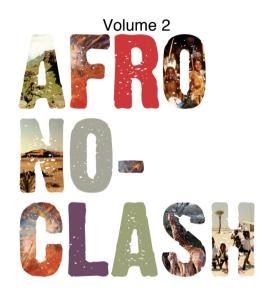
Afro No-Clash

Composing syncretic African/Western music: eleven compositions and the frameworks for their systematic analysis

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Music Creative Industries Faculty

Submitted for the degree of PhD at the Queensland University of Technology

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Score Legend

| 1. See the Sun | | 7. iMerge | |
|----------------------|-----|---------------------------|-----|
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| Annotations | 22 | Annotations | 150 |
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| 3. <i>uB2L8</i> | | 9. Road to Rome | |
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Drum Kit legend based on Weinberg, N. (1998) Guide to standardized drumset notation: Lawton, Oklahoma, Percussive Arts Society Drum Kit tom H.H.hand Open Closed H.H.foot Ride Crash China Cowbell kick kick tom snare tom tom tom Flat sheet of Aluminium Dun-dun/Kenkeni H Djembe ±t high drum low drum (dun-dun) (Kenkeni) Small (trashy) Slap Tone Bass cymbal Flat sheet of Aluminium Sangban/Kenkeni ੜ low drum high drum Small (trashy) (dun-dun) (Kenkeni) cymbal

Drum and percussion legends:

See the Sun

Composition and lyrics:

Jim Chapman

Overview:

This is a popular music form with aspects of *African* and *Western* techniques. It incorporates the West African drum call "Casa", and a Congolese style guitar pattern. It is dance orientated and cycles between extensive polyrhythmic verse and instrumental sections and a chorus that follows the more regular rhythmic approach of a *Western* "disco" song.

Structural and Relational Processes: (see Table 8.1 in section 8.4)

- **Synoptic:** Contains structures that use devices to generate multivalence and others that engage clarity. However the overall rhythmic structure of the piece is contrametric and there are significant sections that involve polyrhythmic disguise against which the more simple metric parts become a momentary release and contrast. This suggests a multivalent design ethos and embodied participative perceptual location.
- **Expectancy:** Devices such as staggered entry, asymmetry and contrametricity build tension which resolves as above. In a similar way as *Freedom Must Come*, the movement of the second verse into the chorus is interrupted by an extended instrumental section.
- **Transformation and Narrative:** Sequential order and melodic and textural emphasis progress from section to section. Little variation in melodic parts by texture and polyrhythm intensify through the song.
- Simultaneous: Densely layered with simultaneous change of virtually all parts with changes in sections.

This song consists of two verses and two choruses. An extended instrumental bridge is inserted between the second chorus and the double chorus at the end. This instrumental section develops material from the introduction.

With fewer varying sections than *Ukutya, See the Sun* relies on the interaction between three sequential sections and builds narrative and expectancy through the development of the instrumental and chorus sections. The sections vary in their simultaneous structure and shift between highly polyrhythmic multivalent types and more metric "clear" designs, which implies a use of both for structural effect.

| See the Sun-structure | | | | | | | | | | | | | | | | | |
|-----------------------|---|-------|------|----------------|------|---------------|------|-----------------|------------------------------|---------------|---------------|--------------|----------------|-------------------------------|-------|-------------------|------------------|
| | Instrumental:3 bars Instrumental:4 bars | | | | | | | | | | | | | | | | |
| | Intro | o: 12 | oars | Verse1:15 bars | ' | Chorus: 8+2 b | ar I | Verse2: 15 bars | Instr-guitars+all in:16 bars | Marimba:8 bar | s Bass:8 bars | Djembe:8 bar | sDrumkit:8 bar | s All:4 ba <mark>rs</mark> | C | horus: 8 bars x 3 | Chorus: 8+2 bars |
| E | ars | 1-8 | | 9-23 | 24-2 | 6 27-36 | 7-8 | 9-23 | 37-52 | 53-60 | 61-68 | 69-70 | 71-72 | 73-76 | 77-83 | 84-10 | 02 |

Figure A1: Schematic diagram of See the Sun structure

Devices: (with reference sections from Volume I)

- Repetition, isoperiodic ostinati/melorhythm as dominant ٠ structure (7.3.1 (a) Identity Devices)
- Variation (7.3.1 (a) Identity Devices) ٠
- Polyrhythm (7.3.1 (b) Rhythmic/Temporal Devices) ٠
- Shell metre (7.3.1 (b) Rhythmic/Temporal Devices) ٠
- Staggered entry (7.3.1 (b) Rhythmic/Temporal Devices) ٠
- Asymmetric structure (7.3.1 (b) Rhythmic/Temporal Devices)
- Timeline (7.3.1 (b) Rhythmic/Temporal Devices) ٠
- Antiphony (7.3.1 (c) Melodic/Harmonic Devices) ٠

Performers: Kabombo Kombo

- Melodic elaboration (7.3.1 (c) Melodic/Harmonic Devices) •
- Descending melody (7.3.1 (c) Melodic/Harmonic Devices) ٠
- Neotraditional cadential harmony (7.3.1 (c) • Melodic/Harmonic Devices)
- Rhythmic disguise (7.3.1 (b) Rhythmic/Temporal Devices) •
- Performance interaction (7.3.1 (e) Performative Devices) ٠
- Polyphony, homophony, layering (7.3.1 (d) Textural • Devices)

| Drums: | Joel Alexander | Djembe: | Alison Cronin |
|----------------------|--------------------------|-------------------------|-----------------------------|
| Bass: | Chris Pearson | Percussion : | Silas Palmer |
| Guitar 1 and djembe: | Jim Chapman | Main Vocal: | Kate Mackie |
| Guitar 2: | Yusuke Akai | Backing Vocals : | Alison Cronin, Jim Chapman, |
| Marimba: | Janet Bell & Kate Thomas | | Silas Palmer and Janet Bell |

Lyrics

Verse 1

Hey Sisi, what's the matter? She's weeping and crying Can't you see the sun shining? Your eyes look like they been raining, pouring The tissues are soaking Some great shame must have come your way, you cannot even face the day, She's hiding and covering You think the clouds are here to stay but a little dancing will chase them away.

Chorus

If your world, is tumbling down, just keep on dancing on and on If the night, is forever long, keep on dancing until dawn If your world, is tumbling down, just keep on dancing on and on If the night, is forever long, keep on dancing until dawn When you see the sun, then you'll hear the music.

Lyrics cont

Verse 2

Oh, yebo, that's much better She's moving and rousing The sun is shining just for you, your arms and legs they are lifting stretching The limbs are all working Leave the past on its own somewhere and look out for some fun to share She's kicking and smiling You shake your hips and lift your feet and feel the beat, your heart will soon be flying

Chorus x 2

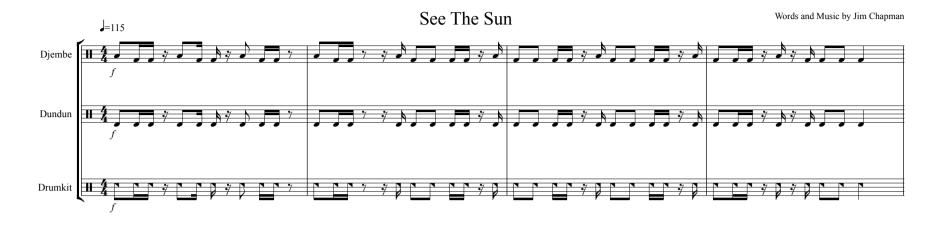
Acknowledgement: The conventions of popular music include the input of the performers into aspects of the performance and arrangement decisions in compositions. Working with the members of Kabombo Kombo involved discussion and feedback as I was arranging the songs. In some cases, players introduce an idea that I incorporate in the composition or play a solo which is worth including in the score. Chris Pearson did a great bass solo at bar 61 and in the final double chorus at 84 Yusuke Akai contributed a guitar solo which I have notated and is marked as a solo on the score. I played the djembe solo at bar 69. Thanks also to Joel Alexander for a great drumkit solo at bar 71.

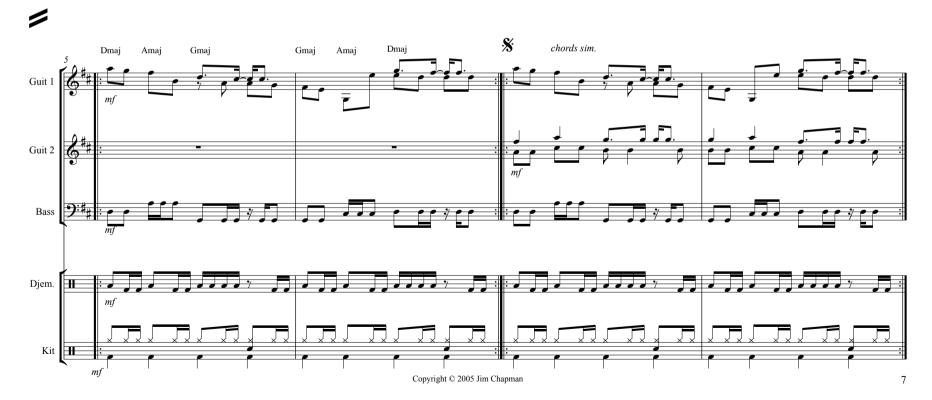
See The Sun

By

Jim Chapman

A composition for eight-piece fusion ensemble















DS























Ukutya

Composition and Lyrics:

Jim Chapman

Overview

Ukutya aims to stretch some of the stylistic boundaries of the Congolese *soukous* style without violating its fundamental qualities. Some sections such as the solo guitar introduction and the breakdown (section D) sit comfortably within the style, while others challenge the style with the contrasting timbres (piano, bass and marimba) and block sections of melody in a hocket of the main motif. The main chorus (section A) sticks quite closely to the standard approach, except the use of a choir introduces a heterophony and polyphony that is quite *African* but not often found in *soukous*.

