

## CHAPTER 2:

### 2.1 • MODALITY

In the context of this study, “modal” refers to works that are harmonically based on the arrangement of tones and semitones contained in the octave succession of each of the seven traditional “church” modes: ionian, corian, phrygian, lydian, mixolydian, aeolian, and locrian. (Although the ionian has been included, in practical usage it may be alternatively interpreted as diatonic because of its equivalence to the C major scale.) Although the modes and their transpositions are described by the names given them in medieval times, when they are used as a technique of twentieth century writing, Persichetti acknowledges that “the resemblance is one of construction, not usage.”<sup>1</sup>

Within the works of Agnew, Sutherland and Holland the instances of modal (as opposed to “tonal”) writing as a twentieth century practice are numerous. The use of modality may occur in a variety of ways:

1. as a complete framework for a composition;
2. in combination with other techniques, such as added-note harmony, pandiatonicism or chromaticism;
3. in combination with diatonicism, resulting in subtle shifts between modal and tonal harmony. This technique affords more scope for the development of thematic material and adds interest and variety to the work.

Various works that are dependent on a modal framework,

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<sup>1</sup> V. Persichetti, Twentieth Century Harmony, London, 1962, p.32.

either alone or in combination with another technique, will be considered in the following section.

Agnew uses a modal background for a number of his works, particularly individual items within the various sets of miniatures. He also tends to combine modal and tonal writing, to relieve what would otherwise be a purely modal scheme.

Pangbourne Fields (1925) is an example of a basically tonal work employing small areas of modality. There are two principal motifs which are both subjected to modal treatment after their initial announcement in E $\flat$  major/minor tonality. [M1] is an ascending triadic figure and [M2] is a descending scale-like triplet figure. At bar 8, (Ex.II:2.1) [M1] makes a short appearance in aeolian mode on E $\flat$ :

Ex.II:2.1 Bar 8



and at bars 17 to 21, (Ex.II:2.2) [M2] appears in dorian mode on E $\flat$  with a reappearance at bars 41 to 45:

Ex.II:2.2 Bars 17 to 21

“The Shepherd on the Hill”, from Rural Sketches (1927), is a modal work that applies a number of compositional procedures over its modal background. Cast in aeolian mode on E with frequent use of seventh and ninth chords, it clearly comes to rest on E as the finalis of the mode. Structural unity is achieved through the use of three motifs, all derived from the initial motif of bar 1. The work begins with the dominant of the aeolian mode on E and introduces both an inner melody and the main theme [M1], supported by a series of seventh chords, arranged as open fifths (Ex.II:2.3):

Ex.II:2.3 Bar 1



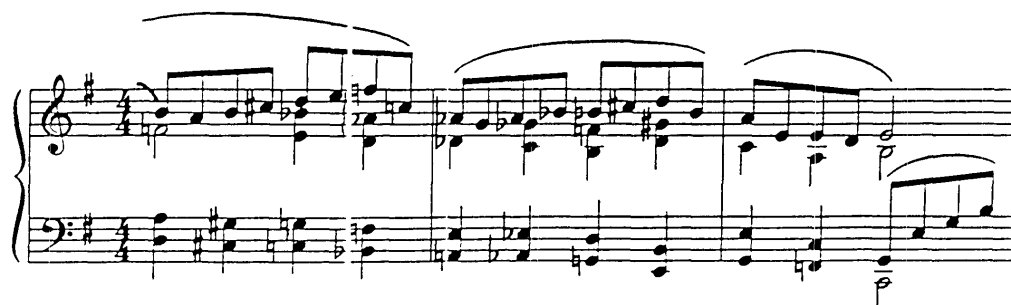
Bar 2 (Ex.II:2.4) introduces a second theme [M2] derived from [M1]:

Ex.II:2.4



A series of seventh and ninth chords supporting the two treble melodic lines leads to a cadence on the dominant at bar 4. A contrasting section of chromatically descending parallel fifths in the bass follows (Ex.II:2.5) and this supports a more homophonic design in the treble, giving a compact texture. The phrase comes to rest on a [ii<sup>7</sup> - i] cadence of E:

Ex.II:2.5 Bars 5 to 7



The third motif M3 appears at bar 8 (Ex.II:2.6), again derived from M1 which is then followed by M2:

Ex.II:2.6 Bars 8 to 9



At bars 12 and 13 a change of mode moves to E mixolydian and a return of M1 and M2, both now an octave higher and appearing as cadence material. A two-bar linking passage of an unaccompanied treble melody derived from bar 3 and M2 in dorian mode on B, comes to rest on its dominant F#. This is followed at bars 17 to 18 (Ex.II:2.7) by a progression of bass cadential chords that can be interpreted as E<sup>b</sup>vii-i<sup>#3</sup>-bvii-<sup>b</sup>vii-I:

Ex.II:2.7 Bars 17 to 18



The aeolian mode on E returns by way of a sequence of M2 and leads to a final cadence in that mode.

Both the works contained in Agnew's further 1927 collection, Two Pieces, are modal. "An English Dance" is built on G aeolian mode which forms a background for this small pastoral work in which seventh and ninth chords are the prominent feature. Similarly, the second work, "A Country Lane" with its three-sharp key signature and lowered seventh, gives an overall background of F# aeolian mode. Rabbit Hill (1928) is anchored on a tonal/modal canvas with the theme of the two opening phrases in the aeolian mode on E. The

theme then incorporates a series of seventh chords which cadence on E before proceeding to the dorian mode on E.

Contrasts, (1929), is a set of five miniatures, four of which are modal and the fifth work which is in the ionian mode may be simply interpreted as C major. The collection was orchestrated by John Antill for whom it had great appeal. It has the sub-title "A Piano Cycle in Five Pieces" which is a shrewd allusion to the relationship of fifths between each work:

A Child's Dream	[A]	Aeolian
Country Dance	[B]	Dorian
Winter Solitude	[B]	Aeolian
Elegy	[F]	Aeolian
April on the Hills	[C]	Ionian

"A Child's Dream" is in ternary form ending with a four-bar coda. The soprano opening theme (Ex.II:2.8) is supported by an inner voice of slowly moving quavers. This inner voice of melodically rising or falling seconds and thirds, gives a drone-like quality to the musical fabric. The bass minim to crotchet movement is chord i (with added second) and chord vii of the aeolian mode:

Ex.II:2.8 Bars 1 to 4



This three-voice pattern continues until a cadence at bars 11 to 12 leads to a thickened texture of four voices that continues for the next thirteen bars. The second section, beginning at bar 26, is more

complex with chromatic movement in the bass line. The pattern of bars 26 to 28 is repeated with the harmony now shifted a semitone lower before the repeat of the first section.

