

PART II

COMPOSITIONAL TECHNIQUES RELEVANT TO THIS STUDY

Introduction and Analytical Methodology

This study is less concerned with the theory behind established compositional techniques, than with demonstrating how each of the composers has applied these procedures to a variety of works and the possible reasons for such treatment. Authorities differ in their explanations of the various terms and concepts that define overall harmonic language as it occurs in tonal or non-tonal music. It is not the purpose of this study to offer further definitions of traditional harmonic practice, but to demonstrate how the three composers have used those various procedures and, when appropriate, to comment upon the success or otherwise of those techniques as applied to their piano music. Analysis sometimes suggests the possibility of more than one interpretation of, for instance, an harmonic progression and where this occurs, alternatives are offered. Appendix 1 contains a range of definitions regarding general theoretical terms and concepts suggested by various authorities.

Part II is divided into eleven different categories, the text of each category focusing on the use of a particular compositional technique in a representative number of each composer's works. As the works are placed in chronological order, this method of "compartmentising" has been adopted as a means of demonstrating

the occurrence of a particular technique and its use by each composer over a period of time. It is therefore the purpose of Part II to present an overview of compositional methodology as used by each composer by extracting and discussing the most prominent of those techniques, illustrated by musical examples. All of the 243 musical examples in the sub-sections of Part II are derived from primary source material and used to illustrate salient points in the text. The examples do not generally include dynamic or interpretation directions unless these have been specifically referred to in the text. Pedalling is indicated if this appears in the score but no editorial pedalling is suggested. The selection of the 188 works discussed in Part II has been made from a total of 303 possible works. In Part III, a further 26 works are analysed in detail. The choice of works discussed in Part II has been governed by a number of factors that include: the consistent use of any one particular technique (for example, diatonicism, chromaticism); the occasional use of a specific technique to create certain effects (for example, overtones, clusters); or the use of a more controversial procedure (for example, pandiatonicism).

At times, a particular work may appear in more than one sub-section of Part II to demonstrate the application of more than one procedure that is particularly relevant to its construction. Conversely, if no mention of a composer is made in any particular sub-section (for example, Agnew is not mentioned in the section on 'Atonality,' and nor is Sutherland in the section on 'Pandiatonicism') then none of the works of that composer under consideration fall into that particular category. This explains what would otherwise appear to be an imbalance in the number of works presented within each sub-section. It should also be noted that Holland's compositional output for piano far exceeds that of either Agnew or Sutherland, therefore more of her

works are mentioned. At times, the works of one particular composer may be treated more fully within a particular sub-section if the techniques being discussed are more prominent within that specific work. Lastly, not every work within a particular set of miniatures will be discussed at length. It is not the purpose of this study to discuss all the composers' piano works but rather, a representative number of works has been chosen for more extensive discussion. In addition, some feature only as reference material whilst a minority have not been mentioned in the body of the thesis but still occur in the list of works contained in Appendix 2.

Although the focus of Part II is on the specific use of compositional procedures, more general aspects of style that may include compositional procedures are also mentioned when these play a prominent part in any particular work. These particular elements may include motivic development, rhythmic patterning, ostinato figures, texture and form. As many of the compositions were written for educational reasons to assist the musical training of young students, tables are included to outline these details where appropriate. In relation to each composer's output, it is important to realise that all three wrote a large number of children's works. These works are included in this study and treated as equally important as the mature works, because they are often the genesis for later, more developed, techniques.

Within the subsections of each chapter each composer is consistently treated in turn in the order of Agnew, Sutherland and Holland. The composition and published dates of all works, whether referred to or not in Parts II or III, are listed in Appendix 2 of this volume.

Analytical Methodology and Vocabulary

The analytical methodology adopted in this study may be termed “neo-Toveyan.” It is detailed, descriptive analysis which this writer believes best suits the works of the chosen composers. It allows a variety of compositional procedures to be discussed by drawing on Tovey’s idea of defined structures with identification of specific features such as harmonic statements and their relationship to the whole. There is an avoidance of Schenkerian analysis as voice-leading is not a particular concern of this study. The late period works of Sutherland have been approached somewhat differently from the works of the other composers as the non-diatonic component of these works requires an adjustment in the analytical methodology. The complexity of Agnew’s sonatas requires additional specific analytical vocabulary and these terms are detailed in the section preceding the analysis of the sonatas.

The titles of individual works and complete collections are identified by underlining. Works within a collection are placed between inverted commas. When reference is made to chordal progressions, these are contained within boxes for ease of reading, as are references to themes, motifs, rhythmic patterns, phrases and ostinato figures (for example, [T] refers to “theme”; [M1] simply means “motif 1”; [R1] is the designation for “rhythmic pattern 1”; [P1] equates to “phrase 1” and [O1] refers to “ostinato 1”). All musical examples are numbered and bar numbers are given. Published scores of works discussed are available but many may be out of print or not readily accessible, therefore the large number of musical examples in the body of the text is a necessary aid for correlation between text and specific areas of individual works. Only unpublished scores and those scores, either published or unpublished that are fully analysed in Part

III, have been included in the second volume of this study. Sharps, flats and naturals are written as: \sharp \flat and \natural rather than as words. If keys are referred to without the words “major” or “minor” then an upper case letter refers to ‘major’ and a lower case letter refers to ‘minor’. The term “tonality” is used in the context of an overall harmonic background that is not specifically major or minor (for instance, a work “in the tonality of E” suggests it uses pitches from both E major and E minor or, merely suggests that particular tonality by implication). The word “canvass” is sometimes encountered as an alternative term to “tonality”. Chords are designated by the traditional Roman lettering of large case for major and small case for minor (for example, I, V etc. or i, ii, etc) A \sharp or \flat sign together with a numeral placed in superscript to the right of a Roman numeral refers to the raising or lowering of the third or fifth of that particular chord. For instance, I ^{\sharp 5} simply means the 5th of the tonic chord is raised. A \sharp or \flat placed before a Roman numeral indicates the raising or lowering of the root of the chord itself. For instance, \flat V indicates the root of that particular dominant chord is lowered. Chords in first inversion are indicated by a superscript 6; chords in second inversion by a superscript $\frac{6}{4}$. Dominant sevenths or ninths are also spelt traditionally as V⁷ or V⁹. Secondary dominants are shown for instance as V/V or as appropriate. Where a specific beat within a bar is referred to, the beat is shown as a small numeral in superscript. For example, “Bar 3, beat 2” is shown as: Bar 3². The terms “soprano”, “alto”, “tenor” and “bass” have been borrowed from the vocabulary of vocal terminology to refer to individual parts of chords within the context of four-part harmony. The term “manuscript” refers to either an original score, or, such a score on microfilm or photocopied reproduction.

There are a number of literal errors in some of the published

and unpublished scores. Most pertain to missing or incorrect time signatures or clefs, while others are notation errors. Where these errors form part of a musical example and would therefore affect the reading of the example and also the sense of the text, the error has been cited in a footnote and the example has been corrected. The scores themselves appear in Volume 2 unchanged as this study is not concerned with performance editing. The musical examples in Volume 1 have been computer generated for consistency and ease of reading. At times this may mean that stems on individual notes or chords or phrase lines may be visually different from the printed or original manuscript but this does not alter the sense of the example.

CHAPTER 1:

1.1 • DIATONIC TONALITY

The meaning of the musical terms “diatonic” and “tonality” has been explored by various authorities and a brief overview of differing opinions will be found in Appendix 1 of this volume.¹ In the context of this study, “diatonic tonality” is a term ascribed to music that is basically non-chromatic and confined within the boundaries of the tones of a particular major or minor key. Any chromatic tones that are introduced function purely as an embellishment of the basic diatonic framework. The disintegration of diatonic tonality that took place in the late nineteenth century was a result of the stretching of tonal forces to the point where chromaticism, to a large degree, replaced the traditional functional hierarchy of keys. Traditional hierarchy of keys meant that once the tonic key was established then all the other keys formed a direct or indirect relationship to that particular tonic. This hierarchy of key relationships may also occur in individual movements within a multi-movement work, or between the separate works in a collection of miniatures. In the course of this study and to avoid confusion between the broad terms “tonality” and “modality” this writer has exercised the option of describing tonality as referring to music related to that of the major-minor key system, while

¹ Appendix 1 contains various arguments derived from secondary sources that are applicable to harmonic theories relevant to this study.

modality refers to music that is based on the traditional church modes and not on modes derived from other cultures or systems.

A large number of examples will be considered to demonstrate that Agnew, Sutherland and Holland wrote numerous works within the framework of diatonic tonality even though, as Hindemith noted in 1943 after many of these works were written, “faith in the magic power of the old rules of harmony is fast disappearing...”²

This section begins with several of Agnew’s diatonically conceived works the first of which is the 1922 composition, Poem No.2, “To the sunshine.” This work shows that Agnew’s use of the augmented sixth chord does not always lead to a completely conventional resolution. The beginning of Poem No.2 gains immediate colour from the opening French augmented 6th chord (Ex.II:1.1):

Ex.II:1.1 Bar 1



Although its resolution is to V^7/E_3 , the expected expansion to the octave from the augmented sixth interval, does not take place. Bar 1 is then repeated to re-emphasise the opening chord.

Three Preludes from 1927, contains three diatonic works in the keys of A major, E \flat minor and B major respectively. The conventional opening of “Prelude No.1” (Ex.I:1.2) establishes both the key of A major

² P. Hindemith, Traditional Harmony, Book 1, N.Y., 1944, p.iii.

and a short, lyrical theme repeated, and leading to an interrupted cadence at bar 3:

Ex.II:1.2 Bars 1 to 3



Dominant sevenths of F# and C# lead to V⁹/A, acting as a cadential figure at bar 10 to settle the key once more into A major with I/A. The thematic material now returns, transposed up an octave. A further two-bar excursion in B# minor leads to the dominant of A and a tonic/dominant pedal. A further two dominant sevenths, now of the dominant key (E), finally announce a perfect cadence in A major with chord I, minus its third.

The following table shows the works contained in the 1927 collection of miniatures entitled Rural Sketches. Three works are tonal and one modal:

The Shepherd on the Hill	E aeolian
The Fairy Dell	e ^b
A Starry Night	F centre
At the Fair	C

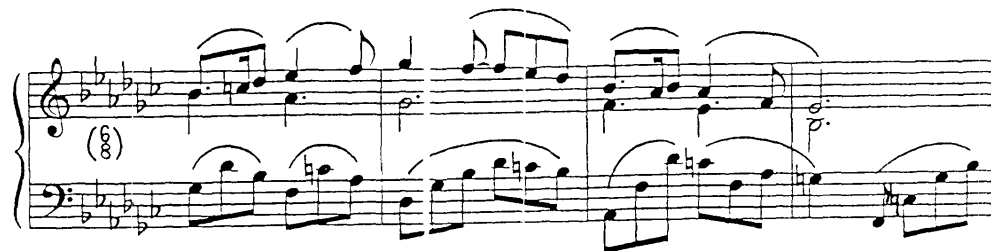
“The Fairy Dell” shows consistent use of the supertonic chord with raised fifth (C#), tonic pedal points and secondary sevenths. The opening bars (Ex.II:1.3) show these procedures:

Ex.II:1.3 Bars 1 to 4



Agnew's partiality to using a series of secondary sevenths is particularly prominent in this work. The sevenths may occur within a homophonic texture or be in the form of broken chord figurations (Ex.II:1.4):

Ex.II:1.4 Bars 13 to 16



At bar 35 (Ex.II:1.5) the return of the opening theme is accompanied by broken chord figuration with prominent use of the tonic pedal, supporting the tonic and supertonic chords:

Ex.II:1.5 Bars 35 to 38



The final cadence (Ex.II:1.6) is once again, dependent on these two structures:

Ex.II:1.6 Bars 58 to 62



“A Starry Night” makes use of sevenths and ninths as additions to secondary dominant chords in order to slide from one tonality to

another. The initial tonality of F inflects to E \flat minor through V 9 /V and V 7 /V to settle in A major through the use of dominant harmony. The coda has an interesting twist, in that the final plagal cadence admits G to the tonic chord of F, which can be interpreted as either the added second to the tonic chord or, as an unresolved ninth (Ex.II:1.7). The aural effect however suggests the latter:

Ex.II:1.7 Bars 24 to 26



The key of B \flat major is the choice for the miniature, In Meditation, (n.d) harmonically one of Agnew's most conventional works. The melodic material is based on one principal theme stated in the first two bars (Ex.II:1.8) and then, as is the case in much of Agnew's writing, the theme is immediately repeated a perfect fourth lower in the following two bars:

Ex.II:1.8 Bars 1 to 4



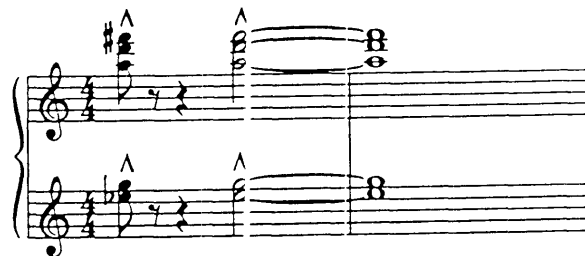
Further reiterations of the theme occur throughout the work with various harmonic changes:

- at bar 8 a perfect fifth lower than its original appearance (F);
- at bar 10 in its original form (B \flat);
- at bar 16 a major second higher than its original appearance (C);
- at bar 18 in its original form.

