

## CHAPTER 3:

### DULCIE HOLLAND

A composer's mature style is a complex blending of a number of factors that include education, family and cultural background, the environment and ideas passed on by various teachers. In Holland's case her teachers included Alfred Hill, Edgar Bainton (whom Holland found to be more progressive than Hill<sup>1</sup>), Roy Agnew, John Ireland, and Matyas Seiber. While it may be possible to detect the influence of John Ireland in some of Holland's works, she denies this herself,<sup>2</sup> believing that she was simply influenced by the overall style of music common in England during the 1930s, and generally referred to as the "English pastoral" style. It would appear that the influence of English pastoralism had been previously absorbed during Holland's time as a student at the NSW State Conservatorium of Music. However, Holland found that once overseas, exposure to a wider musical world broadened her own harmonic language as well as her compositional methodology. Consequently on her return to Australia she "began to amalgamate all those things and to sort of form my own style".<sup>3</sup> In a later interview, Holland described her compositional style as "free twentieth-century".<sup>4</sup>

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<sup>1</sup> *Pers. comm.* with Dulcie Holland, op. cit., p.3.

<sup>2</sup> ibid., p.4.

<sup>3</sup> loc. cit.

<sup>4</sup> S. Williamson, 'Dulcie Holland-foremost musician, beautiful Christian', Church Scene, 27 June, 1986, p.17.

### Compositional Influences

As previously mentioned Holland spent a further period of study in England in 1951 under the tutelage of Matyas Seiber, her purpose being to study serial technique (see page 51). Although she found the experience enlightening in terms of understanding the procedure of writing in serial fashion, she rejected the technique as a primary means of extending her own artistic expression. She can, however, incorporate aspects of the technique into her own style when desired.<sup>5</sup> Works such as Unanswered Question and “Rockabye Baby” are both founded on 12 notes but written within a free 12-tone technique. Holland finds that composition is partly an intuitive process, an expression of her own thoughts and feelings but, at the same time it must be satisfying and sincere.<sup>6</sup> Rather than finding conscious inspiration from any particular external stimulus, Holland considers that the environment works subconsciously, suggesting certain musical ideas. Such a work is White Shell Standing for spoken voice and orchestra to words by Joyce Trickett. This was performed by the North Shore Symphony Orchestra at the opening of the Sydney Opera House in 1973. Similarly, the musical play, *Jenolan Adventure*, again to words by Trickett, was inspired by the grandeur of the Jenolan Caves in the Blue Mountains, west of Sydney. The instrumental Kambala Suite found its inspiration in the peaceful setting of the school. Holland’s interest in words and the cadence of speech is reflected in her many song settings of poetry. In earlier years her songs were mostly set to the works of English and Irish poets but feelings of nationalism made her peruse the works of Australian poets

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<sup>5</sup> *Pers. comm.* with Dulcie Holland, op. cit. p.4. See also the analysis of “Unanswered Question”.

<sup>6</sup> ibid., p.2.

and her settings include poems by such well-known Australians as Dame Mary Gilmore and Dorothea Mackellar. Festival Flourish and Tribute to Clement Hosking have been referred to earlier as compositions generated by a particular name.

Not surprisingly, interest in the sound of language gives Holland a great interest in melody itself and the significance of her melodic lines is fundamental to her works, as well as being the foundation for the contrapuntal texture often used in her music.<sup>7</sup> Holland has great concern for people and their individual personalities. She finds inspiration in developing themes that underlie a subject's character. Bagatelle for Selma is one such work, in which the moods change rapidly, depicting the personality of the subject. Three Dances for a New Doll was written for her baby daughter. Holland's inner feelings often give rise to a type of spiritual character which is evident in certain works such as the Piano Sonata. Traces of Prokofiev can be discerned in Valse Ironic, and the influence of Debussy in The Dry West.

Regardless of which medium she is writing for, Holland's compositional methodology is keyboard-oriented, her preference being to compose while "doodling on the piano".<sup>8</sup> By using this method, she finds ideas become accessible, an initial idea germinating and then becoming subject to modification or development as the need arises.

In describing her own attitude to composition Holland has said that:

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<sup>7</sup> De Berg Interview, op. cit., p.10,900.

<sup>8</sup> loc. cit.

Music is beauty and truth and all those things  
that we think are terribly important in our lives  
and that's the sort of music I aim to write.<sup>9</sup>

### The Piano Works

At the time of this present study, Holland's prolific output for piano is in the region of some 160 published works as well as many that are unpublished. The majority of the published works are in sets which contain from 3 to 15 individual works and within a particular set of miniatures may be works ranging over a number of years. The published collections include: Over Hill, Over Dale, Merry Fingers, Everyday Pieces, Three Easy Piano Pieces, Picture Pieces for Young Pianists, Ten Study Pieces, Piano Sketchbook, More Picture Pieces for Young Pianists, Around the Town, Five Story Pieces, Play a New Piece, A Scattering of Leaves, Piano Scenes, Country Tunes, Old Tunes in New Garments, and Lucky Dip.

The single miniatures range from small educational pieces of only a few bars in length (for instance, Doves and Canon, each of only eight bars' duration) to longer works such as Nocturne for piano, Retrospect and Autumn Gold. The major piano works include the 1953 Piano Sonata and the Sonatina of 1993. The question of substance is one that warrants consideration. Despite the large volume of Holland's piano output, it could be argued that very few works are in any way substantial. Many have been written for a specific educational purpose or for an examination syllabus, and this phenomenon can be viewed as a direct result of the effect of Holland's teaching career that, at the time of writing, spans some 60 years. That is not to treat

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<sup>9</sup> *Pers. comm.* with Dulcie Holland. op.cit., p.2.

Holland's career in any derogatory fashion; she has seen a need for various kinds of piano music for students and has successfully filled that need. Over time however that role may well have hampered her own creative abilities in regard to her approach to, and use of, compositional processes. Again, the foregoing statement should not suggest that small works are not worthy of analysis. Indeed, many of the smaller miniatures have been chosen for selected analysis as they represent a balance of material over many years of composition.

Because of Holland's vast output, it is convenient to divide the piano works into the following categories:

### 1. The Educational Works.

These include numerous teaching pieces that have been designed with a specific purpose in mind. The title often reflects the aim of the work. For example, within the collection Ten Study Pieces, are works entitled "Broken Chord Study", "Pedal Study", "Alternation of  $\frac{3}{4}$ - $\frac{6}{8}$ " and "A Study in Syncopation". Many of the educational works have been particularly designed for young players and demonstrate compositional or performance techniques. Works such as "When the Trees are Bare", "Over the Bridge" and "Turning Homeward" deal with legato phrasing. "Raindrops" is a staccato study, and "The Tow-Truck" demands a march-like rhythm. "Bagpipes in the Hills" demonstrates mixolydian mode, and "Lonely Island" the whole-tone scale. The majority of the educational works have been discussed briefly in Part II of this study.

### 2. The Impressionistic Works

These are generally of a more descriptive nature and are of greater length as well as being more substantial in content. Selected for analysis from this category are five of the works from A Scattering of Leaves.

### 3. The Multi-Movement works

These include the Piano Sonata (1953) and the Sonatina (1993). They are both three movement works of which the first work has been selected for analysis.

Overall, the works chosen for analysis represent a compositional time span of 57 years. In the following section, the Piano Sonata is discussed first, followed by the works from A Scattering of Leaves in chronological order of composition.

PIANO SONATA
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Holland's Piano Sonata, written in 1953 and dedicated to Alan Bellhouse, her husband, is cast in the three movements of the traditional sonata model but without traditional key relationships. It was first broadcast by the A.B.C. in 1953 with the composer as pianist, and in 1992 it was recorded for the A.B.C. by Nigel Butterley. A further recording was made in 1993 by Tessa Birnie.<sup>10</sup> As yet the Sonata remains unpublished although it is certainly the most substantial and, possibly, the most important of Holland's solo piano works.

The Sonata may be regarded as a spiritual work. Holland sees it as "good triumphing over evil,"<sup>11</sup> a poetic reference to the moods established by each of the three movements. The first movement establishes a dark, brooding atmosphere; the second movement contrasts in style, mood and tonality giving a sense of calmness; and the third movement is bright and cheerful. The composer regards the Sonata as a "mirror to life, which is full of varying moods".<sup>12</sup> This allusion to life can itself be equated with the allusion to key that is found throughout this work. Non-traditional key relationships and swiftly changing tonal centres provide the element of conflict that is expected of a sonata-form movement. It is not until the last movement of the sonata that these tonal conflicts are finally resolved by the use of opposing, yet related keys.

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<sup>10</sup> 'A Scattering of Leaves', op. cit., Item No. 15.

<sup>11</sup> Holland's annotations to a programme entitled, "Dulcie Holland's Piano Music", broadcast by 2MBSFM, Sydney, 8 November, 1992.

<sup>12</sup> loc. cit.

First Movement

This movement is in sonata form with the tonal centre of G# dominating the harmonic structure. Individual intervallic relationships between the various motivic strands are of major structural importance to the overall plan of the movement.

A three-bar ostinato arpeggio figure of open fifths begins the exposition. The ostinato is built on the tonic and dominant of G# and appears for the first thirteen bars of the movement. A link between the bass figure and the treble can be seen in bar 3, (Ex.III:3.1) when the ostinato appears in chordal style as:

Ex.III:3.1 Bar 3

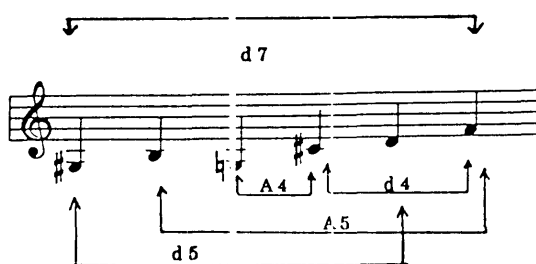


As this chord itself assumes later importance, it will be referred to as the “ostinato chord”.