“Country Dance” is in a similar vein to the previously mentioned “An English Dance”. It has a pastoral quality, typified by its modal character, use of phrygian cadences, reliance on E pedal points and Agnew's technique of shifting the harmony down a major or minor third at appropriate places. Three short themes are introduced, each one supported by the same chordal bass figure (Ex.II:2.9). All further melodic material is derived from these initial themes which contributes to the somewhat repetitive quality of the work:

Ex.II:2.9 Bars 1 to 4

“Winter Solitude,” the third work of the collection, is in aeolian mode on B. It is structured on a theme that comprises two phrases, the first phrase [P1] rising melodically and the answering phrase [P2] descending to the subdominant chord of B. This pattern of rising and falling phrases is a technique found in a large quantity of Agnew's music. It is particularly effective in the piano miniatures, such as “Winter Solitude”, that require an expressive and emotional

quality in performance. Bars 1 to 4 (Ex.II.2.10) show the opening two phrases on B aeolian:

Ex.II:2.10 Bars 1 to 4

Each time P1 and P2 make an appearance in the work they are always at the original pitch of their initial entries. Two further thematic phrases P3 and P4 are similar in contour to the opening theme and they also occur at the same pitch at each appearance. Bars 8 to 11 (Ex.II:2.11) show these phrases which are similar in interval design to P1 and P2:

Ex.II:2.11 Bars 8 to 12

The lack of pitch variety results in an overall static harmonic rhythm which is appropriate for the general character of the work. Harmonic relief is offered at bar 5 (Ex.II:2.12) where a series of chromatically descending seventh and ninth chords create an area of aural instability and lead to a perfect cadence in B aeolian mode:

Ex.II:2.12 Bars 4 to 8

A similar pattern of chords emerges at bars 21 to 22 to lead to a close in D major. A cadence in E dorian occurs at bars 15 to 16 with a motif derived from P4 which is used to end the first section of the work. The same material is used only once more in order to close the work at bars 31 to 32 (Ex. II:2.13) with a perfect cadence in B aeolian:

Ex.II:2.13 Bars 30 to 32

“Sleeping Child”, from Youthful Fancies, (1936), is cast on a modal background of dorian on A. The middle section (Ex.II:2.14) is a complex arrangement consisting of a series of chromatically descending dominant seventh and ninth chords which thicken the texture as well as increasing the tension of this section:

Ex.II:2.14 Bars 25 to 31



The middle section, shown above, can be compared with the simplicity of the opening two phrases in A dorian over an A pedal (Ex.II:2.15):

Ex.II:2.15 Bars 1 to 4



Also of interest is the tonality of the coda (Ex.II:2.16) where this section contrasts with the previous material. It is in C major with the final tonic chord coloured by the added fourth (F) and the bass of the final three bars descending chromatically by way of perfect fifths:

Ex.II:2.16 Bars 44 to 47

A further modal work from the same collection is “The Gurgling Brook.” In retaining the imagery of its title, the work is built on a running semiquaver treble accompaniment figure over a simple quaver bass theme in D aeolian mode (Ex.II:2.17 overleaf):

## Ex.II:2.17 Bars 1 to 5

The texture of the middle section becomes homophonic. The key is now F major, and D aeolian returns at bar 17 with a linking passage emphasising an inverted D pedal in the soprano line. The third section repeats the first section and the work ends firmly on the finalis, D.

“Spiders”, the first work of *Holiday Suite*, (1937), is cast in D tonality with mixolydian mode on D the mode of choice for the outside parts, no doubt to create the sinister image suggested by the title. Although the key signature of D is present, the modal construction of the outside parts is confirmed by the complete absence of the leading note, C#. The two-bar introduction (Ex.II:2.18) has the tonic triad of D presented melodically, to which is added the flattened second:

## Ex.II:2.18 Bars 1 to 2

This figure forms an ostinato pattern for the first six bars and then re-appears an octave lower from bars 10 to 13. At bars 3 to 4 (Ex.II:2.19), the main motif appears as a prolonged minor ninth on D, resolved an octave higher in the following bar. The added second of bar 1 now assumes the function of the ninth of chord I:

Ex.II:2.19 Bars 3 to 4



The middle section of the work changes both in style and texture. The ostinato now consists of a pedal on G with chordal accompaniment, centred on C major. This leads to a modulation to A $\flat$  major. The mixolydian mode on D returns at bar 30 and the third section is a repeat of the first, completing the ternary structure.

The following works serve to illustrate Sutherland's technique of modal and modal/tonal writing.

In "Cossack March", from Miniature Ballet Suite, (1936), a background of A tonality is used in order to introduce both modal and tonal elements. The work begins in aeolian mode with the first cadence in A minor at bar 5 (Ex.II:2.20):

Ex.II:2.20 Bars 1 to 5



The second section is a repeat of the first four bars and the coda from bars 16 to 19 (Ex.II:2.21 overleaf) reiterates tonic harmony of A:

## Ex.II:2.21 Bars 16 to 19

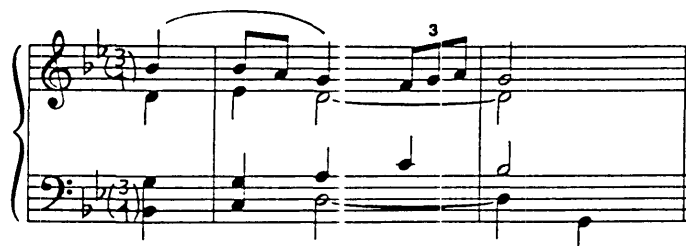


The tonality of A forms the background for “Walking Tune”, from the Holiday Tunes collection of 1936. The work commences in homophonic style with a two-bar repeated theme in aeolian mode, leading to the dominant of A minor by way of secondary dominant preparation. The theme now appears an augmented fifth higher to begin on the dominant seventh of A minor over a dominant pedal. From bar 13, two bars of the diminished seventh of D resolving to its tonic chord and a further bar of A minor, lead back to the theme in its original aeolian form. The diminished seventh of E at bar 22 leads to the coda, which begins in A minor over a tonic pedal followed by two bars of aeolian mode, leading to the final plagal cadence in A, with tierce de Picardie. The first section of the work (Ex.II:2.22) is shown below:

## Ex.II:2.22 Bars 1 to 8

The opening miniature of First Suite (1937) is entitled “The Adventurer” and has a key signature suggesting G minor but the absence of the raised leading note gives the work the modal quality of aeolian on G, except for two cadences in B $\flat$ . The work is cast in two sections, each section ending in a matching cadence figure in the manner of a Domenico Scarlatti sonata (for example, KI/L366 in D minor or K182/L139 in A major). The first section concludes at bar 16 and the second at bar 32. The cadential figure progresses:  $\boxed{\text{IV}^7\text{-V}^7\text{-i}}$  in G aeolian (Ex.II:2.23):

Ex.II:2.23 Bars 31 to 32



The tonic appears as a pedal in the first four bars with the dominant acting as a pedal at the top of each bass chord in the opening eight bars. This technique is repeated at bars 17 to 24 of the second section.