The harmonic rhythm is slow and the diatonic relationship of $B\flat-F-B\flat$ between the sections suggests an arch form to the harmony. The cadences are conventional: the first section closes with ii^7-V-vi^7 in the tonic key, and the last section $I V^7-iii^7-I$ also in the tonic.

A further instance of an unresolved French sixth can be found in Trains (1935) where the opening augmented chord is used in combination with I/C minus its root and with the third lowered. (Ex.II:1.9) The augmented chord has the function of illustrating a train whistle and giving immediate colour to the work. It also tends to obscure the tonality:

Ex.II:1.9 Bars 1 to 2:



Agnew was fond of chord arrangements that produced open fifths in the bass, and “The Merry-Go-Round” from Youthful Fancies (1936), is a work that illustrates this procedure. The bass of the coda is a series of rising and falling perfect fifths that create a melodic outline of diminished sevenths (Ex.II:1.10):

Ex.II:1.10 Bars 49 to 51



Holiday Suite from 1937, is a collection of five miniatures that relate diatonically to each other with the exception of the third work which involves a chromatic mediant relationship to the tonic. The overall key relationship of the five works within the collection is as follows:

Spiders	I (D)
Holidays	I (D)
Lullaby	\flat VI (B \flat)
The Party	IV (G)
March of the Soldier Ants	V (A)

The second work, “Holidays,” in the key of D major, is 62 bars long and is a simple ternary structure (ABA) with some alteration to the return of the first section. The main motif (Ex.II:1.11) is a sequentially descending two-bar structure in the tonic key, which then reverses to end on the dominant. Bass support is by way of broken chord figuration:

Ex.II: 1.11 Bars 1 to 4

Cadences are conventional, bars 10 to 12 ((Ex.II:1.12) furnishing an example of the supertonic seventh resolving traditionally to the dominant:

Ex.II:1.12 Bars 10 to 12

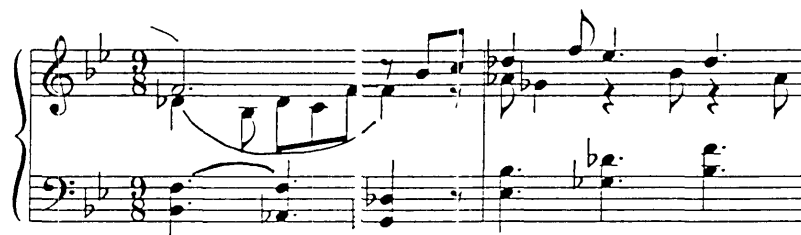
A tonic pedal in the following eight bars supports a return of the main motif, now an octave lower. D atonic tonality may sometimes pose the problem of “when is a key not a key.” In other words, modulations that are unambiguous usually need to consist of a number of bars in order to clearly establish a new key centre. In a traditional sense, modulation to a related key takes place when there is an emphasis on dominant harmony leading to a clear cadence in the new key. For instance, in a C major work the abrupt use of F# to G is considered too short to be a modulation to G major and will therefore be treated as a secondary dominant. This principle is a prominent tool in the analytical methodology used in this study. The texture of the middle section of “Holidays” is somewhat thinner than the outside parts but is still in the tonic key with the use of secondary dominants, V/vi at bar 22 and V/ii at bar 23. These afford some importance as they are repeated at bars 33 to 34 which then leads to a cadential progression: $\boxed{\text{iii}^6\text{-vii}^6\text{-i}^6}$ and the return of the first section now altered to give a two-voice structure in the bass (Ex.II:1.13):

Ex.II:1.13 Bars 39 to 42

A chromatic bass of single notes, still within the diatonic framework, appears at bars 51 to 60 beginning with the tonic note D, and ascending chromatically up the octave and then turning back on itself to end on the dominant note. The last two bars contain a perfect cadence in D major. “Lullaby,” the third work in the collection, is again

diatonic. It is in the key of B \flat major with some use of B \flat minor, and has a formal AABA plan. This small work again shows one of Agnew's favourite procedures, that of using a series of seventh chords that create open fifths in the bass (Ex.II:1.14):

Ex.II:1.14 Bars 18 to 19



The “lullaby” character of the work is achieved by a static harmonic scheme emphasised by a dominant pedal which now appears in the treble and by the frequent use of the progression $I - IV^9$ shown in the opening bars (Ex.II:1.15):

Ex.II:1.15 Bars 1 to 2



A short coda in B \flat minor leads to a $vi^6 - I$ cadence to conclude the work.

The fourth work of the Holiday Suite entitled “The Party”, as seen in the table on page 70, is in an overall subdominant relationship to the opening work. It is in minuet style, using a three-voice texture throughout, the opening theme of four bars over a tonic pedal

repeated a third lower and leading to an imperfect cadence on the dominant of G (Ex.II:1.16):

Ex.II:1.16 Bars 1 to 8

Raising or lowering the melodic line a major or minor third is a trademark of Agnew's and accompanies a relevant change in harmony, in this case from G major to E minor. Accented passing notes feature prominently in this small work as, for example, in a short sequential passage that occurs in the two treble voices (Ex.II:1.17):

Ex.II:1.17 Bars 13 to 14

The middle section of this ternary structure is in the subdominant key C major, with a similar theme to the opening, but curiously this time the pedal is on the supertonic note with mostly dominant harmony above. Presumably the reason for the choice of pedal note is the connection between the lower note of chord ii and the top note of

chord V. A pivot chord of $\frac{V/C}{I/G}$ returns the key to G major with an exact repetition of the first section.

Sutherland's sets of miniatures display elements that are either modal in structure, or, firmly rooted in diatonic tonality and several diatonic works are discussed in the following section.

Miniature Ballet Suite (1936) is a collection of twelve small descriptive works set within a diatonic framework. The following table lists the titles within the collection and the key or overall tonality of each work:

NO.	WORK	Key or Tonality
1	Enter the Dancers	C
2	Formal Dance	F
3	Puck	F
4	The Drooping Petal	C
5	Patter Dance	C
6	Waltz	C
7	Ballerina	D
8	Cossack March	A tonality
9	The Little Grey Dancer	F tonality
10	The Juggler	a
11	Pause	D
12	Flight	F

Short, repetitive motifs as well as canonic imitation feature strongly in this collection and may be seen as foreshadowing the style of Sutherland's later works. "Enter the Dancers" is structured on a two-bar, march-like theme that occurs eight times within the 16 bars of the work. The texture is that of melody and accompaniment, with the bass moving in steady single crotchets supporting the upper theme (Ex.II:1.18 overleaf) which begins on the dominant of C:

Ex.II:1.18 Bars 1 to 2



Matching cadences are a unifying technique in Sutherland's bipartite structures. This device is used in "Formal Dance" which is a 17-bar work built on tonic and dominant harmony with matching cadences in the tonic key at the end of the first section and at the end of the work.

"Puck" uses elements of both major and minor keys within an overall tonality of F. The texture of the work is imitative, based on a canon at the half-bar (Ex.II:1.19):

Ex.II:1.19 Bars 1 to 2



These first two bars are then repeated a minor third lower, shifting the harmony to D minor and completing that particular section on V/V. Dominant harmony of F is emphasised at bars 5 to 7 and the canon returns at bars 8 to 9 on tonic-seventh and dominant seventh harmony. A conventional perfect cadence completes the work. In Sutherland's late works, canonic imitation became one of the most important structural elements.

The opening bars of "The Drooping Petal" (Ex.II:1.20 overleaf) consist of a series of secondary sevenths in C tonality, with the seventh in the bass descending in scale-wise figuration:

Ex.II:1.20 Bars 1 to 2



The next two bars repeat the opening sequence but now a minor third lower. The second section of the work is based on a decorated version of the opening bars.

“Patter Dance” has a ternary structure and is built on a repetitive unaccompanied three-note motif which is then repeated in alternating major and minor thirds between treble and bass. A modulation to the dominant key G major announces the middle section of the work, where a series of ninths built on I/G and using the opening motif are followed by a sequentially descending passage (Ex.II:1.21), to return to the tonic key and repetition of the first section:

Ex.II:1.21 Bars 10 to 16

The sixth work, “Waltz”, shows an increase in harmonic tension with the use of the augmented sixth chord (A \flat to F \sharp) in the second half of the second section. Anchoring the tonality, the tonic pedal C appears in 29 of the 42 bars of the work.

“The Juggler” is unambiguous in its key of A minor. Sevenths and ninths are resolved and an area of secondary dominant chords

progressing $\boxed{V^7/V - V/vii - V^7/iii}$ adds an element of interest. The tonic/dominant pedal of A minor supports sequential movement of minor thirds and sixths at bars 28 to 31 before leading to a conventional cadential progression of $\boxed{ii^6 - I - \frac{b}{4} - ii^6 - i}$ in the tonic key.

“Pause” is a 14-bar work in D major constructed mainly on tonic and dominant harmony with the opening chorale-like melody (Ex.II:1.22) defining the key:

Ex.II:1.22 Bars 1 to 2



A major ninth chord functioning as the dominant of F# (or V/vi of A, the dominant key) adds interest at bars 4 and 10. The last four bars of the work reiterate the tonic key of D major.

The last work of the collection, “Flight”, is also diatonically conceived. Consisting of 76 bars, it is the longest work in the collection and the only one in compound time. From the opening key of F major, modulations to D minor, C major and B \flat major are in a diatonic relationship to the tonic. There is also much reliance on pedal points, particularly the dominant and tonic of F.

“Changing Moods”, as its title suggests, refers to changing keys which are within an overall tonality of G. It is the fourth work from the 1936 collection, Holiday Tunes. The work demonstrates the composer's approach to diatonicism within the parameters of a twelve-bar miniature. Each key and section within the work can be represented as shown in the following table:

SECTION	KEY	BARS	PEDAL
1	G minor	1 to 4	dominant
2	C major	5 to 8	dominant
3	G major	9 to 12	dominant

As can be seen, structural unity is achieved by the use of the dominant pedal of each relevant key, and the key of the middle section is the subdominant major to both the outside keys, giving a triangular effect or arch form to the tonality. The entire work uses only tonic and dominant harmony and cadences are conventional.

The works within Holiday Tunes serve to illustrate another example of diatonic key relationships between movements, or in this case between works that comprise a complete collection. The following table demonstrates the key relationship between the eight works:

1. Sea Shanty	I (C)
2. Walking Tune	vi (A)
3. Dance	IV (F)
4. Changing Moods	V (G)
5. Slumber Song	IV (F)
6. Holiday Spree	V (G)
7. Day Dreaming	iii (e)
8. Mischief in the Air	II (D)

An excellent example of the brief melodic figures that Sutherland often employs to enunciate a work is “Sea Shanty.” This is based on one main idea announced in the opening bars (Ex.II:1.23) and with structural unity achieved by pairs of quavers:

Ex. II:1.23 Bars 1 to 2



The work is in ternary form with the sections in the diatonic relationship of I-IV-I with matching cadence figures at the completion of the first and last sections, a technique often employed by Sutherland and which can be compared with the cadence figures of “The Adventurer” (see page 160). The first cadence at bars 7 to 8 can be explained as V^7/I (with flattened third) to lead from C major to the subdominant key while the same cadence closes the work in the tonic key.

“Dance” (Ex.II:1.24) commences with a two-bar scherzo-like theme in F major:

Ex.II:1.24 Bars 1 to 4



This short 16-bar work remains in the tonic key throughout with secondary dominants V/vi and V/ii at bars 4 and 5 giving an inflexion to D minor, but not a true modulation to that key.

The fifth work of the set, “Slumber Song”, relies solely on tonic/dominant harmony of F major creating slow harmonic rhythm. The dominant pedal appears in every bar in the alto voice, providing a certain degree of tension as well as contributing to the slowness of the harmonic rhythm. The second section is a complete repeat of the first section to give a bi-partite structure.

“Holiday Sprees” is based almost entirely on primary triads of G major with only one modulation which is to the dominant. The final four bars (Ex.II:1.25) sustain interest and heighten the tension by means of a series of descending seventh chords in a sequential

arrangement. Some chromatic notes are included in the inner voice and a perfect cadence in G major completes the work:

Ex.II:1.25 Bars 9 to 12



“Day Dreaming” is cast in homophonic texture with heavy reliance on tonic and dominant pedals and with slow harmonic rhythm in character with the title. Suspensions, as well as the use of secondary dominants, create interest. The diatonic relationship between the two sections is tabled below, together with the relevant pedals:

BARS	SECTION	KEY	PEDAL
1 to 4	I	Tonic (e)	i/E
5 to 6			V/E
11 to 14	II	Tonic (e) to:	i/E
16 to 19		Subdom. (a)	i/A
21 to 26	Coda	Tonic (e)	i/e

In keeping with the rest of the collection, “Mischief in the Air” is a diatonically-conceived work in three sections and two keys: the tonic, D major for both outer sections; and its relative minor, B, for the middle section. The four-bar theme (Ex.II:1.26) introduces two contrasting ideas with the theme of the second section in “vamp” style:

Ex.II:1.26 Bars 1 to 4



The harmony of section I uses tonic and dominant only, while the middle section emphasises secondary dominant harmony of F# minor and employs a similar theme to that of the outside sections. The third section, like the first, uses tonic and dominant harmony of D with a tonic pedal introduced from bars 17 to 20. The conventional final cadence, $\boxed{V^{13}-I}$ completes the work (Ex.II:1.27):

Ex.II:1.27

Bars 23 to 24



Sutherland's First Suite (1937) is a collection of four works that demonstrates a variety of compositional procedures. One work is modal and the remainder tonal:

WORK	TONALITY
The Adventurer	G aeolian
The Dreamer	E/e
The Bustler	D
The Humorist	A

“The Dreamer” has a ternary structure. Bars 1 to 9 and 27 to 36 are in the tonic key of E minor whilst the middle section, called “Musette” at bars 10 to 26, is in the tonic major key supported by a tonic pedal in every bar. The time signature of the outside parts, $\frac{5}{4}$ which changes for one bar to $\frac{7}{4}$ is in contrast with the “Musette” in $\frac{3}{4}$ time. The opening motif is repeated seven times within the first nine bars. A slight variation of the motif is introduced at bar 2 (Ex.II:1.28 overleaf) with the omission of the minor sixth that completed the first phrase:

Ex.II:1.28 Bars 1 to 2



Bars 4 and 8 offer a contrasting idea leading to a cadential progression of IV-V⁹ (Ex.II:1.29):

Ex.II:1.29 Bars 3 to 4



The section ends with a perfect cadence. The "Musette" provides a contrast in both style and key. The secondary dominant of E major offers harmonic relief at bars 18 to 19 and the entire section is anchored by the tonic pedal of E.