The most unusual element is the use of five bar patterns in the instrumental sections (B and C) along with quasiperiodic melodic phrases that provide unorthodox phrase structures. Section C for example is fifteen bars long and when it returns in the second half it includes overlapping five and ten bar phrases over two and four-bar ostinati which lead to the thirty bar macroperiod (All are resolved except the four bar patterns).

Structural and Relational Processes: (see Table 8.1 in section 8.4).

- **Synoptic:** Various motives develop between sections in this composition which suggest a tendency towards an ethos of clarity and coherence but there are other devices such as staggered entry and five-bar and quasiperiodic phrase lengths that equally appeal to multivalent interpretations. The repetitive pulse and regularly shifting textures suggest an embodied perceptual location and an overall tendency to mild multivalance.
- **Expectancy:** Repetitive, hocketed, polyphonic, dance orientated sections include some prolongation devices such as five bar macroperiods and a contrametric bridge section, which build expectancy and resolve into repeated sections.

- **Transformation and Narrative**: There are five sections in the piece: introduction, A, B, C, D, defined by melorhythmic motive and polyphonic texture. Section A is repeated 5 times, B and C and the introduction twice. The following schematic diagram (Figure A2) illustrates the organisation of the sections. The principle of this composition is based around the sequencing of discrete sections. Section C2 displays some textural and thematic development.
- Simultaneous: Simultaneous change technique defines each section.

| | Intro1: 16 bars | A1:8 bars | B1:10 bars | A2:8 bars | C1:15 bars | D:6 | B2:5 | A3:8 bars | Intro2:16 bars | A4:8 bars | A5:8 bars | C2: 30 bars | A6:8 bars | A8:8 bars |
|------|-----------------|-----------|------------|-----------|------------|-------|-------|-----------|----------------|-----------|-----------|-------------|-----------|-----------|
| | | | | | | bars | bars | | | | | | | |
| Bars | 1-12 | 13-20 | 21-30 | 31-38 | 39-53 | 54-59 | 60-64 | 13-20 | 65-80 | 81-88 | 89-96 | 97-126 | 89-96 | 127-134 |

Figure A2: Schematic diagram of structure of Ukutya

Devices: (with reference sections from Volume I)

- Repetition and elaboration (7.3.1 (a) Identity Devices)
- Shell metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Contrametricity (7.3.1 (b) Rhythmic/Temporal Devices)
- Lexical tonal language melody and descending melody (7.3.1 (c) Melodic/Harmonic Devices)

- Parallelism (7.3.1 (c) Melodic/Harmonic Devices)
- Contrary motion (7.3.1 (c) Melodic/Harmonic Devices)
- Heterophony (7.3.1 (d) Textural Devices)
- Polyphony (7.3.1 (d) Textural Devices)
- Performer interaction (7.3.1 (e) Performative Devices)

Performers: Kabombo Kombo

| Drums: | Joel Alexander | Djembe: | Alison Cronin |
|--------------------|--------------------------|-----------------|-------------------------------------|
| Bass: | Chris Pearson | Piano: | Silas Palmer |
| Guitar 1: | Yusuke Akai | Main Vocal: | Kate Mackie |
| Guitar 2 & Djembe: | Jim Chapman | Backing Vocals: | Mouth Orchestra led by Brian Martin |
| Marimba: | Janet Bell & Kate Thomas | | |

Lyrics

The lyrics are written in very basic Xhosa to which I have added rhythmic syllables, an approach often heard in popular and traditional music in Africa. The translation of the chorus line *ukwa bakutya* is basically "my food" and the vocal response phrase *ndi fun akutya kwam* means "I like my food"

| Verse 1 | Verse 2 | | | | | |
|--------------------------|--|--|--|--|--|--|
| Ukwa bakutya kobo tebo | ukwa bakutya kobo tebo | | | | | |
| kwabakutya do | ndi fun akutya kwam | | | | | |
| ukwa bakutya | ukwa bakutya tebo ticado | | | | | |
| kobo ticado | ndi fun akutya yebo ukwa bakutya tebo tecado (ndi fun a kutya kwam ah | | | | | |
| kwa bakutya kpobo ticado | | | | | | |
| kwa bakutya do | | | | | | |
| ukwa bakutya kobo ticado | hu) | | | | | |
| kwaba kutya do | ukwaba kutya tebo tecado | | | | | |
| | ukwaba kutya do | | | | | |

Ukutya

by Jim Chapman

for eight-piece fusion ensemble

Ukutya





















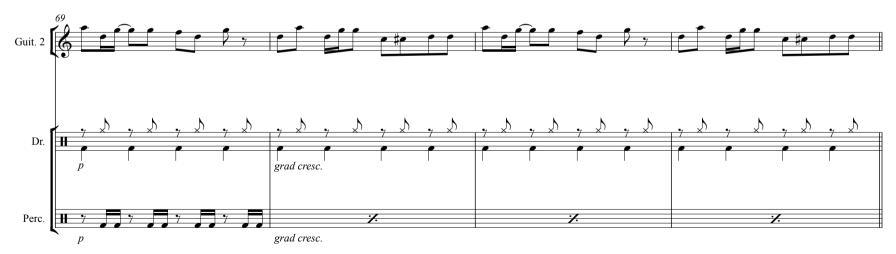










































ub2L8

Composition and Lyrics

Jim Chapman

Overview

This piece is based on a two bar riff originally played on the *Konti* harp. The first section of this composition is based on my string quartet composition *Articulate*. It shares the same purpose of finding ways to imitate the qualities of the harp with hocketted Western instrumentation. It also attempts to build the harmonically restrained basic materials into a longer form. It develops through the elaboration of motivic cells in a concerto-grosso structure and builds a set of dualistic internal relationships between *soli* and *tutti* and between accompaniment and melodic and textural development.

Structural and Relational Processes: (see section 8.1 & table 8.1 in section 8.4).

- **Synoptic**: The tendency in this piece is toward a design ethos of clarity, order and coherence. However there are some multivalent aspects of embedded dualities such as the foreground and background textures, and the internal relationships in the duets. The interaction between the layers is quite controlled compared to, for example, the polyphony of iMerge,. The perceptual location is midway between objective contemplation and embodied participation.
- **Expectancy:** Tension and release through polyrhythm (section 8.1). Flow is generated by isoperiodic ostinati.
- **Transformational and Narrative:** Associative relationships are evident when each section builds on thematic ideas from a previous section. Narrative follows a journey through episodes of each solo/duo against a constant rhythmic background. Climax occurs through increasing register and instrumental textures. Form is concerto-grosso (section 7.3.2).
- Simultaneous: Layering Solo and accompaniment (section 7.3.2).

| | Intro: 6 bars | Tutti: 8 bars | Violin Solo: 28 bars | Percussion: 8 bars | Tutti: 8 bars | A Capella Choral Solo: 38 bars | Tutti: 8 bars | Guitar Duet: 24 bars | Tutti: 4 bars | Bass & Marimba Duet: 51 bars | Tutti: 15 bars |
|------|------------------|------------------|----------------------|-----------------------|------------------|--------------------------------|------------------|----------------------|------------------|------------------------------|-------------------|
| Bars | 1-6 | 7-10 | 11-38 | 39-49 | 50-53 | 54-83 | 84-87 | 88-111 | 112-11 | 5 116-166 | 167-181 |

Figure A3: Schematic diagram of ub2L8 Form

Devices: (with reference sections from Volume I)

- Repetition isoperiodic ostinati /melorhythm (7.3.1 (a) Identity Devices)
- Variation (7.3.1 (a) Identity Devices)
- Elaborated melodic processes (7.3.1 (c) Melodic/Harmonic Devices)
- Phrase development (7.3.1 (c) Melodic/Harmonic Devices)
- Parallelism and counterpoint (7.3.1 (c) Melodic/Harmonic Devices)
- Polyphony (7.3.1 (d) Textural Devices)

- Integral metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Descending melody (7.3.1 (c) Melodic/Harmonic Devices)
- Hocketing (7.3.1 (c) Melodic/Harmonic Devices)
- Modal harmony (7.3.1 (c) Melodic/Harmonic Devices)
- Distorted timbre, heterophony (7.3.1 (d) Textural Devices)
- Performer interaction (7.3.1 (e) Performative Devices)
- Polyrhythm (7.3.1 (b) Rhythmic/Temporal Devices)

Performers: Kabombo Kombo

| Drums: | Joel Alexander | Marimba: | Janet Bell |
|-----------|----------------|-----------------|------------------|
| Bass: | Chris Pearson | Percussion: | Alison Cronin |
| Guitar 1: | Jim Chapman | Main Vocal: | Kate Mackie |
| Guitar 2: | Yusuke Akai | Backing Vocals: | all of the above |
| Violin: | Silas Palmer | | |

Lyrics

Chorus

Wanna give it to the one with attitude, Don't wait too long to say it when you like someone

Backing chant under vocal solo

Wanna give it to the one, to the one, to the one.