“Mirage,” from the collection Second Suite, (1937), suggests a modal framework. The bass is clearly lydian mode, with a broken chord structure featuring the tritone ascending and the augmented fifth descending. The treble begins as a repeated semiquaver pattern, constructed around the perfect fourth, E $\flat$  to A $\flat$  (Ex.II:2.24). The effect results in a shimmering texture, reflecting the imagery of the title:

Ex.II:2.24 Bars 1 to 2



This pattern re-appears in the closing bars of the work, before coming to rest on the final pitch, F.

“Chorale Prelude”, also from the Second Suite, is constructed on a modal framework but ends diatonically. Written in aeolian mode, it could have the appearance of the key of A minor, but the absence of either a raised leading note or the raised sixth of the melodic form, strongly suggests a modal flavour, as does the “chorale” title. The consistent modal structure slows the harmonic rhythm and gives a static quality to the work. Thematic structure is an important element of Sutherland's technique and this work pivots around two themes:  $\boxed{T1}$  (Ex.II:2.25) which is a treble theme in sixths:

Ex.II:2.25 Bars 1 to 4



and  $\boxed{T2}$  (Ex.II:2.26) a bass theme of two-voice texture which is the chorale melody supported by a tonic pedal:

Ex.II:2.26 Bars 9 to 12



$\boxed{T2}$  concludes at bars 15 to 16 with tonic/dominant harmony of A. Much of the remainder of the work is thematically repetitive. The last five bars (Ex.II:2.27) are plainly diatonic in the key of A, with a cadence figure of  $\boxed{ii^6-I-I-I}$ :

Ex.II:2.27 Bars 40 to 44



Holland's use of illustrative titles, in particular those depicting bleakness, sadness, loneliness or Celtic origins, often suggest a modal construction. Similarly, works suggesting a more static harmonic framework, for instance, those of a “lullaby” character, often depend on a modal framework.

The Sandman Comes is an unpublished work written in 1944 and combines modal and tonal elements. It also shows contrast in harmonic and stylistic areas. Framed within the dorian mode, the principal theme (Ex.II:2.28) is an unaccompanied melodic line that begins on the first note of the mode and ends on the dominant, A:

Ex.II:2.28 Bars 1 to 3



The opening phrase is then extended over the next four bars in order to end on the finalis, D. A short section follows with a fragment of the principal theme (Ex.II:2.29) and tonality that suggests F# minor:

Ex.II:2.29 Bars 7 to 10

The idiomatic broken chord figuration shown in the above example continues as a supporting figure to the upper parts. Further tonal/modal areas include use of the phrygian mode, lydian mode on B $\flat$ , C minor and aeolian mode on C. Fragments of the principal theme appear as areas of unity throughout the work. The work

ends, as it began, in the dorian mode. Stylistic contrast is achieved by the use of small unaccompanied figures that demonstrate unity with the opening theme. Triad arrangements supported by the broken chord figuration and quasi-cadenzas link the various sections of the work.

The technique of imitation within a tonal/modal background occurs in the short (16 bar) work “Night” from the 1968 collection, *Everyday Pieces* (Ex.II:2.30). Although the work ends on C, the first four bars suggest the phrygian mode on A as evidenced by the lowered second, B $\flat$ , and the point of rest at the first cadence which is then reiterated at the second cadence. The second section, although initially beginning with the same chord as the opening, now suggests aeolian mode which underlies a three bar canonic theme that is completed on the dominant of C major, the tonality in which the work ends. A further argument for the modal to tonal concept is the addition of words that also contribute to suggesting a move from the “dark” phrygian mode to the “light” key of C. To enable the concept as a whole to be appreciated, the entire work is reproduced, (below and overleaf) including the composer’s words:

Ex.II:2.30 “Night”

The image displays two systems of musical notation for the piece "Night". Each system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is 4/4. The first system contains the lyrics: "Dark - ness is cov - er - ing all this world,". The second system contains the lyrics: "Turn - ing the day to night." The music features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. A large slur spans across both systems, indicating a continuous melodic phrase. The key signature is one flat (B-flat), and the piece concludes with a final cadence on the dominant of C major.



But soon will come the morning sun,

Put - ting the stars to flight.

There might be ambiguity in the scale materials of some works, but the aural effect is often modal rather than tonal. “Over the Bridge”, the tenth miniature from *Around the Town*, (1969), is such a work. The  $B\flat$  key signature suggests D minor and the opening four bars at first, suggest  $i/d$  with added seventh (C) in each phrase. Bar 5 (Ex.II:2.31), however, has C as a prominent note which leads to a lone D in the following bar. C returns in the last bar as the final note:

Ex.II:2.31 Bars 1 to 6

The suggestion in the opening bars is of aeolian mode on D, beginning with the dominant (A), with the D at bar 5 as the finalis. Another argument for the modal interpretation is that the leading

note of D minor is never admitted, all Cs in the work being naturals and, taken with the B $\flat$  key signature, this defines the mode. Only in three instances does the B $\flat$  become B $\natural$ . In other places, the feel is tonal, for example at bars 13 to 16 (Ex.II:2.32) which is simply the tonic chord of F major:

Ex.II:2.32 Bars 13 to 16



Other bars, for instance bar 25, suggest sevenths but not traditionally arranged as such. Bars 29 to 31 suggest tonic and submediant chords of D minor but come to rest on the dominant, A, at bar 32. In fact, the entire work demonstrates a skilful use of two alternating modes.

A modal centre of A is the choice for “Windy Weather” from the same collection. This work serves as an example of Holland's characteristic use of a modal framework for works that suggest bleakness. The A minor descending tonic triad that commences the work begins a sequence; the addition of B $\flat$  at bar 3 suggests A phrygian with a point of rest on the dominant at bar 4 (Ex.II:2.33):

Ex.II:2.33 Bars 1 to 4



These four bars are then repeated with a slight variation at bars 8 and 9 to lead to a further passage in C phrygian by the addition of

$E_b$ ,  $A_b$  and  $D_b$  with the point of rest coming on C. The last section of the work again moves between aeolian and A phrygian modes while the notes of the final unaccompanied cadence figure are the fifth, sixth and seventh degrees of A minor (E,  $F\sharp$ ,  $G\sharp$ ) which lead to the final tonic.