The ostinato introduces the principal thematic material which begins at bar 4. This principal statement, which alludes to the tonality of G#, is a combination of two treble linear motives M1 and M2 supported by the ostinato figure. The two treble motives M1 and M2 consist of the following strands:

M1: This motif is distinguished by its use of augmented and diminished fourths and fifths whilst traversing an overall diminished seventh. (Ex.III:3.2) M1 appears in the soprano and alto lines of bars 4, 5 and 6.

Ex.III:3.2 Bars 4 to 6





**M2**: Although this motif involves some chromatic movement, it is centred on major and minor thirds (Ex.III:3.3). It appears in the tenor voice:

Ex.III:3.3 Bar 6



Further, the intervals of **M1** when separated with the tonal centre pitch G# as the root are:



It is also clear that the supporting ostinato figure, rising by a perfect fifth and descending by a perfect fourth (Ex.III:3.4), is linked to the linear movement of **M1**:

Ex.III:3.4 Bar 1



The ostinato bass and both motives may be seen in their entirety in the following example of the opening of the work (Ex.III:3.5):

Ex.III:3.5 Bars 1 to 6




The syncopated rhythm of the principal thematic material adds interest to the structure of the motives. At times, the theme is interrupted by appearances of the ostinato chord in a technique that Holland employs in the treatment of the “Reflective” chord in the earlier 1942 work, “Unanswered Question”. (See analysis, page 423.) At bars 8 to 10, the principal theme is reiterated and extended by one note to create a tritone (F to B); at bar 11 the ostinato chord is twice repeated and the succeeding five bars contain sequential statements of the principal theme. Bars 17 to 21 prepare for the transition. During the course of this first section there is also some prominence given to chromatic movement in the inner parts which serves to obscure the tonality. For example:

bars 5 to 6: descending from alto to tenor part: G $\sharp$ , G, F $\sharp$ , F

bars 9 to 10: alto descending: B, B $\flat$ , A

bars 12 to 13: alto descending: D, D $\flat$ , C

The transition material which begins at bar 23 with material derived from M1 creates a shimmering texture of broken chord figuration and an increase in dynamic level. A further rhythmic figure,  is introduced during the transition, and this figure is linked to the later development section. The last four bars of the transition (bars 31 to 34) are homophonic in style, and progress in syncopated rhythm through a series of seventh and ninth chords, to prepare for the succeeding subsidiary thematic material.

The subsidiary thematic material commences at bar 35 in the tonality of D minor, a diminished fifth above the original tonality of G $\sharp$  minor. This theme is clearly related to the principal statement material by a similar melodic figure which is now extended. Two further motives, M3 and M4, shown in Examples III:3.6 and III:3.7

below, are also apparent in this theme:

Ex.III:3.6

**M3**:



Ex.III:3.7

**M4**:

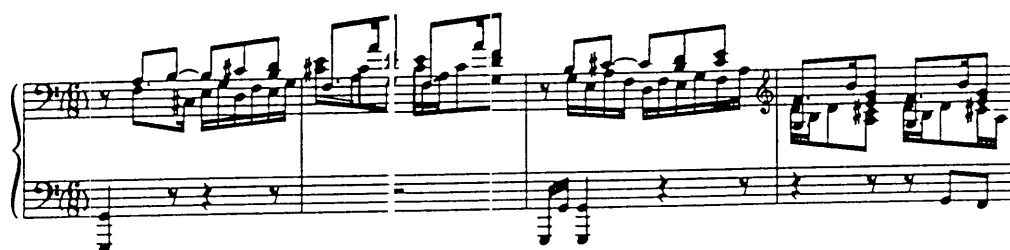


The theme, now comprised of two separate motifs is:



It can be seen that the rhythm of the ostinato figure of the opening of the movement is now incorporated into the thematic material of **M4**. The theme begins with sequential movement and the supporting broken chord bass line uses the new rhythmic figure derived from the transition. In common with the principal theme, this subsidiary theme is also composed of two strands of material that incorporate the two motives (Ex.III:3.8):

Ex.III:3.8 Bars 35 to 38



At bar 40, (Ex.III:3.9), the melodic strand of [M4] is extended by one note to descend by an additional major third from E to C:

Ex.III:3.9 Bars 39 to 40

This initiates a bitonal passage whose rhythm is derived from the last three notes of bar 40. The passage descends sequentially for four bars (41 to 44) with the tonality of F in the treble while the bass progresses through the tonalities of D $\flat$ , F $\sharp$ , D $\flat$  and E $\flat$ . At bar 45, the subsidiary theme is restored, now in the tonality of A $\flat$ , a logical harmonic progression from the preceding passage. At bars 50 to 51 [M4] returns in D minor tonality to lead to a six bar codetta beginning with the dominant ninth of D and then progressing by a series of tonic seventh chords, to cadence on I $^7$ /g. The codetta itself takes an important role in that it also introduces a further thematic area that has its origin in the extended version of [M4] that first appeared at bar 40. This descending codetta theme appears at bar 52, (Ex.III:3.10), and later re-appears in the development:

Ex.III:3.10 Bar 52

The development begins at bar 58, and contains a complex interweaving of the four motives that comprise the material of both

the principal and subsidiary themes. The opening tonality of F# is stated by way of a chord derived from the original ostinato chord, with a supporting two-voice texture that incorporates a variation of both the ostinato figure and M4. The following (Ex.III:3.11) shows the opening of the development and this procedure:

Ex.III:3.11      Bars 58 to 60

Between bars 64 and 71, a series of dominant and diminished seventh chords, appearing as a trill-like figure, provides decoration to motivic references. Bitonality is also present. Following this section, the tonality of F# anchors further references to the decorated version of M4, leading to bar 80 where the codetta theme appears. The tonality of this area moves from C to E $\flat$  by means of the tonic triads of C major, D minor, F major, C minor, B $\flat$  major and E $\flat$  major, arranged as major or minor seventh chords. The bass supplies supporting octave figuration to the chord above

A one-bar descending arpeggio figure in D $\flat$  major leads to the second section of the development (bar 85) which presents both the principal thematic material and the development of M1. This motive, now in D $\flat$  major, is supported by arpeggio figuration. M1 then ascends by octave figuration to cadence on F# at bar 91. The F# acts as the subdominant of C#, the supporting tonality to a C major tonic triad in the upper part. A series of descending triads follows to bar 97,

supported by I/F#. The texture of the last section thins out as the development reverts to homophonic style. A chain of tonic seventh chords, concluding on a thrice-repeated low E, follows. The E acts as the subdominant of B and prepares for the recapitulation that begins at bar 117.

The recapitulation is shorter than the exposition (32 bars compared to 57) and is mainly concerned with presenting the subsidiary thematic material in various tonalities, opening with M4 now in B major/minor. Previously, the first appearance of this material had been in D minor. As the first appearance of this motive had been supported by the subdominant of D, it is now supported by the subdominant of B, creating a sense of unity. Further appearances of M4 follow, creating an area of conflict by a bitonal relationship with the lower part: the motif in the top part moves quickly through the tonalities of A, D, and G, while at the same time the supporting arpeggio figure in the lower part moves principally through the tonalities of B, D, B $\flat$  and F.

At bar 141, as the recapitulation nears its conclusion, the principal thematic material returns for three bars, in a shortened version of its original form, combining both M1 and M2, supported by the ostinato figure of bar 1. The tonality of this closing section is that of A minor with lowered fifth, and the movement ends with the tonic chord of A minor, a minor second higher than the opening tonality.

## Second Movement

In this movement a modal/tonal mixture forms the harmonic background to a cantabile melodic line. The formal plan of this movement is three main sections with an introduction and coda. The

overall structure may be seen as:

SECTION	BARS
Introduction	1 to 7
1	8 to 43
2	44 to 77
3	78 to 116
Coda	117 to 132

### Introduction and Section 1:

The seven-bar introduction (Ex.III:3.12) has no discernible tonal centre as it commences with a unison figure of a broken chord of E minor with added augmented fourth, followed immediately by a similar figure on A $\flat$  minor. This figure comes to rest on the dominant E $\flat$ , before moving to a further broken chord of I/A $\flat$ . A repeated F follows, giving a point of repose and initiating a move to the dorian mode on G in preparation for the following section:

Ex.III:3.12 Bars 1 to 7



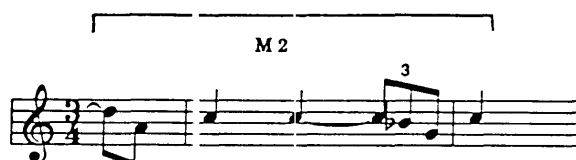
The last chord of the introduction,  $\boxed{G\ B\flat\ D\ F}$ , is then repeated at bar 8, to become the opening chord of the first main section, establishing the mode. The principal theme of Section I is arranged in a melody and accompaniment texture of three voices, and consists of two motifs, both built on triplet figuration. Repeated and tied notes give syncopated rhythm. The first motif, or  $\boxed{M1}$  (Ex.III:3.13), descends a minor third, from F to D:

Ex.III:3.13 Bars 8 to 9



The second motif, or M2 (Ex.III:3.14) is a rising and falling figure, with its first note tied to the previous motif and its last two notes ascending a perfect fourth:

Ex.III:3.14 Bars 9 to 11



Together with its supporting lower voices, the first appearance of the principal theme at bars 8 to 11, is in a modal setting with M1 in dorian on G and M2 suggesting dorian on C. The theme in its entirety is shown in the following (Ex.III:3.15):

Ex. III:3.15 Bars 8 to 11

After the announcement of the principal theme in modal harmony, a fragment of M1 supports a tonal centre of F that leads to an obscure harmonic area, centred on C. At bars 16 to 18 the principal theme returns in its original modal setting, but with the pitch of the first and second notes of M1 raised a major third and major second respectively. The triplet figuration originating in the motives of the principal theme is prominent in the melodic line of the following five



bars. The harmony of these bars becomes diatonic, moving from E $\flat$  to D $\flat$  major. It then settles on C phrygian mode at bar 25 with the return of [M1] varied slightly both intervallically and rhythmically (Ex.III:3.16) and appearing in perfect fourths. This variation is then repeated in the following two bars, and suggests the aeolian mode:

Ex.III:3. 16 Bars 25 to 28



A two-bar chordal interlude suggesting F tonality leads to a return of [M1], now an octave higher than at its original appearance. A further two-bar interlude of chords suggesting G phrygian announces the last appearance of [M1] in this section, now appearing in the alto voice in G dorian mode. Bar 38 initiates a closing section that suggests C aeolian modality, followed by a series of dominant ninth and dominant seventh chords. This leads to a suggested plagal cadence in C minor tonality to precede the second section.