The last works to be considered in this section are representative of the many diatonic works written by Holland.

Lyric Piece was composed in London in 1937, and is typical of the pastoral character of Holland's works during that particular period of time which was spent under the tutelage of John Ireland. The work is constructed on a diatonic framework and its pastoral quality is evident from the opening bars (Ex.II:1.30 overleaf). The soprano melody of the two-bar principal theme in the tonic key B \flat major, is restricted in overall melodic range to a perfect fourth. The dominant major ninth in bar 2 forms the highest point of the melodic line. As well, the lowered third of the dominant chord (A \flat), which is present in the alto line of bar 2, has its resolution delayed until bar 4. Bars 3 to 4 then repeat the opening theme:

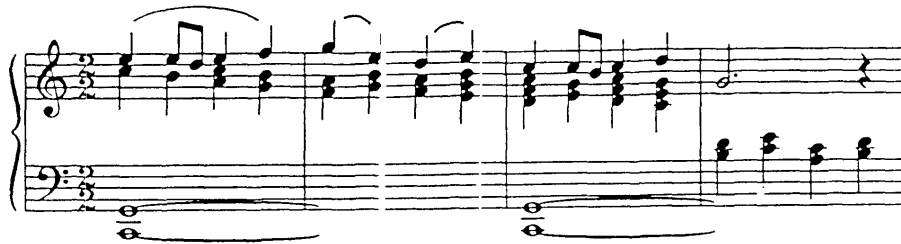
Ex.II:1.30 Bars 1 to 4

Following an imperfect cadence of $\boxed{\text{IV}^7\text{-V}}$ in bar 7, the theme returns with the original second crotchet D, now appearing as two quavers. A further variation of the theme occurs from bar 15 before a modulation to the mediant key D major, commences at bar 19. As well as passing through several keys, this middle section of the work represents a contrast in style and texture before returning to the tonic key and theme at bar 53. The final seven bars of coda material (Ex.II:1.31) are based on the variation of the theme which is first presented at bar 15. The inclusion of the flattened sixth and seventh of B \flat major give a minor quality to the closing bars. A strong tonic chord completes the work:

Ex.II:1.31 Bars 68 to 73

A pastoral character is also evident in a further unpublished work of 1948, entitled Legend. In C major, the four-bar principal theme (Ex.II:1.32) is supported by rising and falling major and minor thirds over a tonic/dominant pedal of C:

Ex.II:1.32 Bars 1 to 4



The work is diatonic and the theme, or fragments of it, appear in various keys throughout the work, sometimes in an inner part (Ex.II:1.33):

Ex.II:1.33 Bars 17 to 19



Hornpipe was written in 1949 and is constructed on a diatonic plan with a somewhat unusual key movement. The following diagram shows the relationship of each modulation from the tonic key of F major:

F	A	C	E	A	C	F/f	F
I	iii	V	vii	iii	V	I/i	I

Many of the chords in this work include secondary sevenths as well as major ninths as shown in the following progression of bars 40 to 44 (Ex.II:1.34) which occurs in the E major section:

Ex.II:1.34 Bars 40 to 44

ii^9 iii^9 vi^7 I vi^{o7} V^7 I

The 1949 collection of four lyrical works, Country Tunes, is a set of miniatures with a diatonic key relationship between the main sections within each work. The following table sets out the key of each individual work and the key relationship between the main sections within each work:

WORK	KEY	SECTIONS		
		1	2	3
Evening Stroll	(G)	G I	C IV	G I
Witchetty Wood	(G)	G I	D V	G I
Whistling Tom	(C)	C I	F IV	C I
Waltz Rondo	(F)	F I	B \flat IV	F I

The next set to be considered is Over Hill, Over Dale, a collection of four educational works written in 1950. The first work is in a minor key and the remainder in major keys making the relationship of i-IV-III-IV as shown in the following table:

NO	WORK	KEY
1	The Coming of Night	d
2	Over Hill, over Dale	G
3	Bedtime Story	F
4	Tune for a Rainy Day	G

The initial work, "The Coming of Night", is a ternary structure based on the initial motif of bars 1 to 4 (Ex.II:1.35):

Ex.II:1.35 Bars 1 to 4



The tonic harmony established by this motif continues until bars 15 to 16¹ where a cadence in C major completes the first section. The motif of Example II:1.32 is now transposed to C major for the second section of the work. From C major there is a further modulation to A minor and then a series of secondary dominant chords of E initiate a descending sequential passage to return to the tonic key with its initial motif. A short coda based on the material of the first section completes the work with a final cadential progression of: $\boxed{IV^9 - V^7 - I}$.

“Over Hill, over dale” (from which the collection takes its title) is also in a diatonic setting. I: opens in the key of G major with a modulation to the dominant at the beginning of the second section, returning to the tonic for the last section. It is based on one main theme that appears in imitation in the C major section (Ex.II:1.36) and suggests a pastoral quality:

Ex.II:1.36 Bars 33 to 35



The close diatonic relationship between the keys of “Bedtime Story” produces an internal arch form to the tonality:

F	C	a	C	F
I	V	iii	V	I

“Tune for a Rainy Day” is based on a short motif that has a somewhat slow harmonic rhythm, caused by the alternation of tonic and dominant harmony of G for the first ten bars. From the opening

key of G major, a short modulation to the subdominant is followed by a move to F major which subsequently moves to A major, in a chromatic mediant relationship. A perfect cadence in G major returns the original key. The final cadence of a chromatically altered dominant seventh of G (with raised fifth) resolving to the tonic, completes the work.

Three Easy Piano Pieces written c.1955 contains three works, all of which are diatonically related both on a macro and a micro level, that is, between the works themselves and between the principal sections within each work. The following table outlines these relationships, and the first two works are considered in more detail below:

Work	Tonic Key	Section 1	Section 2	Section 3
Sailor Song	F	F (I)	d (vi)	F (I)
A-Skippity-Hop	G	G (I)	D (V)	G (I)
In the Quiet Bush	C	C (I)	a (vi)	C (I)

The first work is in ternary form and in simple duple time with the first section progressing: $I - vi - ii - V - I - V$ leading to a two-bar cadence in the dominant. The middle section begins with two bars in the supertonic minor key before modulating to D minor. A perfect cadence in that key follows at bars 15 and 16 before returning to a repetition of the first section in the tonic key. A small coda emphasising the tonic chord of F major completes the work. The second work, "A-Skippity-Hop", is in G major and in compound duple time. Again, it is a ternary form structure but shows rhythmic contrast to the first work. An ostinato bass occurs in the first and third

sections. The principal theme (Ex.II:1.37) is a descending sequential pattern displaying two motifs over the ostinato:

Ex.II:1.37 Bars 1 to 4



The secondary dominant (v/V) at bars 12 to 13 precedes a small episodic link which is followed by the second section of the work in the dominant key. This section is a contrast to the first section by both key and rhythm. The time signature changes to $\frac{2}{4}$ and the melodic line is in pairs of quavers, supported by simple chordal movement:

(Ex.II:1.38):

Ex.II:1.38 Bars 21 to 24



In a style similar to the ending of the first section, a further link based on the tonic chord of D, spelt melodically, leads to the return of the first section in G major with the tonic chord of G completing the work.

Merry Fingers, written in 1955, is a further collection consisting of three diatonic works, the first in the key of D major, the second in G major and the third in F major. The harmonic structure of all three works is uncomplicated. An occasional secondary seventh, usually on the tonic or subdominant note, relieves the basic triadic formations. Secondary dominants producing cadence figures occur at various

stages. Longer sections produce true modulations. “Merry Fingers Waltz”, the first work, opens with a two-bar repeated motif over a tonic pedal and the harmony of the first five bars consists of either chord I or I⁷/D (Ex.II:1.39):

Ex.II:1.39 Bars 1 to 8



This pattern is repeated for a further eight bars, with the material now transposed up a tone and into E minor over an E pedal. The secondary dominant, V/IV gives a cadence in A major to complete the first 16 bars of the work. “Holiday Scamper”, the second work, is a rondo structure and moves between the tonic G, and related dominant and subdominant keys. Two contrasting thematic ideas are introduced in the first two bars, then extended in the following two bars (Ex.II:1.40):

Ex.II:1.40 Bars 1 to 4



The last work “Marching Home,” alternates between the tonic, the relative minor and the subdominant of both those keys to progress tonally as follows:

F	d	F	B ^b	g	F
---	---	---	----------------	---	---

The final cadential figure incorporates the dominant of F as a pedal with the progression: $I-iii-vi-I-I_4^6-I$ above it.

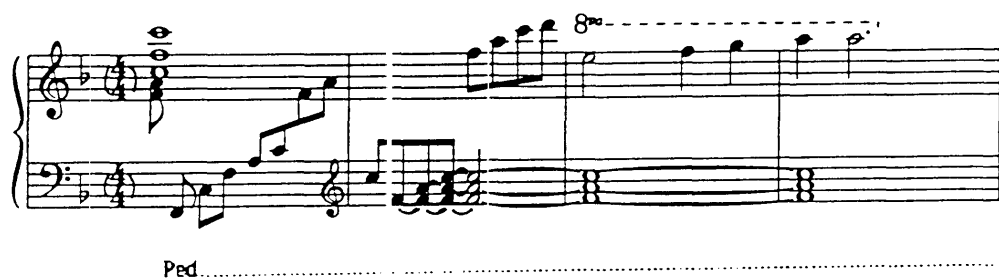
Reference has been made to Holland's symphonic work, Festival Flourish in which the words "Northside Arts Festival" are incorporated into the second theme (see page 50). Yet another work with a "name motif" was written in 1965 and entitled Tribute to Clement Hosking. Hosking was the director of the Newington Music Club in Sydney, and this unpublished piano work was written for that organisation. After a three bar introduction in F major, the "name motif" is introduced as the principal theme and then extended in the following bar (Ex.II:1.41):

Ex.II:1.41 Bars 4 to 5



The name motif occurs 27 times during the course of the work either in its original form, in a derivative of its original form or in a shortened form, as well as appearing in imitation. It is also used to close the work, (Ex.II:1.41a) appearing over a tonic triad of F:

Ex.II:1.41a Bars 93 to 96



Holland has composed numerous works specifically for beginner pianists. The 1968 collection entitled Everyday Pieces contains fifteen works designed for beginners and, with the exception of two works,

all are diatonic. In keeping with the educational purpose, the harmonic structures are simple with many of the harmonies, including secondary sevenths, implied. Apart from two modal works, and one in A tonality, all the works of the collection are either in C major or G major.

Around the Town is a similar collection of twelve simple works, written in 1969. Several of the works are diatonic whilst others are written within a modal or tonal/modal framework. The themes or opening motifs of all the works begin with the interval of either a major or minor second or major or minor third and there is a direct connection between the openings of the first and fourth works (Ex.II:1.42 and Ex.II:1.43) which use the same pitches arranged either harmonically or melodically:

Ex.II:1.42 No.1: "Traffic Policeman" Bar 1



Ex.II:1.43 No.4: "The Flower Seller" Bar 1



The themes of the remainder of the works are shown for comparison (Exs.II:1.44 to II:1.53):

Ex.II:1.44 No. 2: "The Limping Man"



Ex.II:1.45 No. 3: "When the Trees are Bare"



Ex.II:1.46 No. 5: "Windy Weather"



Ex.II:1.47 No. 6: "The Tow Truck"



Ex.II:1.48 No. 7: "Flags in the Breeze"



Ex.II:1.49 No.8: "Lunch in the Park"



Ex.II:1.50 No. 9: "Lost"



Ex.II:1.51 No.10: "Over the Bridge"



Ex.II:1.52 No. 11: "Up in the Lift"



Ex.II:1.53 No. 12: "Turning Homeward"



The opening bass of "Traffic Policeman" shown in Example II:1.42, is used as a four-bar descending step-wise ostinato figure in the tonic key, C major. An inflexion to G major occurs at bars 5 to 7 with the introduction of V^7/V before returning to the tonic key. The addition of $B\flat$ and $A\flat$ to a short unaccompanied phrase at bars 14 to 15 suggest C aeolian. The material of bars 1 and 2 make an appearance in a coda, but now inverted, and the work concludes with a conventional perfect cadence in C major.