Sleepy Joey (1973) is a blend of D aeolian mode and D minor. The  $B_b$  key signature and the final cadence of  $V^7-I$  in D minor suggests D tonality, but the continual absence of the raised leading note of the minor key suggests a modal framework. The motif of bar 1 (Ex.II:2.34) is repeated six times within the first eight-bar section, either at its initial pitch or an octave higher:

Ex.II:2.34 Bar 1



The second section introduces a new motif which is repeated three times, leading to a descending figure of single tones based on the D minor triad and ending on the dominant, A, to lead to the final cadence. The dominant seventh chord of the cadence finally admits the leading note of D minor.

“The Bagpipers”, from Picture Pieces for Young Pianists (1975), has a continual drone bass of tonic/dominant of G. Although the key signature suggests G major, the consistent use of the augmented fourth  $C\sharp$  within the context of the work gives the lydian “flavour” and suggests a strong argument for lydian mode on G (Ex.II:2.35):

Ex.II:2.35 Bars 1 to 4



“On a Wintry Day”, from the same collection, is a clear example of modal writing. The first four phrases begin the work with dorian mode on A with the next phrase in mixolydian on C, returning the last phrase to A dorian and ending with a cadence of finalis/dominant in that mode.

Another of Holland's works, “Sea Murmurs”, from Five Story Pieces, (1976), is a blend of diatonic and modal elements on what may be termed a canvas of C. The harmonic structure suggests tonality of C while combining the key of C minor with aeolian mode on C, phrygian mode on C, and C major. Chromatic movement, an ostinato bass, and pedal points all occur in the opening sixteen bars (Ex.II:2.36):

Ex.II:2.36 Bars 1 to 16

Ten Study Pieces, (1976), is an educational collection with each work demonstrating a particular technical feature (see page 95). “Romantic Song” is a rhythmic study of two-against-three, written in lydian mode; and “A Night for Ghosts” is in phrygian mode. “Winter Landscape” begins as a bi-modal work<sup>2</sup> with dorian mode on A in the treble against phrygian mode on A in the bass. The style is chorale-like and the homophonic theme (Ex.II:2.37) comes to rest on the tonic chord of A minor:

Ex.II:2.37 Bars 1 to 4



The tonality of A forms the background for “Crabs”, from the same collection, and this blends with several modal as well as tonal areas. The work begins as a study in ascending broken thirds in which the notes of the aeolian mode appear in the bass of the first three bars (Ex.II:2.38):

Ex.II:2.38 Bars 1 to 3



The following three bars then use the same pattern in reverse direction and in the treble. The dorian mode takes a similar course

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<sup>2</sup> A term used by this writer to describe the simultaneous use of two different modes.

in the following eleven bars with alternating bars of the tonic triads of a, G, F, b, d, and C in various inversions, leading to a perfect cadence in A minor. The following section of diatonic material in various keys leads to a section in A major over an A pedal. The last section returns to the aeolian mode with flattened supertonic which suggests A phrygian and leads to the final tonic chord on A.

Several works from the 1986 Piano Sketchbook collection, use either modal or, diatonic/modal elements. The first of these, entitled “Windows,” shows a mixture of diatonic elements with a basically modal background. The composer's words inscribed under the title, “Windows are for looking through; each one gives a different view”,<sup>3</sup> are a reference to the two independent themes on which the work is based. A simple theme in aeolian mode comes to rest at the end of the first section on a phrygian cadence on B in order to commence the second section in B aeolian mode (Ex.II:2.39):

Ex.II:2.39 Bars 15 to 18



There is a return to the aeolian mode on D at bar 32 by way of the dominant of D aeolian, the mode of the previous eight bars which then becomes the finalis of the aeolian mode (Ex.II:2.40):

Ex.II:2.40 Bars 31 to 35



<sup>3</sup> Holland, ‘Windows,’ Piano Sketchbook, Chappell & Intersong, 1986, p.10.

The last four bars of the work (Ex.II:2.41) end conventionally in the key of A minor with a progression of  $i - ii^7 - i^{\#3} - i$  with open fifths in the bass:

Ex.II:2.41 Bars 45 to 48

The musical score for Ex.II:2.41, Bars 45 to 48, is presented in a grand staff. The key signature is one flat (A minor). The time signature is 4/4. The score consists of four bars. The bass line in the final two bars (bars 47 and 48) features open fifths. A 'Ped' (pedal) marking is located below the bass line in the final bar.

The second modal/tonal work from the same collection is “Creepy Crawly” which is written on an E canvas and in  $\frac{5}{8}$  time. The work opens in E minor with a four-note motif anchored by the tonic pedal and repeated a major second higher in sequential movement to come to rest on V/V of E at bar 4 (Ex.II:2.42):

Ex.II:2.42 Bars 1 to 4

The musical score for Ex.II:2.42, Bars 1 to 4, is presented in a grand staff. The key signature is one flat (E minor). The time signature is 5/8. The score consists of four bars. The bass line features a tonic pedal (E) in the first bar, which is repeated a major second higher in the subsequent bars.

These four bars are then repeated. The next four bars (5 to 8) are constructed of similar melodic material and in imitative style between treble and bass. Bars 5 to 6 may be interpreted as E phrygian with bars 7 and 8 in D mixolydian. Two subsequent bars are based on D dorian and come to rest on the finalis of that mode at bar 15. This mode then continues for a further 5 bars, now centred on C and incorporating an appoggiatura before the principal note of each bar. The closing bars in E minor reiterate the initial

melodic line and come to rest on a  $\boxed{\text{bii-i}}$  cadence in E minor.

A further modal work from the same collection is “Can't Catch Me” which uses a combination of D dorian and D aeolian. The key signature of B $\flat$  suggests the D background but the B $\flat$  itself is not admitted until bar 9 where i: initiates a series of melodic sevenths for four bars. The coda from bars 16 to 20 brings the dominant and tonic notes of D minor into prominence and the work finishes on a conventional cadential progression of  $\boxed{\text{vii}^6\text{-i}}$  in D minor.

The aptly titled “Misty Morning” is a simple work, built on aeolian mode over a pedal point, with accented passing notes and inversion of the initial phrase (Ex.II:2.43 and Ex.II:2.44):

Ex.II:2.43 Bars 1 to 2



Ex.II:2.44 Bars 5 to 6



The second half of the work transposes to dorian mode and the pedal now appears in the treble (Ex.II:2.45):

Ex.II:2.45 Bars 17 to 20



“Bagpipers in the Hills”, from Pianoscapes, (1986), is a 19 bar,



three-section work written in mixolydian mode on G with an effective organum-like middle section of parallel fifths. This residual usage of an older technique, in this case, of open fifths for a colour effect, is common in twentieth century works that require “eastern” or Celtic flavour. “Out for a Drive”, from the same collection, uses a tonal/modal mixture incorporating both G major and mixolydian mode on G. The sequential opening phrase (Ex.II:2.46) is firmly centred on the mode:

Ex.II:2.46 Bars 1 to 4



The middle section is diatonic in the key of G major, which changes again to G minor before returning to G mixolydian.