## Section 2

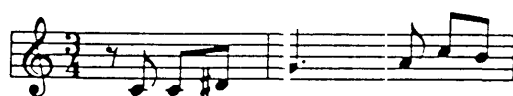
Whilst still retaining the unifying aspects of triplet movement and tied notes, the second section introduces a textural change that acts as a contrast to Sections 1 and 3. A consistent trill-like semiquaver figure in the inner parts, supports a new theme appearing in octaves between the soprano and bass voices. (This is reminiscent of the trill-like figure from bar 64 of the first movement.) The initial motif of this new theme, (Ex.III:3.17), appears at bars 45 to 46, and is then varied at bars 47 to 48 by diminution, the addition of an extra note and rhythmic change (Ex.III:3.18). At its third appearance at bars

49 to 52 (Ex.III:3.19) the theme is again varied by some use of augmentation of the opening notes and extension of the ending to a triplet figure:

Ex.III:3.17 Bars 45 to 46



Ex.III:3.18 Bars 47 to 48



Ex.III:3.19 Bars 49 to 52



An element of harmonic tension is present throughout this section. The theme and trill, now pitched a tone higher, return preceded by a one-bar interlude of a cadenza figure. The start of the trill figure from bar 44 is centred on the tonality of G with raised fifth, moving to E minor at bar 45 as evidenced by the C# and D# in the theme. At bars 54 to 61, the second appearance of the theme, the tonality suggests F# minor. The tonality of F# continues, with a series of octave triplets in the treble. The triplets continue in the next two bars, suggesting an area of bitonality with keys a minor second apart: A and A $\flat$  in bar 65, followed by B and B $\flat$  in bar 66. Bars 67 to 73 contain an interesting point of unity with the first movement of the sonata, by presenting an echo of M4 in octaves, woven into a broken chord quintuplet figure that appears in the inner part as shown: (Ex.III:3.20 overleaf)

## Ex.III:3.20 Bars 67 to 68

A bitonal element accompanies a repeat of the fragment of M4 until bar 74 which begins the close of Section 2 with a series of tonic triads in the keys of E $\flat$ , G, and D major, leading to an unusual cadence figure of alternating first inversion chords of I $^{\sharp 5}$ /E $\flat$  and I/F (enharmonically, I/G $\flat\flat$ ). The bass of bar 77, G, prepares for the move up a semitone to G $\flat$ , the opening tonality of the next section.

### Section 3:

Following the statement of the tonic triad of G $\flat$  at bar 78, the principal theme which first appeared in the dorian mode on G at the opening of Section 1 now appears a semitone lower, in the tonality of G $\flat$ . Rhythmically, it is also slightly varied. Fragments of the theme follow as does triplet figuration over dominant and diminished sevenths, until at bar 91 a diminished seventh on G begins a cadenza-like section derived from the rhythmic figure of bar 44. The tonality settles into F $\sharp$  from the second half of bar 96. A two-bar broken chord bass outlining the tonic/dominant of F $\sharp$  is interrupted by rising bass octaves before returning to the broken chord figure at bar 104. A section of bitonality follows. The broken chord bass is now centred on F major and the upper triplet figure in D $\flat$  major, to cadence at bar 108 on a minor seventh of F. Eight bars of unaccompanied octaves follow, ending on a repeated F $\sharp$  octave which precedes a bar of silence, to

prepare for the coda.

The tonality of the coda is given importance by its emphasis on the final augmented chord,  $[G\ B\flat\ D\ F\sharp]$ , which is derived from the opening chord of Section 1 but now with the seventh raised a semitone and repeated either in whole or in part over the last thirteen bars of the coda (bars 120 to 132).<sup>13</sup> The penultimate bar contains only the tonic note G of the final chord, while the last bar completes the triad as  $I^{\sharp 5}/B\flat$ . This augmented chord remains unresolved, contributing to a final area of tension at the end of the movement.

### Third Movement

The third movement is a toccata and is 282 bars in length, making it the longest movement of the Sonata. The development of thematic material, embedded within arpeggiated figures supported by pedal points, is the principal feature of this movement and it is so designed that each section has a particular function to perform. The broad structure of the movement is:

SECTION	BARS
Introduction	1 to 16
1	17 to 117
2	118 to 199
3	200 to 251
Coda	252 to 282

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<sup>13</sup> Alternatively, this chord could be interpreted as the tonic of G minor with major 7th, the seventh resolving to the tonic in the bass of bar 131. The last chord, however, still remains unresolved.

### 1. Introduction:

This is concerned with presenting the intervals of major and minor seconds and perfect fourths and fifths. This anticipates the interval movement of the following thematic material and provides a connection not only with that material but also with the intervallic movement of the first movement. Toccata-like broken chord figuration in the tonality of G is also used by tonic/dominant movement within the broken chords, figured as inverted pedal points. The opening six bars of the introduction are in octave figuration (Ex.III:3.21) and announce the principal intervals in linear movement:

Ex.III:3.21 Bars 1 to 6



### 2. Section 1:

Presents the principal thematic material and variations of the motifs of the theme.

### 3. Section 2:

A second theme is announced with its own variations and derivatives.

### 4. Section 3:

Re-establishes the principal theme.

### 5. Coda:

Presents both themes for the last time and moves the tonality to its close on B major.

The complexity of this movement is a result of seven inter-related principal features which will be considered separately. Those features are:

1. Tonality ;
2. Theme ;
3. Motifs ;
4. Motivic variation :
5. Broken chord figuration ;
6. Pedal points ;
7. Triads.

### 1. Tonality

The movement begins in G tonality and uses a range of tonal centres as it proceeds towards the conclusion. The aim of the tonality is to bring the movement to a conclusion in B major, linking it to the first movement which began in G# minor, thus giving a tonal relationship of minor to relative major. Themes and motifs are used to initiate and sustain various tonalities. Sequences of tonic triads over implied tonic/dominant pedal points result in several areas of unclear tonality with the triads at times suggesting polytonal movement.

### 2. Theme

The principal theme, designated [A] (Ex.III:3.22), is an eight-bar unit that is pre-empted in the introduction and then announced fully in Section 1:

Ex.III:3.22 Bars 17 to 24



### 3. Motifs

Theme [A] is itself composed of three motifs, designated [M1], [M2] and [3M]. The working out of a repeated-note motif, such as the one

that is explored in this movement, is a precursor to the cohesive quality of the ostinato and interval patterns found in “The Dry West”.

[M1] includes the first four bars of the theme (Ex.III:3.23) and rises by a minor second, then by a perfect fourth, to descend a perfect fourth at the end:

Ex.III:3.23 Bars 17 to 20



[M2] (Ex.III:3.24) begins with the same shape as the preceding motif then rises scale-wise, to conclude a minor seventh higher than its first note. At the same time, it changes meter:

Ex.III:3.24 Bars 21 to 24



[M3] (Ex.III:3.25) may be seen as an extension of [M2], in which the last two notes are preceded by a minor ninth interval:

Ex.III:3.25 Bars 24 to 26



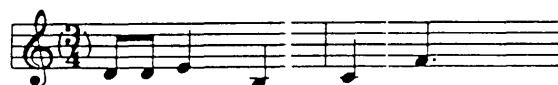
These motifs develop further complexity by giving rise to a large number of derivatives and variations of the original patterns. In all, 16 variations of [M1] can be identified as well as three variations of [M2], while motif [M3] is announced in its original form only.

All variations and derivations of theme A, M1 are identified below. Small letter alphabet names have been attached to each for ease in identification. (Note that “L” has been given a capital letter, to avoid confusion with the number “1”.) Identification of each variation plays an important role in the analysis of this movement, as it is the statement and interweaving of the variations that initiates important tonal changes within the movement as well as contributing to the overall texture. Bar numbers below each example indicate the first announcement of an individual variation. Certain features, such as augmentation and fragmentation, have been noted.

Theme <span style="border: 1px solid black; padding: 0 2px;">A</span> : Motif <span style="border: 1px solid black; padding: 0 2px;">M1</span> Variations and Derivatives
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Bar 29:

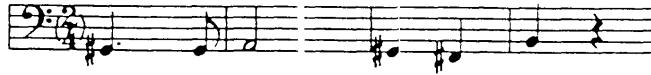
a





Bar 87:

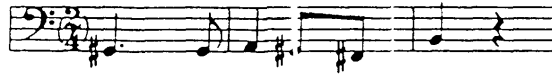
[e]



Augmented and truncated version of original motif.

Bar 90:

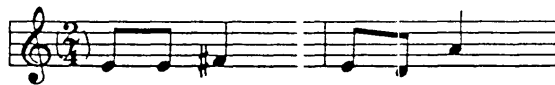
[f]



Derived from variation [e].

Bar 92:

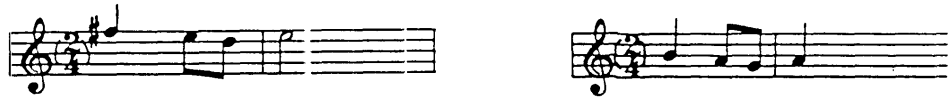
[g]



Fragmented version, rising a fifth.

