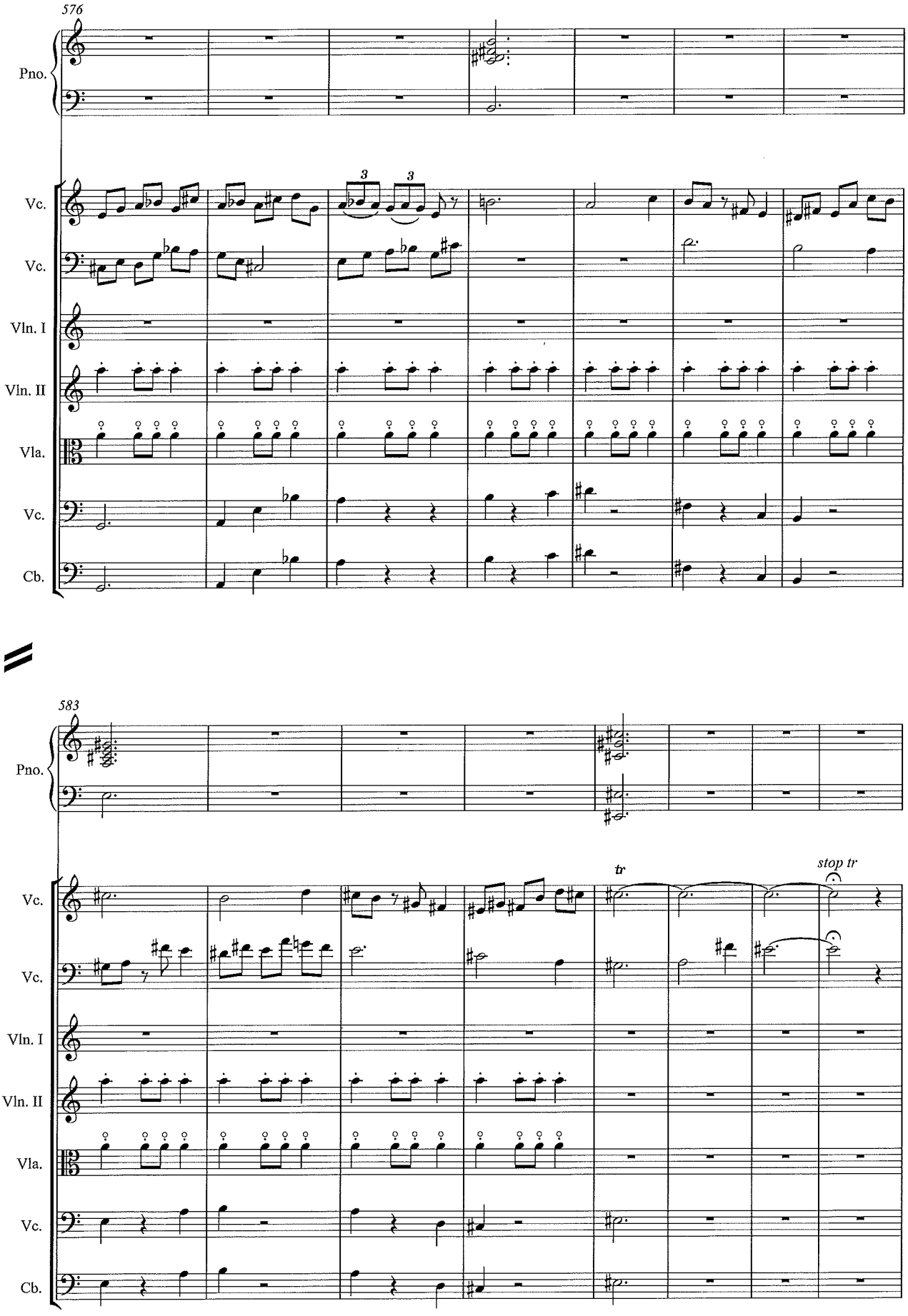

511
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
pizz
Cb.
p
519
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
arco
Cb.
p

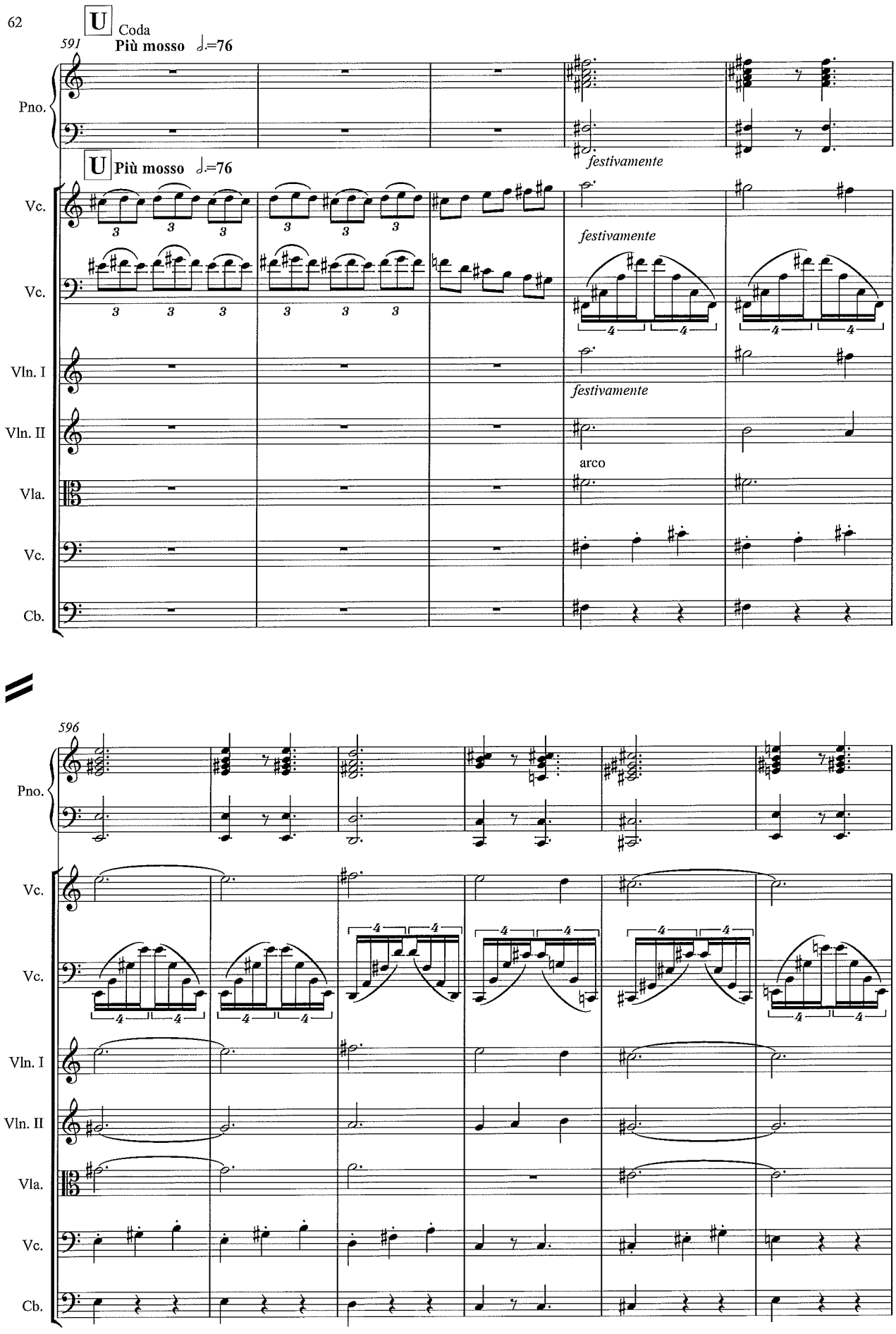

526
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
T
533
Pno.
T
Vc.
Vc.
con brio
Vln. I
Vln. II
Vla.
Vc.
Cb.

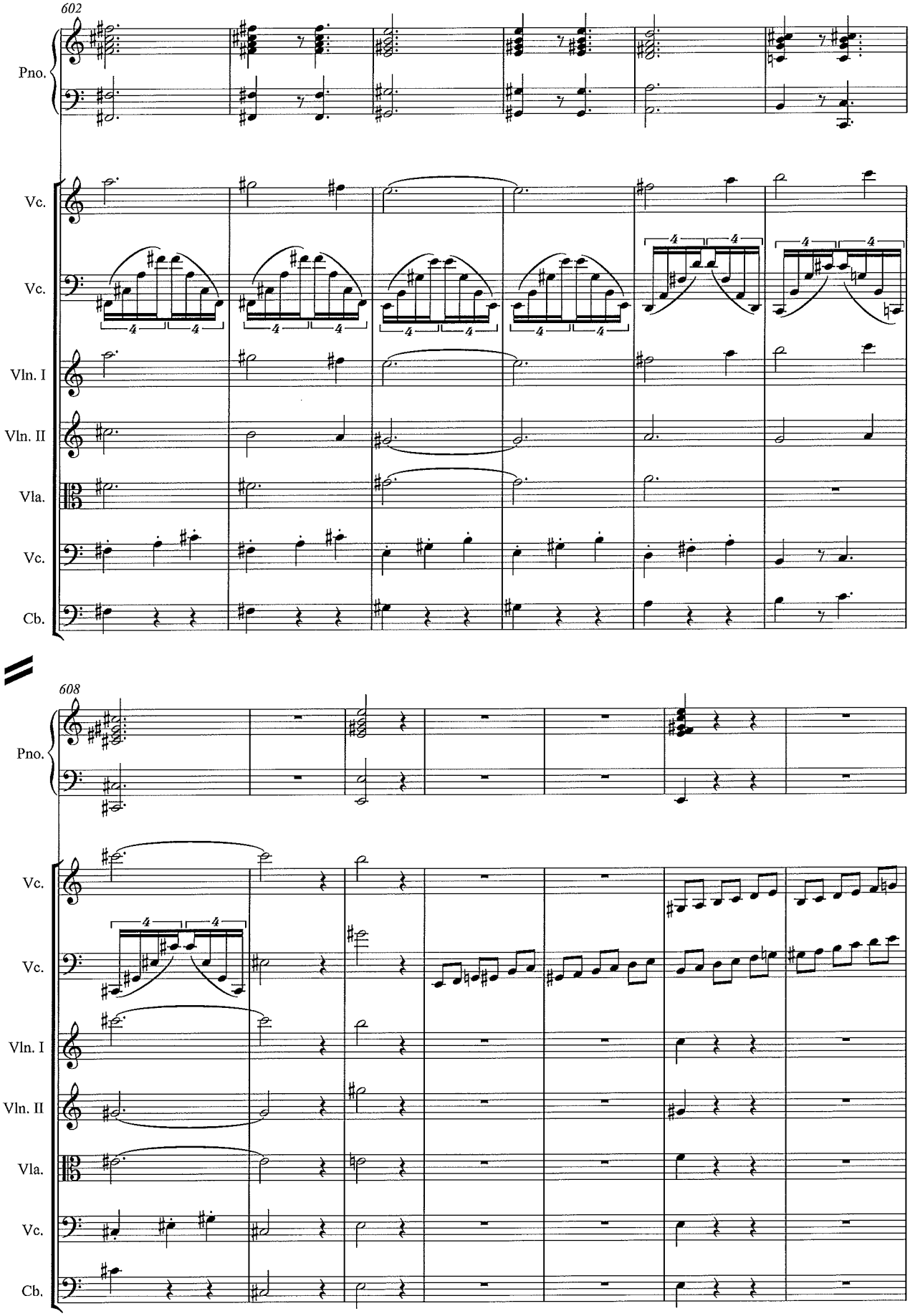

542
Pno.
con brio
Vc.
Vc.
con brio
Vln. I
Vln. II
Vla.
Vc.
Cb.

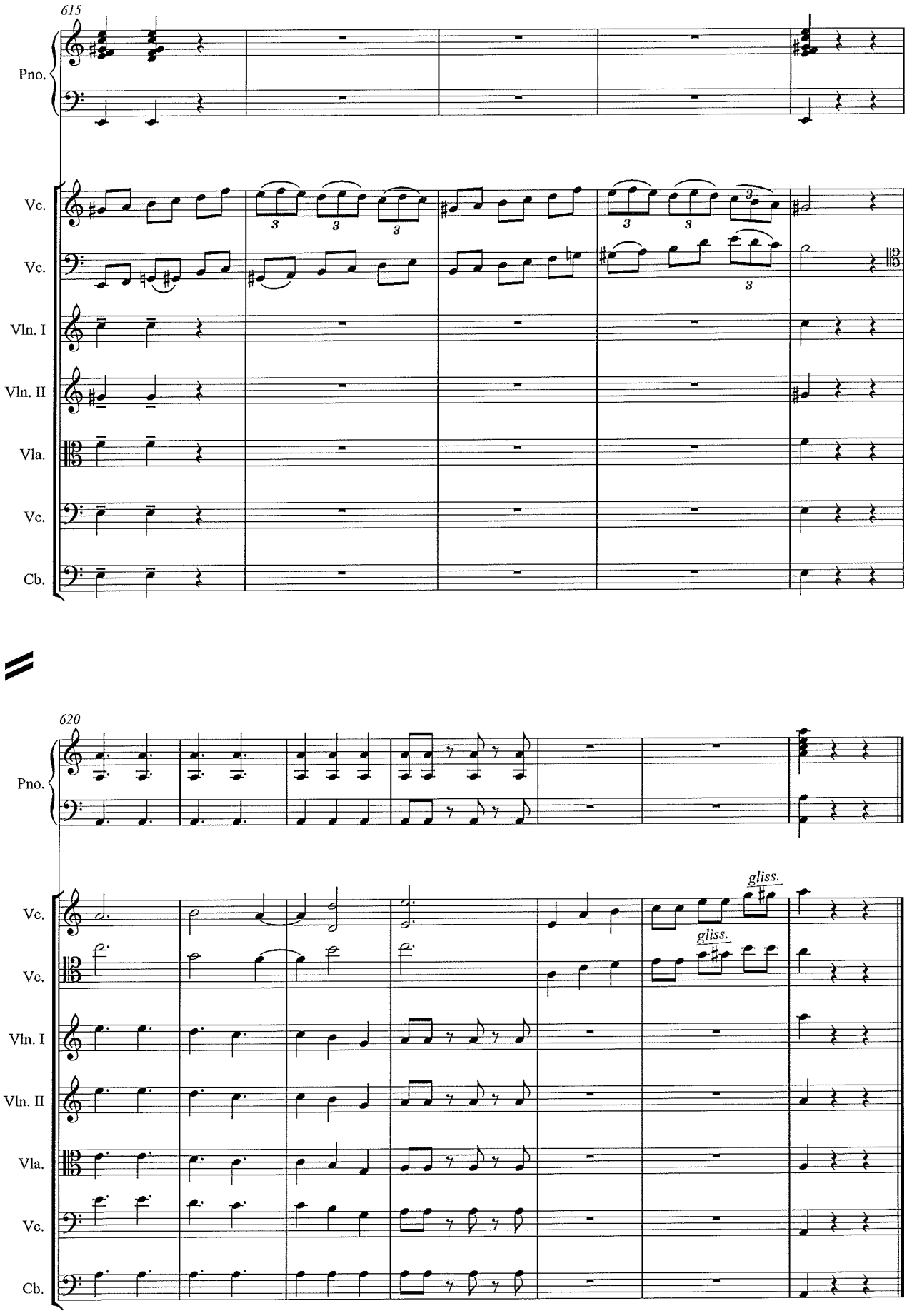

Fugato III
552
Pno.
Vc.
Vc.
Vln. I
Vln. II
col legno (with chop stix?)
harm. sul g
Vla.
Vc.
Cb.


560
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
568
Pno.
Vc.
Vc.
Vln. I
Vln. II
sul A
Vla.
Vc.
Cb.


576
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
583
Pno.
tr
stop tr
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


U
Coda
591
Più mosso ♩.=76
Pno.
U
Più mosso ♩.=76
festivamente
Vc.
Vc.
festivamente
Vln. I
festivamente
Vln. II
Vla.
arco
Vc.
Cb.
596
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


602
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
608
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.


615
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
620
Pno.
Vc.
Vc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
gliss.
gliss.

PART B

Exegesis

Chapter One

Stylistic eclecticism

The compositions contained in the portfolio of creative works (forming the primary element of this degree submission) are eclectic in style. They are eclectic in the sense that they draw upon a wide range of musical influences, and they contain playing techniques that would not normally be found in conjunction with the compositional techniques that have been used. They are eclectic also in the sense that they aim to synthesise - to bring together - rhythmic, melodic, harmonic, and structural elements that might not otherwise be found together. The challenge for this supporting, exegetical component of the submission is to try and explain how and why these disparate elements were brought together. It is not the purpose of this exegesis to try and give a comprehensive account of stylistic eclecticism in music. To try and do so would be far beyond the scope of this primarily creative project, and would require a separate doctoral thesis to do justice to the myriad musical manifestations of eclecticism. Neither is it the purpose of this exegesis to attempt a kind of creative 'justification' or *apologia* for the aesthetic approach. It is hoped that the works are able to speak for themselves through the language of music itself, and that they do not require translation into words. Even so, it is appropriate to try and communicate through the medium of words how and why certain musical influences have loomed large. Inevitably, such a discussion must be personal, highly selective, and even subjective, because its purpose is to account for the synthesis of elements arrived at in these creative works. It is not intended that the comments on stylistic eclecticism be interpreted as a kind of aesthetic blueprint for others. Each individual will have influences that have been important for their own creative journey, and its seems neither desirable nor feasible to generalise about such influences in such a way that would imply they could be transferred.

The purpose, then, of this discussion about stylistic eclecticism is to give an intentionally personalised guide to the many influences that have come together in these pieces of music. Obviously, such a personal approach might be criticised on the grounds of subjectivity. But a decision has been made, here, to accept, to embrace, and to acknowledge the inherently subjective character of a composer reflecting on

his own style, and to make no pretence of objectivity. A decision has also been made to present here and to discuss the various stylistic influences and elements as a loose collection of musical ideas that are not intended to form part of an organised sequence. The discussion will chop and change, just as the influences themselves have chopped and changed. The discussion will be eclectic, just as the music itself is eclectic.

Eclecticism in music is nothing new. Although we might consider the idea in relation to the many stylistic fusions of the twentieth century (jazz fusions and others) there is plenty of musical evidence that the idea is also embedded in particular works by the leading composers of the Central-European 'classical' tradition.

Mozart, for example, made reference to a stylised kind of Turkish music, both in the third movement (the well-known 'Rondo alla turca') from his piano sonata in A major K.331 (1783), and a year earlier in his opera *Die Entführung aus dem Serail* ('The Abduction from the Seraglio').[1] In the case of the opera the subject matter obviously requires Turkish elements, but not so the piano sonata. But Mozart was tapping in to an already long-established Viennese tradition of cultural references to the trauma of the Turkish siege of Vienna exactly a hundred years before (1683). Beethoven extended the tradition with the Turkish march in his incidental music for *Die Ruinen von Athen* (The Ruins of Athens), op.113/4. He also wrote a set of piano variations on this march (op.76). By the time he included a Turkish passage in the finale of his Ninth Symphony (1824) the Viennese appetite for these references to the events of 1683 had been overtaken by the much more recent traumas of the Napoleonic era.

These European musical flirtations with a Turkish style stretching through the Balkans to the Bosphorus and beyond, to the mysterious 'East' can be taken to form part of that long-running cultural fascination for the 'otherness' of the orient. There can be no better introduction to the complex hall-of-mirrors, reflecting the reciprocal images of East and West than Edward Said's highly influential book on Orientalism.[2] Said writes extensively on the themes of 'the other' and 'otherness', as he explains how the exotic notions of orientalism were constructed from various European perspectives, not least those of the dominant imperial powers of the eighteenth and

[1] The first book to focus on these Turkish elements of Mozart's music has been written by Matthew Head: *Orientalism, Masquerade and Mozart's Turkish Music* (London: Royal Musical Association Monographs, 2000)
[2] Edward Said: *Orientalism* (London: Routledge, 1978)

nineteenth centuries. Although he writes of culture in general, not of music in particular, his ideas about the constructed binary opposition between 'East' and 'West' have some resonance in relation to music and the commonly held (but increasingly challenged) idea of so-called 'Western music'. This is not the place to expand upon this problematic idea. To do so would lead the discussion too far from its intended focus on eclecticism. But it is worth noting that Said begins the process of deconstructing the Americanised notion of (and discourse surrounding) 'the West' as he writes about the mythologised concept of 'the East'. Mozart, of course, will have been blissfully unaware of all these cultural complexities and of the deconstructions of elaborate socio-political constructs that would come later. It is tempting to speculate how he might have coped with them, and whether they might have caused him to hesitate as his pen was poised above the manuscript paper.

It is the geo-political location of Mozart's Vienna that leads us to consider the cultural faultline between the occidental and the oriental. This faultline can be drawn in different places. Some might place it at the Bosphorus. Others might place it on the Danube, somewhere between Vienna and Budapest, the competing centres of the Austro-Hungarian empire. And if we pause to consider the magnetic push and pull between these capitals we can find some interesting musical examples of cultural borrowing that bring us back to the theme of eclecticism.

The direct inheritor of the Beethoven symphonic tradition, Brahms, flirted with Hungarian folk music in his Hungarian Dances, and was exposed to some allegedly gypsy tunes by his Hungarian friend Eduard Reményi. The whole question of so-called 'gypsy music' has been a controversial one and should not be taken on face value. It is a complex subject with many layers of interpretation, both cultural and musical. Liszt's adoption and adaptation of some elements of 'gypsy style' has recently come under close scrutiny by Shay Loya, who explores 'Liszt's multiple cultural identities' and examines his various treatments of the *verbunkos* idiom.[3] Writing from a Central European perspective, the Polish musicologist Anna Piotrowska has also explored this field and pays particular attention to the ways in which Gypsy music (and the many borrowed, transformed, and bowdlerised versions of the style) has been transmitted as representing something remote from and standing apart from the main streams of European musical culture. She uses the term 'other' to

[3] Shay Loya: *Liszt's Transcultural Modernism and the Hungarian Gypsy Tradition* (Rochester NY: University of Rochester press, 2011)

explore this sense of cultural separation and distancing.[4] Bartók was one of the first to challenge the then commonly received view that the Hungarian and Gypsy elements in the stylistic borrowings of Brahms and Liszt were part of the same musical culture. Bartók had misgivings about the conflation of the two concepts and was at pains to separate and differentiate them.[5] His travels through the Balkans with Kodaly and his collecting of folk songs and folk dances are too well known to require explanation here. Many years after these travels the raw musical materials he had gathered were still being digested, and reinterpreted, even during the period of his self-imposed exile in the United States between 1940 and 1945.

The summer vacation travels of Bartók, as he explored the musical riches of Hungary, Romania, Slovakia, and further afield to the east of Europe, were to some extent (arguably to a lesser extent in terms of ethnomusicological documentation via sound recordings and notation) counterbalanced by musical explorations to the west, in the Iberian peninsular. These explorations ranged from the Basque region, wedged between south-western France and north-eastern Spain, to the Moorish, Sephardic, and Gypsy traditions that were and still are intertwined in Andalusia. The obvious musical, compositional link to each of these regions is Maurice Ravel.

Ravel had a genetic connection to the Basque region through his mother, but his Iberian borrowings went further south, to regions and cultures with which he had no particular personal connection. The influence of Andalusia is already evident in 'Alborada del gracioso', the third piece of *Miroirs* (1904-5) for solo piano. It becomes far more developed and extended through the four movements of the *Rapsodie Espagnole* (1907) for orchestra. The third piece of that work, the Habanera, is a Cuban reference rather than actually Spanish. It is also a reworking of an earlier piece from 1895. The other three pieces, however (Prelude a la nuit, Malaguena, and Feria) are intensely Andalusian in terms of rhythm/metre and their modal, melodic inflections.

Ravel, it seems, was musically eclectic by nature. Not only did he explore the musical culture of Andalusia through these 'Spanish' pieces, he flirted with the Sephardic tradition through several songs (for example, the *Deux melodies hebraiques* of 1914), and with the gypsy tradition in his *Tzigane* (1924), a rhapsodic work for

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[4] Anna Piotrowska: 'Gypsy music as music of the Other in European culture', *Patterns of Prejudice* (16 October 2013), pp.1-14

[5] Béla Bartók: 'Gypsy Music or Hungarian Music', *Musical Quarterly* (1 April 1947), vol.33(2), pp.240-257

solo violin and orchestra. Liszt and Brahms may have been influenced by a relatively superficial, 'touristic' kind of gypsy music from Hungary, and Bartók was to go beyond the superficial to a deeper understanding of the connections between 'authentic' Hungarian music and the virtuosic gypsy bands of the Balkans. Ravel, however, was tapping in to the geographically separated gypsy tradition of Andalusia.

By the time he wrote *Tzigane*, Ravel had already begin to experiment with 'jazz'. The term needs to be enclosed in skeptical commas, because it is notoriously imprecise and can mean all sorts of different things to different people. One of the first people seriously to penetrate the topic in a musically insightful manner was the late André Hodeir (1921-2011) whose writings in French from the 1950s and 1960s (and the translations into English) have had considerable influence on jazz scholarship in Europe and the United States.[6] More recently, Carrine Perret has built on the writings of Hodeir and has gone further with the investigation into how Ravel and others (notably, Darius Milhaud) adopted and adapted jazz rhythms and contributed added layers of harmonic sophistication to the hybrid medium that emerged in France in the 1920s.[7] The most obvious musical manifestation of Ravel's flirtation with the new idiom from North America was not, in fact, derived from the New Orleans style (on which much of the Franco-American scholarship focusses), but was drawn from the independent blues tradition.[8] The Ravelian interest in jazz (in the broad sense) is certainly relevant to the pieces contained in this portfolio submission, particularly with regard to the harmonic vocabulary of extended chords, and to the modified tonal functions of substituted chords. But beyond that obvious similarity there is another - more significant - connection. Ravel's instinct for musical exploration, musical borrowing, and adaptation, was not merely geographical (ie going beyond France's borders), it was also historical (ie going back to compositional models from earlier times). It is perhaps his predilection for adopting and adapting dance forms from the baroque era that is most relevant to this study. The six pieces that make up *Le Tombeau de Couperin* (1914-17) explore compositional textures, techniques, and metrical patterns that allude to the early eighteenth century: Prélude, Fugue, Forlane, Rigaudon, Menuet, and Toccata. This, of course, was nothing new. European

[6] André Hodeir: *La musique depuis Debussy* (Paris, 1961). Also available in English, translated by Noel Burch, as: *Since Debussy: a view of contemporary music* (New York: Da Capo Press, 1975).
[7] Carrine Perret: 'L'adoption du jazz par Darius Milhaud et Maurice Ravel: l'esprit plus que la lettre', in *Revue de Musicologie* (1 January 2003), vol.89(2), pp.311-347.
[8] Maurice Ravel: Sonata for Violin and Piano no.2 (1923-27). The second movement of this sonata is entitled 'Blues'.

composers of the baroque era had, themselves, drawn upon a wide range of different styles, particularly in their instrumental music. It is sufficient, in this connection, to consider the case of J.S. Bach, not least because of the cello suites that formed such an important part of the early training of the present author.

Bach drew upon the highly stylised court dances of his own era (and, with a certain historical awareness for style, upon the music of preceding generations), dances that allude to various parts of Europe, including Germany, Italy, France, Spain and England. Is it stretching the argument too far to suggest that Bach, in his own way, was stylistically eclectic? There is variety in the church music, but it is in the solo instrumental music, in particular, that he seems to have had the freedom to explore the range of possibilities available to him. There is, of course, an underlying mastery of compositional technique that can been seen and heard in the melodic patterns, the melodic sequences, the harmonic functions, the driving harmonic rhythm, the treatment of linear chromaticism, the melodic layering of the counterpoint, and much else. But it seems that the consummate technique is placed at the service of an exploration - a testing - of styles. Although the present author would not presume to claim such mastery of technique - or anything approaching it - the eclectic approach to exploring styles has certainly been a strong and enduring influence. The cello suites loom large for a cellist. That is obvious. But the solo violin sonatas, the solo violin partitas, and the solo keyboard partitas have also exerted their influence. Other works by Bach that have influenced both form and technique include: Cantata 169, 'Gott soll allein mein Herze haben'; 'Es ist vollbracht' from the St John Passion; the final chorus of the St Matthew Passion, 'Wir setzen uns mit Tränen nieder'; Brandenburg Concertos 3 and 5; the Viola da Gamba sonata in G minor BWV 1029; Die Kunst der Fuge; the Concerto for Two Violins BWV 1043; Passacaglia and Fugue in C minor BWV 582; and the Concerto for Four Harpsichords in A minor BWV 1065.