Backing vocal under final chorus

Don't be too late

ub2L8

by Jim Chapman

for eight-piece fusion ensemble





















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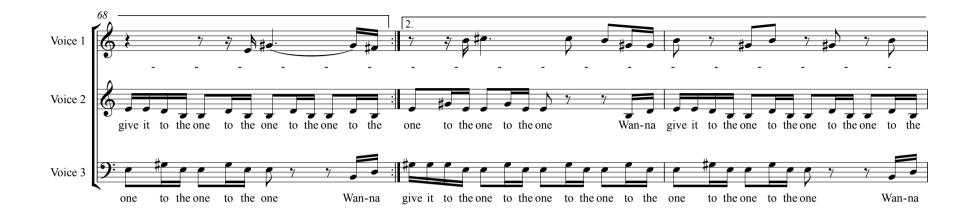


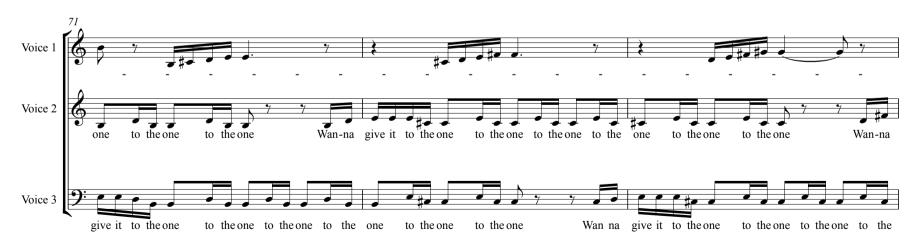


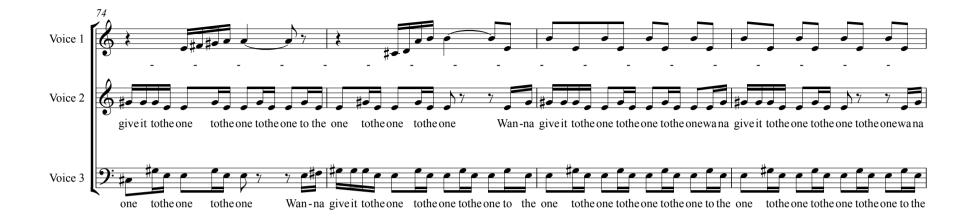




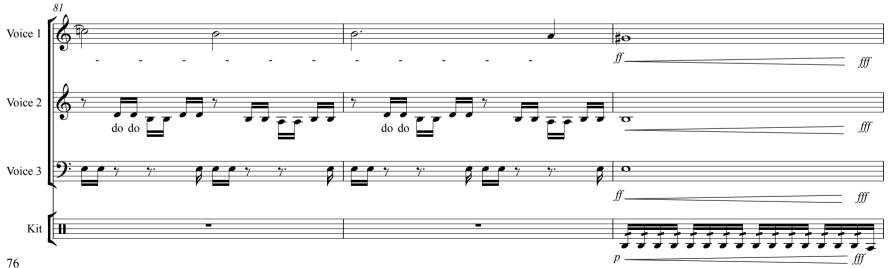


































































Freedom Must Come

Composition and Lyrics by:

Jim Chapman

Overview:

This piece is built from a sequence of discrete and related sections which interact with a highly polyrhythmic accompaniment. These approaches are borrowed from various African pop and traditional styles of composition and as such it is an amalgamation or summary of these compositional techniques.

Structural and Relational Processes: (see section 8.3 & table 8.1 in section 8.4).

- **Synoptic:** This irregularity and complexity of the multiplayer 4:3 polyrhythm encourages multivalent perception and the physically embodied response suggests an embodied perceptual location.
- *Expectancy:* Expectation is created by the syntactic relationship between verse and chorus. The second verse leads to an extended gradually intensifying rapped and sung section which maintains and builds tension before resolving into the final double chorus. Flow is from the underlying polyrhythm and rupture comes from the syntactic placement of sections.
- **Transformational and Relational:** Narrative of the piece is constructed from the ordering of sections. The emphasis and climax comes from increased instrumentation, increased saturation and complexity of polyrhythms and rhythmic textures.
- *Simultaneous:* Stratified Arrangement Variation- The polyrhythmic texture shifts between a range of possible rhythmic perceptions that marks out the sections.

Freedom Must Come-structure

| Intro: Drums-38 t | bars | Drums& guitar | | B:Chorus 8 bars | C Instrumental- 16 bars | A: Verse - 12 bars | D: Instrumental 8 | spoken word-16 | pars x3 | B:Chorus - 8 bars | |
|-------------------|---------------------|------------------|-------|--------------------|----------------------------|-----------------------|-------------------|----------------|---------|----------------------|------|
| Bars1-8 9-20 | 29-34 21-28 35-3 | 39-46 38 | 47-58 | 59-66 | 67-82 | 83-94 | 95-142 | | | 143-15 | -164 |

Figure A4: Schematic diagram of Freedom Must Come structure

Devices: (with reference sections from Volume I)

- Polyrhythm (7.3.1 (b) Rhythmic/Temporal Devices)
- Rhythmic disguise (7.3.1 (b) Rhythmic/Temporal Devices)
- Asymmetric structures (7.3.1 (b) Rhythmic/Temporal Devices)
- Staggered entry (7.3.1 (b) Rhythmic/Temporal Devices)
- Timeline (7.3.1 (b) Rhythmic/Temporal Devices)
- Polyphony (7.3.1 (d) Textural Devices)
- Antiphony (7.3.1 (c) Melodic/Harmonic Devices)

- Layering (7.3.1 (d) Textural Devices)
- Isoperiodic repetition (7.3.1 (a) Identity Devices)
- Performer interaction (7.3.1 (e) Performative Devices)
- Nominal/ shell metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Descending melody (7.3.1 (c) Melodic/Harmonic Devices)
- Resultant harmony and homophony (7.3.1 (c) Melodic/Harmonic Devices)

Performers: Kabombo Kombo

| Drums and Dun-Duns: | Joel Alexander | | | |
|---------------------|----------------|--|--|--|
| Bass and Dun-Duns: | Chris Pearson | | | |
| Guitar 1: | Yusuke Akai | | | |
| Piano: | Silas Palmer | | | |
| Marimba: | Kate Thomas | | | |

| Djembe 1 and Dun Duns: | Jim Chapman | | | | |
|---|-------------------|--|--|--|--|
| Djembe 2: | Nic Mayer-Miller | | | | |
| Main Vocal: | Kate Mackie | | | | |
| Vocal in spoken/rapped section: Jim Chapman | | | | | |
| Backing Vocals: | Rosemary Nybadzya | | | | |
| | Jim Chapman | | | | |

Lyrics

Verse

Take me to Sophiatown, where hope lived so fiercely And the night clubs of Nigeria, we played all night, freedom would

Take me to Tianamen, where young eyes burned brightly The army tanks on the boulevard, we sang all night, freedom would

Come back home to Maputo, where old legs turn young again The exiles of old Mozambique, we danced all night, freedom would

Chorus

Not wait, forever to happen They can't hold it back Freedom, unshakable dreamers Our dream is Af-ri-ca and the world be free

Repeat verse and chorus

Lyrics cont:

In 1956 the streets of Sophiatown were alive With the rising hope and confidence Mandela was a free man Ghandi was a role model The nights simmered with expectation That South Africa would soon be free That Apartheid would crumble

That poets and domestics That miners and musicians Would soon be free of unjust laws and persecution of race But it did not happen for another forty years

But it doesn't diminish the ones who lived there Or the students who died in Tianamen Square Or the brother in Beijing who held his ground Standing in the street Digging in his feet Holding back a column of tanks There'll always be the dreamers The beautiful believers Standing in the street fire Putting out the gas fire

As long as men go mad with power And look at oil with cold dark love There will always be those crazy beautiful souls Who raise their dusty faces to the sky Lift their arms up And shout FREEDOM!

Amandla! Awaito!

Chorus x 2

Acknowledgement: The conventions of popular music include the input of the performers into aspects of the performance and arrangement decisions in compositions. Working with the members of Kabombo Kombo involved discussion and feedback as I was arranging the songs. In some cases, players introduce an idea that I incorporate in the composition. The first instrumental section (bar 32) leaves room for a 16 bar guitar solo, which Yusuke Akai contributed. He also interpreted the final chord sequence of the song as a series of octave leaps which I have notated in the score at bar 73.