“The Long Road Home”, from *Lucky Dip*, (1991), again uses a blend of tonal and modal elements. A sequentially descending two-bar figure in E minor establishes the tonality of E, and both the harmonic and melodic forms of the minor scale are used over a tonic/dominant pedal from bars 21 to 26. The sequential figure then leads to an eight-bar descending scale figure that suggests phrygian mode on E, ending on the dominant, B.

“Look in the Mirror” is the third work from the *Lucky Dip* collection and was written with the educational purpose of demonstrating contrary motion at the keyboard. It is in three small sections on a framework of the aeolian mode. The first four bars announce the contrary motion theme, presented in single notes, which lead to a further three bars in contrary motion major and minor thirds, descending in sequence in the treble and ascending in

minor thirds, descending in sequence in the treble and ascending in the bass. An increase in tension follows, with further movement in thirds leading to a cadence on chord I of the aeolian mode at bar 11. The next four bars (Ex.II:2.47), although retaining the contrary motion style, present a complete harmonic contrast by the use of small chromatic figures that cadence on the dominant, E:

Ex.II:2.47 Bars 11 to 15



The coda is built on the figure of the above example to finally come to rest on the finalis of the mode.

The use of a modal framework, either in whole or in part, is an important element of the compositional technique of the three composers of this study. As illustrated, modal writing is often combined with other procedures, leading to a mixture of tonality and modality, thereby serving to heighten the interest in specific works.

## 2.2 • PANDIATONICISM

Certain works of Agnew and Holland contain some elements of pandiatonicism with ninths, elevenths and thirteenthths used as an integral part of the chordal structure. Appendix 1 discusses in detail the various ideas concerning pandiatonic structures.

A clear example of pandiatonic writing occurs in the final bars of Agnew's Noontide (1935). The closing tonality of C# is given added spice by the addition of both the perfect fourth and major seventh to the tonic chord (Ex.II:2.48). This has the effect of producing a pandiatonic chord that uses every note of the scale introduced in arpeggio fashion and has characteristics of subdominant, dominant and tonic harmony overlaid on each other producing a misty effect:

Ex.II:2.48 Bars 35 to 36

The musical notation shows two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has two sharps (F# and C#). The time signature is 6/8. The music consists of three measures. In the first measure, the treble staff has a quarter note G#4, a quarter note A4, and a quarter note B4. The bass staff has a quarter note C#3, a quarter note D3, and a quarter note E3. In the second measure, the treble staff has a quarter note F#4, a quarter note G#4, and a quarter note A4. The bass staff has a quarter note B3, a quarter note C#3, and a quarter note D3. In the third measure, the treble staff has a quarter note E4, a quarter note F#4, and a quarter note G#4. The bass staff has a quarter note A3, a quarter note B3, and a quarter note C#3. The final chord in the third measure is a C# major triad with a perfect fourth and a major seventh added, resulting in the notes C#3, E4, G#4, and A4.

Trains (1935) is a work of rather unstable tonality because of its highly chromatic texture. There is no final cadence and in terms of traditional harmony the last chord is not easy to explain. A tied bass F# octave supports a treble chord whose notes are a thirteenth on F#. Although one interpretation could be that it is the dominant seventh of B with an added sixth, the preceding bars of a progression of thirds and octaves moving in semitones, gives no evidence to support this idea. The spacing of the chord, together with the upper register that reaches E<sup>3</sup> and the 'piano' dynamic direction, enhance the aural

impression that even though the seventh and thirteenth are unresolved, the complete chord is a satisfactory conclusion to the work. This strengthens the argument that the chord is pandiatonic with the unresolved seventh and thirteenth being an integral part of the harmony.

“Looking Back”, (n.d), the companion to “In Meditation”, is a more complex work than its partner and contains some small elements of pandiatonicism. With a tonal centre of  $E_b$  it is in an overall subdominant key relationship to “In Meditation”. The first bar defines the  $E_b$  tonality and the ninth, eleventh and thirteenth of chord I of  $E_b$  are integrated melodically to outline the theme and a modulation to  $A_b$  takes place at the end of the first phrase. The ascending direction observed in the initial theme, is immediately answered by a descending theme. Both themes, **T1** and **T2** (Ex.II:2.49), are illustrated below:

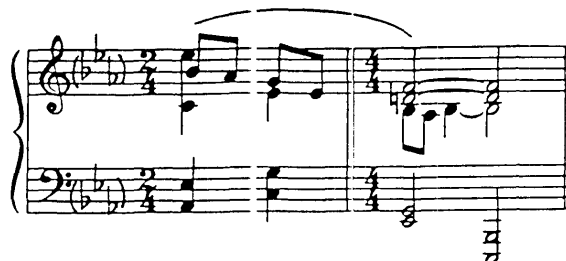
Ex.II:2.49 Bars 1 to 4

Two further themes, **T3** and **T4**, are revealed, both of which are derived from **T1** and **T2** (Ex.II:2.50). While **T1** and its derivatives opened with a perfect fourth, **T2** and its derivatives open with a major second. Bar 6 announces **T3** in  $A_b$  major and bar 8 announces **T4** also in that key:

Ex.II:2.50 Bars 6 to 9

The final bar of the work (Ex.II:2.51) is an unresolved major ninth to the tonic chord of E $\flat$  which is itself minus the third. This also produces the suggestion of combined tonic/dominant harmony:

Ex.II:2.51 Bars 19 to 20



Holland may have been influenced by Agnew in terms of pandiatonic writing, although the procedure occurs only rarely in her works. The composition chosen as an example is “The Limping Man”, the second work in the 1969 collection, Around the Town. The work is in the key of F major and makes use of implied added seconds. There are no chords as such in the work, the largest interval being that of a minor third. However, the clash of major seconds, as shown in bar 1 below and in subsequent bars (Ex.II:2.52), implies the addition of either a second or major ninth to the dominant tonality giving a pandiatonic quality:

Ex.II:2.52 Bars 1 to 4



## 2.3 • UNISON WRITING

Unison writing in which octaves are used in one or more parts, creates a special texture. In piano music, two voices in effect become one and can be used for specific purposes such as the following:

- (i) as introductory material;
- (ii) as contrasting textural material;
- (iii) as a means to outline a melody;
- (iv) as a means of creating a climactic situation;
- (v) as a means of defining a new rhythmic pattern; and
- (vi) to create a variation in timbre.

Unison writing can also offer temporary relief from a surrounding complex harmonic situation or, conversely, create a denser harmonic texture.