Instead of continuing this as a linear, historical narrative, perhaps one can be forgiven at this point for 'fast-forwarding' to the early 1970s to the confusing collision of cultural traditions and musical styles that was taking place in the aural imagination of a certain cello-playing Swiss teenager. This young musician was learning the Bach cello suites but had also taken up the electric bass and was playing in a rock trio, in parallel with his classical training on the cello. He was getting to grips with the celebrated Casals recordings of the Bach cello suites, but he was also receptive to

other, non-traditional treatments of Bach's music, including the Wendy Carlos album of 'Switched on Bach.'[9] (Some might argue at this point that from the time of the Mendelssohn revival of the 1850s the music of Bach had never been switched off.) The synthesized sounds intrigued me and I enjoyed the fusion of traditional technique and what (at the time) seemed to be up-to-date application of the latest technology. The arrangements may have appalled some of the seasoned classical listeners at the time, but the young generation usually tends to enjoy such provocations. Looking back one can now appreciate that the Carlos arrangements were more commercial than cutting-edge. The electronic sounds now seem rather quaint and dated. They have gone through the fashion stages of being up-to-date, out-of-date, neglected, rediscovered, with present listeners appreciating their slightly 'cheesy' style in a now fashionably ironic, post-modern manner. The music of Bach itself went through the stages of being up-to-date, out-of-date, neglected, and rediscovered. The decisive difference is that the Bach originals have become classic icons with no need for any kind of ironic, post-modern smirk. At the time, however, in the early 1970s, I was not afflicted by any post-modern self-consciousness and was able to enjoy the Carlos arrangements as just another way (a stylistically eclectic way?) of hearing Bach.

Having followed a detour towards the music of Bach (an important and significant detour, because of the influence of Bach on the neo-baroque style of several of the pieces in the portfolio) we should return to the concept of stylistic eclecticism and take a rather different path towards the concept of 'hybridity', a cross-cultural phenomenon that has both advocates and detractors. The advocates such as Peter Burke might claim that cultural enrichment takes place when different traditions are combined; he shows that cultural intermingling has always been part of the human experience and does not need to be regarded negatively or affected by an overdose of post-colonial guilt.[10] The detractors might express concern that cultural appropriation, although perhaps well intentioned, can be viewed negatively as a form of exploitation. The opposing sides of this argument will be explored later in this chapter.

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[9] J.S. Bach: *Switched-on Bach,* arr.Wendy Carlos, (Columbia Records, New York, 1968)

[10] Peter Burke: *Cultural Hybridity* (Cambridge: Polity Press, 2009). In his online review of Burke's book, Richard Gehrmann (University of Southern Queensland) suggests that Burke's "exploration of creoleization confirms that appropriation or cultural translation of ideas, acts, and of artefacts has complicit human agency", in *Sociological Research Online* (www.socresonline.org.uk/17/2reviews/3.html).

The idea of eclecticism itself can also have advocates and detractors. The advocates (including the present composer-author) might argue that a pluralist, multi-cultural approach to the myriad styles and traditions to which we are continually exposed in our increasingly globalised society is merely an honest reflection of the influences upon us, as creative musicians. The detractors, however, might reasonably argue that an eclectic bundle of different styles could be regarded negatively, as either a lack of creative originality, or as aesthetic confusion, or simply a bit of a musical mess. These opposing aesthetic positions - both of which will be valid, but to different people - will also be considered.

In discussing these opposing positions there is, of course, a conflict between subjectivity and objectivity. The compositional, creative nature of this submission means, inevitably, that there is a high degree of subjectivity. The (mostly unconscious and intuitive) aesthetic path taken can be 'read' as a personal, creative journey that has taken place not only across the timescale of the degree candidature but also over the lifetime of the present author. Under these circumstances one should not make any pretence towards objectivity. During the process of composition the path of the journey rarely follows a straight line (from A to B via a detailed map). It is more likely to be circuitous, involving twists and turns, arriving at a destination that looks different to how it initially appeared, viewed from far away. In this chapter, however, there is some attempt to take a slightly more objective view, by reflecting on how the pieces 'sit' in relation to the ideas of eclecticism and hybridity. These reflections have come after the event, after the pieces were composed, performed and recorded. They are thus part of a process of post-creative evaluation. These evaluative thoughts would normally be hidden from view and would not form part of the public presentation of the music. But in the context of this compositional research project it does seem appropriate to engage in some critical - self-critical - review of the overarching aesthetic principles that - on reflection - seem to be embedded in the works.

Eclecticism is by its very nature an elusive concept and difficult to define. The presence of disparate elements that would not 'normally' be intended to fit together is obvious and easy to grasp, but beyond that rather basic explanation it becomes impossible to generalise about an approach that can have a seemingly unlimited number of aesthetic outcomes.

One way of explaining stylistic eclecticism is what we might term the 'driftwood' approach, whereby we make use of whatever materials we find washed up

on the beach. This would be a pragmatic approach. Certain materials present themselves, so we find ways of making use of them. Another way of explaining a pragmatic approach to stylistic eclecticism might be to invoke the image of a bird that builds its nest by collecting whatever building materials are at hand. In both of these cases there would be an absence of aesthetic theorising. There would be no point in such theorising, because the choice of materials would be limited.

A third way of accounting for stylistic eclecticism could be the analogy of an art collector undertaking the European 'Grand Tour' through cities such as Venice and Florence. One can imagine the scene, back at a Palladian mansion in Derbyshire, or Saxe-Coburg, when all the crates are being unpacked. Where do we put all these paintings and sculptures? How do we deal with the problem that everything clashes? The solution, as any visitor to one of the grand stately homes will recall, is simply to house all the accumulated treasures and to turn a blind eye to the aesthetic confusions that result.

The idea of accumulating things (or, conversely, the 'thing' of accumulating ideas), and adopting a relaxed attitude to the stylistic confusions and contradictions that inevitably result, is in aesthetic opposition to design principles developed during the modernist era of the first half of the twentieth century. One does not need at this point to think about music or musical modernism. It is sufficient to think of the pared-down design principles of the Bauhaus movement, and of the many offshoots (European, North American, and other) that came from what one might term the 'Bauhaus diaspora' after the Berlin Bauhaus was forced to close its doors in 1933.[11] There are several Bauhaus Manifesto principles that one might explore (such as the declaration by Walter Gropius that "There is no essential difference between the artist and the artisan", an idea that has musical resonance with the separation of roles between composer-creator and performer-communicator), but perhaps the most striking feature of Bauhaus modernism is the relative lack of adornment or decoration for its own sake.[12] The Bauhaus designs, whether they were on an architectural scale

[11] The Bauhaus was established in Weimar in 1919 and remained there until 1925, when it moved to Dessau. The final move came in 1932 when it moved to Berlin. The studio leaders were Walter Gropius (1919-1928), Hannes Meyer (1928-1930), and Ludwig Mies van der Rohe (1930-1933). For an overview of the design ideas see 'The Bauhaus: Evolution of an Idea 1919-1932' by Kenneth Frampton in *Modern Architecture: A Critical History* (New York: Thames and Hudson, 1992).

[12] A conspicious connection with music occurs through the dedication of Alban Berg's Violin Concerto to the memory of Manon Gropius, daughter of Alma Schindler/Mahler/Gropius and Walter Gropius. Interestingly, it is the stylistically eclectic and hybrid nature of the concerto - combining tonal and non-

or for individual items of furniture, eschewed the elaborate decorations that we can associate with the late nineteenth century, the Belle Epoque, the Jugendstil, and L'Art Nouveau. The primary focus of the Bauhaus designers was on 'function'. The forms were intended to be uncluttered. There was no place for an aesthetically messy superimposition of styles or purely decorative features.

Although the Bauhaus presence in Germany ended when the Nazis came to power in 1933 it was by no means the end of the movement. The diaspora caused by the closure of the Berlin Bauhaus in 1933 meant that the people and the ideas moved to other countries where they established themselves firmly. Perhaps the most conspicuous example is that of the architect, Ludwig Mies van der Rohe, who moved to Chicago and influenced the tower-block designs that are still with us today.

On a personal level, as a child of the 1950s growing up in the Switzerland of the 1960s, the visual presence of these modernist architectural aesthetics was all around me. As a child one is too young to conceptualise these things whilst experiencing them, but the influences can be appreciated with the benefit of hindsight. For my post-war, 'baby-boomer' generation it seemed natural to engage in youthful rebellion against the prevailing aesthetic ideas of the previous generation. This rebellion was multi-faceted, but it seems to have included a rejection of modernist aesthetics, whether architectural or musical. Instead of being drawn towards the world of pure, functional forms, I was attracted by the 'forbidden fruits' of various non-European musical traditions. Growing up in the heart of Europe in the post-war period I was in thrall neither to the Austro-German symphonic tradition nor the musical modernism emanating from Darmstadt, Donaueschingen, Baden-Baden, or Basel. I was attracted, instead, by the liberating influences of non-European musical traditions, including those from North America (rural and urban blues, Afro-American jazz, etc), South America (Latin-American rhythms in particular), sub-Saharan Africa, the middle East, Northern India, and the Carnatic traditions of Southern India.

The question that now arises is whether these influences and musical borrowings need to be considered in relation to the cultural phenomenon of

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tonal harmonic vocabulary with serial techniques and quotations - that has enabled it to establish a position as one of the most powerfully expressive works of the Second Viennese School.

'hybridity'.[13] The latter term is one that was unfamiliar when embarking on this creative journey. Consequently, it did not form any part of the aesthetic planning for the pieces. It is a term that is now being considered on reflection, after the compositional and performance processes.

In the extensive literature on hybridity (in music) there are two particularly pertinent musical cases that have been invoked as cautionary tales, with warnings about possible negative intentions and outcomes. The culturally eclectic approach of the Kronos Quartet has generated a considerable amount of commentary, not all of it positive. The other case, widely regarded in negative terms, is the Graceland album by the singer-songwriter, Paul Simon.

In both cases there have been commentators who have taken issue with the artists and their record labels. It has been argued, for example, that the South-African musicians who contributed significantly to Simon's Graceland album were paid only token fees for studio performance/recording and were not acknowledged as co-creators in terms of intellectual property rights, royalties and so forth. If we open this Pandora's Box we find that many spirits could be let loose, and accusations of cultural appropriation or exploitation could be levelled at many individuals and recording companies in the popular music industry. The Paul Simon case is particularly instructive because the South-African musicians were actually performing - and performing their own music. The case would be less clear if Simon had been performing a kind of personal interpretation of their music. Within Australia, fortunately, it is less likely that this would happen, because there has for several decades been widespread understanding of the resentments caused by cultural appropriation of Aboriginal art (visual and musical).

There has been similar unease in some quarters about the wide-ranging activities of the Kronos Quartet and their numerous borrowings. Although their eclectic fusions are openly declared a cynic might observe that these declarations have not translated into sharing of royalties - with other parties - by their record label (Nonesuch). David Bennett has interrogated these problems in some detail and leads his readers to suspect that the intercultural borrowings of Kronos may not be as benign, or even as well-intentioned, as many had previously imagined.

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[13] For a very brief overview of the term in relation to Popular [North]American Music, see: Kariann Goldschmitt's article on 'Hybridity' written for and published in second edition of *The Grove Dictionary of American Music* and available via *Grove Music Online*.

> The question posed...is whether Kronos's collaborations with African, Asian, Indian, Latin-American, and other 'third-world' composers and performers might constitute a form of cultural appropriation or neo-imperialism at odds with its commitment to the preservation of world musics and the empowerment of peoples from around the world.[14]

The charge of neo-imperialism is a strong one, an accusation that would surely make the 'politically progressive' members of the Kronos Quartet wince. It is charge that seems to stand in polar opposition to their well-known anti-war events. The other charge, of cultural appropriation, could be side-stepped by re-phrasing it as 'cultural collaboration'. The word 'collaboration' implies an equal relationship, rather than a hierarchical one of employer and employee. But if a collaboration were, indeed, between equals, then surely there would be equal recognition of intellectual property, ownership of copyright, and the royalties that flow from such status. Bennett points out, not only in relation to the Kronos Quartet, but also in relation to Paul Simon's controversial Graceland album, the uncomfortable truth that although the 'third-world' musicians were acknowledged as performers they were treated with the status of session musicians to whom no intellectual property was attributed. They received session fees but no royalties. They were employees.

Bennett's fairly hard-hitting analysis goes on to identify two, contrasting modes of discourse which he terms "anxious narratives" and "celebratory narratives", acknowledging that he borrows these terms from Steven Feld.[15]

> Two discourses have tended to dominate debates about the ethics and aesthetics of World Music since the early 1990s: on one hand [the 'anxious'], a discourse of authenticity and ownership, theft and appropriation; on the other [the 'celebratory'], a discourse of fluidity, hybridity, and collaborative exchange.[16]

As he warms to his theme, Bennett characterises the anxious narratives about World Music as dealing with problems of cultural appropriation, ownership of intellectual property, appropriation of royalties on such intellectual property, and what he terms the 'neo-imperialist' behaviour of the music industry, its publishers, recording companies, and royalty collection/distribution agencies. By contrast, he characterises the celebratory narratives as painting a positive picture of politically

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[14] David Bennett: 'Postmodern eclecticism and the world music debate: the politics of the Kronos Quartet', in *Context: a journal of music research* (2005), vol.29-30, pp.9-10
[15] Steven Feld: 'A sweet lullaby for World Music', in *Public Culture* (2000), vol.12(1), pp.145-171
[16] Bennett, *op.cit*., p.10

progressive attitudes, and the validation (by the 'Western' music industry) of musics that for historical reasons had (allegedly) become marginalised.

Although Bennett presents both sides of the coin, the anxious and the celebratory, the negative and the positive perspectives, the tone and thrust of his article bring us down fairly firmly on the negative side of the argument. He concludes that however well-intentioned and progressive their musical gestures of collaboration and borrowing may appear, the behaviour of the music industry to which Kronos are beholden is far from altruistic. He traces back the line from Nonesuch Records, to Warner Brothers, and back further to the parent company, Time Warner, concluding, wryly, that "an equitable distribution of musical capital and profits to third-world composers is probably not a Time Warner priority."[17]

These examples - of Kronos and Paul Simon - prompt some difficult questions. When do eclectic borrowings become plagiarism? Is cultural appropriation inherently exploitative? Is the global music industry guilty of a new kind of cultural imperialism? These are very tough questions, and the search for answers would lie well beyond the scope of this compositional project. But the ethical dilemmas do need to be acknowledged as we consider both the advantages and the disadvantages of stylistic eclecticism, and the 'anxious' and 'celebratory' sides of the same coin.

At the time of embarking upon this creative journey I was able to see only the celebratory aspects of the endeavour. It had not occurred to me at that stage that there might be some ethical dilemmas or any reasons for aesthetic anxiety. Even though I am more aware of the potential difficulties and of the possibilities for adverse criticism I remain cautiously optimistic that a viable path can be found. The reasons for that optimism lie not so much in my own creative endeavours as in the inspiring examples I have found in the work of others whom I admire. The remaining space in this necessarily eclectic essay will therefore be devoted to some of those examples.

A musician who became a pivotal figure for me in my creative journey through the realm of musical eclecticism was Chick Corea. I had the opportunity to see/hear him perform live with his electric-fusion band 'Return to Forever' in Zürich in the early 1970s. This concert had a powerful effect on me. I had never encountered anything like it before. The quartet featured Corea on Fender Rhodes and mini moog, the remarkable electric and double bassist Stanley Clark, Lenny White on drums, and

[17] Bennett, *op.cit*., p.14

Bill Connors on electric guitar. On that evening they performed the entire 1973-recorded album 'Hymn of the Seventh Galaxy'. This experience prompted me to explore Corea's music further. I discovered the 1972 album 'Light as a Feather' that contained the now very famous Latin-Jazz classic 'Spain'. The introduction to 'Spain' starts with a short adaptation of the Adagio from the Concierto De Aranjuez by Joaquin Rodrigo, performed and improvised by Corea and accompanied by Stanley Clark on bowed double bass. There is a segue into the original Corea composition 'Spain', which is a fast Jazz-Samba supported by the Brazilian drummer Airto Moreira. There is certainly a link between Chick Corea's treatment of Rodrigo's Adagio and Miles Davis's 'Sketches of Spain', to which we turn later. The Spanish-Jazz fusion was to continue, and in 1976 Corea presented an album called 'My Spanish Heart'[18] which contained a variety of instrumentations and combinations ranging from purely acoustic to fully electric and everything in between.

There were two songs I found particularly memorable: 'Armando's rumba'; and 'Night Street'. Armando's rumba is completely acoustic and features Chick Corea on piano, Stanley Clark on double bass, Jean-Luc Ponty on violin, and instead of drums or percussion there is only 'Palmas' (hand clapping) as in Flamenco music. There is excellent interaction between the musicians and all of them improvise, including Jean-Luc Ponty who was trained classically before 'crossing over' into the world of jazz-fusion.[19] In contrast 'Night Street' is relatively elaborate in its instrumentation. It combines acoustic and electronic instruments and also makes use of overdubbing during the recording process, namely Corea's parts on piano, keyboard and moog synthesizer. There are also Palmas, drum kit and percussion along with trumpets that carry the tune. During the solo sections Corea's improvisations are executed with the moog singular sound that lends itself to linear expressive cascades. All these musical elements seem to constitute an eclectic approach to the fusion not only of style but also of instrumental timbres and textures. Corea's use of Latin-American rhythms within his broadly defined jazz idiom, combined with extended harmonies derived from Ravel, always intrigued me and has had an enduring influence not only on my performing career with Akoustic Odyssey

[18] Corea, Chick 1976, *My Spanish heart,* Corea Chick, et al, audio CD, ASIN: 825 657-2.

[19] Vande Kappelle 2011, *Blue Notes: Profiles of Jazz Personalities*, Wipf and Stock, Eugene, Ohio p. 315.

but also on my compositional work. The significance of Corea's musical legacy has been expressed well by Franz Krieger:

> Bereits um 1975 wandte sich Corea mit Kompositionen für Streichquartett der abendländischen Kunstmusik zu. Den endgültigen Anfangspunkt seiner Klassischen Kompositionstätigkeit, die bis in die Gegenwart andauert, bildet ein fünfsätzies Septett, und ein klassisches Streichquartett mit dem Duo-Jazzspiel von Corea und dem Vibraphonisten Gary Burton.'[20]

Chick Corea has not been the only strong influence on my creative work. The Mahavishnu Orchestra is the next example I wish to offer. The driving force behind the approach of this ensemble was the guitarist John McLaughlin. In place of the Latin or Hispanic elements that loom large in Chick Corea's music, John McLaughlin has adopted and adapted the rhythmic and modal elements of classical Indian music and has fused these elements - in an eclectic manner - with the gestures, textures, sonorities and formal patterning of jazz-fusion. There are two distinct periods in McLaughlin's musical exploration that are worthy of mention. In the early 1970s the Mahavishnu Orchestra started as an electric band with a violinist. For the 1973 album 'Birds of Fire'[21] the instrumental line included the violinist Jerry Goodman, who used an electrified sound. In the title track John McLaughlin's electric guitar performance sets up an engaging dialogue with the violin. The intense interaction between McLaughlin and Goodman alternates between composed and arranged parts and improvisations and there are moments when it is difficult to tell who is doing what because of the electronic effects being used by both performers. Another founding member of the Mahavishnu Orchestra was the electric bass player Rick Laird.[22]

Miles Davis has already been mentioned, but only in passing. At this point it is necessary to consider his influence in a little detail. It is impossible, in any case, to engage in meaningful discussion about eclectic fusions without reference to Davis. A decade before the term 'fusion' became a recognised genre with the field of jazz, Miles Davis had worked on a project of great significance with the arranger Gil Evans. The resulting album, now universally acclaimed as a classic of its kind, was

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[20] Finscher Ludwig (ed.) 2000, *Die Musik in Geschichte und Gegenwart: Corea, Armando Anthony (gen.'Chick'),* vol. 4, Bärenreiter, Kassel, pp. 1570-1573.

[21] Mahavishnu Orchestra August 1972, *Birds of Fire*, McLaughlin, John, et al, audio LP, Columbia Records, NY.

[22] In 1982 Laird became my bass tutor at the Rhythm Lab in New York, long after the Mahavishnu Orchestra had split up. In this way I was able to connect directly with one of the recent 'traditions' with which I strongly identified. Laird had also worked with Corea in the 1970s.

'Sketches of Spain'. It started with an arrangement of the Adagio from the Concierto De Aranjuez by Joaquin Rodrigo. In hindsight it is quite understandable that Chick Corea later paid homage to Miles Davis, Gil Evans, and of course Rodrigo, when he played part of the Concierto De Aranjuez on his recording 'Spain'.. The critic Max Harrison wrote in his notes for the cover of the original vinyl LP recording: "These scores represent the full expression of Evans's power. In elaboration and richness of resource they surpass anything previously attempted in big band jazz and constitute the only wholly original departure in that field outside of Ellington's work…"[23] With the benefit of hindsight we can now appreciate that Davis was already moving in the direction of fusion and that he was gradually shifting away from the swing jazz idiom of his earlier career. Jeremy Smith argues in his book 'Sell it Black': "The criteria that determine if the fusion can be considered a worthwhile artistic contribution rather than only simply being an interesting experiment without much value or worst being just a fashion trend for cheap marketing purpose only is an intriguing question. Connections between the fusion music and marketing loom over any discussion of fusion jazz".[24] Here again we have the salutary warning that the eclectic fusion of disparate elements might be construed negatively, as a marketing ploy.

Another frequently used term in this context is 'crossover' which is very problematic as it has a variety of implications. Robyn J. Stillwell explains: "The term crossover is mainly used in the music industry to refer to a recording or artist who has moved across from one chart to another... In musicology the term occasionally appears to describe the different branches within musicology which faces the same dilemma of artificial boundaries.'[25] The notion of 'crossover' is also explored by Stuart Nicholson who has written for the Cambridge Companion to Jazz a chapter on 'Fusion and Crossover' in which he explains how in the late 1960s jazz and rock formed a new synthesis that became the basis of Fusion. In connection with Miles Davis he writes: "The president of Columbia records started to talk to Miles Davis about trying to reach this younger market and about changing. The album *Bitches*

[23] Davis, Miles 1960, *Sketches of Spain*, Davis, Miles, et al, audio LP, ASIN:CBS 62327.

[24] Smith, Jeremy A. 2010, 'Sell It Black: Race and Marketing in Miles Davis's Early Fusion Jazz', *Jazz Perspectives*, vol. 4, No. 1, pp. 7–33.

[25] Stilwell, Robynn 2001, 'Crossover', in *The New Grove Dictionary of Music and Musicians*, 2nd edition, ed. Stanley Sadie, Macmillan, London, vol. 6, p. 727.

Brew, recorded in 1969, saw Davis embrace the concept of jazz-rock synthesis wholeheartedly. At the same time Davis also came under the spell of rock guitarist Jimi Hendrix.'[26] Davis and Hendrix had plans to collaborate in a musical project but due to the untimely death of Hendrix this never came to fruition.

Finally, it could be argued that another angle to the debate about Crossover and Fusion can be traced back to the concept of Third Stream music, a term coined by Gunther Schuller in 1957 to describe the amalgamation of jazz and art music. The term has gained wide currency. The idea has not really been explored here, because one of the central features of Schuller's approach is diametrically opposed to my own, namely regarding the use of bowed strings. Looking back towards the end of his life Schuller explained that one of the central tenets of his Third Stream approach had been the deliberate avoidance of the bowed strings that might convey an aural connection with the sonorities of a symphonic orchestra: "...the absolute worst thing that Third Stream could do was to use strings."[27] It is my fervent hope that I am able, through the presentation of the works contained in this creative portfolio, to prove him wrong.

[26] Cooke, Mervyn, Horn, David (eds) 2002, *The Cambridge Companion to Jazz*, 1st edn, Cambridge: CUP), pp. 217- 225.

[27] Schuller, Gunther 2011, *A life in the pursuit of music and beauty*, Rochester University Press, Rochester, p. 494.

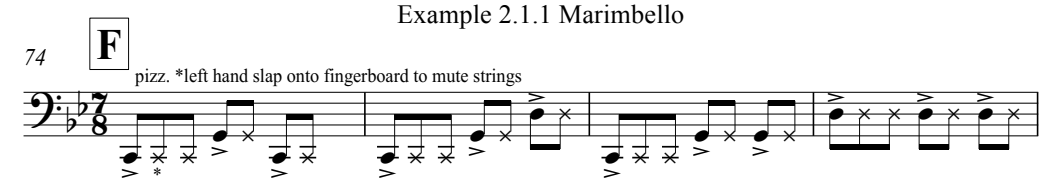
Chapter Two

Commentaries on the first four works

2.1. *Marimbello,* for marimba and violoncello

On the DVD live recording *Marimbello* appears as the opening tune, chapter 3 *Marimbello* is based predominantly on 7/8 rhythms. The cello part incorporates pizzicato techniques with three fingers [1] (thumb, index and middle finger) similar to the tradition of classical guitar or flamenco. [2] Moreover percussive applications on different parts of the cello are also implemented to change the timbre juxtaposed to the conventional arco techniques. Renaud Garcia-Fonds is a double bass player performing on a 5 string double bass with a high c string. He features flamenco style performances that include these guitar like pizzicato techniques as well as the percussion application on the instrument. Another good example of incorporating percussion performance on the instrument's body is Adam Ben Ezra[3]. Example 2.1.1 in section F bar 74 from *Marimbello*, the cello takes on the role of a tuned percussion instrument using open strings pizzicatos only in combination with muted slap sounds onto the fingerboard.

Example 2.1.1 Marimbello



[1]Garcia-Fons, Renaud 1997, *Oriental Bass,* Garcia-Fons, Renaud, et al, audio CD, ASIN: B008WOS55I.

[2] Fairly, Jan 1994, 'Mediterranean and Maghreb, The roots and revival of Flamenco', *World Music: The rough guide*, eds. Simon Broughton, et al, Rough guides, London. p. 134.
'Flamenco has returned to the Spanish mainstream, with styles influenced by jazz, salsa, blues and rock.'

[3] *Can't stop running* 2015, video, Ezra, Adam Ben, viewed September 11 2015, <https://www.youtube.com/watch?v=xjhZhI2Zthg>.

The marimba interacts with the cello, setting up contrasting countermelodies, establishing montuno like patterns, which derive from Afro-Cuban style piano parts. The term montuno is traditionally used in Cuban music [4] referred to specific rhythmical and harmonically structures and predominantly played by the piano. There are reminiscences from flamenco to Cuban flavours as well as Baroque harmonies and counterpoints. However the 7/8 timing is quite common in Greek music but not in Flamenco, or Salsa. During the conception of the piece, especially the marimba part, the communication with experienced performers such as Ryszard Pusz, Fleur Green and Samuel Butler, as well as the consultation of Rachel Johnston for whom I initially composed the cello part, were an invaluable source. Their feedback helped me to revise certain elements to achieve the best outcome.

2.2. *Camino Trio*: for piano, violin and violoncello

On the DVD live recording *Camino Trio* appears as chapters 4-6

It contains three separate movements. The Spanish term camino is also often referred to the pilgrimage of Santiago de Compostela. There are various stages and challenges that a pilgrim faces when walking the camino, which require endurance, patience, acceptance and contemplation. This is reflected in the three movements and their respective titles.