Freedom Must Come

by Jim Chapman

for eight-piece fusion ensemble









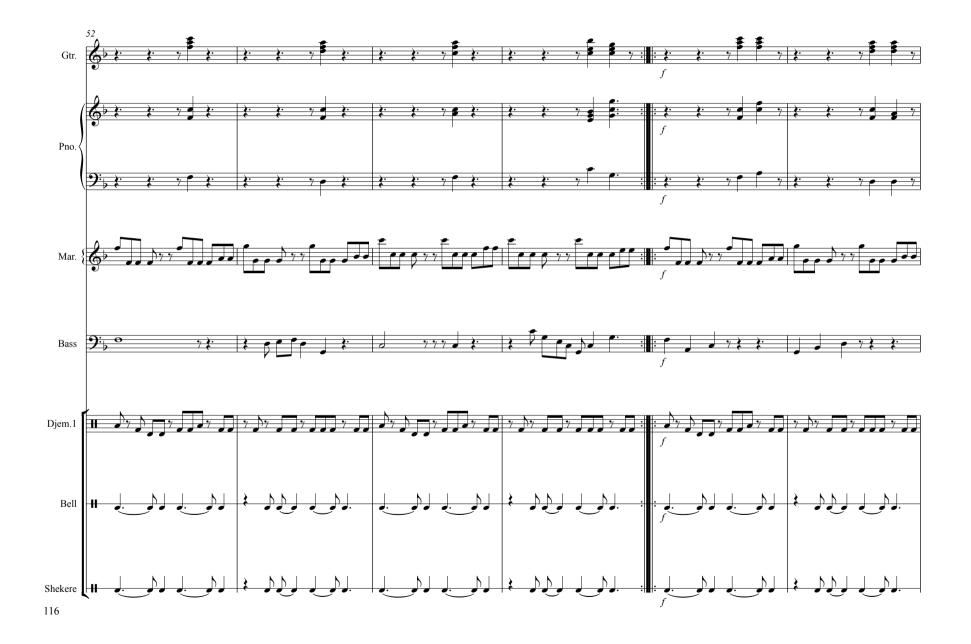






















Anti-Phony

Composed by

Jim Chapman

Overview:

This composition is a study that involves experimentation with the antiphonal process, ranging from the interaction between phrases to single note relationships that cross the boundary into hocketting. The piece also involves a high degree of motivic transformation and permutation and the development processes involve the aggregation and dispersal of melodic fragments.

Structural and Relational Processes: (see Table 8.1 in section 8.4).

- Synoptic: Both multivalent and clear, coherent processes are involved. The piece uses African devices in an abstract set of
 processes. The structured and developmental, antiphonal and hocketted themes have a surface of structural clarity and yet the
 underlying structure consists of many melodic fragments gradually aggregating and dispersing. This and other rhythmic disguises
 are used to create the illusion of clarity through complex and multivalent components. Perceptual location tends towards embodied
 and participative although there are different types of perception that are experienced in the two locations.
- *Expectancy*: Tension is generated through the interplay and development of the antiphonal conversation, and flow comes from an implied steady rhythmic pulse
- **Transformation and Narrative**: Gradual aggregation that builds to saturation before transforming through chiasmus of motive three. Subtle degrees of repetition with incremental development of melodic fragments build associative and syntactic identity of phrases. The two processes of aggregation and dispersal shape a two-section form.

• **Simultaneous**: Highly interwoven polyphony and the use of dramatic textural change at the same time as the chiasmus that also marks the formal change.

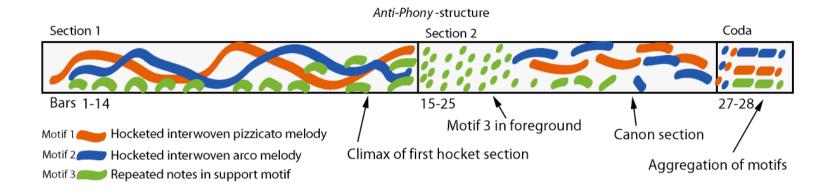


Figure A5: Schematic diagram of structure of Anti-Phony

Devices: (with reference sections from Volume I)

- Antiphony (7.3.1 (c) Melodic/Harmonic Devices) & (7.3.1 (d) Textural Devices)
- Performer interaction (7.3.1 (e) Performative Devices)
- Variation (7.3.1 (a) Identity Devices)
- Nominal Metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Staggered Entry (7.3.1 (b) Rhythmic/Temporal Devices)
- Rhythmic disguise (7.3.1 (b) Rhythmic/Temporal Devices)

- Melodic development (7.3.1 (c) Melodic/Harmonic Devices)
- Hocket (7.3.1 (c) Melodic/Harmonic Devices)
- Contrametricity (7.3.1 (b) Rhythmic/Temporal Devices)
- Textural change (7.3.1 (d) Textural Devices)
- Repetition (7.3.1 (a) Identity Devices)

Performers: Quartet of the Southern Hemisphere - String Quartet

- Violin 1:Roland AdeneyViolin 2:Rachel SmithViola:Graham Simpson
- Cello: Matthew Kinmont

Anti-Phony

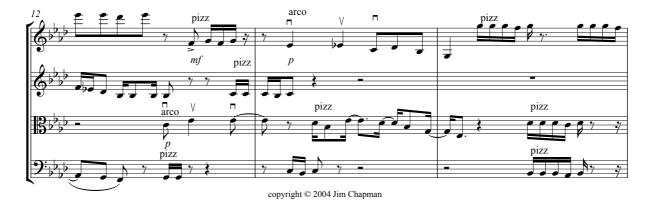
by Jim Chapman

for string quartet

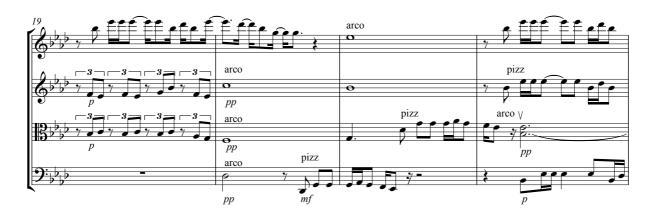




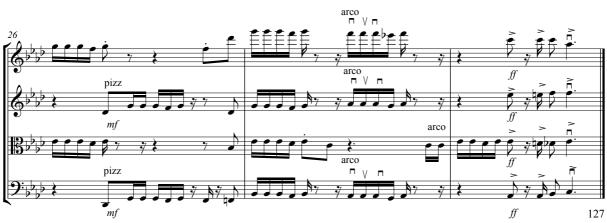












Articulate

Composed by

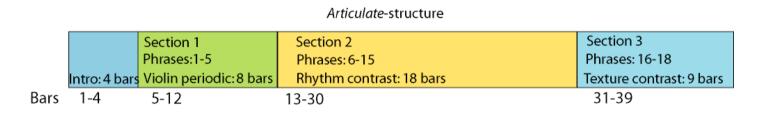
Jim Chapman

Overview

This string quartet composition uses a *konti* harp riff as an isoperiodic ostinato. The particular intention of this piece is to experiment with the articulation techniques that are necessary for the string instruments to achieve some of the same propulsive quality of the *konti* harp. This involves the use of various hocketting relationships between instruments. The narrative of the piece involves the textural and melodic changes to the foreground melody over the static background.

Structural and Relational Processes 118, 188, (see sections 6.1 & 8.1 & table 8.1 in section 8.4).

- **Synoptic**: Clarity and transparent order as a result of linear development of melody and texture. Multivalence is less important in the structure of the piece although evident to some degree in the modal harmony (with momentary contrasts). Perceptual location is primarily objective but there is some tendency towards movement which suggests a partially embodied response.
- *Expectancy*: Contrast between flow of the repetitive ostinato and change and variation of melodic development. Tension is built by this contrast. Moments of rupture from the continuous ostinato pattern at bars 25 and 31-32.
- **Transformation and Narrative**: Aggregation of rhythmic patterns for emphasis and climax. Structure is formed by rhythmic and textural differentiation in melodic phrases.
- **Simultaneous**: Layered relationship between an ostinato hocketted background and transforming melodic foreground remains relatively consistent except for moments of rupture as indicated above.
- Movement orientated, high performer interaction.



| Figure A6 | Schematic diagram of Articulate structure |
|-------------|---|
| i igui c Av | |

Devices: (with reference sections from Volume I)

- Isoperiodic ostinato (6.1 Analysis of Articulate) & (7.3.1 (a) Identity Devices)
- Melodic elaboration (6.1 Analysis of *Articulate*) & (7.3.1 (a) Identity Devices)
- Phrase structure, aggregation (6.1 Analysis of Articulate)
- Textural change (6.1 Analysis of *Articulate*)
- Parallelism (6.1 Analysis of Articulate)
- Descending melody (7.3.1 (c) Melodic/Harmonic Devices)
- Instrumentation swapping (6.1 Analysis of *Articulate*)

- Hocket (6.1 Analysis of Articulate)
- Modal harmony with brief triadic harmony for emphasis (6.1 Analysis of *Articulate*),
- Rhythmic –metric offsetting, "integral metre" (6.1 Analysis of Articulate) & (7.3.1 (b) Rhythmic/Temporal Devices)
- Performer interaction (6.2 Phase Two of the Analysis)
- Movement encourager (6.2 Phase Two of the Analysis)
- Buzzing timbral quality (6.2 Phase Two of the Analysis)