Bar 98:

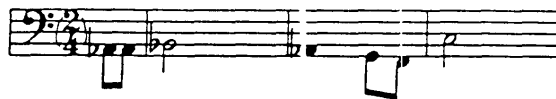
[h]



Derived from last three notes of the original motif and rising a second. A further derivation of [h] occurs at bar 102 with the last note as a crotchet instead of a minim.

Bar 153:

[i]



Augmentation.

Bar 158:

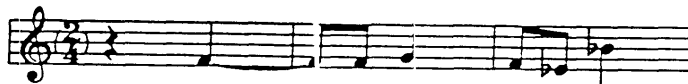
[j]



Fragment derived from [c].

Bar 161:

[k]



Bar 164:

[L]



Derived from [j] and descending a fourth.

Bar 166:



Bar 180:



Variation of original and raising a sixth.

Bar 214:



Extension of original motif.

Bar 228:

Derived from b.

As previously stated, M2 of Theme A has three variations and these appear as follows:

Theme <span style="border: 1px solid black; padding: 2px;">A</span> :	Motif <span style="border: 1px solid black; padding: 2px;">M2</span>	Variations and Derivatives
---	--	----------------------------

Bar 184



Extended scale figure and wider intervals.

Bar 204:

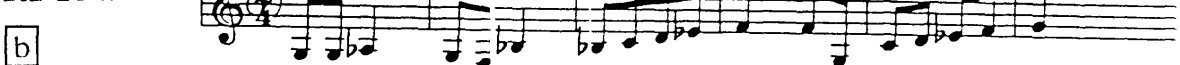


Figure further extended.

Bar 218:

**c**



Derived from **b**.

Theme **B** (Ex.III:3.26), which is announced in Section 2, has a more lyrical quality but can be seen to be derived from the previous theme **A**. In its entirety, theme **B** is also an eight-bar unit:

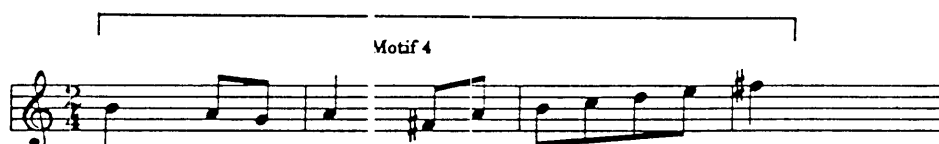
Ex.III:3.26 Bars 118 to 125



The two motifs that comprise theme **B** are designated **M4** and **M5** respectively. The main component of each motif is the presence of a scale-wise figure (Ex.III:3.27 and Ex.III:3.28):

Ex.III:3.27 Bars 118 to 121

**M4**:



Ex.III:3.28

**M5**: Bars 122 to 125



Six variations and derivations may be extracted from the cells of motif **M4**, while **M5** has five variations:



Theme <b>B</b> : Motif <b>M5</b> Variations and Derivatives
---

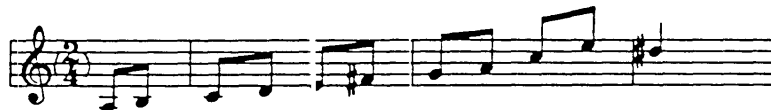
Bar 130:

**a**

Bar 194:

**b**

Bar 221:

**c**

Bar 224:

**d**

Bar 275:

**e**

Having extracted the various motifs contained in both thematic units, as well as their numerous variations and derivations, the following table makes it immediately apparent that the movement utilises statements of theme **B** and its variations, as a foil to the motifs and variations of theme **A**. Tonalties, changing with the various motifs, are also noted in the table.

(Areas with more than one tonality are indicated by “/”)

Bars	Tonality	Theme	Motif	Variation
<u>Section 1:</u>				
17 to 25	G/g	A A A	1 2 3	- - -
29 to 30	G	A	1	a
43 to 52	f	A A A	1 2 3	- - -
65 to 68	G/C#	A	1	b
69 to 72	G/C#	A	1	-
73 to 77 <sup>1</sup>	G	A	1	c
83 to 84	G/Eb	A	1	d
87 to 90 <sup>1</sup>	A	A	1	e
90 <sup>1</sup> to 91	A	A	1	f
92 to 93	A	A	1	g
94 to 95	D	A	1	g
96 to 99	A	A	1	h
100 to 103	A	A	1	h
<u>Section 2:</u>				
118 to 121 <sup>1</sup>	G/B	B	4	-
121 <sup>2</sup> to 125	G	B	5	-
126 to 129	G	B	4	a
130 to 133	F to G/Bb	B	5	a
136 to 138 <sup>1</sup>	Eb to F	B	4	b
140 to 141	Bb	B	4	c
142 <sup>2</sup> to 144	Bb	B	4	d
152 <sup>2</sup> to 155	c	A	1	i
156 to 157	Eb	A	1	g
158 to 159	g	A	1	j
160 to 161	c	A	1	g

Bars	Tonality	Theme	Motif	Variation
161 <sup>2</sup> to 163	E $\flat$	A	1	k
164 to 165	E $\flat$	A	1	L
166 to 168 <sup>1</sup>	E $\flat$	A	1	m
176 to 179	A	A	1	i
180 to 181	B	A	1	n
184 <sup>2</sup> to 186	D	A	2	b
192 to 193	A $\flat$	B	4	e
194 to 195	A $\flat$	B	5	b
200 to 203	G/g	A	1	-
204 to 209	G/g	A	2	b
212 to 214 <sup>1</sup>	f	A	1	j
214 <sup>2</sup> to 218 <sup>1</sup>	a	A	1	o
218 <sup>2</sup> to 221	a	A	2	b
221 <sup>2</sup> to 224 <sup>1</sup>	a/C to b	B	5	c
224 <sup>2</sup> to 225	d/c $\sharp$	B	5	d
228 to 229	g	A	1	p
232 to 234	f to c	A	1	n
<u>Coda:</u> 252 to 255	G/g	A	1	-
264 to 267	G	A	1	d
268 to 271	B to A	B	4	f
272 to 274	B	B	5	e
275 to 276	B	B	5	e

As well as its two motifs, theme [B] also initiates a new rhythmic figure, originating in [M4] and assuming importance as a link between theme [B] and the return of theme [A] at bar 156. This figure



first appears in the bass at bar 25 as an arpeggiated major seventh on F. At bar 128, it is transferred to the treble as a component of [M4a]. At bar 136, the figure is inverted and then extended, with a further extension at bar 140:

Bar 128



Bar 136



Bar 140



The figure is then extended further at bar 143 to give the following rhythm:



whilst at bar 145, it appears in a syncopated form:



##### 5. Broken chord figuration

As the style of this movement is that of a toccata, the broken chord figuration that supports the thematic material plays an



important role in the overall structure. The notes of any particular figure may appear as tonic and dominant pitches to support a particular tonality, as well as contributing towards shifting tonalities. Melodically, they may be members of tonic, dominant, non-dominant or diminished seventh chords and, occasionally, dominant ninths or elevenths. Clear examples of this procedure occur, for instance, at:

bars 71 to 72 where the figure is a non-dominant seventh on B;

bars 75 to 76 where the figure is a French sixth on F#;

bars 77 to 79 as a diminished ninth on E $\flat$ ;

bars 115 to 116 as a dominant eleventh on C;

bars 126 to 130 as a series of alternating tonic sevenths on F and G respectively;

bars 131 to 133 as dominant sevenths on B, C and B $\flat$  respectively.

This pattern of using the broken chords as an integral part of the tonal plan is used consistently throughout the movement.

The broken chord figuration is in semiquaver notation and takes several forms in terms of the intervals employed between the various pitches.

#### 6. Pedal points

Tonal centres, implied polytonal areas and swiftly moving tonalities are given cohesiveness by the presence of repeated pedal points within the structure of the broken chord figures. These notes may appear in the bass, or may appear as inverted pedal points in an upper voice as in bars 21 to 24 (Ex.III:3.29). These particular bars also include theme [A], [M2] as the supporting thematic material:

Ex.III:3.29 Bars 21 to 24



## 7. Triads

Several series of tonic triads, either in root position or inversion, appear between statements of thematic material or offer support to broken chord movement in the bass. Alternatively, a triad may be the origin for motivic variation as occurs, for instance, at bars 29 to 30, where theme A, M1a appears in triadic formation. There are also areas, for instance bars 104 to 110, where the broken chord figure consists of the notes of a triad, superimposed over a tonic triad in the lower voice (Ex.III:3.30). This results in the upper broken chord figure descending in scale-wise motion against the ascending triad figure:

Ex.III:3.30 Bars 104 to 107

Various patterns appear when the three elements mentioned above are superimposed on each other and this is demonstrated in table form by taking Section 1 of the movement as the example. The table overleaf shows the principal pitches of both the arpeggiando figures and the main pedal notes as well as the key of the tonic triads. As shown in the column detailing the triads, these sometimes appear in pairs with the intervallic movement between each pair an important structural feature. As already mentioned, the presence of changing tonic triad figures tends to obscure the tonality.