1st movement: Camino Ventoso

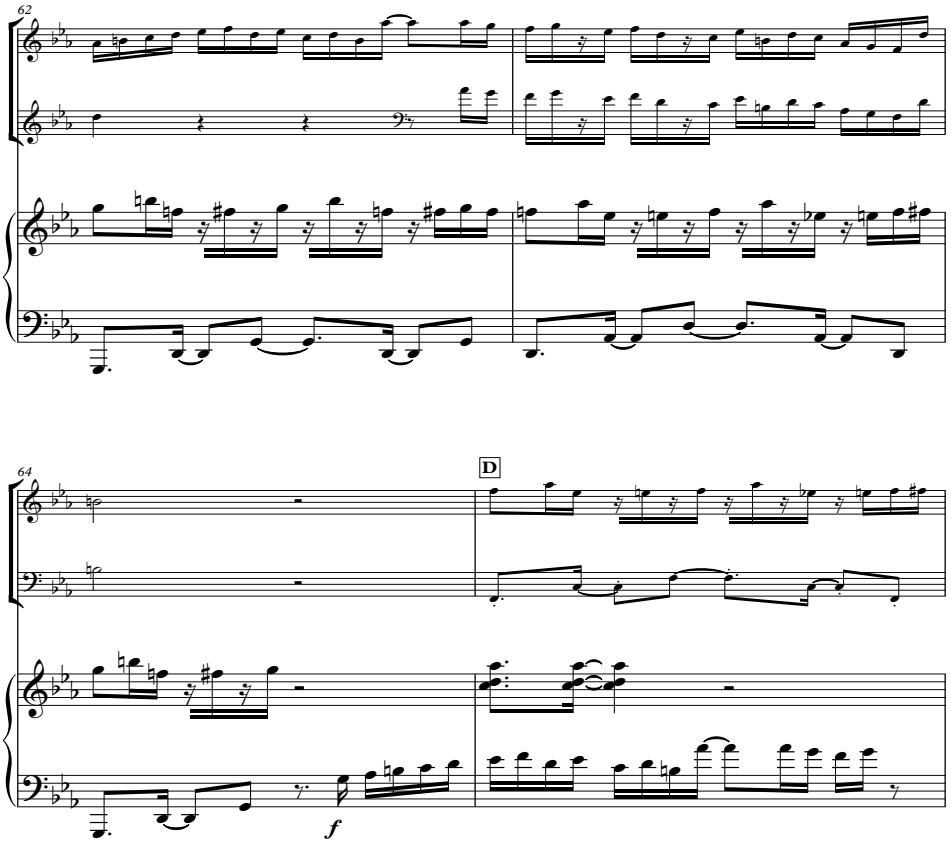
This translates into 'Windy Road'

The opening of the first movement is based on a 16 bar AABA form with Baroque style harmonies. The cello introduces the A section unaccompanied with three finger guitar style pizzicato technique before the violin joins into a duet with the cello over the repeated 16 bar form. The piano sets up the next section

[4] Mauleón, Rebecca 1993, chapter 4 *Salsa Guidebook for piano ensemble*, Sher Music Co Petaluma CA, p. 117.

accelerating into a faster tempo. There is a dialogue between the strings and the piano that assigns changing of roles between the instruments. The piano montuno patterns introduced in bar 57 are taken up by the strings (section D bar 65) in turns to allow the keyboard to quasi improvise. Some aspects within the rhythmical parts between the three instruments imply an entire rhythm section, traditionally found in Latin/Cuban music that usually includes percussion instruments. Example 2.2.1 illustrates the montuno appearing first in the piano before switching to the strings.

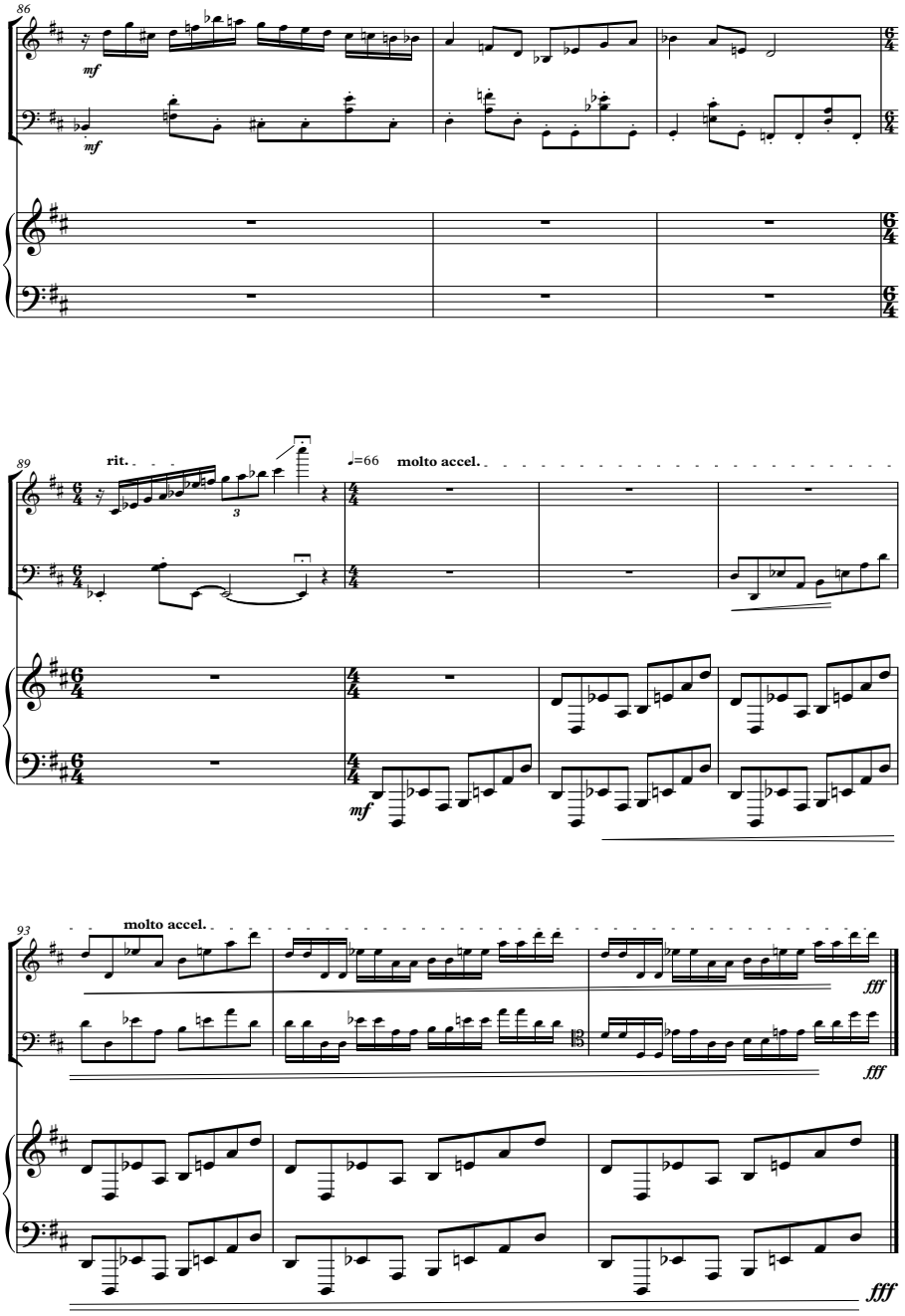
Example 2.2.1 Camino Ventoso



Section E is a unison of all instruments that reintroduces the initial opening theme that is now appearing in a transformed way in bar 78. The motion and rhythm remain, but the melodies and harmonies are no longer the same except between bars 86 to 89 before they dissolve into a small violin cadenza. This signals an emotional attempt to return to the past without actually being able to do so as

times have changed. The past is past and even memories maybe subjective as well as selective. Finally there is a coda that accelerates into an upward spinning motion like a whirlwind. The coda motive bar 90 appears the first time in the left hand of the piano in bar 22. The example 2.2.2 below shows bar 86 till the end.

Example 2.2.2 Camino Ventoso

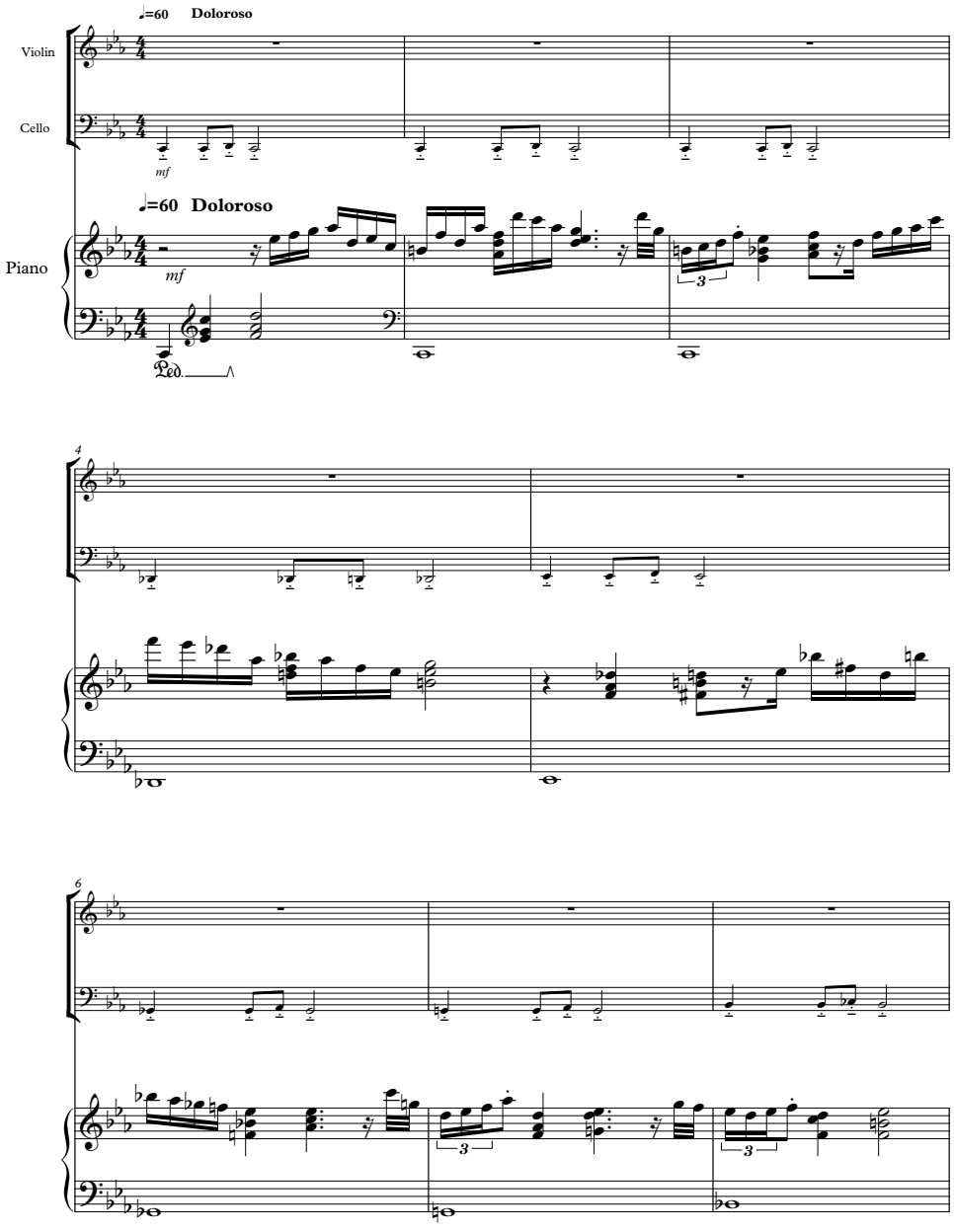


2nd movement: El Valle del Dolor

This translates into ‘Valley of Pain’

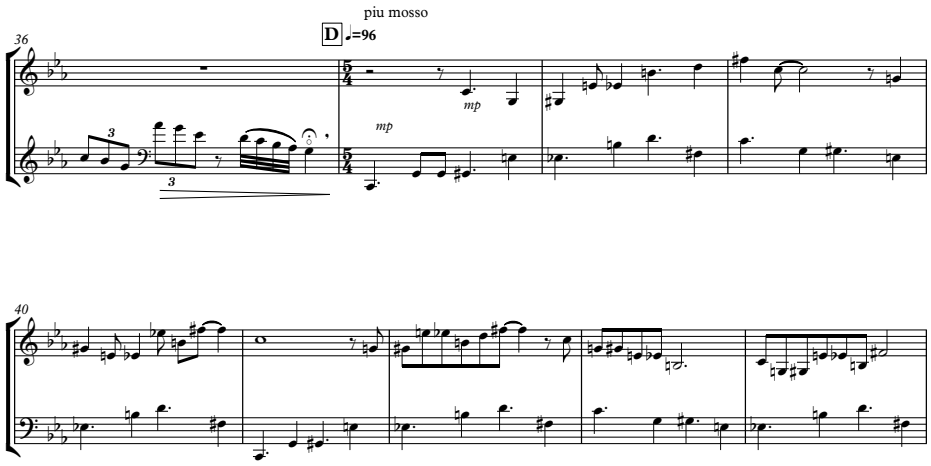
The overall mood of this movement displays the darkest and most somber, poignant atmosphere of the whole trio. The opening phrase is based on an 8 bar sequence that occurs 3 times in a Passacaglia like fashion with Baroque reminiscences. The key of c minor also links in with Bach’s organ passacaglia.

Example 2.2.3 El Valle del Dolor



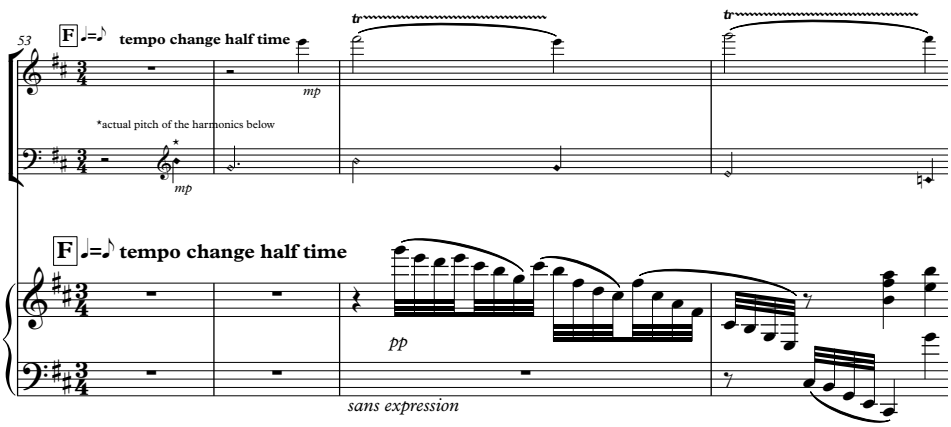
Section C picks up the pace slightly in a sultry mood leading into a cello cadenza that can be changed, altered, improvised and/or extended. Section D and E are in 5/4 and based on the note sequence: C G G# E Eb B D F# that develops into a fugato motion, rhythmically altered, compressed or augmented.

Example 2.2.4 El Valle del Dolor



The final section F is very quiet and sparse. The cello plays only harmonics and the violin mainly trills and also some tremolos. This is like the sound of two birds of different species stranded in a barren place, both alone and not able to connect to each other at all. This is expressed with very few notes while the piano cascades fast descending runs that resemble another animal with its nose hovering close to the frozen ground exploring it for traces of food.

Example 2.2.5 El Valle del Dolor



In bar 65 the piano recalls a melodic violin fragment from section C. The expression lies in playing this last section F with restraint to achieve a poignant fading away into space. The intention is to leave the listener abandoned, as she/he cannot travel to the place where the music goes after it has faded away. This place does not exists in a tangible sense but can be perceived emotionally, maybe as a loss or longing…

3rd movement: Tiempo Intemporal

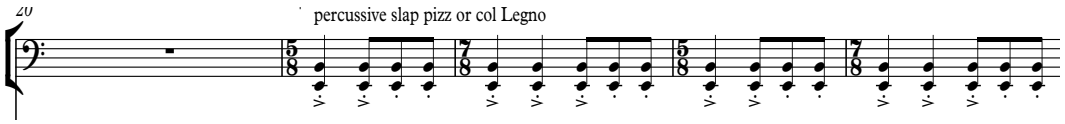
This translates into 'Timeless Time'

The opening section is a 16 bar line in 7/8 meter with irregular phrases, however the subdivision within one bar mainly favors the 3,2,2 pattern.

Section A starts with a four bar piano solo moving away from the unison and rhythm pattern setting up a new rhythm structure that alternates consecutively between 5/8 and 7/8 time.

The rhythmical configuration displayed by the cello is a percussive slap pizzicato pattern with 2,3 and 2,2,3 on a 'power chord 'pedal in E. Guitar players particularly in the rock genres generally use the term power chord, which is a fifth.

Example 2.2.6 Tiempo Intemporal



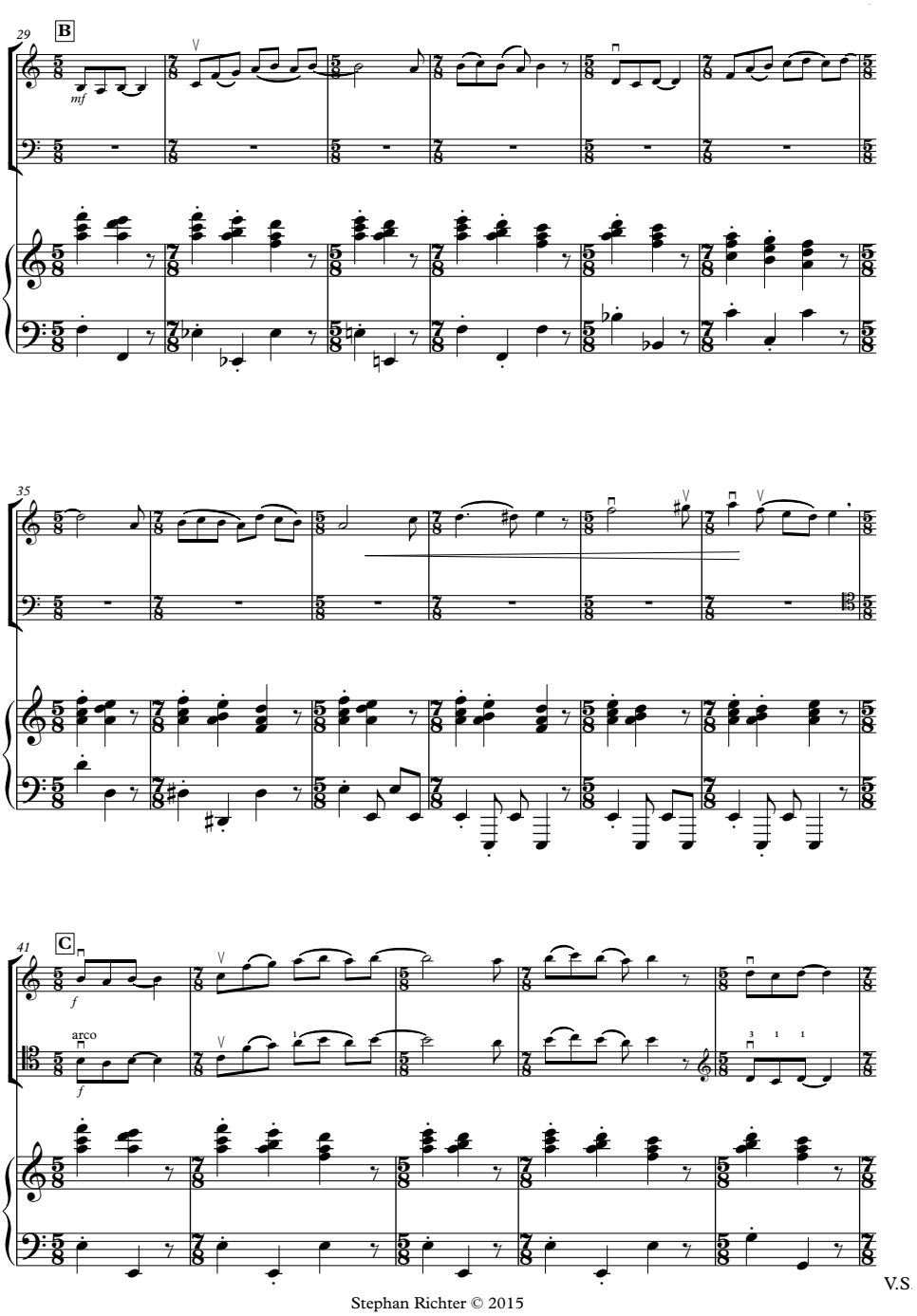
There are flamenco reminiscences in terms of feel, sound, and accents. The two bar phrase in example 2.2.6 bar 21 and 22 contains a total of 12 beats. In flamenco music there is a popular dance called 'Buleria' that is also based on 12 beats but with slightly different accents than in the above example. [5]

Section B continues with the same rhythmical approach in the piano part. The descending chord structure in the right hand of the piano part continues but the left hand bass part moving into alternative note choices. Simultaneously a violin

[5] The Buleria starts on beat **'12'** and the accents are: **12** 1 2 **3** 4 5 **6** 7 **8** 9 **10** 11

melody appears that is grouped in three phrases of four bars each. The first two four bar phrases share the same rhythm pattern and the third phrase is different in the melody line as well as in the piano part.

Example 2.2.7 Tiempo Intemporal

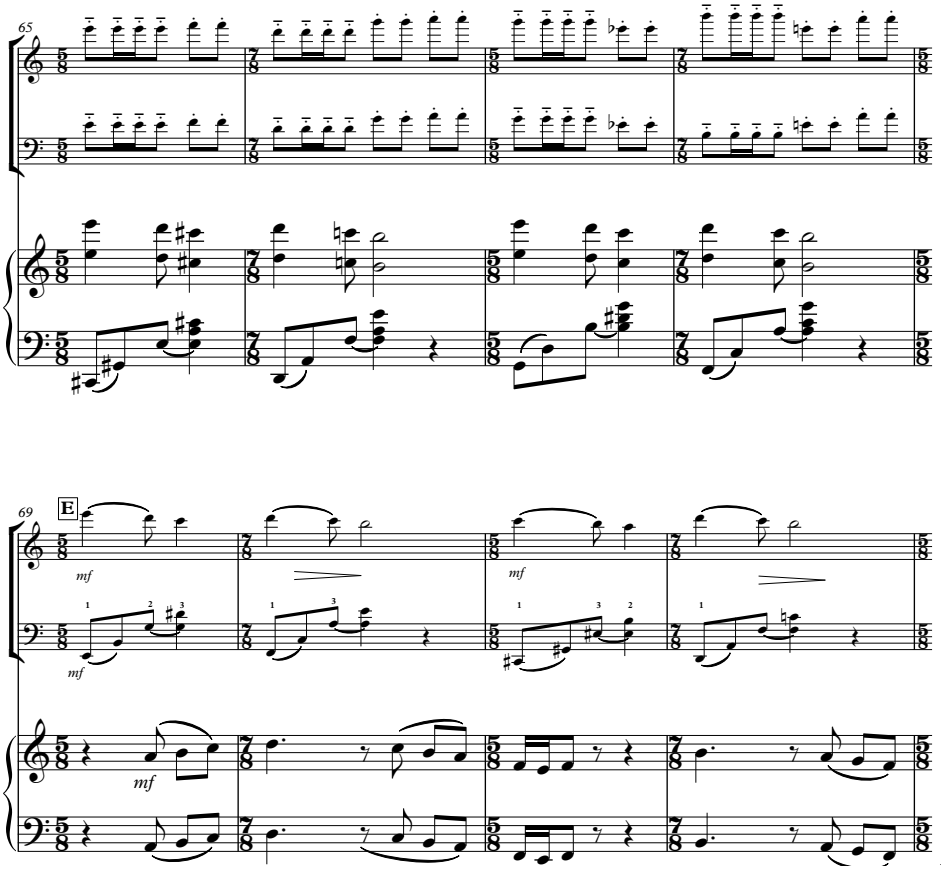


Stephan Richter © 2015

Section C is based on section B in terms of its musical phrasing with the addition of the cello doubling up with the violin in octaves. The harmonies in the piano part remain unchanged, however the bass in the left hand moves to different notes. Section D utilizes the alternating 5/7 and 7/8 rhythm pattern in reverse application starting with the subdivision of 3.2 followed by 3.2.2 groups. The strings set up the rhythm and the piano plays in the right hand a descending melodic motive while the left hand plays ascending harmonies.

In section E the strings take on the previous role of the piano, which in turn is free to play a new melody.

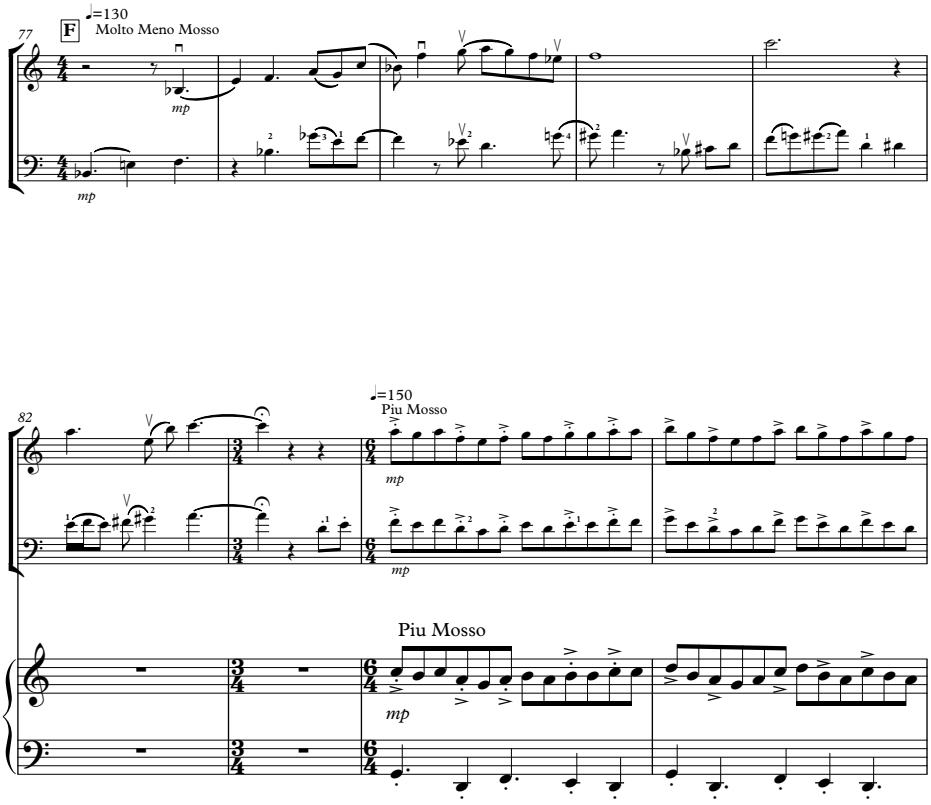
Example 2.2.8 Tiempo Intemporal



Section F written in 4/4 time is a string interlude that loosely introduces the rhythmical concept of motives with nominal values of dotted quarter notes and quarter notes in an alternating fashion. This idea develops into a 6/4 time frame

starting from bar 84 onwards featuring subdivisions of 3,2,3,2,2 2,3,2,2,3 which where already utilized earlier in the piece. Rhythmically, this concept is applied in a playful manner with string pizzicato, and implied chords in a dialogue that culminates into unison in section G.

Example 2.2.9 Tiempo Intemporal



At this point the main melodic motive introduced in bar 87 runs through a sequence of single bars. Each of these bars is shortened by an eighth in relation to the previous bar. This is quasi a count down before the reprise, which in contrast to the beginning is no longer in unison. Section H draws on the opening motive in a fugato like discourse between all instruments.