"The Flower Seller", in C major, is in waltz style with an appropriate melody and accompaniment. The internal diatonic relationship between the various keys is shown as follows:

C	G	a	d	a	C
I	V	vi	ii	vi	I

"Lunch in the Park" is in the key of D major and is based on one principal theme that is announced in bars 1 to 2 over a tonic/dominant pedal (Ex.II:1.54 overleaf) and is also used to enunciate each change of key in the course of the work:

Ex.II:1.54 Bars 1 to 2

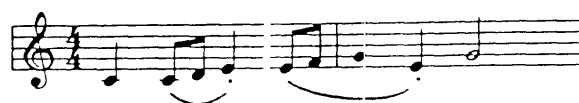


The pedal has the effect of a drone bass. The secondary dominant of D appears in bars 17 to 18, repeated in bars 21 to 22 over a dominant pedal of A, and a modulation to C major occurs at bars 27 to 30. A cadence of supertonic to tonic completes the work.

The 1973 work, The Farmer's Son, is in the key of G major and uses an ostinato pattern of chords I to IV in the first and last sections of the work. Bar 6 introduces the flattened third of chord I as a momentary "colour" effect and a $\boxed{\text{iii}^7 - \text{I}}$ cadence completes the first section. A modulation to the key of the flattened dominant occurs from bars 15 to 18 closing on the dominant of G leading back to the tonic key. The final cadence is an unusual progression of $\boxed{\text{bv}^{\flat}5 - \text{I}}$.

A further work that relies heavily on an ostinato bass is Donkey Ride (1973). It is in the tonality of A combining modal and chromatic elements. The raised subdominant D#, assumes prominence in the broken chord ostinato by creating a tritone from the tonic note, A. This provides a feeling of humour to the work. Hi There! in C major (again from 1973), relies on one principal theme announced in bars 1 to 2 and used again in 17 of the 25 bars of the work. The theme $\boxed{\text{T}}$ appears either in its original form $\boxed{\text{T1}}$ (Ex.II:1.55) or in a form derived from the original intervals shown below as $\boxed{\text{T2}}$ (Ex.II:1.56) and $\boxed{\text{T3}}$ (Ex.II:1.57) or in its inverted form in imitation shown as $\boxed{\text{T4}}$ (Ex.II:1.58):

Ex.II:1.55 Bars 1 to 2

 $\boxed{\text{T1}}$ 

Ex.II:1.56 Bars 3 to 4

T2



Ex.II:1.57 Bars 9 to 10

T3



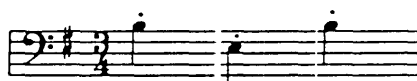
Ex.II:1.58 Bars 15 to 16

T4



Spaceman (1973) has a tonal centre of E with its main constituent being a series of perfect fifths. The opening three-note unaccompanied motif on the implied tonic chord of E (Ex.II:1.59) immediately displays this characteristic:

Ex.II:1.59 Bar 1



At bars 3 and 4 the fifths now appear harmonically with a chromatic alteration of the implied dominant seventh chord on the second beat, resolving to the tonic in the following bar (Ex.II:1.60):

Ex.II:1.60 Bars 3 to 4



The 1975 collection of simple educational works, Picture Pieces for Young Pianists, contains sixteen works, two of which are diatonic.

Five Story Pieces (1976) is a collection of contrasting works that use various harmonic devices such as chromaticism, clusters, modality and diatonicism. “Sunday”, the second work of the set, is structured on the tonality of A using both major and minor forms of the A scale. The four-bar theme is in chorale-style in a homophonic setting, cadencing on $\boxed{\text{bvii-I/A}}$ (Ex.II:1.51):

Ex.II:1.61 Bars 1 to 4

Use pedal for legato phrasing

A modulation to the key of the flattened supertonic, B \flat major, continues the chorale-style but with a thinner texture. At bar 25, (Ex.II:1.62) a chord containing a diminished octave (F \sharp to F \natural) and a diminished fourth (B to E \flat) assumes importance over eleven bars:

Ex.II:1.62 Bar 25

The lower two notes of the chord act as a tonic/dominant pedal and the B takes on a further role as a pedal point from bars 37 to 40. Further modulations to B major and D major eventually return the tonality to A and the tonic chord of A major which completes the work.

A further educational collection from 1976, Ten Study Pieces, represents a variety of styles. Each work has a specific technical purpose as outlined in the following table:

TITLE OF WORK	TECHNICAL FOCUS
Fly Overs	Studying broken chord patterns and phrasing
Man on Stilts	Execution of staccato touch
Winter Landscape	Developing pedal technique
Crabs	Execution of legato touch and melodic thirds
Remembering	Encouraging an expressive performance technique
Romantic Song	Execution of 2:3 rhythm
Two Clowns	Playing a bi-tonal work
Puppet Show	Studying rhythmic syncopation
A Night for Ghosts	Practising tone gradation
Mini-Toccata	Practice of alternating rhythmic patterns

The two works from the collection devised on a diatonic framework are discussed below.

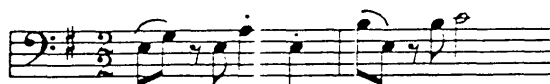
“Fly Overs” is in the key of A minor and, as shown in the table, is a study in broken chord patterns as well as in phrasing technique. It is based on a series of triads arranged melodically as broken chords. The broken chords begin in a descending fashion for the first four bars and then reverse direction by way of the Neopolitan sixth of A. Occasional use of the tritone and added second to the final tonic chord adds interest to the work.

“Puppet Show” in the key of E minor is based on two rhythmic patterns [R1] and [R2] stated in the bass register of the first two bars. The second pattern is derived from the first:



The rhythmic patterns assume importance in this work by emphasising the main key changes as well as forming the basis for two separate, pithy motifs: (Ex II:1.63)

Ex.II:1.63 Bars 1 to 2



These motifs are treated in inversion, unison and chordal style as the work progresses. The initial tonality of E minor is interrupted by secondary dominant material leading to a modulation and a cadence in the dominant. The motifs following are then lowered a perfect fourth. A short homophonic section involving a change of tonality leads to chord IV⁹ in the phrygian mode. The re-appearance of [R2] in octaves suggests the tonality of G. A further modulation to A minor is suggested by the appearance of the tonic/dominant pedal of A supporting the flattened supertonic chord arranged as [R1]. A modulation to D minor follows with [R1] in the treble, now supported by crotchet movement in the bass. [R1] now appears in chordal texture at bars 29 to 32 leading to a cadence and the appearance of a secondary rhythmic pattern [F3], derived from [R1]:



This eight-bar motif of descending and syncopated sequential movement in E tonality is succeeded by a further eight bars of ascending sequential movement. The sequence closes within chordal texture and an imperfect cadence of: [C: i- V⁹]. The work is completed by using both [R1] and [R3] and four bars of an inverted tonic pedal on E.

More Picture Pieces for Young Pianists, written in 1979, is the companion collection to the earlier Picture Pieces for Young Pianists and contains 12 works (see full listing of both collections in Appendix 2). The two diatonic works to be discussed are “Cowboy” and “Canoe Song.” The first mentioned work is in the key of G major with a simple harmonic framework of triads of the tonic key, modulating to the dominant with a further triadic pattern. A series of descending perfect fifths leads to a perfect cadence in the dominant key followed by a return to the tonic and the theme of the opening. A short octave figure of dominant, submediant and tonic notes concludes the work. “Canoe Song” is in the key of F major and when compared to the previously mentioned “Donkey Trot,” (see page 96) is seen to use the same scale degrees as an ostinato pattern. Key and rhythm differ but the intervals of the pattern are the same.

Several other short diatonic works by Holland use many of the procedures outlined above. “Around the Pool”, from Pianoscapes (1986), for instance, is in the key of D major with a modulation to the tonic minor at bars 21 to 25. Throughout the work the notes of four chords only are used: I, ii, V and vi. There is also some decoration with accented passing notes.

“The Lonely Dancer”, from the 1986 Piano Sketchbook collection, introduces both forms of the minor scale to the student. Whilst the work is on an overall D background, the principal theme (Ex.II:1.64) is

announced in the melodic minor form of D, while the supporting ostinato figure suggests the harmonic form of the scale:

Ex.II:1.64 Bars 1 to 4

A new treble theme follows, supported by a bass line of chromatically descending major thirds : (Ex.II:1.65)

Ex.II:1.65 Bars 9 to 12

The middle section of the work changes to the subdominant major key to lead to an imperfect cadence before returning to D minor at bar 33. Two diminished seventh chords give added interest to this section and a pause at bar 40 on vii^7/D signals the return of the first section.

The 1992 collection, Lucky Dip, consisting of thirteen works, displays a variety of harmonic and structural techniques that serve an educational purpose, a pattern that is apparent with many of Holland's sets of miniatures. Each individual work of the collection, together with its overall instructive purpose, is tabulated overleaf:

WORK	HARMONIC BASIS	PURPOSE OF STUDY
Tango Time	Tonality of G	Ostinato patterns
Rockabye Baby	Centred on C	Ostinato bass/sequential movement
Look in the Mirror	Aeolian mode	Contrary motion and chromatic movement
Penguins A-Waltzing	Bi-scalar: pentatonic with tonality of C	Ostinato bass
The Long Road Home	Tonality of E	Sequential movement
Lazybones	Tonality of A	Interval movement, syncopation and ostinato patterns
The Lost Seagull	Tonality of E	Ninths as an appoggiatura element
Popcorn	Tonality of A	Rhythmic elements
Echoes Around the Mountain	Tonality of C	Overtone structure
Birds at the Waterhole	Indefinite tonality	Clusters to demonstrate a structural element
Lucky Dip	Key of G major	Ostinato patterns
Grey Days	Key of G minor	Patterns of thirds
Grasshopper Parade	Tonality of D	Ostinato and rhythmic patterns

The five works of the collection that are constructed within diatonic parameters are discussed below.

“Tango Time” is centred on G tonality and has two controlling features: (i) ostinato bass figures based on tonic and dominant notes of G major occurring from bars 1 to 30, as well as small derivatives of that figure; and

(ii) the diminished fourth interval F \sharp -B \flat that appears at bars 4, 8, 12, 16 (where it acts as a cadence figure), 20, 24, and 45 (where this time it assumes the role of the final cadence figure). This interval occurs seven times harmonically and four times as a melodic interval during the course of the work. A further interval of a tritone D \flat to G, assumes importance as a pedal point from bars 34 to 36 in the approach to the final section of coda.

The harmonic structure takes on a static quality as a result of the ostinato and the presence of small, repeated motifs. The presence of B \flat as a recurring note throughout the work gives the aural sense of alternating between the major and minor tonalities of G. Bars 11 to 15 (Ex.II:1.66) show the main structural features of the work:

Ex.II:1.66 Bars 11 to 15



The ostinato figures in the above work may be compared with those of three further works, “Lazybones”, “Lucky Dip” and “Grasshopper Parade”. The first mentioned of these works again depends on the tritone, this time A to D \sharp as a structural feature of the ostinato bass. The principal theme (Ex.II:1.67) relies on a narrow melodic range of a perfect fourth which serves to slow both the harmonic and melodic rhythm:

Ex.II:1.67 Bars 1 to 3



The tonality of A is decorated by the inclusion of further tritones and small areas of chromaticism, including a chromatic run between E and A at the final cadence.

The ostinato bass of “Lucky Dip” (the work from which the collection takes its name) is constructed on the tonic and dominant notes of G major and appears in 20 of the 53 bars of the work. The raised supertonic of G appears as an appoggiatura to the opening three-note motif shown below, (Ex.II:1.68) which is the principal idea upon which the work is built:

Ex.II:1.68 Bars 1 to 4



“Grasshopper Parade” is in D tonality and is supported by a four-note linear ostinato pattern of $\boxed{V-I-vi-I}$ which first appears in a two-bar introduction. It also shows a similarity to “Lucky Dip,” in that the raised subdominant note, in this case G#, acts as an appoggiatura to the two-note rhythmic motif that is the central feature of the melodic line: (Ex.II:1.69)

Ex.II:1.69 Bars 3 to 4



The raised subdominant makes its last appearance in the cadential progression: $\boxed{VI^6 - \#IV^6 - i}$ in the final two bars.

“Grey Days”, in the key of G minor, begins with a two-bar introduction of minor thirds that suggests subdominant harmony. At

bar 3, the presence of the supertonic note A, acts as the added sixth to chord IV which then proceeds to the next bar as a member of the supertonic chord in first inversion: (Ex.II:1.70)

Ex.II:1.70 Bars 1 to 4

As shown above, these opening bars set the character and mood of the work. The treble motif of bar 3 (extending to bar 4) becomes the principal motif upon which all other motifs are derived by means of repetition, extension, inversion or sequential movement. The character of the work is maintained throughout and reinforced by a final plagal cadence.

As is clear from the above examples, the three composers wrote a vast number of works within the parameters of diatonic tonality. Many of those works have a specific educational value as evidenced by the specific “teaching” collections, but this does not, in any way, undermine their value; Holland’s works in particular are cognizant of her teaching role.

1.2 • ADDED-NOTE HARMONY

The inclusion of added-note harmony is an important feature of diatonicism when used by the three composers and commonly occurs throughout their piano compositions, particularly at final cadences. Traditionally, the most common additions to chords form major or minor seconds placed so as to create an interval of a third or fourth with any other tone of the particular chord in question. As well, a sixth may be added to the root of any triad and this particular chord, in its various guises, is frequently a component of added-note harmony. Consequently, in its simplest form, added-note harmony changes the texture rather than the harmonic function of any given chord while adding colour and variety.

Agnew's Prelude No.1 (1927) has the addition of the fourth (E) to the root of the dominant seventh of E in its concluding bars (Ex.II:1.71). This produces an interesting colour effect and typifies Agnew's fondness for this particular added note:

Ex.II:1.71 Bars 17 to 19

As the key of the work is A major, the added fourth also suggests the dominant of A, a logical transition to the final cadence.