Bars	Principal broken chord pitches	Principal pedal pitch	Key of tonic triad	Overall tonality
7 to 10	G and D	-	-	G
11 to 16	G and D	G (inverted)	-	G
25 to 28	G and D	G (inverted)	-	G
29 to 30	G and D	G	G A; E f; (pairs)	G
31 to 32	G and D	-	-	G
33 to 39	F and C	G	G A; E F#; A <sup>b</sup> g <sup>b</sup> ; e <sup>b</sup> F (pairs a tone apart)	G → F
40 to 52	F and C	F (inverted)	-	F
54 to 62	F and C	F (inverted)	F G; D E; F# E; D C (pairs a tone apart)	F
63	B and E	C#	C#	C#
64 to 66	C# and E#	C#	-	C#
67	B and E	C#	C#	C#
68	C# and E#	-	-	C#
69 to 70	C# and G	C#	-	C#
71 to 76	C# and G	C#	-	C#
77 to 84	E <sup>b</sup> and B <sup>b</sup>	E <sup>b</sup>	-	E <sup>b</sup>
85 to 86	D and A	-	-	A
87 to 95	E and A	A	-	A
96 to 103	D and A	D	F G; a b; (pairs) F, a, C, e	A
104 to 114	changing	-	a, d, F, d, F, a, G, F, C, a, C to C	
115 to 117	-	B <sup>b</sup>	C	C

### Summary

The underlying principle of sonata form, that of conflict and resolution, has been demonstrated in Holland's Piano Sonata. This principle, however, has not just been restricted to the sonata-form first movement, but has been extended to the second and third movements by means of the complex interweaving of tonality, theme and texture that has been demonstrated in the foregoing analysis. By extracting salient features such as rhythmic patterns, motivic material, pedal points, and broken chord figures the complex interweaving of the various elements of construction can be easily seen by the process of tabulation adopted in this analysis. The importance of the intervallic progression of both themes and tonality, has been realised in the progression of the tonal centres of the beginning and ending of each movement. With the first movement beginning in G# and the last ending in B, the overall plan becomes:

Movement 1:	G#	moving to A
Movement 2:	G	moving to Bb
Movement 3:	G	moving to B

This vertical arrangement shows the semitonal movement between the ending of each of the movements, in keeping with the importance of the intervallic movement as stressed in the analysis. As well, the B major tonality of the last movement provides a contrast with its related tonality of G# minor in the first movement, resolving the tonal conflict set up by that movement.

The sonata also embodies features such as modal/tonal mixture, octave figuration and the development of rhythmic and motivic cells, an extension of some of the elements discussed in the overview of Holland's works contained in Part II of this study.

A SCATTERING OF LEAVES
------------------------

A Scattering of Leaves is a collection of six works written over a 40 year period but not published until 1986. The earliest work, “The Scattering of the Leaves” (from which the collection takes its name) was written in 1940 and the latest work chosen for analysis, “Bagatelle for Selma”, was written in 1981. The collection represents some of Holland’s best work, and in it she has used a diversity of style, moving away from the lyrical romanticism which is typical of many of her educational works.

The five works selected for analysis from the collection are:

- The Scattering of the Leaves (1940)
- Valse Ironic (1942)
- Unanswered Question (Reflection 1) (1980)
- The Dry West (Reflect on 2) (1980)
- Bagatelle for Selma (1986)

THE SCATTERING OF THE LEAVES

Written in 1940 and revised for publication in 1986, this work is a miniature tone picture. It was performed by the composer in a 1942 radio broadcast entitled “The Composer at the Piano”,<sup>14</sup> and the work was recorded in 1993 with Holland again as pianist.<sup>15</sup>

The strong bitonal element that pervades the work is generated by the ostinato pattern of the accompaniment figure. At the same time, each strand of the bitonal elements is well defined, and the overall tonal centre of E at times combines both diatonic and modal elements. The controlling feature of the work is a strong rhythmic impulse and irregular phrasing. Because the rhythmic and tonal considerations are of prime importance, the analysis is approached from these two aspects:

1. The use and combination of rhythmic patterns and their derivatives; and
2. The use of tonality within each section of the work.

As the diverse rhythmic patterns form the underlying structure of the work and are of great importance, these will be considered first.

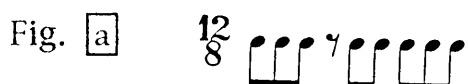
There are four principal rhythmic figures, designated [a] [b] [c] and [d], from which all other figures are derived. These may be seen as:

---

<sup>14</sup> A number of other works were included in that particular broadcast: “Autumn Piece”, “The Lake”, “Three Dances for a New Doll”, “A Song Remembered”, and “Green Lizard:”. Programme cited in the A.B.C. Weekly, 9 April, 1942.

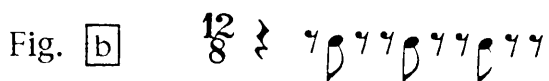
<sup>15</sup> ‘A Scattering of Leaves’, op.cit., Item No. 14.  
The five other works contained in the album are Item Nos. 1 to 5 on the CD.

Bar 1:



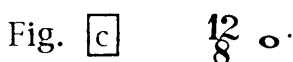
18 variations and derivatives

Bar 1:



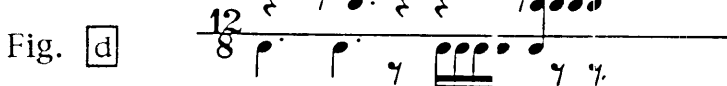
23 variations and derivatives

Bar 9:



10 variations and derivatives

Bar 30:



6 combinations or derivatives

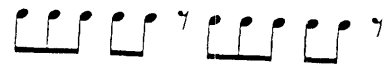
All the above rhythmic figures are used either singly or in various combinations with each other, giving variety to the texture. The figures are at times used to initiate sections of the work, for instance, figure [a] provides a two-bar link between Sections 2 and 3, whilst a change of tonality at bar 30 introduces figure [d]. The coda is built on the rhythm of figures [a] and [d]. The importance to the analysis of these rhythmic figures is such that their various derivations, together with the bars in which they are prominent, are detailed on the following pages:

Fig. a



Bars: 1 to 8; 13 to 20; 49 to 54; 59 to 60

Fig. a1



Bar: 12

Fig. a2



Bars: 21, 22

Fig. a3



Bar: 23

Fig. a4



Bar: 24

Fig. a5



Bars: 25, 28

Fig. a6



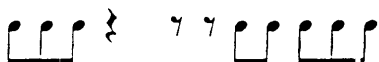
Bar: 26

Fig. a7



Bar: 27

Fig. a8



Bar: 29

Fig. a9



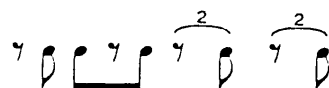
Bars: 38, 40

Fig. a10



Bars: 38, 40

Fig. a11



Bar: 43

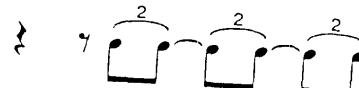


Fig. a12



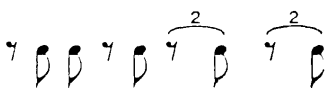
Bar: 44

Fig. a13



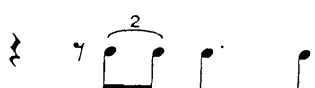
Bars: 44, 48

Fig. a14



Bar: 47

Fig. a15



Bar: 48

Fig. a16



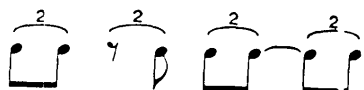
Bar: 58

Fig. a17



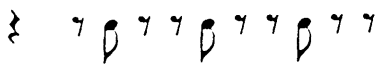
Bar: 61

Fig. a18



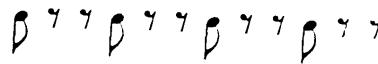
Bar: 62

Fig. b



Bars: 1, 49, 59, 69

Fig. b1



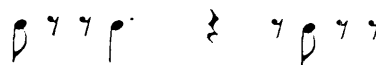
Bars: 2, 4, 7, 13, 14, 16, 18, 20, 50, 52, 54

Fig. b2



Bars: 3, 15, 19, 51

Fig. b3



Bars: 5, 6, 17

Fig. [b4]



Bar: 8

Fig. [b5]



Bars: 9, 11

Fig. [b6]



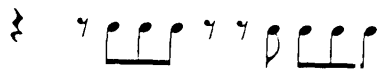
Bars: 10, 56

Fig. [b7]



Bars: 12, 58

Fig. [b8]



Bar: 22

Fig. [b9]



Bar 23:

Fig. [b10]



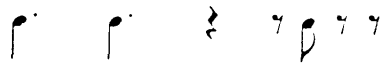
Bar: 25

Fig. [b11]



Bar: 25

Fig. [b12]



Bar: 27

Fig. [b13]



Bar: 28

Fig. [b14]



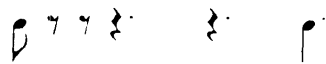
Bar: 29

Fig. [b15]



Bar: 39

Fig. [b16]



Bar: 42

Fig. [b17]



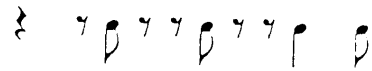
Bars: 43, 47

Fig. [b18]



Bars: 46

Fig. [b19]



Bar: 53

Fig. [b20]



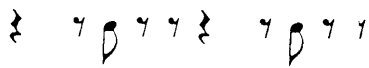
Bar: 55, 57

Fig. [b21]



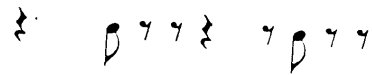
Bar: 56

Fig. [b22]



Bar: 61

Fig. [b23]



Bar: 62

Fig. [c]



Bars: 9, 55, 57

Fig. [c1]



Bars: 10, 56

Fig. [c2]



Bar: 24

Fig. [c3]



Bar: 24

Fig. [c4]



Bar: 25

Fig. [c5]



Bar: 26

Fig. [c6]



Bar: 27

Fig. [c7]



Bars: 41, 45

Fig. c8



Bars: 41, 45

Fig. c9



Bars: 42, 46

Fig. c10



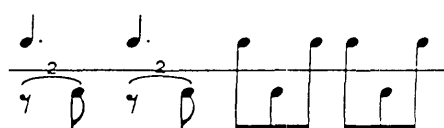
Bars: 63

Fig. d



Bars: 30, 33, 36

Fig. d 1



Bars: 31, 34

Fig. d 2



Bars: 32, 35

Fig. d 3



Bars: 32, 35

Fig. d 4



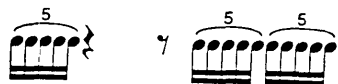
Bars: 37, 39

Fig. d 5



Bar: 37

Fig. d 6



Bars: 41, 45

After examination of these rhythmic patterns, their relevance to the analysis becomes clear as it is now possible to tabulate the various combinations of those patterns. This is an important process as the

rhythmic variety supplies changing textural quality to the work. The various rests that are contained within the patterns in particular, contribute to the rhythmic impulse. The many combinations found in the work are tabulated below:

BAR	FIGURE	BAR	FIGURE	BAR	FIGURE	BAR	FIGURE
1	a b	2	a b1	3	a b2	4	a b1
5	a b3	6	a b3	7	a b1	8	a b4
9	b5 c	10	b6 c	11	b5 c	12	a1 b7
13	a b1	14	a b1	15	a b2	16	a b1
17	a b3	18	a b1	19	a b2	20	a b1
21	a2	22	a2 b8	23	a3 b9	24	a4 c3
25	a5 b10 b11	26	a6 c5	27	a7 b12 c6	28	a5 b13
29	a8 b14	30	d	31	d1	32	d2 d3
33	d	34	d1	35	d2 d3	36	d
37	d4 d5	38	a9 a10	39	b15 d4	40	a9 a10
41	c7 c8 d6	42	b16 c9	43	a11 b17	44	a12 a13
45	c7 c8 d6	46	b18 c9	47	a14 b17	48	a13 a15
49	a b	50	a b1	51	a b2	52	a b1
53	a b19	54	a b1	55	b20 c	56	b6 b21 c1
57	a16 b7	57	b20 c	59	a b	60	a b
61	a17 b22	62	a18 b23	63	c10		

By analysing the rhythmic figures contained in the above tabulation, it is evident that Holland has a complex approach to such procedures, using them as a focal point of her compositional methodology.