Agnew's 1925 Prelude No. 3, "The Wind," is an example of octave figuration adding to the complexity of the surrounding texture. The densely-textured passage of bars 31 to 35 (Ex.II:2.53) is augmented by the inclusion of octaves at the beginning of the triplet groups:

Ex.II:2.53 Bars 31 to 35

The image displays a musical score for piano, specifically bars 31 to 35 of Agnew's 1925 Prelude No. 3, "The Wind." The score is presented in two systems. The first system shows bars 31 and 32, and the second system shows bars 33 and 34. The music is written for piano with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The score features dense textures with many triplets. Octave markings (8va) are used to indicate that certain notes are to be played an octave higher than written. A 'simile' marking is present between the two systems, indicating that the texture and style of the second system are similar to the first. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

Agnew's prelude "No.5," the final work of the 1927 collection, Three Preludes (not to be confused with the aforementioned Prelude No.3, "The Wind") is in B major and at bar 12 (Ex.II:2.54), V<sup>9</sup>/F# announces three bars of treble octaves that have the effect of suspensions without completely fulfilling that role:

Ex.II:2.54 Bars 12 to 14

The following two works use octaves to reinforce the impact of a theme. In Rhapsody, (1928), the melodic line of the opening bars is reinforced by the octave doubling of the bass (Ex.II:2.55):

Ex.II:2.55 Bars 1 to 3

whilst "Elegy," the third work from Contrasts, (1929) illustrates a further example of this procedure. The work opens with the principal theme in the treble, supported by a chromatically descending chordal bass; the theme is then repeated in bars 3 and 4 (Ex.II:2.56) but now in octave figuration:

Ex.II:2.56 Bars 3 to 4

The octave figuring in the bass at the commencement of Exaltation, (1931), (Ex.II:2.57) gives immediate credence to the composer's direction of "With passion and intensity", as well as reinforcing the 'forte' dynamic level:

Ex.II:2.57 Bars 30 to 31

With passion and intensity

The musical score for Ex.II:2.57, Bars 30 to 31, is presented in a grand staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (f) dynamic. The bass staff features a prominent octave figuration, with notes written on a single line but spanning two octaves. The upper staff contains a melodic line with slurs and accents. The tempo/mood is indicated as 'With passion and intensity'.

Agnew incorporates unison technique in many of the dramatic moments of his sonatas as well as in the miniatures. Both his piano duets not only open with octave figuration in the treble (or "primo") parts but The Village Fair (n.d.) is written entirely in octaves in the primo, thus doubling the melodic line throughout. The opening theme of Green Valley (1932) rises sequentially in octaves and this figuration, together with doubled thirds, is used at various parts of the work.

Trains (1935) makes dramatic use of octave doubling, particularly in the bass register. One passage that includes bass octaves directs the performer to play with "a piston-like inevitability." The figuration of octaves rising a minor third, such as that shown below (Ex.II:2.58), occurs in groups of four quavers at various pitches within the last twenty bars of the work:

Ex.II:2.58 Bars 36 to 37

.. with a piston-like inevitability

The musical score for Ex.II:2.58, Bars 36 to 37, is presented in a grand staff format. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music is marked with a piano (p) dynamic and the instruction '.. with a piston-like inevitability'. The bass staff features a rhythmic pattern of groups of four eighth notes (quavers) with a minor third interval between octaves. The upper staff contains a melodic line with slurs and accents. A measure rest of 6 is shown above the first measure of the upper staff.



Sea Surge, (1949 post.), has an effective short passage of octave doubling that reinforces increasing dynamic levels that precede a new section of material (Ex.II:2.59):

Ex.II:2.59 Bar 30



Sutherland's use of octave doubling in her piano works is not as frequent as Agnew's and as a result, there are fewer incidences of this procedure. A few bars are to be found in both the two-piano works, Canonical Piece and Pavane, but the opening bars of the '1956' Sonatina with its dramatic, descending octave statement, are the only prolonged practice of the technique (see analysis, page 320). Sutherland is more inclined to include octaves as a foil in one part against chordal treatment of a second part. Instances of both types of usage are discussed below.

The first of the (1935) Two Chorale Preludes, "Herzliebster Jesu", uses bass octaves in bars 3 to 5 as part of the introductory material before the announcement of the chorale melody at bar 6. This procedure is then continued at bars 8 to 10 creating an element of climax before the arrival of the second section of the chorale melody at bar 10. Using octaves both before and after the chorale melody gives contrast to the surrounding texture. In the second chorale, "Jesu, meine Freude", bars 23 to 24 (Ex.II:2.60) are the only instance of octave use, and this both supports and accompanies the homophonic texture of the chorale melody in the upper parts:

Ex.II:2.60 Bars 23 to 24



“Mischief in the Air”, from Holiday Tunes, (1936), has two repeated bars of octave doubling that open and close the middle section of the work. The material used is that of the theme (Ex.II:2.61):

Ex.II:2.61 Bars 9 to 10



“No.4” of Six Profiles, (19-5-6), uses octaves in the treble, to act as a foil against triadic arrangements and pedal points in the lower part. The middle section of this work (Ex.II:2.62) utilises pedals to create a series of swiftly changing tonalities through E, B $\flat$  and G, defined by tonic triads. The octaves give relief from the complexity of the harmonic situation:

Ex.II:2.62 Bars 39 to 45

As Holland includes unison writing in her works more frequently than either Agnew or Sutherland, a few representative examples will suffice to illustrate the practice.

An arpeggio run towards the end of the 1947 unpublished Autumn Piece, (Ex.II:2.63) in E minor, is interrupted by a bar of octave doubling marked 'molto rall.' which effectively relieves the surrounding chordal texture:

Ex.II:2.63 Bars 103 to 110

The musical score for Ex.II:2.63, Bars 103 to 110, is presented in three systems. The first system shows a complex arpeggiated texture in the right hand, with the left hand providing a steady accompaniment. The second system begins with a 'molto rall.' marking and features a bar of octave doubling in the right hand, where the notes are written on two staves. The third system continues the arpeggiated texture, with some rests in the right hand.

The opening phrase of the 1949 work Serious Procession, (Ex.II:2.64), is effectively repeated two bars later. It also appears in decorated form as the work progresses:

Ex.II:2.64 Bars 1 to 2

The musical score for Ex.II:2.64, Bars 1 to 2, is presented in two systems. The first system shows the opening phrase, which is effectively repeated in the second system. The score is in E minor and consists of two systems of piano accompaniment.

The 1953 unpublished work, Suggested by the Rain, has a short, two-bar section of octave doubling (Ex.II:2.65). This provides an area of climax which leads to the final A major tonic chord which is repeated four times:

Ex.II:2.65 Bars 39 to 41

Picnic Races, (1956), has sections of treble unison writing that reinforce the character of the work as well as creating areas of emotional tension.