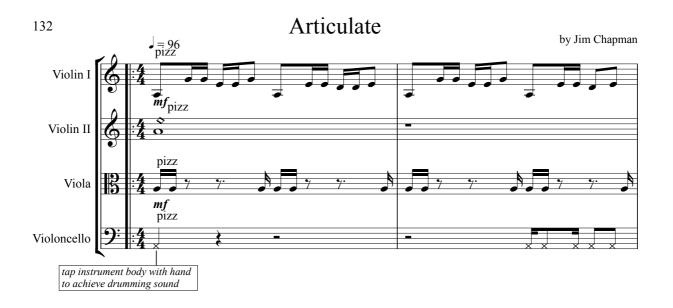
Performers Quartet of the Southern Hemisphere - String Quartet

- Violin 1: Roland Adeney
- Violin 2: Rachel Smith
- Viola: Graham Simpson
- Cello: Matthew Kinmont

Articulate

by Jim Chapman

for string quartet

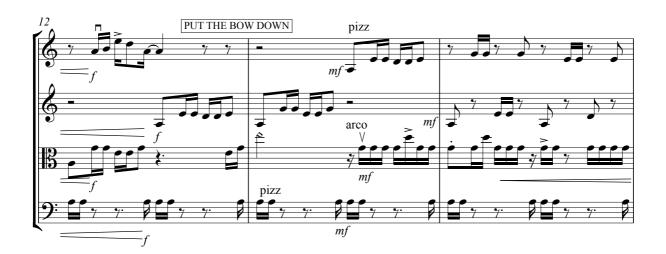






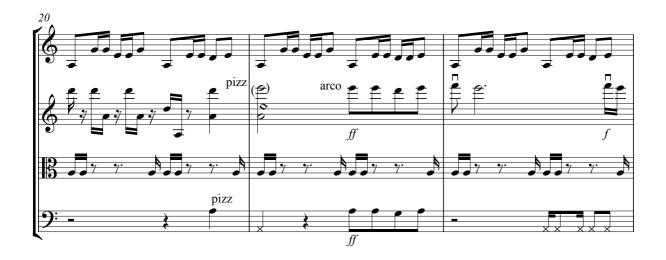
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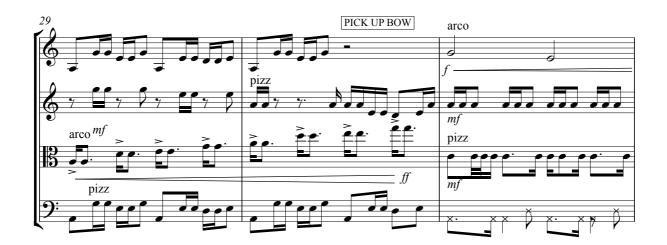


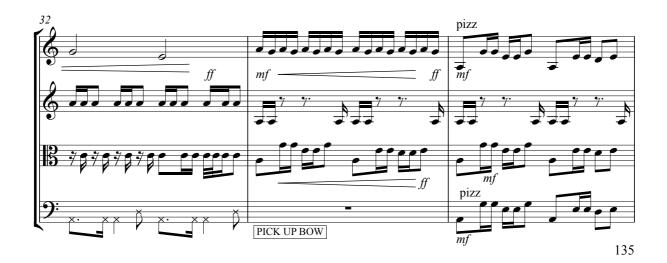
















iMerge

Composed by

Jim Chapman

Overview

iMerge is based around the techniques of hocketting and emergent melody. The opening polyrhythmic hocket is distorted through a number of processes to develop into a dense set of polyrhythmic layers in the later sections. Aspects of the initial melorhythmic hocket are maintained throughout the transformations.

Structural and Relational Processes: (see Table 8.1 in section 8.4).

- **Synoptic**: Combination of multivalent textures and clear linear development. There is tension between disguise and clarity in the design ethos as both occur simultaneously and sequentially (*). The complexity of the parts in this piece means that it is best perceived from an external objective position.
- Expectancy: There is no continuous flow but an exchange between sections of flow and then dissolution and rupture (*).
- **Transformation and Narrative:** each section explores a texture and stretches each to a climax before changing. Syntactic relationships are stronger because the original motif and texture is changed so much, but it returns associatively which assist in the logical cohesion of the piece (*).
- *Simultaneous*: It consists of very dense textures that tend towards clarity in repetition, but which mark the separate sections because each is quite discrete. Simultaneous change technique is used twice and gradual change is employed on the other occasions (*).
- (* see 8.2 Analysis of iMerge)

iMerge-structure

| 6/8 pizzicato hocket | | No metre | Section 4 6/8 =3:4:6:9 polyrhythm=9/8 arco (spicato &jete), pizz, tremolo | Section 5 9/8 - 6/8 arco - pizz |
|----------------------|-------|----------|---|---------------------------------------|
| Bars 1-36 | 37-61 | 62-73 | 74-108 | 109-130 |

Figure A7: Schematic diagram of *iMerge* Structure

Devices: (with reference sections from Volume I)

- Repetition (7.3.1 (a) Identity Devices)
- Motivic transformation (7.3.1 (c) Melodic/Harmonic Devices) *
- Disguise (7.3.1 (b) Rhythmic/Temporal Devices) *
- Integral metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Staggered entry (7.3.1 (b) Rhythmic/Temporal Devices) *
- Resultant melody hocketing (7.3.1 (c) Melodic/Harmonic Devices)

- - -

 Resultant harmony – tonal multiplicity (7.3.1 (c) Melodic/Harmonic Devices)

*(see 8.2 Analysis of iMerge)

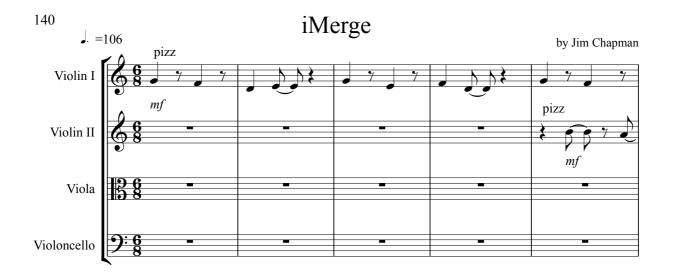
- Low performer interaction (7.3.1 (e) Performative Devices)
- Polyphony (7.3.1 (d) Textural Devices)
 - Layering, Blending (7.3.1 (d) Textural Devices)
 - Rhythmic/Metric modulation *
 - Contrametricity (7.3.1 (c) Melodic/Harmonic Devices)
 - Ostinato melorhythm (7.3.1 (b) Rhythmic/Temporal Devices) *
 - Textural change timbral and rhythmic transformation *
 - Descending melody (7.3.1 (c) Melodic/Harmonic Devices)

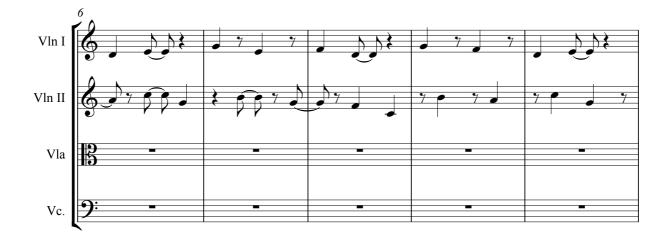
| Performers: | Quartet of the Southern Hemisphere - String Quartet | | |
|-------------|---|-------|-----------------|
| Violin 1 | Roland Adeney | Viola | Graham Simpson |
| Violin 2 | Rachel Smith | Cello | Matthew Kinmont |

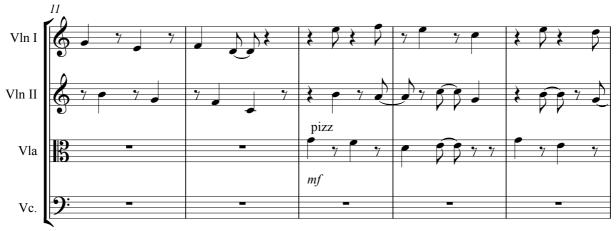
iMerge

by Jim Chapman

for string quartet







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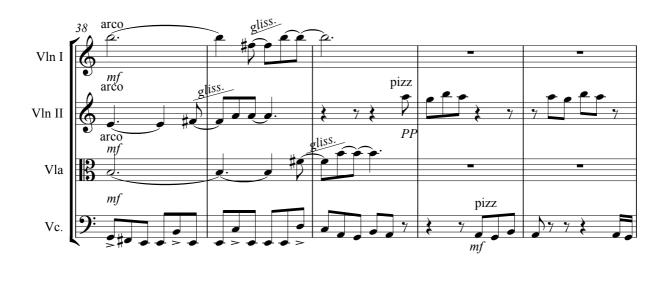