2.3. *Trilogy:* for eight violoncelli and percussion

On the DVD live recording *Trilogy* appears as chapters 7-9

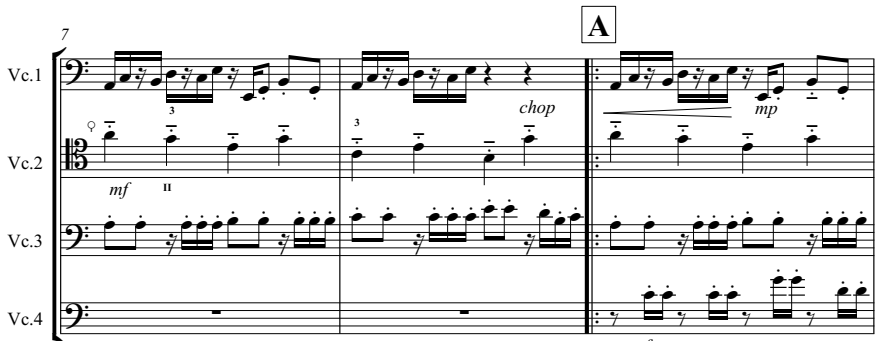
As the title *Trilogy* suggests the compositional structure contains three movements that are connected with interludes. These interludes are small cadenzas that lead into the next movement.

For the first performances in 2014 at the Adelaide international cello festival, 12 cellists myself included, were involved as well as a percussionist that played cajon. On the last performance which is on the DVD recording there where 8 cellists. However in terms of the percussion different hand drums would also be an option such as bongos or the middle eastern Tarabuka.

1st movement: Waiting for a sign

One aspect of this movement is that it takes into consideration performers with less experience in terms of contemporary rock and reggae rhythm applications. It is written in 4/4 time with a combination of some parts playing strong basic beats as well as contrasting 'off beats' or syncopations in other parts. Most of the ideas can be reduced to a one or two bar pattern which often is referred as a 'riff'' in rock and other popular styles. The piece is layered with clearly defined rhythm patterns assigned to the different parts.

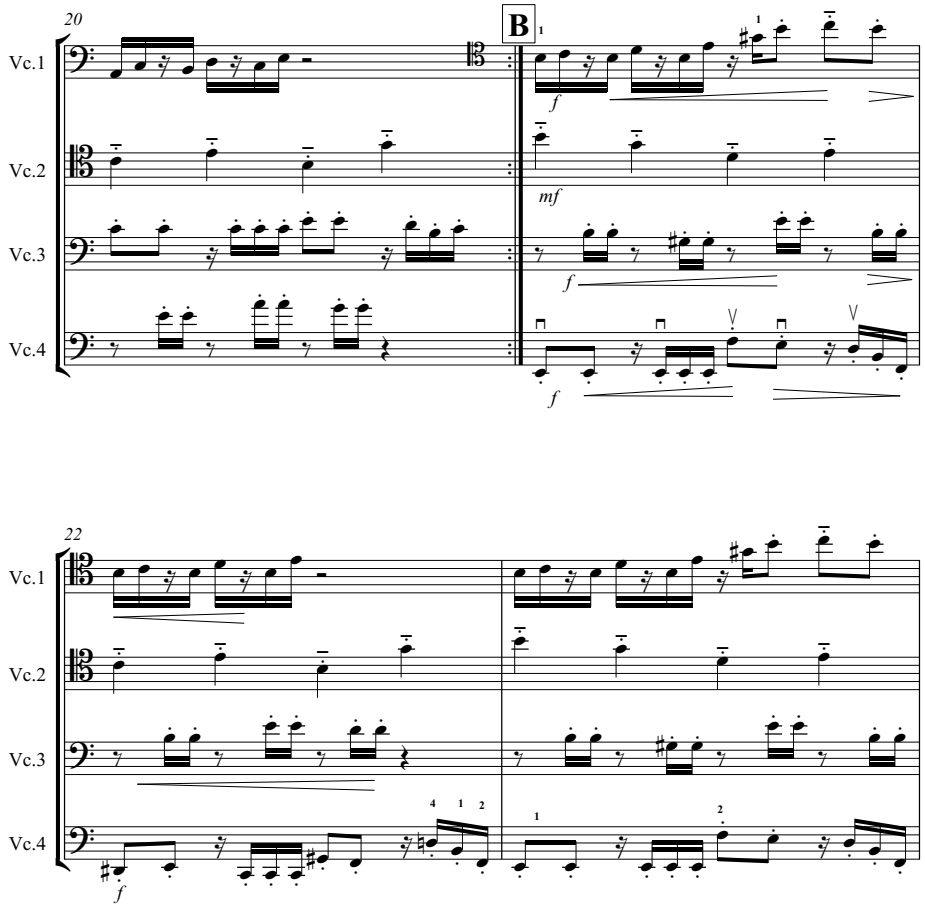
Example 2.3.1 Waiting for a sign



It is a mixture of rock elements as well as Reggae and Dub [6] implied by the 3rd and 4th consecutive sixteenths notes found predominantly in part 4 (bar 8 in the above example) and also later in the 2nd part.

Initially part 2 is playing single beats (quarter notes) only, covering a wider range of notes within the middle and upper register. The 4th part forms a groove that is constant. The four parts interchange between the voices by keeping the rhythmical form only but changing the role in terms of function. For example in the opening part the assigned rhythm to the 1st cello is the foundation of a bass line. The same rhythm turns into a melody in section B.

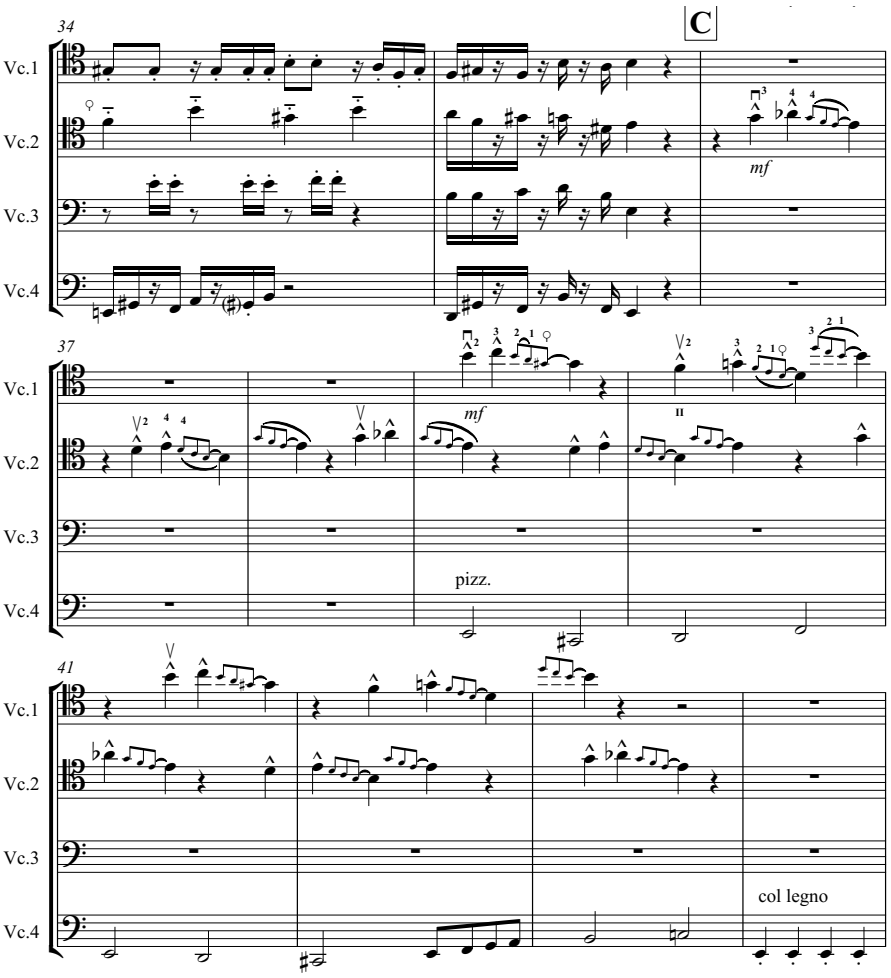
Example 2.3.2 Waiting for a sign



[6] Fairly, Jan 1994, 'the Caribbean, Reggae, DJs. Dub and singers', *World Music: The rough guide*, eds. Simon Broughton, et al, Rough guides, London. p. 530.
Dub grew out of Reggae and is described as …'removing vocal tracks from hit tunes, leaving only the instrumentation, often only bass and drum remained.'

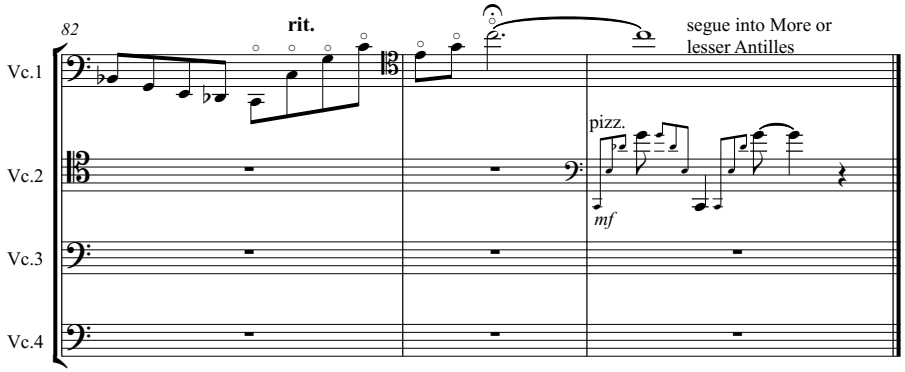
The rhythm of the 3rd cello part reappears in part 4 transformed into the bass line, while cello 3 now takes on the role of the backbeat with the 3rd and 4th consecutive sixteenths. Section C introduces a contrasting concept in the form of a canon with an irregular phrase length of nine beats. The two upper parts engage in the dialogue displaced by two beats; and are superimposed onto the 4/4 time frame that remains unchanged throughout the entire movement.

Example 2.3.3 Waiting for a sign



Section D recaptures the idea from section B and therefor creates a symmetry in the middle of the piece. A solo cadenza concludes the movement 'Waiting for a sign' as well as leading into the 2nd movement 'More or Lesser Antilles' that starts as a segue, with pizzicato chords. These chords are played whilst the last note of the cadenza is still sustained. The example below shows the end of the cadenza leading into the next movement with a segue.

Example 2.3.4 Waiting for a sign

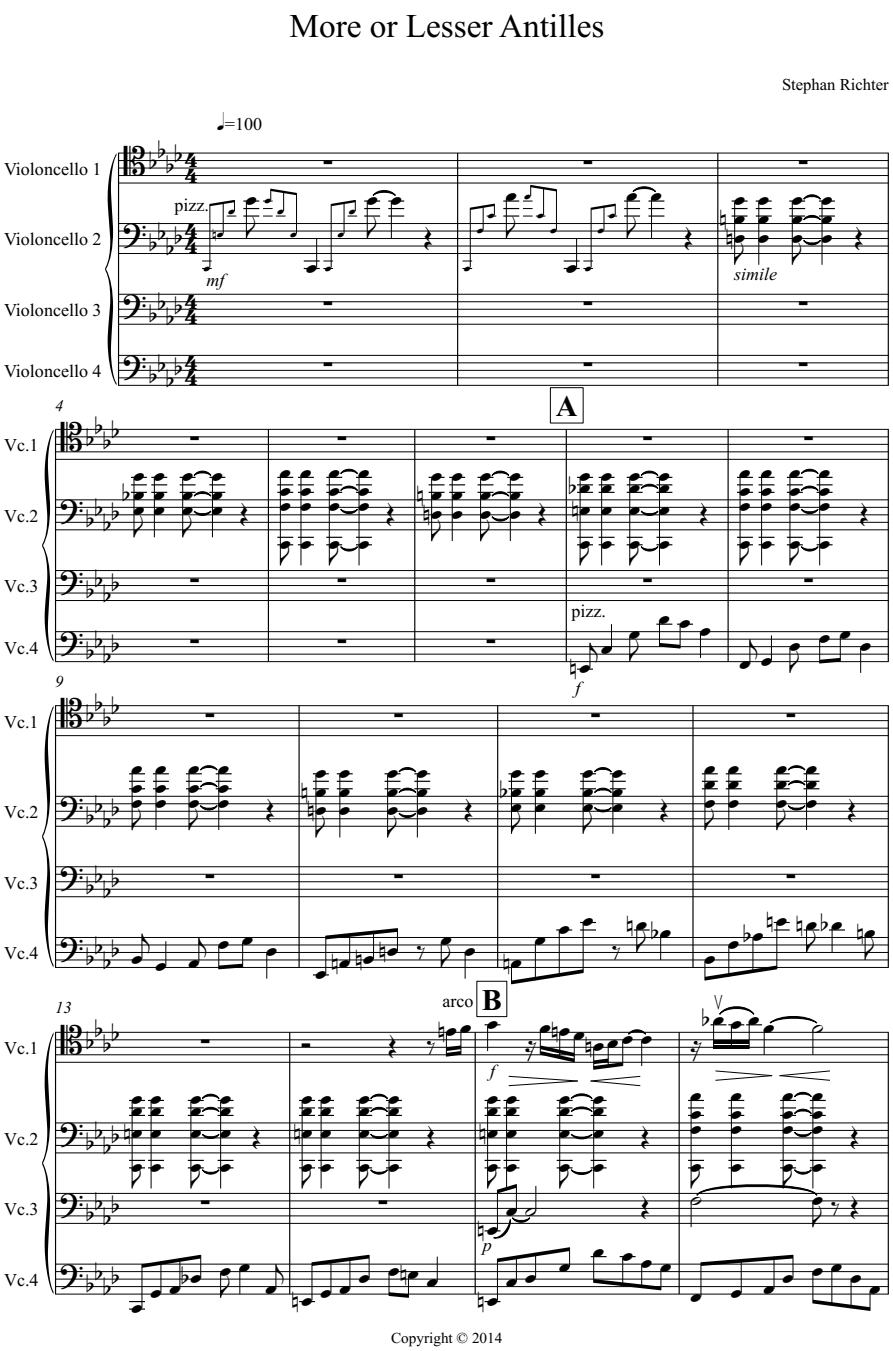


2nd movement: More or Lesser Antilles

The title is referring to the 'Greater and Lesser Antilles', which are the oceans around the Caribbean and South America. The name is kind of a joke as it implies to musical elements, rhythms and lines that are associated with the music from that specific geographical and cultural heritage.

The sections stay within traditional 8 bar phrases. The opening chords of the second cello display reminiscence of Spanish guitar playing. The 4th part moves in ascending lines that spell out arpeggio like figures.

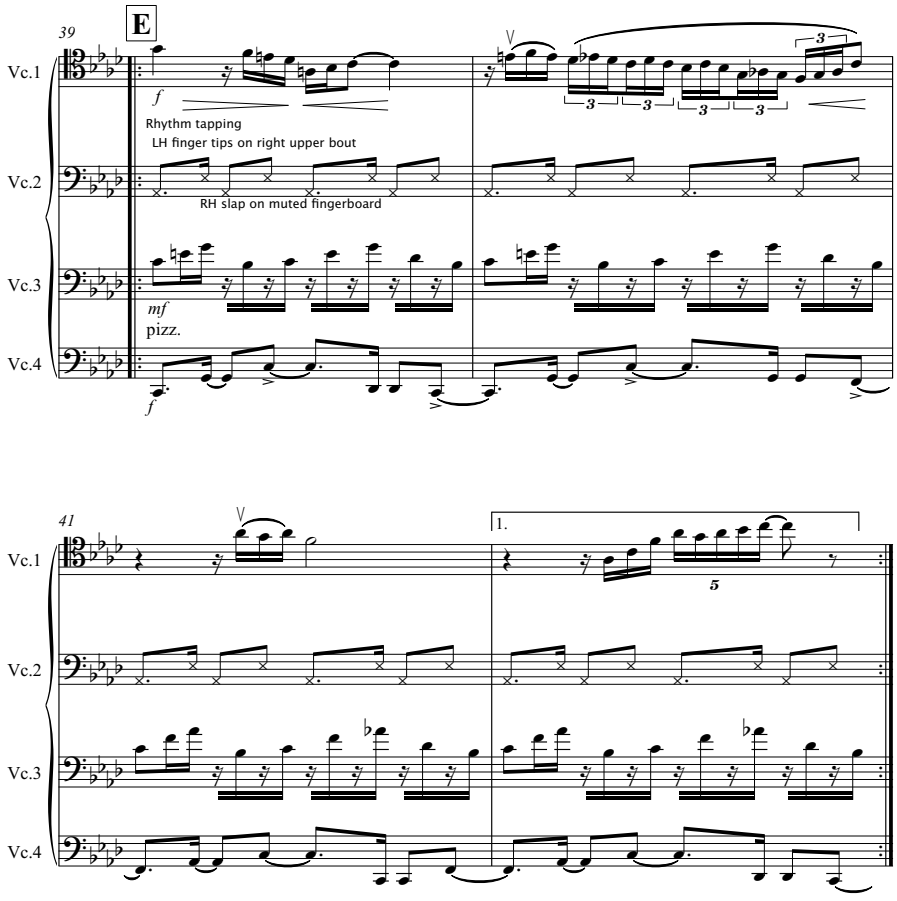
Example 2.3.5 More or Lesser Antilles



The lead voice presents expressive Spanish melismatic figures. Section B and C are similar whereas Section D develops the previous ideas further.

Section E continues with the same melodic statements while the other parts completely change their rhythmical approach by adopting Cuban inspired rhythms referred as montuno figures/patterns. The characteristics are that they often have a strong forward motion with an emphasis on consecutive off beats as well as the displacement of the bass line that moves its accents between the last sixteenth note of the 1st beat and the "+" or off beat of the 2nd beat. This rhythmical sequence is the basis for the bass part. The 3rd cello takes on the role of a *tres guitar* [7] or piano that spells out arpeggio like figures in consecutive off beats; 2nd and 4th sixteenth notes in particular. There is room for cello percussion application that is outlined with specific instructions.

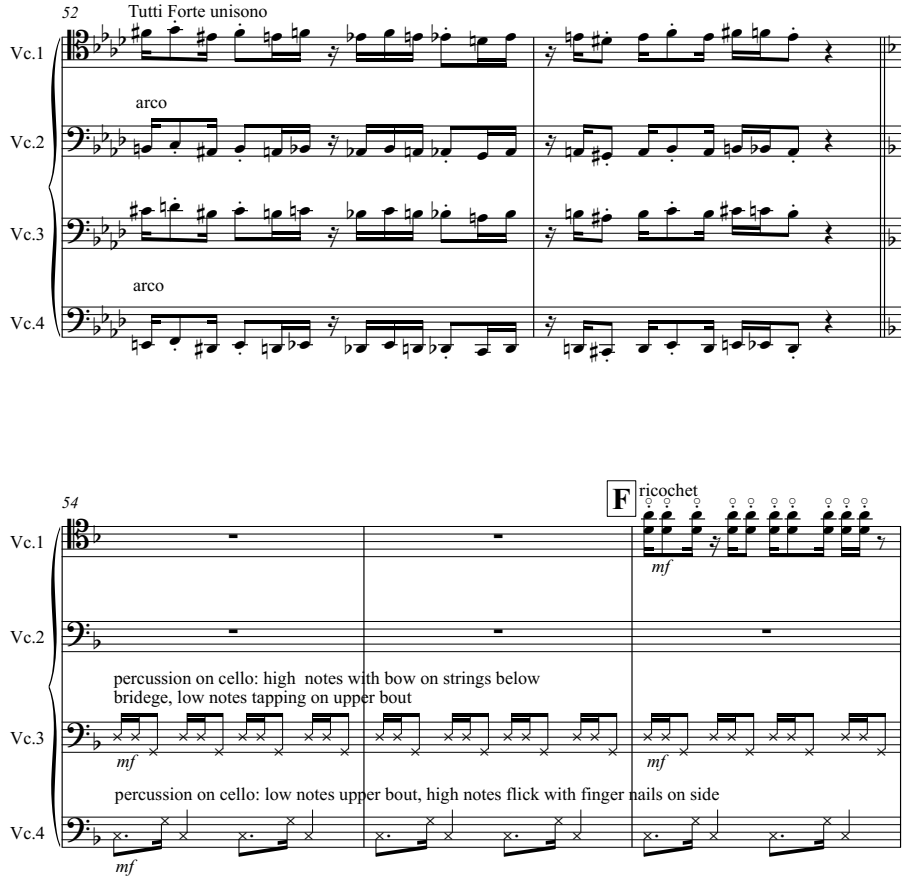
Example 2.3.6 More or Lesser Antilles



[7] Tres guitar is a type of guitar that is predominately used in traditional Cuban music with 3 double strings aligned similarly to the layout of a mandolin.

Bar 52 and 53, a rhythmical tutti, sets up section F that is driven mainly by percussive elements rather than melodies. The angular sound is the result of implementing symmetrical spacing of perfect intervals. It opens with ricochet on double stop harmonics, accompanied by two percussive rhythm patterns.

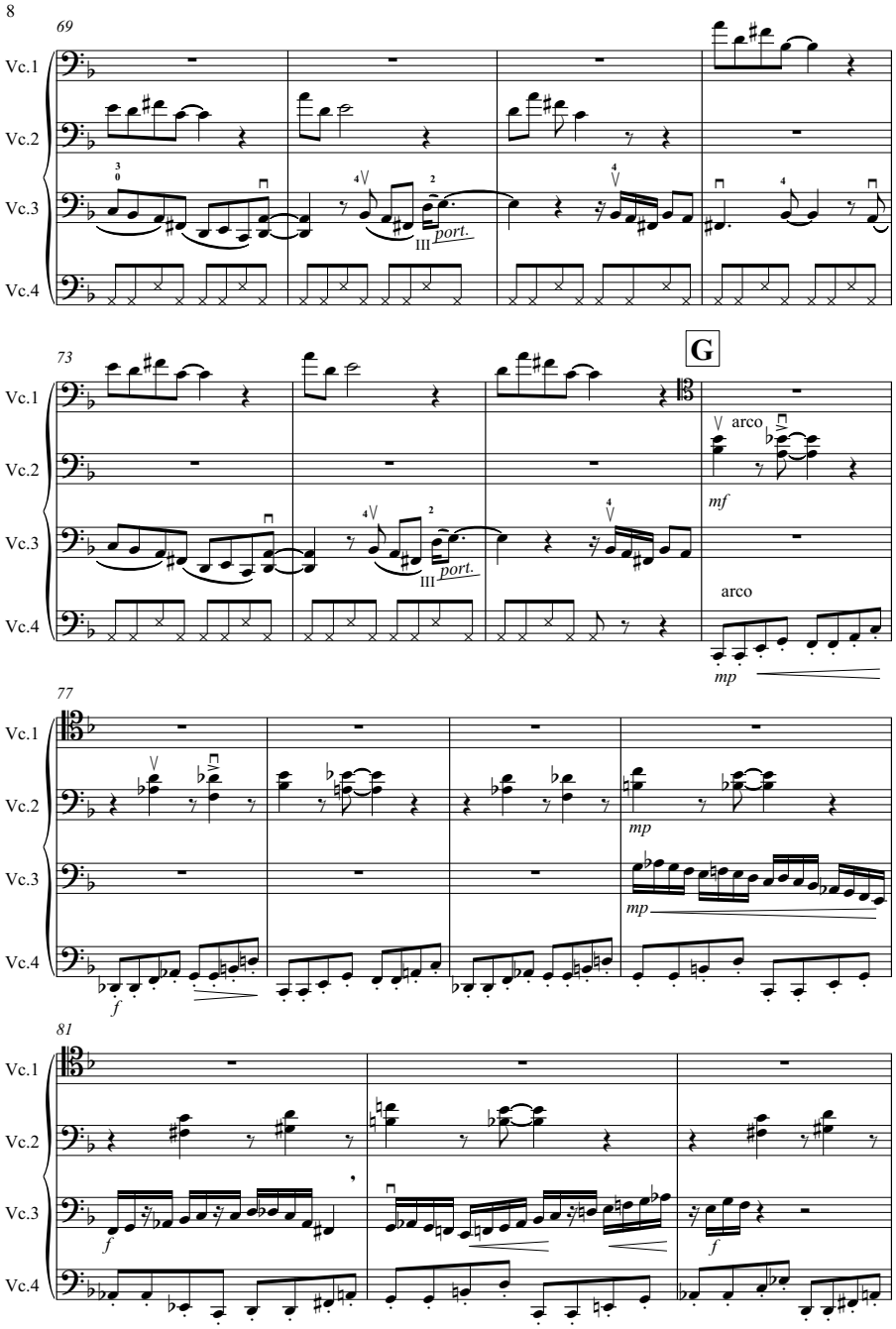
Example 2.3.7 More or Lesser Antilles



Section G starting in bar 76 introduces to a new flavour, which is associated with big band sounds implied by the second cello and the eighth note rock beat in the lowest bass part. There is a feature line, which consists predominately of sixteenth notes that create a double time fusion feel.

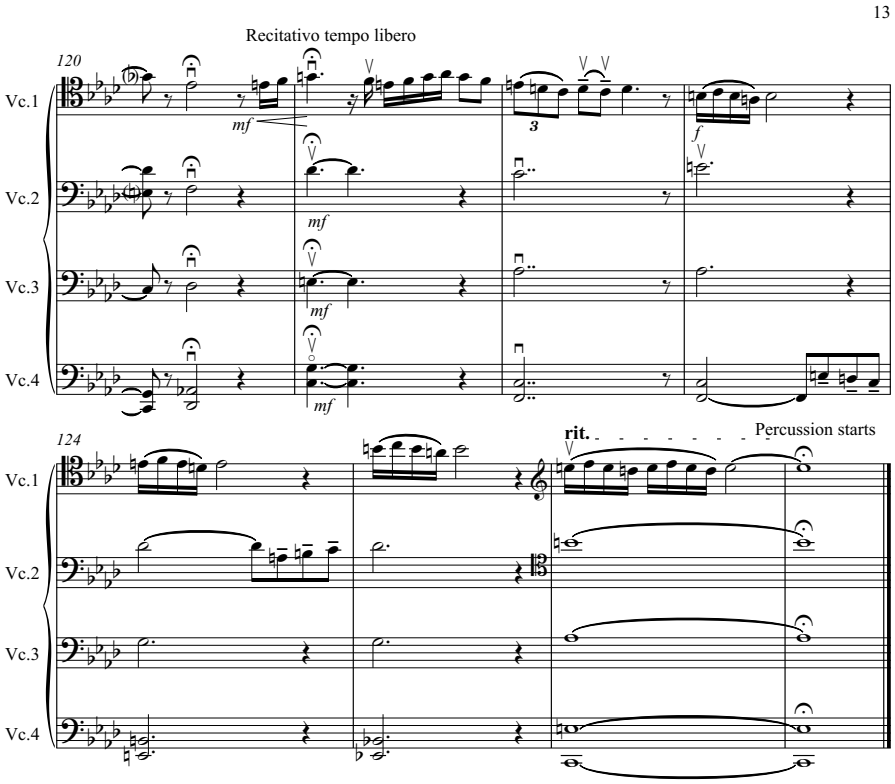
Example 2.3.8 More or Lesser Antilles

The example below shows the end of section F as well as part of section G.



Section H is revisiting section B in the original key of f minor and continues in a reprise fashion before entering into a coda. The rhythmical idea has already been introduced in bar 52 and 53. However this time it is extended and merges into a unison in bar 118. Finally an accompanied cadenza concludes the piece with a rich texture of orchestral/big band voicings. The solo cello is drawing on the melodic opening motives in a recitativo colla parte fashion.

Example 2.3.9 More or Lesser Antilles



The final movement *Bamboozled* commences with another percussion segue while the sound of the last chord of the cadenza is still present.

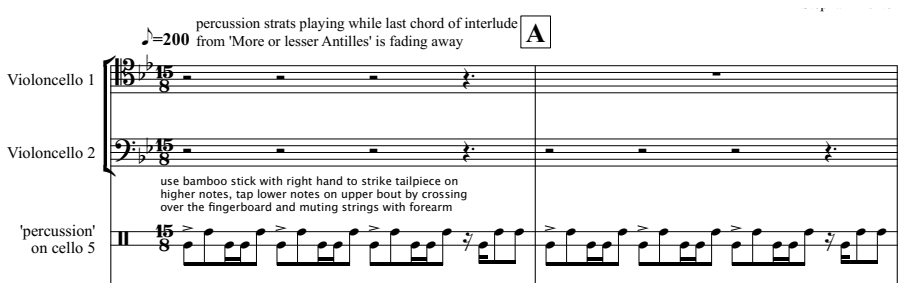
3rd movement: Bamboozled

The title of the movement referrers to the frequent use of bamboo sticks instead of a bow to create a distinct percussive effect, similar to col legno if applied directly onto the strings. Firstly interpretation and application of the percussive rhythm patterns need to be explained. The bamboo sticks are used in various ways such as playing single lines instead of pizzicato, or to play double stops or to utilize them in a drum kit like fashion by hitting the spike or the tailpiece of the cello. In other words the sections that are marked as pizz can also be performed with the stick. If the ensemble has enough of performers these parts can be played divisi. There are sections where all performers may use sticks. Other times a combination of pizz and sticks and occasionally sections with just pizz applications appear. The melodic lead cello is the only part that is performed with conventional arco bowing technique.