The formal plan of the work falls into four broad sections:

Section	Bars	Features
1	1 to 12	establishes tonality and rhythmic figures [a] [b] and [c]
2	13 to 30 <sup>6</sup>	modulatory section
3	30 <sup>7</sup> to 48	stylistic contrast; rhythmic figure [d] introduced
4	49 to 63	return to opening material; coda

As the work proceeds, the various tonalities are stabilised by a number of pedal points. These are mentioned in the following detailed analysis of the tonal structure.

#### Section 1:

The tonality of E is established in this section and rhythmic figures [a] [b] and [c] are announced, with [a] appearing as an ostinato figure. Although arranged melodically, the open perfect fifths of bars 1 to 2 may be considered as the tonic chord of E minor, minus the third but with the minor sixth (C) added. At bars 3 to 4 the texture increases by an additional note in the treble clef to form intervals of major and minor thirds and perfect fourths, while the following two bars suggest a modal interpretation of (E) phrygian. The tonality of E is again asserted in bars 7 to 8. This leads to the tonic chord of E at bar 9, which acts as a cadence over a three-bar tonic/dominant pedal, which is interrupted at bar 10 by an arpeggio figure of A to E. Bar 11 then repeats bar 9 and bar 12 now presents the arpeggio figure of bar 10, first on F and again on A<sup>b</sup>.

#### Section 2:

Figures [a] and [b] return at bar 13 again in the tonality of E as at bars 1 to 2. The treble figuration of bar 3 then returns but is now transposed to G tonality. A sense of bitonality is suggested by the

continuation of the ostinato figure [a] in its original E tonality against varying tonalities in the treble including E minor, G minor and B $\flat$  aeolian. Two pedals, E at bar 9 and B $\flat$  at bar 24, give points of stability. Bitonal elements and a diminished chord on B $\flat$ , resolve to an augmented sixth chord at bar 25 which prepares for a further change in tonality that suggests F $\sharp$  minor.

### Section 3:

Beginning at bar 30 with a tonic ninth chord on G, a change of style is the most apparent feature of this third section, which introduces rhythmic figure [c] and its derivatives. A series of inverted tonic triads at bars 31 to 32 (Ex.III:3.31), are interrupted in the following bar by a tonic ninth chord at bar 30, and then repeated at bars 34 to 35 with the last three chords transposed up a major second to become I/C and I/A respectively:

Ex.III:3.31 Bars 31 to 33

Acting as an inverted pedal, the pitch D is prominent throughout these six bars, giving a strong sense of dominant tonality on G. From bar 37, two bars of repeated material suggesting E tonality and including a descending chromatic semiquaver figure lead to a series of quintuplets in A minor, supported by a tonic pedal. A linking section of tonic triads on D and E minor respectively, leads to a further repetition, at bar 45, of the quintuplet figure now in F minor. Chord IV $^7$  of F minor acts as a cadential figure at bar 48, in preparation for the return of the opening material.

#### Section 4:

A change in both tonality and style brings a return of the material of the opening with some slight variations. At bars 55 to 56 the material of bars 9 to 10 is recapitulated but now over a tonic/dominant pedal of A (A to E) where the previous pedal had been tonic/dominant of E (E to B). Bar 57 has the material of bar 11 but this is now supported by a tonic/dominant pedal of E $\flat$  major instead of E giving a bitonal aspect to the tonality. At bar 58, two arpeggiated chords of A $\flat$  major and D $\flat$  major respectively lead to the coda.

The five-bar coda is in E tonality. The introduction of couplets at bars 61 and 62 slows down the rhythmic impulse and prepares for the final cadence. The work concludes with an octave on the dominant note of E.

As this analysis has established, "The Scattering of the Leaves" is an intricate blending of the principal unifying elements of rhythmic figures, tonality and pedal points. The structure is so designed that on a macro-level the complex balancing and combination of the individual elements make them an integral and equal part of the whole work.



VAISE IRONIC
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Valse Ironic was written in 1942 and played by the composer in the broadcast recital mentioned on page 374. In common with “The Scattering of the Leaves”, it is a work displaying changing tonal areas that result in a certain liquidity of the overall harmonic plan. It is also possible to discern a Prokofiev-like quality to the music, particularly if it is compared to Prokofiev’s 1942 arrangement of the ‘Gavotte’ from his Cinderella ballet. An annotation that appears in Holland’s handwriting at the end of the original manuscript of “Valse Ironic” (which is held in the National Library, Canberra) comments on the work:

Whilst listeners must not expect to hear what is understood as a conventional waltz.. the irony arises out of a deliberate incongruity between style and subject.

The work divides into statements of the principal theme, together with thematic variations that appear between episodes of contrasting material. The structural plan and main features of the work are illustrated in table form below:

BARS	PART	FEATURES
1 to 12	Introduction	octaves/pedals
13 to 24 <sup>2</sup>	Section 1	Theme
24 <sup>3</sup> to 28	Linking section	leads to.....
29 to 44	Episode 1	stylistic contrast
45 to 60	Section 2	Theme
61 to 84	Episode 2	stylistic contrast
85 to 108	Section 3	Theme
109 to 116	Coda	octaves/Theme

Introduction:

The first eight bars of the introduction are figured in octaves, and move between two principal tonalities, G and B. At bars 8 to 9 the octaves suggest a perfect cadence in B, supported by a tonic pedal. The pedal itself continues for a further three bars supporting a series of major thirds (bars 10 to 12) that hint at the motifs of the principal theme that commences at bar 13.

Section 1:

This section announces the principal theme which contains two distinct motifs:


**M1** in the tonality of E $\flat$  and built on four groups of major and minor thirds, ending with a perfect fourth; and

**M2** which is transposed down a tone to D $\flat$  tonality, but now commencing with the addition of an extra major third and perfect fifth.

Both motifs appear together as the principal thematic unit at bars 13 to 16 (Ex.III:3.32):

Ex.III:3.32 Bars 13 to 16

The theme also introduces two important rhythmic elements:

**RI** that originates in motif **1**: 



[M2] supports a melodic line that continues in the figuration of thirds and becomes a two-voice texture at bars 18 to 20 (Ex.III:3.33). The E minor cadence figure at bar 20 defines an augmented fourth interval in the bass, (G to C#), giving a point of harmonic tension:

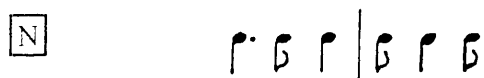
Ex.III:3.33 Bars 18 to 20



Beginning with subdominant harmony of E $\flat$  major, [M2] appears from bars 21 to 24 incorporating the rhythmic figures of [R1a] and [R2a]. The harmony of this linking section consists of a progression of augmented eleventh chords on E $\flat$ , G $\flat$  and D $\flat$  respectively, followed by a tonally ambiguous area that leads to a cadential figure at bar 28 on a diminished ninth on F, to prepare for the following tonality.

### Episode 1

A change in style to a three-voice texture allows a contrapuntal aspect, and contrary motion movement together with a new syncopated rhythmic figure [N] shown below, results in the contrasting character of this section:



Bar 29

B $\flat$  tonality is suggested until bar 32 where the diminished tonic triad of B suggests locrian mode in the upper voices, against B tonality in the bass, as evidenced by the movement of leading note (A#) resolving to its tonic, and then progressing in octave figuration to a tritone. The opening of this section (Ex.III:3 34) is shown overleaf:

## Ex.III:3.34 Bars 29 to 33



The tonality of B continues for a further phrase. A momentary bitonal area appears until bar 36, where a dominant seventh on D $\flat$  leads to an increase in harmonic tension and a further area of tonal ambiguity created by augmented chords. The tonality of D is apparent at bar 41, to lead to a tonal/modal mixture of G minor/G aeolian in the following two bars. Bar 44 is clearly in G minor with the phrase ending in the bass on the leading note F $\sharp$ , which becomes the tonic of the key of the following section. This first section creates the “irony” embodied in the title of the work, by the use of swiftly changing and sometimes ambiguous tonalities. It also introduces the principal motivic and rhythmic units and the episodic material offers a contrast in style.

### Section 2:

Beginning in F $\sharp$  minor, the principal theme returns, with [M1] in the rhythm of [R1b], to be followed immediately by [M2] in B major with [R2b] rhythm. The key of E major follows at bar 48 with a further statement of thematic material, this time [M2] in [R2c] rhythm. The syncopated rhythmic figure [N], is now slightly varied to become:



This rhythm precedes bar 53, which again presents the material of [M1]. The motif is supported by I/A $\flat$  and is in [R1c] rhythm. A

sequence of the same material follows, supported by I/G $\flat$  and I/D $\flat$  (Ex.III:3.35):

Ex.III:3.35 Bars 53 to 56



The following four bars include an imitative figure, a cadential figure on F and a pause that prepares for the following episode.