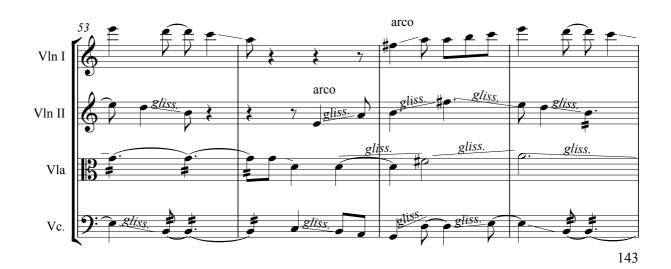






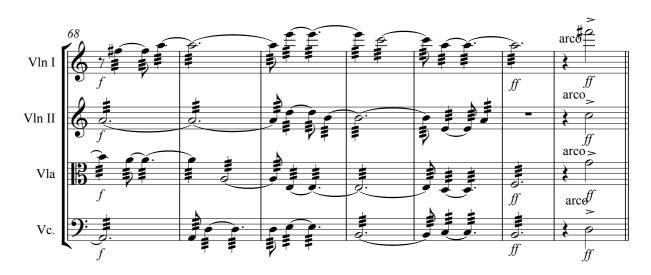






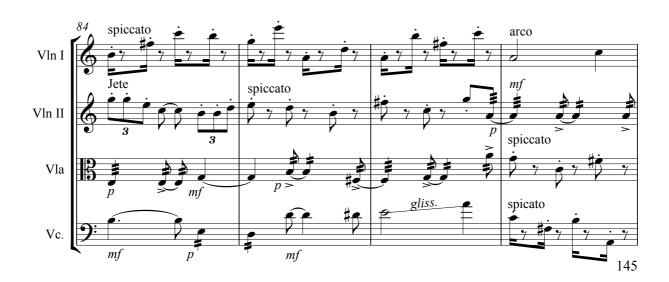






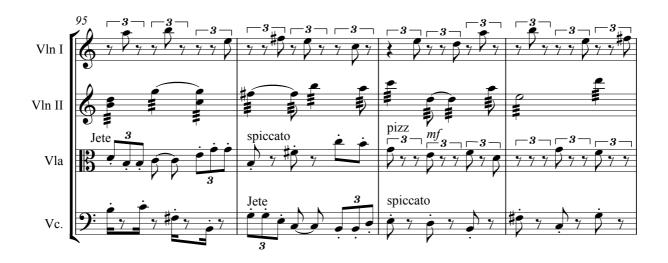












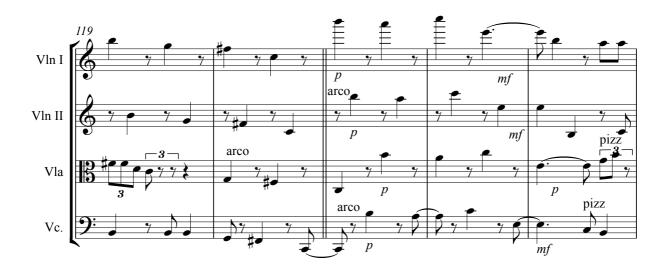














Culcyclesigh

Composed by:

Jim Chapman

Overview

This piece is based on the abstract use of repeated isoperiodic cycles. A common technique in *African* music is made to sound *Western* by adding different duration values to the core melody. It is also an experiment in emergent melody as the cycles never intersect the same way twice in the course of the performance.

Structural and Relational processes (see Table 8.1 in section 8.4).

- **Synoptic**: Logical abstraction of *African* devices creates multivalent perception. It is built from parallel versions of the same melody with different note durations. Abstraction of cyclic pattern creates perceptual disguise and requires objective attention (see 7.3.2).
- *Expectancy*: Flow is in perceived foreground melody, which shifts from layer to layer, expectancy comes from tension in resultant harmony. This creates unpredictable tension and release.
- **Transformation and Narrative**: Highly ambiguous structure. Each melody is varied slightly so there is a high degree of associative relationship which is masked by the polyphony which occurs because they are played simultaneously
- *Simultaneous*: Shifting perception from homophonic to polyphonic texture because of resultant timing, combination of layers and blends

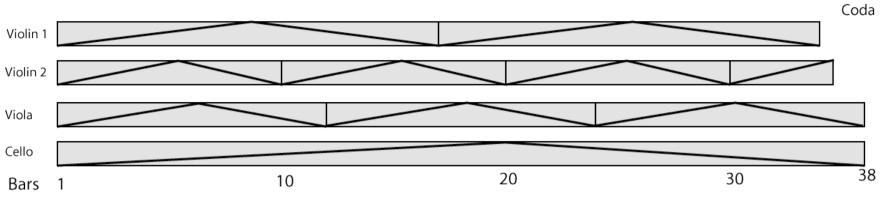


Figure A8: Schematic representation of the structure of *Culcyclesigh*

Devices: (with reference sections from Volume I)

- Polyrhythm
- Polymetre Shell metre Nominal metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Isoperiodic ostinato (7.3.1 (a) Identity Devices)
- Variation (7.3.1 (a) Identity Devices)
- Duration addition Different periods for each instrument Violin 1 (18 bars), Violin 2 (10 bars), Viola (12 bars), Cello (combination of 30 bars with modifications around 12 bar period to provide some coherence in voice leading)
- Resultant melody
- Resultant harmony (7.3.1 (c) Melodic/Harmonic Devices)
- Polyphony (7.3.1 (d) Textural Devices)

Performers Quartet of the Southern Hemisphere - String Quartet

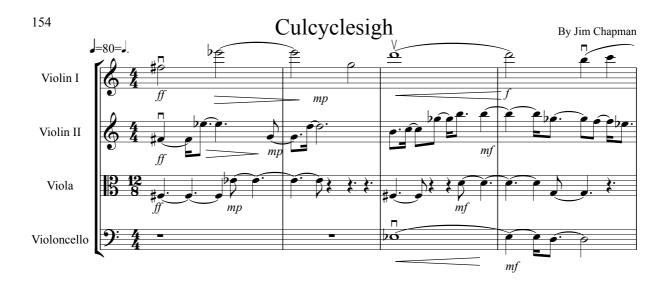
| Violin 1 | Roland Adeney |
|----------|---------------|
| | |

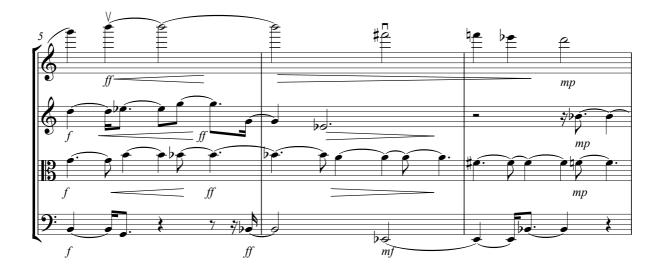
- Violin 2 Rachel Smith
- Viola Graham Simpson
- Cello Matthew Kinmont

Culcyclesigh

by Jim Chapman

for string quartet

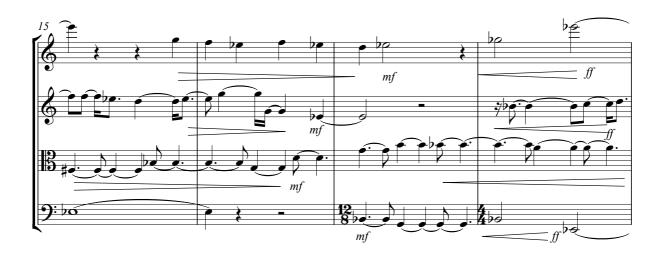






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Road to Rome

Composed by:

Jim Chapman

Overview:

Road to Rome explores the use and contrast of a layered polyrhythmic textures with extensive melodic development. It also involves textural transformation, rhythmic disguise and displacement. Like several other pieces it integrates aspects of continuity and change whilst all processes gradually undergo transformation and integration.

Structural and relational processes: (see Table 8.1 in section 8.4).

- **Synoptic**: There is a contrast of those devices that produce multivalent perception (rhythmic disguise of accompaniment) and those that follow a linear developmental structure (melodic elaboration). Broadly speaking the composition contrasts multivalent textures (vertical and simultaneous) with coherent phrase development (horizontal and sequential). The perceptual location is objective.
- *Expectancy*: Flow occurs through the repetition of the accompaniment and rupture is found in various disguises and developmental climaxes. (see 7.3.2)
- **Transformation and Narrative**: Associative and syntactic relationships in melodic and textural development. Form arises out of three distinct textural changes each arrived at through climactic phrases that aggregate previous motifs and intensify rhythmic patterns.
- Simultaneous: Highly layer texture which gradually changes across the three sections to become more polyphonically interwoven.