The addition of the major or minor second to the tonic chord occurs with such frequency, that it can be considered one of the trademarks of Agnew's compositional technique. "At the Fair", from the 1927 collection, Rural Sketches, is such a case in point. The tonality of C is coloured by the addition of the major second to the tonic chord and in this instance it is combined with the added sixth. The chord is written in such a way so as to create a bass figure of fifths supporting a theme of rising and falling contours. (Ex.II:1.72) The dominant chord is also extended by means of an added major second:

Ex.II:1.72 Bars 1 to 2



At bars 17 to 18 (Ex.II:1.73) the theme returns, this time above chord IV with an added major second appearing as the fourth note of the theme. This is then followed by chord vi with added fourth:

Ex.II:1.73 Bars 17 to 18



The last cadence (Ex.II:1.74 overleaf) again emphasises the added second to the tonic chord:

Ex.II:1.74 Bars 35 to 36



Added-note harmony, sevenths and ninths as well as tritone intervals are components of “A Starry Night” from the same collection. The resulting harmonic framework ensures a sense of fluid movement that preserves the image of the title. The work contains one principal motif announced in bar 1 in F tonality. The addition of the added second and fourth to the tonic chord produces a tritone and the procedure is repeated in bar 2 with the pitch now a perfect fourth lower (Ex.II:1.75):

Ex.II:1.75 Bars 1 to 2



The last four bars of *Capriccio* (1927) combine both the added major second and major sixth in the approach to the dominant note of C over a tonic pedal, and end with chord I plus the added second. The rests in the second last bar (Ex.II:1.76 overleaf) aurally suspend the tonality before the last chord:

Ex.II:1.76 Bars 160 to 163

The concluding chord to A May Day (1927) has both the added second ($A\flat$) as well as the added sixth ($E\flat$), which itself occurs three times within the chord disguising a texture of superimposed fourths in a technique that is reminiscent of Scriabin. Although Agnew frequently used this technique, he himself denied any Scriabinesque influence. The chord in question aurally prepares the added second by sounding it 'forte' on a dotted minim pause tied to a dotted crotchet in the penultimate bar (Ex.II:1.77):

Ex.II:1.77 Bars 49 to 51

The added sixth may be attached to major or minor triads in their various inversions. This procedure occurs in the 1927 work, An Autumn Morning where the matching cadences (Exs.II:1.78 and II:1.79)

rely for their effect on the use of the added sixth to the final C major tonic chord:

Ex.II:1.78 Bars 27 to 29

Ex.II:1.79 Bars 80 to 83

A subsidiary theme of ‘Looking Back”, from Two Pieces, (n.d) modulates from its tonal centre of Eb to Ab using a pivot chord of $\frac{vi}{Eb}$ $\frac{iii}{Ab}$ to resolve onto the dominant seventh of Ab with an added major second (Ex.II:1.80):

Ex.II:1.80 Bars 5 to 8

An incidence of superimposed fourths similar to that encountered in A May Day, occurs in the last bar of Rhapsody (1928). Both the

added second (B) and added fourth (D) are included in the final A minor tonic chord (Ex.II:1.81):

Ex.II:1.81 Bars 176 to 177

In a similar procedure, the two bars preceding the ending of “A Child's Dream”, from *Contrasts* (1929), include the added second and added fourth. Both these tones are originally derived from bar 1, and are now used to lead up to the final chord of A (Ex.II:1.82):

Ex.II:1.82 Bars 68 to 70

From the same collection, “Elegy” is a modal work (F aeolian). The added second (G) plus the added fourth (Bb) are attached to the final perfect cadence to give a more dramatic effect (Ex.II:1.83):

Ex.II:1.83 Bars 25 to 28

The ending of the 1933 work, Toccata (Ex.II:1.84), has the addition of an augmented fourth (D \sharp) to the tonic seventh chord of A major:

Ex.II:1.84 Bars 157 to 158

Agnew's miniature "The Merry-Go-Round", from the Youthful Fancies collection (1936), provides an example of the use of the added minor second to the tonic chord. This creates the carnival colour of the title and is used at nearly every appearance of this chord. For example, the interval of the diminished fifth is created by the addition of G \flat to the tonic chord (Ex.II:1.85):

Ex.II:1.85 Bar 1

Similarly, the last chord (Ex.I:1.86) is particularly colourful with its addition of two minor seconds to the tonic and the omission of the traditional third of the chord:

Ex.II:1.86 Bar 52

A similar procedure to that in the previously mentioned “At the Fair,” appears in “March of the Soldier Ants”, from the Holiday Suite collection of 1937: the key is A minor and the added major second (B) appears in the final tonic chord, again emphasising Agnew’s fondness for this procedure.

The few examples outlined above illustrate Agnew’s reliance on the addition of non-essential notes to triadic formations to produce dissonance, but very often without the “traditional” resolution to a following consonance. In this manner he is able to produce colourful impressions and create tone pictures. In particular, the influence of Debussy’s harmonic language may have been a factor in Agnew’s use of added sixths.

Sutherland’s use of added-note harmony is particularly noticeable at cadential figures and final cadences. Some instances of added-note harmony in her works are considered below.

In “Mischief in the Air”, from Holiday Tunes (1936), the added second (G) to the last non-dominant cadence results in a tritone between the tenor and alto voices of the mediant chord of D major (Ex.II:1.87):

Ex.II:1.87 Bars 23 to 24



Alternatively, the resolution of G to the third of the following tonic chord could suggest that the note is the ninth of the mediant chord rather than the added second.

The final cadence of “The Drooping Petal”, from Miniature Ballet Suite (1936), includes the added second, tied over from the preceding dominant seventh, as a component of the final tonic C major chord.

“The Bustler” from First Suite was composed in 1937. It is in the key of D major and the ostinato pattern that extends from bars 17 to 24 includes G, the added perfect fourth to the tonic chord. The added note acts as a pedal for six bars and is then included as a member of the perfect cadence in the last two bars (Ex.II:1.88):

Ex.II:1.88 Bars 21 to 24



This procedure is also followed in “The Humorist”, from the same collection; the added fourth to the tonic chord of A major appears a number of times and again acts as a pedal (Ex.II:1.89):

Ex.II:1.89 Bars 1 to 2



The last cadence is imperfect and particularly striking as it reflects the title. The dominant chord of A, preceded by the supertonic chord with ninth and eleventh added, (Ex.II:1.90) produces the humorous effect:

Ex.II:1.90 Bars 18 to 20



“The Quest”, from Sutherland’s Second Suite composed in 1937, is a diatonic work beginning in C major but ending in E major, a reference to the “quest” of the title. The added-note feature in this work is in the final cadential figure which includes the added seventh (D#) to the final tonic chord of E major, (Ex.II:1.91) itself in second inversion, contributing to the instability of the closing:

Ex.II:1.91 Bars 16 to 18



The fourth work of the Second Suite collection entitled “Lavender Girl”, admits the flattened seventh (G#) to the A major chord at the cadence of bar 31. (Ex.II:1.92). This resolves the preceding tonality while at the same time returning the key to A major for the concluding section:

Ex.II:1.92 Bars 29 to 31



Sutherland’s technique of adding notes to final cadences is best seen in the “1939” Sonatina. The concluding cadences of four of its five movements (Exs.II:1.93 to II:1.96) all contain additional notes:

The first movement concludes with the added second (G) and sixth (D) to the final F major chord:

Ex.II:1.93 Bars 156 to 168

The second movement concludes with the added augmented fourth (C#) in its G major tonic chord:

Ex.II:1.94 Bars 16 to 19

The third movement adds the raised sixth (G#) to the final B minor tonic chord:

Ex.II:1.95 Bars 39 to 44

The fifth movement includes the added second (G), sixth (D) and seventh (E) to its final F major cadence:

Ex.II:1.96 Bars 54 to 58

“No.6”, from the Six Profiles collection(1945-6), is in the tonality of E and makes prominent use of the added second (F#) and added fourth (A#) to the tonic chord. This first occurs in bar 2 where an ostinato introduction of the tonic chord firmly establishes the tonality. Various added notes are used a number of times during the work, not only when the tonality is E, but to chords of the various other tonalities generated as the work progresses. At the final cadence (Ex.II:1.97) the added second and fourth make a final appearance having returned consistently over the tonic chord in the preceding four bars:

Ex.II:1.97 Bars 61 to 63



An analysis of Holland's piano works reveals that added-note technique is also an integral part of her compositional process.

The early (1936) unpublished work Green Lizards, has a wide keyboard range and much rhythmic variation, including the use of triplet figures, sextuplets and septuplets. The work opens in C major with an arpeggio figure (Ex. I:1.98) and the presence of A at bar 2 suggests the added major sixth to the tonic chord; alternatively it could suggest a modulation to A minor, completed in the last bar:

Ex.II:1.98 Bars 1 to 5



A link between the opening and closing bars occurs at bar 103 (Ex.II:1.99) with the appearance of the descending demi-semiquaver figure of bar 4, now in its ascending form. The harmony may, again, be interpreted as the added sixth, or, the juxtaposition of C major and A minor harmonies, finally ending on the tonic:

Ex.II:1.99 Bars 103 to 106



The next work by Holland to be considered is “Merry Fingers Waltz”, from the 1955 collection entitled Merry Fingers. The final cadential progression (Ex.II:1.100) adds the major ninth to the dominant chord of D with the ninth resolving to the third of chord V:

Ex.II:1.100 Bars 90 to 98



In the unpublished work of 1956, Picnic Races, the final cadence is preceded by a bar of silence which draws attention to the richness of the final F major conclusion. The tonic chord is enhanced by the addition of the major second, perfect fourth and major sixth in the penultimate bar. Example II:1.101 (overleaf) shows the configuration of the final two bars:

Ex.II:1.101 Bars 146 to 147



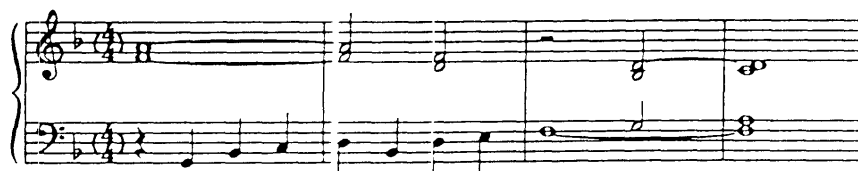
Here comes the band (1972), is a 21 bar work in G major that shows much reliance on the tonic chord, giving a static quality to the harmony. The first four bars include one of Holland's trademarks, that of a bass figure of tonic/dominant open fifths that act as a pedal. Three instances of the simple use of added-note harmony occur in the work: in bars 2 and 18, which add the major second (A) to the tonic chord of G, and in bar 17, which includes the addition of both the added second and major sixth (E), again to the tonic chord. As bars 2 and 18 are of similar configuration, Example II:1.102 shows bars 17 to 21:

Ex.II:1.102 Bars 17 to 21



The 1973 work, And the Sun Went Down, is in F major and features tonic/dominant open fifths as support for a simple crotchet melody that includes the seventh of chord I. The addition of the major sixth (D) to the final chord (Ex.II:1.103) appears in the cadence of the closing bars:

Ex.II:1.103 Bars 13 to 16



Added-note harmony is the main feature of The Old Gardener(1973), a 28 bar work in C major, a key chosen for its liquidity and susceptibility to additional tones. The only modulation is to the supertonic minor (d), by way of secondary dominant preparation at bar 8. The theme (Ex.II:1.104) is a simple three-note arrangement of the tonic chord in arpeggio formation which is later inverted and which includes the added sixth (A), preceded by an introductory arpeggio of the tonic chord with F# the added augmented fourth:

Ex.II:1.104 Bars 1 to 2

The modulatory section shows a similar use of additional tones: bars 11 to 13 (Ex.II:1.105) add the seventh, flattened second and augmented fourth to the cadence figure:

Ex.II:1.105 Bars 11 to 13

The coda also relies on the augmented fourth F# to provide colour to the final four bars.

A further instance of the added fourth to the tonic chord is the augmented interval of the ostinato pattern in “The Indian Snake Charmer”, from the 1975 collection, Picture Pieces for Young Pianists.

(Ex.II:1.106 and Ex.II:1.107). Cast in the dorian mode, the tritone effect at once reflects the title:

Ex.II:1.106 Bars 1 to 6

Ex.II:1.107 Bars 23 to 26

Examples of the use of added-notes in a chordal sense occur in the final cadences of several of the miniatures including “Spanish Guitar”, from the collection mentioned above. The work closes with a vi-I cadence in G major (Ex.II: 1.108) in which the third is omitted from chord I, but the sixth, (E) is added:

Ex.II:1.108 Bars 34 to 35

However, the added notes are very often of the texture of single tones rather than of chord members. This procedure is most apparent in the teaching works. “Waves Lapping on the Shore” is such an example. It is one of five short, descriptive works from Pianoscapes, (1986) but it

him.”³ A plaintive melody in E minor opens the work (Ex.II:1.111) and added sixths are used diatonically as accented passing notes:

Ex.II:1.111 Bars 1 to 4



Alternatively, the presence of the C could be interpreted as part of the melodic line, in which case it would suggest submediant harmony.

Composed recently, in 1992, Quiet Procession is an unpublished work written for one hand. The tonality of A includes the addition of the major second (B) to the final chord: (Ex.II:1.112)

Ex.II:1.112 Bars 55 to 56



Ped.....