### Episode 2

As with the previous episode, this section contrasts with the foregoing Section 2, beginning with a further variation of rhythm  $\boxed{N}$ :



The three-voice contrapuntal texture is again apparent and although the material is similar to that of Episode 1, the rhythm is again slightly altered by the addition of triplet figuration. The opening tonal centre of B moves to further areas of ambiguity centred on D $\flat$  and B $\flat$ . As well, there are clashes of chords which contain diminished octaves. At bar 81, a cadential figure of tonic/dominant of B and a pedal on B reiterate the material of the introduction. Section 2 has employed the basic rhythmic and tonal elements introduced in Section 1 but varied and extended those elements, whilst once more moving through a variety of tonalities.

### Section 3:

In this last section, both contrasting textural ideas are juxtaposed. At bar 85 the principal theme returns with both its

original rhythmic figures and key of E $\flat$  major while the material and syncopated rhythmic figure of the episodes punctuates subsequent appearances of thematic material. From B, the tonal centre changes to B $\flat$  in preparation for the coda.

Coda:

The work began in the tonality of G, but the coda introduces the concluding tonality of B $\flat$ , showing a mediant relationship between the two tonalities and using pitches of both the major and minor keys. Beginning on V/B $\flat$  at bar 113 (Ex.III:3.36), the final perfect cadence in B $\flat$  is interrupted by the outline of M1 in the tenor voice at bar 115:

Ex.III:3.36 Bars 113 to 116

The third section of the work, therefore, acts as a conclusion, reiterating the various elements presented in Sections 1 and 2 and bringing the work to a close in a related but different tonality from the opening.

The character of Valse Ironie has suggested the compositional methodology adopted in the work and the analysis has shown how the three basic elements of theme, rhythm and tonality unite to form a cohesive combination whilst also supplying an element of contrast to the whole.

UNANSWERED QUESTION
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This work was composed in 1980 with the original title of "Reflection 1". The change of title seems appropriate in view of the many tonally ambiguous areas including bitonal elements, quartal chords, modal elements and tonal/modal mixtures. Tonal instability is immediately suggested by the curious chord that opens and closes the work and which is also used at cadence points (Ex.III:3.37). The chord is unresolved, serving to underline the instability suggested by the title, that of an "unanswered question". The main purpose of this chord lies in its ambiguous nature and it can best be explained as principally, a piling-up of superimposed fourths with D as the root. The intervals spell an augmented fourth D to G# in the bass, under a diminished fourth of G# to C in the treble:

Ex.III:3.37



In the context of this analysis, that chord will be referred to as the Reflective chord. This chord is also used as a cadence figure in either its original form or in one of its variations. The Reflective chord appears in its original form seven times (see Ex.III:3.37). During the course of the work, there are eleven transpositions and variations of the chord, as defined overleaf:



Variations of the Reflective Chord

"V" = variation

V1  
Bar 5:

V2  
Bar 13:

V3  
Bar 19:

V4  
Bar 21:

V5  
Bar 25:

V6  
Bar 29:

V7  
Bar 58:

V8  
Bar 66:

V9  
Bar 70:

V10  
Bar 74:

V11  
Bar 74:

It is obvious from the emphasis placed on the continual use of the Reflective chord, either in its original or one of its varied forms, that



Aurally, the effect is suggestive of A minor, reasoning that the anacrusis is the tonic of the key, moving to the dominant in bar 1. The following broken triad at bar 3 can be interpreted as either the dominant chord of D aeolian, or the dominant chord of A minor with lowered seventh. If this is valid, then the G# of the Reflective chord, is the raised leading note of A minor. Inflections follow to G major (bars 4 to 7) by way of leading note to tonic and then in a similar fashion to E minor (bars 8 to 9) by way of lowered leading note to tonic (which can also be interpreted as phrygian mode). As a further argument for the overall 'A' tonality, the opening and closing of the work are identical.<sup>17</sup>

### Section 1:

The Reflective chord is announced at bar 1 and repeated in the following bar, both times being preceded by the note A, which acts as dominant to the bass note D of the Reflective chord. If the tonality of A is accepted, then the anacrusis is the tonic of A minor. At bar 3 (Ex.III:3.39), the melodic line creates a major seventh (C to B) over the augmented fourth interval of the Reflective chord introducing the first small area of bitonality,  $\frac{G}{G\#}$  :

Ex.III:3.39 Bars 2<sup>6</sup> to 3




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<sup>17</sup> Differences of opinion are often possible when analysing areas of tonality, depending on the function of the material involved. This writer believes it is possible to validate both interpretations given in the text, so they have both been put forward but the analysis itself favours the first interpretation.

The Reflective chord becomes a cadential figure at bar 4, before its transposition to  $\boxed{V1}$  at bar 5 and its repetition in the following bar. From bars 7 to 8 a further bitonal area precedes the return of the Reflective chord at bar 9. The work continues in a similar fashion until the end of Section 1 is reached. Bar 13 announces  $\boxed{V2}$  of the Reflective chord, and a cadence figure at bars 15 to 16 in E minor leads to the next section. From the foregoing, it is apparent that Section 1 has three primary functions:

- (i) to establish the structural importance of the Reflective chord;
- (ii) to create tonal ambiguity; and
- (iii) to create a feeling of tension as a result of both the tonal ambiguity and the consistently upward sweep of the first half of each melodic figure.

#### Section 2:

Section 2 opens with similar material to that of Section 1 but now commencing in F major/minor. At bar 19,  $\boxed{V3}$  appears for the first time, and at bar 21,  $\boxed{V4}$  is stated with its treble notes notated as enharmonic equivalents. An inflexion to the key of F# minor occurs at bars 23<sup>2</sup> to 25<sup>4</sup> but  $\boxed{V5}$  at bar 25 initiates a small area of mixolydian mode on D. The tension increases as  $\boxed{V6}$  appears at bar 29 with a return to F major/minor. At bar 33 (Ex.III:3.40), a diminished chord on B introduces a series of octaves that are supported by cluster chords, giving a chain of augmented fourths with inner chromatic movement:

Ex.III:3.40 Bars 33 to 36

The tension created by the tonally unstable area shown in example III:3.40, comes to rest on a major seventh chord on A at bar 38.

Section 2 therefore extends the material of Section 1 by creating further tonal ambiguity, using modal elements and introducing variations of the Reflective chord.

### Section 3:

Section 3 is a seven-bar area marked “quasi cadenza” that takes the form of eleven groups of descending, arpeggiated semiquaver figures, and two groups of ascending figures. The groupings are so arranged as to include both chromatic movement and a variety of intervals of the fourth, (including a doubly diminished fourth at bar 42), within each separate group of semiquavers and arranged in arpeggio fashion. The following (Ex.III:3.41), shows the first two cadenza groups:

Ex.III:3.41 Bars 38 to 40

Section 3 is completed with a small section of augmented fifth movement from bar 47<sup>3</sup> functioning as a link to the next section.

### Section 4:

This section opens with a return to the rhythm and figuration of Section 1 with similar bitonal areas. The appearance of  $\boxed{V7}$  at bar 58 over an  $E_b$  pedal for four bars suggests  $E_b$  tonality in the bass, but the melodic material is again tonally ambiguous, moving between A, E and G, and culminating in ascending sequential material at bars 62 to 65

which heightens the tension and leads to  $\boxed{V8}$  at bar 66. This chord is repeated at bars 66 to 69 and announces  $\boxed{V9}$  at bar 70, which is repeated for a further two bars. Two further announcements of  $\boxed{V9}$  are immediately followed by  $\boxed{V10}$  and  $\boxed{V11}$  at bar 74 and the section ends with  $\boxed{V11}$  making a last appearance, now an octave lower. Bar 77 is a full bar rest.

Coda:

The short five-bar coda begins in recitative-style with a statement originating in the melodic strand of bar 1, which is followed by the last appearance of the Reflective chord, now in its original form. This use of the Reflective chord as a cadential figure makes it a vital link between the opening and closing of the work. Section 4 is thus a reiteration of the various elements already encountered in the previous sections, whilst bringing the work to its conclusion via the Reflective chord.

Clearly, this work has a deep emotional meaning for Holland. Referring to this work, she has commented that:

We never understand the meaning of life...  
life is full of unanswered questions.<sup>18</sup>

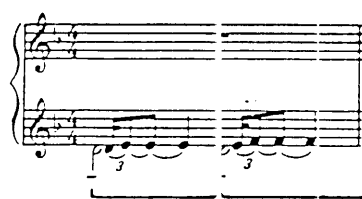
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<sup>18</sup> As quoted by the presenter of the radio programme entitled, 'Dulcie Holland's Piano Music', broadcast on 2MBS-FM 8 November, 1992, in Sydney. The pianist on this occasion was the composer.

THE DRY WEST

As evidenced by the heading on the manuscript, this work, written in 1980, had the original title of “Reflection 2: The Stones Cry Out”. It is also a miniature tone picture, influenced by the paintings of the Australian artist, Sir Sidney Nolan. This writer believes the evocative scenes contained in Nolan’s 1949 series of landscape paintings of Central Australia may have influenced not only the subtitle, but the sparse, percussive timbre that pervades many areas of the work. The composer’s direction “With a relentless beat”, also emphasises the penetrating quality of the overall sound. It is possible as well to hear the influence of Debussy. For example, the opening four notes of the work (see Ex.III:3.44) are somewhat reminiscent of the opening rhythm of Debussy’s *Des pas sur la neige* (Ex.III:3.42); whilst the last chord of superimposed fourths (see Ex.III:3.47) owes something to the first chord of *La Cathédrale engloutie* but with the bass transposed down a tone (Ex.II:3.43):

Ex.III:3.42 Debussy: ‘Des pas sur la neige’. Bar 1



Ex.III:3.43 Debussy: ‘La Cathédrale engloutie’. Bars 1 to 2



The Dry West has two controlling structural forces:

1. rhythmic motifs that underlie and support the melodic framework; and
2. pedals, forming a background to the entire work.