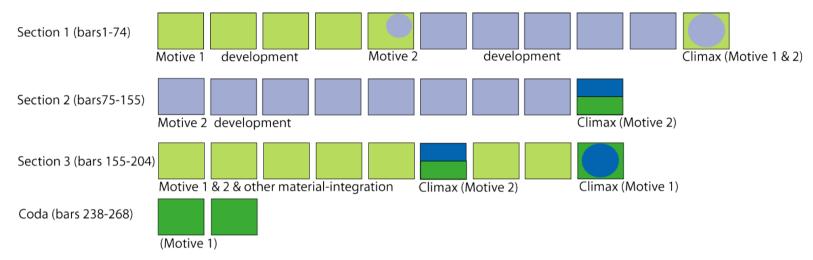


Figure A7: Schematic diagram of *Road to Rome* Structure

Devices: (with reference sections from Volume I)

- Rhythmic disguise (7.3.1 (b) Rhythmic/Temporal Devices)
- Layers
- Polyrhythm (7.3.1 (b) Rhythmic/Temporal Devices)
- Elaborated melody and phrase structure (7.3.1 (c) Melodic/Harmonic Devices)
- Isoperiodic repetition, ostinato/melorhythm (7.3.1 (a) Identity Devices)
- Variation commutation and transformation (7.3.1 (a) Identity Devices)
- Contrametricity (7.3.1 (b) Rhythmic/Temporal Devices)

- Staggered Entry (7.3.1 (b) Rhythmic/Temporal Devices)
- Resultant melody hocketing
- Performer interaction (7.3.1 (e) Performative Devices)
- Polyphony
- Textural change
- Integral Metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Root progression harmony (7.3.1 (c) Melodic/Harmonic Devices)
- Modal change (7.3.1 (c) Melodic/Harmonic Devices)

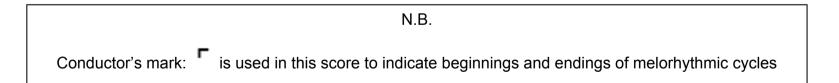
Performers: Topology

| Double Bass: | Rob Davidson |
|-----------------|----------------|
| Piano: | Kylie Davidson |
| Violin: | Christa Powell |
| Viola: | Bernard Hoey |
| Alto Saxophone: | John Babbage |

Road to Rome

By Jim Chapman

For Piano, Double Bass, Violin, Viola & Alto Saxophone







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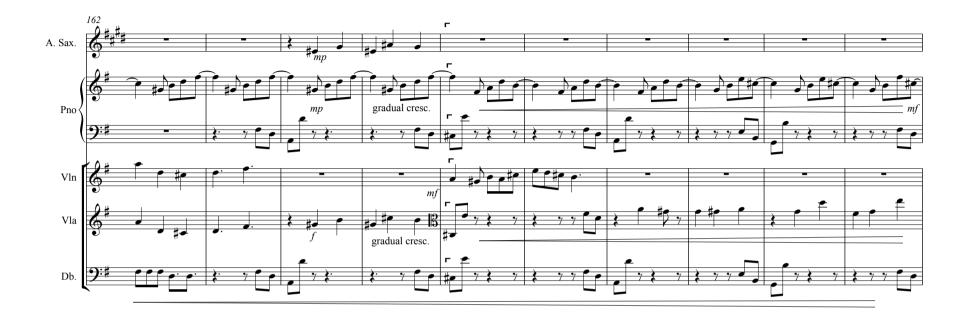




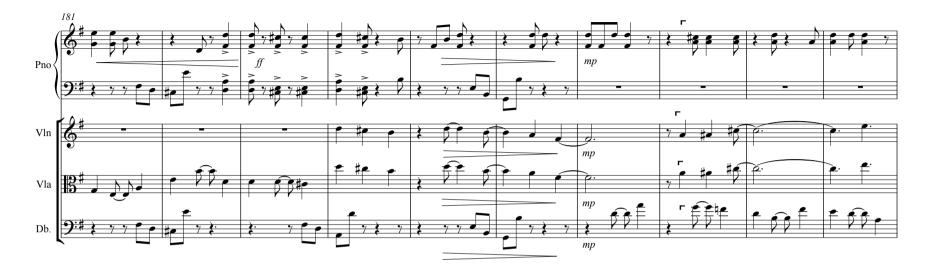














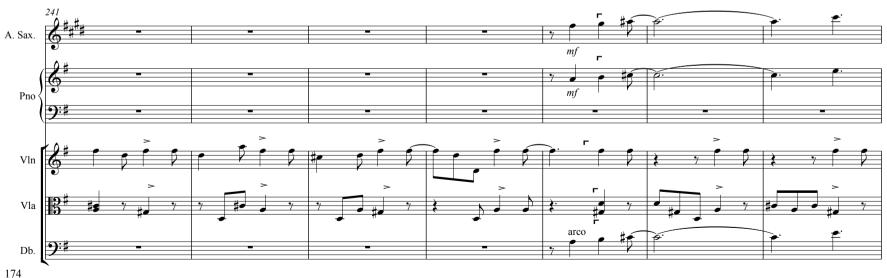
















Wired Eyed Fury

Composed by

Jim Chapman

Overview:

This composition assimilates a West African drumming style with Ugandan *amadinda* xylophone into a long episodic structure. The percussion section marks out a series of metric modulations under the changing styles and instrumentation of the foreground material. The sections are defined by their instrumentation: A. drum ensemble B. Metal ensemble C. Marimbas and Xylophones D. Piano Voices and Saxophones E. Saxophones and Brass F. Brass and Vibraphones. G. Drum ensemble H. Drums and Saxophones. The metric changes generate a cycle such that the end of the piece has the same rhythmic framework as the beginning. The foreground melodic and rhythmic materials display a relational process of selective development of previous themes.

Structural and Relational Processes: (see Table 8.1 in section 8.4).

- **Synoptic**: This piece is driven by an ethos of multivalence integrated with a development approach that involves several disguised metric modulations which arrive at an end point which is the same as the beginning. In this way it is an extended cycle. The perceptual location is embodied and participative.
- *Expectancy*: Tension is built to climax before transformation, and expectancy created in each texturally defined section through rhythmic devices as well as melodic intensification. Flow is provided through the propulsive rhythmic figures, and repetition and rupture occurs the climax points (see section 7.3.2)
- **Transformation and Narrative:** The narrative involves a series of contrasting foreground textures which progress episodically while the rhythmic transformations occur in the background (see section 7.3.2).

• **Simultaneous**: Each section has a discrete simultaneous texture and the transformations between them are generally gradual in the background but often dramatic in the foreground

| Section | A - Skin | B - Metal | C - Wood | D - Voice | E - Keyboard | F - Brass and | G - Brass | H - Full |
|-------------|----------|-----------|----------|-----------|--------------|---------------|-----------|----------|
| | | | | | | Saxophone | | Ensemble |
| Bar numbers | 1-81 | 82-134 | 135-175 | 176-215 | 216-231 | 232-249 | 250-283 | 284-308 |

Table A1 Sections in Wired Eyed Fury

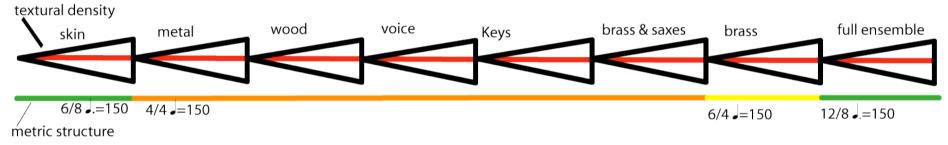


Figure A10: Schematic diagram of Wired Eyed Fury structure

Devices: (with reference sections from Volume I)

- Isoperiodic repetition (7.3.1 (a) Identity Devices)
- Variation commutation and transformation (7.3.1 (a) Identity Devices)
- Polyrhythm (7.3.1 (b) Rhythmic/Temporal Devices)
- Shell and integral metre (7.3.1 (b) Rhythmic/Temporal Devices)
- Asymmetric structure (7.3.1 (b) Rhythmic/Temporal Devices)
- Rhythmic disguise (7.3.1 (b) Rhythmic/Temporal Devices)
- Timeline (7.3.1 (b) Rhythmic/Temporal Devices)

Performers: Quinte Bentos percussion ensemble + others

- Station 1Dun-dun/kenkeni, cymbals, metal stands, bamboolog drum, floor toms drum kit Sam Mitchell
- Station 2 Sangban/kenkeni, cymbals, metal stands, bamboo log drum, floor toms *Nic Mayer-Miller*
- Station 3 Cowbell, cymbals, metal stands *Jack Hicks*

- Descending melody (7.3.1 (c) Melodic/Harmonic Devices)
- Heterophony (7.3.1 (d) Textural Devices)
- Polyphony
- Ostinato/melorhythm
- Hocketing
- Performance interaction (7.3.1 (e) Performative Devices)

Station 4 Agolo Bell, Shekere, Marimba, Vibraphone -Jemma Hicks
Station 5 djembe, claves, metal stands, akadinda xylophone - Dave Bell
Station 6 djembe, claves, metal stands, akadinda xylophone

- Jim Chapman

Performers cont: Quinte Bentos percussion ensemble + others

Vocal chorus:

Trevor Beyer

David Pilbeam, Jim Chapman, Helen Cartan, Kath Lloyd-Beeson, Adam Connelly, Brett Fowler *Main vocals:* Stephanie Lees, Tara Simmons *Bass:* Chris Pearson *Piano:* Brett Fowler *Trombone*: French horn Kerry Thomas Tenor Saxophone: Adam Connelly Baritone Saxophone: Kellie Holmes

Acknowledgement: Sam Mitchell and Nic Mayer-Miller played the dun-dun and sangban stations in the percussion section. At bar 118 these players solo for 16 bars. This can be heard on the recording but I have not included it in the score.