The foregoing examples are a small, representative selection from a variety of works to demonstrate the importance of added-note harmony as an adjunct to the harmonic framework. The favoured additional notes are seconds, fourths and sixths of varying quality, and final cadences often show the addition of the seventh to the tonic chord.

³ Holland, 'The Lost Seagull', Luck's Dip, EMI, 1992, p.12.

1.3 • CHROMATICISM

The following works considered under the heading of “Chromaticism” use this procedure within the context of a tonal or diatonic background. Areas of sustained chromaticism appear more frequently within a tonal context in the works of Agnew and Holland than in Sutherland’s works.

The piano works of Agnew in particular display a highly developed sense of chromaticism. Indeed, this approach to tonality is one of the trademarks of his style. One such work is Dance of the Wild Men, which was written in 1919 and dedicated to Benno Moiseiwitsch, who premiered it in Sydney and later included it in his concert repertoire in London. The work is illustrative music of an almost savage intensity and serves as an excellent example of the interplay of chromatic texture with theme and tonality. Although it has been suggested that Agnew was influenced by the dances of the Australian indigenous peoples, there would appear to be no firm musical evidence for this.⁴

Dance of the Wild Men is 76 bars in length in the principal tonality of A, and there are eleven changes of time signature. Unity and an anchoring of tonality is achieved by means of two important pedals: C# at bars 29 to 38 and A at bars 66 to 76. The work begins with 26 bars of episodic chromatic material. The first four bars contain a repeated figure of chromatic octaves and a partly chromatic semiquaver figure in the treble, supported by a series of descending chromatic thirds. This leads to two bars of chromatic material moving in contrary motion: (Ex.II:1.113 overleaf)

⁴ Anon., ‘The Modernism of Roy Agnew’, Australian Musical News, 2nd September, 1931, p.14.

Ex.II:1.113 Bars 5 to 6

Another chromatic episodic section follows until the main theme, which is a short, intense chromatic bass figure, appears at bar 27 (Ex.II:1.114):

Ex.II:1.114 Bars 27 to 28

The first appearance of this theme is in C# tonality over a chromatic bass of eight semiquavers groups descending from A to D. The second appearance of the theme (Ex.II:1.115) occurs two bars later but now in E tonality:

Ex.II:1.115 Bars 29 to 30

This time the theme is supported solely by a tonic/dominant pedal of C#. A third appearance of the theme immediately follows, now a perfect fifth higher, emphasising the dominant and moving by thirds:

(Ex.II:1.116)

Ex.II:1.116 Bars 31 to 32

At its last appearance, the theme is again moving by thirds and in E

tonality but is now extended by another eight notes: (Ex.II:1.117)

Ex.II:1.117 Bars 33 to 36

A further chromatic section then interrupts the theme. At bar 64 the theme re-appears in its original guise. At its next appearance, Agnew uses a favoured technique, that of transposing the harmony, so that the original figure of bars 29 to 30 is now in the tonality of A over a tonic/dominant pedal. The last nine bars of the work constantly reiterate the thematic material over the C# pedal point while at the same time, the tempo increases as does the tension. The dynamic level calls for 'fffff' in the last bar. The last bar of tonic harmony (Ex.II:1.118) includes a scale run from the dominant of A with the ninth of the dominant becoming the added sixth of the tonic chord:

Ex.II:1.118 Bar 76

A further work that relies on chromaticism is the 1922 composition, Deidre's Lament. It is in the tonality of F, using both major and minor keys. Its dirge-like, static quality is due in part to the unusual technique of repeating the tonic note as a bass octave on

every beat of every bar. Therefore, F appears in the nature of a pedal, 149 times. This is one of only two occasions in all of Agnew's complete piano works in which he employs this particular method of reiterating a pedal note.⁵

Deidre's Lament (1922) is in ternary form, moving from tonic minor to tonic major and back to tonic minor for the tri-partite arrangement. The texture is thickened by means of chromatic chords which generally move in a descending pattern as shown in the opening bars (Ex.II.1.119):

Ex.II.1.119 Bars 1 to 5

⁵ Agnew's 1927 work 'The Falling Snow', from Three Lyrics, uses the tonic note E as a pedal either in the bass, or inverted, in every one of its 24 bars. This particular technique as well as the similarity of the title, suggest the influence of Debussy's 1910 work, 'Des pas sur la neige.'

Capriccio (1927), combines chromatic areas with pedal points, sevenths and fourths. Example II:1.120 shows a chain of chromatically descending sevenths in the bass, supporting the melodic line:

Ex.II:1.120 Bars 48 to 53



while bars 57 to 61 (Ex.II:1.121) combine an inverted pedal on B in the top voice with a chromatically descending inner voice. This voice is actually the third of each chord within a series of triads, with the root and fifth of each chord descending chromatically by way of perfect fifths in the bass. The implied tonality of B is provided by the pedal:

Ex.II:1.121 Bars 57 to 61



Agnew's 1928 work Elf Dance, uses a simple yet effective descending chromatic scale pattern in its final bars. The work, in B \flat minor, is based on the following principal motif, presented in the first bar (Ex.II:1.122 overleaf) and then reiterated 23 times during the 91 bars of the work. The bass support is a descending single crotchet chromatic scale:

Ex.II:1.122 Bars 1 to 2

The musical score for Ex.II:1.122, Bars 1 to 2, is presented in two systems. The first system shows the beginning of the piece in 8/8 time, with a key signature of three flats (B-flat major or D-flat minor). The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a chromatic descending line. The second system continues the chromatic descent in the bass line, with the right hand playing a more complex melodic pattern.

However, it is in the final bars of the work that the chromatic scale figure is most effective. From A¹ the bass descends in a continual chromatic line over four octaves to finish on the lowest B^b of the keyboard. The principal motif or a fragment of it appears six times above the bass line, also in descending patterns (Ex.II:1.123):

Ex.II:1.123 Bars 83 to 91

The musical score for Ex.II:1.123, Bars 83 to 91, is presented in two systems. The first system shows the beginning of the piece in 8/8 time, with a key signature of three flats. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand plays a chromatic descending line. The second system continues the chromatic descent in the bass line, with the right hand playing a more complex melodic pattern. The score ends with a final chord in the bass line.

Four of the works contained in the 1929 collection, entitled Contrasts, are modal but the last work, "April on the Hills", is in C

tonality and built on numerous chromatic areas. Blocks of chromaticism, together with frequent use of the tritone, give a heightened feeling of tension to the work. A chromatic four-note treble figure, preceded by an appoggiatura (making it I^{#5}/C if the first pitch is included), is the main motif (Ex.II:1.124). This motif appears at different pitches an additional thirteen times during the course of the work:

Ex.II:1.124 Bar 1



At bars 7 to 8 (Ex. II:1.125) the motif mentioned above precedes an ascending chromatic scale figure while at the same time, the bass descending melodic figure is itself, partially chromatic:

Ex.II:1.125 Bars 7 to 8



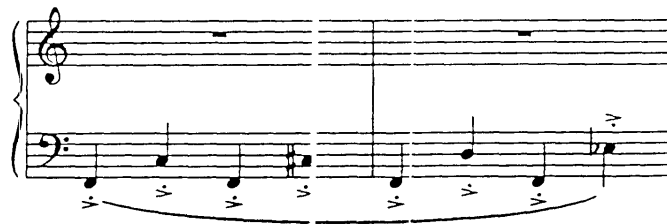
A further work that uses a chromatically descending bass figure is Before Dawn (1935). The two short opening motifs (Ex.II:1.126) appear above a repeated-note chromatic bass that descends in semitones from F#:

Ex.II:1.126 Bars 1 to 3



Trains (1935) is a chromatic work which is based on a series of repetitive chromatic figures and rhythmic patterns, with a percussive quality that is apparent from the first bar. The opening of the work is followed by a two-bar repeated crotchet pattern in the bass that ascends a minor third chromatically while being anchored by an F pedal (Ex.II:1.127):

Ex.II:1.127 Bars 3 to 4



The pedal, mentioned above, is one of six that are used in Trains as a basis for much of the chromaticism, as well as giving points of tonal reference. The pedals occur as follows:

BARS	PEDAL
1 to 12	F
16 to 19	C#
20 to 25	F#
26 to 33	Bb
30 to 34	Ab
42 to 45	C

From bar 7, the bass pattern established at bars 3 to 6 continues for a further six bars but is now in quavers, moving chromatically a further minor third higher, from E to G. The treble support at bars 9 to 10 (Ex.II:1.128) is a two-bar repeated pattern in chromatic thirds, completing the chord outlined initiated in the bass:

Ex.II:1.128 Bars 9 to 10



Bars 9 to 10 lead to a cadence figure at bar 11 and a new pattern of descending semiquavers in the treble, supported by a further rising chromatic figure in the bass. A series of major seventh chords follows at bar 13.

Rhythmic figures are an important structural element of Trains and, although this section is a discussion on chromatic usage, it is worth diverting at this juncture to draw attention to the four principal rhythmic patterns from which all further figures are derived and which form an important stylistic element of the work. The patterns are:

[R1]	$\frac{4}{4}$ 	introduced at bar 7
[R2]	$\frac{4}{4}$ 	introduced at bar 9
[R3]	$\frac{4}{4}$ 	introduced at bar 12
[R4]	$\frac{4}{4}$ 	introduced at bar 19

As a further step, the table below shows the occurrence of these figures and their derivatives:

BARS	FIGURE 'R'
7 - 8 16 - 19 26 - 27 42 - 45 54 - 55	1
9 - 10 56 - 57	2
12 15 40 - 41	3
19 - 25 31 - 35 46 - 52	4

“March of the Soldier Ants”, from Agnew's Holiday Suite, (1936), is in A minor and relies for its effect on the simple chromatic effect produced by the chord arrangement that is first noticeable in bars 5 to 8 (Ex.II:1.129). The alto voice rises chromatically from A to D and then returns chromatically from D \flat back to A. At the same time, the bass ascends and descends chromatically forming parallel perfect fifths:

Ex.II:1.129 Bars 5 to 8

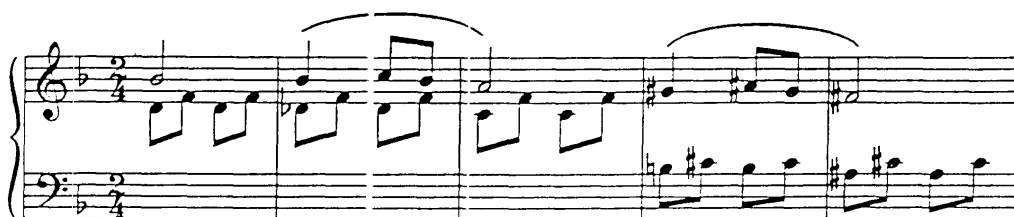


Those same lines are used to lead into a closing plagal cadence that has an added second to the tonic chord.

Sutherland's piano miniatures only occasionally involve the use of sustained chromaticism and two works are used to demonstrate the procedure. Areas of chromatic usage that occur in the middle and late period works are discussed in Part III.

The simplicity of the two-part texture of “The Little Grey Dancer”, from the Miniature Fallet Suite (1936), achieves interest from the chromatically-descending lower voice (Ex.II:1.130):

Ex.II:1.130 Bars 1 to 5



The same figure then returns during the second half of the work.

Some areas of chromaticism occur in “No.1”, from the Six Profiles collection (1945-6). The chromatic bass of bars 27 to 33 descends through the interval of a ninth from G to F#, anticipating a series of second inversion tonic triads (Ex.II:1.131). The last note of the chromatic figure acts as the dominant of the following C# tonality:

Ex.II:1.131 Bars 27 to 33

The image displays two systems of musical notation for piano. The first system consists of two staves: a treble clef staff and a bass clef staff. The bass clef staff features a prominent chromatic descending line starting on G4 and ending on F#4. The treble clef staff contains chords and melodic lines. The second system also has two staves, continuing the chromatic bass line and the right-hand accompaniment.

Sustained areas of chromatic figuration in Holland’s miniatures are represented by the five works considered below.

The first example is “Hickory Dickory Dock”, from the 1937 duet collection, Old Tunes in New Garments. The collection includes three folk songs, a Christmas carol and Beethoven’s “Minuet in G.” It is apparent from the introduction to “Hickory Dickory Dock” (Ex.II:I.132 overleaf) that the accompaniment is based on chromatic motifs as a contrast to the simple melodic line. The chromatic figuration only appears in the second piano part:

Ex.II:I.132 Bars 1 to 4 'Piano II'

The musical score for Ex.II:I.132, Bars 1 to 4, is presented in two systems. The first system contains four bars of music. The second system contains two bars of music, with the second bar being a whole rest in the treble clef.

“Funny Things-Sharps”, from Everyday Pieces (1968), is designed for beginner pianists as an introduction to very small areas of chromatic movement. The work is of 10 bars length, in C major and includes words to assist students with the notion of chromatic pitches moving up and down: (Ex.II.1.133)

Ex.II:1.133 Bars 1 to 10

The musical score for Ex.II:1.133, Bars 1 to 10, is presented in two systems. The first system shows five bars of music with the following lyrics: "#s are fun, #s are fun, Run up a step, Now down you come. #s are fun,". The second system shows five bars of music with the following lyrics: "#s are fun, Fun-ny things are #s, — Fun-ny things, fun-ny things #s."