A bongo or cajon can be added to play the percussion part. Alternatively and/or additionally it can be transferred onto a cello by means of using both hands on the body of the cello similar to a bongo drum. There are specific instructions provide on how to execute this in order to get the desired sound and effect. This means that there are specific instructions in relevant spots in the score. These instructions outline which part of the cello needs to be struck as well as how.

For example: upper top front part, or upper bouts struck by the fingertips or a flat right hand slap onto the lower part of the fingerboard while the left hand is muting the strings to get a muffled sound rather than distinguished notes.

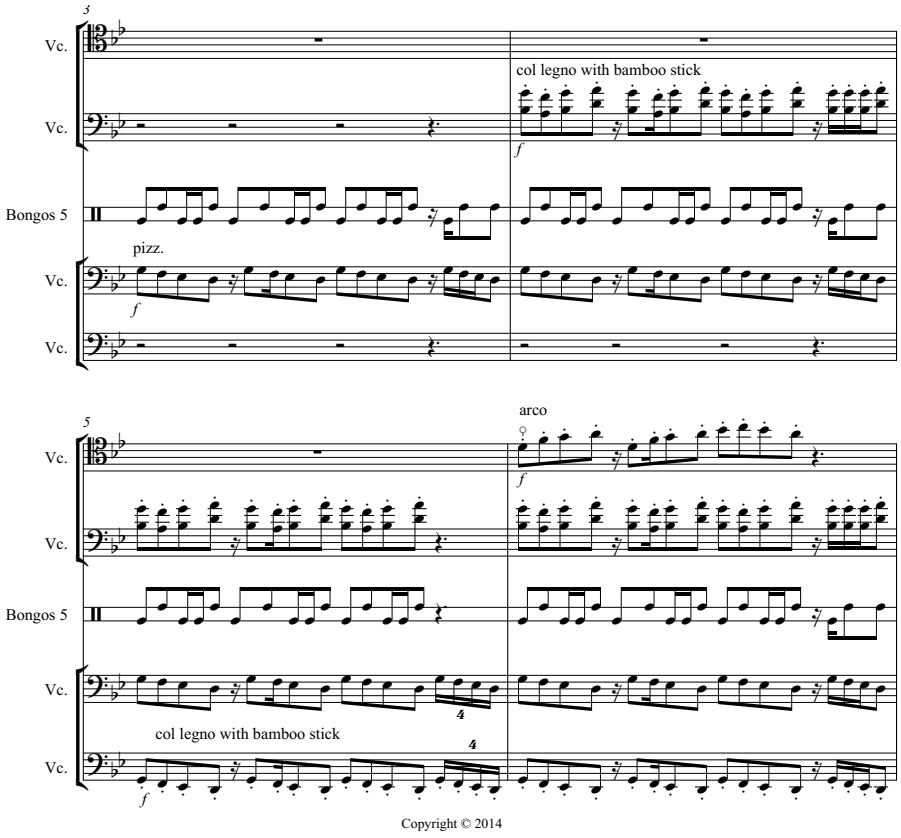
Example 2.3.10 Bamboozled



The following explanations are predominately concerned with the formal and structural analysis of the movement. The key and chord sequence up till section B is in g minor with the familiar simple descending lamento chord pattern.

However the pivotal focus part is the timing in 15/8 throughout the whole piece but with distinct subdivisions. The opening of the piece is divided into 3 times 4/8 plus 3/8. The descending feature bass line contains four notes that are repeated four times in each bar. This totals 16 notes all together but in a bar of 15/8 only. Hence there are rhythmical variations in place that explore a multitude of applications such as alternating between on beat and off beats, displacement and/or various subdivisions.

Example 2.3.11 Bamboozled

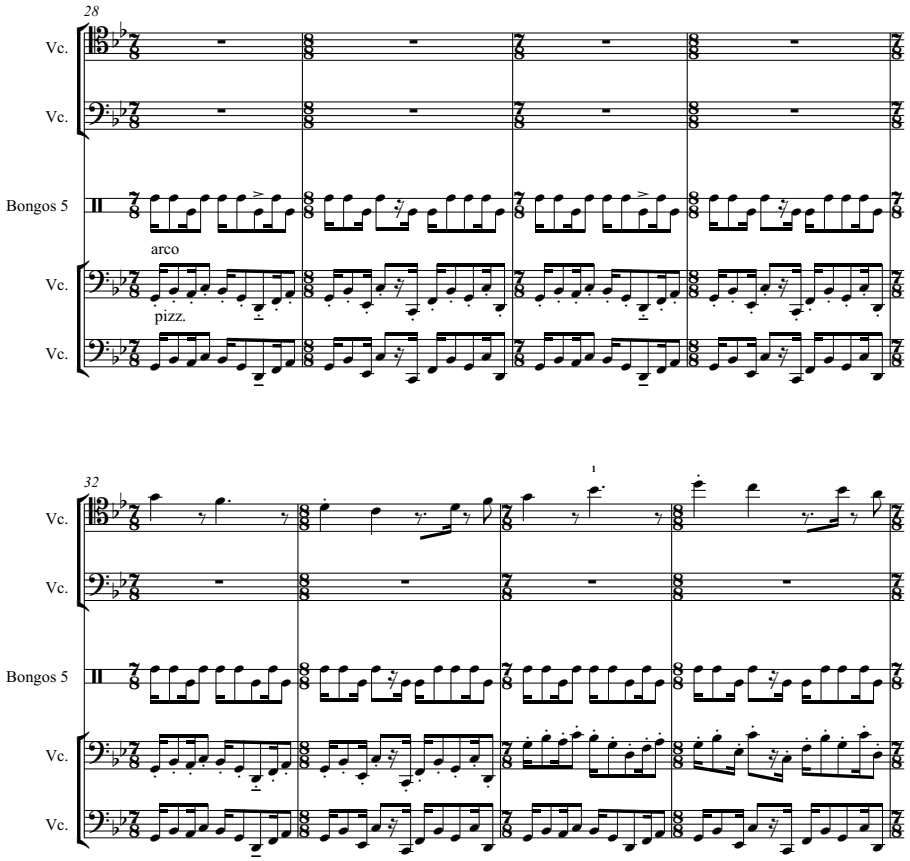


Copyright © 2014

In Section B the lead part breaks away from the rhythmical pattern that sets the initial mood. It moves more independently in terms of its motions and the phrases contain sustained half notes as well as contrasting sixteenths runs. Section C modulates to the subdominant c minor. Section D starting bar 24 establishes a new rhythmical subdivision within the parameter of 15/8 in total. This time it is divided in 7/8, and 8/8 respectively. First the percussion establishes the rhythmical phrase that becomes the basis for the entire section. There is a gradual build up by adding more parts and layers that generate a hypnotic effect.

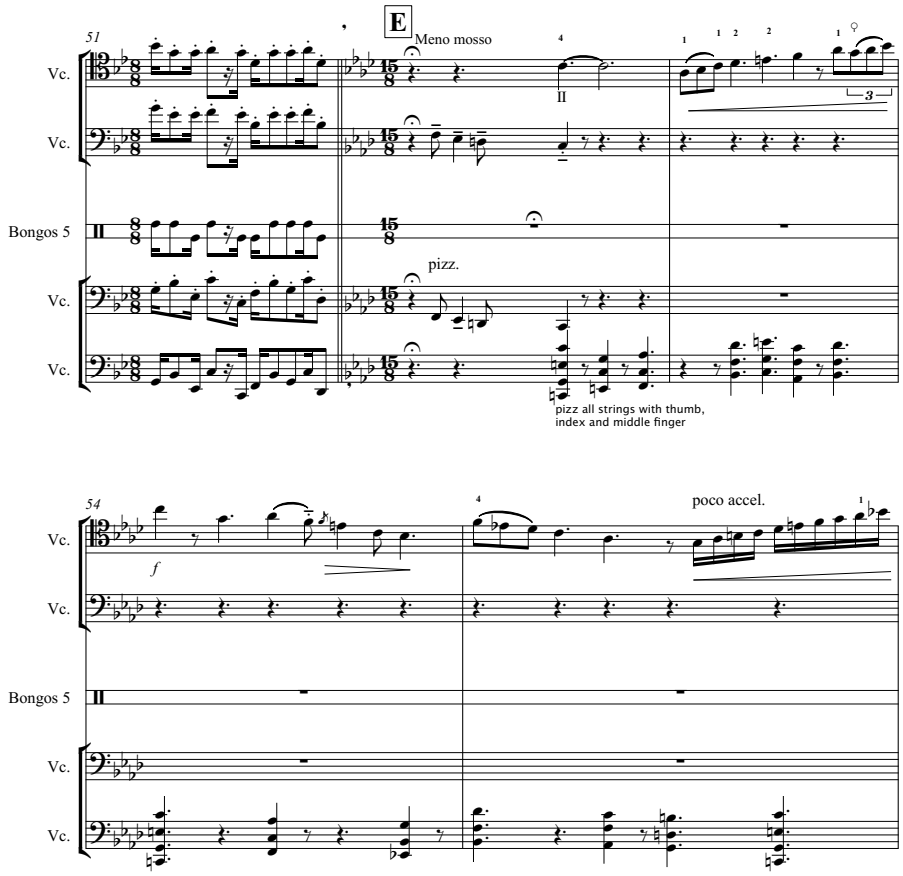
The key again is g minor but the phrases are now linear and no longer determined by a chord pattern. The lead part joining in bar 32 plays contrasting melodic and rhythmical lines that are broken up before it emerges into the same rhythm with all the other parts in bar 40. At this point till section E all parts create a purely rhythmical texture with added harmonies, which implies a kind of neo African feel.

Example 2.3.12 Bamboozled



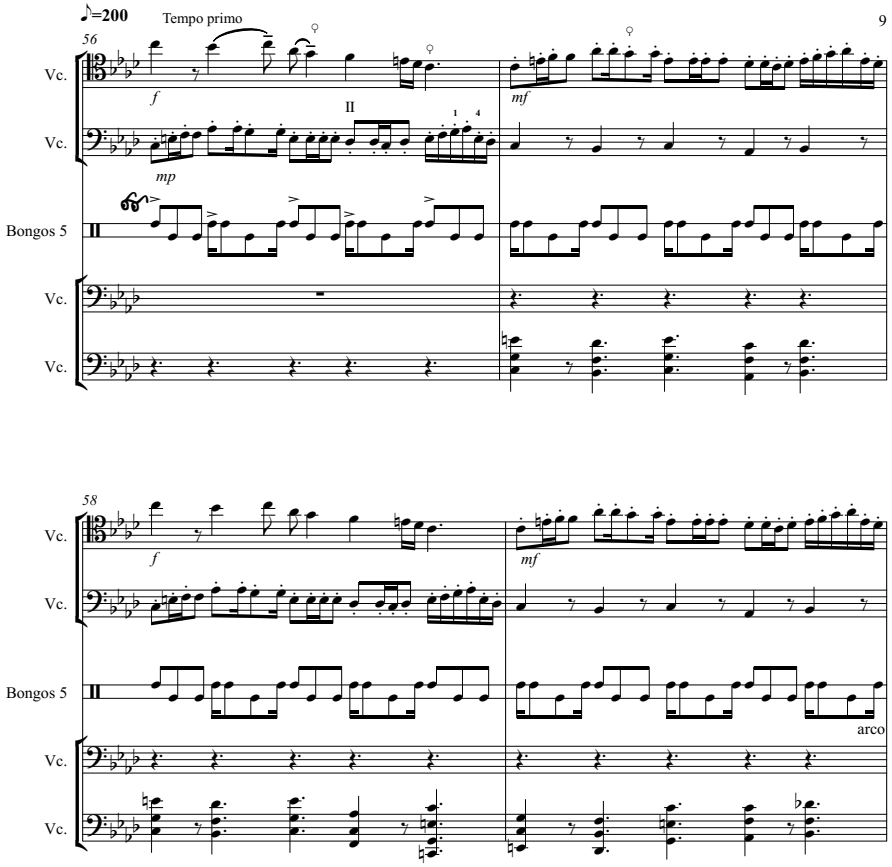
Section E sets a completely different pace; leaving the impression that everything has slowed down which is actually not the case. The pulse and tempo are still the same; it is only the subdivision that has changed again, this time in a symmetrical manner of 5 times 3/8. Also the key now has modulated into f minor. The mood is expressed with less density by pizz chords and an expressive melodic rather then rhythmical approach by the outer voices.

Example 2.3.13 Bamboozled



In bar 56 there is a slight change in the feel of the subdivision, which is still based on a strong grouping of 3's with an underlying element of a 6/8 pattern [8] that travels over a period of two bars. This pattern is executed by the 'bongo' part and has some reminiscence to an African 'Bembe' [9] bell pattern. This pattern is featured in bar 60 and 61 where the other parts state broken up homophonic chords that resemble the feel of a brass section in a big band.

Example 2.3.14 Bamboozled



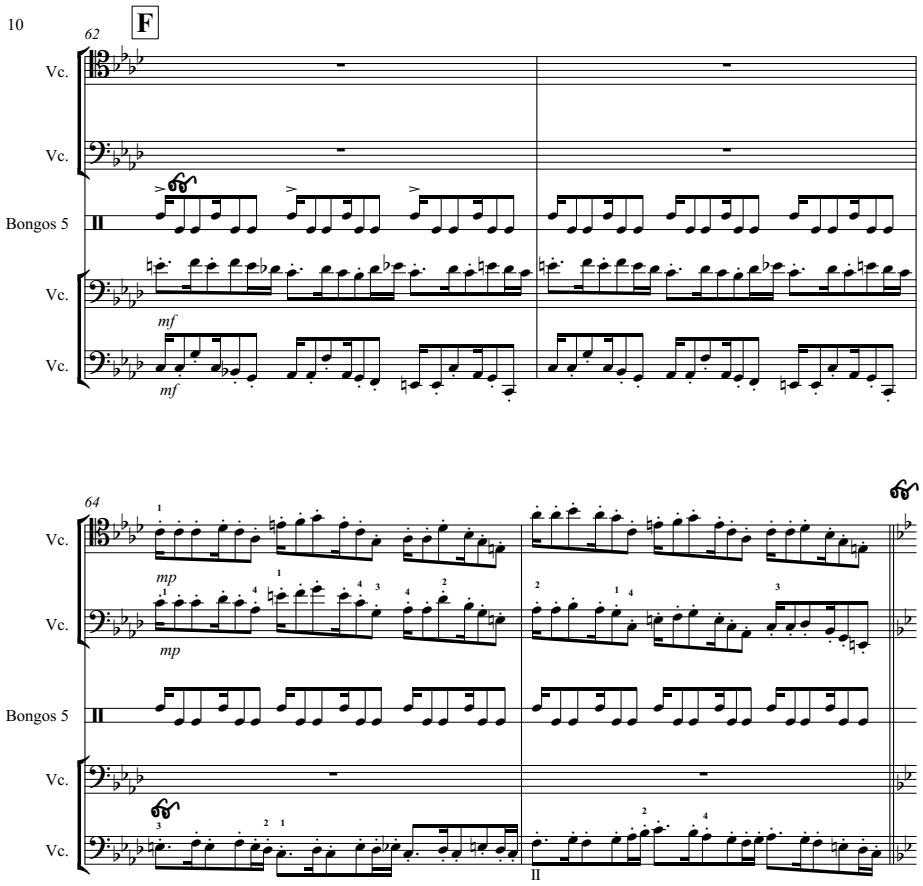
There is another mutation of the subdivision taking place in section F with an emphasis of 3 times 5/8 which is a reversed approach of section E which is 5

[8] Mauleón, Rebecca 1993, *Salsa Guidebook for piano ensemble*, Sher Music Co, Petaluma, p. 90.

[9] Uribe, Ed 1996, *The Essence of Afro-Cuban Percussion & Drum Set: Includes the rhythm Section Parts For Bass, Piano, Guitar, Horns & Strings,* Alfred Publishing, Van Nuys, p. 295.

times 3/8. It is only straightforward reverse in terms of the numbers but not in its rhythmical manifestation. The 4th cello part derives from the previous African Bembe short of one beat (5/8 instead of 6/8) with a different entry point starting in the 'middle' of the pattern.

Example 2.3.15 Bamboozled



The 3rd cello part also has its own pattern of a 5/8 period duration, which is sequenced three times. Bar 64 is slightly modified with the simultaneous occurrence of two 5/8 patterns. In bar 66 the two outer voices merge into harmonies assuming an identical rhythmic pattern, which is now again a subdivision of 5/8 sequenced three times. This rhythmical idea was already partially present in bar 62 to 66 as a counter part.

Finally in bar 69 till the end the opening part of 'Bambozzled' reappears again to conclude the movement as well as the entire piece *Trilogy*.

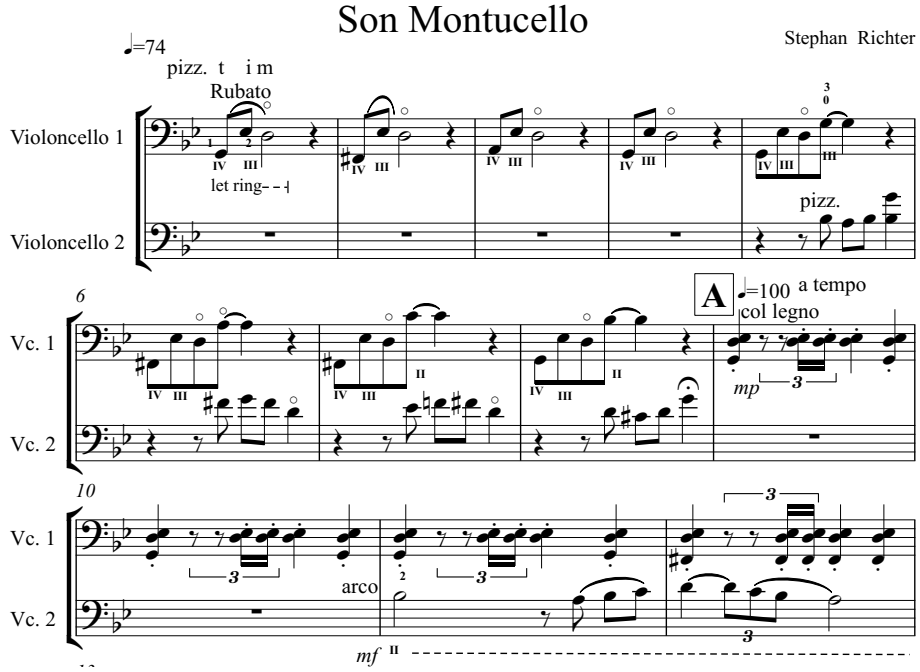
2.4. *Son Montucello,* per due violoncelli

On the DVD live recording *Son Montucello* appears as chapter 10

The term Son or sometimes also called Son Montuno is a traditional Cuban dance form. Further Son is also related to the Cuban Rumba. Hence the title of the duet implies a combination of a dance; Son Montuno and cello all fused together into one word. Son Montucello encompasses the application of Cuban inspired rhythms realized by two violoncelli. In this composition the montuno rhythm appears the first time in section C and E.

Bar 1 to 8 are performed with pizz using a guitar style approach by picking three strings between t (thumb) i (index) m (middle finger) or r (ring finger) to emulate a sustained low guitar chord sound. All notes are played/fingered on the c and g string with the open d string pedal. Section A follows a similar chordal approach but this time played in a percussive manner with col legno.

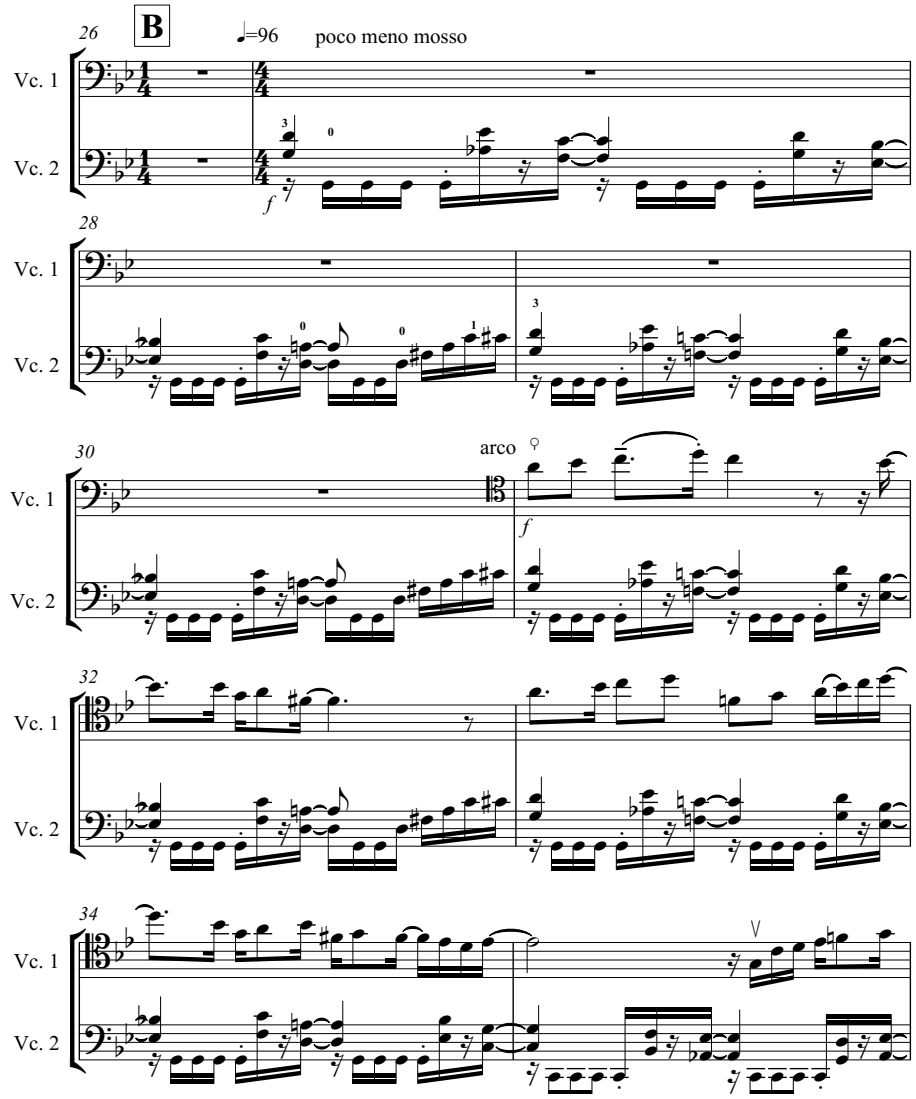
Example 2.4.1 Son Montucello



In bar 11 the 2nd cello plays the melody over the same col legno sequence, before the piece changes the feel, tempo and atmosphere.

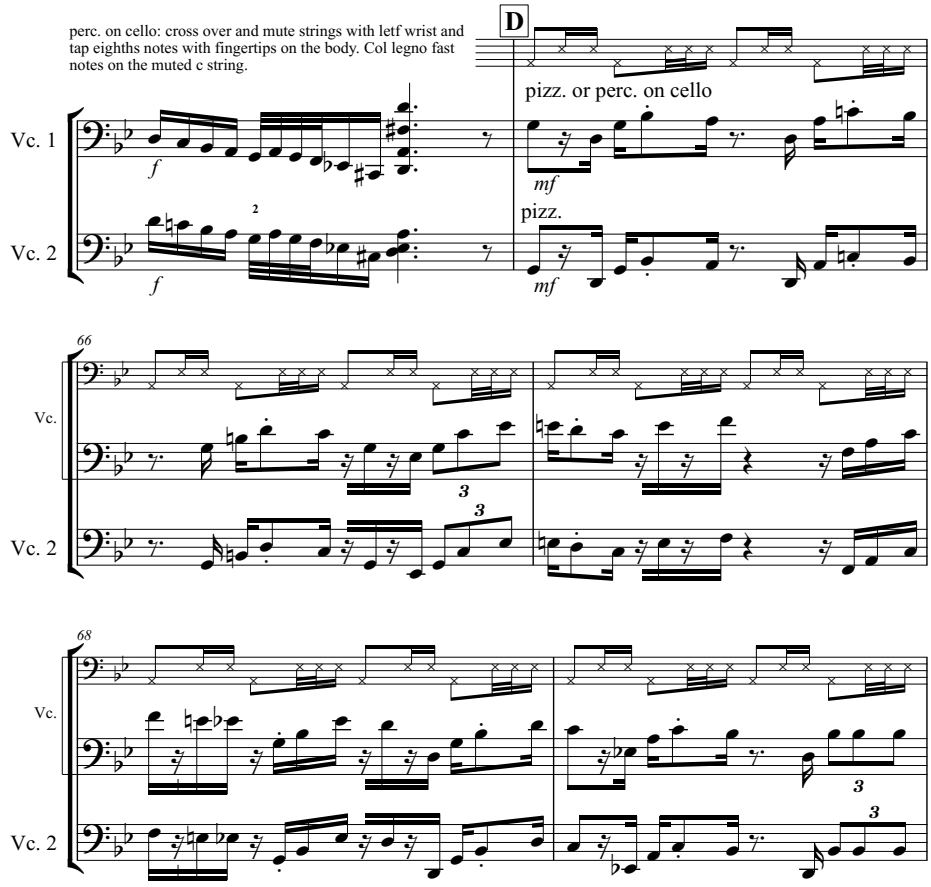
Section B is based on a driving Latin rock rhythm that appears in the 2nd part with slight accents on the double stops and a continuing strong pulse. Simultaneously there is a complementary lead melody line in the upper register of the 1st cello. The roles of rhythm part and melody assignment to the instruments are reversed now. In other words the 1st cello plays the melody and the driving rhythm is assigned to the 2nd cello.

Example 2.4.2 Son Montucello



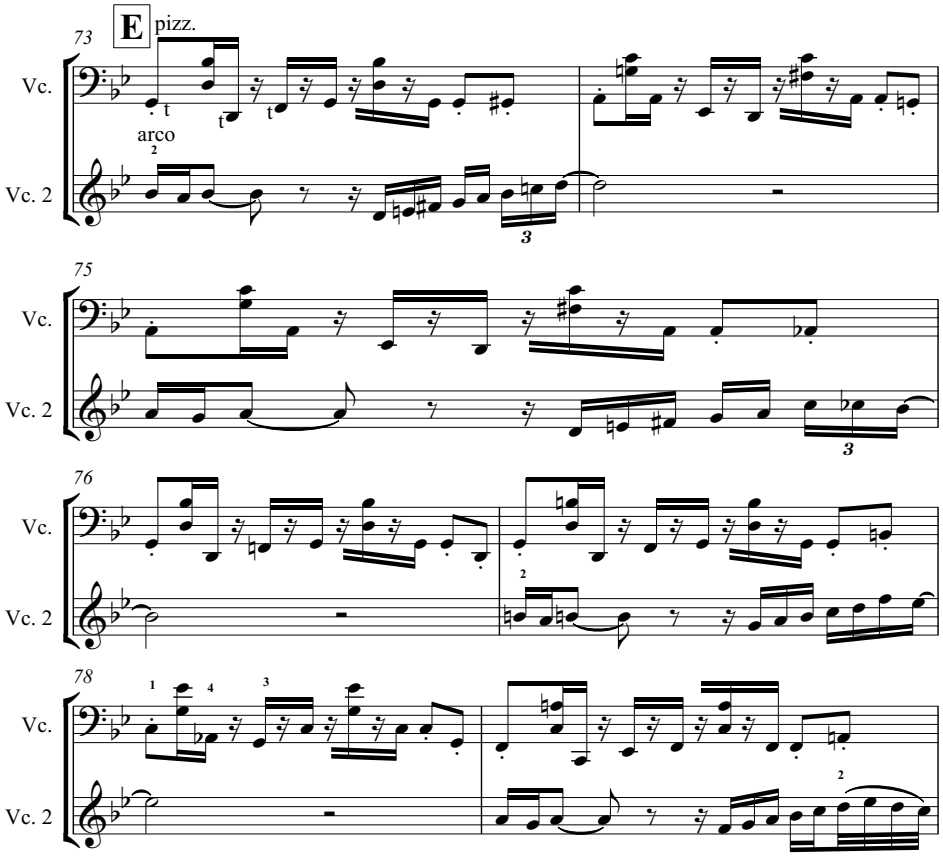
Section C is based on the montuno, which spells out arpeggio figures in a very syncopated fashion. Section D can either be played in octaves or the 1st cello can play some percussion parts as outline in the example below.