Secrets of the Bush was written in 1973. The work is completely diatonic, in the key of E minor, and opens with an ascending bass motif, answered by a descending motif in the treble. In the coda (Ex.II:2.66), the complete motif returns but now in octave figuration and repeated until the final cadence:

Ex.II:2.66 Bars 103 to 121

The 57 bars of the syncopated study “Puppet Show”, from Ten Study Pieces, applies octave doubling to 22 of its bars. “Spanish Dancer”, from More Picture Pieces for Young Pianists (1979), covers a wide range of the piano keyboard with a complete phrase of octaves in phrygian mode on A (Ex.II:2.67):

Ex.II:2.67 Bars 22 to 28

Cat Walk (1985), contains two sections of octave doubling with the longest section of ten bars leading up to the conclusion (Ex.II:2.68). The overall tonality of the work is indeterminate and obscured by chromaticism. Major seconds at bars 64 and 65 interrupt the last section of octave movement:

Ex.II:2.68 Bars 57 to 68

The last of Holland's works to be considered in this section is the 1993 unpublished work, *Autumn Gold*, dedicated to pianist Ray Resnik.<sup>1</sup> The work begins with a polychord of A $\flat$  (containing both A $\flat$  and A to the tonic chord) and moves through various tonal centres to conclude on I/F with both added second (G) and sixth (D) to the tonic chord. Passages of treble unison writing occur throughout the work, relieving the harmonic tension. At bars 21 to 25, for example, (Ex.II:2.69), the octaves are supported by tonic triads in root position or inversion:

Ex.II:2.69 Bars 21 to 26



Although the technique of unison writing is idiomatic to keyboard compositions, the procedure is an extremely useful one, serving a variety of special purposes, as outlined at the commencement of this section and as demonstrated by the specific examples above.

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<sup>1</sup> Ray Resnik recorded and broadcast this work on 2MBSFM, Sydney, in 1994.

## 2.4 • CLUSTERS

The term “cluster” suggests an arrangement of secunda intervals that may be major or minor. The cluster is often used to add a colour effect rather than to define any specific harmony. Hicks (see Appendix 1) has identified two types of tone cluster: a “microcluster” consisting of three-note secunda groupings; and “macroclusters” or “full arm chords.” These are convenient terms that, when appropriate, can also be applied to several works of the present study. Two further specific terms are also proposed by this writer: “quartalcluster” to denote four-note clusters, and “quintalcluster” to denote five-note clusters. These terms will be applied to the following examples as they occur.

Agnew does not use clusters in the sense defined above. Major or minor seconds contained within his works are confined to the role of added note harmony within diatonic parameters. Sutherland's use of clusters form part of the structural component of her late works where they may form the nucleus of a rhythmic motif, or may initiate the pitch material. These works are analysed in detail in Part III. A quartalcluster of F to B does appear at bars 27 to 28 in Six Profiles “No.1” which may be seen at Example II:1:131. Holland's use of clusters is illustrated by the following works.

Asterisk, (1950) uses a microcluster in bar 1 (GAB). As the entire pitch material of the work is derived from the first three bars, the microcluster is an important element in the overall harmonic scheme. In its simplest or basic form a cluster may simply be two notes that create the interval of a major or minor second. “Motor Horns”, from Holland's Picture Pieces for Young Pianists (1975), uses this very simple form of microcluster in order to illustrate the

dissonance of a car horn in a manner that can be appreciated by young students. The work is in G tonality and there is only one cluster present, the major second  $\boxed{D\flat E\flat}$ , which occurs 31 times within the 17 bars of the work, making it an integral part of the entire musical fabric. A further work of Holland's using microclusters is "Gingerbread Man", from Five Story Pieces; (1976). This time, the cluster is principally used as an ostinato figure supporting a short, rhythmically pithy melody in C tonality (Ex.II:2.70):

Ex.II:2.70 Bars 3 to 4



The first cluster  $\boxed{GAB}$  assumes significance by its many reappearances during the course of the work (a total of 31 times) and by its transposition down a semitone to close the work over a tonic pedal of C.

An isolated instance of a palm cluster occurs in bar 34 of "Lazy Chinaman", from Play a New Piece (1977). The work is pentatonic, and the black note cluster is a point of novelty for the student, as well as serving the specific purpose of demonstrating this particular procedure. The cluster begins on  $G\flat$  in the treble and the composer's direction is to "...place your palm sideways along the black notes, press down as many as it covers."<sup>2</sup>

Holland demonstrates an interesting use of a silent cluster to produce the sound of overtones in "The Ghostly Huntsman" from More

<sup>2</sup> Holland, 'Lazy Chinaman', Play a New Piece, Allans, 1978, p.11.



Picture Pieces for Young Pianists (1979). The work is firmly diatonic, in D major, and the quintal cluster D E F# G A is held down silently in the bass, continually for 29 bars producing overtones relating to those particular intervals. The same notes of the cluster are used as the simple treble melody and in that way the upper partials are clearly heard. The middle section omits the overtone effect and instead uses a series of mostly secondary dominants before returning to melodic material similar to the first section, with again the silent cluster producing overtones. The tessitura ranges from D<sub>3</sub> to A<sup>3</sup>.

Holland again makes deliberate use of microclusters as well as quartal and quintal clusters in “Birds at the Waterhole”, from the 1992 Lucky Dip collection. The tonality is indefinite and there are six main cluster units. It will be noticed that two of these units also include a minor third as an extra component:

Cluster 1 D E F#

Cluster 2 F# G# A#

Cluster 3 A B

Cluster 4 G $\flat$  A $\flat$  B $\flat$

Cluster 5 E $\flat$  G $\flat$  A $\flat$  B $\flat$  D $\flat$

Cluster 6 C# D#

These units are used in the following way:

CLUSTER	BARS	REGISTER
1	1-7; 44-53	Treble
2	8-14	Treble
3	15-22	Treble
4	25-26; 29-30	Treble
5	25-26; 29-30	Bass
6	52-53	Treble

Clusters 1 and 6 comprise a closing unit in the last bar (53) as the right hand crosses over the left and both clusters are sounded together.
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The melodic material supporting the note clusters itself moves intervallically by seconds or thirds for most of its duration. This material is built on two short motifs:

[M1]: A B $\flat$  A which occurs at bars 2 to 3 and its transposition up a third at bars 9 to 10; and [M2]: A C A at bars 3 to 4 and its transposition up a third at bars 11 to 12.