The Five Story Pieces collection, (1976), contains one small work that uses descending bass chromatic movement arranged in pairs of notes under a subdominant pedal. “Dancing Shadows,” in the key of G minor, opens in the subdominant key. The opening bars (Ex.II:1.134) show the simple chromatic arrangement:

Ex.II:1.134 Bars 1 to 8

An effective use of a small, descending chromatic passage within the overall tonality of E occurs in “Quiet as a Mouse”, from More Picture Pieces for Young Pianists. These passages effectively capture the vision of the creeping mouse (Ex.II:1.135):

Ex.II:1.135 Bars 9 to 13

The last work of Hollard’s to be considered in this section is Cat Walk, written in 1985. It is an unpublished work, dedicated to the

American pianist, Selma Epstein. Although the work appears to have no discernible tonal centre, it does reveal a subtle background of chromaticism that is not altogether apparent on the first hearing. As well, certain notes tend to act as tonal anchoring points. The work opens with two sets of major seconds, which together form a minor third (C# to E) and incorporate the pitches of C# D D# and E. The addition of a further semiquaver chromatic motif, F# to G in bar 2, (Ex.II:1.136) extends the opening motif and assumes structural importance as the work progresses:

Ex.II:1.136 Bars 1 to 2



These bars are the first evidence of the underlying chromatic fabric of the work. All twelve notes of a chromatic scale with C as the tonal centre are present in the work, with C# D# , F# and A# partially spelling a pentatonic scale on C#. From the C# of bar 1, the bass descends in thirds for the following 14 bars, with the lower note of each third descending chromatically until it reaches E \flat in bar 16. For the following 18 bars, the bass becomes an ostinato figure of melodic fifths of A to E at bars 17 to 28, with the ostinato changing to G to D, from bars 29 to 34. This has the aural effect of implied tonic/dominant tonalities of A and G. A section of unison writing follows before a brief return of the opening motif, now an octave lower. A figure of ascending perfect fourths which first appeared at bars 19 and 21 re-appears at bar 45, but with the intervals altered to include the tritone, B to E#.

It is apparent from the foregoing selection of examples, that the expansion of harmonic language offered by chromatic alteration of notes without altering the basic diatonic framework, is a normal procedure of compositional methodology, regularly used by all three composers. In the analyses of Agnew's sonatas, further consideration will be given to his reliance on chromatic movement with the resultant suspension of clear tonality. Sutherland extends chromatic usage in the late works where it is a component of her free twelve-tone style. These particular works of Agnew and Sutherland are discussed at length in Part III of this study.

1.4 • KEY ALLUSION and TONAL AMBIGUITY

To allude to a key without settling into it produces an aurally unstable quality, one of shifting and liquid effects that give no true centre of tonality. This method of implied tonality at times produces tonal ambiguity and is a technique used by the three composers of this study as well as by most other composers. It had been said of Roy Agnew that he “has abandoned all the limitations of key and tonal relationship”.⁶ This suggests not only the non-traditional usage of diatonic tonality but also implied tonality and key allusion.

The opening bars of *Poem Tragique*⁷ (1921) give no feeling of a tonal centre and bar 1 itself can have several interpretations. Pitches belonging to the keys of both E \flat major and minor are present (E \flat G B \flat ; E \flat G \flat B \flat) but also present are the pitches A \flat and C \flat , suggesting subdominant minor tonality of E \flat . This interpretation, however, becomes valid only when it is realised that the last section of the work (Ex.II:1.137) is in E \flat major/minor, concluding on i/e \flat with the added sixth (C \flat):

Ex.II:1.137 Bars 115 to 117

The image displays two staves of musical notation. The upper staff is a piano accompaniment for three bars (115-117), featuring a dense, chromatic texture with many notes. The lower staff shows a single chord with a flat sign, representing the subdominant minor tonality of E-flat.

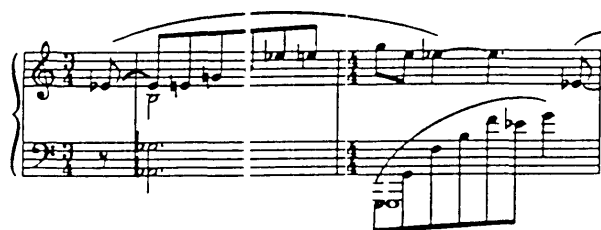
⁶ F. Gordon, 'Roy Agnew-Composer', *The Lone Hand*, 1st October, 1920.

⁷ This work was published twice: by Curwen in 1921 with the title 'Poem Tragique' and by Allans in 1922 with the title 'Toccata Tragique.'

Before this final tonality is reached, the work is subjected to further tonal allusion, particularly in the inner parts, through chromaticism.

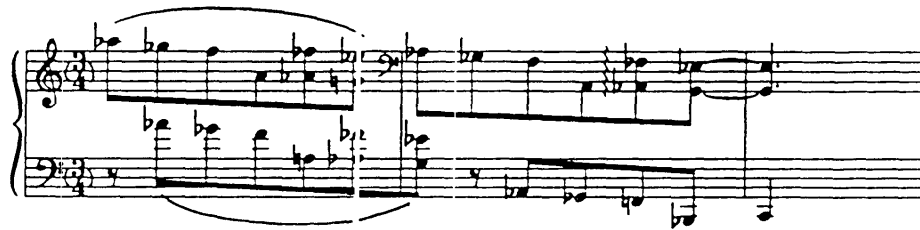
Agnew's 1922 work, Poem No.1, affords one of the best examples of the use of intervallic and chordal movement based almost exclusively on fourths of varying quality. This work could well have been the vehicle for much of the criticism levelled at Agnew regarding his use of this procedure. In fact, Agnew's compositional skill produces a sense of freshness rather than monotony in response to the work. The contrapuntal texture of the work is the mechanism whereby the harmonic tension, created by the almost unrelieved use of fourths of varying quality, finds relief. Linear movement of tritones occurs in 28 of the 45 bars of the work. The first phrase, containing the principal motif (Ex.II:1.138), immediately establishes the importance of the tritone as well as the tonal ambiguity found throughout the work. Further complexity is also afforded by small areas of chromatic movement within the phrase:

Ex. II:1.138 Bars 1 to 2



The tonality alludes to a mixture of E_b/E , somewhat confirmed by the first treble note (E_b) and the last bass note (G) of the first phrase, as well as the E minor arpeggio in bar 1. A small section of canonic imitation occurs at bars 16 to 17 (Ex.II:1.139 overleaf), offering relief from the previous bars. The canon is repeated at bars 36 to 37, transposed down a semitone.

Ex.II:1.139 Bars 16 to 17



The tonality of the canonic sections is indefinite but resolves on to C minor at bar 17, transposed to B minor at bar 37. The quartal harmony and tonal ambiguity of the work is further emphasised by restrained use of chords of the fourth that, at times, contain triadic formations. The last five bars (Ex.II:1.140) constitute a coda in which the material of bars 1 to 2 makes a final appearance, with the material now transposed to suggest C tonality. The penultimate bar shows the skillful use of a unison figure which offers relief from the preceding tritone area but also prepares for the effect of an emphatic quartal chord on C (perfect-augmented-diminished fourths) which concludes the work:

Ex.II:1.140 Bars 41 to 45



The 1925 work, Prelude No. 1, dedicated to Gerrard Williams, has an implied tonality of E \flat which pervades the work. All the melodic material is derived from the initial two-bar phrase, a haunting theme that spans a diminished octave. The tonality is sometimes obscured by chains of seventh, ninth and eleventh chords that occur with

regularity throughout the work. This technique is immediately apparent in the opening bars (Ex.II:1.141) that begin with a progression of diminished and dominant chords of E \flat :

Ex.II:1.141 Bars 1 to 4

Agnew's predilection for sequential movement that produces open fifths in the bass, is a technique frequently used in this work, adding to the tonal vagueness. For instance, bars 5 to 6 use the following progression: $V^{11}/C\flat - V^{11}/B\flat - V^9/G\flat - V^{11}/G\flat$ to lead to a cadence on A over a dominant pedal. Augmented sixth chords add to the tonal vagueness, for instance at bar 10 where an Italian sixth resolves to the dominant eleventh of F in the next bar. Pedal points are used as an anchoring device, the last 13 bars of the work using a tonic/dominant pedal of E \flat supporting the main theme. The final cadence is the last contributing factor to the tonal obscurity, progressing $I^9 - V^7/E\flat$ with the pedal held from the previous bar.

Prelude No.4, from 1927, has an overall implied tonality of E, shifting between E minor, E \flat major and E major in which it ends. At bars 28 to 29, (Ex.II:1.142 overleaf) the tonality is momentarily suspended due to a series of dominant sevenths and ninths which add an element of chromaticism to the following modulatory progression:

$V^7/D\flat - V^9/C - V^7/C\flat - V^7/B\flat / V^9/G$:

Ex.II:1.142 Bars 28 to 30



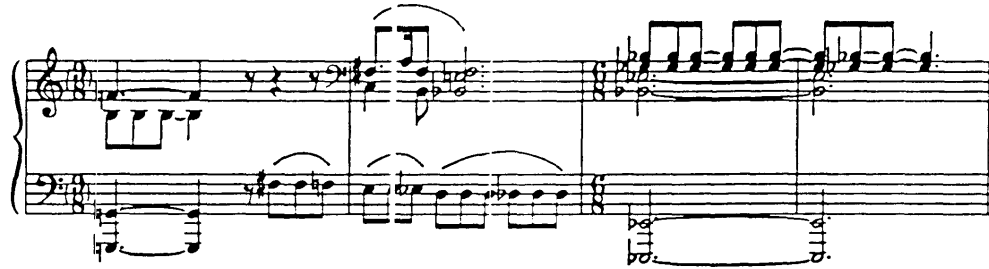
The previously mentioned 1935 work Before Dawn (see page 130), is a work of indefinite tonality which is further coloured by the use of the tritone and a chromatically descending bass, interrupted by cadenza-like sections that contribute to the vagueness of the tonality. There is an allusion to several keys but the work never settles down long enough for any particular key to be nominated as the centre. The vagueness of tonality and use of the tritone owe something to Debussy. Before Dawn has no key signature and the B tonality of the opening three bars is somewhat obscured by chromaticism and use of tritones. The pedalling, as indicated on the score, also contributes to a sense of delayed tonality. The key of B major emerges at bars 3 to 4 with dominant harmony and a dominant, followed by tonic, pedal. Example II:1.143 shows the opening five bars:

Ex.II:1.143 Bars 1 to 5

Two Pedals

Two bars before the end, the opening chromatic figure returns, now an octave lower and the last two bars contain an E \flat minor tonic chord, finally bringing the work to an end (Ex.II:1.144):

Ex.II:1.144 Bars 16 to 19



The 1935 work Trains to which previous reference has been made (see page 131), relies on pedal points to stabilise the various tonalities that appear throughout the work. But its greatest impact is created by the chromatic movement of keys, particularly in the opening, which suggests the tonality of F, and the closing, which uses an F \sharp chord to imply that tonality.

Album Leaf (n.d) is a compact, 13 bar work that uses of number of elements which allude to C tonality. Many of these elements are contained within the opening bars (Ex.II:1.145) and include:

Bar 1: the flattened second of C contained within the principal motif;

Bar 2: a chain of major and minor ninth chords which initiates chromatic movement;

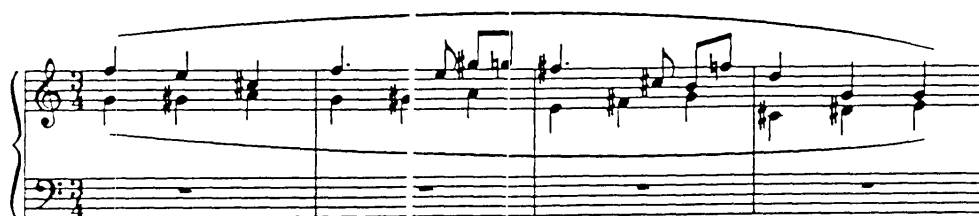
Bar 3: use of dominant thirteenth and dominant ninth chords;

Bar 4: use of the tritone in the alto voice:

Ex. II:1.145 Bars 1 to 4

Sutherland's use of the term "slanted tonalities" (see page 307) is an ideal one to describe the allusion to key contained in the Six Profiles, collection composed in 1945-1946. "No.3" of the collection is a complex work that "slants" towards varying tonal areas arising from a number of factors. These include the use of dissonant intervals, the simultaneous use of modal and tonal elements and use of polychordal structures within one tonal centre. Conflict is immediately apparent in the opening bars (Ex.II:1.146) where the two-part texture begins with a minor seventh interval, G to F. This interval itself gives no hint of key; it is the presence of the following G# and C# together with the major third interval that implies A major. The tonal procedure is then repeated in the following bar with again the opening minor seventh sustaining the conflict. At bar 4, a similar procedure takes place, this time with the opening minor ninth creating the tension and the remainder of the bar suggesting the tonality of E:

Ex.II:1.146 Bars 1 to 4



The implied and conflicting tonalities continue as the work proceeds and at bars 5 to 8 (Ex.II:1.147 overleaf) two procedures occur that are typical of the structure of the entire work: the bass suggests the key of G \flat major whilst the treble of bars 6 to 8 suggests a move from F to C tonality. The result of the combination of these two tonalities is a polychordal cadence on the second beat of bar 8:

Ex.II:I.147 Bars 5 to 8



Polychordal harmony appears frequently in this work either as a component of the melodic line or as a cadence figure, adding to the complexity of the various tonalities. The final tonal centre of $G\flat/G$ is a semitone lower than the opening tonality, confirmed by the polychordal cadence in the last bar (Ex.II:I.148). Alternatively, this bar can be interpreted as $G\flat$ with added seventh and ninth:

Ex.II:I.148 Bars 50 to 53



“No.4” of the collection is definite in its concluding key of $A\flat$ major, but opens with a repeated minor ninth of $C\sharp$ to D in the treble. This figure initially supports an ascending quaver figure, somewhat indeterminate as to its tonality but implying F . This is evidenced by the starting and finishing pitch of the first phrase as well as by the arpeggio figuration of the F minor tonic chord appearing within the second half of bar 2. The first half of bar 2 could suggest E major through the pull of $G\sharp$ and $D\sharp$ resolving to E (Ex.II:I.149 overleaf):

Ex. II:1.149 Bars 1 to 3



A further example of polychordal structures occurs in “No.2” of the Six Profiles. This work opens clearly in the key of G minor but as it progresses, the tonalities become less definite. An instance of polyharmony occurs at bars 13 to 15 (Ex.II:I.150) where the tonality of F leads to the implied keys of D major in the treble against D minor in the bass:

Ex.II:I.150 Bars 13 to 15



The work ends with a decorated cadence that suggests Eb (Ex.II.:151):

Ex.II:I.151 Bars 31 to 34



One of the briefest of Holland's piano works is Doves, written in 1974 (Ex.II:1.152). Of only eight bars duration, it is written on a C background that includes modal elements. The first two bars are simply tonic and dominant harmony of C but the presence of B \flat in the following two-bar phrase suggests C mixolydian. The initial motif of bar 1 then re-appears in a two-bar sequential arrangement suggesting C minor and the closing two bars in C major are given added poignancy by the use of the flattened sixth of the key.