Example 2.4.3 Son Montucello



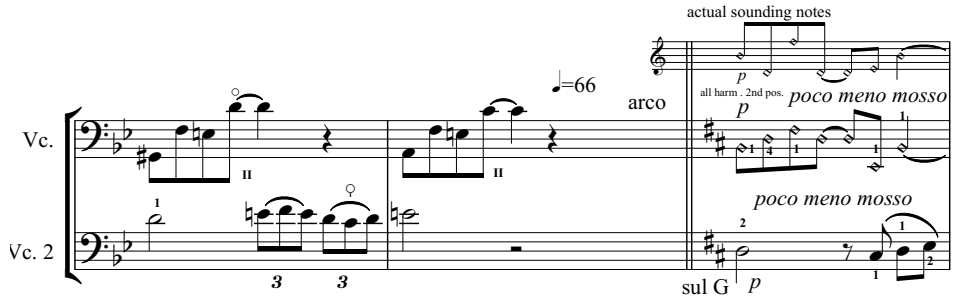
Section E is based again on the same montuno figure, harmonies and melody identical to section C but this time the montuno part is played in a piano/guitar style fashion by the 1st cello, executed by alternating between thumb for the low notes and index and middle fingers for the double stops (see bar 1 to 8). This refers to the right hand approach introduce at the beginning of the tune.

Example 2.4.4 Son Montucello



Section F recaptures the opening statement with modulations before the coda. Bar 98 onwards, the melody is played entirely on the g string and the accompaniment contains natural harmonics only which are all located in the same hand position (2nd position), but involving all four strings.

Example 2.4.5 Son Montucello



Chapter Three

Commentary

3.5. Kaleidoscope,

Concerto per due violoncelli string orchestra and piano

On the DVD live recording *Kaleidoscope* appears as chapters 11-13

Initially the concept of composing a double cello concerto was to provide a new performance piece for the twin brothers Pee-Jee Ng and Pei-Sian Ng who where quite keen to perform it. However due to practical circumstances; they live in Singapore and London respectively, and time restrictions this has not come to fruition at this stage, but we all hope to do this in the not to distant future.

The musical *Kaleidoscope* changes shapes and patterns and they relate to each other in a distinct way.

Segments change sporadically into various patterns:

- colors
- shapes
- atmosphere
- various musical influences in an eclectic fashion moving from one segment to the next

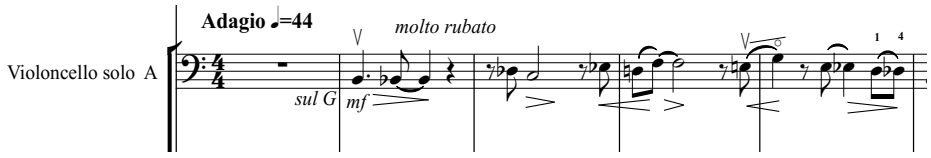
Each section or segment is complete in its unique way containing various musical features that relate to each other. There is an over arching component that resembles a Baroque suite approach. The popular 17th and 18th century court dances Allemande, Courante or Sarabande, are now substituted with current Latin American dances such as Salsa, Tango and Samba. Further, popular baroque

techniques such as fugue like sections are also incorporated. Below is the list of the segments as they appear in *Kaleidoscope*.

Prolog
Salsa
Interlude I
Tango
Cadenza
Interlude II
Fugato I
Big band (Jazz/swing)
Interlude III (swing)
Latin Jazz (swing)
Intimate solo Interlude IV
Brazilian
Fugato II
Samba
Finale (Fugato III & Coda)

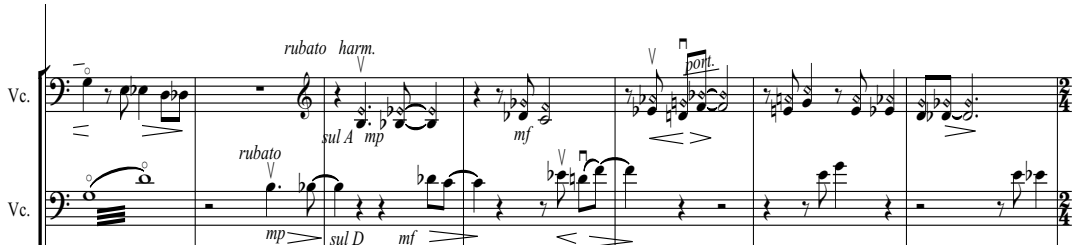
In the **Prolog** the opening four bar Example 3.5.1 melody of the solo cello A contains a note pattern that reoccurs again in bar 10. The orchestra is interjecting pizzicato chords between the phrases.

Example 3.5.1 Kaleidoscope, bars 2-5



This time Example 3.5.2 solo cello B leads the melodic phrase an octave higher, the note sequence remains the same but the rhythmical application changes. Cello A also features the same note sequence in canon to cello B but with an independent rhythm and with artificial harmonics.

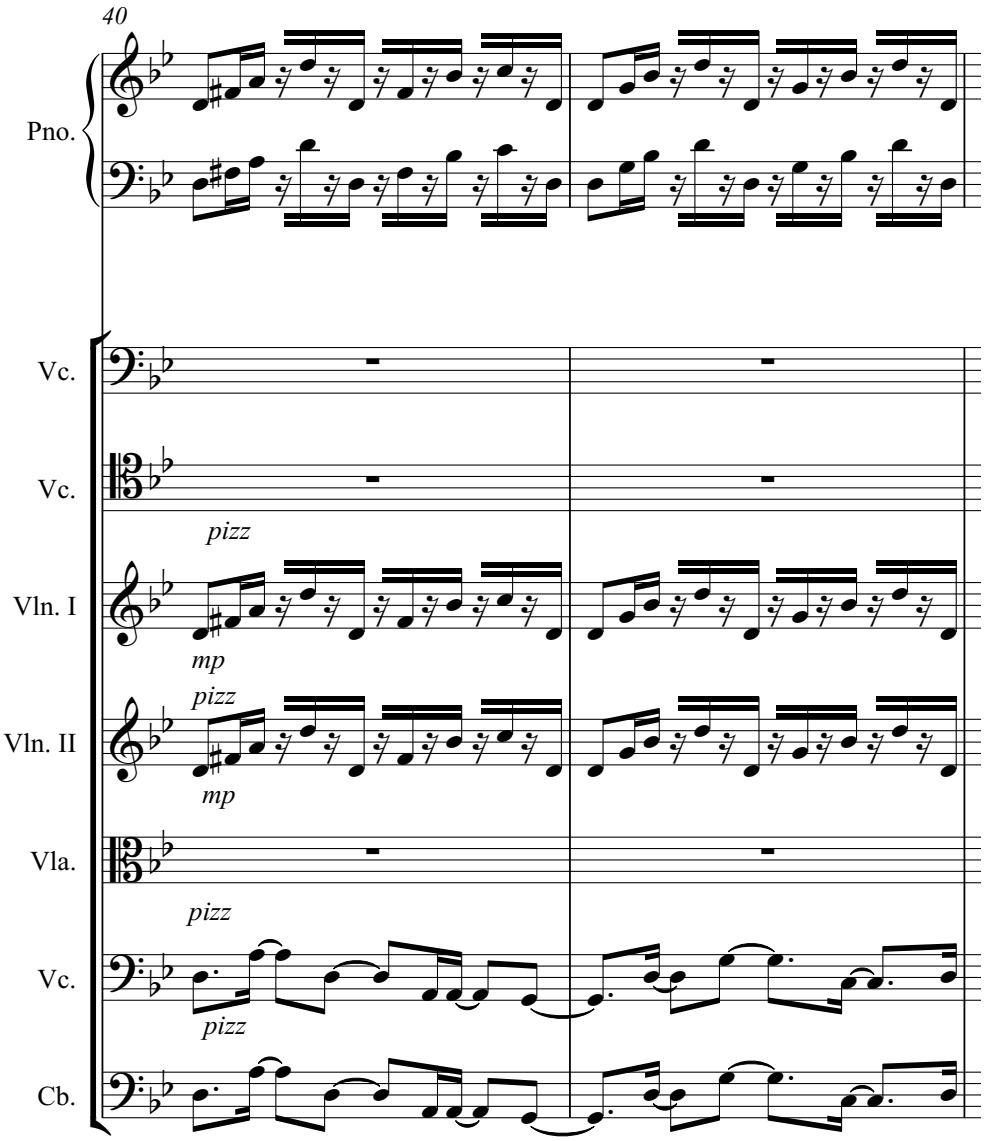
Example 3.5.2 Kaleidoscope



Section A in the score introduces an orchestral rhythmical layered one bar groove that builds the foundation to carry the previous melodic sequence this time played by the 1st violin in a strict rhythmical fashion. The 2nd violin drives a rhythm pattern on open strings only, that gradually moves through the whole register starting on the lowest g. In bar 29 the orchestra drops out all together and cello A continues with the same melodic and rhythmical sequence previously played by the 1st violin combined with the open g string that implies the rhythm part from the 2nd violin. In bar 31 cello B joins in with harmonies and open d string rhythms that are in synchronicity with cello A. Bar 33 continuous with the cello duet and the rejoining of the orchestra combining the lines and grooves between the soloists and string players.

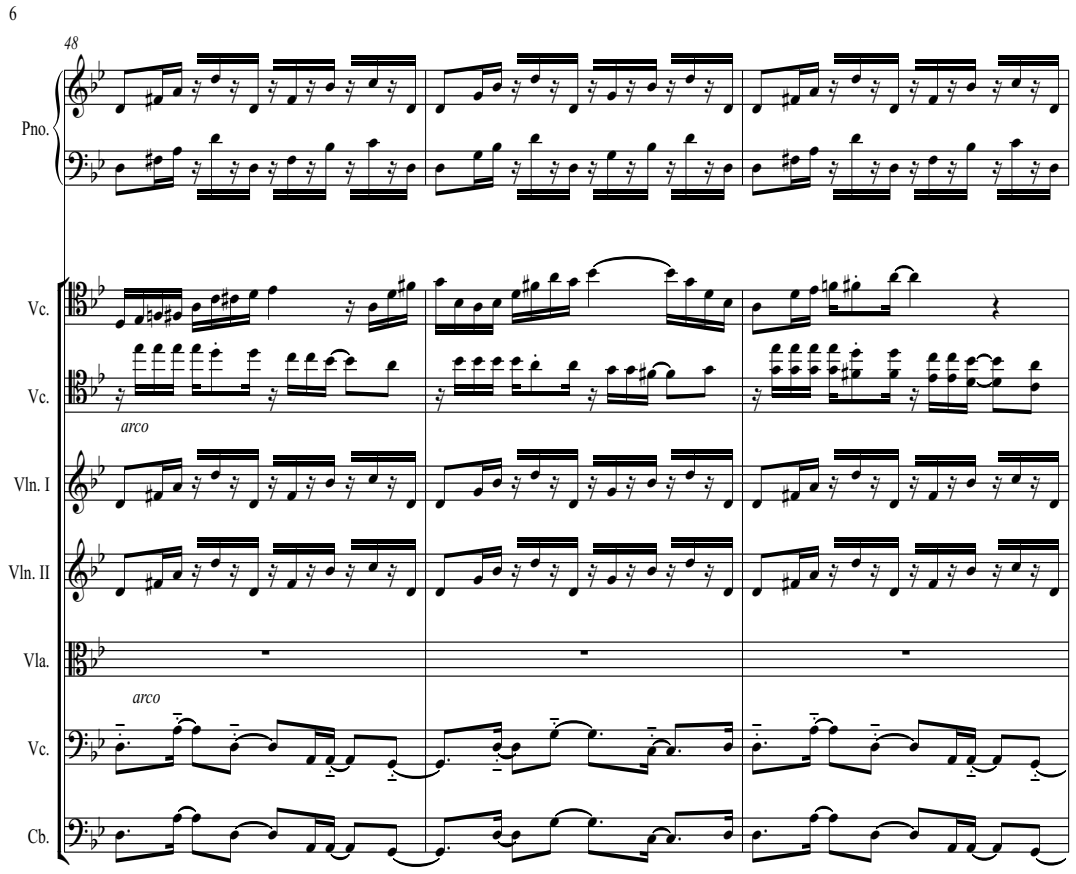
Section B introduces a **Salsa** Montuno starting with the piano, before the orchestra participates in their designated role, outlined in Example 3.5.3, which is a traditional way in Cuban music. Also the bass part follows the traditional rhythm pattern with the typical anticipated two off beats on the 'a' (last sixteenth note of the first beat) as well as the 'and' (2nd eight note of the second beat).

Example 3.5.3 Kaleidoscope



Solo Cello B Example 3.5.4 features the lead melody before it switches to cello B. In Bar 48 the lead is taken up again by cello A and part B takes on a rhythmical counter line, which in Cuban music is performed by a horn section.

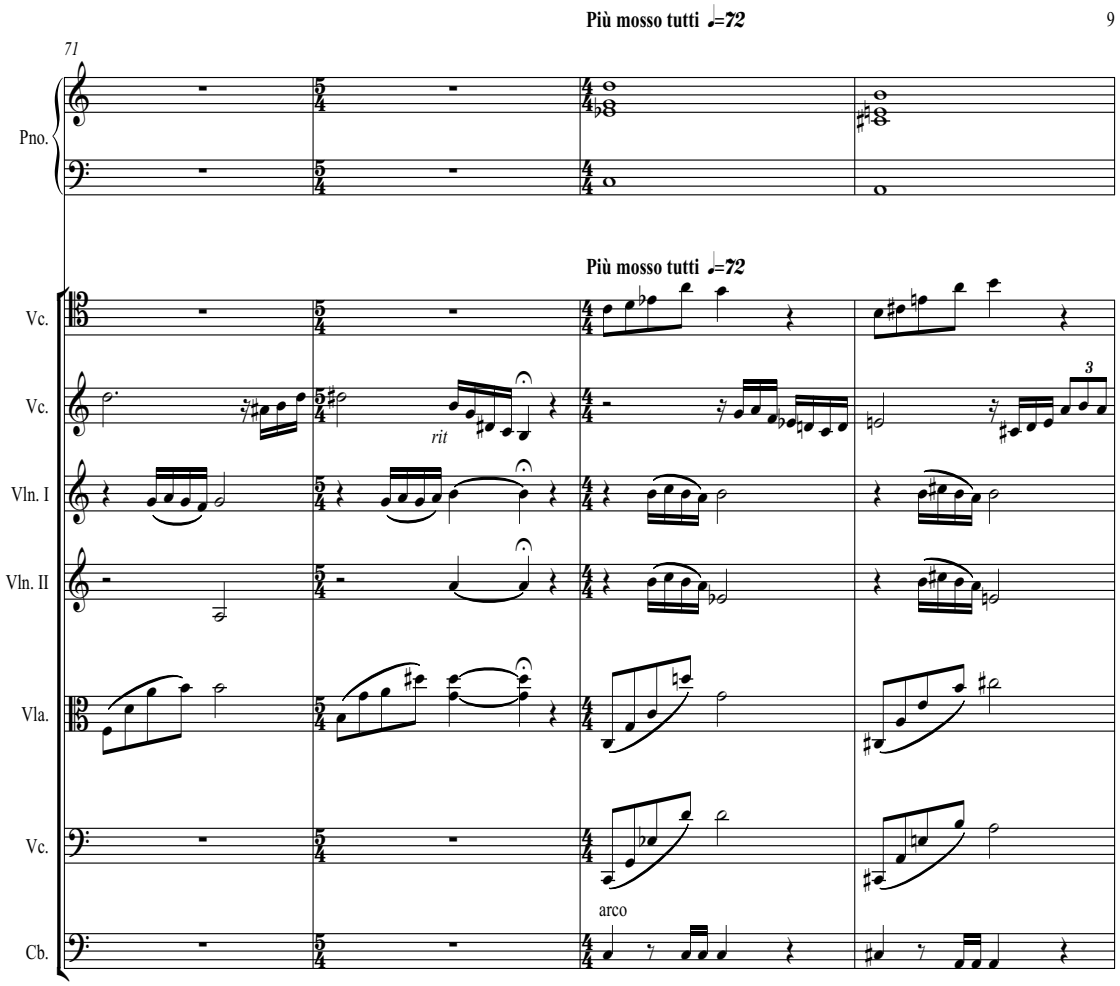
Example 3.5.4 Kaleidoscope



Section C Interlude I is an interplay similar to a string quartet but with only one cello taking the leading part instead of the traditional 1st violin.

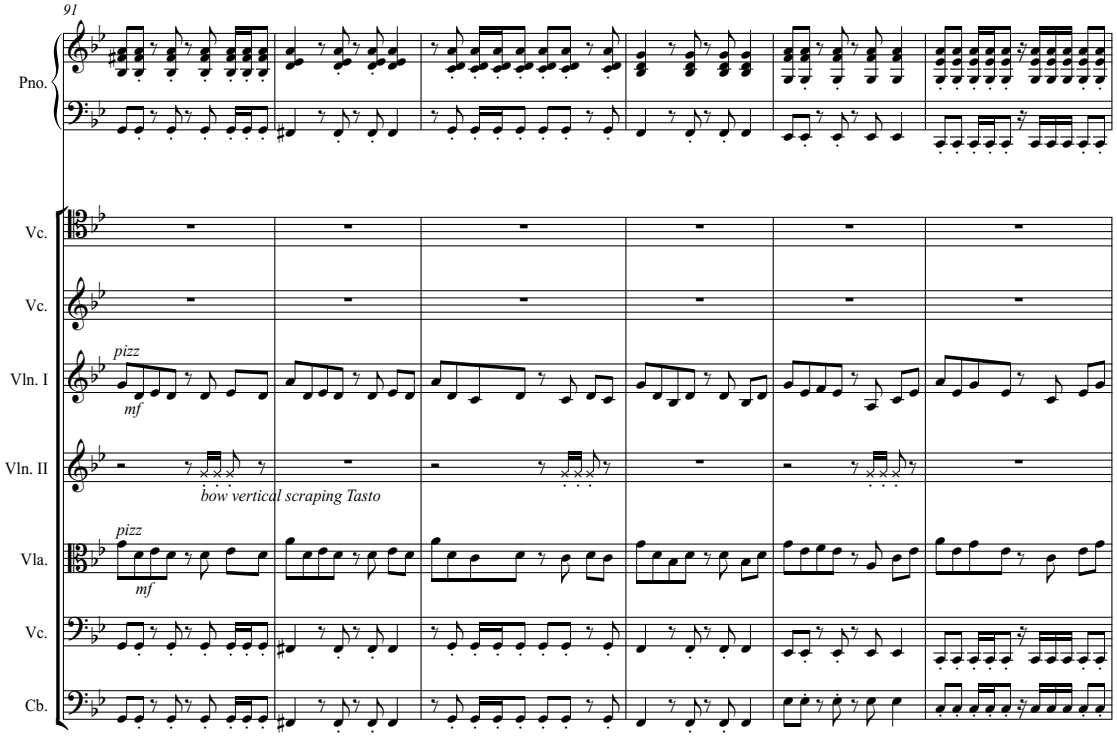
Bar 73 Example 3.5.5 develops into a dialogue between the two contrasting soloists supported by lush sounds of the other instruments. The emphasis has now slightly shifted towards a richer texture of harmonies rather then the rhythmical aspect.

Example 3.5.5 Kaleidoscope



Section D Tango opens up with the orchestra playing a distinct Tango rhythm. This is further enhanced in bar 91 Example 3.5.6 where the 1st violin plays a pizzicato counter line with the rhythmical addition of the 2nd violin that plays sharp percussive short rhythm accents without any pitched notes but with scraped bow sounds that are not uncommon in Tango music.

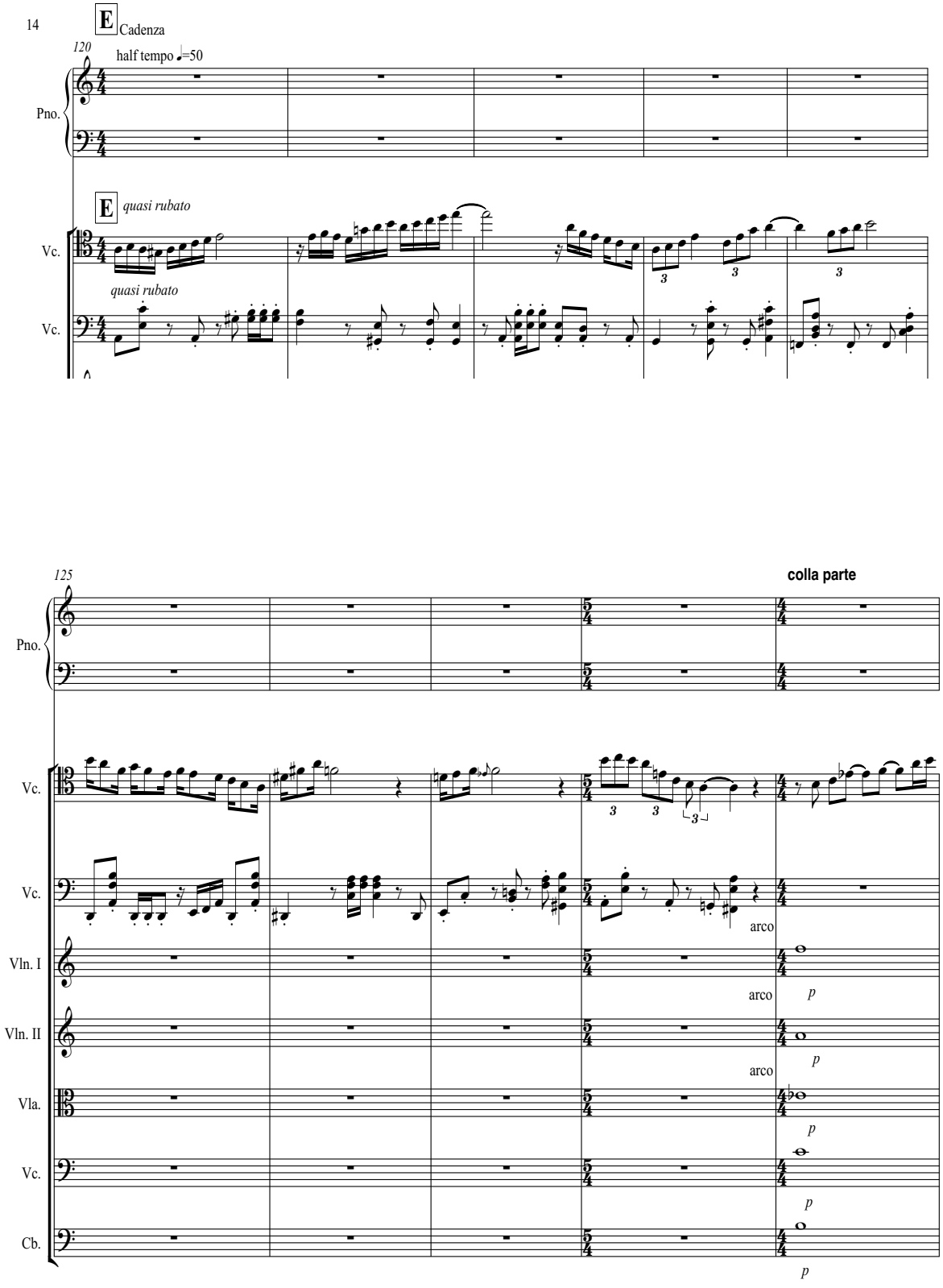
Example 3.5.6: Kaleidoscope



The remaining part within the tango section features a dialogue between the two solo cellos sometimes in in a chase of motives and other times in rhythmical synchronicity and harmony. The orchestra provides the rhythmical and harmonically steady anchor throughout this section.

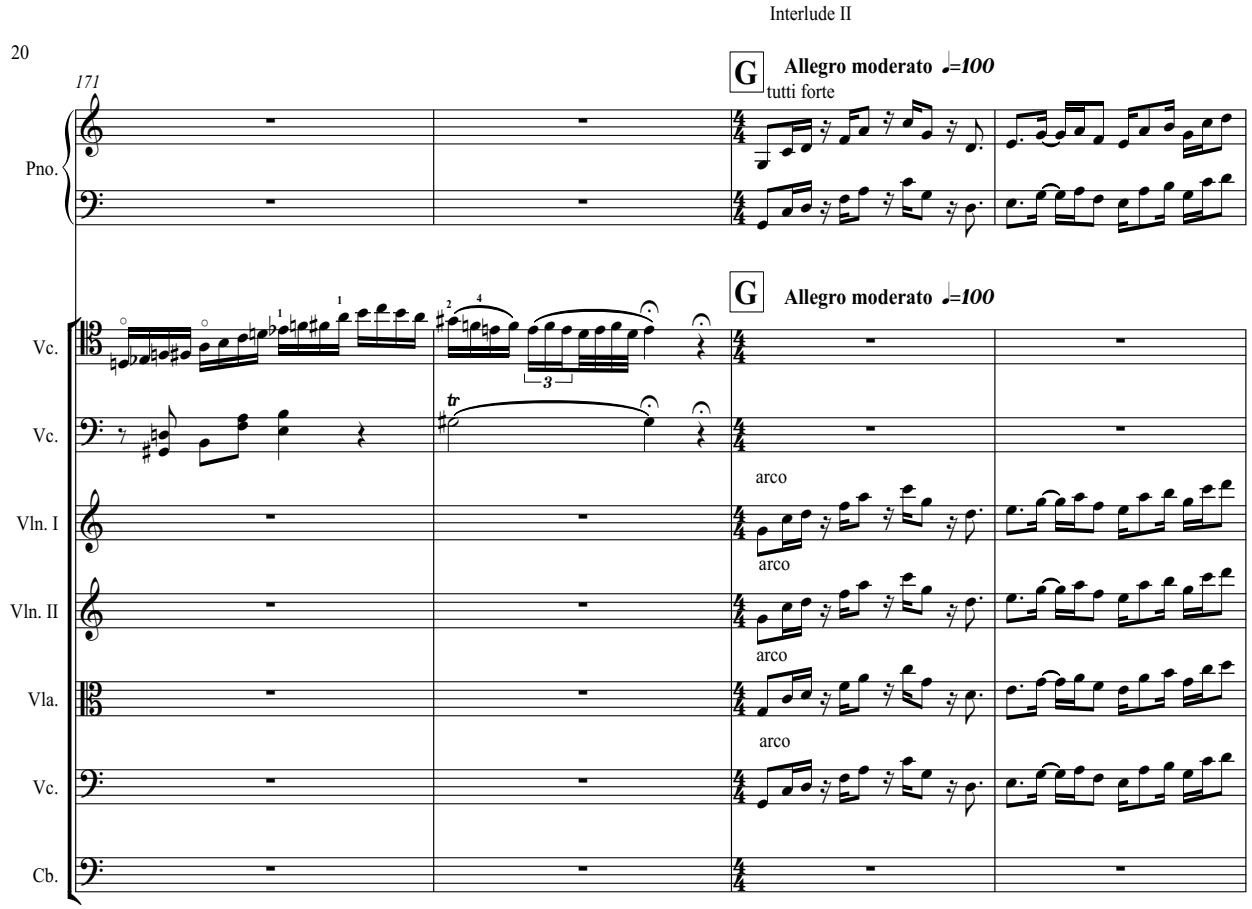
Section E Example 3.5.7 is a **Cadenza** for the two solo cellos where they revisit various themes and motives. Traditionally the first theme would occur at the beginning, but in this instance the last idea from the tango is the starting point with cello A outlining the melody and cello B implying the orchestral part. In bar 129 the orchestra joins for a short time with a new idea as an interlude, which is unusual in a cadenza, therefore colla parte signals the interpretation.