Wired Eyed Fury

by Jim Chapman

for percussion ensemble, voices, piano, bass, baritone and tenor saxophones, trombone and french horn





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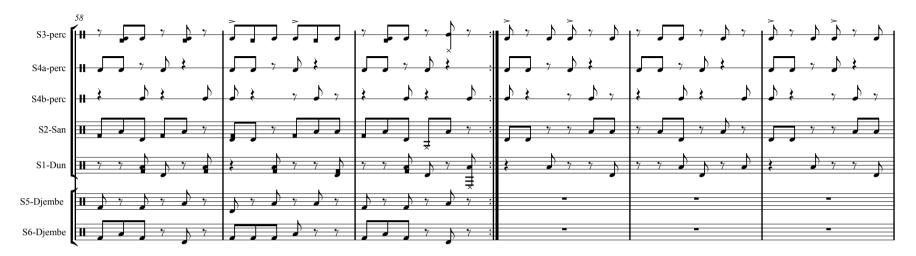










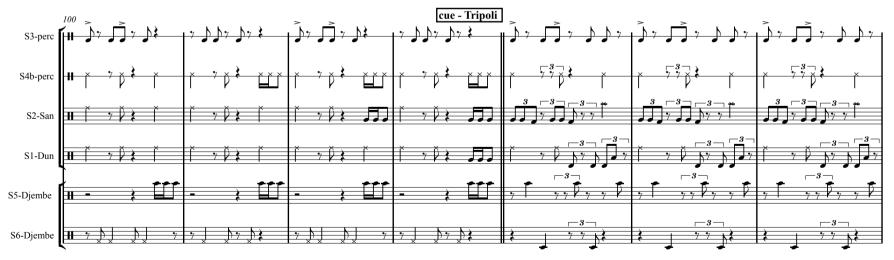
























































































Ancestor Dreams

Music and Lyrics by:

Jim Chapman

Overview:

This piece explores and fuses the features of two traditions which are noted for polyphony; a South African gospel choral song and the baroque cantata. It explores techniques including isoperiodic and quasiperiodic ostinati, contrametricity and rhythmic disguise and the many possibilities of polyphonic structure (See list below). Ostinati are overlaid with varied and through-composed melodic solo lines, simultaneously and sequentially evoking *African* and baroque European musical approaches.

Structural and Relational Processes:

- **Synoptic**: Perceptions of clarity and coherent development are formed through motivic variation, melodic development and form. Multivalent perception is generated through rhythmic disguise and dense polyphonic textures. Design ethos leans towards developmental clarity and coherence. Perceptual location is external and objective.
- *Expectancy:* Flow comes through polyrhythmic accompaniment and polyphonic texture and rupture occurs through melodic and textural development (see Table 8.1 in section 8.4). Each section develops to a maximum intensity before change.
- **Transformation and narrative:** Four contrasting sections, shaped through climax and textural change. Variations to motives are both associative through similarity and syntactic because they connect sequentially and occur by gradual commutation.
- *Simultaneous:* Arrangement textures vary between polyphonic and "solo and accompaniment". Section three separates into three layers melorhythmic hocket bass and tenor accompanying alto and soprano and solo soprano. The piece is book-ended by homophonic textures.

| Section | Sub-section | Bar numbers |
|---------------|--------------------|-------------|
| Section One | Homophonic opening | 1-12 |
| | Canon section | 13-37 |
| Section Two | Antiphonal section | 38-47 |
| | Soprano Solo | 48-81 |
| | Climax | 82-92 |
| Section Three | Canon | 93-101 |
| | Coda | 102-111 |



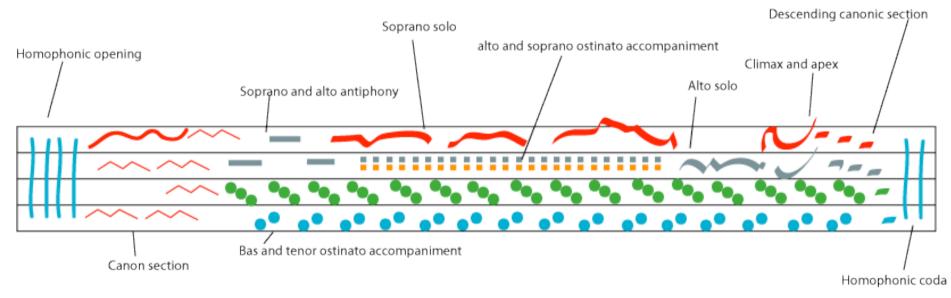


Figure A11: Ancestor Dreams schematic diagram

| Devices: (with reference sections from Volume I) | Descending and ascending melody (7.3.1 (c) | |
|---|--|--|
| Repetition, Ostinati (7.3.1 (a) Identity Devices) | Melodic/Harmonic Devices) | |
| Melodic elaboration & variation, canon, m-pihaya (7.3.1 (a) | Contrapuntal interplay – scherzo effect (7.3.1 (c) | |
| Identity Devices) | Melodic/Harmonic Devices) | |
| Quasiperiodicity (7.3.1 (a) Identity Devices) | Performance interaction, (7.3.1 (e) Performative Devices) | |
| Hocket (7.3.1 (c) Melodic/Harmonic Devices) | Nominal/liminal metre (7.3.1 (b) Rhythmic/Temporal | |
| Antiphony (7.3.1 (c) Melodic/Harmonic Devices) | Devices) | |
| Polyphony (7.3.1 (d) Textural Devices) | • | |
| Homophony, homophonic contrary motion (7.3.1 (d) | | |
| Textural Devices) | | |
| Performers The Esplanados (A Cappella ensemble) | | |
| | | |
| Basses: Mitch Reed, Steve Dillon, Don Stewart | Sopranos: Beverley Sanders, Helen Cartan | |
| Tenors: Jim Chapman, David Pilbeam | Lucy Buchanan | |

Solo Soprano:

Tanya Conwell

Kath Lloyd-Besson, Christine Grodd

Altos:

Lyrics:

Amandla Amandla Amandla Human Kind dreams of peace how long will we be waiting Human Kind dreams of peace how long will we be waiting

Ten thousand years whoo ho Say now ancestors let me dream like children Say ancestors let me dream of ancient times like children Walkin' talkin' before Say now ancestors let me dream like children Say ancestors let me dream of ancient times like children Walkin' talkin' before

Say answers let me wake up the spirits Human kind walkin' talkin' before Say ancestors let me dream of ancient times like children Say answers let me wake up the spirits Walkin' talkin' before

Say answers let me wake up the spirits Say answers let me wake up the spirits Say answers let me dream and wake up the spirits We be, so near, so we be, so far (alto) Ancestors, wake up now, wake up now We be, so here, so we be, so new (sop) Ancestors, sing out now, sing out now so we be, so one, so we be, so all (alto) Ancestors, our nature, our reason so we be, so one, so we be, so all so we be, so here, so we be, so new (soloist) So is it our fate, we're meant to be dust and mud so we be, so long, so we be, the way so we be, so hard, so we be, the wait (soloist) Or is there somewhere to find our wisdom so far up, so far, so far up, so far so far down, so far, so far up, so far

so far down, so far, so far up, so far walkin' talkin' before on our own so far so far dom dom, dom dom (soloist) under the same unchanging sky

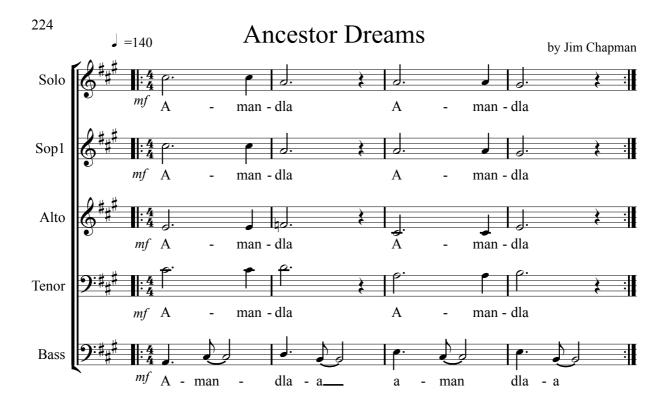
Lyrics cont:

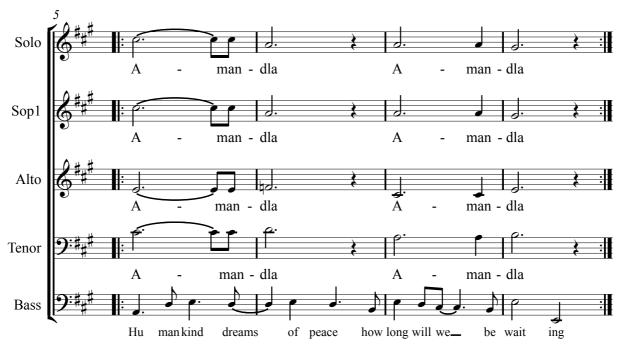
chun chan dom dom dom dom (soloist) so ancestors, so won't you show a little sign chun chan dom dom dom dom (soloist) burn for us all to see chun chan dom dom dom dom (soloist) and made of dust and mud as are we chun chan dom dom dom dom (soloist) human kind our hearts burn away chun chan dom dom dom dom (soloist) we burn dust and mud we burn dom dom (soloist) everyday the fever at night dom dom dom dom and search (soloist) for a way the ancestor heart dom dom ancestor at heart and alone we wait for a time when we will know of (soloist) peace, never more will children see war never more will children see war how do we find out the answers (soloist) how do we find out the answers

that children know without asking (soloist) that children know without asking ancestors talk if we listen ancestors talk if we listen ancestors talk if we listen listen and listen and listen Amandla Don't be afraid of what you are Red dust And mud ubuntu Dreams of the stars dark stars dark stars

Ancestor Dreams

by Jim Chapman for A Capella Ensemble





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