The work in its entirety is reproduced below:

Ex.II:1.152 'Doves'

The “Mini-Toccata”, from Ten Study Pieces, (1976), is an educational work with the purpose of preparing students to execute two alternating rhythms namely, $\frac{3}{4}$ and $\frac{6}{8}$. The work is centred on the tonality of A, together with modal elements but with some areas of tonal/modal ambiguity. The opening section (Ex.II:1.153 overleaf) for two voices, is polyphonic in texture and in quasi-toccata style:

Ex.II:1.153 Bars 1 to 2



The initial eight-bar phrase on chords i and V establishes aeolian modality with bars 7 to 8 in the key of A major. This is followed by an answering eight-bar descending phrase which leads to a new broken-chord figure (Ex.II:1.154). This figure introduces a change in the direction of the melodic line which then assumes some importance as the work progresses:

Ex.II:1.154 Bars 15 to 18



Bars 15 to 36 are of ambiguous tonality which appears to alternate within the centres of both aeolian mode on C and E \flat major. The melodic line of the final four bars of this section, 37 to 40, (Ex.II:1.155) is inverted:

Ex.II:1.155 Bars 37 to 40



The following three-bar connecting passage displays both a change of time signature, $\frac{3}{2}$, and rhythmic pattern. A further example of

ambiguity appears in this small section where the bass tonality of F# dominant/tonic supports the tonality of C in the treble. The final section returns to the original mixed time signature and a variation of the opening theme, bars at 44 to 51. These six bars are treated sequentially, moving through both aeolian and dorian modes on A. This is followed by a section of denser texture with chordal treatment, reaching a climax at bar 60. Bars 52 to 55 are clearly in the aeolian mode, followed by a further five bars of phrygian mode on A, to cadence on the finalis at bar 60. A four-bar section of descending broken thirds in A dorian leads to a further ambiguous passage that appears to be mixolydian on A \flat , suggested by the addition of A \flat , D \flat and G \flat to the harmony, but which resolves on to A, the original tonality. The closing section commences with a two-bar repeated phrase, bars 69 to 72, which implies an alternation of both B \flat and A minor tonality. A further five bars lead to a perfect cadence in A minor employing the ascending melodic form of the scale.

As illustrated in this section, all three composers successfully use the procedure of key allusion or tonal ambiguity to create areas of tension which heighten interest in the harmonic framework of a specific work.

1.5 • ATONALITY

In its broadest sense atonality suggests music that has no primary tonal centre. As a compositional procedure, Holland demonstrates atonality in Te 1 Study Pieces, (1976), a group of works written for a specific teaching purpose (see table page 95). The collection contains the atonal work “Remembering”. The work opens with a four note motif, G B \flat G \sharp D, referred to as [M1] contoured as $\nearrow \searrow$ and which is followed by a short, second motif also of four notes but of opposite contour $\searrow \nearrow$ viz. D \sharp C F \sharp E. This will be referred to as [M2]. Both motifs⁸ comprise one complete phrase, ending on B (Ex.II:1.156):

Ex.II:1.156 Bars 1 to 3



The phrase ending could suggest a tonal centre of B; however the augmented intervals between individual notes of both motifs destroys any sense of tonality. Two pitches a minor sixth apart, A and F in the bass of bar 3, are followed by a rest which suspends the sound. The following bar introduces a pedal on C \sharp which continues for three bars while [M1] and [M2] re-appear now on different pitches: (Ex.II:1.157 overleaf)

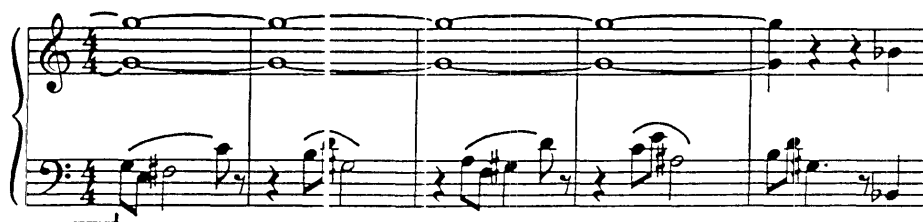
⁸ When the three notes of both motifs are re-arranged into ascending order, they result in pitch class (pc) set 3-3, according to Forte's analytical terminology. (See, A. Forte, The Structure of Atonal Music, New Haven, 1973, p.179). Pitch class analysis has not generally been used in this thesis.

Ex.II:1.157 Bars 5 to 6



The following four bars contain octave doublings, traversing a perfect fifth from C to G. The last G then assumes the role of an inverted pedal, again at the octave and lasting $4\frac{1}{2}$ bars while [M2] and [M1] alternate, once more on different pitches and in the bass (Ex.II:1.158):

Ex.II:1.158 Bars 11 to 15



A further four notes, B \flat , E \flat , F, and A, are doubled and lead to the re-appearance of [M1] while [M2] appears in augmentation. At this point, both motifs use the pitches of their initial statement. Simultaneously an A pedal in both bass and treble, derived from the last doubled octave of bar 16 (Ex.II.1.159), continues for the entire five bars of this last section:

Ex.II:1.159 Bars 16 to 20



In the last bar C# is placed above the pedal note, implying the tonality of A major but again not strongly enough to suggest a tonal centre. The two unifying threads of this work are the contours of the motifs and the stability afforded by the two pedal points.

1.6 • BITONALITY

Bitonality involves two tonal centres operating simultaneously. Each of the two layers of tonality shows an adherence to the construction of its particular tonal centre. The texture of a bitonal work can be discerned as possessing special significance as two differing centres of tonality combine to form an homogenous unit.

The first work to be considered is from Sutherland's collection of Six Profiles, (1956-6). Simply called "No.1," this first work of the set uses short, pithy motifs as a constant vehicle for shifting tonal centres, bitonality and tritones. The basically contrapuntal structure shifts to areas of chordal texture and, at times, uses melody and accompaniment style. The work opens with two rising tritones which immediately create an unstable tonal area and a degree of tension. Bar 2 releases this tension by a descending crotchet figure but the tonality is still obscured. The bitonal nature of the work becomes apparent in the course of the following seven bars. Whilst the treble melodic line suggests C tonality, the bass constantly hints at a different tonal centre at each bar while never settling long enough into one particular tonality. From bar 4, these tonal centres include: E, F#, C, and E \flat to finally come to rest on C at bar 9. Bars 1 to 9 (Ex.II:1.160) illustrate the structural and tonal elements described above:

Ex.II:1.160 Bars 1 to 9

The musical score consists of two systems of two staves each. The first system (bars 1-3) shows a treble staff with a whole rest in bar 1, followed by a melodic line in bars 2 and 3. The bass staff has a descending crotchet figure in bar 2 and a more active line in bar 3. The second system (bars 4-9) shows a treble staff with a melodic line that suggests C tonality. The bass staff has a line that constantly hints at different tonal centres: E in bar 4, F# in bar 5, C in bar 6, and E \flat in bar 7. The piece concludes in bar 9 with a C major chord in both staves.

In a later passage, bars 33 to 36 (Ex.II:1.161) suggest the key of C major with descending sequential movement in the treble, against F# major in the bass:

Ex. II:1.161 Bars 33 to 37



The figure of bar 37 is partially reiterated as an appoggiatura to the last chord, I⁶/C with the penultimate bar (Ex.II:1.162) including both a tritone and a diminished octave:

Ex.II:1.162 Bars 46 to 48



Three of Holland's works that show a bitonal construction are "Two Clowns," The Hunt and In the Dreamtime.

The Hunt, written in 1973, is an illustrative work with the usual rollicking compound rhythm associated with this style of music. The work takes its inspiration from the Australian outback. Although some areas appear tonally indistinct, there are bitonal elements that contribute to a certain dissonance that pervades the work. The opening bars (Ex.II:1.163 overleaf) may be analysed bitonally as two keys: the rising open perfect fifths of the treble suggest the dominant of D \flat major, while the supporting figure suggests the dominant of C major with added major second, A:

Ex.II:1.163 Bars 1 to 4



Although a second interpretation of these bars is possible, that of D \flat major with added ninth and eleventh, the overall harmonic structure of the work, as well as the closing bars discussed below, suggests evidence for the first interpretation.

The final nine bars of the coda are interesting as they bear some stylistic resemblance to the coda of Tally Ho!, written in 1932 by the Australian composer, Lindley Evans. The comparison may be seen in the following Examples II:1.164 and II:1.165 :

Ex.II:1.164 Evans: 'Tally Ho!' Bars 124 to 133

Ex.II:1.165 Holland: 'The Hunt' Bars 68 to 76

As can be seen in Ex. II:1.65, the last chord of The Hunt may be interpreted as a polychord, containing both A and A \flat . The perfect fifth (I/D \flat) in the bass acts as a satisfactory resolution to the perfect fifth (V/D \flat) of the opening bar.

In the Dreamtime, a further work from 1973, was also inspired by images of the Australian outback and alludes to Aboriginal culture. The opening ostinato figure is clear in its E \flat major key but the figure of bar 4 suggests i/e minus the third but with the perfect fourth (A) added. Bars 5 to 8 repeat the opening. Bar 9 introduces a four-note unaccompanied melodic figure which can be interpreted as notes from the tonalities of either E or A but favouring A minor, dominant to tonic. A further bitonal area follows, suggesting C/e. Example II:1.166 shows bars 5 to 12, the melodic figure and the differing tonalities:

Ex.II:1.166 Bars 5 to 12

The melodic figure of bars 9 to 10 continues in the treble, leading to a cadence figure of $A\flat/e$ at bar 15 (Ex.II:1.167):

Ex.II:1.167 Bars 13 to 16

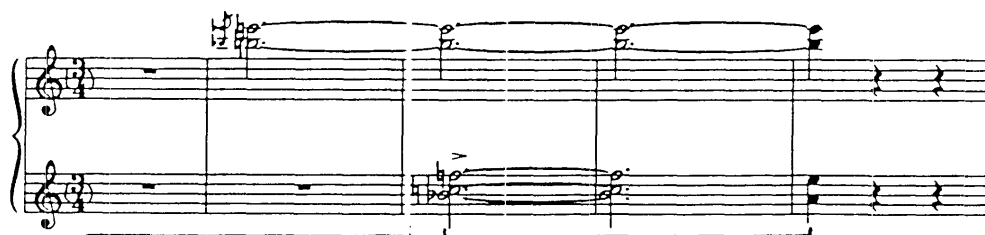


From bar 17, an inverted E tonic pedal supports a return of the material of bars 1 to 4. The work continues in a similar style, until the texture thickens at bars 33 to 49 with an extension of the initial melodic figure supported by a chordal ostinato. At bars 33 to 36 for instance (Ex.II:1.168), the melodic figure in A minor is superimposed over the D major ostinato. The second chord of the ostinato uses chromatic lowering of the third of the preceding inverted tonic chord:

Ex.II:1.168 Bars 33 to 36

The last area of bitonality occurs in the final bars (Ex.II:1.169 overleaf). An inverted pedal of tonic/dominant of E (preceded by an acciaccatura a semitone lower) is supported by the tonic/dominant of F with added perfect fourth, leading to the final bar of tonic/dominant of A minor. An alternative interpretation of this last bar is i/a , minus the third but with the added second, B, appearing in the ostinato figure above. This suggests that the final tonality is a fourth higher than at the opening:

Ex.II:1.169 Bars 86 to 90



“Two Clowns”, from Ten Study Pieces, (1976), is a clear example of two tonal layers superimposed on each other but each distinct as to individual tonality. The two keys chosen, F major and F# major, are a minor second apart. The two-bar introduction on the dominant/tonic of F# provides an ostinato for the first nine bars of the treble melody, itself a theme of rising and falling contours beginning in F (Ex.II:1.170):

Ex.II:1.170 Bars 3 to 6



At bar 30, the parts exchange both key and register, beginning with two small motifs of melodic seconds, A#, G#, F# in the right hand, immediately followed by A#, G#, and F# in the left hand. From bar 50 the F# ostinato that first appeared in the opening is now stated in F major, while the melody appears in F#. The coda reverses the keys once again, and the bass is now an octave lower. The work closes as it began, with F# in the bass and F in the treble.