Example 3.5.7 Kaleidoscope



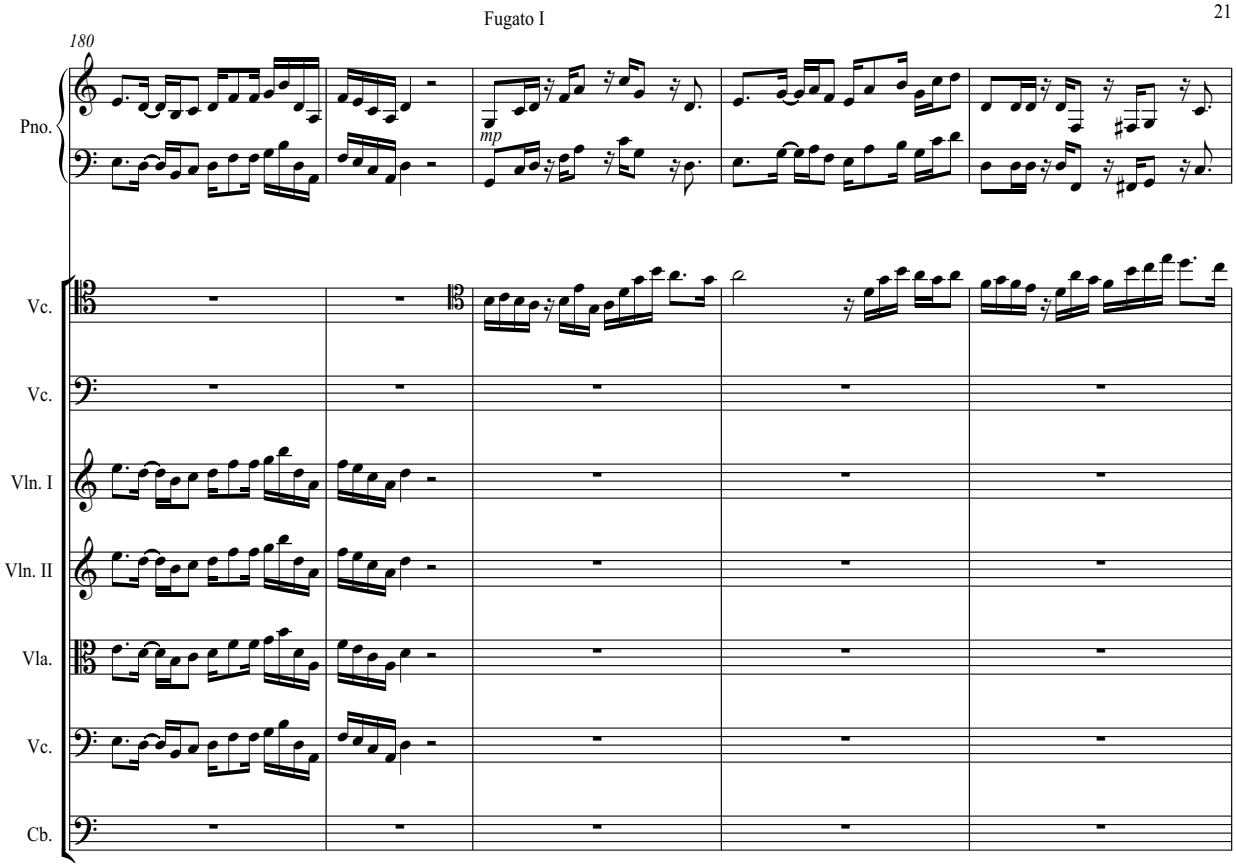
Section F is recalling the opening theme in an unaccompanied fashion. Bar 157 relates to the salsa section B and bar 169 leads the cadenza to a conclusion with the last 4 bars from the tango section. Example 3.5.8 shows the transition between the end of the cadenza and the beginning of **Interlude II**.

Example 3.5.8 Kaleidoscope



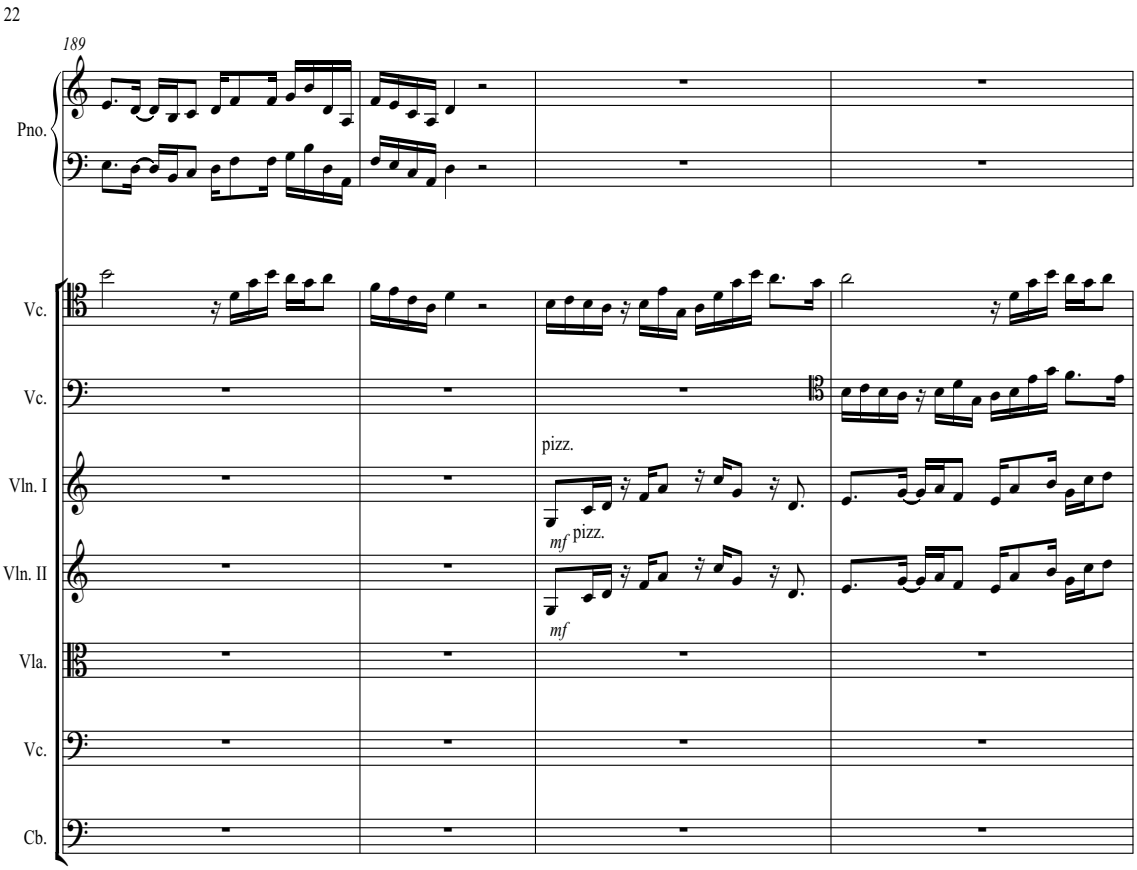
Section G is another orchestral Interlude, **Interlude II** that forms the basis of **Fugato I,** which starts in bar 182 and then continues with a new theme in bar 200 till section H. Example 3.5.9 continues with the interlude theme on the piano only and cello A introduces the fugato theme.

Example 3.5.9 Kaleidoscope



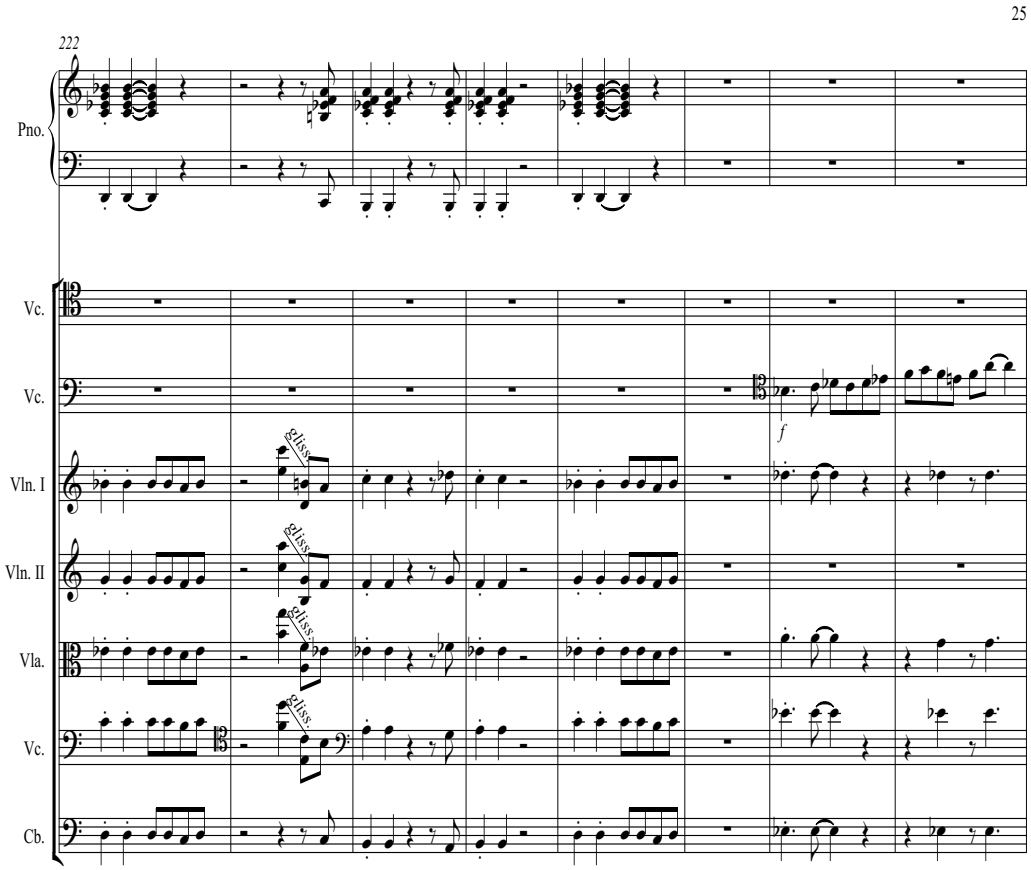
Example 3.5.10 shows the fugato interaction between the two cellos in bar 191 and 192 on one hand the violin continuing with the opening figure of the interlude

Example 3.5.10 Kaleidoscope



Big band In Example 3.5.11 the orchestra takes on the role of a big band implying all elements from brass/horn section lines played by the strings as well as rhythm section traits.

Example 3.5.11 Kaleidoscope

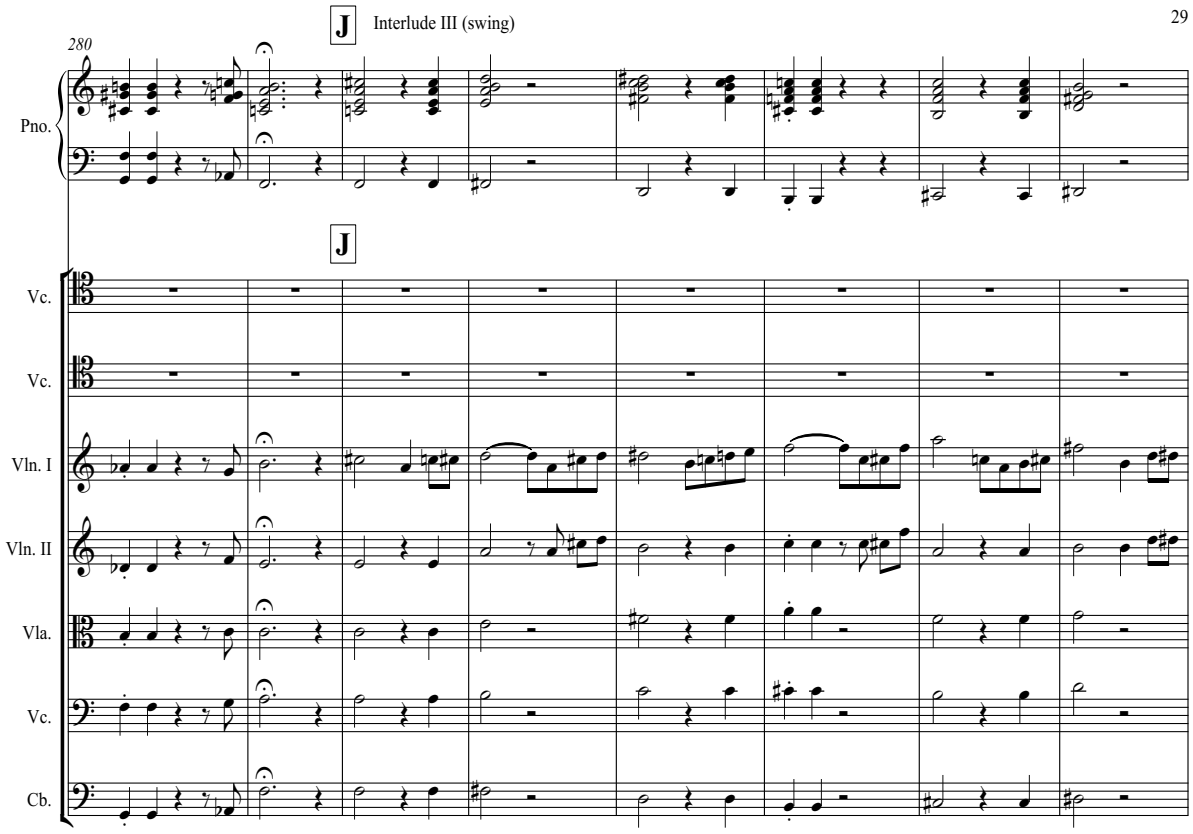


Cello B starts in bar 228, a written solo similar to the approach of a tenor saxophone. In bar 240 the same line is repeated with cello A playing one octave lower. The two cellos trade short solos until the next interlude. The understanding of the rhythmical interpretation is of utmost importance, hence the term ‘swing’ at the beginning of this section implies on how the subdivisions of the beats need to be interpreted. In other words the notation does not take the exact interpretation into consideration but rather follows the tradition of jazz where there is an

assumption on how to perform these rhythms. A simple example is that a series of eights notes are not played evenly which is similar to the French baroque tradition of 'Inégales'. Frederick Neumann states in his Essays about performance practice'… new issues revolve around the question of rhythm, and the most provocative among on the performance of uneven notes where even notes were written.' [10]

Section J Interlude III This orchestral interlude example 3.5.12 prepares for a slight change in the atmosphere.

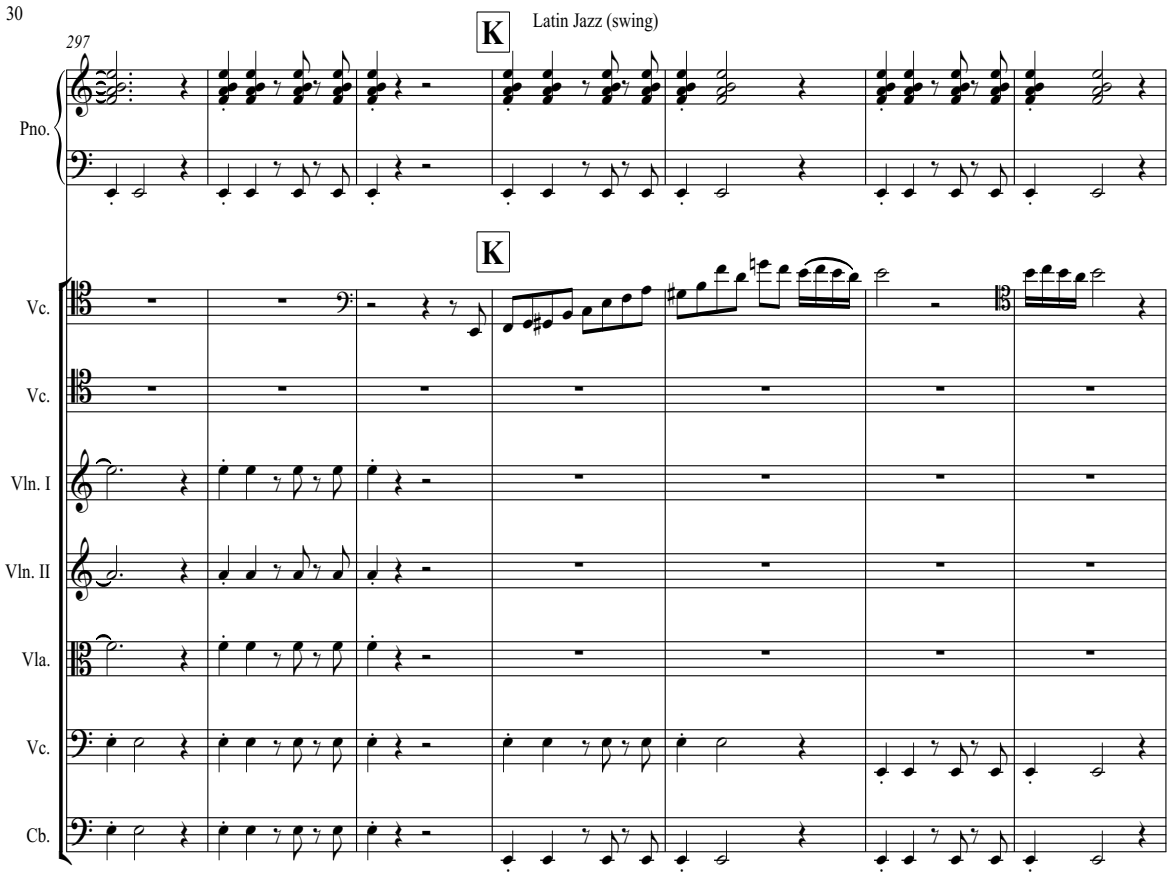
Example 3.5.12: Kaleidoscope



[10] Neumann, Frederick 1982, *Essays in Performance Practice,* UMI Research Press, Michigan, p. 17.

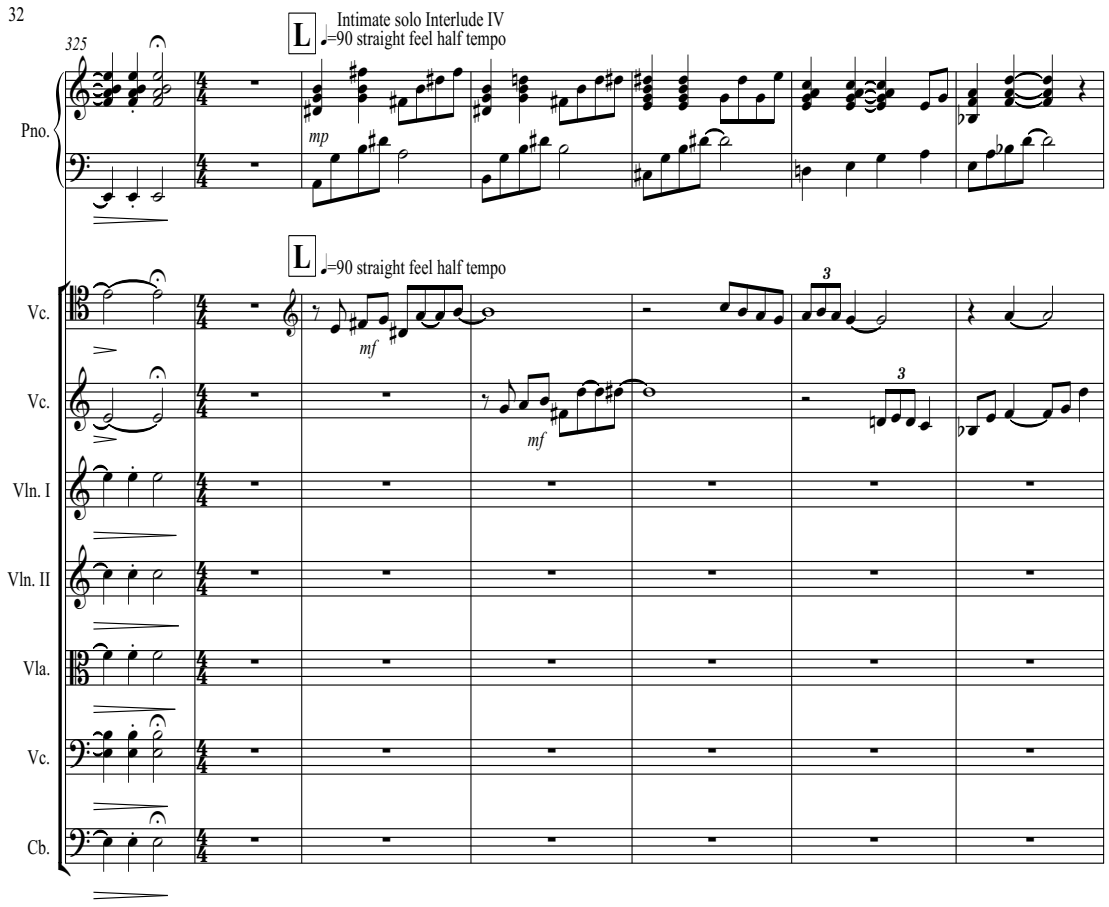
Section K Latin Jazz In Example.3.5.13, there is a mood change in terms of harmonies and sparse orchestration, with another shade of colors, sounds, flavors and mood. However the tempo and also the swing feel remain the same with different emphasis on the rhythmical application. The two lead cellos trade solos until they merge again in bar 318.

Example 3.5.13 Kaleidoscope



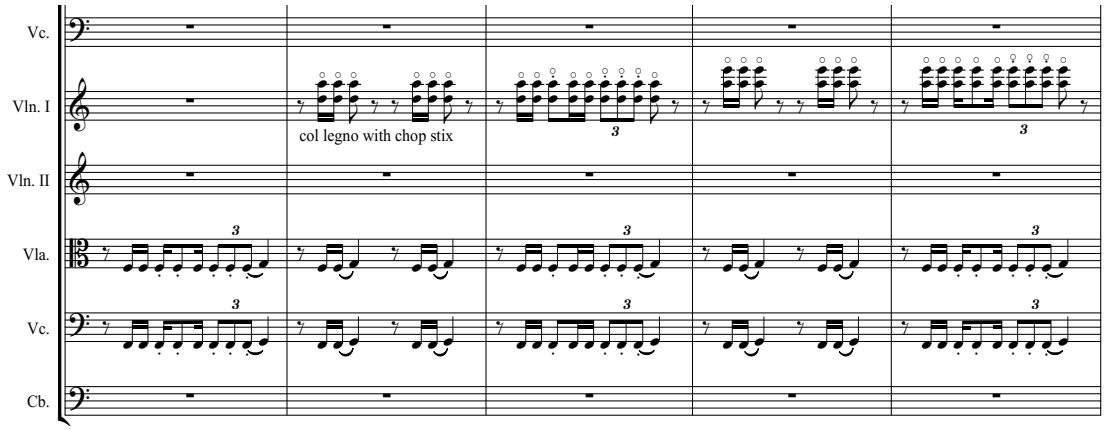
Section L Intimate Interlude IV This interlude example 3.5.14, is spacious and as the heading implies intimate in the expression. It is an interplay, almost like a private conversation between the piano and the two cellos before the viola joins in as the lowest voice. Again fugato like motions are incorporated in the solo parts.

Example 3.5.14 Kaleidoscope



Section N Brazilian style rhythms are introduced starting in the low register with col legno. In example 3.5.15 the opening rhythm derives from the Brazilian instrument 'berimbau' 'The instrument is made of a wooden arc- from a wood called *Biriba* – with a wire attached from one end to end of the wooden arc forming the shape of an archer's bow. A round gourd with an opening on one side is attached to the lower, outside end of the bow.' [11] A stick is used instead of an arrow to hit against the string. The bow is often tightened to slightly change the pitch. In the example below the violins also join this rhythm using chopsticks on two strings and harmonics to imply the 'berimbau' effect.

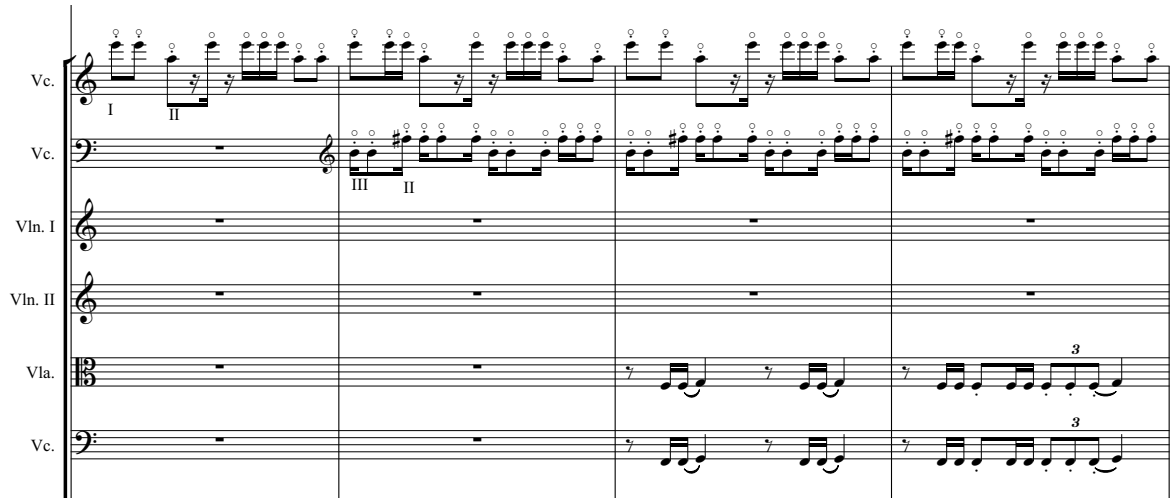
Example 3.5.15 Kaleidoscope



[11] Uribe, Ed 1993, *The Essence of Brazilian Percussion & Drum Set*, Alfred Pulishing, Van Nuys, p. 63.