A further overtone study, “Echoes Round the Mountain”, also from Lucky Dip, is in the tonality of C, the overtone quintalclusters changing according to the modulations as can be seen in the following table:

KEY	BARs	CLUSTER
C major	1 to 9	C D E F G
F major	10 to 15	B $\flat$ C D E F
B major	16 to 23	A $\flat$ B $\flat$ C D E $\flat$
C major	29 to 36	C D E F G

## 2.5 • OTHER SCALE PROCEDURES

### 1. Whole Tone Technique

Several of Holland's works afford good examples of compositions written in order to demonstrate particular scale patterns. A work that combines modal and tonal elements as well as whole-tone material, is "Man on Stilts", from Ten Study Pieces (1976). Although the overall tonality is D minor, two fragments of whole-tone scales are used: D $\flat$  E $\flat$  F G A and E $\flat$  F G A B $\flat$ . As is the nature of whole-tone arrangement, the tritone contained in the scale effectively obscures the tonality.

The 1977 collection, Play a New Piece, as its title suggests, contains several works that are used to demonstrate to students certain areas of tonality outside traditional diatonic technique. "Lonely Island" is built on the whole-tone scale from C, including the enharmonic equivalents of F $\sharp$ , G $\sharp$  and A $\sharp$ . It is a very simple work consisting only of linear movement and no whole-tone chords are present. Another whole-tone work is "What's Around the Corner", from More Picture Pieces for Young Pianists (1979), in which the scale is derived from a starting tone of B.

### 2. Pentatonic Materials

The five-note pentatonic scale, common to non-western music and certain western folk-song material, is another scale form to be found in Holland's music. Like the whole-tone scale, the pentatonic scale also lacks a functional leading tone and two triads only can be constructed from the scale, one major and one minor. Although there are a number of different types of pentatonic scales, Holland favours

those scales corresponding to the black keys of the piano.

In order to evoke an 'eastern' sound, Holland uses the pentatonic scale in "Eastern Holiday", from Picture Pieces for Young Pianists (1975). This work is built entirely on the five-note pentatonic scale from F#, with those notes held as a chord throughout the work in the manner of a cluster and tied in the treble, while a five note melody is heard below it. The melody uses only the notes of the pentatonic scale.

"Lazy Chinaman", from Play a New Piece (1977), has the appearance of being in the key of G $\flat$ , its notes are restricted to those of the black keys of the piano and the aural effect is "non-western." It is therefore possible to interpret the construction of this work as containing pentatonic materials on the third mode, B $\flat$ : B $\flat$  D $\flat$  E $\flat$  G $\flat$  A $\flat$

(Ex.II:2.71):

Ex.II:2.71 Bars 1 to 4

Again, it is an educational work and includes several techniques intended to interest students: an ostinato bass in its first and last sections; four glissandos of G $\flat$  octaves; and the palm cluster referred to above.

"Contrary Mary", from More Picture Pieces for Young Pianists (1979), is, as its name suggests, a combination of differing scale materials resulting in what can be termed a 'bi-scalic' structure. The treble is in D tonality while the bass is pentatonic on G $\flat$ , both tonalities

coexisting in the final bar to create an augmented fifth interval,  $G\flat$  to  $D$ . A further bi-scalic work is “Penguins A-Waltzing”, from Lucky Dip (1992). The key of C major is combined with a pentatonic scale on  $G\flat$ . A three bar introduction that becomes an ostinato figure alternates the perfect fifth,  $G\flat$  to  $D\flat$  and an octave,  $D\flat$  to  $D\flat$ . The melodic material, consisting of a three note sequential rising motif, is expanded at bar 6 and turns back on itself to cadence at bar 12 (Ex.II:2.72):

Ex.II:2.72 Bars 4 to 12

The musical score for Ex.II:2.72, Bars 4 to 12, is presented in two systems. The first system (bars 4-6) shows a treble clef staff with a melodic line and a bass clef staff with an ostinato figure. The second system (bars 7-9) continues the melodic expansion and the ostinato figure. The key signature is one flat (B-flat major/C minor), and the time signature is 3/4. The bass clef part includes a triplet of eighth notes in the first bar of the first system and a triplet of eighth notes in the first bar of the second system. The melodic line in the treble clef part includes a triplet of eighth notes in the first bar of the first system and a triplet of eighth notes in the first bar of the second system.

The next four bars may be considered bi-scalic, utilising C tonality in the treble against the alternating ostinato figure in the bass, thus creating a sense of harmonic tension. This same procedure occurs again immediately before the coda. The coda is itself derived from the initial three note motif, while the ostinato acts as a form of dominant to tonic cadence in the final bar, giving a sense of unity with the introduction.

### 3. Overtone Effects

Mention has been made of Holland's use of overtone effects that

create the silent clusters in “The Ghostly Huntsman” and “Echoes Round the Mountain”. There are three further examples of the use of overtone materials in Holland's works.

The first work is The Hunt (1972). It is built on bi-tonal elements and demonstrates the use of overtone technique with a short section of material based on the overtone scale of C. From bars 35 to 42 (Ex.II:2.73), an eight-bar ostinato octave figure of B $\flat$  taken together with the supporting treble figure, includes all the notes from the C overtone scale:

Ex.II:2.73 Bars 35 to 42

The last two works are “A Short Story”, from Picture Pieces for Young Pianists (1975), and “The Ghost Walks Again”, from Play a New Piece (1977). The first mentioned instructs the player to “press down the last five white notes at the bass end of the piano without sounding<sup>3</sup>” in the manner of a palm cluster for a total of nine bars, one of which is a full bar rest. The second work is modal, built on open fifth bass sounds, accommodating the overtone effect. Again, the player is instructed: “with the left hand press down without striking

<sup>3</sup> Holland, ‘A Short Story’, Picture Pieces for Young Pianists, Castle, 1975 p.14.

and hold right through the piece<sup>4</sup>." It is apparent that Holland's purpose in constructing works that deliberately use overtone effects is an educational one to introduce young students to the special acoustic effects created by this procedure.

From the foregoing examination of various compositional procedures, it is evident that traditional harmonic resources are the principal foundation for the overall methodology of the three composers. It is also clear that the majority of the works discussed are conceived within diatonic parameters, utilising the resources of added-note harmony, chromaticism and unison writing. Pandiatonic writing plays a small part in a few works while others are framed within the various techniques of modal writing. Further development of harmonic language occurs in works that depart from traditional functional harmony to embrace tonal ambiguity, atonality and bitonality. Use of devices such as cluster figures, pentatonic and whole-tone procedures demonstrate a more innovative compositional style. Thematic and rhythmic development are primary tools in the compositional process and many works are based on a principal thematic unit frequently composed of several small motifs, skillfully manipulated and developed as the work proceeds. This process is explored in detail in Part II, particularly in works of Agnew and Holland where the importance of motif and rhythm are often the most noticeable part of the structural elements. The series of selected works fully analysed in Part III of this study demonstrate the subsequent extension and development of the various compositional resources that have been explored and discussed in Part II.

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<sup>4</sup> Holland, 'The Ghost Walks Again', Play a New Piece, Allans, p.8.