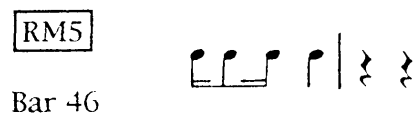
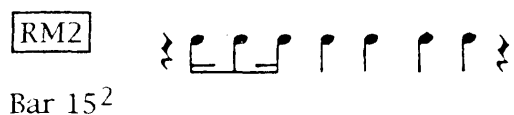
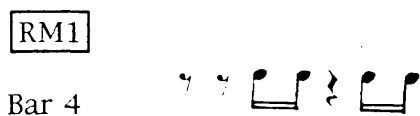
The principal rhythmic motif, RM, is announced at bar 1:



At bar 3, this motif is extended to:



In the course of the work six derivatives of RM, designated as RM1 to RM6, are evident:





The melodic arrangement of this motif takes two forms:

1. an ascending form in which the final note of each group rises, suggesting a minor seventh on F#, minus the fifth;
2. an inverted form in which the final note of each group descends, suggesting a minor sixth on E, minus the fifth.

By extracting the last notes of each group, the ordering of the two forms of the figure can be seen as:

#### Ascending form of motif

(From bars 1 to 2)



#### Descending form of motif

( From bars 12 to 13)



The second controlling force, that of the pedal figure P, appears consistently from bar 1. It takes the form of an inverted pedal in repeated quavers with the following rhythm:



From bars 28 to 39 P appears in augmentation as a semibreve figure in the bass. It is the consistency of this figure that gives the

penetrating, driving quality to the work as a whole.

The overall plan of the work may be tabulated as:

Section	Bars	Principal Features
1	1 to 11 <sup>3</sup>	introduces figures <span style="border: 1px solid black; padding: 0 2px;">RM</span> and <span style="border: 1px solid black; padding: 0 2px;">P</span>
2	11 <sup>4</sup> to 27	expansion of <span style="border: 1px solid black; padding: 0 2px;">P</span> and introduction of further <span style="border: 1px solid black; padding: 0 2px;">RM</span> figures
3	28 to 43	change of style
4	44 to 54 <sup>1</sup>	return of opening figures, <span style="border: 1px solid black; padding: 0 2px;">RM</span> and <span style="border: 1px solid black; padding: 0 2px;">P</span>
Coda	54 <sup>2</sup> to 60	chords of piled-up fourths

The work is tonally complex: because of the use of diminished and augmented chords that obscure the tonality, bitonal areas, polychords, octave figuration and chromatic movement.

#### Section 1:

The work opens (Ex.III:3.44) with a combination of the two figures, RM and P, followed immediately by the extension of RM referred to above, which is succeeded by RM1. The opening tonality suggests a tonal centre of B $\flat$  caused by the repeated P figure in the treble, but the supporting RM figures have no fixed tonality due to the combination of a chromatic component and the diminished chord effect:

Ex.III:3.44 Bars 1 to 4



The following three bars (5 to 7) are clearer in their tonality, moving from B $\flat$  major to F major and back to B $\flat$  in a tonic/dominant

relationship. A diminished chord on B, moving to a non-dominant seventh chord on B $\flat$ , leads to I/C at bar 9, acting as a cadential figure.

### Section 2:

An echo of the chromatic movement originating in the initial statement of [RM] is apparent in the [P] figure of bars 12 to 17, as the pedal moves from B to E, sounding either as a single note, or as the interval of a minor or major second, expanding to the interval of a minor or major third. The inverted form of [RM] within a tonal centre of E supports the pedal figure, and at bars 15 to 16, [RM2] appears for the first time, within a tonal centre of E $\flat$ . The following figure of [RM3] proceeds to [RM4] and an augmented chord on D $\flat$  resolving to I/F. This supports the figure [P] on A, repeated at bar 19, but resolving to V/B and then followed by a major sixth chord on F $\sharp$  with the same resolution. The presence of these changing chords moves the tonality between F, D $\flat$  and B. An octave figure at bar 21 on E, leads logically to a repeated French sixth on E $\flat$ , in the tonality of A over a dominant pedal and repeated over three bars. The inverted pedal on A continues throughout this section. Subdominant harmony of A leads to a diminished seventh harmony and a pedal on F, acting as the dominant of the following tonality.

### Section 3:

A change of style is apparent in this section, with octave figuration in the treble and figure [P] now in semibreves (Ex.III:3.45):

Ex. III:3.45 Bars 28 to 29

The pedal, in two strands, ascends chromatically in the tenor from E to

F $\sharp$ , while descending chromatically from B $\flat$  to G in the bass voice. At the same time, the linear movement of seconds in the inner voice is reminiscent of the opening chromatic movement. In the following section (bars 36 to 38) octave movement in the treble against the augmented P figure in the bass creates augmented octaves between bass and treble. This produces an unstable tonal area which is further strengthened by the presence of a chord of piled-up fourths at bar 39. Bars 40 to 41 are composed of two elements: a repeated treble melodic line in F minor, cadencing dominant to tonic; and a chromatically ascending lower voice from E to G (Ex.III:3.46):

Ex.III:3.46 Bars 40 to 44



#### Section 4:

A return to figure P on B $\flat$  announces the third section of the work. The opening melodic motif returns in its initial tonality, but now as RM5 and RM6 (bar 48).

#### Coda:

At bar 54 a chord of piled-up fourths, which shows the influence of Scriabin's "mystic" chord, begins the short coda. Two polychords follow and at bar 56 a further chord of superimposed fourths on F, leads to the last announcement of figure P, this time in the tenor voice and the following rhythm:



Bar 58 is concerned once more with a further arrangement of chords of the fourth, now centered on F. This leads to the chord of bar 56

(mentioned above as showing the influence of Debussy) which becomes the last chord of the work, acting as a cadence figure (Ex.III:3.47):

Ex.III:3.47 Bars 56 to 60

The work having commenced in B $\flat$  tonality, concludes in the tonality of F. This idea of beginning and ending a work in different but related tonalities has already been observed in the Piano Sonata and Valse Ironic.

In “The Dry West”, Holland has drawn on a visual image to create a musical work that is primarily based on the combined elements of rhythmic and motivic development. Tonality is complex but ordered and pedals control the tonal centres.

## BAGATILLE FOR SELMA

Holland wrote this work for the American pianist Selma Epstein, who gave its premiere at Notre Dame College, Maryland on 1st March, 1981. It is a work of contrasting sections, styles and tonalities, in which Holland attempts to characterise the personality of the dedicatee whom Holland sees as “whimsical, passionate, flamboyant and tender”.<sup>19</sup>

There is no primary tonal centre as the tonalities of the work are constantly shifting. At times there is evidence of bitonality. A four bar introduction of octaves of B and C may be interpreted as either the tonality of C or, in view of the first and last B octave, as V/e leading to i/e at bar 5.

The first section of the work (bars 5 to 20) can best be interpreted as two opposing planes:

1. a melodic line that suggests an E tonal centre and which announces the principal theme; and
2. a supporting bass figure of tonic triads in various keys.

The melodic line consists of a four-bar theme (bars 5 to 8) which is constructed of three motifs, designated [a] [b] and [c] as follows:

Motif [a]

Bar 5



Motif [b]

Bar 6




---

<sup>19</sup> loc. cit.



Bar 50 comes to rest on the tonic triad of A major. Bars 50<sup>3</sup> to 62<sup>3</sup> can be considered a linking section ending in C tonality to lead to a return of the principal theme at bar 63.

A section of bitonality appears at bars 75 to 82. The principal theme is now extended for two bars by the addition of six descending crotchets at bars 78 to 79 and is clearly in C major ending on the dominant, three bars later (Ex.III:3.49). Opposed to this, the bass figure of ascending and descending arpeggio staccato crotchets is constructed on the tonic and dominant notes of D $\flat$  major. The keys are now a minor second apart (or, a major seventh) a technique characteristic of Holland's compositional style, already observed in Valse Ironic.

Ex.III:3.49 Bars 75 to 82



Bars 96 to 102 are a further bitonal section in which motif [b] appears in G major over a tonic/dominant arrangement of C $\sharp$  that acts as an ostinato figure for eight bars, before leading to bars 103 to 118 in which the principal theme in C major now appears over arpeggio figuration in F $\sharp$  tonality in the bass. The next appearance of the theme from bar 119 shows an increase in both tension and texture. The rhythm of motif [a] is slightly altered to that of dotted crotchet to quaver, and the entire theme is presented in octaves, in the tonality of F, with the direction, “f pesante”. From bars 127 to 130, the principal theme re-appears in E tonality supported by the triads already noted at its initial statement. This is followed by a further statement of the theme, with motif [a] now transposed down a perfect fourth, and



motifs [b] and [c] transposed down a perfect fifth. The bass triads are [I/: a - G - F - E $\flat$  - D $\flat$ ]. The extension of [c] that first appeared at bars 13 to 14 re-emerges for four bars over triads of D $\flat$ , B, B $\flat$  and F $\sharp$ . The final ten bars form a coda in which the treble suggests C major, over a bass of descending open fifths to lead to a bitonal chord at bar 144. This chord is a combination of tonic/dominant of C $\sharp$  in the bass and tonic/dominant of G in the treble. It is held for the final five bars of the work, giving a pedal in the bass and an inverted pedal in the treble. At the same time, motifs [a] and [b] make their last appearance in the alto voice in E tonality, at bars 145 to 147. The effect of the bitonal chord, together with the last note E, derived from the beginning of motif [c], is one of instability, in keeping with the unstable nature of the tonality and giving a point of unity with the opening.

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The works analysed from A Scattering of Leaves show the complex nature of Holland's compositional methodology. Each work focuses on problems posed by the elements of rhythm, theme and tonality and the solutions offered are in keeping with the character of each work. Many of Holland's trademarks are incorporated in this collection and it provides an ideal vehicle for understanding the nature of her methodology.