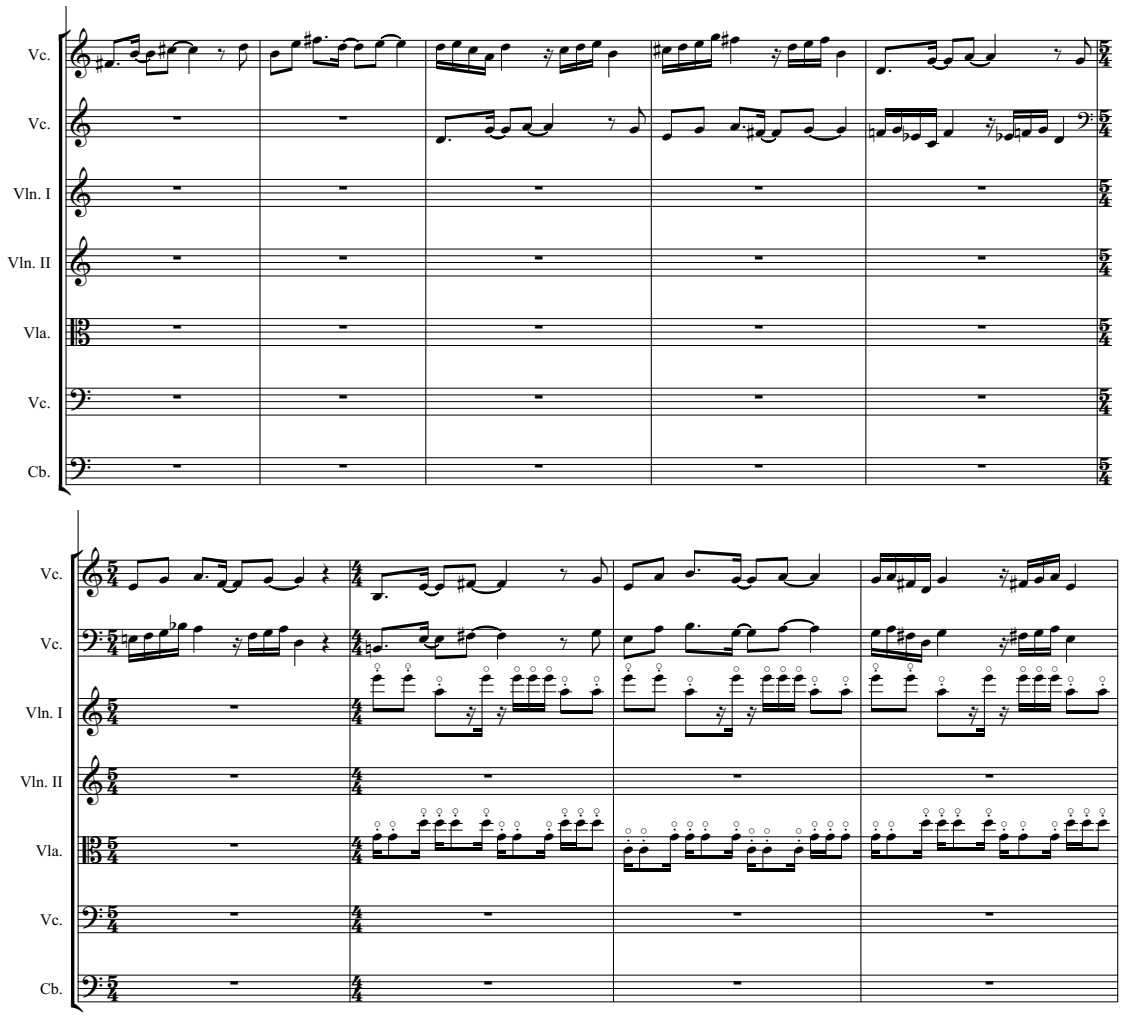
In example 3.5.16 bar 367 the two solo cellos taking on the role of double ‘agogo’ bells which are often used in Samba. Agogo bells are two bells attached to each other at their base with a high and a lower pitch. These rhythms are taken up in bar 373 by the violins and viola. The solo cellos reintroduce the melody, which appears the first time in bar 200 and again in bar 375 but each time in a different context.

Example 3.5.16 Kaleidoscope



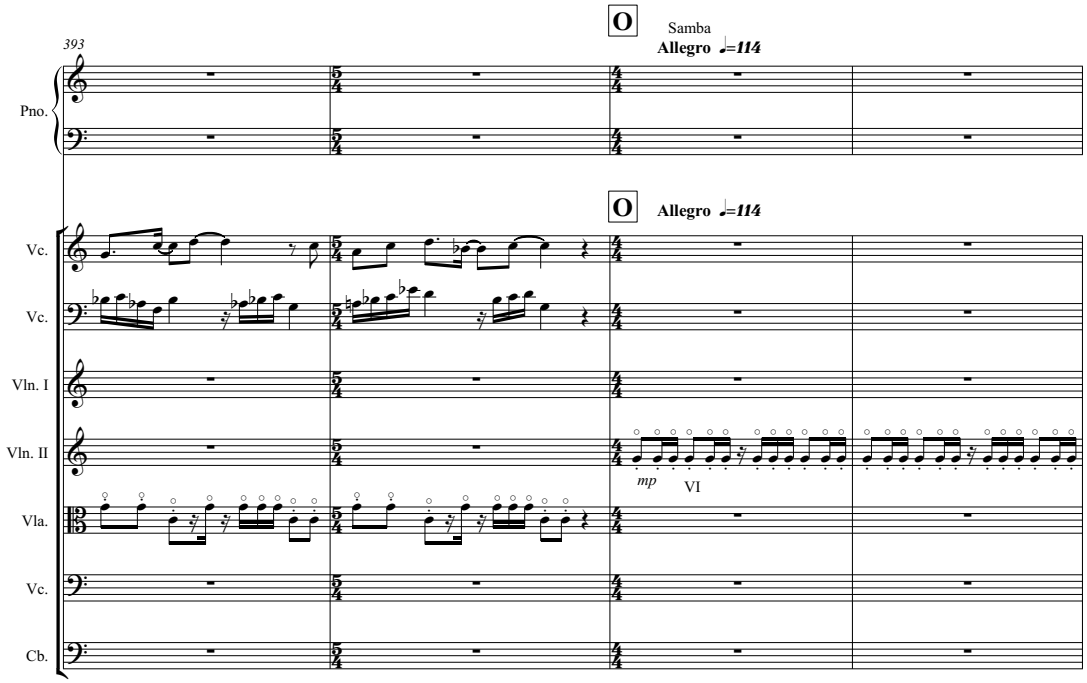
Fugato Example 3.5.17 in this part the soloists interact unaccompanied with the same melody before the orchestra rejoins them again with the agogo rhythm.

Example 3.5.17 Kaleidoscope



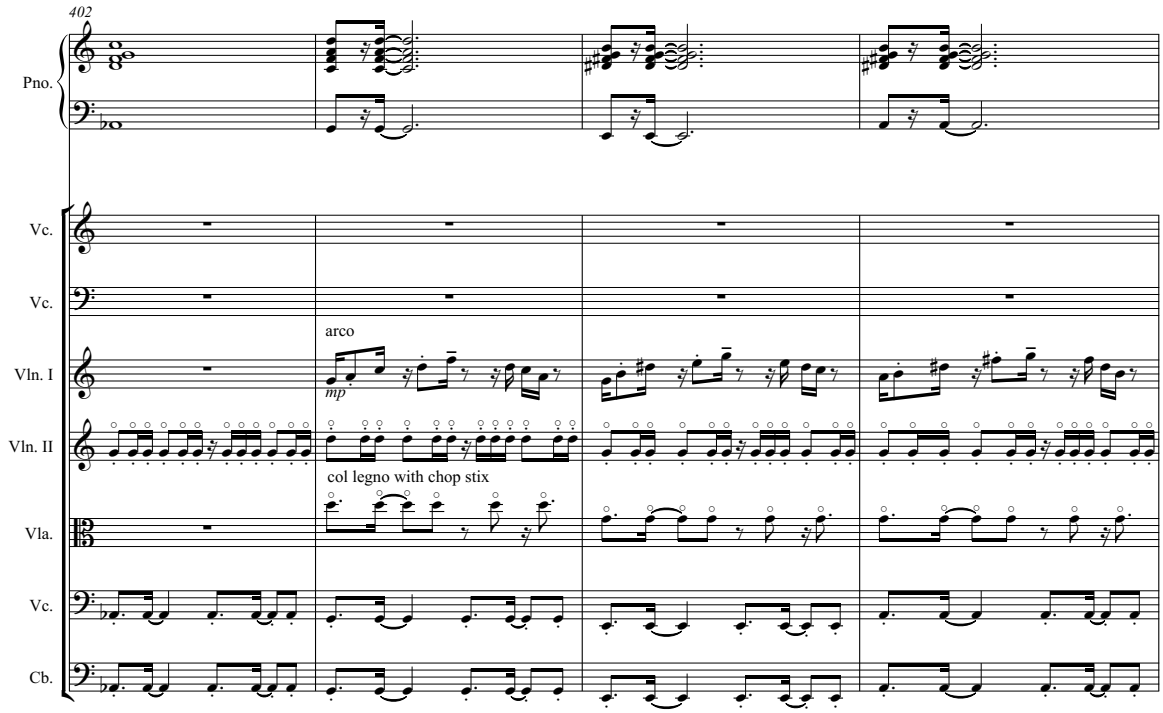
Section O Samba Example 3.5.18 starts with the second violin on the g string harmonic to drive the samba single bell pattern. This rhythm pattern continues and travels between all four open string harmonics in their respective octaves, which are half of the string length.

Example 3.5.18 Kaleidoscope



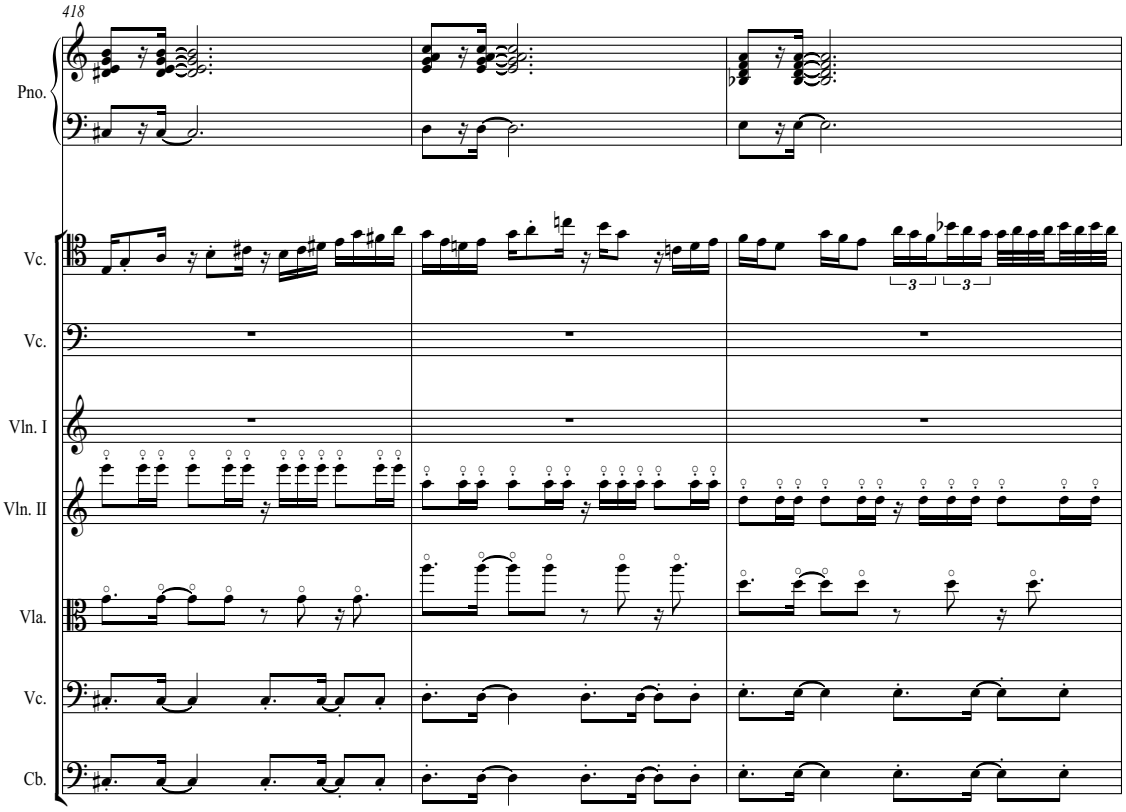
Example 3.5.19 the viola rhythm pattern introduced in bar 403 derives from the side stick snare pattern often referred as the Brazilian clave. The bass plays a beat that originates from the surdo drum. The surdo's role is to play the bass part similar to the big drum in a marching band in terms of its function but with a completely different make. Violin 1 also plays a riff that connects to rhythms that are often designated to saxophone.

Example 3.5.19 Kaleidoscope



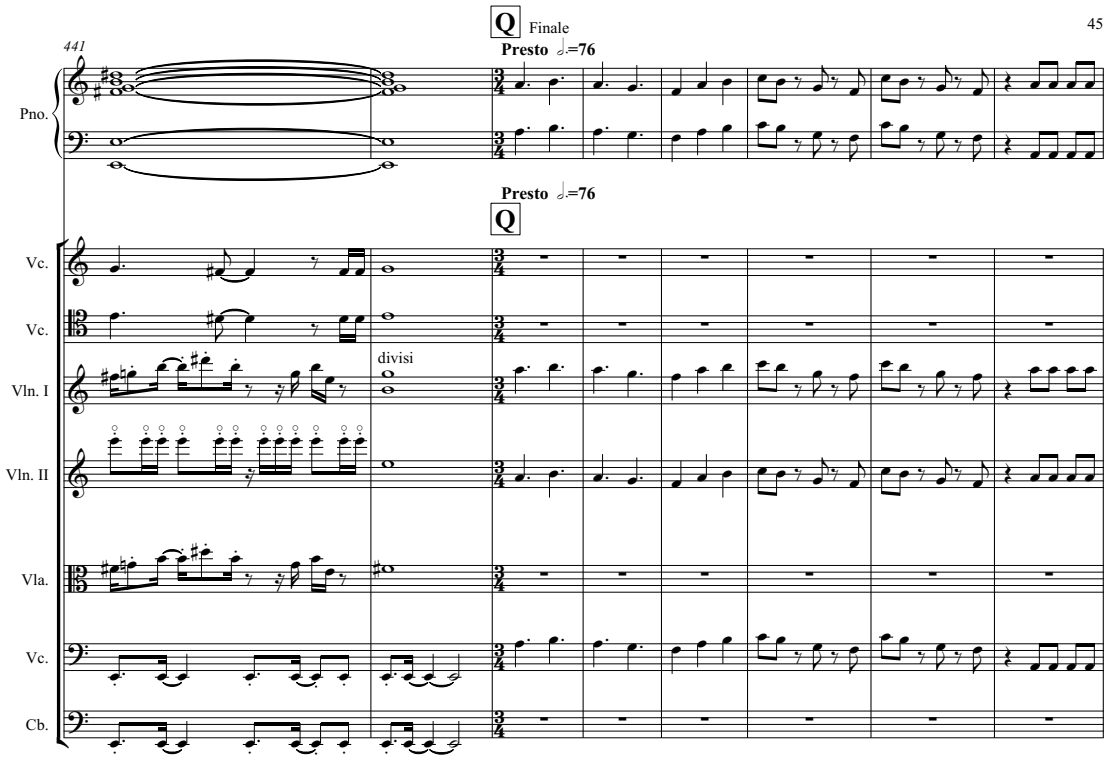
Section P In example 3.5.20 bar 418 the solo cello A starts up on the same riff with elaborate embellishments. Cello B enters into the dialogue in bar 422.

Example 3.5.20 Kaleidoscope



Section Q Presto Finale Example 3.5.21 is in ¾ and has a distinct rhythm feel with various subdivisions. The orchestral opening part is based on an 8 bar rhythmical pattern that becomes the theme and driving force. The individual rhythmical aspect in each part highlights a poly rhythmical structure. The mixed use of the col legno and arco technique as well as the piano also playing the same rhythm on the one pitch from bar 448 onwards reinforces the percussive nature.

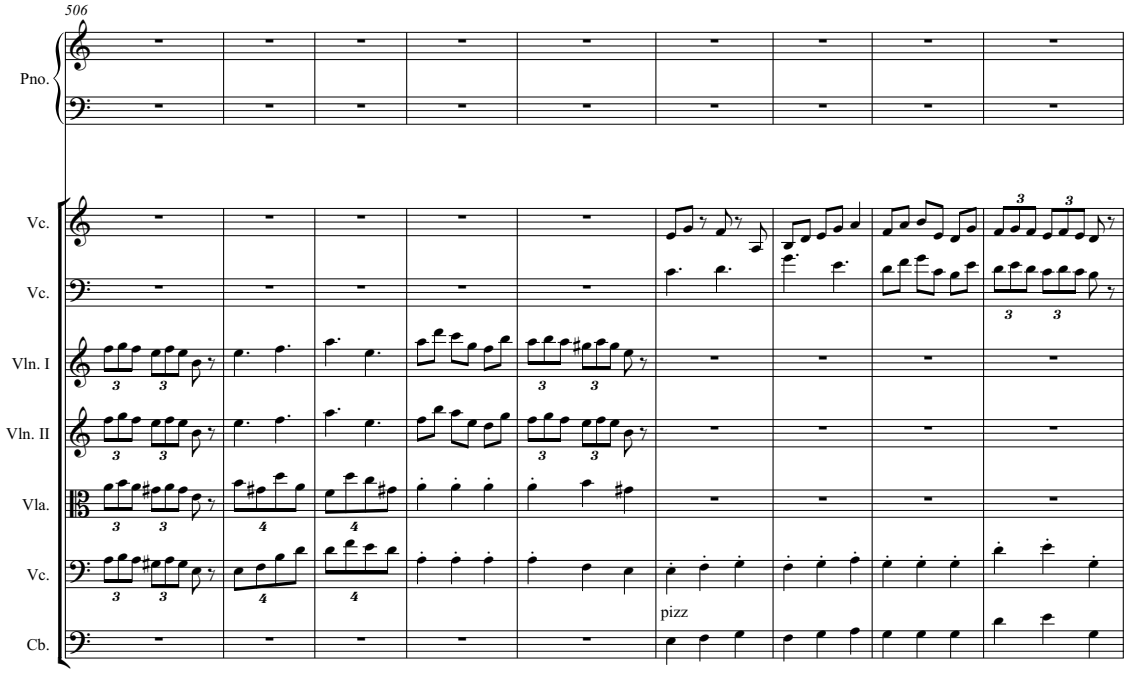
Example 3.5.21 Kaleidoscope



Section R continuous with the same rhythm pattern but with occasional orchestral tacets that create spaces for the soloists.

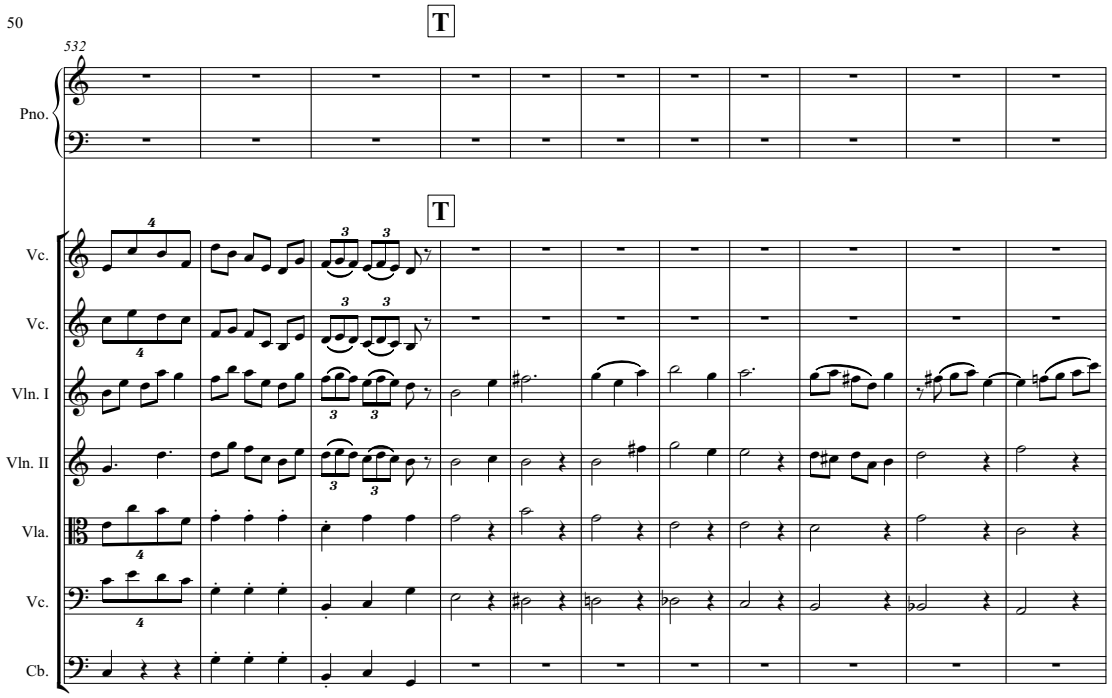
Section S Example 3.5.22 has some resemblances to a Concerto Grosso alternating between the soloists and the orchestra in small segments of 8 bars each. The rhythmical subdivisions incorporate 2, 3, 4, 6 and 9 notes per bar in various simultaneously occurring combinations within ¾ time.

Example 3.5.22 Kaleidoscope



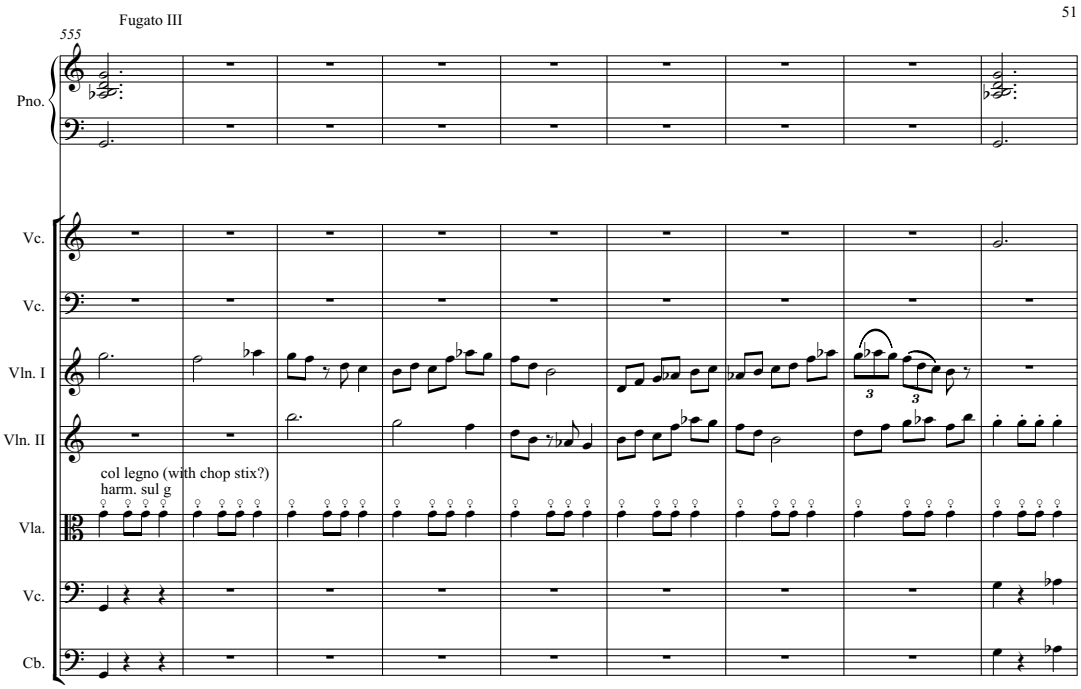
Section T In example 3.5.23 the melody utilizes the note sequence introduced in bar 200 but with a slightly altered rhythm and a completely different orchestration of harmonies.

Example 3.5.23 Kaleidoscope



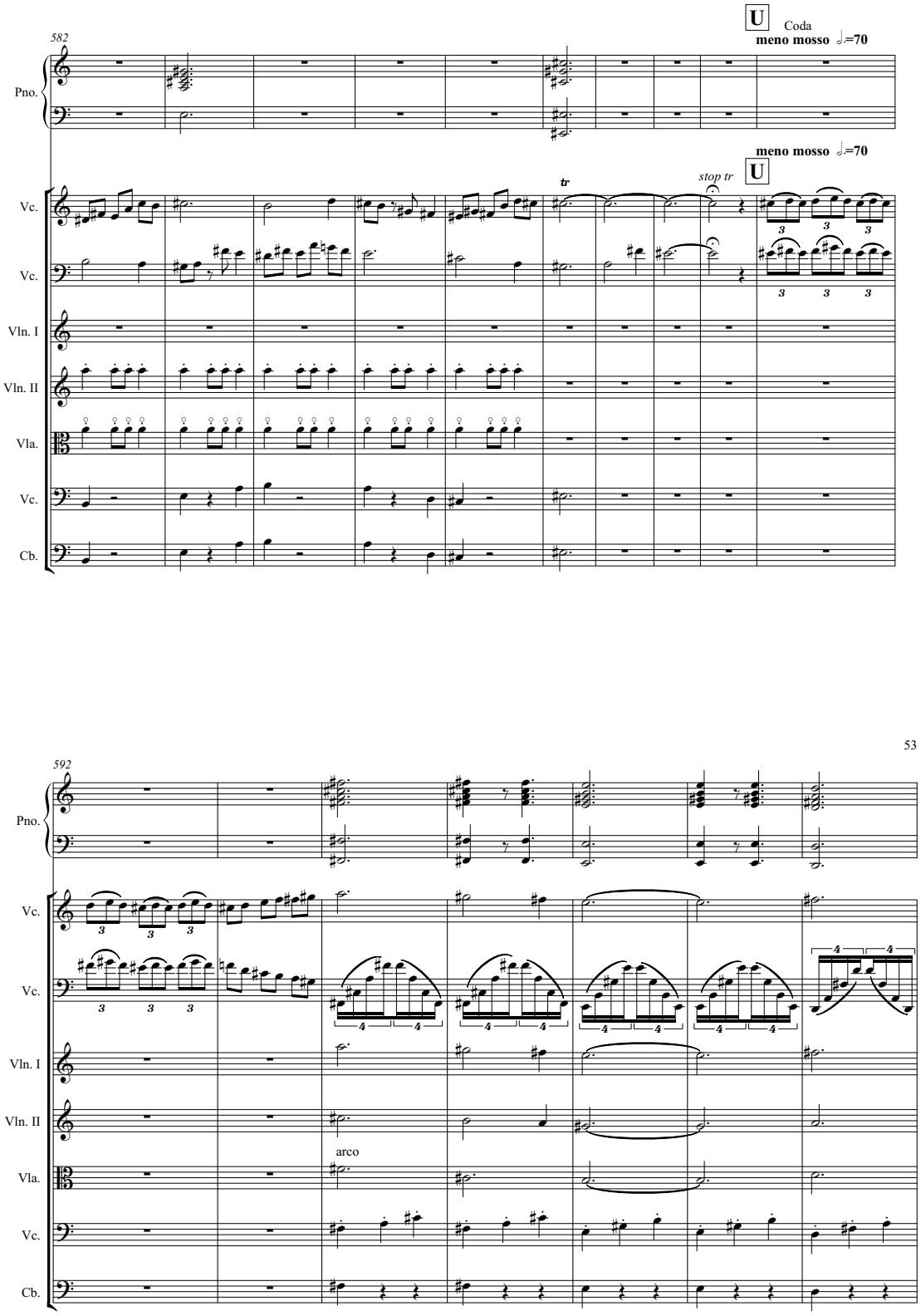
Example 3.5.24 the melody in **Fugato III** starting bar 555, is played first by the violins before the soloists convey it.

Example 3.5.24 Kaleidoscope



Coda section U In example 3.5.25 cello A is playing a high vocal style melody and in contrast cello B is playing fast low arpeggios, leading into the final runs for both soloist to conclude the concerto.

Example 3.5.25 Kaleidoscope



Conclusion

The portfolio with the various scores and the live recording/video demonstrates that the creative exploration of eclecticism applied to bowed string instruments with special emphasis on cellos has been successfully addressed. The research on the topic, investigating composers by analyzing scores if available, listening to recordings of relevant artists and viewing videos of cellist in particular, as well as attending live performances and workshops, provided many insights. However at the same time it also confirmed that there is still a growing interest to compose and score more music in the field. Particularly performing cellists often play their own compositions which may not necessarily been scored and therefore difficult for other performers to obtain.

The model to apply rhythmical patterns commonly played on drums, percussion, piano or guitar proved to be challenging at times and required modifications in order to produce the desired effect on string instruments. At the same time the range of extended techniques; in particular on the percussive side, enabled the string and cello parts to capture the essence and broaden their sound scape and musical role play.

It has proven beneficial to experiment with various musical elements before an implementation took place as an integral part of the compositions.

From a melodic and harmonic point of view 'fugatoesque' sequences and counterpoints commonly present in Baroque style combined with Hispanic flavors merged together into a 21st century neo baroque fusion with a wider scope of time signatures.

The central point is that there are so many genres and subgenres that lend themselves to be further investigated and applied onto string instruments from a composer's as well as from a performer's point of view. This is a very fertile ground that has far reaching benefits right across the board and enriches the repertoire on one hand as well as the performance practice on the other hand. Further study and exploration into this kind of eclectic cross genre approach leading to new compositions is not only warranted but also desirable on an

ongoing basis. The contribution of this portfolio definitely opened up new inspiring ways to present music to string players in general and to cellists in particular. Also from an audience point of view the performance of the entire composition portfolio that lasted more than an hour was very well received.

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